

An abstract painting with vibrant colors and textured brushstrokes. The composition is dominated by a large, bright red area in the lower-left and bottom-center, which transitions into a dark, almost black area on the right. Above these, there are large, textured areas of yellow and orange, with some blue and purple tones interspersed. The overall effect is one of dynamic energy and complex layering.

INDIAN MODERN ART

ART STAGE SINGAPORE
21-25 JANUARY, 2015

DAG
DELHI ART GALLERY



INDIAN MODERN ART

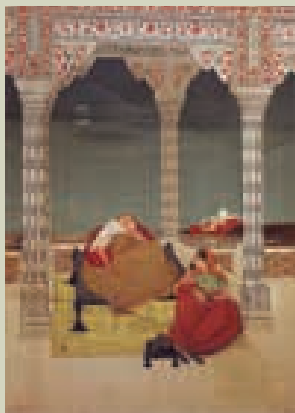
ART STAGE SINGAPORE
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DAG
DELHI ART GALLERY

A BRIEF HISTORY OF INDIAN MODERN ART



**KALIGHAT PAT
(ANONYMOUS)**



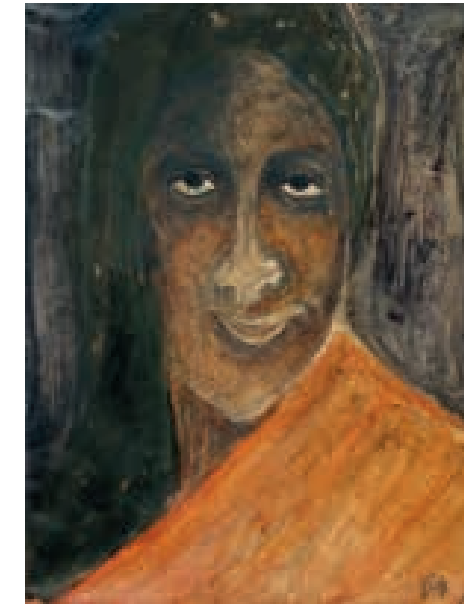
**ABANINDRANATH
TAGORE**

India's vibrant art ateliers up till the 18th century had absorbed foreign influences but had developed indigenously, largely in the form of miniature paintings on paper, and as localised folk styles that were mostly illustrative and intended as souvenirs for pilgrims. The arrival of the European landscape artist changed all that, since the colonial elite and then the rich Indians started to patronise them for their realistic works that used elements such as depth and perspective and chiaroscuro on large canvases painted with oil.

Indian artists began to teach themselves to paint in this foreign medium from the 19th century onwards, led by Raja Ravi Varma, and it wasn't long before the British set up art schools to train Indian artists to paint in the academic or realistic style based on Western percepts. The mastering of this form led to fewer European artists coming to India, and Indian artists began to enjoy the patronage of art lovers.

But artists could hardly stay outside the ambit of a society that was questioning colonial imperialism in all its aspects, whether political or cultural, and by the end of the 19th and start of the early 20th centuries, the imperial capital, Calcutta, became the fountainhead for a nationalist struggle that saw artists reclaiming their Indian heritage. This led to the first art movement in the country, resulting in the birth of revivalism under the Bengal School. This is characterised by a wash technique of painting on paper with exaggerated features of often mythological retellings creating the first identifiable body of modern Indian art under such stalwarts as Abanindranath Tagore, Nandalal Bose and Kshitindranath Majumdar.

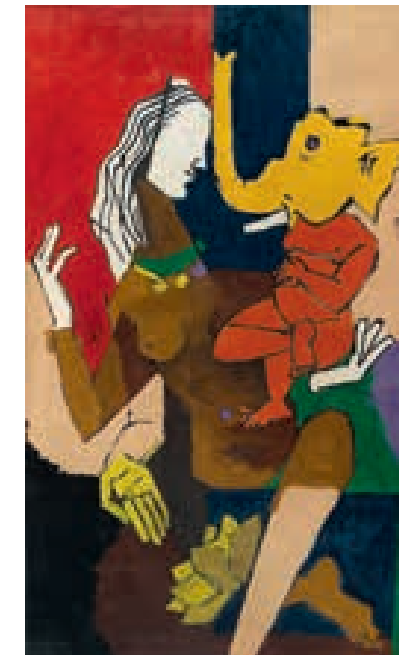
Critics have been divided whether revivalism is a stand-in for modernism, though its breakout under the Santiniketan School of expressionism and, particularly, the works of Ramkinkar Baij, or Benode Behari Mukherjee, the folk style of Jamini Roy, or indeed, the bold, mordant art of Nobel-laureate Rabindranath Tagore,



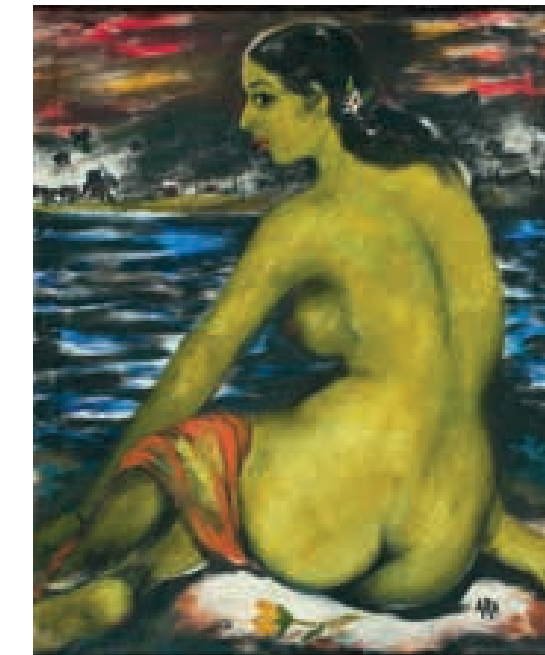
RABINDRANATH TAGORE



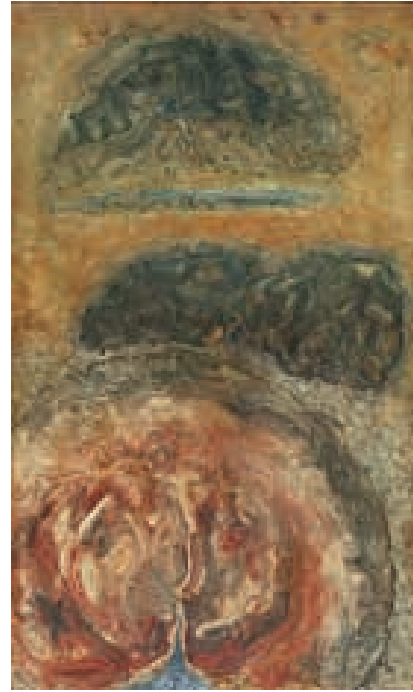
K. K. HEBBAR



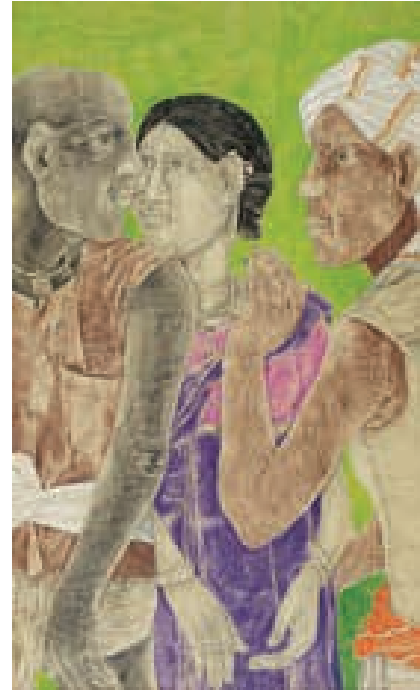
M. F. HUSAIN



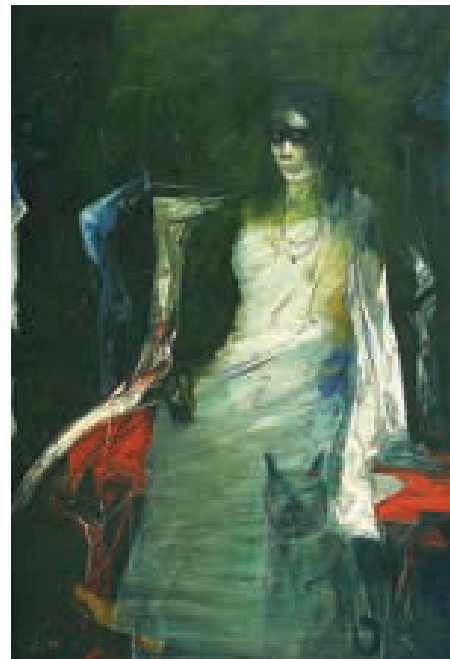
K. H. ARA



AMBADAS



K. LAXMA GOUD



SUNIL DAS

suggest a case for modernism that was organically born. Earlier, the Paris-educated, half-Hungarian Amrita Sher-Gil had made a case for Indian modernism when she renounced her salon style, replacing it with a striking palette and a stylistic rendering that had its roots in the miniature tradition.

Elsewhere, in Bombay, the Progressive Artists' Group with its strident Western approach and absence of ideology marked a significant departure from existing art styles in India, in 1947. This would become a marker for artists in, especially the 1950s and '60s, with F. N. Souza, S. H. Raza and M. F. Husain the most vociferous, while others such as Tyeb Mehta, Akbar Padamsee, Ram Kumar, Krishen Khanna and V. S. Gaitonde played a significant role in the creation of a bolder vocabulary for Indian art.

If the 20th century was marked by the establishment of the artists' commune of Cholamandal outside Madras led by Sultan Ali on the one hand, on the other, New Delhi emerged as a hub for a more eclectic group of artists such as J. Swaminathan, or G. R. Santosh, while Baroda, in Gujarat, came to be known for an eponymous style that engaged more closely with society and social issues around it. Indian artists living and working overseas made their mark, while those in India exhibited frequently, creating a vibrant environment in which art flourished, even though it lacked a market.

By the end of the century, however, the scene was changing, and infrastructure – following the economic reforms in 1991 – began to improve, creating an interest in collecting art. 20th century Indian modern art has since been at the forefront of collecting and investing in Indian art, and Delhi Art Gallery, which has the largest private collection of art, and artists, from this period, is at the forefront of organising scholarship and exhibitions that are seminal for their significance and documentation.



ABOUT DELHI ART GALLERY

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

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

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

ROBERT KER PORTER

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

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



J. SULTAN ALI
1920-90

Born into a Bombay-based business family, Sultan Ali's first act of rebellion was to leave the safety of the family trade and join sculptor-teacher D. P. Roy Chowdhury in Madras to learn art. After training in painting, textile design and photography, Ali learnt not only the strict discipline of classical art, but also engaged, along with other artists, in an intense search for a modern Indian idiom. Sultan Ali's determination to become more 'Indian' arose from a deep conviction that much of modern European art was formalistic and 'cold'. In search of his own style, he discovered Indian tribal art and was struck by its freshness and directness. Further inspiration came from reading the works of Verrier Elwin on cultures that used symbols in fresh ways, distinct from the established norms of classical art. Excited by his readings, Ali engaged in communication with the Bastar tribal community and from then on, the artist began perfecting this newly-found style.

Sultan Ali drew inspiration from Hindu mythology, studying deities in the complexity of popular worship, narratives and iconography, in particular studying the techniques of folk-artists. His *Naga-Panchika* and *Ganesh* series are manifestations of that phase. A further search for new imagery had him turn to calligraphic symbols of words and sounds to convey their philosophical depth. Critics have often viewed Ali's works as primitive and grotesque, describing them as expressionist. Ali joined the Progressive Painters' Association, Madras, in 1954, and taught art at the Rishi Valley School in the early Fifties. He was honoured with the Lalit Kala Akademi National Award in 1966 and 1978.



Above

FESTIVAL BULL

Oil on canvas, 1965

34.3 x 53.9 in. / 87.1 x 136.9 cm.

Signed in Hindi and signed and dated in English (lower right) 'Ali / Sultan Ali / 1965'
Verso: Inscribed on Lalit Kala Akademi label the artist's name, title, size and date of the work

Right

MILK MAID

Oil on canvas, 1971

27.0 x 33.0 in. / 68.6 x 83.8 cm.

Signed in Hindi and signed and dated in English (lower right) 'Ali / Sultan Ali / 1971'





Left

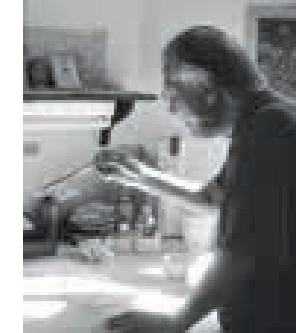
UNTITLED

Oil on canvas, 1971
59.5 x 36.0 in. / 151.1 x 91.4 cm.
Signed in Hindi and dated in English
(lower right) 'Ambadas / 1971'

Below

UNTITLED

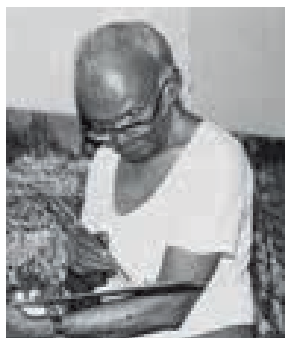
Oil on canvas, 1964
24.0 x 36.0 in. / 61.0 x 91.4 cm.
Signed and dated in English (lower right)
'Ambadas / 64'
Verso: Signed and dated in English
(lower right) 'Ambadas / 64'



AMBADAS
1922-2012

Born in Akola, Maharashtra, Ambadas grew up close to Mahatma Gandhi's extended family. His subaltern origins and frugal living, Gandhian values and high ideals, all shaped his personality into a complex one, with the clash of material and spiritual needs making him strive for a higher purpose in life. After matriculation, Ambadas received training at a private art school in Ahmedabad. In 1952, along with classmates Tyeb Mehta, Akbar Padamsee and Mohan Samant, he completed his diploma from Sir J. J. School of Art, Bombay. Employment as a handloom textile designer at the government-run Weavers Service Centre made him shift from Bombay to Madras, and then to New Delhi. It was here that he met like-minded artists, including J. Swaminathan, Rajesh Mehra and Himmat Shah, with whom, in 1962, he formed the artists' group, Group 1890. These artists questioned existing art scenarios and contemplated the ideological shifts necessary for modern Indian art, both through criticism and novel creation. However, the association did not last long, disintegrating soon after the group's first and only exhibition. Before the shift to Norway where he lived since 1972, Ambadas travelled on a scholarship to the U.S.A. and Germany.

Ambadas pioneered non-representational tendencies in post-independent Indian art in which colour plays a significant role with its 'character' and mode of application. He exhibited in numerous national and international exhibitions and his paintings form part of collections all over the world, including the NGMA in New Delhi and the Ben and Abby Grey Foundation, U.S.A.



K. H. ARA

1914-85

A founder member of the Progressive Artists' Group, K. H. Ara evolved his trademark style, especially his robust nudes and still-life paintings that are ineffably marked by a life-affirming zeitgeist. A self-taught artist who was born into penury and imprisoned for participating in Mahatma Gandhi's salt satyagraha movement, Ara became an exemplar of a modern artist who pursued and practiced art in spite of the adverse circumstances of his life in Bombay. Ara had his own take on art practice, he neither wished to shock the viewer with raw eroticism as F. N. Souza did, nor did he want to revisit folk art in the manner of M. F. Husain.

At a formal level, Ara transformed an act of straight reportage on everyday life into a potentially sensuous communication. He was a modernist for whom the form and language of art preceded all other social and political motivations. His art was intuitive, spontaneous and improvised, and not deliberate or intellectual, intent on finding expression. This evolved a certain eclecticism in his work which was neither imitative nor derivative, but led him in an exploration of style on a kind of rambling journey, more discovery than search.

K. H. Ara won several awards in his lifetime, beginning with the annual prizes of the Bombay Art Society, the Governor's Prize, and an award from UNESCO, all before Independence. He was founder and secretary of the Artists' Aid Centre and trustee of the Jehangir Art Gallery, both in Bombay, and was both fellow and general council member of the Lalit Kala Akademi, New Delhi.

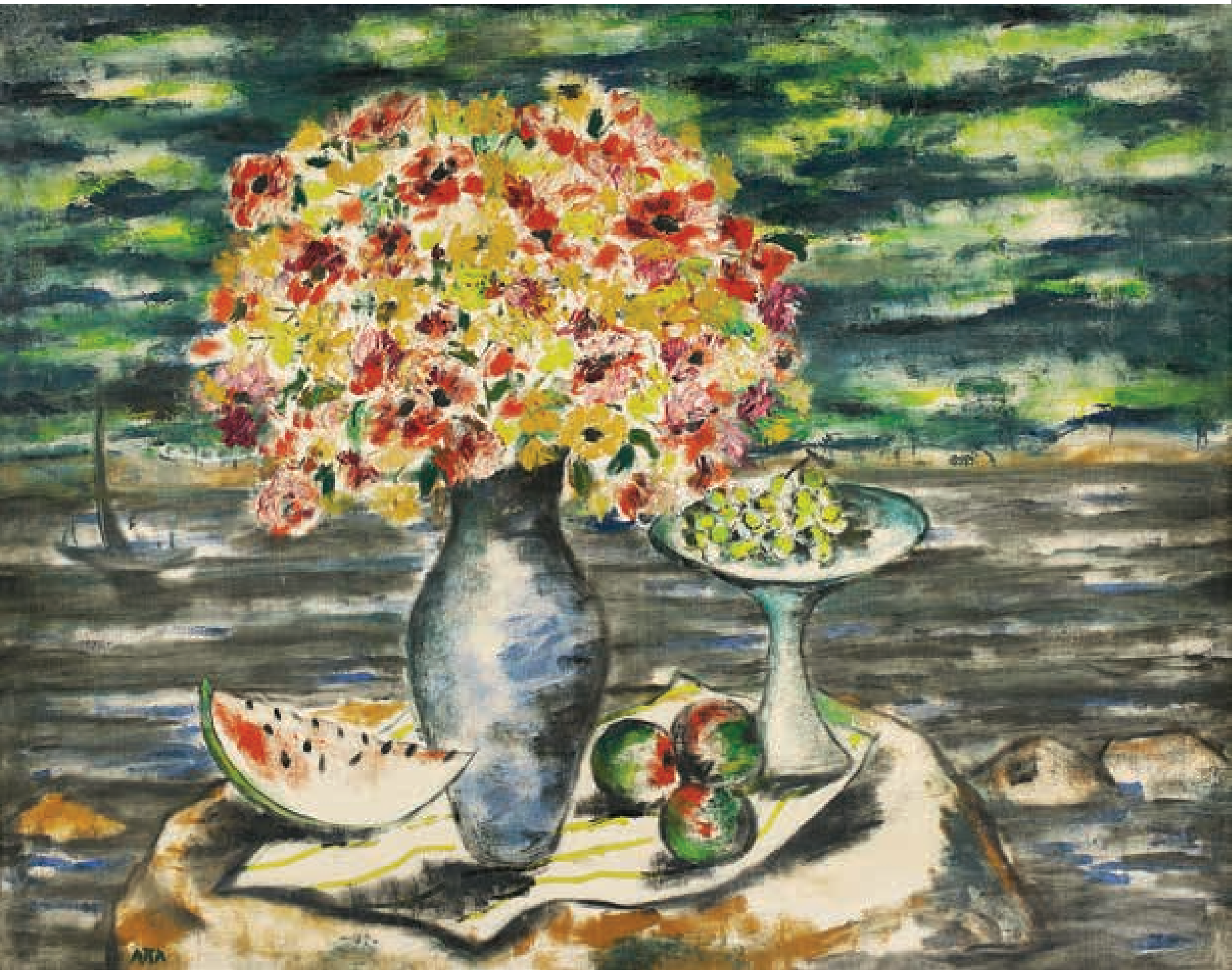
UNTITLED

Oil on canvas

37.0 x 37.8 in. / 94.0 x 96.0 cm.

Signed in English (lower left) 'ARA'





UNTITLED

Oil on canvas

32.5 x 41.7 in. / 82.6 x 105.9 cm.

Signed in English (lower left) 'ARA'



N. S. BENDRE

1910-92

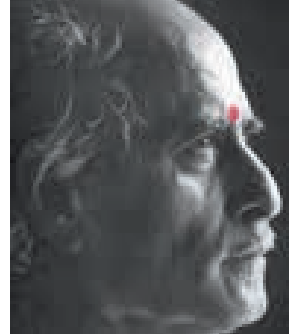
Born in Indore, N. S. Bendre studied art under D. D. Deolalikar at the Chitrakala Mandir and obtained his diploma in painting from the School of Art, Indore. In 1940, he moved to Madras to work as the art director for a production company. In 1947, he toured U.S.A. under the sponsorship of the Philadelphia-based Federation of American Artists, learning graphic art under Armin Landeck at the Art Students League in New York. He returned to join as the first reader and head of department of painting at M. S. University, Baroda, from 1950-59.

His works are widely known for a distinct cubism that fit neither within the synthetic nor analytic cubism of European modernism, but the influence of Western modernism in his works became apparent about two decades into his career. This started with the impressionistic quality of his pastoral landscapes in the Forties and his reading of cubism in the mid-Fifties. Up until then his works were characterised by a focus on the human form and expressionistic brushstrokes that were keyed into the mood of the painting.

Bendre is known for his influential role in the formation of the Baroda Group of Artists in 1956 and in the founding of the Lalit Kala Akademi, New Delhi. He was a member of the Government of India's first cultural delegation to China in 1952, and of the one to Japan in 1963. He was honoured with the Padma Shri in 1969 and Padma Bhushan in 1991, a year before he passed away.

UNTITLED (RIVER GHAT)

Oil on ply board, 1957
47.0 x 29.0 in. / 121.9 x 76.2 cm.
Signed and dated in Hindi
(lower left) 'Bendre / 57'



DHANRAJ BHAGAT

1917-88

Clay was the first medium that Dhanraj Bhagat started working with while studying at the Mayo College of Art, Lahore, but the medium left him uninspired. For him, its amorphous nature had little individuality. It was when Bhagat got his hands on wood with its inherent individual quality that he felt inspired to carve out forms with a strong original style.

Bhagat's early wood sculptures bore liquid, stream-like forms of the sensual feminine, with soft, elongated, smooth lines charged by lyricism and the sensitivity of a young man who had not yet been traumatised by the horror of Partition. The post-Partition period is marked with works that acquire rough edges and unsmoothed chisel marks. The images from this period are deeply moving as they are charged with the intensity of the artist's personal experience as a refugee from western Punjab who had to make Delhi his new home. Bhagat's figures transformed along with each new medium, which he started experimenting with in the 1950s. Cement, papier maché, aluminium, copper, brass, each of the mediums suggested a new form and a context to express. Exploring each medium's inherent qualities, the artist started rendering his female figures differently. They acquired heavy, gravid, large and powerful forms steeped in sorrow, far from the lyrical, light, smooth wooden figures of the earlier period. A series of mostly large, powerful sculptures executed in concrete marked his evolution towards abstraction. Having won various prizes, he won the National Award of the Lalit Kala Akademi in 1961, got awarded by the Sahitya Kala Parishad in 1969, and was honoured with a Padma Shri by the Indian government in 1977.



UNTITLED

Wood, iron and copper
32.0 x 10.5 x 6.5 in. / 81.2 x 26.6 x 17.8 cm.



UNTITLED (A PROSTITUTE)

Oil on canvas, 1987
 41.7 x 39.7 in. / 105.9 x 100.8 cm.
 Signed and dated in English (lower right) 'Bikash / 87'



UNTITLED

Oil on canvas, 1997
 45.0 x 46.0 in. / 114.1 x 116.8 cm.
 Signed and dated in English (lower right) 'Bikash / 97'



**BIKASH
 BHATTACHARJEE**
 1940-2006

Born into a middle-class Bengali family, Bikash Bhattacharjee went on to become prolific in an art style that was simultaneously traditional as well as realist. His subjects consisted of portraits of people from different walks of life. He gathered his visual and intellectual ideals from the politically charged atmosphere of Calcutta of the Forties, once his family had settled there. Like a lot of his contemporaries, he was sympathetic to the principles and objectives of the Communist Party, sharing their cultural values. But his highly individualised perception and interpretation of the world differed from the imagery representing either political leaders or the suffering proletariat.

Bhattacharjee's characters came through in his works as more than just representative of their class, imprinted instead as individuals, each with a well-etched subjectivity. His work from the end of the Sixties up to the mid-Seventies was marked by a series of surreal paintings, with a subtext of the demonic or subhuman in a setting of either dark fantasy or farce. *The Doll* series, conceived in 1971, was the artist's emotional response to the traumatic experience of violence that erupted across Calcutta at the time.

The allegoric vision of the subverted feminine in his portraits of prostitutes, middle class women, or women with strong sexual appeal, was an abiding subjective theme of his work. His paintings reflect an older Calcutta seen in the background, painted by him as landscapes as a young artist. Bikash Bhattacharjee was widely awarded in life – by the Academy of Fine Arts, Calcutta in 1962, Lalit Kala Akademi's National Award in 1971, the Bangla Ratna from the state government in 1987 and the Padma Shri by the Government of India in 1988.



SAKTI BURMAN

1935-

Sakti Burman studied at Government College of Art, Calcutta, and later at the Ecole Nationale des Beaux Arts, Paris. Based in Paris for many decades, his works reflect the longtime influence of Europe. In his work, often exploring fantasy and fable, he brings together the feel of Italian Renaissance frescos and Ajanta cave paintings. For a long time now, he has foregrounded the figurative, which had receded from the art scenario in recent decades.

India, though, continues to inhabit his work in the form of imagery from mythology or popular culture. Birds and animals, dream imagery and mythological figures such as Shiva's son Kartikeya, alluded to as a peacock-riding man, are frequent occurrences. Burman is known for the delicate marbelling-like effect in his paintings, discovered accidentally one day when water spilled on an oil canvas and caused a delicate and filigreed dispersal of oil, an effect he has been painstakingly recreating ever since. Incredibly, he brought the same effect to his prints, made in the early part of his career in Paris, achieving the marbelling on the surface – stone or wood or metal – through a laborious and time-consuming technical process in close collaboration with his printmakers, incidentally, also employed by Pablo Picasso and Marc Chagall.

THE FARAWAY SONG

Oil on canvas, 2006

35.0 x 45.7 in. / 89.0 x 116.0 cm.

Signed in English (lower centre) 'SAKTI BURMAN'





Top, right
UNTITLED
 Acrylic on canvas, 1966
 18.0 x 23.7 in. / 45.7 x 60.2 cm.
 Signed and dated in English (lower left)
 'SAKTI BURMAN / 66'

Facing page
APRES LE THEATRE
 Acrylic on canvas, 1969
 57.0 x 44.7 in. / 144.8 x 113.5 cm.
 Signed and dated in English (lower right)
 'SAKTI BURMAN'

Right
UNTITLED
 Acrylic on canvas, 1966
 18.0 x 23.7 in. / 45.7 x 60.2 cm.
 Signed and dated in English (lower right)
 'SAKTI BURMAN'





**AVINASH
CHANDRA**

1931-91

Avinash Chandra's parents wanted him to study engineering, unaware of his interest in art. Eventually, he took a diploma in painting from the Delhi Polytechnic where he also taught for a few years. Despite two successful shows in India, the art scene in India couldn't hold his interest. In 1956, he moved to England where he studied the language and technique of Vincent van Gogh and Soutine and drew his inspiration from European city landscapes.

Avinash Chandra's recurrent theme has been the female body. He began with elegant line drawings which evolved throughout the Seventies to implicit, erotic coloured drawings. Sexual imagery may have played a vital role in his art but was introduced as part of a much larger experience in a wider context. Employing the primitivist trope, Chandra often reduced female anatomy to shapes as though suspended in a space invaded by phallogentric forms. Chandra was the first Indian artist to exhibit at one of the most important art events worldwide, the Documenta, in Kassel, West Germany, in 1964.

UNTITLED

Oil on masonite board
35.5 x 59.5 in. / 90.2 x 151.1 cm.



LANDSCAPE

Oil on canvas
32.0 x 39.5 in. / 81.3 x 100.3 cm.



UNTITLED

Oil on canvas, 1967
29.7 x 38.5 in. / 75.5 x 98.0 cm.
Signed and dated in English (lower right) 'Avinash / 67'

SUNIL DAS
1939-



A student of Government College of Art & Craft in Calcutta, Sunil Das would later also study at Ecole Nationale Supérieure des Beaux-Arts in Paris, and with William Hayter and Krishna Reddy at Atelier-17, Paris. Known for his iconic drawings of bulls and horses, Das painted across several oeuvres, each one distinctive, to which he brought his singular vision. Das's images of the bulls were inspired by his observations during a trip to Spain at the bull fights. His flawless drawings capture the speed, power and energy of bulls and horses he paints, becoming symbolic of the energy and aggression of modern as well as his own untamed youthful spirit.

Sunil Das emerged on the Indian art scene as a painter with a repertoire of technical and formal capabilities. He has experimented across techniques, mediums and styles, charging his images with new ideas, and experimenting in abstracts and tantra-inspired images. The Bangladesh war and the Naxalite movement in the Seventies left quite an impression on the artist, post which he began to explore dark depths of the human psyche set often against a dark, smouldering sexuality.



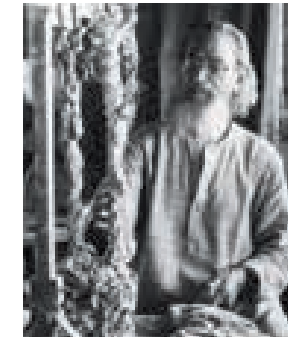
UNTITLED (HORSE)

Oil on canvas, 1996
37.0 x 29.0 in. / 94.0 x 73.7 cm.
Signed and dated in English (upper right) 'Sunil / 96'
Verso: Signed in English 'Sunil'



UNTITLED (HORSE)

Oil on canvas, 1997
32.0 x 32.0 in. / 81.3 x 81.3 cm.
Signed and dated in English (top left) 'Sunil / 97'



S. DHANAPAL
1919-2000

Born in Madras, S. Dhanapal trained under sculptor-teacher D. P. Roy Chowdhury at the Government College of Arts and Crafts, Madras. He specialised in line drawing and impressionistic water colours but eventually chose sculpture as his medium. Dhanapal studied ancient Indian sculptures for their thematic divisions, techniques, iconography and iconometry, studying in particular the grammar of Chola, Pallava as well as Mathura sculptures of the Gandhara School.

Classical sculpture and folk art have both inspired Dhanapal's art. Massive and robust, his sculptures retain the fullness of a three-dimensional form. He has experimented with various metals, terracotta and wood with a great command over each medium. His sculptures explore varied themes, ranging from the biblical and mythology to nudes, portraits and narratives. Dhanapal became the principal of the Government College of Arts and Crafts, Madras, in 1972. In 1962, he received the National Award from Lalit Kala Akademi, New Delhi. Lalit Kala Akademi's regional centre in Chennai held a retrospective exhibition of his works in 2001. In 2007, an exhibition of fifty-two drawings of this artist was held at Noble Sage Art Gallery in London.

UNTITLED

Bronze

15.0 x 16.2 x 6.5 in. / 38.1 x 41.1 x 16.5 cm.

5th of an edition of 5



K. K HEBBAR

1911-96

It was during his studies at Sir J. J. School of Art in Bombay that K. K. Hebbar was drawn to impressionism, although it was Indian classical art that remained a ceaseless source of inspiration. His early paintings — landscapes and figural compositions in the academic mould — disciplined his hand and mind and led him towards his own style.

Inspired by Ananda Coomaraswamy's discourses, Hebbar began exploring his creativity through the forms of traditional Indian art found in Jain manuscripts, Rajput and Mughal miniatures, and the murals at Ajanta. In his drawings and paintings, Hebbar harmoniously blended the traditional form with elements of surrealist and abstract art. Strongly inspired by Amrita Sher-Gil's manner of expressing her vision of the East through Western techniques, Hebbar's inclination lay toward Western art, and to explore it further he left for Europe in 1949. This exploration brought him to the Academie Julian in Paris where he studied painting under the impressionist painter Professor Cavailles, and later, graphics at Ecole Estienne. From 1964-75, he travelled extensively in Europe, exhibiting his work. Upon his return to India, Hebbar experimented with mediums, methods and styles for two years in a search to find his own line, rhythm and colour, even learning the classical dance form of Kathak in his attempt to understand rhythm.

In 1976, Hebbar was selected a fellow of the Lalit Kala Akademi. Mysore University bestowed an honorary degree of doctor of letters on him. From 1953-73, he served as the chairman of the Artist's Centre, Bombay, and received the Padma Bhushan from the Indian government in 1989.

MAHIM SEASCAPE

Oil on canvas, 1992

28.7 x 30.0 in. / 72.8 x 76.2 cm.

Signed and dated in English (lower right) 'Hebbar / 92'

Verso: Signed, titled and dated in English

'K. K. Hebbar / 'Mahim Seascape' / 92'





UNTITLED

Oil on canvas, 1975

34.0 x 40.0 in. / 86.3 x 101.6 cm.

Signed and dated in English (lower right) 'Hebbar / 75'



M. F. HUSAIN

1913-2011

The name of M. F. Husain is synonymous with twentieth century Indian art. Born in Pandharpur, Maharashtra, Husain came to Bombay in 1937 determined to become a painter, sleeping on footpaths and painting under the streetlights. A self-taught artist, he began his career painting cinema posters and hoardings, and, in 1941, making toys and furniture designs. His pictorial concerns were tied to imagining a secular modern Indian art in a language that translated India's 'composite culture' into a rich mosaic of colours that were real, mythical and symbolic all at once. As a member of the Progressive Artists' Group, launched in 1947, he heralded a new freedom for Indian art in the post-Independence decades. A peripatetic painter, Husain was constantly on the move, covering both geographical and conceptual territories, and in the last six decades transited at will between painting and poetry, assemblage and performance, installation and cinema. He experimented with text and images, worked as a solo performer and in collaboration with a team; painted alongside musicians in an effort to translate music's elusiveness into the accuracy of pigment and brushstroke.

He was awarded the Padma Shri in 1966, the Padma Bhushan in 1973 and the Padma Vibhushan in 1991 by the Indian government. Well into his nineties, he continued to paint with undiminished passion despite living in exile in London and Dubai, and accepting the citizenship of Qatar, having fled from India following obscenity cases and death threats filed against him. Husain passed away in London in June 2011.

VASANT

Acrylic on canvas

30.2 x 36.2 in. / 76.8 x 92.0 cm.

Verso: Titled and signed in English ' "VASANT" / Husain'



UNTITLED (GANESHA)

Oil on canvas
24.0 x 24.0 in. / 61.0 x 61.0 cm.
Signed in Hindi (upper left) 'Husain'



Top

UNTITLED

Water colour, ink and sketch pen
on handmade paper
15.0 x 22.2 in. / 38.1 x 56.4 cm.
Signed in English (lower right) 'Husain'



Right

UNTITLED

Water colour on handmade paper
23.0 x 15.2 in. / 58.4 x 38.6 cm.
Titled in English (lower left)
"TREES" Two' and signed in English
(lower right) 'Husain'



**PROKASH
KARMAKAR**
1933-2014

Born in Calcutta to an artistic family (with the well-known artist-teacher Prahlad Karmakar for a father) Karmakar learnt painting at his father's atelier till the socio-political turmoil of the 1940s. On completing his matriculation, Karmakar joined the Government College of Art & Craft, Calcutta, but was forced to quit out of poverty. He joined the army subsequently, to abscond after two years; not giving up his urge for painting. He learnt the techniques of transparent and opaque watercolours from Kamalajaranjan Thakur, a former student of his father, and from Dilip Das Gupta. However, it was Nirode Majumdar who was highly influential in acquainting Karmakar with artistic and philosophical concepts, techniques, forms, coherence of lines and breaking the forms. Karmakar's artistic career began in the early Fifties with his first exhibition held in 1959 on the railings of Indian Museum, Calcutta.

Karmakar's art stems from a contemplation of life, reflected through the prism of personal traumatic experiences intermingled with the darker moments of history. In 1969-70, Karmakar visited France on a fellowship to study art museums. The exposure was inspiring for the expressionist artist, who being 'primarily a colourist', began in the Seventies creating his figurative paintings in monochrome. Karmakar has won many prestigious awards, including the Lalit Kala Akademi National Award, 1968; Rabindra Bharati University Award, 1970; Birla Academy of Art and Culture, Calcutta, 1976; AIFACS Award, 1996; Abanindra Puroskar, Government of West Bengal, 2000. Prokash Karmakar held numerous solo shows and his paintings are in private and public collections throughout the world.



UNTITLED

Oil on cloth paper pasted on board, 1981
15.5 in. x 20.0 in. / 39.3 x 50.8 cm.
Signed in Bengali and dated in English
(lower right) 'Prokash / 81'



UNTITLED

Oil on mulberry tissue pasted on plywood, 1975
15.5 x 20.0 in. / 39.3 x 50.8 cm.
Signed in Bengali and dated in English
(lower left) 'Prokash / 75'



Above
UNTITLED
 Acrylic on canvas, 2007
 40.0 x 69.5 in. / 101.6 x 176.5 cm.
 Verso: Signed, dated and inscribed in English 'Ram Kumar / 07 / 40 x 70'



Left
UNTITLED
 Acrylic on handmade paper, 2007
 22.0 x 29.5 in. / 55.9 x 74.9 cm.
 Verso: Signed and dated in English 'Ram Kumar / 07'



RAM KUMAR
 1924-

Born in Simla, Ram Kumar completed his masters in economics from St. Stephen's College, Delhi University. He began his art education at evening classes at the Sarada Ukil School of Art, New Delhi, where he learnt the Western style of painting under the tutelage of artist Sailoz Mookherjea. Around 1948, he joined the Shilpi Chakra group of artists in Delhi. In 1950, he left for Paris with fellow artists S. H. Raza and Akbar Padamsee, where he became part of the communist circle of intelligentsia, regularly attending meetings and demonstrations. On his return to India, he became friends with art critic Richard Bartholomew, and began regularly exhibiting with the Delhi Shilpi Chakra, becoming by the mid-Fifties one of India's emerging young painters. He received Lalit Kala Akademi's National Award in 1956 and 1958, and was awarded the Padma Shri by the Indian government in 1971.

In addition to being a visual artist of repute, Ram Kumar is also a prolific Hindi writer. Like several first generation post-colonial Indian artists, such as F. N. Souza, S. H. Raza and Paritosh Sen, Ram Kumar combined a desire for global success with the need to belong emphatically to his homeland. His landscapes are devoid of the usual constituents of reality. The land, trees, sky, and water are not portrayed in their natural forms, and are strongly suggestive of abstract landscapes. At the same time, the intensity of colour in his delightful greens and browns, mustard yellows and inviting blues of the sky and water, do not allow an escape from reality either.



RABIN MONDAL

1929-

Childhood illness confined Rabin Mondal to home, where he taught himself to paint, copying Zainul Abedin's inspiring sketches of the Bengal famine. After entering Art College, Mondal's early works were his own definition of modern art, showing the torment and agony of the violence witnessed in our times.

Influenced sharply by the inhuman famine and the after effects of the communal riots in Calcutta in 1946, Mondal's work revealed his mottled, extremely dark vision that captured the misery and alienation of the modern human. A strong modernist, Mondal was one of the founding members of the Calcutta Painters in 1963. His work is strongly expressionist, expressing a gothic horror of the world's moral decay, with a visible ferocity and power of his hunted or angry-looking figures. Having subverted the classical canons of harmony and beauty, Mondal invented a language in paint that could express his anguish and rage towards the decadent life around him. *Orgy*, an important work, is startling for its haunted figures that are naked, but skeletal, and with no sexual desire.



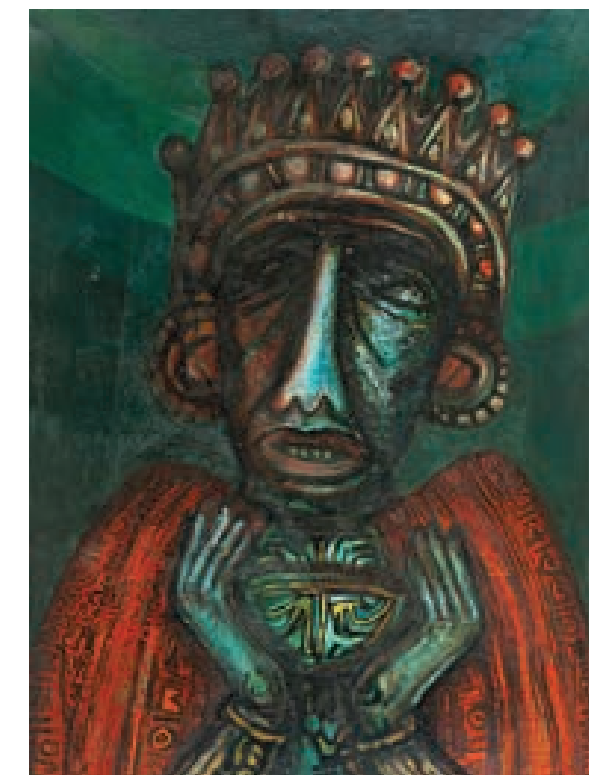
CORONATION II

Oil on canvas, 1978

51.7 x 56.0 in. / 129.5 x 142.2 cm.

Signed in English (lower left) 'Rabin'

Verso: Signed and inscribed in English 'Rabin Mondal / 43, Fakirdas Mondal Lane, Howrah - I / West Bengal'; Titled, dated and inscribed on frame in English 'Coronation II / 1978 / Oil'



UNTITLED (KING SERIES)

Oil on cardboard pasted on masonite board, 1985

40.0 x 30.0 in. / 101.6 x 76.2 cm.

Verso: Dated in English '1985'

**AKBAR
PADAMSEE****1928-**

One of the first generation postcolonial Indian artists that sought cosmopolitan freedom in Paris and London during the Fifties and Sixties, Akbar Padamsee is seen to have developed his images refracted through the prism of high modernism. Graduating from J.J. School of Art in 1951 with a diploma in painting, Padamsee's career has witnessed various phases. His early portraits and landscapes in varied mediums of painting, drawing and etching demonstrate a quasi-spiritual style of working. This extended to the deeply internalised and personal language of art-making, the artist soon arrived at where he dwelt at length on a subject and his understanding of it, so what he eventually placed on canvas was its infinitely concentrated, distilled essence, bearing no semblance to the subject; contributing through this challenge to 'representational art' the new art historical term 'inscapes'.

Padamsee's oils have been characterised by a deep intensity and luminescence while his drawings exude a serene grace. He has experimented with a wide range of mediums over his career – the whole gamut of the traditional to the most recent addition of computer graphics. Whatever his chosen medium, he has a distinctive command over the use of space, form and colour.

UNTITLED

Oil & acrylic on canvas, 2009
66.0 x 45.0 in. / 167.6 x 114.3 cm.
Signed and dated in English (top left)
'Padamsee / 09'

LAXMAN PAI

1926-



Born in Margao, Goa, Laxman Pai studied and later taught at Sir J. J. School of Art, Bombay, and for a period of ten years was the principal of Goa College of Art. He participated in the Goa liberation movement, and was imprisoned for his involvement in Gandhi's satyagraha movement. Yet, most of Laxman Pai's art is characterised by vigorous graphic impressions of simple themes as his visual response to celebrating life's experiences. Free from any commentary or moralistic narrative, they communicate a highly refined individualistic sensibility. A contemporary and compatriot of F. N. Souza, Pai grew up in the lush environs of Goa and the beauty of its landscape forms a recurrent source of inspiration in his work.

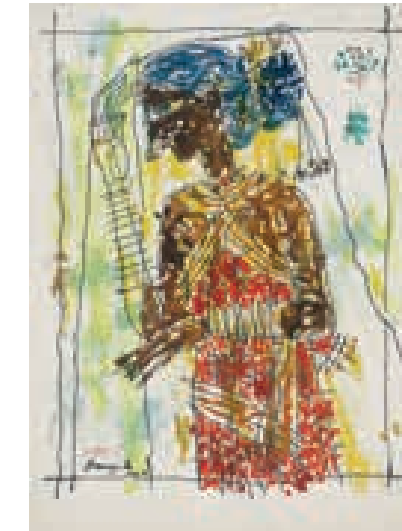
Years spent in Paris helped him in forming an individual artistic language that incorporated elements like angular simplification, flatness of the pictorial surface, the use of an expressive, rhythmic line and its lyrical qualities. With influences that span as wide as Paul Klee, Mark Chagall and Joan Miro, Laxman Pai's works illustrate an eclectic intermingling of the traditional and the modern. Bright exuberant colours, the structural use of line, and diagrammatic figuration are the key aspects of his style. His works demonstrate his exploration of the stylistics of Indian folk art.

Apart from his visual references, Pai's experimentation with partial abstraction was also enabled through his forays into Indian classical music. Pai has twice won the Lalit Kala Akademi's National Award, has received the Padma Shri and the Goa government's award.



IMAGES OF GOA - V

Water colour and brush and ink on handmade paper, 1956
10.7 x 14.7 in. / 27.2 x 38.1cm.
Signed in Hindi and signed, inscribed and dated in English (lower right) 'Laxman P / Laxman Pai / Paris / 56'



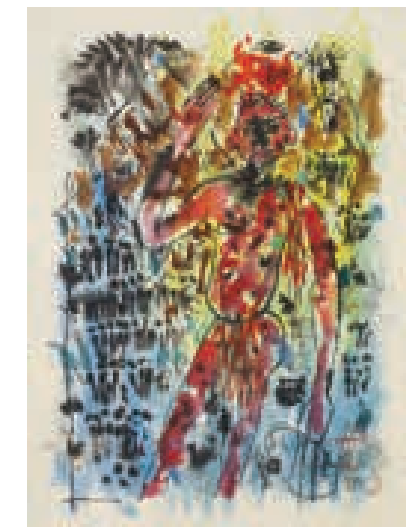
UNTITLED

Watercolour, brush and ink on handmade paper, 1955
13.5 x 9.7 in. / 34.2 x 24.6 cm.
Signed in Hindi and signed, inscribed and dated in English (lower left) 'Laxman Pai / Paris / 55'



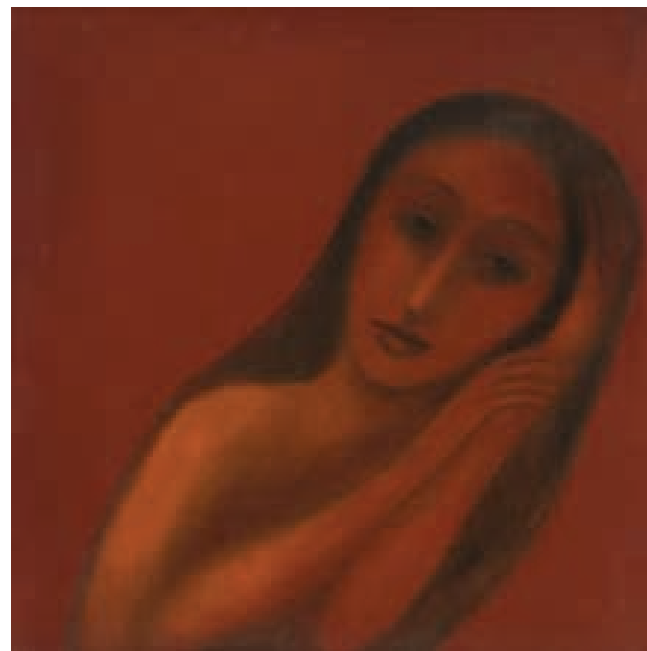
UNTITLED (GOAN LANDSCAPE)

Watercolour, brush and ink on paper, 1955
11.0 x 15.0 in. / 27.9 x 38.1 cm.
Signed in Hindi and signed, inscribed and dated in English (upper left) 'Laxman Pai / Laxman Pai / Paris / 55'



UNTITLED

Watercolour, brush and ink on handmade paper, 1956
13.5 x 9.7 in. / 34.2 x 24.6 cm.
Signed in Hindi and signed, inscribed and dated in English (lower right) 'Laxman Pai / Paris / 56'



Above, left
BEING A WOMAN
 Oil on canvas
 24.0 x 24.0 in. / 61.0 x 61.0 cm.

Above
BEING A WOMAN
 Oil on canvas, 1984
 24.0 x 18.0 in. / 61.0 x 45.7 cm.
 Verso: Signed and dated in English
 (lower centre), 'Gogi Saroj Pal / 84'

left
YOUNG MONKS
 Oil on canvas, 1982
 24.2 x 24.2 in. / 61.5 x 61.5 cm.
 Signed in Hindi (lower right) 'Gogi'
 Verso: Signed and dated in English
 (lower centre) 'Gogi Saroj Pal / 82'



GOGI SAROJ PAL

1945-

Gogi Saroj Pal studied art in Banasthali, Rajasthan, taking a diploma at the Government College of Arts and Crafts, Lucknow, and then a postgraduate diploma in painting from the College of Art, New Delhi. As a painter, her concern is with the human, and particularly, the female condition. Pal rejects the nomenclature of a 'feminist artist' – her creative concerns embrace local, regional and universal consciousness while addressing contemporary issues. They emerge from her astute understanding of engagements that overlap history and memory.

Pal often uses the *Kamadhenu* or wish-fulfilling cow as a metaphor for womankind – both for her giving nature and to express her anguish against their exploitation. Her *Nayika* series expanded on the facets of feminine attraction, addressing the female as the epitome of sensuality and male desire. Solid and lucid in heavily outlined form, the female body has been playfully compressed within the pictorial frame to be experienced in its corporeal fullness. In soft glowing colours, she portrays women as silent victims of social injustice in patriarchal structures, their limp limbs, tilted heads and folded hands suggesting their helplessness.

Pal's work forms a part of major museum collections in Japan, Amsterdam and Poland. Among the honours she has received, have been the Sanskriti Award in 1980, a fellowship to the Lalit Kala Akademi in 1981-82, a junior fellowship from the Department of Culture, Government of India, 1986-88, and the National Award by the Lalit Kala Akademi in 1990. Gogi Saroj Pal lives and works in New Delhi.

JERAM PATEL

1930-



Jeram Patel was one of the artists who rebelled against modernistic approaches and changed the Indian art scene of the Sixties by formulating a new visual identity and method of abstraction. Born in Sojitra, Gujarat, Patel studied drawing and painting at Sir J. J. School of Art, Bombay, from 1950-55. He also studied typography and publicity design from 1957-59 at Central School of Arts and Craft, London. Along with J. Swaminathan and other artists, he formed Group 1890. Jeram Patel has enriched contemporary Indian art with his unusual works done mainly in three mediums – blowtorch on wood, black and white drawings, and paintings on board and canvas. The images he creates do not pertain to the realm of the so-called real; they are, in fact, real in themselves. To call them surreal would also be a fallacy. It is these enigmas that make Jeram Patel's works fascinating, evocative and visually potent. He works freely and yet retains control over all the details and the material he employs. What is striking is the sensuous use of colour in sharp contrast with the rough texture of the burnt area that acts as a hollowed shape.

Patel has held one-man shows in London, New Delhi, Kolkata and Mumbai and has represented India at various international art festivals. His works are featured in prestigious collections including those at National Gallery of Modern Art, New Delhi. Jeram Patel has been a recipient of National Award from Lalit Kala Akademi in 1957, 1963, 1973 and 1984 and National Award for Design in 1976.



Above
UNTITLED
Enamel and blowtorch on wood, 2004
23.7 x 23.7 in. / 60.2 x 60.2 cm.
Verso: Signed and dated in English
'JERAM PATEL / 2004'



Above, right
UNTITLED
Enamel and blowtorch on wood, 2004
23.7 x 23.7 in. / 60.2 x 60.2 cm.
Verso: Signed and dated in English
'JERAM PATEL / 2004'



Right
UNTITLED
Enamel and blowtorch on wood, 2004
23.7 x 23.7 in. / 60.2 x 60.2 cm.
Verso: Signed and dated in English
'JERAM PATEL / 2004'



B. PRABHA

1931- 2001

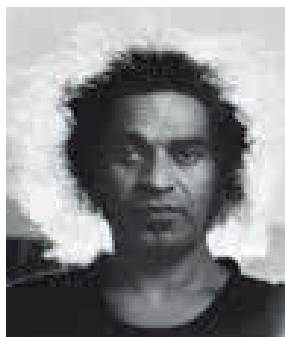
Born in Nagpur, Maharashtra, B. Prabha began painting as a child. She studied art at the Nagpur School of Art and did a diploma in 1955 at Sir J. J. School of Art, Bombay, specialising in mural painting. A significant female artist of her time, Prabha carved a niche for herself through an eclectic art language that grew from her individual sensibility. Some of her inspirations were European masters like Vincent van Gogh, Paul Gauguin, Amedeo Modigliani and Pablo Picasso, and in the Indian context, Amrita Sher-Gil.

Prabha's art is an exploration of multiple materials, subjects and styles, ranging from the abstract in her early works to her strongly figurative signature style in both water colour and oil. The work of Indian artists, including A. A. Almelkar, S. B. Palsikar and N. S. Bendre spurred her interest in classical Indian paintings — these cumulative influences are apparent in Prabha's Kashmir landscapes. Later, she moved independently in search of her own art vocabulary.

Prabha's work celebrates the unsung, toiling common folk: fishermen, farmers, the urban working poor living on the edges of society. B. Prabha received the first prize at the 1958 Bombay State Art Exhibition.

UNTITLED

Oil on canvas, 1962
37.7 x 51.0 in. / 95.9 x 129.5 cm.
Signed and dated in English
(upper right) 'b. prabha / 1962'



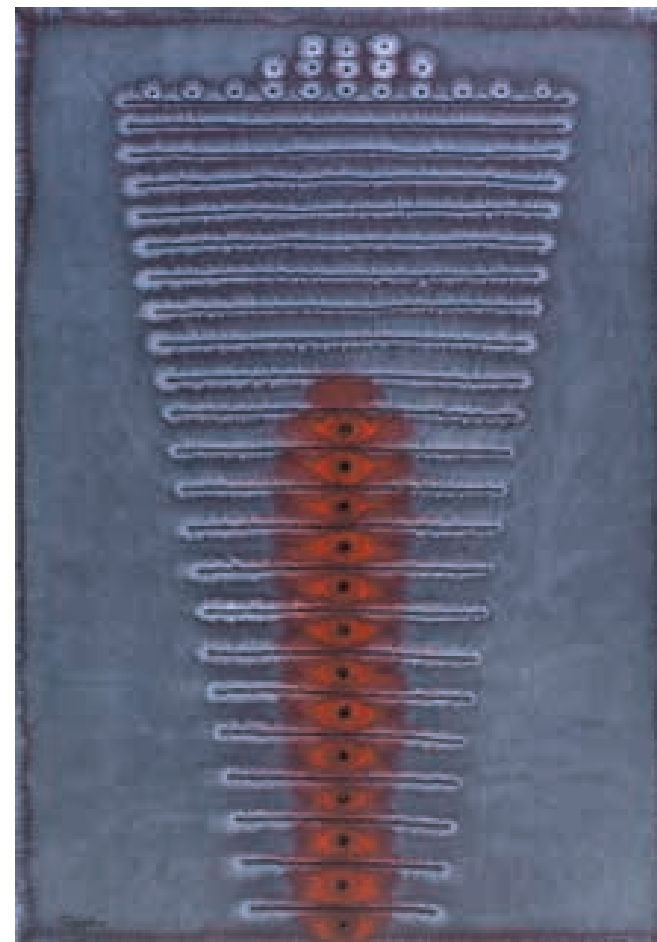
SOHAN QADRI

1932-2011

Born to a wealthy farming family in the village Chachoki in Punjab, Sohan Qadri came across two spiritualists living on the family farm at the age of seven – Bikham Giri, a Bengali tantric-*vajrayan* yogi, and Ahmed Ali Shah Qadri, a *sufi*. Both gurus had a tremendous impact on young Qadri and taught him spiritual ideals through meditation, dance and music. His association with them heralded a lifelong commitment to spirituality and art.

Escaping from the assigned duty of farming, young Qadri first fled to the Himalayas and then made his way into Tibet, staying in monasteries for several months and taking to painting when compelled to return. Initially he painted like his contemporary modernists, veering towards abstraction away from figuration, but eventually abandoned representation altogether in a search of transcendence or a new expression. The works he produced from then until his death were a meditative, unique exploration of tantra where he built up compositions with rows of ink-dyed dots puncturing paper.

Qadri's works form part of collections in Cologne, New York, Salem, New Jersey, Paris and, of course, India. A long time resident of Copenhagen, where he painted and taught yoga, Sohan Qadri passed away in Toronto, Canada, in 2011.



UNTITLED

Ink and dye on paper, 2005
39.2 x 27.5 in. / 99.6 x 69.8 cm.
Signed and dated in English (lower left) 'Qadri / 05'



UNTITLED

Ink and dye on paper, 2006
39.0 x 27.2 in. / 99.1 x 69.1 cm.
Signed and dated in English (lower right) 'Qadri / 06'



S. H. RAZA

1922-

S. H. Raza is among the few artists of the Progressive Artists' Group who almost exclusively excluded the human figure in order to build up his aesthetics. Instead, he was fascinated with landscapes with which he began his career. His enrollment at the Ecole Nationale des Beaux-Arts, Paris, was to be a turning point in his career. In 1956, he became an overnight sensation across Europe after receiving the award Prix de la Critique. In the 1960s, Raza drifted away from realistic landscapes towards 'gestural expressionism', a form of abstraction that was inspired by the works of American artist Rothko.

Ultimately, the themes and forms for Raza's paintings evolved from his childhood memories and impressions – life in the densest forests of Madhya Pradesh, close to the river Narmada, in proximity of nature, the bright colours of the Indian market, and a black dot to meditate on drawn by a schoolteacher for the six-year-old Raza. Those visions and forms he carried in his memory were animated on the canvas through the use of geometrical lines and intense patches, bursts of colour. The black dot became a starting point that transmitted into a series of Raza's paintings known as *Bindu* – a symbol of divine and artistic creativity, the essence of any form and movement. Widely collected across Europe and U.S.A., Raza was awarded Madhya Pradesh government's Kalidas Samman in 1981, the Lalit Kala Akademi's Ratna Puruskar in 2004, and has been honoured with both the Padma Shri and the Padma Bhushan. Raza was a resident of France for six decades before shifting back in December 2010 to live and work in New Delhi.

WITNESS / DARSHAK

Acrylic on lino carpet, 1980-2002

46.5 x 46.5 in. / 118.1 x 118.1 cm.

Verso: Signed, dated and inscribed in English and titled in English and Hindi 'RAZA / 1980-2002 / 120 x 120 Acrylic on lino carpet "WITNESS" / "darshak"



UNTITLED

Acrylic on canvas, 1971

28.7 x 23.5 in. / 72.9 x 59.7 cm.

Signed and dated in English (lower right) 'Raza / 1971'

Verso: Signed and dated in English 'Raza / 1971'



TREE OF LIFE

Acrylic on canvas, 1998

31.5 x 15.7 in. / 80.0 x 39.9 cm.

Signed in English (lower centre) 'Raza'



P. T. REDDY

1915-96

Pakala Thirumal Reddy was born to a farmer family in Andhra Pradesh's Karimnagar district. Defying his family's opposition to art as a professional practice and fascinated with colour and form in his childhood, Reddy joined Sir J. J. School of Arts, Bombay to study painting under a scholarship. In 1941, he, along with M. T. Bhopale, A. A. Majeed, M. Y. Kulkarni and C. Baptista, formed Contemporary Painters of Bombay, a group that started long before the celebrated Progressive Artists' Group. He worked as a freelance artist in Bombay, working in the film industry as an art director, at printing presses and commercial studios. Setting up a furnishing industry in Hyderabad from 1947-67, he returned to being a fulltime artist in the Fifties.

A sensitive artist, Reddy evolved a unique vision of his own, creating complex compositions, realistic and expressionistic portraits, still-lifes and impressionistic landscapes. His later works are abstract, often revealing a tantric influence with folk motifs and symbols, and a synthesis of almost contrary forms. An excellent draughtsman, Reddy's lines have an even flow, rarely changing in thickness or intensity. He was also trained in mural design and was acquainted with the Rajput and Pahari miniature styles.

P. T. Reddy received many gold, silver and bronze medals from various art societies, including the Dolly Cursetjee award and Mayo scholarship for murals. He has received numerous other awards from other institutions, including Academy of Fine Arts, Calcutta, and Andhra Pradesh Lalit Kala Akademi and became a fellow of Sir J. J. School of Art, Bombay in 1941.



Above

UNTITLED

Oil on board, 1962

24.7 x 29.2 in. / 62.7 x 74.2 cm.

Signed and dated in English
(lower left) 'P.T. Reddy / 1962'

Right

GOSSIP

Oil on tarpaulin canvas, 1965

35.0 x 30.2 in. / 88.9 x 76.7 cm.

Verso: Titled and dated in English
'GOSSIP / 1965'





G. R. SANTOSH

1929-97

Born Gulam Rasool Dar in a lower middle class Shia Muslim family in Srinagar, Kashmir, this self-taught artist took on his wife's Hindu name 'Santosh' for his own, in a move opposing patriarchy and religion. His father's death propelled a young Santosh into early work as a signboard painter, papier-mache artist and weaver. He painted watercolour landscapes for tourists in Kashmir before studying at M. S. University, Baroda, under the eminent painter N. S. Bendre. In Kashmir, Santosh found inspiration in the Hindu and Buddhist tantric cults that had coexisted with the region's *sufi* mysticism for centuries. Already a successful Indian modernist, Santosh had a moving spiritual experience at the Amarnath cave in Kashmir in 1964, which turned him towards *tantra*. Driven by an esoteric worldview, he created forms that fused the sexual and the transcendental. An acclaimed writer and poet in Kashmiri, Santosh built his pictorial and poetic world around this transcendental philosophy, writing on the philosophy in English but his poetry and fiction in Kashmiri and Urdu. Recognition for Santosh came from Lalit Kala Akademi, the state governments of Madhya Pradesh and Jammu and Kashmir, the Sahitya Kala Parishad, and the Government of India, the latter in the form of the Padma Shri.

UNTITLED

Oil on canvas, 1975

50.0 x 40.0 in. / 127.0 x 101.6 cm.



HOUSES ON THE JHELM

Gouache on paper, 1952
 13.2 x 18.2 in. / 33.5 x 46.2 cm.
 Signed in English (lower right) 'SANTOSH'



BACKWATERS, DAL LAKE, KASHMIR

Gouache on paper, 1952
 12.7 x 13.7 in. / 32.3 x 34.8 cm.
 Signed and dated in English (lower right)
 'SANTOSH / 52'

Facing page

UNTITLED

Acrylic on canvas, 1991
 53.0 x 39.0 in. / 134.6 x 99.1 cm.
 Verso: Signed in Hindi, dated and signed in English
 'Santosh / 91 / "SANTOSH" / GARHI STUDIOS'



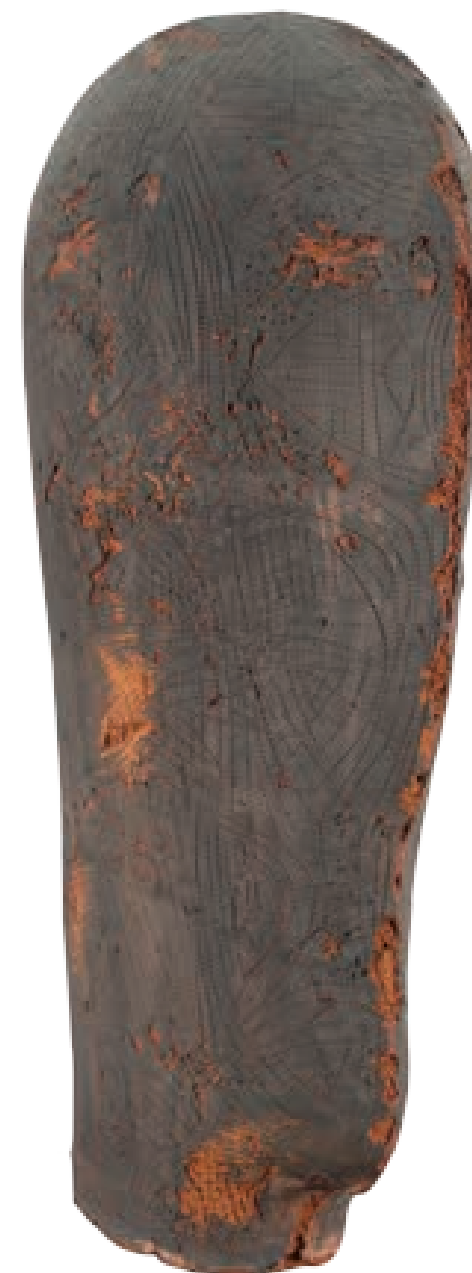
HIMMAT SHAH

1933-

Born in Lothal village in Gujarat, where archaeological excavations have unearthed the ancient settlements of the Harappan civilisation, Himmat Shah's engagement with the medium of terracotta and the sculptural series *Heads* was inspired by that encounter with the remnants of the past. Born into a Jain mercantile family, Shah resisted his familial ties and, instead, developed a questioning attitude towards religion and life. He graduated from Sir J. J. School of Art, Bombay, studied painting at M. S. University, Baroda, and then for two years in Paris under S. W. Hayter where he was able to engage with international modernism. Himmat Shah's versatility helped him experiment with several mediums, making burnt paper collages, architectural murals, modest minimal drawings and sculptures. Though trained as a painter, Shah has primarily remained a sculptor. His recurring theme has been the use of self-designed tools and innovative techniques to give his preferred medium – terracotta – a contemporary edge.

Shah uses a number of tools, right from brushes to instruments and hand tools to carve, shape and create his works with no particular technique or label. He has designed and executed monumental murals in brick, cement and concrete.

A founder member of Group 1890 in New Delhi, Himmat Shah picked up the National Award from the Lalit Kala Akademi in 1956 and 1962, the Sahitya Kala Parishad in 1988, the Kalidasa Samman from the Madhya Pradesh government in 2003, all of them long after his French government scholarship in 1966. Himmat Shah lives and works in Jaipur.



UNTITLED

Terracotta, 1997-98

17.5 x 6.0 x 9.0 in. / 44.5 x 15.2 x 22.8 cm.

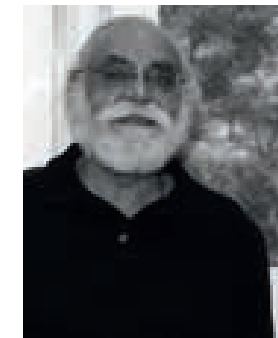
Bottom: Signed and dated in English

'Himmat D. Shah / 1997 / 1998'



Left
UNTITLED
Oil on canvas
36.0 x 30.0 in. / 91.4 x 76.2 cm.

UNTITLED
Oil on canvas, 2012
36.0 x 48.0 in. / 91.4 x 122.0 cm.



Paramjit Singh's formal training in art was at the College of Art, New Delhi in the 1950s. A close association with nature in his native Amritsar, and reading art books in the Khalsa College library (of which his grandfather was the senior vice principal), brought him closer to both nature and art, leading to his emergence as a landscape painter. Superbly rendered hues and masterly brushstrokes lend to his works luminosity. Singh's landscapes range between the purely realistic and the abstract, seen as part of three phases. The first is his art school period, when he began painting landscapes with an active interest in portraiture and figuration. In the second phase, he painted still-lives and landscapes, and the third consists mainly of landscapes that depict an experimentation with techniques. Paramjit Singh's mature works are a combination of figuration and abstraction where orchestration of colours and light find forms in rugged hills, boulders, shrubs, fields, trees and sky.

Paramjit Singh received the Lalit Kala Akademi's National Award in 1970. His works have been widely exhibited in exhibitions in India and abroad. He lives and works in New Delhi.

PARAMJIT SINGH 1935-



F. N. SOUZA

1924-2002

F. N. Souza was expelled from school, then college (Sir J. J. School of Art, Bombay) and, later, as he insisted, from his own country. He would shift continents before settling in New York, for the Portuguese Goa-born artist, who was brought up by his Catholic mother to become a priest, showed early signs of rebelliousness that was to become an integral part of his life. His mutinous nature made him a member of the Communist Party, which he soon rejected, and founder member and spokesperson of the Progressive Artists' Group, which he abandoned to pursue a painterly career in Europe.

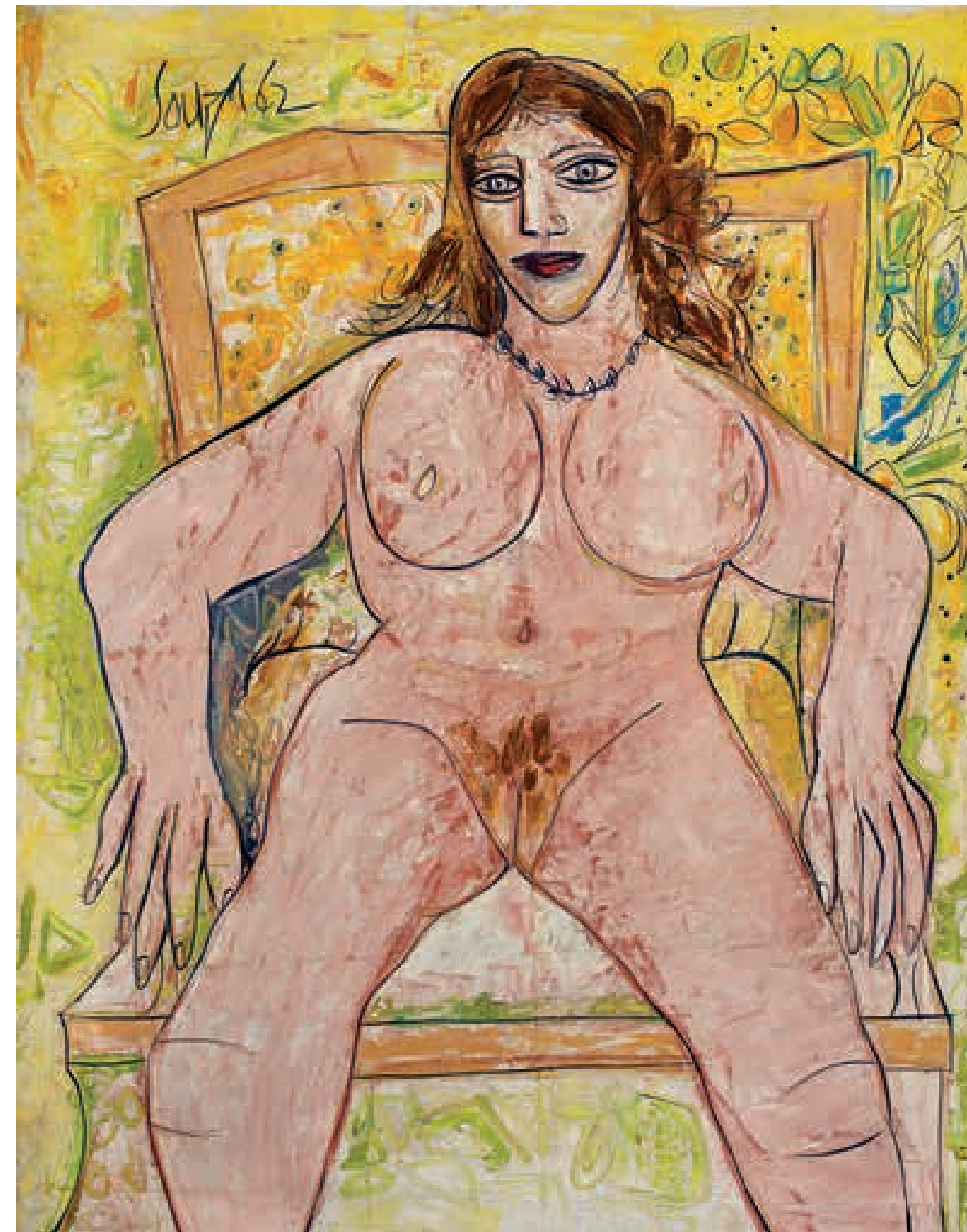
He found his own blunt, extreme style by combining the expressionism of Rouault and Soutine with the spirit of cubism and the sculptures of classical Indian tradition. He combined fierce lines with cruel humour. Nudes, landscapes and portraits, he painted in every style and in every medium, even inventing 'chemical alterations', a method of drawing with the use of chemical solvent on printed pages without destroying the surface. This helped the artist to experiment with the layering of multiple imagery, thus creating several simultaneous narratives. Widely exhibited, and feted, around the world, his pugnacious nature, and work, failed to win him recognition in the country of his birth, where he was recognised but never rewarded.

SEATED NUDE

Oil on canvas, 1962

55.5 x 43.7 in. / 141.0 x 111.0 cm.

Signed and dated in English (upper left) 'Souza / 62'





ROME

Oil on canvas, 1960
15.0 x 19.3 in. / 38.1 x 48.9 cm.
Signed, dated and titled in English (upper centre)
'Souza / 1960 / Rome'



UNTITLED

Oil on canvas, 1987
15.0 x 47.2 in. / 38.1 x 119.9 cm
Signed and dated in English (top right) 'Souza / 87'

JANUARY 2015

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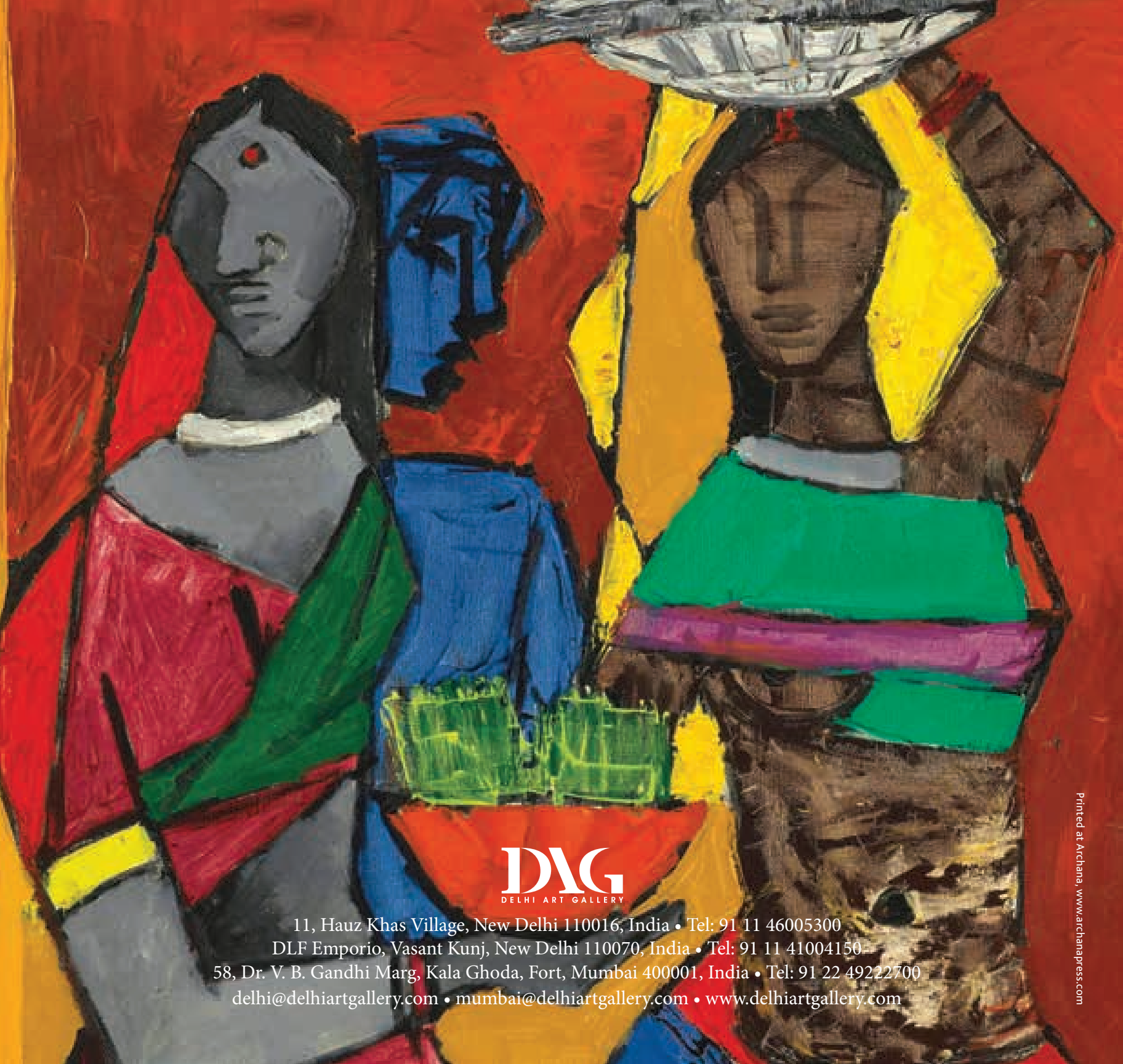
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Front cover: Akbar Padamsee, *Untitled*, oil and acrylic on canvas, 2009

Back cover: M. F. Husain, *Vasant*, acrylic on canvas





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