

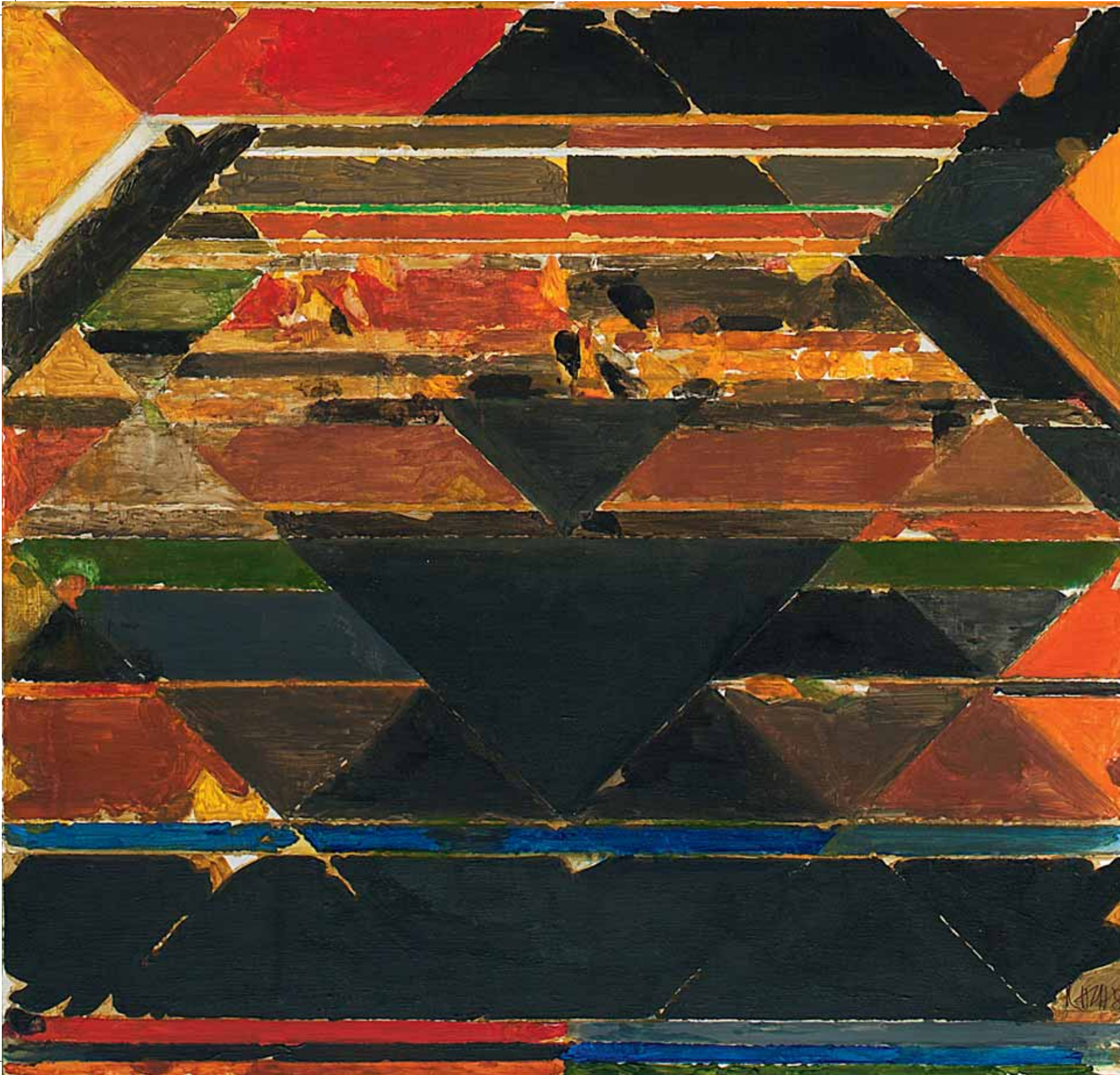


# INDIAN MODERN ART

ART15, LONDON  
20-23 MAY, 2015, OLYMPIA

**DAG**  
DELHI ART GALLERY  
NEW DELHI | MUMBAI | NEW YORK

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# INDIAN MODERN ART

ART15, LONDON

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## COLLECTORS PREVIEW

Wednesday 20 May

Collectors Preview: 2pm - 6pm

First Night: 6pm - 9pm

## PUBLIC VIEWING

Thursday 21 May: 11am - 9pm

Friday 22 May: 11am - 7pm

Saturday 23 May: 11am - 7pm

**DAG**  
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## A BRIEF HISTORY OF INDIAN MODERN ART



KALIGHAT PAT  
(ANONYMOUS)



ABANINDRANATH  
TAGORE

India's vibrant art ateliers up till the 18th century had absorbed foreign influences but had developed indigenously, largely in the form of miniature paintings on paper, and as localised folk styles that were mostly illustrative and intended as souvenirs for pilgrims. The arrival of the European landscape artist changed all that, since the colonial elite and then the rich Indians started to patronise them for their realistic works that used elements such as depth and perspective and chiaroscuro on large canvases painted with oil.

Indian artists began to teach themselves to paint in this foreign medium from the 19th century onwards, led by Raja Ravi Varma, and it wasn't long before the British set up art schools to train Indian artists to paint in the academic or realistic style based on Western percepts. The mastering of this form led to fewer European artists coming to India, and Indian artists began to enjoy the patronage of art lovers.

But artists could hardly stay outside the ambit of a society that was questioning colonial imperialism in all its aspects, whether political or cultural, and by the end of the 19th and start of the early 20th centuries, the imperial capital, Calcutta, became the fountainhead for a nationalist struggle that saw artists reclaiming their Indian heritage. This led to the first art movement in the country, resulting in the birth of revivalism under the Bengal School. This is characterised by a wash technique of painting on paper with exaggerated features of often mythological retellings creating the first identifiable body of modern Indian art under such stalwarts as Abanindranath Tagore, Nandalal Bose and Kshitindranath Majumdar.

Critics have been divided whether revivalism is a stand-in for modernism, though its breakout under the Santiniketan School of expressionism and, particularly, the works of Ramkinkar Baij, or Benode Behari Mukherjee, the folk style of Jamini Roy, or indeed, the bold, mordant art of Nobel-laureate Rabindranath Tagore,



NANDALAL BOSE



M. V. DHURANDHAR



NILIMA SHEIKH



AMBADAS



M. F. HUSAIN



DHARAMNARAYAN DASGUPTA



PROKASH KARMAKAR

suggest a case for modernism that was organically born. Earlier, the Paris-educated, half-Hungarian Amrita Sher-Gil had made a case for Indian modernism when she renounced her salon style, replacing it with a striking palette and a stylistic rendering that had its roots in the Indian miniature tradition.

Elsewhere, in Bombay, the Progressive Artists' Group with its strident Western approach and absence of ideology marked a significant departure from existing art styles in India, in 1947. This would become a marker for artists in, especially the 1950s and '60s, with F. N. Souza, S. H. Raza and M. F. Husain the most vociferous, while others such as Tyeb Mehta, Akbar Padamsee, Ram Kumar, Krishen Khanna and V. S. Gaitonde played a significant role in the creation of a bolder vocabulary for Indian art.

If the 20th century was marked by the establishment of the artists' commune of Cholamandal outside Madras led by K. C. S. Panicker on the one hand, on the other, New Delhi emerged as a hub for a more eclectic group of artists such as J. Swaminathan, or G. R. Santosh, while Baroda, in Gujarat, came to be known for an eponymous style that engaged more closely with society and social issues around it. Indian artists living and working overseas made their mark, while those in India exhibited frequently, creating a vibrant environment in which art flourished, even though it lacked a market.

By the end of the century, however, the scene was changing, and infrastructure – following the economic reforms in 1991 – began to improve, creating an interest in collecting art. 20th century Indian modern art has since been at the forefront of collecting and investing in Indian art, and DAG, which has the largest private collection of art, and artists, from this period, is at the forefront of organising scholarship and exhibitions that are seminal for their significance and documentation.



DAG, Kala Ghoda, Mumbai



Established in 1993, DAG is India's largest repository of modern masters representing the gamut of art practice in the 20th century. It has established its presence by building the largest, most distinctive collection of Indian modern art which parallels or closely follow contemporary movements in the West, placing them in the same context as Pablo Picasso, Matisse, the German Expressionists, the Paris or New York School. Consisting of such significant names of Indian modern art as F. N. Souza, M. F. Husain, S. H. Raza, Ram Kumar, K. K. Hebbar, Ganesh Pyne, Bikash Bhattacharjee, Rabin Mondal and Avinash Chandra, the collection provides a critical link for everyone from art-lovers, academicians and researchers, to collectors and investors.

The gallery has traced, compiled, restored and archived entire collections, resulting in some landmark exhibitions lauded for their curation. These consist of several artist retrospectives, and those tracing art movements, such as *Mumbai Modern* and *Continuum* on the Bombay Progressives, and *The Art of Bengal*, and numerous thematic exhibitions, like *Indian*



DAG, The Fuller Building, New York

*Landscapes, Indian Abstracts, Indian Divine* or *The Naked and the Nude*, besides its signature *Manifestations* series. The exhibitions and their accompanying high quality catalogues and art publications form part of the gallery's ongoing efforts to shed new light on the extraordinary and unique Indian modernism journey. In addition, it has presented curated exhibitions noted for its pavilion designs at national and international art fairs, such as Art14, London, Art Basel Hong Kong, Art Stage Singapore and India Art Fair, New Delhi.

DAG has a flagship gallery in the heart of picturesque Hauz Khas Village in New Delhi, and a second gallery in the exclusive DLF Emporio. 2013 marked its Mumbai debut in a standalone, historic building that has been sensitively restored in the city's art precinct of Kala Ghoda. In 2015, DAG expanded its presence with its first international gallery space in New York, in the historic Fuller Building at the heart of Manhattan's art and business district, and intends to increase its reach to significant new art centres worldwide.

## FEATURED ARTISTS

J. Sultan Ali

Ambadas

K. H. Ara

S. K. Bakre

Manjit Bawa

N. S. Bendre

Bikash Bhattacharjee

Sakti Burman

Avinash Chandra

Jogen Chowdhury

Sunil Das

Prodosh Das Gupta

Dharamnarayan Dasgupta

K. Laxma Goud

K. K. Hebbar

M. F. Husain

George Keyt

Krishen Khanna

Ram Kumar

Anjolie Ela Menon

Rabin Mondal

Akbar Padamsee

Laxman Pai

B. Prabha

Sohan Qadri

S. H. Raza

P. T. Reddy

G.R. Santosh

Himmat Shah

F. N. Souza



**J. SULTAN ALI**  
1920-90

Born into a Bombay-based business family, Sultan Ali's first act of rebellion was to leave the safety of the family trade and join sculptor-teacher D. P. Roy Chowdhury in Madras to learn art. After training in painting, textile design and photography, Ali learnt not only the strict discipline of classical art, but also engaged, along with other artists, in an intense search for a modern Indian idiom. Sultan Ali's determination to become more 'Indian' arose from a deep conviction that much of modern European art was formalistic and 'cold'. In search of his own style, he discovered Indian tribal art and was struck by its freshness and directness. Further inspiration came from reading the works of Verrier Elwin on cultures that used symbols in fresh ways, distinct from the established norms of classical art. Excited by his readings, Ali engaged in communication with the Bastar tribal community and from then on, the artist began perfecting this newly-found style.

Sultan Ali drew inspiration from Hindu mythology, studying deities in the complexity of popular worship, narratives and iconography, in particular studying the techniques of folk-artists. His *Naga-Panchika* and *Ganesha* series are manifestations of that phase. A further search for new imagery had him turn to calligraphic symbols of words and sounds to convey their philosophical depth. Critics have often viewed Ali's works as primitive and grotesque, describing them as expressionist. Ali joined the Progressive Painters' Association, Madras, in 1954, and taught art at the Rishi Valley School in the early 1950s. He was honoured with the Lalit Kala Akademi National Award in 1966 and 1978.

**NAGPANCHAMI**

Oil on canvas, 1973  
68.5 x 119.7 in. / 174.0 x 304.0 cm.  
Signed in Hindi and English (lower left)  
'Ali / Sultan Ali / 73' and inscribed in Hindi  
'Nagpanchami'





**AMBADAS**  
1922-2012

Born in Akola, Maharashtra, Ambadas grew up close to Mahatma Gandhi's extended family. His subaltern origins and frugal living, Gandhian values and high ideals, all shaped his personality into a complex one, with the clash of material and spiritual needs making him strive for a higher purpose in life. After matriculation, Ambadas received training at a private art school in Ahmedabad. In 1952, along with classmates Tyeb Mehta, Akbar Padamsee and Mohan Samant, he completed his diploma from Sir J. J. School of Art, Bombay. Employment as a handloom textile designer at the government-run Weavers Service Centre made him shift from Bombay to Madras, and then to New Delhi. It was here that he met like-minded artists, including J. Swaminathan, Rajesh Mehra and Himmat Shah, with whom, in 1962, he formed the artists' group, Group 1890. These artists questioned existing art scenarios and contemplated the ideological shifts necessary for modern Indian art, both through criticism and novel creation. However, the association did not last long, disintegrating soon after the group's first and only exhibition. Before the shift to Norway where he lived since 1972, Ambadas travelled on a scholarship to the U.S.A. and Germany.

Ambadas pioneered non-representational tendencies in post-independent Indian art in which colour plays a significant role with its 'character' and mode of application. He exhibited in numerous national and international exhibitions and his paintings form part of collections all over the world, including the NGMA in New Delhi and the Ben and Abby Grey Foundation, U.S.A.

**UNTITLED**

Oil on canvas, 1971

59.5 x 36.0 in. / 151.1 x 91.4 cm.

Signed in Hindi and dated in English (lower right)

'Ambadas / 1971'





**K. H. ARA**  
1914-85

A founder member of the Progressive Artists' Group, K. H. Ara evolved his trademark style, especially his robust nudes and still-life paintings that are ineffably marked by a life-affirming zeitgeist. A self-taught artist who was born into penury and imprisoned for participating in Mahatma Gandhi's salt satyagraha movement, Ara became an exemplar of a modern artist who pursued and practiced art in spite of the adverse circumstances of his life in Bombay. Ara had his own take on art practice, he neither wished to shock the viewer with raw eroticism as F. N. Souza did, nor revisit folk art in the manner of M. F. Husain.

At a formal level, Ara transformed an act of straight reportage on everyday life into a potentially sensuous communication. He was a modernist for whom the form and language of art preceded all other social and political motivations. His art was intuitive, spontaneous and improvised, and not deliberate or intellectual, intent on finding expression. This evolved a certain eclecticism in his work which was neither imitative nor derivative but led him in an exploration of style on a kind of rambling journey, more a discovery than search.

K. H. Ara won several awards in his lifetime, beginning with the annual prizes of the Bombay Art Society, the Governor's Prize, and an award from UNESCO, all before Independence. He was founder and secretary of the Artists' Aid Centre and trustee of the Jehangir Art Gallery, both in Bombay, and was both fellow and general council member of the Lalit Kala Akademi, New Delhi.



**UNTITLED**

Oil on canvas  
35.0 x 28.0 in. / 88.9 x 71.12 cm.  
Signed in English (lower right) 'ARA'



**UNTITLED**

Water colour and tempera on paper  
29.2 x 20.2 in. / 74.1 x 51.3 cm.  
Signed in English (lower right) 'ARA'



**BOW AND ARROW**

White metal, 1959  
24.2 x 13.0 x 6.5 in. / 61.4 x 33.0 x 16.5 cm.  
Base: Dated in English '1959'



**UNTITLED**

Wood, iron, steel and copper  
33.7 x 14.0 x 7.7 in. / 85.6 x 35.6 x 19.6 cm.



**S. K. BAKRE**

1920-2007

Born in Vadodara, Gujarat, Sadanandji Krishnaji Bakre was one of the founder members of the Progressive Artists' Group in Bombay. The group was geared towards cultivating a contemporary language in art that related to the significance of its time. Arriving in Bombay in 1929, Bakre obtained a diploma in modelling and stone carving from Sir J. J. School of Art. Like some of his contemporaries, his talent as a sculptor and painter were recognised equally. Rudi von Leyden introduced him to the modernist movements in America and Europe and provided him with criticism, acting as a catalyst for his art. Bakre and F. N. Souza founded the Progressive Artists' Group in 1947, subsequently expanded upon by acknowledged masters like S. H. Raza, H. A. Gade and M. F. Husain.

Dissatisfied with the contemporary art scene in the 1960s, Bakre left for London to pursue his artistic interests. He potentialised the human form by transforming it into a novel puzzle with distortion, fragmentation and partial elimination. His canvases are prominently executed in a sculptural manner depicting geometrical grids and abstracted forms in a two-dimensional pattern. The bold, bright and vivid colours are used to highlight the contrast of straight and curved lines, creating a sculptural effect. The artist's preoccupation with abstraction was inspired by Paul Klee's lyricism and Picasso's de-structuring of form. Even as a student, Bakre was a much feted and recognised artist: he received a scholarship during his art study at Sir J. J. School of Art, won the first prize for sculpture from Bombay Art Society in 1942 and the Lord Harding Scholarship in 1944.



## MANJIT BAWA

1941-2008

Born in Dhuri, Punjab, Manjit Bawa studied at Delhi Polytechnic from 1958-63 under eminent artist-teachers Somnath Hore, Dhanraj Bhagat and B. C. Sanyal. He then lived in England from 1964-71 as a silkscreen printer and studied painting. Upon his return, he taught at Delhi's College of Art from 1975-77 and began the discovery of his painterly identity. Not wishing to paint in a Europe-derived style, he began exploring Indian mythology, folktales and love legends for themes.

*Sufi* poetry, spirituality and music inspired his signature rounded forms that were suspended against rich, flat grounds. His Indian themes also suggested his vibrant and lively colour palette of reds, oranges, yellows, greens and intense blues. Nature, birds and animals occurred frequently in his works, along with the motif of the flute that suggested the flute-playing legendary figures of Krishna and Ranjha, around whom were woven stories of romantic and *bhakti* love.

Establishing a silkscreen workshop at Garhi Studios, Lalit Kala Akademi, in New Delhi, Manjit Bawa achieved in his prints the same luminescent colours of his paintings. The 1984 anti-Sikh riots in Delhi saw him organise peace marches and participate in several anti-communal projects with fellow artists and writers. Manjit Bawa was awarded at the first Bharat Bhavan Biennale at Bhopal in 1986, and received the 1980 Lalit Kala Akademi National Award. He passed away after a long illness in 2008.



### UNTITLED

Oil on canvas, 2000  
55.2 x 65.2 in. / 140.3 x 165.7 cm.  
Verso: Signed and dated in English  
'Manjit Bawa / 2000'



**UNTITLED (MOTHER AND CHILD)**

Oil on canvas  
36.0 x 20.0 in. / 91.4 x 50.8 cm.  
Signed in Hindi (lower right) 'Bendre'



**N. S. BENDRE**

1910-92

Born in Indore, N. S. Bendre studied art under D. D. Deolalikar at the Chitrakala Mandir and obtained his diploma in painting from the School of Art, Indore. In 1940, he moved to Madras to work as the art director for a production company. In 1947, he toured U.S.A. under the sponsorship of the Philadelphia-based Federation of American Artists, learning graphic art under Armin Landeck at the Art Students League in New York. He returned to join as the first reader and head of department of painting at M. S. University, Baroda, from 1950-59.

His works are widely known for a distinct cubism that fit neither within the synthetic nor analytic cubism of European modernism, but the influence of Western modernism in his works became apparent about two decades into his career. This started with the impressionistic quality of his pastoral landscapes in the 1940s and his reading of cubism in the mid-1950s. Up until then his works were characterised by a focus on the human form and expressionistic brushstrokes that were keyed into the mood of the painting.

Bendre is known for his influential role in the formation of the Baroda Group of Artists in 1956 and in the founding of the Lalit Kala Akademi, New Delhi. He was a member of the Government of India's first cultural delegation to China in 1952, and of the one to Japan in 1963. He was honoured with the Padma Shri in 1969 and Padma Bhushan in 1991, a year before he passed away.



**BIKASH  
BHATTACHARJEE**

1940-2006

Born into a middle-class Bengali family, Bikash Bhattacharjee went on to become prolific in an art style that was simultaneously traditional as well as realist. His subjects consisted of portraits of people from different walks of life. He gathered his visual and intellectual ideals from the politically charged atmosphere of Calcutta of the 1940s, once his family had settled there. Like a lot of his contemporaries, he was sympathetic to the principles and objectives of the Communist Party, sharing their cultural values. But his highly individualised perception and interpretation of the world differed from the imagery representing either political leaders or the suffering proletariat.

Bhattacharjee's characters came through in his works as more than just representative of their class, imprinted instead as individuals, each with a well-etched subjectivity. His work from the end of the 1960s up to the mid-1970s was marked by a series of surreal paintings, with a subtext of the demonic or subhuman in a setting of either dark fantasy or farce. *The Doll* series, conceived in 1971, was the artist's emotional response to the traumatic experience of violence that erupted across Calcutta at the time.

The allegoric vision of the subverted feminine in his portraits of prostitutes, middle class women, or women with strong sexual appeal, was an abiding subjective theme of his work. His paintings reflect an older Calcutta seen in the background, painted by him as landscapes as a young artist. Bikash Bhattacharjee was widely awarded in life – by the Academy of Fine Arts, Calcutta in 1962, Lalit Kala Akademi's National Award in 1971, the Bangla Ratna from the state government in 1987 and the Padma Shri by the Government of India in 1988.

**IN HIS OFFICE**

Acrylic on canvas, 1982

39.9 x 40.0 in. / 101.3 x 101.6 cm.

Signed and dated in English (lower left) 'Bikash / 82'





*'The scene in front of you...is part of a larger one.  
You know something that has just happened and that  
there is more to follow'*

**– Bikash Bhattacharjee**

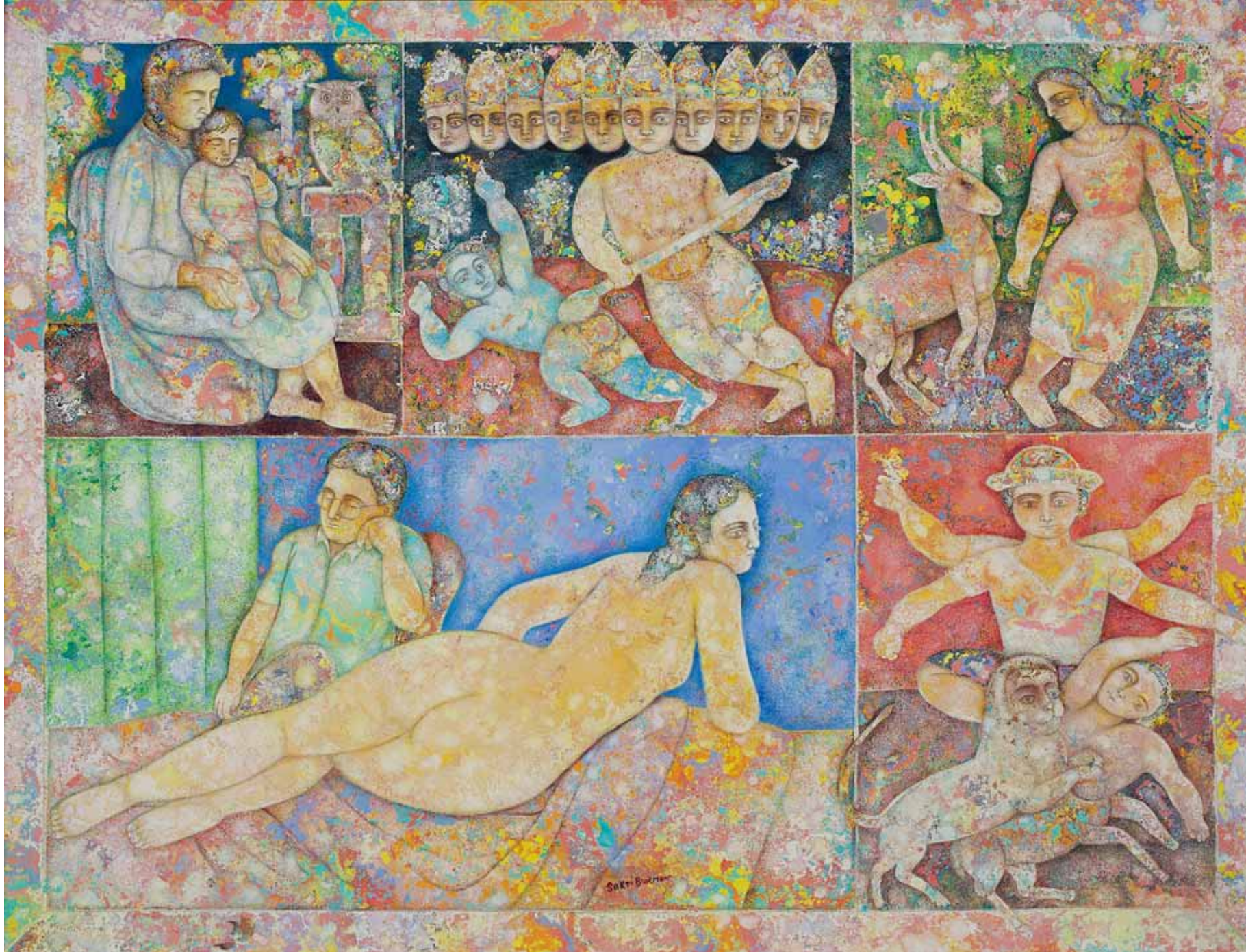
**UNTITLED**

Oil on canvas, 1994

45.7 x 45.7 in. / 116.1 x 116.1 cm.

Signed and dated in English (lower left)

'Bikash / 94'



**SAKTI BURMAN**  
1935-

Sakti Burman studied at Government College of Art, Calcutta, and later at the Ecole Nationale des Beaux-Arts, Paris. Based in Paris for many decades, his works reflect the longtime influence of Europe. In his work, often exploring fantasy and fable, he brings together the feel of Italian Renaissance frescos and Ajanta cave paintings. For a long time now, he has foregrounded the figurative, which had receded from the art scenario in recent decades.

India, though, continues to inhabit his work in the form of imagery from mythology or popular culture. Birds and animals, dream imagery and mythological figures such as Shiva's son Kartikeya, alluded to as a peacock-riding man, are frequent occurrences. Burman is known for the delicate marbelling-like effect in his paintings, discovered accidentally one day when water spilled on an oil canvas and caused a delicate and filigreed dispersal of oil, an effect he has been painstakingly recreating ever since. Incredibly, he brought the same effect to his prints, made in the early part of his career in Paris, achieving the marbelling on the surface – stone or wood or metal – through a laborious and time-consuming technical process in close collaboration with his printmakers, incidentally, also employed by Pablo Picasso and Marc Chagall.

**THE FARAWAY SONG**

Oil on canvas, 2006  
35.0 x 45.7 in. / 89.0 x 116.0 cm.  
Signed in English (lower centre) 'SAKTI BURMAN'

*'I have set my goal high and know that even though I may never achieve it, I must go on making progress. Every new painting is a challenge for me. The pangs of creativity are not easy. But I hope, as long as I live, I will go on feeling them'*

**– Sakti Burman**

**APRES LE THEATRE**

Acrylic on canvas, 1969  
57.0 x 44.7 in. / 144.8 x 113.5 cm.  
Signed and dated in English (lower right)  
'SAKTI BURMAN'







## AVINASH CHANDRA

1931-91

Avinash Chandra's parents wanted him to study engineering, unaware of his interest in art. Eventually, he took a diploma in painting from Delhi Polytechnic, where he also taught for a few years. Despite two successful shows in India, the art scene in India couldn't hold his interest, and in 1956, he moved to England where he studied the language and technique of Vincent van Gogh and Soutine and drew his inspiration from European city landscapes.

Avinash Chandra's recurrent theme has been the female body. He began with elegant line drawings which evolved throughout the 1970s to implicit, erotic coloured drawings. Sexual imagery may have played a vital role in his art but was introduced as part of a much larger experience in a wider context. Employing the primitivist trope, Chandra often reduced female anatomy to shapes as though suspended in a space invaded by phallic forms.

Avinash Chandra was the first Indian artist to exhibit at one of the most important art events worldwide, the Documenta, in Kassel, West Germany, in 1964. Widely collected, especially by museums in the U.K., he won fellowships in the 1960s to the John D. Rockefeller III Fund and Fairfield Foundation.

### LANDSCAPE

Oil on canvas lined on cloth, 1955  
32.0 x 39.5 in. / 81.3 x 100.3 cm.



### UNTITLED

Oil on canvas, 1967  
29.7 x 38.5 in. / 75.4 x 98.0 cm.  
Signed and dated in English (lower right)  
'Avinash / 67'





**THE HANDSOME GENTLEMAN**

Brush, pen and ink and pastel on paper, 1992

11.0 x 14.0 in. / 27.9 x 35.6 cm.

Dated and signed in Bengali (upper right) '1992 / Jogen'



**MAN AND WOMAN  
(WITH YELLOW AND GREY)**

Pen and ink, pastel on paper pasted on cardboard, 1990

11.0 x 15.0 in. / 27.9 x 38.1 cm.

Initialed and dated in English (lower right) 'Jo / 90'



**JOGEN  
CHOWDHURY**

1939-

Hailing from a village in present-day Bangladesh, Jogen Chowdhury moved to Calcutta following Partition. A student of Prodosh Das Gupta, Chowdhury worked in a confident expressionistic style of figuration in his early years. His world was full of lewd men with bellies like sacks and women with loose, hanging breasts: his gallery of the grotesque. Over the years his pictorial language has undergone a radical change. A three-year sojourn in Paris reinforced his creative thought processes as he worked to arrive at a distinctive personal style. Chowdhury interprets the human form as simplified, as if through X-ray vision: attenuated, exaggerated, fragmented, reconfigured and rephrased, thus intensifying its visual and conceptual expression.

For Chowdhury, the body has to communicate in silence. Often placing them against a dark, vacant background, he does not appropriate the specificities of place or environment; instead, he transfers feelings of anguish on to the solitary figure through his gestural mark-making. His deep, dense crosshatched lines simulate body hair and a web of veins take away the smooth sensuality of the classical body to manifest the textures of life. Chowdhury believes art in India is neither subsumed in the miniature traditions nor in those of Ajanta, for India is neither a monolith nor a static entity; and that a notion of Indianness should not be fixed into some kind of timeless loop. He has been awarded the Madhya Pradesh government's Kalidas Samman and at the 2nd Havana Biennale in Cuba. Chowdhury lives and works in Kolkata and Santiniketan, and was most recently, elected to the Rajya Sabha of the Indian Parliament.



**SUNIL DAS**  
1939-

A student of the Government College of Art, Calcutta, Sunil Das would later also study at Ecole Nationale Supérieure des Beaux-Arts in Paris, and with William Hayter and Krishna Reddy at the city's Atelier-17. Known for his iconic drawings of bulls and horses, Sunil Das painted across several oeuvres, each one distinctive and to which he brought his singular vision. F. N. Souza once said of the artist: 'His paintings are often about death and horror... [He is] a master of the horrific in art.' Das's images of the bulls were inspired by his observations during a trip to Spain. And the horses were from, if not at Calcutta's racecourse, then at the stable of Calcutta's Mounted Police, where the artist spent his time observing and sketching the animals. His flawless drawings capture their speed, power and energy. They became symbolic of the energy, aggression and power of modern times and of the artist's own untamed youthful spirit and a sense of liberation.

Sunil Das emerged on the Indian art scene as a painter with an astonishing repertoire of technical and formal capabilities. In his subsequent works, whatever the subject, Das has poured himself out obsessively on the canvas. He never hesitated while experimenting with techniques, mediums and styles, charging his images with new ideas. Das has won medals and awards, including from the state government and the Lalit Kala Akademi, and has been part of juries and art bodies in India, France and Brazil. He lives and works in Kolkata.



**HORSES**

Conte on paper, 1960  
21.7 x 35.5 in. / 55.1 x 90.2 cm.



**HORSES**

Charcoal on paper, 1952  
22.0 x 35.5 in. / 55.9 x 90.2 cm.  
Signed and dated in Bengali  
(lower right) 'Sunil Kumar Das / 1952'



**SURYAMUKHI**

Bronze, 1978

29.0 x 37.0 x 19.0 in. / 73.7 x 94.0 x 48.3 cm.

5th of an edition of 5



**PRODOSH DAS  
GUPTA**

1912-91

Born in Dhaka, Prodosch Das Gupta graduated from Calcutta University before going on to study sculpture under eminent sculptors Hironmoy Roychaudhuri and D. P. Roy Chowdhury in Lucknow and Madras. A member of the Calcutta Group, Das Gupta also studied at the Royal Academy of Arts in London and Ecole de Grande Chaumiere in Paris before setting up his studio in Calcutta in 1940. He was appointed reader in sculpture at M. S. University, Baroda, but returned to Calcutta the following year as professor of sculpture at the Government College of Art & Craft.

Das Gupta refused to acknowledge any definite root for contemporary Indian sculpture and thus, searched for a sculptural form that would express contemporary ideas while preserving *prana* – the inherent life-force extolled in traditional Indian sculpture. He found his inspiration in the fluid rhythm and gliding forms of Western masters Rodin, Brancusi, Arp and Henry Moore. Attempting to create form to express the pressure of energy thrusting outward, the artist experimented with a taut egg form to explore the possibilities of creating balance between form and content.

A keen explorer of modes of sculptural expression, Das Gupta experimented with the concept of 'instant sculpture' – one done within minutes. A crucial point made by the artist was to keep his mind blank, thus setting free his intuition, releasing it from the boundaries of intellect. Das Gupta created his figures by physically engaging with the material, playing with a lump of clay without any preconceived notion. The tactile process of action – of flattening, kneading, twisting the material – resulted in his sculptures that evoked solidity and the lightness of flight, seen in both his figural as well as the more abstract creations.

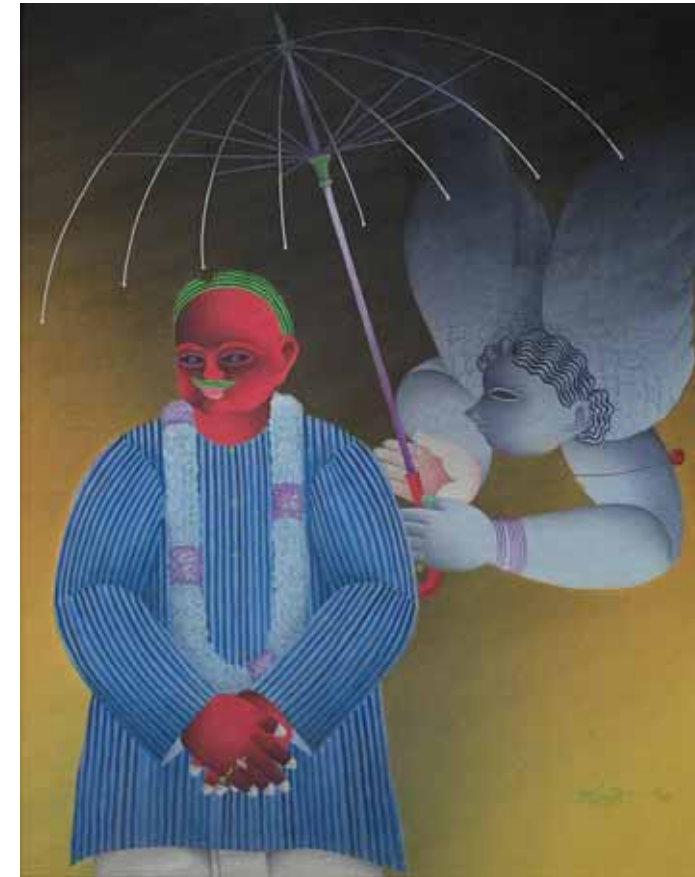


**DHARAMNARAYAN  
DASGUPTA**

1939-97

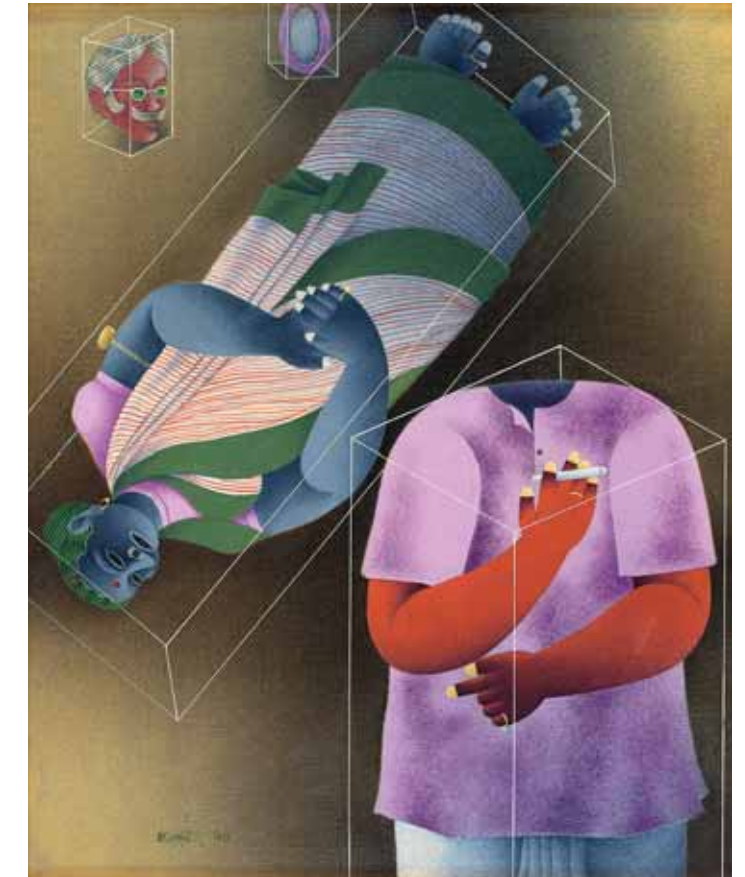
Hailing from the hilly region of Tripura, Dharamnarayan Dasgupta remained almost entirely within the fold of the Calcutta art world. He trained at Santiniketan and received a diploma in fine art and craft in 1961. Dasgupta, in his works, was eclectic, perhaps even more than his contemporaries. By the late Seventies, he had evolved his hallmark technique where the primary medium was a special egg tempera on canvas, which he applied using a mouth spray for finish. His distinctive artistic style evolved during the Eighties in what the artist defined as a 'kind of satire, fantasy and humour mixed with folk art'.

Dasgupta's painterly voyage was marked by an intimate understanding of human relationships, their pain and agony, joy and ecstasy, humour and wisdom. Dasgupta's art contains remnants of the babu culture, a legacy from the British Raj. As recurring motifs, a voluptuous woman, draped in a striped *sari*, at times counter-balanced with a man similarly clad in *dhoti* and *kurta*, appear in association with a flying tortoise, tiger, bird, flower or such objects as pots, vases or vintage cars, creating a very peculiar vision of human sensibility. The figures and objects seem to be floating in a mental space where the gravitational pull is decided upon by the artist's own wishful thinking. They float, they glide and they crouch, acquiring various acrobatic postures underlining the varied levels of psychic exegesis. In 1981, Dharamnarayan Dasgupta was awarded by the Birla Academy of Art and Culture, Calcutta. His works are held in several public and private collections in India and abroad.



**UNTITLED**

Tempera on canvas, 1985  
27.7 x 22.0 in. / 70.4 x 55.8 cm.  
Signed and dated in Bengali (lower right)  
'Dharamnarayan Dasgupta / 85'



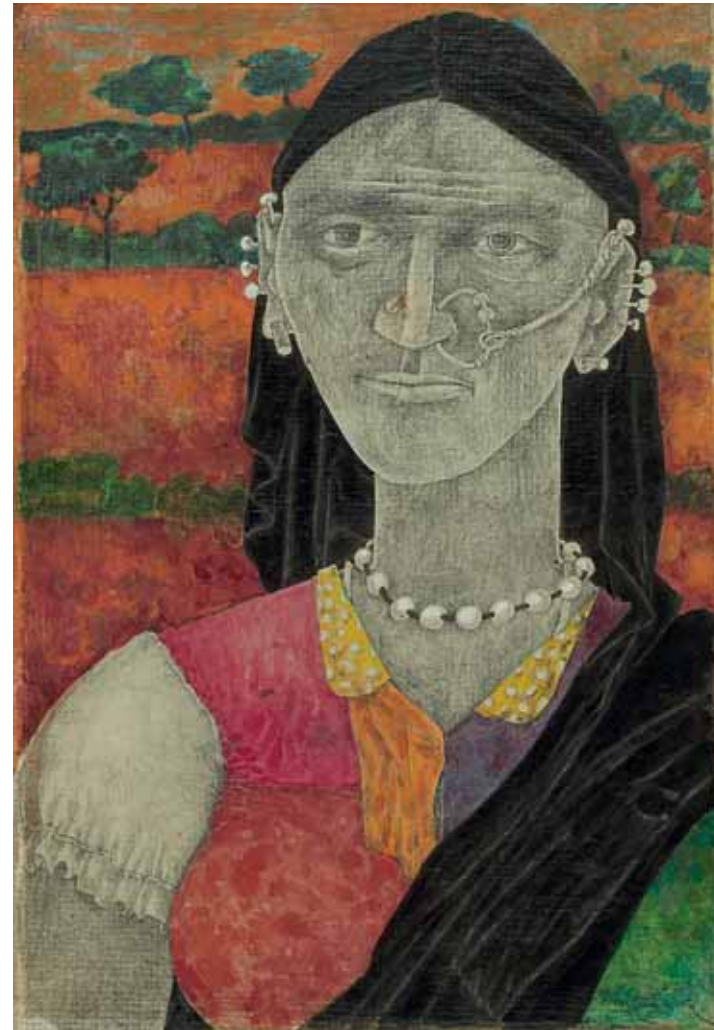
**UNTITLED**

Tempera on canvas, 1986  
27.7 x 22.2 in. / 70.4 x 56.4 cm.  
Signed and dated in Bengali (lower left)  
'Dharamnarayan Dasgupta / 86'



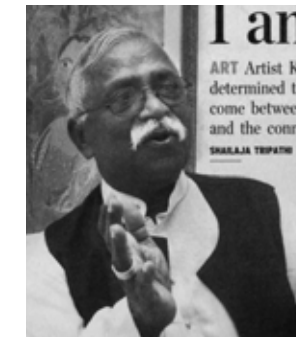
**UNTITLED**

Acrylic and graphite  
on handmade paper, 1985  
14.7 x 10.0 in. / 37.3 x 25.4 cm.  
Signed and dated in English (lower right)  
'K. Laxma Goud / 1985' and signed and dated  
in Telugu (lower centre) 'K. Laxma Goud / 1985'



**UNTITLED**

Acrylic and graphite  
on handmade paper, 1985  
14.0 x 9.7 in. / 35.5 x 24.6 cm.  
Signed and dated in Telugu (lower right)  
'K. Laxma Goud / 1985'



**K. LAXMA GOUD**

**1940-**

Hailing from a rural background in Andhra Pradesh, Laxma Goud did a diploma in painting and drawing from the Government College of Fine Arts and Architecture in Hyderabad, and a post-diploma from M. S. University, Baroda. The shift to Baroda made him sensitive to the uniqueness of his rural heritage. By the late 1960s, he had evolved a distinct style that reflected a pan-natural sexuality seen in terms of spontaneous, uninhibited passions, unfettered by the puritanical ethics of the urban middle class. The erotic indulgence highlighted by the intermingling of male and female, vegetal and animal forms along with a direct rural simplicity charged his works with a palpable sensuousness. Drawing upon the potent energy of his rural background, Goud was able to embed those childhood memories and tribal vivacity within an urban framework.

A master draughtsman, Goud pioneered the art of printmaking and painting, excelling in the handling of a variety of mediums – whether watercolour, gouache, dry pastels, clay or metal. Outside India, Laxma Goud's works feature in the collections of the Masanori Fukuoka and Glenbarra Art Museum, Japan, and The Philips Collection, Washington D. C. He won numerous awards from the Lalit Kala Akademi in the 1960s and 1970s, and has been a much-feted artist since. Laxma Goud lives and works in Hyderabad.



## K. K. HEBBAR

1911-96

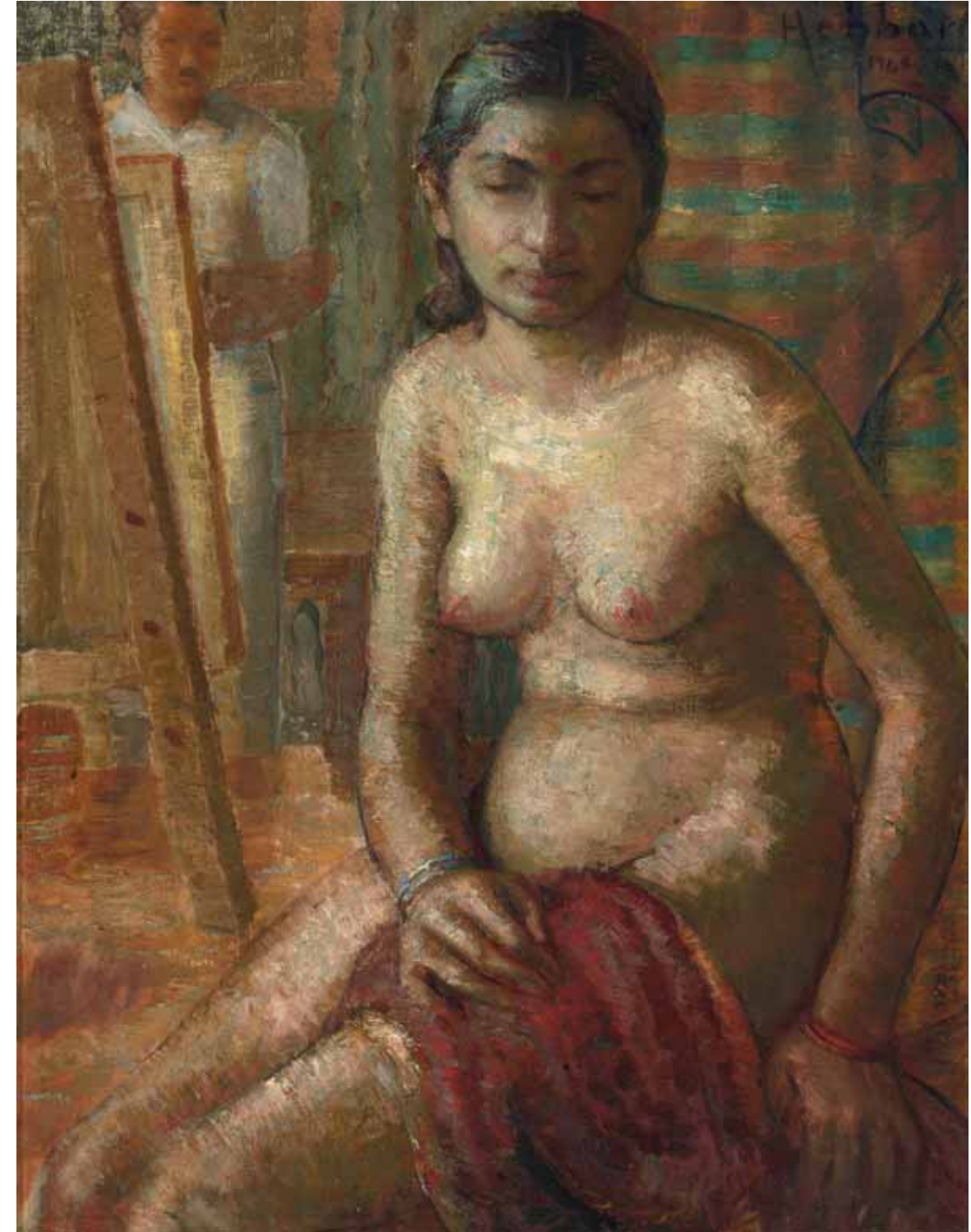
It was during his studies at Sir J. J. School of Art in Bombay that K. K. Hebbar was drawn to impressionism, although it was Indian classical art that remained a ceaseless source of inspiration. His early paintings – landscapes and figural compositions in the academic mould – disciplined his hand and mind and led him towards his own style.

Inspired by Ananda Coomaraswamy's discourses, Hebbar began exploring his creativity through the forms of traditional Indian art found in Jain manuscripts, Rajput and Mughal miniatures, and the murals at Ajanta. In his drawings and paintings, Hebbar harmoniously blended the traditional form with elements of surrealist and abstract art. Strongly inspired by Amrita Sher-Gil's manner of expressing her vision of the East through Western techniques, Hebbar's inclination lay toward Western art, and to explore it further he left for Europe in 1949. This exploration brought him to the Academie Julian in Paris where he studied painting under the impressionist painter Professor Cavailles, and later, graphics at Ecole Estienne. From 1964-75, he travelled extensively in Europe, exhibiting his work. Upon his return to India, Hebbar experimented with mediums, methods and styles for two years in a search to find his own line, rhythm and colour, and even learnt the classical dance form of Kathak in his attempt to understand rhythm.

In 1976, Hebbar was selected a fellow of the Lalit Kala Akademi. Mysore University bestowed an honorary degree of doctor of letters on him. From 1953-73, he served as the chairman of the Artist's Centre, Bombay, and received the Padma Bhushan from the Indian government in 1989.

### UNTITLED (NUDE)

Oil on canvas, 1948  
29.7 x 23.2 in. / 75.4 x 59.2 cm.  
Signed and dated in English (upper right)  
'Hebbar / 1948'





**M. F. HUSAIN**

**1913-2011**

The name of M. F. Husain is synonymous with twentieth century Indian art. Born in Pandharpur, Maharashtra, Husain came to Bombay in 1937 determined to become a painter, sleeping on footpaths and painting under the streetlights. A self-taught artist, he began his career painting cinema posters and hoardings, and, for a while, with making toys and furniture designs. His pictorial concerns were tied to imagining a secular modern Indian art in a language that translated India's composite culture into a rich mosaic of colours that were real, mythical and symbolic all at once. As a member of the Progressive Artists' Group launched in 1947, he heralded a new freedom for Indian art in the post-Independence decades. A peripatetic painter, Husain was constantly on the move, covering both geographical and conceptual territories, and in the last six decades transited at will between painting and poetry, assemblage and performance, installation and cinema. He experimented with text and images, worked as a solo performer and in collaboration with a team; painted alongside musicians in an effort to translate music's elusiveness into the accuracy of pigment and brushstroke.

He was awarded the Padma Shri in 1966, the Padma Bhushan in 1973 and the Padma Vibhushan in 1991 by the Indian government. Well into his nineties, he continued to paint with undiminished passion despite living in exile in London and Dubai, accepting the citizenship of Qatar, having fled from India following obscenity cases and death threats filed against him. Husain passed away in London in June 2011.

**UNTITLED (MOTHER TERESA)**

Oil on canvas, c. 1990

52.7 x 86.7 in. / 133.8 x 220.2 cm.

Signed in English (lower right) 'Husain'





**HANUMAN - THIRTEEN**

Water colour and ink on paper, 1981  
 12.6 x 19.6 in. / 32.0 x 49.8 cm.  
 Titled in English (lower left) "Hanuman –  
 Thirteen" and signed and dated in English  
 (lower right) 'Husain / nov.'81'

*Facing page*

**GANESHA (MAHABHARATA SERIES)**

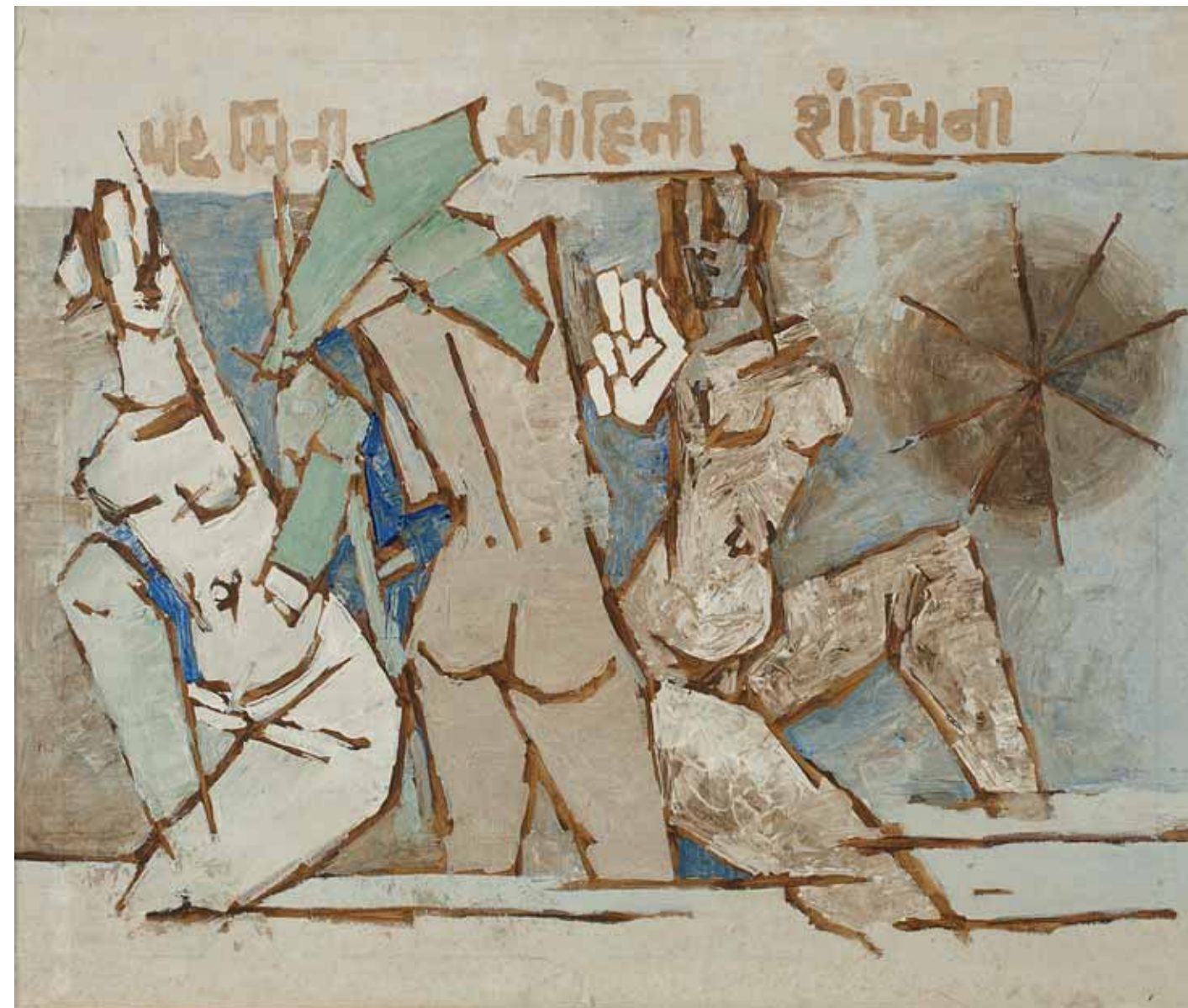
Oil on canvas, 1971  
 36.0 x 48.0 in. / 91.4 x 121.9 cm.  
 Inscribed, signed in Hindi and dated in English  
 (lower left) 'Mahabharata / Husain / 71' and  
 signed in Hindi (lower right) 'Husain'





**UNTITLED**

Oil on canvas, 1970s  
50.0 x 26.0 in. / 127.0 x 66.0 cm.  
Signed in Hindi (lower left) 'Husain'



**PADMINI MOHINI SHANKHINI**

Acrylic on canvas, 1973  
32.7 x 39.7 in. / 83.1 x 100.8 cm.  
Titled in Hindi (upper centre) 'Padmini  
Mohini Shankhini'



## GEORGE KEYT

1901-93

Born into a prosperous Ceylonese family of Indo-Dutch origin, George Keyt spent his childhood in an environment where Buddhist, Hindu, Muslim and European cultures commingled, a premise that would later appear in his work. A self-taught artist, Keyt began to paint seriously by the age of twenty-six with Buddhist literature and temple architecture as early subjects. Through the 1930s, he depicted episodes from the Buddhist Jataka tales and turned in the next decade to representing Buddha's life and times on the walls of the circumambulatory shrine room of Gautami Vihara in Borella, Colombo.

Keyt's attraction to the European style – first Cezanne, and later cubism, especially Picasso's crisp lines and structural rendering of forms – did not affect his subjects drawn from Puranic and Buddhist narratives, and Indian erotic iconography. The crucial innovations in his art bear a distinct relation to classical Indian painting, sculpture and poetry; a strong inspiration from his days spent in India. Keyt's affiliation with literary art appeared in his paintings. His first poetry and free verse collection came up as a literary complement to his paintings, titled *Image in Absence*. From his first exhibition in the late 1920s, Keyt has remained, almost a century later, one of Sri Lanka's most celebrated painters.



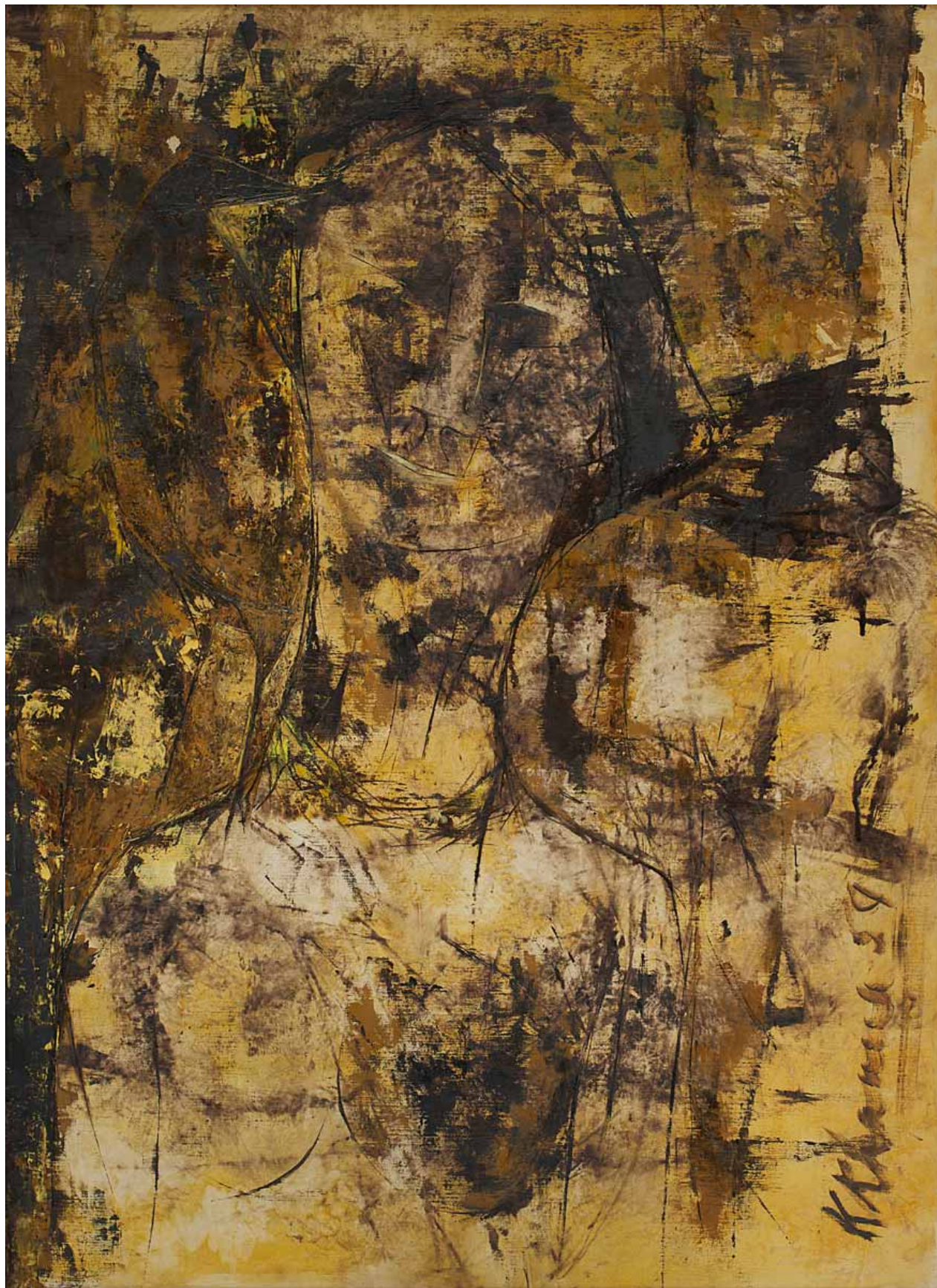
### UNTITLED (TWO WOMEN AMID PLANTS)

Oil on board, 1947

48.0 x 65.0 in. / 122.0 x 165.0 cm.

Signed and dated in English

(upper right) 'G. Keyt / 47'

**KRISHEN  
KHANNA**

1925-

Born in Lyallpur in pre-Partition Punjab in 1925, Krishen Khanna grew up in Lahore. He studied at Imperial Service College in Windsor, England, from 1938 to 1942 as a Rudyard Kipling scholar. In 1942, he returned to Lahore to join the Government College and complete a course in English literature in 1944. Simultaneously, he attended evening classes at the Mayo School of Art. In the period before Partition, which led to the family shifting to Simla, Khanna worked as a printer at Kapur Art Press, Lahore.

The years after arriving in India saw him join Grindlay's Bank in Bombay, where he worked till 1961 to ultimately resign from it and devote himself fully to art. In Bombay he became part of the extended Progressive Artists' Group. The first exhibition in which Khanna's works were featured was held in 1949, where his first painting was sold to Dr. Homi Bhabha for the Tata Institute of Fundamental Research. In 1955, Khanna had his first solo show at the USIS, Chennai, and since then has been exhibited widely in India and abroad. Khanna was awarded the Rockefeller fellowship in 1962 and was artist-in-residence at the American University in Washington in 1963-64. In the following year the artist was honoured with the National Award by the Lalit Kala Akademi, and received a fellowship of the Council of Economics and Cultural Affairs, New York. The Government of India has bestowed several honours upon him including the Lalit Kala Ratna from the President of India in 2004, the Padma Shri in 1990 and the Padma Bhushan in 2011. A largely self-taught artist, Krishen Khanna's art bears imprints of the traumatic experience of the socio-political chaos that have deeply affected his life.

**AUTUMN**

Oil on canvas, 1959

38.0 x 27.5 in. / 96.5 x 69.8 cm.

Signed and dated in English (lower right)

'K Khanna / 59'



## RAM KUMAR

1924-

Born in Simla, Ram Kumar completed his masters in economics from St. Stephen's College, Delhi University. He began his art education at evening classes at the Sarada Ukil School of Art, New Delhi, where he learnt the Western style of painting under the tutelage of artist Sailoz Mukherjea. Around 1948, he joined the Shilpi Chakra group of artists in Delhi. In 1949, he left for Paris with fellow artists S. H. Raza and Akbar Padamsee, where he became part of the communist circle of intelligentsia, regularly attending meetings and demonstrations. On his return to India, he became friends with art critic Richard Bartholomew, and began regularly exhibiting with the Delhi Shilpi Chakra, becoming by the mid-Fifties one of India's emerging young painters. He received Lalit Kala Akademi's National Award in 1956 and 1958, and was awarded the Padma Shri by the Indian government in 1971.

In addition to being a visual artist of repute, Ram Kumar is also a prolific Hindi writer. Like several first generation post-colonial Indian artists, such as F. N. Souza, S. H. Raza and Paritosh Sen, Ram Kumar combined a desire for global success with the need to belong emphatically to his homeland. His landscapes are devoid of the usual constituents of reality. The land, trees, sky, and water are not portrayed in their natural forms, and are strongly suggestive of abstract landscapes. At the same time, the intensity of colour in his delightful greens and browns, mustard yellows and inviting blues of the sky and water, do not allow an escape from reality either.

### UNTITLED

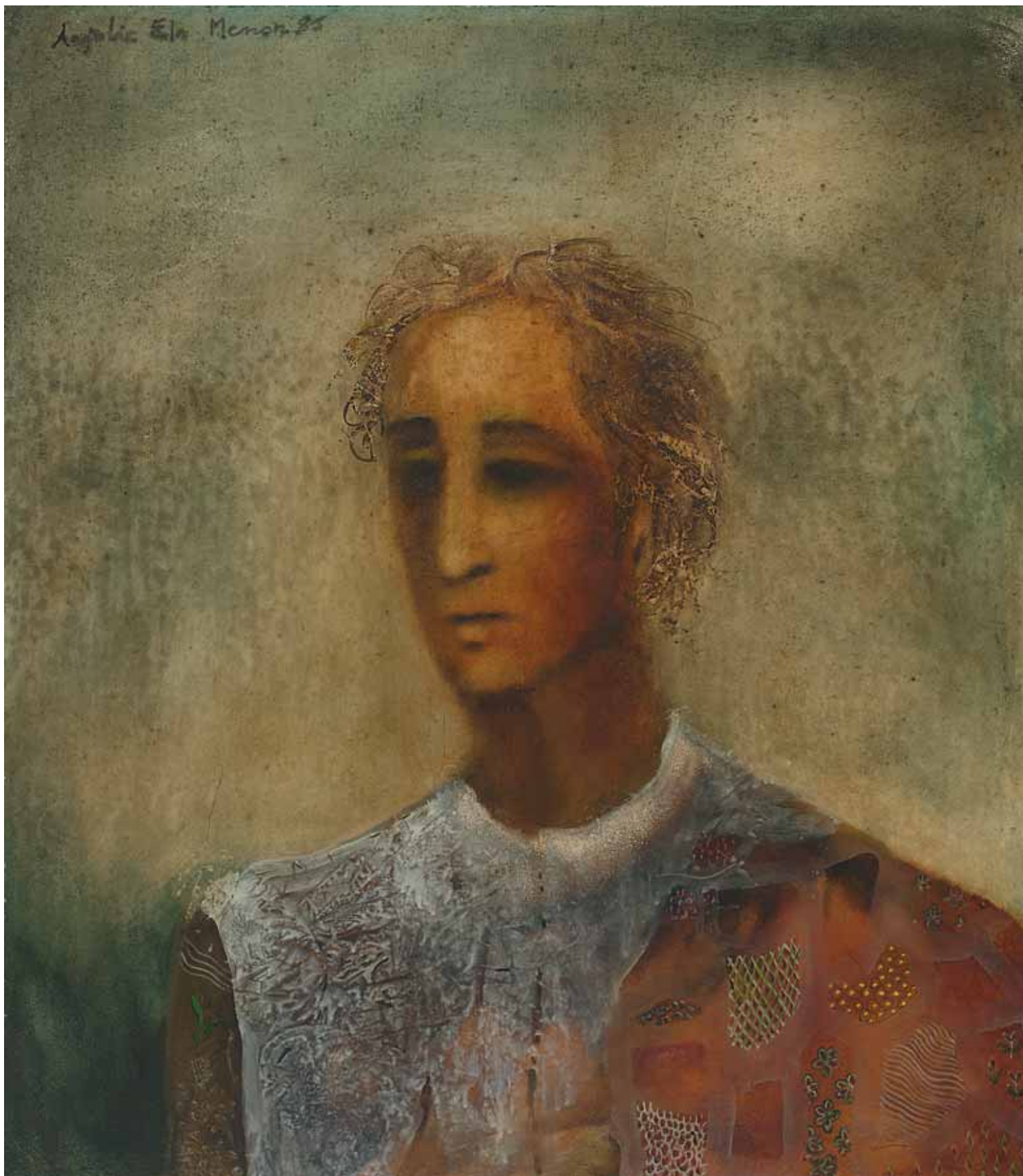
Acrylic on canvas  
29.7 x 49.5 in. / 75.4 x 125.7 cm.



### UNTITLED

Acrylic on canvas, 2007  
40.0 x 69.5 in. / 101.6 x 176.5 cm.





**ANJOLIE ELA  
MENON**

1940-

Taking up art early, Anjolie Ela Menon nee Dev sold her first painting by the age of fifteen. Born in Burnpur, West Bengal, she studied literature in Delhi before studying art at Sir J. J. School of Art, Bombay, which she left midway to study in Europe. A scholarship enabled her to study at the Atelier Fresque, Ecole Nationale des Beaux-Arts in Paris from 1959-61.

Recreating the translucent glazes of medieval Christian art that have been her long-term inspiration, Menon prepares a hard surface such as wood or masonite by applying thin layers of paint, and then scrapes and repaints over it with translucent colours to finally arrive at a smooth, polished surface. Their evocative textures and jewel-like colours create the haunting quality of her still, brooding figures. Hers is a world of fantasy and make-believe, weaving surrealist dreams that are nonetheless hinged on reality. Yet, unlike the genre's masters such as Marc Chagall or the surrealists, her fantasies remain grounded, rarely taking extraordinary flight. Menon conjures up pictures that are necessarily feminine, deeply sentimental, and instantly attractive.

She has exhibited widely in India and abroad. In 2000, she received the Padma Shri from the Indian government. Anjolie Ela Menon lives and works in New Delhi.

**UNTITLED**

Oil on masonite board, 1985

25.5 x 22.2 in. / 64.8 X 56.4 cm.

Signed and dated in English (upper left)

'Anjolie Ela Menon / 85'



## RABIN MONDAL

1929-

Childhood illness confined Rabin Mondal to home, where he taught himself to paint, copying Zainul Abedin's inspiring sketches of the Bengal famine. Despite his training in art college in his native Calcutta, Mondal's early works were his own definition of modern art, showing the torment and agony of the violence witnessed in our times.

Influenced sharply by the inhuman famine and the after effects of the communal riots in Calcutta in 1946, Mondal's work revealed his mottled, extremely dark vision that captured the misery and alienation of the modern human. A strong modernist, Mondal was one of the founding members of the Calcutta Painters in 1963. His work is strongly expressionist, expressing a gothic horror of the world's moral decay, with a visible ferocity and power of his hunted or angry-looking figures. Having subverted the classical canons of harmony and beauty, Mondal invented a language in paint that could express his anguish and rage towards the decadent life around him. *Orgy*, an important work, is startling for its haunted figures that are naked, but skeletal, wretched and despairing, displaying no sexual desire, the irony of its title in line with the artist's worldview.

### UNTITLED

Oil on cardboard pasted on masonite board, 1985  
40.0 x 30.0 in. / 101.6 x 76.2 cm.



**AKBAR  
PADAMSEE****1928-**

One of the first generation postcolonial Indian artists that sought cosmopolitan freedom in Paris and London during the 1950s and '60s, Akbar Padamsee is seen to have developed his images refracted through the prism of high modernism. Graduating from J. J. School of Art in 1951 with a diploma in painting, Padamsee's career has witnessed various phases. His early portraits and landscapes, in the varied mediums of painting, drawing and etching, demonstrate a quasi-spiritual style of working. This extended to the deeply internalised and personal language of art-making, the artist soon arrived at where he dwelt at length on a subject and his understanding of it, so what he eventually placed on canvas was its infinitely concentrated, distilled essence, bearing no semblance to the subject; contributing through this challenge to 'representational art' the new art historical term 'inscapes'.

Padamsee's oils have been characterised by a deep intensity and luminescence while his drawings exude a serene grace. He has experimented with a wide range of mediums over his career – the whole gamut of the traditional to the most recent addition of computer graphics. Whatever his chosen medium, he has a distinctive command over the use of space, form and colour.

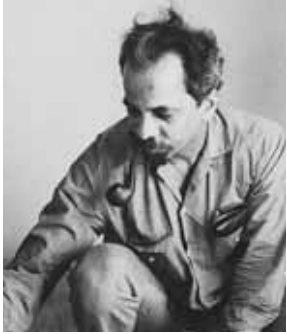
**UNTITLED**

Oil on canvas, 1965

36.2 x 36.2 in. / 91.9 x 91.9 cm.

Signed and dated in English (upper left) 'PADAMSEE / 65'





## LAXMAN PAI

1926-

Born in Margao, Goa, Laxman Pai studied and later taught at Sir J. J. School of Art, Bombay, and for a period of ten years was the principal of Goa College of Art. He participated in the Goa liberation movement of 1961 and was imprisoned for his involvement in Gandhi's *satyagraha* movement. Yet, most of Laxman Pai's art is characterised by vigorous graphic impressions of simple themes, often rural, as his visual response to celebrating life's experiences. Free from any commentary or moralistic narrative, they communicate a highly refined individualistic sensibility.

A contemporary and compatriot of F. N. Souza, Pai grew up in the lush environs of Goa and the beauty of its landscape forms a recurrent source of inspiration in his work. Years spent in Paris helped him in forming an individual artistic language that incorporated elements like angular simplification, flatness of the pictorial surface, the use of an expressive, rhythmic line and its lyrical qualities. With influences that span as wide as Paul Klee, Mark Chagall and Joan Miro, Laxman Pai's works illustrate an eclectic intermingling of the traditional and the modern. Bright exuberant colours, the structural use of line, and diagrammatic figuration are the key aspects of his style. His works demonstrate his exploration of the stylistics of Indian folk art. Apart from his visual references, Pai's experimentation with partial abstraction was also enabled through his forays into Indian classical music. Pai has twice won the Lalit Kala Akademi's National Award, has received the Padma Shri and the Goa government's award.

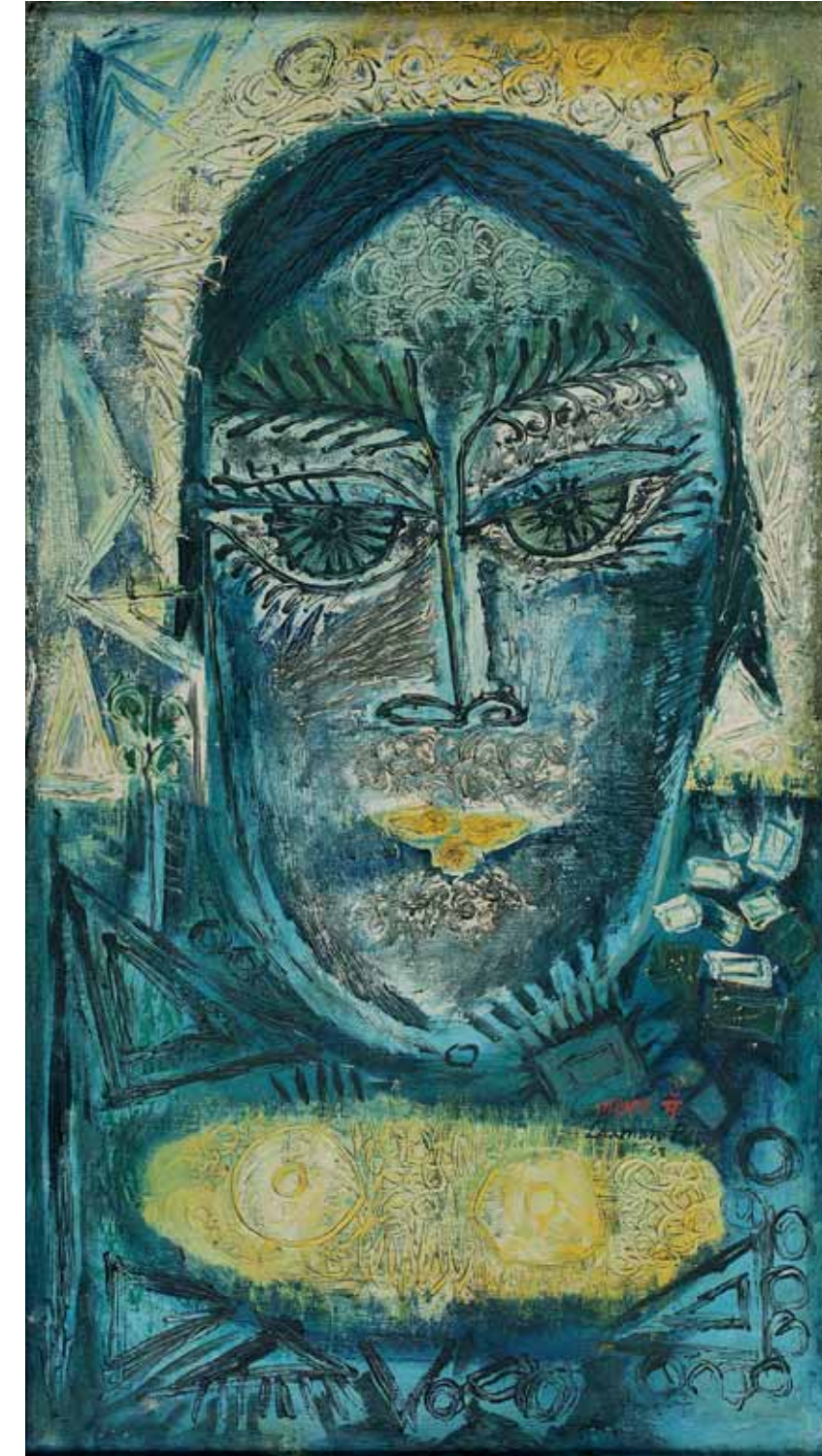
### BLUE LOTUS

Oil on canvas, 1963

31.7 x 17.5 in. / 80.5 x 44.5 cm.

Signed in Hindi and English, and dated in English

(lower right) 'Laxman Pai / LAXMAN PAI / 63'





**B. PRABHA**  
**1933-2001**

Born in Nagpur, Maharashtra, B. Prabha began painting as a child. She studied art at the Nagpur School of Art and did a diploma in 1955 at Sir J. J. School of Art, Bombay, specialising in mural painting. A significant female artist of her time, Prabha carved a niche for herself through an eclectic art language that grew from her individual sensibility. Some of her inspirations were European masters like Vincent van Gogh, Paul Gauguin, Amedeo Modigliani and Pablo Picasso, and in the Indian context, Amrita Sher-Gil.

Prabha's art is an exploration of multiple materials, subjects and styles, ranging from the abstract in her early works to her strongly figurative signature style in both water colour and oil. The work of Indian artists, including A. A. Almelkar, S. B. Palsikar and N. S. Bendre spurred her interest in classical Indian paintings — these cumulative influences are apparent in Prabha's Kashmir landscapes. Later, she moved independently in search of her own art vocabulary.

Prabha's work celebrates the unsung, toiling common folk: fishermen, farmers, the urban working poor living on the edges of society, with a marked and tender focus on women. B. Prabha received the first prize at the 1958 Bombay State Art Exhibition.

**UNTITLED (LANDSCAPE)**

Oil on canvas, 1964  
40.2 x 52.2 in. / 102.2 x 132.6 cm.  
Signed and dated in English  
(upper right) 'b.prabha / 1964'



**SOHAN QADRI**  
**1932-2011**

Born to a wealthy farming family in the village Chachoki in Punjab, Sohan Qadri came across two spiritualists living on the family farm at the age of seven – Bikham Giri, a Bengali tantric-*vajrayan yogi*, and Ahmed Ali Shah Qadri, a *sufi*. Both *gurus* had a tremendous impact on young Qadri and taught him spiritual ideals through meditation, dance and music. His association with them heralded a lifelong commitment to spirituality and art.

Escaping from the assigned duty of farming, young Qadri first fled to the Himalayas and then made his way into Tibet, staying in monasteries for several months, and took to painting when compelled to return. Initially he painted like his contemporary modernists, veering towards abstraction away from figuration, but eventually abandoned representation altogether in a search of transcendence or a new expression. The works he produced from then until his death were a meditative, unique exploration of *tantra* where he built up compositions with rows of ink-dyed dots puncturing paper.

Qadri's works form part of collections in Cologne, New York, Salem, New Jersey, Paris and, of course, India. A long time resident of Copenhagen, where he painted and taught yoga, Sohan Qadri passed away in Toronto, Canada, in 2011.

**UNTITLED**

Ink and dye on paper, 2006  
39.5 x 27.5 in. / 100.3 x 69.8 cm.  
Signed and dated in English (lower left)  
'Qadri / 06'





**UNTITLED**

Ink and dye on paper, 2001  
39.7 x 27.5 in. / 100.8 x 69.8 cm.  
Signed and dated in English (lower right) 'Qadri / 01'



**UNTITLED**

Ink and dye on paper, 2003  
39.5 x 27.5 in. / 100.3 x 69.8 cm.  
Signed and dated in English (lower centre) 'Qadri / 03'



## S. H. RAZA

1922-

S. H. Raza is among the few artists of the Progressive Artists' Group who almost exclusively excluded the human figure in order to build up his aesthetics. Instead, he was fascinated with landscapes with which he began his career. His enrollment at the Ecole Nationale des Beaux-Arts, Paris, was to be a turning point in his career. In 1956, he became an overnight sensation across Europe after receiving the award Prix de la Critique. In the 1960s, Raza drifted away from realistic landscapes towards 'gestural expressionism', a form of abstraction that was inspired by the works of American artist Rothko.

Ultimately, the themes and forms for Raza's paintings evolved from his childhood memories and impressions – life in the densest forests of Madhya Pradesh, close to the river Narmada, in proximity of nature, the bright colours of the Indian market, and a black dot to meditate on drawn by a schoolteacher for the six-year-old Raza. Those visions and forms he carried in his memory were animated on the canvas through the use of geometrical lines and intense patches, bursts of colour. The black dot became a starting point that transmitted into a series of Raza's paintings known as *Bindu* – a symbol of divine and artistic creativity, the essence of any form and movement. Widely collected across Europe and U.S.A., Raza was awarded Madhya Pradesh government's Kalidas Samman in 1981, the Lalit Kala Akademi's Ratna Puruskar in 2004, and has been honoured with both the Padma Shri and the Padma Bhushan. Raza was a resident of France for six decades before shifting back in December 2010 to live and work in New Delhi.

### PRAKRITI

Acrylic on canvas, 1999

31.5 x 31.5 in. / 80.0 x 80.0 cm.

Signed and dated in English (lower centre)

'Raza / 99'

*'Organising the colours on the canvas according to their values has not made me an abstract painter. In my canvases, there is always a theme which is related to life, to nature, in a highly concrete manner'*

**– S. H. Raza**

**BINDU AND EARTH**

Acrylic on canvas, 1985

63.0 x 31.5 in. / 160.0 x 80.0 cm.

Signed and dated in English (lower right)

'Raza / 85'





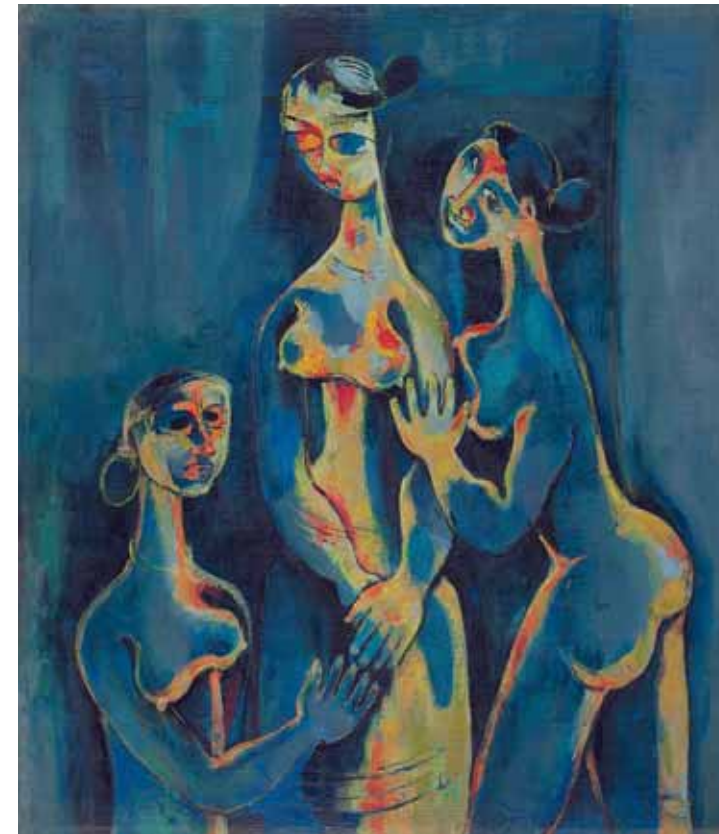
## P. T. REDDY

1915-96

Pakala Thirumal Reddy was born to a farmer family in Andhra Pradesh's Karimnagar district. Defying his family's opposition to art as a professional practice and fascinated with colour and form in his childhood, Reddy joined Sir J. J. School of Arts, Bombay to study painting under a scholarship. In 1941, he, along with M. T. Bhopale, A. A. Majeed, M. Y. Kulkarni and C. Baptista, formed Contemporary Painters of Bombay, a group that started long before the celebrated Progressive Artists' Group. He worked as a freelance artist in Bombay, working in the film industry as an art director, at printing presses and commercial studios. Setting up a furnishing industry in Hyderabad from 1947-67, he returned to being a fulltime artist in the Fifties.

A sensitive artist, Reddy evolved a unique vision of his own, creating complex compositions, realistic and expressionistic portraits, still-lives and impressionistic landscapes. His later works are abstract, often revealing a tantric influence with folk motifs and symbols, and a synthesis of almost contrary forms. An excellent draughtsman, Reddy's lines have an even flow, rarely changing in thickness or intensity. He was also trained in mural design and was acquainted with the Rajput and Pahari miniature styles.

P. T. Reddy received many gold, silver and bronze medals from various art societies, including the Dolly Cursetjee award and Mayo scholarship for murals. He has received numerous other awards from other institutions, including Academy of Fine Arts, Calcutta, and Andhra Pradesh Lalit Kala Akademi and his works exist in premier collections around the world.



### GOSSIP

Oil on tarpaulin canvas, 1965  
35.0 x 30.2 in. / 88.9 x 76.7 cm.  
Verso: Titled and dated in English 'GOSSIP / 1965'



### A WOMAN PRAYING [TO] GOD

Oil on masonite board, 1965  
39.2 x 29.2 in. / 99.5 x 74.2 cm.  
Signed and dated in English (lower right)  
'P.T. Reddy / 1965'



**G. R. SANTOSH**

**1929-97**

Born Gulam Rasool Dar in a lower middle class Shia Muslim family in Srinagar, Kashmir, this self-taught artist took on his wife's Hindu name 'Santosh' for his own, in a move opposing patriarchy and religion. His father's death propelled a young Santosh into early work as a signboard painter, papier-mache artist and weaver. He painted watercolour landscapes for tourists in Kashmir before studying at M. S. University, Baroda, under the eminent painter N. S. Bendre.

In Kashmir, Santosh found inspiration in the Hindu and Buddhist tantric cults that had coexisted with the region's *sufi* mysticism for centuries. Already a successful Indian modernist, Santosh had a moving spiritual experience at the Amarnath cave in Kashmir in 1964, which turned him towards *tantra*. Driven by an esoteric worldview, he created forms that fused the sexual and the transcendental. An acclaimed writer and poet in Kashmiri, Santosh built his pictorial and poetic world around this transcendental philosophy, writing on the philosophy in English but his poetry and fiction in Kashmiri and Urdu. Recognition for Santosh came from Lalit Kala Akademi, the state governments of Madhya Pradesh and Jammu and Kashmir, the Sahitya Kala Parishad, and the Government of India, the latter in the form of the Padma Shri.

**UNTITLED**

Oil on canvas, 1993

45.2 x 39.0 in. / 114.8 x 99.1 cm.

Signed in Hindi, dated and signed in English

'Santosh / 93 / "SANTOSH"'



*'Time in perspective or in dimension gets exhausted,  
but remains alive in the universal values of humanity,  
symbolising a cultural ethos'*

**- G. R. Santosh**

**UNTITLED**

Gouache on paper pasted on cloth pasted on  
plyboard, 1956  
35.0 x 60.7 in. / 88.9 x 154.2 cm.  
Signed in Hindi and dated in English (lower left)  
'Santosh / F / 1 / 56'





## HIMMAT SHAH

1933-

Born in Lothal village in Gujarat, where archaeological excavations have unearthed the ancient settlements of the Indus Valley civilisation, Himmat Shah's engagement with the medium of terracotta and the sculptural series *Heads* was inspired by that encounter with the remnants of the past. Born into a Jain mercantile family, Shah resisted his familial ties and, instead, developed a questioning attitude towards religion and life. He graduated from Sir J. J. School of Art, Bombay, studied painting at M. S. University, Baroda, and then for two years in Paris under S. W. Hayter where he was able to engage with international modernism. Himmat Shah's versatility helped him experiment with several mediums, making burnt paper collages, architectural murals, modest minimal drawings and sculptures. Though trained as a painter, Shah has primarily remained a sculptor. His recurring theme has been the use of self-designed tools and innovative techniques to give his preferred medium – terracotta – a contemporary edge.

Shah uses a number of tools, right from brushes to instruments and hand tools to carve, shape and create his works with no particular technique or label. He has designed and executed monumental murals in brick, cement and concrete.

A founder member of Group 1890, Himmat Shah picked up the National Award from the Lalit Kala Akademi in 1956 and 1962, the Sahitya Kala Parishad in 1988, the Kalidasa Samman from the Madhya Pradesh government in 2003, all of them long after his French government scholarship in 1966. Himmat Shah lives and works in Jaipur.



### UNTITLED

Terracotta, 1997-98

18.0 x 6.0 x 7.0 in. / 45.7 x 15.2 x 17.7 cm.

Bottom: Signed in English and Gujarati and dated in English 'HIMMAT D. SHAH / Himmat / 1997-1998'

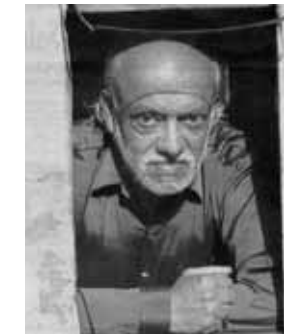


### UNTITLED

Terracotta and iron pin, 1986

13.0 x 9.0 x 6.5 in. / 33.0 x 22.9 x 16.5 cm.

Bottom: Signed in English, and signed in Gujarati and dated in English 'HIMMAT SHAH / Himmat Shah / 86'



**F. N. SOUZA**

**1924-2002**

F. N. Souza was expelled from school, then college, Sir J. J. School of Art, Bombay, and, later, as he insisted, from his own country. He would shift continents before settling in New York, for the Portuguese Goa-born artist, who was brought up by his Catholic mother to become a priest, showed early signs of the rebelliousness that was to become an integral part of his life. His mutinous nature made him a member of the Communist Party, which he soon rejected, and founder member and spokesperson of the Progressive Artists' Group, which he abandoned to pursue a painterly career in Europe.

He found his own blunt, extreme style by combining the expressionism of Rouault and Soutine with the spirit of cubism and the sculptures of classical Indian tradition. He combined fierce lines with cruel humour. Nudes, landscapes and portraits, he painted in every style and in every medium, even inventing 'chemical alterations', a method of drawing with the use of chemical solvent on printed pages without destroying the surface. This helped the artist to experiment with the layering of multiple imagery, thus creating several simultaneous narratives. Widely exhibited, and feted, around the world, his pugnacious nature, and work, failed to win him recognition in the country of his birth, where he was recognised but never rewarded.

**THE STUDENT**

Oil on masonite board, 1956  
47.7 x 23.7 in. / 121.1 x 60.1 cm.  
Signed and dated in English (upper right)  
'Souza / 56'



**HEAD**

Mixed media on paper, c. 1955  
20.0 x 13.0 in. / 50.8 x 33.0 cm.



**STILL-LIFE WITH FISH**

Oil on canvas, 1962  
29.0 x 42.0 in. / 73.7 x 106.7 cm.  
Signed and dated in English (upper left)  
'Souza / 1962'



**UNTITLED**

Oil on canvas, 1987

15.0 x 47.2 in. / 38.1 x 119.9 cm

Signed and dated in English (upper right) 'Souza / 87'

**Art 15 London**

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Front cover: M. F. Husain, *Untitled*, Oil on canvas

Back cover: Avinash Chandra, *Untitled*, Oil on canvas, 1967





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