

India Past & Present

18TH–21ST CENTURY INDIAN ART

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INDIA ART FAIR
DELHI 6—9 FEB 2025

DAG



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18TH–21ST CENTURY INDIAN ART

Spices and textiles may have formed the currency of trade in medieval India but what lured people to the subcontinent were legends about a land with more gods than kings and more histories than words to tell them with. The Age of Discovery brought in sailors and soldiers, traders and merchants, conquerors and settlers, writers and, finally, artists. And so, the world learned of India through stories and images that beckoned and beguiled, conflating the exotic with the real. Colonial artists and their acolytes sought to paint landscapes and portraits, while their local counterparts preferred narratives teeming with popular mythologies. India's art practices, therefore, experienced and assimilated changes, gaining from each confrontation, nurturing a range of artistic styles, mediums and contexts.

'India Past and Present' takes its cue from this rich tapestry in which unidentified masters from the diverse array of Indian art share space with Western artists who travelled to India. The earliest academically trained artists with a pedagogy in Western art later paved the way for the Indian modernists, among whom were some who then moved to foreign shores to live and paint.

Based on the vibrant cycle of absorption and experimentation, this curated collection of some of DAG's finest works speaks of the rich heritage and legacy of pre-modern and modern Indian art that survives into the present.



Thomas Daniell

(1749–1840)



*A Hindoo Temple at Mauveleporam
(Shore Temple at Mahabalipuram)*

Oil on wood, c. 1792-93

15.0 × 21.5 in. / 38.1 × 54.6 cm.

Verso: Title and inscription in English and a tag of
Dreweatts on frame

Registered work (non-exportable)

Henry Hulley

(fl. 1780s)



View of Honavar (Onore) Fort after the Siege by Tipu Sultan

Oil on canvas, c. 1788

26.0 × 39.0 in. / 66.0 × 99.1 cm.

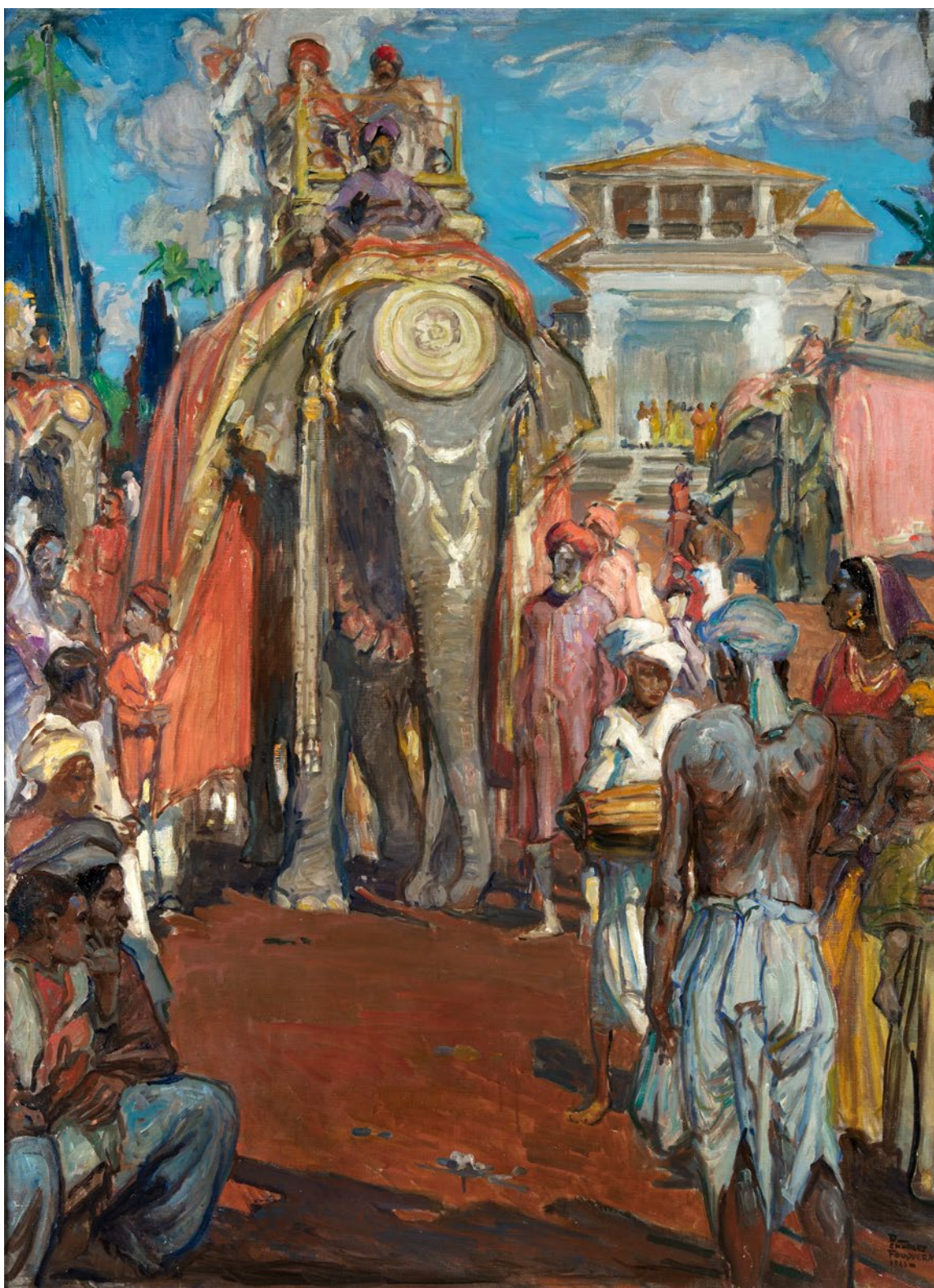
On frame: Artist's name, title and inscription in English
on brass plaque (lower centre) 'HENRY HULLEY (fl.
1780s) / Onore Fort following the Seige by Tipu Sultan /
India / 1783'

Verso: Label of Christie's with inscription, artist's name and
title in English and a sticker of Christie's

Registered work (non-exportable)

Charles Fouqueray

(1869–1956)



The Maharaja's Arrival

Oil on canvas, 1943

60.0 × 44.0 in. / 152.4 × 111.8 cm.

Signed in French and dated (lower right) 'D_CHARLES
FOUQUERAY / 1943_'

Verso: Christie's label with title

Marius Bauer

(1867–1932)



Witte Pauw (The White Peacock)

Oil on canvas, c. 1920

46.0 × 69.0 in. / 116.8 × 175.3 cm.

Signed in Dutch (lower right) 'M BAUER'

Verso: Three labels with artist's name, title and inscription in Dutch; label of Gemeente Musea Van Amsterdam with artist's name, inscription and title in Dutch and torn label with artist's name and title in Dutch

Registered work (non-exportable)

Murshidabad Artist (Company School)



A Woman Performing Sati

Natural pigment highlighted with gold pigment on paper
pasted on paper, c. 1780

12.0 × 14.7 in. / 30.5 × 37.3 cm.

Verso: Tag of Christie's with inscription in English; a label
of James Bourlet on framing board and two stickers of
Christie's on frame

Registered work (non-exportable)

Unidentified Artist (Early Bengal School)



Jagaddhatri

Oil highlighted with gold leaf on canvas, middle to late
19th century

31.5 × 26.7 in. / 80.0 × 67.8 cm.

Registered work (non-exportable)

M. V. Dhurandhar

(1867–1944)



Untitled (Krishna and the Gopis)

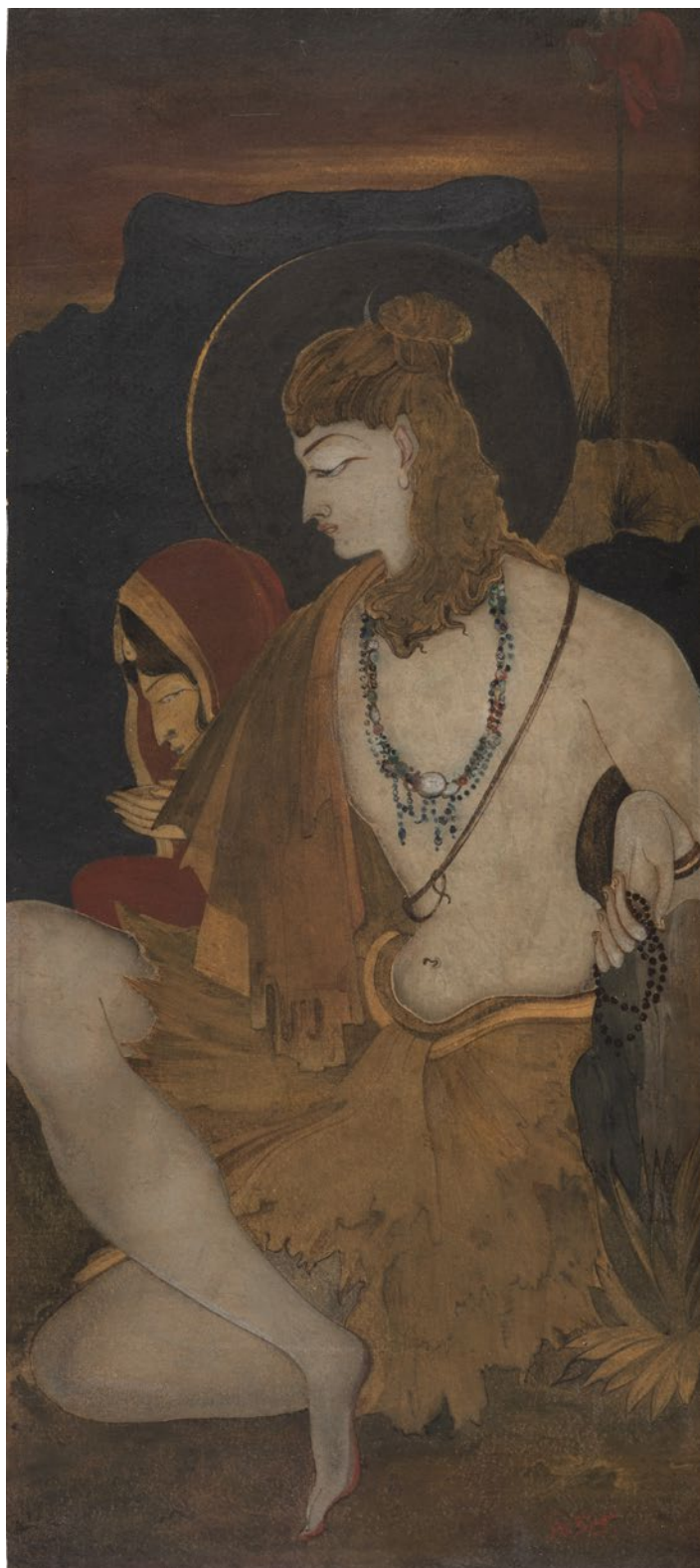
Oil on canvas, 1934

36.0 × 48.0 in. / 91.4 × 121.9 cm.

Signed in English and dated (lower right) 'M Dhurandhar / 1934'

Kshitindranath Mazumdar

(1891–1975)



Untitled (Shiva and Parvati)

Tempera and watercolour wash highlighted with gold pigment
on paper, c. 1920

12.0 × 5.5 in. / 30.5 × 14.0 cm.

Signed in Bengali (lower right) 'Kshitindra'

Registered work (non-exportable)

M. A. R. Chughtai

(1897–1975)



Flame of Love

Watercolour wash highlighted with gold pigment
on paper, c. 1940

23.5 × 14.5 in. / 59.7 × 36.8 cm.

Verso: Label with artist's name, title and inscription
in English

D. P. Roy Chowdhury

(1899–1975)



An Inmate of the Harem

Gouache, graphite, and gold pigment on paper pasted on fabric, mid 1930s

9.2 × 12.2 in. / 23.4 × 31.0 cm.

Signed in Bengali (centre right) 'Shridevi Prasad'

Verso: On stretcher: Torn label with inscription, title, and artist's name in English; label with inscription, title and artist's name in English and a sticker of Bonham's

Abanindranath Tagore

(1871–1951)



The Dreamer

Watercolour wash on paper, 1925

14.5 × 11.0 in. / 36.8 × 27.9 cm.

Signed in Bengali with the artist's seal (centre right) 'Abanindra'
Verso: Titled, signed and inscribed in English 'The Dreamer / by A. N. Tagore / "We are The dreamers of dreams and makers of music"'; inscribed and signed in Bengali 'Shriman Dharendra Krishnadeb Burma evam Radha Kumari saurabadhu bandebi ke shubho vivahe subhokamana o shubhoashish bader sohit amaar uphaar / Shri Abanindranath Thakur / Joransanko' and dated in English '13th Sept 1925'

National Art Treasure (non-exportable work)

Nicholas Roerich

(1874–1947)



Mount M

Pencil, watercolour and tempera on paper, 1932

5.5 × 8.7 in. / 14.0 × 22.2 cm.

Titled in English (lower left) 'Mount M'

National Art Treasure (non-exportable work)

J. P. Gangooly
(1876–1953)



Untitled (Himalayan Landscape)

Oil on board

12.0 × 18.2 in. / 30.5 × 46.2 cm.

Signed in English (lower left) 'J. P. Gangooly'

Verso: Sticker with artist's name and inscription in English on framing board

Biswanath L. Mukerji
(1921–84)



Untitled

Oil on canvas, 1955

16.0 × 19.7 in. / 40.6 × 50.0 cm.

Signed in English and dated (lower right)

'B.L. MUKerji. / '55.'

Verso: Sticker of Chemould on framing board

Indra Dugar

(1918–89)



The White Symphony

Watercolour wash on paper, 1981

13.7 × 19.7 in. / 34.8 × 50.0 cm.

Signed, inscribed and dated in Bengali with artist's seal
(lower right) 'Indra / Kolkata / 29.7.81.'

Verso: Inscription, date, artist's name and title in English

Kanwal Krishna

(1910–93)



Near Chini-Hindustan-Tibet Road (Himalayan Series)
Watercolour on paper, 1947
11.2 × 15.2 in. / 28.4 × 38.6 cm.
Signed in English and dated (lower left) 'Kanwal / 47.'
Verso: Inscription in English and titled in English

S. H. Raza

(1922–2016)



Untitled (Gateway of India)

Watercolour on paper mounted on board, 1947

14.0 × 20.2 in. / 35.6 × 51.8 cm.

Signed in English and dated (lower right) 'S. H. RAZA / 47.'

Avinash Chandra

(1931–91)



Untitled

Mixed media on paper, 1969
15.0 × 75.0 in. / 38.1 × 190.5 cm.

Signed in English and dated (lower centre) 'Avinash / 69'

Verso: On mount: Artist's initials and inscription in English and date and torn label with inscription and artist's name in English;
on frame: Torn label with inscription and artist's name in English

Laxman Pai

(1926–2021)



Spring Snow

Oil on Masonite board, 1959

48.0 × 26.5 in. / 121.9 × 67.3 cm.

Signed in Marathi and English, inscribed in English and dated
(lower right) 'Laxman Pai / London / 2/59'

Verso: On framing board: Title, inscription, date and artist's
name in English and sticker of Ader

M. F. Husain

(1913–2011)



Untitled

Acrylic on canvas laid on Masonite board

35.7 × 24.0 in. / 90.7 × 61.0 cm.

Signed in English (upper left) 'Husain'

S. K. Bakre

(1920–2007)



Untitled

Oil on Masonite board, c. 1960
30.0 × 24.0 in. / 76.2 × 61.0 cm.

F. N. Souza

(1924–2002)



Untitled

Ink, oil and charcoal on fabric, 1963

36.0 × 20.7 in. / 91.4 × 52.6 cm.

Signed in English and dated (upper left) 'Souza / 63'
Verso: Two labels with artist's name and inscription in
English on frame and stretcher

Madhvi Parekh

(b. 1942)



Head B

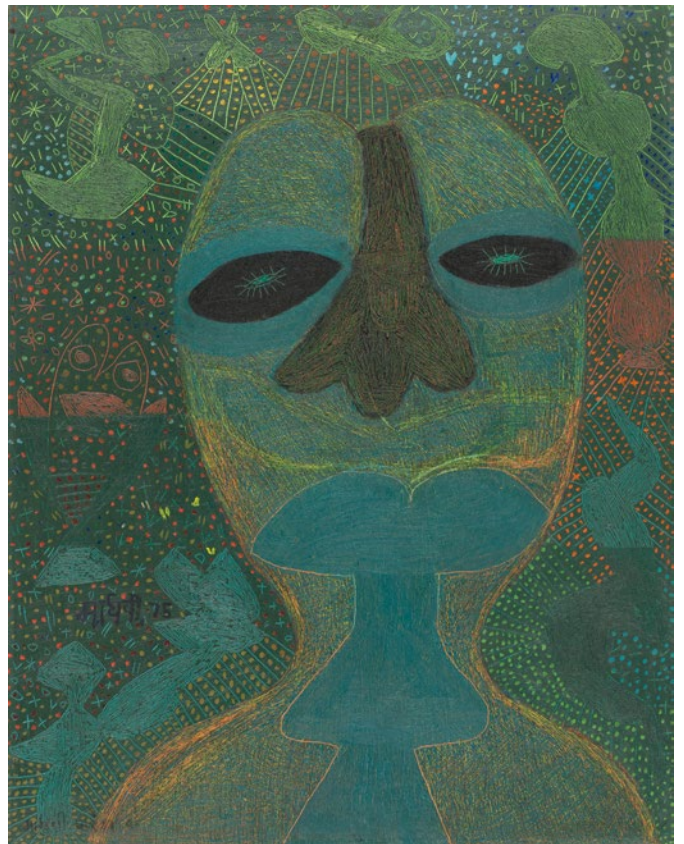
Oil on canvas board, 1975-76

20.0 × 16.0 in. / 50.8 × 40.6 cm.

Signed and dated in Hindi (lower left)

'Madhvi Parekh / 76'

Verso: Label of Dhoomimal Gallery with inscription, artist's name, and title in English; inscription, title in English and date



Head C

Oil on canvas board, 1975

19.5 × 15.5 in. / 49.5 × 39.4 cm.

Signed in Hindi and dated (lower left)

'Madhvi, / 75'; further signed and dated in Hindi (lower left)

Verso: Inscribed and titled in English and dated; torn label of Dhoomimal Gallery; another label with artist's name, inscription and title in English

Rabin Mondal

(1929–2019)



Untitled

Oil on paper, 1980

22.0 × 14.0 in. / 55.9 × 35.6 cm.

Signed in English and dated (upper left) 'Rabin / '80'

Nirode Mazumdar

(1916–82)



First Watch / The Carpenter (The Quest Series)

Oil on canvas, late 1960s

40.0 × 30.0 in. / 101.6 × 76.2 cm.

Signed in Bengali (lower right) 'Nirode'

Verso: Artist's name, title and inscription in English;
artist's name in English on stretcher and a torn label of
Calcutta Metropolitan Festival of Art

J. Sultan Ali

(1920–90)



Neelapaksha - Ajghar

Oil on canvas, 1986

46.0 × 60.0 in. / 116.8 × 152.4 cm.

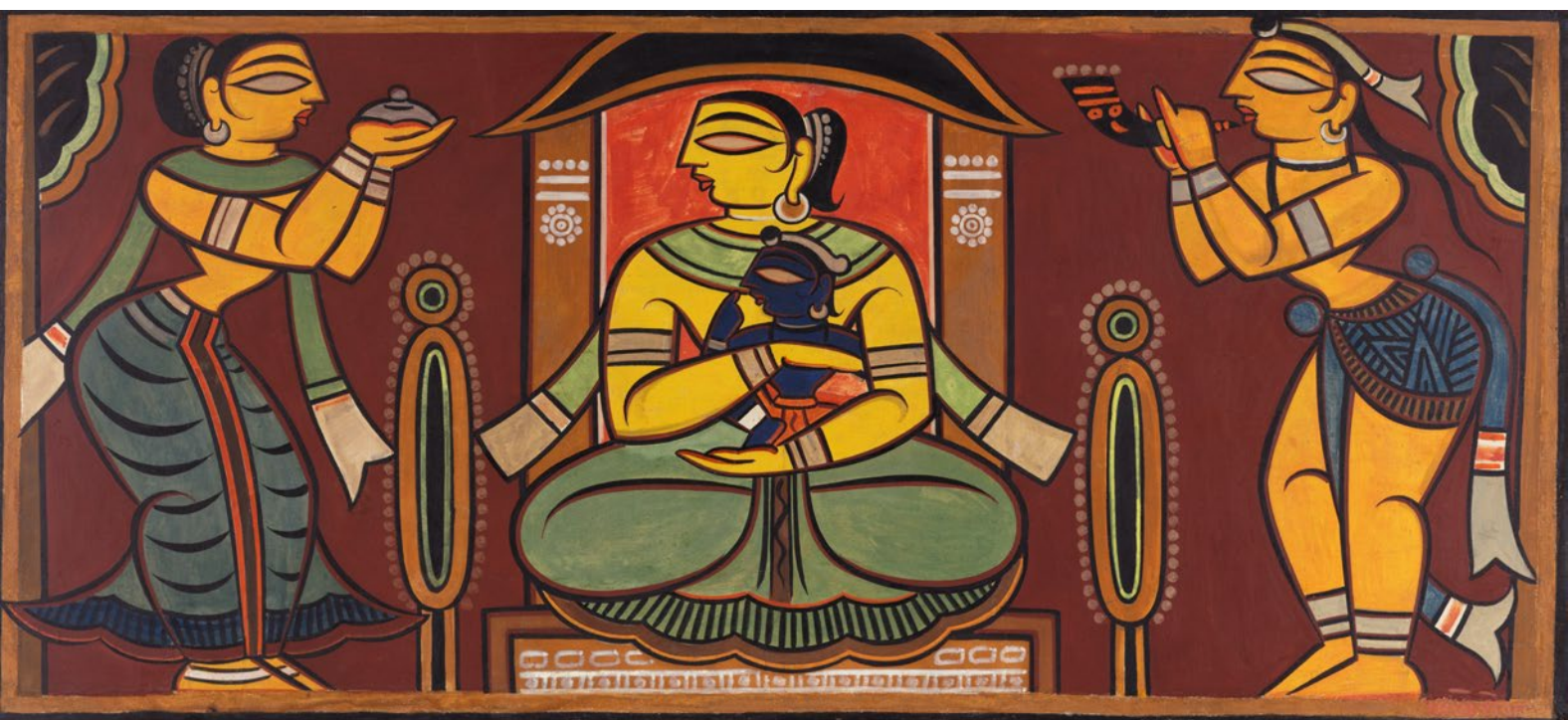
Signed in Hindi and English and dated (lower right)

'Ali / Sultan Ali / '86'

Verso: Artist's name, title and inscription in English and date

Jamini Roy

(1887–1972)



Untitled (Yashoda and Krishna)

Tempera on fabric pasted on canvas

21.0 × 46.7 in. / 53.3 × 118.6 cm.

Signed in Bengali (lower right) 'Jamini Roy'

Verso: Two stickers of Christie's on stretcher and a tag of
Christie's with artist's name in English

National Art Treasure (non-exportable work)

Sakti Burman

(b. 1935)



Ravana

Oil on canvas, 1966

44.7 × 57.2 in. / 113.5 × 145.3 cm.

Signed in English (lower centre) 'SAKTI BURMAN'

Verso: Titled and inscribed in English and dated and label with artist's name, title, date, and inscription in English

Gogi Saroj Pal

(1945–2024)



Hathyogini-Kali 1

Polyurethane colour on fibreglass with wooden base, 2019-22

With base: 90.0 × 62.0 × 32.0 in. / 228.6 × 157.5 × 81.3 cm.

Without base: 84.0 × 60.0 × 24.0 in. / 213.4 × 152.4 × 61.0 cm.

Bikash Bhattacharjee

(1940–2006)



With Flower

Oil on canvas, c. 1980

36.2 × 35.0 in. / 91.9 × 88.9 cm.

Verso: Title, artist's name and inscription in English;
on stretcher: sticker of Chemould Frames; label with
inscription, artist's name and title in English

Jogen Chowdhury

(b. 1939)



Untitled (Model Lata)

Oil on plywood, 1958

21.7 × 18.0 in. / 55.1 × 45.7 cm.

Signed in English and dated (lower centre)

'Jogen Chowdhury / 1958'

Verso: Signed in English 'Jogen' and painting in oil

Sunil Das

(1939–2015)



Untitled (Model Lata)

Oil on plywood, 1958

18.0 × 15.0 in. / 45.7 × 38.1 cm.

Signed in English and dated (lower right) 'Sunil DAS / 58'

Anjolie Ela Menon

(b. 1940)



Untitled

Oil on Masonite board encased in wooden window frame, 1988

22.7 × 15.0 × 4.2 in. / 57.7 × 38.1 × 10.7 cm.

Signed in English and dated (lower left)

'Anjolie Ela Menon / 88'

Satish Gujral

(1925–2020)



Untitled

Wood and mixed media, 1973

31.7 × 28.7 × 4.0 in. / 80.5 × 72.9 × 10.2 cm.

Signed in Hindi and dated (lower right) 'Gujral / 73'

Verso: Inscription in English 'TAHIR' and sticker of Pichon
& Noudel-Deniau

G. R. Santosh

(1929–97)



Untitled (Early Tantric Period)

Oil on canvas, 1969

36.0 × 36.0 in. / 91.4 × 91.4 cm.

Signed in Hindi and dated (lower left) 'Santosh / 69'

Verso: Artist's name in English on stretcher (twice) 'SANTOSH';
torn label with artist's name and inscription in English

Biren De

(1926–2011)



Untitled

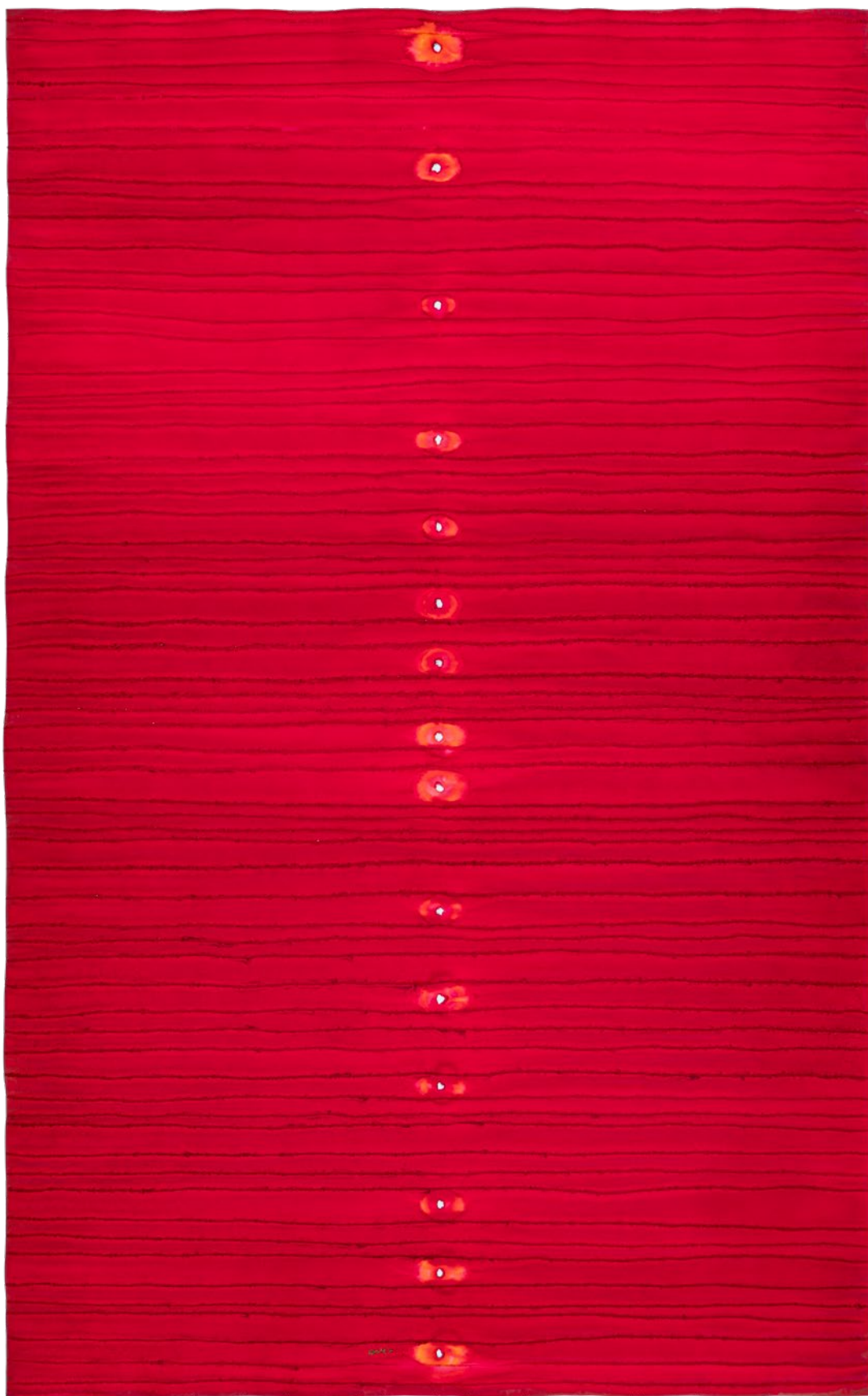
Oil on canvas, 1974

25.0 × 25.0 in. / 63.5 × 63.5 cm.

Verso: Signed in English and dated 'Biren de / '74'

Sohan Qadri

(1932–2011)



Untitled

Ink and dye on paper, 2010

78.7 × 49.2 in. / 199.9 × 125.0 cm.

Signed in English and dated (lower centre) 'Qadri / 10'

Verso: Inscribed and signed in English and dated

Shanti Dave

(b. 1931)



Untitled

Oil and encaustic on canvas, 1968

49.7 × 59.7 in. / 126.2 × 151.6 cm.

Signed in English and dated (lower right) 'Shanti Dave. / 68.'

Natvar Bhavsar

(b. 1934)



NOVE

Dry pigments with oil and acrylic mediums on canvas,
1970

107.0 × 44.0 in. / 271.8 × 111.8 cm.

Verso: Signed, inscribed and titled in English and dated
'NATVAR BHAVSAR / 108" × 44". / NOVE. / '70'

Rajendra Dhawan

(1936–2012)



Untitled

Oil on linen, 1990

76.2 × 50.2 in. / 193.5 × 127.5 cm.

Signed in English (lower right) 'DHAWAN'

Verso: Signed in English and dated 'DHAWAN / 90'

About DAG

Established in 1993 as an art gallery, DAG has grown exponentially to become India's leading art company with a comprehensive collection starting from the eighteenth century onwards. From acknowledging recognised masters to restoring the legacies of generations of artists marginalised over time, from acquiring the custodianship of artists' studios and estates to bringing back to India works associated with Indian art and heritage from overseas, DAG has revisited the history of three centuries of Indian art practice with a repository of artists that, taken together, tell the story of Indian art.

In the over three decades since DAG's foundation, the Indian art world has seen far-reaching changes in which the company has played a stellar role. Its iconic exhibitions that are curated to provide historical overviews have brought to the fore important artists neglected through the passage of time while also documenting critical art movements and collectives. New generations of art lovers have been able to reclaim the inheritance of forgotten masters through DAG's pathbreaking curations at its galleries as well as participation in international art fairs, and collaborations with museums and cultural institutions in India and abroad.

At the heart of the company's programming is ongoing curatorial enquiry and exploration for its exhibitions; a rigorous publishing calendar with an impressive library of books to document Indian art history; a museums programme focussed at engaging the public to increasingly democratise its outreach; commissioning of videos and films in relation to artists and their work; and engagements with artists, critics and the art community at large. Through these initiatives, DAG remains steadfast in its commitment to foster an appreciation for, and the dissemination and promotion of Indian art.

An important aspect of the company's collaborative efforts has been to work with institutions and museums, whether for hosting DAG-organised exhibitions or for establishing immersive public-private museum exhibitions such as those undertaken at Delhi's Red Fort (*Drishyakala*) and Kolkata's Old Currency Building (*Ghare Baire*) with the Archaeological Survey of India. Set up as museums, these exhibitions ran for periods of three years and two years, respectively, garnering an amazing response from large numbers of viewers.

DAG recently acquired Jamini Roy's studio-cum-house in Kolkata and is in the process of setting up its first single-artist museum dedicated to the National Treasure artist. It has galleries in Mumbai, New Delhi and New York.



DAG

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