



DAG

India Past & Present

18TH–21ST CENTURY INDIAN ART

BOOTH
B 12

INDIA ART FAIR
5—8 FEB 2026

India Past & Present

18TH–21ST CENTURY INDIAN ART

India is a land of layered histories, plural belief systems and an enduring cultural richness. Over centuries, sailors and soldiers, traders and merchants, conquerors and settlers, writers and, finally, artists encountered the land 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.

The works brought together in India Past and Present emerge from this long history of encounter and exchange. The selection includes early Western and Indian artists such as Arthur William Devis and Sewak Ram whose works reflect differing modes of observations shaped by the colonial gaze and courtly traditions. They are followed by academically trained Indian artists including M V Dhurandhar and Radha Charan Bagchi whose practices signal the institutionalisation of art education and the assimilation of Western techniques with Indian subject matter. 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.

As these encounters deepened, Indian artists moved beyond academic realism towards experimentation and an exploration of identity. The showcase traces this shift through the works of S H Raza, Bikash Bhattacharjee, Nirode Mazumdar, P T Reddy, Kanwal Krishna and Devayani Krishna, among others. Spanning abstraction, figuration and narrative modes, these artists developed distinct vocabularies within the broader framework of Indian modernism.

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 AND WILLIAM DANIELL

(1749–1840; 1769–1837)

Krishnagiri Fort, Tamil Nadu, South India
Watercolour and graphite on paper, 1792
15.0 x 21.2 in. / 38.1 x 53.8 cm.

Verso: Inscription in English 'Top of Krishnaghury / Fortress on the
Top of Krishnaghury near the ...(indecipherable)'; on framing board: Label of Pundole's
with artist's name, inscription and title in English and a torn label with inscription
in English

Registered work (non-exportable)

LITERATURE

Kishore Singh, ed., *A Visual History of Indian Modern Art*, vol. 2, *Birth of Modernism*
(New Delhi: DAG, 2015), ill. p. 188.

Kishore Singh, ed., *20th Century Indian Modern Art* (New Delhi: DAG, 2014),
ill. p. 104.

Kishore Singh, ed., *Indian Landscapes: The Changing Horizon*
(New Delhi: DAG, 2012), ill. p. 176.



ARTHUR WILLIAM DEVIS (1762–1822)



Arthur William Devis spent over a decade in India (1784–95), documenting Bengal's artisanal life with rare intimacy, creating twenty-six detailed studies of local trades painted between 1792 and 1795. Exhibited at the Royal Academy in 1796, *The Weaver*—a part of this series—depicts a *tanti* at his loom in Santipur, a major muslin-weaving centre. Though planned as a published series, only five works, including this one, were ever engraved. The engraving has been illustrated in several notable publications.

The Weavers
Oil on canvas, 1792
17.7 x 24.0 in. / 45.0 x 61.0 cm.
Verso: On frame: Sticker and tag of Gorringes with artist's name and inscription in English

Registered work (non-exportable)



A stipple engraving published in Milred Archer, *India and British Portraiture 1770–1825*, Sotheby Parke Bernet, 1979.

WILLIAM SIMPSON
(1823–99)

The Cow's Mouth (Gaumukh)

Watercolour on paper, 1894

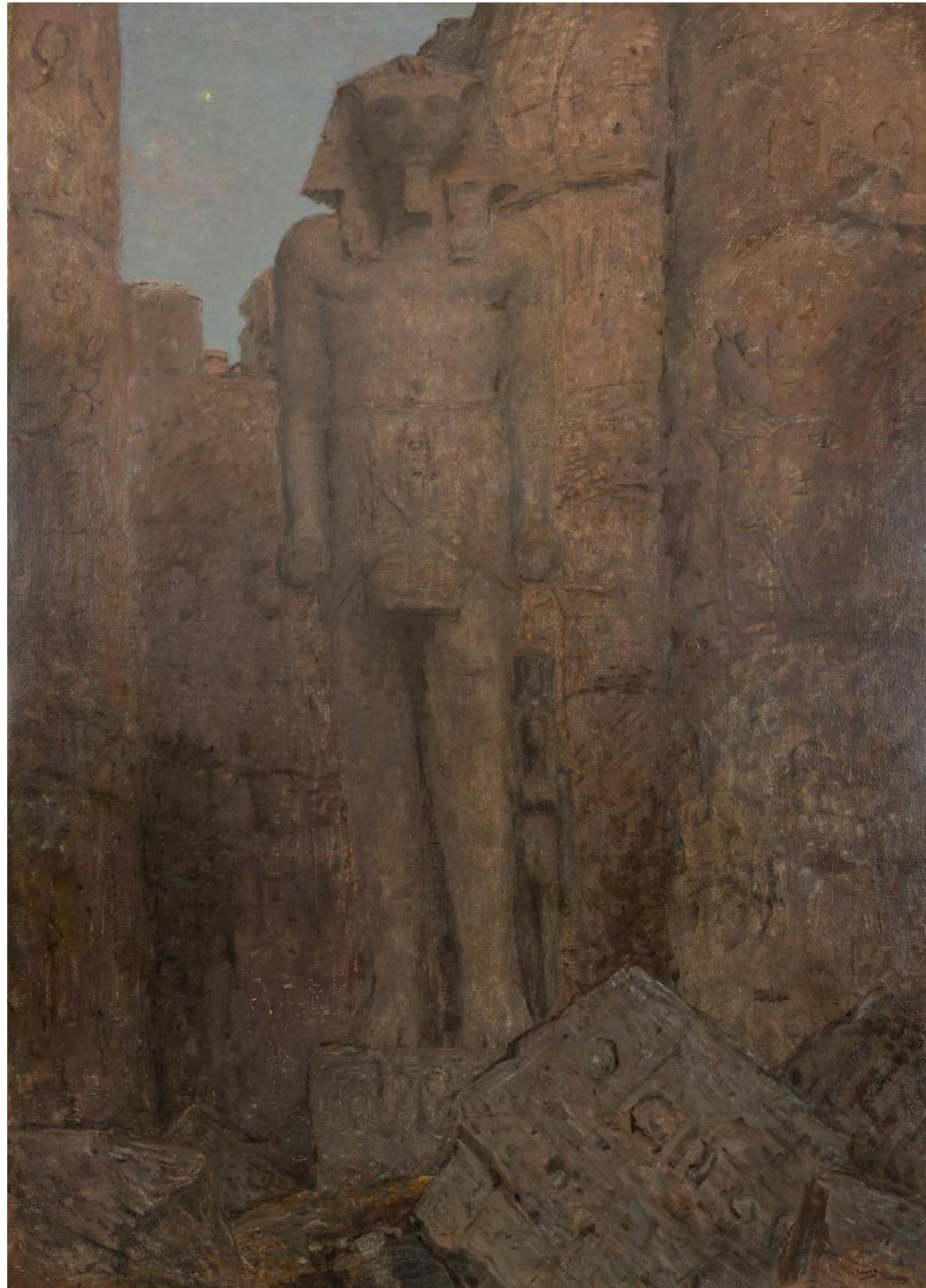
10.0 x 14.2 in. / 25.4 x 36.1 cm.

Titled, inscribed, signed and dated in English (lower left) 'The Cow's Mouth. / May. 1861. / Wm. Simpson. / July 7th. 1894.'; On framing mount: Signed and inscribed in English (lower centre) 'WILLIAM SIMPSON / 1823-1899'

Verso: Inscription and artist's name in English

Registered work (non-exportable)





MARIUS BAUER
(1867–1932)

Karnak (Statue of Ramses II)

Oil on canvas, 1919

77.0 x 55.0 in. / 195.6 x 139.7 cm.

Signed in Dutch (lower right) 'MBAUER'

Verso: On stretcher: Label of E. J. van Wisselingh & Co.
with inscription, artist's name and title in Dutch

Registered work (non-exportable)

SEWAK RAM

(c. 1770–1830)

Prayers and Recitations at the Muharram Festival

Opaque watercolour on paper, c. 1820–30
17.0 x 23.2 in. / 43.2 x 58.9 cm.

Registered work (non-exportable)

LITERATURE

Giles Tillotson, ed., *A Treasury of Life: Indian Company Paintings, c. 1790–1835*
(New Delhi: DAG, 2025), ill. p. 241.



M. V. DHURANDHAR

(1867–1944)

Dhurandhar created innumerable studies—especially of women—to master form and gesture, even illustrating Otto Rothfeld's *Women of India*. His portrayals balance divinity and humanity, reaching a pinnacle in *Shri Mahalakshmi*, his largest single-deity portrait. Both chronicler of the Pathare Prabhu community and wider Bombay Presidency, Dhurandhar captured the ideals and social rhythms of Maharashtrian life with rare mastery.



Shri Mahalakshmi

Oil on board, 1899

60.0 x 27.7 in. / 152.4 x 70.4 cm.

Signed and dated in English (lower left) 'M Dhurandhar / Feb 1899'

Registered work (non-exportable)

LITERATURE

Suhas Bahulkar, *M.V. Dhurandhar: The Romantic Realist* (Mumbai & New Delhi: National Gallery of Modern Art in collaboration with DAG, 2018), ill. p. 84.

Kishore Singh, ed. *Masterpieces of Indian Modern Art*, 2nd ed. (New Delhi: DAG, 2017), ill. p. 224.

Kishore Singh, ed., *A Visual History of Indian Modern Art: Volume Two, Birth of Modernism* (New Delhi: DAG, 2015), p. 196.

Kishore Singh, ed., *Indian Divine: Gods & Goddesses in 19th and 20th Century Modern Art* (New Delhi: DAG, 2014), ill. p. 147 & cover image.

Kishore Singh, *Manifestations XI, 75 Artists: 20th Century Indian Art* (New Delhi: DAG, 2014), p. 55.
Suvarnamala magazine, 1923



Published in the *Suvarnamala* magazine, 1923

UNIDENTIFIED ARTIST

(Early Bengal School)

Balarama and Krishna at Vrindavan
Oil highlighted with gold leaf on canvas, late 19th century
32.0 x 45.7 in. / 81.3 x 116.1 cm.

Registered work (non-exportable)

LITERATURE

Aditi Nath Sarkar and Shatadeep Maitra, *The Babu & The Bazaar: Art from 19th and Early 20th-Century Bengal* (New Delhi: DAG, 2022), ill. pp. 210–11.
Kishore Singh, ed., *Masterpieces of Indian Modern Art* (New Delhi: DAG, 2016), ill. p. 29.
Kishore Singh, ed., *Manifestations XI: 75 Artists; 20th Century Indian Art* (New Delhi: DAG, 2014), ill. p. 58.





UNIDENTIFIED ARTIST

(Early Bengal School)

Promoda Sundari

Oil on canvas, late 19th century

23.5 x 19.7 in. / 59.7 x 50.0 cm.

Registered work (non-exportable)

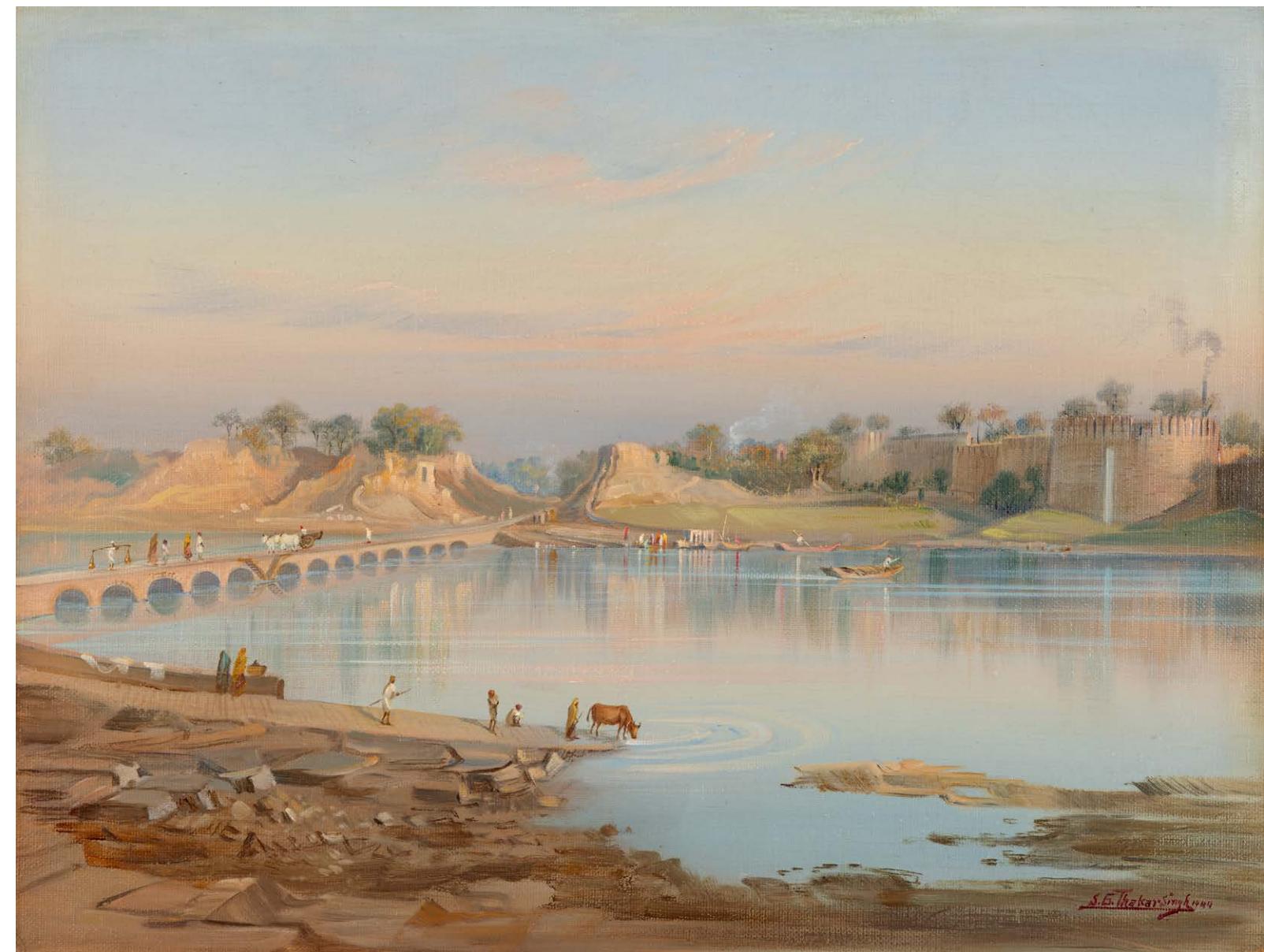
S. G. THAKAR SINGH
(1899–1976)

The Old Bridge, Kota, Rajasthan

Oil on Masonite board, 1944

14.7 x 19.5 in. / 37.3 x 49.5 cm.

Signed in English and dated (lower right) 'S. G. Thakar Singh / 1944'





RADHA CHARAN BAGCHI (1910–77)

Bagchi, trained at the Government College of Art and Craft, Calcutta, and deeply influenced by Abanindranath Tagore, brought mythology to life through intricate narrative paintings. *Birth of Buddha* reflects his fusion of miniature precision with a Buddhist Ajanta-inspired composition. Though he worked across styles—mythological temperas, landscapes, portraits, engravings—his enduring ties to the Bengal School remained evident in his visual storytelling.

Birth of Buddha

Gouache highlighted with gold pigment on paper pasted on mount board, 1960s
13.5 x 21.0 in. / 34.3 x 53.3 cm.

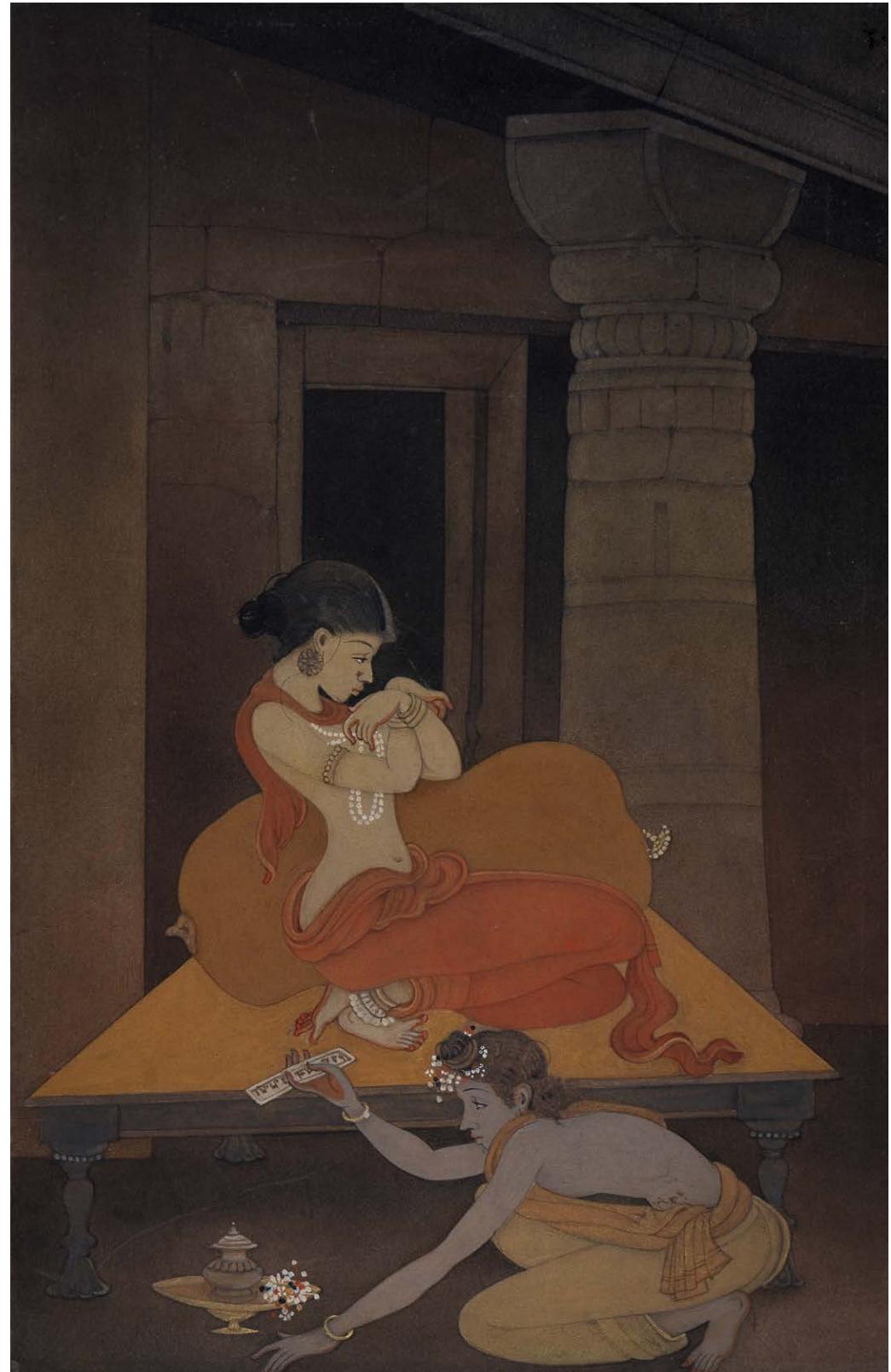
Signed in Hindi (lower left) 'Radha Charan Bagchi'
Verso: On additional support: Title, artist's name and inscription in English

KSHITINDRANATH MAZUMDAR
(1891–1975)

Dashkhat (Bond of Slavery)

Watercolour wash highlighted with gold pigment on paper pasted on cardboard
12.5 x 8.0 in. / 31.8 x 20.3 cm.

Verso: Titled in Bengali 'Dashkhat'; artist's name twice and inscription in English;
on framing board: Sticker of Sotheby's and a sticker with
artist's name in English; on frame: Sticker of Sotheby's





ASIT KUMAR HALDAR (1890–1964)

Queen Prabhavati

Watercolour highlighted with gouache on paper, 1953
28.7 x 20.5 in. / 72.9 x 52.1 cm.

Signed in Bengali and titled and inscribed in English (lower left) Asit Haldar / QUEEN
PRAVATI [sic.] / CONDUCTING... (A D.38...'); initialled (lower right) 'A.K.H.'
Verso: Title and inscription in English; signed in English and dated 'AKHaldar/26/2/53'

LITERATURE

Kishore Singh, ed., *Ghare Baire: The World, The Home and Beyond; 18th – 20th
Century Art in Bengal* (New Delhi: DAG, 2020), ill. p. 92 & cover image.

JAMINI ROY
(1887–1972)

Untitled (Dancing Ganesh)

Tempera on board

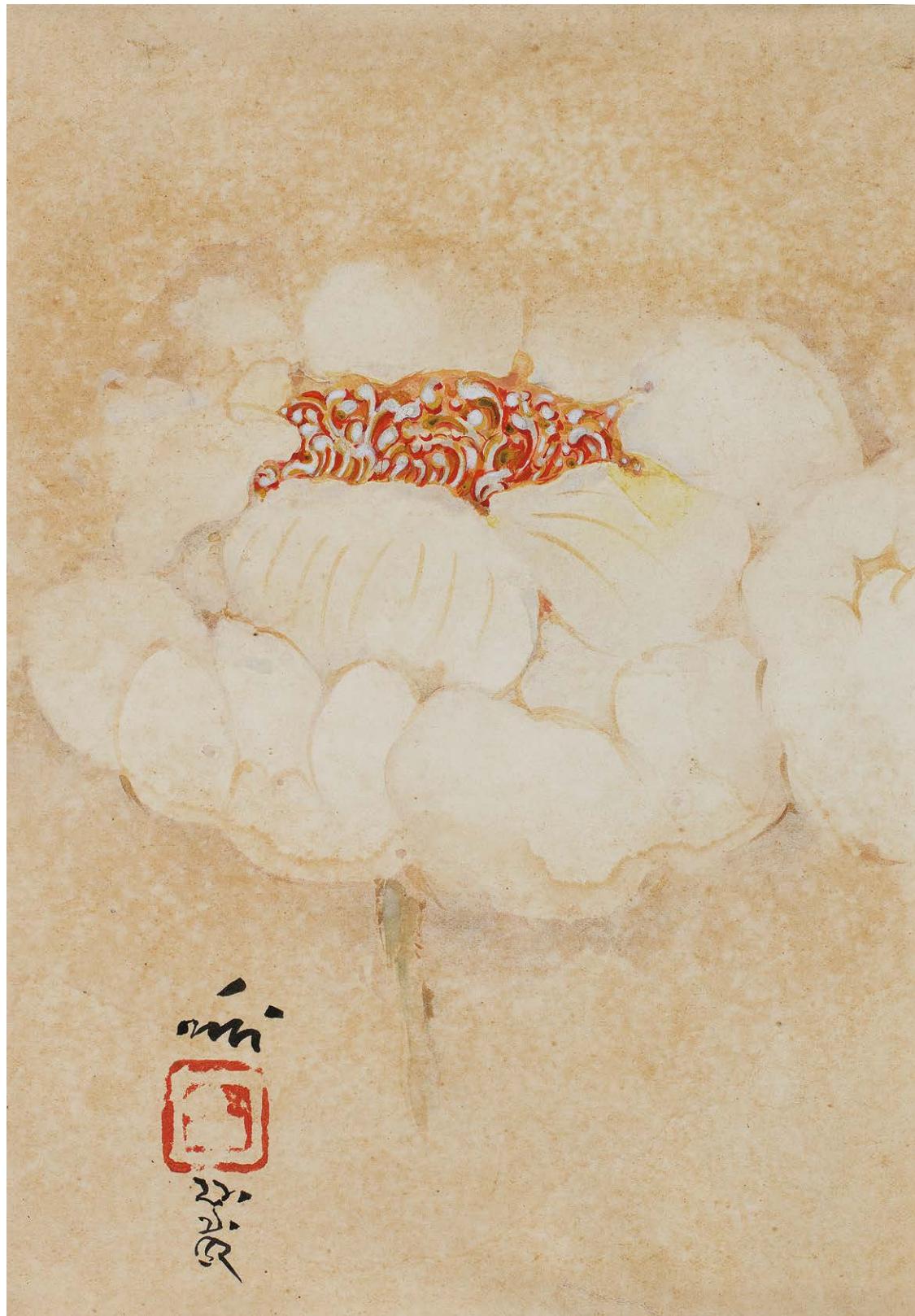
22.0 x 15.7 in. / 55.9 x 39.9 cm.

Signed in Bengali (lower right) 'Jamini Roy'

Verso: Drawing in tempera; on framing board: Label of Grosvenor Gallery with artist's name, inscription and title in English and label of Christie's with artist's name, inscription and title in English

National Art Treasure (non-exportable work)





NANDALAL BOSE
(1882–1966)

Untitled (Lotus)
Watercolour on paper, 1952
10.0 x 7.0 in. / 25.4 x 17.8 cm.
Signed and dated in Bengali with artist's seal (lower left) 'Nanda / 21.9.52'

National Art Treasure (non-exportable work)

LITERATURE

Kishore Singh, ed., *A Visual History of Indian Modern Art, vol. 3, Revivalism & Beyond*
(New Delhi: DAG, 2015), ill. p. 554.
Kishore Singh, ed., *The Art of Santiniketan* (New Delhi: DAG, 2015), ill. p. 172.

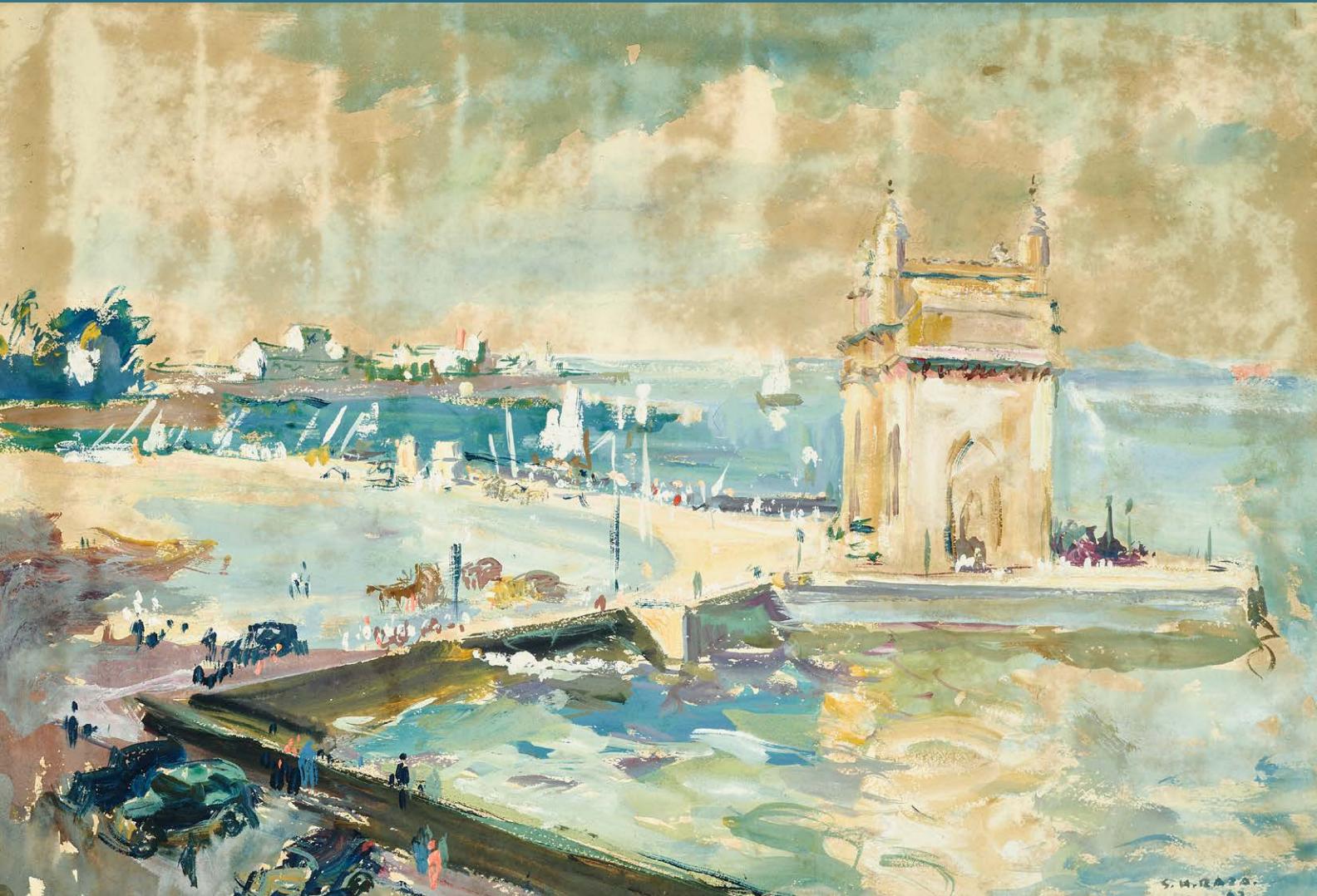
S. H. RAZA (1922–2016)

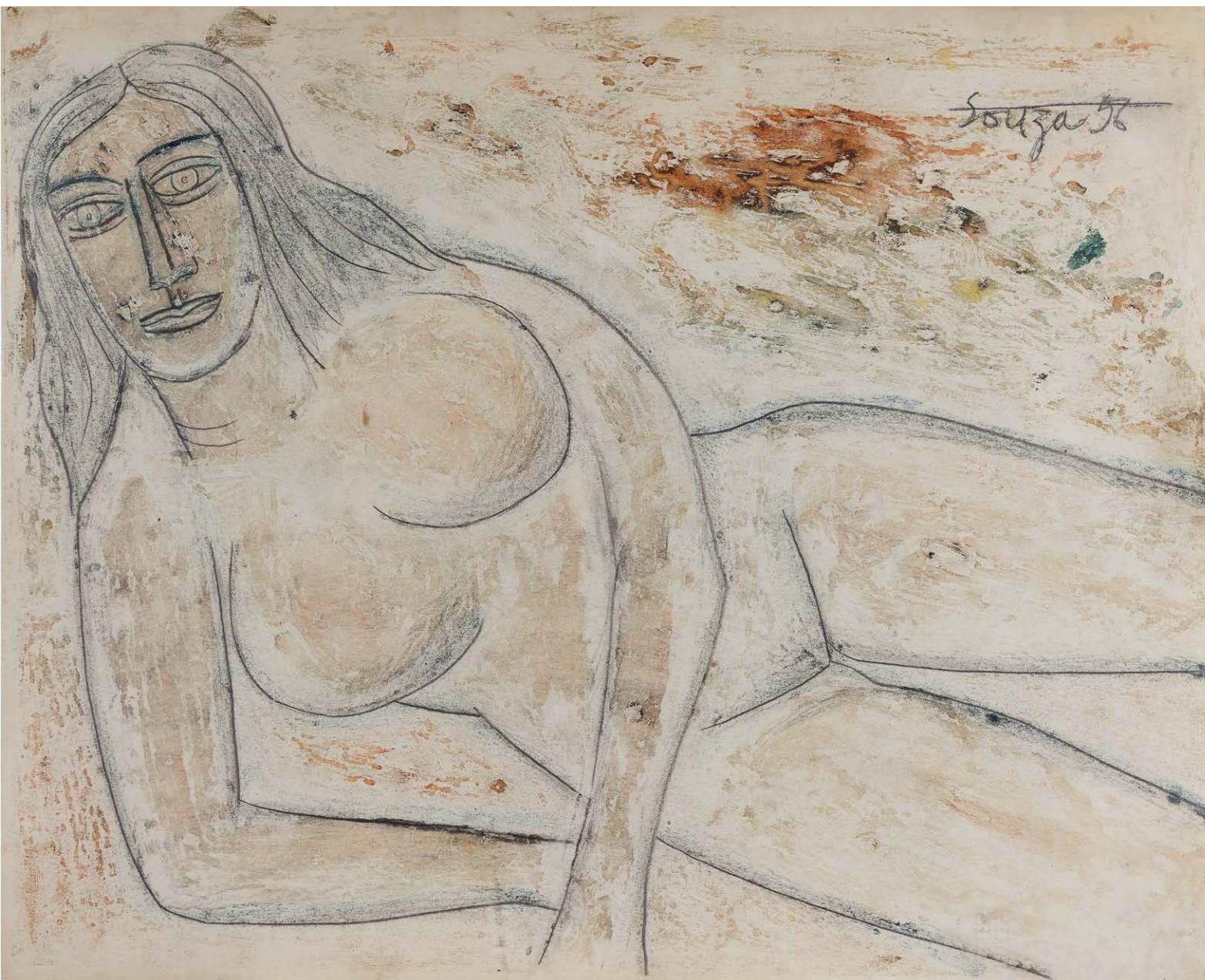
Raza's early work reveals a young artist absorbing the immediacy of place. Painted when he was twenty-five, this view of Bombay's harbourfront captures the colonial monument, shifting light and restless movement of boats and crowds. Its washes of blue, green and brown reflect his plein-air explorations—impressionistic, atmospheric and already gesturing, though subtly, towards the abstraction that would later define him.

Untitled (Gateway of India)
Watercolour on paper mounted on board, 1947
14.0 x 20.4 in. / 35.6 x 51.8 cm.
Signed in English and dated (lower right) 'S. H. RAZA. / 47'

LITERATURE

DAG, *Iconic Masterpieces of Indian Modern Art*, 5th ed. (New Delhi: DAG, 2025), ill. p. 202.





F. N. SOUZA
(1924–2002)

Untitled

Watercolour, graphite and pastel on paper, 1956

21.2 x 27.0 in. / 53.8 x 68.6 cm.

Signed in English and dated (upper right) 'Souza / 56'

LITERATURE

Kishore Singh, ed., *The Naked & The Nude: The Body in Indian Modern Art*, 2nd ed.
(New Delhi: DAG, 2015), ill. p. 102.

Kishore Singh, ed., *The Naked and The Nude: The Body in Indian Modern Art*
(New Delhi: DAG, 2013), ill. p. 98.

Kishore Singh, ed., *Mumbai Modern: Progressive Artists' Group, 1947-2013*
(New Delhi: DAG, 2013), ill. p. 298.

Kishore Singh, ed., *Continuum: Progressive Artists' Group* (New Delhi: DAG, 2011),
ill. p. 250.

KRISHEN KHANNA
(b. 1925)

Autumn

Oil on canvas, 1959
39.5 x 29.0 in. / 100.3 x 73.7 cm.

Signed in English and dated (lower right) 'K Khanna / 59'

Verso: Label of V Biennial of the Museum of modern art of Sao Paulo with inscription,
artist's name and title

LITERATURE

Kishore Singh, ed., *A Visual History of Indian Modern Art*, vol. 5: *Rise of Modernism*
(New Delhi: DAG, 2015), ill. p. 921.





S. K. BAKRE
(1920–2007)

Sphinx

Oil on Masonite board, c. 1960
36.0 x 24.0 in. / 91.4 x 61.0 cm.

Verso: Inscription in English '(7) (K)'; inscribed, signed and titled in English '24 x 35 1/2
/ S.K. BAKRE' / 27 ST. HELENS GDNS LONDON W. 10 / "SPHINX"

LITERATURE

DAG, *Deconstructed Realms: India's Tryst with Cubism* (New Delhi: DAG, 2025),
ill. p. 95.

M. F. HUSAIN
(1913–2011)

Mother Theresa (Diptych)

Acrylic and marker on canvas, 1980

44.5 x 90.0 in. / 113.0 x 228.6 cm.

Signed and dated in Bengali (centre left) 'Husain /80' and
signed in English (lower right) 'Husain'

Verso: Inscription in English 'SLEEPING MAN - II' and a sticker with artist's name and
title in English on stretcher

LITERATURE

DAG, *Husain: The Timeless Modernist* (New Delhi: DAG, 2024), ill. pp. 76–77.





BIKASH BHATTACHARJEE (1940–2006)

She

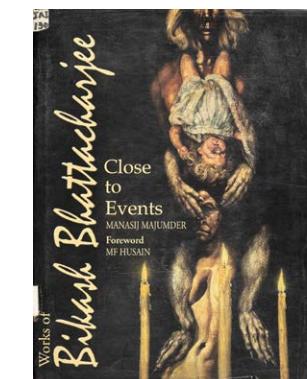
Oil and collage on Masonite board, 1968
59.5 x 36.2 in. / 151.1 x 91.9 cm.

Signed in English and dated (lower right) 'Bikash / '68'
Verso: Sticker of Asta Guru auction house with title and artist's name
in English on framing board

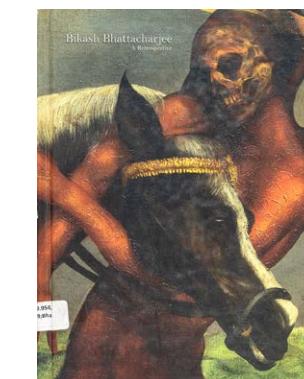
LITERATURE

Amit Mukhopadhyay, ed., *Bikash Bhattacharjee: A Retrospective* (Kolkata and New Delhi: Emami Chisel Art and Vadehra Art Gallery, 2009), unpaginated.

Manasij Majumder, ed., *Close to Events: Works of Bikash Bhattacharjee* (New Delhi: Niyogi Books, 2007), ill. p. 139.



Published in Manasij Majumder, *Works of Bikash Bhattacharjee: Close to Events*, Niyogi Books, 2007



Published in *Bikash Bhattacharjee: A Retrospective*, Emami Chisel Art and Vadehra Art Gallery, 2009

NIRODE MAZUMDAR (1916–82)

An early Indian modernist and Calcutta Group founder, Mazumdar blended Bengal pictorial traditions with European modernism, shaped by his training in Paris where he was exposed to Cubism and Fauvism. His work is characterised by abstract figural compositions and his experiments of combining visuals with text, particularly in his explorations of Tantra.

Spring

Oil on canvas, early 1970s

29.7 x 39.7 in. / 75.4 x 100.8 cm.

Signed in Bengali (lower right) 'Nirode'

Verso: On stretcher: Signed and titled thrice in English
'NiRODE MAZUMDAR / SPRiNG'



SAKTI BURMAN

(b. 1935)



Artist Painting Durga

Waterproof ink and watercolour on paper, 2006

31.5 x 47.5 in. / 80.0 x 120.7 cm.

Signed in English (lower left) 'SAKTi BURMAN'

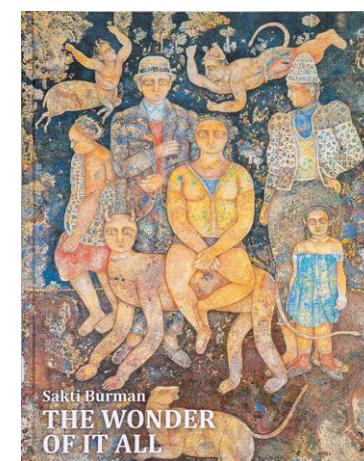
LITERATURE

Kishore Singh, ed., *Ghare Baire: The World, The Home and Beyond; 18th – 20th Century Art in Bengal* (New Delhi: DAG, 2020), ill. p. 82.

DAG, *India's French Connection: Indian Artists in France* (New Delhi: DAG, 2018), ill. p. 257.

Kishore Singh, ed., *Memory & Identity: Indian Artists Abroad* (New Delhi: DAG, 2016), ill. p. 237.

Sakti Burman: *The Wonder of it All* (Madras and Mumbai: Apparao Galleries and Pundole Art Gallery, 2012), ill. p. 261.



Published in *Shakti Burman: The Wonder of It All*, Pundole Art Gallery and Apparao Galleries, 2012

RABIN MONDAL

(1929–2019)

Untitled

Waterproof ink on paper, 1970
22.0 x 30.0 in. / 55.9 x 76.2 cm.

Signed and dated in Bengali (lower right) 'Rabin, / 1970'

LITERATURE

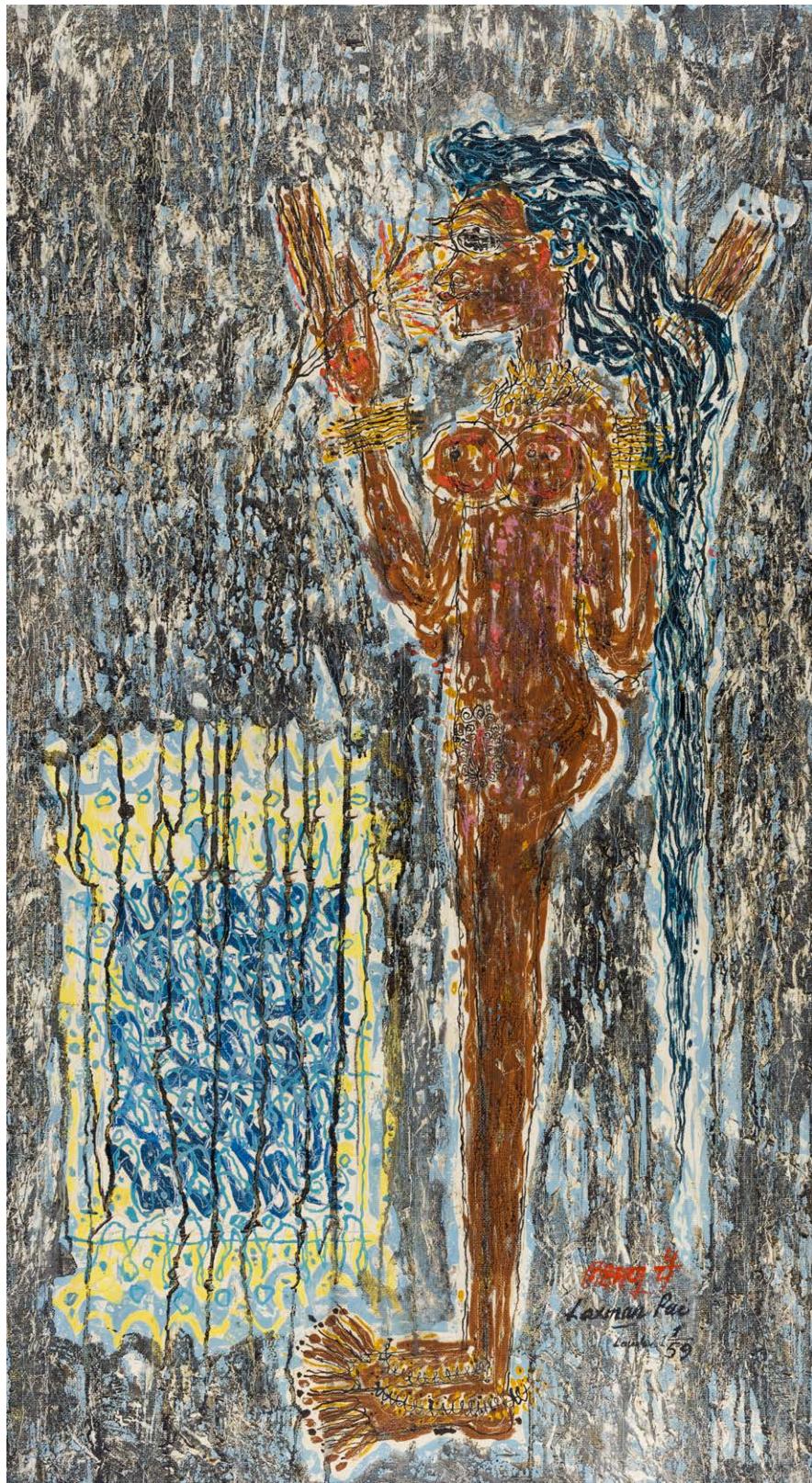
Kishore Singh, ed., *Indian Modern Art: A Visual History* (New Delhi: DAG, 2016),
ill. p. 349.

Kishore Singh, ed., *The Naked & The Nude: The Body in Indian Modern Art*, 2nd ed.
(New Delhi: DAG, 2015), ill. p. 183.

Kishore Singh, ed., *Kingdom of Exile: A Rabin Mondal Retrospective*
(New Delhi: DAG, 2014), ill. p. 215.

Kishore Singh, ed., *The Naked and The Nude: The Body in Indian Modern Art*
(New Delhi: DAG, 2013), ill. p. 195.





LAXMAN PAI
(1926–2021)

Nude

Oil and enamel on Masonite board, 1959

48.0 x 26.2 in. / 121.9 x 66.5 cm.

Signed in Marathi and English, inscribed in English and dated (lower right) 'Laxman Pai
/ London / 1 1/59'

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

LITERATURE

Kishore Singh, ed., *Iconic Masterpieces of Indian Modern Art*, 3rd ed. (New Delhi: DAG, 2023), ill. pp. 156–57.

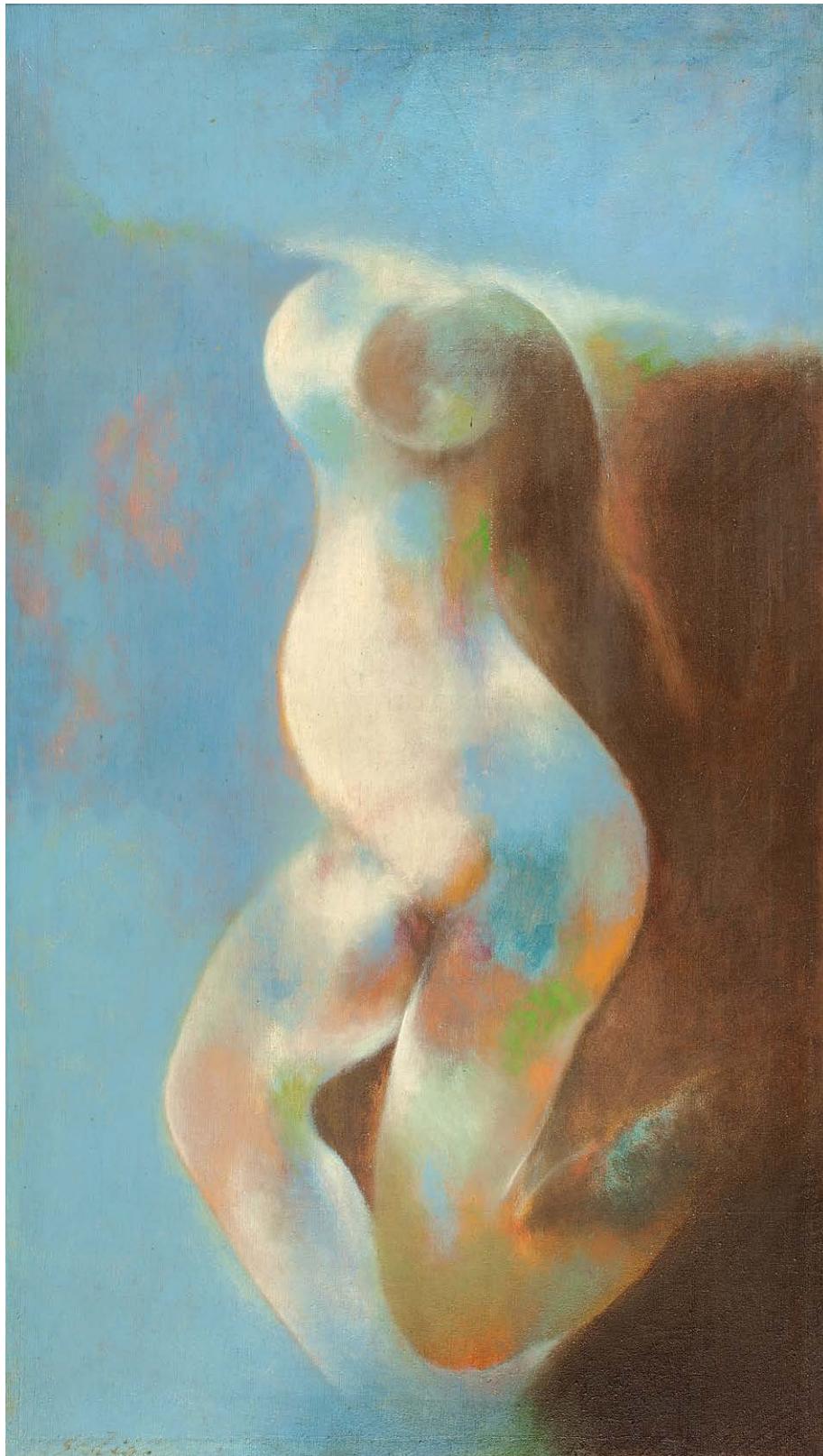
G. R. SANTOSH
(1929–97)

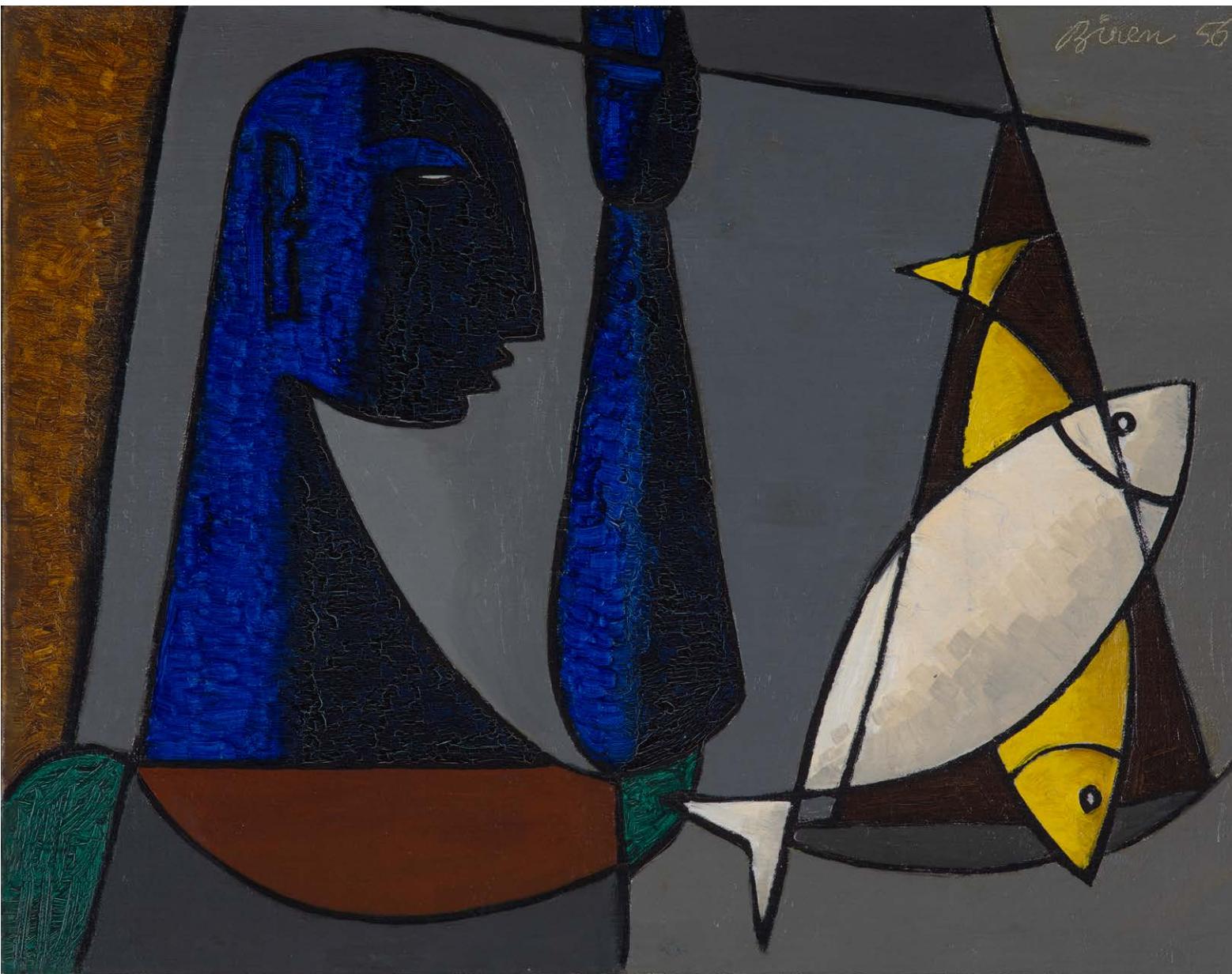
Untitled

Oil on canvas, 1967–68
51.0 x 29.0 in. / 129.5 x 73.7 cm.
Signed indistinctly (lower left)

LITERATURE

Kishore Singh, ed., *The Naked & The Nude: The Body in Indian Modern Art*,
2nd ed. (New Delhi: DAG, 2015), ill. p. 109.
Kishore Singh, ed., *20th Century Indian Modern Art* (New Delhi: DAG, 2014),
ill. p. 288.





BIREN DE
(1926–2011)

Man Weighing Fish

Oil on canvas, 1956

18.7 x 24.2 in. / 47.5 x 61.5 cm.

Signed in English and dated (upper right) 'Biren / 56'

Verso: On stretcher: Torn label with inscription, title and artist's name in English and two labels with artist's name and inscription in English

LITERATURE

Deconstructed Realms: India's Tryst with Cubism (New Delhi: DAG, 2025),
ill. p. 144.

SOHAN QADRI
(1932–2011)

Untitled

Ink and dye on paper, 2010

78.7 x 49.0 in. / 199.9 x 124.5 cm.

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

Verso: Inscription in English 'J7'; inscribed and signed in English and dated '125x200 / Qadri / 10'





* Perspective view of the same artwork

P. T. REDDY (1915–96)

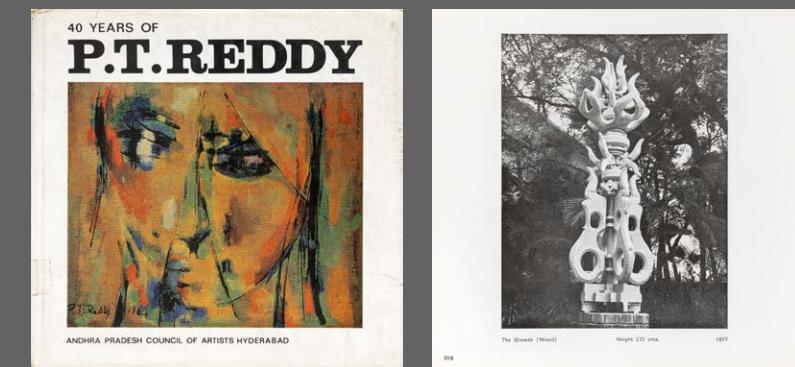
P. T. Reddy's sculptural practice was rooted in his early training at the J.J. School of Art, and evolved through years of experimentation in wood, particularly from 1965 onward. Creating nearly eighty works, he explored dynamic forms with 'positive and negative thrusts,' later moving towards symbolic Tantric motifs that distilled esoteric ideas into pure visual expression.

The Growth

Wood and sawdust with iron armature, 1977
103.0 x 32.0 x 32.0 in. / 261.6 x 81.3 x 81.3 cm.

LITERATURE

A. S. Raman, ed., *40 Years of P. T. Reddy* (Hyderabad: Andhra Pradesh Council of Artists, 1982), ill. p. 318.



Published in *40 years of P.T. Reddy* by the Andhra Pradesh Council of Arts, 1982

SATISH GUJRAL

(1925–2020)

Untitled

Acrylic and mixed media on Masonite board, 1969
30.0 x 30.0 x 6.0 in. / 76.2 x 76.2 x 15.2 cm.

Signed in Hindi (centre) 'Satish'

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

LITERATURE

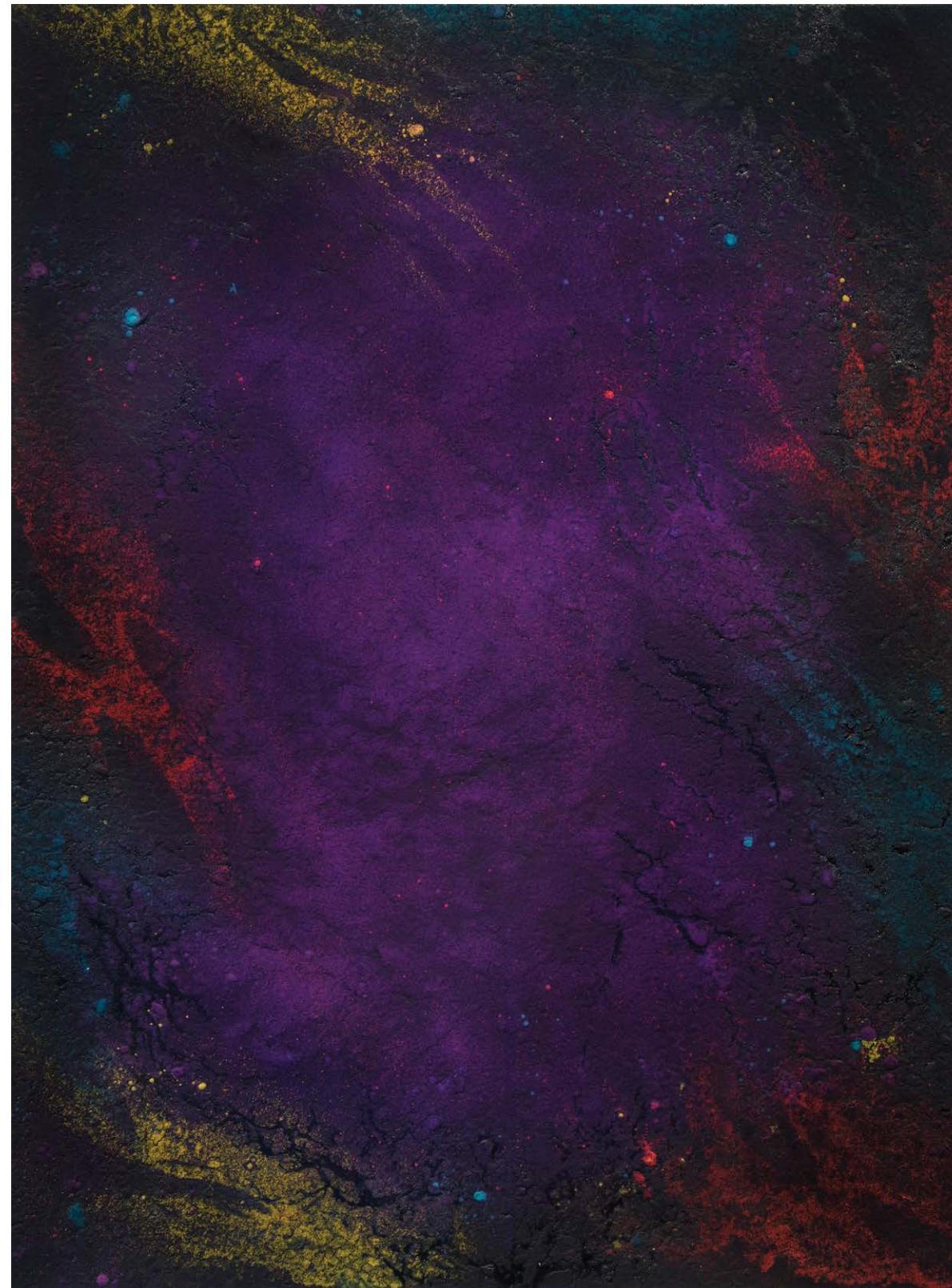
Madhu Khanna, *Tantra on the Edge: Inspirations and Experiments in Twentieth-Century Indian Art*, (New Delhi: DAG, 2022), ill. p. 349.

Kishore Singh, ed., *India's Rockefeller Artists: An Indo-US Cultural Saga* (New Delhi: DAG, 2017), ill. p. 293.

Kishore Singh, ed., *A Visual History of Indian Modern Art*, vol. 7, *Alternate Sensibilities* (New Delhi: DAG, 2015), ill. p. 1339.

Kishore Singh, ed., *Indian Abstracts: An Absence of Form* (New Delhi: DAG, 2014), ill. p. 181.





NATVAR BHAVSAR
(b. 1934)

MITHUNA XII

Dry pigments with acrylic mediums on paper, 1991
38.0 x 28.0 in. / 96.5 x 71.1 cm.

On framing mount: Signed in English and dated (lower right)
'NATVAR BHAVSAR / 1991'

Verso: Signed in English and dated (twice) 'NATVAR BHAVSAR / 1991'; on stretcher:
Stamp of ACP Viviane Ehrli Galerie

LITERATURE

Kishore Singh, ed., *Natvar Bhavsar: Cosmic Whispers* (New Delhi: DAG, 2023),
ill. p. 23.

Kishore Singh, ed., *Natvar Bhavsar: Homecoming* (New Delhi: DAG, 2017),
ill. p. 150.

AMBADAS
(1922–2012)

Untitled

Oil and mixed media on canvas, 1964

24.0 x 35.7 in. / 61.0 x 90.7 cm.

Verso: On frame: Two labels with artist's name and inscription in English; label of Nordness Gallery with artist's name and inscription in English and date and label of Metromedia with inscription and artist's name in English





RAJENDRA DHAWAN
(1936–2012)

Composition
Oil on canvas, 1965
27.5 x 54.5 in. / 69.9 x 138.4 cm.
Signed, dated and inscribed in English (lower right)
'DHAWAN / 65 / B...(indecipherable)'
Verso: Sticker with artist's name in English 'DHAWAN';
on stretcher: Two stickers of Cornette de Saint Cyr

SHANTI DAVE

(b. 1931)

A pioneer of Indian abstraction, Dave drew inspiration from the written word or *akshara*. From the 1950s onwards, he developed an abstract script-like visual language, later mastering encaustic to create textured, relief-like surfaces. His signature 'blocks'—filled with deliberately indecipherable text—evoke histories eroded by time.

Untitled
Oil and encaustic on canvas, c.1968
49.7 x 35.7 in. / 126.2 x 90.7 cm.





AVINASH CHANDRA
(1931–91)

Untitled

Oil on canvas, 1981

36.0 x 36.0 in. / 91.4 x 91.4 cm.

Verso: Inscribed and signed in English and dated
'AC / Avinash / 81' and scribble in oil

LITERATURE

Contours of Identity: F. N. Souza, Avinash Chandra (New Delhi: DAG, 2024),
ill. p. 126.

J. SULTAN ALI
(1920–90)

Elves

Oil on canvas, 1961–62

30.0 x 33.0 in. / 76.2 x 83.8 cm.

Signed in Hindi and English (lower left) 'Ali / SultanAli'

Verso: Artist's name, title and inscription in English; on stretcher: Sticker of Chemould framers; label of Chemould with artist's name, title and inscription in English and two label with artist's name and title in English





KANWAL KRISHNA (1910–93)

Kanwal Krishna's practice evolved through extensive travel across the North-West Frontier Province, Tibet and the Himalayas, fostering a deep engagement with landscape. In the early 1950s, he spent nine months in Norway following an invitation from Sverre Gylseth, resulting in a solo exhibition of his works in Oslo in 1952. Kanwal's works can be defined as a contemplative dialogue between place, perception and memory.

Norway

Oil on Masonite board, 1952
18.0 x 21.7 in. / 45.7 x 55.1 cm.
Signed in English and dated (lower left) 'Kanwal / 52'
Verso: Inscribed and titled in English

DEVAYANI KRISHNA

(1910–2000)

The Owl and the Pig (Tibetan Mask Dance)

Gouache on paper, 1950

15.0 x 22.5 in. / 38.1 x 57.2 cm.

Signed, dated and inscribed in English (lower right) 'Devayani / 1950 / Sikkim.'

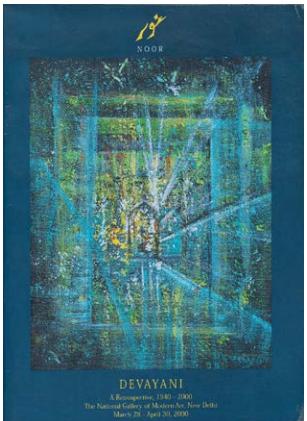
Verso: Titled twice, dated and inscribed in English

LITERATURE

Ways of Seeing: Women Artists / Women as Muse (New Delhi: DAG, 2021), ill. p. 15.

Roobina Karode, ed., *Manifestations III: Indian Art in 20th Century* (New Delhi: DAG, 2005), ill. p. 119.

Noor: Devayani; A Retrospective, 1940 – 2000 (New Delhi: National Gallery of Modern Art in collaboration with Vadehra Art Gallery, 2000), unpaginated.



Published in *Noor: Devayani; A Retrospective, 1940 – 2000*, National Gallery of Modern Art and Vadehra Art Gallery, 2000





MADHVI PAREKH
(b. 1942)

King of the Puppet
Oil on canvas, 1980

36.0 x 33.0 in. / 91.4 x 83.8 cm.

Signed in Hindi and dated (lower right) 'Madhvi Parekh / 80'

Verso: On stretcher: Artist's name and title in English 'MADHVI PAREKH / 'KING OF THE PUPPET"'; label with inscription, artist's name and title in English and torn label with inscription in English

LITERATURE

Giles Tillotson, *Primitivism and Modern Indian Art*, 2nd ed. (New Delhi: DAG, 2021),
ill. p. 262.

Giles Tillotson, *Primitivism and Modern Indian Art* (New Delhi: DAG, 2019),
ill. p. 409.

JYOTI BHATT
(b. 1934)

Echoing Memories

Oil and serigraphy on bromide photo-print pasted
on Masonite board, 1969-75
28.5 x 19.5 in. / 72.4 x 49.5 cm.

Verso: On stretcher: Inscribed and signed in English and dated
and label with artist's name in English



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

Estd. 1993

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