

The Gallery

Jottings

(Preliminary Drawings for Paintings)

by

GANESH PYNE

March 1990

It was with much trepidation and following a series of meetings and discussions, doubts and fears expressed and allayed, that Ganesh Pyne consented to exhibit his preliminary drawings for his paintings or, in his own words, "the stages to a final work of painting".

The decision once made, he divulged with subdued excitement that this was to be "my first one-man show of any kind. It will be a different kind of exhibition for me today.

"From the idea to the execution is a journey," he said. "These are the steps. They are ideas in line not words."

At the outset, he had serious doubts about such an exhibition. In our preliminary exchange of correspondence on the subject last year, he wrote, "After giving some thought to this fascinating proposal I do not feel duly confident. Drawings such as these of our Great Masters always drew our respectful attention, but those of a mediocre painter, whose contribution in the actual field of creativity is not widely known and valued, may not be exhibitable."

He had never had a one-man show and did not foresee the possibility in the near future. Was it not then all the more important to exhibit a body of his work? Since he was reclusive, one knew little about him. This gives insight into the work and thought process of a painter.

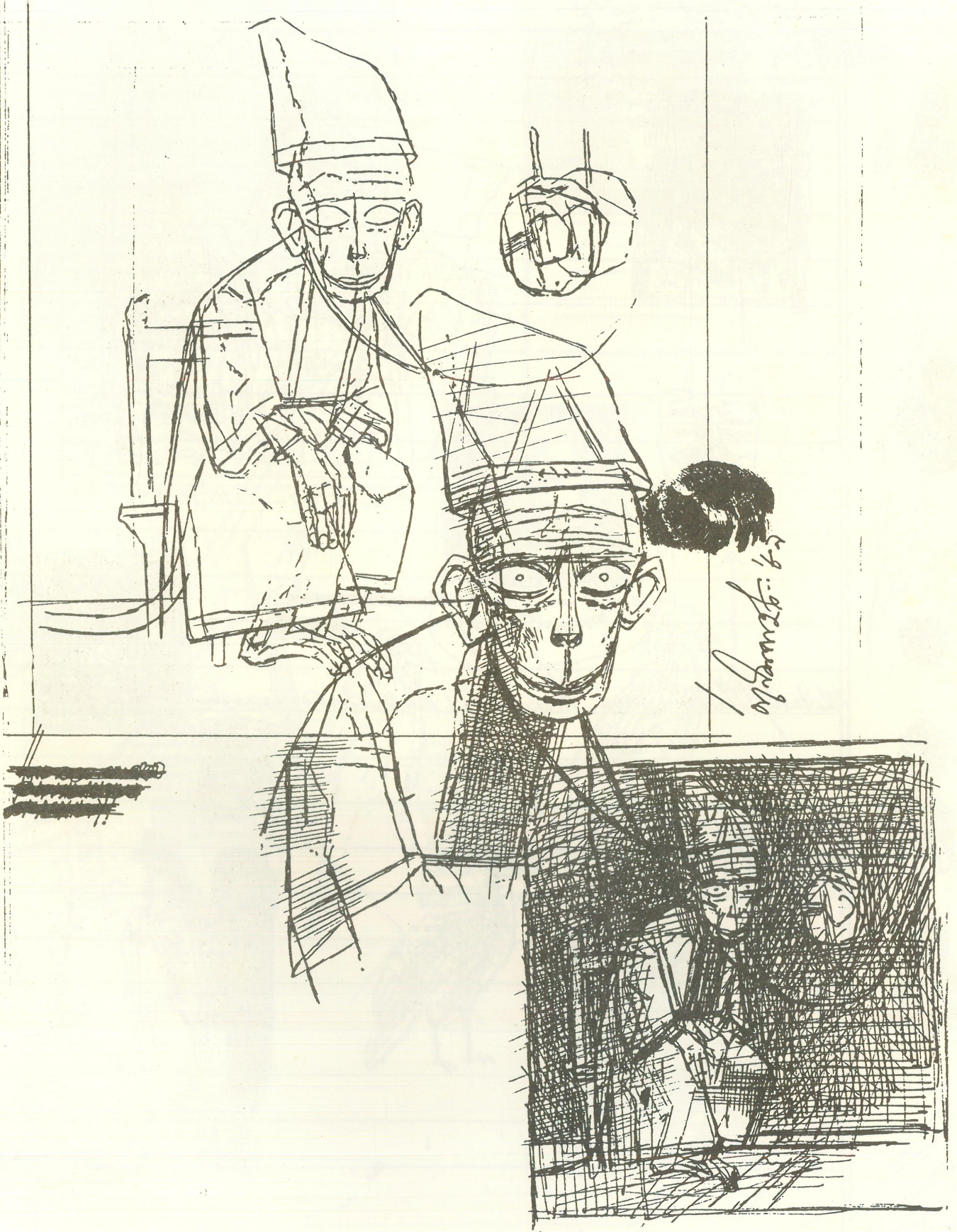
These works were "private" he feared. After deep thought, we concluded, they were private but not a personal account of his life that could not be shared.

We sorted out forty works for an exhibition. These are his most recent jottings. His earlier jottings have been dissipated for various reasons and he has no account of them.

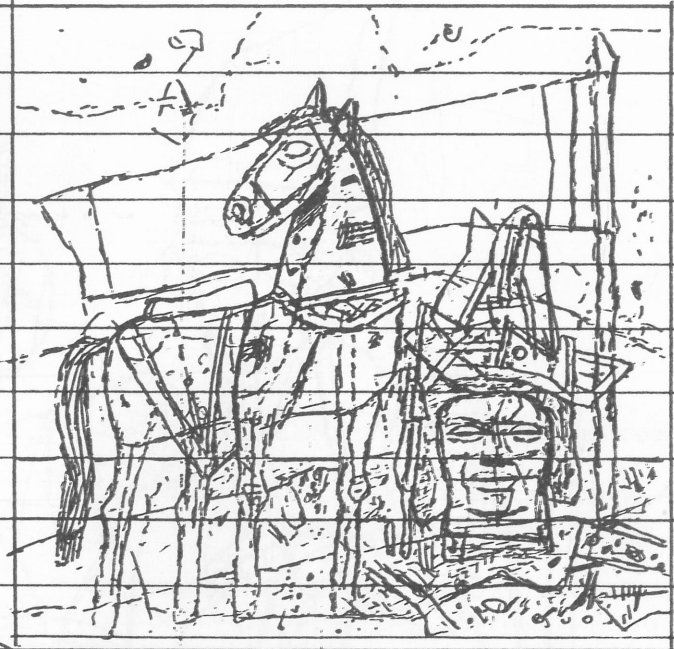
It is with great pride that The Village Gallery has the privilege of presenting "ideas in line" of one of India's great master painters.

Dolly Narang

All drawings are 21 × 29 cms, ink on paper and dated 1989.



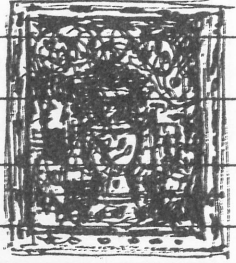
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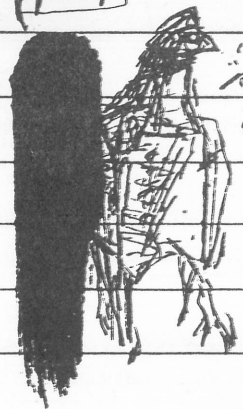
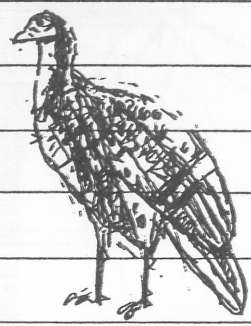
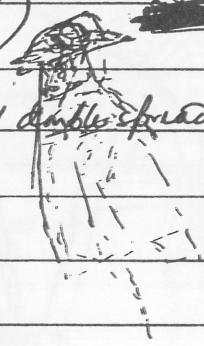
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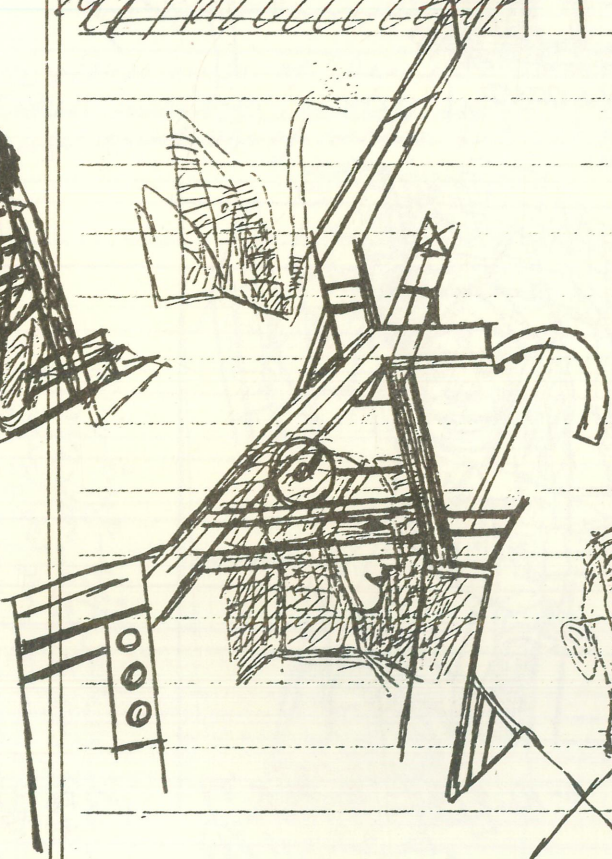
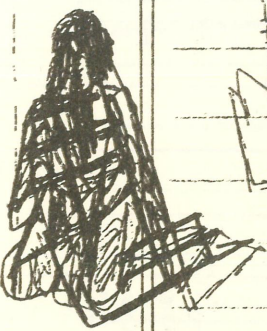
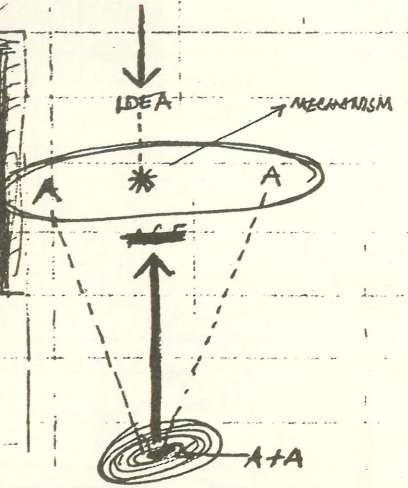
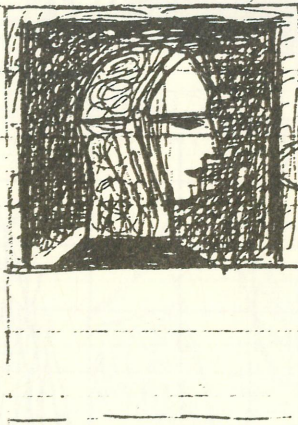
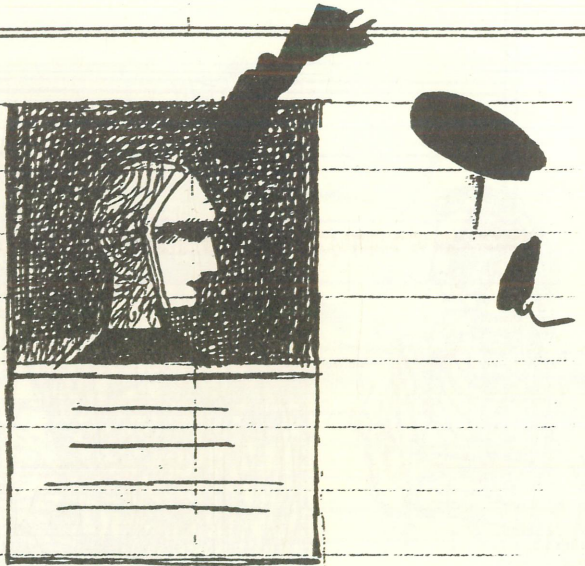
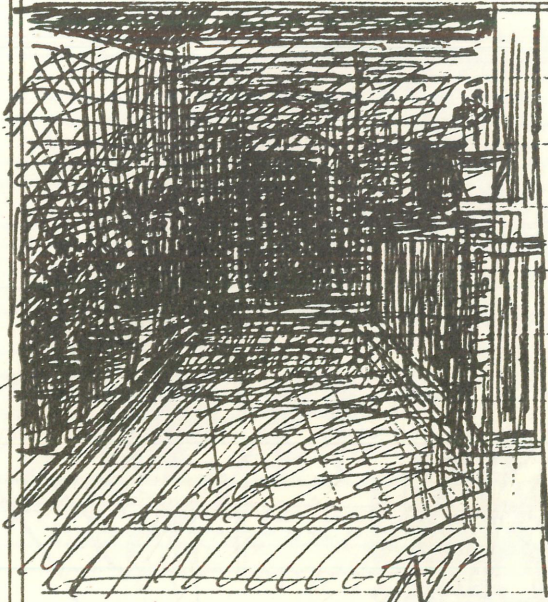
who's name
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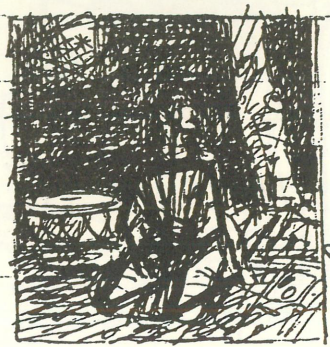
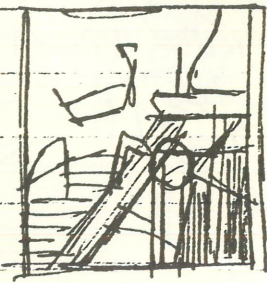
The Sage / The Blue / 10 sketches / 1 double spread on the media



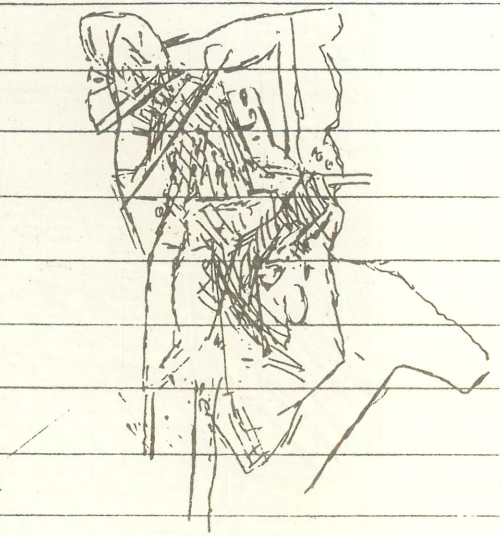
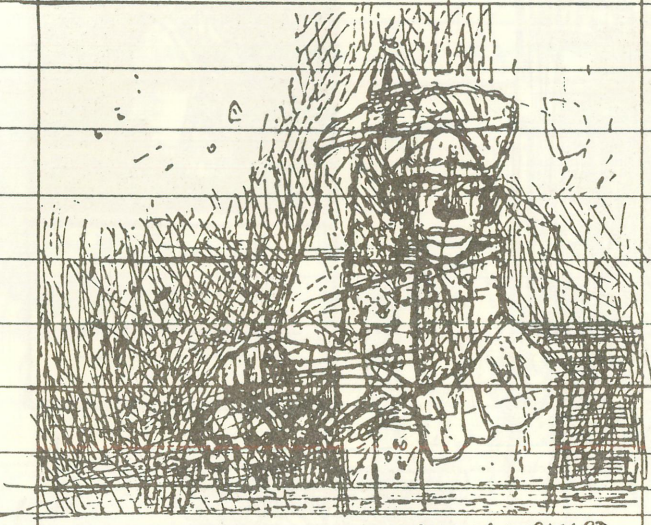
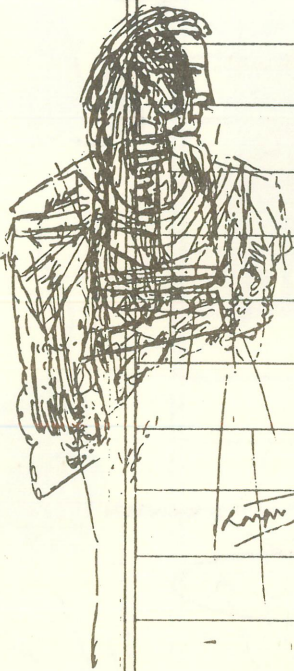
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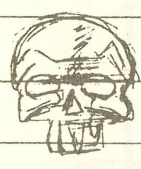


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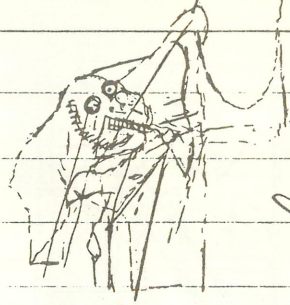
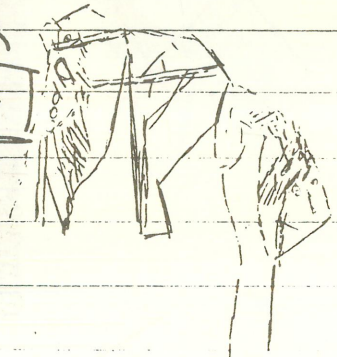


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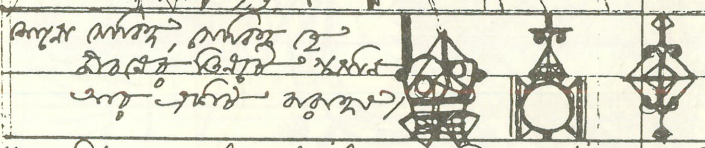
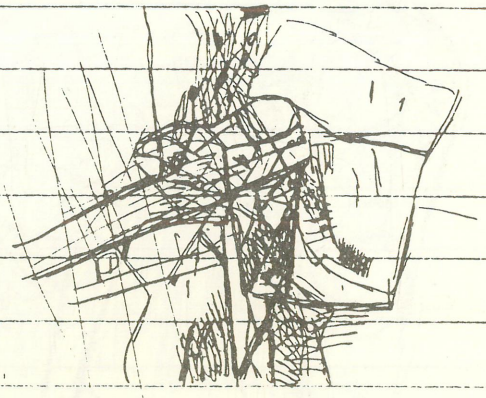
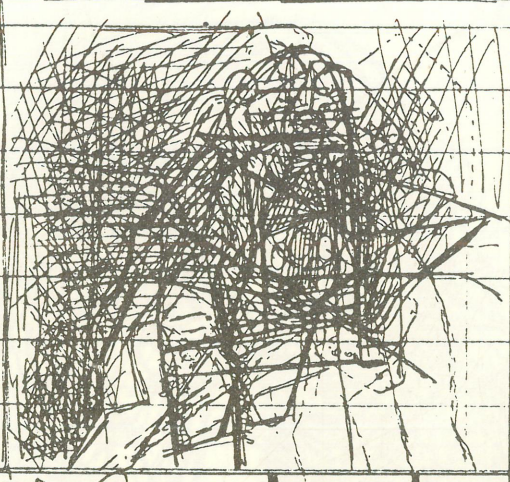
DWARF AS A WIZARD



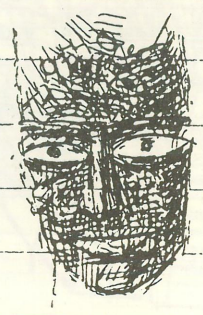
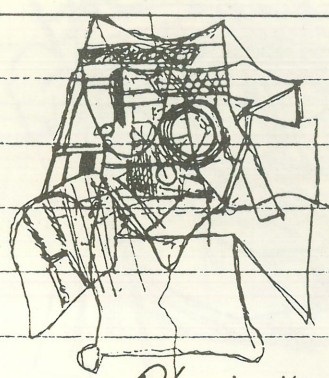
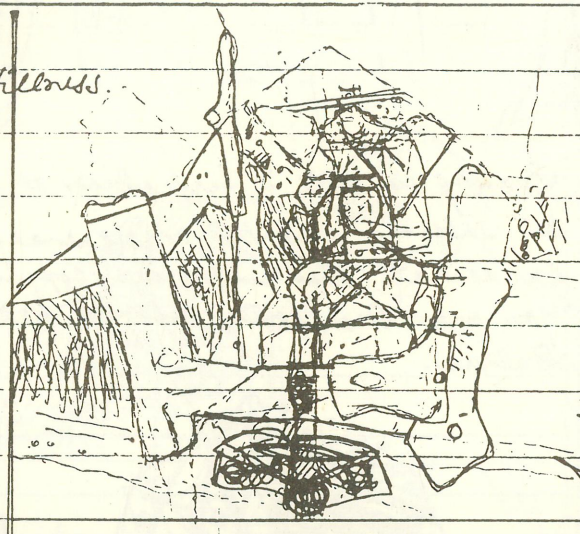
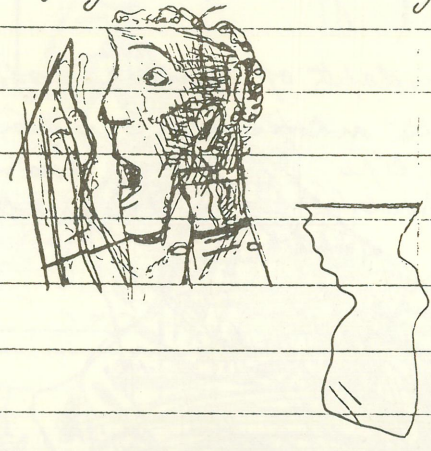
B-10.5.'89 F-26.5.'89



*leg. : p...
1989*



The endless cycle of idea and action,
Endless invention, endless experiments
Brings knowledge of motion but not of stillness.



eg. Picasso

Technical art content -
Cubism - 1907 - 1914
20th century - 1914 - 1945
1945 - 1960 - Abstract
1960 - 1980 - Minimal
1980 - 2000 - Post-Modern
2000 - Present - Digital
The cycle of invention, action,
experiment, knowledge, motion,
but not stillness.

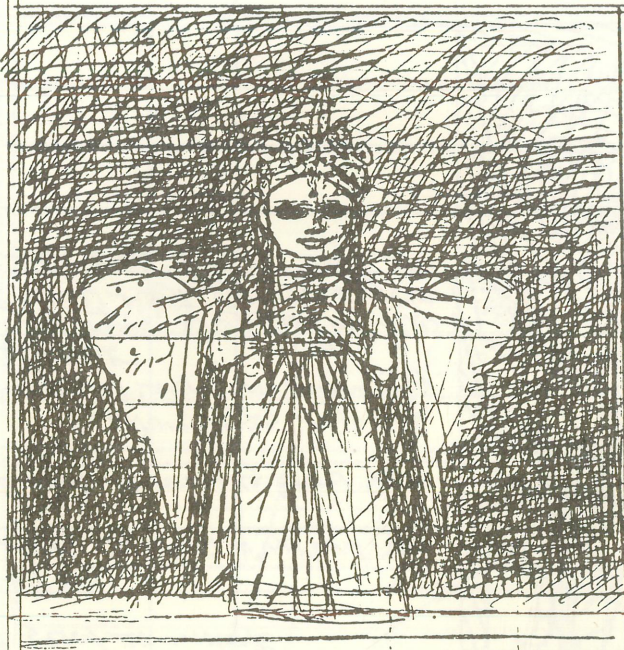
Where is the life we have lost in living?
Where is the wisdom we have lost in knowledge?
Where is the knowledge we have lost in information?
The cycle of heaven in twenty centuries
Bring us further from God and nearer to the Dust.
J.S. Eliot



Beauty in art is perfection of form, depth of meaning, profound knowledge of the subject and the consequence of the artistic idea conveyed by the work. An accurate and impassive copying of life does not produce beauty. "You are not a lowly copyist but a poet," wrote Honoré de Balzac.

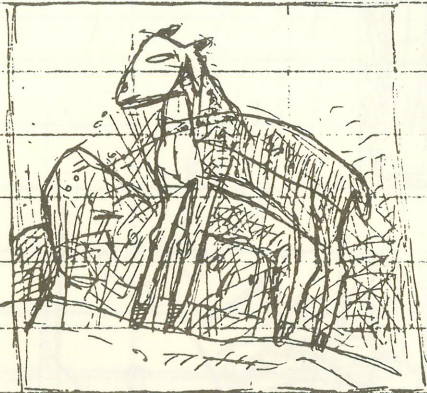
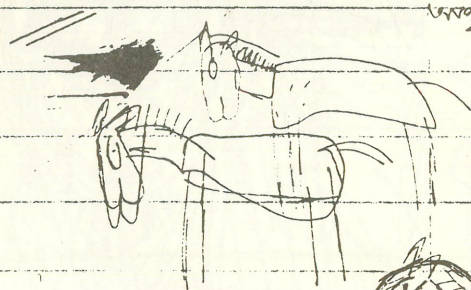


An important psychological factor in the perception of art is the perceptual set which we assume on the basis of all previous culture historically fixed in our minds by all our previous experience. The perceptual set is the set of presuppositions with regard to a work of art that lasts throughout the artistic experience.

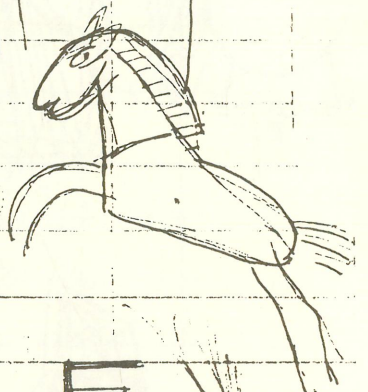


Boy and the Painted Horse

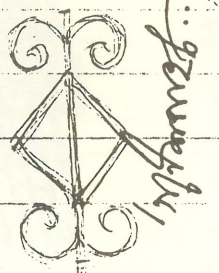
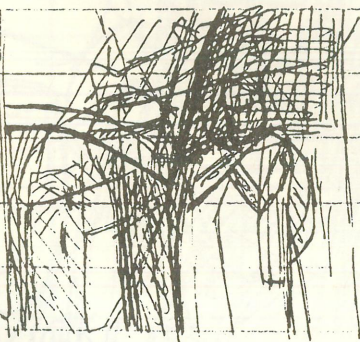
2/16/28



Beast and the Rock



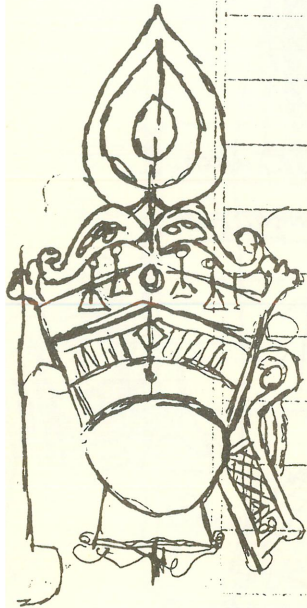
Let's examine the capacity of people in making art. It is not a matter of having all the talent in the world, but of having the will to use it. It is not a matter of having all the talent in the world, but of having the will to use it.



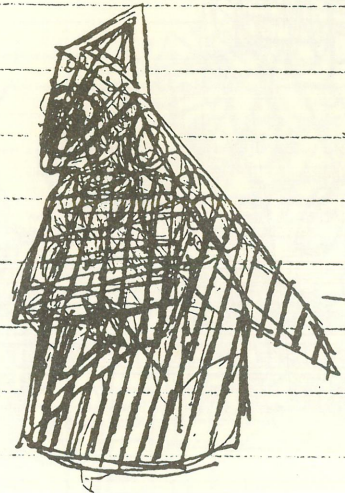
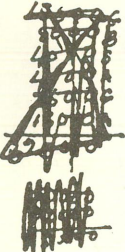
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5.2.28

Art is completely individual, and that the talent of each artist is but the result of his own inspiration and his own study of past tradition.
Combs.

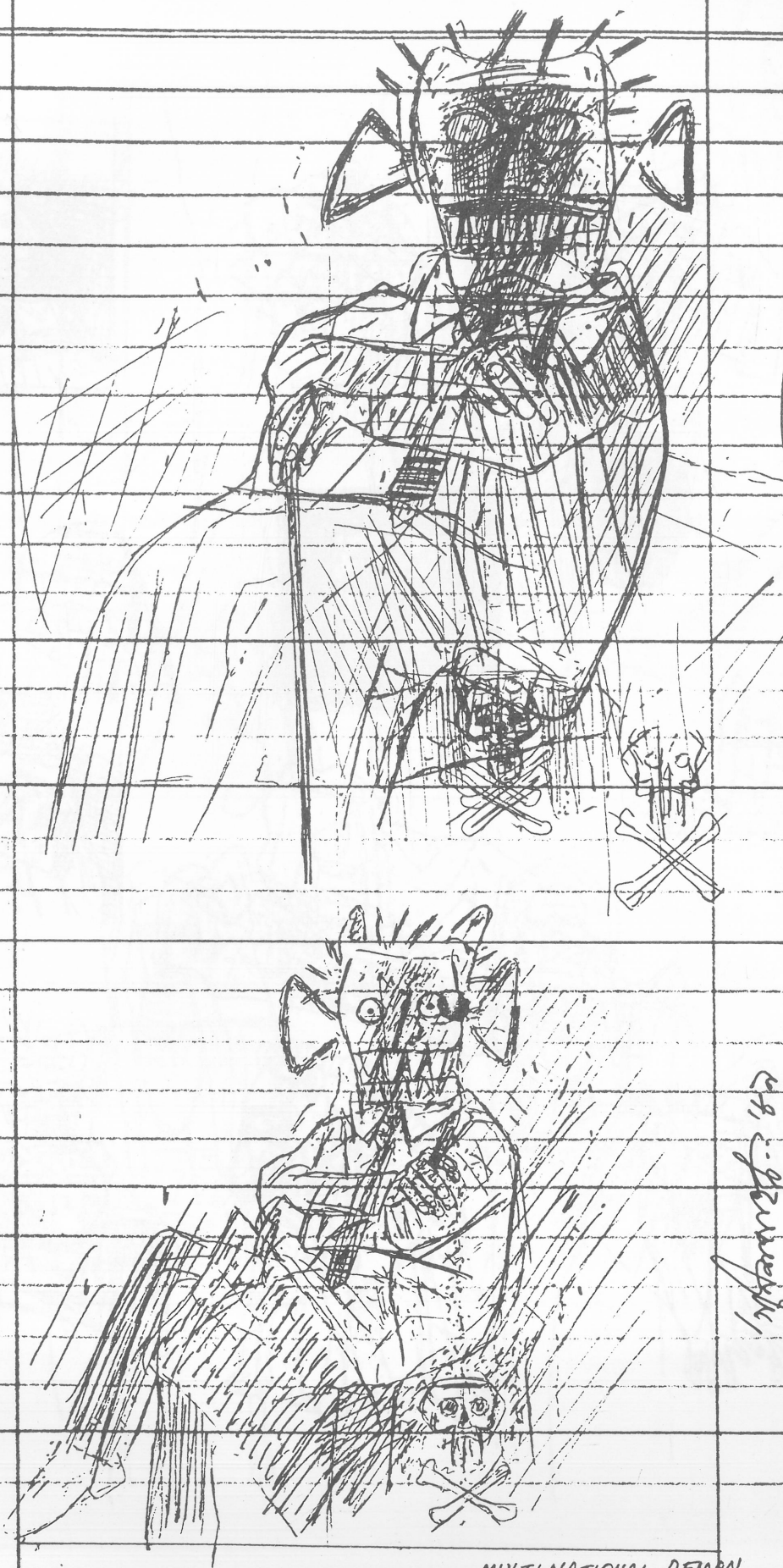


1. Live day and night
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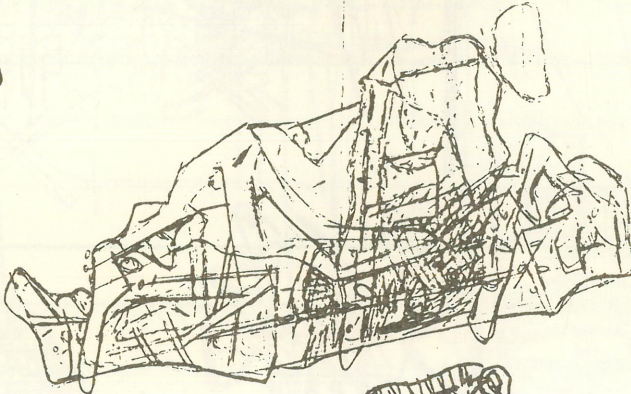
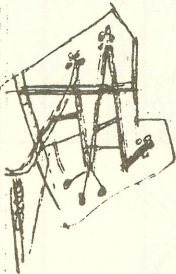
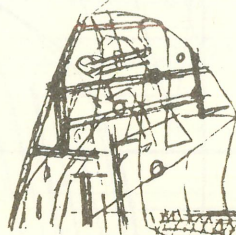
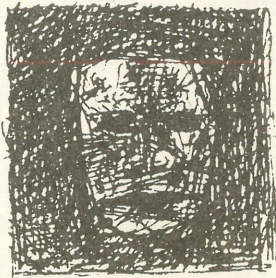
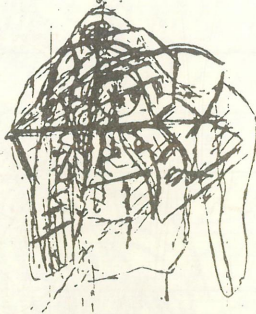
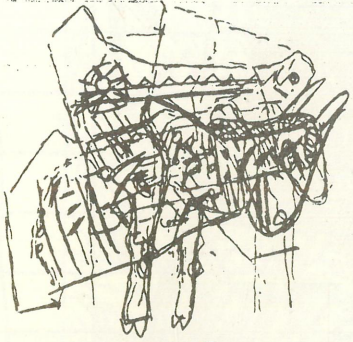


1. Live day and night

KREOSOTE



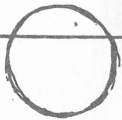
MULTI NATIONAL DEMON



1919. 1/2
F. Brangier

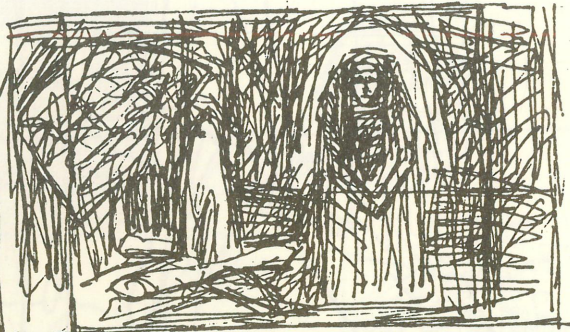
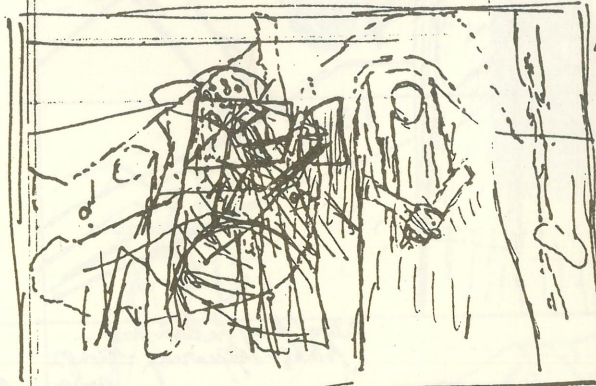
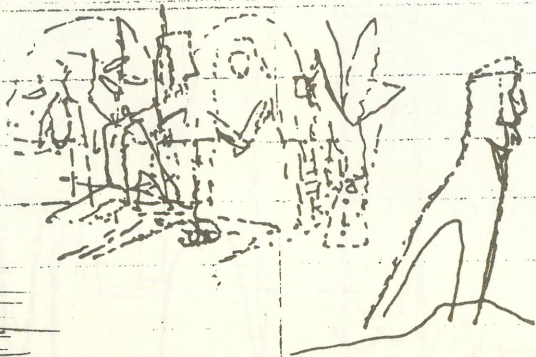
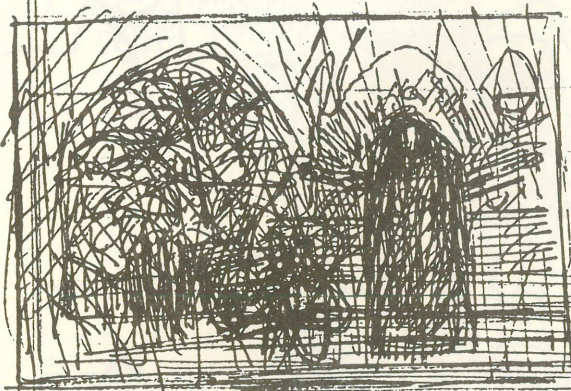
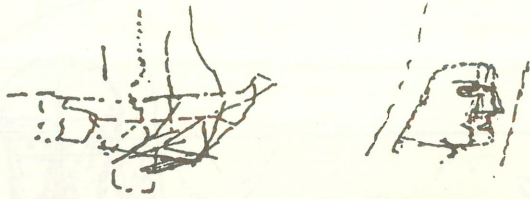


*pillar / Arch / fallen tree -
blues - appearing through
and*



Shapes should be defined.

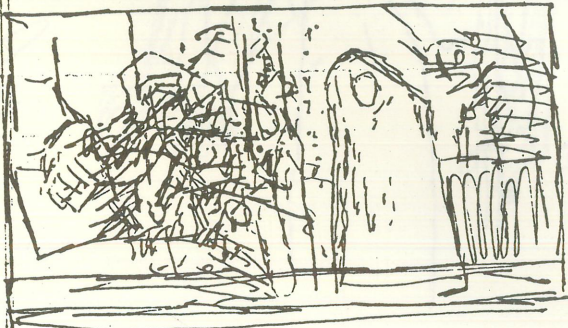
12.9.2011

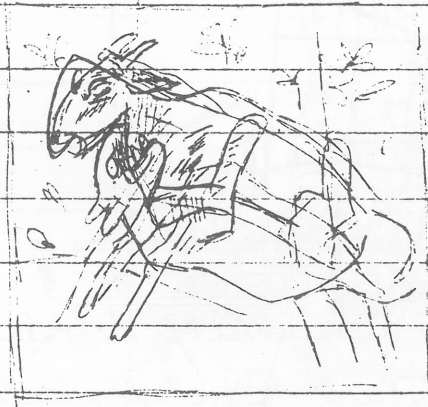
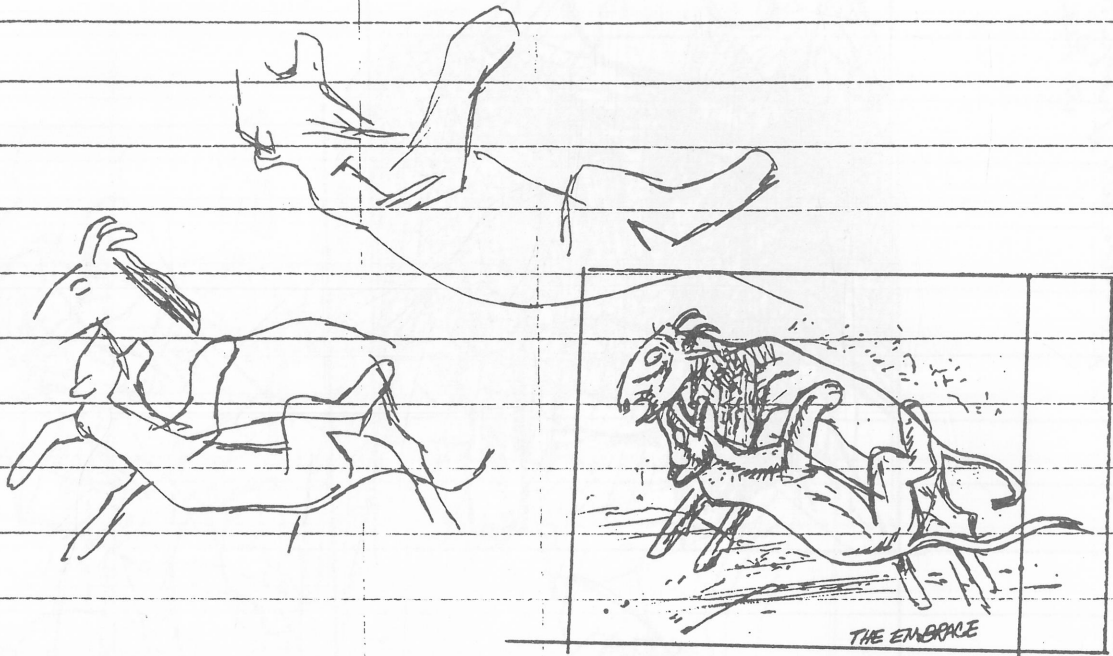


TERROR THY NAME IS TEMPERA



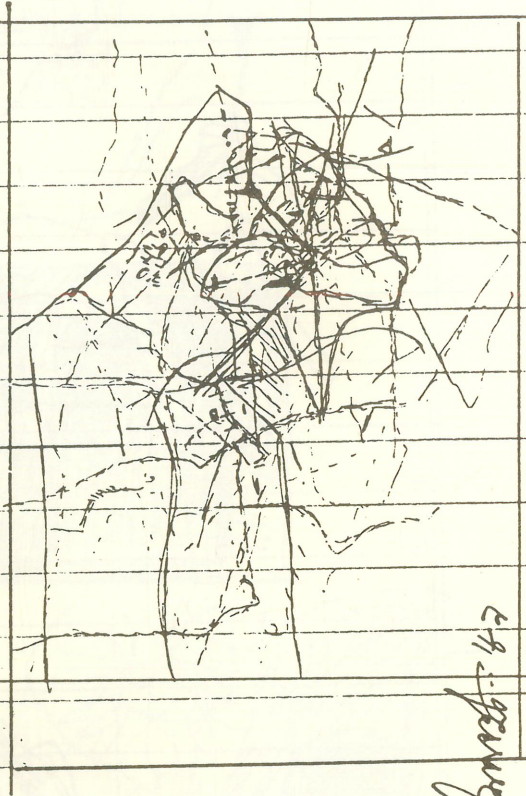
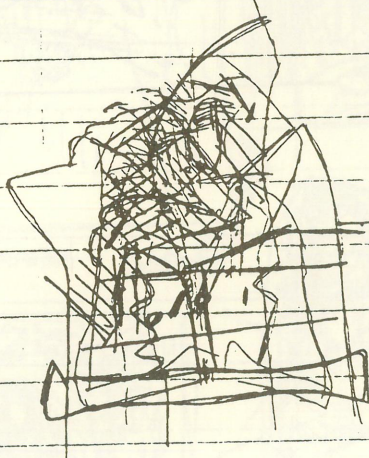
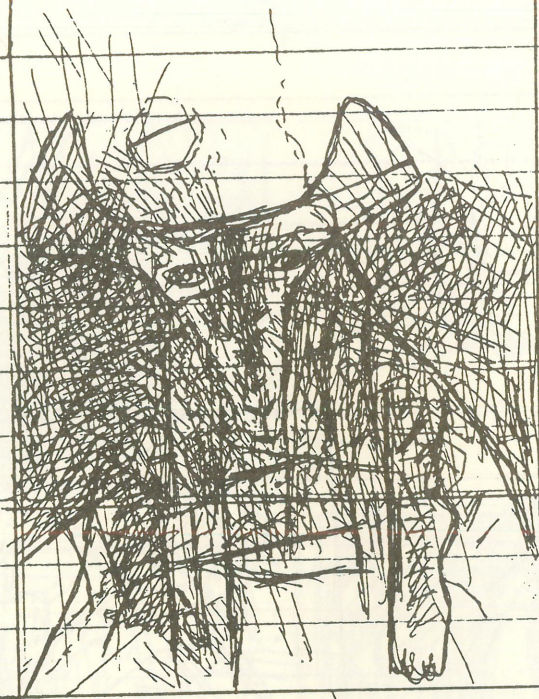
1991-1992





LA, :: Jennifer

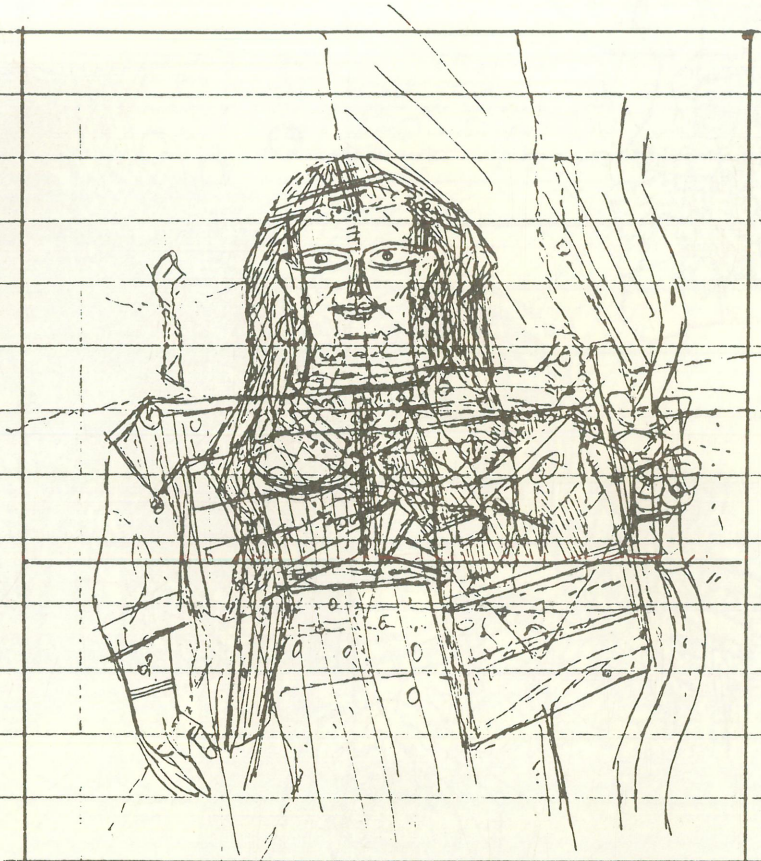
Art is an affirmation not of reality but of our ability to create something beyond reality. Reality belongs to the realm of imagination, and implies a denial of the world as it really exists. We might say that art is the creation of values by which we judge reality.
W. Reed.



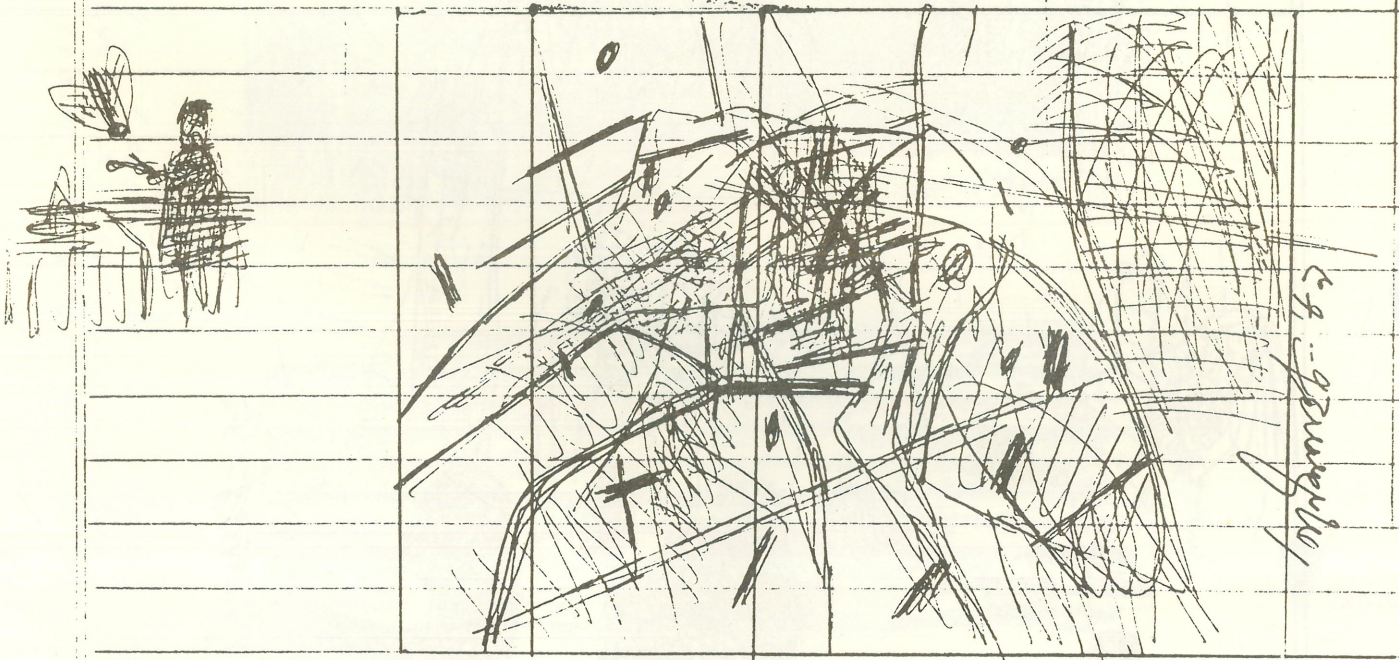
179-1900-1/11

~~we~~ We live actually in a world of half truths, between the hard facts of physical reality and the metaphysical, abstract domain of imagination. If reality is the stepping stone in search of a freer and richer outlook of life, imagination helps its fulfilment. This faculty of imagination in every human being, more or less, to enable him to live beyond the mundane reality in a domain exclusively his own where he can move freely in his creative imagination.

What is a Man? Man is a logic and science animal.

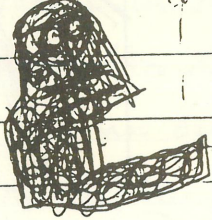
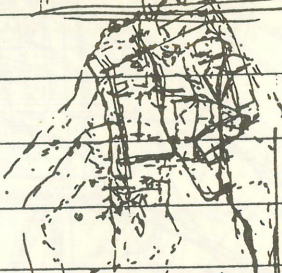
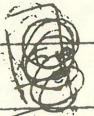
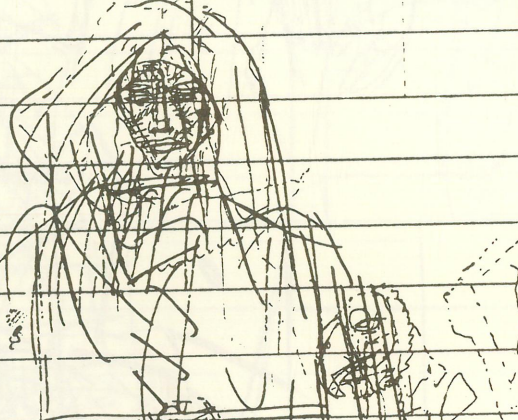
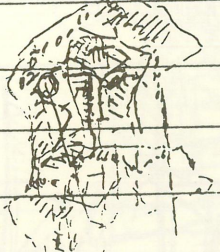
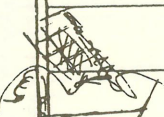
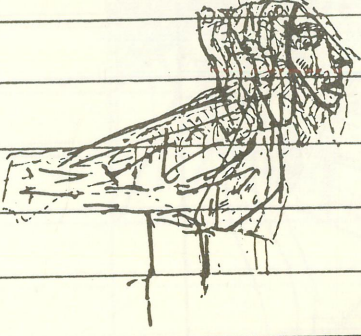
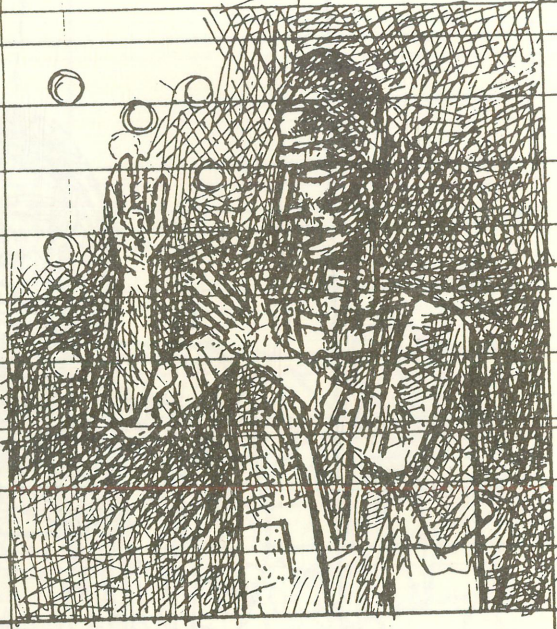


WOMAN AS AN ARCHER



eg. G. G. G. G.

There are two things in the first; the transitory values — the glory of kings and monuments of ancient grandeur, traditions which persist as die-hard prejudices. On the other hand there are the abiding, permanent human values which transcend time and space.



eg. - *[Handwritten signature]*

DIPLOMAT

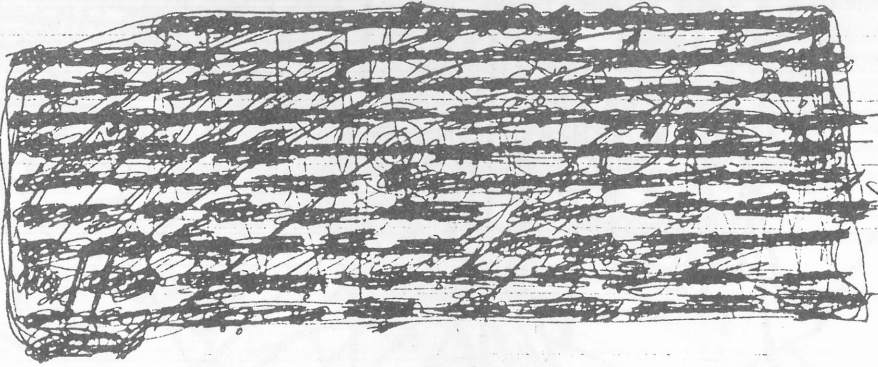
78.5.87

78.5.11

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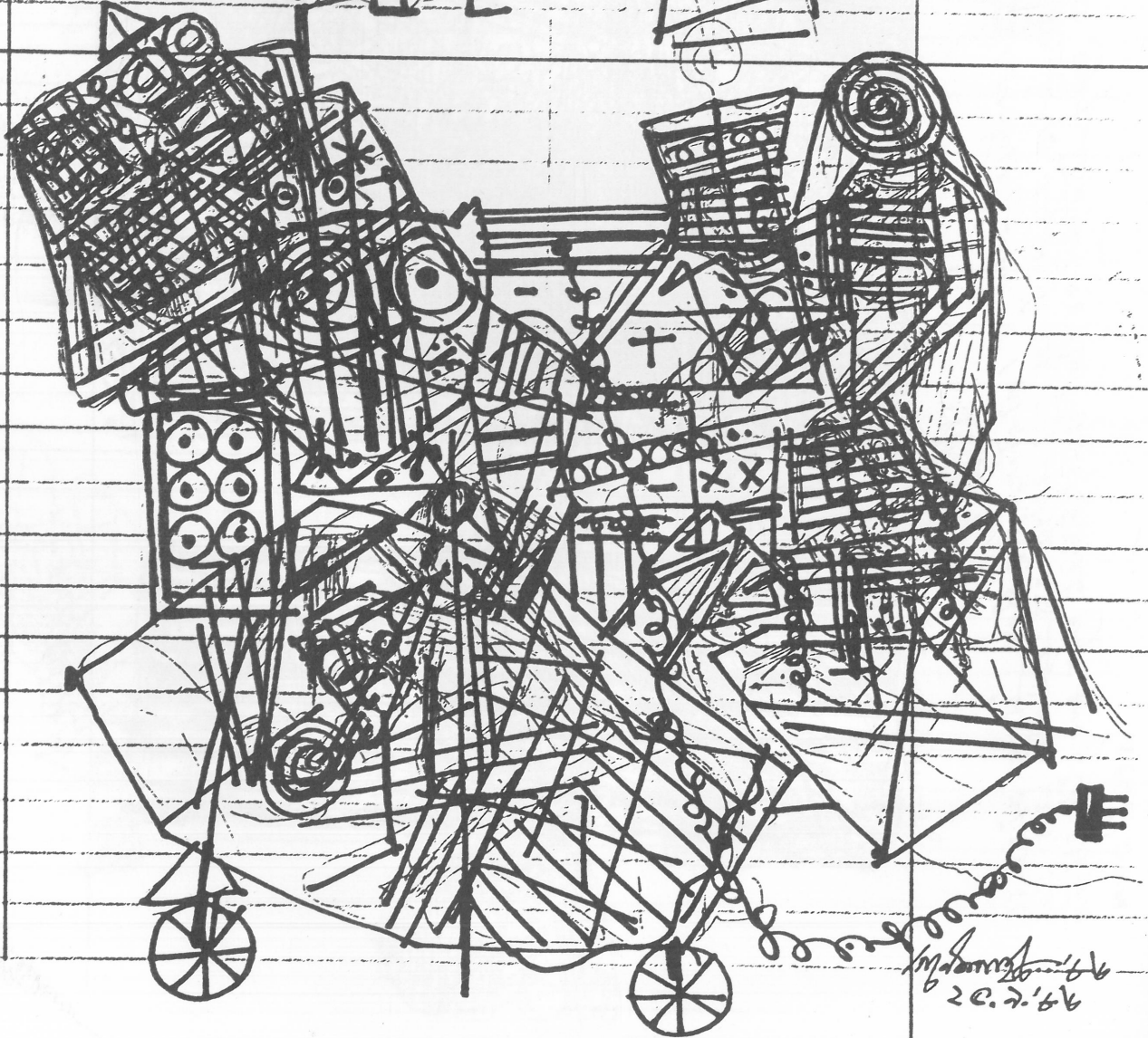
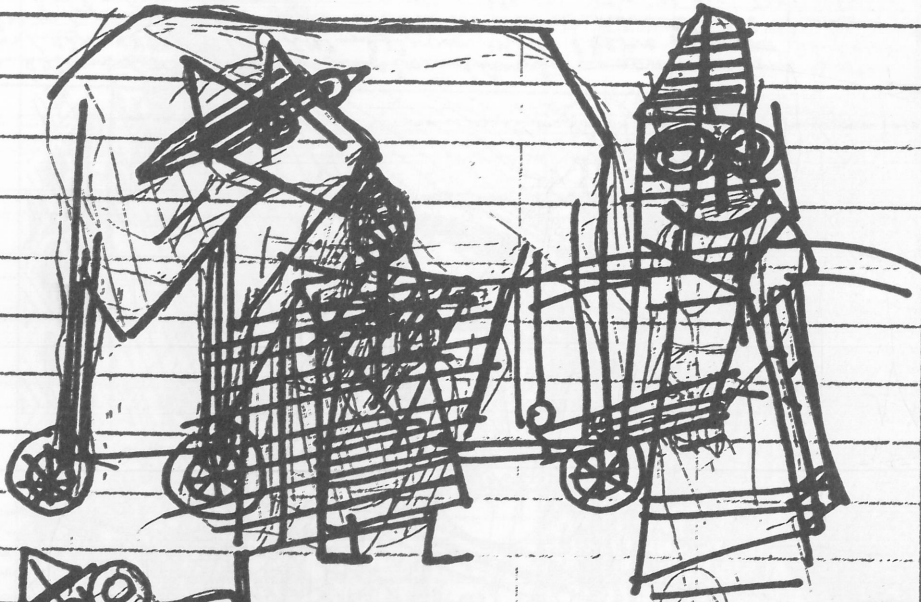


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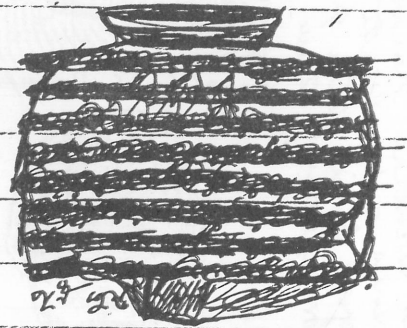
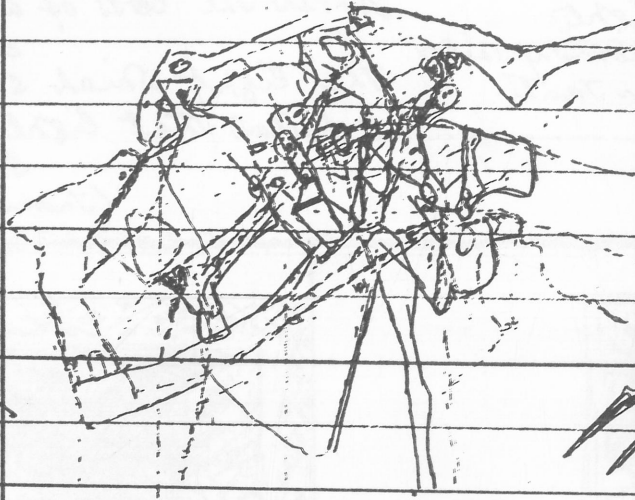


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NME 7085



Poetic cosmology is a natural attribute of the human mind and it should still be somewhere within the hidden structure of our own collective unconscious. Perhaps even in the age of space rockets and hydrogen bombs Paradise need not be wholly beyond reach.



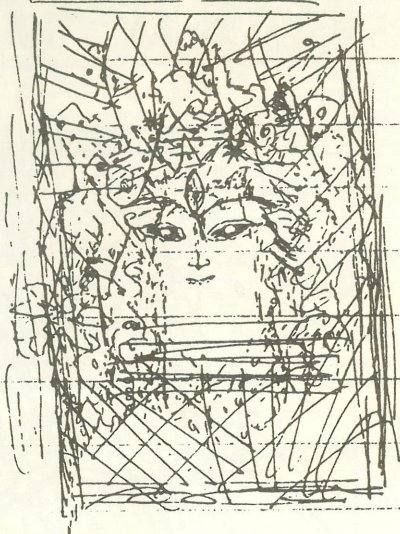
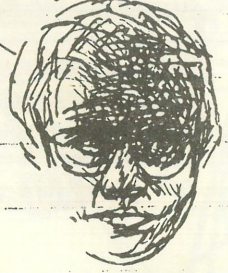
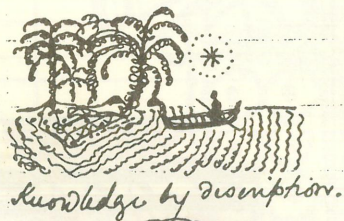
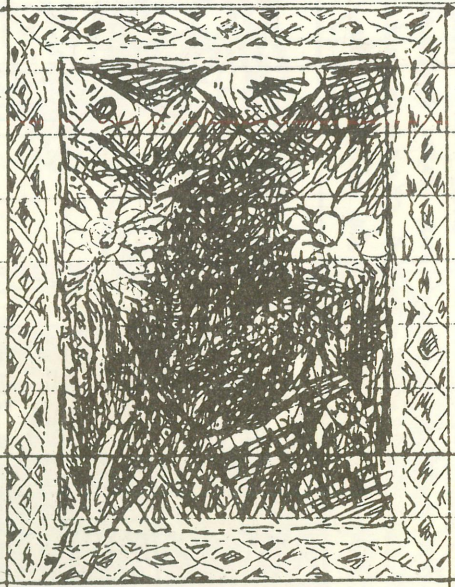
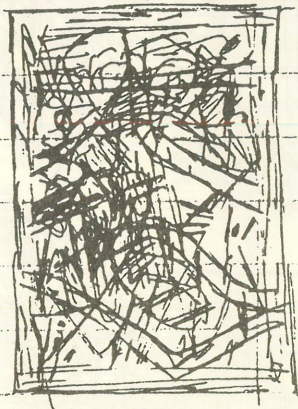
1/2/1963

The essential characteristic of philosophy, which makes it a study distinct from science, is criticism. It examines critically the principles employed in science and in daily life; it searches out any inconsistencies that may be in these principles, and it only accepts them when, as the result of critical inquiry, no reason for rejecting them is apparent.

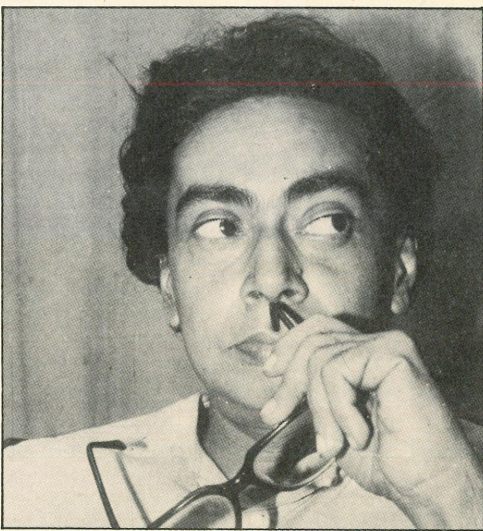
For 2000 years

light is like water.
 I am nothing special.
 For the sea of light
 The son of an ordinary sailor.
 Sameer Janti.

~~Light~~
 I know many saints
 but I am disciple of none.
 I have visited many forts
 But I recommend none.
 After the loss of way in the
 dark night
 The light which shows the path —
 I follow that light.
 Sameer Janti
 (Translated from Assamese)



19-12-2011



GANESH PYNE

Born 1937. Diploma, Drawing and Painting, Government College of Art and Craft, Calcutta.

Participations

Participated in Indian and international shows, including Centenary of the First Struggle for Freedom in India, Calcutta, 1957; Birth Centenary of Rabindranath Tagore, Calcutta, 1961; First, Second, Third Triennales, New Delhi, 1968, '71, '75; Indian Painters '69, Calcutta; Paris Biennale; Contemporary Indian Painting, W. Germany, 1970; Twenty Five Years of Indian Art, New Delhi, 1972; International Festival of Paintings, France, 1975; Contemporary Art of Asia, Japan; Indian Painting Today, Bombay, 1980; Modern Indian Paintings, U.S.A.; Contemporary Indian Art, U.K.; Indische Kunst Heute, W. Germany, 1982; Visions, Calcutta, 1986; Timeless Art, Bombay; Exhibition of Self Portraits, New Delhi, 1989.

Member, Society of Contemporary Artists, since 1963.

Awards

Government College of Art and Craft, Calcutta, 1955; Calcutta Art Society, 1956; Academy of Fine Art, Calcutta, 1957; Birla Academy of Art and Culture, Calcutta, 1973, '74; 'Artist of The Year', Sangeet Shyamala, Calcutta, 1978; 'Shiromoni', Asian Paints, Calcutta, 1985.

