

An abstract painting with a dark, moody palette of blues, greys, and blacks. A prominent red and white curved shape is visible in the center. The bottom right corner features a vertical strip of colorful, swirling patterns in blue, green, and red. The overall style is expressive and textured.

# PRINSEPS

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MODERN & CONTEMPORARY ART AUCTION

17<sup>TH</sup> NOVEMBER 2019





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[www.prinseps.com](http://www.prinseps.com)

# Prinseps Note

It gives us immense pleasure to bring to you our eleventh auction at Prinseps! This Modern and Contemporary Art Auction plays host to a selection that spans the creative breadth of artists like Bikash Bhattacharjee, Somnath Hore, V.S. Gaitonde, K.G. Ramanujan, K.H. Ara and Amrita Sher-Gil.

Standing prominent, even within this dazzling array, is an important work by Bikash Bhattacharjee. Bhattacharjee's childhood had come to make an indelible mark on him, and after graduating from the Indian College of Arts and Draftsmanship, Kolkata, the people of the city and their lives provided the canvas for his work. Standing aside, if also in tune, with this general preoccupation, the present work is an early cityscape from 1964.

Prinseps is also proud to present two of N.S. Bendre's early works. One of them bears testimony to the pointillist technique, while the other showcases the master's skill at expressionism. In tandem with one another, they exemplify the unique perspective that Bendre approached each of his scenes with.

As an artist, F.N. Souza always stood his ground, intellectual or otherwise. His experience as an outcast of Christianity framed his representation of it in his later life. At this auction, Prinseps is proud to present Souza's unique and radical interpretation of the Papacy. Adorned in golden robes, an almost missing mitre, the papal mantle, an obvious references to the Pope cannot help leaving a mark on its observer.

This auction also boasts three prints drawn and engraved by James Moffat. An important figure from the 18th century, he learnt his trade in Calcutta. It was in going beyond, however, to travel the country, that gave him the ability to make detailed landscapes. On offer from an overseas collection, The 2nd View of the City of Benaras, View of the Palace at Ghazipore and The Fakeers's Rock, are all works from the hands of a master craftsman, presenting a pristine view of the Indian countryside.

This auction brings to the fore the sheer skill of some of this country's master sculptors -- Somnath Hore, Akbar Padamsee, Amarnath Sehgal, Dhanraj Bhagat and Sankho Chowdhuri. Each encapsulates the production of a craft that captures the contours of a diverse social environment, making poignant interventions into their respective themes.

From the other side of the lens, we are proud to put up for auction the immensely historical scenes captured by Lala Deen Dayal and Raghu Rai. Deen Dayal's 'Views of H.H. The Nizam's Dominion: Hyderabad Deccan, 1888' is an album that contains some of the most unique moments. It's view of architecture and environment displays the detail of the Indian landscape in the late 19th. Century.

Finally, to make history knock on our door, a large collection of books from the Jorasanko Palace allows us to place some of the rarest pages -- the artefacts of history -- before you. In the midst of them, we believe, lie the little nuances of knowledge that are singularly available in these historical publications.

Research, Sales, and Curatorial Team at Prinseps

## Modern & Contemporary Art Auction

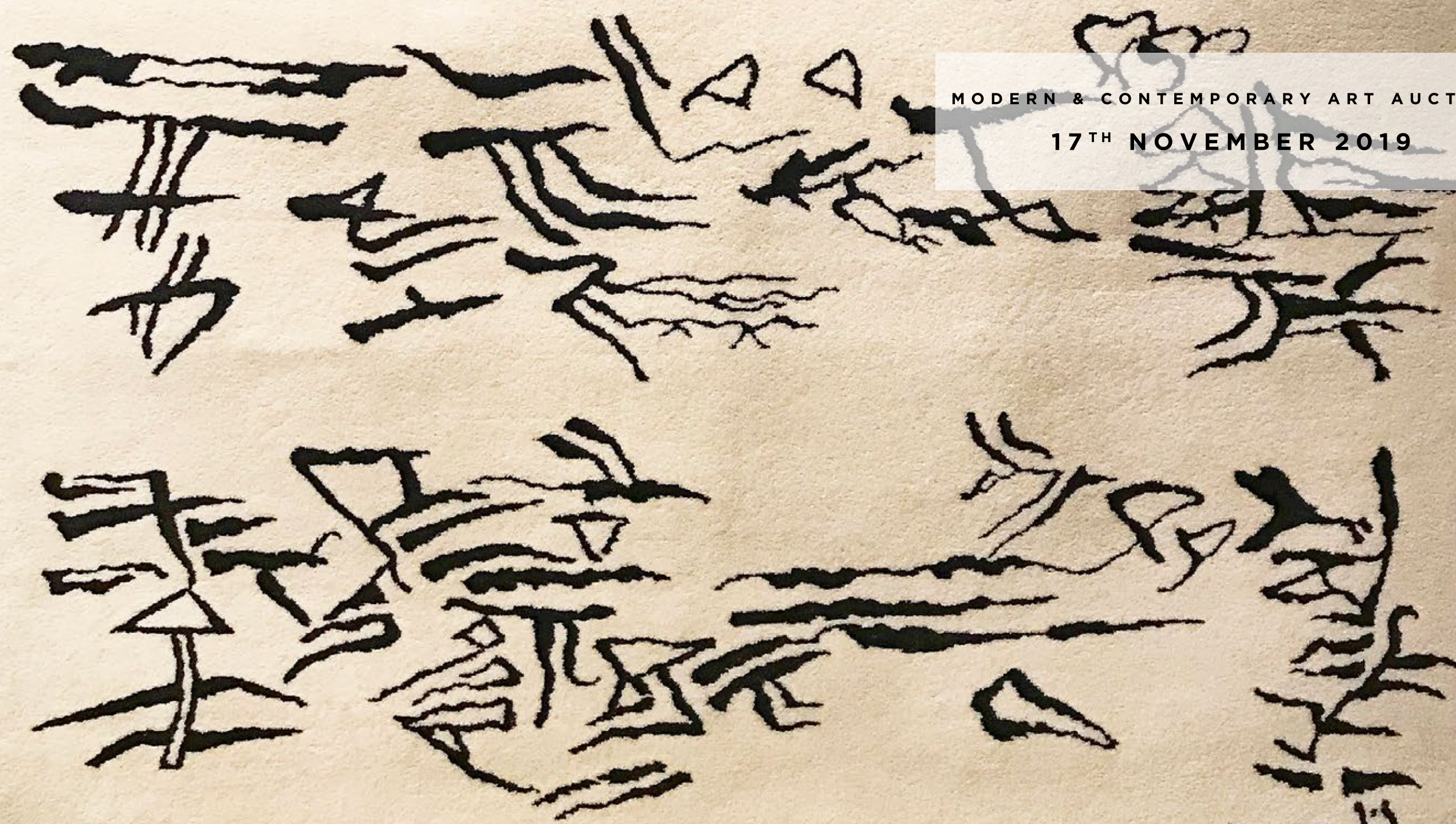
17<sup>th</sup> November 2019

Auction is open for proxy bidding

Auction commences for live bidding at **7 pm**  
Lots will be auctioned sequentially.



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MODERN & CONTEMPORARY ART AUCTION  
17<sup>TH</sup> NOVEMBER 2019

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## A Rare Library From a Jorasanko Palace, circa 1920

Here we have a particularly rare collection – an entire library from a Jorasanko Palace. The Estate of its provenance has been documented as the most successful private enterprise in British India in the mid-19th century (Somerset Playne, Bengal and Assam, Behar and Orissa, 1917). The library itself is representative of popular British literature in the early 20th century, as was often seen in the prominent Zamindari houses.

The most famous book in this collection, perhaps, is Sigmund Freud’s *The Interpretation of Dreams*. Uniquely, this particular edition was the first one translated into English, and published in 1913. While much need not be said about its pioneering study into human psychology, one would be remiss in not mentioning its arrival within a world which, at the turn of the 19th century, was already enthused by the emergence of a rational and scientific mode of study.

At the time, the rapid progression of industry and technology had cemented the primacy and validity of scientific rationality, yet this new form seemed strange to a world emerging from the non-modern depths of the past. A series on Applied Psychology thus presents to its readers the best ways in which one could harness cognitive abilities and put them to use in a modernising world.

It is noteworthy that a majority of the books in this collection pivot around the violence of the First World War, either preceding it in a moment of confusion, or following its trail of turmoil. In such times, the reading public in Europe and America felt a strong need to know, and it was in such a world that studies like Freud’s were incisive in their analysis, and immense in its appeal.

What went hand in hand with such a feeling was the frantic codification of the knowledge of various cultures, including their own, in an attempt to re-create a glorious past so that they could capture a frivolous future. This collection, then, is emblematic of such an enormous endeavour, one that has inevitably shaped the history of our own nation, not to mention innumerable others.

‘The sun never set on the British Empire’, it was once said, and under this light were published and distributed the myriad of knowledges of the world. This collection plays host to six sets of encyclopedias – 12 volumes of a ‘Universal Encyclopedia’, 6 on ‘Business’, 10 for ‘Children’, 3 on the ‘British Empire’, 12 on ‘Modern Agriculture’, and 6 on the ‘Household’. Together, these

49 volumes are a testament to the processes of an early modernity, historical artefacts of a singular, unique value that record the enterprises of Western society at the break of a new dawn.

As the proverbial rooster to this imperious morning, *The King to his People* features a rare assortment of the monarch George V’s speeches & messages, setting the tone, and laying down the direction for the exploits of his Empire. On the other hand, *The People’s Books* present to us those new attitudes which were required of the individual in an increasingly complex world. With capital making its way into every aspect of life, a series called ‘How To’ teaches its readers the ways to efficiently handle commerce and finance. It allows us to see the kind of education required of every public individual in a modern world, and imbues this collection with the stamp of a nascent, yet rapidly accelerating modernity.

To complement the growing complexity of the industrialised, Western world, one series of great popularity was titled *The Wisdom of the East*. It held within it those exotic secrets – only the recent discoveries of imperial conquest – of practices which were foreign, and therefore of interest, to the West. They include the teachings of religions such as Buddhism and Islam, even a text titled *The Alchemy of Happiness*. While the Western public was caught in the crosshairs of modernity in their public lives, they looked elsewhere for fruition in their personal ones. It was a necessary coupling in the ‘modern’ world.

Closer to the home of the British Empire, their native authors also contemplated issues opened up by this vast dissemination of knowledge. Noted British naturalist Alfred R. Wallace published an elaboration titled *Man’s Place in the Universe*, one among two in this collection writing on this theme. To further evidence the philosophical conundrums introduced in such times, this library also contains the extensive writings of James Allen, arguably the earlier philosopher-turned-self-help-guide of the era. An early edition of his most famous book, *As a Man Thinketh*, is only one of numerous texts on the themes of power, poverty, peace, and happiness. Lily Allen, his wife, also published with the mind of such thought, one of them being the creative exploration, *In the Garden of Silence*. The Allens proved to be the British people’s very own philosophical guides in those fast-changing times, here captured within this little library in memoriam of a historic era crucial to the development of our world.

Not only are these bookshelves some of rarest selections that safeguard, for posterity, the ways in which our past has unfolded, but they also illuminate us, an entire century later, on the beginnings of a road we find ourselves, now, so rapidly hurtling down. In little spaces of text, here and there, we find resonating the conundrums of our own times, with some messages that, upon reading, help us along the way to a brighter future.

NON EXPORTABLE

1. Various

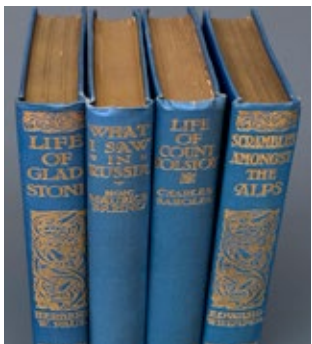
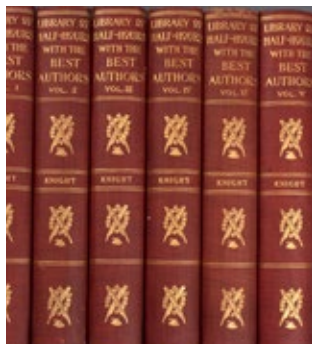
Jorasanko Library

Circa 1920

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

PROVENANCE  
Private Family Collection

A rare entire library from a Jorasanko palace. For further details related to this lot please refer to it's separate catalogue.





## 2. *Raghu Rai (1942)*

### *Reflections - And - Reality*

1984

Photograph On Archival Paper

Signed lower right

20 x 30 in.

ESTIMATE

INR 80,000 - 1,00,000

PROVENANCE

Acquired directly from the artist

Often referred to as the father of modern photography, Rai first picked up photography in 1965 when he borrowed his first camera. It was only after he joined The Statesman in Delhi as a photographer that he started photography as an art form. There, he worked on special issues and designs, contributing trailblazing picture essays on social, political and cultural themes, many of which became the talking point of the magazine. Raghu Rai's strong points are his perspectives and his power of envisioning an image. He had the ability to trap viewers attention; he documented the plight of Bengali refugees during the Liberation War and the victims of the Bhopal Gas Tragedy amongst others. This particular work being a nude shows the diversity in his oeuvre.

Edition 4/10



### 3. *Raghu Rai (1942)*

#### *Mrs Gandhi With Sonia, Priyanka & Rahul*

1970  
Photograph On Archival Paper  
Signed lower right  
20 x 30 in.

ESTIMATE  
INR 80,000 - 1,00,000

PROVENANCE  
Acquired directly from the artist

Often referred to as the father of modern photography, Rai first picked up photography in 1965 when he borrowed his first camera. It was only after he joined The Statesman in Delhi as a photographer that he started photography as an art form. There, he worked on special issues and designs, contributing trailblazing picture essays on social, political and cultural themes, many of which became the talking point of the magazine. Raghu Rai's strong points are his perspectives and his power of envisioning an image. He had the ability to trap viewers' attention; he documented the plight of Bengali refugees during the Liberation War and the victims of the Bhopal Gas Tragedy amongst others.

This work manages to document his early recognition as an important photographer and his access to important political figures of that time.

Edition 1/10





OVERSEAS LOT

4. *James Moffat (1775 - 1815)*

*2<sup>nd</sup> View Of The City Of Benares*

Circa 1800  
Etching  
Signed lower left  
22 x 30 in.

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

PROVENANCE  
Private Overseas Collection

Born in 1775, James Moffat was a British engraver in India. He arrived in Calcutta in 1789 and trained as an engraver there. He was one of the many 18th century soldiers and travellers from Britain that began sketching detailed landscapes of the country. The sketches were often panoramic documentations of places. These sketches were then engraved on metal sheets or ivory, and coloured and printed using lithographic techniques. Moffat joined the Calcutta Gazette in 1797 and announced that he was accepting commissions for sketching and engraving scenes.





## 5. Akbar Padamsee (1928)

### *Untitled (Head)*

Circa 2000

Bronze, Casting II Edition 2/5

Signed and inscribed lower back

11 x 6.5 x 6 in.

ESTIMATE

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

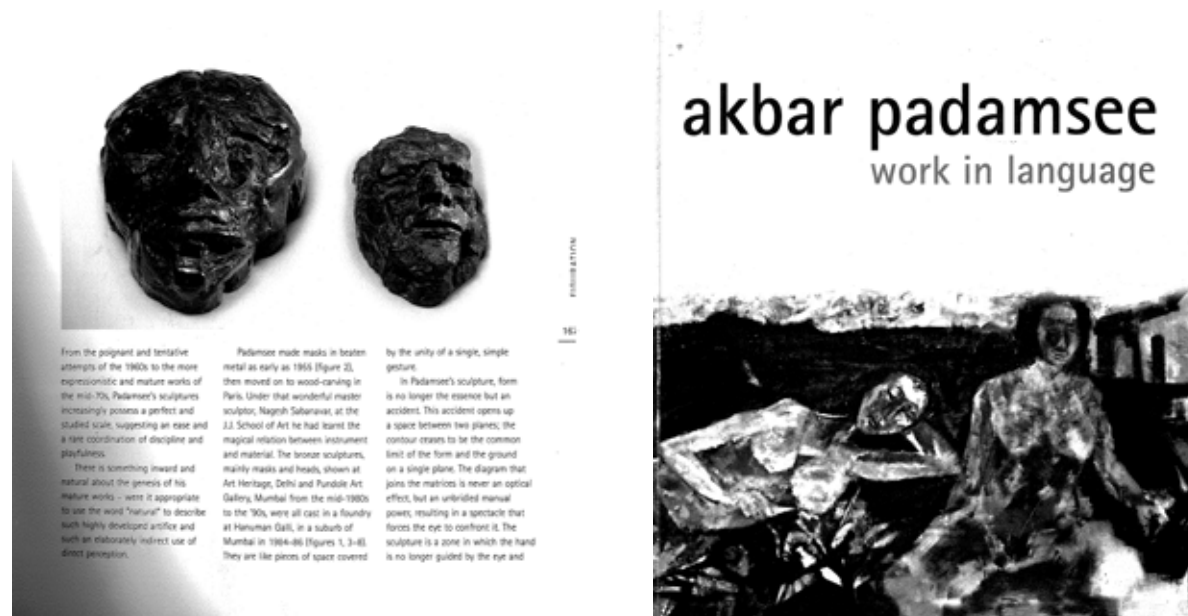
PROVENANCE

Private Corporate Collection Mumbai

PUBLISHED

Akbar Padamsee : Work in Language, Marg Publications and Pundole Art Gallery, 2010, Pg 167.

Akbar Padamsee was born in Mumbai in 1928 and studied at Sir J.J. School of Art in Mumbai. Padamsee experimented with various mediums and genres in his career while maintaining his oeuvre and personal style. Padamsee conveyed his command over space, form and colour. Edition II, 2/5. The art work includes a certificate of authenticity by the artist.





## 6. Amarnath Sehgal (1922 - 2007)

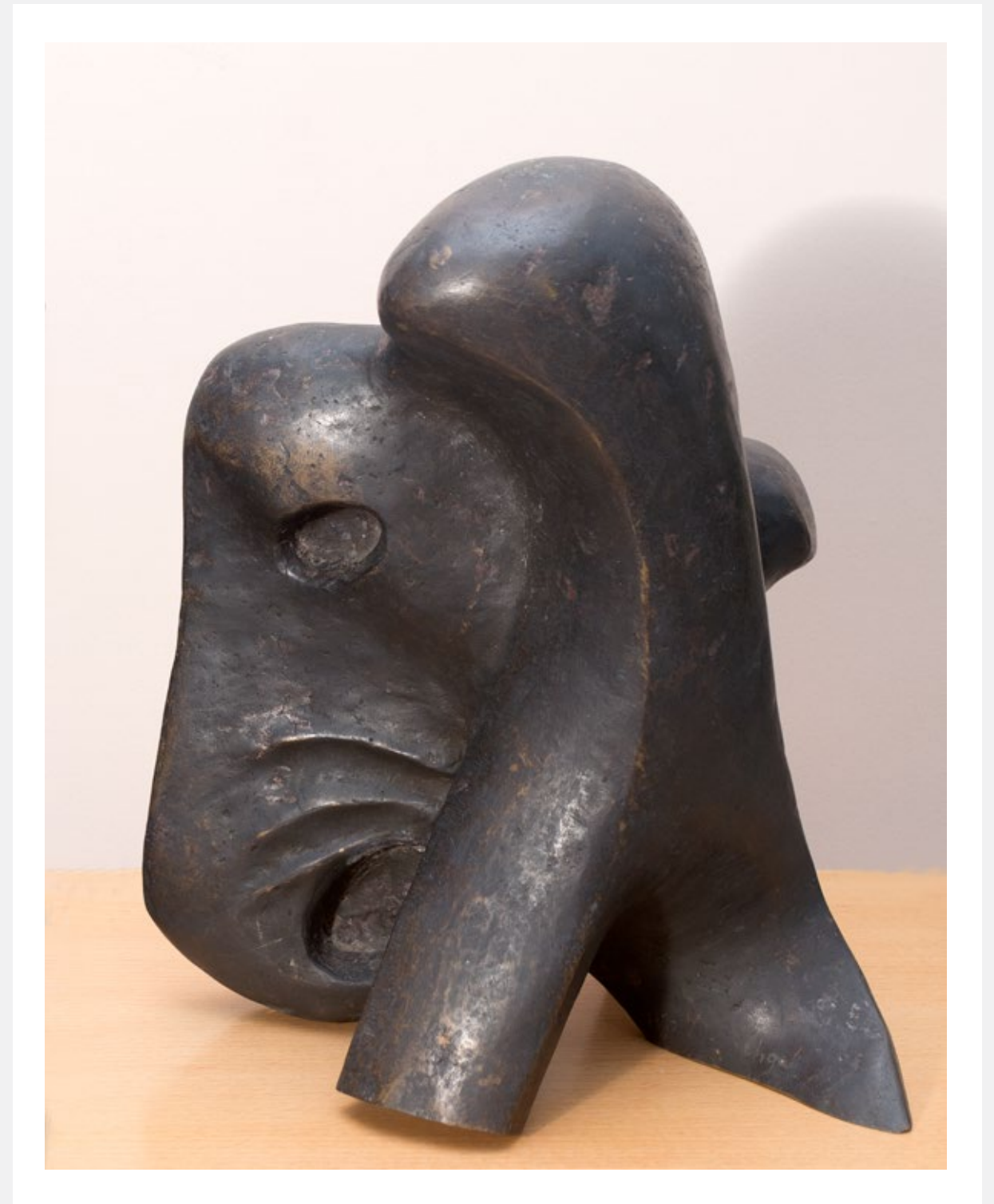
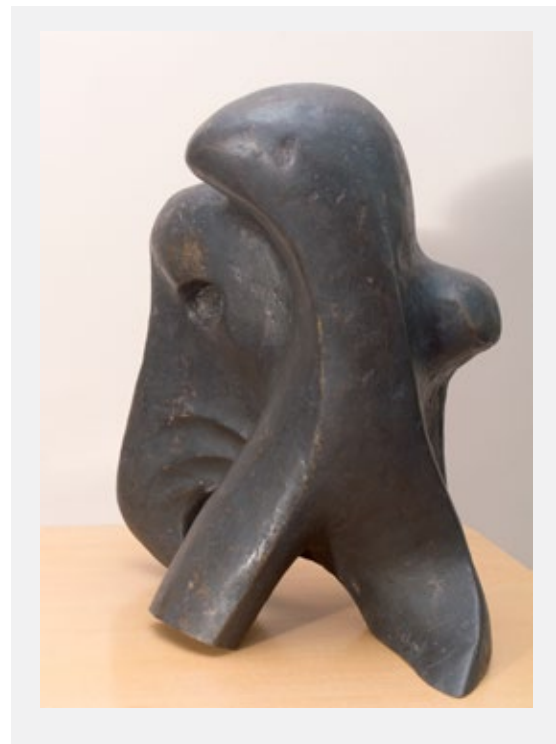
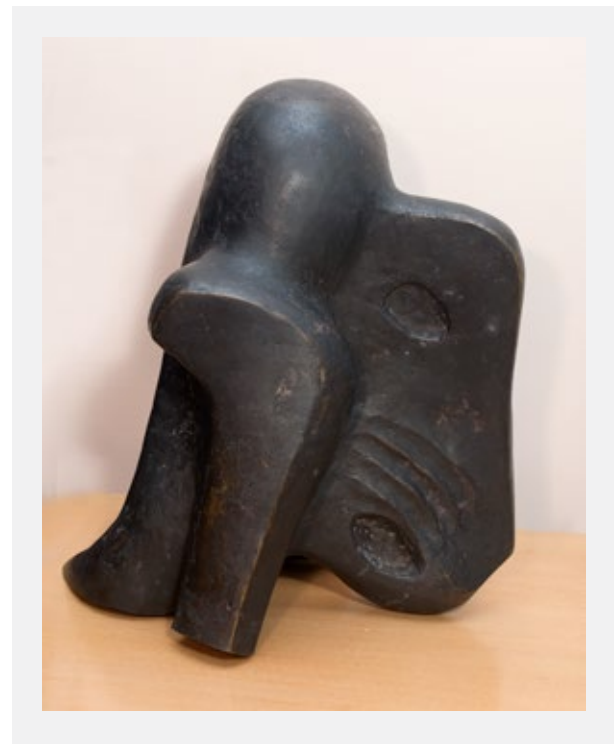
### *Untitled (Ganseha)*

1970  
Bronze, Edition 1/1  
Signed and dated  
14 x 12.5 x 9.5 in.

ESTIMATE  
INR 6,00,000 - 8,00,000

PROVENANCE  
Private Collection

Born in 1922 in Attock, Punjab, Amarnath Sehgal was first educated as an engineer in Lahore. However, he later turned to art and moved to Delhi after the Partition in 1947. He later studied art education at New York University in 1950. Most of his works have recurring themes of individual freedom and human dignity which is his response to political violence. This work being a superbly executed Ganesh from 1970 Edition 1/1.





## 7. Dhanraj Bhagat (1917 - 1987)

### *Ling Raja*

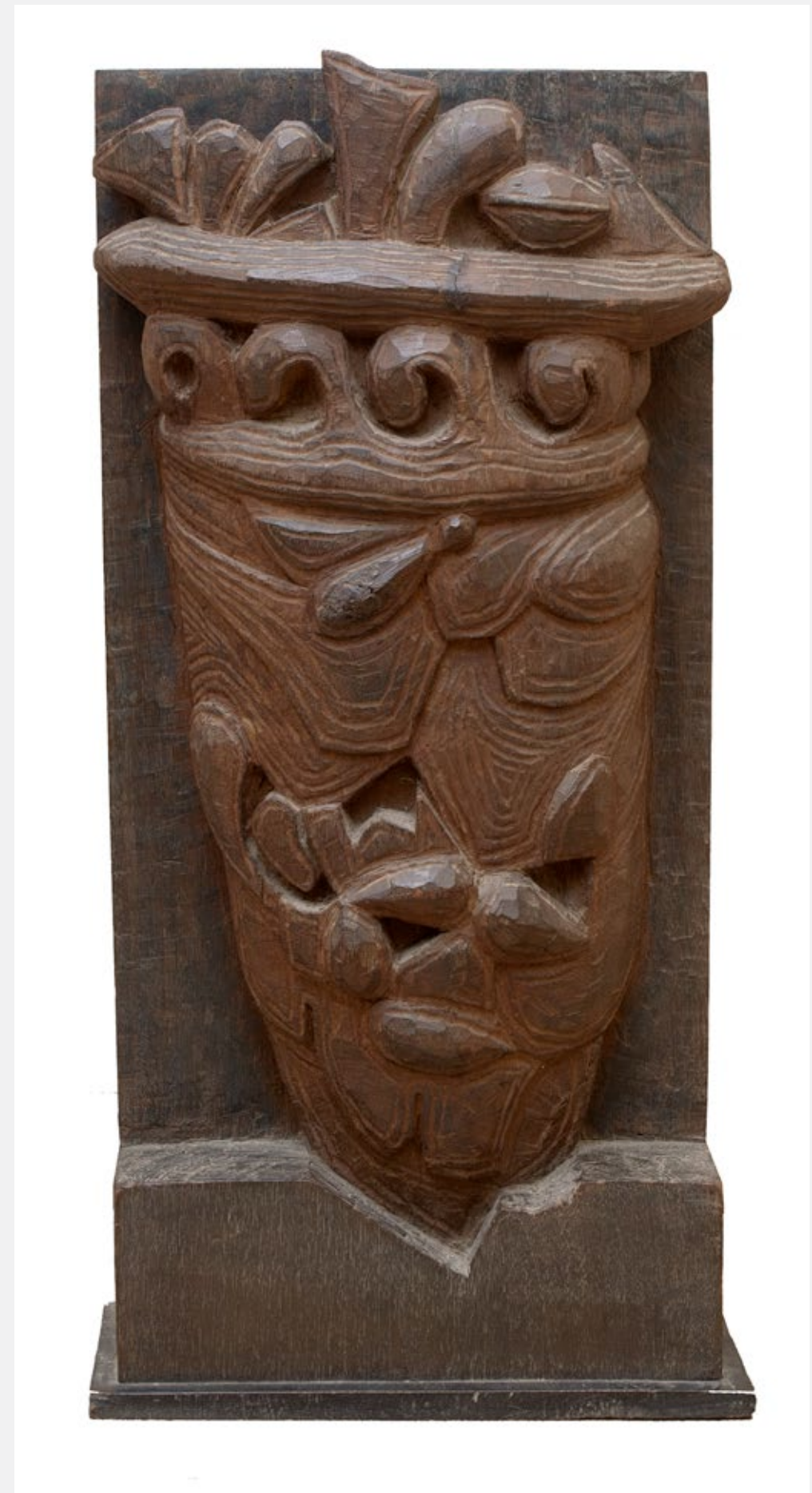
1970  
Wood  
23.5 x 11 x 5.5 in.

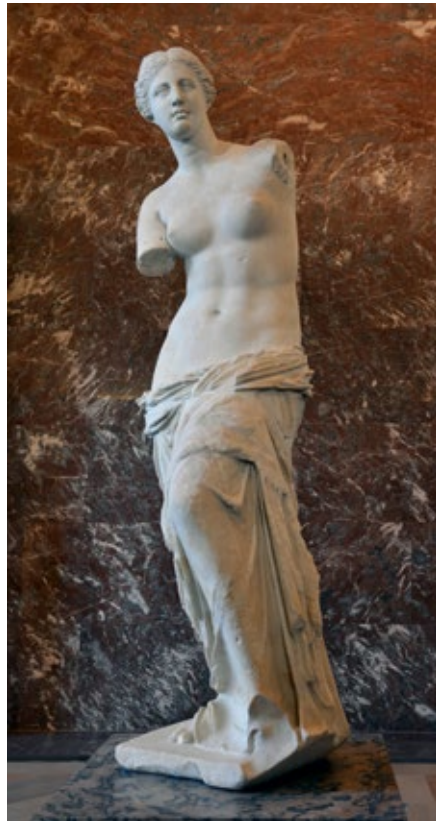
ESTIMATE  
INR 10,00,000 - 12,00,000

PROVENANCE  
Private Collection

PUBLISHED  
The Forgotten Genius: Dhanraj Bhagat, Masterpieces & Museum Quality Series,  
Osian's Autumn 2004.

Born in 1917 in Lahore, Punjab, Dhanraj Bhagat graduated from Mayo College of Art. Dhanraj Bhagat and Ram Kinker Baij are considered to be the earliest of the modernists in Indian sculpture. Bhagat's early wooden sculptures have liquid, stream-like forms with smooth, elongated lines. His sculptures have a flat frontal aspect to them which he used to encourage the viewer to look at it from only one angle much like some of Bracusi's earlier works.





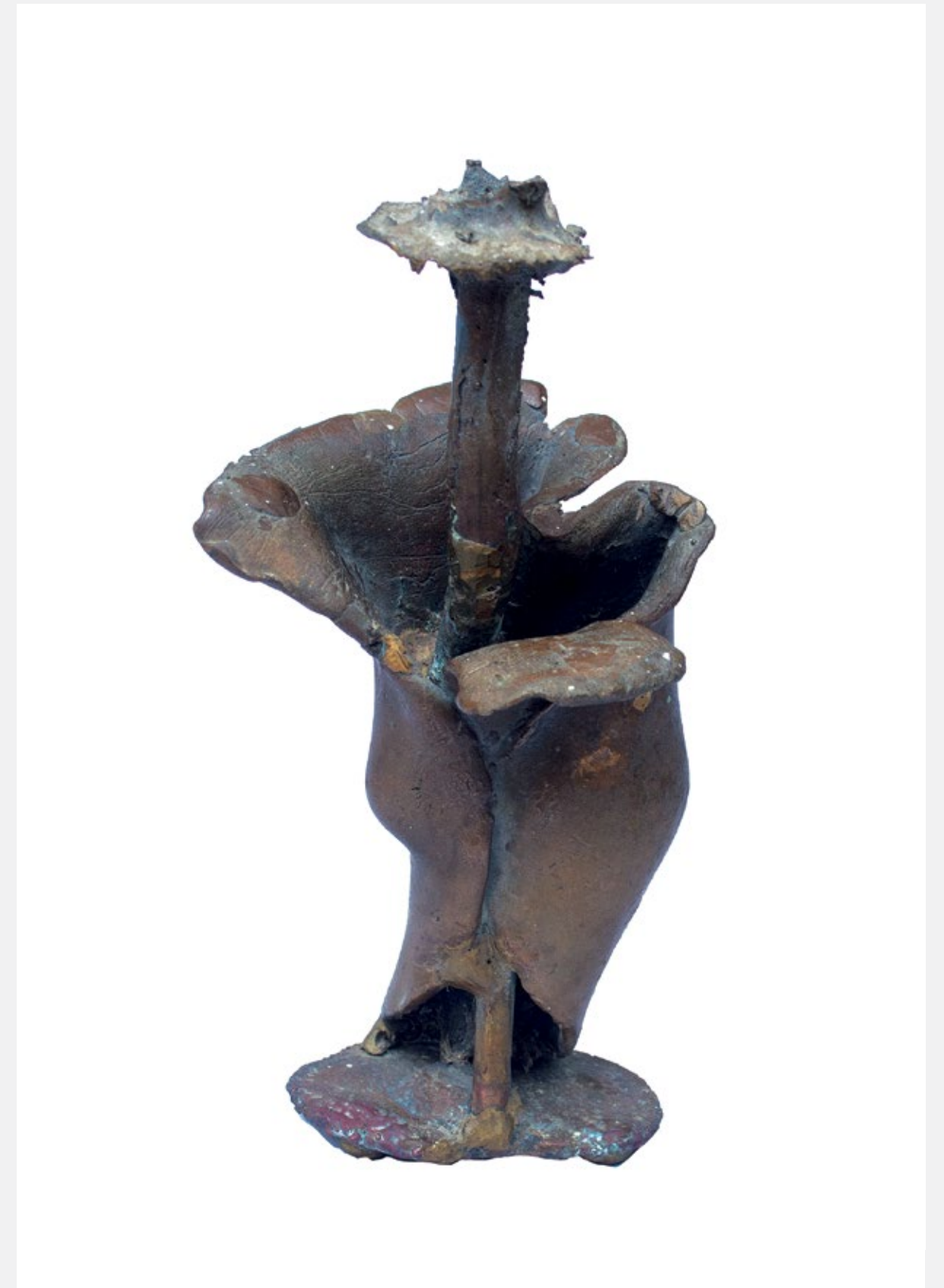
Venus de Milo



Venus of Willendorf

*"The aim of art is to create beauty. What is beauty? Venus de Milo, the Venus of Willendorf, or the donor couple of our Karla caves are all objects of beauty, but with what a difference! Empathy seems to be a major factor in creating the sense of beauty. Empathy imposes beauty on the ugliest objects; lack of empathy robs even the most beautiful of it."*

*-Somnath Hore*





## Somnath Hore - His Bronzes

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Somnath Hore was born in 1921 in Chittagong studied at the Government College of Art in Calcutta. He witnessed the chain of devastation left by the Japanese bombing raid on Chittagong which was followed by a man made famine in 1943. Such suffering deeply impacted Hore and led him to outpour in sketches and poster drawing, which documented the devastation. Some of his drawings were published in the Communist Party magazine called Janayudha (People's War) which brought him to the notice of the party leaders. Somnath Hore was one of the most prominent political artists and activists of post-independence India. His affiliation to the Communist Party at an early age, strongly influenced his artistic ideologies and methods of art practice.

During his college days, Somnath Hore was drawn to Zainul Abedin's Famine Series and produced the Tebhaga Tea Garden Diaries of 1946 - 1947. In 1958, Somnath Hore moved to Delhi to join the Delhi Polytechnic.

He experimented and analysed different methods of printmaking like wood engraving, etching, lithography and dry point. His prints started gaining attention and prominence across the country. However, at the peak of his artistic progress, Somnath Hore left Delhi and moved back to Calcutta.

In 1969, Dinkar Kowshik and Benode Behari Mukherjee encouraged him to move to Santiniketan and join the Printmaking Department at Kala Bhavan. At the time, Calcutta was going through a political and social upheaval and Hore was disturbed by the conflict. While in Santiniketan, 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 experienced throughout his life.

In 1974, Somnath Hore played with lumps of wax in the company of the sculpture students at Kala Bhavan when he realised that he can make figures with 'wounds' as well. He started making sculptures, twisting and turning wax sheets, cutting them with hot blades, making marks which resonated with the impression of his Wounds.

These sculptures were then recast in bronze and Hore discovered a new medium for his art. The anguished human form has widely been reflected in Hore's figuration. Having witnessed the war first hand, the artist showcases man's complete helplessness. His sculptures are presented as iconic figures with human fragility and beauty.

Professor R. Siva Kumar explains in *Somnath Hore: A Reclusive Socialist and a Modernist*, "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."

### References:

*Nanak Ganguly Ed.*

*"Readings – Somnath Hore."*

*Lalit Kala Akademi, New Delhi 2010 R Siva Kumar.*

*"Somnath Hore: A Reclusive Socialist and a Modernist".*

*"Bengal Art: New Perspectives" Ed.*

*Samik Bandyopadhyay, Pratikshan Essays in the Arts 1. January 2010*



## 8. Somnath Hore (1921 - 2006)

### *Untitled (A Flower Born)*

1991  
Bronze, Unique Edition  
Signed and dated  
6.8 x 3.2 x 3.2 in.

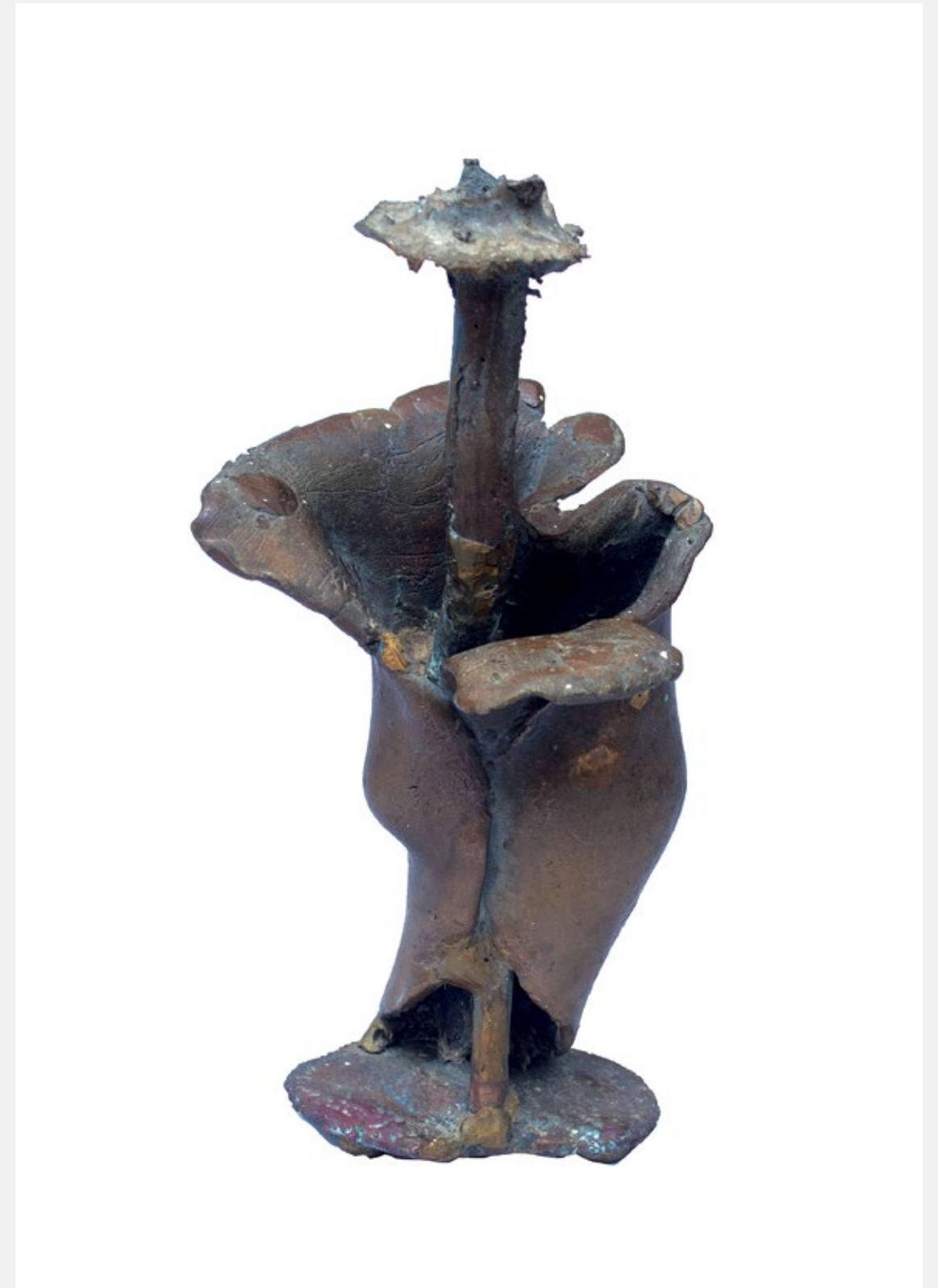
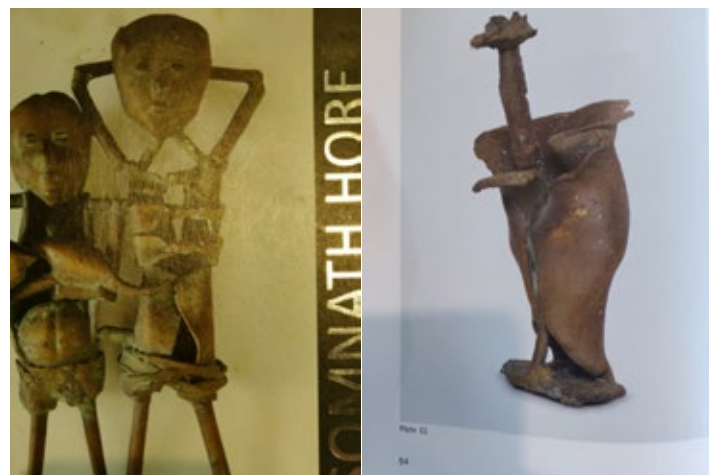
ESTIMATE  
INR 12,00,000 - 15,00,000

PROVENANCE  
Private Corporate Collection Calcutta

PUBLISHED  
Somnath Hore, Lalit Kala Akademi, New Delhi, 2010 Pg. 54 (Plate 11)

EXHIBITED  
Lalit Kala Akademi, New Delhi, 2010

Born in 1921 in Bengal, Somnath Hore had an interest in humanist themes. He graduated from Government Art College, Calcutta and had the chance to study under Haren Das. His paintings and prints often resonated with his feelings of anger and pain. As he was also a member of the Communist Party, his socialist ideologies often influenced his artwork. His subject matter drew attention to the life of people in Bengal; the impoverished and suffering social class represented the pain caused from the Famine of 1943. The symbolism of this work - according to the artists family - is that of female resistance. As per the artists family, it is a symbol of birth and resistance much like the struggle as seen by women. The artist has used the symbolic flower in his print "'Birth of a White Rose'" to denote the birth of nations / struggle of independence within Africa. The artwork includes a certificate from the artist's family.





## Early Cityscapes

Bikash Bhattacharjee was born in Kolkata in 1940 and graduated from the Indian College of Arts and Draftsmanship, Kolkata in 1963. His works were inspired by his early childhood and environment. His subjects were often portraits of people from the politically charged atmosphere of Kolkata and were often representatives of their class and included various depictions of the female form. Realism being Bhattacharjee's forte, he could capture the light perfectly making the canvas come to life. His paintings often showed the struggles of poverty and socio-economic unrest that surrounded him.



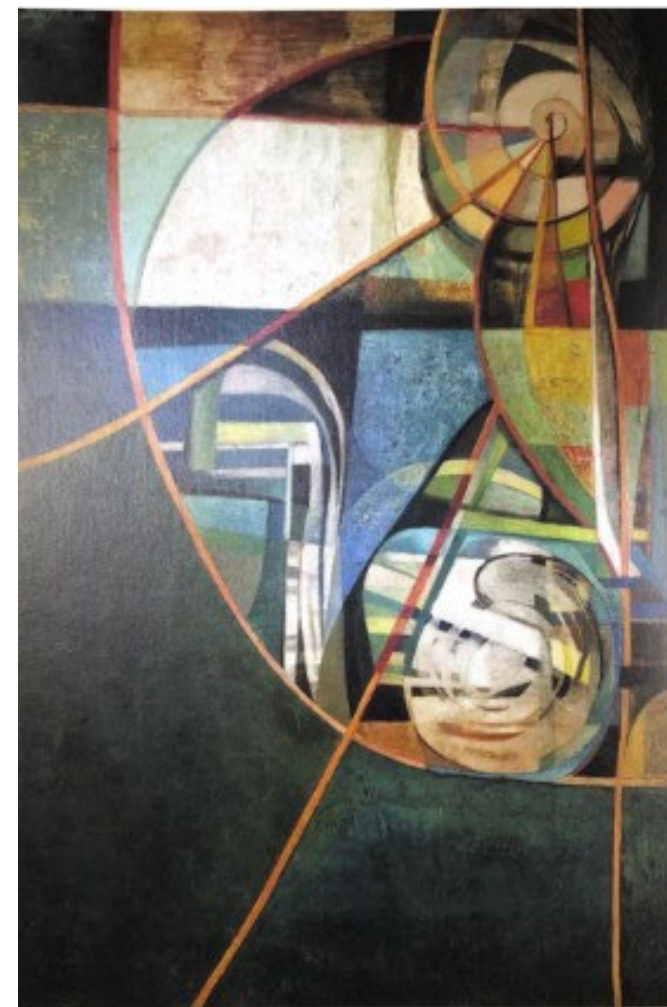
UNTITLED (ROOFTOPS)  
Signed and dated 'Bikash' 64-72' lower right  
Oil on canvas  
32½ x 68½ in. (82.8 x 174.3 cm.)  
Painted between 1964-72  
Hammer: 80,973 EUR  
Mar 2018

Arun Bose, his teacher at Dharmatala Art School (Indian College of Art and Draughtsmanship) often encouraged the students studying there to take on 'outdoor study' expeditions.



ABSTRACT 1  
Oil on canvas  
32 by 45 3/4 in.  
Painted in 1964  
Hammer: 31,220 EUR  
Sep 2012

While the rest of the students went to the zoo, the botanical gardens and the ghats, Bikash Bhattacharjee preferred less scenic areas of Calcutta. He would often wander through the lanes and smaller bylanes of North Calcutta, looking for decaying buildings and neighbourhoods. The landscapes are often devoid of human figures and the architectural structures make it look uninhabitable.



UNTITLED  
Signed 'Bikash' upper left  
Oil on canvas  
47 3/4 by 33 in.  
Painted in 1964  
Hammer: 56,670 EUR  
Mar 2015

The artist grew up in his maternal uncle's house in North Calcutta after his father died while he was still a young child. Bikash Bhattacharjee was inspired by the crumbling ruins of the buildings, narrow lanes and rooftops of the city

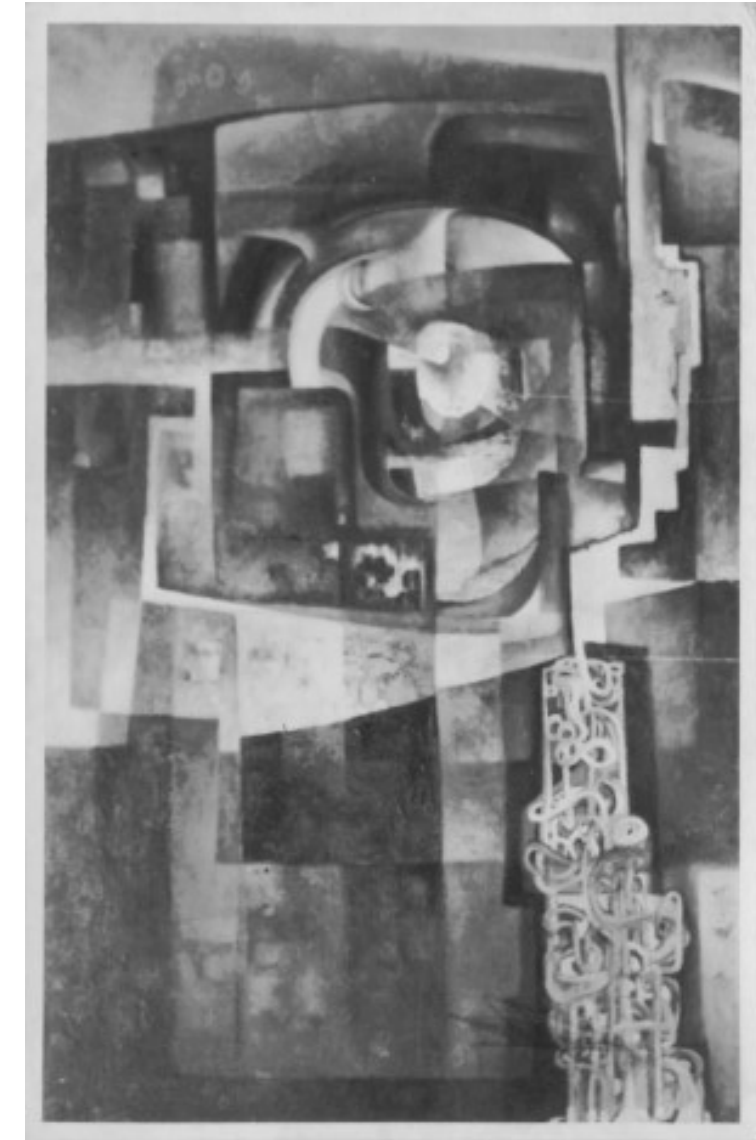




UNTITLED (ROOFTOPS)  
Signed and dated 'Bikash' 64' lower right  
Oil on canvas  
49 x 46<sup>3</sup>/<sub>4</sub> in. (126.4 x 118.8 cm.)  
Painted in 1964  
Hammer: 56.681 EUR  
Mar 2018

He witnessed partition and independence while he was a young child and lost his father at the age of six. This left him with a sense of struggle and empathy for people less privileged than him. The socio-economic changes that were happening in India at that time deeply affected him and his art.

Styles, mediums and subject matter did not restrict him as he was truly a multi-faceted artist. His version of surrealism involved a message, a twist, a questioning of the normal realistic image. He is quite unique as an artist and can possibly be compared to Rene Magritte. Though the hugely differentiating factor being the message or the perspective versus the focus on the object.



Original photograph taken by Bikash Bhattacharjee from the family archives

His works have a sense of formal clarity, and excellent execution with detailed textural and tonal compositions. He is considered to be a draughtsman of the highest calibre. While his work may not necessarily make sense to the viewer, the artist makes the most mundane subject matter look vivid, and raises a lot of questions.

## 9. Bikash Bhattacharjee (1940 - 2006)

### *Untitled (Cityscape)*

1964  
Oil on canvas  
Signed and dated lower right  
58 x 33 in.

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

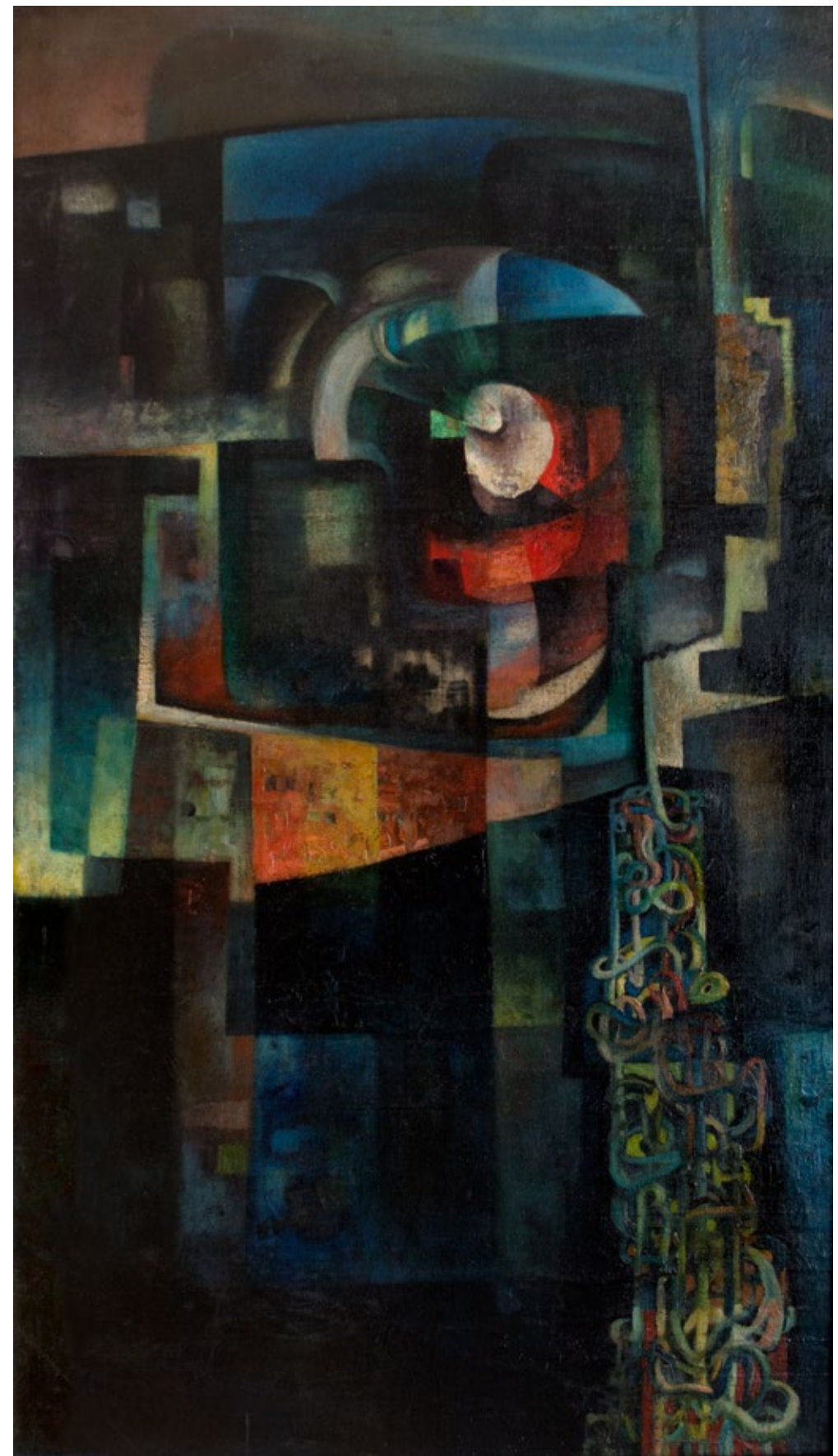
PROVENANCE  
Originally acquired from artist

EXHIBITED  
Archival photograph taken by the artist. Bikash Bhattacharjee family archives.

Bikash Bhattacharjee was born in Kolkata in 1940. He graduated from the Indian College of Arts and Draftsmanship, Kolkata in 1963. His works were inspired by his early childhood and his environment. His subjects were portraits of people from a politically charged atmosphere of Kolkata and were often representatives of their class and included depictions of the female form. Realism being Bhattacharjee's forte, he could depict the exact quality of drapery or the skin tone of a woman and captured the light perfectly making the canvas come to life. His paintings showed the struggles of poverty and socio-economic unrest that surrounded him. Bikash created many cityscapes in the early 60's - from realistic renderings to abstract.



Original photograph taken by Bikash Bhattacharjee from the family archives





10. *K Ramanujam (1941 - 1973)*

*Man And Nature (Fantasy Series)*

1967  
Ink and wash on paper  
Signed and dated lower right  
15 x 10.5 in.

ESTIMATE  
INR 6,00,000 - 8,00,000

PROVENANCE  
Christie's 2016, Property of Private Collection in Chennai, Acquired directly from artist

Born in Chennai in 1941, K Ramanujam is known for his line drawings in black and white. The artist lived in his own world of fantasy that was often expressed through his art. He often combined the personal, the absurd and the eternal; fusing all of those elements in a single artwork. “KG Ramanujam created a pathologically intricate pen and ink series of works in the 1970s, which he called Fantasy Series. The work depicted the three levels of Brahmand, heaven, sky and earth in which winged, draped figures float in an imaginary world. His fantasy lands are drawn from Tamil myths, Chandamama stories, palmistry, shells and the veins of a leaf.

(Iain Robertson, Understanding Art Markets : Inside the World of Art and Business, Routledge, 2016, p. 288)



## Raja Deen Dayal

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Born in 1844 in Sardhana near Meerut, Lala Deen Dayal was educated at Thompson's Civil Engineering College in Roorkee. Deen Dayal's interest in photography started when he caught the eye of Sir Henry Daly. Daly, who was the agent of the Governor-General in the Central Indian states, was using a camera when Deen Dayal asked to use it.

When Deen Dayal was discovered to be a talented photographer, Daly introduced him to Sir Lepel Griffin of the Bengal Civil Service. Deen Dayal accompanied Griffin on his tour to Bundelkhand in 1882 where he worked as an architectural photographer. He produced magnificent photographs of ancient architecture at Gwalior, Khajuraho, Rewah, Sanchi and other parts. Eighty-six of the images he took made it to Griffin's book titled 'Famous Monuments of Central India'.

When the book was published in 1886 in London, a copy was presented to Queen Victoria. Lord Dufferin, Viceroy to India, saw his photographs and decided to appoint Deen Dayal as his official photographer. This exposure led Deen Dayal to become the official photographer of successive Viceroys after Lord Dufferin as well. In 1887, Deen Dayal received a royal warrant of appointment as the photographer to Queen Victoria. In 1900 when she passed away, her son King Edward VII renewed it.

After having received enough recognition, Deen Dayal decided to cover other parts of India to complete his architecture photograph series. He also set up studios in Indore, Secunderabad, and Bombay.

In 1885, he was introduced to the Nizam of Hyderabad. Deen Dayal accompanied the Nizam to ceremonial parties, receptions and hunting expeditions where he photographed his palaces, rich carpets, marble statues amongst many other riches. In addition, Dayal photographed buildings and monuments of archaeological significance in the Nizam's territories. He also documented events in the Nizam's dominions, such as visits by viceroys and rulers of other countries.

He officially became the court photographer in 1894 and was given a salary of Rs. 600. The Nizam was so impressed by Deen Dayal that he was given the title of Raja Musavvir Jung Bahadur; the titled allowed him to keep a cavalry of 2000, a procession of 1000 horses and a personal pennant. However, Deen Dayal preferred to be called Raja Deen Dayal from that moment.

After he settled in Secunderabad and set up a studio 'Raja Deen Dayal & Sons' there. At the time, Secunderabad was under British rule and so it functioned as a cantonment. As it was a cosmopolitan city, there were plenty of people there - both British and Indian. Deen Dayal's studio employed around 50 people including two German oil painting artists. In 1892, he opened a zenana studio in Hyderabad. He also employed an englishwoman, Mrs Kenny Levick to be in charge of the ladies section of the studio as the purdah system was prevalent at the time. She was the wife of The Times correspondent who was also the editor of the Deccan Times. This also allowed the studio to have more exposure. The zenana studio not only encouraged women's employment but also allowed Indian women to be safely photographed.

Deen Dayal was a talented photographer who kept a varied record of Indian life and moved with ease between the two worlds. He was very skilled with the use of light and the angle of vision at a time when photography was still in its infancy in India. Both princely India and the British elite, civil and military, gave him work. His positive relationships brought him many patrons who even had their families photographed.





NON EXPORTABLE

11. Raja Deen Dayal (1844 - 1905)

Views Of The H.H The Nizam's Dominion: Hyderabad Deccan

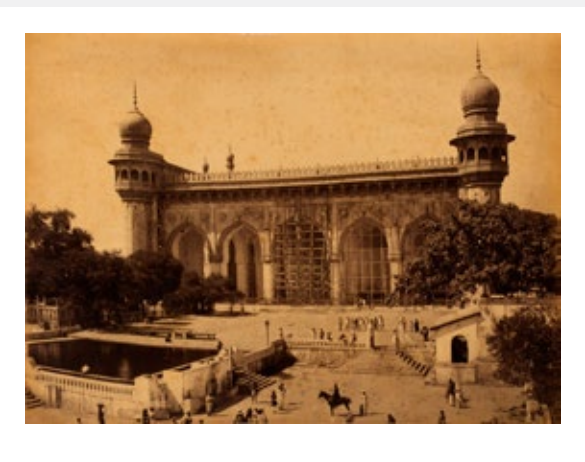
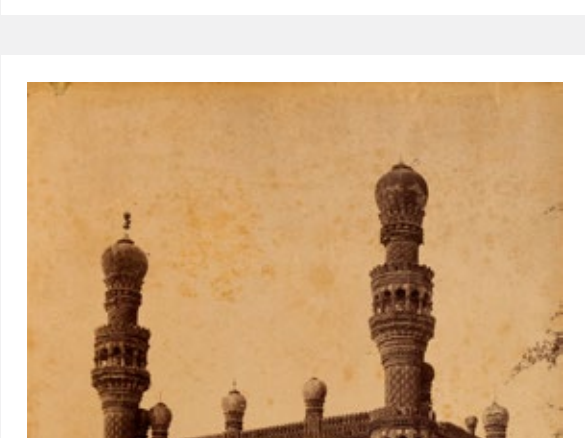
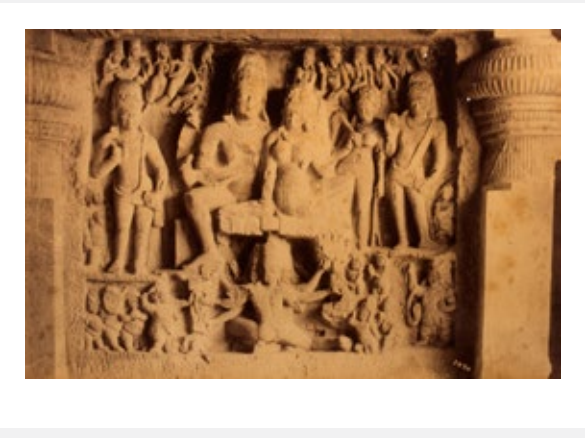
1888  
Albumen Silver Prints (58)  
Dated

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

PROVENANCE  
Esteemed Private Collection

Born in 1844, Lala Deen Dayal was an Indian photographer. His career began as a commissioned photographer and he later became the court photographer to the sixth Nizam of Hyderabad. He was later awarded the title Raja and appointed as the photographer to the Viceroy of India.

For further details related to this lot of **fifty eight** photographs please refer to it's separate catalogue.



12. *Jamini Roy (1887 - 1972)*

*Nayikas*

Circa 1950s  
Tempera on board  
Signed lower right  
22.5 x 57.5 in.

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

PROVENANCE  
Originally acquired from Dhoomimal Gallery

PUBLISHED  
Ravi Jain Annual 2006 - Celebrating 70 Years

EXHIBITED  
Dhoomimal Gallery, 20th September to 17th October, 2006

Jamini Roy who was trained as an artist at Calcutta Government Art School started off as a commissioned portrait painter. His academic style painting was initially a great source of commission for him. Later, his styles saw him challenge what Indian artists considered as art. He defied norms at the time and rejected western ideals of art and brought back folk art (pats) in his style. While this work would have been executed at his Ballygunge Place East Residence (and not as early as that executed in his Bagh Bazar residence) - the thick tempera (versus the more fluid tempera) - indicates an early execution possibly from the late 40s or 50s.





## **Two rare works by N.S. Bendre from the 50s: A Pointillist and an Expressionist Landscape**

Born in 1910 in Indore, N. S. Bendre trained at the State Art School in Indore in 1929. Bendre's early works can be described as Impressionist and academic in style. He is well known for founding the Baroda Group of artists in 1956 as well as founding the Lalit Kala Akademi in Delhi. The style that he mastered came with a keen sensitivity to his surroundings, and yet, it was always supplemented by the signature nuance of his thought.

### **1950s - Receptivity to New Ideas**

"Those familiar with the work of Prof. N.S. Bendre will find much to surprise them at their one-man show which opened at the Jehangir Art Gallery on Friday. He is almost entirely preoccupied with non representational painting and out of the 29 exhibits only three are executed in his familiar style."

"Such a radical development in the work of one of the country's leading painters deserves and justifies serious study and assessment" (Hindustan Times 22 Nov 1959)







### **Summer Forest - An example of early pointillism**

Bendre's oeuvre had a lot of yellows and mustard ; perhaps he was inspired by the autumnal colours that he saw during his many travels abroad or possibly the tulips in Kashmir. The subject matter in his works were often pushed into the background and a certain emphasis was put on the rejection of the representational shapes. In Summer Forest, we can see an example of his early pointillist work. Pointillism is often considered to be a western invention or concept, however it is amply found in Indian art history. Ivory drawings, for example, are also a version of pointillism as it consists entirely of clusters of dots to create depth and shadow. In addition to that, Bendre was also influenced by calligraphy. In the 1950s, he went to China and purchased a variety of chinese papers, inks, and brushes for a different effect. The subject matter in this work is flora, branches and flowers, that are subtly merging into the background.



### **An Expressionist Landscape (Hillside / Gorge)**

“On his return to Kashmir from Bombay, he recognized an increasing restlessness in himself; he felt cut off from the mainstream of the national art movement. He was conscious that Kashmir had contributed a good deal to the evolution of his outlook and skill. Its scenic grandeur had given him the incentive to master the technique of rapid sketching, to record the changing moods of a landscape. He perfected the handling of gouache particularly on tinted or crocodile surface paper. He also recognised the varying overtones of atmospheric hues, which changed with the season. Another important realisation was that, while painting on the spot, the immediate impact of the scene was far too overpowering to allow any interpretation of colour.” (Bendre: The Painter and the Person, Ram Chatterji, The Bendre Foundation for Art and Culture & Indus Corporation, Pg 22)

Vivid yellows and large expanses possibly reminding one of Akbar Padamsee's later metascapes. Bendre spent some time working in Srinagar. His work took him to numerous sites such as the Amarnath caves and Sonmarg amongst other places. The landscape surely refers to such a hilly riverside terrain.



### ***13. Narayan Shridhar Bendre (1910 - 1992)***

#### ***Summer Forest***

1956  
Oil on canvas  
Signed lower right  
48 x 36 in.

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

PROVENANCE  
Private collection

Born in 1910 in Indore, N. S. Bendre trained at the State Art School in Indore in 1929. Bendre's early works can be described as impressionist and academic in style. Bendre is well known for founding the Baroda Group of artists in 1856 as well as founding the Lalit Kala Akademi in Delhi.

He was known for his bold and persistent experimentation and in capturing new horizons in integrated arts and craft early on from the 1950s (Bendre, the Man and Artist, G.V.Chandwadkar, Bombay Chronical Weekly, March 5,1950). An early pointillist landscape as per the artists' family.





## 14. *Narayan Shridhar Bendre (1910 - 1992)*

### *Untitled (Hillside/Gorge)*

Circa 1950  
Oil on board  
Signed lower right  
36 x 48 in.

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

PROVENANCE  
Private collection

Born in 1910 in Indore, N. S. Bendre trained at the State Art School in Indore in 1929. Bendre's early works can be described as impressionist and academic in style. Bendre is well known for founding the Baroda Group of artists in 1956 as well as founding the Lalit Kala Akademi in Delhi.

In 1936-37 during his service with the Visitors Bureau, Government of Kashmir, while travelling in Kashmir, Bendre had met with an accident - a steep fall from a 300-ft cliff. Escaping from the jaws of death the first consciousness that dawned on him were with the words 'My box, my box - can you find my paint box'. That 'paint' consciousness continued throughout his life. "Bendre thinks in Paint and breathes Paint" (Bendre, the Man and Artist, G.V.Chandwadkar, Bombay Chronical Weekly, March 5,1950). This painting is clearly of one of these cliffs or hillsides.







From left to right :  
K K Hebbar,  
V S Gaitonde,  
Subhas Dandekar,  
V R Ambedkar &  
N S Bendre



## Indian Press Clearing

NAME OF PUBLICATION	PLACE OF PUBLICATION	DATE OF PUBLICATION
EVENING NEWS	NEW DELHI	24 MAR 1995

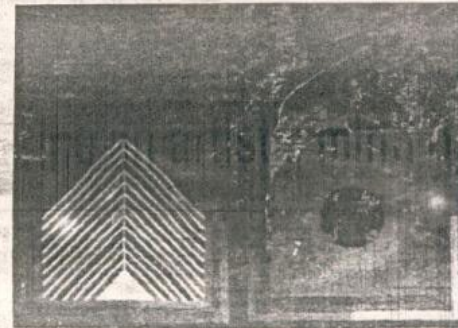
### Praise be the weavers Who transcribe an artist's mind on tapestries

ARTISTS in India have finally started the trend of making tapestry and carpets, a style already in vogue in Europe. However, it is not a new work for India, since women in villages have been at it for a long time now.

Anyhow, who is the real creator of such work, is a question often asked. The weaver or the painter? The painter, the artist gives the drawing and the choice of colours but it is woven by the weaver on the loom, who definitely adds a personal touch to the work. One such attempt has been done by six artists — S. H. Raza, V. S. Gaitonde, Jogen Chowdhury, Manjit Bawa and Arpita Singh and Laxma Goud, whose works are on display at the Vadehra Art Gallery from March 15 to April 4.

These tapestries are woven by artisans from Varanasi, who were given the desired designs by the artists. It won't be inappropriate to praise the weavers also, who have executed the drawings impressively.

S. H. Raza, who makes an infinite form through his work, with an inclination towards "bindu" which emerges and unfolds towards space. He sets the image in a vertical or horizontal format. So the



A Tapestry by S. H. Raza

mysteries of form reveal themselves through light colour and space perceptions. The script like design suggesting abstraction in the tapestries of

Gaitonde has come out well in black and white loom.

Manjit Bawa has transcribed the images from his paintings into tapestries. A man holding a Govardhan parbat in one these image suggesting a human touch, populate his work. But the one with face of a woman is more appealing. Simplicity and at times naivety make his works more eloquent.

Laxma Goud with goats under a tree and a nude woman shows an interplay with colours. The grey, brown over a white surface, are colours which suggest a strong composition.

In Arpita's work, women relaxing in different postures, has a more creative appeal than her other works.

With this exhibition, one wishes that more and more artists follow this trend and come out with equally appealing art exhibition. The show is open till April 4, 1995.

A Critic

TUESDAY MARCH 28 1995, THE TIMES OF INDIA, NEW DELHI 5

## An area of peace and inner prayer

K. Khosa  
Art Today

What sort of art is K. Khosa's? Ideal art. But then the ideal is the truest form of realism, for it involves eternal truths, whereas the ordinary realist is satisfied with the rather crude test of everyday experience alone. This first order of art is achieved through an elevated concept of what essentially is. Only finely contemplative minds could possibly create works of that genre.

Here the artist is one who has some quintessential personal knowledge of humane existence; one who has unified himself sufficiently enough; or who has sensed that the empirical or pragmatic reality is coloured by the prism of eternity. This is no momentary beauty, but an expression of momentous tidings that have been grasped by the mind. It is this inner world of meaning to which this class of artist clings.

There is a stillness in Khosa's compositions, the stillness at the heart of stones. It is also the stillness of the moon. One where the figures, angelic or serene, seem to float in ether, that sacred

postulate of deep self-communing.

There is a spectral quality to this tremendous work. But such supernaturalism, if one may dub it, can dawn only on one who, like Coleridge, is not overpowered by a world of madness, by the glare of the present insistent moment. Rather, it is a paradoxical inner space reserved for the spirit to glide in. The painter focuses his eyes steadily on the verities. He presents as a clarified actuality. To create an area of peace and prayer in our times is most necessary. As also the need for deeper self-questionings. Khosa's works fulfil this basic need.

Saneeta Bindra  
(Shridharani Gallery)

The artist has travelled away from her earlier self of exacting academic drawing and chaste animal studies in pencil or pen. She has even distanced herself from her excellent figurative compositions of the last few years which were, and still are attractive in the eye of this beholder. What has overcome her now is a wilful childlikeness in her otherwise very intelligent nature. Perhaps she has felt obliged to

react against the rather stolid prosaicism of academics sitting pretty on art. Her new vital work appears to have stumbled out of a nursery. But it has no reprehensible affectation at all. In these new compositions, at moments reminding one the Rajasthani tie and die with their extraordinary rich colouration, their wildness, their sensualism of a positive life-affirming note, we see the artist move from one craft to another without a noticeable change of gear. From painting dogs and pups and chairs with due sparseness, she has arrived at

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Code No. 030

## Indian Press Clearing

NAME OF PUBLICATION	PLACE OF PUBLICATION	DATE OF PUBLICATION
THE HINDU	NEW DELHI	24 MAR 1995

### Modern carpets

Since Vadehra Art Gallery exhibited M. B. Husain's paintings woven into tapestries last year there has been a growing desire on the part of some noted artists to give a new spatial dimension to their paintings and drawings in a different medium, that is, the weaver's loom.

Paintings and drawings of six artists have now been woven into carpets and tapestries by a Bangalore master craftsman (he remains anonymous), and are mounted by Vadehra Art Gallery at D-40 Defence Colony.

What is good as a painting on canvas may not retain its charm in woven material. This becomes obvious when we see that some

paintings with strong graphic unity in their balanced composition look interesting when spread on the floor or hung from the wall. S. H. Raza's paintings, for instance, with their waves of mountain triangles, squared 'bindus', tree-forms given fish-bone structure, composed in regular, rhythmic, chequered patterns, have a presence in their recent 'incarnation' of woollen carpets. Particularly the velvety black blank-square in one of his compositions can create a contemplative mood in a quiet interior. His other paintings, as floor-spreads with rich orchestration of colours, evoke the mood of a festive gathering.

But V. S. Gaitonde's drawing of '85 is one of the finest exhibits: In a balanced centralised pattern of sharp uniform strokes he builds up a 'lingam' image in black on off-white ground. As a carpet wall-hanging it has earned unqualified praise for the unknown weaver in South India. It is a difficult task to transform the sharp points in terms of minuscule rectangular criss-cross of the vertical 'warp' and horizontal 'weft', which the viewer can see on the back of the carpet. Manjit Bawa's paintings should have been carpet-woven instead of being woven into tapestries. The soft tonal modelling of his figures is lost in the tapestries, whereas his single carpet-piece is much better because of the soft linear depression that divides the colour areas in entry No.2. It gives the impression of tonal modelling. Away from the painterly appeal of Arpita Singh's originals, only her black-and-white woollen carpet piece (No.18) has a graphic unity suitable for the fabric spread. The same is true of Jogen Choudhury's drawing in black on white in woollen carpet. His original has a well-knit graphic unity made out of sinuous lines of flora and fauna. Laxma Goud's woollen piece stands out for his strong graphic handling of the figures and restrained use of colours.

More than 20 years ago, Zarina Hashmi, a noted graphic artist, designed a series of tapestries and jute carpets, in fascinating distract compositions in greys, blues, black and ochre. She was immediately followed by other artists.

On view till April 4.

NEWS.



OVERSEAS LOT

15. Vasudeo S Gaitonde (1924 - 2001)

Untitled (Abstract)

1995  
Tapestry  
Signed and dated  
75 x 60 in.

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

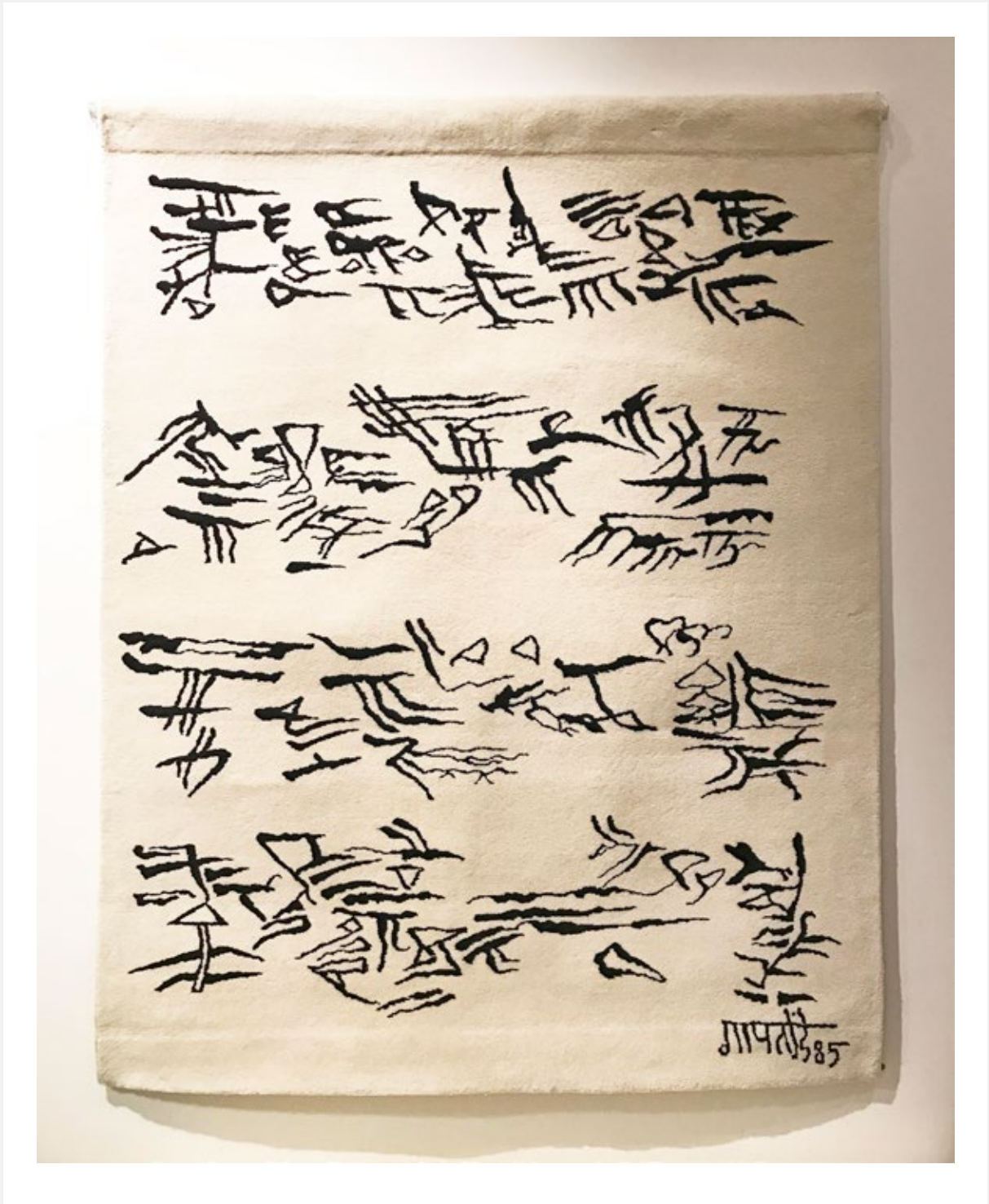
PROVENANCE  
Originally acquired from an esteemed private Bangalore based collection

EXHIBITED  
Vadehra Art Gallery, 1995

V.S. Gaitonde grew up in Nagpur, Maharashtra and studied at the J. J. School of Art. In 1947, he was invited to join the Progressive Artists’ Group and went on to become one of its original members. He worked with various mediums and used a roller and palette knives to create his own layered texture that later became his signature style. Although Gaitonde was considered to be an abstract painter, he considered his work to be non-objective. His later paintings are different from those he used to paint in the 1940s and 1950s, because of a car crash he was in. Post the car crash in the 1980s, his health made him change his style as he was unable to paint large canvases; as a result, he experimented with small works on paper.

“Abhishek Poddar: Gaitonde was a bit of a recluse. We weren’t great friends but shared a cordial relationship ... while we were working on a project of carpets and tapestries designed by artists, that I went to see him. As compared to the other masters, his paintings would be difficult to reproduce; however, his drawings would look fabulous if reworked as weaves of the carpet. He was quite happy with the idea and shared three drawings.” (Abhishek Poddar on his art collection, 17 DEC, 2016, The Wall, Jyotsna Sharma)

His Tapestries were exhibited at Vadehra Art Gallery from March 15 - April 4, 1995. “Script like design suggesting abstraction in the tapestries of Gaitonde has come out well in black and white loom” (24 Mar 1995 Evening News, Indian Press Clearing).









## 16. *Krishnaji Howlaji Ara (1914 - 1985)*

### *Untitled (Flower Vase)*

Oil on canvas  
Signed lower left  
31 x 40 in.

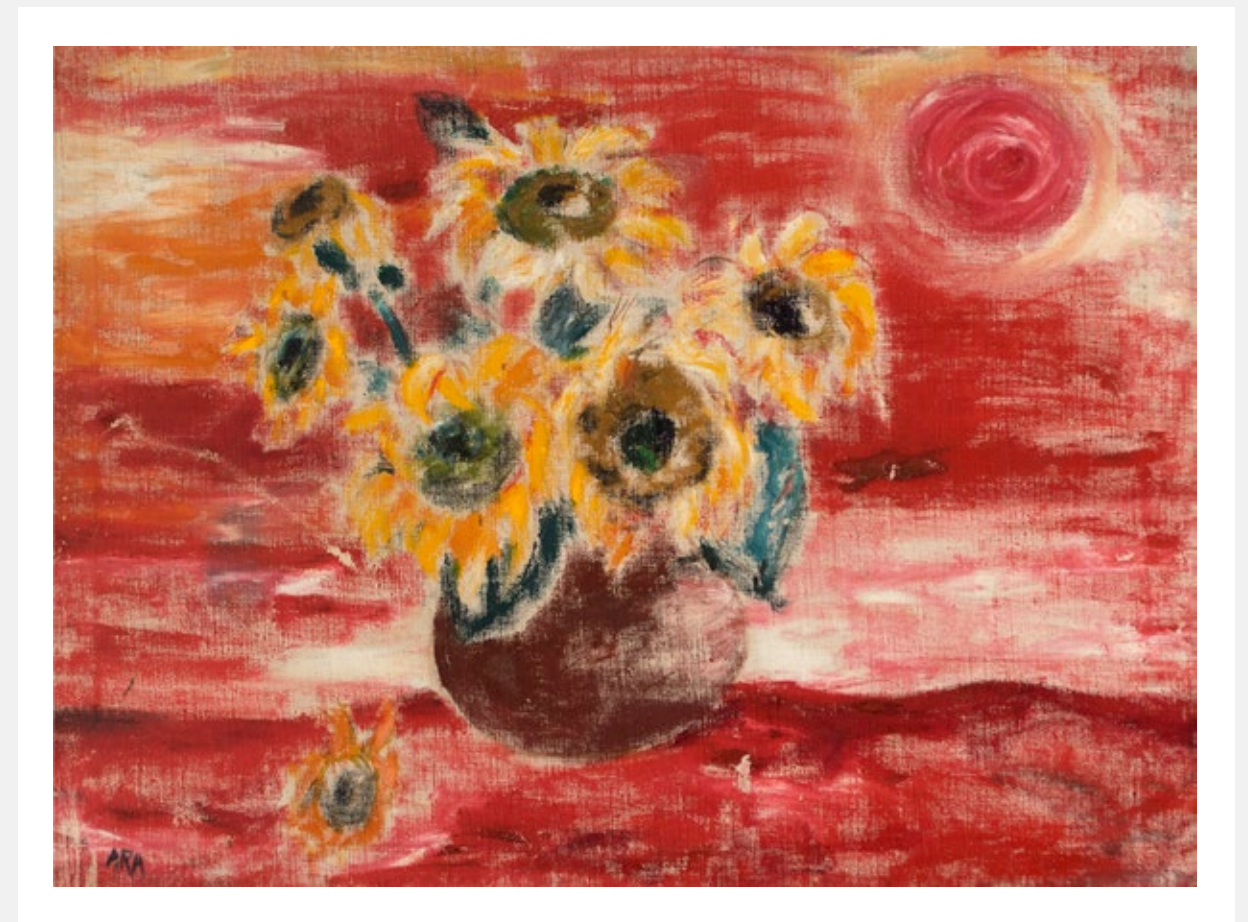
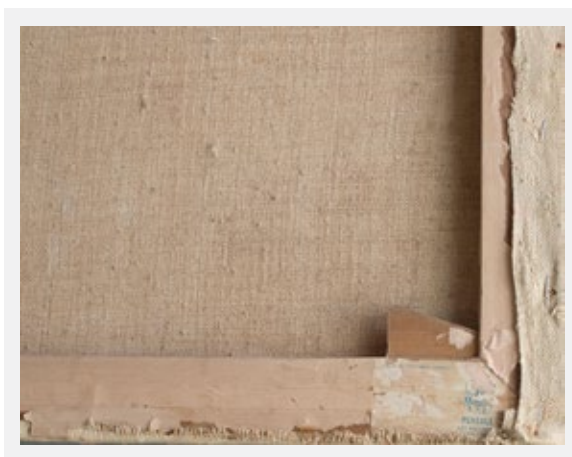
ESTIMATE  
INR 25,00,000 - 30,00,000

PROVENANCE  
Private Mumbai Collection

Born in 1914 K. H. Ara, a founder member of the Progressive Artists' Group, evolved his trademark style, through nudes and still-life paintings. At first, he preferred to make still life's for commission due to his financial status. He was a modernist for whom the form and language of art preceded all other social and political motivations. This evolved a certain eclecticism which led him in an exploration of his own style unlike other members of PAG. The background and the middle ground blur to bring the background landscape forward as can also be seen in the comparable work below. Although the Sun at the back is an indicator of perspective, Ara leaves the viewer wondering whether the work is a landscape or a still life. His work typically have bold yet controlled colours and often have still life as the primary subject matter. He uses white pigment and the canvas to show the play of light along creating depth effect.

Partial 'Pundoles Art Gallery & Picture Framers' framing label on stretcher.

COMPARABLE  
Still life, 32 x 42 in. , c.1960, Oil/canvas, Signed lower left, INR 20,70,000, Pundoles Feb 2012



## 17. *Raqib Shaw (1974)*

### *Untitled*

2007

Mixed Media on paper

Signed and dated lower right

28 x 24 in.

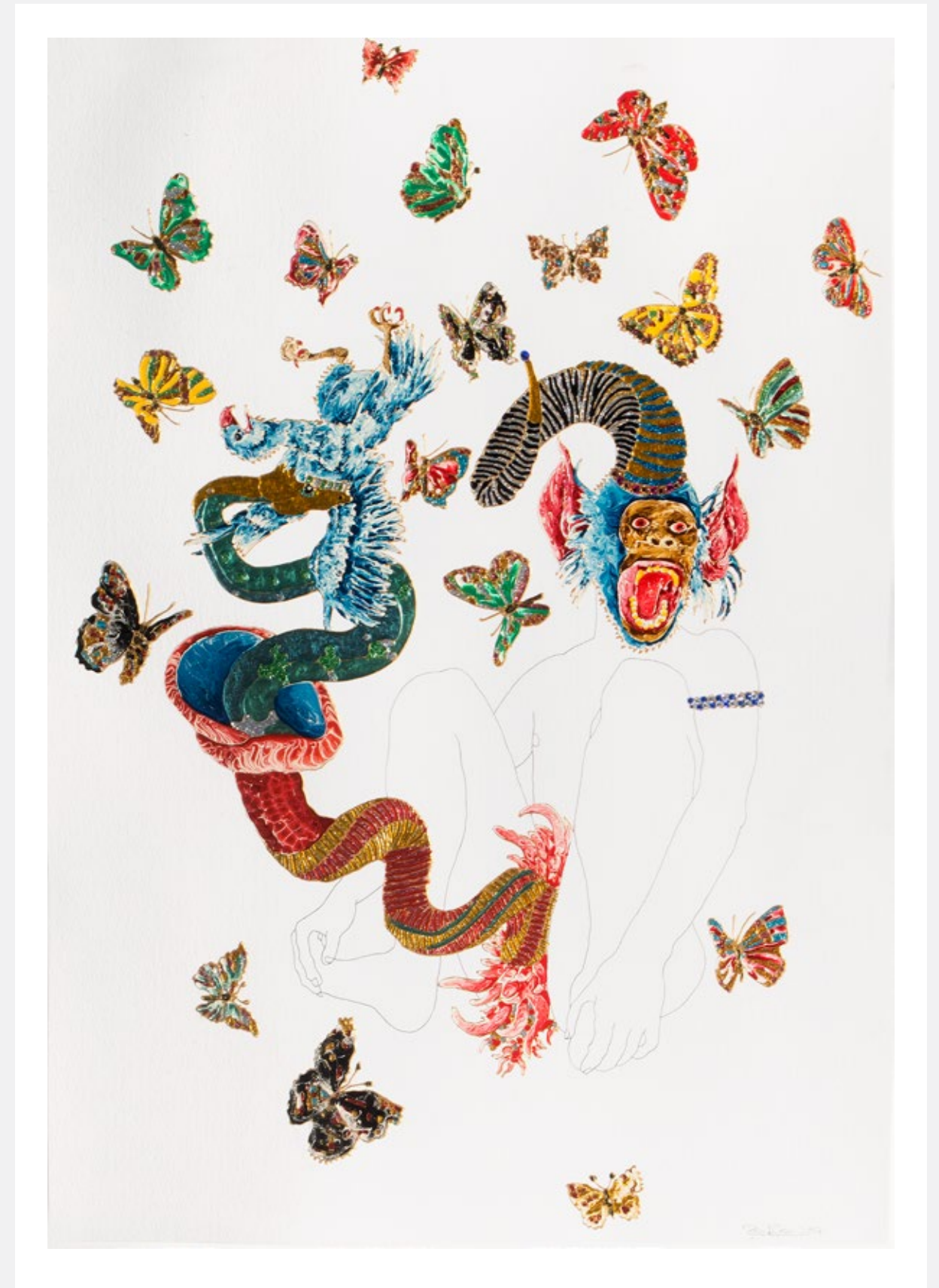
ESTIMATE

INR 22,00,000 - 24,00,000

PROVENANCE

Private Mumbai Based Corporate Collection

Born in Calcutta in 1971, Raqib Shaw graduated from Central Saint Martins School of Art in London. His work shows figures that are hyperreal and detailed amongst impossible architecture. Inspired by Hieronymus Bosch's fifteenth century visionary triptych, Shaw's works similarly titled 'Garden of Earthly Delights' celebrate a society free of any moral restraint, fusing an array of vibrantly painted flora and fauna in an ecosystem inhabited by fantastical creatures. Shaw's works use mixed media like glitter, crystal as well as enamel and metallic industrial paints to show the effect of a porcupine quill.





OVERSEAS LOT

**18. James Moffat (1776 - 1815)**

***View Of The Palace At Ghazipore & The Fakeer's Rock Near Monghyr***

Circa 1800

Etching

Signed lower left

22 x 30 in.

ESTIMATE

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

PROVENANCE

Private Overseas Collection

Born 1775, James Moffat was a British engraver in India. He arrived in Calcutta in 1789 and trained as an engraver there. He was one of the many 18th century soldiers and travellers from Britain that began sketching detailed landscapes of the country. The sketches were often panoramic documentations of places. These sketches were then engraved on metal sheets or ivory, and coloured and printed using lithographic techniques. Moffat joined the Calcutta Gazette in 1797 and announced that he was accepting commissions for sketching and engraving scenes.



## 19. Sankho Chaudhuri (1916 - 2006)

### *Untitled (Bird)*

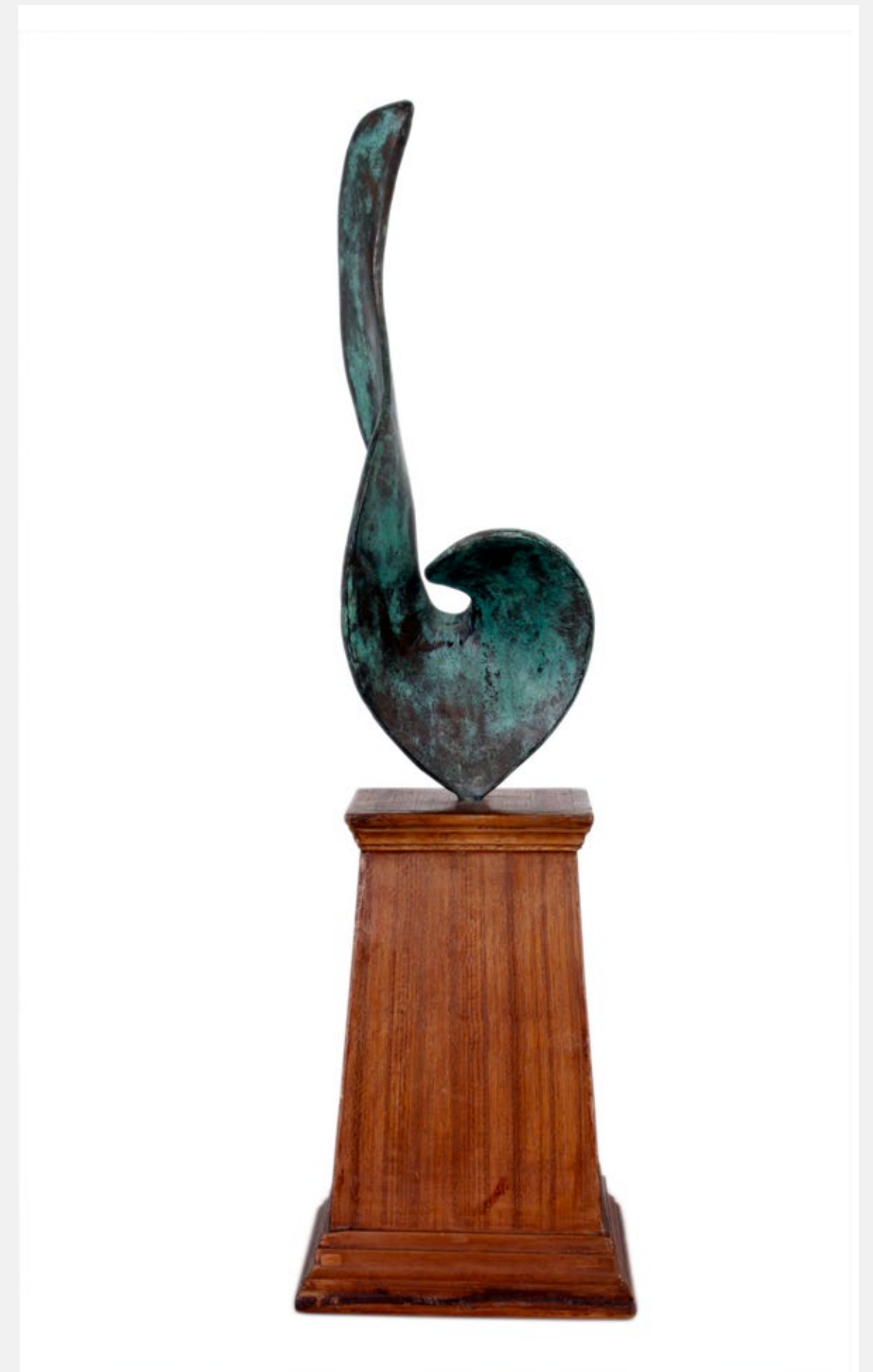
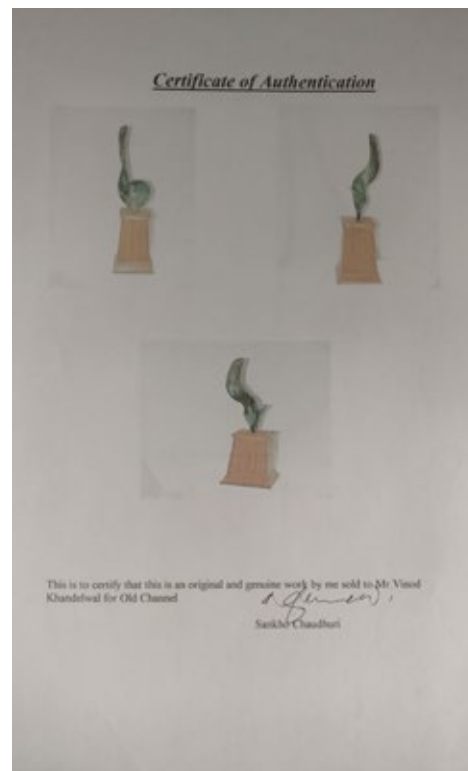
Circa 1990s  
Bronze  
12 x 4 x 3 in.

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

PROVENANCE  
Originally acquired from the artist's family

Born in 1916 in Bihar, Sankho Chaudhuri graduated from Santiniketan in 1939. At that time abstraction was a new style in sculpture and many sculptors leaned towards it. Chaudhuri's works, although made of an austere material had a sense of malleability, softness and rhythm to them. His works often depicted the female form or wildlife. Sankho Chaudhuri works were significant as it was a response to the tradition western academic style that was taught to artists at the time.

The art work includes a certificate of authenticity from the artist.





## ***20. Shobha Broota (1943)***

### ***The Focus***

1987  
Oil on canvas  
Signed  
50 x 50 in.

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

PROVENANCE  
Originally acquired from the artist

Shobha Broota was born in 1943 in in Delhi. She graduated from Delhi College of Art in 1964. Her works reveal a bold use of colour and an attempt at abstract imagery to capture the esoteric and meditative realms of her imagination.





21. *Attributed to Jamini Roy (1887 - 1972)*

*Untitled (Ananda Kumar Chatterjee)*

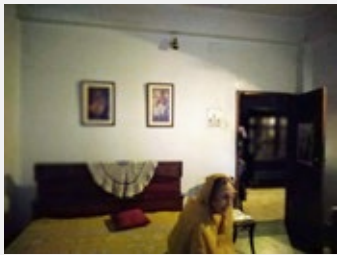
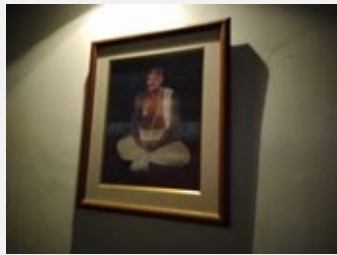
Circa 1920s  
Oil on canvas  
54 x 42 in.

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

PROVENANCE  
Geeta Chatterjee (By descent from Ananda Kumar Chatterjee).

PUBLISHED  
Jamini Roy - His Life in Art by Sandip Sarkar Pg. 200

Jamini Roy who was trained as an artist at Calcutta Government Art School started off as a portrait painter. His academic style painting was initially a great source of commission for him. Later, his styles saw him challenge what Indian artists considered as art. He defied norms at the time and rejected western ideals of art and brought back folk art (pats) in his style. This is the portrait of Anand Kumar Chatterjee, landlord of Jamini Roy's Bagh Bazar residence. Jamini Roy saw his initial successes in this house. This was the house where Rabindranath Tagore and Marie Casey (wife of the then Governor General) had visited him.



[Geeta Chatterjee's Residence - Two Mementos, after the Original Portraits]



[Jamini Roy: His Life in Art, Sandip Sarkar - pg.200]



[Bowrings, 2002 - Bani Nath Chatterjee by Jamini Roy]



Hara Kumar Sarkar  
by Jamini Roy,  
Indian Museum





22. Amrita Sher-Gil (1913 - 1941)

Untitled (Buffaloes)

1941  
Graphite on paper  
10.5 x 7 in.

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

PROVENANCE  
Originally acquired from Chatterjee & Lal

Born in 1913 to a Sikh father and a Hungarian mother, Amrita Sher-Gil’s lived in between Europe and India. In 1929, she joined the Ecole des Beaux Arts in Paris. Sher-Gil’s painting style at the time was reflected in its naturalism and textured application of paint. Many of the paintings done in the early 1930s are in the European style, and include a number of self-portraits. There are also many paintings of life in Paris, nude studies, still life studies, as well as portraits of friends and fellow students. Of these, the self portraits form a significant corpus. Her style underwent a radical change by the mid- 30s when she moved to India. Her works set in India were influenced by colours, textures, and the people which had a deep impact on the young artist.





## 23. Jamini Roy (1887 - 1972)

### *Untitled (Bethlehem)*

Circa 1940  
Tempera on board  
16.5 x 10 in.

ESTIMATE  
INR 50,000 - 75,000

PROVENANCE  
Originally acquired from the Jamini Roy Estate

Jamini Roy who was trained as an artist at Calcutta Government Art School started off as a portrait painter. His academic style painting was initially a great source of commission for him. Later, his styles saw him challenge what Indian artists considered as art. He defied norms at the time and reject western ideals of art and brought back folk art (pats) in his style.

Joseph is warned by an angel in a dream to take Jesus and Mary to Egypt to escape King Herod's wrath. The family escape Bethlehem just before King Herod orders the murder of all baby boys born in and around Bethlehem. Jamini Roy was inspired by and created many art works inspired by Christian themes - the one here is as an early implementation of his work "Flight To Egypt".



The Flight into Egypt by Giotto di Bondone  
(1304 - 1306, Scrovegni Chapel, Padua)





## *Francis Newton Souza*

### *Pope*

Francis Newton Souza was born in 1924 in Saligao, Goa. Souza was expelled for participating in the Quit India Movement while studying at the Sir J J School of Art in Mumbai. In 1947, he founded the Progressive Artists' Group along with S H Raza, M F Husain and K H Ara, among others. Souza's style created thought-provoking and powerful images. His repertoire of subjects covered still life, landscapes, nudes and icons of Christianity in a distorted form. In his drawings, he managed to capture fine details in his forms. He also used a combination of crosshatched strokes that made up the overall structure of his subject.

Although Souza had a complicated relationship with Catholicism, the visual culture of Catholicism had a heavy influence in his work. He was brought up as a Goan Christian by his grandmother and moved to Bombay when he was thirteen years old. Souza was enthralled by the various traditions of the Church and its representatives. Later, he was admitted at St. Xavier's High School preparatory to study Latin and to become a priest. However, Souza was eventually expelled from school by the principal, Father Sologran, at the age of 16 for avoiding work and also for drawing pornographic images in the school bathroom.

His relationship with his religion was strained since he disagreed with the greed and power that certain catholic representatives had. He believed that the grandeur of the church was given far more importance while certain people were treated differently in comparison to other christians. Many of his works depict the treatment of Catholic subjects, the crucifixion, the Pope and the Church. These important works often depict Souza's loss of faith in religion.



Francis Newton Souza (1924-2002)

Black Pope

1965

oil on canvas

40" x 30"

Sold: USD 240,100

Source: Christie's 2008



F N Souza  
 UNTITLED (Pope)  
 Oil on canvas  
 1961  
 41 x 21 in  
 Signed verso



The figure in this painting can be identified as the Pope by the mantum (robe), papal tiara, and stole which are all aspects of the Papal regalia.

In this radical work, the papal tiara or mitre is purposely left out of frame and only a glimpse (the filigree) can be seen. The figure's body language makes him come across as grim, and difficult to approach. Souza seems to indicate the Pope is not meant to be revered and hints at the corruption in the catholic church.



Francis Bacon  
 Study after Velazquez's Portrait of  
 Pope Innocent X 1953

Souza and Bacon were contemporaries in London. Francis Bacon's art work pictured above also has a similar feature with the papal tiara or mitre mostly missing.



## 24. Francis Newton Souza (1924 - 2002)

### *Untitled (Pope)*

1961  
Oil on canvas  
Signed & Dated verso  
41 x 21 in.

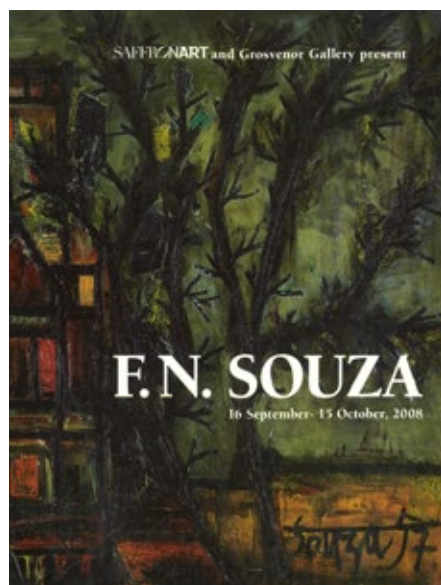
ESTIMATE  
INR 1,20,00,000 - 1,50,00,000

PROVENANCE  
Private Collection

PUBLISHED  
F. N. Souza, Grosvenor Gallery, 16 September - 15 October, 2008, pg.49

EXHIBITED  
F. N. Souza, Saffronart and Grosvenor Gallery, New York, 2008

Francis Newton Souza was born in 1924 in Saligao, Goa. Souza was expelled for participating in the Quit India Movement while studying at the Sir J J School of Art in Mumbai. In 1947, he founded the Progressive Artists' Group along with S H Raza, M F Husain and K H Ara, among others. Souza's style created thought-provoking and powerful images. His repertoire of subjects covered still life, landscapes, nudes and icons of Christianity in a distorted form. In his drawings, he managed to capture fine detail in his forms. He also used a combination of cross hatched strokes that made up the overall structure of his subject.





25. Rabindranath Tagore (1861 - 1941)

Untitled (Poem)

Ink on paper  
Signed  
7 x 5 in.

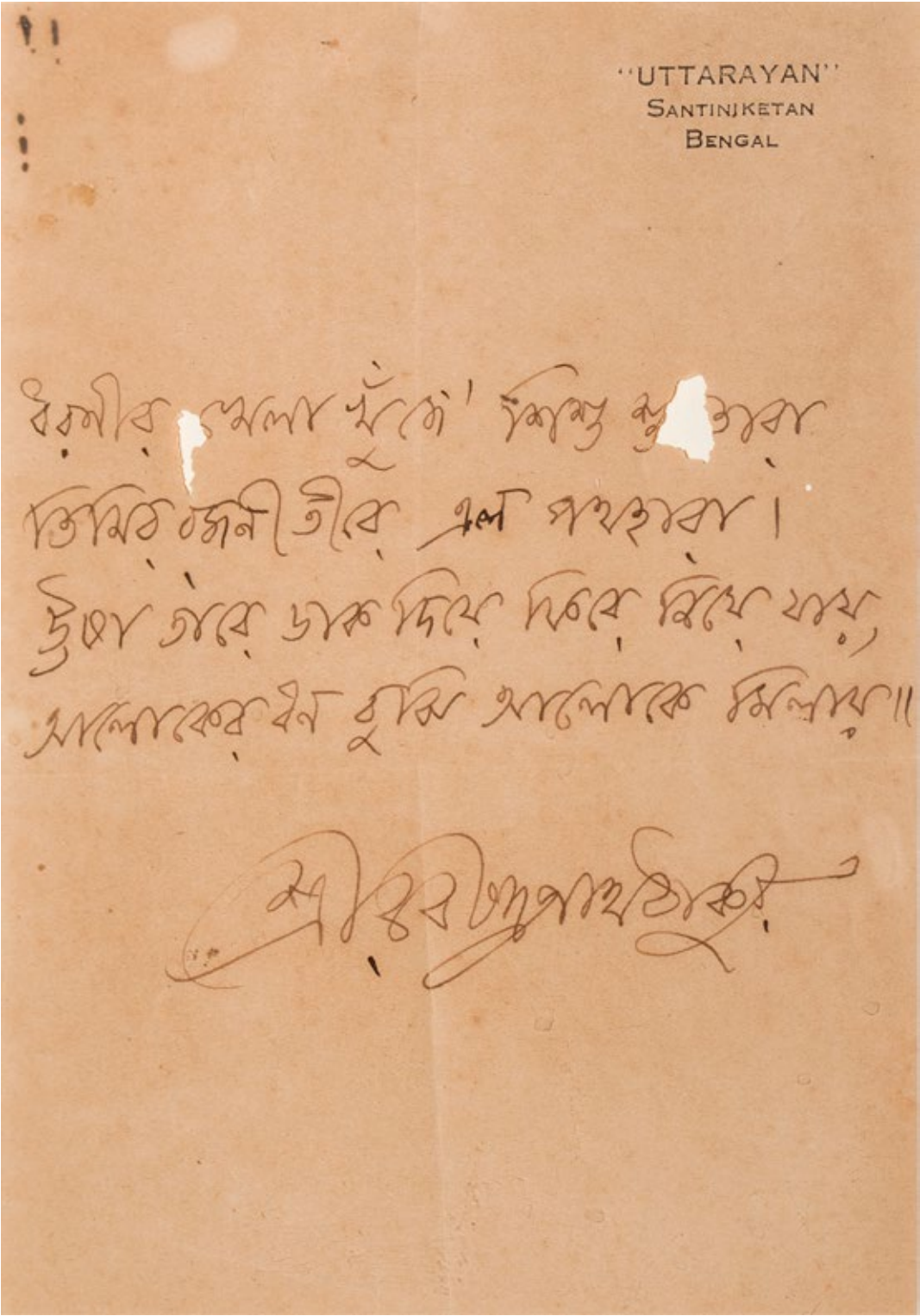
ESTIMATE  
INR 10,00,000 - 12,00,000

PROVENANCE  
Rathindranath Tagore - Mira Chatterjee Estate

Born in 1861 in Jorasanko, Calcutta, Rabindranath Tagore was one of the most storied figures of India’s colonial resistance and consequent Independence. A keen, sensitive youth, he spent a majority of his time engaging with artistic, literary and cultural forms of expression, writing his first poem at the age of 8. Such an energy remained with him through his life, aiding his experience of India’s fate at the hands of the British Empire, and imbuing the national landscape with an expression of contextual modernism. In 1913, the cumulation of a powerful, native experience as well as a sensitive form of expression, won him the Nobel Prize for his outstanding poems Gitanjali. His oeuvre remains one of the most profound responses to the issues of his time.

Translation

*"The nascent morning star looks for the play of life on Earth,  
Only to reach the end of night having lost its way.  
Dawn calls it away and returns it,  
As if light's child had been returned to light."*









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1. Various  
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2. Raghu Rai  
Starting Bid : INR 75,000




3. Raghu Rai  
Starting Bid : INR 75,000



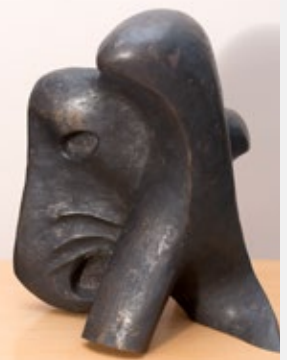
4. James Moffat  
Starting Bid : INR 1,50,000



5. Akbar Padamsee  
Starting Bid : INR 10,00,000



6. Amarnath Sehgal  
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7. Dhanraj Bhagat  
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10. K Ramanujam  
Starting Bid : INR 5,50,000



11. Raja Deen Dayal  
Starting Bid : INR 6,00,000




12. Jamini Roy  
Starting Bid : INR 30,00,000



13. Narayan Shridhar Bendre  
Starting Bid : INR 40,00,000




14. Narayan Shridhar Bendre  
Starting Bid : INR 22,00,000



15. V S Gaitonde  
Starting Bid : INR 35,00,000



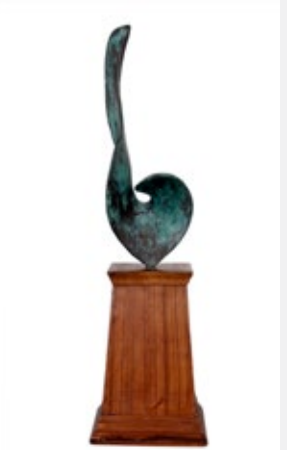
16. K H Ara  
Starting Bid : INR 20,00,000




17. Raqib Shaw  
Starting Bid : INR 20,00,000



19. Sankho Chaudhuri  
Starting Bid : INR 2,50,000




20. Shobha Broota  
Starting Bid : INR 2,00,000



18. James Moffat  
Starting Bid : INR 3,00,000




21. Attributed to Jamini Roy  
Starting Bid : INR 10,00,000




22. Amrita Sher-Gil  
Starting Bid : INR 11,00,000



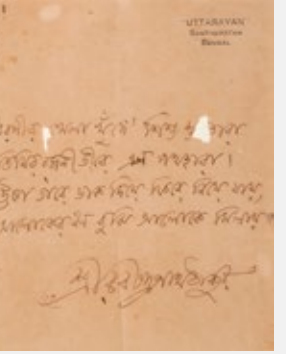
23. Jamini Roy  
Starting Bid : INR 40,000



24. Francis Newton Souza  
Starting Bid : INR 1,10,00,000



25. Rabindranath Tagore  
Starting Bid : INR 10,00,000





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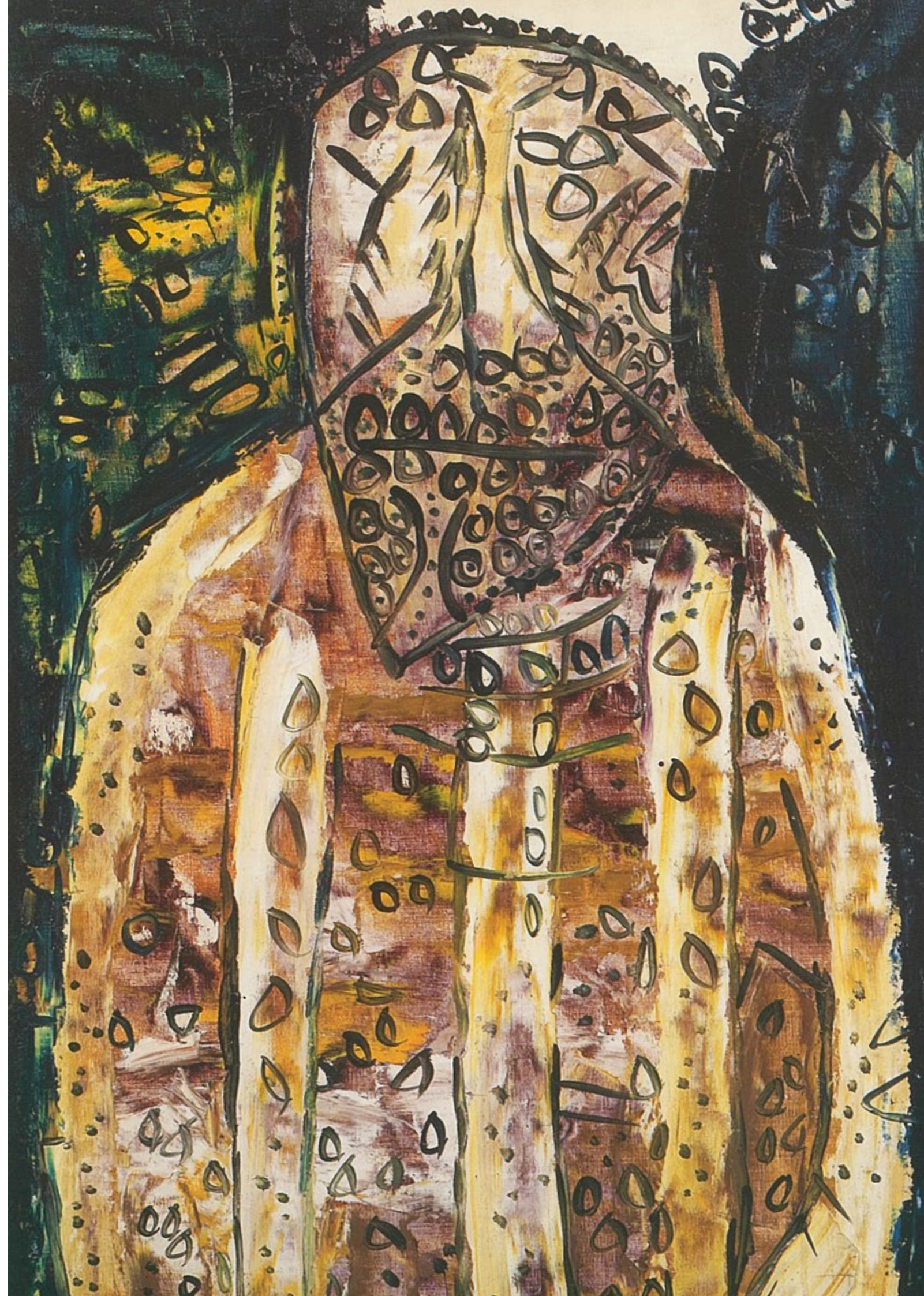
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**Le Cirque Boardroom ( 10<sup>th</sup> Floor ), The Leela Palace,  
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**13<sup>th</sup>-16<sup>th</sup> November 2019, 11 am - 8 pm**

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