

Academy remembers Wali on his birthday

Rohit Verma

JAMMU, Mar 8: As a tribute to the legendary painter of Kashmir, the late Dina Nath Wali, Jammu and Kashmir Academy of Art, Culture and Languages has mounted an exhibition of his paintings at the Kala Kendra. The exhibition was inaugurated today by Vijay Bakaya, Member Legislative Council, who was also the chief guest on the occasion. He was accompanied by Zafar Iqbal Manhas, Secretary, Cultural Academy, Savita Bakshi, additional secretary JKAACL, Shamima Akhtar, Additional Secretary, JKAACL, Hasarat Gadda and veteran painter Triloke Koul.

The displayed works were water colour landscapes in which the artist has captured the pastoral beauty and life of his native Kashmir.

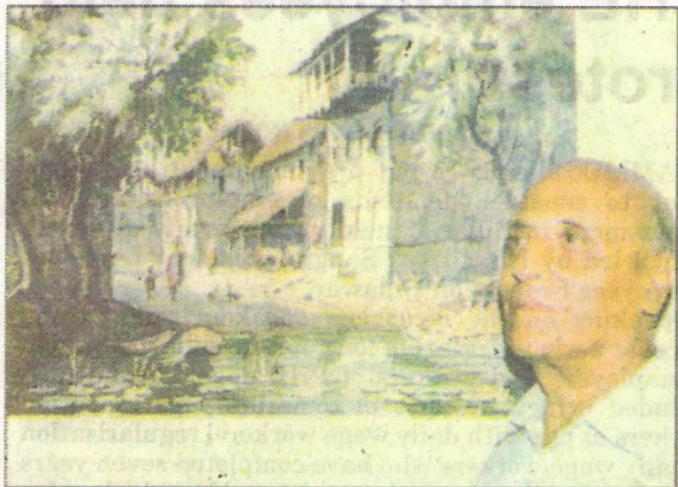
The handling of water colour is an uphill task compared to other mediums, because every stroke or patch becomes final once applied. A close parallel would be theatre,

which because of its 'live' nature leaves no room for retakes. In this regard, D.N. Wali's virtuosity as a painter is flawless as is demonstrated by his deft strokes and the freshness of colours used.

His realistic works depict the charm of the Valley in its varied moods, seasons and times; its verdant landscapes, paddy fields, snow clad mountains, the dazzling splendour of its rivers, lakes, gardens; the life of its shepherds, with poetic overtones and unmatched transparent layers of colour.

It is significant that D.N. Wali was also a poet known by the pen name '*Almast Kashmiri*'. He has two Kashmiri books to his credit viz. Bala Yapari written in 1955 and Sahraaveyk Posh written in 1978. He bagged numerous awards and accolades in his lifetime including the Maharaja's Gold Medal from Indian Academy of Fine Arts, Calcutta in 1940, AIFACS Veteran Artist Award, 1996 in New Delhi, Saraswati Samman by Kashmir Vichaar Manch, New Delhi, in 2004.

Apart from chief guest Vijay Bakaya, others who addressed the gathering included Zafar Iqbal Manhas, Savita Bakshi, Hasarat Gadda, Triloke Koul, Aiyaz Rasool Nazki and Tej Krishan Wali (son of D.N. Wali). Wali's daughter, Usha Koul, recited two songs penned by her father.



Late Dina Nath Wali beside his paintings in water colour.

—KT photo/Rohit Verma

Walli's paintings on display

TRIBUNE NEWS SERVICE

JAMMU, MARCH 9

The paintings of late Dina Nath Walli, aka Almast Kashmiri, a renowned water colour artist from Kashmir and also Kashmiri poet, have been put on display at Kala Kendra. The exhibition is a tribute to his late father by Dr TK Walli, who is at present living outside the state. "It's the ninth solo exhibition of my father who has also authored some books of poetry," said Walli.

"The untimely death of his father left a deep impact on Dr Walli. Right from his childhood, he evinced great promise for drawings. Walli's love for nature and his deep observation of human emotions and deprivations also found an expression in poetry," he said.

Noted art critic, Ravinder Kaul believes that Almast Kashmiri was truly a gifted person and bestowed with enormous talent. "There may be many who know about his two artistic traits, art and poetry, however, hardly any one knows about his another attribute that he had been an ardent lover of good music, classical as well as light-classical," he said.

"Those who had the opportunity to attend mushairas in which he participated, know that he used to sing his self-composed poems in taranam," he added.

According to him, "Almast -- the carefree--, thus, was a unique combination of an artist, a poet and a musician. "What better attribute for an artist than to scale such great heights in his artistic talent as to his paintings decorating the thousands of drawing rooms in different continents of the world even today," he said.

In 2005, he developed a low pulse rate due to health problems and finally breathed his last on January 10, 2006, at Karnal in Haryana. He is survived by a son and three daughters.



*Exhibition of water colors of Late D.N. Walli in Kala Kendra
- Excelsior/Rakesh*

DN Walli: forerunner of art in state

Excelsior Correspondent

JAMMU, Mar 11: The five day long exhibition of watercolors by late Dina Nath Walli showing at the Kala Kendra, is a significant art event in the winter capital as it is first time that such large number of works by master artist of the state has been exhibited here.

Mostly landscapes, the water colors on show, for their masterly depiction of details and the topographical feel emerge as most representative views of the picturesque Valley, his birth-place.

Called as the forerunner of art in the state, such is D.N Walli's fidelity for realism achieved through deft strokes of transparent water colors, that his paintings are enough to give the feel of the people and landscapes of Kashmir to any one who has never been to there. It is for this quality of being a true-to-last-detail topographical and ethnic visual document of Valley that his paintings were much sought after by tourists as souvenirs to be carried back home.

Born at Badyar Bala, Srinagar, in 1908, DN Walli's inborn talent in drawing was chiseled at Amar Singh Technical School under the tutelage of Sat Lal Koul who also advised Walli to go for further training to Kolkata.

At Kolkota where he worked as designer in the Alfred Theater Company, DN Walli came in contact with great Percy Brown, the principal of Kolkota Art College, who also extended his patronage to him.

After coming back to Kashmir, he concentrated on landscapes and drew every nook and corner of picturesque Kashmir. He became a flourishing painter between 1940-47 and by 1950's he started holding one-person shows in all major cities of the country. His paintings finding space as center spread in popular magazines like Illustrated Weekly made him a painter of national fame.

DN Walli who shifted to Karnal permanently in 1982, to live with his son Dr T.K. Walli, was painting till 2004 and he breathed in last in 2006.

His master pieces of haunting beauty that seem to reflect the soul of Kashmir, the chronicles of time and space, are part of the artistic heritage of J&K.

Zafar Iqbal Manhas, Secretary, State Cultural Academy, said that keeping in view the artistic and cultural value of DN Walli's paintings, Academy will also host the show of his works in Kashmir so that the new generations can have an idea about our artistic legacy.

KASHMIRI ARTISTE'S ONE-MAN SHOW

By ARIES

Sardar K. M. Panikkar inaugurated an exhibition of paintings by Dina Nath Wali at the All-India Fine Arts and Crafts Society's hall on Wednesday. This is the artiste's



"A Village Lane" (water colour), a painting by Dina Nath Wali

first one-man show in the capital.

One of the leading artistes of Kashmir, Wali has presented 150 paintings on view, all done in water colour. Hailing as he does from the land of the 'Tourist's Paradise', it is from his native place that he has drawn his inspiration. The music of the running brook, the snow-capped mountain peaks bathing in the vermilion tint of the setting sun, the colourful flowers and foliage of the Kashmir valley have but a special message for him.

In short, he has attempted to depict Kashmir in all its various phases. Unlike others, he has tried to express through the difficult medium of transparent colour and, in most cases, he has succeeded. A sensitive landscape painter, Wali has an unmistakable eye for observing nature from different angles. While he has a genuine feeling for expression he has, at the same time, taken care to avoid use of unnecessary heavy colours.

Done in strictly academic style, some of his works are, therefore, as refined in treatment as they are realistic in appeal. Special mention may be made of 'A Village Lane' (79 and 81), 'Harvest in Kashmir' (80) and 'A Village Shrine' (128). Among others deserving notice are 'Waterway to Dal Lake' (148), 'On Mar Canal' (119) and 'Houseboat on Dal Lake' (151).

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With the best compliments:—

A CLIPPING FROM THE BOMBAY EDITION

Issue Dated 20.1.54 Page

BOMBAY CHRONICLE

Feb. 2nd 1954

Kashmir Valley Paintings On View In City

Views of the beautiful valley of Kashmir are provided by Mr. Dina Nath Wali in his one-man show of paintings at the Jehangir Art Gallery, Bombay. The exhibits, which number 200 in all, are landscapes, and they come a wide range of beauty spots—known as well as unknown.

The artiste's forte is landscape—painting in which he appears to have acquired deep insight and experience. His style of painting is direct representation in water colour which he has followed in a consistent manner.

Having been a resident of Kashmir Mr. Dina Nath Wali has had the advantage of observing, all the while, the changing moods of Nature and their manifestations; and he has, thus, found ample and varied material for painting in the scenery of Kashmir.

Landscapes based on a common subject are not unlikely to suffer from the fault of monotony; but in the present case, the artist has tried to treat each as an individual subject by suggesting through colour schemes a tones, seasonal and atmospheric effects and diurnal variations of light and shade. This point will be illustrated by the obvious difference between a nocturne—'River Jehlum at night' (53) and 'Jehlum at evening' (108).

The visitor should find, among landscapes, some vivid impressions of scenes with lakes, house-boats, water-falls, snow and mountains. Two bazar scenes (173 and 174) and 'Lake Market' (73) also deserve notice.

—D. G. V.

Kashmir Artist's Paintings Exhibited Here

Express Staff Reporter

The exhibition of paintings by Mr. Dina Nath Wali was opened at the Jehangir Art Gallery, Bombay, by Mr. S. K. Patil on Friday evening.

"It is in Bombay," said Mr. Patil "that the greatest percentage of art lovers in India are to be found. I have no hesitation in saying this."

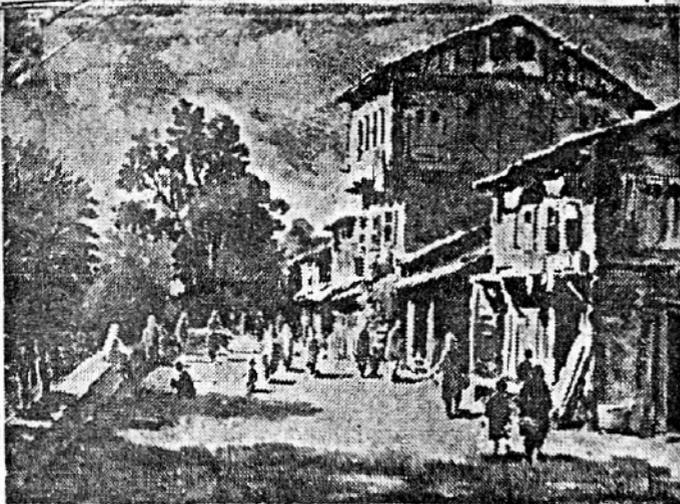
He added that the Jehangir Art Gallery, presented to the citizens by Sir Cowasji Jehangir, was symbolic of this appreciation of art.

The Area Commander's wife, Mrs. Dhargalkar, introducing the artist to the large gathering present, said that his straightforward landscapes captured the beauty of Kashmir, for permanence.

Dina Nath Wali's water colour paintings contrast both in style and technique to that favoured by Bombay artists especially the Progressive Artists' Group. He paints directly in transparent colours, and as one critic said: "The great thing about his paintings is that one is happy to live with them life long."

He was born and educated in Srinagar and was awarded in 1939 a gold medal by the Jammu and Kashmir Government in appreciation of his good work.

The exhibition will remain open at the Gallery daily from 10 a.m. to 8 p.m. till February 3.



"Huts On The Bund"—a water colour painting by D. N. Walli.

WALLI'S KASHMIR LANDSCAPES

Panikkar Opens Exhibition

[BY A STAFF CORRESPONDENT]

An exhibition of 150 water colour paintings of Kashmir by Dina Nath Walli was opened at the All-India Fine Arts and Crafts Society hall, New Delhi, on Wednesday by Mr K. M. Panikkar.

The first thing that strikes one about Walli's paintings is their straightforwardness and realism. This is understandable when one realizes that the artist has catered especially to the taste of tourists who are keen to carry with them pictures which may remind them of the fascinating Kashmir landscape.

This is not to say that the paintings are merely illustrative. There is prettiness in the transparent water colours and pleasing tints which Kashmir's scenic beauty affords in such abundance. The spirit of the enchanted valley has been caught with skill.

PAINTER'S HEAVEN

Kashmir, as Mr Panikkar pointed out, is a painter's ideal. It has seasons in which the scene takes on a variety of shapes and colours. The richness of colour—the fiery autumn *chinar*—the milk-white mountains or the glossy green foliage are all there in Walli's work.

The variety of landscape and its constant change with the seasons provide the artist with a wealth of inspiration which just prevents his work from becoming monotonous. It may be difficult to escape the feeling that there is a sameness running through most of the paintings, but that is perhaps because almost all of them are landscapes even if the woods are different, and the style is too consistent. It must be admitted, however, that Walli wields his brush delicately and picks his colours accurately from nature. And accuracy is necessarily a limiting influence.

If to some, these paintings look like pretty post-cards, it is because the beauty of Kashmir has to be seen to be believed.

The exhibition will remain open till December 17.

Dec. 1954
New Delhi
THE INDIAN EXPRESS

Exhibition Of Kashmir Landscapes

By Our Staff Reporter
NEW DELHI, Wednesday.—Sardar K. M. Panikkar inaugurated an exhibition of Kashmir landscape by Mr. Dina Nath Walli at the galleries of the All-India Fine Arts and Crafts Society on Old Mill Road, New Delhi, on Wednesday.

Ever since the exhibition of American water colours some time back, there has been no other exhibition of landscapes in the Capital that can be favourably compared with the present exhibition. It will not be too much to say that Mr. Walli has captured the colour and scenic beauty of Kashmir in his paintings and has presented us with a complete picture of that valley, with its snow-peaked mountains, laughing valleys, gurgling springs and rippling brooks.

This is the first time Mr. Walli has arranged a show of his works in Delhi; they include 150 water colours painted in the last three years. Only if he had selected his exhibits with more care, it would have added on to its effect.

TRANSPARENT COLOURS

The artist paints with transparent colours and it gives his canvases the charm of a romantic haze. He has a fine sensibility for colours which are all of a subdued tone and consequently have an irresistible appeal. "Cloud Shadows" would illustrate my point too adequately.

But the paintings in which he has used fewer colours such as in "Houseboat in Moonlight" and "Kashmir in Winter" has appealed to me the most. "Flower Walla Hazur" is a richly painted canvas, which brings out the joy and happiness of spring too well.

The exhibition will remain open till December 17 from 3 p.m. to 8 p.m. daily.

Jan. 31st 1954

RARELY a week passes without another art exhibition opening its doors, and a very good thing too.

This week it is a young Kashmiri artist Mr.

Dina Nath Walli who exposes his work to the critical eye.



A deft hand at water colours, his collection is composed of idyllic landscapes embracing all those lovely Kashmiri views we all gape at.

Mr. Walli, Mr. Walli, is,

I know, rather diffident about his work in a place where the current rage is for all kinds of complicated modern art-forms. But for all those who like realistic paintings his work has a timeless charm and they should give him a hearty welcome.

A musician and poet as well as artist, he is a soft-mannered, calm, individual who likes to gather all that is restful from the hurly burly of modern life.

FREE PRESS
JOURNAL

Jan. 30th 1954

WALLI PAINTINGS SHOW OPENS

Kashmir Artist

BOMBAY, Friday.

An exhibition of about 300 paintings of Shri Dina Nath Walli was declared open today by Shri S. K. Patil, President of the Bombay Pradesh Congress Committee at the Jehangir Art Gallery.

Speaking on the occasion, Shri Patil congratulated the artist for his impressive paintings and said these paintings had permanent aesthetic value.

Shri Walli, who is also a poet, paints directly in transparent colours. The artist, who hails from Srinagar had exhibited several times before and was also recipient of a gold medal by the Government of Kashmir.

Reviews

Fruition of a personal style

IN THE latest paintings of Apita Singh, presented by Art Heritage, features of her earlier phases have been integrated and her very personal style had gained further distinction.

In her first phase she had roamed happily in a child's garden of verses — which could also have been very similar to Blake's songs of innocence — that took form to become delightful images which pleasantly ignored the laws of Newtonian space and its pulls of gravity to float freely. Colours may have had the strong appetite of pop art, but they did not sing hymns of praise to our consumerist culture of garish billboards and neon advertisements but evoked a lost pastoral. Surrealistic juxtapositions were also used in her subsequent phases but again with a great difference. She did not seek to mystify, but only to tell a story as children, or the old who are wise enough to be children at heart, tell it.

All these traits are seen in the latest works, but they seem to have reached a finer fruition. Sure of her ability to create a willing suspension of disbelief, she tests it to extreme by using figures that look like sculptured busts, but they become convincingly live dramatic personae in her episodes which too can tell of deep things with utter simplicity, as in the moving painting of a

Exhibitions

human being mourning over a dead white bird.

The landscapes of Murugesan seem to be the most satisfying of the works of five South Indian painters presented at the Dhoomimal Centre. If at first they seem rather conventionally composed, the quiet strength of their structure grows on one in further contem-

plation. There is a fine harmony in the colours, too which can contain the loud outcry of a foot-path in strong red that unwinds in widely swaying rhythms through a quiet countryside. The figures of Alphonso are in the iconic style George Keyt made fashionable about four decades ago; today they have become a shade too familiar. In the case of Vishwanathan too, the figural style is not innovative; but he can tantalisingly pose a nude at the interface of the sensuous and the sensual. While the drawings of Santhana Raj do not come up to his usual high level this time, Anthony Doss has contributed two excellent portrait drawings, one in pencil and the other in pen and ink. His "Christ" is more debatable. It certainly has massiveness and power; but it seems to have been rather easily derived by transposing the iconism of Hellenic sculpture; the head could be that of Poseidon or Zeus with the features of Christ.

Dhoomimal Centre has also sponsored, at Rabindra Bhavan, an exhibition of the paintings of Dina Nath Walli. Seventy-seven today, Walli who hails from Kashmir has painted many locales of his lovely land in transparent water colour. Genre studies of groups of people and romanticised vignettes of lotuses on the lake may have a swifter appeal, but the more enduring impact is made by the landscapes with the intimate of feeling of locales: stretches of river framed under the arches of bridges, the palette finely blended with the green of the vegetation, the blue of the water and the red of women's tunics. Walli is good at the seizure of light. Here again, while the

night scenes are striking, the finer achievement is seen in those scenes where meadow and foliage are suffused with a halation from the light of the hidden sun filtered by white clouds and a diffused haze, or the glancing reflections from a wet road retain all the freshness of a recent shower.

All's well that ends well, but along with things going haywire there can be comedy too before things right themselves. Rightly or wrongly resenting the monolithic status of AIFACS about four decades ago, a rebel group formed the Delhi Shilpi Chakra and issued brave manifestos which now have to be dug up from the archives. Then one day the Chakra leadership found it had been ousted and Group 8 had taken over. There was some talk of going to the court, but that too is ancient history. And now Group 8 has teamed up with AIFACS to institute an all-India graphic art exhibition with the declared intention of stabilising it as a biennale.

This is a very good development even if, just at present, most of the artists seem to be trying out technique. While mixed media works predominate, even the simpler techniques are giving a good account of themselves. The woodcut, when handled by a master like Haren Das, yields outstanding results, but even juniors like Arun Pankaj are presenting fine prints, conserving and utilising the grain of the wood; and Subudha Ghosh has a fine linocut with dramatic chiaroscuro. Intaglios of delicacy have been offered by Sengutuvan, Vilas Shinde and Ravi Shankar. Many attempt portentous imagery, but the episodes remain opaque like those in nightmares. But the meaning is both transparent and momentous in an etching like Krishna Reddy's "Sorrow of the World" which refers to the sustained agony of Lebanon, and in Anupam Sud's "Grill" showing three brooding visages behind bars.

Krishna Chaitanya

Exquisite water colours

DINA NATH WALLI is an exquisite old world water colourist. His exhibition (Dhoomimal Art Centre) is a labour of love. He knows his Kashmir valley realistically as also through the eye of innocence. In non-artistic terms this space of land has its disharmonies. Yet Walli's selective mind dwells only on that which can give comfort: brilliant lakes, upon whose lotus strewn surfaces slowly sail the grey 'doongas'. Through the watery lanes, shadowed by weeping willows pass these waterborne processions and, beyond, the snows. Snows in their whites harmonizing with the greens of the soft rice fields. But Walli delineates not only summers, but also springs, autumns and winters. A serene calm that covers the graves.

Walli is consummate as a water colourist. He knows his tints, and exercises an experienced craftsman's sure control. In sum, he builds up a state of mind which is complete. It is pointless to compare genres. This unfashionable man is one of the honest ones.

Anil Karanjia is yet another kind of silence (Dhoomi Mal Gallery). The painter has taken on the Lodhi Gardens and the other derelictions in the environs of by now, concrete souled greater Delhi. He, too is selective, and communes with nature and architectural ghosts. A fruitful rendezvous where you can meet your lost self anew, the freedom from the oppres-

sion of the pressing moment, a freedom from the pinpricks of the ever more exigent mechanics of living. With Karanjia we have partly haunted but essentially charmed pictorial places. Where is beauty, except in old ruins? They have a meaning which is not the attribute of a functional habitation. The painter brings his earlier manner to a fresh finesse.

Apita Singh (Art Heritage, Triveni Kala Sangam) has opted for water colours this once. Here is an artist who has an eye for small,

Art

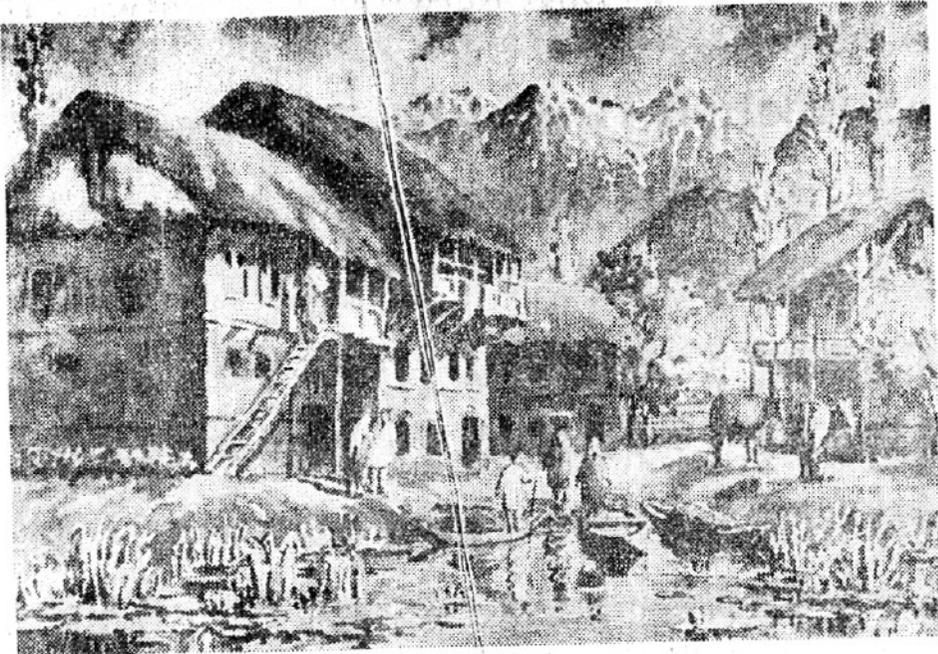
insignificant, quotidian situations and objects. And all these she approaches with a lyricality tinged with a dash of humour. She de-idealizes her objects of attention. They are seen not against stage lights, but behind scene, in all their casualness. But the casualness is a kind of ease, even freedom. Such naturalness gives the work a friendly feel. The painter does not labour over much, or strain for effects; there are no straight lines in her repertoire only wavering, meandering ones. The results is, that, we are quite at home with her. However if some of the works were a little more sparing of colour we may have been still happier.

Jaya Gaunguli, unlike the above

discussed painter, is more ambitious; with her (Art Heritage, Triveni Kala Sangam) we have the dalmation — those denizens from the submind. Thus, ideally, here is a kind of power. Dark faces, horns, grotesque faces, witches maybe. Jaya's water colours are large and they colourwise, sound thunderously. They are meant to make us uncomfortable. As exorcist the painter has potentiality; yet, for the moment, quite a few of the compositions are rather overdone. She didn't have to plitch in so vehemently. No wonder several of them become garish, or gory.

Promilla Luthra (Rabindra Bhavan) has put up a crisp lot of pencil drawings. The geometry of planes in these compositions is set off against the intricate organics of emerging human figures. A necessary dissonance, by virtue of which the aseptic square or rectangle acquires a certain amount of feeling, even if only a dry one. The painter has certainly developed technically since her last show. The simplifications help push out redundant literary associations, and rightly so. Need one go by the rhetoric of her titles? There is no end to enchanting architecture in old Europe, and of which that in Prague, and in the country which it is the capital, is superb. The photographic exhibition (A.I.F.A.C.S.) shows us what a beautiful city Prague is. Extremely photogenic.

KESHAV MALIK



Kashmir Landscape: Water colour by Walli.

Idyllic Kashmir in water-colours

By Our Art Critic

THE 77-year-old Dina Nath Walli brings into view, at the Lalit Kala gallery exquisite charms of the valley of Kashmir, with over 75 works in water-colour.

Incredible depiction. While each work is an independent and earnest solicitation to the land of his birth to ingratiate the inner eye of the artist with its infinite "roopas", the whole body of the work represents, in the truest sense the artist-poet's "Namaskar" to the moving spirit that expresses itself in such ineffable attributes of scenic splendour: rarely loud evocatively controlled, mulely articulate.

Throughout the ages, Kashmir's idyllic and soul-stirring form has provoked generations with contemplative energies of the mind. It produced Kalat and Maminat, Abhinava Gupta, Lalla, Sheikh Nurudin, Ghani Kashmiri, Arinmal, Shams Fakir, Khawaja Mahmood Ahad Sab Zargar Zinda Kaul, Mahjoor and a host of

others. Winter a tingling sensation of snows embellishing trees, roofs, and the valley.

The artist's sensibilities are in total communion with the land and the life forms that live in close contact with it. His paintings celebrate the children of the earth. What draws him out enchantingly and with repeated abandon, amidst changing scene, season and situation, and life's multifarious chores, is a close-circuit relationship between water, land, variegated vegetation, man and his humble abode. In those lowly forms of life, living in close proximity to nature, by the backwaters of the Dal Lake, the river front of the Jhelum, along the

as at dawn, dusk and the whole course of the day, on distant snow-capped hills and mountain glades.

The work is an impressionistic study in academic style recalling the British attitudes. There is no doubt that he has mastered his technique and quite often he achieves the desired effects with a single wash, maintaining all the relevant details of line, form, colour and tonal perspective, without the need for a second touch. Most of these works are documentary in character. The life and architectural forms that it portrays are crumbling fast and withering away. The agency which is devising ways of retaining the Jhelum river front would well to get in touch with him and take a look at the edifying peers he offers of a life-style and form that maintained its centuries old cohesiveness and integrity till only a few decades ago. This heritage needs to be preserved and the National Gallery of Modern Art, or Kashmir Cultural Society or any other organization engaged in preserving our cultural heritage would answer the yearnings of future generations of our people, if they pick up the whole show.

Dina Nath (a perceptive father gave him that meaningful name leaving him an orphan when he was just a two-year old) is a poet of considerable merit and has brought out two volumes of his ghazals and nazams in Kashmiri. Refreshingly original, his phrase has an earthy tang and comes alive with telling force. In his verse, he is again with that grass-roots level humanity which looms large in his paintings. His concerns bring tears to the eyes. His soul is swayed by the beautiful village belles gathering dry leaves from underneath the trees in late autumn. He is enchanted by water-weed collecting damsels while they take a breather in the midst of the lakes. Available throughout are traces of Kashmir Shaivistic thoughts and Kashmir Sufism that grew independently, deriving its energies from Lalla and Sheikh Nurudin, known to this day as Alamdar for he kept alive Kashmir's distinct humanistic views.

Two days ago, I happened to meet by chance Dina Nath, but I failed to draw him out, in spite of my great effort. Attention embarrasses him. Make a faint remark about his truly great art, he begins to fidget with his fingers. Could it be that he has suffered such great neglect that



D. N. WALLI

banks of Nala Mar (alas, now filled up, amidst distant open spaces in the green pastures and hills, he finds peculiar inner poise, self-contentment, fortitude, and absorbing states of unsullied joy and happiness.

He captures all this in that rarefied light of Kashmir which eludes all description. Dina Nath is at his consummate best with its invigilating gifts and broad-

Art

others. Being surrounded by such sylvan scenes, they took these as their base for their moves into pure realms of philosophy and spiritualism. Walli is the only poet who moves into the very core of the spirit underlying this enchanting beauty thus bringing out with infectious attitudes of love and worship, the plastic visions of its essence.

He gathers these essences with no holds barred, and with ease that defies deliberation or manipulation: from crystal clear streams, foamy whites laced with sapphire blues, that dance their way down over pebbly beds that shimmer and sparkle underneath the ripples caused by the ever waffling breezes; verdant green undulations that suddenly terminate into open broad spaces studded with groves of apples or almonds in blossoms; unfrequented mounds and depressions enshrining mud huts with thatched roofs, abodes of peace and inner quietude, mosques with high rising spirals and earth covering roofs wherefrom peep down a blaze of red tulips to the surrounding distances. The artist has absorbed the engaging beauty of this land with all its moods and along its clearly demarcated seasonal cycles, each season a more captivating vision than its

A spiritually elevating experience

From Kulbhushan Gupta

KARNAL, March 2

From stage goddess Munni of Calcutta's Modern theatre in the thirties to the present day glamour star Madhuri Dixit may be a long period for the lover of the audio-visual, but for Mr Dina Nath Wali his graduation from curtain painting and calendar designing in the metropolis to the rank of a renowned artist whose works adorn numerous drawing rooms in India and abroad, the process was physically painful, mentally instructive but spiritually elevating. Born in 1908 in Srinagar (JK), Wali was brought up by his relatives as he lost his father before he was two years old. Early confrontation with poverty and suffering not only forced him to discontinue his studies at the intermediate level, but also left a permanent impression on his sensitive mind which found solace in nature and music. Endowed with a keen sense of observation, the child showed early promise of a painter and a poet. After having studied painting at Amar Singh Technical Institute, Srinagar for a couple of years, Dina Nath migrated to Calcutta in search for a livelihood but kept contact with Kashmir, going back to the idyllic surroundings at regular intervals.

It was in the city of his temporary abode that Wali met a connoisseur in late Mr Percy Brown, Principal Academy of Fine Arts, Calcutta who later helped him considerably in his career. In 1940, the Academy awarded him a highly commended medal to be followed by a Gold medal by the then Kashmir Government when he held his first exhibition in Nedou's Hotel, Srinagar.

Wali's sole passion for painting Kashmir landscape in transparent water colour, however, found full expression when he held a one-man show in

1954 in Bombay at Jehangir Art Gallery which was inaugurated by late Mr S. K. Patil. The show earned him rare reviews. Indian Express,

Wali held another exhibition the same year at the All India Fine Arts and Craft Society Hall, Delhi which was opened by late Sardar K.

and picks his colours accurate from nature. Commenting on his canvases which had "the charm of romantic haze" the Indian Express Delhi wrote: It will not be too much to say that Mr Wali has captured the colour and scenic beauty of Kashmir in his paintings and has presented with a complete picture of that Valley, with its snow-peaked mountains, laughing valleys, gurgling springs and rippling brooks.

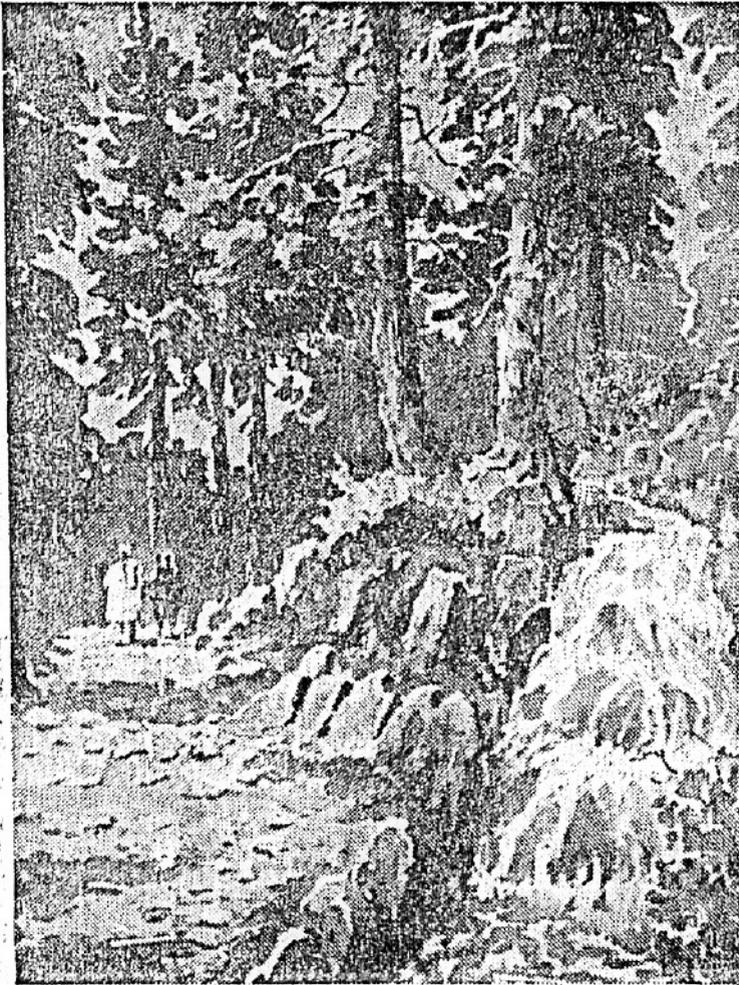
Next year, Wali published his first collection of poems 'Baala Yapaari' this side of the mountain under pseudonym Almast — the Ecstasist, followed by another collection in 1977 'Sahraavuky Posh' (deflowered) which made him "one of the few self-recorded Kashmiri poets to date".

The versatile genius had arrived on the art and literary scene of the country conducting many more exhibitions of his paintings. Even in 1985, when the water colourist was seventy-seven, the Dhoomimal Centre sponsored an exhibition of his paintings at Rabindra Bhawan.

In a foreword to his 'Album of Paintings', late Mr M. S. Randhwa, president All India Fine Arts and Craft Society, wrote: It has a romantic charm and haunting beauty which casts a spell on the viewer. I believe this is due to the fact that the source of his inspiration is nature.

Though Mr Wali continues to paint the "Youthful old" age of 85 at his son's residence in Karnal, he is a man today; for transparent water colour painting is a dying art. It has been replaced by modern art which to quote Mr Randhwa, "conceals many sins of omission and commission".

Secondly, he has not received State recognition for his work because circumstances have forced him to live away from the limelight.



A work of art in water paint by Dina Nath Wali.

Bombay wrote: "The great thing about his painting is that one is happy to live with life long. Spurred by favourable media attention in Bom-

M. Panikkar, Wali had taken the capital's art world by storm. Lauding his work, the Hindustan Times said: Wali wields his brush delicately

14.7

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(34.7)

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16.

Ph. 6. 9.2 x 13 cm



An exhibition of watercolours being inaugurated.



One of the ladies has her hands painted with henna while others look on.

'Incredible India' on display

Artist 'preserves' Kashmir

By Boie Conrad Dublin
Arab Times Staff

KUWAIT CITY, April 25: The idyllic place that was Kashmir, which to many was "paradise on earth," may no longer be the same today but its once breathtaking scenery, its people and their way of life as well as other vivid images of its enthralling beauty, have been preserved for posterity by one of its sons.

Dina Nath Walli's works in watercolor, presents to viewers the spectacular beauty of his native Kashmir. Breathtaking sceneries of snow-capped mountains, languid lakes, meandering rivers and bubbling brooks are captured along with vignettes of the lives of its people, all captured in all its visual splendor by the Kashmiri artist, can be viewed at the "Incredible India" exhibition at the Dar El-Cid Exhibition hall in Jabriya.

The exhibition, which was opened by H.E. the Ambassador of India to Kuwait

Swashpawan Singh also presents a wide variety of Indian artifacts belonging to the 19th century, that reflects India's rich artistic tradition.

Also among the exhibits are collections of pictures taken by Tarek Rajab during a sojourn in India in the early 80's and as recently as three years ago.

The exhibition highlight was a henna hand-painting session with a good number of ladies having their hands painted with intricate and artistic designs, and having bangles custom-made on the spot by an Indian artisan, according to one's choice of colors.

Members of the diplomatic community, local dignitaries and prominent members of the expatriate community in Kuwait, graced the exhibition opening.

The "Incredible India" exhibition of watercolor paintings by famous Kashmiri artist Dina Nath Walli can be viewed at the Dar El-Cid Exhibition hall in Jabriya and will run until Saturday, May 8.

Works of Indian artist on display

By Chidi Emmanuel

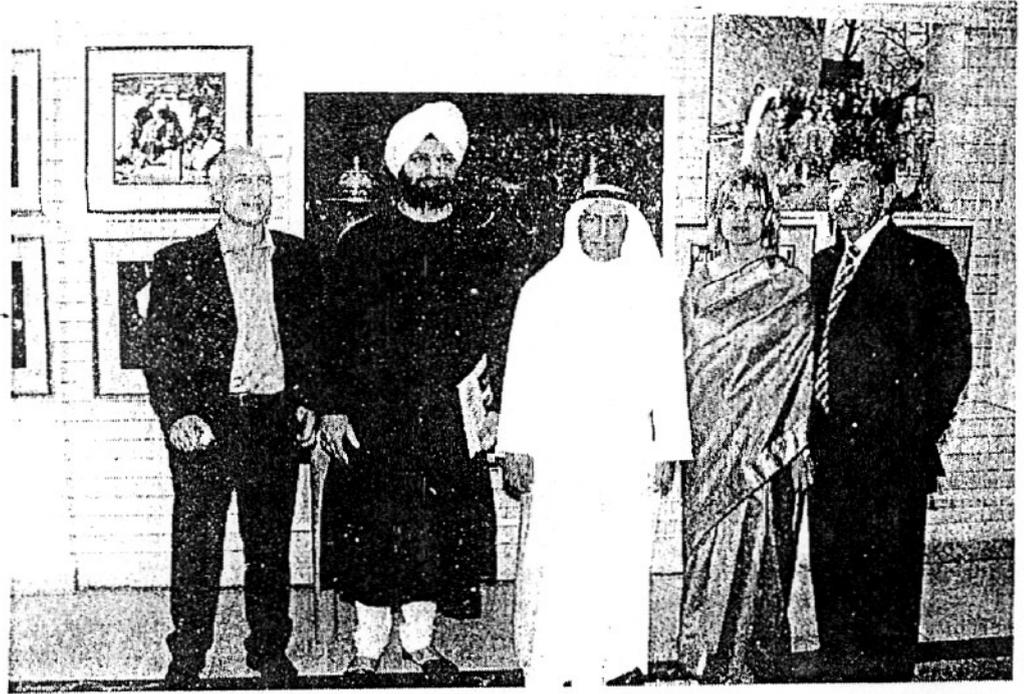
KUWAIT: An exhibition of watercolours by renowned Indian artist Dina Nath Walli opened Saturday at the Dar El Cid Exhibition Hall in Jabriya. The culturally rich exhibition is sponsored jointly by the Tareq Museum and the Indian Embassy, and will continue through next week. The exhibition also features dramatic live performances by Indian artists specialising in making bangles and oil painting.

There are a wide variety of 19th century Indian artefacts on display, which reflect India's rich artistic traditions and cultural heritage reaching back thousands of years. The exhibition also depicts the lives and vocations of various peoples in India, as well as India's diverse climates and seasons, flora and fauna.

Speaking at the exhibition opening, Indian Ambassador Swash Pawan Singh expressed delight with the exhibition, "It portrays a fascinating aspect of the incredible variety of India's artistic legacy."

Dina Nath, 96 years old, is known throughout India as one of India's great artistic masters, with a remarkable legacy of multi-media work. His incredible watercolours, on display at the Dar El Cid Exhibition Hall, are expressive of the rich colours and splendour of his native Kashmir, capturing, as well, the alluring beauty of the area's ecosystem. The artist presents in his watercolour 'vignettes' the lives of the people set against a panorama of snow-capped mountains, bubbling brooks, meandering rivers, placid lakes and rural pathways.

In closing remarks, the ambassador thanked all who



Indian ambassador Swash Pawan Singh with guests and organisers of the exhibition (top). Picture above shows some of the visitors.

attended the opening. "We are grateful to the Tareq Rajab Museum and to the sponsors

for presenting this fine collection, and for bringing to our Kuwaiti friends and the larger

community in Kuwait, glimpses of India's quintessential artistic heritage".

THE HINDUSTAN TIMES

POST BOX NO. 40, NEW DELHI

BOOK REVIEW CUTTINGS

20 MAR 1955

Kashmiri Muse

BALA YAPARI: By Dina Nath Walli "Almast"; Published by the author, Badyar, Srinagar, Kashmir.

MR WALLI, the well-known landscape painter from Kashmir after his recent exhibition in Delhi, shows another facet of his creative genius by coming out with this bouquet of lyrics in his native tongue. (The artist in brush shows himself capable also to weave fine word pictures in musical language and of popular appeal.)

"Sweetness of life is poetry," runs the Chinese maxim, but Mr Walli unlocks this fund of joy both with colour and with words. Kashmir has been well-known as the home of soul entrancing poetry from the hoary past to the time of Mahjoor, the rhythm and music of whose ditties charmed even Tagore's ears.

"Almast," when really frenzied and possessed by the Muse, can well keep the honoured tradition alive.

The present collection of his lyrics and ballads is simply an earnest of what is to come next. Sweetness and pathos mark these songs and many lovers in the valley will find ample relief by putting to music any of these ditties. (The verses are in simple and pure Kashmiri with very little borrowing from learned classics and are fresh from nature like a spontaneous fountain.

The poet touches themes of everyday life and some commonplace thoughts — complaint of a poor maiden; laments of a widow; plaintive cries of lovers; neglected village beauty; sweet and charming labours of a rustic lass; young and blooming maiden wasting her charm in gathering rushes from the lake; the moon; lovely Kashmir; or a peasant woman's invocation to the wind-messenger to carry the report of her forlorn plight to her husband gone to earn his living in the plains. The presentation is lovely and charming. The imagery throughout corresponds to the romantic charm and natural beauty of the happy valley with sustained and varied musical rhythm that enhances the joy of life.

Kashmiri poet to be honoured

HT Correspondent

Karnal, February 21

UNION MINISTER for Tourism and Cultural Affairs Jagmohan will honour internationally acclaimed artist and Kashmiri poet Dina Nath Walli with the "Krishna Joo Razdan Saraswati Samman Award" tomorrow in Delhi.

The award has been instituted by Jammu Kashmir Vichar Manch in memory of Kashmiri poet late Krishna Joo Razdan.

Graduating from curtain painting and calendar designing, the popularity of the 96-year-old artist rose to its peak in the '50s and '60s when he switched over to water colours and landscapes. He also held several solo exhibitions in various parts of the country.

Walli's love for nature and deep observation found an expression in poetry too. The artist can wield his pen as well as the brush and has published two books in poetry in Kashmiri, "Bala-Yapari" and "Sahraavuky Posh". His poems have been well-received in literary circles and also have a popular appeal, because of their rustic flavour.

Dina Nath's son, who lives in Karnal, was the information about the award by Anupam Kaul, president of Jammu Kashmir Vichar Manch.

H. T. 22nd Feb. 1955

Almast Kashmiri passes away

The great poet-painter shall always be remembered

Karnal (Haryana): Shri Dina Nath Walli Almast Kashmiri (97) passed away on 10 December 2005 at his place over here where he was staying with his son Dr T K Walli for a number of years.



Almast Kashmiri was a very humble and thoroughly gentleman who shot into prominence as a creative writer when he wrote his famous poem in Kashmiri titled "Bala Yapaari" which he himself chose as the title of his first collection of Kashmiri poems brought out in 50s.

Almast was one of the pioneers of the Progressive Writers Movement in Kashmir to which he contributed his mite along with his poet-brother Amar Chand Walli who also composed poetry in Urdu and Kashmiri languages.

Almast was also a renowned painter who believed in realism in art and created very fascinating images of the beauties of Kashmir with his brush. His selected poems were also translated into English a few years ago and brought out in a book from.

The *Voice of Kashmir* mourns the sad demise of this Son of the Soil and extends all its sympathies to his son, Dr T J Walli. May Almighty bestow eternal peace upon the departed soul. ■

Voice of Kashmir, Srinagar

20th Jan., 2006

voiceofkashmir@rediffmail

Atia Hosain autographs a copy of her new book for me. See first paragraph.

lovely sights of his beloved Kashmir done in soft water-colours. Let them afford rest, relaxation and pleasure to the tired eye of the average man or woman.

★ ★ ★ ★ ★

And as for "messages" and "conflicts" and "techniques" and "new modes of expression" let those who feel inclined to jump in the fray do so. He is happy as he is.

And today the town's art-lovers have an opportunity of seeing his characteristic sunny landscapes at the Jehangir Art Gallery when Mr. S. K. Patil opens his one-man exhibition of paintings this evening.

Mr. Wali's life and habits are in accordance with his artistic philosophy. A happy, mild-mannered individual, he likes nothing better than to spend the hours and write Urdu poetry, listen to classical Indian music and paint Nature's bounty around him in a calm, unhurried manner.

★ ★ ★ ★ ★

He had the misfortune to lose his father (a versatile Kashmiri poet and musician) when only two years old. But inspired by the stories he heard in his childhood about him, young Dina Nath decided to follow in the paternal footsteps.

He spent three years at the Amar Singh Technical Institute in Srinagar, travelled to Calcutta and Bombay and then returned home to the Vale permanently.

The capital city of Bengal is more

familiar with Mr. Wali's paintings than we are. After having had some of his art training at various Calcutta centres, he submitted some of his work to an exhibition here in 1940 and was awarded a medal. In fact, Mr. Percy Brown, lately Principal of the Government School of Art, was greatly impressed by his work and encouraged him to keep on painting.

★ ★ ★ ★ ★

Of Bombay he has many tender memories—memories of the town as it was twenty years ago. In those days he was working with the Madan Theatres in an art capacity and felt that he would never like to leave it. Later when the company broke up, he fell ill and had to pack up and regretfully leave.

He finds Bombay greatly changed outwardly—but at heart just the same.

His exhibition will remain open till February 3.

INDIAN EXPRESS, NEW DELHI, Monday, October 28, 1985

Mountain artist

DINA NATH WALLI, who has been exhibiting his paintings at the Dhoomimal Art Centre, is a remarkable man. He is 77 and still going strong with his brush. For the last three years he has been away from his beloved Kashmir—in Karnal, to be precise—but still painting

Kashmiri landscapes from memory. Some of these were on display in Delhi.

He is an entirely self-taught painter. He worked for five years in Calcutta from 1930 as a freelance artist. But the call of his native Kashmir was irresistible and he went back there. In between group and solo exhibitions, he trekked through valleys and over hills all the time working on his paintings.

Admirers of Wali say that he has not got the recognition he deserved. This was because for most of his life he lived away from the limelight. Also, his medium was water colour which is not favoured so much in comparison to oil paintings.

He is a poet too. He writes under the pen name of "Almost Kashmiri", "the ecstatic one from Kashmir". This year he came out with another collection, "Bala-Yapani"—this side of the mountain.

EVENING POST
BOMBAY

Jan. 30th, 1954

Unhurried

MR. Dina Nath Wali has no desire to be unconventional.

As a professional painter he delights in the presentation of the



Mr. Dina Nath Wali in a reminiscent mood surrounded by his paintings.

CAREERS & COURSES

JANUARY 1955

(81)

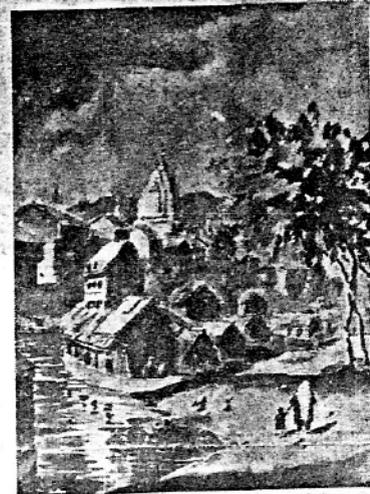
Dina Nath Wali exhibited 150 paintings in his series on Kashmir. Kashmir is a land of beauty with all its mountains and rivers and Wali had successfully brought to the senses the charm of that land. One thing that struck most in his landscapes was the effect of transparent water colours. The artist has specially catered for the taste of tourists, for whom Kashmir is a paradise. And it is therefore that the first thing that strikes a visitor in the paintings is the scenic



'Huts on the Bund' By D. N. Wali

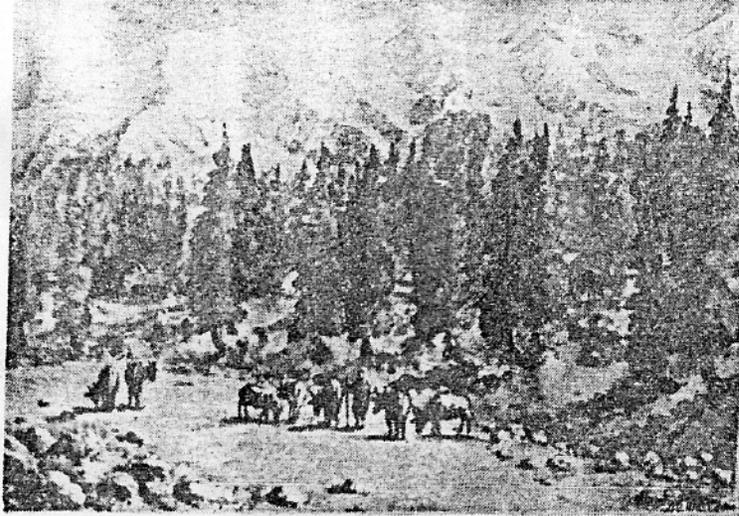
beauty, straight forwardness and realism. These paintings remind one of the charm and everlasting fascination that is Kashmir. He is one of the renowned colourists of our time. One finds movement and rhythm in his painting. Trees shake their branches in the wind, water dances in the sun and light vibrates.

'Lotus Dance' was the best among the presentations. The rapid movements of feet gave the artists an appearance of skating and it was with difficulty that one could realize it was nothing more than feet work.



'Donga Boats' By D. N. Wali

Vivid portrayal of Nature's beauty



Mount Affarwat from Gulmarg

NATURE in all its splendour and glory. To recreate that boundless kingdom on canvas as brilliantly as possible is not an easy endeavour. However, one of the great contemporary painters, Dina Nath Walli from Kashmir, who has mastered the diffi-

cult transparent water colour medium has achieved that rare distinction through his works now being exhibited at Lalit Kala galleries, Rabindra Bhavan. Walli in his late 70s could complete many paintings within a short span of

This reality, perhaps, we observe when we meet the artist and his creations on canvas.

Himalayan peaks are eternally wrapped in a shroud of snow. The proud heights, the descending silence, the chenars, the poplars and cedars, the chanting rivulets, rocks and reverberations, the entire flora and fauna have been so meticulously pictured with a venerable sense of colours.

The mood and music, which are ever-changing in nature's boundless kingdom have been captured with astounding authority and amazing perception. At the same time this artist is not unaware of the crowded plains of the valley and its countless cares for the mundane affairs. Walli's efforts probably are to find meaning in nature's bounty for the travail of man on earth because he displays an idea, a magnificent obsession, to bring in harmony and refugence to an otherwise dull and monotonous dispensation.

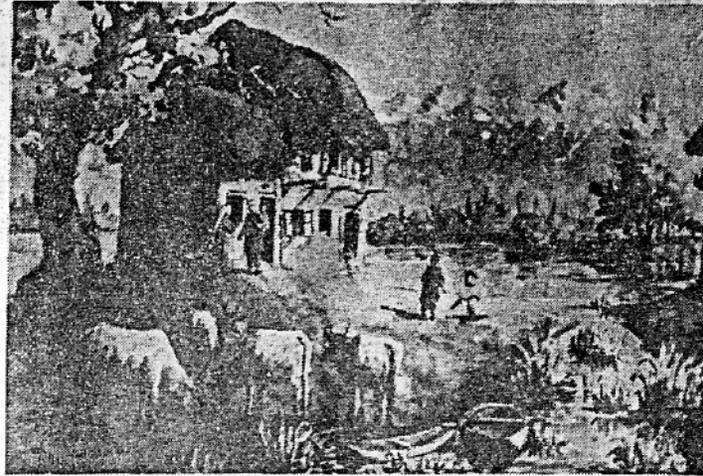
In an exhibition of such magnitude it is extremely difficult to choose certain number of works and place them on a higher level. Because that will be only

morning, River Jhelum from different angles, Rushes sellers, Dal lake in winter and the ruined Muggal bridge at Chandarbal are exceptional excursions in visual satisfaction.

It is very gratifying to note how nature's beauty in all its nakedness has been given a spontaneous response blending the same with the glorious past of the valley and its surroundings. The traditions, customs, the way of life—all are so pleasingly combined with a sense of responsibility and attaining perfection. The artist makes it sufficiently clear that aesthetic expression is a product of the personality too. Because the visual effect is in perfect agreement with one's instincts, propensities, with every other element that makes up the personality quite unknowingly. That is why art lies beyond the rational limits of life.

Every touch of brush, application of colours with a measure of restraint and the invisible veil of sobriety all along express the qualities of a sure hand defying time and declaring agelessness in a spirit of adventure.

Dina Nath Walli's compositions in the end remind us of the cardinal truth



Autumn near Hokersar Lake

two or three years itself shows how endowed this gifted artist is with an in-born aesthetic vision, insight and the power of imagination.

"Time flows in the same way for all human beings; every human being flows through time in a different way."

an injustice done to the sensibilities of an artist of this calibre. More so when every canvas has its own poetic strength and pulsating rhythm. Yet, Nangaparbat from Gulmarg, Street from my studio at night, autumn near Hokersar lake, Dal backwaters in autumn, Mount Mahadev, a wet winter

"eye is a point but it covers miles" with an addition that the range is beyond the demarcation and definition of any one else.

On view till Oct. 28.

U. Rajagopalan

Sunday Standard (Indian Express)
25th June, 1978.
The smile and tears

SAHRAVUKY POSH (Desert Flowers) by Dina Nath Walli (Almast Kashmiri) Metropolitan Book Co.; New Delhi; Pp, 138, Rs 20.

DINA Nath Walli is no stranger to people who are knowledgeable about contemporary Indian painting. But not many of them perhaps know that there is another aspect to his creative genius, that almost Kashmiri has been a poet for as long as he has been a painter. In fact, his first collection of poems entitled Baala Yagnar ("This Side of the Mountain") was published in 1955. The present volume contains selections from the poems he wrote between 1935 and 1977, making him one of the few self-recorded Kashmiri poets to date.

Even as his exquisite water colours portray the natural beauty of his native Kashmir in all its variegated glory, his prolific pen weaves equally fascinating word pictures of the inhabitants of the valley. There is, for instance, the village belle collecting cowdung to light the chula at home:

Basket on head, she hurries over boulders through mountain rivulets.

Her feet bleeding, running over grass, stones and through ravines,

Oh that a winsome creature like her should suffer.

Agonies and discomforts for a trifle like this . . .

Or, the woman who, come spring, yearns for her beloved to return from the snowing plains where he goes to slog for a supplemental rupee:

Who will carry my yearning to my beloved bread-winner?

We have spring here, O gentle breeze! go and

Beseech him to return. Snow-clad mountains are free from clouds

Popping their heads from under



Dina Nath Walli

Their quills. Earth appears to give vent

To its yearnings when myriad flowers sprout.

Let my heart's bud also bloom O' Wind tell him to return.

If there is one thing that this volume reveals, it is that while Walli is largely known as a lover of nature, by nature and at heart he is essentially a lover of the poor, toiling, men and women who enrich the lives of the rich, the exploiters and middlemen, by their exquisite crafts and skills, but who themselves remain faceless and unknown, too poor to adorn their own homes with the fruits of their handiwork.

"Man's avarice", the poet says in the preface to the book, "has robbed the simple Kashmiris of the fruit of their labours . . . The natural beauty of the land is marred by the poverty of its inhabitants".

And so to these "desert flowers", Almast Kashmiri dedicates this lyrical bouquet.

The poems are in Kashmiri but the script is Roman. Each poem carries an English translation.

It is a labour of love. The setting is author's homeland but the theme is universal. Anyone who likes good verse and feels for his less privileged brethren would be delighted to have his book.

Prem Nath Kaul



A village home.

Vivacious landscape on display

By Our Art Critic

Mahender Jain, will open tomorrow.

NEW DELHI, October 21 — After a fairly long time art connoisseurs will have an opportunity to relish the most vivacious landscapes by Dina Nath Walli at Rabindra Bhavan. The exhibition of his recent 70 water-colours, organised by Dhoomi Mal Art Centre director

Walli aspires to the compositional order and methodical anonymity of realistic art but the brightness of his colour, the inclusiveness of his interest surely speak of his love for nature. He has recorded visual date of his memories.

By his calculative brush strokes and his imagery, he has painted the "Valley of flowers" quite remarkably. Every touch of his brush has gone deep in defining his perspective. His rich colour palette does not include white. The white of the paper has been tinted with other colours to produce a dazzling surface.

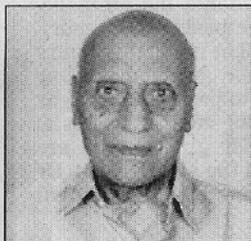
The transparency achieved through the use of different washes is another interesting feature of the painter. The shimmering of light attracts the viewers to a great extent. Walli has also given a atmospherical feel to his water-colours. For instance, "Street from studio at night" and "Houseboats at night" are fine examples of it.

Dina Nath Walli, 70, is a poet and painter from Kashmir. He lives at Karnal, Haryana. On view till October 28.

Artist Dina Nath Walli dead

HT Correspondent
Karnal, January 10

ACCLAIMED KARNAL artist Dina Nath Walli died here this morning. The 97-year-old is survived by three daughters and a son, Dr T.K. Walli, a senior NDRI scientist. Born in Srinagar in 1908, Dina Nath Walli obtained a diploma from Amar Singh Technical Institute, Srinagar, and moved to Kolkata in 1980 to work as a cur-



Dina Nath Walli

tain painter. From 1953 to 1985, his works were widely appreciated by critics.

He also published two books on Kashmiri poetry under the name of Almast Kashmiri. In 2004, he was honoured with the Saraswati Samman. He also published art albums "Kashmir landscapes in water colours" and "Reflections of Kashmir in water colours".

He was awarded the Maharaja of Kashmir Gold Medal and honoured by the Academy of Fine Arts, Kolkata, and AIFCS.

Dismiss Randeep Surjewala: INLD

HUNDREDS OF the Indian National Lok Dal workers led by former MP Surinder Singh Barwala took out a rally on Monday demanding dismissal of Transport Minister Randeep Surjewala for his involvement in the oil-for-food scam. The procession started from old subzi mandi and culminated at Mini Secretariat, where the INLD leaders addressed the protesters. Calling Surjewala the main conspirator in the oil scam, Barwala said the Transport Minister who was then the president of Indian Youth Congress, had sent Jagat Singh to Iraq with a letter as part of the conspiracy.

In view of the seriousness of the matter, Surjewala should be sacked from the Cabinet and a criminal case be registered against him, he added. The Congress had lost its credibility and people were fed up with the govt, he claimed. The power crisis had deepened and law and order situation in the state had deteriorated. All former MLAs and office-bearers of the party participated in the demonstration.

HTC, Jind

Kataria for probe into phone tap charge

FORMER STATE BJP chief, MP Rattan Lal Kataria, on Tuesday demanded a probe into Samajwadi Party leader Amar Singh's phone tapping charges, with Leader of Opposition L.K. Advani and Trinamul Congress chief Mamata Banerjee alleging that they were on tap. "Such

incidents are a threat to democracy and reminiscent of the Emergency," he said, accusing Congress president Sonia Gandhi of toeing Indira Gandhi's line.

He said the benefit of reservation should not be extended to Dalits who have converted to Christianity. A resolution on an amendment moved by him at the party's Chennai convention had been accepted. On CPM MP Brinda Kara, he said CPM had always fanned divisive forces.

HTC, Ambala

DINA NATH WALLI

Dina Nath Walli, now in his late seventies, is one of the most reputed and consummate landscape painters of India. Hailing from Kashmir, its bountiful, sublime and charming surroundings captured his imagination from young age and since then he has revelled in his artistic pursuits with great passion and a true abandon. A master in difficult transparent medium, there are only few contemporary painters who can match his technical virtuosity. Endowed with an acute, aesthetic vision, he perceives the beautiful and expresses it with a sensitivity of a very high order in delicate, fresh and varied nuances of colour which Kashmir provides in abundance. The highlight of his landscapes is that he has been very successful in capturing the "play of light" with masterly touches which is a feat of his own. In fact, Walli has caught the spirit of the enchanting valley with meticulous precision and an extraordinary understanding of colour in his transparent medium.

Walli is one of those painters whose works are in collection of art connoisseurs in all the corners of the world. He is appearing on the art scene of the Capital after a lapse of many years and a visit to this show will be highly rewarding.



BIO-DATA

Born: Srinagar, Kashmir : March 1908.

Training: Sir A.S. Technical Institute, Srinagar.

As a free lance artist: 1930-1935, Calcutta

Group Shows: Akademi of Fine Arts, Calcutta, 1940, AIFACS Art Exhibitions, New Delhi 1949, 1950, J&K Cultural Akademi Art Exhibitions, Srinagar 1956, 1957.

Awards: J&K Govt. Gold Medal, 1939, Highly commended Medal from Akademi of Fine Arts, Calcutta, 1940, J&K Cultural Akademi Silver Medal, 1956.

One-Man Shows: Nedou's Hotel, Srinagar, 1953, opened by late Sir Percy Brown, Jahangir Art gallery, Bombay, Jan. 1954, opened by the Late Shri S.K. Patil, AIFACS, New Delhi, Dec. 1954, opened by late Shri Sardar K.M. Panikkar, National Defence Akdemi, Pune, 1955, Artistry House, Calcutta, 1956, opned by Dr. Kali Das Nag, AIFACS, New Delhi, 1964.

Collection: Punjab Museum, Chandigarh; Taj Hotel, Bombay.

Colour pints of paintings appeared in: 1st issue of "Dharm Yug" along with cover page, 15th Oct., 1950.

"Illustrated Weekly of India" a two page illustration, 7th August, 1955.

"Trends in Indian Paintings" by Manohar Kaul.

Art album: Kashmir landscapes in water colour, foreword, Dr. M.S. Randhawa, 1980.

Publications: Kashmiri poetry, under the pen name "Almas Kashmiri" — the ecstic one."

"Bala Yapani" — this side of the mountain, 1985, foreword: Sh. Upendra Nath "Ashaque".

"Sahraavuky Posht" — Desert flowers, along with English translations, partially financed by Sahitya Akademi, New Delhi, foreword: Prof. Jia Lal Kaul, 1978.



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F O R E W O R D

Pandit Dina Nath Walli is one of the few artists of India who has specialized in landscape painting. He has resolutely resisted the onslaught of modern art which conceals many sins of omission and commission. I believe this is due to the fact that the source of his inspiration is Nature. He loves the mountains, lakes, forests and flowers of the land of his birth, Kashmir Valley. In his paintings he has successfully captured the charm of the Valley and its colourful humanity. In this album of paintings, one can share the joy which Walli has felt in the tints of gold which the chenars and poplars display in autumn, the purity of snow on the mountains in winter, and the gaiety of flowers in spring. One of his most charming paintings is that of a house-boat in moonlight. It has a romantic charm and haunting beauty which casts a spell on the viewer.

M. S. Randhawa

(M S Randhawa)
President

April 24, 1970

PUBLISHERS OF "ROOPA LEKHA" AND ART NEWS



AMBASSADOR OF INDIA
KUWAIT

No.KUW/AMB/79/2004

May 12, 2004

Dear Mr.Dina Nath Walli,

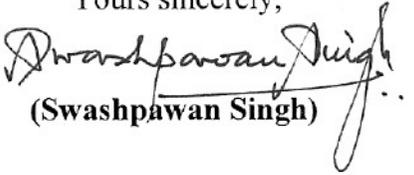
You had very kindly sent us a message on the occasion of an Exhibition of your water colour paintings which was organized by the Tareq Rajab Museum here in Kuwait in association with the Indian Embassy. Mr.Tareq Rajab, a Kuwaiti scholar and art collector, has acquired 57 of your original water colours over a period of 30 years. A grand exhibition was held of your paintings as the centerpiece and around which some additional Indian artifacts from the 19th century were also displayed. On the occasion of the exhibition, a catalogue was published along with reprints of selected number of your paintings which were presented to a selected number of distinguished visitors on the day of the inauguration. Your message was included in the catalogue and in the presentation folder.

2. The inauguration was very well attended and widely covered in the media. Subsequently, over a 2-week period, over 200 visitors and students from 13 Indian and international schools in Kuwait visited the exhibition and greatly appreciated your water colour paintings. I personally and the Indian Embassy in Kuwait, were delighted to have this opportunity to hold the first ever exhibition of your wonderful water colours within the framework of a cultural manifestation entitled "*Incredible India*" along with the Tareq Rajab Museum.

3. I am pleased to enclose a copy of the catalogue, of the presentation folder, the poster, and the invitation card, along with copies of the media coverage on this wonderful exhibition entitled '*Reflections from Kashmir* : *Water Colour Paintings by the great Kashmiri artist, Dina Nath Wali*', relating to this special event. We were greatly honoured to receive your message and it gave us an opportunity to bring to our Kuwaiti friends, the Indian community, members of the expatriate community in Kuwait, and our school children, the beauty of your native Kashmir which you have so vibrantly captured in your beautiful water colour paintings.

Best regards,

Yours sincerely,


(Swashpawan Singh)

Mr. Dina Nath Walli,
House No.92, Urban Estate,
Sector-13,
Karnal (Haryana).

TAREQ RAJAB MUSEUM



9th May 2004

Mr.Dina Nath Walli
(Al-Mast Kashmiri)
92/13, Urba Estate
Karnal, Haryana
India

Dear Mr.Dina Nath

It was a great pleasure talking to you this morning. I wish I had your address while I was in Delhi so that I could have visited you. I look forward to seeing you in the near future. May God keep you in good health.

Enclosed herewith, please find, two sets of catalogues we printed for the exhibition of your paintings. The exhibition was held in co-ordination with the Indian Embassy which ended yesterday. It was a great success and would like to hold more exhibitions with a wider perspective.

With best regards

Yours sincerely



THE TAREQ
RAJAB MUSEUM

Tareq Sayed Rajab

THE ARTIST



DINA NATH WALLI hails from Kashmir, one of the natures' choicest spots. The natural grandeur of the valley had a magic effect on young Walli's mind who was simply bewitched by the colourful phenomena pervading throughout the length and the breadth of Kashmir. Having drunk at the source, he worked with a true abandon and revelled in the ecstasy of his own creative composition.

He got his earlier education at Srinagar and after a three-year course in painting at the Amar Singh Technical Institute, Srinagar he came down to Calcutta in 1930 for his further training. In 1936, he returned to Srinagar and concentrated on landscape painting in transparent water colours. In 1939 he was awarded a Gold Medal by the Government of Kashmir. In 1940 he got a highly commended medal from the Academy of Fine Arts, Calcutta. In Calcutta, he came in contact with late Mr. Percy Brown who helped him considerably in his career, and in 1953, he opened Walli's first one-man show in Nedou's Hotel, Srinagar, with great praise for the artist's work. He held his second one-man show in 1954 in Bombay at Jehangir Art Gallery, which was opened by Shri S. K. Patil. Encouraged by the Bombay Press and the public, he held his third one-man show in the same year at Delhi in the All India Fine Arts and Crafts Society's Gallery. It was inaugurated by late Sardar K. M. Panikar. The response from Delhi Public and Press was equally encouraging. He organised his fourth one-man show at Calcutta in Artistry House in the year 1956. The exhibition was inaugurated by Dr. Kali Das Nag. The notable Indian art historian, Shri O. C. Gangoli was also present, who addressed the audience. Shri Gangoli was of full praise for the artist's work on display there. Later he had some other shows in Delhi for the edification of artists, art-lovers and those who are attracted by the charm of Kashmir's natural beauty.

Walli, who is also a poet, has published a book of his Kashmiri poems 'BALA YAPRI' which has been well received in literary circles. He writes under the pen name 'ALMAST KASHMIRI'.

SOME PRESS COMMENTS

"For all those who like realistic paintings, his work has a timeless charm and they should give him a hearty welcome."

—Times of India, Bombay, Jan. 31, 1954.

"The great thing about his paintings is that one is happy to live with them life long."

—Indian Express, Bombay, Jan. 30, 1954.

"The artist's forte is landscape painting in which he appears to have acquired deep insight and experience."

—Bombay Chronicle, Bombay, Feb. 2, 1954.

"Walli wields his brush delicately and picks his colours accurately. The spirit of the enchanted valley has been caught with skill."

—Hindustan Times, Delhi, Dec. 9, 1954.

"Ever since the exhibition of American water colours some time back, there has been no other exhibition of landscape in the Capital that can be favourably compared with the present exhibition."

—Indian Express, Delhi, Dec. 9, 1954.

"Unlike others he has tried to express through the difficult medium of transparent water colours and, in most cases he has succeeded. A sensitive landscape painter, Walli has an unmistakable eye for observing nature from different angles. He has a genuine feeling for expression."

—Hindustan Standard, Delhi, Dec. 9, 1954.

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Haryana, India
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Fax Message for:
Sh. Swasphawan Singh
Indian Ambassador to Kuwait
Indian Embassy - Kuwait

Fax: 0965 - 254958

MESSAGE

I felt really overwhelmed to learn that through the kind operation of His Excellency, Sh. Swasphawan Singh, Indian Ambassador in Kuwait and through the good efforts of the Kuwaiti gentleman, who as a curator, has taken great pain in collecting my water colour landscapes of Kashmir from different parts of the world, an exhibition of my paintings is being organized in Kuwait, as part of the cultural fest celebrations. It is all the more great that such an exposition of genuine and realistic art is being organized to promote this type of art, at a time, when it is fashionable to talk about modern artists only, and the people are made to believe that modern art is the more sophisticated form of art, which is beyond the comprehension of a common man.

I wish the exhibition a grand success and find no words to express my gratitude to the Indian Embassy in Kuwait and to this great curator, who have jointly made an effort to make this event happen, doing me a great favour in the process.

Dina Nath Walli
25.3.04

(Dina Nath Walli)

Dina Nath Walli

Dina Nath Walli hails from Kashmir, which is one of nature's chosen spots. The natural grandeur of the valley had a magic effect on young Walli's mind who was simply bewitched by the colorful phenomena pervading the length and breadth of Kashmir. He worked with true passion and revelled in the ecstasy of his own creative composition.

After his early education at Srinagar, Walli continued his studies with a three year course in painting at the Amar Singh Technical Institute Srinagar and then moved to Calcutta in 1930 to further his training.

In 1936, he returned to Srinagar, where he concentrated on landscape painting in watercolors. This very talented painter was awarded a Gold medal by the Government of Kashmir in 1939, and in 1940 was awarded a Highly Commended medal from the Academy of Fine Arts Calcutta.

In the 1950s Dina Nath Walli exhibited his work in Srinagar, Bombay, Delhi and Calcutta; he gained much praise from his work and talent especially showing Kashmir's natural beauty.

Apart from being a fine painter Walli is also a talented poet, who has published a book on his Kashmir poems titled Bala Yapri. He writes under the name of Almast Kashmiri.

He is ninety six years old and lives with his family in Karnal, north of New Delhi.

Dated: 25th March 2004

Foreword

The Tareq Rajab Museum is presenting an exhibition of water colours by the well-known Indian artist, Mr. Dina Nath Walli, along with a representative collection of Indian artifacts from the 19th century. We are delighted to be associated with this presentation which portrays a fascinating aspect of the incredible variety of India's artistic heritage. This collection is most appropriately entitled "Incredible India".

The Tareq Rajab Museum is a landmark in Kuwait and constitutes an impressive collection of art, including a significant representation from India. This internationally recognized art collection is a valued treasure representing mankind's aesthetic creativity.

Mr. Dina Nath Walli's incredible water colours represent his native Kashmir in all its visual splendour. His landscapes of Kashmir's enthralling beauty portray a timeless idyll in which the artist's relationship with nature is one of absorption rather than observation. He not only captures the beauty of the landscape but also presents vignettes of the lives of the people silhouetted against the breathtaking scenery of the snow-capped mountains, bubbling brooks, meandering rivers, languid lakes, and winding pathways. It is a veritable portrayal of the lives of the people, their vocations, their seasons, and their flora and fauna. Mr. Walli's love for his native land and his artistic skills find vibrant expression in this priceless collection.

The wide variety of Indian artifacts belonging to the 19th century reflect India's rich artistic tradition and a heritage that goes back long years in history. We are grateful to the Tareq Rajab Museum and to the sponsors for presenting this fine collection and for bringing to our Kuwaiti friends and the larger community in Kuwait, glimpses of India's rich artistic heritage which reflects a variety of influences but remains quintessentially Indian.

Swashpawan Singh
Ambassador of India
Kuwait