

DAG ●

TANTRA MODERN

20th Century Indian Abstraction

11-15
OCTOBER
2023

BOOTH G10

REGENT'S PARK
LONDON

FRIEZE
MASTERS



BIREN DE
(1926 – 2011)

April '74 (b)

Oil on canvas, 1974

54.5 x 39.5 in. / 138.4 x 100.3 cm.

Signed in English and dated (lower left)

'Biren de / '74'

Verso: Title and artist's name in English
and signed in English and dated



BIREN DE

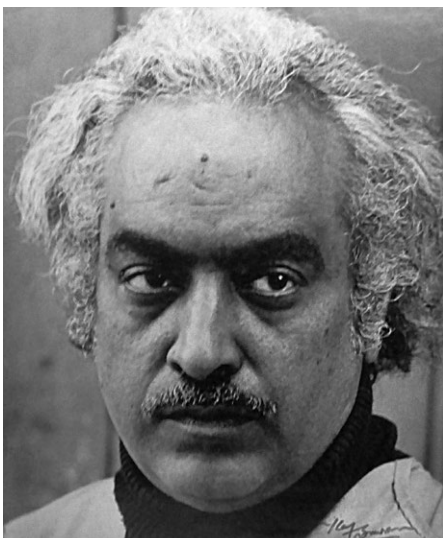
(1926 – 2011)

Untitled

Oil on canvas, 1974

25.0 x 25.0 in. / 63.5 x 63.5 cm.

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



G. R. SANTOSH

(1929 – 1997)

Untitled (Early Tantric Period)

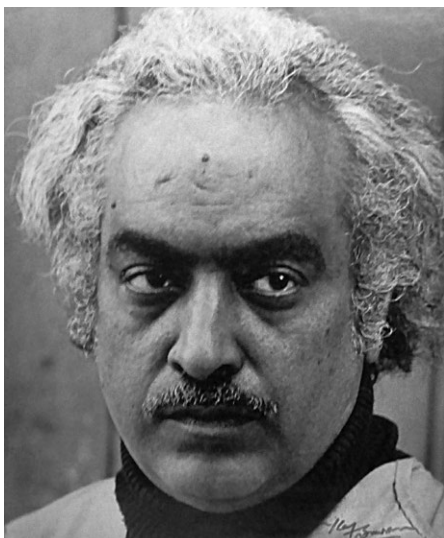
Oil on canvas, 1969

36.0 x 36.0 in. / 91.4 x 91.4 cm.

Signed in Hindi and dated (lower left)

‘Santosh / 69’

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



G. R. SANTOSH

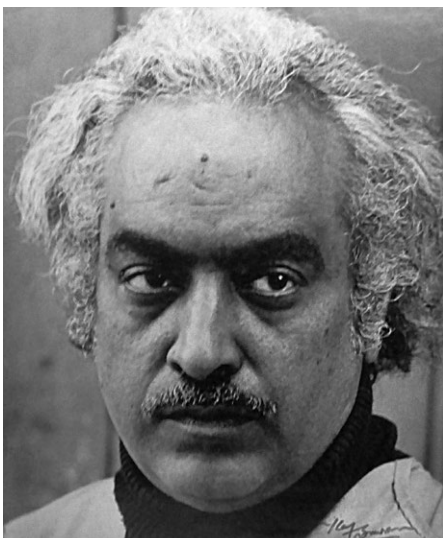
(1929 – 1997)

Untitled

Acrylic on canvas, 1978

50.0 x 40.0 in. / 127.0 x 101.6 cm.

Verso: Signed in Hindi and dated 'Santosh / 78' and artist's name in English on stretcher



G. R. SANTOSH

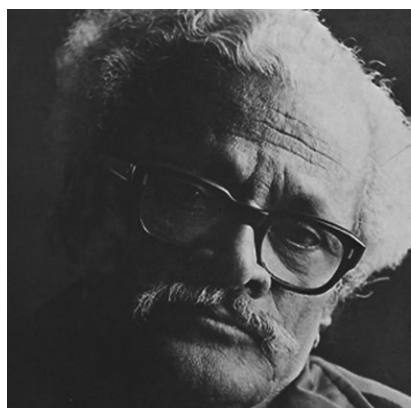
(1929 – 1997)

Untitled (Shiv-Shakti Series)

Oil on canvas, late 1960s

50.0 x 40.0 in. / 127.0 x 101.6 cm.

Verso: Torn label of Dhoomimal
Gallery with artist's name and inscription
in English



P. T. REDDY
(1915 – 1996)

Linga

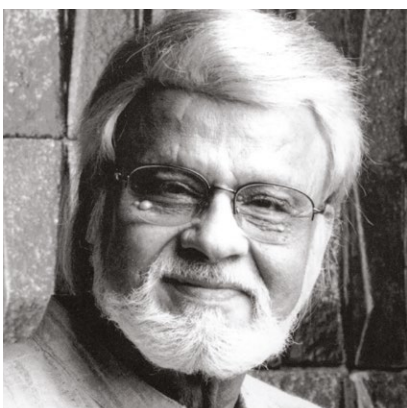
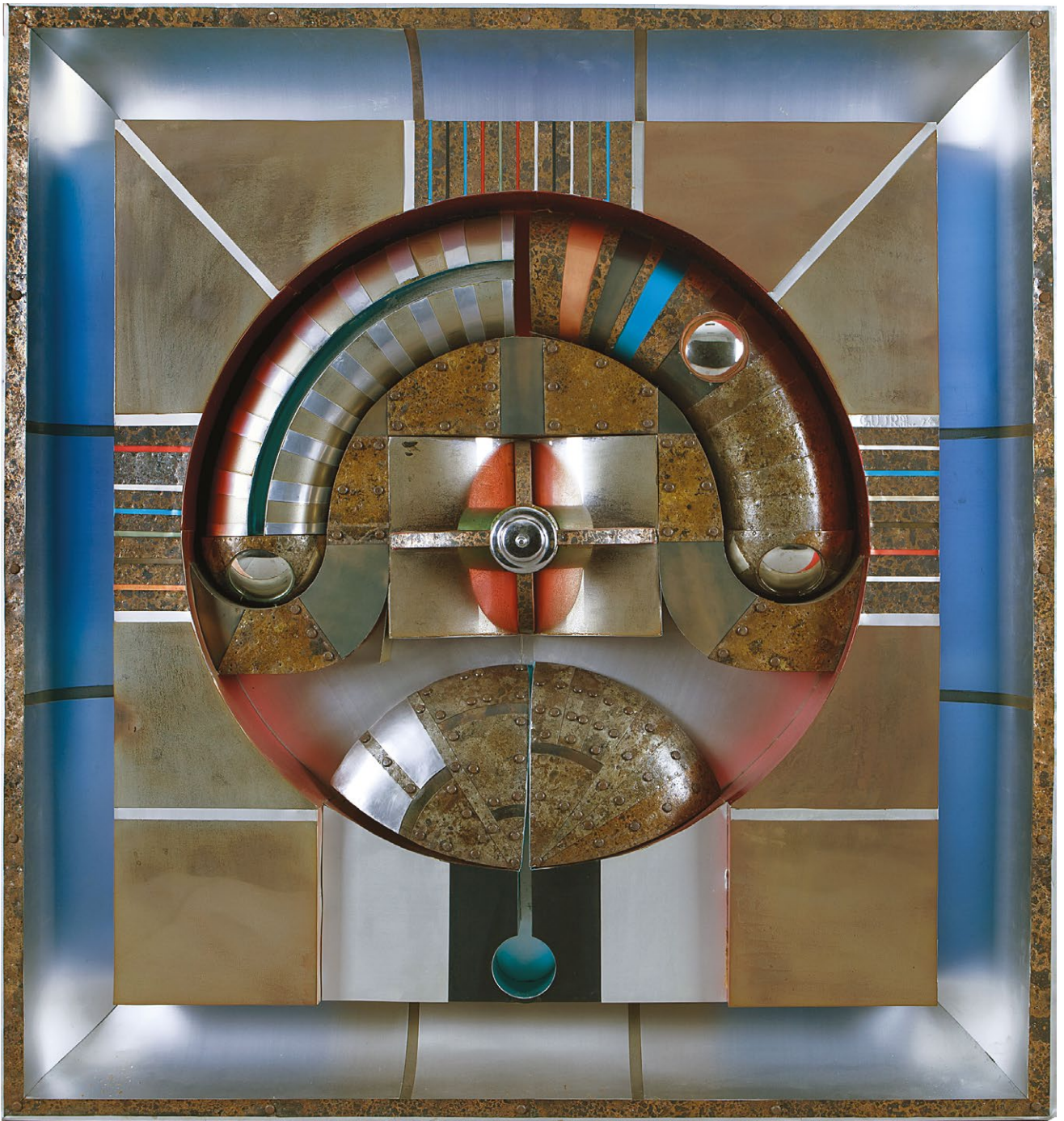
Oil on canvas, 1970 -71

58.0 x 52.0 in. / 147.3 x 132.1 cm.

Signed in English (lower right)

‘P. T. REDDY’

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



SATISH GUJRAL

(1925 – 2020)

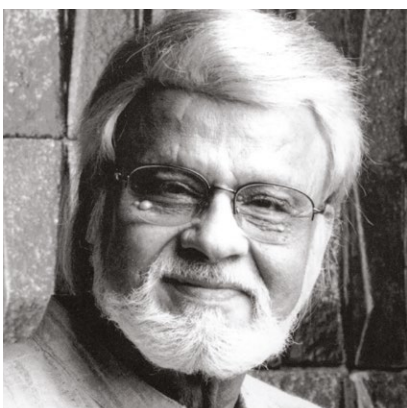
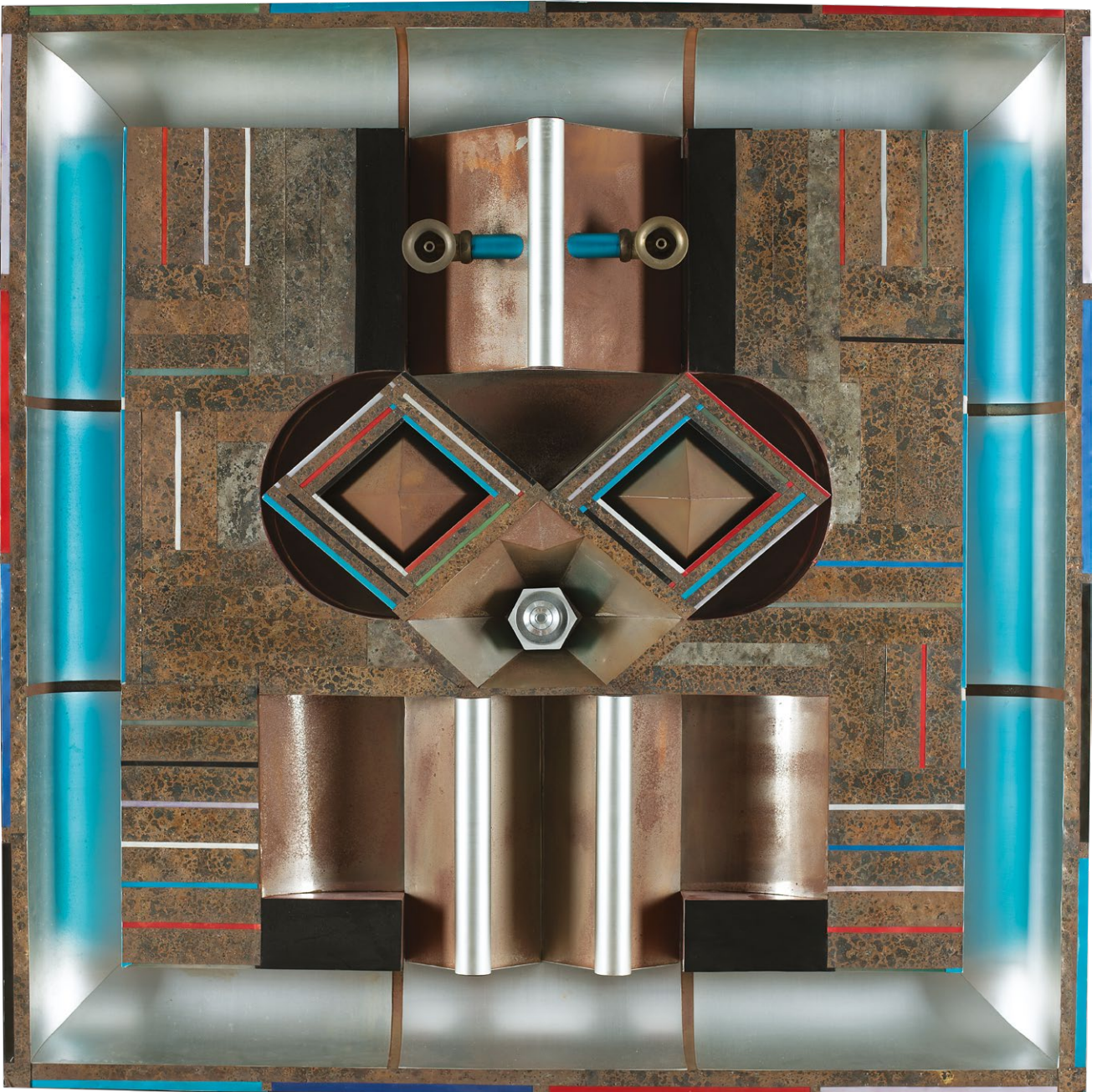
Untitled

Iron, aluminium and metal objects on wood,
1974

46.0 x 46.0 x 7.5 in. / 116.8 x 116.8 x 19.1 cm.

Signed in English and dated (centre right)

‘GUJRAL / 74.’



SATISH GUJRAL

(1925 – 2020)

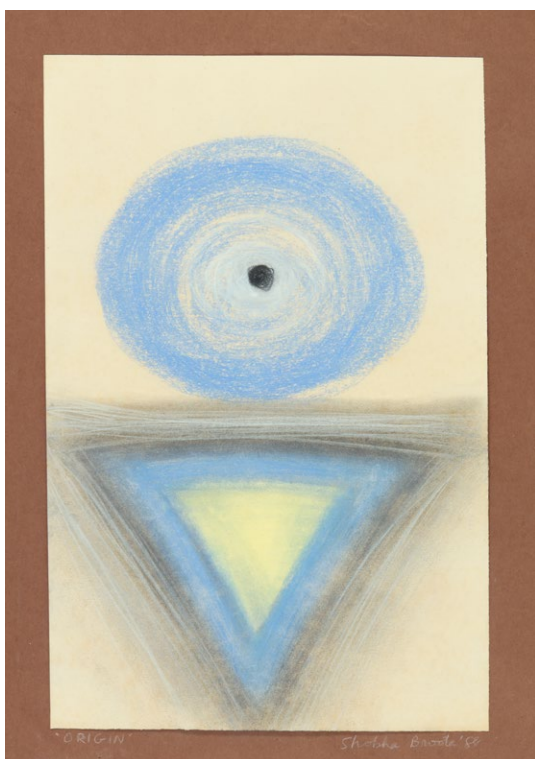
Untitled

Iron, aluminium and metal objects on wood,
1974

46.0 x 46.0 x 7.5 in. / 116.8 x 116.8 x 19.1 cm.

Signed in English and dated (lower left)

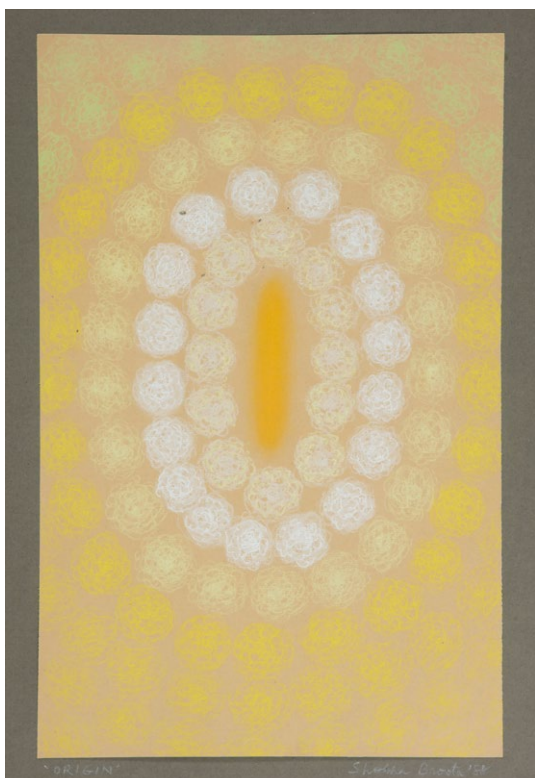
‘GUJRAL / 74.’



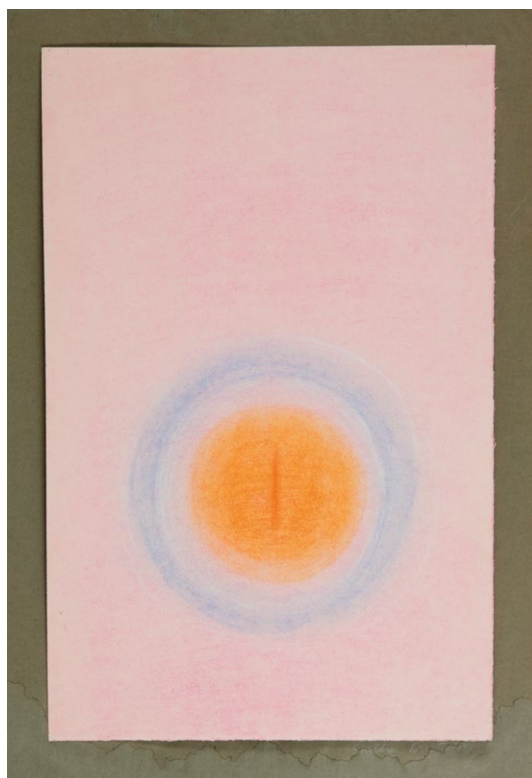
a.



b.



c.



d.



SHOBHA BROOTA

(B. 1943)

a.-d. *Origin*

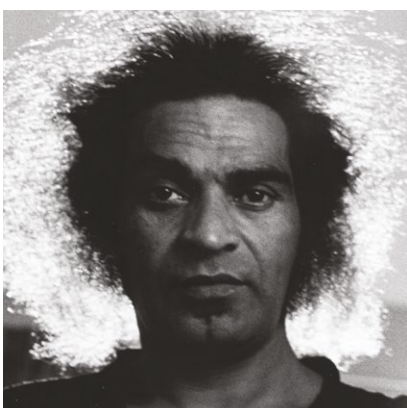
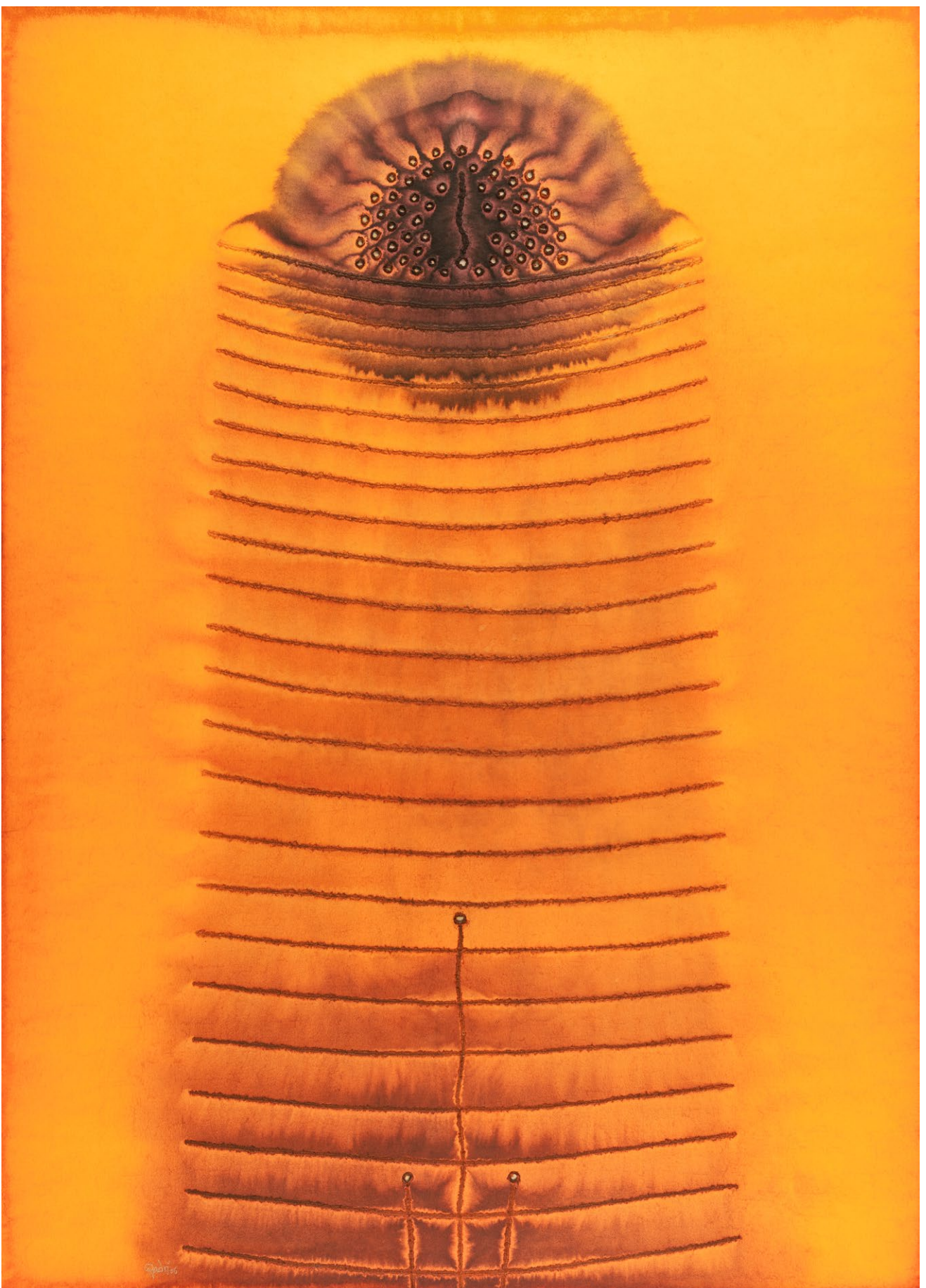
Dry pastel on paper laid on paper, 1988-89
18.0 x 11.5 in. / 45.7 x 29.2 cm.

On additional support: Titled in English
(lower left) "ORIGIN"; signed in English
and dated (lower right) 'Shobha Broota / '88'

Verso: Signed in English and dated
'Shobha Broota / '88'

(with minor variations in size; dates
may differ)

This is a set of four works



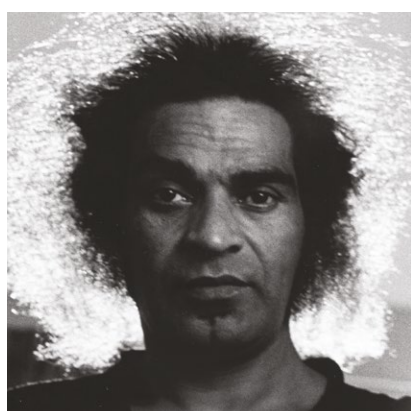
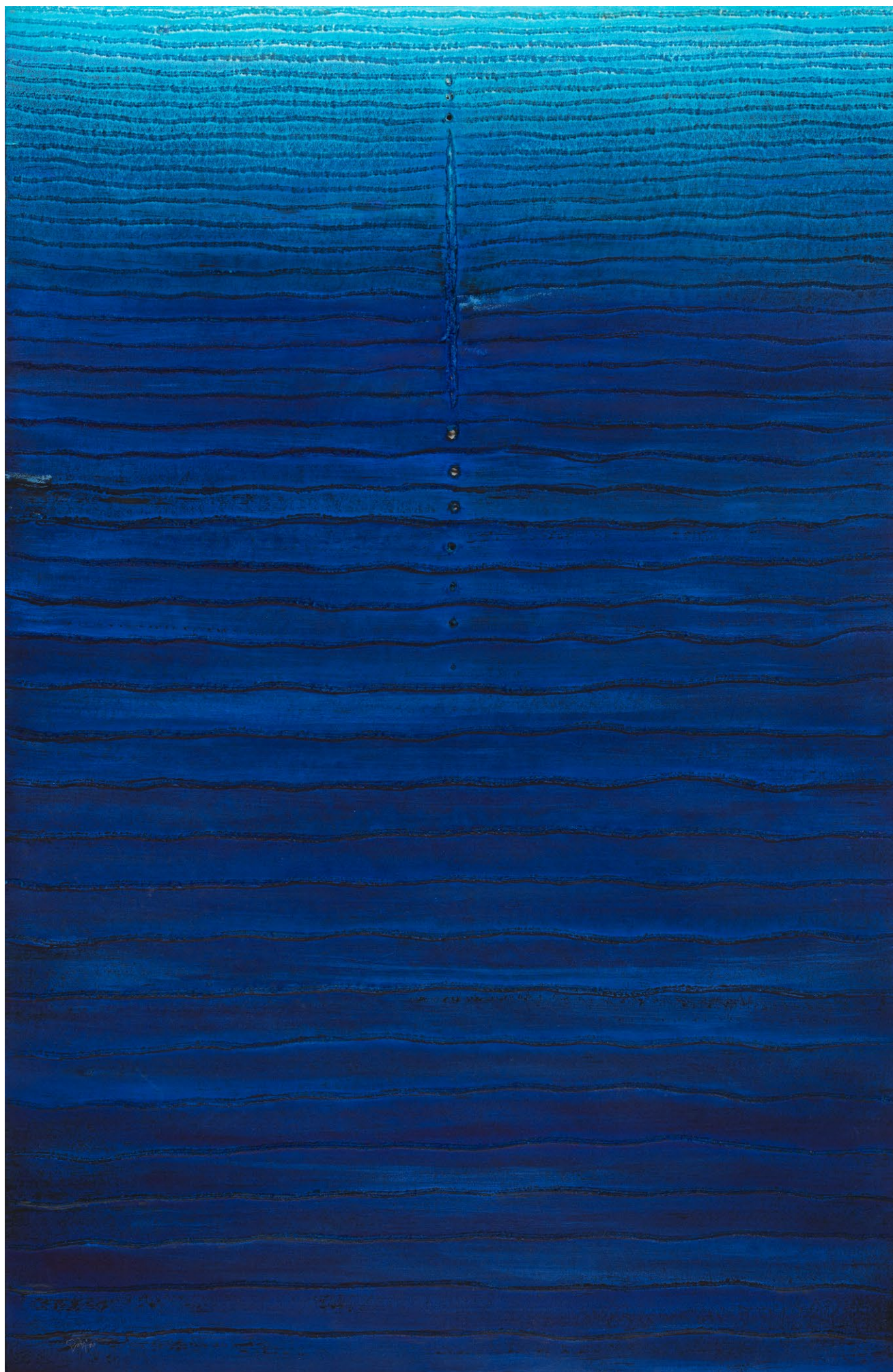
SOHAN QADRI
(1932 – 2011)

Untitled

Ink and dye on paper pasted on canvas, 2006
55.2 x 39.7 in. / 140.2 x 100.8 cm.

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

Verso: Label of Gallerie Nvya with artist's
name and inscription in English



SOHAN QADRI

(1932 – 2011)

Untitled

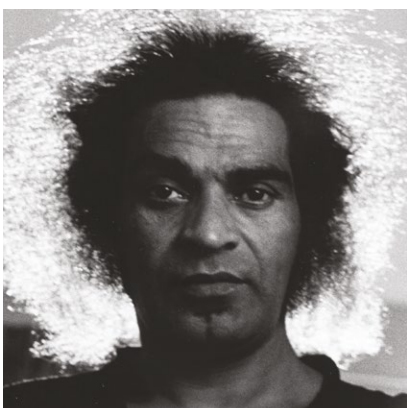
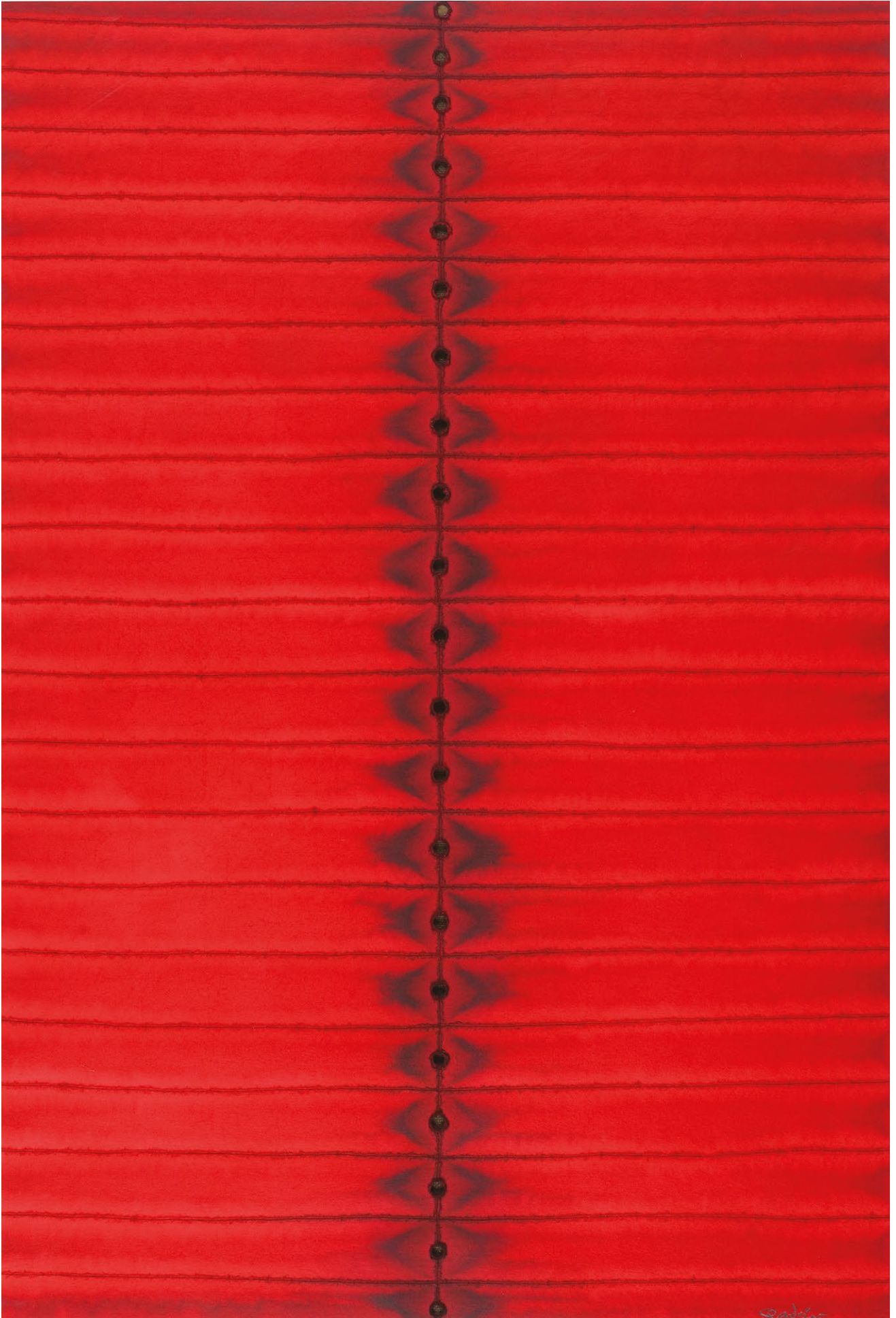
Ink and dye on paper, 2000

39.0 x 25.5 in. / 99.1 x 64.8 cm.

Signed in English and dated (lower left)

‘Qadri / 00’

Verso: Inscribed, signed and dated in English



SOHAN QADRI

(1932 – 2011)

Untitled

Ink and dye on paper, 2005
39.2 x 27.5 in. / 99.6 x 69.9 cm.

Signed in English and dated (lower right)
'Qadri / 05'

Verso: Inscribed, signed and dated in English



SUNIL DAS

(1939 – 2015)

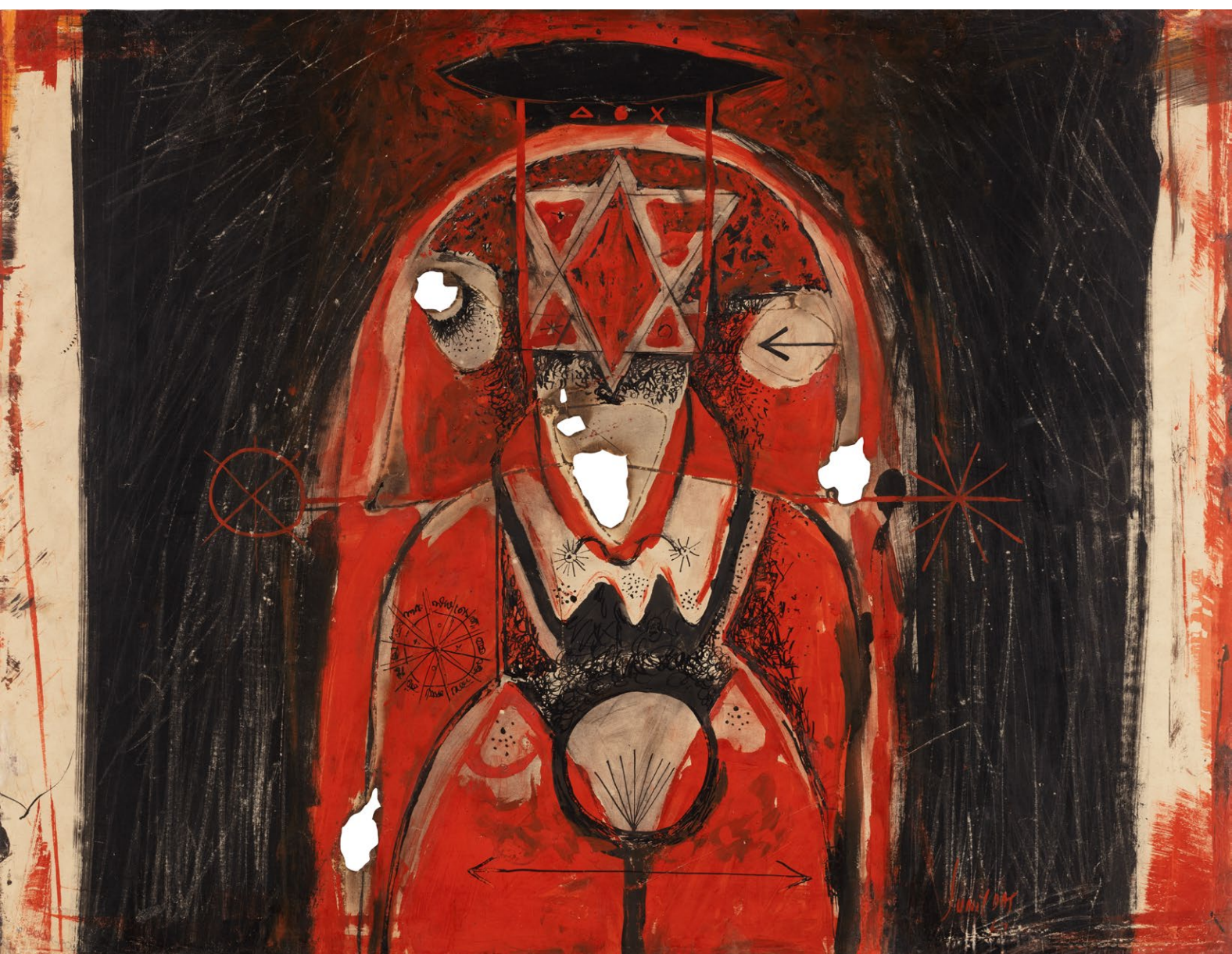
Untitled (Tantra Series V)

Gouache and mixed media on cardboard,
1967

17.7 x 19.5 in. / 45.0 x 49.5 cm.

Signed in English and dated (upper left)

‘Sunil / 1967’



SUNIL DAS

(1939 – 2015)

Untitled

Gouache, ink and burnt marks on paper,
1967

21.0 x 29.0 in. / 53.3 x 73.7 cm.

Signed in English and dated (lower right)
'SUNil DAS / 67'

Verso: Painting in gouache, ink and
burnt marks



SUNIL DAS

(1939 – 2015)

Untitled

Gouache and ink on paper, 1967

22.2 x 21.2 in. / 56.4 x 53.8 cm.

Signed in English and dated (lower right)

‘SUNil DAS / 67’

About DAG

India's most respected art company began its journey not as an art gallery but as an art institution right from its very inception, choosing to build up a formidable inventory of works by Indian artists from the nineteenth century onwards. In acquiring artists' studios and estates, it paid homage to their legacy and created a large pool of twentieth century artists and artworks that, taken together, tell the story of Indian art through iconic exhibitions curated to provide art historical overviews and document India's tryst with modernism.

In the almost 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 pathbreaking exhibitions have brought to the fore important artists neglected through the passage of time. It has documented critical art movements and collectives. New generations of art lovers have been able to reclaim the inheritance of forgotten masters thanks largely to support from DAG through curations at its galleries as well as participation in international art fairs and support to biennales and other art-related events and collaborations. These include critical alliances with museums and cultural institutions in India and abroad.

At the heart of DAG's programming is an ongoing research curriculum responsible for lending support to art writers and curators, a rigorous publishing calendar with an impressive library of books that document Indian art history, workshops to engage the public—particularly school children and the specially-abled—in art-related workshops, commissioning of videos and films in relation to artists and their work, and engagements with artists, critics and the art community at large. DAG's contribution to the understanding and dissemination of Indian art remains without parallel.

An important aspect of DAG's collaborative efforts has been to work with institutions and museums, whether through the loan of its works for the purpose of exhibitions, or for establishing comprehensive public-private museum exhibitions such as those it had undertaken at Delhi's Red Fort (*Drishyakala*) or Kolkata's Old Currency Building (*Ghare Baire*) with Archaeological Survey of India. Set up as museums, these exhibitions ran for periods of three years and two years respectively and had an amazing response from viewers. DAG has also run exhibition programmes with the National Gallery of Modern Art, the Bhau Daji Lad Museum in Mumbai, as well as at Jawahar Kala Kendra in Jaipur, the Lalit Kala Akademi in Chandigarh, and other important institutions.

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