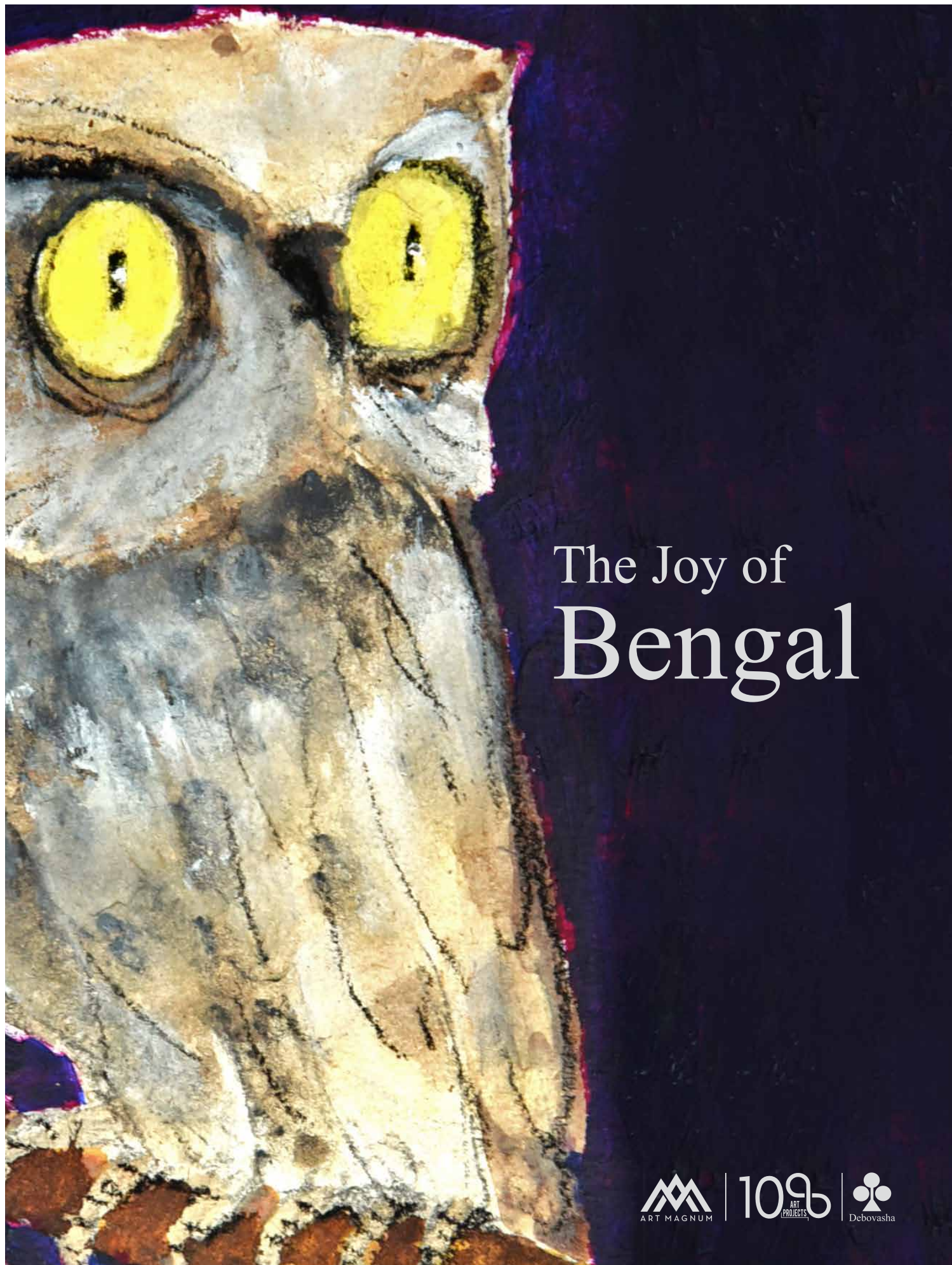




The Joy of Bengal



The Joy of Bengal

It can be blithely conceded that Calcutta and Santiniketan are the two primary salons of Bengal art. A poet and a painter were primarily conducive to this free flow of art revolution. Both of these two personnel were an inordinate part of the very eminent Tagore family. If I am thinking clearly, each and every member of the Tagore family has made ample contribution from their genre towards the upliftment of the culture of Bengal. It's not just Bengal that they have inspired but the whole of India to a great extent. However, from the aspect of art, two of the mention-worthy names that can never be forgotten are Rabindranath Tagore himself and celebrated painter Abanindranath Tagore. These personalities of primeval modern Bengal primarily wanted to spread their words about wisdom and art in Calcutta which later on got divided into Calcutta and Santiniketan. After resigning from the Government college of art and craft, Abanindranath and his devoted students came to the manor of Joarashako in search of an art revival. Through their art, mannerisms, and uncomplaining emotions they gave a violent jolt as they lay bare the society's turmoil, joy, and sombre. With a hope to bring the entire world to India, Rabindranath Tagore formed Visva Bharati, where art and music were the two primordial wings. And their is no doubt about the role Kala Bhavan played in the modern art movement in India. Distinguished painter Nandalal Bose joined Kala Bhavan as faculty with the humble invitation of Abanindranath Tagore himself. Later he brought two of his ardent followers Binode Behari Mukherjee and Ramkinkar Baij to contribute as faculty members; their art and expression have become a major source of influence for generations after generations.

In search of an inheritance that would vibe well with "The art of Bengal," "The joy Bengal," "Romance of Bengal," we have decided to throw an exhibition. "Art Magnum," "Debovasha," & "108 Art Projects" have organized this special event. We believe as many as twenty-two artists from Calcutta and Santiniketan will be able to exhibit their works which will surely leave you mesmerized. I am pleased to declare that a few distinctive highlights of the show will be artworks of artist Somnath Hore, Reba Hore, Haren Das, Rabin Mondal, Suhas Roy, Sunil Das. Simultaneously there will be a wave of a few flaming artists with the contribution from Sanat Kar, Ganesh Haloi, Ramananada Bandyopadhyay, Lalu Prasad Shaw, Jogen Chowdhury, Niren Sengupta, Arup Das and Shuvaprasanna Bhattacharya. There will also be a touch of contemporary artists such as Sekhar Roy, Sanjay Bhattacharya, Atin Basak, Krishnendu Chaki, Alay Ghoshal, Shampa Sirkar Das, Sanjay Das and Chandana Hore.

The exhibit is comprised of artworks of various mediums and the very modern visual medium that is photography. Hence, I can concede that "The Joy of Bengal" will completely resonate with the contemporary art scenario. Our research work was unparalleled; hence we believe this massive exhibit will be a sheer success as we have faith that we will be able to mesmerize you with a spectacle.

Sushobhan Adhikary
Curator

Special Acknowledgement for the editing the above note - Mr. Arnab Dev

FEATURED ARTISTS

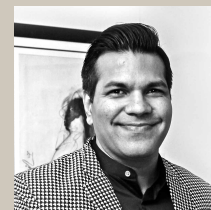
HAREN DAS	SANJAY BHATTACHARYA
SOMNATH HORE	ALAY GHOSHAL
ARUP DAS	KRISHNENDU CHAKI
REBA HORE	CHANDANA HORE
RABIN MONDAL	ATIN BASAK
SANAT KAR	SANJAY DAS
RAMANANDA BANDYOPADHYAY	SHAMPA SIRCAR DAS
GANESH HALOI	
NIREN SENGUPTA	
LALU PRASAD SHAW	
SUHAS ROY	
JOGEN CHOWDHURY	
SUNIL DAS	
SHUVAPRASANNA BHATTACHARYA	
SEKHAR ROY	



One O Eight Art Projects has been founded as a new avenue for art ecosystem with a vision to be more open & inclusive towards the approach on bringing art and experiences together across timelines, practices and regions. The project aims to nurture the exchange of ideas and experiences through impactful projects and curations working with artists / groups / collectives / art professionals / galleries and institutions.

One O Eight Art Projects has been founded by Tarun Khanna who has adorned various hats as a collector, art advisor, Information and environment design expert and an art dealer. With over 20 years of experience in collecting and advising and contributed towards building various important art collections across the world the birth of **One O Eight Art Projects** seemed an appropriate next step to bridge the gaps in the art ecosystem towards being more transparent and inclusive for all.

Moving forward the project will focus on commercial and non-commercial aspects of art like research, publications, grants, fellowships and residency projects for South Asian and International art. The project is already in process to set up a collective ownership-funding model for South Asian Art based on deep research and data that has been collected over years of operating in the market. With this unique concept for the Indian art market, project will also be exploring the growing trends of digital and AI space which is making a great buzz internationally.



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.

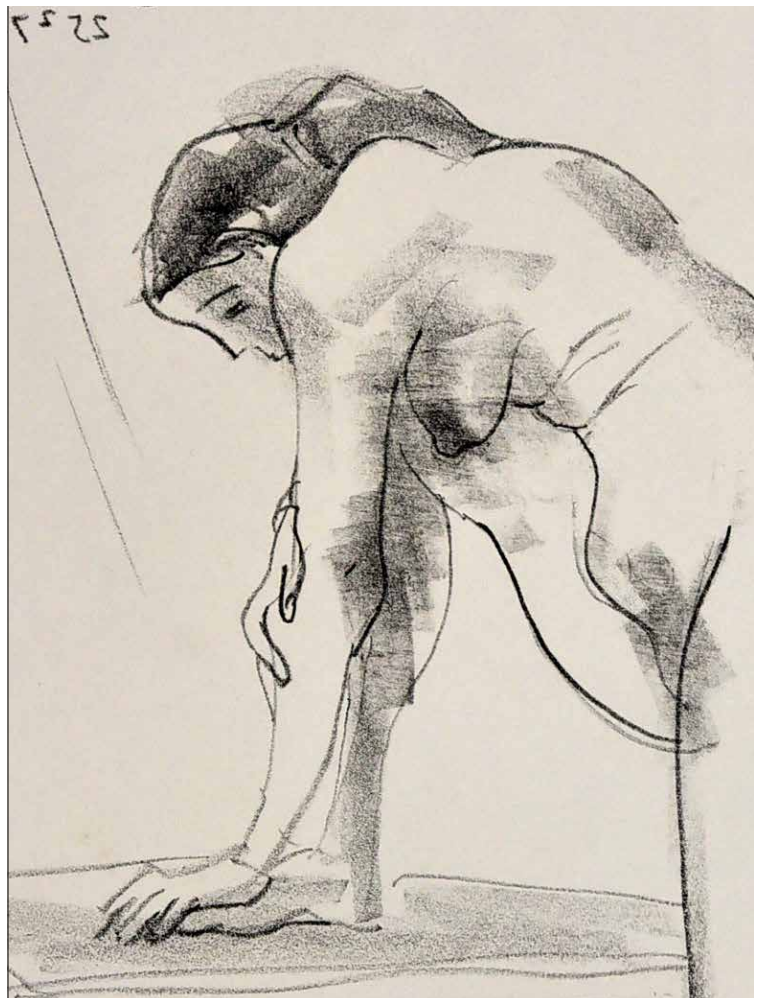
Always innovative and always striving towards new paradigms, Art Magnum has, in its journey, reached many milestones and many goals. The firm has held shows in countries such as Dubai and Singapore for which it has won critical and popular acclaim both within India and internationally. The collection 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.

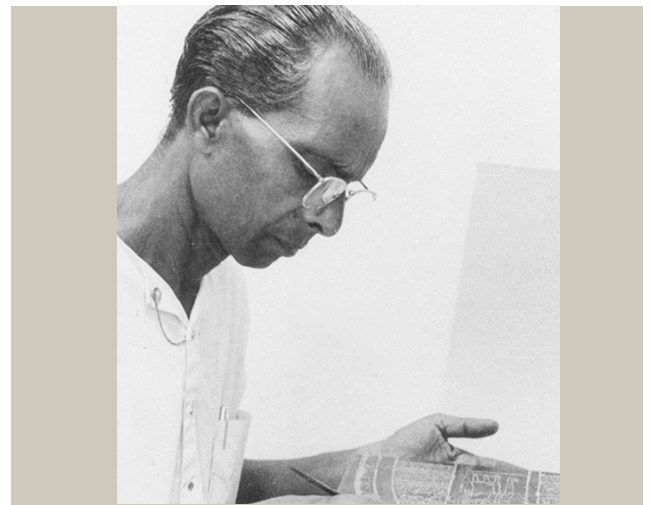


Debovasha is not just a gallery, it is an abode of books and art. A home that has been lovingly built with books and artwork. While heritage and traditions are its eternal companions and culture and aesthetics are its allies, it moves ahead holding hands of modernity. Debovasha walks with veteran artists, alongside contemporary talents. Publishing books of poetry, paintings, music and all other books that bring inner happiness, is Debovasha's mission.

Regular Exhibitions are hosted by Debovasha, not just seasonal. It is all about joyous living with books and illustrations.

It is a common platform for artists and connoisseurs, authors and readers, all coming together in harmony. It has an informal backdrop that comforts the mind and soothes visually. Debovasha believes that art is for all and for everyday life. In this abode, all are warmly welcome.





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

Chiaroscuro
Woodcut on paper
11.5 x 8.7 inches
1962

Signed & dated "Haren Das 1962"
bottom right
Provenance: Acquired directly from
the artist's family



HAREN DAS

Two sisters
Colour etching on paper
5.4 x 8.4 inches
1966

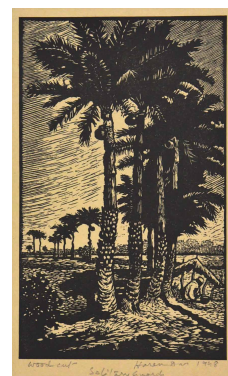
Signed & dated "Haren Das 1966"
bottom right
Provenance: Acquired directly from
the artist's family



HAREN DAS

Autumn
Woodcut on paper
7.1 x 9.5 inches
1962

Signed & dated "Haren Das 1962"
bottom right
Provenance: Acquired directly
from the artist's family



HAREN DAS

Solitary Guard
Woodcut on paper
4.2 x 7.1 inches
1948

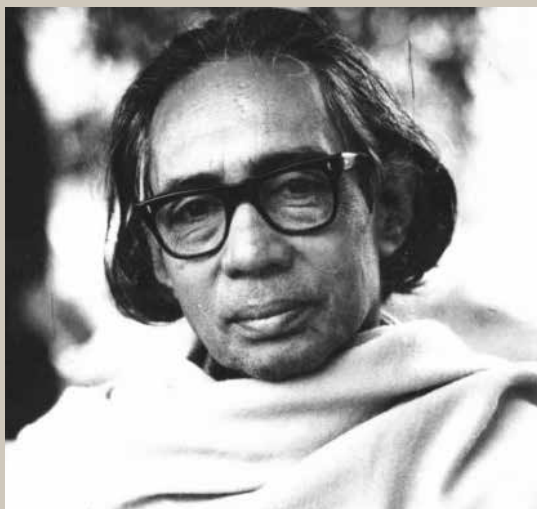
Signed & dated "Haren Das 1948"
bottom right
Provenance: Acquired directly from
the artist's family

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

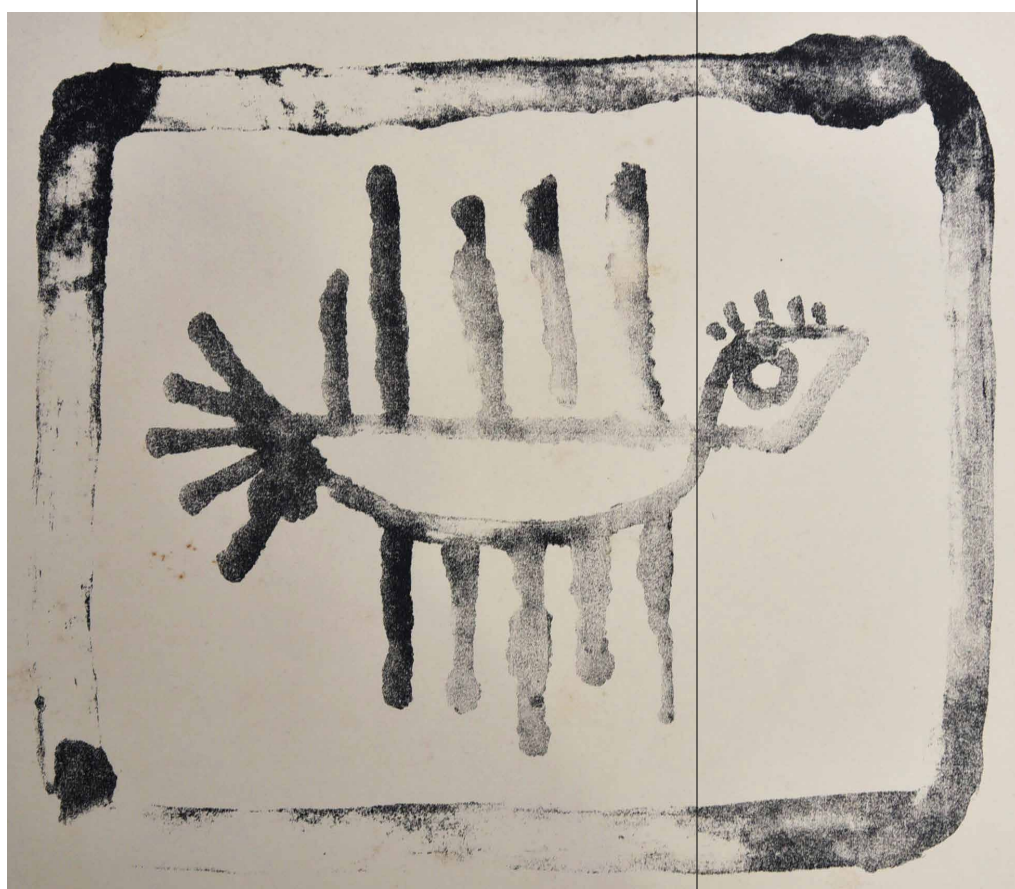


SOMNATH HORE

Untitled
Pen and Ink on Paper
9.5 x 13.4 inches
1991

Signed & Dated "S 30.12.1991" top right

Provenance: Acquired directly from
the artist's family

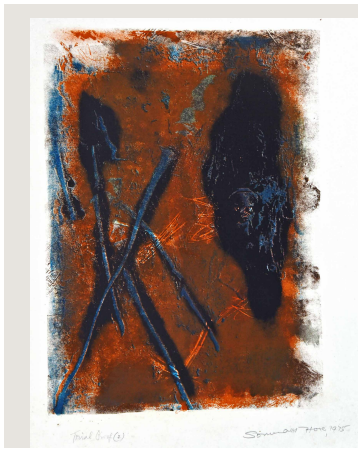


SOMNATH HORE

Untitled
Lithograph on paper
Limited Edition
9.5 x 13.4 Inches

Unsigned

Provenance: Acquired directly from
the artist's family



SOMNATH HORE

Untitled
Coloured Lithograph on paper
Trial Proof 2
15.2 x 11.5 Inches (print area)
22.1 x 15 Inches (page size)
1975

Signed and dated 'Somnath Hore, 1975'
bottom right

Provenance: Acquired directly from the artist's family



SOMNATH HORE
Untitled
Lithograph on paper
Artist's Proof
11 x 15.1 Inches
1971

Signed and dated 'Somnath Hore, 1971'
bottom right

Provenance: Acquired directly from the artist's family



SOMNATH HORE
 Untitled
 Woodcut on paper
 5.4 x 8.4 inches
 1992
 Signed and dated in Bengali bottom right
 Provenance: Acquired directly
 from the artist's family



SOMNATH HORE
 Untitled
 Lithograph on paper
 18.1 x 15 inches
 Limited Edition no. 3 out of 12.
 1974
 Signed and dated 'Somnath Hore, 1974'
 bottom right
 Provenance: Acquired directly
 from the artist's family

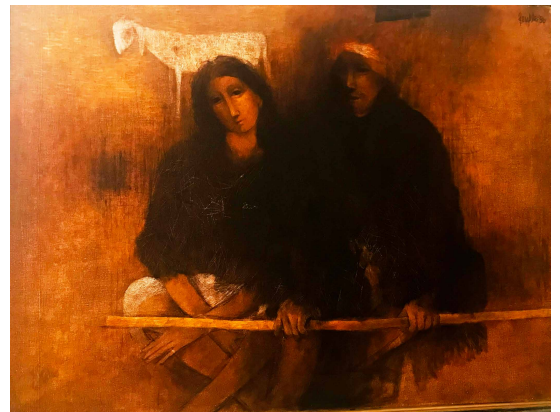


Arup Das was born in West Bengal in 1924. He graduated from the Government College of Arts and Crafts, Calcutta. During 1960-68, he was a member of the council of the All India Fine Arts and Crafts Society, New Delhi, and went to study in the UK on a British Council fellowship in 1972.

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.

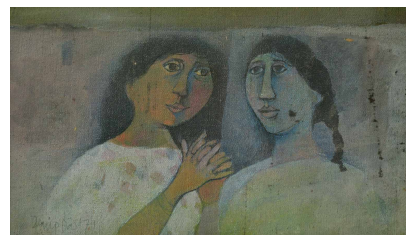
He has held several shows in India and abroad. He won the National Award from the Lalit Kala Akademi in 1957 and the President's Silver Plaque in 1957. His works are in the collections of the National Gallery of Modern Art, New Delhi, the Sahitya Kala Parishad, New Delhi, and the All India Fine Arts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

Das passed away in 2004.



ARUP DAS
Untitled
Oil on canvas
30 x 41 inches
1996

Signed & dated 'Arup Das 96' top right
Provenance: Acquired directly from the artist's family

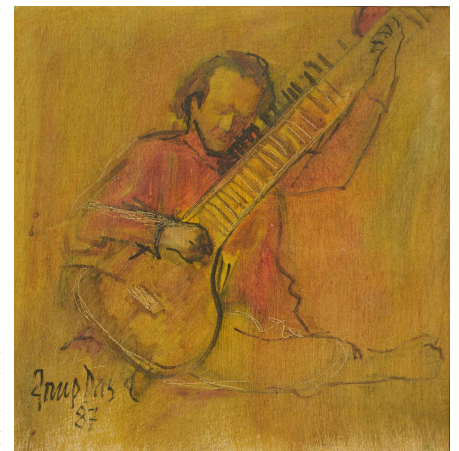


ARUP DAS
Untitled
Acrylic on canvas
12 x 7 inches
1974

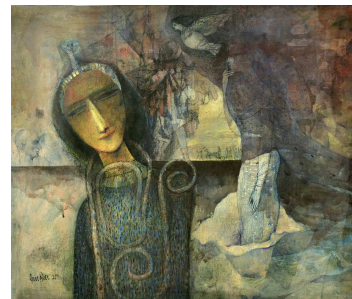
Signed & dated 'Arup Das 74' bottom left
Provenance: Acquired directly from the artist's family



ARUP DAS
 Jesus Christ series
 Oil on canvas
 40 x 60 inches
 Signed 'Arup Das' top right
 Provenance: Acquired directly from the artist's family



ARUP DAS
 Untitled
 Acrylic on canvas
 10 x 10 inches
 1987
 Signed & dated 'Arup Das 87'
 bottom left
 Provenance: Acquired directly
 from the artist's family



ARUP DAS
 Mahabharata series
 Acrylic on canvas
 25 x 30 inches
 2001
 Signed & dated 'Arup Das 2001'
 bottom left
 Provenance: Acquired directly from the artist's
 family

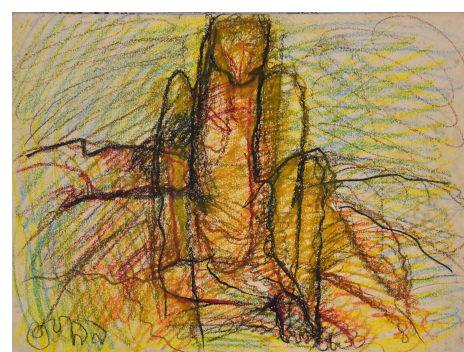
Reba Hore (1926–2008) was an Indian artist and activist. She has worked in various mediums ranging from water colors, mixed media, oil paints, pastels to terracotta.[1] Her artworks were spontaneous, deeply personal and rooted in her daily life experiences. She was the wife of Somnath Hore, an accomplished 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.



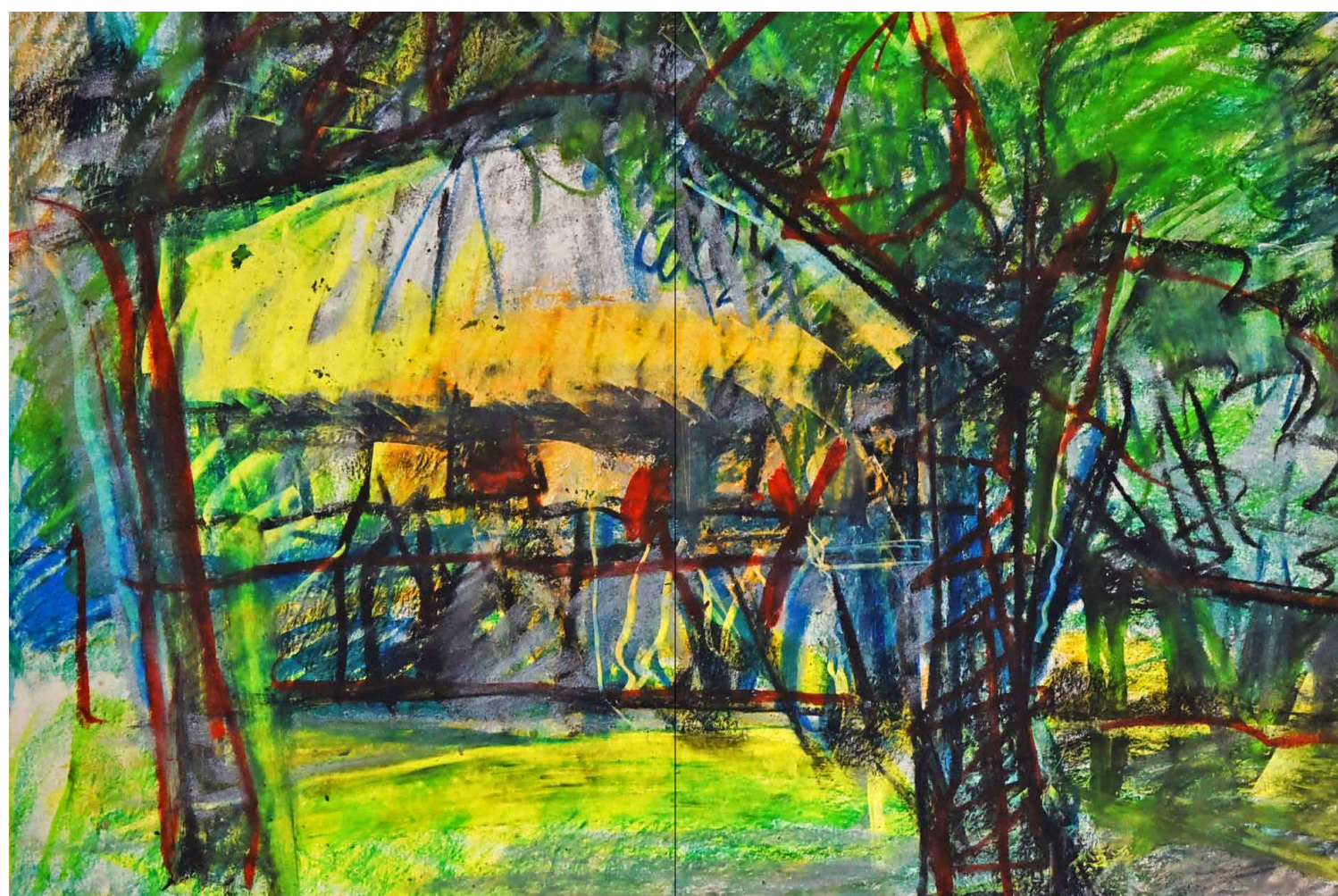
REBA HORE
Untitled
Pastel on Paper
11.6 x 15.7 Inches
1999

Signed in Bengali bottom left
Provenance: Acquired directly
from the artist's family



REBA HORE
Untitled
Pastel on Paper
12.4 x 15.4 Inches
1999

Signed in Bengali bottom left
Provenance: Acquired directly from
the artist's family





REBA HORE
 Untitled
 Pastel on Paper
 12.4 x 15.4 Inches
 1999
 Signed in Bengali bottom left
 Provenance: Acquired directly from the artist's family



REBA HORE
 Untitled
 Pastel on Paper
 12.4 x 15.4 Inches
 1999
 Signed in Bengali bottom left
 Provenance: Acquired directly from the artist's family

Rabin Mondal was born in 1932, in Kolkata, in a poor government official's family. He graduated with Diploma in Fine Arts from the Vidyasagar Art School. His works exploit the grotesque to express inner turmoil and human struggles. His feeling towards his environment has been rather queer. Perhaps the milieu in which he spent his formative years has something to do with it. Mondal grew up in a populous industrial town of Howrah, near Kolkata. "I know the big city across the Ganga intimately," he says. "In the dark alleys of the city, nightmarish poverty stared one in the face. I saw the poorest of the poor and the affluent live within a stone throw away from each other. It was tragic to watch some lying untreated, while those who could afford it continued to spend money on even a dead man."

As a young painter, Mondal was attracted by Jamini Roy's folk style and Rabindranath Tagore's disquieting paintings and drawings. But the show by French artists was virtually a turning point in his artistic career. "This was like opening a window to an astounding, astonishing, unsuspected world," he says. This encounter with avant-garde Western art helped him to later incorporate elements from it in his own work.

His works were first displayed in 1955, as part of a group exhibition along with other leading artists of Bengal school. He held his first solo exhibition in 1961 at the Academy of Fine Arts, Kolkata. Mondal's works are mainly figurative. He paints in bold strokes and creates tableaux, whose themes are universal. The faces of his figures stare at you out of the canvas, strange and pensive, but also strong and defiant. Not yet beaten, surviving by sheer force of spirit. He mostly uses dense pigments in blacks and reds, with only occasional moss green and turquoise colors seeping through.

Mondal has also been quite active with the avant-garde artist's organizations in the city. He was a Lalit Kala Academy member from 1979-1982 that has also published a book of his drawings. It had taken Rabin Mondal decades to emerge as one of India's leading modern painters.

The artist passed away on 2 July 2019.



"For me, art is an expression of my inner most self. This is the only medium I know. With my brush, oils, pencil and charcoal, I portray emotions. And before I know it, I am transported into another world. I gradually find my canvas coming alive."



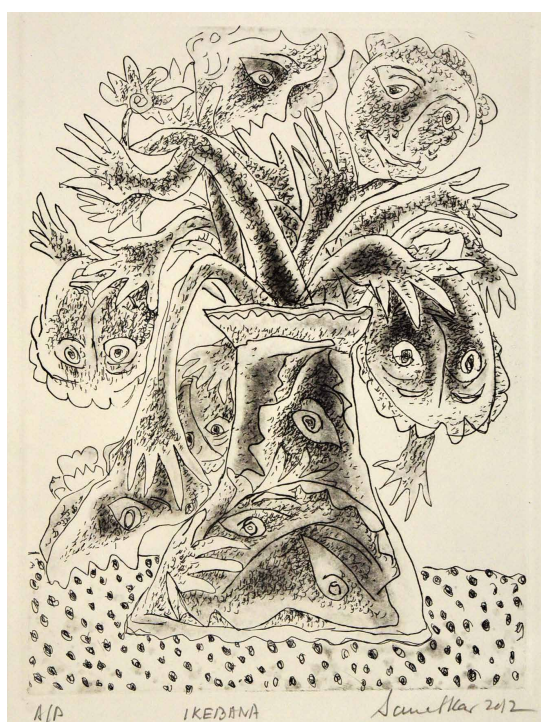


RABIN MANDAL
 Untitled
 Pastel on paper
 14.5 x 10.5 inches
 2017
 Signed & dated 'Rabin 1-10-2017'
 bottom right
 Provenance: Acquired directly from
 the artist

RABIN MANDAL
 Untitled
 Pastel on paper
 14.5 x 10.5 inches
 2017
 Signed & dated 'Rabin 25-6-2017'
 bottom right

Provenance: Acquired directly from
 the artist



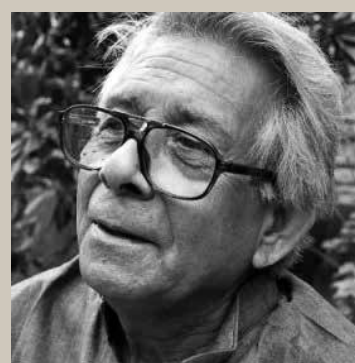


SANAT KAR

Ikebana
Etching on paper
Artist's Proof
13.5 x 10 Inches (Print area)
16 x 12 Inches (Page size)
2012

Signed & dated "Sanat Kar 2012" bottom right

Provenance: Acquired directly from the artist



*"My works play on the deep, dark recesses of the human mind.
My canvases have a deep brooding quality."*

A majority of **Sanat Kar's** works are surrealistic and have a curious dream-like appearance, mostly nightmarish. Figures are distorted and barely recognisable, and leave an uncomfortable feeling behind them. The same treatment is given to objects. As a result, all his paintings hover on the edge of reality without ever actually reaching there, symbolising the mysteries of life to which there are no answers.

Born in 1935 at Santiniketan, (West Bengal) Kar acquired his diploma in painting from the Government College of Arts and Crafts in Kolkata in 1955.

The artist maintains a low profile, and allows his work to speak for him. His paintings are an eloquent testimony to his talent and artistic powers. He uses the medium of tempera most often in his work and there are layers within layers that emerge on closer perusal. A favourite is the image of the sea: an angry grey green out of which arise men and women as if just born, still with the placental fluid obscuring their faces. A large number of the creatures are amphibious, showing the all-pervading influence of water on our lives and the fear that it can generate.

Birth and death, the beginning and the end of the cycle of life hold endless fascination for Kar, as does the grotesque and the macabre. Sometimes he moves the spotlight on to the visages that are images of decay and mask-like in their contours. Protruding eyes, bulbous, squashed noses, loose lips and a expression that signifies the human who is fast approaching the end and losing all interest and dignity in the bargain appears occasionally in his work.

The colors Kar utilises are in keeping with his sombre mood. Mauve, dark green, browns, magentas and greys do nothing to relieve the pervasive darkness. He plays cleverly with alternating levels of light and dark to highlight the atmosphere of gloom. The texture of the material he works with also adds to the aura and his detailed penmanship lends credence to the whole.

Sanat Kar lives and works in Kolkata.

SANAT KAR
 Dreamer series one
 Wood intaglio on paper
 Artist's Proof
 23 x 18.5 inches (Print area)
 13 x 22 inches (Page size)
 Limited edition of 2 out of 10
 1984

Signed & dated "Sanat Kar 1984" bottom right
 Provenance: Acquired directly from the artist





SANATH KAR
 Untitled
 Tempera on paper
 22.3 x 20.2 inches
 1982
 Signed 'Sanat Kar' bottom right
 Provenance: Acquired directly from the artist

SANAT KAR
 Untitled
 Lithograph on paper
 Artist's Proof
 13 x 19 Inches (Print area)
 20.2 x 22.2 Inches (Page size)
 Limited edition of 4 out of 12
 1993

Signed & dated 'Sanat Kar 1993' bottom right
 Provenance: Acquired directly from the artist



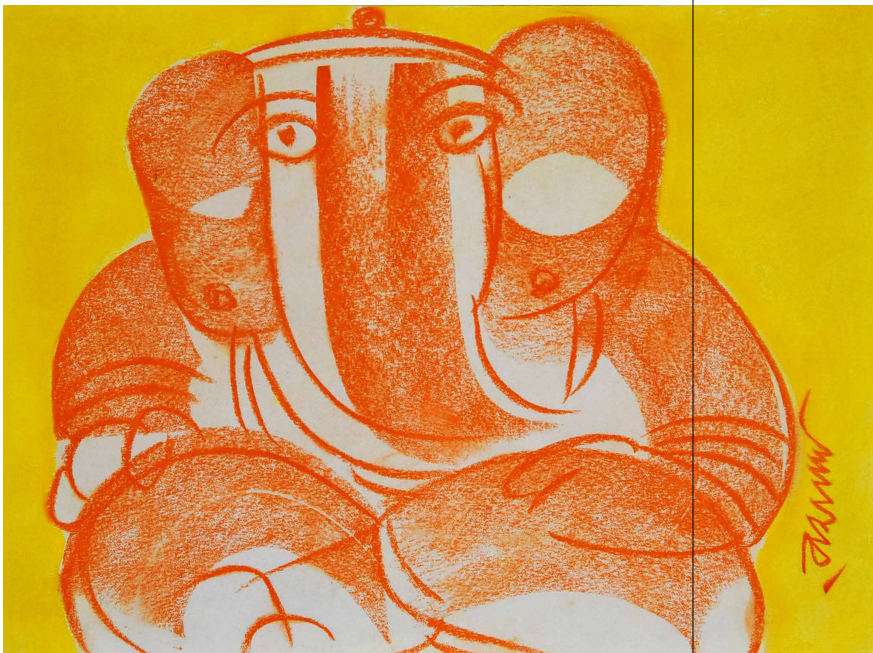


"I represent the village in the city"

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
 Untitled
 Dry Pastel on Paper
 11.6 x 15.7 Inches
 2006
 Signed in Bengali bottom right
 Provenance: Acquired directly from the artist



RAMANANDA BANDYOPADHYAY
 Untitled
 Dry Pastel on Paper
 12.4 x 15.4 Inches
 2006
 Signed in Bengali bottom left
 Provenance: Acquired directly from the artist



RAMANANDA BANDYOPADHYAY
 Untitled
 Dry Pastel on Paper
 12.4 x 15.4 Inches
 2006
 Signed in Bengali bottom center
 Provenance: Acquired directly from the artist



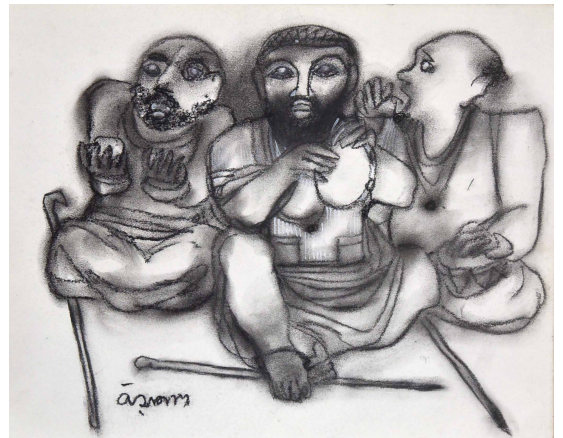
RAMANANDA BANDYOPADHYAY
 Untitled
 Dry Pastel on Paper
 12.4 x 15.4 Inches
 2006
 Signed in Bengali bottom right
 Provenance: Acquired directly from the artist

RAMANANDA BANDYOPADHYAY

Untitled
 Dry Pastel on Paper
 12.4 x 15.4 Inches
 2006

Signed in Bengali bottom left

Provenance: Acquired directly from the artist



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

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

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

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

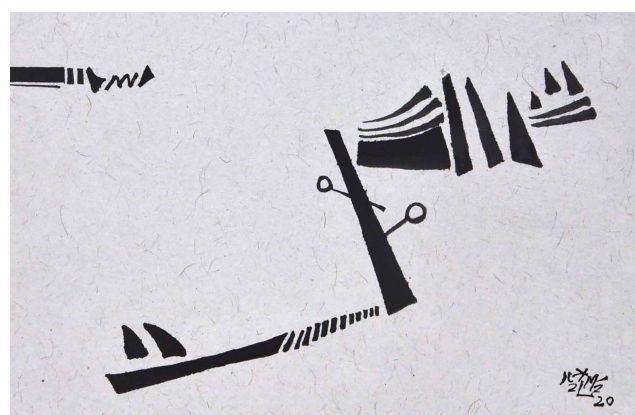
Born in a district that is now a part of Bangladesh, his earlier memories of the region are of Brahamaputra and delta region mixed with communal holocaust, of partition.

"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).



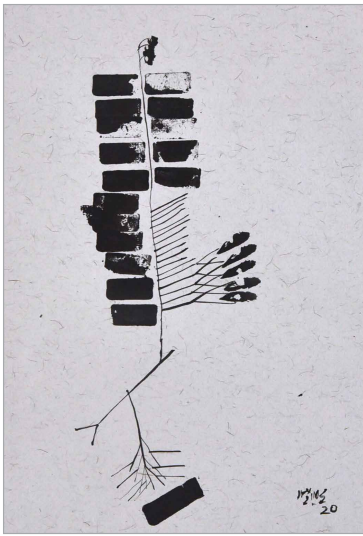
"Isolation is the most important factor in these paintings. You are alone with nature, and then you become part of it -you participate in it."



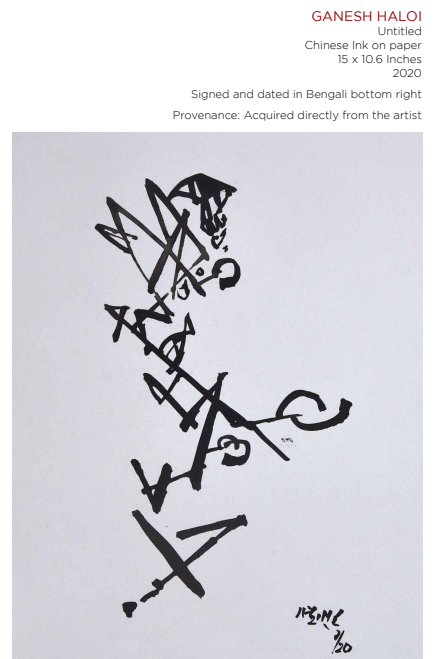
GANESH HALOI

Untitled
Chinese Ink on Handmade Paper
8.1 x 12 Inches
2020

Signed and dated in Bengali bottom right
Provenance: Acquired directly from the artist



GANESH HALOI
 Untitled
 Chinese Ink on Paper
 12 x 8 inches
 2020
 Signed and dated in Bengali bottom right
 Provenance: Acquired directly from the artist

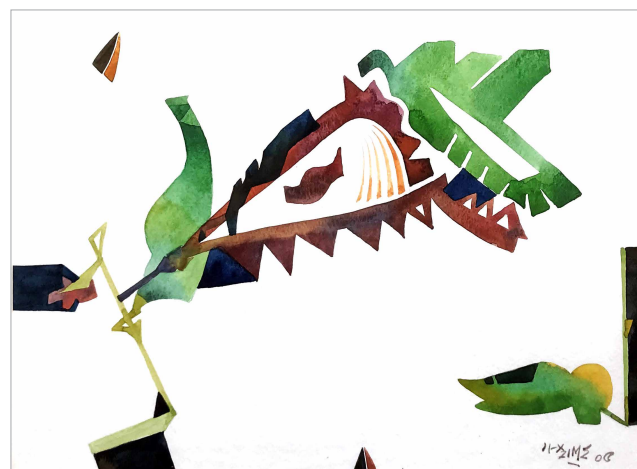


GANESH HALOI
 Untitled
 Chinese Ink on paper
 15 x 10.6 inches
 2020

Signed and dated in Bengali bottom right
 Provenance: Acquired directly from the artist

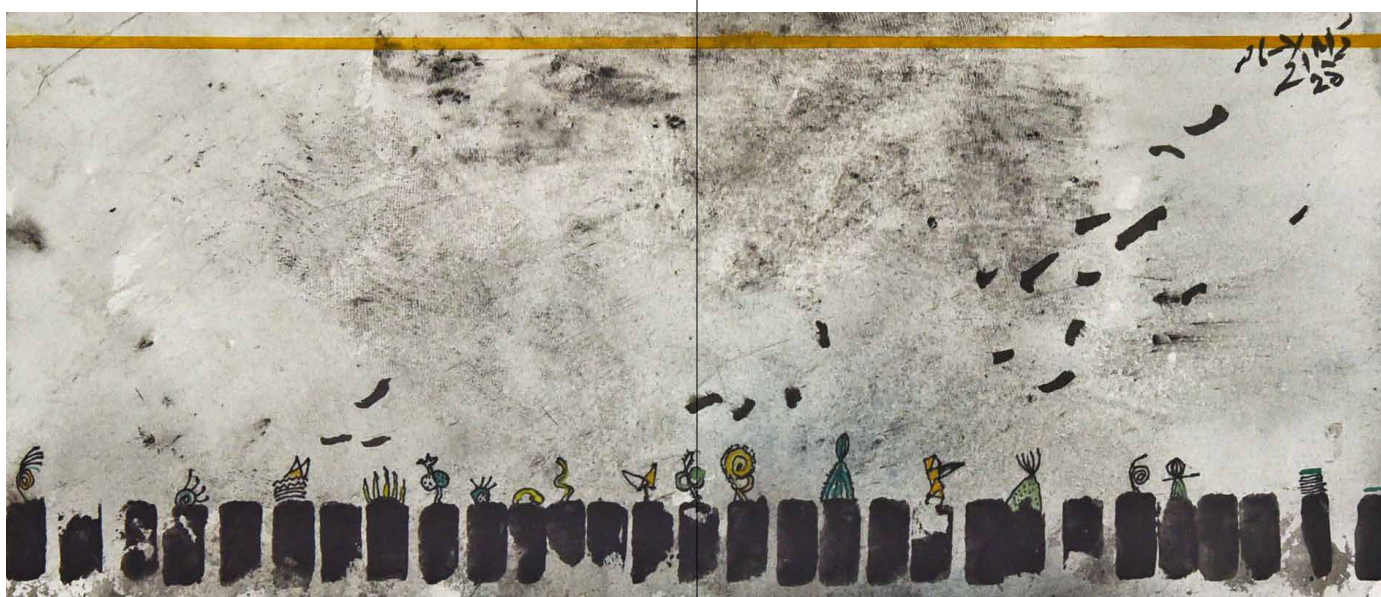
GANESH HALOI
 Untitled
 Water colour on paper
 14 x 20 inches
 2005

Signed and dated in bengali bottom right
 Provenance: Property of a Delhi based collector,
 Acquired from Gallery Espace, New Delhi



GANESH HALOI
 Untitled
 Water colour on paper
 14 x 20 inches
 2005

Signed and dated in bengali bottom right
 Provenance: Property of a Delhi based collector,
 Acquired from Gallery Espace, New Delhi



GANESH HALOI

Untitled
Gouache on Nepali paper
6.2 x 14 Inches
2021

Signed and dated in Bengali top right

Provenance: Acquired directly from the artist



NIREN SENGUPTA

Untitled
Acrylic on canvas
24 inches dia
2019

Signed and dated 'Niren 19' bottom right
Provenance: Acquired directly from the artist

Niren Sengupta was born in January 1940 in Bengal. He was the former Principal of College of Art, New Delhi. He has taught for over 30 years at graduate & post-graduate levels in various art institutions. He is a graduate in science from the Calcutta University and also a graduate in Arts from

Govt. College of Art & Crafts, Calcutta. Sengupta is also Founder member of 'Gallery 26' in Kolkata, besides being member of Calcutta painters and Executive member of Academy of Visual Media, New Delhi.

For him, art is an expression of inner language. His communion with happenings around him evolves and reflects in his works. He finds lasting beauty in the serenity of the total surrender of the monks of the Ramakrishna Mission, a mission that signifies sacrifices and service to mankind. His works are aesthetic expressions of his inner reflections infused with serenity, sacrifice, service and beauty. He has several solo and prestigious group exhibitions to his credit.





NIREN SENGUPTA
Ancestor-II
Oil on canvas
60 x 36 inches
2019
Signed and dated 'Niren 19' bottom right
Provenance: Acquired directly from the artist

"Art needn't be realistic - but it absolutely must be truthful."

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, Lalu 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.

A particularly notable aspect of Shaw's paintings is their simple yet sophisticated look. One notices a seamless synthesis of different stylistic elements to achieve a phenomenal effect. His work is a part of the permanent collections of various institutions like the Birla Academy in Calcutta and the Art Forum in Singapore.

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

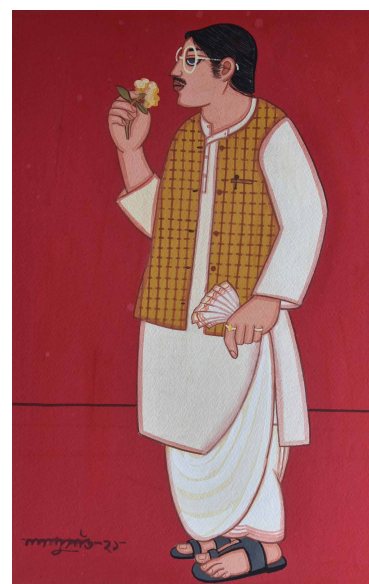


LALU PRASAD SHAW

Untitled
Tempera on Board
21 x 15 inches
2021

Signed in Bengali bottom left

Provenance: Acquired directly from the artist



LALU PRASAD SHAW

Untitled
Tempera on Board
21 x 15 inches
2021

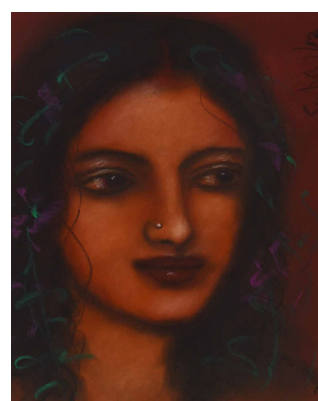
Signed in Bengali bottom left

Provenance: Acquired directly from the artist

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.

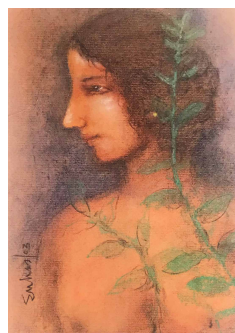


SUHAS ROY

Untitled
Mixed Media on Paper
10 x 12 Inches
2012

Signed & dated "Suhas 12" top right

Provenance: Acquired directly from the artist's family

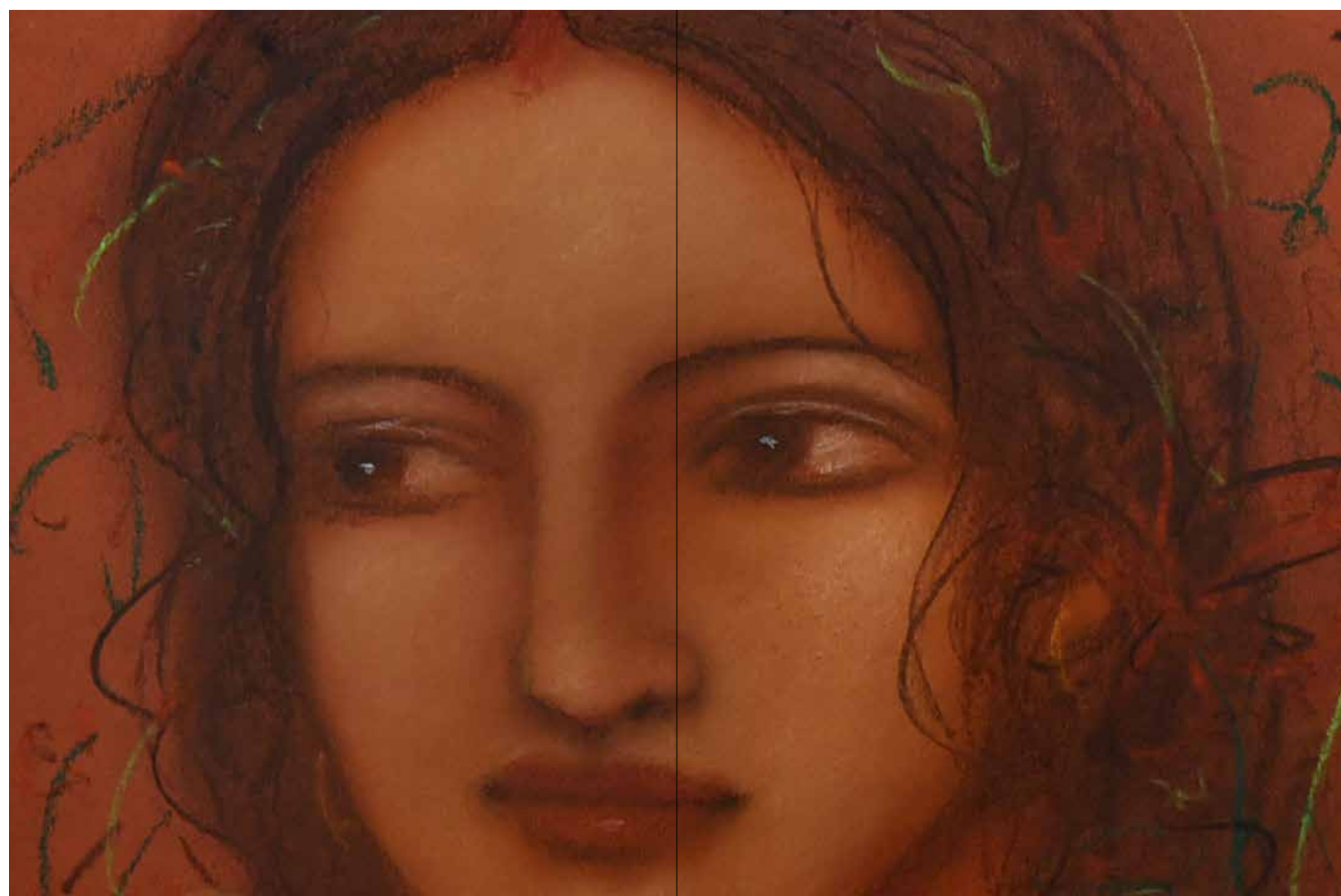


SUHAS ROY

Untitled
Dry pastel on paper
17 x 12 inches
2003

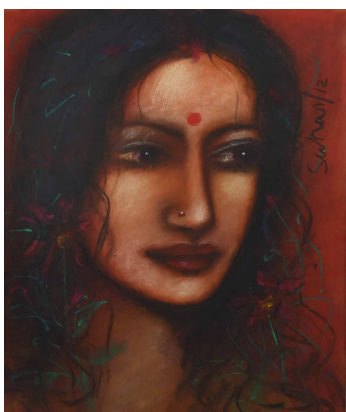
Signed & dated "Suhas 03" on bottom left

Provenance: Acquired directly from the artist



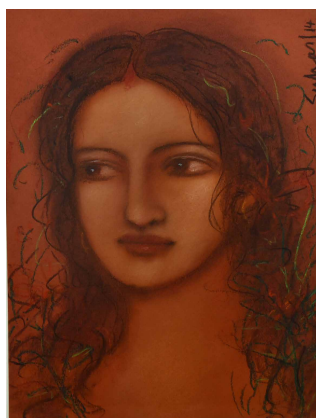
SUHAS ROY
 Untitled
 Dry pastel on paper
 17 x 12 inches
 2003

Signed & dated "Suhas 12" top right
 Provenance: Acquired directly from the
 artist's family



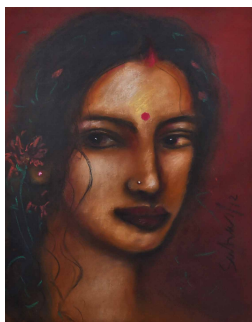
SUHAS ROY
 Untitled
 Mixed Media on Paper
 12 x 16 inches
 2014

Signed & dated "Suhas 14" top right
 Provenance: Acquired directly from the
 artist's family



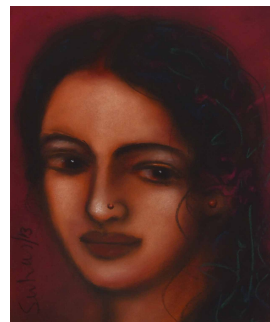
SUHAS ROY
 Untitled
 Mixed Media on Paper
 16.8 x 20.8 inches
 2012

Signed & dated "Suhas 12" bottom right
 Provenance: Acquired directly from the
 artist's family



SUHAS ROY
 Untitled
 Mixed Media on Paper
 10 x 12 inches
 2013

Signed & dated "Suhas 13" bottom left
 Provenance: Acquired directly from the
 artist's family





JOGEN CHOWDHURY

Untitled
 Pen and Ink on Brown Paper Pasted on
 Board: 8 x 6 inch
 Signed & dated in Bengali top left & right & further
 Signed & dated "Jogen 2020" bottom left & center
 Provenance: Acquired directly from the artist

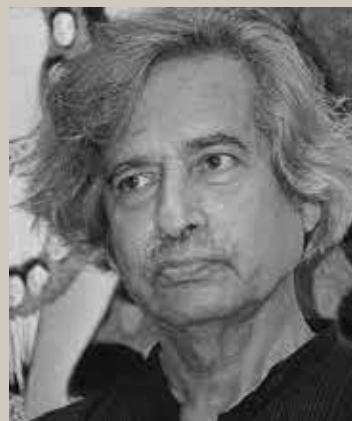
Jogen Chowdhury is known for his ability to successfully marry traditional imagery with the zeitgeist of contemporary painting, in a skillful blend of an urbane self-awareness and a highly localized Bengali influence. His early works show an attention to figuration that carries through in his current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

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

Born in 1939 in Faridpur, Bengal, Chowdhury studied at the Government College of Art and Crafts, Kolkata, from 1955-60, followed by a stint at L'Ecole Nationale Supérieure 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 'Abahomari: Flowing Life' at Vadehra Art Gallery, New Delhi, in 2007. Chowdhury has also had solo exhibitions at Gajah Gallery, Singapore; Galerie 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



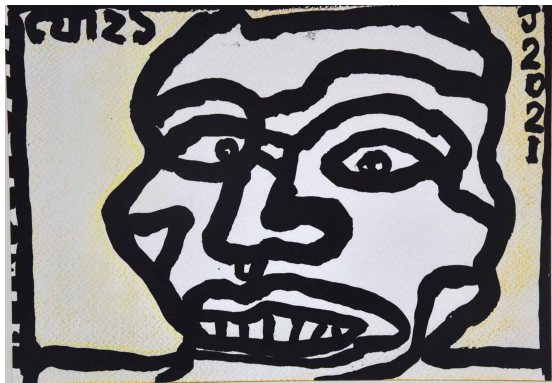


JOGEN CHOWDHURY
 Untitled
 Chinese Ink on Paper
 9 x 14 Inches
 2019

Signed & dated in Bengali bottom left & right
 & further signed & dated 'Jogen 2019' top left
 Provenance: Acquired directly from the artist

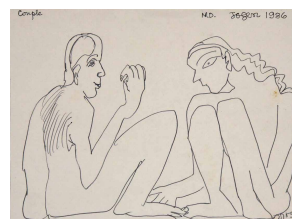
JOGEN CHOWDHURY
 Untitled
 Mixed Media on Paper
 8.3 x 11.6 inches
 2021

Signed & dated in Bengali top left & further
 signed & dated 'J2021' top right
 Provenance: Acquired directly from the artist



JOGEN CHOWDHURY
 Untitled
 Pen and Ink on Brown Paper Pasted on Board
 6 x 8 inch
 2020

Signed & dated in Bengali top left & right &
 further signed & dated "Jogen 2020" bottom left
 Provenance: Acquired directly from the artist



JOGEN CHOWDHURY
 Couple
 Pen and Ink on Paper
 6 x 7.7 Inches
 1986

Signed & dated "Jogen 1996" top right
 Provenance: Acquired directly from the artist





JOGEN CHOWDHURY
 Untitled
 Acrylic on Sora (ceramic plate)
 10 inch dia
 2000
 Signed & dated in Bengali bottom center
 Provenance: Acquired directly from the artist



JOGEN CHOWDHURY
 Untitled
 Acrylic on Sora (ceramic plate)
 12 inch dia
 2010

Signed & dated in Bengali bottom center
 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.

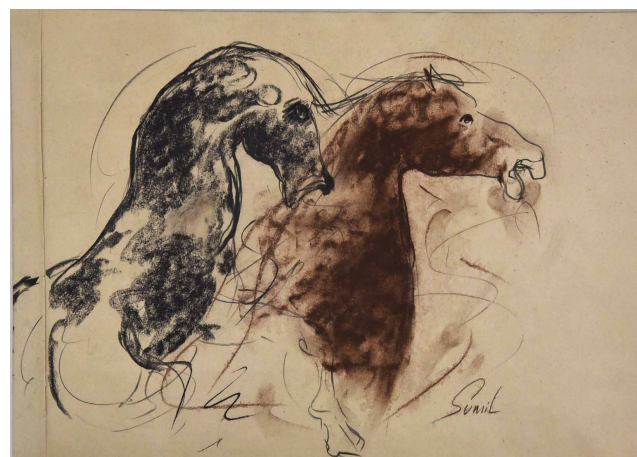
Talking about his art style, he says, "To express my authentic feelings about reality, I have to interpret it, I have conceptualised it. The previous reality gets transformed in the laboratory of minds. Then, I bring it out on the canvas."

Das came from a middle class family and his father was just a small businessman. After completing school, he decided to become a painter and joined a local art school. "I am a good sports man," he says. "I like things which have a lot of rhythm and energy."

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.

"To prevent myself from producing the same kind of work, I keep altering my vision. From the day people began to see me as a painter, a huge responsibility fell upon me, particularly to respond to the feelings of the people at the grassroots level who are also my viewer, as also to delve deep into realities of life around me."



SUNIL DAS

Untitled
Charcoal on Paper
10.6 x 14.6 Inches

Signed 'Sunil' bottom right

Provenance: Acquired directly from the
artist's family



SUNIL DAS
 Untitled
 Charcoal on Paper
 10.6 x 14.6 Inches
 Signed 'Sunil Das' bottom right
 Provenance: Acquired directly from the
 artist's family

SUNIL DAS
 Untitled
 Charcoal on Paper
 10.6 x 14.6 Inches
 Signed 'Sunil' bottom right
 Provenance: Acquired directly from the
 artist's family



SUNIL DAS
 Untitled
 Charcoal on Paper
 10.6 x 14.6 Inches
 Signed 'Sunil Das' bottom left
 Provenance: Acquired directly from the
 artist's family



SUNIL DAS
 Untitled
 Charcoal on Paper
 10.6 x 14.6 Inches
 Signed 'Sunil Das' bottom right
 Provenance: Acquired directly from the
 artist's family

SUNIL DAS
 Untitled
 Charcoal on Paper
 10.6 x 14.6 Inches
 2007

Signed 'Sunil 2007' center right

Provenance: Acquired directly from the artist



SUNIL DAS
 Untitled
 Charcoal on Paper
 10.6 x 14.6 Inches
 2007

Signed 'Sunil 2007' top right

Provenance: Acquired directly from the artist



SUNIL DAS

We two
Oil on canvas
60 x 60 inches
2000

Signed and dated 'Sunil 2000' top right

Provenance: Published in Art Moves works by Sunil Das,
Author Manasij Majumdar

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.

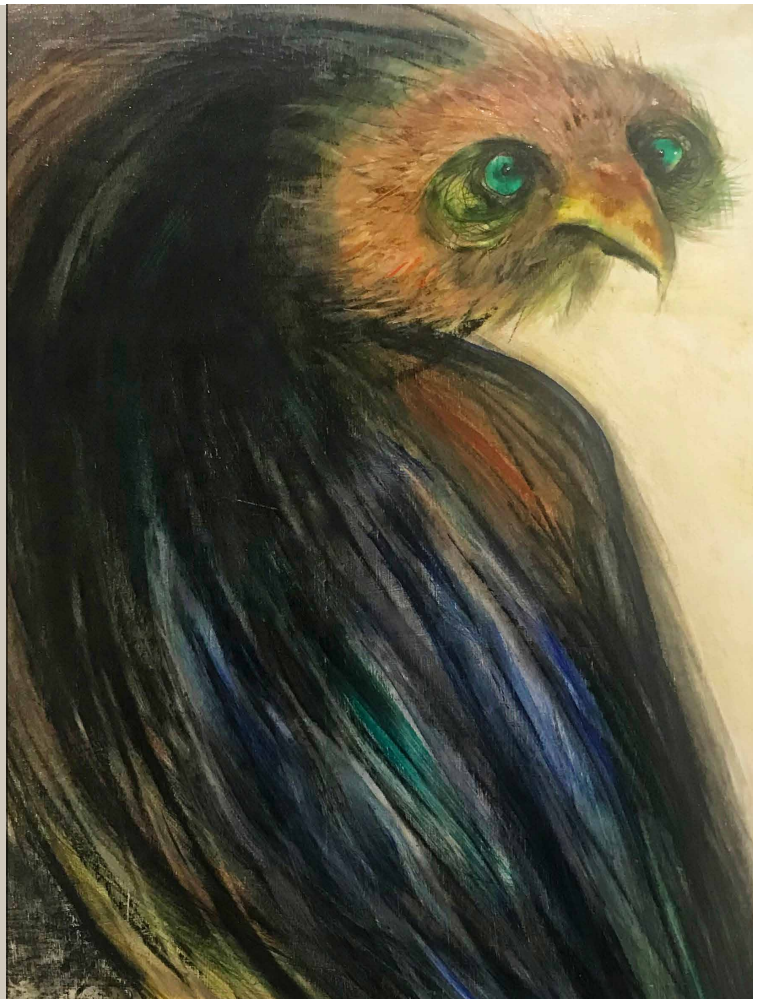
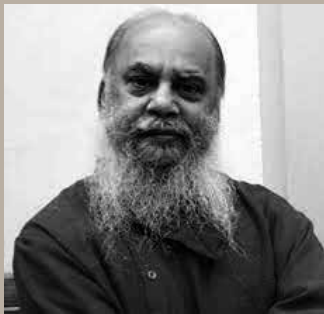
The city of Kolkata has always figured prominently in his work. His themes come from his personal interactions with its urban milieu - its sickness and sordidness, its violence and vulnerability and all that compounds its existential agony. In the 1960s and 1970s his work was influenced by the turbulence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

Shuvaprasanna has depicted varying moods of the city and its people, its places, and all its facets that make the city distinctive. As he states, 'There isn't another city like Kolkata anywhere in the world. In the heart of it, I find innumerable themes, subjects.' He doesn't merely portray reality as 'matter of fact' and his presentation of reality often has dream-like elements in it. In terms of technique, Shuvaprasanna boasts a precise, finely executed style that yields an unmistakable visual intensity. He works comfortably in an assortment of media, including oil on canvas, charcoal, and mixed media.

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.

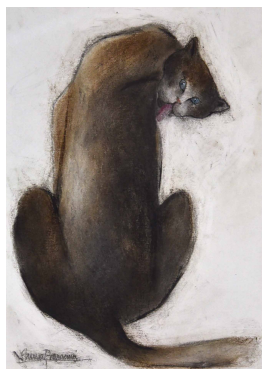
His work has been exhibited extensively in India and internationally in Bangladesh, Singapore, France, Switzerland, and Germany.





SHUVAPRASANNA BHATTACHARYA
Untitled
Acrylic and Charcoal on Paper Board
4.5 x 6 Inches
Signed 'Shuvaprasanna' bottom right
Provenance: Acquired directly from the artist

SHUVAPRASANNA BHATTACHARYA
 Untitled
 Acrylic and Charcoal on Paper
 16.5 x 11.6 Inches
 Signed 'Shuvapasanna' bottom left
 Provenance: Acquired directly from the artist



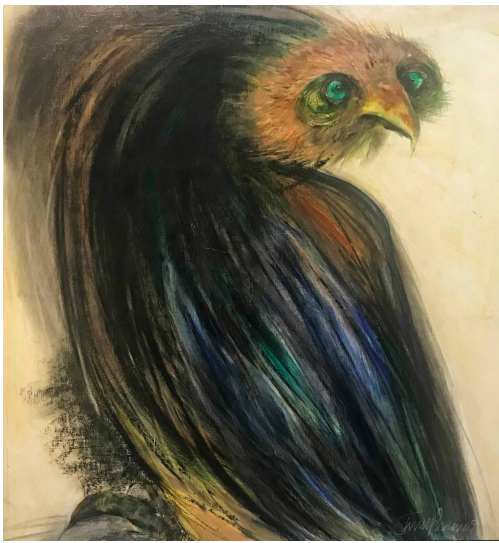
SHUVAPRASANNA BHATTACHARYA
 Untitled
 Acrylic and Charcoal on Paper Board
 4.5 x 6 Inches
 Signed 'Shuvapasanna' bottom right
 Provenance: Acquired directly from the artist



SHUVAPRASANNA BHATTACHARYA
 Untitled
 Acrylic and Charcoal on Paper Board
 6 x 4.5 Inches
 Signed 'Shuvapasanna' bottom right
 Provenance: Acquired directly from the artist

SHUVAPRASANNA BHATTACHARYA
 Untitled
 Acrylic and Charcoal on Paper Board
 6 x 4.5 Inches
 Signed 'Shuvapasanna' bottom left
 Provenance: Acquired directly from the artist





SHUVAPRASANNA BHATTACHARYA
 Untitled
 Oil on board
 24 x 24 inches
 2007
 Signed 'Shuvapasanna' bottom right
 Provenance: Acquired directly from the artist

SHUVAPRASANNA BHATTACHARYA
 Untitled
 Oil on board
 24 x 24 inches
 2007

Signed 'Shuvapasanna' bottom left
 Provenance: Acquired directly from the artist





SEKHAR ROY

Untitled
Mixed Media on Paper
41.2 x 31.1 Inches
2021

Signed and dated 'Sekhar Roy 21' bottom right
Provenance: Acquired directly from the artist

Sekhar Roy life is a river, starts from the hilly area, it flows down on plain, collecting the stones, soils and some dirt, making all to fertilizing others but burden for itself. Sometimes it gets fresh water from rain or by any other small stream, which makes the river strong and powerful.

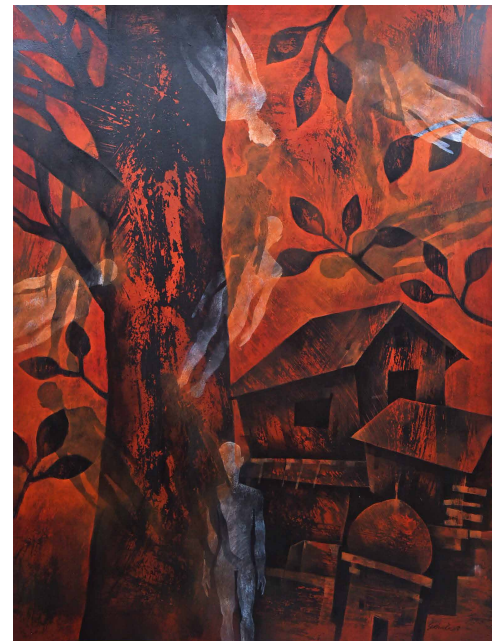
His life is also the same, it started on 17th August 1973. It was not so smooth for him in his childhood days due to some political and socio economic reasons. In his school days he had that urge for energy which could make him more empowered, more spontaneous. After few days when some useless particles being already collected in his life and the 'Gati'(speed) was obstructed, he got someone who was just like a fresh stream to his blockade wave and enhanced its speed. He was his Guru (teacher) late. Prof. Gopal Sanyal. With all his guidance and blessings he did eight solo exhibitions, participated in various group shows and camps. He's very much influenced by the Indian mythological characters specially Krishna and His surroundings'. He's getting immense pleasure by depicting the different postures of that great character of 'Mahabharata', because that particular character is seemed to him a perfect combination of love, passion and thoughtful mind. Thus his journey is going on ...



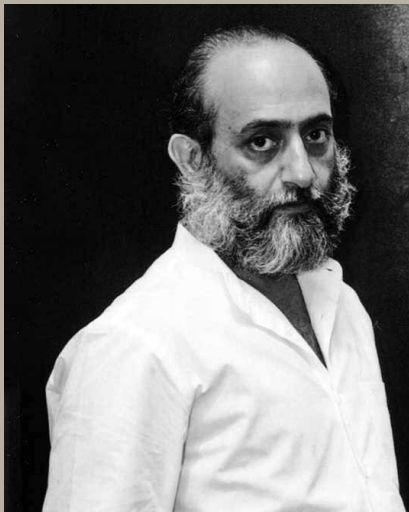




SEKHAR ROY
 Untitled
 Mixed Media on Paper
 31.1 x 41.2 Inches
 2021
 Signed and dated 'Sekhar Roy 21' bottom right
 Provenance: Acquired directly from the artist



SEKHAR ROY
 Untitled
 Mixed media on paper
 31.1 x 41.2 Inches
 2018
 Signed and dated 'Sekhar Roy 18' bottom right
 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 BHATTACHARYA
 Untitled
 Watercolour on Paper
 22 x 30 inches
 2017

Signed and dated 'Sanjay Bhattacharya 2017' bottom right
 Provenance: Acquired directly from the artist

SANJAY BHATTACHARYA
 Untitled
 Watercolour on Paper
 22 x 30 inches
 2017

Signed and dated 'Sanjay Bhattacharya 2017' bottom center
 Provenance: Acquired directly from the artist





SANJAY BHATTACHARYA

Untitled
Oil on canvas
48 x 72 inches
2020

Signed 'Sanjay Bhattacharya' on the reverse
Provenance: Acquired directly from the artist

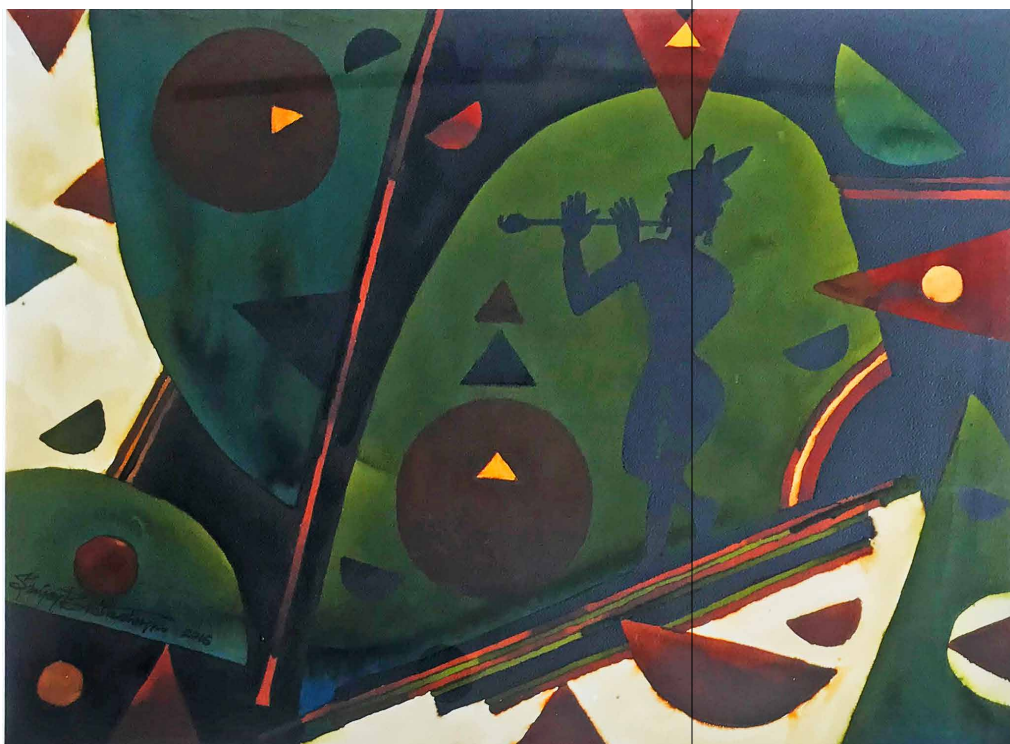


SANJAY BHATTACHARYA
 Untitled
 Watercolour on Paper
 22 x 30 inches
 2017
 Signed and dated 'Sanjay Bhattacharya 2017' bottom left
 Provenance: Acquired directly from the artist

SANJAY BHATTACHARYA
 Untitled
 Watercolour on Paper
 22 x 30 inches
 2017

Signed and dated 'Sanjay Bhattacharya 2017' bottom left
 Provenance: Acquired directly from the artist





SANJAY BHATTACHARYA

Untitled
Water colour on paper
40 x 30 inches
2016

Signed and dated "Sanjay Bhattacharya 2016"
bottom left

Provenance: Acquired directly from the artist

Alay Kumar Ghoshal was born in 1956 and educated at Government College of Art & Craft, Calcutta.

He has participated and was invited in different group shows organized at National Exhibition of Contemporary Art (Delhi), State Academy, Academy of Fine Arts, Birla Academy Annual, Jehangir Art Gallery (Mumbai), Kamalnayan Bajaj Art Gallery (Mumbai), Government of Rajasthan, and many other private galleries. Also participated in some workshops, for example, 'YOUNG ARTISTS' workshop organized by Max Mueller Bhawan, Calcutta.

Alay Kumar Ghoshal grew up in a household where the notion that drawing and painting could be a grown-up activity was foreign. So he was much surprised when he found himself enrolled in the GCAC for a degree in fine arts. He graduated in 1983, ranking first class first. Thereafter, after short stints as creative consultant for advertising in Ogilvy & Mather and Response Pvt Ltd, he joined Bartaman Pvt Ltd, where he was Chief Art Director until his retirement in 2014. The sense of surprise, however, never left him. That is why he has painted in almost every medium and across all genres. His landscapes, portraits, and some of his abstract expressionist pieces are with collectors in India and abroad. He continues to paint, prolifically, and has recently taken to sculpting with clay and wood. He lives with his family in Kolkata, India.





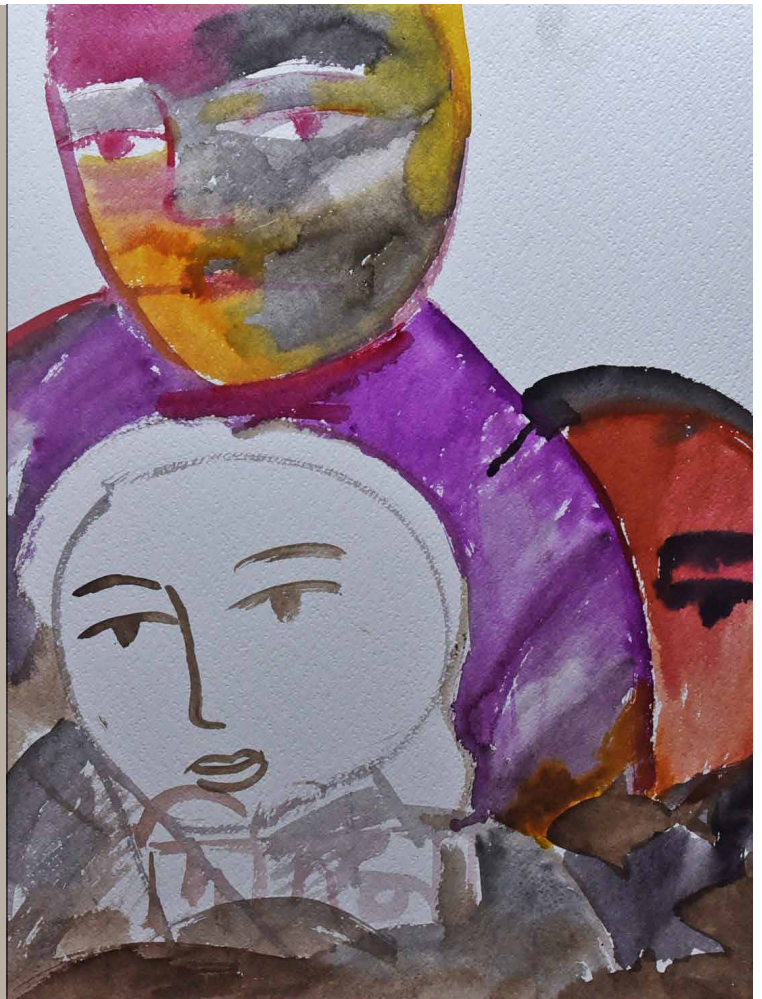


ALAY GHOSHAL
 Untitled
 Water Colour on Paper
 21.2 x 30 Inches
 1983
 Signed and dated 'Ghoshal 83' bottom left
 Provenance: Acquired directly from the artist



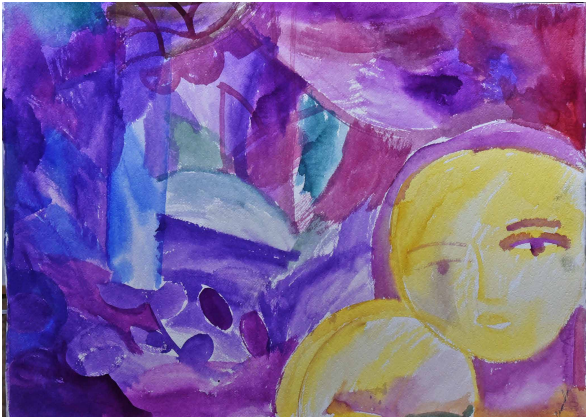
ALAY GHOSHAL
 Untitled
 Water Colour on Paper
 21.2 x 30 Inches
 1982
 Signed and dated 'Ghoshal 82' bottom left
 Provenance: Acquired directly from the artist

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.



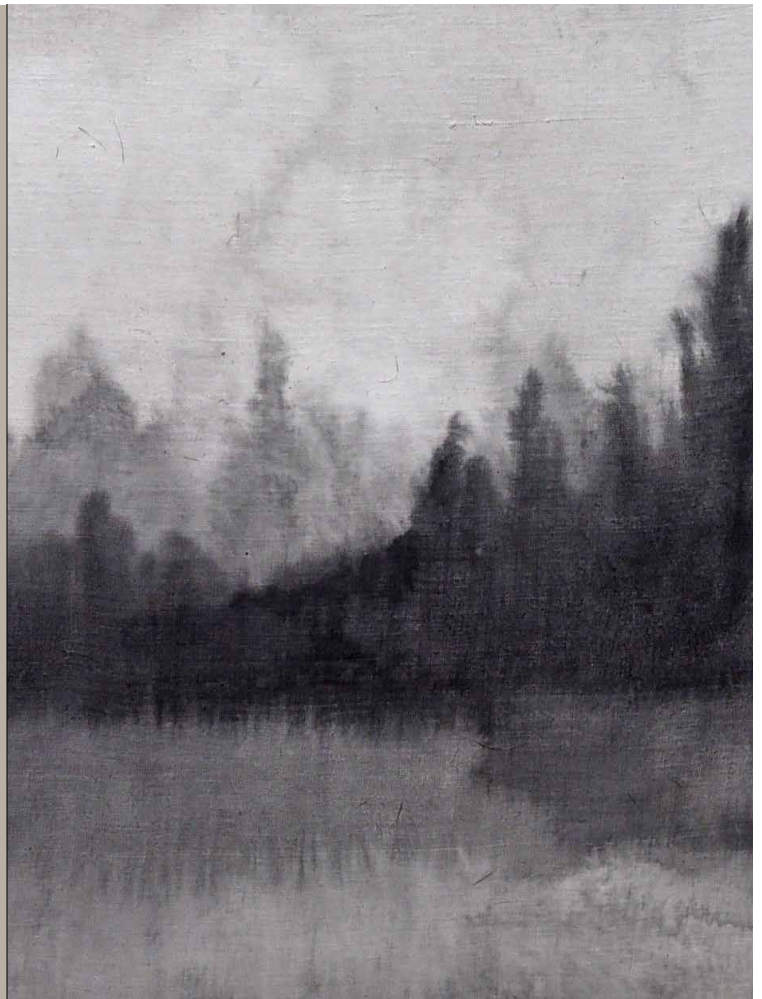
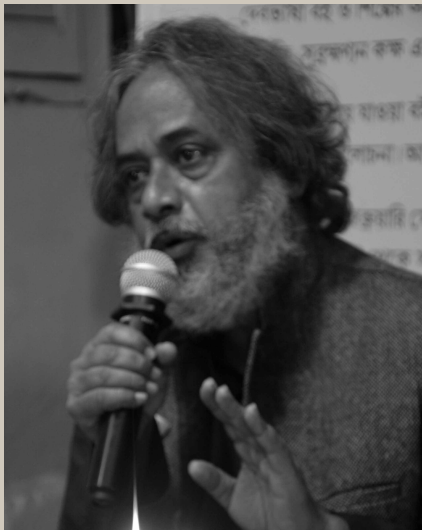


CHANDANA HORE
 Untitled
 Water Colour on Handmade Paper
 2.2 x 30.3 Inches
 Signed 'Chandana Hore' bottom right
 Provenance: Acquired directly from the artist

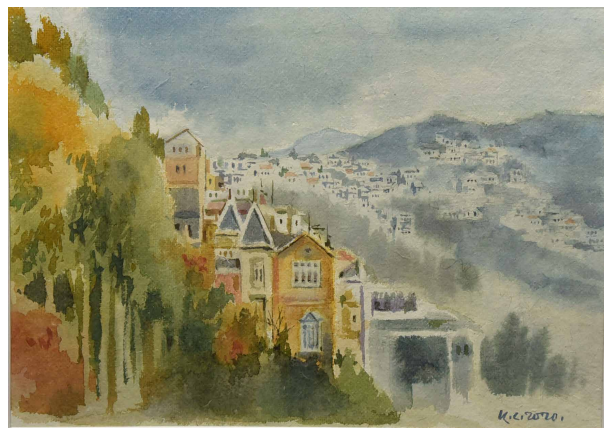
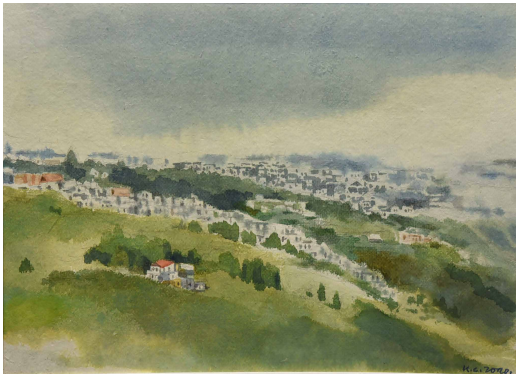


CHANDANA HORE
 Untitled
 Water Colour on Handmade Paper
 22.2 x 30.3 Inches
 Signed 'Chandana Hore' bottom right
 Provenance: Acquired directly from the artist

Krishnendu Chaki, the artist. Born in 1962. He studied arts in the Government Art College. His life and his paintings go hand in hand. Through his creativity he renovates himself over and over again. He transcends himself from horizon to horizon through his art. In truth, painting was never his primary objective as was his own amusement. His artistry finds expression either in the 'soft sculpture' made up of paper pulp or in the portrayal of 'Radha Krishna' on silk or in the landscapes. His medium keeps on changing, so also the language/ expression and contents of his works. But he never deviates from tradition. It is with the help of this tradition his paintings converge with the contemporary cultural.



KRISHNENDU CHAKI
 Untitled
 Water colour on handmade paper
 11 x 15 inches
 2020
 Signed and dated 'K.C. 2020' bottom right
 Provenance: Acquired directly from the artist



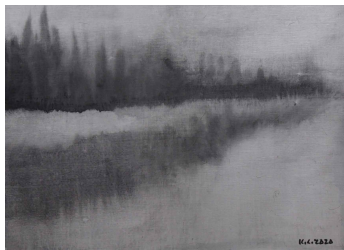
KRISHNENDU CHAKI
 Untitled
 Water colour on handmade paper
 11 x 15 inches
 2020
 Signed and dated 'K.C. 2020' bottom right
 Provenance: Acquired directly from the artist



KRISHNENDU CHAKI
 Untitled
 Water colour on handmade paper
 11 x 15 inches
 2020
 Signed and dated 'K.C. 2020' bottom right
 Provenance: Acquired directly from the artist



KRISHNENDU CHAKI
 Untitled
 Water Colour on Silk
 15 x 19.7 Inches
 2020
 Signed and dated 'K.C. 2020' bottom right
 Provenance: Acquired directly from the artist



KRISHNENDU CHAKI
 Untitled
 Water Colour on Silk
 14.7 x 19.6 Inches
 2020
 Signed and dated 'K.C. 2020' bottom right
 Provenance: Acquired directly from the artist

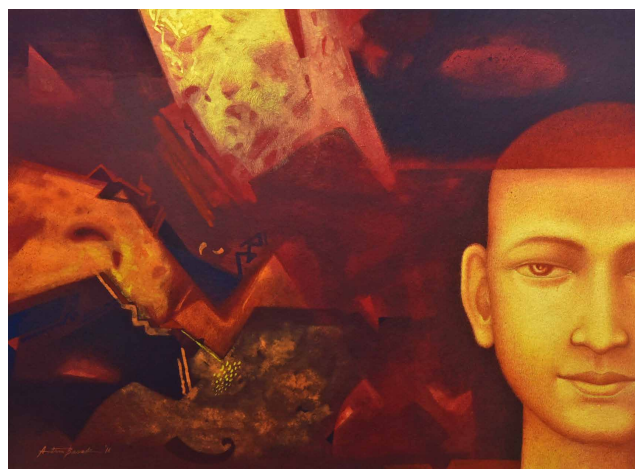


Atin Basak says that his recent body of work represents the beliefs and ways of life in the East or the Orient. The recluses and sages that he creates in his etchings and lithographs on paper have a certain quality that places them above and beyond the 'madding crowd' of humanity. Although they are alone, they seem to be perceptive, judicious and erudite people who have seen and experienced the world as it is, and then made the choice to live apart from it.

In works with titles like 'Hermit' and 'Solitude', the artist's flawlessly controlled use of shade and texture helps to build the characters of these subjects adeptly depicting their self-confidence and personal power. Basak places Sanskrit letters in these works to similarly portray a sense of age-old tradition, understanding and wisdom in a world that seems to have forgotten the value of everything that is not modern.

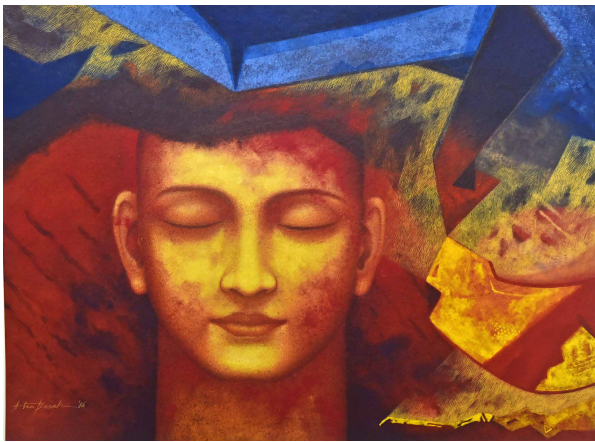
Born in Kolkata in 1966, Atin Basak studied painting in this city and later received his MA in printmaking from a Baroda art college. All through his career he has received several awards, prominent among them the 1999-2000 Charles Wallace India Trust Arts Award and a scholarship from the French Government to work in their country as a visiting artist.

Collections of his works are housed in the National Gallery of Modern Art and the Lalit Kala Academy in New Delhi, the Baroda Palace Museum, the British Council in Bombay as well as in personal collections in Bombay, Calcutta, Baroda, Ahmedabad, Belgium, Singapore, Hong Kong, Switzerland, Germany, France, Japan and the UK.

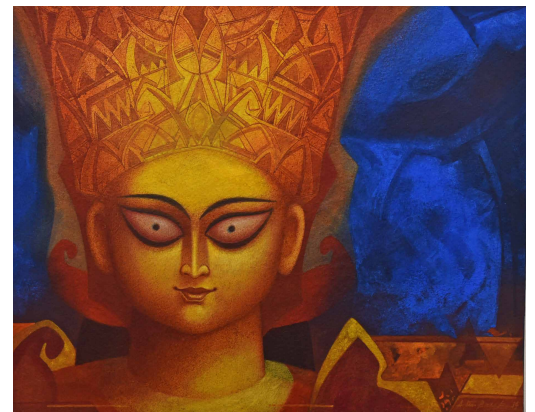


ATIN BASAK
Untitled
Tempera on Board
23.4 x 32 Inches
2016

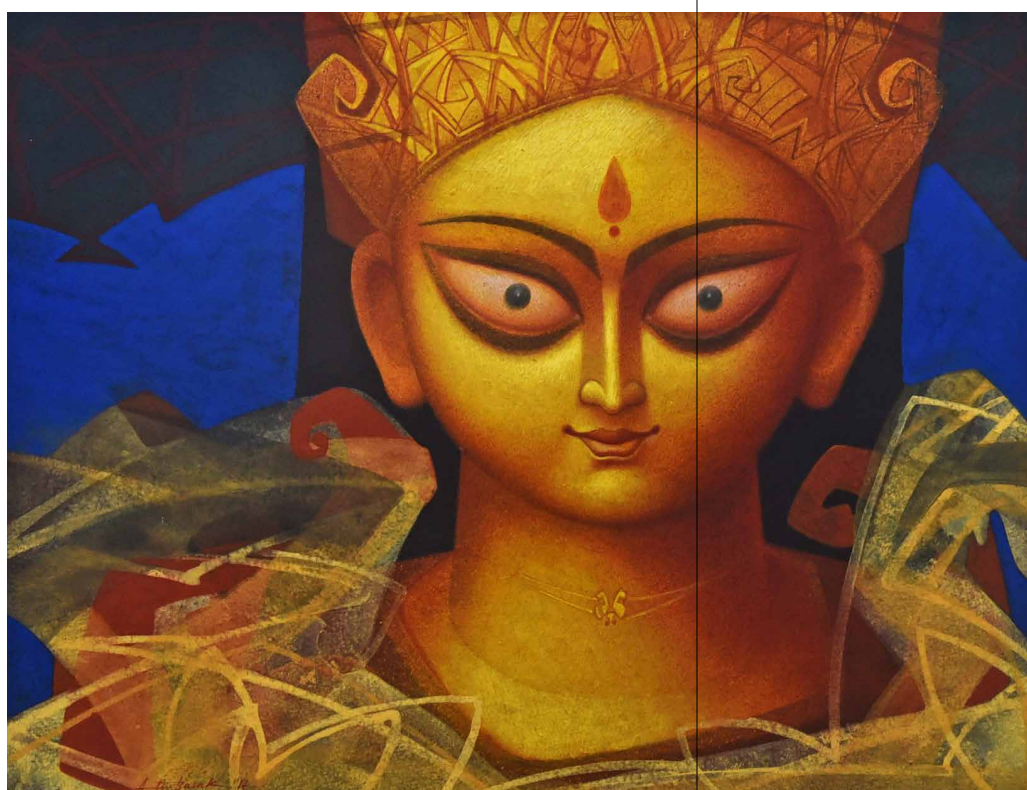
Signed and dated 'Atin Basak 16' bottom right
Provenance: Acquired directly from the artist



ATIN BASAK
 Untitled
 Tempera on Board
 23.4 x 32 Inches
 2016
 Signed and dated 'Atin Basak 16' bottom left
 Provenance: Acquired directly from the artist



ATIN BASAK
 Untitled
 Tempera on Board
 16.1 x 20 Inches
 2014
 Signed and dated 'Atin Basak 14' bottom right
 Provenance: Acquired directly from the artist



ATIN BASAK
 Untitled
 Tempera on Board
 16 x 20.4 Inches
 2014

Signed and dated 'Atin Basak 14' bottom left
 Provenance: Acquired directly from the artist

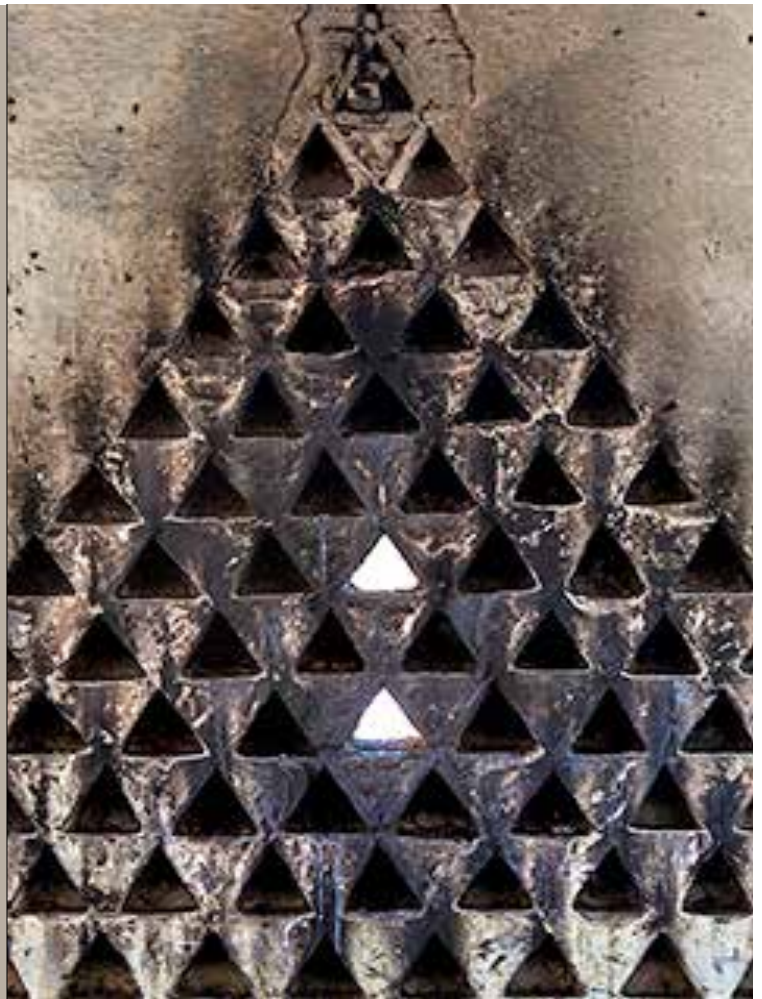
Sanjay Das (born in 1969) is an Indian Photographer, who has extensively traveled through the varied terrains of India.

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.

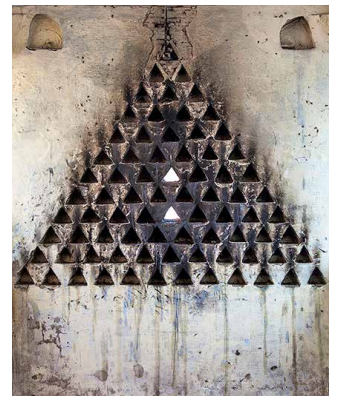




SANJAY DAS
Serenity-II
Archival print on paper
22 x 33 inches
Signed & dated on the reverse
Provenance: Acquired directly from the artist

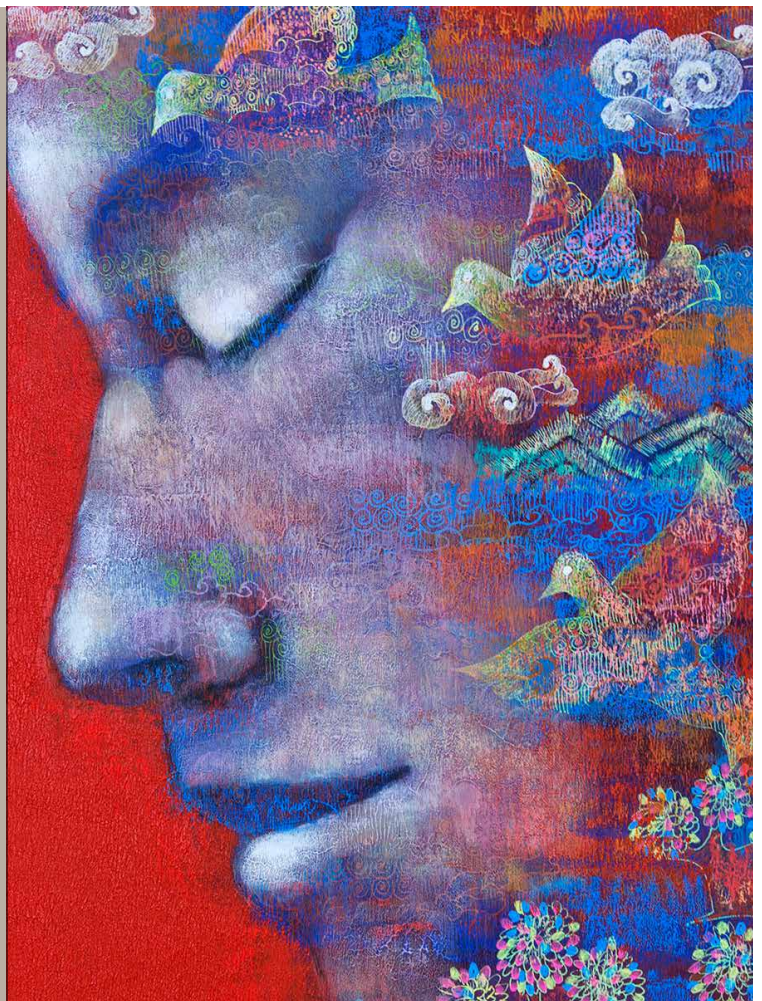
SANJAY DAS
Cosmic Rhythm-I
Archival print on canvas
40 x 50 inches

Signed & dated on the reverse
Provenance: Acquired directly from the artist



Shampa may like to emphasize her fascination with the basic elements of nature 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



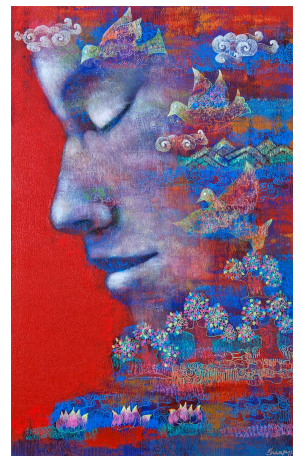


SHAMPA SIRCAR DAS

Untitled
Embracing compassion Acrylic on Linen canvas
54 x 84 inch
2011

Signed & dated 'Shampa 11' bottom right & further
signed & dated on the reverse

Provenance: Acquired directly from the artist

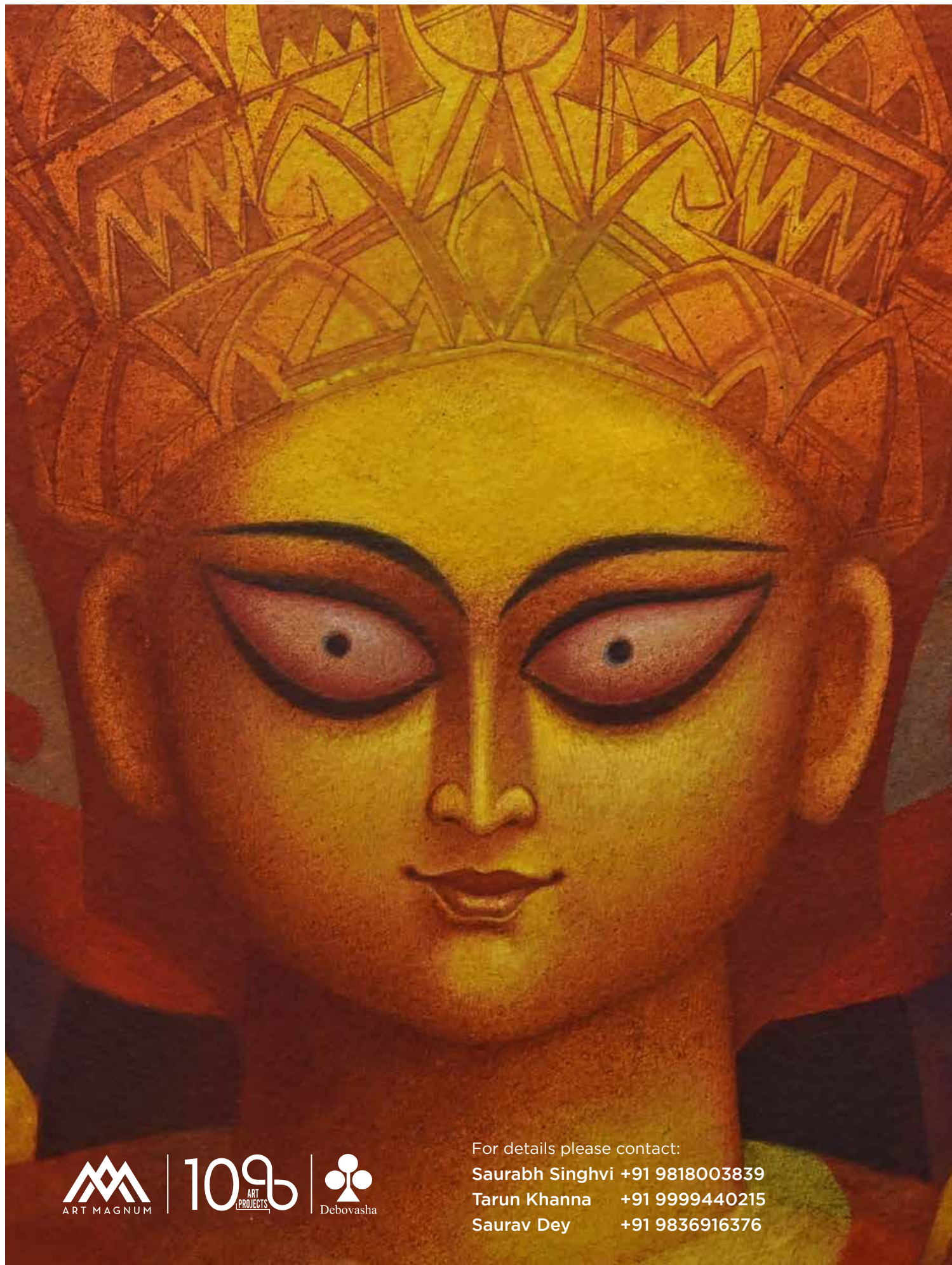


SHAMPA SIRCAR DAS

Untitled
Acrylic on wooden board
18 x 28 inch
2011

Signed & dated 'Shampa 11' bottom right &
further signed & dated on the reverse

Provenance: Acquired directly from the artist



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