

# PRINSEPS

Modern & Contemporary Auction

24 - 25 October 2018

# Director's Note

We are excited to bring forth our fifth auction at Prinseps! First, a thank you for all the support we have received; we do try very hard to meet expectations. As a firm, we have been investing in growing, from curation to logistics, as well as technology. We are well poised for further growth.

Prinseps has always prided itself at being at the forefront of research. In this catalogue we wish to highlight E.B. Havell and his contributions to Indian Art; especially the revivalist movement. September 16th 2018 was the 157th birth anniversary of E.B. Havell. Abanindranath Tagore had once said: "Havell shaped my vision. He has my reverence as my Guru. Often he would appear as collaborator sometimes as friend, even."

We are further excited to document for the first time the original manuscript of the commemoration speech made by Rabindranath Tagore in 1938. The original manuscript has so far never been exposed to the public and has remained a part of the Rathindranath Tagore's and Mira Chatterjee's estate for decades. Translating Rabindranath is a difficult task and subject to many interpretations. We have chosen to fully document the manuscript for future research and have included snippets from the translation in this catalogue.

We do believe that modernism in India can be classified into four periods (Mr Suhas Bahulkar of the NGMA had a similar belief which he elucidated at the Dhurandhar opening at the NGMA) – Academic Realism, Revivalist Movement, Western Inspired Modernism and the Post Modernist period. Our curation for this auction has essentially followed this belief and our fifth auction includes artworks from all of these periods.

Somnath Hore's canvases are exceptionally rare. Prinseps is delighted to present a spectacular and notable work of Hore's from the 1960s. The Hemen Majumdar is a exquisite example of the textured saree and the softness that has been so delicately executed in this canvas. The early Husain is one of his rare portraits. There are many more great works to speak about, but I hope that the entire catalogue will be of interest.

Indrajit Chatterjee WhatsApp (9810213922)

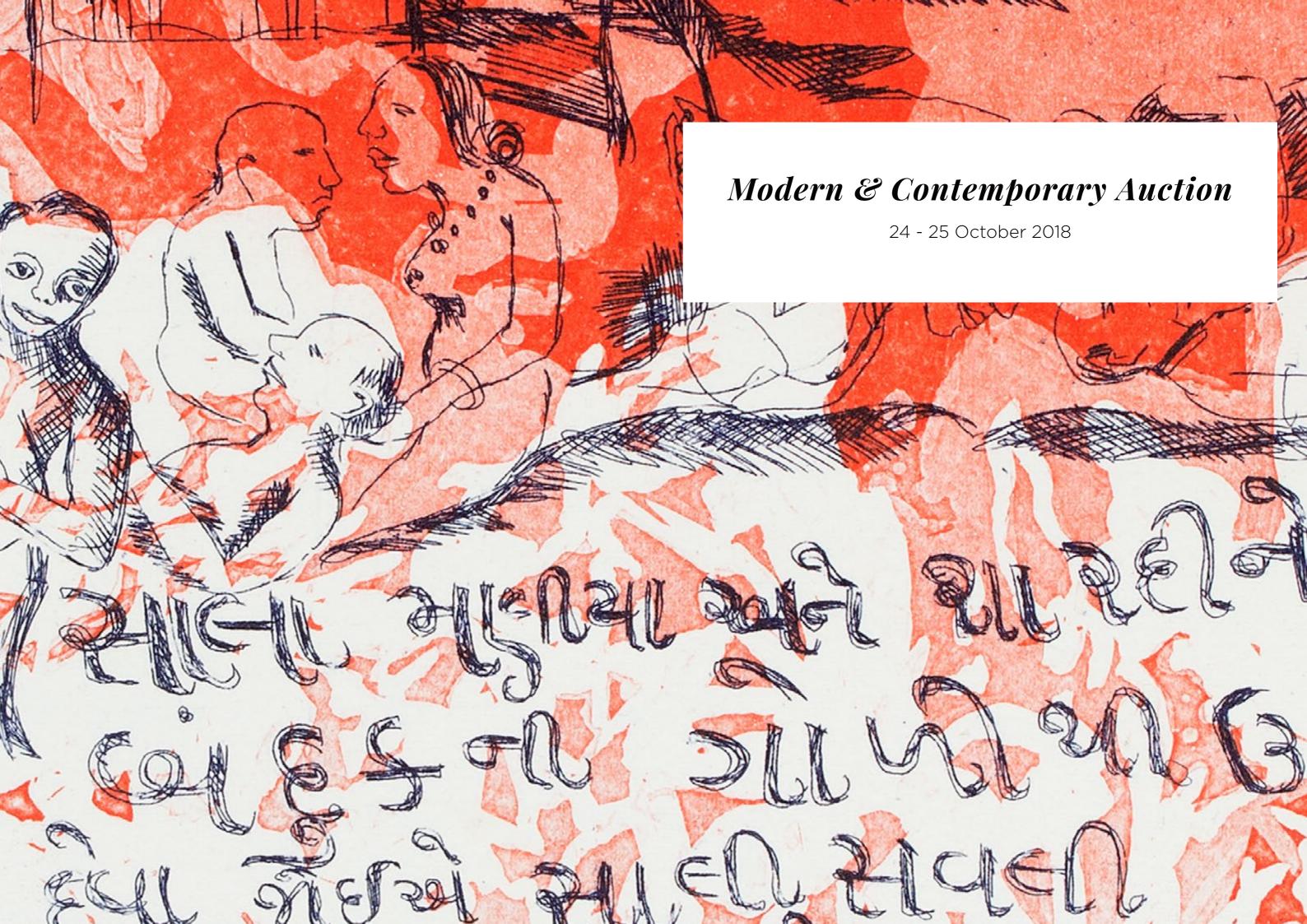
# Modern & Contemporary Auction

24 - 25 October 2018

Both auctions are open for proxy bidding

Both auctions commence for live bidding at **10am** on 24th October and end as per schedule from **7pm** the next day

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#### NATIONAL ART TREASURE - NON EXPORTABLE

# 1. JAMINI ROY (1887 - 1972)

## Three Pujarinis

Signed lower right Tempera on paper Circa 1940 30 x 16 in.

ESTIMATE INR 10,00,000 - 12,00,000

PROVENANCE

Originally acquired from the Estate of Jamini Roy

COMPARABLES

Lot 503 March 2011 Christies, price realized including buyers premium USD 35,000



# 2. BHUPEN KHAKHAR (1934 - 2003)

## Phoren Soap

Unsigned Book Circa 1990 10 x 11.5 in.

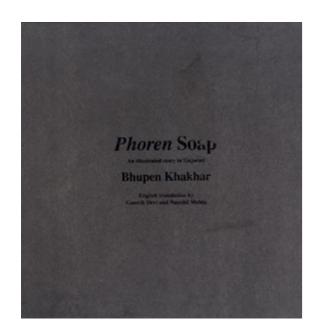
ESTIMATE INR 4,00,000 - 5,00,000

PROVENANCE

Private collection

CATALOGUE NOTES

Edition 26 of 50. Book contains 15 signed etchings.



BHUPEN KHAKHAR COVER



BHUPEN KHAKHAR BACK



**BHUPEN KHAKHAR** LOT #2



**BHUPEN KHAKHAR** LOT #2



BHUPEN KHAKHAR LOT #2



**BHUPEN KHAKHAR** LOT #2



**BHUPEN KHAKHAR** LOT #2



**BHUPEN KHAKHAR** LOT #2



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**BHUPEN KHAKHAR** LOT #2



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**BHUPEN KHAKHAR** LOT #2



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**BHUPEN KHAKHAR** LOT #2

# 3. BIMAL DASGUPTA (1917 - 1995)

## **Fantasy**

Verso
Oil on canvas
1984
30 x 30 in.

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

PROVENANCE

Private collection

# 4. PARAMJIT SINGH (b. 1935)

## Untitled (Landscape)

Verso
Oil on canvas
2015
36 x 48 in.

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

PROVENANCE

Private collection





# 5. JOGEN CHOWDHURY (b. 1939)

#### Untitled

Signed and dated bottom Bronze 1993 4 x 3 x 2 in.

ESTIMATE INR 1,50,000 - 2,50,000

PROVENANCE
Acquired directly from artist

CATALOGUE NOTES

Set of four heads. Edition 1 of 5.

Authenticity certificate by the artist

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

#### Untitled

Signed lower right Terracotta 2004 13 x 13 x 2 in.

ESTIMATE INR 2,50,000 - 3,00,000

PROVENANCE
Acquired directly from artist











#### NATIONAL ART TREASURE - NON EXPORTABLE

# **7. NANDALAL BOSE (1892 - 1966)**

Sati

Unsigned
Aquatint on paper heightened with gold
circa 1920
10 x 7 in.

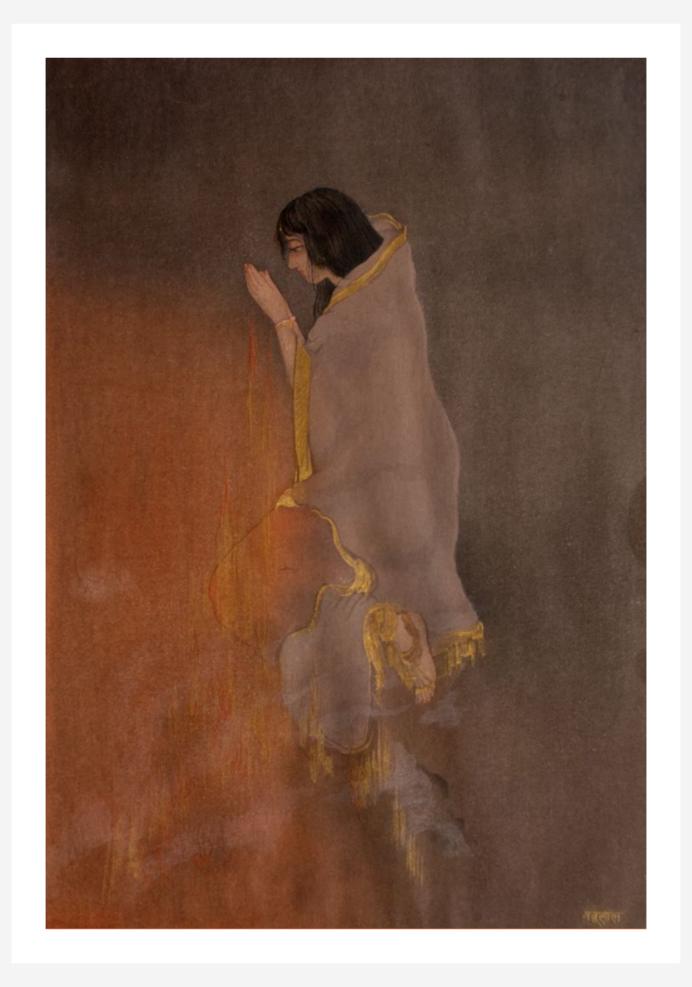
ESTIMATE INR 2,00,000 - 3,00,000

PROVENANCE

Private collection

#### CATALOGUE NOTES

The Indian Society of Oriental Art was founded in 1907. In 1908, at the inaugural exhibition for the Society, Nandalal displayed two works titled Shiva and Sati. He was awarded the first prize of Rs. 500 for his painting of Sati. The painting is now in the collection of the National Gallery of Modern Art, New Delhi, accession no. 4797. The artist later produced the painting as an aquatint. For preparatory sketches of Sati by Nandalal Bose, see Christie's New York, The Art of Nandalal Bose, The Collection of Supratik Bose, 17th September 2013, lots 72 and 73. Reference: Pundoles Lot 210 April 2015



# The We Exist Foundation

The We Exist Foundation (WEF) is a registered not-for-profit Foundation which aims to improve the living conditions of underprivileged dogs in India through it's various initiatives. It also strives to strengthen the identity of such under privileged dogs in the eyes of human beings.

With a vision to create an environment where all dogs can co-exist and to bridge the gap currently existing between foreign and indigenous dog breeds in India, WEF aspires to set the stage for change. It believes that each and every dog has a lineage that needs to be celebrated and an identity that deserves to be respected... and protected.

WEF has a sister for-profit entity, We Exist LLP, which designs and manufactures products—with love, care and a whole lot of detailing—made for dogs of all lineages to symbolize their support for the co-existence of all dogs in India. We Exist LLP, per its' Charter, is committed to donating a fixed percentage of the sale proceeds from each and every product towards the initiatives undertaken by WEF.

The setting-up of WEF was at one point of time an unattainable dream for it's founder Tejshree Savara, by profession a Lawyer specializing in the laws relating to the Arts, Antiquities and Cultural Heritage. However, with perseverance, commitment, part sacrifice of her professional career and a lot of courage, this dream has proved to be not too big either.

"Like many of you, my heart holds immense love for animals, especially dogs, driving me to work tirelessly towards the upliftment of our street and shelter champions for the last decade plus. The We Exist Foundation and it's sister for- profit concern, We Exist LLP, are not just an ode to my devotion to dogs, but are also platforms for change. The Foundation is not just a not- for-profit organization, but a movement to allow us to look at dogs with an unbiased mind and more importantly, an all-embracing heart. - Tejshree Savara - Founder of The We Exist Foundation and We Exist.

The current Lot titled "The Birth of a White Rose", a National Award winning Etching by the late Somnath Hore (1921-2006), has been put on sale by an International Collector, all proceeds from the sale to the benefit of The We Exist Foundation. Prinseps, in demonstration of its support to the cause of The We Exist Foundation, is not levying any Buyers or Sellers Commission on this Lot such as to allow the maximum possible realization for this noble cause.

In the year 1960, Somnath Hore received the prestigious Lalit Kala Akademi National Award for his innovations in painting, which was followed by the National Award in 1962 for the above Etching titled "The Birth of a White Rose". The theme of this was the inhuman killing of Patrice Lumumba. It depicts the powerful aggression of clouds of darkness, amidst which, rearing its head in defiance, blossomed a single White Rose.

Hore'soeuvre of Works spanning his entire career, reflect his experience of a number of happenings like the communal rights of 1946-47, the partition of the country in 1947 and the ensuing uprooting and migration of millions — in all of which he witnessed the destitution, suffering and death of hapless human beings, wounded victims of power game. He could conceptualize a resemblance between dehumanization, destitution, suffering and death; with such a conceptual realization, the specificities of famine, communal riots, partition and daily deaths from deprivation appeared to him as incidental; the facts of destitution, suffering, death and the causes of such social-pathological states became of primary importance.

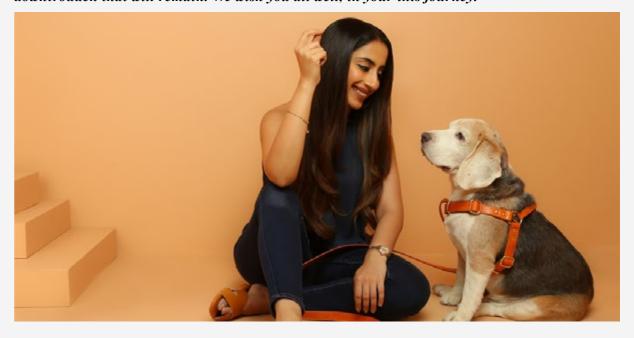


His later Works in his role of Sculptor have his sculptures as wounded beings appear in the images of human beings, asses, goats and dogs. They are identifiable only as lonely and hapless victims of wounds cruelly inflicted on them causing to them agonizing physical suffering. He does not have to resort to familiar anthropomorphistic devices to make sufferings of the animals touch the human hearts, since the intensity of physical pain suffered by a wounded lowly animal and God's dearest being are roughly of the same order. Where sheer physical suffering is concerned, the places of men and animals are interchangeable.

Somnath expresses "Dreams are also a part of real life. Scientist, Painters, Writers poets are all equally dreamers". He continues to express that "exploitation, both physical and moral, is at a pitch today. I think that communism alone can bring society back to its senses. Communism and humanism (the latter, of relevance to The We Exist Foundation) together comprise the truth. If the haves have the hope of living of a full life, so should the have -nots. Hope is a dream worth living with".

In this essay titled "Somnath Hore: An Appreciation", Mr. Gopal Krishna Gandhi wrote "Somnath Hore was, as he had said to me, no 'believer'. But I would like to think he will not mind my ending this expression of grateful tribute with a Sanskrit invocation of a 'believing' kind: Om kritosmarakritam, smarakritosmarakritamsmara. Remember this: only the works remain, only the works".

There could be no better inspiration to the team at The We Exist Foundation and We Exist LLP ... remember that finally it will be your work for the upliftment and care of the voiceless and downtrodden that will remain. We wish you all well, in your this journey.



References: "Readings Somnath Hore", edited by Nanak Ganguly, Lalit Kala Akademi, New Delhi

#### 100% PROCEEDS TO CHARITY

# & 8.8 SOMNATH HORE (1921 - 2006)

#### Birth of a White Rose

Unsigned Etching Circa 1960 24 x 20 in.

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

#### PROVENANCE

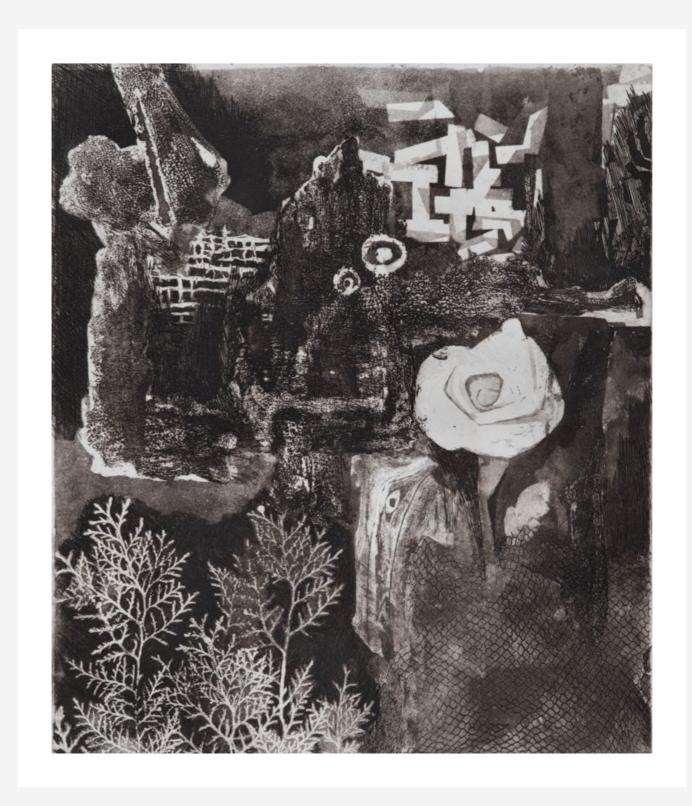
The Estate of the Late Artist.

Acquired from the above by an International Collector.

Gifted to the cause of The We Exist Foundation, New Delhi, India

#### CATALOGUE NOTES

This Lot has zero Buyers (or Sellers) Premium. 100% PROCEEDS TO CHARITY
The Artist won the 1962 National Award (Graphics) by Lalit Kala Akademi, New Delhi, India
for this Etching titled - "Birth of a White Rose".
Authentication Certificate from the late Artist's Family.



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# 9. RAM KINKER BAIJ (1906 - 1980)

#### The Boat

Unsigned Watercolor on paper Circa 1960 11 x 13 in.

ESTIMATE INR 1,50,000 - 2,00,000

PROVENANCE

Private collection

PUBLISHED

Ram Kinkar Baij - A Retrospective, NGMA. Pg 17





## **10.** RATHINDRANATH TAGORE (1888 - 1961)

#### Untitled (Wood Work)

Unsigned
Wood
Circa 1950
3 x 6 x 2.5 in.

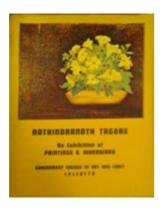
ESTIMATE INR 50,000 - 75,000

#### PROVENANCE

Estate of Rathindranath Tagore - Mira Chatterjee

#### CATALOGUE NOTES

Lot comprises of three items A Pen Stand, a Jewellery Box and a Wooden
Box. Further examples of such wood works
can be seen in his 1952 exhibition titled "An
exhibition of Paintings & WoodWork" at the
Government College of Art and at 'Guha
Ghar' in Santiniketan.





Crafts have always been emphasized at Santiniketan. The 1932 catalogue of the "EXHIBITION of DRAWINGS PAINTINGS ENGRAVINGS POTTERY AND LEATHERWORK by SIR RABINDRANATH TAGORE" includes listing 263 – "A portfolio in calf with Animal Design painted on leather by the Poet". Two examples can be seen at Rabindra-Bhavan at Santiniketan





Display description states "Leather folio with embossed figure, done by Rabindranath Tagore" Another example from the Rathindranath Tagore – Mira Chatterjee estate.









## 11. VARIOUS ARTISTS

## Rupam

Unsigned
Journals
Circa 1920
12.5 x 10 in.

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

PROVENANCE

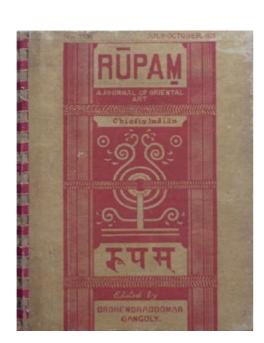
Private collection

CATALOGUE NOTES

Published by Ordhendra Coomar Gangooly in the 1920s. Set of 19 Journals.

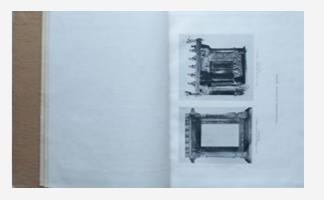


**RUPAM**COVER



RUPAM BACK

















**RUPAM**Pages

## 12. VARIOUS ARTISTS

## Untitled (Postcards)

Unsigned
Watercolor on postcards
Circa 1940
3.5 x 5.5 in.

ESTIMATE INR 50,000 - 75,000

#### PROVENANCE

Originally acquired from Pulin Behari Sen's Estate

#### CATALOGUE NOTES

Set of fifteen postcards sent by various students in Santiniketan to Pulin Behari Sen. Pulin Behari Sen was one of the Directors of the Viswa Bharati Granthan Vibhaga, the internal publication department at Santiniketan established in 1923





















POSTCARDS

Preview

#### NATIONAL ART TREASURE - NON EXPORTABLE

# 13. RABINDRANATH TAGORE (1861 - 1941)

## The Parrot's Training

Unsigned Book Circa 1920 10.5 x 9 in.

ESTIMATE INR 50,000 - 75,000

PROVENANCE

Estate of Rathindranath Tagore - Mira Chatterjee

CATALOGUE NOTES

Eight illustrations by Abanindranath Tagore

Cover design by Nandalal Bose











# 14. GAGANENDRANATH TAGORE (1867 - 1938)

## Reform Screams

Unsigned Book 1921 12 x 10 in.

ESTIMATE INR 50,000 - 75,000

PROVENANCE

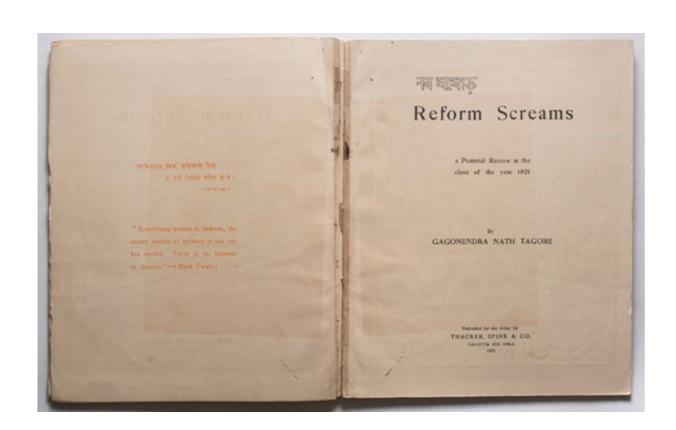
Estate of Rathindranath Tagore - Mira Chatterjee

CATALOGUE NOTES

A pictoral review at the close of year 1921 with 15 plates of satirical pictures

COMPARABLES

Lot 16 Oct 2017 Prinseps, Realm of the Absurd, realized 19,80,000 INR with buyer's premium







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# 15. SOMNATH HORE (1921 - 2006)

## Untitled (Seated Dog)

Unsigned
Bronze
Circa 1970
5 x 6 x 2.5 in.

ESTIMATE INR 5,00,000 - 6,00,000

PROVENANCE

Originally acquired from Art Heritage gallery

Private collection

CATALOGUE NOTES

An early sculpture as per the artist's family

COMPARABLES

Lot 8 Mar 2018 Prinseps, Realized 38,50,000 INR including buyers premium





# 16. VARIOUS ARTISTS

## Remembering Bhupen

Unsigned Various 2004 20 x 15.5 in.

ESTIMATE INR 3,00,000 - 3,50,000

PROVENANCE

Private collection

#### CATALOGUE NOTES

Prints by seventeen artists like Anjolie Ela Menon, Anupam Sud, Baiju Parthan, Jatin Das, Jyoti Bhatt, K.G.Subramanyam, K.S.Radhakrishnan, Laxma Goud, Rini Dhumal, Shibu Natesan, etc.



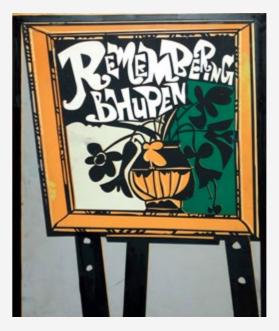














# Of Meat Wallahs, Trussed Bulls, & Butchers

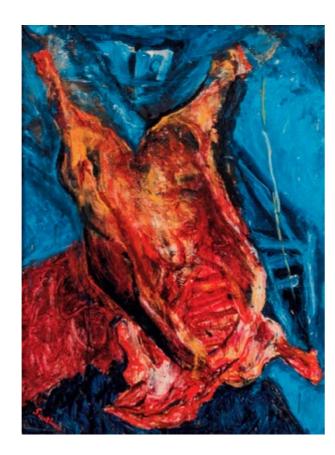
Studies related to anatomy, animals, carcasses, skulls have been integral part of art and modernism. Somnath Hore's meat-wallah is an exceptionally rare and important canvas of a similar genre.

#### **TYEB MEHTA**



A similar work was sold at auction at Christies in 2014 for INR 17,54,25,000

## **CHAIM SAUTINE**



Often seen as a symbol of crucifixion even though Sautine was jewish.

## **PABLO PICASSO**



Pablo Picasso grew up in Spain where bull fights were a norm. When his father took him to his first bullfight as a child, he started to draw bulls more often in his art.

## **FRANCIS BACON**



Francis Bacon's 'Figure with Meat' is a copy of Rembrandt's 'Carcass of Beef (Flayed Ox)'. Here the carcass symbolises crucifixion and the Pope Innocent X represents the catholic church's authority and power.

## **BHUPEN KHAKHAR**



'Butcher's Shop In London' was made while Khakhar was in England as part of an art residency.

## FRANCIS NEWTON SOUZA



In a way, Souza was rejecting the usual Christian ideals that have been the subject of other such artworks.

# *17.* SOMNATH HORE (1921 - 2006)

## Untitled (Meat-Wallah)

Signed lower left Oil on canvas Circa 1960 33 x 18 in.

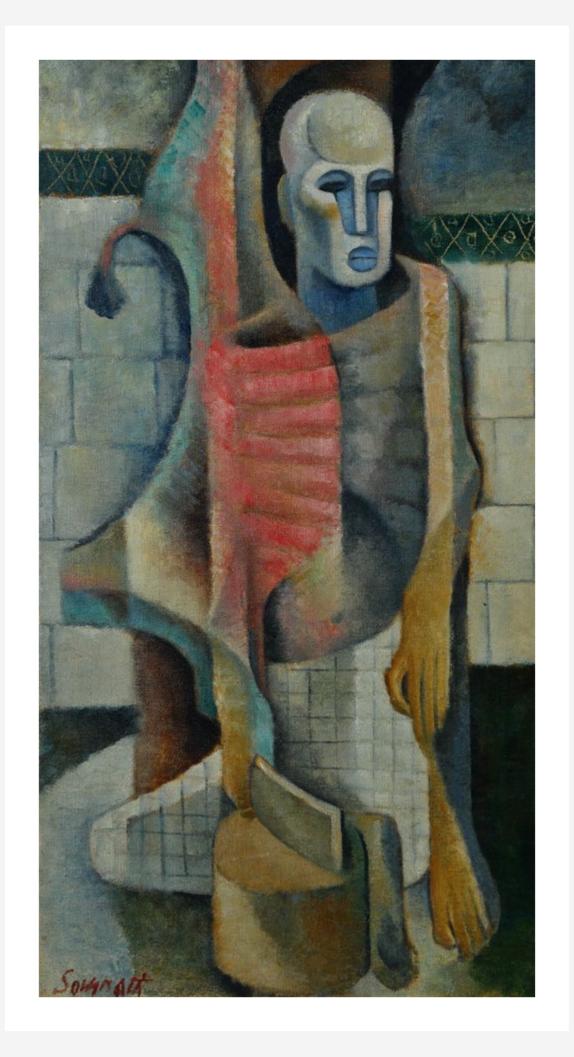
ESTIMATE INR 45,00,000 - 50,00,000

PROVENANCE

Private collection

#### CATALOGUE NOTES

As per the artists' family this work was made during their stay in Kareya Road (known for its Butcher shops) in Calcutta in the 1960's. Refer to Tyeb Mehta's video 'KOODAL' from 1970 which shows similar interests in butchers.



# *18.* HARI AMBADAS GADE (1917 - 2001)

## Untitled (Lady)

Signed lower right Oil on canvas 1957 30 x 20 in.

ESTIMATE INR 10,00,000 - 12,00,000

PROVENANCE

Originally acquired from Dhoomimal Art Gallery



#### Eklavya

Signed GP 06 3/9 Bronze 2006 45 x 26 x 23.5 in.

ESTIMATE INR 25,00,000 - 30,00,000

PROVENANCE

Private collection

PUBLISHED

Gieve Patel - Sculptures and Drawings

CATALOGUE NOTES

Edition 3 of 9 + 1 AP





## **20.** SUNIL DAS (1939 - 2015)

## Untitled (Sketchbook)

Signed in Bengali on various pages Book Circa 1950 19 x 15 in.

ESTIMATE INR 30,00,000 - 35,00,000

#### PROVENANCE

Originally acquired directly from the artist by Delhi Art Gallery

#### CATALOGUE NOTES

Important Sketchbook of 51 pages & 54 drawings, including: Horse Series [18]; Ballet Series [16] and Portraits & Figures [20]. Please refer to the Prinseps website (www.prinseps.com) for a complete set of images













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#### NATIONAL ART TREASURE - NON EXPORTABLE

# 21. AMRITA SHER-GIL (1913 - 1941)

## Untitled (Nude)

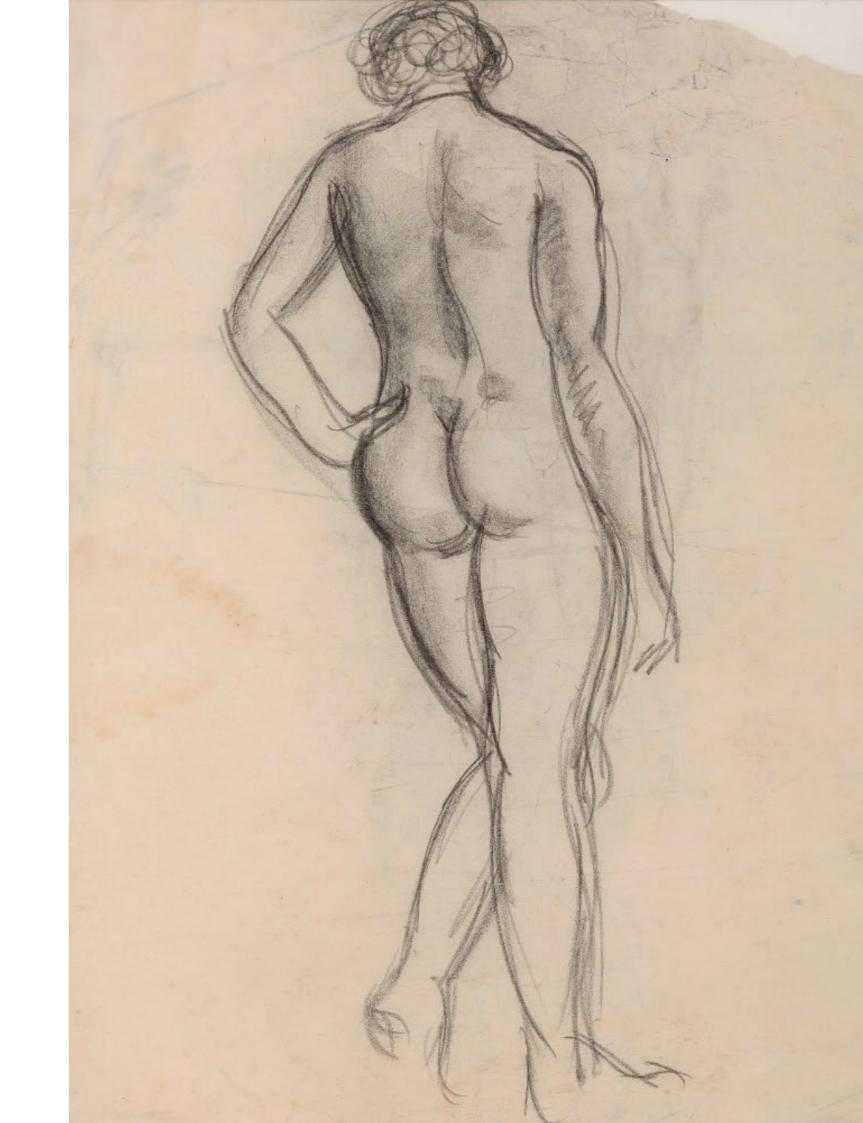
Unsigned Charcoal on paper Circa 1930 22 x 17.5 in.

ESTIMATE INR 25,00,000 - 30,00,000

PROVENANCE

Originally acquired from the artist's family.

Lot 29 Dec 2017 Saffronart



# 22. BENODE BEHARI MUKHERJEE (1904 - 1980)

Untitled (Lady in toilet)

Signed lower left Pen on paper Year unknown 3 x 2 in.

ESTIMATE INR 30,000 - 40,000

PROVENANCE

Estate of Rathindranath Tagore - Mira Chatterjee



# 23. ABANINDRANATH TAGORE (1871 - 1951)

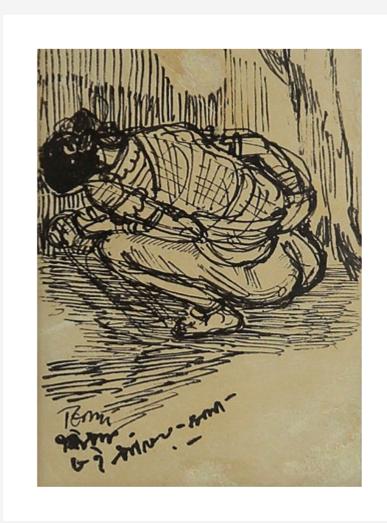
## Untitled (Dog)

Signed lower right Watercolor on paper Year unknown 3.5 x 5.5 in.

ESTIMATE INR 75,000 - 1,00,000

PROVENANCE

Estate of Rathindranath Tagore - Mira Chatterjee





# Homage to E.B.Havell

E.B. Havell was the English Principal of the government art school in Calcutta from 1896 to 1905. He attempted to reform teaching to emphasise Indian traditions, appointed Abanindranath Tagore as his deputy, and ruthlessly cleaned the institution of any Western art teaching. This is an homage to an individual who against the wishes of his ilk promoted indigenous Indian art and reminded us of the need to look inwards to our rich history. He is an author of many books on Indian art and the history of Indian art.

On 11thDecember, 1938 Rabindranath inaugurated Havell hall at Kala bhavan and recalled Havell's contribution to the revival of Indian art. Like many of his other speeches, his extemporaneous speech was first noted on one half (usually the right) of a foolscap paper (the paper size that was standard in British commonwealth) and then corrected and in some cases re-written by Rabindranath himself (usually on the left column). These were then sent for publication to the Vishwa Bharti publication department.

The importance of these speeches is manifold, the manuscripts are of prime historical importance and exceptionally rare in private hands. The speech is particularly important in that it is about E.B Havell, the individual responsible for the resurgence in indigenous Indian art at the turn of the 19th century. They give us an insight into Rabindranath's views and thoughts on art and culture, the politics of art and other views prevalent in the tumultuous 1930s and right before the beginning of the war.

Translating Rabindranath is not easy. A single word like "kolyaneshu" – does it translate it to "Dear" "May You Have My Blessings", "My Dearest", "May you live Happily ever after". Translation is subject to interpretation. This important manuscript is now available for research. This is the FIRST public documentation of the original manuscript.

The speech is candid. There are quite a few contentious opinions – but this is history and should be recorded as such.

Many thanks to Shri Sankho Ghosh.

# Havell Memorial Temple Inauguration

11 December 1938, Santiniketan

22 50008, 2001

Today, in whose commemoration we have assembled, whose memorialis being in augurated today, his identity is not clear to many these days. Some explanations are essential. In that context let me talk about my youth years. At that time the works of Indian art were strewn here and there within the country but they were not within our sight. Because their history was chronologically disjointed, murky, and that history was excluded from our curriculum. A tradition of painting came to be in India during the rules of the Nawabs in the Mughal period. It is not so distant in the past. But for whatever reason, during British rule it was not seen around. A reason for that is that Indian art was scorned by the contemporary Englishmen. We were the students of that school teacher, their gaze directed our gaze, the result was inevitable. That days Indian art craft went extinct due to India's own neglect. 2107615 4315 821 CENTE 1 210 At that time if the paintings stored since old times in the collection of aristocrat monarch's were damaged, it didn'tattract any attention. Back then all kinds of inferior foreign paintings had without resistance entered the palaces and temples of the wealthy as testament to their wealth. When the educated clan had not made acquaintance with the artistic traditions of their own country then the achievements of the foreign talents were merely rumours to us(?). We had memorised the names of the famous from that land, and their fame was the subject of our rote material. We have seen in foreign textbooks the images of those art works , and learned how to measure their worth. Being able to correctly recite all those memorized information was proof ofour (?). The words of praise that the seawind had blown in along with the nebulous foreign paintings in foreign books, without judgement, without comparison, we accepted them because we had nothing to compare them to.

513000 4 STEPHO FOR FOR

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200 379 3 3 15 10h DAVION 2000 (2006/80)

The practice of copying models to master art & craft prevalent back then seems hilarious now but at the time its importance was undisputed. Those unfortunate days of everlasting studentship would perhaps still have continued if Mr. Havell had not come and redirected our gaze. He took us back to that direction where resides in the heart of India the soul of fine arts. Thus flowed the underlying stream of our own artistic inspiration.

•••

That day when Aban and his students were first inaugurated into bitters weet self revelation in fine arts, it was still time for dawn to break in the country. The sky was still murky without light and with darkness. Before that we had seen paintings in almanacs, images of Nrishinghain textbooks for children, and pictures of Shanda-Amarka, in this scenario there appeared Ravi Varma's series of paintings. I admit to have been swayed. The faculties had not yet developed for me to discern how fake they were, fit to be clubbed along with the cast of a masquerade. That I was able to wake up from that shameful state, for that I admit my gratitude to Mr. Havell. Even the image of Nrisingha had some truth to it but Ravi Varma's paintings had none - it was he (Havell) who gave me the path to this truth.

But my thanks also to Mr Havell who beckoned them back to this road, showed them the path of independence in the fine arts. He too had to endure a lot of harassment. In that age of atrocious ignorance, the country could not tolerate that an Indian artist will need the input of a foreigner to be inspired in the lofty ideals of ancient Indian art. Everyone had been saddened and offended. Today it cannot be imagined how much confidence this leader was able to inspire in Aban despite the ambience of scorn in those days, to convince him to return to his roots. One cannot but offer one's deepest obeisance to that leader in remembrance.

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O SAUS ME WEN PLOVE ELLE I ZUE CHEY SHAKE

It is not yet time to check the full consequences of the change in era that he had wrought. Many new and successful artists will now slowly gain prominence. In then? with time this (vision) will flourish in totality. But this much has been proved with absolute certainty that the ground is ready for them. Till now the fine arts has been a priceless inaccessible like foreign grapes preserved carefully in a wooden box. We did not know that we have the right soil for it here, the grapevine can someday sprout and bear fruit here. Thus we were able to taste merely one or two of the boxful of grapes that formed the wealth of foreign art, we couldn't understand the real flower.

THENO YOUNG SPANTO CONOTSON STE

2° 2000 EVENO TONO EVENT AND

We had no clear ideology before us on which to base our judgements. Finally on this auspicious day, the land got its seeds. Not every artist among us had become successful, but this much we have learnt with certainty that the seeds have been sown today in our fields. The way Ramachandra had once saved Ahalya, Stone had come alive that day at the touch of his feet; here to the same feet have touched stone. A source of joy has emerged pervading the veil of darkness.

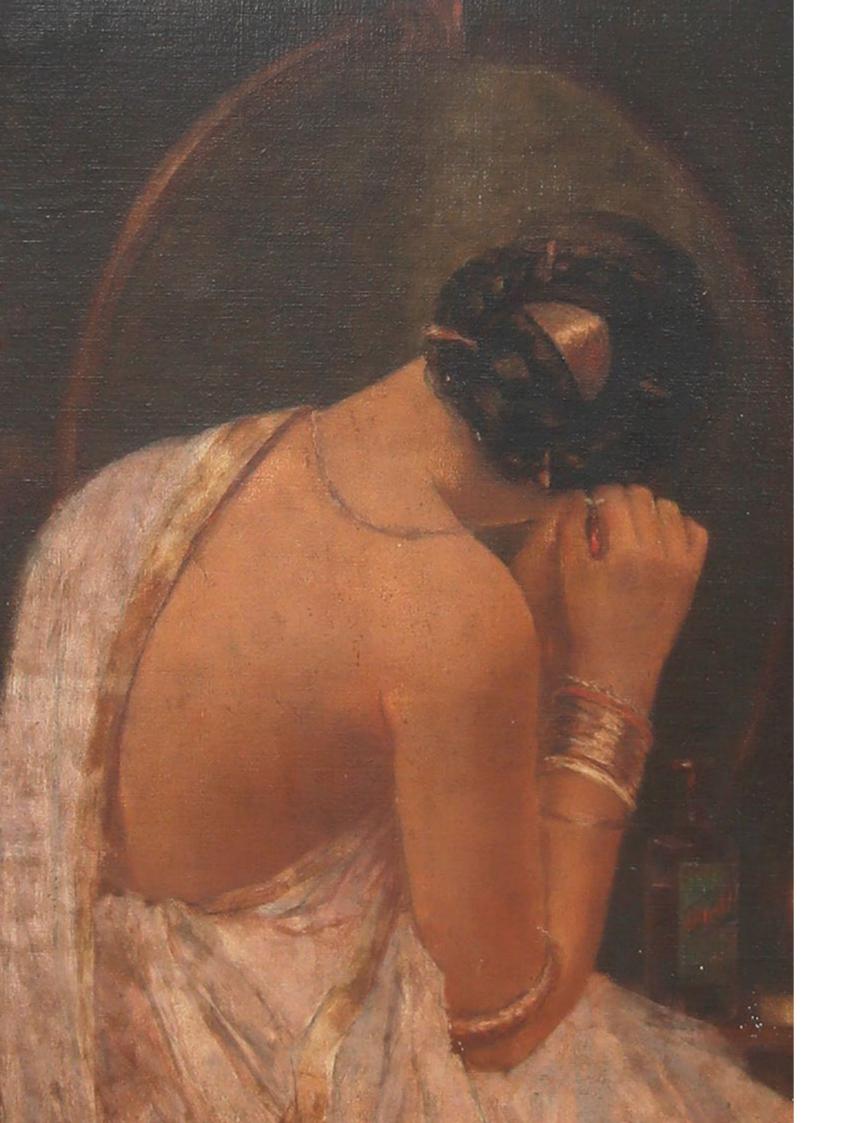
OF SWARD CORP CANTON ENTRY OF 2MIN

The man who first illuminated that path to him today I offer my heartfelt and profound obeisance.

9735 PATOGA 2678-1

Rabindranath Tagore

हिता का कार्य के कि कार्य का कार्य का कि



# Introducing the Calcutta Academic Painters (circa 1920s)

Jamini Roy, Jogesh Chandra Seal, Hemen Majumdar and others In the midst of the triumph of Orientalists lead by E.B. Havell (Principal of the Government Art School in Calcutta) and Abindranath Tagore (Havell's deputy) naturalism re-emerged in the 1920s in Calcutta partly due to Percy Brown's (Principal after E.B.Havell's retirement) encouragement and because of the rise of artists such as Hemen Majumdar.

Hemendranath Mazumdar and Jamini Roy began as penniless artists, doing sundry artistic odd jobs, such as painting scenery for the theatre, or producing paintings of the deceased for the family based on photographs, a popular 'Victorian' custom in Bengal. In the year 1929 Hemendranath Mazumdar, Jamini Roy, and Atul Bose established the Indian Academy of Art at Hemendranath's studio at 24, Beadon Street. "... It was sort of a convivial club, the highly temperamental and ambitious



Portrait of Hara Kumar Sarkar by Jamini Roy at Indian Museum, Kolkata

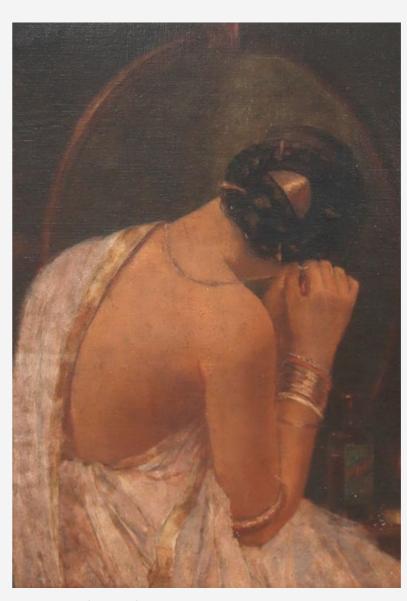
artists thriving on endless discussions on art...the burning issue was whether the pursuit of nationalism was tantamount to a betrayal of national ideals, and whether the historicism of the Bengal School was the sole path to India's artistic revival..."

(Partha Mitter, Triumph of Modernism & Anuradha Ghosh, Hemen Mazumdar)



Jamini Roy was ultimately known for his iconic style and subject matter.

Three Pujarinis, Lot #1, Prinseps Autumn 1



Kaner-Dul (Earring), Lot #25, Prinseps Autumn Auction 2018



Circa 1920, Jamini Roy seated front, Jogesh Seal standing right

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Hemen Majumdar became known for his depiction of the female

form.

#### NATIONAL ART TREASURE - NON EXPORTABLE

# 24. JAMINI ROY (1887 - 1972)

## Untitled (Portrait)

Signed lower right Oil on canvas Circa 1920 21 x 18 in.

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

PROVENANCE

Originally from the collection of Mahender Jain (Dhoomimal Gallery)

CATALOGUE NOTES *Unfinished portrait verso.* 



Descendent of Ananda Kumar Chatterjee with photographs of portraits made by Jamini Roy of her family members (Tarek Nath & Bani Nath), kept as souvenirs as the original portraits were sold decades ago



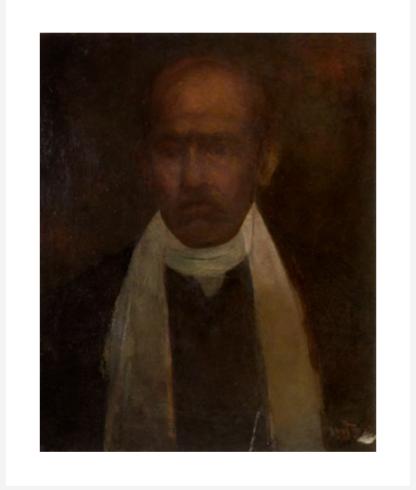
Jamini Roy's Residence at Ananda Kumar Chatterjee Lane



View of the Lane



View of the Lane painted by Jamini Roy





# 25. HEMEN MAJUMDAR (1894 - 1943)

KANER-DUL (Ear-ring)

Signed lower left Oil on canvas Circa 1930 23 x 13 in.

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

PROVENANCE

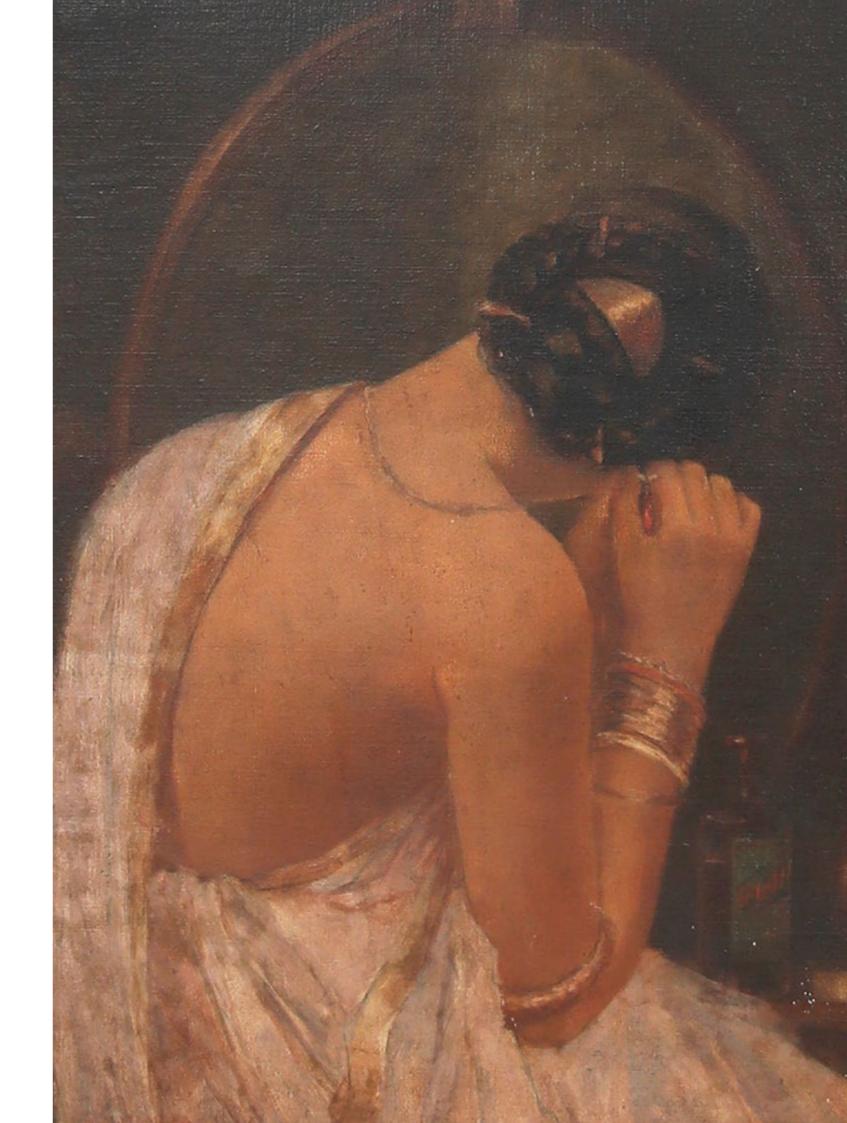
Private collection

**EXHIBITED** 

Kolkata Information Centre, 1997. 'Art of Bengal 1855-1955' - Celebrating 300 years of Kolkata

COMPARABLES

Christies Lot #7, June 2018, 32 x 17 in., Oil on canvas. Realized GBP 548,750



# 26. MAQBOOL FIDA HUSAIN (1915 - 2011)

#### Benaras

Unsigned Serigraph 1988 20 x 30 in.

ESTIMATE INR 6,00,000 - 7,00,000

PROVENANCE

Private collection

#### CATALOGUE NOTES

A Portfolio of 12 serigraphs. Edition 10 of 150. Eight of which are the same as in the 1973 edition.











**SERIGRAPHS** 

Preview

## 27. MAQBOOL FIDA HUSAIN (1915 - 2011)

### Untitled (Portrait of a lady)

Signed upper left Oil on canvas 1963 35 x 26 in.

ESTIMATE INR 40,00,000 - 45,00,000

PROVENANCE

Lot 366, 15 Sep 2010 Christies

CATALOGUE NOTES

Compare to other portraits created in the late fifties to the early seventies

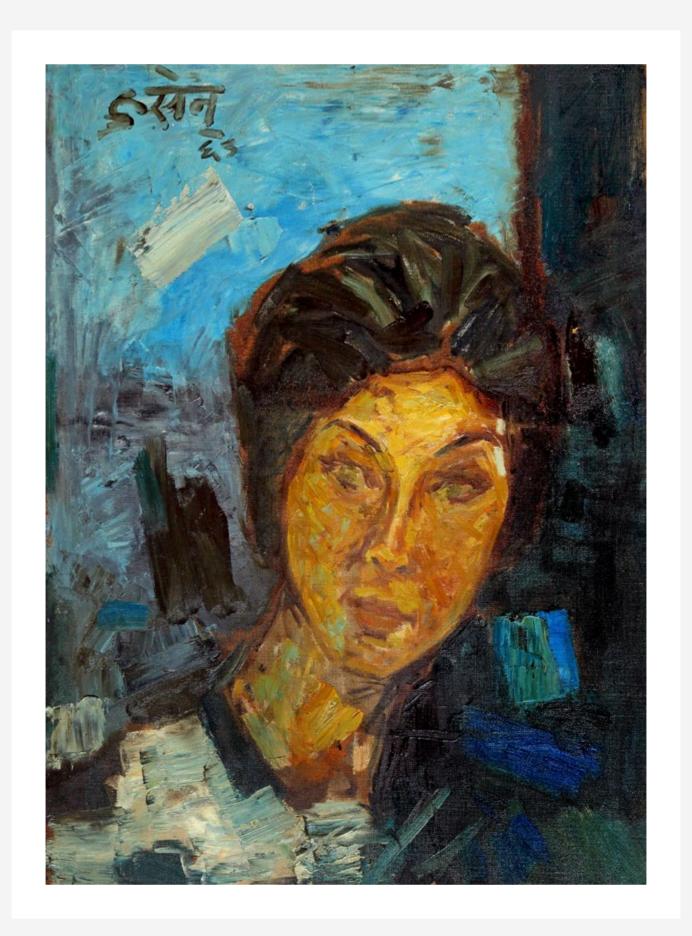












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# 28. AKBAR PADAMSEE (b. 1928)

### Untitled (Head)

Inscribed 'A/P / II - 2/5' Bronze 2006 9.2 x 6 x 5.5 in.

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

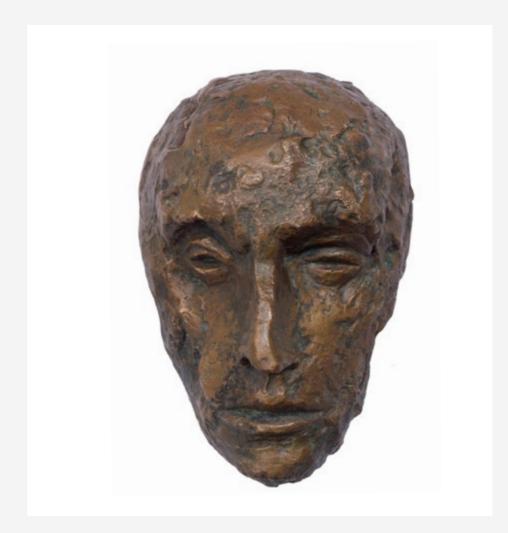
PROVENANCE

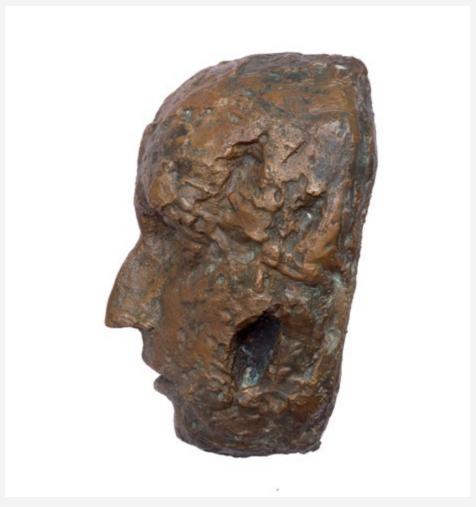
Originally acquired directly from the artist

CATALOGUE NOTES *Edition: II - 2/5* 

COMPARABLES

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





# 29. PRABHAKAR KOLTE (b. 1946)

### Untitled (Abstract)

Signed verso Acrylic on canvas 2006 56 x 30 in.

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

PROVENANCE

Private Collection



### *30.* RABIN MONDAL (b. 1929)

### King

Signed middle right Acrylic on canvas 1994 11 x 8 in.

ESTIMATE INR 1,00,000 - 1,50,000

PROVENANCE

Private Collection

## 31. JAYASHREE CHAKRAVARTY (b. 1956)

#### Untitled (Landscape)

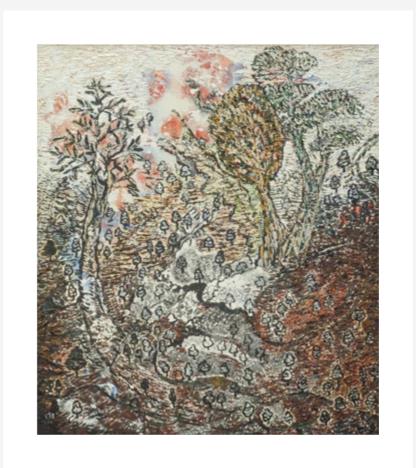
Signed middle right Acrylic on canvas 2016 55 x 48 in.

ESTIMATE INR 2,00,000 - 2,50,000

PROVENANCE

Private Collection





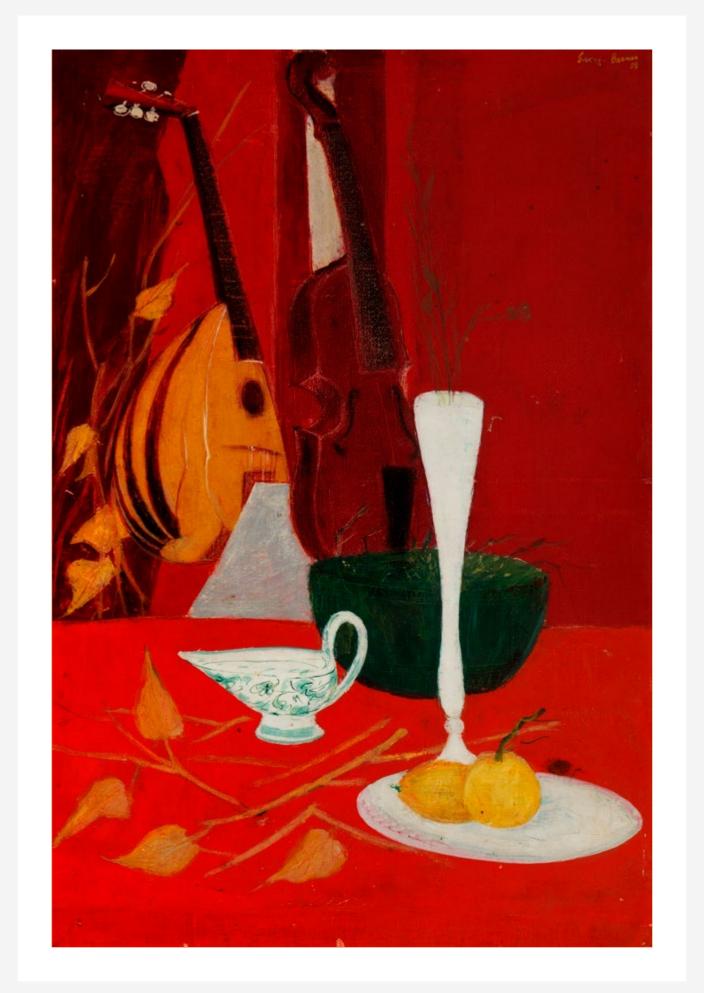
## *32.* SAKTI BURMAN (b. 1935)

### Untitled (Still life)

Signed top right Oil on canvas 1958 32 x 21.5 in.

ESTIMATE INR 10,00,000 - 12,00,000

PROVENANCE
Sotheby's London, Lot 73 October 2017



### Untitled (Head)

Signed lower right Oil on paper 1967 10.5 x 14 in.

ESTIMATE INR 5,00,000 - 6,00,000

PROVENANCE

Originally acquired from Dhoomimal Gallery



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#### Untitled (Head)

Signed upper right Ink on paper 1958 9.5 x 7.5 in.

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

PROVENANCE

Private Collection

PUBLISHED

Francis Newton Souza - Dhoomimal Gallery Collection pg 95

CATALOGUE NOTES

Original letter from Souza framed verso

Dear Joh: I was wousid to why you din't come, to my hotel to see me off.

### Untitled (Head)

Signed upper left Oil on paper 1958 13 x 8 in.

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

PROVENANCE

Private Collection

PUBLISHED

Francis Newton Souza - Dhoomimal Gallery Collection pg 94





#### NATIONAL ART TREASURE - NON EXPORTABLE

# *36.* SAILOZ MUKHERJEE (1906 - 1960)

### Untitled (Landscape)

Signed upper left Oil on canvas Year unknown 20 x 28 in.

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

PROVENANCE

Private Collection

PUBLISHED

Revisiting Sailoz Mookherjea, 2017



# *37.* GANESH PYNE (1937 - 2013)

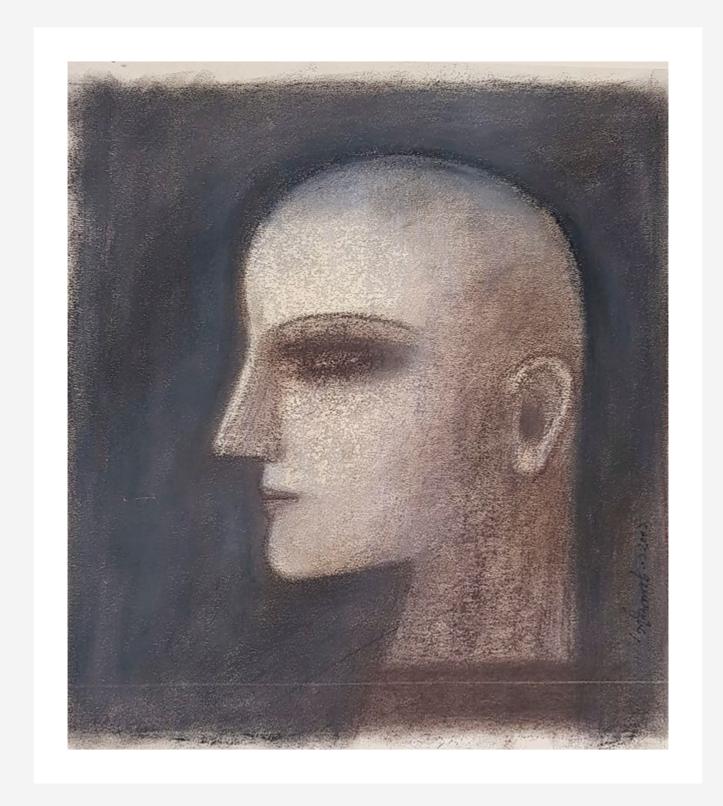
### Untitled (Head)

Unsigned
Tempera on paper
2002
12.5 x 11 in.

ESTIMATE INR 15,00,000 - 18,00,000

PROVENANCE

Lot 43 Sotheby's Oct 2017



# *38.* AKKITHAM NARAYANAN (b. 1939)

#### Untitled (Abstract)

Unsigned
Oil on canvas
2007
45 x 40 in.

ESTIMATE INR 1,50,000 - 2,00,000

PROVENANCE

Private collection

## *39.* P PERUMAL (b. 1935)

#### Nadodai Padel

Signed lower left Acrylic on canvas 2000 52 x 40 in.

ESTIMATE INR 1,00,000 - 1,50,000

PROVENANCE

Private collection





### *40.* BIREN DE (1926 - 2011)

### Untitled (Abstract)

Signed verso Oil on canvas 1963 48 x 24 in.

ESTIMATE INR 2,00,000 - 2,50,000

PROVENANCE

Private collection

### 41. LALU PRASAD SHAW (b. 1937)

#### Ganesha

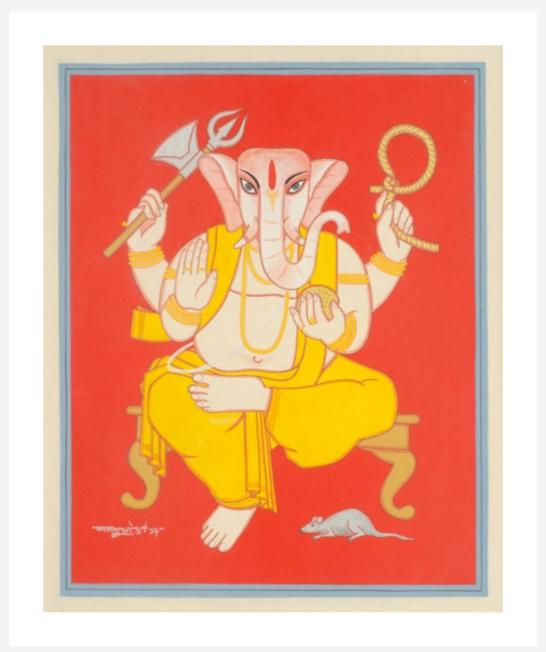
Signed lower left Tempera on board 2017 27.5 x 23.5 in.

ESTIMATE INR 2,50,000 - 3,00,000

PROVENANCE

Acquired directly from artist





#### Ganesh with Swastika

Signed upper right Acrylic on canvas 1985 52 x 33 in.

ESTIMATE INR 50,00,000 - 60,00,000

PROVENANCE *Private collection* 

**PUBLISHED** 

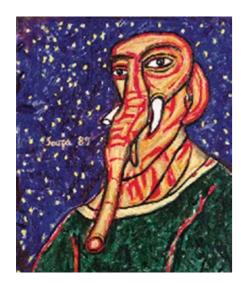
Francis Newton Souza - by Vinod Bhardwaj pg.262

**EXHIBITED** 

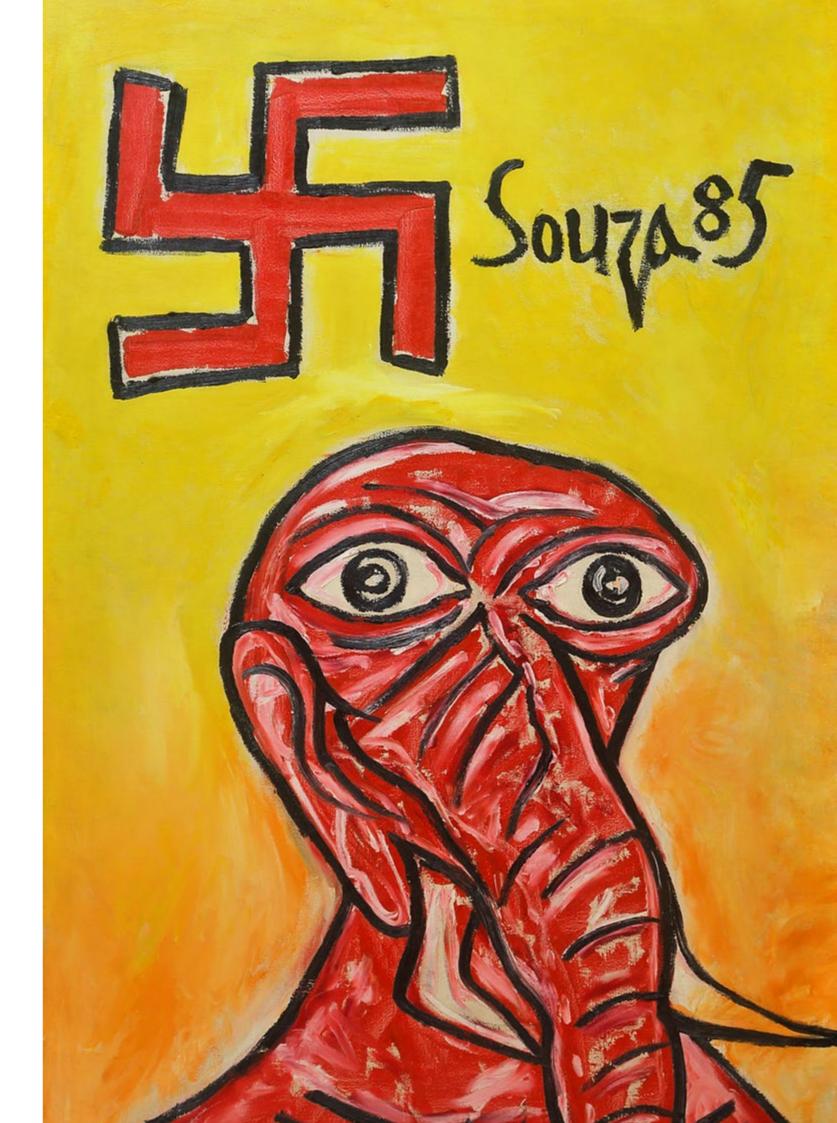
Francis Newton Souza, Retrospective, Volte Face Souza's iconoclastic vision, Lalit Kala Academy, Curated by - Yashodhara Dalmia, 2009

#### **CATALOGUE NOTES**

The name swastika comes from Sanskrit and denotes "conducive to well being or auspicious". In Hinduism, the clockwise symbol is called swastika, symbolizing surya (sun), prosperity and good luck. In Jainism, a swastika is the symbol for Suparshvanatha — the 7th of 24 Tirthankaras, while in Buddhism it symbolizes the auspicious footprints of the Buddha. (Source: Wikipedia)



Arare Hindu religious iconographic work by the artist. One of two Ganeshas recorded on canvas. The other at Christies, March 2006 – Lot # 107



## **43.** MANISH PUSHKALE (b. 1973)

### My name is not red

Unsigned
Oil on canvas
2008
36 x 48 in.

ESTIMATE INR 1,50,000 - 2,00,000

PROVENANCE

Private collection

## 44. ANISH KAPOOR (b. 1954)

#### Untitled

Unsigned
Gourd, acrylic and pigment
Circa 1995
7.5 x 18.5 in.

ESTIMATE INR 5,00,000 - 6,00,000

PROVENANCE

Private collection







# 45. BIKASH BHATTACHARJEE (1940 - 2006)

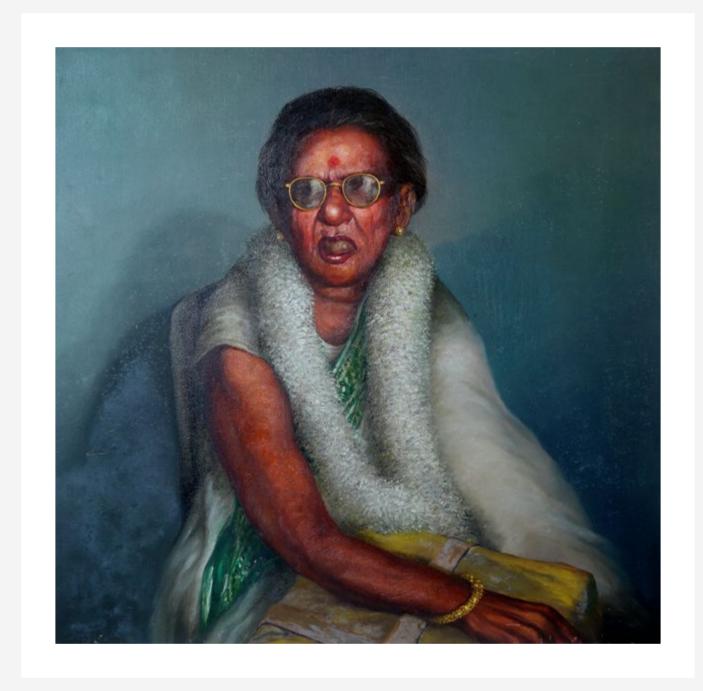
### At last ceremony

Signed lower left Oil on canvas Circa 1979 36 x 36 in.

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

PROVENANCE

Private collection



# *46.* MANU PAREKH (b. 1939)

#### Banaras

Signed lower left Oil on canvas 2002 48 x 60 in.

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

PROVENANCE

Private collection



## 47. BADRI NARAYAN (1929 - 2013)

#### Untitled

Signed lower right Watercolor on paper Circa 1990 10 x 14 in.

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

PROVENANCE

Private collection



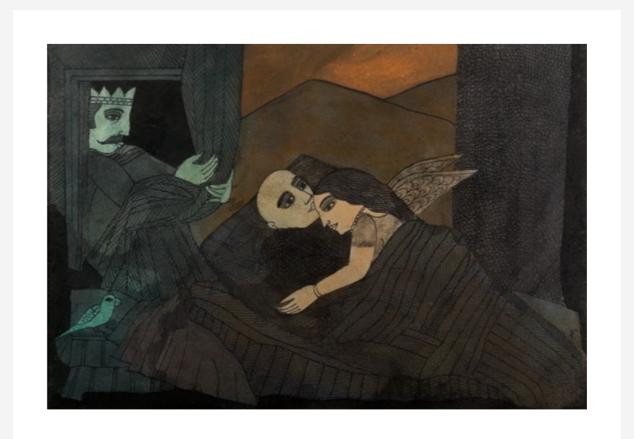
### Untitled (Landscape)

Signed lower right Oil on canvas 2017 30 x 36 in.

ESTIMATE INR 5,00,000 - 8,00,000

PROVENANCE

Private collection





## 49. JOGESH CHANDRA SEAL (1895 - 1926)

### Untitled (Landscape)

Signed lower left Oil on canvas 1921 23 x 30.2 in.

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

PROVENANCE

Originally acquired from Delhi Art Gallery

PUBLISHED

Catalogue of the First Annual Exhibition of the Society of Fine Arts Calcutta, Govt. School of Art, December 1921. Serial No 307 titled "Cloudy Afternoon by Jogesh Seal"



### *50.* FRANCIS NEWTON SOUZA (1895 - 1926)

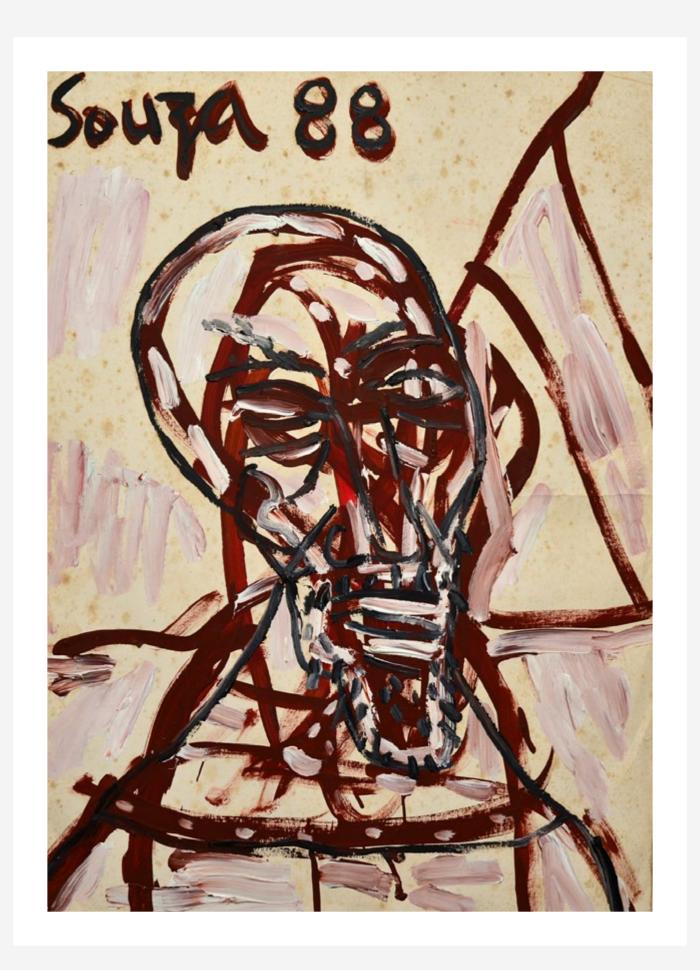
#### Untitled (Head)

Signed lower left Oil on paper 1988 30 x 22 in.

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

PROVENANCE

Originally acquired from Dhoomimal Art Gallery in the 1990s



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#### **ONLINE BIDDING**

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The auction is currently open for proxy bids. Please LOGIN to place your proxy bids Online or bid using the proxy bid form (which you can scan and submit via email). Other bidders will NOT be able to see your proxy bids. Please note that bids have price-time priority i.e. in case of two identical bids - the one placed earlier gets priority. The purpose of the proxy bids is to give you a time priority over bids placed later in the system.

Please LOGIN to participate in the Online auction. Bidding is a simple two step process - Select the amount first. Then click on the bid button to place your bid. Please note that clicking the bid button is final and places a bid in the system.

Placing a bid within 2 minutes of closing time extends the closing for the particular lot by a further 2 minutes. Bidding on any lot will only end if there is no bid recorded for a period of 2 minutes.

Please contact us if for some reason you are not able to bid or for any clarification.

#### MODERN & CONTEMPORARY ART AUCTION

Live Online auction/bidding commences on the 24th of October at 10 am India Standard Time (IST).

Auction closes on the 25th of October as per the following schedule:

Lot Numbers	Closing Time (India)	Closing Time (US Eastern)	Closing Time (US Pacific)	Closing Time (UK)	Closing Time (Japan)	Closing Time (Hong Kong)
1 - 16	7.00 PM	9.30 AM	6.30 AM	2.30 PM	10.30 PM	9.30 PM
17 - 32	7.30 PM	10.00 AM	7.00 AM	3.00 PM	11.00 PM	10.00 PM
33 - 50	8.00 PM	10.30 AM	7.30 AM	3.30 PM	11.30 PM	10.30 PM

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### 15% Buyers Premium

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GST applicable on the Buyers Premium shall be payable by the winning bidder.

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Name:		Email:		
Address:				
City:		ZIP/Post Code:		
Country:		Telephone:		
		Signature:		

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