


DAG 

BOOTH
BD 17

Twentieth-Century
INDIAN ART
DAG at Art SG 2025



ART SG

16-19 JAN 2025
MARINA BAY SANDS
SINGAPORE

Twentieth-Century INDIAN ART DAG at Art SG 2025

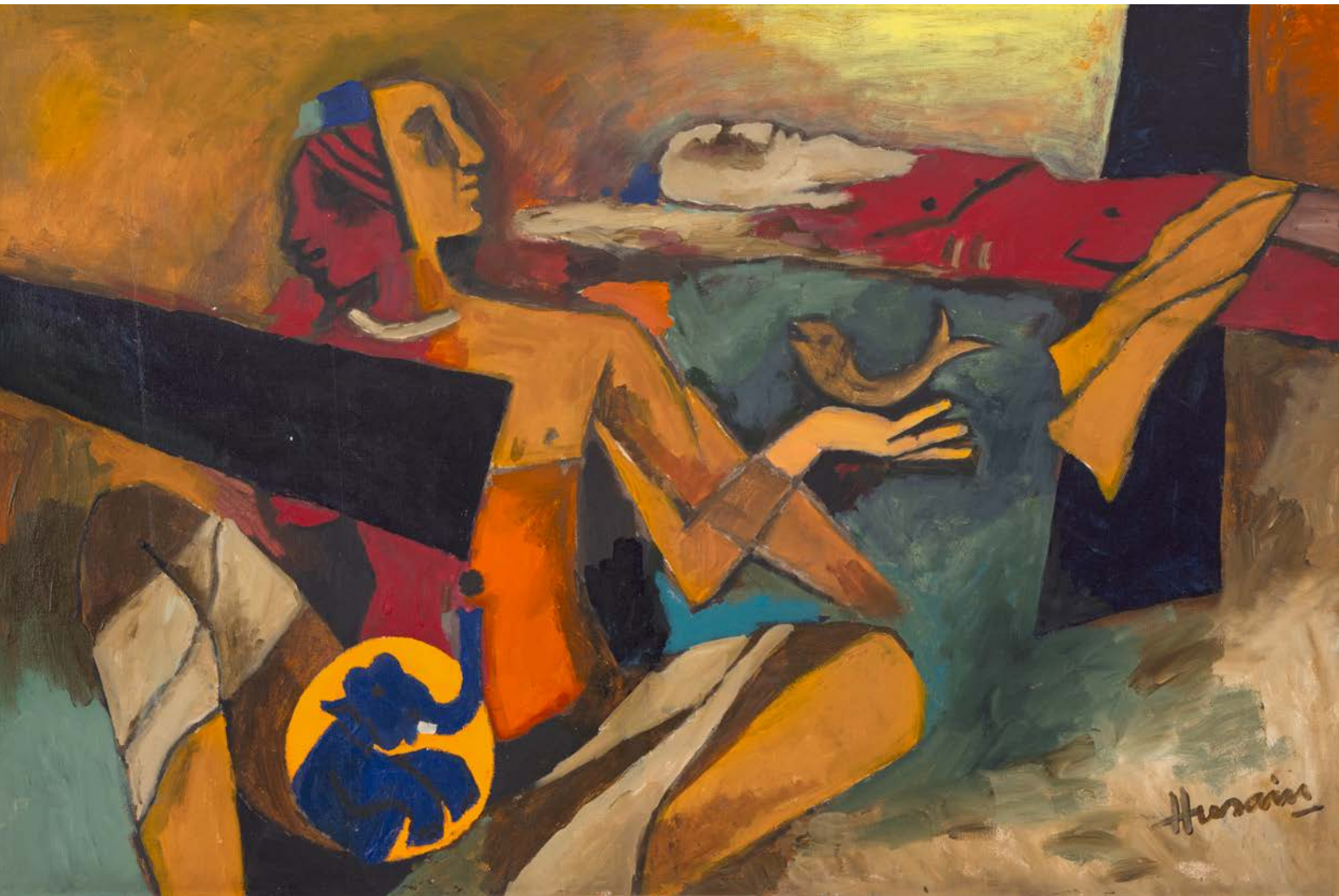
As with its history, trade and culture, so with its art, India has always stood at the crossroads of assimilation, adaptation, change and experimentation. Twentieth-century Indian artists drew upon both ancient and medieval artistic traditions, while also embracing contemporary European and Asian influences. This gave birth to a visual language that remains central to the region's artistic practice.

DAG's showcase at Art SG 2025 provides a glimpse of this unique synthesis of the ancient and the modern. The selection of artworks represents different periods and genres spread across twentieth-century India, ranging from the figurative to the abstract. Rooted in Indian aesthetics and contexts, they are, nevertheless, international in their appeal. The selection includes a medley of artists who represent the exciting world of moderns in India, with a body of work that is serious as well as playful, formal as well as liberated.

Taken together, this is a celebration of Indian modern art at its finest.

M. F. Husain

(1913–2011)



Birth of Buddha

Acrylic on canvas, c. 1992

40.0 × 60.0 in. / 101.6 × 152.4 cm.

Signed in English (lower right) 'Husain'

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

M. F. Husain

(1913–2011)



Untitled

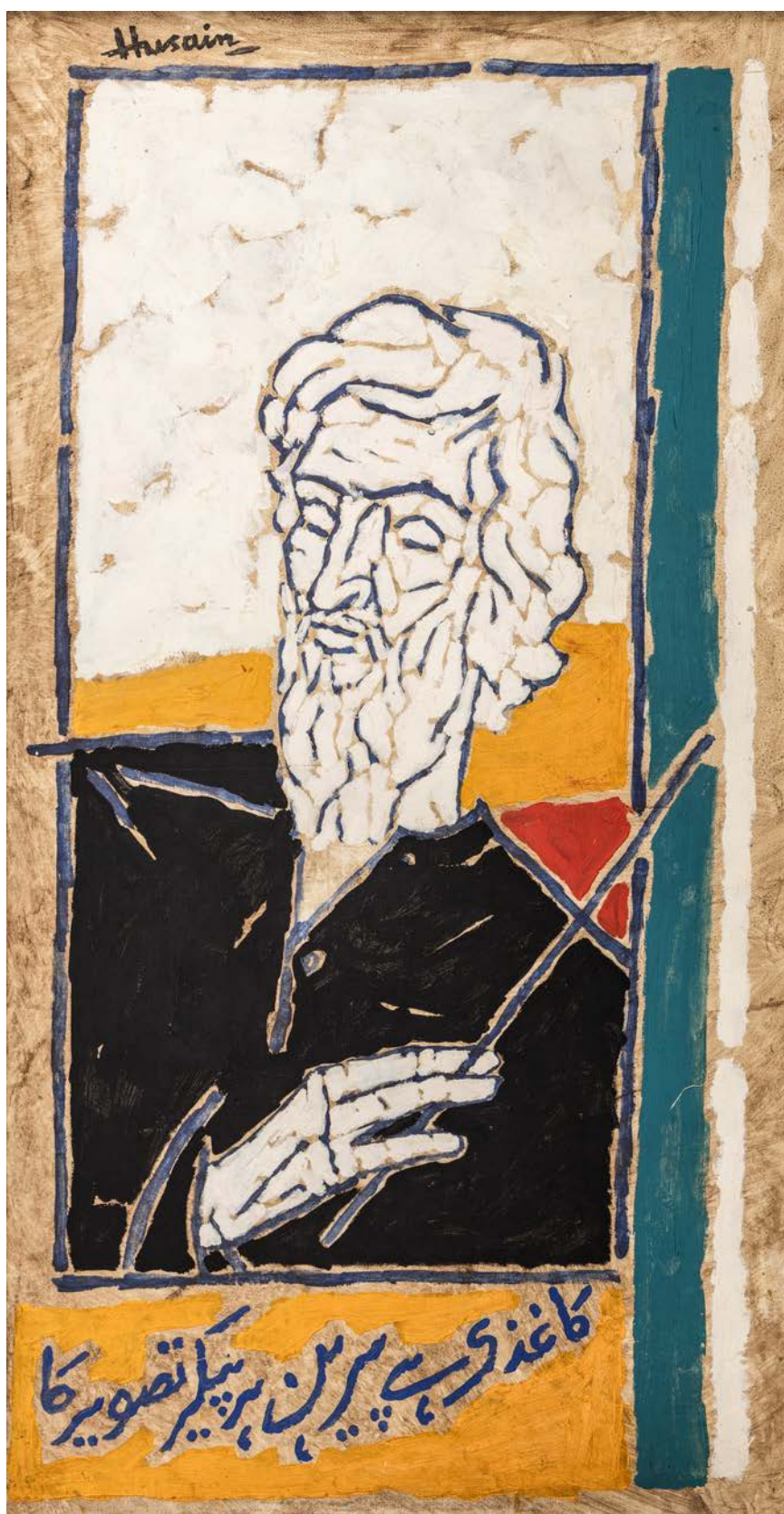
Acrylic on canvas, c. 1993

36.2 × 59.7 in. / 91.9 × 151.6 cm.

Signed in English (upper right) 'Husain'

M. F. Husain

(1913–2011)



Self-Portrait

Acrylic on canvas, c. 1992

50.0 × 26.0 in. / 127.0 × 66.0 cm.

Signed in English (upper left) 'Husain' and inscribed in Urdu (lower centre) 'Kaagazi hain parihaan har paikaar-e-tasveer ka'
Verso: Label with artist's name, inscription and title in English on stretcher and inscription in English on stretcher

G. R. Santosh

(1929–1997)



Houses / Kashmir Wind

Oil and encaustic on canvas, 1964

45.2 × 32.7 in. / 114.8 × 83.1 cm.

Signed in Hindi and dated (lower left) 'Santosh / 64'

Verso: Signed in Hindi and English and dated; on stretcher: two labels with artist's name and title in English; title, artist's name and inscription in English

Sunil Das

(1939–2015)



Untitled

Gouache and ink on paper, 1967

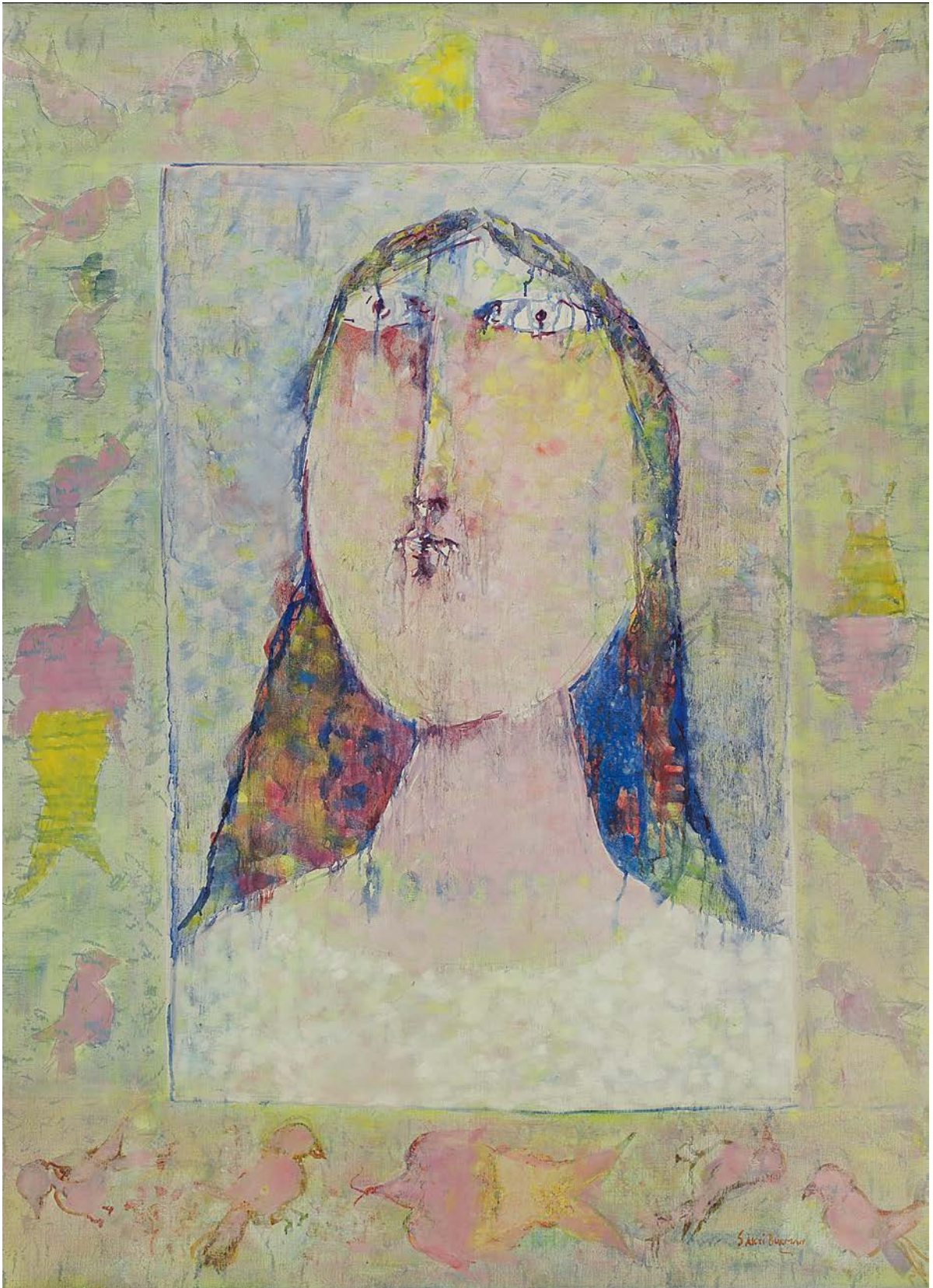
22.5 × 21.2 in. / 57.2 × 53.8 cm.

Signed in English and dated (lower right)

'SUNil DAS / 67'

Sakti Burman

(b. 1935)



Untitled

Oil and graphite on canvas, 1964

50.7 × 38.0 in. / 128.8 × 96.5 cm.

Signed in English (lower right) 'SAKTI BURMAN'

Verso: Signed in English and dated

Shanti Dave

(b. 1931)



Untitled

Oil and encaustic on canvas, 1974

43.5 × 27.7 in. / 110.5 × 70.4 cm.

Signed in English and dated (centre right) 'Shanti Dave / '74.'

Verso: Torn label of Dhoomi Mal with indistinct inscription and sticker with artist's name and inscription in English

Shanti Dave

(b. 1931)



Untitled

Oil and encaustic on canvas, 1968

36.0 × 20.0 in. / 91.4 × 50.8 cm.

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

Verso: Two labels with artist's name and inscription in English

Laxman Pai

(1926–2021)



Nu Bleu (Blue Nude)

Oil on canvas, 1960

28.7 × 23.5 in. / 72.9 × 59.7 cm.

Signed in Marathi and English, inscribed in English and dated
(lower right) 'Laxman Pai / Paris / 2/60'

Verso: Sticker and a tag of Ader

Laxman Pai

(1926–2021)



Landscape

Gouache and waterproof ink on paper, 1961

19.5 × 13.0 in. / 49.5 × 33.0 cm.

Signed in Marathi and English, inscribed in English and dated
(lower right) 'Laxman Pai / Paris / 23/9/61.'

Laxman Pai

(1926–2021)



Rays

Gouache and waterproof ink on paper, 1961

19.5 × 12.7 in. / 49.5 × 32.3 cm.

Signed in Marathi and English, inscribed in English and dated
(lower right) 'Laxman Pai / Paris / 25/9/61.'

Verso: Title and artist's name twice in English and date

K. S. Kulkarni

(1916–1994)



Untitled

Acrylic and mixed media on canvas

32.0 × 39.7 in. / 81.3 × 100.8 cm.

Signed in English (lower left) 'KS Kulkarni'

K. S. Kulkarni

(1916–1994)



Untitled
Oil and acrylic on canvas
30.0 × 39.7 in. / 76.2 × 100.8 cm.
Signed in English (lower left) 'KSK'

J. Sultan Ali

(1920–1990)



Untitled (Adivasis)

Oil on canvas pasted on Masonite board, 1974

33.2 × 44.5 in. / 84.3 × 113.0 cm.

Signed in Hindi and English and dated (lower right)

'Ali / Sultan Ali / 1974'

Verso: Sticker of Bonhams and label with artist's name and inscription in English on frame

Madhvi Parekh

(b. 1942)



Untitled

Oil on canvas board, 1983

12.0 × 16.0 in. / 30.5 × 40.6 cm.

Signed in Hindi and dated (lower centre) 'Madhvi, / 83'

Madhvi Parekh

(b. 1942)



Untitled

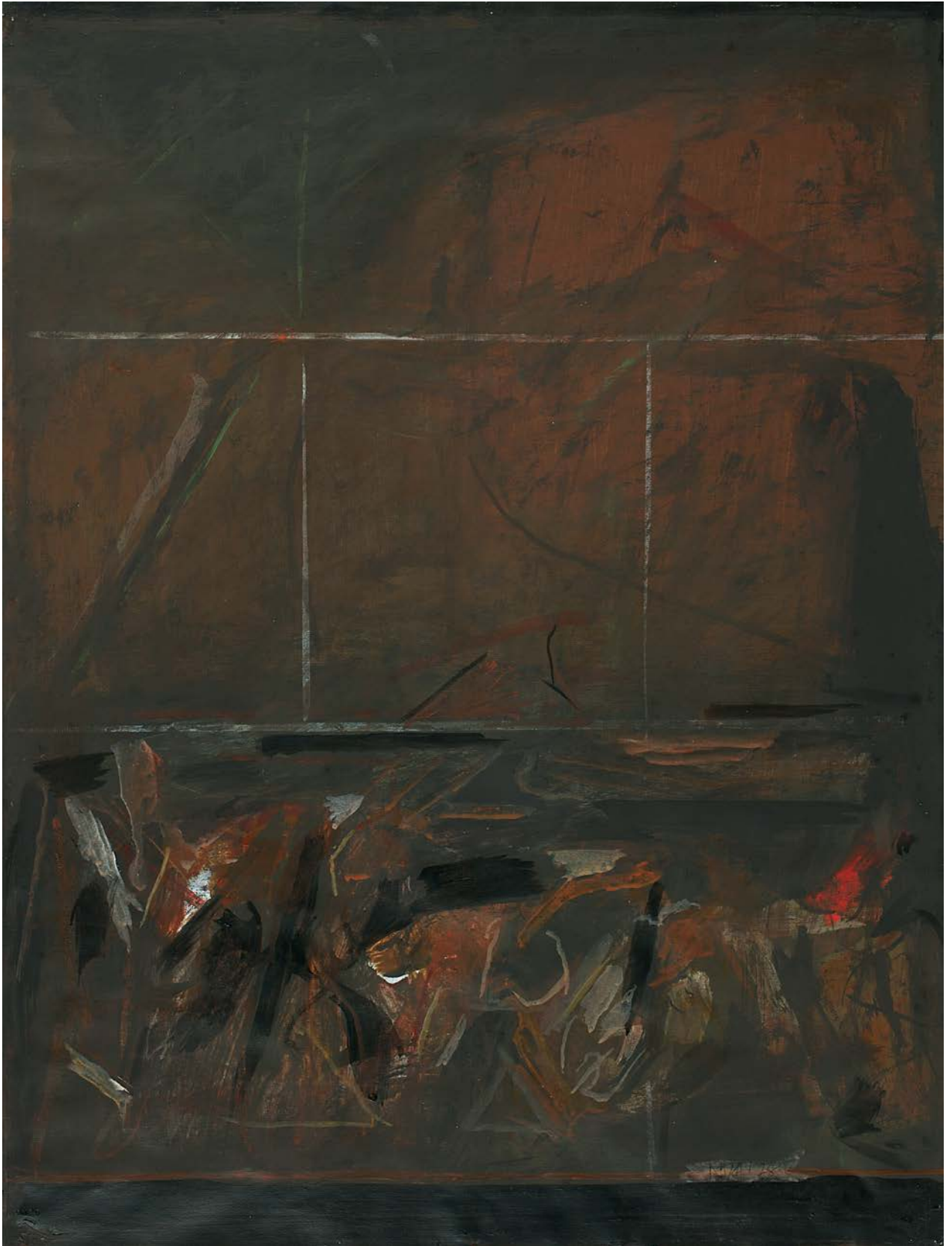
Oil on canvas board, 1988

12.0 × 16.0 in. / 30.5 × 40.6 cm.

Signed in Hindi and dated (lower right) 'Madhvi, / 88'

S. H. Raza

(1922–2016)



Untitled

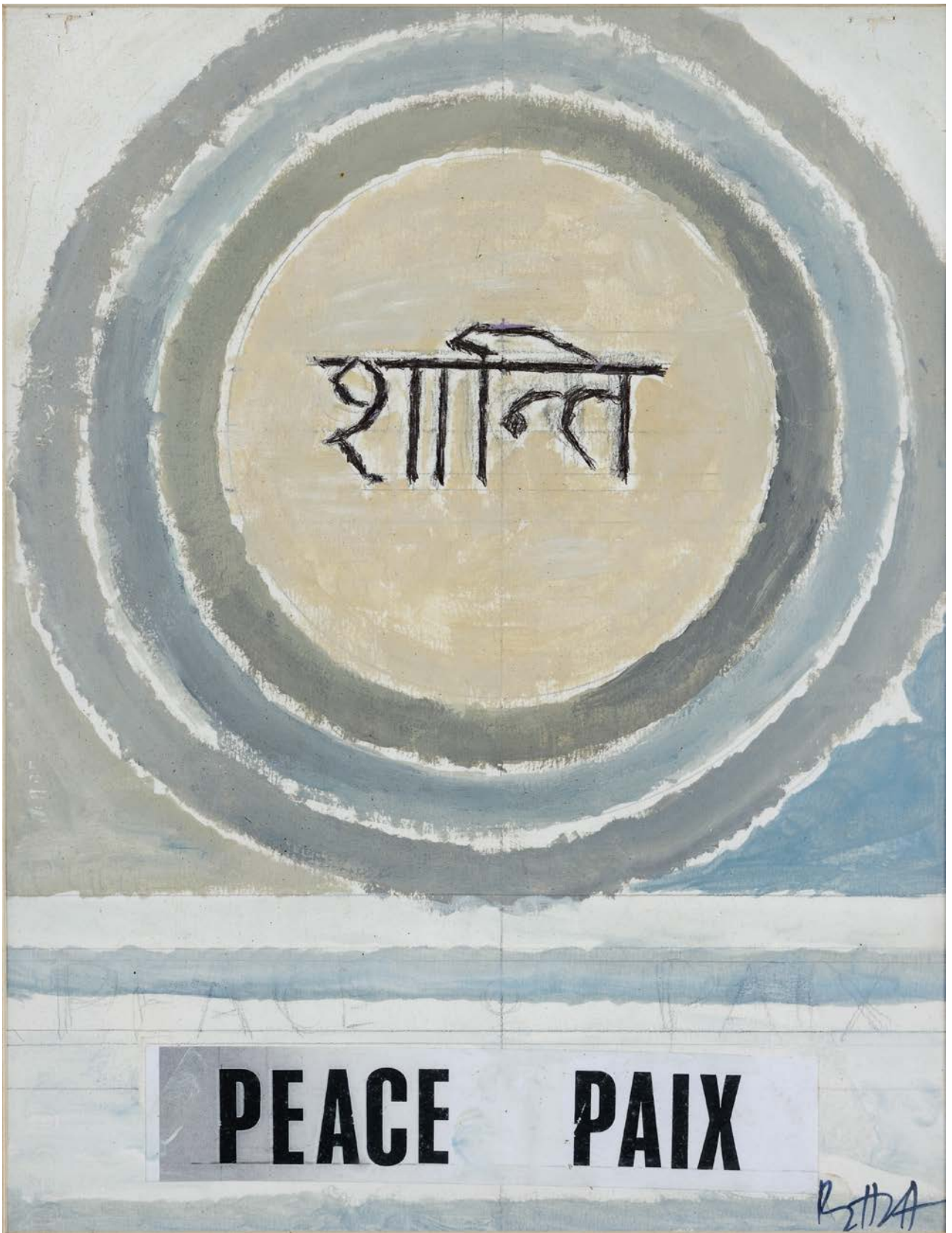
Acrylic on paper, 1978

25.5 × 19.2 in. / 64.8 × 48.8 cm.

Signed twice in English and dated twice (lower right) 'RAZA / 78'

Verso: Signed in English and dated and three stickers of Christie's
on framing board

S. H. Raza
(1922–2016)



Shanti

Acrylic and mixed media on paper, 2010

12.5 × 9.7 in. / 31.8 × 24.6 cm.

Signed in English (lower right) 'RAZA'

Verso: Signed, titled and inscribed in English and dated in French;
label of Akar Prakar with artist's name, inscription and title in
English on framing board

Jyoti Bhatt

(b. 1934)



Islands (Isole)

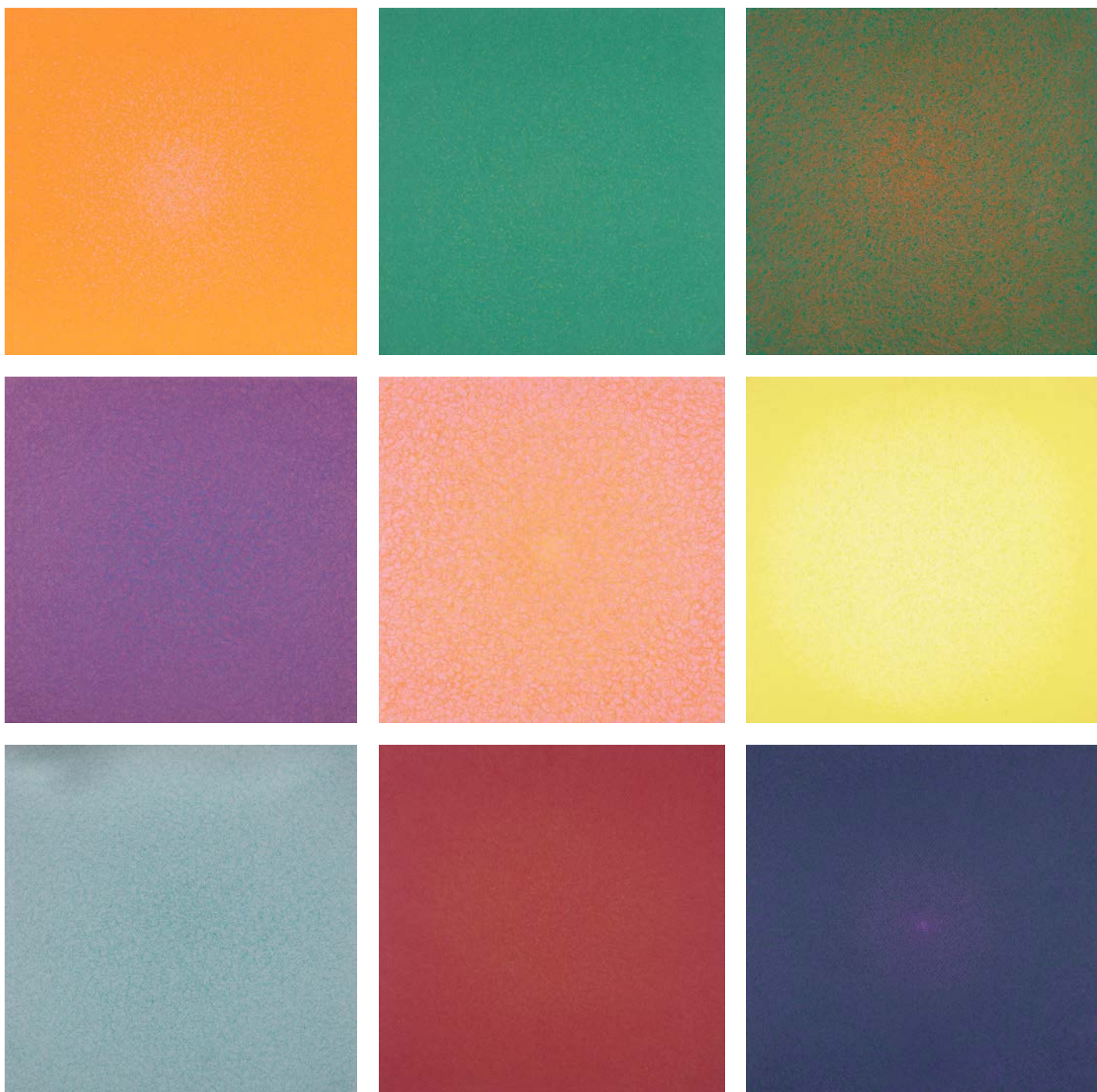
Enamel and mixed media on Masonite board, 1963

18.0 × 24.0 in. / 45.7 × 61.0 cm.

Verso: Titled in English, Gujarati and Italian; and signed
in English and dated

Shobha Broota

(b. 1943)



Origin

Pastel on paper, 1993 - 94

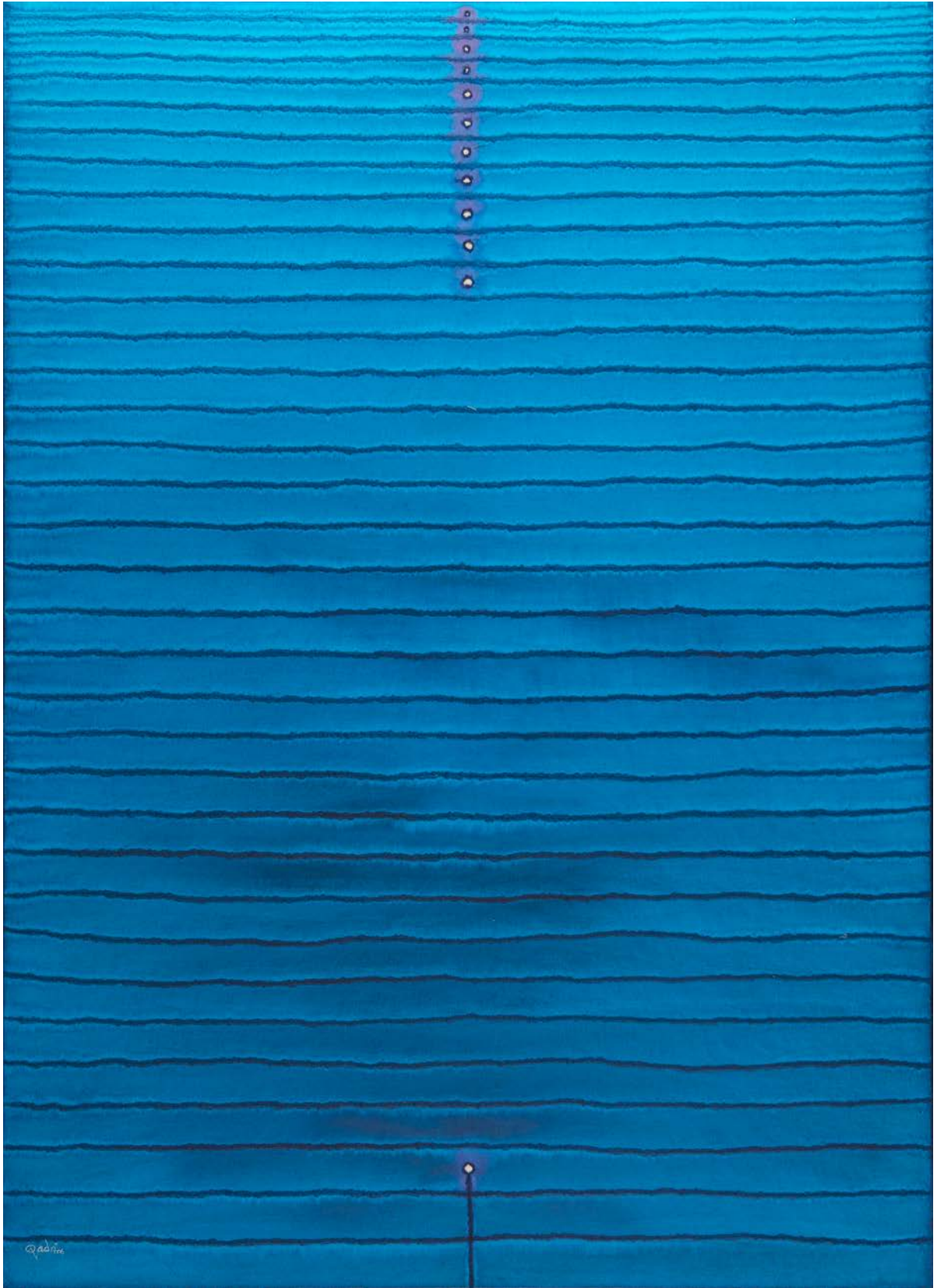
9.7 × 9.7 in. / 24.6 × 24.6 cm. (each)

Verso: Signed, dated and titled variously in English

(Set of Nine)

Sohan Qadri

(1932–2011)



Untitled

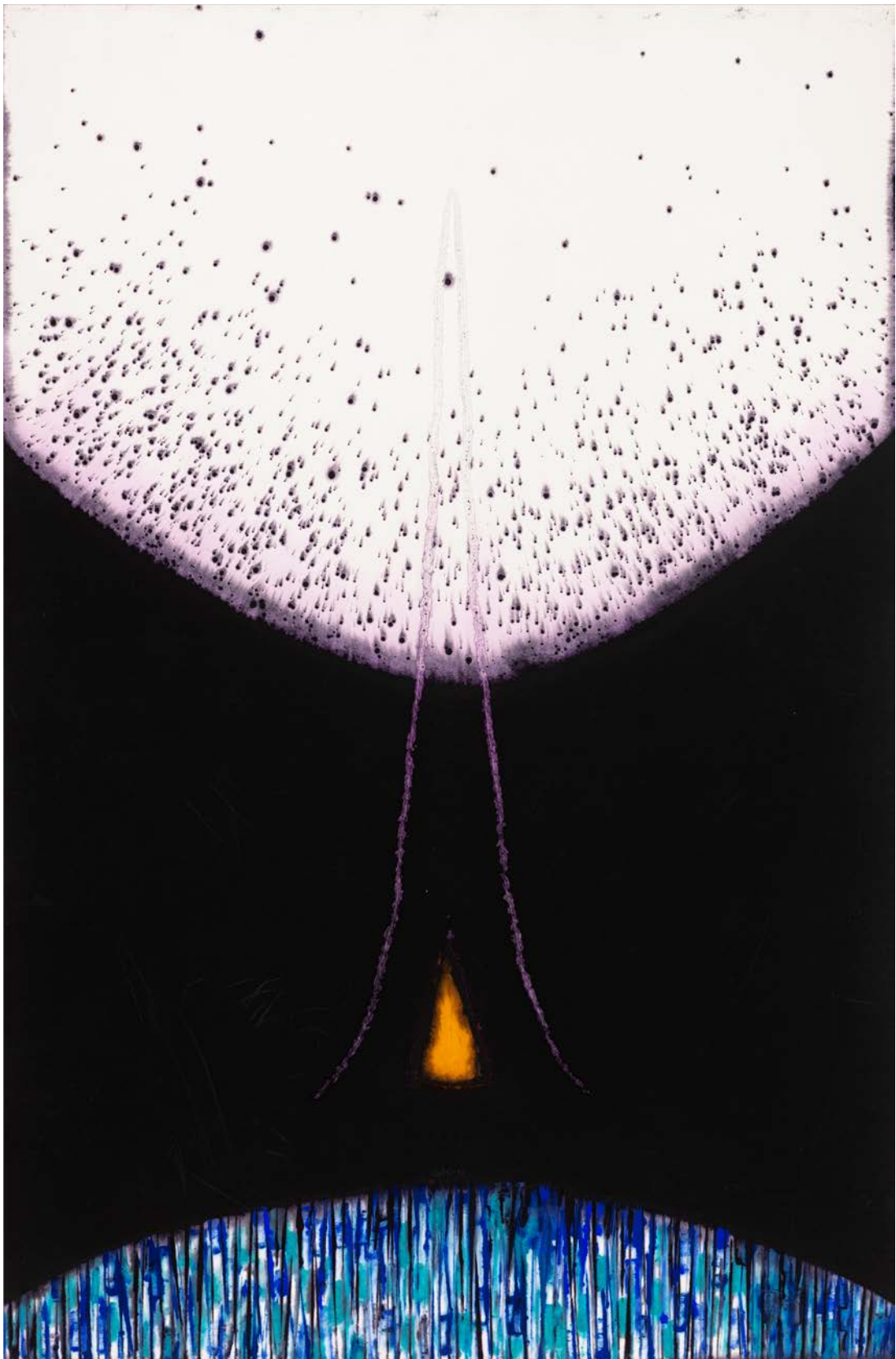
Ink and dye on paper pasted on canvas, 2006

55.0 × 40.0 in. / 139.7 × 101.6 cm.

Signed in English and dated (lower left) 'Qadri / 06'

Sohan Qadri

(1932–2011)



Untitled

Ink and dye on paper, 1996

39.0 × 25.2 in. / 99.1 × 64.0 cm.

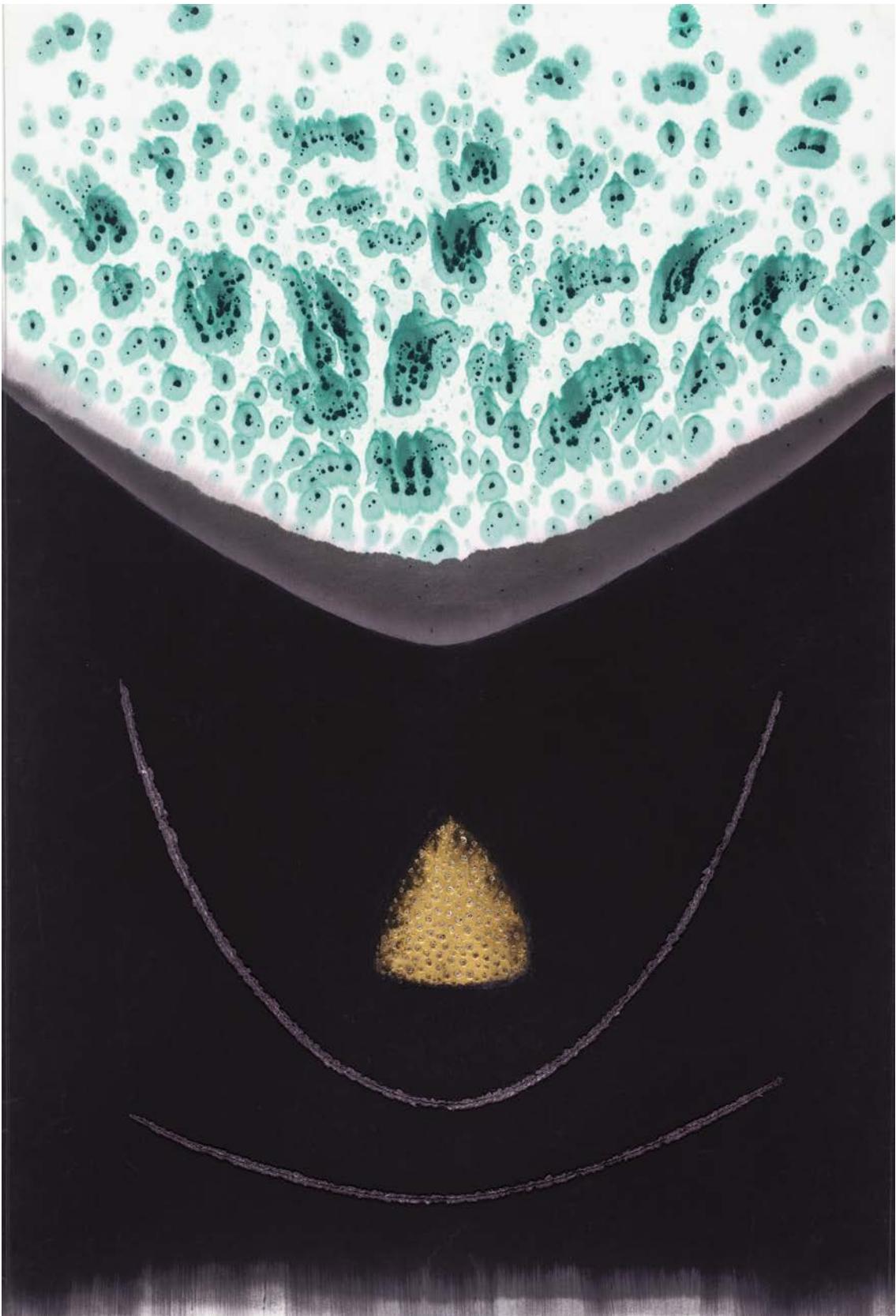
Signed in English and dated (lower centre) 'Qadri / 96'

Verso: Inscribed, signed and dated in English

'9609 / Qadri / 96 May / .Cph.'

Sohan Qadri

(1932–2011)



Untitled

Ink, dye and gold pigment on paper, 1994

37.2 × 25.5 in. / 94.5 × 64.8 cm.

Signed in English and dated (lower centre) 'Qadri / 94'

Verso: Inscribed, signed and dated in English '9412 / Qadri / 94

July / Copenhagen'

Natvar Bhavsar

(b. 1934)



AMRAPALEE IV

Dry pigments with oil and acrylic mediums on canvas, 1998

40.0 × 38.0 in. / 101.6 × 96.5 cm.

Verso: Signed, dated, titled and inscribed in English

Natvar Bhavsar

(b. 1934)



JETH

Dry pigments with oil and acrylic mediums on canvas, 1983
52.2 × 48.2 in. / 132.6 × 122.4 cm.

Verso: Signed, dated and titled in English and tag with artist's
name, title, date and inscription in German

Avinash Chandra

(1931–1991)



Untitled

Waterproof ink on paper, c. 1960
21.0 × 28.7 in. / 53.3 × 72.9 cm.

Avinash Chandra

(1931–1991)



Untitled

Waterproof ink on paper, c. 1960

21.2 × 29.0 in. / 53.8 × 73.7 cm.

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