An impressionistic painting of a cityscape, likely Venice, featuring various buildings with domes and arches, rendered in a soft, painterly style with a muted color palette of greens, browns, and blues. The sky is a pale, hazy blue.

PRINSEPS

Modern Art Auction

October 2023



P R I N S E P S

MODERN ART

2nd October 2023 | 6PM

www.prinseps.com

Curator's Note

Modernism in Indian Art is an important and integral chapter of Indian art history, which Prinseps has been working relentlessly in order to discover and document. We are indeed happy to announce our annual Modern Indian Art auction with sixty-three remarkable works of art.

As a research driven auction house, Prinseps is always looking to add value to the ever changing and evolving art world and provide the discerning collector with an opportunity to collect works which are backed with exemplary provenance.

While we aim to inspire a discourse on the beginning of modernism in India, we also hope to fill in the blanks and bring to the forefront the forgotten heroes, eminent artists who did not get their due as pioneers and pathbreakers. The Art Rebel Centre, The Calcutta Group and then of course the Progressive Artists’ Group, were all important chapters that inspired modern art in India. With creativity and expressionism heightened and nationalism and sociopolitical struggles passionately being depicted, these artists found their voice through their art, paving the way for future generations. Each of their struggles, circumstances and styles varied and this was the beauty of modernism in Indian art. Unity in diversity.

We open our live, online auction with a beautiful, delicate piece of art by Surendranath Ganguly. A personal favourite of mine, created using the Japanese Woodblock Print on paper method. The God of war, the son of Lord Shiva and Parvati, Kartikeya is depicted seated on Parvani, the peacock, rather majestically. Ganguly accentuates this piece of art by handpainting it using gold, blue, white and black colours. A beautiful creation bringing together technique and creativity. Walter Langhammer’s (Lot 34), ‘Rest’ is another captivating, vibrant work, which amalgamates his formal training as an artist and his exposure to the quintessential Indian way of life. A play of colour and light and an accurate representation of an afternoon siesta. Ram Kumar’s ‘Banaras’ (Lot 29) is another exquisite work up for auction. A truly special, abstract piece, where the artist showcases his love for Banaras, the spirituality the city exudes and the many doors which perhaps are a metaphor to the complexities of the human mind.

Each of the sixty three lots have been meticulously studied and documented. Be it the captivating Thota Vaikuntam’s, Hussain’s striking oil on paper pasted on canvas where bold strokes of red and black are seen or Atul Boses, ‘Grandma’ where Bose depicts a grandmother, holding onto her prayer beads wearing a simple white draped piece of cloth. A sense of spiritual calm prevails here. The multiple shades of brown and sepia used to accentuate the expression and emotions of the grandmother are a testament to Bose’s skills in shade, tone and portraiture.

Prinseps takes pride in bringing to the forefront forgotten artists and languishing, hidden treasures. We have consigned Estates of artists such as Rathindranath Tagore, Bhanu Athaiya, Gobardhan Ash, Somnath Hore, Lalitha Lajmi, AA Raiba, Rathin Maitra, with the aim to document and research their contributions to Indian art. “The legacy of Bhanu Athaiya”, an exhibition on India’s first oscar winner and only female artists of the Progressive Artists Group, was presented by Prinseps after two years of archiving, intense researching and documenting her estate. Our quest for adding value and passion for Indian art has helped us build a relationship of trust with the art enthusiast. Dear patron of art and culture, we cordially invite you to take part in an awe inspiring auction.

Brijeshwari Kumari Gohil

Modern Art Auction

Auction is open for proxy bidding.
Live Auction commences at **6:00 PM** on **2nd October (Monday) 2023**.

Lots will be closed sequentially.
Bids can be placed in writing, online, and via telephone.

LOT NO	CLOSING TIME (INDIA)	CLOSING TIME (US EASTERN)	CLOSING TIME (US PACIFIC)	CLOSING TIME (UK)	CLOSING TIME (HONKONG)	CLOSING TIME (JAPAN)
I-20	6:00 PM	8:30 AM	5:30 AM	1:30 PM	8:30 PM	9:30 PM
2 I-40	6:30 PM	9:00 AM	6:00 AM	2:00 PM	9:00 PM	10:00 PM
4 I-63	7:00 PM	9:30 AM	6:30 AM	2:30 PM	9:30 PM	10:30 PM

A PATH TO MODERNISM IN INDIAN ART

At Prinseps, we believe the critical period for **modernism** in India to be the first half of the 20th century, and close to the beginnings of the nationalism movement. Academia reiterates the same. This period witnessed the inception of pioneering collectives like the **Art Rebel Centre**, the **Calcutta Group**, and the **Progressive Artists' Group**. These movements courageously challenged established norms, compelling a fresh understanding of artistic expression.



Atul Bose creates a portrait of **Sir Ashutosh Mukherjee** and earns a scholarship to study at the **Royal Academy**.

1922

First Annual Exhibit at **Calcutta University Institute** features **Gobardhan Ash, Sailoz Mookherjea, Sunayani Devi**, and others.

1930

The **Art Rebel Centre** was founded by **Gobardhan Ash** and mentored by **Atul Bose**. **Pran Nath Mago** notes that both the **Calcutta Group** and the **Progressive Artists' Group**, collectively called the **Progressive Groups**, were created to challenge the influence of the **Bengal School of Art**. The Rebel Artists, however, were the first to contest this influence back in 1933 by opposing **Mukul Dey's** leadership and teaching at the **Government School of Art** (previously the Government College of Art).

The founding year of the **Academy of Fine Arts** **Gobardhan Ash** was a founding exhibitor along with his mentor **Atul Bose**.

1933

Second Annual Exhibition at **Academy of Fine Arts**.

1934

1936

Annual Exhibition at **Academy of Fine Arts**.

1945

Another Exhibition by the **Calcutta Group** in Bombay, organised by **IPTA** (Indian People's Theatre Association)

1946

Academy of Fine Arts holds its 10th Annual Exhibition.

1940

Modern Art Society formed, including **Atul Bose, Sailoz Mookherjea**, and **Gobardhan Ash**.

Rathin Maitra joins the **Modern Art Society**.

1947

Calcutta Group holds its third exhibition amidst political and communal unrest.

Progressive Cultural Association's Exhibition features artists like **Rathin Maitra**.

1941

Jamini Roy's Solo Exhibition in Bombay.

1943

Bengal Famine documented by artists like **Chittaprosad, Atul Bose, Gobardhan Ash, Zainul Abedin**, and **Rathin Maitra**

'**Atikrama**' magazine launched by **Rathin Maitra, Nirode Mazumdar**, and **Subho Tagore**.

Calcutta Group formed under the backdrop of leftism, famine, and resistance to Bengal School's influence.

1944

First Exhibition of **Calcutta Group** in Kolkata.

Calcutta Group holds an exhibition in Bombay.

1948

Calcutta Group's fourth exhibition held.

Progressive Artists' Group (PAG) inaugurates exhibitions in Baroda and Bombay.

Calcutta Group celebrates 5 years of work with an exhibition.

1945 - 1946

Second Exhibition of **Calcutta Group** in Calcutta.



1950

Calcutta Group introduces the **Progressives** in a joint exhibition with the **Bombay Progressive Group**.

1953

PAG holds the third show in Bombay, including the JJ Gold Medal winner **Bhanu Rajopadhye Athaiya**.

Rathin Maitra's works displayed at the National Art Gallery.

1954

The 24th Annual All India Fine Art Exhibition featured artists including **Ganesh Haloi, Shanu Lahiri, Atul Bose**, and **Gobardhan Ash**.

In this exploration of Modernism in Indian Art, Prinseps illuminates the transformative era of the first half of the 20th century. Pioneering collectives like the Art Rebel Centre, the Calcutta Group, and the Progressive Artists' Group reshaped artistic expression by challenging conventions. This timeline reflects an unwavering quest for innovation and societal introspection. These artists have strongly impacted their time and created a lasting legacy that still influences the art scene in modern India.

Lot #1

SURENDRANATH GANGULY (1885 - 1909)

KARTIKEYA

Woodblock Print on Paper further handpainted using gold, blue, white, and black colours
10 x 6.5 in
c. 1910

Estimate : 10,000 - 20,000 INR

Lot Description

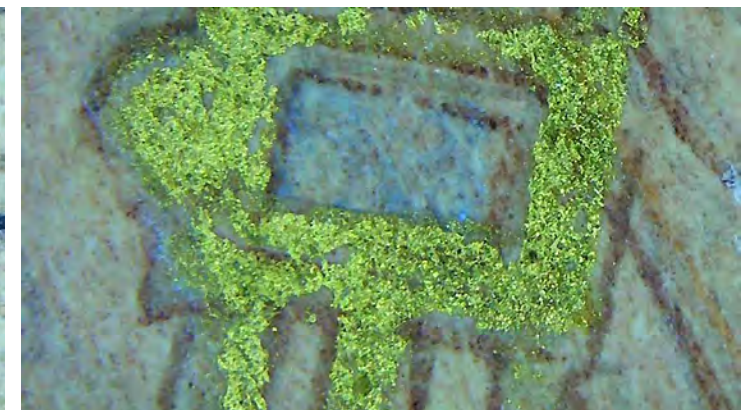
Surendranath Ganguly (b. 1885) studied at the Government School of Art Calcutta under EB Havell and Abanindranath Tagore, alongside Nandalal Bose. He was one of Abanindranath's earliest disciples and part of a select group aiming to rejuvenate Indian art. The Indian Society of Oriental Art (1907), backed by European enthusiasts, reignited interest in artists like Ganguly through the Japanese colour woodblock technique. Particularly remarkable was the successful replication of Nandalal Bose's Sati, featured in the Japanese journal Kokka. Surendranath Ganguly's masterpiece *Kartikeya* was another successful reproduction using the Japanese method. Kartikeya exhibits intricate detailing and delicate layers, displaying Ganguly's dedication. Ganguly's technique in this work warrants attention. The evident hand-painted details, delicate layers, and use of a single-haired brush showcase his dedication to precision. This work goes beyond a print, possibly being a painting.

Provenance

Rathin Maitra Archives

Published

Indian Myth and Legend (1913) Pg 268 (Another version). By permission of the Indian Society of Oriental Art Calcutta. Modern Indian Painting (2019). The Bengal School - The Rise of Artistic Nationalism in India by Partha Mitter.



Close-ups of Ganguly's Kartikeya

Lot #2

RATHIN MAITRA (1913 - 1998)

UNTITLED (March On I)

Signed lower right
Watercolour on Paper
19 x 14 in

Estimate : 30,000 - 50,000 INR

Lot Description

Rathin Maitra, a trailblazing artist of the 20th century left an indelible mark on the evolution of modern Indian painting. As a key founding member of both the Calcutta Group and the Modern Art Society in Calcutta, Maitra's artistic contributions explored a rich array of styles and themes. An adventurous and experimental soul, Rathin Maitra was a true pioneer who revolutionised the approach to art. He fearlessly challenged conventional methods of pictorial expression; seamlessly blending folkish mannerism and profound social commentary into his creations. His art beautifully bridges Indian artistic heritage with the avant-garde idiom of Europe. Employing oil as his primary medium, Maitra's artistic palette also embraced watercolour alongside tempera and Chinese ink; all skillfully applied on diverse surfaces such as canvas, board, asbestos, and handmade paper.

Provenance

Private Collection, Mumbai



Lot #3

JAMINI ROY (1887 - 1972)

ALPANA

Tempera on cloth pasted on board
38 x 32 in
c. 1930

Estimate : 15,00,000 - 20,00,000 INR

Lot Description

Jamini Roy was one of the most iconic figures of modern Indian art in the mid-20th century. His artistic originality and magnificence were deeply rooted in Bengali folk art. Roy's creative oeuvre and new folk style drew heavily on the idioms of a range of local art forms standing out as a singular example of Indian primitivism. This is one of Roy's notable works titled Alpana, a distinctive Bengali form of expression. It is a floral motif traditionally regarded as a sacred painting in Bengal executed on special occasions. However, Roy deviated from the customary practice of creating Alpana on the floor using rice paint with his innovative approach of employing tempera on cloth. Rejecting the conventional Western style, Roy embraced abstraction and employed folk-inspired lines and vibrant colours giving birth to his unique artistic style. This particular Alpana represents a distinctive interpretation of the Bengali landscape.

Provenance

Originally from Dhoomimal Art Gallery

Exhibited

Carved Contours New Delhi: Dhoomimal Gallery 29 January - 10 March 2016
Jamini Roy Exhibition New Delhi: Dhoomimal Gallery 5 - 28 April 2016

Published

Jamini Roy New Delhi: Dhoomimal Gallery 2016 p. 34 (illustrated)



Lot #4

JAMINI ROY (1887 - 1972)

WORKER

Tempera on ply
15 x 9 in
c. 1940

Estimate : 5,00,000 - 7,00,000 INR

Lot Description

Jamini Roy was from Beliatore which was an obscure village and his family was from a petty landowning background. Growing up in this social and cultural milieu, Roy was deeply intrigued by his surroundings and the village craftsmen's work. Observing their craftsmanship sparked his interest and enriched his artistic psyche; fostering a deep passion for colour and form as depicted in this artwork. Through his art, he skillfully transformed the mundane aspects of everyday domestic life and the experiences of common people. His works beautifully intertwined with the ongoing tradition of folk art creating a harmonious depiction of the lives of the masses.

Provenance

Originally from Dhoomimal Art Gallery

Published

Jamini Roy Uma Ravi & Babu Jain Estate p. 57



Lot #5

THOTA VAIKUNTAM (b. 1942)

UNTITLED (Set of three)

Signed and dated ; unsigned ; unsigned
Acrylic on wood (set of 3)
9.5 x 16 in. ; 10.5 X 13.5 in. ; 11.5 X 15.5 in.
c. 1990

Estimate : 1,00,000 - 2,00,000 INR

Lot Description

Thota Vaikuntam draws inspiration from his rural upbringing in Telangana, creating vibrant artworks that pay homage to the everyday life of rural communities. His works highlight the beauty of their traditional attire and ornamentation. His artistic focus often centers around women, making them recurring subjects in his works. The stylised figures in his paintings evoke a sense of movement reminiscent of temple friezes. Vaikuntam's colour palette reflects the natural hues of rural India with touches of kumkum, red ochre, saffron, and green colours. In addition to his two-dimensional paintings; he also explores three-dimensional expressions of his art on found objects and furniture infusing them with his distinctive style.

Provenance

Private Collection Bangalore



Lot #6

THOTA VAIKUNTAM (b. 1942)

UNTITLED (Set of Four)

Signed and dated
Gouache on paper (set of 4)
14.5 x 9.5 in
c. 1990

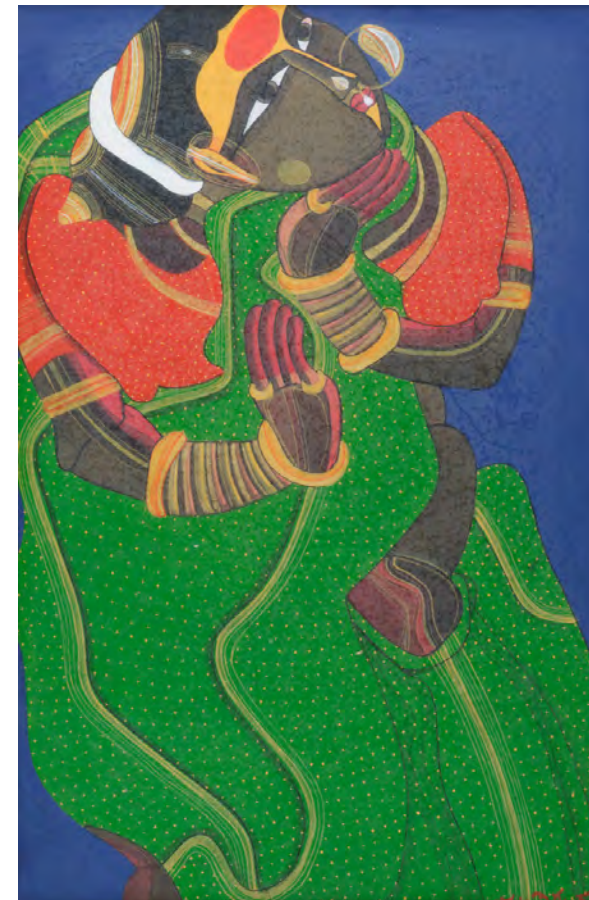
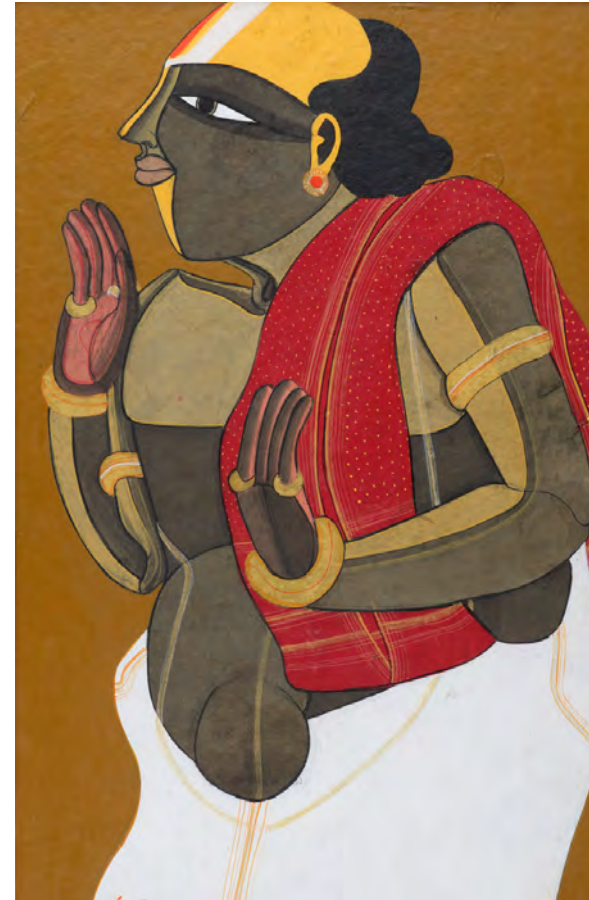
Estimate : 1,00,000 - 2,00,000 INR

Lot Description

Thota Vaikuntam's artworks possess a remarkable sense of strength, exuding a power that originates from the carefully applied paint or charcoal on the surface. Through his paintings; Thota Vaikuntam skillfully captures the humble and unpretentious lifestyle of the men and women from Telangana. His artistic prowess brilliantly portrays the essence of his native region and its people providing a vivid depiction of their everyday lives. The majority of Vaikuntam's artworks are created using acrylic, charcoal, and watercolour on paper.

Provenance

Private Collection Bangalore



Lot #7

THOTA VAIKUNTAM (b. 1942)

UNTITLED (Figure)

Signed and dated lower right
Gouache on paper
24.5 x 14.5 in
1998

Estimate : 1,00,000 - 2,00,000 INR

Lot Description

In Thota Vaikuntam's paintings, women often wear colourful sarees and have distinctive vermilion "bindis" on their foreheads. Thota Vaikuntam's artworks reflect the purest essence of the women from the Telangana region. He captures their authentic beauty by paying attention to their colours and the intricate decorative motifs on their clothing. The paintings also showcase the significance of hasta mudras (hand gestures) and the exquisite jewellery they wear. Through his art, Vaikuntam eloquently conveys the rich and distinctive feminine lifestyle of the region providing a compelling glimpse into its cultural heritage.

Provenance

Private Collection Bangalore



Lot #8

PARITOSH SEN (1918 – 2008)

UNTITLED (Little Girl) ; UNTITLED (Little Girl)

Signed Lower Left ; Signed Lower Left
Pastel on paper
29 x 22 in
1999 ; 2001

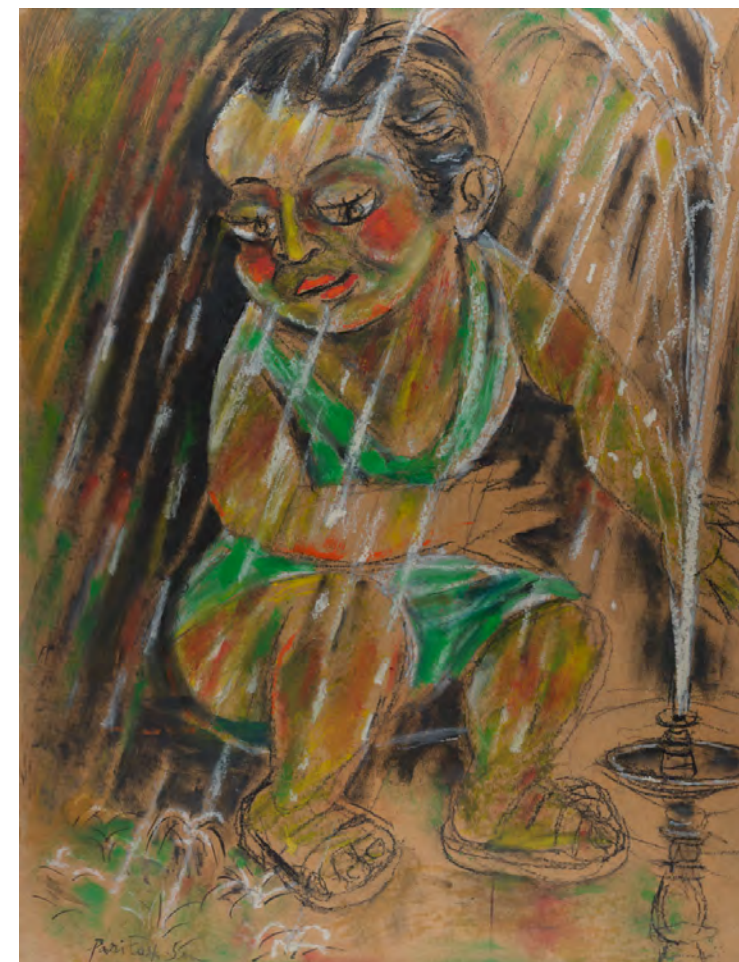
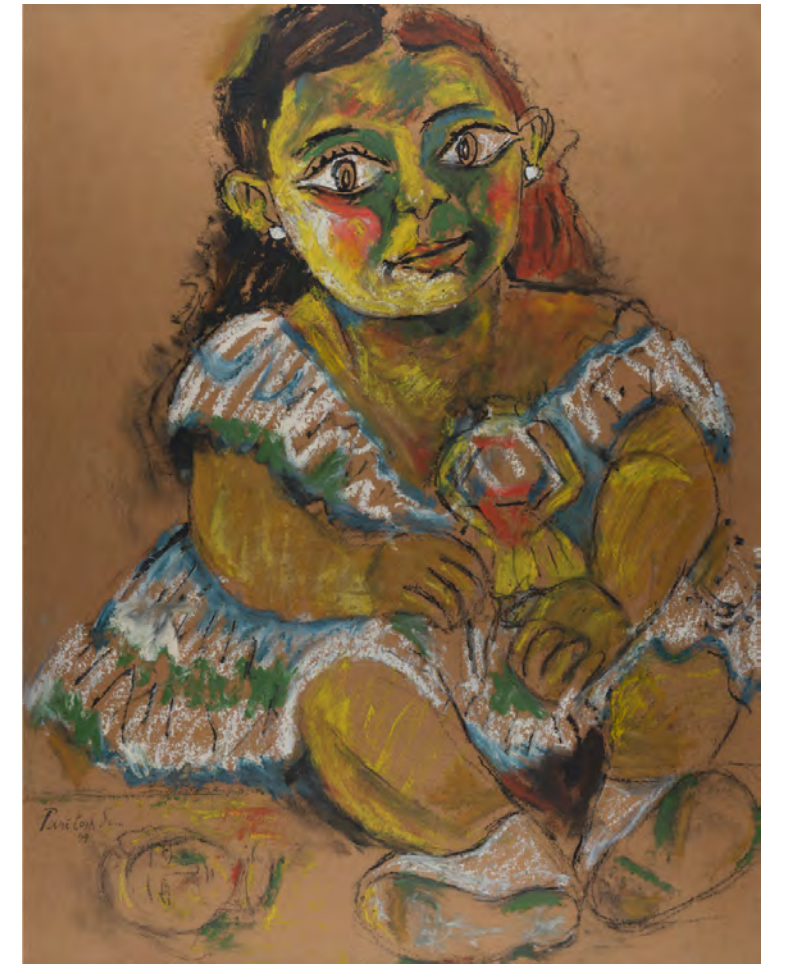
Estimate : 2,00,000 - 5,00,000 INR

Lot Description

Paritosh Sen, an Indian artist born in Dhaka, was one of the founding artists of the Calcutta Group. He pursued his diploma in Fine Arts from the Government College of Arts and Crafts in Chennai in 1940. In 1949 Sen traveled to Paris to further his studies at the Ecole de Beaux-Arts. His artistic style is characterised by strong lines and bold strokes revealing the influence of cubism and fauvism. Sen skillfully employs two-dimensional and structural planes creating an illusion of voluptuousness within his works. He frequently places the human figure at the core of his representations; offering glimpses into scenes from everyday urban life. Sen's artworks vividly capture the essence of urban existence and the central role of human presence within it.

Provenance

Private Collection, Mumbai



Lot #9

GANESH HALOI (b. 1936)

UNTITLED (Abstract Landscape)

Signed Lower Right
Gouache on paper board
22 x 26 in
2003

Estimate : 1,50,000 - 3,00,000 INR

Lot Description

Born in 1936 in East Bengal (now Bangladesh) Ganesh Haloi migrated to Kolkata during the partition. He pursued his education and graduated from the Government College of Art & Craft in Kolkata in 1956. Following his graduation he joined the Archaeological Survey of India as a Senior Artist. From 1957 to 1963; he was assigned to work at Ajanta as part of his professional duties. In 1964, he began working as a lecturer at the Art College in Kolkata. Ganesh Haloi witnessed the country's struggle for freedom and its own identity. His works have a distinct idea of time and distance that is conveyed through views of the foreground, middle ground, and background in one plane. This artwork exhibits a remarkable composition of space with colour, form, and narration.

Provenance

Private Collection, Mumbai



Lot #10

M.F. HUSAIN (1915 - 2011)

UNTITLED (Red and black vase)

Signed lower right
Oil on paper pasted on canvas
51 x 28 in
c. 1960

Estimate : 15,00,000 - 20,00,000 INR

Lot Description

M.F. Husain was an Indian modern master and one of the founding members of the Progressive Artists' Group. His artistic oeuvre surpassed the critical limitations of academic art and public opinion. Husain was known to execute bold narrative and vivid paintings that harmonised design and colour in a modified Cubist style. He studied calligraphy before moving to Mumbai where he would paint cinema posters and design toys to sustain himself. Post his humble beginning as a billboard painter, his artistic evolution comprised themes that blended folk and mythological art. He would portray striking contemporary art forms. (Refer to the Coca-Cola bottle in the viewer's hands- the company moved out of India in the early to mid-70s)

Provenance

Originally acquired from Dhoomimal Art Gallery



Husain's artwork (right-hand side) in an exhibition dating back to approximately 1970.

Lot #11

GANESH PYNE (1937 - 2013)

UNTITLED (Jotting)

Signed
Mixed media on paper
9.4 x 7.8
1995

Estimate : 50,000 - 1,00,000 INR

Lot Description

Ganesh Pyne was born in 1937 in Kolkata amidst the turbulent years leading to Indian Independence and partition. Pyne's works comprise intricate ink works, haunting temperas, and jottings. Ganesh Pyne's jottings along with being a pictorial representation of his thoughts were intensive preliminary sketches for his crucial works. The main medium of his work was tempera which had its limitations. It did not allow Pyne the scope of altering or correcting the painting. The tempera was hence more of a transferred work, the main form having been done in intricate jottings and sketches. Pyne would also use colour in his jottings. Hence calling these jottings - drawings in black ink on graph paper with the uneven application of colour.



Lot #12

GANESH PYNE (1938 - 2013)

UNTITLED

Signed lower right
Ink/pen on paper
5 x 6 in
1983

Estimate : 1,00,000 - 2,00,000 INR

Lot Description

Ganesh Pyne was one of India's foremost modernists with worldwide recognition for his dark surrealism. This ink on paper drawing from 1983 demonstrates an inventive play of light and dark, with a quiet sense of the uncanny through distorted and exaggerated figures.

Published

Published "Ganesh pyne-er chhobi" by Mrinal Ghosh



Lot #13

GANESH PYNE (1939 - 2013)

UNTITLED

Signed lower right
Ink on paper
5.5 x 7.5 in
1979

Estimate : 1,00,000 - 2,00,000 INR

Lot Description

This piece from the late 1970s vividly portrays the profound impact of refugees flooding into Calcutta during a tumultuous period. It encapsulates a moment when Calcutta, known as the "Cultural Capital of India," provided refuge to countless individuals and families escaping upheavals. The 1970s, akin to 1905 and 1947, marked another chapter in Bengal's history, as the Bangladesh Crisis prompted a massive wave of migrants, enriching the city's social fabric with diverse cultures, languages, and experiences.



Lot #14

YUSUF ARAKKAL (1945 - 2016)

UNTITLED (Seated Figure)

Signed lower right
Oil on canvas
44 x 44 in
1997

Estimate : 50,000 - 1,00,000 INR

Lot Description

Yusuf Arakkal's early abstract paintings depict city dwellers with a vibrant array of colors. Over time, his focus shifted to social issues capturing the everyday lives of the dispossessed in urban areas. Through somber shades and textured canvases reminiscent of weathered walls; he portrayed their poverty and resilience. Arakkal's artworks, like this one often feature solitary figures evoking contemplation on the human condition. Arakkal's palette embraces earthy tones occasionally accented by touches of yellow or crimson as observed in this work.

Provenance

Private Collection Bangalore



Lot #15

GOGI SAROJ PAL (b. 1945)

UNTITLED (Female Form)

Signed lower left
Gouache on paper
17.5 x 14 in
1995

Estimate : 20,000 - 30,000 INR

Lot Description

Gogi Saroj Pal, a pioneering feminist artist in modern Indian art, delves into women's lives and desires. Gogi draws inspiration from India's rich mythology, fables, and traditions. She skillfully depicts mythical and celestial female beings of immense strength like Hathyogini-Kali; a powerful yoga practitioner who asserts their agency in a world where women often face limitations. A significant influence and fascination for Gogi lie in the miniature tradition; especially the exploration of the "nayika bhed" or the heroine. Her "nayikas" offer an intriguing and ironic perspective on the heroines portrayed in miniatures and performing traditions. While traditional heroines are adorned and portrayed as desirable beloveds waiting for their lovers; Gogi's "nayikas" confidently adorn themselves for their own sake without needing an external beloved. They exude empowerment and self-sufficiency. Intriguingly, Gogi's artwork incorporates elements like red alta—the traditional pigment visible in this specific piece—and customary bridal markers on the hands, feet, and foreheads of her subjects. These elements serve a dual purpose: they both conform to and satirise deeply ingrained traditional feminine stereotypes.



Lot #16

LAXMA GOUD (b. 1940)

UNTITLED (Portrait)

Signed upper left
Mixed media on paper
10 x 10 in
1998

Estimate : 20,000 - 50,000 INR

Lot Description

Kalal Laxma Goud is an Indian artist known for his diverse mediums and unique styles. His early drawings depicted rural eroticism while his etchings and aquatints showcased originality and quality. Goud's childhood in a village environment shaped his keen observation of rural traditions and crafts. He studied painting and print-making, eventually finding a passion for the latter. His artworks blend surrealism and monochrome grays. Goud has also explored terracotta and reverse glass painting.

Provenance

Private Collection Bangalore



Lot #17

K.H. ARA (1914-1985)

MIRROR

Signed lower right
Mixed media on paper
22 x 30 in
1951

Estimate : 15,00,000 - 20,00,000 INR

Lot Description

The renowned Indian painter K.H. Ara was a prominent member of the Progressive Artists' Group in Bombay. While Ara initially explored landscapes and socio-historical themes in his artistic journey, he gained significant recognition for his still life and nude study paintings. Notably, he was the first contemporary Indian painter to devote attention to the female nude as a subject while adhering to the principles of naturalism. Alongside his exploration of the human form; Ara also delved into still-life compositions, showcasing his mastery in depicting inanimate objects as done in this artwork. His artistic legacy lies in his ability to capture the beauty and essence of both still life and the human figure through his paintings.

Provenance

Pundole's

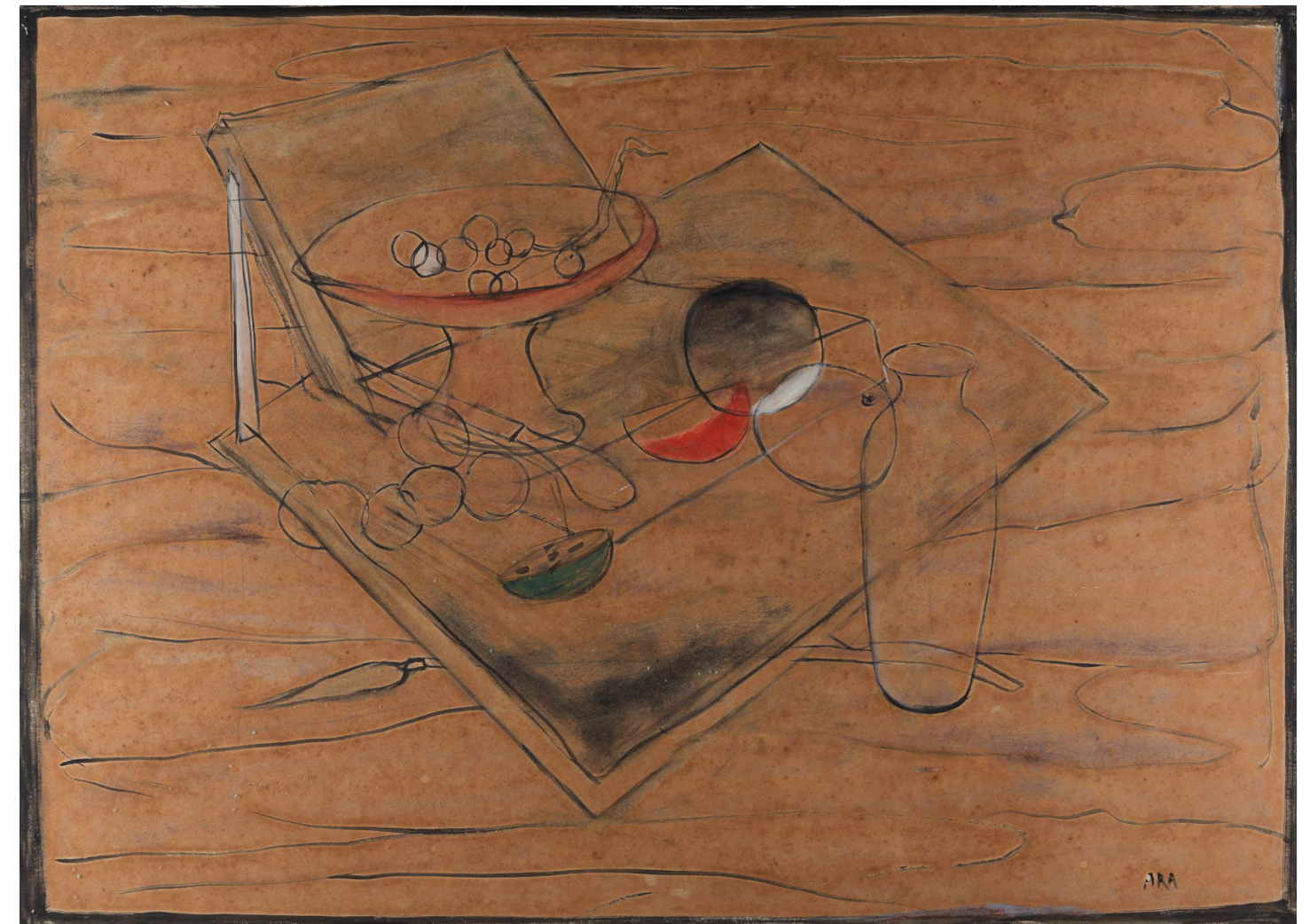
Exhibited

Bombay Art Society Annual Day 1960 Jehangir Art Gallery Mumbai April 23 1960.

Published

Bombay Art Society Annual Day 1960 Exhibition Catalogue Mumbai 1960 unpaginated illustrated.

Studies in Development of K.H. Ara M.F. Husain and J. Sabavala Marg Volume VI Number 2 Bombay p. 54 illustrated.



Lot #18

SENAKA SENANAYAKE (b. 1951)

(Lady with Parrot)

Signed and dated
Mixed media on paper
29 x 21.75 in
2000

Estimate : 1,00,000 - 2,00,000 INR

Lot Description

Senaka Senanayake is a contemporary painter from Sri Lanka, renowned for his vibrant and captivating artwork. His paintings depict richly coloured scenes of lush jungle fauna, and vegetation. Senanayake's work has garnered widespread appreciation establishing him as one of Sri Lanka's most esteemed artists. He strives to make his art accessible and relatable to people from all walks of life. The artist has held numerous solo exhibitions worldwide in cities such as London, Tokyo and Berlin among others.

Provenance

Private Collection Bangalore



Lot #19

SENAKA SENANAYAKE (b. 1951)

(Figures - Set of 2)

Signed and dated lower left
Pen on paper (set of two)
14 x 11.5 in
2003

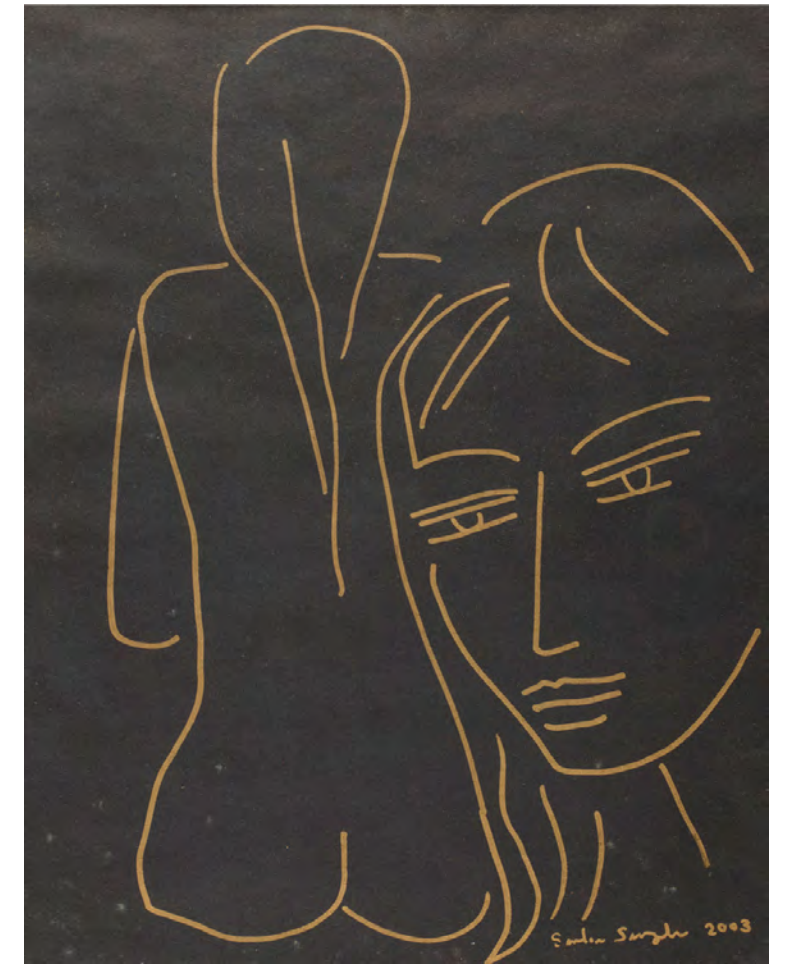
Estimate : 50,000 - 1,00,000 INR

Lot Description

Senaka Senayake's artistic inspiration stems from various sources including his childhood memories and the vibrant landscapes of his homeland as well as the ancient traditions of Buddhist art.

Provenance

Private Collection Bangalore



Lot #20

BIMAL DASGUPTA (1917 - 1995)

UNTITLED (Landscape)

Signed verso
Oil on canvas
48 x 36 in
1989

Estimate : 2,00,000 - 5,00,000 INR

Lot Description

Bimal Dasgupta was a prominent Indian artist known for his innovative approach to watercolour. His experiments with the medium expanded its possibilities beyond academic realism. Despite primarily focusing on landscapes, his work delved into abstraction and surrealism. Dasgupta gained recognition internationally and exhibited at prestigious events.

Provenance

Originally acquired from Dhoominal Art Gallery

Exhibited

Bimal Das Gupta Retrospective Lalit Kala Academi 1990

Published

Trends and Tradition p 181



Lot #21

K.K. HEBBAR (1911 - 1996)

(Female Monk)

Signed and dated lower left
Ink on paper
21.5 x 14.5 in
1964

Estimate : 20,000 - 50,000 INR

Lot Description

Kattingeri Krishna Hebbar born in Karnataka stands out as a unique southern artist of the 1970s. Unlike his contemporaries, he did not align himself with any artistic movement or group and yet became recognised as a significant modernist figure. Hebbar received his formal artistic training from the Sir J J School of Art Bombay and later at The Académie Julian Paris. Despite his training in the Western tradition; this artwork reveals how Hebbar's oeuvre remained deeply rooted in the rich folk traditions of India. His drawings and paintings capture the grace of dance performances influenced by his study of the classical Indian dance form Kathak. Hebbar's artistic journey was marked by continuous experimentation, and he enriched his creative language through numerous trips across the country including visits to historically significant sites like the ancient caves at Karla in Maharashtra. Notably, a sketch from one of these trips earned him a prestigious gold medal from the Bombay Art Society.

Provenance

Private Collection Bangalore



Lot #22

A. SANTHANARAJ (1932 - 2009)

(Landscape)

Signed upper left
Oil on canvas
72 x 47 in

Estimate : 50,000 - 1,00,000 INR

Lot Description

Santhanaraj pursued his studies at the Government College of Arts and Crafts in Chennai. One of the distinguishing characteristics of AP Santhanaraj's artworks lies in the quality of his lines. This essential element differentiates his artistic style as he fearlessly explores and utilises it to create a distinctive visual language. It is noteworthy that the artist during the process of painting deviates from the traditional approach of placing the canvas vertically in front of him. Instead he lays it flat on the ground enabling him to work on it from various angles. This unconventional method provides insight into the artist's unrestricted and unconventional thought process.

Provenance

Private Collection Bangalore



Lot #23

A. SANTHANARAJ (1932 - 2009)

(Blue Landscape)

Signed lower left
Oil on canvas
47 x 72 in

Estimate : 50,000 - 1,00,000 INR

Lot Description

Santhanaraj's handling of colour serves as another source of inspiration. Rather than emphasising colour for its emotional qualities; he focuses on the atmosphere it conveys. In his paintings the artist skillfully utilises the fundamental elements to express his thoughts.

Provenance

Private Collection Bangalore



Lot #24

SUNIL DAS (1939 - 2015)

HORSE (Horse)

Signed lower right
Charcoal on paper
15 x 18 in
2002

Estimate : 20,000 - 50,000 INR

Lot Description

Sunil Das born in Kolkata was an important post-modernist painter who rose to prominence with his drawing of horses. Das created approximately 7000 horse-themed artworks during the period from 1950 to 1960. During his French art scholarship at the Ecole Nationale Supérieure des Beaux-Arts in Europe Das developed an ardent fascination for horses and bulls. Das's paintings bear the unmistakable imprint of his exploration in sculpture at Santiniketan Kolkata and his study of graphic art in Paris. They possess a distinct quality characterised by a structured and rigid composition reminiscent of both sculptural forms and the meticulous etchings found in graphic art.

Provenance

Originally acquired from Delhi Art Gallery



Lot #25

SUDHIR KHASTGIR (1907 - 1974)

UNTITLED (Dancer)

Signed lower right
Mixed media on board
34 x 21 in
1944

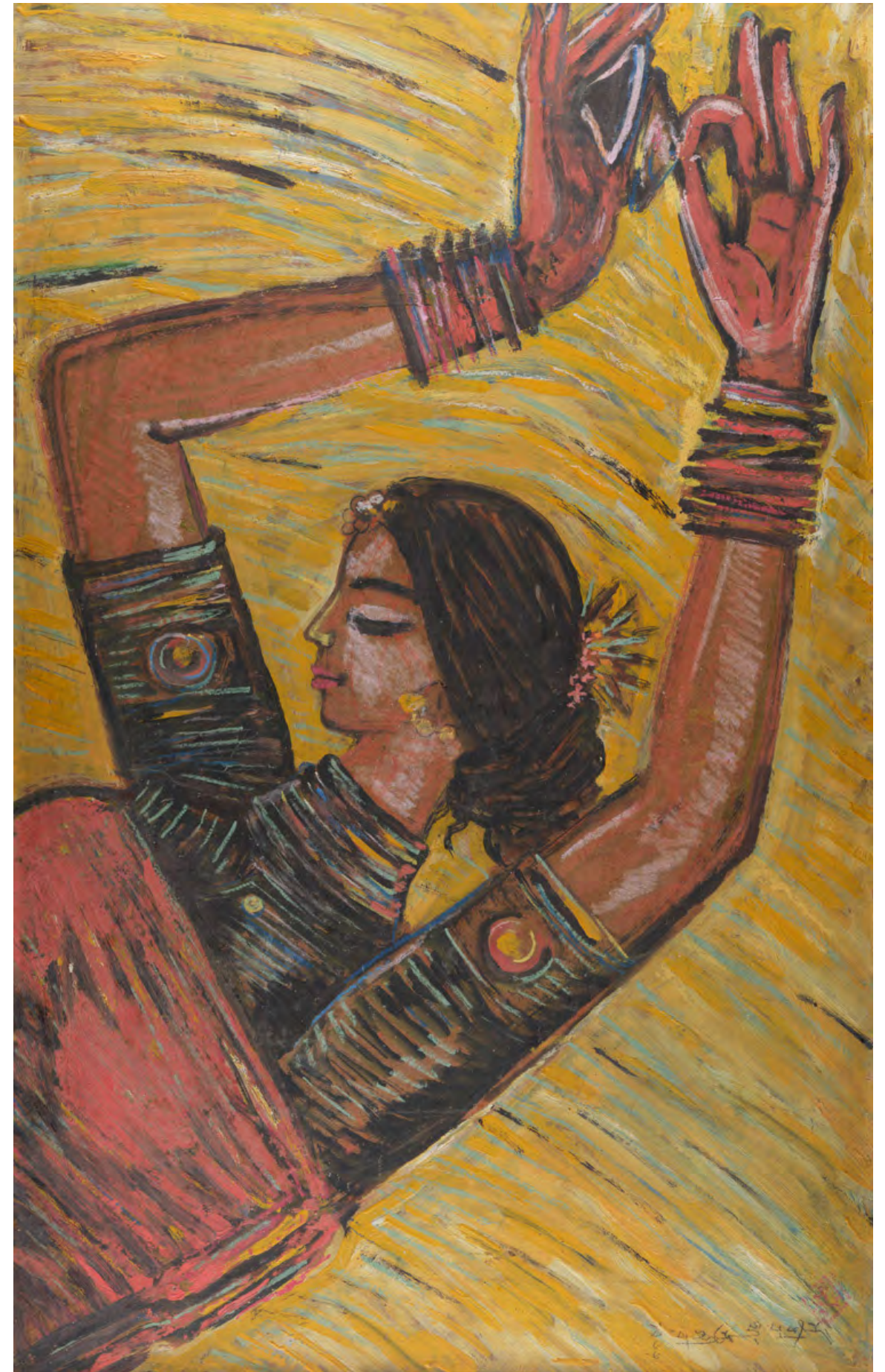
Estimate : 30,000 - 75,000 INR

Lot Description

Sudhir Khastgir was born in Bangladesh in 1907. He did his schooling in Kolkata from Viswa Bharati University Santiniketan. In 1929 he studied under artist Nandalal Bose and later Abanindranath Tagore. He was also an important member of the Bengal School. Some of his signature works depict Indian mythologies; women and village life. His expertise lay in watercolours and oils and sculptures.

Provenance

Private Collection, Mumbai



Lot #26

MANINDRA BHUSHAN GUPTA (1898 – 1968)

THE SINHALESE PRINCES

Signed lower right
Gouache on paper
37x 26 in
1937

Estimate : 2,00,000 - 3,00,000 INR

Lot Description

Manindra Bhushan Gupta was born in 1898 in Dhaka; which was then part of the undivided province of Bengal. This painting is one of his remarkable works influenced by his training under Nandalal Bose and his fascination with India's rich cultural heritage. Inspired by nature and the lives of Santhals in Santiniketan; he created a series of wash paintings depicting the unique Birbhum landscape. In 1925 the Ananda College of Sri Lanka requested Rabindranath to send an artist to lead their Fine Arts department. Manindra Bhushan was chosen and served as the head of the drawing department until 1927. This artwork stems from his time in Sri Lanka where he explored various archaeological sites and Buddhist monasteries. He found great inspiration in the country's art tradition and scenic beauty. Apart from his artistic endeavors Manindra Bhushan also wrote extensively on art history and biographical sketches of artists. His works left a lasting influence on his students at the Government School of Art in Kolkata.



SUNAYANI DEVI: A JOURNEY THROUGH NAÏVE ART AND CULTURAL REVIVAL

In the heart of Calcutta's vibrant tapestry of culture and intellect, the story of Sunayani Devi emerges like a quiet but glorious sunrise, bursting forth with hues of orange, yellow, and red, while the world around her slumbers in the embrace of the night. Born in 1875 into the Tagore family of ingenious writers and painters, Sunayani's journey traverses a path less traveled – one that transcends societal norms and embraces the boundless realm of creativity.

Her life story is an intricate narrative of breaking free from the constraints of tradition to embark on an artistic expedition that would breathe new life into Indian art and culture.

EARLY YEARS

Devi grew up amidst the cultural ferment that was the Bengal Renaissance while still immersed in the kaleidoscope of the Tagore family's cultural inheritance. She was brought up in the traditional and secluded women's quarters, where societal

norms confined women to domestic roles. At the tender age of 12, she entered into matrimony with Rajanimohan Chattopadhyaya, the grandson of Raja Ram Mohan Roy. Her world was limited yet ripe with possibilities. She recalls her fascination



Sunayani Devi, Untitled (Shiva Parvati), Watercolour/tempera on paper

with the devotional pictures in her aunt's room as a child. Among these, the Ravi Varma prints held a special place in her heart, leaving an indelible impression. In the subsequent years, the intricate charm of Rajput miniatures further ignited her

artistic imagination, becoming a well-spring of inspiration for her creative endeavours. The Tagore family was the crucible in which Sunayani's artistic inclinations were nurtured. Embedded within a family of luminaries that

included Nobel laureate Rabindranath Tagore and accomplished painters Gaganendranath and Abanindranath Tagore, Sunayani found herself amid artistic brilliance. Yet, the early years offered her only fleeting glimpses of the creative world.

The yearning artist would quietly observe her brothers Gaganendranath and Abanindranath Tagore at work, experimenting with different art forms, like the Japanese wash techniques.

CREATIVE BEGINNINGS

It wasn't until she reached the age of 30 that she embarked on her painting journey, spurred by her husband's unwavering determination and steadfast support for her artistic aspirations. She collected copies and prints from magazines like Probasi and Modern Review, often copying them.

Throughout her fifteen-year span of artistic activity, which stretched from the ages of 30 to 45, Sunayani Devi adhered to a disciplined painting regimen.

Each day, the hours from eight in the morning until midday, followed by another session from three until four-thirty in the afternoon, were devoted to her craft. Her creative process had to be tailored

around the role of a matriarch in a large well-to-do household. Her grandson gives a vivid account of her work method:

Matriarch in a large well-to-do household, she was expected to oversee its daily routine: she would sit on a taktaposh (divan), propped up with bolsters, painting and occasionally dipping her painting in the water bowl that had been used for washing vegetables, all the while supervising her daughters-in-law who made preparations for the cooking. [1]

Sunayani Devi adopted the meticulous Japanese wash technique after observing her brother Abanindranath Tagore.

Her creative process started by outlining with red or black brushstrokes on the canvas.

Then, she carefully filled in the spaces using watercolours and a delicate paintbrush. To blend the colours, she dipped the canvas in water, letting them merge gracefully.

This wash technique added a delicate tint, balancing form and colour. As she worked, hazy yet evocative shapes emerged from the washes, and she fine-



Sunayani Devi, *Untitled (Saraswati)*, c 1920, *Tempera on paper*

tuned the outlines to create a harmonious composition.

Drawing inspiration from the Pata folk painting style, which held a familiar place within the Tagore household, Sunayani Devi infused her creations with its essence. This art form, known for its intricate details and vibrant storytelling, became a cornerstone of her artistic expression.

Through her brush, she expertly captured scenes drawn from the rich tapestry of Indian epics and mythologies, breathing life into characters and narratives that had transcended generations. Her life in a Bengali household also found expression in these paintings.

Her artistic sources were varied and she often turned to images that fascinated her, garnering inspiration from and reflecting what she saw within her home. On her canvas, mythological tales and religious narratives sprung to life, as did the captivating stories of *Krishna Lila*, the *Ramayana*, and the *Mahabharata*.

Her art became a vivid tapestry interwoven with India's rich cultural heritage and age-old sagas. Her signed artworks emerged in 1923, marking the inception of her artistic journey. It is evident that her most active phase unfolded during the span from 1923 to 1940.

HER ART IN FOCUS

Sunayani’s artworks emit an essence of spontaneity, a genuine natural quality, an unfettered sense of freedom, and a profound simplicity—attributes often intertwined with the ethos of Primitive Art. The creative style she embraces closely resonates with the artistic traditions commonly cultivated by rural women. Sunayani ingeniously weaves her imaginative spirit into this foundation, shaping a tangible manifestation of classical artistry.

Sunayani is primitive, in the sense Ajantan and the medieval Italian masters were primitives. Spontaneity, freedom, naturalness, unsophistication, directness, simplicity, boldness, these characterise primitive art. All folk arts, like ola paintings, pottery paints cloth paintings, share these characteristics. [2]

Sunayani Devi was the first artist to find inspiration in village Pata art. This art style lent her some wonderfully unique facial features.

In the Indian artistic tradition, certain eye shapes are reserved for specific emo-

tions and character types. In the realm of “Indian artistic anatomy,” artists have the freedom to copy “ideal forms” from nature’s many realms, giving them various choices. For instance, the half-closed, elongated eyes, which convey introspection, are used to portray divine beings. Fish-shaped eyes, combined with long eyebrows, depict women and nobility. The eyes of a deer during spring symbolise lovers, while almond-shaped eyes represent carefree men. Meanwhile, the eyes resembling lotus petals stand for gods and maidens. Indian artists use this system to tell diverse tales with artistic freedom. In Indian art, each conventional type holds a deeper meaning and purpose. Sunayani Devi, with the inherent creativity and instinct of a natural artist, crafted her own distinctive style for both human and divine subjects.

These creations are both evocative and profoundly meaningful. Sunayani Devi didn’t follow a premeditated process of creating her art. Instead, she allowed her creative instincts to be her guide.

This approach led Stella Kramrisch to assert that Sunayani’s paintings sprouted naturally, almost as if they emerged directly from her inner essence.

Her art served as a form of creative release, not bound by concerns about its monetary value.

This was evident in her habit of often painting on both sides of the paper. When she attempted to paint with conscious deliberation, she found that her delicate touch would falter, revealing her artistic

limitations. Surprisingly, Kramrisch saw her restricted skillset and narrow perspective as virtues rather than flaws—a unique kind of unsophisticated grandeur. Although influenced by the Tagore School, her art maintained a distinct sense of independence.

She remained acutely aware of the chasm that set her apart from her brothers:

They work in the midst of the hustle of the outside world, and I work in an inner world. My pictures don’t reflect their influence, they are entirely different. [3]

The themes of Sunayani’s art were drawn from her personal inner world. She asserted that her paintings captured her dreams akin to fairytales, her art embodied a world going beyond life’s mere mundanities and daily endeavours.

“Most of my paintings I have seen in dreams, – after seeing them I have then put them down, the greater part of my paintings I have ‘found’ in my dreams.” [4]

She further goes on to say:

At His (God’s) request I have painted, – Mother and Child,

Saraswati, Lakshmi, Mahadev, Radha Krishna, – all these. I have never painted landscapes. Once ‘Chotda’ (Abanindranath) said to me, ‘You must paint other things as well, birds, cats, and so on, – your work is all of a kind and beginning to get monotonous’. So I did a drawing of a horse, but to tell you the truth I have never painted things other than the subjects I have mentioned. [5]

The surprising thing about Devi's art is that even though some of her figures are depicted with haloes around their heads, her art deliberately avoids the typical quality associated with religious or iconic imagery.

Instead, she is using these symbols not to create a sense of divinity but to convey stories and meanings related to mythology, rituals, and individual experiences.

Sunayani’s artistic approach seamlessly intertwined tradition and individuality, crafting a narrative that spanned time and emotion. Rooted in folk motifs and indigenous inspirations, her unique interpretations gave rise to art that reflected the essence of India’s soul. Her creations, adorned with intricate lines, subtle shades, and

meticulous detailing, served as a profound testament to her artistic and personal journey.

With her art, Sunayani bridged the divide between ancestral wisdom and personal ingenuity, crafting a distinct style that paid homage to her heritage while asserting her creative identity.

SUNAYANI DEVI: PIONEERING THE FEMALE PERSPECTIVE IN INDIAN ART

During those times, women predominantly occupied the inner quarters of the household. As a result, they had limited exposure to the bustling social circles where renowned, influential, and talented individuals converged. Sunayani Devi emerged as a trailblazer by introducing the female perspective into the Indian art scene.

In her art, she skillfully depicted a mesmerising sense of stillness. Her paintings delved into the lives of women within households, capturing their thoughts and

feelings. By arranging dynamic lines, she conveyed a poetic calmness. This artistic style often mirrored the lives of many women like her, who lived quietly within the walls of their homes.

She depicted the solitude and pensive moods of women with tenderness and a certain charm, giving us a glimpse of her innermost private life.

Vigorous fatigue, the relaxation of a fully grown, fully ripened life, clings—dark red, dark green—round girlish faces. Their sarees are not made of cloth but of some tender mood—so expressive are they. They are no longer garments but cradles that rock with motherly solicitude the pensive, mysterious being of young girls who have learned the secret before it is told. Therefore their eyes do not look about; they know where they are; they are messengers from the world within, the world veiled by the —sweep of red and green sarees. It is through these eyes, long and steady, yet alert like wagtails, that their thoughts and feelings are sent out and enliven the picture. [6]

She focused on simplicity, avoiding overwhelming intricacies, which kept her figures free from excessive decoration.

This aspect is particularly prominent in her representations of women and girls.

She skillfully generated intricate and pleasing outcomes with a minimalist use of lines and colours. Her depictions showcase lotus-eyed women and enchanting colours. Faces that are plump and rounded, eyes elongated and fervent, and mouths slender and sensitive.

The sarees adorning them are captured with flowing lines, evoking a sense of motion. These women emanate a vibrant liveliness, standing in stark contrast to the delicate and mystical beings often depicted in the traditional works of Indian artists.

STRUGGLES AND LEGACY: BALANCING TWO WORLDS

Sunayani’s journey was not without its challenges, as she oscillated between the roles of an artist and a woman in a society that did not encourage self-expression. Feminist scholars have highlighted the dilemma that Sunayani faced: she skillfully managed her career and household

responsibilities.

In Sunayani’s conversation with her granddaughter, a tinge of melancholy seeps through as she confesses to a constant lack of time to paint amidst the bustling household activities. Additionally, she often found herself safeguarding her artworks from the playful antics of her children.

Sunayani’s sorrow was of a different kind. Only we who are professional artists can feel it. She may not have starved on the streets to produce art. She may not have felt the pangs of poverty, she may not have been socially or politically aware, but her sorrow was of another kind, so private that she could not express it. I felt it that morning as she asked me to comment on her paintings. [7]

Her wellsprings of inspiration were as varied as they were unconventional. Unbound by convention, she wholeheartedly embraced images that echoed her unique sensibilities, frequently drawing from the familiar environs of her household.

This was particularly significant as the opportunities for respectable women to explore beyond these confines were exceedingly restricted. Although her husband’s support was notable, Devi’s marriage was a central aspect of her life as a woman during that era.

Undoubtedly, the balancing act between her roles as a diligent homemaker and a dedicated artist eventually had an effect on her creative output. Nevertheless, Sunayani forged a distinct path that was as noteworthy as those of her prominent contemporaries.

Her legacy shines as a testament to her ability to transcend boundaries – both artistic and societal.

GAINING PUBLIC RECOGNITION

During the 1880s, women began to take part in art exhibitions in Calcutta. Notably, Lucy Sultan Ahmed, an English-woman married to an Indian, emerged as a prominent early woman painter within the Bombay Art Society. The trend of women’s involvement in exhibitions gained momentum in the late 1930s. However, formal art education for girls was unusual, except for those hailing from Eurasian or Parsi communities in Bombay. In contrast, affluent families frequently employed private tutors to teach painting to their daughters, a part of their cultured upbringing.

The shift toward organised art educa-

tion for girls didn’t fully emerge until the 1920s, with the possibility of one of the earliest instances being at Tagore’s Visva Bharati University in Santiniketan.

From 1908, her paintings featured in several exhibitions arranged by the Indian Society of Oriental Art, spanning locations such as Calcutta, Allahabad, London, and various cities across the U.S.A.

Additionally, her artworks found a place in the 1922 Bauhaus exhibition held in Calcutta.

Starting in 1915, both Sunayani Devi and Pratima Devi, Rabindranath Tagore’s daughter-in-law, actively participated in exhibitions held at the Indian Society of Oriental Art, an organisation overseen by the Tagore family.

Her artworks can be found in diverse private collections, primarily within Bengal and among her own family members. In 1927, her son transported a selection of her paintings to London, where they formed the centerpiece of an immensely successful exhibition. In the same year, Stella Kramrisch featured her creations in her German publication “Kunst.”

Her works were published in vernacular periodicals on various occasions. Notably, Sunayani Devi’s presence was felt at a collective exhibition in Trivandrum. Additionally, one of her paintings depicting Krishna finds its place in the Mysore Art Gallery, while another is housed in the National Gallery of Modern Art in New Delhi.

In 1935, a dedicated group of admirers organized an exhibition of Sunayani Devi’s works at her home. Regrettably, this marked her final public exhibition. As the 1940s unfolded, a series of unfortunate events befell her family, leading Sunayani Devi to step away from the realm of art. She passed away in the year 1962 at the age of 87.

In concluding our journey through Sunayani Devi’s life, we find ourselves at the crossroads of history, art, and the human

spirit. Her life was her canvas, painted with tales of courage, determination, and artistic vision.

Her artworks resonate, telling the story of a woman who defied norms, delved into art, and left an enduring mark on Indian art. Through her brush, she built a bridge across generations, cultures, and emotions. Sunayani’s legacy showcases art’s power to shape lives, transcend boundaries, and reveal boundless human creativity.

References

[1] Partha Mitter. *The Triumph of Modernism*. 2017.
[2] G. Venkatachalam. *Sunayani Devi. Contemporary Indian Painters*. Nalanada Publications. Bombay.
[3] Amina Kar. *Sunayani Devi - A primitive of the Bengal School*. Lalit Kala Contemporary. 1966
[4] *ibid*
[5] *ibid*
[6] Stella Kramrisch. G. Venkatachalam. *Sunayani Devi. Contemporary Indian Painters*. Nalanda Publications. Bombay.
[7] Amina Kar. Partha Mitter. *The Triumph of Modernism*. 2017.

Lot #27

SUNAYANI DEVI (1875 - 1962)

UNTITLED (Saraswati)

Watercolour / tempera on paper
15.7 x 10.4 in
c 1920

Estimate : 5,00,000 - 8,00,000 INR

Lot Description

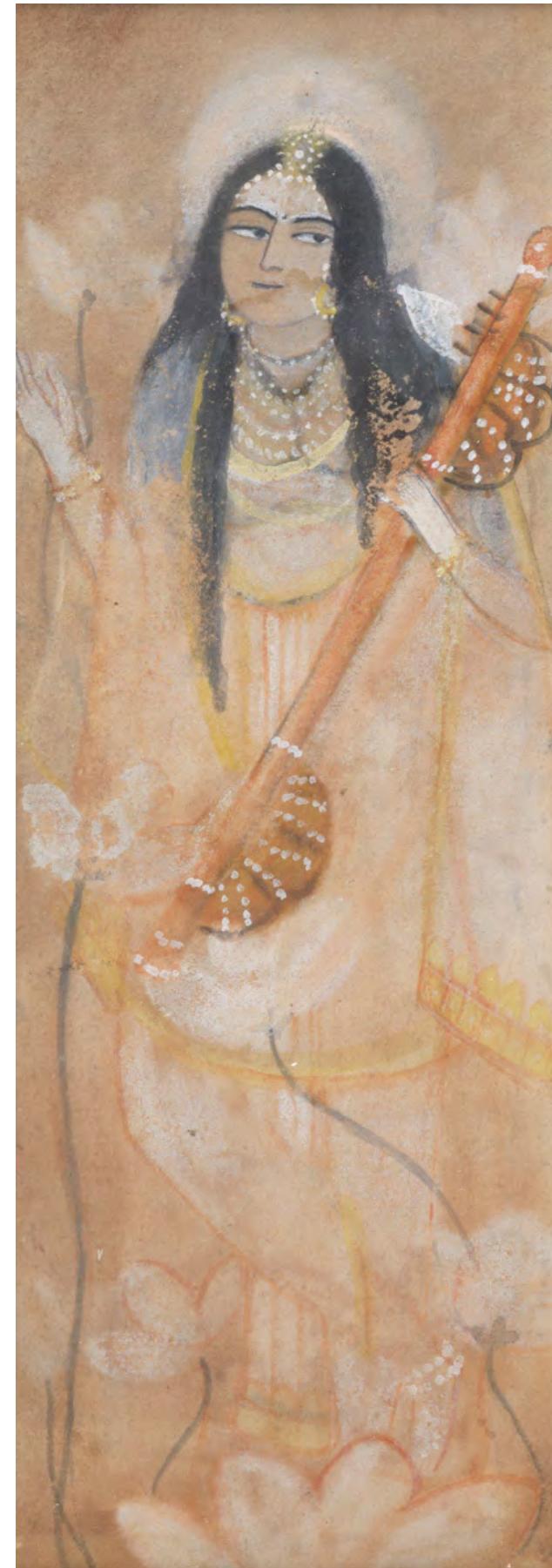
Sunayani Devi was an Indian painter born into the Tagore family. She started painting at the age of 30 after being inspired by the Tagore brothers. Her works were influenced by Indian mythology and her life in a Bengali household. She is celebrated as the first woman modern artist to champion rural and folk art. The elongated heavy-lidded eyes of her figures remained popular motifs in her paintings.

Provenance

Private Collection Kolkata

Published

C. Corni & S.Datta (Eds.) Painting Freedom: Indian Modernism and its Three Rebels



Lot #28

JAGDISH SWAMINATHAN (1928 - 1994)

UNTITLED (Abstract)

Oil on canvas
46.5 x 32.25 in
1993

Estimate : 1,00,00,000 - 1,50,00,000 INR

Lot Description

Born in Shimla, Jagdish Swaminathan was trained at the Delhi Polytechnic and later pursued his art education further in Poland. However, it wasn't until the late 1950s that he fully committed himself to art. In the mid-1950s, he joined the Communist Party of India and worked as a journalist and art critic for Left-leaning publications. In August 1962, Swaminathan established "Group 1890" which held its sole exhibition in 1963. As a solo artist, he curated approximately 31 shows and actively participated in numerous national and international exhibitions. Swaminathan's paintings were characterised by an alluring simplicity. Through vibrant imagery and vivid colours; his works celebrated the triumph of the inner self above the mundane. Over time his well-ordered colour geometry and brush techniques made room for the incorporation of symbols. Influenced by tribal arts, he began using his fingers to apply pigments thereby achieving the desired effect in his creations.

Provenance

Acquired from the Artist's estate

Published

Transits of a Wholtimer Jagdish Swaminathan pg. 140



RAM KUMAR: THE VISUAL METAPHORIST

Ram Kumar's existence in the art world was much like a peaceful mountain, exuding a sense of serenity and enduring presence. The reticent artist wielded both the pen and brush but ultimately embraced the latter as his mightier sword of choice. Born in 1924 in Shimla, Kumar's meditative surroundings deeply affected his sensibilities as an artist. He imbibed a sense of calm from the silent mountains and the clear blue skies that found expression in his paintings. His affinity with nature, the serene flow of slow-seeping rivers, the allure of solitary spaces, and the haunting charm of abandoned structures would all combine to establish him as the foremost significant abstract painter in the Modern Indian art world.

I spent my childhood in Simla where one could see snow-capped mountain ranges. Also, the desolation of long winter months, and the deserted mountainscape of those years – all left an everlasting imprint. Perhaps they will linger like shadows till the end.. [1]

EARLY YEARS AND EDUCATION

Ram Kumar grew up in a large family of eight siblings. Due to his father's job with the Indian Government, Kumar spent half of the year in Shimla and the other half in Delhi. In the seventh grade at Sir Harcourt Butler High School, Delhi, Kumar initially rejected his first encounter with art and instead fostered a deep inclination towards

writing. The storyteller's creativity first came onto its own in short tales in Hindi. Kumar derived the artistic metaphor for the human condition in his early stories and novels. His writings laid the foundation for his initial explorations in paintings.

In 1945, while Kumar was pursuing his Master's in Economics at St. Stephen's College, he saw an art exhibition at the Sarada Ukil School of Art. Intrigued by the paintings he saw, he decided to enroll himself in evening classes at the school, where he received guidance from artist Sailoz Mookherjea.

Mookherjea would encourage his students to do still-life portrait painting with models. During his time in Shimla, Kumar would create on-the-spot sketches and watercolours, while in Delhi, he focused on capturing the city's ruins and crumbling structures through his paintings.

In those early years, my enthusiasm to paint knew no bounds. In the verandah of our Kushak Roadhouse, I would paint on anything – paper, cupboard, even logs of wood, I painted all kinds of things – a human figure, landscape, still life.. [2]

His ardent love for writing continued to flourish even while his enthusiasm for painting was gradually blossoming. At St. Stephen's, he would often write for his college magazine and also won a prize in the short story writing competition. After completing his degree in 1946, Kumar worked at a bank in Shimla. Around the same time, he visited Amrita Sher-Gil's parents at their residence in Summer Hill. Soon after, he decided to terminate his employment at the bank to pursue art.

Around this time, he was recreating and documenting the scenes of Shimla. Kumar began painting his immediate surroundings. The art exhibitions he attended, the hearty chatter between two women, and scenes from Shimla's Lower Bazar. Alongside these vibrant depictions, some of his artworks carried deeper meanings, with titles reflecting existential themes like "Why Can't I Sleep" and others making powerful political statements, as seen in the piece titled "Oppression." This was also when sol-

emn faces and desolate human figures began to emerge in his paintings. As said by Ram Kumar himself in an interview, "The terrible human conditions have influenced me the most."

In 1948, Ram Kumar joined a Hindi daily newspaper as a journalism trainee and made acquaintance with artist J. Swaminathan who also worked there. Kumar left the organisation in 6 months, never to seek regular employment again. In the same year, he participated in a group exhibition in Delhi where two of his works grabbed artist S.H. Raza's attention. This was to be the beginning of an ever-lasting artistic camaraderie between the two. After spending time with Raza in erstwhile Bombay, Kumar was drawn to the city's art scene. Raza also introduced Kumar to artists F. N. Souza, K. H. Ara, and others. He began reading art-oriented publications such as Marg and Illustrated Weekly.

In 1949, Kumar held his first solo exhibition of paintings at Y.M.C.A hall in Shimla where 4 paintings were sold to Dr. Zakir Hussain, then vice-chancellor of Jamia Millia Islamia University, and future President of India (1967-69). Another exhibition was held at Delhi Town Hall. J. Swaminathan commented on his works from that period saying:

His paintings revealed a childlike directness of expression with no previous training in the Bengal School style or any other variety of traditionalism – the young artist born and brought up in the city painted as the painting came to him. Distinguishable even at that time in his

works was that infinite melancholy of a sensitive soul reflecting on the sad plight of his fellow mortals. [3]

Kumar, after coming in contact with Raza had fostered a deep desire to go to Paris which was then considered a mecca for artists. He was hesitant because he had not done a 5-year course in art like most of his contemporaries, and also had to arrange funds for his departure. However, Kumar's first exhibition assured his father that he could take up painting as a full-time vocation and that one day he would make a living from art. Hence, in 1949, Ram set off for Paris by boat. The first museum he visited while on his way was the National Museum in Cairo. While on the boat, he learned French from a priest from Pondicherry!

DAYS IN PARIS

Paris hummed with vibrant activity as Kumar immersed himself in the world of art under the tutelage of Andre Lhote, a renowned artist and art theoretician. Throughout an inspiring year of study, Lhote's teaching approach captivated Kumar, involving the interplay of straight lines and curves with a blend of warm and cold colours. His interactions with radicals such as Louis Aragon and Roger Garaudy, and Paul Eluard such further inspired his creative fervour. He also met with revolutionaries from various creative circles such as poet Pablo Neruda, and Indian artists living in Paris

such as Raza, Souza, Akbar Padamsee, Paritosh Sen, and Nirode Mazumdar. This also caused his late association with the Progressive Artists' Group in Bombay.

To support himself in Paris, Kumar undertook freelance reporting in Hindi for Indian newspapers. Alongside, he offered Hindi language tuitions and gave talks in Hindi for BBC broadcasts from London. He also took on the task of translating documentary film scripts into Hindi for UNESCO.

The eager art student continued to learn even on his own, where museums served as teaching institutions. He was influenced by the works of Courbet, Rouault, Kathe Koliwitz, and Edward Hopper. What each of these artists had in common was their dedication to portraying the realities of the human experience. Kumar, inspired by their approach, eventually incorporated similar themes in his paintings. Influenced by Edward Hopper's portrayal of urban isolation, Ram Kumar's art at that time delved into themes of solitude and introspection. His paintings depicted lone figures in contemplative settings and empty landscapes, evoking a profound sense of isolation and quietude. While Courbet and Kollwitz's works helped Kumar develop a deep sensitivity in depicting the struggles and aspirations of ordinary people. He might have incorporated elements of social realism in his own work, reflecting the conditions and experiences of the less privileged sections of society. Kumar also studied under the atelier of Fernand Leger. He worked patiently to blend his emotions with his artistic vision, creating forms that merged harmoniously with the background. The melancholic figures now intertwined with the surroundings, accentuating the desolation. His sub-

dued colors achieved depth through tonal variations. Ram Kumar's disciplined and diligent approach earned him recognition and a significant body of work. In 1950, he held a one-person exhibition at Gallery Barbizon, Paris.

Though he studied under the late Fernand Leger in Paris, Ram Kumar's style is very, very different from that of Leger's own dramatic, if semi-abstract, manner of expression. From Fernand Leger, he learnt that the tone of colour need not necessarily condition its volume. [4]

Ram Kumar travelled to Italy, exploring the cultural riches of Rome, Florence, Venice, Milan, and Padua. Here, Kumar was profoundly moved by the works of Giotto and Masaccio. Kumar recalls Paris's experience to be most inspiring since he also attended Picasso and Matisse's exhibitions. He imbibed the rich French culture and saw paintings of world masters in the museums from Renaissance artists like Leonardo de Vinci. He returned to India in 1952.

KUMAR'S FIGURATIVE PHASE

On his arrival in Delhi in 1952, Ram Kumar lived near the refugee colonies of Karol Bagh, where people who had fled from their

homes in Pakistan after the partition resided in slums and tenements. It was amidst this milieu that he wrote his first novel, 'Ghar Bane Ghar Toote,' a grim tale portraying the plight of the homeless and the profound sense of uprootedness experienced by those affected by the partition.

Though I wasn't directly involved with the rehabilitation of people who had come from Pakistan during Partition, I was involved in some way with the refugee settlements in Karol Bagh and that definitely affected me. [5]

Still inspired by the Social Realist works of Pignon, Kathe Kollowitz, and Andre Fourgeron, Kumar made figurative paintings depicting Indian urban life. Kumar's art reflects the themes and characters of his first novel and other works. The refugees and characters from his novel find their way into the shadowy squatters portrayed in his paintings, blending the painter and writer within him. As his artistic journey progressed, Kumar evolved into a painterly painter, moving away from being a writer. Hence Kumar's early paintings portrayed sad drooping figures, hauntingly lingering in desolate streets and houses. Early on in his canvases, one could see unemployed graduate youths; and tortured faces; all reminiscent of Kafka's world. Mellow and subdued colours heightened the melancholic atmosphere in which these figures existed. In awkward stances at the corner of his paintings, Kumar's subjects almost look apologetic for their presence. Some of Kumar's figures are clad in black suits and

ties, with vacant faces, and eyes that become windows to despair. Here, Kumar reveals his understanding of the human predicament. He further went on to depict the effects of the early industrialisation of India. Ram Kumar's dark colour palette would range between greys, yellow ochres, and browns. In 1952, Kumar participated in a group exhibition of the Delhi Shilpi Chakra.

The proletariat often subdued the locale. Humanity, without the stamp of dialects, emerged. They had fewer slogans to shout, and they stood in the streets of loneliness that Ram Kumar has made us so familiar with – the intestines of the city that are a compound of European memories and Indian conditions. [6]

In his youth, Kumar was fascinated by the human face and its reflection of the drama of life. Desolate, dull, and lost faces populated his early canvases. These faces did not accuse, did not utter words of protest, they were not enraged but displayed the artist's view of the human predicament. This continued till before the mid-60s.

When Ram Kumar's expressionist but figurative work is at its best, it has the simplicity of a puppeteer's motivation and animation. There is an unmistakable element of mime. [7]

After holding a few more exhibitions; Ku-

mar's urge to explore took him to Moscow and Leningrad in 1955. Here, he saw Henri Matisse's *The Dinner Table*. In the same year, the artist was received as the very first ambassador of Modern Indian Painting in Prague. Here, he also held an exhibition of his paintings, and the National Museum acquired one of his works. Kumar then stayed in Paris for 4 months. In 1956, he received the National Award of the Lalit Kala Akademi for his oil on canvas work *Sad Town*. On his way back to Delhi, he paid a visit to artist Krishen Khanna in Madras. In 1958, Kumar experimented with lithographs for the first time. Alongside his contemporaries Husain, Tyeb Mehta, and Gaitonde; Kumar participated in a Graphics Exhibition in Bombay. In the same year, he travelled to Paris. Here, he was slowly reaching a phase where his figures were becoming more and more obscure. During his six-month stay in Paris in 1958, Ram Kumar experienced a transformative phase in his art. The boundaries between figures and landscapes began to dissolve; seamlessly merging within his forms.

Musing upon Ram Kumar's work, a vast hinterland of images opens up in one of the corridors of my mind. As I walk along this corridor, I come across towns out of joint with forlorn people, lonely streets with lonely souls. I enter catacombs of brooding silences, I walk over wastelands. I see petrified cities. I see unending landscapes of greys and browns and at times I come upon the deep blue of a lagoon or the red flush of a dawn. [8]

THE DECLINE OF THE FIGURATIVE PHASE

"THE FEELING IS MORE IMPORTANT THAN FORM. IT'S DEEPER."

RAM KUMAR

In 1959, while returning to India, Kumar visited Greece. The grey hills, white houses, and the deep blue sea formed a lasting impression in his mind, compelling him to paint landscapes. The lack of colour in Greece fascinated him, reminding him of the lonely, dismal figures in Kumar's paintings.

Kumar had a sudden urge to focus on the feelings of loneliness, alienation, and abandonment no longer through figures but through the inanimate. Silent skies, truncated landscapes, and solitary dilapidated buildings exuded a universal sense of loneliness. On his return to Delhi, Kumar started working on his Greece landscape painting series. By now the figures were slowly receding into the margins – becoming one with the dark greys and browns of the borders. These figures that would silently haunt Kumar's landscapes slowly disappeared. The genesis of his abstract art lay in the artist's travels and myriad experiences.

When an artist first learns to paint, he does figurative art like painting the anatomy, still life, as he must first follow a realistic pattern. Only after he finds his path he creates other things. In my case, I moved on to the abstract. [9]

The rooftops and landscapes that were backdrops in Kumar's figurative paintings soon took center stage as he dispersed the people. He still expressed emotions of loneliness, alienation, and orphanhood but in the image of the landscapes. In 1959, Kumar visited Shimla and spent 8 months there. Kumar painted landscapes amidst the silent mountains of Shimla where he grew up. Much like a meandering river, Kumar's mind roamed freely through nature, absorbing the beauty of its myriad features – from the serene expanse of clear blue skies to the majestic allure of the mountains.

When I sit facing the Dhauladhar range, with the thick forests of the Shivaliks at my back, I start probing within myself, my mind full of memories and lost images. [10]

In 1961, Ram Kumar spent six months in Ranikhet, engrossed in painting landscapes. What sets his work apart is the seamless fusion of figurative and abstract elements in his piece titled “Mazes of the Mind.” The term ‘mazes’ was coined by Richard Bartholomew in *The Art Critic* (pg. 135), further elaborated in his essay “The Abstract Principle in the Paintings of Ram Kumar” (pg. 538). Bartholomew describes these paintings as bird’s-eye views of vast natural expanses, imbued with mist and mystery. Amongst these enigmatic landscapes, faint traces of mystical figurative forms can be discerned, while human presence has wholly vanished. This dual-sided oil-on-board artwork bears two distinct dates, 1960 on the figurative side and 1961 on the abstract side, suggesting that Ram Kumar likely completed them successively. This pivotal moment in his artistic journey occurred just before he embarked on his first trip to Banaras with fellow artists M.F. Husain and Sripat Rai. Consequently, “Mazes of the Mind” marks a significant transition from figurative to abstract in Ram Kumar’s oeuvre.

Influenced by his childhood experiences in Shimla, the landscapes he paints appear barren and desolate, capturing a sense of isolation and vulnerability that resonates with the artist. Ram Ku-



Ram Kumar, *Mazes of the Mind/Family*, circa 1960, Oil on board

mar skillfully weaves an illusion of time and solitude, not as a deprivation but as an intrinsic state of existence. His adept ability to juxtapose loneliness and aloneness reveals a profound play with the concept of absence, imbuing it with meaningful depth. The figurative side of the artwork showcases three figures, each bearing intriguing characteristics. The two adult figures exude empathy as they tenderly nurture the child. Their protective gestures convey compassion, while the positioning of the yellow figure suggests age. Ram Kumar’s distinctive use of brown and reddish hues in his figures is a recurring trait. This daring approach to rendering figures with primitive elements and naive expressions sparked a social predicament, challenging conventional artistic norms.

THE BANARAS YEARS

In 1961, Ram Kumar visited Banaras alongside artist M.F. Husain. The city’s nocturnal silence, interrupted only by the howling of street dogs, made a lasting impression on him. This absence of human presence became a recurring theme in his Benares paintings. Doorways, arches, and steps became his primary subjects, symbolising the passage of time and the philosophy of death. Although Husain’s stay in Banaras lasted only 15 days, Ram continued his artistic dialogue with the city for years to come. The “Benaras Series” not only captured the collective spirituality of the town

but also reflected Kumar’s interpretation of the cyclical nature of life, birth, and rebirth.

The main purpose of coming to Banaras was to make some sketches on the spot and feel its depth and intensity. I had to see and feel the city in terms of lines and forms with a new visual experience. Wandering along the ghats in a vast sea of humanity, I saw faces like masks bearing marks of suffering and pain, similar to the blocks, doors, and windows jutting out of dilapidated old houses, palaces, temples, the labyrinths of lanes and bylanes of the old city, hundreds of boats, I almost saw a new world, very strange, yet very familiar, very much my own. [11]

Ram Kumar’s paintings of Banaras exude a shamanic quality, with touches of white creating an ethereal atmosphere. The windows, resembling vacant eyes, silently observe the scene devoid of life, as if the city had been stripped of its bustling population of pilgrims, *sadhus*, *sanyasis*, and mendicants. Inspired by his visit, Ram incorporated architectural elements, houses, lanes, shadows, and reflections into his imagery, ingeniously using the very structures built by humans as the foundation for his abstract expressions.

Benaras was something very new



Ram Kumar, Banaras, 1993, Oil on canvas

for me. Including the visual art as well as emotional. But because of Benaras I thought I could not paint a human being because the suffering of the human being was so acute, it could not be that. That's when I became a little abstract and tried to show that agony in abstract forms It was almost too strong, too overpowering. But then you looked at the buildings, the construction of the ghats, and the city. Because I wanted to depict Benaras not by

human faces but by other means. [12]

Ram Kumar's Banaras series represents a noteworthy transition in his artistic endeavors, transitioning from his figurative phase after Paris to non-figurative abstraction. He deftly infused the profound sadness of his figures into the very tones of his colours, resulting in an abstraction that radiates a soft, gentle, and hauntingly sorrowful essence. In the Banaras canvases, Ram Kumar's figures vanished, leaving behind burning ghats and shadowy hovels. By deliberately banishing the human presence, he skillfully accentuated the void of human-

ity, replacing it with architecture and landscapes as powerful metaphors. With time, even the architecture began to fade from his paintings, and societal concerns took a back seat in his artistic journey. By the late 1960s, Ram Kumar's works transformed into hymns of abstraction, celebrating the beauty and essence of nature.

LATER YEARS

Ram Kumar's artistic focus shifted toward the landscapes of his childhood, particularly the forests and rivers of the Himalayan foothills. During this period, his paintings progressed towards complete abstraction, and he recognized the distinct presence of conception in Indian art, separate from Western influences. His visit to Banaras and later exploration of Machu Picchu's ancient ruins and Ladakh's barren mountains and monasteries enriched his sensibility as an artist. The haunting landscape of Ladakh left a lasting impression, inspiring him to create a series of paintings.

But after Benaras, once I visited Ladakh, there was no vegetation it was just black and white, But there was something, you know, without any colour. Something raw. Which inspired

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- [11] Ram Kumar. Ram Kumar: A journey within. 1996.
- [12] ibid
- [13] ibid

me to paint almost monochromatic landscapes. [13]

This attraction to the mountains remained, as he frequently returned to Kumaon, Ladakh, and Andretta, finding peace and inner security in his childhood memories. Kumar's journey was a lifelong effort to harmonise spiritually visited nature with the fleeting thoughts of an artist. His artistic evolution can be traced from early melancholic and childlike figures to vibrant and pulsating abstractions, reflecting delicate variations of colour. Kumar tirelessly continued his artistic pursuits till he passed away in Delhi at the age of 94. Ram Kumar's creative journey exemplifies a constant evolution of expression, from figuration to abstraction. It skillfully captures the essence of Varanasi's spiritual aura and the nostalgic charm of Himalayan landscapes, all woven together with a poignant sense of ambient despair, narrating the complexities of the human experience. In his art, he masterfully highlights the innate presence of abstraction in Indian art's traditional roots. Apart from Gaitonde, Ram Kumar stands as the only painter of his generation who did not revisit figural painting after 1960. He remained committed to his path of abstraction, exploring the depths of non-representational art throughout his career, setting him apart from his contemporaries.

Lot #29

RAM KUMAR (1924 - 2018)

BANARAS

Signed and dated verso
Acrylic on canvas
23.5 x 32.5 in
1993

Estimate : 20,00,000 - 40,00,000 INR

Lot Description

Ram Kumar discovered his artistic passion through visits to Delhi's galleries. Despite lacking formal training, he studied under Sailoz Mookherjea and refined his skills in Paris under Andre Lhote and Fernand Léger. As a Progressive Artists' Group member, Kumar sought to define Indian modernism, merging Western influences with his cultural roots. Kumar's transformative experience came in Banaras. The solitude and spiritual aura, intensified by the haunting absence of human presence during their arrival, deeply affected him. This influence resonated through his renowned "Banaras Series," capturing the city's collective spirituality and his personal contemplation on the cyclical nature of time. Employing Cubist techniques and an abstract lens, Kumar's works from this series emanate human emotions despite often omitting figures. His canvas delves into the depths of his mind, yielding experimental pieces offering a unique and introspective perspective on Banaras.

Provenance

Private Collection, Mumbai



Lot #30

PRABHAKAR KOLTE (b. 1946)

UNTITLED (Abstract)

Signed lower right
Oil on canvas
29.5 x 19 in
1989

Estimate : 5,00,000 - 7,00,000 INR

Lot Description

Prabhakar Kolte was born in 1946 and received his diploma from the Sir J.J. School of Art Mumbai in 1968. Kolte's early works bear the strong influence of Swiss artist and teacher Paul Klee - whose childlike figures conceal the sophistication of his textured surfaces. His early canvases display a distinct feature - a dominant single colour background that serves as a backdrop for lighter and more intricate forms that encompass geometric and organic elements.

Provenance

Private Collection, Mumbai



Lot #31

CHITTAPROSAD BHATTACHARYA (1915 - 1978)

UNTITLED (Head)

Signed lower left
Pastel on paper
14 x 10.5 in
1958

Estimate : 2,00,000 - 3,00,000 INR

Lot Description

Chittaprosad Bhattacharya was an artist and avid storyteller. His body of works document human suffering; the labouring poor and the marginalised. In 1943 - 44 Bhattacharya blatantly depicted the grim realities of the Bengal Famine through profuse sketches in stark black and white copies of which were seized and destroyed by the British. Shedding light on a lesser-explored facet of the artist's body of work, this pastel on paperwork is a part of Bhattacharya's collection of comparatively obscure watercolours, gouaches on paper, and pastels on paper. This work unveils a hitherto undiscovered dimension of his artistic prowess. Chittaprosad appears to have ventured into uncharted territory, displaying a range of styles that evoke echoes of post-impressionism and expressionism. This revelation adds a layer of complexity to his artistic legacy, showcasing his willingness to push boundaries and experiment beyond his more recognised oeuvre.

Provenance

Private Collection Kolkata



Lot #32

CHITTAPROSAD BHATTACHARYA (1915 - 1978)

UNTITLED (Flower Vase)

Signed lower left
Pastel on paper
14 x 10.5 in
1950

Estimate : 2,00,000 - 3,00,000 INR

Lot Description

Chittaprosad was a self-taught artist and illustrator born in Bengal. Well known for his print works; he preferred to use linocuts and woodcuts. The prints were meant to be easily and cheaply created for the masses to be widely disseminated amongst the local populace. Chittaprosad witnessed the Bengal Famine in 1943 and saw the atrocities of a man-made famine firsthand. His works are a protest against colonialism and economic exploitation. Chittaprosad's artistic oeuvre is a revolution against the tyranny of domination and social injustice at that time.

Provenance

Private Collection Kolkata



Lot #33

F.N. SOUZA (1924 - 2002)

UNTITLED (Priest at Altar)

Signed and dated 'Souza 1966' center right
Oil and marker on cloth
50 x 32 in
1966

Estimate : 90,00,000 - 1,30,00,000 INR

Lot Description

Souza's signature style was a coalescence of Western and Eastern techniques and motifs. He derived his artistic language from his fascination with temple sculptures, Catholicism alongside African tribal art, and European modernism. Souza's obsession with the visual culture of Catholicism stemmed from his childhood days in Goa. His body of work hence also comprises an array of paintings portraying religious iconography with compelling paintings of Christ. Souza's body of work revealed his constant dwelling on religion; a theme he revisited throughout his oeuvre stemming from his strict Roman Catholic upbringing and his anti-clerical stand on the Church.

Provenance

Sothebys Modern & Contemporary South Asian Art

Exhibited

Atlanta Georgia Oglethorpe University Museum of Art Goddess Lion Peasant Priest 15 March - 15 May 2011



Lot #34

WALTER LANGHAMMER (1905 - 1977)

REST

Signed 'W. Langhammer' (lower left); further inscribed and titled 'W. Langhammer / c/o Chemould Shop Park Street Calcutta. / Rest' (on artist's label on the reverse)

Oil on board
21 x 23 in
c 1950

Estimate : 10,00,000 - 15,00,000 INR

Lot Description

Walter Langhammer (b. 1905) was one of the founding patron of India's most eminent schools of modern oil painting the "Bombay Progressives". Founded after the partition of India in 1947; a group of young Indian artists sought the guidance of Langhammer and drew inspiration from European oil painting to establish their own artistic identity. Langhammer was an established artist who fled to Bombay post Austria's annexation after being urged by a former student to move to India. Despite being arrested as enemy aliens by the British authorities, Langhammer and his wife were released with the help of a common friend. They created a studio in their apartment and hosted salons for artists and intellectuals, introducing them to modern European art. Langhammer influenced the Progressives while India influenced his own work. This artwork displays his obsession with colour, influenced by the vibrant colours and light of India. Eventually, Langhammer returned to Europe and passed away leaving behind a legacy where colour was the true subject of his paintings.

Provenance

Christie's



Lot #35

F.N. SOUZA (1924 - 2002)

UNTITLED (Head)

Dated
Ink on paper
11 x 8.5 in
1969

Estimate : 1,50,000 - 2,50,000 INR

Lot Description

Souza's work reflects his contemplation of religion influenced by his strict Roman Catholic upbringing and critical views on the Church. He also depicted Goan landscapes and grotesque heads.

Provenance

Estate of Francis Newton Souza. Sothebys



Lot #36

JAMINI ROY (1887 - 1972)

ALPANA - 2

Signed lower right
Tempera on paper
17.5 x 12.5 in
c. 1940

Estimate : 3,00,000 - 5,00,000 INR

Lot Description

This alpana design by Jamini Roy demonstrates his profound awareness of this unique Bengali form of expression. It represents a pinnacle of simplicity akin to the artistry found in pavement paintings.



Lot #37

GANESH HALOI (1936)

UNTITLED (Abstract Landscapes)

Signed and dated lower right
Watercolour on paper pasted on paper
19.25 x 28 in
1996

Estimate : 6,00,000 - 8,00,000 INR

Lot Description

Despite the abstract nature of his works, Haloi’s artistic creations and motifs reflect his personal experiences and the transformative events that helped shape his perspective. His artworks exhibit a commitment to meticulous craftsmanship, particularly evident in his portrayal of trees, houses, and the atmospheric essence of Kolkata. Among his notable works are the unforgettable nature scapes painted on rice paper which showcase his artistic prowess and unique vision.

Provenance

Private Collection, Mumbai



Lot #38

PRIYA PRASAD GUPTA (d. 2012)

NEMAI

7 x 10.5 in
1949

Estimate : 50,000 - 1,00,000 INR

Lot Description

Priya Prasad Gupta studied at the Government Art College in Kolkata. He had the privilege of learning from notable artists like Satyendranath Banerjee who in turn was taught at Kala Bhavana by Nandalal Bose. Gupta also spent time with Abanindranath Tagore. The artist became an expert in the Indian painting style and later became a teacher at the Craft Training Institute in Ballygaunge Kolkata. He remained dedicated to his passion throughout his life and continued to exhibit his works until his passing in 2012 at 94.

Provenance

Private Collection, Kolkata



Lot #39

BIKASH BHATTACHARJEE (1940 - 2006)

IMPRESSION - 80 NO VIII

Signed and dated "Bikash '80" (lower right); inscribed "'IMPRESSION - 80 NO VIII"/BI-KASH BHATTACHARJEE/ CALCUTTA/ INDIA' (on the reverse)

Charcoal on paper

33 x 44 in

1980

Estimate : 5,00,000 - 7,00,000 INR

Lot Description

Bikash Bhattacharjee, born in Kolkata in 1940, graduated from the Indian College of Arts and Draftsmanship Kolkata in 1963. His portraits often depicted people from Kolkata's charged atmosphere, representative of their class, and he also explored various representations of the female form. This artwork depicts his masterful command of light, demonstrating a captivating blend of realism and mystery. Bhattacharjee's imaginative brushwork combines pastels, shadows, smudges, and light, creating a mesmerizing tapestry on canvas. His art adds a unique twist to the ordinary, infusing subjects with undeniable uniqueness and evoking a range of emotions, leaving a lasting impression on viewers.

Provenance

Originally acquired from Dhoomimal Art Center



Lot #40

NIRODE MAZUMDAR (1916 - 1982)

MAHABHARAT SERIES

Signed lower left
Acrylic/ Watercolour
10.5 x 15 in
1964

Estimate : 3,00,000 - 4,00,000 INR

Lot Description

Nirode Mazumdar was a founding member of the Calcutta Group, among the first generation of Indian modernists. His acclaimed work skillfully combines Western Modernist influences with Indian subjects. He's recognised for expansive paintings characterised by abstract gestures, influenced by the Bengal School. Mazumdar blends European Modernism and Indian art traditions harmoniously, embodying the ethos of the Calcutta Group for universally relevant, culturally rooted art. His Indian Modernist style explores abstract forms of self-expression and spirituality, diverging from Western techniques and Indian themes. His paintings follow an Abstract Expressionist style, featuring figurative compositions with abstract brushstrokes, symbolism, and strategic colours.

Provenance

Private Collection, Kolkata



Lot #41

ANAND MOHAN NAIK (b. 1937)

UNTITLED (Abstract)

Signed lower right
Mixed media on canvas
17 x 21 in

Estimate : 20,000 - 30,000 INR

Lot Description

Anand Mohan Naik is an unassuming artist whose early works paved the way for abstraction in India. An artist of Goan descent, Naik graduated from Kalabhavan Santiniketan in 1960. Naik was also closely associated with one of the doyens of Indian Art- Francis Newton Souza who was also a Goan artist and founding member of the Progressive Artists' Group. Naik was one of the three people in the art arena to attend Souza's funeral. The versatile artist spent most of his life in Bombay. He worked with Prabhakar Barwe at the Weavers' Service Centre and hosted gatherings at his Bandra residence in the evenings with like-minded artists such as Prabhakar Barwe and Gopal Adivrekar. Naik is known as the master of many mediums. He worked with paper mâché sculptures painted with enamel oils and watercolours. Naik is also one of the very few artists to have expertise over a rare medium like "old egg tempera."

Provenance

Estate of Arun Kumar Das



Lot #42

RAGHU RAI (b. 1942)

FEMALE NUDE - LOTUS LEAF

Signed lower right
Photograph on archival paper
20 x 17 in
1975

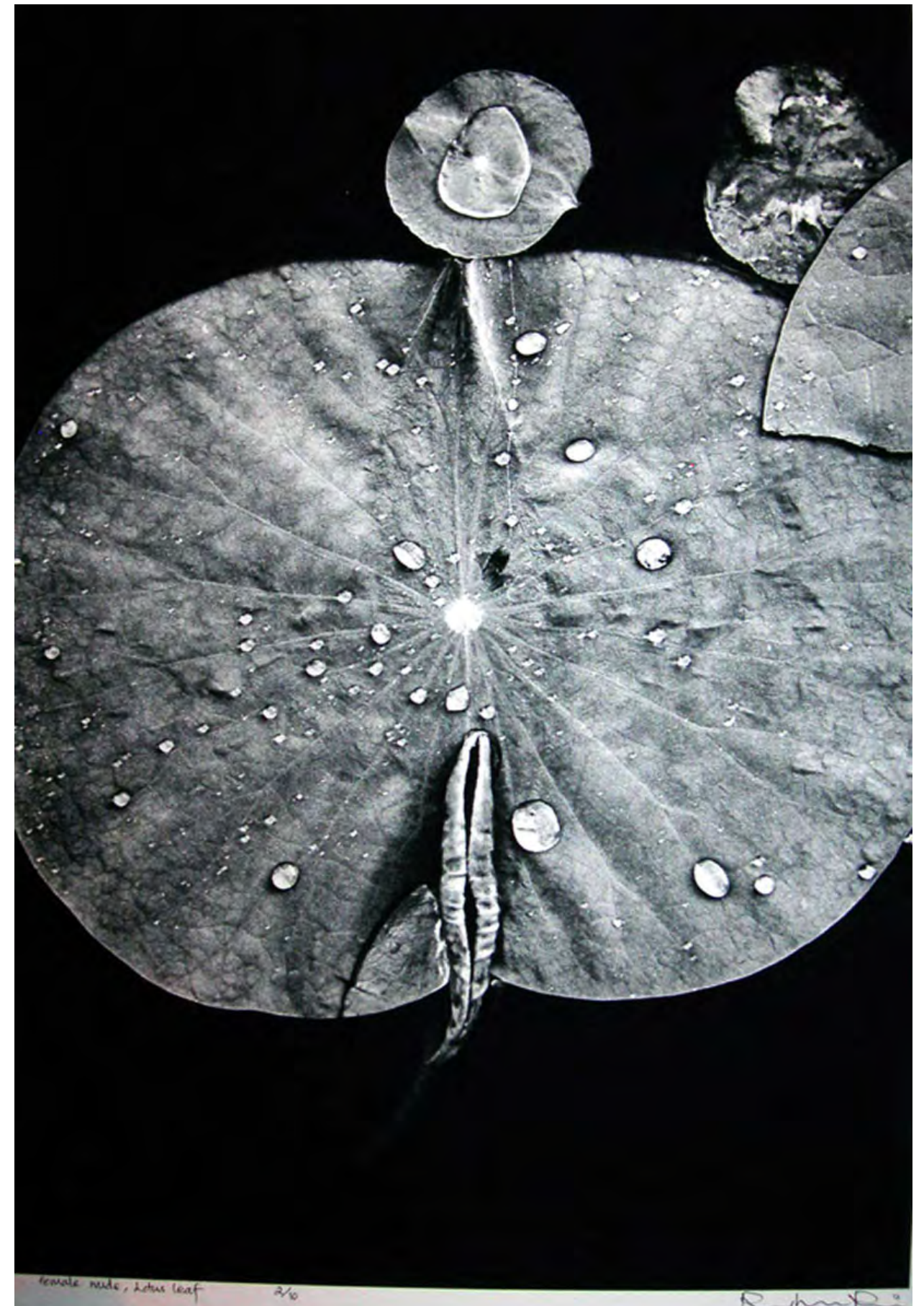
Estimate : 50,000 - 1,00,000 INR

Lot Description

Known as the father of modern photography, Raghu Rai began his photographic journey in 1965 when he got his first camera. His artistic evolution took off when he joined a prominent newspaper as a photographer. Rai's strengths lie in his distinctive perspectives and his exceptional talent for envisioning captivating images. This arresting photograph of a lotus leaf displays Rai's fascination with the female form and his ability to draw parallels between nature and the innate beauty of the human body.

Provenance

Originally acquired from Delhi Art Gallery



Lot #43

LAXMA GOUD (b. 1940)

BARKAT VILLA

Signed lower left
Mixed media on paper
15 x 22 in
c. 2000

Estimate : 2,00,000 - 5,00,000 INR

Lot Description

Born in Andhra Pradesh; Goud's artistic journey began at the prestigious Government School of Art and Architecture in Hyderabad where he honed his skills in Drawing and Painting. He studied Mural Painting and Printmaking at the renowned Faculty of Fine Arts at M.S. University in Baroda from 1963 to 1965. Goud's versatility shines through his mastery of various mediums including printmaking, drawing, watercolour, gouache, pastels, glass painting, and sculpture in bronze and terracotta.

Provenance

Private Collection, Mumbai



Lot #44

RAVI VARMA

EMBELLISHED OLEOGRAPHS (1848-1906)

UNTITLED (Figures)

Oleograph prints (c 1930) embellished with sequins (c 1950 by repute) Set of 6
19 x 13 in
c. 1930; c. 1950

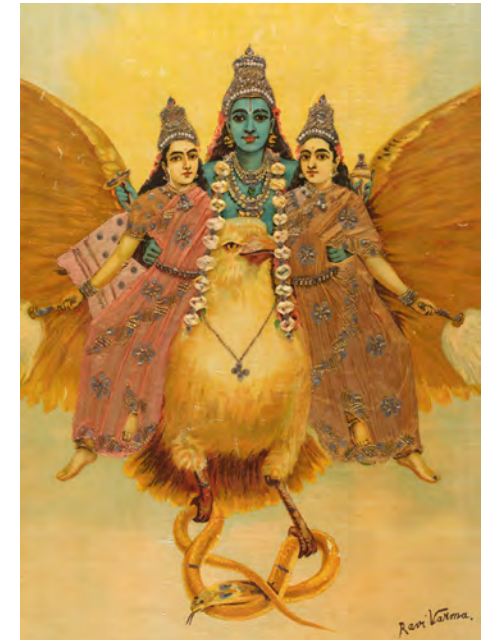
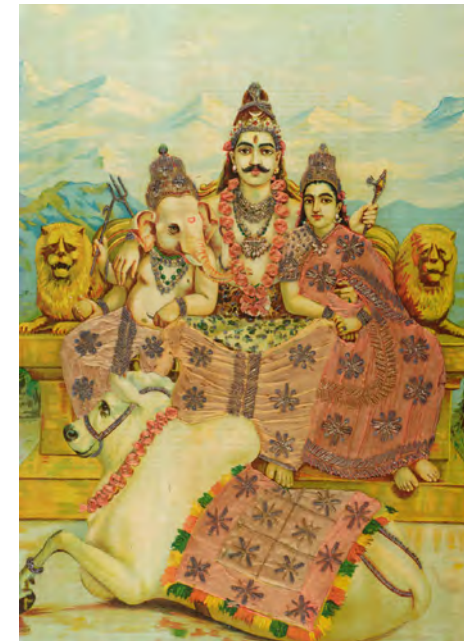
Estimate : 1,00,000 - 3,00,000 INR

Lot Description

Embellished oleograph prints attributed to Varma. Raja Ravi Varma was a commercially successful portrait painter in 19th-century India. He had even established a printing press to make prints of his canvases and these prints/oleographs gained widespread popularity. In the late 19th century, he began portraying Indian gods and goddesses when access to places of worship was limited to specific social classes. By producing affordable art prints known as oleographs, Varma made religious imagery accessible to people from various social classes and castes. The Ravi Varma Press was established by Varma in 1894 in Ghatkopar, Mumbai, and later relocated to Malavli near Lonavala in 1899. The press printed many of these oleographs. Despite Varma's passing in 1906, the popularity of these prints endured. In subsequent years women throughout the country adorned Ravi Varma's oleographs with fabric and glitter sequins and beads to then exhibit them on household walls. These embellishments made each artwork distinct and further enhanced its value.

Provenance

Phillips Antiques



Lot #45

LALU PRASAD SHAW (b. 1937)

UNTITLED (Abstract)

Signed lower right ; Signed lower right
Etching (set of two)
20 x 13.5 in
2002 ; 2002

Estimate : 20,000 - 30,000 INR

Lot Description

Lalu Prasad Shaw is an Indian painter who completed his education in fine arts at the Government College of Arts and Crafts in Kolkata. He mostly works in gouache or tempera; executing observations surrounding the Bengali middle class in academic and traditional Indian formats. Despite identifying himself primarily as a painter, Shaw developed a fondness for printmaking at the age of 32. Delving into the world of graphic arts; he quickly mastered the craft owing to his previous experience with intaglios and lithographs. As a printmaker, he established a reputation that rivaled his already illustrious standing as a painter.

Provenance

Private Collection



Lot #46

NEMAI GHOSH (1990 - 2012)

SHAKHA PROSAKHA ; SIKKIM ; BALA

Signed 'Nemai Ghosh'
Inkjet print on archival paper (set of 3)
25 x 20 in
1934

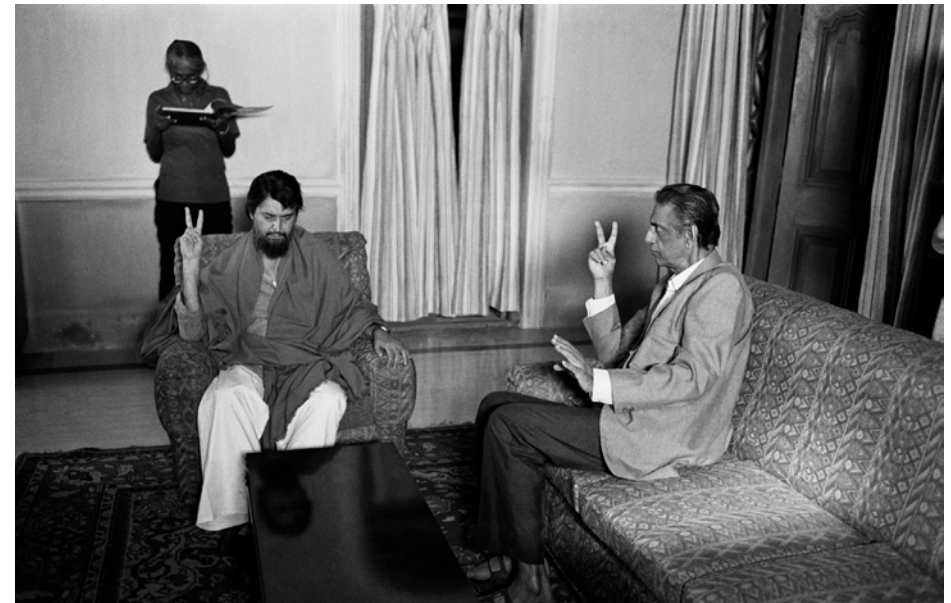
Estimate : 50,000 - 75,000 INR

Lot Description

Edition 1/6. Nemai Ghosh was a self-taught documentary photographer of Bengali cinema and theatre. Ghosh was the visual biographer of the legendary filmmaker Satyajit Ray. Ghosh, renowned for his monochrome analog photography, primarily in natural light, went beyond capturing stills on film sets to candidly capture actors and crew during breaks. Ghosh's passion for film and theatre led him to photograph well-known figures and personalities from that world. Ray likened Ghosh to a photographic Boswell, documenting the creation of Ray's films and various aspects of Bengali theater, Indian artists and tribes, and his beloved city of Kolkata. Ghosh's artistic pursuits extended to tracking Indian painters and artists like Jamini Roy, Ramkinkar Baij, and Benodebehari Mukherjee. Additionally, he ventured into photographing local communities and tribes across India, from Bastar in Chhattisgarh to Kutch in Gujarat, among other places.

Provenance

Originally acquired from Delhi Art Gallery



Lot #47

SUNIL MADHAV SEN (1910 - 1979)

UNTITLED (Figure)

Signed lower right
Watercolour on paper
22 x 10 in

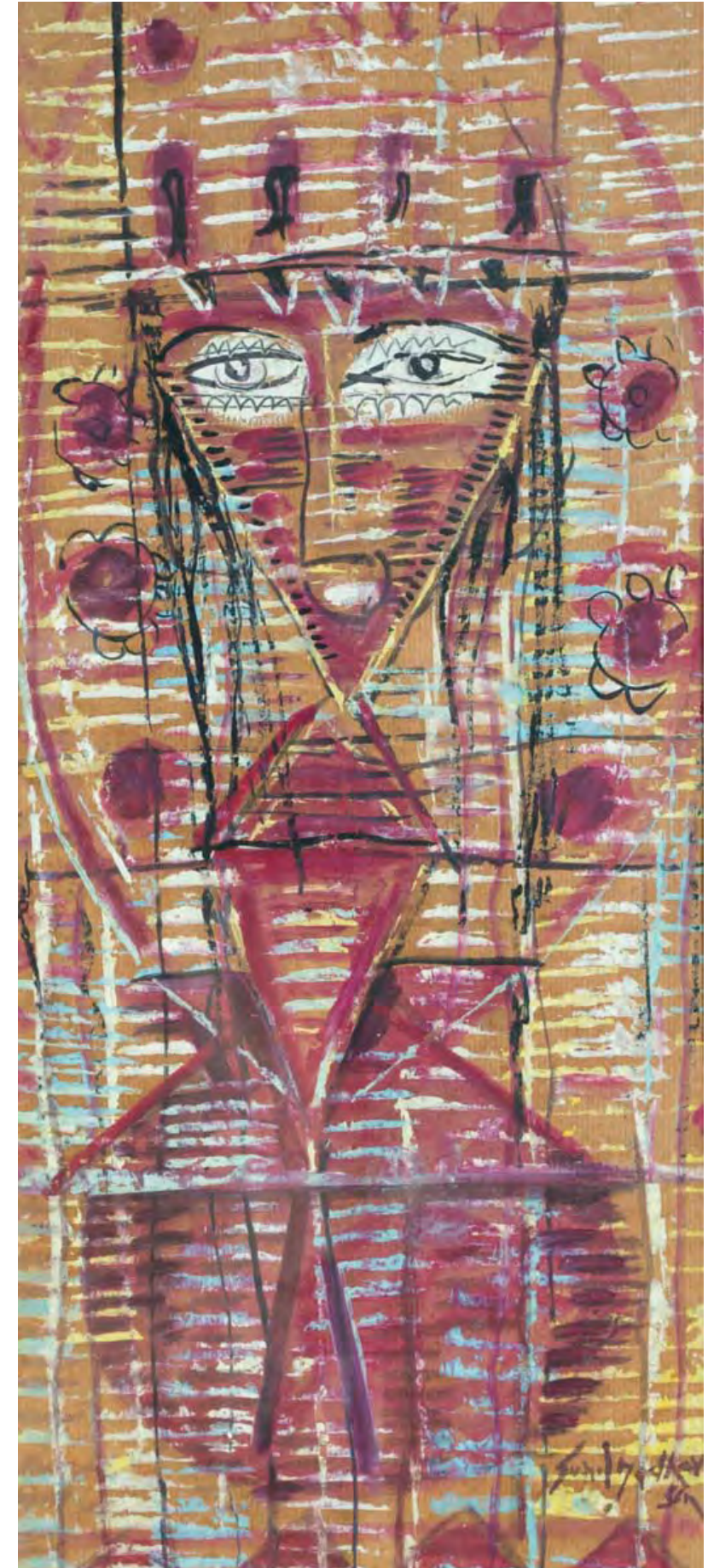
Estimate : 50,000 - 75,000 INR

Lot Description

Sunil Madhav Sen was a modernist and a member of the Calcutta Group who derived his own creative idiom. His artistic oeuvre ranged from simple linear depictions, ink and wash techniques, and relief paintings in mosaics to metal collages.

Provenance

Property of an esteemed Collector



Lot #48

M.F. HUSAIN (1915 - 2011)

UNTITLED (Landscape)

Acrylic on canvas
36 x 55 in
1989

Estimate : 65,00,000 - 85,00,000 INR

Lot Description

From the beginning, M.F. Husain had been responsive to the force of symbolisation. Three jungle animals are considered sacred in India – an elephant, a tiger, and a monkey. This artwork depicts two of them. Perhaps this work symbolises his Southeast Asian homeland. In his works, the coexistence of man and animals is not on a mundane or realistic level. He employed the associative power of colours and drew freely on animals and inanimate motifs to suggest emotions. Husain skillfully utilises animal forms to symbolise nature and encapsulate their emotional, literary, and mythical associations. Rather than serving as the primary subject of the painting, these animal characters embody inspirational principles. Similar to the essence of a fable, Husain employs animal forms to reflect and amplify the mood of the human characters as depicted in this artwork.

Provenance

Pundoles



Lot #49

NICOLAS ROERICH (1874 - 1947)

LADAK 1940

Signed with artist's monogram (lower right) and titled dated and signed 'LADAK - 1940 N. ROERICH' (lower centre on mount); further titled dated and initialed "'Ladak" 1940. N.R.' (on the reverse)

Pencil and colour pencil on paper laid on paper
3.5 x 5.5 in
1940

Estimate : 15,00,000 - 20,00,000 INR

Lot Description

Few artists have captured the splendour and magnificence of the Himalayas like Nicholas Roerich; a Russian artist and philosopher of the early 20th century. Roerich embarked on a four-year expedition (1925-1929) through the heart of Asia with his wife and son. Their travels took them across the Himalayas and back; through Mongolia and China -Tibet and India. This journey provided Roerich with firsthand experiences which became the foundation for his remarkable series of Himalayan paintings. Starting in Sikkim, the Roerich family embarked on their four-year expedition and journeyed to Kashmir; passing through eastern India and Punjab along the way. The Roerich family eventually reached Ladakh. They arrived in Leh where they were invited by the Namgyal family who were descendants of Ladakh's former rulers. The Roerichs resided in Stok Palace and captured the panoramic views from its terrace through their paintings. They explored the mountaintop monasteries which Nicholas Roerich likened to eagle's nests. The family's experiences in Ladakh greatly influenced Roerich's art and inspired his travelogue "Altai-Himalaya."

Provenance

Acquired directly from the artist
The collection of K.P. Padmanabhan Tampy Trivandrum
Private collection Kerala
Acquired from the above circa early 1990s. Christies The India Sale



Lot #50

CHINTAN UPADHYAY (b. 1972)

UNTITLED (Boy)

Edition 21/21
Bronze
35 x 16 x 15 in
1940

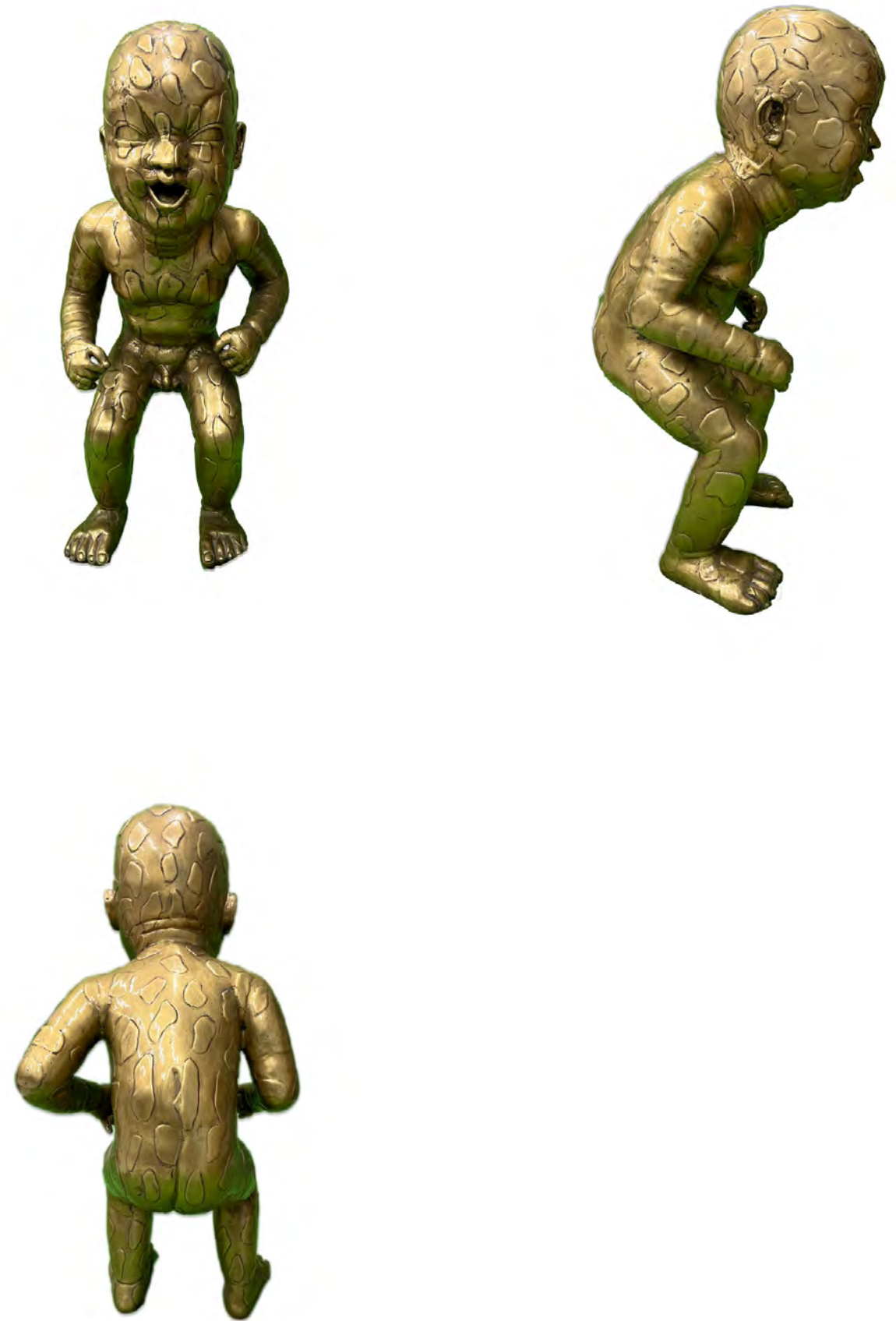
Estimate : 5,00,000 - 7,00,000 INR

Lot Description

Chintan Upadhyay is renowned for his thought-provoking artworks that critique society with wit. His signature motif of babies as depicted in this lot known as Chintus/ Smart Alecs/Designer Babies functions as symbols that shed light on pervasive commercialism. Playful and irreverent poses challenge manipulated realities, and the politics of identity is veiled behind a charming facade. Exploring themes of genetic manipulation and mutation; the artist delves into profound aspects of life and death including consumerism and cultural dynamics in a technologically driven world.

Provenance

Private Collection, Mumbai



Lot #51

NANTU BEHARI DAS (b. 1977)

UNTITLED (Head)

Bronze
15 x 10 x 8 in

Estimate : 2,00,000 - 5,00,000 INR

Lot Description

Nantu Behari Das (born in Kolkata) is a sculptor who has crafted his own distinctive style of artwork. His creations emerge from his engagement with life and the reality that surrounds him. Nantu skillfully juxtaposes tenderness with the hardness of metal achieving a perfect illusion in his pieces. His works are primarily figurative and expressionist, compelling viewers to engage with them. He embraces contradictions exploring the tension between humans and nature; the challenges of balancing biology and technology; and the fusion of ancient forms with modern techniques. Nantu employs unconventional materials to further emphasise these contrasts. Ordinary nails form solid and realistic shapes while his organic sculptures incorporate fiberglass nails and screws. With numerous group participations and several solo exhibitions, Nantu has carved out a distinctive place for himself in the art world. His works can be found in major collections in India and overseas. The artist resides and works in Kolkata.



Lot #52

AVINASH CHANDRA (1931 - 1991)

UNTITLED (Abstract)

Watercolour on paper
21.5 x 29.5 in

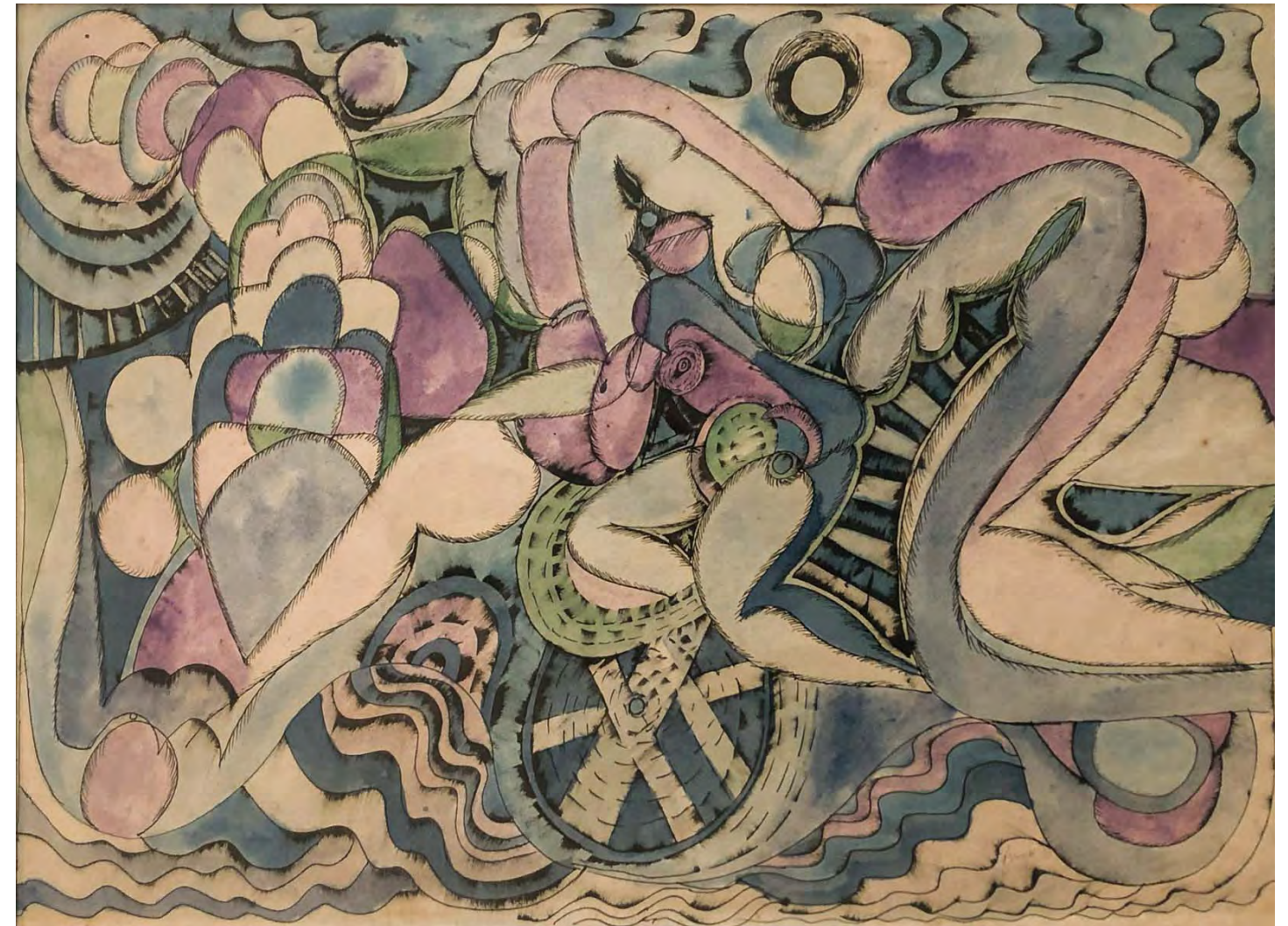
Estimate : 4,00,000 - 6,00,000 INR

Lot Description

Avinash Chandra was a Shimla-born Indian painter who received his education at the Polytechnic School in Delhi. He relocated to London in 1956 and became one of the pioneering Indian artists to achieve international recognition. In 1965, he made history as the first Indian British artist to exhibit at Tate Britain in London. Chandra's artistic journey can be categorised into four distinct periods: New Delhi- London- New York and a subsequent return to London. In the New Delhi period, he painted gloomy landscapes with houses in forests conveying a sense of isolation and confinement. During the London period, he created erotically charged paintings featuring fragmented figures in surreal and grotesque forms. In the New York period, his works became smoother and more linear while still exploring the theme of humanscapes. Finally, upon returning to London, Chandra's paintings transformed into lush depictions of female figures merging with and transforming into beautiful flowers. These last works known as foliagescapes combine Chandra's fascination with form and nature's vitality. Some of his small works are almost completely abstract with forceful linear gestures depicting intense and abstract delirium.

Provenance

Originally acquired from Chemould Art Gallery



Lot #53

DEVI PRASAD

ROY CHOWDHURY (1899 - 1975)

MAN WITH UMBRELLA

Wash on paper
14 x 8 in

Estimate : 3,50,000 - 5,00,000 INR

Lot Description

Devi Prasad Roy Choudhury (born in Bangladesh) was highly regarded for his expertise in sculpture and painting. He was initially mentored by Abanindranath Tagore. His earlier artworks including this one exhibit the profound influence of his teacher. This work displays the distinctive Oriental influences that characterised the early Bengal School painting style, which combined elements from Chinese techniques and Japanese wash paintings. One notable aspect of Roy Choudhury's artistic approach was selecting passersby or pedestrians as his subjects rather than relying on studio models which was the prevailing norm in art schools during that era. Roy Choudhury's exceptional skills as an educator were recognised and he served as the leading faculty member at the Government College of Fine Arts in Madras from 1928 to 1958.

Provenance

Modern & Contemporary South Asian Art 2020.
Private collection New York
Sotheby's New York. 1998. lot 284





Standing: third row, second from right – Gobardhan Ash. Seated: middle row from right second Percy Brown and third Jamini Roy. Front row from right fourth Atul Bose at the Government College of Art & Craft 1929



Standing from left: Abani Sen, Gobardhan Ash, Bimal Dey, Jahar Sen, Ardhendu Chatterjee, Haridhan Dutta. Sitting from left: S.N. Dey, Atul Bose, Amiya Basu at the Academy of Fine Arts, Kolkata First Annual Exhibition, Kolkata -1933

Lot #54

ATUL BOSE (1898 - 1977)

GRANDMA

Oil on canvas
24.5 x 20.5 in
c. 1935

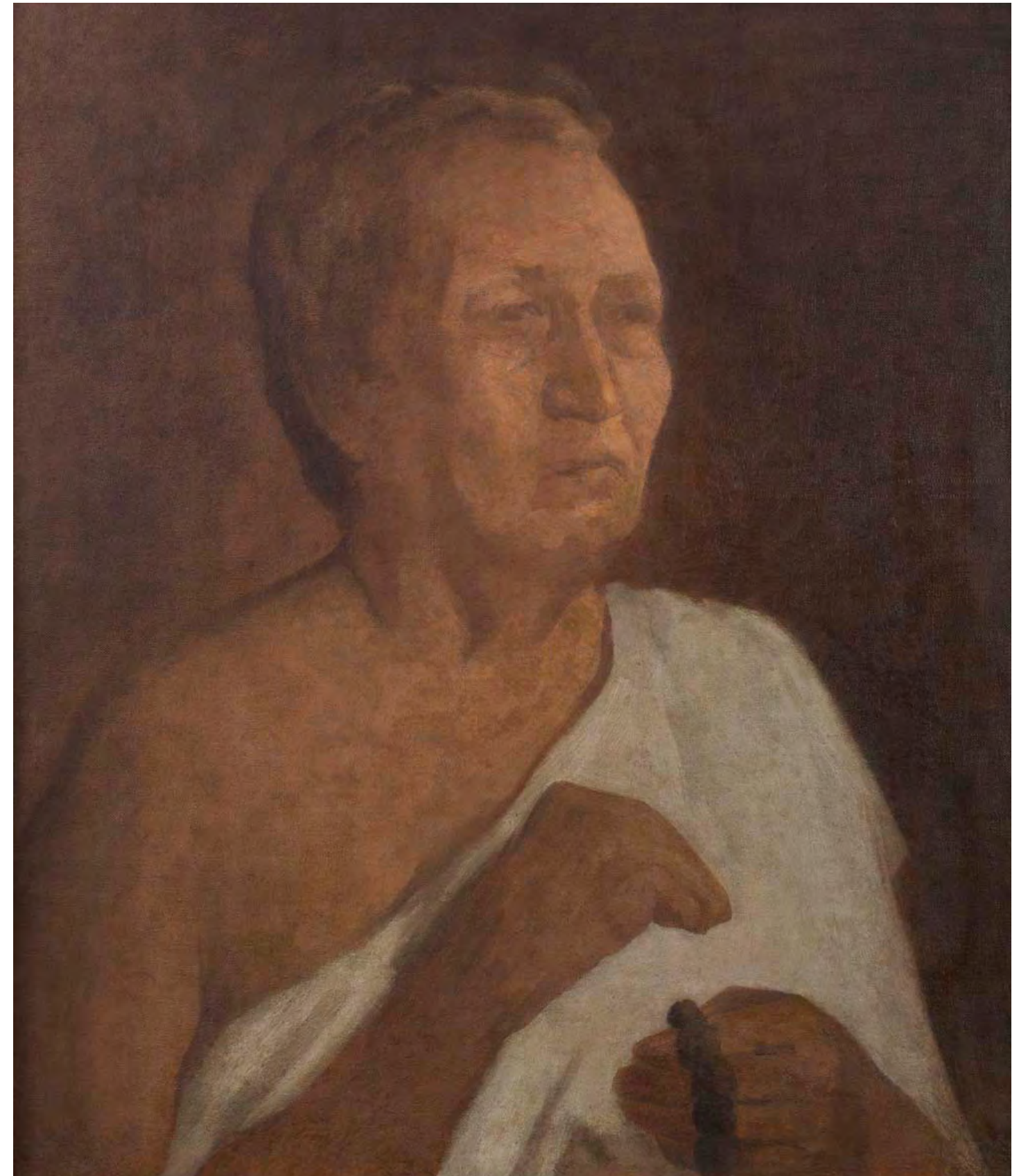
Estimate : 8,00,000 - 12,00,000 INR

Lot Description

Atul Bose, a celebrated Indian artist renowned for his exceptional portraiture, received his training at Calcutta's State College of Arts and Crafts and later became its Director. He secured a scholarship to study art at London's Royal Academy of Arts, where he drew inspiration from English post-Impressionist Walter Sickert, evident in his later works characterized by subtle grey and brown tones. Bose's preferred medium was oil and in this lot titled "Grandma," he skillfully captures the serenity of a grandmother dressed in white, holding prayer beads, and radiating spiritual tranquillity. What sets this artwork apart is its monochromatic composition. Note that the entire painting is executed in just two colours brown and white, and further that this is not a portrait of the artist's grandmother, but how he envisioned a grandmother. This work stands as a testament to Bose's empathy and skill, cherished as one of his finest pieces by the Bose family. In their own words they refer to this artwork as 'Remarkable' (Refer PRINSEPS YouTube - Interview with Sanjit Bose).

Provenance

Artist's Estate



Lot #55

F.N. SOUZA (1924 - 2002)

UNTITLED (Head)

Signed and Dated Verso
Pastel and marker on linen
35 x 22.5 in
1963

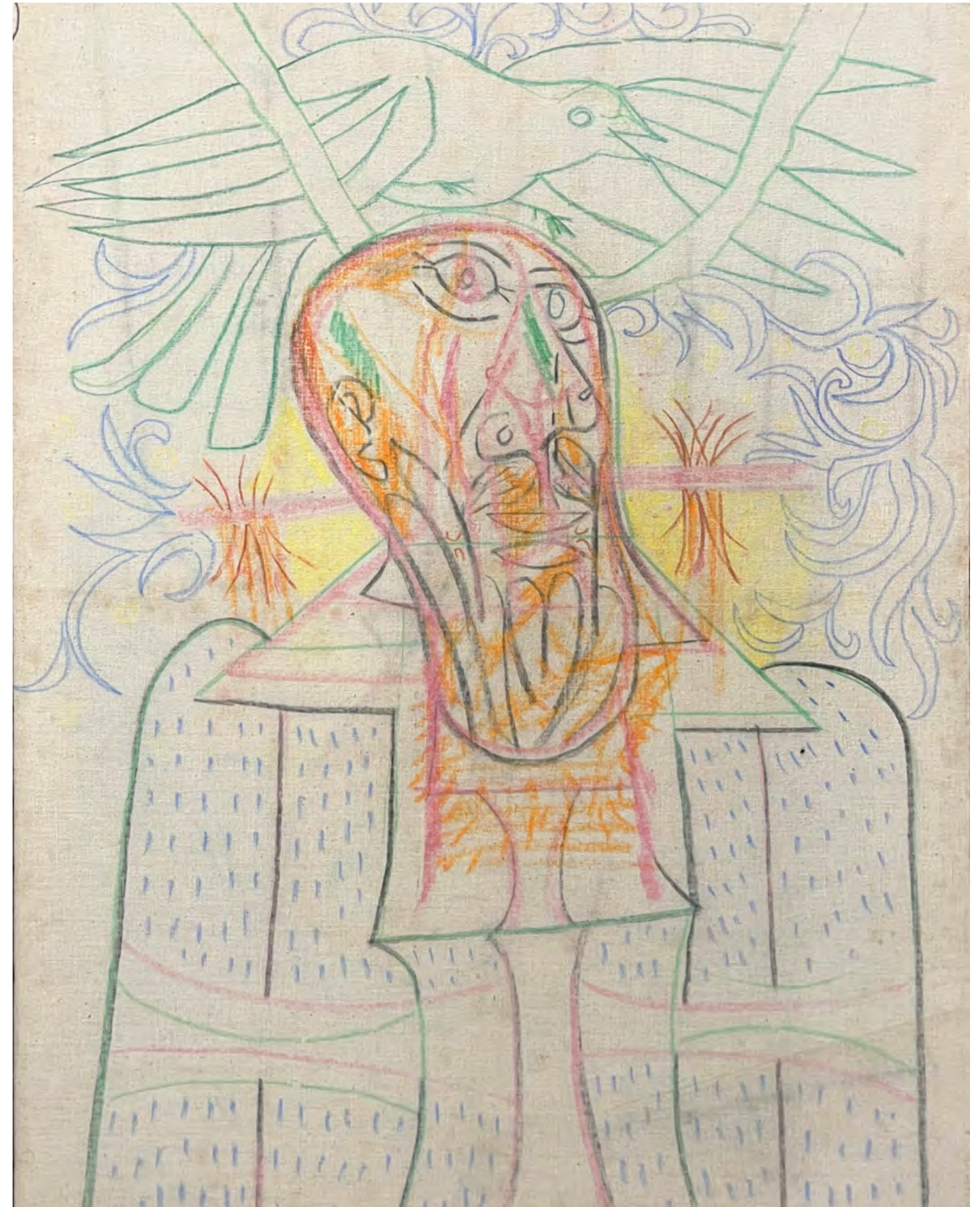
Estimate : 18,00,000 - 22,00,000 INR

Lot Description

Francis Newton Souza was born in 1924 in Goa. He was expelled for participating in the Quit India Movement while studying at the Sir J J School of Art in Mumbai. He was one of the founding members of the Progressive Artists' Group in 1947. Souza's style created thought-provoking and powerful images. His childhood was immersed in nature and Konkani Catholic practice in Goa. He remained fascinated by the Church's grandeur and tales of tortured saints narrated by his grandmother. This also sparked Souza's obsession with painting heads throughout his artistic oeuvre; portraying religious figures in a grotesque fashion. He continued to paint various heads in the 1950s and 1960s in line with his gamut of figurative art.

Provenance

StoryLtd



Lot #56

SAILOZ MOOKHERJEA (1906 - 1960)

UNTITLED (Landscape)

Watercolour on paper
10 x 14 in

Estimate : 3,00,000 - 4,00,000 INR

Lot Description

Sailoz Mookherjea was a visionary artist who played a pivotal role in shaping modern Indian art in the backdrop of India's pursuit of independence in the early 1940s. Mookherjea began his artistic journey at the Government College of Art and Craft in Calcutta during the late 1920s. Sailoz Mookherjea's artistic training provided him exposure to the diverse artistic possibilities of the East and the West. Mookherjea emerged as a prominent artist of his time known for his exploration of oil painting as a medium of artistic expression. His art captured rural life and landscapes while embracing modern idioms, hence bridging the gap between traditional representation and the new sensibility of Indian modernism. Sailoz Mookherjea's paintings, portraying landscapes and everyday life have become timeless aesthetic references for understanding the indigenous element of modernism in Indian art.

Provenance

Private Collection



Lot #57

ASIT KUMAR HALDAR (1890 - 1964)

UNTITLED (Omar Khayyam Series)

Signed lower right
Tempera on silk
13.5 x 15.5 in

Estimate : 4,00,000 - 5,00,000 INR

Lot Description

Asit Kumar Haldar was a painter and sculptor. He gained fame for creating the innovative "lakit" technique which involved lacquer painting on wood. Being a significant figure in the Bengal School of Art, he skillfully depicted intricate historical scenes and contributed illustrations to various books. This included works by his grand uncle Rabindranath Tagore. Haldar depicted mythological subjects and was trained at the Government School of Art in Calcutta by Rabindranath Tagore. He was commissioned to copy paintings in the Ajanta Caves where he mastered life-like effects and gained international acclaim. Haldar's versatility shone as he effortlessly worked with various mediums including his unique 'lakit' technique. Drawing from India's cultural heritage, he created captivating paintings based on Buddha Indian history. He also made illustrations for Omar Khayyam's verses (depicted in this artwork) all infused with a spiritual touch that earned admiration from both the public and critics.

Provenance

Private Collection, Kolkata



Lot #58

MANIK LAL BANERJEE (1917 - 2002)

UNTITLED (Steps of Kalighat)

Tempera
13 x 9 in
1936

Estimate : 50,000 - 1,00,000 INR

Lot Description

Maniklal Banerjee (born in present-day Bangladesh) was a renowned watercolourist known for his exquisite silk paintings. Bajj was the first Indian artist to receive the Government of India's scholarship for the arts while studying at the Government College of Art in Calcutta. His watercolour on silk artworks showcased a range of subjects from rural Indian life, Vedic, and tantric philosophies portraying life's joys and sorrows with a spiritual touch. In this artwork, Banerjee captures the renowned Kalighat Temple, devoted to Goddess Kali, one of India's most celebrated spiritual sites. The temple stands gracefully beside the Adi Ganga, a channel linking to the Hooghly River. The depiction showcases the distinctive steps of Kalighat leading to the sacred waters, adorned by devotees - women, children, and worshippers engrossed in their devotions. It's a vivid scene where the faithful offer their daily puja, commemorating the temple's role as a revered Shakti Peeth, marking the spot where Goddess Sati's right foot's toes once graced the earth.

Provenance

Private Collection, Kolkata

Exhibited

Birla Academy 1991



Lot #59

PRAHLAD KARMAKAR (d. 1946)

HIMALAYAN BOY

Signed lower left
Oil on Board
13.5 x 9 in

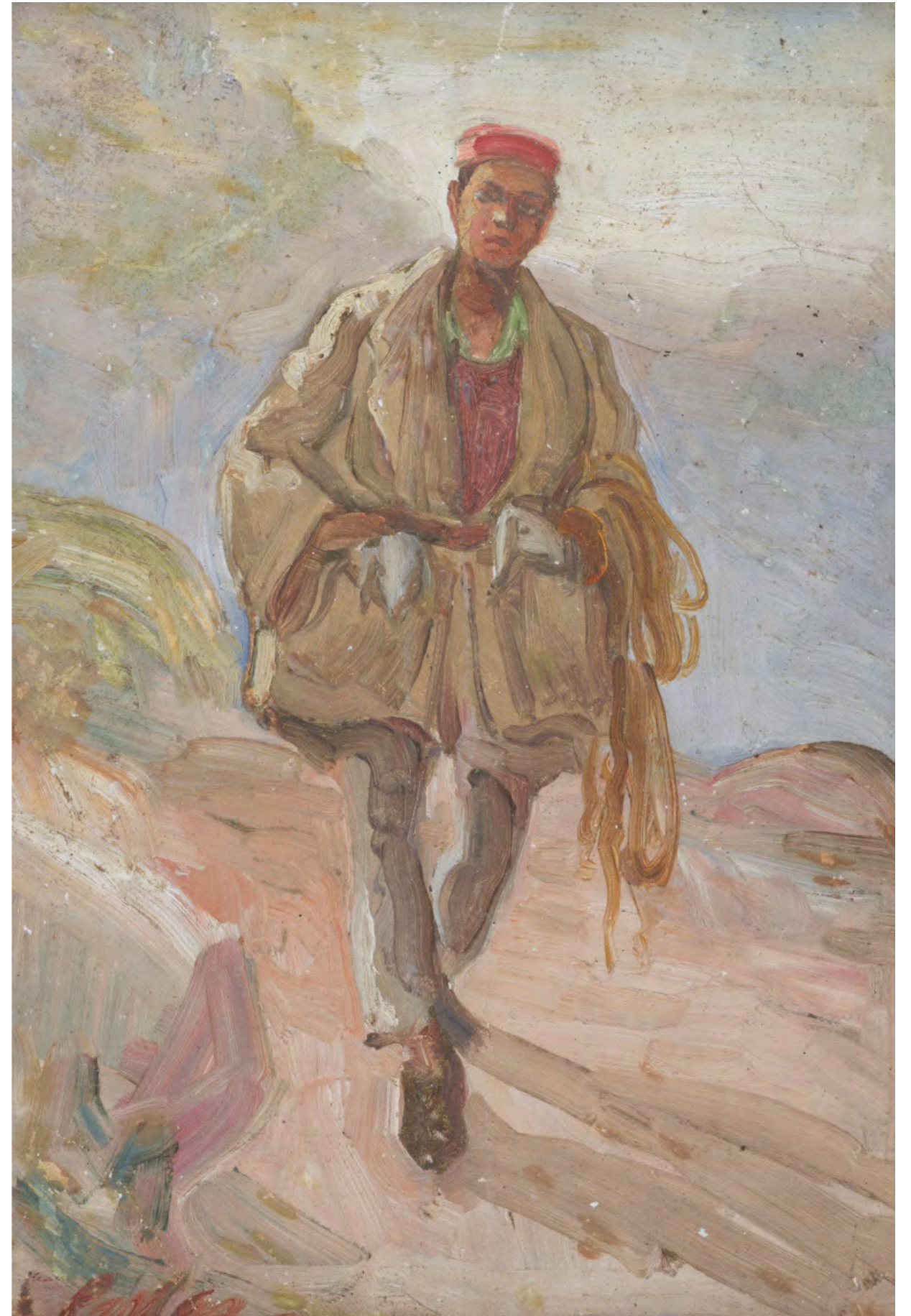
Estimate : 50,000 - 1,00,000 INR

Lot Description

Prahlad Karmakar (father of artist Prokash Karmakar) was a classically trained studio artist from Calcutta (now Kolkata). He gained fame for his mastery in painting realistic scenes. The renowned artist was also an influential teacher at the Government College of Art & Craft in Kolkata (his alma mater). He received recognition and commissions for realistic portraits of British administrators and Maharajas. His creative paintings were sought after by collectors. Karmakar defied the norms of the conservative atmosphere of Victorian-era British India and organised nude study classes in his studio. Unfortunately, he passed away just before India gained independence and turmoil followed including communal riots. After his death, his house was partitioned and hooligans attacked his studio and set his paintings on fire. This artwork depicting a Himalayan Boy is one of the few that survived the fire tragedy.

Provenance

Private Collection, Kolkata



Lot #60

KALIPADA GHOSHAL (1906 - 1995)

UNTITLED (Hansa Doot)

Signed and dated lower right
Wash and tempera
11.5 x 8 in
1966

Estimate : 50,000 - 1,00,000 INR

Lot Description

Kalipada Ghoshal was a student of the Indian Society of Oriental Art and a member of Abanindranath Tagore's Bengal School of Art. Ghoshal also received training from artists such as Sailen Dey, Kartick Banerjee, and Khitindranath Majumder. He honed his skills in Japanese painting techniques under Yokoyama Takima. Notably, he earned a Gold Medal upon completing his diploma in 1928, and was promptly appointed as a teacher in the Indian Society of Oriental Arts in the same year.

Provenance

Private Collection, Kolkata



Lot #61

RAMKINKAR BAIJ (1906 - 1980)

UNTITLED (Hansa Doot)

Signed lower right
Watercolour on paper

Estimate : 4,00,000 - 5,00,000 INR

Lot Description

Ramkinkar Baij pursued his artistic education at Kala Bhavan in Santiniketan in 1925. Baij mastered his craft, excelling in paintings and sculptures. He honed his skills under the guidance of prominent artists like Nandalal Bose during a period of transition from traditional to modern Indian art. Baij's folk roots played a significant role in shaping his distinctive artistic style which allowed him to develop a unique approach to his work.

Provenance

Private Collection, Kolkata



Lot #62

RAMENDRANATH CHAKRAVORTY (1902 - 1955)

UNTITLED (Portrait)

Signed upper right
Oil on canvas
16.5 x 12.5 in
c. 1930

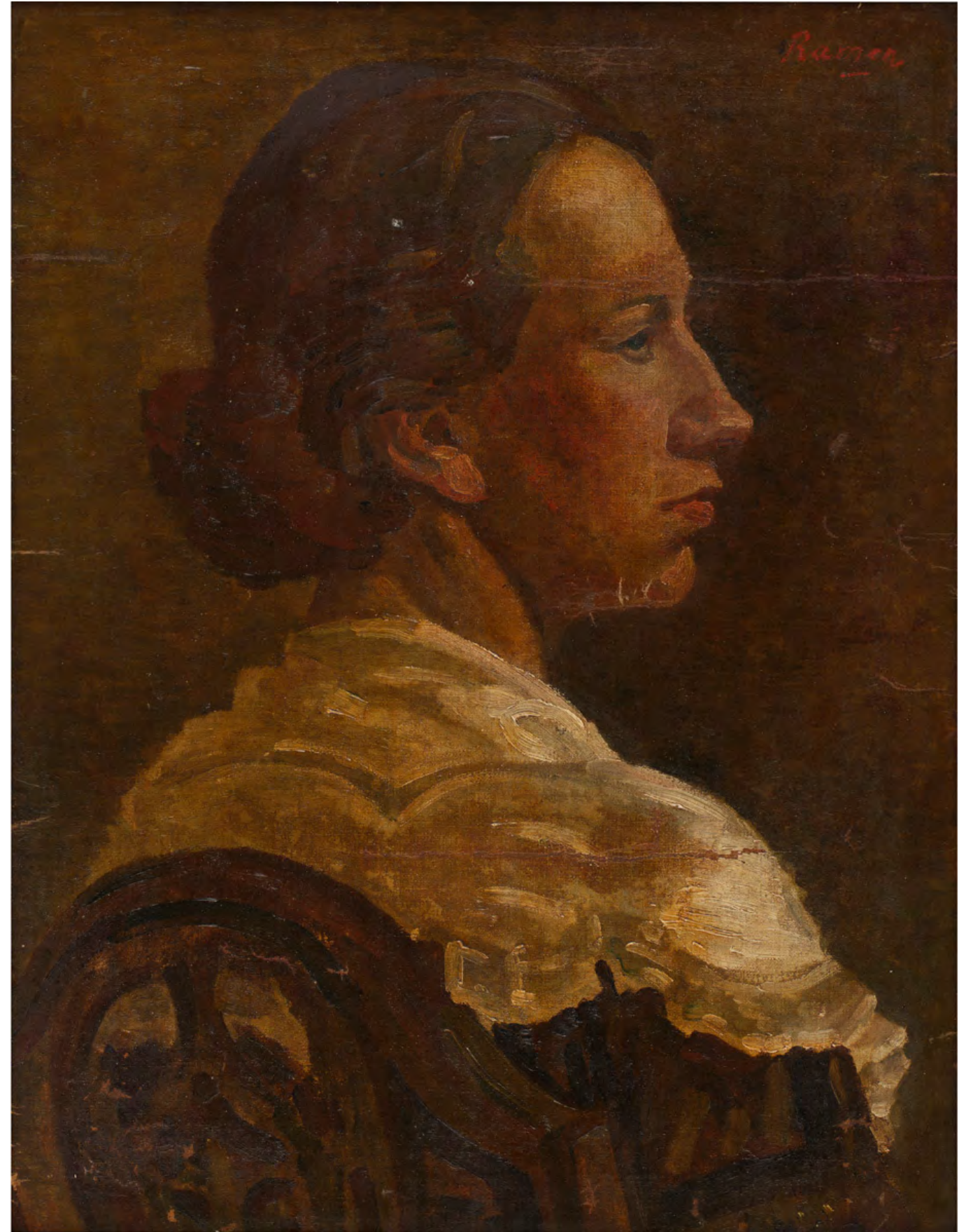
Estimate : 2,00,000 - 3,00,000 INR

Lot Description

Ramendranath Chakravorty was a pioneer of early modernism in Bengal. He received his artistic training at the Government School of Art in Calcutta and Kala Bhavan (Santiniketan). In 1937, he studied at the Slade School of Art in London where he honed his skills in academic portraiture. Under the guidance of mentors like Nandalal Bose and Abanindranath Tagore; Chakravorty's artistic journey took a fascinating turn as he developed an interest in etchings and explored wood-cuts and lino-cuts. His artistry reflected a unique blend of European academic tradition and an attraction to the observant style of Japanese art. This made him an important figure in the world of print-making during his time.

Provenance

Private Collection, Kolkata



Lot #63

DEB KUMAR ROY CHOWDHURY

UNTITLED (Cobblers)

Ink on paper
21.5 x 15 in
1950

Estimate : 1,00,000 - 2,00,000 INR

Lot Description

Deb Kumar Roy Chowdhury was Ganesh Pyne's art teacher at the Government Art College.

Provenance

Private Collection, Kolkata



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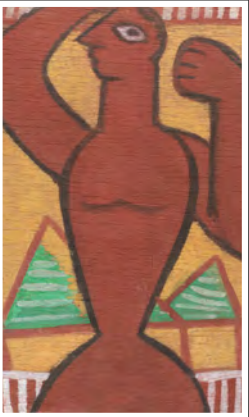
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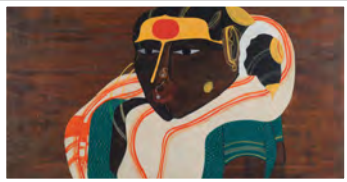
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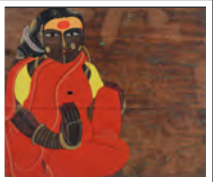
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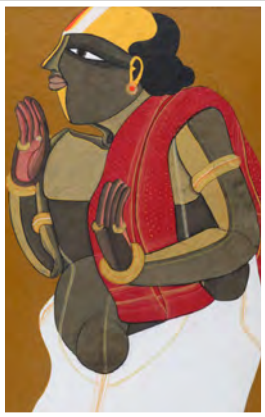
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Lot #5
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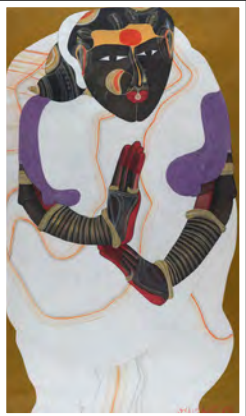
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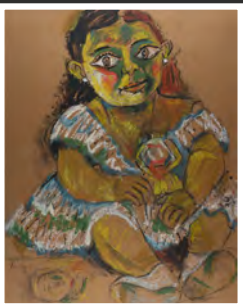
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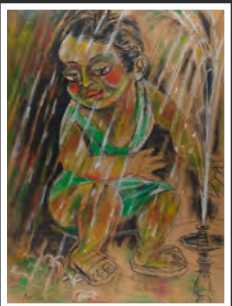
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Lot #8
Paritosh Sen



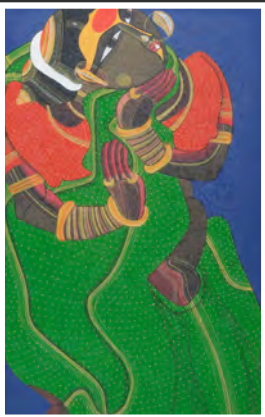
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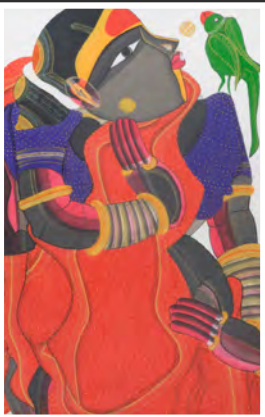
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Lot #11
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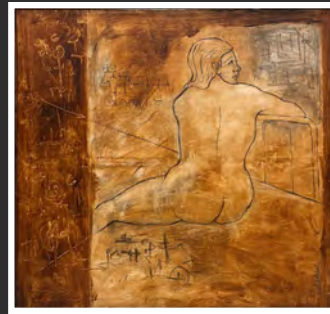
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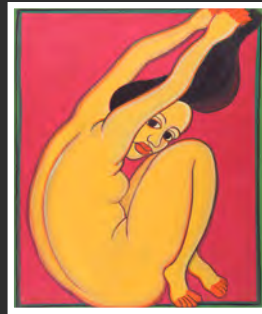
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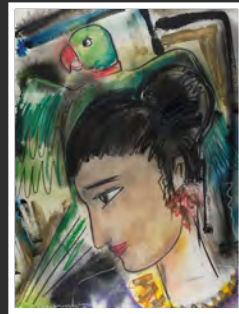
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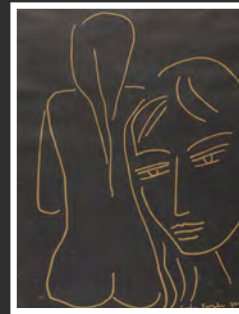
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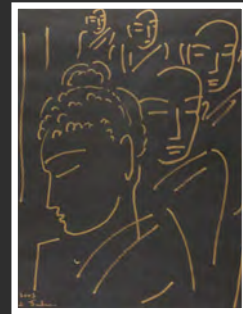
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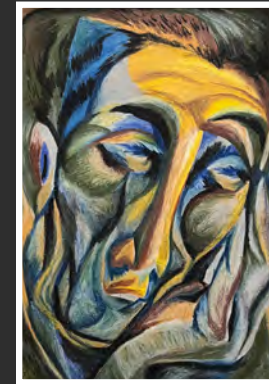
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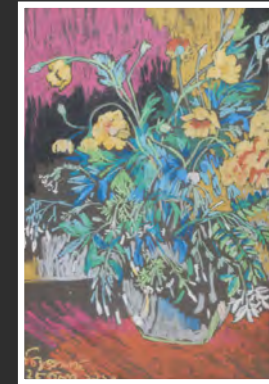
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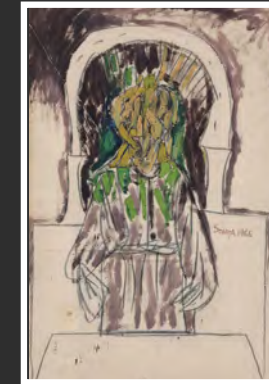
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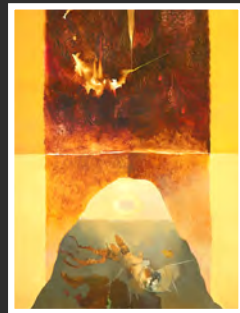
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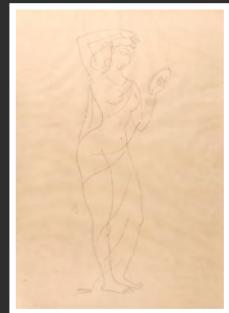
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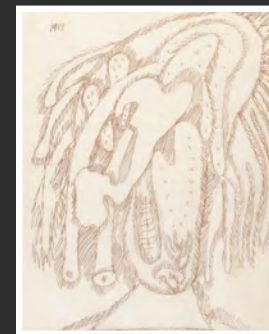
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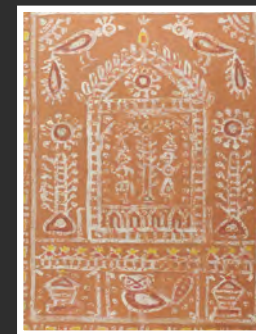
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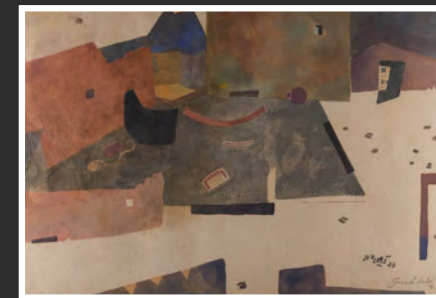
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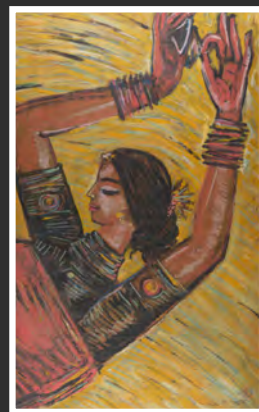
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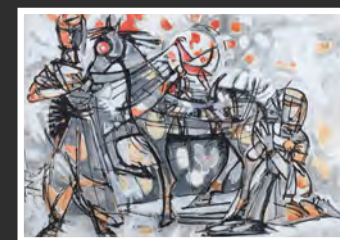
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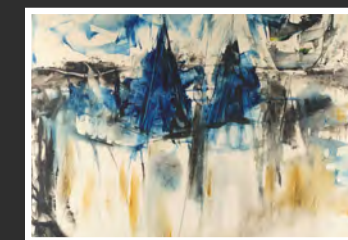
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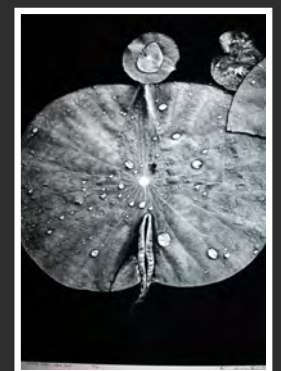
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Nirode Mazumdar



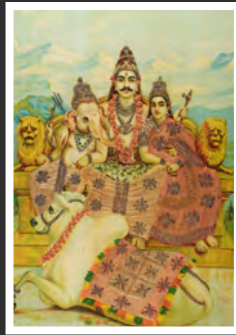
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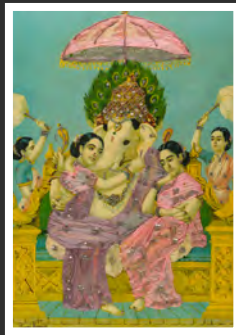
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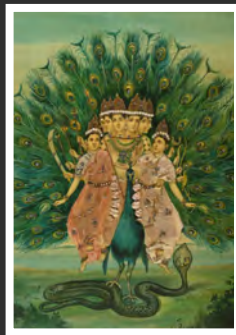
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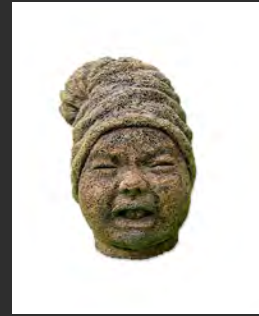
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Ravi Varma
Embellished Oleographs



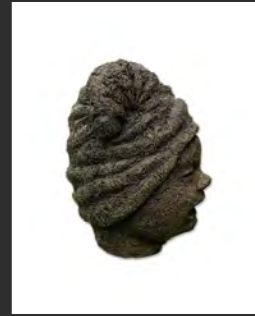
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Ravi Varma
Embellished Oleographs



Lot #44
Ravi Varma
Embellished Oleographs



Lot #51
Nantu Behari Das



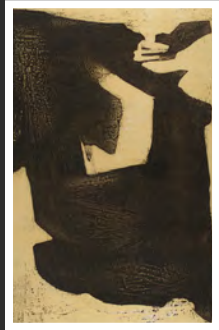
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Nantu Behari Das



Lot #51
Nantu Behari Das



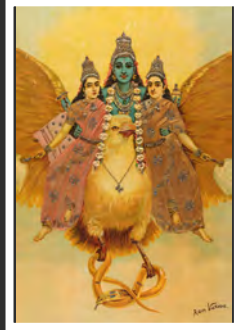
Lot #52
Avinash Chandra



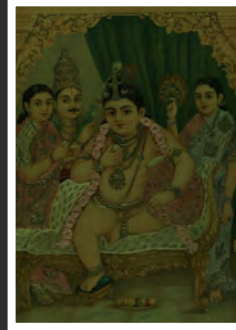
Lot #45
Lalu Prasad Shaw



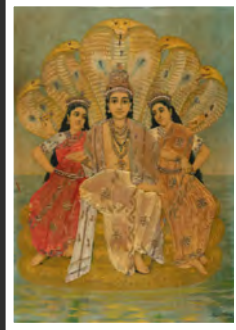
Lot #45
Lalu Prasad Shaw



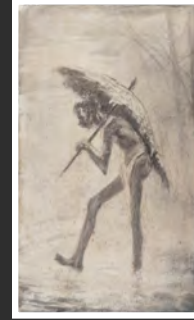
Lot #44
Ravi Varma
Embellished Oleographs



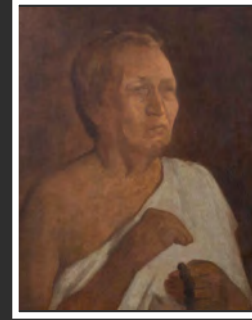
Lot #44
Ravi Varma
Embellished Oleographs



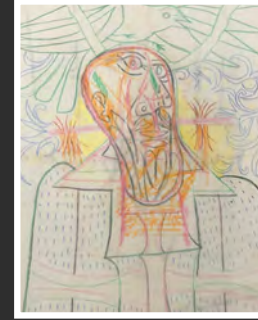
Lot #44
Ravi Varma
Embellished Oleographs



Lot #53
Devi Prasad Roy
Chowdhury



Lot #54
Atul Bose



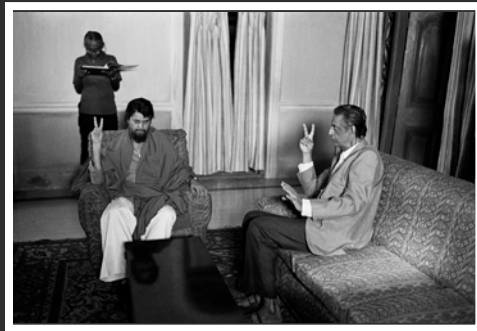
Lot #55
F.N. Souza



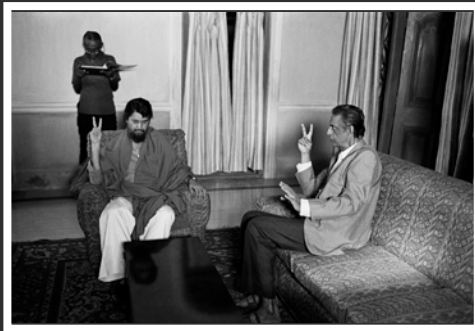
Lot #56
Sailoz Mookherjee



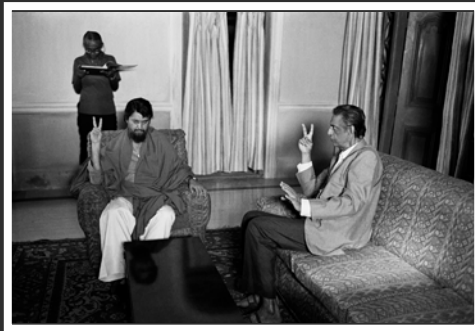
Lot #57
Asit Kumar Haldar



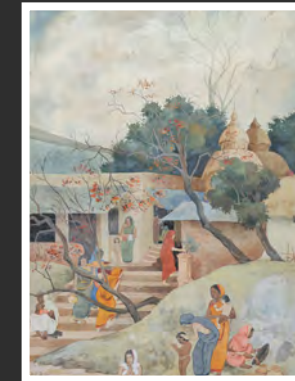
Lot #46
Nemai Ghosh



Lot #46
Nemai Ghosh



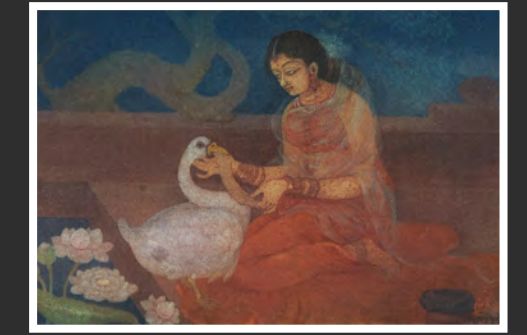
Lot #46
Nemai Ghosh



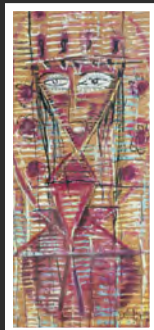
Lot #58
Manik Lal Banerjee



Lot #59
Prahlad Karmakar



Lot #60
Kalipada Ghoshal



Lot #47
Sunil
Madhav Sen



Lot #48
M.F. Husain



Lot #49
Nicolas Roerich



Lot #50
Chintan
Upadhyay



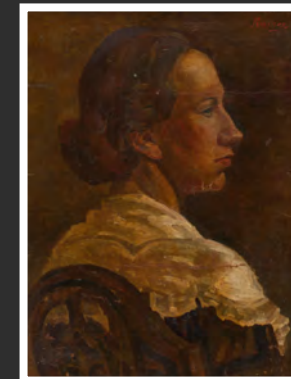
Lot #50
Chintan
Upadhyay



Lot #50
Chintan
Upadhyay



Lot #61
Ramkinkar Baij



Lot #62
Ramendranath
Chakravorty



Lot #63
Deb Kumar Roy Chowdhury



