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DELHI ART GALLERY

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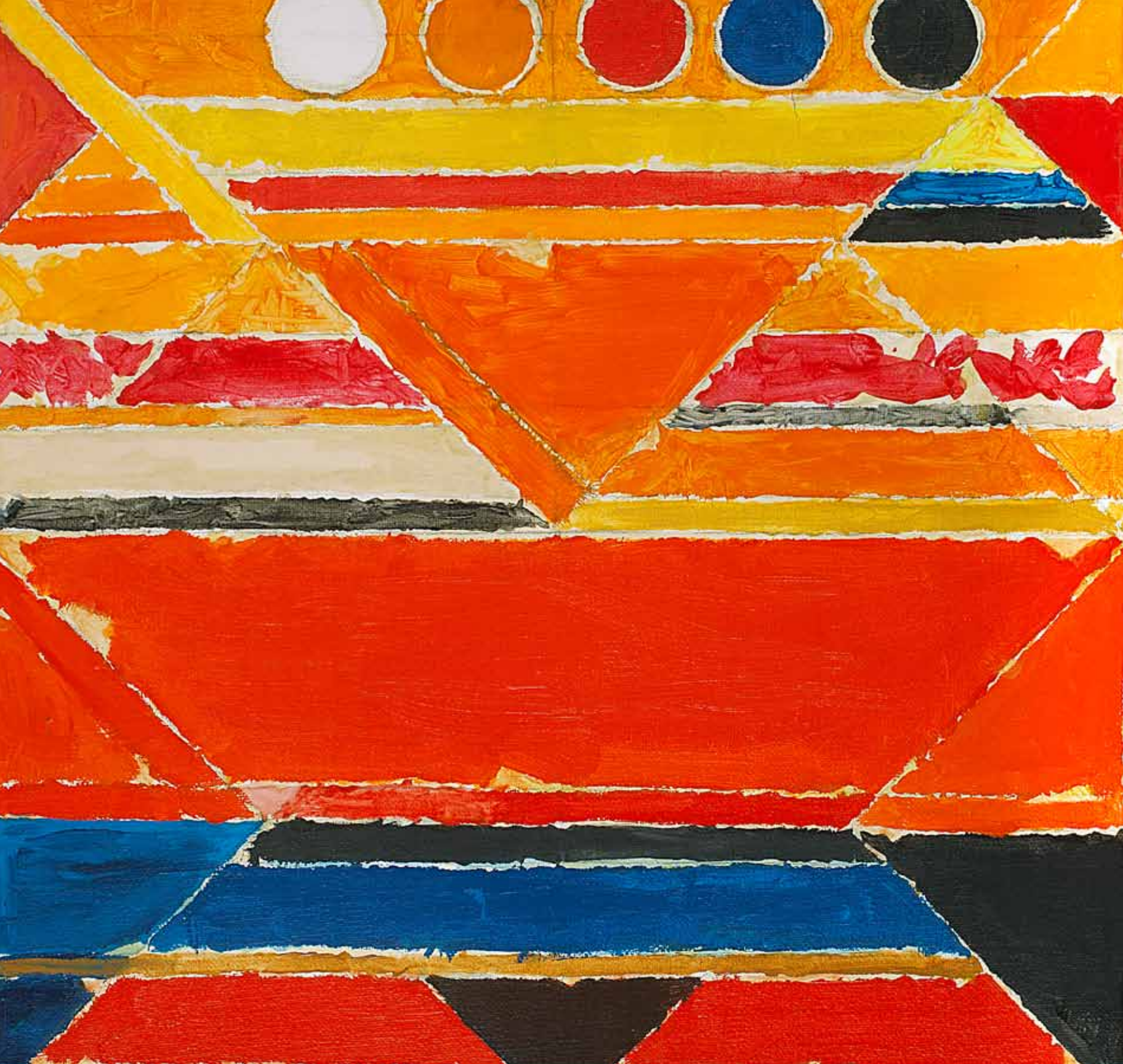
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Delhi Art Gallery was established in 1993, and has since grown to become a premier institution of art. It boasts of a distinctive and extensive collection of early-modern as well as modern and contemporary art, ranging from names such as Rabindranath Tagore and Nandalal Bose to F. N. Souza, M. F. Husain and S. H. Raza, from Avinash Chandra and G. R. Santosh to Sohan Qadri and Gogi Saroj Pal, from Chittaprosad to Haren Das, among the over 400 artists in its inventory.

Delhi Art Gallery employs a large number of professionals to manage the affairs of the company. It consists of a Research and Documentation division that creates superior publications and provides support for its exhibitions. A Sales and Marketing team takes art to homes and offices through an interface programme and manages and maintains art resources for companies and collectors whom it also advises on art purchases.

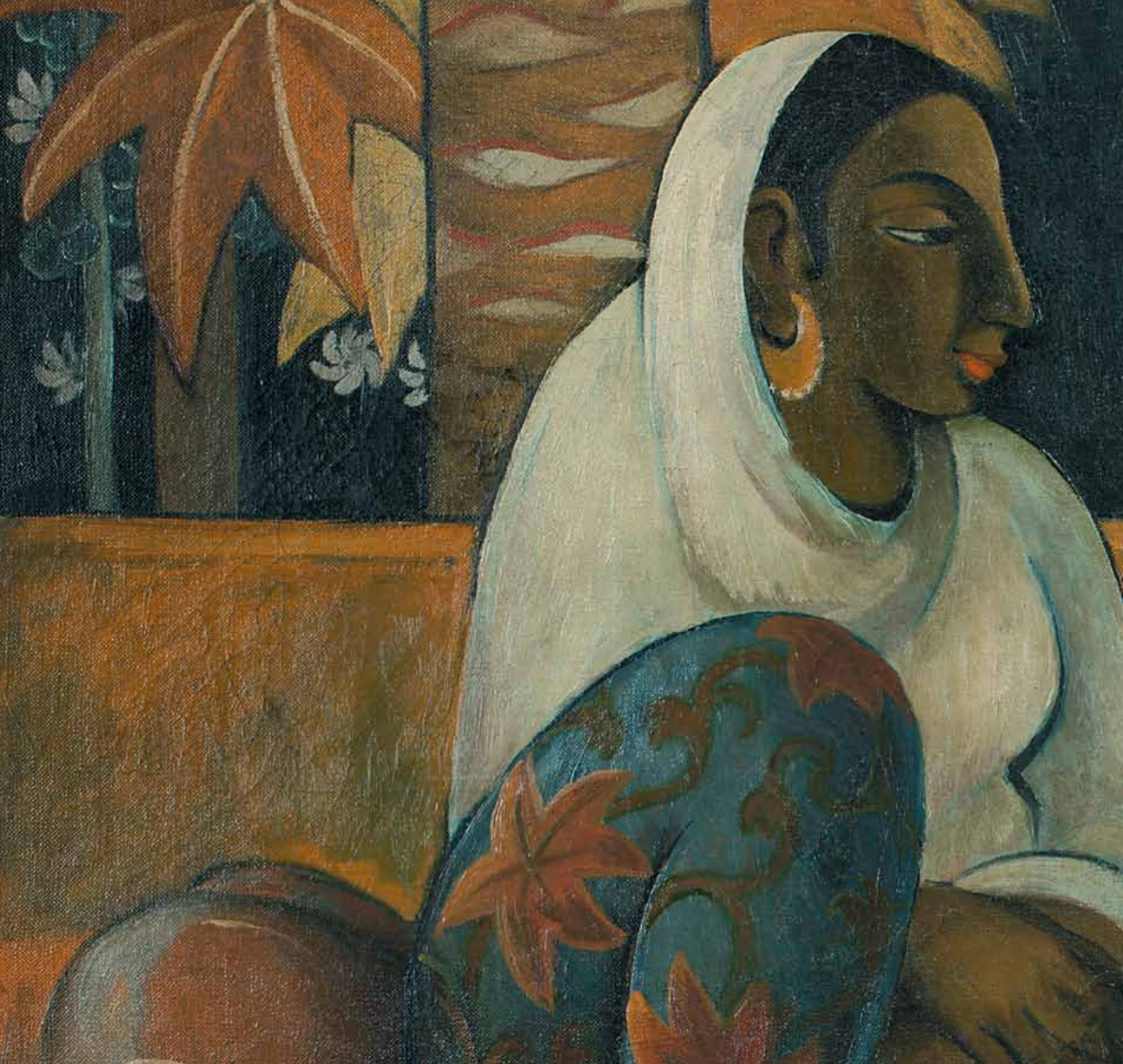
In the two decades since it was established and as one of the largest repositories of Indian modern art anywhere in the world, Delhi Art Gallery has become distinguished for its focus on 20th century Indian art. Its collections provide



The Delhi Art Gallery location at Hauz Khas Village, New Delhi

a critical link for everyone from art-lovers, collectors and investors to academicians, scholars and researchers. It has traced, compiled, restored and archived entire collections. Documentation processes across various genres have resulted in some iconic exhibitions, known for their breadth of scale and depth of research. Extensive exhibition catalogues and books – part of its ongoing efforts on shedding new light on the well-established artists and their genres, but also on the lesser-known but equally talented painters and sculptors – is a measure of the seriousness of Delhi Art Gallery's effort of concentrating not just on the names of Indian artists familiar to all art-lovers, but also those artists who deserve their space on the same firmament.

Delhi Art Gallery has a flagship gallery in the heart of picturesque Hauz Khas Village in New Delhi, as well as a second gallery in the exclusive DLF Emporio. 2013 marks its debut in Mumbai in a standalone, historic building in the art precinct of Kala Ghoda in the Fort area, which opened with a seminal exhibition, *Mumbai Modern* on the principal and associate artist-members of the erstwhile Progressive Artists' Group in Bombay.





A CONCISE HISTORY OF INDIAN MODERN ART

16th Century

1556 First evidence of mechanical printing on paper in India, seen around the time Portuguese Jesuit missionaries settle in Goa

18th Century - 1910

c. 1769 The first of the European artist-travellers, portraitist Tilly Kettle arrives in Calcutta

1769-73 Bengal Famine takes place, the first one attributed to the East India Company's policies, as would be the later famine of 1943-44

1773 Tilly Kettle is commissioned by Charles Sealy, a Bengal Company servant to paint a commemorative portrait of his reunion with his brother in Calcutta

1783 Warren Hastings commissions artist John Zoffany to paint a portrait of him and his wife

1785-88 William Hodges publishes *Select Views in India*, a series of forty-eight engravings and aquatints – the first-ever visual records of India by an artist made from firsthand observation

1787 John Zoffany paints *The Last Supper*, presented as the altarpiece at the consecration of St. John's Church in Calcutta. The painting still hangs in the church

The Daniells publish their book of aquatints *Twelve Views of Calcutta 1786-88*

1793 William Hodges publishes his *Select Views in India 1785-88* in England

Late 1700s to c. 1830s A series of European artists travel through the length and breadth of India, painting and documenting its landscape, forests, rivers and mountains – large parts of which were undocumented until then by any native ruler. The artists consist of names that acquired considerable fame, such as William Hodges, Thomas and William Daniell, George Chinnery, Charles D'Oyly and James Fraser, friend to Urdu poet Mirza Ghalib

1780-83 English landscape painter William Hodges paints landscapes of Bihar, Bengal, Allahabad and various settlements along the banks of the river Ganga, among them *The Hill Fort of Pateta, U. P.* (1781)

1794 William Daniell exhibits *Indian Views* at the Royal Academy, London

1795 James Wales visits the caves at Ellora, making sketches and watercolours

1795-1808 The Daniells publish their *Oriental Scenery* in six parts, consisting of 144 coloured aquatints

1796, 1799 F. B. Solvyns publishes *Manners, Costumes and Dresses of the Hindoos*

Late 18th century The style known as Company Painting arrives in Calcutta, with an influx of traditional painters from declining provincial courts like

	Lucknow, Murshidabad and Patna to the city, who now emulate European painting	1830	Charles D'Oyly publishes <i>Sketches from Calcutta to Gyah</i> in Calcutta; James Prinsep publishes <i>Benares Illustrated</i> in Calcutta
1801	Thomas and William Daniell publish their <i>A Picturesque Voyage to India by the Way of China</i>	1836	English replaces Persian as the language of many Indian courts ruled now under the East India Company
1802	Scottish artist William Fraser reaches Calcutta and wins several prizes for his paintings, many of them landscapes, at the College of Fort William, Calcutta	1838	Sir David Wilkie paints a portrait of Thomas Daniell, now in the permanent collection of Tate Gallery, London
1808	Major William Parker buys <i>The Delhi Gate of the Fort of Agra</i> by Thomas Daniell, and the work is exhibited at the Royal Academy, London	1839	Formal art education begins in India with the setting up of the Mechanical Institute in Calcutta
1809	The Kalighat temple comes up in Calcutta, soon drawing communities of traditional artisans to its environs. They include <i>patuas</i> or <i>pat</i> -makers who produce the famous Kalighat <i>pats</i> on religious and mythological themes that remain very popular till early 20th century		Charles D'Oyly publishes his <i>Views of Calcutta and its Environs</i>
1813	Charles D'Oyly publishes his <i>Costumes and Customs of Modern India</i> and <i>The European in India</i>	1840	Photography arrives in India, a year after it is invented in the West. Over the next half-century, popular photography begins to challenge high art, as several photo studios come up all over the country. These studios use imaginative props, dramatic/theatrical set ups of draperies and lighting against which people pose for formal portraits. The advent of photography and its ability to create lifelike images has the photographic portrait replace the painted commissioned portrait
1816	<i>Annadamangal</i> , the first Bengali book with engraved illustrations is published. Hundreds of illustrated books are printed in and around Calcutta by the indigenous presses that spring up in the bazaars		
1819	Ajanta Caves, then in the princely state of Hyderabad, are discovered by British army officers	1857	In the year of the momentous event known as the 'sepoy mutiny', prominent Parsi industrialist Sir Jamsetjee Jeebhoy donates one lakh rupees to start an art institute and thus the Sir J. J. School of Art is born. Housed initially at the Elphinstone Institution, it is moved to Abdul Rehman street to accommodate additional facilities before moving to its current location on Dr. D. N. Road in Fort, Mumbai
1820	The lithographic process comes to India		
1820-50	Several printing presses open in Calcutta, among them Asiatic Lithographic Press, Oriental Lithographic Company, Government Lithographic Press, Baptist Mission Press etc. Simultaneously, presses open in other regional centres, like Bombay, Delhi, Poona, Tanjore, Cochin and Ludhiana		
1824-26	James Fraser publishes his <i>Views of Calcutta</i>		The first indigenous lithography press in Bengal, Royal Lithography Press, is set up by Deenanath Das, Nabin Chandra Ghosh, Hiralal Das and Teenkari Majumdar. Ghosh's lithographic portrait <i>Raja Rammohun Roy, the Great Hindoo Reformer</i> is one of the few surviving specimens of this press
1829	Sura, an Indian lithography press begins to print images of gods, goddesses, birds and animals, and maps		

- 1852 Madras School of Art is established to 'improve the taste of native people as regards beauty of form and finish in articles in daily use among them'. It was later renamed the Government College of Fine Arts, Chennai
- 1854 Industrial Art Society is established in Calcutta by Rajendralal Mitra, Jatindramohan Tagore and Justice Pratt
- 1860 Chromolithography reaches India and is an immediate success
- 1862 Colesworthy Grant publishes the album *Anglo-Indian Domestic Life*
- 1864 The Industrial Art Society is converted to the School of Arts, Calcutta, later renamed Government College of Art & Craft
- 1872 The Victoria & Albert Museum opens in Bombay. In 1975, it is renamed the Dr. Bhau Daji Lad Museum
- 1873 Raja Ravi Varma holds the first exhibition of his paintings at Madras
- 1874 John Griffiths's article on the technique of Ajanta painting is published in *Indian Antiquary*. It passes unnoticed
- 1875 Rajendralal Mitra's *Antiquities of Orissa* is published in two volumes
- The Mayo School of Art is founded in Lahore, 'to encourage and promote good design, decoration and construction, in all decorative and applied arts amongst the artisans and craft workers'
- 1876 James Fergusson's *History of Indian and Eastern Architecture* is published
- Calcutta Art Studio is established by Annadaprasad Bagchi and his associates
- 1885 Indian National Congress is founded, with Dadabhai Naoroji as the first president
- The Tagores launch *Balak*, a children's magazine with illustrations by Harish Chandra Haldar
- 1886 Olinto Ghilardi arrives in Calcutta and teaches Italian and Western art to Indian students
- 1887 Parsi artist Pestonji Bomanji paints *Parsee Girl*, a realistic portrait of a young girl dressed in traditional Parsi attire. The work stands out for the influence of Ajanta's frescos, which Bomanji acquired as part of the team of artists from Sir J. J. School of Art assigned to copy the paintings
- 1888 Bombay Art Society is formed
- 1890-93 Abanindranath makes 32 line drawings for Rabindranath Tagore's *Chintragada*
- 1892 Abanindranath Tagore paints *Abisarika* and works on illustrations for his own children's book *Khirer Putul*
- 1894 Raja Ravi Varma establishes his own lithography press near Lonavla, and his prints and oleographs soon become immensely popular all over India
- 1895 The works of Japanese artist Hokusai are accidentally discovered in Paris, leading to an interest in Oriental art, which soon finds its way to Calcutta
- As a young artist who has just graduated from Sir J. J. School of Art, M. V. Dhurandhar wins the Bombay Art Society's gold medal for his oil work *Have You Come Lakshmi?*
- 1896 Thomas and William Daniell publish their *Twelve Views of Calcutta (1786-88)* in India
- The English owned the earliest printing presses, but by this period, several native Bengalis have opened their own presses and begun printing books with illustrations engraved in wood or metal, known as *bat-tala* books
- The artists' group Jubilee Art Academy is formed in Calcutta by Ranadaprasad Gupta and others
- 1897 John Griffiths publishes his two-volume work on Ajanta paintings, *The Paintings in the Buddhist Cave Temples at Ajanta*

1900 Abanindranath Tagore holds his first exhibition of paintings at the Government College of Art

In a letter to close friend J. C. Bose, Rabindranath Tagore writes that he has been painting in a sketchbook

1901 - 1910

1901 Abanindranath Tagore's paintings on Hindu themes win the gold medal at the Congress Industrial Exhibition in Calcutta

1902 Upendrakishore Raychaudhuri, grandfather of filmmaker Satyajit Ray brings out his Ray-Tint Process, used from the following year to make colour plates in magazines

1902-03 E. B. Havell inspires Abanindranath Tagore to paint three paintings from the Delhi Durbar (of the last Mughal emperor), among which the *Last Days of Shahjehan* wins him a silver medal and wide recognition

Kakuza Okakura arrives in Calcutta, bringing to the Indian painters in Calcutta (Abanindranath in particular) a Japanese aesthetic and techniques

Bombay sculptor G. K. Mhatre wins a prize for a marble figure, *To the Temple* at the prestigious Delhi Durbar exhibition. Abanindranath Tagore also wins a medal at the same exhibition for his painting, *The Death of Shahjehan*

1903 Japanese artist Kakuza Okakura's work *Ideals of the East* is published with an introduction by Sister Nivedita

1903-04 Abanindranath Tagore creates his famous work *Bharat Mata*

1905 Bengal is partitioned into West and East Bengal for administrative reasons

Abanindranath is appointed the vice-principal at the Government College of Art

1906 Nandalal becomes Abanindranath Tagore's disciple. He is joined by Suren Ganguly, Venkatappa, Asit Haldar, Sailen De, Kshitindranath Mujumdar, Surendranath Kar, Samarendra Gupta and others

1907 Indian Society of Oriental Art is founded, with Sir John Woodroffe as one of the founder members

Ramananda Chatterjee starts the bi-monthly art publication *Modern Review* in Allahabad, whose sister publication, the Bengali magazine *Prabasi* was already in circulation since 1901. These art publications carry essays on art and illustrations by European artists, and prominent Indian ones such as Raja Ravi Varma, Abanindranath Tagore and Nandalal Bose

1908 E. B. Havell publishes his book *Indian Sculpture and Painting*

A. K. Coomaraswamy delivers a series of lectures on Indian Art at National College, Calcutta

Bengali art magazine *Shilpa o Sahitya* is launched, containing monochrome and colour plates as a regular feature

Indian Society of Oriental Art organises its first exhibition

Renowned artist S. L. Haldankar sets up his Haldankar Fine Arts Institute in Bombay

1909-12 Nandalal Bose, Asit Haldar, Venkatappa and Samendranath Gupta join Lady Herringham's team of copyists of the Ajanta Murals

Nandalal Bose creates his work *Jagai Madhai* while training under Abanindranath Tagore in Calcutta

Mahatma Gandhi publishes his *Hind Swaraj* advocating a self-sufficient rural India with indigenous industry, economy and arts

c. 1910 J. P. Gangooly paints oils of river Padma, *Sunset on River Padma* and *Boatman in River Padma*

1911 - 1920

1911	<p>Political power passes from Calcutta to Delhi, as New Delhi is made the new capital of India under the British Empire</p> <p>Atul Bose, with Ranadaprasad Gupta and others set up the Indian Academy of Art to encourage the European realistic style, as a counter to the Bengal School</p>	1915	<p>The Tagore family establishes the 'Vichitra' club at their residence in Jorasanko, Calcutta, as a cultural centre to promote Indian art, music, dance and drama</p>
1912	<p>Nandalal Bose meets Kakuzo Okakura in Calcutta and begins making landscapes with an increased calligraphic element, reflecting the Far Eastern influence</p>	1916	<p>Gaganendranath's interest in lithographs leads to a litho press being added to the Vichitra club. In the same year, he publishes his colour lithographic cartoon album in Bengali, <i>Adbhut Lok</i>, printed at this press</p> <p>Mukul Dey illustrates W. W. Pearson's book <i>Shantiniketan: The Bolpur School of Rabindranath Tagore</i>, published by Macmillan</p>
1913	<p>Rabindranath Tagore wins the Nobel Prize for Literature. He visits the Armory exhibition in Chicago featuring 1600 exhibits, the first comprehensive exposition of modern American art. It is significant for bringing together experimental styles of till then European vanguard styles, among them, Fauvism, cubism and futurism</p> <p>Nandalal Bose creates his famous work <i>Siva Drinking [World] Poison</i></p> <p>With a desire to make <i>pat</i> paintings available to the public, Nandalal Bose displays his <i>pats</i> at a grocer's shop for 4 annas each. The enterprise ends when Abanindranath learns of it and buys up the entire stock</p>	1917	<p>Gaganendranath Tagore's satirical sketches appear from 1917 onward in three volumes – <i>Birupa Bajra</i>, <i>Adbhut Lok</i> and <i>Baba Hullod</i></p> <p>Printmaker Mukul Dey is elected a life member of Chicago Society of Etchers</p>
1914	<p>Six works of Gaganendranath Tagore are sent to London and then to the exhibition at Pavilion Marson, Paris</p> <p>M. A. R. Chughtai obtains a diploma in photo lithography from the Mayo School of Art, Lahore</p> <p>Abanindranath Tagore publishes two books, <i>Sadanga</i> or <i>The Six Limbs of Painting</i>, and <i>Some Notes on Indian Artistic Anatomy</i></p> <p>The first exhibition of Indian modern art is held at the Victoria & Albert Museum, London</p>	1919	<p>The visual arts department is established in Santiniketan, under the name Kala Bhavana, Nandalal Bose joins as its head at Rabindranath Tagore's invitation</p> <p>Academy of Fine Arts is founded in Calcutta by Hemendranath Majumdar, J. C. Seal, Jamini Roy, B. C. Law and Atul Bose</p>
		1919-36	<p>Under principal Gladstone Solomon, Sir J. J. School of Art moves to revive traditional forms, alongside the growth of illusionistic realism</p>
		1920	<p>Otto Rothfield's book <i>Women of India</i> is published, the illustrations for which are by artist M. V. Dhurandhar</p>
		1920s	<p>A. K. Coomaraswamy elaborates on his pioneering discoveries in the history of Indian art, particularly distinctions between Rajput and Mughul painting in his book <i>Rajput Painting</i></p>
		1920-28	<p><i>The Art of Hemen Mazumdar</i> is published in five volumes</p>