

S.H. RAZA
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75011 PARIS
TÉL. 370-97-64

Paris, 9th March 1981

Mr. Dilip Padgoukar,
UNESCO -
BANGKOK - THAILAND.

My dear Dilip,

Since your last letter dated 29th December 1980, I patiently awaited your colleagues from Unesco. I had done several paintings + the idea crystallised in one final project - 80 x 120 cms - acrylic on paper with the BINDU theme. The words UNESCO, + Peace in 10 different languages were added, as also a few words below the painting:

"BINDU", the inaudible sound, as an image of PEACE -
on the other side, very discreetly, S.H. RAZA, INDIA.

At last they rang up + visited my studio on the 24th February. Eiji Hattori, Malegola + an American lady. Good reaction, I thought, to start with. Some discussion, changes were suggested, smaller size only 6 Unesco languages + the Hindi effort as a part of the project. Mr. Hattori was rather hesitant as the Japanese painter Demoto had already used the circle in his peace poster. They had brought the poster with them + mine looked extremely different. They all admitted. They asked me if I will be agreeable to sign a limited edition of lithographs to finance the printing. I said I will do so, but that I will like to know where I stand in this operation.

Mr Hattori replied that the artists offer their works + we cover the cost of printing by selling the lithographs...

I can guess that it could be so. Many artists will gladly give their works + copy right only too happy to have the poster printed by Linseco. I did not like the idea, particularly as I got the impression that they take it for granted.

So firmly + quietly I told them that I do not agree to this working arrangement. I have worked on the project for over two months, that I will not make it a question of money, the idea of 'PEACE' being on common concern. I will ask for a rock bottom payment, even if it were one franc, + a certain number of lithographs or a percentage on sale. It was my elementary right of labour.

Diplomates as they are, they all seem to understand, but I guessed that my demand did not please them. They took a colour photograph of the project + said they will think it over consult the Director etc + will perhaps come back again. Malagola asked me if Dieth did not give me precision about this + I replied that he said that only his colleagues will give me all these details when they visit me.

So then the matter stands. Its neither yes nor no. Since then, I have talked over to many friends including Jean Bénédict + every one approves my stand. The project pleases immensely. Its simple + pure pictorial improvisation of the ancient seed symbol representing life in essence. I will send you a new photograph soon. This letter is just to inform you. My demand is so reasonable: 1 Franc + a some prints for me, that there should be other reasons to turn thumbs down. However once again I meet the same Indian experience: "यत्तु नहि शिष्टं ..."

Do write + let me have your ~~own~~ opinion. I would have loved to see the project printed - in any case I will print the image in my catalogue. In the meantime I am actively now working for an exhibition in Copenhagen scheduled during November

my entries for the India Triennial Nov Dec 81 + an exhibition in BERNE next year. So hard work is ahead. And one a while the climate for my work is most congenial at present. So no regrets. The inaudible sound was waited long... will be audible one day - love - Asha