

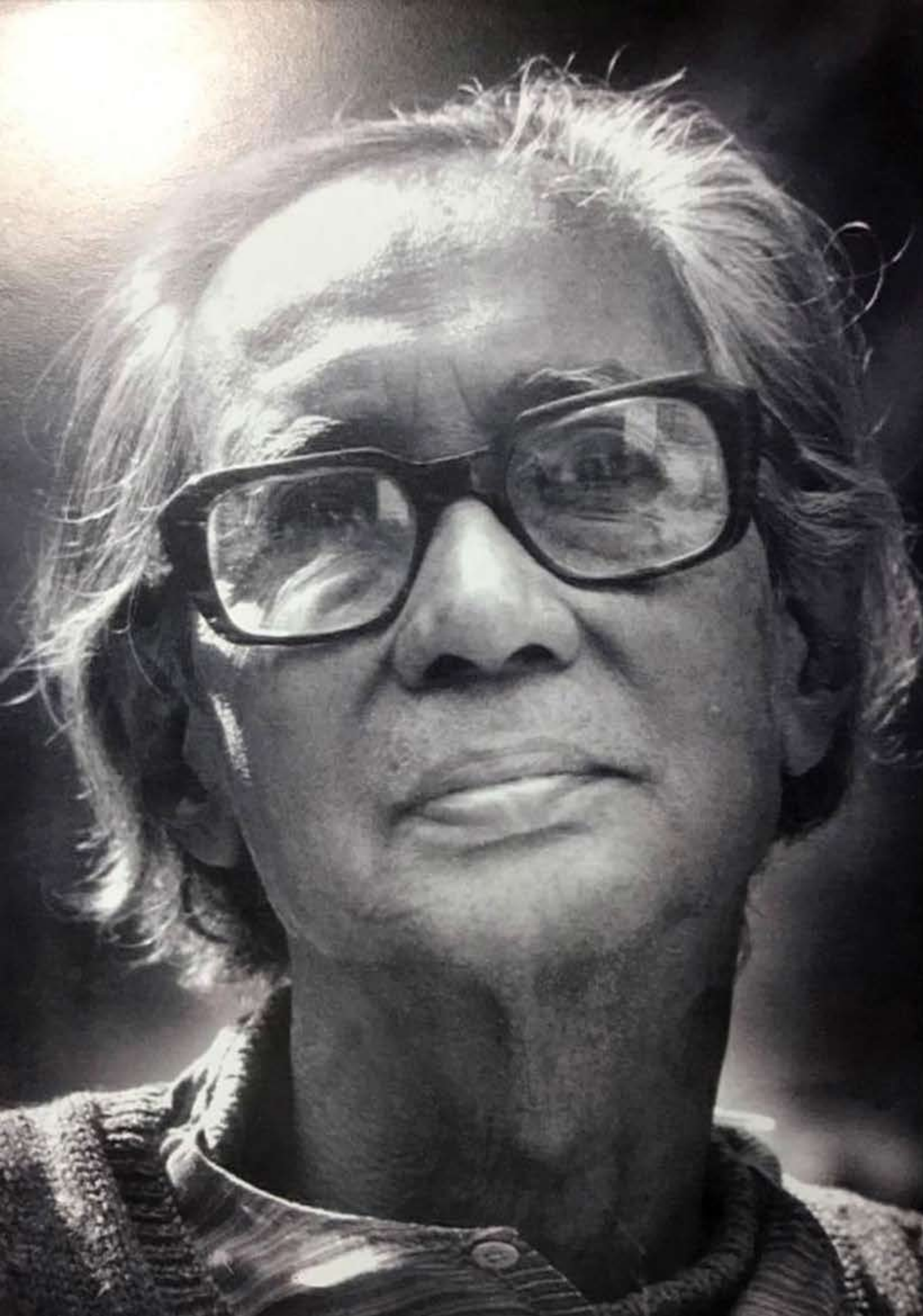


Somnath Hore

5th June 2019 to 26th July 2019

Somnath

For Somnath da, my teacher and mentor.



Somnath Hore

(1921- 2006)

Somnath Hore was born in 1921 in Chittagong (Bangladesh).

In 1957 he received his Diploma in Fine Arts, Government College of Art and Craft, Kolkata. The artist Dinkar Kaushik recommended Somnath to go to Santiniketan where he became the head of Graphics and Printmaking Department at Kala Bhavan, Visva Bharati University. In Santiniketan, his close associates were painter K. G. Subramanyan and the sculptor Ram Kinkar Baij.

In 1970 while in Santiniketan Somnath Hore began sculpting in bronze.

He had several shows:

In 1956, 1957 - 1958, 1961 - 1962, 1968, 1991, 1992 and 1995 he had several solo exhibition in Kolkata. In 1960, 1963, 1965, 1967 and 1973 he had solo shows in Delhi. In 1988 he had a solo exhibition 'Sculptures and Sketches' at Kala Yatra in Bangalore. In 1999 he showcased 'Anguish Absorbed' in Mumbai.

Somnath participated in several group shows in India and overseas:

In 1986 he participated in 'Visions' at Birla Academy of Art and Culture, Kolkata. In 1991 he participated in National Exposition of Contemporary Art at NGMA, New Delhi. In 1993 he took part in 'Wounds' at Kolkata and NGMA in New Delhi. He participated in a group exhibition 'Contemporary Indian Paintings' in Chester and Davida Herwitz Collection Part I in USA. In 2003 and 2004 he participated in group shows 'Manifestations' & 'Manifestations II' at Jehangir Art Gallery, Mumbai and New Delhi. In 1960 he participated in Lugano International Graphics Biennale, Switzerland. In 1962 he participated in Venice Biennale, Italy. In 1963 he participated in Sao Paulo Biennale, Brazil. In 1966 he took part in the International Association of Plastic Arts Exhibition in Tokyo and Kolkata. In 1968 he took part in the first Triennale of World Art at Lalit Kala Akademi, New Delhi. In 1968 he took part in the Warsaw Biennale of Graphic Arts, Poland.

He was awarded and honoured: In 1960 he won National Award (Painting) from Lalit Kala Akademi, New Delhi. In 1963 he won National Award (Graphics) from Lalit Kala Akademi, New Delhi. In 1984 he was honoured Professor Emeritus in Santiniketan. In 1984 Somnath was awarded Gagan–Abani Award in Kolkata. In 2004 he was awarded Lalit Kala Ratna Puraskar from Lalit Kala Akademi, New Delhi.

Somnath Hore passed away in 2006 in Santiniketan.

In 2007 - 2008 his works were posthumously exhibited in Mumbai, New Delhi and Kolkata. Lalit Kala Akademi, New Delhi in collaboration with the Embassy of India in Aman exhibited 'Moderns' at Royal Culture Centre in Aman, Jordan. In 2009 'Wound Series' was exhibited at Aicon Gallery in London and in Kolkata. In 2010 a retrospective of prints by Somnath Hore were exhibited in Mumbai. From 2011 - 2014 Somnat Hore: Prints, drawings and poster were exhibited in Mumbai, Kolkata and New Delhi. In 2015 Grey Art Gallery, New York University, New York organised 'Abby Grey and Indian Modernism: Selections from the NYU Art Collection'. In 2017 he was exhibited in 'Tea Garden Journal and other works' by Kerala Laithakala Akademi and The Seagull Foundation for the Arts at Durbar Hall Art Centre, Ernakulam.



"His presence is in his work, you know how he was; like a tree, giving shade to everyone."

- Chandana Hore
(Daughter of the late artist, Somnath Hore)

Somnath Hore and Chandra Sachdev

It was 1974, several years before my husband Arun and I conceived Gallery 7, I was 25 years old student in the graphic department at M. S. University, Baroda, working through my post graduation in printmaking. We were informed that the eminent artist and India's leading printmaker, Somnath Hore, would be visiting the department that summer and we were to keep all the paraphernalia ready for the print making process, as we would be assisting him and he guiding us.

This was my first contact with Somnathda as he walked in with a benevolent smile, wearing simple kurta-trousers. He interacted with my fellow students and I with a gentle demeanour, while working on his large copper plate, which was in one corner. Just being the presence of such an important and talented artist had me awestruck. I had the task of bringing him his black tea without sugar every morning, which was always reciprocated with a soft, "thank you". This became part of our routine. Before his departure back to Santiniketan, I expressed to him that I would like to go and study under his guidance in Santiniketan. His response was, "what grade did you get in your final year?" I responded, "First", he then smiled and said "Come".

For the next two years of my life, I lived with three other artists, right under Somnathda's studio (Image on the next page). We would be in our own little world furiously working in the studio under dada's guidance, or sipping tea with him, under the tree at Kala Bhavan.

In July of 1976, several teachers, students, and even resident artists of Santiniketan participated and helped in preparing prints to compile a portfolio. The portfolio turned out to be a wonderful success, which inspired me to organise the Bombay exhibition. (The catalogue from 1976 is on the next few pages)

Somnathda was my teacher and my mentor, who taught me to love the process of creating art. His initial teachings and those spent years in Santiniketan are why I have spent most of life dedicated to art and have been an inspiration for the conception of Gallery 7.

This exhibition at Gallery 7, titled, 'Somnath Hore', has been curated in an attempt to showcase dada's multiple mediums that he worked in over his life span, including sculptures, white on white pulp works, lithographs, etchings, color intaglios, woodcuts, watercolors and sketches.

Thank you Somnathda for your contribution to Indian Art and for positively impacting the life of one humble student.

- Chandra Doshi Sachdev
(Co-Founder, Gallery 7)



Somnath Hore and Chandra Sachdev



Somnath Hore with Chandra and Nicholai Sachdev at his home in Santiniketan



Somnath Hore and Chandra Sachdev's studio in Santiniketan
(Somnathda's studio above and Chandra's studio below)



LITHOGRAPHS

		Included in the folio
Zainul Abedin	1.	
Binode Bihari Mukherji	2.	22. Ramkinkar Baiz
Ramkinkar Baiz	3.	23. Dinkar Kaushik
Bhabesh Sanyal	4.	24. Somnath Hore
Nirode Mazumdar	5.	25. Reba Hore
Gopal Ghosh	6.	26. Sukhen Ganguli
K. G. Subramanyan	7.	27. Ajit Chakravorty
H. K. Bag	8.	28. Ramananda Banerji
Loka Nithi Nathan	9.	29. Sushen Ghosh
Piyali Sen	10.	30. Sanat Kar
Somnath Hore	11.	31. S. K. David
Pauleen Hawthorn	12.	32. Ira Roy
Jyoti Prosad	13.	33. Santanu Bhattacharji
Tozammul Haque	14.	34. H. K. Bag
Apurba Sahu	15.	35. Nirmalendu Das
Biswarup Bose	16.	36. Utpal Chakravorty
Sushen Ghosh	17.	38. Sarmila Roy
Chandra Doshi	18.	38. Pauleen Hawthorn
Tarit Bhattacharji	19.	39. Chandra Doshi
Pinaki Barua	20.	40. Lokanithi Nathan
Rini Dasgupta	21.	41. Kriangkrai Chaikrachang

Some ex-students who would invariably come to Santiniketan and students who would not leave Santiniketan during summer vacation decided to do some lithographs themselves and at the same time to invite any artist visitor to do something on the stone : grinding, processing and printing of those would be their responsibility. After a few stones were done, they decided to print them in not a very large edition. Teachers, students and even resident-artists of Santiniketan participated on invitation and helped in preparing prints. Subscriptions were collected for materials like paper, printing ink, gum, kerosene etc.; and last but not the least for tea, which is a must for the hard core.

We were ultimately twenty heads, old and young, producing twenty works, each having its unique individual mood, approach, attitude and touch. It was a treat of the year. We decided to make a folio. Cost was high, but we all shared. One of us suggested an exhibition in Bombay, which she said she would help to organise. We agreed reluctantly, since Bombay did not evince much interest in prints. They were on the other hand ardent lovers of paintings. After initial difficulties the exhibition came off and it was a success, that succeeded. There was immense appreciation in the press. The artists of Santiniketan were hailed and the public responded by a booster purchase. We were able to share a small amount each, over and above the refund of the cost. Our real success lay in finding out a sturdy little Litho press and buy it outright for a

a small sum. We, all the participants, decided to give it to the Graphic department, which was in real need of one more press. Pressure of students was increasingly felt. We now pray to the Upacharya to graciously accept this humble gift and oblige us. We are trying to find some good stones, which, if available, we would make over to the department. Here is an exhibition of the prints included in the folio and some more from normal studio works. There are works by Zainul Abedin, Benode Behari Mukherjee, Ramkinkar, K. G. Subramanyan, Gopal Ghosh, Bhabesh Sanyal and Nirode Majumdar. They have done these on request during their casual visits. Inmates of Santiniketan are by now fairly acquainted with print-making. Lithography is one of the exquisite media in this group. They can judge for themselves how fascinating this can be, where each work is a sensitive reflection of individual orientation, be he a sculptor, a painter or a print-maker.

H. K. Bag, Nirmalendu Das, Chandra Doshi, Lokanithi, Pinaki Barua and ever-smiling Sahadev became the bedrock of this folio. Their working hours were varied : sometimes from morning till late evening or from evening till early morning. They had to complete the major part of the work amidst the scorching heat of summer. Chandra Doshi with a stroke of genius organised the Bombay exhibition. It was an immense success. Sanat Kar's was a feat when he discovered the sleek little printing machine in the godown of a Calcutta press. And last but not the least S. K. David was there to dismantle at Calcutta and reassemble the whole thing at our graphic studio to the utter delight of the boys and girls. A bouquet for our old Litho press, a gift and legacy from the great master Gaganendranath Tagore which has stood so much of stress and strain day and night without a word of complaint.

Santiniketan,
Kalabhavana.

Somnath Hore
July 27, 1976



13/150 AP

Chandra Doshi
Santiniketan

Exhibition Viewing

Title: Somnath Hore

Date: 5th June 2019 - 26th July 2019

Timings: 10.30 am to 07.00 pm (Monday to Saturday)

Closed on Sundays and National Holidays.

Venue: Gallery 7, G3, Oricon House, 12/14 Rampart Row,

K. Dubash Marg, Kalaghoda, Mumbai - 400001



If you would like a Private Preview of the works, either at your Residence or your Corporate Space and for Reservation of Works please contact Mr. Newton D'souza on

+91 9820067124 or on +91 22 22183996.



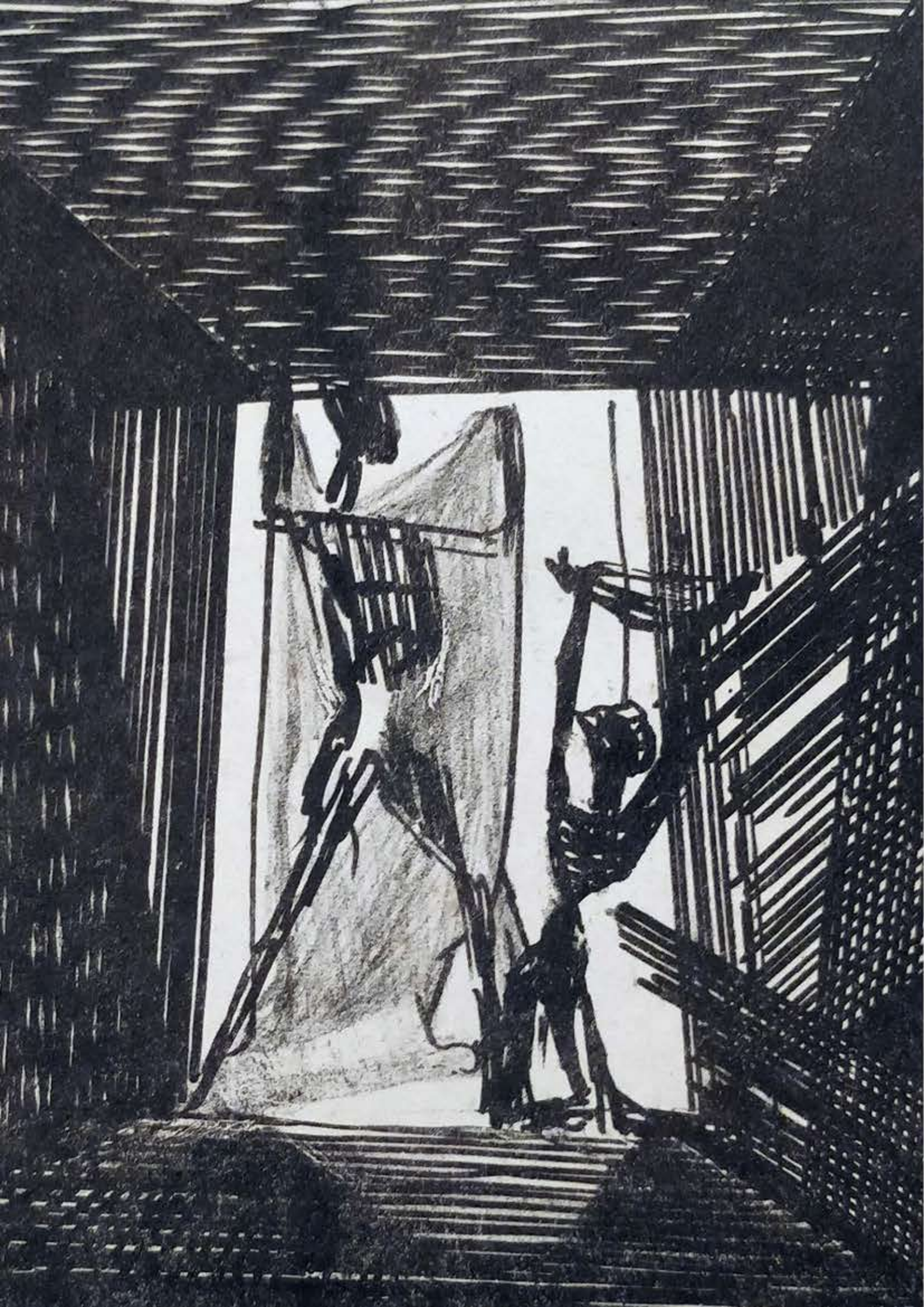
One of the country's most premier contemporary art destinations, a brainchild of husband-wife duo Arun and Chandra Sachdev. Gallery 7 has moved to the heritage precincts of Rampart Row, Kala Ghoda, where it has become a landmark on the south Mumbai cultural map.

And while the location may have changed, the dream and enterprise remain the same – to promote Indian art and provide promising artists a credible platform to showcase their works. Conceived by art collectors and appreciators Arun and Chandra as a means to bolster the contemporary Indian art market, the gallery was established in the mid-70s in the commercial Fort district of Mumbai. Gallery 7 brought together Arun's expertise as writer and editor of 'Z' magazine and Chandra's trained eye as a fine artist from the prestigious J. J. School of Art and The Kala Bhavan in Santiniketan, schooled by renowned artist, Somnath Hore.

Over the three decades since Gallery 7's inception, the dynamic couple has collectively supported and showcased the works of formidable young talents like Atul Dodiya, Vijay Shinde, Arpita Singh, among others. The gallery's walls have also played host to stalwarts such as M. F. Husain, S. H. Raza, Jogen Chowdhury, Rameshwar Broota, Sudhir Patwardhan, Krishen Khanna and Ramkumar. Having worked with some of the Indian art firmament's biggest international and contemporary stars, Gallery 7 has also emerged as a haven for upcoming artists, championing genuine talent and showcasing aesthetically strong sensibilities.

Even as its echelon and endeavour has grown, Gallery 7 has moved from its initial location in Fort to a vintage bungalow in Cuffe Parade in the '90s, and has now found a new home in the art district of Kala Ghoda. With its 40-foot arched frontage, high ceilings, contemporary interiors and clean lines, the new address is a perfect blend of the traditional and modern.

And bringing a forward-thinking and modern outlook to this endeavour is the couple's enterprising son and a partner at Gallery 7, Arunov Nicholai Sachdev, who now helms the project with his mother Chandra. Having been involved with the gallery for a decade-and-a-half, Nicholai brings with him strong business acumen and an in-depth knowledge of the Indian art scene. His strong relationship management skills and keen eye for spotting talent have seen him emerge as one of the country's leading art connoisseurs and dealers. Under Chandra and Nicholai's direction, Gallery 7 plans to branch out to several cities across the world in the near future, aiming to provide Indian artists with a global platform to showcase their talent.



Lot 1

'Untitled'

September 1969

12 x 15 Inches

15 x 22 inches (Actual Size)

Lithograph, Edition No. Artist's Proof, 6 out of 8

Hand-signed and Dated Bottom Right

Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request

On August 6, 1945, during the World War II (1939-45), an American B-29 bomber dropped the world's first deployed atomic bomb over the Japanese city of Hiroshima. The explosion wiped out 90 percent of the city and immediately killed 80,000 people; tens of thousands more would later die of radiation exposure. Three days later a second B-29 dropped another A-bomb on Nagasaki, killing an estimated 40,000 people. Japan's Emperor Hirohito announced his country's unconditional surrender in World War II in a radio address on August 15, citing the devastating power of "a new and most cruel bomb."





Chandana Hore with 'Hiroshima Bombing'



Lot 2

'Hiroshima Bombing'

1977

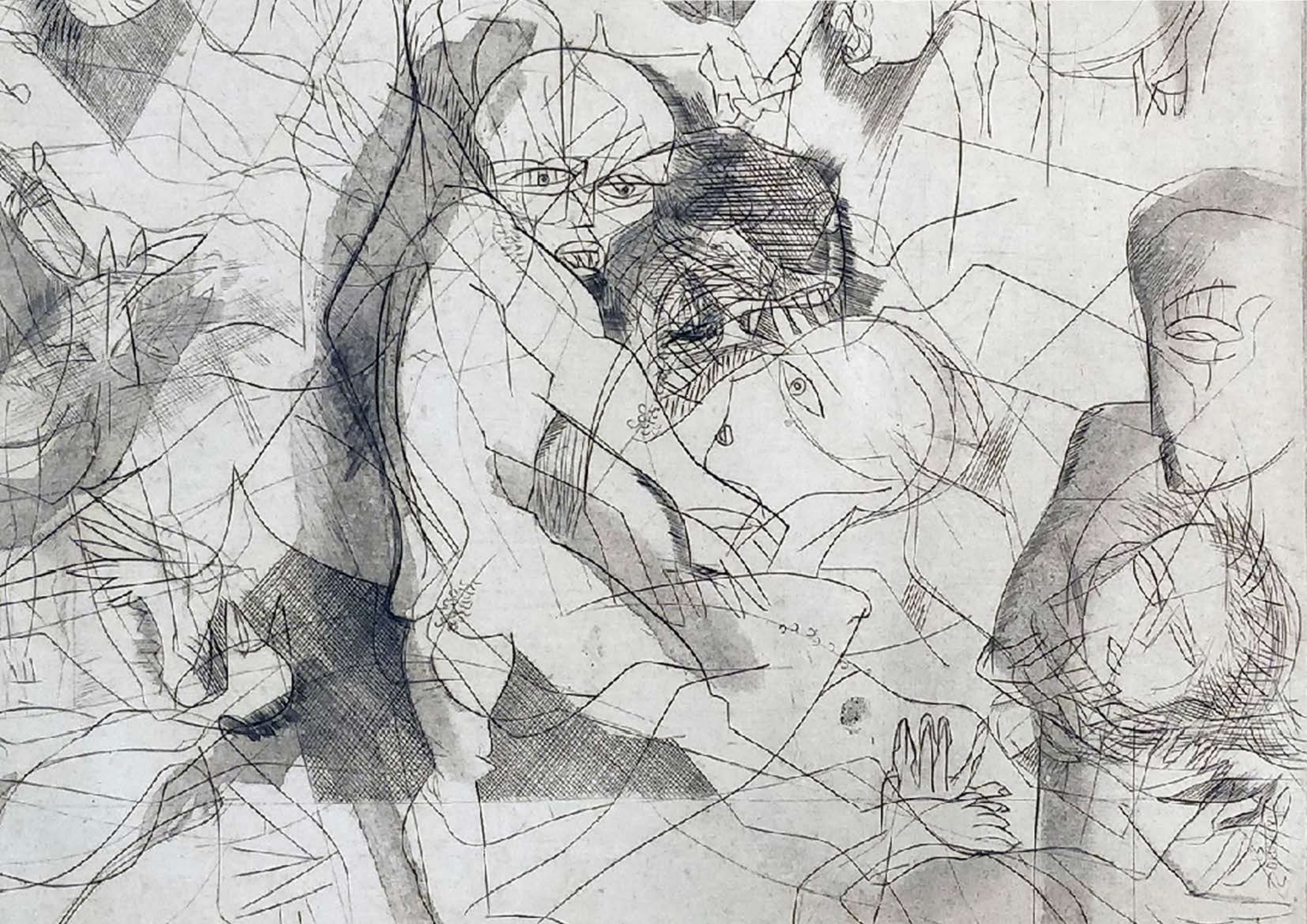
16 x 20 Inches

Lithograph on Nepalese Rice Paper

Signed 'S' and Dated Bottom Left of the work on the plate

Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request





Lot 3

'The Savage'

1975

15 x 22 Inches (38 x 56 cms)

Etching on Paper, Edition No. Artist's Proof

Hand-signed and Dated Bottom Right

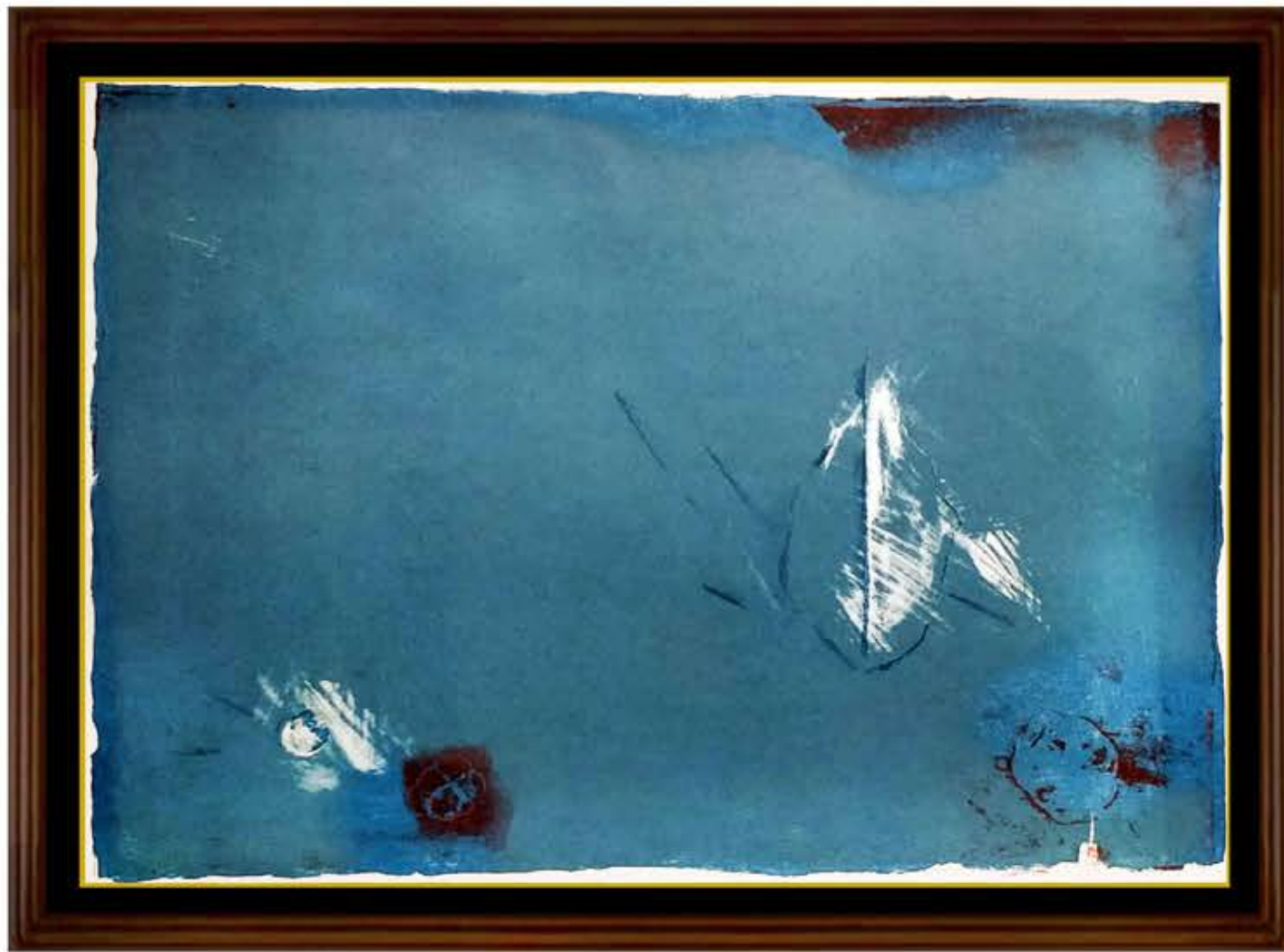
Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request



N 4 00

Somnath 10/1980



Lot 4

'Untitled' (Double-Sided Work)

1980

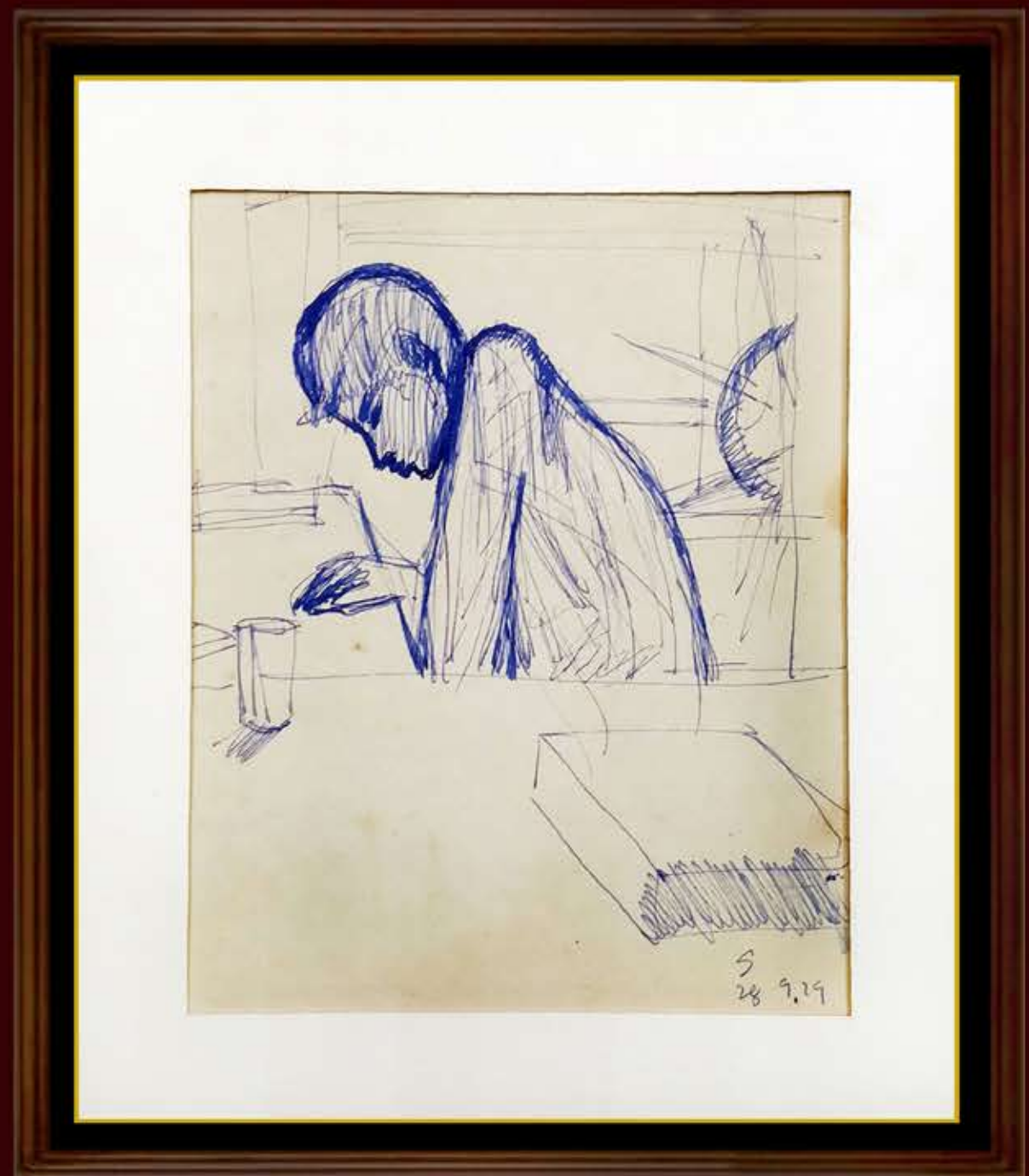
14 x 21 Inches

Lithograph

Hand-signed and Dated Bottom Right

Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request



Lot 5

'Untitled'

28.09.1979

8 x 6.5 Inches

Pen and Ink on Paper

Initialed 'S' and Dated Bottom Right

Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request



Lot 6

'Untitled'

15.09.1980

8 x 6.5 Inches

Pencil on Paper

Initialed 'S' and Dated Bottom Right

Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request



Lot 7

'Untitled'

14.10.1979

6.5 x 8 Inches

Pen and Ink on Paper

Initialed 'S' and Dated Top Right

Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request



Lot 8

'Untitled'

14.10.1979

6.5 x 8 Inches

Pen and Ink on Paper

Initialed 'S' and Dated Bottom Left

Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request



Lot 9

'Untitled'

14.10.1979

6.5 x 8 Inches

Pen and Ink on Paper

Initialed 'S' and Dated Bottom Right

Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request



Lot 10
'Untitled'
07.10.1979
6.5 x 8 Inches
Pen and Ink on Paper
Initialed 'S' and Dated Bottom Right
Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request



Lot 11
'Untitled'
14.10.1979
6.5 x 8 Inches
Pen and Ink on Paper
Initialed 'S' and Dated Bottom Right
Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request



Lot 12

'Untitled'

29.09.1979

8 x 6.5 Inches

Pen and Ink on Paper

Initialed 'S' and Dated Bottom Right

Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request

Hore learned the methods and nuances of printmaking, mainly lithography and intaglio, at the Government College of Art and Craft in Calcutta. By the 1950s he was regarded as the premier printmaker in India.



Lot 13

'Untitled'

1967

13 x 13.5 Inches

Colour Intaglio, Edition No. Artist's Proof 3 out of 17, 1st State

Hand-signed and Dated Bottom Right

Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request



Lot 14
'Untitled'
1985
6.5 x 4.5 Inches
Etching
Hand-signed and Dated Bottom Right
Property of a Lady, Mumbai. The work was gifted by the late artist to the current owner when she was his student at Santiniketan.

Price on Request



Lot 15
'Untitled'
6.5 x 4 Inches
Etching
Signed Top Right
Property of a Lady, Mumbai. The work was gifted by the late artist to the current owner when she was his student at Santiniketan.

Price on Request



Lot 16
'Untitled'
1978
12 x 18 Inches
15 x 22 Inches (Actual Size)
Lithograph, Edition No. 1 out of 6
Hand-signed and Dated Bottom Right
Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.
Price on Request



Lot 17
'Untitled'
13.7 x 10.6 Inches (35 x 27 Cms)
Etching
Hand-signed Bottom Right
Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request



Lot 18

'Family'

October 1979

15 x 22 Inches (38 x 56 cms)

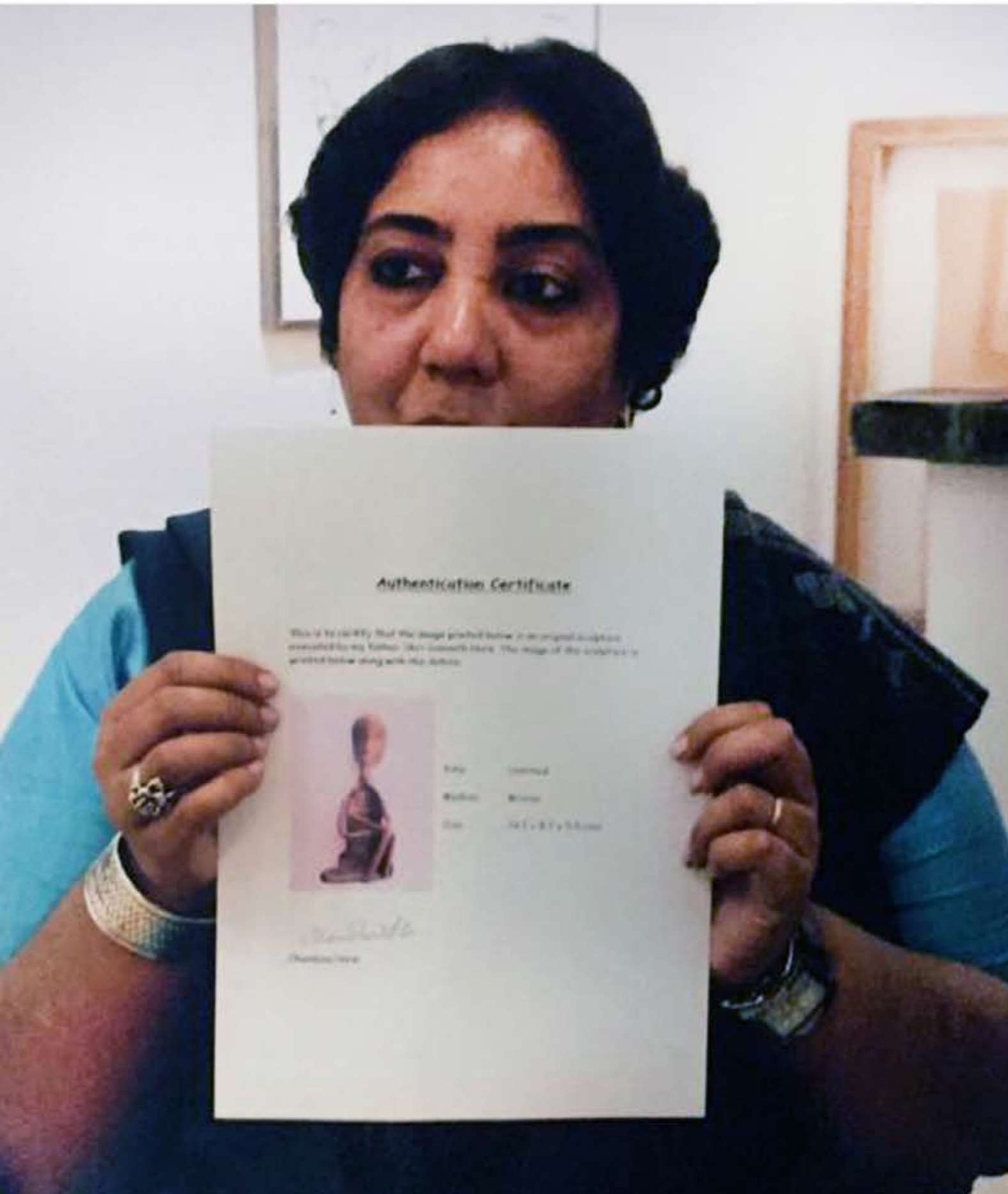
Lithograph, Edition No. 6 out of 6

Hand-signed and Dated Bottom Right

Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request





Chandana Hore with the Authentication Certificate of the work



Somenath Hore
(b. 1929, Chittagong, Bangladesh, d. 2007)

- Education : Diploma from GSA&C, Kolkata, 1957
- Thought in ICA&D, Kolkata; College of Arts, Delhi, M.S. University, Baroda; Retired as Professor from Kala Bhavan, Santiniketan
- Award : National (thrice), L.N. Gupta Memorial Award, Aban Gagan Puroskar from Bisva Bharti
- Exhibitions : Several solos in Kolkata, Delhi, Mumbai & group exhibitions in India & abroad including Lugano Graphic Biennale, Tokyo Print Biennale, Sao Paulo Biennale, Venice Biennale, 1st Triennale, New Delhi, International Biennale of Prints, Poland etc.
- Collections : NGMA, LKA, Bahai Museum, Ministry of Educations etc.
- Former member of SCA.



Untitled | Bronze | 19.2 x 8.7 x 5.5 cms. | 2000

Inset of the Society of Contemporary Artists' Golden Jubilee Celebration Catalogue



Lot 19

'Untitled'

7.5 x 3.5 x 2 Inches (19.2 x 8.7 x 5.5 cms)

Bronze, Signed 'S. H.' Reverse Bottom

Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore and a photograph of Chandana holding the Certificate of Authenticity. This bronze was exhibited and catalogued in the Golden Jubilee Celebration of Society of Contemporary Artists at Birla Academy of Arts & Culture in Kolkata in 2009.

Price on Request



Lot 20
'Untitled'
March 1969
15 x 22 Inches
Lithograph; Edition No. A/P 8 out of 12
Signed and Dated Bottom Right
Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request



Lot 21
'Untitled'
1973
12 x 16 Inches
15 x 22 Inches (Actual Size)
Lithograph, Edition No. 3 out of 10
Hand-signed and Dated Bottom Right
Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.
Price on Request



Lot 22

'Untitled'

1978

22 x 15 Inches

Lithograph; Edition No. 2 out of 10

Hand-signed and Dated Bottom Right

Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request

Hore invented and developed various printmaking techniques of his own including his famous pulp-print technique, which he used in the critically acclaimed Wounds series of prints.





Lot 23

'Wounds'

1983

15.7 x 17.7 Inches (40 x 45 cms)

Pulp Print, Edition No. Artist's Proof

Hand-signed in Bengali & 'Somnath 83' in English Bottom Right
Property of a Prominent Collector. Certificate of Authenticity from the
daughter of the late artist, Chandana Hore.

Price on Request



“The ruts left on the road by wheels, the cut from the axe on the side of the tree, the injuries on the human body left by weapons - to my eyes, they all appeared to be wounds. It was out of this concept of the wound that my ‘white on white’ works were born. These are abstract works to the immediate perception. They were created, however, in the way that real wounds are made - sometimes by the use of various instruments on metal or wax plates, sometimes by the use of fire. Later, I would make moulds out of cement and take pressings from them. The complete process required an enormous amount of labour. Since I did not have the advantage of previous examples, I made my own paper by spreading paper pulp on a mould. Not what is called a papier maché, but real, handmade paper. As a result, the surface of the paper possesses a degree of tension not to be found in prints made by conventional methods. I worked for 13 or 14 years according to this method; however I had to give it up because I lacked the sheer stamina required. As I have mentioned, these works were abstract in the immediate perception. In between, I made wood-cuts, lithographs, metal engravings and paintings, a majority of these figurative.”

- Somnath Hore



Lot 24

'Wounds'

1970

18.5 x 25 Inches

Pulp Print (White on White), Edition No. Artist's Proof 3 out of 6, 1st State
Hand-signed and Dated Bottom Right in English & 'Somnath 70' Bottom Left
Property of a Prominent Collector. Certificate of Authenticity from the
daughter of the late artist, Chandana Hore.

Price on Request



Lot 25
'Untitled'
05.05.1987
5 x 7 Inches
Drawing on paper (Pen and Ink)
Dated Top Right
Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request



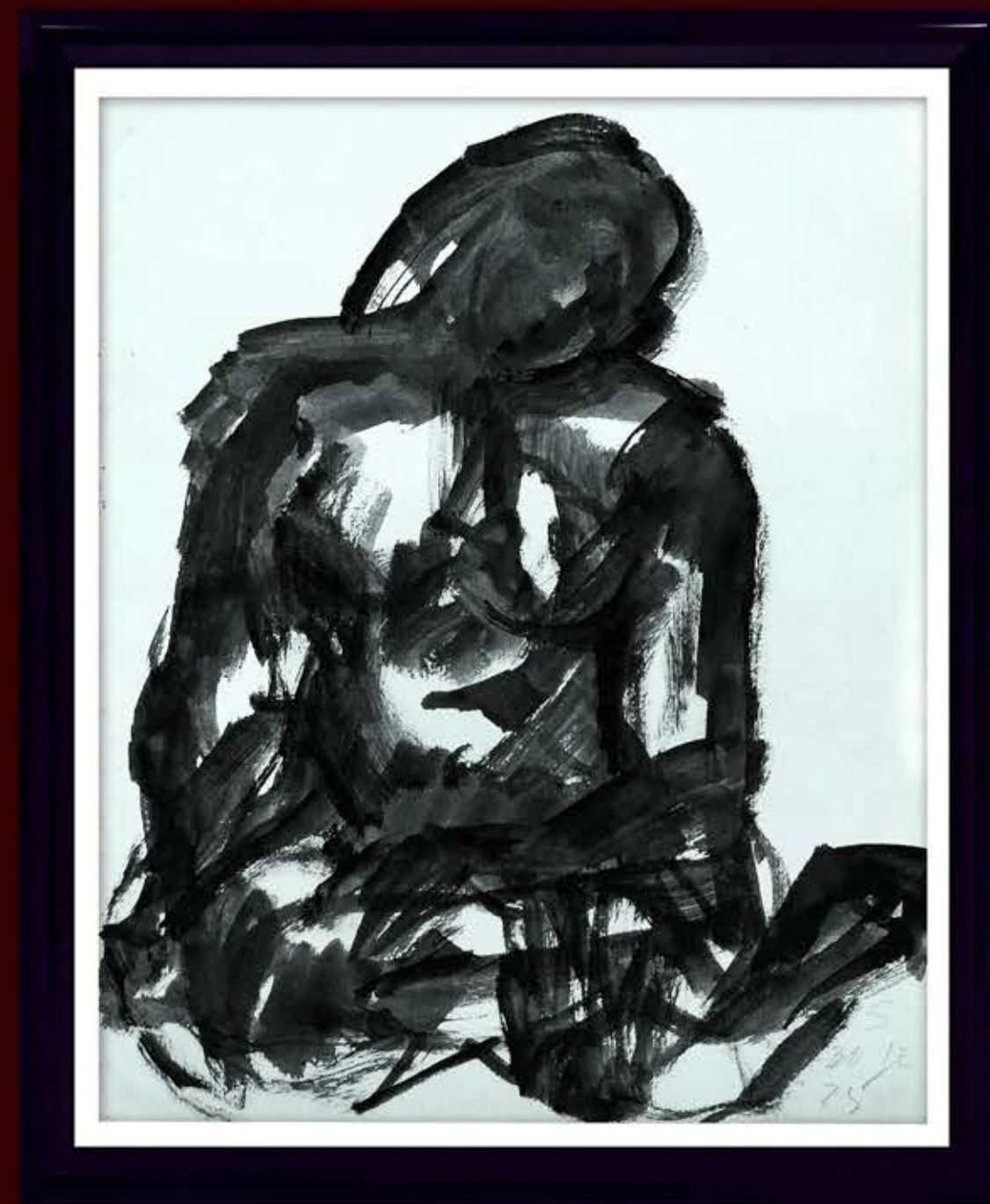
Lot 26
'Untitled'
28.12.1975
10 x 8 Inches
Watercolour on Paper
Initialed 'S' and Dated Bottom Right
Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request



Lot 27
'Untitled'
02.01.2001
5.5 x 7.5 Inches
Watercolour on Paper
Initialed 'S' and Dated Top Left
Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

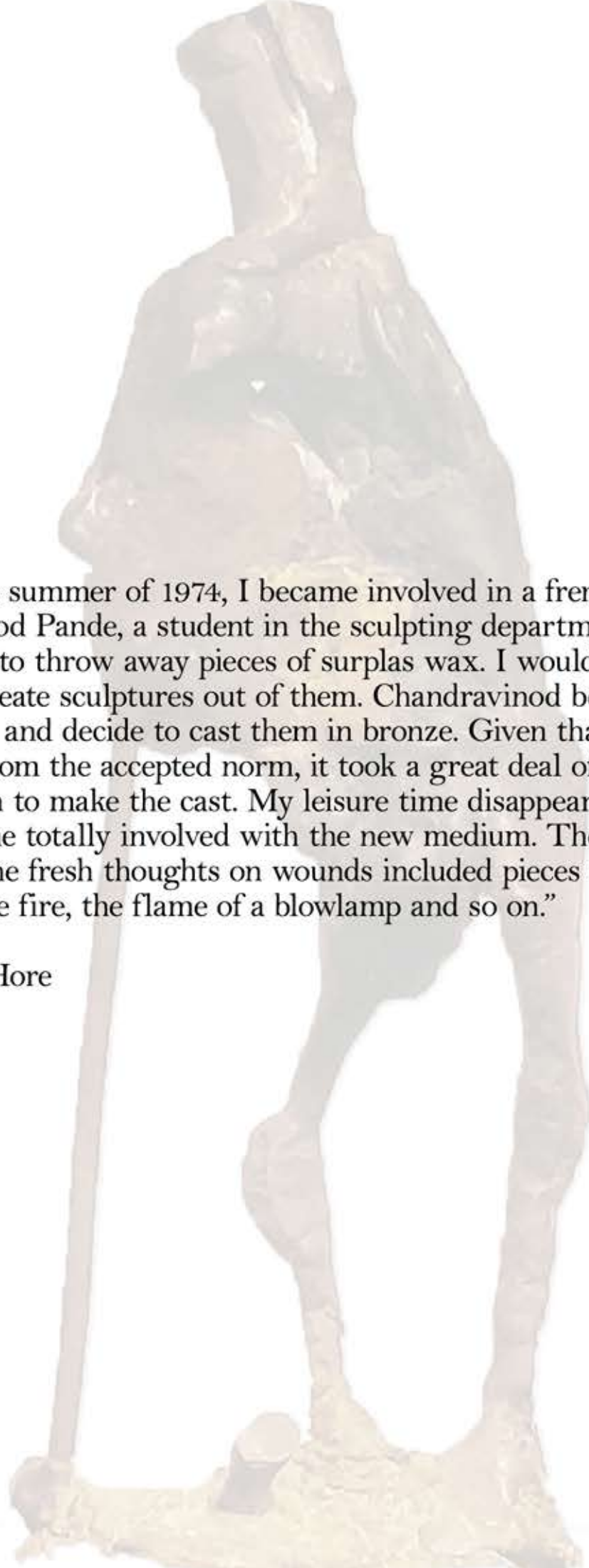
Price on Request



Lot 28
'Untitled'
30.12.1971
10 x 8 Inches
Watercolour on Paper
Initialed 'S' and Dated Bottom Right
Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request





“During the summer of 1974, I became involved in a frenetic new practice. Chandravinod Pande, a student in the sculpting department, and several others used to throw away pieces of surplus wax. I would in turn collect them and create sculptures out of them. Chandravinod became very fond of these works and decided to cast them in bronze. Given that it was a departure from the accepted norm, it took a great deal of hard work and organization to make the cast. My leisure time disappeared in a moment and I became totally involved with the new medium. The old concept was ‘wounds’. The fresh thoughts on wounds included pieces of wax, a knife heated in the fire, the flame of a blowlamp and so on.”

- Somnath Hore



Chandana Hore with 'Bhabaghurey'



Lot 29

'Bhabaghurey' (The Nomad)

Circa 1990

7.5 x 25 x 1.5 Inches

Bronze, Inscribed 'S' at the bottom of the sculpture

Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore and a photograph of Chandana with Bhabaghurey. This bronze was cast and executed in the same era as Pather Panchali which was being screened at the Nandan Cultural Centre in Calcutta.
Price on Request



Lot 30
'Untitled'
1969
10.8 x 14.5 Inches (27.5 x 37 cms)
Lithograph, Edition No. 1 out of 6
Hand-signed and Dated Bottom Right
Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request



Lot 31
'Untitled'
March 1963
18 x 23 Inches
Lithograph, Artist's Proof (4)
Hand-signed and Dated Bottom Right
Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request



Lot 32
'Flower'
1975
10.5 x 14 Inches
Colour Intaglio
Hand-signed and Dated Bottom Right
Property of a Lady, Mumbai. The work was gifted by the late artist to the current owner when she was his student at Santiniketan.

Price on Request



Lot 33
'Untitled'
10.5 x 14 Inches
Colour Intaglio
Signed Bottom Right
Property of a Lady, Mumbai. The work was gifted by the late artist to the current owner when she was his student at Santiniketan.

Price on Request



Lot 34
'Untitled'
1963
17 x 22 Inches
Colour Intaglio, Edition No. Artist's Proof
Hand-signed and Dated Bottom Right
Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request



Lot 35
'Untitled'
1987
6 x 4.5 Inches
Woodcut
Hand-signed and Dated Bottom Right
Property of a Lady, Mumbai. The work was gifted by the late artist to the current owner when she was his student at Santiniketan.

Price on Request



Lot 36
'Untitled'
05.02.2001
5 x 7 Inches
Pen and Ink on Paper
Initialed 'S' and Dated Bottom Right
Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request



Lot 37
'Untitled'
17.02.2001
5 x 7 Inches
Pen and Ink on Paper
Initialed 'S' and Dated Bottom Right
Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request



Chandana Hore

Santiniketan, Bolpur, West Bengal 731204

ABOUT THE SCULPTURE



NAME OF ARTIST :	SOMNATH HORE
TITLE :	UNTILED
MEDIUM :	BRONZE
SIZE :	7X 3.5X4.5 INCH
DATE :	Circa 1970
EDITION :	SINGLE

My father, Somnath Hore, was a renowned Bengali printmaker, sculptor, painter and a muralist during the 50s. He was born in 1921 in Chittagong in Bangladesh and started studying in Government college of art and crafts where he learnt about printmaking. Gradually he developed his own printmaking techniques like the famous pulp print technique.

During the 70s Dinkar Kaushik asked him to come to Santiniketan and head the Graphics and Printmaking department. During his stay here he was highly influenced by both K.G.Subramanyan and Ram Kinkar Baij which propelled him towards sculpture. He stayed back in Santiniketan till his last days and was highly influenced by the tenets and principles of Communism that was reflected in his work-both paintings and sculptures of contorted human figurines in bronze primarily.

Chandana Hore

Santiniketan, Bolpur, West Bengal 731204

Affected deeply by the human suffering of his time, his works reflects the major historical crises and events of the 20th century Bengal as the great Bengal famine of 1943 and the Teghaba movement. It was during the 70s that his artistic journey culminated into his 'Wound' series of paper pulp prints, highlighting unique brand of abstraction.

He always love to experiment with his creation. In 70s he started making sculpture. One of his prominent work in sculpture, in the same period, titled 'Mother and Child' which paid tribute to the sufferings of the people of the Vietnam war unfortunately was stolen from the Kala Bhavana. This incident so depressed him that for the next 10 years he practically stopped any work in sculpture.

This sculpture is one of Somnath Hore 's rare work from the 70s also during the period of Vietnam War signifying a particular style. Affected deeply by the human suffering of his time both his paintings and sculptures reflect the agonized human form by the rough surfaces, slits, holes, and exposed channels.

The influence of lines and forms used in his painting tells of a unique vocabulary of Somnath Hore which he successfully translated to his bronze figures and figurines. As one of his few works created during this period that remained non- exhibited this work makes a bold statement. The visual appeal is heightened by the woman, her body language in defiance to the social conditions that has not been able to touch her soul as is apparent by her pose of graceful acceptance with the suggestion of a smile lingering in her eyes as a symbol of Peace.

Later when he took up sculpture again it was with a different style of work altogether.

Chandana Hore
(Daughter of Somnath Hore)



Lot 38

'Untitled'

Circa 1970

7 x 3.5 x 4.5 Inches

Bronze, Single Edition

Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore along with a brief by Chandana and a photograph of Chandana with the sculpture.

Price on Request



Lot 39

'Untitled'

15.5 x 14.5 Inches

Etching

Signed and Dated in Bengali Bottom Right

Property of a Lady, Mumbai; The work was gifted by the late artist to the current owner when she was his student at Santiniketan.

Price on Request



Lot 40
'Untitled'
24.11.1974
15 x 18.5 Inches
Etching, Edition No. Artist's Proof (Trial)
Inscribed '*To Chandra*', Hand-signed and Dated Bottom Right
Property of a Lady, Mumbai. The work was gifted by the late artist to the current owner when she was his student at Santiniketan.

Price on Request



Lot 41
'Untitled'
September 1979
22 x 15 Inches (56 x 38 cms)
Lithograph, Edition 6 out of 6
Signed and Dated Bottom Right
Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request



The Runglee Rungliot Tea Estate



Lot 42

'Untitled'

09.10.1986

7 x 5 Inches

Pen and Ink on Paper

Initialed 'S' and Dated Bottom Left

Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore. This sketch was executed on the letterhead of the 'Runglee Rungliot Tea Estate.'

Price on Request



Lot 43

'Untitled'

02.10.1986

5 x 7 Inches

Pen and Ink on Paper

Initialed 'S' and Dated Bottom Right

Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore. This sketch was executed on the letterhead of the 'Runglee Rungliot Tea Estate.'

Price on Request



Lot 44
'Untitled'
30.05.1996
5 x 7 Inches
Pen and Ink on Paper
Initialed 'S' and Dated Bottom Right
Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request



Lot 45
'Untitled'
29.08.1979
6.5 x 8 Inches
Pen and Ink on Paper
Initialed 'S' and Dated Bottom Left
Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request



Lot 46

'Untitled' (Father and Son)

21.6 x 13.3 Inches (55 x 34 cms)

Intaglio

Signed Right Bottom

Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request

“And if there is some kind of special quality, he amongst the printmakers of Bengal, his influence has been considerable. He, the only person that I have known in printmaking, the quality of whose prints comes up to the level of the best.”

- K. G. Subramanyan
(Friend and eminent artist)



Lot 47

'Sitting Figure'

August 1973 approx. as narrated by Chandana Hore

32 x 14.5 Inches

Woodcut on Nepalese Hand Made Paper

Property of a Prominent Collector. Certificate of Authenticity from the daughter of the late artist, Chandana Hore.

Price on Request



Installation View



Installation View



Installation View



Installation View

Sources and Acknowledgement

Introduction: Photo Courtesy - From Somnath Hore's official Facebook page.

Lot No. 2: Photo Courtesy - www.wikipedia.com
Text Courtesy - www.history.com

Lot No. 24: Text Courtesy - 'My Concept of Art', a book on Somnath Hore.

Lot No. 29: Text Courtesy - 'My Concept of Art', a book on Somnath Hore.

Lot No. 47: Text Courtesy - www.youtube.com (Extract from a video interview between K. G. Subramanyan and Timothy Hyman.)

We would like to thank:

Chandana Hore for your heartfelt quote on Somnathda.

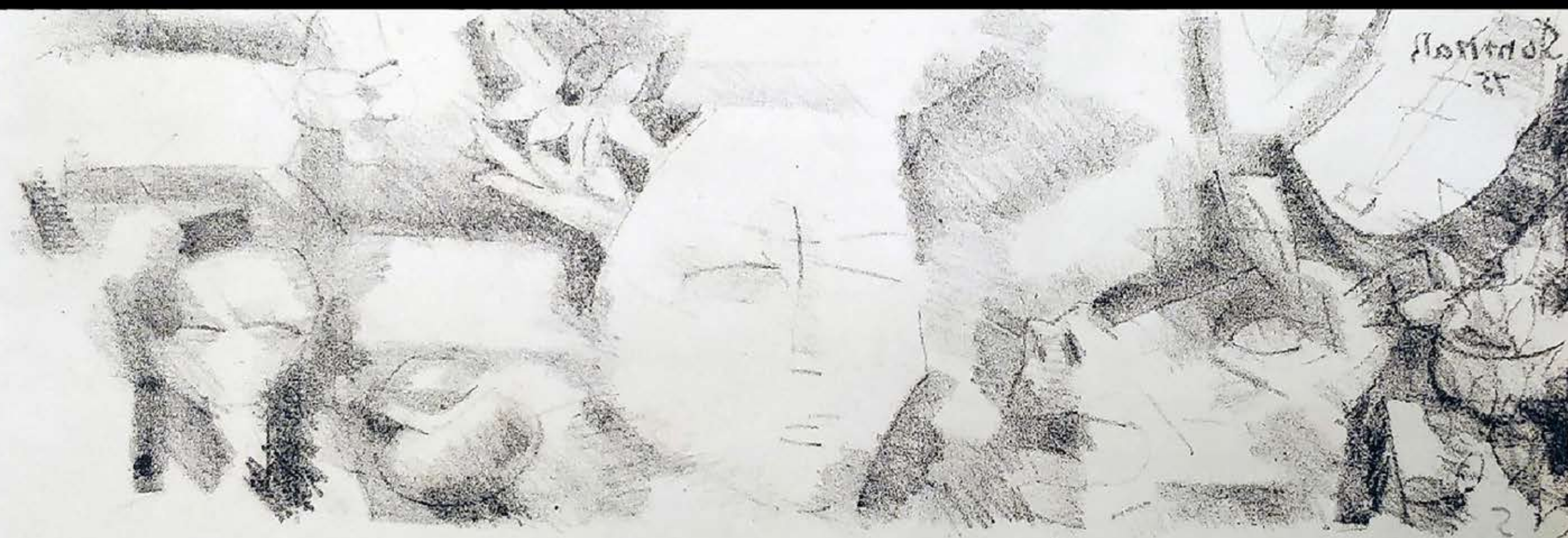
Nirmalendu Das for providing images of Somnath Hore's studio in Santiniketan.

Dnyanesh Sawant for your brilliant photography for the exhibition catalogue.

David Vaz for all of your support.



Lithography



Gallery 7[®]
Estd. 1979
a gallery of contemporary art

G3, Oricon House, 12/14 Rampart Row, K. Dubash Road, Kalaghoda, Mumbai - 400001
contactus@gallery7.com | www.gallery7.com | +91 22 22183996 | +91 9820067124

Art into Proof 3/6