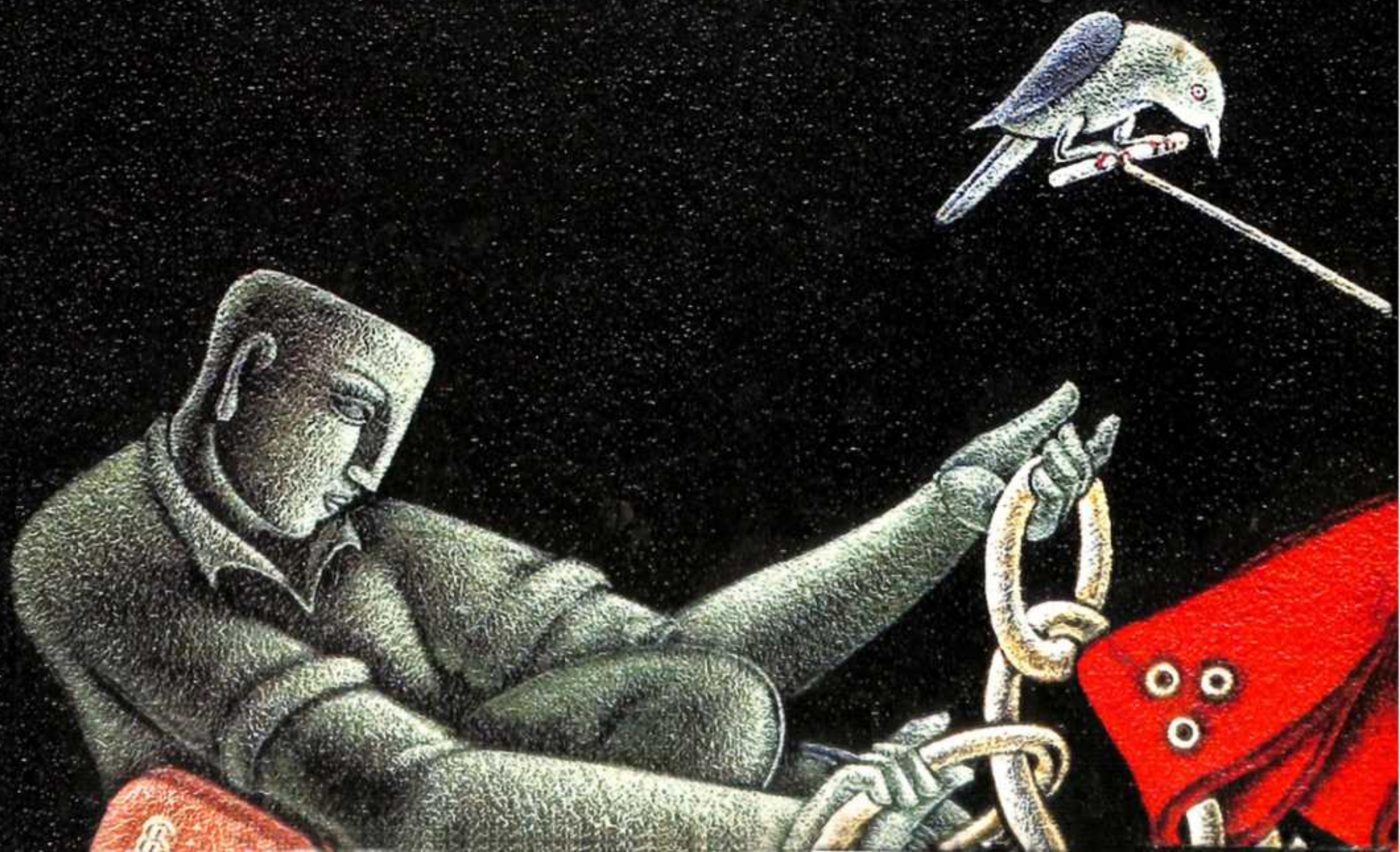


Time's Whirlwind

Art of Satish Gujral



Aakriti Art Gallery
Presents

Times Whirlwind

Satish Gujral

paper • canvas • bronze • burnt wood



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A visual language like those of other moods that develop a vocabulary or say an image to give expression to the creative stimuli to an experience.

Society change in accordance to the changes brought into their moods of living, that is how traditions evolve and cultures are affected.

In this phase of my work I have tried to depict the modern man at work and play through an imagery that to my vision represent the physical and aesthetic form of the times he lives in.

SATISH GUJRAL

TIME'S WHIRLWIND

Solo Exhibition of Satish Gujral



गुजराल

A few years back, I came across one of Osho's collection, *The Book of Man* where I had read these lines, "There are only two types of people in the world. People who want to live comfortably...They are seeking death; they want a comfortable grave. And people who want to 'live'. They choose to live dangerously, because life thrives only when there is risk. Have you ever gone climbing the mountains? The higher the climb, the fresher you feel, the younger you feel. The greater the danger of falling, the bigger the abyss by the side, the more alive you are...between life and death, when you are just hanging between life and death."

Now when I am completely engrossed into the venture of hosting the Satish Gujral show, the essence of this philosophy has been recurrently pinching my soul because somewhere I could connect it with the spirit of the artist's works. As the creator doesn't follow the well-trodden path and searches out his own way, he has to be a dropout from the mob mind and remain away from the collective psychology; one of the unparalleled, celebrated artists of our times, Satish Gujral stands out unique and by himself on the creative plane of subjective propagation of thoughts and aesthetics with an uncompromising spree nearly for six decades. This solo exhibition of Satish Gujral titled "Time's Whirlwind" will bring together the panoramic series of 20 paintings, 8 drawings, 4 burnt-wood and 21 bronze sculptures that covers the aesthetic manifestation of the artist at a single go. 'Time's whirlwind' symbolizes the momentum of the nature in its physical state as well as the restlessness thriving within the creator's mind. For an artist, he reacts to the instincts knocked by his contextual reality and gains the pace to procreate the thoughts by his proliferating inventions. In Gujral works, we recurrently come across the runaway wheel which is the symbol of motion both in nature and in the artist's mind. As nature gains momentum of the wind of time towering to the formation of a great whirlwind, the artistic expression in wide-ranging direction with a vision also can be signified as the identical whirlwind of creativeness and arty power.

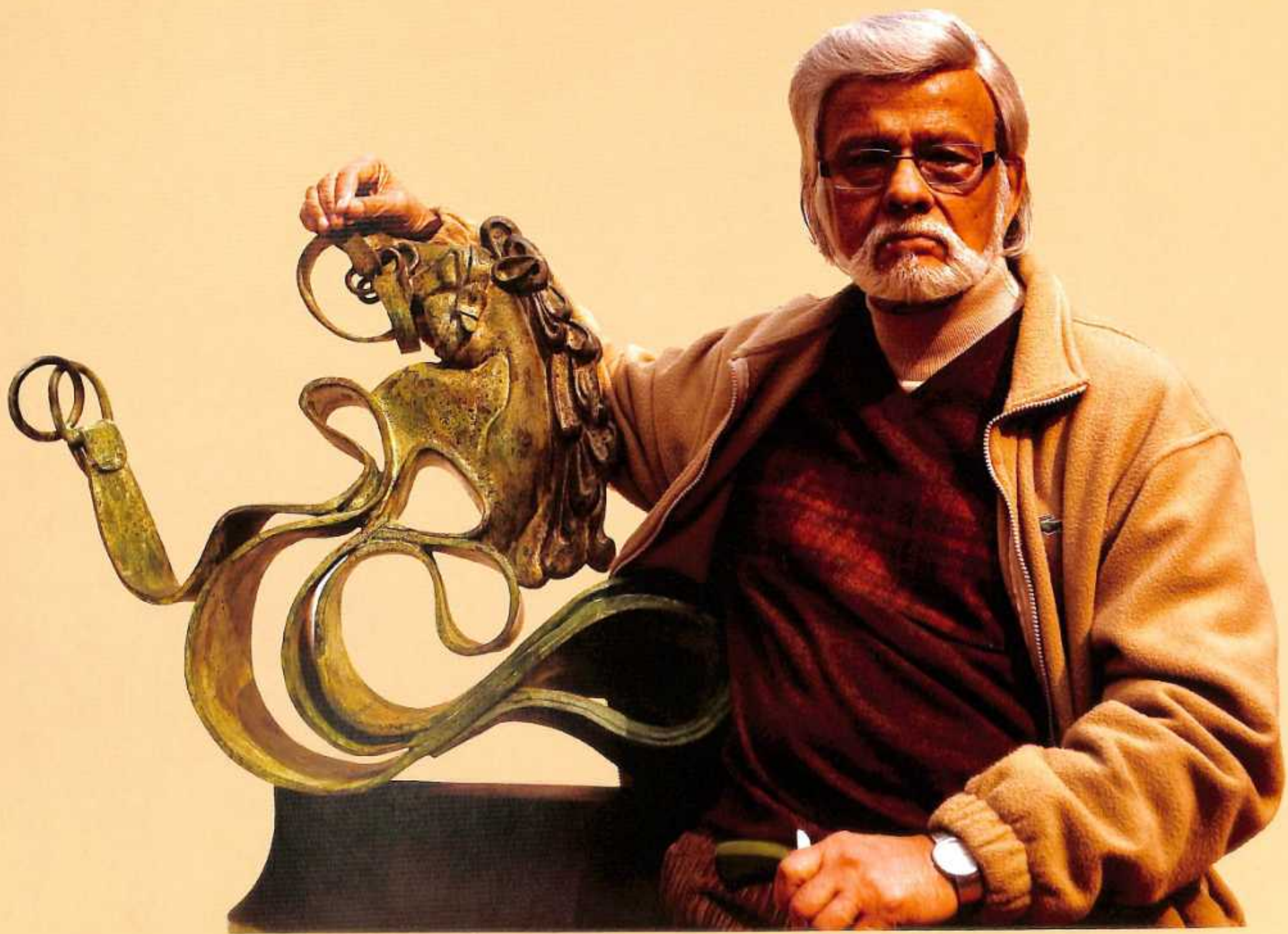
What fascinated me about Gujral's works since I was young is his way to blend the content with the form he develops and his playfulness in approaching the medium and dealing with the technique. The liveliness that sprouts from any of his work in whatsoever medium he has done it with is always intriguing that invites the audience to an array of inquisitiveness and interpretation where he can subtly pave the path for some very serious subject within the realm of obliquely playful mechanism. In his long aesthetic journey, he felt the agony of times through partition, mutation of socio-cultural history, penetration of globalization, induction of modern and mechanical way of living and so on. Thus the social context perturbed him from within at every instant and that often revealed out through the content Gujral has eventually invoked in different mediums and interplay of forms in his artwork. His sense of rebel often came out through the fine strokes of his brush. As he takes his life with simultaneous ease and challenge, he executes his creative discourse with the same modulation and spirit. As he figures out that his painting, sculpture and architecture are equal manifestations of a single aesthetic; the dynamism of expression he shares through his art is borne of plurality within the framework of the same discourse that is identified as the Gujral.

This solo show of Satish Gujral will move the city with a bouquet of vibrant works after a long gap of a decade since Gujral's works in a complete one-man show has been organized in Kolkata. An artist who is a painter, sculptor, muralist, graphic artist, architect, designer at the same time has by now evolved as a phenomenon in the art world. Last but not the least, I hope to give a gala opportunity to the effervescent art enthusiasts of the City of Joy who can be a part of this close assignation and be mesmerized with the magic of Gujral.

Vikram Bachhawat

SATISH GUJRAL

Man and his Work



Note: If you happen to have eyed the art work of some one for as long as I did of Satish Gujral's, from 1953 in New York, onwards to the present, it does not follow that I can be given a clean chit regarding my grasp of his art. Truth is a tricky business and especially the one that relates to art craft. Still I do not in the least imply that the artist has not had had a genuinely fateful impress upon my personality. S G is one of those who have enriched my imagination no little, braced my spirit from its lows time to time. So even if I do not claim whatever is called 'objective' truth I certainly am not ashamed of the truth of his vitalizing effect on my own subjectivity - - and which has of course been cleansed by the labours of a number of the other passionately dispassionate artists. What follows below is only a small sampling of my thoughts on the painter from my scribbling on him.

When an artist projects more than one easily identifiable facet, fans out in unlikely directions and transgresses well-demarcated boundaries, he puts his fans to much trouble. There is the case of the poet Rabindranath Tagore, causing heartburn among certain of his dedicated followers even as he seemingly ditched verse for an oddball painting. How could one get to be so very juvenile in one's ripe old age? That was the question of questions. The poet's sketches or graffiti seemed to mock all he had so laboriously archived. Were those things drawings and paintings at all? So shockingly crude, the doings as though of *bhutas* and *pretas*, not - - surely - - done by the Gurudev's true and pristine self!

The foregoing parallel is partial, for Satish Gujral has not yet taken to poetry. And yet, considering that from his emotion-surcharged portraits and paintings of other days - - the 50's - - he later veered off, as if tangentially, towards mere 'craft' - - architectures, interior décor, and much else besides - - seemed to some artists to indicate his lack of high artistic aim. What is more, during then he appeared to have made matters worse confounded by producing generically hybrid composition - - being neither painting nor

sculpture. What were the smug to make of this?

A question somewhat like this is reported to have been on critics' lips at a Baghdad Biennale, where perhaps Satish's *Burnt Woods* were on display. It is not as though the taboo between paintings and sculpture is in full force, since several artists, particularly those of the West, shunt from one medium to the other lightheartedly. However Satish takes his composite - - or hybrid - - compositions all too seriously. These are not just pastime work, not merely improvised, as the works of most others in the same genre. His have a stamp of definitiveness or of the thoroughly executed idea.

Not mere titillants, these works did not reflect a fragmented consciousness but expressed a spirit known to God-fearing historic communities. With them what are stimulated are not mere surface sensations but racial memory. They still have at least for me - - the integrative functions of icons of old, and that whether or not the artist intended them as such.

So compelling is their intrinsic organicity that you cannot patronize them as you may the usual cultural object. Materially multi-layered, they have the same unity as an intricate architectural system, the force of consecrated spaces, and yet one views them as one does painting, such is the format, the overall configuration.

A certain heaviness had been entirely overcome in the latest of this work in the series; the shining white of the leather at the base being set off more strongly against the charred wood with its calligraphy of marvelous loops, the serpentine strokes, or what have you. Heavy as lead, and yet inexplicably live. Reminiscent of dense Aztec, Etruscan, or tribal carvings and still infused with a classic clarity. How the artist combined these contrary aims into indissoluble union is still a wonder.

In the meanwhile some salutary points on the subject surfaced once speaking



to Satish, having seen his offerings over a lifetime. I realized perceptions about art cannot be infallible, whether that pertaining to their makers or art objects, for there are dark continents in each of us as will be exposed only in due time, but yet, in the given context, certain convictions have to be voiced or discussion grinds to a halt.

One thing that we have to re-remember, even as we face artists such as Satish is that there are as many art forms as there are artists. We group them in constellations for our convenience, not theirs. No rule no theory no law coined by us critics has any validity for the artist in the creative act, and when that act is completed and the work of art achieved, the critic must make his theory chime with the new offering, not the offering with the theory. To suggest artists be a little more of this or that is like advising writers, as Emerson said 'to explode gently!' So much for those of my tribe who expect artists to behave themselves. Art verily is not selective; it is catholic.

There are no fixed media or experiences, which are fit for art and certain others which are not. Any experience or material of which the spirit demands recognition may be brought to the labour of art. And thus as far as one can see, Satish is not retailing the usual charms that make the mind forget itself with the make-up of paint or enamel. There is sufficient fresh revelation in most of his work, the form personally explored or discovered by the artist, and not just concocted. Its essence is precision, the precision of the emotions, not the mind alone.

What is also clear is that Satish has done with the usual easel painting, now and then, even as his thoughts approach close to the community. Despite the silence in his outer ear, or perhaps because of it he, the more ardently, wishes to be closer to the human fraternity rather than above or outside it. Is it any wonder that he has worked on murals, decor, furniture, crafts. Somewhere in him the artistic anima desires to embrace commonality.



Art has less meaning in isolation - - in the gallery, in the museum, in the home; greater when shared, as in earlier times, that is, when the generality of people participated in temples, mosques, churches, in town squares. In this way Satish has remained down to earth, possessed of a sound peasant common sense. This is the only way to explain some of his choices over the years. He would not seem to make a distinction between art and craft. Artisan is a good enough word to describe him and his working habits.

The majority of artists under industrial conditions have been subject to varied types of emotional strain. This sense of strain, becoming progressively more intense, has been responsible for certain of them cracking up. Some, as a last recourse, leaning on political orthodoxies, if not religious ones, or mysticism, or drink, or drugs. In this way, unwittingly, they say nay to the life of common humanity. But yet, even in his fated solitariness, Satish has remained whole, his societal instincts strong.

He is not - - to all appearance - - too enamoured of his own individuality, likes company, being among others - - retaining good humour, a sense of proportion. In this he is lucky. Most artists suffer creative aloneness, vacillating between gregariousness and neurotic isolation; whereas Satish finds much excitement and reason for living in the given world - - good or bad.

Evidently he has that knack for play and love of risk, which implies an inherent vitality, a trait which will just not allow any self-pity to overcome the spirit. A condition of health. The artist would seem to treat his life and work like play, taking nothing too earnestly, unlike as with the day's sport. But a true game is not necessarily self-indulgence, licensed disorder; chaos, ironically, comes out of those of society's too stringent survival norms, which would not allow fresh mutations. No wonder the genuine artist finds life in play and the calculated gamble and not merely in the rational element.

The painter accepts the absurd, the met chance, the outcast, and absorbs

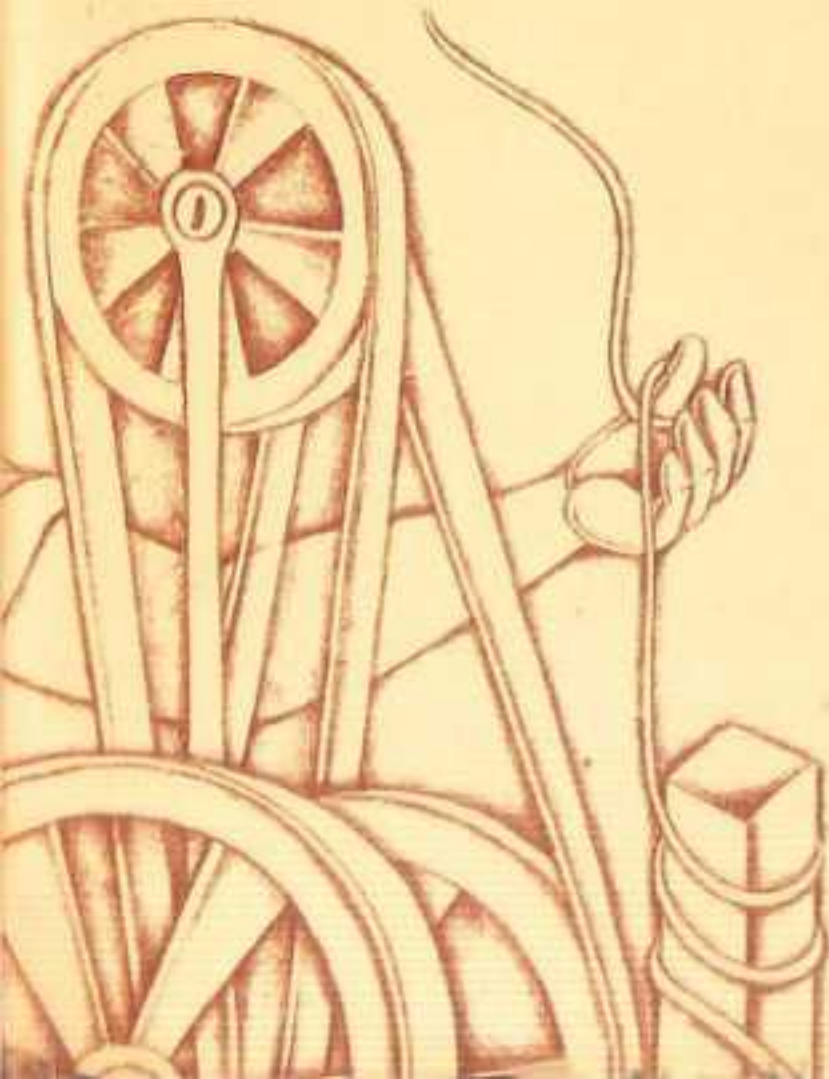


these contingencies in the growing tradition. This is why Satish's attitude is neither bookish nor unlettered, but actively alert, trying to relate the facts of the mind with those presented to the senses. This should explain his unexpected somersaults, the excited shifting of focus, of material or medium. The point to ask is if what he creates - - whether or not painting or sculpture - - has in it any evidence of the creative imagination at work, an intimation of the illuminating vision. I'd answer in the affirmative. But this particular refreshing otherness has really come of a labour of head and heart - - not plodding labour, no following of the straight and narrow of the established modernity. In other words, Satish is only a wee bit dependent on social approval or acclaim.

Clearly, he has asked himself some vital questions. He has realized that all monuments belonging to great civilizations are examples of a close collaboration between painting, sculpture and architecture. The neglect of these principles, deliberate or not, is the cause of the anarchy and waste, of a lack of affects in the modern period; and this fact now effects the Indian situation as well.

Most artists shun architecture as architects shun art. Only some of the artists, as the one under discussion, have begun to discover vaster possibilities. It is these possibilities that have matured in Satish's work. But this is still really only a beginning in India, the uphill journey remains - - the rapport between the sundered branches of the plastic arts.

The old India boasts an untold number of ruins, which are ensembles of painting, sculpture and architecture. But where are we now - - hardly a complex which will not be forgotten! Satish, in being able to tackle different materials, and media, has been doing so, not for the sake of mere virtuosity but with a view to reawaken the lost sense of union in the arts, as also the union of the individual with the community. There is depth of purpose here



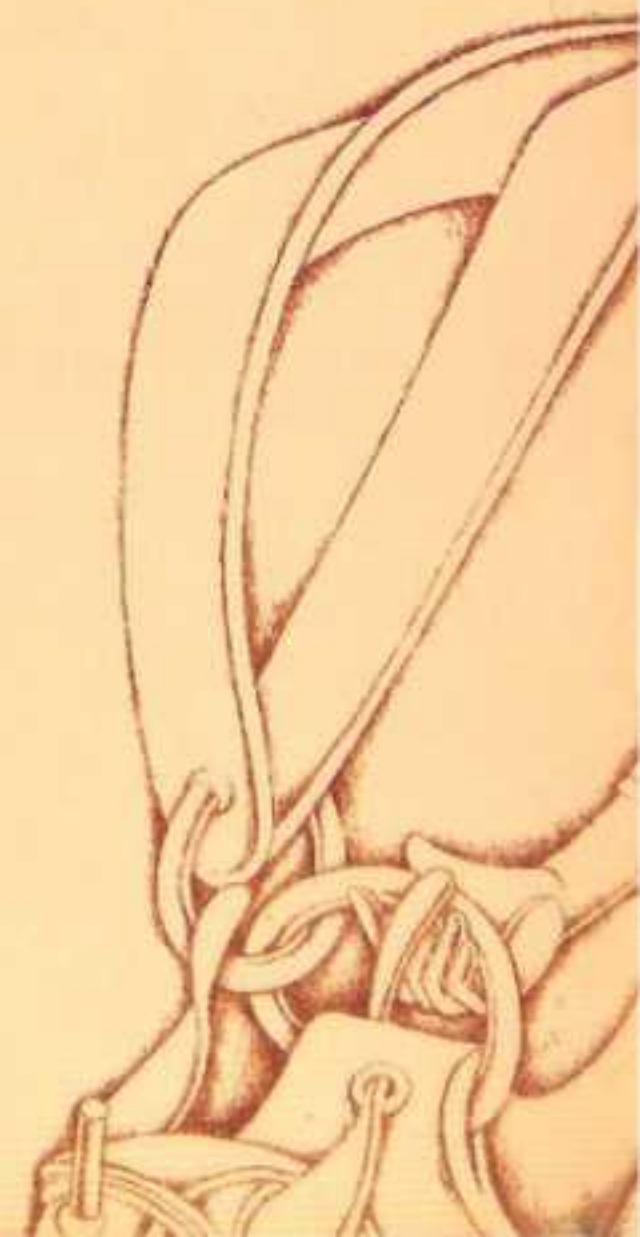
even if one does not understand it all at first. The so-called "experiments" that Satish has set himself are quite like those which better artists everywhere here have proposed for themselves.

In Satish's own words: "To me painting, sculpture and architecture are equal manifestations of a single aesthetics. Determined by the forces of necessity all three are locked together in a common structural framework, measure and proportion, system of movement, sonority and echo. Not only this, they are a product of total environment - - a single social and cultural system with parallels in literature, music and other arts as well as relations to the philosophy and science of the period. None of this can exist in a vacuum, nor can it fully exploit its potentials in isolation from each other.

All three are arts of space - - they represent the artist's attitude towards spatial organization. As such I have tried to expand into all these: each has enriched my approach into the other medium."

Well, this is an unambiguous statement. Other artists may or may not be in accord with it. But few will deny that it is lucid. Such directness was seen in the very first of Satish's known works, the post-Mexico Punjab holocaust paintings. And this very directness, or physicality, was evident in his *Burnt Woods*, among others.

The artist has by force of will come a long way. He has widened his spatial horizon - - pictorial, sculptural, architectural - - and so there is more of a time-binding import to his work. His metal or glass sculpture was a beginning, but there was something at moments brand new about it. With the *Burnt Woods*, the picture space was filled with such volume, mass as well as natural colour and form as is felt in the profound, timeless reliefs of the Hindu temples of yore. Even if Satish Gujral is only a 'craftsman', his mastery of craft makes art. In touch with the ground beneath his feet, he makes us realize the true tactile quality of the world.



And that same tactile mastery by and by, but surely and steadily has lately resulted in the tidal wave of the new work, seen in his last major showing. This took one completely aback. Why? Just think of those pulse throbbing sculptures and those grand designs on canvas. Each of them voltage charged with an unbearable electrical current. The sculptures completely outsmarted some of the high points of the earlier years, fine as those were. Here were as though a rodeo rider or matador in his majestic, unnerving self possession. Oh, the daring, that the work gave out, as if representing the boldness of the sounds of the flamenco dancers of the clicking and sparking heels. These are only analogies, but such are the eager exciting creations in an entirely new lineage.

Similarly, the paintings broke new ground, so fresh in their incarnation, daring their designing, crisp of form. Form after form reforming itself untiringly. What a feast for famished spirits. Of course I have my choices but the overview alone gives us a more approximate idea of how the artist mounts upwards on his own shoulders. No namby pamby make-believe regimen of an art craft this. May be, because the painter was born in a less cant-ridden period.

Keshav Malik



Art of Satish Gujral

from Anguished Rebellion to Enlightened Vision



Satish Gujral is one of the most versatile creative personalities of the contemporary modernist art of India. He is a painter, graphic artist, muralist, sculptor, architect and interior designer in the same fold. And in every field he has contributed unique expressions emerging out of his very original insight. Living continuously in a world of silence he has created forms transforming that stillness into the pang of suffering humanity during his initial journey and in the later stages into the sonorous light of human consciousness. His creative journey spans from exploration of hellish darkness generating out of violence inflicted upon man by man to the divine sublimity that human consciousness exudes transforming that darkness into glorious light, where life is a form of joyous journey through play and love.

Gujral is very much socially conscious artist coming to limelight during the decade of 1940-5, when the humanity was passing through a crucial temporal turmoil both nationally and internationally. He has personally experienced that suffering. His art initially grew out of that suffering. That rebellious angst has been the source of his creativity. In the course of his journey through life he has gradually earned a composure generating out of his personal wisdom. Through this enlightened calmness he could find a kind of resurrection where beauty wins over cruelty.

The present series of his paintings, drawings, burnt wood and bronze sculptures presented in the solo exhibition at Aakriti Art Gallery titled '*Time's Whirlwind*', his solo at Kolkata after a span of more than one decade, express that joyous journey of life. In the colourful paintings with acrylic and gold on canvas executed during 2007 to 2009 he has depicted life in a mood of play. The background is jubilantly colourful with very subtle textures within minimalist two-dimensional flat display of bright and dark monochromatic hues like red, blue, green or black. In this colour field, both warm and cool, a kind of sonorous silence reigns. The silence is joyous and exudes the celebration of inner harmony of life as we experience in our medieval miniatures. It is unique that this brightness and sonority of chromatic field,

which is easier to achieve through tempera has been done very successfully with application of acrylic. This meditative colour field expresses an indigenous ethos giving rise to an environment of peaceful existence. In this quiet and calm background the characters appear.

These characters symbolize youth, both male and female. In some pictures there appears the single person, the man. He plays with a gig-form toy cart. Somewhere two persons appear, two young men or a man and a woman. Together they play with that mechanical vehicle. They sit on it. They drive the wheels, rotate the gears and pulleys. They are engaged in an enigmatic play with a mechanical device that was very real during the initial stages of modern civilization but has gradually been superseded with more complex machines driven initially by mechanical, then electrical and finally by electronic power. Through these mechanical vehicles the artist looks back towards the early stages of modernity, where life was not as complex as it is today. In these paintings nostalgia prevails.

The figures are of young men or women. The delineation is simple. They are naturalistically devised with an illusion of three-dimensionality. But they are not realistic. They do not cast any shadow. The entire pictorial field is enlightened, but there is no fixed source of light. Even when the background is densely dark the characters with their devices enjoy the jubilation of a divine light. Through this source less light and simplified natural delineation the artist amalgamates two distant phases of art history – classical and early modern and through this assimilation explores a new possibility of today's post-modern ideology, where violence and terror reign supreme. In this environment of decaying values the artist projects an ideal, albeit constructed, image of life beyond any temporal boundary. Here Gujral does not posit any folk simplicity or sobriety, which he had extensively explored in different phases of his creativity, being an artist of 1940-s. He takes a mechanistic device, a product of urban civilization, and casting away its complex and negative shades transforms it into divinity to uphold what an ideal life may be contemplated to be.

So when the character or characters play with the machine they also explore the dream of the sky. In one painting we find the man reclines on a couch shaped vehicle and above him on a cross-shaped bracket kites of different forms and colours are displayed. The man holds with pleasure one of those hanging kites. Another man in front of him pulls with his left hand the thread on which the kites are displayed and with his right hand presents a red kite to his reclining friend. Does the kite here act as a symbol of soaring up higher in the sky? Similarly there are birds. In a painting with bright and warm red background a man sits on a machine and attempts to revolve one wheel attached to other sets of wheels through pulley, while in the red space above two birds, one white and the other blue, fly out of their divine pleasure. In another work while the man struggles with gears and pulley, the woman sits opposite to him in other end of the machine and notices her mate in a mood of play, while higher up in the reddish environment two birds, white and black, are divinely engaged in an act of loving. In another painting the background is dark. A young lady playfully lies on a wheeled couch. On a bar behind her rising from the end of the couch two birds fly being tied with that bar. Youthful man and woman struggling with the mechanical vehicle, the kites and the flying birds have been the recurring themes of the present series of paintings through which the artist strives to create an ethereal space of ideal beauty and a way of life negating the turmoil and violence that pollute the contemporary air.

The drawings are also on the same theme. The figures and the mechanical vehicles are drawn as isometric view with three-dimensional suggestion. In one such drawing a young man is seen struggling meditatively with a set of pulley. In another he lies on an inclined vehicle and plays with a belted circular ring while two birds fly above in the opposite corner. Play with the vehicle is also the theme of other drawings.

Many of the bronze sculptures exhibited here also display the same theme of man on a gig-type vehicle or man seated on a wheeled couch. There are seated or standing lady or cluster of young men seated together. There is also

raged horse or bull. All the sculptural pieces exude a baroque exuberance in sonorous ornamentation displaying a kind of ideal beauty. As an example we may look at a piece depicting a robust standing bull which in its apparent static state concentrates all the essential elements of dynamism. This voluminous bull in its oval shaped body and ornamentally decorated arrogant and ragged bent neck with vigorous dynamism and dark head concentrating its look towards the direction of its movement combine in itself the primitive heritage of Assyria and Indus Valley Civilization, also the post-renaissance Western baroque exuberance. With all these primitive and classical heritage the artist fills this bull with a modernist sensibility when he creates a dark negative space through depiction of a circular hole on the top of the bulged body of the bull from where a kind of dark stillness oozes out in the outer atmosphere. Within this contradiction of stillness of the interior space and dynamism of the exterior voluminous body a slice of ethereal divinity is induced when a flying bird sits on the back of the bull just near the dark hole. The bird also contains a primitive stature, but that primitivism has a mysterious message. Combination of these two kinds of primitivism and interaction between them posits a different kind of modernist value where beyond all the turmoil of the agonized world an omnipotent ideal gets emanated, which justifies the existence and onward flow of human civilization.

Gujral after glorious sojourn of six decades from 1940-s up to the first decade of twenty-first century has now been able to embark on this positive faith that though anguish and violence are inseparable part of civilization, yet human consciousness has a power to rise above it and project a positive value that can confront and fight the encompassing darkness. The pieces presented in this exhibition in a nutshell convey this message.

Gujral in the prime of his artistic carrier could find in primitivism an incessant source and possibility of generating form of the angst and anguish contained within human existence particularly when different social powers were set in



a struggle with each other. His experience in Mexico could help him elaborately towards understanding the essential power contained in primitive expression. He used this power to build up his own idioms. At a certain stage he refined this primitive darkness with the light of his own tradition, particularly with the sonorous and lyrical rhythm of folk heritage to come to an indigenous identity of his forms. In the burnt wood relief pieces shown in this exhibition we can find this combination or assimilation of the primitive with folk. Here we also find a kind of expressionist abstraction through which the artist depicts a mysterious beauty internalizing the incurable pain of existence.

As an artist Satish Gujral is an important representative of the generation who came to lime light during 1940-s. Though he came to the field after those artists who were instrumental in formation of 'Calcutta Group' in 1943 'Bombay Progressive Group' in 1947 and initiate a modernist movement contradicting the previous formal structure of academic naturalism and neo-Indian school, yet he could made significant contribution going beyond the norms of his immediate predecessors and in some aspect critiquing their rather simplistic device at the initial stage of too much dependence on Western modernistic forms like impressionism, post-impressionism, expressionism or cubism. Gujral could feel, without resorting to the indigenous heritage there is no way to liberate modernistic formal structures. He therefore tried to find a new avenue through assimilation of primitive with folk and finally amalgamating this with classical value. The present series is the result of such synthesis.

Satish Gujral was born on 25 December 1925 in Jheelam of pre-partition Punjab. His father Avatar Narayan was a lawyer by profession and an activist in national movement following the path of Mahatma Gandhi. Satish was raised in a political and nationalist background, which was the root of his social commitment. At the age of eight he faced an accident in which he broke his femur. Apart from painful surgical treatment he also resorted to

local traditional treatment by a quack, which turned to be disastrous for him. His power of hearing was seriously impaired, which at that early childhood threw him in a world of utter silence. The deafness affected his power of speech also. With this physical handicap he was admitted to the Mayo School of Arts in Lahore in 1939 to study Applied Arts. He had intention to study art at Kala-Bhavana of Visva-Bharati at Santiniketan but that did not materialized. Instead he went to Bombay to join J.J. School of Arts in 1944 but had to discontinue in 1947 due to recurring illness. At Bombay he was acquainted with the artists of 'Bombay Progressive Group' like S.H. Raza, F.N. Souza, M.F. Husain, Tyeb Mehta and others.

In 1947 independence of the country came as a curse to those who happened to be the victim of partition. Satish was one of them. He had to leave his motherland, come to the other side of the border. The traumatic experience of displacement and communal killings of innocent people made a serious mark on his artistic sensibility in his early youth. This along with his physical handicap formed the base of his world outlook that initiated him towards a commitment against the decaying value of temporal reality. His paintings from 1947-48 up to early 1950-s reflect this pain and agony. Suffering human being turned to be his central theme. His human forms in voluminous excesses with expressionist darkened and mellowed inwardness reflected agony of troubled existence. This expressionist display of forms showed a primitivistic concentration, which gradually turned to into part of his own style. The portraits that he did during 1950-s and '60-s also showed these characteristics. A self-portrait of 1956 may be cited as an ideal example of such trend.

In 1952 he got a scholarship and went to study at the Palacio Nacional de Bellas Artes at Mexico, where he came in contact with Mexican muralist David Alfaro Siqueiros (1898-1974) and Diego Rivera (1886-1957). These contacts changed the course of his life. He studied and worked in Mexico till 1954 and returned as a very competent muralist. In Indian modern art

scenario there has been a very limited number of muralist of his stature. The Mexican experience taught him that primitivism could be a great source of inspiration to express the vibrant turmoil of modernity and also that without delving deeper into one's own tradition it is difficult to form credible identity of expression. In the next course of his evolution he is found to explore the possibility of Indian folk art. In his paintings of 1960-s he assimilated simplified folk forms with primitive and expressionist structures. Paintings like '*Krishnarjun*' of 1962 or '*Astronauts*' of 1963 are ideal examples of such trend. During the later part of 1960-s he worked extensively on collage, where also one could notice assimilation of folk with primitive. '*King and Maid*' of 1967 or '*Horse*' of 1968 are two of its examples. During the same period he was working on a series of drawings, where human and animal figures were displayed in a mechanistic combination of different parts through a trait of primitive expression. This inclination for mechanistic display is still present in his contemporary works, examples of which could be found in the present exhibition.

After this initial impetus, Gujral has moved a long way since 1960-s and explored various forms in paintings, sculptures in metal and burnt wood, murals and architectures. That is now history. We are not going into details of this. The angst and rebellion in him has gradually been transformed and mellowed into an enlightened vision, into a search for tranquility and peace, into a divine wisdom, examples of which are amply displayed in the present exhibition.

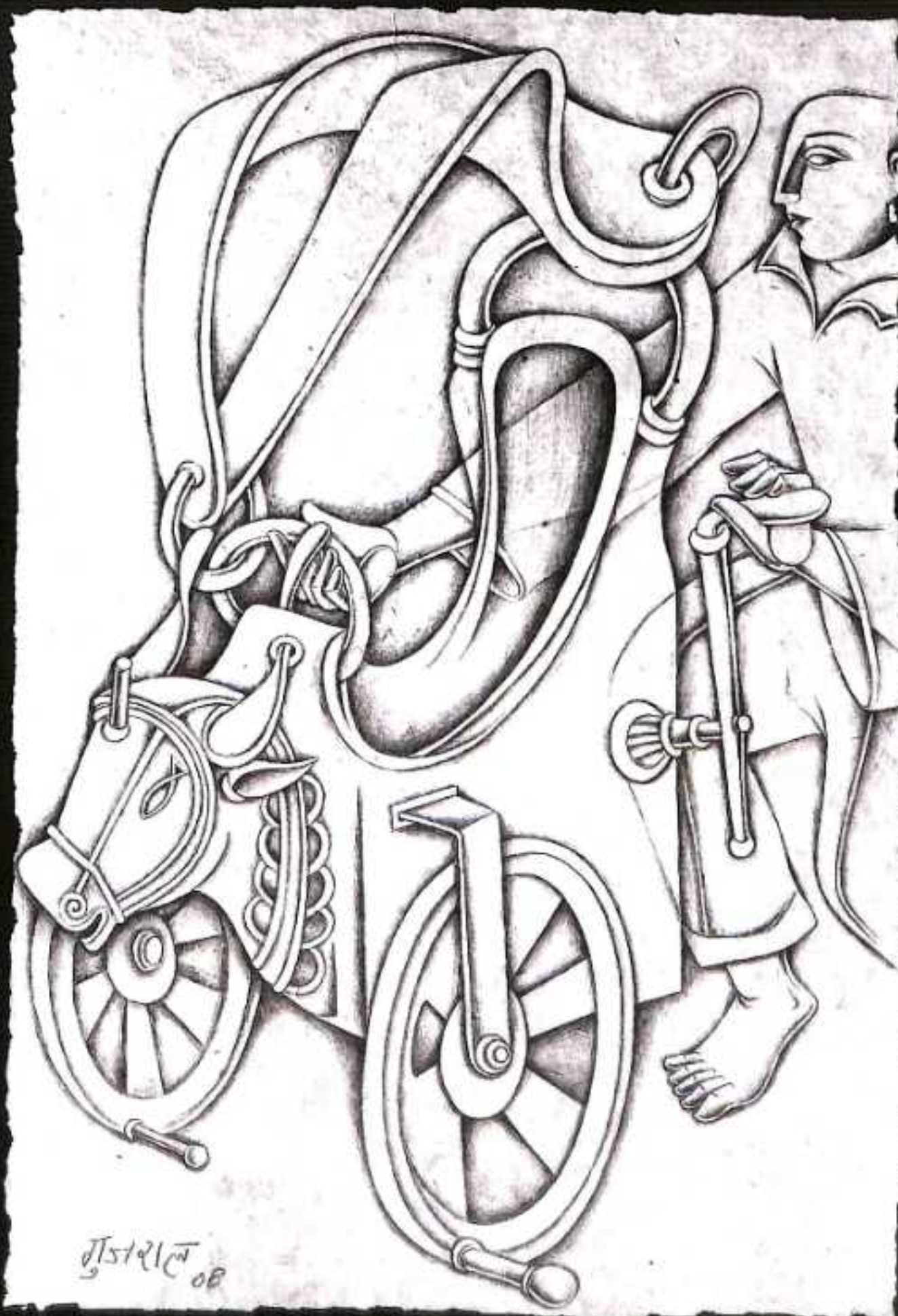
Mrinal Ghosh



paper



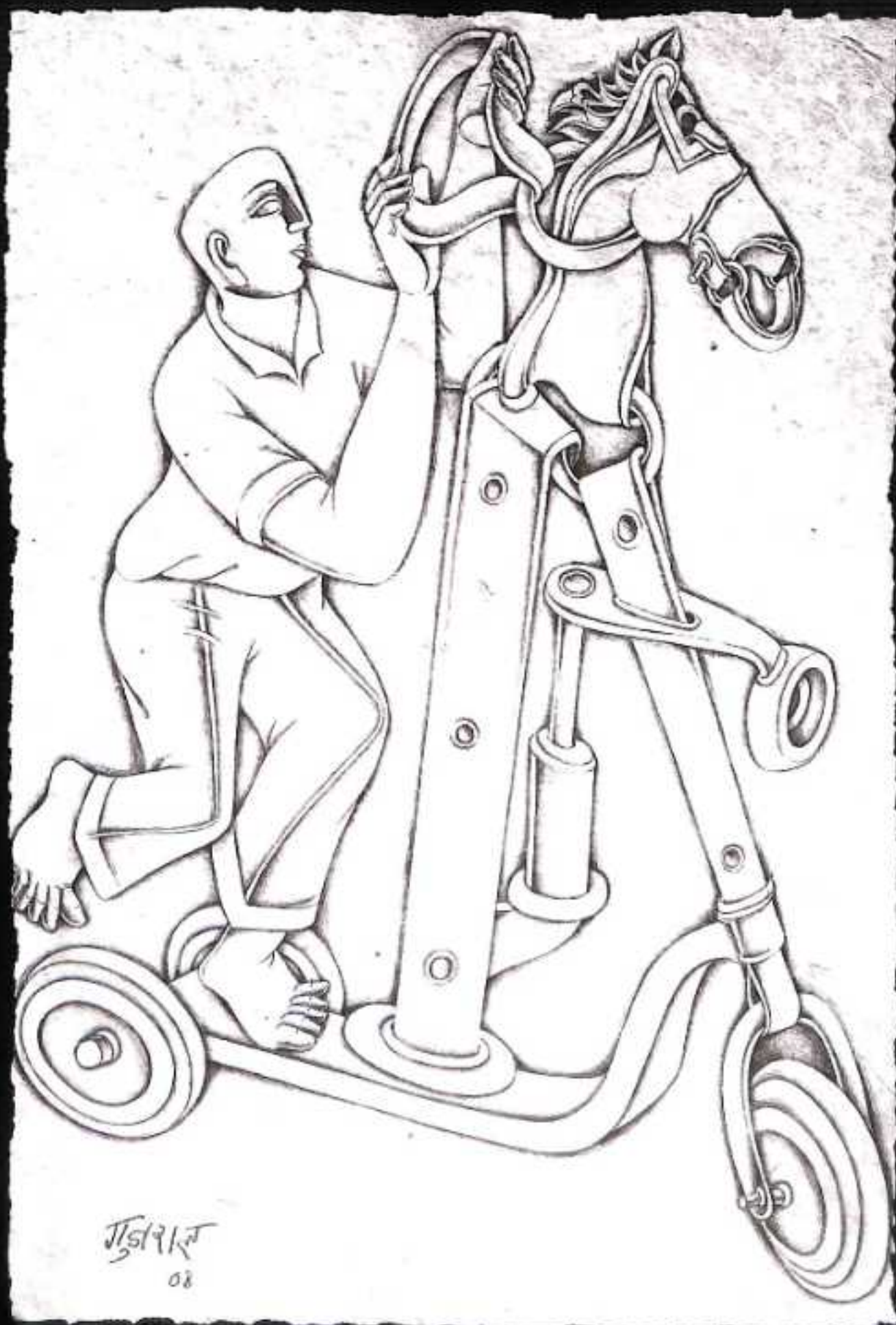
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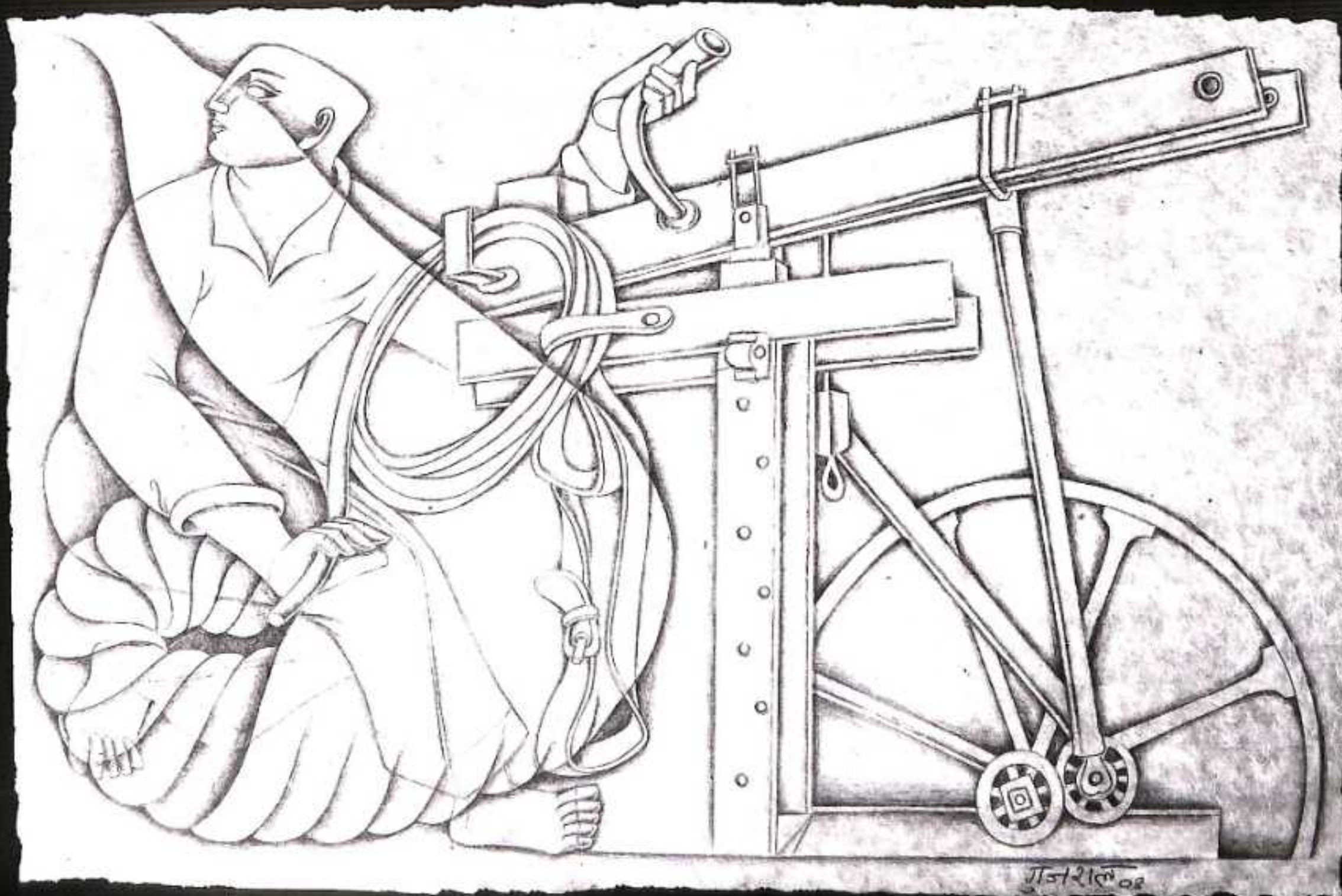
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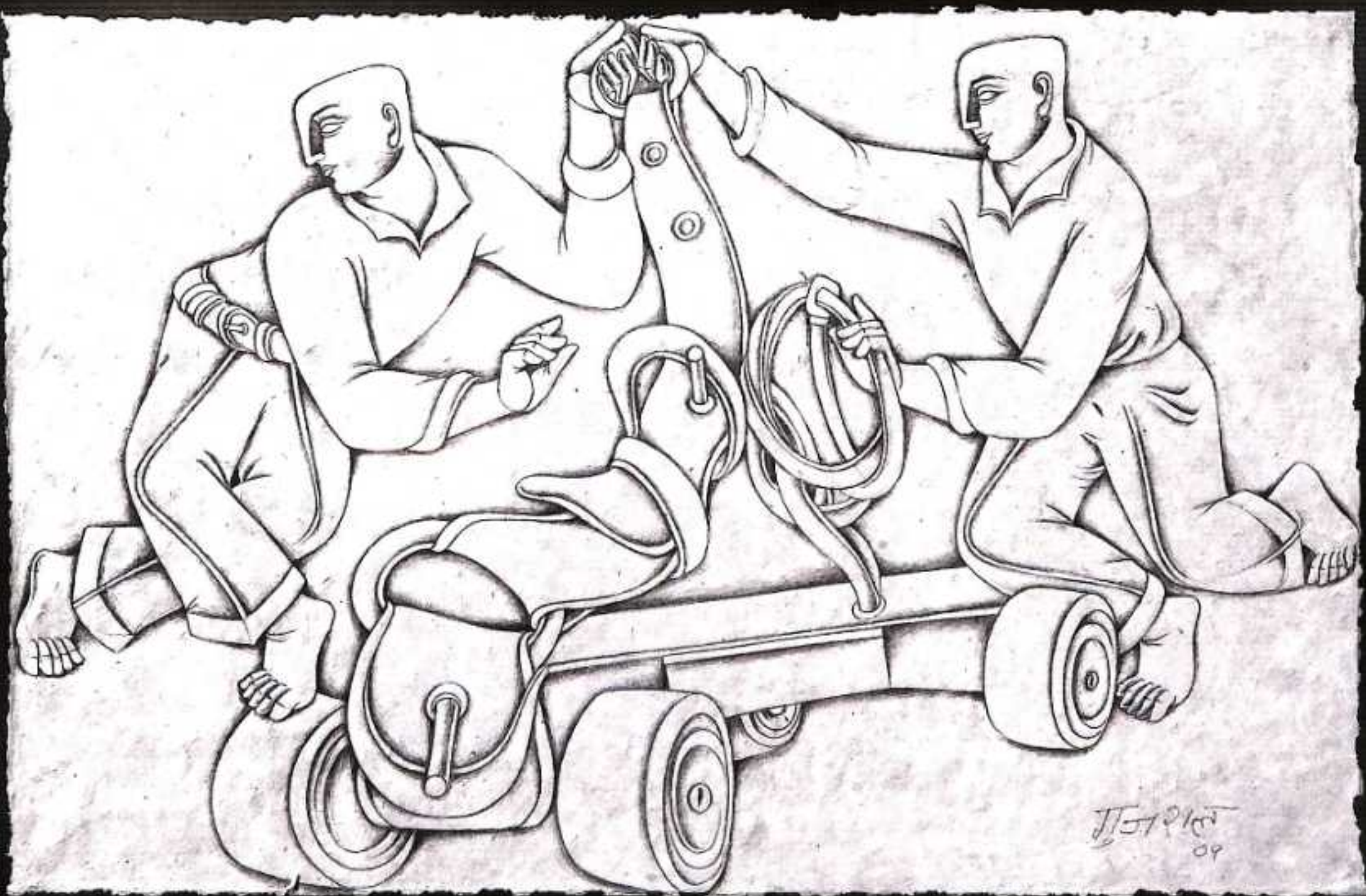
Pencil on rice paper, 32" x 22.5"



Pencil on rice paper, 32" x 22.5"



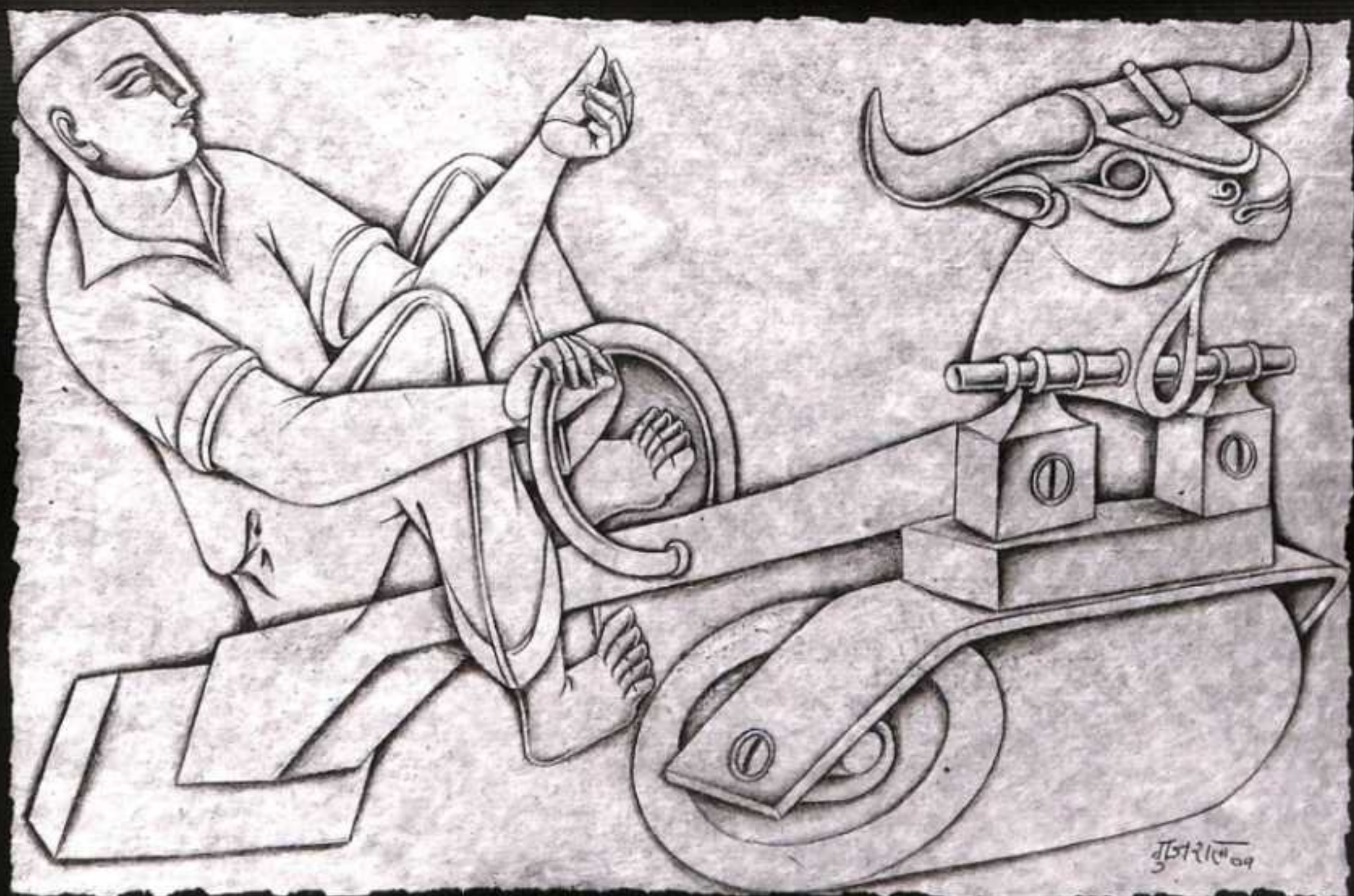
Pencil on rice paper, 22.5" x 32"



Pencil on rice paper, 22.5" x 32"



Pencil on rice paper, 22.5" x 32"



Pencil on rice paper, 22.5" x 32"

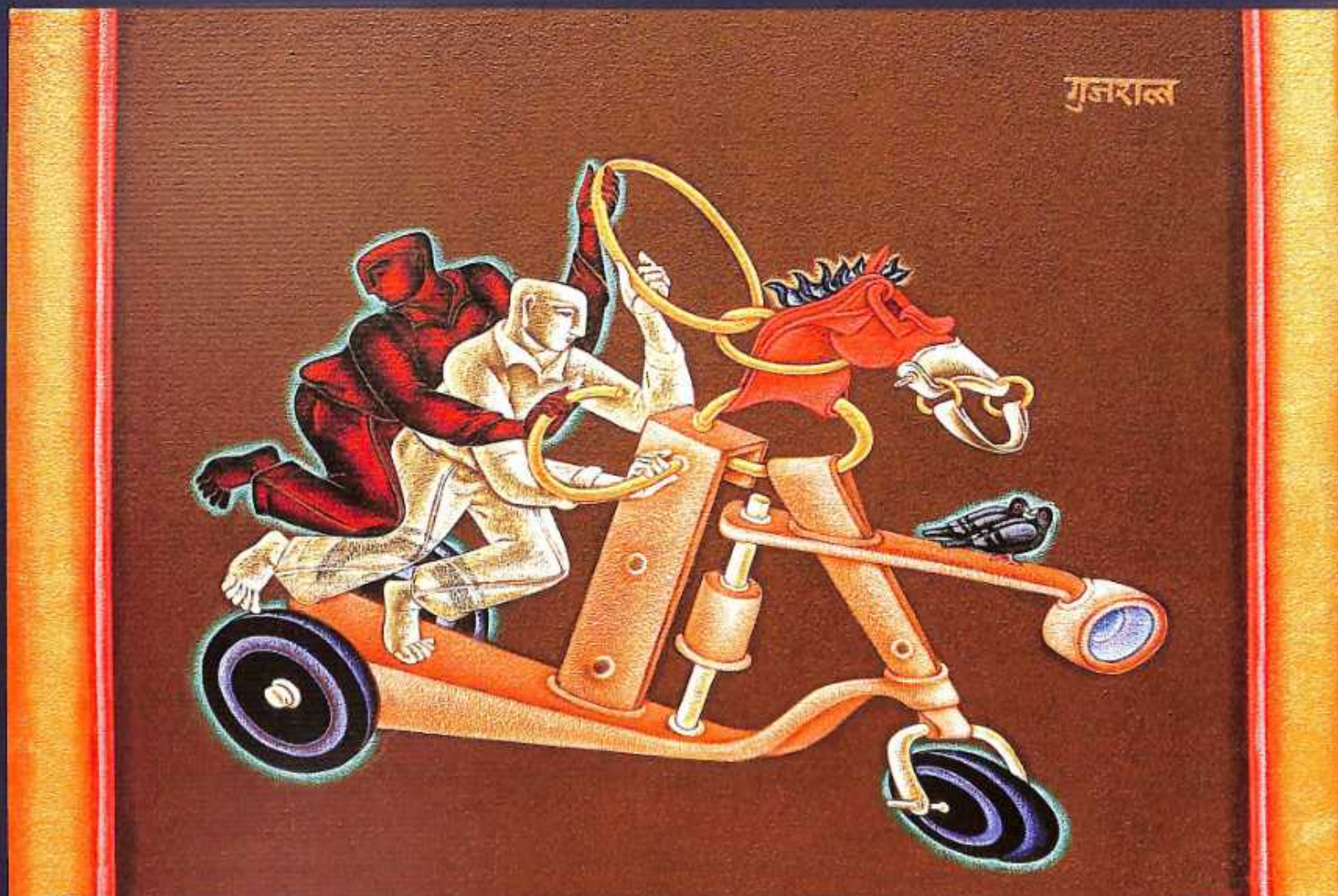
canvas



Acrylic & Gold on canvas, 36" x 24"



Acrylic & Gold on canvas, 36" x 24"



Acrylic & Gold on canvas, 36" x 24"



Acrylic & Gold on canvas, 36" x 24"



Acrylic & Gold on canvas, 36" x 24"



Acrylic & Gold on canvas, 36" x 24"



Acrylic & Gold on canvas, 36" x 24"

गुजरात



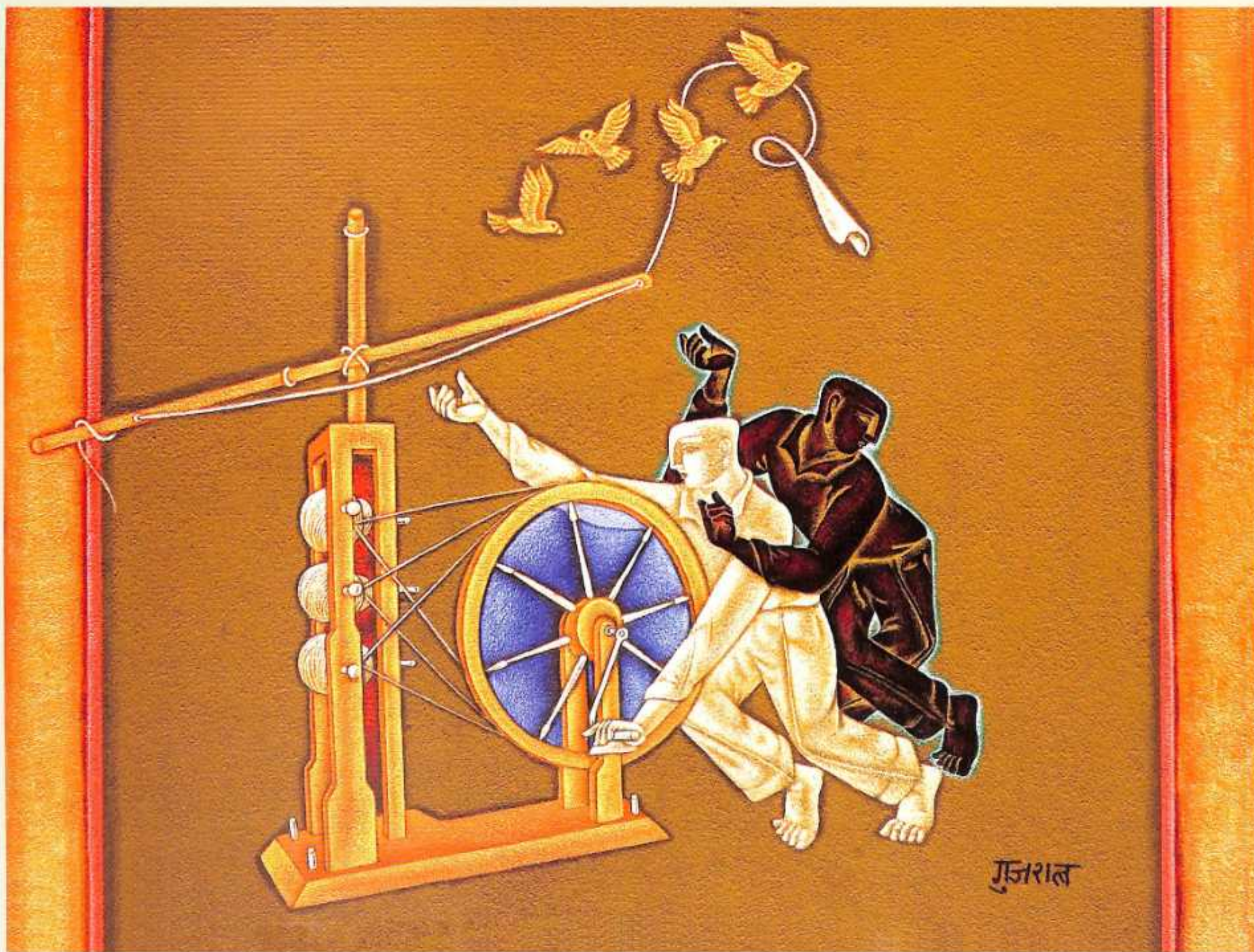
Acrylic & Gold on canvas, 36" x 24"



Acrylic & Gold on canvas, 36" x 24"



Acrylic & Gold on canvas, 36" x 24"

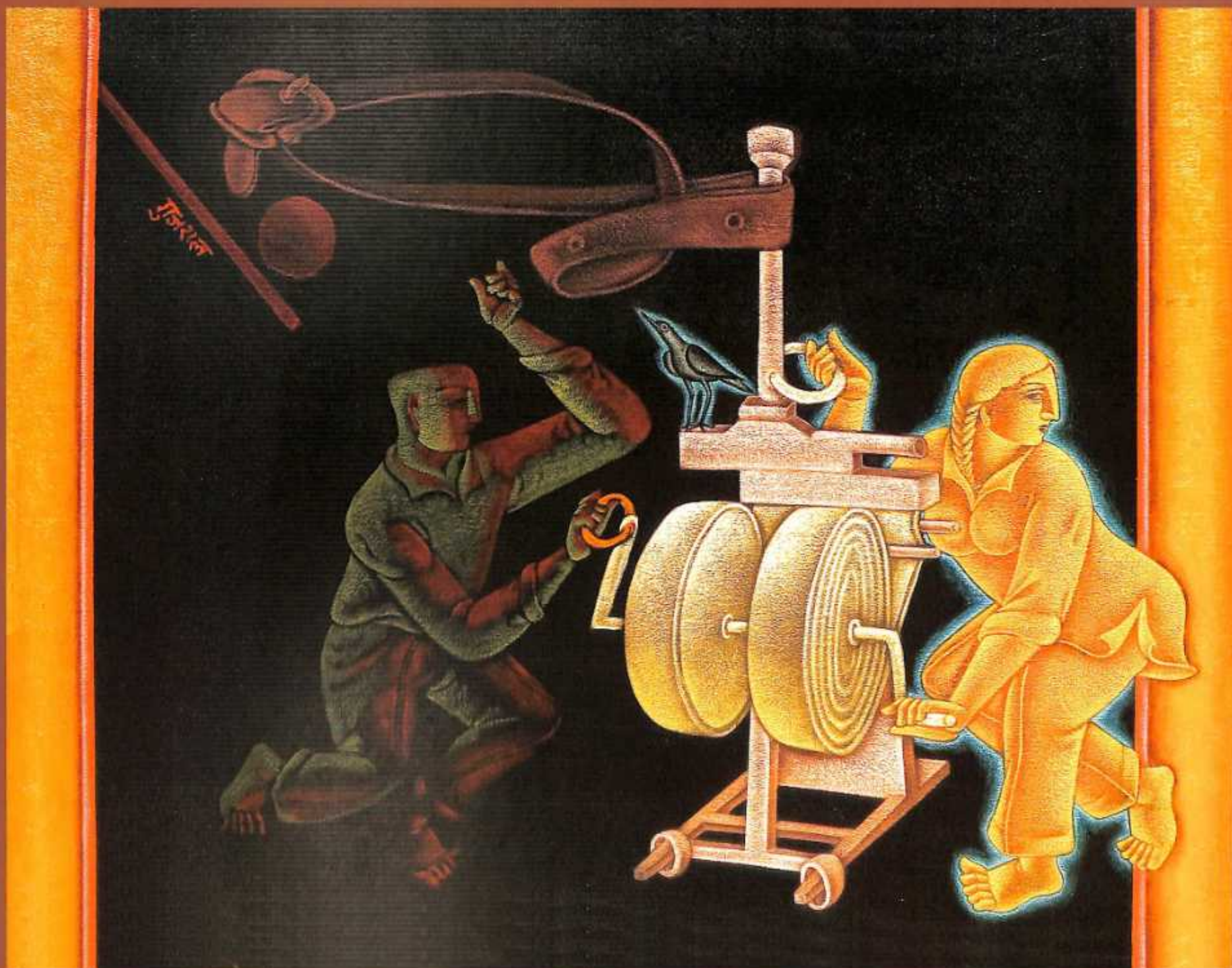


ગુજરાત

Acrylic & Gold on canvas, 45" x 34"



Acrylic & Gold on canvas, 45" x 34"



Acrylic & Gold on canvas, 45" x 34"



Acrylic & Gold on canvas, 45" x 34"

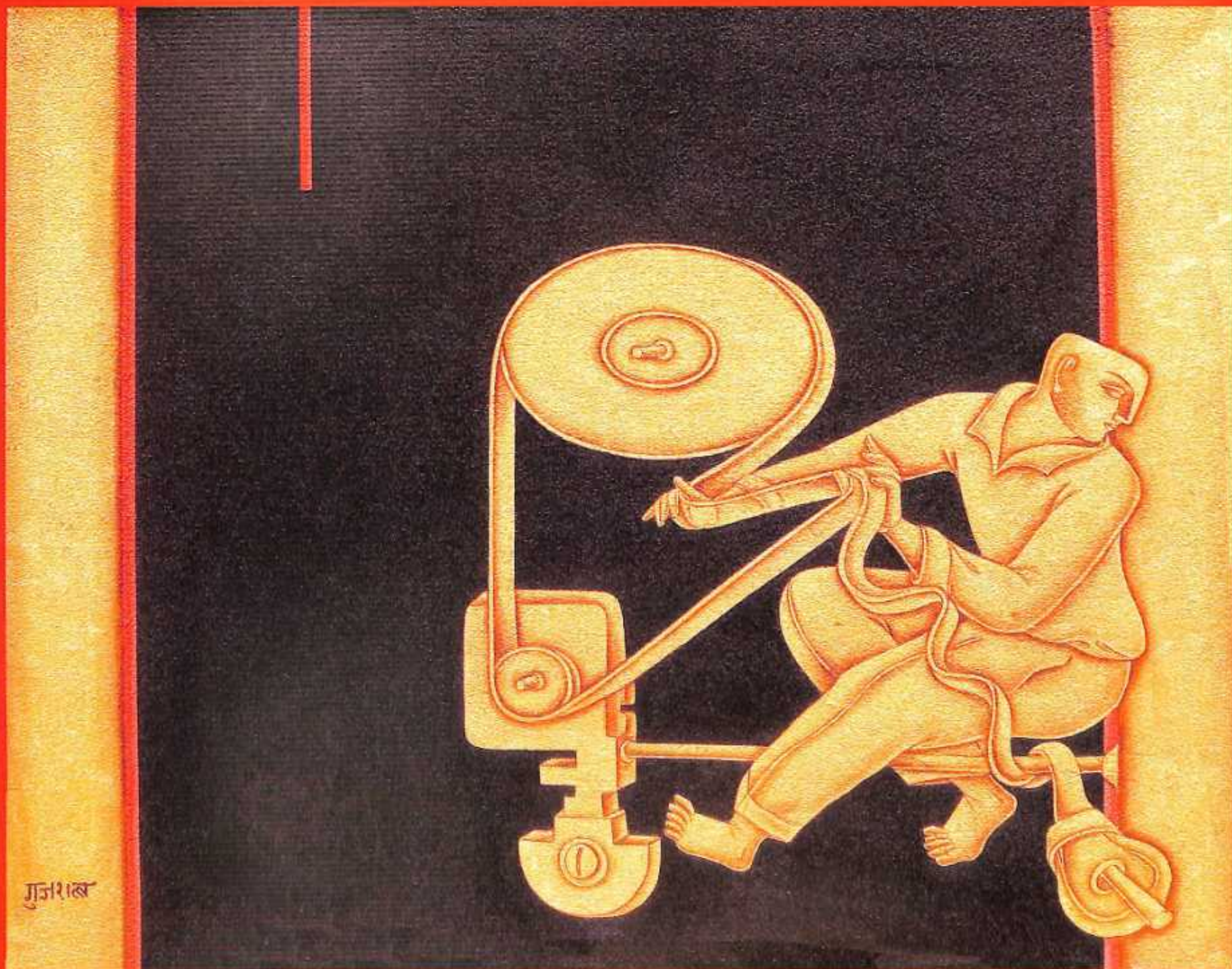


Acrylic & Gold on canvas, 54" x 42"

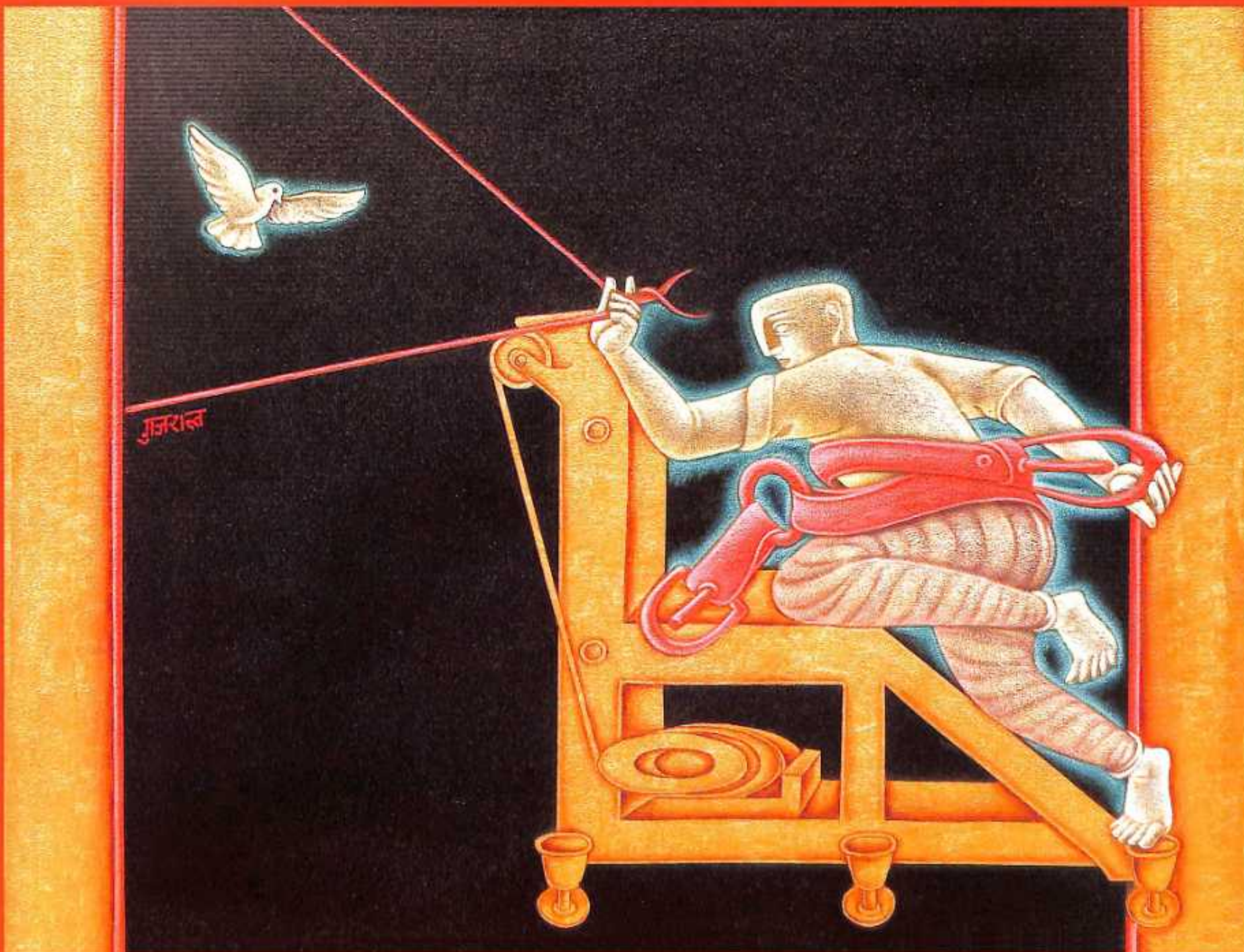


गुजरात

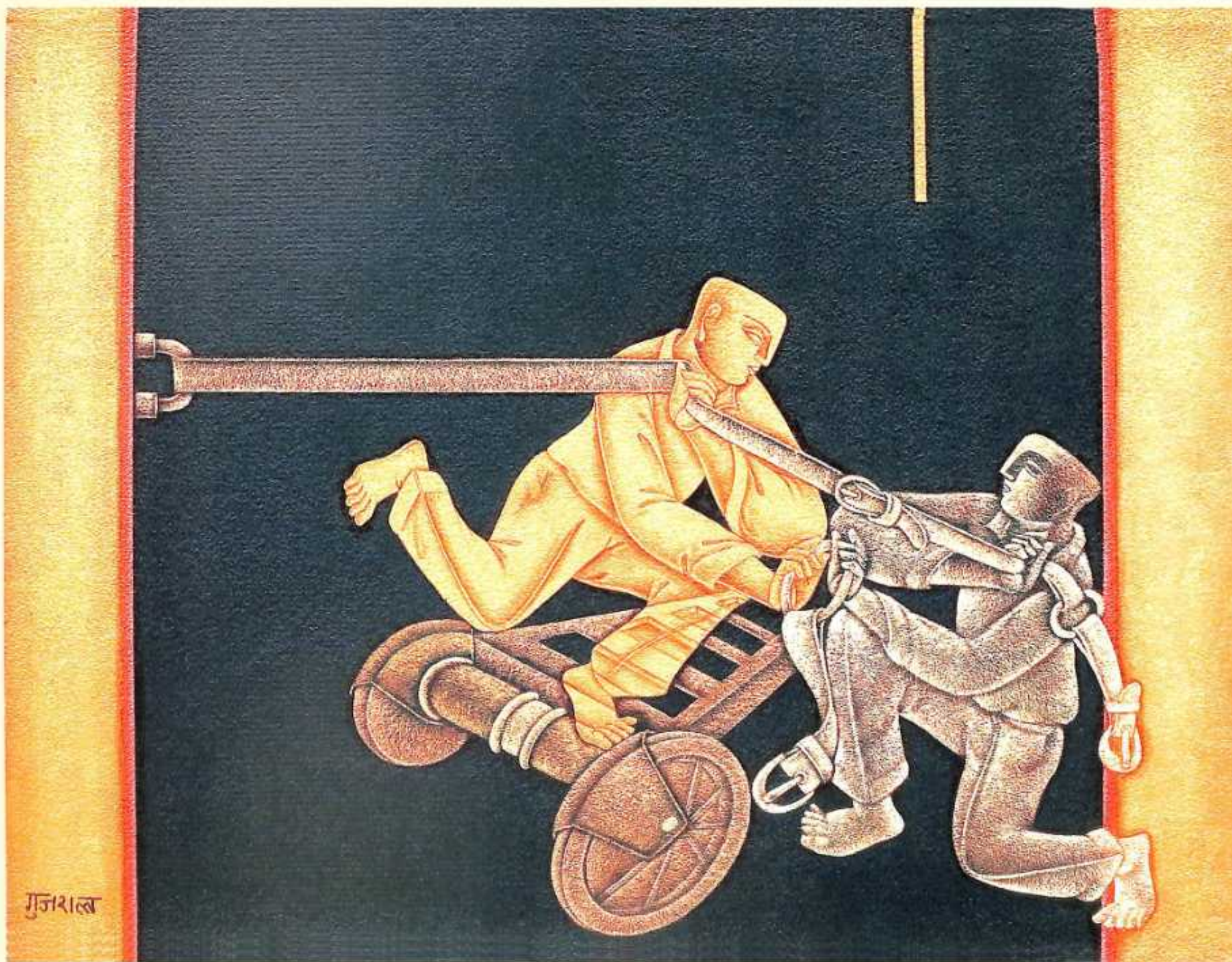
Acrylic & Gold on canvas, 45" x 34"



Acrylic & Gold on canvas, 54" x 42"



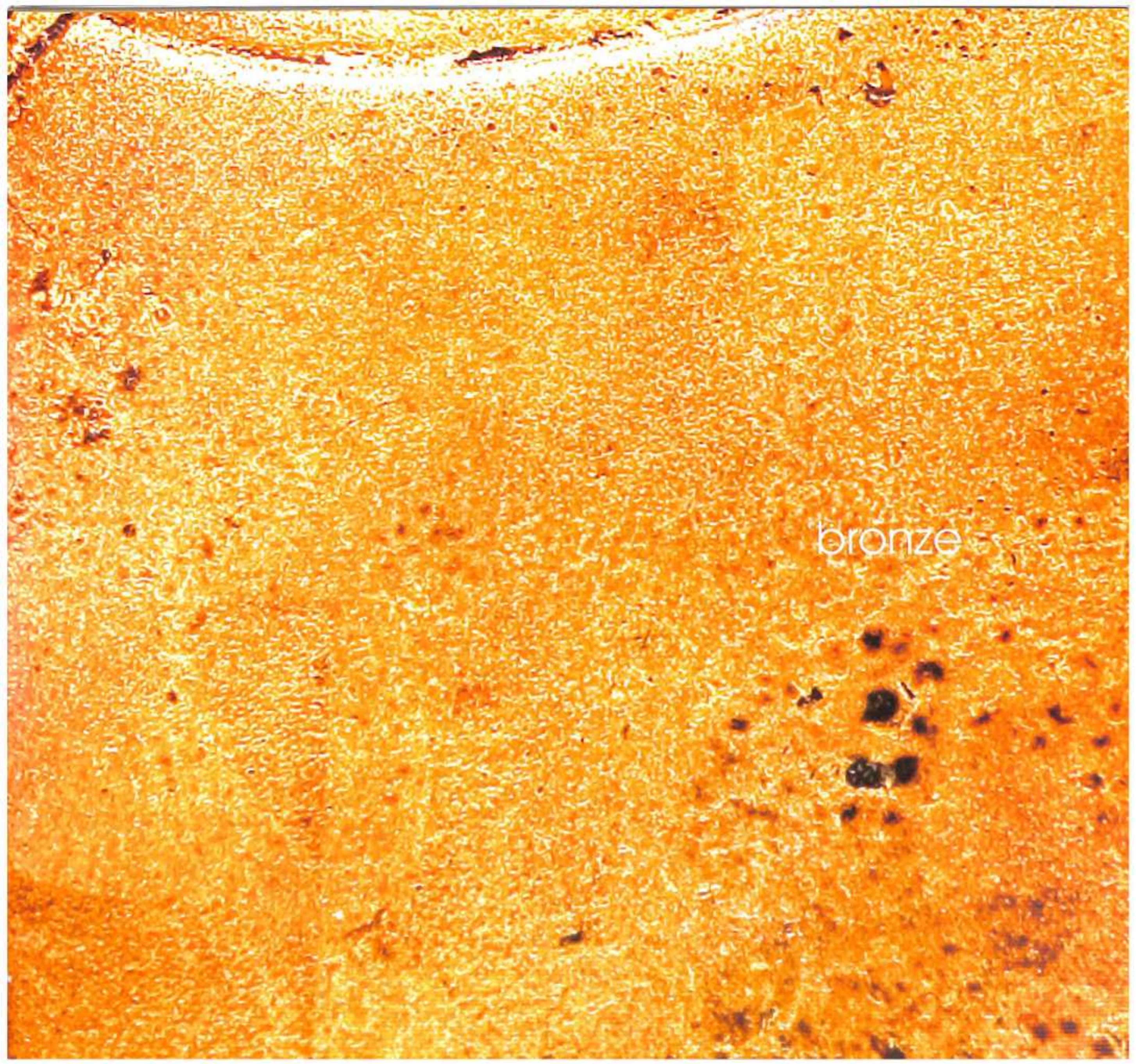
Acrylic & Gold on canvas, 54" x 42"



Acrylic & Gold on canvas, 54" x 42"



Acrylic & Gold on canvas, 54" x 42"



bronze



Bronze, 37" x 40"



Bronze, 11" x 4.5"



Bronze, 18" x 30"



Bronze, 34" x 36"



Bronze, 20.5" x 11"



Bronze, 20.5" x 11"



Bronze, 10" x 14"



Bronze, 10.5" x 12.5"



Bronze, 18" x 18"



Bronze, 15.5" x 12"



Bronze, 20.5" x 16"



Bronze, 22" x 14"



Bronze, 16.5" x 12.5"



Bronze, 14" x 10.5"





Bronze, 10" x 20"



Bronze, 13" x 10.5"



Bronze, 15" x 20"



Bronze, 19.5" x 27"



Bronze, 22" x 25"



Bronze, 54" x 35"



Bronze, 17.5" x 10.5"



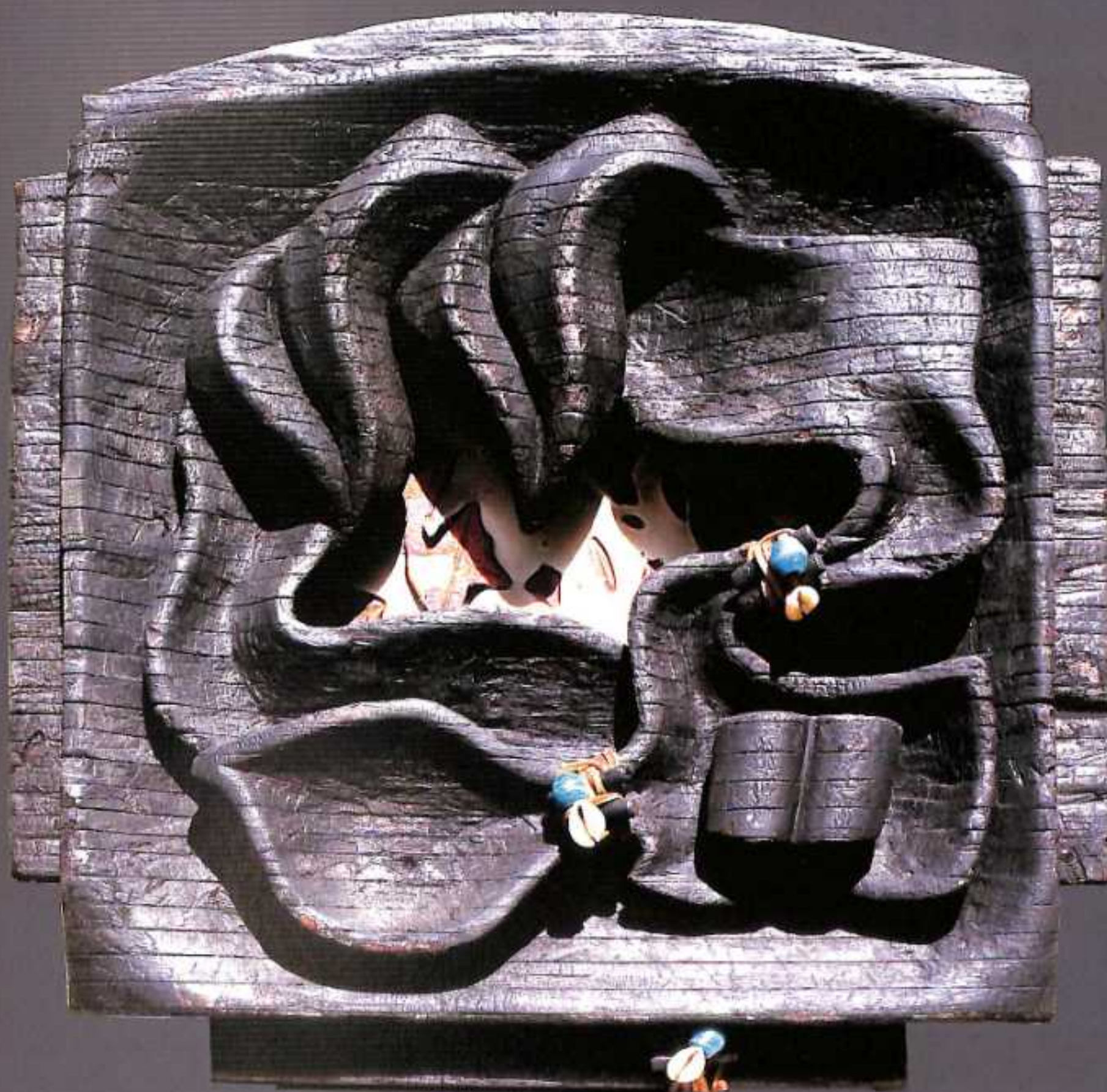
burnt wood



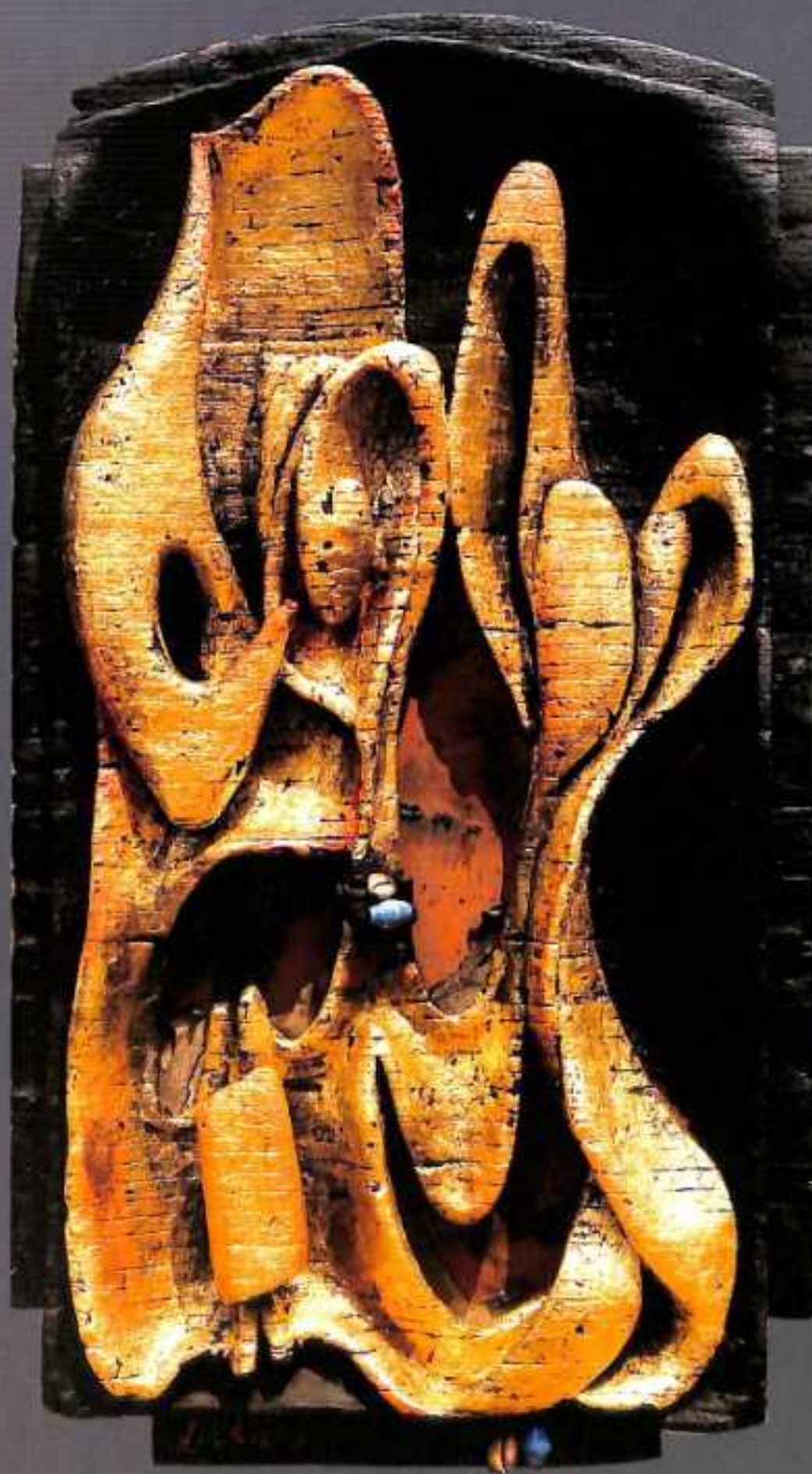
Burnt Wood with Gold, 18" x 18"



Burnt Wood with Gold, 30" x 18"



Burnt Wood, 24" x 24"



Burnt Wood with Cold, 24" x 45"

Satish Gujral : The Creator

गुजरात

It is hard to concisely describe Satish Gujral painter, sculptor, muralist and architect all-in-one, in the space of a profile, which presupposes that it be short. After all, scholars and art critics have consumed reams and had yet not been able to fathom his genius. Because, at 84, he still surprises the connoisseur and impresses the critic. For somebody, who has been rendered immune to the sounds of the world around him, the result of faulty treatment of a broken femur in childhood, through an accident, being creative by itself is a tall order. For Satish Gujral, however, that's nothing, since he sets his own standards.

Otherwise, how could an artist change track in the middle of a flourishing career to embrace architecture against the advice of his friends and well-wishers and leave the world wonderstruck at his creations, forcing them to believe that possibilities can have no limits, if the mind is ready. Perhaps being challenged at perceiving sounds have left him immune to transitory influences and small-talk by his own admission, even when offered the choice of hearing through modern medical aid later in his life, he tried it, and finally settled for his own world of silence.

Gujral therefore is a master who cannot be straight jacketed into a particular technique of creation. As his long-time friend Keshav Malik describes him, he can at best be described as a 'craftsman'. After all the painter, sculptor, muralist and architect's first formal training in art was at the Mayo School of Art in Lahore, where he studied Applied Arts. The institution was set up with the intention of training craftsmen.

Accolades have flooded his doorsteps after all, it is only

natural for an artist who has been practicing his craft for close to six decades now the first exhibition of his paintings being held in 1952. And yet, he has never tired of what he wishes to express, finding out newer avenues for his craft, transgressing fluidly from canvas to bronze to burnt wood to brick and mortar believing firmly that modernity in Indian painting has to be rooted in Indian-ness. A major reason why he broke away from Mumbai's Progressive Artists' Group in the 1940's, because he could not accept the PAC's total acceptance of the techniques and vocabulary of European Expressionism. By his own admission, "I accredited the Kolkata Progressive artist group for starting the progressive movement in India by introducing modern European art movement as against the myth that it was started by the Progressive artist group of Mumbai."

Actually according to many Gujral-observers, it is his rootedness that forms the cornerstone of his creations. Because the 'voice he hears comes from inside and what he creates he hears'. It is this inner voice that influenced his paintings of the initial partition phase, and later propelled him into practicing the craft of the muralist, the architect and the sculptor. After all, he has, beside being honored with the Padma Vibhushan by the Government of India as well as with the Desikottama by Santiniketan the University set up in West Bengal, India, by the poet and Nobel laureate Rabindranath Tagore he has also been the only non-Belgian artist to be honoured with Belgium's Order of the Crown for Architecture a recognition he received for designing the Belgian Embassy in India. This building was also chosen by the International Jury on Architecture among 1000 best architectural piece in the world built in 19th century at the

international architecture forum held in Peking, China in 2000, beside numerous other awards all for his craft.

And yet his lust for creativity never ceases.

That, in short, is Satish Gujral, though one has to admit that it is impossible to cover his genius within any space-what for the sheer span of his creativity as well as the breadth of his creations. The following ready-reckoner, a selected tome of his achievements and works will help to further elucidate.

Satish Gujral (b. 25th December, 1925, Jhelum, Pakistan. Lives and works in New Delhi.). More than 50 one man shows of paintings and sculptures are held in India and abroad. This includes New York (8 times), Mexico City (2 times), London (3 times), Paris, Montréal, Vancouver, Toronto, Hawaii, Rome, Amsterdam, Buenos Aires, Rio De Janeiro, Cairo, Berlin, Tokyo, Dubai, Hong Kong, Washington (Once).

Education/Teaching Experience

- 1939-44 Studied at Mayo School of Arts, Lahore.
Graphic Arts & Sculptures
- 1944-47 Fine Arts, Sir J.J. School of Art, Bombay.
- 1952-54 Palacio Nacional de Belles Artes, Mexico.
Apprentice of David Alfredo Siqueiros and
Diego Rivera in mural techniques, Mexico.

Landmark Events/Awards

- 1944 Burmah Shell Scholarship.
- 1952 Mexican Scholarship.
- 1956, 57 National Award for painting, Lalit Kala
Akademi, New Delhi.

- 1974 National Award for sculpture, Lalit Kala
Akademi, New Delhi.
- 1977 Punjab Govt. State Honour.
- 1983 Delhi Government State Honour.
- 1984 Belgium's Order of the Crown for Architecture.
- 1987 Fellow of the Indian Institute of Architect
- 1988 Gyanender Nath Award conferred by
Santiniketan presented by
Late Shri. Rajiv Gandhi
- 1989 Delhi Citizen Council Honour, New Delhi.
- 1989 Mexico's Da Vinci Award for lifetime
achievement.
- 1996 Honorary Doctorate, Vishakapatnam University.
- 1998 *Padma Vibhushan*, Govt. of India.
- 1998 *Desikottama* highest honour conferred by
Santiniketan.
- 2004 *Lalit Kala Ratna Puraskar*, Lalit Kala Akademi,
New Delhi.
- 2003 Top Cultural Ambassador by Institute of
Marketing & Management
- 2004-05 Honored at Golden Jubilee Celebration of
National Gallery of Modern Art, New Delhi.
- 2006 *Order of the Aztec Eagle* Highest Mexican award
conferred by President of Mexico.

SELECTED EXHIBITIONS

Selected Solo Exhibitions Painting

- 1952 Free Mansion Hall, New Delhi.
- 1953 Gallery Art Modern, Mexico City
- 1954 India House, New York
- 1955 Victoria & Albert Museum, London

- 1955 Thappar House , New Delhi
- 1957 Jehangir Art Gallery, Mumbai
- 1959 All India Fine Art Society, New Delhi
- 1960 Artistry House, Kolkata
- 1960 The Gallery, Amsterdam
- 1961 A C A Gallery, New York
- 1961 Travelling exhb., Cairo, Mexico, Rome, Frankfurt, Paris, London, Montreal, Hawaii & Tokyo, Buenos Aires. Madrid .
- 1964 Paintings : Forum Gallery, New York.

Selected Solo Exhibitions Painting / Sculptures/ Drawings

- 1962 Paper Collage & Drawing, Chemould art Gallery, Mumbai
- 1963 Shridharani Gallery, Triveni Kala Sangam, New Delhi. Paper Collage & Drawing
- 1964 Shridharani Gallery, Triveni Kala Sangam, New Delhi. Metal Sculptures
- 1964 Ceramic Mural, World Trade Fair, New York
- 1968 Triveni Kala Sangam, New Delhi - Paper Collage
- 1968 India House, New York Paper Collage exhibition
- 1969 Pundole Art Gallery, Mumbai
- 1975 Metal Sculptures, Sculpture Centre, New York
- 1975 Metal Sculptures, World Trade Centre, Chicago
- 1975 Metal Sculpture : Wesleyan University, Connecticut, USA
- 1980 *Satish Gujral: Burnt Woods & Painting*, Dhoomimal Gallery, New Delhi.

- 1982 Metal Murals, World Trade Centre, New York
- 1986 Bharat Bhavan, Bhopal. Painting & Burntwood
- 1986 *Retrospective*, Rabindra Bhavan, Lalit Kala Akademi, New Delhi.
- 1988 Burntwood, Triveni Kala Sangam, New Delhi
- 1990 *Satish Gujral: Brunt Woods and Architecture*, Jehangir Art Gallery, Bombay.
- 1990 *Gujral '90 : Icons*, Lalit Kala Akademi, New Delhi.
- 1990 *Satish Gujral: Burntwood sculpture*, Birla Academy of Art & Culture, Calcutta.
- 1992 Burnt wood, Sakshi Art Gallery, Madras
- 1992 Burnt wood, Sakshi Art Gallery, Bangalore
- 1993 Sculpture & Painting : Triveni Kala Sangam, New Delhi
- 1995 Paintings, Triveni Kala Sangam, New Delhi
- 1995 *Satish Gujral: Paintings, Drawings and Sculptures*, Art Today, New Delhi.
- 1996 Paintings : Taj Hotel, Kolkata
- 1997 Paintings : Triveni Kala Sangam, New Delhi
- 1998 Octavio Paz Memorial Exhibition Mexico City - Burntwood
- 1998 Painting & sculpture : Millennium Hotel Gallery, Sydney, Australia
- 1999 Painting & Sculpture, Orient Art Gallery, Dubai
- 1999 *Satish Gujral: Paintings, Drawings and Granites*, Triveni Kala Sangam, New Delhi.

- 1999 Gujral ; Paintings Kumar Art Gallery, New Delhi
- 2000 Painting, Sculpture & Drawing, Triveni Kala Sangam, New Delhi
- 2001 *Gujral: Paintings, Drawings and Sculpture*, Visual Art Gallery, India Habitat Centre, New Delhi.
- 1993, 98,
- 2002 *Satish Gujral: Paintings and Sculptures*, Jehangir Art Gallery, Bombay
- 2002 Gujral : Paintings, Gallery Arts India, New York.
- 2003 Painting : Visual Art Gallery, New Delhi
- 2004 *Satish Gujral: Prismatic Colors*, Gallery Arts India, New York.
- 2005 *Satish Gujral: 2001-2005, Paintings, Drawings & Sculptures* Jehangir Art Gallery, Mumbai.
- 2006 *Satish Gujral: A Retrospective 1948-2006*, National Gallery of Modern Art, New Delhi
- 2007 *The Third Dimension*, Sculptures by Satish Gujral, Tao Art Gallery, Mumbai.
- 2007 *The Energy of Creation*, Drawings and Paintings by Satish Gujral, Cymroza Art Gallery, Mumbai.
- 2008 *Paintings, Sculptures*, Lalit Kala Akademi, New Delhi.
- 2009 *Paintings & Sculptures - Aakriti Art Gallery*, Kolkata

Selected Group Exhibitions

- 1956,57,73 National Exhb, Lalit Kala Akademi, New Delhi.
- 1991 *National Exposition of Contemporary Art*, National Gallery of Modern Art, New Delhi.
- 1992 *Indian, European & Oriental Paintings & Works of Art*, Sotheby's Auction, New Delhi.
- 1995 Exhibition 'Indian Contemporary Paintings', Christies Auction, London
- 2005 *Manifestations III*, organized by Delhi Art Gallery, Nehru Center, Mumbai & Lalit Kala Akademi, New Delhi.
- 2008 *X at the rate of Jehangir*, presented by Art Musings, Jehangir Art Gallery, Mumbai.
- 2008 *Winter Modern's*, Aicon, New York.
- 2008 'Frame Figure Field: 20th Century Modern and Contemporary Indian Art', Delhi Art Gallery, New Delhi
- 2009 'Beyond the Form', Bajaj Capital Art House; Visual Art Gallery, India Habitat Centre, New Delhi and Jehangir Art Gallery, Mumbai.

The architectural work designed

1. Belgian Embassy, New Delhi
2. Al Moughtara Farm House, Saudi Royal Family, Riyadh
3. Prime Minsiter House, Bahrain
4. India Culture Centre, Mauritius
5. Al Bwardy House, Dubai.

Selected Collections

Hirshhorn Museum, Washington D.C.
Hartford Museum Connecticut, USA
Octavio Paz, Mexico City
John De Rockefeller Collection, New York
Jewelry House Collection, Antwerp, Belgium
Jewel Collection, Dharanashad, Germany
Jawahar Lal Nehru, Anand Bhawan, Allahabad
Indira Gandhi, Anand Bhawan, Allahabad
Krishna Menon, New Delhi
Aligarh Muslim University, Aligarh
Birla Academy of Art & Culture, Kolkata.
Govt. Museum and Art Gallery, Chandigarh
Fine Art Museum , Punjab University, Chandigarh
National Gallery of Modern Art, New Delhi.
Lalit Kala Akademi, New Delhi.
Art Heritage, New Delhi.
Delhi Art Gallery, New Delhi.
Air India, Mumbai
Jet Airways, Mumbai
Punjab Museum, Chandigarh
Harmony Art Foundation, (Mrs. Tina Ambani) Mumbai
Mr. Mukesh Ambani, Mumbai
Mr. Kumar Mangalam Birla, Mumbai
Osian Collection, Mumbai
Mr. Nair Hira, - Magna Publication, Mumbai
Kumar Art Gallery, New Delhi
Emami Chisel Art, Kolkata
Brazil Embassy, New Delhi
Mr. I.K Gujral, New Delhi
The Lalit Intercontinental Hotel, New Delhi

Hyderabad International Airport, Hyderabad
Delhi Airport, New Delhi
Mr. Aroon Purie , India Today
Mrs. Shobhna Bhartiya, Hindustan Times, New Delhi
Mr. Shekhar Gupta, Indian Express, New Delhi
Mr. Karamjit Singh Jaiswal, New Delhi
Mr. Sharukh Khan, Mumbai
Mr. Praful Patel, Mumbai
Mr. K. P. Singh, DLF, New Delhi
Mr. Rajiv Singh, New Delhi
Maurya Hotel, New Delhi
Mr. Rattan Chaddha, Hague, Holland
Mr. Rajan & Mrs. Ritu Nanda, New Delhi
Ms. Ritu Kumar, Fashion Designer New Delhi
Dr. Naresh Trehan, New Delhi
Mr. Ravi Wadhwani, Mexx Farms, New Delhi
Mr Pheroze K Mistry, Mumbai
Mr. Neeraj Kochar, Mumbai
Mr. Hafeez Contractor, Mumbai
Mr Vinod & Mrs, Sarayu Doshi, Mumbai
Mrs. Pheroza Godrej, Mumbai
Mr. Shanti & Mrs. Kasturi Chopra, Mumbai
Mr. M.K. Rasgotra, New Delhi
Mr. Rajiv Luthra, New Delhi
Mr. K.N. Memani, New Delhi
Mr. Shiv & Mrs.Kiran Nader, New Delhi
Mr. Romesh Bhandari, New Delhi
Mr. Ranjit Bhandari, New Delhi
Mr. Suhel Seth, New Delhi
Mr. Chand & Mrs. Arpana Sawrup, Mumbai
Mr. Yogi Deveshwar, Kolkata
Mr. Vikram Bachhawat, Aakriti Art Gallery, Kolkata

Mr. & Mrs. Naresh Kumar, Kolkata
 Mr. S.S.H. Rehman, ITC Maurya
 Mr. Suhel Seth, New Delhi
 Mr. Girdharilal Vaid, Mumbai
 Mr. C. P. K. Krishnan Nair, Leela Hotels , Mumbai
 Mr. Anirudh Daga, Kolkata
 Mr. Amardeep Singh Dhanjal, Kolkata
 Mr. Shanti Surana, Kolkata
 Mr. Surendar Banthia, Kolkata
 Mr. Vijay Mahtani, Kolkata
 Mr. S. K. Nahar, New Delhi
 Mr. Shailesh Khaitan, New Delhi
 Mr. P. K. Bothra, Kolkata
 Mr. Prashant Tulsyan, Kolkata
 Mr. Tejindar Singh Saini, Kolkata
 Emami Frank Ross, Kolkata
 Mrs. Sushila Tulsyan, Kolkata
 Mr. Anil Raika, Mumbai

Murals

World Trade Fair, New York	-	1963
World Trade Centre, New York	-	1972
Baroda House, New Delhi	-	1964
Shastri Bhavan, New Delhi	-	1968
Delhi High Court, New Delhi	-	1975
Gandhi Bhawan, Chandigarh	-	1958
Oberoi Hotel, New Delhi	-	1964
Oberoi Hotel, Mumbai	-	1972
Meriden Hotel, New Delhi	-	1972
India Cultural Centre, Mauritius	-	
Jain House, Frankfurt		
Diamond House, Antwerp		
And various individual collection in India & Abroad		

Nine books of his works in painting, sculptures drawing and architecture has been published by leading publisher in India including his biography 'A Brush with Life' . Articles authored by himself and international critics have appeared in leading national & international journals through decades His design of Belgium Embassy building not only won him Belgium's highest honour 'The Order of The Crown' but also this building was chosen by International Jury on Architecture among 1000 best architectural piece in the world built in 19th century. (in the year 2000 at international architecture forum held in Peking, China)

Lives and works in New Delhi.

The New Statesman and Nation, July 2, 1955

Shame or Tenacity

SATISH GUJRAL, who has 28 canvases at the Imperial Institute, is a 29-year-old Indian. "In epic vein he has given form to horror and pain at man's beastliness: and despair at the hopelessness of a change for the better ever coming to him. Standing in their midst one is ashamed to being a man." Fortunately this quotation from the catalogue is a decided exaggeration. Gujral's paintings of peasants caught in the partition of the Punjab, and his later works, painted in Mexico under the strong influence of Orozco, all express suffering. If one stands in the middle of the gallery, one looks round at figure after figure wrapped in cloaks and draperies that hang in the rhythm of an undulating wail; and against these are sharp, jagged shapes of red, orange, bruised purple and hard green. When the draperies are white they seem to give relief to the flaring furnace of colour around them—the white hospital sheets; but then this relief is immediate counteracted by their shape—they become huddled on the ground. Mouths are loose with cries. Even in the straightforward portraits there is a rawness that precludes all ease. Gujral's imagination which our security has refined—he is not a hopeless idealist—he is trapped in the mist of his own vision—

clippings

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Mexico D.F. December 2, 1952

We have seen the works of Hindu painter Satish Gujral. Both the first approaches as well as the most recent that has begun here in his creative powers. On the other hand we also know some aspects of his intellectual life and of his activities in the field of artistic pedagogy.

Gujral's pictorial works appear to us to be of extreme importance not withstanding the artist's youth. We believe that it contains all the essential elements of his nation, the great civilization of his own country. The illustrative sense in the widest meaning of the word, so often found in the Indian and Mexican art, appears in his works in a very outstanding manner. This will lead him, indeed is already leading him, to the achievement of a most powerful and eloquent realism in painting. The relation that is between his work and modern Mexican painting will undoubtedly be of great use, because it is not an inadequate mixture or combination but an aesthetic and viable coordination.

David Alfaro Siqueiros

Diego Rivera

Mexico, D.F. 2nd Dec 1952

'.....In all paintings there is song of pain, a protest against the injustice perpetrated against all human beings; each canvas is a lament, cried out by a good and sensitive soul in perpetual agony for the sufferings of others....'

NOVEDADES

Cultural Notes, Mexico City

May 3, 1953

EXHIBITION OF THE INDIAN SATISH GUJRAL

'.....The themes of his paintings are human and vigorous expressions of the fact that the world is living: "Orphans of the Storm", "Wail", "The beginning of the End", "The Grapes of Wrath", "Days of Glory". In spite of what there is of protest in them, of rebellion and of just accusation, they are not they are not overbearing or demagogic, perhaps because in them human emotion dominates all other factors....'

La Nacion, Mexico City

3rd May 1953

ORIENTAL INVASION

Finally, at New India House there are Muralish paintings by Satish Gujral which go over in the main into the heavy rhythms and social sympathies and the idioms of Orozco and Sequeiros. There is passion and deeply felt emotions in these paintings of refugees and victims of war and rapine reflecting the severing of India and Pakistan....'

HOWARD DEVREE

The New York Times, Sunday

28 November 1954

That type of artist to whom life in its ultimate, vital, simplicity, is all that matters, and to whom civilization is a desperate, intolerable burden - asking either for shrill and passionate protest or else a mud bath of self-pity, - is often more embarrassing than admirable. A certain hysterical statement frequently kills the very essence of his message. He is as little suitable for respectable West End Gallery as a bull in a China Shop. Yet bulls are noble creatures. We may be shocked at their violence, but they ought also to make us a little ashamed of our own capacity of being shocked.

Such an artist, Satish Gujral is holding one man show in Imperial Institute Galleries that cannot be ignored....'

Most of the paintings are symbolical or allegorical. They are the painterly equivalents of all the most primitive human emotions. They are restless, sometimes unhappy; but they are manifestly decent, sincere and their design is fluent and admirable compact.'

Eric Newton

Chairman British Art Critics Association

Manchester Guardian, London

26 June 1955

PANAROMA OF PLASTIC ARTS

All his compositions are monumental concepts. One might call them a sort of study for murals, very full of movement and of an expressive intensity that at times results in easy effects. Immediately apparent is something spontaneous, which considering the youth of the artist, is not to be reproached basically.

In the composition and in the direction of his painting there is a frank breath of greatness....'

P. Fernandes Marquez

El Nacional, Mexico City, 3 May 1953

—On seeing, Gujral's Paintings

".....With Mr. Gujral Indian Art has at last crossed the borderland into an imagination where aesthetic distance and human closeness are one; contemplation and feeling are made single, even though the later appears to have the upper hand. Impersonal feeling and sense of personal humanity are synthesized. The grand morality of man has at last found a tongue....."

By Keshav Malik, Surge, January 13, 1956

SHAME OR TENACITY

Satish Gujral, who has 28 canvases at the Imperial Institute. If one stands in the middle of the gallery, one looks around at figure after figure wrap in a cloaks and draperies that hung in a rhythm of an undulating wail; and against these are sharp, jagged shapes of red, orange and bruised purple, and hard green. When the draperies are white they seem to give relief to the flaring furnace of colour around them. - the whites of hospital sheets; but then this relief is immediately counteracted by their shape. - they become hospital sheets torn into shreds. Bodies are huddled on ground. Mouth are loose with cries. Even in the straightforward portraits there is a rawness that preludes all ease. Gujral paints in the wake, as it were of a heavy terrible blade. To believe him one has to risk blunting the imagination which our security has allowed us to refine.....

What destroys the vitality of so much contemporary painting is doubt. Doubt leads to over-introspection, eclecticism and the mistaking of means for ends. Satish Gujral had no doubts because he is unafraid of his heart, and unafraid of what life must make him suffer. He is unafraid because he believes - not in himself-but in Man..'

John Berger

**The News Statesman and Nation, London
2 July 1955**

The Dark is Light Enough

In fact the whole machinery of terror and horror has been laid aside; the Gujral is in what might be called a period of disarmament. To tell the truth, his new pictures disarm you, by that surprising quality of nakedness, the element of the nude that can also be in figure composition, or in the landscape. Perhaps it is this element of nudity that abstract art endeavours to seek. Gujral has found it.

But to come back to the present exhibition Gujral has preserved the theme of the patriarch in his portraits of Mr. Nehru, portrayed in the toils of memory (another version of the "Snares of Memories") and of a man keeping vigil. The theme of the patriarch is also expressed in the portrait of "Father", painted in the grand manner, a portrait which, along with that of Mrs. Indira Gandhi, is a challenge to the academic painter. In all those works the modeling is eloquent, and the stance could not have been better. There is neither convention nor modernity in these naked essays. They possess the three truths that all works of art must possess; the verisimilitude of the subject, the verisimilitude of the mood, the verisimilitude of the technique. There is this same quality in two expressionist studies, "Portrait of P" and "Portrait of G" though in these works there is the addition of a dimension - of the background, the simple colour decor which I spoke of....

R.L. Richard Bartholomew
Thought, New Delhi
16 January, 1960

".....Murals offered a way of bringing art to the people and it is here that Gujral's training in Mexico came to the fore. It unfolded two different aspects which I had not thought were related to mural expression. Firstly, a mural is not wholly a part of painting nor of sculpture nor exactly of architecture, but like dentistry a branch by itself containing all three....."

By Navkala Roy

The India Magazine 1968

There is something hauntingly Indian in his work, although he consciously refuses to exploit traditional Indian styles.

Perhaps this quality lies in the dry colour, sunburned and gritty, that is dragged across the surface to create a uniform mat texture.

This depth of feeling is a little surprising for the pictures have little in them that can explain it. But the profundity is there, and the paintings are inhabited by presence that reveal themselves to the patient, humble eye.

Brian O'Doherty

New York Times
May 31st, 1961

'...From 1964 onwards there has been one continuous development in Gujral's work. It is also the most varied phase. He made murals, paintings and collages. From 1964 onwards - in the period that Satish began to work seriously in ceramics - his figuration seemingly changed. He was no longer interested in the details or in the depiction of movement and action. People as people and the situation expressed as a mood or an atmosphere disappeared from his work. And in their place one saw symbols, psychic diagrams, and interlocked clusters of heads, arms bodies. This period of quasi-abstract totem figuration continues. Some of this we see in the collages. The drawings could almost be studies for totem-carving.

The collage depicts ostensibly a toyland world, a world of magic make believe. But for all the fantasy this world is not far from early ritual and magic. The images have a Baroque grandeur. The elephant forms, the serpents, the children, the horses, the cats and goddesses are barely recognisable as figures. They have been trans-created, and they are no longer literal renderings. Folk force and totem lore have been re-valuated, as it were. It may be that in time to come man may look at his heritage in this way...."

R.L. Bartholomew
The Times of India
3 August 1968

".....Gujral's new works produced a welter of reaction, more than ever. Some called it relief sculpture, some called it collage, some regarded it as an Indian version of 'Pop'.

Whatever the nature of reaction, one thing was clear - Gujral's propensity for experimentation and his concern for discovering new media

Art Critic- The Citizen
13th December 1969

A new Beginning

".....Age has not dimmed his enthusiasm for experimenting with different themes, styles and even media. Satish Gujral has come a long way since the days of his first exhibition held in New Delhi in 1952. His paintings then were an expression of the pain and violence he had witnessed during the partition. These last five decades have seen him taking up a new medium each time, such as ceramic, glass, metal wood and granite...."

By : Ruchi Swahney

Inside Outside,
January 1997

".....Two contemporary architectural projects, Satish Gujral's Belgian Embassy in Delhi and Charles Correa's Jawahar Kala Kendra Museum in Jaipur, presents the most powerful and vivid examples of this emerging Indian approach of shared inspiration. Entirely different in form, shape, colour and material these two commissions appear to have nothing in common, but as their source or basis of their design they share the same 'entry point': the *mandate*...."

By Herbert J.M. Ypma - Editor
"Architecture", London
Phaidon - London, Sydney

India Modern
1997

The Renaissance Man of Indian Art: Satish Gujral

"..... Satish Gujral is one such artist whose personal circumstances have contributed manifestly in his evolution as an artist. His early experiences with nationalistic politics, childhood deafness, the idealization of his elder brother and his art training have enriched his art to the extent that he may be considered the Renaissance man of contemporary art. A painter, a muralist, an architect, a sculptor he is perhaps the most versatile and innovative artist of his times....."

By - Seema Bawa

Artimes, New Delhi
January 2000
Inaugural Issue

The Winter of his Content

"..... But it is equally clear that he has worked long and hard to be where he is. He is now getting ready to dash off in two directions : in sculptures,, he says he'll be doing more work in burnt wood and in painting, he want to recapture the essence of miniature style. There is no doubt he will make sure that his new work, when it hangs in the NGMA next year in a retrospective, will reflect the aurally-enhanced vision...."

By Kaveree Bamzai

The Sunday Review,
December 17th, 2000

Satish Gujral

".....Satish Gujral is an artist with many hats - painter, sculptor, muralist, architect and interior designer. He paints in oil and acrylic, sculpts using wood and bronze, makes paper collages and ceramic murals, and has designed building in brick and stone....."

".....Gujral's drawings of mid - 60's consists of large animal and human forms with prominent hands and feet, engaged in sexual play. Simultaneously, he began to experiment with textured and coloured paper of different densities, making collages based on his drawings (He was among the earliest artists in India to work in collage). A series titled Playmates (1967 - 68) reflects his extraordinary skill in exploiting the elements of chance inherent in the medium...."

**A Guide to 101 Modern & Contemporary Indian Artists
by Amrita Jhaveri 2005**

The Winter of his Content

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By Kaveree Bamzai

**The Sunday Review,
December 17th, 2000**



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