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Paris, 15th March 1981.

Shri S. A. Krishnan  
Editor, Lalit Kala Contemporary,  
Lalit Kala Academy  
New Delhi, India -

My dear Krishnan,

I did give serious thought to your two propositions. Firstly, an article on my work & its evolution. Secondly an article by a French Art Critic on important living painters in Paris.

Work absorbed me so completely that I must say that I haven't been able to write apart from some notes. I do write from time to time. Writing comes to me with much difficulty & invariably it is only during my barren periods that I take to words to express myself. And then I get so involved that I write for days. And of course I must say that when I write I cannot paint...

Time is passing by. So I thought I will inform you what I have been able to do regarding your invitation to write for Lalit Kala Contemporary.

I thought that the best would be that writers wrote & the painters painted. I discussed the matter with several colleagues & with Sufio Mukherjee too whom you met while you were here last time. Ideas have developed considerably since then & I will like you to consider them.

You know that Paris has been for years an important art center of plastic research & a vast intercommunication existed between France & other countries. It concerned not only the Arts

but almost ~~at~~ every domain of human life, literature, poetry, theatre, music, design & style, furniture & Architecture. The contemporary world art of the last hundred years show relations & influences between France & U.S.A., Germany & Russia & only during the last 3 years the Pompidou Museum organised two important exhibitions called PARIS - NEW YORK & PARIS - MOSCOW to cover up this fabulous intercommunications in the plastic arts in a factual & historical manner. Paintings were collected from all over the world, documents, letters, photographs, & no doubt the exhibitions were well attended. Posters & catalogues were printed on the occasions & a visitor could see the evolution, ideas & style in a more detached manner.

I am fully aware that in spite of constant relations between India & France such a project is an impossibility at present. Yet this exchange exists for the last 80 years & almost a significant contemporary Indian painter has lived & worked in France - or, at least visited France. Starting from Rabindra Nath Tagore & Amrita Sher-Gil most of the painters of our generation, Padamsee, Bhanu Mani, Paritosh Sen, Krishan Khanna, Husain, Sakhai Bhanu, Sehgal, Tyeb Mehta, Bal Chhabra, Laxman & Sumita Shreshtha, Nasreen, Zarina Hashmi, Gai, Ara, Souza, Samant & even the younger generation Vishwanatha Narayanan, Dhawan, Nazendra, Shubha Prastanna, Bhupen Khakkar have all visited if not lived & worked here. The relation also exists between thinkers, writers, poets, scientists, engineers & several other domains. Jehangir Bhonslay has lived & worked here for over 40 years & has formed a group of excellent film makers during the silent periods. He was in India as the Director of the Films Division of India. Satyajit Ray has made several visits to France & his work has positive relation with French & Italian films. This year he is hailed as a sensation in France & his film "Satan de Music" is running house full in four different cinemas in Paris. Rajarao, the writer visited one last month, has lived several years here & is on a peace



mission to India at present. Mukt comes over every year as also Narayan Menon, musicologists, musicians, mritus & on the. The classical Indian music & dance are almost a permanent feature here with Bhanushankar, Ali Akbar Khan & Ram Narayan - and even the lesser known receive large audience.

There is a special privileged relationship now between France & India - improving almost every year with time. The time seems ripe that we undertake an initiative somewhere to give this interest a tangible form. I fear that the exhibition of contemporary Indian art has to wait a little while. I am sure it will come with time. But we could start in a different form, modestly, but with some assurance, which could be a prelude to something important. As the ideas developed in our talk here, we thought maybe you could consider a special number of *Samkalam* INDIA-FRANCE. We know the difficulties, but maybe they themselves would make the idea worth while attempting. Suprio has been working on the subject for years & has done research about Poet Tagore's visits to Paris. Ananta Shu-Giri stay at the Ecole des Beaux Arts. He has documents, facts, photographs. It seems there is a painting by Yves BRAYER a French painter, contemporary of Ananta who did a portrait of her during that period. Suprio could compile an article on the human & historical side right from Tagore to 1981, which has never been done.

Besides this, I met recently MR Jean-Dominique REY. He is a well known & extremely serious French Art Critique, specially interested in India & very receptive to Plastic Arts. I invited him & talked to him at length. He is agreeable to write for *Kalita Kala Contemporary* on the 6 Indian painters working & living in Paris at present: Vishwanadhar, Narayan, Dhawan







FIAC

La tête de l'Al.

Séance H 4.

Invitations envoyées :

1 ✓ Mourey Monique -

2 ✓ Bailleul - 2

3 ✓ Gatti 2

4 ✓ Catto Repellini,

5 ✓ Coutsinas -

6 ✓ Duchesne

7 ✓ Levy

8 ✓ Floch

9 ✓ Costabini

10 ✓ Mme Mongillat.

11 ✓ Mari Vik. Norge

12 ✓ Pahn Iversen "

13 ✓ Gandhi Bombay

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14 ✓ Cambillard -

15 ✓ Pelhas -

16 ✓ Auger - 2.

17 ✓ Francis Ang

18 P. Henry

19 Caillat