



PRINSEPS

LALITHA LAJMI  
PRINTS AUCTION

AUGUST 2022









P R I N S E P S

# LALITHA LAJMI

PRINTS AUCTION | 10<sup>TH</sup> - 11<sup>TH</sup> AUGUST 2022

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

At Prinseps, each auction is backed with a plethora of research. We pride ourselves in building on India's rich and ancient art history. Whilst conducting research on the Oscar winning Bhanu Athaiya, we at Prinseps had the pleasure of meeting and interacting with Lalitha Lajmi. To our absolute delight and honour, these conversations led to the curation of our upcoming auction on prints by Lalitha Lajmi.

Beautiful prints created by Lajmi in 1969-84 shed light into a chapter of her artistic and creative journey. Like the Late Bhanu Athaiya, Lajmi too was close to the progressive artist KH Ara, who guided her and helped her understand the burgeoning Indian art world.

Lalitha Lajmi grew up in Calcutta and it was her uncle B.B. Benegal who ignited the passion for the arts in her, something she realised later! Little did she know that a gift of paints at the tender age of five would lead her to taking up art as her choice of education. She honed her talent and skills at JJ college of Arts, Mumbai like many other Indian masters and took up commercial art before getting married.

Lajmi's journey into printmaking involved a lot of self learning, reflection and guidance from some of the great Indian artists who were writing art history with their work back then. Given the limited printmaking classes and her marital responsibilities and duties, it was her sheer passion and dedication and encounters with like-minded people that led her to create these beautiful works. Be it Ara, who helped materialise her first show at Jehangir Art Gallery or Bhupen Khakhar or Prabhakar Barwe who she continues to hold in high regard. Each of them had a little wisdom and guidance to share with Lajmi.

Prinseps is delighted to present sixty-five prints from Lalitha Lajmi's personal collection from 1974-76. Drawing inspiration from theatre, which was not only dear to her but also her brother the renowned filmmaker Guru Dutt and her daughter. Her recurring masks, for example, came about subconsciously after attending her daughter Kalpana's theatre classes in her college. These masks are her ode to the performing arts and to the many roles each one of us takes on in life. But she soon moved beyond the masks.

In a conversation with Prinseps, she narrates, 'And in my works, I have done not only masks but performances - inspired by cinema, theatre, and real life. That was also when I joined psychoanalysis. I would have a lot of dreams. There are some dreams that you have and when you wake up, you no longer remember them. While a few dreams are significant enough that you always remember them. This is why you must write down these dreams and my analysts would ask me to narrate them which was rather difficult. I went to therapy for five long years and that helped. For two years I was doing abstract and figurative works, etching and I was very confused.'

Prinseps presents this sublime statement of creativity..

**- Brijeshwari Kumari Gohil**

## Lalith Lajmi Prints Auction

Auction is open for proxy bidding.

Online auction commences for live bidding at **10 AM(IST)** on **10<sup>th</sup> August 2022**.

Lots close as per schedule at **6 PM(IST)** onwards on **11<sup>th</sup> August 2022**

Lot No	Closing Time (India)	Closing Time (US Eastern)	Closing Time (US Pacific)	Closing Time (UK)	Closing Time (Hong Kong)	Closing Time (Japan)
1-22	6:00 PM	8:30 AM	5:30 AM	1:30 PM	8:30 PM	9:30 PM
23-45	6:30 PM	9:00 AM	6:00 AM	2:00 PM	9:00 PM	10:00 PM
46-65	7:00 PM	9:30 AM	6:30 AM	2:30 PM	9:30 PM	10:30 PM



# Walking down memory lane with Lalitha Lajmi

**Lalitha Lajmi an Indian painter recalls her childhood days and memories with late filmmaker and brother Guru Dutt in these handwritten notes. These notes give us an insight into the influences that led her to nurture her passion for art and cinema.**

“Many memories flash back to the Calcutta days when we were children living with our parents near Paddapukur Tank, a family of 4 brothers and I am the only sister. Both Guru and Atma went for a swim at the Padupukur tank and I watched them sitting on the grass. The same place had Parish Mela once a year with fascinating Jatra plays performed all night. At the mela they sold earth red clay figures, delicately painted pottery, wooden dolls, birds, and animals in red, yellow, black, and green. Alta, the red liquid used on the feet of women, and sindoor were also sold in little red boxes. The Baul singers used to come to our doorsteps singing beautiful devotional Bengali songs. My grandmother would call me to give them a hand full of rice. There are faint memories of travelling on the train to Dharmatala street with my grandmother. The long journey and watching cinema posters. My uncle Mr. Benegal was an established artist who had a small office working on cinema hoardings and publicity for several theatres in Calcutta. Hence he could get passes for films, sometimes 3 or 4 films in a

day. So we were exposed to Prabhat Films, New Theatre, and English films. My uncle had an old gramophone which one had to use by hand and my aunt was passionately fond of Bengali and classic music. He also was a keen photographer and made home movies on an 8mm camera. Perhaps these memories were still so strong for Guru that he imbibed all these early influences from Bengal in his films. In Pyaasa, the scenes of low terraces, the Baul singer singing Aaj Sajan Mohe Ang Laga Lo, the Hooghly River, and the sleepy boats in the stark key background when he is sleeping on the beach are nostalgic of the old days.

As a young lad of 14, he was very fond of dance and I have some vague memories of peeping in and watching her do the shadow play in my grandmother's room, late in the evening where our deities were kept and the lamp was lit up. This very shadowplay was used in a dance sequence of Minoo Mumtaz in Saheb Biwi Aur Gulam where the play of light and shadow with the group dancers

was unique. There is a strong graphic quality etched on in several scenes of Pyaasa, Kaagaz Ke Phool and Saheb Biwi, and Gulam where he stands on the balcony at the entrance with backlighting like Christ with his hands stretched out and the mobs below asking for his identity with the famous song Jahan Pyaar Hota Hai. In the climax when Mala Sinha confronts him to accept fame or success, he wants to remain anonymous which is highly philosophical and society puts up a mere mask of human faces. (Isn't this ironical that he almost predicted his own future?)

I remember when he first arrived from Almora, Uday Shankar Dance Academy, his creation of the Swan dance, performed at the Excelsior theatre, my mother met Uday Shankar backstage after the performance and he told her that Guru was exceptionally creative and talented. It is at Almora, that he found the totality of expression. When his first film Baazi was signed for Navketan, we were living in a small two-room in Matunga. My parents were struggling, my father a clerk at...and mother a teacher and Guru too. At the first song recording of Baazi, we met Geeta who sang Tadbir se bigdi hui at the Famous Cine Lab. Geeta Roy was then a famous playback singer at the top of her career. They fell deeply in love and he would listen to Geeta's Bengali love song again and again on a borrowed gramophone from my friend, the words were Tumi Jodi Bala Bhalo Bhasha dite Jamina. (I played cupid by delivering their first love letters as a younger sister) On an off day from shooting, we used to have a few happy moments. So far picnics at Powai and Pokhan Lake with Guru, Geeta, Raj Khosla, and myself. Geeta and Raj would sing throughout the journey. There was constant friction between my parents at home though both were extremely

talented writers my mother wrote in Kannada and my father was an intellectual who wrote verse in English and could fluently quote Shakespeare. When I think of the past I wonder how many times my father and Guru must have missed an afternoon meal so far my father would take half a rupee to Ballard Estate and Guru a rupee to the studies.





Pyaasa was named Kashmakash when he first wrote the script. He was jobless for almost a year during the slump in the film industry. He wrote a great deal those days; many scripts and short stories which he sent to the Illustrated Weekly were rejected.

The first time I went to see a film shooting was in Poona as a little girl when he was working as an assistant at Prabhat Studios. I met Dev Anand too for the first time. When Geeta became close to us. I went to see his shootings several times. I remember attending a whole night shooting of Jaal, a scene on the balcony was Geeta Bali standing and the famous song of Hemant Kumar Pighla hai sona being played. Those days Geeta Bali, Dev Anand, Sapru, Ram Singh, and Balraj Sahni visited us at Matunga. Later while shooting for Mr & Mrs 55, Guru came home to Colaba with Madhubala for lunch, during the tennis court scene. Waheeda Rehman lived in Colaba close to and almost every evening we met after the shooting of Choudhavi ka Chand. I remember the first ....I had when Geeta told me Guru was going to act in the main lead in Baaz.

As time passed, Guru became serious and aloof, deeply involved as a filmmaker. He worked on several films and left them unfinished even after completing 12 reels. One was Raaz and the other Gauri in which he had taken Geeta, shot it in Calcutta, and also other projects. He could not take failure. When Kaagaz Ke Phool failed he lost confidence in himself and he refused to give his name for his later films. He would often go into the depths of depression. He was a voracious reader in English, Hindi, Urdu, and Bengali. The collection of his books had a range of subjects in History, Literature, Philosophy, Anthropology, Photography, and Urdu Poetry. This part of him was

definitely from my father. (my mother reads Hindi, Marathi, Kannada, and Bengali even today. ) Many have asked me what would have happened had he been alive today? He was a sensitive filmmaker, who knew the grammar of cinema and if in a span of 9 years he could create poetry on celluloid, then he certainly would have grown into a new way of thinking in terms of cinema. Those days there weren't young critics who could have discussed with him on his works. One must be grateful to the French Director or/of Alliance Francaise Mr. Henry Miccilio that his work was exposed in France and later in the USA and other countries. Today he is a legend and remembered for his work even after 25 years of his death. Sometimes I wonder whether he knew how destiny would change. He spent all his intensity in the short span of life!

There are some incidents that happened many years ago, that perhaps would have changed the whole course of my life and profession twice. The first time was when Guru helped a ballet dancer backstage with makeup for the Discovery of India organised by Rajen Shankar, Laxmi Shankar, and Ravi Shankar. It was a large group of dancers and a huge project of dance ballet and I was very keen on dancing. Guru took me one morning to the suburbs to introduce me to them. I remember we sat enchanted with Ravi Shankar who was doing his riyaz on his sitar. I was just 14 then and they were planning to put me on the payroll. Those days Guru was having no work and after we returned home he changed his mind and told me I was to not join, he didn't want me to be another bread earner at that age. Then the second time, I was 16 and he was planning Baazi with Dev Anand and wanted a young face. He took me to Kamala Nehru Park for the stills and took so many photographs from different angles and then

dropped the whole matter. So because I was not destined or may not have been a good actress, and today I paint, far away from the Performing Arts. Though I have given my first performance in classical music in Calcutta at the age of eight at a small Saraswat gathering. Then later I learned a little about Manipuri dance and Geeta sang for me while I gave performances in the school of Art while I was studying Commercial Art.

Much has been spoken about Guru's personal life and conflicts. He no doubt had a stormy life or else he wouldn't have made so many attempts to end himself. It was like burning himself creatively with his inner conflicts until one morning the end came and the stunning news of his death left grief and trauma in our lives. My mother who is 83 years old lost her firstborn and her favourite child. ”

(5)  
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Lalli

# Interview with LALITHA LAJMI

A ray of light enters Lajmi's room and falls on a half-painted canvas. As twilight knocks on the door, the artist's room is dipped in evening hues. Brushes stacked in paint holders stand in awe-filled unison like silent spectators as unsuspecting Lajmi continues to paint into the night. Seated on a wooden chair propped up on two cushions, Lajmi's creative spirit knows no rest. Lalitha Lajmi's nocturnal artmaking which was first born out of necessity is now a habit she has woven into her creative process.

The walls are defining spaces in Lalitha Lajmi's living room that speak volumes about her creative personality. Behind her rocking chair, you see a universe of books that reflects 89 years of Lajmi's life. Art and artistry remain confined within Lajmi's gorgeous suburban apartment. Her paintings and some of her late daughter Kalpana's works adorn the walls of her home. And amidst it all, in her rocking chair that creaks with wisdom; sits Lajmi, draped in a gorgeous saree eager to answer your questions.

## **When did you realise you wanted to be an artist?**

I was born and brought up in Calcutta. My uncle B.B. Benegal was a commercial artist and painter at that time. He gifted me a box of paints when I was just five years old, and that was the beginning of my artistic desire. He did not just encourage me but also my brother Guru Dutt to pursue our dreams. When we moved to Bombay from Calcutta, I began studying commercial art at the J.J. School of Art. However, I got married very young. After that, I did not really have the time to follow my interests for a while. I was still very keen to practice art and once we moved from Matunga to Colaba, I slowly began to see art exhibitions on my own. I was completely swept by the arts. At that time, I had also begun teaching art for a while at two schools in South Bombay - the Convent of Jesus and Mary and Campion. 1973 onwards I began attending evening classes at JJ for three years. Back then I was only doing oils and drawings and wasn't very serious about printmaking since I wasn't sure of the craft or method of doing it. So in the first year, our professor was insistent that we do linocuts, woodcuts, and then etching because it is a difficult medium in the beginning and one must be very steady with the hands.

## **How and when did you start off printmaking then?**

It took me some time to learn the craft but the problem at JJ was that they did not have the suitable material to work on at that time. I did have these at home: nitric acid, gas stove, and plates. At first, I made a lot of mistakes with the plates and spoiled them all. But I did pick it up quickly because of the practice I was putting in at the classes. The timing was from 5:30 to 7:30. The lights were very dim in the evening classes. We had large presses for printmaking. The first method is that we have to do an aquatint and prepare the inks. Everything is done from scratch by the artist. All the prints you see are done totally by me, there was no help. And though it was tiring, I was pretty young in my 40s so it was alright. However, evening classes at JJ stopped after three years, and I continued to teach at the convent from 8 to 4, so the whole day was gone. Soon I decided to buy the press. I would do all my prints at night and work after dinner from 9 to 2 every day. Preparing a plate would take me about three weeks. I have always been a highly imaginative artist who would work on the spot - there is nothing preconceived in my art. So, within a short period, my hand was steady. In the case of etchings, lines are engraved in the paint with acid which is difficult to remove if you make a mistake. I would use an instrument to rub the mistake or lines - but it takes a long time and while I did learn some methods at the JJ - later on, it was all self-learning. One has to be very careful because when ink is used on the plates and on the sides, it has to be absolutely clean white. And that takes a long time to learn. I used to take the prints on Saturdays and Sundays and prepare the whole thing at the night. And in those days we didn't have enough water but we did



have huge tubs on which the prints were - and the tub was filled with cold water so that I could dip the paper into it. You see, the lack of sleep did not deter me because my body got so used to staying up till 2 am and sometimes I would stay up till 3. Even today I have the same habit.

## **Were you in touch with other artists as well?**

The progressive painter KH Ara helped me navigate the art world. He guided me and helped me with my first show and booked the Jehangir Art Gallery for me. You must have heard of Nasreen Mohamedi - I had met her a couple of years earlier, and she had become my very dear friend. Nasreen was teaching. I was also in Baroda MSC University and the school I was in had classes from 7 to 2 and then it was free for the artists to come and work with graphics or the press as they pleased. The college was open day and night and that was very rare. The best students have come from MSC University of Baroda. I also knew Bhupen Khakhar who was also self-taught and was working in an office back then, he started painting on his own. So Nasreen, Vivan Sundaram, and Bhupen Khakhar were staying together. Jyotibhai had arranged for the press, I wanted a small press for myself because I did not have much money. Gulam Mohammed Sheikh was also teaching at that time. I have met everyone. I was also fond of visiting Prabhakar Barwe at the Weavers' Service Centre and I was always fond of Barwe's works. Why I don't know, but in life, you meet some people and you start getting closer to them, not because of anything else but because you think in the same way. So, whenever I had

my sessions with my analysts- I would go there and have a cup of coffee with Barwe and talk to him. And that is when I got to know him, and before that Anand Mohan Naik was also working there. We used to all look up to Barwe because he was such a great intellectual and his work was so superb in the Centre and later period also.

## **We have noticed masks as a recurring motif in your works, what is the significance of that?**

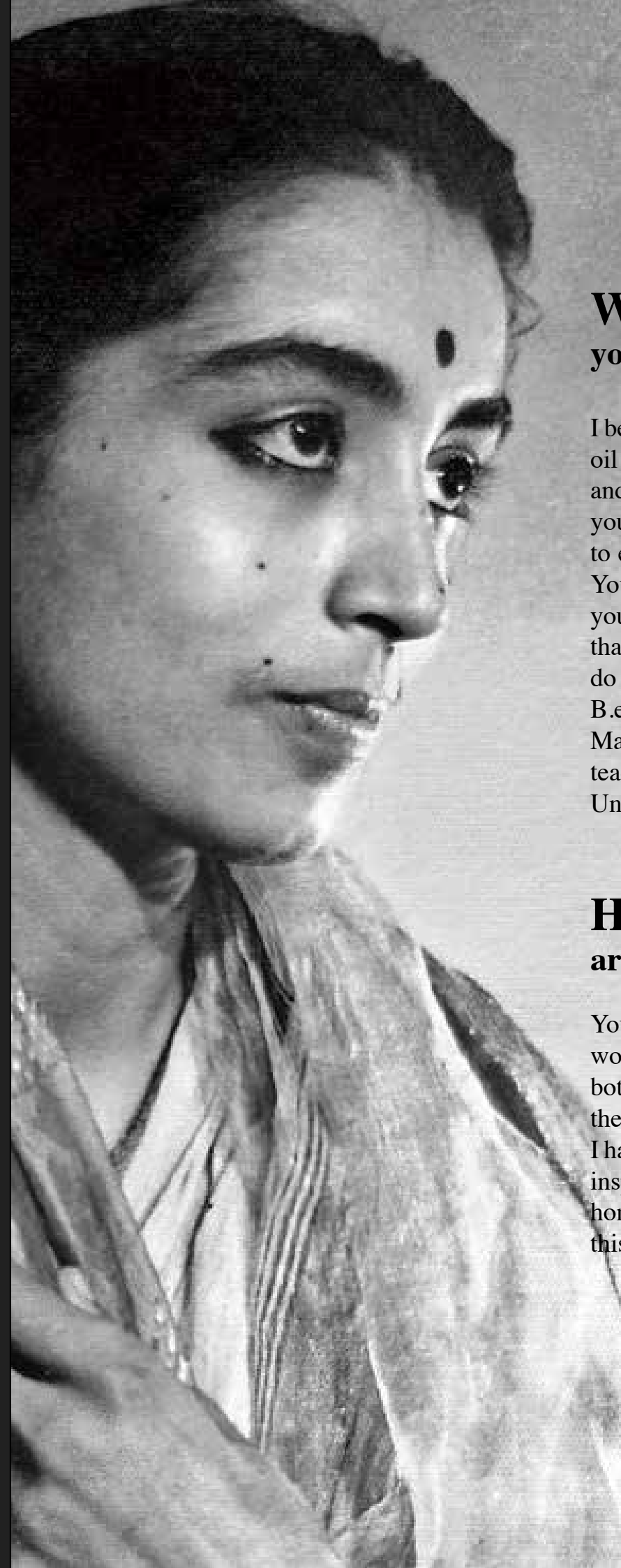
The concept of masks came to me because of my daughter Kalpana. She was in college and good at dramatics. I would often attend her rehearsals and was intrigued by her interest in theatre. But I started doing masks subconsciously. My masks were humane, with feelings and emotions, unlike the decorative kind which I do not like. I continued with masks for a long time but much later I came to the depiction of the body. The masks had disappeared and now they were within. And in my works, I have done not only masks but performances - inspired by cinema, theatre, and real life. That was also when I joined psychoanalysis. I would get a lot of dreams. There are some dreams that you have and when you wake up, you no longer remember them. While a few dreams are significant enough that you always remember. This is why you must write down these dreams and my analysts would ask me to narrate them which was rather difficult. I went to therapy for five long years and that helped. For two years I was doing abstract and figurative works, etching and I was very confused. Eventually, I gave up abstracts entirely after that. Again my personality is such that while I was printmaking, that is all I was doing.

## **What was the first work that you recall selling?**

I began watercolours very late. I sold my first oil to a German archaeologist for 100 Rupees and my drawings were for 15 Rupees. So you could imagine how it was still difficult to earn; because you can't be living on that. You might sell something once or twice but you can't live on it. KH Ara then suggested that I start teaching and said I'd have to do B.ed and give all the exams. So I did a B.ed in Art for one year at the JJ and then a Master's. I thought doing that I'd be able to teach in college but unfortunately, Mumbai University did not have art as a subject.

## **How much of Cinema was your art inspired by?**

You see these books on cinema? My daughter would read a lot. She and my husband were both well-read whereas I didn't really have the time to read back then. And in my works, I have done not only masks but performances inspired by cinema and even real-life to be honest because I believe we all don masks in this world of pretend.





Lot #01

## A WOOD CUT

Woodcut  
Signed lower right  
1969  
12.0 x 12.0 in.

**Estimate :** 25,000 - 75,000 INR

### Lot description

1/5. Artist's Proof. An early woodcut depicting three people around a dinner table.



Lot #02

## UNTITLED(Abstract)

Color Woodcut  
Signed lower right  
1970  
12.0 x 15.5 in.

**Estimate :** 25,000 - 75,000 INR

### Lot description

One of Lalitha Lajmi's early experimentations with organic abstraction.





Lot #03

## THE MASKS

Etching  
Signed lower right  
1973  
7.0 x 6.0 in.

Estimate : 25,000 - 75,000 INR

### Lot description

This etching is one of Lajmi's first when she began learning intaglio and etching printmaking at the Sir J.J. School of Art during evening classes from 1973 to 1976.



Lot #04

## THE FIRST LINOCUT OF A MASK

Linocut  
Signed lower right  
1973  
12.0 x 10.5 in.

Estimate : 25,000 - 75,000 INR

### Lot description

A linocut depicting a mask with sharp facial features.





Lot #05

## THE POET

Linocut  
Signed lower right  
1973  
16.5 x 10.0 in.

Estimate : 25,000 - 75,000 INR

### Lot description

A coloured linocut with intricate white lines tracing a flower and a face.



Lot #06

## UNTITLED (Woman)

Print Etching  
1973  
9.5 x 7.0 in.

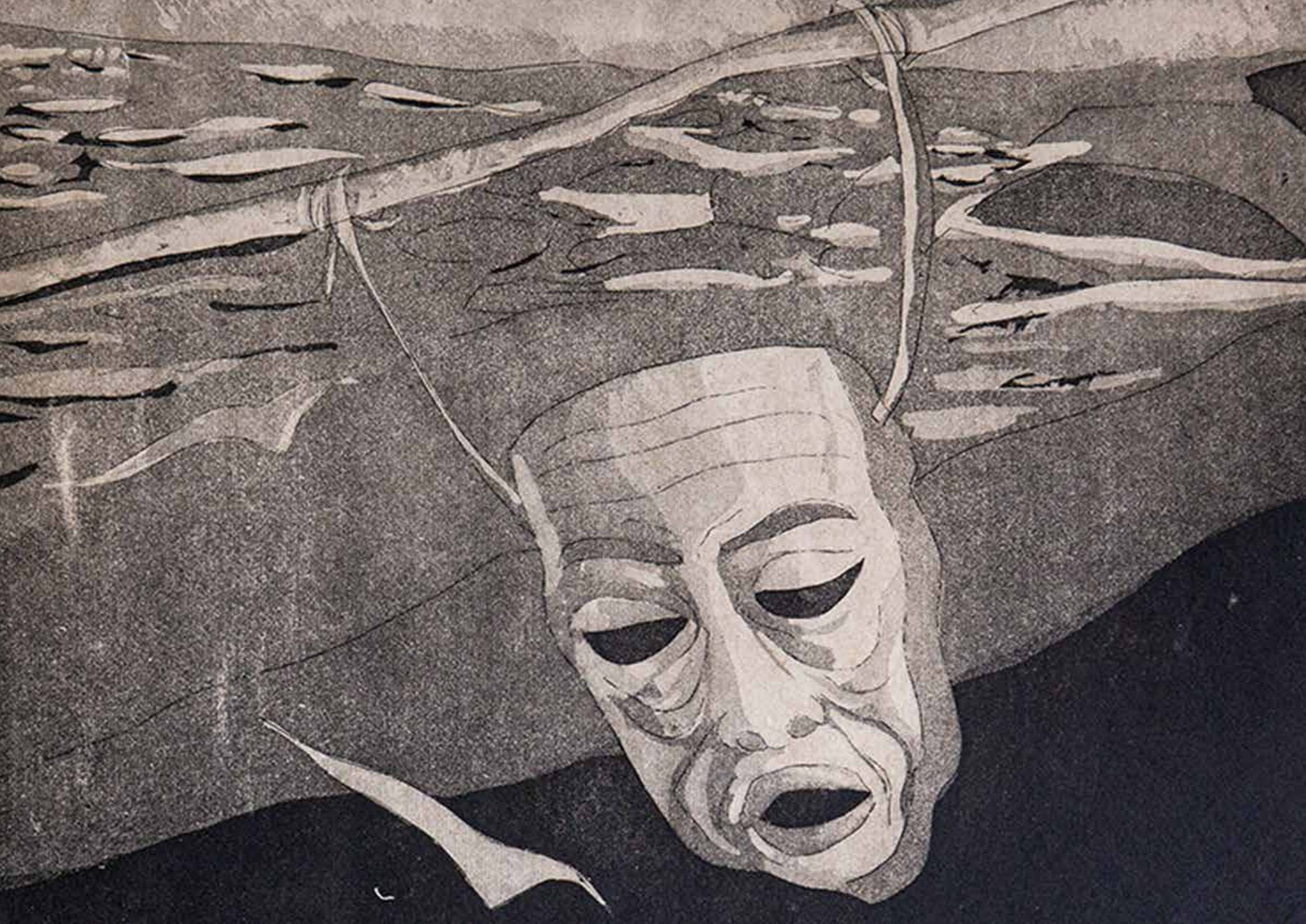
Estimate : 25,000 - 75,000 INR

### Lot description

Artist's Proof. This etching depicts a young woman standing with clasped hands.









Lot #07

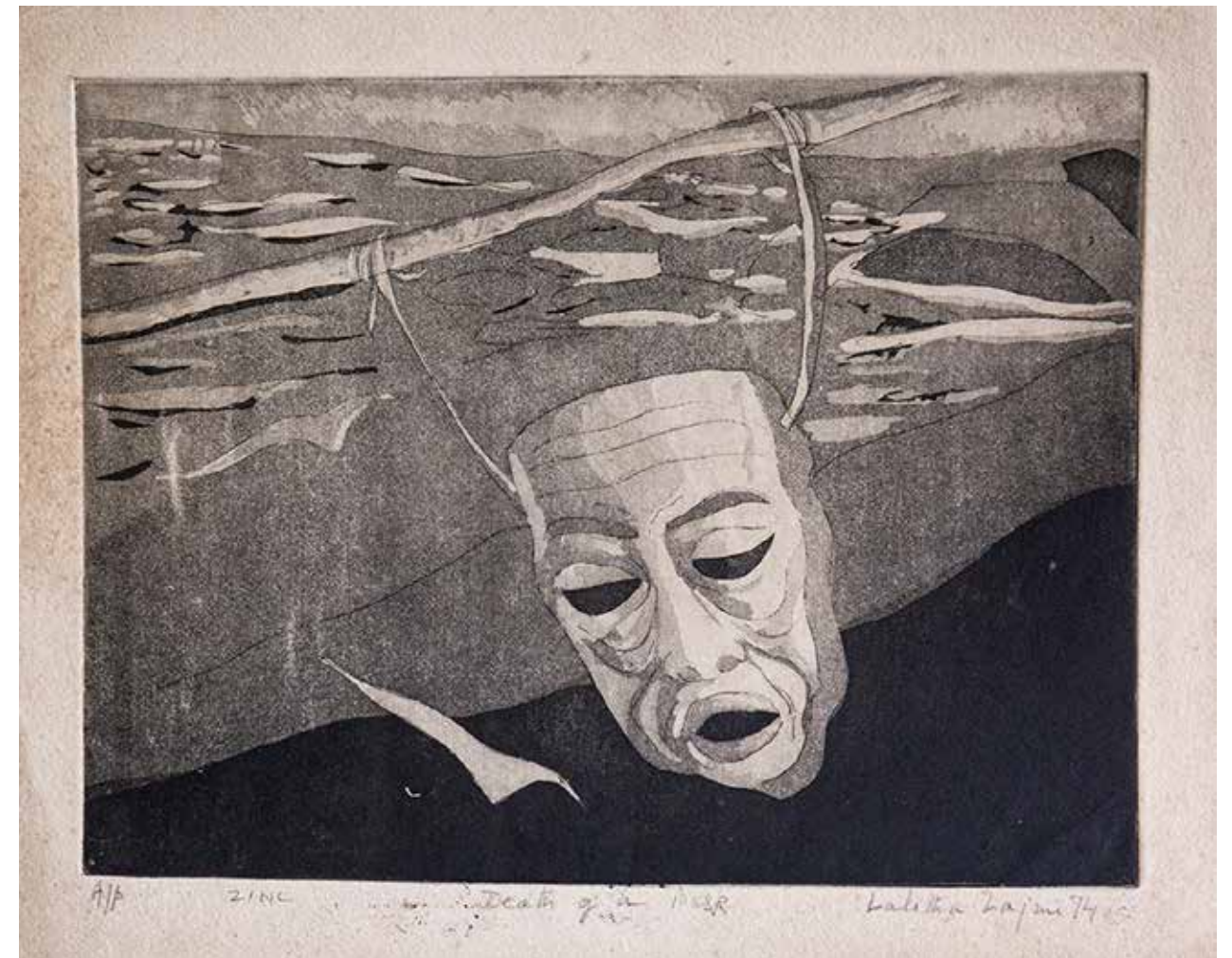
## DEATH OF A MASK

Zinc  
Signed lower right  
1974  
9.5 x 12.0 in.

Estimate : 25,000 - 75,000 INR

### Lot description

Artist's Proof. This work shows a mask hanging on a loose thread by a branch.



Lot #08

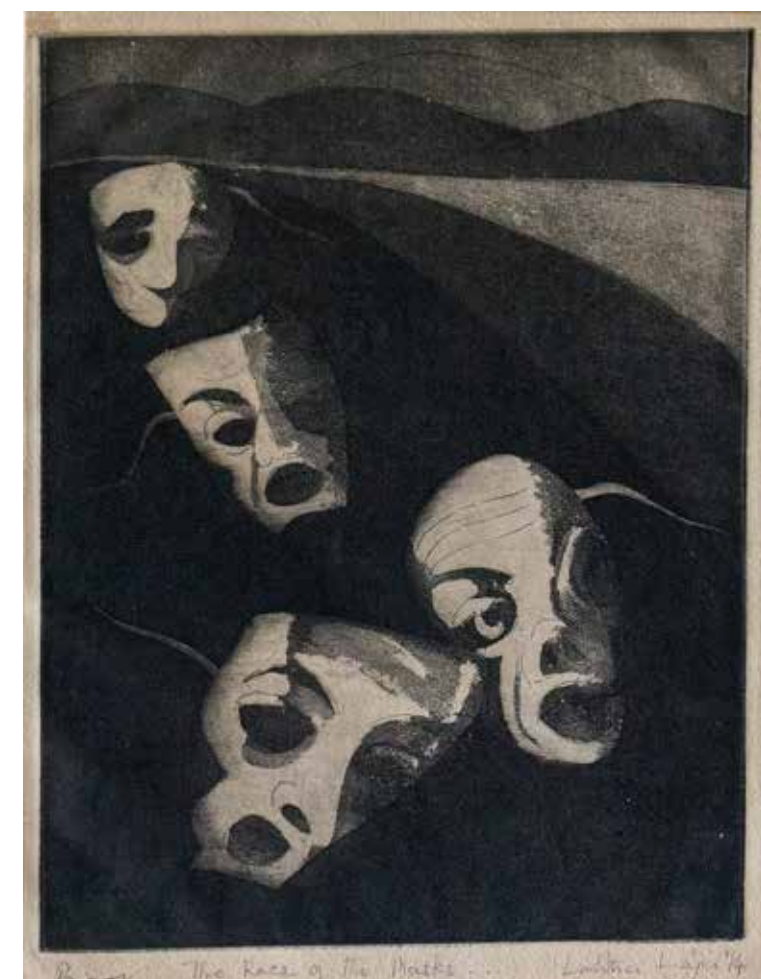
## THE RACE OF THE MASKS

Etching  
Signed lower right  
1974  
12.0 x 9.0 in.

Estimate : 25,000 - 75,000 INR

### Lot description

Artist's Proof. An etching with four masks placed one ahead of the other, as if they were in a race as depicted by the title.





Lot #09

## RACE OF THE MASKS

Etching  
Signed lower right  
1974  
12.5 x 9.0 in.

Estimate : 25,000 - 75,000 INR

### Lot description

Artist's Proof. An etching depicting Lajmi's early experimentation emerging from the dusk of J.J.'s evening classes and her home where she had set up a graphic press in her kitchen to work on at night.



Lot #10

## THE MASK.....

Woodcut  
Signed lower right  
1974  
12.0 x 9.5 in.

Estimate : 25,000 - 75,000 INR

### Lot description

Artist's Proof. Lajmi's raw woodcut of a mask depicts the recurring theme of performance in her oeuvre inspired by her association with cinema and visits to the theatre to watch daughter Kalpana.





Lot #11

## DREAMS OF THE MASKS

Lino of woodcut  
Signed lower right  
1974  
14.0 x 14.0 in.

Estimate : 25,000 - 75,000 INR

### Lot description

This is an early woodcut from Lajmi's days when she would attend J.J. School's evening classes.



Lot #12

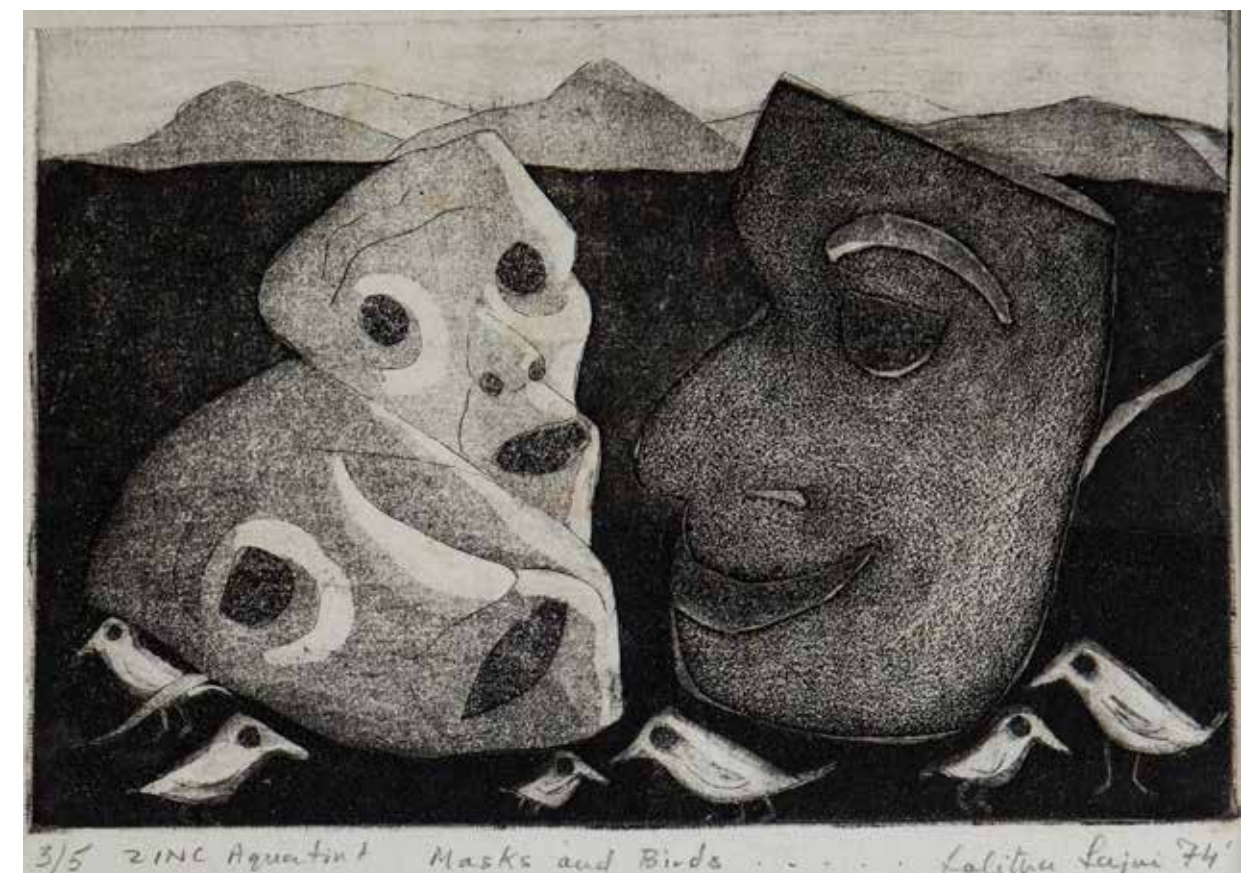
## MASKS AND BIRDS

Aquatint zinc  
Signed lower right  
1974  
6.5 x 9.5 in.

Estimate : 25,000 - 75,000 INR

### Lot description

3/5. The birds are evocative of a childhood memory with masks in a monochromatic tone.





Lot #13

## DEATH OF A MASK

Zinc  
Signed lower right  
1974  
9.5 x 12.5 in.

Estimate : 25,000 - 75,000 INR

### Lot description

2/25. Artist's Proof.



Lot #14

## DREAMS OF A MASK

Zinc Aquatint  
Signed lower right  
1975  
9.5 x 12.5 in.

Estimate : 25,000 - 75,000 INR

### Lot description

Artist's Proof. This piece contains symbols and metaphors pertaining to performance, death and dreams prevalent in Lajmi's visual vocabulary.





Lot #15

## THE THREE MASKS

Etching zinc  
Signed lower right  
1975  
7.0 x 10.0 in.

**Estimate :** 25,000 - 75,000 INR

### Lot description

5/5. This work is reminiscent of Lajmi's popular themes such as masks and death. You see a simple depiction of a tree branching out into a multi-layered narrative of life.



Lot #16

## THE DEAD MASKS

Zinc Aquatint  
Signed lower right  
1975  
7.0 x 10.0 in.

**Estimate :** 25,000 - 75,000 INR

### Lot description

Artist's Proof.





# INSIDE LALITHA LAJMI'S HOME STUDIO





Lot #17

## THE MASKS

Etching  
Signed lower right  
1975  
9.5 x 7.0 in.

Estimate : 25,000 - 75,000 INR

### Lot description

2/5. Apart from Lajmi's continuous presence in the world of cinema with her brother and daughter both filmmakers, masks in Lajmi's world reveal a universe of performance where we all put up a facade.



Lot #18

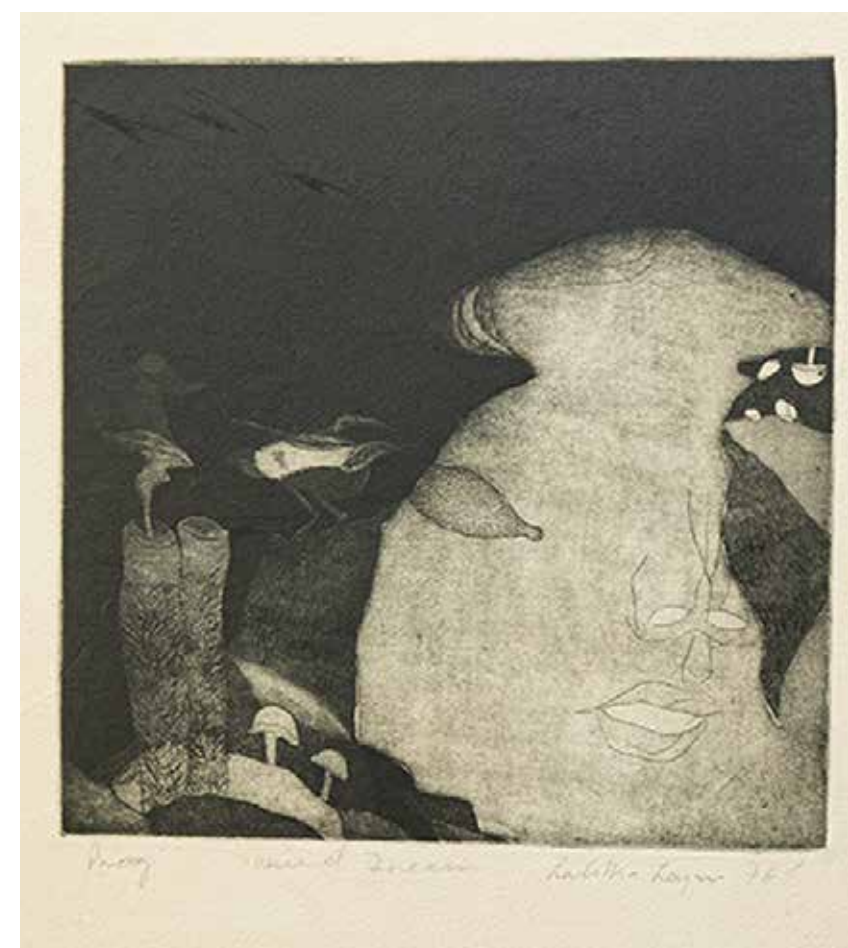
## WEIRD DREAM

Etching  
Signed lower right  
1976  
9.5 x 9.5 in.

Estimate : 25,000 - 75,000 INR

### Lot description

Artist's Proof. This work reveals Lajmi's preoccupation with the subconscious mind and its dreams with traces of imaginative tales.





Lot #19

## MASK AND BIRD

Woodcut  
Signed lower right  
1976  
23.0 x 9.0 in.

**Estimate :** 25,000 - 75,000 INR

### Lot description

Artist's Proof. This woodcut contains Lajmi's significant motifs such as a mask and bird.



Lot #20

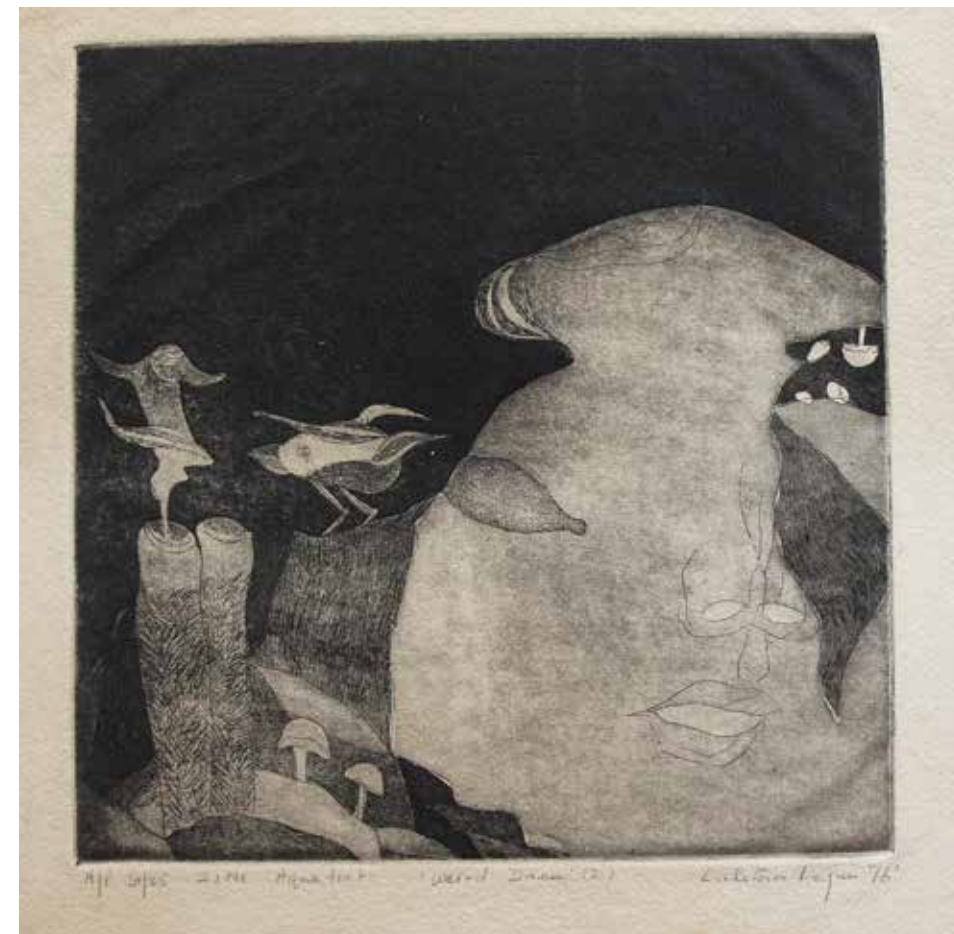
## WEIRD DREAM (2)

Zinc Aquatint  
Signed lower right  
1976  
9.5 x 9.5 in.

**Estimate :** 25,000 - 75,000 INR

### Lot description

6/25. Artist's Proof.





Lot #21

## A WOODCUT OF THE MASK

Woodcut  
Signed lower right  
1976  
11.0 x 9.5 in.

**Estimate :** 25,000 - 75,000 INR

### Lot description

3/5. Artist's Proof.



Lot #22

## WHISPERING LEAVES

Zinc Aquatint  
Signed lower right  
1976  
9.5 x 9.5 in.

**Estimate :** 25,000 - 75,000 INR

### Lot description

Artist's Proof. This zinc aquatint displays a cluster of leaves that hover around a sleeping figure.





Lot #23

## UNTITLED (Man & Woman)

Etching zinc aquating  
Signed lower right  
1977  
7.5 x 9.5 in.

Estimate : 25,000 - 75,000 INR

### Lot description

3/5. Artist's Proof. This etching zinc aquatint with subdued and grainy tones describes the intricacies of human relationships.



Lot #24

## DEATH READING A BOOK OF POEMS

Zinc Aquatint  
Signed lower right  
1977  
10.0 x 10.0 in.

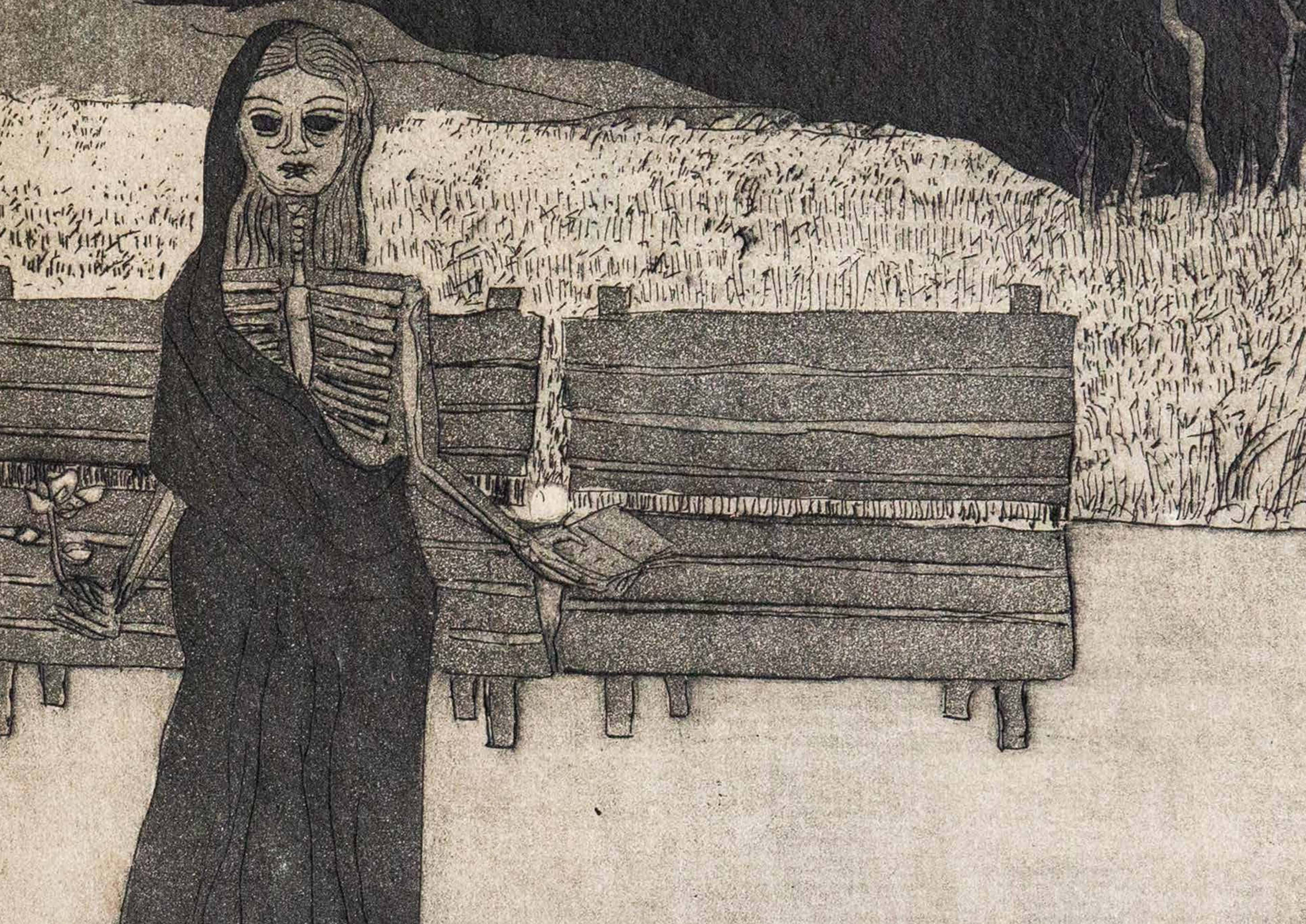
Estimate : 25,000 - 75,000 INR

### Lot description

Artist's Proof. This work stems from Lajmi's fascination with poetry, with death being a recurring theme. The work also reflects her ongoing interest in psychoanalysis and the attempt to interpret the subconscious mind and its dreams.









Lot #25

## MAN AND WOMAN

Etching  
Signed lower right  
1977  
8.5 x 10.0 in.

Estimate : 25,000 - 75,000 INR

### Lot description

2/5



Lot #26

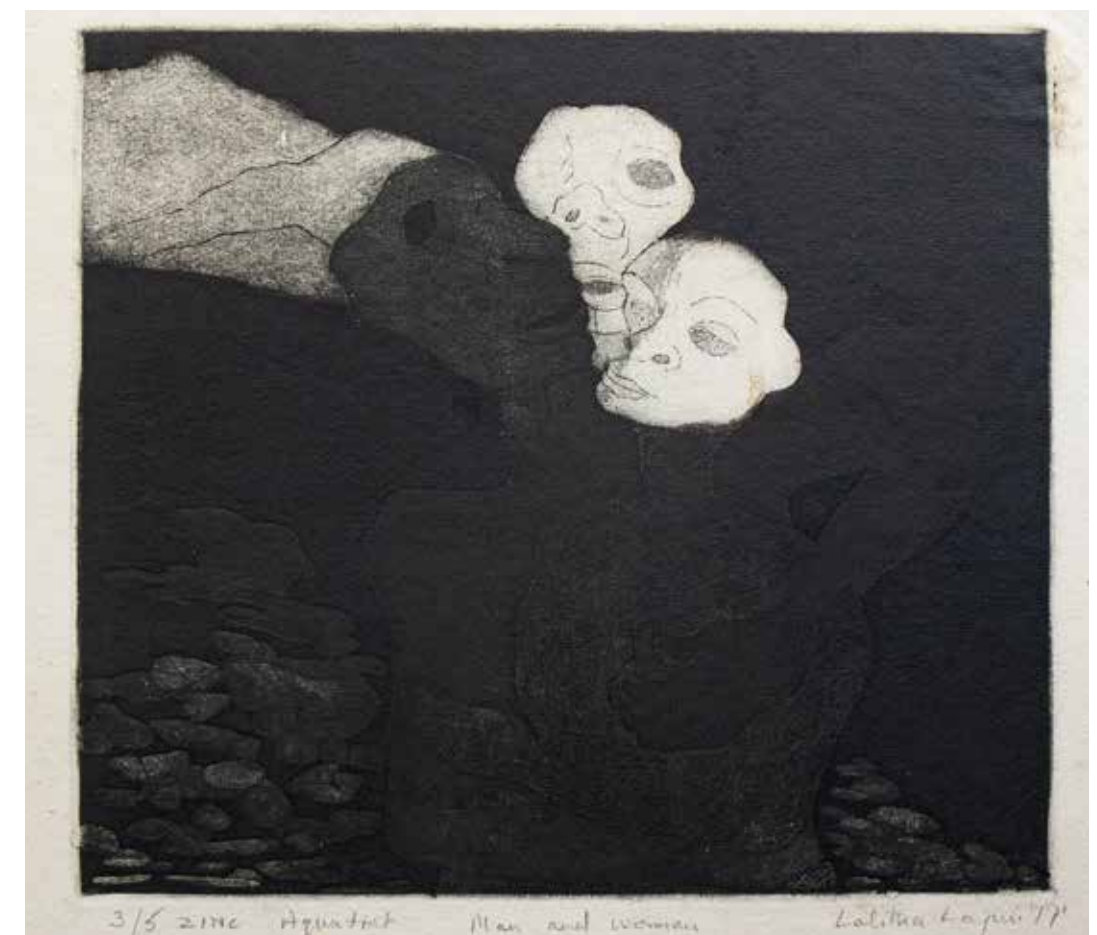
## MAN AND WOMAN

Zinc Aquatint  
Signed lower right  
1977  
9.5 x 9.5 in.

Estimate : 25,000 - 75,000 INR

### Lot description

3/5. This zinc aquatint is yet another one of Lajmi's figurative works that navigate the complications of human entanglements.





Lot #27

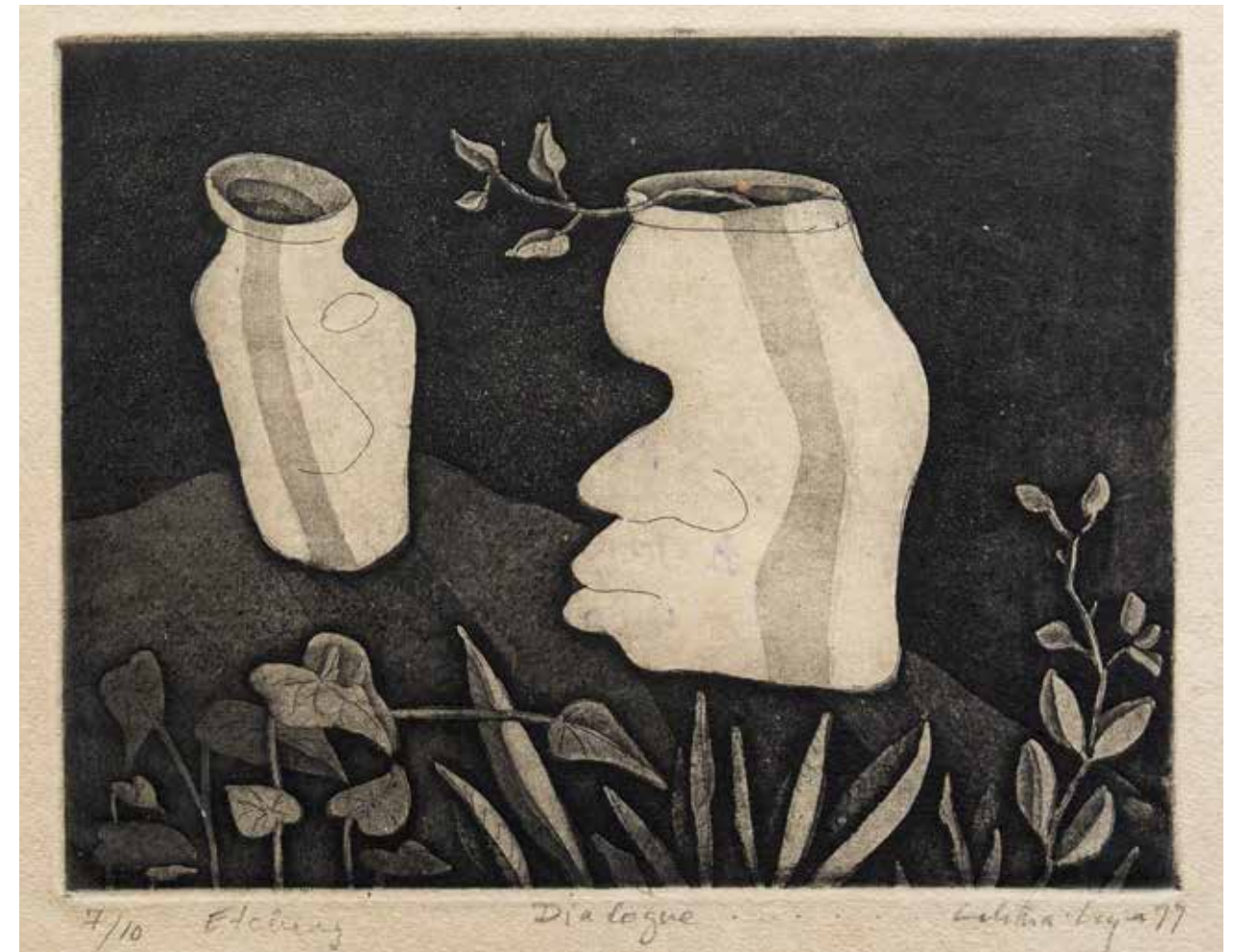
## DIALOGUE

Etching  
Signed lower right  
1977  
7.0 x 9.0 in.

Estimate : 25,000 - 75,000 INR

### Lot description

7/10. This etching comprises two flower pots resembling a face exploring the multi-layered narratives of human life.



Lot #28

## MAN AND WOMAN

Etching Aquatint  
Signed lower right  
1977  
7.5 x 9.5 in.

Estimate : 25,000 - 75,000 INR

### Lot description

1/5





Lot #29

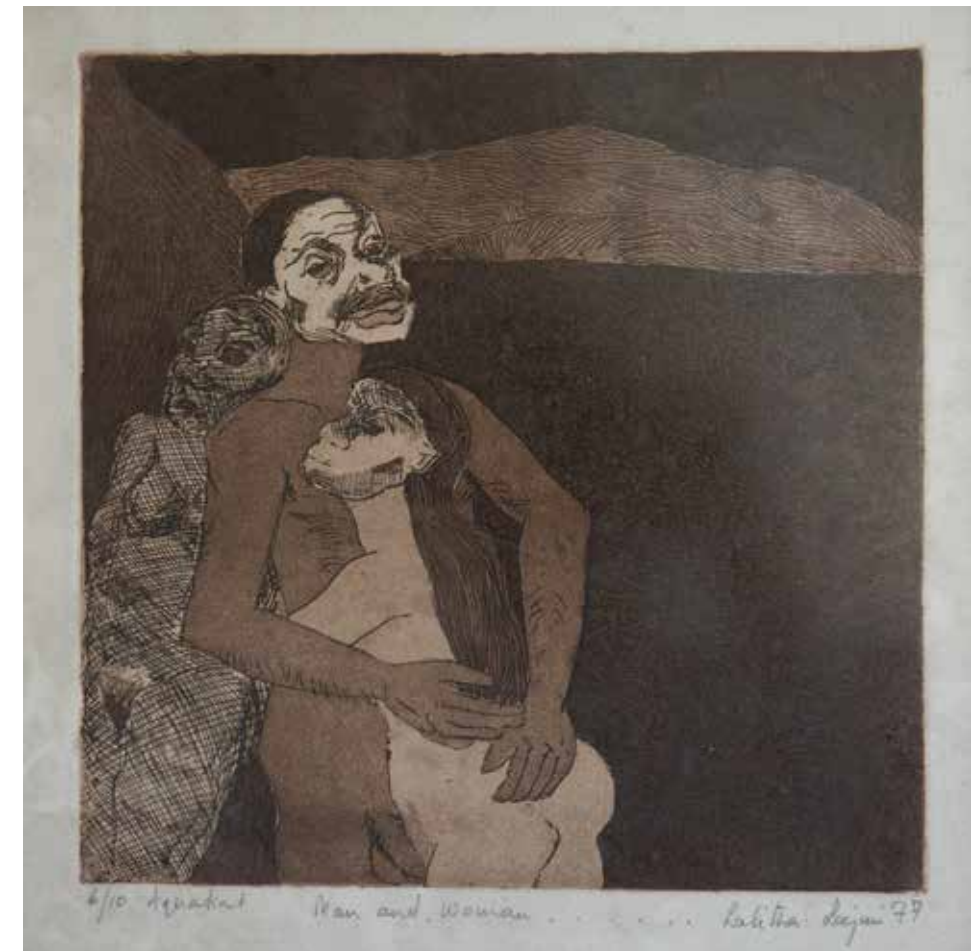
## MAN AND WOMAN

Aquatint  
Signed lower right  
1977  
10.0 x 10.0 in.

Estimate : 25,000 - 75,000 INR

### Lot description

6/10. This artwork with sepia tones puts on display the inner complexities of human relationships.



Lot #30

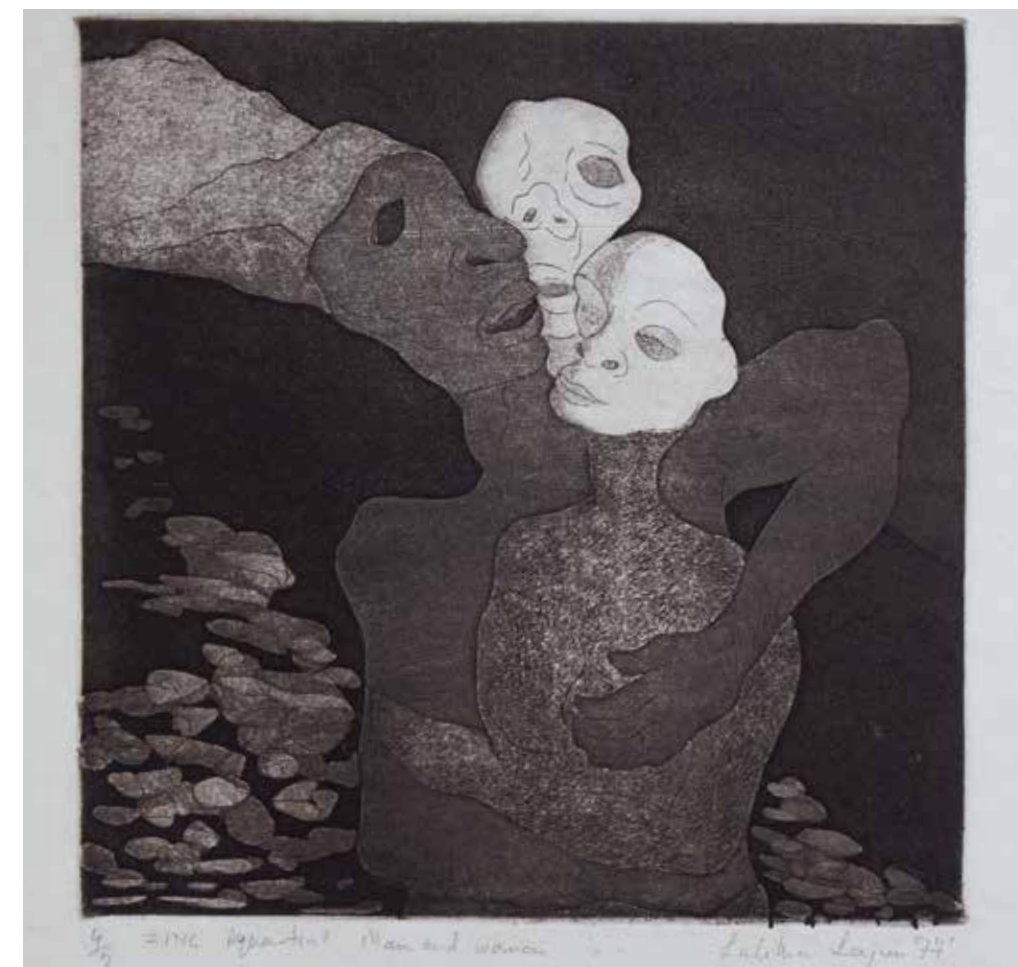
## MAN AND WOMAN

Aquatint  
1977  
9.5 x 9.5 in.

Estimate : 25,000 - 75,000 INR

### Lot description

4/5. This zinc aquatint from 1977 portrays three bodies in an embrace.





Lot #31

## MAN AND WOMAN

Aquatint  
1977  
9.5 x 9.5 in.

Estimate : 25,000 - 75,000 INR

### Lot description

4/10.



Lot #32

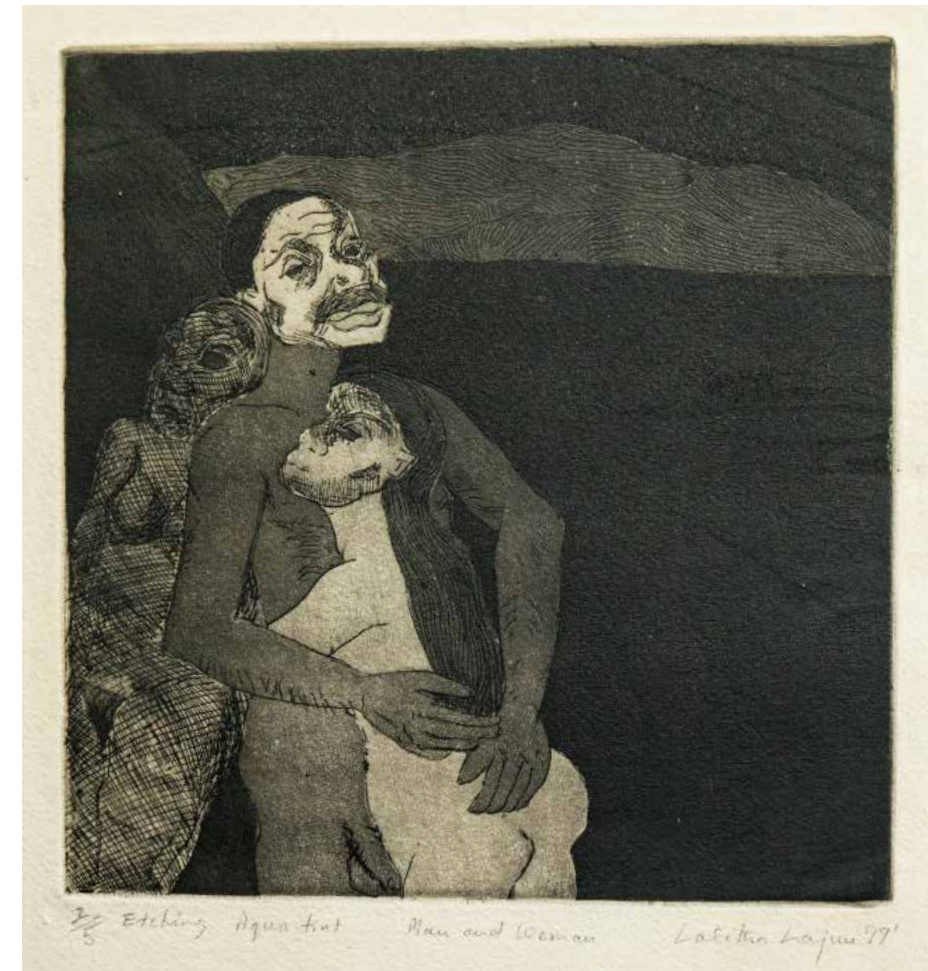
## MAN AND WOMAN

Etching aquatint  
Signed lower right  
1977  
9.5 x 9.5 in.

Estimate : 25,000 - 75,000 INR

### Lot description

2/5. This black and white work of art showcases the intricacies of human relationships.





Lot #33

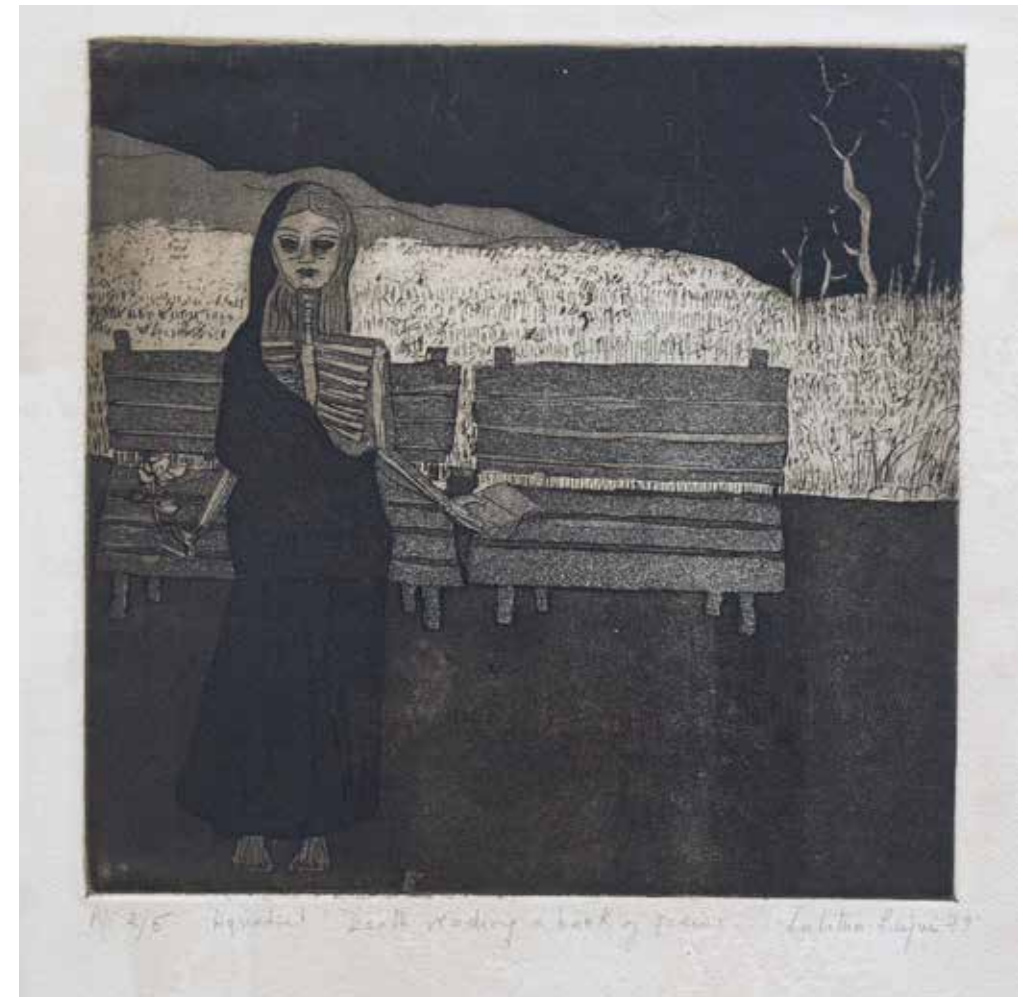
## DEATH READING A BOOK OF POEMS

Aquatint  
Signed lower right  
1979  
9.5 x 9.5 in.

Estimate : 25,000 - 75,000 INR

### Lot description

2/5. Artist's Proof.



Lot #34

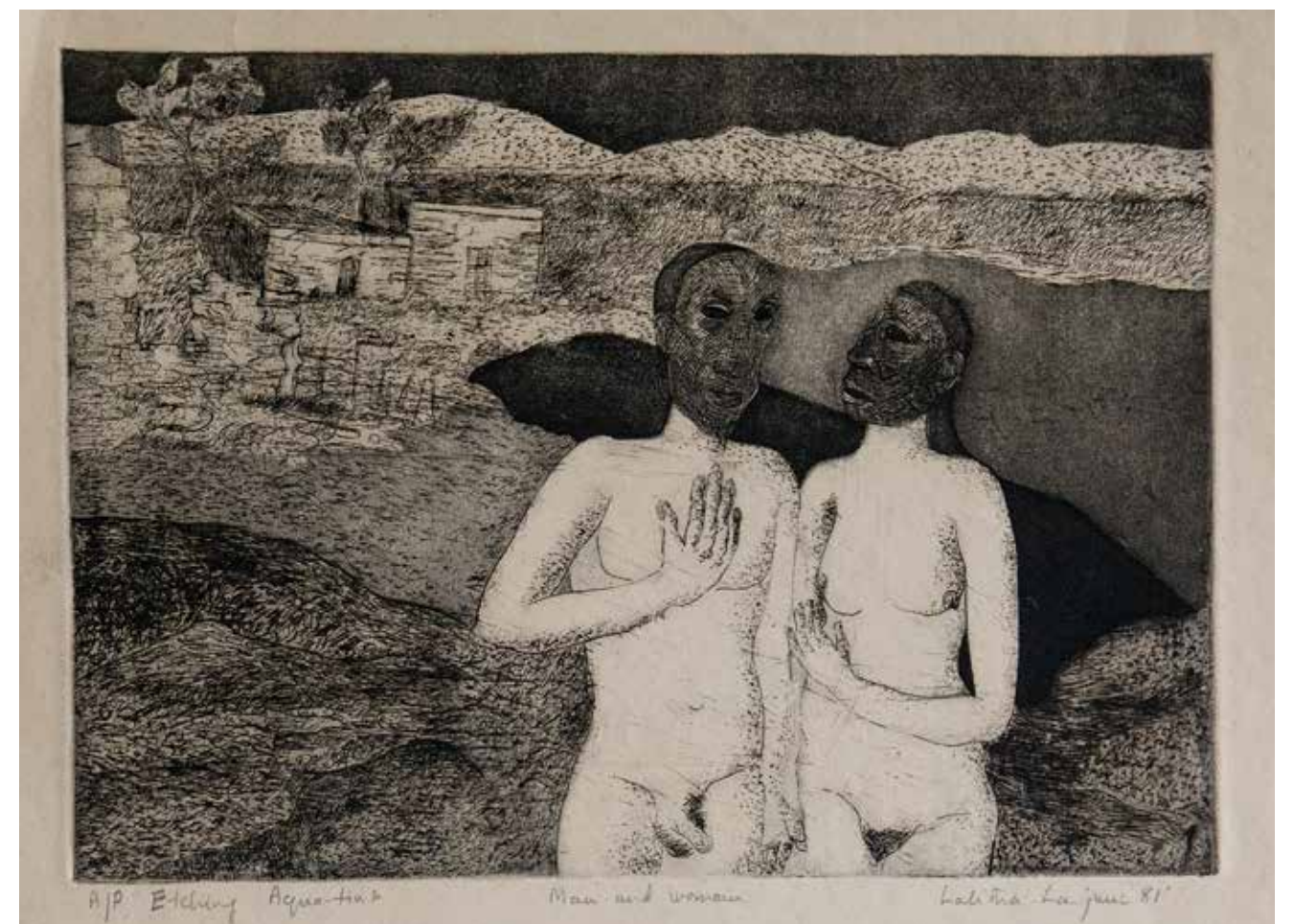
## MAN AND WOMAN

Etching Aquatint  
Signed lower right  
1981  
9.0 x 13.0 in.

Estimate : 25,000 - 75,000 INR

### Lot description

Artist's Proof. Yet another theme in Lajmi's works are the inner conflicts in relationships. This work reflects the hidden tensions between a man and woman.





Lot #35

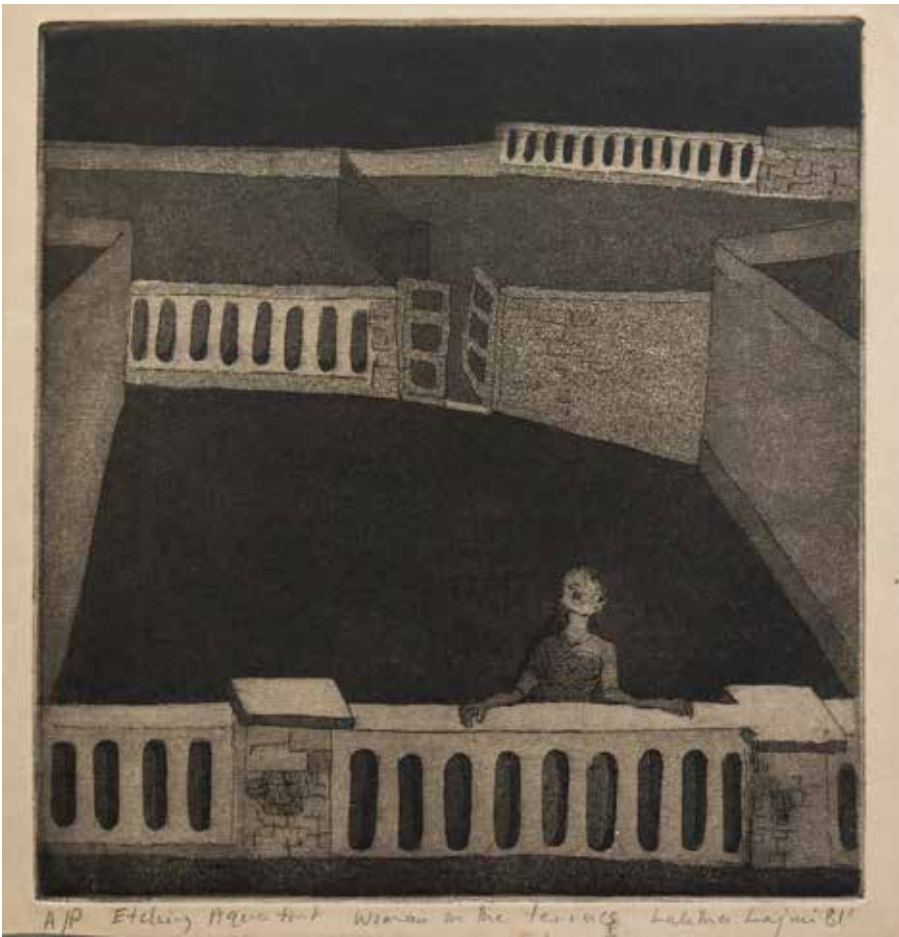
A WOMAN ON THE TERRACE

Etching aquatint  
Signed lower right  
1981  
10.0 x 9.5 in.

Estimate : 25,000 - 75,000 INR

Lot description

Artist’s Proof. This artwork was drawn by the artist when she was visiting her late daughter Kalpana Lajmi’s home in Kolkata.



Lot #36

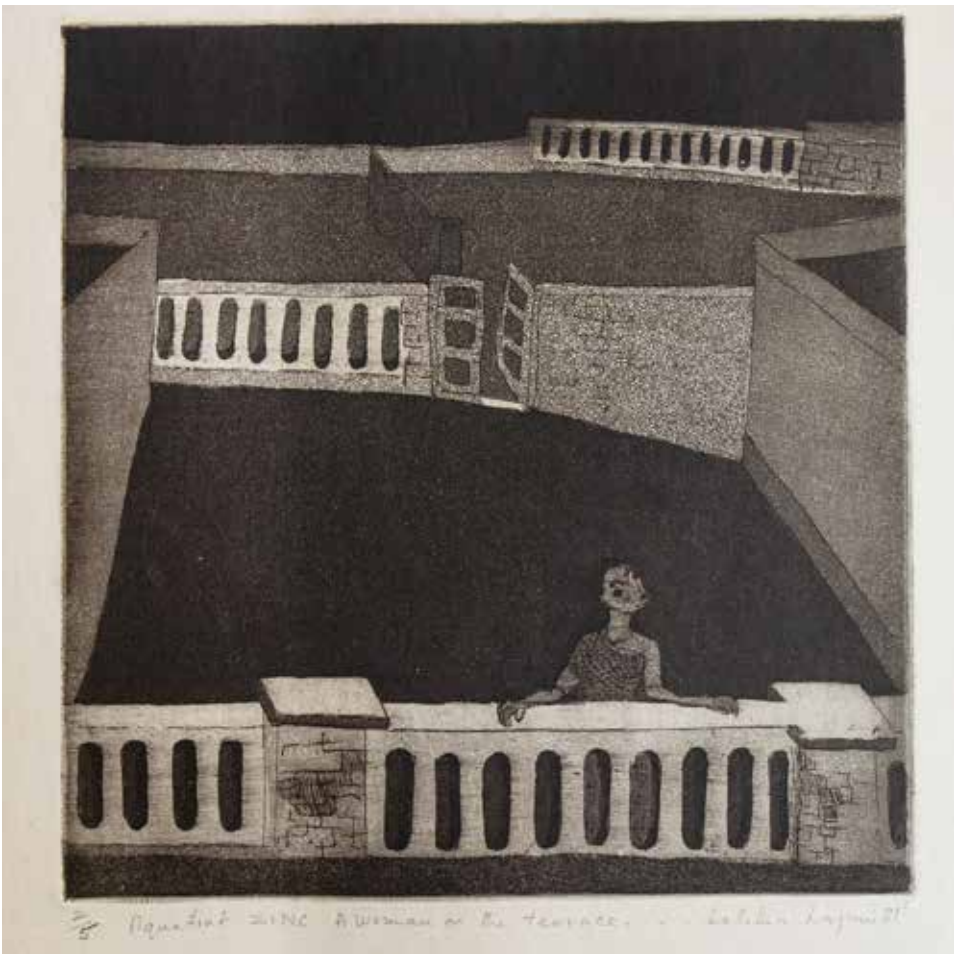
A WOMAN ON THE TERRACE

Aquating zinc  
Signed lower right  
1981  
10.0 x 9.5 in.

Estimate : 25,000 - 75,000 INR

Lot description

2/5





Lot #37

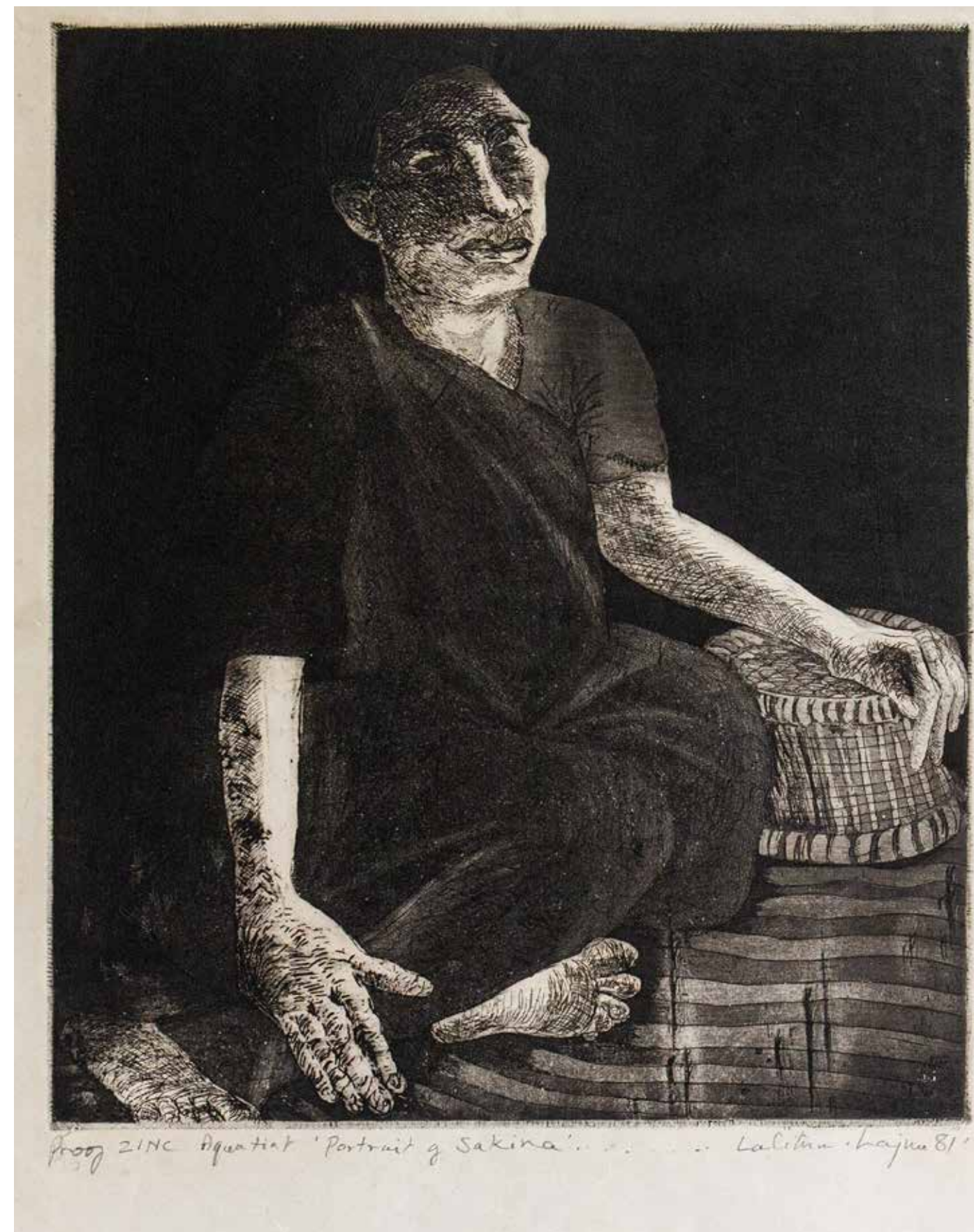
## PORTRAIT OF SAKINA

Zinc aquatint  
Signed lower right  
1981  
12.5 x 10.5 in.

**Estimate :** 25,000 - 75,000 INR

### Lot description

Artist's Proof. This print is a portrait of Sakina; one of the models at the J.J. School of Art. Ebrahim Alkazi suggested that Lajmi visit the JJ during the weekends to draw sketches of these models. Lajmi was teaching back then and did not really have the time to go. Alkazi then asked her to call these models home over the weekends for sketching. That's how Sakina came into the picture as narrated by Lalitha Lajmi herself.









Lot #38

## THE UNEMPLOYED YOUTH

Zinc etching aquatint  
1981  
9.0 x 12.5 in.

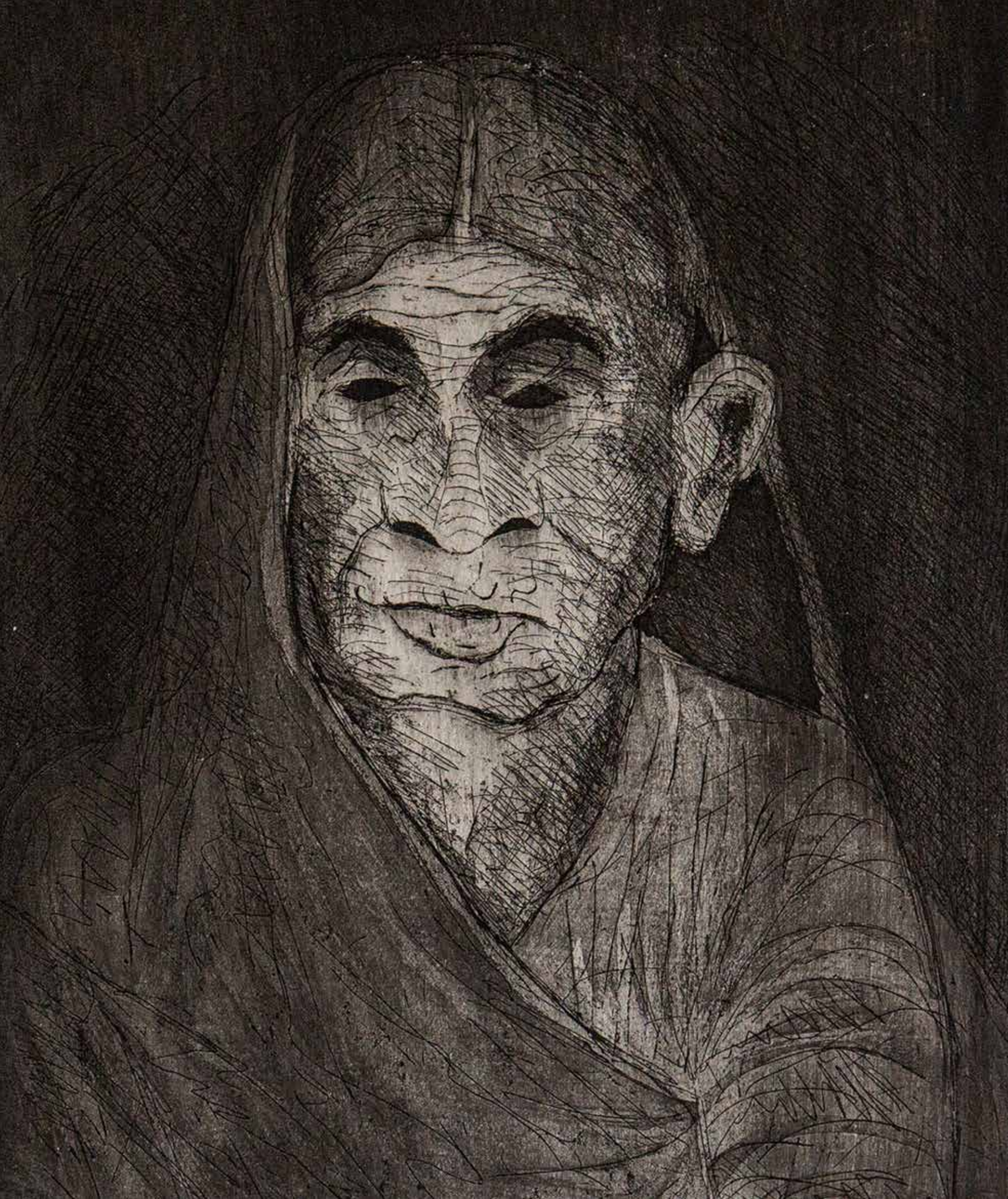
Estimate : 25,000 - 75,000 INR

### Lot description

Artist's Proof. This work depicts a seated, old couple eliciting an emotion of resignation. Quite in contrast to the title of the artwork.







*Image Credits : Wikipedia*



Lot #39

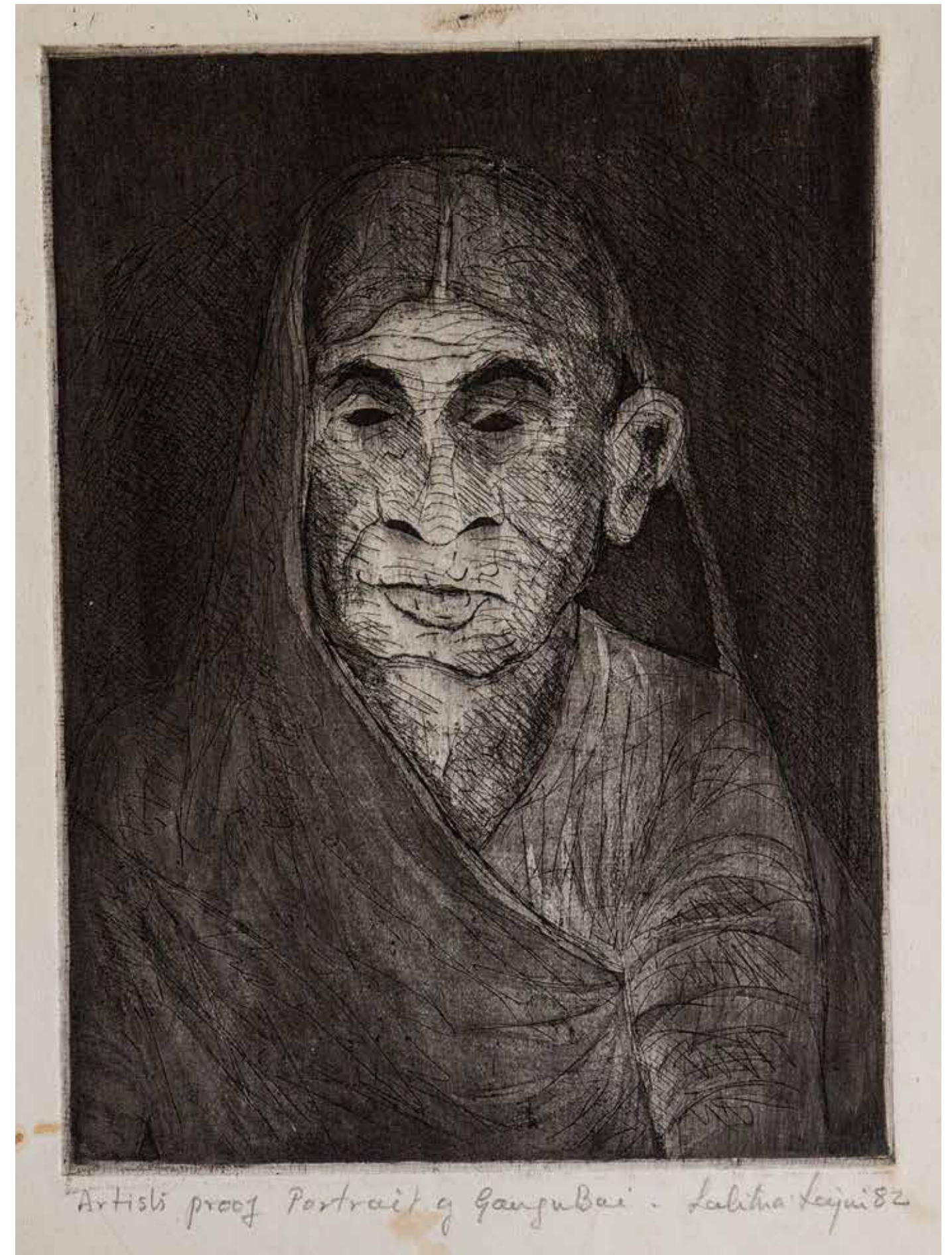
## PORTRAIT OF GANGUBAI

Etching  
Signed lower right  
1982  
9.5 x 6.5 in.

**Estimate :** 25,000 - 75,000 INR

### Lot description

Artist's Proof. This is a portrait of Gangubai famed for lobbying for the rights of commercial sex workers and one of Mumbai's well-known and influential brothel owners in the 50s and 60s. Lajmi drew this detailed work in 1982. She knew Gangubai personally and said that she was Kalpana's (Lajmi's daughter) caretaker and would often prepare meals for her.





Lot #40

## UNEMPLOYED YOUTH

Etching  
Signed lower right  
1982  
9.0 x 12.5 in.

**Estimate :** 25,000 - 75,000 INR

### Lot description

Artist's Proof.



Lot #41

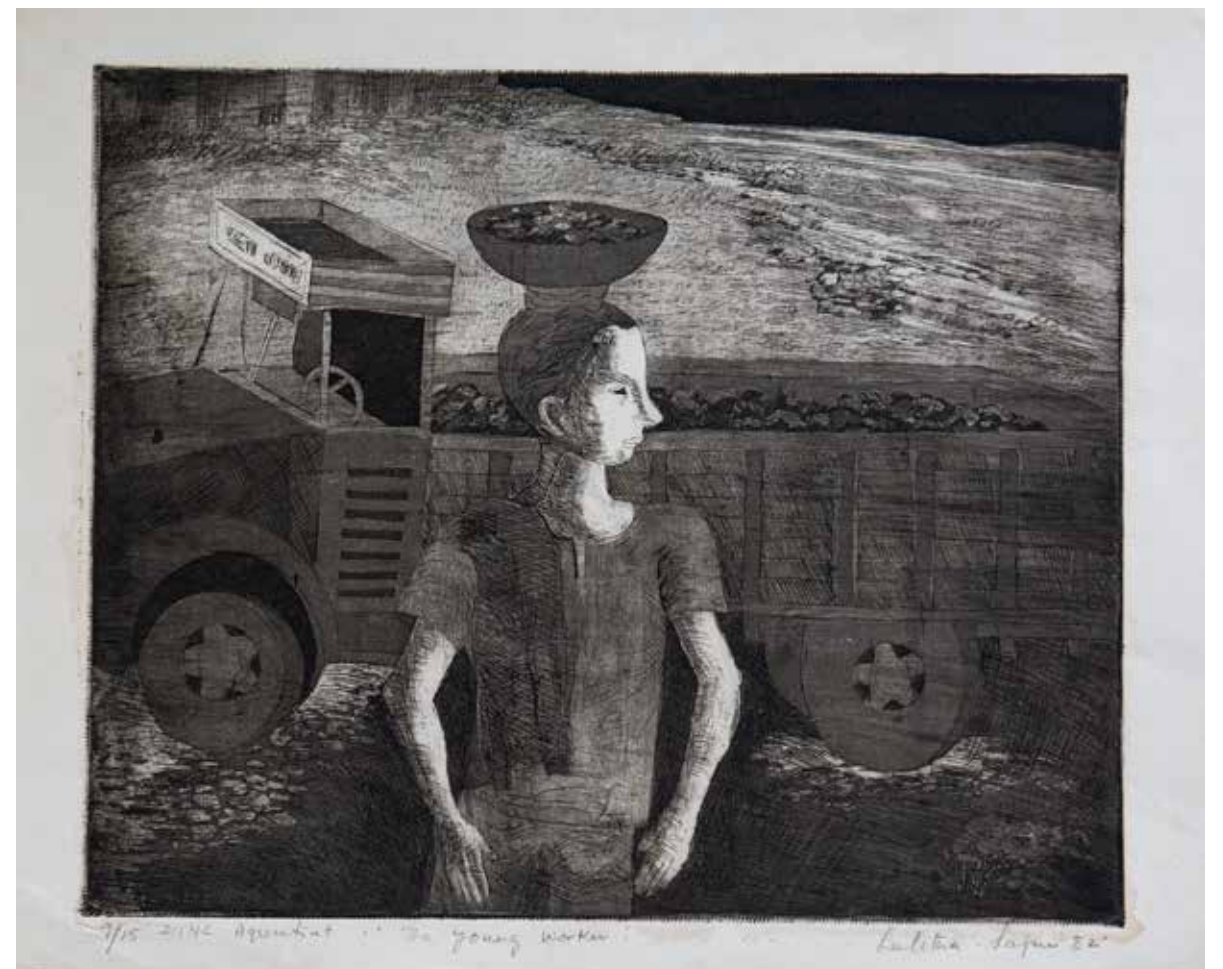
## THE YOUNG WORKER

Aquatint  
Signed lower right  
1982  
10.5 x 13.0 in.

**Estimate :** 25,000 - 75,000 INR

### Lot description

9/15. This aquatint displays a young labourer balancing a stack of stones/ bricks on his head. In the background, a small cart or truck is visible, and the scene is set in a rural or industrial landscape.





Lot #42

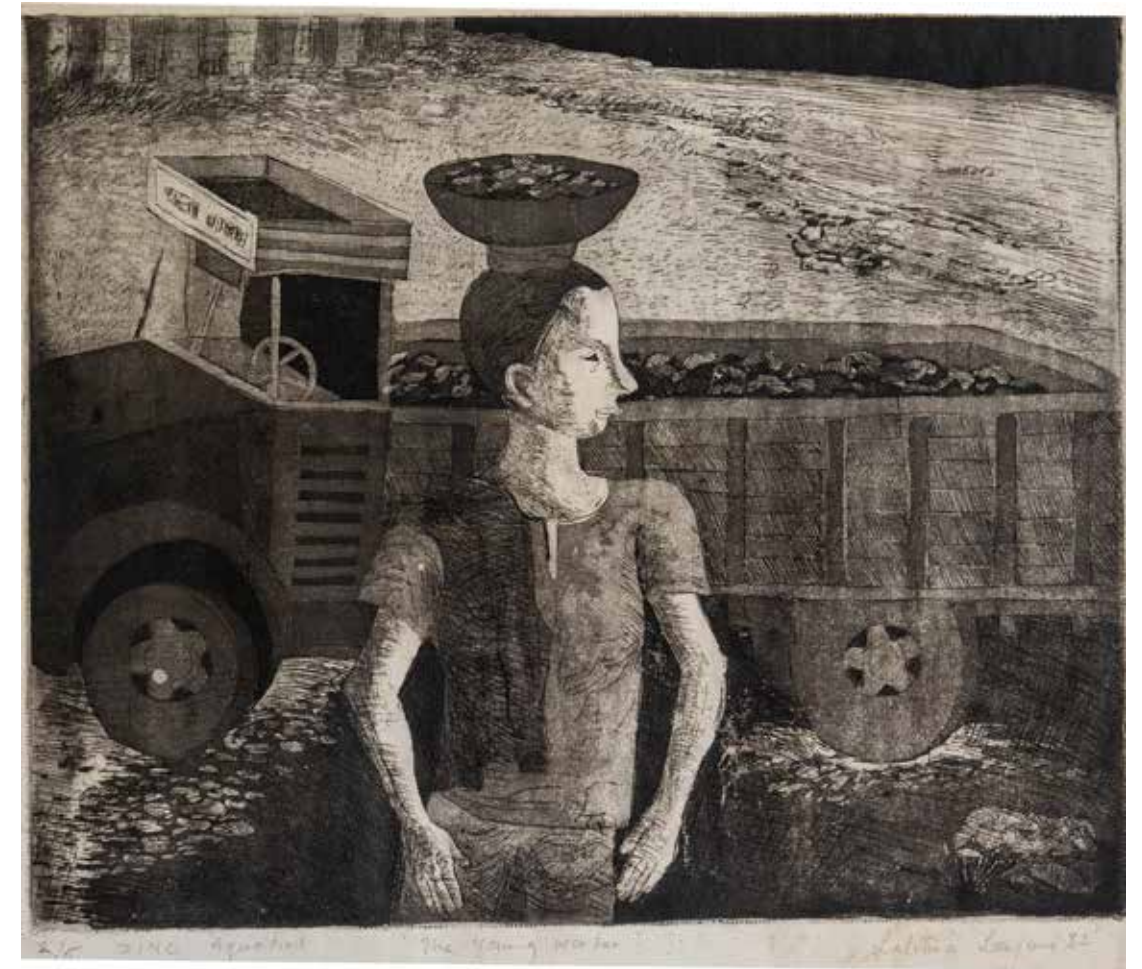
## THE YOUNG WORKER

Zinc aquatint  
1982  
10.5 x 13.0 in.

Estimate : 25,000 - 75,000 INR

Lot description

2/5.



Lot #43

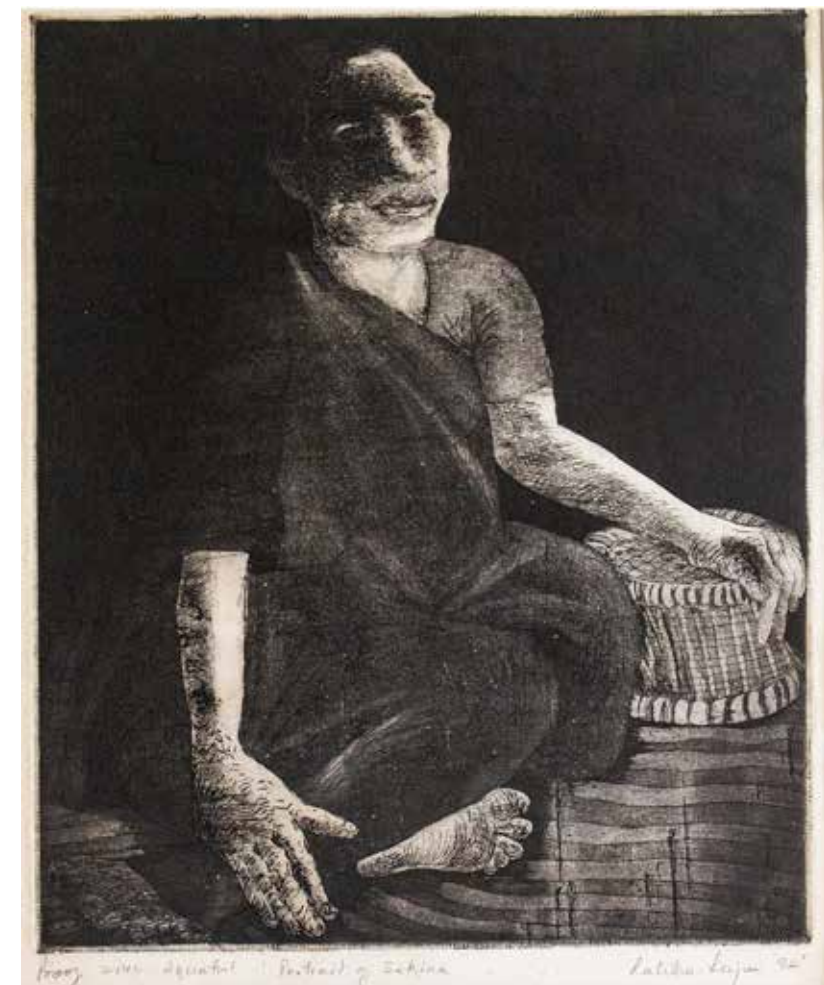
## PORTRAIT OF SAKINA

Aquatint  
Signed lower right  
1982  
12.5 x 10.0 in.

Estimate : 25,000 - 75,000 INR

Lot description

Artist's Proof.









Lot #44

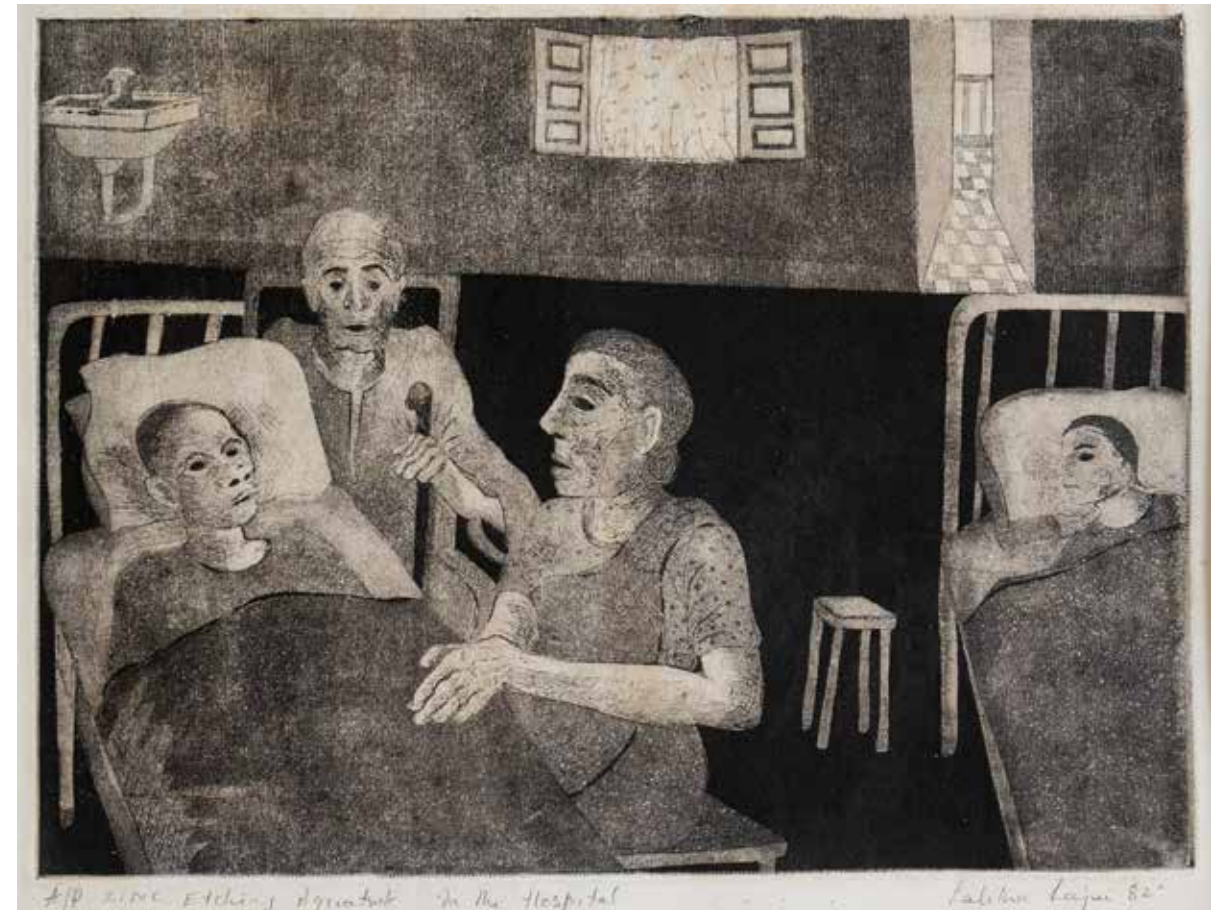
## IN THE HOSPITAL

Zinc etching aquatint  
Signed lower right  
1982  
9.5 x 13. in.

Estimate : 25,000 - 75,000 INR

### Lot description

Artist's Proof. This work captures the urgency and tension experienced in a hospital.



Lot #45

## IN THE HOSPITAL

Aquatint  
Signed lower right  
1983  
9.5 x 13.0 in.

Estimate : 25,000 - 75,000 INR

### Lot description

4/5.





Lot #46

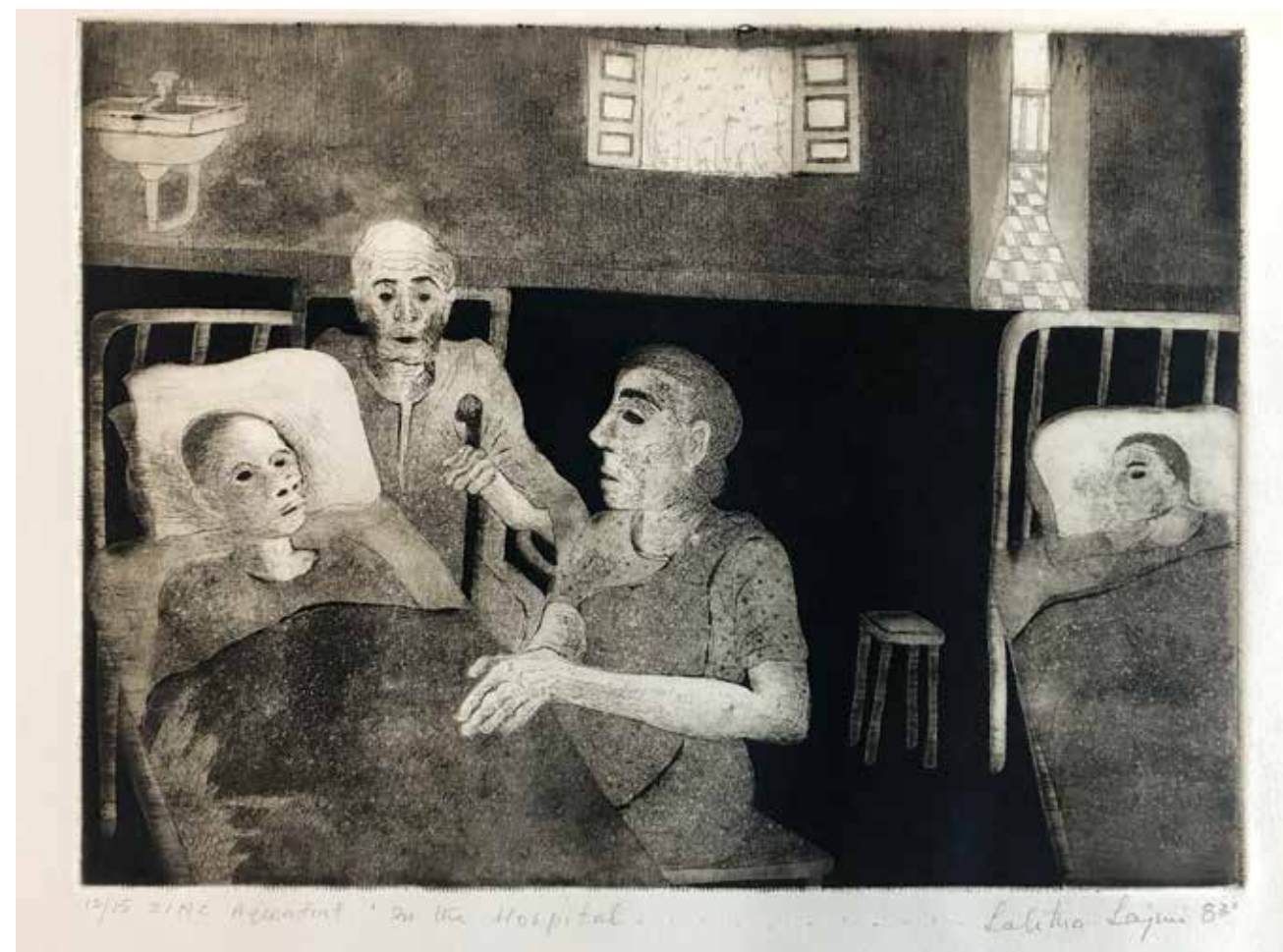
## IN THE HOSPITAL

Zinc aquatint  
Signed lower right  
1983  
10.5 x 13.0 in.

Estimate : 25,000 - 75,000 INR

### Lot description

12/15



Lot #47

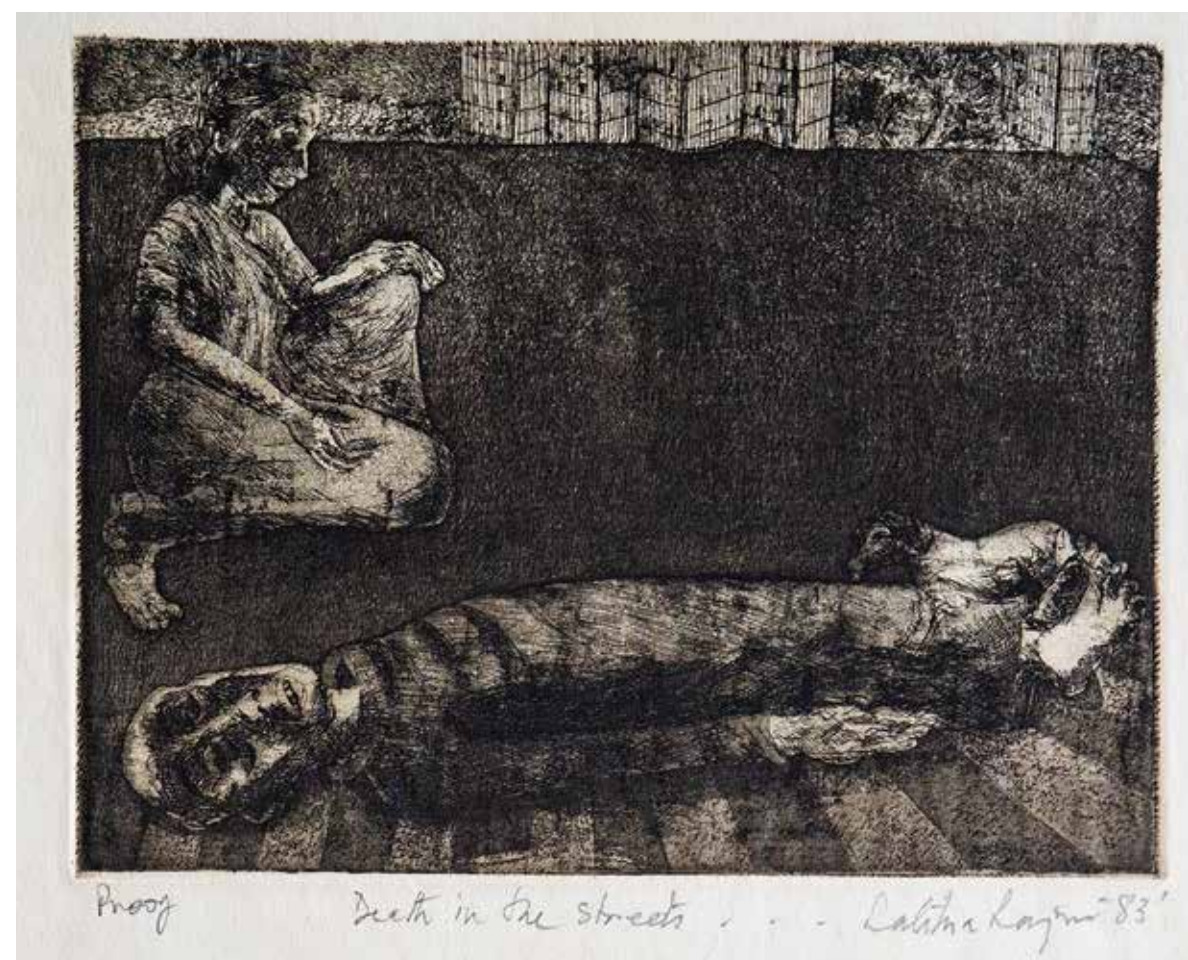
## DEATH IN THE STREETS

Signed lower right  
1983  
7.5 x 9.5 in.

Estimate : 25,000 - 75,000 INR

### Lot description

Artist's Proof. Lajmi would often depict societal turmoil and neglect. This work reveals the same with a lone man dying on the street with a lady as his sole witness.





Lot #48

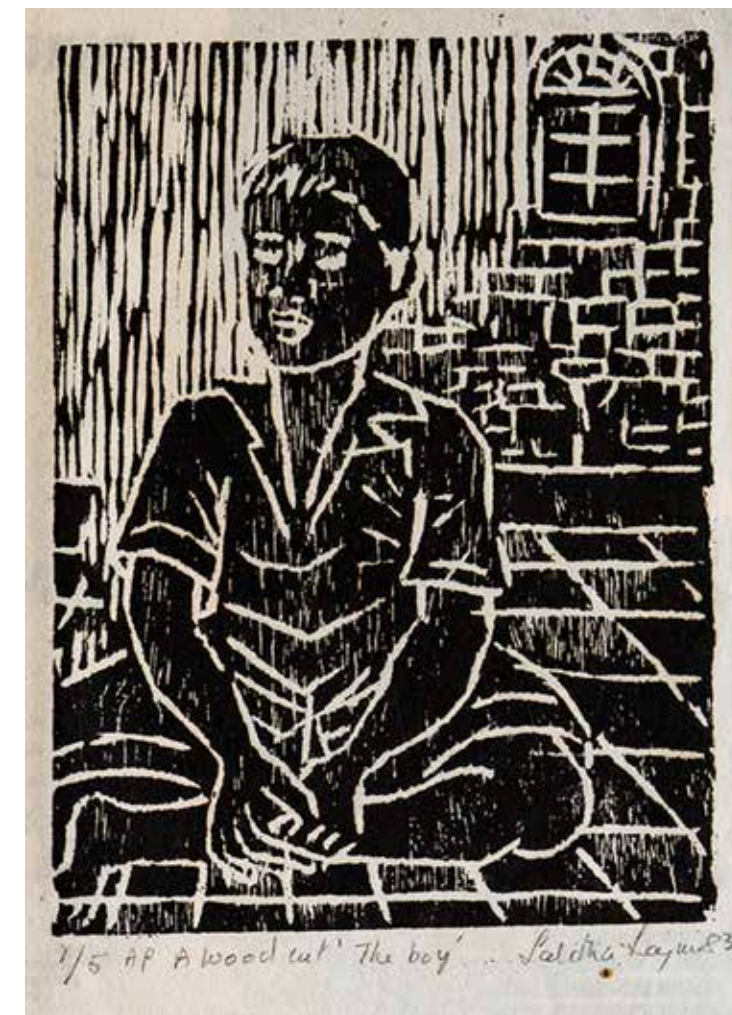
## THE BOY

Woodcut  
Signed lower right  
1983  
9.5 x 6.5 in.

Estimate : 25,000 - 75,000 INR

### Lot description

1/5. Artist's Proof. This woodcut showcases a cross-legged adolescent boy.



Lot #49

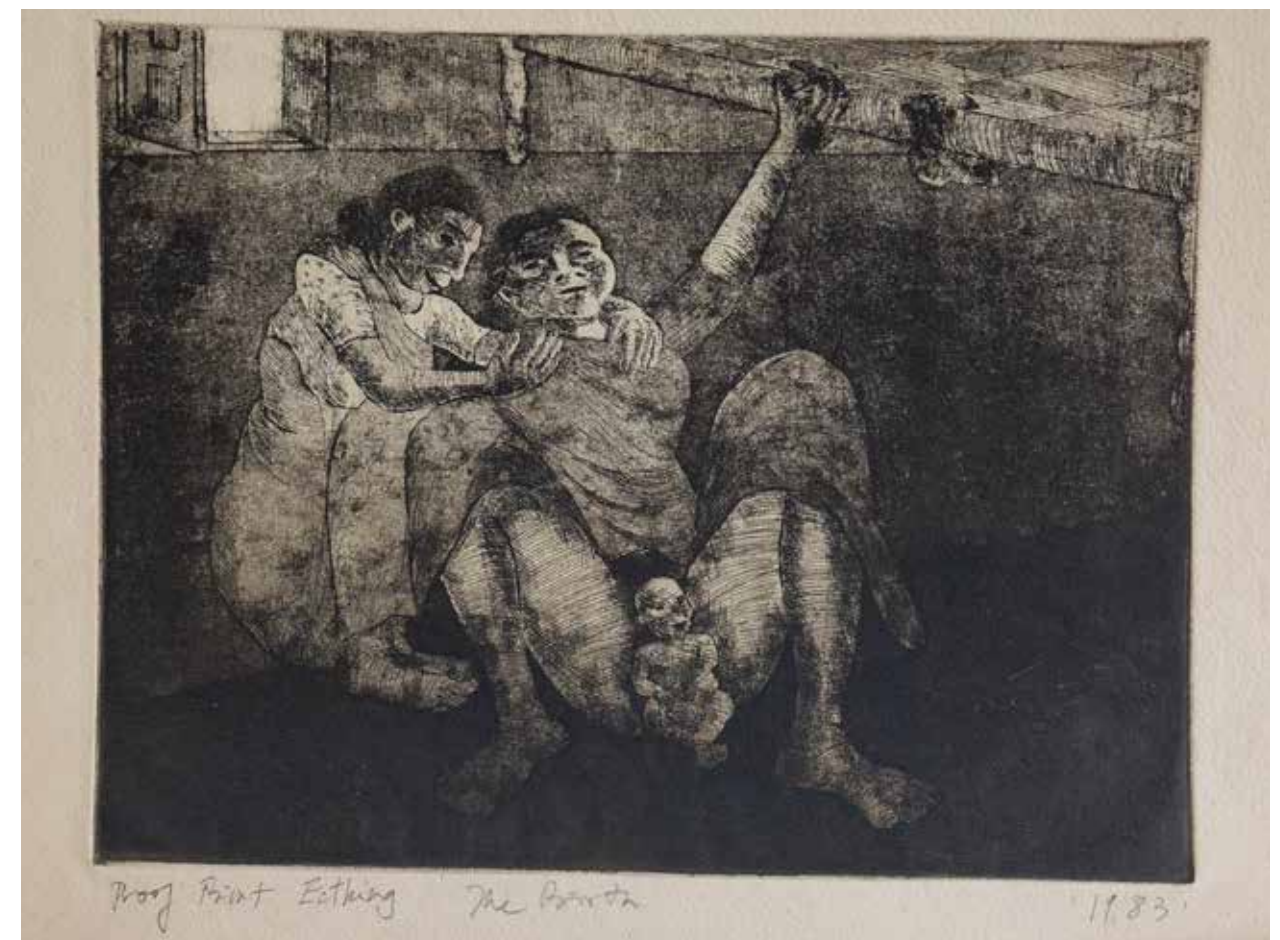
## THE BIRTH

Etching  
1983  
9.5 x 12.5 in.

Estimate : 25,000 - 75,000 INR

### Lot description

Artist's Proof. Standing out amidst Lajmi's recurring theme of death is this etching titled "The birth." It portrays a woman giving birth on the streets. In one of her interviews, while talking about this work, Lajmi said she wanted to elicit a message of creativity beginning in the womb.





Lot #50

## A WOODCUT

Woodcut  
Signed lower right  
1983  
8.0 x 6.5 in.

Estimate : 25,000 - 75,000 INR

### Lot description

3/5. Lajmi's works in the mid-80s and late 90s portray the inner conflicts in human relationships. One of them being the bond between a mother and child, drawn from Lajmi's relationship with her late daughter and filmmaker Kalpana.



Lot #51

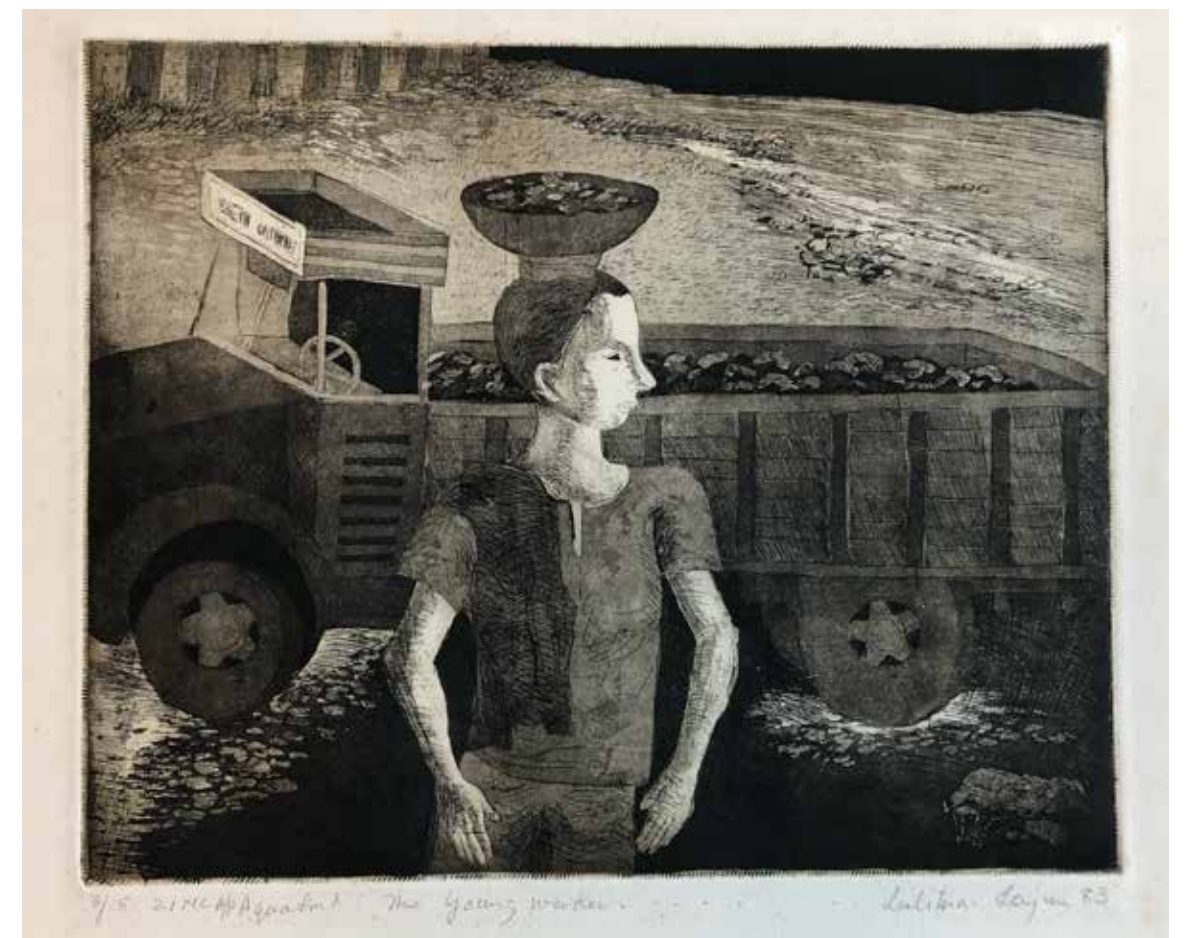
## THE YOUNG WORKER

Zinc aquatint  
Signed lower right  
1983  
10.5 x 13.0 in.

Estimate : 25,000 - 75,000 INR

### Lot description

3/5





Lot #52

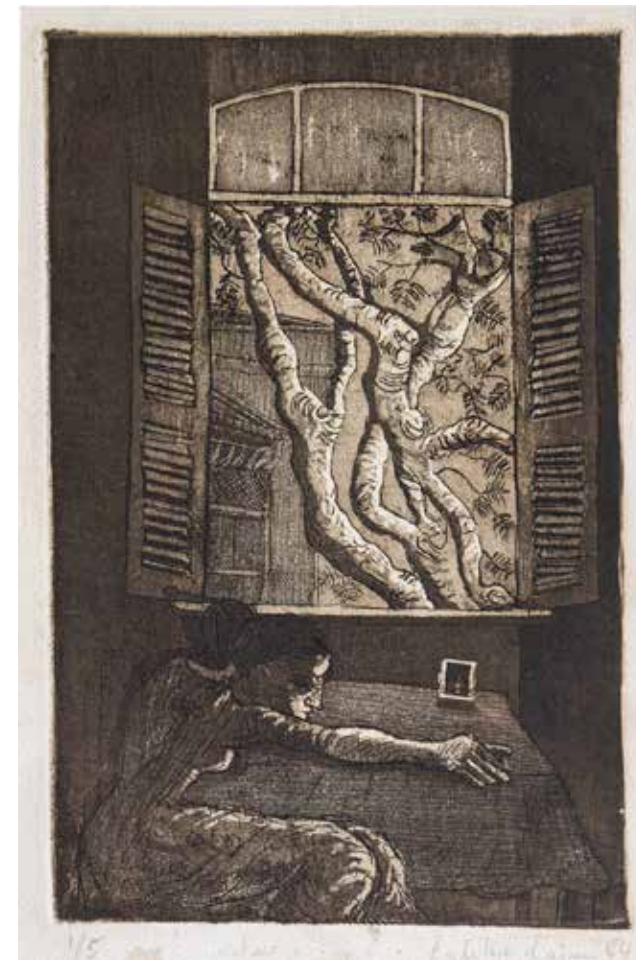
## WINDOW

Print  
Signed lower right  
1984  
10.0 x 6.5 in.

Estimate : 25,000 - 75,000 INR

### Lot description

1/5. This work displays a woman in despair seated by the window in a leaning stance.



Lot #53

## MOTHER AND CHLD

Zinc aquatint  
Signed lower right  
1984  
9.5 x 6.5 in.

Estimate : 25,000 - 75,000 INR

### Lot description

Artist's Proof. 1/5. This work conveys the relationship shared by a mother and child.





Lot #54

THROUGH MY GLASS WINDOW

Etching  
Signed lower right  
1984  
9.5 x 6.5 in.

Estimate : 25,000 - 75,000 INR

Lot description

Artist’s Proof. This is a work showing Lajmi’s view from her friend Janet’s glass window in London.



Lot #55

THROUGH MY WINDOW

Etching  
Signed lower right  
1984  
9.5 x 6.5 in.

Estimate : 25,000 - 75,000 INR

Lot description

Artist’s Proof. 3/5. This work depicts Lajmi’s view from the Convent School in Colaba where she was a teacher. She vividly recalls the broken window right outside the institution’s premises.





Lot #56

## THE BIRTH

Etching  
Signed lower right  
1984  
10.0 x 12.5 in.

Estimate : 25,000 - 75,000 INR

### Lot description

Artist's Proof.



Lot #57

## CRY OF ANGUISH

Etching  
Signed lower right  
1982  
10.0 x 7.5 in.

Estimate : 25,000 - 75,000 INR

### Lot description

Artist's Proof. This work as revealed by the artist was inspired by a newspaper cutting Lajmi once saw, even though most of her works were drawn from her subconscious and imagination.





Lot #58

## THE BIRTH

Zinc aquatint etching  
Signed lower right  
1984  
9.5 x 12.5 in.

Estimate : 25,000 - 75,000 INR

Lot description

2/5.



Lot #59

## MOTHER AND CHILD

Zinc aquatint  
Signed lower right  
1984  
9.5 x 6.5 in.

Estimate : 25,000 - 75,000 INR

Lot description

2/5





Lot #60

## MOTHER AND CHILD

Zinc aquatint  
Signed lower right  
1984  
9.5 x 6.5 in.

Estimate : 25,000 - 75,000 INR

### Lot description

1/5



Lot #61

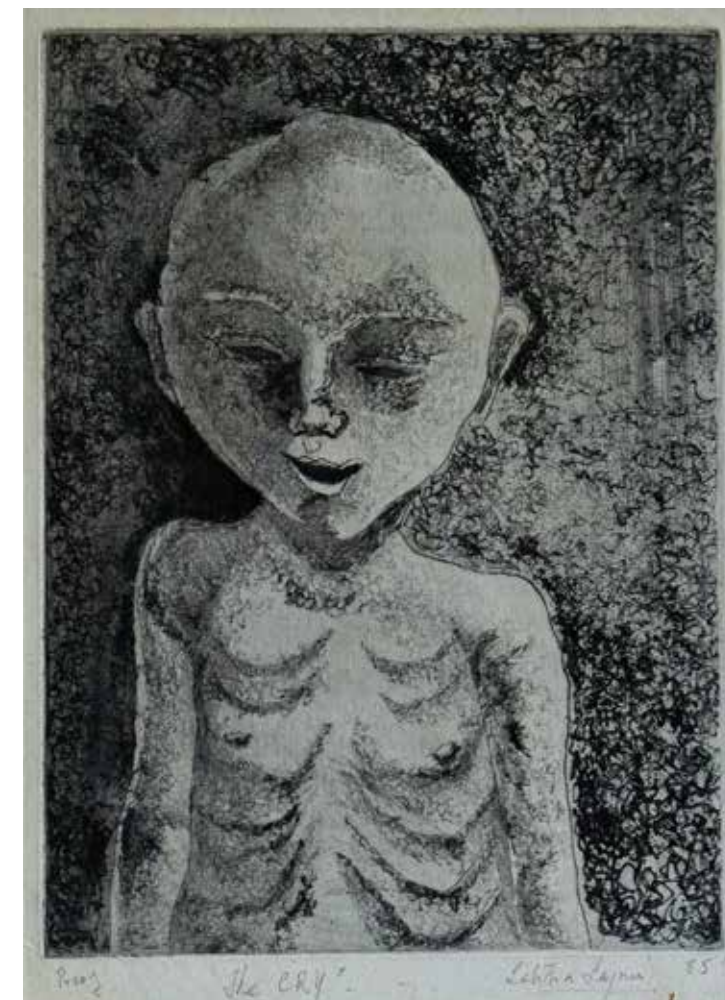
## THE CRY

Signed lower right  
1985  
13.0 x 9.5 in.

Estimate : 25,000 - 75,000 INR

### Lot description

Artist's Proof. This work titled "The Cry" is a depiction of Lajmi's engraving called "Hunger".





Lot #62

## MAN, WOMAN AND MASK

Etching  
Signed lower right  
1985  
10.0 x 7.5 in.

**Estimate :** 25,000 - 75,000 INR

### Lot description

Artist's Proof. This particular work contains Lajmi's recurring motifs such as the mask hinting towards the concept of performance, reference to relationships, dream sequences and multiple identities.



Lot #63

## HUNGER

Engraving  
Signed lower right  
1985  
13.0 x 9.5 in.

**Estimate :** 25,000 - 75,000 INR

### Lot description

2/2





Lot #64

HUNGER

Electrical engraving  
Signed lower right  
1985  
13.0 x 9.5 in.

Estimate : 25,000 - 75,000 INR

Lot description

7/15. This particular work was one of many showcased at the Graphic work shop of Prof. Paul Lingerine in Mumbai. This also went on to be exhibited at the India Festival, USA in 1985.



Lot #65

UNTITLED (Portait of Navjot Altaf, Altaf Mohamedi, Gogi Saroj Pal and Lalitha Lajmi)

Etching  
11.5 x 9.5 in.

Estimate : 25,000 - 75,000 INR

Lot description

A collective work drawn by artist (Navjot Altaf, Altaf Mohamedi, Gogi Saroj Pal and Lalitha Lajmi) in Lalitha Lajmi’s home overnight. Each artist drew their own portrait on the same canvas deeming it a unique work of art.





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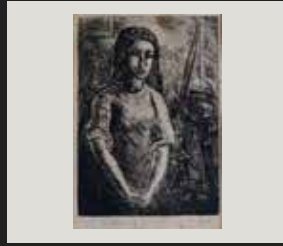
Telephone:

Signature:





**Lot #1: A Woodcut**  
Page no. 16 - 17



**Lot #6: Untitled (Woman)**  
Page no. 20 - 21



**Lot #11: Dreams of the masks**  
Page no. 28 - 29



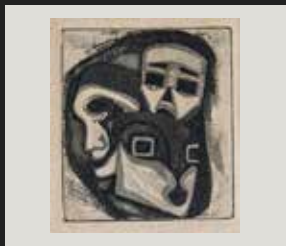
**Lot #2: Untitled(Abstract)**  
Page no. 16 - 17



**Lot #7: Death of a mask**  
Page no. 24 - 25



**Lot #12: Masks and the birds**  
Page no. 28 - 29



**Lot #3: The Masks**  
Page no. 18 - 19



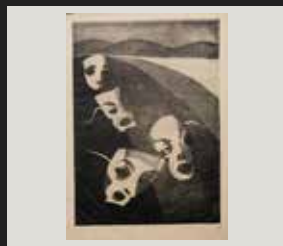
**Lot #8: The race of the masks**  
Page no. 24 - 25



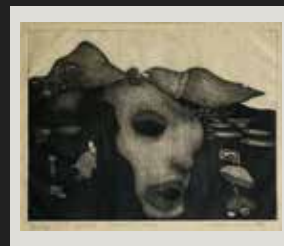
**Lot #13: Death of a mask**  
Page no. 30 - 31



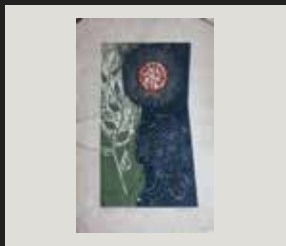
**Lot #4: The first lino cut of a mask**  
Page no. 18 - 19



**Lot #9: Race of the masks**  
Page no. 26 - 27



**Lot #14: Dreams of a mask**  
Page no. 30 - 31



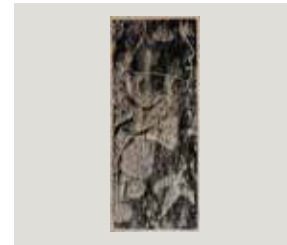
**Lot #5: The Poet**  
Page no. 20 - 21



**Lot #10: The Mask....**  
Page no. 26 - 27



**Lot #15: The three masks**  
Page no. 32 - 33



**Lot #19: Mask and Bird**  
Page no. 38 - 39



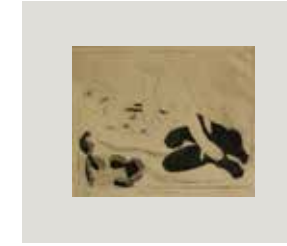
**Lot #24: Death reading a book of poems**  
Page no. 42 - 43



**Lot #29: Man and Woman**  
Page no. 50 - 51



**Lot #20: Weird Dream (2)**  
Page no. 38 - 39



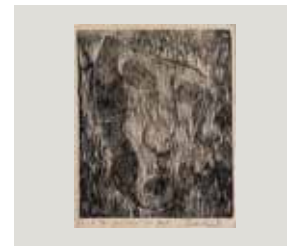
**Lot #25: Man and Woman**  
Page no. 46 - 47



**Lot #30: Man and woman**  
Page no. 50 - 51



**Lot #16: The dead masks**  
Page no. 32 - 33



**Lot #21: A woodcut of the mask**  
Page no. 40 - 41



**Lot #26: Man and Woman**  
Page no. 46 - 47



**Lot #31: Man and woman**  
Page no. 52 - 53



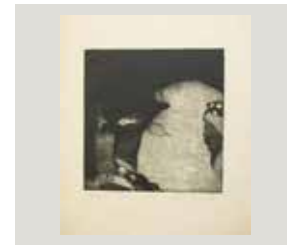
**Lot #17: The masks**  
Page no. 36 - 37



**Lot #22: Whispering leaves**  
Page no. 40 - 41



**Lot #27: Dialogue**  
Page no. 48 - 49



**Lot #18: Weird Dream**  
Page no. 36 - 37



**Lot #23: Untitled (Man and Woman)**  
Page no. 42 - 43



**Lot #28: Man and woman**  
Page no. 48 - 49

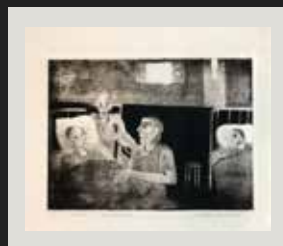




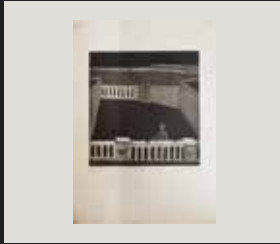
**Lot #35: A woman on the terrace**  
Page no. 56 - 57



**Lot #40: Unemployed youth**  
Page no. 68 - 69



**Lot #45: In the hospital**  
Page no. 74 - 75



**Lot #36: A woman on the terrace**  
Page no. 56 - 57



**Lot #41: The young worker**  
Page no. 68 - 69



**Lot #46: In the hospital**  
Page no. 76 - 77



**Lot #32: Man and woman**  
Page no. 52 - 53



**Lot #37: Portrait of Sakina**  
Page no. 58 - 59



**Lot #42: The young worker**  
Page no. 70 - 71



**Lot #47: Death in the streets**  
Page no. 76 - 77



**Lot #33: Death reading a book of poems**  
Page no. 54 - 55



**Lot #38: The unemployed youth**  
Page no. 62 - 63



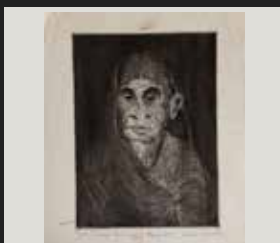
**Lot #43: Portrait of Sakina**  
Page no. 70 - 71



**Lot #48: The boy**  
Page no. 78 - 79



**Lot #34: Man and woman**  
Page no. 54 - 55



**Lot #39: Portrait of Gangubai**  
Page no. 66 - 67



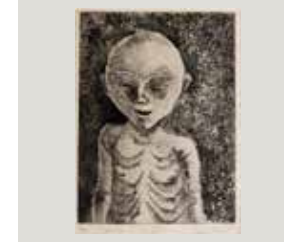
**Lot #44: In the hospital**  
Page no. 74 - 75



**Lot #53: Mother and child**  
Page no. 82 - 83



**Lot #58: The birth**  
Page no. 88 - 89



**Lot #63: Hunger**  
Page no. 92 - 93



**Lot #49: The birth**  
Page no. 78 - 79



**Lot #54: Through my glass window**  
Page no. 84 - 85



**Lot #59: Mother and child**  
Page no. 88 - 89



**Lot #64: Hunger**  
Page no. 94 - 95



**Lot #50: A woodcut**  
Page no. 80 - 81



**Lot #55: Through my window**  
Page no. 84 - 85



**Lot #60: Mother and child**  
Page no. 90 - 91



**Lot #65: Untitled (Portait of Navjot Altaf, Altaf Mohamedi, Gogi Saroj Pal and Lalitha Lajmi.**  
Page no. 94 - 95



**Lot #51: The young worker**  
Page no. 80 - 81



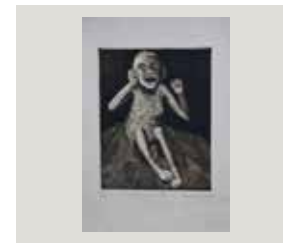
**Lot #56: The birth**  
Page no. 86 - 87



**Lot #61: The cry**  
Page no. 90 - 91



**Lot #52: Window**  
Page no. 82 - 83



**Lot #57: Cry of anguish**  
Page no. 86 - 87



**Lot #62: Man, woman and mask**  
Page no. 92 - 93









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