

RAZA

FRANCE

(4)

- ① MR et Mme PIERRE REPELIN,
MONT DES OISEAUX, TRAVERE DU PINCHINIER,
83320 CARQUEIRANNE, FRANCE
- ② MR. + Mme MICHEL FERRIER, SIRIUS,
1 PLACE DU VERSEAU - B.P. 209,
38432 ECHIROLLES, FRANCE
- ③ MR JACQUES MAUCHANT, 18 COURS FRANKLIN
ROOSEVELT, 69006 LYON, FRANCE
- ④ MR + Mme MICHEL BLAIS, LE JARDIN DES
HESPERIDES, 286 AV. VIRGINIE HERIOT,
06190 ROQUEBRUNE CAP MARTIN. FRANCE
- ⑤ MR. Et Mme. GERARD CASTELLANA,
LES LUMIERES DU CAP, 6 AV. DE LA PAIX,
06190 R. C. M. FRANCE
- ⑥ MR. ~~BERNARD DENTAL~~ ^{Mr. Michel ISNARD, Maire}, MAIRIE DE GORBIO
06500 GORBIO - France
- ⑦ MR. LOUIS IMBERT, BERTHE ET MICHEL,
RUE DU CHATEAU, 06500 GORBIO - France
- ⑧ MR. JEAN-CLAUDE GUIBAL, ^{MENTON -}
DEPUTE - MAIRE DE MENTON, 06500 MENTON.
France)
- ⑨ MR et Mme RICHARD LAURENTI,
LE PARIS PALACE, 2 AV. FELIX FAURE
06500 MENTON, FRANCE
- ⑩ CAPTAIN SANJAY R. SUKHRANI,
SEA WORLD MANAGEMENT, 12 AVENUE
DE FONTVIEILLE, MC 98000 MONACO.
PRINCIPALITE DE MONACO

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MRS. Kalhana Shah - / U.S.A. Europe RACH 2 X

- (12) MRS SHASHI U. TRIPATHI, CONSUL GENERAL OF INDIA,
3 EAST, 64th STREET, NEWYORK, N.Y 10021 U.S.A
- (13) MR + MRS ASHOK BHAVNANI, 1199 PARK AVENUE
15 F, NEWYORK NY. 10128
- (14) MR + MRS KARL ~~KEST~~ KASTEN,
1884 SAN LORENZO AVENUE,
CA 94707 BERKELEY. California - U.S.A.
- (15) MR ~~ARTHUR~~ ARTUR REIS E SOUSA,
AV. DE ROMA, 62. G. E, 1700 LISBONNE
PORTUGAL
JEAN ^{Director}
- (16) MR, LOUIS PRAT, FONDATION MAEGHT,
06570 SAINT-PAUL, FRANCE
- (17) MR + MRS. PIERRE REPELIN
MONT DES OISEAUX, TRAVERE DU PINCHINIER,
83320 CARGUERANNE, FRANCE
- (18) MR + MRS MICHEL FERRIER,
SIRIUS, 1 PLACE DU VERSEAU, BP. 209,
38432 ECHIROLLES. FRANCE
- (19) M^r et M^{me} Christian POUILLON,
44 QUAI HENRI IV, 75004 PARIS - F. }
(conservateur Musée Pompidou)
- (20) MR DAN L. MONROE
Director, PEABODY ESSEX MUSEUM.
EAST INDIA SQUARE, SALEM MA 01970. 3783
U.S.A.

ART TODAY

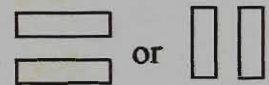
March 9, 2000

Dear Mr. RAZA

Since large works by well known painters are not entirely affordable, we are proposing a special show with less square inches/cms per canvas!

Could we request you to do 4 slim works – horizontal or vertical – in which one of the sides should not be more than 12”.

The works could also be painted to be hung together.



This show is slated for October 2000. Please phone/drop us a line regarding your participation.

With warm regards

Rekha Aman
Rekha Purie & Aman Nath

T.N.T. received 13 Apr. 2000 -

S.H. RAZA

101, RUE DE CHARONNE

2, CITÉ DU COUVENT

75011 PARIS

TÉL. 01 43 70 97 64

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आपके सभी राजनीतिक
योग्य.

आपका आवाहन
विजय सिंह - ८६.

Winter Season '86-87

Gallery 7

announces a joint show of

RINI DHUMAL

VIJAY SHINDE

*From Saturday November 22 through December 6, 1986
at Dhannur 3rd floor (above Strand Book Stall)*

Sir P. M. Road, Bombay 400 001

Monday to Friday 11 a.m. to 6 p.m.

Saturday 11 a.m. to 2 p.m.

Gallery Director :- Arun Sachdev

Gallery Co-Director : Chandra D. Sachdev

Gallery Manager : Akshay Pandya

VIJAY SHINDE



Oil on canvas

48" x 60"

1986


VIJAY SHINDE

by S. H. Raza

The man is discreet, enigmatic - almost absent to the immediate surroundings, but his preoccupations are real & deep. He smiles modestly, hardly talks, but he has acute perceptions and a penetrating mind. The link is with the essential. He draws from forces deep within him, as simply & naturally as a leaf draws from the rising sap, through the branches, the trunk & the roots, creating a link, with the fundamental source.

The paintings reveal rhythm, movements & palpitations, tellural currents & ecos. This is "EARTH", eternal & life giving, generous yet suffering, with infinite capacity to sustain. Sounds are audible, as also cries & murmurs and chants. The canvases breathe. The organic structures stand out in space, colours & texture lend musical resonances.

Vijay Mahadeo SHINDE, the man & the painter, united in work, seems to emerge, silently yet confidently, as one of the most authentic painters of his generation.


Paris, 22nd October 1988 -

RINI DHUMAL

Contemporary printmaking in comparison to painting in India as an individual form of expression, has only come to the forefront since the sixties. Seen in early times as a mere accompaniment to text in the form of illustrations, it took root as an independent creative language only at the turn of the 20th Century. Being a medium heavily reliant on equipment and technical apparatus, it was only at Centres where printing presses and workshops where such facilities were available, that artists could experiment with this idiom. However, since the last two decades printmaking became a widely used medium in India and the whole attitude and approach towards it become more clearly defined to contain individual expression.

All mediums have the constraints of technicalities that dictate and it is from within this area that artists evolve their own languages that explores the dexterity of a particular medium. The choice of a medium is because it enhances and contains best the statement that the artist puts forward, but in the case of many of the established printmakers in India (with the exception of very few) the technicalities of printmaking become too heavily relied upon — and the image appears almost strangled amidst this technical skill. At their worst, these prints contain amorphous abstract forms and sentimental figuration in carefully distributed tonal variations, and often appear nothing more than a display in technical knowledge. It is very recently that a younger group of printmakers have emerged to totally shed this formulated approach, realizing its limitations, and it is in these younger artists work that the term “individual expression” becomes truly absorbed.

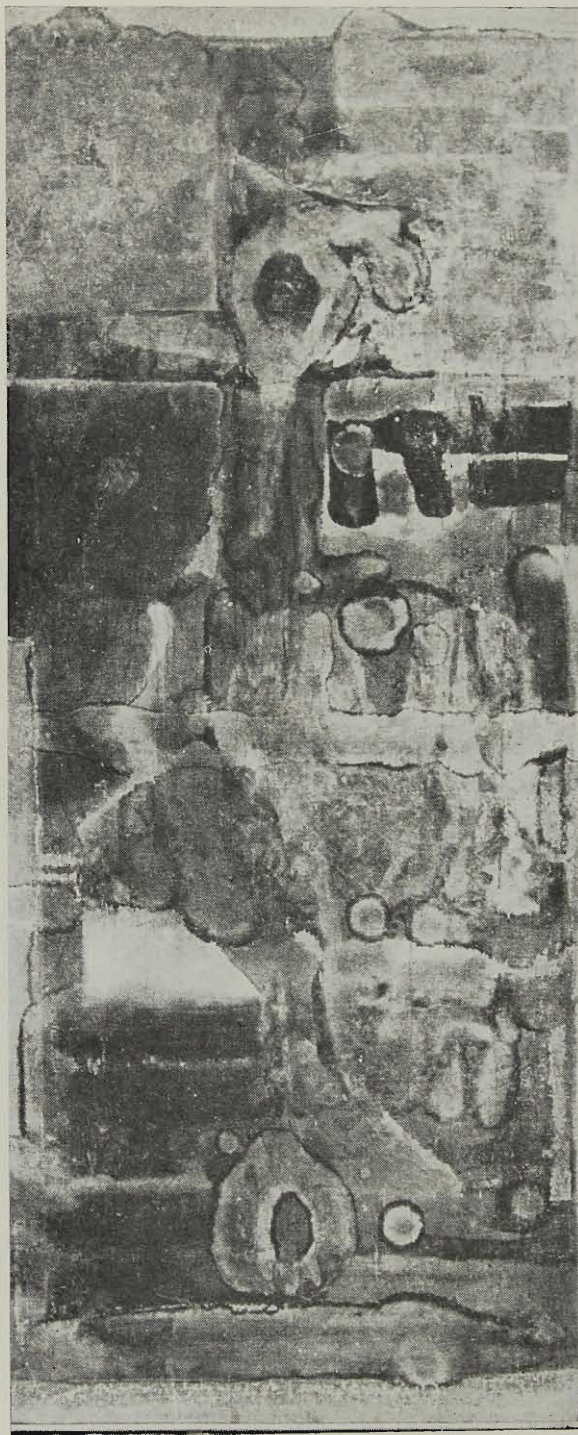
Rini Dhumal belongs to this new set of printmakers. A painter by academic qualification, she went to study printmaking under Somnath

RINI DHUMAL



Man woodcut '85

VIJAY SHINDE



Oil on canvas 27" x 40" 1986

Hore in Santiniketan and further went to Paris to work at Hayter's Atelier. Learning the method of viscosity, she came to be able to translate and extend painting into her prints. What sets her distinctly apart from many more established printmakers is the abandon with which she works on her plates, injecting into the works a lucidity and crayon drawings, as captive references of things that she encounters in her day to day life, she uses these as starting points when conceiving a visual.

She states emphatically that however preconceived an image is, the whole process—from it taking form on the plate, and the medium of expression that finds voice through the image, till the final execution of it resulting in a finished work — creates numerous changes within the visual. These changes, either deliberate or accidental, become integratedly part of the entire work.

In Rini's prints, colour is not for mapping out surfaces or serving as decorative embellishment. The colour is the form, delineating the motif it contains, and carrying with it a symbolic connotation. Viscosity which is a process of built up layers, allows the painterliness that is so important for her, to manifest itself in the overlapped colours and textural surfaces that it creates. Gauging deeply into her plate with bold gestural lines, and muting areas by burnishing and scraping, she conveys a vast spectrum of emotions from fiery aggression to gentle lyricism in her prints.

In many of her earlier works the forms are more organic — almost mythical landscapes, atmospheric and chaotic in appearance, with grids over them that imposed an optic order. Slowly into these landscapes came the human form which helped particularize the

environment. Her latest works however deal almost exclusively with the human form in isolation.

No individual language is minus metaphors, and this is true of Rini's works as well. Though the motifs do not always directly parallel a metaphor they provoke a questioning of what is implied, as in all the prints lie an ambiguity that is disquietening. Personalized myths that stem from life, which narrate the prevailing trappings of insularity and alienation, deprevation and supression, culminate to find expression in some of her most articulate works.

Today she finds woodcut another medium that yields to her personal language. These woodcuts are very simple in their formal execution and reverberate this simplicity in the images that are starkly drawn.

Rini self-confessedly admits that it has taken her many years to understand her medium and what it can do for her. She has chosen to refute the belief that technical precision is the key to good printmaking. Her curiosity to continuously experiment, and her inherent self criticism, has led her to free herself from the predictable clichés that surround us in the world of art today. One has implicit faith that if in these years Rini has worked so many problems out for herself, she will keep growing to evolve a tremendously rich personal language that comes with the passing of time to a truly creative artist.

— *REKHA RODWITTIYA*

GALLERY 7 MEMBERSHIP

Gallery 7 offers a limited membership plan which will close shortly.

The membership involves a minimum of 8 exhibitions a year organised by Gallery 7, free catalogues of each exhibition, invitations to attend all audio-visual showings to enable members to interact with the artists and with each other.

The rate of membership is as follows :

General Public	Rs. 75.00 per head
	Rs. 100.00 per couple
Artists and Students	Rs. 50.00 per head
	Rs. 65.00 per couple
Outstation Members	Rs. 29.00
(8 Catalogues a year)	..

Please fill in the details in the form below and return it to Gallery 7, Dhannur, 3rd floor, Sir P. M. Road, Bombay - 400 001 along with the requisite payment by cash or cheque. (Cheques should be made in the name of Gallery 7).

cut and return

GALLERY 7 MEMBERSHIP

Please write in block letters.

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TEL. NO.

OCCUPATION

TYPE OF MEMBERSHIP

AMOUNT ATTACHED Rs.



Rini Dhumal

'Ram Chandra'

Woodcut