

NUMBERLESS FORMS

Modern & Contemporary Indian Masters



ART AGENDA

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Published in conjunction with the exhibition

NUMBERLESS FORMS

Modern & Contemporary Indian Masters

organised by Art Agenda & Art Magnum at Art Agenda, 39 Keppel Road, #02-01
Tanjong Pagar Distripark, Singapore 089065 from 23 September to 12 November
2022.

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Published by Art Agenda, S.E.A.

Please direct all inquiries to the publisher at info@artagendasea.org

ISBN 978-981-18-5627-3

www.artagendasea.org

NUMBERLESS FORMS

Modern & Contemporary Indian Masters

FEATURED ARTISTS

AKBAR PADAMSE,	M F HUSAIN
ARUP DAS	MANU PAREKH
B PRABHA	N S BENDRE
F N SOUZA	PIRAJI SAGARA
GANESH HALOI	SHAMPA SIRCAR DAS
J SWAMINATHAN	S H RAZA
JAGANNATH PANDA	SEEMA KOHLI
JAYASRI BURMAN	SOMNATH HORE
JERAM PATEL	SUDHIR PATWARDHAN
JOGEN CHOWDHURY	SUHAS ROY
K G SUBRAMANYAN	SUNIL DAS
K LAXMA GOUD	T VAIKUNTAM
LALU PRASAD SHAW	V S GAITONDE

This exhibition features two dozen artworks by 18 established Indian artists, including artists central in Indian art history such as N S Bendre, M F Husain, S H Raza and F N Souza.

Its title, Numberless Forms, lifts from a phrase in Rabindranath Tagore's poem Unending Love:

I seem to have loved you in numberless forms, numberless times...
In life after life, in age after age, forever.

The forms, styles and matters raised in such a survey exhibition are rather diverse and innumerable, and reflective of contemporaneous concerns and engagements with history; thus encapsulated by the word numberless.

For me, crafting the exhibition alongside fellow gallerist Saurabh Singhvi is a palpable experience of coursing through history, what with its episodic fragments and ultimate subjectivity cloaked in definitive objective facts. What kind of history do we, as exhibition-makers, engage with? History relived through others, of course.

Modernist artists in the exhibition like F N Souza and Shanti Dave have spent lifetimes struggling with the contradictions of modernity. They engaged in nationalist struggles, whilst acknowledging deeper within themselves the colonial legacies that have brought about modernity and their own bourgeoisie and privileged positions to allow them to comment on modernity through their works.

Mythic narratives are central to the constitution of 20th century Indian art. In the phallic horses and heroic warriors of M F Husain, idioms from the epics and folklore bring about a powerful and mythic conception of the Indian soul. The same is true for Sunil Das and T Vaikuntam in whose works we see the local approached and apprehended through the purity of line and the non-naturalistic and poetic expressiveness of colour.

I have a suspicion - a natural, healthy one no less - that I will look back at this exhibition a few months or years on through markedly different lens. Ultimately, such a survey exhibition stands as one in a succession of surveys, particularly where Indian art exhibited abroad is concerned. For gallerists, exhibition-makers and curators, it is always useful to be aware that our creative efforts are built upon those of others who have come before us, and serve as reference for those after us.

Above all, survey exhibitions as such are celebratory; and in our case, recognising that indelible passion arising from cultural awareness, appreciation and pride underpins the collecting and exhibiting of Indian art (and for that matter, art from other specific geographies as well), cementing its relevance at home and on the world stage.

Wang Zineng

Akbar Padamsee born in Mumbai in 1928, Akbar Padamsee graduated from the Sir J J School of Arts in 1951, with a Diploma in Painting, following which he went to live and work in France. In 1952, he was awarded a prize by Andre Breton on behalf of the *Journale d'Art*. Padamsee's first solo exhibition was held in Paris in the same year at Galerie Saint Placide.

Padamsee's pioneering spirit has allowed him to experiment with a wide range of media, from oil on canvas to photography and digital printmaking. Whatever his chosen medium, the artist conveys a command over space, form and colour. Best known for his Grey Series, Metascapes and Mirror Images, Padamsee has experimented with film-making, sculpture, and has also written as an art critic.

Padamsee's interest in structure and form takes shape from landscapes, and is borne from an interest in Sanskrit texts such as the *Abhijanashakuntalam*. His Mirror Images reflect a concern with the duality of existence. His portraits and heads are treated with the same interest in constructing form rather than in the specifics of portraiture. The only occasion when he created identifiable portraits was in 1997, with his "Gandhi" series of works on paper in watercolour and charcoal.

Padamsee has exhibited his works in several solo exhibitions, including *Past Forward*, Priyasri Art Gallery, Mumbai in 2013; *Sensitive Surfaces* at Galerie Helene Lamarque, Paris, in 2008; *Metascape to Humanscape* at Aicon Gallery, New York and Palo Alto, in 2007; and *Photographs (2004-06)* at the Guild Art Gallery, Mumbai, in 2006. From 1994 onwards, Padamsee has held several solo shows at Pundole Art Gallery, Mumbai, including *Tertiaries*, *Compugraphics*, *Imaging Gandhi*, *Female Nudes*, and *Mirror Images*.

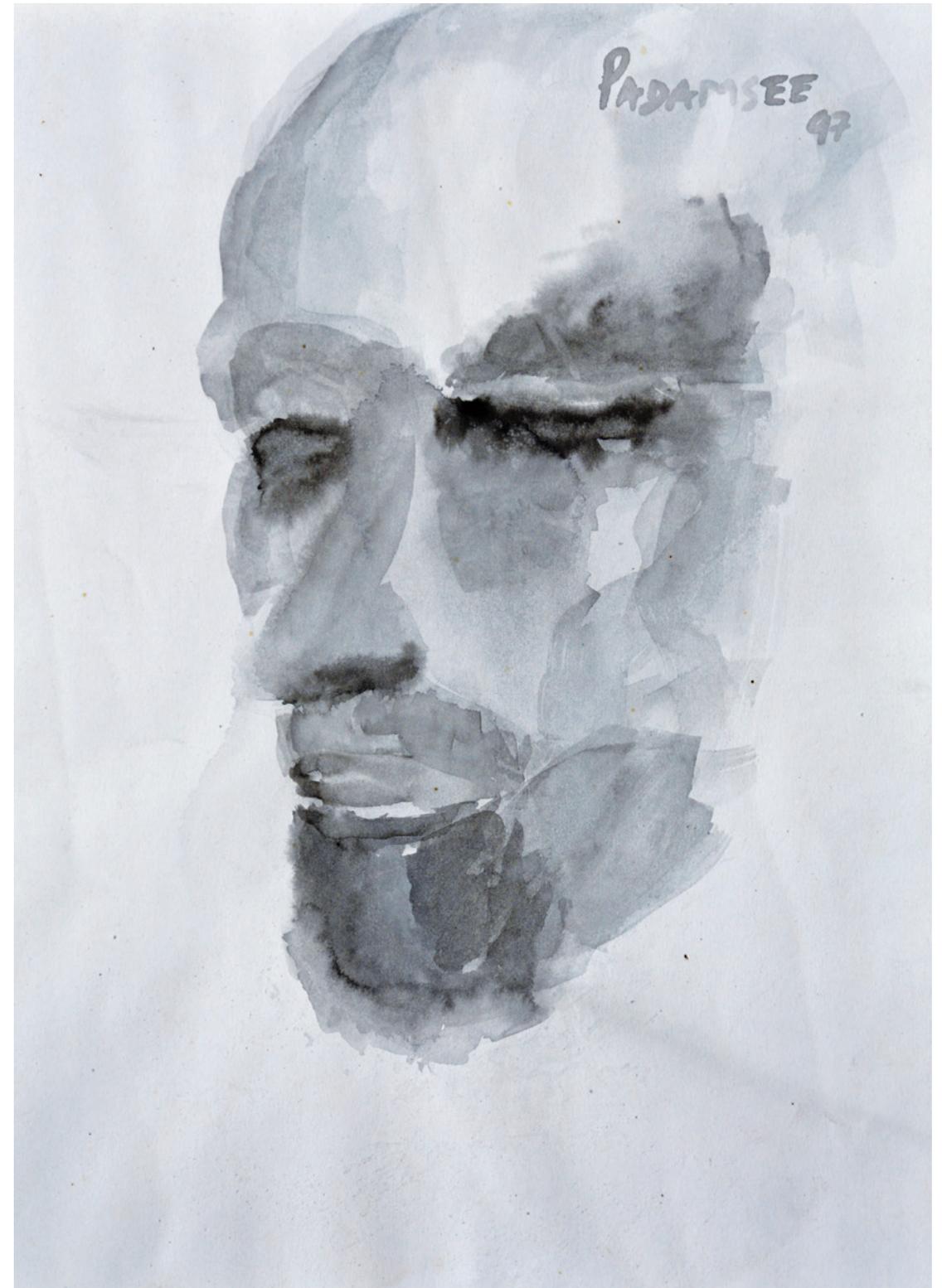
His group exhibitions include *The Body Unbound* at the Rubin Museum of Art, New York in 2011-12; *Progressive to Altermodern: 62 Years of Indian Modern Art* at Grosvenor Gallery, London, in 2009; *Faces* at Tao Art Gallery, Mumbai; *Freedom 2008 - Sixty Years of Indian Independence* at the Centre for International Modern Art (CIMA), Kolkata in 2008; *Retrospective of Watercolors* at Pundole Art Gallery, Mumbai, in 2004; and a retrospective of his works organised by Art Heritage, New Delhi, in Mumbai in 1980. Padamsee was awarded the Lalit Kala Ratna by the Lalit Kala Akademi, New Delhi, in 2004, and the Kalidas Samman by the Madhya Pradesh Government in 1997.

AKBAR PADAMSEE (1928 - 2020)

Untitled, 1997

Signed and dated 'Padamsee 97' Top right
Watercolour on paper
28 x 38 cm (11 x 15 in)

Provenance: Property of distinguished collector, acquired directly from the artist.



Arup Das was born in West Bengal in 1924. He graduated from the Government College of Arts and Crafts, Calcutta. During 1960-68, he was a member of the council of the All India Fine Arts and Crafts Society, New Delhi, and went to study in the UK on a British Council fellowship in 1972.

Das was a figurative painter and an acclaimed muralist. Human figures occupy a central position in his paintings. Das attempts to portray man as a social and historical being, placed within the framework of his cultural and natural environment. He employs a wide variety of shades to depict his human figures. His works focus on the human – a socio-historical being. His human figuration, expressively stylized, has something monumental about it even when painted in small format. Although from the illusionist spatial recession, the pictorial space in his paintings interprets the figures in terms of fine overlaps or colors in a wide range of tones. His canvases are a judicious blend of ideas that are timeless, but told in a language that is pertinent to our times. A recurring theme in Das's paintings is the coming of the Messiah with its message of eternal hope and ultimate salvation for mankind.

He has held several shows in India and abroad. He won the National Award from the Lalit Kala Akademi in 1957 and the President's Silver Plaque in 1957. His works are in the collections of the National Gallery of Modern Art, New Delhi, the Sahitya Kala Parishad, New Delhi, and the All India Fine Arts and Crafts Society, New Delhi.

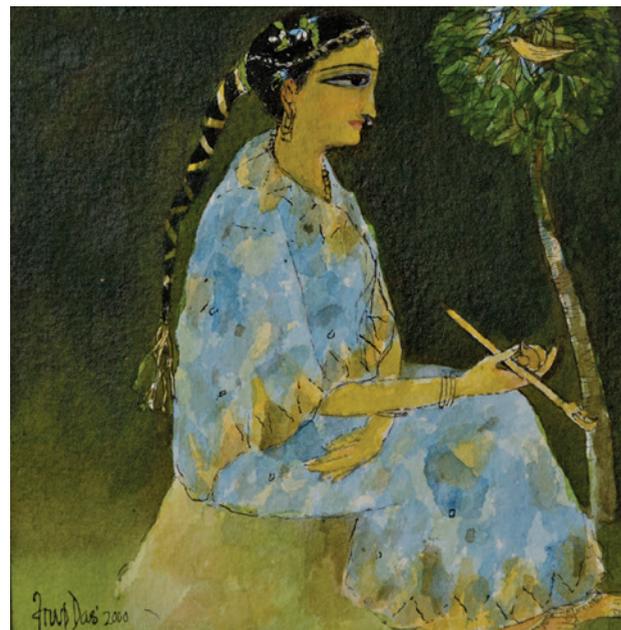
Das passed away in 2004.



ARUP DAS (1924 - 2004)

Untitled, 1974
 Signed & dated in English bottom left
 Acrylic on canvas
 30.5 x 18 cm (12 x 7 in)

Provenance:
 Acquired directly from the artist's family



ARUP DAS (1924 - 2004)

Untitled, 2000
 Signed & dated in English bottom left
 Acrylic on canvas
 18 x 18 cm (7 x 7 in)

Provenance:
 Acquired directly from the
 artist's family



B PRABHA (1933 - 2001)
Untitled
Signed in Devnagari, lower back
Bronze
44 x 28 x 22.5 cm (17 1/2 x 11 x 9 in)
Provenance:
Acquired directly from the artist
Property of a Mumbai-based collector

B. Prabha was born in the village of Bela, near Nagpur in Maharashtra in 1933. Growing up in a close-knit middle-class family, she studied at the Nagpur School of Art and went on to pursue a Diploma in Painting and Mural Painting from the Sir J.J. School of Art, Mumbai. Although she worked mostly with oils on canvas, this modern painter did explore several media, styles and subjects before finally settling with oils as her preferred medium. Following her phase of experimentation, Prabha developed an elegant, formal style that remains her trademark. Her paintings cover a wide range of subjects, from landscapes to social issues like droughts, hunger and homelessness. A significant component of Prabha's body of work is the artist's self-conscious attempt to immortalize the plight of women in her country.

Prabha's signature style fully evolved after her marriage to fellow artist B. Vithal in 1956, when she moved from modern abstract forms to a more decorative figuration. She held her first joint exhibition with her husband the same year. It is interesting to note that B. Prabha was a practicing female artist in an age where women were unapologetically oppressed, and it is no surprise therefore that Prabha used her own position as an artist to make strong comments on the same. While her work today might seem like a simple documentation of the figures of rural women, it must be taken into account that a few decades ago these might have been odes to the spirit and the plight of these women.

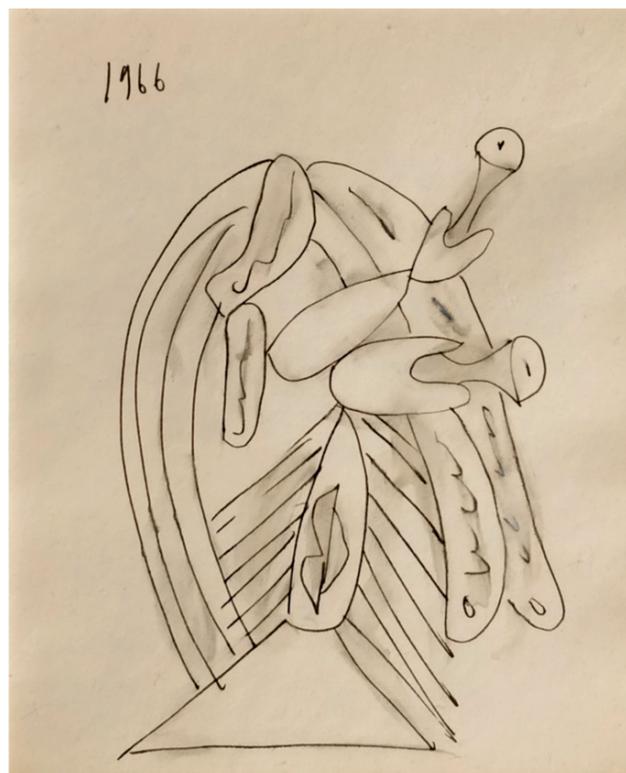
B PRABHA (1933 - 2001)
Untitled, 1993
Signed in Devnagari, bottom right
Oil pastel on paper
34.3 x 25.4 cm (13.5 x 10 in)

Provenance:
Acquired directly from the artist's family, Property
of a Goa-based collector



Francis Newton Souza was born in 1924 in Saligao, Goa. After losing his father at a very young age and being afflicted by a serious bout of small pox, he vowed to go about life his own way. Souza was expelled for participating in the Quit India Movement while studying at the Sir J J School of Art in Mumbai. In 1947, he founded the Progressive Artists' Group along with S H Raza, M F Husain and K H Ara, among others. An articulate genius, Souza augmented his disturbing and powerful canvases with his sharp and provocative prose.

Francis Newton Souza's unrestrained and graphic style created thought-provoking and powerful images. His repertoire of subjects covered still life, landscape, nudes and icons of Christianity, rendered boldly in a frenzied distortion of form. Souza's paintings expressed defiance and impatience with convention and with the banality of everyday life. Souza's works have reflected the influence of various schools of art: the folk art of his native Goa, the full-blooded paintings of the Renaissance, the religious fervour of the Catholic Church, the landscapes of 18th and 19th century Europe, and the path-breaking paintings of the moderns. A recurrent theme in his works was the conflict in a man-woman relationship, with an emphasis on sexual tension and friction. In his drawings, he used line with economy, while still managing to capture fine detail in his forms. He also used a profusion of crosshatched strokes that made up the overall structure of his subject.



F N SOUZA (1924 - 2002)

Untitled, 1966
Dated, top left
Ink, pen and pencil on paper
25.5 x 20 cm (10 x 8 in)

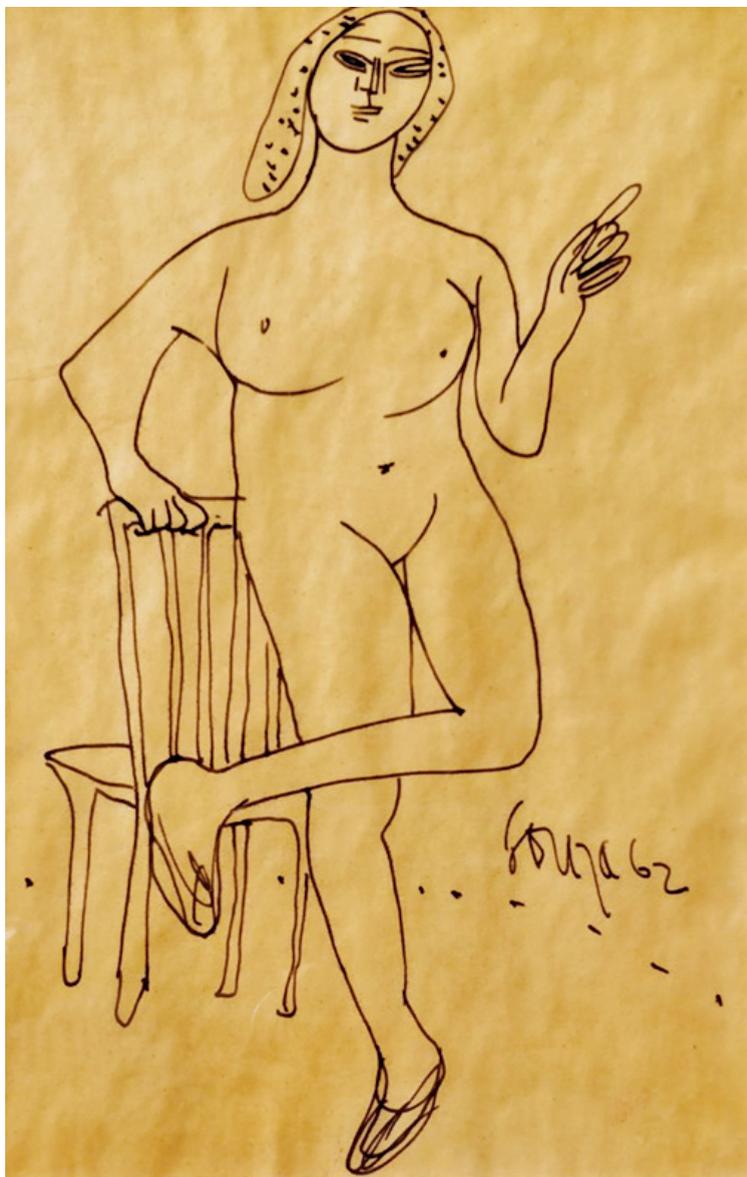
Provenance:
The Shelley Souza Collection,
Christie's London, 18 March 2014, part
of Lot 105



F N SOUZA (1924 - 2002)

Untitled, 1969
Dated, top right
Pen on paper pasted on tracing paper
28 x 22 cm (11 x 8 3/4 in)

Provenance:
Formerly in the Shelly Souza Collection
Saffronart, 24-25 April 2018, Lot 16
Acquired from the above sale by the
present owner



F N SOUZA (1924 - 2002)

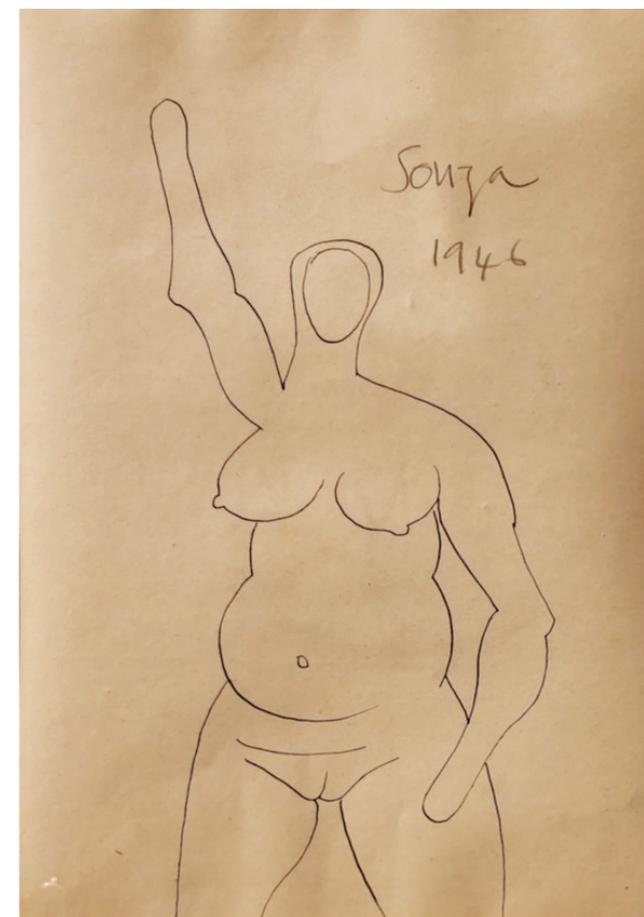
Untitled, 1962

Signed and dated, top right
pen and ink on paper

40.6 x 21.5 cm (16 x 8 1/2 in)

Provenance:

The Shelley Souza Collection,
Christie's London, 18 March 2014,
part of Lot 30



F N SOUZA (1924 - 2002)

Untitled, 1946

Signed and dated, top right
ink and pencil on paper
34 x 21.5 cm (13 1/2 x 8 1/2 in)

Provenance:

The Shelley Souza Collection,
Christie's London, 18 March 2014,
part of Lot 30

Ganesh Haloi's art has evolved through a series of transactions from pure landscape to the innerscapes.

Even though it is abstract, Haloi's works and his motifs have precise associations with the artist's psyche, his experiences and the upheavals that have shaped him and his point of view. "Everything begins in pain," says Haloi. He maintains high standards craftsmanship and his construction of tress, houses and the ambience of Kolkata that seems murky with a suppressed strength. Some of his unforgettable work includes nature-scapes painted on rice paper.

Born in 1936 in East Bengal, now, Bangladesh he migrated to Kolkata during the partition. He graduated from Government College of Art & craft kolkata in 1956 and joined Archaeological Survey of India as a Senior Artist. He was deputed to work at Ajanta from 1957 to 1963. Then he joined Art College Kolkata as a lecturer in 1964.

His initial work includes study of miniatures at Banasthali (Rajasthan) and copying Ajanta frescoes for six years. While his earlier work is dominated with landscapes, his later paintings reflect his introvert and philosophic temperament. Haloi's work shows his preoccupation with the theme of devastation or calamity and resilience.

Born in a district that is now a part of Bangladesh, his earlier memories of the region are of Brahamaputra and delta region mixed with communal holocaust, of partition.

GANESH HALOI (B.1936)

Untitled, 2021

Signed and dated in Bengali, top right

Gouache on Nepali paper

35.5 x 16 cm (14 x 6 1/4 in)

Provenance:

Acquired directly from the artist

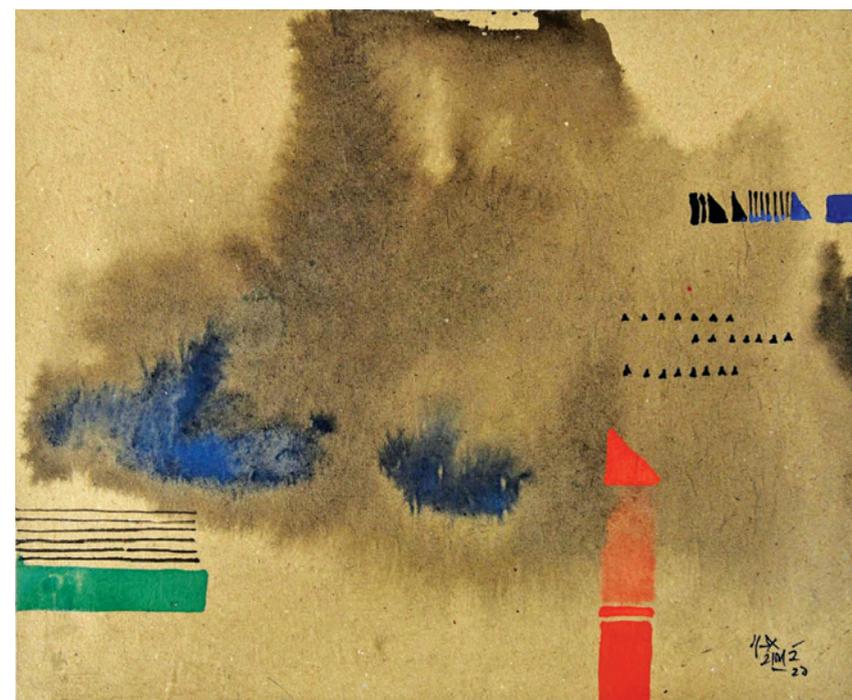




GANESH HALOI (B.1936)

Untitled, 2021
Signed and dated in Bengali, bottom right
Gouache on brown paper pasted on board
35.5 x 16 cm (12 x 10 in)

Provenance:
Acquired directly from the artist



GANESH HALOI (B.1936)

Untitled, 2021
Signed and dated in Bengali, bottom right
Gouache on brown paper pasted on board
35.5 x 16 cm (12 x 10 in)

Provenance:
Acquired directly from the artist

Jagdish Swaminathan was born in Simla in 1928. His education in art consisted of short spells at the Delhi Polytechnic and later, in Poland. It was only in the late 50's that he started devoting his time completely to art. He was a member of the Communist Party of India in the mid-50's and worked as a journalist and art critic for the Left magazines. Swaminathan founded the "Group 1890" in August 1962. This group put up their only show in 1963. As a solo artist, he put up about 31 shows and participated in a number of national as well as international exhibitions.

The main feature of his paintings was simplicity that was rather captivating. The vivid imagery and bright colours were a celebration of the rise of the inner being over the common place. Later on, the well ordered colour geometry and brush painting, gave way to the use of symbols. The latter was a distinct influence of the tribal arts and he began to use his fingers to apply the pigment in order to achieve the desired effect.

"The Significance of the Traditional Numen in Contemporary Art", a project that he worked on, won him the Nehru Fellowship. He served as a member of the International Jury at the Sao Paolo Biennale and was also a trustee at the Indira Gandhi National Centre for the Arts. In 1981, he set up the art museum "Roopanker" at the Bharat Bhavan in Bhopal. He served as the director of the institute till 1990.

JAGDISH SWAMINATHAN (1928 - 1994)

Bird tree mountain series, 1972

Signed & dated 'Swaminathan' bottom right

Watercolour on paper

28 x 38 cm (11 x 15 in)

Provenance:

Acquired from a renowned Goa based collector,
authenticated by the Swaminathan Foundation





JAGANNATH PANDA (B. 1970)

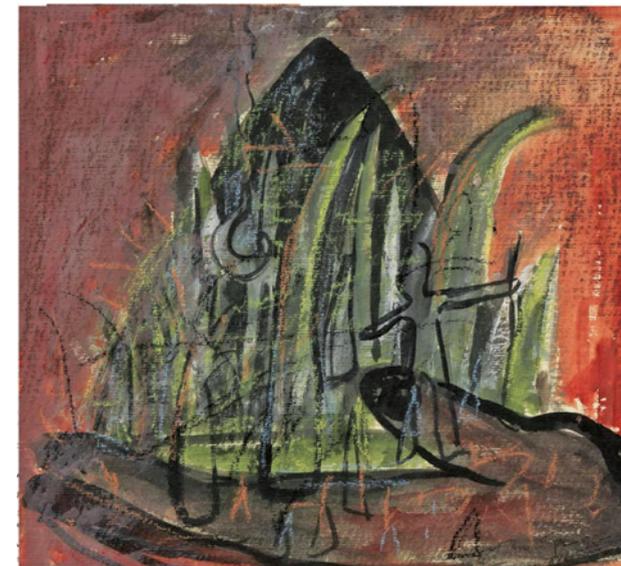
Untitled, 1996
 Signed & dated in English on the reverse
 Acrylic on paper
 28 x 21 cm (11 x 8.25 in)

Provenance:
 Acquired from story LTD auction 22nd
 September, 2020

Born in Bhubaneswar, Orissa, **Jagannath Panda** completed his Bachelor's degree in sculpture at the B. K. College of Arts and Crafts there in 1991, and his Master's degree in the same at the Faculty of Fine Arts, M. S. University, Baroda in 1994. He served as a visiting researcher at the Fukuoka University of Education, Fukuoka, Japan, in 1997, and also completed another master's degree in fine sculpture from the Royal College of Art, London, 2002.

The visual imagery of Jagannath Panda's work is deceptively simple: it comprises of linear drawing and a rendered form or two, which seem to float on the surface. His drawings are very realistic, yet he does not offer the viewer a reference to the subject's existence, or rather he does not recreate a sense of panorama in his paintings. At times he also employs the use of external material, such as silver foil, thread, tracing sheets, to stress upon the reality of the material. The role of color is limited, though used effectively to highlight form. It also sets off the drawings to their best advantage.

Panda's solo shows include 'Nothing is Solid' at Chemould Prescott Road, Mumbai, in 2007; Berkeley Square Gallery and Saffronart Online, London, in 2006; Nature Morte, New Delhi, in 2005; and Zamoca Foundation Gallery, Tokyo, 1998. His work has been included in many group shows like those at the Hockney Gallery, London, 2002; KHOJ International Exhibition at British Council, New Delhi, 2000; and Saffronart and the Guild Gallery, Mumbai, 2004. In 1990 he won the Lalit Kala Akademi Award, and was also honoured with the All India Fine Arts and Crafts Society Award, New Delhi, in 1996. The artist lives and works in New Delhi.



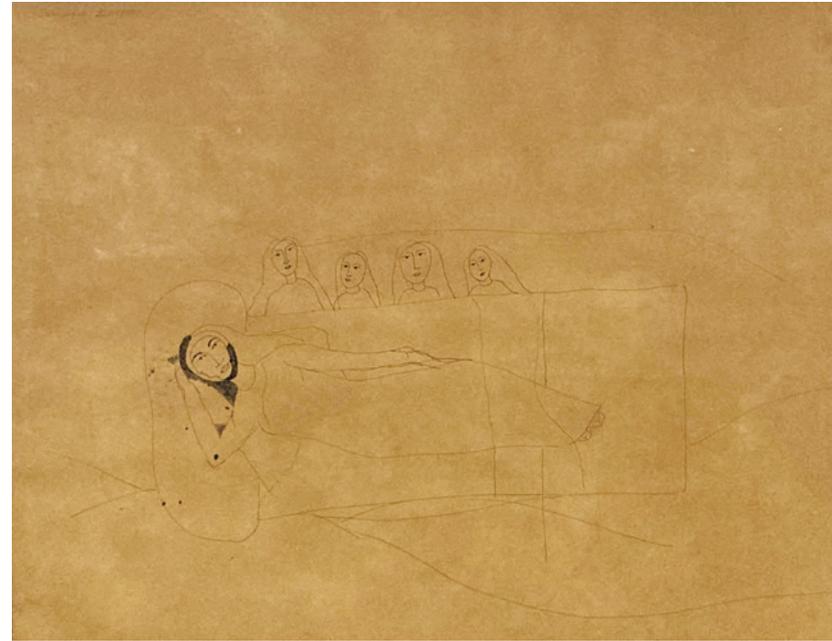
JAGANNATH PANDA (B. 1970)

Untitled, 1995
 Signed & dated in English "Jaghi
 Panda 95" bottom right
 Watercolour, Ink and pastel on paper
 28 x 21 cm (10 x 10.75 in)

Provenance:
 Acquired from story LTD auction
 22nd - 23rd October, 2019



Front



Back

JAYASRI BURMAN (B. 1960)

Untitled (Front Side), 1989

Signed in English "Jayasri Burman" on the reverse

Mixed media on paper

56 x 71 cm (22 x 28 in)

Provenance:

Acquired from Sarjan Art Gallery, Baroda

Property of Ahmadabad-based collector

The imagery in **Jayasri Burman`s** work has a dream-like and lyrical quality with a unique sensitivity which, although inspired by the Indian folk element, retains a quality of refreshing candour and reflective honesty, that is as original as it is endearing. She manages very successfully to weave the decorative and design element of the folk idiom into the intricate patterns of her canvas, without losing the natural charm and naivete of her work, which is uniquely her own.

Her concern for women is also evident in her work. Without calling herself feminist, she confesses her desire to see her women content in partaking in the bounties of life. Free, and at one with Nature, her woman is sometimes a coronated ceremonial bird, and at others, a mother Goddess or a creature of the woods.

It is not wrong to presume that Jayasri has gained a grace in her works, one that comes from the evolution of her maturity and her own contentment with life as it is. What she has gained then is born out of the opportunity to respond to the varied aspects of Indian culture- this then is a new world of Nature that has inspired the artist to cast her eye upon the paint.

One can also find here, the selection of certain key colours - red, blue or the radiant saffron - provides as a starting point and guide for content, colour and structure. The works are a commitment to an art that is derived from the experience of the landscape - it is more than a matter of seeing things afresh - it is the perception that is aware of the transience and mutability of landscape. She establishes an intimate space, like a secret garden, and invites the viewer to partake of it. Once you step into Jayasri`s fictional world, you can look around and respond immediately to the unorthodox canons of beauty and partake of the choreography of Nature.

Jeram Patel was born in 1930 at Sojitra in the Kaira district of Gujarat. He studied drawing and painting at Sir JJ School of Art, Mumbai between 1950 and 55, and typography and publicity design at Central School of Arts and Craft, London for two years till 1959.

Jeram Patel was one of the artists who turned around the Indian art scene and formulated a new visual identity and method of abstraction in the late 1950's and 60's. Alongside NS Bendre and Sankho Chowdhuri who set up the Baroda School of Art, Patel, with artists like Jagdish Swaminathan, initiated one of the greatest changes in Indian art as a founder member of the short-lived artists' collective Group 1890.

Patel has held one-man shows in London, New Delhi, Kolkata and Mumbai and has represented India at the Tokyo Biennale of 1963, the Sao Paulo Biennale of 1963, the Third World Biennale at Baghdad in 1980 and the Festival of India, London, in 1982. His works are featured in many prestigious collections including those at the National Gallery of Modern Art, New Delhi, the Museum of Chennai Art, Baghdad, Chandigarh University, the Lalit Kala Akademi, New Delhi, the Society of India, the Museum of Fine Arts in Bhopal and the Dhoomimal Gallery in New Delhi.

Patel has been associated with various organizations including the Lalit Kala Akademi, New Delhi, the Gujarat State Lalit Kala Akademi, the Royal Society of Arts, London, the School of Architecture, Ahmedabad and the Weavers' Service Centre, All-India Handloom Board, New Delhi. He was till recent working as a professor at the Faculty of Fine Arts, Baroda University. Jeram Patel has been a recipient of the National Award from the Lalit Kala Akademi in 1957, 1963, 1973 and 1984 and National Award for Design in 1976. He has also won a silver medal from the Bombay Art Society in 1960. In 1994 he was awarded Emeritus Fellowship from The Govt. of India.



JERAM PATEL (1930 - 2016)
Untitled
Signed, on the reverse
Blowtorch and enamel paint on wood
61 x 61 cm (24 x 24 in)

Provenance:
Acquired directly from the artist



JERAM PATEL (1930 - 2016)
Untitled
Signed, on the reverse
Blowtorch and enamel paint on wood
61 x 61 cm (24 x 24 in)

Provenance:
Acquired directly from the artist

Jogen Chowdhury is known for his ability to successfully marry traditional imagery with the zeitgeist of contemporary painting, in a skillful blend of an urbane self-awareness and a highly localized Bengali influence. His early works show an attention to figuration that carries through in his current pieces. In an interview, Chowdhury commented that, in his early works, “the space projected a simple iconic presence. A spatial sequence was worked out but the space was not complex. The background seemed to vanish.” Anshuman Dasgupta describes these works as more iconic and more dramatized; per contra, Chowdhury describes his later works as “now more personalized and subtle”.

During his college days, Chowdhury took part in leftist literary circles, the members of which dismissed Rabindranath Tagore as a bourgeoisie and became interested in the works of Russian authors. But by and large, Chowdhury kept himself apart from cultural movements: though a friend of the members of the Hungry Generation, his imagery was drawn from his cultural background more than his intellectual milieu.

Born in 1939 in Faridpur, Bengal, Chowdhury studied at the Government College of Art and Crafts, Kolkata, from 1955-60, followed by a stint at L’Ecole Nationale Superior des Beaux-Arts, Paris, in 1965-57 on a French Government Scholarship. His recent solo exhibitions include ‘A Calligraphy of Touch and Gaze’, presented by Kalakriti Art Gallery at ICIA, Mumbai, in 2008; and ‘Abahoman: Flowing Life’ at Vadehra Art Gallery, New Delhi, in 2007. Chowdhury has also had solo exhibitions at Gajah Gallery, Singapore; Gallerie Foundation for Indian Artists, Amsterdam; and the Fine Art Resource, Berlin.

JOGEN CHOWDHURY (B. 1939)

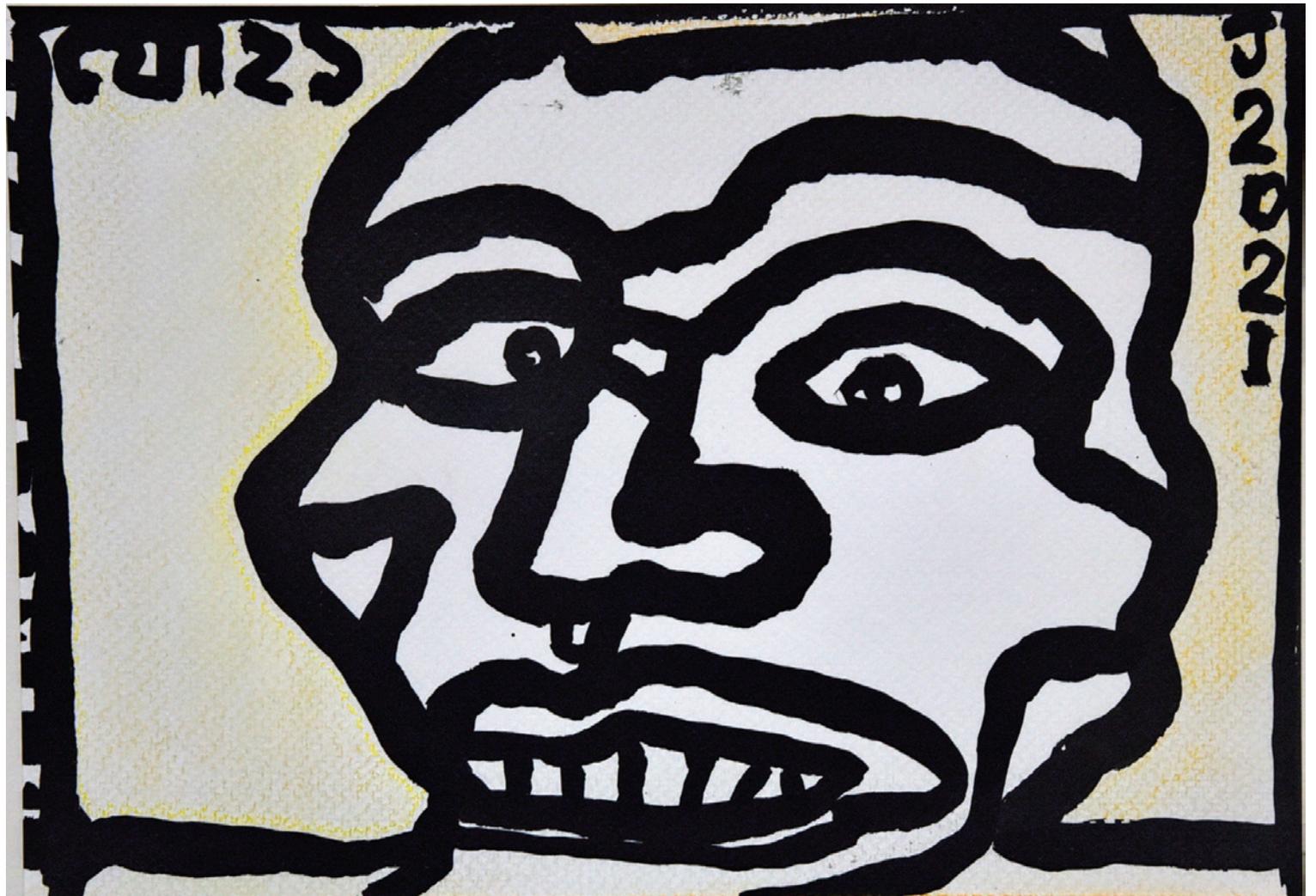
Untitled, 2019

Signed & dated in Bengali top left and further signed ‘J’ & dated ‘2021’ top right

Mixed media on paper
12.7 x 14 cm (5.5 x 5 in)

Provenance:

Acquired directly from the artist





K G SUBRAMANYAN (1924 - 2016)

Untitled
Signed in Tamil, bottom left
Gouache on paper
25.5 x 25.5 cm (10 x 10 in)

Provenance:
Acquired directly from the artist's daughter

Born in Kerala on 15 February 1924, **K G Subramanyan** was one of the leading artists who was part of India's post-Independence search for identity through art. He completed his Bachelor's Degree in Economics from the Presidency College in Chennai. In 1948, he graduated from Kala Bhavan in Santiniketan, where he studied under the tutelage of Benode Behari Mukherjee, Nandalal Bose and Ramkinkar Baij. In 1955, he received a British Council Research Fellowship to the Slade School of Art at the University of London.

A writer, scholar, teacher and art historian, K G Subramanyan was prolific in his art, spanning the spectrum of mediums from painting to pottery, weaving, and glass painting. He believed in the value of Indian traditions and incorporated folklore, myth and local techniques and stories into his work. He was an inspiration to generations of students as a member of the Baroda M S Fine Arts Faculty. His focus there in later years was on terracotta and pottery.

In a career spanning nearly seven decades, K G Subramanyan's work has been exhibited in over fifty solo shows, including an extensive 2015-2016 exhibition by the Seagull Foundation for the Arts in collaboration with the Jehangir Art Gallery, Mumbai, and the Harrington Street Arts Centre, Kolkata.

K G SUBRAMANYAN (1924 - 2016)

Untitled
Signed in Tamil, bottom left
Watercolour on paper
14 x 10 cm (5.5 x 4 in)

Provenance:
Property of a Pune-based collector
Acquired from gallery 7 Mumbai





K G SUBRAMANYAN (1924 - 2016)

Untitled
Signed in Tamil, top left
Watercolour on paper
14 x 10 cm (5.5 x 4 in)

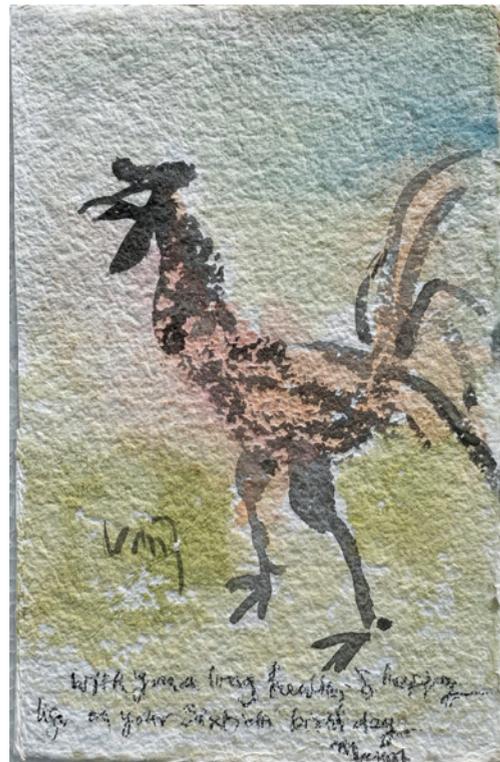
Provenance:
Acquired from gallery 7 Mumbai
Property of a Pune-Based collector



K G SUBRAMANYAN (1924 - 2016)

Untitled
Signed in Tamil, bottom right
Watercolour on paper
14 x 10 cm (5.5 x 4 in)

Provenance:
Acquired from gallery 7 Mumbai
Property of a Pune-Based collector



K G SUBRAMANYAN (1924 - 2016)

Untitled
Signed in Tamil, bottom left
Watercolour on paper
14 x 17.75 cm (5.5 x 7 in)

Provenance:
Acquired from gallery 7 Mumbai
Property of a Pune-Based collector



K G SUBRAMANYAN (1924 - 2016)

Untitled
Signed in Tamil, bottom left
Watercolour on paper
14 x 19 cm (5.5 x 7.5 in)

Provenance:
Acquired directly from the artist

K Laxma Goud born in 1940 in Nizampur, Andhra Pradesh, K. Laxma Goud completed his diploma in Drawing and Painting from the Government School of Art and Architecture, Hyderabad, in 1963; he then went on to study Mural Painting and Printmaking at the Faculty of Fine Arts at M.S. University, Baroda, from 1963 to 1965. Goud displays versatility over a range of mediums, from printmaking, drawing, watercolour, gouache and pastels to glass painting and sculpture in bronze and terracotta. Over the many years of his artistic career, he is known to have moved from one medium to another with élan. Fellow artist T. Vaikuntam, in one of his interviews, reminisces that it was Laxma Goud who introduced him to the art of sketching and made him aware of the possibilities of this medium.

When one looks at Goud's work, rustic, raw, and potent might be the first words that come to mind. His portraits of men and women represent the dynamic Indian ethos rather than particular individual identities. A recurrent theme with the artist is that of the erotic, treated as an active and powerful aspect of male and female sexuality and existence. Goud's work is dramatic; his protagonists are raw and vivacious in their appeal, imbued with energy that reverberates through his strokes and textures. Most of Goud's art is centered on the rural, recreating landscapes from his childhood as if they were frozen in time. In the artist's later work, his figures turn softer, more introspective than brash in their outlook.

In 2007, the exhibition, 'Laxma Goud 40 Years: A Retrospective' was organized by Aicon Gallery, New York. Other recent solo shows of Goud's work include 'Sculptures, Bronze and Terra-cottas' at the Guild Art Gallery, Mumbai, in 2006; 'Recent Terracotta, Ceramic, Bronze Sculptures' at Gallery Threshold, New Delhi, and Pundole Art Gallery, Mumbai, in 2006; and those held at Aicon Gallery, New York, in 2003; and Grey Art Gallery, New York, in 2001-02. Some of the noted group shows in which his works have been features are 'From the Vault' at Aicon Gallery, London and New York, in 2007; '17th Anniversary Show' at Gallery Sanskriti, Kolkata, in 2007; and 'Back to the Future' at Gallery Espace, New Delhi, in 2006. Goud's work has also been a part of the São Paulo Biennale, Brazil, in 1977; and 'Indian Art Tomorrow' at the Philips Collection, Washington D.C., in 1986.



K LAXMA GOUD (B. 1924)
 Untitled (Strand Mumbai)
 Signed in Tamil, bottom right
 Watercolour on paper
 17.75 x 17.75 cm (7 x 7 in)
 Provenance:
 Acquired directly from the artist



K LAXMA GOUD (B. 1924)
 Untitled (Strand Mumbai)
 Signed in Tamil, center left
 Watercolour on paper
 17.75 x 17.75 cm (7 x 7 in)
 Provenance:
 Acquired directly from the artist



K LAXMA GOUD (B. 1924)
 Untitled (Strand Mumbai)
 Signed in Tamil, center right
 Watercolour on paper
 17.75 x 17.75 cm (7 x 7 in)
 Provenance:
 Acquired directly from the artist

Lalu Prasad Shaw was born in Bengal in 1937, and completed his education in fine arts at the Government College of Arts and Crafts in Kolkata.

Known widely for his highly stylized portraits of Bengali women and couples, Lulu Prasad Shaw's works lay the most emphasis on his subject's physical characteristics. Capturing the expressions of his subjects perfectly with the greatest economy of line and colour each of Shaw's paintings has an intimate feel to it.

Influenced by the pre-independence Company School of art, the traditional Kalighat Pat and the Ajanta cave paintings, Shaw's works, mainly executed in gouache or tempera, like his own person, are simple and graceful, having a very still, well-composed and smooth exterior. This senior artist draws his inspiration primarily from nature and the milieu surrounding the great Bengali middle class, often depicting pleasant and quiet scenes from his own life on his canvases and papers. His style is unique and modern in its adaptation of academic and traditional Indian formats.

Though he would describe himself as a painter, Shaw took a liking to printmaking when he was 32 years old and mastered the genre of graphic arts shortly since he had worked with intaglios and lithographs earlier, making a name for himself as a printmaker comparable to the great reputation that he already had as a painter.

Shaw has exhibited extensively in India and abroad since 1956, and his works have been a part of prestigious international shows such as the second British Biennale in London, 1970, two Norwegian Print Biennales in 1974 and 1978, the seventh Paris Biennale in 1971 and the second Asian Art Biennale hosted by Bangladesh in 1984.

Lalu Prasad Shaw lives and works in Kolkata, where his son Partha has also established himself as a young artist.



LALU PRASAD SHAW (B.1937)

Man With A Wine Glass, 2020
Signed and dated in Bengali, bottom right
Tempera on Nepali paper mounted on board
58 x 76.2 cm (22.8 x 30 in)

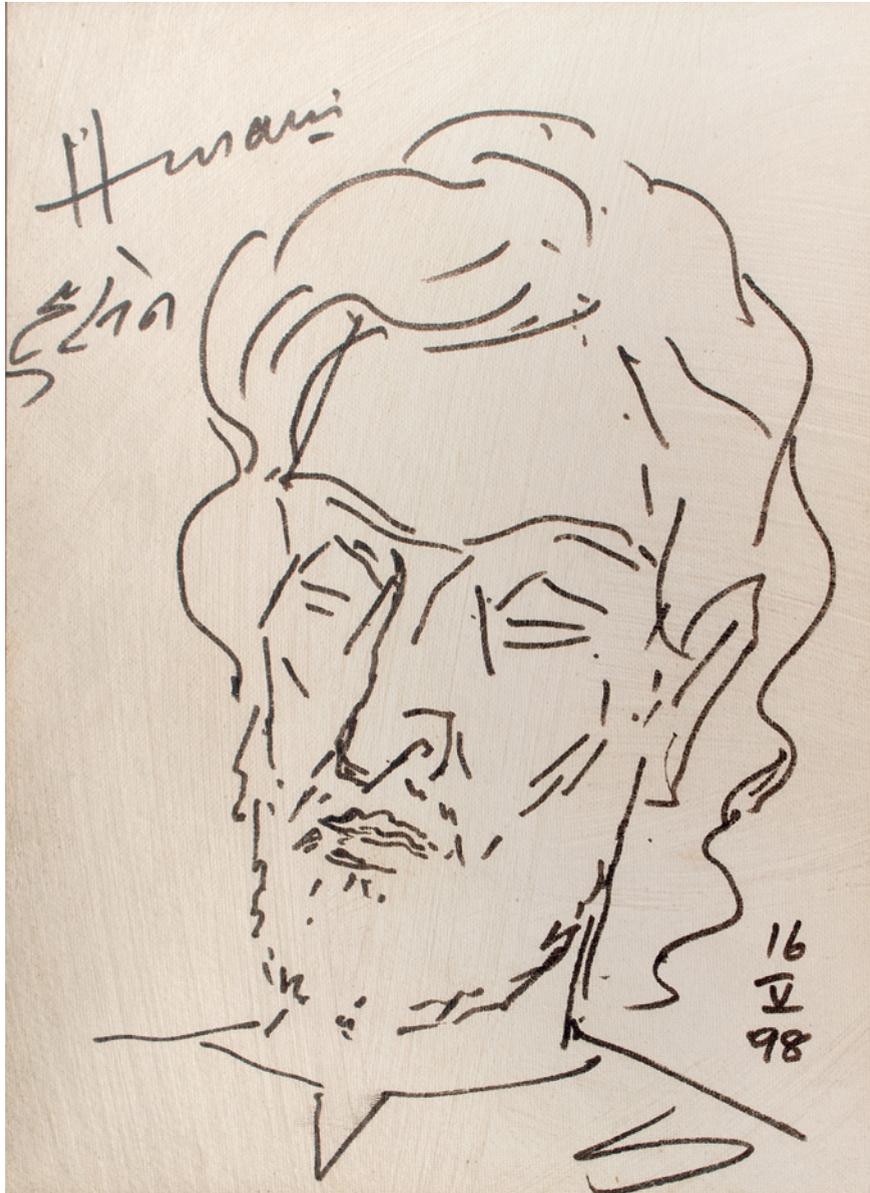
Provenance:
Acquired directly from the artist



LALU PRASAD SHAW (B.1937)

Man With A Wine Glass, 2020
Signed and dated in Bengali, bottom left
Tempera on Nepali paper mounted on board
56 x 38 cm (22 x 15 in)

Provenance:
Acquired directly from the artist



M F HUSAIN (1915 - 2011)

Self Portrait, 1998
Signed in English and Devnagiri, top
Left, and dated, bottom right
Ink on paper
38 x 30.5 cm (15 x 12 in)

Provenance:
Acquired directly from the artist
Property of a Mumbai-based collector

Maqbool Fida Husain is one of the greatest modern painters of India. Known to finish a work in one sitting, Husain's lines were drawn directly with a paintbrush, making no room for error once applied. Renowned for revolutionizing Indian Art, he was a founding member of the Bombay Progressive Artists' Group which formed in 1947. They combined influences of Indian history with the European avant-garde. Influenced by movements such as Post-Impressionism, Cubism and Expressionism, this synthesis is apparent in Husain's paintings.

By the 1960s, Husain had become an established artist and had increased his output to critical acclaim. As Yashodhara Dalmia writes, 'By the 1960s, Husain's lifestyle had become affluent and he mingled in upper-class circles.' (Y. Dalmia, 'A Metaphor for Modernity: Maqbool Fida Husain', The Making of Modern Indian Art, Oxford University Press, New Delhi, 2001, p. 110).

Husain's first-hand encounters with the paintings of Paul Klee, Henri Matisse and Pablo Picasso during his travels to Europe in 1953 had a decisive impact on his art. His Indian sensibility merged with newly experienced aspects of European Modernism, forming a distinctive pictorial language. Despite the pervasive influence of European modernism on Husain, he nonetheless remained committed to his South Asian roots.

Husain passed away in 2011; "I'm an Indian-origin painter. I will remain so to my last breath." (M .F. Husain quoted in 'Indian artist M F Husain dies in London', Dawn, 9 June 2011,

M F HUSAIN (1915 - 2011)

Kerala series, 1977
Signed in Devnagiri, bottom right
Water colour on paper
71 x 20.8 cm (28 x 20 in)

Provenance:
Acquired directly from the artist
Property of a Delhi-based collector



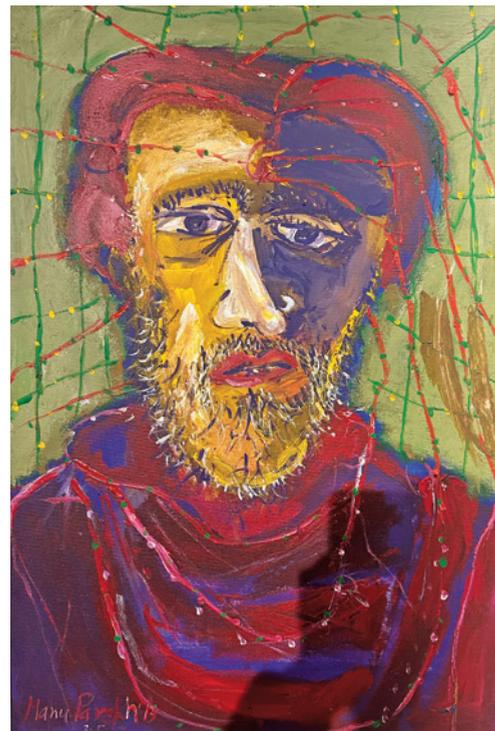
Born in 1939 in Gujarat, **Manu Parekh** completed a Diploma in Drawing and Painting from the Sir J.J. School of Art, Mumbai, in 1962. Parekh's early work explored the relationships between man and nature, as according to him, this was an energetic link that had to be celebrated. The artist also points out that, since then, contradictions have formed the basis of his artistic practice, no matter the subject or genre of his works.

Polemics have always intrigued Manu Parekh – the energy of the organic form and the inherent sexuality within these forms are intangible elements in his works. His paintings provoke viewers to take notice of the world around them through the emotion, pain and anguish expressed in the subjects of his paintings. His colors and forms exude a volatile energy that can barely be contained within the confines of his canvas, and become an extension of the artist's personality.

Parekh held his first solo exhibition of graphics and paintings in Ahmedabad in 1968, and has not looked back since. His most recent solo shows have included 'Banaras - Eternity Watches Time' presented by Saffronart and Berkeley Square Gallery, London, at Jehangir Art Gallery, Mumbai, in 2007; 'Banaras' at Vadehra Art Gallery, New Delhi, in 2004; 'Portraits of Flower and Landscapes of River' at Jehangir Art Gallery and Tao Art Gallery, Mumbai, in 2003; 'Ritual Oblations' at Rabindra Bhavan, New Delhi, Sakshi Gallery, Bangalore, and Sakshi Gallery and Jehangir Art Gallery, Mumbai, in 1999; and 'Small Drawings' at Sophia Duchesne Art Gallery, Mumbai, in 1991. Parekh has also had solo shows at BosePacia Modern in New York and at ARKS Gallery in London.

Parekh was awarded the President of India's Silver Plaque and the All India Fine Arts and Crafts Society Award, New Delhi, in 1972; the National Award from the Lalit Kala Akademi, New Delhi, in 1982; and the Padma Shree from the Government of India in 1992.

The artist lives and works in New Delhi.



MANU PAREKH (B.1939)

Untitled, 2014

Signed and dated in English, bottom left

Acrylic on canvas

61 x 91.5 cm (24 x 36 in)

Provenance:

Acquired directly from the artist



MANU PAREKH (B.1939)

Untitled, 2014

Signed and dated in English, bottom left

Acrylic on canvas

76 x 76 cm (30 x 30 in)

Provenance:

Acquired directly from the artist

Born in Indore in 1910, **N S Bendre** was a contemporary of Nandalal Bose, Ram Kinkar Baij and Benode Behari Mukherjee. His artistic career began at the State School of Art in Indore in 1929. This was followed by the Government Diploma in Art from Bombay in 1933. In 1947-1948, Bendre travelled to the United States, gaining an exposure to 20 th century Western art.

A member of the committee of artists who set up the Lalit Kala Akademi, and Dean of the Faculty of Fine Arts at M S University of Baroda from 1959, Bendre was a towering figure in the world of modern Indian art. Known as "Dada" (elder brother) to generations of students, he had a profound influence on art in India. Bendre introduced new ideas in art education, including an intellectual informality in disseminating information. As an artist, Bendre was equally adept at portraits, landscapes and still- lifes, inspiring awe among his students with his demonstrations of painting techniques.

Bendre achieved early recognition when he won the Silver Medal of Art, awarded by the Bombay Art Society, in 1934, followed by the Gold Medal in 1941.

In 1947 he went to the United States. Among Bendre's earliest exhibitions was a solo show at Windermere Gallery, New York in 1948. He joined the Progressive Artists' Group the same year, upon his return to India.

During his years in Baroda, he embarked on what is perceived as the most important phase of his career, exploring ways of combining cubist, expressionist, and abstract genres from Western Modernism into his own work which stemmed from Indian formalism. He continued to travel within India and abroad, and after he resigned from Baroda in 1966, he started experimenting with his version of pointillism, receiving the Padma Shri Award from the President of India in 1969. He was also awarded the Padma Bhushan in 1991.

He continued to paint till he passed away on 18 February 1992.

N S BENDRE (1910 - 1992)

Untitled, 1941

Signed in English bottom right

Watercolour on paper

49 x 35.5 cm (19.25 x 14 in)

Provenance:

Acquired directly from the artist's family

Property of a Delhi - based collector





N S BENDRE (1910 - 1992)

Untitled, 1941
Signed in English top left
Watercolour on paper
33 x 23 cm (13 x 9.25 in)

Provenance:
Acquired directly from the artist's family
Property of a Delhi - based collector



N S BENDRE (1910 - 1992)

Untitled, 1939
Signed in English bottom right
Watercolour on paper
31.75 x 26 cm (12.5 x 10.25 in)

Provenance:
Acquired directly from the artist's family
Property of a Delhi - based collector

Born in 1931 in Ahmedabad, **Piraji Sagara** hailed from the Sagara community in Rajasthan. The artist trained at the Sir JJ School of Art, Mumbai, and in 1963, was invited by architect B V Doshi to teach at the School of Architecture in Ahmedabad. Sagara was known for his “wood collages,” which were influenced by Gujarati folk traditions. Between 1950 and 1990, he produced an extensive body of work, imbuing nails, paint, embroidery, glass beads and copper trinkets into burnt wood. His work has been exhibited in Europe and Japan, and he has showcased his art alongside M F Husain, S H Raza and Jeram Patel. In 1971, Sagara participated in the Sao Paulo Biennale in Brazil. Sagara passed away in 2014.



PIRAJI SAGARA (1931 - 2014)

Mithuna, 1989-1993

Signed and dated in English, bottom left

Mixed media on canvas and wood mounted on board

91.5 x 91.5 cm (36 x 36 in)

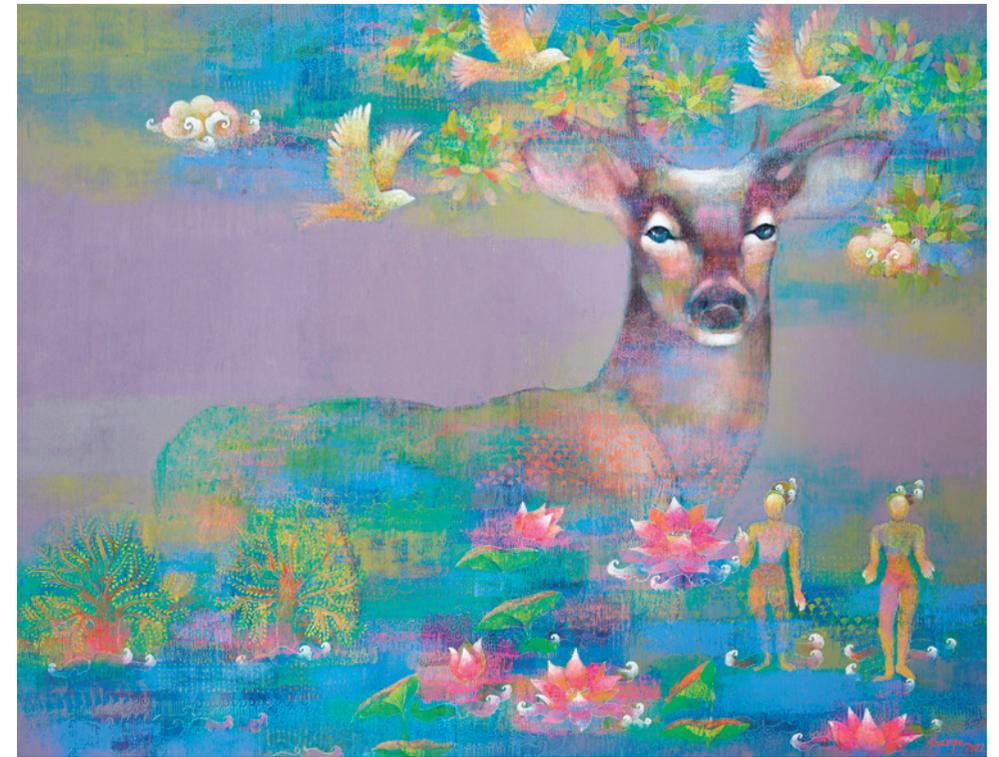
Provenance:

Acquired directly from the artist family

Property of a Delhi - based collector

Shampa may like to emphasis her fascination with the basic elements of nature that that unify the earth. The actual Tattva in her visual representation is her keen sense of colour. With colours she builds her canvases. Her colours fill the void and reach out through the eyes to the nerves and inspire a quite meditative mood. The vibrant yellow and reds, the blues and whites, element and pour are juxtaposed to construct a range of hues that sedate and exhilarate almost simultaneously. Shampa counts her visual encounters in the region of Ladakh and more especially Leh as points that triggered a volley of sensations and insights. These she has captured with remarkable skill and sensitivity in the present body of artworks.

With the medium of acrylic applied on canvases the magic of meditative heads, closed eyes, pink sensuous lotuses, tapering hands and chinese clouds, Shampa evokes a mysterious and the mystic element. Other motifs also play in her visual narratives: the shapely fish, sometimes even a playful dolphin, the written script as well the signs apparently of Buddhist origin. What is delightful to see is that the silent heads that float in a space that is dense with colour are representative of both the genders. This perhaps reinforces Shampa's own statement regarding her art, "My works revolve around the relationship of nature and forms". It would be interesting to see how Shampa moves from the present visual repertory which she has structured so excellently to social realities, to the political and the economical backwardness of a region so rich in natural resources, clean air, infinite solar energy, multitude of minerals, precious stones, a stark landscape, a quiet and varied population. When we leave the gallery each one of us would have taken with us an experience



SHAMPA SIRCAR DAS (B. 1970)

Mriga Series, 2022

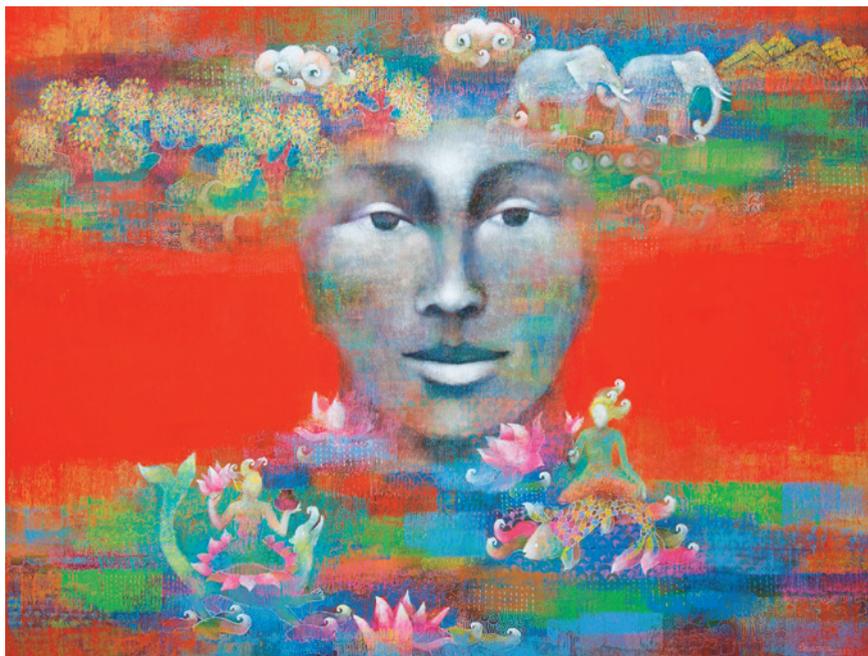
Signed & dated in english bottom right

Acrylic on canvas

106.6 x 137 cm (42 x 54 in)

Provenance:

Acquired directly from the artist



SHAMPA SIRCAR DAS (B. 1970)

Vasudha series, 2022

Signed & dated in bottom right

Acrylic on canvas

91.4 x 122 cm (36 x 48 in)

Provenance:

Acquired directly from the artist

Sayed Haider Raza's themes were drawn from his childhood memories spent in the forests of his native village of Babaria, in Madhya Pradesh. Raza's style evolved over the years - he began with expressionist landscapes, which became rigid, geometric representations of French towns and villages in the early 1950s, following his move to Paris. Later, the lines blurred and colour began to dominate; his theme was still landscape but it was now non-representational, speaking to the sentiment evoked by a place rather than its tangible aspects.

In the late 1970s, the artist's focus turned to pure geometrical forms; his images were improvisations on an essential theme: that of the mapping out of a metaphorical space in the mind. In the 1980s, the circle or "Bindu" became the central motif. Sacred in its symbolism, it placed his work in an Indian context.

The artist calls his work from the 1980s onwards a "result of two parallel enquiries." Firstly, it is aimed at a "pure plastic order" and secondly, it concerns the theme of nature. Both converge into a single point and become inseparable - the "Bindu" (the dot or the epicentre). "The Bindu symbolizes the seed, bearing the potential of all life."



S H RAZA (1922 - 2016)

Bindu, 1992

Signed & dated in English on the reverse

Acrylic on canvas

30.5 O x 30.5 cm (12 x 12 in)

Provenance:

Acquired directly from the artist

Property of London-based collector

SEEMA KOHLI (B. 1960)

Untitled

Signed and dated in English and devnagri, bottom right

Ink, Acrylic and gold leaf on canvas

122 x 91.5 cm (48 x 36 in)

Provenance:

Acquired directly from the artist



Seema Kohli's works reveal a claiming of feminine subjectivities, an altered concept of feminine sexuality. Her works bring into focus a woman's physical attributes, her intellect, thought, dreams and realities. There is a celebration of beauty, sensuality and intimacy in her art.

Seema's most recent thematic engagement has been that of the 'Hiranyagarbha', that evolved from a mantra of the Yajur Veda, reflecting the quiet and subtle beauty of constant procreation. All the works are a prayer to the eternal self - a way of meditation. These works are spiritual but not religious, exploring with them, a poetically elegant and richly sensuous female form.

The 'Golden Womb' is a celebration through which the supremacy of a female is established and how she procreates and keeps the journey of life, forever on. Her work is symbolic of the progress and recycling of thought processes in the human mind, which is portrayed as calmer, more mature and serene both in terms of the palette and the form. All her works are a gesture of the divine, a prayer to the eternal self, a way of meditation.

Her work validates in different mediums in the past eighteen years, some constant, being the search for the self, while other being an extension of her conceptual and creative growth as an artist and she works in both small and large formats with layers of drawings and colors. Seema has recently been facilitated by Lalit Kala Akademi for being an achiever as a woman in Contemporary Indian Art. She lives and works from her studio in Delhi.



SOMNATH HORE (1921 - 2006)

Lithograph, 1975
 Trial proof (2)
 Signed and dated in English
 bottom right
 15.2 x 11.5 In (print area)
 22.1 x 15 In (page size)
 Provenance:
 Acquired directly from the artist
 Property of a Delhi - based collector

Somnath Hore was born in a village called Barama in Chittagong in present day Bangladesh in 1921. While he was still very young, he started making posters for the Communist party. It was with the help of the leader of this party that he was admitted into the Government College of Art & Craft.

Between the years 1954 to 1967, Hore handled a number of jobs in various capacities. From 1954 to 1958 he was a lecturer at the Indian College of Art and Draughtsmanship in Calcutta. Thereafter, till 1967, he held posts like the “in-charge of the Graphic section” at the Delhi College of Art, visiting faculty at the MS University in Baroda and the head of the Graphic Art department of Kala Bhavan, Visva Bharati. In 1960, he became a member of the Society of Contemporary Artists.

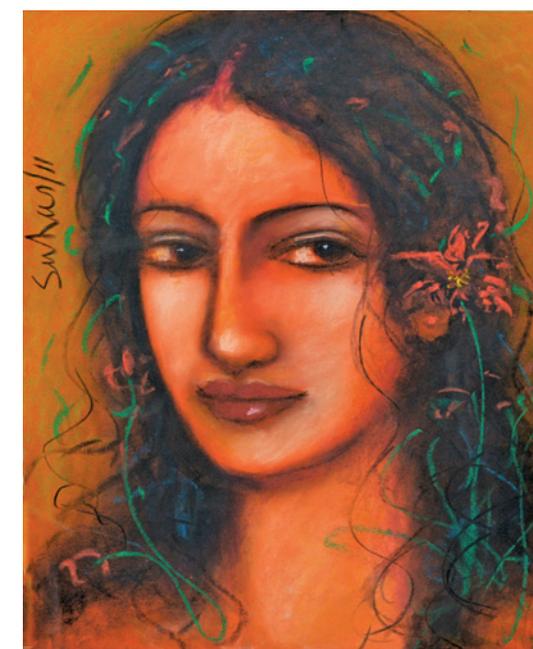
From 1974, Hore began doing bronze sculptures. “Mother with Child”, a large sculpture that paid homage to the people’s struggle in Vietnam, was stolen from the Kala Bhavan soon after it was done and has never been traced since.

The anguished human form has widely been reflected in Hore’s figuration. The visual appeal of his work is increased by the rough surfaces, slits, holes and exposed channels

Suhas Roy’s preoccupation is primarily with the female face and form, and his subjects are romanticised, inhabiting the dreamlike world between sensuality and innocence. His work is usually inspired by life around him, but his themes are as much influenced by the everyday world as they are rooted in fantasy. The vast and complex texture of life is seen as mystical and dark in his work. The mystical flavour of his works arose from his interpretations of the ‘unknown’.

It is his craftsmanship and consummate skill that ensure that his richly romantic subjects do not touch extreme syrupy and stereotypical portrayals. Instead, their very patent beauty veers towards melancholic grace and elegance. This graceful portrayal of his subjects has much to do with his choice of materials - his crayons, charcoal and brush have sensitivity and refinement.

Suhas Roy he studied at the Indian College of Arts and Draftsmanship, Calcutta, and under the tutelage of Prof. S.W. Hayter at the Atelier 17 Ecole Superior Des Beaux Arts, Paris. His works have been exhibited all over the world through exhibitions like the Asian Graphic Prints Traveling Exhibition, USA, the Tokyo Print Biennale, Japan, Contemporary Indian Art, Yugoslavia, Romania, Czechoslovakia, Hungry, and Wounds, at the Central Institute Modern Art, New Delhi, and the National Gallery of Modern Art, New Delhi. Roy lives and works in Santiniketan where he is the head of the Department of Painting at Kala Bhavan, Santiniketan.



SUHAS ROY (1936 - 2016)

Untitled, 2011
 Signed and dated ‘Suhas 11’ top left
 Mix media on paper
 16 x 20 inches
 Provenance:
 Acquired directly from the artist

Sudhir Patwardhan was born in 1949 in Poona. He is a self-taught artist and a practicing radiologist. He began painting seriously in the 70's when he moved to Bombay. Patwardhan's work centers around one poetically monumental panorama of an urban and natural environment. The human figure remains the center of his painterly universe.

Patwardhan uses scale to maintain an emotional distance from his subject. Recording landscapes in transition has been a lasting interest for him. He often paints the suburbs, shanty towns and satellite townships where his subjects work and live.

In 2004, a monograph on his work, 'The Complicit Observer' was written by Ranjit Hoskote. In 2007, Hoskote also wrote 'The Crafting of Reality- Sudhir Patwardhan: Drawings', which was translated into Marathi and a monograph in Marathi was published in 2012. Anjali Monteiro and K. P. Jaysankar have made a film on Sudhir. In 2012, the Mumbai theater group Awishkar staged a play 'Chitragoshti' based on Patwardhan's paintings.

Patwardhan curated an exhibition of Indian Contemporary Art 'Expanding Horizons' which travelled around Maharashtra. He also curated a show at Guild Art Gallery, Mumbai and Sudarshan Art Gallery, Pune. He lives and works in Thane, Mumbai.

SUDHIR PATWARDHAN (B.1949)

Studio Window, 2005

Signed, dated, titled and inscribed, on the reverse

Acrylic on paper

66 x 101 cm (26 x 39 3/4 in)

Provenance:

Acquired from a private collection,

New Delhi in the 2000s

Sotheby's Mumbai, 15 Nov 2019, Lot 10

Acquired from the above sale by the present owner





SUNIL DAS (1939 - 2015)

Untitled, 2007

Signed and dated, center right

Charcoal on Paper

56 x 71 cm (22 x 28 in)

Provenance:

Acquired directly from the artist's family

Literature:

Sunil Das: Works Drawings And Bronze Sculpture, 2010, New Delhi: Dhoomimal Art Centre, pg. 30, illustrated in colour

One of India's important post-modernist painters, **Sunil Das** rose to prominence with his drawing of horses. "I must have done 7000 horses between 1950 to 60," he says. "In 1962, I went to Spain, where I was fascinated by the bull fights."

About 60 years of age, he can look back at his nine to ten phases of paintings, all of them marked by supreme skill and a sense of integrity. An indefatigable painter, Das jumped from one style to another easily.

Talking about his art style, he says, "To express my authentic feelings about reality, I have to interpret it, I have conceptualise it. The previous reality gets transformed in the laboratory of minds. Then, I bring it out on the canvas."

Das's paintings not only express the physical attributes of his subjects but also their associative ones. Every once in a while he paints human beings, but his depiction of the human anatomy is skewed, to a point that it almost borders on macabre surrealism. For example, his series on women with mysterious, tantalising eyes - all oil on canvas, the portraits convey, in various forms including the erotic, the pressures women are subject to.



SUNIL DAS (1939 - 2015)

Untitled, 2007

Signed and dated, bottom left

mixed media on paper

73.5 x 53.5 cm (29 x 21 in)

Provenance:

Acquired directly from the artist's family

Literature:

Sunil Das: Works Drawings And Bronze Sculpture, 2010, New Delhi: Dhoomimal Art Centre, pg. 30, illustrated in colour

T VAIKUNTAM (B. 1942)

Untitled, 2014

Signed and dated in Telugu, bottom centre

Acrylic on canvas

30.5 x 40.5 cm (12 x 16 in)

Provenance:

Acquired directly from the artist in 2014



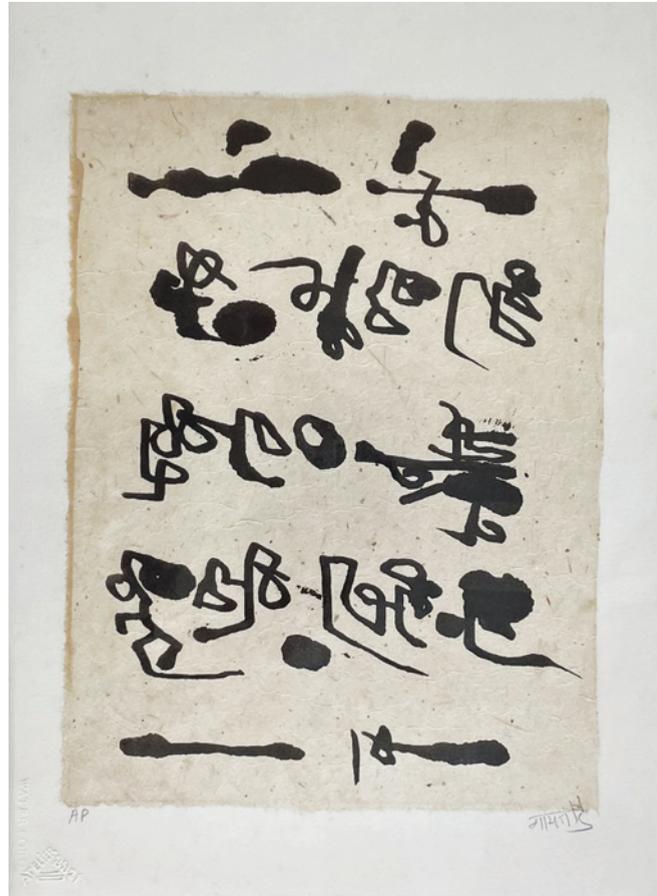
T Vaikuntam hails from Andhra Pradesh, in South India, and finds his inspiration in the rural areas of the state. Men and women of his village are often the central characters of his work. Telangana women, in particular, are frequent subjects for his works. The obsession can be traced back to his childhood, when he used to be fascinated by the male artists who used to impersonate female characters in the travelling theatre groups that performed in his village. He admits finding the women of his village very sensuous and that he only attempts to capture their vibrancy.

In an interview with Saffronart, the artist explains his early apprehensions when it came to art. "...In private I began sketching images which were very Indian, but which I thought were quite shocking. They were very obviously inspired by the spiritual and sensuous tradition that's part of Indian mythology and art. I hid them from public eye, because I thought they were very sexual."

Vaikuntam's art has a sense of strength to it, a power that emanates from the paint or charcoal that he applies to the surface, from his controlled lines, and from the fine strokes that he executes. He generally uses only primary colours, as he believes that composite colours do not exist in nature and are therefore, unnatural. As he explains, "I like using rich primary colours, which give a sense of character and depth to my paintings. Like reds and saffron and even orange, because these are essentially Indian colours. I don't like using colours that are mix of two, because they are not natural, they don't exist in surroundings around us, in our everyday life".

Among his several honours are the National Award for Painting, which Vaikuntam received in 1993, and the Biennale Award from Bharat Bhavan, Bhopal, which he received in 1988-89.

The artist lives and works in Hyderabad, Andhra Pradesh.



a

b

V S GAITONDE (1924 - 2001)

a) Untitled
Signed in Devnagari (lower right) and inscribed 'AP' (lower left)
Serigraph on paper
Print size 31 x 22.5 cm (12.25 x 8.75 in)
Sheet size 38.2 x 28.2 cm (15 x 11 in)
Artist proof (Set of two)

b) Untitled
Signed in Devnagari (lower right) and inscribed 'AP' (lower left)
Serigraph on paper
Print size 30.5 x 22.5 cm (12 x 8.75 in)
Sheet size 38.5 x 28.2 cm (15.25 x 11 in)
Artist proof (Set of two)

Provenance:
Acquired from Studio Atelier 2221
Property of an Ahmadabad-based collector

Vasudeo S Gaitonde was born in Maharashtra in 1924 and called his work “non-objective” and believed that “there is no such thing as abstract art.” Gaitonde’s paintings, evocative of subliminal depths, are known for their spiritual quality and characteristic silence that is as meditative as it is eternal and momentous. The plain, large surfaces of layered paint possess an inherent quality of light.

Gaitonde was He received a Diploma in Painting from the Sir J J School of Art in 1948, and subsequently joined the Progressive Artists’ Group. Art, for Gaitonde, was a process complete in itself. In exploring his inner spaces and transient realities, it helped him move towards himself. A non-conformist, Gaitonde always kept himself away from anything that would be extraneous to his identity as a painter. Over the years, he evolved as a painter who was increasingly more meticulous in the presentation of his identity.

Gaitonde’s work has been exhibited at several exhibitions in India and abroad. In 2014-2015, the Solomon R Guggenheim Museum in New York organised a major retrospective of the artist’s works, titled V S Gaitonde: Painting as Process, Painting as Life. His work is part of several Indian and foreign collections, including the Museum of Modern Art, New York. He was awarded the first prize at the Young Asian Artists’ Exhibition, Tokyo in 1957 and the J D Rockefeller III Fellowship in 1964. In recognition of his contributions to Indian art, Gaitonde received the Padma Shri in 1971.

Gaitonde lived and worked in New Delhi, and passed away in August 2001.

ART AGENDA

Established in 2016 in Singapore by Wang Zineng as an art advisory with a curatorial arm, **Art Agenda** specialises in post-war and modern Southeast Asian art from the 20th century, including photography, and works selectively with contemporary artists to reflect upon aspects of global and Southeast Asian art history.

Working primarily in the secondary market with artists' estates and private collections, Art Agenda has cultivated a curatorial programme through exhibitions in its own gallery spaces in Jakarta and Singapore, at art fairs and with partner galleries in Asia. Its art advisory provides a full suite of services, including appraisal and valuation that serve the needs of both private art collectors and corporate clients.

Art Agenda opened a classic white cube gallery in Jakarta in mid-2020 with a programme centred on blue-chip and undervalued modern and post-war Indonesian art. Art Agenda is newly located in a 1,800 sqft salon at the newly established Tanjong Pagar Distripark arts precinct in Singapore. Its architecture is uniquely influenced by the industrial character of the warehouse building it is in, and its programme centred around cross-disciplinary and cross-geographic showcases of art, design and fashion.



Art Magnum's vision and mission is to showcase South Asian art in its austere authenticity and magnificence on a global platform. Since its inception in 1986, it has been nurturing both the emerging and noted artists to further the cause of championing and patronizing South Asian art. Its founder Lt Shri Prakash Chand Singhvi was a visionary whose passion and enthusiasm was the driving force behind the gallery. Presently, Art Magnum's enterprising director, Saurabh Singhvi, is skilfully taking his legacy forward.

The gallery has been proudly presenting different mediums of artistic expression ranging from the traditional to the modern, and the contemporary and the experimental. Housed at a contemporary space with ultramodern infrastructure located in the heart of South Delhi, the gallery attempts to give voice to the novel and noteworthy talents through a roster of shows that present the news makers of contemporary genre and also the old masters and marvels of Indian art from the pre and post-independence era.

Art Magnum has innovatively kept striving towards new paradigms reroute to its journey, and has achieved multiple milestones and mammoth goals. The firm has successfully organised elite art events at art capitals across the globe including at New Delhi, Dubai, Singapore, etc and has received critical and popular acclaim for the same. The collection of the gallery includes works of M F Husain, S H Raza, F N Souza, Somnath Hore, Suhas Roy, K G Subramanyan, Paresh Maity, T Vaikuntam amongst the others. Going forward, Art Magnum shall act as a catalyst for the talented young artists striving for creative excellence and shall keep inspiring the art aficionado by showcasing the contemporary and the classic path breakers of South Asian art.







ART MAGNUM

ART AGENDA

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