

As far as I can see, the present situation at the L.K.A. is a logical consequence of the 'atmosphere' that prevailed during the first Triennale in 1968. There was abundance of factional fighting, arrogance, despotism + very little lucidity. All this has resulted in dissatisfaction, revolt + ultimately the domination of an embittered majority.

The best in India do not need the Triennale. The Triennale needs them. By not exhibiting, the dissidents lose nothing. In the precise, Indian context today, it seems a destructive act. We need to build + not to destroy.

The error is to proceed on the basis of "interest." It is time we realised how necessary it is for important men to learn to give rather than always wanting to take.

Such dissensions have taken place in the past. Obviously, this is an effective instrument of pressure. It adds up to an "all or nothing" attitude. One, therefore, tends to confound issues. The Indian Section of the Triennale is not a group show. It is not devoted to a particular school or to a particular aesthetic. It has to represent a vast country + must consequently comprise a cross-section of the most vital work that has been done in India over the past three years - including hopefully, young + unknown painters. Their seemingly timid attempts may reveal new visions + latent energies aspiring to grow.

All this, with warmest regards,

RANA