

Jharna-Kala

FOUNTAIN-ART

Sri Chinmoy





EXHIBITION NOTES

The art in this exhibition is selected from one particular series of drawings which the artist Sri Chinmoy began working upon, in August of 2005, in New York, where he resides. A format of 9”x12” (22.9 x 30.5cm) Canson™ Montval, French, cold-pressed, acid-free, aquarelle, watercolour paper is consistently maintained with the employment of acrylic paint medium from a stick-like, felt-wicked, impact-activated reservoir or barrel, resembling a marker. With this pen-like tool, the artist has tremendous control for the drawing of birds, his more than apparent, favoured subject, and at which he is very adept.

In the following November, the artist travelled to Malaysia on a three-month sojourn. Whilst there, he continued his creation of these works in temporary, studio set-ups in the seaside towns of Pangkor, Kuantan, Penang and Langkawi. Surrounded by sun-filled, open skies and an abundance of birds over land and sea, the artist completed some 1000 paintings in Malaysia, while keeping constant to the style, technique and theme of the series. These newer works, intentionally, logically and naturally, became part of this same series.

Upon returning to New York in February of 2006, the artist continued creating within the parameters of this project, with a conscious vision to attaining a multitudinous flock of bird drawings which would fly high with the inspiration that quite apparently ignited their origination, causing the creative outpouring which resulted in this phenomenal series of paintings, even until May of 2006 and beyond.

The present art exhibition has been curated from this very body of works, especially for l'exposition au Carrousel du Louvre, in Paris, in June of 2006. After offering homage to the Muse at this profound temple of wisdom, the works show elsewhere.

A very limited number of these paintings has been selected for replication in the form of lithograph. Twelve of the works are reproduced in the same size as the original art pieces and six are reproduced in a 19”x 25” (48.2 x 63.5cm) format. Both formats are printed on Strathmore 100% acid-free paper.

Ranjana Ghose, curator
Jharna-Kala Foundation



SRI CHINMOY, PINXIT, UNTITLED, NOVEMBER 2nd, 2005, ACRYLIC ON WATERCOLOUR PAPER, 9"x12" (22.9x30.5cm). COLLECTION JHARNA-KALA FOUNDATION, NEW YORK.



SRI CHINMOY, PINXIT, UNTITLED, NOVEMBER 17th, 2005, ACRYLIC PAINT AND PEN ON WATERCOLOUR PAPER, 9"x12" (22.9x30.5cm). COLLECTION JHARNA-KALA FOUNDATION, NEW YORK.



SRI CHINMOY, PINXIT, UNTITLED, NOVEMBER 18th, 2005, ACRYLIC PAINT AND PEN ON WATERCOLOUR PAPER, 9"x12" (22.9x30.5cm). COLLECTION JHARNA-KALA FOUNDATION, NEW YORK.



SRI CHINMOY, PINXIT, UNTITLED, NOVEMBER 20th, 2005, ACRYLIC ON WATERCOLOUR PAPER, 9"x12" (22.9x30.5cm). COLLECTION JHARNA-KALA FOUNDATION, NEW YORK.



SRI CHINMOY, PINXIT, UNTITLED, NOVEMBER 27th, 2005, ACRYLIC ON WATERCOLOUR PAPER, 9"x12" (22.9x30.5cm). COLLECTION JHARNA-KALA FOUNDATION, NEW YORK.



SRI CHINMOY, PINXIT, UNTITLED, NOVEMBER 30th, 2005, ACRYLIC ON WATERCOLOUR PAPER, 9"x12" (22.9x30.5cm). COLLECTION JHARNA-KALA FOUNDATION, NEW YORK.



SRI CHINMOY, PINXIT, UNTITLED, NOVEMBER 30th, 2005, ACRYLIC ON WATERCOLOUR PAPER, 9"x12" (22.9x30.5cm). COLLECTION JHARNA-KALA FOUNDATION, NEW YORK.



SRI CHINMOY, PINXIT, UNTITLED, DECEMBER 2nd, 2005, ACRYLIC ON WATERCOLOUR PAPER, 9"x12" (22.9x30.5cm). COLLECTION JHARNA-KALA FOUNDATION, NEW YORK.



SRI CHINMOY, PINXIT, UNTITLED, DECEMBER 5th, 2005, ACRYLIC ON WATERCOLOUR PAPER, 9"x12" (22.9x30.5cm). COLLECTION JHARNA-KALA FOUNDATION, NEW YORK.

The art in this series focuses on the bird, as a study and a theme. Depictions of birds are the most prominent attribute of this particular painting series. In fact, it would seem that the artist has a fascination not only for birds, as their own phenomenon in nature, but even more so, as a representation of the Soul.

The frequent appearance of the bird, in Sri Chinmoy's art, would seem to signify the subtle yet ever-present existence of consciousness and aspiration. This soul-bird figures quantitatively throughout the creative works of Sri Chinmoy and is distinctive of his style.

You may note that, occasionally, the signature on one of the artist's paintings or prints might read, "Sri Chinmoy." However, as a rule, the artist signs his work with a "CKG." "CKG" are the initials of the artist's birth name.



SRI CHINMOY, PINXIT, UNTITLED, NOVEMBER 16TH, 2005, ACRYLIC ON WATERCOLOUR PAPER, 9"X12" (22.9X30.5CM). COLLECTION JHARNA-KALA FOUNDATION, NEW YORK.



SRI CHINMOY, PINXIT, UNTITLED, DECEMBER 4TH, 2005, ACRYLIC ON WATERCOLOUR PAPER, 9"x12" (22.9x30.5cm). COLLECTION JHARNA-KALA FOUNDATION, NEW YORK.



SRI CHINMOY, PINXIT, UNTITLED, DECEMBER 4TH, 2005, ACRYLIC ON WATERCOLOUR PAPER, 9"x12" (22.9x30.5cm). COLLECTION JHARNA-KALA FOUNDATION, NEW YORK.



SRI CHINMOY, PINXIT, UNTITLED, DECEMBER 5TH, 2005, ACRYLIC ON WATERCOLOUR PAPER, 9"x12" (22.9x30.5cm). COLLECTION JHARNA-KALA FOUNDATION, NEW YORK.



SRI CHINMOY, PINXIT, UNTITLED, DECEMBER 20TH, 2005, ACRYLIC ON WATERCOLOUR PAPER, 9"x12" (22.9x30.5cm). COLLECTION JHARNA-KALA FOUNDATION, NEW YORK.



THE ART OF SRI CHINMOY

Sri Chinmoy refers to his art as “Jharna-Kala,” which means “fountain of art.” He is long known for his unusual use of personally crafted sponges and painting implements in his graphic works, in which he exhibits a feathery type of boldness of stroke and form. The brilliance of energy, along with the intuitive combinations of colours in these simplistic, abstract, acrylic paintings, are noticeably harmonizing in an almost healing way. The abundance of colour and the sweeping movement of images are as a massage to the visual senses. Sri Chinmoy uses a range of media, from watercolours and gouache on “Arches” watercolour paper, to inks on handmade, Thai petal-inclusion papers. Quite often he will even use markers to produce the ever joyful, Zen-like line drawings of birds, which are such a notable element in his works.

Sri Chinmoy’s artwork exhibits mastery, a capacity to communicate to the viewer, through the colours used, the techniques employed, and very obviously, the originality of his style. He does not find the necessity to identify with a particular school of art, nor to un-identify with any mode, as his art is expressed rather spontaneously without lengthy deliberations of the mind. His artwork is unpretentious and does not depend on rude impacts in order to affect

others. Rather, Sri Chinmoy uses the language of art to express what comes from within, and one might observe that he utilizes that language eloquently to convey his work’s essence to others.

In his paintings, Sri Chinmoy lets his art flow from his heart in a pouring forth of creative energy. He expresses sentiments of harmony, oneness and childlike joy in his art. His art, abundant in the creative force, is ever effecting new inspiration, an inspiration for The Journey. He says, “My soul is a bird of fire winging the Infinite.”

To be sure, the symbol of the bird figures prominently throughout his artistic expressions, being a metaphor for the aspiration of the Soul, or the Inner Self, to transcend itself, as it flies upward or expands outward into the skies of freedom and liberation; for much as the human life seeks the freedom so inextricably essential to its very existence and evolution, so also the soul seeks its own liberation.

And so we endeavour to draw light into our own lives, and at the same time, not to cast a shadow on another’s existence.

May the soul-bird within each one of us, fly to its own greatest heights.

Ranjana K. Ghose
Jharna-Kala Foundation



SRI CHINMOY, PINXIT, UNTITLED, JANUARY 30th, 2006, ACRYLIC ON WATERCOLOUR PAPER, 9"x12" (22.9x30.5cm). COLLECTION JHARNA-KALA FOUNDATION, NEW YORK.



SRI CHINMOY, PINXIT, UNTITLED, JANUARY 30th, 2006, ACRYLIC ON WATERCOLOUR PAPER, 9"x12" (22.9x30.5cm). COLLECTION JHARNA-KALA FOUNDATION, NEW YORK.



SRI CHINMOY, PINXIT, UNTITLED, JANUARY 30th, 2006, ACRYLIC ON WATERCOLOUR PAPER, 9"x12" (22.9x30.5cm). COLLECTION JHARNA-KALA FOUNDATION, NEW YORK.



SRI CHINMOY, PINXIT, UNTITLED, JANUARY 30th, 2006, ACRYLIC ON WATERCOLOUR PAPER, 9"x12" (22.9x30.5cm). COLLECTION JHARNA-KALA FOUNDATION, NEW YORK.

EXHIBITIONS

(Partial listing)

1975

Columbia University, New York
Museo del Arte, Ponce, Puerto Rico
The School of Visual Arts, NY
United Nations Secretariat Building, NY

1976

Carnegie Hall, NY
224 Mercer St., NY
One Embarcadero Centre, San Francisco
Department of Education, Puerto Rico

1977

Museum of Nature, Ottawa
Grand Central Station, NY
United Nations Secretariat Building, NY
Town Hall, NY

1978

Harvard University, Boston
Commonwealth Institute, London
City Hall, San Francisco
Lake Placid School of Art, NY State

1979

National Visitors Center, Washington, DC
Will Stone Collection, San Francisco
Department of Health, Education and
Welfare, Washington, DC
United Nations Secretariat Building, NY

1980

Museum Alexander Koenig,
Bonn, Germany
National Gallery, Ottawa
Place Bonaventura, Montreal

1981

The National Arts Center, Ottawa
University of Ottawa

1982

Tour of Jharna-Kala exhibit chosen by
Henry Geldzahler, Curator of 20th
Century Art of the Metropolitan Museum
of Art, NYC

Rheinisches Landesmuseum,
Bonn, Germany

1983

The National Art Center, Ottawa

1984

Centro de Bellas Artes,
Maracaibo, Venezuela

1985

The Exhibition Space, NY

1986

Oneness-World Gallery,
Zurich, Switzerland

1987

Phillips International Auctioneers, NY

1988

Horizon Gallery, London

1989

The State House, Boston
Niska Gallery, Montreal
City Hall, Ottawa

1990

Buchman Hall, NY

1991

Unison Gallery, New Paltz, NY

1992

52 Vanderbilt, NYC
L'Espace Miro, UNESCO, Paris
Commonwealth Institute,
Edinburgh, Scotland

The Old Firestation, Oxford, England
Cambridge Central Library,
Cambridge, England

1993

John F. Kennedy International Airport, NY
Palais des Rois de Majorque,
Perpignan, France

Peace Osaka Hall, Japan
Jharna-Kala exhibiton, NYC
Smith's Gallery, London

Shinjuku Citizen's Gallery, Tokyo, Japan
8 Crosby Street, NYC
18 York Street, Ottawa

The Rizal Memorial Museum
Cebu City, Philippines
Praxis Gallery, Bristol, England

1994

Bharatiya Vidya Bhavan (USA), NY
Mall Gallery, London

1995

Parliament House, Canberra, Australia
University of Adelaide, Australia
Russell Rotunda, US Senate, Washington DC

State Capitol Building, Stamford,
Connecticut

1996

Sri Chinmoy Exhibition, NY
Chelsea Town Hall, London

1997

Cambridge Central Library, England

1998

Il Saggiatore, Rome
La Guardia Airport, NY

1999

Empire State Building, NY

2000

Newark International Airport, NJ
United Nations Secretariat Building, NY

2001

John F. Kennedy International Airport, NY
United Nations Secretariat Building, NY
City Hall, Oslo, Norway
Town Hall, Reykjavik, Iceland

Mall Gallery, London
Heritage Building, 18 York Street,
Ottawa, Canada

2003

The Academy of Art and Science,
Skopje, Machedonia

2004

Agung Rai Museum, Ubud, Bali, Indonesia
Diaghilev Art Center for the Museum
of Modern Art at the Smolny Institute
of Free Arts and Science,
St. Petersburg, Russia

Museum of Modern History of Russia,
Moscow, Russia

Museum of East and West, Odessa
Parliament Building, Kiev, Ukraine
Jawaharlal Nehru Cultural Center,
Indian Embassy, Moscow, Russia

2005

Carrousel du Louvre, Paris, France

2006

United Nations Secretariat Building, NY
Bharatiya Vidya Bhavan, Institute of
Indian Culture, London, England
MIRO Gallery, Prague, Czech Republic





BIOGRAPHICAL NOTE



Sri Chinmoy was born in Bengal, India in 1931. He has been living in New York City since 1964.

Sri Chinmoy has travelled extensively, having lectured at the most notable of universities around the world, including Harvard, Cambridge, Princeton, Yale, Stanford, Columbia, Oxford, Tokyo, Brown and many others.

Interwoven throughout the creative tapestry of his life is a profound appreciation and reverence for world-unity, be it expressed through his millions of soul-

bird drawings or his analogies to the inspiration-bird throughout his poetry, prose and music.

During the course of his travels, Sri Chinmoy frequently offers free music concerts, himself performing on a number of musical instruments including esraj, flute, piano, harmonium and cello. At these times he performs, almost exclusively, his own musical compositions, as he is a prolific composer. Sri Chinmoy does this with the hope of inspiring oneness and harmony in the world, believing that music can move people towards unity.

His theme is recurrent throughout all of his creative endeavours, be it through art, poetry, music, lecture, cultural performance, teaching meditation, sponsoring sporting events, or his many decades of dedication to the United Nations as a vehicle for harmony in the world. That theme is Oneness.

Oneness in all, Oneness for all...a Oneness-World.



WHAT PEOPLE SAY

Sri Chinmoy's project is an eloquent testimony to the enlightened belief that visual art can powerfully affect our sympathies and understanding. **IVAN GASKELL**, *Curator of Paintings, Harvard University Art Museums*

The beautiful exhibition released powerful and positive messages to all who viewed it. May your humanitarian deeds continue to inspire world peace and global harmony wherever you and your soul-birds travel.

RENEE PHILLIPS, *Publisher and Editor-in-Chief, Manhattan Arts International Magazine*

I see in it (selecting a painting for her private collection) the colour of life, and the colour of hope. Green stands for life, blue for hope. And that is what I treasure in life. I am so happy to have spent these few precious moments with you.

RAISA MAXIMOVNA GORBACHEV

The soul, like a dove of peace, longs for the divine. This flight of those who thirst for peace and for God is made tangible with all its high spiritual quality by these improvised and pure strokes, by these solar and beautiful images of Sri Chinmoy....Let us join with Sri Chinmoy for the great flight!

PROFESSOR GABRIEL MANDEL, *Professor of Art History, renowned Italian writer, painter*

How wonderful is Sri Chinmoy's achievement. By God's Blessing we can do everything, and Sri Chinmoy has achieved this by God's Blessing.

MOTHER TERESA

What's here is an abundance of colour, abundance of images, abundance of the things that go through your mind when you meditate.

PAUL JENKINS, *Artist*

I feel it is important that the 'art world' see, appreciate and discuss these paintings—though painted simply 'as a bird sings' to be enjoyed as bird song.

MICHAEL SHEPARD, *Sunday Telegraph*

It contributes an entirely new dimension to the collection. The moment we saw it (a painting donated to the Museum's collection of Contemporary Indian Art) we immediately responded to its universal quality and vitality.

ROBERT SKELTON, *former Keeper, Indian Department at the Victoria and Albert Museum, London*

These are among the most beautiful and stunning paintings I have ever seen. I see in Sri Chinmoy's art the joy of creating beauty. His art is the classic example that creating not only is joy, but should be joy. Through his art he takes this joy and shares it with others. **HANS JANITSCHKE**, *President, United Nations Society of Writers*

He has a very childlike quality. He unfolds in his work and each work is a surprise for the eye and the mind. I am quite astonished to see such a vast body of work. He must be the most prolific artist in the world. **BALRAJ CHANNA**, *Painter and writer*

You are a miraculous model of the abundance in the creative life. I can only hope that I may some

day participate in that cosmic fountain of stillness and profound energy which you inhabit.

LEONARD BERNSTEIN, *Composer and conductor*

Sri Chinmoy's art has a playfulness which should not be mistaken for the trivial. It comes from an area of being where we strive for the highest. Very few artists dare to play in this way.

AMAL GHOSH, *Artist, lecturer, Central School of Art & Design, London*

The paintings are physical manifestations of his inner meditations, a reflection within the optical spectrum of what he perceives inwardly as a real, living experience. They show a higher level of consciousness. **T.J. BERGEN**, *Secretary, American Contemporary Artists Galleries*

The paintings are visual expressions of mystical experience—the perception of reality as a continuous, harmonious flow. **ALAN SPENCE**, *Writer-in-Residence, Edinburgh University*

Sri Chinmoy translates the joy and freedom experienced in the meditative state into colour and form.

BRIAN GORMLEY, *School of Visual Arts, New York*

I congratulate you on this wonderful achievement, which transports us men, who would be winged, to the birds, which we have tried to emulate.

LORD YEHUDI MENUHIN, *Renowned violinist*

In the swiftness of the stroke as in the song of the colour, it is the soul that speaks to us through Sri Chinmoy's works. **FEDERICO MAYOR**, *Director General, UNESCO*



SRI CHINMOY, PINNIXIT, UNTITLED, DECEMBER 6TH, 2005, ACRYLIC ON WATERCOLOUR PAPER, 9"x12" (22.9x30.5CM). COLLECTION: JHARNA-KALA FOUNDATION, NEW YORK.

A number of respected cultural institutions retain a CKG original in their permanent collections, such as:

The Victoria and Albert Museum, in London, England

UNESCO, in Paris, France

Palais des Rois de Majorque, in Perpignon, France

Centro de Bellas Artes, in Maracaibo, Venezuela

Agung Rai Museum of Art, in Ubud, Bali, Indonesia

Museum of Modern History of Russia, in Moscow, Russia

Museum of Modern Art, in St. Petersburg, Russia



Jharna-Kala Foundation

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