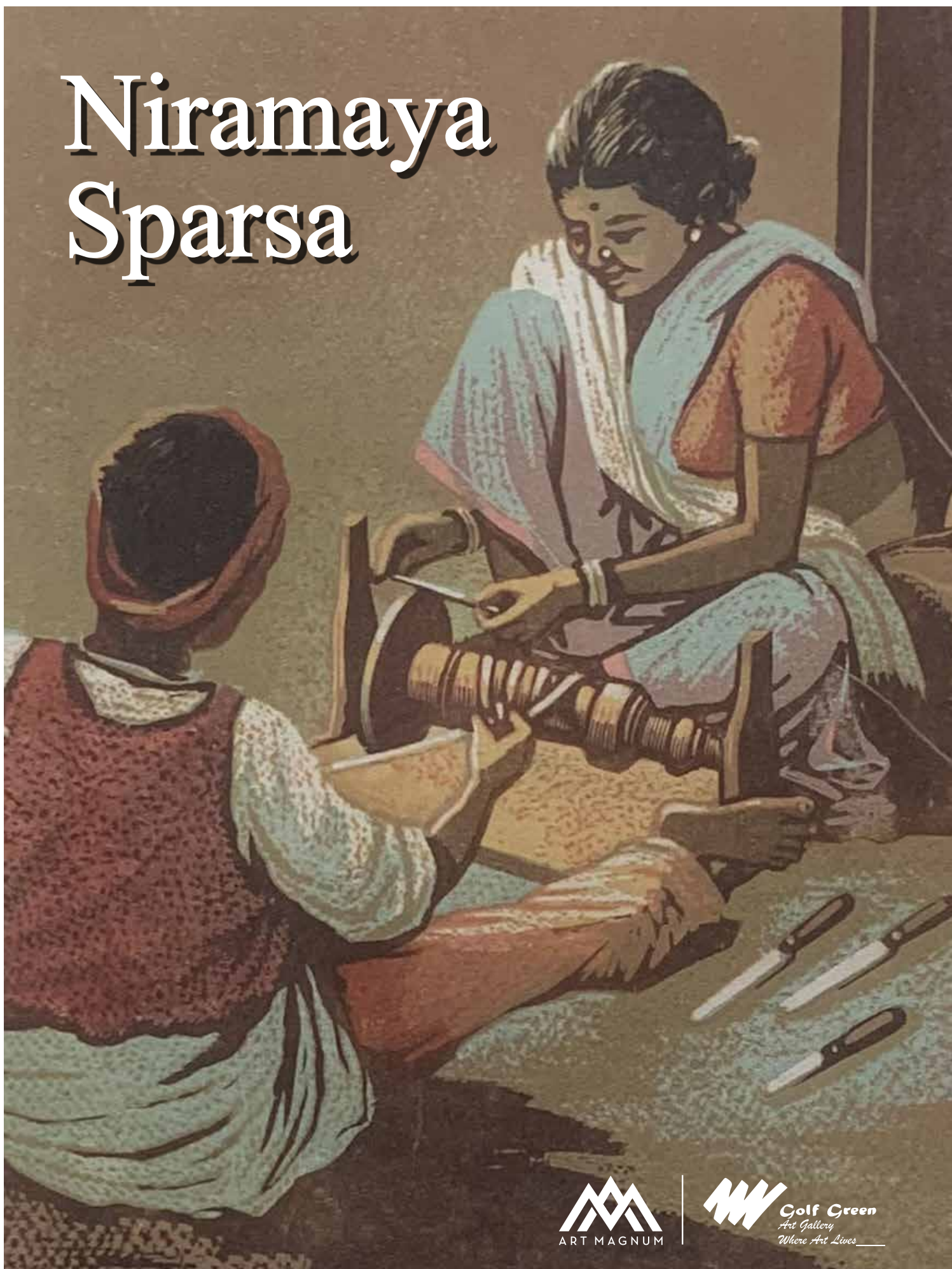


# Niramaya Sparsa



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## FEATURED ARTISTS

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ANNANDA MUNSHI	RAM KINKAR BAIJ
ARUP DAS	RAMANANDA BANDYOPADHYAY
BINODE BIHARI MUKHERJEE	RAMENDRANATH CHAKRABORTY
CHANDANA HORE	REBA HORE
DHIRAJ CHOWDHARY	SAKTI BURMAN
GANESH HALOI	SANJAY BHATTACHARYA
HAREN DAS	SANJAY DAS
JOGEN CHOWDHURY	SHAMPA SIRCAR DAS
KARTICK CHNADRA PYNE	SOMANTH HORE
LALU PRASAD SHAW	SUHAS ROY
PARESH MAITY	SUNIL DAS
PARITOSH SEN	SUNIL MADHAV SEN
RABIN MANDAL	TAPAS SARKAR

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As we celebrate 75 years of independence from British rule, it becomes all the more important to acknowledge the change in attitude the Bengal school of art brought into the Indian art ecosystem. At a time when local artists across the country aligned themselves to create art that suited British requirements for several decades, a significant reaction against colonial influence was witnessed with the birth of the Bengal School of Art in the early 20th century.

During the early 20th century, the revered Bengali poet and intellectual Rabindranath Tagore (who was involved in the Indian nationalist movement led by Gandhi) championed the notion that that creativity could be synonymous with national identity. Tagore's nephew, Abanindranath, helped to form The Bengal School of Art alongside a British teacher at the Calcutta School of Art, Ernest Binfield Havell.

The Bengal School emerged out of this work as a movement that encapsulated a national artistic aesthetic. It embodied the values that Havell and the Tagores espoused, embracing Indian history and reclaiming control of the country's culture. Using vernacular materials and a warm, muted colour palette, these artists shunned the realist constraints that the British had introduced and sought to reclaim an Indian audience.

In many ways the Bengal school can be seen to had a healing effect on Indian art. It provided much needed relief from the tyranny of the British ideology. In this process the Bengal School of Art has given us some of the most talented and universally lauded names in Indian art, expressing themselves through lines both fragmented and unbroken, creating worlds full of darkness and colour, carrying on artistic traditions and creating new ones.

This exhibition organised by Art Magnum and Golf Green Art Gallery is an ode to the Bengal School and features an eclectic mix of artist who have carried this important legacy forward. The exhibition features important artist like Ramkinkar Baij, Binode Bihari Mukherjee, Somnath Hore, Reba Hore, Jogen Chowdhury, Sunil Das amongst many others.

Subhasish Adhikary  
Curator



**Golf Green Art Gallery** was established with the vision of promoting artist from The West Bengal region.. Since then Golf Green Art Gallery has done a tremendous effort in gaining recognition for Bengal artists whose works were overlooked for ages and had no appreciation due to lack of sufficient viewers, potential collectors and curators.

The Gallery has also made a statement of its existence by handling the finest of the Old Bengal Masters. The Gallery has taken a significant role in acquiring the very best of names and has finely curated many shows in Kolkata. More recently, it has taken a step forward outside Bengal associating itself with various other Galleries and has drawn attention of collectors, Artists and scholars.

The gallery has also started supporting new talent in the contemporary space thereby encouraging talented and cutting edge artist . From 2010 the Gallery has been continuously the source of many major acquisitions for many institutions and Museums. Most recently due to the strong and vast knowledge in India's modern masters it has gained trust and compatibility to get set its foot in abroad. The gallery has also started supporting new talent in the contemporary space thereby encouraging talented and cutting edge artist.



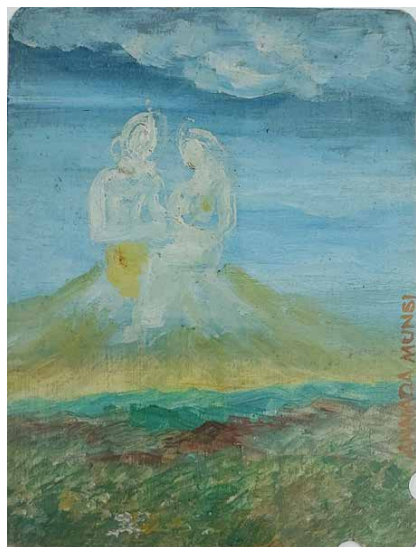
**Art Magnum** was founded with a vision to provide South Asian Art a platform to showcase its true ability and magnificence and to support upcoming and established artist and craftsmen. Since its inception in 1986, it has been nurturing emerging artist to further the cause of South Asian Art. It's founder Late Shri Prakash Chand Singhvi was a visionary figure whose passion and enthusiasm was the driving force behind the gallery.

Art Magnum's current director, Saurabh Singhvi, is taking his legacy forward. The gallery has prided itself to present different medium of artistic expression ranging from the traditional to the modern to the contemporary to the experimental. A contemporary space with a modern tone located in the heart of South Delhi, the gallery attempts to give voice to the emerging talent of the day balanced with a roster of shows that presents the Masters of India Art through the pre and post independence era.

Always innovative and always striving towards new paradigms, Art Magnum has, in its journey, reached many milestones and many goals. The firm has held shows in countries such as Dubai and Singapore for which it has won critical and popular acclaim both within India and internationally. The collection of the gallery includes works of M F Husain, S H Raza, F N Souza, Somnath Hore, Suhas Roy, K G Subramanyan, Paresh Maity, T Vaikuntam amongst others. Going forward, Art Magnum shall act as a catalyst for talented young artist striving for creative excellence.

**Annada Munshi** (1905-1985) was an Indian artist who is widely considered to promote the Indian Commercial Art on the platform of world Fine arts. He was born in Chowgachhi Zamindar family (now in Shivnagar, Pabna, Bangladesh). He is regarded by many as the 'Father of Indian Commercial Art'. Munshi holds the credit to draw a beautiful conjunction between Fine Arts and Commercialisation. Satyajit Ray himself was trained the commercial art by Annada Munshi when Munshi was holding the post of Art Director in DJ Keymar and Co.

Not only in fine arts, Munshi was extensively talented in music too. He possessed a soulful melodious voice and was efficient to play a handsome number of musical instruments, especially violin. 'Crucified India' is one of his notable literary works. In 1985, he breathed his last at his own residence at Talapark, Kolkata.



**ANNADA MUNSHI**

Untitled  
Tempera on paper  
8.5 x 7 inches

Singed in English bottom right

Provenance: Property of a distinguished collector

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

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

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

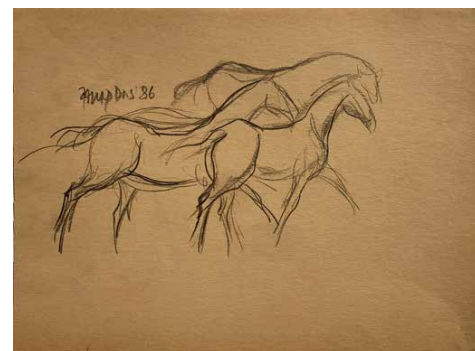
Das passed away in 2004.

**ARUP DAS**

Untitled  
Charcoal on paper  
11 x 8.5 inches  
1980

Singed & dated in English top left

Provenance: Acquired directly from the artist's family





**ARUP DAS**  
Untitled  
Charcoal on paper  
11 x 8.5 inches  
1980

Singed & dated in English  
bottom center  
Provenance: Acquired directly  
from the artist's family



**ARUP DAS**  
Untitled  
Charcoal on paper  
11 x 8.5 inches  
1980

Singed & dated in English  
bottom right  
Provenance: Acquired directly from  
the artist's family

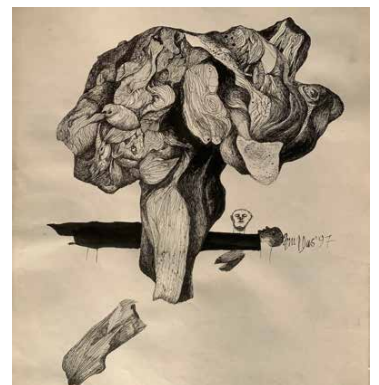


**ARUP DAS**  
Untitled  
Pen on paper  
22 x 30 inches  
1996

Singed & dated in English  
top right  
Provenance: Acquired  
directly from the artist's  
family

**ARUP DAS**  
Untitled  
Pen on paper  
22 x 30 inches  
1996

Singed & dated in English  
center right  
Provenance: Acquired directly  
from the artist's family





**ARUP DAS**  
Untitled  
Water colour on paper  
21 x 17 inches  
1987  
Signed & dated in English  
bottom left  
Provenance: Acquired directly  
from the artist's family



**ARUP DAS**  
Untitled  
Charcoal on paper  
11 x 8.5 inches  
1980  
Signed & dated in English  
bottom right  
Provenance: Acquired directly from the  
artist's family

Born in 1904, **Binode Behari Mukherjee** joined the Vishwa Bharti University and Kala Bhavan at Santiniketan, in 1919. He had Nandalal Bose and poet-Nobel Laureate Rabindranath Tagore for gurus, and he spent his most creative phase at the institute. He joined his alma mater as an art teacher in 1925. Mukherjee ultimately left Santiniketan in 1949 and moved to Delhi.

In between, Mukherjee worked as a curator for the Nepal government Museum, as an advisor to the Educational Department in Nepal, besides training artists in Mussourie and Patna.

Mukherjee was one among the leading art figures of pre-Independent India. He played a crucial role in the evolution of visual art. He broke away from the "Bengal Revivalist School", and established a more modern school of art.

His importance as an artist lay in his ability to break away from the turn of the century Bengal Revivalist mould and create a dynamic modern vocabulary, which paved the way for the next generation of artists in the 1940s. Mukherjee led art beyond the dominance of literary subjects and mythology, to a form that gave importance to pictorial elements such as color, line and texture. This, at a time when modern art was considered "taboo", and Indian tradition was thought to be "holy" and unchanging.

Mukherjee exhibited his works in Mumbai, Kolkata, New Delhi, Ahemdabad, Mussorie and Tokyo. His works are in the collection of the National Gallery of Modern Art, New Delhi, Rabindra Bharti, Kolkata and other private and public collections. Awarded the Padma Vibhushan in 1974, the artist was also honored by Vishwa Bharti with its highest title "Dekhikottam".

Binode Behari Mukherjee turned completely blind in 1957. He died in Delhi in November 1980.



**BENODE BEHARI MUKHERJEE**

Untitled (Double sided work)  
Pen and ink on paper (Rear side)  
3 x 2 inches

Singed & dated in Bengali  
on the reverse

Provenance: Acquired from Princeps  
auction

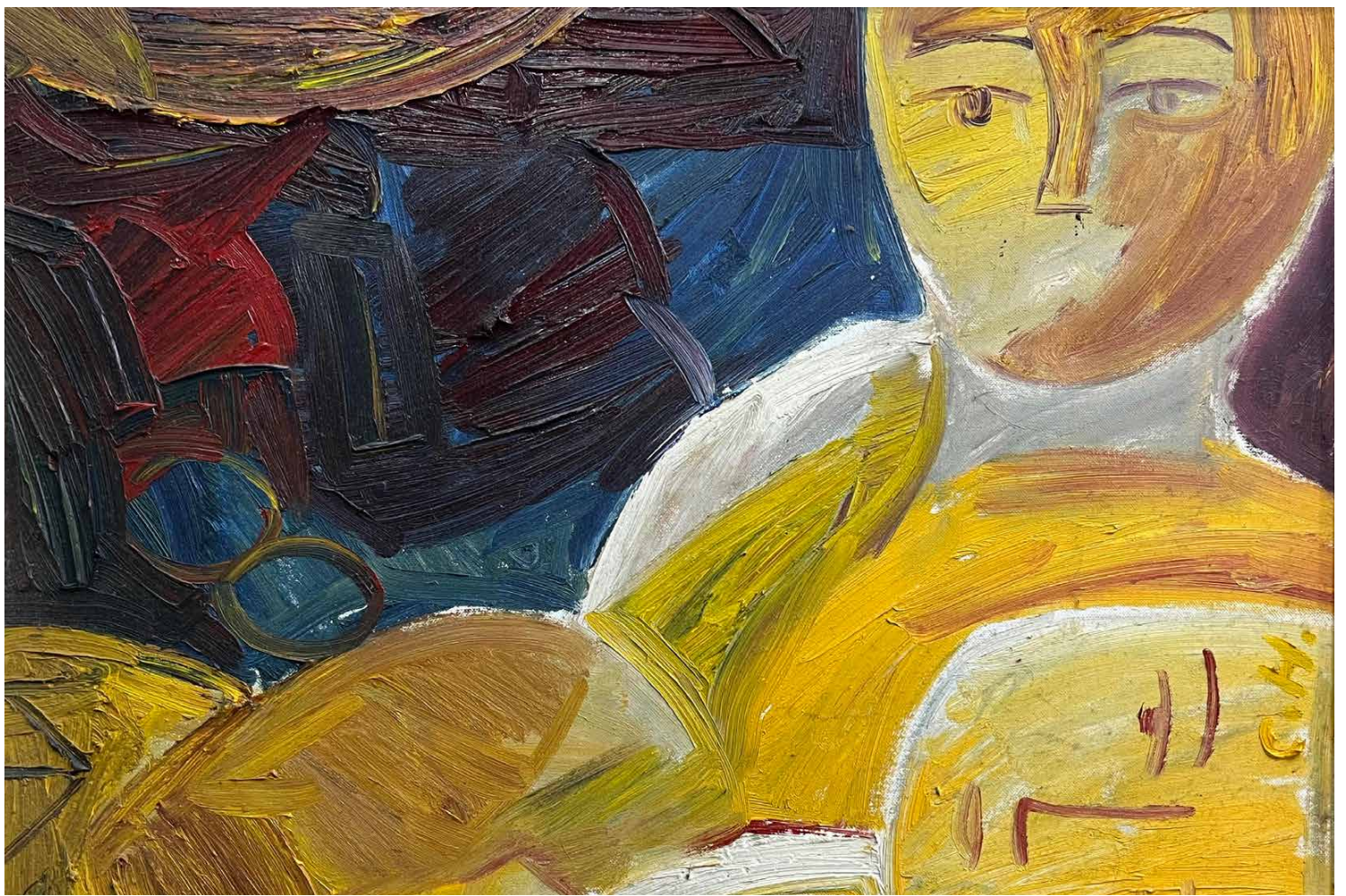
**BENODE BEHARI MUKHERJEE**

Untitled (Double sided work)  
Pen and ink on paper (Front side)  
4 x 2 inches

Singed & dated in Bengali  
bottom left

Provenance: Acquired from  
Princeps auction





**Chandana Hore**, Born in 1964, she received her M.F.A from Kala Bhavana, Visva Bharati University, Santiniketan. She received the 1988-89 Lalit Kala Research Grant. Her Solo Exhibitions include 2007 Akar Prakar, Kolkata, Gallery Threshold, New Delhi, 2006 Samukha Gallery with Seagull, Bangalore, 2005 Seagull Media & Art Resource Centre, Debovasha Kolkata. She has been part of Group Exhibitions in 2007 Akar Prakar, Kolkata, 2006 Gallery CIMA, Kolkata, Gallery Samukha, Chennai, Akar Prakar, Kolkata & Mumbai, 2005 Akar Prakar, Kolkata, Debovasha Kolkata. She lives and works in both at Santiniketan and Kolkata. Her recent works depicts the expressions of different faces. Those faces want the empathy, and the shelter of love. Her paintings are just like poetries of a lone poet.



**CHANDANA HORE**  
Untitled  
Oil on canvas  
30 x 40 inches  
Unsigned  
Provenance: Acquired directly from the artist



**CHANDANA HORE**  
Untitled  
Oil on canvas  
30 x 24 inches  
Signed in English  
bottom right  
Provenance: Acquired directly from the artist



**CHANDANA HORE**  
Untitled  
Oil on canvas  
30 x 40 inches  
Unsigned  
Provenance: Acquired directly  
from the artist



**CHANDANA HORE**  
Untitled  
Oil on canvas  
30 x 24 inches  
Signed in English  
center right  
Provenance: Acquired directly  
from the artist



**HIRAJ CHOWDHARY**

Dark side of love

Oil on canvas

48 x 36, inches

2001

Singed & dated in English

bottom right

Provenance: Acquired directly

from the artist

**Dhiraj Choudhary** makes no bones about the fact that he is a politically and socially motivated artist. He says, "For me, art is not merely an exercise in aesthetics or technical expertise. That is the reason I have never felt the need to pursue 'art for art's sake'. The better part of my creative forces, therefore, has been utilized in portraying the ills of our society, and in doing so, the hungry, the deprived, the tortured, the wounded have invariably crept into my works. The pictures I paint may not be pretty, but they are an expression of my love for humanity and my genuine concern for the world at large. My art is not a pleasure trip. It is the battlefield of my 50-year struggle for freedom, which is still going on!" Born in 1936, in what is now Bangladesh, Dhiraj Choudhary lived through the freedom struggle, but doesn't believe it is over. There are still promises waiting to be fulfilled and goals waiting to be reached. He also believes that everyday it is a struggle for an artist to rise above their low status.

Initially in the 1960s, Choudhary made the condition of the downtrodden and displaced the focus of his work. Whether it is the famine-stricken peasants of Bengal crying out for some food, the miserable farmers of the South gathering the harvest in other's fields, a murdered agitator lying on a Mumbai street, drifters or prostitutes, Dhiraj lends them an extremely ironical air. They are all the allegedly free citizens of a country that was supposed to awake to freedom but didn't. Some of his pen and ink drawings from the 70's and 80's are absolutely frightening, reflecting his own intense reaction to witnessing the horrors of Indian society. There are beggars fighting with animals on the road over scraps of food. There are scenes of a feast, where the affluent are dicing and popping morsels of the poor into their insatiable mouths. This metamorphosed into his disenchantment fuelled Banalata series of the 90's, where Choudhary painted the character from Jibananda Das' famous poem, 'Banalata Sen of Nattore.'

In 1999, with an absolute turn of perspective, Chowdhury has endeavored to center our attention on the theme of Love - something he believes can eradicate the violence and greed we face everyday. He has thoroughly explored the concept and emotion of Love, including its dark side from which arrogance, envy and resentment are born. His sentiment and objective remain unaltered though - "Art, I believe, can play an active role in creating social awareness and I would, in my own small way, try to light a candle in the darkness of ignorance and greed."

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

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

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

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

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

"I try to fit the irregular movements of life into the artificial boundaries of the paintings," he says. His perspective is that of a victim, but tempered with a strong dose of philosophy, a tranquil acceptance. His use of colours is thick, evoking thoughtful reminiscence with spontaneous ease.

Ganesh Haloi has won several awards including the Late R. N. Chakarborty Memorial (ex principal) Gold Medal from the Government College of Art, Kolkata (1956), the seven silver medals from Kolkata University (1953, 1954, 1955). Gold medals from the Academy of Fine Arts, Kolkata (1955, 1956, 1957, 1963, 1964, 1966, and 1970).



**GANESH HALOI**

Untitled

Gouache on brown paper pasted on board  
12 x 10 inches  
2021

Singed & dated in Bengali  
bottom right

Provenance: Acquired directly  
from the artist



**GANESH HALOI**

Untitled,

Gouache on brown paper  
pasted on board  
12 x 10 inches  
2021

Singed & dated in Bengali  
bottom right

Provenance: Acquired  
directly from the artist

Born in 1921 in Dinajpur - a small town in undivided Bengal, now in Bangladesh, **Haren Das** took a diploma in Fine Art from the Government College of Arts and Crafts, Kolkata. He specialized in graphic arts, besides studying mural painting.

Immediately after graduating in 1938, he joined as a lecturer in his alma mater. He also enrolled for a two-year teacher-training course, where he opted to study graphic art, woodcuts, lithography and etchings. Das is considered to be one of the finest graphic artists India has ever produced, especially of woodcuts.

Das introduced line engraving and etching into the art curriculum of the Government College of Arts and Crafts, thus laying the foundation for print making and graphic art education in India. He once told an art writer, "Just as a poet or musician expresses his emotions and his interpretations of life through words and sounds, an artist visualizes the phenomenal world around him in the receptacle of his mind and expresses it in color and form. But an artist who is obsessed with woodcuts sees life through a special point of view and must work with light and shade, composing them into a picture and adapting his medium to the presentation."

A winner of the several national awards, Das held several one-man shows and group shows across India. His works are in the collections of the National Gallery of Modern Art, New Delhi, the Calcutta Art Gallery and many other state galleries. In 1950, he published a book of engravings titled 'Bengal Village in Wood'.

Haren Das died in Kolkata in 1968.

**HAREN DAS**

Date juice  
Linocut on paper  
11.4 x 6.7 inches  
1989

Singed & dated in English  
bottom right

Limited Edition 6 of 10

Provenance: Acquired directly from the artist's family



**HAREN DAS**

Her Pet  
Woodcut on paper  
3.3 x 5.4 inches  
1948

Singed & dated in English  
bottom right

Provenance: Acquired directly from the artist's family





**HAREN DAS**  
Knife Grinder  
Colour woodcut on paper  
8.1 x 6.4 inches  
1959  
Signed & dated in English  
bottom right  
Provenance: Acquired directly from  
the artist's family

**HAREN DAS**  
Rice maker  
Linocut on paper  
12.1 x 9.3  
1991

Signed & dated in English  
bottom right  
Provenance: Acquired directly from  
the artist's family





**HAREN DAS**  
Summer Bath  
Etching on paper  
13.3 x 9.7 inches  
1976  
Signed & dated in English  
bottom right  
Provenance: Acquired directly  
from the artist's family



**HAREN DAS**  
With her belongings  
Woodcut on paper  
9.2 x 13.1 inches  
1985  
Signed & dated in English  
bottom right  
Provenance: Acquired directly from  
the artist's family

**HAREN DAS**

Water carriers  
Woodcut on paper  
6.5 x 4.5 inches  
1949

Singed & dated in English  
bottom right

Provenance: Acquired directly from  
the artist's family

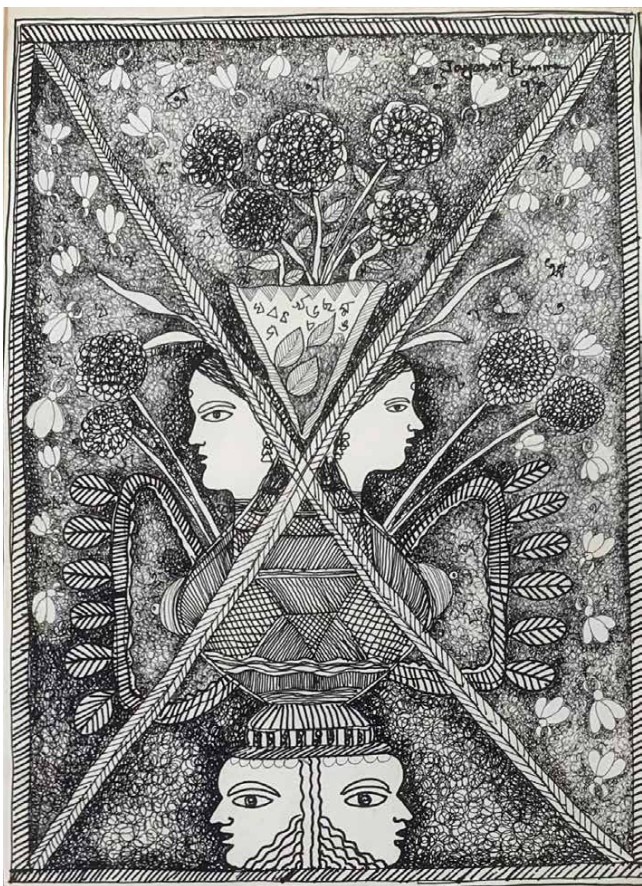


**HAREN DAS**

Sweet Home  
Colour etching on paper  
12.2x 8 inches  
1978

Singed & dated in English  
bottom right

Provenance: Acquired directly from  
the artist's family



**JAYASRI BURMAN**

Untitled  
 Ink on paper  
 9 x 13 inches  
 1997

Singed in Bengali  
 top center

Provenance: Acquired directly from the artist

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

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

Jayasri's closeness to Nature is also reflected in her works. She can reinterpret the lush green environs, the hybridized imagery of a woman who is more bird-like in her grace and form, the stagnant pools that bring out the flamed colours of "Basant" (spring), in her paintings. Jayasri's latest oeuvre reveals an unconscious suspended energy that can find its parallel in the environs of Santiniketan, where she studied. If she expressed a tranquil sanguine feel in the images she reflected two years ago, this time her vehicle of expression is the dance of colour.

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

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

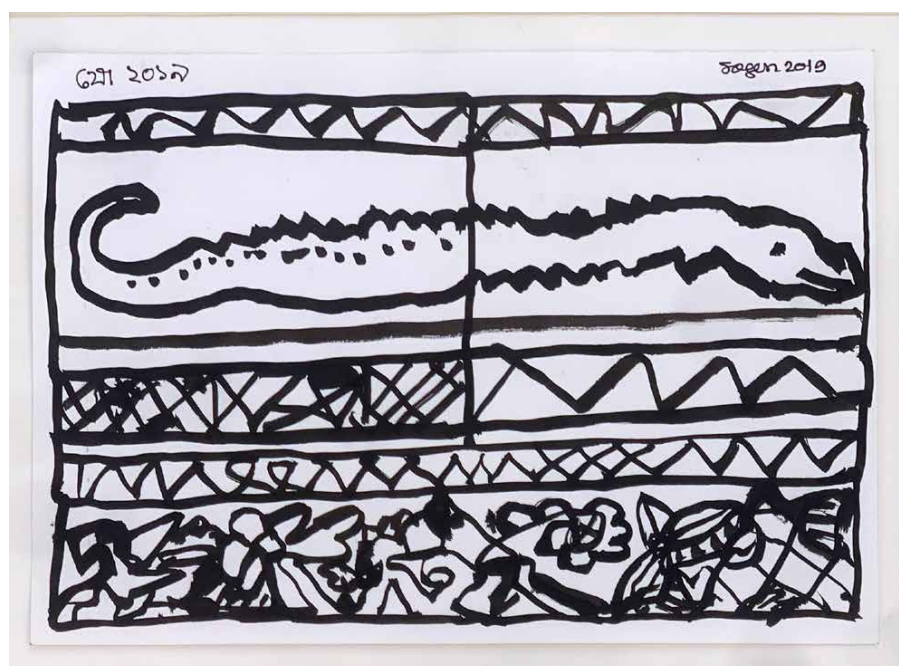
Jogen Chowdhury is known for his ability to successfully marry traditional imagery with the zeitgeist of contemporary painting, in a skillful blend of an urbane self-awareness and a highly localized Bengali influence. His early works show an attention to figuration that carries through in his current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

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

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

In 1966, Chowdhury was awarded the Prix le France de la Jeune Peinture in Paris, and, in 1986, received an award at the Second Biennale of Havana, Cuba. He was presented the Kalidas Sanman by the Government of Madhya Pradesh in 2001.

The artist lives and works in Santiniketan



**JOGEN CHOWDHURY**

Untitled

Ink on paper

11 x 8.4 inches

2019

Signed & dated in English  
top right & further in Bengali top left

Provenance: Acquired directly from the artist



**Kartick Chandra Pyne** was born in 1931 in Kolkata, and received his Diploma in Fine Arts from the College of Arts and Crafts in the same city.

Pyne was an artist much ahead of his times. Whilst his contemporaries were still experimenting with impressionistic and post impressionistic styles and techniques on their canvases and painted under the influence of Gauguin and Cezanne's works, Kartick Pyne was taken up by the aesthetics of the post cubistic European idiom. Artists like Fernand Leger, Marcel Duchamp and Joan Miro inspired him, and he was one of the few Indian painters who in breaking away from tradition, demonstrated that the Indian art scene at that time was stagnating and its products redundant.

At the time Pyne began to paint professionally, the common stress was on realism. Everyone was painting the rational and the beautiful. He tried to paint according to what was expected of an artist then for some time, but the pioneer in him made Pyne begin to introduce irrational elements in his work and start to express his feelings on canvas without any inhibitions. Kartick Pyne did not allow himself to be limited by only painting what was real, and therefore acceptable. In this artist's work we see the use of inscrutable and complicated metaphors, that only he can explain, and what critics called "free form images." Pyne was concerned with the spiritual, and in his trademark canvases we see an almost automatic outpouring of all that he is feeling. He chooses his colours not on the basis of their visual appeal, but by what they mean to him. The random and surreal elements in his works are all rooted in his own perception of the world and its people.

Pyne, who is the elder brother of renowned modernist Ganesh Pyne, has held several solo shows in India and he has participated in several exhibitions internationally, including '100 Years of Modern Indian Art' held in the Fukuoka Museum, Japan in 1979 and the exhibition of the Indian Council of Cultural Relations in Bangladesh, held in 1992. The artist lives and works in Kolkata.

**KARTICK CHANDRA PYNE**

Acrylic on canvas  
44 x 35 inches

Singed & dated in Bengali  
bottom center

Provenance: Acquired directly  
from the artist



**LALU PRASAD SHAW**  
 Man with a wine glass  
 Tempera On Nepali Paper Pasted On Board  
 15 x 22 inches  
 2020  
 Singed & dated in Bengali  
 bottom left  
 Provenance: Acquired directly  
 from the artist

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

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

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

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

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

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



**LALU PRASAD SHAW**  
 Untitled  
 Crayon on board  
 20 x 15 inches  
 2022  
 Singed & dated in Bengali  
 bottom right  
 Provenance: Acquired directly  
 from the artist



Yorush '93

Cornwall

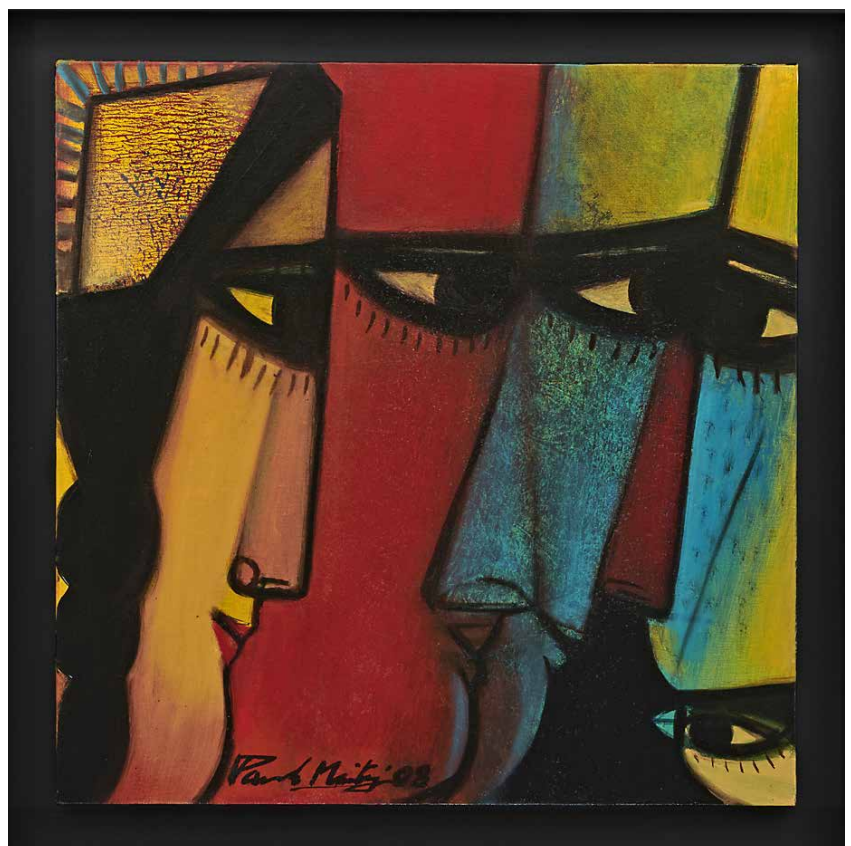
"Water-colours are my heart & soul" says **Paresh Maity** who over a period of the last 20 years has achieved proficiency in the medium a few can claim. Paresh Maity, on whatever surface he may choose, be it paper, canvas or any other medium, creates magic. The colours are vibrant, and echo the passion of the artist.

The sand dunes of Rajasthan, the backwaters of Kerala, the canals of Venice, to the lake of Geneva, Paresh's paints have captured it all. In fact Paresh says that it was his stay in Rajasthan that made his works explode with colour, and there has been no looking back since.

Paresh has also briefly experimented with abstracts, which was more of freeing the limitations of a landscape. One would still see an odd ship or a tree though not in a representative manner. Even when he did go back to painting figures the contextual setting was more often neglected. The focus was on the figure, specifically the faces, with their myriad expressions, closely cropped and juxtaposed with their surroundings. The colours are vibrant and dazzle the viewer. The stylized, simplified figures have a story of their own, transporting one to an exotic land.

Virtuosity of medium is not the message the spirit behind the man and his talent are. It has taken a long time for Paresh Maity to reach where he is, "the execution of the work itself may take little time, but to get there it has taken me 20 years".

**PARESH MAITY**  
Untitled  
Oil and acrylic on canvas  
20 x 20 inches  
2008  
Signed & dated in English  
bottom center  
Provenance: Acquired directly  
from the artist





**PARESH MAITY**  
Ink on paper  
11,5 x 13 inches  
2006  
Signed in English  
center left  
Provenance: Acquired directly  
from the artist

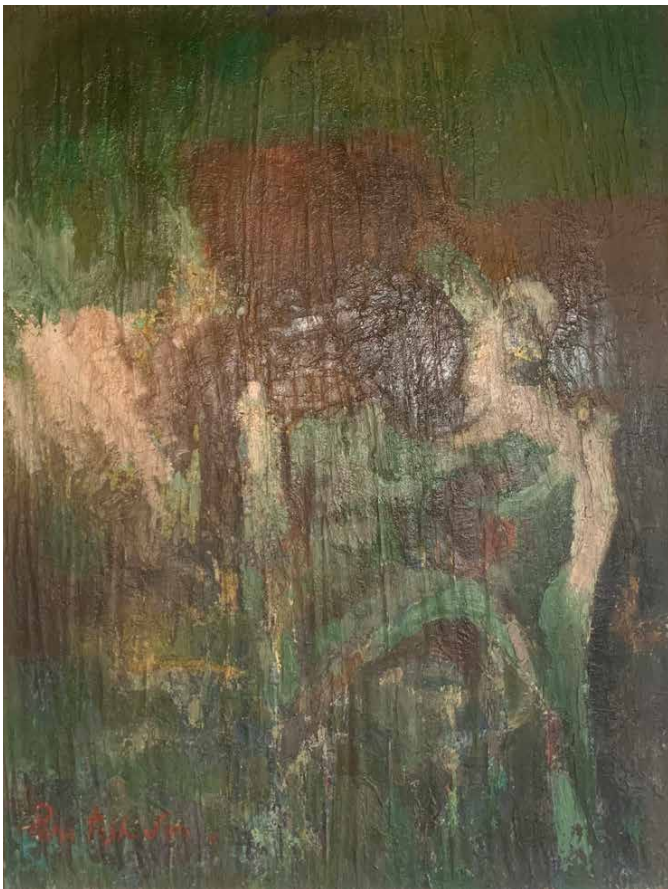
**PARESH MAITY**

Untitled  
Watercolour on paper  
22 x 30 inches  
1993

Signed & dated in English  
bottom left

Provenance: Acquired directly  
from the artist





A painter, illustrator, tutor and writer, **Paritosh Sen** has been a part of the world of Indian art, for close to four decades now. Sen's more recognizable works are his caricatures, which reflect strong underlying socio-political shades, and his female nude drawings. His style of representation is influenced by his exposure to Western Modern art, and has traces of cubism. He uses two dimensional, structured planes but still creates an illusion of voluptuousness.

His drawings and paintings are noted for their strong lines and bold, stylised strokes. Although colour is an important aspect of his paintings, it is the human figure, expressing a myriad of emotions, that dominates his art. A recurrent subject in Sen's works is his depiction of scenes from everyday urban life. These activities are rendered from a cynical and detached perspective, which is typically Sen's viewpoint.

Paritosh Sen has a Diploma in Fine Arts from the Government College of Arts and Crafts, Chennai. In 1942, he moved to Calcutta, where he and a group of friends formed the Calcutta Group, an association of artists that sought to incorporate contemporary values in Indian art. In 1949, he left for Paris to study further, attending, among other institutes, the Ecole des Beaux Arts. He received a Fellowship for 1970-'71 from the John D. Rockefeller III Fund. A prolific writer, Sen has published many works in both Bengali and in English, including a series of autobiographical vignettes titled 'Jindabaha Lane'. His works have been exhibited in India and internationally, in Paris, London, Germany, Tokyo and in the US.

Paritosh Sen passed away in October 2008.

**PARITOSH SEN**

Untitled

Oil on board

36 x 48 inches

Signed & dated in English  
bottom left

Provenance: From an impotent art  
collection

**Ramananda Bandyopadhyay** is a worthy representative of the Bengal School of Art. He is inspired by the simplicity and uncomplicated lives of the rustics. An admirer of Nandalal Bose he draws unabashedly from the master's work and has modelled his art on the same lines. Lyrical and romantic, Bandyopadhyay's canvases have a radiant innocence that is strongly reminiscent of an earlier era when life had a dignity and graciousness. A very distinct characteristic of Bandyopadhyay's work is the recurrent use of a palette that comprises principally of reds, browns, greens and white. In a career spanning almost four decades, he has consistently employed the same colors. "I owe the three to four colors used in my paintings, exclusively to my mother's addiction to pan (betel leaf). The green of the betel leaf, the lime's white, the catechu's brown and the red of the juice of chewed pan that turned my mother's lips into a pair of pure gems," says Bandyopadhyay as he explains his predilection for these hues.

Mythology is a favourite subject of this artist. Drawing on the ancient and rich cultural heritage of his native state as well as the country, Bandyopadhyay paints the numerous gods and goddesses that people Hinduism and the fascinating tales that abound in the literature of India. This strong bias towards religious subjects is in part attributable to his upbringing. His parents were ardent followers of the religious tenets of the Ramakrishna Mission and the artist himself spent most of his working life as a Director of the Art Museum and Gallery at the Ramakrishna Mission in Kolkata.

Not that Bandyopadhyay lives completely in the past and is unobservant of modern day life. In fact, all his canvases are firmly rooted in contemporary style and technique. Many of his paintings depict the humdrum existence of the middle-class in any large city going about their day-to-day activities. He transforms even these mundane subjects into paintings invested with a rare grace and beauty. A blend of tradition and the present-day world gives Bandyopadhyay's canvases the best of both worlds.



**RAMANANDA BANDYOPADHYAY**

Durga and Ganesh

Pen and ink and dry pastel on paper  
11 x 9 inches

Signed in Bengali  
center left

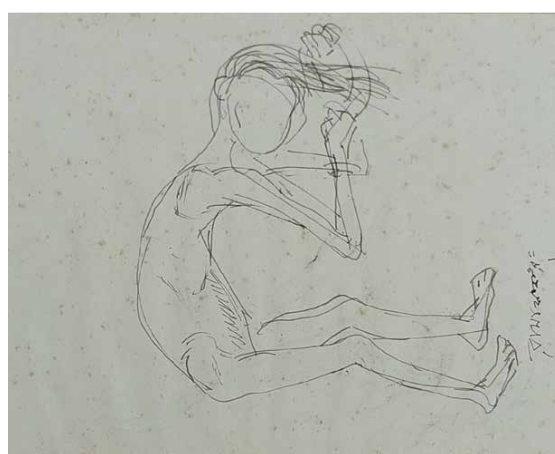
Provenance: Acquired directly  
from the artist

**Ramkinkar Baij** was the earliest Indian artist to experiment with abstract sculptural forms. His oil on canvas paintings have a singular experimenting quality going beyond its time, unregimented by dogmas and with only one commitment - to be unstintingly creative.

Born in Bankura in West Bengal in 1910, Ramkinkar Baij studied at the Kala Bhavan, Vishwa Bharati University, Santiniketan in 1925. Trained by two European sculptors, one of whom was a disciple of Bourdelle, who were on a visit to Santiniketan on an invitation by Tagore, his style was still uniquely his own. Groomed by his mentors, Nandalal Bose and Tagore, the clay modeler turned artist. Working at a time when traditional art was transitioning to modern art, Baij's work proved to be crucial to Indian art history. Nature and Baij's own folk background turned out to be the crucial influences in the formation of his own style. Later, he headed the Department of Sculpture at the Kala Bhavan.

He believed that it is only momentum that creates tension in a work of art. His work is characterized by a tremendous energy; his art is joyous, vital and reaching out to light. It is earthy and dynamic while showing a surging movement or growth. His path-breaking work in sculpture has been both acknowledged and respected, first in Santiniketan, then across the country, and internationally as well. His sand and pebble sculptures are noted for a typical, lyrical, metrical sensuality, which has an amazing oneness with nature. Indian sculpture, hitherto limited to academic naturalism, was transformed by this artist.

A retrospective of his works was held at the National Gallery of Art, New Delhi in 1990. His works are in the permanent collection of the National Gallery of Modern Art, New Delhi and in several private and public collections.



**RAMKINKAR BAIJ**

Untitled  
Pen, Pencil and ink on paper  
8 x 6 inches

Singed in Bengali  
bottom right

Provenance: Acquired from a distinguished collector, Exhibition Akar Pakar exhibition  
Exhibited and published : Ramkinkar Baij, Akar Prakar, 2013

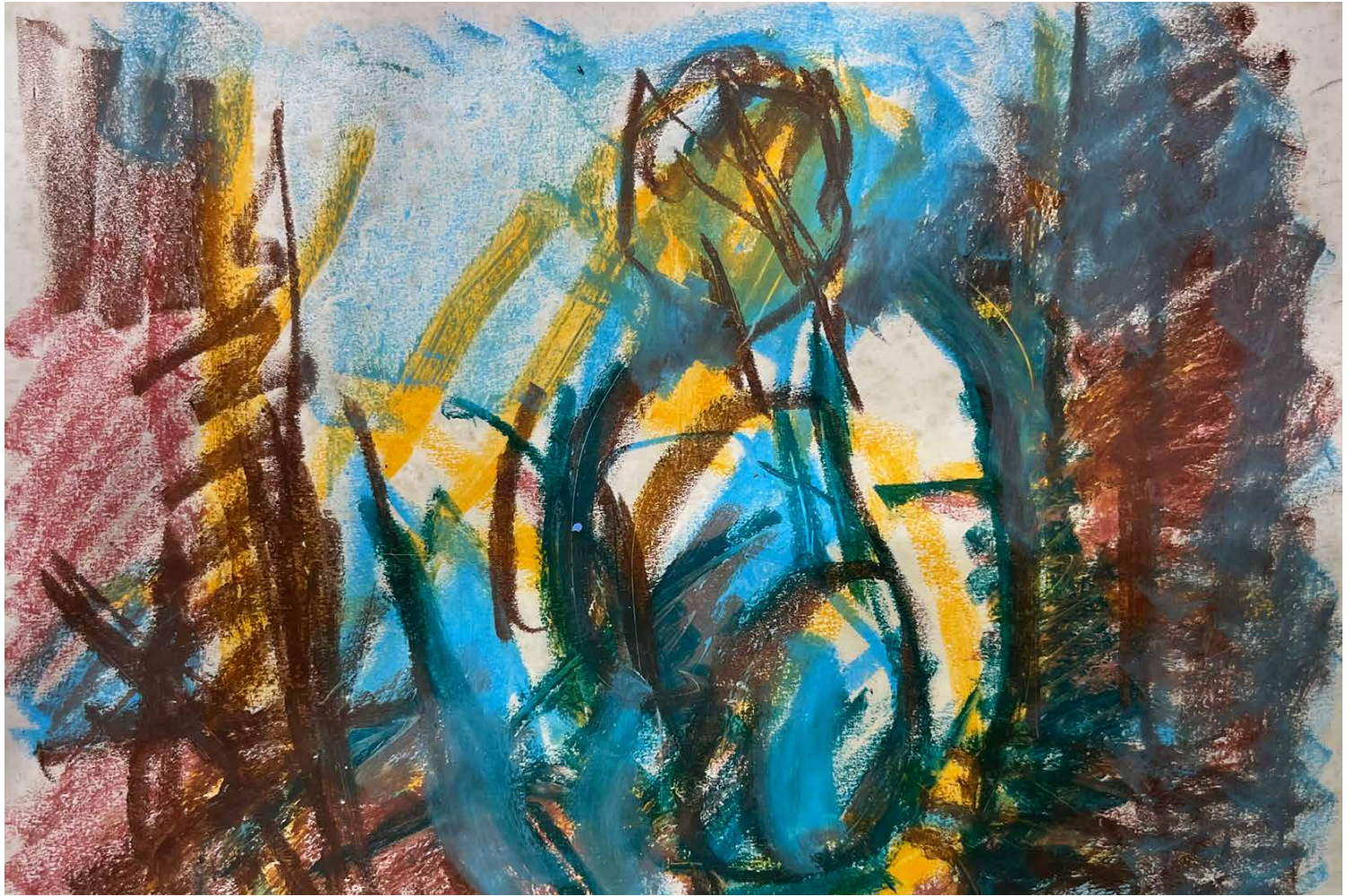


**RAMKINKAR BAIJ**

Untitled  
Watercolour on paper  
13x 17 inches  
1949

Singed & dated in Bengali  
bottom left

Provenance: Acquired from a distinguished collector



**Reba Hore** (1926-2008) was an Indian artist and activist. She has worked in various mediums ranging from water colors, mixed media, oil paints, pastels to terracotta. Her artworks were spontaneous, deeply personal and rooted in her daily life experiences. She was the wife of Somnath Hore, an accomplished sculptor and print maker himself.

Reba had completed her graduation in economics and became a member of the Communist Party in 1948. Later, she joined the Government College of Art & Craft in Kolkata. After completing her studies, she started teaching art at St. John's Diocesan School from 1951. It was three years later, when she married Somnath Hore in 1954.

She lived and worked in different cities, namely Kolkata, New Delhi and Shantiniketan over the course of her life. Hore passed away in 2008.

Reba Hore's works describe her emotional responses to the stimuli of her day-to-day life experiences. These stimuli might be as simple as the animals in her courtyard, the everyday lives of the people, and the folk zest of the Shantiniketan where she had spent her entire life. In other cases, they might be the spine-chilling and emotional portrayal of momentous human tragedies like the Bengal famine, which was contemporary to her times.

The depictions in her paintings are deeply introspective comprehensions of the universal human drama. It reminds us, time and again, that 'no man is an island'. Hore's work was universal which made her an artist of the people. She was also a preeminent creator and a master of the strong descriptive line. The lines & colors in her dry pastels & mixed media works seem to be hastily put together. Yet with a few apparently rough and spontaneous strokes, she evokes an entire emotional universe.



**REBA HORE**  
 Untitled  
 Oil on canvas  
 22 x 30 inches  
 Unsigned

Provenance: Acquired directly from the artist's family



**REBA HORE**  
 Untitled  
 Oil on canvas  
 32 x 42 inches  
 Signed in Bengali bottom left  
 Provenance: Acquired directly from the artist's family



**REBA HORE**  
Untitled  
Pastel on paper  
12.5 x 9 inches  
Signed & dated in Bengali bottom left  
Provenance: Acquired directly from the  
artist's family

**REBA HORE**

Untitled  
Pastel on paper  
12.5 x 9 inches  
Signed & dated in Bengali  
bottom left  
Provenance: Acquired directly  
from the artist's family



Born in Kolkata in 1935, **Sakti Burman** studied at the Government College of Arts and Crafts, Kolkata, and later at the École Nationale des Beaux Arts in Paris. Burman uses pointillism and a marbling technique achieved by blending oils with acrylics to create fresco-like works on paper and canvas. Burman's paintings often evoke a surrealist feel, referencing multiplicities of time and place. His art drew extensively from Hindu and European mythology, as well as from the artist's own memories. Suggesting surrealism, his paintings are populated by humans, animals and cityscapes that are dreamlike in appearance. His defining oeuvre owes largely to his technique of marbling, which he arrived at after years of experimentation. Burman travelled to Italy in 1958 and his encounter with the frescoes of Giotto, Piero de la Francesca and Simone Martini inspired him to assimilate their monumentality and textures in his works.

The artist had his first solo exhibition in 1954 in Kolkata, and has since exhibited widely across the world including at venues like the Galerie des Beaux-Arts, Paris; Piccadilly Gallery, London; Galerie Doucet et Coutureau, Paris; Galleria Nuovo Sagittario, Milan; and Galerie Sagar, Zurich.

Burman has participated in several shows, some of the most recent including The Beholder's Share by Jehangir Art Gallery and Art Musings in Mumbai in 2016; A Private Universe by Art Alive Gallery in New Delhi in 2015; Rituals and Reasons: Invoking the Sensual in Art, at Apparao Galleries in Chennai in 2014; The Wonder of it All, a retrospective exhibition by Pundole Art Gallery and Apparao Galleries in New Delhi, Mumbai, Kolkata and Chennai in 2012, Archetype and Enraputured Gaze at Aicon Gallery in London and New York in 2009; Faces of Indian Art organised by Art Alive at the Visual Art Gallery, New Delhi; Understanding Oneness in Diversity at Kitab Mahal, Mumbai; An Evening in Paris...Rome...London at Gallery Sanskriti, Kolkata; and Resonance organised by Art Musings at Museum Gallery, Mumbai, all in 2007. Burman was awarded the Medaille d'Argent au Salon de Montmorency and the Prix des Etrangers, Ecole des Beaux-Arts, Paris in 1956.



**SAKTI BURMAN**

Untitled  
Pen on paper  
4.72 x 6.29 inches  
2010

Signed & dated in English  
bottom right

Provenance: Acquired from  
saffronart auction

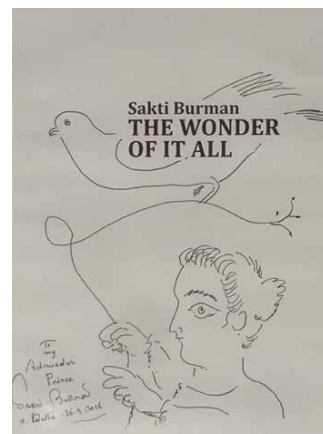


**SAKTI BURMAN**

Untitled  
Pen on paper  
5.90 x 4.13 inches

Signed in English bottom right

Provenance: Acquired from  
saffronart auction



**SAKTI BURMAN**

Untitled  
Pen and Ink on paper  
9 x 12 inches  
2016

Signed & dated in English  
bottom left

Provenance: Acquired directly  
from the artist



**SANJAY BHATTACHARYA**

Untitled  
Oil on canvas  
72 x 48 inches  
2020

Signed & dated in English bottom left  
Provenance: Acquired directly from the artist

Sanjay Bhattacharya, school was the most boring thing on earth. He was clearly not interested in books or studies. After Sanjay finished school, he decided he wanted to have nothing more to do with books. He went to the Government College of Arts & Crafts, Kolkotta and graduated in 1982 in fine arts.

The youngest son of four children of a retired account officer, Sanjay says he was never aware that he had a hidden artistic talent and an enormous capacity for hard work. "I got appalling grades in the first year," he laughs.

After graduating, he joined an ad agency, Clarion, as an illustrator and shifted to Delhi. "On the first day, they asked me to do one ad on tyres. However much I tried, the nature of work did not agree with my artistic self," says Sanjay. He left the agency nine months later and joined Hindustan Thomson Associates. "They gave me the freedom to freelance," he recalls. Sanjay rented a place in Delhi and managed to complete 16 or 17 watercolours and some oils. He exhibited them in Dhoomimal Gallery. As luck would have it, all the five water colour were sold out within a week. The year was 1988.

Sanjay's figurative images are quite close to those found in the works of the Dutch realist painters or the French 18th century painters.

Along with homes and families, Sanjay's work consists of realistic portraiture. Like the exhibition he did on late Prime Minister Rajiv Gandhi's portraits. There are no larger than life images here. The interiors against which he has painted Gandhi are untelling and cryptic behind their dark brown layers.

Sanjay says that sometimes he misses being that little boy, who would walk along the footpath at Park Street, in Calcutta, towards the Outram Ghat or Howrah bridge, with a drawing board in hand. "Now I sit in tall buildings, and have lost touch with reality," he sighs.

Sanjay Bhattacharya spends his time living between Delhi and Kolkotta



**Sanjay Das** (born in 1969) is an Indian Photographer, who has extensively traveled through the varied terrains of India.

He began his career, as an advertising professional, after completing his professional qualification from College of Art, New Delhi.

Sanjay's love for "India" as a subject is evident in his images and photo essays. His photographic journey was triggered by the first glimpse of Ladakh, where the natural landscapes were inspirational. Since then he has traveled the vast expanses of India, portraying its unique diversities.

Sanjay brings a level of experience and passion that is obvious in his images. Experimenting and trying to produce images that are art, along with his endeavor to portray the spirit & the soul of India.

Sanjay Das has worked as a freelance photographer for over a decade, with numerous Solo exhibitions and Group shows to his credit. He lives and works from New Delhi, India.

**SANJAY DAS**

Anant-I

Archival print on paper

30 x 45 inches

Unsigned

Provenance: Acquired directly from the artist

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

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



**SHAMPA SIRCAR DAS**

Tattva I  
Acrylic on canvas  
18 inches diameter  
2019

Signed & dated in English  
bottom right

Provenance: Acquired directly  
from the artist



**SHAMPA SIRCAR DAS**

Tattva II  
Acrylic on canvas  
18 inches diameter  
2019

Signed & dated in English  
bottom right

Provenance: Acquired directly  
from the artist



**SHAMPA SIRCAR DAS**  
Tattva III  
Acrylic on canvas  
18 inches diameter  
2019  
Signed & dated in English  
bottom right  
Provenance: Acquired  
directly from the artist



**SHAMPA SIRCAR DAS**  
Tattva IV  
Acrylic on canvas  
18 inches diameter  
2019  
Signed & dated in English  
bottom right  
Provenance: Acquired directly  
from the artist

**Shuvaprasanna Bhattacharya** born in Kolkata in 1947, Shuvaprasanna completed his graduation from the Indian College of Art (R B University, Kolkata) in 1969. He was an active member of the "Calcutta Painters" group.

The city of Kolkata has always figured prominently in his work. His themes come from his personal interactions with its urban milieu - its sickness and sordidness, its violence and vulnerability and all that compounds its existential agony. In the 1960s and 1970s his work was influenced by the turbulence and political violence of Kolkata.

Explaining his thought-process and philosophy as a painter, he notes: 'What every creator wishes to achieve is a universal appeal. There should be no language problem while judging the merits of a painting. One should go beyond themes, beyond words. There can be no clear cut definition for feelings, nor should you wish to seek any logical explanation.'

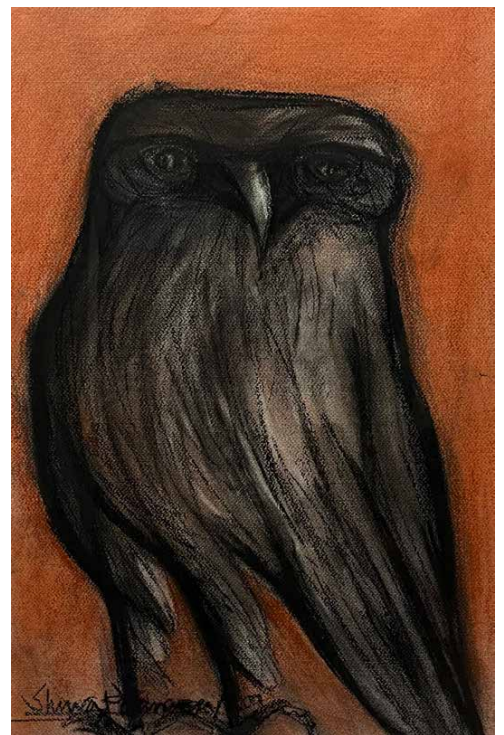
Shuvaprasanna's series of paintings, Icons and Illusions, marked a creative breakthrough for the artist in a number of ways. Whereas he had been known in the past as an urban artist with subject matter that reflected the byways, alleyways, birds, and people of his native Kolkata, in Icons and Illusions, he relished more in divinities and flowers. The iconic figures of Krishna, Radha, and Ganesha that found lyrical expression in the Icons series are modern representations and sophisticated idealizations of the same images in the popular media.

His work has been exhibited extensively in India and internationally in Bangladesh, Singapore, France, Switzerland, and Germany.



**SHUVAPRASANNA  
BHATTACHARYA**

Illusion  
Lithograph on paper  
2006  
Limited edition of 38 out of 50  
Signed & dated in English bottom  
right  
Provenance: Acquired directly from  
the artist



**SHUVAPRASANNA BHATTACHARYA**

Untitled  
Dry pastel on paper  
15 x 22 inches  
Signed in English bottom left  
Provenance: Acquired directly from the artist

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

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

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

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

**SOMNATH HORE**

Untitled  
Pen on paper  
10.5 x 7 inches  
1972

Dated center right

Provenance: Acquired directly  
from the artist's family

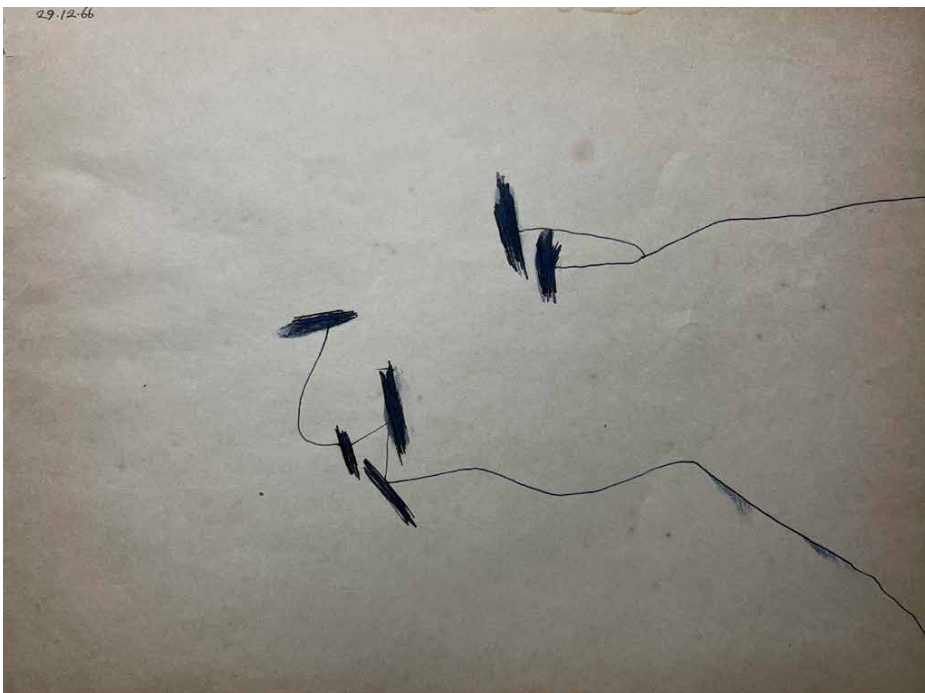


**SOMNATH HORE**

Untitled  
Pen on paper  
11 x 8.5 inches  
1966

Dated bottom left

Provenance: Acquired directly  
from the artist's family



**SOMNATH HORE**  
Untitled  
Pen on paper  
11 x 8.5 inches  
1966  
Dated top left  
Provenance: Acquired directly  
from the artist's family



**SOMNATH HORE**  
Untitled  
Pen on paper  
13.5 x 10 inches  
1991

Dated top left  
Provenance: Acquired directly  
from the artist's family



**Suhas Roy** was born in Dhaka in pre-partition Bengal. His father passed away when he was young which had a deep implication on his childhood. In 1953, he joined the Indian College of Arts and Draftsmanship, Calcutta. He then further studied graphic art under the tutelage of Prof. S.W. Hayter and mural art at the Ecole Superior Des Beaux Arts, Paris.

European modernism inspired him greatly while he was in France. Later the black-and-white works of Taikan, a Japanese artist also influenced his landscapes. His early prints and etchings gave way to his sensitive Christ figures and faces inspired by Europe's church and altar figures. Later, these interests developed into his paintings of the female face and form. The women are romanticised, beautiful, luminous and melancholic gaze. His work is usually inspired by life around him but are rooted in fantasy. His longstanding muse was Radha - who was a mythic embodiment of feminine beauty.

His craftsmanship and artistic skill ensure that his richly romantic subjects and his materials like crayons, charcoal and brush give the work its elegance, sensitivity and refinement.

**SUHAS ROY**

Radha  
Mixmedia on paper  
36 x 25 inches  
2006

Singed & dated bottom in English  
top left

Provenance: Acquired directly  
from the artist

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

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

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

A French art scholarship with the Ecole Nationale Supérieure des Beaux-Arts took him to Europe. It was in the course of his travels that he chanced to spend a few months in Spain, where he developed his passion for horses and bulls. Das' paintings have also been influenced by his study of sculpture at Santiniketan, Kolkata, and his study of graphic art in Paris. His paintings have a kind of structure and rigidity that one would typically find in sculpture and in the etchings of graphic art.

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



**SUNIL DAS**

Mixed Media on Paper  
29 in x 21 inches  
2007

Signed & dated in English  
bottom left

Provenance: Acquired directly  
from the artist's family

Published : Sunil Das Works  
Drawings and Bronze Sculpture,  
Dhoomimal Art Center



**SUNIL DAS**

Untitled

Colour and charcoal on paper  
22 x 32 inches

Signed in English bottom right

Provenance: Acquired directly  
from the artist



**SUNIL DAS**  
Untitled  
Mix media on paper  
7 x 10 inches  
Signed in English  
bottom right  
Provenance: Acquired directly  
from the artist

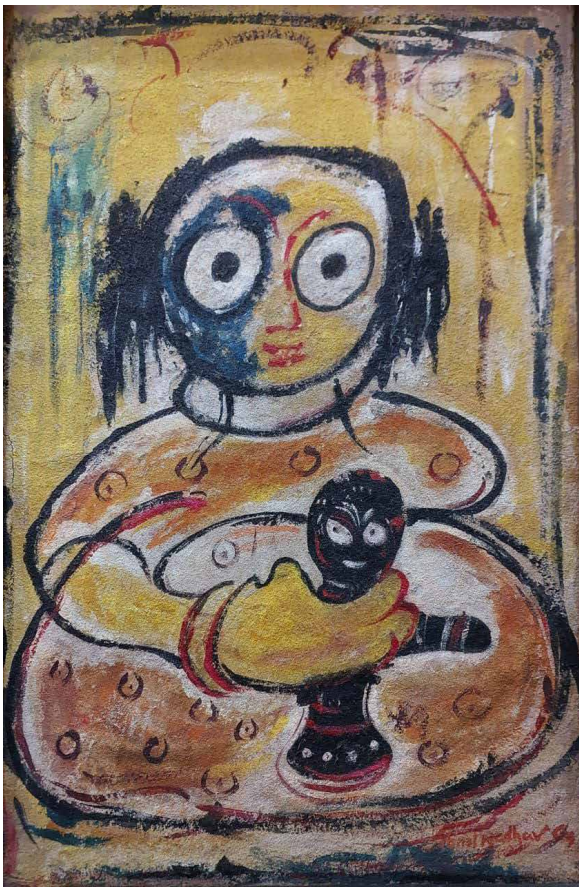
**SUNIL DAS**

Untitled  
Water colour on paper  
10 x 10 inches  
1996

Signed & dated in English  
top right

Provenance: Acquired directly  
from the artist





**Sunil Madhav Sen** was born in 1910 in Purulia, now a district of West Bengal. "At 56", says Sen, "I feel very young, and can contribute to art for many years yet." The 33 years during which he has been actively painting, have been punctuated by many changes in style, and today he still has the vigour and vitality to break away and try a new approach to new vision.

The Calcutta Group was formed in 1943 -- the year made memorable by the Bengal famine. This group of like-minded artists -- painters and sculptors of different origins and education, banded themselves together in the belief that true art is not imitational or traditional. They discarded these art forms in their quest of a personalized, abstract approach to nature. A synthesis of East and West can be achieved, they feel, though the conviction underlying their work is basically Indian.

His earliest efforts were imitations of nature. In the Santhal hills and in Bhutan, Sunil Madhav found that picturesque quality that lends itself easily to art. This he translated freely into landscapes, scenes of folk dance and tribal life, and above all the profiles and faces of women. Even in those early days his style was tempered by the influence of Kandinsky and Klee, in the abstract and expressionist idiom of graphic art. Since then it is the folk art of Bengal that has found expression in Sen's canvases.

A synthesis of subjects soon afterwards resulted in the combination of woman and nature. "A bird seller", "The Fisherwoman", "Woman with Flute" were pictures of the period.

And throughout all this Sunil Madhav experimented enthusiastically with colour. "Forme there is no joy without colour" he says, as he pulls out a stack of paintings from under a couch in his studio. His colours are vibrant, clear and rich -- colours of the Indian country side, its flowers, and the sky. Ultramarine blue and brilliant yellow keep company with bright browns and leaf greens.

#### SUNIL MADHAV SEN

Untitled  
Tempera on canvas  
28 x 18 inches  
Signed in English  
bottom right  
Provenance: Property of a  
distinguished collector

Born in 1952 in West Bengal, India, **Tapas Sarkar** is a renowned Indian sculptor. A graduate of the Government College of Art and Craft, Kolkata, he worked as a modeler and head of the studio at the Indian Museum in Kolkata for many years, before giving it up to pursue sculpting as a fulltime profession.

Tapas Sarkar's sculptures are a celebration of all forms of life, and range across various mediums, from bronze, terracotta and plaster, to glass-wool, aluminium, and scrap. His works find inspiration in mythology and the Kalighat tradition of Bengal painting, which he reinterprets to form captivating contemporary narratives.

Founder of the Sculpture Gallery in Kolkata, Tapas has held more than 10 solo shows and 8 joint exhibitions across various Indian cities, including Kolkata, Mumbai, Bangalore, Hyderabad and Santiniketan. He has participated in more than 80 group shows and has executed 34 giant installations, in sizes ranging from 10 to 55 feet, for important institutions and public places including NTPC, SAIL, IFFCO, and State and Central Government organizations. Tapas has also participated in several Indian and international camps and workshops.

Tapas Sarkar has received several awards and scholarships such as the Governor's Gold Medal, Academy of Fine Arts, Kolkata, Rabindra Bharati University and State Lalit Kala Academy, M.P. He has toured and held talks on the 'Indian Sculpture Contemporary Scene' in various European countries, organised by the Indian Council for Cultural Relations (ICCR), in 1999. Adding yet another feather to his cap, the Kolkata Port Trust installed a work by Tapas Sarkar, on its 150th anniversary. The artist lives and works in Kolkata.



**TAPAS SARKAR**

Bull  
Bronze  
21 x 11 x 8  
2022

Unsigned

Provenance: Acquired directly from the artist

**TAPAS SARKAR**

Lakshmi  
Bronze  
18 x 10 x 8  
2022

Unsigned

Provenance: Acquired directly from the artist







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