

✓ Sent 13th Jan 65

Paris, 13th Jan 1965

My dear Krishen,

The new year is there, & I hope, I will not let another day pass without writing to you. My letter has long been delayed & heaps of events keep on accumulating.

Firstly Please receive our warmest wishes & greetings. We hope that the year has started well & will reserve for us all peace, happiness & quality passion for work. Indeed immense satisfaction resides in a constant discovery of this activity.

Your letter reached us in time. I am happy to know that your exhibition has gone so well. I am inclined to agree with you now regarding Kumar. He has the flair & the initiative of what we call rightly here "un Marchant de Tableaux". The other people running galleries in India seem ~~to~~ muddle headed & inactive. I could not like Ravi Kumar & his attitudes - neither in Delhi nor here when I saw him several times. His brother is a different person - I am inclined to think. But the essential fact is that we are living in a constantly changing world, & people & even situations evolve in a most unexpected manner. The most one can do is to be attentive & observe life to the best of one's ability.

I am looking forward to our next trip to India which I hope will be for Nov. 65. As ~~the~~ usual, I should plan that we will stay 5 1/2 months & that there will be less worries than last in 1959! I am sure Jamine will enjoy this



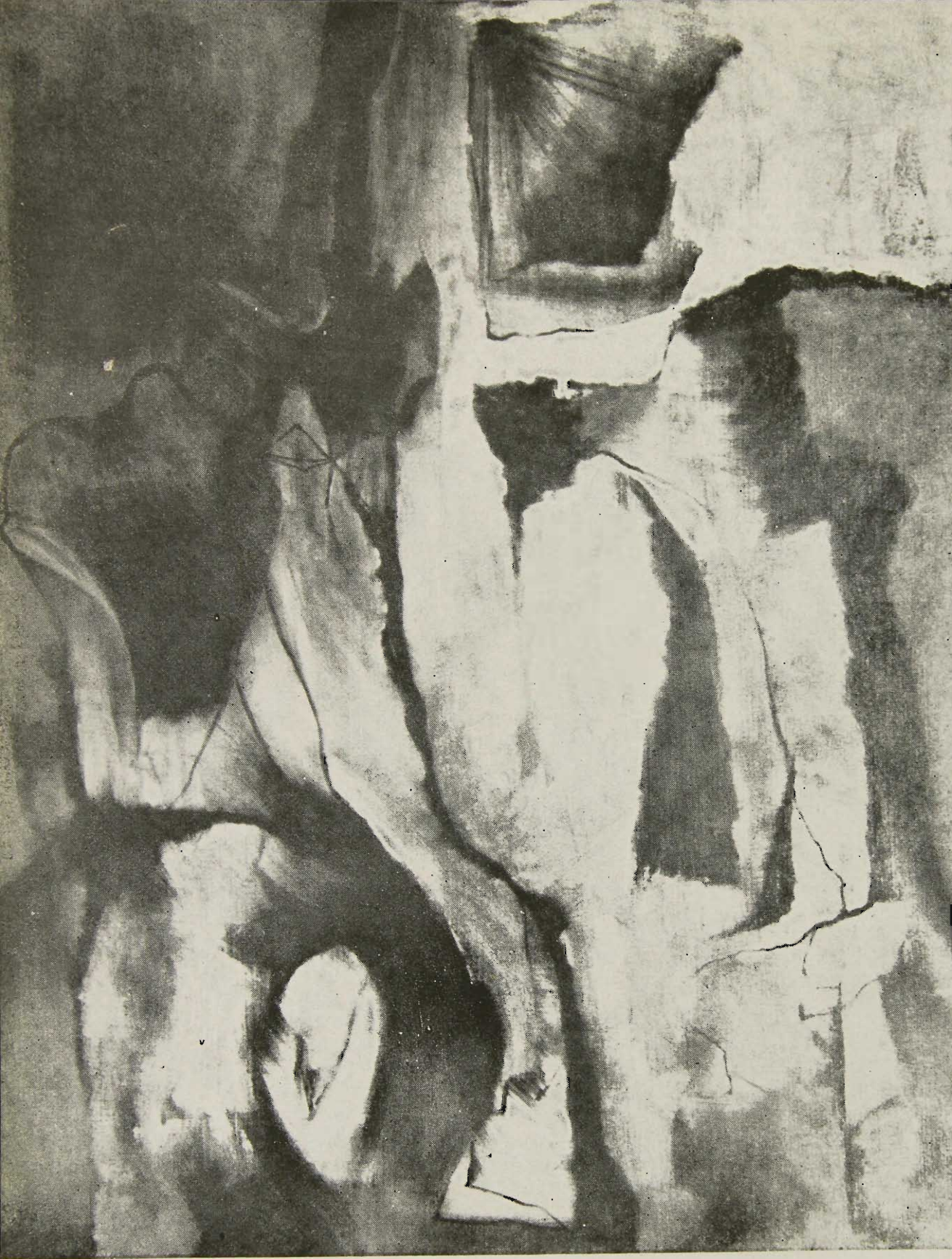
hik, that we will work hard & show what we do during this period. It's indeed great fun to release the first impact spontaneously & later work on the material collected for months.

Yes. My own show here has been a success beyond all my expectations. In a period of a very acute crisis, it's good to have more than half the exhibition sold - a fairly good press - another painting bought by the Museum of Modern Art. I have for the first time a 4 column review in the Paris Press - & the art journals have well covered up the ~~joint~~ ex. this time. After a month rather social life - the usual cocktails & dinners, I am again back to work. The next showings will be fixed up in a few weeks, but I will certainly show again in Paris in November before taking off for India.

As I had well foreseen, the London exhibition of "Indian Paintings Today" has become a two-man-show. I was sure & I had warned George Boucher when he was here. I regretted that he did not appreciate my frank but friendly opinion. I am certain that these things are manipulated by Souza & Chandra, & underplanned as they are, every manifestation is deliberately planned to their advantage. All that I had demanded George was that there should be a real confrontation of the work of the Indian Painters & there should be in relation to presentation & space, no favouritism. The experience of the Sal on show was far too bitter to forget. The same thing has happened again & the 5 painters ex. was 25 paintings by Souza, 50 drawings & 15 by Chandra, 5 by Hussain & Tyeb & 4 by Samant.

This, of course - I am aware, in spite of George. I am yet not in possession of the details. A letter from George to Akbar vague though it was, revealed complications in the relations with the Art Council. Nothing was clear though & we hoped again.





# KRISHEN KHANNA

1964

KUMAR GALLERY

11 SUNDER NAGAR MARKET NEW DELHI-11  
ASHOKA HOTEL NEW DELHI-11  
GRAND HOTEL CHOWRINGHEE CALCUTTA-13







1925 Born in Lyalpur, Panjab  
 1944 Mayo School of Art, Lahore  
 1945 Studio Graphic, Lahore  
 1949-51 Progressive Artists Group, Bombay  
 One-man Shows:  
 1955 U.S.I.S. Madras  
 1957 Kumar Gallery, New Delhi  
 AIFACS, New Delhi  
 Jehangir Art Gallery, Bombay  
 1959 Kumar Gallery, New Delhi  
 Leicester Gallery, London  
 1960 Leicester Gallery, London  
 1961 Kumar Gallery, New Delhi  
 Leicester Gallery, London  
 Ashoka Gallery, Calcutta  
 Gallery 59, Bombay  
 1962 Kunika Gallery, New Delhi  
 1963 Watkins Gallery, Washington D.C.  
 1964 Kumar Gallery, New Delhi  
 1965 Scheduled in March, Egan Gallery, New York  
 Group-shows :  
 1949-50 Progressive Artists Group, Bombay  
 1956 8 Painters, I. E. N. S. New Delhi  
 1959 Trends in Modern Indian Art, AIFACS,  
 New Delhi  
 Gallery 59, Bombay  
 Contemporary Painting from India, Gallery  
 Graham, New York  
 Modern Indian Art, Cairo  
 Contemporary Art from India : Museum  
 Folkwang, Essen; Stadtische Kunsthalle,  
 Recklinghausen; Museum am Ostwall,  
 Dortmund ; Galerie Palette, Zurich

1962-63 Contemporary Art of India, Gallery 63,  
 New York  
 1963 Eight Contemporary Painters of India,  
 Lever House, New York  
 1964 Six Artists in Black and White, Shridharani  
 Gallery, New Delhi  
 1963-64 Ten Contemporary Painters from India : The  
 University of South Florida, Tampa;  
 Jacksonville Art Museum, Jacksonville;  
 Delgado Museum of Art, New Orleans;  
 Hunter Gallery of Art, Chattanooga;  
 Colorado Fine Arts Center, Colorado Springs;  
 Long Beach Art Center, Long Beach; Art  
 Institute San Francisco; East-West Center,  
 Honolulu and continued to Hongkong, Manila  
 and Singapore in 1965  
 Participated in :  
 1957 Tokyo Biennial  
 1959 Tokyo Biennial  
 1960 Biennial of Sao Paolo  
 1961 Tokyo Biennial  
 1962 Biennial of Venice  
 Annual Exhibitions of the Lalit Kala Akademi  
 New Delhi and Bombay Art Society, Bombay  
 Represented in the collection of :  
 National Gallery of Modern Art, New Delhi;  
 The University Museum of Art, Chandigarh;  
 The University Museum of Art, Singapore;  
 The Art Collection of the American University,  
 Washington D.C.; The Phillips Collection,  
 Washington D.C. and several private  
 collections in India and abroad.

the show will be postponed. As we are, we certainly would not have participated if the Art Council would have tried to bypass George. But well I never heard from them & it is only recently that my brother Manu gave me some details of the show & the pretace of Becker.

You see Krishen, if I am giving importance to this event, it's only because I was hoping that Gai, Samant, you, Akbar & I will be properly represented & that for the first time there could be a real confrontation. This would have certainly effected the overdone & false Chandra - Sena myth. Nothing can stand the power of pure pictorial statements & I personally believe that there are sufficient people in London who would have enjoyed & accepted what we have to say. Indian painting in London is a different thing from Indian painting today. As in Mexico, in the past a hell of a lot of nonsense was written to praise the socialist & realists. Writing on such matters is simple as it is on the pseudo-religious, journalistic & sexual illustrations. One can link up everything with Indian Philosophy. But what about the validity of vision - which in painting must be intensely pictorial.

The opportunity is lost. I am all the more sorry as I was informed that George was collecting paintings & almost 30 painters were on the list. Also there was to be a section of folk art. Here too I foresaw the failure of the show. What is needed today is not a large manifestation, but a confrontation of the best & the most vital in contemporary Indian painting today. Just say ten painters represented by ~~ten~~<sup>ten</sup> paintings each.

I am glad Samant was there with four canvases. I am sure it will make people think.

Let me know more details & the new plans as I am sure



You know much more about this than me or Ak. Now

I am so happy that Tyeb is in Delhi & can live & work. Also is great pleasure to see that ~~Paul~~ Paul Jenkins has bought one of his paintings. It's formidable that you people meet every interesting person who comes to India. I was delighted to know details of the visit of Ranchung to India from Akbar. You never told what you all talked about, but Akbar gave a fine description how he did the deed for the play that was presented in Bombay. He has an exhibition on with only two canvases & prints. Paintings are good - I do not care for the prints.

The fops are having a bad time. Their influence has been great everywhere & the ideas are so quickly picked up & used commercially. But the movement does not seem to hold & with reflection, the first impressions of enthusiasm seem to disappear. All this is, as was expected. So let's all try to work consistently & steadily. Happily there is a greater stabilisation in the art world here - but all this is too early to say - as so many complicated things are all mixed up together.

So when are you coming. You must pass through Paris, stay with us - even if it is your week-end as usual.

My show is extended till end Jan.

Sahgal has managed at last his show of sculpture in the Museum of Modern Art. Crafty fellow & then Indo-French relations on a Govt level. Opening on 15th Jan.

Many other things are there, but I will end this long letter. Please do write & sketch. Give my very best & friendly greetings to George & to Tyeb. You can show them this letter. Ask them also to write.

Encore. Best for the new year & all our fondest love to you & Renee as always RMAH