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**MODERN  
&  
CONTEMPORARY  
COLLECTION**

**15 - 25 NOVEMBER, 2022**



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**ARTDEAL**  
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presents

**MODERN  
&  
CONTEMPORARY  
COLLECTION**

AN ONLINE AUCTION

**15 - 25 NOVEMBER, 2022**

11.00 AM - 8.00 PM

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Mahishasura Mardini is the definitive work of an era and one of the greatest tributes to classical Indian mythology ever made by the early Bengal School. The representation of good triumphing over evil and enlightenment triumphing over ignorance is a recurring theme in the early Bengal School. Mahishasura Mardini's powerful imagery is reminiscent of classical depictions of the triumph of good over evil. With social discord threatening to rip apart India's social fabric, the spirit of secularism and harmony, as well as violence, are appropriated and recast as the goddess Durga and the demon Mahishasura. Use of colour here is theatrical, set against a serene black background, the palette is energized to a new intensity with its red, blue, black, and cream. The figures are vibrantly alive, imbuing the work with emotional heft and drama. The central theme takes on the form of a goddess. The power of this painting comes from the contrast in scale between the goddess, whose almost oneiric figure rises above the other figures standing beside them.

## LOT 01

### EARLY BENGAL SCHOOL

Mahishasura Mardini,  
Oil On Canvas,  
33 x 26.5 inches (83.82 x 67.31cm)

**Provenance:** Property of a renowned Collector based in Delhi

**Signature Details:** Unsigned and Undated

₹ 3,00,000 – 4,50,000

From the second half of the nineteenth century, mechanically reproduced prints began to be made in huge quantities in urban centers: Bombay and Pune followed the Raj capital, Calcutta, the three of them emerging as the principal hubs whose goods enjoyed India-wide dissemination. The urban need for affordable representations of Hindu gods and goddesses fueled the popularity of prints in Calcutta.

Village scroll painters (patua) were among the first to respond quickly to the demand, relocating to Calcutta (Kolkata) as the city became the focal point of British authority. They modified their expertise to make inexpensive portraits for pilgrims to the goddess Kali's shrine in Kalighat, on the outskirts of Calcutta.

As the demand for the paintings grew, the great artists hired women to color them on a massive scale. Artists from Kalighat, who were exposed to Western prints circulating in Calcutta, developed a unique hybrid iconography for Hindu deities that used Western illusionist tactics. In order to meet urban demand, Kalighat scroll painters (patua) opted to replicate pictures by hand. Other Calcutta artisans who had aided European artists in generating mechanically-replicated images realized the promise of print technology for producing large-scale graphics. In the Chitpur district of central Calcutta, the first prints were woodcuts, followed by metal engravings.

The adoption of this approach coincided with the wider penetration of illusionist painting into popular consciousness, resulting in a broader market. The Royal Lithographic Press was one of the first Bengali presses. Kristo Hurry Doss is a typical example of an artisan who has embraced the new method.

The Calcutta Art Studio, founded in 1878 by five former Government Art School students—Annada Bagchi, Nabakumar Biswas, Phanibhusan Sen, Krishna Chandra Pal, and Jagannath Mukhopadhyaya—dominated the creation of popular lithographs in Bengal.

The brilliant and wide variety of colors, strong clear lines, delicate shading, and excellent quality of the lithographs marked a significant advance over black-and-white lithographs. Naturalism began with Kalighat, but the Calcutta Art Studio iconography, which is based on European academic art, triumphantly supplanted earlier ones. These prints were object lessons in creative anatomy studied at art school, as they sought inspiration for Hindu gods in powerful Greek forms rather than the thin Bengali man.

In the nineteenth century, lithography was one of the few art mediums that served both high and low art markets, and the artists of Kolkata who specialized in it did much to bring art to the public's attention and keep it there. As a popular art style, these painters were known for their use of vibrant color, simple subjects, and quick brushstrokes, which became the trademark of Kalighat painting in the late nineteenth and early twentieth centuries.



## LOT 02

### CHITPUR/CHITPORE LITHOGRAPH

Untitled,  
Lithograph,  
15.5 x 12 inches ( 39.37 x 30.48 cm)

**Provenance:** Acquired From a Delhi Based Collector

**Signature Details:** Mentioned in the Right bottom 26, Kristo Dass Pal Lane, Calcutta

₹ 25,000 – 35,000



**LOT 03**

**CHITPUR/CHITPORE LITHOGRAPH**

Nalini Sundari,  
Lithograph,  
16 x 11.8 inches ( 40.64 x 29.97 cm)

**Provenance:** Acquired From a Delhi Based Collector

**Signature Details:**

Lower Left Details - K.A. Studio Litho Press  
Lower Middle Details- Nalini Sundari (written in Bengali)  
Lower Right Details - 26, Kristo Dass Pal Lane, Calcutta

₹ 25,000 – 35,000



**LOT 04**

**CHITPUR/CHITPORE LITHOGRAPH**

Kansaripara Studio, Lady with Betel Leaf, Lithography,  
15.9 x 12 inches ( 40.38 x 30.48 cm)

**Provenance:** Acquired From a Delhi Based Collector

**Signature Details:**

Lower Left Details - Kansaripara Studio  
Lower Right Details - Kristo Das Pal's Lane, Calcutta

₹ 25,000 – 35,000



**LOT 05**

**CHITPUR/CHITPORE LITHOGRAPH**

Kansaripada Studio, Shree Shree Saraswathy,  
Lithograph,  
15.5 x 11.9 inches (39.37 x 30.22 cm)

**Provenance:** Acquired From a Delhi Based Collector

**Signature Details:**

Lower Middle Detail- Shree Shree Saraswati (written in Bengali)  
Lower Right Details- Kansaripada Studio

₹ 20,000 – 30,000

**LOT 06****CHITPUR/CHITPORE LITHOGRAPH**

Kansaripara Studio, Shree Shree Gaurnitayi,  
Lithograph,  
16 x 11.9 inches (40.64 x 30.22cm)

**Provenance:** Acquired From a Delhi Based Collector

**Signature Details:**

Lower Left Details - Kansaripara Art Studio

Lower Middle Details- Shree Shree Gaurnitayi

(written in Bengali and Hindi)

Lower Right Details - 26, Kristo Das Pal Lane, Calcutta

₹ 20,000 – 30,000

**LOT 07****CHITPUR/CHITPORE LITHOGRAPH**

Kansaripara Studio, Manav Pariniti,  
Lithograph,  
15.6 x 11.9 inches (39.62 x 30.22 cm)

**Provenance:** Acquired From a Delhi Based Collector

**Signature Details:**

Lower Left Details - Printed at the Kansaripara Art Studio

Middle Details - Manav Pariniti (written in Bengali)

Lower Right Details - 26, Kristo Das Pal Lane, Calcutta

₹ 15,000 – 25,000

For a time, Jamini Roy painted in both oils and tempera, creating unique paintings in which he was able to express his ideas despite the limited field and constricting circumstances in which he worked. His artwork demonstrates the creation of motifs of primary elements as the foundation of his art. In terms of his paintings, his work reconstructs a compositional unity through the use of mathematical balance. He constantly establishes a logical inter-relationship between the parts, reflecting that each part rhythmically corresponds to the other.

This composition is extremely straightforward, almost stark in its strength and contour. It shows the evolution from a simpler and no-color palette to a bright color palette. The colors are opaque and flat, with strong black lines enclosing them. The enclosure of bright spaces in thick black lines adds a luminosity to the color areas similar to stained glass, making the entire arrangement highly stylized and decorative. A wide range of bright opaque powder colors, such as yellow, green, and tinge of red is seen in the artwork often relating it to Jamini Roy's early days of decorating art. The stylized elements are appealing and evocative and the overall pictorial impact is one of power and simplicity.

The painting reveals a painter who was a master of his medium, certain of his eyes, hands, and mind, processing palette containing only red, blue, black, yellow, and occasionally white, yet capable of producing effects undreamt of by even the most prodigious colorist.

**LOT 08****JAMINI ROY**

Untitled

Gouache On Paper Board

10 x 14 inches (25.4 x 10.16cm)

**Provenance:** Acquired from the family of Jamini Roy and passed on to the renowned Delhi based Collector

**Signature Details:** Signed in Bengali

Lower Right Recto/ L.R

₹ 3,00,000 – 5,00,000

\* National Art Treasure, Non-exportable item.



**LOT 09****JAMINI ROY**

Untitled

Tempera On Paper Board

24.2 x 13.5 inches (61.468 x 34.29cm)

**Provenance:** Acquired from the family of Jamini Roy and passed on to the renowned Delhi based Collector**Signature Details:** Signed in Bengali Lower Right Recto/ L.R**₹ 4,00,000 – 6,00,000***\* National Art Treasure, Non-exportable item.*

Jamini Roy is one of India's most well-known artists. His artworks expressed the influences of his hamlet Beliatare's rural roots and methods, which shared a rich geographical location with the Santhals to the west, Mallas to the north, and People from the plains to the east.

Sixteen-year-old Jamini Roy traveled to Calcutta in 1903 to study at the Government School of Art. He learned the art of sketching classical nudes in conformity with the dominant academic tradition while receiving the degree of Fine Arts in 1908.

Jamini Roy's early work consisted primarily of impressionist landscapes and portraits. However, in the early 1920s, he began experimenting more with his own culture, drawing inspiration from his forefathers' living folk and tribal art. The artist was aware of his love for Kalighat paintings, and his work highlighted his taste. His venture into the realm of Bengali Folk Paintings and reflections on contemporary painting heralded a fresh beginning in the history of Indian modern art. It took the form of strong sweeping brush strokes on canvas and a total move to native materials.

He then abandoned the standard canvas in favor of creating his own painting surfaces from fabric and wood, employing earth and vegetable colors. He combined the Kalighat stayer's simple brushstrokes with elements of Bengal tribal art. Apart from art aficionados and critics, the seeming simplicity of his works drew in the general public. His paintings emphasized subjects drawn from everyday life, with the Santhal Tribes serving as his primary source of inspiration.

In his earlier era of traditional painting, he began experimenting with the Santhal tribe. Later, his novel style was seen as a reaction to the Bengal School and Western heritage. His mission was threefold: to capture the essence of simplicity contained in the lives of the common people, to make art more accessible to a wider audience, and to give Indian art its own identity.

In the genuine spirit of a new rebel, the first thing he did when he discovered his own voice was to eradicate color from his pictorial space. It was with the colors that the topic of volume and dimension of illusion arose, and Jamini Roy felt that he was still practicing the academic tradition, which he had avoided. Ironically, the power of his academic training persisted in his lines, adding a unique 'sureness' and 'backbone' to his painting. His mastery in enclosing the human figure was one crucial 'swoop' that would have been influenced by the work of Kalighat artists, but it was more likely pointing to his meticulous sketching practices developed during his art school days. He tried a new, more straightforward approach where his images became monochromatic, with white, soft grey, and black as the primary colors.

He formed shapes with fluid, calligraphic lines thanks to his mastery of the brush. Roy painted harsh graphic representations of images from ordinary life during this period.

The composition is more complex, resembling a frieze. Motifs and decorative elements are frequently repeated.

**LOT 10****JAMINI ROY**

Untitled

Tempera On Paper Board

23.5 x 14.10 inches (59.69 x 35.814cm)

Signed in Bengali Lower Right Recto/ L.R.

**Provenance:** Acquired from the family of Jamini Roy and passed on to the renowned Delhi based Collector**Signature Details:** Signed in Bengali Lower Right Recto/ L.R**₹ 4,00,000 – 6,00,000***\* National Art Treasure, Non-exportable item.*

**LOT 11****NANDALAL BOSE**

Untitled

Watercolor On Paper

7 x 4 inches (17.78 x 10.16 cm)

Signed in English Lower Right Recto/ L.R

**Provenance:** Property of a renowned Collector based in Delhi**Signature Details:** Signed in Bengali Lower Right Recto/ L.R

₹ 6,00,000 – 8,00,000

Nandalal Bose, born in Bihar in 1882, was one of India's premier painters of the twentieth century, strongly affiliated with the Bengal School. He was one of the few who attempted to revitalize Indian art by grounding it in Indian culture, rejecting the dominant Western academic approach to painting at the time. In 1905, he studied under Abanindranath Tagore at the Calcutta School of Art and formed a lifelong connection with him. Later, Abanindranath asked him to work at Jorasanko, where he met A K Coomaraswamy, Rabindranath Tagore, and Count Okakura.

Nandalal Bose, a master draughtsman, went beyond the economic potential of media such as linocuts, woodcuts, drypoint, etching, wash techniques, and lithography. His strong association with the Bengal School inspired him to investigate Far Eastern art styles, which he used to resonate with an Indian ethos. His art's extraordinary serenity and essential directness came from a mix of traditional formal techniques with vivid rural subject matter and ideas borrowed from rural India.

His interest in creating figures is seen in these works. The shapes of the form and their relationship to the picture's structure, the use of color whose importance is local, and his primary preoccupation. The picture's background is an even, impenetrable space—a consistent color scheme. The handling of space is a recurring theme in his inventive figure compositions seen through both the artworks of different mediums. The artist's interaction with tradition is more of a re-interpretation and re-invention to fit his inner sensibilities than a reproduction.

His artistic legacy is established by instilling the importance of tradition and effectively tempering it with rootedness in his times. He is one of the most genuine responses of an Indian Artist to his surroundings.

**LOT 12****NANDALAL BOSE**

Untitled

Etching

8.75 x 6.5 inches (22.22 x 16.51 cm)

Signed in English Lower Right Recto/ L.R

**Provenance:** Property of a renowned Collector based in Delhi**Signature Details:** Signed in English Lower Right Recto/ L.R

₹ 4,00,000 – 6,00,000

**LOT 13****NIKHIL BISWAS**

Untitled

Pen and Ink On Paper

12 x 14 inches (30.48 x 35.56 cm)

**Provenance:** Acquired From the family of the Artist two- Three decades ago**Signature Details:** Lower Left, Details - Artist's Name - Nikhil

₹ 1,00,000 – 2,00,000



Biswas, a founding member of the Calcutta Painters Group, the Chitrangshu Group, and The Society of Contemporary Artists, Calcutta, was dedicated to bringing about technological innovations as well as transformations in contemporary artistic thought. Biswas initiated a transformation in contemporary artistic thought after receiving his art training from the Government College of Art & Craft, Calcutta, in the midst of the abstract wave that influenced India in the 1960s.

He was an art teacher who earned a small amount of money by today's standards. So he executed his drawings on the cheapest materials available, mostly packaging paper, newsprint, and pen and ink. Biswas' human figures are depicted in the midst of mortal combat, attempting to give an outward dimension to the inner manifestation of pain. The vivid drama of movement, the vision of a swarm of male figures with well-defined muscular facial features as if in free fall stretched out as if on a frame, were captured with vibrant strokes of thick ink. He used strong, expressive lines, delineating, bending, and twisting them to his advantage. His intense work reflects the tumultuous conflict-ridden period preceding and following India's independence.

**LOT 14****NIKHIL BISWAS**

Untitled

Pen and Ink On Paper

8 x 12 inches (20.32 x 30.48cm)

**Provenance:** Acquired From the family of the Artist two- Three decades ago**Signature Details:** Lower Left, Details - Artist's Name - Nikhil

₹ 1,00,000 – 2,00,000



Bireswar Sen was an avid naturalist. His miniature paintings, no larger than the size of a postcard, are simply stunning. They have the majesty and power to inspire awe in the same way that a large canvas can. The sweeping panoramas of mountains and landscapes are confined within such a small space that one forgets it's a painting for a brief moment.

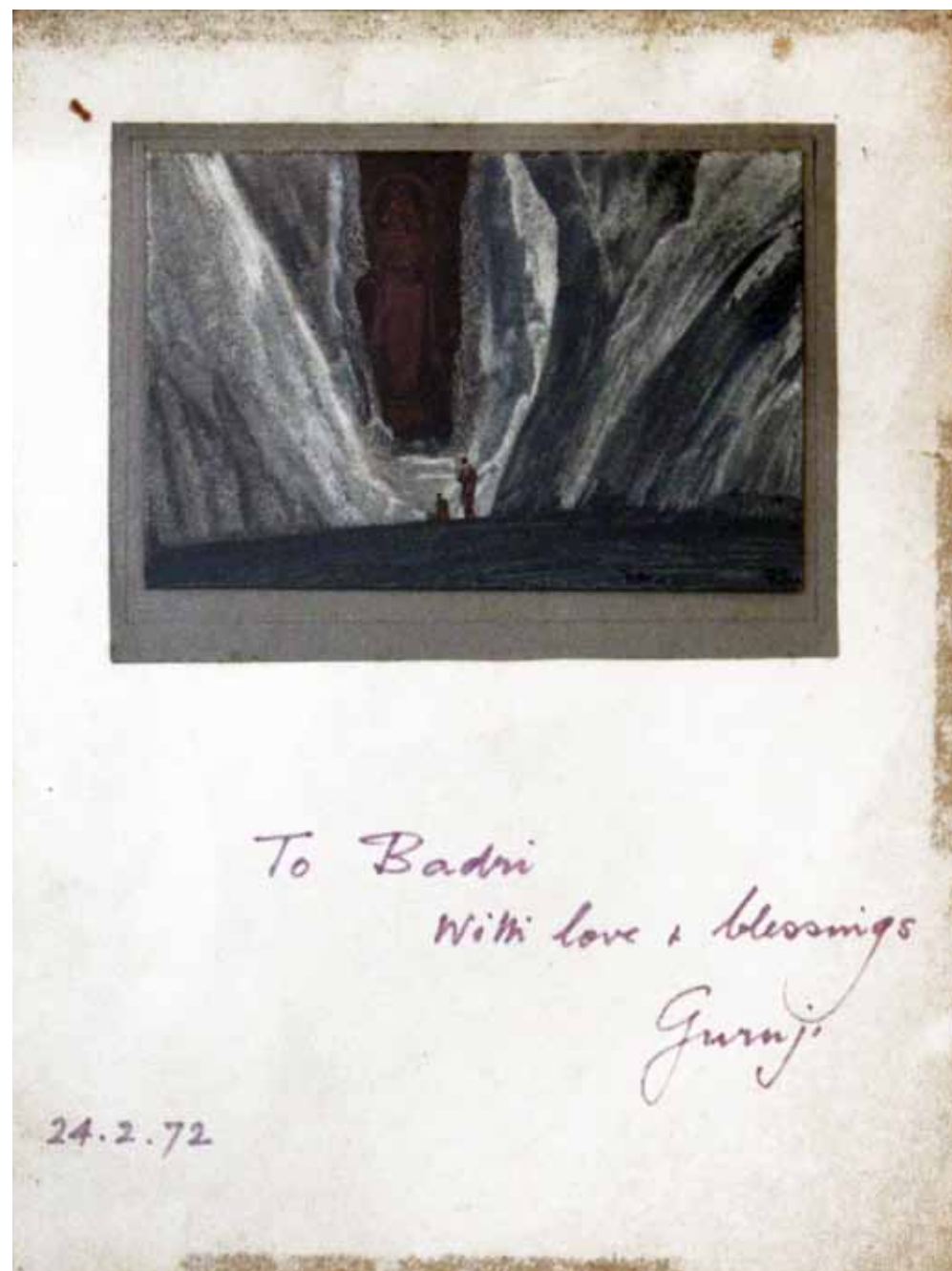
During the 1920s, Sen studied under Abanindranath Tagore in Calcutta, where he learned the wash technique. However, Sen's meeting with Nicholas Roerich, a Russian painter and writer whose interests ranged from mysticism, theosophy, and archaeology to pacifism and Hindu philosophy, was a watershed moment in his life. Bireswar Sen first met Roerich in Naggar, a small village in Himachal Pradesh where Roerich had spent his final years. The young Indian artist was deeply influenced by the Russian artist's works depicting nature and the Himalayas, which were informed by his mystical sensibility and spiritual approach.

His artworks were made of numerous mountain journeys, but the nature-inspired miniatures were created in his mundane Lucknow studio, "entirely from memory and imagination." His miniatures' arresting quality echoed what Roerich accomplished in hypnotic works. Both zealously communed with nature through their lone, monkish figures set against harsh winter landscapes; human figures dwarfed by desolate rocks or a distant fire flickering in the darkness.

Sen poignantly captures this redemptive sentiment in *The Saint's Blessing* (pictured). He places the

viewer at the bottom of an icy cave, looking out into a vast landscape. A saint, no bigger than a grain of rice, extends his arm at the cave entrance to bless a standing figure. The human company of a holy saint softens the harshness of the environment, his comforting gesture exuding warmth. The slow infusion of colour into clouds, gathering, moving, condensing, and disbursting in the atmosphere, evokes memories.

Bireswar Sen believed that landscapes are not objective self-identifying entities, but rather cultural and personal projections framed by consciousness and perception. Sen's talent as a figural artist and his powers of observation are evident in the quickly brushed figures, as is a signature technique for imbuing his small paintings with monumental scale.



## LOT 15

### BIRESWAR SEN

Untitled

Water Colour on Paper

7 x 5.5 inches ( 17.78 x 13.97cm)

Text inscribed

'To Badri With Love & Blessings Guruji 24.2.72'

**Provenance:** Property of a renowned Collector based in Delhi

**Signature Details:** Lower Right

₹ 3,50,000 – 5,00,000



## LOT 16

### GOPAL GHOSE

Untitled

Watercolor On Paper

13 x 20 inches (33.02 x 50.8cm)

**Provenance:** From the family of the Artist

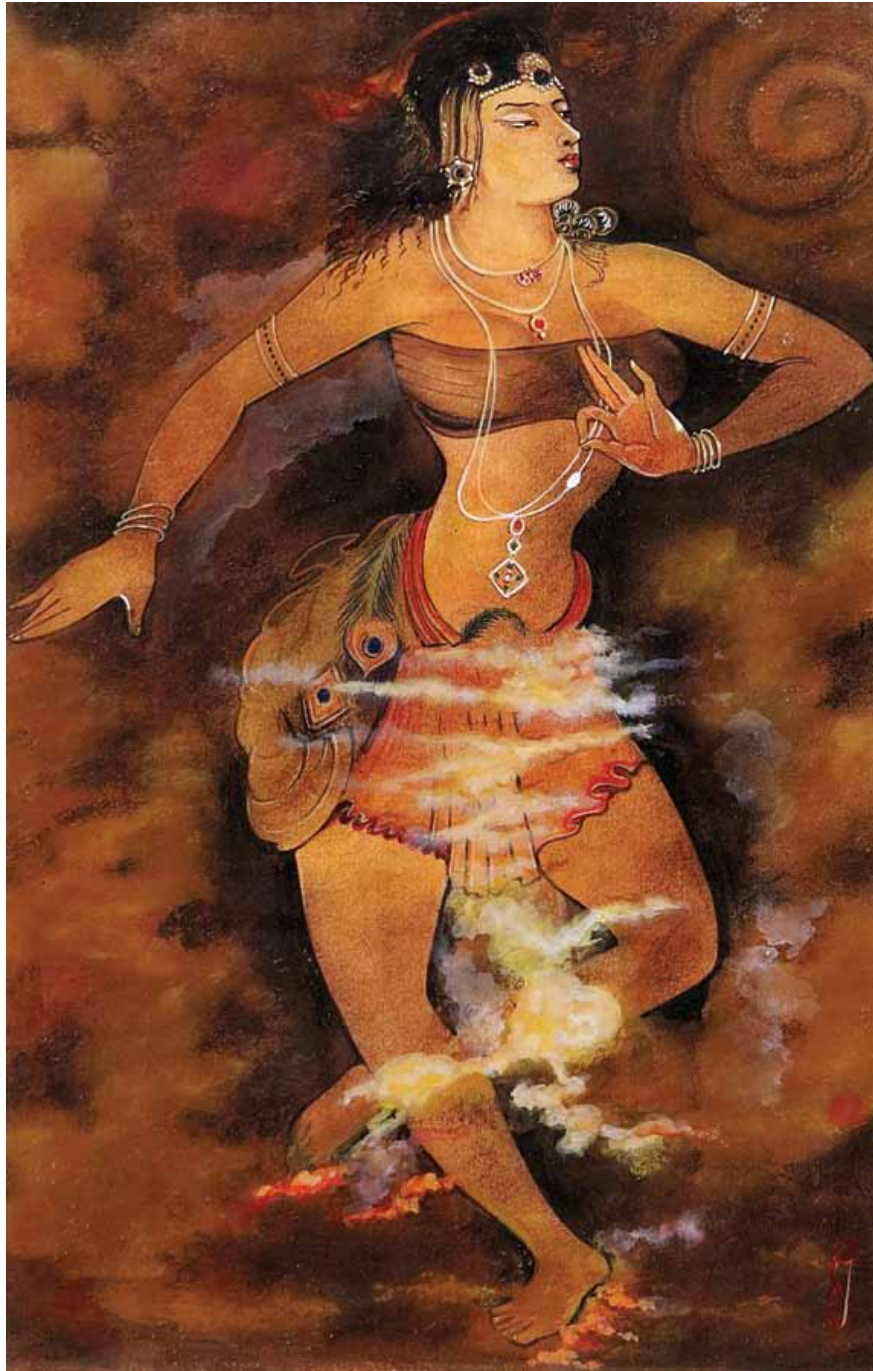
**Signature Details:** Lower Right

Details - Signature and Date - Gopal Ghose 1956

₹ 1,50,000 – 2,00,000

Gopal Ghose was born in Kolkata in 1913 and studied in the neo-Bengal School of art. In his lifetime, he became a legend for his dexterous handling of the unstable and unpredictable medium of watercolor. He is recognized for elevating it from a beginner's medium to an artist's medium in Indian art history. Gopal Ghose, a founding member of the well-known Calcutta Group (1943), was knowledgeable in a range of mediums. He was competent not only with watercolor, but also with tempera, pen and ink, brush and pastel, and other mediums. His economical technique of swift sweeping brushwork in his landscapes was particularly admired. He stood out among his contemporaries as a draftsman as well as a skilled watercolorist.

Gopal Ghose enjoyed drawing as much as he did painting, and his drawings covered a wide range of subjects, including trees, flowers, and Indian landscapes such as paddy fields, bamboo groves, and riverside life. His urban context of a megacity like Calcutta served as a significant indicator for understanding his preference for landscapes. The city's urban context immediately situates a responsive painter in a relational distinction vis-à-vis a nature art inter-relationship. His sense of experimentation, combined with his talent for drawing and coloring, resulted in some masterpieces. His paintings, which are typically small in size, have a miniature quality to them, but they lean toward the impressionistic. His appeal is sensual and lyrical, bordering on poetic. His palette is dominated by hazy, mellow hues punctuated by bright pops of colour. At a time when art was distancing itself from beauty, Gopal Ghose's paintings served as a reminder of the pleasure and sensory delight that art can electric.

**LOT 17****RANADA UKIL**

Untitled

Watercolor On Paper

9 x 14.5 inches (22.86 x 36.83 cm)

**Provenance:** From an Art Gallery based in New Delhi**Signature Details:** Lower Right Details

- Name - Ranada (in Bengali)

₹ 75,000 – 1,50,000

The figures over Ranada Ukil's paintings were depicted in an entirely distinct manner. The figures he created were mythological in nature and were delicately finished with small features that appeared to blend into the background. He used fine lines to create the figures or scenes in his paintings, which are distinguished by the drawing characteristics and elements of the Bengal school. By utilising pastel hues, he gave his audience access to an exquisite variety of scenes. His paintings are delicate, with subtle lines that create a tranquil landscape.

**LOT 18****RANADA UKIL**

Untitled

Watercolor On Paper

9.75 x 16 inches (24.76 x 40.64 cm)

**Provenance:** From an Art Gallery based in New Delhi**Signature Details:** Lower Right Details

- Name - Ranada (in Bengali)

₹ 1,00,000 – 1,50,000

**LOT 19****GOBARDHAN ASH**

Untitled  
Guache On Paper  
12 x 9 inches ( 30.48 x 22.86cm)

**Provenance:** From an Art Gallery based in New Delhi

**Signature Details:** Lower Left Details - Name and Date - G. Ash, 8.12.87

₹ 40,000 – 60,000

Gobardhan Ash's verbal imagery alluded to what was real and relevant in India while communicating a deeper, universal message about the human spirit. Ash withdrew into his private introspective world, disillusioned with the limitations and constraints he faced, to explore his own mode of artistic expression. Although it was customary at the time to paint divinities or exotic female figures on their way to the temple, Ash took a different approach entirely, painting farmers toiling in the fields and workers engaged in intense labour to earn their living, thereby establishing a new trend of socio-realistic art in India.

To characterize Gobardhan Ash's life works is to recognise the complexity and spontaneity of his ideas, as well as the enormous richness of his style. His paintings have transited and evolved from monochromatic sketches and landscape to portrait; from naturalistic real-life depictions to abstract expressionism, as he has devoted his entire life to art. Ash has demonstrated eloquent mastery over the diverse style, techniques, and media employed, as evidenced by the extensive retrospective collection.

G. Ash artwork is conceptual and purposeful, displaying his distinct personality. His art expresses a straightforward desire to convey the value of unwavering artistic sincerity. It reflects on his colours, with the exception of the obvious outlines, reduced to smudges and smears, giving the impression that the painting is created from stained glass. His subject are spectral figures who engage and draw us into their deep despair and helplessness



B. Vithal's sculpture is notable for its monumentality. His sculptures are known for frequently capturing the intimacy of human figures. His sculpture is centered on attractive shapes, structure, and composition and demonstrates a grasp of the human form.

As an artist, B Vithal gave close attention to craftsmanship, technique, and iconographical depiction.

**LOT 20****B. VITHAL**

Untitled  
Bronze  
31 x 6.5 x 2.5 inches (78.74 x 16.51x 6.35cm)

**Provenance:** Acquired From a Delhi Based Collector

**Signature Details:** Unsigned and Undated

₹ 6,00,000 – 8,00,000



If one has to peel back the layers of Sehgal's practice, it comprehends his deep faith in humanity and the power of the subconscious at the bottom of it. Amar Nath Sehgal was born on February 5, 1922, in Campbellpur, Pakistan, and was educated in Lahore before moving to India following Partition in 1947.

Watching the tumultuous time, the artist's compassion was quick to respond to victims of natural disasters, wars, and poverty. His works carried the imprints of the tragic events he witnessed during the Partition. With their simple but highly expressive forms, his works depicted human emotions such as anguish, helplessness, oppression, or a yearning for hope, vibrating with a palpable pathos.

He observed beauty in all its forms, regardless of time, scale, or culture. Known for his sculptures, Amarnath Sehgal's material, technique, and mode of perception at the time of creation influenced the style of his work. Throughout his life, he insisted on using bronze, "the eternal material," as his primary medium. Something that could be because his education in engineering and metallurgy kept him well-versed in this medium.

His work is based on the unconscious. It represents latent themes and emotions within the artist's own system. Only through intense concentration and the artistic imagination that gives shape to the feelings do these emotions come to the surface.

## LOT 21

**AMARNATH SEHGAL**

Untitled

Bronze

3.15 x 4.1 x 2 inches. (8.001 x 10.414 x 5.08 cm) without pedestal

**Provenance:** From an Art Gallery based in New Delhi

**Signature Details:** Verso

₹ 1,20,000 – 2,00,000



Sen uses a variety of media in his artwork, including painting, sculpture, drawings, photography, textiles, printmaking, pen and ink, and posters promoting Indian tourism. Animals, deities, abstract design, portraits, landscapes, the natural world, and nudity are just a few of the many subjects that appear in his art. Here is one of his sketch works depicting a woman in her local attire, smiling towards the artist who was sketching her. The lines are sharp and crisp which make the portrait a powerful sketch drawing. The artist has imbibed a few sketchy lines to give strength to the sketch. He adds up shading and tonal varieties within the sketch for creating her volume and giving a realistic approach. The fact that so much of his work depicts early 20th century Indian attire, people, and performance gives it cultural importance in addition to artistic worth. Despite the fact that his painting largely depicts India, his body of work demonstrates an interest in European landscapes and individuals.

## LOT 22

**LM SEN**

Untitled

Pencil On Paper

15 x 10.8 inches ( 38.1 x 27.43cm)

**Provenance:** From an Art Gallery based in New Delhi

**Signature Details:** Lower Right Details

Name and Year - LM Sen, 1953

₹ 35,000 – 60,000

**LOT 23****M.R. ARCHREKAR**

Untitled

Charcoal On Paper

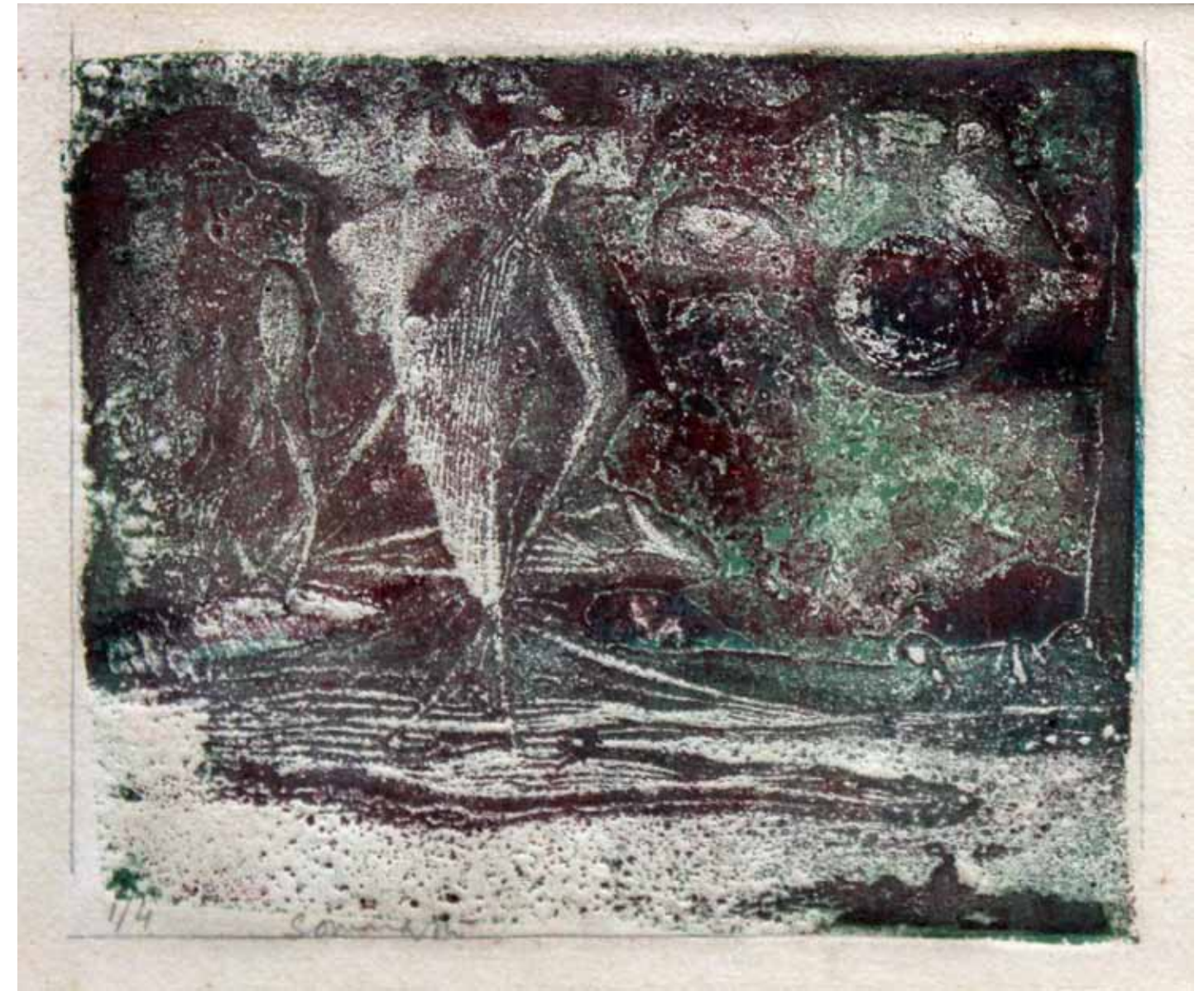
14 x 11 inches (35.56 x 27.94 cm)

**Provenance:** Acquired From a Delhi Based Collector**Signature Details:** Lower Right

Detail - Signature of the Artist M.R. Acharekar

₹ 1,50,000 – 2,50,000

Over the course of more than forty years, Acharekar stayed at the forefront of portraiture, particularly in the commemorative genre. A successful art director who also advocated for education, he brought art directing in the world of cinema to a new level. Here, the presenting portrait of a person, who does not look directly into the eyes of the artist, instead has his focus out of the frame. He wears a Nehru cap and a collared kurta. The facial features are captured very minutely by the artist, he has taken note of every single detail and cutting of the face, which makes the portrait like a natural photograph. The artist uses rough sketchy lines, to give the tonal variations over the face. The depths and the roundness is captured with natural rendering by the artist. The ease and speed with which he renders human figures while maintaining their character and likeness demonstrate his interest in and exceptional skill in live portraiture. These simple renditions were made possible by the excellent scholastic discipline he had developed early in life, which served as the foundation for his artistic ethos. He continued to exist so that he may transform and regenerate, changing gradually rather than by unplanned radical alterations. With no evident and direct inspirations from any "isms," he remained mostly his own master.

**LOT 24****SOMNATH HORE**

Untitled

Etching

6 x 6.8 inches (15.24 x 17.272cm)

Edition Artists Proof 1/4

**Provenance:** Acquired from a Mumbai based collector and the works are authenticated by the Daughter of the artist Chandrima Hore.**Signature Details:** Artists Proof, Ed. 1/4

Lower left - Artist's name Somnath Hore

₹ 2,00,000 – 3,00,000

Somnath Hore's graphic art can be studied using the various major techniques he has used. He transitioned from an earlier figurative phase to abstract expressionism, which, while removed from reality, maintained a tenuous link with known forms. He also moved away from a more careful and measured style and toward more spontaneous and casual works. All of his works presented here, whether early or late, exhibited the artist's temperament, such as a sense of the human condition, a poetic rather than merely grammatical style, and restraint or delicacy of expression. There is no bravado of texture or emotion, no extravagance of size or virtuosity; rather, the artist speaks with a mellowness that is part of reticence and refinement.

A majority of his work consists of etchings, many of which were done on soft ground. The artist prepared the materials he required. Old etching presses were carefully restored, and inks and colors were mixed and tested. Despite the complex technical print language, the emotional content of the artist's work shines through. These etchings are extensions and distortions of figurative images, whereas the latter works are more abstract and have softer colors. Textural variations, such as embossed and deeply etched areas, are used.



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A majority of his work consists of etchings, many of which were done on soft ground. The artist prepared the materials he required. Old etching presses were carefully restored, and inks and colors were mixed and tested. Despite the complex technical print language, the emotional content of the artist's work shines through. These etchings are extensions and distortions of figurative images, whereas the latter works are more abstract and have softer colors. Textural variations, such as embossed and deeply etched areas, are used.

## LOT 25

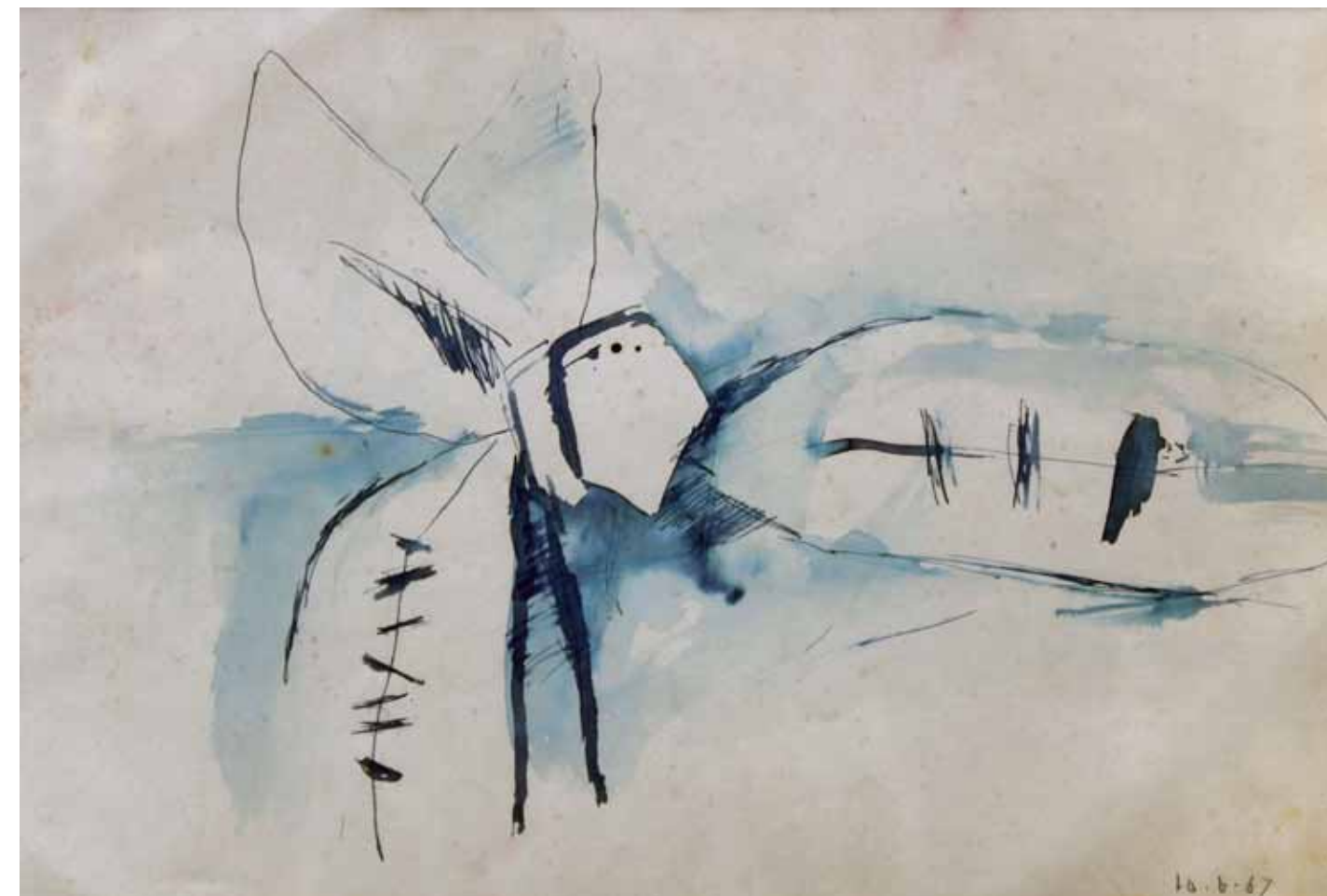
### SOMNATH HORE

Untitled  
Lithograph  
14.5 x 20.5 inches (36.83 x 52.07 cm)

**Provenance:** Acquired from a Mumbai based collector and the works are authenticated by the Daughter of the artist Chandrima Hore.

**Signature Details:** Unsigned and Undated

₹ 3,00,000 – 5,00,000



## LOT 26

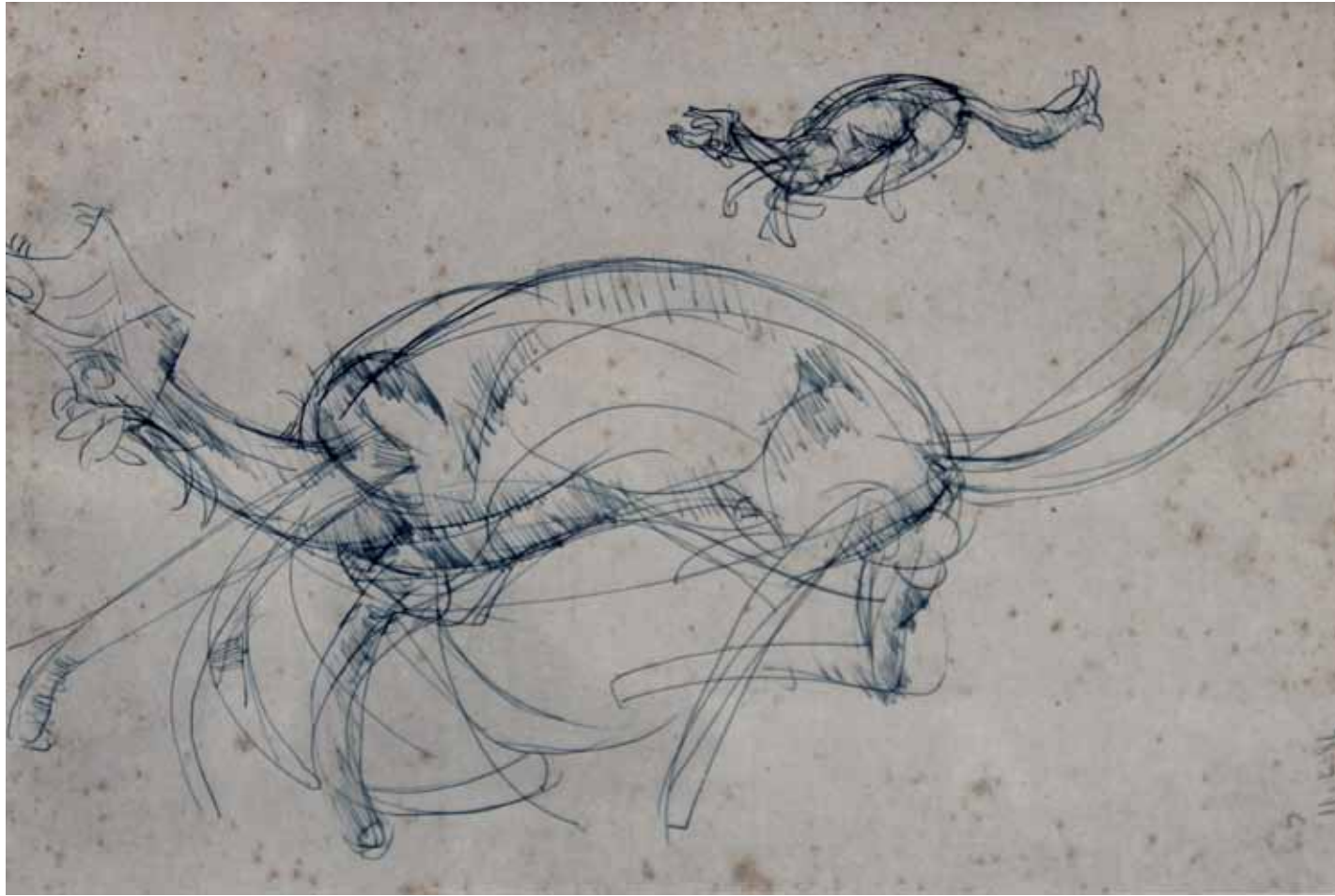
### SOMNATH HORE

Untitled  
Ink on Paper  
10 x 14.2 inches (25.4 x 36.06 cm)

**Provenance:** Acquired from a Mumbai based collector and the works are authenticated by the Daughter of the artist Chandrima Hore.

**Signature Details:** Lower Right - Date 10.6.67

₹ 3,00,000 – 5,00,000

**LOT 27****SOMNATH HORE**

Untitled

Pen on Paper

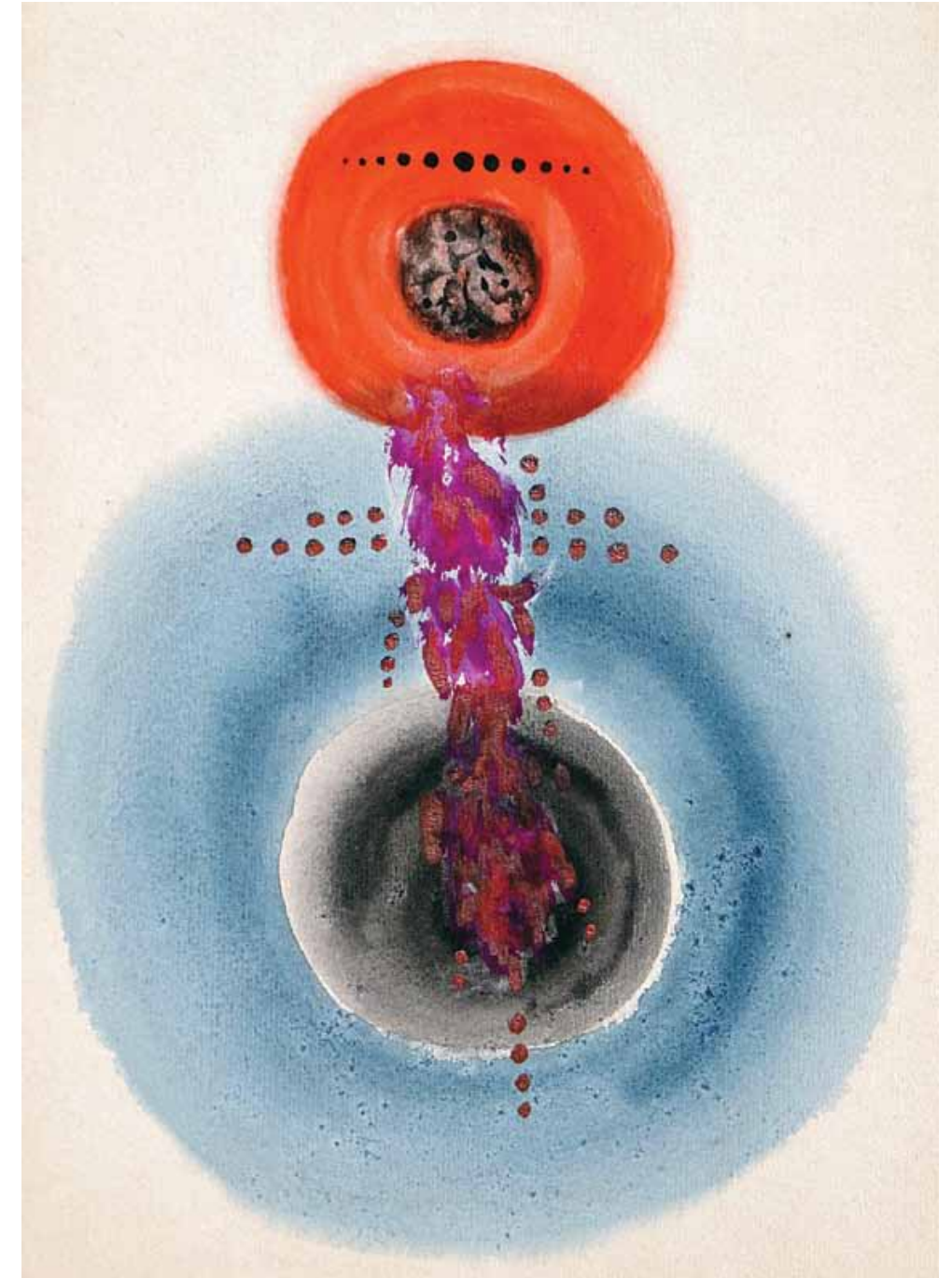
9.11 x 14.1 inches (23.13 x 35.81 cm)

**Provenance:** Acquired from a Mumbai based collector and the works are authenticated by the Daughter of the artist Chandrima Hore.**Signature Details:** Lower Right - Date 11.7.78 Initial Letter "S" on bottom Right.

₹ 3,00,000 – 5,00,000

Bishambar has been experimenting with a time-consuming technique for over two decades. He discovers the enamel medium's limitless aesthetic potential. Controlled form and colour are cleverly combined with the accidental effects of vaporous forms and colours created during the firing process, which takes two to four minutes at temperatures ranging from 1400°F to 1600°F. He primarily employs the sifting and stencil method, but also employs a variety of techniques such as raising, sheet fabrication, metal collaging, brazing, and welding, as well as the wet inlay technique and lusters for special effects.

The abstract compositions, designed in a contemporary style, are pleasing to the eye because of their form, design, and colour values, which create a sense of calm and serenity. The artist has created enamel panels to architectural scale and concept in addition to the numerous small-sized enamel paintings. These works in textured, hammered, patinated, and enameled copper for interior and exterior murals are an expression of his belief in the medium's great potential for significant aesthetic statements.

**LOT 28****BISHAMBAR KHANNA**

Untitled

Watercolor On Paper

10.3 x 7.5 inches (26.16 x 19.05cm)

**Provenance:** Directly From The Daughter of the Artist**Signature Details:** Unsigned and Undated

₹ 50,000 – 75,000

**LOT 29****BISHAMBAR KHANNA**

Untitled  
Mixed Media On Paper  
7.5 x 6.5 inches (19.05 x 16.51cm)

**Provenance:** Directly From The Daughter of the Artist**Signature Details:** Unsigned and Undated

₹ 50,000 – 75,000

Good art tells the truth, and Kulkarni clearly tries to be artfully clever and communicates the truth as he sees it, not just about the surface and dramatic aspects of the life drama, but also about what lies beneath. Certainly, the works chosen by Kulkarni attest to this.

Kulkarni during his entire artistic phase developed and created a visual language that was a true language of 'work-less' expression. His graphical language, which he executed with exceptional finesse, was at once patterned, designed, and pictogram.

Despite the fact that his subjects are conventional, his paintings have a modernist sensibility, created in a cubist, semi-abstract style with sparse, crisp modern lines over a flat pictorial surface. His vocabulary is intriguing due to its inventiveness and only a portion of it can be read. It's the cryptic feature, the undeciphered part, that draws one in and forces one to look at it again and again. Even if the enigma persists, this developed familiarity makes the signs more interesting. His sign-based combinations continue to captivate. With the intuitiveness of the tribe and the infant, he re-invents the essential pictorial language. His paintings resemble primal forms that are externalized by intuitive human agency.

These paintings convey the image of a mute individual resorting to nonverbal communication. His sign language shows the intensity and zeal of someone who is desperate to express themselves and be heard. They are more than just shape, color, or line; they are a composite of all three. Some arrangements may appear to be patterned or expressive at first glance, but their intrinsic expressiveness takes precedence.

K.S. Kulkarni is a representative of the post-independence generation of artists who really thought that a modern artist is one who is primarily creative, which gives the artist an individual personality. As a result, the artist's creation of a unique or distinctively odd language is prioritized. Such was the depth of the guy, and it can be seen in the best of his creations. In the lengthy history of his artistic endeavors, and even as the director of multiple prominent art institutions, he handled himself well. He was also never a prisoner of the art dogmas of the day. This was the artist's most important fact, and it was forcefully expressed in his powerful and angular paintings and sculptures.

**LOT 30****KS KULKARNI**

Untitled  
Mixed Media On Paper  
21 x 13 inches (53.34 x 33.02cm)

**Provenance:** Acquired from the daughter of KS Kulkarni.**Signature Details:** Lower Left Details - Artists Initial - KSK

₹ 1,50,000 – 2,00,000



**LOT 31****KS KULKARNI**

Untitled

Mixed Media On Paper

29.5X21.65 inches (74.93X54.99cm)

**Provenance:** Acquired from the daughter of KS Kulkarni.**Signature Details:** Lower Left Details - Artists Initial - KSK

₹ 2,00,000 – 3,00,000



Manjit Bawa's drawing is a leitmotif of his contour control and an unlimited passion for the consequence of a choreographed conviction of the beauty of talks in a gathering of people. He reduced his figuration to its most basic aspects, emphasizing line but also experimenting with the rich and gem-toned hues of small paintings. His creative style was also influenced by his work as a silk printer, which required him to express himself in simple, uncultured ways.

The ochre of a sunflower, the green of rice fields, the red of the sun, and the blue of the mountain sky may all be found on his canvas. He was one of the first artists to use traditional Indian colors like pinks, reds, and violet instead of the prevalent grays and browns.

His artistic background was woven into the fabric of Indian culture where nature also played a source of inspiration. His tours to the countryside charmed him by the colors and simplicity of the people he encountered. Hence, he painted paintings in a manner which were inspired from Europe, yet avoided becoming a part of the Eurocentric canon. He discovered his treasure trove of sources of inspiration in Sufi music, poetry, and spirituality and his effort led to develop a unique identity independent of western painting styles.

**LOT 32****MANJIT BAWA**

Untitled

Watercolor On Paper

14.8 x 20.75 inches (37.59 x 52.70 cm)

Early 1960's,

**Provenance:** Directly from the family of Manjit Bawa**Signature Details:** Signature Details - Lower Right

₹ 5,00,000 – 8,00,000



JMS Mani's art combines Indian culture and European Modern formalism. His figures are rendered in three dimensions, with powerful brushwork evocative of impressionists. The brilliant colors of his works contrast with the dark skin of his subjects, creating a sense of drama in his compositions. And it is his colors and settings that are intriguing, more than the persons themselves. Their beauty and elegance are enhanced by the minimal usage of gestures and expressions.

### LOT 33

**JMS MANI**

Untitled

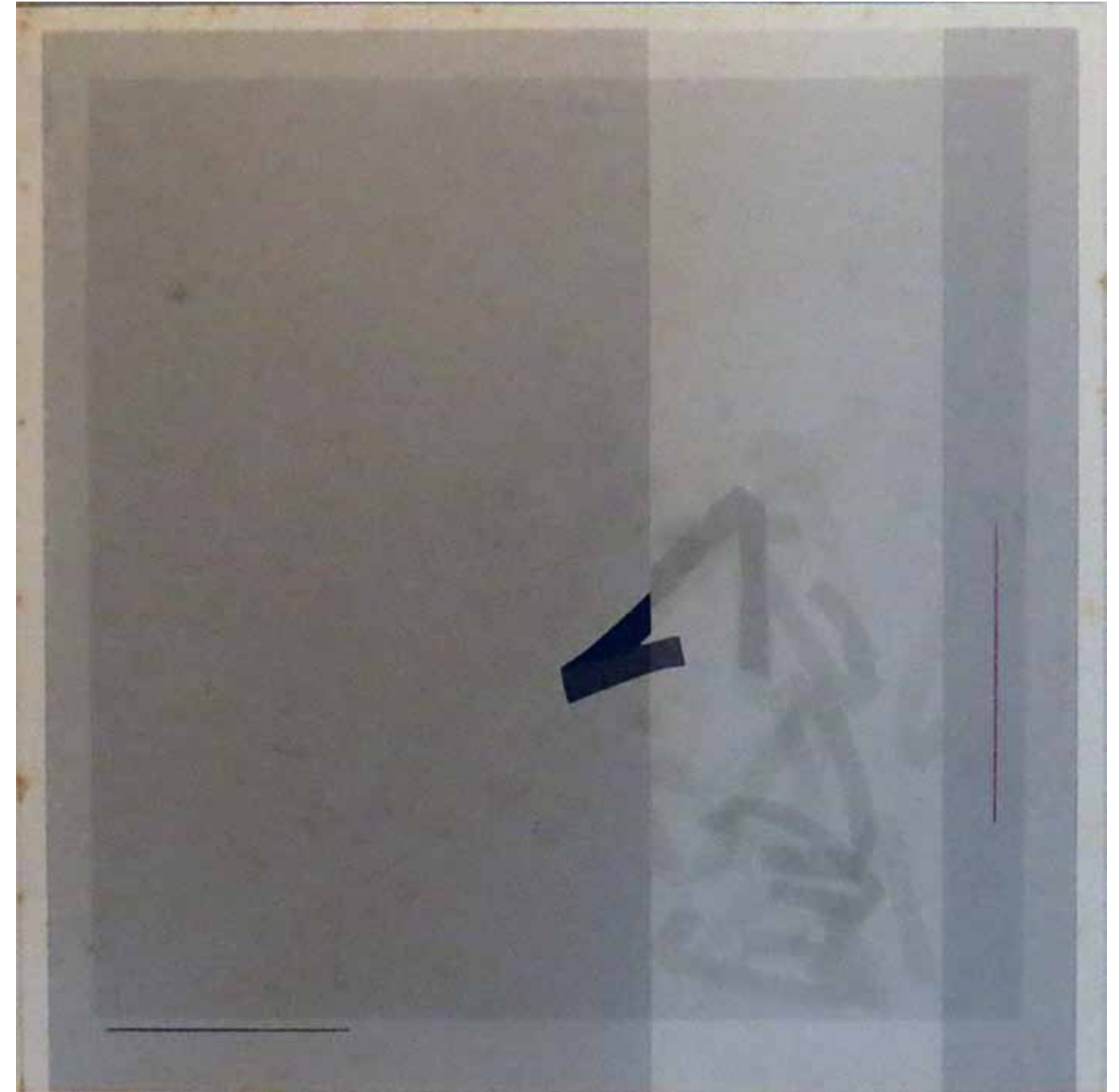
Oil On Canvas

23 x 29.9 inches (58.42 x 75.94cm)

**Provenance:** From a Delhi Based Art Gallery

**Signature Details:** Unsigned and Undated

₹ 1,50,000 – 2,50,000



The works of Seema Ghuraiya are covered in layers of transparent colours and basic geometric forms. Her works emphasise the beauty of mathematics while downplaying geometry's role in the subject. Her paintings have a strong sense of nonviolence. Only inside an appropriate perimeter or border did her works bloom. However, even in the same peripheral area, in the light of translucent hues, far away (as far as our eyes can see), they seem to constitute a limitless reality. In her paintings, simplification seems to be the key. It is intriguing to see a thick geometric line alter shape or move to the infinite side in her paintings. Small streaks of paint also float in her image like straws on a canvas that has been painted with ethereal and profound feelings. Her drawings demonstrate her clarity. Her paintings show the movement of colours. On her canvas, the colour appears naturally rather than as a result of artistic pressure.

### LOT 34

**SEEMA GHURAIYA**

Untitled

Oil On Paper

11.5X11.5 (29.21X29.21cm)

**Provenance:** From a Delhi-Based Art Gallery

₹ 70,000 – 1,50,000



My resources for painting are in line and form: I am concerned about what is on the other side of the line. When one draws a line in space, there is naturally a deviation from one end to the other, and spaces created by the line allow me to discover the forms.”  
- Santhanaraj.

AP Santhanaraj’s artwork combines the spontaneity of emotional intensity with the studied precision of technique and the rhythmic outlines of abstraction. His canvas evokes mysticism lying flat on the ground with the paints breaking the peripherals of the artwork while reflecting the glimpses of traditional Indian art.

Assisting and inhabiting light and colors, his love for drawing lines, his meandering across pictorial space, defining and dividing in its wake, molding and destroying form, are the essentials of this work. His spontaneous flowing line influences his color pallet and leads to the emergence of archetypes. Such qualities of line in this artwork become one of the most distinguishing features of his work. While exploring this feature without restraint, he produces a unique visual language in the process.

He prioritizes the content of his thoughts over the mechanical application of the technique in the creative process. Colour too becomes another no-objective resource in his canvas. For him “Colour” baptizes the influence of the atmosphere. He believes that the atmosphere and the quality of light expose one to the colors. So the color becomes the greatest intoxication for his work.

Many in South India regard Professor Santhanaraj to be the most influential artist of the Madras College of Arts and Craft after K.C.S.Paniker and S. Dhanapal. He soon developed his own artistic style, focusing on exploring the complexity of pictorial space through an abstract engagement with the figurative subject matter. Santhanaraj has always approached a canvas with passion, aggression, and energy, dating back to his undergraduate days. Even now, students recall how wonderful color, line, and shape would flow from him no matter what the emotional stimulation was. As a senior instructor and painter, by the 1960s, the artist influenced a whole generation of painters where his line drawings largely contributed to the Madras Movement.

## LOT 35

**AP SANTHANARAJ**

Untitled

Oil On Canvas

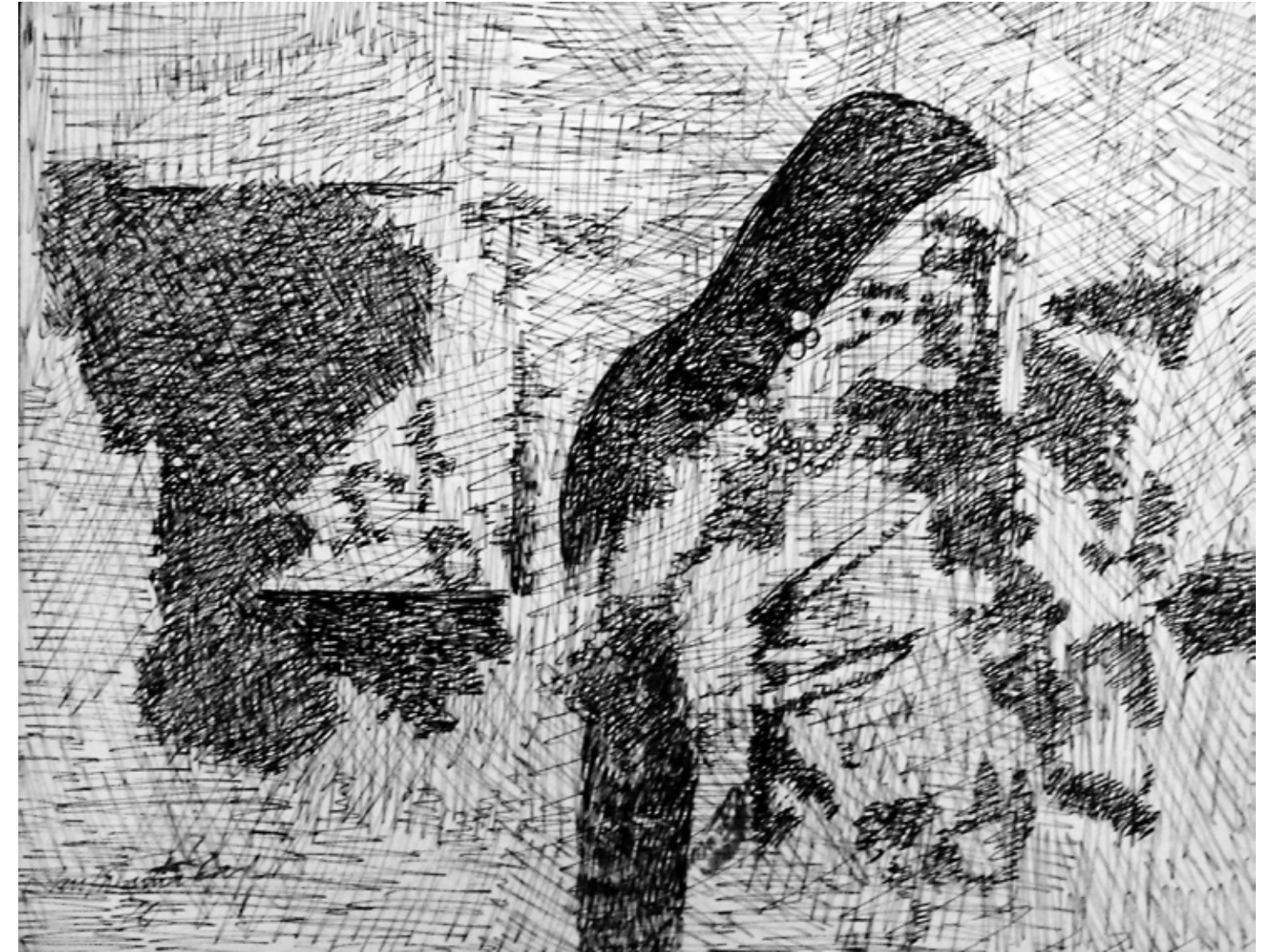
15 x 8 inches (38.1 x 20.32 cm)

Signed Lower Right

**Provenance:** Acquired from the Renowned Collector of Kolkata, who further acquired it from a Chennai based gallery.

**Signature Details:** Lower Right Details - Artists Name - Santhanaraj

₹ 50,000 – 75,000



## LOT 36

**AP SANTHANARAJ**

Untitled

Pen On Paper

10.57 x 14.8 inches (26.84 x 37.59 cm)

Signed Lower Right

**Provenance:** Acquired from the Renowned Collector of Kolkata, who further acquired it from a Chennai based gallery.

**Signature Details:** Lower Left - Signature of the Artist

₹ 35,000 – 50,000



Amina Ahmed's lyrical drawings and prints are spiritually grounded and built on sacred geometry ideas. Her academic interests begin with Graeco-Roman art, Indian art, and archaeology to Cambodian iconography. Her creative efforts, however, take a new direction when she gets trained for a period under Caesar Domela, a close collaborator of the Dutch abstractionist Piet Mondrian, with whom she created the De Stijl group. During her years of seclusion, Amina maintained her interest in abstract etchings and created a number of pieces that were more akin to experimental essays, frequently left incomplete. The creative output appeared to speak of an artist's tumultuous mind who lived her life in the twilight zone of the figurative and the non-figurative, each attempting to outdo the other.

### LOT 37

**AMINA AHMED KAR**

Untitled

Etching

19.5 x 13 inches (49.53 x 33.02 cm)

**Provenance:** Directly From a Delhi Based Art Gallery

**Signature Details:** Unsigned and Undated

₹ 60,000 – 1,00,000



Rini Dhumal's artworks are best described by the synonyms like faces, masks, icons, visages of various denominations, casual, thoughtful, hieratic, rarely attractive, and romantic.

Her paintings depict a fictitious portrait gallery. Despite the fact that they are all roughly the same size or style, each piece of art is unique and has its own narrative to tell. One of the crucial elements that are seen from the artworks is the way the artist finds solace in the Human Forms. One face appears reverie-shrouded, while another carries the mark of recognition. She animates it flawlessly with a variety of overlays of slips and gazes, then scripts them over with incised linear scrawls and small dots. Aside from the iridescent colors which are observed in her works, the colors are also subtle, refined, sensual, and frequently Eurasian in tone. As seen in the artwork, they appear to be rising from the deep marine depths, around the majestically reposed central figure.

### LOT 38

**RINI DHUMAL**

Untitled

Mixed Media On Paper

17 x 15 inches (43.18 x 38.1 cm)

**Provenance:** Directly From a Delhi Based Art Gallery.

₹ 1,50,000 – 2,00,000

**LOT 39****RINI DHUMAL**

Untitled

Mixed Media On Paper

15.5 x 19 inches (39.37 x 48.26 cm)

**Provenance:** Directly From a Delhi Based Art Gallery

₹ 1,50,000 – 2,00,000

Rini Dhumal is a spontaneous artist. She is also a multi-talented individual, a printmaker as well as a painter. She isn't afraid of anything and has the kind of energy and drive that her art requires. In contrast to other painters, her work is direct and spontaneous, rather than pre-meditated. One never feels alone when there is so much work on the wall. It feels that the paintings keep an eye on you. If they are not paying attention, they will poke you with their gazes, turning the wheel of recollection and sparking moments.

Anupam Sud is one of the leading printmakers in the country. Her art reflects her humanistic tendencies, reflecting on nature and people in all of their forms. Her works in social and political consciousness do not reflect revolution, but they do influence a subtle intervention through thought rather than declaration. Her work uses language as a metaphor. Her comprehensive understanding of past artistic traditions, cultural dynamics in the Indian context, and current events become the trigger that sets her imagination ablaze. She engages herself with the sweet-bitter taste of life that occurs in the wider realm of everyday experiences. Manipulation, power and problem, powerlessness and temptation, human fallibility and trappings, and the veiled existence of city dwellers are some of the recurring topics that engage Anupam's cognitive process.

When one first encounters her work, one is struck by her 'sensuality of seeing.' Whether it is the person or object, they are shown in all of their corporeality, skin, flesh, and volume. She captures them in the most effective well-defined outlines of the black and white etching. Her hands are guided into the molding of the physical reality of the objects by her eyes and her acute sense of the 'ocular'.

Anupam as an artist does not see art as a tool for social change. It is far from benign as a plain delightful sight to attract and ease the observer, despite not being made defiantly or in intentional confrontation. She works outside the restrictive confines of 'art for the sake of art.' Her fascination with the dual aspect of reality can be seen in her interest in polarized situations. She frequently seeks to rid the human figure of all cultural characteristics - caste, creed, attire, and nationality - in order to depict a universal image, dismissing traditional iconography as inadequate for her expressive ambitions. Her character avoids conflict and direct response, reflecting her own personality. They are set apart from their familiar daily surroundings in self-absorption in order to completely allow the consequences of emotional and visual experiences.

**LOT 40****ANUPAM SUD**

Untitled

Mix Media On Paper,

7 x 2 Inches (17.78 x 5.08 cm)

**Provenance:** Directly From the Artist**Signature Details:** Unsigned and Undated

₹ 40,000 - 75,000

**LOT 41****ANUPAM SUD**

Untitled,  
Watercolor On Paper,  
9 x 3.5 inches. (22.86 x 8.89 cm)

**Provenance:** Directly From the Artist  
**Signature Details:** Lower Right Details -  
Name and Year - Anupam Sud, 2000

₹ 40,000 - 75,000

**LOT 42****ANUPAM SUD**

Spring Time ,  
Watercolor On Paper,  
8.9 x 3.5 inches (22.60 x 8.89 cm)

**Provenance:** Directly From the Artist  
**Signature Details:** Lower Left Details -  
Signature and Year - Anupam Sud, 1996

₹ 40,000 - 75,000

The feminine body and face are a constant theme in Roy's artwork, and his heroines live in a romanticized, dreamlike world where sensuality and sincerity coexist. His art is frequently affected by the world around him, yet his concepts have a strong grounding in reality as well

as fantasy. His works portray the vast and intricate fabric of existence as mysterious and menacing. His views of the "unknown" led to the mystical undertone of his works. Suhas Roy's work focuses mostly on the feminine face and body. His models are romanticized and live in the dreamlike realm between sensuality and innocence. His art is frequently affected by the environment around him, but his concepts have a strong grounding in reality as well as fantasy. His views of the "unknown" led to the mystical undertone of his works. His masterful artistry and exceptional competence ensure that his deeply romantic subjects are not too sugary and stereotypically portrayed. Instead, their obvious beauty tends to lean toward elegant grace and melancholy. His choice of medium—sensitive and refined crayons, charcoal, and brushes—has a lot to do with how gracefully he portrays his themes.

**LOT 43****SUHAS ROY**

Untitled  
Mixed Media on Paper,  
12 x 9.5 inches (30.48 x 24.13 cm)

**Provenance:** Acquired From a Delhi Based Collector  
**Signature Details:** Lower Right Details - Name and Year - Suhas, 2001

₹ 1,50,000 – 2,00,000

**LOT 44****SUHAS ROY**

Untitled

Mixed Media on Paper,  
9 x 7 inches (22.86 X 17.78 cm)**Provenance:** Acquired From a Delhi Based Collector**Signature Details:** Lower Left Details - Name and Year - Suhas, 1998

₹ 1,50,000 – 2,00,000



Despite his training in Company School art, traditional Kalighat pats, and Ajanta cave paintings, Lalu Prasad Shaw established his own style in watercolors and prints. He worked with the two-dimensional, geometric, and non-figurative, as visible in his lithographs, after learning from instructors as diverse as Gopal Ghosh, Rathin Maitra, and Maniklal Banerjee. In the 1970s, he mastered the graphics genre – pioneered by the Society of Contemporary Artists – by expressing it in abstract form.

Shaw's painting was intensely focused on both abstraction and figuration. He became interested in printing at the age of 32, swiftly mastered the field of graphic arts, and built a reputation for himself as a printer in Indian contemporary art. This interest in printmaking began in 1967, when he joined the 'Society of Contemporary Artists,' where artist Sanat Kar exposed him to graphic prints and Suhas Roy, who had returned from Paris, taught Shaw etching methods. He was also motivated by a graphic print exhibition from Czechoslovakia that had arrived in Calcutta. This exhibition influenced his usage of black and white in a dramatic and aggressive manner. Shaw began experimenting with shape, tone, texture, and depth in his work with geometric forms.

He worked consistently in etching and lithography and, with the help of Somenath Hore, redesigned the printing department at Kala Bhavan. Shaw claimed that the calligraphic components in his lithography work were a direct outcome of the atmosphere of Kala Bhavana and the general interest in Far-East art at Santiniketan. As part of Shaw's voyage, etching and lithography improved not only Bengal's, but the entire nation's printing scenario. Thus, Shaw continued to print alongside numerous techniques of painting, experimenting in both abstraction and figuration, and fully believing in the 'journey' of seeking new methods to express the picture.

**LOT 45****LALU PRASAD SHAW**

Untitled

Color Etching  
14.5 x 20 (36.83 x 50.8cm)**Provenance:** From a Delhi Based Art Gallery**Signature Details:** Lower Right, 2004

₹ 35,000 – 60,000

**LOT 46****LALU PRASAD SHAW**

Untitled  
Color Etching  
14 x 20 (35.56 x 50.8cm)

**Provenance:** From a Delhi Based Art Gallery**Signature Details:** Lower Right, 2004

₹ 35,000 – 60,000

Despite his training in Company School art, traditional Kalighat pats, and Ajanta cave paintings, Lalu Prasad Shaw established his own style in watercolors and prints. He worked with the two-dimensional, geometric, and non-figurative, as visible in his lithographs, after learning from instructors as diverse as Gopal Ghosh, Rathin Maitra, and Maniklal Banerjee. In the 1970s, he mastered the genre of the graphics – pioneered by the Society of Contemporary Artists – by expressing it in abstract form.

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In the rare quality of his creative personality—unwrinkled by age and exuding an aura and charisma that are the sterling gifts of his experience—Paritosh Sen towered above many of his contemporaries. This quality grew most naturally in him as a result of his decades of experience as a painter, writer, and perceptive and sensitive participant in his time's social and cultural milieu. These facets of his personality can be seen in the assemblage of Sen's oeuvre—his first retrospective—which includes a selection of works spanning more than 60 years of his creative life, beginning at the end of the 1930s, when the Bengal School movement still held sway over the Indian art scene.

Paritosh Sen knew the east as intimately as the west. His artwork very well reflects his controlled emotion, the crisp sensitive lines, and his color, which has the warmth of flesh. His art embodies the socially responsive spirit of Gaganendranath Tagore and Daumier. Unlike many other artists, he maintained a balance between socially incisive fine art and abstract expressionism. The essence of his locale is mirrored in his artwork through his own distinctive style that he imagined, in its content and structure.

His art carries a sense of humor wrapped around deep-seated compassion, tinged with sadness, but disciplined by reason and talent. The acute observation of minute details results in a work of art that is free of malice. It reflects the monotony of ordinary people's daily lives. People who would meet on Calcutta's streets.

**LOT 47****PARITOSH SEN**

Untitled  
Acrylic On Canvas  
30 x 24 inches (76.2 x 60.96 cm)  
2007

**Provenance:** Private Collection, Kolkata.**Signature Details:** Name and Sign - Top Right - Paritosh Sen 07

₹ 4,00,000 – 6,00,000





*"I have within me a depth of pain and melancholy that life has only increased and of which my art if God answers my prayers, is only the rather imperfect expression and flowering."*

-Rabin Mondal

Mondal invented a language in paint to express his anguish and rage at the decadence and frequent inhumanity he witnessed, the Bengal Famine, crippling childhood illness, the misery of a worn-torn Calcutta, and his struggle as an artist subverting the classical canons of harmony and beauty. This symptom was exemplified by the expressionistic use of splattered colors, as well as the bold and massive application of black.

Though some of Mondal's best canvases have a clear cubist influence, his work has been primarily expressionist, a reaction to the tormented humanity that surrounded him in Calcutta, as well as the tragic events of his formative years. Mondal's art is well-known for drawing inspiration from primitive and tribal art, as well as for its powerful simplifications and raw energy.

His artwork highlights elements such as authoritarianism and vulnerability. His vibrant colors and bold strokes frequently speak a story of something beyond comprehension. At times his artwork appears harsh, both in theme and technique as the paint in some

areas is scratched away to reveal the inner layers, resembling the tortured figures. His entire artwork revolves around two pigments, which he has used to create extremely striking images of the figures despite their obvious incompatibility. The bloodiness of red represents trauma, while putrid green represents society's deteriorating morals. His strokes are thick and straight. They are subtly colored but bold, serious, and conjure up images in the viewer's mind that are murky and dark.

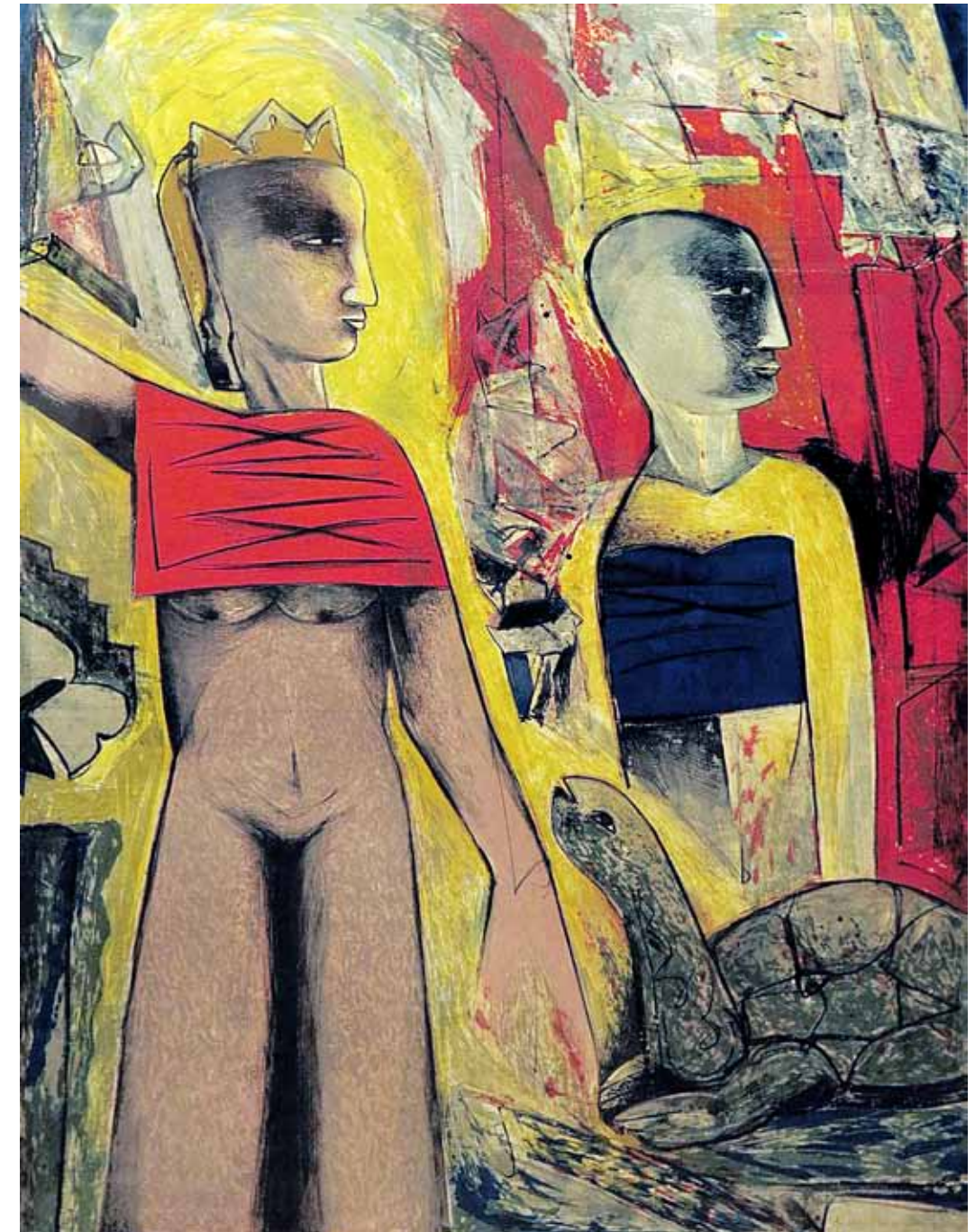
For the artist, art was more than just a hobby; it was also a way to express his constant subject. His works, which were primitive and expressionist, frequently depicted political apathy.

## LOT 48

### RABIN MONDAL

Untitled  
Oil On Canvas  
36X41 inches (91.44X104.14cm)  
**Provenance:** Private Collection, Kolkata.  
**Signature Details:** Name and Date -  
Top Left - Rabin 2016

₹ 3,00,000 – 5,00,000



## LOT 49

### AJIT SEAL

Seclusion  
Plate Lithography  
37 x 28 inches (93.98 x 71.12 cm)  
Signed and Dated Lower Right, 2017  
Edition- 1/4

**Provenance:** Directly from the artist

**Signature Details:** Lower Left Details - Ed.1/4 Plate Litho Lower Middle Details  
- Title - Seclusion Lower Right Details - Name and Date - Ajit Seal, 2017

₹ 1,50,000 – 2,00,000



Ajit Seal has always been fascinated by the existing animal and human shapes. Almost all of his works represent the common experience of the self, which includes the belief that one's identity is made up of body, thoughts, feelings, goals, plans, ideas, values, impulses, desire, action, traits, and so on. They represent the abundance of people and humanity, as well as the artist's transition from one phase to the next.

Ajit Seal's works are the result of his personal journey, and the best medium and material for exposing his own "self" were lithography, etching, and plate lithography. He tries to explain his visual language in completely visual terms, things that are not just visual experiences, but life experiences. In truth, the artist's printing method and the resulting images are a confluence of human and physiological forces dramatized in slightly interesting scenarios that we can more or less discern.

## LOT 50

### AJIT SEAL

Paradise

Platography

41 x 75.5 inches (105.156 x 191.77cm)

Signed and Dated Lower Right, 2012

Edition- 2/3

**Provenance:** Directly from the artist

**Signature Details:** Lower Left Details - 2/3 Platography, Lower Middle Details - Title - Paradise

Lower Right Details - Name and Date - Ajit Seal, 2012

₹ 2,00,000 – 3,00,000



Baiju Parthan is a botanist by training and a cartoonist by trade. He is also a comparative mythology and philosophy scholar whose inner world has been shaped by all the disparate elements. His paintings have linked his painterly concerns with his research of cyberspace and developed a series of challenging, beautifully textured installations while detailing the workings of a mysterious inner cosmos.

The artist is a poet with a mythic imagination. He has created a sophisticated vocabulary through the intriguing use of symbols and archaic imagery. His painting expresses the supernatural world of primitive man, where the artist is the shaman who communes with the world of magic through his "Ceremonial art." He creates new metaphors and symbols that carry the ability to broaden the variety of meanings that may be extracted from life and reality.

Baiju Parthan has pioneered the trend that Nancy Adajania has described as a new mediatic realism by translating his concern with pervasive global media flows from the digital to the painterly context.

## LOT 51

### BAIJU PARTHAN

Untitled

Oil On Canvas

12.5 x 11 inches (31.75 x 27.94cm)

**Provenance:** Directly From a Delhi Based Gallery and Certified by the Artist

**Signature Details:** Lower Right, 1991

₹ 1,00,000 – 1,50,000



Vasundhara Tewari Broota's work demonstrates a strong awareness towards comprehending the artist's internal and outward psychological zones as the 'woman.' In her art, the human figure does not occupy the protagonist's space, but rather shares an equal representation with the background elements, where both are equally significant. Vasundhara sees the recognizable artist mentality and the events that surround it as a meaningful reality. Her art is a celebration of a modern lady who is unafraid to express her soul while yet participating in the daily life-patterns unconstrained.

Tewari has expanded her canvas while preserving the themes that are central to her work. The movement from constructs of depth to a relative flatness; the intermingling of round and flat surfaces, which was always in my work owing to the stark black background becoming complicated, is the most crucial component visible in her work. "The emphasis is on colour and patterns formed by the positioning of objects on the surface," Tewari explains of the changes in her work.

## LOT 52

### VASUNDHARA TEWARI BROOTA

Untitled

Mixed Media On Paper

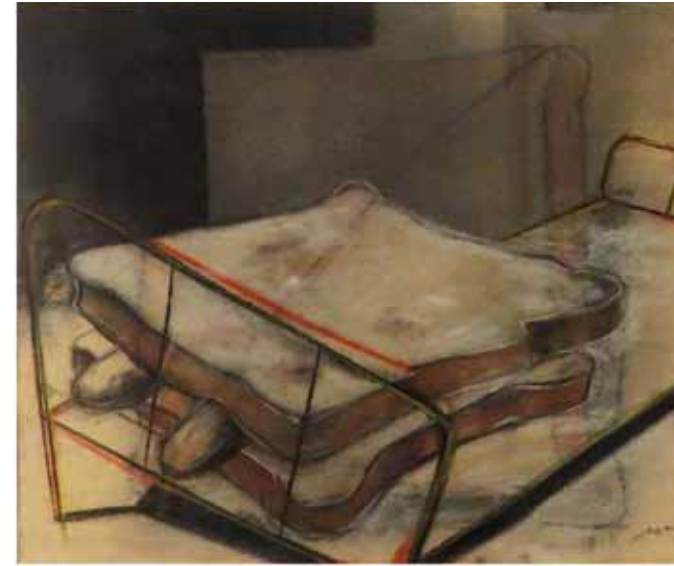
10.5 x 14 inches (26.67 x 35.56cm)

**Provenance:** From a Delhi based Art Gallery

**Signature Details:** Lower Right Details

- Name and Year - Vasundhara, 2000

₹ 60,000 – 1,00,000



Chintan Upadhyay, a painter, who refuses to consider his work in evolutionary terms, prefers to see each piece as an autonomous event that unfolds according to its own peculiar circumstances. From the beginning, he has defied easy categorization. As a young painter, he was exposed to two rich and contrasting painting styles. In Baroda, he discovered that narrative painting was popular, as shown by Gulam Shaikh and Bhoopain Kulkarni, and later acknowledged the two artists as major influences. However, he chose to go on a different route with his own work. He began experimenting with a series of still lifes after being intrigued by the potential for significant juxtapositions.

As an artist, he is well-known for his controversial and sharp writings that criticize society in a distinctively tongue-in-cheek manner. He tackles major concerns of genetic modification and mutation, and questions not just identity, consumerism, and cultural development, but also the fundamental meaning of life, birth, and death in a technologically sophisticated world cruelly dominated by market forces.

## LOT 53

### CHINTAN UPADHYAY

Untitled (Diptych)

Mixed Media On Paper

12 x 10 inches (30.48 x 25.4 cm) [each]

**Provenance:** From a Delhi based Art Gallery

**Signature Details:** Lower Right, 1998

₹ 50,000 – 1,00,000



Art has its root in India and Indian art has become a remarkable force in the global art scenario. Being a figurative artist by choice, I locate beauty in the face of a woman, i.e., a smile could go well with the concept of beauty that is heralded in international beauty pageants.

In my painting, realism, and mysticism go hand in hand. I love to draw dark figures with colorful smiles to express my inner beauty. My belief is that the essence of that beauty which we can get through smiling only.

I am capturing the essence of human beings through dark figures. Each smile has its own way of expression. Apparently, they may look like they have the same smile, but they express different meanings after a minute of observation. I infuse images framed by my inner eye with a rich symbolism drawn from sources that are both spiritual and temporal. My works are largely allegorical. My works are freehand painting in a fluid and open-ended process and remarkably intricate and realistic scenes. While unquestionably reconstructing reality, my paintings and prints expand the sensory range of the viewer allowing a greater focus and providing more information than the naked eye. My paintings are not reminiscent of photography, yet upon closer inspection, my work reveals elements and perspectives that exist in reality.

My subject matter is our present-day metro-morphosis which transforms people who live in cities.

In this stressful world, only a smile can give us stress-less life. That's why I want to spread smiles around the world through my paintings. A smile demands a return smile from everybody and people happily return it. A stressful person also feels cool through the feather touch of a smile. So it is my noble intention that when one stands in front of my painting he or she feels cool and enjoys a moment of Celestial bliss.

### LOT 54

**SHAMPA BHATTACHARJEE**

Cheeky Grin

Acrylic On Canvas

36 x 36 inch (91.44 x 91.44cm)

2022

**Provenance:** Directly From The Artist

**Signature Details:** Verso

₹ 3,25,000 – 4,00,000



Vivek Vilasani's work "Between one shore and several others (After the Massacre of the 3rd of May)" speaks of the current society, how ideas shape identities, and how these concepts and identities constantly connect and re-negotiate. The work becomes an exploration of concept transmigrations, assimilation, internalization, and identity evolution. Identity, to him, reflects a continuous process that is woven into everyday social interactions and local ideas that defines one's identity - local locales, local customs, local histories – but the availability of alternatives that allow one to escape one's origin circumstances.

His photograph focuses on how these ideas and identities change shape and take on new meanings as they move through diverse environments and the irony is used to layer the diverse beliefs, influences, and interests in order to evoke the consciousness of the audience.

Vivek Vilasani, born in Trichur, Kerala, studied as a Marine Radio Officer at the All India Marine College in Kochi before earning a Bachelor's degree in Political Science from Kerala University and later pursuing his passion for art studied art and sculpting from traditional Indian craftspeople. Later he switched his interest to digital media and photography to express himself. This switch of interest led him to explore the existing societal systems and challenges surrounding cultural identity. Majority of his digital works, photography, paintings, and sculptures by and large produced research-based powerful visual statements that created a stir in society.

### LOT 55

**VIVEK VILASINI**

"Between one shore and several others  
(After the Massacre of the 3rd of May)

Digital Print on Paper

78.7 x 56.2 inches (199.89 x 142.74 cm)

Edition 7/9

**Provenance:** From a Delhi based Art Gallery

**Signature Details:** Lower Right, 2009

₹ 2,00,000 – 4,00,000



I am a Travel Photographer who chooses to lay particular emphasis on the visual storytelling of the different parts of India for more than two decades. My journey is ongoing, and it has always been an effort to discover the varied interesting known and unknown facts about this country.

Bengal has been one zone that has deeply inspired me, time and again. It has been many years now that I keep going back to the region, almost always preferring to take the road instead of any other means, driving all the way from Delhi. Be it the landscapes, the waters, the people, the architecture, the interiors, the crafts, the folk paintings, the cuisines, the textiles, or the festivals...Bengal is one place where culture gleams in the very way of life. One of which I went on to cover in this series of archiving.

## LOT 56

**SANJAY DAS**

Jalsagar

Archival Print On Paper

48 x 72 inches (121.92 x 182.88cm)

**Provenance:** Acquired directly from the artist.

₹ 2,25,000 – 3,25,000



## LOT 57

**SANJAY DAS**

Untitled - I

Archival Print On Paper

20 x 36 inches (50.8 x 91.44cm)

**Provenance:** Acquired directly from the artist.

₹ 70,000 – 1,50,000



Arunkumar's use of readymade things including toys, plastic, fiberglass, and ceramics reveals his proclivity for the neo-pop movement. His toy-like, yet sophisticated sculptural pieces frequently express a straightforward message. However, Arunkumar occasionally alters the mechanics of this interaction, making works that look simple on the surface but carry a sophisticated message that contradicts their appearance.

The artist's colorful vision, elusive and sometimes even foreign, may be perplexing to the observer at first look. However, as the origins of his inspiration are uncovered and comprehended, the multi-layered linkages become evident.

### LOT 58

**ARUN KUMAR HG**

Untitled

Fiber Glass

12 x 18 x 7.5 inches (30.48 x 45.72 x 19.05cm)

**Provenance:** From a Delhi Based Art Gallery

**₹ 2,50,000 – 3,50,000**



### LOT 59

**SHOVIN BHATTACHARJEE**

Inner Peace

Stainless steel, Aluminium and Wood

30x10x10 inches (76.2x25.4x25.4cm)2022

**Provenance:** Acquired directly from the artist.

**₹ 2,00,000 – 5,00,000**

I have a keen sense of design and an intuitive grasp of spatial organization whereby I am able to create dramatic moments in my works. Most of my works are marked by strong thematic content that relates to the impact of modern technology on our life and attitude. The presentation of the theme is generally couched in a satirical mode that also brings out my sense of black humor. Some of my works bring out the inanities involved in monotonous human aspirations particularly when the individual really does not "know" their significance nor their consequence. I invariably always make use of a strong visual metaphor to convey my reflections on life and the attendant humorous side of it. In my pictorial language, I often use contrasting bright colors in conjunction with the geometrical configuration of a labyrinth. Each artwork is built up meticulously by detailed planning, as it were, so as to get the focus on the underlying thematic content rather than the plastic qualities of the medium. More than the medium, it is the message that seems important for me.

Shoveen Bhattacharjee speaks of himself - "I situate myself in the present day context which has so much to do with innovative technological devices in almost every sphere of life be that one's dwelling unit or the nature of work culture. I create the ambiance of paradox involved in community living on one hand and its impersonal ethos, on the other. Like a curious naughty boy, I climb on these beehives like architectural structures and seek to have a glimpse around from different levels of elevation as though to apprehend the feel of the anonymity of one's existence. Indeed, this is accentuated as the technique used in these works is based on new digital media art. I have over the years developed a style that is eminently suited to the powerful theme of alienation as it inflicts human society in the modern technology-driven world. More than the angst underlying such a situation I am adding a sense of wry humor to my works. My method involves bringing into play the dimensional divergences in the figure-ground relationship. There is drama in these works though they are singularly bereft of any baneful sentimentality. My digital installation works to bring out the meaninglessness and monotony of the arid technology-driven life. A telling comment on this socio-political theme is the watershed of my creative output whether that is in my paintings, digital arts, sculptures, video art or even public art installation works."



Marwah creates animal-themed sketches and is well recognised for his mixed-media artwork that incorporates charcoal, pencil, acrylic, gold leaf, and watercolours. Animals play a significant role in Gurmeet's artwork, and he utilizes them to comment on society as a whole. The artist is sort of making a statement on how, regardless of the animal, humans prefer to domesticate them. The animals that could not be domesticated, such as tigers, leopards, etc., are still a part of our daily lives, either through their skins or as a part of our animal print clothing and furniture. Dogs are the domesticated version of wild wolves, and the cats represent the domesticated form of domestic cats. His works are primarily monochromatic and feature a beautiful combination of grey and golden yellow as well as striking accents of vivid red. He painstakingly adds features to the feathers and fur of his models after sketching them with charcoal. On the other hand, the background is more focused on the striking colour scheme. The small details, such as the reflection in the subject's eyes, the shadow beneath an object, etc., give Gurmeet's paintings a touch of reality despite how dynamic they are. Gurmeet has shown his works at numerous national and international galleries over the year.

## LOT 60

### GURMEET MARWAH

Untitled

Charcoal Acrylic and Golden Leaf On Linen

36 x 60 inches (91.44 x 152.4cm)

**Provenance:** Acquired directly from the artist

**Signature Details:** Signed and Dated Lower Right, 2022

₹ 2,00,000 – 3,00,000

Rashmi's work is built on the foundation of drawing, which structures, measures, and modifies the space-form connection. The enchantment of chiaroscuro, with its faultless tonal gradations, then brings the nuanced, almost sculptural forms closer to the viewer's attention. There is a genuine commitment to surface treatment, which enriches its sensuality with a diversity of textures, the secrets of which are only disclosed after many years of work. For the characterization of the form, fractures, blisters, sores, relief, blurring, and smoothness of the surface are modified.



## LOT 61

### RASHMI KHURANA

Spring Is Here

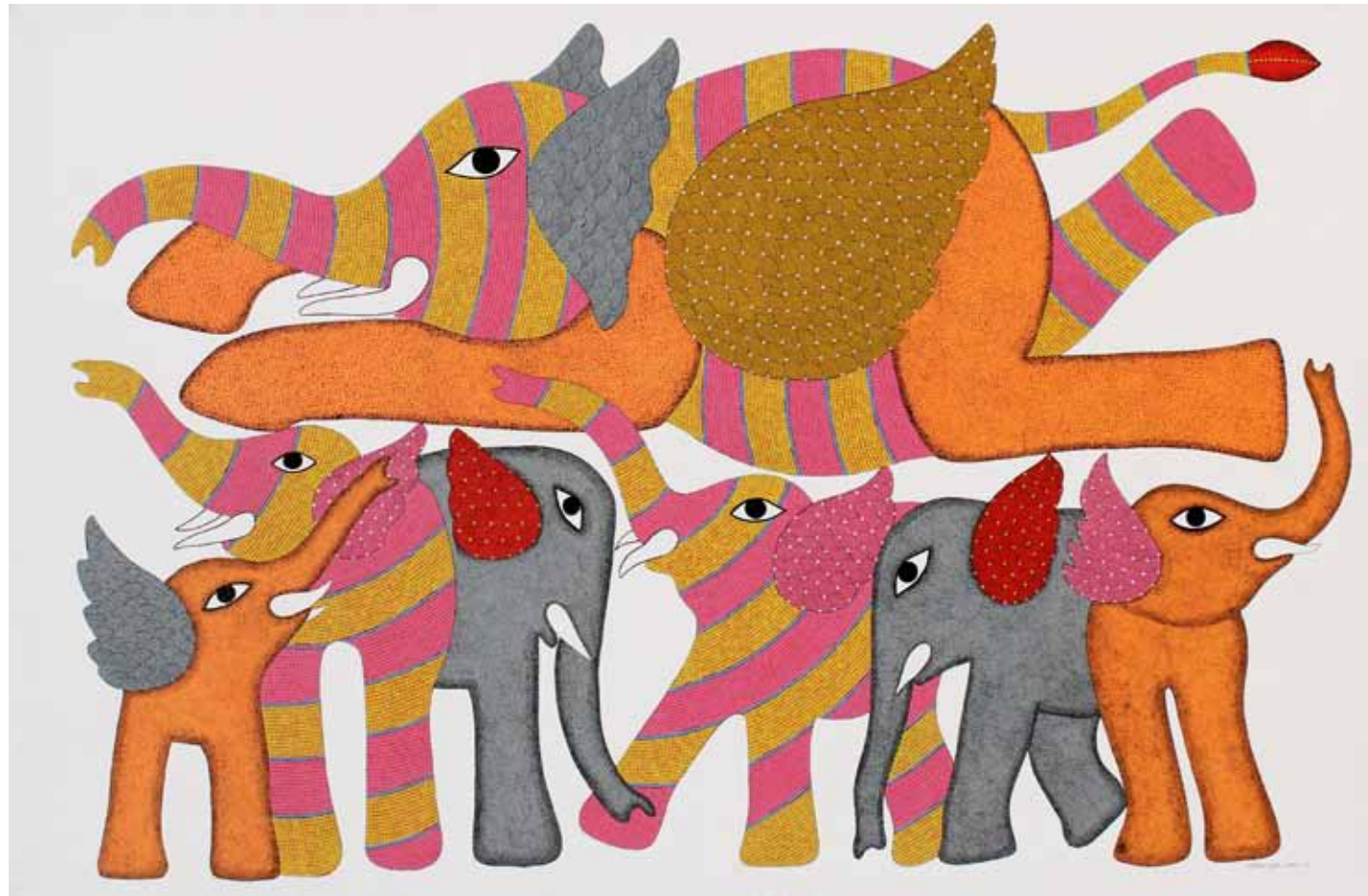
Acrylic On Canvas

60 x 40 inches (152.4 x 106.68cm)

**Provenance:** Acquired directly from the artist.

**Signature Details:** Lower Right, 2022

₹ 1,00,000 – 1,50,000



Rajendra Kumar's Gond art provides a concrete lexicon fuelled by an archival urge, with canvases packed with precisely symmetrical, complicated compositions that convey extensive stories about Gond culture and portray pictures from rural life. His paintings are done in earth tones or primary colours such as red, green, yellow, and black, all of which have long been identified with the Gond society and have historic connotations. These paintings are intended to be used not just for decoration, but also to express spiritual and religious views.

These drawings are scribbled on canvas to placate their gods or to stave off evil and sickness. Brilliant colours and lovely patterns of dots and lines are employed in painting to produce an amazing appeal. Rajendra's Gond painting method is depicted as a jumble of dashes and dots. The collage is composed of bright pictures of animals and plants that articulate folk art in black and white and a unique colour. This work of art is filled with colour, humour, detail, and uncertainty.

## LOT 62

**RAJENDRA KUMAR SHYAM**

Untitled

Acrylic and Pen on Canvas

43.3 x 67 Inches (110 x 170.18cm)

**Signature Details:** Signed and Dated Lower Right, 2020

**Provenance:** Acquired directly from the artist.

₹ 75,000 – 1,50,000



## LOT 63

**RAJENDRA KUMAR SHYAM**

Untitled

Acrylic and Pen on Canvas

80 x 190 Inches (203 x 483 cm)

**Signature Details:** Signed and Dated Lower Right, 2022

**Provenance:** Acquired directly from the artist.

₹ 3,00,000 – 5,00,000



