

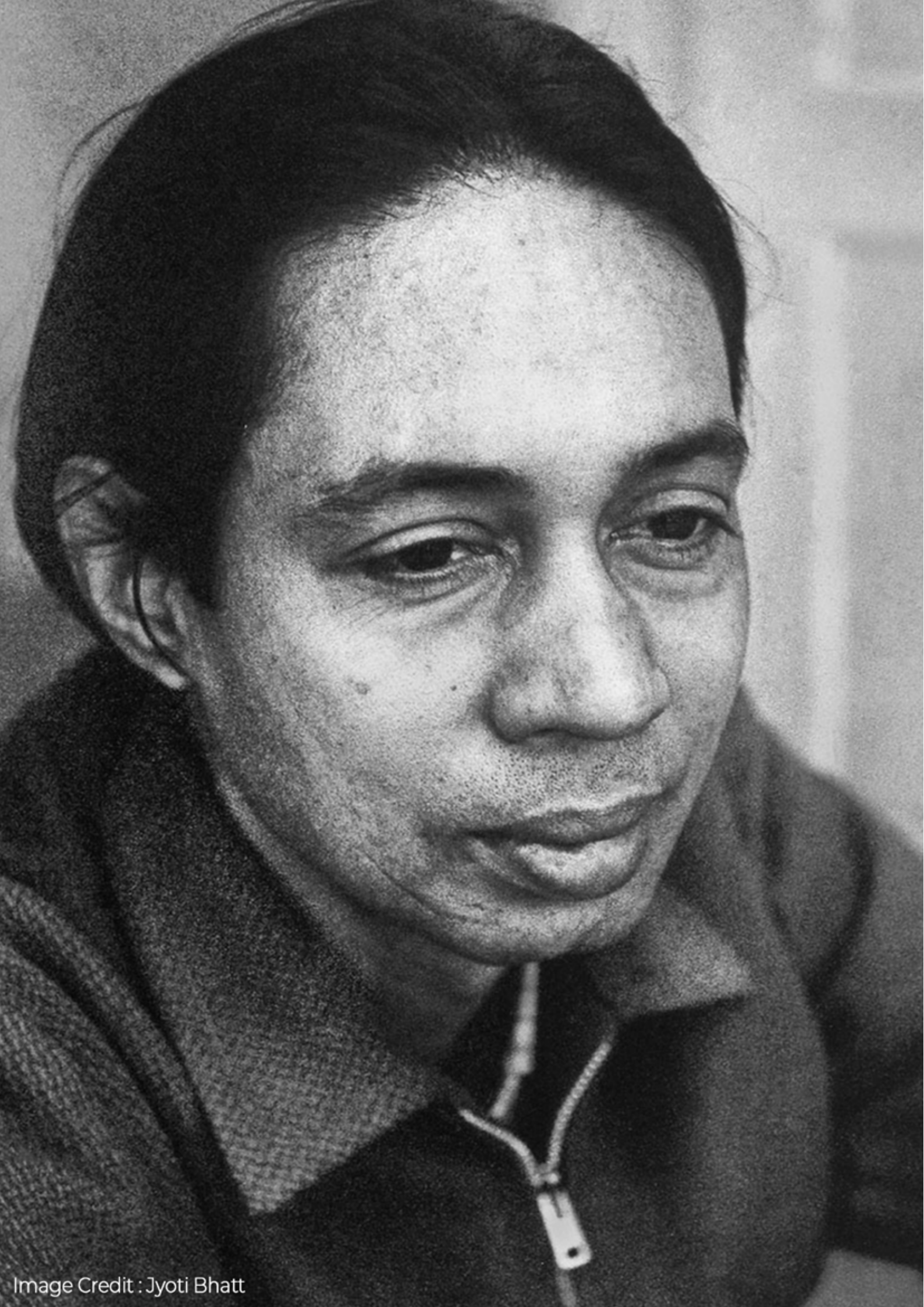
An abstract artwork by Somnath Hore. The composition features a group of figures, possibly a family or a community, rendered in white and light blue against a vibrant red background. The figures are stylized, with some wearing traditional head coverings. The artwork is characterized by bold, expressive brushstrokes and a rich, textured surface. The overall mood is one of cultural heritage and social commentary.

PRINSEPS

SOMNATH HORE

WORKS ON PAPER

APRIL 2022



PRINSEPS

Centenary Celebration

SOMNATH HORE

WORKS ON PAPER

April 30th 2022

ONLINE AUCTION

www.prinseps.com

Curator's Note

The 1950's were a crucial chapter in shaping the future of Independent India. Artists from across the length and breadth of the country were honing their skills and revelling in the newly found spirit of freedom and soaring hope at this time. Their passions were utilised to reflect on the socio-political happenings of the newly minted nation. One such budding young artist was Somnath Hore.

We are thrilled to present never seen before works of the artist in the upcoming Prinseps auction. These previously unseen watercolours and prints have been collated passionately over decades in an esteemed collection leading to a single estate auction with an impeccable provenance. Somnath Hore's works do not simply adorn as paintings. They are historical narratives that help us witness prominent chapters of India's history through the eyes of an artist painting as the winds of change blew...

A sixty-eight lot online auction of rare prints and etchings help us demystify Somnath Hore's artistic oeuvre. Each work has been meticulously chosen and curated by Prinseps, keeping in mind its historical significance. As a research centred auction house, we strive towards building on art history. Somnath Hore's artistic responsibilities were similar. He focused on projecting his view of the Indian landscape on paper. Be it the human suffering during the 1943 Bengal Famine or the agitation and misery during the Tebhaga Movement, Somnath Hore encapsulated it all in his art.

Each series of Hore's artistic journey has a new creative element to it given his love for experimenting with different mediums till the very end. His responsibility as a citizen, his formal training at Government College in Calcutta, his friendship with masters such as Benode Behari Mukherjee, his love and deep connection with Santiniketan and its way of life towards the end... all played a hand in shaping these sixty-eight lots.

Each of these works has a unique story to tell, one that helps us understand Indian history and the artistic climate of the subcontinent during this scintillating era. Prinseps is thrilled to bring such an expanse of Somath Hore works, a sublime narrative, to the discerning collector. This is the saga of an artist whose life was an expressive canvas that deeply empathised with human suffering.

Brijeshwari Kumari Gohil

Somnath Hore

Works on Paper

Auction is open for proxy bidding.
Online auction commences for live bidding at 10 am (IST) on 29th April.
Lots close as per schedule at 6 pm (IST) onwards on 30th April.

Lot Numbers	Closing Time (India)	Closing Time (US Eastern)	Closing Time (US Pacific)	Closing Time (UK)	Closing Time (Japan)	Closing Time (Hong Kong)
1 - 23	6.00 pm	8.30 am	5.30 am	1.30 pm	9.30 pm	8.30 pm
24 - 47	6:45 pm	9:15 am	6:15 am	2:15 pm	10:15 pm	9:15 pm
47 - 68	7:30 pm	10:00 am	7:00 am	3:00 pm	11:00 pm	10:00 pm

SOMNATH HORE

A TIMELINE

1926

BORN IN CHITTAGONG,
BANGLADESH

1940

SECURED HIS I.SC
DEGREE FROM
CHATTAGRAM

1944

HORE'S EARLIEST BENGAL
FAMINE VISUAL REPORTS
PUBLISHED IN JANAYUDDHA

1946

VISUAL REPORTER OF THE
TEBHAGA PEASANT
MOVEMENT IN NORTH
BENGAL

1957

DIPLOMA IN FINE ARTS,
GOVT. COLLEGE OF ART
AND CRAFT, KOLKATA,
INDIA

1954-58

LECTURER, INDIAN
COLLEGE OF ART AND
DRAUGHTSMANSHIP,
KOLKATA

2007

PADMA BHUSHANA
BY GOVERNMENT OF
INDIA

2006

DIED IN SANTINIKETAN,
WEST BENGAL

1979

MEMBER, SOCIETY OF
CONTEMPORARY ARTISTS,
KOLKATA AND ELECTED
MEMBER OF THE GENERAL
COUNCIL, LALIT KALA

1968-1969

VISITING PROFESSOR AND
HEAD OF GRAPHIC ARTS
DEPARTMENT KALA BHAVAN,
SANTINIKETAN

1958-67

SENIOR LECTURER AND HEAD OF
GRAPHIC ARTS FACULTY, DELHI
POLYTECHNIC OF ART AND
VISITING PROFESSOR, FACULTY
OF FINE ART, MAHARAJA
SAYAJIRAO UNIVERSITY OF
BARODA AND KALA BHAVAN,
SANTINIKETAN

1960-63

NATIONAL AWARD, LALIT
KALA AKADEMI, NEW DELHI

SOMNATH HORE: THE ARTIVIST

Somnath Hore was not one to paint the blue of the skies, the glitter of the sands, or the green of the whispering trees, but the helplessness of the trembling hand attached to an emaciated body collapsed on the floor. In Somnath's eyes, it is the spectacle of man's suffering that steals the show.

Starving bodies strewn across the village streets, mothers hiding children in their skeletal embrace, empty faces with sunken eyes, and animals with jutting out bones and half-peeled skin. These were the devastating effects of the 1943 famine, World War 2, the Japanese Bombings and the Bangladesh Partition that ravaged Bengal. Somnath Hore was witness to the human drama with a skill to translate the human predicament into art. His paintings, sculptures, prints, and drawings revealed a torn and injured world depicting a kind of social realism. His subject matter drew attention to the life of people in Bengal; the helpless, deserted, and starved after the Japanese bombings and man-made famine he witnessed in his early life. Somnath Hore recalls



(Butcher) by Somnath Hore, Etching on Paper, 1970

his first ever experience with any form of art activity at the mere age of seven. It was a seaplane model which he saw with his father on the river Karnaphuli in Chittagong.

The urge to reproduce it was irresistible, Hore said in his book called Wounds. And hence he used cardboard, scissors, bamboo strips, gum, a penknife, a needle, and a thread to assemble a seaplane model. Hore deviated from school textbooks and fostered a passion for drawing encouraged by his teacher Debendra Majumdar. He observed and drew studies of objects by copying pictures of tables, chairs, gates, and flowers. He also drew compositions with straight and curved lines. Hore received the highest marks in this subject in school and acquired his first set of watercolour paints as a gift from his uncle at the age of thirteen.

He continued to recreate everything that he saw from magazines and calendars. Be it portraits, still-lives, landscapes, and more. Hore also attempted to draw a copy of a moonscape from the nationalist leader Chittaranjan Das's book of poems.

In 1940, Hore secured his I.Sc degree from Chattagram Government College in Bangladesh. Somnath Hore then went to City College in Calcutta to study and reproduced a scene from the Ajanta Caves in black and white from a pamphlet his



(Temple Sketch) by Somnath Hore, Pen and Ink on Paper

hostel mate gave him. He made a full-size wall drawing with sauce powders and paper sticks in his room. This was also the beginning of his association with the then-banned Communist Party which shaped his artistic oeuvre. He would make neat and legible handwritten, ink, and brush posters that were put up at various points in the city. These posters resulted in a fusion of Hore's artistic and political sensibilities.

However, he had to leave the course in Calcutta to head back to Chittagong after World War 2 forced evacuation. Towards the end of 1942, the Chittagong Port was threatened by bombardments of the Royal Japanese Air Force after which all civilians were forced to evacuate. Bombs were aimed at Somnath's neighbouring village called Patia on December 20, 1942. Scenes of the desolate village scattered with lifeless bodies, gaping wounds, blood and death were stuck in Somnath's mind. Haunted by these images, Hore wanted to record the entire scene in all its gory, ghastliness and horror. Hore drew sketches to record his strong emotional response to the human predicament at that time. Cruelty and human suffering became his art's prime focus from the very beginning. Yet, he was still to discover and explore his artistic language.

Underground activities have their own attraction for the initiated youth. This was during the second world war. When Germany attacked Soviet Russia in 1941 suddenly the slogans changed. I was not very concerned with the political intricacies of such slogans. My handwriting was attractive; the comrades liked my posters; it was reward enough for me. [1]

In the same year, Hore came in contact with Chittaprosad Bhattacharya (a self-taught artist from Midnapore) who was living in Chittagong then. The 1943 Bengal Famine awakened a sense of artistic duty and responsibility amongst artists to represent the life of the people suffering in rural Bengal. At that time Chittaprosad was already wielding his mighty brush to record the misery inflicted by the man-made famine. When in Chittagong, Bhattacharya would travel from one famine ravaged village to the other, one bare kitchen to the next to document scenes of desperate hunger, poverty and consequential death. And even though Hore was rather young and inexperienced at that time, he followed Chittaprosad's footsteps and did visual reporting from Chittagong.

”

Chittaprosad took me virtually by the hand and guided and encouraged me to draw portraits of the hungry, sick, and dying people. Whenever he was in Chittagong, he gave me company. From morning till evening I used to accompany him on his rounds. He initiated me into directly sketching the people I saw on streets and hospitals. With my untrained hand, I toddled from page to page.

recalled Somnath Hore. [2]



Somnath Hore, Mixed Media on Paper, 1982

Hore created a personal diary with sketches of the Tebhaga days as an atypical social documentation through the eyes of a devoted artist. These sketches evolved from rugged lines to more sculptured forms. However, Hore maintained that one was not to expect perfection from these sketches. His drawings stand apart from the Tebhaga works of his contemporaries Chittaprosad and Debabrata Mukhopadhyay. One observes an uncompromising truthful revelation of the Tebhaga experience; unveiling personalities through lines.

From these drawings emerged more visionary wood engravings in the 1950s defining the Tebhaga movement. The sharp contrast between black and white in these pictures elicit a certain glow while faces emerging from and defying the dark send across a message of hope. These are pictures of meetings in the night where Hore conveys an abundance of faith and awareness sweeping the villages he visited.

Hore's depiction of wounds draws from his Tebhaga experience; continuously evolving from his early sketches to a darker more refined version of the same; finally translating into deep gashes on white paper as gaping wounds inflicted by a sharp knife.

In 1948, Hore was a party functionary and artist for the Communist Party. He immersed himself in designing and writing party posters. This was also the time when he started doing linocuts. Hore was still studying at the Government College of Art & Craft when the Indian

This is the face of the peasant
arisen. They are all here; with
their lathis and sickles they
harvest the crops as well as
resist the thugs. Peasants, I
felicitate you. The red glow of
the new sun shines on your
faces. Your fields are darkly
stained and with blood. You will
never surrender the vast golden
paddy fields that you have
nurtured with drops of your
own blood. This I have seen and
felt, this is my conviction. [5]

Government banned the Communist Party. Like several leading members of the party, Hore too went underground in early 1949 even though he had one and a half years left to complete his graduation. After coming out in 1950, Hore dedicated himself to painting, drawing, and printmaking hoping to earn a living. However, financial constraints forced Hore to stick to drawing on paper, engravings, cut cheap blocks or planks of wood or linoleum, and take prints on paper. This was when he turned to his Tebhaga drawings from 1946-47 and made wood engravings and wood-cuts.



(Woman) by Somnath Hore, Etching on Paper

The year 1951 was a period of intense experimentation and research for Hore. He made his first pictorial linocut distinct from the posters in 1952. In 1953, Hore joined the Calcutta Corporation as a teacher and conducted free art classes for children on Saturdays. In 1954, he made his first multi-colour woodcut and his first black and white etching. In the same year, Atul Bose, who was the Principal of the Indian College of Art asked Hore to take a job at the teaching school for a meager fee. He was joined by Sarbari Roy Chowdhury, Sukanta Basu, and Arun Bose at the school. From then on Hore devoted his life to art activity. He decided to spend more time in the company of activists in the field of visual arts than with his erstwhile political comrades.

Socialism is the social consciousness earned by the exercise of one's innate cognition. Artistry on the other hand is the special ability that one is born with. Socialism may well encourage an artist to create works of art, but it can never make him an artist. [6]

1954 to 1957 were residual screams in response to the famine etched in his memory. His wood engravings, wood-cuts, and monochromatic etchings focus on the theme of suffering humanity with more emphasis on the essential. Hore no longer needed historical context to depict suffering but focused on the

agonised human form with more linear representations depicting masses under the strain of emotion. He then made intaglio prints using contour lines and tonalities to capture light and shade. In 1957, Hore got his Fine Arts diploma from the Government College of Art that had earlier been interrupted.

In 1958, Hore left Calcutta to join the Art Department of Delhi Polytechnic as a lecturer in Graphic Arts. The following years were explorations in his newly adopted mediums and techniques of matrix making, colour application, and print taking. In 1960, he held a solo exhibition of his multi-colour etchings and joined the Society of Contemporary Artists. 1964 saw experimentation in colour intaglio and its ancillary techniques. Hore relentlessly expressed his pain through different mediums throughout his artistic career.

With Hore's white-on-white series named Wounds, the 1970s saw a level of minimalism and abstraction. Devoid of human depiction, the concept of wounds became the centre of his art. The wound is a portrayal of the physical, emotional, and mental trauma through deep gashes, lacerations and cuts inflicted on handmade paper by Hore himself. The white-on-white series lets one not just see, but feel with one's fingertips the anatomy of the unhealing wound. Wounds represent the theme of war, starvation, and human suffering. The prints were made from moulds on uncoloured paper pulps used to form paper. Hore has moulded the white paper to form wound-like gashes to show the effects of war.

During the summer of 1974, Hore started playing with bits of wax in the company of senior sculpture students at Kala

Hore decided to go back to Bengal in 1967 when the art market was not particularly thriving. At the time, Calcutta was going through a political and social upheaval and Hore was disturbed by the conflict. In 1969, he headed the Printmaking department at Kala Bhavan in Santiniketan. He also came under the influence of masters like Ramkinkar Baij and Benode Behari Mukherjee. The way of life, his proximity to nature in Santiniketan bode him well, and he lived there until his death.



(Embossed face) by Somnath Hore, Etching

Bhavan. He created some unusual figures covered in wounds. He made sculptures by twisting and turning wax sheets, cutting them with hot blades, making marks resonating with the impression of his Wounds. These sculptures were recast in bronze, and Hore discovered a new medium for his art.

In 1975, the victory of Vietnam over America aroused a vision in Hore, one of an eternal mother holding her head high with her newborn child cradled against her shattered chest. He completed this bronze in over two and a half years, but unfortunately, it was stolen in 1977 never to be recovered. Disheartened, he stopped making bronzes for some time. In Santiniketan, Hore was influenced by the works of artists like Rabindranath Tagore, Nandalal Bose and Benode Behari. Here, he had endless opportunities to create art. He worked alongside great masters such as Benode Behari, Ramkinkar, and Dinkar Kowshik. K.G. Subramanyan too was a great friend and guide.

Somnath Hore retired in 1983 and built a modest house in Lalbandh, Santiniketan for Reba Hore (wife) and Chandana Hore (daughter). He rejected

all worldly pleasures, building the house like a studio for his family of like-minded artists with a few beds here and there. Here he continued to pursue his bronzes- the same wounds, with bits of broken, twisted, moulded wax. Reba was busy with her paintings and terracottas. Chandana Hore had just finished her course at Kala Bhavan and was on her way to exploring her identity. The artistic couple continued to work in spite of the dimming of the eyes and the dwindling of the body, living out their creativity till their last breath.

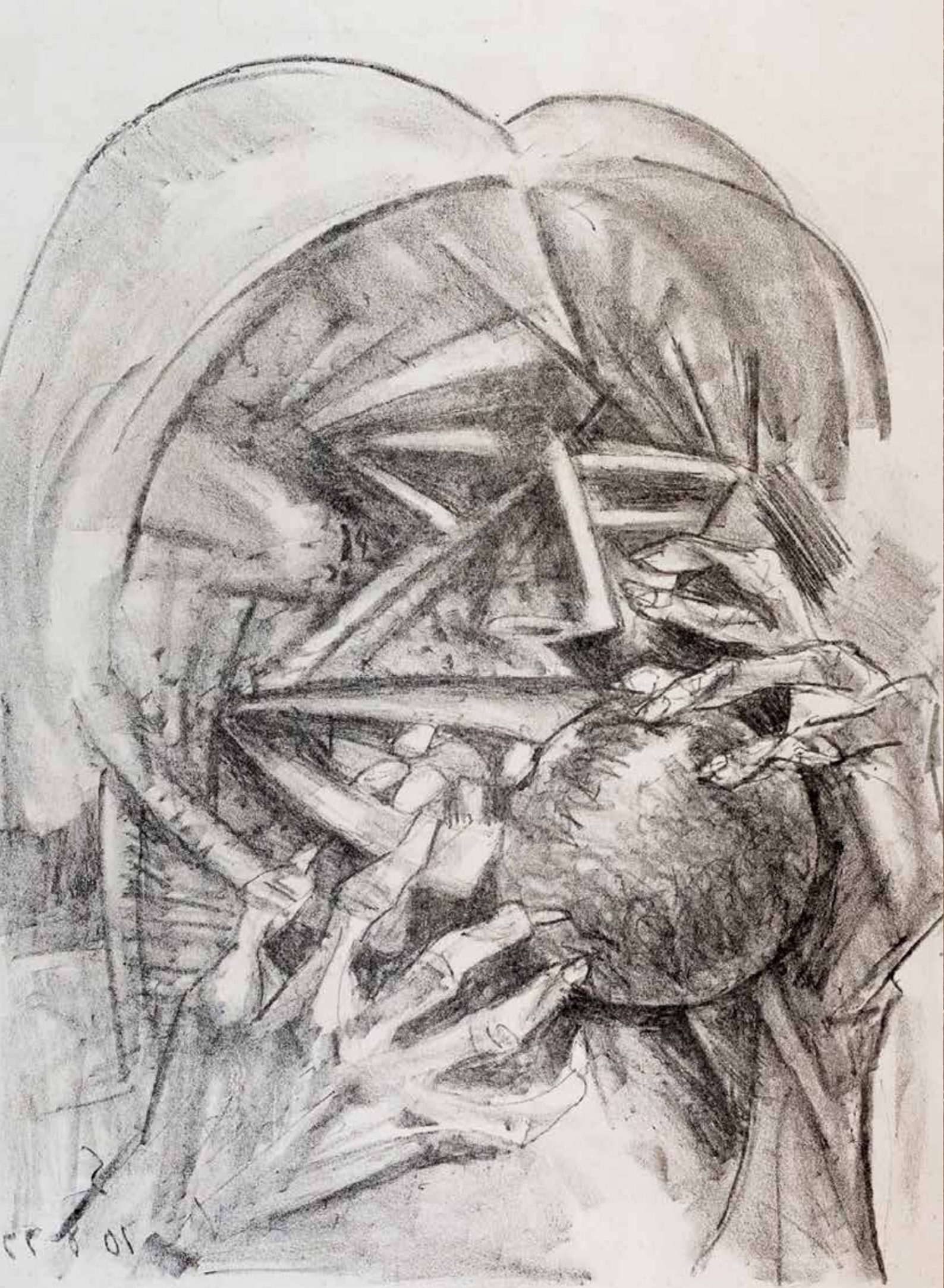
Even in the last two decades of his life, Somnath Hore's grip on his paintbrush did not falter. A man who mastered various languages of artistic expression, Hore spoke against human suffering through strokes of resistance. In Hore's vision, it was the brush and not the pen that was mightier than the sword.



Flowers by Somnath Hore, Pastel on Paper, 1982

References

- [1] Somnath Hore, *Wounds, Readings: Somnath Hore*, p.24, Lalit Kala Akademi
- [2] Somnath Hore, *Wounds, Readings: Somnath Hore*, p.26, Lalit Kala Akademi
- [3] Pranab Ranjan Ray, *Hunger & the Painter: Somnath Hore & the Wounds, Readings: Somnath Hore*, Lalit Kala Akademi
- [4] Somnath Hore, *Wounds, Readings: Somnath Hore*, p.27, Lalit Kala Akademi
- [5] Somnath Hore, *Tebhaga: An Artist's Diary and Sketchbook*
- [6] Sanjukta Sunderason, *Somnath Hore, Partisan Aesthetics: Modern Art and India's Long Decolonization*.



Lot No. 01

HIROSHIMA

Lithograph
Signed upper right
1977
20.1 X 14.2 in.

Estimate

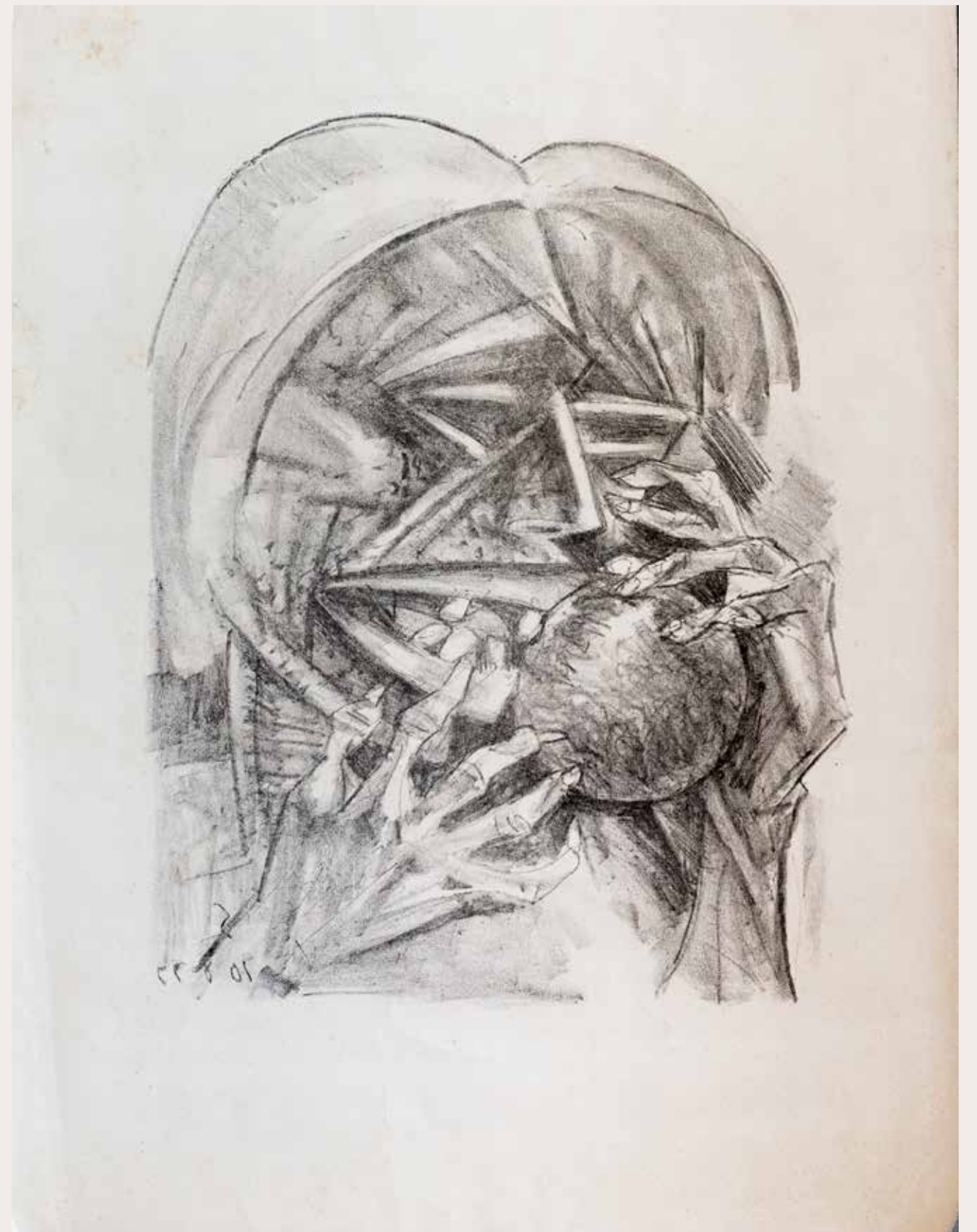
INR 50,000 - 3,00,000

Catalogue Notes

Trial Print verso.



Lot number/01



Lot No. 02

UNTITLED (Study)

Charcoal on paper
Signed lower left
1980
20.1 X 14.2 in.

Estimate

INR 50,000 - 2,00,000

Catalogue Notes

An important study.

*Lot number/***02**



*Lot number/***03**

Lot No. 03

UNTITLED (Figures)

Watercolour on paper
Signed lower right
5.5 X 7.9 in.

Estimate

INR 50,000 - 75,000

Catalogue Notes

This undated watercolour on paper depicts a social gathering.



Lot No. 04

UNTITLED (Lying man with dog)

Watercolour on paper
Signed lower right
1982
10.4 X 10.6 in.

Estimate

INR 50,000 - 1,00,000

*Lot number/***04**



Lot No. 05

UNTITLED (Lady with utensil)

Charcoal on paper
Signed lower right
1978
10.2 X 10.6 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

This charcoal on paper work with its ominous palette depicts a lady with utensils.

*Lot number/***05**



Lot No. 06

UNTITLED (Figures)

Watercolour on paper
Signed lower right
1969
10.4 X 10.6 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

Figures verso; figures recto.



Lot number/06



Lot No. 07

UNTITLED (Figure)

Watercolour on paper
Signed lower left
1992
8.7 X 10.2 in.

Estimate

INR 50,000 - 1,00,000

Lot number/07



Lot No. 08

UNTITLED (Woodcutters)

Woodcut
Signed lower right
1944
10.4 X 14.4 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

An early Tebhaga Series work.

Lot number/08



Lot No. 09

UNTITLED (Woman)

Etching on Paper
Signed lower right
11 X 7.5 in.

Estimate

INR 100,000 - 3,00,000

Catalogue Notes

Artist's Proof. A rare etching.

Lot number/09



Lot number/10

Lot No. 10

UNTITLED (Figures)

Mixed media on paper
Signed upper left
1978
8.3 X 11 in.

Estimate

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

Catalogue Notes

This mixed media on paper work is a significant composition from 1978.



Lot No. 11

UNTITLED (Village scene)

Pen on paper
Signed upper left
1981
7.1 X 10.2 in.

Estimate

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

Catalogue Notes

This pen on paper work from 1981 displays a frail man with his food bowl amidst other figures and dogs.

Lot number/11



Lot No. 12

UNTITLED (Two figures)

Watercolour on paper
Signed lower right
1969
9.8 X 13.8 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

An early abstraction with two figures.

Lot number/12



Lot No. 13

UNTITLED (Forest scene)

Etching
Signed lower right
Circa 1970
6.7 X 7.5 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

Somnath Hore's etchings represent a time when he moved on from semi representational works to abstract works.

Lot No. 14

UNTITLED (Temple sketch)

Ink and wash on paper
Signed lower left
1955
12.4 X 10.2 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

This work seems to be inspired by the paintings and architecture of Ajanta Caves that enamoured Hore in college.

Lot number/13



Lot number/14



Lot No. 15

UNTITLED (Figures)

Etching on paper
Signed lower right
13 X 9.8 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

Artist's Proof. The 1950s' was a period of intense experimentation and research for Hore in the printmaking media where he created etchings, woodcut, wood-engravings, lino-cut and multicolour Woodcuts. His first black and white etching was made in 1954 while his first drypoint was made the following year.

Lot No. 16

UNTITLED (Face)

Watercolour on paper
Signed lower right
1980
3.9 X 5.9 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

This work depicts a resting face.

Lot number/15



Lot number/16





Lot No. 17

UNTITLED (Green figure)

Etching on paper
Signed lower right
1967
9.6 X 6.5 in.

Estimate

INR 50,000 - 2,00,000

Catalogue Notes

Trial Proof IV.

Lot number / 17



Lot number / 18

Lot No. 18

UNTITLED (Figures in red & blue)

Lithograph
Signed lower right
1962
10 X 15 in.

Estimate

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

Catalogue Notes

Artist's Proof 3/5



Lot No. 19

UNTITLED (Embossed figures)

Etching
Signed lower right
1960
9.6 X 7.5 in.

Estimate

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

Catalogue Notes

Artist's Proof. An embossed etching.

Lot number/19



Lot No. 20

UNTITLED (Two figures)

Pen on paper
Signed lower right
9.8 X 14.2 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

This undated Pen on paper work is a portrait of two men; one of them possibly the artist.

Lot number / **20**



Lot No. 21

UNTITLED (Figures)

Watercolour on paper
Signed lower right
1992
11 X 7.5 in.

Estimate

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

Lot number / **21**



Lot No. 22

UNTITLED (Figure)

Mixed media on paper
Signed lower right
1982
9.8 X 13.8 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

This mixed media on paperwork is a possible study for one of Hore's sculptures.

Lot number/22



Lot number/23

Lot No. 23

UNTITLED (Figure)

Pen on paper
Signed lower right
1968
7.7 X 10.9 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

One of Hore's later works.



Lot No. 24

UNTITLED (Temple sketch)

Pen and Ink on paper
10.6 X 7.3 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

This is a double-sided work inspired by the paintings and architecture of the Ajanta Caves.



Lot number/24



Lot No. 25

UNTITLED (Two figure)

Pencil on paper
Signed lower left
1980
5.9 X 3.9 in.

Estimate

INR 50,000 - 75,000

Catalogue Notes

This pencil on paper work depicts two skeletal figures standing together in solidarity.

Lot number / **25**



Lot number / **26**

Lot No. 26

UNTITLED (Figure)

Watercolour on paper
Signed lower left
1980
5.9 X 3.9 in.

Estimate

INR 50,000 - 75,000

Catalogue Notes

A standing figure





Lot No. 27

UNTITLED (Self-portrait)

SketchPen on paper
Signed lower left
1982
10.2 X 9.1 in.

Estimate

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

Catalogue Notes

This is a self portrait of the artist drawn with a Sketch pen on paper when he was 41 years old.

Lot number / 27



Lot number / 28

Lot No. 28

UNTITLED (Figures)

Watercolour on paper
Signed lower right
1992
9.4 X 10.6 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

This undated watercolour on paper shows a family sitting on the bare floor.



Lot No. 29

UNTITLED (Seated figure)

Mixed media on paper
Signed lower left
1982
13.8 X 9.8 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

A seated figure.

Lot number / 29



Lot No. 30

UNTITLED (Floods)

Lithograph
Signed lower right
18.1 X 13.4 in.

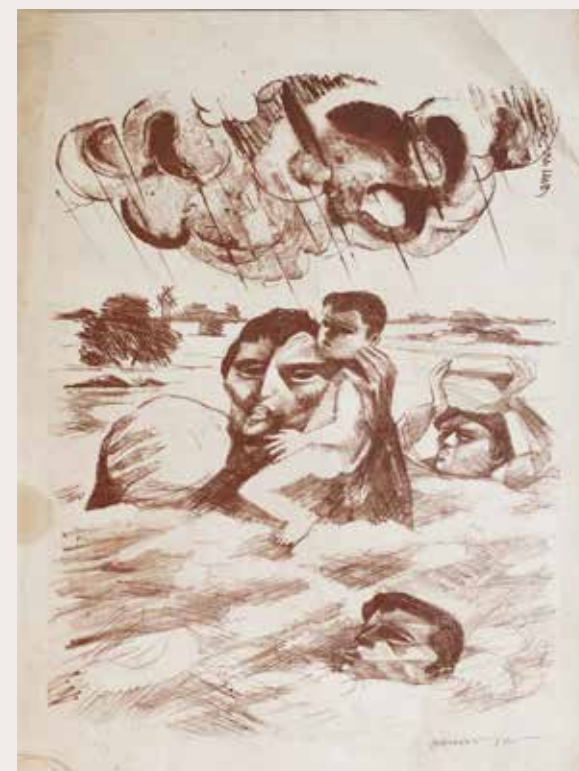
Estimate

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

Catalogue Notes

Artist's Proof. Depicts a family hit by a cyclone/floods. Dated in Bengali. (somewhat indistinctly)

Lot number / 30



Lot No. 31

UNTITLED (Crouched figure)

—
Ink pen on paper
Signed upper right
1984
10.6 X 13 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

An ink on paper work depicting a figure.

*Lot number/***31**



*Lot number/***32**

Lot No. 32

UNTITLED (Temple sketch)

—
Watercolour and ink on paper
10.2 X 6.9 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

Temple sketch.



Lot No. 33

UNTITLED (Man with axe)

Etching
Signed lower right
5.5 X 4.7 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

Artist's Proof. An Etching on paper portraying a man holding a shovel.

Lot No. 34

UNTITLED (Nude study)

Pencil on paper
Signed lower right
1981
0.4 X 0.4 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

This Pencil on paper is a nude study.

Lot number/33



Lot number/34



Lot No. 35

UNTITLED (Animal)

Watercolour on paper
Signed upper right
1992
9 X 8.5 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

Animal figure.

Lot number/35



Lot No. 36

UNTITLED (Mother & child)

Watercolour on paper
Signed lower right
1970
9.8 X 8.7 in.

Estimate

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

Catalogue Notes

Mother with child.

Lot number/36



Lot No. 37

UNTITLED (Figure)

Lithograph
Signed lower right
1982
9.8 X 13.8 in.

Estimate

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

Lot No. 38

UNTITLED (Wound)

Lithograph
Signed lower right
11.4 X 15.4 in.

Estimate

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

Catalogue Notes

Artist's Proof.

Lot number/37



Lot number/38



Lot No. 39

UNTITLED (Goat)

Watercolour on paper
Signed lower right
1980
5.9 X 3.9 in.

Estimate

INR 50,000 - 1,00,000

Lot number/39



Lot No. 40

UNTITLED (Man with axe)

Pencil on paper
Signed top right
1981
0.4 X 0.4 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

Man with a mattock.

Lot number/40



Lot No. 41

UNTITLED (Temple sketches)

Pen and Ink on paper
14.2 X 10.1 in.

Estimate

INR 50,000 - 1,00,000

Lot number/41



Lot number/42

Lot No. 42

UNTITLED (Two figures)

Pen on paper
Signed upper right
1994
9.5 X 7 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

This sketch pen on paper artwork shows two skeletal figures.



Lot No. 43

UNTITLED (Figure)

—
Crayon on paper
Signed lower left
1992
10.6 X 12.8 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

This crayon on paper work dated 1992 portrays a seated figure.

Lot number / 43



Lot number / 44

Lot No. 44

UNTITLED (Temple sketches)

—
Pen and Ink on paper
Signed lower left
1953
10.1 X 14.3 in.

Estimate

INR 50,000 - 1,00,000



Lot No. 45

UNTITLED (Figures with animals)

Etching on paper
Signed lower right
1980
10.6 X 12.6 in.

Estimate

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

Catalogue Notes

An early critical trial proof as depicted by the fragile handmade paper.

Lot number/45



Lot No. 46

UNTITLED (Figures)

Watercolour on paper
Signed lower right
1980
3.9 X 5.9 in.

Estimate

INR 50,000 - 1,00,000

Lot number/46



Lot No. 47

UNTITLED (Figures)

Mixed media on paper
Signed lower left
1981
10.1 X 9.4 in.

Estimate

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

Lot number/47



Lot No. 48

UNTITLED (Tebhaga)

Woodcut
Signed lower right
1961
8.7 X 5.9 in.

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

Catalogue Notes
Tebhaga Series.

Lot No. 49

UNTITLED (Palm tree)

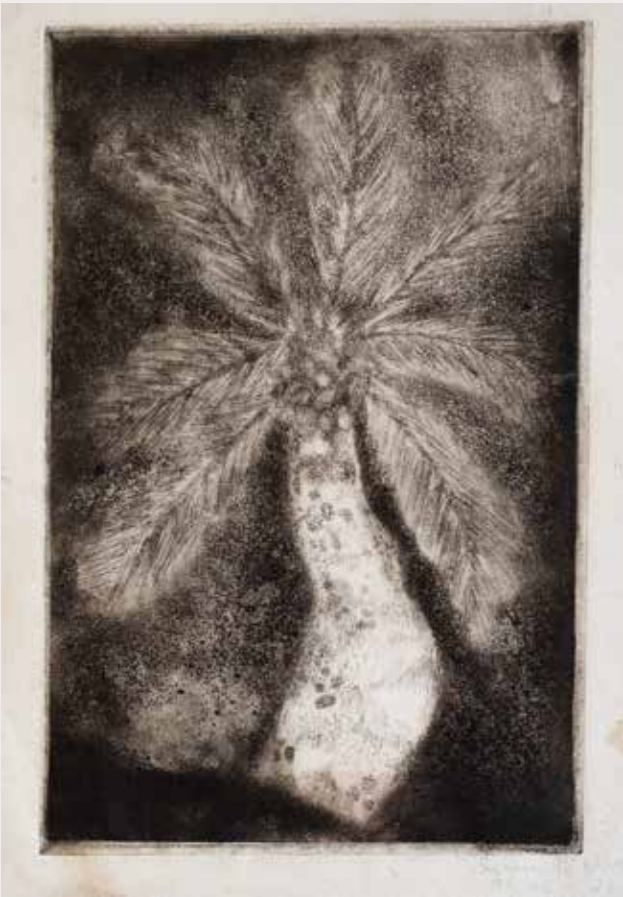
Etching on paper
Signed lower right
1976
10.8 X 7.5 in.

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

Lot number/48



Lot number/49



Lot No. 50

UNTITLED (Man working)

Sketch pen on paper
Signed lower left
1992
9.1 X 10.2 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

This sketch pen on paper work represents a frail man labouring in the fields.

Lot No. 51

UNTITLED (Seated figure)

Sketch pen on paper
Signed lower right
1992
11 X 13 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

This sketch pen on paper depicts a seated man.

Lot number / 50



Lot number / 51





Lot No. 52

UNTITLED (Family)

Etching on paper
Signed lower right
6.7 X 9.8 in.

Estimate

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

Lot number / 52



Lot number / 53

Lot No. 53

UNTITLED (Embossed face)

Etching on paper
Signed lower right
4.7 X 3.9 in.

Estimate

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

Catalogue Notes

A rare embossed etching.



Lot No. 54

UNTITLED (Figures)

Etching on paper
Signed lower right
1973
3.9 X 5.1 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

Edition 8/21

Lot number/54



Lot No. 55

UNTITLED (Forest scene)

Etching on paper
Signed lower right
4.7 X 5.5 in.

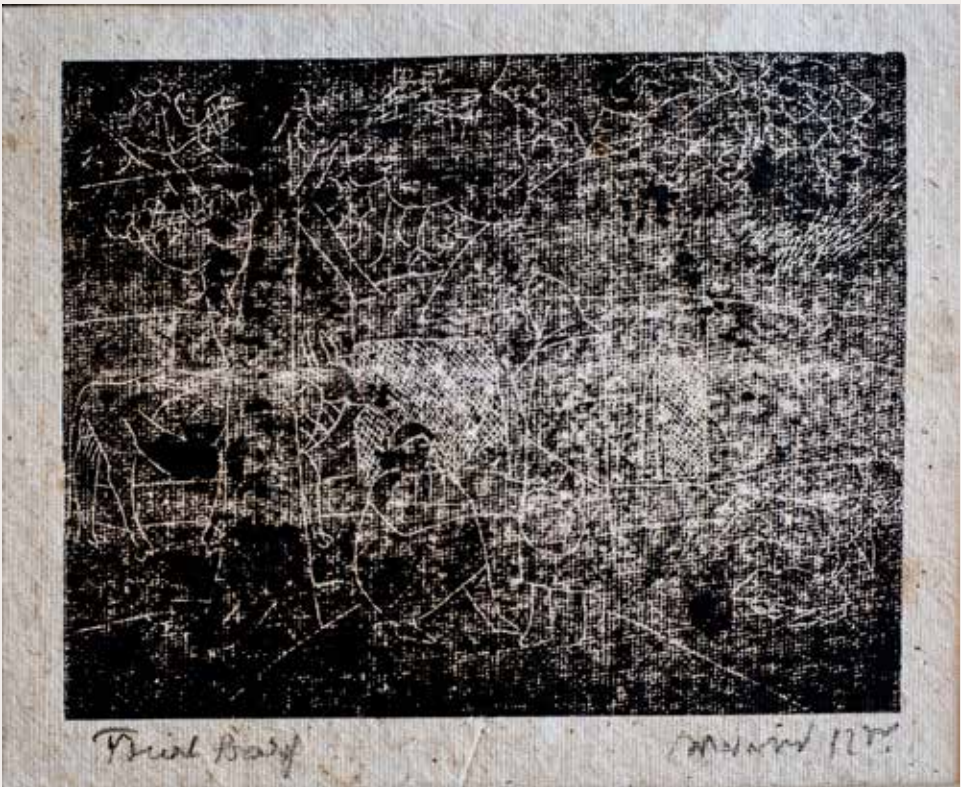
Estimate

INR 50,000 - 1,00,000

Catalogue Notes

Trial Proof. This is an Etching on paper portraying a forest scene.

Lot number/55



Lot No. 56

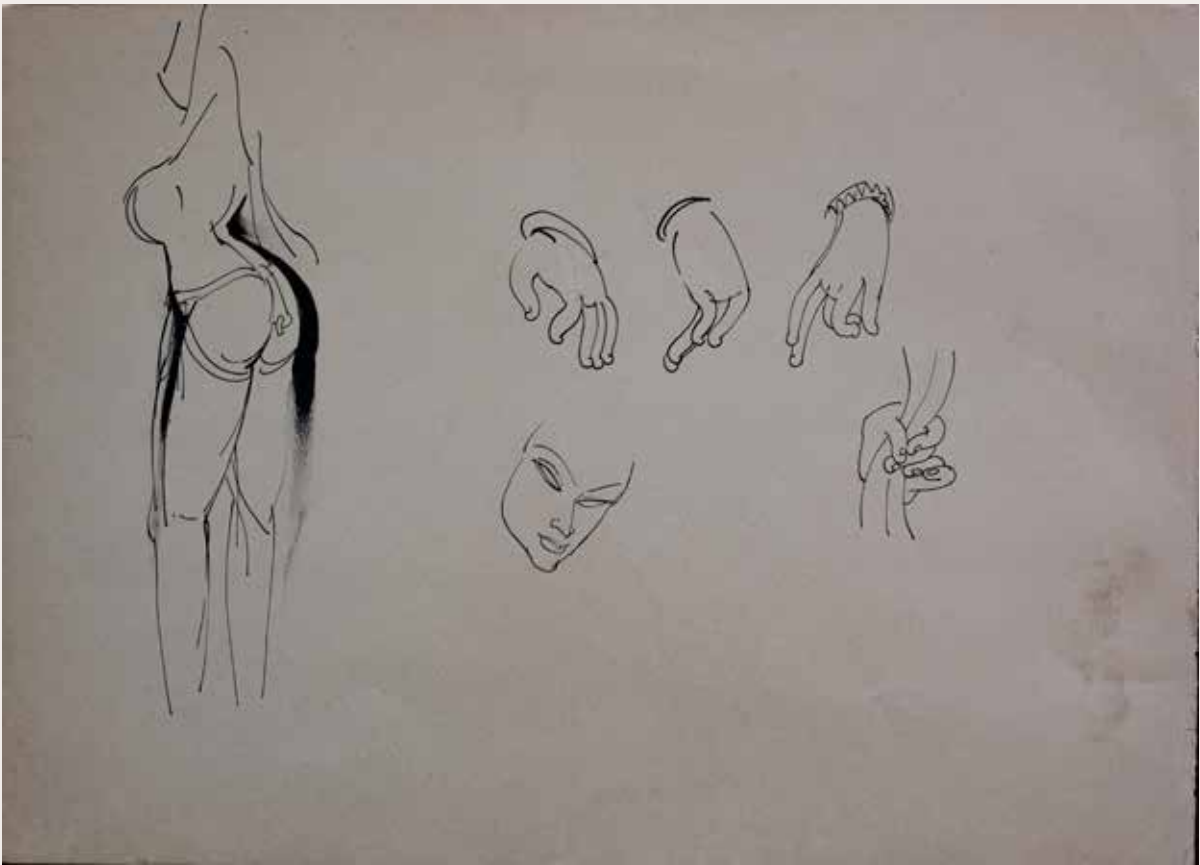
UNTITLED (Temple sketches)

Pen and ink on paper
10.1 X 14.3 in.

Estimate

INR 50,000 - 1,00,000

Lot number/56



Lot No. 57

UNTITLED (Temple sketches)

Pen and ink on paper
14.3 X 10.1 in.

Estimate

INR 50,000 - 1,00,000

Lot number/57



Lot No. 58

UNTITLED (Lying figure)

Mixed media on paper
Signed lower right
1982
9.8 X 13.8 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

This mixed media on paper represents a seated skeletal figure.

Lot number/58



Lot No. 59

UNTITLED (Man with child)

Pencil on paper
Signed lower right
1980
5.9 X 3.9 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

Father and child.



Lot number/60

Lot No. 60

UNTITLED (Portrait)

Lithograph
Signed lower right
1975
14.2 X 9.8 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

A lithograph depicting the classic hairstyle of that time.



Lot No. 61

UNTITLED (Animal)

Mixed media on paper
Signed lower right
1981
7.1 X 10.6 in.

Estimate

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

*Lot number/***61**



Lot No. 62

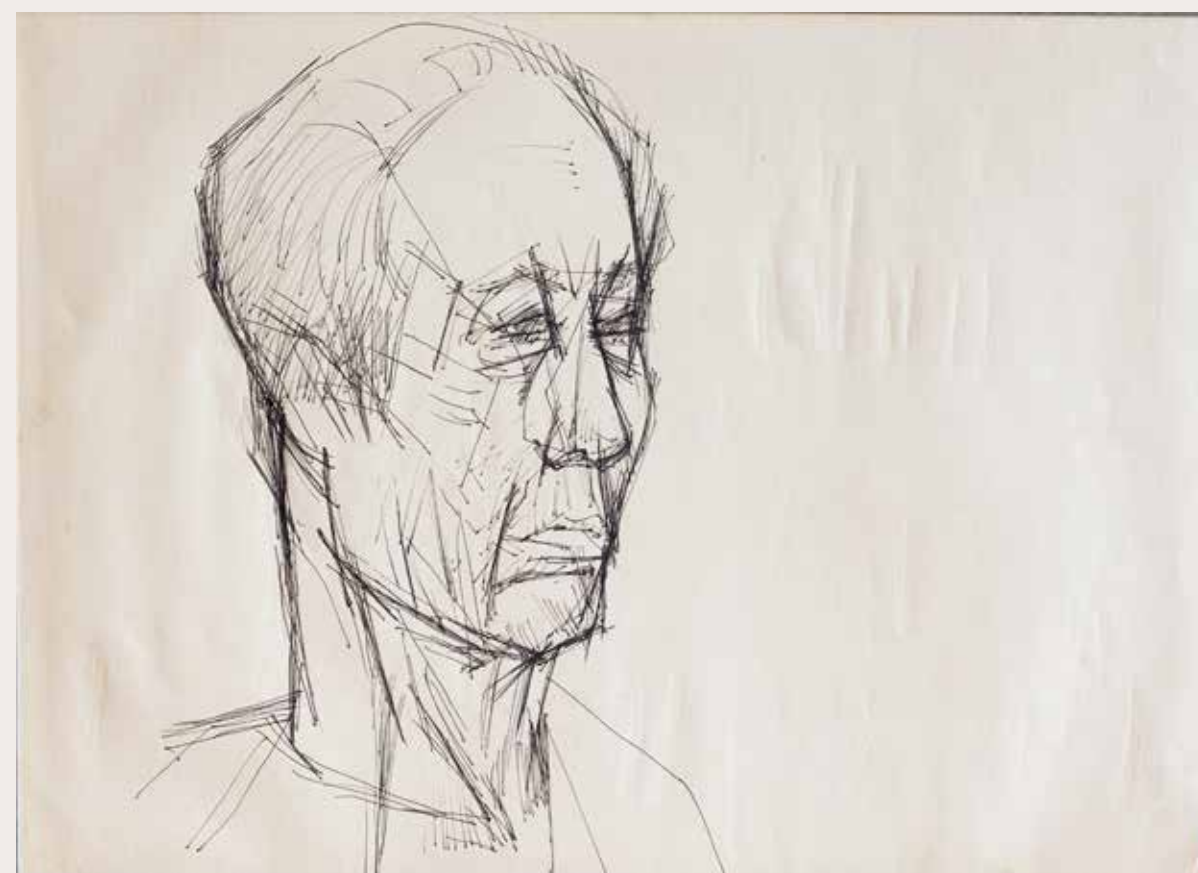
UNTITLED (Figure)

Pen on paper
9.8 X 13.8 in.

Estimate

INR 50,000 - 1,00,000

*Lot number/***62**



Lot No. 63

UNTITLED (Figure)

Sketch pen on paper
Signed upper right
1996
13.8 X 10.2 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

Seated figure.

*Lot number/***63**



Lot No. 64

UNTITLED (Family)

Mixed media on paper
Signed lower right
1996
14.3 X 10.1 in.

Estimate

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

Catalogue Notes

A family in transit.

*Lot number/***64**



Lot No. 65

UNTITLED (Figures)

Pen on paper
Signed lower left
1981
7.1 X 10.2 in.

Estimate

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

Catalogue Notes

This ink on paper work with emaciated figures highlight the recurring themes in his work.

Lot number/ **65**



Lot number/ **66**

Lot No. 66

UNTITLED (Seated lady in garden)

Mixed media on paper
Signed lower left
13 X 10.2 in.

Estimate

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

Catalogue Notes

Seated lady in a garden.



Lot No. 67

UNTITLED (Figure with bowl)

Etching on paper
Signed lower right
1975
5.9 X 4.1 in.

Estimate

INR 50,000 - 1,00,000

Catalogue Notes

Artist's Proof. This Etching on paper demonstrates a man holding a cup.

Lot No. 68

Benode Behari Mukherjee
UNTITLED (Abstract)

Etching on paper
Signed lower left
Circa 1960
5.5 X 7.5 in.

Estimate

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

Catalogue Notes

The artwork's printmaking is attributed to Somnath Hore.

Lot number/67



Lot number/68



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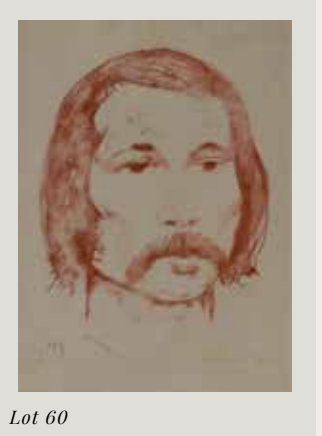


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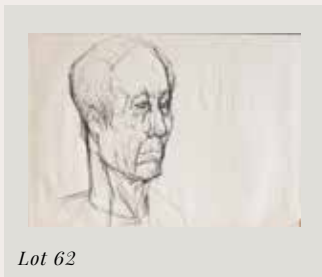
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