

EXHIBITION OF PAINTINGS
FROM INDIA

BIREN DE AND G. R. SANTOSH

Oct 23. 01. - 3.02. 1978.

MUSÉE D'ARTE MODERNE
BELGRADE
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Contemporary plastic art, as one is aware is an international or, rather, a universal language. It represents the most sensitive, the most unfettered expression of human sensibility searching for world experience through the agency of the human imagination. Like the cave man at the dawn of history learnt to command his young world through applying paint on the walls, so today a section of mankind faced with a world renewed by thought, smalled by technology, is hesitantly but steadily learning to rediscover its destiny and identity through the freest of mediums — plastic art. A medium absolved from the limitations of the spoken word, also the too abstract delights of music. With it we have the all seeing, observant eye of the reality-reflecting consciousness. Here, the keen probing point, the forward thrust of the human mind, goes uninhibited renewing the past through the present into the future — a future flowering through the reaching out spirit.

It is in this light we must consider the work of contemporary artists anywhere, regional nuances apart. The aesthetic part must be seen in the light of the whole. Thus, recent Indian art. Is it Indian? — this is a question frequently posed by sympathetic critics as also by the patronizing ones in India and from beyond its borders. Natives who are fixed in custom see little of the image of themselves in today's art, and those from abroad also see little of the Indian they may happen to have known, in it. But India is not only its folk, superb as it is; nor is it simply its great classic carvings and frescoes.

There is, after all, also the Indian which is forming in the minds of its artists, who — qualitative questions apart — reenact that genre wherein to remake, is to be. The creative act is incomplete till such time as it has in it the impress of the personal sensibility — both in content and form. In this psychic quality our artists are not any different from any others. Their debt to so called alien cultures is considerable. And nevertheless, with remarkable self recreative powers they have begun to repay that debt, in terms of the best work of some of them, and also collectively. If they still have to make the point and purpose of the modern movement more articulate, they no longer are mere pupils. The pluralism of today's Indian artists, is indicative of that spiritual fact. India by its inherent nature represents plurality of cultures and which are, more or less, at a point of harmonious rest; and potentially therefore, for the creative mind, most fruitful ground. Indian artists have, at least subconsciously realized this reality in their work. They know, that world, artistic influences and those from their own cultural past, both, are their very own; but that all these must pass the hard test of filtering through their individual personality. This is the true condition of all artistic personality. Our artists return to it with a fresh conviction.

In the meanwhile in this small show two of India's prominent artists are represented — both of them deeply couched in one of India's vital traditions — namely the quest for spiritual concentration.

If you are not an initiate you might not quite get the heart-beat of Santosh's compositions. But what should not be difficult to deduce is the concentration of the force in the convolutions of his compositions. It is all straight from the solar plexus with breath held back in yogic meditation. There is little attitude allowed here to wander thoughtlessly or too care-freely, only to direct the vital fluids of the life-force towards a single creative God-head.

The compositions work like a machine, a machine to control a wavering consciousness; a machine of organic components, like the human brain or some other higher and vital centre. Some of the details of his compositions also give out a rounded sculptural feel, some others of a flattened out extension of human form. Santosh is in the direct line of the above mentioned Indian inheritance, the one which seeks to obtain power over self.

Reflect yourself on a speck of sunstruck dust on the point of a luminous pin, the centre of a revolving spoke — everything going round and round, with such great speed that all seems still, no movement at all. No agitated movement, that is, but movement that steadies the human eye with something greater or sublimer than itself. A blinding glow at its heart, the compositions of Biren Da are, as if, elevated by virtue of an intense secret solar energy.

For Biren Da, in the wheel and the circle is a completion and union; the split halves or the contraries of the world here find perfection, wholeness. The chromosomes of the Mandala fall into their logical pattern. Da is not repeating the magic spell mechanically but infusing it with fresh form. The mathematical harmony and union of hoary cults and

esoteric symbols find in him an eloquent spokesman.

Keshav Malik

G. R. SANTOSH

Born in Srinagar, Kashmir 1929 : Painting, Weaving, Papier-Mache 1947-53 : Govt. of India Cultural Scholarship under Prof. N. S. Bendre at Baroda University 1954-56 : First Urdu Novel, Samadar Pyasa Hai. Participated in National Poetic-Symposium 1963 : Several solo exhibitions. Indian Exhibition to Eastern Europe 1956 : Modern Indian Art, Cairo, Contemporary Art from India Museum Folkwang, Essen, Stadische Kunsthalle, Reckling Hausen, Museum Am Ostwall, Dortmund. Gallerie Pelatte, Zurich, Alberta, Contemporary Indian Painters Exhibition, Japan 1959 : Paris Biennale, National Gallery, Canada 1961 : Biennale of Sao Paolo, Manichi Show, Tokyo 1963 : 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 Springs, Long Beach Art Center, Long Beach, Art Institute San-Francisco, East-West Center, Honolulu and continued in Hongkong, Manila and Singapore 1963-64 : Manichi Show Tokyo. Ten Contemporary Indian Painters. M.I.T. Cambridge, U.S.A. and New Jersey State Museum Trenton, U.S.A. 1965 : First Triennale India, New Delhi 1968 : Sao Paolo Biennale 1969 : Tantra Art, Montreal, Contemporary Art of India, Japan 1971 : Sao Paolo Biennale 1972 : Contemporary Indian Painting ; Federal Republic of Germany 1972 : Contemporary Indian Painting to U.S.A. 1973 : National Award 1973.

BIREN DE

Born 1926 : Government College of Art and Crafts, Calcutta 1944-49 : National Awards for Painting 1958, 1964 : Fulbright Grantee, New York 1959-60. Several solo shows 1952-75.

GROUP SHOWS

Salon de Mal, Paris 1951 : Young Asian Artists, Japan 1957 : Twenty Painters, New Delhi 1959 : Mainichi Biennale, Tokyo 1959 : Contemporary Art from India : Museum Folk-

wang, Essen, Staatliche Kunsthalle, Recklinghausen; Museum am Ostwall, Dortmund; and Galerie Palette, Zurich 1959 : Mainichi Biennale, Tokyo 1961 : Biennale of Sao Paulo, Brazil 1961 : Venice Biennale 1962 : Pittsburgh International show (Carnegie Institute) 1967 : First Triennale, India, New Delhi 1968 : Second Triennale, India, New Delhi 1971 : Contemporary Painting from India in USSR and Greece 1972 : Contemporary Indian Painting in U.S.A. 1973 : Biennale of Sydney 1973 : Contemporary Indian Painting in Yugoslavia, Bulgaria, Poland and Belgium 1973-74.

S. No.	Name of Artist	Title of Painting	Medium	Size in cms. height x width
1.	G. R. Santosh	"_____"	Oil on Canvas	128 x 103
2.		"_____"	Oil on Canvas	128 x 103
3.		"_____"	Oil on Canvas	128 x 103
4.		"_____"	Acrylic on Canvas board	62 x 51
5.		"_____"	Acrylic on Canvas board	62 x 51
6.	Biren De	"DECEMBER 76"	Oil on Canvas	123 x 77
7.		"MAY 74 (b)"	Oil on Canvas	123 x 77
8.		"MAY 74 (a)"	Oil on Canvas	123 x 77
9.		"NOVEMBER 73"	Oil on Canvas	92 x 92
10.		"YOU, JULY 70"	Oil on Canvas	130 x 133

INDIAN COUNCIL FOR CULTURAL RELATIONS
NEW DELHI

UDRUŽENJE LIKOVNIH UMETNIKA VOJVODINE POZIVA VAS DA
PRISUSTVUJETE SVEČANOM OTVARANJU IZLOŽBE SLIKA

BIREN DE I G. R. SANTOSH
slikara iz Indije

Izložba se otvara 23. januara 1978. godine u 18 časova u Galeriji
Udruženja likovnih umetnika Vojvodine, Novi Sad, Bulevar Maršala Tita 9.