

Modern Art Auction

February 2025

PRINSEPS



P R I N S E P S

MODERN ART

15th February 2025 | 7 PM IST

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Curatorial Note

We are delighted to usher in the New Year with an extraordinary Modern Art Auction that brings together iconic modernists and a fresh lineup of artists. This thoughtfully curated collection celebrates the rich legacy of modern and contemporary Indian art, featuring works by renowned masters alongside several artists making their debut in our auction.

As a platform dedicated to research and discovery, we take pride in unearthing hidden gems and spotlighting visionary artists who have shaped the trajectory of Indian art history. Among the highlights is the late Gogi Saroj Pal, a pioneering feminist artist celebrated for her profound exploration of womanhood. Featured in the auction are *Women Playing Cards* and *Mother and Child*, both oils on canvas. The former encapsulates women's strength and independence, while the latter tenderly portrays the essence of motherhood—together reflecting Pal's nuanced engagement with themes of gender, identity, and empowerment.

Another standout is **Jamini Roy**'s depiction of Christ, where he merges Christian iconography with his signature style. Roy created one of the first popular Indian renditions of Christ.

F.N. Souza's rare work from his return to Goa in 1991 marks a shift in his art, with a serene depiction of nature in bright pastels, contrasting with his earlier, darker works. **B.C. Sanyal** offers poignant reflections on the human condition, particularly the struggles of marginalized communities, while **Biren De**, with his innovative approach to Neo-Tantrism, uses geometry and abstraction to transcend the physical world and connect with the divine.

Additionally, we feature **Rekha Rao Hebbar**, daughter of the renowned K.K. Hebbar. Her work blends her father's legacy with her own unique voice. Bringing an element of novelty to the auction is **Prajwal Choudhury**'s *Matchbox Series*, where he reimagines everyday objects as striking works of art, drawing inspiration from icons like Warhol and Picasso.

We are also proud to feature *KUMARI NAYIKA*, a photographic series created in collaboration with CITTA INDIA, to support the Rajkumari Ratnavati School in Jaisalmer. Prinseps is offering these exclusive works ahead of exhibitions in NYC and Paris, with 100% of the proceeds benefiting the school's girl students.

This auction is a celebration of both established and emerging voices in the Indian art world, offering a unique opportunity to experience the rich diversity and evolution of modern and contemporary Indian art.

Team Prinseps

Modern Art Auction

Auction opens for bidding on **22nd January**
and lots close as per schedule at **7 pm (IST)** onwards on **25th January**.

lot No	Closing Time (India)	Closing Time (US Eastern)	Closing Time (US Pacific)	Closing Time (UK)	Closing Time (Japan)	Closing Time (Hongkong)
1-68	7:00 PM	8:30 AM	5:30 AM	1:30 PM	9:30 PM	9:30 PM

Lot #1

JAMINI ROY (1887 - 1972)

UNTITLED (Christ With Apostles)

Tempera on Cloth
24 x 30 in
Circa 1930

Estimate : 35,00,000 - 45,00,000 INR

Lot Description

Jamini Roy was a pioneering modern Indian artist renowned for reinventing the “Bengali folk” style. Rooted in traditional Indian art forms, he moved away from Western academic art to embrace rural crafts like patachitras and Kalighat pats. Roy’s unique style, characterized by bold lines, vibrant colors, and depictions of everyday life, became emblematic of modern Indian art. One of his most innovative works is his depiction of Christ, which blends Christian iconography with his distinct Indian visual language. Using bold lines and flat colors, Roy portrays Christ with almond-shaped eyes, sharp features, and a voluminous body, painted in earthy tones of maroon, orange, and brown. Despite his limited exposure to Christian texts, Roy studied ancient Christian art and Renaissance masters to create one of the first popular renditions of Christ in an Indian context.

Provenance

Originally acquired from Dhoomimal Art Gallery

Published

Carved Contours, Jamini Roy, Page no. 45, Dhoomimal Gallery



Lot #2

K.S. KULKARNI (1916 - 1994)

UNTITLED (Krishna)

Oil on Canvas
24 x 29 in
Circa 1930

Estimate : 15,00,000 - 20,00,000 INR

Lot Description

K.S. Kulkarni was a renowned artist from Karnataka, who, after joining the Delhi Polytechnic in 1945, became a prominent figure in Delhi's art scene. He founded two creative spaces—Delhi Shilpi Chakra and Triveni Kala Sangam. Kulkarni's work was influenced by classical Indian art, such as Ajanta murals and Chola bronzes, alongside the vitality of modernism. He combined traditional Indian subjects with a modernist style, using crisp lines, flat surfaces, and cubist elements. Known for imbuing the Indian figure with movement, his work explored the expressive potential of color and form.



Lot #3

PARITOSH SEN (1918 - 2008)

UNTITLED (Boy on Tricycle)

Signed Lower Right
Pastel on Paper
26 x 21.5 in
1993

Estimate : 1,00,000 - 2,00,000 INR

Lot Description

Paritosh Sen (b. Dhaka) was a founding member of the Calcutta Group and studied at the Government College of Arts and Crafts, Chennai, before furthering his education at the Ecole de Beaux-Arts in Paris. His work, influenced by cubism and fauvism, features strong lines, bold strokes, and a mastery of two-dimensional planes that create an illusion of voluptuousness. Sen often focused on the human figure, capturing scenes from urban life. His vibrant use of color brings depth and energy, particularly in his depictions of children engaged in playful activities, as seen in this lot.



Lot #4

GANESH HALOI (b. 1936)

UNTITLED (Buddhist Holy Lake)

Signed Lower Right
Mixed Media on Canvas
40 x 40.5 in
1999

Estimate : 2,00,000 - 3,00,000 INR

Lot Description

Ganesh Haloi, born in 1936 in Jamalpur (now in Bangladesh), migrated to Calcutta during the Partition. Trained at the Government College of Arts and Crafts, he later documented the Ajanta cave paintings with the Archaeological Survey of India. Initially known for his landscape paintings, Haloi's work depicted tender, verdant vistas reminiscent of his homeland. Over time, his art evolved into abstract metaphysical expressions of nature, highlighted by his groundbreaking "Metascape" series in 1978, which marked his shift from realism to abstraction. This canvas by Haloi is a great example of his mixed media technique. The canvas is painted on, with paper pasted onto the surface, creating a layered effect. The painted canvas plays a key role in the composition.



Lot #5

THOTA VAIKUNTAM (b. 1942)

UNTITLED (Two Women)

Signed Lower Right
Gouache on Paper
29.5 x 21.5 in
1965

Estimate : 2,00,000 - 3,00,000 INR

Lot Description

The women depicted in Thota Vaikuntam's paintings often adorn themselves with omnipresent vermilion "bindis" and are elegantly draped in colourful sarees. Thota Vaikuntam's artworks reflect the purest essence of the women from the Telangana region. He captures their authentic beauty by paying attention to their colours and the intricate decorative motifs on their clothing. The paintings also showcase the significance of hasta mudras (hand gestures) and the exquisite jewellery they wear. Through his art, Vaikuntam eloquently conveys the rich and distinctive feminine lifestyle of the region providing a compelling glimpse into its cultural heritage.



Lot #6

BC SANYAL (1901 - 2003)

UNTITLED

Signed and Dated Lower Centre
Oil on Canvas
30 x 40 in
1993

Estimate : 25,00,000 - 30,00,000 INR

Lot Description

Bhabesh Chandra Sanyal (born in Dibrugarh, Assam) was a pioneering painter, sculptor, and educator who introduced Modernism to India. He contributed to key institutions, including the Lalit Kala Akademi and Delhi Silpi Chakra. Sanyal studied at Serampore College and the Government College of Art and Craft, Kolkata, where he developed his skills in painting, sculpture, and clay modelling. He briefly attended the Sir JJ School of Art, Mumbai, for stone carving under Master Khimji. Sanyal's work spanned oil and watercolour paintings, as well as bronze, terracotta, and cement sculptures. Influenced by Post-Impressionism and the Bengal School, his paintings often depicted rural landscapes and the struggles of marginalized communities. This artwork reflects a shift in his palette from bright colors to blues and browns post-Partition.



Lot #7

BIREN DE (1926 - 2011)

UNTITLED (Tantra)

Signed Lower Left
Oil on Canvas
24 x 18 in
1967

Estimate : 8,00,000 - 12,00,000 INR

Lot Description

Known for his Neo-Tantric paintings, Biren De moulded an artistic career for himself across five decades, beginning as a portrait painter. The early works were figurative and strongly influenced by Post-Impressionist European painters. He gradually evolved into abstraction and by the sixties had abandoned figuration altogether, developing what became known as his signature 'Neo-tantric' style. His tantric style works show symmetrical patterns of geometry, concentric rings, crescents and orbs. De's tantric works often had dark blues and bright reds which was meant to awaken the psyche towards an undivided consciousness.

Provenance

Originally acquired from Dhoomimal Art Gallery

Published

Past Present into the Future Contemporary India Art, Page no. 20, December 2007.



Lot #8

PARESH MAITY (b. 1965)

UNTITLED (Cornwall Seascape)

Signed Lower Right
Watercolour on Paper
9 x 12 in
1993

Estimate : 50,000 - 1,00,000 INR

Lot Description

Paresh Maity, born in Tamluk, West Bengal, in 1965, is a skilled watercolor artist known for his vibrant landscapes. He studied at the Government College of Art & Craft in Kolkata and earned a Masters in Fine Arts from the Delhi College of Arts. In his Cornwall seascapes, Maity captures the region's coastal beauty.



Lot #9

PARESH MAITY (b. 1965)

UNTITLED (Cornwall Seascape)

Signed Lower Left
Watercolour on Paper
9 x 12 in
1993

Estimate : 50,000 - 1,00,000 INR

Lot Description

In Maity's Cornwall series, we see his mastery of watercolour—a medium he's known for. Influenced by Western masters like Turner, Maity's works evoke mood and memory, transforming nature's beauty into a contemplative experience.



Lot #10

PARESH MAITY (b. 1965)

UNTITLED (Cornwall Seascape)

Signed Lower Left
Watercolour on Paper
9 x 12 in
1993

Estimate : 50,000 - 1,00,000 INR

Lot Description

Paresh, who grew up near the Bay of Bengal, always sought to capture nature's most intimate moments. His works from Cornwall do just that—bringing to life the rhythm of the tides, the play of light on water, and the quiet transitions of the sky.



Lot #11

PARESH MAITY (b. 1965)

UNTITLED (Cornwall Seascape)

Signed Lower Right
Watercolour on Paper
9 x 12 in
1993

Estimate : 50,000 - 1,00,000 INR

Lot Description

Using color directly with the brush, Maity creates tonal contrasts and highlights. This technique, influenced by masters like Turner, reflects his deep connection to the sea.



Lot #12

LALU PRASAD SHAW (b. 1937)

UNTITLED (Two Figures)

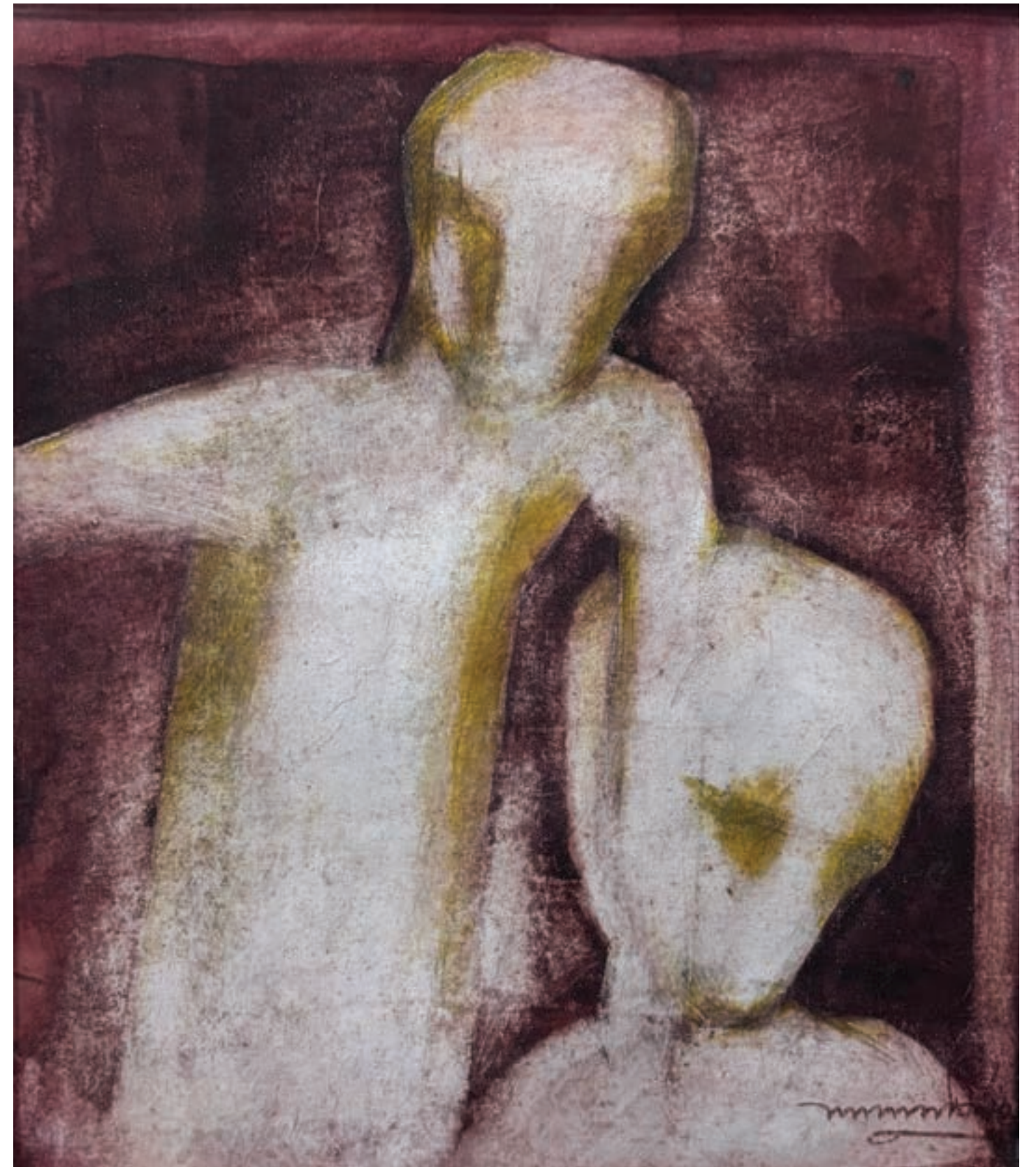
Signed Lower Right
Mixed Media on Paper
14 x 12 in

Estimate : 50,000 - 1,00,000 INR

Lot Description

Lalu Prasad Shaw, born in Suri, Bengal, in 1937, completed his diploma in painting from the Government College of Art and Craft, Calcutta, in 1959. Trained in Company School art, Kalighat pats, and Ajanta cave frescos, Shaw developed a distinctive style, working in watercolors and oils. Influenced by teachers like Gopal Ghose, Rathin Maitra, and Maniklal Banerjee, Shaw also excelled in graphics in the 1970s, mastering the abstract form through lithographs.

Known for his portraits of brooding, silent characters, Shaw captures their essence with focus on physical characteristics, often framed in profiles inspired by Mughal miniatures. His paintings convey nostalgia, featuring men, women, and children in still yet expressive poses. His landscapes combine urban and rural elements, blending minimalist and cubist styles.



Lot #13

SUDHIR KHASTGIR (1907 - 1974)

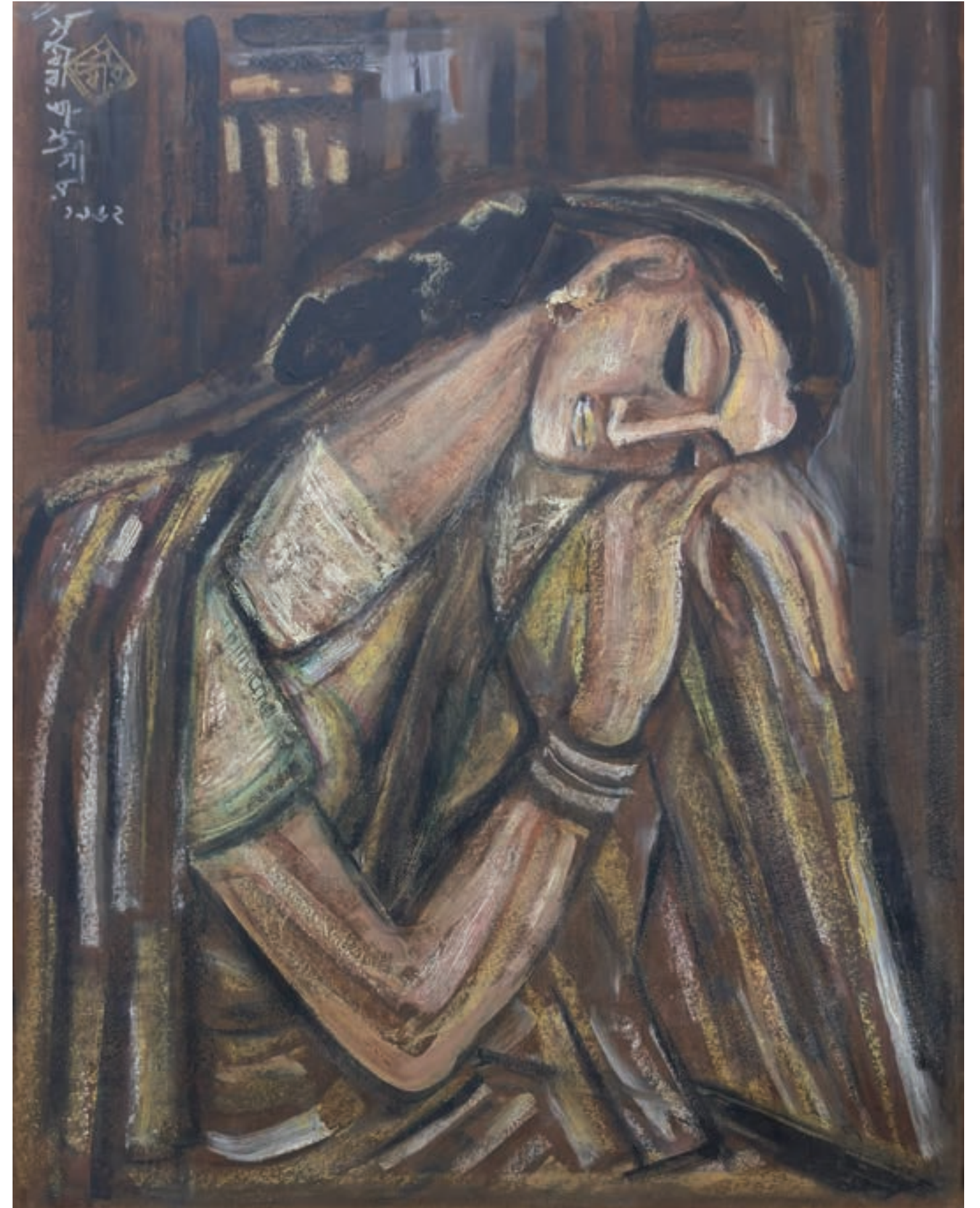
UNTITLED (Woman)

Signed Upper Left
Mixed Media on Board
24.5 x 19 in
1952

Estimate : 50,000 - 1,00,000 INR

Lot Description

Sudhir Khastgir (b. 1907, Bangladesh) was a prominent artist and a key figure of the Bengal School of Art. Educated at Visva-Bharati University in Santiniketan under Nandalal Bose and Abanindranath Tagore, he made notable contributions to Indian art. His work, often in watercolours, oils, and sculptures, reflects a deep connection to Indian mythology, women, and village life. Central to many of his compositions are women, often depicted in reflective poses such as in this lot. His use of rich, earthy tones and dynamic brushstrokes brings these scenes to life, capturing the delicate interplay of light and shadow.



Lot #14

AP SANTHANARAJ (1932 - 2009)

UNTITLED (Woman)

Signed Lower Right
Oil on Canvas
40 x 34 in
1952

Estimate : 2,00,000 - 3,00,000 INR

Lot Description

AP Santhanaraj studied at the Government College of Arts and Crafts in Chennai. His artwork is distinguished by the quality of his lines, which form a unique visual language. Santhanaraj employs an unconventional technique, laying the canvas flat on the ground rather than positioning it vertically, allowing him to work from multiple angles. This method reflects his unrestricted, innovative approach to painting.



A.A. RAIBA: AN ARTIST WHO PAINTED LIFE'S LABYRINTH

An unabating artist whose creative expression was unfazed by the trials and tribulations he faced, A.A. Raiba (b. 1922) was relentless; almost restless in his artistic pursuits till the very end saying, *"Itni umar gayi, kaam khatam nahi hua."* [1] His visual narrative was derived from his love for Urdu poetry and Islamic literature. Born in Mumbai, most of Raiba's works exude nostalgia and are intimate observations of old Bombay and his travels across India. Raiba's oeuvre is rooted in intensively researched history with influences from his lifelong practice in calligraphy.



A.A. Raiba, *Untitled (Man with Bird)*, 1984, Reverse Painting on Glass



A.A. Raiba, *Untitled (Woman with Gramophone)*, 1984, Reverse Painting on Glass

A HUMBLE BEGINNING: THE EARLY YEARS

Raiba came from a family of meager means, but his passion for art knew no bounds. Most of his education depended on scholarships, and he worked hard for them. Raiba began his schooling at the prestigious Anjuman-I-Islam School after having secured a scholarship. His flair for writing in the Urdu language attracted a lot of attention, and his teachers encouraged him to try his hand at writing.

Raiba started composing couplets and would translate the works of one of the greatest Urdu poets Allama Iqbal to English. This was also the time when he practiced Arabic calligraphy, which shed light on his drawing skills. After recognising his talent, his teacher introduced him to artist Dandavatimath, who had opened an art school called Nutan Kala Mandir in Bombay. Here, Raiba learned the basic techniques required for admission into the Sir J.J. School of Art.

Raiba's experimentations with different kinds of material might have been influenced by his childhood spent in his father's small tailor's shop on Temkar Street in Bombay. Small strips of fabric would cover the floor amidst which young Raiba would play.

THE MAKING OF AN ARTIST: FORMATIVE YEARS

A simple man of few words, he always strived to do something different. [3]

In the early 1940s, when Raiba was around 18 years old, Raiba interacted with Charles Gerard (the dean of J.J. School of Art), who offered him a scholarship at the JJ and encouraged him to work with mural paintings and oils. Here, he received training from Jagannath Murlidhar Ahivasi, who fostered in him an interest in miniature paintings. Ahivasi was also a leading pioneer of the Bombay Revivalist School.

Having intricately studied and practiced the Indian style of painting, Raiba steered away from the prevailing Western and academic norms in the Indian art scene to carve his own style. His works included depictions of the village folk with color tones similar to miniature paintings.

While in the Sir J.J. School of Art, he never missed the opportunity to visit various places and paint his

experiences there. These paintings based on real-life experiences were liked by people. To name a few: ‘Forgotten Gothic Cathedral’ painted after his visit to Calicut and Pondicherry, ‘Ruins of Aundha fort’ were his Goa’s memories, remembering Sikkim– Bhutan, and Nepal he painted ‘No man’s land’. [2]

DRAWING INSPIRATION: EARLY INFLUENCES

Raiba graduated from the JJ School of Art in 1946 with a diploma and was appointed as a Fellow in the painting department for

a year in 1947 by Charles Gerard. In 1948, he received a bronze medal from the Bombay Art Society for the painting ‘Shrinagar.’ The following year, he received a silver medal for ‘Glory of India.’ He also visited Kochi, where he documented his experiences in a painting called ‘Lullaby,’ for which he received yet another bronze medal.

Raiba's travels across India became his muse, and his penchant for recording his adventures earned him recognition worldwide. His canvas often narrated tales of his intensive travels, capturing the authenticity of India in his paintings.

Raiba consistently wielded charcoal as his chosen medium for sketching, and his approach to lines evolved in tandem with his subjects over the years. These charcoal on paper works from the artist’s estate were made in the 1960s.



A.A.Raiba,
Untitled (Horse),
circa 1965,
Charcoal on paper

Early in his career, he portrayed Christ, nude studies, and the erotic using sharp, angular shapes, teetering on the edge of cubism without fully embracing it.

In a later series featuring landscapes and portraits of rural life, Raiba's lines took on a lively, curvaceous quality reminiscent of the styles employed by Mexican Muralists.

Perhaps it was this dual training at the JJ School of Art in Western and Indian painting techniques, coupled with his scholarly and introspective nature, birthed a distinctive style and technique that set his work apart from his contemporaries.

Raiba's charcoal sketches also vividly brought to life his observations on the lawns opposite Mumbai’s Victoria Terminus, Crawford Market, and the Neo-Gothic School of Art (J.J. School Of Art) building designed by George Twigg Molecey.

His studies of nature and architecture consistently revealed a deep connection with the architectural elements of these iconic locations.

A UNIQUE VOICE IN INDIAN ART

Rudi Von Leyden, an art critic, observed Raiba's works over a decade (the 1940s–1950s) characterised by striking and bold forms balanced by sombre colours.

Leyden invited Raiba to join the Progressive Artists' Group, but Raiba’s school of thought was completely different from his contemporaries such as F.N. Souza, who was also his classmate at the JJ School.

Raiba soon resigned from the group after a show in 1953, and in 1955 exhibited his paintings in Delhi, featuring his Kochi travels.

Raiba organised well-researched exhibitions after thoroughly studying his subjects for his audience.

His exhibits were based on his travels and themes such as the History of Bombay, Kashmir: Miniature to Monumentalism, Metaphysical Paintings, the Baramasa of Keshavdas, Mirza Ghalib, and Islamic Calligraphy.

He would design his own invitations, incorporating translations of Allama Iqbal, stylistic elements of Islamic calligraphy, and Modernist typography.

A JOURNEY THROUGH EXHIBITIONS AND RECOGNITION

During that time, most of his contemporaries moved to Paris and encouraged Raiba to do the same.

Instead, Raiba consulted Walter Langhammer, one of the founding fathers of the Bombay Progressives, who suggested he move to Kashmir.

Raiba spent more than three years (1957-1959) in the Naginbagh area of Srinagar, painting landscapes, monuments, and people.

The traveling artist documented the city's essence, be it the slanting wooden roofs of mosques in the winter, the folk motifs in Jammu temples, or renditions of Kashmiri women.

His stay in Kashmir deeply influenced his work, shifting his style to depict the plight of the region's people through charcoal and white color.

In an exclusive interview with Prinseps, the artist's son, Najeeb Raiba, recalls

“Abba always believed that life was a combination of the seen and the unseen, and he would try to uncover this in his art.

He was fascinated by stories hidden in landscapes, architecture, and even the everyday lives of people.”

RESILIENCE AND REINVENTION

After his return to Bombay, Raiba transitioned from watercolours to oil on jute canvas.

His works adhered to the Indian style of painting, ranging from depictions of Kashmiri women to South Indian fisherwomen, and Goan landscapes to North Indian village sceneries.

In 1972, Raiba's two decades of work were destroyed in a catastrophic building collapse.

Despite the psychological trauma, he continued to paint in his Nalasopara home. Raiba's creative curiosity

endured, leading him to experiment with glass and enamel painting in the 1980s.



A.A. Raiba, *Muslim Couple*, circa 1990, Reverse Painting on Glass

Raiba's exhibitions went beyond paintings; they were holistic experiences. His self-designed invitations showcased experimentation with fonts, paper textures, and inno-

vative folds. A connoisseur of calligraphy, in these works Raiba merged Arabic couplets with bird shapes, infusing a unique dimension into his artistic expression.



A.A. Raiba,
Untitled (Peacock),
circa 1990,
Calligraphy ink on paper

In 1984, he wrote in an invitation catalogue for one of his exhibitions:

*is Death, which alone can drop
a curtain on the medley of deeds
and also what remains undone.”*
[4]

*“To comprehend the meaning of
Art, I have ceaselessly tried to
understand what life is – its cir-
cuitous course and ultimate goal.
I go through a labyrinth of desire
and fear, and I must keep on. The
only alternative to ceaseless action*

Raiba continued to write witty proses for his self-made catalogues until he felt unable to orchestrate such shows.

However, he painted tirelessly at his home until his passing in 2016.

References

- [1] A.A. Raiba's Wikipedia Page
- [2] Nalini Bhagwat, Painter Dr. Nalini Bhagwat remembers late A. A. Raiba, Art Blogazine, 2016
- [3] Prabhakar Kolte. A.A. Raiba passes away at 94. Hindustan Times. 2016.
- [4] A.A. Raiba's Wikipedia Page

Lot #15

A.A. RAIBA (1922 - 2016)

UNTITLED (Man)

Signed Lower Right
Reverse Painting on Glass
10.5 x 7.5 in
1984

Estimate : 5,00,000 - 10,00,000 INR

Lot Description

Raiba is well known for his dextrous technique and inventive color schemes. A graduate of the Sir J.J. School of Art in Bombay, he was unmistakably influenced by Indian miniature painting techniques. There was a substantial shift in Raiba's artistic style after 1983 in the material he used. He began experimenting with glass and enamel painting during this period as depicted in this lot.



Lot #16

A.A. RAIBA (1922 - 2016)

UNTITLED (Woman with Gramophone)

Signed Lower Left
Reverse Painting on Glass
10.5 x 7.5 in
1984

Estimate : 5,00,000 - 10,00,000 INR

Lot Description

A.A. Raiba's reverse painting on glass blends modernist aesthetics with Indian miniature influences. It depicts a woman in a green sari and red blouse, seated with a vintage gramophone beside her. After 1983, Raiba shifted to experimenting with glass and enamel painting, as seen in this piece. His work reflects themes of nostalgia, tradition, and modernity, showcasing his mastery of reverse glass painting and cultural memory.



Lot #17

REKHA RAO (b. 1947)

RAIN

Signed Lower Right
Oil on Canvas
47.5 x 47.5 in
1997

Estimate : 1,00,000 - 2,00,000 INR

Lot Description

Rekha Rao Hebbar, daughter of renowned artist K.K. Hebbar, studied painting under his guidance and holds a postgraduate degree in History from Mumbai University. Her artwork reflects a fusion of visual experiences drawn from her surroundings, exploring the connection between personal associations and events that inspire her. She seeks a unique color language to express her responses to these triggers, working primarily on paper and canvas.



Lot #18

J M S MANI (b. 1949)

UNTITLED (Girl with Kite)

Signed Lower Right
Oil on Paper
19 x 19 in
1989

Estimate : 50,000 - 1,00,000 INR

Lot Description

J.M.S. Mani, a graduate of the Ken School of Art in Bangalore, is inspired by the simple, hardworking people of Badami. His work focuses on the rustic folk of the Deccan Plateau, blending Indian culture with Western formalism. In this work, Mani uses bold brushwork. Mani's restrained figures convey a deeper narrative, reflecting the origins of a civilization. His art is known for its strong use of color and composition, highlighting both tradition and modernity.



Lot #19

MRINAL KANTI DAS (b. 1928)

UNTITLED (Labourers at Sea/ Gopalpur)

Signed Lower Right
Wash on Paper
10.5 x 18 in

Estimate : 50,000 - 1,00,000 INR

Lot Description

Mrinal Kanti Das, born on July 1, 1928, in Midnapore, West Bengal, was a prominent figure in the Neo-Indian School art movement founded by Abanindranath Tagore. Educated at the Government College of Art and Craft in Kolkata, where he graduated in 1948, Das primarily worked with gouache and watercolours. This lot depicts Gopalpur (as written by the artist in Bengali), located along the east coast of India in the state of Odisha.



Lot #20

MRINAL KANTI DAS (b. 1928)

UNTITLED (Woman)

Signed Centre Right
Wash on Paper
12 x 8 in

Estimate : 50,000 - 1,00,000 INR

Lot Description

Mrinal Kanti primarily worked with wash, watercolors, mixed media, and ink, often moving beyond traditional artistic conventions. Kanti frequently portrayed women in various moods and postures as in this lot, set within domestic or natural environments.



Lot #21

KRISHEN KHANNA (b. 1925)

UNTITLED (Treaties)

Signed Verso
Oil on Canvas
30 x 30 in
circa 1970

Estimate : 2,00,000 - 3,00,000 INR

Lot Description

Krishen Khanna, born in Lyallpur, undivided India, in 1925, moved to Bombay in 1948 following Partition. He soon became associated with the Bombay Progressive Artists' Group, and by the 1950s, his work often depicted urban migrants. A key figure among the Progressives, Khanna navigates between narrative and formal concerns, blending Western modernism with reflections on the world around him. Deeply impacted by the Partition and his socio-political context, this artwork symbolizes the tearing up of treaties, likely a metaphor for the pacts signed in post-independence India.



Lot #22

GOGI SAROJ PAL (1945 - 2024)

UNTITLED (Women playing Cards)

Signed Lower Right
Oil on Canvas
62 x 50 in
1974

Estimate : 20,000 - 30,000 INR

Lot Description

Gogi Saroj Pal's oeuvre spanning over five decades is a powerful exploration of womanhood, focusing on the lives, emotions, and complexities of women. Recognized as one of the early feminist artists in modern Indian art, her paintings frequently engage with the desires and struggles of the feminine world. Born in what was then the United Provinces of British India, Gogi Saroj Pal began her art studies in rural Rajasthan before moving on to Lucknow and eventually Delhi, where she taught and settled. In this lot, Gogi portrays women in a moment of leisure and independence, capturing their autonomy and self-assuredness. This piece reflects her broader exploration of women's agency. Her art, including iconic series like "Being a Woman," "Mandi," and "Nayika," portrays women in empowering postures and expressions, rejecting passivity in favor of active self-assertion. By blending traditional Indian imagery with modern feminist themes, Gogi created a distinctive visual language that speaks to both the struggles and triumphs of women. Her work remains a powerful commentary on gender, identity, and the need for change.



Lot #23

GOGI SAROJ PAL (1945 - 2024)

UNTITLED (Mother and Child)

Signed Lower Right
Oil on Canvas
49 x 61.5 in
1974

Estimate : 20,000 - 30,000 INR

Lot Description

Pal's work was characterized by bold colors, dynamic compositions, and a focus on the female experience. This oil on canvas captures the nurturing bond between mother and child, set against a vibrant green backdrop.



FROM THE ARCHIVES: F.N. SOUZA'S PERSONAL HISTORY AND ARTISTIC EVOLUTION

This research, sparked by an insightful conversation with Keren SouzaKohn, the daughter of the renowned artist Francis Newton Souza, takes us to the lush, verdant landscapes of Saligao, Goa—Souza's birthplace. Set against the region's red earth roads, winding lanes, and sprawling paddy fields, the interview offers a rare glimpse into the life and artistry of one of India's most significant modern artists.

Keren SouzaKohn, an artist in her own right, graciously welcomed us into her studio, a space rich with memories that have shaped her understanding of her father's life and art. The studio, a repository of the past, held old photographs of Souza, his letters to his daughter that revealed his tender, dotting nature, personal writings, old catalogues, and other archival treasures scattered across the table. As Keren walked us through these keepsakes,

she shared vivid memories of her father's creative process dating back to when she was just three years old. She vividly recalls her father sitting on the floor, knees bent, utterly absorbed in his work. The image of him, lost in his painting, captures the essence of an artist wholly dedicated to his craft, providing us with an intimate glimpse of the man behind the masterpieces.

SOUZA'S FORMATIVE YEARS

Born in Saligao, Goa, Souza's early years were immersed in the sights and sounds of the Goan countryside. Keren recalls

"Wandering through narrow, winding red lanes flanked by vivid green banana plants, mango trees, and coconut palms, Souza's wide eyes soaked up the glorious vista."

The beauty of Goa became deeply embedded in Souza's psyche, influencing his early works.

From temple dancers to the tropical landscape, Souza's depictions captured the essence of his idyllic surroundings, but always with an undercurrent of defiance against the norms that defined his world.

The church, a central figure in his early life, became both an influence and a subject for his art—an institution he would later challenge.

Souza's grief-stricken childhood was marked by the early deaths of his father and sister.

"When my dad lost his father, he felt that he could be a husband to his beloved mother, her suitor, and lover."

This loss haunted him throughout his life, deeply shaping both his worldview and artistic expression. The trauma from smallpox, which scarred his face, only amplified his sense of isolation and alienation. "He tortured himself with these tormented thoughts," Keren reflects. This period of personal anguish became a crucible for Souza's artistic vision, propelling him to question both his identity and the systems that sought to define it.

Lily Cecilia (née Antenues), Souza's mother, provided a steady anchor. A resilient homemaker and provider, her strength in the face of hardship inspired Souza's depiction of strong, defiant women throughout his career.

"Her strong, defiant resilience nurtured him into the depiction of heroines and a lifelong feminist."

This maternal influence laid the groundwork for Souza's feminist themes, highlighting the strength and autonomy of women.

A DEFIANT AND POLITICAL ARTIST

Souza's early works in Goa, characterized by bold color and depictions of Goan village life, marked the beginning of his artistic identity. However, it was in Bombay, at the prestigious JJ School of Art, where Souza honed his craft and solidified his position within the Progressive Artists' Group.

As Souza's career progressed, his art took on a more political tone, especially after his move to Bombay in the late 1940s. Keren recalls that Souza's paintings began reflecting his frustration with the political elite and his deep empathy for the marginalized. His iconic works like *The Proletariat of Goa* and *The Criminal and the Judge are Made of the Same Stuff* directly comment on the inequality and corruption Souza perceived in society.

"Souza's political declaration against the ruling elite depicted them as vacuous grey suits ruining the world with their colorless megalomania,"

Keren states, underscoring Souza's fearless critique of power structures.

Souza's involvement in the Quit India Movement further solidified his commitment to social justice, using his art to expose the hypocrisies and injustices around him. His works like *Keep the Pope Off the Moon* (1961) expressed his disdain for religious dogma and a desire for a more tolerant world. "The image of a demonic, crazed religious fanatic displayed Souza's plea for tolerance and coexistence," Keren explains.

THE 1950S: SOUZA'S ARTISTIC EVOLUTION, AND INFLUENCES

In 1949, F.N. Souza left India for London, driven by financial instability and the stifling censorship of his work. This move marked the start of a transformative phase in his personal life and artistic journey. London's vibrant post-war modernist scene exposed Souza to new influences, particularly the works of Pablo Picasso and Francis Bacon, which shaped his evolving aesthetic and intellectual sensibilities.

PERSONAL AND ARTISTIC INFLUENCES: LISELOTTE KOHN AND KAFKA'S SHADOW

During this period, Souza began a profound relationship with Liselotte Kohn, a gifted theatre and film actor trained at RADA. Their connection, which started around 1952, became a cornerstone in Souza's life and work.

Liselotte, a second-generation Holocaust refugee born in Prague, had endured profound personal loss—her family perished in the Holocaust, and she fled her home as a teenager. Her experiences of displacement, grief, and resilience profoundly impacted her worldview, which in turn influenced Souza as he grappled with his own feelings of alienation and estrangement in a foreign land.

"At that time, Souza's beloved wife, Liselotte, my blessed mother, was a stage and film actress and, like Kafka, also a Czech. Together, my parents shared a passion for redemptive cultured insights and soothing classical music."

Liselotte's intellectual depth and emotional insight created a fertile ground for artistic growth. Their shared home became a crucible of creativity, filled with the works of anti-fascist and anti-war artists such as Max Beckmann, Otto Dix, and Francis Bacon. The haunting music of Dmitri Shostakovich, Gustav Mahler, and Anton Bruckner often resonated within their walls, while philosophical texts by Kafka, Freud, and Camus provided intellectual sustenance.

Kafka's exploration of alienation particularly resonated with Liselotte, reflecting her own experiences and informing the environment in which Souza worked.

It was in this deeply intellectual and emotionally charged atmosphere that Souza wrote his seminal autobiographical essay, *The Nirvana of a Maggot* (1955), first published in Stephen Spender's *Encounter* magazine. In it, Souza describes his origins as a "maggot on a dung heap," encapsulating his feelings of rejection, societal alienation, and internalized isolation. This metaphor mirrors Kafka's *The Metamorphosis*, where Gregor Samsa's transformation into an insect symbolizes his estrangement from humanity. Keren, Souza and Liselotte's daughter, later reflected on her father's self-perception—his pock-marked face, scarred by smallpox, and his sense of monstrosity—offering another layer of resonance with Kafka's narrative of physical and psychological alienation.

The thematic overlap between Souza's literary and visual works during this period is evident in his painting *Nude Metamorphosed into Insect* (1957). The piece reflects the dual influence of Picasso's fragmented, cubist forms and Kafka's themes of transformation. Keren recalls that Picasso was a kindred spirit for her father, whose work similarly challenged traditional notions of beauty and identity. In Souza's painting, distorted human forms explore dualities: flesh and spirit, creation and destruction, beauty and grotesqueness. Like Kafka's insect metaphor, the painting meditates on transformation, identity, and alienation. Souza's obsession with heads—an iconic motif in his work—also deepened during this time. His exploration of heads evolved from grotesque depictions of religious figures to abstract representations of human identity and thought, symbolizing internal struggles, self-perception, and alienation.

“Everything is in the head,”

Souza once said, reflecting his belief that the human mind, with its internal conflicts and thoughts, was at the core of his artistic vision.

Liselotte's influence on Souza extended beyond the intellectual. Her vibrant personality, described by Keren as joyous

and full of life, infused their home with warmth and creativity. She still remembers her mother singing in the kitchen, the sound of her dancing footsteps permeating the house.

In this intellectual and emotional crucible, Souza's art reached new depths of introspection. The environment Liselotte created, shaped by the tragedy of her past and the intellectual currents of their time, provided the fertile ground for Souza's most powerful works—a profound exploration of identity, loss, and transformation that marked the 1950s as one of the most important periods in his artistic career.

Keren recounts her life in Belsize Park during this period, when Souza's success as an artist soared. His bold statement,

“I make more money from my paintings than the Prime Minister makes from his politics,”

captured the triumph of his art in the market. Yet, despite this apparent financial success, Souza was unable to keep their house—a stark contrast to the prosperity he seemed to enjoy. What exactly transpired remains a mystery, leaving behind an enigma of his financial struggles amid artistic acclaim.

Souza's move to the United States in the late 1960s marked another shift, as he navigated different cultural environments and embraced diverse artistic styles. However, his best-known works, shaped by his early life in Goa and the intellectual and personal influences of Liselotte, remain a cornerstone of his legacy.

“For Souza, truth is beauty. Exacerbated by being the only dark brown man in a room full of established artists, my dad was driven by a purpose—a quest for real, enlightened truth—and an ambition to create and suffuse the exquisite beauty of his boyhood, Goa, as an emblem of peace and harmony to be waved in the fractured world.”

Lot #24

F.N. SOUZA (1924 - 2002)

UNTITLED (Landscape)

Signed Upper Right
Acrylic on Paper
14 x 21 in
1992

Estimate : 15,00,000 - 20,00,000 INR

Lot Description

F.N. Souza, a pioneering modern Indian artist born in Goa, was known for his bold, expressive style and his pivotal role in the Progressive Artists' Group. His early works were influenced by his strict Catholic upbringing and later shaped by European modernism during his time in London and New York. Known for his controversial depictions of religion and sexuality, Souza's works gained international recognition. After decades abroad, he returned to Goa in 1991, marking a significant shift in his art. This lot reflects this transition, embracing the serene beauty of his homeland with bright pastel tones and lush depictions of nature, departing from the darker, more intense works of his earlier years.

Published

Vinod Bhardwaj, Francis Newton Souza: Dhoomimal Gallery Collection, Dhoomimal Gallery, New Delhi, p. 321 (illustrated)



Lot #25

RAM KUMAR (1924 - 2018)

UNTITLED (Landscape)

Signed Lower Centre
Watercolour on Paper
22.5 x 33.5 in
1981

Estimate : 20,000 - 30,000 INR

Lot Description

Ram Kumar's work, deeply rooted in the quietude of his childhood surroundings in Shimla, offers a meditative exploration of both the natural world and the human condition. His early years in the tranquil Himalayan landscape significantly shaped his artistic voice, cultivating an inherent sense of solitude and introspection. His formal training at the Sarada Ukil School of Art and later in Paris introduced him to modernist ideas, further refining his approach to abstraction and forming a bridge to his later association with the Progressive Artists' Group.

Kumar's artistic evolution is marked by a shift from figural depictions of solitude to increasingly abstracted interpretations of the world around him. Early works captured emotional isolation, while his later pieces abandoned the human figure altogether in favor of expansive, abstract cityscapes and landscapes. This lot exemplifies this transition.



Lot #26

RINI DHUMAL (1948 - 2021)

UNTITLED (Lady's Face)

Signed Lower Centre
Oil on Metal Sheet
17.5 x 18 in

Estimate : 10,000 - 20,000 INR

Lot Description

Rini Dhumal was a prominent artist whose work was shaped by her background in printmaking. Born in Rongpur, Bangladesh, she studied at MS University, Vadodara, India, where she later became a faculty member. Dhumal's art focused on the strength and complexity of women, often exploring themes of power and resilience through her "Devi" series. Drawing inspiration from both mythology and contemporary life, her work conveyed the enduring nature of women's roles in society. Her use of color and form was deliberate, blending aesthetics with meaning.



Lot #27

UMA GAUTAM (b. 1962)

UNTITLED (Village women and a man)

Signed Lower Left
Oil on Canvas
49 x 39.5 in
2005

Estimate :10,000 - 20,000 INR

Lot Description

Uma Gautam, a self-taught artist from Bangalore, is known for her unique blend of spiritual and personal introspection in her art. Known for exploring mystical and spiritual themes through religious iconography, Gautam often depicts figures such as Jesus Christ, Buddha, and Lord Shiva in her works. In this painting, the artist explores the human connection, imbuing the subjects with a sense of the divine.



Lot #28

UMA GAUTAM (b. 1962)

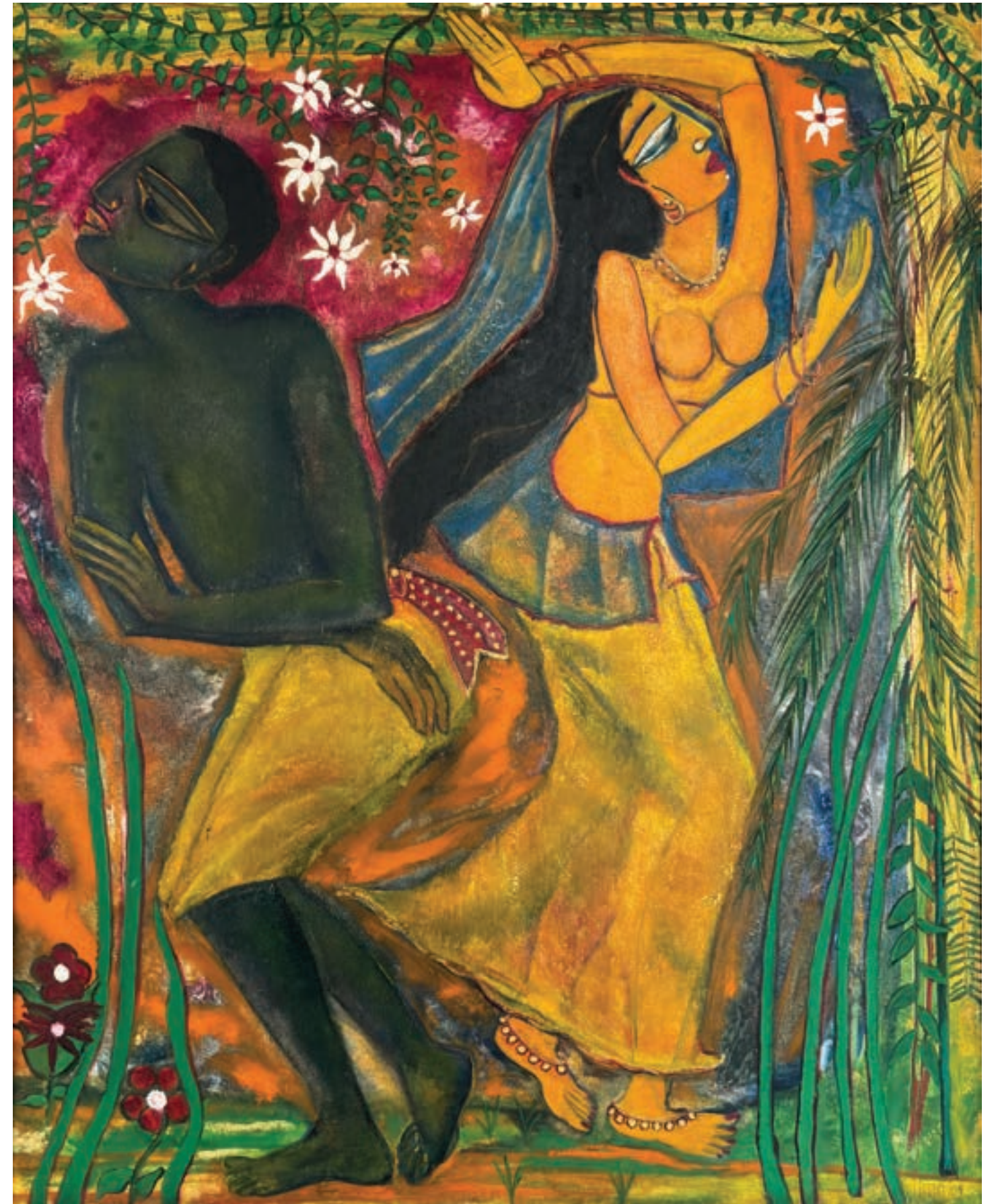
UNTITLED (Couple)

Signed Lower Right
Oil on Canvas
49.5 x 39.5 in
2005

Estimate : 10,000 - 20,000 INR

Lot Description

Uma Gautam's paintings often capture the intersection of human emotion and the divine. The figures, though grounded in a rural context, transcend the ordinary, reflecting themes of inner growth and connection.



Lot #29

BASAWARAJ L. JANE (b. 1962)

DREAM (2)

Signed Lower Left
Oil on Canvas
35 x 35 in
2003

Estimate : 50,000 - 1,00,000 INR

Lot Description

Basavaraj L. Jane, a Gulbarga-based artist, is known for his evocative exploration of human emotions, particularly focusing on the resilience and struggles of women. His background in the culturally rich region of Karnataka informs his deeply introspective and layered works, which blend abstract and figurative forms, using overlapping colors like red, orange, and yellow to convey complex emotions. Through his distinct use of vibrant and somber tones, Jane captures the nuances of the human condition, offering a poignant reflection on personal and collective experiences.



Lot #30

LAXMAN AELAY (b. 1965)

UNTITLED (Set of 4)

Signed
28.5 x 24 in
2006

Estimate : 50,000 - 1,00,000 INR

Lot Description

(10 x 8 each) Laxman Aelay, born in 1965 in the Nalgonda district of Andhra Pradesh, is a Hyderabad-based artist renowned for his evocative depictions of rural life, inspired by his upbringing in Kadirenigudem, Telangana. Aelay's works capture the struggles and dignity of village folk, blending bold figurative art with striking color palettes. Known for his versatility, Aelay transitioned from signboard painting and book illustrations in the Telugu literary sphere to creating highly acclaimed artworks. His evolving style spans monochromatic compositions, vibrant contrasts, This set of four paintings reflects his signature exploration of human resilience and the challenges of daily life, blending symbolic imagery with themes of confinement and transformation. Through his distinct visual language, Aelay continues to draw on his rural roots and deep connection to village life, creating works that resonate with universal human experiences.



Lot #31

LAXMAN AELAY (b. 1965)

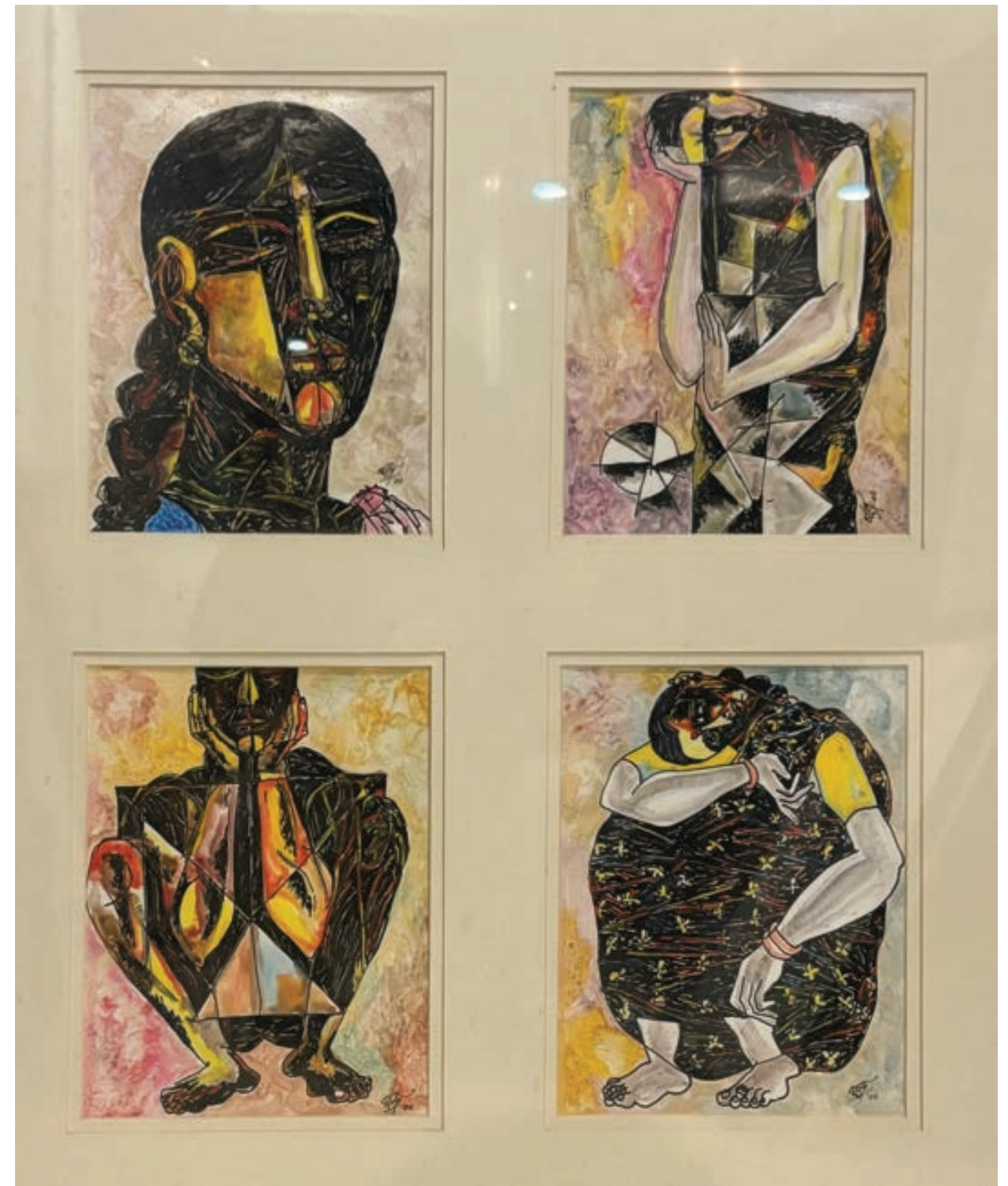
UNTITLED (Set of 4)

Signed
28.5 x 24 in
2006

Estimate : 50,000 - 1,00,000 INR

Lot Description

This set of paintings reflects his signature themes, portraying rural men and women in contemplative poses that evoke the quiet resilience of village life.



Lot #32

LAXMAN AELAY (b. 1965)

UNTITLED (Two women)

Signed Lower Right
Oil on Canvas
48 x 60 in
2005

Estimate : 1,00,000 - 2,00,000 INR

Lot Description

Rooted in the rural milieu of Andhra Pradesh, Laxman Aelay's works evoke indigenous imagery and the cultural specificity of village life. His art captures the essence of rural settings, depicting men and women against the backdrop of their homes and everyday surroundings as depicted in this lot.



Lot #33

TANJORE PAINTING

UNTITLED (Wooden Ganesha)

Signed Lower Right
Mixed Media on Board
28 x 23 in
2005

Estimate : 1,00,000 - 2,00,000 INR

Lot Description

This Tanjore painting showcases Lord Ganesha in celestial splendor, surrounded by divine attendants. With its gold leaf, bold colors, and three-dimensional detailing, it embodies the grandeur of this traditional South Indian art form.



Lot #34

TANJORE PAINTING

UNTITLED (Gaja Lakshmi)

Signed Lower Right
Mixed Media on Board
28.5 x 23 in
2005

Estimate : 1,00,000 - 2,00,000 INR

Lot Description

A classic representation of the Tanjore painting tradition, this artwork features Gaja Lakshmi, the goddess of prosperity, seated with two elephants by her side. True to the Tanjore style, it boasts rich gold-leaf detailing, and vibrant colours.



Lot #35

RAJENDRA DHAWAN (1936 - 2012)

UNTITLED (Abstract)

Signed Lower Right
Oil on Canvas
21 x 21.5 in
1988

Estimate : 1,00,000 - 2,00,000 INR

Lot Description

Rajendra Dhawan's work exemplifies his meditative approach to abstraction. Educated at the Delhi School of Art and later in Belgrade Yugoslavia, Dhawan's practice reflects his refined understanding of color and form. Known for his subtle and strategic use of color, Dhawan created paintings that invite introspection and spell tranquility. His deliberate interplay of painted and blank spaces on the canvas redefined abstraction and positioned him uniquely among his contemporaries.



Lot #36

M.K. PARANDEKAR (1877 - 1961)

HIMALAYAN 2

Signed Lower Left
Watercolour on Paper
11.5 x 9 in

Estimate : 50,000 - 1,00,000 INR

Lot Description

M. K. Parandekar born in Kolhapur, Maharashtra) was a pioneering Indian artist known for his landscape paintings. Trained at Sir J.J. School of Art, Bombay, and influenced by the work of Abalal Rahiman, Parandekar is recognized for his detailed, panoramic views of the Indian landscape. His approach to capturing the Himalayan terrain in this work reflects his affinity for portraying nature. Parandekar's landscapes are marked by their precise use of perspective, vivid detailing, and the incorporation of light and shadow, which bring the natural world to life.



Lot #37

PRAJJWAL CHOWDHURY (b. 1980)

UNTITLED

Handpainted on matchboxes
17.5 x 43 in

Estimate : 4,00,000 - 5,00,000 INR

Lot Description

Prajjwal Choudhury is known for turning everyday objects, like matchboxes, into captivating works of art. He studied at Rabindra Bharati University, Kolkata, and Maharaja Sayajirao University, Baroda, and has also taught at Baroda's Faculty of Fine Arts. Choudhury draws inspiration from famous artists such as Andy Warhol, Picasso, and Subodh Gupta, incorporating their influence into his unique approach. By using a mix of colours and intricate designs, he invites viewers to see familiar objects in new and imaginative ways.



Lot #38

KANCHAN DAS GUPTA (b. 1947)

UNTITLED (Laughing Buddha)

Signed Bottom Centre
Oil on Canvas
69.5 x 33.5 in
2004

Estimate : 50,000 - 1,00,000 INR

Lot Description

Kanchan Das Gupta is a painter from Kolkata, and studied at the Government College of Art and Craft. His large canvases combine realistic detail with unconventional figures, creating compositions that feel both sardonic and serene. Often working with a monochrome palette, he adds bold colors to break the stillness. Known for his figurative style, Das Gupta captures raw human emotion. His innovative use of color affirms his distinct position as a non-traditional artist.



Lot #39

RAMESH AUNDHKAR

UNTITLED (Two Boys)

Signed Lower Left
Oil on Canvas
47 x 24 in
2008

Estimate : 50,000 - 1,00,000 INR

Lot Description

Ramesh Aundhkar's work is deeply influenced by his childhood in Rahimatpur, Maharashtra, where he grew up in a creatively rich environment. His art reflects an organic connection to human forms and life in rural settings. Aundhkar's figurative pieces draw from his personal experiences, particularly themes that explore childhood memories and village life



Lot #40

KANCHAN DAS GUPTA (b. 1947)

UNTITLED (Buddha)

Signed Lower Left
Oil on Canvas
59.5 x 47.5 in
2003

Estimate : 50,000 - 1,00,000 INR

Lot Description

In this work, Kanchan Das Gupta juxtaposes spiritual and worldly themes. The detached Buddha's head symbolizes transcendence, while the presence of the "three wise monkeys" and lively figures like trumpeters and jugglers introduces a dynamic, earthly contrast. The artwork explores the tension between detachment and engagement, inviting reflection on inner peace amidst life's distractions.



Lot #41

BIJAN CHOUDHURY (1931 - 2012)

UNTITLED (Couple with Sarangi)

Lower Left
Oil on Canvas
65 x 43 in

Estimate : 1,00,000 - 2,00,000 INR

Lot Description

Bijon Chaudhury was a modernist painter, renowned for his exploration of themes like resilience, labor, and human connection. Born in Faridpur, Bengal, and educated at the Government College of Art and Craft, Calcutta, Chaudhury emerged as a key figure in the Indian art scene. He was part of the Calcutta Painters group, which sought to create a modernist movement rooted in Indian culture. His works, celebrated for their sculptural figures and dynamic lines, blend Indian classical and folk traditions with Western modernist influences. This piece portrays a seated man with a musical instrument and a woman on a chair, depicted in muted brown and earthy tones. The elongated, rounded limbs of the man and the poised posture of the woman create an intimate connection between the figures. Chaudhury's use of minimal background and bold, sculptural forms heightens the emotional depth of the scene, blending tradition and modernity in a timeless narrative.



Lot #42

GULAMMOHAMMED SHEIKH (b. 1937)

ASSEMBLY (DETAIL 1) 1966 ;
ASSEMBLY (DETAIL 2) 1966 (2020)

Signed Lower Right
Printed on Hahnemuhle Archival Paper
14 x 9.5 in

Estimate : 2,50,000 - 3,50,000 INR

Lot Description

Edition 3/6 for both. Gulammohammed Sheikh, an acclaimed Indian artist and art historian, was born in 1937. He completed his degree in Painting at the Faculty of Fine Arts of M.S. University in Baroda and furthered his studies at the Royal College of Art in London on a Commonwealth Scholarship. His time in London was pivotal, fostering a deep appreciation for the surrealistic qualities of Indian miniatures, particularly those from Kota, which significantly influenced his work. Sheikh's oeuvre is known for its rich narrative and figurative tradition, seeking to blend poetry and painting to reflect the multiplicity and simultaneity of human experiences. His work often traverses various times and spaces, creating a tapestry of overlapping realities and imaginative landscapes. This set of photographs, taken in 1966, captures the architectural marvels of Chandigarh, designed by the legendary architect Le Corbusier. The images are part of Sheikh's exploration of modernist architecture upon his return from a three-year stay in England. Sheikh meticulously photographed the iconic buildings of Chandigarh, focusing particularly on the Legislative Assembly.

Exhibited

An edition of this exhibited at 'Around the Table: Conversations about Milestones, Memories, Mapping' at KNMA, Saket, New Delhi 2022. 'In The Light Of' curated by Gitanjali Dang at Gallery Ark, Vadodara, 2021



Lot #43

SUNDAR RAJU (b. 1951)

UNTITLED (Three Figures ; Three Faces)

Unsigned ; Signed Upper Right
Mixed Media on Paper
20 x 17.5 | 13.5 x 21.5 in
1995

Estimate : 50,000 - 1,00,000 INR

Lot Description

Sundar Raju draws profound inspiration from the diverse folk art traditions of India. His unique style is characterized by human forms reminiscent of leather puppets and wooden dolls. The shapes and colours in his artworks convey the innocence and naiveté of village life, capturing the essence of rural India with a distinctive and expressive visual language.



Lot #44

K.G. SUBRAMANYAN (1924 - 2016)

COMPOSITIONAL SKETCH

Signed Lower Right
Ink and Brush on Paper
13.5 x 17 in
1995

Estimate : 2,00,000 - 3,00,000 INR

Lot Description

Kalpathi Ganapathi Subramanyan born in Kerala was one of the pioneering artists who explored India's post-independence identity through art. A graduate of Kala Bhavan in Santiniketan Subramanyan's oeuvre encompasses painting sculpture and storytelling deeply inspired by Bengali artistic traditions and his native place Kerala. His human figures are derived from mythology and folklore. This artwork exemplifies Subramanyan's fascination with the concept of 'bahurupee' —the impersonator or imitator—showcasing his ability to transform myths into reality. This piece with its dynamic interplay of figures and abstract forms creates a vibrant narrative that is both celebratory and subversive.

Provenance

Originally from the Artist's Collection

Published

K.G.Subramanyan - A Retrospective - NGMA pg 200

Exhibited

K G Subramanyan: A Retrospective. New Delhi: National Gallery of Modern Art. 2003.



Lot #45

K.G. SUBRAMANYAN (1924 - 2016)

UNTITLED (Landscape)

Initialed in Tamil, Inscribed and Dated 'October 87' Lower Left.
Ink, Pen, and Watercolour on Paper
8.5 x 5.5 in
1987

Estimate : 1,50,000 - 2,00,000 INR

Lot Description

This work depicts a suburban scene, combining defined lines with fluid washes of colour. Influenced by popular bazaar traditions like glass painting, the work shows Subramanyan's shift towards vibrant, playful themes. This piece highlights his unique approach to everyday life through a modern lens.

Provenance

Estate of K.G. Subramanyan, Managed by the Seagull Foundation for the Arts.

Exhibited

The Oxford Drawings, Presented by the Seagull Foundation for the Arts at Santiniketan.
Nandan Gallery, Kala Bhavana, 5 - 19 February 2018.

Hyderabad: Falaknama Palace, 1 July - 30 August 2019.

Fairy Tales of Oxford and Other Paintings, Oxford: Museum of Modern Art, 1988.



Lot #46

K.G. SUBRAMANYAN (1924 - 2016)

UNTITLED (Forest)

Initialed in Tamil Lower Right
Mixed Media on Paper
8.5 x 5.5 in

Estimate : 1,50,000 - 2,00,000 INR

Lot Description

This work depicts a suburban scene, combining defined lines with fluid washes of colour. Influenced by popular bazaar traditions like glass painting, the work shows Subramanyan's shift towards vibrant, playful themes. This piece highlights his unique approach to everyday life through a modern lens.

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Fairy Tales of Oxford and Other Paintings, Oxford: Museum of Modern Art, 1988.



Lot #47

SUNIL MADHAV SEN (1910 -1979)

MUSICIAN

Oil, gravel, and white cement on Masonite board
39.5 x 21.5 in
circa 1950

Estimate : 2,00,000 - 3,00,000 INR

Lot Description

Sunil Madhav Sen, born in Purulia, West Bengal in 1922, studied law in Kolkata while honing his art skills under prominent artists like Jamini Roy and Hemen Majumdar. A member of the Calcutta Group, Sen developed a unique modernist style that blended Western and indigenous techniques, incorporating influences from European cubism, expressionism, and Indian folk art. His works include simplified, serene depictions, often using impasto, ink and wash, mosaic reliefs, and metal collages, reflecting his exploration of Indian modernity.



Lot #48

DEBABRATA CHAKRABORTY (b. 1959)

FLUTE PLAYER

13 x 8.5 x 10.5 in

Estimate : 50,000 - 1,00,000 INR

Lot Description

Debabrata Chakraborty is a versatile artist trained at the Government College of Art and Craft, Kolkata. Proficient in both painting and sculpture, Chakraborty is best known for his bronze sculptures depicting prominent personalities, political leaders, and mythological figures. His works showcase a fine balance between academic rigor and creative expression.

Provenance

Art Gallery 88



Lot #49

A. A. RAIBA (1922 - 2016)

UNTITLED (Horse)

Signed Lower Right
Charcoal on Paper
30 x 40 in
circa 1965

Estimate : 1,00,000 - 2,00,000 INR

Lot Description

Raiba consistently wielded charcoal as his chosen medium for sketching, and his approach to lines evolved in tandem with his subjects over the years. This charcoal on paper work from the artist's estate were made in the 1960s. Early in his career, he portrayed Christ, nude studies, and the erotic using sharp, angular shapes, teetering on the edge of cubism without fully embracing it. In a later series featuring landscapes and portraits of rural life, Raiba's lines took on a lively, curvaceous quality reminiscent of the styles employed by Mexican Muralists. Perhaps it was this dual training at the JJ School of Art in Western and Indian painting techniques, coupled with his scholarly and introspective nature, birthed a distinctive style and technique that set his work apart from his contemporaries.



Lot #50

GEORGE K (b. 1950)

BORN IN FAITH

Signed Lower Right
Oil on Canvas
36 x 48 in
2007

Estimate : 1,00,000 - 2,00,000 INR

Lot Description

George K, a business professional turned artist, brings a multidisciplinary approach to his work, which includes sculpture, painting, and photography. His creative practice is deeply rooted in his photographic compositions. George K.'s paintings are introspective explorations of human existence. His subject matter is often local and human-centered, portraying vibrant scenes of daily life such as vendors, priests, and ordinary people. These images are further defined with text or verse, adding depth and context. He begins by digitally photographing an image, then translates it into an oil painting, often with altered colours. The final step involves adding layers of text and graffiti, creating a rich interplay of imagery and words. His paintings are characterised by their realistic style, layered with postmodern graffiti. This particular work reflects his keen sense of observation and his ability to capture split-second emotions, translating them into a complex, philosophical narrative on canvas. The central figure, combined with repeated verses or words, creates a powerful visual mantra.

Published

Born In Faith, Apparao, 2009 pg. 120

Provenance

Private Collection, Mumbai



Lot #51

RABINDRANATH TAGORE (1861-1941)

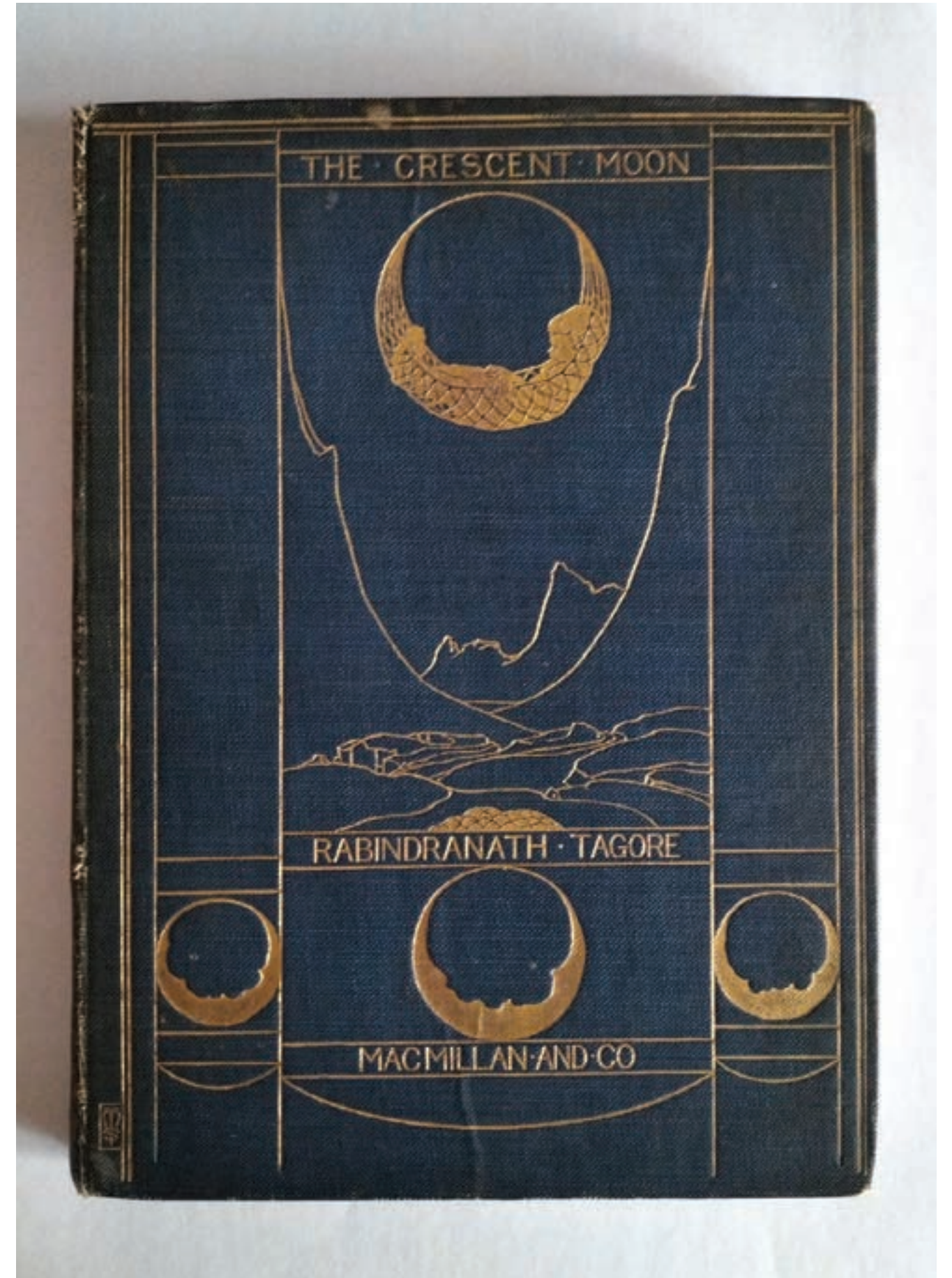
THE CRESCENT MOON

8 x 6 x 0.5 in
1913

Estimate : 50,000 - 1,00,000 INR

Lot Description

82 pages including 8 coloured illustrations by Nandalal Bose, Asit Kumar Haldar, Abanindranath Tagore, and Surendranath Ganguly. Bound in dark blue cloth, retaining the original upper cover with designs in gilt by T Sturge Moore. The Crescent Moon by Rabindranath Tagore is a collection of poems and verses written in the early 20th century reflecting the spiritual and artistic explorations of its time. Tagore delves into the joys and innocence of childhood, focusing on the bond between child and mother. With works like "The Home," "Baby's Way," and "Paper Boats," the verses weave themes of play, wonder, and familial love, offering a poignant reflection on life's simplicity and depth.



Lot #52

JOGEN CHOWDHURY (b. 1939)

UNTITLED (Ornamental Vessel)

Signed Upper Right
Charcoal & Dry Pastel on Brown Paper on Board
10 x 8 in
2021

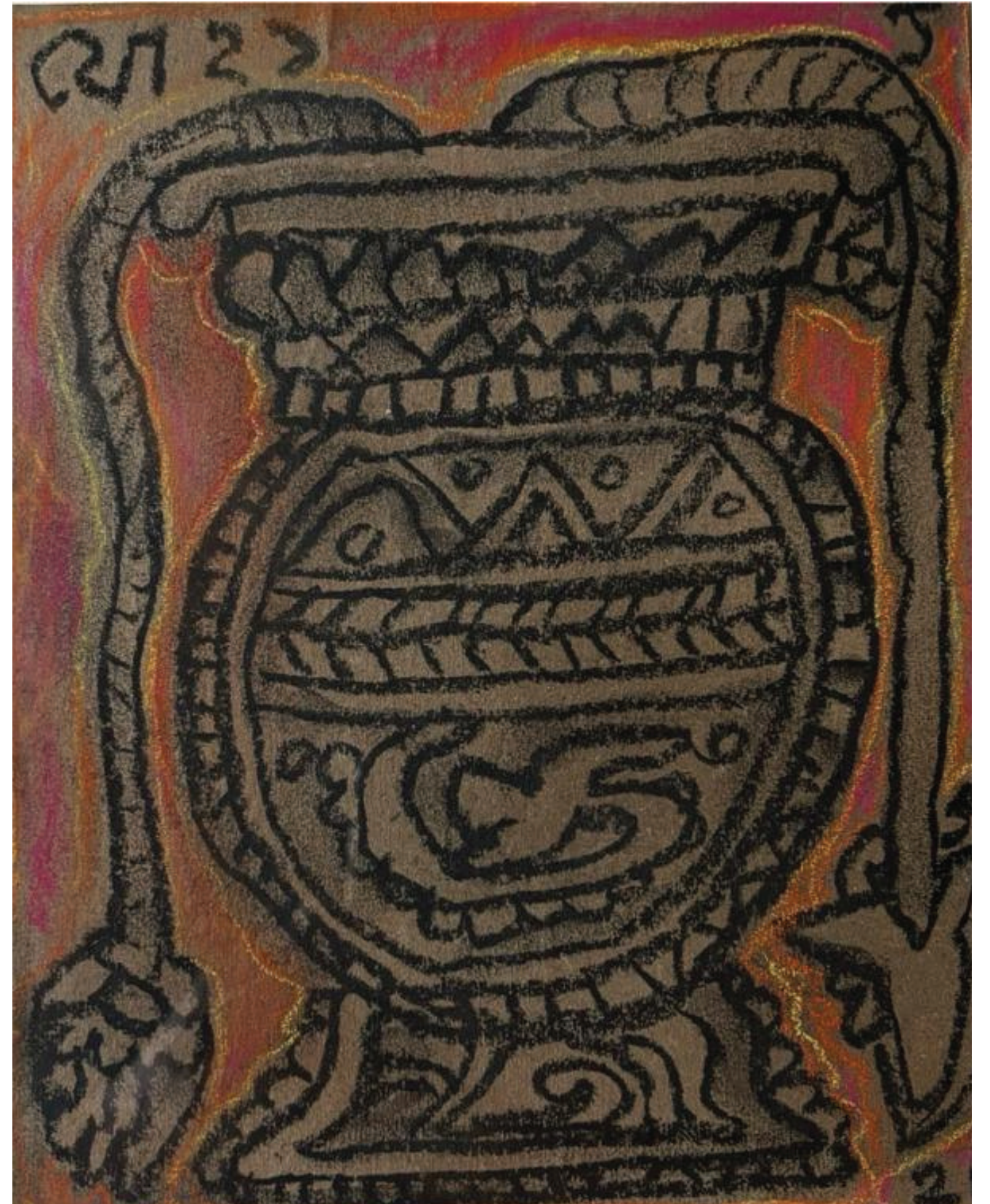
Estimate : 4,50,000 - 7,00,000 INR

Lot Description

Jogen Chowdhury, a significant contemporary Indian artist, is known for his detailed cross-hatched drawings and his focus on both figurative and still life subjects. His work often reflects his observations of nature and urban life, particularly the complexities of Bengali middle-class society. Drawing from both Western and traditional influences, Chowdhury's work explores themes of human expression, texture, and the sensuality of form. This still life work depicts an ornamental vessel, showcasing Chowdhury's skilled rendering of texture and form.

Provenance

Artist's Estate



Lot #53

ANUPAM SUD (b. 1944)

UNTITLED (3 AND 28 ; UNTITLED)

Signed Lower Right ; Signed Lower Centre
Pen & Ink on Card ; Watercolour on Card
5.5 x 6.5 x 6.5 x 3.5 in
2021

Estimate : 30,000 - 5,00,000 INR

Lot Description

Anupam Sud stands as one of India's foremost contemporary artists renowned for her mastery in printmaking, painting, and sculpture. Born in Hoshiarpur, Punjab, and raised in Shimla, Himachal Pradesh, Sud pursued a Diploma in Painting from the Delhi Polytechnic (now Delhi College of Art). She developed a profound interest in printmaking, later honing her craft at the prestigious Slade School of Fine Art in London under Bartolomeu dos Santos.

Over her illustrious five-decade career, Sud has crafted a deeply introspective body of work that explores universal themes of identity, human relationships, and societal structures. Her art often features the human form in its natural state, stripped of societal identifiers, reflecting her philosophy "You are nude from within." With an unparalleled precision in intaglio processes, Sud creates intricate narratives imbued with symbolism and emotional depth. Her works frequently delve into layered human experiences, addressing themes such as gender, power dynamics, and personal introspection.



Lot #54

PRABHAKAR KOLTE (b. 1946)

UNTITLED (Abstract)

Signed Lower Left
Acrylic on Canvas
24 x 18 in
2020

Estimate : 50,000 - 8,00,000 INR

Lot Description

Prabhakar Kolte is known as a pioneer of abstract art in India, playing a key role in the post-independence movement toward non-representational expression. After graduating from the Sir J. J. School of Art, Bombay in 1968, he was influenced by Paul Klee's intuitive and lyrical approach to abstraction. However, Kolte developed his own style, focusing on the meditative use of color, texture, and form. His paintings often feature layers of dripping paint that hint at architectural or landscape-like shapes. This artwork showcases his signature style, with bold drips and washes of orange, green, and black.



Lot #55

A. RAMACHANDRAN (1935 - 2024)

UNTITLED (Tree of Life)

Signed Lower Right
Graphite on Paper
30 x 22 in
1994

Estimate : 9,00,000 - 12,00,000 INR

Lot Description

A. Ramachandran, born in 1935 in Kerala, is a distinguished Indian artist whose work is deeply inspired by the natural landscape and tribal life of Rajasthan, particularly the Bhil villages around Udaipur. His art is known for its powerful lines, rich colors, and intricate decorative elements, often weaving mythological themes and Indian classical influences into contemporary forms. Early in his career, Ramachandran's works explored themes of oppression and violence, with fragmented, headless figures reflecting societal struggles. Over time, he embraced Indian archetypal imagery, drawing inspiration from Kerala murals, Ajanta murals, and Nathadwara paintings. With several solo and retrospective exhibitions worldwide, and participation in prestigious group shows, his contributions to the global art scene have been recognized through awards such as the Padma Bhushan (2005) and the Raja Ravi Verma Puraskar (2003).

Provenance

Dhoomimal Art Gallery



Lot #56

SHOBHA BROOTA (b. 1943)

UNTITLED (Abstract)

Oil on Canvas
36 x 36 in
2022

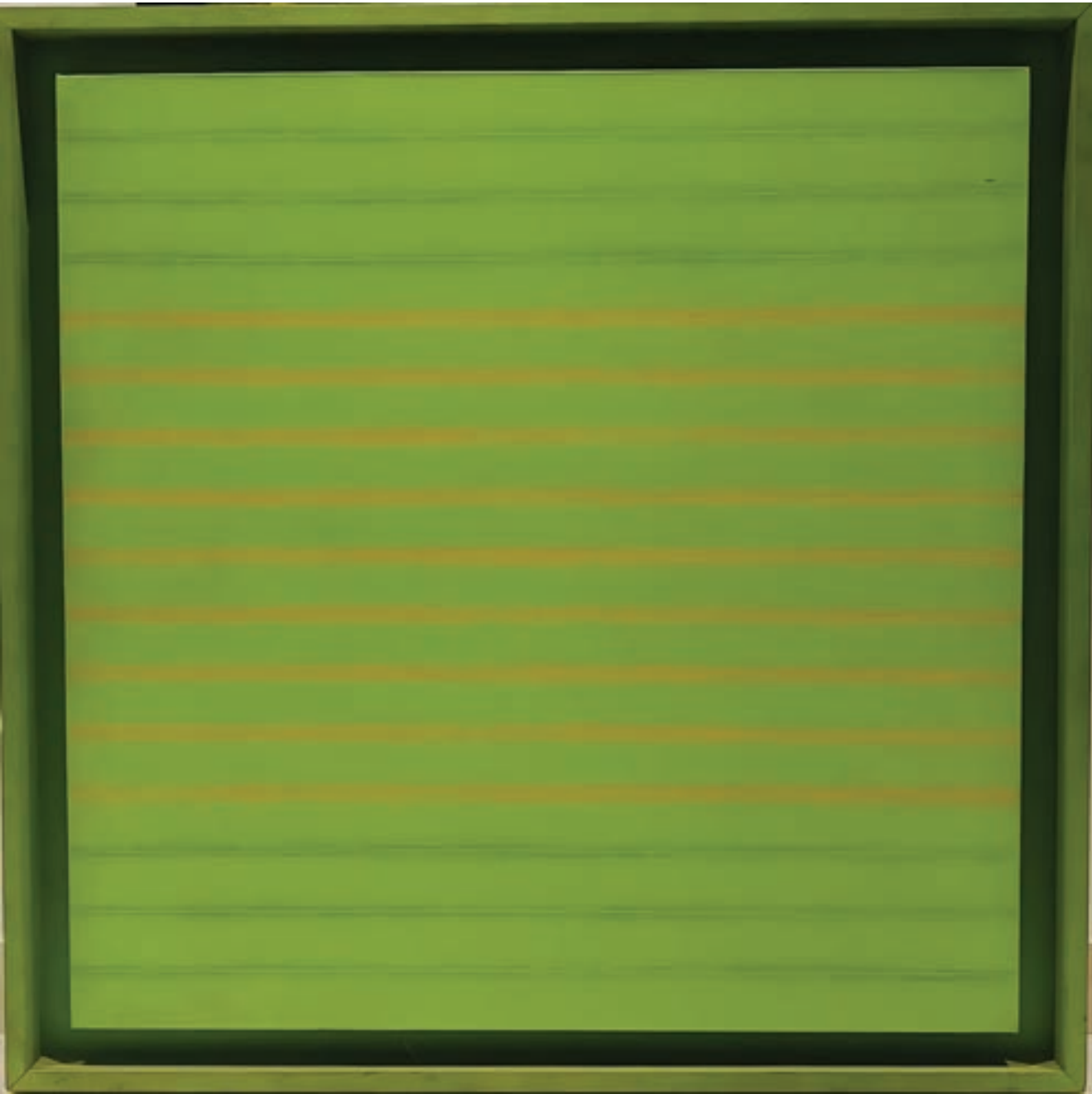
Estimate : 4,50,000 - 7,00,000 INR

Lot Description

Shobha Broota, born in New Delhi, is a leading abstract artist whose work merges her training as a classical vocalist with fine art. Known for her serene, meditative style, Broota’s canvases feature rhythmic lines, soft hues, and textured surfaces. Her art, ranging from portraits to intricate fabric reliefs, embodies a balance of simplicity and complexity. In works like this one, she juxtaposes an oasis of green with precise golden lines. Broota’s paintings offer a contemplative experience, inviting the viewer’s introspection.

Provenance

Artist’s Estate



Lot #57

SANJAY BHATTACHARYA (b. 1958)

UNTITLED (Wooden Door)

Oil on Canvas
69 x 48 in
circa 1990

Estimate : 10,00,000 - 15,00,000 INR

Lot Description

Sanjay Bhattacharya's oeuvre explores the stories behind abandoned and decaying spaces, particularly old homes. His focus on architectural elements, like weathered windows and crumbling walls, reflects his interest in blending inner and outer realities. Drawing from the traditions of Dutch and 18th-century French realism, Bhattacharya's art often evokes nostalgia and memory, capturing the essence of forgotten places. This lot depicts an abandoned wooden window surrounded by overgrown greenery, symbolizing the passage of time and the untold stories left behind in neglected spaces.

Provenance

Artist's Estate



Lot #58

RANBIR KALEKA (b. 1953)

SERENDIPITY ON THE DUNES

Signed and Dated Verso
Oil on Linen Canvas
36 x 41 in
2019

Estimate : 12,00,000 - 17,00,000 INR

Lot Description

Ranbir Kaleka, born in Patiala, is an Indian artist known for his unique blend of painting, video art, sculpture, and installations. He studied at the College of Art in Chandigarh and later earned a Master's degree in Painting from the Royal College of Art in London in 1987. Kaleka's art is known for its dreamlike and surreal qualities. His paintings are vibrant and filled with unexpected, sometimes unsettling imagery. Over time, Kaleka expanded his work to include video projections on painted canvases. Kaleka's later works are often described as expressionist fabulism, where reality is stretched and re-imagined. His art has been displayed in major cities worldwide and is part of many prestigious museum and private collections. Over the years, Kaleka has received numerous awards, cementing his reputation as a significant figure in contemporary art.

Provenance

Astaguru



Lot #59

M. F. HUSAIN (1915 - 2011)

CULTURE ON THE STREETS

Photos on Metallic Glossy Paper
18 x 14 in
circa 1981

Estimate : 20,000 - 30,000 INR

Lot Description

M. F. Husain, a pioneer of Modern Indian Art and a founding member of the Progressive Artists' Group, was known for his bold, narrative-driven works that bridged folk traditions, mythology, and modernism. This rare photographic portfolio, featuring 20 large-format images on metallic photo glossy paper with an introduction by Khalid Mohammed, reflects his deep connection to Indian cinema and street life.

Husain's early years as a billboard painter shaped his visual language, evident in this series created in collaboration with Chester and Davida Herwitz, key patrons of Modern Indian Art in the U.S. Each photograph juxtaposes reality (the man on the street), fantasy (cinematic icons), and destiny (the vast sky), mirroring his artistic philosophy.

A striking extension of his painted works, this collection captures Husain's storytelling through a cinematic lens, blending motion, energy, and cultural commentary into a compelling visual narrative.



AN INTERVIEW WITH LALITHA LAJMI: PERFORMING THROUGH ART

A ray of light enters Lalitha Lajmi's room and falls on a half-painted canvas. The artist's room is dipped in evening hues as twilight knocks on the door. Brushes stacked in paint holders stand in awe-filled unison like silent spectators as unsuspecting Lajmi continues to paint into the night. Seated on a wooden chair propped up on two cushions, Lajmi's creative spirit knew no rest. Lalitha Lajmi's nocturnal artmaking which was first born out of necessity had eventually become a habit she had woven into her creative process.



Lalitha Lajmi's home studio in Mumbai

The walls were defining spaces in Lalitha Lajmi's living room that spoke volumes about her creative personality. Behind her rocking chair, one saw a universe of books reflecting 89 years of Lajmi's life. As we recall our very last meeting with Lajmi, we remember how art and artistry were intimately woven into the fabric of her Mumbai suburban apartment.

And amidst it all, in her rocking chair creaking with wisdom, we see Lajmi, draped in a gorgeous saree asking us about our choice of hot beverage. Lalitha Lajmi (b. 1932) was born in Kolkata into a family with deep artistic roots, which nurtured her early passion for classical dance and painting. Choosing to devote herself to painting, she emerged as a masterful printmaker and watercolourist.

Her compelling oeuvre spans five decades and includes etching, printmaking, pen and ink drawings, oil colour, and watercolour paintings. Her work navigates the humane predicament with elements of an autobiographical narrative and a continuous presence of psychoanalysis.



Picture Credits: The Indian Portrait

Her engagement with intaglio and etching, honed through a government-sponsored program at the J.J. School of Art, led her to establish a home-based printing press, where she produced prints that were later exhibited across West and East Germany in 1983.

Lajmi lived in quiet harmony with her art, painting until her final days. A reserved yet expressive artist, she performed through her work. Her deep connection to cinema and theatre manifested in the recurring motif of masks—a symbol of the roles people play in life. She firmly believed that the world itself was a stage, where everyone wears a mask of pretense.

1. When did you realise you wanted to be an artist?

I was born and brought up in Calcutta. My uncle B.B. Benegal was a commercial artist and painter at that time. He gifted me a box of paints when I was just five years old, and that was the beginning of my artistic desire. He did not just encourage me but also my brother Guru Dutt to pursue our dreams. When we moved to Bombay from Calcutta, I began studying commercial art at the J.J. School of Art. However, I got married very young. After that, I did not really have the time to follow my interests for a while. I was still very keen to practice art and once we moved from Matunga to Colaba, I slowly began to see art exhibitions on my own.

I was completely swept by the arts. At that time, I had also begun teaching art for a while at two schools in South Bombay - the Convent of Jesus and Mary and Campion. 1973 onwards I began attending evening classes at JJ-

for three years. Back then I was only doing oils and drawings and wasn't very serious about printmaking since I wasn't sure of the craft or method of doing it. So in the first year, our professor was insistent that we do linocuts, woodcuts, and then etching because it is a difficult medium in the beginning and one must be very steady with the hands.



Lalitha Lajmi, *Through my Window*, 1984, Etching

This work depicts Lajmi's view from the Convent School in Colaba where she was a teacher. She vividly recalls the broken window right outside the institution's premises.

2. How and when did you start printmaking then?

It took me some time to learn the craft but the problem at JJ was that they did not have the suitable material to work on at that time. I did have these at home: nitric acid, gas stove, and plates. At first, I made a lot of mistakes with the plates and spoiled them all. But I did pick it up quickly because of the practice I was putting in at the classes.

The timing was from 5:30 to 7:30. The lights were very dim in the evening classes. We had large presses for printmaking. The first method is that we have to do an aquatint and prepare the inks. Everything is done from scratch by the artist. All the prints you see are done totally by me, there was no help. And though it was tiring, I was pretty young in my 40s so it was alright.

However, evening classes at JJ stopped after three years, and I continued to teach at the convent from 8 to 4, so the whole day was gone. Soon I decided to buy the press. I would do all my prints at night and work after dinner from 9 to 2 every day. Preparing a plate would take me about three weeks.

I have always been a highly imaginative artist who would work on the spot - there is nothing preconceived in my art. So, within a short period, my hand was steady. In the case of etchings, lines are engraved in the paint with acid which is difficult to remove if you make a mistake.

I would use an instrument to rub the mistake or lines - but it takes a long time and while I did learn some methods at the JJ - later on, it was all self-learning. One has to be very careful because when ink is used on the plates and on the sides, it has to be absolutely clean white. And that takes a long time to learn. I used to take the prints on Saturdays and Sundays and prepare the whole thing at the night.

And in those days we didn't have enough water but we did have huge tubs on which the prints were - and the tub was filled with cold water so that I could dip the paper into it. You see, the lack of sleep did not deter me because my body got so used to staying up till 2 am and sometimes I would stay up till 3. Even today I have the same habit.

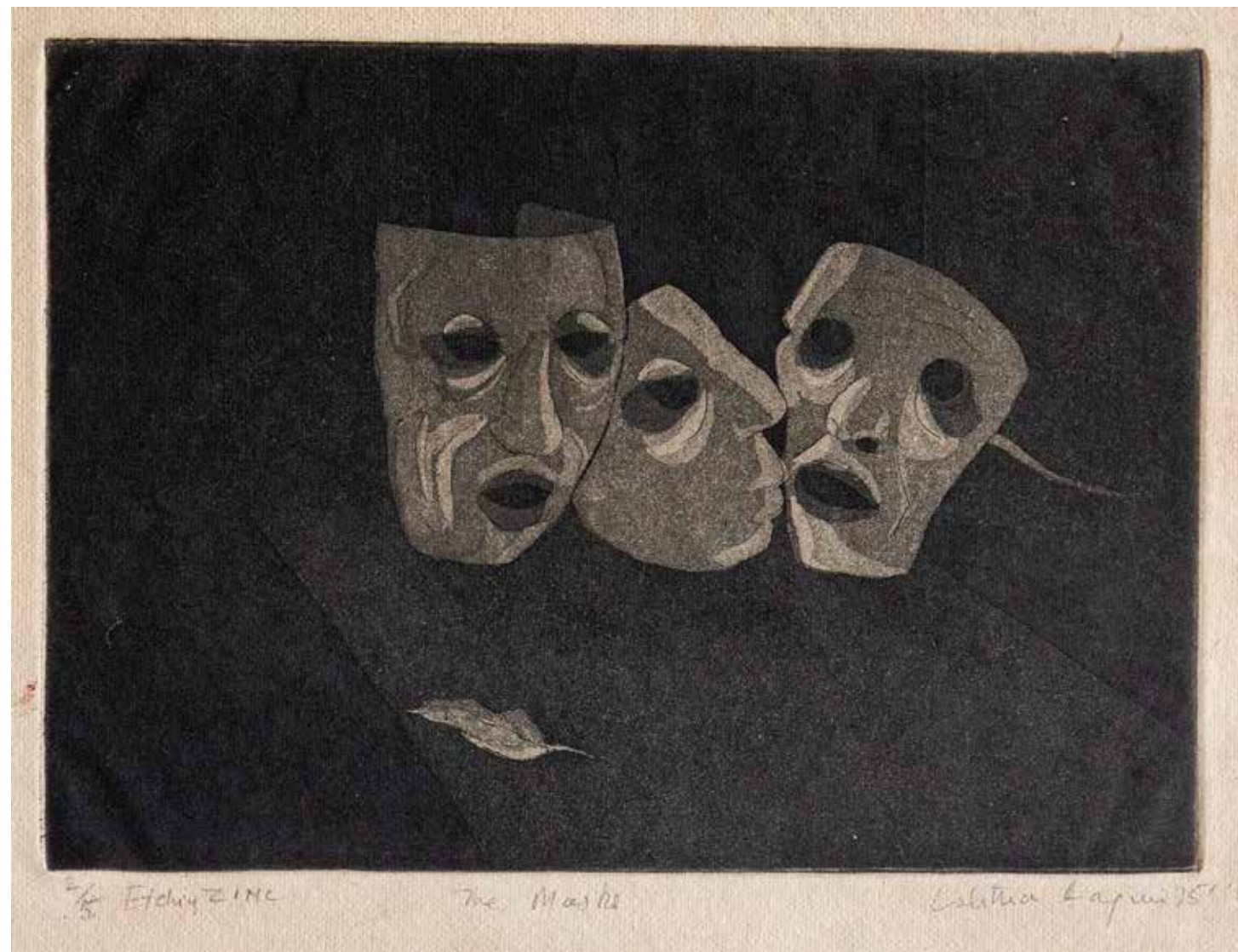
3. Were you in touch with other artists as well?

The progressive painter KH Ara helped me navigate the art world. He guided me and helped me with my first show and booked the Jehangir Art Gallery for me. You must have heard of Nasreen Mohamedi - I had met her a couple of years earlier, and she had become my very dear friend. Nasreen was teaching. I was also in Baroda MSC University and the school I was in had classes from 7 to 2 and then it was free for the artists to come and work with graphics or the press as they pleased. The college was open day and night and that was-

very rare.

The best students have come from MSC University of Baroda. I also knew Bhupen Khakhar who was also self-taught and was working in an office back then, he started painting on his own. So Nasreen, Vivan Sundaram, and Bhupen Khakhar were staying together. I wanted a small press for myself because I did not have much money. Gulam Mohammed Sheikh was also teaching at that time. I have met everyone. I was also fond of visiting Prabha-kar Barwe at the Weavers' Service Centre and I was always fond of Barwe's works.

Why I don't know, but in life, you meet some people and you start getting closer to them, not because of anything else but because you think in the same way. So, whenever I had my sessions with my analysts- I would go there and have a cup of coffee with Barwe and talk to him. And that is when I got to know him, and before that Anand Mohan Naik was also working there. We used to all look up to Barwe because he was such a great intellectual and his work was so superb in the Centre and later period also.



Lalitha Lajmi, *The Masks*, 1975, Etching

4. We have noticed masks as a recurring motif in your works, what is the significance of that?

The concept of masks came to me because of my daughter Kalpana. She was in college and good at dramatics. I would often attend her rehearsals and was intrigued by her interest in theatre.

But I started doing masks subconsciously.

My masks were humane, with feelings and emotions, unlike the decorative kind which I do not like. I continued with masks for a long time but much later I came to the depiction of the body.

The masks had disappeared and now they were within. And in my works, I have done not only masks but performances - inspired by cinema, theatre, and real life.

That was also when I joined psychoanalysis. I would get a lot of dreams. There are some dreams that you have and when you wake up, you no longer remember them. While a few dreams are significant enough that you always remember. This is why you must write down these dreams and my analysts would ask me to narrate them which was rather difficult.

I went to therapy for five long years and that helped. For two years I was doing abstract and figurative works, etching and I was very confused. Eventually, I gave up abstracts entirely after that. Again my personality is such that while I was printmaking, that is all I was doing.



Lalitha Lajmi, *Untitled (Figures)*, Mixed Media on Paper

5. What was the first work that you recall selling?

I began watercolours very late. I sold my first oil to a German archaeologist for 100 Rupees and my drawings were for 15 Rupees. So you could imagine how it was still difficult to earn; because you can't be living on that.

You might sell something once or twice but you can't live on it. KH Ara then suggested that I start teaching and said I'd have to do B.ed and give all the exams. So I did a B.ed in Art for one year at the JJ and then a Master's.

I thought doing that I'd be able to teach in college but unfortunately, Mumbai University did not have art as a subject.

6. How much of Cinema was your art inspired by?

You see these books on cinema? My daughter would read a lot. She and my husband were both well-read whereas I didn't really have the time to read back then. And in my works, I have done not only masks but performances inspired by cinema and even real-life to be honest because I believe we all don masks in this world of pretend.

Lajmi's works in the mid-80s and late 90s comprise etchings, oils, and watercolours depicting the conflicts in human relationships. Her more recent works exhibited in her retrospective 'The Mind's Cupboard' display a certain sense of optimism through vibrant colours as opposed to the more muted tones she used in her earlier works. We remember Lalitha Lajmi who continues to live vicariously in our hearts through her deeply profound artworks.



Lalitha Lajmi, Window, 1984, Etching



*Lalitha Lajmi, Death Reading a Book of Poems, 1977,
Zinc Aquatint*

Lot #60

LALITHA LAJMI (1932 - 2023)

UNTITLED (Figures)

Mixed Media on Paper
24 x 19 in

Estimate : 2,00,000 - 3,00,000 INR

Lot Description

Lalitha Lajmi's work, rooted in the language of cinema and performance, spans five decades across various mediums, including etching, printmaking, and painting. A self-taught artist who later studied printmaking at J.J. School of Art, her art delves into autobiographical themes and psychoanalysis. The recurring motif of masks, influenced by her daughter Kalpana's interest in theater, reflects her belief in life as a stage where everyone wears a mask of pretense. In this piece, figures hover in a liminal space, their faces marked by quiet anguish, while the man in the harlequin-patterned garment contrasts sharply with the women's somber presence. The mask in the foreground underscores Lajmi's consistent exploration of the divide between external appearances and inner truths. In this lot, Lajmi invites us into a world of staged realities and hidden narratives, reflecting the complexities of human existence.



Lot #61

RAJA DEEN DAYAL (1844 - 1905)

UNTITLED (Hyderabad)

Photograph
8 x 10.5 in

Estimate : 2,00,000 - 3,00,000 INR

Lot Description

Born in 1844 in Sardhana, Lala Deen Dayal was educated at Thompson's Civil Engineering College in Roorkee. His photography career began when he impressed Sir Henry Daly, who introduced him to Sir Lepel Griffin. Deen Dayal's architectural photographs from Bundelkhand were featured in Griffin's book "Famous Monuments of Central India." In 1885, Deen Dayal met the Nizam of Hyderabad and became his official court photographer in 1894. He documented the Nizam's palaces, hunting expeditions, and significant events. Deen Dayal established a studio in Secunderabad, then under British rule, employing around 50 people, including two German oil painting artists. In 1892, he opened a zenana studio in Hyderabad, allowing women to be safely photographed. His studio, "Raja Deen Dayal & Sons," gained prominence, photographing both Indian and British elites. A master of light and composition, Deen Dayal skillfully captured Indian life and received patronage from princely and British clients alike, making him a significant figure in early Indian photography.



Lot #62

NEMAI GHOSH (1934 - 2020)

SHAKHA PROSAKHA; SIKKIM; BALA

Signed Nemaï Ghosh
Inkjet print on archival paper (set of 3)
25 x 20 in
1990

Estimate : 2,00,000 - 3,00,000 INR

Lot Description

Edition 1/6. Nemaï Ghosh was a self-taught documentary photographer of Bengali cinema and theatre. Ghosh was the visual biographer of the legendary filmmaker Satyajit Ray. Ghosh, renowned for his monochrome analog photography, primarily in natural light, went beyond capturing stills on film sets to candidly capture actors and crew during breaks. Ghosh's passion for film and theatre led him to photograph well-known figures and personalities from that world. Ray likened Ghosh to a photographic Boswell, documenting the creation of Ray's films and various aspects of Bengali theater, Indian artists and tribes, and his beloved city of Kolkata. Ghosh's artistic pursuits extended to tracking Indian painters and artists like Jamini Roy, Ramkinkar Baij, and Benodebehari Mukherjee. Additionally, he ventured into photographing local communities and tribes across India, from Bastar in Chhattisgarh to Kutch in Gujarat, among other places.

Provenance

Originally acquired from Delhi Art Gallery



Lot #63

K. H. ARA (1914 - 1985)

MIRROR

Signed Lower Right
Mixed Media on Paper
22 x 33 in
1951

Estimate : 15,00,000 - 20,00,000 INR

Lot Description

K.H. Ara was a prominent member of the Progressive Artists' Group in Bombay. While Ara initially explored landscapes and socio-historical themes in his artistic journey, he gained significant recognition for his still life and nude study paintings. Alongside his exploration of the human form; Ara also delved into still-life compositions, showcasing his mastery in depicting inanimate objects as done in this artwork. In his article 'Studies in Development of K.H. Ara, M.F. Husain, and J. Sabavala', Rudolf von Leyden underscores Ara's deep affinity for still-life compositions. He highlights this particular lot as a testament to Ara's remarkable skill and artistic sensitivity.

Provenance

Pundole's

Published

Bombay Art Society Annual Day 1960 Exhibition Catalogue Mumbai 1960 unpaginated illustrated. Studies in Development of K.H. Ara M.F. Husain and J. Sabavala Marg Volume VI Number 2 Bombay p. 54 illustrated. Rudy von Leyden, 'Studies in Development of K.H. Ara, M.F. Husain and J. Sabavala', Marg, Volume VI, Number 2, Bombay.

Exhibited

Bombay Art Society Annual Day 1960. Jehangir Art Gallery Mumbai April 23 1960.





K. H. Ara by **R. V. Leyden**

Painting is to Ara what singing is to the lark. In his painting, his whole being is gathered and diffused at the same time. Even as a small boy the urge to paint was predominant in him. Later he came to the big city of Bombay as a menial and not long after, his art withstanding all repercussions blossomed out into his life's work and vocation.

Ara's art has always been intuitive, imaginative, spontaneous and improvised and not deliberate and intellectual, intent on finding expression through studied and calculated means. This has produced in him a certain eclecticism which is not really imitative or derivative but has led him from style to style in a kind of rambling journey, more of a discovery than a search. In consequence, it is difficult to sum up his work or put him in a classifying bracket, so tempting to text-book critics, because he defies classification. Critical appraisal is equally difficult because the bad mingles with the good not only in series of paintings but in a single work. All this would lead one to believe that Ara's work is patchy, casual and incoherent. Paradoxically, the opposite is the case. With all its various facets, his work has a pervading quality of totality and unity which overcomes defective detail or weakness of drawing. There is a total grasp of each of his subjects and their moods, a total imaginative creation of reality which is so persuasive that people from all walks of life, from the simple and innocent to the sophisticated and refined, appreciate it without effort. Herein lies the secret of Ara's success which is, in this semi-desert that is called art life in India, quite unique and spectacular. This unity is not only a technical one expressed in terms of composition and correlation but one of vision and sensibility. A painting of two pots against the open window with the night sky behind is not just a still-life but a situation full of immanent action, a departure for unexpected and fantastic journeys. The word 'still-life' is particularly unsuited for a description of an Ara painting.

The known beginnings of Ara's painting in the nineteen-thirties developed within the limits and limitations of the traditional Indian school that usually goes by the name of Bengal School. Ara's mythological and religious paintings of that period are not devoid of the superficial sentimentality of the style. He then applied himself to the painting of nature, landscapes, peoples and flowers in his own impressionist manner. Soon to follow were large compositions in which a multitude

Lot #64

HÉLÈNE GUÉTARY (b. 1957)

KUMARI NAYIKA

Digital Print
96 x 34 in
1913

Estimate : 6,75,000 - 10,00,000 INR

Lot Description

KUMARI NAYIKA is the central piece of the eponymous photographic tale created as a fundraiser for CITTA INDIA, with the girl students of the Rakjumari Ratnavati School in Jaisalmer.

In the current auction, Prinseps is offering these exclusive pieces to the Indian audience prior to the major exhibition that is going to take place this coming February at Diane Von Furstenberg gallery in NYC, and at Cyril Guernieri Gallery in Paris in April. 100% proceeds of this lot will directly benefit the Rajkumari Ratnavati School in Jaisalmer.



Lot #65

HÉLÈNE GUÉTARY (b. 1957)

SMILING SMILEY

Digital Print
35 x 41.5 in

Estimate : 2,80,000 - 5,00,000 INR

Lot Description

SMILING SMILEY is one of the images of KUMARI NAYIKA, a photographic tale created as a fundraiser for CITTA INDIA, with the girl students of the Rajkumari Ratnavati School in Jaisalmer.

In the current auction Prinseps is offering these exclusive pieces to the Indian audience prior to the major exhibition that is going to take place this coming February at Diane Von Furstenberg gallery in NYC, and at Cyril Guernieri Gallery in Paris in April.

This large size portrait features Smiley, the smiling Demon. 100% proceeds of this lot will directly benefit the Rajkumari Ratnavati School in Jaisalmer.



Lot #66

HÉLÈNE GUÉTARY (b. 1957)

CHETAN'S PROFILE

Digital Print
35 x 41.5 in

Estimate : 2,80,000 - 5,00,000 INR

Lot Description

CHETAN'S PROFILE is one of the images of KUMARI NAYIKA, a photographic tale created as a fundraiser for CITTA INDIA, with the girl students of the Rakjumari Ratnavati School in Jaisalmer.

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This large size portrait features Chetan, the defender of Nature who shepherds butterflies to disseminate life in the desert. 100% proceeds of this lot will directly benefit the Rajkumari Ratnavati School in Jaisalmer.



Lot #67

HÉLÈNE GUÉTARY (b. 1957)

SMOKE DEMON

Digital Print
12 x 14.5 in

Estimate : 45,000 - 70,000 INR

Lot Description

SMOKE DEMON is one of the images of KUMARI NAYIKA, a photographic tale created as a fundraiser for CITTA INDIA, with the girl students of the Rakjumari Ratnavati School in Jaisalmer.

In the current auction Prinseps is offering these exclusive pieces to the Indian audience prior to the major exhibition that is going to take place this coming February at Diane Von Furstenberg gallery in NYC, and in April at Cyril Guernieri Gallery in Paris.

This image features the Smoke demon, the leader of the polluting demons. 100% proceeds of this lot will directly benefit the Rajkumari Ratnavati School in Jaisalmer.



Lot #68

HÉLÈNE GUÉTARY (b. 1957)

INDUMATI THE MAGICIAN

Digital Print
12 x 16.5 in

Estimate : 45,000 - 70,000 INR

Lot Description

100% proceeds of this lot will directly benefit the Rajkumari Ratnavati School in Jaisalmer.



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LOT No.	Artist/Description	Maximum Bid Amount (INR)

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Signature:

INDEX



Lot #1
Jamini Roy



Lot #2
K.S. Kulkarni



Lot #3
Paritosh Sen



Lot #4
Ganesh Haloi



Lot #5
Thota Vaikuntam



Lot #6
BC Sanyal



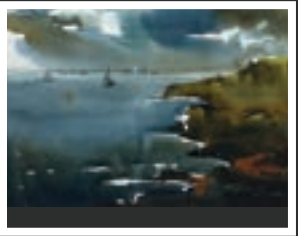
Lot #7
Biren De



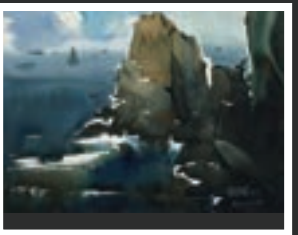
Lot #8
Paresh Maity



Lot #9
Paresh Maity



Lot #10
Paresh Maity



Lot #11
Paresh Maity



Lot #12
Lalu Prasad Shaw



Lot #13
Sudhir Khastgir



Lot #14
AP Santhanaraj



Lot #15
A.A. Raiba



Lot #16
A.A. Raiba



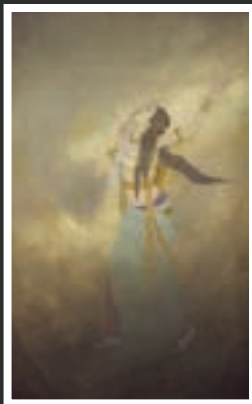
Lot #17
Rekha Rao



Lot #18
J M S Mani



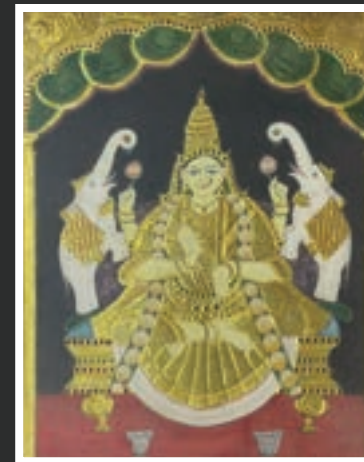
Lot #19
Mrinal Kanti Das



Lot #20
Mrinal Kanti Das



Lot #33
Tanjore Painting



Lot #34
Tanjore Painting



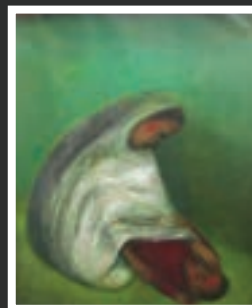
Lot #35
Rajendra Dhawan



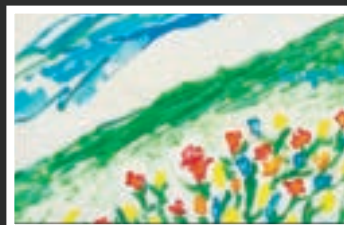
Lot #21
Krishen Khanna



Lot #22
Gogi Saroj Pal



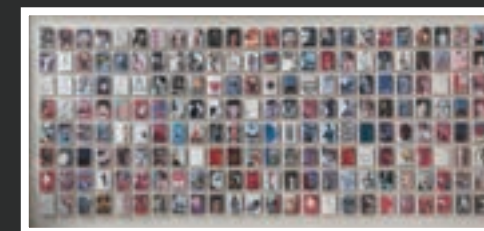
Lot #23
Gogi Saroj Pal



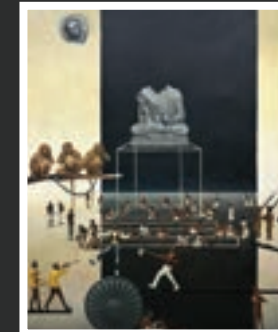
Lot #24
F.N. Souza



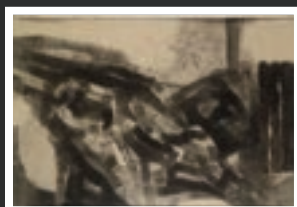
Lot #36
M.K. Parandekar



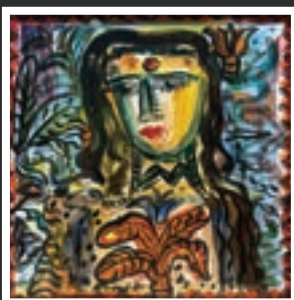
Lot #37
Prajjwal Chowdhury



Lot #40
Kanchan Das Gupta



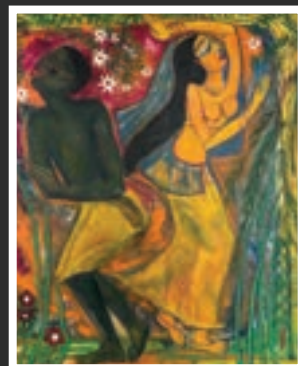
Lot #25
Ram Kumar



Lot #26
Rini Dhumal



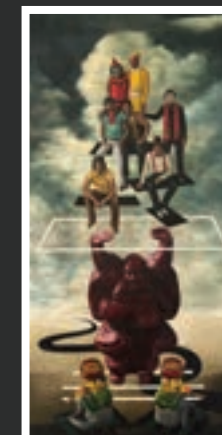
Lot #27
Uma Gautam



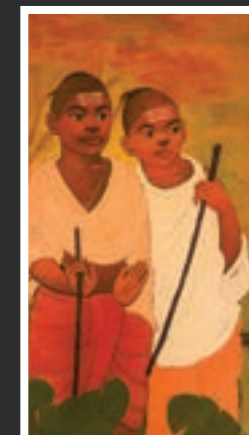
Lot #28
Uma Gautam



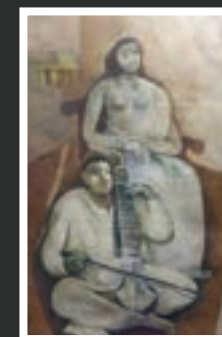
Lot #42
Gulammohammed Sheikh



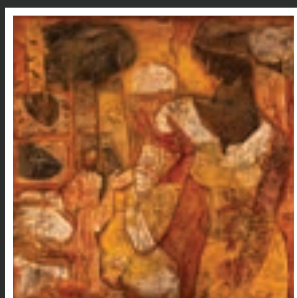
Lot #38
Kanchan Das Gupta



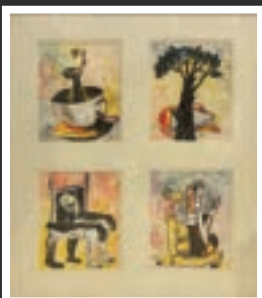
Lot #39
Ramesh Aundhkar



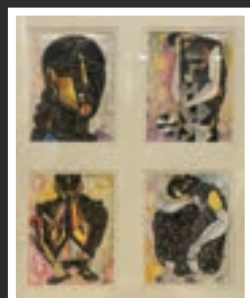
Lot #41
Bijan Choudhury



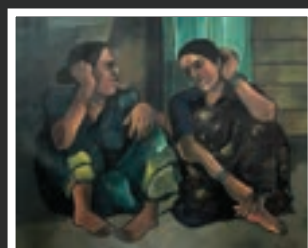
Lot #29
Basawaraj L. Jane



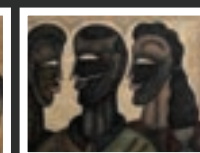
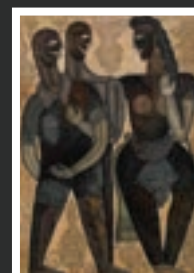
Lot #30
Laxman Aelay



Lot #31
Laxman Aelay



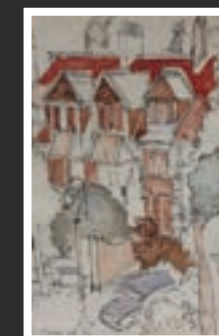
Lot #32
Laxman Aelay



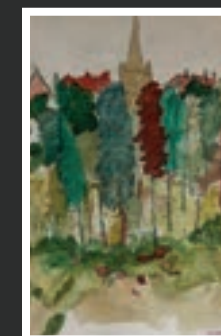
Lot #43
Sundar Raju



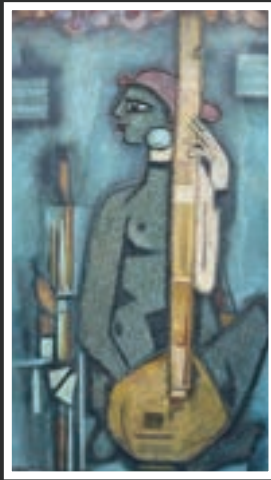
Lot #44
K.G. Subramanyan



Lot #45
K.G. Subramanyan



Lot #46
K.G. Subramanyan



Lot #47
Sunil Madhav Sen



Lot #50
George K



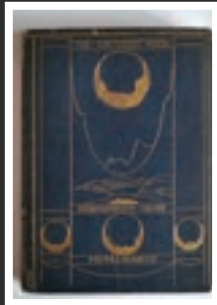
Lot #54
Prabhakar Kolte



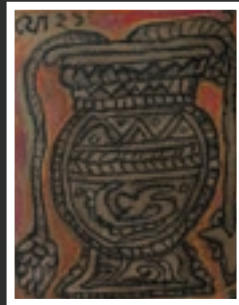
Lot #58
Ranbir Kaleka



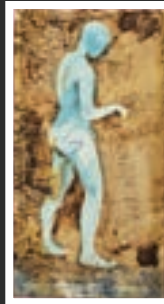
Lot #48
Debabrata Chakraborty



Lot #51
Rabindranath Tagore



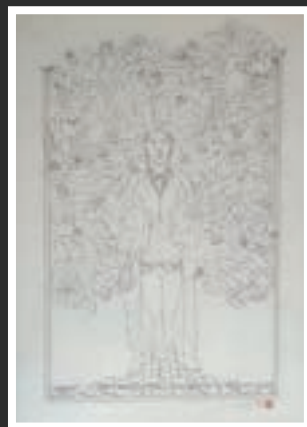
Lot #52
Jogen Chowdhury



Lot #53
Anupam Sud



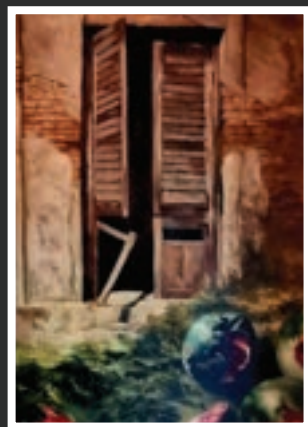
Lot #49
A. A. Raiba



Lot #55
A. Ramachandran



Lot #56
Shobha Broota



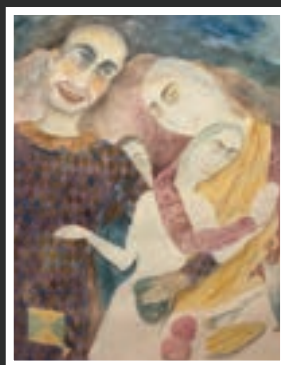
Lot #57
Sanjay Bhattacharya



Lot #59
M. F. Husain



Lot #59
M. F. Husain



Lot #60
Lalitha Lajmi



Lot #61
Raja Deen Dayal



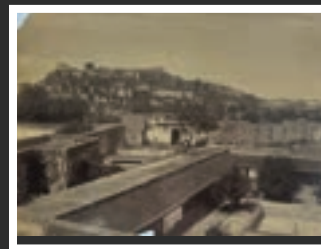
Lot #61
Raja Deen Dayal



Lot #61
Raja Deen Dayal



Lot #61
Raja Deen Dayal



Lot #61
Raja Deen Dayal



Lot #62
Nemai Ghosh



Lot #62
Nemai Ghosh



Lot #62
Nemai Ghosh



Lot #63
K. H. Ara



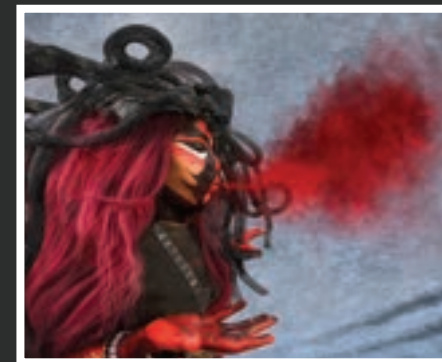
Lot #64
Hélène Guétary



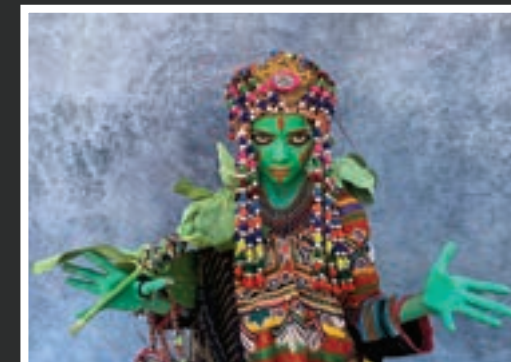
Lot #65
Hélène Guétary



Lot #66
Hélène Guétary



Lot #67
Hélène Guétary



Lot #68
Hélène Guétary



