

A U R A

AUCTION OF MODERN & CONTEMPORARY INDIAN ART
IN AID OF ROTARY CLUB OF MADRAS

6 pm Onwards 19th April 2023 at Hyatt Regency, Chennai

galleryVEDā

50/106

Auction of Modern & Contemporary Indian Art
in aid of Rotary Club of Madras

Registration & Cocktails at 6 pm
Auction 7.45 pm Onwards 19th April 2023
at Hyatt Regency, Chennai

Auction conducted by ANGIRA ARYA

PREVIEW
Gallery Veda, Chennai
15th - 18th April 11 am - 7 pm

SUPPORTED BY



ARTIST SEEMA KOHLI

SUBASH CHANDRA GOEL

TULSYAN NEC LTD

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Rotary Club Of Madras

MESSAGE FROM THE PRESIDENT

It gives us great pleasure to welcome you to the Rotary Club of Madras Art Auction 2023.

As we enter our 94th year of existence, we at Rotary Club of Madras, are trying our best to live up to our legacy of notable achievements like the pioneering of the Red Measles eradication program in 1979, the launch of the polio eradication program in 1985 and our relief and rehabilitation work in times of crisis and calamities like the Tsunami, the Chennai floods and the Covid pandemic.

Disease Prevention and Treatment: Our Rs.75 lakh Breast Cancer Screening project to cover more than 3 lakh underprivileged women in the rural district of Sivaganga reflects our commitment to this year's focus on Women and Health. RCM's Mobile Dental Van Project has a bold target of covering 90,000 children in Corporation schools. 'Save a Little Heart' is a Rs.50 lakh project to support surgical interventions for up to 100 children with congenital heart defects, with RCM members volunteering to sponsor Rs.50,000/- towards each surgery. RCM also conducts regular medical camps benefiting thousands of people in need.

Basic Education and Literacy: Boys Town in Gummidipoondi, which provides free boarding, lodging and school education for up to 100 underprivileged boys, upholds RCM's enduring commitment to education. We also conduct tuition classes and impart digital training to school children in the Rotary Nagar area.

Community Economic Development: Our ongoing computer literacy and tailoring classes for women of Rotary Nagar near the City Centre and Selaiyur and Sembakkam in the outskirts has empowered these women and put them firmly on the path to financial independence through employment and entrepreneurship.

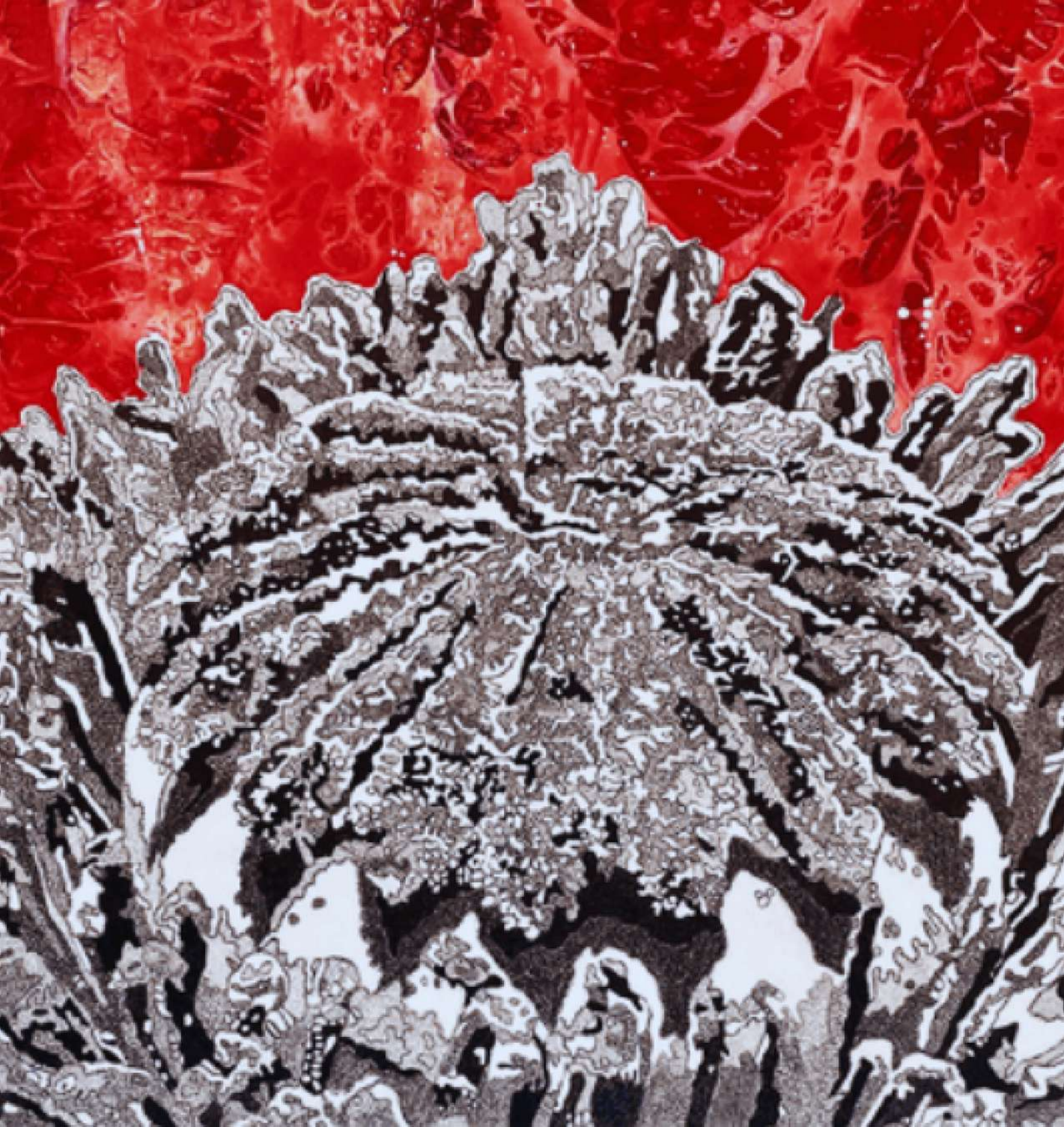
Other Projects: Our other ongoing projects include restoring a massive lake, providing toilets to a girls school, improving infrastructure and creating E-class rooms in several schools, starting a technical training centre for the physically challenged and opening a 12 bed free dialysis centre.

This Art Auction is one of the major fundraising avenues to mobilise resources for our social service activities. We are grateful to our generous donors, benefactors, corporate partners and many private family trusts, all of whom have been supporting the Art Auction over the years.

The Rotary Club of Madras theme for this year is 'Engage, Empower, Enrich'. We consider engaging with all of you as a means to empower the needy and in the process, we believe that the benefactor, the beneficiary and we at Rotary Club of Madras become deeply enriched.



WARM REGARDS,
JAYSHREE SRIVIDHAR
PRESIDENT - RCM 2022-23



galleryVEDā

An art space that aims to breathe life into every piece of art is what Gallery Veda is all about. Gallery Veda over the years has showcased art that is affordable and fits into everyone's living spaces and budgets.

With this in mind, several shows are planned through the year that will not only push boundaries of perception but also question the normal. To make art more inclusive and not intimidating was the idea behind the gallery. Chennai, with its well-known love for the arts, provides the perfect setting for such a concept. The need for a distinctive space amid the homogeneity is what urged the starting of the gallery. The works of art reveal the past, celebrate the present and probe the future.

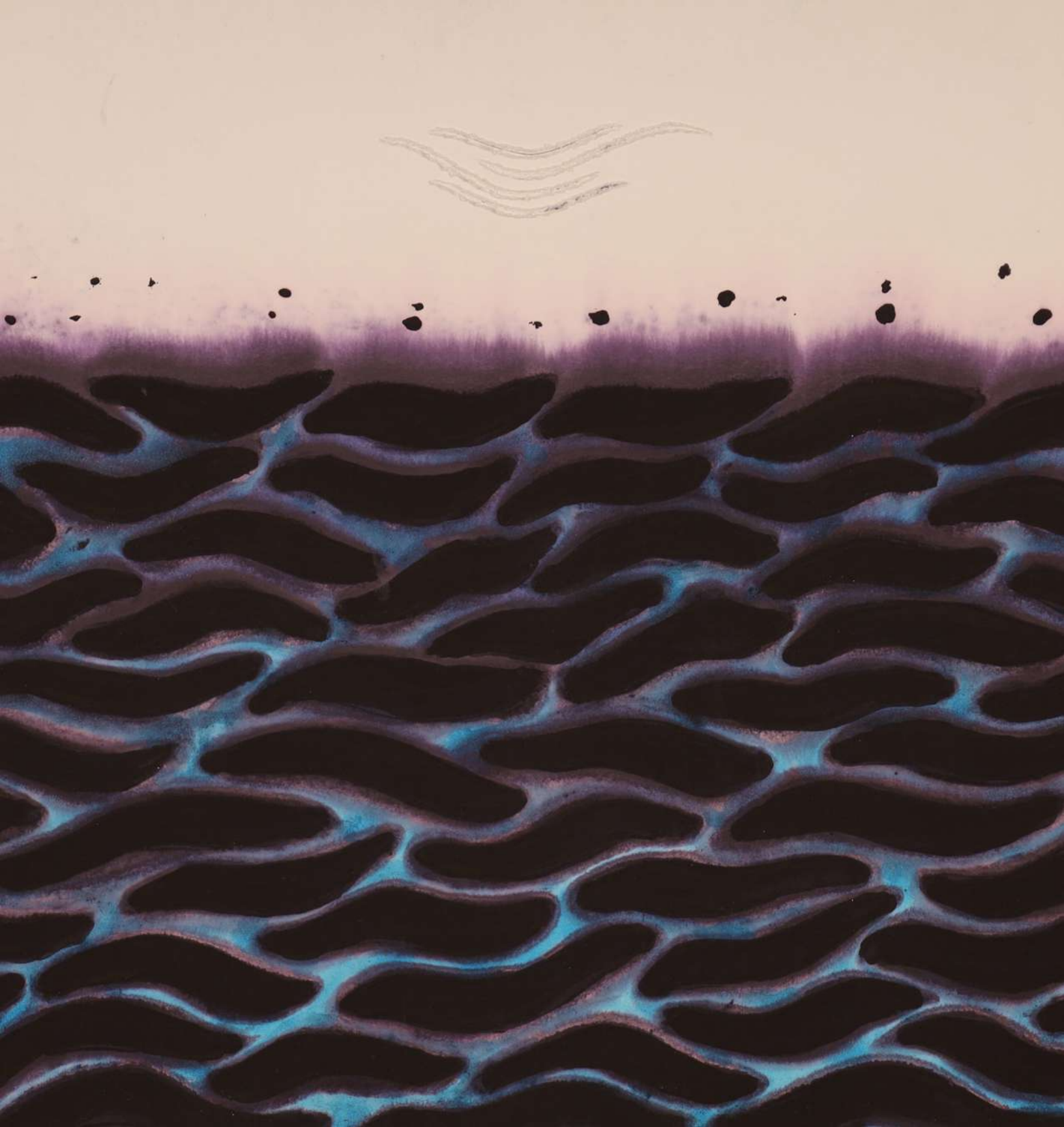
What started off with an All Women show - "Firm Ground Beneath Her", has today been a space for several shows of very well known artists including Chandra Bhattacharjee, Seema Kohli, Arpana Caur and Jogen Choudhury, Sujata Bajaj, Nayana Kanodia, Vrindavan Solanki to name a few contemporaries. Gallery Veda has two venues- one nestled away in the pristine Rutland Gate 5th street and the second at the Hotel Park Hyatt Chennai.

Veda has also been part of art fairs like the Kochi Muziris Biennale in 2014 and the 56th Venice Art Biennale in 2015, India Art Fair in 2017, 2018, 2019, 2020, 2022 & 2023 all of which showcased both modern and contemporary art!

It has also supported a narrative performance by artist Seema Kohli at the National Gallery of Modern Art, Bengaluru. It has also been a collateral venue for the Chennai Photo Biennale, 2019 which was a photographic show named Phenang by Samar Jodha. Over the years, Veda has become easily accessible to a wide spectrum of art lovers.

It also offers an umbrella of services including choosing art works for home décor, art consulting and corporate gifting services and commissioning art works to artists of one's choice.

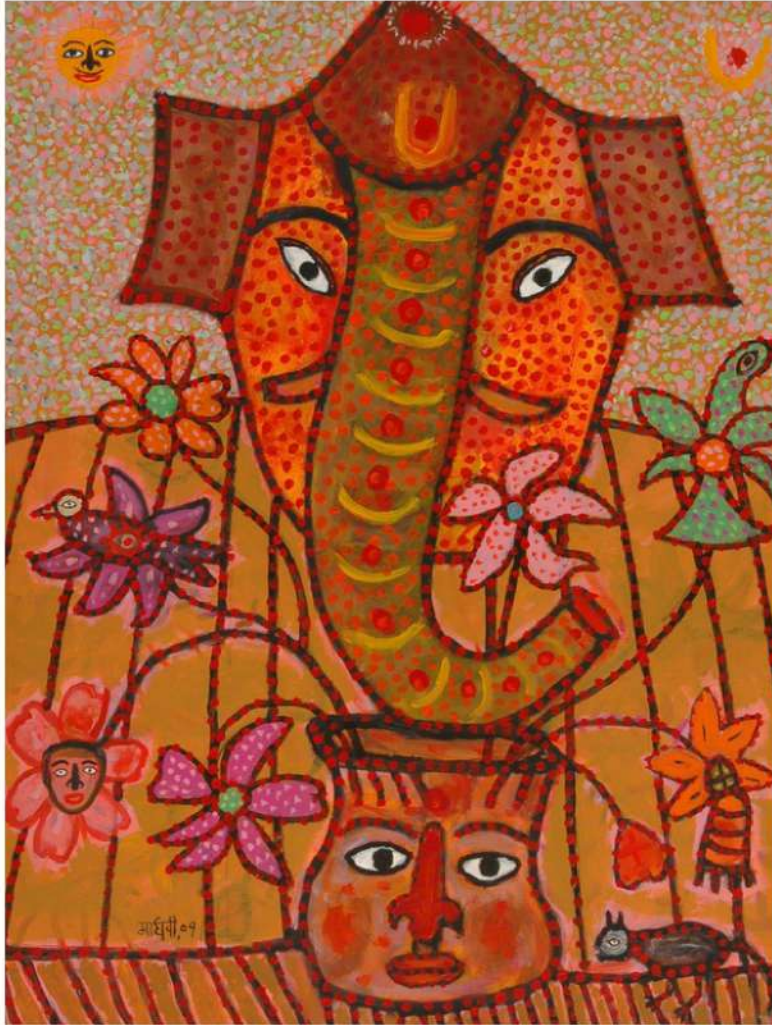
We are proud to be conducting this prestigious art auction in aid of Rotary Club of Madras.





AUCTION
LOTS





LOT NO 1

MADHAVI PAREKH

1942

UNTITLED | 2008

INR 6,00,000 - 9,00,000 + GST 12%

ACRYLIC ON CANVAS

101 X 76 CM

40" X 30" INCHES

Provenance

Acquired from the corporate Collection of
TCI Industries Ltd

Certificate

From the artist

Signed bottom left with year in Hindi



LOT NO 2

K K HEBBAR

1911-1996

UNTITLED | 1958

INR 4,00,000 - 6,00,000 + GST 12%

PEN & PASTEL ON PAPER

25.4 X 35.6 CM

10" X 14" INCHES

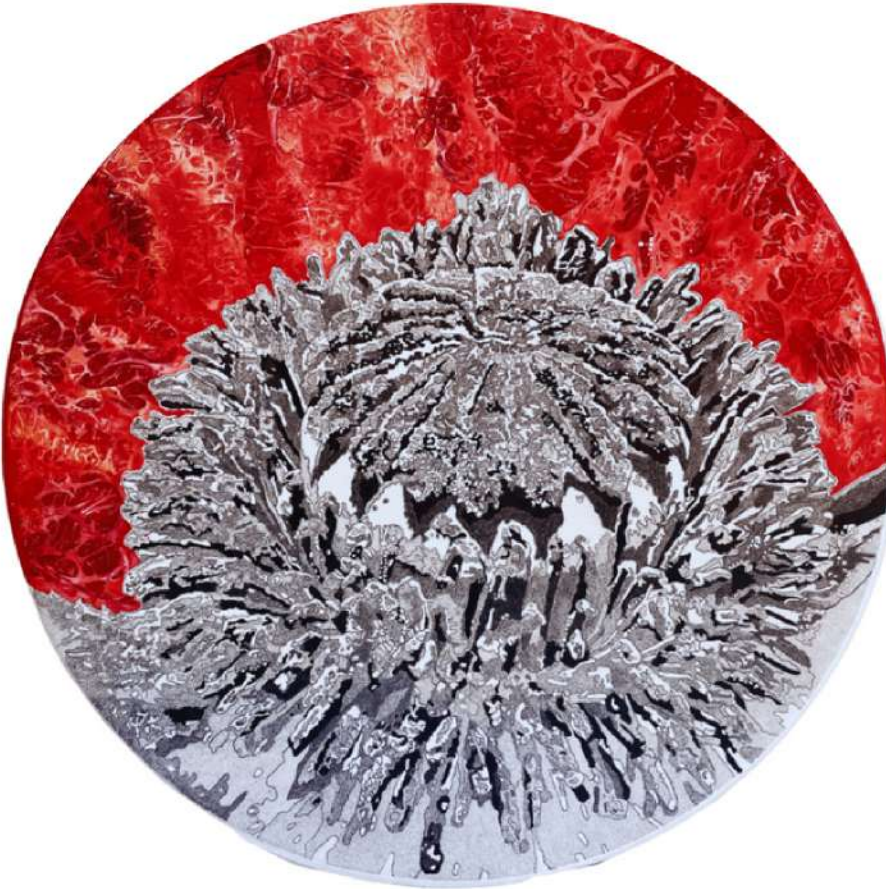
Provenance

Published in Summer Online Auction 24

-25 June 2020 at saffron art lot no 9

Property of the late artist family

Signed bottom right with year



(A)



(B)



(C)



(D)

LOT NO 3 (SET OF 4)

PARVATHI NAYAR

1964

WHEN THE CENTRE HOLDS: CRIMSON CIRCLE | 2022

INR 2,50,000 - 4,50,000 + GST 12%

HAND-DRAWN GRAPHITE AND MIXED
MEDIA ON WOODEN PANELS

(A) 81.28 CM DIA | 32" INCHES DIA

(B,C & D) 12.06 X 12.06 X 2.54 CM (EACH)

4.75" X 4.75" X 1" INCHES (EACH)

Provenance

Exhibited at India Art Fair 2023

Acquired from the artist

Certificate

From the artist

Signed at the back



LOT NO 4

SOHAN QADRI

1932 - 2011

UNTITLED

INR 5,00,000 - 7,00,000 + GST 12%

NATURAL DYES & INK ON PAPER WITH INCISIONS

99 X 34.8 CM

39" X 13.7" INCHES

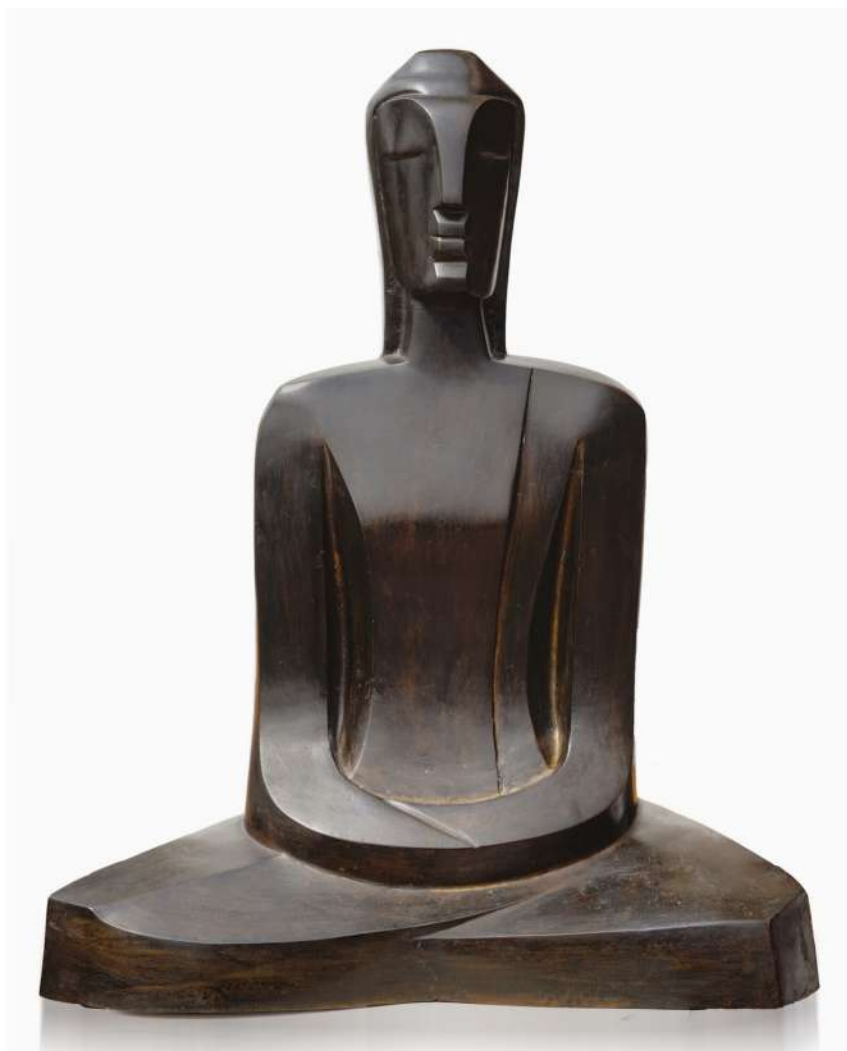
Provenance

Private Collection of an eminent
collector from Chennai

Certificate

From Gallery Veda

Signed bottom right in English



LOT NO 5

BIMAL KUNDU

1954

BUDDHA | 2009

INR 2,00,000 - 4,00,000 + GST 12%

BRONZE

50 X 41.4 X 19 CMS

19.7" X 16.3" X 7.5" INCHES

Provenance

Private Collection of an eminent collector from Kolkata

Certificate

From the artist

Signed bottom left with year in Bengali



LOT NO 6

LALU PRASAD SHAW

1937

BABUGIRI | 2021

INR 4,00,000 - 6,00,000 + GST 12%

TEMPERA ON BOARD

70.3 x 42.4 CMS

27.7" x 16.7" INCHES

Provenance

Private Collection of an eminent collector from Kolkata

Certificate

From the artist

Signed bottom left



LOT NO 7

PARITOSH SEN

1918 - 2008

GIRL FEEDING BIRDS | 2006

INR 15,00,000 - 20,00,000 + GST 12%

ACRYLIC ON CANVAS

152.4 X 101.6 CM

60"X 40" INCHES

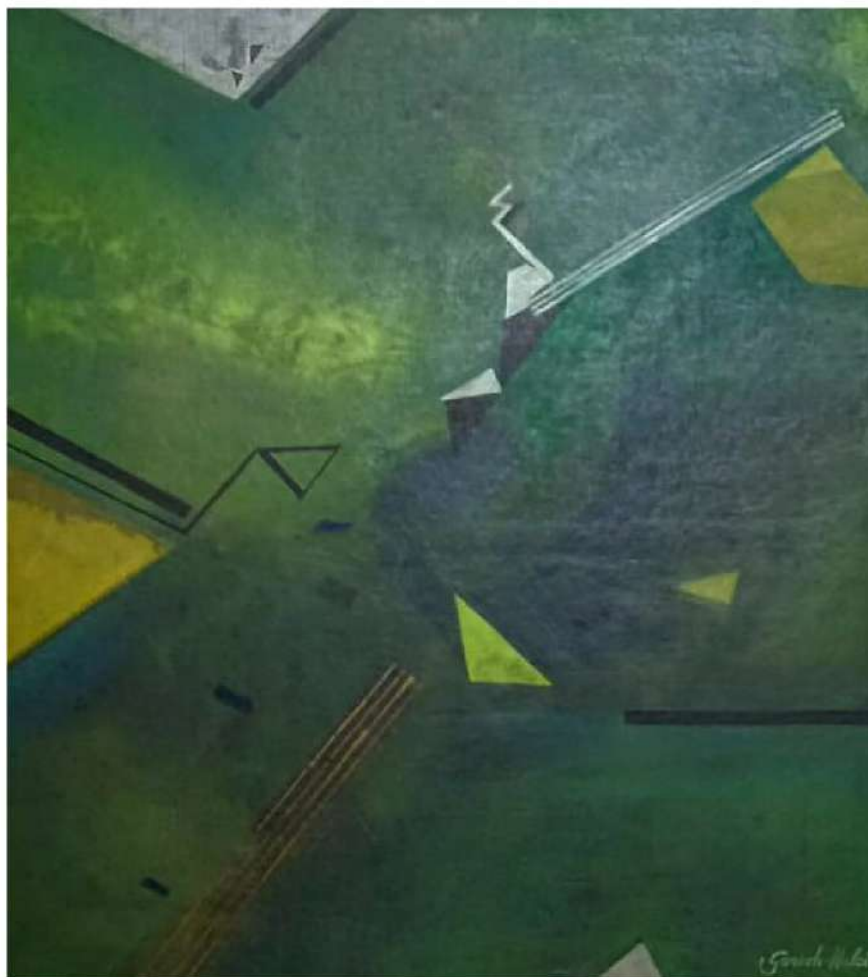
Provenance

Exhibited & Featured in the publication
"Art & Life of Paritosh Sen" by Galerie 88
Private Collection of an eminent
collector from Kolkata

Certificate

From Galerie 88

Unsigned



LOT NO 8

GANESH HALOI

1936

UNTITLED | 1996

INR 8,00,000 - 12,00,000 + GST 12%

GOUACHE ON PAPER BOARD

46.5 X 41.4 CMS

18.3"X16.3" INCHES

Provenance

Acquired from the artist

Certificate

From Artworld / Sarala's Art

International & signed by artist

Signed bottom right



LOT NO 10

M. F. HUSAIN

1915 - 2011

MOTHER TERESA SERIES

INR 45,00,000 - 60,00,000 + GST 12%

OIL ON BOARD

45.7 X 61 CM

18" X 24" INCHES

Provenance

Property of a Parsee collector from Mumbai, the artist was associated with Kala Yatra in early days

Certificate

By Sarah Abraham, owner of the Kala Yatra
Signed bottom right in English



LOT NO 11

BIKASH BHATTACHARJEE

1940 - 2006

UNTITLED | CIRCA 1960'S

INR 8,00,000 - 11,00,000 + GST 12%

PASTEL ON PAPER

87.12 X 54 CM

34.3" X 21.3" INCHES

Provenance

Acquired from a prominent gallery in Mumbai

Certificate

From the late artist's wife



LOT NO 12

L MUNUSWAMY

1927 - 2020

UNTITLED | CIRCA 1980'S

INR 2,50,000 - 4,50,000 + GST 12%

INK ON PAPER

53.3 X 73.7 CM

21"X29" INCHES

Provenance

Private Collection of Soli Daruwala

Certificate

From Artworld / Sarala's Art
International

Signed bottom right



LOT NO 13 (SET OF 2)

S. H. RAZA

1922-2016

UNTITLED | 2001

INR 22,00,000 - 27,00,000 + GST 12%

ACRYLIC ON CARDBOARD

21.6 X 15.2 CM (EACH)

8.5" X 6" INCHES (EACH)

Provenance

Published at Asta Guru auction house 2013

Aug 20-21 lot no 5

Private Collection of an eminent collector from Mumbai

Signed bottom right (both)

(A)



(B)



LOT NO 14 (SET OF 2)

K LAXMA GOUD

1940

UNTITLED | 2015

INR 3,50,000 - 5,50,000 + GST 12%

(A) BRONZE (EDITION 4/6)

22.9 X 17.8 X 21.6 CM | 9" X 7" X 8.5" INCHES

(B) CERAMIC (UNIQUE)

22.9 X 22 X 22.9 CM | 9" X 8.7" X 9" INCHES

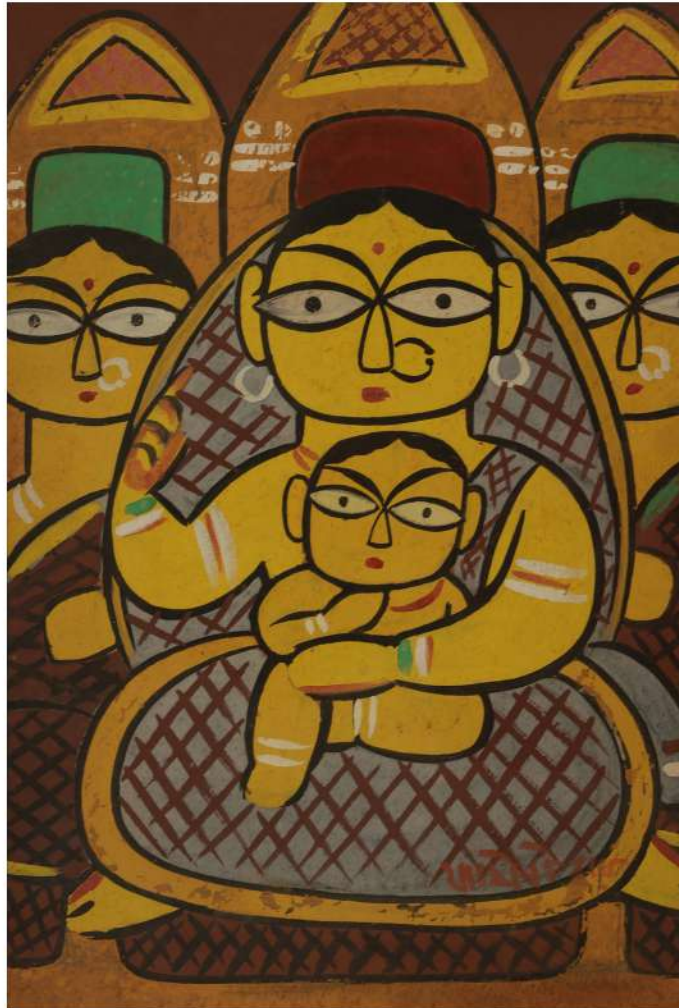
Provenance

Acquired from Artworld / Sarala's Art International

Certificate

From Artworld / Sarala's Art International & signed by the artist

Signed



LOT NO 15

JAMINI ROY

1887- 1972

MOTHER & CHILD

INR 6,00,000 - 8,00,000 + GST 12%

TEMPERA ON CARDBOARD

40.5 X 26.5 CM

16" X 11" INCHES

Provenance

Personal collection, acquired from Late Dharamdas Roy, son of the artist

Certificate

From Gallery Veda

** NATIONAL ART TREASURE, NON EXPORTABLE ITEM.**



LOT NO 16

**BAUA DEVI
(PADMASHREE)**

1940'S

UNTITLED | 2017

INR 3,00,000 - 5,00,000 + GST 12%

NATURAL COLOURS ON CANVAS

112.5 X 152.4 CM

44.3" X 60" INCHES

Provenance

Private Collection of an eminent collector from Chennai

Certificate

From Gallery Veda

Signed bottom right with date



LOT NO 17

MANJUNATH KAMATH

1972

UNTITLED | 2013

INR 12,00,000 - 15,00,000 + GST 12%

ACRYLIC ON CANVAS

152.4 X 182.88 CM

60" X 72" INCHES

Provenance

Acquired from the corporate collection
of TCI Industries Ltd

Certificate

From the artist



LOT NO 18

S. NANDAGOPAL

1946 - 2017

TWO HEADS AND A WHEEL | 2010

INR 6,00,000 - 9,00,000 + GST 12%

WELDED COPPER AND BRASS

71.1 X 48.3 X 22.9 CM

28" X 19" X 9" INCHES

Provenance

Acquired from the late artist

Published in the catalogue & exhibited at Frontal Narrative Sculpture in 2011 at Artworld Sarala's Art International

Certificate

From the late artist with the photograph with the work



LOT NO 19

SHIPRA BHATTACHARYA

1954

SHE | 2009

INR 3,00,000 - 5,00,000 + GST 12%

ACRYLIC & OIL ON CANVAS

125.7 X 151 CM

49.5" X 59.5" INCHES

Provenance

Private Collection of an eminent collector from Kolkata

Certificate

From the artist

Signed at the back



LOT NO 20

CHINTAMONI KAR

1915 – 2005

NAYEEKA | 2002

INR 6,00,000 - 8,00,000 + GST 12%

BRONZE

35.6 X 21.6 X 17 CM

14" x 8.5" x 6.7" INCHES

Provenance

Published at Modern Art July 2021
from Prinseps Auction House
Acquired from the late artist

Certificate

From Gallery Veda

Signed at the back with year

(A)



(B)



LOT NO 21 (set of 2)

SOMNATH HORE

1921-2006

UNTITLED | 1975 & 1976

INR 6,00,000 - 8,00,000 + GST 12%

(A) COLOUR LITHOGRAPH (EDITION NO 10/16)

PAPER SIZE: 54.6 X 36.8 CM | 21.5" X 14.7" INCHES

PRINT SIZE: 36.8 X 27.2 CM | 14.5" X 10.7" INCHES

(B) COLOUR LITHOGRAPH (ARTIST PROOF 3RD & EDITION NO 3/12)

PAPER SIZE: 37.3 X 54.6 CM | 14.7" X 21.5" INCHES

PRINT SIZE : 28 X 38 CM | 11" X 15" INCHES

Provenance

Acquired from the late artist's daughter

Certificate

From the late artist's daughter

Signed bottom right with year in English



LOT NO 22

M F HUSAIN

1915 - 2011

CUT-OUT 3 | 1992

ACRYLIC ON WOOD

INR 80,00,000 - 1,00,00,000 + GST 12%

177.8 X 114.3 CM

70" X 45" INCHES

Provenance

The presented lot was exhibited at Husain
ki Sarai, Faridabad, Haryana

Private Collection of an eminent collector
from Mumbai

Certificate

From the late artist

Signed on horse

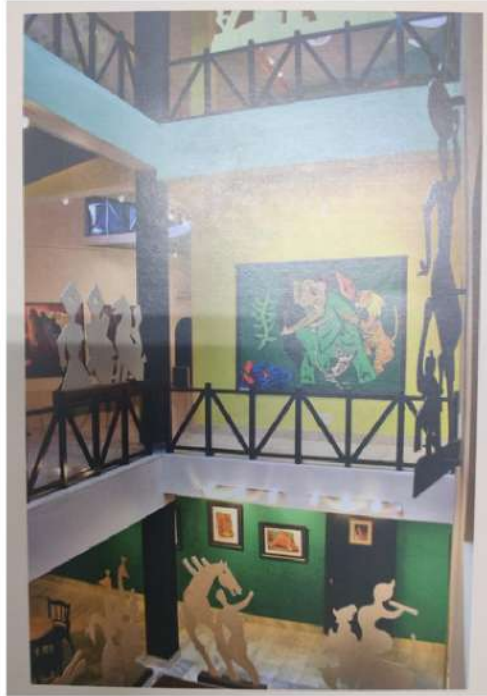
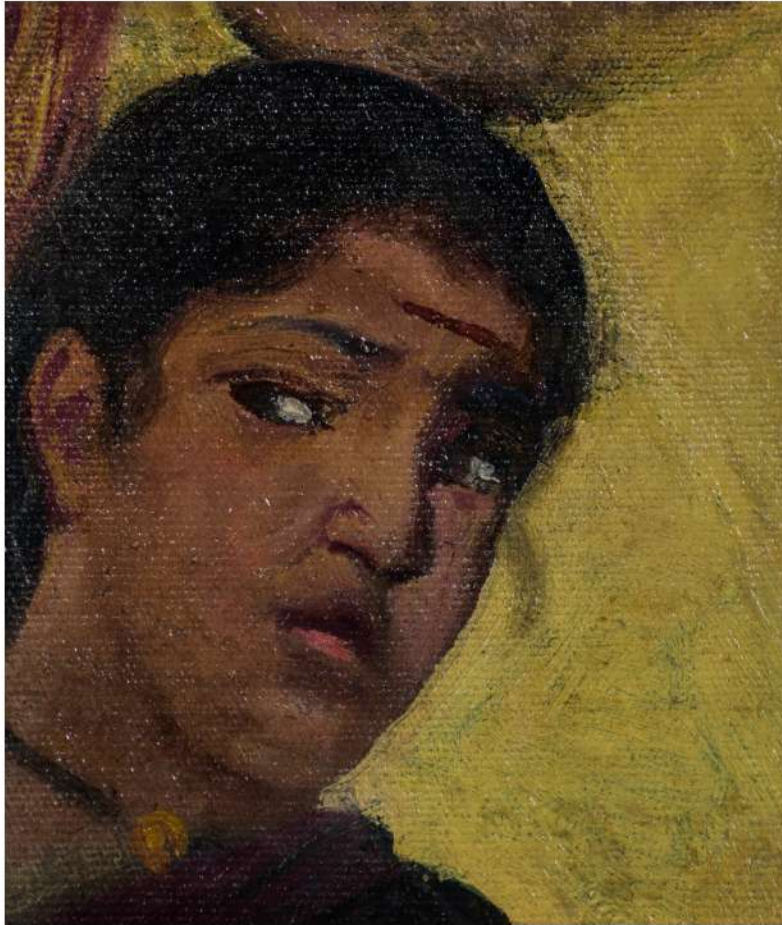


IMAGE OF M F HUSAIN MAKING THE ARTOWRK
THE PRESENTED LOT ON EXHIBIT AT HUSAIN KI SARAI, FARIDABAD, HARYANA



(A)

LOT NO 23 (set of 3)

M V DHURANDHAR

1867 - 1944

UNTITLED

INR 5,00,000 - 7,00,000 + GST 12%



(B) FRONT



(B) BACK



(C) FRONT



(C) BACK

LOT NO 23 (set of 3)

(A) OIL ON BOARD

16.5 X 14 CM | 6.5" X 5.5" INCHES

(B) PENCIL ON PAPER

14.5 X 7.6 CM | 5.7" X 3" INCHES

(C) PENCIL ON PAPER

14.5 X 7.6 CM | 5.7" X 3" INCHES

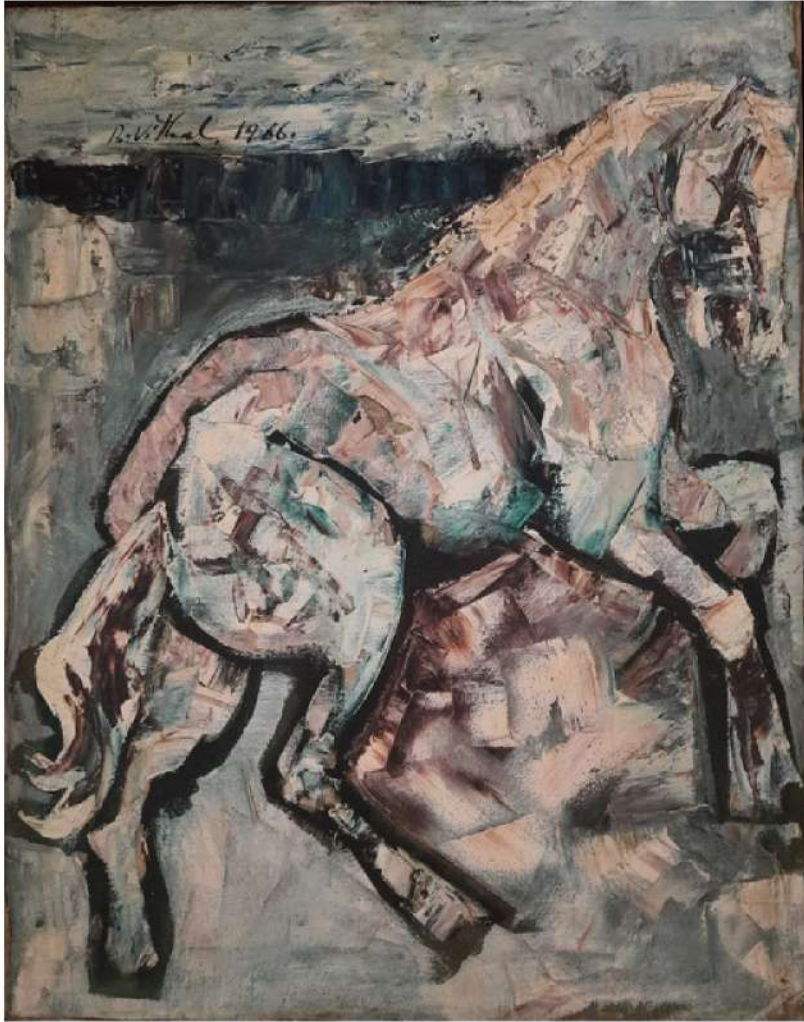
Provenance

Private Collection of an eminent collector from Kolkata

Certificate

From Sakshi Art Gallery

Unsigned



LOT NO 24

B VITHAL

1935 - 1992

UNTITLED | 1966

INR 4,00,000 - 6,00,000 + GST 12%

OIL ON CANVAS

71.9 X 56.6 CM

28.3" X 22.3" INCHES

Provenance

Private Collection of Soli Daruwala

Certificate

From Artworld / Sarala's Art International

Signed top left with year



LOT NO 25

MAYA BURMAN

1971

DANCING WITH JOY

INR 6,00,000 - 9,00,000 + GST 12%

WATERCOLOR ON PAPER

138.4 X 97.8 CMS

47.3" X 31.5" INCHES

Provenance

Acquired from Apparao Galleries

Certificate

From Apparao Galleries

Signed bottom left



LOT NO 26

THOTA VAIKUNTAM

1942

UNTITLED | 2012

INR 6,00,000 - 8,00,000 + GST 12%

ACRYLIC ON CANVAS

30.5 X 40.6 CM

12" x 16" INCHES

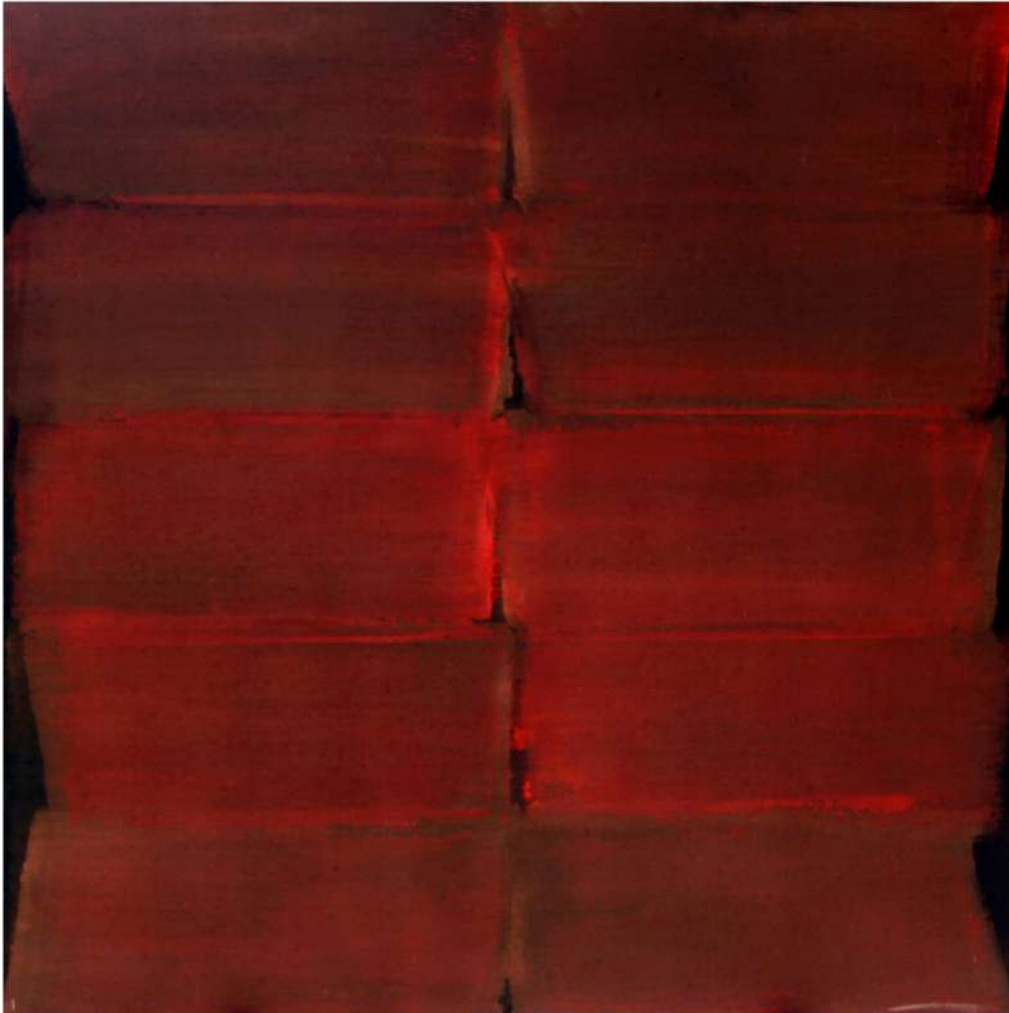
Provenance

Private Collection of an eminent collector from Chennai

Certificate

From the artist

Signed bottom right



LOT NO 27

VELU VISWANATHAN

1940

UNTITLED | 2010

INR 10,00,000 - 15,00,000 + GST 12%

CASEIN ON LINEN

91.4 X 91.4 CM

36" X 36" INCHES

Provenance

Acquired from the corporate Collection
of TCI Industries Ltd

Certificate

From the artist



LOT NO 28

K C S PANIKER

1911 - 1977

UNTITLED | 1953

INR 5,00,000 - 7,00,000 + GST 12%

INK ON PAPER

30.5 X 20.3 CM

12" X 8" INCHES

Provenance

Acquired from Artworld / Sarala's Art
International

Certificate

From Artworld / Sarala's Art
International & signed by the late
artist's daughter-in-law &
granddaughter

Signed bottom center with date



LOT NO 29

SEEMA KOLHI

1960

BHAGWATHGITA - TRIGUNA | 2020

INR 3,50,000 - 4,50,000 + GST 12%

ACRYLIC COLOUR AND INK ON CANVAS WITH
24 CT GOLD AND SILVER LEAF
60.96 CM DIA | 24" INCHES DIA

Provenance

Acquired from the artist

Certificate

From the artist

Signed

**WE THANK THE ARTIST FOR THE GENEROUS
CONTRIBUTION OF THE ABOVE WORK FOR THIS
NOBLE CAUSE**



LOT NO 30

K BENITHA PERCIYAL

1978

I EXIST | 2023

INR 2,00,000 - 4,00,000 + GST 12%

BURMA TEAK & LASER ENGRAVING

33 X 55.9 CM

13"X 22" INCHES

Provenance

Acquired from the artist

Certificate

From the artist



LOT NO 31

AKBAR PADAMSEE

1928 - 2020

UNTITLED | 2005

INR 12,00,000 - 18,00,000 + GST 12%

WATERCOLOUR ON PAPER

57.2 X 38 CM

22.5"X 15" INCHES

Provenance

Purchased from Galerie 88, Kolkata. Reputed corporate collection, Chennai. Exhibited at Art Chennai 2011, March 24-25 at Taj Coromandel, Chennai.

Certificate

From Galerie 88

Signed top left



LOT NO 32

FRANICS NEWTON SOUZA

1924 - 2002

ARTIST WITH MUSE 2

INR 4,00,000 - 6,00,000 + GST 12%

CHEMICAL ALTERATION AND
MARKER PEN ON PAPER

33.02 x 25.4 CM

13" x 10" INCHES

Provenance

Acquired from the artist

Certificate

From Dhoomimal Gallery

Signed



LOT NO 33

RABIN MONDAL

1929 - 2019

LOVERS | 2014

INR 3,00,000 - 5,00,000 + GST 12%

ACRYLIC ON CANVAS

89 X 74.4 CM

35.3" X 29.3" INCHES

Provenance

Published at 'Colour of Joy' artise auction

12-2-2023 at Dhoomimal Gallery lot no 37

Acquired from the artist

Certificate

From the artist

Signed top left with year & at the back



(A)



(B)



(C)



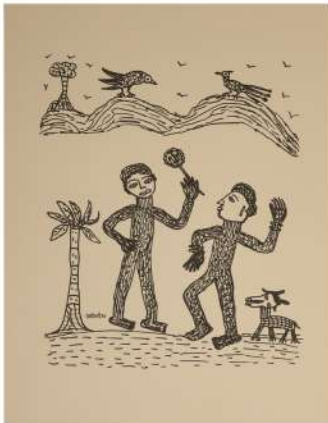
(D)



(E)



(F)



(G)



(H)



(I)

LOT NO 34 (set of 12)

SET OF SERIGRAPH (12)

1996

(A) PARITOSH SEN | 1918 - 2008

(B) LAXMA GOUD | 1940

(C) JATIN DAS | 1941

(D) ARPANA CAUR | 1954

(E) AZIZ | 1942 - 2014

(F) JOGEN CHOWDHURY | 1939

(G) MADHAVI PAREKH | 1942

(H) SHYAMAL DUTTA RAY | 1934 - 2005

(I) ANJOLIE ELA MENON | 1940

(J) KRISHEN KHANNA | 1925

(K) MANU PAREKH | 1939

(L) VASLAN KOORMA KOLLERI | 1953

(A, B, C, D, E, F, G, H, I & K)

PAPER SIZE: 54 X 33.8 CM | 21.3" X 13.3" INCHES

PRINT SIZE: 34.8 X 26.7 CM | 13.7" X 10.5" INCHES

(J & L)

PAPER SIZE: 33.8 X 54 CM | 13.3" X 21.3" INCHES

PRINT SIZE: 26.7 X 34.8 CMS | 10.5" X 13.7" INCHES

Provenance

Private Collection of an eminent collector from Bengaluru

Certificate

From Gallery Veda

Signed



(J)



(K)



(L)

INR 3,00,000 - 5,00,000 + GST 12%



LOT NO 35

SOHAN QADRI

1932 - 2011

UNTITLED | 1996

INR 6,00,000 - 8,00,000 + GST 12%

WATERCOLOR AND NATURAL DYE ON PAPER

64.8 X 99 CM

25.5" X 39" INCHES

Provenance

Exhibited at Delhi Art Gallery

Acquired from Dhoomimal Gallery

Certificate

From Delhi Art Gallery

Signed bottom right with year



LOT NO 36

HAREN DAS

1921 - 1993

DIVINE MOTHER | 1968

INR 1,50,000 - 3,50,000 + GST 12%

COLOUR ETCHING (EDITION 23/25)

PRINT SIZE 24 X 21.6 CMS | 9.5" X 8.5" INCHES

PAPER SIZE 25.4 X 22.86 CMS | 10" X 9" INCHES

Provenance

Private Collection of an eminent collector from Kolkata

Certificate

From the late artist's son

Signed bottom right



LOT NO 37 (set of 4)

JOGEN CHOWDHURY

1939

UNTITLED | 2021

INR 6,00,000 - 8,00,000 + GST 12%

BRUSH & INK ON TERRACOTTA PLATES

SET OF FOUR

33 CM DIAMETER (EACH)

13" INCHES DIAMETER (EACH)

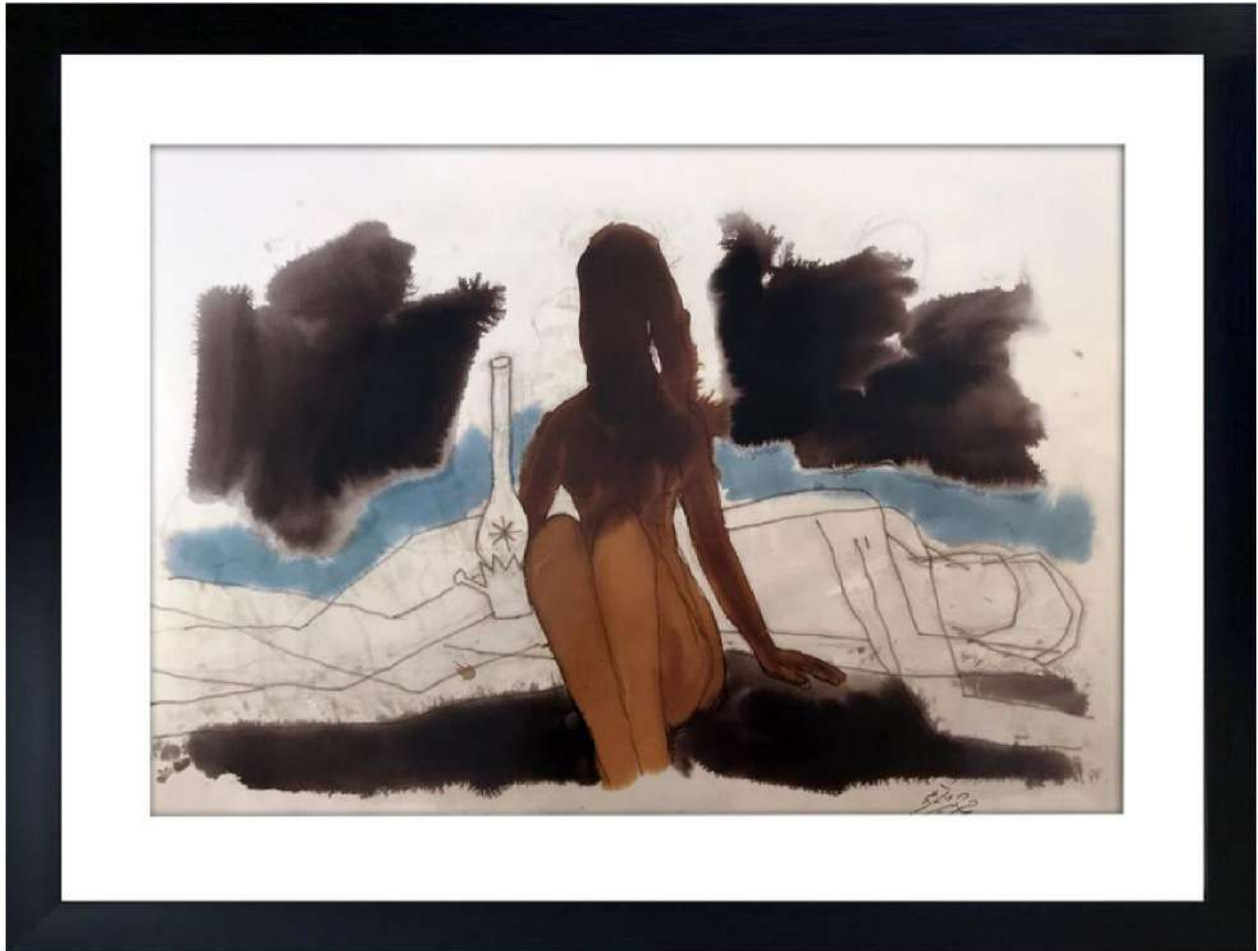
Provenance

Acquired from the artist

Certificate

From the artist

Signed bottom with year



LOT NO 38

M F HUSAIN

1915 - 2011

UNTITLED

INR 18,00,000 - 25,00,000 + GST 12%

WATERCOLOUR ON PAPER

48.3 X 68.6 CM

19"X 27" INCHES

Provenance

Private collection of Amol Vadhera

Exhibited at Gallery 7

Certificate

From the late artist & late artist's daughter

Signed bottom right



LOT NO 39

K K HEBBAR

1911-1996

UNTITLED

INR 3,00,000 - 5,00,000 + GST 12%

PEN ON PAPER

19 X 17 CM

7.5" X 6.7" INCHES

Provenance

Private Collection of an eminent collector from Chennai

Signed bottom right



LOT NO 40

L BADRINARAYAN

1929- 2013

UNTITLED | CIRCA 2005

INR 2,50,000 - 4,50,000 + GST 12%

MIXED MEDIA ON PAPER

50.8 X 34.8 CM

20" X 13.7" INCHES

Provenance

Acquired from Artworld / Sarala's Art
International

Certificate

From Artworld / Sarala's Art International
Signed bottom right



LOT NO 41

RAMANANDA BANDYOPADHYAY

1936

LAKSHMI

INR 4,00,000 - 6,00,000 + GST 12%

TEMPERA ON PAPER

73.7 X 53.3 CM

29" X 21" INCHES

Provenance

Exhibited at Sharad Arghya, 2016 at Galerie 88

Acquired from the artist

Certificate

From Galerie 88

Signed bottom left



LOT NO 42

JOGEN CHOWDHURY

1939

UNTITLED | 2010

INR 2,00,000 - 4,00,000 + GST 12%

BRONZE

13.97 X 12.7 X 9.4 CM

5.5" X 5" X 3.7" INCHES

Provenance

Exhibited at Nandan Mela

Certificate

From the artist



LOT NO 43

SEEMA KOLHI

1960

THE GOLDEN WOMB SERIES | 2021

INR 3,50,000 - 4,50,000 + GST 12%

ACRYLIC COLOUR AND INK ON CANVAS WITH
24 CT GOLD AND SILVER LEAF
60.96 CM DIA | 24" INCHES DIA

Provenance

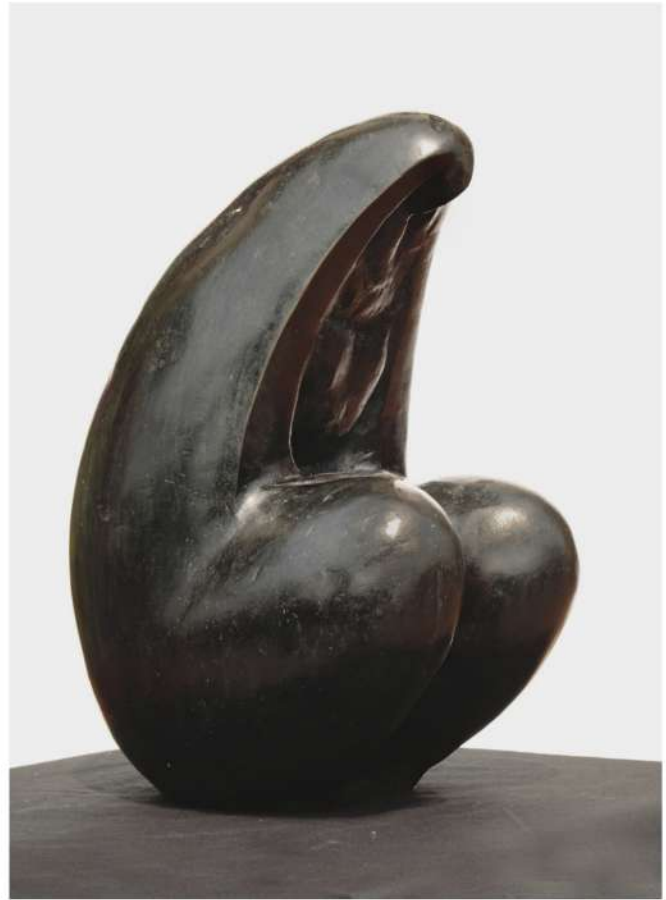
Acquired from the artist

Certificate

From the artist

Signed

**WE THANK THE ARTIST FOR THE GENEROUS
CONTRIBUTION OF THE ABOVE WORK FOR THIS
NOBLE CAUSE**



LOT NO 44

PRADOSH DASGUPTA

1912 - 1991

BRIDE

INR 6,00,000 - 8,00,000 + GST 12%

BRONZE

26.7 X 15.2 X 17.8 CM

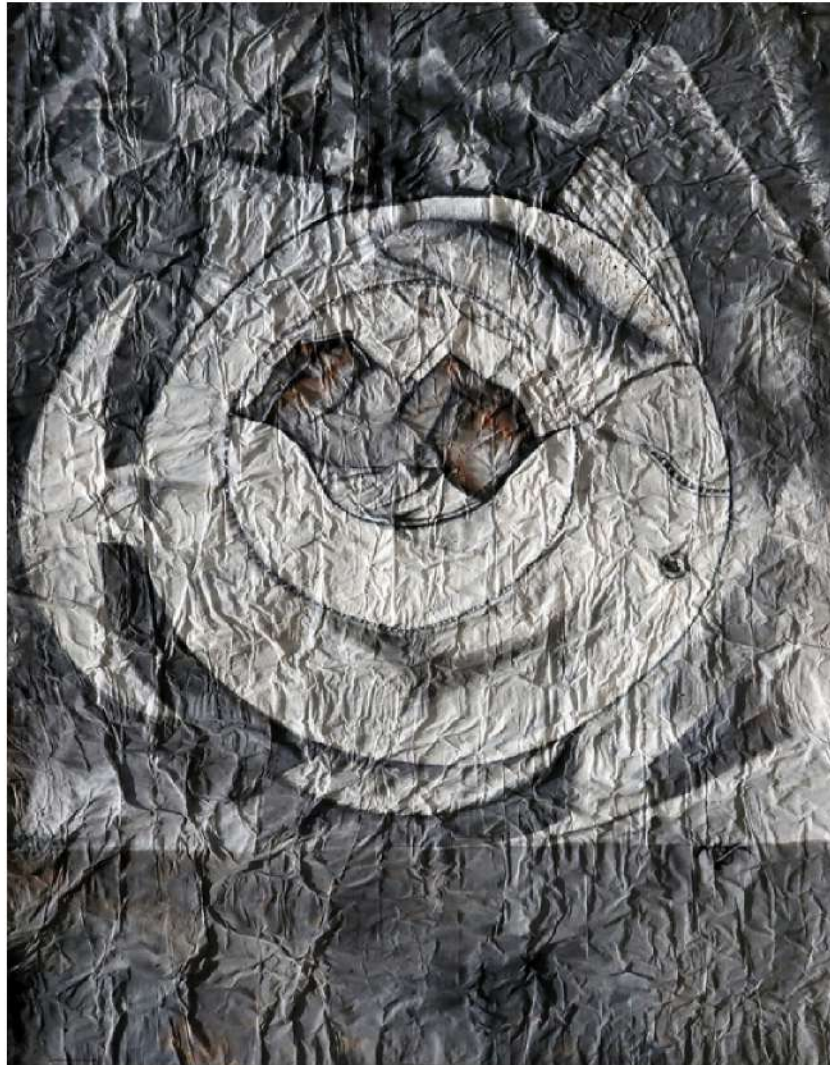
10.5" X 6" X 7" INCHES

Provenance

Private Collection of an eminent collector from Kolkata

Certificate

From Asta Guru



LOT NO 45

C DOUGLAS

1951

UNTITLED | 2019

INR 5,00,000 - 7,00,000 + GST 12%

MIXED MEDIA ON CANVAS

117.6 X 92.2 CM

46.3"X 36.3" INCHES

Provenance

Acquired from the artist

Certificate

From Artworld / Sarala's Art International

Signed bottom right with year



LOT NO 46

PRABHAKAR KOLTE

1946

UNTITLED | 2005

INR 5,00,000 - 7,00,000 + GST 12%

ACRYLIC ON CANVAS

76.2 X 90.7 CM

30" X 35.7" INCHES

Provenance

Acquired from Gallerie Alternatives

Certificate

From Gallerie Alternatives

Signed bottom right & at the back



(A)



(B)



(C)

LOT NO 47 (set of 3)

K SREENIVASULU

1923 - 1995

UNTITLED | (A)&(B) 1955. (C) 1954

INR 2,00,000 - 4,00,000 + GST 12%

MIXED MEDIA ON PAPER

(A) 35.6 X 28 CM | 14"X 11" INCHES

(B) 36.8 X 26.7 CM | 14.5"X 10.5" INCHES

(C) 35.6 X 24 CM | 14"X 9.5" INCHES

Provenance

Acquired from Artworld / Sarala's Art International

Certificate

From Artworld / Sarala's Art International

(A)&(B) *signed bottom right*



LOT NO 48

S.G.VASUDEV

1941

RHAPSODY | 2009

INR 5,00,000 - 7,00,000 + GST 12%

MIXED MEDIA ON CANVAS

146 X 59.2 CM

57.5" X 23.3" INCHES

Provenance

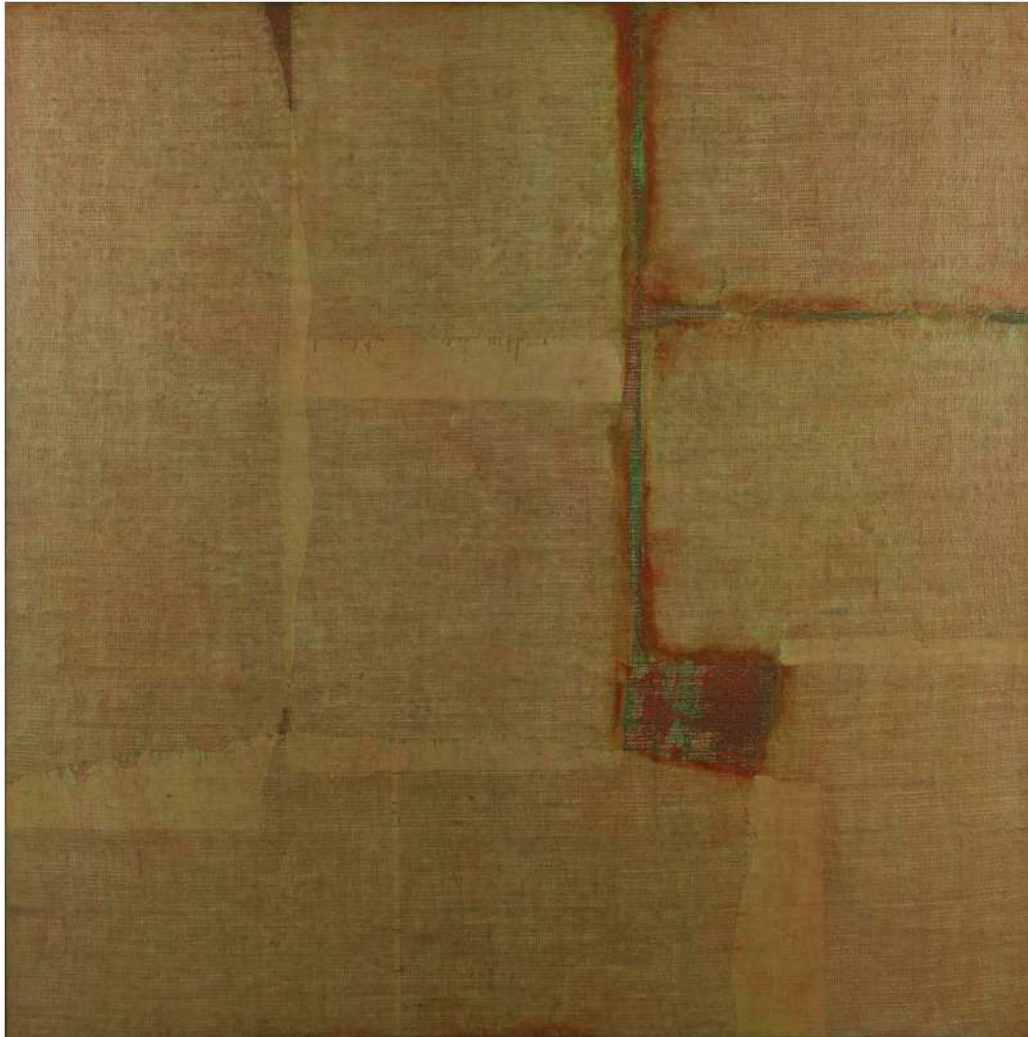
Private Collection of an eminent
collector from Chennai

Exhibited at Art Chennai 2011

Certificate

From Gallery Veda

Signed bottom right with year



LOT NO 49

MANISH NAI

1980

BEIGE ABSTRACT | 2003

INR 4,00,000 - 6,00,000 + GST 12%

ACRYLIC & JUTE ON CANVAS

116.8 X 116.8 CM

47.5" X 47.5" INCHES

Provenance

Acquired from Apparao Galleries

Certificate

From Apparao Galleries

Signed bottom left with year



LOT NO 50

PARITOSH SEN

1918 - 2008

INDECENT PROPOSAL | 2007

INR 8,00,000 - 10,00,000 + GST 12%

CHARCOAL ON PAPER BOARD

151.3 X 100.3 CM

59.5" X 39.5" INCHES

Provenance

Exhibited and Published in Art & Life of Paritosh Sen, 2007 at Galerie 88

Acquired from the artist

Certificate

From Galerie 88

Unsigned



LOT NO 51

PRANEET SOI

1971

SQUATTING FIGURE COUNTING MONEY | 2007

INR 6,00,000 - 9,00,000 + GST 12%

FIBREGLASS

FIGURE A - 73.7 X 62.7 X 58.42 CM
29" X 24.7" X 23" INCHES

FIGURE B - 47.4 X 33.7 X 27.17 CM
18.7" X 13.3" X 10.7" INCHES

Provenance

Exhibited and Published in Indian Contemporary Art,
2009 at Palais Bénédicte, France
Acquired from the artist

Certificate

From Galerie 88

Unsigned



LOT NO 52

BOSE KRISHNAMACHARI

1963

STRETCHED BODIES

INR 6,00,000 - 8,00,000 + GST 12%

ACRYLIC ON CANVAS

96.52 X 121.92 CM

38" X 48" INCHES

Provenance

Exhibited at Gallery Veda
Private Collection of an eminent
collector from Chennai

Certificate

From Gallery Veda
Signed at the back



LOT NO 53

A.P.SANTHANARAJ

1932 - 2009

UNTITLED | 2006

INR 3,00,000 - 5,00,000 + GST 12%

ACRYLIC ON CANVAS

81.28 X 109.22 CM

32" X 43" INCHES

Provenance

Acquired from the artist

Certificate

From Dhoomimal Gallery

Signed bottom left



LOT NO 54

RAMESH GORJALA

1979

UNTITLED | 2015

INR 4,00,000 - 6,00,000 + GST 12%

MIXED MEDIA ON CANVAS

109.2 X 87.6 CM

43" X 34.5" INCHES

Provenance

Acquired from the Artist

Certificate

From Gallery Veda

Signed bottom right



LOT NO 55

GANESH SELVARAJ

1976

APPROACH WITHOUT YOUR PREOCCUPIED KNOWLEDGE

2019

INR 4,50,000 - 6,50,000 + GST 12%

PAPER BOARD ON BOARD

85 X 85 CM

33.5"x 33.5" INCHES

Provenance

Acquired from the Artist

Certificate

From the artist

Signed at the back



LOT NO 56

YUVAN BOTHYSATHUVAR

1975

DILEMMA 3

INR 5,00,000 - 7,00,000 + GST 12%

CANSON PAPER AND MAGAZINE PAPER ON PLYWOOD

183 X 183 CMS

72"x 72" INCHES

Provenance

Acquired from the Artist

Certificate

From the artist

Signed at the back



LOT NO 57

P PERUMAL

1935 - 2019

UNTITLED | 1997

INR 2,50,000 - 4,50,000 + GST 12%

OIL ON CANVAS

116.8 X 116.8 CMS

46"x 46" INCHES

Provenance

Private Collection of Soli Daruwala

Certificate

From Artworld / Sarala's Art International

Signed bottom right with year.



LOT NO 58

R B BHASKARAN

1942

UNTITLED | 2010

INR 4,00,000 - 6,00,000 + GST 12%

ACRYLIC ON CANVAS

136 X 120.6 CM

53.5" x 47.5" INCHES

Provenance

Acquired from the artist

Certificate

From Artworld / Sarala's Art International

Signed centre left



LOT NO 59

DURGA CHARAN DAS

1988

UNTITLED | 2021

INR 1,50,000 - 3,50,000 + GST 12%

ACRYLIC ON CANVAS

138 X 120.6 CMS

54.3"x 47.5" INCHES

Provenance

Acquired from the artist

Certificate

From Artworld / Sarala's Art International

Signed bottom right with year.



LOT NO 60

AMITABH SENGUPTA

1941

INSCRIPTIONS - 9 | 2008

INR 2,50,000 - 4,50,000 + GST 12%

ACRYLIC ON CANVAS

91.4 X 91.4 CMS

36"x 36" INCHES

Provenance

Acquired from the artist

Certificate

From Artworld / Sarala's Art International
Signed bottom right with year.



LOT NO 61

TAPASYA GUPTA

1975

GRAND OLD DAYS | 2023

INR 1,50,000 - 3,50,000 + GST 12%

FIBREGLASS, METAL
38.1 X 49 X 34.2 CMS
15" X 19.3" X 13.5" INCHES

Provenance

Exhibited at India Art Fair 2023
Acquired from the artist

Certificate

From the artist



LOT NO 62

VARGHESE KALATHIL

1972

BLOOMING SPRING SERIES | 2021

INR 1,00,000 - 3,00,000 + GST 12%

ACRYLIC ON CANVAS

122 X 90.7 CM

48"X 35.7" INCHES

Provenance

Acquired from the artist

Certificate

From the artist

Signed bottom centre with year



LOT NO 63

K M ADIMOOLAM

1938 - 2008

MAHARAJA | 1995

INR 2,50,000 - 4,50,000 + GST 12%

CHARCOAL ON PAPER

68.6 X 52 CM

27"X 20.5" INCHES

Provenance

Private Collection of Soli Daruwala

Certificate

From Artworld / Sarala's Art International

Signed bottom left



LOT NO 64

ACHUTHAN KUDALLUR

1945 - 2022

UNTITLED | 2010

INR 3,00,000 - 5,00,000 + GST 12%

ACRYLIC ON CANVAS

89 X 121 CM

35" X 47.7" INCHES

Provenance

Private Collection of an eminent collector from Kolkata

Certificate

From the artist

Signed top right with year

Artist Profile

Achuthan Kudallur Achuthan Kudallur is a Chennai based artist, who is almost entirely self-taught, his only art education being a few evening classes at the local college. Achuthan, who holds a diploma in Civil Engineering, wanted to be a writer at first. It was only later that the canvas and its limitless possibilities of color, drew him towards abstract art. The artist grew up in an atmosphere charged with Gandhian values, the writings of Ramakrishna and Vivekananda. His values and views are well depicted in some of his paintings, which are a joyous, riotous spread of colors. And yet some are melancholic, even tragic. His work marks a different approach to an abstract mode of communication making his paintings visually energetic. Each of his canvases has remained a journey exploring proactively his perceptions, feelings and sentiments and translating them through the use of color. With a subtle play of color, his work is evocative and reflective of the varying shades of human emotion. Each Kudallur painting takes a color as its inspiration. He describes each painting with affection as 'his blue' or 'his red'. While his work is oddly instinctive and emotional, it is always visually complex. For Kudallur, abstraction is far from an easy way out. Try as he might, he cannot verbalize the process of what happens when he approaches a color or a single mark on the canvas. He believes that the difficulty of such work is best described by the work itself.

K.M. Adimoolam Born in 1938 in Tiruchirapalli in Tamil Nadu, K. M. Adimoolam's natural aptitude for drawing at an early age made him move to Chennai in 1959. There, under the influence of the sculptor Dhanapal, he enrolled in the School of Arts and Crafts. After completing his Diploma in Advanced Painting in 1966, Adimoolam started a series of black and white portraits of Mahatma Gandhi. At this time, he came in contact with Tamil writers and began an association with them, illustrating their works after which he took up oil painting. Colour came into his life, causing him to move from the figurative to the abstract. "My canvases mirror my mind's journey through Nature - not as realistic landscapes or seascapes but planes of colours creating an esoteric aura on a transcendental level," he said. Adimoolam's paintings are abstract renditions of the natural world purely through colour. He worked with equal ease to draw and paint, combining the two to produce a large body of work. Reminiscent of an age-long gone, his sketches are a constant search for greater freedom of expression. They capture the essence of the subject in all its glory and yet leave something to the imagination with shadowy faces.

Akbar Padamsee Among the first generation postcolonial Indian artists who sought an intrinsic freedom in Paris and London, Akbar Padamsee developed his images refracted through the prism of high modernism. His early portraits and landscapes show a quasi-spiritual style of working in which the infinitely concentrated, distilled essence of his subject resulted in an abstract form that he referred to as inscapes or mindscapes. His oils have been characterised by a deep intensity and luminescence, his drawings exude a serene grace, and he has a distinctive command over the use of space, form and colour.

Amitabh Sengupta Amitabh Sengupta was born in Calcutta in 1941. He graduated from Govt. College of Arts & Crafts, Calcutta in 1963. Between 1966 and 1969 he received the French Govt. Scholarship to study painting/printmaking at Ecole des Beaux-Arts, Paris. Two of the highlights of this period were viewing the cine-collections in Cinematheque and witnessing the student revolt of 1968. He also traveled extensively in Europe and partly in Middle East. On return, he lived in Chennai and Delhi through 1969-1976, and then left for Europe. He later joined University in Nigeria in 1977, completed Ed.M at SUNY-B, USA, in 1981. Subsequently became Head of Creative Arts at University of Port Harcourt, till 1988. During this period of 11 years, he studied African arts and traveled in Africa. He exhibited in Nigeria, Europe and USA. He presently works and lives in Calcutta.

Anjolie Ela Menon Throughout her career as a painter, Anjolie Ela Menon has regularly re-envisioned her role as an artist. Menon's early canvases exhibited the varied influences of van Gogh, the Expressionists, Modigliani, Amrita Sher-Gil, and M. F. Husain. Mainly portraits, these paintings, according to the artist, "were dominated by flat areas of thick bright colour, with sharp outlines that were painted 'with the vigour and brashness of extreme youth'." Menon admits that her work has undergone tremendous changes with every phase of her life and that as she has grown older, the narcissism of the early years has been transformed into nostalgia for the past. Anjolie Ela Menon was awarded the Padma Shri, one of India's highest civilian honours, by the Government of India in 2000. She has also been honoured with a six month solo show at the Asian Art Museum, San Francisco, featuring her large triptych entitled 'Yatra' in 2006. Menon's works have been featured in several group exhibitions, including 'Kalpana: Figurative Art in India', presented by the Indian Council for Cultural Relations (ICCR) at Aicon Gallery, London, in 2009; 'Mapping Memories – 2, Painted Travelogues of Bali and Burma' at Gallery Threshold, New Delhi, in 2008; and 'Kitsch Kitsch Hota Hai' at India Habitat Centre, New Delhi, in 2001.

Arpana Caur Arpana Caur has been exhibiting since 1974 across the globe. Her solos apart from Delhi, Mumbai, Calcutta, Bangalore and Chennai have been held in galleries in London, Glasgow, Berlin, Amsterdam, Singapore, Munich, New York and in Stockholm and Copenhagen National Museum. Her work can be seen at the Museums of Modern Art in Delhi, Mumbai, Chandigarh, Dusseldorf, Singapore, Bradford, Stockholm, Hiroshima, Brooklyn & the Victoria and Albert Museum London. She was awarded a gold medal in the VIth International Triennale 1986 in Delhi. She was commissioned by Hiroshima Museum of Modern Art to execute a large work for its permanent collection for the 50th anniversary of the Holocaust in 1995 and by Bangalore city and the city of Hamburg to do largenon-commercial murals in public spaces. Since 1981 she has done three large non- commercial murals in Delhi and one in Kathmandu. She lives and works in New Delhi.

Aziz Aziz studied art at the College of Fine Art and Architecture in Hyderabad. He is renowned for his pioneering style of 3-D reliefs on canvas using plaster of Paris and oil paints. This technique is a blend of painting and sculpture. He is especially known for his horses, which not only exude an equine grace, packed with energy and raw strength, but also fluidity of motion. Aziz has exhibited nationally and internationally across Europe, South Asia and the US. In 2010 he presented Freedom Walka nar- rtive painting to mark 150 years of Indians in South Africa, featuring Mahatma Gandhi, Jawarharlal Nehru, Indira Gandhi amongst others. The work was presented to the Indian High Commissioner in Pretoria.

Badri Narayan Born in July 1929, in Secunderabad, Andhra Pradesh, the self-taught artist Badri Narayan has been painting for over 45 years. During this time, he has worked as an art teacher and an artist, but has always remained a deeply introspective individual. Self-reflection and autobiographical perspective is the constant theme in Narayan's work. The artist's paintings are narrative, and titles like 'Queen Khemka's Dream of Hamsa' and 'Meeting at Midstream', are the starting points from where one must unravel the complexities presented by the paintings, in order to interpret and understand them. Symbolism is a recurring feature of his works, though sometimes, he also uses popular icons of Indian culture like Ganesha. He explains, "I have picked up the imagery that surrounds me, the one I am born into, and it comes naturally." Narayan draws heavily from Indian mythology and metaphors and acknowledges the influence of the Indian miniature tradition in his works. The artist believes in the two-dimensionality of painting, and prefers to work in a smaller format; one that he finds practical and well suited for the water colors that have been his preferred medium for several years. Narayan has also worked with etchings, woodcuts and ceramics and illustrated some children's books

Baua Devi Padmashree Born in Jitwarpur, Bihar, Baua Devi is one of the pioneers of Madhubani painting, an ancient folk art the region is known for. She is the only Mithila artist to be included in the ground breaking show "Magicians of the Earth" at Centre Pompidou (Paris) in 1988. Devi was the youngest among the first group of artists who transferred traditional Maithili patterns onto white sheets of paper when Pupul Jayakar, director, All India Handicrafts Board, sent Mumbai artist Bhaskar Kulkarni to Madhubani in Bihar in 1966. Baua Devi's work ranges from paintings on small sheets to canvases up to 16-20 feet high, giving her own interpretations to folk tales. She reworks the legend of Krishna in some, while the grand wedding of Ram and Sita is the focus in others, with the emphasis on Sita's narrative. Despite the modernisation in form and theme, she still prefers painting using natural colours. Black is made by blending soot and cow dung, green comes from leaves, white from rice powder and red from vermilion. Her work is regularly exhibited in Spain, Paris and Japan. She was the recipient of the National Award in 1984.

Benitha Perciyal Benitha Perciyal is a young and talented artist whose skill and imagination is striking and impressive. Born in Vellore, Tamil Nadu, she completed her MFA from the Government College of Arts & Crafts, Chennai, in 2002, in painting and printmaking. She describes her art as 'self-reflexive, introspective and thought provoking'; they often surprise her, shock her and then, consequently, inspire her to create other work. The conflict and fragility of the mind is a constant theme that pervades her oeuvre. The mediums, however, vary drastically from the more somber monochrome etching to wax and plaster casting, from acrylic painting to installations involving discarded dolls and tea decoction. Within the silhouette of Perciyal's head and shoulders, a recurring motif in her work, we perceive peer into the most unsettled, alienated, confused and frustrated truths within us. She has received many awards and has participated in international exhibits including the first edition of the Yinchuan Biennale and the 2014 Kochi-Muziris Biennale. She resides and works in Chennai.

R. B. Bhaskaran Painter R. B. Bhaskaran is one of the most experienced and talented of artists in India. The rebel in him comes forth not just in his works, but in real life as well. He is among those artists in South India to participate in the Madras Art Movement of the 1960s and also among the first to rebel against the concept of 'Nativism' propagated by K.C.S. Panniker, the idea that one must consciously evolve an Indian style by introducing Indian motifs and themes into one's work. He does not believe that Indian paintings should look Indian. He does not see why they should. He is completely at home with the 17th century works of Diego Velázquez and their future alter egos – the Cubist portrayals of objects by Pablo Picasso and the colour/shape experiments of Paul Cézanne. He derives from them flamboyantly to complete the forms on his canvas. His fresco training at Bhanasthali Vidyapeeth in Rajasthan takes more than a good peep into his canvases alongside Velázquez and Picasso. The shift is noticeable but the end result is an effortless beauty that stands in a space of its own. Bhaskaran and his paintings share the same quality – a certain ruggedness, pleasant rakishness and an unusual dynamism. There is usually a lot happening on his every canvas, but they each of these elements have their own space, they coexist without influencing or taking the magic away from the others. R B Bhaskaran lives and works out of Chennai.

Bikash Bhattacharjee Bikash Bhattacharjee was born in Kolkata in 1940. He graduated from the Indian College of Arts and Draftsmanship, Kolkata in 1963. Thereafter, he began teaching at his alma mater in 1968. In 1973, he began teaching at the Government College of Art & Craft and taught there until 1982. He was also a member of the Society of Contemporary Artists. Bhattacharjee was a prolific realistic painter. His works were inspired by his early childhood, the rooftops and alleyways of north Kolkata where he lived. His subjects were portraits of people from a politically charged atmosphere of Kolkata. His characters were representative of their class and included depictions of the female form, and people of all ages and situations. He had the ability to create an authentic milieu as a background to the characters heightened the drama. Realism being Bhattacharjee's forte, he explores the possibilities of oil as a medium to the extent that he could depict the exact quality of drapery or the skin tone of a woman and captured the light perfectly. He made art that was an instrument of aesthetic and social critique; in his prime, his paintings were a window into the struggles of poverty and socio-economic unrest that surrounded him. In late 1960s – early 1970s, Bhattacharjee created a series of surreal paintings, with a sub-text of the demonic or subhuman in a setting of either dark fantasy or comic drama. He received numerous awards including those from the Academy of Fine Art, Kolkata, in 1962; the Birla Academy of Art and Culture, Kolkata, in 1971, and the Lalit Kala Akademi National Award in New Delhi, in 1971 and 1972. In 1987, he was awarded the Bangla Ratna from the state government and the Padma Shri by the Indian government in 1988. Bhattacharjee died in 2006.

Bimal Kundu Bimal Kundu was born in Kolkata in 1954. He graduated from Government College of Art and Craft, Kolkata in painting and sculpture and stood 1st in his class for sculpture in 1981. His sculptures are simplistic on the surface but at a closer look, each one tells its own story. It is inspired and influenced by semi-realistic cubism. Kundu is always searching for new forms and has successfully translated leather, wood, bronze, stone & fiberglass into individual modern forms. His most important work is 'Bird', an 8 feet high sculpture made of aluminium at Kolkata airport. Other landmark works are 14 feet high sculpture 'Birpurush' at Nicco Park and 10 feet high concrete sculpture 'Kolkata' at V I P Road in Kolkata. Kundu is a Member of the Society of Contemporary Artists since 1989 and is also a member of the West Bengal State Charukala Parishad. He is an active member of Society of Contemporary Art. Besides getting Rajaram Scholarship from Government of Karnataka & Governor's Memorial Medal, H.C.Ghosh Award, Navonmeshika Award, he has also won the National Award in 2000. He has participated in many group shows including CIMA Gallery, Kolkata, Aakriti Art Gallery, Kolkata, Vadehra Art Gallery, New Delhi, Cymroza Art Gallery, Mumbai, Gallery Sumukha, Bengaluru. His works are part of many public and private collections in India such as National Gallery of Modern Art, New Delhi, Birla Academy, Venkatappa Art Gallery, Karnataka. Kundu lives and works in Kolkata

Bose Krishnamachari Born in Kerala in 1963, Bose Krishnamachari studied at Sir J.J. School of Art (1986-1991), Mumbai, and then completed his Masters in Visual Art Theory and Practice from Goldsmiths College, University of London (1999-2000). He also taught at J.J. School of Art in the year 1992. His artistic and curatorial practice includes drawing, painting, sculpture, design, installation and architecture. He has been the recipient of many prestigious awards, including the Mid America Arts Alliance Award in 1996, the Charles Wallace India Trust Award in 1999 and the Kerala Alit Kala Akademi Award in 1985 and felicitated in 2009 with the Lifetime Fellow of Kerala Lalit Kala Akademi. In 2010, the Kerala State Government invited him to India's first international biennale of contemporary art. He is the Artistic Director and Co-Curator of India's first Biennale – The Kochi-Muziris Biennale 2012, Director of Kochi-Muziris Biennale 2014 and President of the Kochi Biennale Foundation. He has been devoting most of his time in making Kochi-Muziris Biennale the cynosure of the art world.

Chintamoni Kar Chintamoni Kar was a renowned Indian sculptor. He received civilian awards from the Indian and French governments and won an Olympic silver medal on behalf of Great Britain. Kar sculpted with a variety of materials including wood, terracotta, stone, and metal. He was initially trained in an academic and representational style but also produced work of a more abstract nature. The Indian Society of Oriental Art, Calcutta, served as his alma mater. He studied sculpture at the Academie de la Grande Chaumiere, Paris, in 1938. On his return to India, he was a teacher at the University of Calcutta. Later, he also taught at the Delhi Polytechnic. In 1946 he moved from India to London. He was elected member to the Royal Society of British Sculptors. He was elected Principal of the Government College of Arts and Crafts, Calcutta in 1956. He has held a large number of exhibitions in both India and abroad. He was awarded the Padma Bhushan by the Government of India in 1974.

M.V.Dhurandhar M.V.Dhurandhar is from Kolhapur, Maharashtra. He studied at the Sir J.J. School of Art, Bombay where students were ingrained in the habit of sketching. Dhurandhar sketched, from life and photographs, in preparation for oil paintings and for creating illustrations. A pioneer in the field of Applied Art, many of his sketches and paintings were translated into prints and used to illustrate books. Particularly relevant to the works on display was his illustration of Otto Rothfeld's Women of India featuring women from different parts of the country. Working in the naturalistic method of painting that was popularised largely by European painters, art historians argue that his life and works also reveal his desire for rooting himself in the vernacular world. The search for an Indian identity was a concern for not only him but also for many artists who came after him from different parts of the country.

C. Douglas C. Douglas was born in Kerala in 1951. He travelled to Madras and enrolled himself at the Government College of Arts and Crafts in 1970. His works from the mid 70's with the foetus motif show an influence of K. Ramanuam's line and K.C.S.Paniker's moods. Before obtaining his diploma in painting in 1976 he settled with the Cholamandal artists' style like that of Vishwanathan. From 1981 to 1988 he lived in West Germany where his paintings gradually became softer and less structured imbibing stains, scribbles, tears and dirty tones. Later he drew enigmatic and tangled layers of bodily emotions. He got acquainted with expressionists like Clemente and Anselm Kiefer which stimulated him after his return from the Cholamandal group. Using mud, charcoal and watercolours on crinkled fryer paper, he arrived at a universalized subliminal figure. Angular human figures, often with masks or only a foetus in an unclear, permeable space which is tactile as well as symbolic and lyrical way blends signs and evocations of a civilization. His works reflect his personal narratives and contrasting themes coexist in suspended fluidity and simultaneity. Douglas has had several solo exhibitions to his credit including 'Missed Call', Akar Prakar, Kolkata in 2008, Asvita Arts, Chennai in 2008, Sakshi Gallery, Bangalore, Mumbai, Alliance Francaise, Chennai in 1996 and many more. In 1992, he received Lalit Kala Akademi National Award, Lalit, New Delhi. From 1991-93 and 1994-96 he received a Cultural Fellowship from the Government of India, New Delhi. In 1990 he won the Bharat Bhavan award in Bhopal and the Lalit Kala Akademi Chennai award.

Durga Charan Das Durga Charan Das is a young painter living in the "City of Lights". He came to the limelight when he was 4 years old after painting the feet of Goddess Durga's statue in a temple nearby his family house in a village located in the Indian state of Uttar Pradesh. This reputation allowed him to become a successful Art student at the prestigious "Banaras Hindu University" (B.H.U.) of Varanasi. He is an extremely committed young artist whose distinct strokes combine abstract and realistic art resulting in mystical canvases portraying beautiful landscapes. There is a magical quality in his works. The play of vibrant colours is appealing and the strokes create a depth which transcends the composition. Durga has already won several prestigious awards in India and exhibitions abroad.

F.N. Souza Souza was born in 1924 in Saligao, Goa. After losing his father at a very young age and being afflicted by a serious bout of smallpox, he vowed to go about life his own way. In 1947, he founded the Progressive Artists' Group along with S H Raza, M F Husain and K H Ara, among others. An articulate genius, Souza augmented his disturbing and powerful canvases with his sharp and provocative prose. Francis Newton Souza's unrestrained and graphic style created thought-provoking and powerful images. His repertoire of subjects covered still life, landscape, nudes and icons of Christianity, rendered boldly in a frenzied distortion of form. Souza's works have reflected the influence of various schools of art: the folk art of his native Goa, the full-blooded paintings of the Renaissance, the religious fervour of the Catholic Church, the landscapes of 18th and 19th century Europe, and the path-breaking paintings of the moderns. A recurrent theme in his works was the conflict in a man-woman relationship, with an emphasis on sexual tension and friction. In his drawings, he used lines with economy, while still managing to capture fine detail in his forms. He also used a profusion of crosshatched strokes that made up the overall structure of his subject.

Ganesh Haloi Born on the banks of the Brahmaputra in Jamalpur, Mymensingh, now in Bangladesh in 1936, Ganesh Haloi moved to Kolkata in 1950 following the partition of India. Haloi has a very strong sense of oneness with nature, especially landscape, one of his deepest sources of inspiration. He merges with the landscape that he loses his own identity; there is no sense of alienation for him. "My feelings and affection are here. The mountains, the people playing folk songs on the banks, I do not think it is something separate from me. I am not apart from the landscape", he says. In 1956, he graduated from the Government College of Arts and Crafts, Kolkata, and went on to work there as a teacher. After seven years' involvement in the Ajanta work, Haloi returned to work in Calcutta. Since 1971, he has been a member of the Society of Contemporary Artists. He has had numerous exhibitions in Kolkata in 1962, Melbourne in 1991 and at Bose Pacia Modern, New York, in 1995. In 2002, his work was featured in an exhibition curated by Manjit Bawa at the Société Asiatique, Gurgaon, and in 2003 at the Chitrakoot Art Gallery, Kolkata. In 1970, he was also conferred the Rabindra Bharati Award, Kolkata, and in 1991 was the recipient of the Shiromani Puraskar, conferred by the Government of India. Ganesh Haloi lives and works in Kolkata.

Ganesh Pyne was an Indian painter and draughtsman, born in Kolkata, West Bengal. One of most notable contemporary artists of the Bengal School of Art, who had also developed his own style of "poetic surrealism", fantasy and dark imagery, around the themes of Bengali folklore and mythology. Born and brought up in Kolkata, living in a crumbling family mansion in Kabiraj Row, north Calcutta (now Kolkata), Pyne grew up listening to his grandmother's folktales and reading fantastic stories from children's books, which was to create the vocabulary of his future art. In those early years, Pyne was greatly influenced by the brothers Abanindra nath and Gaganendra nath Tagore. He did water colours. After graduating from art college, Pyne made a major decision of not going in for a full time job. In the early '60s, he spent some part of the day sketching for he animated films made at Mandar Mullick's studio. In 1963, he became a member of the newly-formed Society of Contemporary Artists. The first on-man show of private sketches Indische Kunst 'from his workbook called Jottings (Preliminary Drawings for Paintings) was mounted by The Village Gallery in New Delhi. Subsequently, he had many more prestigious group shows. Among them the Paris Biennale in 1969, contemporary Indian Painting, West Germany in 1970, International Festival of Paintings in France, 1975, Contemporary Art of Asia, Japan, 1980, Modern Indian Paintings, U.S.A., Contemporary India Art, UK, Heute, West Germany, 1982, Visims, Calcutta, 1986. Timeless Art, Bombay, 1989. Pyne has received many awards and is present in many public and private collections.

Ganesh Selvaraj Ganesh Selvaraj is one of the most talented and reflective artist emerging in Chennai. Selvaraj is interested in the process of being and of making. His works are conceptual and yet suggest essential forms or in some cases voids, evoking a meditation upon the most basic questions of human experience - perception of our own experience of the world around us. Ganesh Sevaraj has done his Bachelors and Masters in Fine arts from Chennai and Print Making from Edinburgh printmaker studio, UK. A recipient of numerous art awards and grants including Charles Wallace India Fellowship and Asia Pacific International art award, Seoul, Ganesh has participated in over 35 Group and Solo art exhibitions worldwide. His works can be found in many public and private collections in India and abroad. Selvaraj's experiments with art are overwhelming in the discovery of surfaces. From a variegated series of early organic compositions, Selvaraj moved to more decisive geometric forms. His art is often a laborious process. Selvaraj's experiments with art are overwhelming in the discovery of surfaces. 3D stickers from Parry's Corner are cut in strips to painstakingly collage a psychedelic geometric construction. His experiments with varied materials and forms, both organic and synthetic, lean to a type of constructivism.

Haren Das Haren Das was a highly respected artist in India who worked almost exclusively in printmaking mediums. His work included engravings, linocuts, etchings, and lithographs, though he is most remembered for the technical skill of his woodcuts and wood engravings. Haren Das followed a tradition of wood engraving that developed in the bazaars of north Calcutta in the mid-19th century. His early academic training was received partially from Ramendranath Chakravorty (1902–55), who had been influenced in color woodcut printing by the Japanese style of Ukiyo-e prints. Throughout his life Das perfected his woodcut and wood engraving techniques, sometimes producing multi-colored prints of enormous technical proficiency. Though Das created numerous etchings, aquatints, dry points and linocuts, he seldom ventured outside the realm of printmaking. Working during a time when fine art was equated with painting and sculpture, Haren Das was often criticized for working in what was then considered little more than a commercially oriented craft. Throughout his career Das remained committed to British academic and Victorian ideals that included concepts of perfection and traditionally perceived beauty.

K. K. Hebbar Kattingeri Krishna Hebbar was born in Karnataka and received his diploma from the Sir J. J. School of Art in 1938 and subsequently taught art at the School from 1940-1945. While being influenced by the academic style taught at the School, Hebbar felt a strong urge to paint in a genre, which drew from traditional Indian art. A visit to Europe in 1949 exposed him to some of the finest works in western art and he finally settled down to study at the Académie Julian in Paris. The definitive form for which he was known began to take shape in Hebbar's work on his return from Europe. An adroit draughtsman, his studies like Mahim Durga won him the National Award in 1956 to be followed by awards in the annual exhibitions in 1957 and 1958. Hebbar had also received the Gold Medal of the Bombay Art Society in 1947. He was Chairman of the Lalit Kala Akademi in 1980 and President of the Bombay Art Society in 1990. The Padma Shri was awarded to the veteran artist in 1961 and the Padma Bhushan in 1989.

M.F. Husain M.F. Husain was an Indian painter best known for his brightly colored works depicting horses, urban landscapes, the Bollywood star Madhuri Dixit, and nude Hindu goddesses. Employing a style based in Cubism, his irreverent subject matter pushed the limits of censorship in India. "I think you don't do work for controversy alone, and whenever you do new work which people don't understand and they say it is done to create controversy," he once said. Born Maqbool Fida Husain on September 17, 1915 in Pandharpur, India, he studied calligraphy before moving to Mumbai where he worked painting cinema posters and designing toys. In 1953, Husain went to Europe for the first time where he saw the works of Pablo Picasso, Paul Klee, and Henri Matisse. Husain was forced to go into exile in 2006, due to the several lawsuits filed against him by the Indian government for his defamation of Hindu culture. For the remainder of his life he spent much of his time between Qatar and the United Kingdom. Husain died on June 9, 2011 in London, United Kingdom. Today, his works are in the collections of the Los Angeles County Museum of Art, the National Gallery of Modern Art in Mumbai, and the National Museum of Islamic Art in Doha among others.

Jamini Roy Jamini Roy was born in Beliatore, West Bengal in 1887. He started studying at the Government College of Arts and Crafts, Kolkata in 1903. He began his career painting landscapes and portraits in a post-impressionist style, due to his training in European academic-realist painting. By 1925, Roy had begun moving away from his academic works and started experimenting with various styles. One of his experiments was painting on woven mats to achieve a mosaic like effect inspired by the textures he found in Byzantine art. He started painting volumetric forms along the lines of popular bazaar paintings sold outside the Kalighat temple in Kolkata. By the early 1930s, Roy made a complete switch to indigenous materials to paint on woven mats, cloth and wood coated with lime. His lines are restrained and precise. The Santhals, a tribal people who live in the rural districts of Bengal, were an important subject for Roy. He captured the qualities that are a part of native folk painting and recombined them with those of his own. He fused the minimal brush strokes of the Kalighat style with elements of tribal art from Bengal. His interest in folk art carried deeper implications than just stylistic possibilities.

Jatin Das Jatin Das has been a part of the Indian art scene for more than four decades, with his paintings, murals and sculptures. The human body holds an endless fascination for him and he pursues his quest for dynamic figures tirelessly, using a linear structure and quick brushwork. Jatin Das believes that every element of life has an inherent energy. This energy is evident in his paintings of men and women, captured in the throes of emotional upheaval, portraying the plethora of emotions evoked as a result of the interaction of people with society and nature. The man-woman relationship, in particular, with all its attendant pain and joy is a constant source of inspiration to Jatin Das. Rhythmic discontinuities of colour planes and rushing lines characterise his paintings. In particular, it was his paintings of nude or 'bare figure' forms that brought him acclaim in the 1960s and 70s. Jatin Das has been also involved with art institutions, in several capacities: as a teacher at the College of Art, New Delhi, and at the National School of Drama, New Delhi; as a consultant for the Handicrafts Board, and for the Folk Art Museum, Orissa, to mention a few of the positions he held. In 1991, the Lalit Kala Akademi held a retrospective of his works. In his career, spanning 40 years, Das has held only 37 exhibitions.

Jogen Chowdhury Chowdhury is known for his ability to successfully marry traditional imagery with the zeitgeist of contemporary painting, in a skillful blend of an urbane self-awareness and a highly localized Bengali influence. Speaking on contemporary art, Chowdhury maintains the necessity of a uniquely Indian approach to art, as opposed to the blind aping of Western trends, "To be global you do not have to do something that is imitative of America, Australia or England. It has to have an authenticity, which is not what blind imitation allows for." Born in 1939 in Faridpur, Bengal, he studied at the Government College of Art and Crafts, Kolkata, from 1955-60, followed by a stint at L'École Nationale Supérieure des Beaux-Arts, Paris, in 1965-57 on a French Government Scholarship. In 1966, Chowdhury was awarded the Prix le France de la Jeune Peinture in Paris, and, in 1986, received an award at the Second Biennale of Havana, Cuba. He was presented the Kalidas Sanman by the Government of Madhya Pradesh in 2001.

Krishen Khanna Born in 1925 in what is now Faislabad in Pakistan, Krishen Khanna grew up in Lahore, only studying art after he graduated from college at evening classes held at the Mayo School of Art there. In 1947, Khanna's family moved to Shimla as a result of the Partition of India and Pakistan, and Khanna was deeply affected by not only the change in his personal life, but also the socio-political chaos that reigned around him. His early works are reproductions of the scenes that were indelibly imprinted in his memory during this period. Most of Khanna's work is figurative; he chose to not explore the abstraction that most of his contemporaries were delving into stating that he thought that the person or the individual is being neglected – the person in a particular situation who is influenced by the conditions around. In 1964, Khanna was artist-in-residence at the American University, Washington D.C. In 1965, he won a fellowship from the Council for Economic and Cultural Affairs, New York following the travel grant they had awarded him three years earlier. Recognising his immense contribution to Indian Art, the Government of India has bestowed several honours upon him including the Lalit Kala Ratna from the President of India in 2004 and the Padma Shri in 1990. Krishen Khanna lives and works in New Delhi.

Lalu Prasad Shaw Lalu Prasad Shaw was born in Bengal in 1937. He studied at the Government College of Arts and Crafts, Calcutta. An immensely gifted artist and print maker, Shaw's work is notable for its smooth synthesis of disparate stylistic elements to produce a simple, yet sophisticated result. Since 1956 Shaw has exhibited his works widely both in India and abroad including at the 11 British Biennale, London 1970, VII Paris Biennale 1971, X Ljubljana Biennale 1973, Norwegian Print Biennale 1974, 1978, World Biennale of Graphic Art, London, Baghdad, 1980, 11 Asian Art Biennale, Bangladesh 1984, Whiteley's London 1996. His works are to be found in the permanent collections of the National Museum of Modern Art, New Delhi, The Birla Academy, Calcutta, and Art Forum, Singapore. Shaw lives and works in Calcutta.

K. Laxma Goud Born in 1940 in Nizampur, Andhra Pradesh, K. Laxma Goud completed his diploma in Drawing and Painting from the Government School of Art and Architecture, Hyderabad, in 1963; he then went on to study Mural Painting and Printmaking at the Faculty of Fine Arts at M.S. University, Baroda. Goud displays versatility over a range of mediums, from printmaking, drawing, watercolour, gouache and pastels to glass painting and sculpture in bronze and terracotta. Over the many years of his artistic career, he is known to have moved from one medium to another with élan. When one looks at Goud's work, rustic, raw, and potent might be the first words that come to mind. His portraits of men and women represent the dynamic Indian ethos rather than particular individual identities. A recurrent theme with the artist is that of the erotic, treated as an active and powerful aspect of male and female sexuality and existence. Goud's work is dramatic; his protagonists are raw and vivacious in their appeal, imbued with energy that reverberates through his strokes and textures. Most of Goud's art is centered on the rural, recreating landscapes from his childhood as if they were frozen in time. In the artist's later work, his figures turn softer, more introspective than brash in their outlook. Recently, the artist has worked on a series of lush landscapes in vivid colors reminiscent of his youth spent in rural Andhra Pradesh. Like most of the artist's work, these are generally executed in a miniature format. In 2007, the exhibition, 'Laxma Goud 40 Years: A Retrospective' was organized by Aicon Gallery, New York. Other recent solo shows of Goud's work include 'Sculptures, Bronze and Terra-cottas' at the Guild Art Gallery, Mumbai, in 2006; 'Recent Terracotta, Ceramic, Bronze Sculptures' at Gallery Threshold, New Delhi, and Pundole Art Gallery, Mumbai, in 2006; and those held at Aicon Gallery, New York, in 2003; and Grey Art Gallery, New York, in 2001-02. Some of the noted group shows in which his works have been featured are 'From the Vault' at Aicon Gallery, London and New York, in 2007; '17th Anniversary Show' at Gallery Sanskriti, Kolkata, in 2007; and 'Back to the Future' at Gallery Espace, New Delhi, in 2006. Goud's work has also been a part of the São Paulo Biennale, Brazil, in 1977; and 'Indian Art Tomorrow' at the Philips Collection, Washington D.C., in 1986.

Madhvi Parekh Born in Sanjaya, a village in Gujarat, Madhvi Parekh reflects her rural influences in her stylized folk art. Married to Manu Parekh, an artist from J.J. School of Art, Madhvi gained much of her exposure to art and inspiration for her paintings, from him. She explored the possibility of depicting her childhood memories through her paintings, where images of fantasy and early days are woven into her entire work, which lend it a surreal, dreamlike quality. Her subjects have a freshness and spontaneity to them; and although her themes always revolve around images that affect her; her compositions are flexible, and all her paintings have a strong sense of design. There is an element of emancipation in the majority of Madhvi's works, where man is depicted free from the tyranny of mechanical time. Madhvi's work has its inspiration in rural India, while her style is contemporary; influenced by artists such as Paul Klee and Clemente. She has been exhibiting her work since 1972, all over the world and has more close to a hundred solo and group shows to her credit.

Manish Nai Manish Nai was born in 1980, at Gujarat, India. He received a Diploma in Drawing and Painting from the L.S. Raheja School of Art in Mumbai. Using material that was both modest and quintessentially Indian, like jute and newspaper, Nai's pieces are studies in tedious complexities that, once completed, are presented as a tightly organized unit. He has had solo exhibitions at Richard Taittinger Gallery, New York (2021); Kavi Gupta, Chicago (2019); Galerie Karsten Greve, Paris (2019), St. Mortiz (2014, 2018); Cologne (2018); Galerie Mirchandani + Steinruecke, Mumbai (2018); among others. He has exhibited his works at Devi Art Foundation, New Delhi (2019); Bhau Daji Lad Museum, Mumbai (2017, 2019); Para Site, Hong Kong (2018); Museum of Modern Art, Warsaw (2018); NTU CCA, Singapore (2018) and at The Sculpture Park at Madhavendra Palace, Jaipur (2017) in the recent years. Nai has participated in the Kochi-Muziris Biennale, India (2014) and Shanghai Biennale, China (2012). The artist lives and works in Mumbai, India.

Manjunath Kamath Born in 1972 in Mangalore (Karnataka, south India), studied art at the Chamarajendra Academy of Visual Arts, Mysore and later the School of Art & Design at the University of Wales Institute, Cardiff, United Kingdom, Manjunath Kamath works in diverse mediums – painting, drawing, digital art and terracotta. His art draws from diverse cultural references “ the sculptures, frescoes and carvings in temples, churches and basadis around where he grew up in south Karnataka; the richly-clad figures in Yakshagana plays; stories and myths from the Indian epics; the paintings of Raja Ravi Varma, and further afield, Michelangelo and Rembrandt; Persian and Indian miniatures; the arabesque patterns from Middle Eastern architecture; motifs from Victorian upholstery and Chinese ceramics. Kamath has made a careful study of traditional iconography, and his works reflect his understanding of the way elements of a culture, such as styles and conventions of depicting figures in painting or sculpture, or patterns and motifs, travel across time and geography, altering even as they retain the impress of their origins. Kamath is fascinated by time and its impact, especially the erasures and distortions it causes on material culture, and he reproduces it on his canvases through a painstakingly layered process. Kamath uses a fragmented imagery to stage these seamless encounters, the surface fractured into segments from paintings or sculptures. Like a mosaic or a jigsaw puzzle, with missing pieces, and the artist seems to invite viewers to find meaning, a story. There is a playfulness here and a quirkiness that are the signature of Kamath's practice, but underlying all this is a larger, more serious point – a consciousness of the common roots and the interconnectedness of cultures – a significant message in today's political climate. He has had numerous shows in museums, galleries and fairs in India and internationally. Among these were a solo 'As Far As I Know' at the Scad Museum of Art, Savannah, Georgia in 2015, and a solo titled 'Archival Erasures' at Abu Dhabi Art 2019. Kamath's works are present in several private and public collections, among them the Detroit Museum of Art and The Art Institute of Chicago in the US, Museum of Sacred Art in Belgium, and the Kiran Nadar Museum of Modern Art and National Gallery of Modern Art, New Delhi. Kamath lives and works in New Delhi.

Manu Parekh Born in Gujarat, Manu Parekh completed his Diploma in Drawing and Painting from the Sir J.J. School of Art, Mumbai, in 1962. His early work explored the relationships between man and nature, as this was an energetic link that had to be celebrated. Vivid colours and prominent lines are an integral part of Parekh's work and each exudes the energy that he attempts to capture. He admits to being strongly influenced by his surroundings. His stay in the city of Calcutta, drew him towards Santiniketan and the old masters of Indian art- Ramkinkar Baij and Rabindranath Tagore. His appreciation of their work, more at a perceptual level than stylistic one, informed him to delve deeper into own oeuvre. Parekh also highlights his relationship with his wife Madhvi, who is a self taught artist, and his admiration for Picasso as key influences on his works. He was awarded the President of India's Silver Plaque and the All India Fine Arts and Crafts Society Award, New Delhi, in 1972; the National Award from the Lalit Kala Akademi, New Delhi, in 1982; and the Padma Shree from the Government of India in 1992. The artist lives and works in New Delhi.

Maya Burman Maya Burman was born in Lot et Garrone, France and brought up in France. She initially trained as an architect, but found the profession too restrictive and turned her hand to painting. Her paintings are delicate and usually have a strong fantasy element. The striking thing about her works is the amount of detail in them. Maya Burman's paintings have a tapestry-like effect where everything is subordinate to patterning, reminiscent of the French art nouveau tradition and European Middle Age architecture in the country where she lives, interlaced with mythical and folk-inspired imagery somewhat akin to miniature painting, that stem from her Indian ancestry, the work makes an interesting melting pot, a meeting ground between the two cultures and tradition. Her compositions are mostly figurative and change according to her mood. She works mainly in pen and ink, and watercolor. This spontaneous media encourages her to create series of works, because overworking or reworking each painting with new ideas is difficult. She has had exhibitions of her work in India, France, and the U.K.

L. Munuswamy L. Munuswamy is considered to be one of the most important Modern painters to come out of the Madras School. His early life is well documented but the later years are almost a mystery. He graduated from the Government College of Arts & Craft in 1853 with a Diploma in Painting. He was trained under D. P. Roy Chowdhury and K. C. S. Paniker but his artistic exploration took an independent path. In 1958, he joined the college as a teacher and since then made a profound impact on the way painters were painting in the college. It was common at the time for artists working in the college to use these pastel shades of green and brown oil paints on board. Canvas was not a very readily used medium by L. Munuswamy. From the 1980-s, he has hardly been seen by anyone. It is known that he lives in complete seclusion but no one has seen him in many years. It is unclear whether he ever painted after the 1980-s.

S. Nandagopal Born in Bangalore, Nandagopal graduated from Loyola College Madras after which he did a diploma in Fine Art in the Government College of Arts and Crafts also in Madras. He is amongst the first group of artists to move into Cholamandal Artist's Village near Chennai, the only artist's residency of its kind in the country. His works are inspired by the rich ancient techniques he practices at the Village. Painter, metal worker, and ceramist turned into a sculptor, Nandagopal magically transforms strong traditional roots into a super-contemporary idiom that is uniquely his own. His figures mostly resemble deities from Hindu mythology, but his themes are very contemporary. He is one of the few sculptors who is continuing the tradition of 'frontality', one of the defining characteristics of the Madras Art Movement. Though contemporary in form, Nandagopal often uses traditional techniques to create his sculptures like enameling, engraving and silver plating. He won the gold medal in the Triennale at New Delhi, has had many exhibitions all around the world. His sculptures are modern with a tinge of tradition and vivid colours that captivates the viewers.

K.C.S. PANIKER Born in Coimbatore, Paniker received his education in present day Kerala and later in Tamil Nadu. He was one of the best metaphysical and abstract painters in India, who took to interpreting the country's age-old metaphysical and spiritual knowledge in the 60s, when Indian art was still under the influence of the western painters. The lush green village in which Panicker lived influenced the colourful landscapes of his early years. The bright colours stayed in his paintings, even though he moved away from landscapes and onto other subject matters. Since 1941, Panicker had been holding one man shows in Chennai and Delhi. It was only in 1954 that he got the first international exposure when he held exhibitions at London and Paris. He became the Principal of the Government College of Fine Arts, Chennai, in 1957, and in 1966 formed the Cholamandal Artists' Village, 9 km from Chennai, along with his students and a few fellow artists. In 1976, he was awarded the highest award of the Lalit Kala Akademi, India's National Academy of Art, the Fellow of the Lalit Kala Akademi for lifetime contribution

Paritosh Sen Paritosh Sen was a painter, illustrator, tutor and writer. Sen's more recognizable works are his caricatures, which reflect strong underlying socio-political shades, and his female nude drawings. His style of representation is influenced by his exposure to Western Modern art, and has traces of cubism. He uses two dimensional, structured planes but still creates an illusion of voluptuousness. His drawings and paintings are noted for their strong lines and bold, stylised strokes. A recurrent subject in Sen's works is his depiction of scenes from everyday urban life. These activities are rendered from a cynical and detached perspective. Paritosh Sen has a Diploma in Fine Arts from the Government College of Arts and Crafts, Chennai. In 1942, he moved to Calcutta, where he and a group of friends formed the Calcutta Group, an association of artists that sought to incorporate contemporary values in Indian art. In 1949, he left for Paris to study further, attending, among other institutes, the Ecole des Beaux Arts. He received a Fellowship for 1970-'71 from the John D. Rockefeller III Fund. His works have been exhibited in India and internationally, in Paris, London, Germany, Tokyo and in the US. Paritosh Sen passed away in October 2008

Parvathi Nayar Parvathi Nayar plays an active role in the emerging renaissance of the contemporary in Chennai. Parvathi is known for her multidisciplinary art, centred on complex drawing practices, video, photography and installation. Her black-and-white graphite drawings are multifaceted works that look at the internal/intimate spaces within our bodies, and the external/public spaces in which we live, often through the prism of science and technology. Her solos include Haunted by Waters (2017, Chennai), Dissonant Images: Drawing in Time, (2016, New Delhi), The Ambiguity of Landscapes (2014, Chennai). Some of her installations are Invite/Refuse at the Indo-German DAMGned Art project curated by Florian Matzner and Ravi Agarwal, Reflecting(on) The Inhabited Crossroads as part of TheHashtag#Collective (Kochi, 2016/17), and The Music of the Spheres (Chennai Mathematical Institute, 2016). She pioneered the form of "drawn sculpture" as in the seminal 20-foot high drawing A Story of Flight, Jai He art programme, T2 Terminal, Mumbai international airport. She presented an installation of drawings at the Kochi-Muziris Biennale 2014/15. Her works have been collected by institutions such as the Singapore Art Museum, BMW, HCL, The Sotheby's Art Institute, The Australia India Institute and Deutsche Bank. She recently participated in the Kochi Biennale 2019. Parvathi received her Masters in Fine Art from Central St Martins College of Art and Design, London.

P Perumal P Perumal was born in 1935. Having spent his formative years in a village, Perumal's paintings celebrate the earthiness of village life in Tamil Nadu. Communal scenes of dance and music, the celebration of a wedding, and outpourings of religious fervour through imaginary visitations by Buddha and Christ are common. Then there are his travellers: villagers walking barefoot for miles for water, to the market, a neighbouring village with migratory, unidirectional purposefulness. His slender figures inhabit a spare, rural existence, a rough-hewn landscape mirrored in the ragged impasto of his brushstrokes. Despite the obvious hubbub of activity, Perumal's mute characters and ascetic rendering lend his paintings an air of ennobled quietude. Each masterpiece is a haunting evocation, wherein the artist's singular stylizations articulate the soul of a land and its people. Perumal was a National Scholar in Drawing and Painting (1962–1964). He served as a Fellow of the State Lalit Kala Academy (1995), and was awarded a Gold Medal (1998) at a programme by the Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal. His works are part of private and institutional collections in South Korea, Italy, the USA, Germany and Canada. He was an art instructor at the Government High School, Chennai (1959-1961), a drawing master at the GMITV High School, Chennai (1964-1973), and an Associate Lecturer at the Government College of Arts and Crafts, Chennai (1988). He is also the recipient of a Senior Fellowship from the Department of Culture, Government of India (1988-1990). Perumal received the National Award in 1991.

Prabhakar Kolte Prabhakar Kolte was born in 1946 in Nerurpar of District Ratnagiri in Maharashtra. He received his diploma from the Sir J.J. School of Art, Mumbai in 1968 and taught there between 1972 and 1994. He has had several solo shows and participated in important group exhibitions throughout his career including 'Art- Mosaic- celebration of Calcutta's Tercentenary', Calcutta and Mumbai (1990); 'Wounds', CIMA Gallery, Calcutta (1993); 'Parallel Perceptions', Sakshi Gallery, Mumbai (1993,1994); 'Watercolours: A Broader Spectrum-II', Mumbai (1995); 'Three Artists', Hong Kong (1995) and Galerie Foundation for Indian Artists, Amsterdam (1996); 'Six Indian Painters' curated by Geeta Kapur at Toto grad, Yugoslavia, Ankara and Istanbul (1985). His early works show the strong influence of Paul Klee, whose childlike figures belie the sophistication of his richly textured surfaces. Kolte's abstract layering with paint echo cityscapes where the signs and textures reveal his modernist consciousness. Bands of color juxtaposed against each other create bold ascensions and recessions. His early canvases are characterized by a single, dominant colour in the background, on which lighter and more complex geometric or organic forms are juxtaposed.

Praneet Soi Born in 1971, Praneet Soi completed his Bachelor's and Master's degree in painting from the Faculty of Fine Arts at M.S. University, Baroda, in 1994 and 1996 respectively, before obtaining another Master's degree from the University of California in San Diego in 2001. Soi has also completed courses at the Empire Academy of Visual Arts in Amsterdam. Soi's paintings and sculptural works deal with trauma in various forms. The artist paints grim pictures using an almost monochromatic palette of greys. His paintings are flat and sparse, and the dark backgrounds frequently overwhelm the subjects, spelling a troublesome fate. In his 'Disasters of War' series, for example, Soi explores media-dispersed images of war and unrest from around the world. Falling figures, figures holding heads in despair, and beheaded figures feature prominently in these works. Soi was nominated for the Prix de Rome in 2005, and was invited by the Dutch Ministry of Finance to submit a design for a commemorative coin celebrating the 50 year Statute of the Kingdom of the Netherlands. His solo shows include 'Juggernaut' at Project 88, Mumbai, in 2008, and Galerie Martin Van Zomeren, Amsterdam, in 2007; 'Face to Face' at the Lalit Kala Akademi, New Delhi, in 2006; and 'Northern Wind' at Galerie Martin Van Zomeren, Amsterdam, in 2005.

Prodosh Dasgupta Prodosh Dasgupta was born in Dhaka in 1912. He graduated from Calcutta University before going to learn sculpture at the Government School of Art and Craft, Chennai, and the Lucknow School of Arts and Crafts. He further studied sculpture at the Royal Academy of Arts and LCC Central School, London, and the Ecole de Grand Chaumier, Paris. On his return to India in 1940, he set up his studio in Calcutta. He also founded the Calcutta Group with artists Rathin Mitra, Nirode Mazumdar, Paritosh Sen, Hemant Mishra and Gopal Ghose, which held its first exhibition in 1943. The group was founded to break away from the formal styles taught in Indian art institutions, and move towards a more global aesthetic. Stemming from his belief that contemporary Indian sculpture did not stem from any definite root, Dasgupta searched for a sculptural form which expressed contemporary ideas yet creating a form to express the pressure of energy oozing out. Dasgupta undoubtedly achieved the fluid rhythm in his sculptures that reflected Western influences along with traditional Indian ones. He also tried creating sculptures that balanced form and content. He experimented with the idea of creating a sculpture in a few minutes coined 'instant sculpture'. It was important for him to physically engage with the material without any preconceived notions. As part of the process of creating the sculptures, he squeezed, twisted, rolled, pinched and flattened the clay. Some of his figurative sculptures were realistic, and some were more abstract in nature. Dasgupta served as Curator of the National Gallery of Modern Art (NGMA), New Delhi, from 1957 to 1970. He was also elected a Fellow of the Royal Society of Arts, London, and participated in several exhibitions in India and internationally. In 2008, the NGMA hosted a major retrospective of his works.

Rabin Mondal Rabindra Nath Mondal is a painter from Kolkata, West Bengal. He is an Indian artist who was a founding member of the Calcutta Painters. He lived and worked in relative obscurity until retrospective exhibitions of his work in Kolkata, New Delhi and Bombay brought him to India's national attention in 2005. "For me, art is an expression of my inner most self. This is the only medium I know. With my brush, oils, pencil and charcoal, I portray emotions. And before I know it, I am transported into another world. I gradually find my canvas coming alive." . He held his first solo exhibition in 1961 at the Academy of Fine Arts, Kolkata. Mondal`s works are mainly figurative. He paints in bold strokes and creates tableaux, whose themes are universal. The faces of his figures stare at you out of the canvas, strange and pensive, but also strong and defiant. Not yet beaten, surviving by sheer force of spirit. He mostly uses dense pigments in blacks and reds, with only occasional moss green and turquoise colors seeping through. Mondal has also been quite active with the avant- garde artist`s organizations in the city. It has taken Rabin Mondal decades to emerge as one of India`s leading modern painters. He is based in Howrah, Kolkata, from where he began his artistic career.

Ramananda Bandyopadhyay Bandyopadhyay is a worthy representative of the Bengal School of Art. An admirer of Nandalal Bose, he draws unabashedly from the master's work and has modelled his art on the same lines. Lyrical and romantic, his canvases have a radiant innocence that is strongly reminiscent of an earlier era. A distinct characteristic of Bandyopadhyay's work is the recurrent use of a palette that comprises principally of reds, browns, greens and white. " I owe the three to four colors used in my paintings, exclusively to my mother's addiction to pan. The green of the betel leaf, the lime's white, the catechu's brown and the red of the juice of chewed pan that turned my mother's lips into a pair of pure gems" says Bandyopadhyay. Drawing on the ancient and rich cultural heritage of his native state as well as the country, he paints the numerous gods and goddesses of Hinduism and the fascinating tales that abound in the literature of India. This strong bias towards religious subjects is in part attributable to his upbringing. His parents were ardent followers of the religious tenets of the Ramakrishna Mission and the artist himself spent most of his working life as a Director of the Art Museum and Gallery at the Ramakrishna Mission in Kolkata. Not that Bandyopadhyay lives completely in the past and is unobservant of modern day life. In fact, all his canvases are firmly rooted in contemporary style and technique. Many of his paintings depict the humdrum existence of the middle-class in any large city going about their day-to-day activities. He transforms even these mundane subjects into paintings invested with a rare grace and beauty. A blend of tradition and the present-day world gives Bandyopadhyay's canvases the best of both worlds.

Ramesh Gorjala Born in Srikalahasti, Andhra Pradesh, in 1979, Ramesh Gorjala studied at Jawaharlal Nehru Technological University in Hyderabad, where he received his Bachelor's degree in painting. His work focuses on traditional Indian heritage and culture, through sensitive and detailed mythological portrayals of various Indian gods and goddesses. Gorjala works with a delicate and intricate technique, portraying his spiritual take on the subjects of Indian mythology through both his imagery and his process. His use of a palette dominated by gold, red and green creates a very rich and natural feel in each of his paintings, and the moods that he is able to create and convey add an antiquated yet contemporary dynamic to his work. His subjects, mainly the gods, goddesses and mythical forms of the South Asian pantheon, include Hanuman, Vishnu and Buddha, and are all painted with great sensitivity and attention to detail. Gorjala's work has won him various awards. The artist has had many solo exhibitions and participated in various group shows in India and abroad.

SH Raza SH Raza, one of the original founders of the Progressive Artist's Group, is one of the most prominent Indian artists. He has shaped the face of Modernism in India with his unique vision and style. His work has formalism as well as the mystic aspects of Hindu philosophy. Raza's style has evolved over the years. Initially concentrating on expressionist landscapes, it was in the late 70s that his focus turned to pure geometrical forms. His images are improvisations on an essential theme: that of the mapping out of a metaphorical space in the mind. The circle or 'Bindu' has become more of an icon, sacred in its symbolism, and placing his work in an Indian context.

A.P Santhanaraj A.P Santhanaraj is a renowned and highly esteemed painter and former principal of the Government College of Arts & Craft, Chennai. Santhanaraj studied at College of Arts and Crafts, Madras. He joined it as a teacher in 1958 and was its Principal during 1985-1990; his works were first shown at Kumar Gallery in 1958; participated in State and National art exhibitions and Commonwealth art exhibition in London; recipient of various awards for his works since 1953 and National Award in 1957 and 1962; executed portraits for the Parliament House, New Delhi and murals for the Madras State Museum 1962; Tamilnadu State Lalit Kala Akademi Award 1982 and Kalai Chemmal Award 1987; Commissioner for painting for the Brazil Triennale, 1988; A Retrospective held at Delhi by C.M.C., 1990; Kalamamani Shiromani (Eminent Artist) Award by Tamilnadu Government 1996; Kala Ratna Award by All India Fine Arts & Crafts Society, 1997; one man shows, Kumar Gallery, 1996 and 2001.

Seema Kohli Seema Kohli's works reveal a claiming of feminine subjectivities, an altered concept of feminine sexuality. Her works bring into focus a woman's intellect, thought, dreams and realities. The domain of sacred feminine geography with an effulgence of energy emanates from the paintings, where myth, memory and imagination have become the handmaiden of her own artistic oeuvre. Within the genres of sexuality and desire, one can't ignore the parallel journeys of discovery that she has made. Being a student of philosophy, she has inhaled and experienced myriad notions of existence, and has lived emotional and psychological reality. She has had over 20 solo shows in NY, Dubai, Singapore, Delhi, Chennai, Mumbai, Hyderabad, Bangalore. She has participated in International art fairs (Beijing, Basel, Shanghai, Madrid, Singapore, Hong Kong, Japan, India) and has held interactive presentations of her works at TedEX Chennai, WIN Conference-Rome and Prague, NGMA Bangalore, Lalit Kala Akademi –New Delhi, Jaipur. Her paintings are in collections with H.E. The President of Singapore, the Chairman of the Arts Council of Singapore, the French Embassy in India, the Norwegian High Commissioner, Camlin, UNDCP, Raj Niwas, Pondicherry: Northern Railways, Indian Railways, CCS India, Bharat Bhawan Bhopal, Lalit Kala and Sahitya Kala Akademi and various art collectors in India and abroad. Kohli received the Annual DayawatiModiStree Shakti Award 2012, Gold at Florence Biennale 2009, 1 Premio "Video, the YFLO Women Achiever's Award, the LKA National Award for Women in 2008. Her works are a part of prestigious private and public Museums including Rubin's Museum, USA.

Shipra Bhattacharya Born in Kolkata, Shipra graduated from Kolkata University in 1975. She studied at the Govt. College of Art & Craft and Fine Arts at College of Visual Arts, under the guidance of Shuvaprasanna. Bhattacharya's work has dealt with women's issues in a confrontational, yet subtle manner. While the female figure forms a central part of her work, it is more the inner consciousness of these women that the artist draws on, using bold yet soft colours and smooth brushwork. There is a mystery about each of her female protagonists – about the want of something more than what meets the eye. Bhattacharya's work borders on the sensuous. It is far from portraiture, and yet there exists an endearingly real character to each of her women. The artist combines bright, bold colours and soft, curving strokes, rendering each of her paintings a mesmerizing paradox. Shipra Bhattacharya has been exhibiting her work in solo shows since 1981, most recently at 'EVEa' organized by Gallery Sanskriti at the India Habitat Centre, New Delhi, in 2006. The artist's works have been included in numerous group shows which have travelled internationally, most recently 'Think Small' at Art Alive, New Delhi, in 2009; 'Miles Apart' at Point of View, Mumbai, in 2009; 'Manthan' presented by Nitanjali Art Gallery at GalerieRomain Rolland, New Delhi, in 2009; and 'An Indian Summer' presented by Art Alive Gallery, New Delhi, and at the Gallery in Cork St., London. She lives and works in Kolkata

Shyamal Dutta Ray Shyamal Dutta Ray's body of work constitutes a major turning point in the history of the Bengal school of art. Ray is credited with adding depth and intensity to the medium of watercolours, at a time when the Bengal school of Art traditionally used light and watery colours. His melancholic and pensive works reflect the contradictions of life around him. Regarded as a master watercolourist, Ray is also a founding member of the Society of Contemporary Artists, an artists' collective, that sought to introduce innovativeness into the art world of the 1960s. Most of Ray's work reflects the city life of Calcutta, with its happiness and sorrow, struggle and strife, poverty and hope. The works also exhibit a sense of irony, surrealism and awareness of a disintegrating society. Shyamal Dutta Ray studied at the Government College of Arts and Crafts, Calcutta. He has received many honours: the Award of Merit from the Lalit Kala Academy, the Shiromani Kala Puraskar, and the Special Commendation of the Karnataka Chitrakala Parishad. His works have been exhibited in Mumbai, Delhi, Calcutta and Bangalore. He has participated in international shows such as the Third World Biennale of Graphics, London, and the Havana Biennale, Cuba, to mention a few. His works are in the collections of the National Gallery of Modern Art, Delhi, the Victoria and Albert Museum, London and the Glenbarra Museum, Japan. The Artist passed away on 19th May 2005

Sohan Qadri Combining spirituality and art, Sohan Qadri invokes a vision of meditative tranquillity through vibrant motifs in his paintings. Often eschewing conventional paint mediums, Qadri is known to create ink and dye works on paper that evoke the rich colours of his birthplace, India. The Copenhagen-based artist was introduced to yogic practices at the young age of seven. His early years spent in India, where he met and was influenced by two wandering mystics, informed his aesthetics and later work. Qadri's paintings are a hybrid marriage of Tantric imagery and late modernism minimalism, earning him the title of the "Tantric yogi artist" from Francis Newton Souza, one of India's leading Modernists. Qadri received his MFA from the Government College of Art in Simla. Qadri has had over a hundred solo and group exhibitions in India and around the world, including the United States, Canada, Switzerland, Denmark, Germany, Sweden, Austria and Poland. His works have been included in numerous collections, including those of the Peabody Essex Museum, Massachusetts; the Rubin Museum of Art, New York; the National Gallery of Modern Art, New Delhi; the Los Angeles County Museum of Art, California; the Royal Ontario Museum, Toronto; as well as the private collections of Cirque du Soleil, Heinrich Böll and Dr. Robert Thurman.

Somnath Hore A pioneer of the twentieth-century modern art movement in India, Somnath Hore is recognized as a painter, sculptor, printmaker, and social activist. Over the years, Hore boldly used his extraordinary talents as a graphic artist and printmaker to express his angst against the socio-political systems that bred acts of violence. He studied the formal Western style of artmaking, distinguished by its strong linear quality technique at the Government College of Art and Craft in Calcutta. The most poignant and powerful statement made by Somnath as an artist was his 'Wounds' Series - a series that depicted man's bestiality towards his kind. His themes and sensibilities within his art reflected the artist's experiences of violence and trauma. It was the cataclysmic decades of the 1940s – especially the Bengal Famine of 1943 and the Tebhaga peasant uprising of 1946 that shaped and moulded his consciousness as an artist. Throughout his career, Hore experimented with different printmaking techniques and materials, particularly lithography and Intaglio. Beginning in 1974, he also started making bronze sculptures of different scales. Somnath Hore lived most of his later life at Santiniketan and taught at Kala Bhavana as a Graphic Art professor.

K. Sreenivasulu Born in 1923, he studied at the Government College of Arts & Craft, Madras, along with classmates K.C.S. Paniker, Paritosh Sen and S. Dhanapal. Sreenivasulu was greatly influenced by artists like Jamini Roy and combined it with his own tradition of the Lepakshi style, rooted in rural Nagalapuram in Andhra Pradesh where he spent twelve years of his childhood. The usage of tempera is typical to the training that he would have received at the time which was heavily a derivative from the Calcutta school. The artist's process involved working directly with the paper and achieved his texture by scratching into the dried black colour wash. Sreenivasulu's works form an important part of the sequence of artists who went on to create the basis for a strong modern art movement in Madras. K. Sreenivasulu studied under Roy Chowdhury and alongside K. C. S. Paniker and Paritosh Sen, he had a successful career as the Principal of Department of Art at Kalakshetra and was an important artist in the 1950's and '60s in Madras.

Tapasya Gupta Tapasya Gupta studied Business and received her MBA degree from Institute of planning and management. She is a self-taught artist. Later she attended the famous Triveni Kala Sangam in Delhi to hone her skills. Her vivid imagination and ability to convert that imagination into reality has produced remarkable sculptures. She uses fibreglass, metal, driftwood, stone, wires etc. in her creations. As a sculptor, one shares an intense and symbiotic relationship with material and medium. Her approach is experimental and spontaneous, and her work often develops as she progressively creates and shapes it. She begins by visualizing a piece, often with preparatory drawings, however, the work often evolves during the process of creation and the matter is transformed by its own life force, where she becomes the hand that is guiding it. Materials that often inspire her are wood, clay, metal, stone and fibre-glass. As a self-taught artist, she is not shackled by an academic approach to form, rather she has been left free to experiment with many techniques, mediums and materials over the years. She continues to be self-reflective. The roller-coaster ride of life itself is perhaps the best teacher. Her personal experience is the best inspiration thus far. Her sculptures approach the concept of destiny with a wry sense of humour that tickles the funny bone but strikes at the soul. The multiplicity of thought and experience leads her to experiment with multiple mediums since one is never enough.

Thota Vaikuntam Thota Vaikuntam's paintings capture simple lifestyle of villagers like the paddy fields, toddy potson shoulders of men, the household chores, temple rituals etc. His drawings range from stark charcoal on paper, transparent washes and pencil drawings. Vaikuntam hails from Andhra Pradesh, in South India, and finds his inspiration in the rural areas of the state. Men and women of his village are often the central characters of his work. Telangana women, in particular, are frequent subjects for his works. The obsession can be traced back to his childhood, when he used to be fascinated by the male artists who used to impersonate female characters in the travelling theatre groups that performed in his village. He admits finding the women of his village very sensuous and that he only attempts to capture their vibrancy. Vaikuntam's art has a sense of strength to it, a power that emanates from the paint or charcoal that he applies to the surface, from his controlled lines, and from the fine strokes that he executes. He generally uses only primary colours, as he believes that composite colours do not exist in nature and are therefore, unnatural. As he explains, "I like using rich primary colours, which give a sense of character and depth to my paintings. Like reds and saffron and even orange, because these are essentially Indian colours. I don't like using colours that are mix of two, because they are not natural, they don't exist in surroundings around us, in our everyday life"

Varghese Kalathil Varghese Kalathil was born in 1972 at Alappuzha, Kerala. He gave up a successful career as a Bio-Scientist in 1993 to pursue his love for painting, a passion that remained a mere hobby for many years. Son of the late modern master J. Swaminathan, his inclination towards an art seemed almost natural. This self-taught artist displays his vast creative genius in his heavily textured but plainly coloured canvases. Deeply influenced by tribal art and symbols, the artist creates abstract geometrical forms, where inverted triangular structures co-exist with carefully defined areas of colour, which violently cut into one another, bringing a distinctive character to the piece. His solo shows include, 'Enduring Intimations from Far and Near' at Gallery Espace, New Delhi, in 2007-08; 'Seeking the Reality' at Indigo Blue Art, Singapore, in 2007; 'Lines Maketh the Web' at Aicon Gallery, New York, in 2007; and 'Acute, Obtuse and Sometimes Right' at Aicon Gallery, Palo Alto, in 2006. The artist has also participated in numerous group shows. The most recent being 'Tales, Reflection and Constructs' at ITC Windsor, Bangalore, in 2008; 'High on Art' at Visual Art Gallery, India Habitat Centre, New Delhi, in 2007; 'Confluence' at Aicon Gallery, New York, in 2006; and 'Young Contemporary Artists', New Delhi, in 2004. The artist lives and works in New Delhi.

Vaslan Koorma Kolleri Vaslan Koorma Kolleri was born in 1953, in Pattiam, Kerala. He studied at the College of Art and Crafts, Chennai, 1976. Faculty of Fine Art, M.S. University, Baroda, 1979 and Ecole Nationale Supérieure Des Beaux Arts, Paris, 1986. Vaslan has had numerous solo exhibitions at 'New Clearance: Retrospective as Artwork', Talwar Gallery, New York, 2007. 'Retrospective as Artwork', Colab Gallery, Bangalore, 'Retrospective as Artwork', B.Q. Gallery, Köln, Germany, 2005. 'Drainage: Rain Harvesting Sculpture', Khoj, Delhi 'Retrospective as Artwork', Project Gallery, Dublin, Ireland, 2004 'Draw', National Institute of Design, Ahmedabad, 2003. 'Draw', Art Inc. Gallery, Delhi 'Sculpture Show, Egmore Museum, Chennai, Alliance Française, Bangalore. 'Sculpture Age', Pundole Art Gallery, Mumbai, 1998. 'Bronze Age', Center for Contemporary Art, Delhi, 1990. 'Stone Age and Bronze Age', British Council Gallery, Chennai, 1989. 1986 'This Time Ceramics', Sakshi Gallery, Chennai, 1986. He was awarded the 6th Bharat Bhavan Biennale of Indian Contemporary Art Prize, 1996. National Academy Award, Lalit Kala Akademi, Delhi, 1990. French government scholarship to study at Ecole Nationale Supérieure Des Beaux Arts and to work as a resident artist at The Cite Des Art, 1986 and the Kerala Lalit Kala Academy Award, Kerala, 1983. Turning loss to advantage, he creates a theatre where these things are reinstated, pending further use; by virtue of their relationship to their surroundings, they encompass a space which far exceeds their immediate limits. Kolleri has an affiliation with working processes which marginalizes any message that stands apart from the act of putting a piece together. As he asserts, concept apart, the placement of the object or the angle of inclination which it finally assumes is in fact the sculpture, the instant of intervention creating a value hitherto non-existent. He runs the Shilpapaddiam a centre for sculpture in Pattiam, Kerala.

S.G.Vasudev He was born at Mysore, Karnataka in 1941. He received recognition as a painter early in his career. He was awarded a National Scholarship by the Government of India in 1964. He became well-known for his "Vriksha" (Tree of Life) series, which evolved over nearly a decade, turning into the Tree of Life and Death in the latter half of the 1980s. Later, he explored the theme of Maithuna which means the union between the female and the male principles – the prakriti and the purusha - that exist in nature. He brought out the essence and nature of a man-woman relationship through a series of drawings, paintings and copper reliefs using contrasting forms and colours. Eventually his tree grew into faces titled "Humanscapes" and "Earthscapes." Vasudev has participated in several important group exhibitions in India and abroad. He has won recognition for his work in the form of several prestigious awards, including those instituted by India's National Academy of Art, the State Academies of Art in Karnataka and Tamil Nadu, and the Government of Karnataka. He is founder and Managing Trustee of Arnawaz Vasudev Charities which is giving financial assistance to young artists since 1989. Vasudev is a founder-member of the Cholamandal Artists' Village, Madras where he lived and worked till 1988.

Velu Viswanathan Velu Viswanathan, popularly known as Paris Viswanathan is an Indian painter, sculptor and filmmaker. Born in Kerala and trained at the College of Arts and Crafts in Madras, Viswanathan Velu was one of the founder members of the Cholamandal Artists' Village there. Viswanathan looks at his work as an individual journey and an exploration. Though his early work is figurative, the artist evolved his vocabulary over time through experiments with abstract and geometric forms. In the late 1960s, Viswanathan, inspired by the geometrical ritualistic- magical diagrams of his native Kerala, began to explore the visual language inherent in them. This theme returns in his work time and again, with gradual evolution of form and colour. Practical considerations like limited space prompted him to use small formats in his work. Viswanathan draws with a particularly arresting technique. The outline is drawn with thick stamping ink, and then oil paint is applied with a brush and the work washed with essence of turpentine. The transparent and thin paint reveals the geometric forms. Among the many awards to his credit, in 2005, he was awarded the Chevalier des Arts et Lettres by the Government of France. The artist lives and works in Paris.

B Vithal Born in Maharashtra in 1935, B Vithal studied at the Sir J.J. School of Art, Mumbai. He was an artist who was a master sculptor and painter. While his sculptural works were known for their monumentality his paintings captured the personal and intimate. But in both forms the innate understanding of the human form comes through very strongly. This is not surprising as he studied at the Sir J.J.School of Art, which lay emphasis on the study of the human form through its live model studio classes, it is also a school that is filled with large sculpture casts of the Greek and Roman sculptures. It was also here that he met his wife and fellow artist B Prabha. They were married in 1956 and had a joint show of their works in the same year. Vithal mostly painted on large canvases and handled the entire surface with ease. His canvases are not precursors to his sculptures; his ability to switch from the 3 dimensions to the 2 dimensions is noteworthy. Vithal played with his canvases, he moved them all around, working on them from all directions, creating unusual in textures and depths. Horses, musicians, nudes, and people of Maharashtra are some of the most painted subjects by the artist. While he is known for the bulls, which exuded sheer power and force, his paintings of the horse he is more playful and experiments with their form and translating it in 2 dimensions. Vithal who lived and worked in Mumbai passed away in 1992.

Yuvan Bothysathavur Yuvan began his career as a signboard artist, painting 50 feet portraits of South Indian actors and politicians. He went on to complete his MFA from the Government College of Fine Arts, Chennai and specialises in Painting, Photography, Sculpture and Installation Art. Not a stranger to having limited resources, Yuvan has developed a practice of utilising materials that are easily accessible, from parts of broken bicycles to newspapers and magazines. Over the years personal experiences has seen Yuvan move away from his figurative style to a more expressive mode while still retaining the use of recycled materials – especially paper. A winner of several awards and scholarships, including the Lalit Kala Akademi Research Scholarship (2009–2010); the Emerging Artist Award from the Glenfiddich Artist Residency Programme (2013) and the CIMA Merit Award (2015), Yuvan is also the participant of various art camps and works shops held across the country. Selected individual exhibitions include: Shifting Paradigms: Learning from Life, Gallery Veda, Chennai, 2015; Final Illusions, Art District XIII, New Delhi, 2014 and Neo Realism, Apparao Gallery, Chennai, 2009. Selected group exhibitions include: 50 under 50, Kynkyny Art, Bengaluru 2016; CIMA Award Show, Kolkata, 2015; Kinetics, Lalit Kala Akademi, Chennai, 2014; United Art Fair, Pragati Maidan, New Delhi, 2013; Final Selection, Nature Morte, New Delhi, 2013; Art Chennai, Cholamandal Artists Village, Chennai, 2013; Chronicle, Jehangir Art Gallery, Mumbai, 2012; Emerging Idioms, Apparao Gallery, Chennai, 2011; Diseur, Chitrakala Parishath, Bengaluru, 2010; Ramp 2 Stop, Chennai, 2008 and Hidden Feelings on Canvas, Lalit Kala Akademi, Chennai, 2007.

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(b) The organizers do not make any representation or warranty, whether expressed or implied as to whether a successful bidder in the Auction shall acquire any reproduction rights of the Property.
- 3 **AUTHENTICITY GUARANTEE** An authenticity certificate that each “work offered on sale is Genuine work of the artist listed” will be provided.
- 4 The organizers at their sole discretion may withdraw any Property from the Auction at any time before the actual sale date. It may also at its sole discretion add any Property to the Auction for sale that may not be listed in the Auction catalogue.
- 5 The organizers will only accept bids from bidders who have registered for and present a bidding number card and in any case, reserves the right to reject a bid from any bidder. Pre-auction bids by known individuals will also be accepted.
- 6 **RESERVE PRICE** All lots are being offered subject to a reserve price, which is the minimum price below which such lots will not be sold. The reserve price, known only to the artists, auctioneer and organisers will remain confidential.
- 7 **PRICE ESTIMATES** Estimates in the catalogue are provided only as a guide to the purchasers. They do not include any additional charges which may be applicable, such as packaging, shipping, insurance or taxes (i.e. GST etc.).
- 8 **WINNING BIDS** The highest bidder acknowledged by the auctioneer shall be the purchaser. In the event of any dispute between bidders, the auctioneer shall have the sole and final discretion either to determine the successful bidder or to re-offer and resell the lot in dispute. If any dispute arises after the Auction, sale records shall be conclusive in all respects.
- 9 **CLOSING BIDS** On the fall of the auctioneer’s hammer, the highest bidder shall be deemed to have purchased the offered Property subject to all of the conditions set herein, and thereupon shall (a) assume all risk and responsibility thereof, (b) will sign a confirmation of purchase thereof and (c) will pay the full purchase price thereof. If the foregoing conditions and other applicable conditions are not complied with, in addition to other remedies available to the organizers by law, without limitation, the right to hold the purchaser liable for the bid price, Organizers at its option, may cancel the sale, retaining as liquidated damages all payments made by the purchaser.
- 10 **HAMMER PRICE** There will be no “Buyer’s Premium” and the highest bidder acknowledged by the auctioneer shall be the purchaser at the “Hammer Price”. Hammer price is the price at which a particular property is knocked down by the auctioneer to the purchaser. Taxes will be extra as applicable.
- 11 Under no circumstances will the organizers rescind any purchase or refund the amount paid in respect of any lot.
- 12 **ABSENTEE BIDDERS** If a prospective bidder is unable to attend the Auction in person, and wishes to place bids, he/she may give instructions to bid on his/her behalf in writing using the absentee bid form enclosed herewith in the auction catalogue. One of our representatives will then bid for the Property as specified by the absentee bidder for the lowest price possible, and never for more than the maximum amount indicated by the absentee bidder. The absentee bidder must accurately record the lot numbers and descriptions and the maximum price he or she is willing to bid for each Property. We will record absentee bids at our discretion and shall not be responsible for any delay or failure to record such bids.
- 13 **BID CANCELLATION/MODIFICATION** The organizers must be informed of the cancellation/modification or lowering of any of the absentee/pre-bids latest by 3 p.m., 19th April 2023. No absentee bids will be taken after 3 p.m., 19th April 2023.
- 14 **SETTLEMENT** Immediately after a lot is auctioned, the purchaser will –
 - i. Give the organizers his or her name, bidding paddle number, and if required by the organizers, proof of his or her identity.
 - ii. Make payments by cheque /demand drafts payable at Chennai in favor of “Gallery Veda Private Limited”.
 - iii. The purchaser will be billed immediately after the auction and be required to make full payment within one week or seven (7) days subsequent to the Auction iv. All payments made to Gallery Veda Pvt Ltd shall be subject to Indian Law.
- 15 **INVOICING** Bidders are required to provide all invoicing details at the time of registration, prior to the sale. The name to which the invoice should be made out to and the billing address must be specified at the time of registration.
- 16 **COLLECTIONS OF PURCHASE**
 - i. A successful purchaser will be notified and invoiced by Gallery Veda within three (3) days after the Auction.
 - ii. After the day of the Auction all of the Property will be held by the Gallery Veda and may be collected after payment of all amounts due.
 - iii. Subject to full payment, the successful purchaser shall at his own expense take delivery of the Property purchased within seven (7) days after the Auction.
 - iv. The purchaser will be responsible for any removal, storage, and insurance charges on his Property not collected within seven (7) days after the Auction.
 - v. If any Property is not paid for in full or collected by the purchaser as per the Conditions mentioned hereinabove, the organizers will be entitled to dispose of the Property as they deem appropriate, without giving any notice to the defaulting purchaser.
- 17 **TAXES** Taxes, if applicable, shall be borne by the purchaser.
- 18 Shipping and Packing shall be borne by the purchaser

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