

Glimpses

**Jayalakshmi
Satyendra**

Glimpses



Jayalakshmi
Satyendra



Om

ஓம் பூர் புல சவக
தத் சவிதூர் வரென்யம்
பர்கோ தேவச்ய தீமகி
தியோ யோன பிரசோதயத்

OM

BHUR BHUVA SVAHA

TAT SAVITUR VARENYAM

BHARGO DEVASYA DHEEMAHI

DHIYO YONAH PRACHODAYAT

"The Gayatri Mantra is the Universal
Prayer enshrined in the Vedas, the most
ancient Scriptures of Man." - *Bhagavan
Sri Sathya Sai Baba*

Glimpses – Jayalakshmi Satyendra
published by her husband
on 27 November 2014

Dedication

I honour the place in you
In which the entire
Universe dwells,

I honour the place in you
Which is of Love,
of Truth, of Light,
and of Peace,

When you are in that
Place in you, And I am
in that place in me,

We are One

- Joyce Simard in Namaste Care

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Glimpses

Jayalakshmi Satyendra nee Rajandram...

.....was born in Colombo, Ceylon (now known as Sri Lanka) in September 1936. She married in 1956. She left the land of her birth in the aftermath of the genocidal onslaught on the Tamils in Sri Lanka in July 1983. In 1988 she was recognised by the United Kingdom as a refugee under the provisions of the 1951 UN Refugee Convention. In August 2008, she was diagnosed with Lewy Body Dementia and four years later, on 27 November 2012, she passed away peacefully in her home at Weybridge, Surrey, England, with her husband and her children around her.

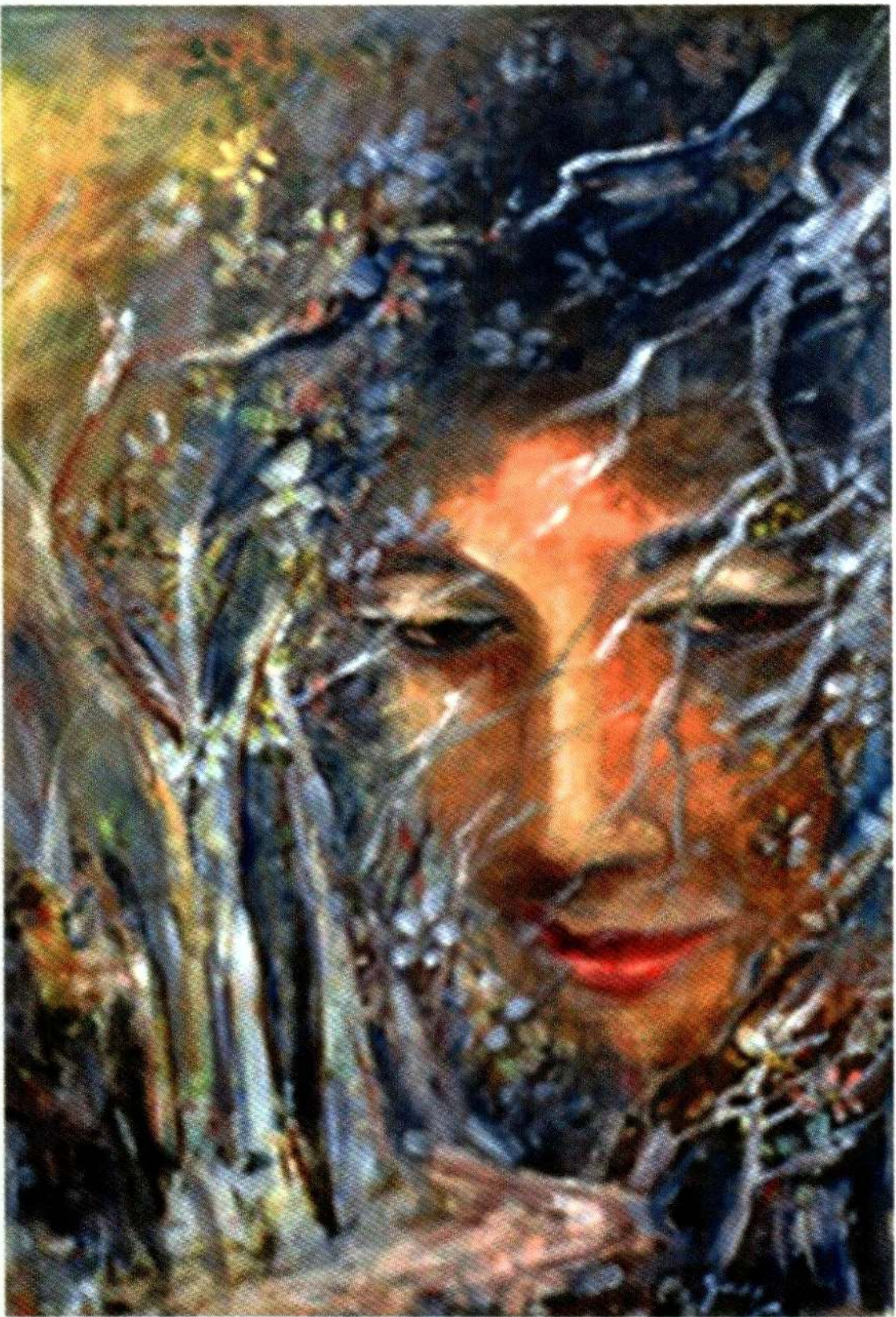
Jaya lived a full and fulfilling life - a loving and much loved Baba to her parents, brothers, sisters, to her husband, and to her father in law and mother in law; a loving and much loved Amma to her four children; Paati to her grandchildren and always a caring and helpful fellow human. She was a carnatic music enthusiast who had sung on national radio; a cook whose heart was reflected in the food that she prepared and served with warmth and affection; a painter who won national awards for landscapes and portraits and held well received one person exhibitions in Sri Lanka and abroad; and a voluntary adviser at the Citizens Advice Bureau in Cambridge for several years....

Jayalakshmi Satyendra nee Rajandram...

... was a life long devotee of Baghavan Sri Sathya Sai Baba. She sought understanding from Jiddu Krishnamurthy in both Adyar and Colombo; spent time at the Aurobindo Ashram in Pondicherry and at the Ramana Ashram in Thiruvannamalai; practised pranayama and hatha yoga with Swami Gitananda and meditation with Mahrishi Mahesh Yogi - and persuaded her husband to follow suit. She regularly lit candles in prayer at St. Anthony's Church in Colombo. She would often say that if she was born again, she would devote her life to singing to the Lord.

Each of us is unique. At the sametime, deep in our most personal lies the most universal. Each of us makes a difference to the world in which we live and 'die' - however small or large that difference may appear to be whether to ourselves or to others. Jayalakshmi Satyendra made an enduring difference to the lives of many who came in contact with her and these pages are an attempt to record something of that difference as unfolded through her paintings - glimpses of her feelings and her thoughts, her lightness of touch, her feisty directness and authenticity, her infectious joy of life, her deep spirituality and her unconditional and abundant love and care for others ...

"அன்பும் சிவமும் இரண்டென்பர் அறிவிலார்" -
Those who do not know say that love and God are two.
-Thirumular's Thirumanthiram



Memory Lane

(Oil on Canvas, 50cm x 70cm)



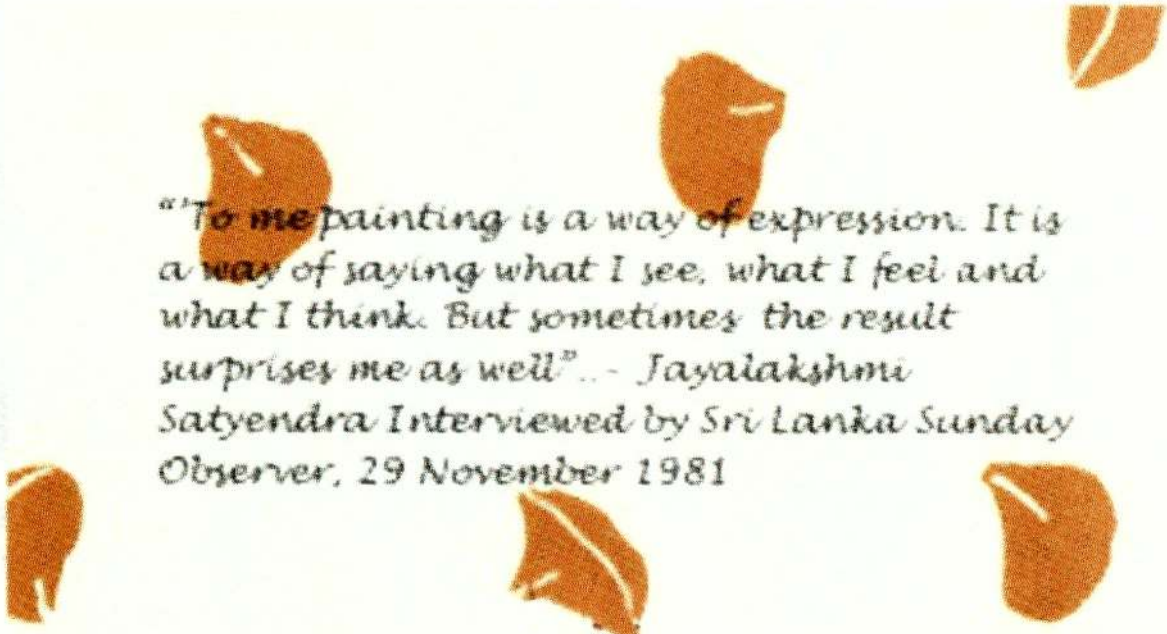
My Mother
Chellammah Rajandram
[Oil on Canvas, 42cm x 57cm]



My Father
Sinnathamby Rajandrom
{Oil on Canvas, 42cm x 57cm}





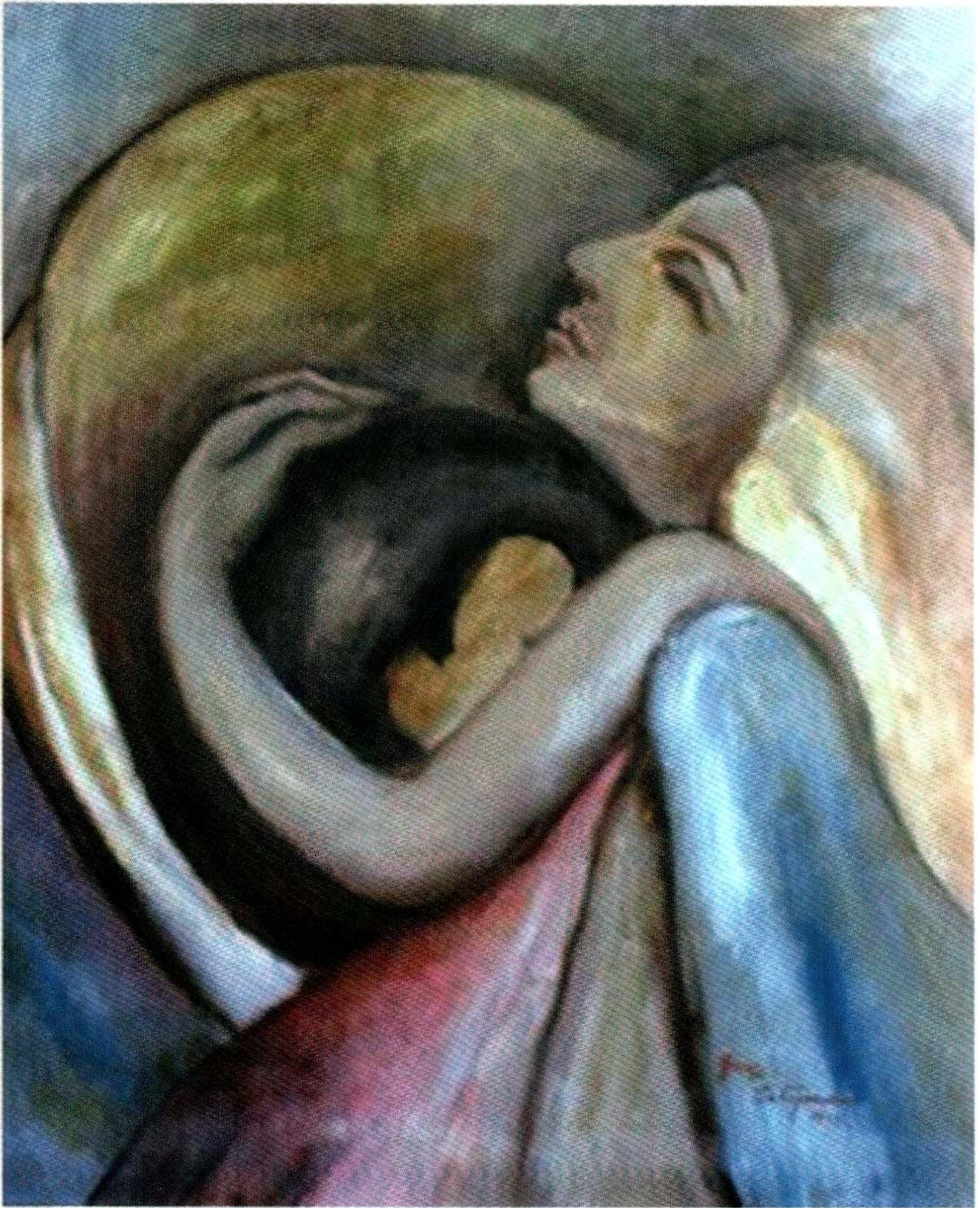


"To me painting is a way of expression. It is a way of saying what I see, what I feel and what I think. But sometimes the result surprises me as well" .. - Jayalakshmi Satyendra Interviewed by Sri Lanka Sunday Observer, 29 November 1981



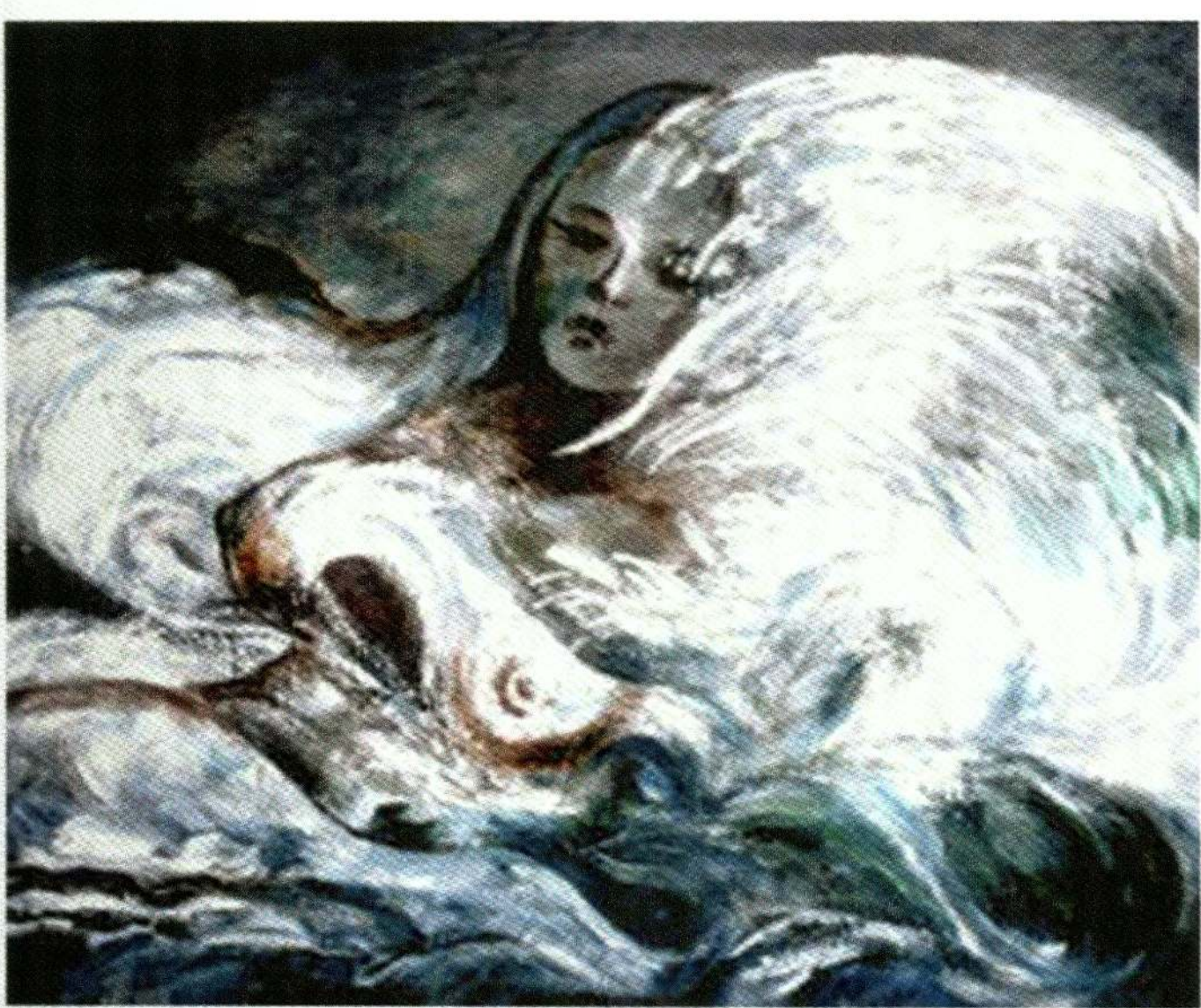
By Way of Introduction

**Jayalakshmi Satyendra interviewed by
Rita Sebastian, Sri Lanka Sunday Times,
18 November 1979**



Her World

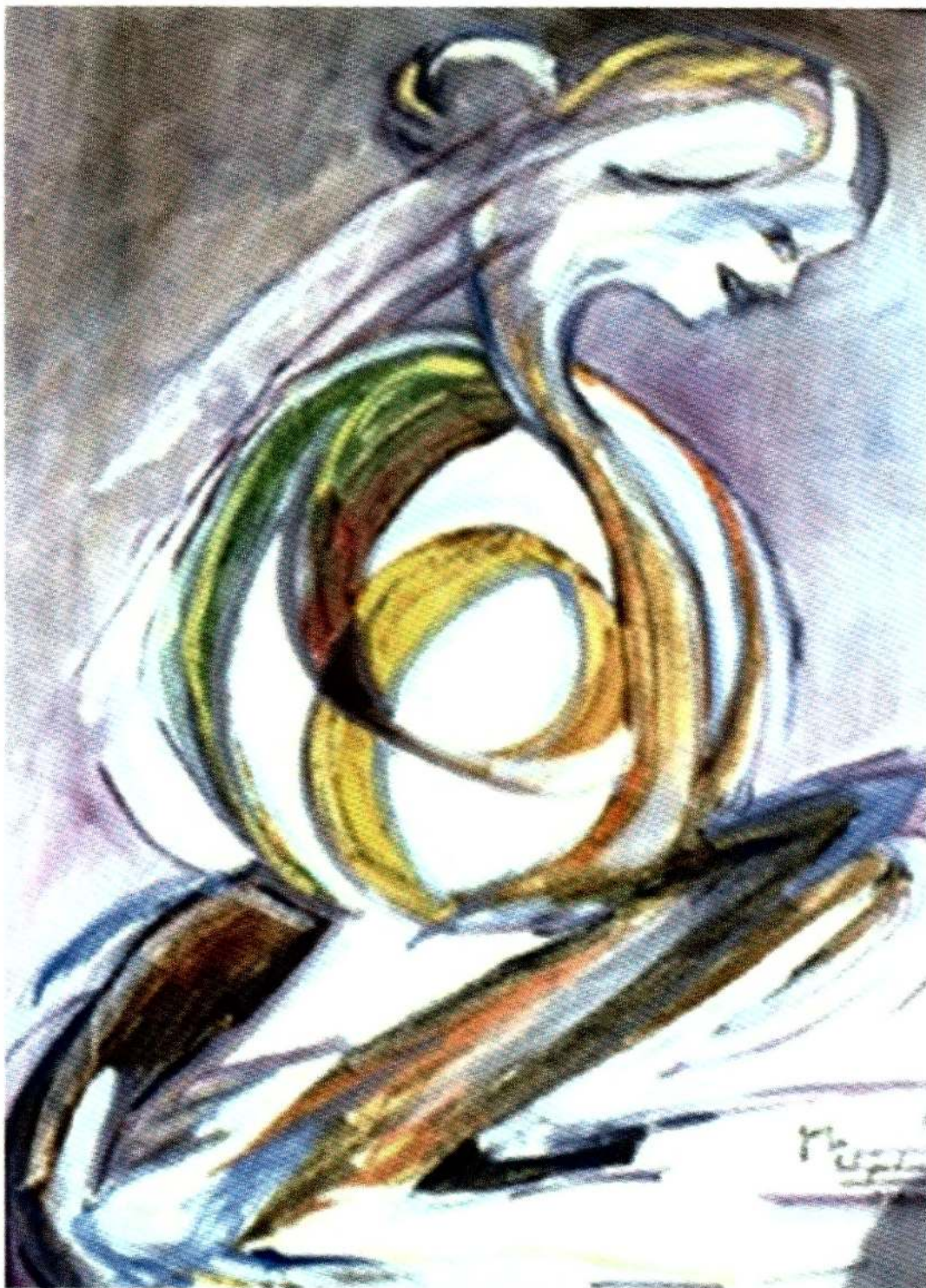
[Oil on Canvas, 60cm x 70cm]



Turbulence

Rita Sebastian in Sri Lanka 'Sunday Times', 18 November 1979 ... " It was Rabindranath Tagore who said 'Art belonged to the region of intuition, the unconscious, the superfluous' when at 67 this great figure of Indian literature turned painter. Jayalakshmi Satyendra was echoing that same thought the other morning (when I interviewed her at her home)... 'It is the subconscious that we bring out on canvas'... 'Each painting is an experiment' ... Her paintings depict her mood, like the one titled 'Turbulence' a woman splashing away in the grey- white fury of the sea ." ...

"...A smile; a face with an anatomy that is all coils, 'that's all we are if we strip ourselves, just coil and air'..."



Smile

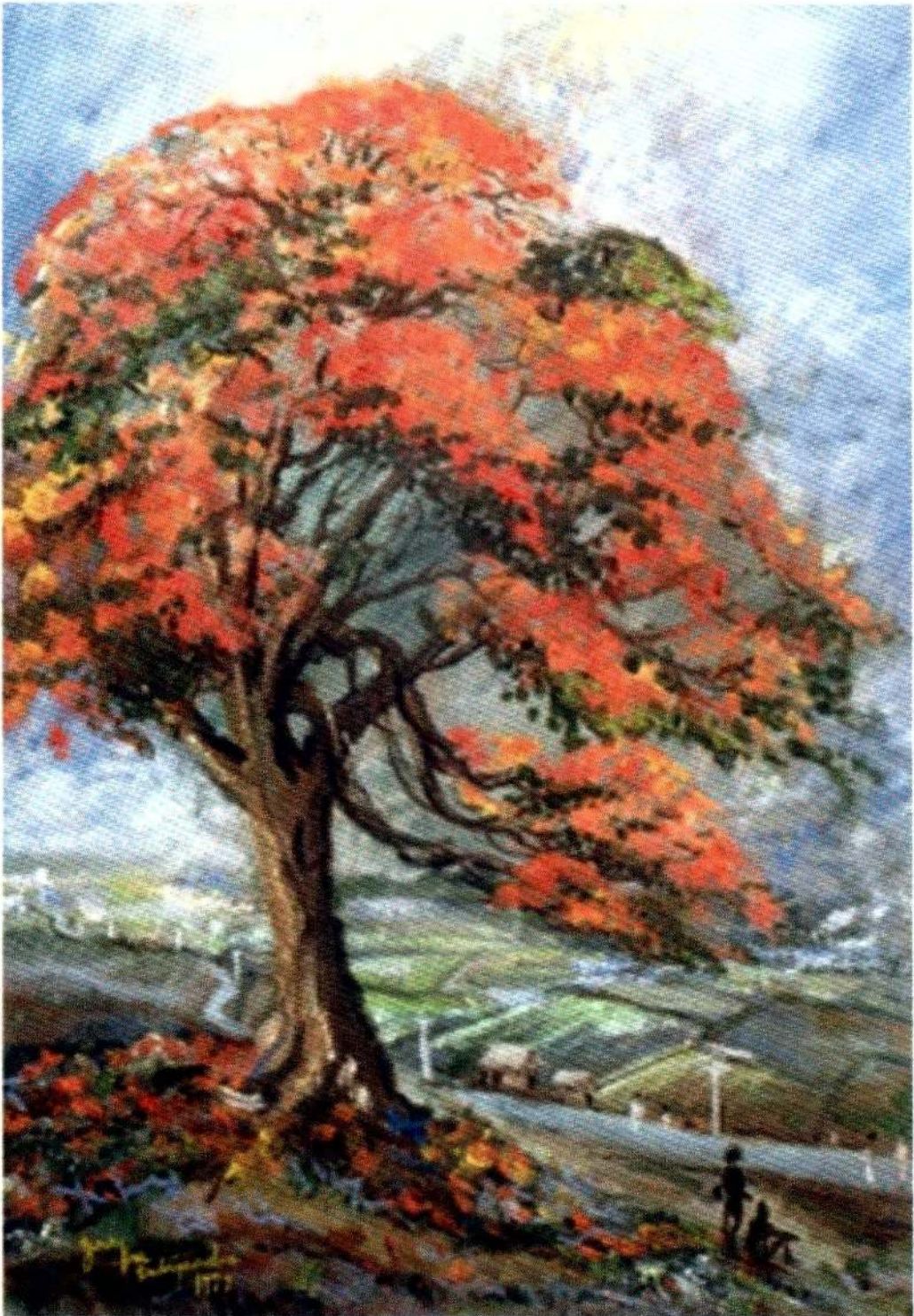


Oneness

[Oil on Canvas, 60cm x74cm]

"....'Oneness', the love of a man and woman which is a 'complete fusion of body and feeling which no space can contain. A love that is one, yet not a slave with each person still retaining their individual identities.'...."

"....Her paintings she admits, are an expression of her feelings and she identifies herself with them. There are a number of landscapes too. The red-rich flamboyant..."



Flamboyant

Oil on Canvas, 52cm x 74cm

Digitized by Noolaham Foundation.
noolaham.org | aavanaham.org



Green Fields (Oil on Canvas, 52cm x 74cm)



Glade

...“the seeming tranquility of Yala, the jungles .”...



Yala

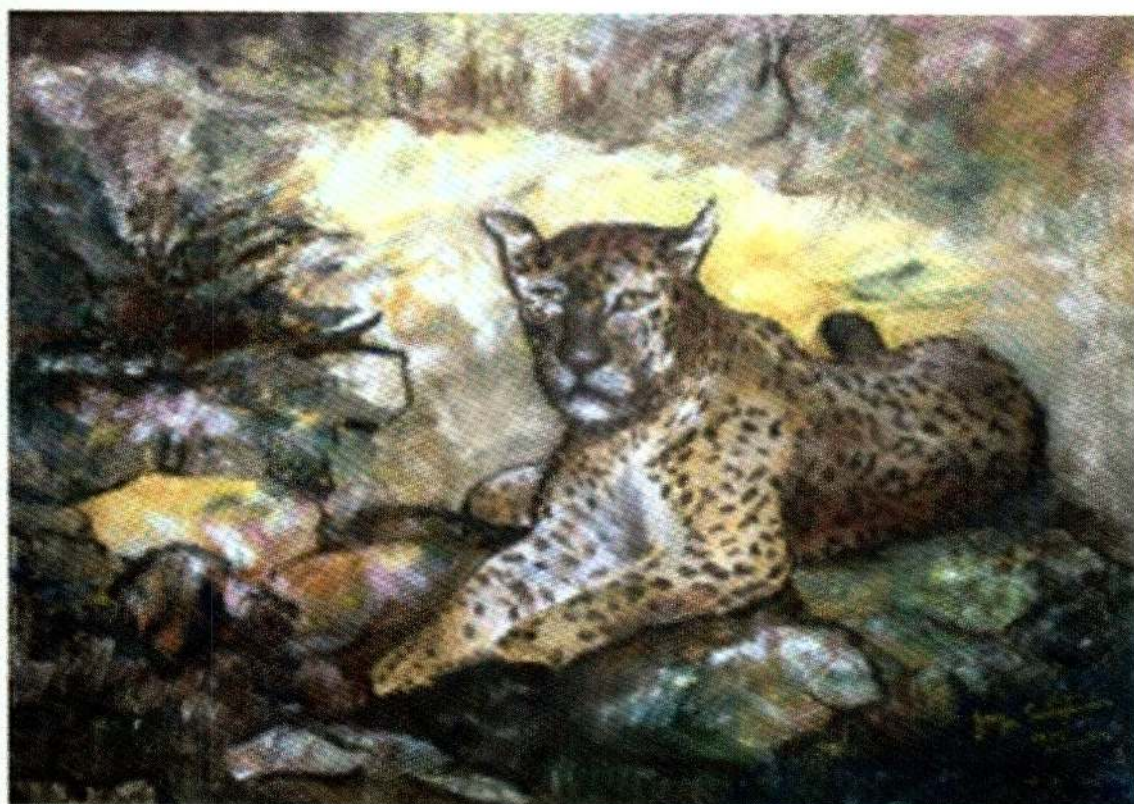
[Oil on Canvas,
66cm x 57cm]



At the Water Hole

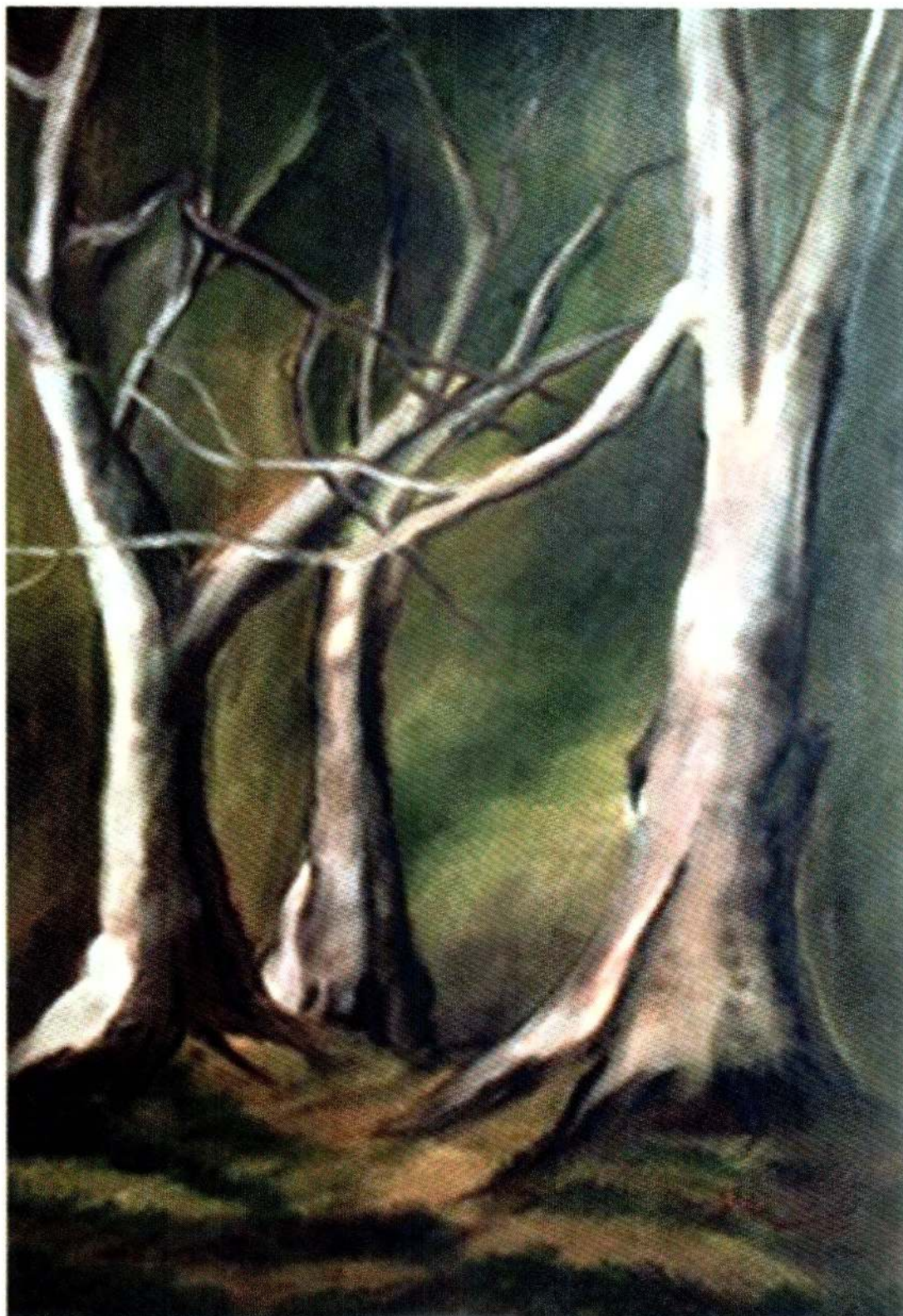


Elephant Walk



Watchful

... "Three Nudes' are trees in their nakedness stripped bare. 'I have a passion for dead trees. They have more life, more feeling. I see beauty in them.'"



Three Nudes

Digitized by Noolaham Foundation.
noolaham.org | aavanaham.org



Leafless



Blue Waters

".. I love the sea and I get carried away in the clouds."...

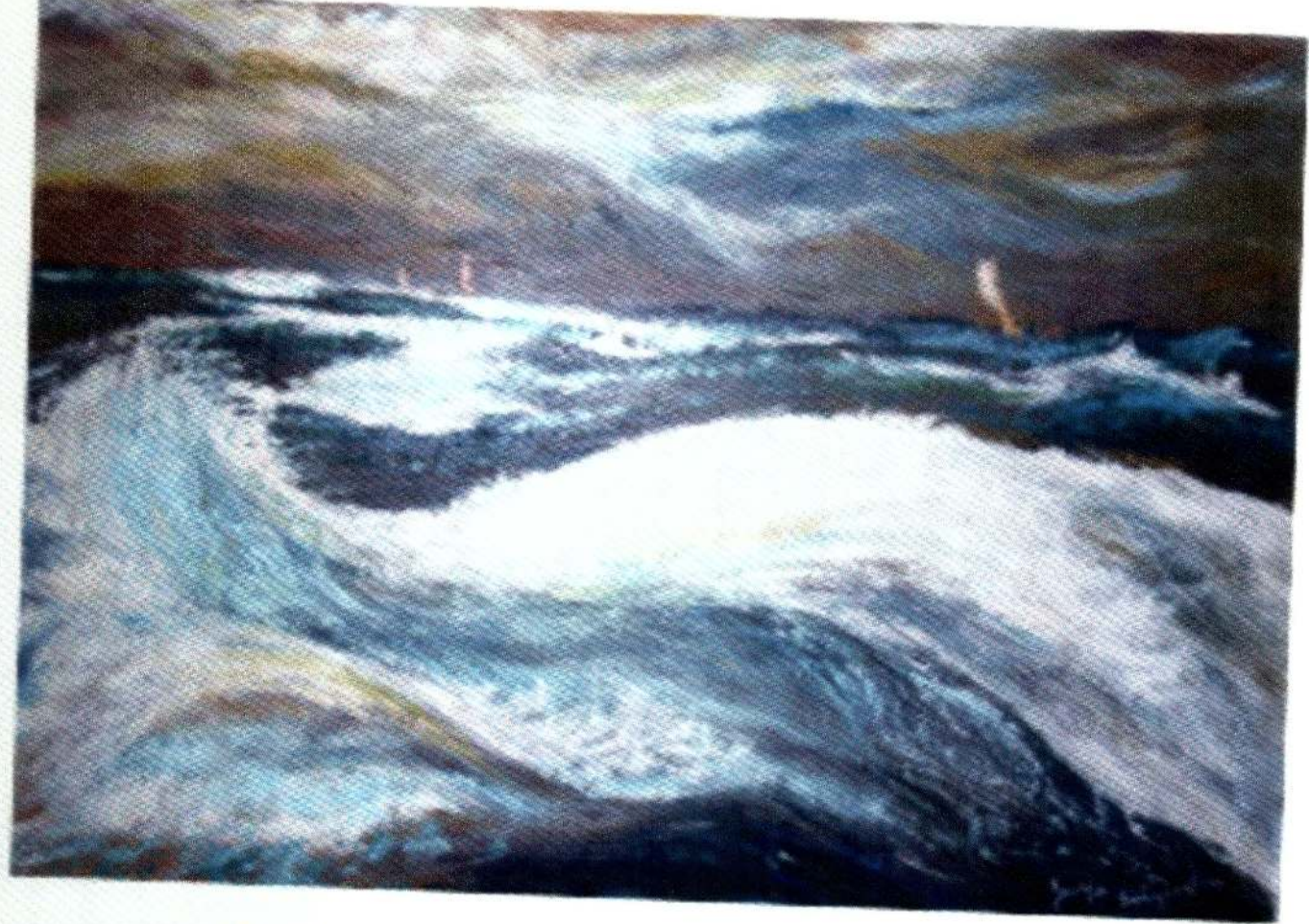


December Moon



Moonlight Sonata (Oil on Canvas, 50cm x 42cm)

Digitized by Noolaham Foundation.
noolaham.org | aavanaham.org



Rhythm [Oil on Canvas, 61cm x 45cm]

"I like the waves in 'Rhythm' best of all. The work of this artist is highly interesting. Her paintings are holistic and her use of colour has a profound philosophical significance." *Comment by Artist Tallin, Estonia on a visit to Jayalakshmi Satyendra's One Person Exhibition in Moscow, 18 December 1981*

...'Each painting is like an experiment,' and into that experiment in colour goes what she really feels and thinks.'I am only a tiny speck in the great universe' ...

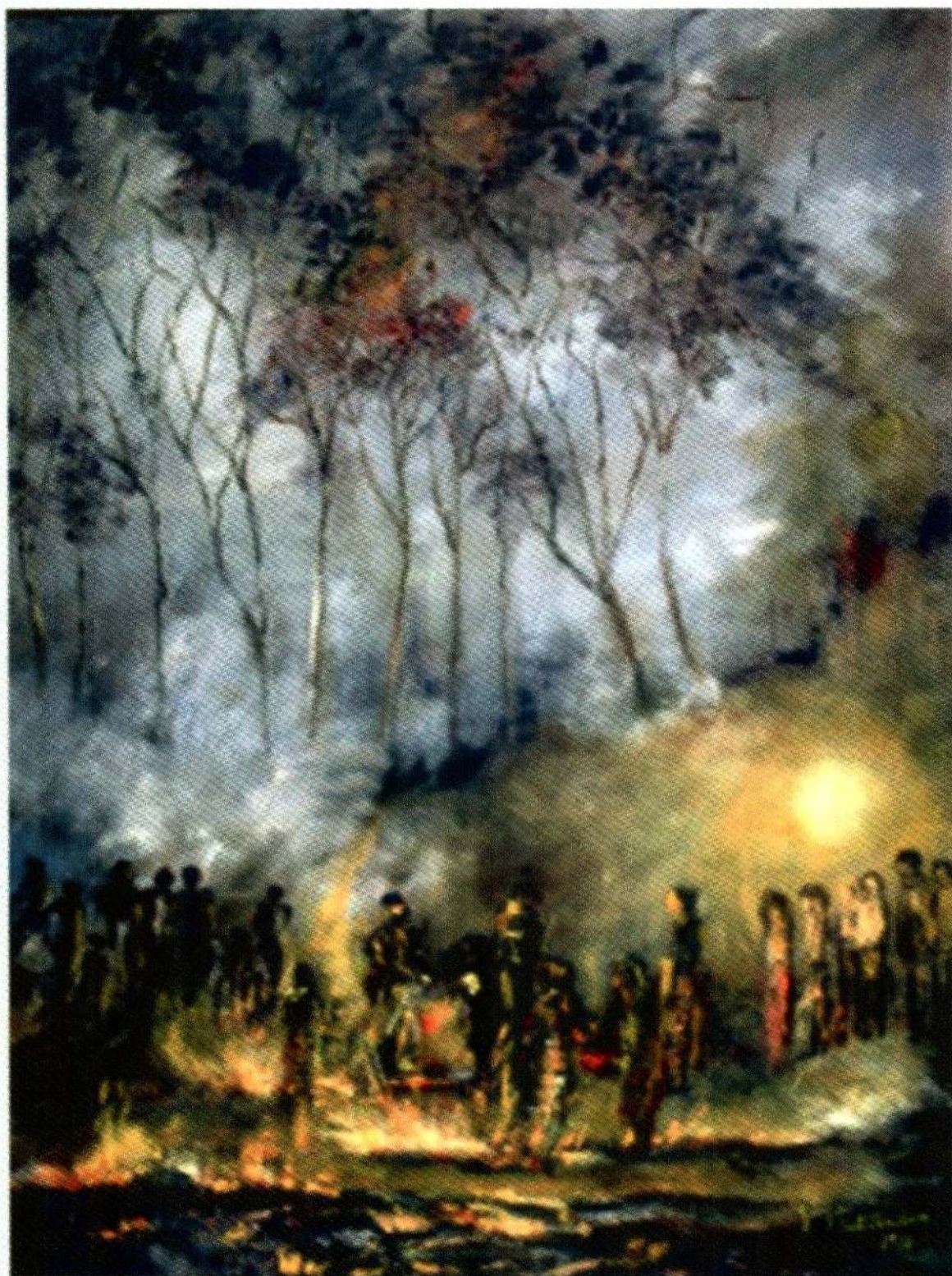


Space Time



Maya Jagdishan (77cm x 52cm)

Digitized by Noolaham Foundation.
noolaham.org | aavanaham.org



Fire Walking

"...and yet all her inner emotions she has translated into colour and line creating sensations and responses that are distinctly individual...."

"....The reflective mood of meditation has been caught in a number of her canvases..."

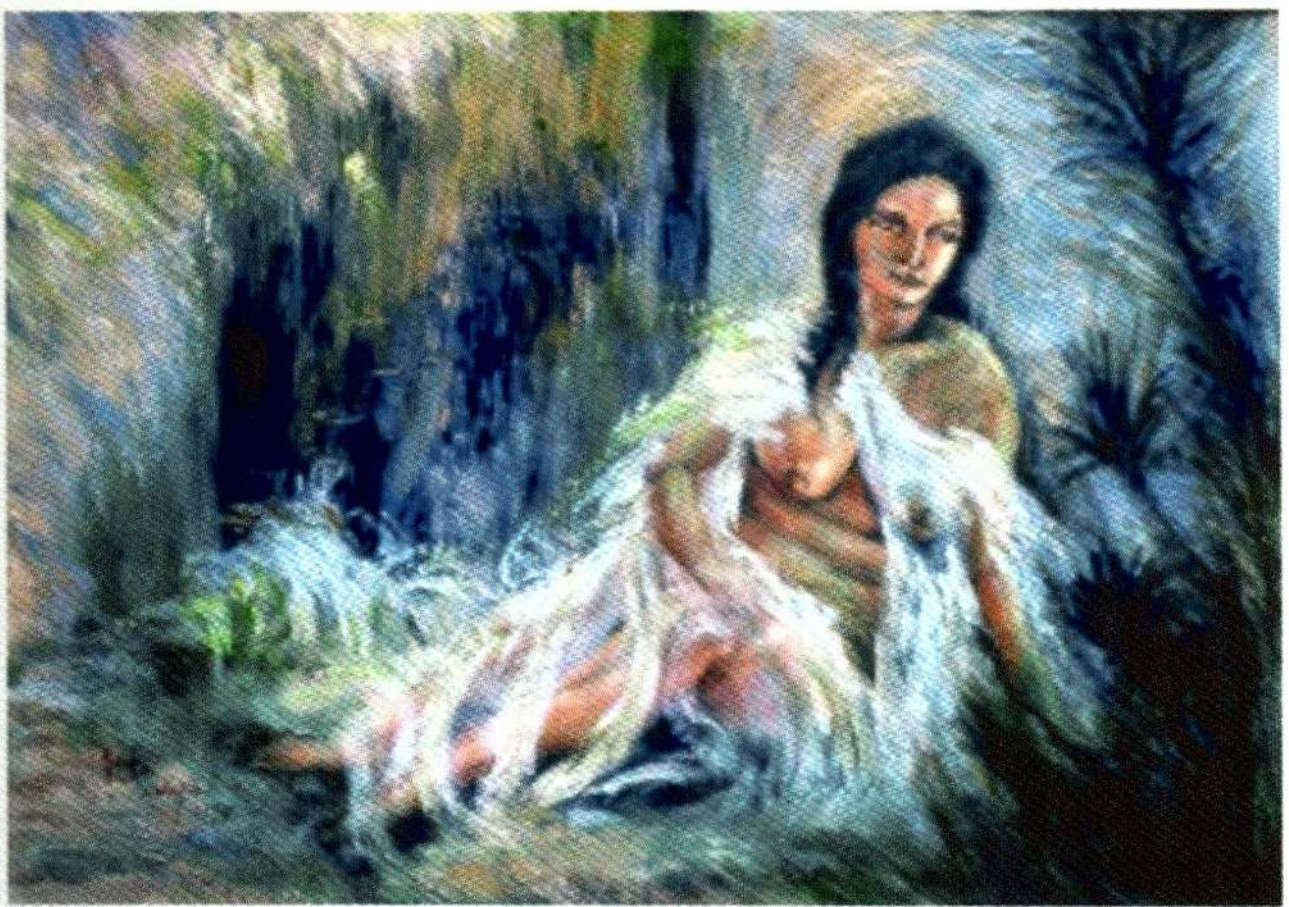


Reflection



Thoughts

[Oil on Canvas
61cm x 46cm]



Alone



Far Away

Poetry and art are born mediators between
the immaterial and the concrete, the spirit
and life.

Sei Aurobindo



Awards & Prizes

ලංකා නලා සංගමය

Ceylon Society of Arts

73 වන සාමාන්‍ය වර්ෂික ප්‍රදර්ශනය
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විශේෂයෙන්ම ස්වභාවික චිත්‍ර කලාව
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"වන ජායන්තරා" නමින්
ප්‍රදර්ශනය කරන ලදී.

CERTIFICATE OF MERIT

73rd Annual Art Exhibition

This is to certify that

Jayalakhini Satyendra

was awarded "Prize"

for her/his Landscape Painting
(oil)

at the
Exhibition held in October 1973
at the Art Gallery, Colombo



[Signature]
ප්‍රධාන
President

[Signature]
සාමාන්‍ය ලේකම්
General Secretary

මහලක්ක, කොළඹ, කොටුමුල්ල පාර, කොළඹ 7
The Art Gallery, Azara, Colonnades, Colombo 7.



Coconut Palms [Oil on Canvas, 62cm x 48cm]

If Art's service is but to imitate Nature, then burn all the picture galleries and let us have instead photographic studios. It is because Art reveals what Nature hides that a small picture is worth more than all the jewels of the millionaires and the treasures of the princes.

Sri Aurobindo

ලංකා කලා සංගමය

Ceylon Society of Arts

73 වන සාමාන්‍ය වර්ෂික ප්‍රදර්ශනය
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1973 අංක 2025/1973 60
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CERTIFICATE OF MERIT

73rd Annual Art Exhibition

This is to certify that

Jayalakekemi Satyendra
has awarded High Commendation
for her Landscape Painting
(oils)

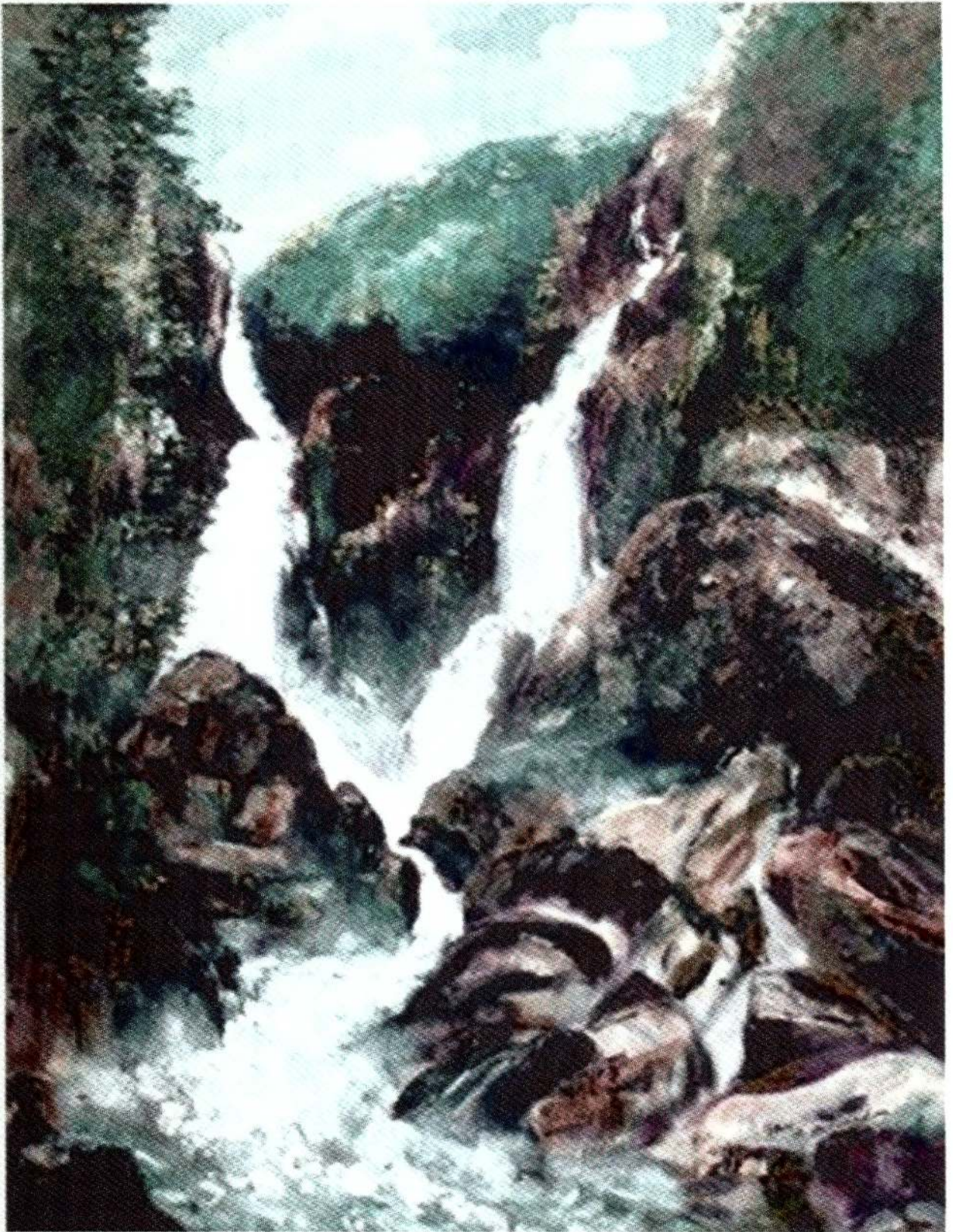
at the
Exhibition held in October 1973
at the Art Gallery, Colombo.



[Signature]
President

[Signature]
General Secretary

The Art Gallery, Ananda Commemorative Mawatha, Colombo 7.



Falls

[Oil on Canvas, 50cm x 67cm]

ලංකා කලා සංගමය

Ceylon Society of Arts

75 වන සාම්ප්‍රදායික ප්‍රදර්ශනය දක්වා ගැනීම

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සම්මාන සහ සහතිකය
ප්‍රදානය කරන ලදී.

CERTIFICATE OF MERIT

75th Annual Art Exhibition

This is to certify that

JAYALAKSHI SATYENDRA
was awarded *Hon. Mention*
for her/his oil painting
"Shantini"

at the

Exhibition held in **November 1975**

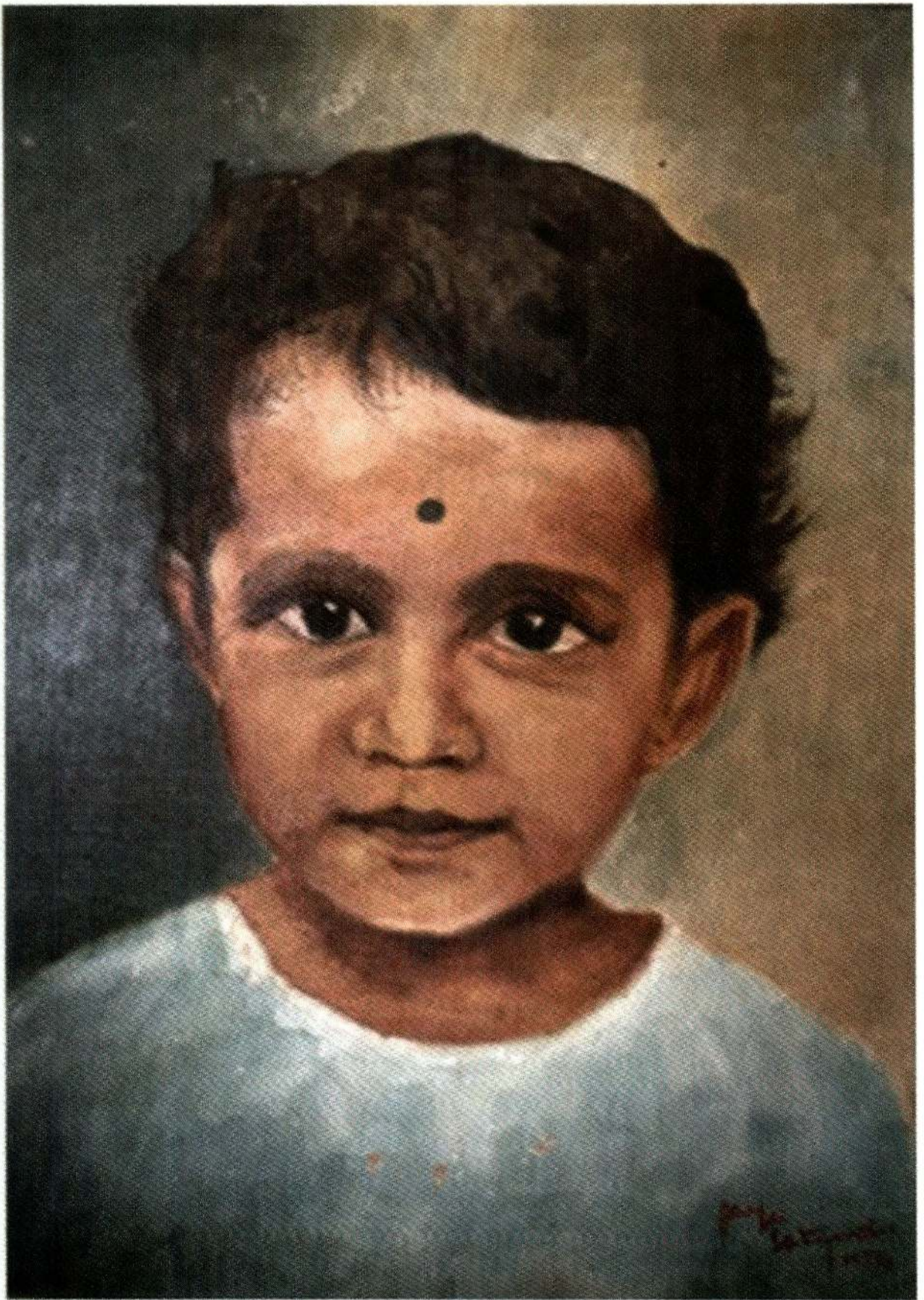
at the Art Gallery, Colombo.



[Signature]
සමාජීය
President

[Signature]
ප්‍රධාන ලේකම්
General Secretary

The Art Gallery, Ananda Coomaraswamy Mawatha, Colombo 1.




My Daughter - Shanthini

මම මහජනතාවය - 2 මහජනතාවය: ජාත්‍යන්තර මට්ටමේ
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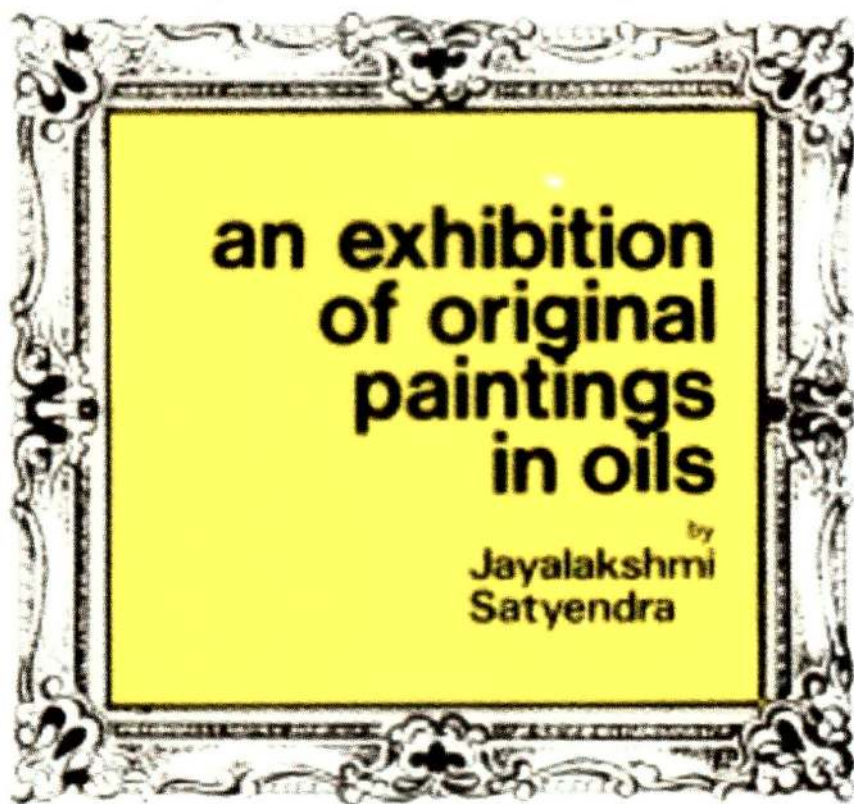
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25/1/75

Comment by a Visitor to
Facets of Sri Lanka
Exhibition, 1975



**Facets of Sri Lanka
One Person Exhibition,
Lionel Wendt, Colombo, 1975**

facets of Sri Lanka



**an exhibition
of original
paintings
in oils**

**by
Jayalakshmi
Satyendra**

25th. Jan. - 2nd. Feb. 1975

9:00 a.m. - 8:00 p.m.

**Lionel Wendt Memorial Centre
18, Guildford Crescent, Colombo 7**

*In aid of the projects fund
of the Lions Club, Maharagama*

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පැවැත්වීමේ කාර්යාලය
PRESIDENT'S OFFICE



ප්‍රධාන මහල
කොළඹ 3
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PRESIDENT'S HOUSE
Colombo, Sri Lanka

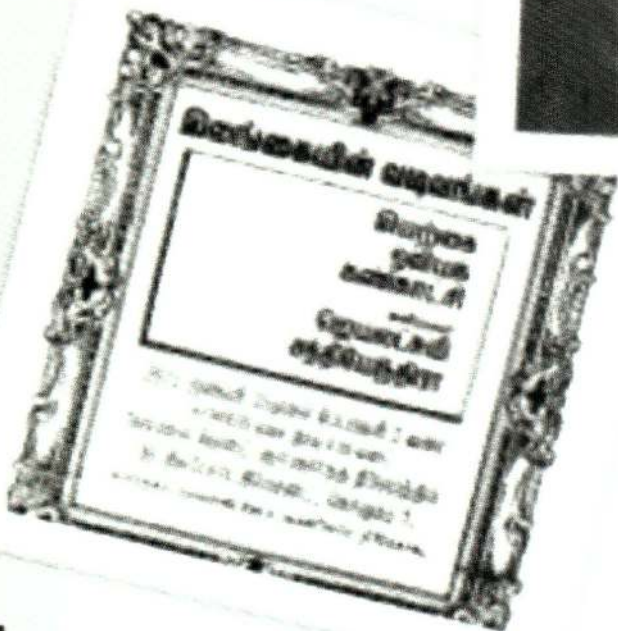
Reference No: PS/GE/24/74

21st January, 1975.

MESSAGE

I am happy to send a Message on the occasion of the opening of the "Facets of Sri Lanka" Exhibition. I understand Jayalakshee Satyendra won the coveted first prize for Landscape paintings at the 73rd Exhibition of the Ceylon Society of Arts and that she has made a significant contribution to the art world of Sri Lanka. Art is a medium of expression which is not limited by language and Jayalakshee Satyendra's paintings reflect on canvas the scenic splendours of our beautiful Sri Lanka. Her efforts deserve encouragement and support and I wish the Exhibition every success.

P R E S I D E N T.



...At the opening of Jayalaks hmi Satyendra's first one person exhibition at the Lionel Wendt, Colombo, Sri Lanka - 25 January 1975 ...



**Comments by Visitors to the Facets of Sri Lanka
Exhibition, January /February 1975**

"I find this artist's work quite close to 'High Realism' the new trend in Canadian painting. How much better than the indeterminate scratchings of the so called modernist" - *Ouida Keuneman*

"This is the first time I had the privilege of seeing Jayalakshmi's pictures and I was most impressed by the charm and appeal of her art. It is enough to spend some time before her pictures. One feels life is worth having lived." - *James T. Rutnam*

"Your exhibits do show the many facets of Sri Lanka — painted with feeling" - *Dorothy Fernando*.

"It would be taking on too much to give effective praise. So, leaving subjects, styles (and titles) aside may I say that I carry away principally the infectious enthusiasm and the lively identification with the subject?" - *Bernard Soysa*.

"Impressive! The artist has great sensitivity and talent." — *Mrs A. S. Cancio, Philippine Embassy*

"I am so proud of you, Jayalakshmi. Please take this beauty to the world." - *Ranee Eliezer*

"The paintings on exhibition give a clear insight into Jayalakshmi Satyendra's remarkable and varied talents as an artist. There can be no doubt that she has firmly established herself as one of the frontline artists of Sri Lanka today." — *Justice V. Siva Supramaniam*

"A very refreshing exhibition - unpretentious in an art world full of isms and arbitrary categories." - *Jeanne Pinto*

"An exciting experience. All good wishes for continued artistic activity." - *Tissa Wijeyeratne, Kegalle*

"'Three Nudes' (at page 24) is really beautiful and the best picture of the show. - We could spend the whole day obtaining peace in 'Solitude'(at page 134)."- *Ratnam*

"The artist has "caught" the atmosphere - a touch of Van Gogh in many." - *Gillian Young*

"Very lovely but we arrived too late as most are sold." - *Mr & Mrs Bob G. Smith, Dubai, U.A.E. Arabian Gulf.*

"Highly interesting and varied. I came too late - all are taken!" - *Patricia M. Byrne, American Embassy, Colombo*

"I was very happy to see the tremendous progress my one time pupil has made both as a landscape and a portrait painter. I heartily congratulate Mrs Satyendra on the wonderful show she has put up". - *Mudaliyar A.C.G.S. Amarasekera*



Three Nudes



Solitude

பொழுதைப்போக்கி பிடித்த துரிகை பொதுப்பணிக்கு உதவுகிறது

சீர்தரவலம் உடல்
கூடுதல் போன்றவை
புதித்த சிவப்புகழ்,
கூடுதல்த் துன்புறு
என்றும் போன்றவை
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கூடுதல் போன்றவை
கூடுதல் போன்றவை



பொதுப்பணிக்கு உதவுகிறது

மீறும் பெண் ஒளிபரப்ப தீயநித்யமடங்கி சத்திபேந்தி பாவ சத்தித்துவமுதிவது அள்ள லடங்கி திரைபுளூ.

அவள் பத்திரிகை
துன்புறு சத்திபேந்தி
பாவ சத்தித்துவமுதிவது
அள்ளலடங்கி திரைபுளூ.

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அள்ளலடங்கி திரைபுளூ.

பொதுப்பணிக்கு உதவுகிறது
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பொதுப்பணிக்கு உதவுகிறது

யாழ்ப்பாணப் பட்டினங்களை விற்றுப்பிரிய வாக் கின்றதில்லையோ ஈனார்!

யாழ்ப்பாணப் பட்டினங்களை விற்றுப்பிரிய
வாக் கின்றதில்லையோ ஈனார்!

பொதுப்பணிக்கு உதவுகிறது
பொதுப்பணிக்கு உதவுகிறது
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பொதுப்பணிக்கு உதவுகிறது
பொதுப்பணிக்கு உதவுகிறது



Clock Tower



Market Stall



Bambalapitiya [Oil on Canvas, 85cm x 57cm]



Night Time



திருமதி ஜெயலட்சுமி சத்தியேந்திராவின் 'ஓவியங்கள்'

சன்முகன்

அண்மையில் 'வனக் கென்ற' திணைவு மண்டபத்தில் நிகழ்ந்த 'இலங்கை வனப்புகள்' ஓவியக் கண்காட்சியைப் பார்த்துக் கிடைத்தது. கண்காட்சியில் இடம்பெற்ற 53 ஓவியங்களும், எண்ணெய் வண்ணத்தில் திருமதி ஜெயலட்சுமி சத்தியேந்திராவியேயே படைக்கப்பட்டிருந்தன. அந்த வகையில் இந்தக் கண்காட்சி அவரின் கலை முனைப்புகளின் தனித்தன்மைகளைப் பிரதிபலிக்கும் தனிதரக் கண்காட்சியாகவும் அமைந்தது.

இந்த 'வனப்புகள்' 'இலங்கை வனப்புகள்' என்ற குறுகிய பெயர் எங்களுக்குள் அடங்கியிருக்கத் தேவையில்லை யென்றே நினைக்கின்றேன். உலக வனப்புகளாக விளங்கி இருக்கலாம். அவ்வது பேதமுறாத — எங்கிலை குக்குள் சிங்காத கலைஞரின் பார்வையில் மாளுத பரவசத்தைத் தருகின்ற 'வனப்புகளாகவே' விளங்கி இருக்கலாம் திருமதி ஜெயலட்சுமி சத்தியேந்திரா சித்திரித்திருக்கின்ற 'வனப்புகள்' அப்படிப்பட்டன. இடம், காலை எழுவனவற்றைக் கடந்த பரவசத்தையும். விடுதலை உணர்ச்சியையும் தத்துவிற்பவை.

காட்சிக்கு வைக்கப்பட்டிருந்த இவரின் ஓவியங்களில்

பெரும்பாலானவை இயற்கைக் காட்சிகளைத் தத்ருபமாகச் சித்திரிக்கின்றன. வண்ணங்களில் சேர்க்கை அவற்றுக்கு உயிரும் மெருகும் கொடுக்கின்றன. இவரின் கை அகையில் ஓவிரும் வண்ணங்கள் ஒரு நிதர்சனமான அனாடியான, சூழமான உலகத்தைக் கண்முன் கொண்டு வருகின்றன. மார்சுழி மாதத்து திரா, தொலை நூரத்துக்கு அப்பால், மழை பெய்த பிறகு, இளஞ் சிவப்பு மேகங்கள், குளிர் திழல், நீர் நடனம், நூத்து வைகறை, சிவப்பு வயல்கள் முதலியன இந்த வகையில் குறிப்பிடக்கூடியன.

இவர், காட்சிகளை காட்சிகளாகவே காணுகின்றார். அதை அதனைத் தொற்றப் பாணியிலே சித்திரிக்க முனைகின்றார். அதில் வெற்றியும் பெறுகின்றார். தேயிலைத் தோட்டம், வாழ்ப்பாணைக் கடலேரி, முற்றுத வயல்கள், நெல் வயல் என்பன இந்த வகைப்படுத்தலில் அடங்குவன:

இவரின் ஓவியங்கள் எல்லாம் மரபுவழிப் பாணியிலேயே அமைந்துள்ளன. ஆனால், கலைஞரின் மன உணர்வுகளைக் காணும் காட்சிகளில் சித்திரிக்க

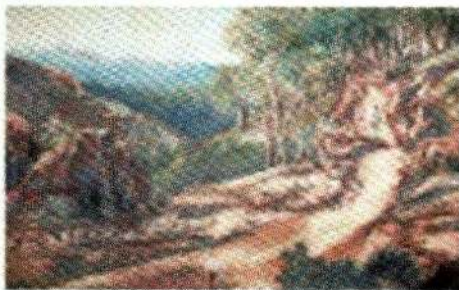
இன்ற நவீன ஒலியத்தின் சில அம்சங்களையும் இவரின் ஒலியங்களில் காணமுடிகின்றது. ஒரு வழியில் இப்படிக்கூறுவது தவறாகக் கூட இருக்கலாம். இவர்தான் காணும் காட்சிகளால் தனது மனத்தில் ஏற்படுப உணர்ச்சிகளைப் பிரதிபலிக்கின்றார் என்று கூறுவது பொருத்தமாக இருக்குமென நினைக்கின்றேன். ஏகாந்தம், அகந்தை, லயம் முதலிய ஒலியங்களில் இத்தன்மையைக் காணமுடியும். குறிப்பாக 'ஏகாந்தம்' என்ற ஒலியத்தில் சில மரங்களாலும் நீர் நிலையாலும் அந்த உணர்வை எழுப்புகின்றார். கடும் நீலத்தி லிருந்து தொலை தூரத்திற்கு வெளிரி நீலமாக மாறிச் செல்லும் அந்த நீர்நிலை ஏகாந்த

மான தனிமை உணர்வை ஏற்படுத்துகின்றதுதான்.

இத்தனை ஒலியங்களிலும் அடிநாதமாகக் கவித்து நிற்கும் சாத்தமும் — அமைதியும்தான் இவரின் தனித்தன்மை. இவரின் இத்தத் தனித்துவம்தான் இவரின் படைப்பாற்றலுக்கு ஆழமான அரித்தத்தையும், பெறும் தியையும் கொடுக்கின்றன என்று நினைக்கின்றேன். 'புயல் கூட்டம்' என்ற இவரி ஒலியத்தில் கூட இந்த 'அழகான அமைதி' ஏதோ விதமாகக் கவிக்கின்றது. காட்சியில் 'சாத்தமான...' என்ற தலைப்பில் ஓர் ஒலியம் கூட உண்டு.

இக்காட்சியில் மார் கழி மாதத்து நீலா, ஏகாந்தம், மறையும் நான், நிழல்கள், நீல நீர், மலையேற்றம் ஆகிய ஒலியங்கள் என்னை பிசவும் கவர்ந்தன. இவை என்னில் ஏற்படுத்திய உணர்வுத் தாக்கங்கள் அளப்பரியன.

இலண்டனில் பரிசுத்த மாட்டின் கல்கக் கல்லூரியில் ஐலர் பைப்ரீண்டிடம் ஒலியம் பயின்ற திருமதி ஜெயலட்சுமி சத்தியேந்திரா இலங்கையின் நம்பிக்கை வாய்ந்த ஒலியாளிகளில் ஒருவர் என்ற களரிப்பாட்டு உணர்வுகாட்சி ஏற்படுத்தினாள் என்று கருதுகிறேன்.



மலையேற்றம்



நிழல்கள்



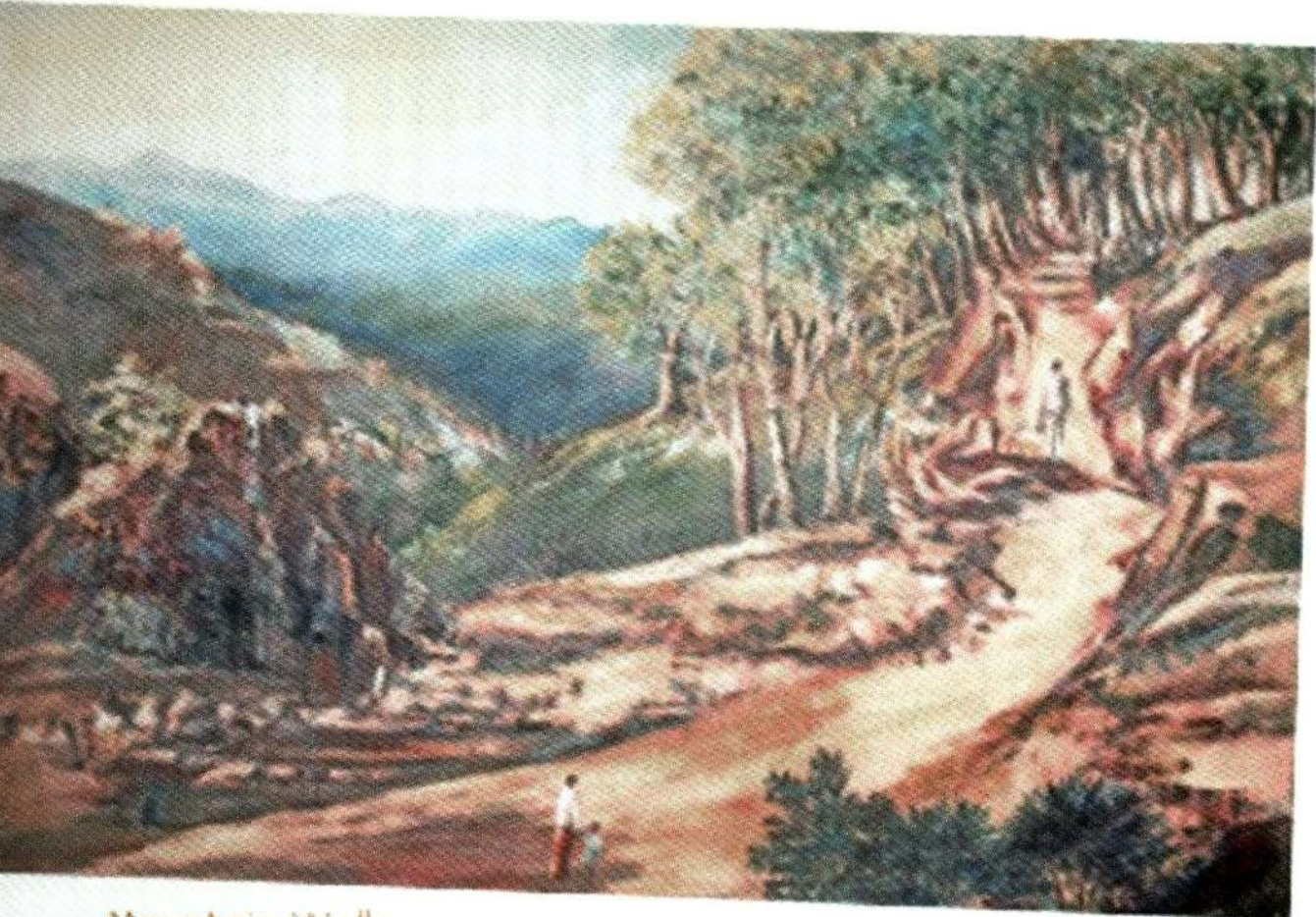
நீல நீர்



Shadows



Stilt Fishermen



Mountain Walk



Sivanodi Paatham

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noolaham.org | aavanaham.org



Rice Fields



After the Rains [Oil on Canvas, 106 cm x 50 cm]



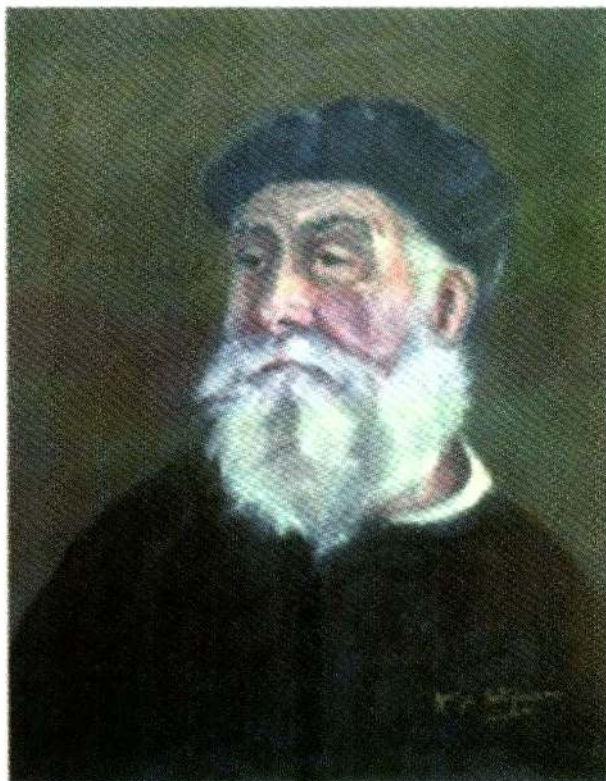
Water Fall

[Oil on Canvas, 80cm x 135cm]

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Plains

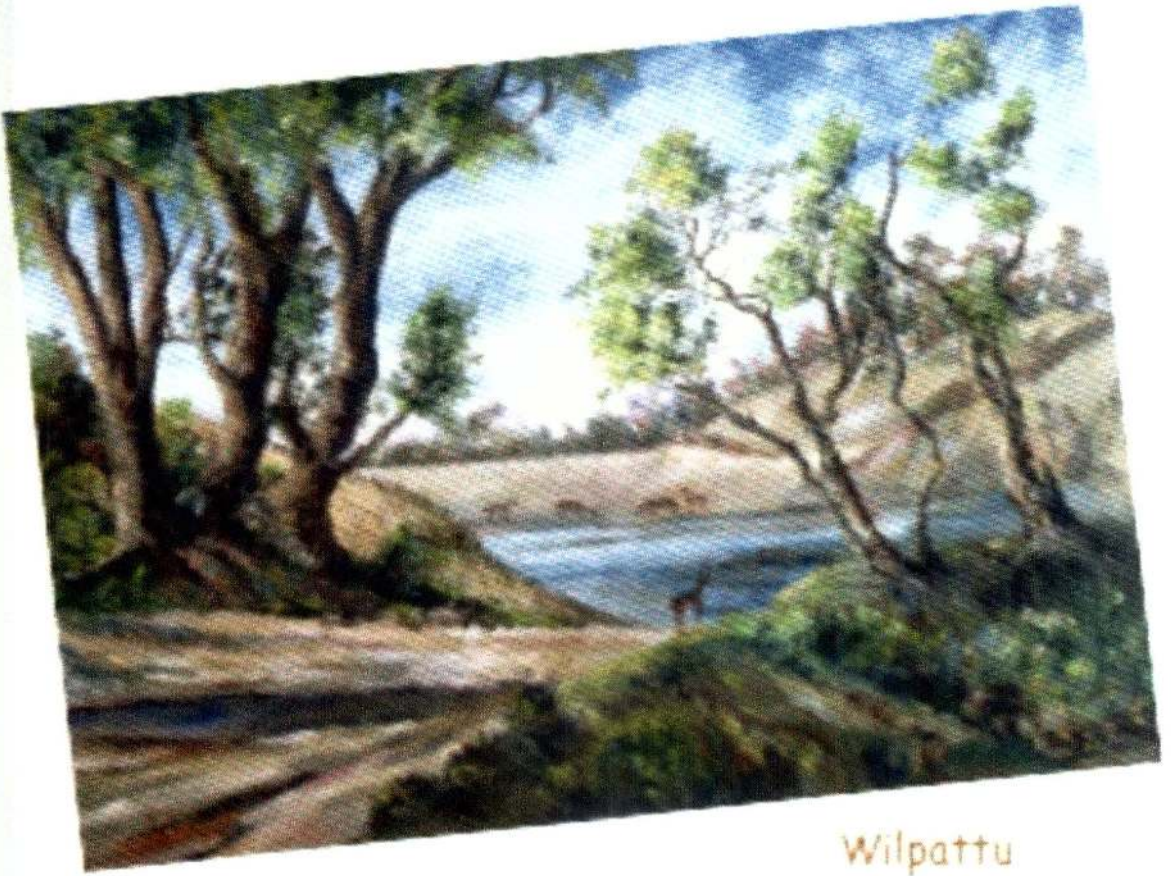


Old Man



Labour

[Oil on Canvas, 43cm x 50cm]



Wilpattu



After the Kill



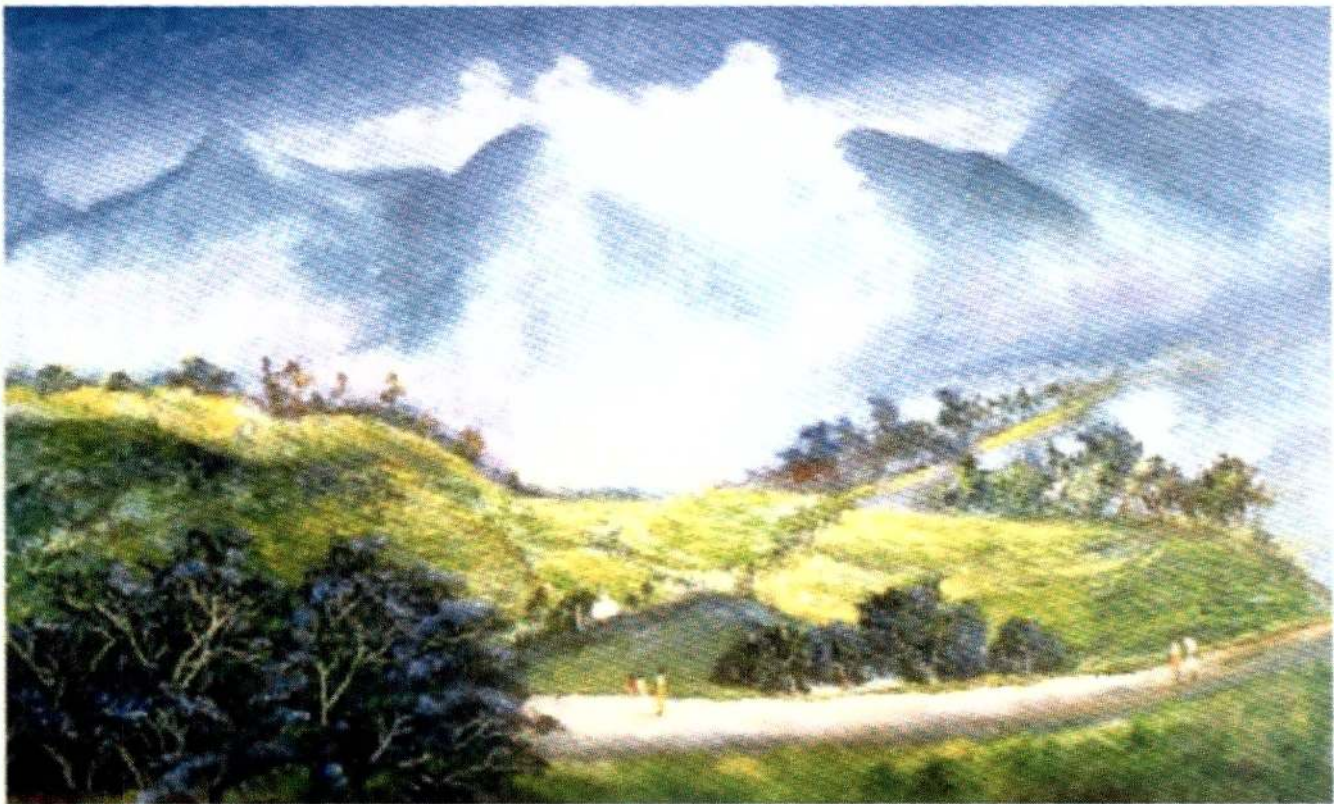
Design



Forest [Oil on Canvas, 70cm x 50cm]

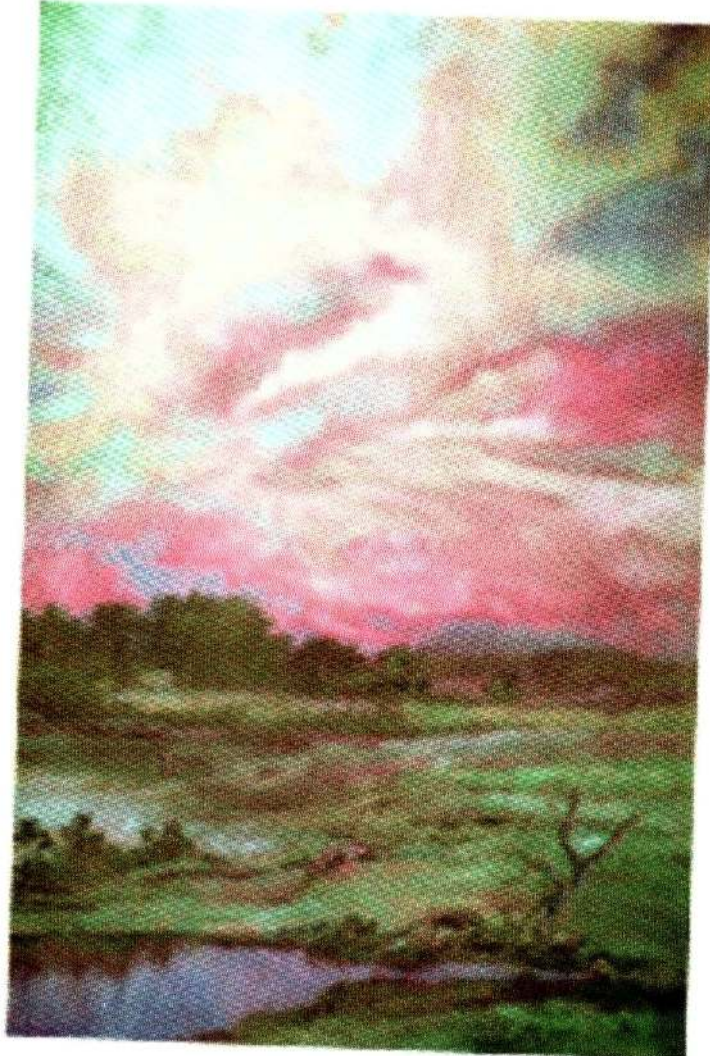


Distant Dawn



Tea Estate

Pink Clouds



Hill Country



Thatched Hamlet



Impressions [Oil on Canvas, 51cm x 41cm]

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Stream



Cool Shade



Fisherman

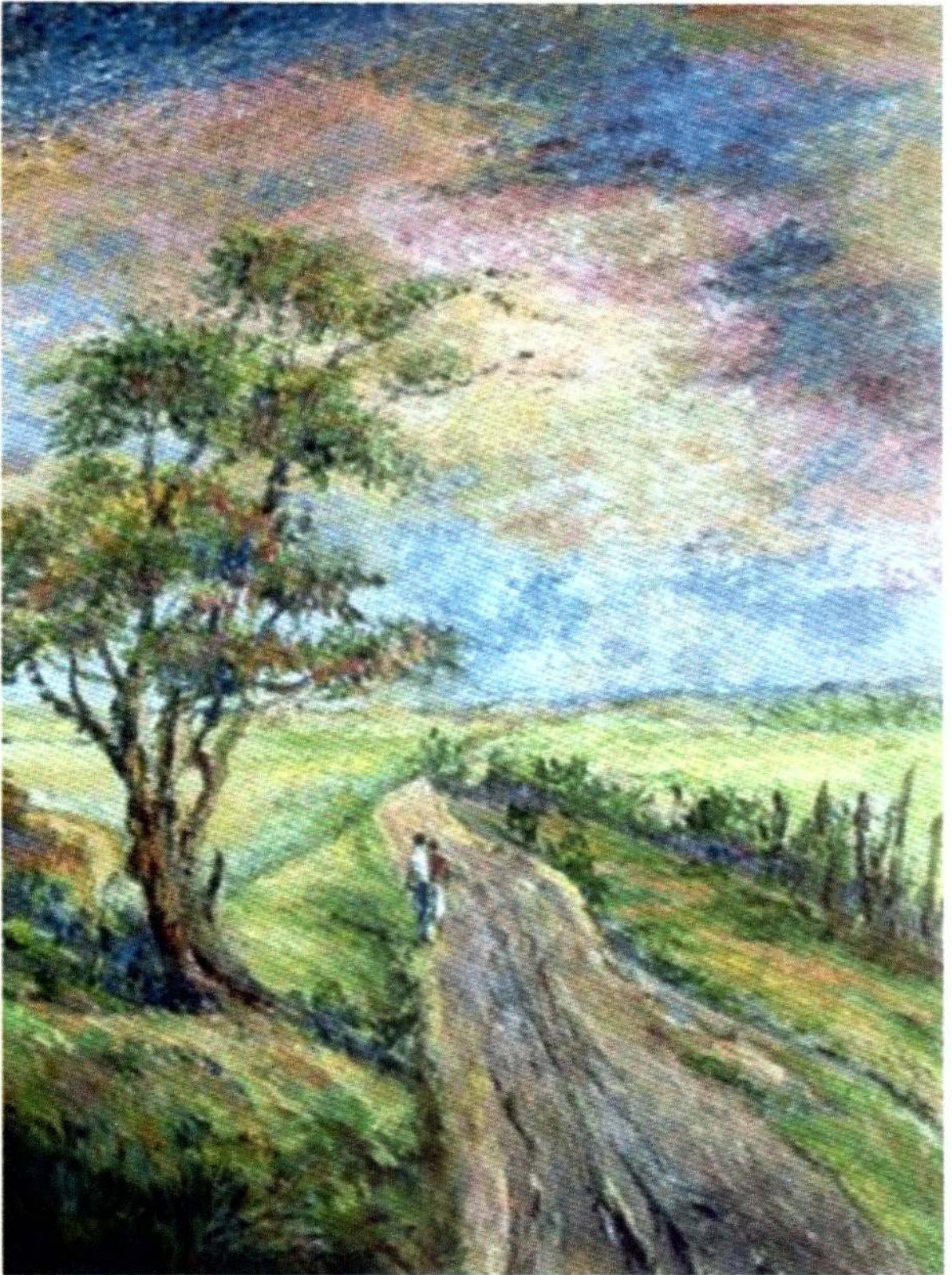
[Oil on Canvas - 40cm x 55cm]



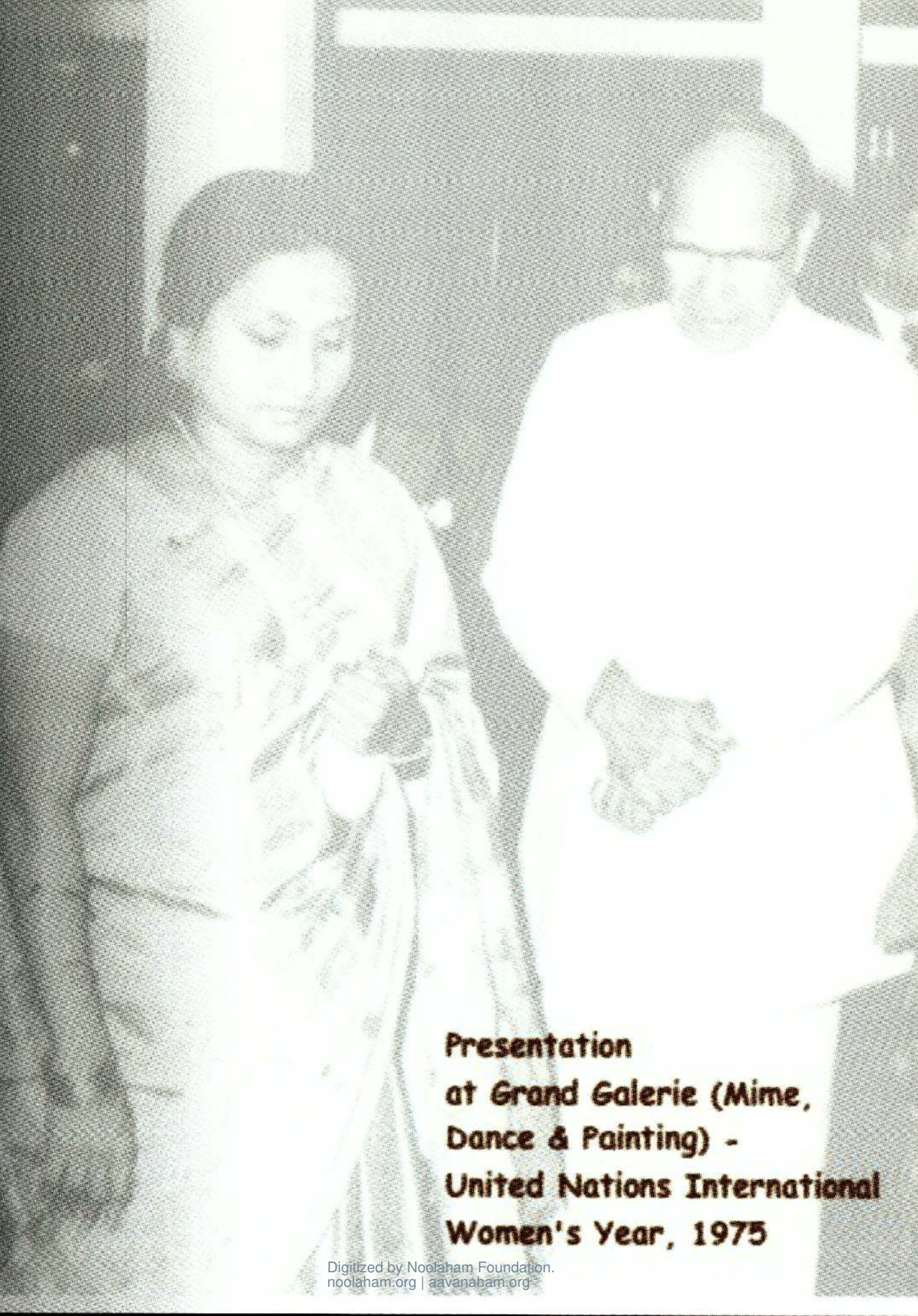
High Seas



Fish



Walking Along



**Presentation
at Grand Galerie (Mime,
Dance & Painting) -
United Nations International
Women's Year, 1975**

THE GRAND GALERIE

PORTRAITS IN MIME, SONG & DANCE
ALSO FEATURING WOMEN OF TODAY

In commemoration of the
**UNITED NATIONS INTERNATIONAL
WOMEN'S YEAR 1975**

Under the patronage of
Mr. William Gopalkrwa
President of the Republic of Sri Lanka

At St. Bridget's Convent
27 November 1975

"Grand Galerie 1975 is an Art Exhibition with a difference. It will through mime, song and dance, seek to portray on the stage the paintings of leading artists, both in Sri Lanka and abroad and bring to life the background and atmosphere which inspired their paintings. Grand Galerie 1975 is a project connected with the Sri Lanka International Women's Year. The Committee for the organisation and presentation of the show consists of a number of reputed artists of Sri Lanka and as the President of the Committee it is both my privilege and pleasure to wish Grand Galerie 1975 every success." *Venerable Mapalagama Vipulasara Thera*

VIRAKESARI ILLUSTRATED WEEKLY 30th NOVEMBER 1975



சரிவகோமகவிரி
ஆண்டலடெயாட்டி.
சென். பிரிஸ்டர்ஸ் கவர்
பெற்றதில் நடைபெற்ற
கல்விக்கழ்ச்சியின் திறந்து
வைக்க வந்த ஜனாதிபதி
திரு. விவிலியம் கோபல்
லாவகை, திருமதி ஜெய
லட்சுமி சத்தியேந்திரா
வர வேற்றியோது எடுத்

கப்பட்டபடம். ஒளியக்
கலைஞர்கள் நடத்திய
இவ்வழியில் கவந்த
கொண்டிருக்கிறார்
அமரசெகரா. இவ்வா
பட்டினம். திருமதி அம்
பட்டா, எல். நேரத்
ஆலியோரும் படத்தில்
காணப்படுகின்றனர்.

"Cilapathikaram has a grim force and splendour unparalleled elsewhere in Indian literature - it is imbued with both the ferocity of the early Tamils and their stern respect for justice, and incidentally, it throws light on early Tamil political ideas."
Professor A.L. Basham in The Wonder that was India

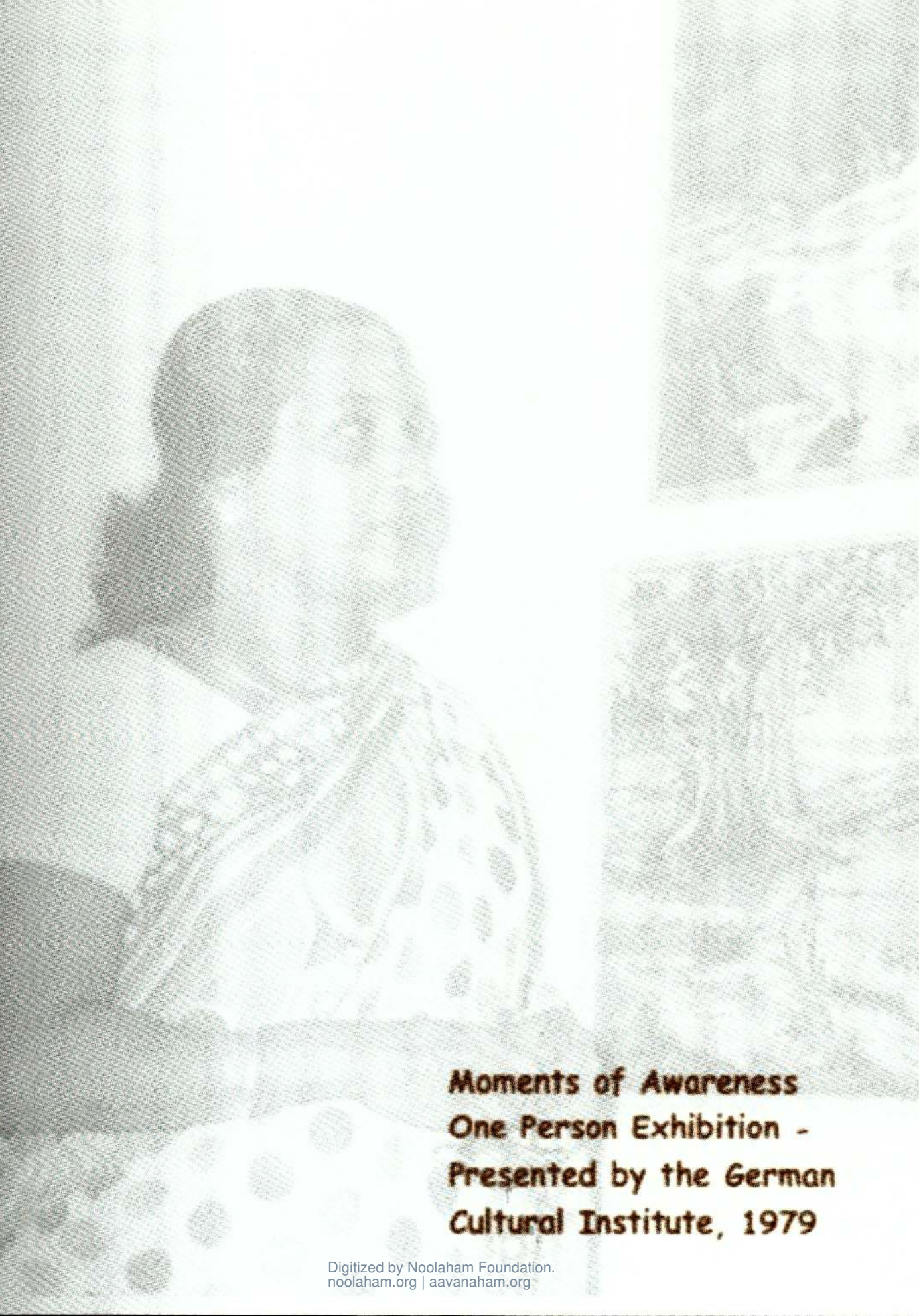


Conflagration [Oil on Canvas, 45cm x 61cm]

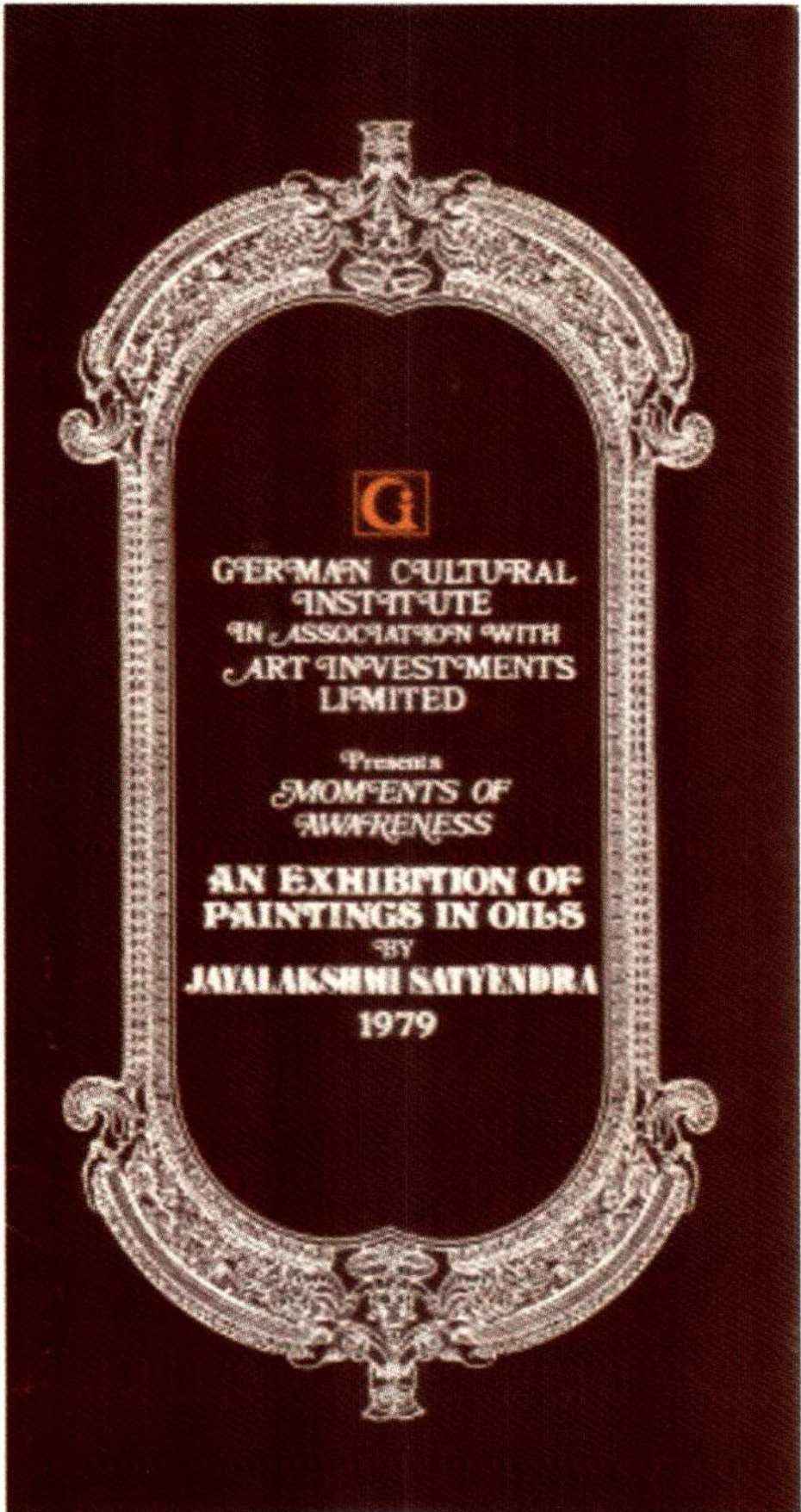
Presentation at Grand Galerie, 1975 - by Jayalakshmi Satyendra:
Cilapathikaram - Kannagi Dance by Vijayambikai Ramasamy

It is not necessary that every man should be an artist. It is necessary that every man should have his artistic faculty developed, his taste trained, his sense of beauty and insight into form and colour and that which is expressed in form and colour, made habitually active, correct and sensitive.

- Sri Aurobindo



**Moments of Awareness
One Person Exhibition -
Presented by the German
Cultural Institute, 1979**



GERMAN CULTURAL
INSTITUTE
IN ASSOCIATION WITH
ART INVESTMENTS
LIMITED

Presents
*MOMENTS OF
AWARENESS*

**AN EXHIBITION OF
PAINTINGS IN OILS
BY
JAYALAKSHMI SATTENDRA
1979**

JAYALAKSHMI SATTYENDRA



AND THE DIRECTOR
GERMAN CULTURAL INSTITUTE
CORRABEY INVITE YOU

TO A PREVIEW OF
MOMENTS OF AWARENESS

**AN EXHIBITION OF
PAINTINGS IN OOLB**

BY
JAYALAKSHMI SATTYENDRA

AT 6:00 PM
ON THE 27th OF NOVEMBER 1979
AT THE
LIONEL WENDT

R.S.V.P. 8611, Avenida Libertador Simón Bolívar, Colonia 7





...At the opening of Jayalaxhmi Satyendra's second one person exhibition at the invitation of the German Cultural Institute - Lionel Wendt, Colombo, Sri Lanka - 27 November 1979 ...



...At the opening of Jayalaxhmi Satyendra's second one person exhibition at the invitation of the German Cultural Institute - Lionel Wendt, Colombo, Sri Lanka - 27 November 1979 ...



"Michael Angelo's definition of good painting 'as music and a melody' leaps to mind as one's eyes feast on the visual repast served by Jayalakshmi Satyendra's 80 canvases in this belated exhibition of her paintings – the second but a long delayed second at that. Jayalakshmi uses paint and palette, the conventional brush and the unconventional 'knife brush' for the conquest of beauty... We recall the French romanticist Eugene Delacroix's eloquent summing up; 'A picture, he said, is nothing but a bridge between the soul of an artist and that of the spectator.' Jayalakshmi Satyendra with consummate skill of brush and fine feel for colour has surely 'painted' that bridge between herself and art lovers." *Painting as Music and a Melody - Reggie Michael, Editor, 'The Independent', 27 November 1979*



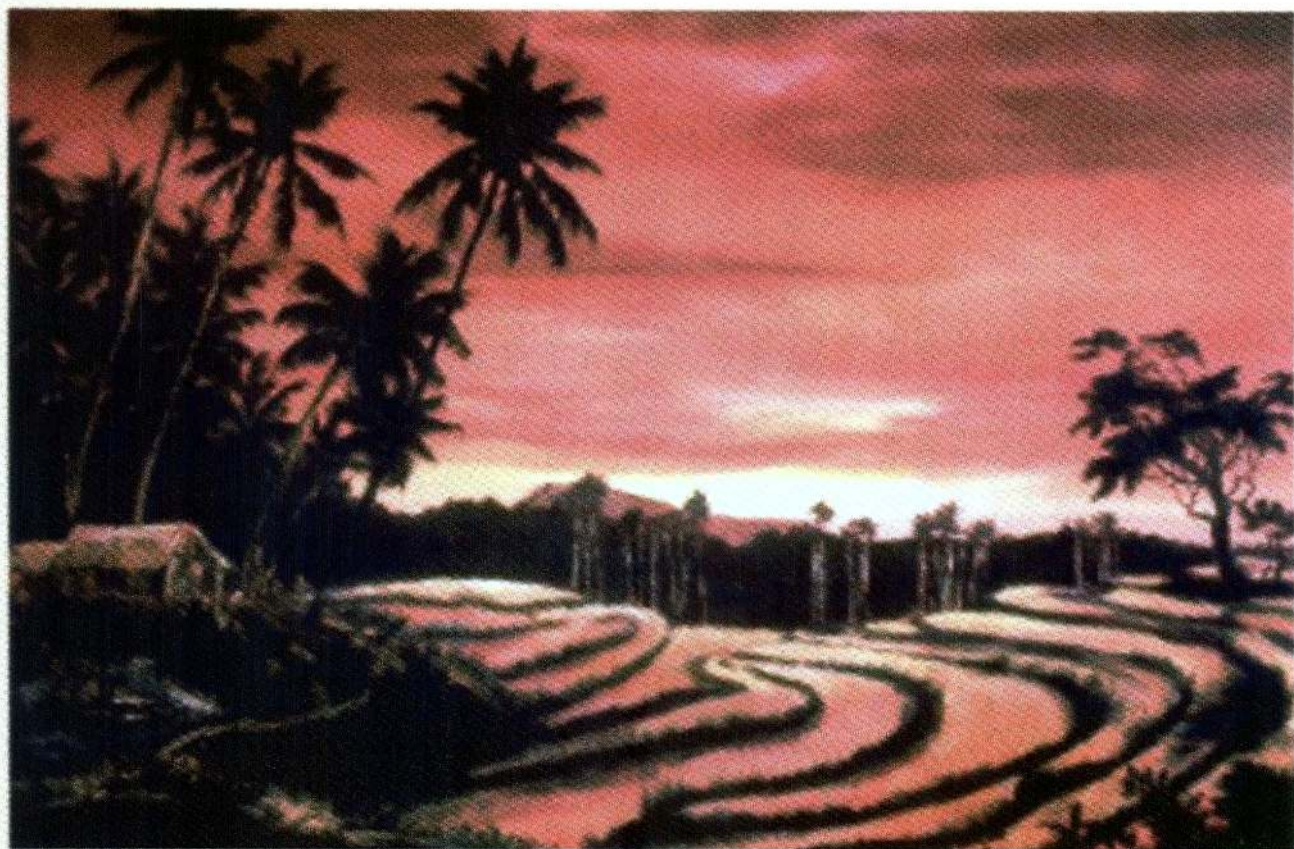
Music

[Oil on Canvas, 49cm x 83cm]

"Jayalakshmi Satyendra stamps her personality on her paintings. I have come each time she exhibits; and each occasion there is a flowering of an artist." – *Tissa Wijeratne, November 1979*

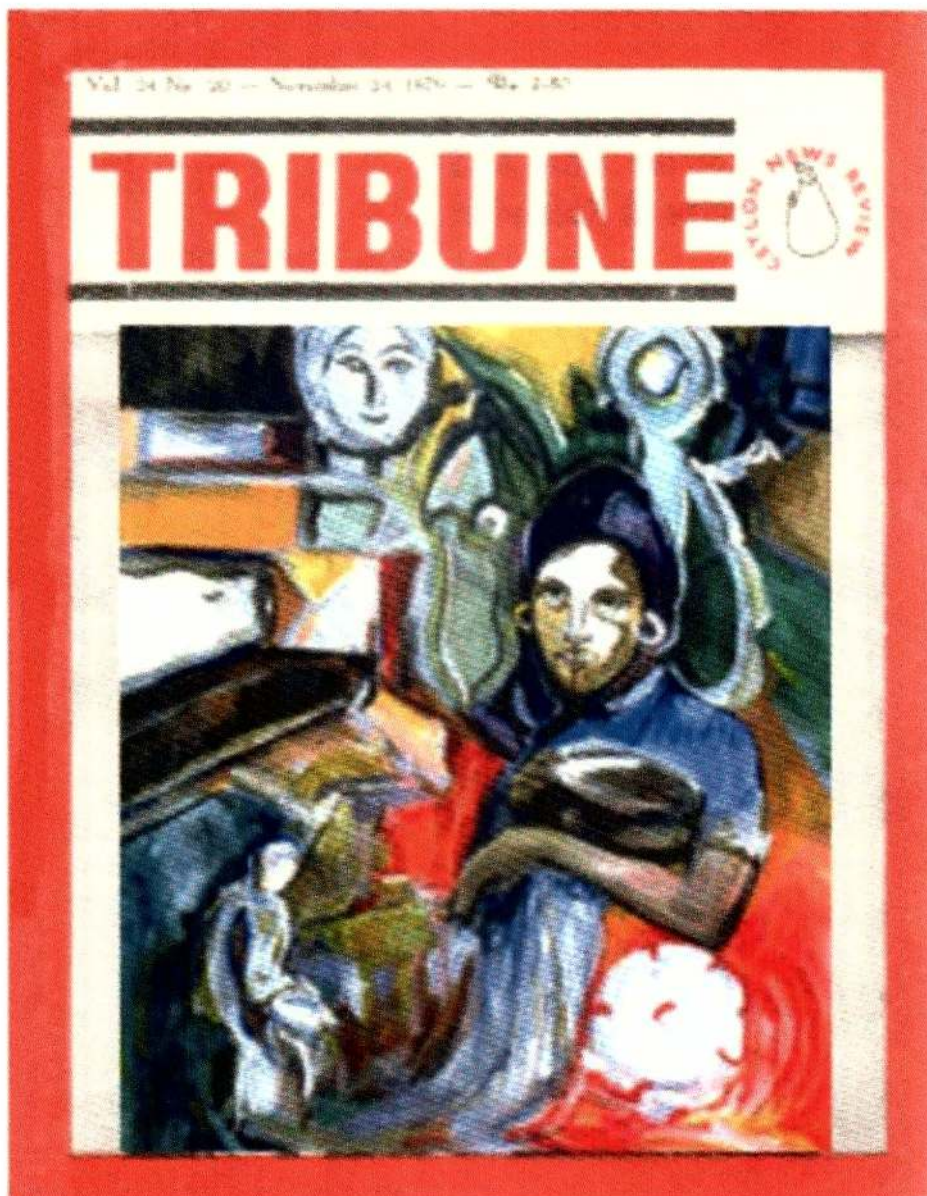


Jewellery Designer Savandhra's exposure to the world of Art was at St Martin's School of Art in London and she thereafter came under the influence of the late Mr. Jay Bhattarai. Her paintings earned away three prizes at the 1973 Ceylon Society of Art Exhibition, including the prize for best creative art. She won the only prize that was awarded for portraiture at the 1974 Ceylon Society of Art Exhibition. Her first one person Exhibition was at the Central World in 1975. She found new understanding and awareness at lectures and discussions on Fine Arts at the University of Cambridge in 1977. Many of the paintings on exhibition are works executed during the period 1977 to 1979.



Sunset

"This is the first time that the 'Tribune' has a reproduction of a contemporary painting on its cover. It is one of the paintings of Jayalakshmi Satyendra .. There is a whimsical touch of her own individual personality in all her work. . . from dull pastel shades to alarmingly bright and brilliantly flamboyant red splashes-which she uses, now with gay abandon and at other times with great restraint. . ." *Moments of Awareness, - S.P. Amarasingham - Editor Sri Lanka 'Tribune' 24 November 1979*



Three poems on canvas

By C. V. Velupillai

THE CEYLON OBSERVER WEDNESDAY, EVENING. DECEMBER 5, 1979
Jayalakshmi Satyendra paintings on exhibition at the Lionel
Wendt Art Gallery.

An impression of her paintings may be relevant to know their meaning and import. Glimpses of her pictures suggest a quest, a search within and outside. For, in a short space of time the artist has traversed considerable distance from portrait painting to landscapes and oils.

These effusions may said to be bold, even tender, reminiscent of the echo of lyric verse. In her ability to blend colours there is a touch of alchemism - a sense of pain. Looking at them you vaguely remember an avenue of trees bursting into flowers of flame red, orange and crimson and the streams in the glades, caught in the net of eventide, their turbulent now intercepted by boulders, their impatience burst in "flakes of foam". [at page 56]



After the Rains

These scenes so commonplace and ordinary ask you - "Have you not seen us before?" We have passed by them In the hurry and haste of our petty pursuits and forgotten to look at them because the innocence and curiosity of the child-like mind has deserted us...

These landscapes remind one of Emil Zola's preoccupation with realism to portray what he had seen, in all their detail and fullness. Ananda Coomaraswamy, however, says that true art cannot be a replica or a palimpsest of nature but unique in the expression of beauty - be it poetry, painting or dance. "Experience" and "Memory" belong to the past and from the ashes of the past the artist strives to rise even as the firebird in the revealing of beauty and truth. Yes, the truth of living and dying.

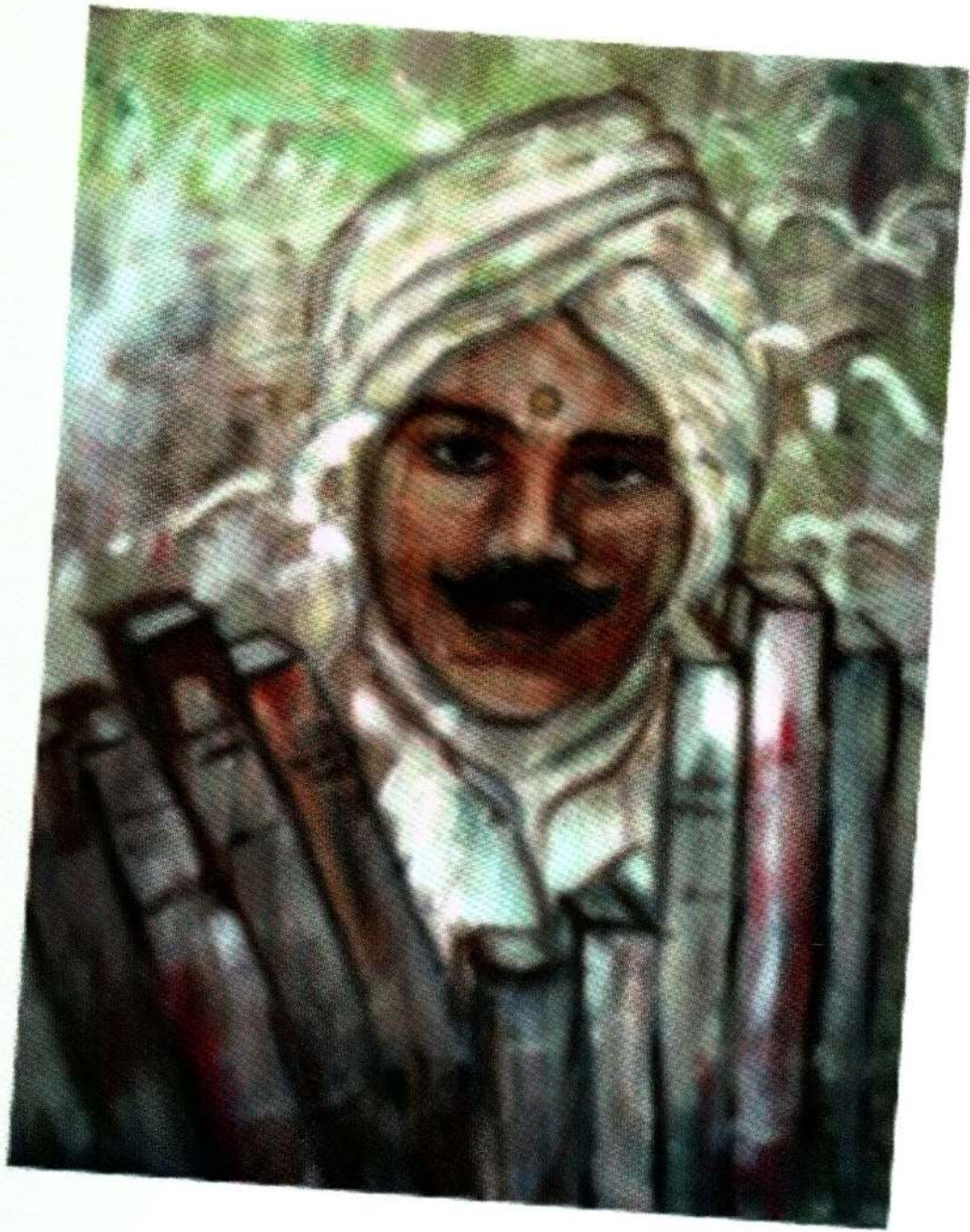


Three Nudes

Here is the illustration. In the midst of manifold and evanescent hues of the twilight, there stand widowed trees [Three Nudes - at page 24] shorn of their leaves and bark, stark and pitiful, with outstretched arms snails to be taken into nothingness.

More than anything else in these paintings the grass, the twig and the dust and the light behind the shade give Jayalakshmi Satyendra the name of an artist.

Barathi went through a process of mental and physical anguish for days and weeks before his poems were born. Every artist ought to bide his or her time to give his or her innermost being as a dedication so that men and women years hence would discover their grief and hope in that mirror of art.



Subramanya Bharathy

[Oil on Canvas, 44cm x 58cm]

" கவிதை எழுதுபவன் கவியன்று. கவிதையே வாழ்க்கையாக
உடையோன், வாழ்க்கையே கவிதையாகச் செய்தோன்.
அவனே கவி" - பாரதி



"Jayalakshmi Satyendra believes her paintings are the impressions of experiences of the past – memory unfolding on canvas... Painting has intensified the artist's awareness of herself..." *Jeane Samuel in The Ceylon Daily News, 23 November 1979*

"This exhibition is a visual feast" –
Donald Ramanayake

"Congratulations on a brilliant exposition of creativity" – *Gamini Dissanayake*

"The hand of the artist speaks. She shares the experience of her mind and eye in a language of art and beauty" –
T.W.Rajaratnam



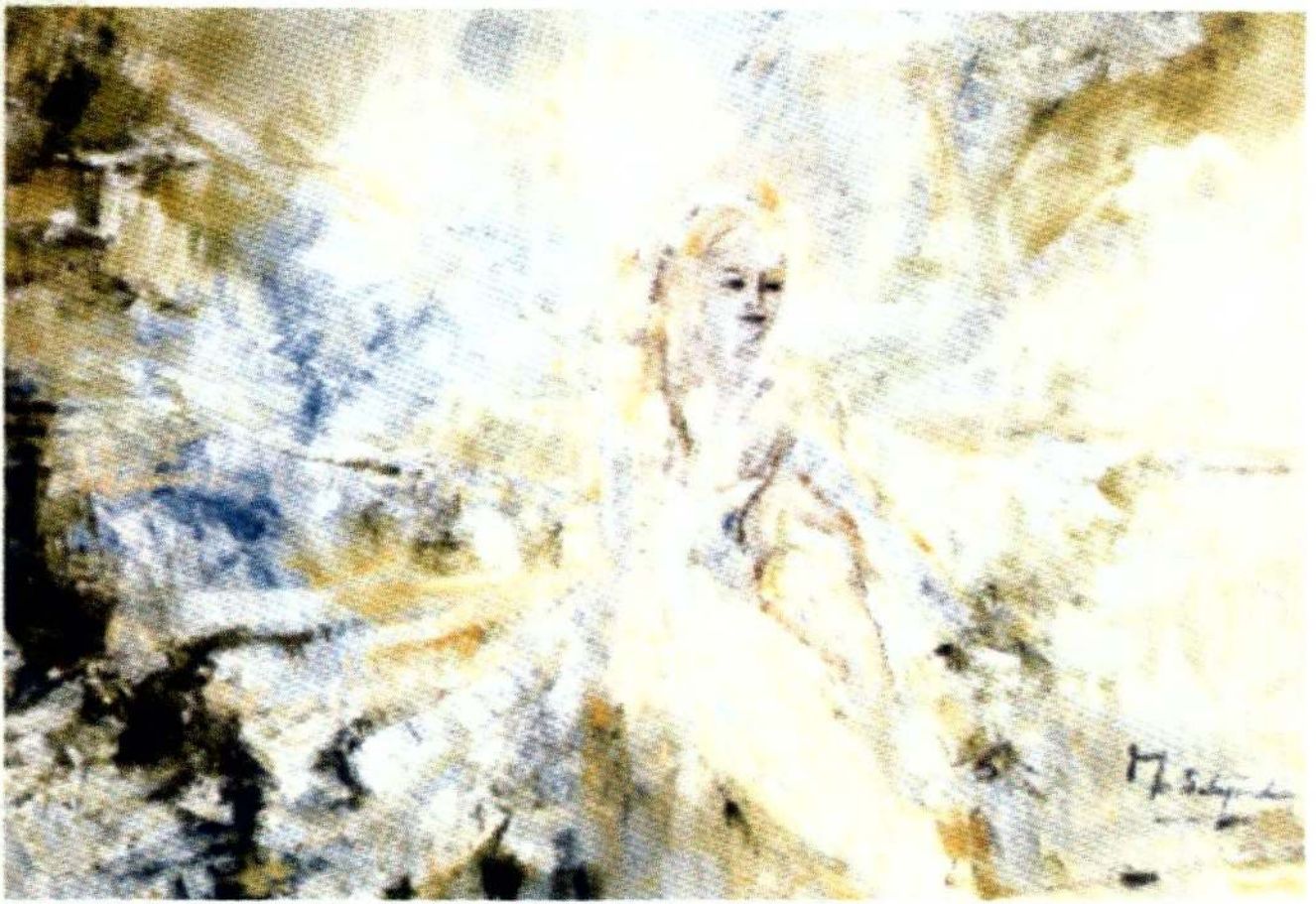
Mother and Child



Child



Mother



Lady in White

(Oil on Canvas, 74cm x 48cm)



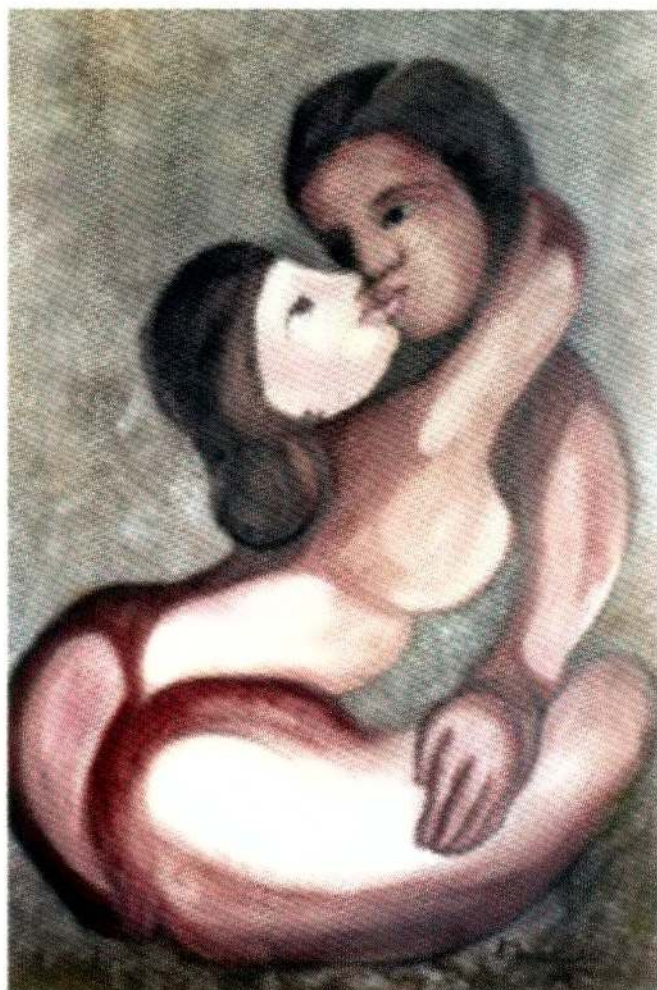
Mother and Child



Self Portrait, 1976
{Oil on Canvas, 48cm x 67cm}



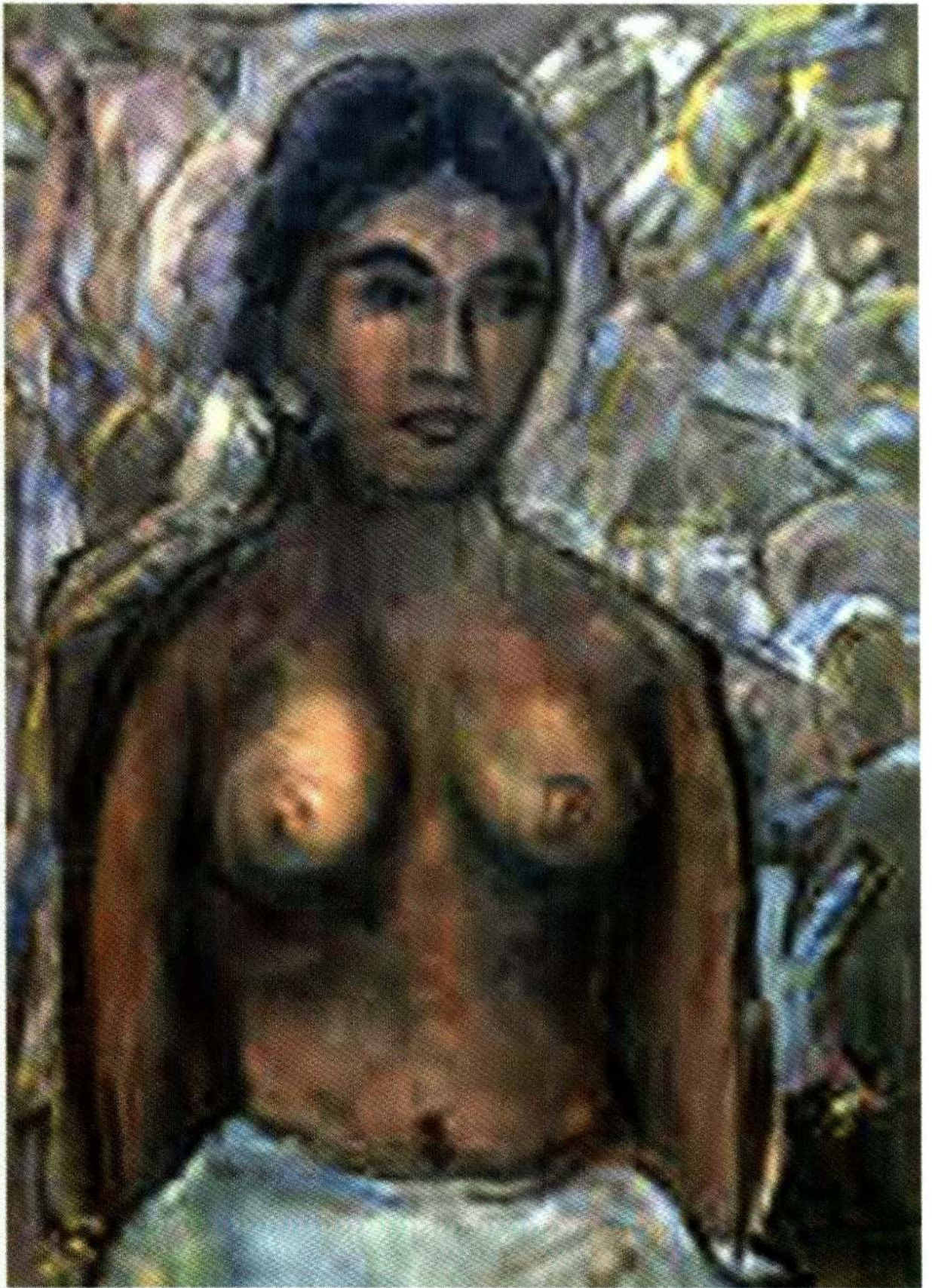
"Jayalakshmi Satyendra is an artist who paints for the sheer joy of it. And when she paints, she does it with feeling so that her paintings pulsate with life 'When art reflects emotions there is life in it. Jayalakshmi sometimes paints two or three pictures simultaneously. 'That's when I have mixed feelings and I am in great haste to put down all of them on canvas at once.'. 'Each painting is an experiment,' she says..."
Rajitha Weerakoon in Sri Lanka Sunday Observer, 25 November 1979



Kiss



Veena



Nude

November 25, 1978

THE SUNDAY TIMES

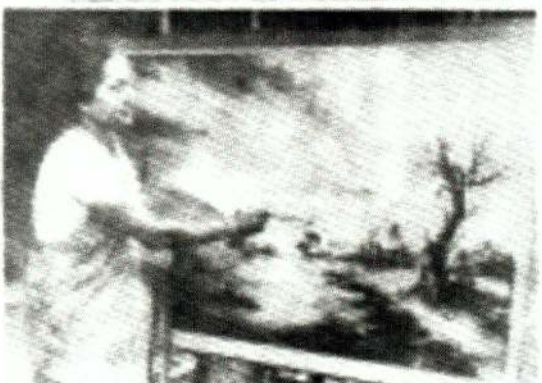
The subconscious on canvas

By [illegible]



The Daily News

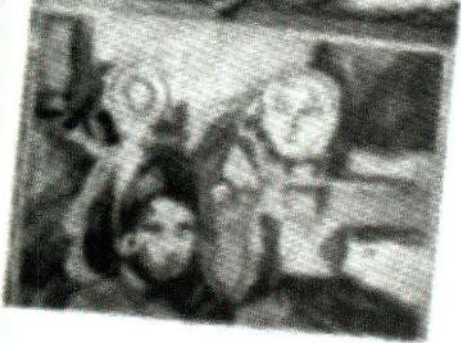
Friday, November 25, 1978



Awareness of self through art

National Geographic Weekly

22-25-1979



[Illegible text, likely a caption or article snippet]

ART THAT REFLECTS THE EMOTIONS



"MOMENTS OF AWARENESS"

"Moments of Awareness" - An exhibition of works by the artist, Manjari, at the Noolaham Foundation, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

THINAKARAN VAARA MANJARI,

SUNDAY, NOVEMBER 25, 1979

இந்த நேரத்தில் சிந்தனைகளின் மூலம் உணர்வுகள் இது
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Dance



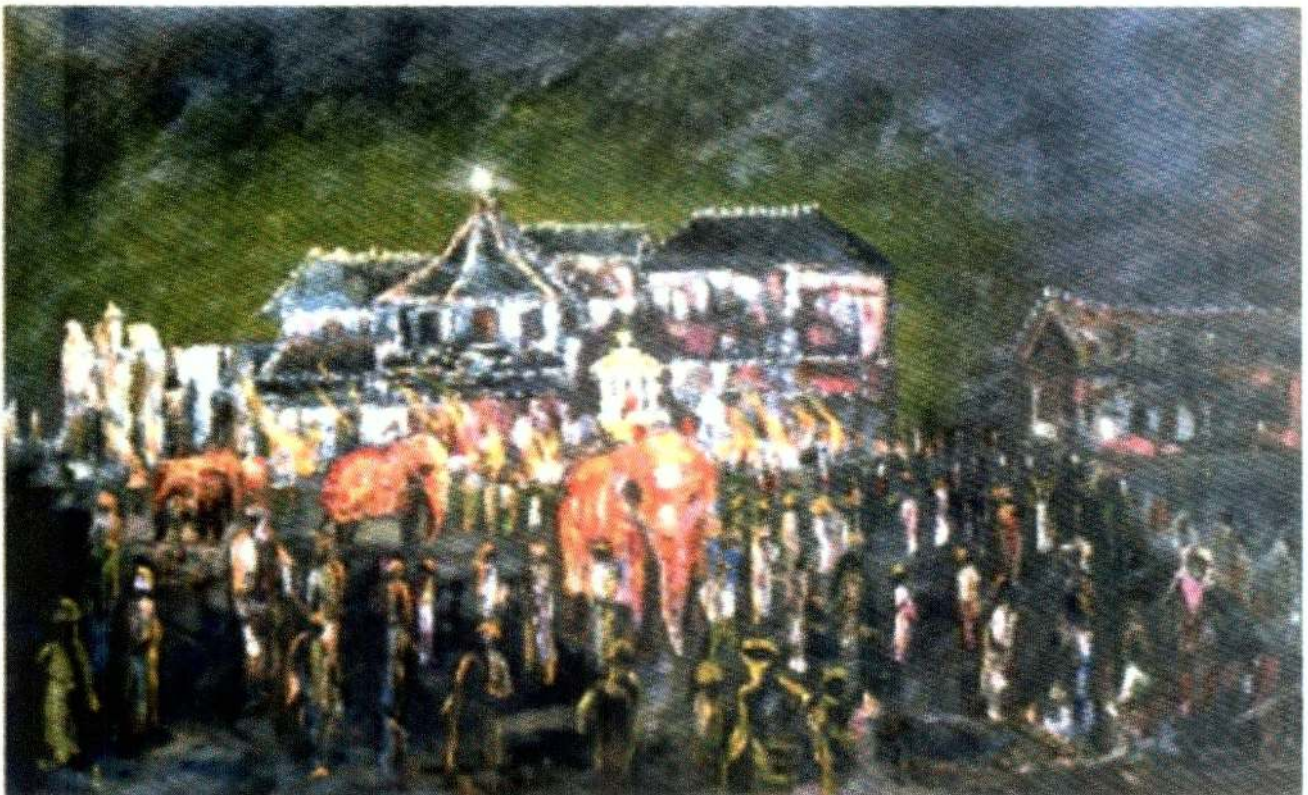
Parade



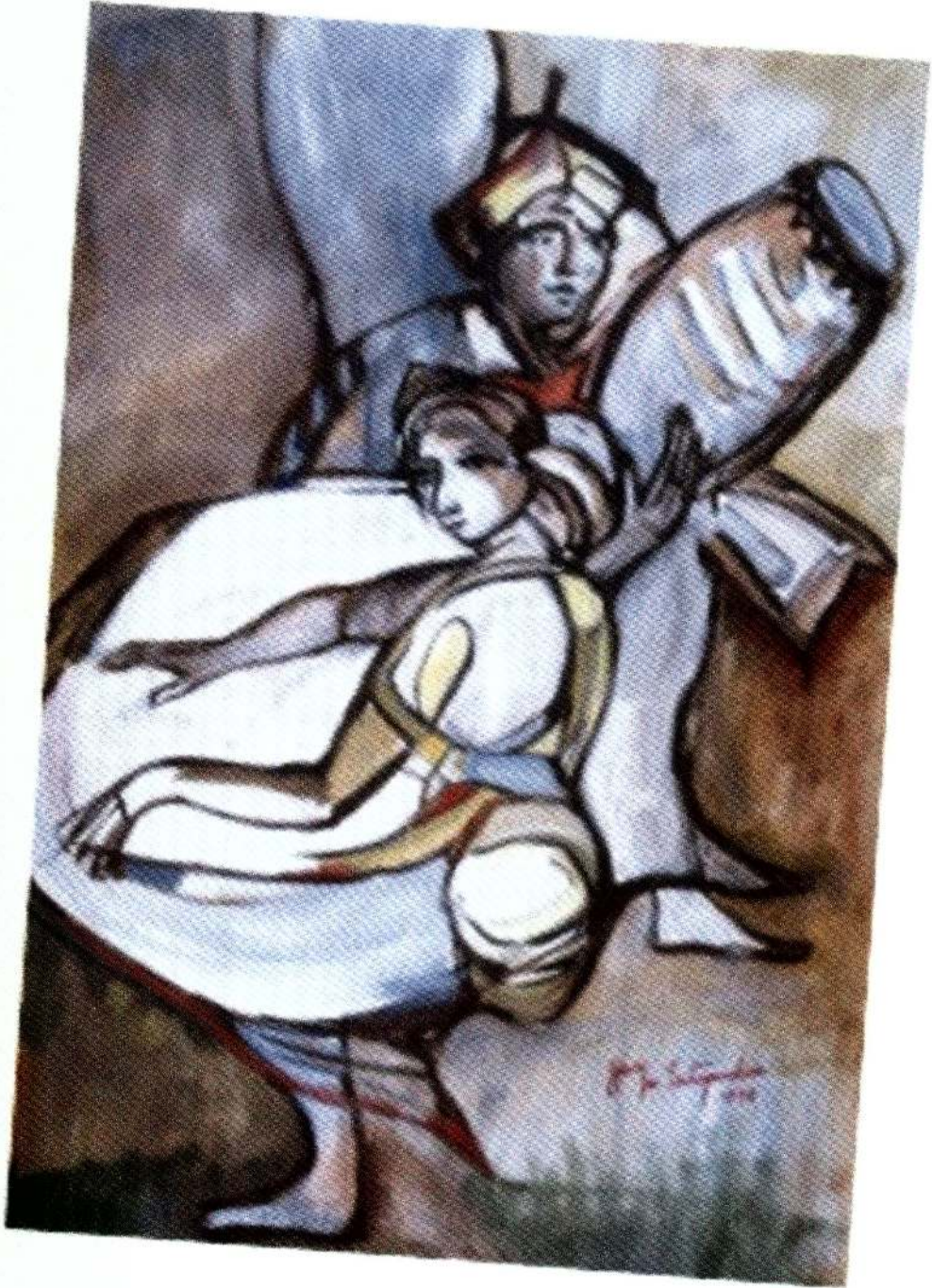
Suburbia [Digitized by Noolaham Foundation. 96cm x 65cm] noolaham.org | aavanaham.org



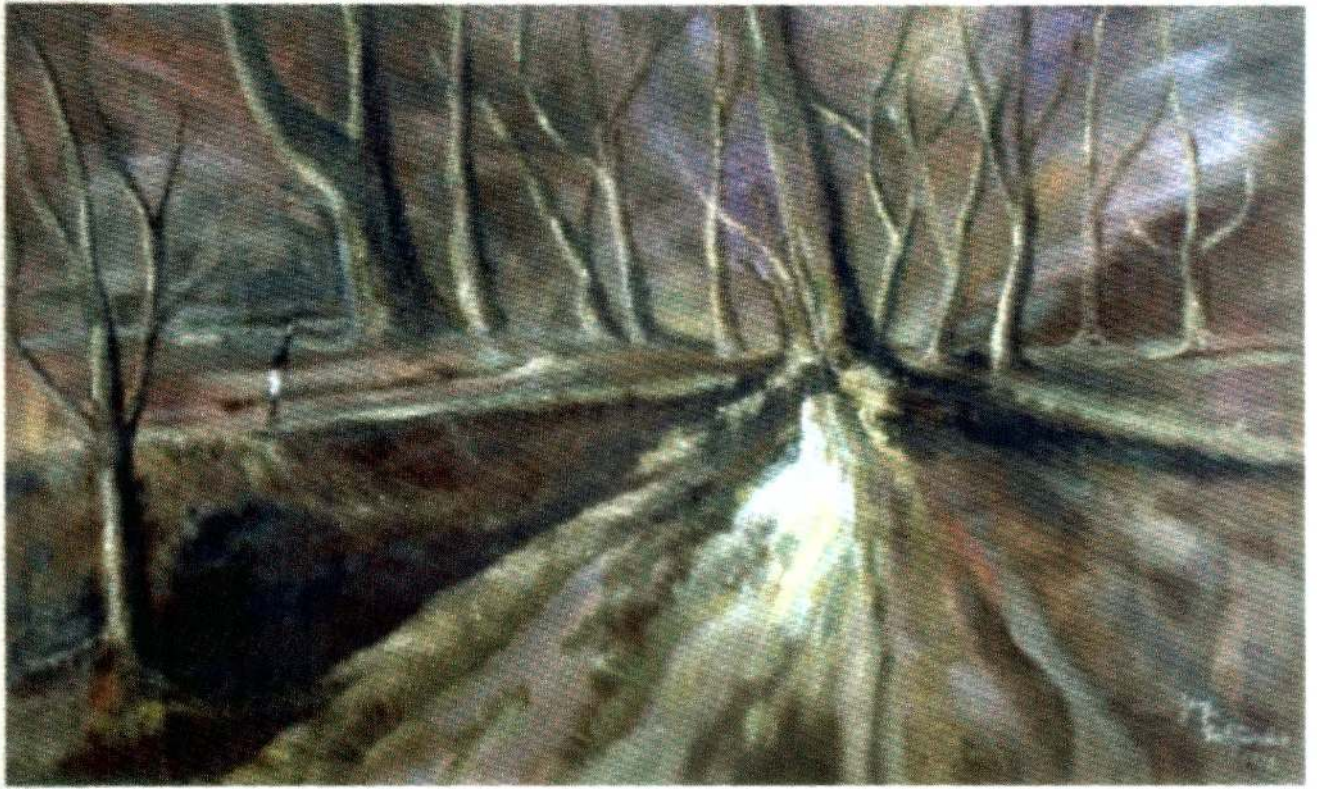
Perahara



Dalada Maligawa



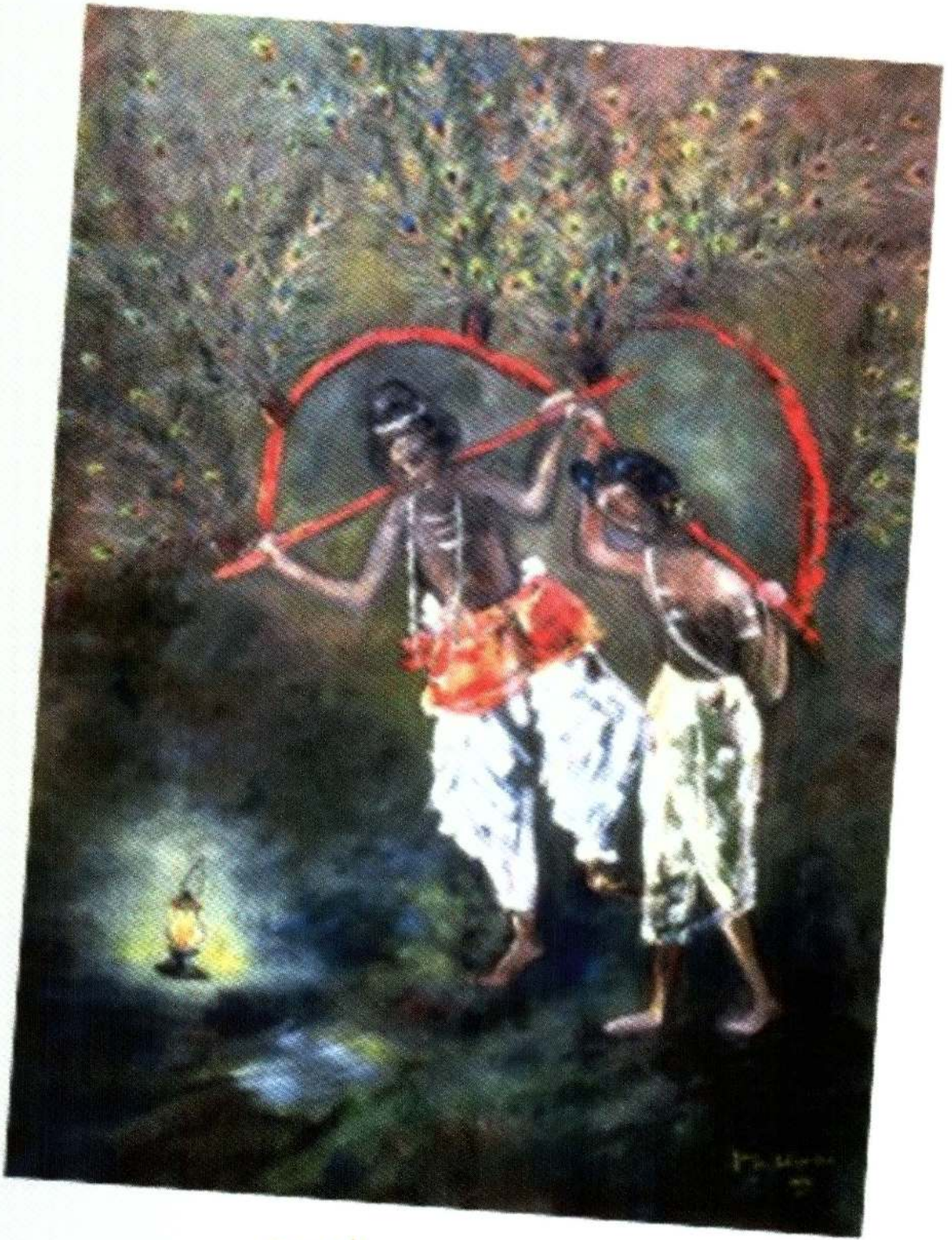
Drum Beat



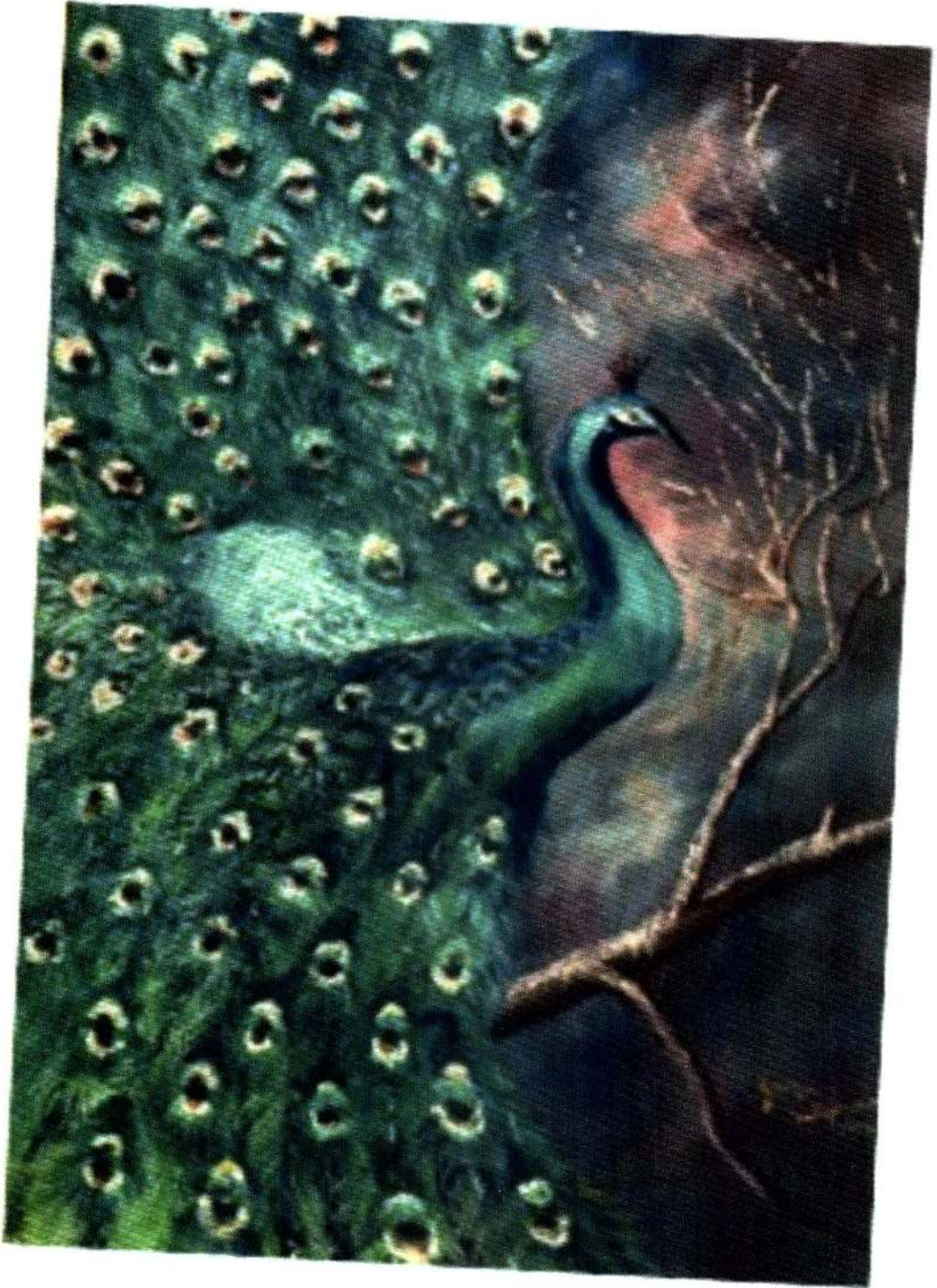
Nowhere



Paddy Field



Kavadi



Peacock



Aanavam [Oil on Canvas, 90cm x 60cm]



Torch

"It was with great emotional satisfaction that I viewed the exhibition of Jaya Satyendra. Her work is an example of an artist who, herself being a bright personality, has not separated her art from her being. In this sense her art takes on a unique expression. She expresses in her creative works her life asserting convictions and her active attitude to the life that surrounds her, her people and her country. Her talent, as in the case of all genuine art is in accord with her personality and is a part of her country and the life of her people - people to whom she belongs and to whom she gives her talents and her creations. Thank you very much indeed! Best wishes to you in your creative work and in your personal life ..." *With my respect, Leonid Karatov, Secretary, The Board of USSR Artists Union, Visitor to Jayalakshmi Satyendra's One Person Exhibition in Moscow, 17 December 1981*

One Person Exhibition in
Moscow at Invitation
by Union of Artists, USSR,
December 1981



Soviet Cultural House

12, 13 & 14, KUMARATARA MARGUDA
COLOMBO 1, SRI LANKA TELEPHONE 28701

Mrs. Jayalakshmi Satyendra

Dear Madame,


On behalf of the Union of Artists of the USSR we are glad to extend you an invitation to visit the Soviet Union for a period of 21 days with the purpose of organising the exhibition of your paintings and acquaintance with the art activities in the USSR.

Further to our previous discussion the necessary arrangements have been undertaken for your departure to Moscow on November 30, 1981 by Aeroflot flight at 7.15. p.m.

All expenses of your stay in the Soviet Union as well as return airfare and exhibition transportation back to Colombo will be born by the Soviet side.

Thanking you,

Yours,


F. Shenakin,
1 Secretary,
USSR Embassy,
Colombo, Sri Lanka.

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MINISTRY OF CULTURAL AFFAIRS

115, මහලංකා මාවත, කොළඹ 7.
112, Green Gardens, Colombo 7.
110, Southside Mawatha, Colombo 7.

24th November, 1981.

Mrs. Jayalakehmi Satyendra,
66/14, Ananda Coomaraswamy Mawatha,
COLOMBO.7.

Dear Madam,

We are happy to take note of the invitation extended to you by the Ministry of Culture of the USSR and by the Union of Artists of the USSR to hold an exhibition of your paintings in Moscow in December, 1981.

We convey to you our good wishes for the success of this exhibition by a Sri Lankan artist in the USSR.

Yours faithfully,

(E.L.B. Murulle)
Minister of Cultural Affairs

ELBH/YNDY.



...At the preview in Colombo of
Jayalakshmi Satyendra's third one
person exhibition in Moscow at the
invitation of the Union of Artists, USSR -
December 1981 ...



A touch of van Gogh..

'To me painting is a way of expression. It is a way of saying what I see, what I feel and what I think. But sometimes the result surprises me as well'.

It was Jayalakshmi Satyendra talking about painting and herself on the eve of her departure to the Soviet Union to hold a two-week exhibition of her paintings at the invitation of the Union of Artists of the USSR.

Jayalakshmi Satyendra made her first impact on the Sri Lankan art scene when she carried away both the First and Second Prizes for Landscapes at the Exhibition of the Sri Lanka Society of Arts in 1973. Her painting 'Coconut Palms' [at page 15] which won the first prize was acclaimed as one of Sri Lanka's great landscapes.



Coconut Palms

The following year she won the only prize that was awarded for Portraiture, again at the Exhibition of the Sri Lanka Society of Arts. She has not looked back since then.

Her first one-person exhibition was at the Lionel Wendt in 1975 and she was one of five artists of Sri Lanka who were featured at the Grande Galerie in 1975. Her second one-person exhibition was at the invitation of the German Cultural Institute in 1979.

The exhibition of fifty paintings which Jayalakshmi is taking to Moscow shows a diversity of style which is surprising in any artist. She feels that style should not confine expression. Jayalakshmi's extraordinary command and use of colour gives her paintings a vibrancy and power which attracts and rivets attention. "Come and join with me and look at things in my way", they seem to say. In her paintings there is something of ourselves and our own awareness and it is this to which we seem to relate.

Her painting 'Thoughts' [at page 144] reflects the restless fluttering of the mind and the search for tranquility in the calmness of contemplation.

There is a touch of Van Gogh in some of her landscapes, particularly where she has used the palette knife as a substitute for the paint brush. [at page 96]

...Her exhibition in Moscow will serve as a welcome recognition of Sri Lankan art in the international scene. - K. V.



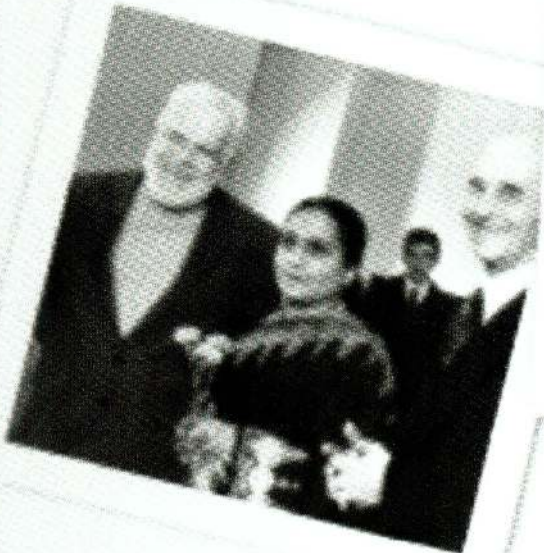
Thoughts



Paddy Fields



...At the opening of Jayalakshmi Satyendra's one person exhibition in Gorky Gallery, Moscow at the invitation of the Union of Artists, USSR - December 1981 ...





СОЮЗ ХУДОЖНИКОВ СССР

Джаялакшми Сатнендра

Шри Ланка

"I like the picture 'Her World' very much - moving in smooth melodious lines we can see so much passion, suffering and the happiness of mutual love." *Comment by Karumov, Senior Scientific Worker, Institute of Information, Visitor to Jayalaxhmi Satyendra's One Person Exhibition in Moscow, 18 December 1981*

ПРОИЗВЕДЕНИЯ	21 РИТМ
ДЖАЯЛАКШМИ САТИЕНДРЫ	22 ФАКЕЛ
ПРЕДСТАВЛЕННЫЕ	23 НА БЕРЕГУ РЕКИ
НА ВЫСТАВКЕ	24 КАРНАВАЛЬНОЕ ШЕСТВИЕ
1 РАЗМЫШЛЕНИЯ	25 МАТЬ И ДИТЯ. I
2 ТОЖДЕСТВО	26 МАТЬ И ДИТЯ. II
3 РИСОВЫЕ ПОЛЯ. I	27 ЕЕ МИР
4 РИСОВЫЕ ПОЛЯ. II	28 ГОРНАЯ СТРАНА
5 РИСОВЫЕ ПОЛЯ. III	29 ЛАДОНИ (ПАЛЬМЫ)
6 ЗАЛИВ ДЖАФФНА	30 ВОДОПАДЫ
7 ПЕРАХЕРА	31 РЫБАК
8 АУРОБИНДО	32 ТАНЕЦ
9 ПОСЛЕ ДОЖДЯ	33 АЛЫЕ ПОЛЯ
10 СОВСЕМ ДАЛЕКО	34 РЫБАКИ
11 ВДАЛИ	35 БОЛЬШОЙ ПОЖАР
12 ПЕЙЗАЖ	36 ХОЛОДНАЯ ТЕНЬ
13 В ЛОВУШКЕ	37 ЖЕНЩИНА В БЕЛОМ
14 ВИЛПАТТУ. I	38 САВИТХИРИ
15 ВИЛПАТТУ. II	39 СЛОНЫ ИДУТ
16 МОЛИТВА	40 ВПЕЧАТЛЕНИЯ
17 ГОРА АДАМС	41 СЕНТ-КЛЕР
18 НА КРАЮ СВЕТА	42 ПОСЛЕ УБИЙСТВА
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	45 АЛЫЕ ПАРУСА

"The exhibition made a great impression on me. I was struck by the artist's breadth of vision, the boldness of her thinking and her refined temperament. Every picture was a beacon of light. In her creations we can see strongly pronounced the traditions of some of the great artists of the past - Cezanne, Vlaminck and Van Gogh. Some of the pictures look as if casually painted but behind it we see the real artist. Some dabs, lines and spots create a colour harmony which brightly expresses her figurative and philosophical view of the world. I received much pleasure during the visit of the exhibition - I have not received such a pleasure for a long time. I thank the artist for her splendid work." *Artist Y. Therbitsky, Visitor to Jayalakshmi Satyendra's One Person Exhibition in Moscow, 18 December 1981*



Jaya Satyendra's paintings in Moscow

Three paintings by Jaya Satyendra were handed over by the Sri Lanka Ambassador in Moscow, Dr. Jaganath, to the President of the Union of Artists of the USSR at a formal ceremony in Moscow last week. The presentation was made in connection with the 50th Anniversary of the establishment of diplomatic relations between Sri Lanka and the Soviet Union.

The President of the Union of Artists of the USSR expressed his thanks and stated that the paintings would be exhibited in the Headquarters of the Union of Artists in Moscow. Jaya Satyendra was recently invited by the Ministry of Culture

of the Soviet Union and the Union of Artists to hold a three week exhibition of his paintings at the prestigious Exhibition Centre of Gorky Street in Moscow.

At the handover ceremony Dr. Jaganath stated that he was happy that a Sri Lankan artist had been afforded the opportunity of visiting the cultural centre in the Soviet Union and seeing for himself the cultural wealth of the country. It was his wish that more artists from Sri Lanka would be able to hold exhibitions of their paintings in the Soviet Union in the future and that Soviet Artists would similarly visit Sri Lanka and record their impressions on canvas.

கதநில அழகியவராக... ஸ்ரீ
 மீனா ஆர்வியை இதயத்தில்
 நுழைத்து பதிட்டு... மாயம் 30
 விழாவினால் கோலம் மணப்
 பதிலை இந்த ஓய்வில் கண்காட்சி
 காட்டுகிறது. அது இந்த உலகக்
 தின் அம்மை ஆனந்தத்தின் அழ
 காகவியா, மீனா செந்தாமரம்

அந்த செந்தாமரம் மீனா செந்தாம
 ரம் அம்மை ஆனந்தத்தின் மீது
 மான இந்த உலகக் கோலத்தின்
 மானை விளக்கியது. மீனா
 உலகமாகிய இந்த மீனா உல
 கின் மார்பை மணநடை ஆற
 நம் மீது இந்த ஓய்வாக இட
 மயகிறது. செந்தாமரம்

மீனா மார்பை மீனா செந்தாம
 ரம் மீது ஓய்வில் பதிலை என
 பது ஓய்வின் இதயத்திற்கும்
 மானையானதில் இதயத்திற்கு
 மீனா மீனா மானை மீனா தமீர்
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 அம்மை மானை மானை மீனா
 மீனா மீனா மீனா மீனா மீனா



இது : ஸ்ரீமதி மீனா செந்தாமரம்
 அம்மை மீனா

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 மீனா செந்தாமரம் மீனா செந்தாமரம்



All the colours of the rainbow

Anatoly Filatov,

Sri Lanka Sunday Times

9 May 1982,

Some time ago (in December 1981) lovers of art in Moscow had a chance of acquainting themselves for the first time with the creative work of artist Jayalakshmi Satyendra whose paintings were on show in Moscow.

Opening the exhibition of the works of his fellow-countrywoman, the Ambassador Extraordinary and Plenipotentiary of the Republic of Sri Lanka in the USSR, spoke of Jayalakshmi Satyendra as a master of painting highly estimated in her native land. According to tradition several guests of honour lit up a bronze lamp...

On more than forty canvases Jayalakshmi Satyendra depicted both the unique world of her beautiful ancient land with its rich culture and her own artistic world comprehensible and close to the heart of every visitor as it reflects such subjects as love, motherhood and the triumphant joy of the surrounding world.....

... the art of Jayalakshmi Satyendra is diverse. Sometimes it is difficult to say what is more typical of her art-- "pure" realism as in her picture "My Daughter" [at page 39], or philosophical metaphors of her "Moonlight" [at page 136]. .. She possesses enviable technique without which there can be no real artist, but besides professional skill she has succeeded in blending in her works the artistic achievements of her country... and the attainments of such European luminaries of our times as Cezanne and Vincent van Gogh...

.. Even everyday life appears on her canvases as if transformed, be it "A Gathering Storm" [at page 137] which I particularly liked, or "Fishermen" [at page 54], "Her World" [at page 16] and "Rice Fields" [at page 56].

Such a small canvas as "The Elephant Walk" [at page 23] produces an impression of power usually characteristic of monumental mural paintings.



My Daughter



Moonlight



Rice Fields



Gathering Storm



Elephant Walk

.. A week later I visited the exhibition of Jayalakshmi Satyendra's works again to see "Gathering Storm" [at page 137] once more .. I was struck by two entries in the visitors' book devoted to Jayalakshmi Satyendra: "Let her life and that of her daughter (who is portrayed in one of the paintings) know no "World's End" [at page 140].

Let the painter's art continue to be as passionate full of expectations as the painting 'Her World' [at page 16]."



Her World

"To a poetic artist whose works glitter with all the colours of the rainbow," read the second entry followed by a poem.

" The impact of the exhibition is as of stormy waterfalls from the artist's uneasy soul. There are charms of nature, there is joy, there is melancholy and there is anxiety for the fate of our blue lands but at the same time affection for our dear little planet. We can see the expression of life in our planet in the paintings of this talented artist. Using Delacroix's words, ' An artist's canvas is nothing but a bridge between the soul of an artist and that of a spectator.' I'd like to note that in this exhibition we have such a kind of bridge. I have a desire to go along this bridge together with the artist in the years to come."

Honoured Artist of Bashkirskaya Autonomous Republic, Sculptor Basyrov, 19.12.81



Jayalakshmi Satyendra's Diary of Visit to USSR...

31 NOVEMBER 1981/1 DECEMBER 1981

Left by Aeroflot from Colombo. Arrived at Moscow City Airport due to bad weather as ice formation had taken place, on the streets. Met by Mr. Johnpulle the Sri Lanka Ambassador and his Secretary, my guide Agnus from the Union of Artists and two other officials. Checked into the hotel at 10 a.m. At 7 p.m, Mr. Johnpulle and his family came to meet me and we had discussions for a couple of hours.

2 DECEMBER 1981

At 2 p.m. I met members from the Union of Artists including Mr. Leonid Karateu, the Secretary of the Board, and the rest of the Organizing Committee who were in charge of my exhibition. Had various discussions about the exhibition and saw a couple of galleries from which I have to select one to exhibit my paintings. Mr. Leonid Karateu is a very good painter himself and presented me with a collection of prints of paintings which he had done some years ago. At 11.15 p.m. that night I went to the railway station and left for Leningrad at midnight.

3 DECEMBER 1981

Arrived in Leningrad at 7.45 a.m. It was an experience travelling from the railway station to the hotel - the streets were covered with snow - and I was frozen by the time I reached the hotel.

At 2 p.m. I was invited by the Head of the Foreign Relations Department of the Union of Artists, Miss Nina Syrkh, who had discussions with me about my stay in Leningrad and made plans to visit various galleries and places of interest in Leningrad. I also met two or three artists from Belgium and the Soviet Union in that Department. Miss Syrkh and I had a long discussion about paintings and art materials and I handed over the painting of Chelven which I had taken from Sri Lanka. They were very impressed with the children's paintings which I had done in water and poster colours - about 30 in number - and they were keen to have an exhibition of the children's paintings in summer.

Signed various postcards, autographs and albums for people in the Foreign Department who were very interested in my paintings. They also took a lot of photographs, I gave the photographs of paintings which I had.

At about 5 p.m. I went for a walk along the streets and visited groceries, bakeries and art galleries. There were about 60,70 paintings exhibited at one time in the galleries. The price of the paintings varied from 575 roubles to 150 roubles.

4 DECEMBER 1981

At 11 a.m. a guide from the Union of Artists took me and my interpreter, Agnus, sightseeing. One of the places of interest that I liked was the memorial which was built in 1978 in memory of 600,000 Russians in Leningrad who were starved to death during the German invasion. The Russians were surrounded and kept prisoners for 900 days. The monument was a wonderful structure built in light brown marble and had some very nice carvings around it. There were 900 lamps kept burning throughout in memory of the 900 days.

In the afternoon I visited a ballet training school where I saw a rehearsal of the ballet - the Burning Bird. It was a modern ballet and I was lucky enough to see the entire rehearsal being performed in bits and pieces. I spent 4 hours there. It was a fascinating experience. After the rehearsal the Director of the Ballet opened a couple of bottles of champagne and we had a sort of a party. Many photographs were taken, we were there till 5 p.m.

Soon after I visited a Soviet art exhibition which had on show paintings of Soviet artists for the year 1980. It was housed on three floors of the building. I was not very impressed with the work because there were not many modern paintings. The paintings were all done for some purpose or other and not 'for talent'. The works done during the year 1965 and in the beginning of the 19th century were good. Some paintings which had been done in the 18th century were also housed in this gallery.

5 DECEMBER 1981

I went to a Russian department store in the morning and thereafter I visited another Russian art exhibition hall. Here they showed modern art. The exhibits were fairly good.

At 7.30 pm. I went for an opera which was staged in an opera house built in the 18th century by the Royal family. It was very impressive and very well constructed. I have actually never seen anything like this before.

6 DECEMBER 1981

At 11 a.m. I visited the house of a Soviet artist... She is a very famous painter and does wonderful sculptures. She also paints on wood though most of her paintings are on canvas. I was with her for about 2 hours. She was getting ready for an exhibition of 60-70 of her paintings and she showed me the lot. She did two heads of me in crayon and she liked me very much. She also kept me on for lunch. She served Borsch Soup which her husband had made and I ate a typical Russian meal. Her husband is also a famous artist but he is not as good as his wife. At 3.30 p.m. I left her place.

I then visited the Leningrad Museum. I think this is one of the best museums in the world, This was my impression 25 years ago and I find it just as impressive now.

Arrived in Moscow at 8.30 pm. Went to Hotel Minsk which is at Gorky Street. At 3 pm, I visited the Kremlin which housed two ancient museums. There was also another museum which showed carriages and jewellery - the priceless treasures of Katherine the Second. I was fascinated by the display of carriages and ornate jewellery.

8 DECEMBER 1981

I went to the Union of Artists for discussions about my exhibition and after lunch I visited the Ruskin Museum which is close to the club. I visited the Museum again two days later. It had very very interesting paintings.

At 4 p.m. I was invited to view an art exhibition by a Russian Artist. After the exhibition I was invited for dinner with the artists family. I also made a speech during this dinner!

I went back to the hotel at 8.30 p.m, and Mr.Alexander , the former First Secretary of the Soviet Embassy in Colombo, took me to his house for dinner. Both he and his wife, Nina, made me a very nice dinner and before I left Nina played the piano as a 'sign of friendship'.

9 DECEMBER 1981

In the morning I visited the Lenin Museum again - a very fascinating museum -and I was there for about four hours.

In the evening I visited an artist who had a studio in Moscow and who held an exhibition in Sri Lanka in 1975. We had various discussions about the style of paintings and why I had painted in a particular manner, etc. These discussions continued till about 7 p.m. I then went to the Bolshoi Theatre to see an opera.

10 DECEMBER 1981

At 9 a.m. I went to the Gallery opposite the hotel in Gorky Street as my paintings had arrived there. We had to name all the paintings in Russian and there were certain formalities to go through during the unpacking.

After that I left at 11 am to see the Museum of Eastern Art which had lot of Chinese, Japanese and Indian art works from the 4th century upto the modern times.

After lunch I visited the Trayakov Gallery which housed paintings done during the 11th century in Russia right up to the 3rd floor which exhibited paintings done in 1980. The modern paintings that were hanging there were very good. I was there for a couple of hours.

11 DECEMBER 1981

At 10.30 a.m. I left for Moscow Airport to board my plane to Tashkent. Flying time was 4 hours 15 minutes. I was amazed that the time difference was three hours. I was met at the Airport by members- of the Union of Artists. They took me to one of the best hotels there - the Hotel Uzbekistan. I spent the day loafing around.

12 DECEMBER 1981

In the morning I visited the Uzbekistan Palace which had been converted into a museum. I was amazed at the architecture of the Palace - it was as if I was in India. They had an exhibition of different types of materials, jewellery and musical instruments. I was struck by the similarity with Indian music. I also visited an exhibition held by the Union of Artists in Tashkent.

Thereafter I visited the studios of two artists. At one studio an artist was celebrating his 50th birthday. He wanted me to sit for a portrait which he did in oils. We were entertained there till 7 p.m.

13 DECEMBER 1981

Left the hotel at 10 a.m. and visited the State Gallery of Fine Arts with two guides from the Union of Artists in Tashkent and another guide from Moscow. The Gallery was very interesting and had 19th century art - must have been painted by modern artists who were living in Tashkent and various places in the Soviet Union.

Spent the rest of the morning sightseeing, walking through the city and suburban areas. It looked very much like the rural areas of India with mud huts, thatched roof and dusty streets. Visited a mosque. I was surprised to see a lot of people praying and meditating with their heads bowed and I almost felt I was in India. The whole place is scattered with very old mosques and various places of worship and big market squares. I visited a market square and bought some tropical fruits like different varieties of melon, plenty of dried grapes and dried fruits. I saw breads like the ones you get in India and the vegetables were exactly like the ones we get at home.

14 DECEMBER 1981

I was invited as a guest by the Soviet Friendship House and spoke a lot with various characters there. They took photographs of me and we conversed on various matters especially art and they inquired about several Ministers they had met earlier under the Bandaranaike Government. After a short coffee party where they served sweets and plenty of dried fruits, we were shown a film depicting the ancient customs of Tashkent and how they were asked to change their habits. Women who wanted to remove their purdahs were killed by their own relations who reacted against this change.

Later in the evening I visited a famous artist in Tashkent by the name of Chinghizakhnarov who paints very much like an Indian artist and has depicted the Ramayana and done various styles of Indian dancing on canvas. I liked his style of painting and he showed me some of the paintings that he was doing for the underground as well as for large eating halls. He showed me the original sketches which he had done for these structures. He liked me very much and presented me with some of his books, a lovely coat, and a silk scarf.

After lunch we left Tashkent for Samarkand. It was a half hour flight and is about 300 miles from Tashkent. We walked around sightseeing and later in the day we went to one of their 4th century mosques and tombs of old kings. We visited two or three shops in the market square which are supposed to be the famous market squares in the Soviet Union. It is so different to what you see around. We went to another artist gallery. After having a long discussion with the artist we left for Moscow at 4 pm. Arrived in Moscow at 7.30 p.m. It is about 3,300 miles away from Samarkand.

17 DECEMBER 1981

At 9.30 a.m. I went to the Union of Artists at No.25 Gorky Street Gallery where my paintings had already been hung for exhibition. I had to give various instructions on how to handle the paintings. Later in the evening at 3 p.m. I went to the Gallery again and photographs were taken by Moscow TV of the paintings, myself and various artists who were present there and at 4 pm after the Ambassador for Sri Lanka made a speech followed by the President of the Union of Artists and three others who spoke, the exhibition was declared open by the lighting of the traditional oil lamp. The gallery was not open to the public that day.

18 DECEMBER 1981

Next morning I visited the studio of an artist who had come for my exhibition the previous day and he was impressed with my work and he kept me for 3 hours and I got sick and tired of it. I met various interesting characters at the exhibition who were very impressed with my work— mostly because they were depicting life in Sri Lanka and everybody who came there thought they were seeing Sri Lanka in that hall through my paintings.

End

"The creative individuality of the artist Jaya Satyendra, provokes a great interest as it combines such facets of talent as to see, feel and think in perfectly different keys. For example the pictures of the first large hall are chiefly landscapes and pictures of man's everyday life. They are spontaneous, childishly naive and light, though the range of colours and the use of the palette is very complicated and rich. Looking at these canvases we can imagine that the artist is a young creature, a child of nature, impetuous and tender, sad and naughty.

In the second small hall, all the pictures are devoted to the inner and everyday life of woman - sweetheart, wife, mother. It's a great contrast, in comparison with the first hall. Here we can see not only colour keys but a creational transformation of such old truths as sweetheart, wife, woman. There is no indissoluble connection of woman's beauty, grace and attractiveness and her complicated, timid, profound and intense inner life. It's a very modern perception and interpretation of woman as a person.

I see the artist's wisdom, ripeness, creational passion and intensity in these works. Unification of these polar borders of talent in this creative individual speaks of the artist's richness of soul and about the breadth of her thinking..." Artist V. Yakoklov, *Visitor to Jayalokshmi Satyendra's One Person Exhibition in Moscow, 27 December 1981*



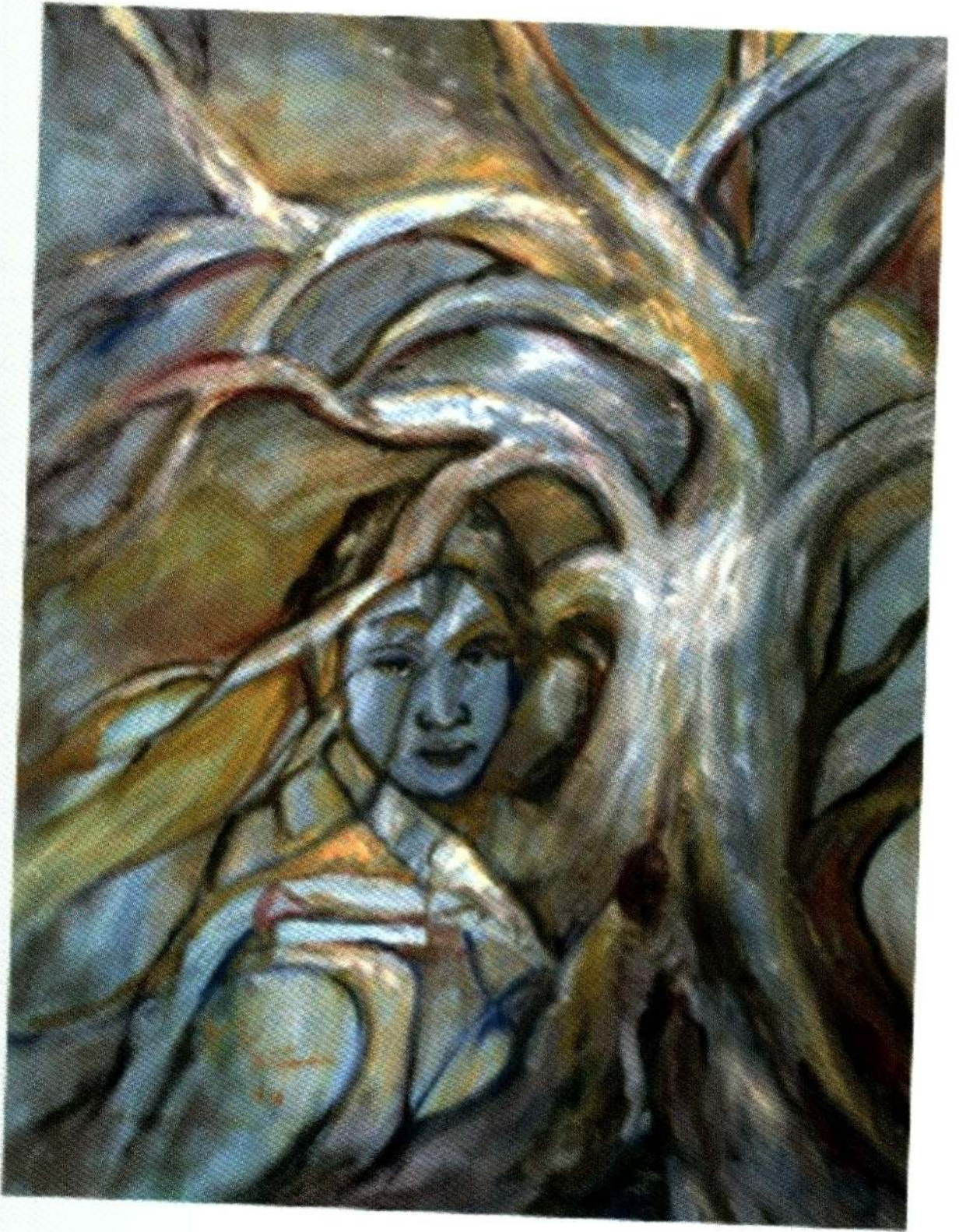
**Enfolding
and Unfolding**

"Every man's work is a portrait of himself' the saying goes and it could not be otherwise when its a woman painter. "... *Chandrokanthi Dharmadasa - Sri Lanka Sunday Times, 29 November 1981*



Hidden (Oil on Canvas, 40cm x 50cm)

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Entwined

[Oil on Canvas, 46cm x 61cm]



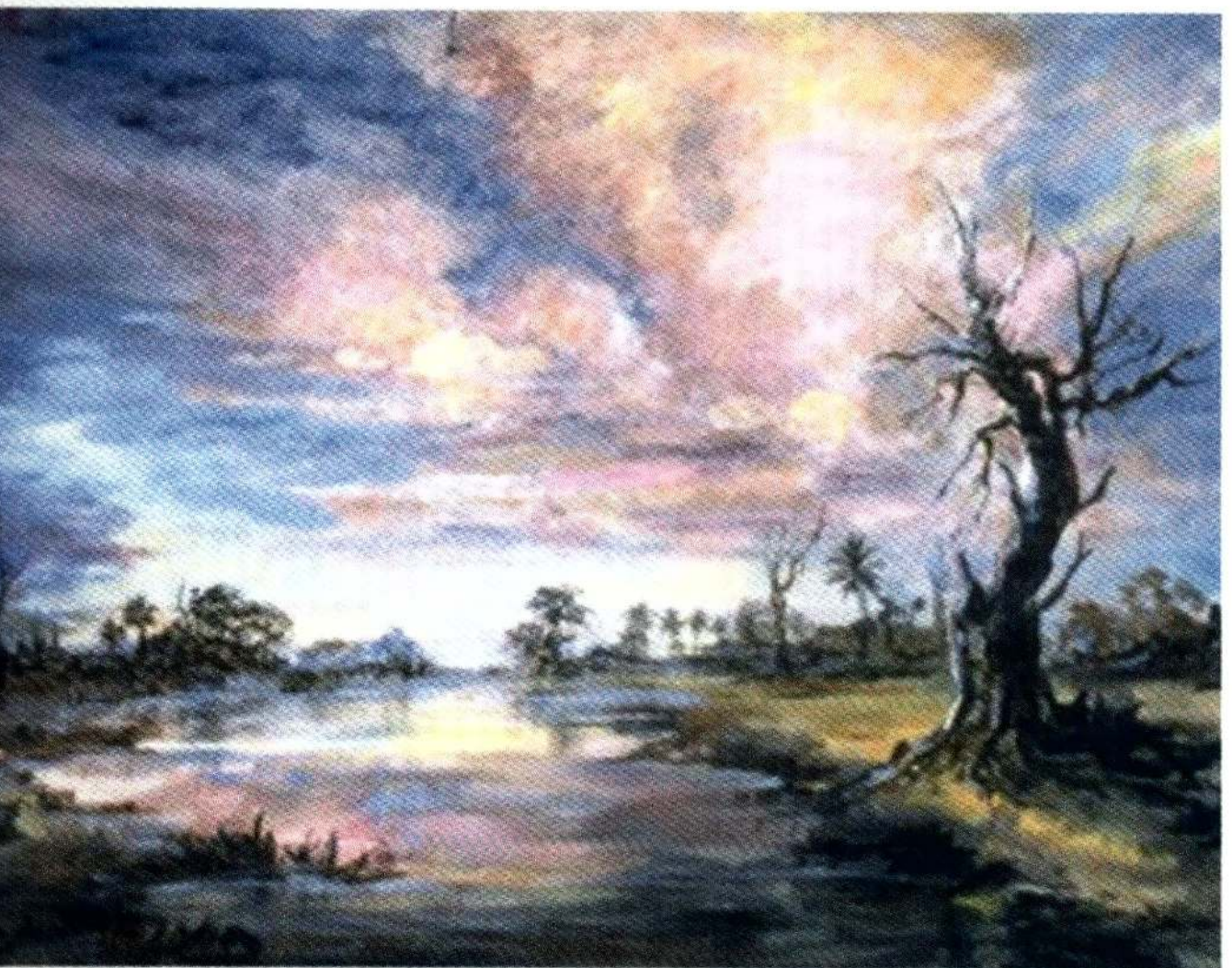
Solitude

"It is in the solitude of the heart
that we can truly listen .. There I
can see that what is most
universal is most personal ..."

*Ronald Rolheiser in The Restless
Heart*



"In spite of everything - the festival of everyday life, the wisdom of kindness, thoughts about the beginnings and endings, the singing mood, the love for native land, the light hope of beautiful, the lyricism of man - we can see at the exhibition of art works of Jaya Satyendra - the artist and person." *N. Kasimov, Pedagogic Institute, Elets, Visitor to Jayalakshmi Satyendra's One Person Exhibition in Moscow. 22 December 1981*





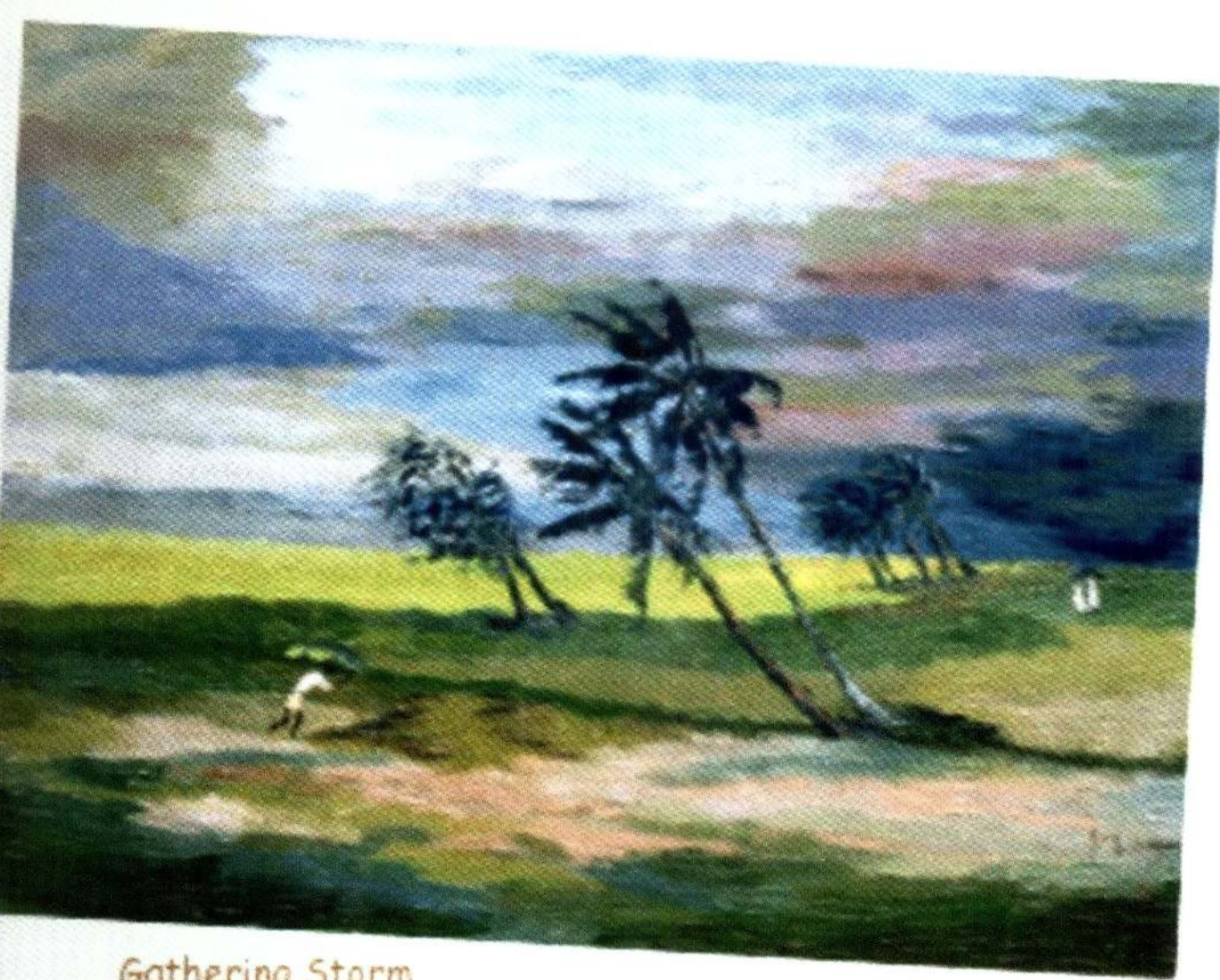
Moonlight

[Oil on Canvas,
68cm x 42cm]



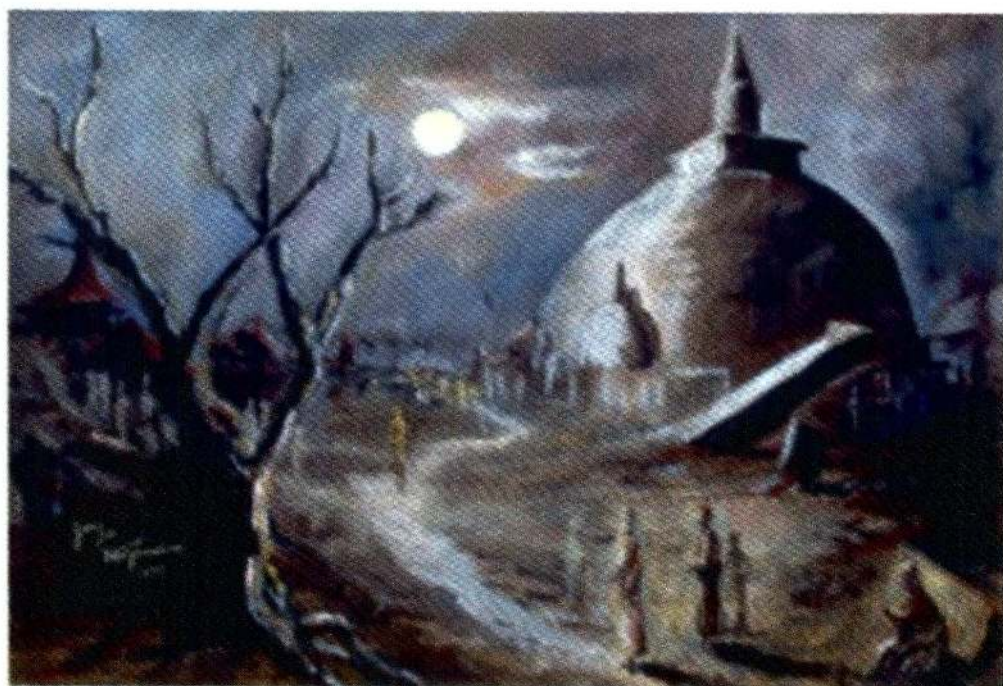
Flowers

[Oil on Canvas, 50cm x 70cm]

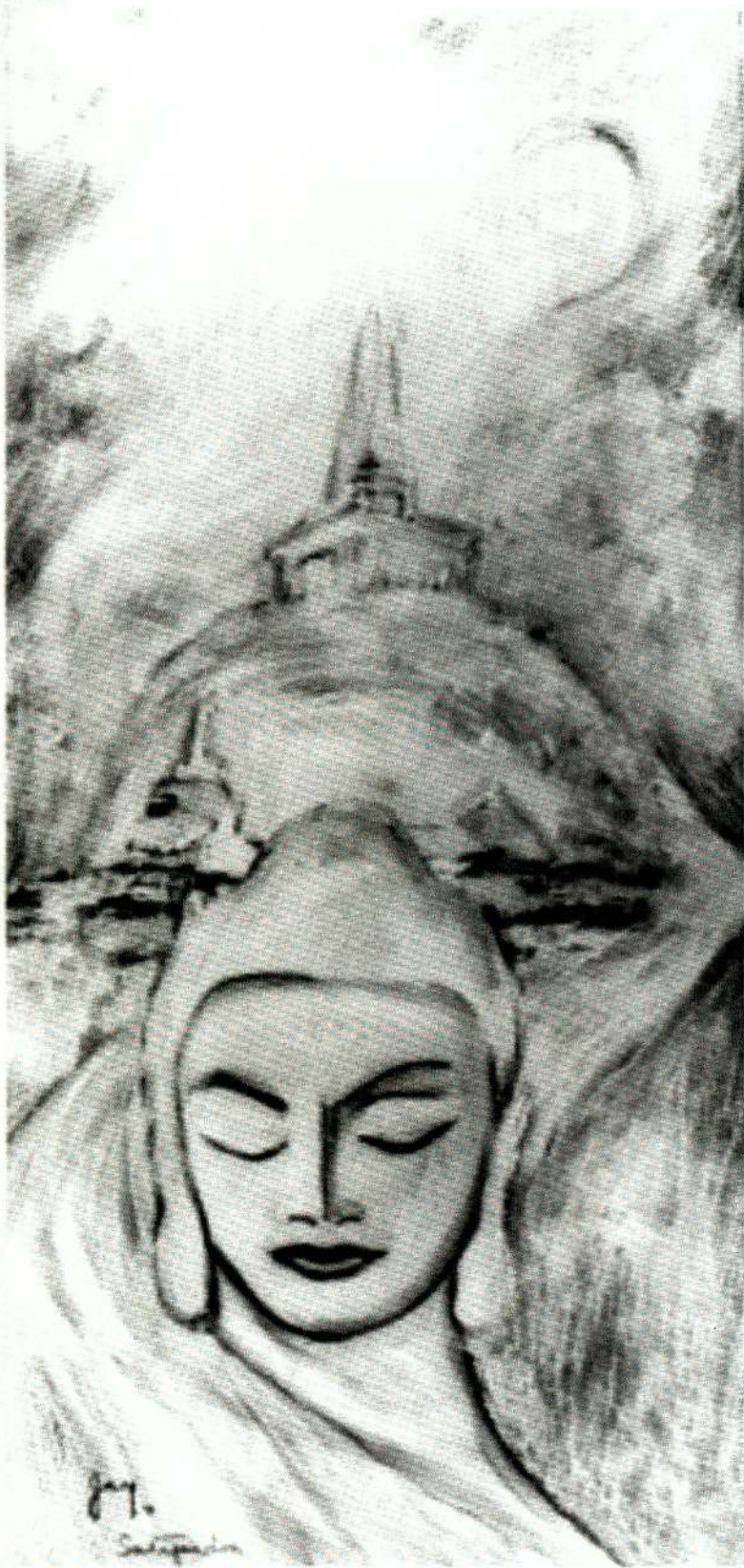


Gathering Storm

[Oil on Canvas, 66cm x 50cm]



Dagoba

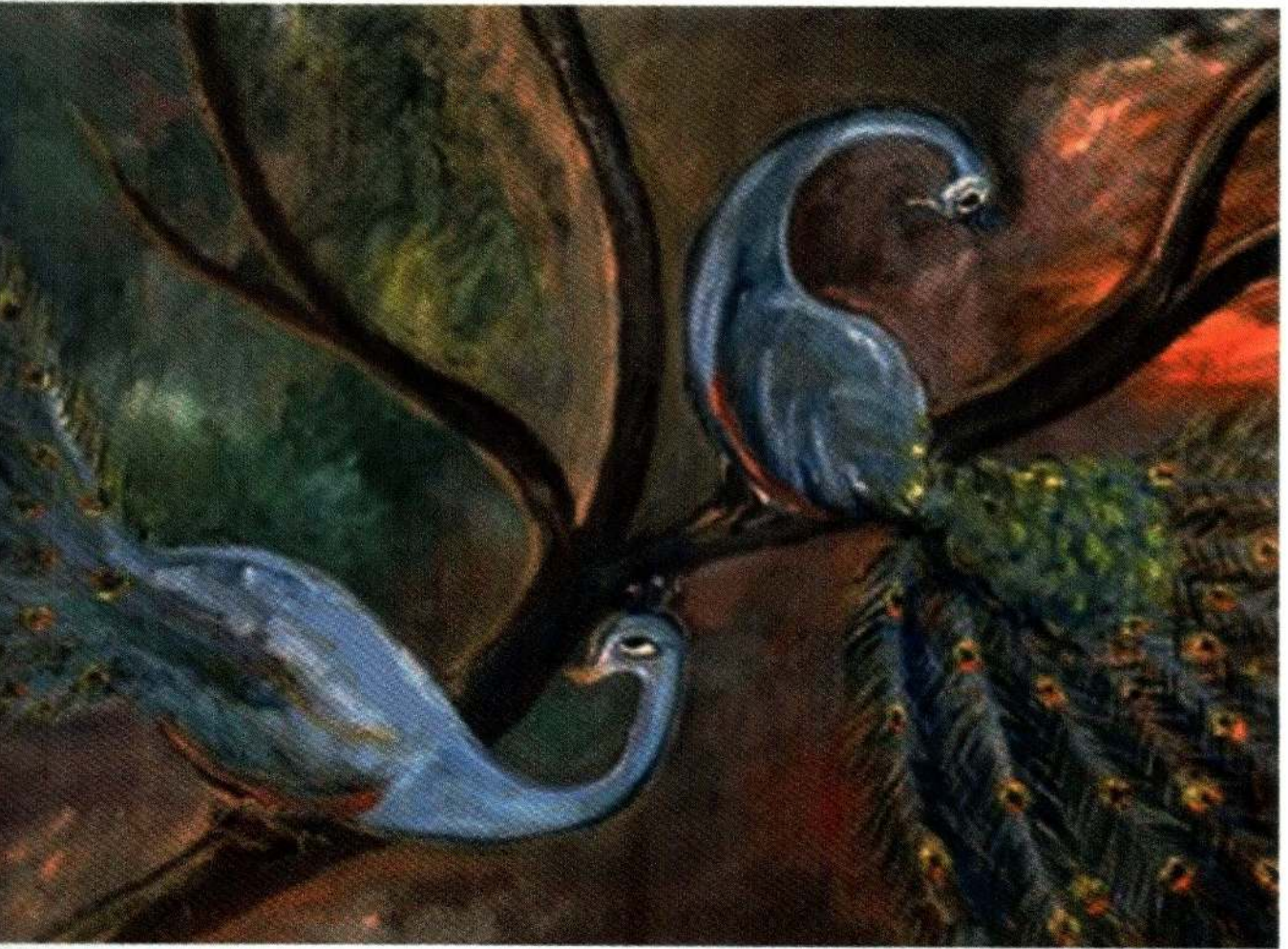


Buddha

[Oil on Canvas, 36cm x 78cm]

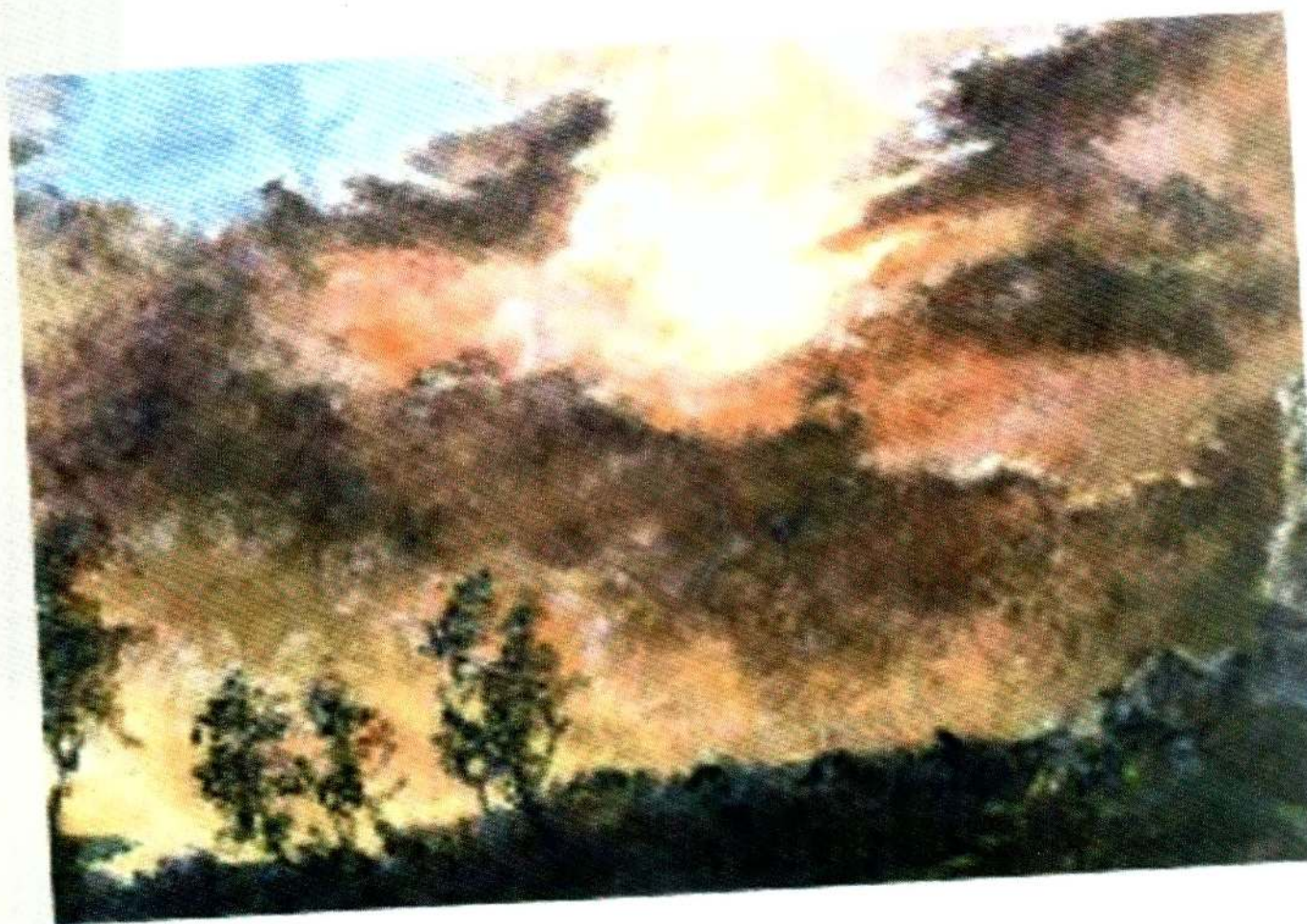


"Upon the same tree there are two birds of beautiful plumage, most friendly to each other, one eating the fruits, the other sitting there calm and silent without eating — the one on the lower branch eating sweet and bitter fruits in turn and becoming happy and unhappy, but the other one on the top, calm and majestic; he eats neither sweet nor bitter fruits, cares neither for happiness nor misery, immersed in his own glory. This is the picture of the human soul". - *Mundaka Upanishad*



Twosome

[Oil on Canvas, 80cm x 54cm]



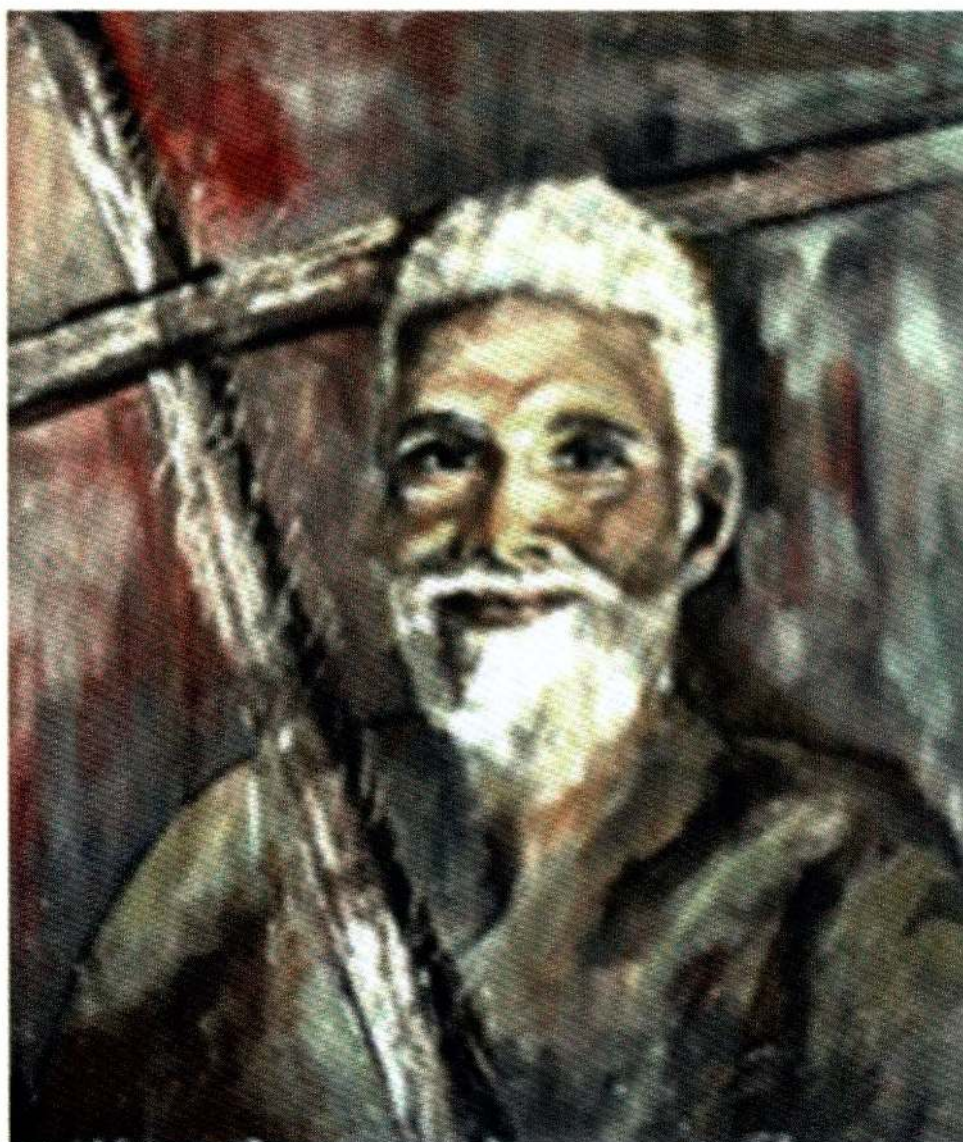
World's End

" ... I liked the landscapes and also the reflection of her thoughts and philosophy. I particularly liked 'World's End'. Blue patch in the painting, gives us hope for life and for the future.." *Comment by Bronsktai, Visitor to Jayalaxhmi Satyendra's One Person Exhibition in Moscow, 20 December 1981*



Jaffna Lagoon [Oil on Canvas, 94cm x 73cm]

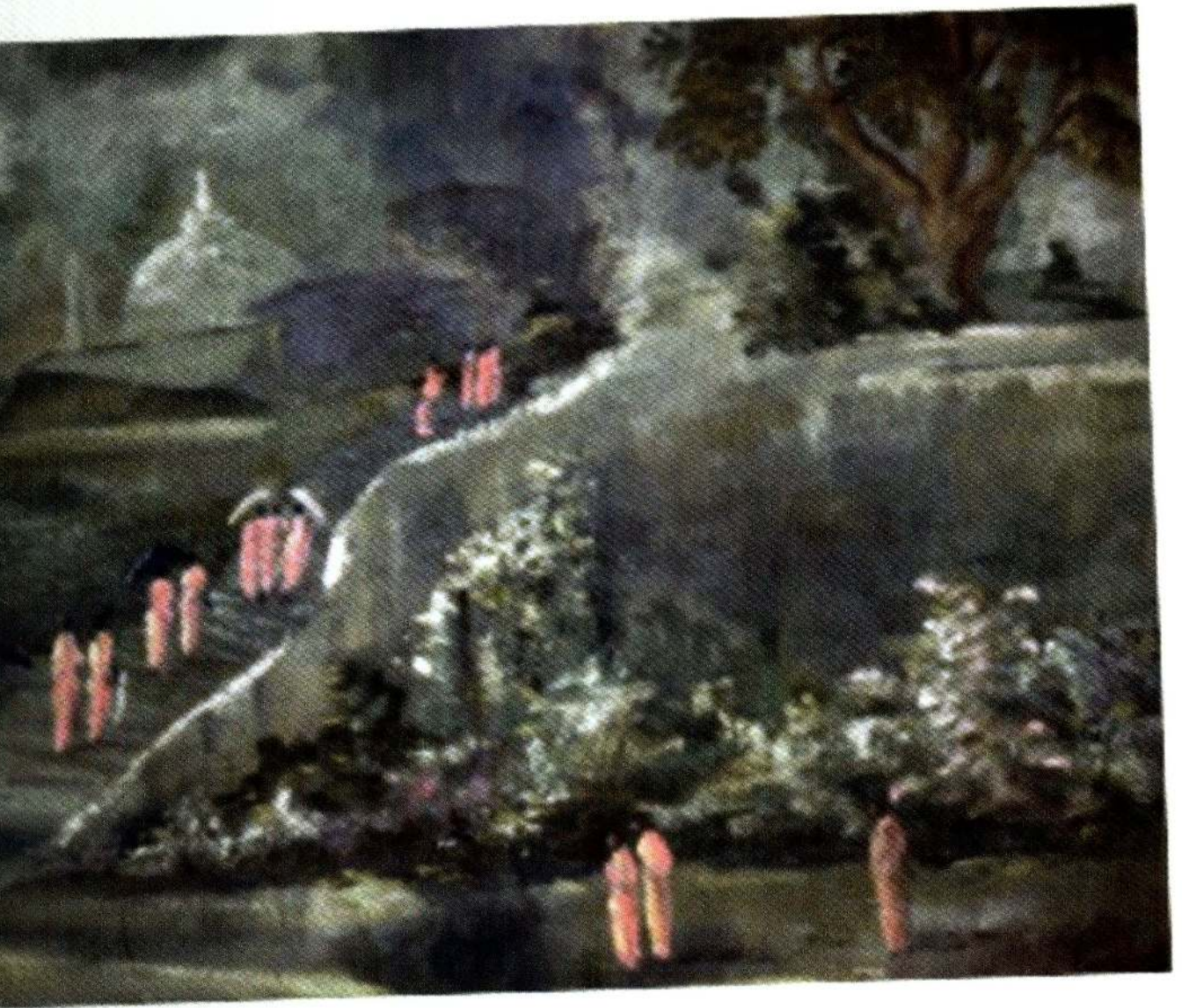
"...I was especially delighted with the landscape 'Jaffna Lagoon'. What is extraordinary is the freedom of painting, the lightness of execution and the sense of colour. I would like to wish an outstanding artist that she continue the same happy and easy expression of her feelings towards her subjects. You put shapes into your pictures modestly and not bulkily. Long life to you our dear guest and her family. I wish you great progress in giving gladness to critics and spectators alike. I thank you for the pleasure I have received." *Comment by P. Tkachenko, Artist, Visitor to Jayalakshmi Satyendra's One Person Exhibition in Moscow, 22 December 1981*



Ramana [Oil on Canvas, 38cm x 44cm]

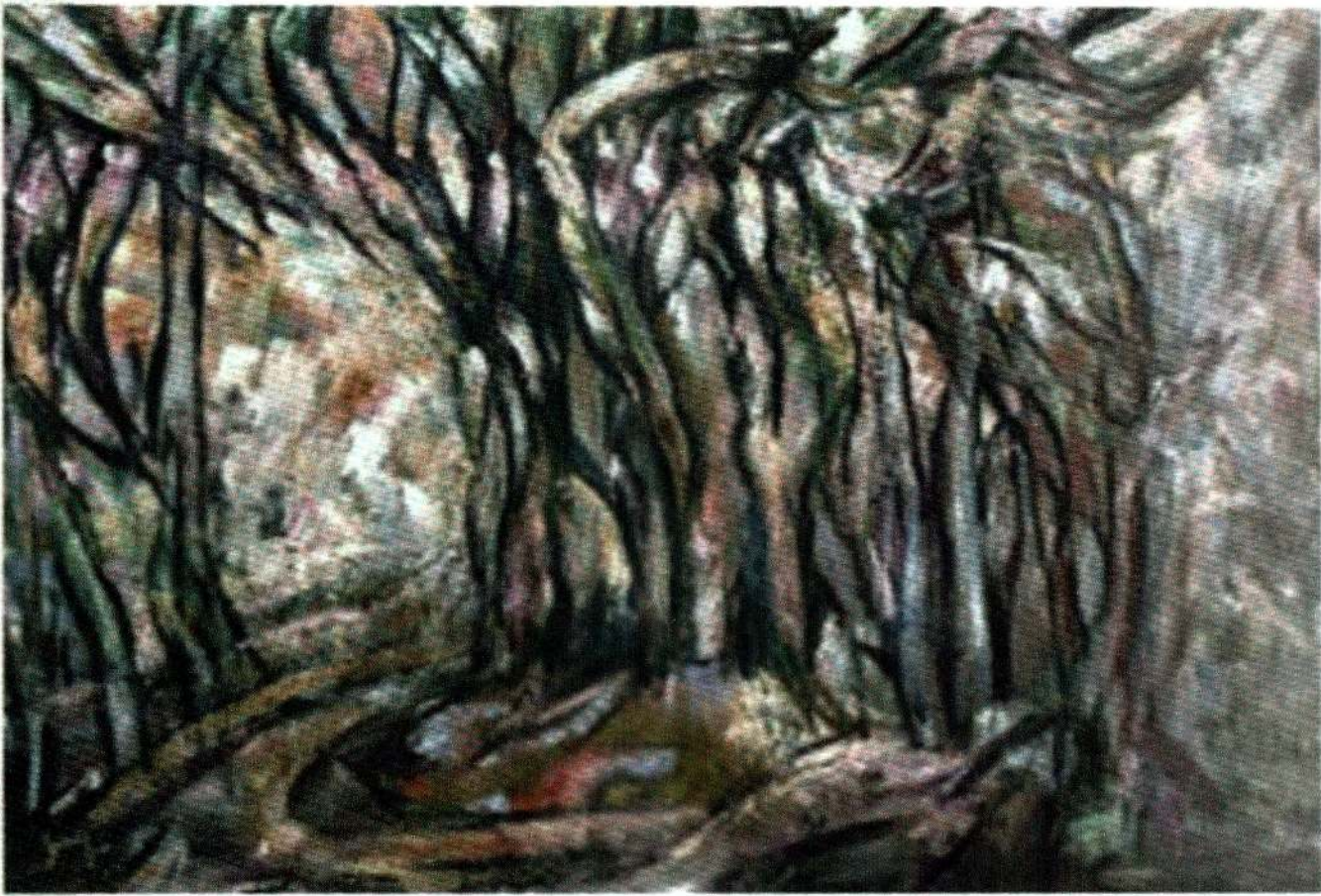
"Pursue the enquiry "WHO AM I" relentlessly. Analyse your entire personality. Try to find out where the I-thought begins. ... One day the wheel of thought will slow down and an intuition will mysteriously arise. Follow that intuition..."

Ramana Mahrishi



Ascent

"We are not human beings having a spiritual experience. We are spiritual beings having a human experience" - *Teilhard de Chardin*



Pathless Land [Oil on Canvas, 80cm x 60cm]



Thoughts

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Jiddu Krishnamurthy

[Oil on Canvas, 58cm x 52cm]

"...I maintain that Truth is a pathless land, and you cannot approach it by any path whatsoever, by any religion, by any sect... No one holds the Key to the Kingdom of Happiness. ..That key is your own self, and in the development and the purification and in the incorruptibility of that self alone is the Kingdom of Eternity..." *Jiddu Krishnamurthy, 3 August 1929*



My Father in Law - S. Nadesan Q.C.

[Oil on Board, 40cm x 55cm]

"Life is work and work is worship...God gives us opportunities to be of service to humanity, to our country, to ourselves. You must be ready and equipped to make use of those opportunities ..."

from Somasunderam Nadesan's Acceptance Speech at the Peter Pillai Award Presentation, 1984

"Lord Yama, you are respected and revered by all. Yet, no matter what may come, I will remain by Satyavan!"

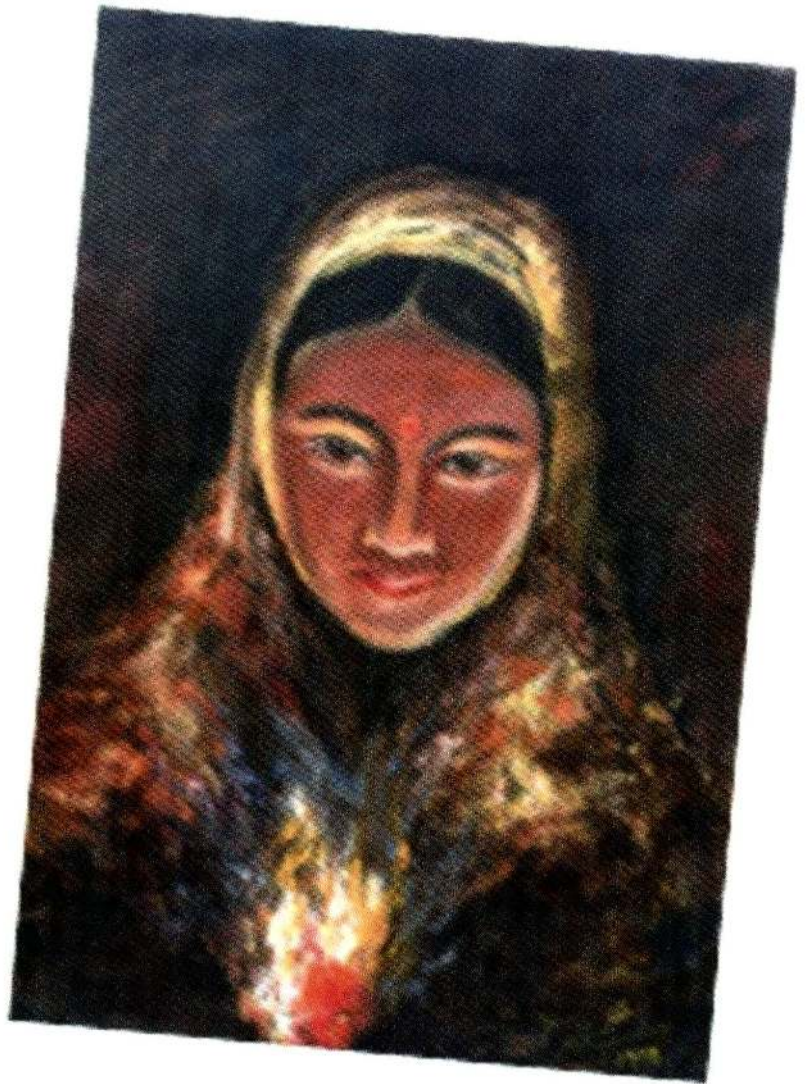
"Princess, I tell you for the last time, you will not! Still, I can only admire your courage and your firmness. I will grant you one last favor -- anything but the life of your husband."

"Then grant many children to me. And let them be children of Satyavan!"

Yama's eyes grew wide as he stared at Savitri.

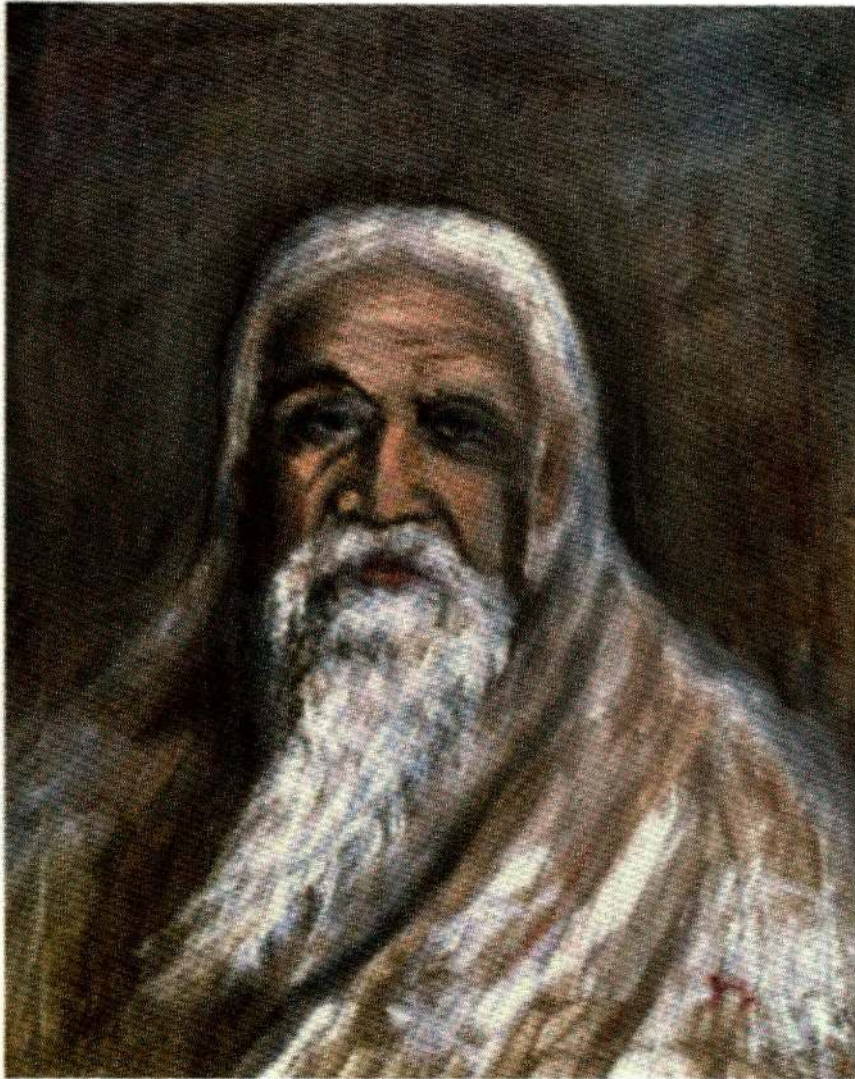
"You did not ask for your husband's life, yet I cannot grant your wish without releasing him. Princess! Your wit is as strong as your will."

from Savitri: A Tale of Ancient India, retold by Aaron Shepard



Savitri

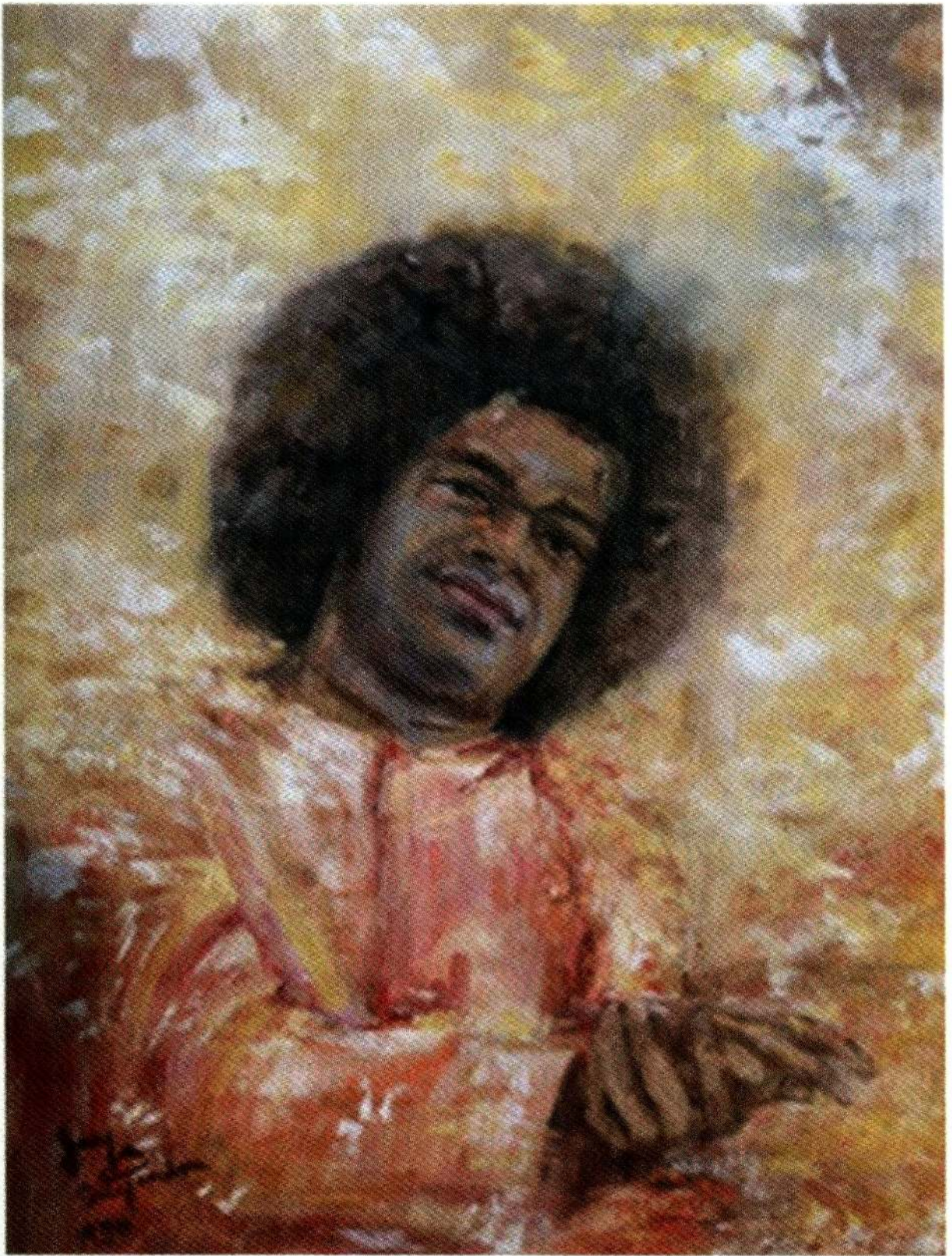
[Oil on Board, 41cm x 57cm]



Sri Aurobindo

[Oil on Board, 40cm x 50cm]

"We speak of the evolution of Life in Matter, the evolution of Mind in Matter; but evolution is a word which merely states the phenomenon without explaining it. For there seems to be no reason why Life should evolve out of material elements or Mind out of living form, unless we accept that Life is already involved in Matter and Mind in Life because in essence Matter is a form of veiled Life, Life a form of veiled Consciousness. And then there seems to be little objection to a further step in the series and the admission that mental consciousness may itself be only a form and a veil of higher states which are beyond Mind... .." - Sri Aurobindo in the *Life Divine*



Baghavan Sri Sathya Sai Baba
[Oil on Canvas, 47cm x 65cm]

"Love all, Serve All"



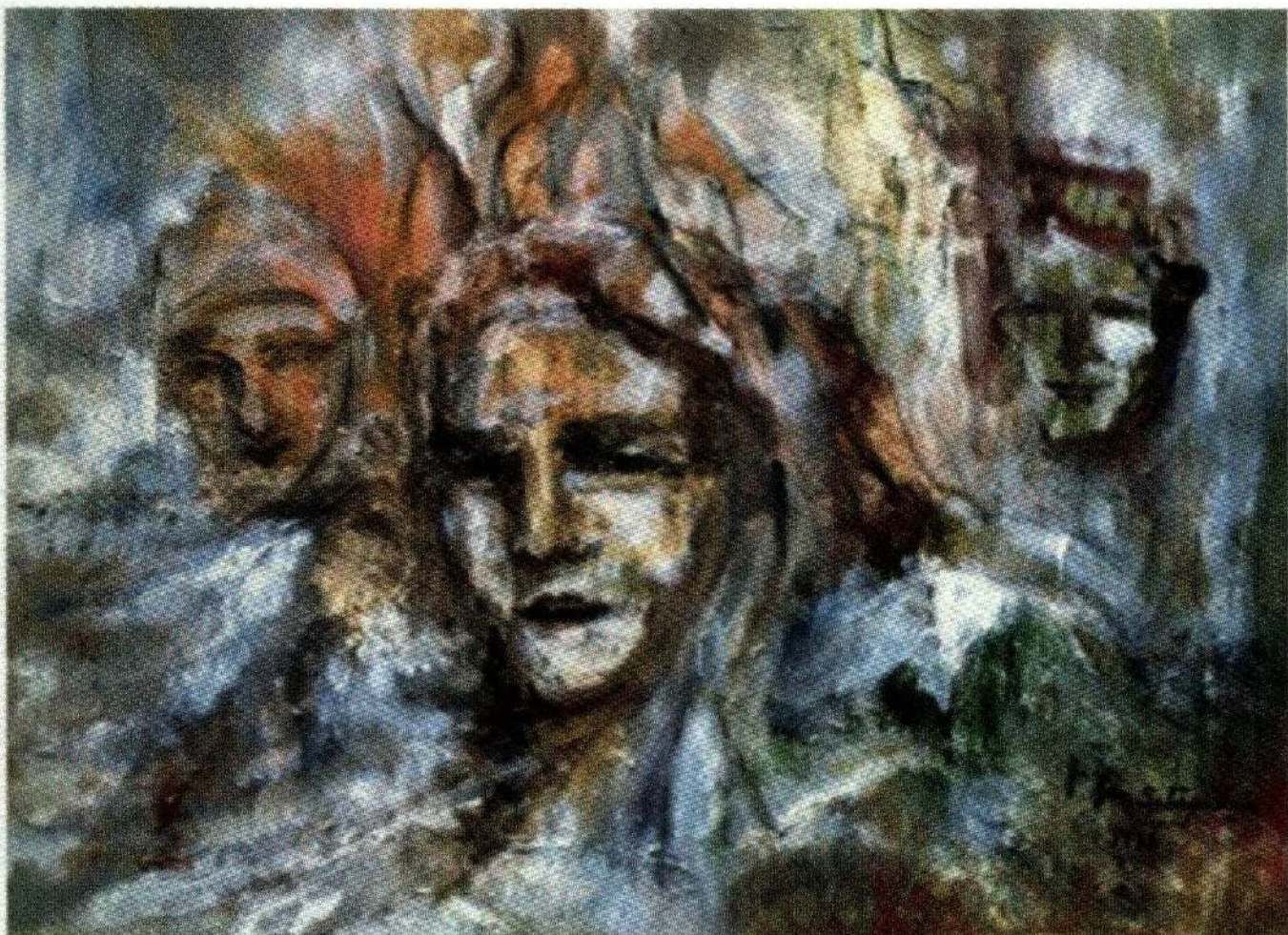
Prayer



"... The capital period of my intellectual development was when I could see clearly that what the intellect said might be correct and not correct, that what the intellect justified was true and its opposite was also true...."

Sri Aurobindo - The Future Evolution of Man

Whirl



Samsara

[Oil on Canvas, 71cm x 53cm]

“Teach me to die
Hold on to my hand
I have so many questions
Things I don't understand
Teach me to die
Give me all you can give
If you'll teach me of dying
I will teach you to live”
- Deanne Edwards

Jayalakshmi Satyendra
nee Rajandram... afterword...

by M.Thanapalasingham, Australia, 27 November 2012

"...பார்த்த போதெல்லாம் மங்கள
அணிகளுடனும் ஒளிமயமான கண்களுடனும்
அன்று அலர்ந்த மலர் போன்ற
புன்னகையுடனும் அவர் காணப்பட்டார்.

பேசும்போது சொற்களில் சிக்கனம் தொனிக்கும்.
பிறப்பாலும் சிறப்பாலும் கண்ணியம் மிக்க
சீமாட்டி. அறத்தின் வலு அவர் பார்வையில்
பளிச்சிடும். வார்த்தையில் தொனிக்கும்.
எவரையும் சந்தித்த ஒரு சில கணங்களில்
அவர்களைச் சரியாகக்கணிக்கும் ஆற்றல் இந்த
அறத்தின் வலுதானோ?

தமிழ் மக்களின் விடுதலைப் போராட்டம் -
அதன் விளைவாக எல்லாச் சுகங்களையும்
வசதிகளையும் உறவுகளையும் துறந்ததிலும்
அதே அறத்தின் மிடுக்கு.

"தேரா மன்னா" என்றாள் கண்ணகி.
கண்ணகிகளை காப்பியத்தில் மட்டும்தானா
காண்கின்றோம். அறத்தின் வழி நிற்பவர்கள்
யாராகினும் அறம் மறுக்கப்படும் போது
அவர்கள் காற்சிலம்பும் தெறிக்கத்தான் செய்யும்.

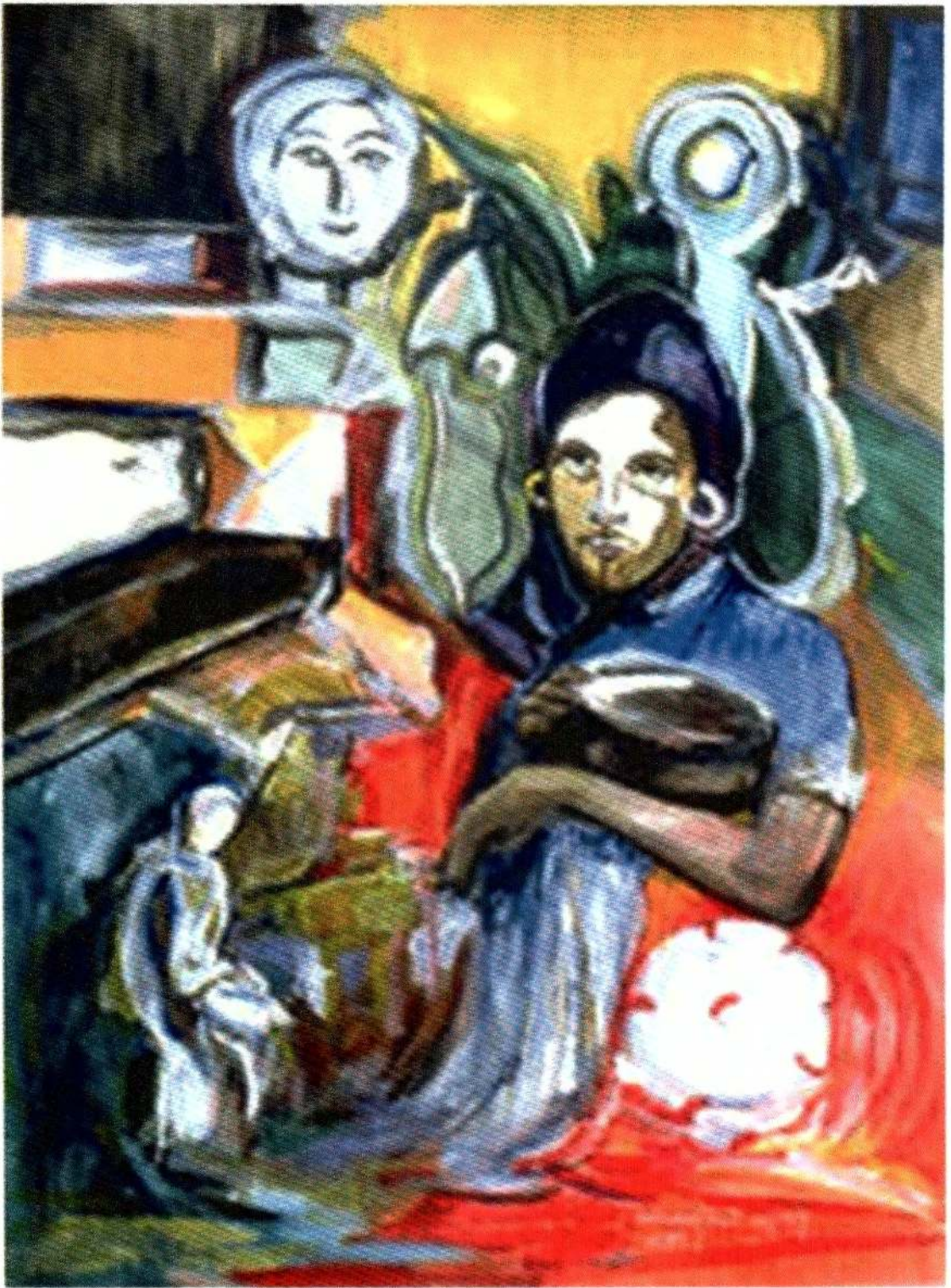
திருமதி சத்தியேந்திராவின் படைப்பாற்றலை
சிருஷ்டி உத்வேகத்தை. அவர் வடித்துவிட்ட
ஓவியங்களில் காணலாம்.

“ஓவியத்தில் எழுத
 ஒண்ணா உருவத்தாய்”
 என்றான் கம்பன்.
 புதுமைப் பெண்ணிலும்
 இன்னும் பல
 ஓவியங்களிலும் வடிக்க
 முடியாதவற்றையும்
 அவர் வரைய
 முற்பட்டிருக்கிறார்.

அவர் வடித்த
 ஓவியங்களில் காலம்
 உறைந்து
 போய்க்கிடக்கின்றது.
 ஆயின் அதன் கலை
 அழகு பொங்கிப்
 பிரவாகிக்கின்றது.
 காலத்தால் அழியாத
 அந்தக் கலை
 வடிவங்களில் அவர்
 வாழ்வார். "



புதுமைப் பெண்
 Puthumai Penn



Kaala Chakram

[Oil on Canvas 50cm x 70cm]

“எல்லாம் எப்பவோ முடிந்த காரியம்.”

Yogaswamy, the sage from Jaffna



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"I desire that I paint for myself alone. It is when that which is buried in me finds expression in a painting, that I myself come to truly know what was buried in me. It may well be that the reason that I paint is because I feel that I may discover more and more and come to know what else may be inside me. As I continue to paint, and as more and more experiences unfold from within me, and as I become subject to these experiences, it seems to me that I may, in a way, make it possible for me to know who I am." – Adapted from Sundara Ramasamy

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