

An abstract painting with a dense, textured surface. The colors are primarily earthy, including various shades of brown, tan, and beige, with some darker, almost black, areas. The brushstrokes are visible and varied, creating a complex, layered appearance. The overall composition is non-representational and focuses on texture and color.

PRINSEPS

MODERN ART AUCTION

• 24-25 APRIL 2019 •

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MODERN ART AUCTION

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# Prinseps Note

We are excited to bring forth our seventh auction! Prinseps has been growing the past year and we are pleased to announce that we have launched our online gallery as well. We appreciate all the support we have received and hope to continue to provide you good quality works.

Prinseps has an exceptional double sided Ram Kumar from the 1960s for auction. This is particularly rare because it is abstract in front and figurative at the back. Ram Kumar was an artist that never returned to his figurative style and so this work is incredibly important. This work is also extremely rare as double sided works are essentially possible only on boards and unlikely on canvases. It belongs to the formative years of the Progressive Artists' Group movement, what some might describe as the beginning of modernism in India, and therefore of critical importance.

This auction boasts of a F.N. Souza 1948 work which was done in Goa soon after he left the J. J. School of Art. This work is a part of the Souza in the 40s exhibition. By this time the Progressive Artists' Group had just been formed and we can see a glimpse of what they wanted to paint in a new India. Souza was one of the original PAG members and he was responsible for inviting M.F. Husain to join the group. We have a another Husain which is a pre-PAG work from 1944 - artworks from this time period are very rare.

We have an early 1990 Manu Parekh work which is from his Bhagalpur series where he refers to the Bhagalpur Blindings which was a mishap that occurred in Bihar in 1979 and 1980. This work has been exhibited in all three NGMAs and the Kasturbhai Lalbhai Museum in India. These early works by Manu Parekh demonstrate his diverse oeuvre and highlights other works that collectors may not be familiar with.

In addition, Prinseps is introducing photography to mainstream auctions for the first time with works by Jyoti Bhatt, Raghu Rai, and a photomontage by Vivan Sundaram. We have three works of bespoke furniture from the early 20th century. There are many other works of great interest and hope that there is something special for everyone!

Research, Sales and Curatorial Team at Prinseps

## Modern Art Auction

24 - 25 April 2019

The auction is open for proxy bidding

Auction commences for live bidding at **10am** on 24th April and ends as per schedule from **7pm** the next day



Souza 1948

## Modern Art Auction

24 - 25 April 2019





NATIONAL ART TREASURE - NON EXPORTABLE

## 1. JAMINI ROY (1887 - 1972)

### *Untitled (Dolls)*

Pen on Paper

Circa 1940

7 x 11 in.

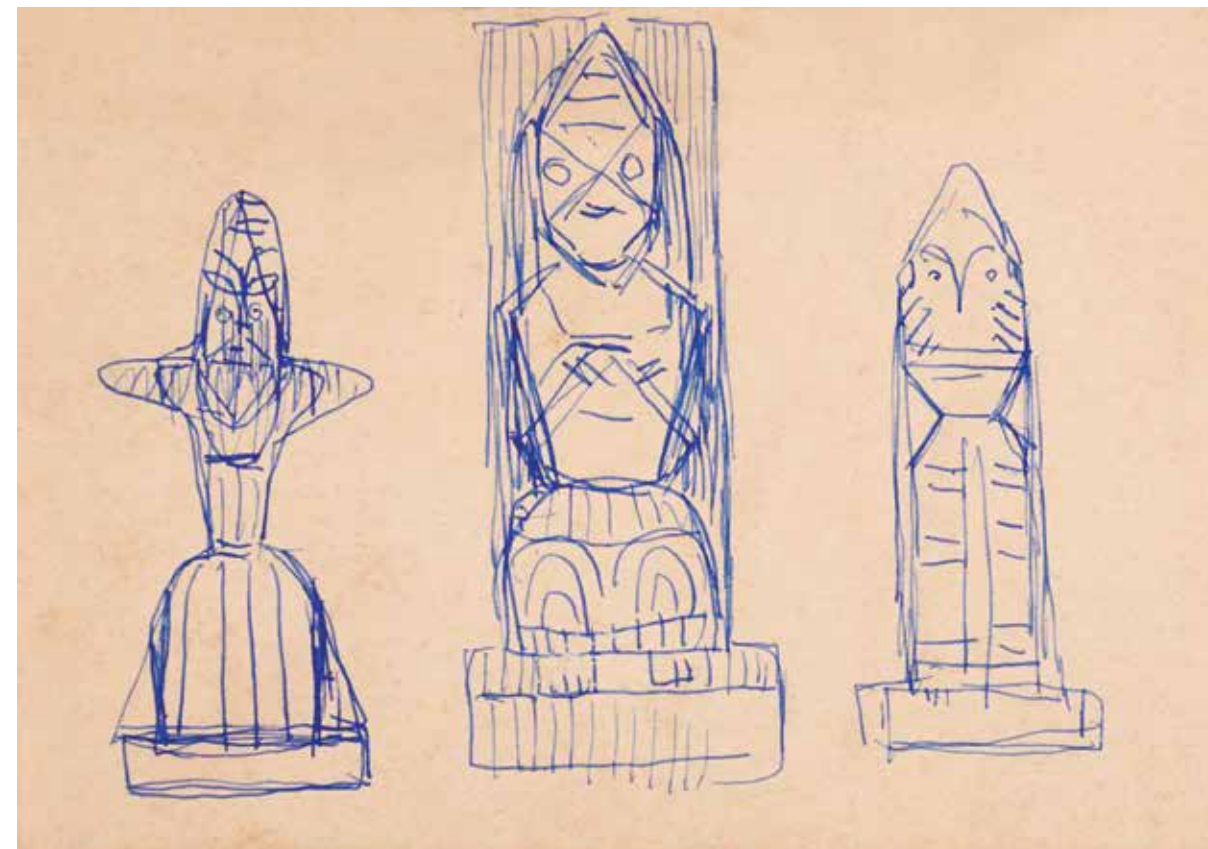
ESTIMATE

INR 20,000 - 50,000

PROVENANCE

Private Collection

Jamini Roy's inspiration of folk art led him to experiment with sculpture along with paintings and sketches even though he had no formal sculpture training. This artwork depicts a preparatory sketch of three sculptures similar to crude dolls from folk art. The viewer can see the block of wood and how Roy has planned on removing sections to make a complete sculpture. While this doll sculpture looks different from the typical doll, it can be considered to be an altered, abstract version of it. The drawings are works on their own but his sculptures are more than just complements to his drawings. Intrigued by shadows, frontal view, silhouettes and the profile view of the sculpture, Roy uses the sketches to plan out his ideas on paper.



NATIONAL ART TREASURE - NON EXPORTABLE

## 2. JAMINI ROY (1887 - 1972)

### *Untitled (Village Women)*

Tempera on cardboard

Circa 1940

16 x 10 in.

ESTIMATE

INR 50,000 - 1,00,000

PROVENANCE

Estate of Jamini Roy

Jamini Roy's rejection of the western academic style of painting led to him being inspired by Bengali folk paintings. Before he made the complete switch to the pat style paintings, he was depicting village life and folk. This work shows a personal reconstruction of another Indian reality that was often not seen in urban areas. Possibly an attempt to have art that could be accessible to a larger Indian audience, Roy broke away from classical traditions of art. Making his own paints, he experimented with his style and mediums. This work shows his typical hues of blue, yellows, red and browns that he made from local pigments.





NATIONAL ART TREASURE - NON EXPORTABLE

### 3. JAMINI ROY (1887 - 1972)

#### *Untitled (Alpana)*

Tempera on cloth pasted on board

Circa 1930

37 x 32 in.

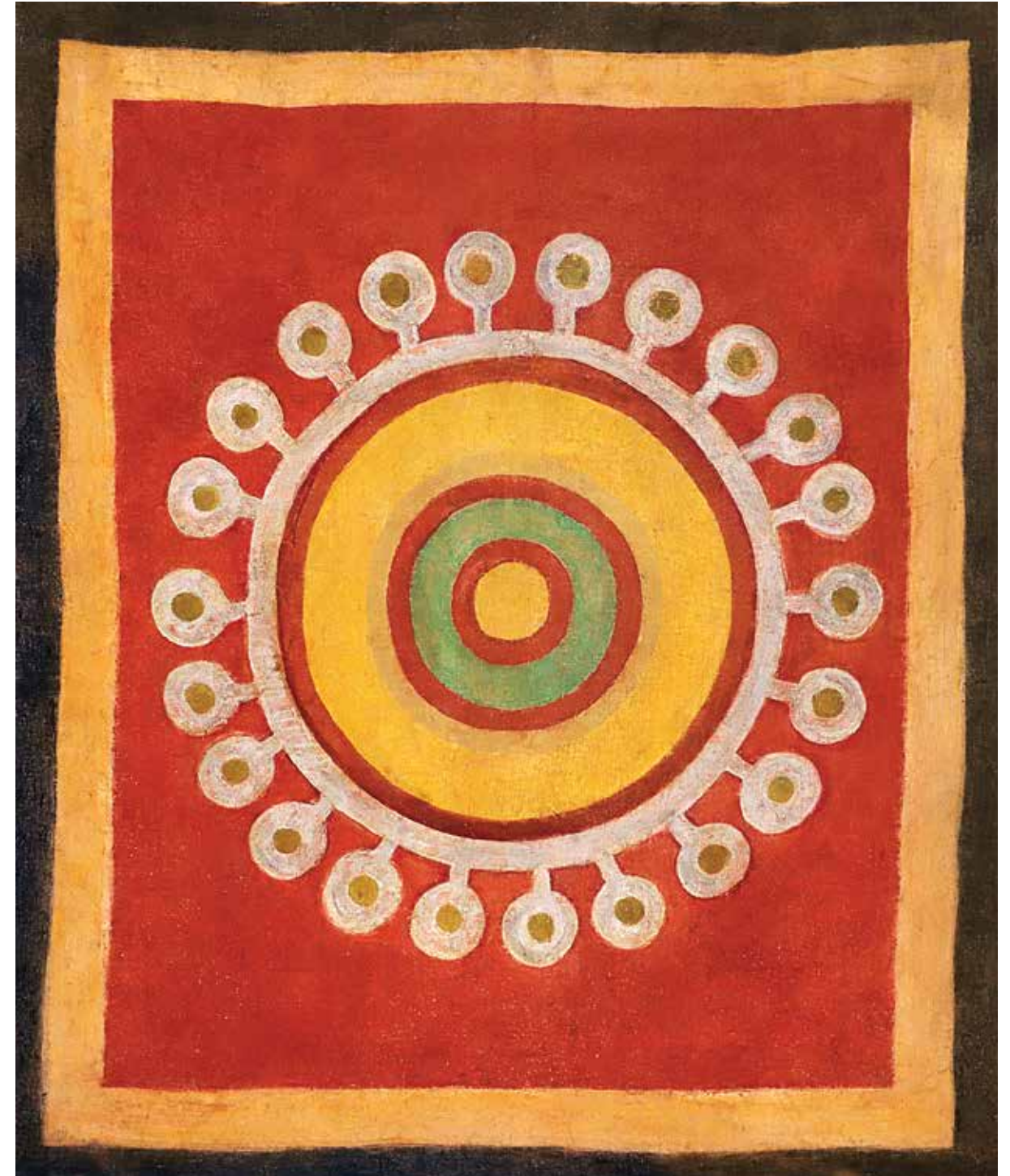
ESTIMATE

INR 18,00,000 - 22,00,000

PROVENANCE

Saffronart, February 2017, Lot No. 43

Jamini Roy, who was inspired by folk traditions created an Alpana or a floral motif that was considered to be sacred painting in Bengal because it was done on special occasions. The alpana which is usually done with hands and a rice paint on the floor was done with tempera on cloth instead. Roy used abstraction, rejected the typical western style of painting with folk line and colour. He invented his own style which was inspired by primitivism and with stronger colours, simplification and pattern. This alpana is an indigenous inspired abstraction of a landscape in Bengal. As this was done in the 1930s, he was far ahead of his peers in his contribution to modern art in India.





#### 4. BIREN DE (1926 - 2011)

##### *Untitled (Tantra)*

Signed and dated lower left

Oil on canvas

1967

24 x 18 in.

ESTIMATE

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

PROVENANCE

Originally acquired from Dhoomimal Art Gallery

PUBLISHED

Past Present into the Future Contemporary India Art , Page no. 20, December 2007.

Known for his Neo-Tantric paintings, Biren De moulded an artistic career for himself across five decades, beginning as a portrait painter. The early works were figurative and strongly influenced by Post-Impressionist European painters. He gradually evolved into abstraction and by the sixties had abandoned figuration altogether, developing what became known as his signature 'Neo-tantric' style. His tantric style works show symmetrical patterns of geometry, concentric rings, crescents and orbs. The presence of tantric symbols such as the mandala, phallus and vagina which represent the masculine and feminine energies of the universe. De's tantric works often had dark blues and bright reds which was meant to awaken the psyche towards an undivided consciousness.





## 5. BIMAL DASGUPTA (1917 - 1995)

### *Untitled (Landscape)*

Signed and dated lower right

Oil on canvas

1989

48 x 36 in.

ESTIMATE

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

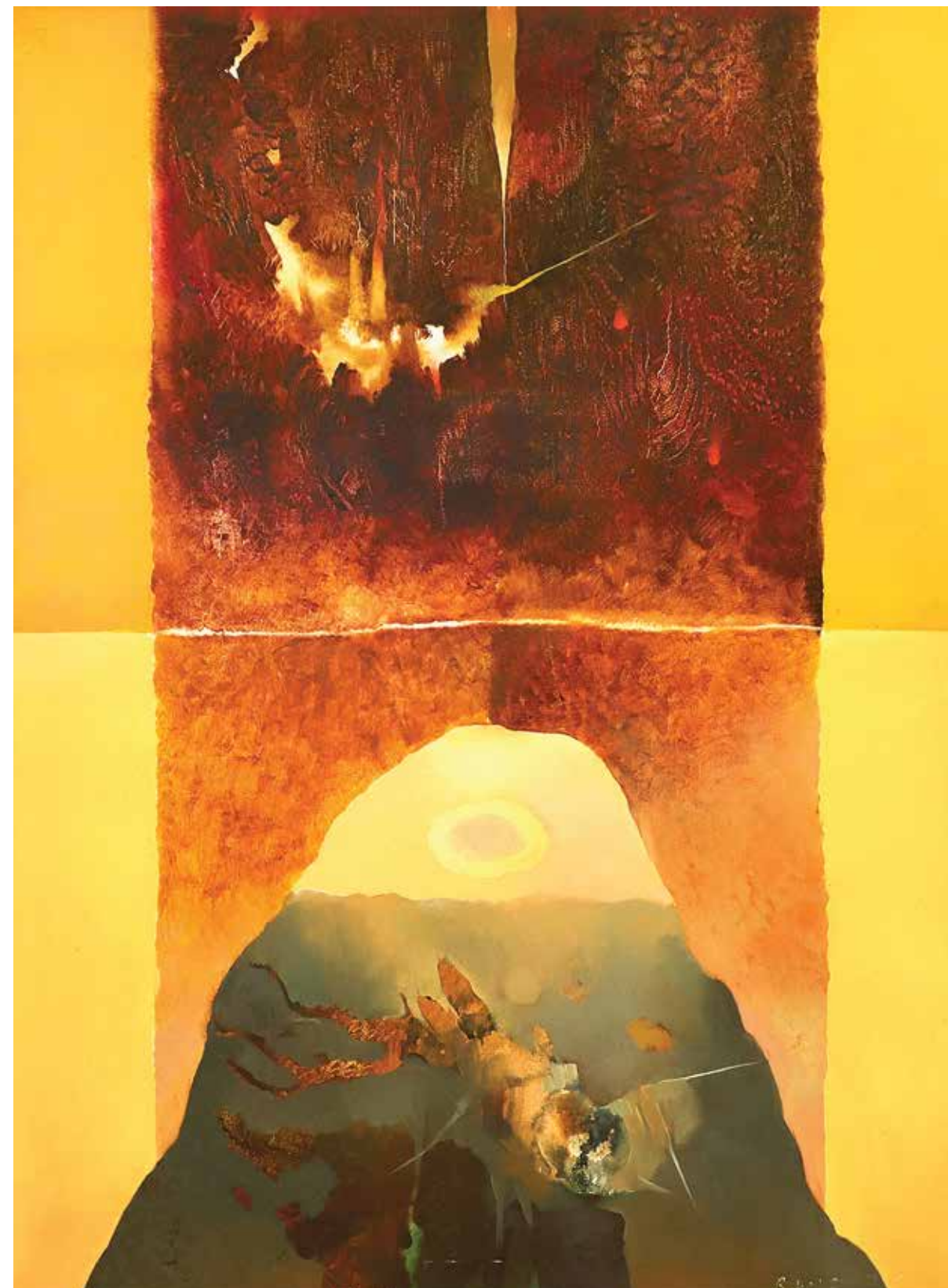
PUBLISHED

Trends and tradition, Page No. 181

EXHIBITED

Bimal Das Gupta retrospective, Lalit Kala Academi, 1990

Bimal Dasgupta spent his childhood in Behrampur in Bengal. After completing his art education from the Government College of Arts and Crafts, Calcutta, and he embarked on a career as a landscape artist. Bimal Dasgupta's paintings present variations on the theme of petals. He painted landscapes that showed his appreciation for nature and colours. Although he was primarily interested in watercolours; he also experimented with acrylic paint and oil as well. However, his preferred medium remained watercolour after he found out that he was allergic to turpentine. Using an array of realistic images as well as completely abstract forms, Dasgupta used textural changes and bright colour schemes, making his landscapes come alive with shifting shapes and barely visible forms.





## Etchings : Somnath Hore's Pictorial Language

Born in 1921 in Chittagong, undivided India, Somnath Hore studied at the Government Art College in Calcutta. His works represent the turbulent lives at the time of the Bengal Famine of 1943. His pictorial language in his sketches, sculptures and prints is a reaction to one of the major crises that hit Bengal in the 20th century.

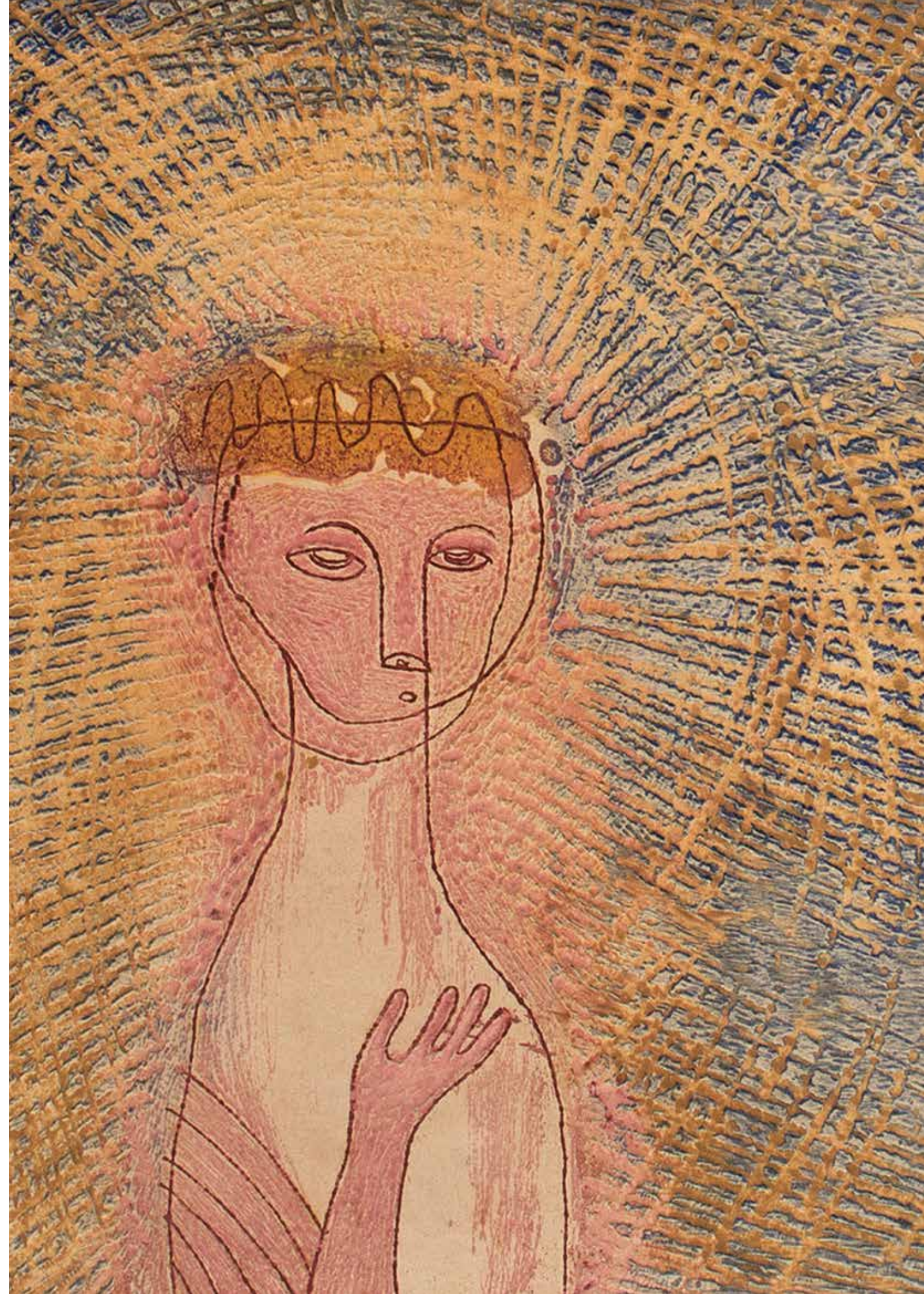
Somnath Hore's art practice was western and academic in style. He was interested in humanist themes, and his works often involved the world of painting and printmaking with sculptural, textural prints that resonated with his feelings of anger and pain. His subject matter drew attention to the life of people in Bengal; the impoverished and suffering social class represented the pain caused from the Famine of 1943. The subject matter was used to arouse patriotic fervour when the British used their scorched earth policy during World War II.

### Viscosity print

In 1958, Somnath Hore moved to Delhi to join the Delhi Polytechnic. He experimented and analysed different methods of printmaking such as wood engraving, etching, lithograph and dry point to negotiate with his political image making. His prints started gaining attention and prominence across the country and was referred to by his contemporaries in the cultural field. At the peak of his artistic progress, Somnath Hore left Delhi and moved back to Calcutta.

### Erotic etchings

In 1969, he moved to Santiniketan and joined the Printmaking Department at Kala Bhavan. It was during this time that Calcutta was going through a political and social upheaval and Hore was disturbed by the conflict. His works gradually became more cerebral and his subjects more universally emotive. It is here in Santiniketan, that Somnath Hore developed his pulp print technique with the Wound series. The meditative white on white surface texture of cuts and peels, of skinned and bruised, intensified the core expression of pain and suffering which he advocated throughout his life. The icon represented the helpless, deserted, starved and tortured people that he saw during the communal riots and Bengal famine.





## 6. SOMNATH HORE (1921 - 2006)

### *Untitled (Set of Two Erotic Etchings)*

Signed bottom right  
Etchings on handmade paper  
Circa 1970  
16 x 12.5 in.  
13 x 8.5 in

ESTIMATE  
INR 1,00,000 - 3,00,000

PROVENANCE  
Private Collection

PUBLISHED  
Karode, Roobina, ed. Manifestations II (New Delhi: DAG, 2004), p. 117 (Another version)

Somnath Hore's art practice was western and academic in style. He was interested in humanist themes, and his works often involved the world of painting and printmaking with sculptural, textural prints that resonated with his feelings of anger and pain. 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.

This lot comprises of two artworks. 16 x 12.5 in. and 13 x 8.5 in.





## 7. SOMNATH HORE (1921 - 2006)

### *Untitled (Set of Two Etchings)*

Signed bottom right

Etchings on handmade paper ; Viscosity etching on handmade paper

Circa 1970

11 x 15 in.

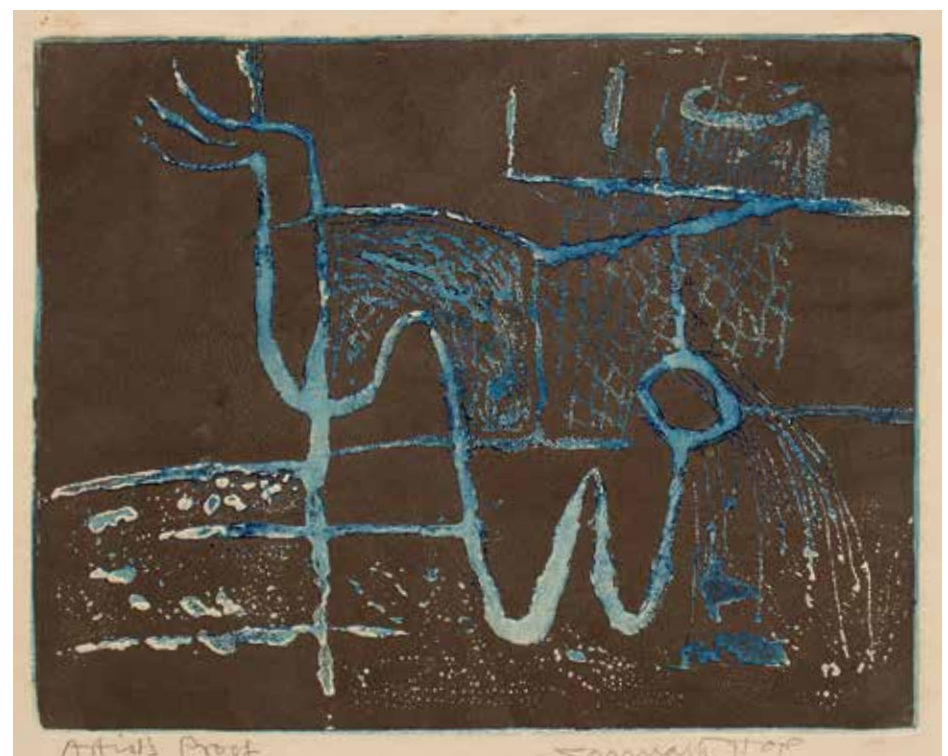
ESTIMATE

INR 1,00,000 - 3,00,000

PROVENANCE

Private Collection

The prophet is a rare viscosity etching print by the artist and forms a part of the ninth symphony set of etchings.





## 8. FRANCIS NEWTON SOUZA (1924 - 2002)

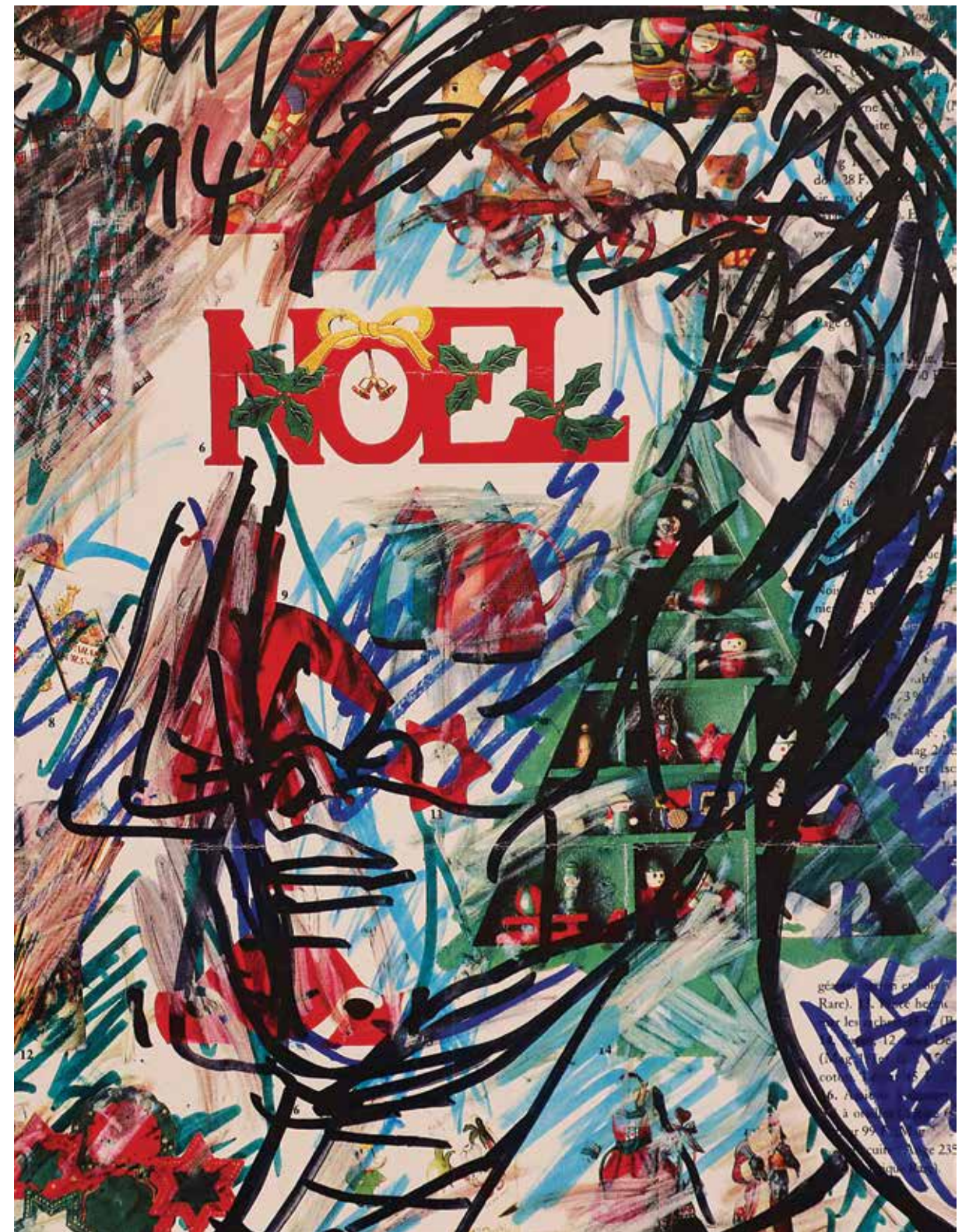
### *Untitled (Portrait)*

Signed upper left  
Chemical alteration and ink on paper  
1994  
11 x 9 in.

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

PROVENANCE  
Private Collection

Francis Newton Souza was one of modern India's leaders of art and is known for his organic and complex growth in his works. In 1976, Souza migrated to New York and redefined his style of art. It was there that he developed his style of bold lines and cross hatchings. Souza was known for his head portraits and also went on to use a chemical alteration and mixed media on posters and magazine covers. The chemical alteration was a method by which he used a chemical solvent on printed paper without destroying the surface. The 'Souza head' became one of his signature styles where he depicted a distorted head. Here, we can see Souza's individuality and style defined and established with a felt pen on a Christmas poster which has some chemical alterations.





## 9. FRANCIS NEWTON SOUZA (1924 - 2002)

### *Untitled (Head)*

Signed and dated upper right

Ink on paper

1957

12 3/4 x 7 7/8 in.

ESTIMATE

INR 3,00,000 - 4,00,000

PROVENANCE

US Private Collection, Delhi Art Gallery

Francis Newton Souza was born in 1924 in Saligao, Goa. Souza was expelled for his behaviour 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 head portraits. In his drawings, he managed to capture fine detail in his forms. Souza also used a combination of crosshatched strokes that made up the overall structure of his subject.





## 10. FRANCIS NEWTON SOUZA (1924 - 2002)

### *Untitled (Head)*

Signed and dated center left

Ink on paper

1967

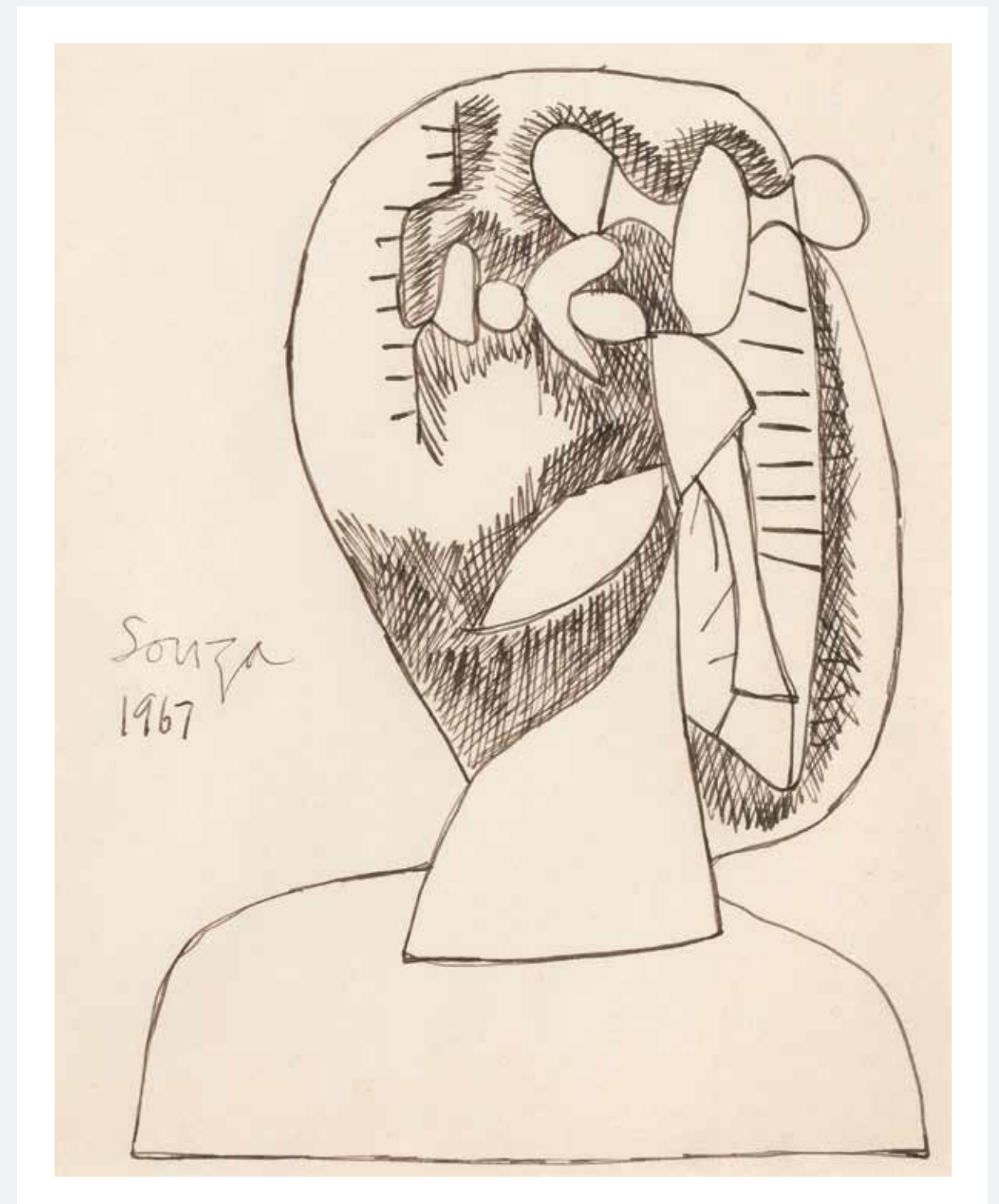
12 3/4 x 7 7/8 in.

ESTIMATE

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

PROVENANCE

Sotheby's New York 2017 s





## 11. GANESH HALOI (1936)

### *Untitled (Landscape)*

Signed lower left  
Mixed media on paper  
1990  
21 x 29 in.

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

PROVENANCE  
Acquired directly from the artist

Ganesh Haloi, born in 1936 in Jamalpur (now in Bangladesh) moved to Calcutta after the partition. As a result, he had seen the country struggle for its freedom and its own identity. Haloi's works are known for their composition of space, colour, form and narration. Each have a different dialogue and tone through these factors. They have a distinct idea of time, space and distance that is conveyed through views of the foreground, middleground and background in one plane. He also plays perspective with light and darkness in this piece.





## 12. ZAINUL ABEDIN (1917 - 1976)

### *Untitled (Famine Series)*

Signed upper right

Oil on canvas

1943

7 x 8 in.

ESTIMATE

INR 1,00,000 - 2,00,000

PROVENANCE

Originally acquired from Dhoomimal Art Gallery

The Bengal Famine of 1943 -1944 ruined the lives of over three million people undivided India during the WWII. The British allowed a diversion of food resources and drained the economy due to wartime industrial production. With the threat of a Japanese attack on Burma, the British carried out both a denial and scorch plan that resulted in mass starvation. Zainul Abedin, who was born in undivided India witnessed the famine first hand. His sketches were made with his own ink by burning charcoal and used it on cheap, ordinary packing paper. He depicted starving, skeletal figures who were dying on the streets. These works became iconic images and helped Abedin find his way in a realistic approach that focused on the human suffering, struggle and protest.





### 13. VIVAN SUNDARAM (1943)

#### *Re-Take Of 'Amrita' : Digital Photomontages*

Signed and dated lower right

Photomontage

2001

22 x 12 in.

ESTIMATE

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

PROVENANCE

Christie's Mumbai 2013

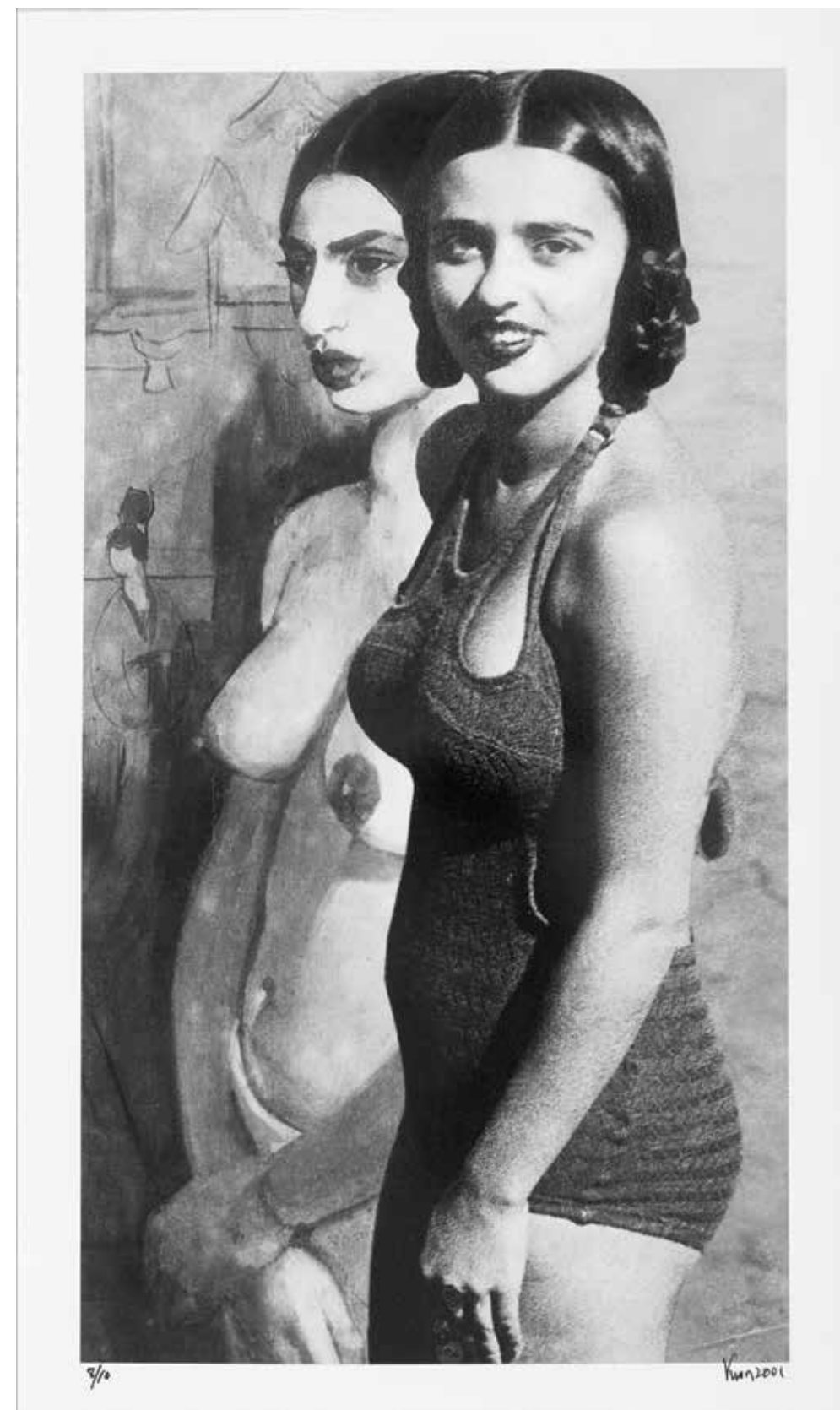
PUBLISHED

Family, Photography, and Icon: Vivan Sundaram's Re-take of 'Amrita', IAS (Another version)

EXHIBITED

Vivan Sundaram: Re-take of Amrita, Crow Museum of Asian Art, 2014. (Another version)

Vivan Sundaram is the grandson of Umrao Singh Sher-Gil and nephew of Amrita Sher-Gil. His montages reinterpret photographs taken by his grandfather by showing the relationship between Amrita Sher-Gil and the people around her and is an exploration of Amrita's life in India. He uses digital technology to layer both an image of Amrita and her own painting in black and white. Amrita Sher-Gil works saw a balance between a western academic style and Indian aesthetics and subject matter. The photomontage by Sundaram shows a young Amrita on a self portrait made by her. Version 8/10.





## 14. PRABHAKAR BARWE (1936 - 1995)

### *The Cloud And The Clock*

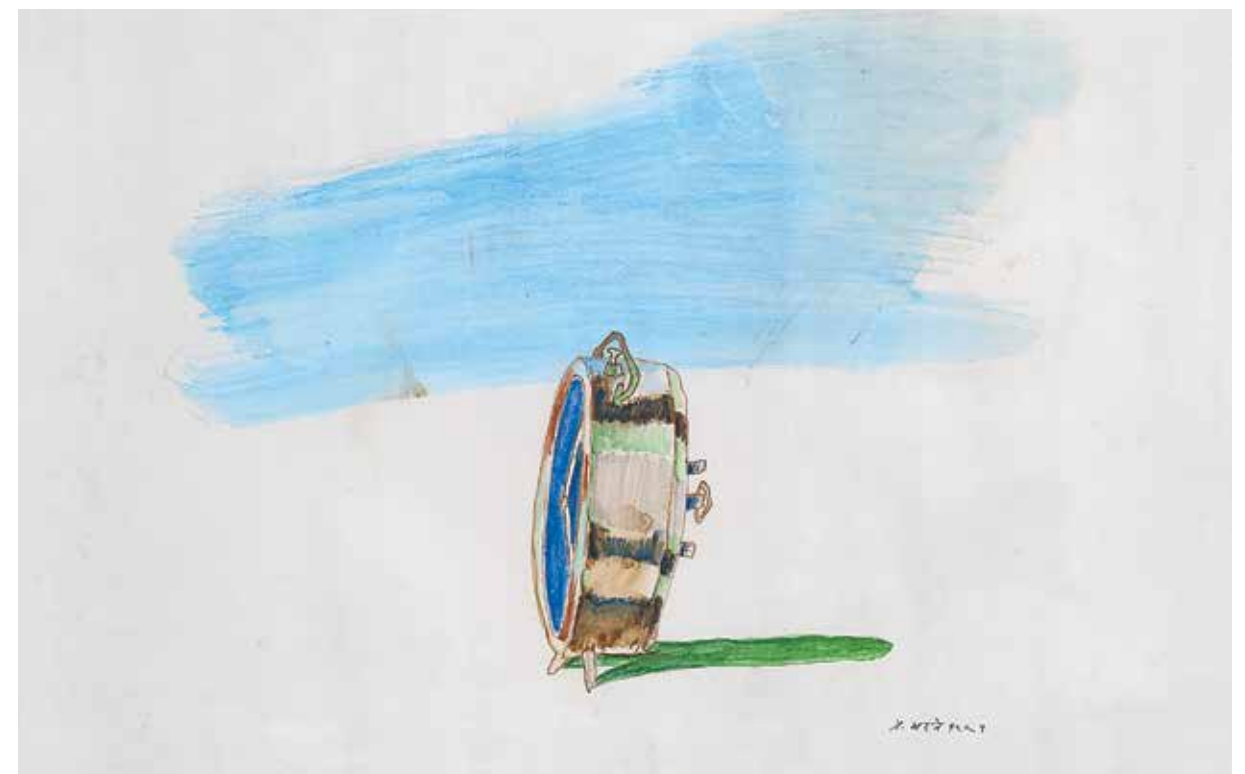
Signed and dated lower right  
Watercolour on paper  
1991  
12 x 19 in.

ESTIMATE  
INR 3,50,000 - 5,00,000

PROVENANCE  
Private Collection, Mumbai

EXHIBITED  
Inside the Empty Box - a retrospective of Prabhakar Barwe at  
National Gallery of Modern Art Mumbai, 8th February 2019 to 10th March 2019.

Prabhakar Barwe studied art at Sir J. J. School of Art, Bombay. His fascination with the abstract form, drawn from the style and the concepts of Bauhaus, was reflected in his early watercolours and later works with floating motifs on a transparent surface. Barwe rejected both the British academic tradition-dictated artistic models in Indian figurative art and the Indian miniature form to evolve a universal, abstract visual language that explored inward spaces and transient realities.





15. PRABHAKAR BARWE (1936 - 1995)

*The Pot / Untitled (Abstract - Set of 2)*

Signed lower right  
Ink and pastel on paper / Pencil and ink on paper  
1981 / 1986  
6.6 x 8.6 in.  
7 x 10 in.

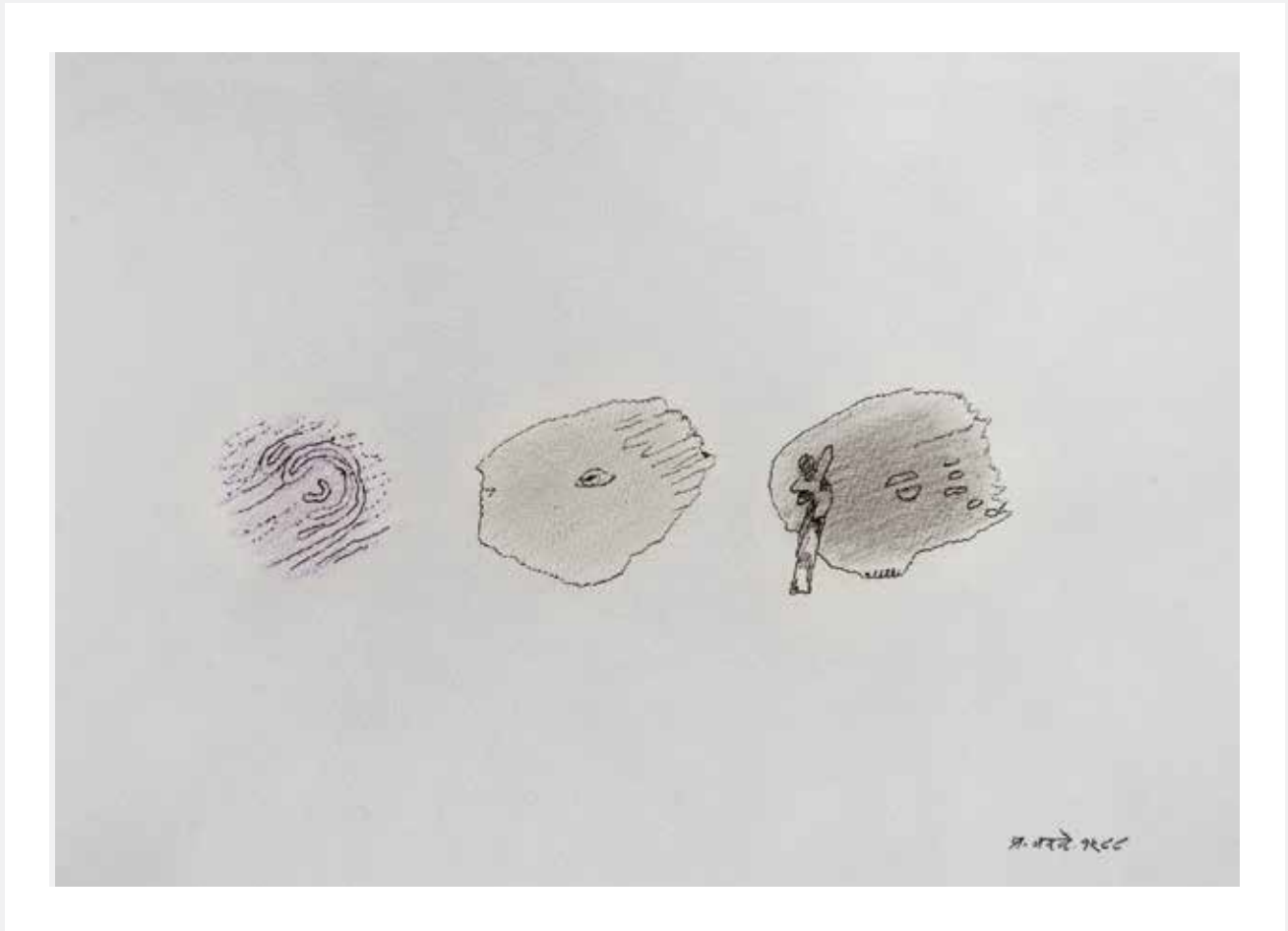
ESTIMATE  
INR 2,00,000 - 3,00,000

PROVENANCE  
Private Collection

EXHIBITED  
Prabhakar Barwe works 1955 to 1995 at Percept Art Gallery.  
November 2013 to February 2014.

Prabhakar Barwe studied art at Sir J. J. School of Art, Bombay. His fascination with the abstract form, drawn from the style and the concepts of Bauhaus, was reflected in his early watercolours and later works with floating motifs on a transparent surface. Barwe rejected both the British academic tradition-dictated artistic models in Indian figurative art and the Indian miniature form to evolve a universal, abstract visual language that explored inward spaces and transient realities. In 1988, Barwe earned a grant to Yaddo, an artists' community located on a 400-acre estate in Saratoga Springs, New York. As he embarked on this journey, he spent the first month navigating various museums across the state; though it was the Vietnam War Memorial that left an eternal imprint within his mind. He then stayed at Yaddo for six weeks.

This is a set of two artworks. 6.6 x 8.6 in. / 7 x 10 in.









In 1961, Ram Kumar was in Ranikhet for six months and painted landscapes. What makes this work exceptionally unique is how both the figurative blends in with the abstract in one image titled, "**Mazes of the Mind**". The reference to the word 'mazes' has been made by Richard Bartholomew, in The Art Critic, pg. 135 which is explained further in another essay in the same book, 'The Abstract Principle in the Paintings of Ram Kumar' on pg. 538. Bartholomew states, "The themes are not people or mountains or streets or trees or rivers or mudbanks. Large themes, the paintings are bird eye views of large tracts of nature. Things are seen from a height, and from a great distance. Hence the element of mist and of mazes. Amongst all these mazes are the remnants of some mystical figurative forms, but the people have disappeared in their entirety."

This oil on board double-sided work has been signed and dated as 1960 on the figurative side and dated as 1961 on the abstract side. Presumably, Ram Kumar completed it one after the other. This was right before his trip to Benaras for the first time with fellow artist M F Husain and Sripat Rai. Therefore this work is special as it formulates a transitory phase in the artist's journey from figurative to abstract.

Inspired by his time spent in Shimla as child, his landscapes are bare and lonely, depicting isolation and fragile of the artist. The illusion of time and solitude is considered to naturally given; not as human deprivation but as a state of being. Ram Kumar could take apart this and separate the sense of being lonely and being alone. He played with the idea of absence; an absence that had meaning.

The figurative side, comprising of three figures is equally interesting. Here the two adult figures are clearly nurturing the child empathetically. The gesture of the hand suggests protectio; a tender quality of compassion and the positioning of the figure in yellow indicates age. The brown and redish colours used are typical for Ram Kumar for his figures.This brought about a social predicament in the way that he rendered his figures like primitive drawings with naive expressions.

## 16. RAM KUMAR (1924 - 2018)

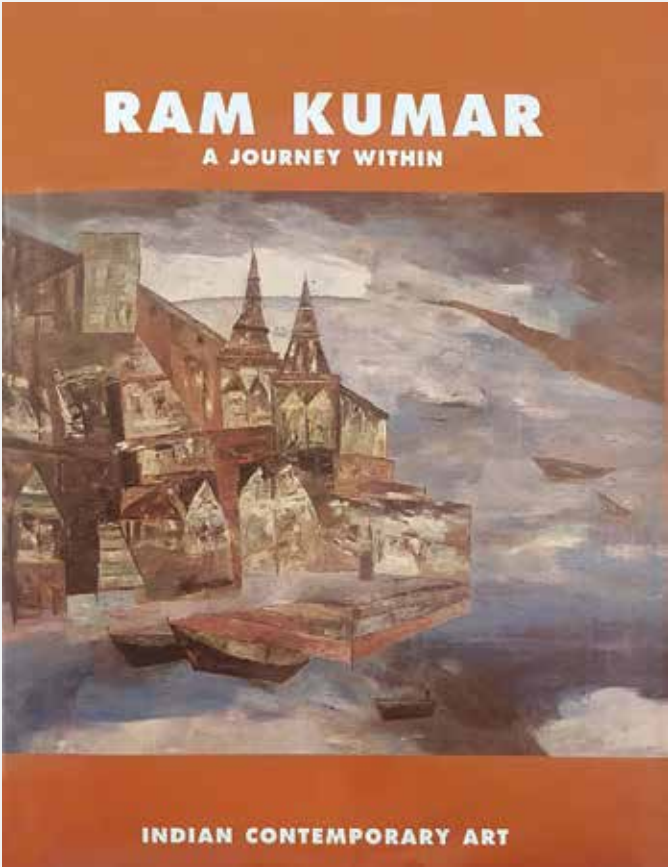
### *Mazes Of The Mind / Family*

Signed and dated upper left (Recto); Signed and dated lower right (Verso)  
Oil on board  
1961/60  
26 x 19 in.

ESTIMATE  
INR 1,50,00,000 - 3,00,00,000

PROVENANCE  
Private Collection

PUBLISHED  
Ram Kumar - 'A Journey Within', Vadehra Art Gallery, 1996, pg. 82  
'The Art Critic' by Richard Bartholomew, 2012, pg. 135.  
'The Abstract Principle in the Paintings of Ram Kumar' pg. 538







*Mazes of the Mind*



*Family*



Born in 1924, Souza is best known for being one of the founding members of the Progressive Artists Group. Francis Newton Souza's **'Goan Village'** is an early masterpiece of the Goa born artist

Growing up, Souza was raised by his mother and was sent to a strict Jesuit school. He later on went to St. Xavier's College in Bombay where he was expelled for his rebellious behaviour. After which, he decided to join the JJ School of Art where he met his fellow Progressive Artists' Group members. Newton rebelled against authority, establishment and convention throughout his student life and was expelled from the JJ School of Art as well.

When Souza was attending art school, he complained that the teachers there were too strict. They did not like to explore the avant garde movements that were happening in west at that time and preferred to stick to traditional academic styles. Souza was attracted to the new ideas and movements that were happening outside of the classroom. Souza was not only influenced by western art movements but he was also influenced by the political changes that were happening in India at the time. Souza had witnessed the Bengal Famine of 1943, the Indian Naval Mutiny of 1943 and the Quit India Movement of 1942 by Gandhi.

After leaving Bombay, he went back to his Goa to paint in his own style without his teachers telling what he could or couldn't do. He spent a couple of months in a Goan village where he painted scenes that he saw. He completed an entire folio of work and exhibited it in 1945. The exhibition that was held in The Bombay Art Society was well attended and he sold majority of the works that were displayed. This exhibition allowed Souza get a solid hold on the Bombay art world. In 1947, Souza, Raza and Ara founded the Progressive Artists' Group.

Souza was one of three original members that were allowed to invite members. He made a decision to invite MF Husain to the Progressive Artists' Group. Souza claimed that artists should get together to resolve common problems and initiate the development of a new national art. For them, 1947 represented the birth of a new India and a birth of new standards in Indian art as well. They had their first official show as group in 1949.

Goa played an important role in Souza's art. Living there, he was not only exposed to churches (Souza was a Catholic) but also the temples, mosques and the native goan life. His early works drew inspiration from his Goan roots and featured men and women from the area, its markets, fields and homes. The painting reflects his bold use of colour and line. The reds, browns, yellows, blues and greens are similar to the palette used in his later works as well. His landscape paintings often had elements of folks art from Goa, western style and influences from Europe, religious aspects from the Catholic church, as well as his own take on modern Indian art.

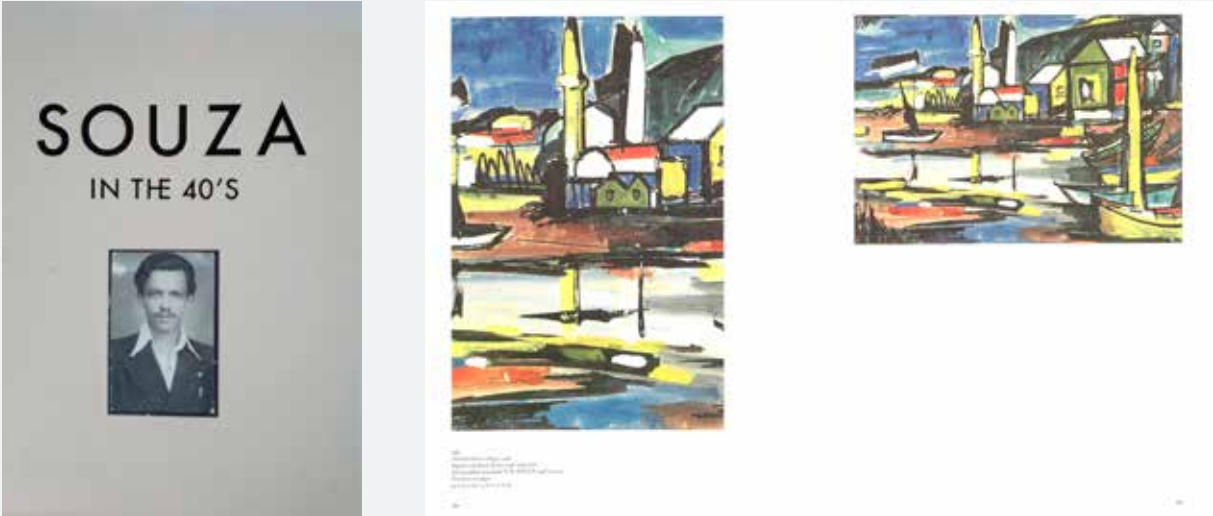
## 17. FRANCIS NEWTON SOUZA (1924 - 2002)

### *Untitled (Goan Village)*

Signed and dated upper left  
Gouache on paper  
1948  
14 x 21 in.

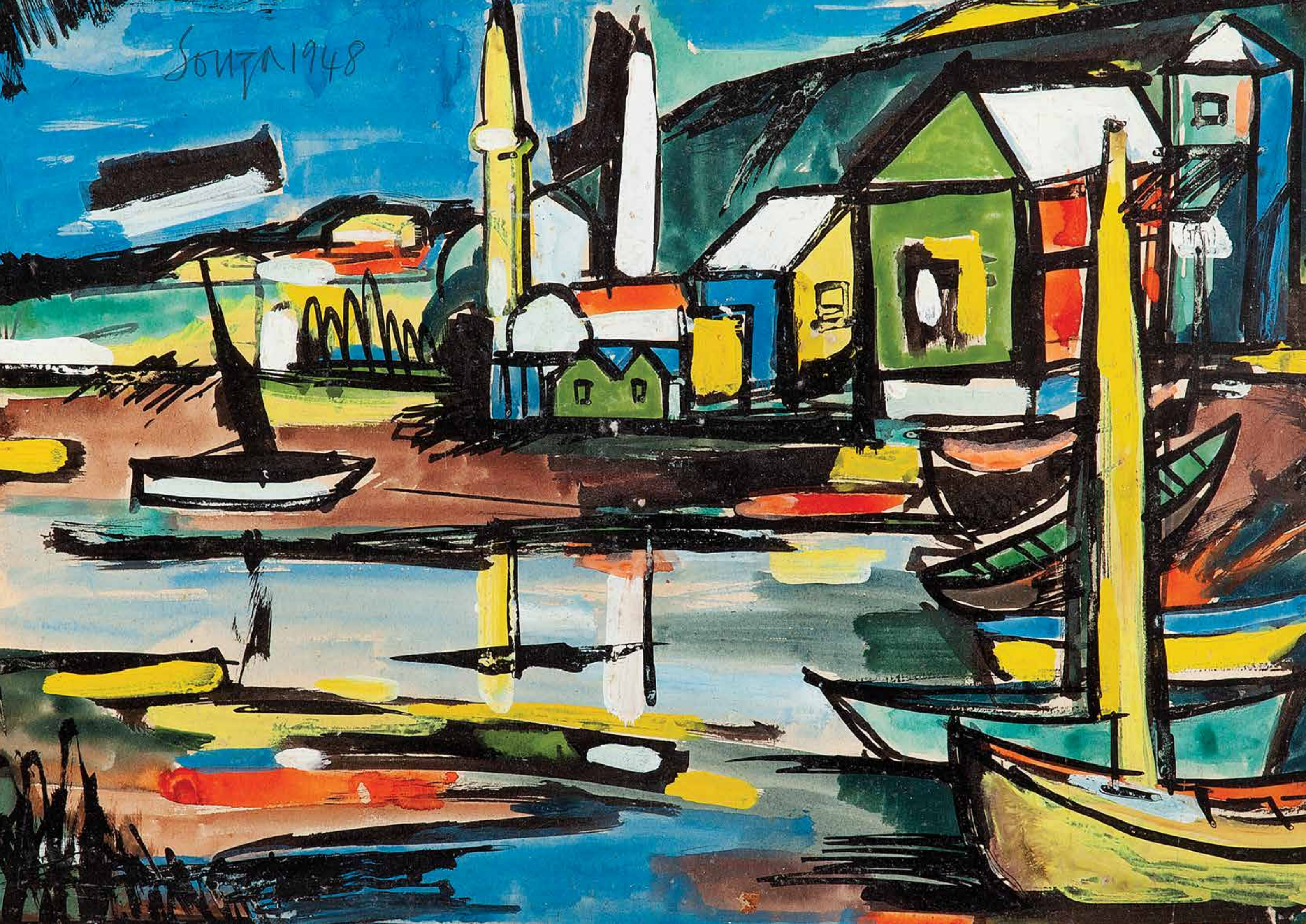
ESTIMATE  
INR 40,00,000 - 50,00,000

PUBLISHED & EXHIBITED  
'Souza in the 40s' by Grosvenor Gallery





Souza 1948





## 18. B PRABHA (1933 - 2001)

### *Untitled (Landscape)*

Signed and dated center

Oil on canvas

1973

42 x 16 in.

ESTIMATE

INR 12,00,000 - 18,00,000

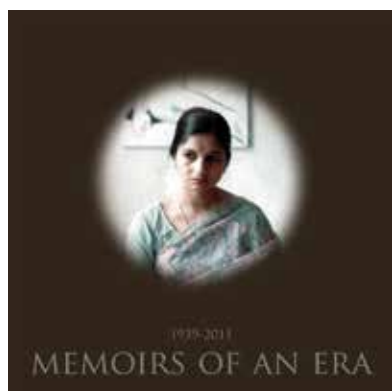
PROVENANCE

Distinguished Family Collection

PUBLISHED

Memoirs of an Era (see inset image)

Before moving to Bombay, B Prabha studied at the Nagpur School of Art. After moving, she went on to graduate from the Sir J. J. School of Art where she met her husband who was a fellow student. B Prabha made it in the art world at a time where there were very few women artists. Following her phase of experimentation with watercolour and gouache, Prabha developed an elegant, formal style that remained her trademark and used oil as her preferred medium. Her paintings cover a wide range of subjects, from landscapes to social issues like droughts, hunger and homelessness.





## 19. FRANCIS NEWTON SOUZA (1924 - 2002)

### *Reclining Nude*

Signed and dated upper left

Ink on tracing paper

1968

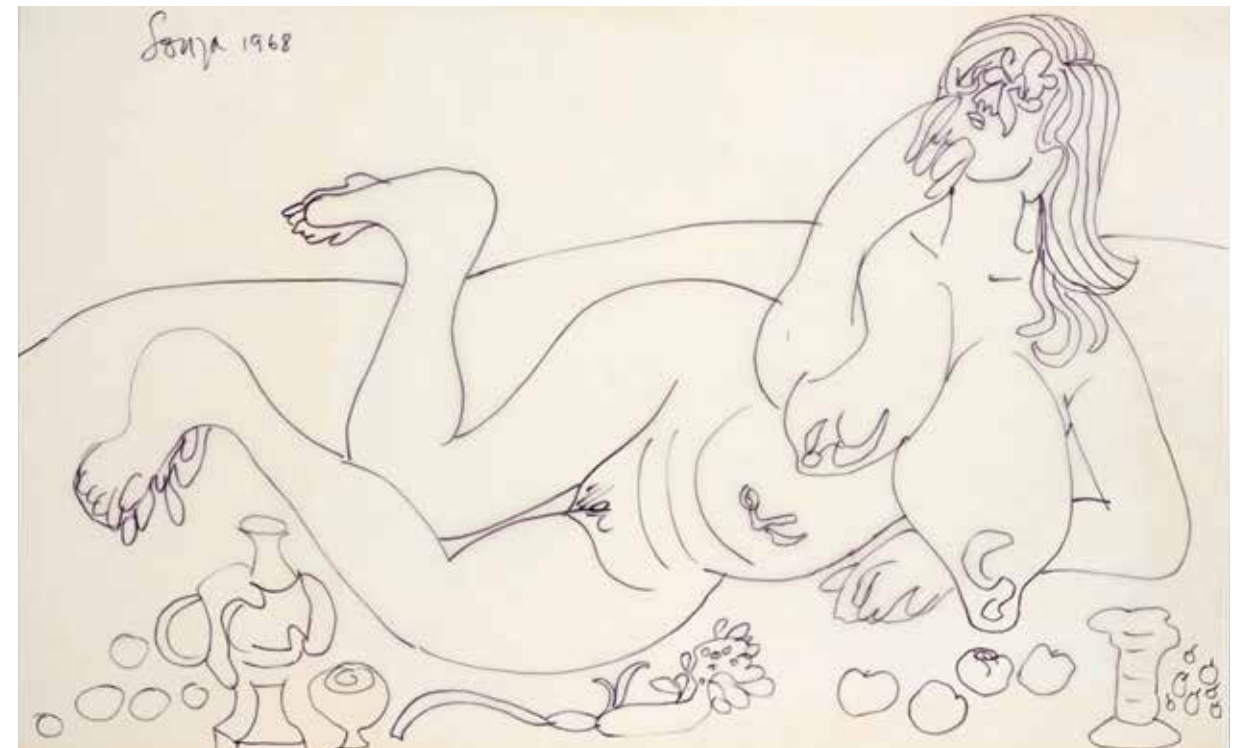
12 x 18 in.

ESTIMATE

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

PROVENANCE

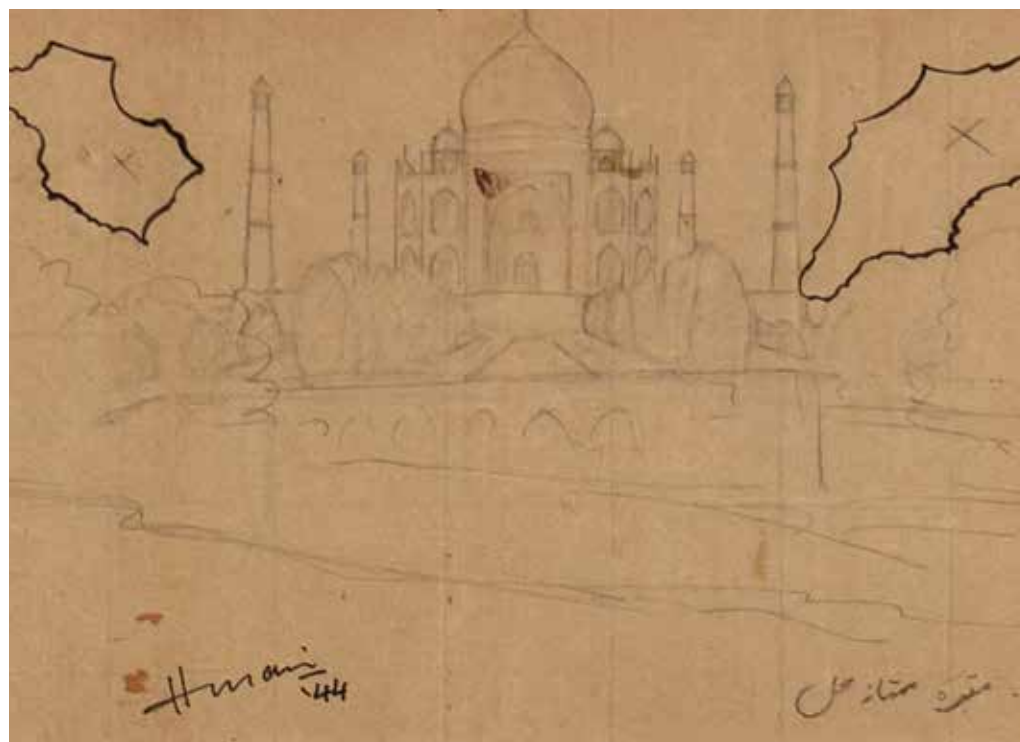
Originally acquired by Vadhera Art Gallery.





## Souza and Husain in the 1940s

Although the first exhibition of the Progressive Artists Group was held in 1949, the group formally came into existence on December 15, 1947. The Bombay Art Society acted as a catalyst when the judging committee did not select an artist based on specific art values. It was Souza who said that artists should get together to talk about their common problems and initiate the development of a new national art in India. The Progressive Artists' Group felt that artists should have freedom of expression and hence came together as a group. The original members were Ara, Raza, Souza and Bakre. Husain was nominated by Souza to be in the group soon after. The name 'Progressive' was inspired from the Progressive writers' movement which was started in Indian literature by the Marxist novelists and poets at a conference held in 1936.



Both Husain and Souza came from humble backgrounds. Souza, born in Goa to a Roman Catholic family did not grow up wealthy. His father and his sister died soon after he was born and was brought up by his mother. During his school days, he was expelled for drawing pornographic scribbles on the bathroom walls. When he joined JJ School of Art in 1940, he honed in on his artistic techniques. However, he was expelled from art school due to his rebellious behaviour again. It would seem that it was natural for him to be an iconoclast who turned his back on everything that society deemed to morally sound. However, Souza was intelligent enough to use his rebelliousness into creativity. Throughout his artistic career, he experimented with different styles and mediums; some of which caused him his fair share of controversy too. Luckily for him, he met like minded individuals at JJ School of Art like Husain and encouraged him to join Progressive Artists' Group.



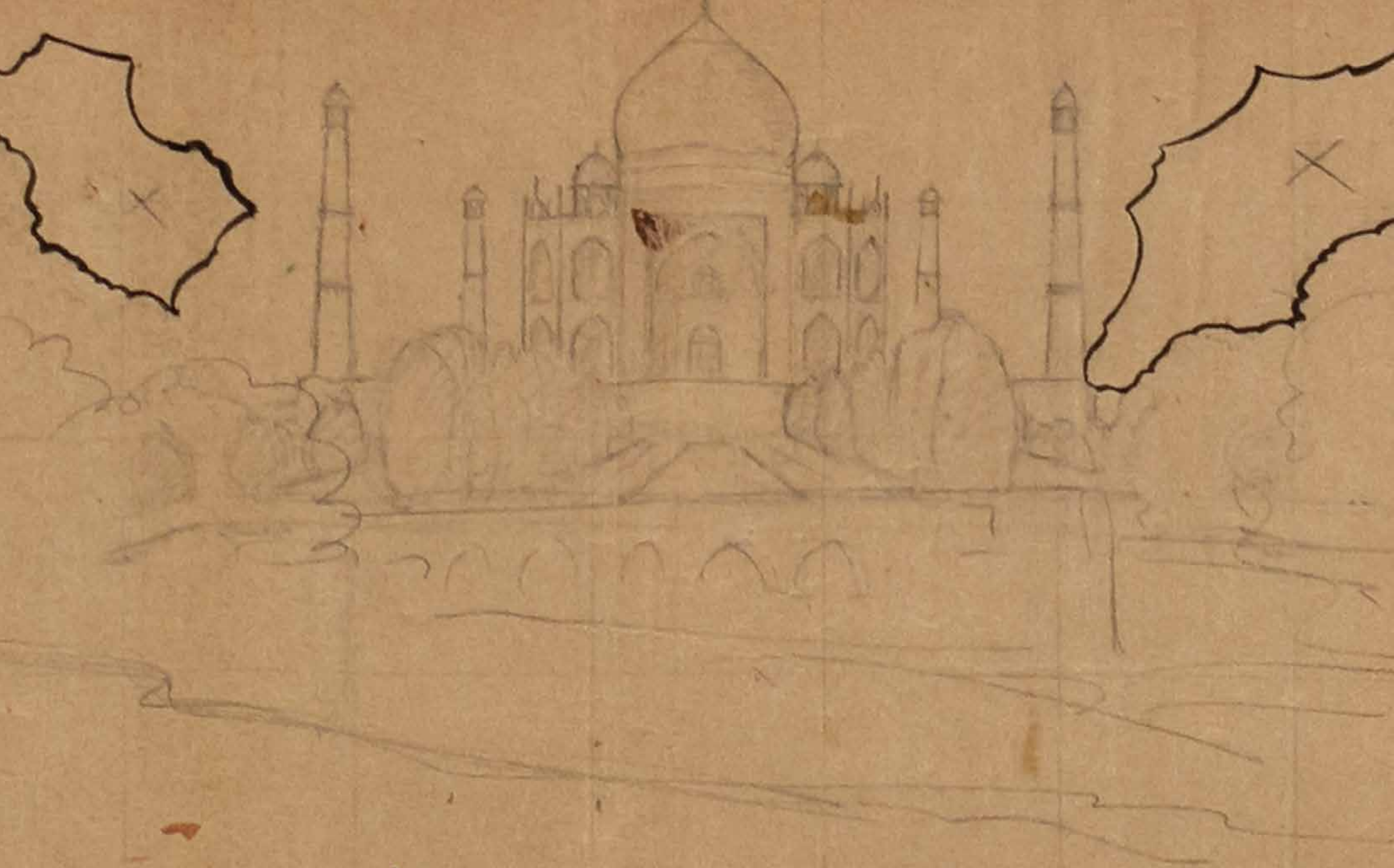
Husain also experienced poverty and other difficulties as a young man. He was born in 1915 in Pandharpur in Maharashtra and lost his mother at the age of three. After he won a gold medal at an annual show in high school, he was encouraged to join an art school. Soon after, he joined the JJ School of Art where he met his fellow PAG members. Before he became a member of PAG, he took up all kinds of odd jobs like painting film posters, designed nursery furniture and toys. It was when Souza saw his art that Husain was invited to be a part of PAG.

Both artists were expressionists and made use of their vast palette of colors in a subtle yet subdued manner. With the rise of the middle class in India, Bombay became the center for new art and they took advantage of it. Souza and Husain abandoned traditional, academic style painting that was taught to them. It was their way of decolonizing themselves and bringing out a new modern outlook to India and its art. Their art was no longer inspired by the east or the west but what they personally knew and had experienced in their lives.

**Prinseps is proud to present two artworks from the 1940s of these two artists.**







Humani  
1444

مقبره ممتاز محل



20. MAQBOOL FIDA HUSAIN (1915 - 2011)

Untitled (Taj mahal)

Signed and dated bottom center  
Pencil and pen on paper  
1944  
9 x 57 in.

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

PROVENANCE  
Sotheby's London 24 May 2007

Maqbool Fida Husain was born in 1913 in Pandharpur, Maharashtra. In 1948, he was invited by F N Souza to join the Progressive Artists' Group in Mumbai. Husain began his career by painting billboards for feature films and making furniture designs and toys to earn a living. When he took up painting as an art form, he blended folk, tribal and mythological art to create vibrantly contemporary, living art forms.

The work shows the Taj Mahal in the center and a figure of Shah Jahan surrounded by his servants on the left hand side in the Red Fort in Agra. On the right hand side, Aurangzeb can be seen to be sitting on the throne. Shah Jahan was imprisoned by his son, Aurangzeb, but was still allowed a view of the Taj Mahal. Husain was fascinated by Urdu calligraphy when he was training to become a prayer leader of the islamic faith; a few urdu phrases can be seen at the bottom of artwork.









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

### *Untitled (Horses)*

Signed lower right  
Acrylic on canvas  
Circa 1990s  
33 x 42 in.

ESTIMATE  
INR 70,00,000 - 90,00,000

PROVENANCE  
Private Collection

Maqbool Fida Husain was born in 1913 in Pandharpur, Maharashtra. In 1947, he was invited by F N Souza to join the Progressive Artists' Group in Mumbai. When he took up painting as an art form, he blended folk, tribal and mythological art to create vibrantly contemporary, living art forms. Husain often juxtaposed man and horse in an entwined composition; his horses are strong and dynamic in movement and tend to overpower the human figures in the same work.

Comparable:  
Horses, Signed upper left, 39 1/2 x 69 3/4 in., Hammer price: INR 3,50,00,000, Pundole's, 22 Nov 2018

**This is an overseas lot.**





## 22. SHYAMAL DUTTA RAY (1934 - 2005)

### *Untitled (Offering)*

Signed and dated bottom center

Watercolour on paper

1998

18.5 x 22.5 in.

ESTIMATE

INR 2,50,000 - 5,00,000

PROVENANCE

Private Collection

Shyamal Dutta Ray, born in 1935 in Bihar is known for his melancholic and dark water colour works. Ray studied at the Government College of Arts and Crafts in Calcutta. He also founded the Society of Contemporary Artists, an artists' collective, that sought to introduce a new style into the Indian art world in the 1960s. Ray works generally had a distorted intensity in his preferred medium of watercolour, at a time when other artists traditionally used lighter and watered down colours. His melancholic and pensive works reflect the contradictions of life around him which represented the hardships and strife in Calcutta at the time of the Bengal Famine.





## 23. KRISHNA SHAMRAO KULKARNI (1916 - 1994)

### *Untitled (Landscape)*

Oil on board

1980

22 x 29 in.

ESTIMATE

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

PROVENANCE

Private Collection

After a diploma in Fine Arts specialising in Murals in 1940 and a postgraduate course from Sir J.J. School of Art, Mumbai, KS Kulkarni went to Delhi in 1943 to study textile design. In 1945, he quit his job and joined the art department of the Delhi Polytechnic and became a member of Delhi's All India Fine Arts and Crafts Society. In 1947, he founded two creative spaces: Delhi Shilpi Chakra and Triveni Kala Sangam. His works can be considered to be in between expressionism and neoclassicism. Kulkarni uses abstract landscape with angular bold lines, smooth surfaces, and shaded areas to emphasize chiaroscuro in his works. He often used his modern aesthetics with cultural and rural subject matter. Kulkarni was a fine colourist and used unexpected combos, experimenting with fresh, bright colours to depict his work.





Manu Parekh's painting 'Blindness' shows the faces of the victims of the 1980 Bihar massacre. The faces are set against the orange hues of sunsets and cobalt blue skies. "Till date, I'm not bored of painting a Banaras landscape," he says. "It's a city full of energy where you can witness life and death together."



Titled (2017) Man Made Blindness, this portrait was painted by the artist in response to the Bhagalpur Blindings of 1980, when police poured acid into the eyes of 31 undertrials in Bihar. (Photo courtesy Manu Parekh, Gallery Art In Soul and H2G2A.)

#### Back in time

Remember the Bhagalpur Blindings of 1980, when the police poured acid in the eyes of 31 undertrials in Bihar? At the show, you'll discover how the incident impacted Parekh. He painted a series of portraits that depict anguished faces in stark reds, blacks and greys. "I'm not a political painter," he says. "I just wanted to express the pain of violence inflicted on a human being by another human." Manubhai is inherently a painter among the people, says Sumash Sharma, curator and co-founder of the Clark House Initiative, who has penned the artist note for the exhibition. "He is a keen observer and presents varied emotions -- ones that can signify oblation, celebration or suffering. Each of them demonstrates his connect with the people he paints for."

## Manu Parekh's Expansive Oeuvre

Manu Parekh was born in 1939 in Gujarat. Parekh completed a Diploma in Drawing and Painting from the Sir J.J. School of Art, Mumbai, in 1962.



## Manu Parekh presents different emotions such as pain and shows his empathy for the victims of the blinding.

His Bhagalpur blinding series are very important works that gives us an insight into the human condition. The pain in the figures expression allow the viewer to realize that in order for joy to felt, there must be a comparison to pain.

### Man Made Blinding

*The Illustrated Weekly of India:  
The Features Magazine  
Page 20 and 21,  
March 25 - 31, 1990*

Parekh's early work explored the relationships between man and nature, as he thought that it was a link that had to be pursued. The artist points out that contradictions have formed the basis of his artistic practice, no matter the subject or genre of his works. This artworks refers to the Bhagalpur blindings which occurred in 1979 and 1980 in Bihar, India when the police blinded 31 individuals under trial by pouring acid into their eyes. Parekh's paintings of the blindings is his response to the cruel acts that human beings can do. The painting evokes a debate in capital punishment in the expressionistic series.

Man-Made Blindness (1990), Man-Made Suffering III (1990) and Looking Beyond (1990) depict the agony and pathos, forcing the spectator to engage with the figures and their pain.



## 24. MANU PAREKH (1939)

### *CRY (Bhagalpur portraits)*

Signed lower left  
Acrylic and oil on canvas board  
1990  
30 x 22 in.

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

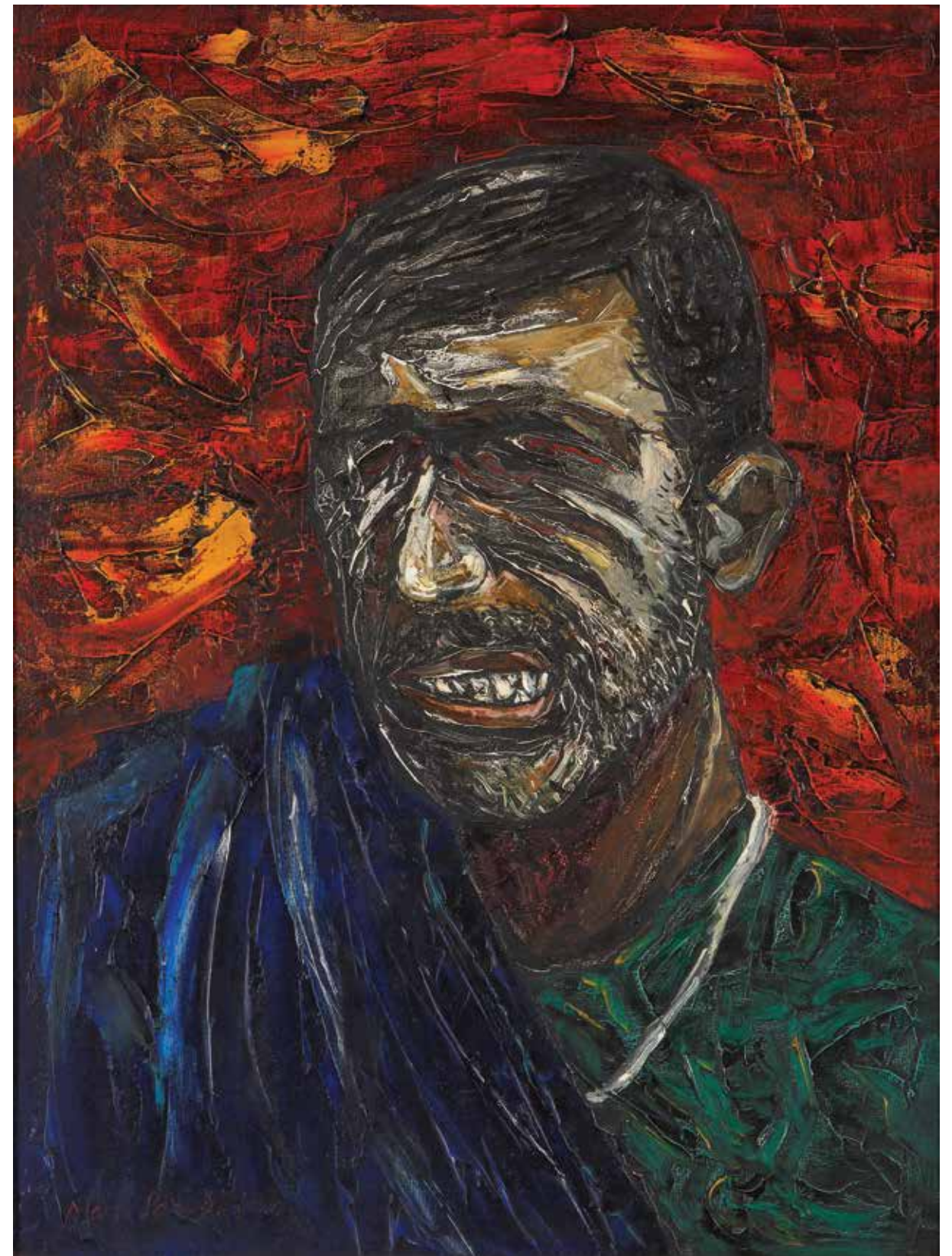
PROVENANCE  
Acquired directly from artist

PUBLISHED  
Manu Parekh: 60 Years of Selected Works

EXHIBITED  
NGMA, Delhi; NGMA, Mumbai; NGMA, Bangalore; Kasturbhai Lalbhai Museum

Manu Parekh was born in 1939 in Gujarat. Parekh completed a Diploma in Drawing and Painting from the Sir J.J. School of Art, Mumbai, in 1962. Parekh's early work explored the relationships between man and nature, as he thought that it was an energetic link that had to be celebrated. The artist also points out that contradictions have formed the basis of his artistic practice, no matter the subject or genre of his works. This artwork refers to the Bhagalpur blindings which occurred in 1979 and 1980 in Bihar, India when police blinded 31 individuals under trial by pouring acid into their eyes.

Comparable:  
Man Made Blinding, 1981, Oil on canvas, 60 x 80 in, Hammer price: INR 49,50,000, Auction, 23 Aug 2017





## 25. KRISHNAJI HOWLAJI ARA (1914 - 1985)

### *Untitled (Still Life with Flowers)*

Signed lower center

Oil on canvas

1990

26 1/6 x 18 1/8 in.

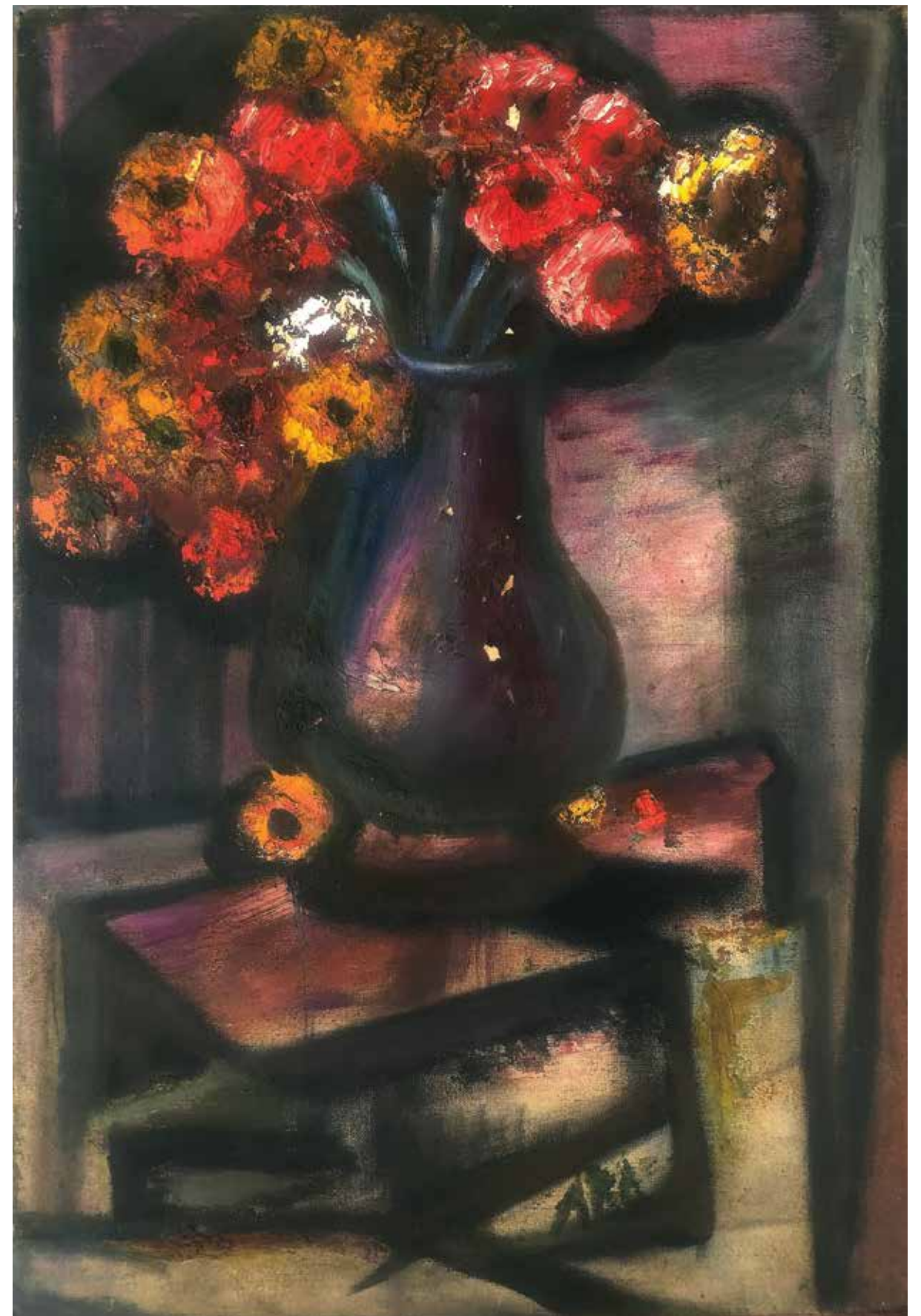
#### ESTIMATE

INR 18,00,000 - 22,00,000

#### PROVENANCE

Sotheby's New York, 19 Mar 2018; Acquired directly from the artist in late 1980s

Born in 1914, K. H. Ara, a founder member of the Progressive Artists' Group, evolved his trademark style, through nudes and still-life paintings. 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.





## 26. PRABHAKAR KOLTE (1946)

### *Untitled (Abstract)*

Signed verso  
Acrylic on paper  
2013  
19.75 x 28 in.

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

PROVENANCE  
Private Collection

Prabhakar Kolte was born in 1946 and received his diploma from the Sir J.J. School of Art, Mumbai in 1968. Kolte's technique involved weathering his stronger colors, adding touches of another colour to the canvas. His works usually have single color in the background on which lighter colours are placed.

Comparable:  
Untitled (Abstract)  
Signed verso  
Acrylic on canvas  
2006  
22.05 x 11.81 in  
Hammer Price: 8,05,000 INR  
Prinseps Auctions





## 27. VASUDEO S. GAITONDE (1924-2001)

### *Untitled (Abstract)*

Signed and dated lower right

Ink on paper

1987

13 7/8 x 8 1/8 in.

ESTIMATE

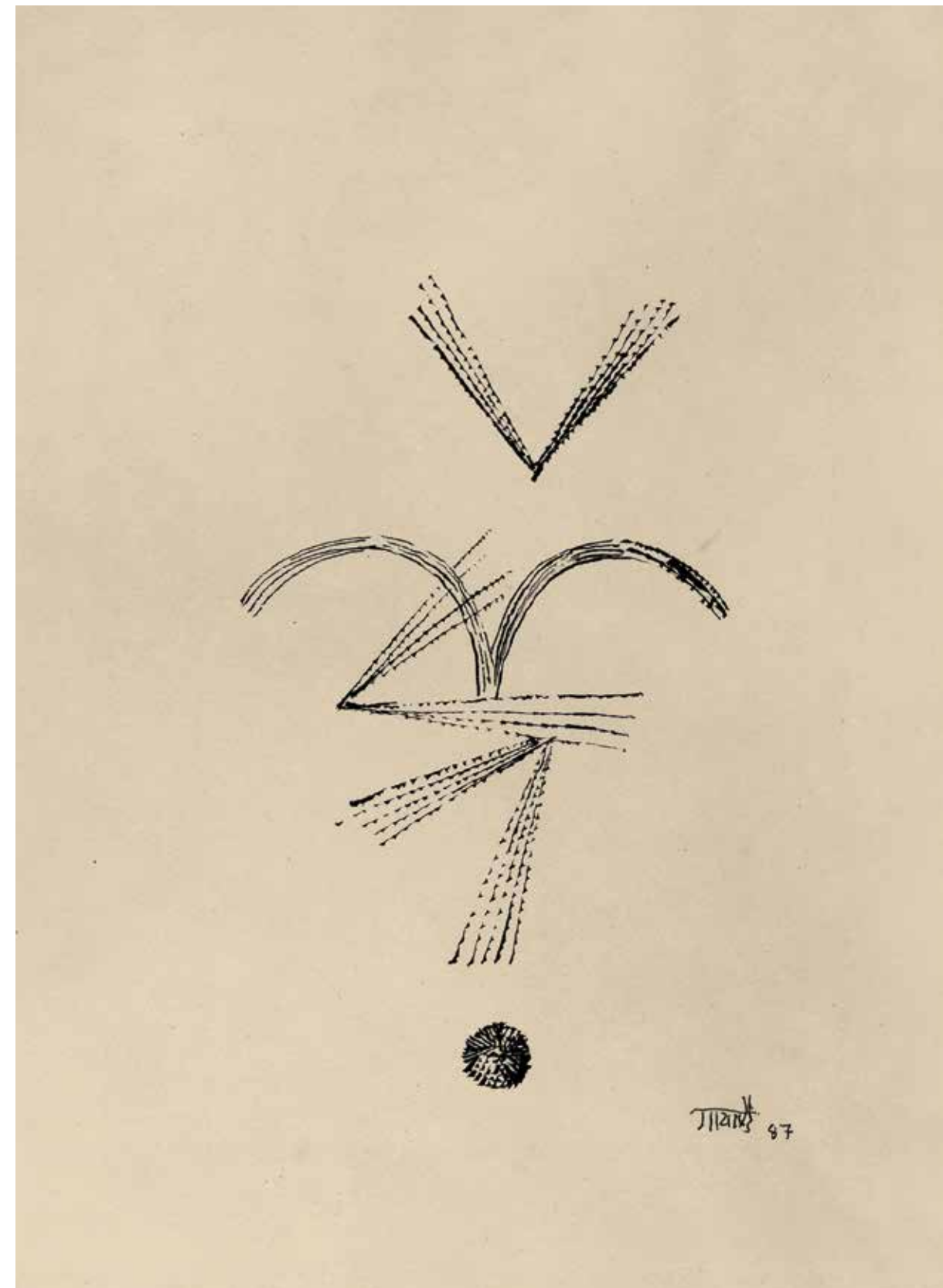
INR 23,00,000 - 25,00,000

PROVENANCE

Saffronart, 24 Feb 2016

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 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 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.





## 28. B VITHAL (1935 - 1992)

### *NUDE*

Signed and dated upper left

Oil on canvas

1966

25.5 x 42 in.

ESTIMATE

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

PROVENANCE

Milleabros, United States, May 2017

B. Vithal was born in Maharashtra in 1935. He studied at the Sir J.J. School of Art, Mumbai and secured a diploma in sculpture. There he excelled in the live model studio classes and the emphasis on the study of the human form. Although he is well known for his sculptures, he excelled in painting the human form as well.





## 29. NASREEN MOHAMEDI (1937 - 1990)

### *Untitled (Double sided abstract)*

Pencil and ink on Japanese card paper

1980

11 x 14 in.

ESTIMATE

INR 18,00,000 - 22,00,000

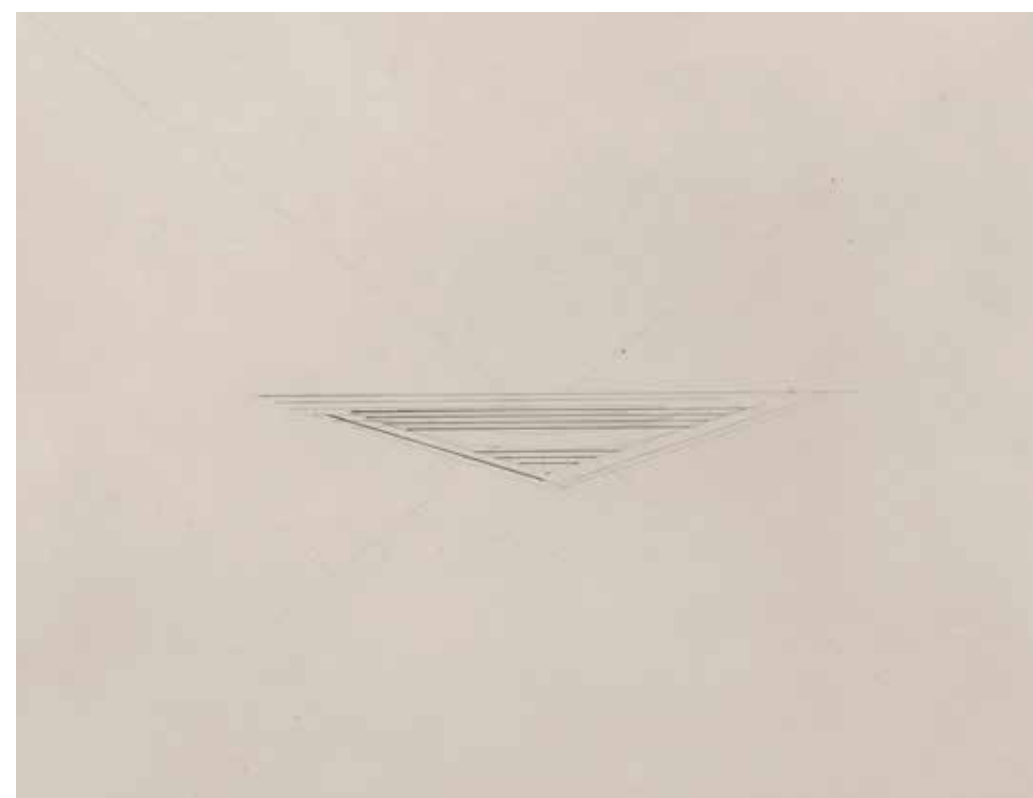
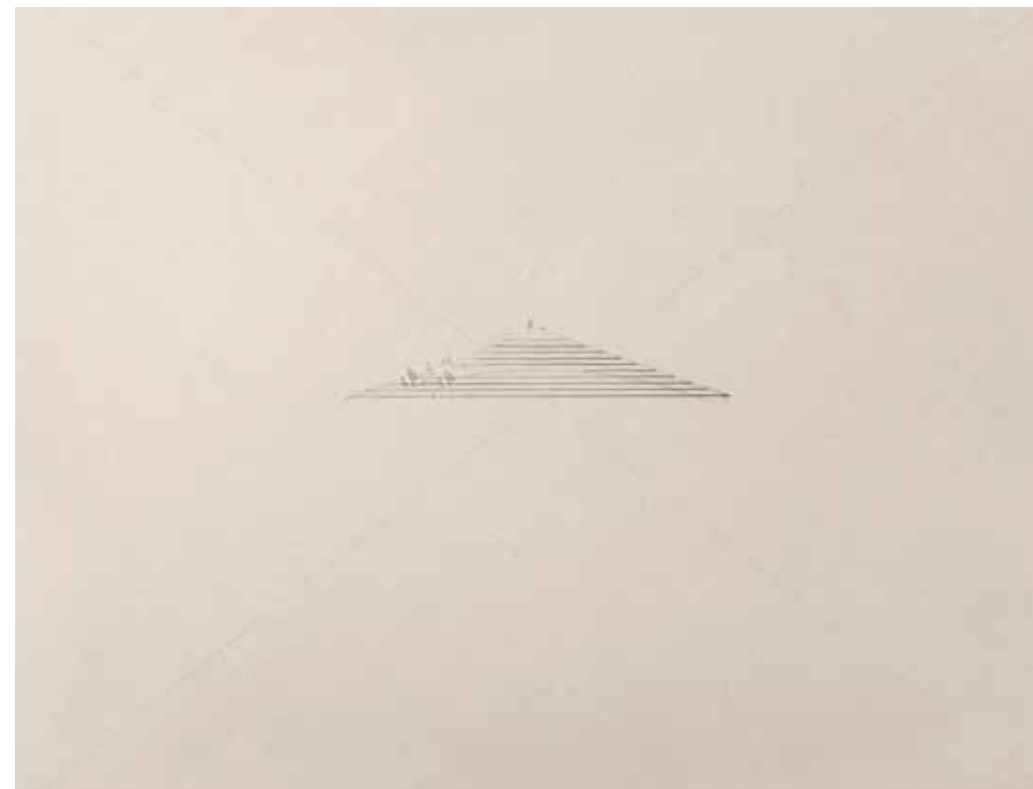
PROVENANCE

Christie's New York, 21 March 2018

Christie's New York, 12 September 2012

Born in 1937 in Lahore in undivided India, Nasreem Mohamedi is well known for her line drawings. While she mainly worked with pencil and ink on paper, she also experimented with line and form and how it could intercept the path of light. Mohamedi's work is largely monochromatic as well as abstract which made her one of India's best modern artists. Her meticulous lines show spaces and forms that allows the viewer to pay close attention to the little details. Mohamedi suffered from Huntington's disease which is a degenerative neuromuscular disease. Despite that setback, she was able to draw with precision and create surfaces in space with intersecting lines.

**This is an overseas lot.**





### 30. KRISHEN KHANNA (1925)

#### *Untitled (Bandwala with Dog)*

Signed bottom right

Oil on canvas

Circa 1980

24 x 18 in.

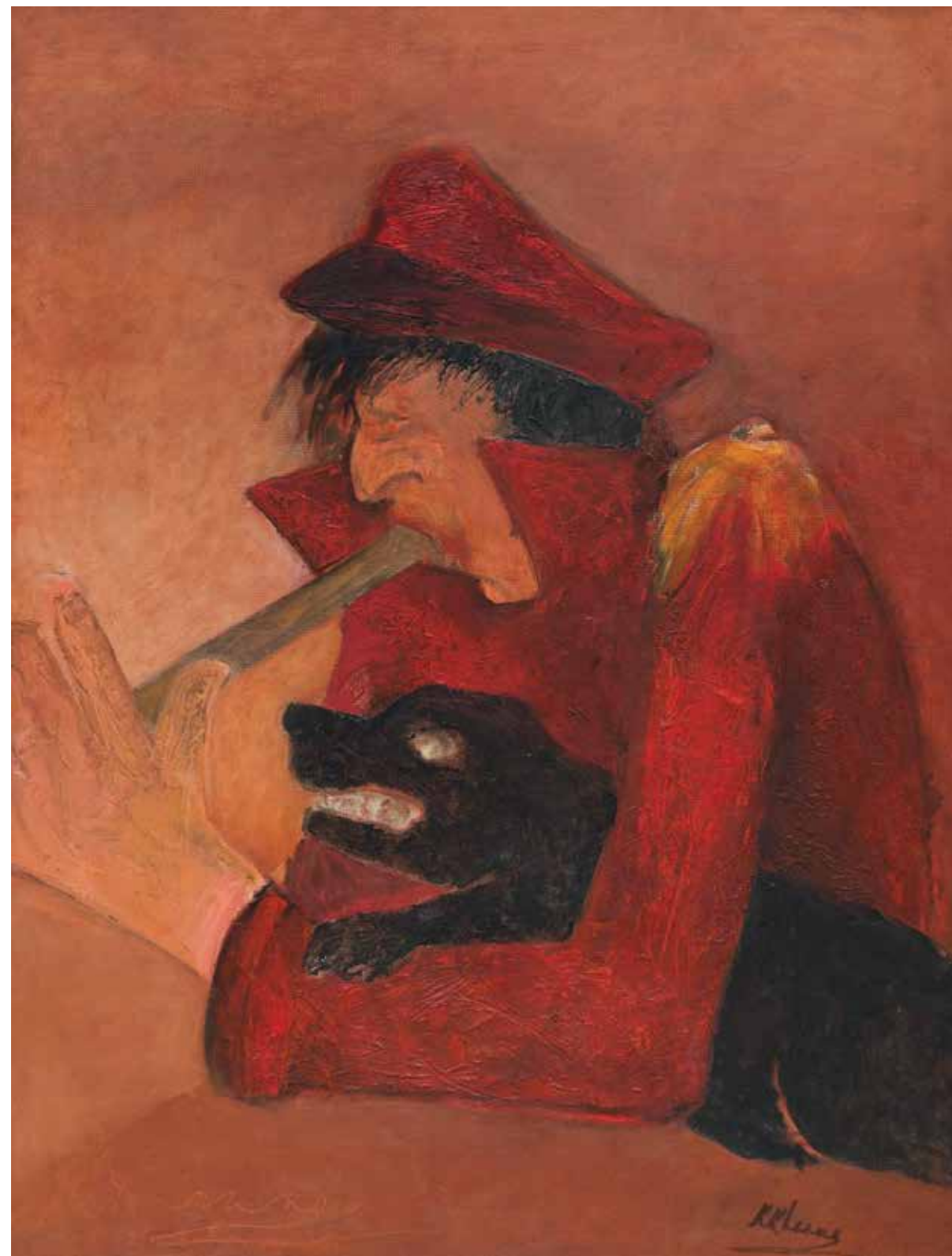
ESTIMATE

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

PROVENANCE

Acquired directly from artist

On the canvas, Krishen Khanna's main concern has been with the human condition and its moral predicament. His approach to this came from a search for allegories that lent themselves to pictorial interpretation and irony. One of his most popular themes are the 'bandwallahs' whom Khanna encountered when he was driving out of the Garhi studios in New Delhi. They were subjects from daily life who were refugees after the partition of 1947. Many people on both sides of the border lost family and homes. At the same time there were bands playing happy tunes. The Band members were dressed up and were in tatters at the same time. Khanna saw this as a metaphor for life; life has both tragic and happy moments that occur at the same time.





# The Evolution of Photography in India

The camera officially reached India in 1855. However, it was not until much later that it was picked up as a career or even an alternative kind of artform. After the turn of the 20th century, an increasingly commercial demand for portrait photography led to the opening of studios in major Indian cities. This translated into different stylistic conventions, such as the use of elaborate, Victorian-style indoor props – ornate wooden stools, painted curtain drapes – in an attempt to emulate a European environment.

## Pre-Modern Photography

Soon after the Daguerreotype was invented in 1844 in France, the cameras were advertised in Calcutta. As the photography was practiced in the west, it too came to India and was used to document places and people

***Raja Deen Dayal***



***Raja Deen Dayal.  
The Maharaja of Ajaigarh with his Three Sons.  
Bundelkhand, Central India, circa 1882.  
Albumen print***

Raja Deen Dayal, one of India's most celebrated 19th-century photographers, was appointed as a court photographer to the sixth Nizam of Hyderabad who allowed him unique access to the inner circles of aristocratic life.

***Man Ray***



***Man Ray  
Maharaja Yeshwant Rao Holkar II of Indore and his wife Maharani Sanyogita Devi  
Circa 1930***

Although Man Ray was not Indian, he photographed Maharaja Holkar of Indore in 1930. The Maharaja was one of the first few Indians who wanted to create his own identity and image; as a result he liked to be surrounded by the luxurious things and the finest people



## *Homai Vyarawalla*



*Homai Vyarawalla*  
*Prime Minister Nehru with Mrs. Simon,*  
*the wife of the British Deputy High Commissioner,*  
*on board the first BOAC flight in India.*  
*Homai Vyarawalla archive: Alkazi Collection of Photography*

Homai Vyarawalla was born on 9 December 1913 in Gujarat. She moved to Bombay to pursue a diploma at St Xavier's college, after which she joined the J.J. School of Arts where she studied photography. Her first assignment at college was published by Bombay Chronicle after which she regularly picked up more freelance assignments like projects for The Illustrated Weekly Magazine of India. In 1942, Homai moved to Delhi, where she joined the British Information Service as photojournalists; she was often spotted in Delhi near political hotspots, with her film camera ready to photograph at any moment.

## Modern Photography

In the 1960s, it was difficult to access equipment for colour photography in India. Film stock and transparencies were not available and when they were, it was often very expensive. Raghubir Singh shot with transparencies and often went against the regular photography norms.

At the same time, the west saw a progression of galleries and museums collecting photograph collections and considering photography as collectible fine art. In order for photographers to commercialise their work, they typically designated a finite number of prints in a specific edition of their work, and also specified the size, paper and provenance. This process establishes prints within that limited edition to be designated as a fine art object and provides the buyer or collector with a market value in the same manner as other artworks. Market value of photographs were further legitimised by auction sales.

Today Indian photographers like Raghu Rai and Dayanita Singh are well established and other Indian photographers are also gaining exposure and recognition on the international circuit. Participation in biennales, art fairs and festivals have positively impacted the market value of photography as it gives photographers a platform and overall exposure to photography as an artform.

## *Raghubir Singh*

Raghubir Singh was an Indian photographer, most known for his landscapes and documentary-style photographs of the people of India. He was a self-taught photographer who worked in India and lived in Paris, London and New York. Singh often incorporated the flash and it became an important part of his narrative that helped realise his vision. At the time, using flash was considered sacrilege by most of his contemporaries who were largely photojournalists. Singh was known for shooting on transparencies which was particularly difficult because there was no space for mistakes.



## *Raghu Rai*



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 a prominent newspaper as a photographer that he started photography as an art form. Raghu Rai's strong points are his perspectives and his power of envisioning an image. The frame of 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.

## Contemporary Photography

Digital photography and computer technology have transformed the realm of photography today. Sophisticated software allows photographers to experiment and helps to enable powerful images and layers that subvert time and reality. This new digital world is alluring and magnetic in its emotional expression and the photographer can post-produce, welding technology like an artist's brush. Although India is behind the curve when it comes to photography, it has been embraced as a kind of art style.



*Vivan Sundaram*



### 31. RAGHU RAI (1942)

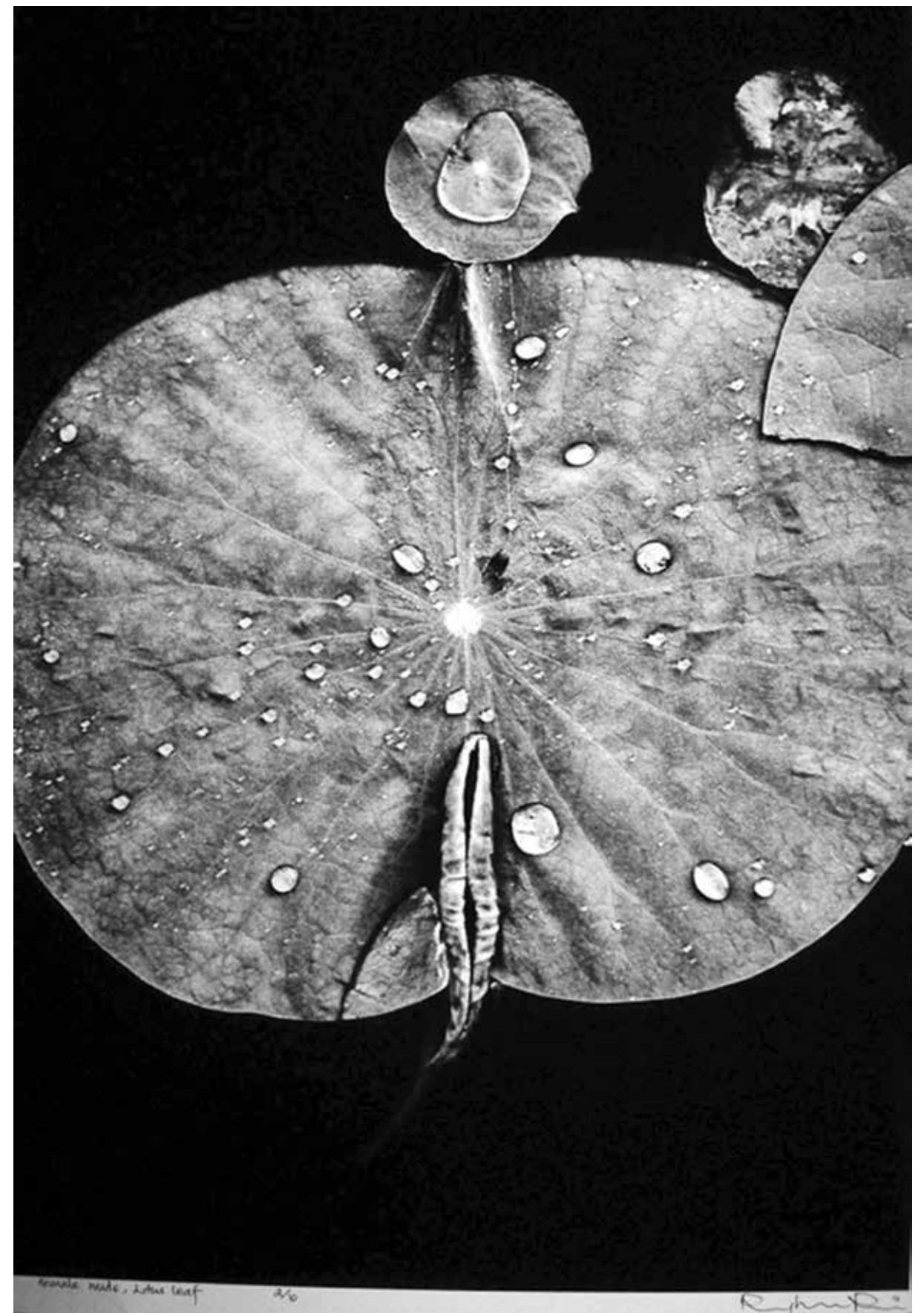
#### *Female Nude - Lotus Leaf*

Signed lower right  
Photograph on Archival paper  
1975  
20 x 17 in.

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

PROVENANCE  
Acquired directly from artist

Raghu Rai started taking photographs when he was 23 years old. In 1966, he joined the staff at The Statesman in Delhi. Henri Cartier-Bresson nominated Rai to join Magnum Photos in 1977 after seeing his work in an exhibition in Paris. From 1982 until 1992, Rai was the director of photography for India Today. 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. (Edition 2/10)





## 32. RAGHU RAI (1942)

### *Dark Clouds - Marine Drive, Mumbai*

Signed lower right  
Photograph on Archival paper  
1994  
20 x 30 in.

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

PROVENANCE  
Acquired directly from artist

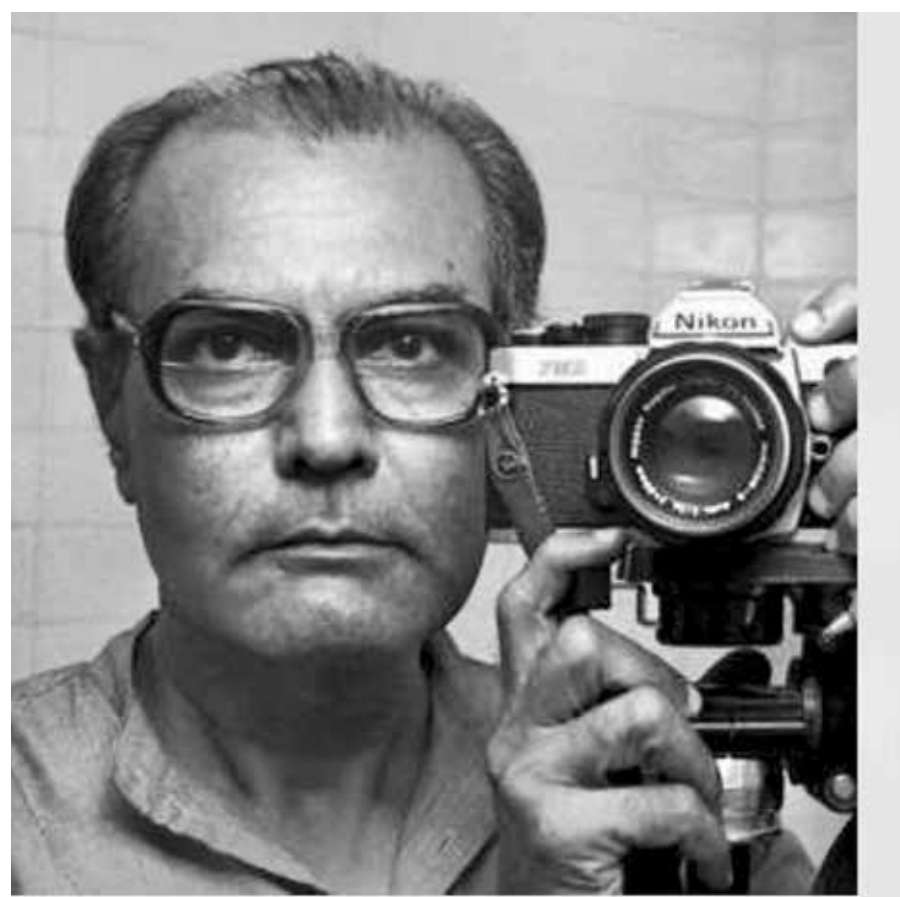
(Edition 3/10)





Jyoti Bhatt was born in 1934 in Bhavnagar, Gujarat and he was trained in painting and printmaking at MSU Baroda. He was one of the founder members of the Center of Photography in Baroda. Before he worked as a photographer, he dabbled in painting for a while. His photographs resonate with his paintings. The canvas was traded with a camera and he started his career in 1967. He travelled to Gujarat where he photographed a wide range of folk art and craft.

His documentary photographs are informal, devoid of gimmicks and an art form in itself. He used the frame to capture not only places like Gujarat, Bengal and Rajasthan but has also photographed modern masters from the art fraternity like M.F Husain, Nasreen Mohamedi, Himmat Shah, Krishen Khanna, Somnath Hore, N.S. Bendre amongst many others.



### 33. JYOTI BHATT

#### *Untitled (Set of 10 Photographs of various artists)*

Signed bottom  
Large format (35mm) square negative portraits  
1994

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

PROVENANCE  
Acquired directly from artist

EXHIBITED  
The Photographic Eye of Jyoti Bhatt

1. 15.5 x 9.5 in.
2. 11 x 15 in.
3. 14.5 x 15 in.
4. 14 x 13.5 in.
5. 13.5 x 14 in.
6. 10.5 x 15 in.
7. 10.5 x 15 in.
8. 15.5 x 10 in.
9. 14.5 x 10.5 in.
10. 14 x 14 in.



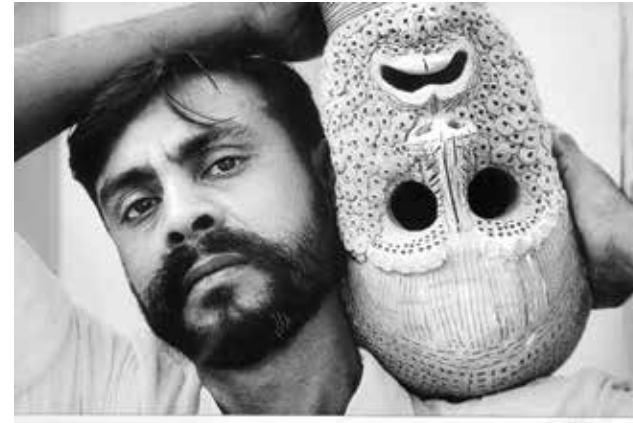




MF Husain



K.K. Hebbar



Himmat Shah



Himmat Shah



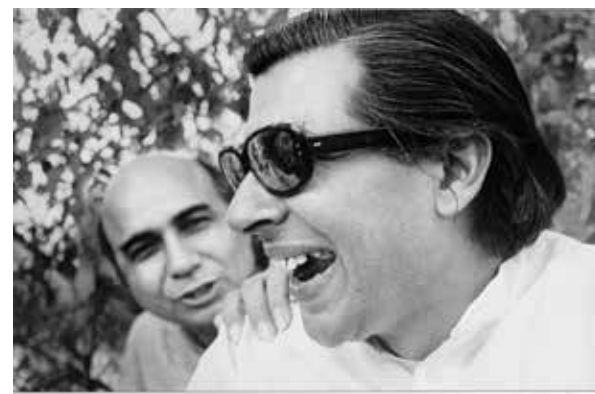
B Prabha



Somnath Hore



Jeram Patel



Krishen Khanna



Nasreen Mohamedi



MF Husain



34.

***Dutch Colonial Chest on Stand***

Satinwood with Ebony Trim - Original brass fittings

Circa 1920

46.5 x 27 x 36.5 in.

ESTIMATE

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

PROVENANCE

Private Collection

This fine dutch colonial chest on stand displays an attractive wood grain with contrasting ebony borders, a brass hinged rectangular top and twin locks. The chest rests on a stepped plinth with two short drawers, each with two ebony knobs and an attractive inlaid apron resting on four turned feet.





35.

***Art Deco mirror***

Teak  
Circa 1940  
27.5 x 24.5 in.

ESTIMATE  
INR 15,000 - 25,000

PROVENANCE  
Private Collection

Wall mounting Art Deco teak wood mirror reminiscent with the Art Deco style of erstwhile Bombay in the 1940s.





36.

*Anglo Indian Cabinet*

Flame Satinwood  
Late 19th Century  
78 x 55.5 x 24 in

ESTIMATE  
INR 3,00,000 - 4,00,000

PROVENANCE  
Private Collection

A handsome cabinet with moulded cornice above a pair of hinged satinwood panelled doors, each with two arched panels. All with ebonized borders. The entire cabinet is made from exotic figured satinwood which has a 'tigers eye' effect. All on plinth base with bun feet.









### 37. SANJAY BHATTACHARYA (1958)

#### *Untitled (Blooming Lotus)*

Signed and dated lower left

Acrylic on canvas

2015

54 x 96 in.

ESTIMATE

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

PROVENANCE

Private Collection

Born in 1958 in Calcutta, Sanjay Bhattacharya was the youngest of four children. After finishing school, he decided to join the Government College of Arts and Crafts in Calcutta in 1977. When he graduated, he freelanced for work while experimenting with watercolours and put up his first art exhibition. Bhattacharya's works show exquisite detail and form as well as play with light and shade creating a sense of realism.





## 38. PARESH MAITY (1965)

### *Untitled (Landscape)*

Signed and dated bottom center

Watercolour on paper

2003

32 x 32 in.

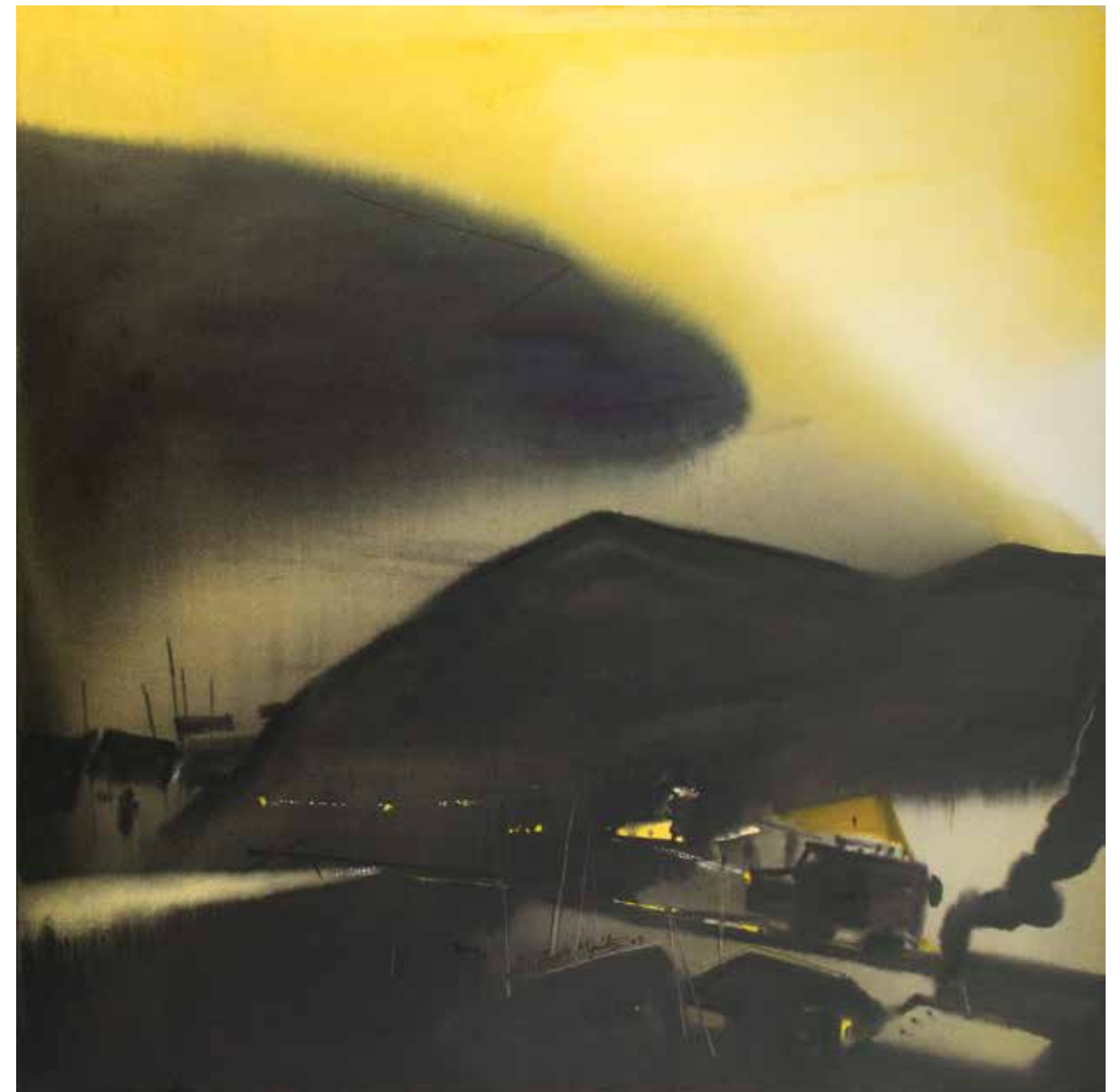
ESTIMATE

INR 5,00,000 - 7,00,000

PROVENANCE

Private Collection

Paresh Maity was born in Tamluk, West Bengal in 1965. He studied at the Government College of Art & Craft, Kolkata and graduated with a Masters of Fine Arts from the Delhi College of Arts. Maity's preferred medium is watercolour and has made numerous watercolor works. His landscape works show colours that are vibrant, and provide an example of his fine execution and vision. play with light and shade creating a sense of realism.





### 39. KALAL LAXMA GOUD (1940)

#### *Untitled (Figurative Set of 2)*

Signed upper right  
Watercolour on paper  
1988  
8.25 x 6.5 in.

ESTIMATE  
INR 80,000 - 1,00,000

PROVENANCE  
Private Collection





## 40. PRAFULLA DAHANUKAR (1934 - 2014)

### *MINDSCAPE*

Signed lower right

Acrylic on canvas

35.5 x 41.5 in.

ESTIMATE

INR 1,00,000 - 3,00,000

PROVENANCE

Private Collection

Inscribed 'MINDSCAPE' on verso.





## 41. SUDHIR PATWARDHAN (1949)

### *LUMP / JOGGER*

Signed and dated lower right /Dated lower left

Acrylic on paper/Oil stick on paper

1985

30 x 22 in.

ESTIMATE

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

PROVENANCE

Sakshi Gallery, Mumbai

EXHIBITED

Family Fiction – an exhibition of recent work by Sudhir Patwardhan, January 2011

Sudhir Patwardhan is born in 1949 in Pune, Maharashtra and is a self taught artist and a practicing radiologist. He began painting in the 1970s when he moved to Bombay. Patwardhan's artwork revolves around the panorama of an urban and natural environment. The everyday human figure is often a common subject matter of Patwardhan's works.





## 42. SANJAY BHATTACHARYA (1958)

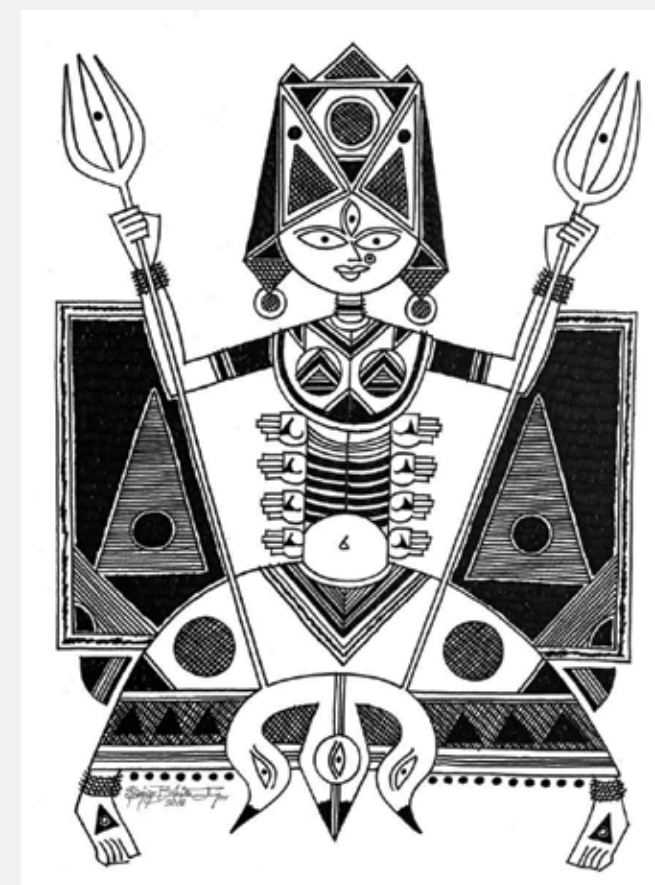
### *KALI / DURGA*

Signed and dated bottom center  
Watercolour on paper pasted on board  
2018  
30 x 22 in.

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

PROVENANCE  
Acquired directly from artist

Born in 1958 in Calcutta, Sanjay Bhattacharya was the youngest of four children. After finishing school, he decided to join the Government College of Arts and Crafts in Calcutta in 1977. When he graduated, he freelanced for work while experimenting with watercolours and put up his first art exhibition. Bhattacharya creates a stunning symbolism through shades of vermillion, black and grey in these works. Goddess Kali is said to be the manifestation of divine rage and the embodiment of destruction as she was born from Shiva. Durga is also known as a powerful, warrior goddess, whose mythology also involves combating evil forces that threaten peace. Both figures are important deities in Kolkata, West Bengal where Bhattacharya is from.





### 43. RAM KUMAR (1924 - 2018)

#### *Untitled (Landscape)*

Signed lower centre  
Watercolour on paper  
1981  
22 x 33.5 in.

ESTIMATE  
INR 4,00,000 - 8,00,000

PROVENANCE  
Pundoles Art Gallery





#### 44. KALPATHI GANPATHI SUBRAMANYAN (1958 - 2016)

##### *Untitled (Figurative)*

Signed lower left  
Acrylic on acrylic sheet  
25 x 25 in.

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

PROVENANCE  
Private Collection





## 45. ZARINA HASHMI (1937)

### *Untitled (Abstract)*

Signed and dated lower right

Silkscreen print

1973

24 x 19 in.

ESTIMATE

INR 11,00,000 - 15,00,000

PROVENANCE

Bodhi Art Gallery

Born in 1937 in Aligarh, India, Zarina Hashmi studied Mathematics before she tried her hand at printmaking when she visited Rajasthan in the 1960s. Hashmi went on to study intaglio in Paris and wood block printing Tokyo. Her works are known for her use of lines on handmade paper and are often used to depict political borders and memories of violence from partition. Her interest in mathematics and architecture can be seen in her understanding of structures. Works in intaglio, woodblock, lithography and silkscreen seem to explore themes of displacement, home and borders.

Edition 4/5





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

Auction closes on the **25th of April** 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 - 15	7.00 PM	9.30 AM	6.30 AM	2.30 PM	10.30 PM	9.30 PM
16 - 30	7.30 PM	10.00 AM	7.00 AM	3.00 PM	11.00 PM	10.00 PM
31 - 45	8.00 PM	10.30 AM	7.30 AM	3.30 PM	11.30 PM	10.30 PM



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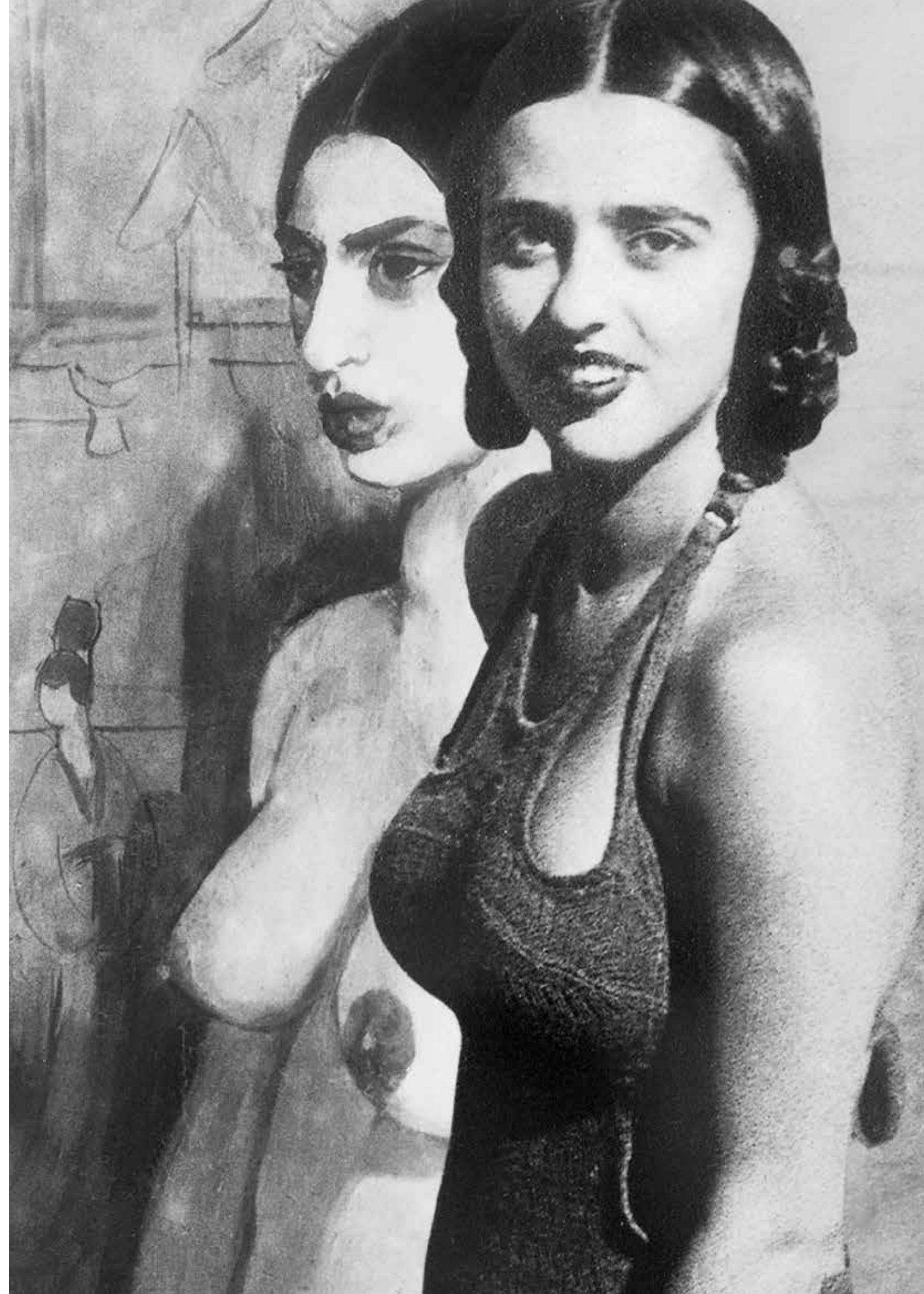
Preview Dates:

Saturday 20 April 2019 11:00 am - 8:00 pm

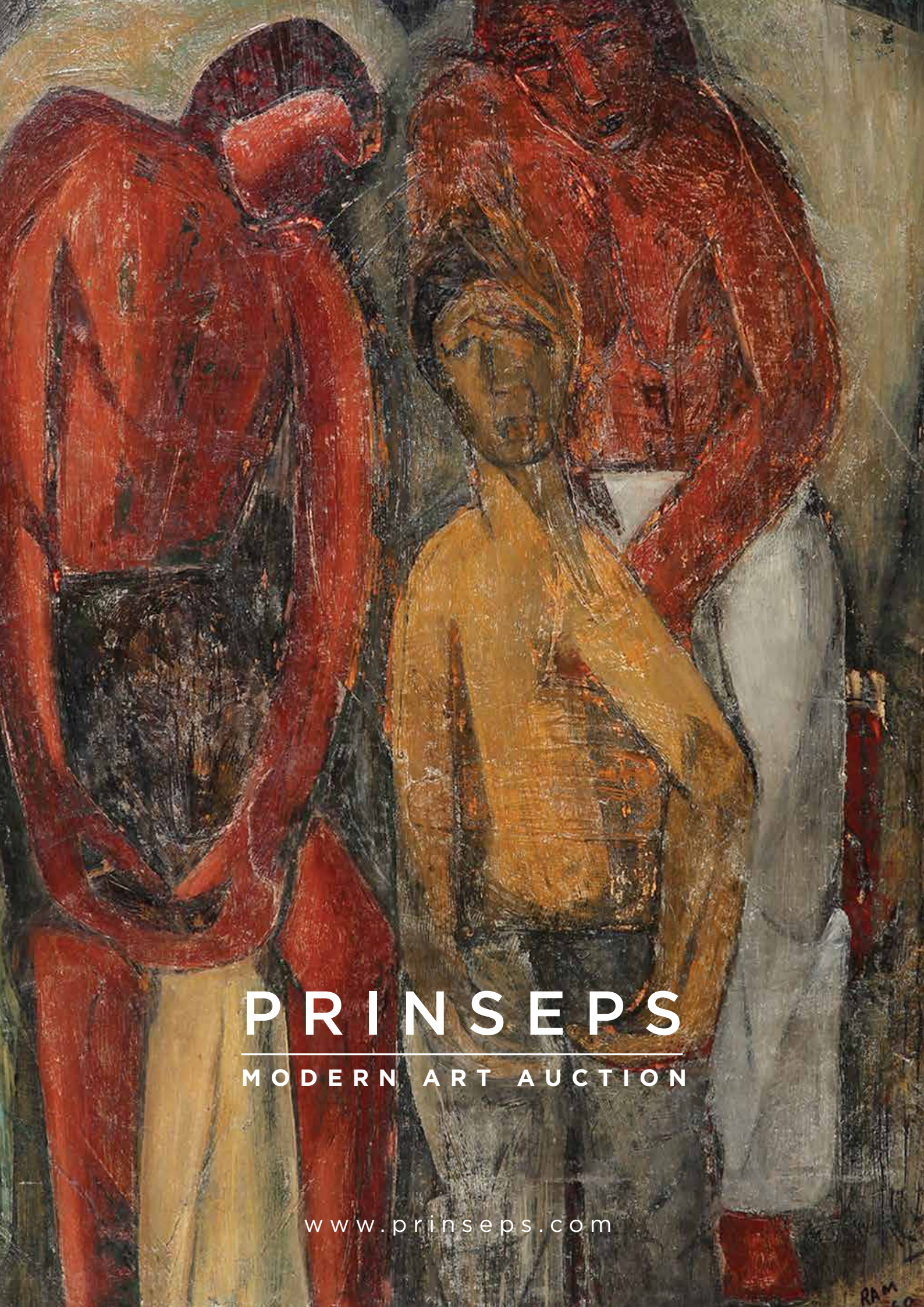
Sunday 21 April 2019 11:00 am - 8:00 pm

**Taj Art Gallery, Taj Mahal Palace, Apollo Bunder,  
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