

A watercolor illustration of a coastal village scene. The scene is rendered in a soft, painterly style with a palette dominated by blues, greys, and earthy tones. In the foreground, a dark, rounded shape, possibly a boat or a large object, is partially visible. The middle ground shows several buildings with simple, rectangular forms and some windows. A prominent tree with a spiky, starburst-like canopy stands on the right. The background features a large, dark, curved shape that could be a cliff or a large structure, and a body of water or a path leading towards the buildings. The overall composition is layered and textured, with visible brushstrokes and washes of color.

Masterpieces

[www.gallery7.com](http://www.gallery7.com)

# Masterpieces

Hello,

We would like to invite you to Gallery 7 for our current exhibition, 'Masterpieces' which commences on 17th February 2020 and continues until 4th April 2020.

The list of artists featured in this show are as follows:

B. Prabha  
Jogen Chowdhury  
K. G. Subramanyan  
Nandlal Bose  
Paritosh Sen  
Rabin Mondal  
Ramkinkar Baij  
Ram Kumar  
S. H. Raza  
Somnath Hore

The exhibition includes a selection of rare works; an iconic Ram Kumar landscape probably one of his largest documented canvases, an early Sumie Ink wash by Nandlal Bose, an exquisite published Temple series canvas by S. H. Raza from 1959, early woodcuts of Ramkinkar Baij, unique bronze sculptures of Somnath Hore, a detailed crosshatch by Jogen Chowdhury, early wooden sculptures and a work on fabric by K. G. Subramanyan from the 1960s and several other important works making this exhibition a must visit to Gallery 7.

We look forward to seeing you at the gallery.

Warm Regards,

The Gallery 7 Team



Gallery 7, a brainchild of husband-wife duo Arun and Chandra Sachdev, is one of the country's most premier contemporary art destinations, with its presence in the heritage precincts of Rampart Row, Kala Ghoda and has become a landmark on the South Mumbai cultural map.

Arun and Chandra started Gallery 7 with the aspiration to promote Indian art and provide promising artists a credible platform to showcase their works. 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 five 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 Ram Kumar. 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.

Gallery 7's prime location in the art district of Kala Ghoda is a perfect blend of the traditional and modern, with its 40-foot arched frontage, high ceilings, contemporary interiors and clean lines.

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 two decades now, 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.

## Exhibition Viewing

Title: Masterpieces

Date: 17th February 2020 - 4th April 2020

Website: [www.gallery7.com](http://www.gallery7.com)

Works can be viewed physically at

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

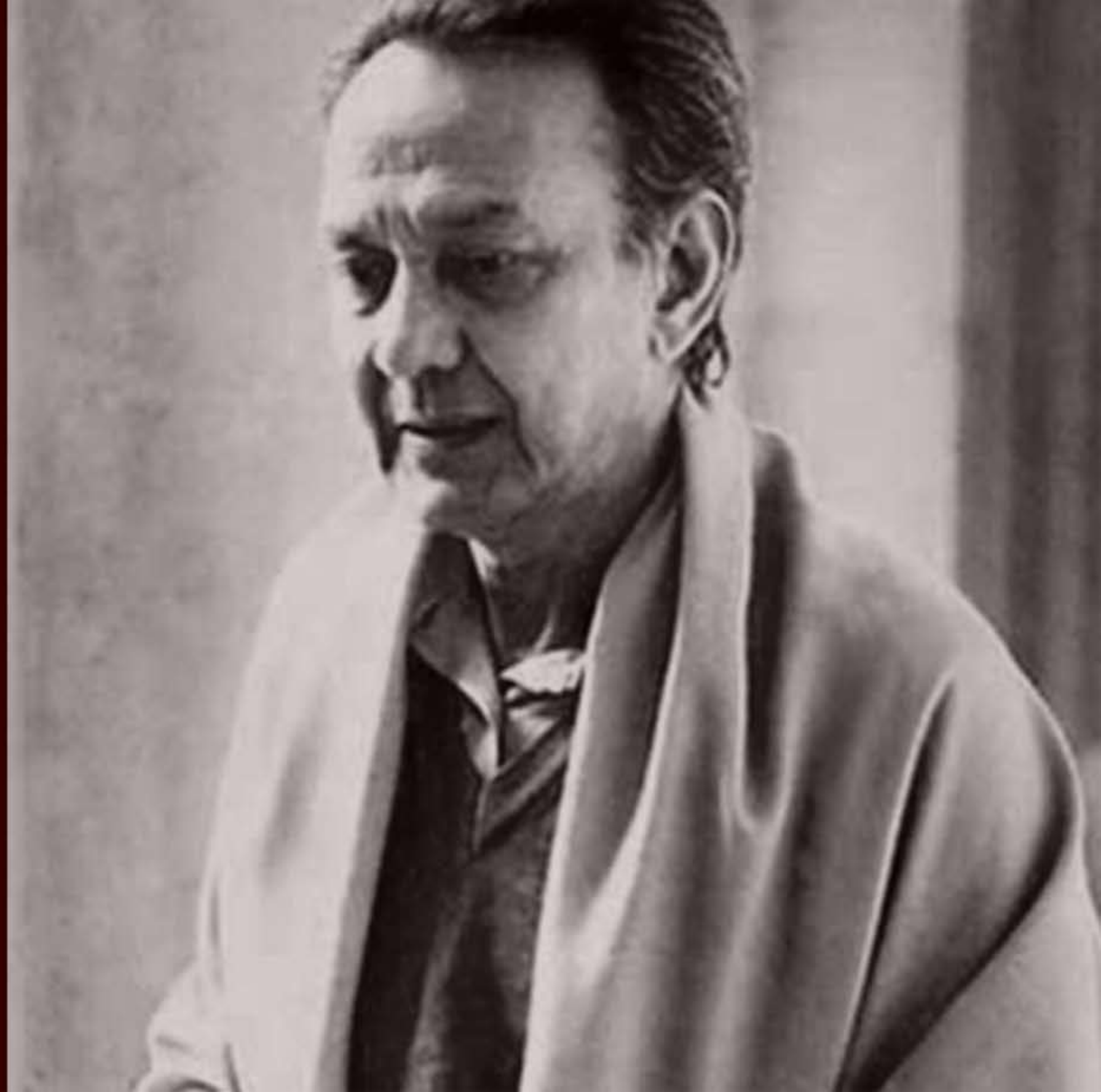
K. Dubash Marg, Kalaghoda, Mumbai - 400001

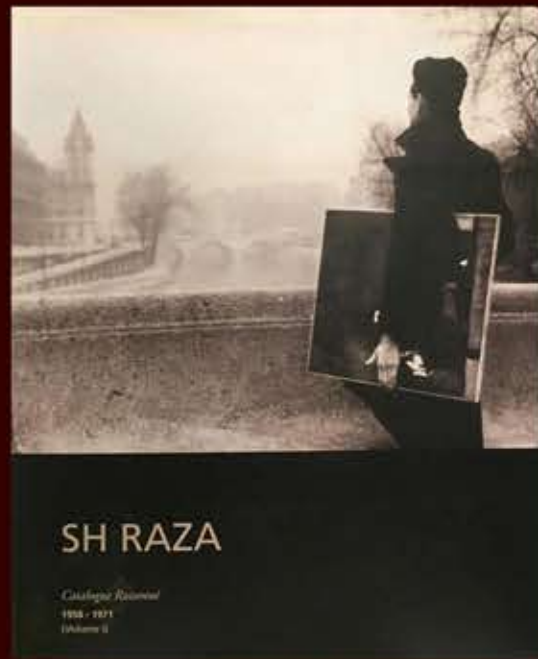
Timings: 10.30 am to 07.00 pm (Monday to Saturday)

Closed on Sundays and National Holidays.

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 or you can also email us at [contactus@gallery7.com](mailto:contactus@gallery7.com)

In this work titled 'Temple' by S. H. Raza created in 1959, the artist has replaced his French landscapes, villages and churches by a beautiful temple set under a hot Indian sun painted in ochres, yellows and whites. It is a wonderful depiction of a serene temple placed on a mountain top.





SH RAZA

Catalogue Raisonné  
1958 - 1971  
Volume I

Cover and Page No. 30 of 'S. H. Raza - Catalogue Raisonné, 1958-1971, Volume I', where 'Temple' is published.



1959  
Temple  
Oil on canvas  
100 x 100 cm  
Private collection, Paris



The Property of a Lady  
Oil on canvas  
100 x 100 cm  
1959

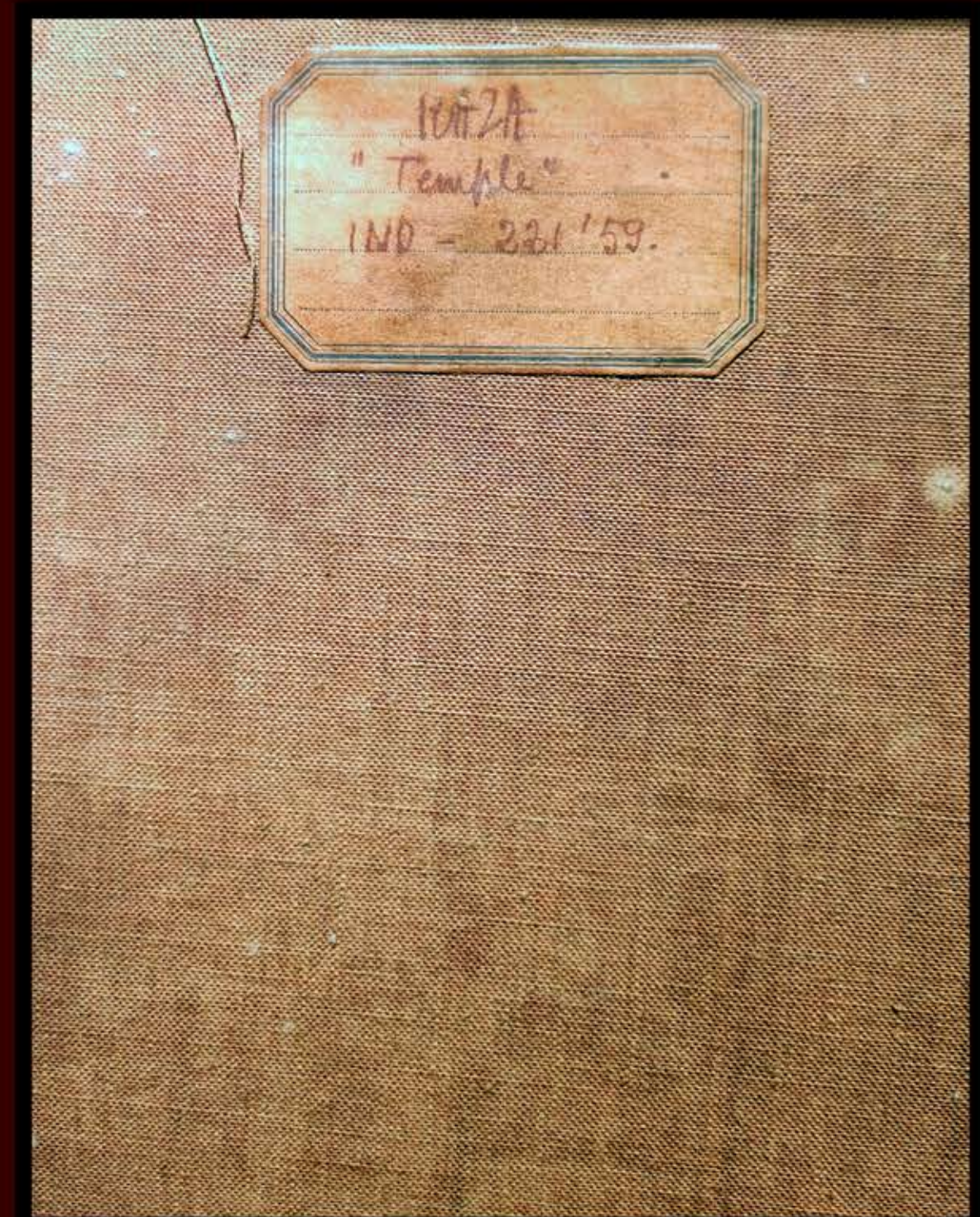
Inset Page of Bowings 'Modern and Contemporary Indian Paintings' Catalogue where 'Temple' is published.



BOWINGS  
FINE ART AUCTIONEERS

Modern and Contemporary Indian Paintings  
Mumbai, Thursday 21st March 2002

Cover of Bowings 'Modern and Contemporary Indian Paintings, Mumbai, Thursday 21st March 2002' Catalogue.



Verso of S. H. Raza's canvas titled Temple; Original label stating RAZA, "Temple", IND - 221 '59.



**Lot 1**

S. H. Raza

Temple

1959

20 1/8 x 16 1/8 Inches (51.1 x 40.9 cms)

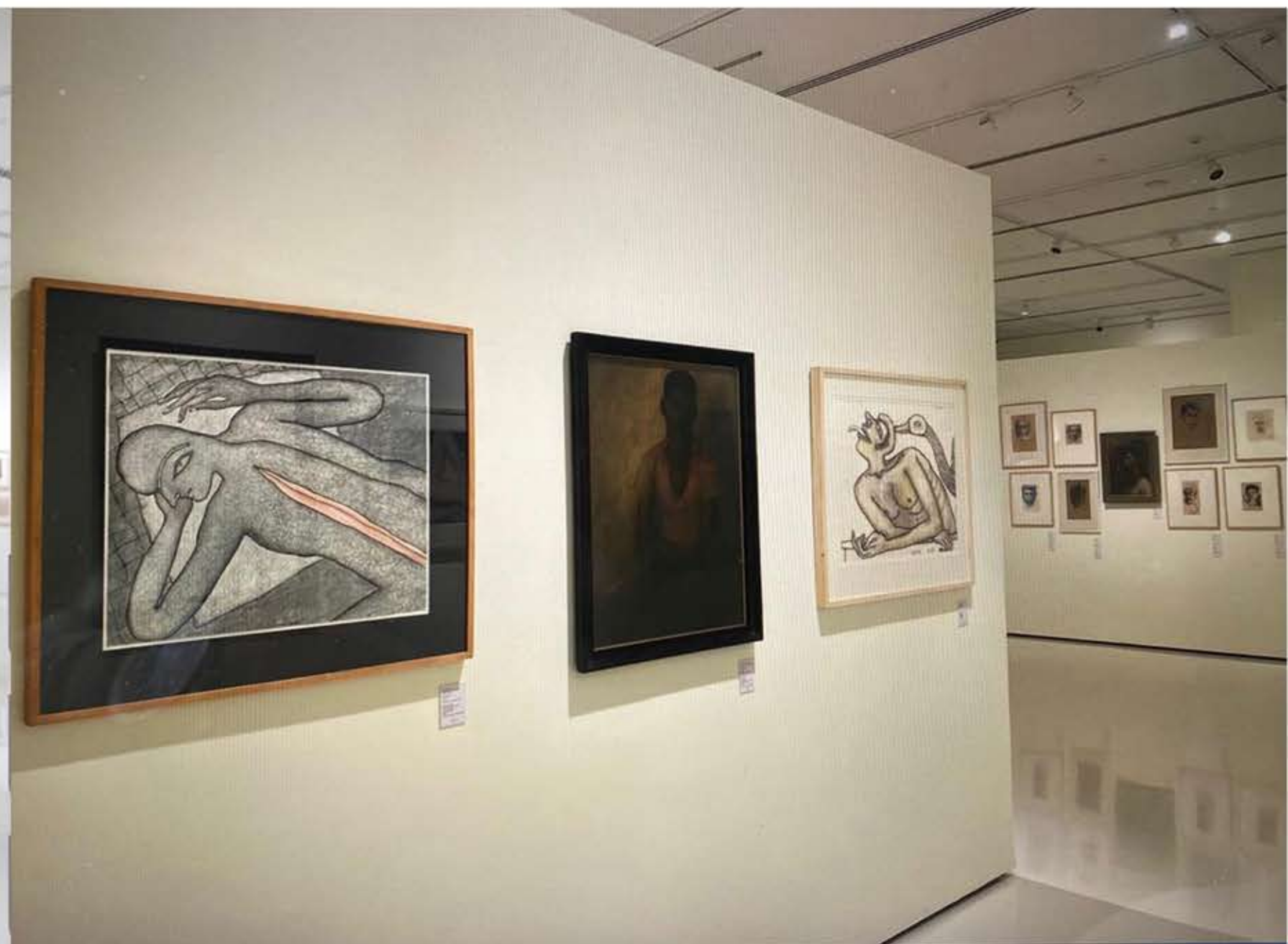
Oil on Canvas

Signed and Dated 'Raza 59' Upper Right; Listed in the artist's inventory records as IND221  
Property of a Prominent Collector. The work is published and documented as IND221 on Page  
30 in 'S. H. Raza: Catalogue Raisonne, 1958-1971, Volume I'. Furthermore, the work was  
documented in Bowring's 'Modern and Contemporary Indian Paintings' Mumbai auction held on  
21st March 2002 and published as Lot 88 in the auction catalogue.

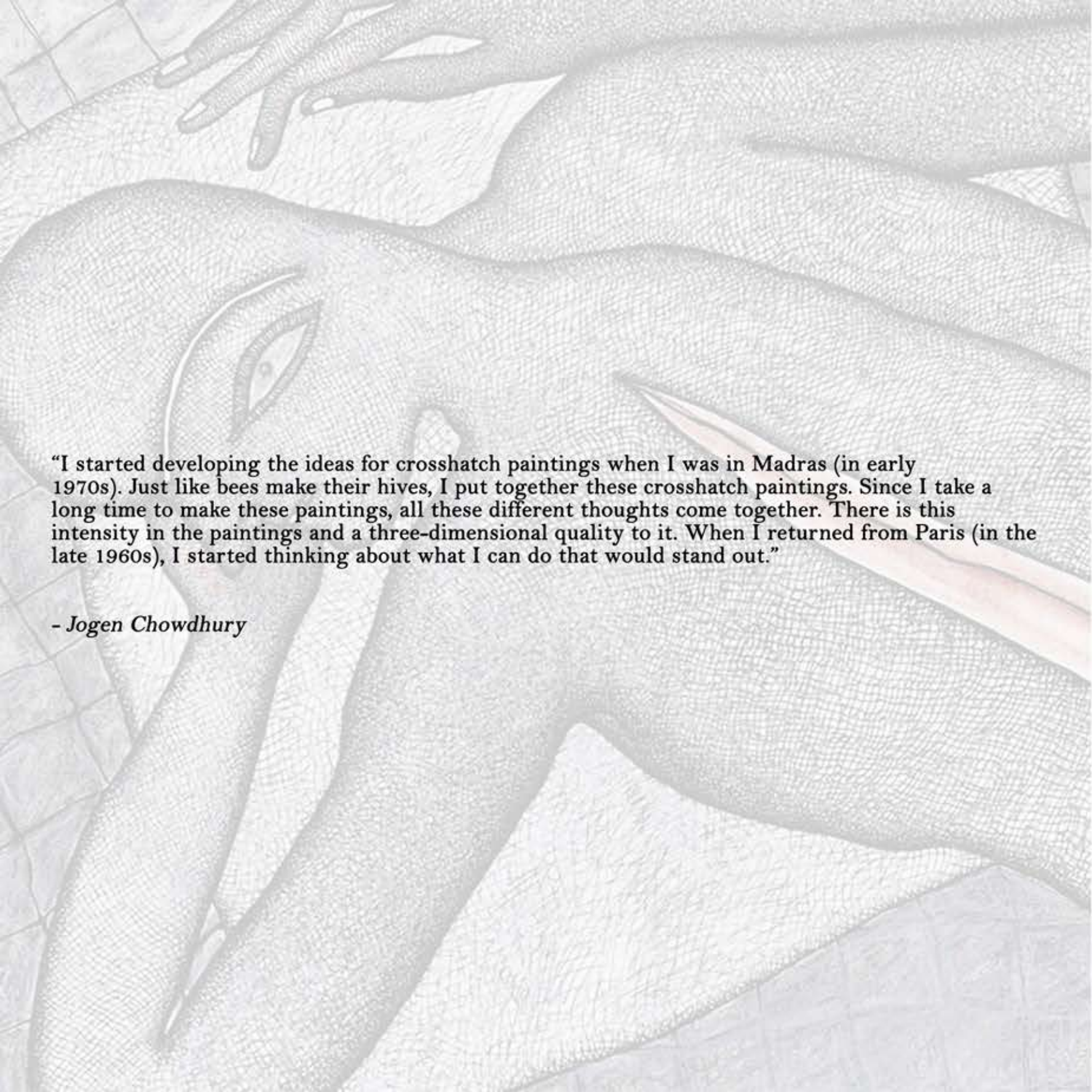
Price on Request



Jogen Chowdhury's Retrospective titled 'Reverie and Reality' curated by Ranjit Hoskote dated 20th September - 7th December 2019 held at the Emami Kolkata Centre for Creativity.



The Untitled crosshatch painting by Jogen Chowdhury exhibited at the Retrospective (left)



“I started developing the ideas for crosshatch paintings when I was in Madras (in early 1970s). Just like bees make their hives, I put together these crosshatch paintings. Since I take a long time to make these paintings, all these different thoughts come together. There is this intensity in the paintings and a three-dimensional quality to it. When I returned from Paris (in the late 1960s), I started thinking about what I can do that would stand out.”

- Jogen Chowdhury



**Lot 2**

Jogen Chowdhury

Untitled

2004

20 x 25 Inches (51 x 64 cms)

Watercolour, Pastel and Ink on Paper

Signed and Dated in Bengali and English Bottom Centre

Property of a Prominent Collector. The work has been exhibited at Jogen Chowdhury's Retrospective titled 'Reverie and Reality' curated by Ranjit Hoskote dated 20th September - 7th December 2019 held at the Emami Kolkata Centre for Creativity. Certificate of Authentication from the artist.

Price on Request





gl. sun  
on  
back gr  
green  
white  
with red  
outline

green  
silver  
gold  
gold for  
shade

whit →  
letter - on red ground



golden sun  
on green  
back ground  
green  
golden wa  
on green  
back ground

Red →

gold

withing space  
letter in Red

## Inscriptions

### Postcard 1

Top Right: gold sun on background green  
white with red outline

Centre: green  
silver gold  
gold for shade

Bottom Left: white  
letter on red ground

### Postcard 2

Top Right: golden sun on green background

Centre: green  
gold

Centre Left: Red

Centre Right: Golden work on green background

Bottom Left: writing space  
letter in red

### Postcard 3

Left Side: white border with thin red outline

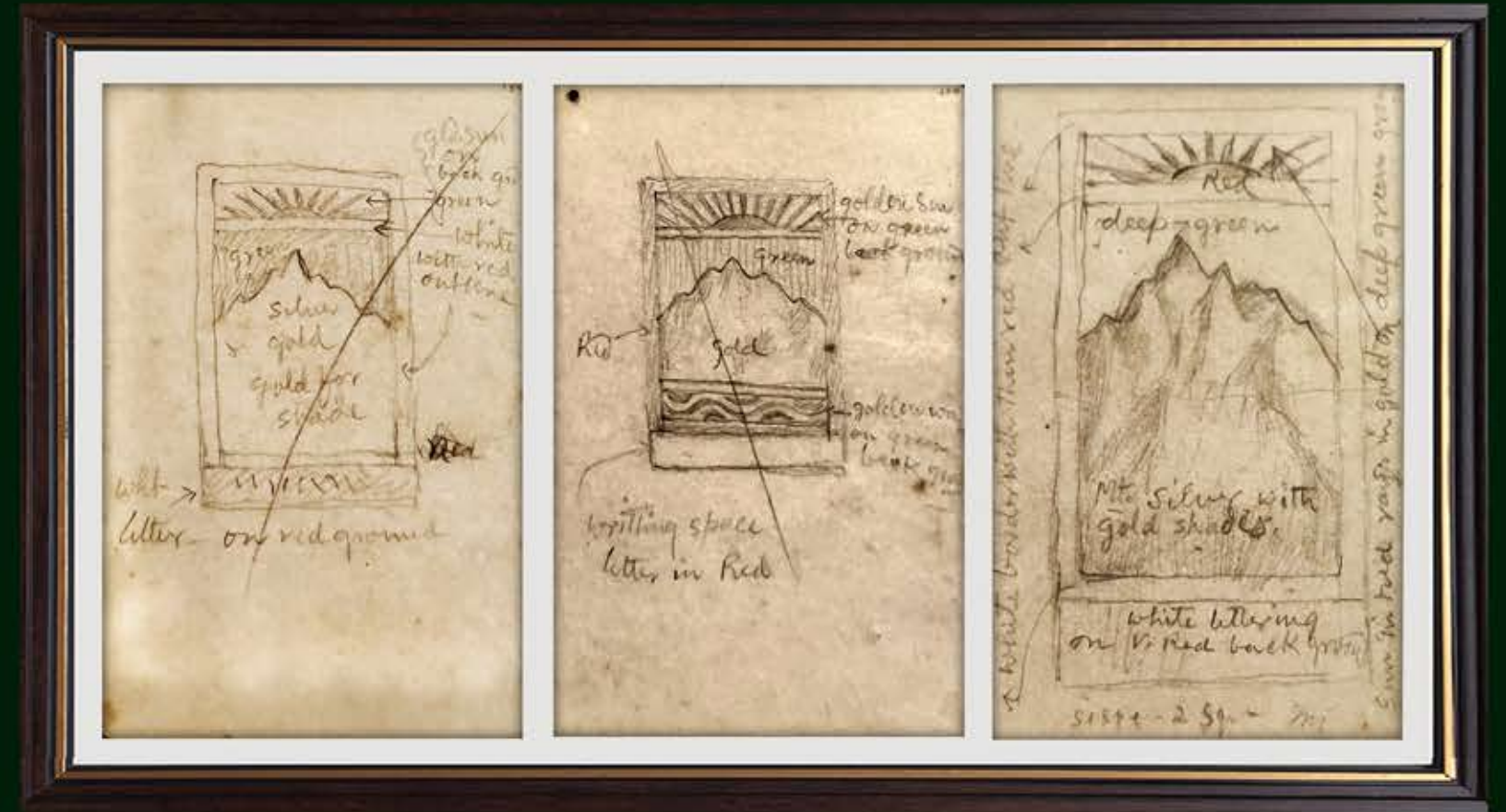
Centre: Red  
deep green  
Mt. Silver with gold shades

Centre Bottom: white lettering on v. red background

Right Side: Sun in red rays in gold on deep green ground

Bottom: Size 2 sq.





**Lot 3**

Nandlal Bose

Untitled (Set of 3 works)

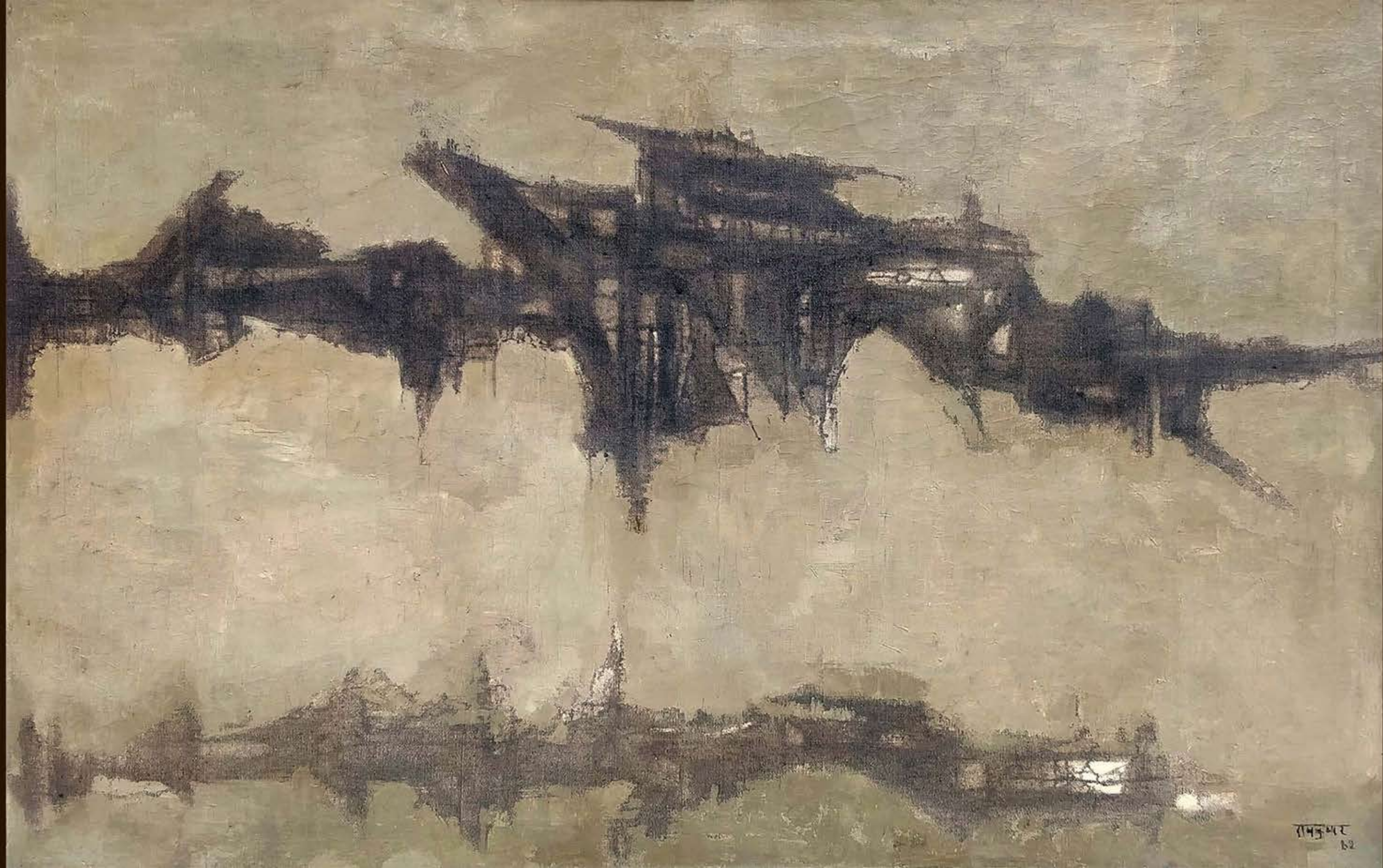
5.5 x 3.5 Inches (Each)

Postcard

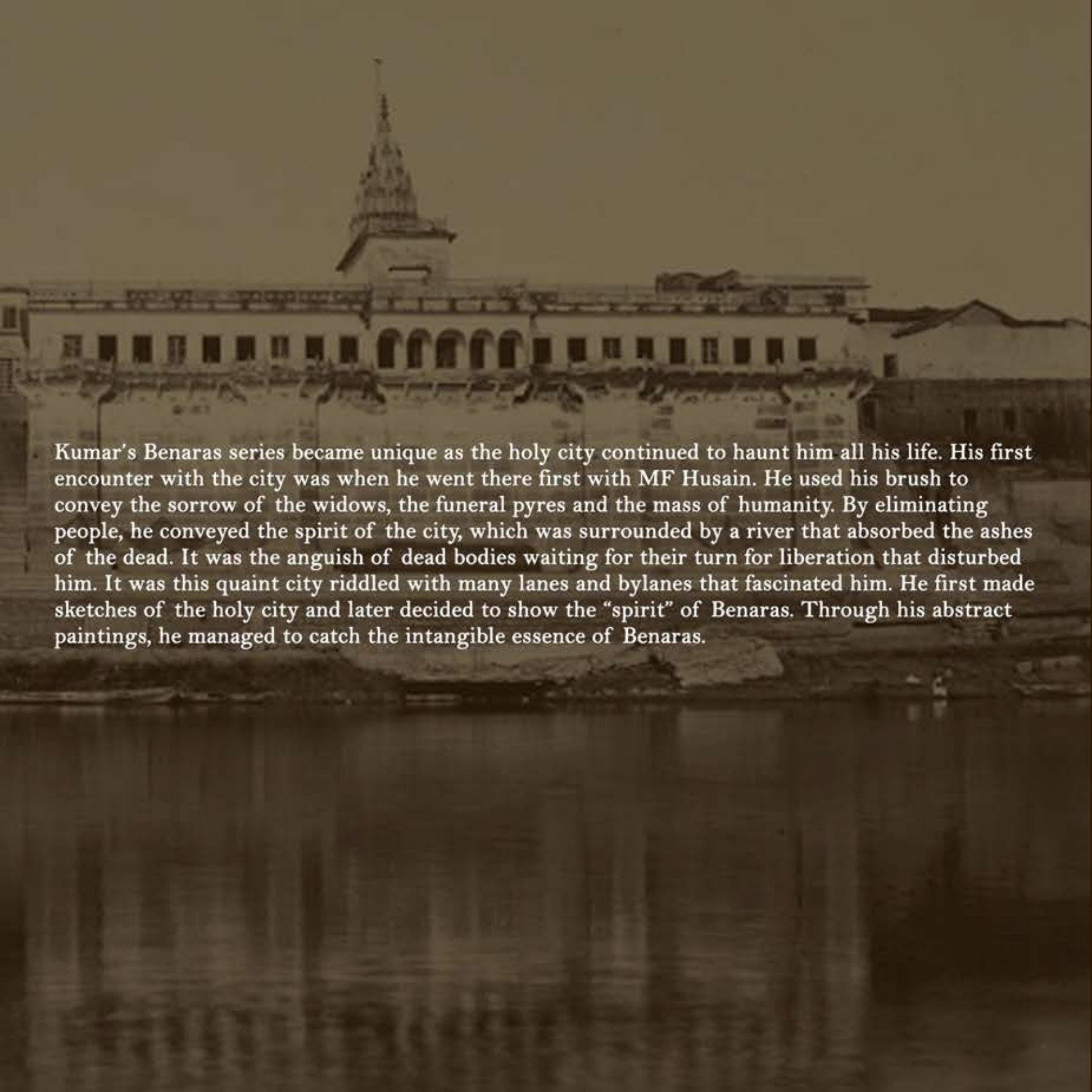
Signed Lower Right on third work

Property of a Gentleman, Mumbai. The work was previously acquired from the prominent collection of Mr. Ashuman Hui in 1999. The work was originally gifted to Mr. Hui by Mr. Bishwaroop Bose, the eldest son of the late artist, Nandlal Bose.

Price on Request



114542  
82



Kumar's Benaras series became unique as the holy city continued to haunt him all his life. His first encounter with the city was when he went there first with MF Husain. He used his brush to convey the sorrow of the widows, the funeral pyres and the mass of humanity. By eliminating people, he conveyed the spirit of the city, which was surrounded by a river that absorbed the ashes of the dead. It was the anguish of dead bodies waiting for their turn for liberation that disturbed him. It was this quaint city riddled with many lanes and bylanes that fascinated him. He first made sketches of the holy city and later decided to show the "spirit" of Benaras. Through his abstract paintings, he managed to catch the intangible essence of Benaras.



**Lot 4**

Ram Kumar

Banaras

1962

32.25 x 50 Inches (82 x 127.2 cms)

Oil on Canvas

Signed in Devanagari and Dated '62 Lower Right; Signed and Inscribed BANARAS/RAM KUMAR on Verso

Property of a Lady, Mumbai. Originally acquired from Pundole's Auction House.

Price on Request





**Lot 5**

K. G. Subramanyan

Untitled (Penguin)

Circa 1960s

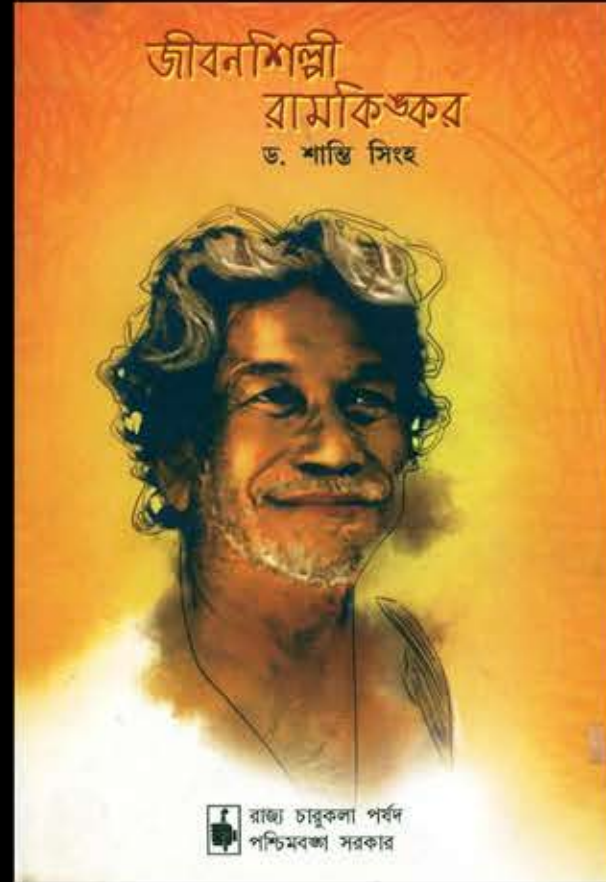
10.5 x 5.5 x 5.5 Inches

Wood

Signed Bottom

Property of a Prominent Collector, Mumbai. The work was exhibited at the Fine Art Fair, M. S. University, Vadodara in 1969.

Price on Request



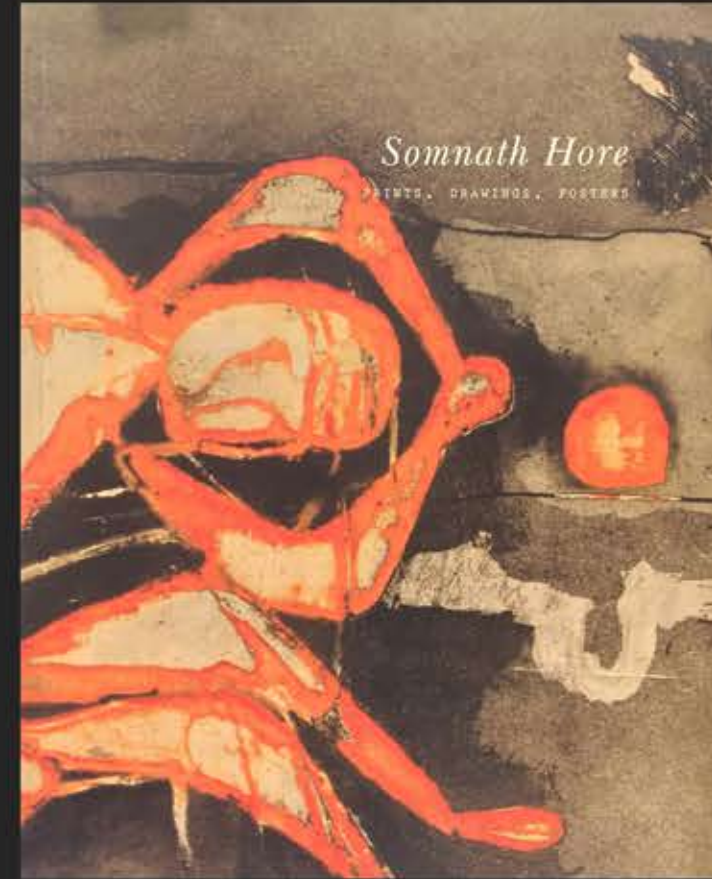
Cover and Inset page of 'Jibanshilpi Ramkinkar', where a similar edition of the work has been published.



Lot 6  
Ramkinkar Baij  
Vandemataram  
5 x 7.8 Inches (13 x 20 cms)  
Woodcut  
Property of a Prominent Collector.

Price on Request





Cover and Inset page of 'Somnath Hore - Prints, Drawings, Posters', where the work has been published.

“...With his greater interest in both space and material, Hore took a fresher look at the Tebhaga experience in his wood engravings of the early 1950s. his images were now more visionary: the negotiation/confrontation with wood, which necessitated a more active participation in the creative process than that required by ink on paper, demanded greater penetration into the experience itself. The wood engravings give meaning to the movement that had remained unfinished and been abandoned. For, what the sharper opposition of black and white in the pictures underscores is a kind of illumination, a light glowing on the faces, chiselling them out of the darkness. Hore brings to the experience of the night meetings the glow of awareness and faith that blazed in the villages he visited in 1946...”

- Samik Bandyopadhyay, Calcutta 1990.



**Lot 7**

Somnath Hore

Tebhaga Movement - At The Night Meeting

7.4 x 8.6 Inches (19 x 22 cms)

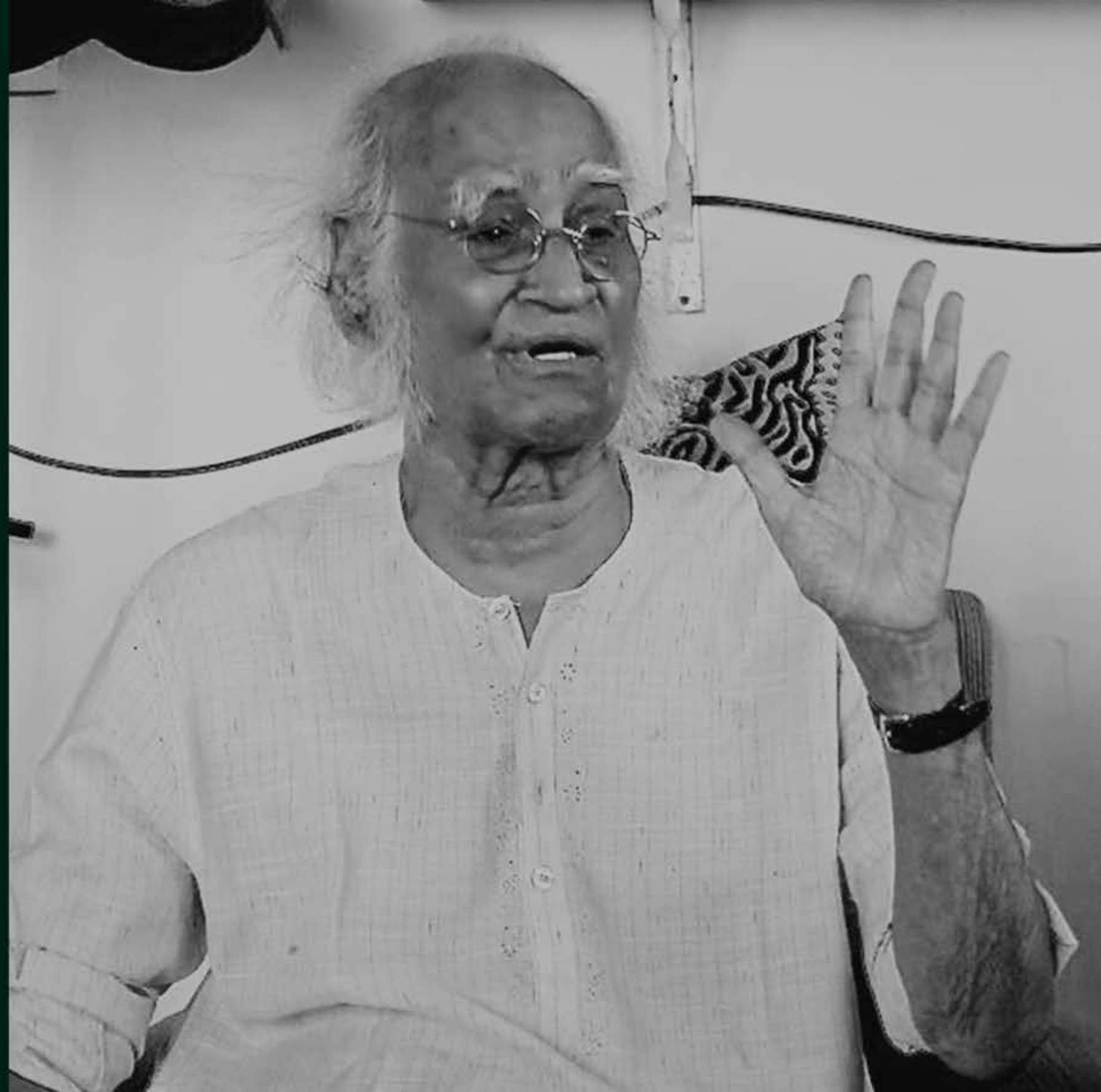
Wood Engraving

'S' mentioned on Wood Engraving Lower Left & Handsigned and Dated Lower Right

Property of a Lady, Mumbai. The work was originally from the collection of Chandana Hore, daughter of the late artist. Certificate of Authentication from Chandana Hore. Furthermore, the work is published in 'Somnath Hore - Prints, Drawings, Posters', a book on the works by the late artist.

Price on Request

His drawings and paintings are noted for their strong lines and bold, stylised strokes. The human figure, expressing a myriad of emotions dominates his art. A recurrent subject in Sen's works is his depiction of scenes from everyday urban life.





**PARITOSH SEN**  
IX<sup>th</sup> Decade

Cover and Page No. 88 of 'Paritosh Sen, IXth Decade' book,  
where 'Cutting Fish' has been published.



**Lot 8**

Paritosh Sen

Cutting Fish

2001

52 x 45 Inches

Charcoal on Paper (Installed on Board)

Signed & Dated Lower Right

Property of a Prominent Collector, Mumbai. Furthermore, the work has been published on Page No. 88 in 'Paritosh Sen - IXth Decade', a book on the works by the artist.

Price on Request



**Lot 9**

Jogen Chowdhury

Untitled

2019

9.5 x 9.5 Inches

Terracotta

Signed and Dated in English and Bengali;

Property of a Prominent Collector. Acquired from Nandan Mela, Kala Bhavan, Shantiniketan.

Certificate of Authentication from the artist.

Price on Request



**Lot 10**  
Ram Kumar  
Untitled  
1961  
7 x 14 Inches  
Pastel on Paper  
Signed in Hindi and Dated Lower Right  
Property of a Prominent Collector, UK. The work was originally sourced directly from the artist and was published and exhibited in 'Ram Kumar | Drawings from the 60s' at Gallery 7.

Price on Request



**Lot 11**  
Ram Kumar  
Untitled  
1961  
7 x 14 Inches  
Pastel on Paper  
Signed in Hindi and Dated Lower Right  
Property of a Prominent Collector, UK. The work was originally sourced directly from the artist and was published and exhibited in 'Ram Kumar | Drawings from the 60s' at Gallery 7.

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 12**  
Somnath Hore  
Wounds - 5  
1970  
19 x 25 Inches  
White on White  
Edition No. Artist's Proof 3/6  
Signed as 'SOMNATH HORE' in English Lower Right  
Property of a Lady, Mumbai. The work was acquired directly from the late artist's daughter,  
Chandana Hore. Certificate of Authentication from Chandana Hore.

Price on Request





*Naad and Bindu are in consonance,  
Bindu and Art are in consonance,  
Art and Naad are in consonance,*

*The three, Art, Bindu and Naad are in unison*

The resonance which is acquired through repetition of a word or syllable is expressed in the conception of *naad*. Literally meaning 'sound', it extends into a metaphysical concept. There are two aspects to *naad*: that which is heard and that which is not heard. Music itself is dividend as *Naad Yoga*. Hence Raza's excitement in discovering a text explains that "Bindu and Naad are in consonance", that is , that image and sound are in unison, to be seen and heard at once, to be explored together.



**Lot 13**

S. H. Raza

Bindu Nad

1996

50.3 x 50.3 Inches (128 x 128 cms)

Acrylic on Canvas

Signed, Titled and Dated on Reverse

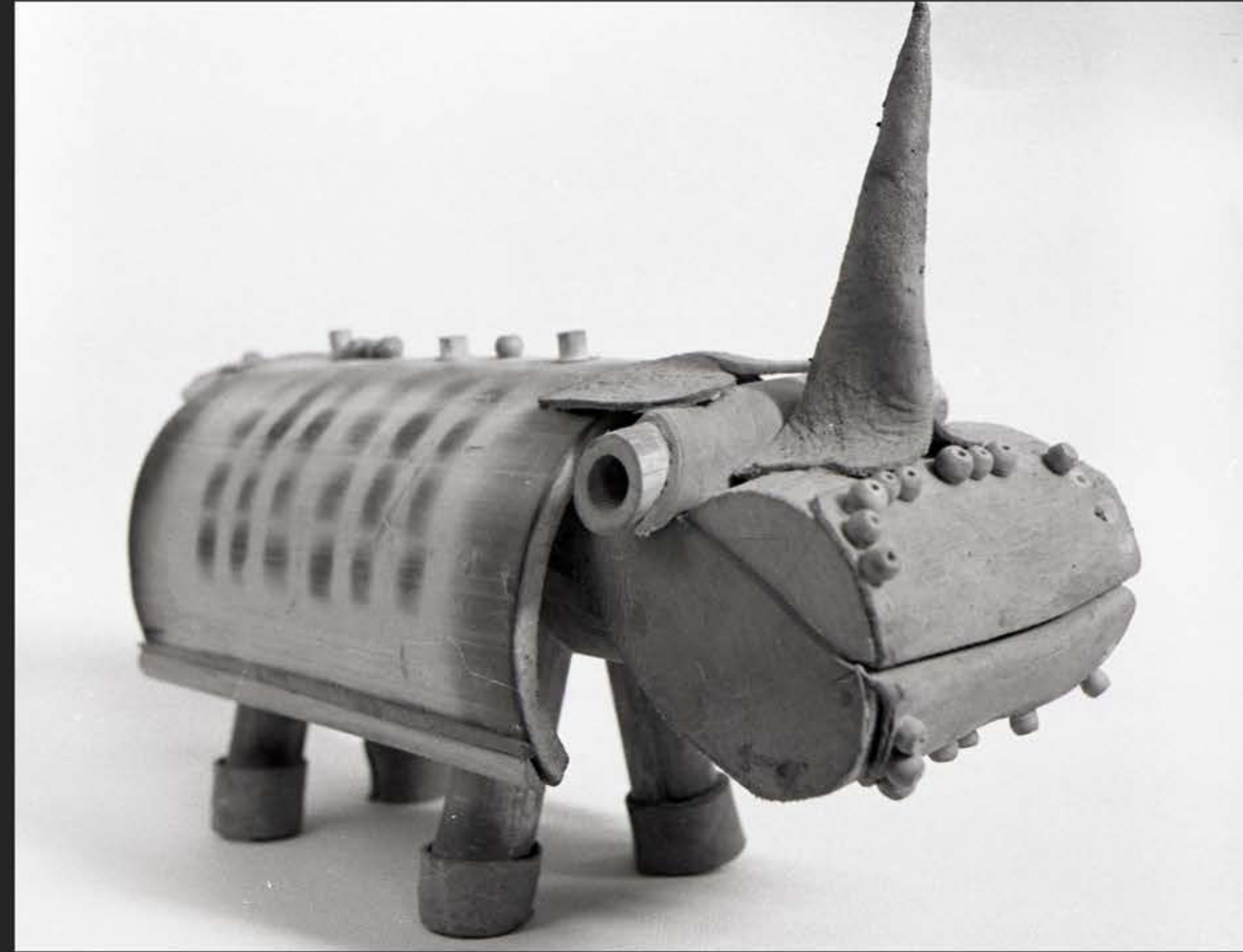
Property of a well-known collector. Acquired directly from the artist.

Price on Request

### Toy designed by K. G. Subramanyan for the Fine Arts Fair, 1969

The Fine Arts Faculty Fair came into existence in 1961, taking inspiration from the fairs and 'melas' that were prevalent since early 20th century at the well-known art institution in Santiniketan, West Bengal. Sculptor Sankho Chaudhury, who taught at the Faculty, had initiated the Fair after having studied in Santiniketan. Besides the fun and festivities that it brought, the Fair served an important role in supporting less privileged students and in reaching out to the local community. It became an occasion where the public could view and buy artworks that were produced by students. Over the years, the Fair expanded in scale and scope, bringing into its fold different activities, such as theatre performances, puppet shows, experimental artworks, and traditional art forms.

The works were created in Bamboo, Leather, Beads and Wood.



Toy designed by K. G. Subramanyan for the Fine Arts Fair in 1969





**Lot 14**

K. G. Subramanyan

Untitled (Bull)

Circa 1960s

3 x 2.5 x 2.5 Inches

Wood

Signed Bottom

Property of a Prominent Collector, Mumbai. The work was exhibited at the Fine Art Fair, M. S. University, Vadodara in 1969.

Price on Request

## Translation



বন্ধু : Friend,

পথ বড় 'বন্ধুর' : The path (road) is undulating,

(বন্ধুর meaning difficult, rough. The word 'বন্ধুর' has been used as pun, since he has begun the note addressing a "বন্ধু")

ঘরিতে এল সন্ধ্যা : the evening has engulfed,

যতে হবে নসিন্দ : have to go no doubt,

(the word নসিন্দ is a colloquial form of the word "নসিন্দহে", meaning 'without any doubt', here used to rhyme with his name "নন্দ".)

ভবে আর ফল নাই : worrying is in futility,

তাড়াতাড়ি ঘিরে যাই : let me go home quickly.

Nondo.

বন্ধু

পথ বড় বন্ধুর,

ঘেটে বাক সন্ধ্যা, যাত হতে নি সন্দ,

ভবে আর ফল নাই, তাড়াতাড়ি ঘিরে  
যাই লেখা -

শ্রীঃ কানাই -

আমার - ১৭.৬.৫৫ চিঠি - দেখলাম।  
আমার - স্মৃতিস্তম্ভ ও তথ্য পুস্তক  
কথা শুনে স্মৃতি-স্তম্ভ।

স্মৃতি-স্তম্ভ - আশি-অশিষ্ট  
ভাব-প্রকাশ্য করেছি তার জন্য  
স্মৃতি-স্তম্ভ - আশি - (উৎসাহ-প্রদায়ক)

স্মৃতি-স্তম্ভ - কি ছিল; কি হবে,  
কথা - কবিতা; কোথাও ২টি,  
আশি-ভাব্য-কো? সে চিঠি  
স্মৃতি-স্তম্ভ যারো কাহাও  
শ্রীঃ কানাই - স্মৃতি-স্তম্ভ

শ্রীঃ নন্দলাল বাসু -

২১.৬.৫৫

শ্রীঃ নন্দলাল বাসু -

Translation

Dear Kanai,

I have received your letter dated 17.6.55.

Your well thought of, and informative words are very true.

I am embarrassed of my impatience that I have expressed in my previous letter.

What ART had, what will happen to it, who will do it or where; I am not to worry about that.

It wil take its own course. It does not need a pathfinder.

Master Nandalal Basu.

21.6.55

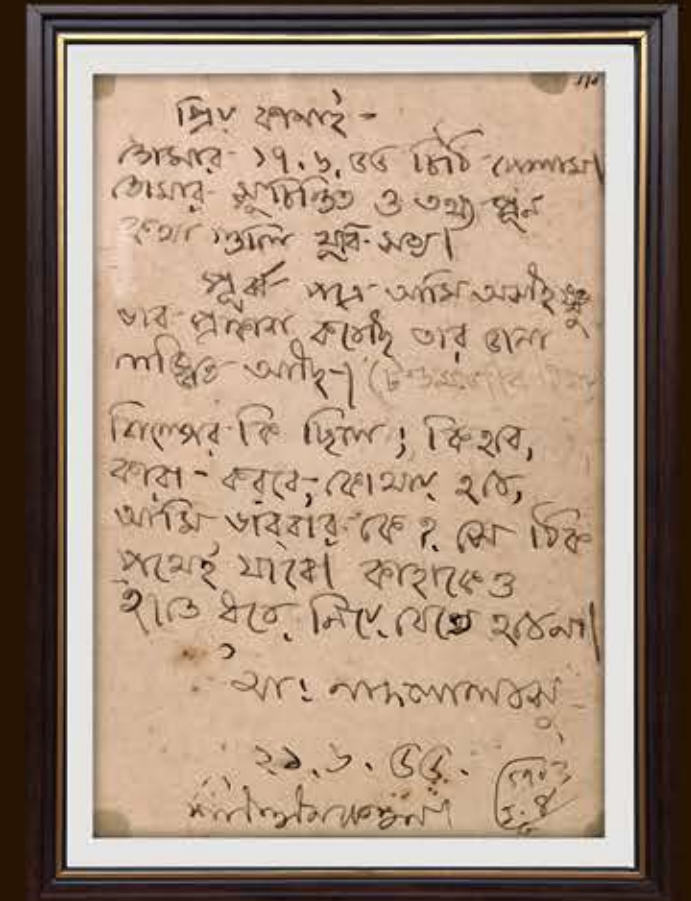
Shantiniketan

(Kanai Samanta was a renowned writer and archivist of Indian Art. He is one of the pillars of Visva-Bharati Granthana Vibhaga, an establishment started by Rabindranath Tagore in 1923 to look after the publication of Tagor's works. Being a Rabindranath Tagore scholar, Samanta has written and edited numerous books on Tagore and on the art and aesthetics of India.)

Whenever Nandalal wrote a letter to a friend or relative or simply sent a postcard as a blessing to an admirer, he drew on it. One side of the letter contained words and the other side almost inevitably contained his drawings. Sometimes the letters contained only his drawings. Sending a personalized message thus became equivalent to sending his correspondents a small artwork. He drew so many letters that his artistic endeavor soon almost turned into a force of production. Yet, surprisingly, these drawings never became repetitive; each was unique and individually separate, no matter how many letters he wrote and drew.



Recto



Verso

**Lot 15**  
 Nandlal Bose  
 Untitled (Double-Sided)  
 5.5 x 3.5 Inches  
 Postcard

Signed Lower Right on Verso

Property of a Gentleman, Mumbai. The work was previously acquired from the prominent collection of Mr. Ashuman Hui in 1999. The work was originally gifted to Mr. Hui by Mr. Bishwaroop Bose, the eldest son of the late artist, Nandalal Bose.

Price on Request



Think portraits of rural Indian women, landscapes of rural India or paintings that eloquently depict social and economic issues like drought, homelessness and hunger and one is immediately reminded of noted artist B. Prabha. Working mostly with oil on canvas, Prabha's trademark style of long, elongated figures, with each canvas in a single dominant colour, is instantly recognizable. Prabha once said that her aim was to "paint the trauma and tragedy of women", a stance that is commendable for a time when Indian women were rather oppressed. Her work has been exhibited widely in India and abroad.



Lot 16

B. Prabha

Untitled

1981

36 x 24 Inches

Oil on Canvas

Signed and Dated Centre Right

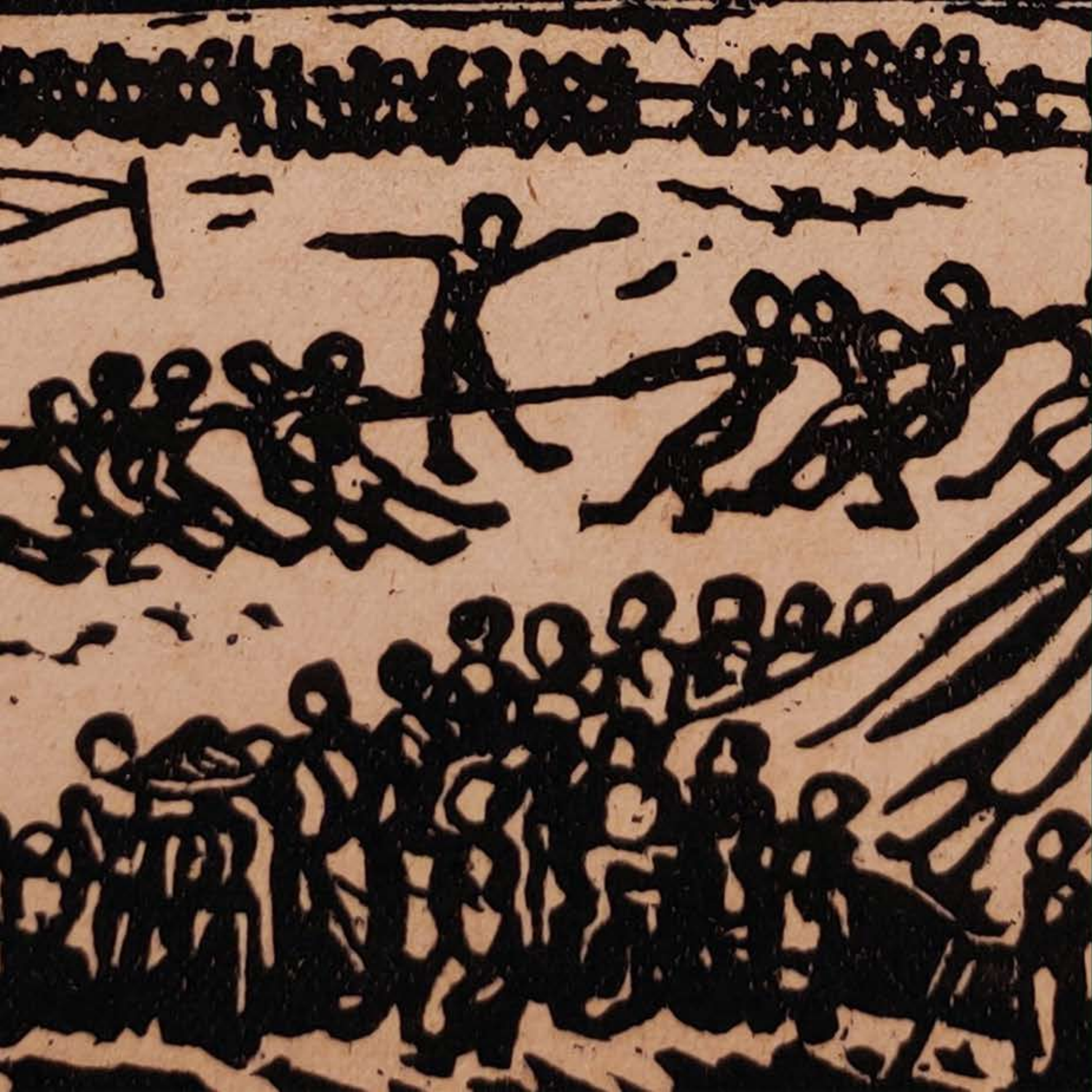
Property of a Gentleman, Mumbai. The work was originally acquired directly from the artist.

Price on Request

"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)





Lot 17  
Somnath Hore  
Tug Of War Sports  
1974  
3.7 x 7.4 Inches  
Woodcut  
Signed Lower Right (Faint)  
Property of a Lady, Mumbai. Certificate of Authentication from Chandana Hore, daughter of the late artist.

Price on Request

We may recall here his earlier manner of drawing Heads and Faces during the 1970s and '80s with scant or almost no forehead, long noses with pronounced nostrils at their base and when the irises haven't yet disappeared from their eyes. In these, their muted cries of wrecked hopes and affliction and poverty-laden miens were more prominent in their timelessly vacant eyes. All these faces had been the typified pictorial representations of what Mondal wrote in his personal diary (entry on 29.06.1992):

'Yet, I must own up that the faces are familiar to me;/ Through the cycle of creation and chaos/  
They return to existence,/ As if in my dreams and waking hours/ Those faces peep deep into my  
unconscious,/ And cry out, Look at your stark naked Self/ In your own mirror. Whereas, in the  
light of civilisation,/ I have always wanted to push them away./ Even then, the faces crowd me in,  
again and again,/ To remind me of my sins...'



**Lot 18**

Rabin Mondal

Face

2015

29 x 23 Inches

Acrylic on Canvas

Signed and Dated Top Left; Signed, Dated and Titled on Reverse

Property of a Lady, Mumbai. The work was originally acquired directly from the artist. Certificate of Authentication from the artist.

Price on Request





Photograph of Chandana Hore, daughter of the late artist, Somnath Hore holding the sculpture.

## Chandana Hore

Santiniketan, Bolpur, West Bengal 731204



Side View 1    Side View 2    Front View 1    Back View 1    Back View ( Signature) 2

NAME OF ARTIST	:	SOMNATH HORE
MEDIUM	:	BRONZE
TITLE	:	UNTITLED ( WOMAN)
SIZE	:	18 CM X 6.9 CM X 2.7 CM (WITH BASE) 15.8 CM X 6.9 CM X 2.7CM ( BRONZE)
SIGNATURE	:	SIGNED 'SH' ON THE LOWER BACK SIDE OF SCULPTURE

This important sculpture is one of my father's rare works from the 1970s which was at the time of the Vietnam War signifying a particular style. He was affected deeply by the human suffering of this time and both his paintings and sculptures reflect the agonised human forms by its surfaces, slits, holes, and exposed channels.

As one of his few works created during this period that remained non-exhibited this work makes a beautiful and bold statement. The visual appeal is heightened by the woman, by her body language and gentle tilt of her head is defiant to the social conditions that has not been able to touch her soul as is apparent by her demure pose of graceful acceptance.

She stands as a symbol of peace.

SIGNATURE

CHANDANA HORE  
Date: 22.08.2019  
KOLKATA



**Lot 19**

Somnath Hore

Untitled

18 x 6.9 x 2.7 Cms (with Base), 15.8 x 6.9 x 2.7 Cms (Bronze)

Bronze

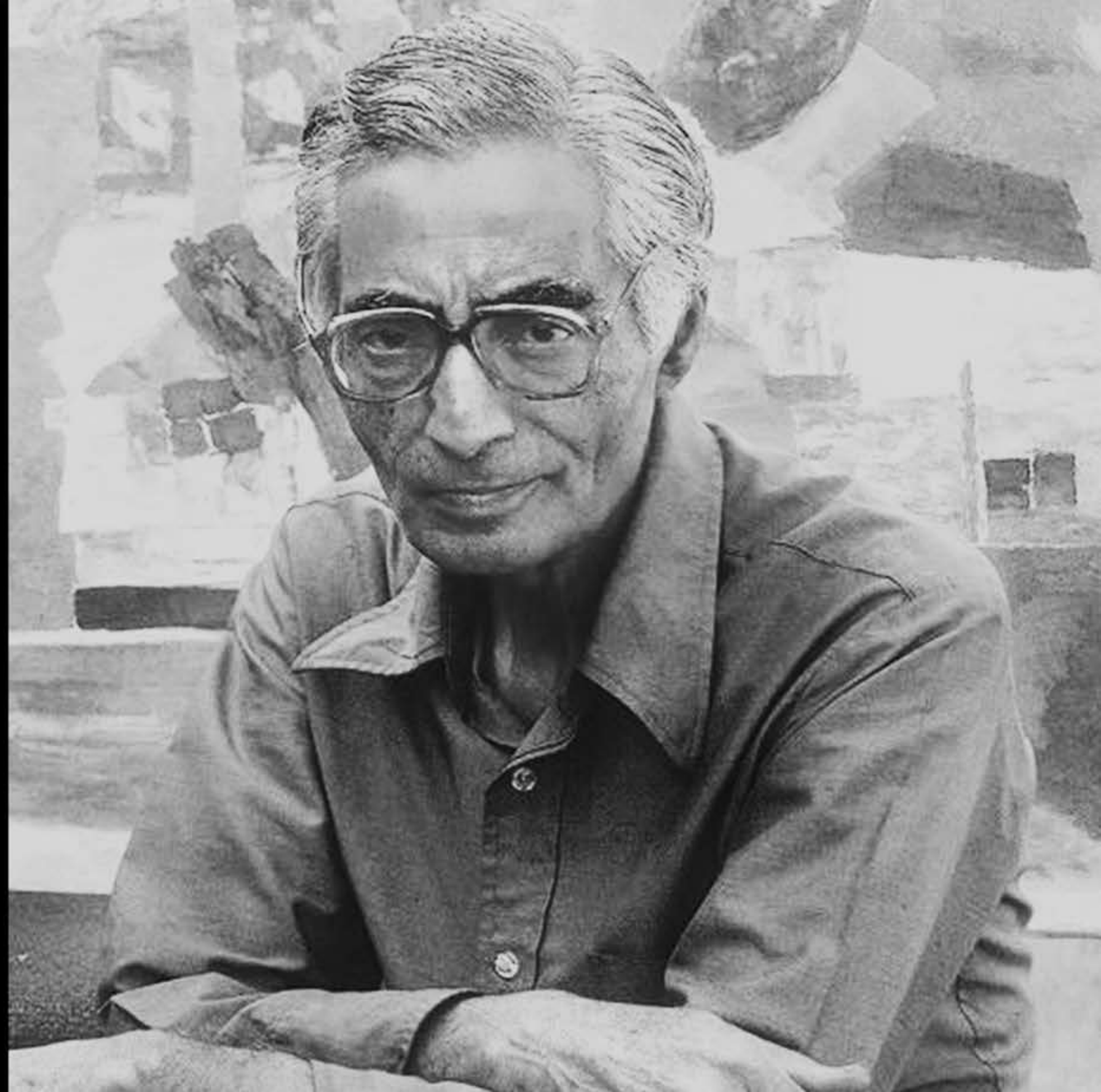
Initialed 'SH' on Reverse Bottom

Property of a Lady, Mumbai. The work was acquired directly from the late artist's daughter, Chandana Hore. Certificate of Authentication from Chandana Hore. There is a photograph of Chandana holding the work and a conceptual note by Chandana on the work.

Price on Request

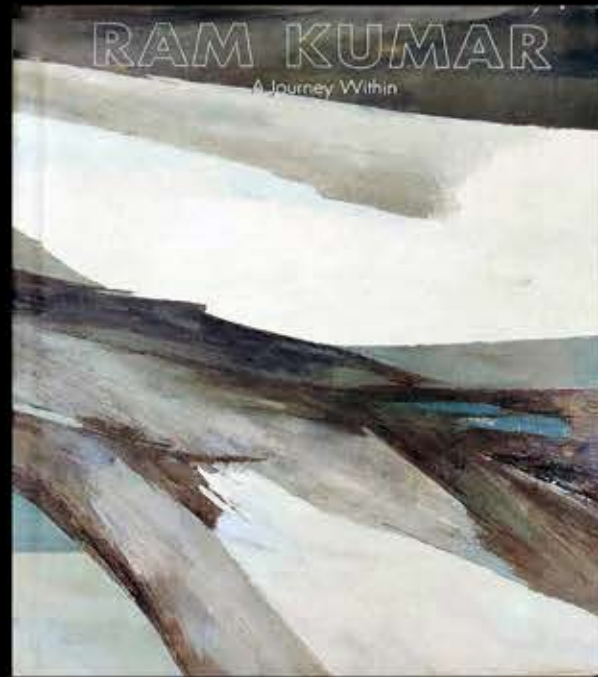
In a large painting of 1992, Ram Kumar claims to be looking for lost times. We cannot be too sure whether he is not in fact searching for a lost future. The canvas does more than bring together odds and ends of memories which are all that remain of the past- wrecks of buildings which once served as places of work or homes in which people dreamt about the future, unrecognisable bits and pieces of objects which were once whole and even a flag which perhaps served as the symbol of a cause to fight for.

- *Extract passage on the painting 'In Search Of Lost Times' from the book, 'Ram Kumar: A Journey Within'.*

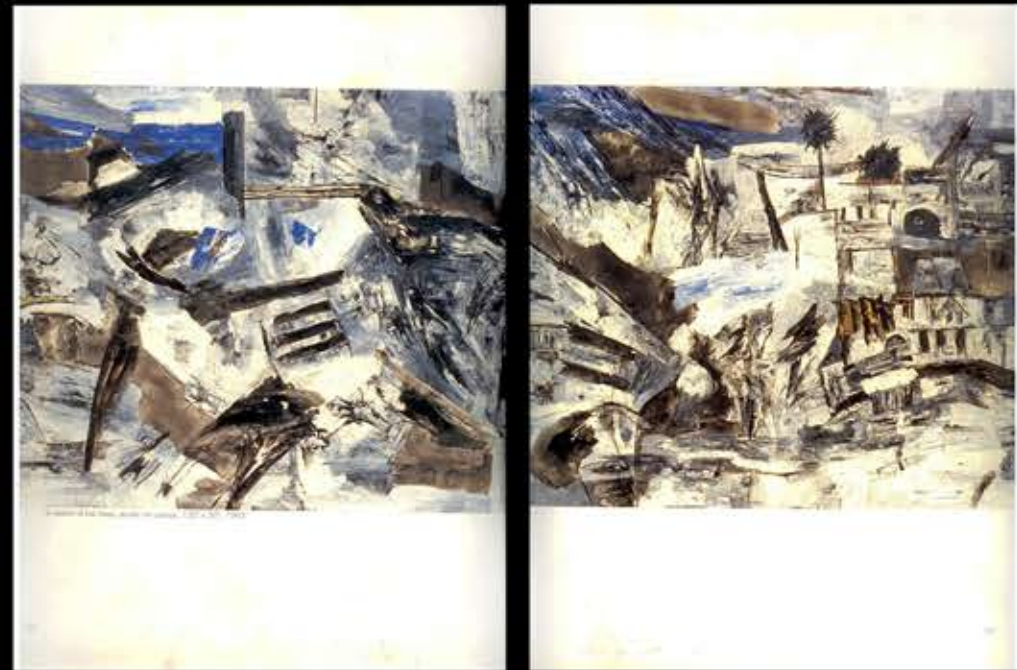








Cover Page of 'Ram Kumar: A Journey Within', where the work has been published



A double-spread layout of the work on Page No. 168 & 169 of 'Ram Kumar: A Journey Within'

Lot 20

Ram Kumar

In Search Of Lost Times

1992

50 x 120 Inches

Acrylic on Canvas

Signed and Dated on Reverse

Property of a well-known collector. The work is published and documented in Ram Kumar's book, 'A Journey Within' on Page No. 168 & 169.

Price on Request

Some of Bose's subsequent paintings clearly showed evidence of Japanese brush techniques. The artist takes advantage of the pliancy of his instrument, and renders the entire picture in a monochrome ink reminiscent of Japanese sumi-e. Mastery of the new medium took time, but with perseverance, Bose was eventually able to produce some first-rate works that captured the essence of sumi-e. In a painting of a village under an impending storm, Bose allows wet ink to spread spontaneously over the surface of the paper, evoking dark, ominous clouds gathering in the sky. Here, the artist uses wash not merely to soften outlines or induce a certain mood he is also able to exploit the aqueous potential of the ink with great flair.





**Lot 21**

Nandlal Bose

Untitled

12.5 x 19 Inches

Sumie Ink Wash

Signed & Seal (Tungra) Upper Right

Property of a Gentleman, Mumbai. The work was previously acquired from the prominent collection of Mr. Ashuman Hui in 1999. The work was originally gifted to Mr. Hui by Mr. Bishwaroop Bose, the eldest son of the late artist, Nandlal Bose.

Price on Request



Lot 22  
Somnath Hore  
Untitled  
7 x 9.7 Inches  
Woodcut  
Signed in Bengali Lower Right  
Property of a Lady, Mumbai. Certificate of Authentication from Chandana Hore, daughter of the late artist.

Price on Request

Everything around him interested him – man and landscape, birds and animals, flowers and insects, coiffeurs and costumes, crafts and functional objects – and he drew them all. Impelled by this drawing became in his hands a tool for exploring the world, an instrument for documentation, and a language for communication, and each led to a different kind of drawing.



Lot 23

K. G. Subramanyan

Untitled

2004

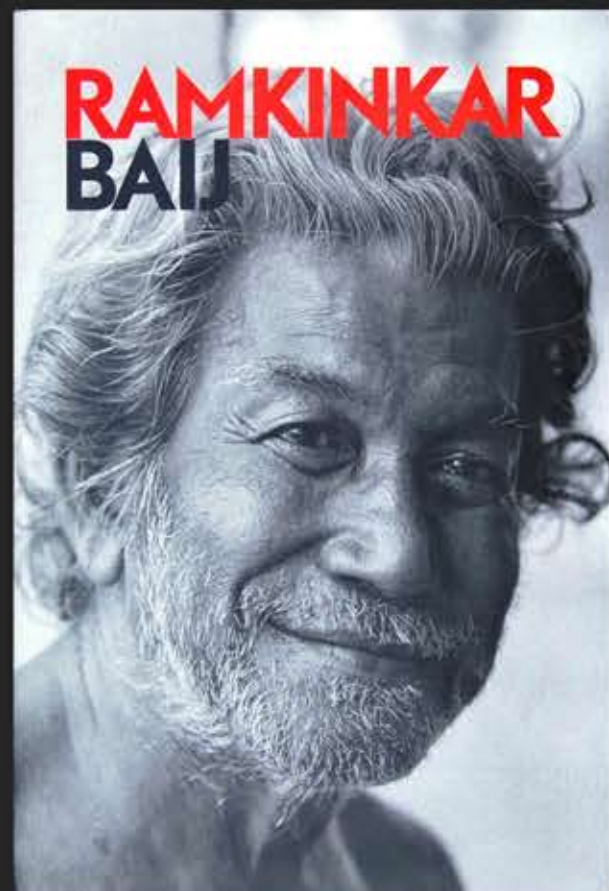
8.5 x 8.5 Inches

Watercolour on Paper

Signed and Dated Lower Left

Property of a Lady, Mumbai. The work was originally acquired directly from the artist.

Price on Request



Cover and Inset page of 'Ramkinkar Baij, A Retrospective 1906 - 1980', where a similar edition of the work has been published.



Lot 24  
Ramkinkar Baij  
Flood  
15 x 21 cms  
Woodcut  
Property of a Prominent Collector.

Price on Request

“The core theme of my paintings was always women and their sufferings. I have seen them and observed them closely. I did not just thought of the urban woman but also those in rural areas, who were as creative. They exude so many emotions to portray.”

- *B. Prabha*



Lot 25

B. Prabha

Untitled

1999

12 x 12 Inches

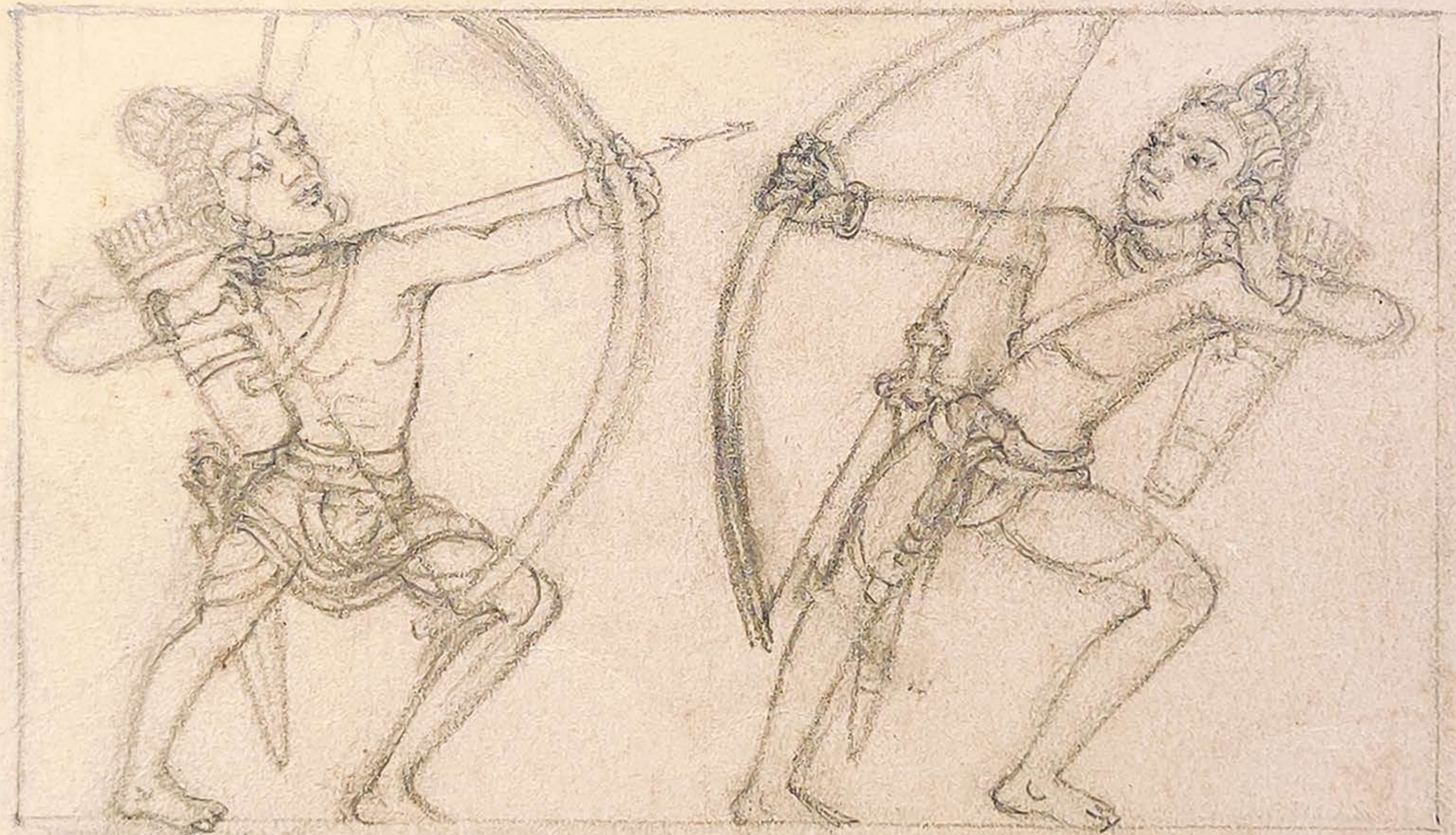
Oil on Canvas

Signed and Dated Upper Left

Property of a Gentleman, Mumbai. The work was originally acquired directly from the artist.

Price on Request







Recto



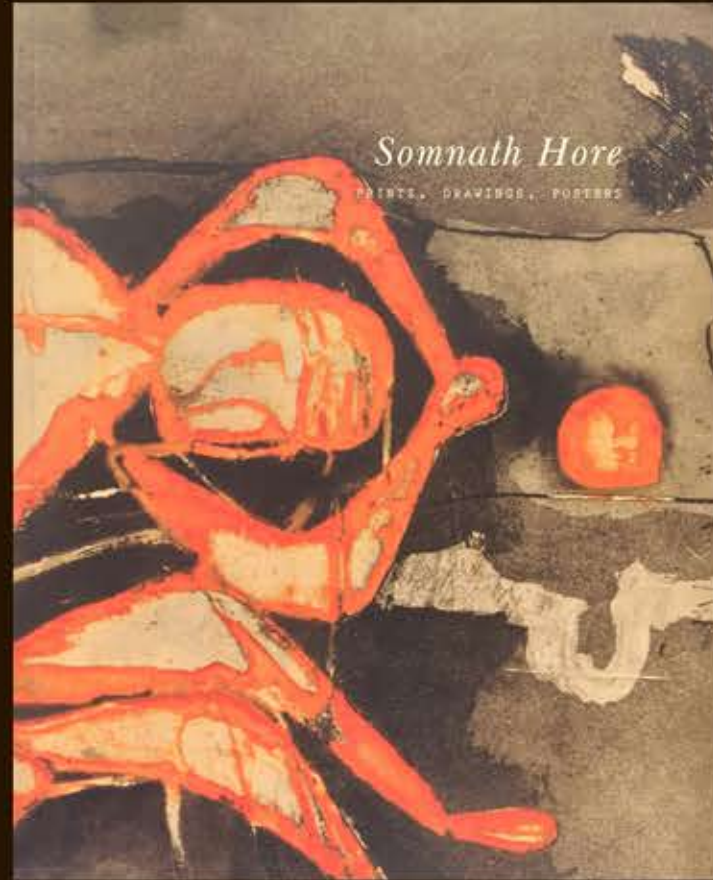
Verso

**Lot 26**  
Nandlal Bose  
Untitled (Double-Sided)  
5.5 x 3.5 Inches  
Postcard  
Signed Lower Right

Property of a Gentleman, Mumbai. The work was previously acquired from the prominent collection of Mr. Ashuman Hui in 1999. The work was originally gifted to Mr. Hui by Mr. Bishwaroop Bose, the eldest son of the late artist, Nandlal Bose.

Price on Request





Cover and Inset page of 'Somnath Hore - Prints, Drawings, Posters', where the work has been published.



ABOVE  
Woodcut, 1960  
10 x 17.5 cm (027)  
Personal collection of Chandana Hore

BELOW  
Woodcut, Early 1950s  
8.5 x 18 cm (060)  
Personal collection of Chandana Hore

BELOW  
Woodcut, 1960  
11.5 x 7.2 cm (043)  
Personal collection of Chandana Hore



**Lot 27**

Somnath Hore

Tebhaga Movement - Michil

4.8 x 7.7 Inches

Wood Engraving

Signed in Bengali Lower Right; P-31 mentioned Lower Left

Property of a Lady, Mumbai. The work was originally from the collection of Chandana Hore, daughter of the late artist. Certificate of Authentication from Chandana Hore. Furthermore, the work is published in 'Somnath Hore - Prints, Drawings, Posters', a book on the works by the late artist.

Price on Request



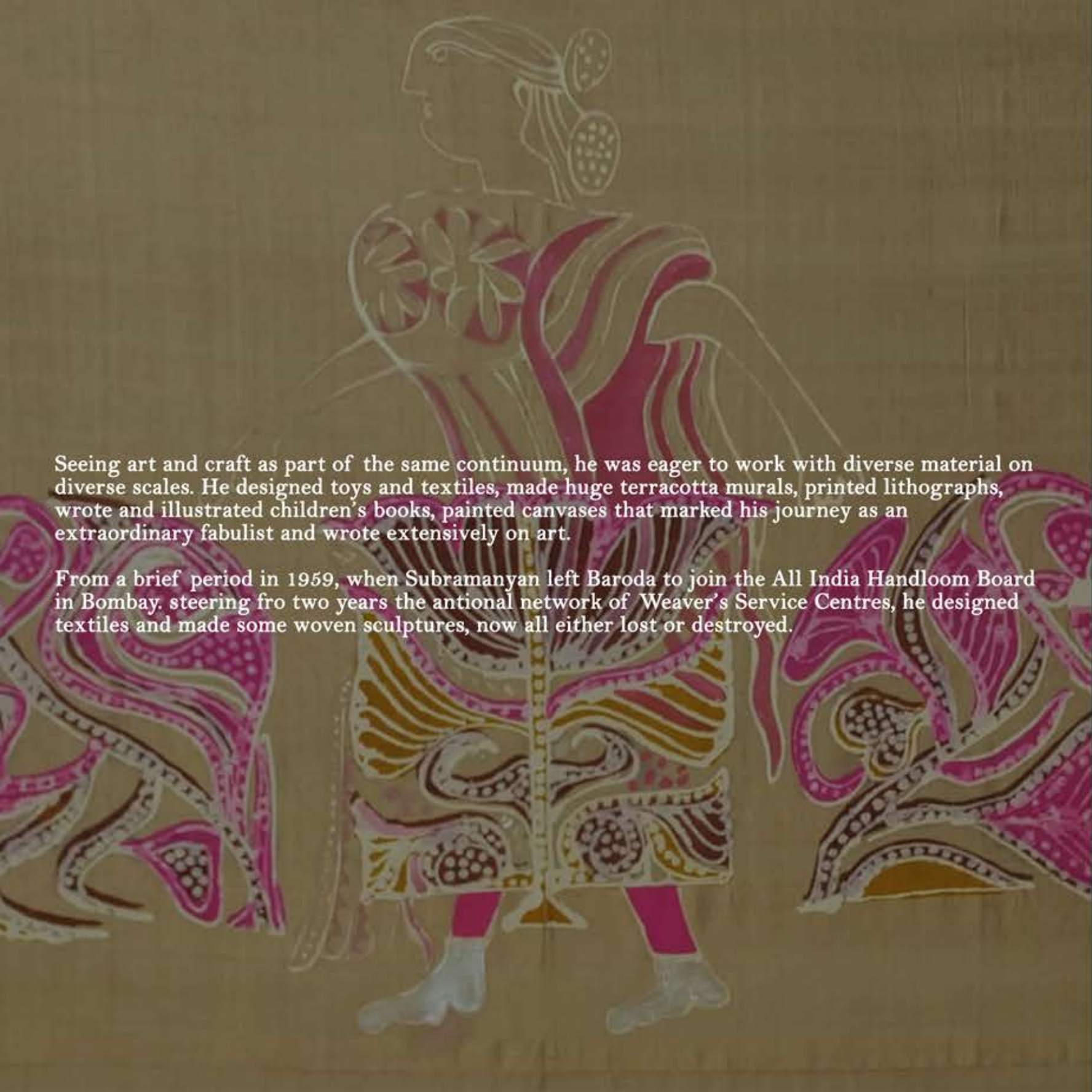
**Lot 28**  
Jogen Chowdhury  
Untitled  
2018  
9.5 x 9.5 Inches  
Terracotta  
Signed and Dated in Bengali; Inscribed in Bengali - Nandan Mela, 100 years of Kala Bhavan  
Property of a Prominent Collector. Acquired from Nandan Mela, Kala Bhavan, Shantiniketan.  
Certificate of Authentication from the artist.

Price on Request



**Lot 29**  
Jogen Chowdhury  
Untitled  
2018  
9.5 x 9.5 Inches  
Terracotta  
Signed and Dated in English and Bengali; Inscribed in Bengali - Nandan Mela, 100 years of Kala Bhavan  
Property of a Prominent Collector. Acquired from Nandan Mela, Kala Bhavan, Shantiniketan.  
Certificate of Authentication from the artist.

Price on Request



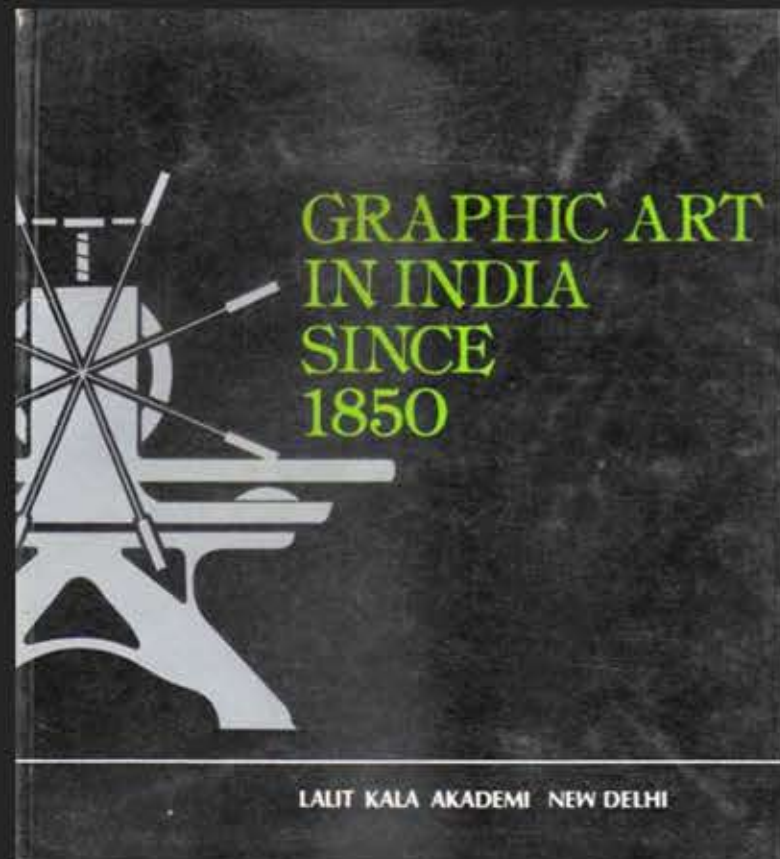
Seeing art and craft as part of the same continuum, he was eager to work with diverse material on diverse scales. He designed toys and textiles, made huge terracotta murals, printed lithographs, wrote and illustrated children's books, painted canvases that marked his journey as an extraordinary fabulist and wrote extensively on art.

From a brief period in 1959, when Subramanyan left Baroda to join the All India Handloom Board in Bombay, steering for two years the national network of Weaver's Service Centres, he designed textiles and made some woven sculptures, now all either lost or destroyed.

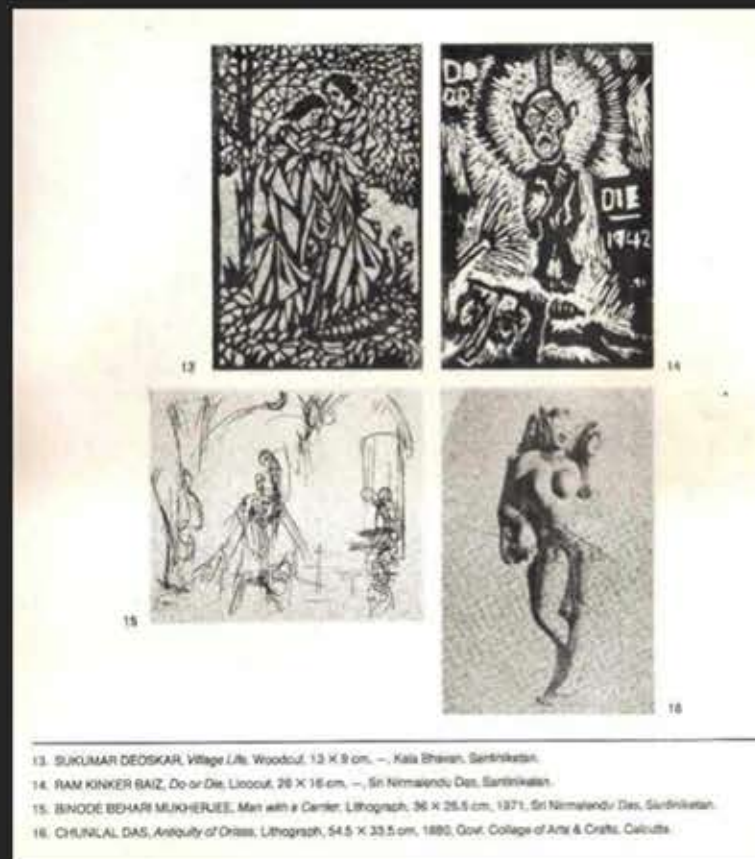


**Lot 30**  
K. G. Subramanyan  
Untitled  
1960  
42 x 38 Inches  
Fabric Colour on Silk  
Property of a Prominent Gentleman. The work was originally acquired directly from the artist.

Price on Request



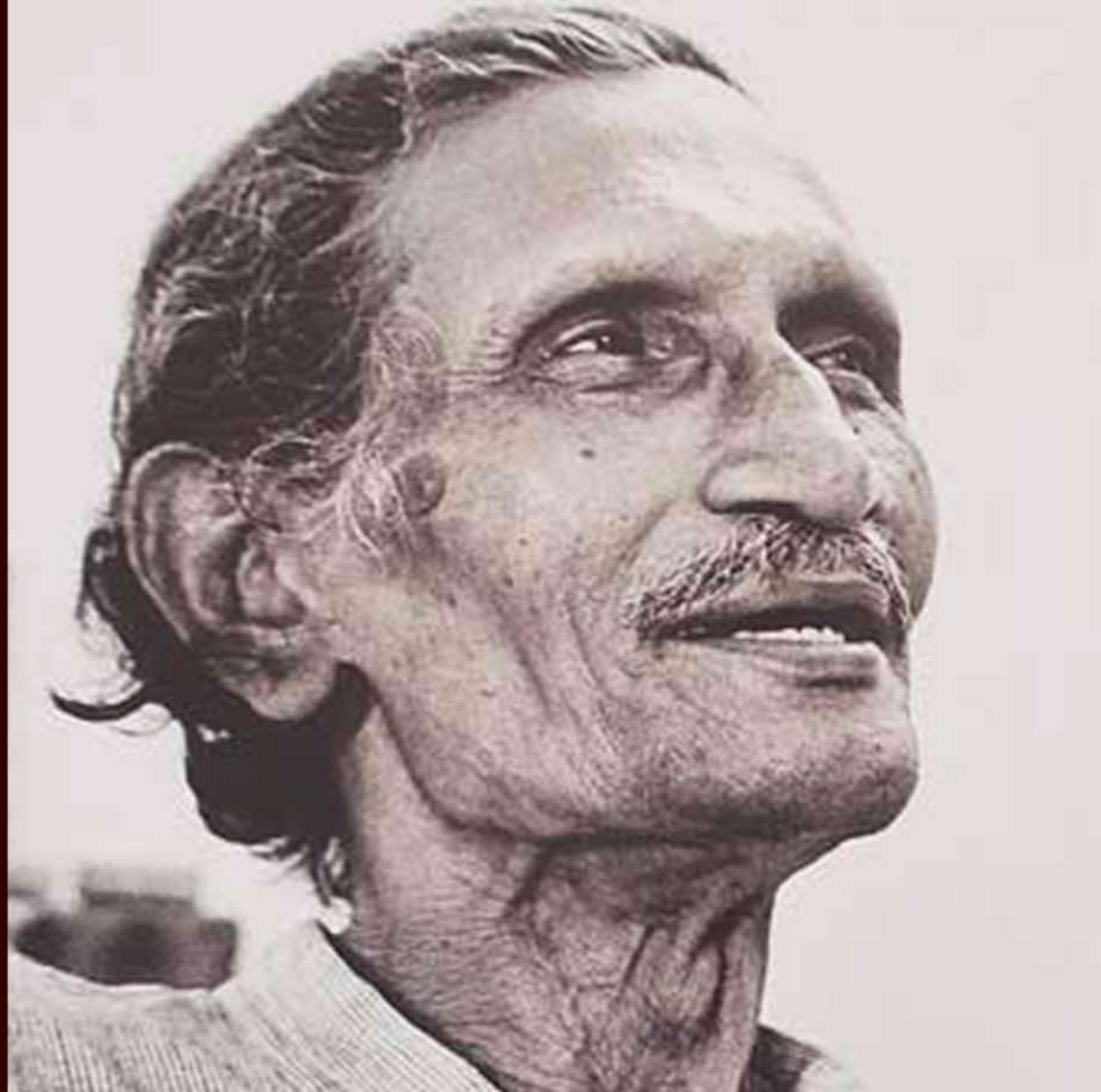
Cover and Inset page of 'Graphic Art In India Since 1850', where a similar edition of the work has been published.



Lot 31  
Ramkinkar Baij  
Do Or Die  
1942  
27 x 25 cms  
Woodcut  
Property of a Prominent Collector.

Price on Request

Mondal worked out of his Howrah studio, churning out a series of "kings" and "queens" painted with oil on canvas. These are perhaps Mondal's best known works, depicting tragic looking figures, seemingly suffering from paranoia and fear, yet ironically termed kings and queens.







**Lot 32**  
Rabin Mondal  
King - Queen  
2008  
30 x 40 Inches  
Acrylic on Canvas  
Signed and Dated Top Left; Signed, Dated and Titled on Reverse  
Property of a Lady, Mumbai. The work was originally acquired directly from the artist. Certificate of Authentication from the artist.

Price on Request



**Lot 33**  
Rabin Mondal  
Queen  
2006  
32 x 25.5 Inches  
Acrylic on Canvas  
Signed and Dated Top Left; Signed, Dated and Titled on Reverse  
Property of a Lady, Mumbai. The work was originally acquired directly from the artist. Certificate of Authentication from the artist.

Price on Request



**Lot 34**  
K. G. Subramanyan  
Untitled  
2004  
8.5 x 8.5 Inches  
Watercolour on Paper  
Signed and Dated Lower Right  
Property of a Lady, Mumbai. The work was originally acquired directly from the artist.

Price on Request



**Lot 35**  
Jogen Chowdhury  
Woman Kneeling  
2000  
7 x 4.2 Inches (18 x 10.7 cms)  
Mixed Media on Paper  
Signed and Dated Bottom  
Property of a Gentleman. Certificate of Authentication from the artist.

Price on Request



**Lot 36**

Ram Kumar

Untitled

1961

7 x 14 Inches

Pastel on Paper

Signed in Hindi and Dated Lower Right

Property of a Prominent Collector, UK. The work was originally sourced directly from the artist and was published and exhibited in 'Ram Kumar | Drawings from the 60s' at Gallery 7.

Price on Request



**Lot 37**

Ram Kumar

Untitled

1997

24 x 18 Inches

Oil on Canvas

Signed and Dated on Verso

Property of a Prominent Gentleman. The work was originally acquired directly from the artist.  
Certificate of Authentication from the artist.

Price on Request





**Lot 38**

K. G. Subramanyan

Untitled (Poodle)

Circa 1960s

3 x 1 x 2 Inches

Wood

Signed Bottom

Property of a Prominent Collector, Mumbai. The work was exhibited at the Fine Art Fair, M. S. University, Vadodara in 1969.

Price on Request



**PARITOSH SEN**  
IX<sup>th</sup> Decade

Cover and Page No. 90 of 'Paritosh Sen, IXth Decade' book,  
where 'The Extractionist' has been published.



**Lot 39**

Paritosh Sen

The Extractionist

2002

58 x 47 Inches

Charcoal on Paper (Installed on Board)

Signed & Dated Upper Right

Property of a Prominent Collector, Mumbai. Furthermore, the work has been published on Page No. 90 in 'Paritosh Sen - IXth Decade', a book on the works by the artist.

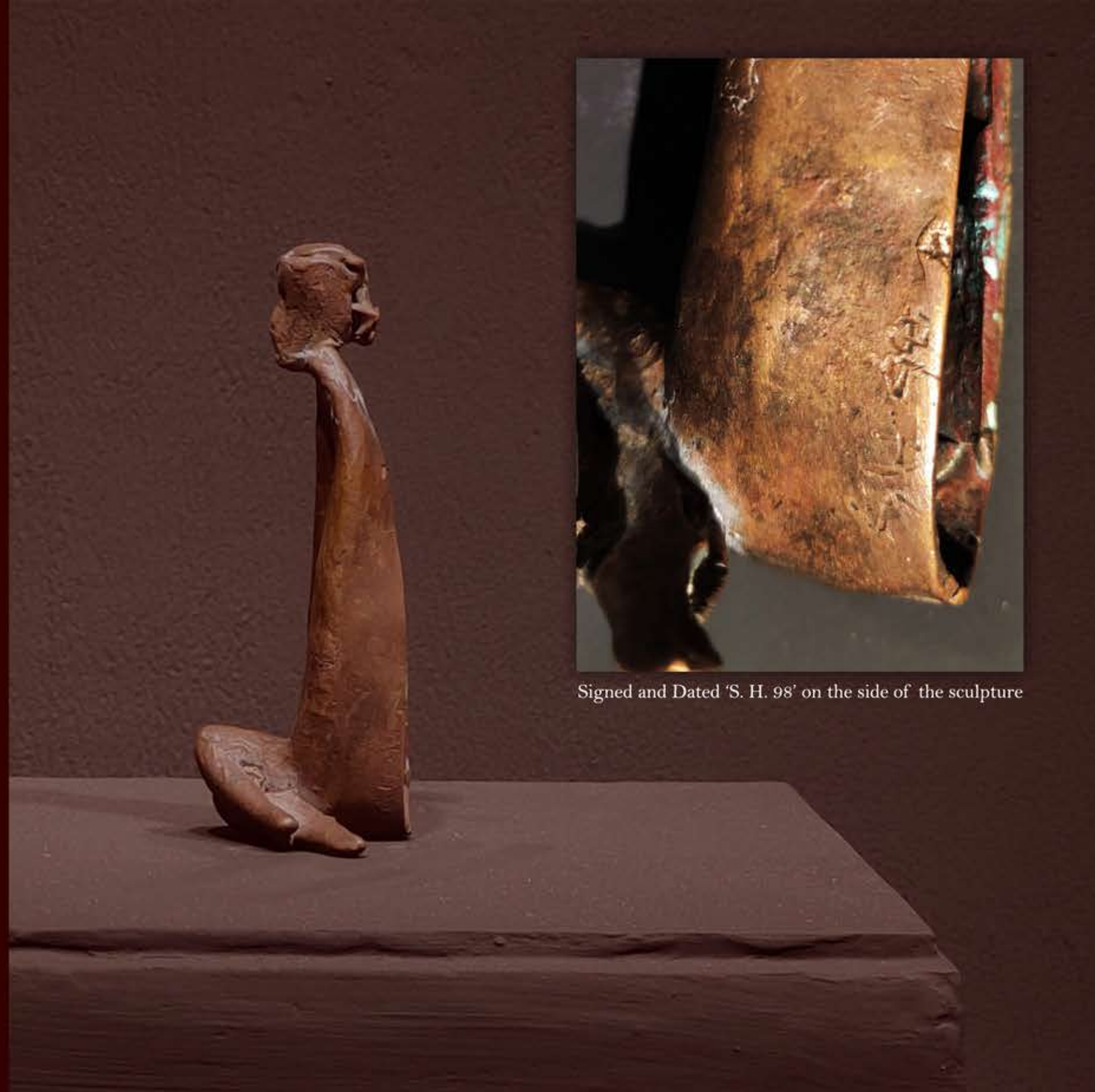
Price on Request



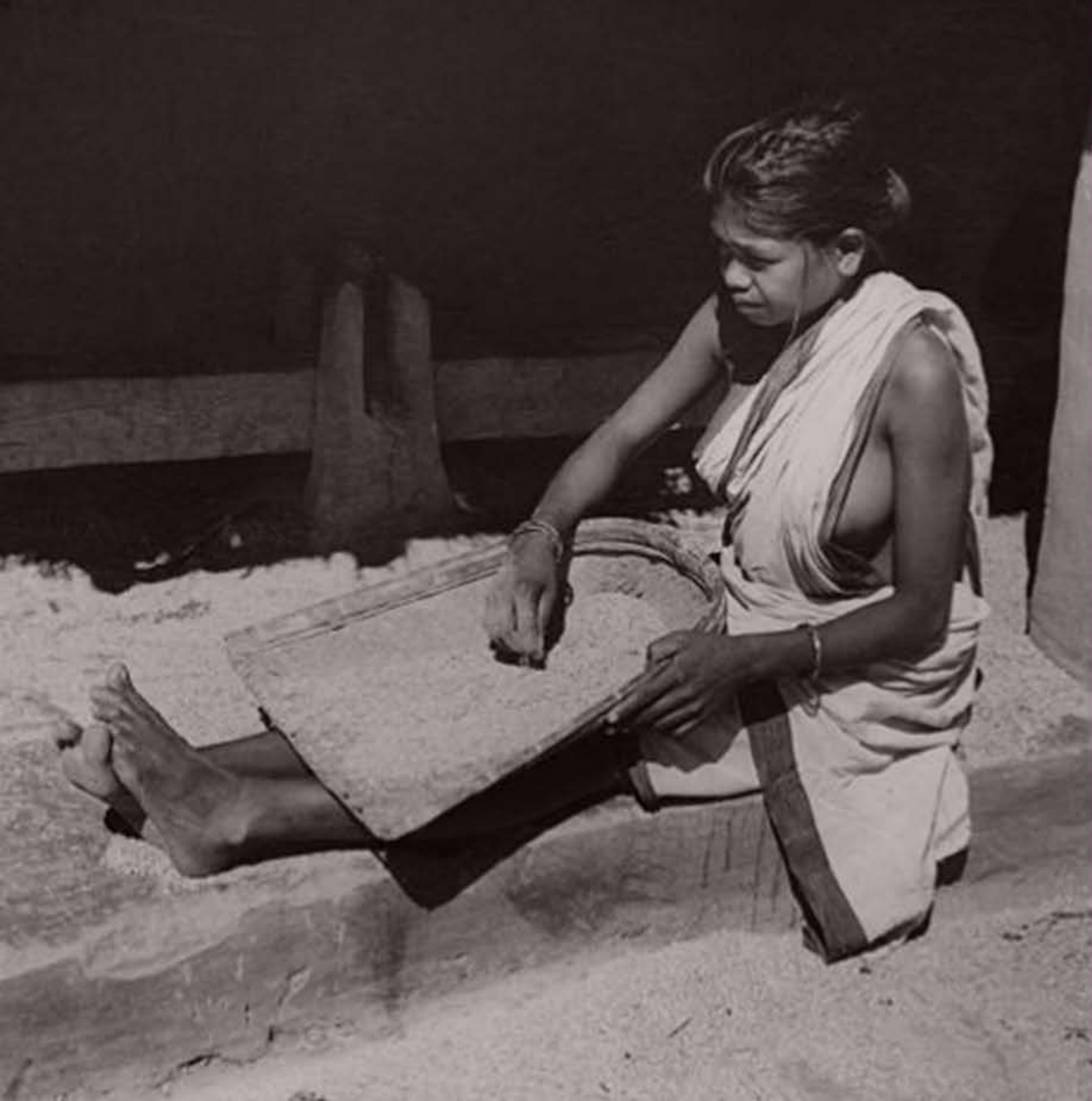




Photograph of Chandana Hore, daughter of the late artist, Somnath Hore holding the sculpture.



Signed and Dated 'S. H. 98' on the side of the sculpture



Lot 40  
Somnath Hore  
Sitting Tribal Women at Santiniketan  
1998

16.2 x 7.2 x 6 Cms

Bronze

Signed 'SH' on the Sculpture

Property of a Lady, Mumbai. The work was acquired directly from the late artist's daughter, Chandana Hore. Certificate of Authentication from Chandana Hore. There is a photograph of Chandana holding the work.

Price on Request

# Sources

- Lot 1: Photo Courtesy - Taken from 'Legendary artist S H Raza passes away' posted by PTI. (<https://www.rediff.com/news/report/legendary-artist-s-h-raza-passes-away/20160723.htm>)  
Photo Courtesy - Cover and Page No. 30 of 'S. H. Raza - Catalogue Raisonne, 1958-1971, Volume I'.  
Photo Courtesy - Cover and Inset Page of 'Bowings 'Modern and Contemporary Indian Paintings, Mumbai, Thursday 21st March 2002' catalogue.
- Lot 2: Photo Courtesy - Public Image taken at the Retrospective.  
Text Courtesy - Extract from 'When Derek quizzed Jogen', an interview between Derek O'Brien and Jogen Chowdhury. (<https://www.telegraphindia.com/entertainment/when-derek-quizzed-jogen/cid/201396>)
- Lot 3: Photo Courtesy - Taken from 'Celebrating Nandalal Bose, artist who rejected everything British & designed India's constitution' posted by Prerna Chatterjee. (<https://theprint.in/features/celebrating-nandalal-bose-artist-who-rejected-everything-british-designed-indias-constitution/156874/>)
- Lot 4: Text Courtesy - Extract from 'Ram Kumar: An Artist of Rare Sensitivity' written by Uma Prakash. (<http://thepunchmagazine.com/arts/art-design/ram-kumar-an-artist-of-rare-sensitivity>)  
Photo Courtesy - Taken from British Library posted by Madho Prasad. (<https://www.oldindianphotos.in/2015/05/benares-varanasi-ghats-ganges-river-1905.html>)
- Lot 6: Photo Courtesy - Cover and Inset page of 'Jibanshilpi Ramkinkar'.
- Lot 7: Photo Courtesy - Cover and Inset page of 'Somnath Hore - Prints, Drawings, Posters'.  
Text Courtesy - Written by Samik Bandyopadhyay, Calcutta 1990; Extract from 'Somanth Hore - Tebhaga'.
- Lot 8: Text Courtesy - Extract from Jehangir Nicholson Art Foundation website. (<http://jnaf.org/artist/paritosh-sen/>)  
Photo Courtesy - Taken from 'My interactions with Artist Paritosh Sen at his Kolkata studio'. (<http://onindianart.blogspot.com/2014/07/my-interactions-with-artist-paritosh.html>)  
Photo Courtesy - Cover and Page No. 88 of 'Paritosh Sen, IXth Decade'
- Lot 12: Text Courtesy - Extract from 'My Concept of Art', a book on Somnath Hore.
- Lot 13: Text Courtesy - Extract from 'Bindu: Space and Time in Raza's Vision'.
- Lot 14: Photo & Text Courtesy - Extract from Asia Art Archive website. (<https://aaa.org.hk/en/collection/search/archive/jyoti-bhatt-archive-fine-arts-fair-1969/archive/jyoti-bhatt-archive-fine-arts-fair-1969/object/toy-designed-by-k-g-subramanyan-for-the-fine-arts-fair-1969>)
- Lot 15: Text Courtesy - Extract from 'Rediscovering an Artist: Nandalal Bose' written by Debductta Gupta. (<https://www.artslant.com/ind/events/show/192011-postcards>)
- Lot 16: Text Courtesy - Extract from Citi Bank India's Corporate Collection website. (<https://www.online.citibank.co.in/b-prabha.html>)
- Lot 17: Photo Courtesy - Chandana Hore
- Lot 18: Text Courtesy - Extract from 'The art of Rabin Mondal' written by Romain Maitra (<https://departmag.com/index.php/en/detail/77/The-art-of-Rabin-Mondal>)
- Lot 20: Text Courtesy - Extract passage on the painting 'In Search Of Lost Times' from 'Ram Kumar: A Journey Within'.  
Photo Courtesy - Taken from '15 Famous Indian Artists in History' Posted by Harshit Soni. (<https://bookmypainting.in/blog/famous-indian-artists-in-history/>)  
Photo Courtesy - Cover and Page No. 168 & 169 of 'Ram Kumar: A Journey Within'.
- Lot 21: Text Courtesy - Extract from 'Okakura Tenshin and Pan-Asianism - Shadows of the Past: Part IV: Landscapes of Nandalal Bose (1882-1977)'.  
Photo Courtesy - Taken from Old Indian Photos website, posted by Ei Samay Bangla Newspaper. (<https://www.oldindianphotos.in/2013/05/nandalal-bose-famous-indian-painter-of.html>)
- Lot 23: Text Courtesy - Extract from 'Regarding The Drawings of K. G. Subramanyan' written by R. Siva Kumar. (<http://www.guildindia.com/SHOWS/TheDrawingofKGSubramanyan-2010/Essay.htm>)
- Lot 24: Photo Courtesy - Cover and Inset page of 'Ramkinkar Baij, A Retrospective 1906 - 1980'.
- Lot 25: Text Courtesy - Extract from 'A peep into artist B. Prabha's oeuvre and her inspirations' from The Art's Trust website. ([http://www.theartstrust.com/Magazine\\_article.aspx?articleid=406](http://www.theartstrust.com/Magazine_article.aspx?articleid=406))
- Lot 27: Photo Courtesy - Cover and Inset page of 'Somnath Hore - Prints, Drawings, Posters'.
- Lot 30: Text Courtesy - Extract from 'The Year Mani Da Came to Santiniketan: A Tribute to K. G. Subramanyan', written by K. S. Radhakrishnan. (<https://thewire.in/the-arts/kg-subramanyan-shantiniketan>).  
Text Courtesy - Extract from page 23 of 'Mrinalini Mukherjee', edited by Shanay Jhaveri and published by The Shoestring Publisher.
- Lot 31: Photo Courtesy - Cover and Inset page of 'Graphic Art In India Since 1850'.
- Lot 32: Text Courtesy - Extract from Wikipedia. ([https://en.wikipedia.org/wiki/Rabin\\_Mondal](https://en.wikipedia.org/wiki/Rabin_Mondal))  
Photo Courtesy - Taken from 'King Without a Crown' written by Niya Shahdad. (<https://images.indianexpress.com/2015/08/rabin-mondal-759.jpg>)
- Lot 36: Photo Courtesy - Taken from 'Artist Ram Kumar was reticent but painted works that were authoritative: Krishen Khanna' Posted by Vandana Kalra. (<https://indianexpress.com/article/india/ram-kumar-artist-he-was-reticent-but-painted-works-that-were-authoritative-5138091/>)
- Lot 39: Photo Courtesy - Cover and Page No. 90 of 'Paritosh Sen, IXth Decade'.
- Lot 40: Photo Courtesy - Keystone/Getty Images. (<https://www.gettyimages.in/detail/news-photo/santhal-woman-cleaning-rice-on-a-doorstep-cal-tv-film-prod-news-photo/3319476?adppopup=true>)



Estd 1979

*Gallery of Contemporary Art*

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