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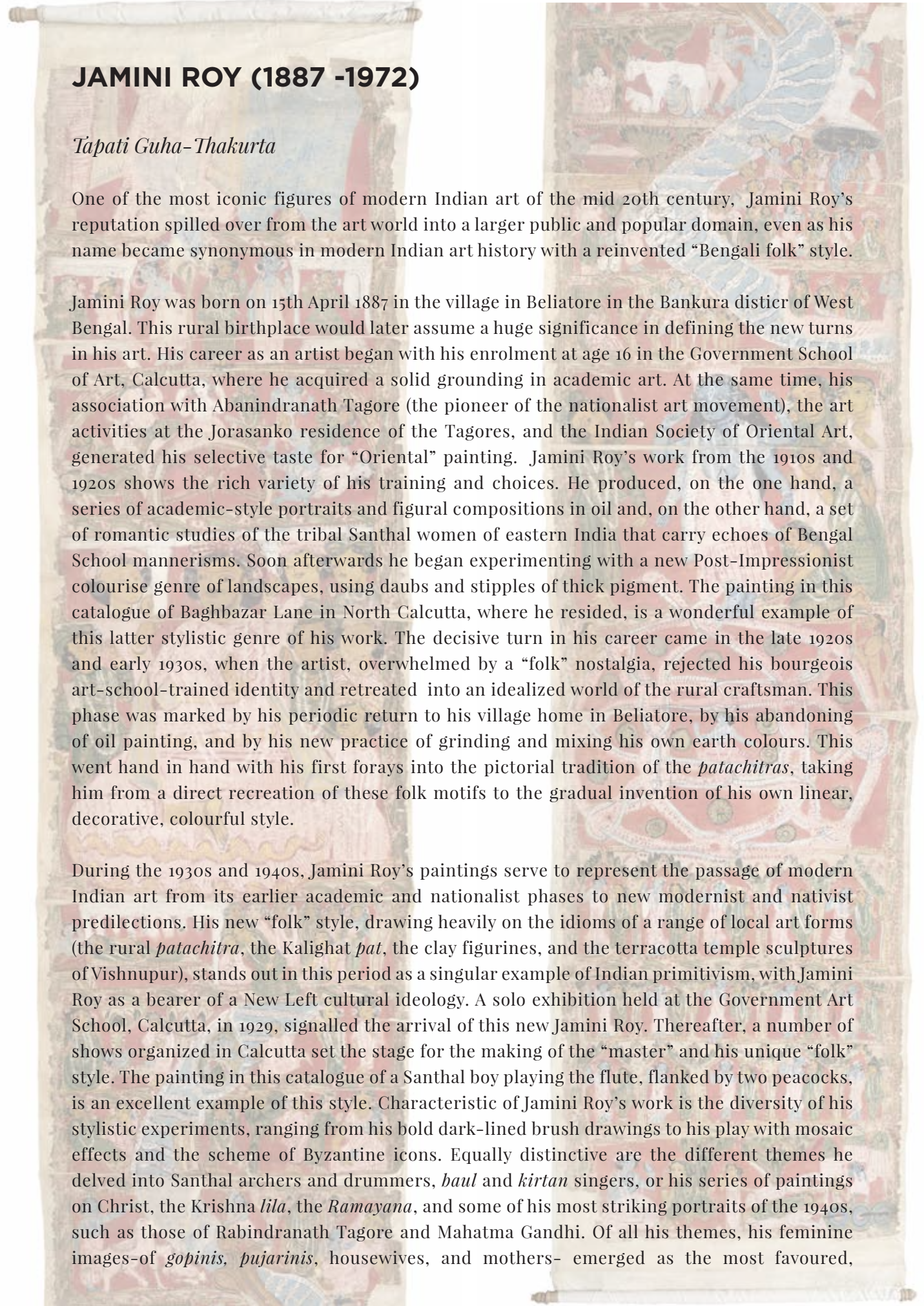
P R I N S E P S

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Jamini Roy's Residence At Ballygunge Place

The background of the page features a large, vertical scroll on the left and a rectangular painting on the right. The scroll is unrolled, showing a colorful, abstract design with red, blue, and yellow tones. The painting on the right depicts a scene with figures, possibly a religious or mythological scene, in a traditional Indian style with vibrant colors and intricate details.

JAMINI ROY (1887 -1972)

Tapati Guha-Thakurta

One of the most iconic figures of modern Indian art of the mid 20th century, Jamini Roy's reputation spilled over from the art world into a larger public and popular domain, even as his name became synonymous in modern Indian art history with a reinvented "Bengali folk" style.

Jamini Roy was born on 15th April 1887 in the village in Beliatare in the Bankura district of West Bengal. This rural birthplace would later assume a huge significance in defining the new turns in his art. His career as an artist began with his enrolment at age 16 in the Government School of Art, Calcutta, where he acquired a solid grounding in academic art. At the same time, his association with Abanindranath Tagore (the pioneer of the nationalist art movement), the art activities at the Jorasanko residence of the Tagores, and the Indian Society of Oriental Art, generated his selective taste for "Oriental" painting. Jamini Roy's work from the 1910s and 1920s shows the rich variety of his training and choices. He produced, on the one hand, a series of academic-style portraits and figural compositions in oil and, on the other hand, a set of romantic studies of the tribal Santhal women of eastern India that carry echoes of Bengal School mannerisms. Soon afterwards he began experimenting with a new Post-Impressionist colourised genre of landscapes, using daubs and stipples of thick pigment. The painting in this catalogue of Baghbazar Lane in North Calcutta, where he resided, is a wonderful example of this latter stylistic genre of his work. The decisive turn in his career came in the late 1920s and early 1930s, when the artist, overwhelmed by a "folk" nostalgia, rejected his bourgeois art-school-trained identity and retreated into an idealized world of the rural craftsman. This phase was marked by his periodic return to his village home in Beliatare, by his abandoning of oil painting, and by his new practice of grinding and mixing his own earth colours. This went hand in hand with his first forays into the pictorial tradition of the *patachitras*, taking him from a direct recreation of these folk motifs to the gradual invention of his own linear, decorative, colourful style.

During the 1930s and 1940s, Jamini Roy's paintings serve to represent the passage of modern Indian art from its earlier academic and nationalist phases to new modernist and nativist predilections. His new "folk" style, drawing heavily on the idioms of a range of local art forms (the rural *patachitra*, the Kalighat *pat*, the clay figurines, and the terracotta temple sculptures of Vishnupur), stands out in this period as a singular example of Indian primitivism, with Jamini Roy as a bearer of a New Left cultural ideology. A solo exhibition held at the Government Art School, Calcutta, in 1929, signalled the arrival of this new Jamini Roy. Thereafter, a number of shows organized in Calcutta set the stage for the making of the "master" and his unique "folk" style. The painting in this catalogue of a Santhal boy playing the flute, flanked by two peacocks, is an excellent example of this style. Characteristic of Jamini Roy's work is the diversity of his stylistic experiments, ranging from his bold dark-lined brush drawings to his play with mosaic effects and the scheme of Byzantine icons. Equally distinctive are the different themes he delved into: Santhal archers and drummers, *baul* and *kirtan* singers, or his series of paintings on Christ, the Krishna *lila*, the *Ramayana*, and some of his most striking portraits of the 1940s, such as those of Rabindranath Tagore and Mahatma Gandhi. Of all his themes, his feminine images—of *gopinis*, *pujarinis*, housewives, and mothers—emerged as the most favoured,

archetypal Jamini Roy motif: one that most powerfully captured the middle-class imagination of his times and made Jamini Roy a household name in Bengal cultural circles.

In the years around the second World War and India's independence, the artist reached a high point of fame and adulation, as he came to be hailed by Bengal's left-wing cultural elite as the most creative and socially progressive of Indian painters. Meanwhile, the aging artist acquired an even greater legendary status – as he was awarded the national award, Padma Bhushan, by the Indian government in 1955 and elected Fellow of the Lalit Kala Akademi in 1956. A final consecration came after his death on 24th April 1972 – when, four years later, his works were granted the status of “national treasures” by the Government of India.

[This article is a revised version of my entry on Jamini Roy in the book Frederick Asher, ed., *Art of India, Prehistory to the Present* (Encyclopaedia Britannica, 2003), pp. 452-453.]

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The Art of Jamini Roy, 1887-1972, A Centenary Volume (Calcutta: Jamini Roy Birth Centenary Celebration Committee, 1987).

Images: Early Bengal & Orissa Patchitra

NATIONAL ART TREASURE - NON EXPORTABLE

1. JAMINI ROY (1887 - 1972)

Untitled (Gopini)

Signed lower right

Tempera on board

Circa 1950

24 x 12 in.

INR 4,00,000 - 6,00,000

PROVENANCE

Estate of Jamini Roy

Thence by descent



2. JAMINI ROY (1887 - 1972)

Untitled (Krishna)

Signed lower right

Tempera on cloth

Circa 1930

30 x 18 in.

INR 10,00,000 - 15,00,000

PROVENANCE

Estate of Jamini Roy

Thence by descent

PUBLISHED

Jamini Roy - His Life In Art - Sandip Sarkar (pg 201)

"Many paintings of Krishna done by Jamini Roy follow Hindu Iconography and show the god where he plays the flute bending his legs and curving his waist. But in this early painting on cloth, Krishna gets a soft image as a simple, easy going cowherd. He stands straight as he plays the flute. Rare!"

LOT NOTES

These works on cloth are reportedly from a difficult period in the artists life as he was making the transition from a commercial portrait painter to discovering his own unique style



3. JAMINI ROY (1887 - 1972)

Untitled (View of Ananda Kumar Chatterjee lane)

Signed lower right

Tempera on board

Circa 1940

23 x 18 in.

INR 8,00,000 - 12,00,000

PROVENANCE

Estate of Jamini Roy

Thence by descent

PUBLISHED

Jamini Roy - His Life In Art - Sandip Sarkar (pg 159)

“The street scene in North Kolkata where Jamini Roy had spent years of his most creative life before 1949 when we moved to his studio- cum-residence in South Kolkata. It was done in the mid-forties and reflects Jamini Roy's attachment to western impressionist art. Here on this lane, before independence, the wife of Bengal's Governor, Lady Casey called on him and became his ardent admirer. It was here that Rabindranath came visiting to shower his blessings on the young genius.

Rabindranath took great delight in consulting Ray on his interpretation of his own paintings. A great many aficionados of art from India and abroad and not so distinguished art lovers derived endless delight from paintings at the house on the lane.”



4. HIMMAT SHAH (b. 1933)

Untitled

Signed lower left

Collage / Mixed Media On Paper

Executed in 1968

9 x 12 in.

INR 2,00,000 - 4,00,000

PROVENANCE

Acquired directly from artist

Private Collection , Mumbai

PUBLISHED

Himmat Shah - Sculptures & Drawings , December 2007





5. HIMMAT SHAH (b. 1933)

Untitled

Terracotta with gold leaf and photograph

11 x 6.5 x 4 in.

14 x 7 x 6 in. (with base)

INR 3,00,000 - 5,00,000

PROVENANCE

Acquired directly from artist

Private Collection , Mumbai

PUBLISHED

Terracotta By Himmat Shah (Inside Back Cover)





K G SUBRAMANYAN

"An enlightened eclecticism, Subramanyan believes, is the appropriate mode for creativity in a plural world, and only an advantageous eclecticism can keep the world plural. His own work done in a number of different mediums, with its many layers of subversive play, wit and irony is an exemplary demonstration of this. The position that Subramanyan spells out lucidly is one that many Indian artists in the 1970s and 1980s found valid.

During this period, Indian artists by and large felt the need of giving up the idea of monolithic Western modernism and began to think in terms of modernisms existing simultaneously and guided not by a single formalist model or ideology but by different cultural determinants. The quest for a modernism in which history and art traditions found a place took them beyond Western modernism while exploring their affinities. This helped to do away with the injunctions against narration, literary inspiration, and various other modernist purist taboos and made the Indian art scene more varied than it was before."

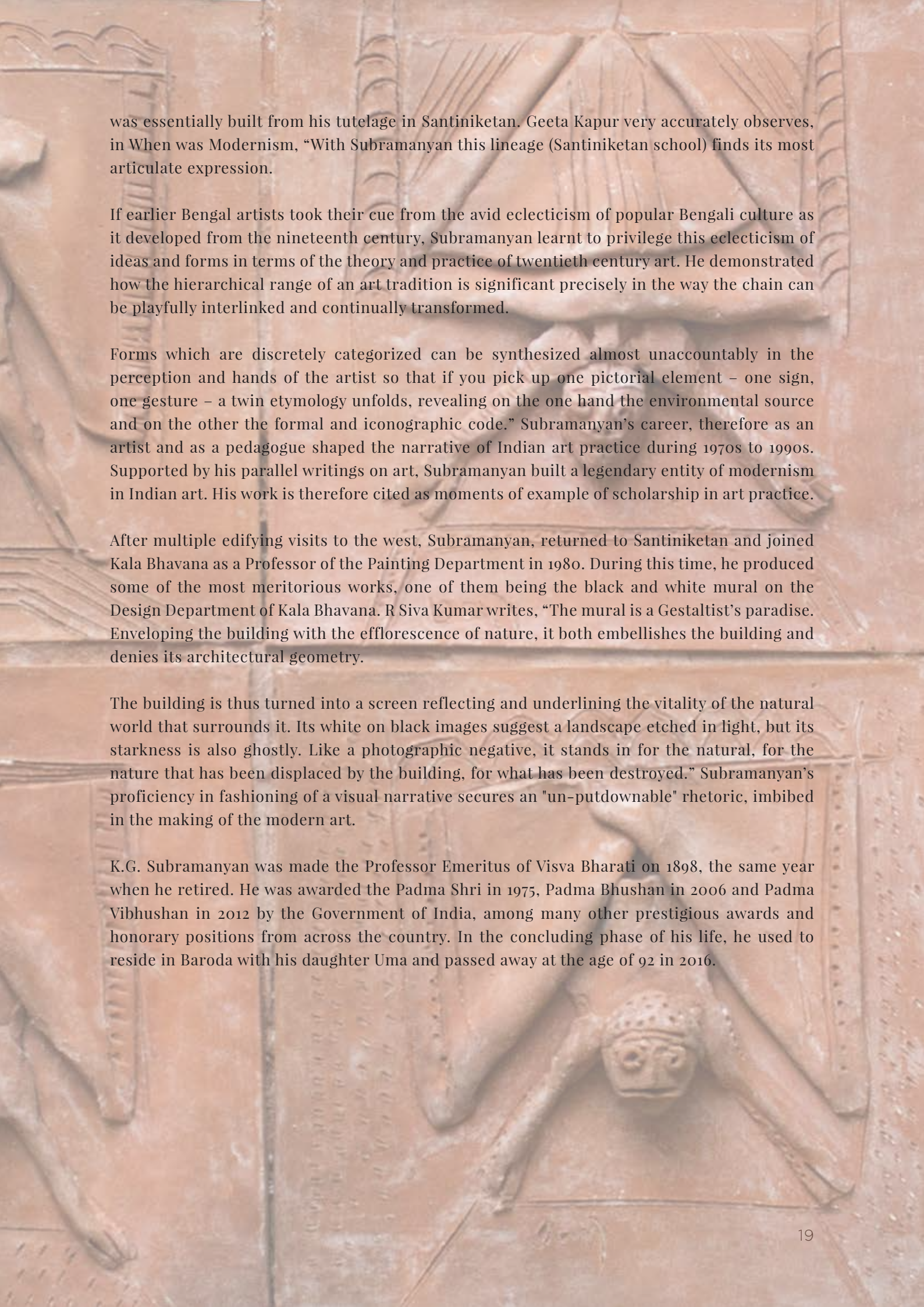
- R. Siva Kumar. "Modern Indian Art: A Brief Overview." Art Journal, vol. 58, 1999

K G Subramanyan's artistic oeuvre reflects the synthesis-ed modernism in post-independence India, that was devised to accommodate the varied Indian artistic aesthetics and history as a continuation of cultural pursuits. His engagement with the traditional forms and materials, rooted in the country's psyche, steered a liberated generation of artists, in reconfiguring a more cohesive identity of Indian modernism. Through his work, the modern Indian art scene witnessed exploration of mediums in painting, printmaking sculpture and design techniques; terracotta, glass and painted murals; mixed media masks, toys and so on, which underlines his integrity and respect towards indigenous spontaneity in art making.

After pursuing Honours in Economics from Presidency College, Chennai, Subramanyan joined Kala Bhavana in 1944. Here he came in contact with Nandalal Bose, Benodebehari Mukherjee and Rankinkar Baij. Much later in his essay, The Big and The Small, Subramanyan writes, "What Nandalal and Rabindranath wanted to organise in Kala Bhavana was a creative community, not just a professional school. Professional schools are end oriented but these ends are generally small. This is not to understand their importance.

Most of the works of art that we see and admire in the museums are made by people trained in a professional school or guild. But these were part of a tradition, a widespread network of concepts and practices which upheld a comprehensive worldview that was shared by the generality of people. But this unity of outlook does not anymore survive in the modern world. What we see here is a maelstrom of cultures;". Subramanyan's quest to formulate an interconnected voice of art practice, single-handedly produced a body of work that defends the self-reliant understanding of modernity in Indian art practice.

In 1951, K.G. Subramanyan joined the Faculty of Fine Art in M.S. University, Baroda as a lecturer. It was here that he delved in to the pedagogue in him. His devoted involvement with the students, the curriculum of the institution enabled him to advocate the art education methods that were more relevant to the changing demands of the nature of modernity in India, which



was essentially built from his tutelage in Santiniketan. Geeta Kapur very accurately observes, in *When was Modernism*, “With Subramanyan this lineage (Santiniketan school) finds its most articulate expression.

If earlier Bengal artists took their cue from the avid eclecticism of popular Bengali culture as it developed from the nineteenth century, Subramanyan learnt to privilege this eclecticism of ideas and forms in terms of the theory and practice of twentieth century art. He demonstrated how the hierarchical range of an art tradition is significant precisely in the way the chain can be playfully interlinked and continually transformed.

Forms which are discretely categorized can be synthesized almost unaccountably in the perception and hands of the artist so that if you pick up one pictorial element – one sign, one gesture – a twin etymology unfolds, revealing on the one hand the environmental source and on the other the formal and iconographic code.” Subramanyan’s career, therefore as an artist and as a pedagogue shaped the narrative of Indian art practice during 1970s to 1990s. Supported by his parallel writings on art, Subramanyan built a legendary entity of modernism in Indian art. His work is therefore cited as moments of example of scholarship in art practice.

After multiple edifying visits to the west, Subramanyan, returned to Santiniketan and joined Kala Bhavana as a Professor of the Painting Department in 1980. During this time, he produced some of the most meritorious works, one of them being the black and white mural on the Design Department of Kala Bhavana. R Siva Kumar writes, “The mural is a Gestaltist’s paradise. Enveloping the building with the efflorescence of nature, it both embellishes the building and denies its architectural geometry.

The building is thus turned into a screen reflecting and underlining the vitality of the natural world that surrounds it. Its white on black images suggest a landscape etched in light, but its starkness is also ghostly. Like a photographic negative, it stands in for the natural, for the nature that has been displaced by the building, for what has been destroyed.” Subramanyan’s proficiency in fashioning of a visual narrative secures an “un-putdownable” rhetoric, imbibed in the making of the modern art.

K.G. Subramanyan was made the Professor Emeritus of Visva Bharati on 1898, the same year when he retired. He was awarded the Padma Shri in 1975, Padma Bhushan in 2006 and Padma Vibhushan in 2012 by the Government of India, among many other prestigious awards and honorary positions from across the country. In the concluding phase of his life, he used to reside in Baroda with his daughter Uma and passed away at the age of 92 in 2016.

6. K.G.SUBRAMANYAN (1924-2016)

Untitled

Signed in Tamil
Terracotta Relief Sculpture

19 x 19 x 1 in.

INR 12,00,000 - 15,00,000

PROVENANCE

Private Collection, Mumbai

COMPARABLE

Sotheby's Lot 113, September 2006

CATALOGUE NOTES

Refer : Anatomy Lesson 1-5 (2008), 2008, Terracotta Reliefs, collection Kiran Nadar Museum of Art, New Delhi, Documenta 14



7. K.G.SUBRAMANYAN (1924-2016)

Untitled (Head)

Bronze

Edition 6/9

Executed in 2006

20 x 11 x 8 in.

INR 8,00,000 - 12,00,000

PROVENANCE

*Originally cast by 'The Guild Gallery' under authorization from the artist
Private Collection, Delhi*





8. A. RAMACHANDRAN (b.1935)

The girl from Obeshwar

Signed bottom right

Tempera in Japanese gold board

Executed in 2003

10.5 x 9.5 in.

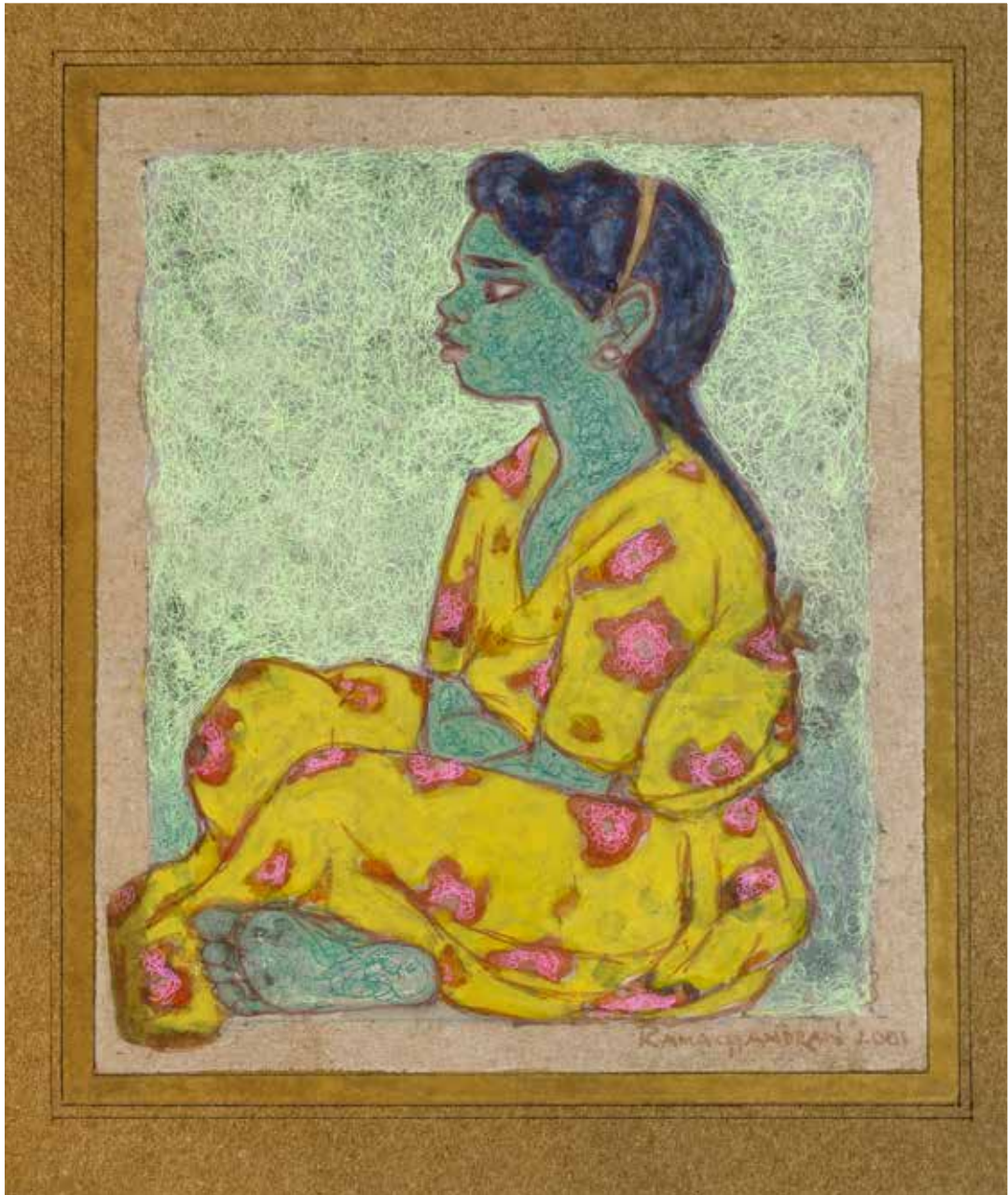
INR 4,00,000 - 6,00,000

PROVENANCE

Private Collection , Mumbai

PUBLISHED

Face To Face - Art Practice of A. Ramachandran - Ella Datta (pg 72)



Works From The Estate of
Rathindranath Tagore & Mira Chatterjee

By Descent to Jayabrato Chatterjee



MEMORIES OF MITALI AND MY JETHU, RATHINDRANATH

Jayabrato Chatterjee

My earliest memories are swathed in the scent of mountain pines and a constant leitmotif of a rattling train that would carry me back to our home in Dehradun – my magical El Dorado – where I spent my childhood with my mother, Meera ma, my maternal grandmother, Lal dida, and my Jethu and foster father, Rathindranath.

Tobu monay rekho... ‘If tears dim your sight and all play ends one honeyed night, yet remember, yet remember, yet remember...’

Through the first eleven years of my life, with what festivity I had lifted the weight of springtime on my shoulders and scattered a riot of flowers!

Jethu had allotted to me a garden patch in Mitali, our home at 189/A Rajpur Road, and asked me to tend it with care. He had even bought for me miniature gardening tools, replete with a pair of sears and a watering can. And as I had held his finger tightly, he had led me through the nursery, past the shallow lily pool, pointing out the nodding flowers usually associated with an English garden – enchanted blossoms called phlox and larkspurs and hollyhocks and ladies lace and nasturtium and sweet-peas and crocuses and azaleas and narcissi.

Mitali – sheltered by the Himalayas in the north and old-fold Shivalik ranges far away, down



south. Mitali – a riot of Mary Palmers and crimson hibiscuses and sprawling emerald lawns flanked by flower beds down five cobbled steps abloom with my mother’s special rose bowl. There were roses of all shapes and sizes, from Mandarin tea roses to the stunning magenta of Eden Rose, pink roses bleached by the moon to ashes – ashes of roses – and the golden profusion of the rambling Marshneils.

Mitali – ochre complexioned and honeycombed with six large bedrooms, an intimate dining room and a spacious living room adorned with paintings by Rabindranath, Abanindranath, Gaganendranath, Ju Peon, Nandalal Bose and delicate flora by Jethu himself. A solitary chamber on the roof contained a vast library where I was first introduced to Mark Twain’s Tom Sawyer, Charles Dickens’ Oliver Twist, Emily Bronte’s Heathcliff, Leo Tolstoy’s Anna Karenina, Romain Rolland’s Jean Christophe, Agatha Christie’s Miss Marple, Edgar Wallace’s

John G. Reeder and several other characters from fiction. There were also two kitchens, garages, servants' quarters and a tin shed near the mango and litchi orchards where Shyama-cow and Julie-cow mooed and lowed, and Koeli, the Tibetan terrier, barked her head off. Beyond the shed lay a wire-meshed chicken barn crowded with cackling Leghorns and a solitary Black Menorca rooster that cock-a-doodle-dooed at the crack of dawn and woke Ghanshyam Mali and his assistants with a start. And pervading through the garden was, of course, Jethu's voice, gently instructing the gardeners – a voice like the deep shade of a tree, foliage-protected, in the midst of a temperate afternoon; a voice so civilized and kind that you were compelled to pay attention to words spoken with equal measure to one and all.



Way back in 1906, when he was barely eighteen years old, Jethu was sent by his father, the poet Rabindranath Tagore, to the University of Illinois to study Agriculture. As a college student, he had been instrumental in starting the now famous Cosmopolitan Club. But his interests were always eclectic. My strongest memory is of him bent over a block of wood in the afternoons, his head haloed by the light of a dull electric bulb, either diligently inlaying it with intricate chips of ebony and ivory, or shaping it into a beautiful jewelery box, a pen holder or a coffee table. His joinery was extremely well-equipped. A local carpenter worked along with him, sawing the larger slabs of teak or sheesham to the sizes Jethu required. Sometimes I would join Bachhan Singh who would let me pare away at a redundant wedge with a miniature saw and shape it into building blocks that I would later colour.

On my fifth birthday my Jethu had built me a wonderful wooden steed – a cross between a rocking horse and a miniature pony – complete with stirrups and a comfortable seat.

2. Mitali, my magical El Dorado under construction

He had placed him strategically on springs so that I could ride the foal to my heart's content without falling off. For a while this charger became the love of my life and only if I was feeling generous would I share it with Bugga, the janitor's son and my best friend. Bugga was a snotty-nosed, mischief-laden scallywag but he had endeared himself to the residents of Mitali with his impeccable takeoff on Ravan. Without my mother or Jethu finding out, when I was home from boarding school for my Dussehra holidays, I would slip out at night with my ayah, Kanchi Ama, and walk at least two miles guided by Bugga's sharp whistles and the pale light of a waxing autumn moon to the Ramleela grounds where the local servants metamorphosed into delectable thespians. I too was hell-bent on becoming an actor. So I'd sing my way through most of *Balmiki Pratibha* exclusively for Jethu's pleasure. My reward was a set of wonderful wooden swords that he crafted for me and the next time we came to Calcutta, Bhola-babu,



who was the manager at Jorasanko, was instructed by Jethu to buy me a dacoit's costume, complete with a pair of false mustachios, and take me to see the Great Russian Circus. On rain-filled evenings he would sit me on his lap, play his Esraj at Guha Ghor in Santiniketan, gently running the bow on the strings, and teach me to sing songs whose meanings I'm still constantly discovering – *Oi ashono toley; Roop shagorey doob diyechhi; Amaarey tumi oshesh korechho and Kholo kholo dwaar*.



3. *Rathi Jethu with Uncle Leonard (Elmhirst)*

4. *With family friends at Mitali in Dehra Dun*

Winter holidays in Calcutta never concluded without dinner with Ma and Jethu at Skyroom on Park Street or Nanking in China Town, and a special Sunday lunch at the Firpos on Chowringhee. My table manners – taught to me at Mitali – came in handy. It was Jethu who showed me the difference between a fish knife and a carving knife, between a salad plate and a quarter plate, a pastry fork and a regular fork; he showed me how to use the various items of the Mappin & Webb silver cutlery that had been arranged at table and insisted that I washed and wore clean clothes for dinner, ate my soup without slurping and consumed the rest of the repast with my mouth closed and a napkin spread on my lap. Lunch at home was typically Bengali, consisting of the usual rice, dal, *shukto*, and a fish or meat curry. But dinner, sharp at 7.30 pm, was always European, served with flourish, item by item, by Jethu's personal valets, Bahadur and Sundru, at the formal dining room on Royal Doulton crockery or a beautifully handcrafted Paris Pottery dinner service. It was a pleasure to see Jethu peel an apple at breakfast with great ceremony. The artistry of the act was almost Zen-like, now that I look back. In fact, every meal shared with him was an art. He loved his eggs sunny side up if they were fried, with just a pat of butter on his toast. Or the cook, Janak Thakur, would make us the most delectable scrambled eggs.

Jethu often had visitors who stayed back for meals. During my childhood it was very fashionable to host tea parties and Jethu had inducted Ma into sipping the most fragrant of Darjeeling teas – the delicately-scented Flowery Orange Pekoe. He was also a wonderful cook and often baked me a cake for my birthday. Some evenings, he would walk into the kitchen and stir up a mean Shepherd's Pie and a fluffy mango soufflé. And when the orchards in Mitali had a surplus of guavas, he would make the best guava jelly that I have ever tasted. Our table at home was always generous. And a variety of invitees came to dinner – from house guests like Uncle Leonard (Leonard Elmhirst), Pankaj Mullick and Suchitra Mitra, the legendary musicians, to scientist Satyen Bose on his way to Mussoorie, Pandit Nehru who often visited Dehra, Lady Ranu, and Buri Mashi and Krishna Mesho (Nandita and Krishna Kripalani).



I clearly remember the performance of a play, *Pathan*, by the larger-than-life thespian Prithviraj Kapoor and his troupe who had come to Dehra Dun. Jethu was invited to the show

5. Memories of Mitali



as Chief Guest, and Ma and I had accompanied him. The next evening the players were invited to dinner at home. In the cast were Sati Mashi (whose daughter Ruma-di was then married to Kishore Kumar) and the very young and dashing Shammi and Shashi Kapoor who turned many feminine heads at the reception! But the startlingly Falstaffian Prithviraj-ji, affectionately known as Papaji, insisted on sitting at Jethu's feet throughout the evening, much to Jethu's embarrassment. He just wouldn't budge and kept saying, 'How can I have the arrogance to sit next to Gurudev Rabindranath's son?' He dragged me by my hand and had me sit on his lap, ruffling my hair as he talked to other guests.

Jethu and Ma had formed a cultural organisation – Rabindra Samsad – and many plays and dance dramas by Gurudev were performed by its members. Ma was a veteran actress, having played Rani Sudarshana in Arupatan and

Rani Lokeshwari in Natir Puja, directed by Rabindranath in Santiniketan. So watching Jethu direct her in *Bashikaran*, *Lokkhir Porikhha* and *Chirokumar Sabha* was, for me, a treat. Ma also directed Natir Puja, Ritu Ranga, Bhanushingher Padavali and a children's play, *Tak-duma-dum*, scripted by Jethu's aunt, Jnanadanandini Debi, where I played the lead as the wily jackal! Rabindra Samsad also held regular musical soirees. I can never forget Jethu's excitement as I debuted as a soloist when I was barely seven. He was on tenterhooks, restlessly pacing the wings, while I sang blissfully to a packed hall, unaware of a live orchestra that accompanied me. Rabindra Samsad often screened interesting Bengali films. My introduction to Satyajit Ray's *Pather Panchali* and Debi happened in faraway Dehra's Prabhat Cinema.

Jethu was also an ardent painter and spent long hours at his easel, working on beautiful water-coloured landscapes and delicate flower studies. Watching him paint was



6. Meera Ma

7. Rathi Jethu with Nripen Mitra, his solicitor and friend, Ami dada, Meera Ma and me

fascinating as he brought to life a clump of dense bamboos, the hills in the distance, delicate poppies glimpsed through a window or pale frangipani arranged in a vase. Sometimes Ma painted along with him and also crafted many items via the complicated art of batik.

One of Jethu's favourite hobbies was blending and making perfumes that were later filled into the most delicate glass-blown bottles. He'd gift Ma different fragrances on her birthdays. And many a morning would be spent combining the scents and concentrates of flowers like roses, juhi and mogra that came all the way from Ujjain. He'd leave no stone unturned till he got the aroma right, pulling away at his cigarette – he smoked either Three Castles or John Peel or Abdulla Imperial – sometimes forgetting to tip the ash into a generous steel ashtray that always lay on his side table. His scent bottles became coveted possessions for all those who were lucky enough to receive them. Usually, after the Rabindra Samsad shows, there would be lively cast parties at Mitali, and the actors and singers waited with baited breaths till Jethu gave them a bottle of perfume as a parting present.

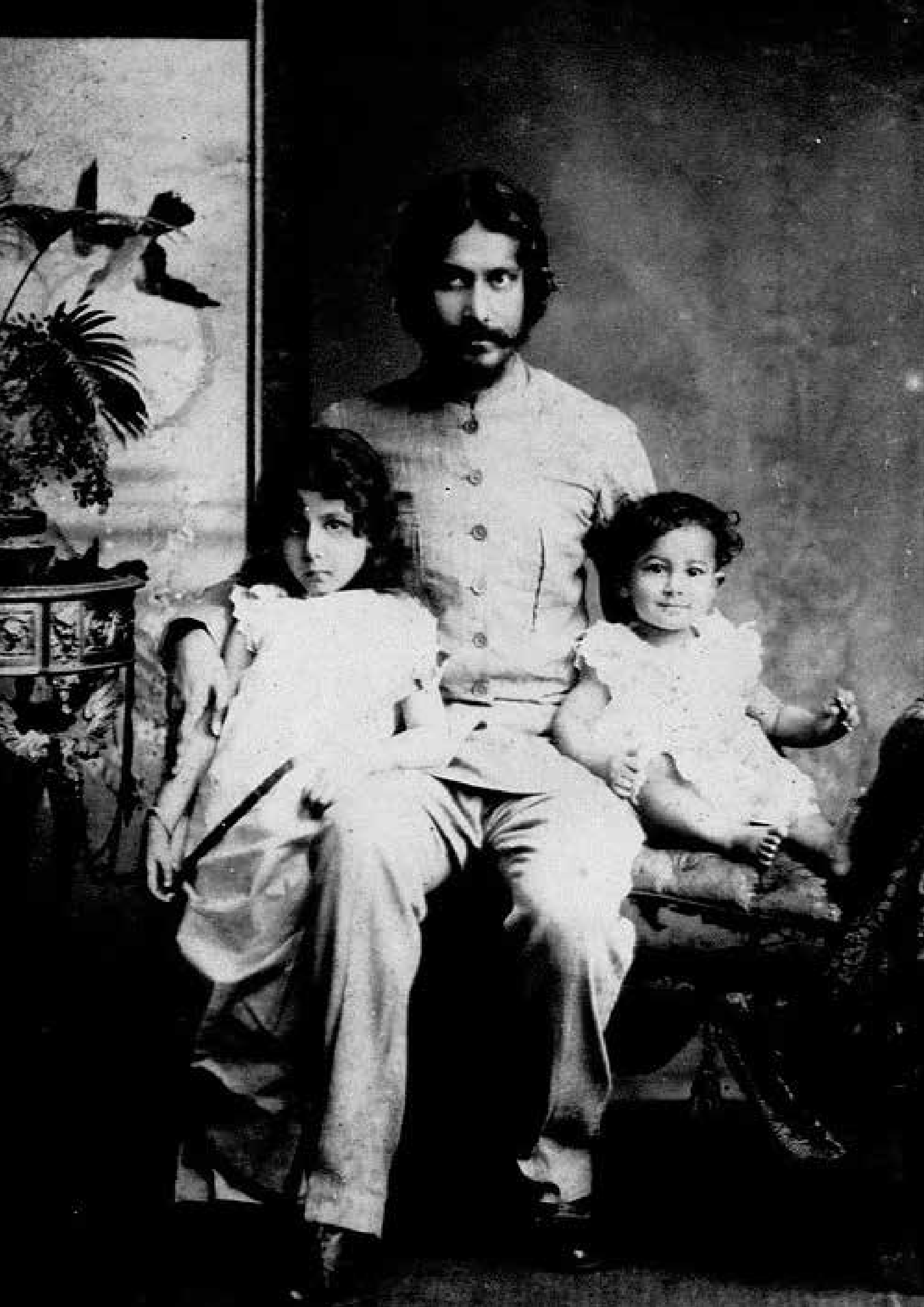


Around my Jethu, light-footed and non-intrusive, an innate appreciation of aesthetics kept vigil. His impeccable sense of *coutour*, interior decor, landscaping and gardening lent to his persona tremendous elegance. The last ten years of his life and the first ten years of mine were, for both of us, absolutely gilded and filled with the fragrance of the golden champaka blossoms that he loved so dearly. But when he died, the aroma – stripped of its enchantment – slowly vanished. Mitali could never be the same again without its kind and gentle prince, my beloved foster father, who had loved me unconditionally and opened up before my eyes splendid vistas of art and music and literature, reading to me poems from *Shishu* written by his father or magnificent stories from *Raj Kahini* crafted by his cousin, Abanindranath, when the weather turned cold and we sat by the fireside, watching the flames leap and softly die.

Yet, as I write today, shadows turn to songs. The mist lifts and the rainbow arches over the mountains again, drifting back for a moment the enchantment that was my childhood spent in my Jethu's benign shadow. Past the wounds of words, the sun appears once more, spilling henna on the soft palms of peaceful mornings. And in the many-splendoured story of my Ma, Baba and Jethu I re-live the most civilized, glorious and compassionate friendship that I will ever care to remember.



9. Koeli, Rathi Jethu's favourite Tibetan terrier



RATHINDRANATH TAGORE (1888 - 1961)

Rathindranath was not only one of the first five boys of the Santiniketan Brahmacharyasrama, he was also one of the reasons for its existence. Rathindranath was the most representative product of Rabindranath's educational ideal. After his matriculation, Rathindranath was sent to Illinois to study Agricultural Science. He spent the next four decades of his life serving Santiniketan and Visva-Bharati. When Visva-Bharati became a Central University, he became its first Upacharya.

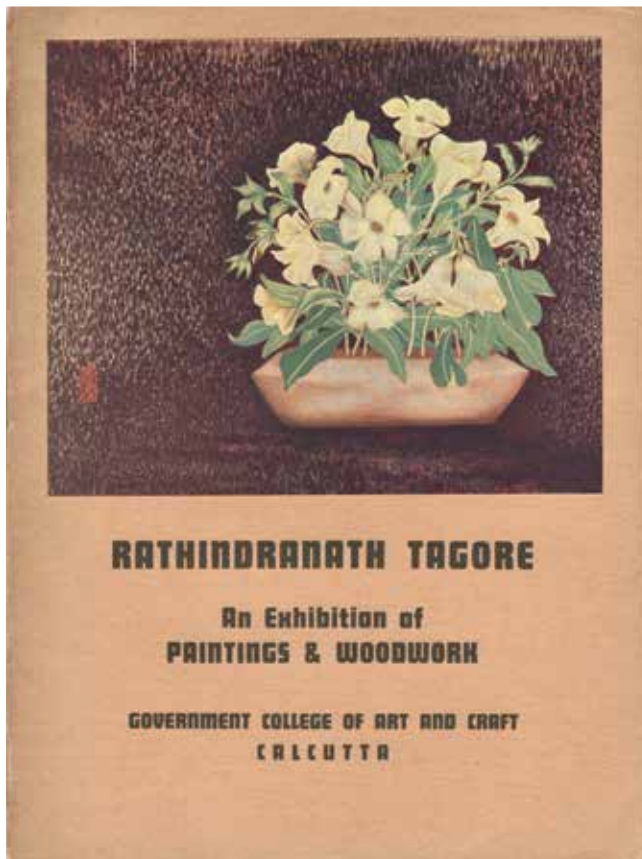
(Image & Source Credit www.visva-bharati.ac.in)

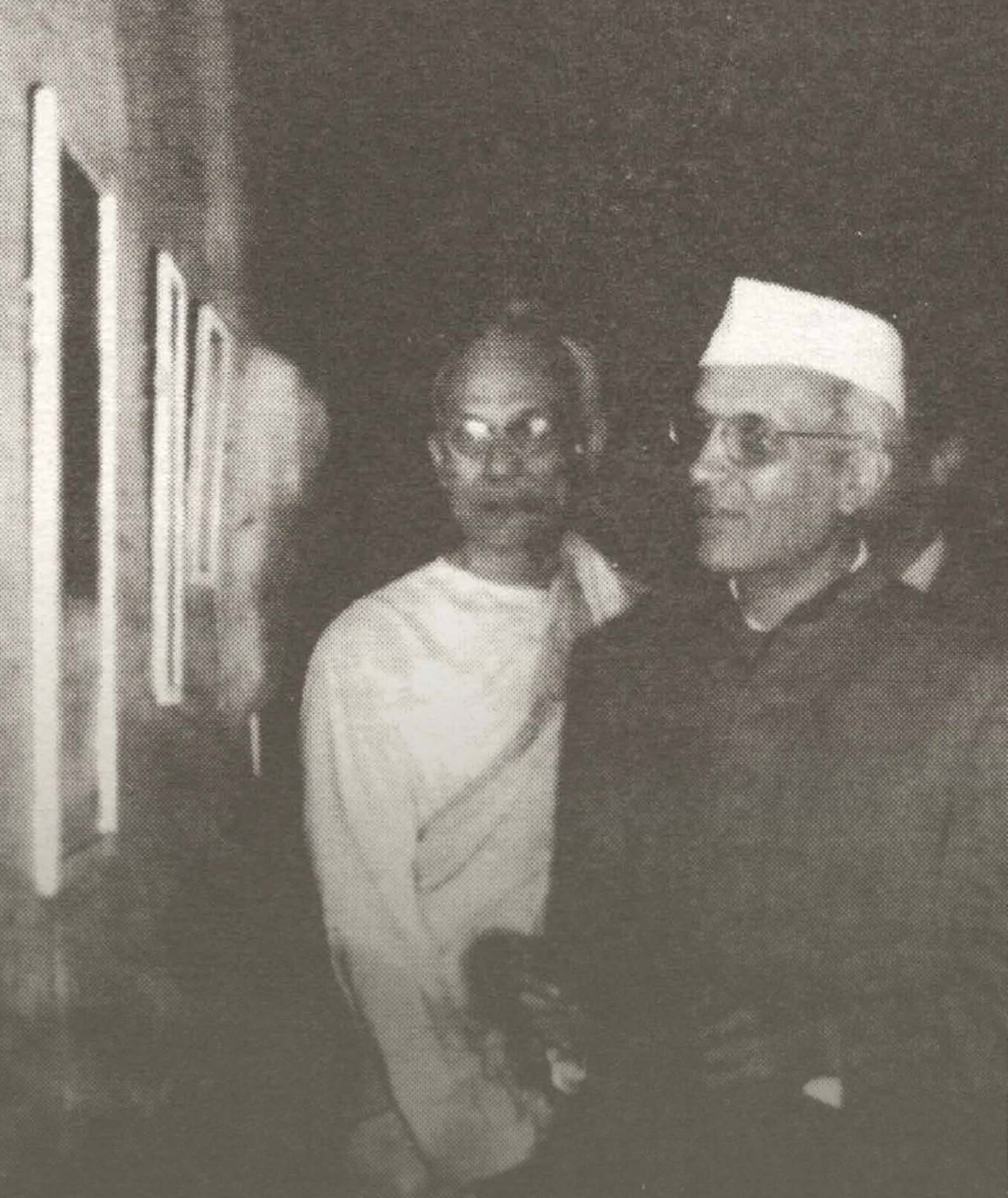


*Left : Rabindranath Tagore with his daughter Bela and son Rathindranath
Centre Above: Rathindranath with Rabindranath Tagore
Centre Below: Image of Guha Ghar in Santiniketan (adjacent to Uttarayan)
Dedicated to Rathindranath Tagore and his art*

STELLA KRAMRISCH ON RATHINDRANATH TAGORE

The flowers he paints in various media, in a technique his own where colour is structural and the background of the picture pulsates with their vibrations. Rathindranath Tagore knows flowers by his love for them and by science. He is a biologist by training. He is also the architect of the garden in Santiniketan. To the luxuriant harmony he has brought plants from many parks of the earth and from the undergrowth of the Indian jungle; he has made them all thrive together, each in the soil it required. He cares for them, knows and paints them. With loving science he draws the firm logic of their patterns and gives them the space and ground on which they breathe their fragrance.





*Image Credit: Visva-Bharti / Apni Tumi Roile Dure
by Nilanjan Bandyopadhyay*

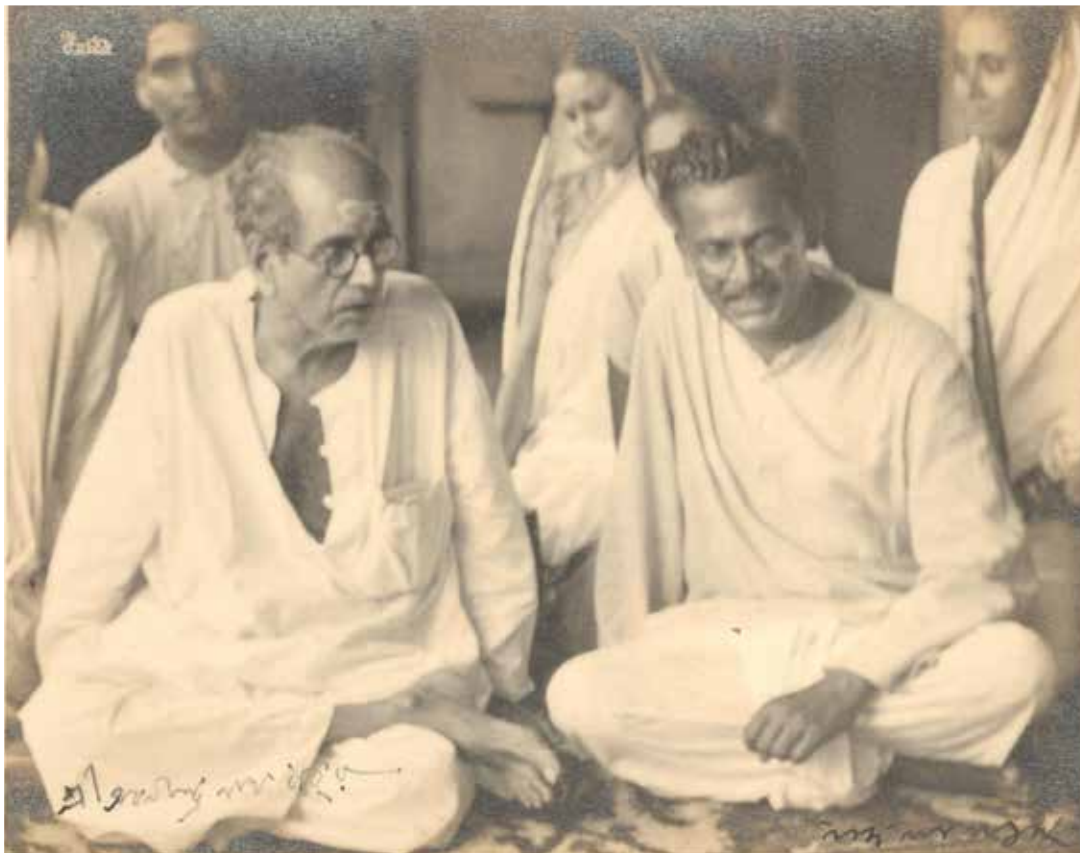
*Source Credit: "Rathindranath Tagore - The Unsung Hero"
Edited By Tapati Mukhopadhyay & Amrit Sen - Visva-Bharti 2013*

9. SANTINIKETAN

Portfolio of Photographs

Some Signed

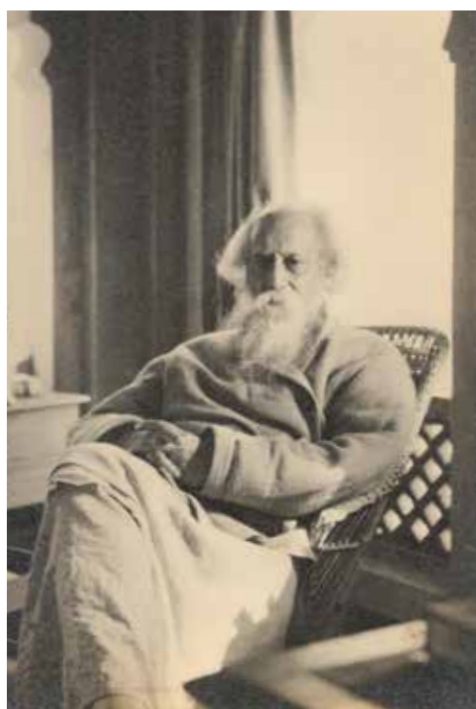
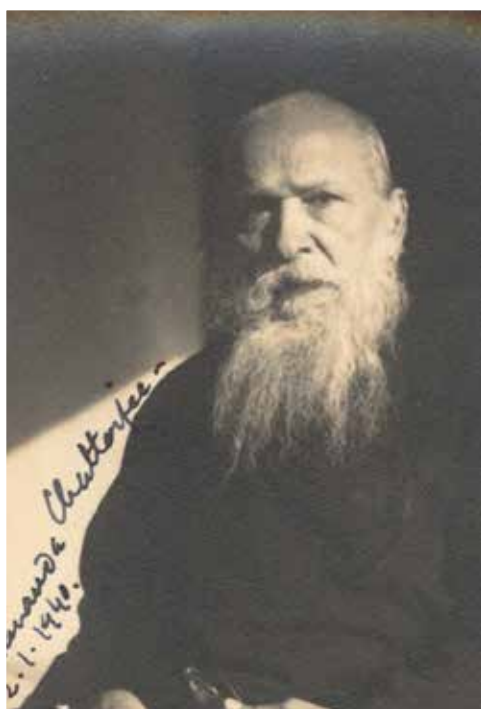
INR 20,000 - 1,00,000



1. *Abanindranath Tagore & Nandalal Bose*



2. *Rabindranath Tagore: A Portrait*
3. *Gandhiji being received by teachers at Santiniketan: 1940*
4. *Gandhiji in Santiniketan: 1940*



5. *Ramananda Chatterjee*
6. *Rabindranath at a family wedding*
7. *Rabindranath, the Nationalist*
8. *Rabindranath, the Universal Man*



9. Rabindranath with CF Andrews and a guest in Uttarayan
 10. Nandalal Bose with his students at Kala Bhavana



11. *Nirmal Chandra Chatterjee (with tea cup in hand) in Santiniketan in 1938*
 12. *Early days in Santiniketan's cultural life*



13. Chinese artist Ju Peon (1895-1953) in Santiniketan: 1939

14. Pandit Nehru with Nandita Tagore (Kripalani) and a teacher in Santiniketan: 1934

15. Prof Tan Yun-san and Madame Tan in Santiniketan: 1937

16. Rathindranath at the rockery outside Guha Ghor in Santiniketan: 1952



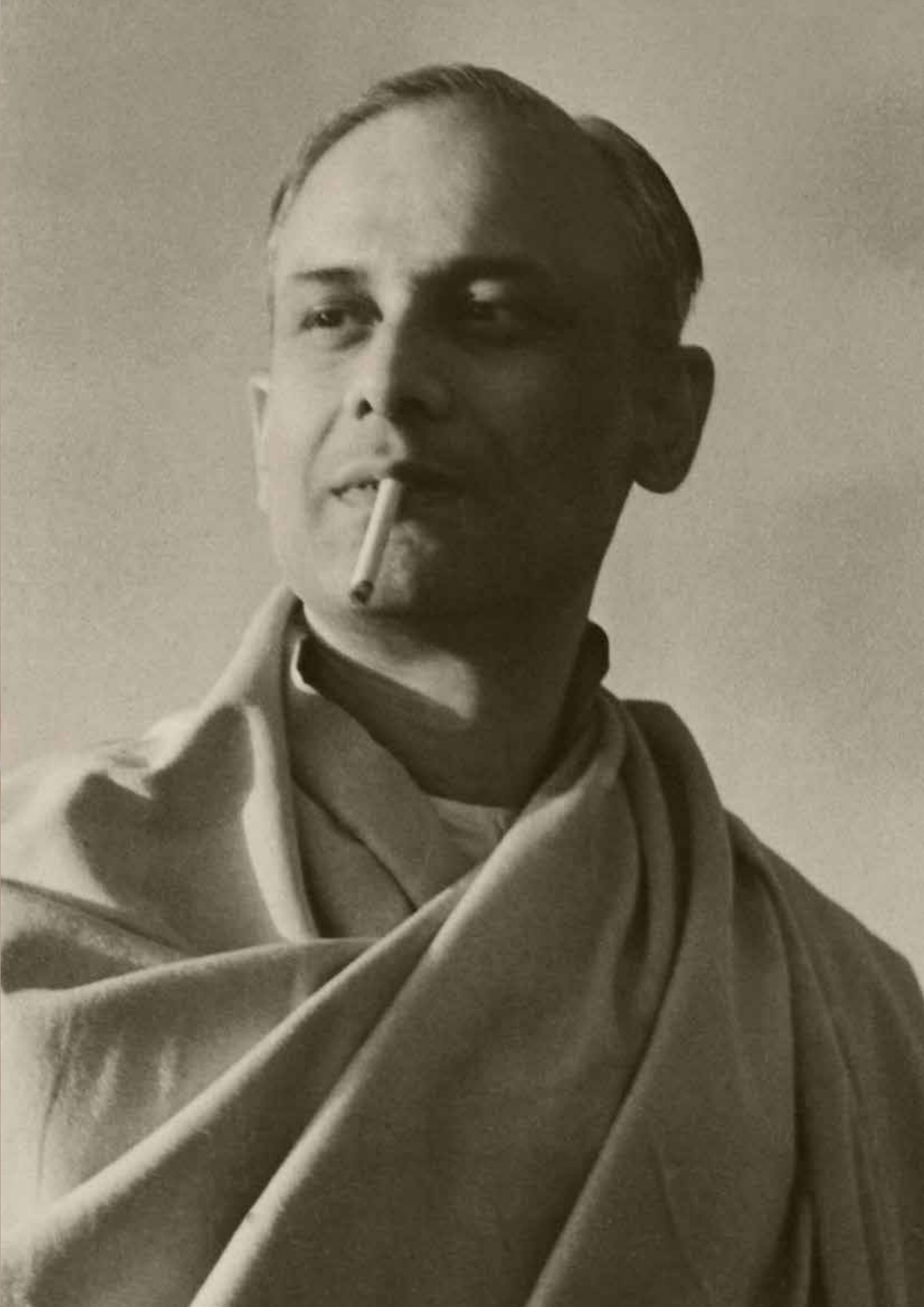
17. Rabindranath with teachers in Santiniketan: 1940

18. Pandit Nehru addresses a gathering in Santiniketan: 1934



19. Students backstage after a play performed at Santiniketan's Singha Sadan
 20. Nandalal Bose being felicitated at Santiniketan's Amrakunja





10. RATHINDRANATH TAGORE (1888 - 1961)

Untitled (Bamboo Bushes)

Signed "rathindra" in Bengali lower right

Watercolour on paper

Circa 1950

11.5 x 9 in.

INR 5,00,000 - 10,00,000



11. RATHINDRANATH TAGORE (1888 - 1961)

Untitled (View of mountains in Dehradun)

Signed "rathi" in Bengali lower right

Watercolour on paper

Circa 1950

7 x 9.5 in.

INR 4,00,000 - 6,00,000

PUBLISHED

Apni Tumi Roile Dure Sango Nihsangata O Rathindranath

(Bengali) by Nilanjan Bandyopadhyay (2011) (this work page 123)



12. RATHINDRANATH TAGORE (1888 - 1961)

Untitled (Palash Tree With Birds)

Signed "rathi" in Bengali lower right

Watercolour on paper

Circa 1950

2¾ x 4¼ in.

INR 4,00,000 - 6,00,000

PUBLISHED

Apni Tumi Roile Dure Sango Nihsangata O Rathindranath
(Bengali) by Nilanjan Bandyopadhyay (2011) (this work page 124)



13. RATHINDRANATH TAGORE (1888 - 1961)

Untitled (Boat On Padma Near Shilaidaha)

Oil on paper

Circa 1950

9 x 7 in.

INR 7,00,000 - 10,00,000

PUBLISHED

Apni Tumi Roile Dure Sango Nihsangata O Rathiindranath
(Bengali) by Nilanjan Bandyopadhyay (2011) (this work page 122)



14. RATHINDRANATH TAGORE (1888 - 1961)

Untitled (Poppies Through A Window in Kalimpong)

Watercolour on paper

Circa 1950

5 x 3 in.

INR 50,000 - 1,00,000



15. RATHINDRANATH TAGORE (1888 - 1961)

Untitled

An original wood inlay by Rathindranath of Rabindranath Tagore's painting
Poem in Bengali engraved in frame on reverse:

*"The fifth raga of vasanth played today
Note for note and beat for beat, becomes finally complete"*

Etched in Bengali on reverse:
"Nirmal-Mira Ke Rathi 23 Jaistha 1359"
(To Nirmal-Mira Rathi 6 June 1952)

12 x 9 in.
18 x 11 in. (Incl. original frame)

INR 5,00,000 - 10,00,000

PUBLISHED

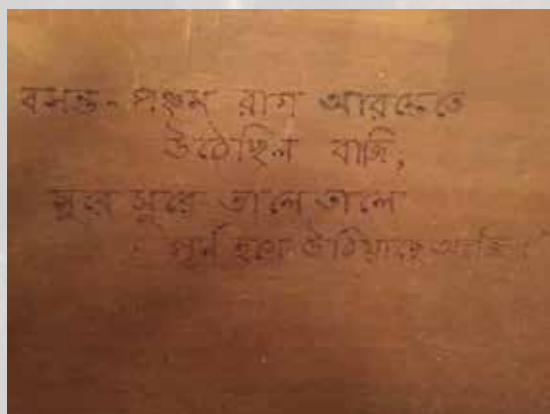
Apni Tumi Roile Dure Sango Nihsangata O Rathiindranath
(Bengali) by Nilanjan Bandyopadhyay (2011) (121)

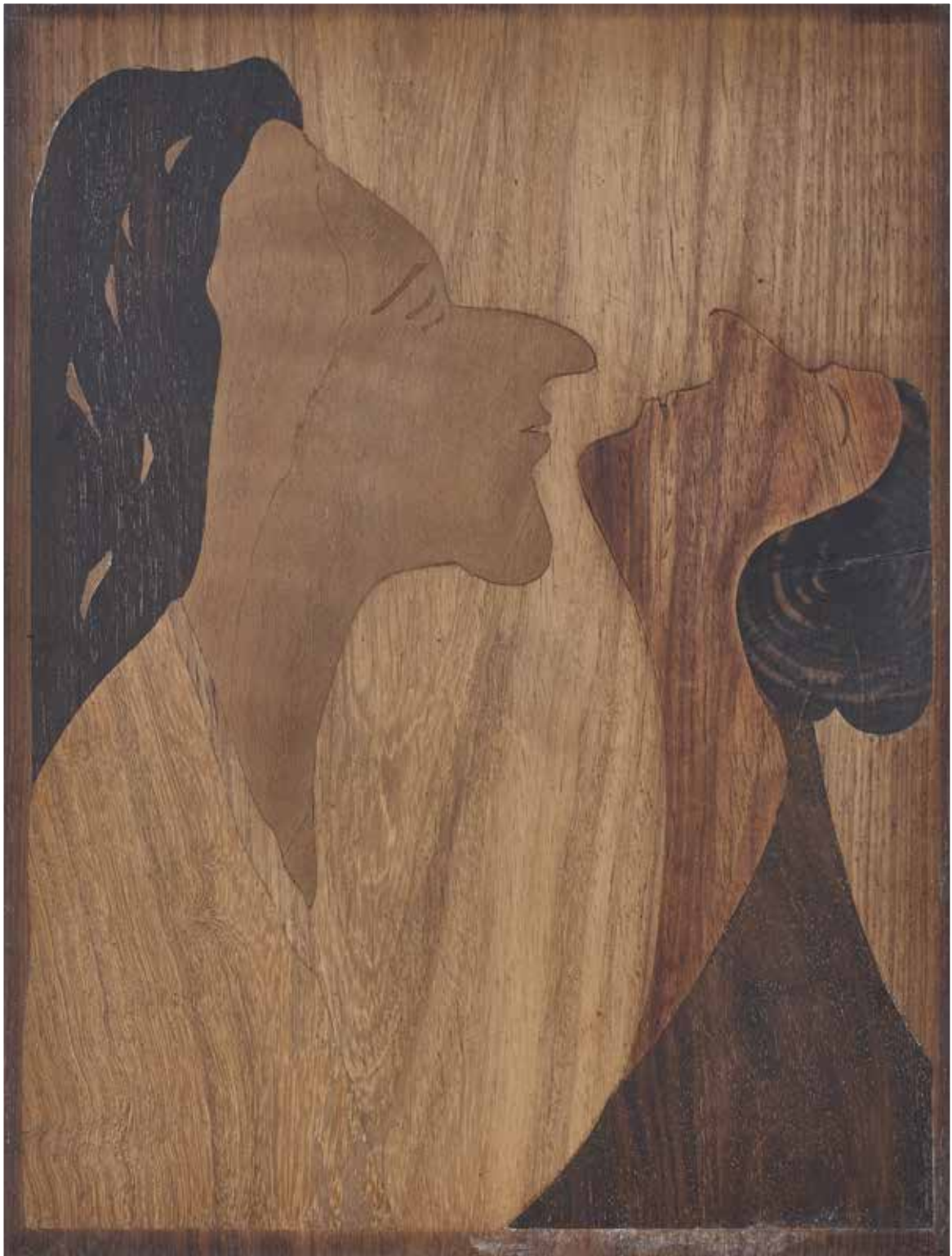
CATALOGUE NOTES

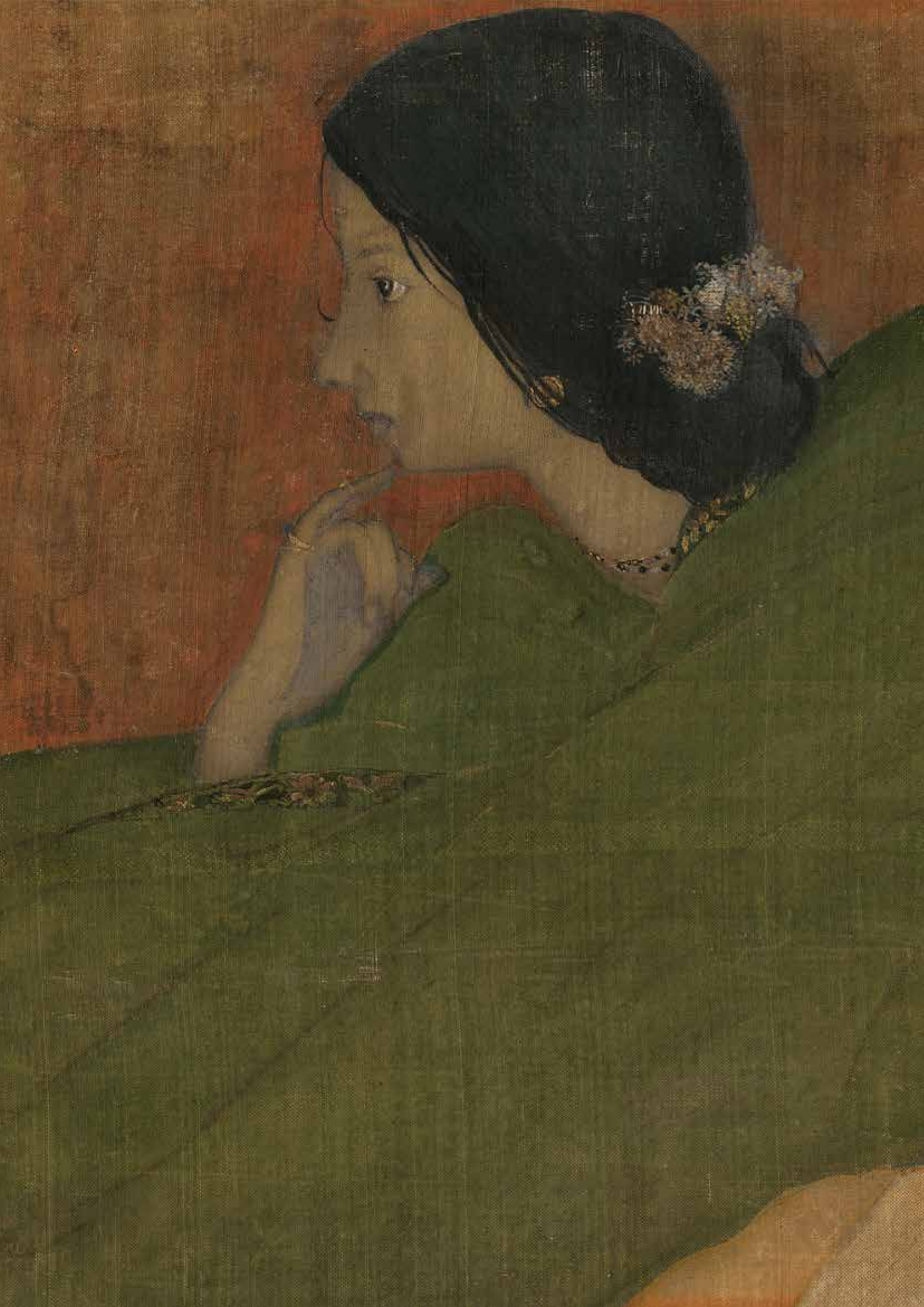
A different wood inlay work can be seen hanging at the Guha Ghar in Santiniketan. These are the only two recorded thus far.

BACKGROUND IMAGE

Rabindranath Tagore's original painting







NATIONAL ART TREASURE - NON EXPORTABLE

16. Attr. To **ABANINDRANATH TAGORE (1871 - 1951)**

Untitled (Allegorical Portrait)

Watercolour on cloth

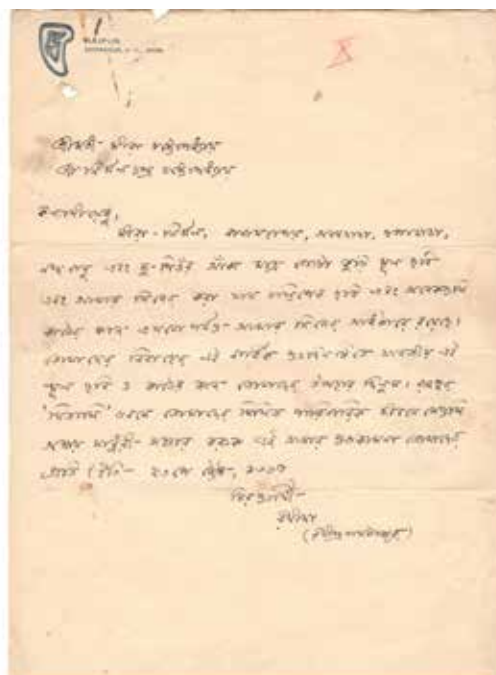
Circa 1920

7 x 12 in.

INR 10,00,000 - 15,00,000

LOT NOTES

Attribution to Abanindranath Tagore is based on an original letter from Rathindranath to Mira-Nirmal mentioning this and other art works.



17. RATHINDRANATH TAGORE (1888 - 1961)

Untitled (Mountain View In Dehradun)

Signed lower left

Watercolour on Paper

Circa 1950

3.5 x 5.5 in.

INR 75,000 - 1,00,000



18. DHIREN DEB BURMAN

Untitled (Tomb through Foliage)

Signed lower right

Watercolour on Paper

Circa 1950

3.5 x 5.5 in.

INR 50,000 - 75,000



19. PROSANTO ROY

Letter dated 28th May 1950

Pen and ink sketch of a temple and letter to
Rathindranath Tagore
3.5 x 5.5 in.

INR 20,000 - 50,000

CATALOGUE NOTES

Refer Lot 45 Dec 2015 Christies Mumbai

Prosanto Roy was a student at Kala Bhavana in the late 1920s and then he also taught there, along with Ramkinker Baij and others. Santiniketan was surrounded by art in all forms. The old library had a verandah where Nandalal Bose had painted frescos along with his students, including Prosanto Roy and Dhiren krishna Debbarman. The hostel's visiting room walls had frescoes painted on the walls by Nandalal Bose's daughters, Gouri and Yamuna, and Prosanto Roy's wife Geeta. The frescoes are still there, restored recently. Prosanto Roy was very much part of the traditional Bengal School of Art. His landscapes were masterpieces of great detail and Atmosphere. (Source: Visva Bharati Quarterly Vol III July-Sep 1954)

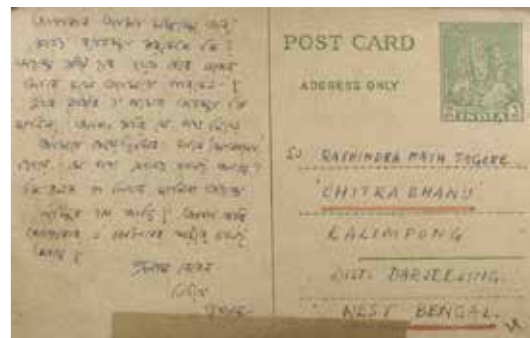


20. PROSANTO ROY

Letter dated 29th July 1950

Watercolour of Kalimpong and letter to
Rathindranath Tagore
3.5 x 5.5 in.

INR 20,000 - 50,000



21. PROSANTO ROY

Untitled (Landscape)

Signed lower right
Watercolour on Paper
Circa 1950
3.5 x 5.5 in.

INR 20,000 - 50,000





This marks the end of lots from the Rathindrana Tagore-Mira Chatterjee estate

NATIONAL ART TREASURE - NON EXPORTABLE

22. ABANINDRANATH TAGORE (1871 - 1951)

Uma the Great Mother Daughter of the Mountain

Signed in Bengali lower right

Watercolour on paper laid on card

Circa 1920

4½ x 3½ in.

INR 12,00,000 - 15,00,000

PROVENANCE

PROPERTY FROM THE ESTATE OF DHIRENDRA KRISHNA DEB BARMAN

Lot 42 December 2015 Christies, Mumbai

Private Collection, Delhi

CATALOGUE NOTES

Inscribed 'Uma The great mother Daughter of the Mountain By Abanindranath Tagore 5. Dwarkanath Tagore's [...] Calcutta' and further inscribed in Bengali (on the reverse)



23. MAQBOOL FIDA HUSAIN (1913 - 2011)

Untitled (Lion)

Signed and dated 1954 upper right

Kite paper collage on board

21 x 15 1/2 in.

INR 10,00,000 - 15,00,000

PROVENANCE

Dhoomimal Gallery

Private Collection , Delhi

PUBLISHED

A Legacy of Art, Dhoomimal Gallery (pg 141)



24. **MAQBOOL FIDA HUSAIN (1913 - 2011)**

Untitled (Lion)

Oil On Canvas

Circa 1950

22.5 x 16.5 in.

INR 30,00,000 - 40,00,000

PROVENANCE

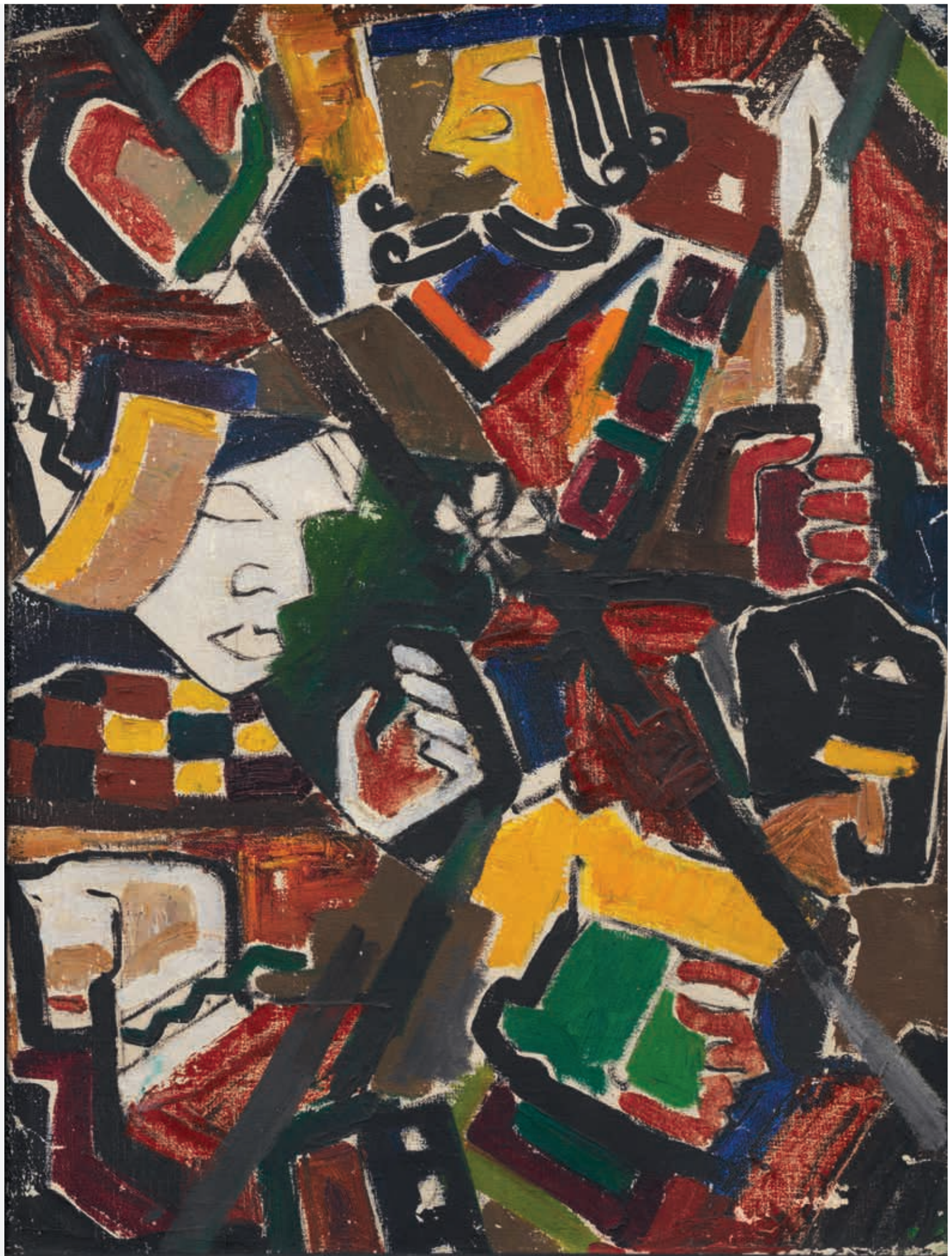
Acquired by Leslie Albion Squires, when he was Vice Consul at the
American Consulate, Bombay, in 1950

Thence by descent

Saffronart Lot 25, June 2013

EXHIBITED

Progressive Artists' Group Show, Mumbai, 1950



SOMNATH HORE

Somnath Hore was one of the most prominent political artist and activist of post-independence India. His affiliation to the Communist Party at an early age, strongly influenced his artistic ideologies and methods of art practice. However, his career as a student of art and later as an art practitioner was unlike his contemporaries. Somnath Hore was born in 1921 Chittagong and had closely witnessed the chain of devastation left by the Japanese bombing raid on Chittagong, followed by man made famine of the 40s. Such suffering deeply impacted Hore and stimulated his visual faculty to outpour in sketches and poster drawing, which documented the devastation. Some of these drawings were published in the Communist Party magazine called Janayudha (People's War) which brought him to the notice of the party leaders. He was called to Calcutta to join the party as a full-time worker and arrangements were made for him to join the Government College of Art and Craft for his further training. During his college days, Somnath Hore was drawn to Zainul Abedin's Famine Series and produced the Tebhaga Tea Garden Diaries of 1946-47, during his second and third year at the art college. In the late forties, Hore went underground when the party was declared banned and continued actively serving his ideologies. During this time, he explored wood cut and Chinese prints and works by Kathe Kollwitz and an uncompromised artistic subjectivity in his work is observed in retrospect. Later, due to the growing difference with the party, in 1956, he decided not to renew his membership and moved on to complete his final examination at the art college.

In 1958, Somnath Hore moved to Delhi to join the Delhi Polytechnic. Here he experimented and analysed different methods of printmaking, like, wood engraving, etching, lithograph and dry point to negotiate with his political image making. Krishna Reddy's colour intaglio provided him stimulus to master the technique, which very few succeeded. His prints started gaining attention and prominence across the country and was referred by his contemporaries in the cultural field. At a peak of his artistic progress, Somnath Hore left Delhi and moved back to Calcutta. In 1969, Dinkar Kowshik requested him to move to Santiniketan and join the Printmaking Department at Kala Bhavana. It was during this time that Calcutta was going through a political and social upheaval and Hore's artistic dogma was disturbed by the conflict. Shifting to Santiniketan gave him the opportunity to imbibe the teachings of Rabindranath Tagore and continue his work under the encouragement of Benode Behari Mukherjee and Ramkinkar Baij. Later in his quasi- autobiographical essay called My Concept of Art, he admitted to the 'gap between socialist philosophy and socialist parties'. His works gradually became more cerebral and his subjects more universally emotive. It is here in Santiniketan, that Somnath Hore developed his pulp print technique with the Wound series. The meditative white on white surface texture of cuts and peels, of skinned and bruised, intensified the core expression of pain and suffering which he advocated throughout his life. Prof. R. Shiv Kumar points out in the essay Somnath Hore: A Reclusive Socialist and a Modernist, "(Thus) what appears to be abstraction is both a de-particularization of suffering to give it a broader humanist perspective and materialist use of medium to make suffering viscerally palpable; a new liaison between theme and process, between image and its making." During this time, he also started making sculptures, twisting and turning wax sheets, cutting them with hot blades, making marks, thrusting his fingertips on its surface, which resonated with the impression of his Wounds.

Somnath Hore's life and work is regarded across the globe. Outside the country, his works have been viewed at the Warsaw Biennale of Graphic Arts, Sao Paulo Biennale, Venice Biennale and Lugano International Graphics Biennale. In 1984, he was made the Professor Emeritus at the Visva Bharati University and in the same year, he was honoured with the Aban-Gagan award. In 2004, he received the Lalit Kala Ratna Puraskar.



25. SOMNATH HORE (1921 - 2006)

Small Animal

Signed and dated 'SH90'

Bronze

3.5 x 8.5 x 2 in.

INR 7,00,000 - 8,00,000

PROVENANCE

Artwork was gifted by the artist

Private Collection, Bolpur, Santiniketan

LOT NOTES

Certified by the artist's daughter





SANKHO CHAUDHURI

Sankho Chowdhury was one of the formative influences in the changing horizon of modern Indian sculpture. Under the tutelage of Ramkinkar Baij, at Kala Bhavan Santiniketan, Chowdhury's experiment with material and process paved an unending scope of introducing unconventional mediums into the field, which from nineteenth century onwards, was dominated by western classical modeling methods. He rigorously experimented with cement, wood, metal, plaster, stucco, welding, aluminium sheets etc., indicating the turn of time and industry, remarkably expanding the material orientation of modern Indian sculpture. Chowdhury was born on 1916, in the Santhal Pargana of Bihar. His engagement with tribal forms and material culture was predominant in his works. He completed his diploma in sculpture in 1945 and then traveled to Nepal with Ramkinkar Baij to assist him to build a war memorial.

In 1949, he traveled the length and breadth of Europe and exposed himself to various schools of art. But he didn't allow his practice to be influenced by a distinct style. His simplified forms, his bold contouring and his projection of dimensionality is still regarded as unique and exemplary. Sankho Chowdhury was also a prolific bureaucrat when it came to spearheading multiple art institutions of India. He was invited to take charge of the sculpture department of M S University in Baroda, where he joined as a reader and head of the department in 1949. In about seventeen years, he supervised the Faculty of Fine Arts as its Dean. Along with various other responsible membership positions in various organizations like, Delhi Urban Commission, All India Handicrafts Board, 5th India Triennale, India Sculptor's Association, he also took charge of Lalit Kala Akademi, New Delhi and created Garhi Artists' Studio in 1976.

His wife and a pioneering ceramicist, Ira Chowdhury, who also studied with him in Santiniketan, recalls, "Gradually Sankho started collecting craft objects and artefacts, vehemently commenting on the tribal's need to embellish objects of daily use, unlike civilized urban people who have lost all feelings for the look of utilitarian objects. During his tenure in Baroda he visited many Adivasi areas in Gujarat and often took students along. Some of them got interested in tribal art. But there was no system to his collection: anything that he liked, could afford or could be carried away from classical bronzes to musical instruments or kitchen utensils. The best of his bronzes were acquired by the National Museum in 1980.

A stint in Tanzania allowed him to add African objects to the collection." The Indira Gandhi Rastriya Manav Sangrahalaya also called the Museum of Man is built from a generous contribution of anthropological objects from the artist. His sculptures were fiercely exhibited across the country and abroad and his art was highly valued by art patrons with significant commission projects for All India Radio; Bronze Statue of Mahatma Gandhi, now in Rio de Janeiro; Stainless Steel Rotating Sculpture for Jyoti Ltd Baroda; Brass Sculpture for World Bank, commissioned by Govt. of India; Bronze Sculpture of Mahatma Gandhi for Copenhagen; Marble Sculpture for UNICEF, New; Marble Sculpture for Habitat, Nairobi. The Government of India honoured Sankho Chowdhury with Padmashri in 1971.



26. SANKHO CHAUDHURI (1916 - 2006)

Bird

Bronze (Casted Sculpture)

14 x 5 x 3 in.

INR 7,00,000 - 10,00,000

PROVENANCE

Private Collection, Delhi

CATALOGUE NOTES

This is a casted sculpture and therefore scarce. Many of Sankho's other sculptures of this series are metal-crafted.



PRODOSH DASGUPTA

Prodosh Dasgupta was a crucial figure of that mid 20th century generation of artists in Bengal who were giving shape to a new vocabulary modernism in Indian art. His role was particularly important in defining a distinct place for modernism in Indian sculpture, in advocating the concept of form as an independent identity in sculpture, and in pioneering a style of semi-abstract three-dimensional figuration. His legacy has influenced generations of sculptors and his trademark style continues to hold high significance for art historians, connoisseurs and collectors.

Prodosh Dasgupta was born at Barakar in Dhaka. He graduated from Calcutta University in 1932 and then went on to study sculpture at Lucknow School of Art and Crafts the same year. Then, from 1933 to 1937, he trained under Devi Prasad Roy Chowdhury at the Government School of Art and Craft, Chennai, and earned his diploma in sculpture from that institution.

He was awarded a fellowship from Calcutta University, that paid for his travel to the Royal Academy of Arts in London and Academie de la Grande Chaumiere, Paris to hone his skills in sculpture and bronze casting, during 1937 to 1939. On his return to India in the early 1940s, Prodosh Dasgupta formed the Calcutta Group along with his wife Kamala Dasgupta, painter Gopal Ghosh, Nirode Majumdar, Paritosh Sen and Shubho Tagore. Subsequently Pran Krishna Pal, Govardhan Ash, and Banshi Chandragupta joined the group. It was in the backdrop of Bengal's calamitous famine and its horrors of starvation and death that racked the countryside and the city that the Calcutta Group came together to search for a new language of artistic expressions that would reflect the crisis and anguish of the times. The agenda of the group was to liberate artists from the formal conventional methods taught in the art institutions and push them to bring their art into direct dialogue with the stark social realities around them. The Calcutta Group was one of the first modern artists' collective in the country that set an exemplary stage for the making of a socially conscious and committed art practice. It was also the first to set off the new Progressive art movements across different Indian cities. Prodosh Dasgupta's sculptures are therefore reminiscent of a time when modern Indian art was radically breaking free of its earlier colonial and nationalist antecedents and evolving its own free will and internationalist credentials. Art critic Keshav Mallik noted, "Prodosh Dasgupta had wondrous capacity for the close 'reading' of artworks as well as the gift of synthesizing ideas that proved helpful in his own creations. Though he had a clairvoyant insight into art and aesthetics, these crystallized into no narrow theory. Rather, what he made of ideas were highly original formulations."

Prodosh Dasgupta was appointed the curator of the nation's new National Gallery of Modern Art (NGMA) in 1957. During his tenure of thirteen year at the NGMA, he purchased a large body of works by M.F. Husain, F.N. Souza, Tyeb Mehta, Ram Kumar and A. Ramachandran that would make up the early core of the museum's permanent collection and helped to build it up as the most regarded repository of modern Indian art. In 1955, he was made a Fellow at the Royal Society of Arts in London. He was also conferred Fellow of the Lalit Kala Akademi in New Delhi in 1982 and also honoured, the same year, with the Abanindranath Tagore award by the Government of West Bengal.



27. PRODOSH DASGUPTA (1912-1991)

Egg Bride

Signed and dated 1972

Bronze

15 x 14.5 x 9 in.

INR 10,00,000 - 15,00,000

PROVENANCE

Direct purchased from the artist in the 1990's

Thence by descent

Private Collection, Delhi



BHABESH CHANDRA SANYAL

B C Sanyal, as he was popularly known, was a doyen of modernism in Indian art. His lifetime spanning as it did the entire 20th century, witnessed the high-tide of the nationalist movement, the end of colonial rule, the tragedy and trauma of the three-way partition of the country, the adoption of the Constitution of India, India's first nuclear test, the inauguration of India's first cellular service by Jyoti Basu, and the turn of the millennium. One could say that the life and career of this single artist encapsulated the entire complex history of the transitions from the national modern to the post-national contemporary in 20th century Indian art. Bhabesh Sanyal was born in 1901 at Dhubri, Assam and earned his diploma in Fine Arts from Government College of Art and Craft, Calcutta in 1928. He was commissioned to make a bust portrait of Lala Lajpat Rai for the Indian National Congress Session of 1929 in Lahore, a commission and a work that became a turning point in his career. With more such important commissions, he stayed back in Lahore and joined the faculty of the Mayo School of Art in 1929. But over time his ideas and practice came into conflict with the colonial authorities of the school, leading to a situation that forced him to leave the institution in 1936. Soon after, he arranged for a studio space and launched his own institution, called the Lahore School of Fine Arts. But the life of this art school soon came to an end with the partition of 1947. He came back from Lahore to Delhi, where he continued his passion for shaping art education and for bringing together a new artists' community.

Within a few months of Independence and Partition, the Delhi Shilpi Chakra was founded by Sanyal, with support from Kanwal Krishna, Dhanraj Bhagat, K.S. Kulkarni and Pran Nath Mago. In January 1948; the Delhi Shilpi Chakra held its first exhibition at Freemason's Hall at Janpath. As an artists' collective, it echoed the dreams of a new independent nation and secured for itself a landmark place in the history of modern Indian art. In 1953, Sanyal joined as the head of the art department of the Delhi Polytechnic, that would later become the Delhi Art College. He was a teacher and initiator all his life, inspiring students with his paintings and sculptures centered around the theme of human struggles and of economically marginalized section of the society. His works depicted human conditions and explored nature in ways which deeply impacted artists of his own and following generation. His use of colours were primary, fresh and vibrant, and his compositions orderly, much like his personality. He created his own unique free style which didn't owe much to western academic norms or to the pattern of regional aesthetics.

Bhabesh Sanyal, in his long enduring career, has to his credit an enviable list of international exhibitions, awards and felicitations. He represented the country with traveling exhibitions in Czechoslovakia, Hungary, Romania, Bulgaria, USSR, Poland, participated in Salon de Mai, Venice Biennale, Sao Paulo Biennale and Tokyo International Art Exhibition, to mention a few such international shows. He served as the secretary at Lalit Kala Akademi and was later made its vice-chairman, during the time when the first India Triennale was organized. In 1980, he was honoured with Fellowship for lifetime achievement by Lalit Kala Akademi. And in 1984 Bhabesh Sanyal was awarded the Padma Bhushan. The Government of India, issued a special postage stamp to commemorate his birth centenary in 2000. The verve and vitality of this centenarian remained undiminished till the end. Sanyal had built a cottage in Andretta, at the foothills of Dhauladhar range, where he set up a work space for artists called the Nora Centre for the Arts. Until the last years of his life, he painted and sold his works to secure funds for this project, which is now one of the momentous cultural attraction of the region.

28. BHABESH CHANDRA SANYAL (1901 - 2003)

Untitled

Signed and dated 1941 lower right

Oil On Canvas

56 x 36 in.

INR 10,00,000 - 15,00,000

PROVENANCE

Dhoomimal Gallery

Private Collection, Delhi



Amrita painted women best, herself included.
She portrays herself voluptuously, pensively ,
happily , or as a gauguin-esque nude.¹

¹ - Richard Bartholomew, The Art Critic



NATIONAL ART TREASURE - NON EXPORTABLE

29. AMRITA SHER-GIL (1913 - 1941)

Untitled (Nude)

Charcoal on paper

Circa 1930

22 x 17.5 in.

INR 40,00,000 - 50,00,000

PROVENANCE

Originally from the artists family

Private Mumbai Collection

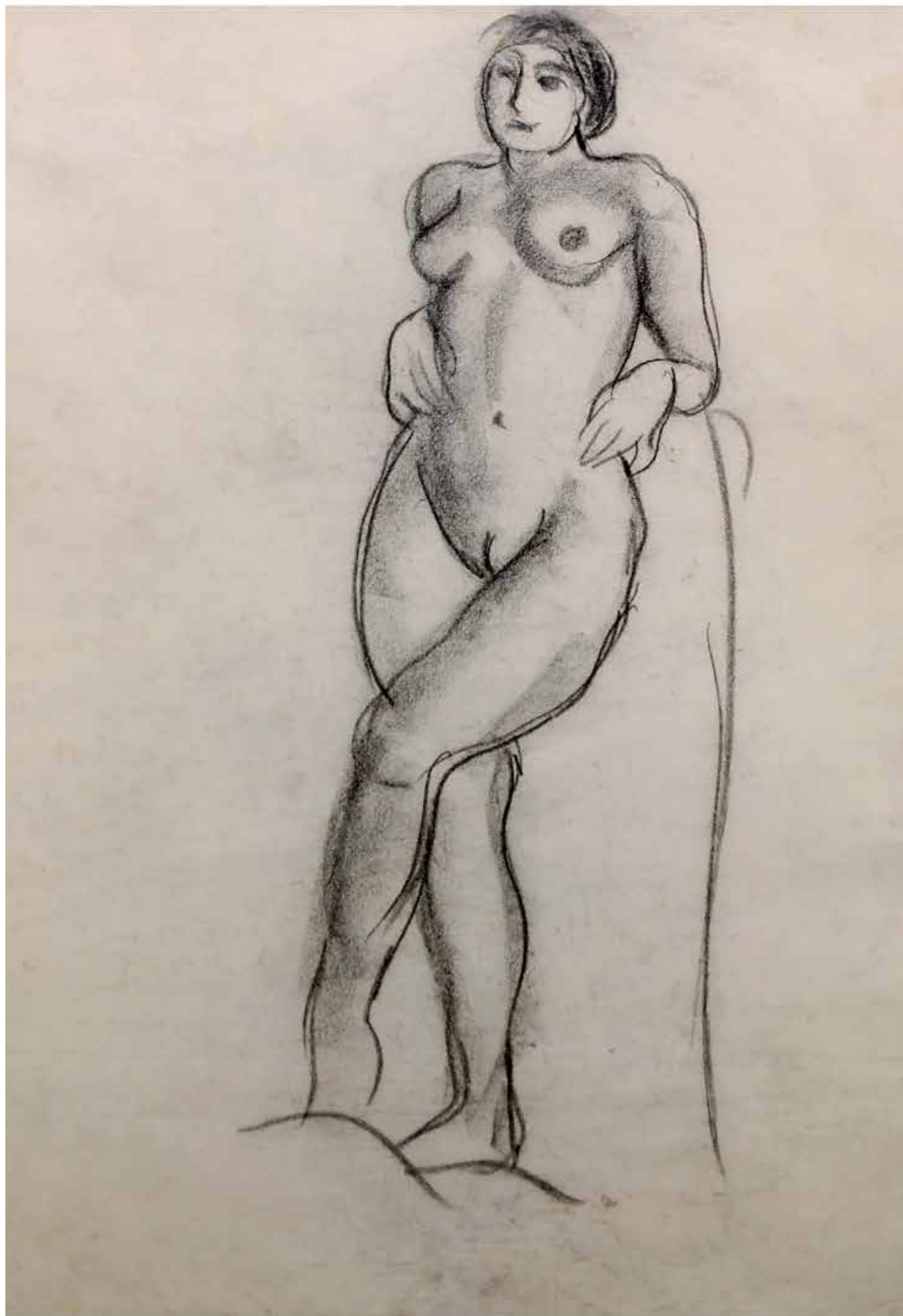
Certified by the artists family



COMPARABLES

Lot 18, April 2017 Pundole's, 12.6 x 9.3 in, Pen/Ink on paper, Circa 1930, INR 48,00,000 Hammer

Lot 37, Feb 2017 Saffronart, 12.2 x 8.9 in, Pencil on paper, Circa 1930, USD 54,550



30. KRISHEN KHANNA (b.1925)

Untitled (Abstract Landscape)

Signed Verso

Oil on canvas

Circa 1970

30 x 30 in.

INR 15,00,000 - 18,00.000

PROVENANCE

Private Collection, Delhi

CATALOGUE NOTES

Partial Dhoomimal Gallery label on reverse - "KKHANNA, Composition"

Compare to Lot #73, DAG Modern Auction, 24 April 2017. Winning Bid INR 30,00,000



31. G.R.SANTOSH (1929 - 1997)

Shattering Thought

Signed and dated 1962 (Verso)

Oil On canvas

44 x 34 in.

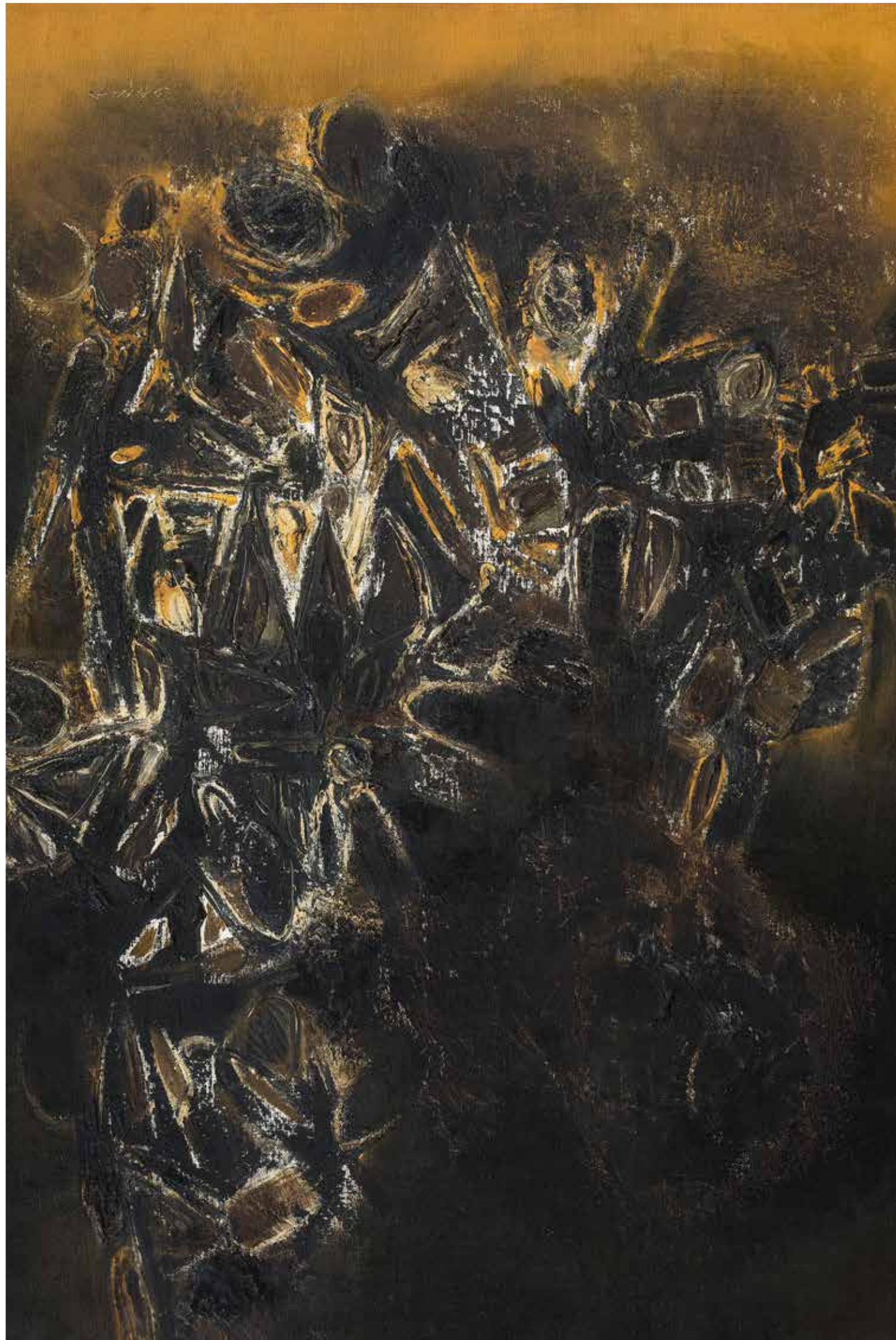
INR 7,00,000 - 10,00,000

PROVENANCE

Private Collection, Delhi

COMPARABLE

Lot 35, June 2015 Sotheby's, Title - "Freezed Laughter", 31.77 x 20 in. , USD 22,7603



32. AKBAR PADAMSEE (b. 1928)

Head

Signed "AP 85"
Bronze
Edition 3 of 5
11 x 7 x 10 in.

INR 14,00,000 - 20,00,000

PROVENANCE

Private Collection, Delhi

COMPARABLES

Summer Online Auction, 6-7 June 2017, Saffronart - Lot 13. Winning Bid (Incl. Buyers Premium) - INR 29,28,384

INSET IMAGE

Signature and Edition



33. **AKBAR PADAMSEE (b. 1928)**

Nude

Signed and dated 2001

Oil on canvas

42 x 28 in.

INR 20,00,000 - 30,00,000

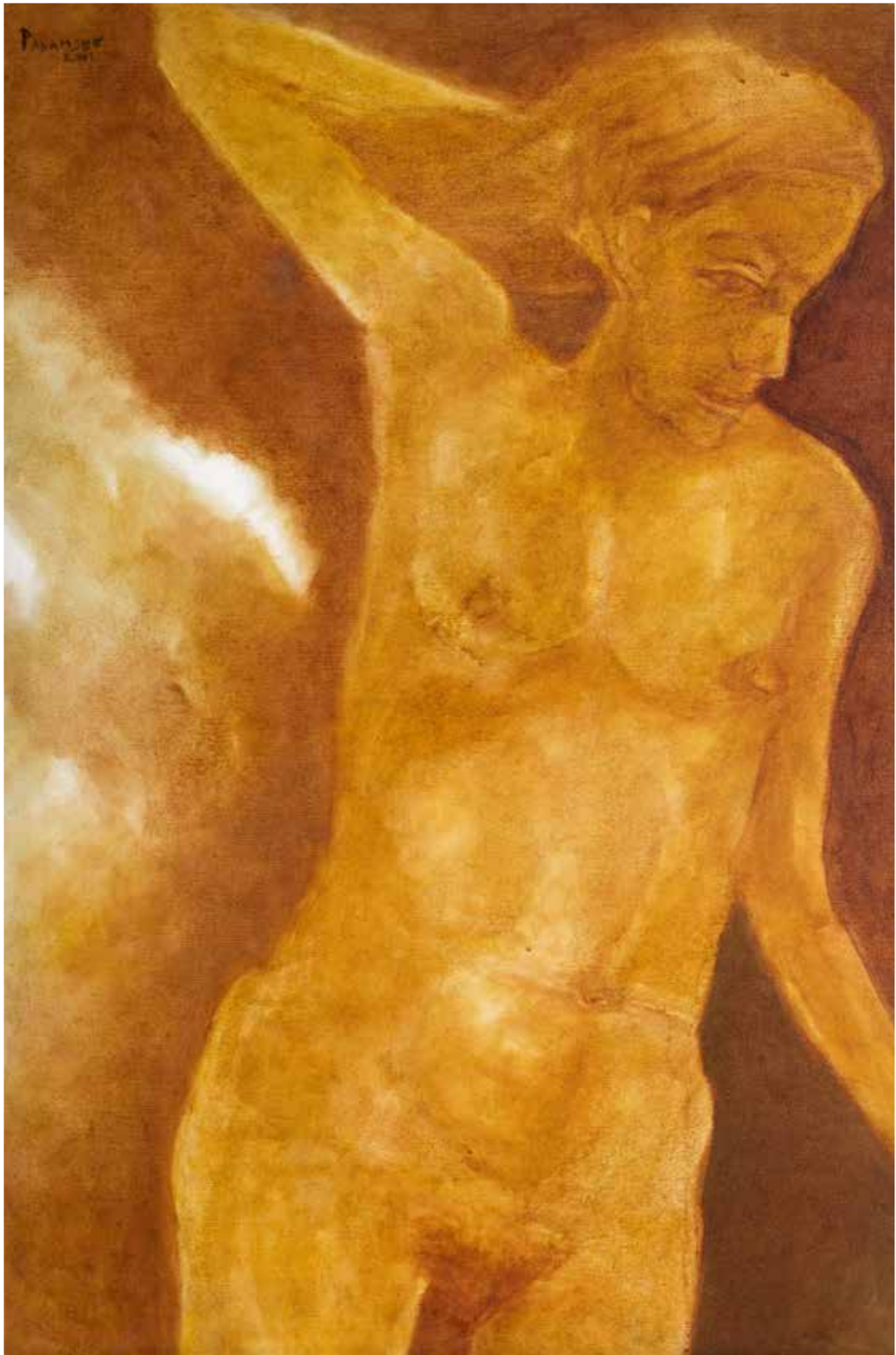
PROVENANCE

Galerie 88, Kolkata

Astaguru, Modern & Contemporary Art. September 2011

CATALOGUE NOTES

The elements in construction of this nude in 2001 include a schema and an incandescence (Refer Akbar Padamsee - work in language, Marg Publications, pg 50 & 21)



34. SUBODH GUPTA (b. 1964)

Vilas - II

Sculpture
Aluminium, velvet and vaseline
2000
16 x 11 x 11 in.

INR 5,00,000 - 10,00,000

PROVENANCE
Private Collection, Mumbai

EXHIBITED
Vilas : The Idea of Pleasure, Birla Academy, Mumbai, December 2000, Curated by Gayatri Sinha



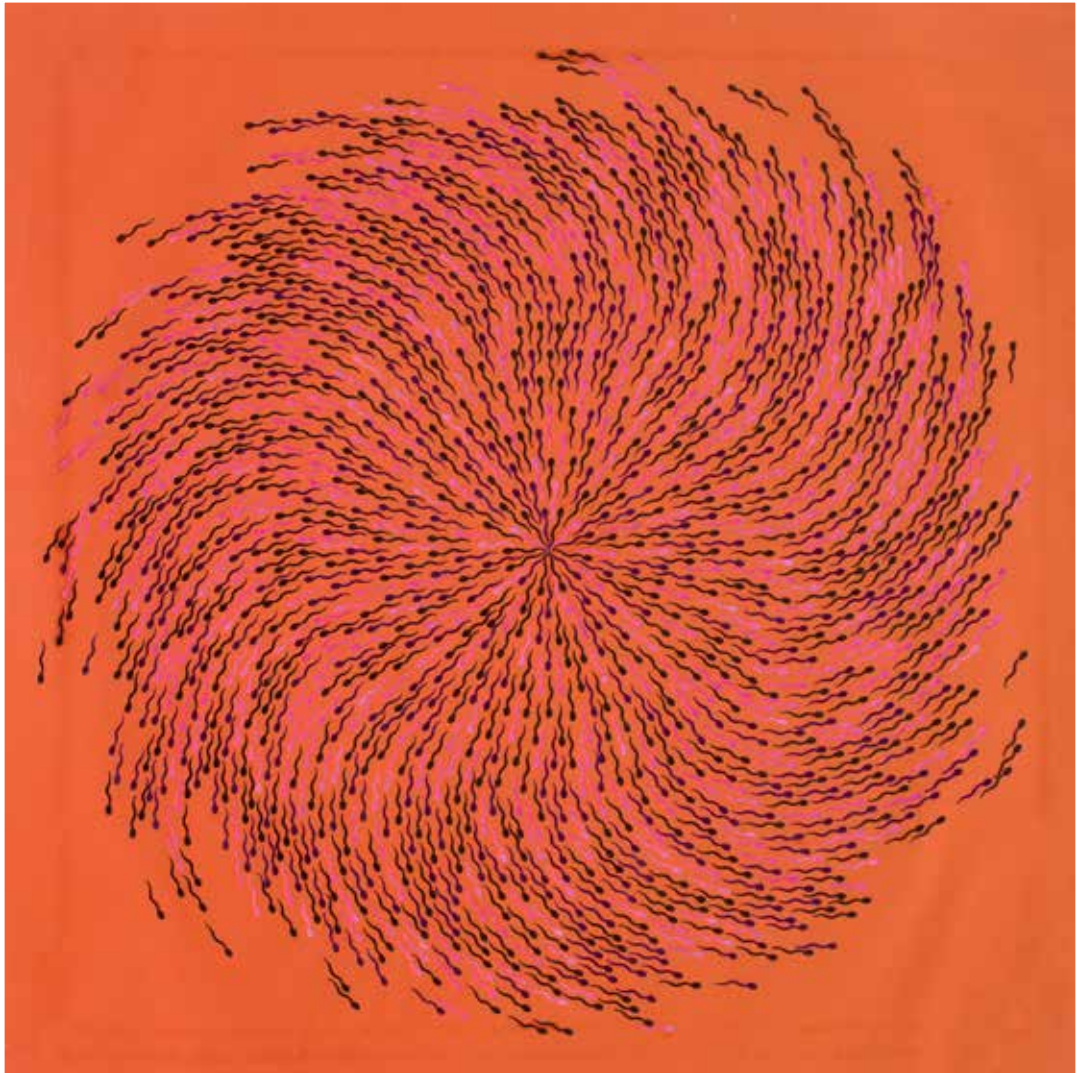
35. **BHARTI KHER (b. 1969)**

Untitled

Bindis on paper
2005
23 x 23 in.

INR 15,00,000 - 20,00,000

PROVENANCE
Private Collection, Mumbai





BIMAL DASGUPTA

Bimal Dasgupta was one of the front runners of water colour traditions in Indian art during the second half of the twentieth century. His experiments with the conventions of the medium expanded the possibilities of painting methods, beyond the components of academic realism that was instructed in art schools. Dasgupta joined the Government College of Art and Craft in 1937, though his training was temporarily paused as the World War II expanded with the second Sino-Japanese war, impacting Asia. He was called to join the Victory Magazine's office as an assistant director, in charge of the artworks of the magazine. However, he finished his diploma from the college in 1943. Bimal Dasgupta then moved to Delhi and joined the Dhoomimal Art Gallery, which is also considered as India's oldest private gallery. In 1963, he joined the Delhi College of Art as a faculty and was associated with the institution for fourteen years.

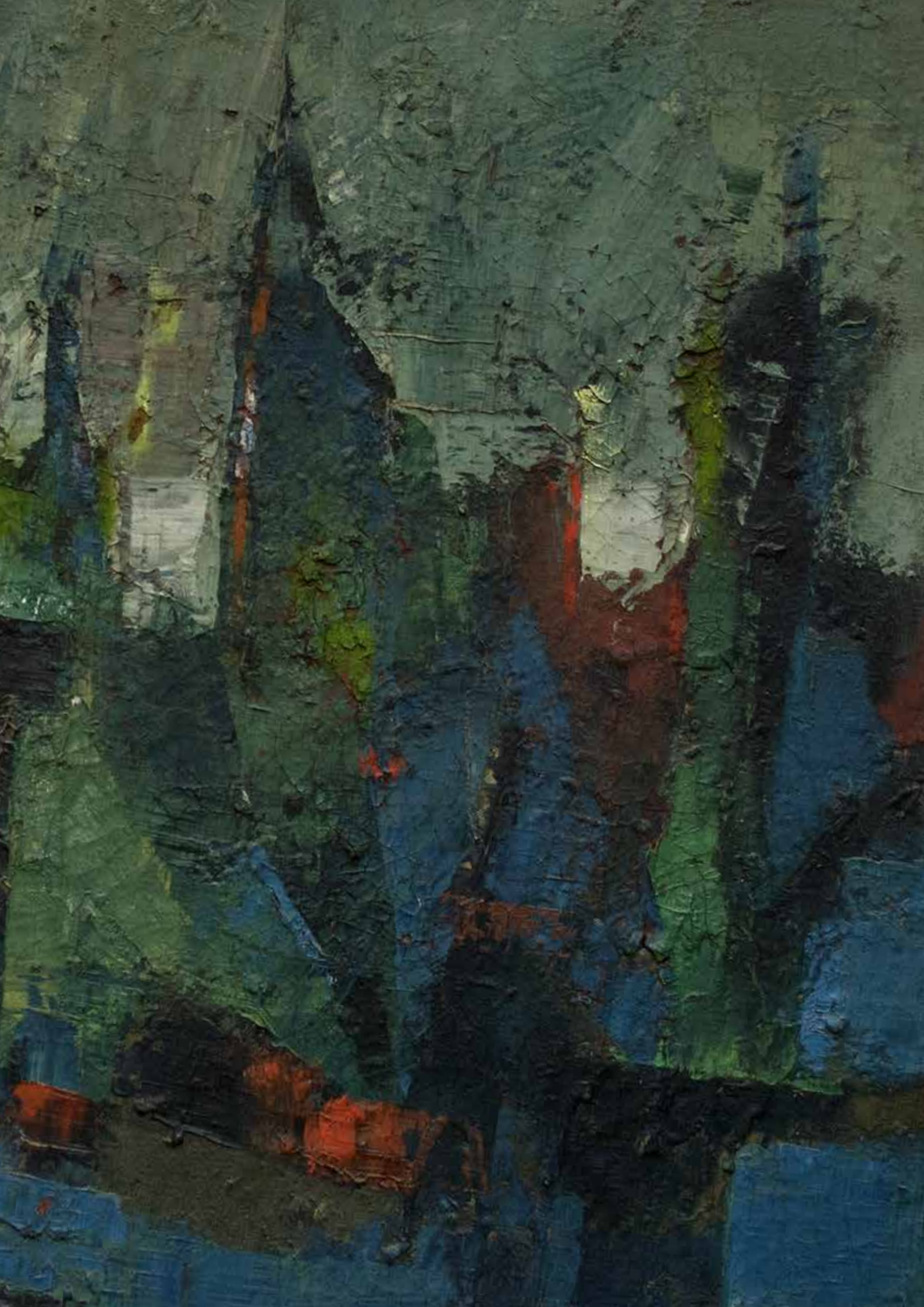
Dasgupta's repertoire of work explores mediums like oil and acrylic as well. He has been quoted expressing, *"I believe that if an artist has mastered one medium, he can work in the others as well. I paint only when I am in the mood. The colours are always there in my heart, an unseen power in the background drives me to put them down on canvas."* However, his demonstrative engagement with watercolour as a medium was initially a financial choice as it was comparatively more affordable than other mediums. Soon he began to experiment with the formal aspects of the medium and of the subject, liberating the classical representations of watercolour, established in India. Dasgupta was essentially a landscape painter but his constant engagement with the subject gradually allowed him to explore certain spiritual tendencies of abstraction and eventually immersed himself in pushing the boundaries of surrealist proclivity.

His works are celebrated for its intriguing scope of layers and textures captured in the mystic but cerebral representation of the elements above the horizon or of life under water. The artist's vast body of work underline his interest in forms, space, colour, surface and void inspired by nature rather than anthropomorphic elements. Human conditions are rarely witnessed in Dasgupta's painting. Nevertheless, his appetite for diversity produced works in oil paint and acrylic, adding more flesh and body to his imagery.

Regrettably, it was soon discovered that he was allergic to turpentine and therefore had to withdraw from using oil paint any further. The painting presented here is therefore from an exclusive inventory of the artist's work that is rarely viewed.

Bimal Dasgupta's unique career as a landscape artist brought him recognition from beyond the boundaries of his country. His works traveled to Sao Paulo Biennale in 1965, 1970 Expo at MOMA Tokyo, Contemporary Indian Art at Frankfurt, Festival of India at Paris and Moscow in 1985-86. Dasgupta was also commissioned for doing murals at the Indian pavilion of the International Trade Fairs in Moscow and Tokyo. Apart from being widely exhibited in India, the artist was also associated with the Calcutta Painter's group engaging with Ganesh Pyne, Jogen Chowdhury, Prokash Karmakar to name a few, in the early eighties. Bimal Dasgupta was honoured with the title of Kala Ratna by All India Fine Arts and Crafts

Society (AIFACS) in 1988 and the following year, he was made a Fellow at The Lalit Kala Akademi, New Delhi. The art community lost him to a tragic road accident in 1995.



36. BIMAL DASGUPTA (1917 - 1995)

Landscape

Signed and dated 1961 top left

Oil on canvas

32 x 40 in.

INR 8,00,000 - 10,00,000

PROVENANCE

Dhoomimal Gallery

Private Collection, Delhi



37. SUHAS ROY (1926 - 2016)

Landscape

Signed and dated 1986 lower left

Reverse painting on glass

11.5 x 14.5 in

INR 2,00,000 - 3,00,000

PROVENANCE

Private Collection, Delhi

PUBLISHED

Drops of Silence: Recent works by Suhas Roy (Akar Prakar)

CATALOGUE NOTES

The study of nature , straightforward yet poetic, brought Suhas Roy considerable fame at his time. His Kingdom of nature was astonishingly diverse; trees with trunks, branches and leaves, shrubs, and an occasional flower painted with blue, green, and brown gave these canvases a distinct serenity and testified to his ecstatic feeling for nature... Later he started to paint similar landscapes on acrylic sheets. A thoughtful application of colours, balance and overall harmony added a general calm and repose to his works. (Source: Suhas Roy by Arup K.Datta)



38. K.S.KULKARNI (1918 - 1994)

Untitled

Oil On Canvas

Circa 1960

24 x 12 in

INR 2,00,000 - 5,00,000

PROVENANCE

Private Collection, Delhi

Thence by descent



39. THOTA VAIKUNTAM (b. 1942)

Untitled

Signed and dated 2016

Oil on canvas

36 in x 24 in

INR 8,00,000 - 10,00,000

PROVENANCE

Acquired directly from artist

Private Collection, Delhi



40. FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Man In Tunic)

Signed and dated upper right

Gouache and pencil on paper laid on board

1954

21 x 14 in.

INR 20,00,000 - 25,00,000

PROVENANCE

Acquired from Adler Fielding Galleries Johannesburg, 1964

Thence by descent

Christies June 2015 - Lot 8

Private Collection, Delhi

CATALOGUE NOTES

Souza had a one-man exhibition at Adler Fielding Galleries, Johannesburg in 196?. This was organized by Eric Estorick, a famed art collector, dealer, and author from London

DISCLAIMER

Please note a related party financial interest in this lot





FRANCIS NEWTON SOUZA

On His Paintings ...

“Most of my paintings are very esoteric in their concept and the technique, and I would say that only artists, other artists, can distinguish the various nuances that I achieve. And the general collector and public are not really aware of it. The eyes must be really wide open to be able to see the extremely complicated way my paintings are constructed, and the application of paint is absolutely straight, I don't make any alterations, nothing. It is step by step, the whole thing. I begin it and end it without making a single change or any error.”

(Souza's transcript, East-West Encounter, Mumbai 1985)

On His Philosophy ...

*“You will appreciate that whether I speak in English or any language,
I speak a new language ; a new sense of meaning to life, to the Universe!*

My poetry makes clear sense in whatever translation because I do not depend on gimmickry buzz words or idioms – my language depends entirely on the sense (logic) it makes in order to render to life and the universe – which is Nature or Prakriti, same thing – a brand new meaning. The pure sense I make cannot be compared to any of the previous knowledge produced by the human mind. Mine is a new mind – no doubt about it. It, for the first time, proclaims through revelation (Sruti) that Nature (Prakriti) is the Creator of God and the Procreator of Man – that Nature is the Sole Principle and that Principle in Life which measures from infinity to infinity whose structure is in the form of a hierarchy with ugliness at the bottom and Beauty at the top.

There is no thinker in the world, past or present, who is clearer than me. It is because there are no contradictions in my thinking. My thought is a product of Nature. There is no egotism in me at all because I am absolutely aware that my ego is completely dissolved in Nature.”

(Source : Letter To Vinod Bhardwaj January 87)

41. FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Mithuna-Couple / Lovers)

Signed and dated lower right

Oil On Canvas

1984

59¼ x 47⅝ in.

INR 30,00,000 - 50,00,000

PROVENANCE

Estate of F.N. Souza

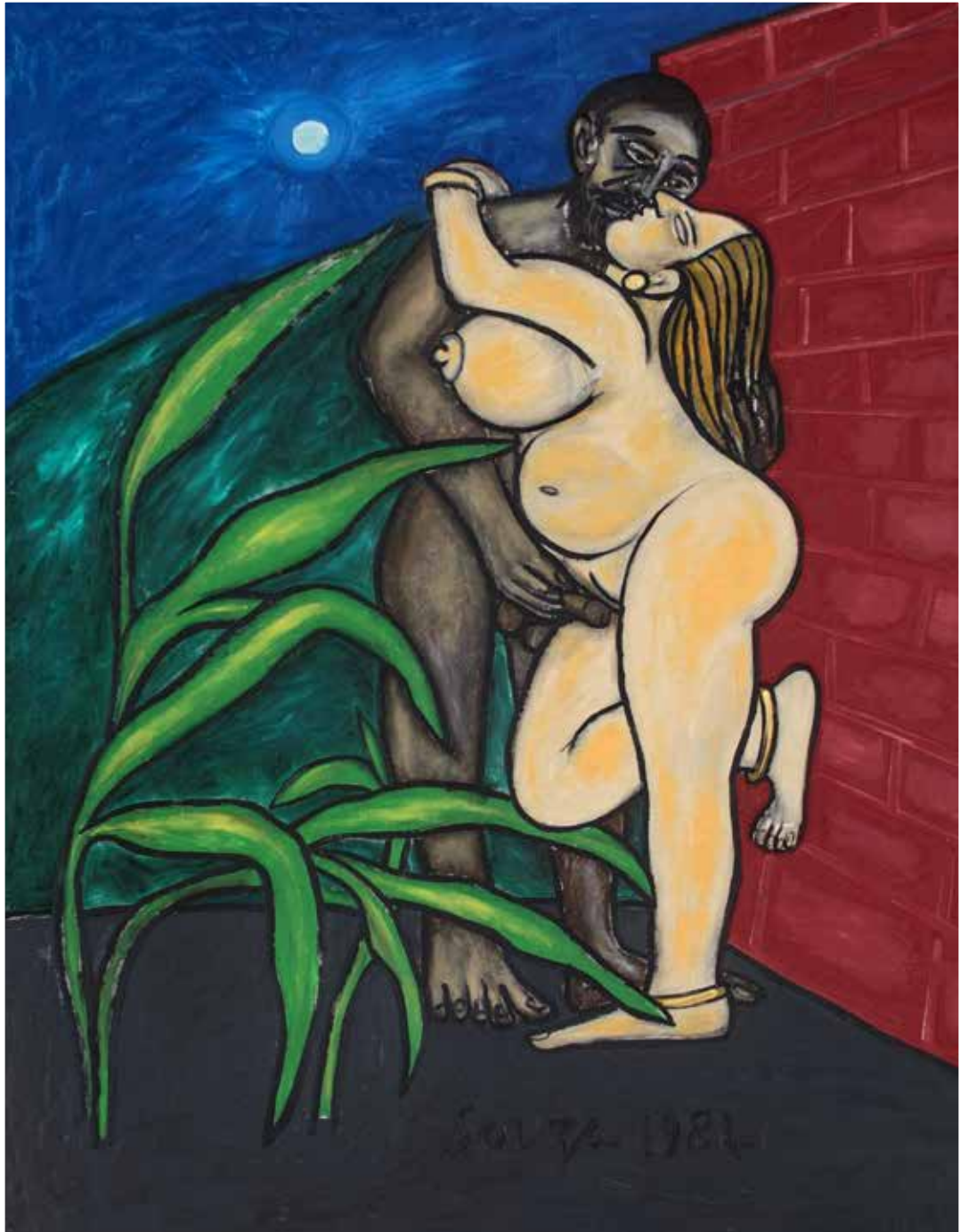
Christie's September 2014 Lot 566

Private Collection, Delhi

LOT NOTES

The work is inspired by a sculpture from a Temple at Puri, Orissa 12th Century. The image from Philip Rawson's - Art of Tantra pg 124 (1973) was first traced on a transparency and then projected to create this work.





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P R I N S E P S

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We will be charging **10% Buyers Premium** for this auction.

LOT No.	Artist/Description	Maximum Bid Amount (INR)

Name:

Email:

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City:

ZIP/Post Code:

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Telephone:

Signature:

DIRECTOR'S NOTE

Research and Passion for Collecting are the two driving forces that summarize the motive behind Prinseps.

My family hails from a town neighbouring to Santiniketan. I have grown up surrounded by arts and crafts from that region and essentially eat, sleep, and breathe art. **I well understand the importance and sentiments behind "curios", however small they may be, many of which come from the breakup of old estates.** This is partly the reason why I have been entrusted with art works from the Rathindranath Tagore estate in the inaugural auction. **Here I must point out the rarity of these works in the public domain.**

As a student in Berkeley, I remember being totally enamoured with a presentation by the video artist Bill Viola. My college library card in Chicago probably showed more books related to art rather than mathematics or finance.

I have spent most of my career in finance, and in dealing with investment management and hedge funds. A part of the training that comes with working with funds involves **rigorous due diligence**, to an extent not understood by many. In hedge funds, for example, it is common for brokers to suggest trades or trade ideas. Possibly one in twenty or even less gets implemented. This is a due diligence process that includes in-depth research, and a complete immersion into the subject, helping to find the best trade ideas. The responsibility is immense.

A similar due diligence (what my friends in the art world refer to as excessive) is needed in the Art market. I have actually been called a detective agency by a reputed restorer! However, for me, this is just the usual process and carried out with a rigor that most people are not familiar with, and that certainly takes them by surprise.

A transparent art market has essentially existed in India since the early 2000s. Thinking about this, one realizes that the organized market for art and collectibles in India is still very nascent and has a long way to go. The limited number of collectors and an even further the limited number of private museums have kept valuations quite low in comparison to the size of the country's growing economy.

Furthermore, most major sales are restricted to a handful of artists. This is a very peculiar problem in India, created by lack of research, an inclination to follow trends, and only a handful of passionate collectors who are part of the trade. The western world has a top 100 index whereas in India, we remain fixated on two or three artists. The point here is simply this – the market's focus is limited and there is ample scope for research, curation, and further discovery.

Why another auction house? Every auction house has their niche – artists they are familiar with or collectors of a particular artist from whom they can source quality art works. By definition a niche is always limited and this brings forth opportunities for those with a different niche. A country like China has over a thousand auction houses, among which probably twenty, at least, are of international repute. But in India that number can be easily counted on one finger alone.

In this scenario, I do believe Prinseps is well positioned.

Indrajit Chatterjee

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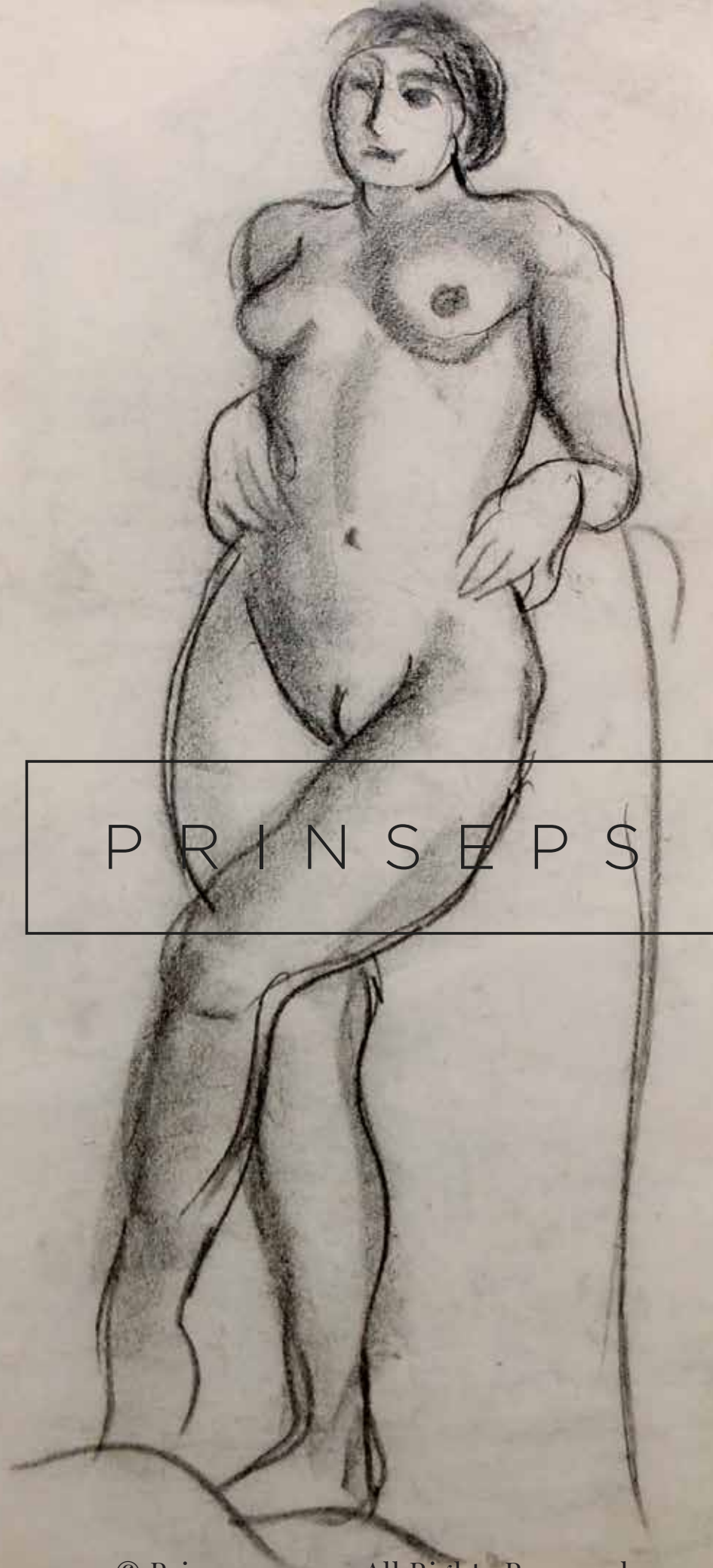
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