

An abstract painting featuring a central face-like form rendered in shades of green, yellow, and brown. The background is a mix of dark and light green with visible brushstrokes and texture. The overall style is expressive and somewhat primitive.

# PRIMITIVISM *and* MODERN INDIAN ART

15-19

OCTOBER  
2025

BOOTH F18

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THE REGENT'S PARK  
LONDON

FRIEZE  
MASTERS

DAG





# PRIMITIVISM *and* MODERN INDIAN ART

While the term ‘primitivism’ originates in Western art, its Indian resonance is distinct, often representing a return to indigenous traditions, a reclamation of authenticity, and an assertion of identity amid colonial and postcolonial influences. This exhibition explores these layers, revealing how Indian primitivism aligns with global modernist trends while maintaining its uniqueness.

The showcase highlights the cultural distinctiveness of Indian primitivism, where simplicity meets sophistication, tradition engages with innovation, and rural sensibilities intersect with urban life. Featuring works by a range of artists, including Nobel Laureate Rabindranath Tagore, primitivism is presented as an artistic strategy rather than a rigid style, manifesting uniquely across practices.

Unlike the West’s exoticisation of ‘othered’ cultures, Indian primitivism stems from the familiar—a return to indigenous aesthetics. This distinction informs the narrative of this showcase, which explores how primitivism in India emerges as a means of self-definition and cultural assertion.







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**JAMINI ROY**  
(1887—1972)

*The Flight into Egypt*

Tempera on cloth

20.5 x 45.5 in. / 52.1 x 115.6 cm.

Signed in Bengali (lower right) 'Jamini Roy'





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**JAMINI ROY**  
(1887—1972)

*Untitled (Mother and Child)*

Gouache on textile laid on board, 1940s

30.0 x 14.0 in. / 76.2 x 35.6 cm.

Signed in Bengali (lower right) 'Jamini Roy'





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**JAMINI ROY**  
(1887–1972)

*Krishna, Balarama and Three Cows*

Gouache on paper

17.5 x 33.5 in. / 44.5 x 85.1 cm.

Signed in Bengali (lower right) 'Jamini Roy'





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**SUNAYANI DEVI**  
(1875–1962)

*Kamala*

Watercolour on paper pasted on paper  
14.2 x 10.0 in. / 36.1 x 25.4 cm.





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**SUNAYANI DEVI**  
(1875–1962)

*Untitled*

Watercolour on paper  
12.7 x 12.5 in. / 32.3 x 31.8 cm.





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**RABINDRANATH TAGORE**  
(1861–1941)

*Untitled (Figure in Yellow)*

Mixed media on paper laid on card, 1938

24.7 x 17.2 in. / 62.7 x 43.7 cm.

Signed and dated in Bengali (lower right)

‘Rabindra / 4/4/38’





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**RAMKINKAR BAIJ**  
(1906–80)

*Untitled (Famine Series)*

Oil on canvas, c. 1976

42.0 x 48.2 in. / 106.7 x 122.4 cm.





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**RAMKINKAR BAIJ**  
(1906–80)

*Untitled (Women Threshing)*

Watercolour and ink on paper, 1951

11.2 x 7.2 in. / 28.4 x 18.3 cm.

Signed and dated in Bengali (lower right)

‘Ramkinkar / 23/12/51’





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**RAMKINKAR BAIJ**  
(1906–80)

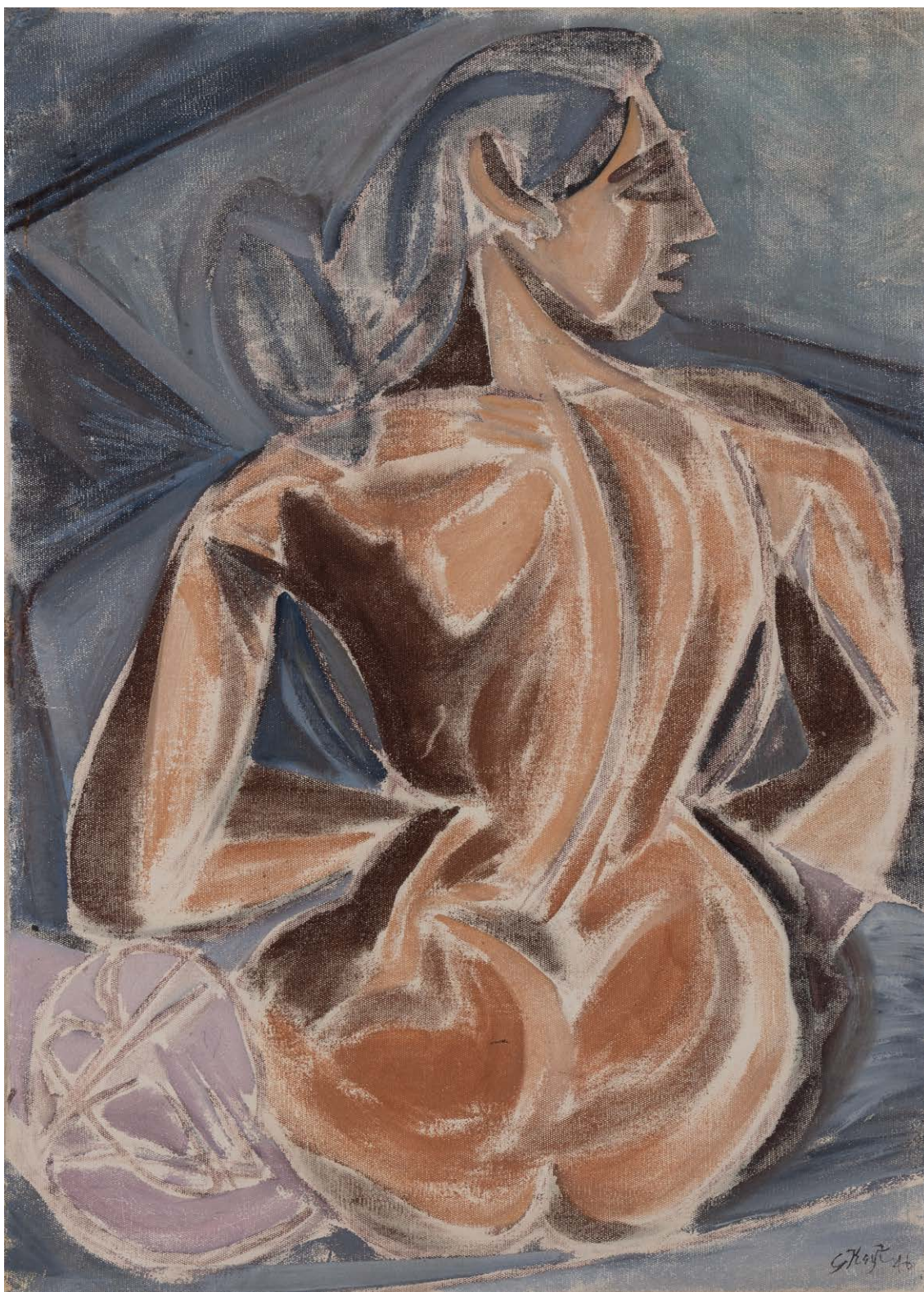
*Untitled (Standing Nude)*

Watercolour and ink on paper

13.5 x 9.5 in. / 34.3 x 24.1 cm.

Signed in Bengali (lower right) 'Ramkinkar'





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**GEORGE KEYT**  
(1901–93)

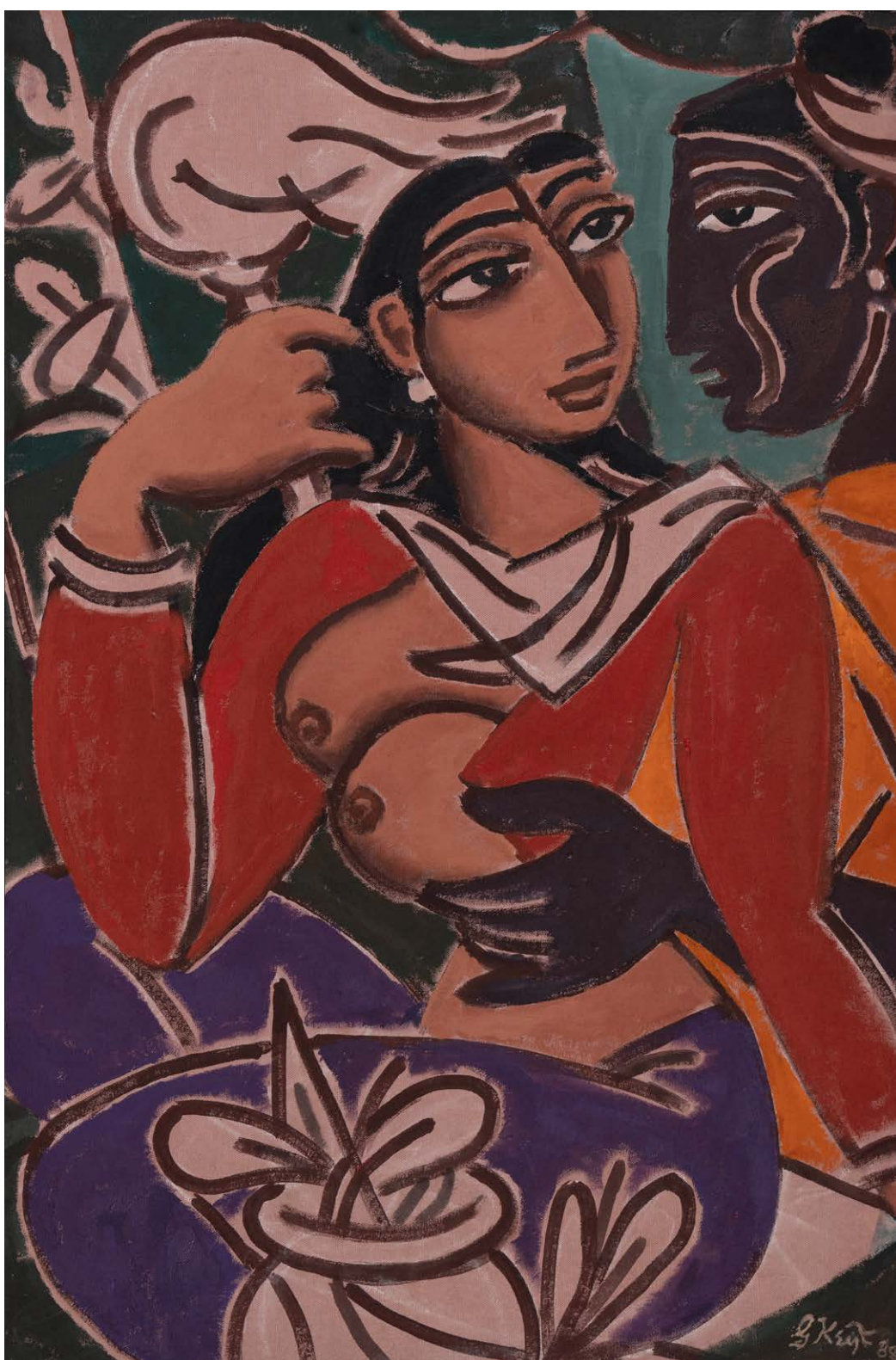
*Untitled (Seated Nude)*

Oil on canvas, 1946

33.7 x 24.5 in. / 85.6 x 62.2 cm.

Signed in English and dated (lower right) 'G Keyt / 46'





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**GEORGE KEYT**  
(1901–93)

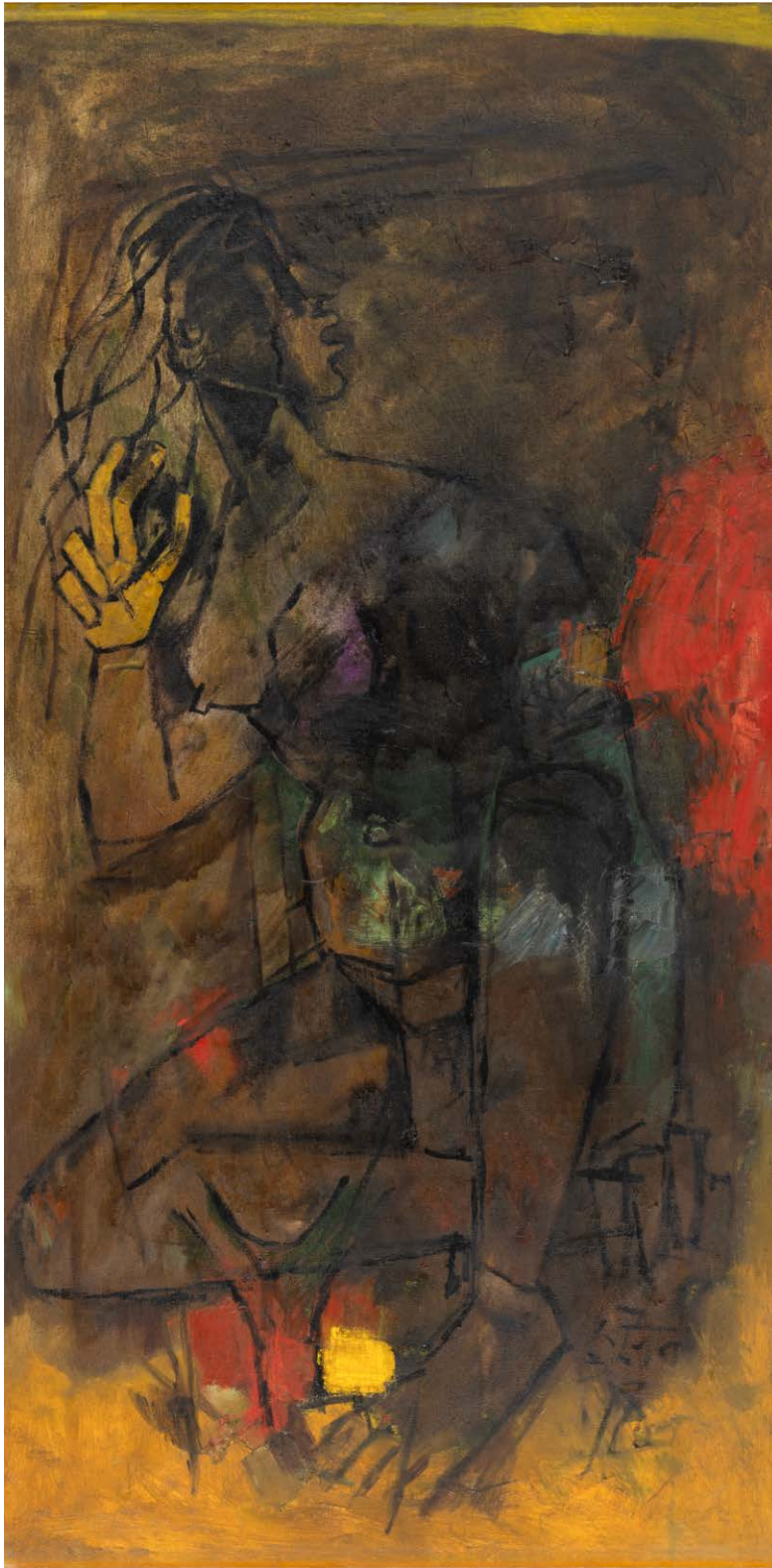
*Untitled*

Acrylic on canvas, 1988

41.2 x 27.7 in. / 104.6 x 70.4 cm.

Signed in English and dated (lower right) 'G Keyt / 88'





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**M. F. HUSAIN**  
(1913–2011)

*Nude*

Oil on canvas

48.0 x 24.0 in. / 121.9 x 61.0 cm.

Signed in Hindi and Urdu (lower right) ‘Husain’





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**M. F. HUSAIN**  
(1913–2011)

*King*

Oil on canvas, 1960s

14.0 x 11.0 in. / 35.6 x 27.9 cm.

Signed in Hindi (upper left) ‘Husain’





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**F. N. SOUZA**  
(1924–2002)

*Untitled (Man with Nude)*

Mixed media on paper, 1988

29.1 x 21.3 in. / 73.9 x 54.1 cm.

Signed in English and dated (upper left) 'Souza / 88'





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**F. N. SOUZA**  
(1924–2002)

*Untitled (The Family)*

Acrylic on canvas, 1984

72.0 x 51.0 in. / 182.9 x 129.5 cm.

Signed in English and dated (upper left) 'Souza / 1984'





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**JOGEN CHOWDHURY**  
(b. 1939)

*Yellow Flower*

Oil pastel and mixed media on paper, 2001

11.0 x 14.0 in. / 27.9 x 35.6 cm.

Dated in Bengali (upper left) '2001', signed in English (upper right) 'Jogen', signed in Bengali and English (lower left) 'Jo / Jogen' and signed in Bengali (lower centre) 'Jogen'





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**JOGEN CHOWDHURY**  
(b. 1939)

*The Bird*

Ink and pastel on paper pasted on paper  
pasted on plywood, 1976

20.2 x 20.2 in. / 51.3 x 51.3 cm.

Signed and dated in Bengali and English (lower right)  
'Jogen / 76'





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**J. SULTAN ALI**  
(1920–90)

*Untitled (Adivasis)*

Oil on canvas pasted on Masonite board, 1974

33.2 x 44.5 in. / 84.3 x 113.0 cm.

Signed in Hindi and English and dated (lower right)

‘Ali / Sultan Ali / 1974’





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**J. SULTAN ALI**  
(1920–90)

*Adivasi - Muria*

Oil on canvas, 1987

34.0 x 36.0 in. / 86.4 x 91.4 cm.

Signed in Hindi and English and dated (lower left)

‘Ali / Sultan Ali / ‘87’





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**NIRODE MAZUMDAR**  
(1916–82)

*Merry-Go-Round*

Oil on canvas, 1970-74

38.2 x 51.2 in. / 97.0 x 130.0 cm.

Signed in Bengali (lower right) 'Nirode Mazumdar'





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**NIRODE MAZUMDAR**  
(1916–82)

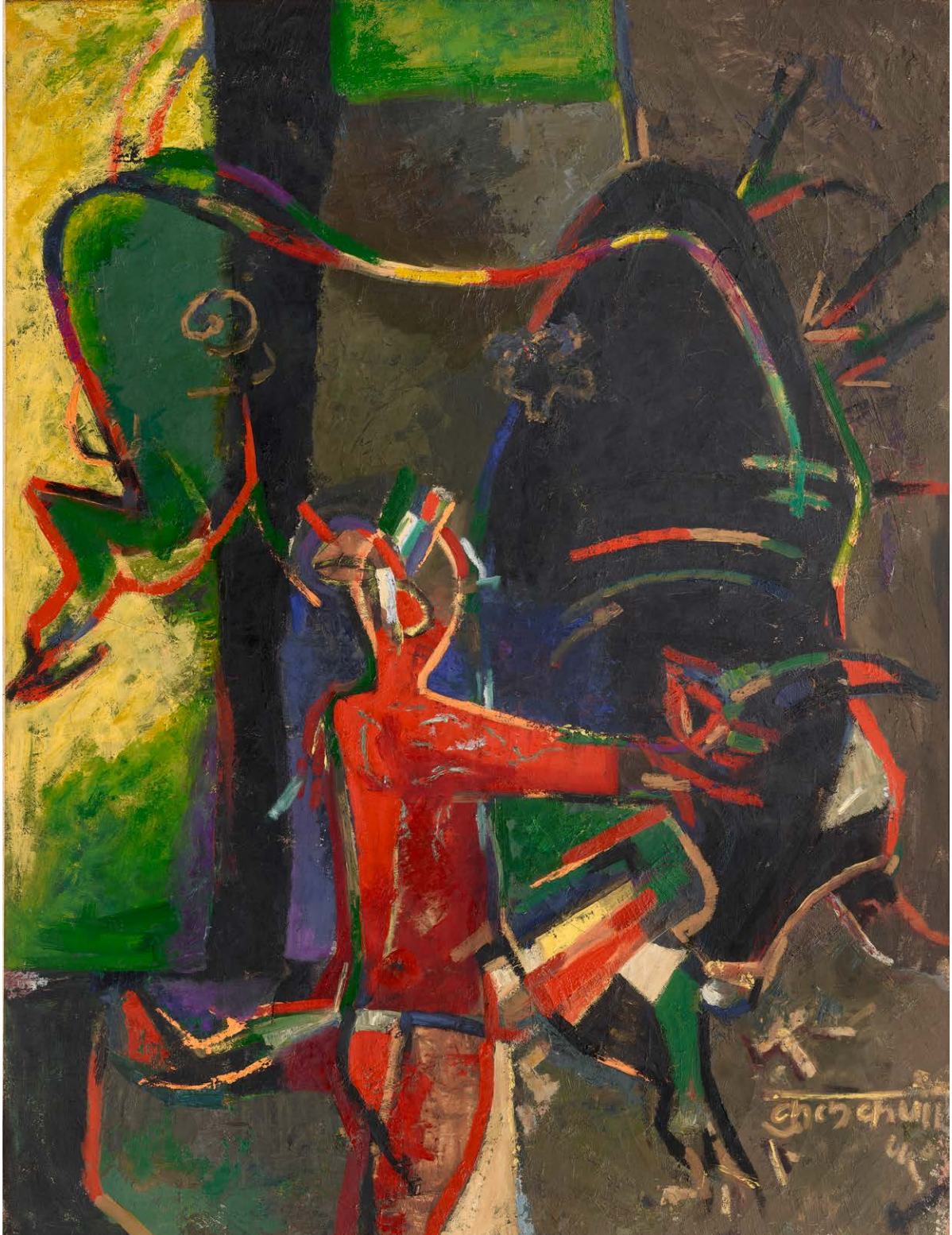
*Kali*

Oil on canvas, 1970s

32.2 x 25.2 in. / 81.8 x 64.0 cm.

Signed in Bengali (lower left) 'Nirode'





**K. S. KULKARNI**  
(1916–94)

*Untitled*

Oil on canvas, 1960

47.2 x 37.2 in. / 119.9 x 94.5 cm.

Signed and dated in Hindi (lower right) 'Kulkarni / 60'





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**K. S. KULKARNI**  
(1916–94)

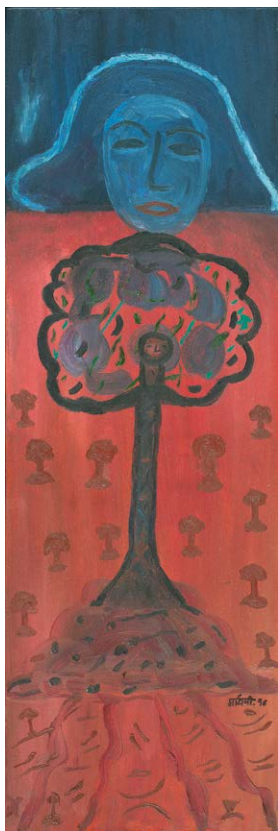
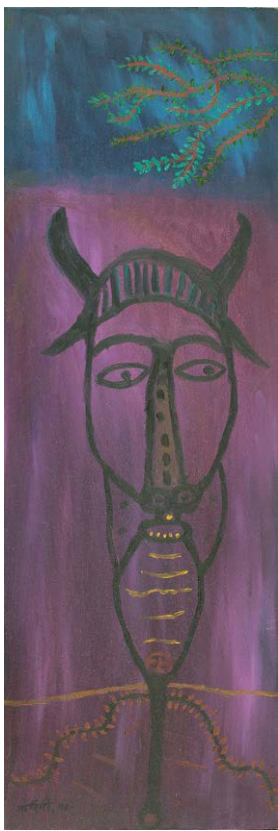
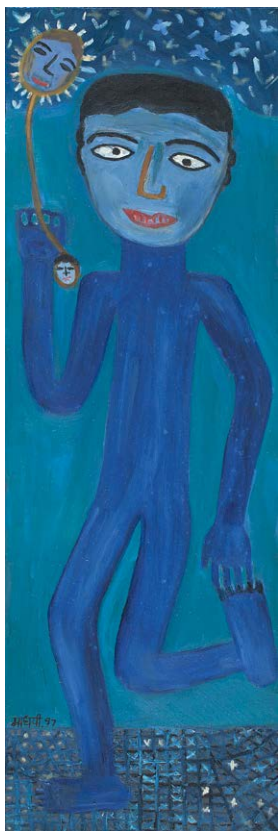
*Untitled*

Oil and charcoal on canvas, c. 1950

18.0 x 29.0 in. / 45.7 x 73.7 cm.

Signed in English (lower left) 'K S Kulkarni'





**MADHVI PAREKH**  
(b. 1942)

*The Boy – 1*  
Oil on canvas,  
1997  
36.0 x 12.0 in. /  
91.4 x 30.5 cm.  
Signed in Hindi  
and dated  
(lower left)  
‘Madhvi, / 97’

*The Boy – 2*  
Oil on canvas,  
1997  
36.0 x 12.0 in. /  
91.4 x 30.5 cm.  
Signed in Hindi  
and dated  
(lower left)  
‘Madhvi, / 97’

*The Boy – 3*  
Oil on canvas,  
1997  
36.0 x 12.0 in. /  
91.4 x 30.5 cm.  
Signed in Hindi  
and dated  
(lower left)  
‘Madhvi, / 97’

*The Animal*  
Oil on canvas,  
1996  
36.0 x 12.0 in. /  
91.4 x 30.5 cm.  
Signed in Hindi  
and dated  
(lower left)  
‘Madhvi, / 96’

*The Tree*  
Oil on canvas,  
1996  
36.0 x 12.0 in. /  
91.4 x 30.5 cm.  
Signed in Hindi  
and dated  
(lower right)  
‘Madhvi, / 96’

(Set of five)





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**HIMMAT SHAH**  
(1933–2025)

*Untitled (Head)*

Painted terracotta and metal, 1986

15.0 x 7.5 x 8.5 in. / 38.1 x 19.1 x 21.6 cm.

Signed in English and Gujarati and dated (base)

‘HIMMAT SHAH / Himmat / 86’

*Represented here are three views of the sculpture*





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**HIMMAT SHAH**  
(1933–2025)

*Untitled*

Terracotta, 1989

10.7 x 4.7 x 5.0 in. / 27.2 x 11.9 x 12.7 cm.

Signed in English and dated (base) 'HIMMAT / 89'

*Represented here are three views of the sculpture*





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**HIMMAT SHAH**  
(1933–2025)

*Untitled*

Terracotta, 1990

12.0 x 5.0 x 5.5 in. / 30.5 x 12.7 x 14.0 cm.

Signed in English and dated (base) 'HIMMAT / 1990'

*Represented here are three views of the sculpture*





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**HIMMAT SHAH**  
(1933–2025)

*Untitled*

Ink on paper, 1960s

7.3 x 10.8 in. / 18.5 x 27.4 cm.

Signed in English (lower right) 'HIMMAT SHAH'





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**RABIN MONDAL**  
(1929–2019)

*Coronation II*

Oil on canvas, 1978

50.5 x 56.0 in. / 128.3 x 142.2 cm.

Signed in English (lower left) 'Rabin'





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**RABIN MONDAL**  
(1929–2019)

*Deity – E*

Oil on paper, 1974

22.5 x 14.5 in. / 57.2 x 36.8 cm.

Signed in English and dated (lower right) 'Rabin / 1974'





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**RABIN MONDAL**  
(1929–2019)

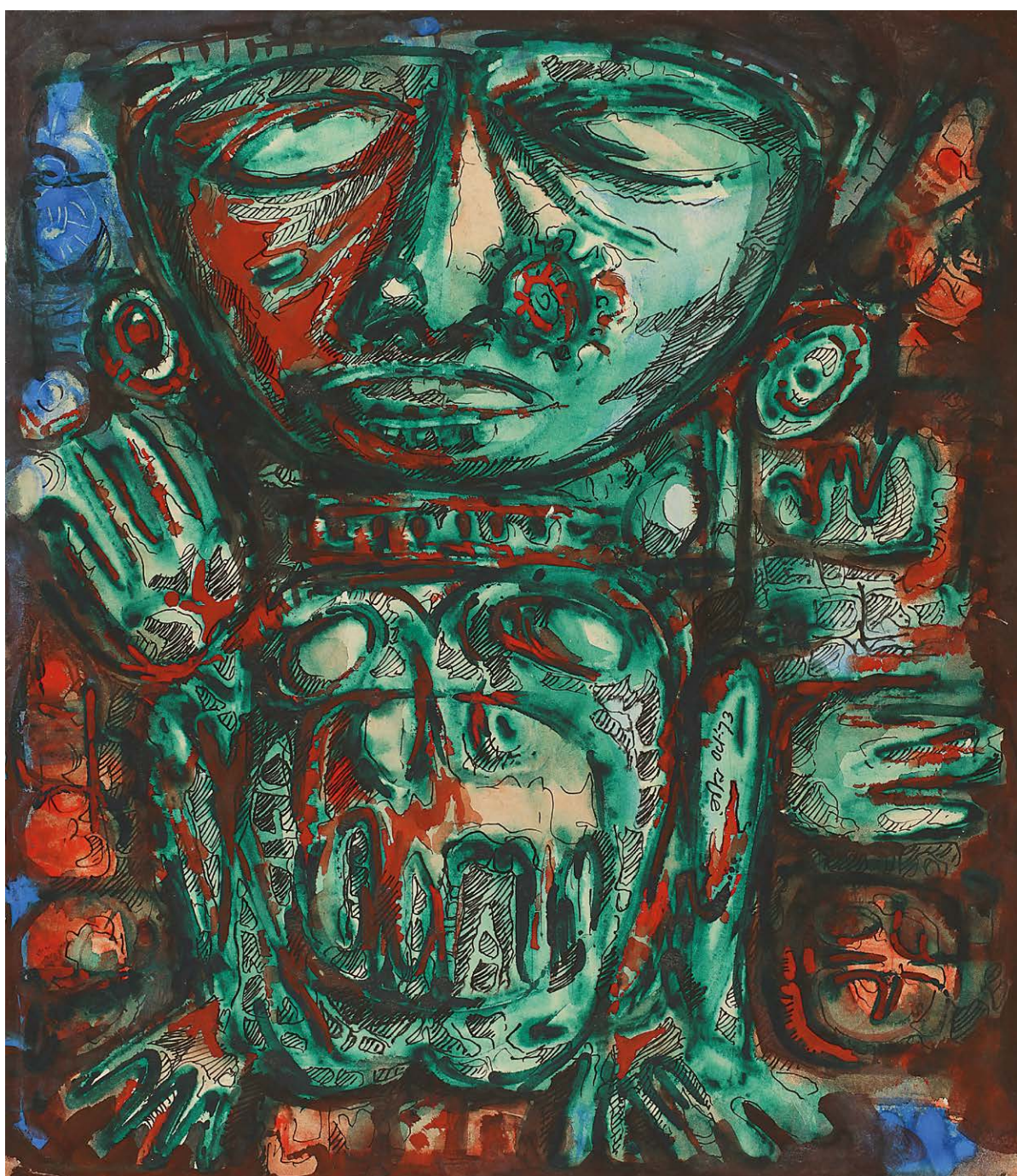
*Queen*

Oil on paper, 1985

39.7 x 29.7 in. / 100.8 x 75.4 cm.

Signed in English and dated (upper right) 'Rabin / '85'





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**RABIN MONDAL**  
(1929–2019)

*Deity*

Watercolour, gouache and ink on paper, 1973

16.2 x 14.0 in. / 41.1 x 35.6 cm.

Signed in Bengali and dated in English (centre right)

‘Rabin / Oct. ’73’





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**MOHAN SAMANT**  
(1924–2004)

*Untitled*

Oil and mixed media on canvas, 1966

45.0 x 83.0 in. / 114.3 x 210.8 cm.

Verso: Signed in English and dated 'Mohan Samant / 66'



## 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

NEW DELHI | MUMBAI | NEW YORK  
[www.dagworld.com](http://www.dagworld.com)