



# THE BETRAYAL AND FLAGELLATION

• Norbert Lynton •



They say love laughs at locksmiths. However true that is, art certainly ignores fences and frontiers, eager to find other modes of expression and other references to adopt and adapt. Kandinsky steeped himself in Russian folk traditions and in news of recent developments in Paris, and chose Munich, halfway between the two, as the place where he might initiate his art, at once radically new and redolent of traditions. Almost all notable modern artists have gone or looked abroad. This applies to the great art of the past as well. The Renaissance itself began with Florence's eager embrace of the culture of antique Rome, which derived from that of ancient Greece. India's multifarious artistic history shows many instances

of debts incurred from, and gifts made to, adjacent and more distant cultures, east and west. Art has always tended to be global, even when regionalism and nationalism aimed to rein it in. **W**hen he was seven, Krishen Khanna tried to make a copy of Da Vinci's *Last Supper* from a reproduction brought home by his father; his first venture into art, we are told. Later he would develop his own versions of the subject, by which time he knew also of other representations of it. His education, first in Lahore and then at the Imperial Services College in Windsor, was basically Christian and English. In India, before and after his years in England, he also studied Urdu and Persian, building up a deep knowledge of, and love for, the



*The Betrayal*, oil on canvas, 22x28", 2006





*The Betrayal*, oil on canvas, 48x60", 2006



*Flagellation*, oil on canvas, 48x60", 2006