

"Jottings are an age-old practice. This classical process allows me to be free and relaxed as I know that I am not going to face any kind of judgement. They are in the nature of a personal diary. Through these jottings, I try to remove any barriers that might exist between my thoughts and ...

## **Jottings In Mixed Media**

**G A N E S H P Y N E**

Jottings in Mixed Media

by

**Ganesh Pyne**

The Village Gallery

September 15 to October 26, 1996

...my drawings.

"Actually, my paintings are essentially structured works. Jottings help me to understand these structures, the relationships between space and form. These can be compared to the *riyaaz* of a singer. They are a daily practice ritual, helping me to preserve, consolidate and improve my drawing. Also, as outlets of free expressions of my thoughts they give clues to themes for my major works.

"There is no pre-thought idea. The jottings are in the nature of scribbling. From the huge jungle of lines, some sort of pattern or form emerges. It is only

then that I try to take it up separately and develop it into a complete composition. There is no fixed pattern of images. Visual experiences are reflected on the paper. It is a kind of dialogue between the paper and my pen.

"In recent times, my emphasis on jottings has increased. This has happened due to my practice of intensive preliminary sketches for my major works. Actually, the main medium of my work, the tempera, has one limitation. It does not allow the artist the scope of altering or correcting the painting. Thus previously a lot of my paintings used to be spoilt due

to direct work in the medium. It was a source of great terror for me. Today, the tempera is more of a transferred work, the main form having been done in preliminary sketches. Thus spontaneity is sacrificed less in my work. As a result of these developments today I use colour frequently in my jottings. Thus these can be called drawings in black ink on graph paper with irregular application of colour.

"Any person who views my jottings is looking on the actual process of creation of a complete dish in an artist's kitchen. However just as there is a difference between the final dish and the viewing of

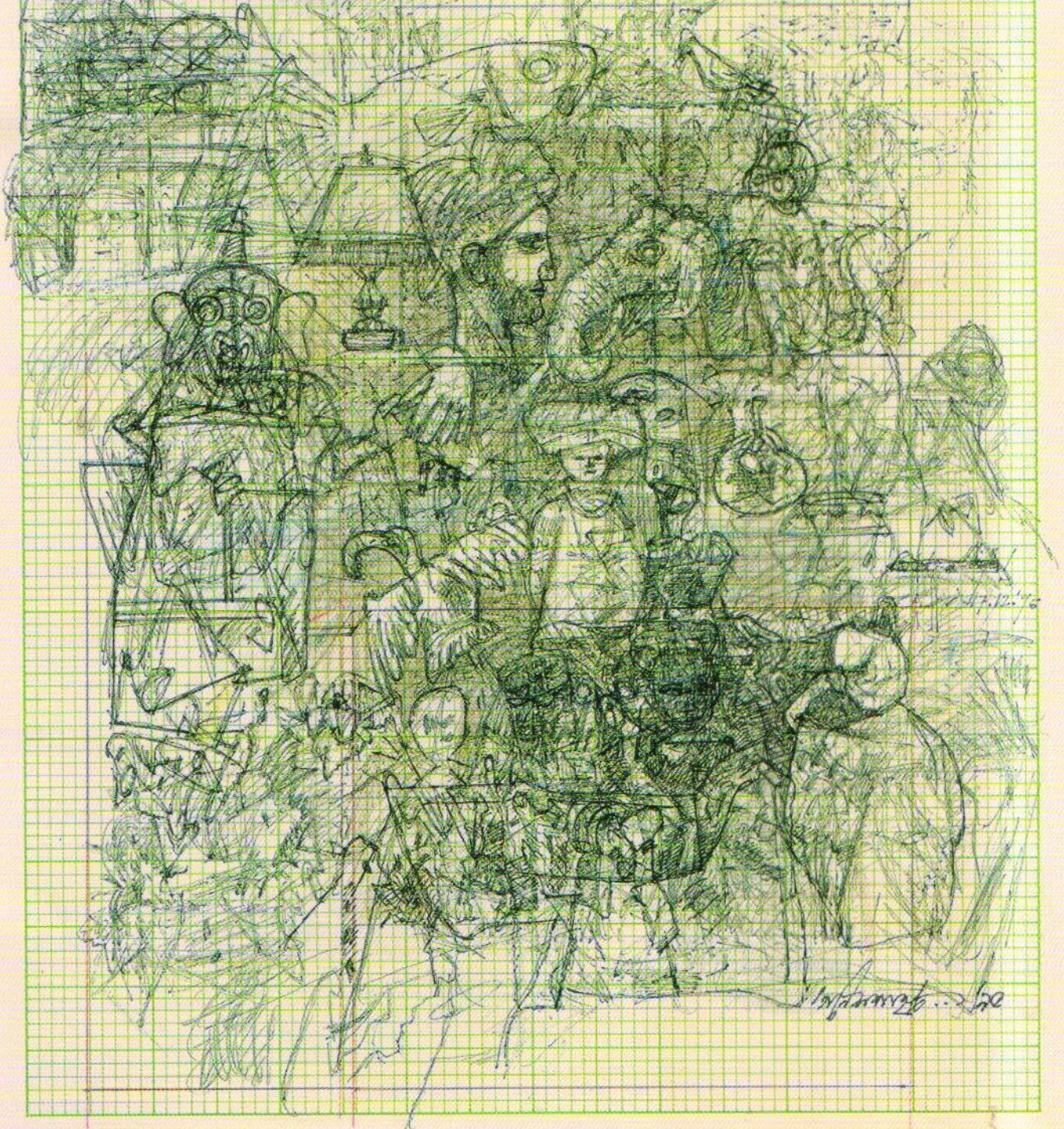
the cooking pot, there can be a difference between the jottings and my major works. Incidentally, many of these are repetitive. I am a slow learner, as many people might be aware. When a form peeps through the jungle of lines, I try to enlarge and develop it repeatedly. This process serves to imprint a secure understanding of a new form in my mind.

"These jottings are a pictorial diary of my thoughts. And their creation has given me endless hours of pleasurable adventure."

**Ganesh Pyne**

as told to Dolly Narang  
(March 26 & 27 1996)

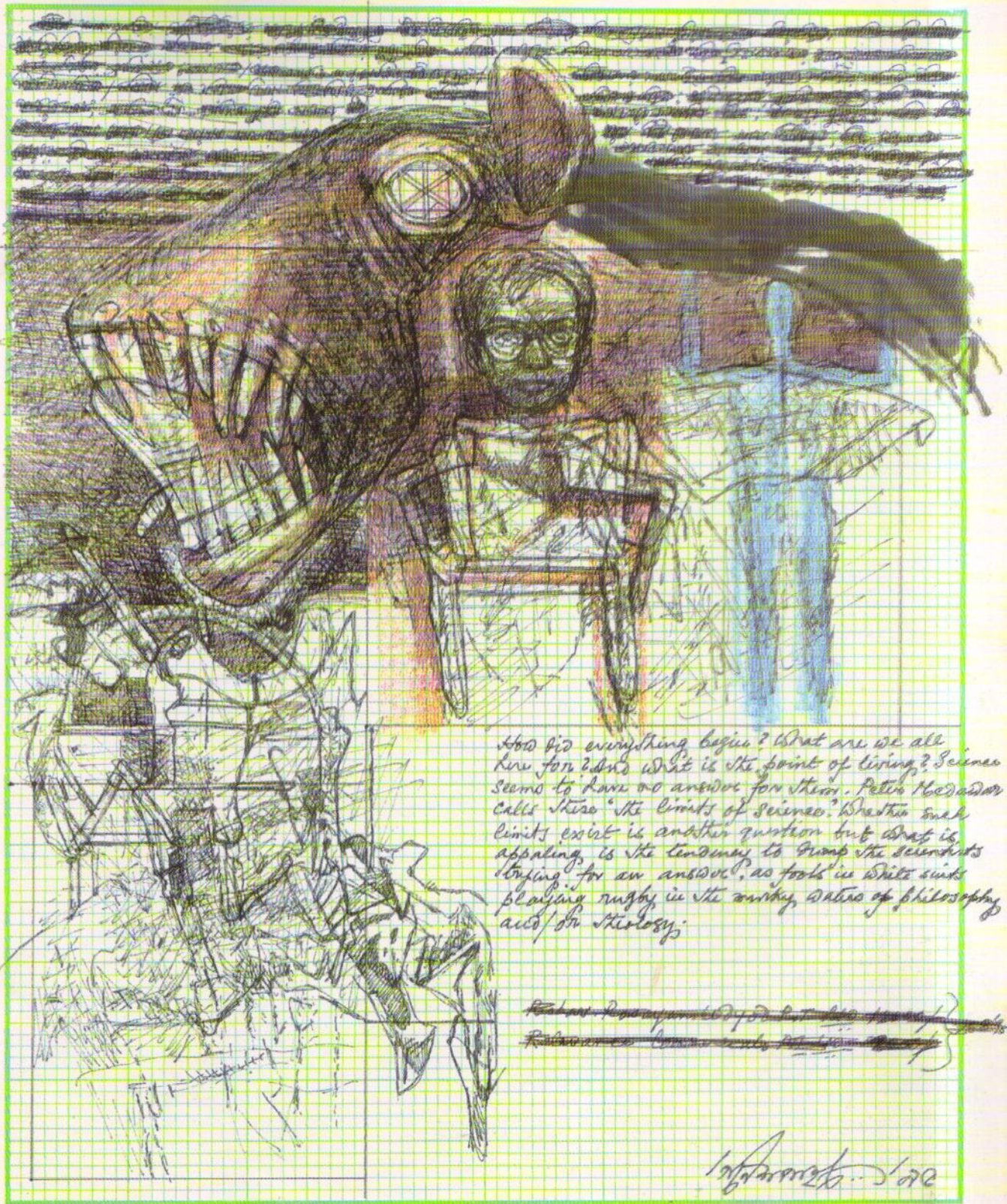
The human imagination has seldom had  
before it an object so sublimely odious  
as the mechanical world.





Black ink, litho chalk and colour crayon on graph paper/22.5X28.5 cm/1995





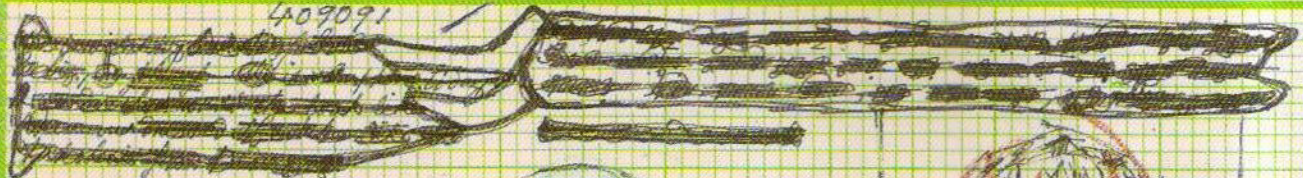
How did everything begin? What are we all here for? What is the point of living? Science seems to have no answer for them. Peter Hitchens calls these "the limits of science". Whether such limits exist is another question but what is appalling is the tendency to group the scientists hoping for an answer, as fools in white suits playing rugby in the misty waters of philosophy and/or theology;

~~Richard Dawkins would say that the universe is a vast, cold, and indifferent machine.~~  
~~Richard Dawkins would say that the universe is a vast, cold, and indifferent machine.~~

Infantile Love

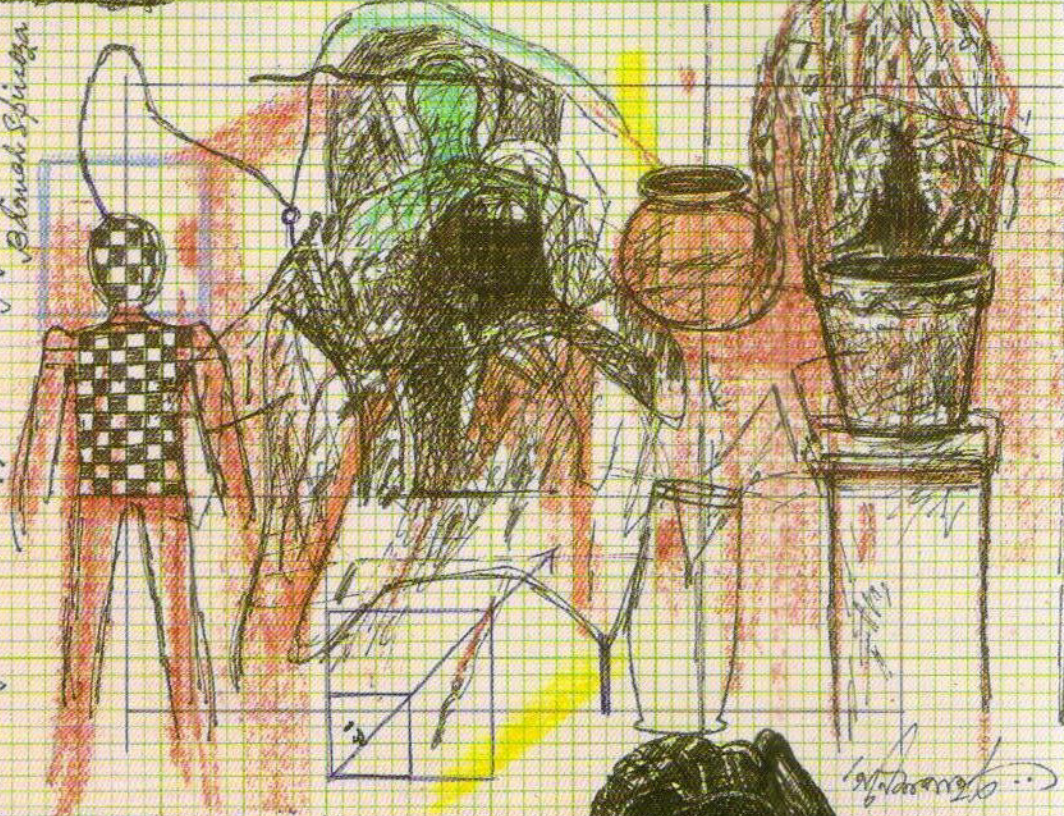
Black ink, litho chalk and colour crayon on graph paper / 22.5 X 28.5 cm / 1995

409091

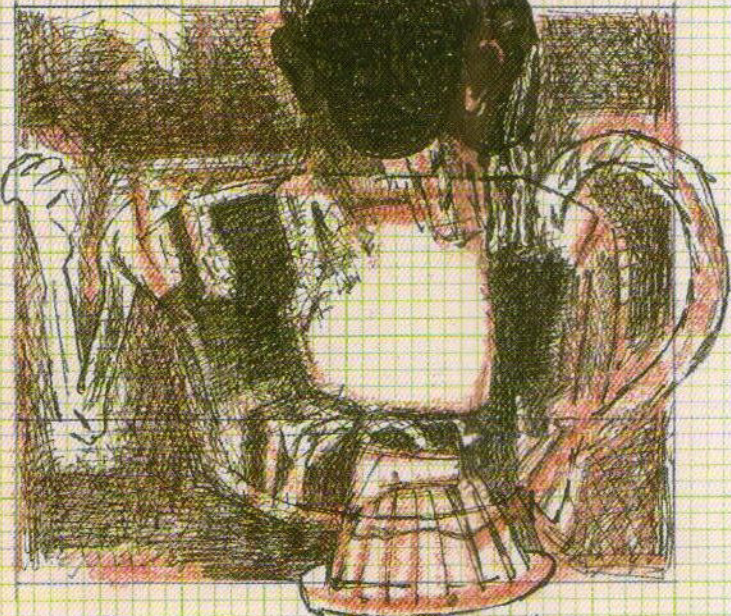


Conrad, however, is often produced by fear, but it is without good fruit. It is to be observed, too, that fear arises from ignorance of evil, and therefore it is of no service to reason, nor is pity, although it seems to present an appearance of pity.

Blanch Spina

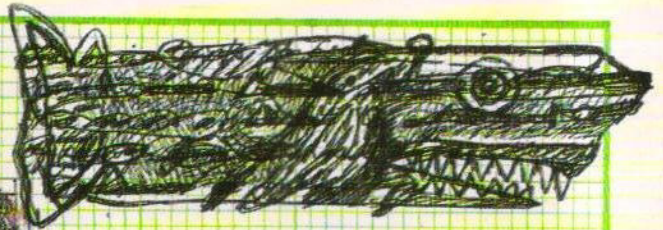


Blanch Spina

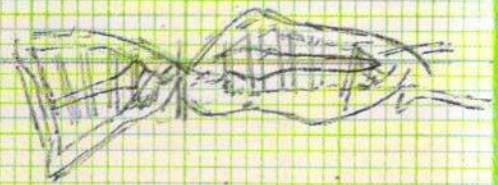
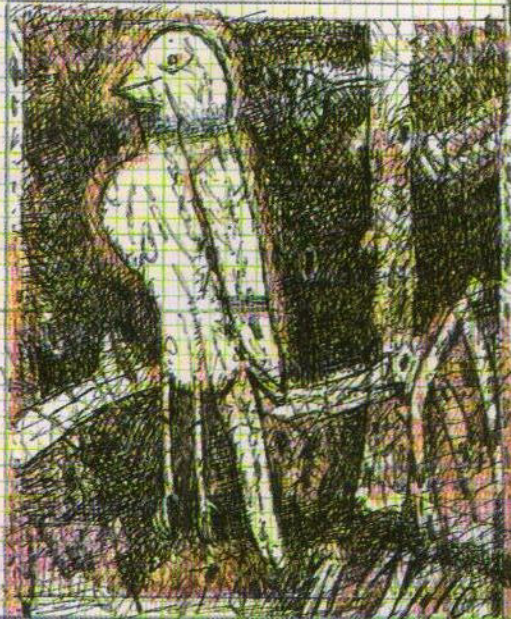


Blanch Spina

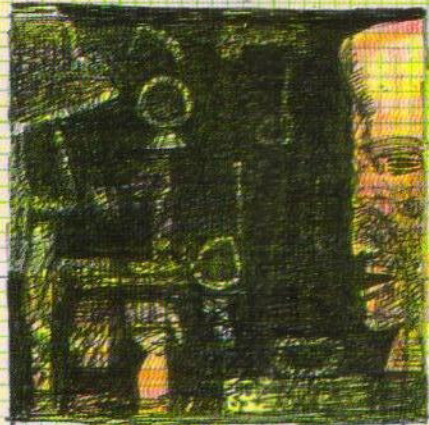
Black ink, litho chalk and colour crayon on graph paper / 22.5 X 28.5 cm / 1995



The basic tenets of post-modernism are grounded on a certain politics of helplessness that works a retreat to a personal world of signs from knowledge and erosion of confidence in public life.



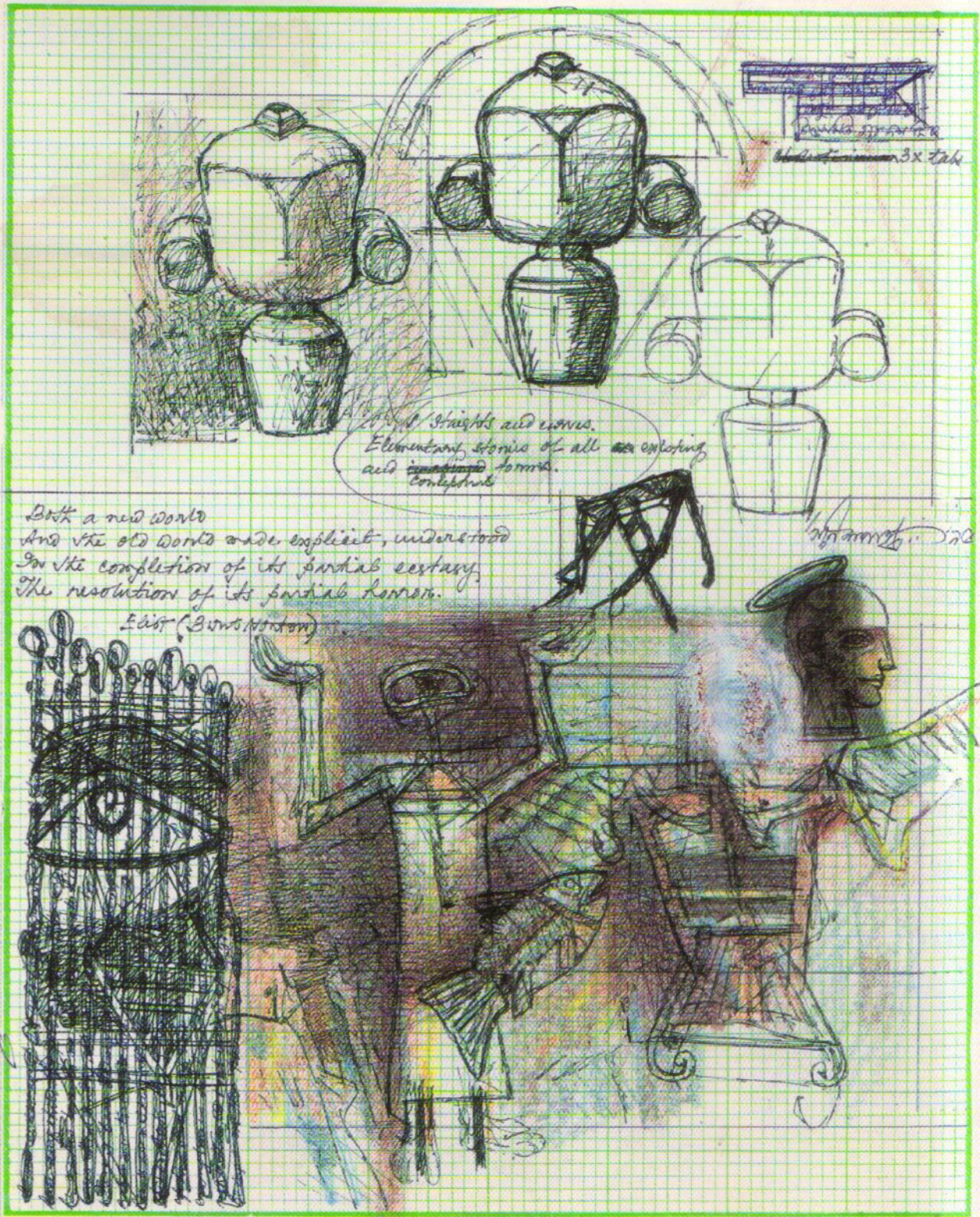
॥ चित्रकला ॥



Dr. C. Prasad  
1995



Black ink, litho chalk and colour crayon on graph paper / 22.5 X 27.5 cm / 1995



Black ink, litho chalk and colour crayon on graph paper / 23 X 29 cm / 1995



Black ink, litho chalk and colour crayon on graph paper / 22.5 X 28.5 cm / 1992



## **Ganesh Pyne**

- 1937 Born in Calcutta  
1959 Diploma in Drawing and Painting,  
Government College of Art and Craft, Calcutta

### **One Person Shows**

- 1990 Jottings (Preliminary Drawings for Paintings), The Village Gallery, New Delhi  
1993 Exhibition of Watercolours, The Village Gallery, New Delhi

### **Group Shows**

- 1957 Centenary of the First Struggle for Freedom in India, Calcutta  
1961 Birth Centenary of Rabindranath Tagore, Calcutta  
1968 First Triennale, New Delhi  
1969 Indian Painters, Calcutta  
Paris Biennale, France  
1970 Contemporary Indian Painting, West Germany  
1971 Second Triennale, New Delhi  
1972 Twenty Five Years of Indian Art, New Delhi  
1975 Third Triennale, New Delhi  
International Festival of Paintings, France  
1980 Contemporary Art of Asia, Japan  
Indian Painting Today, Bombay  
1982 Modern Indian Paintings, USA  
Contemporary Indian Art, UK  
Indische Kunst Heute, W. Germany  
1986 Visions, Calcutta  
1989 Timeless Art, Bombay  
Self Portraits, The Village Gallery, New Delhi  
1995 Fantasy, CIMA, Calcutta  
A Tree In My Life, The Village Gallery, New Delhi

### **Awards**

- 1955 Government College of Art and Craft, Calcutta  
1956 Calcutta Art Society, Calcutta  
1957 Academy of Fine Art, Calcutta  
1973 Birla Academy of Art and Culture, Calcutta  
1974 Birla Academy of Art and Culture, Calcutta  
1978 Sangeet Shyamala, Calcutta  
1985 Shiromoni Puraskar, Asian Paints, Calcutta



*The Village Gallery*

© Published by Dolly Narang For  
The Village Gallery  
14 Hauz Khas Village, New Delhi 110 016, India  
Tel: 685 3860 Fax: 610 5735