

# LANDSCAPE FORMS FIGURES

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ART  
PROJECTS

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ART ORGANICS





# LANDSCAPE FORMS & FIGURES

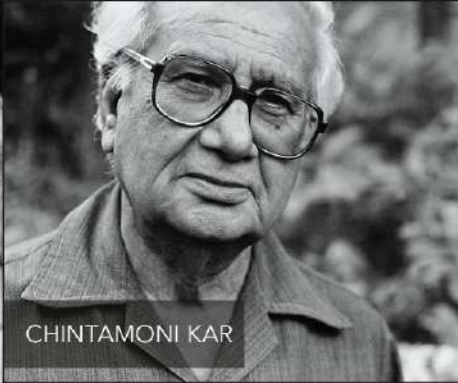
SPECIAL FEATURE - MASTER ARTIST  
LANCELOT RIBEIRO

FOR MADRAS ART WEEKEND





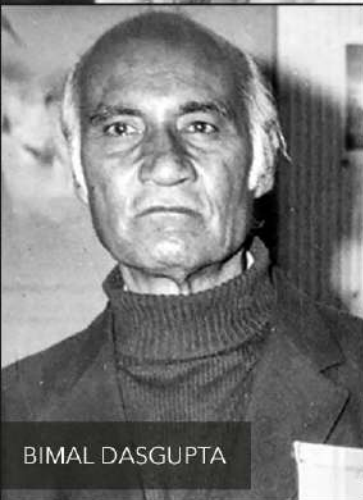
NARAYAN SHRIDHAR  
BENDRE



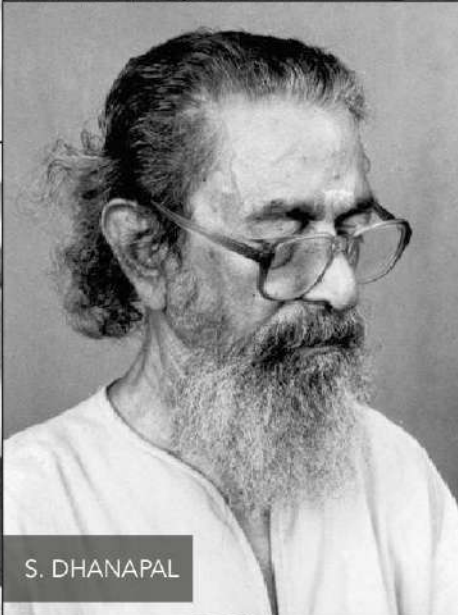
CHINTAMONI KAR



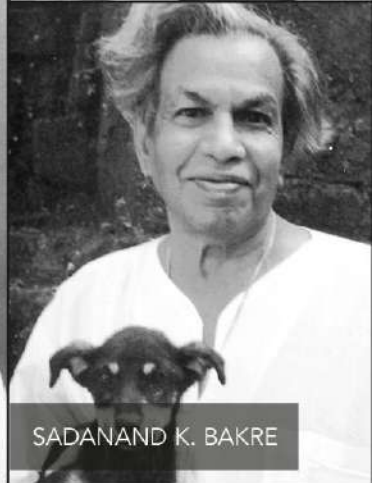
SANKHO CHOWDHURY



BIMAL DASGUPTA



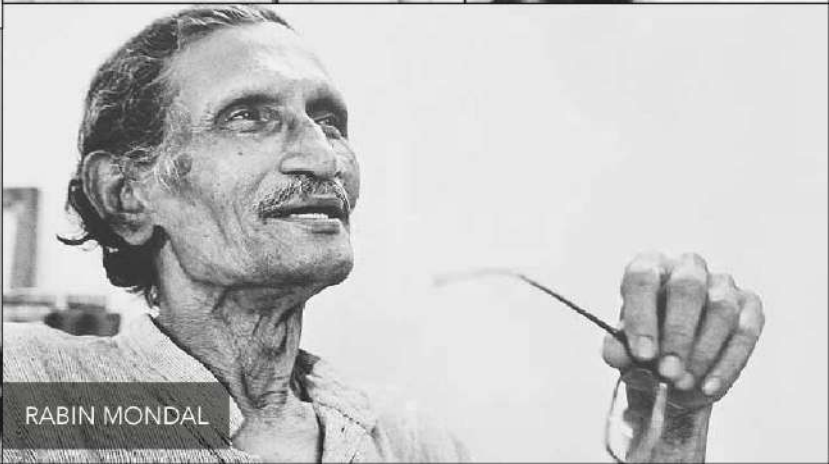
S. DHANAPAL



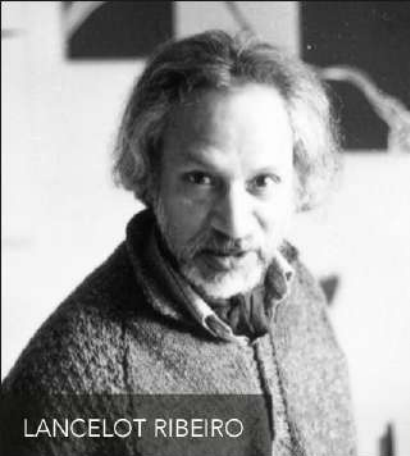
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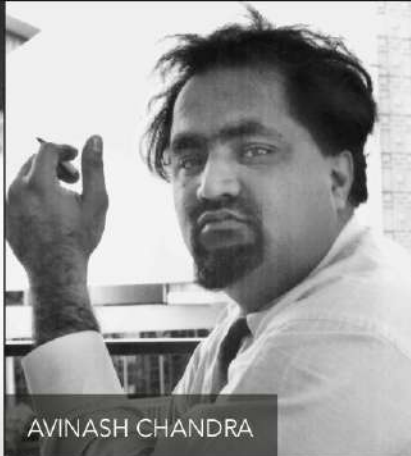
REBA HORE



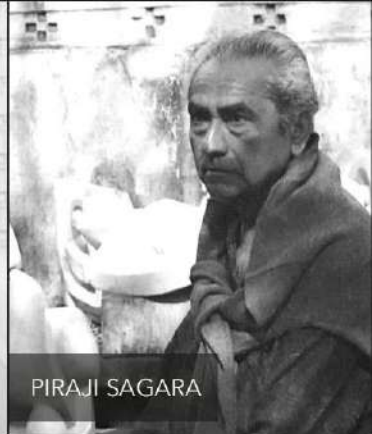
RABIN MONDAL



LANCELOT RIBEIRO



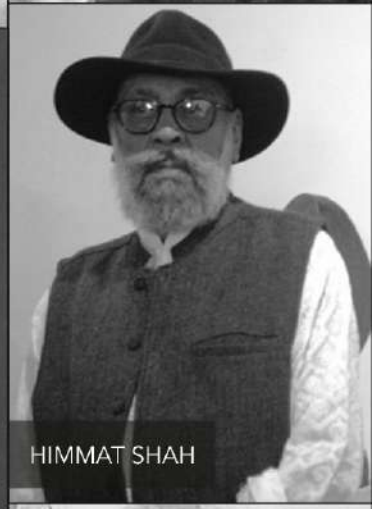
AVINASH CHANDRA



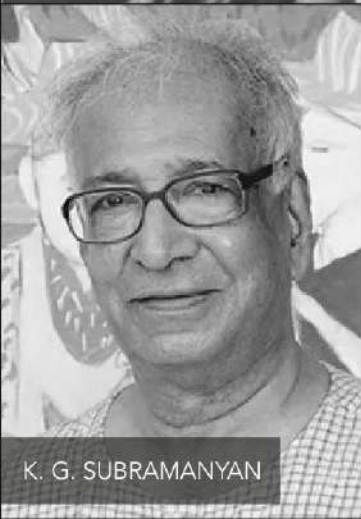
PIRAJI SAGARA



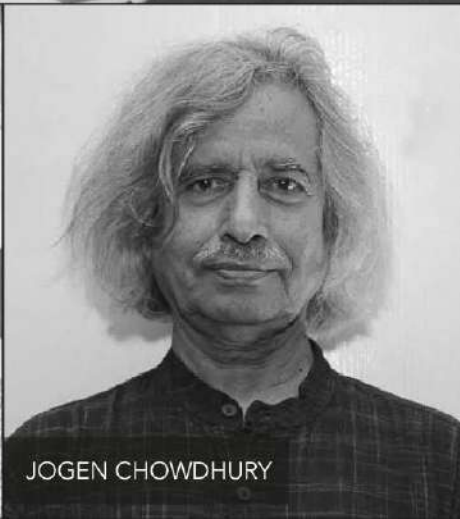
M. V. DHURANDHAR



HIMMAT SHAH



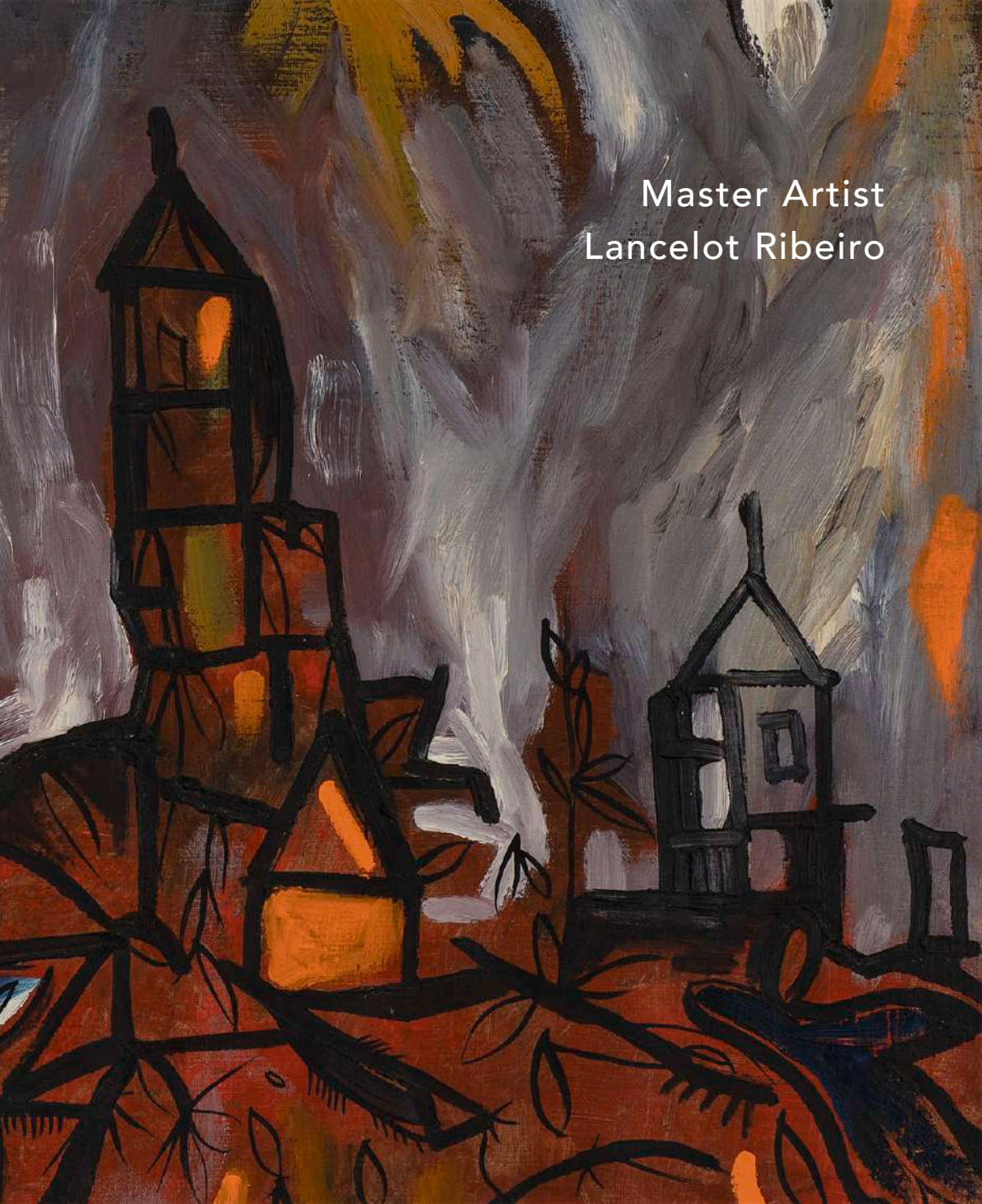
K. G. SUBRAMANYAN



JOGEN CHOWDHURY



NALINI MALANI

The painting is a complex composition of dark, black, skeletal forms against a background of thick, expressive brushstrokes. The structures are reminiscent of traditional East Asian architecture, possibly made of bamboo or wood, with some elements appearing to be in shadow or illuminated from within. The background is dominated by large, sweeping strokes of white and grey, with vibrant splashes of orange and yellow. The overall effect is one of dramatic contrast and dynamic movement.

Master Artist  
Lancelot Ribeiro

# LANCELOT RIBEIRO (1933-2010)

The Indian Expressionist painter, Lancelot Ribeiro was born in Mumbai in 1933 where he lived with his family, including his older brother – the well-known artist, FN Souza.

The family split their time between Bombay and their ancestral home of Goa, which was then a Portuguese colony on India's west coast. Goa's landscape and Roman Catholic heritage left a deep imprint on Ribeiro's visual language and artistic consciousness.

In 1950, aged sixteen, he travelled to post-war Britain to study accountancy but soon started pursuing creative interests, including life drawing at Saint Martin's School of Art. He was also writing poetry. However, conscription in force at the time meant he had to endure National Service - as a 'British Subject' - in the Royal Air Force.

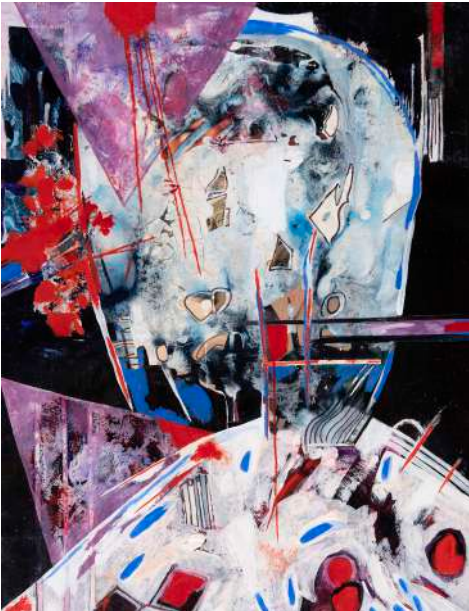
Securing compassionate leave, Ribeiro returned to India in 1955 and worked in life insurance. He still though aspired to become a poet. Painting, he said, happened accidentally.



His first solo exhibition was at the Bombay Artist Aid Centre in 1961 and was an instant sell-out. It launched his career as a painter and won him a commission from Tata to paint a mural for the offices of J.R.D Tata, as well as collector interest. This included Rudi von Leyden, Walter Langhammer and Emanuel Schlesinger who had helped develop India's nascent modern art scene.

By end-1962, before moving to Britain, Ribeiro had ten solo and group shows - including Ten Indian Painters, sponsored by the Indian Writers Association and UNESCO which toured across India, North America and Europe. With three fellow painters, he co- founded the Indian Painters Collective UK (IPC) in 1963, the first informal body of its kind outside of India. Over its 25-year history, the IPC advocated for artists from the subcontinent, eventually evolving into Indian Artists UK (IAUK).

- Marsha Ribeiro



*Head I, 1995*

*Head II, 1995*

*Head III, 1995*

Acrylic, PVA and crayon on paper and painted  
mount

49.0 x 35.1 cm / 19.3 x 13.8 in

Signed 'Ribeiro' lower right and 'Ribeiro 95'  
verso





*The Crossing, 1995*

Acrylic, PVA pen and collage on paper  
87.2 x 59.7 cm / 34.3 x 23.5 in  
Signed verso 'Ribeiro 95'



*With Title, 1997*

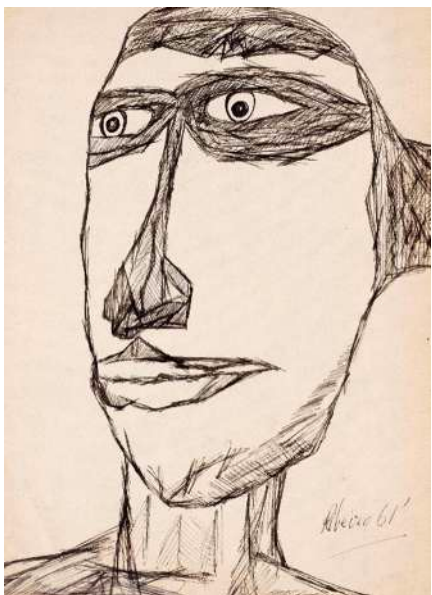
Acrylic and PVA on paper  
75.3 x 52.0 cm / 29.6 x 20.5 in  
Signed verso 'Ribeiro 8/97'

*"I twist and turn, curve and straighten often without aim or result. Just an escape, an escapist thing into painting impulsively, compulsively, endlessly, tired, tirelessly, with or without joy."*



*Untitled I (Head), 1961*

Ink on paper, 35.2 x 22.4 cm / 13.9 x 8.8 in,  
Signed 'Ribeiro '61' lower right



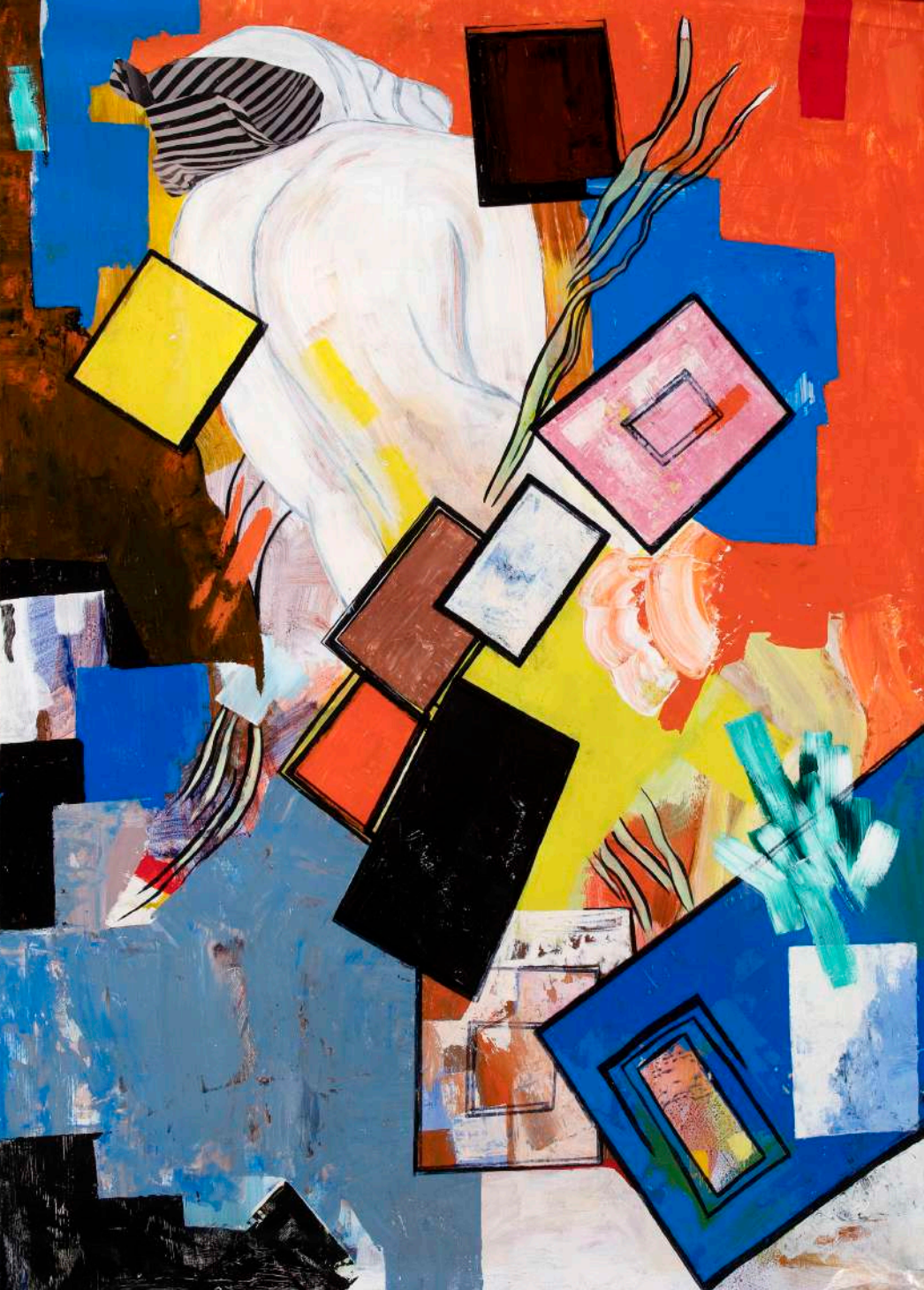
*Untitled II (Head), 1961*

Ink on paper, 31.1 x 25.2 cm / 12.2 x 9.9 in,  
Signed 'Ribeiro '61' lower right

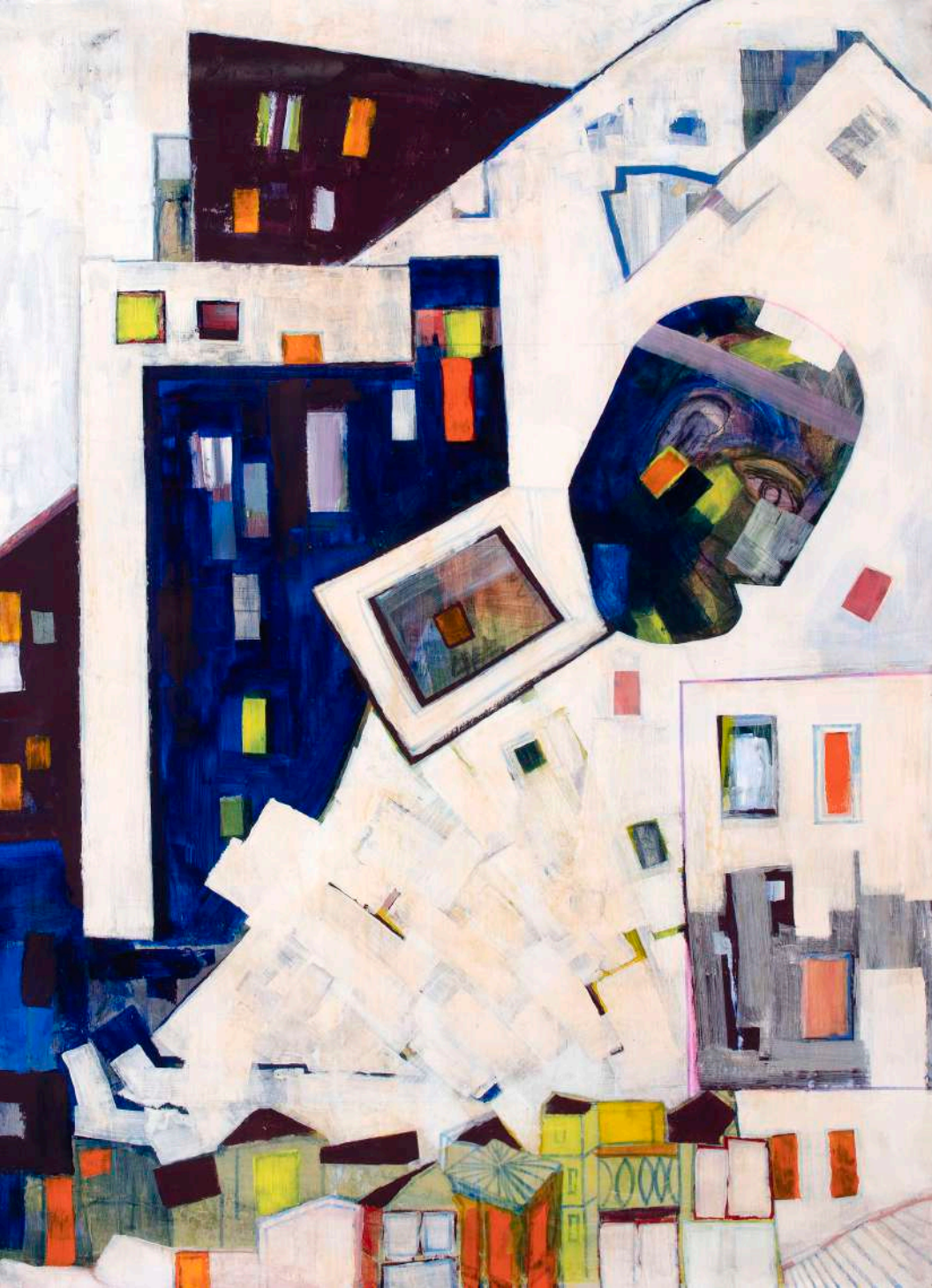


Ribeiro with his favourite painting,  
The Warlord, c.1966





**Reclining Woman, 1990** Acrylic, PVA and collage on paper | 118.3 x 84.0 cm / 46.6 x 33.1 in | Label verso has Ribeiro and '3 Reclining Woman, PVA & Acrylic on paper, 90'



*Untitled (Head and Townscape), c. 1995*

Acrylic & PVA on paper | 118.5 x 85.0 cm / 46.7 x 33.5 in

*"Have travelled up and down the Eastern Seaboard... around 4 thousand miles and more...Most of it done in a small aeroplane - absolutely beyond description, the travel, the experience, the landscape... breath-taking, taking it in from a tiny aircraft that dipped in and out of it. Some of the views from 'aerial space' of sea and land - brown and green and hazy blues, hues of red subdued by a turn of Winter. Indescribable Robin just indescribable... No painting or poem could phrase or frame such a picture."*

*Ribeiro to Robin Paisey (former Keeper of Fine Art, New Walk Museum), 1982*



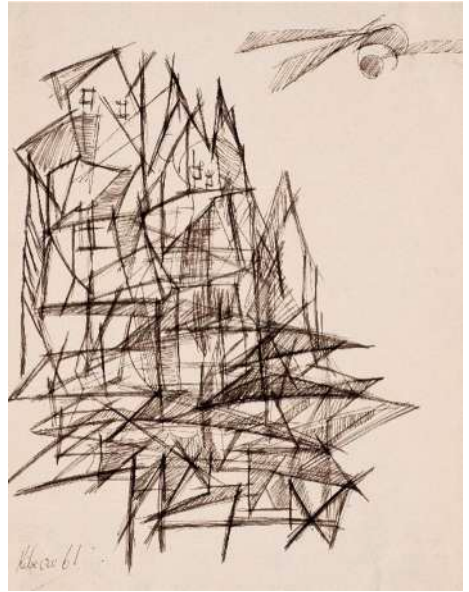






### *Untitled I (Townscape), 1960*

Ink on paper, 32.5 x 24.6 cm / 12.8 x 9.7 in,  
Signed 'Ribeiro '60' lower right



### *Untitled II (Townscape), 1961*

Ink on paper, 31.1 x 25.2 cm / 12.2 x 9.9 in,  
Signed 'Ribeiro '61' lower left

His pioneering experimentation with poly- vinyl acetate (PVA) and conventional oils positioned him as “a godfather to gener- ations of artists using acrylics as an alterna- tive to oils” (The Times, 2011).

A prolific and inquisitive individual, Ri- beiro’s prodigious output is wide-ranging and innately experimental in me- dium, style and form. Throughout his career, he never restricted himself to a particular style, me- dium or content. In 1972 - at a Common- wealth Institute lecture - he reflected on the impulses which drove his work, a sentiment that could equally be used to convey a life- long philosophy.

- Marsha Ribeiro



*Untitled Landscape, 1965*

Oil & PVA on canvas 72.7 x 73.5 cm / 28.6 x 28.9 in  
Signed 'Ribeiro '65' upper left



*"...I have never forgotten those early days, disillusioned and troubled days... I was alone, with nothing but a constantly growing fear. Why had I left home and all that I knew, felt and could touch?"*

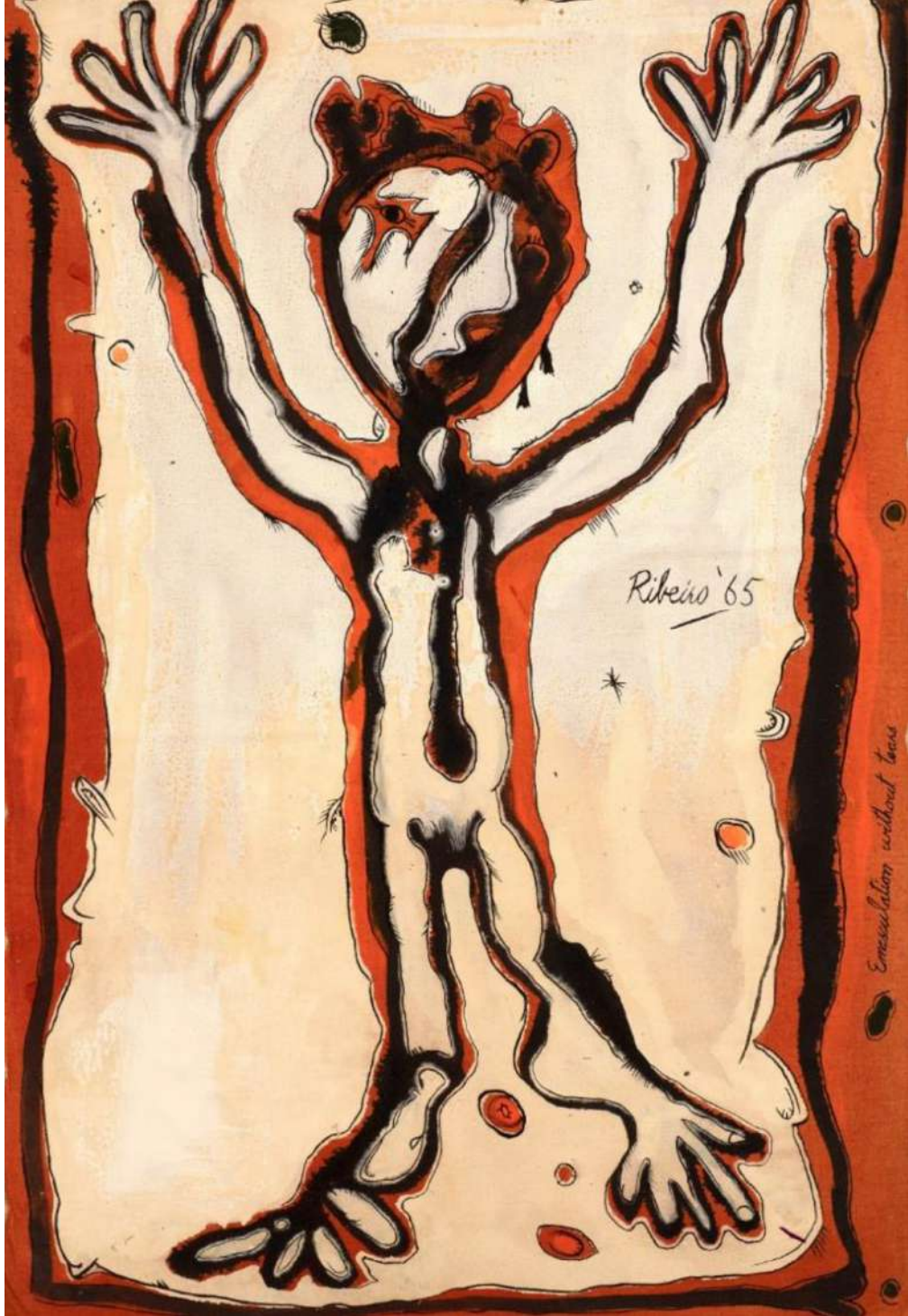
*"There is an inner 'noise' when I begin to paint. I would like to stop. To pause a moment but this seems impossible."*

### ***Green Head, c.1966***

Oil & PVA on canvas

65.5 x 51.0 cm / 25.8 x 20.1 in

Unsigned. Numbered '6' verso. Ribeiro is photographed alongside Green Head in Belsize Park



Ribeiro '65

Emasculation without testis

*"The images I work with focus on the anthropocentrism confronting us. There is an innate sense of doom in this that appears inescapable. This does not seem to trouble Humankind when, really, it ought to. We are led from catastrophe to catastrophe, cataclysms with all the awe-inspiring power of natural forces and, as if this were not enough, we deal out cataclysmic excesses of our own."*

*Emasculation without Tears, 1965*

Oil & PVA on canvas  
175.5 x 80 cm / 69.1 x 31.5 in  
Signed 'Ribeiro 65' middle right



Ribeiro in his attic flat, c.1997

An abstract painting featuring bold, expressive brushstrokes in shades of green, blue, and red. The composition is dynamic and layered, with various textures and colors overlapping. The text 'Modern and Contemporary Masterpieces' is overlaid in white in the upper right quadrant.

Modern and  
Contemporary Masterpieces



# M. V. DHURANDHAR (1867 - 1944)

Possibly the most popular academic Indian artist after Raja Ravi Varma, M. V. Dhurandhar was born in Kolhapur.

An early interest in drawing led his father to admit him to Sir J. J. School of Art, Bombay, where he received special encouragement from its principal, John Griffiths.

Dhurandhar tasted early success with a gold medal from Bombay Art Society for his oil painting, *Have You Come Laxmi?* just as he completed his five-year course in 1895, becoming the first Indian to be awarded this prestigious medal. He continued to be associated with his alma mater, joining as a teacher soon upon graduation. At the end of an illustrious teaching career, he became the school's first Indian director in 1930.

The Abanindranath Tagore-led revivalist movement had taken hold of Bengal as a reaction to British academic dominance in the late nineteenth-early twentieth centuries. Bombay artists, on the other hand, were doing commissioned works that were academic in their rendering and technique but within

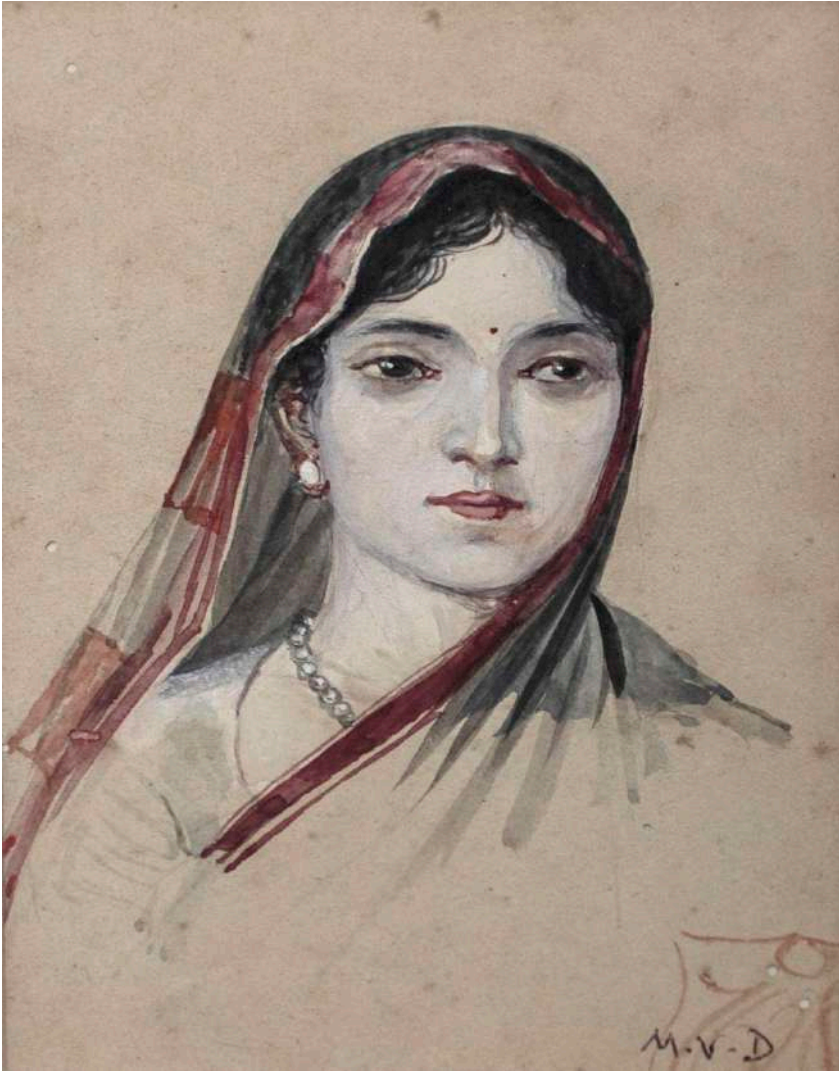
an indigenous context, becoming known as history painters. Dhurandhar remained the most significant among them, maintaining a balance between academic realism and popular commercial art.





*Untitled I, 1932*

Watercolor on paper  
19.05 x 11.43 cm / 7.5 x 4.5 in  
Signed M' . D.V' lower right



*Untitled I , Circa late 30s*

Watercolor on paper, 12.7 x 8.9c m / 5 x 3.5in, Signed 'M.D.V' .lower right



*Untitled III, Circa late 30s*

Watercolor & pencil on paper, 16.51 x 24.13 cm / 6.5 x 9.5 in, Signed 'M.D.V' lower right

# NARAYAN SHRIDHAR BENDRE (1910 - 1992)

An Indian Modernist artist, painter and educator, Narayan Shridhar Bendre was born in Indore, Madhya Pradesh. Bendre is known for forming the Baroda Group of Artists in 1956 and founding the Lalit Kala Akademi, New Delhi, in 1954. The dominant subject of his artworks was landscapes and portraits rendered in different stylistic idioms.

Bendre received his initial art education at Holkar College, Agra University and a diploma from Indore School of Art under the guidance of DD Deolalikar. His classmates and close friends in Indore were VA Mali, KK Hebbar, Siavax Chavda, VP Karmarkar and DJ Joshi. In 1934, he was awarded a diploma in art at Sir JJ School of Art, Bombay (now Mumbai). His early work consists of landscapes and portraits made with oils and gouache. Bendre travelled extensively across India and took a job as a commercial artist in the Department of Tourism, Srinagar, where he spent three years sketching and painting.

After a short stay as a guest artist in Santiniketan in 1945 where he met Nandalal Bose, Ram Kinkar Baij and Binode Behari Mukherjee, Bendre was drawn to Modernism. Inspired by their insights, perceptions



and stimulating ideas, Bendre started experimenting with stylistic characteristics of Post-Impressionism, Fauvism and Expressionism. In 1947, he toured the USA and studied graphic art under Armin Landeck at the Art Students League in New York. In the late 1940s, Bendre witnessed the formation of Progressive Artists Group (PAG) in Bombay. His visit to China in 1953, enhanced his interest in understanding light. Post-Impressionist painters Pierre Bonnard and Jean-Édouard Vuillard, known for capturing atmospheric light in their works, were Bendre's favourite artists.

Bendre is well known for being a landscapist, and for his usage of colors. He was immensely influenced by miniature painting. The influence of pointillism painting and a combination of Georges Pierre Seurat & Paul Gauguin can be seen in his work. Assimilating this western influence he created a niche for himself in the field of art by innovating a style all his own. He carried out experiments depicting subtle themes ranging from everyday life to the abstract.



*Untitled I, Circa early 40s*

Watercolor on paper  
27.2 x 33 cm / 11 x 14 in  
Signed 'Bendre' lower right



*Untitled II, Circa early 40s*

Watercolor on paper  
23.5 x 33 cm / 9.25 x 14 in  
Signed 'Bendre' lower right

*Untitled III, Circa early 40s*

Watercolor on paper  
23.5 x 35.5 cm / 9.25 x 13 in  
Signed 'Bendre' upeer reverse

*"I paint because I derive pleasure from painting and I try to give pleasure to others. That is my philosophy of art."*



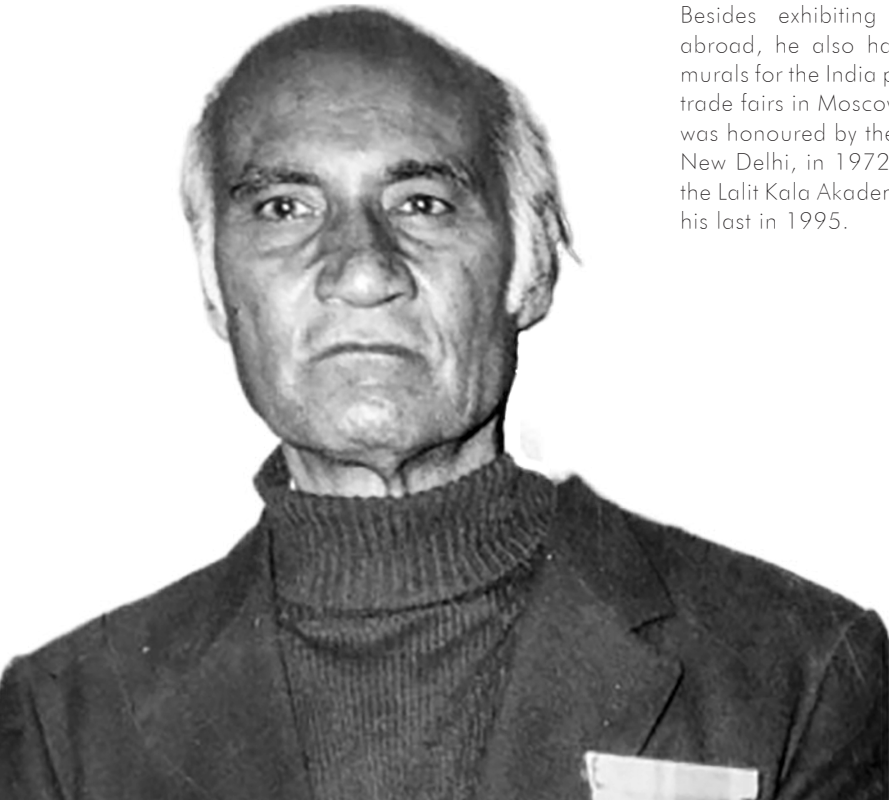


# BIMAL DASGUPTA (1917 - 1995)

Born in Bengal in 1917, Bimal Dasgupta was raised by his uncle, a government employee posted in Delhi. His uncle's family did not support his ambition of becoming an artist, so he joined Calcutta's College of Arts and Crafts in 1937 with his father's help.

The war, however, interrupted his studies and he found himself working as a clerk in a war office where his talents were put to use as assistant director in charge of all artwork for the Victory magazine. After the war, he worked at Dhoomimal Art Gallery in New Delhi, and for advertising agencies. He eventually went on to teach at the College of Art, New Delhi, for fourteen years. A scholarship to study and travel in Europe for six months introduced him to gouache and oil as mediums.

Nature was very important to Dasgupta and formed a seminal part of his practice. After an early reputation as a landscape painter, he briefly experimented with cubism after his tour across Europe, and later dabbled in neo-tantrism, marking his abstract phase. He eventually turned to pure abstraction, executed in watercolours and acrylic.



Besides exhibiting widely in India and abroad, he also handled commissions for murals for the India pavilions at international trade fairs in Moscow, and Tokyo. Dasgupta was honoured by the Sahitya Kala Parishad, New Delhi, in 1972, and made a fellow of the Lalit Kala Akademi in 1989. He breathed his last in 1995.

*"I paint only when I am in the mood. The colours are always there in my heart, an unseen power in the background drives me to put them down on canvas"*



*Untitled I, 1976*

Acrylic, ink, dye, watercolour, charcoal and  
gouache on paper  
35.56 x 45.72 cm / 14 x 18 in  
Signed Bottom Right



*Untitled II, 1976*

Acrylic, ink, dye, watercolour, charcoal and  
gouache on paper  
35.56 x 45.72 cm / 14 x 18 in  
Signed Bottom Right



*Untitled III, 1995*

Oil on canvas  
121.92 x 91.44 cm / 48 x 36 in



*"Those days a lot of artists would start with watercolours and when exposed to oils, they would start doing that and then come back to watercolours.*

*Dasgupta also began the journey with watercolours as a student of art in the Government Art School, Calcutta, in 1937 but could not complete the six-year course due to financial restrictions."recalls Bhatia. "He got a government scholarship to stay in Europe. He got exposed to oils and started working in oils. But then he had to give up oils, when he developed an allergy to turpentine and linseed oil. Thereafter, he took up acrylic. But his preferred medium always remained watercolour."*

*- SHAILAJA TRIPATHI*

*Untitled IV, 1988*

*Oil on canvas  
91.44 x 76.2 cm / 36 x 30 in*



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# SADANAND K. BAKRE (1920 - 2010)

Sadanandji K. Bakre's preoccupation with abstraction in his sculptures was inspired by Paul Klee's lyricism and Picasso's de-structuring of form.

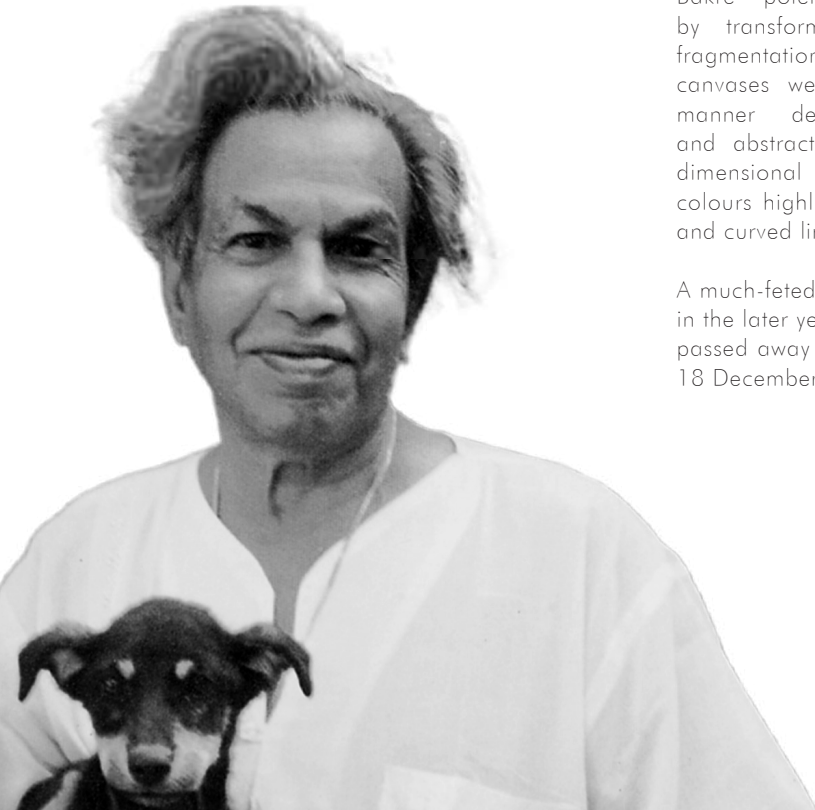
A founding member of the Progressive Artists' Group, he was born in Baroda, Gujarat, on 10 November 1920. Bakre obtained a diploma in modelling and stone carving from Sir J. J. School of Art, Bombay, following which he was a pilot with the Air Force during the Second World War.

In 1947, along with his friend F. N. Souza, Bakre founded the Progressive Artists' Group, which was joined by S. H. Raza, K. H. Ara, H. A. Gade, and M. F. Husain, as founder members.

Rudi von Leyden, a leading voice of the Indian art scene in the mid-twentieth century, introduced Bakre to the modernist movements of the U.S. and Europe, and helped mentor his ideology. Dissatisfied with the contemporary art scene in India at the time, Bakre left for London to pursue his career and earned international renown, both as a sculptor and painter.

Bakre potentialised the human form by transforming it through distortion, fragmentation, and partial elimination. His canvases were executed in a sculptural manner depicting geometrical grids and abstracted human forms in a two-dimensional pattern. The bold and bright colours highlighted the contrast of straight and curved lines.

A much-feted artist, Bakre returned to India in the later years to lead a recluse's life. He passed away in Ratnagiri, Maharashtra, on 18 December 2007.





*Untitled, 1961*

Oil on canvas 63.5 x 76.2 cm / 25 x 30 in  
Signed 'Bakre' 1961 upper left



# K. G. SUBRAMANYAN (1924 - 2016)

K.G. Subramanyan's artistic oeuvre reflects the synthesized modernism in post-independence India, that was devised to accommodate the varied Indian artistic aesthetics and history as a continuation of cultural pursuits.

His engagement with the traditional forms and materials, rooted in the country's psyche, steered a liberated generation of artists, in reconfiguring a more cohesive identity of Indian modernism.

Through his work, the modern Indian art scene witnessed exploration of mediums in painting, printmaking sculpture, and design techniques; terracotta, glass and painted murals; mixed media masks, toys, and so on, which underlines his integrity and respect towards indigenous spontaneity in art-making.

In 1951, K.G. Subramanyan joined the Faculty of Fine Art in M.S. University, Baroda as a lecturer. It was here that he delved into the pedagogy in him. His devoted involvement with the students,

the curriculum of the institution enabled him to advocate the art education methods that were more relevant to the changing demands of the nature of modernity in India, which was essentially built from his tutelage in Santiniketan.

K.G. Subramanyan was greatly influenced by folk art from Kerala, Kalighat painting and Pattachitra from Bengal and Odisha, as well as Indian court paintings.

K.G. Subramanyan was made Professor Emeritus of Visva Bharati in 1898, the same year when he retired. He was awarded the Padma Shri in 1975, Padma Bhushan in 2006, and Padma Vibhushan in 2012 by the Government of India, among many other prestigious awards and honorary positions from across the country.





*Untitled*

Acrylic, on mayala,  
29.5 x 20.3 cm / 11.5 x 8 in  
Signed lower center

# REBA HORE (1926 - 2008)

Born in West Bengal, Reba Hore studied at Calcutta University and the Government College of Art & Craft in Kolkata. Hore completed her graduation in Economics and became an active member of the Communist Party in 1948. She lived and worked in Kolkata, New Delhi, and Santiniketan. Actively involved in politics from a formative age, she participated in the tumultuous student movements in Kolkata in the 1950s and was deeply moved by the human misery she encountered during the Bengal Famine of 1943 - an experience that continued to resonate in her practice. Her works reside in several private and public collections in India and abroad. She participated in major national and international exhibitions.

Reba Hore's works describe her emotional responses to the stimuli of her day-to-day life experiences. These stimuli might be as simple as the animals in her courtyard, the everyday lives of the people, and the folk zest of the Shantiniketan where she had spent her entire life. In other cases, they might be the spine-chilling and emotional portrayal of momentous human tragedies like the Bengal famine, which was contemporary to her times.

The depictions in her paintings are deeply introspective comprehensions of the universal human drama. It reminds us, time and again, that 'no man is an island'. Hore's work was universal which made her an artist of the people.





*Group I, 1974*

Watercolor on paper  
55.9 x 76.2 cm / 22 x 30 in

*"As the core theme develops in colour construction, the image tends to take an abstract shape. The colour strokes often try to free themselves from the shape contours. The shape-masses try to hold their own. This breaking out and holding down is inherent in the work. The image is not lost altogether. It peeps through and becomes a part of all this."*



*Group II, 1974*

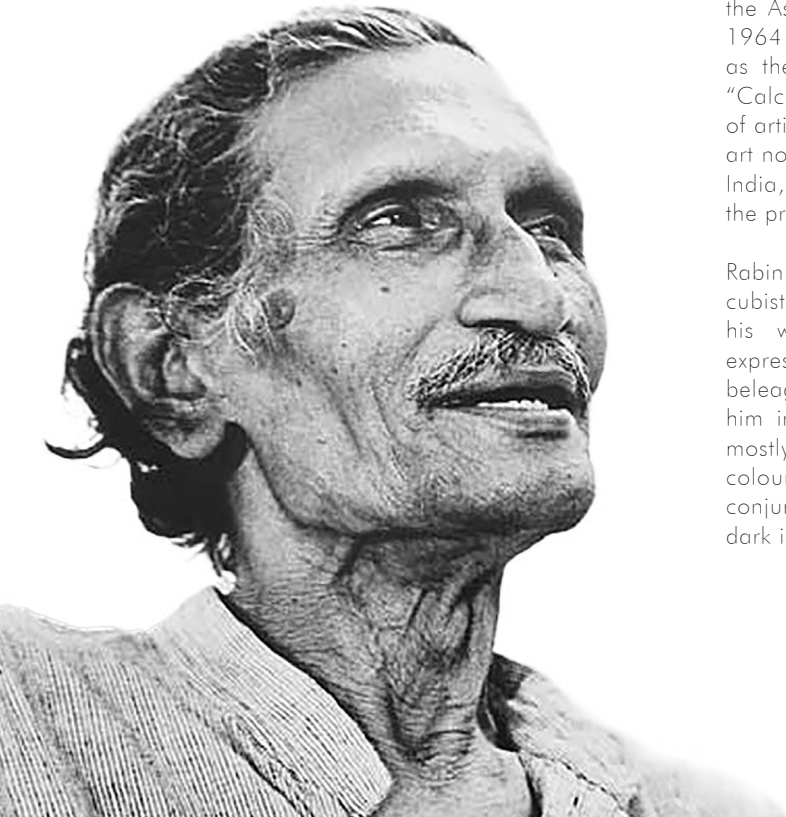
Oil on canvas  
55.9 x 76.2 cm / 22 x 30 in

# RABIN MONDAL (1929 - 2019)

Rabin Mondal was an Indian painter from Howrah, West Bengal. He was an Indian artist who was a founding member of the Calcutta Painters.[citation needed] 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.

Howrah, a congested suburb of Kolkata was known for its overcrowded slums and impoverished migrant workers trying to eke out a living. It was this environment that caused a young Rabin to take note of the realities of life, its trials and many tribulations. Rabin-da, like many other artists of his time, was also deeply affected by the Bengal famine of 1943, the struggle for India's independence, and the subsequent partition of his native Bengal. All this strongly influenced his art and outlook.

Rabin Mondal graduated in Commerce from Kolkata University in 1952. His formal education in art was at the Indian College of Art and Draftsmanship, Kolkata. He continued his artistic studies at



the Asutosh Museum of Indian Art. In 1964 Rabin-da and what is now known as the "Group of Eight" formed the "Calcutta Painters". This lively group of artists worked to promote modernist art not only in Kolkata, but throughout India, becoming nationally known in the process.

Rabin-da's paintings have an obvious cubist influence. Talking of style, his work has been predominantly expressionist, a response to the beleaguered humanity that surrounded him in Kolkata. Rabin-da strokes are mostly thick and linear. They are subtle coloured but are bold, serious and conjure images that are murky and dark in the viewer's mind.



## *Conspiracy, 1987*

Acrylic on canvas  
63.5 x 63.5 cm / 24 x 24 in  
Signed 'RRabin'87' Upper left

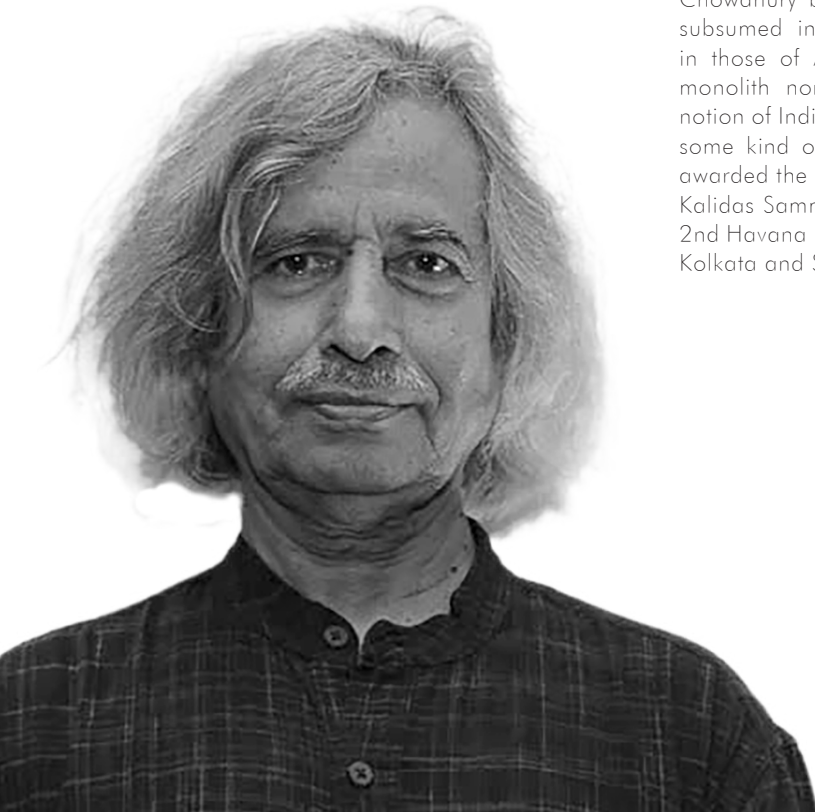


# JOGEN CHOWDHURY (B. 1939)

Jogen Chowdhury is an eminent Indian painter and considered an important painter of 21st century India. He lives and works in Santiniketan. He graduated from the Government College of Art & Craft, Kolkata and subsequently at École nationale supérieure des Beaux-Arts, Paris in 1967. He has immense contribution in inspiring young artists of India. Jogen Chowdhury had developed his individual style after his return from Paris. His most famous paintings are in ink, water colour and pastel. He has painted in oil medium as well.

Chowdhury interprets the human form through the x-ray vision of his creativity: attenuated, exaggerated, fragmented, reconfigured, and rephrased. For Chowdhury, the body has to communicate in silence. Often placing his figures against a vacant background, he does not appropriate the specificity of place or environment; instead, he transfers feelings of anguish on to his figures through gestural mark-making. His dense, crosshatched lines simulate body hair and a web of veins takes away the smooth sensuality of the classical body to manifest the textures of life.

Chowdhury believes art in India is neither subsumed in the miniature traditions nor in those of Ajanta, for India is neither a monolith nor a static entity; and that a notion of Indianness should not be fixed into some kind of timeless loop. He has been awarded the Madhya Pradesh government's Kalidas Samman, and was honoured at the 2nd Havana Biennale. He lives and works in Kolkata and Santiniketan.





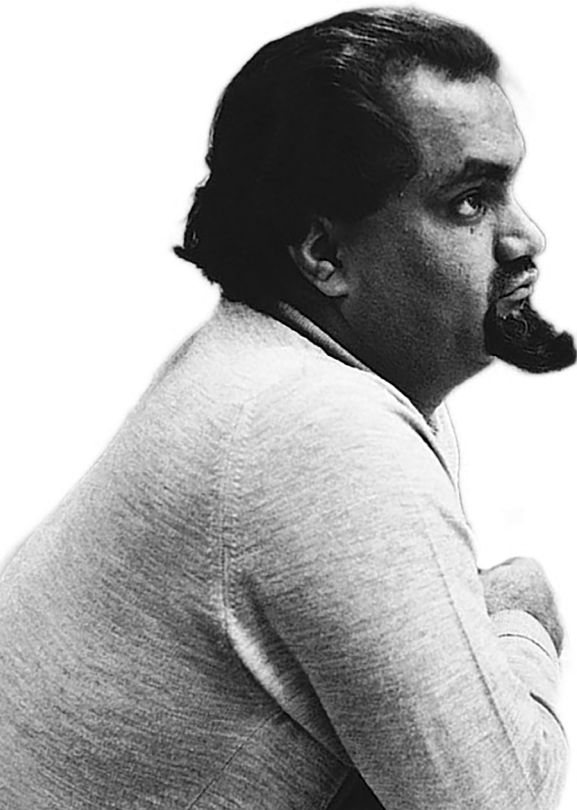
*Untitled, 1992*

Watercolour on paper pasted on board 49.5 x  
40.6 x 25.4cm / 16 x 10 in  
Signed 'Jogen' lower left

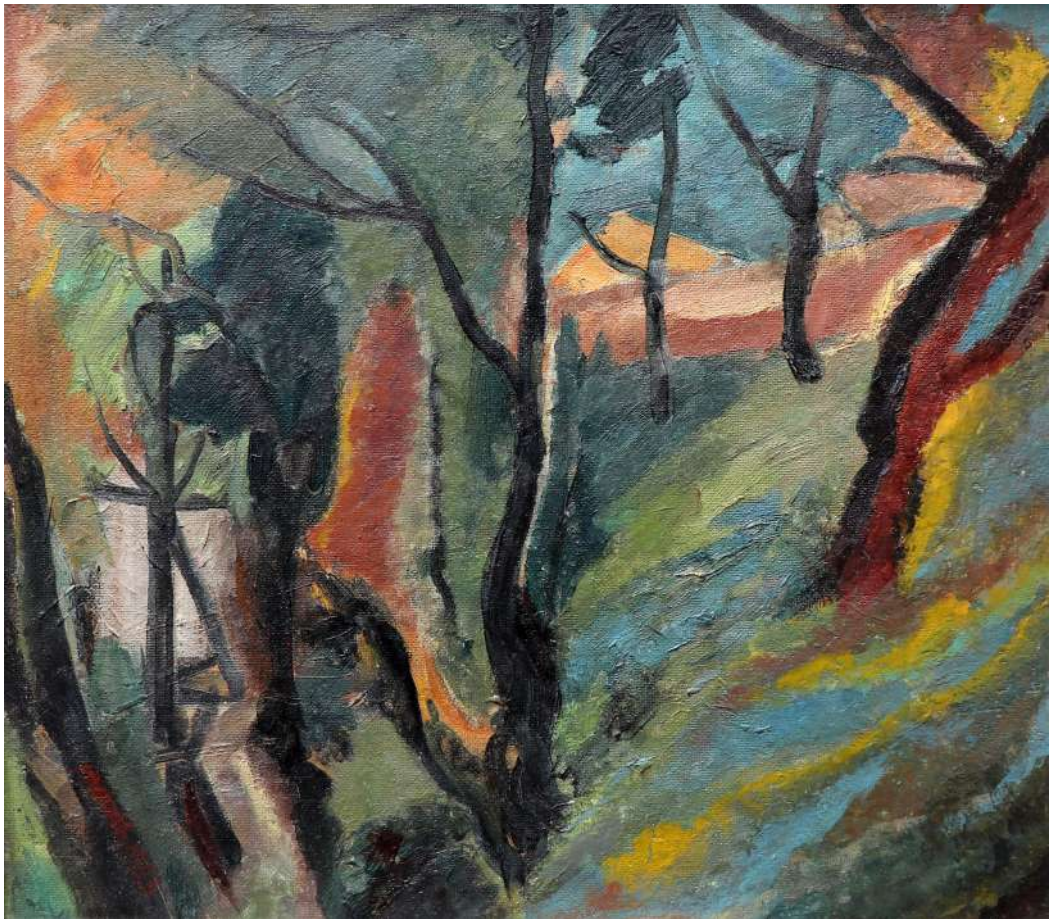
# AVINASH CHANDRA (1931 - 1991)

Born In Simla On 28 August 1931. Avinash Chandra's artistic career was defined by the constant pursuit of a personal style that could reconcile Indian subjects and Western Modernism. Chandra received his early training at the Delhi Polytechnic Art School, which introduced him to European and American art movements. He then attended Central School of Art in London, where he began to create oil paintings influenced by Vincent van Gogh and Chaim Soutine. His early works were abstracted and colorful landscapes featuring the hills in his childhood city featuring the hills in his childhood city of Simla—a subject he would revisit near the end of his career. In the late 1950s, Chandra abandoned what he considered to be the rigidity inherent in his training, to freely pursue his individual aesthetic. The main subject in his later works was the female body, rendered in elegant lines and sometimes with erotic admiration.

Chandra was the first Indian artist to exhibit at one of the most important art events worldwide Documenta in Kassel, West Germany, in 1964. Widely collected, especially by museums in the U.K., Chandra won fellowships in the 1960s from the John D. Rockefeller III Fund and the Fairfield Foundation. He passed away in London on 15 September 1991.



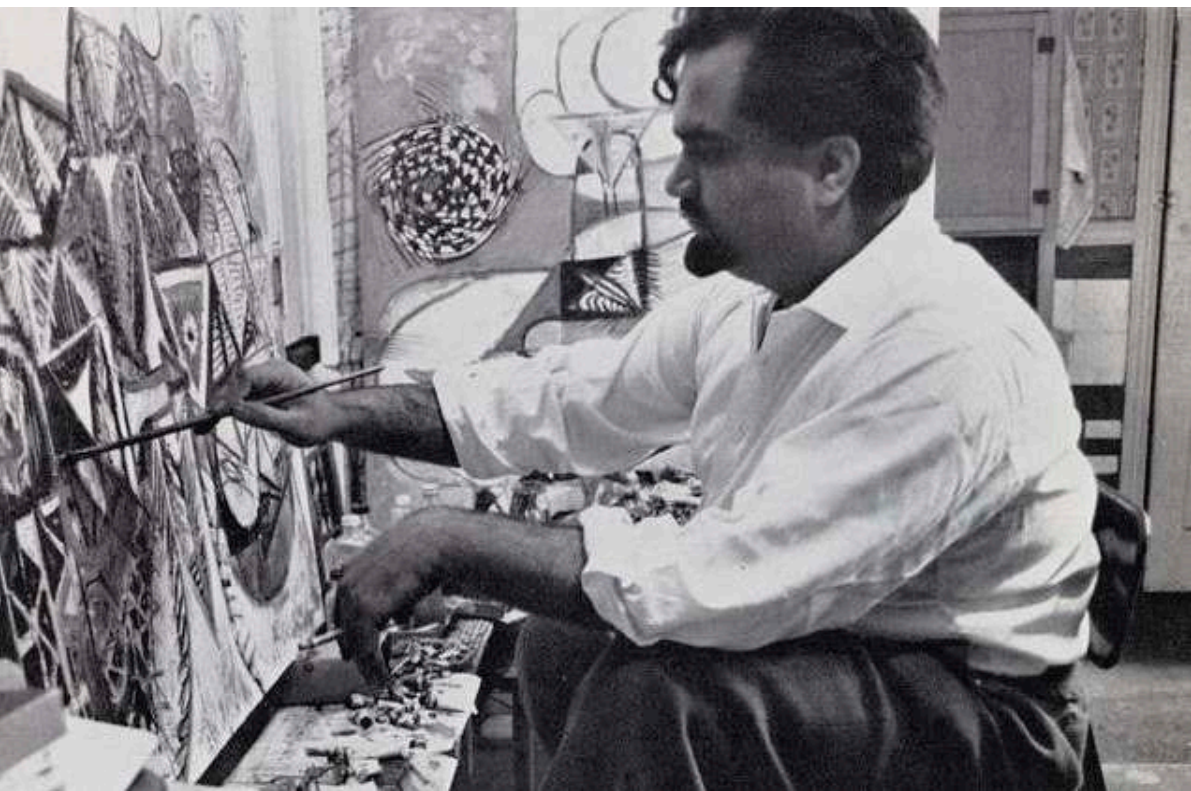
Throughout his career, Chandra's recurrent theme remained the female body. He began with elegant line drawings which evolved through the 1970s into implicit, erotic, coloured drawings. Sexual imagery may have played a vital role in his art but was introduced as part of a much larger experience in a wider context. Employing the primitivist trope, Chandra often reduced female anatomy to shapes as though suspended in a space invaded by phallic forms.

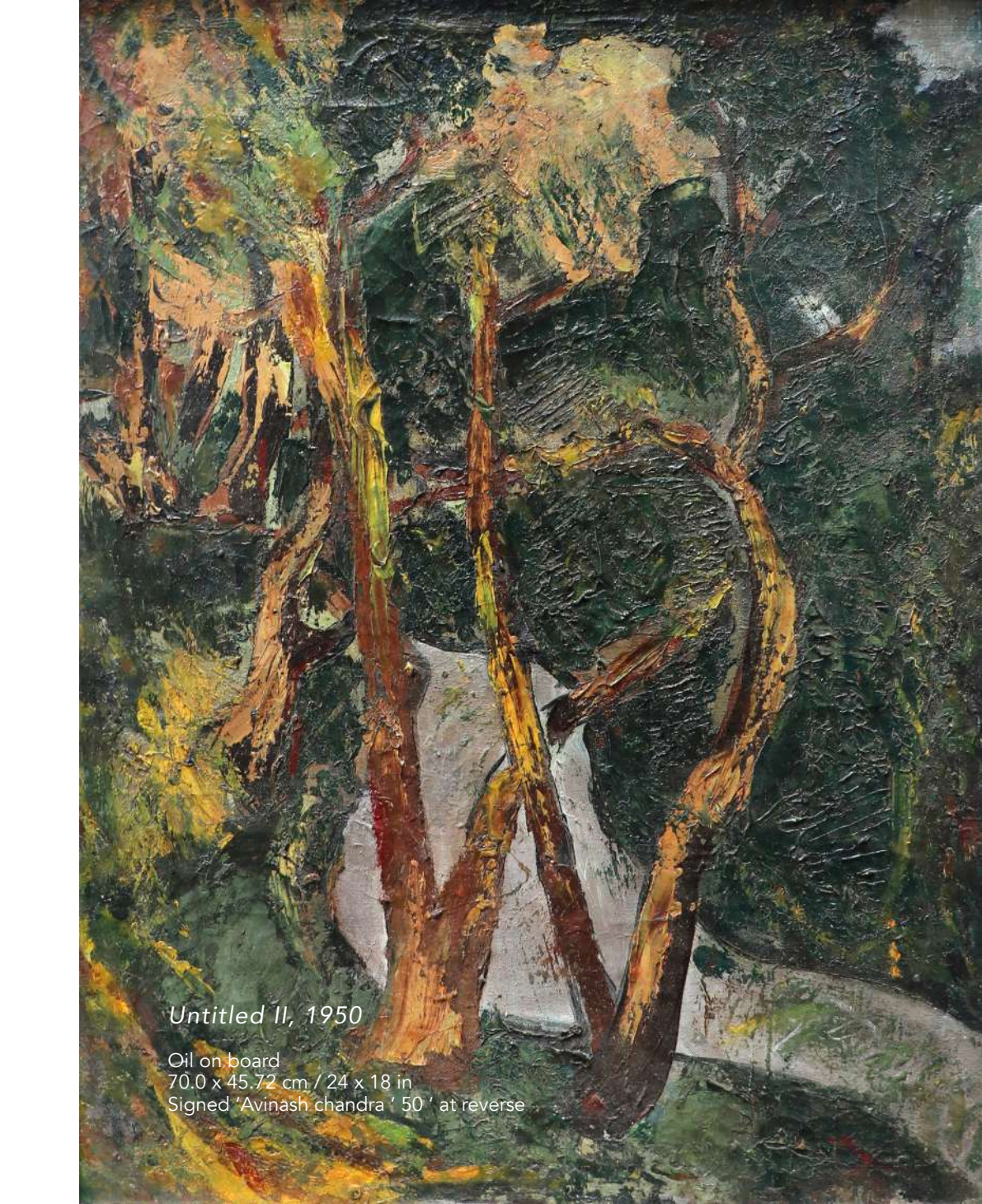


*Untitled I, 1952*

Oil on board  
70.0 x 53.34 cm / 24 x 21 in

*"In 1958, my work began to dissatisfy me, eventually coming to a complete standstill for many frustrating months, eight in fact. I was stale; landscapes, copying scenery, painting from life – all failed to satisfy my need for expression and became, instead, mechanical. I began then, carefully, to let lines and shapes suggest themselves. Those effects might be described as an attempt at a crystallization of forms that are significant and symbolic, beginning at pre-history and continuing on right through our times."*





*Untitled II, 1950*

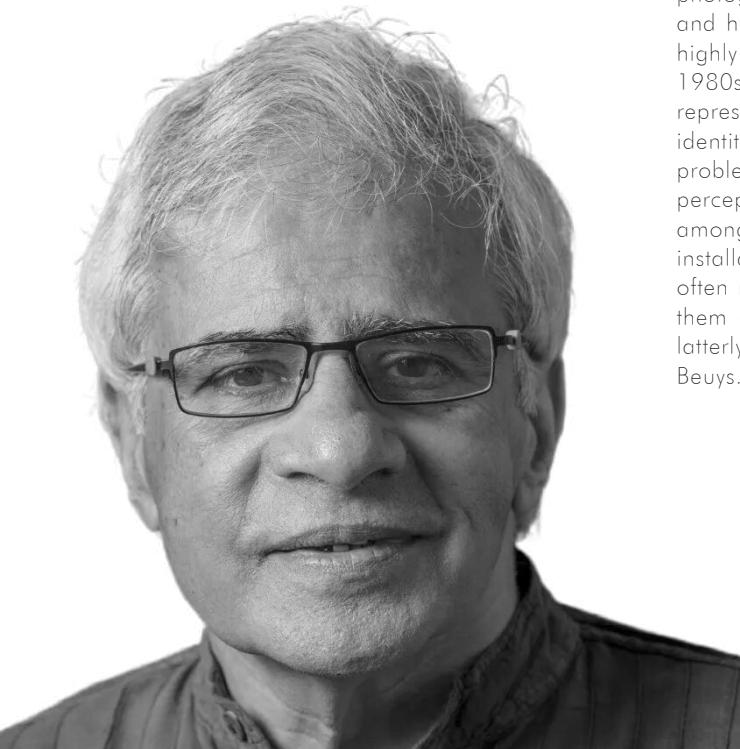
Oil on board  
70.0 x 45.72 cm / 24 x 18 in  
Signed 'Avinash chandra ' 50 ' at reverse

# VIVAN SUNDARAM (1943 - 2023)

Vivan Sundaram (28 May 1943 – 29 March 2023) was an Indian contemporary artist. He worked in many different medias, including painting, sculpture, printmaking, photography, installation, and video art, and his work was politically conscious and highly intertextual in nature. His work constantly referred to social problems, popular culture, problems of perception, memory, identification and history. He was married to art historian and critic Geeta Kapur.

Sundaram was born in Simla, Simla Hill States, British Raj in 1943. His parents were Kalyan Sundaram, Chairman of Law Commission of India from 1968 to 1971, and Indira Sher-Gil, sister of noted Hungarian-Jewish Indian modern artist Amrita Sher-Gil. Sundaram was educated at The Doon School, where he was briefly tutored by Doon's first art teacher and the Bengal School of Art painter, Sudhir Khastgir. He then went to the Faculty of Fine Arts, Maharaja Sayajirao University of Baroda, and at Slade School of London (1966-68) where he also studied history of cinema. He was active in the students' movement of May 1968. He helped set up a commune in London where he lived till 1970. On his return to India in 1971, he worked with artists' and students' groups to organize events and protests, especially during the Emergency years. In London he met the British-American painter R. B. Kitaj, under whom he trained for some time.

Sundaram worked in many different media, including painting, sculpture, printmaking, photography, installation, and video art, and his work was politically conscious and highly intertextual in nature. His works in the 1980s showed a tendency towards figurative representations, and dealt with problems of identity. His works constantly refer to social problems, popular culture, problems of perception, memory, and history. He was among the first Indian artists to work with installation. His later installations and videos often refer to his artistic influences, among them are Dadaism, Surrealism, as well as latterly Fluxus[5] and the works of Joseph Beuys.





*Untitled 1990*

Oil on acrylic sheet & wood on plywood  
76.2 x 101.6 / 30 x 40 in



# NALINI MALANI (B. 1946)

Born in Karachi, a year before it became part of Pakistan, Nalini Malani's art, unsurprisingly, is built on observing the struggles and strife of people, socio-political changes, and how she observes this.

More recently, the lockdown in India on account of the corona pandemic and its impact on migrant workers has impacted her work, even prompting her to post short animations on social media platforms.

Malani graduated from Sir J. J School of Art, Bombay, in 1969. Interestingly, she began experimenting with new media early in her career. In the same year that she graduated, Malani created a series of colour, stop-motion films called Dream Houses. Later, in the 1970s, studying in École Nationale Supérieure des Beaux Arts in Paris, Malani was able to gain a new perspective about her own motherland.

Learning the technique of reverse painting from master artist Bhupen Khakhar in the '80s allowed her to understand how to create a strong sense of character in her figurative work. She did illustrations for

The Times of India wherein she delved deeply into Indian mythology, and many of her works from the Stories Retold series probably reflect her days as an illustrator in the publication.

The artist divides her time between Mumbai and Amsterdam, continuing to work actively from both cities.





*Untitled, 1989*

49.5 x 36.8 cm / 19.5 x 14.5 in

Gouache on Paper

Signed upper center

Modern and  
Contemporary Masterpieces  
-Sculpture



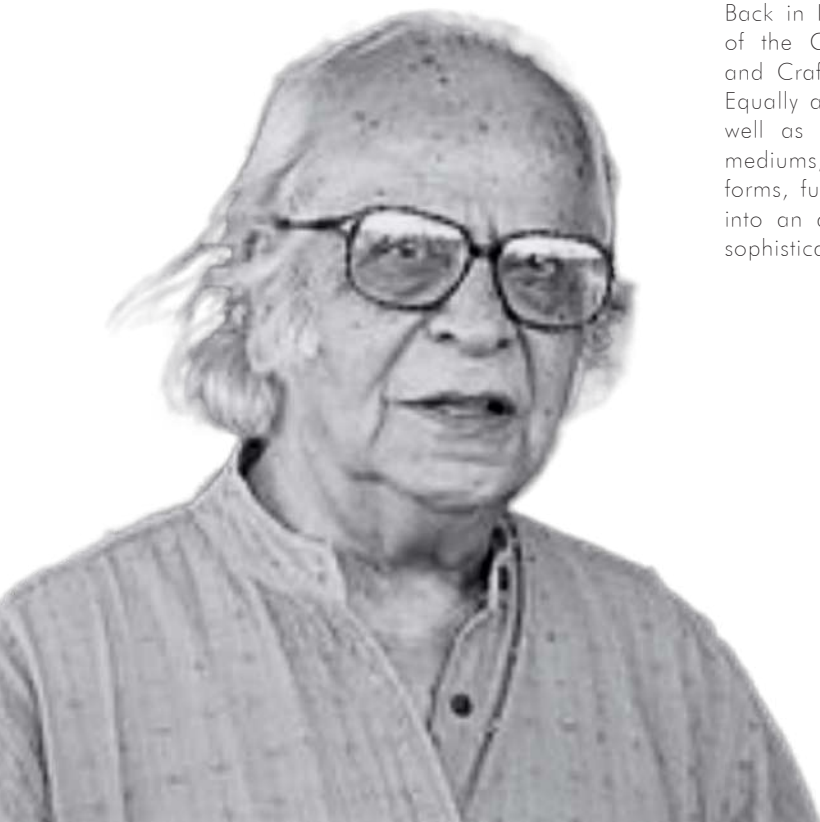
# CHINTAMONI KAR (1915 - 2005)

Chintamoni Kar, one of the foremost modern sculptors of India, was born on 19 April 1915 in Kharagpur.

He trained initially in sculpture with Giridhari Mahapatra, a traditional Oriya sthapati or temple-carver, and learnt painting under Kshitindranath Mazumdar at the Indian Society of Oriental Art, Calcutta.

His exposure to Western art in Paris in 1938-39, however, transformed his outlook, where he studied at the Académie de la Grande-Chaumière, and at the atelier of Italian sculptor Victor Giovanelli.

Kar's subsequent disenchantment with the Bengal School was followed by ten productive years in England, during which he made his award-winning sculpture *Skating the Stag*, 1948, displayed at the 14th Olympic exhibition in London. He would return to Europe later to work on the conservation of paintings at Musée du Louvre, Paris, and at the Institut Royal du Patrimoine Artistique, Brussels, in 1960-61.



Back in India, he served as principal of the Government College of Arts and Crafts, Calcutta, from 1956-73. Equally at ease with the academic as well as abstract styles, and various mediums, Kar experimented with forms, fusing concepts and technique into an amalgam of convention and sophistication, of myth and modernity.



*Untitled mother & child,, 1960*

Wooden

77.4 x 16.5 x 15.2 cm / 30.5 x 6.5 x 6 in

*“All that looks Indian is not Indian, nor can an Indian become un-Indian because of his alien garment. If one’s sight is clear and illumination from within is not covered, it is possible to rise above the technical forms and subject matter whatever they may be”*





*Untitled sitting figure, 1960*

Wooden

45.7 x 16.5 x 16.5 cm / 18 x 6.5 x 6.5 in

# SANKHO CHOWDHURY (1916 – 2006)

Sankho Chowdhury was one of the formative influences in the changing horizon of modern Indian sculpture.

Under the tutelage of Ramkinkar Baij, at Kala Bhavan Santiniketan, Chowdhury's experiment with material and process paved an unending scope of introducing unconventional mediums in to the field, which from nineteenth century onwards, was dominated by western classical modelling methods.

He rigorously experimented with cement, wood, metal, plaster, stucco, welding, aluminium sheets etc., indicating the turn of time and industry, remarkably expanding the material orientation of modern Indian sculpture. Chowdhury was born in 1916, in the Santhal Pargana of Bihar. His engagement with tribal forms and material culture was predominant in his works. He completed his diploma in sculpture in 1945 and then traveled to Nepal with Ramkinkar Baij to assist him to build a war memorial. In 1949, he traveled the length and breadth of Europe and exposed himself to various schools of art. But he didn't



Sankho Chowdhury was also a prolific bureaucrat when it came to spearheading multiple art institutions of India. He was invited to take charge of the sculpture department of M S University in Baroda, where he joined as a reader and head of the department in 1949. In about seventeen years, he supervised the Faculty of Fine Arts as its Dean. Along with various other responsible membership positions in various organisations like, Delhi Urban Commission, All India Handicrafts Board, 5th India Triennale, India Sculptor's Association, he also took charge of Lalit Kala Akademi, New Delhi and created Garhi Artists' Studio in 1976.





*Untitled, Circa 1980s*

Bronze  
16.5 x 6.75 x 4.25 in / 41.9 x 17 x 10.8 cm

*“Gradually Sankho started collecting craft objects and artifacts, vehemently commenting on the tribal’s need to embellish objects of daily use, unlike civilised urban people who have lost all feelings for the look of utilitarian objects. During his tenure in Baroda he visited many Adivasi areas in Gujrat and often took students along. Some of them got interested in tribal art. But there was no system to his collection: anything that he liked, could afford or could be carried away from classical bronzes to musical instruments or kitchen utensils. The best of his bronzes were acquired by the National Museum in 1980. A stint in Tanzania allowed him to add African objects to the collection.”*

- IRA CHOWDHURY



Back

## S. DHANAPAL (1919 - 2000)

in his initial years, S. Dhanapal was drawn towards the bengal school style and excelled in line drawing and impressionistic watercolours. but his own evolving style tended to incline towards south indian temple murals, because of which roy chowdhury encouraged him to take up sculpture.

Born on 3 March 1919 in Madras, S. Dhanapal trained under sculptor-teacher D. P. Roy Chowdhury at the city's Government College of Art and Craft. He joined the faculty of his college after completing his studies, and, in 1957, when K. C. S. Paniker was principal, Dhanapal was appointed the head of the sculpture department. He eventually became principal of his alma mater in 1972.

Dhanapal studied ancient Indian sculptures for their thematic divisions, techniques, iconography, and iconometry, particularly the grammar of Chola, Pallava as well as Mathura sculptures of the Gandhara School.



Massive and robust, his sculptures retained the fullness of a three-dimensional form. He experimented with various metals, terracotta and wood with a great command over each medium, exploring varied themes ranging from the biblical and mythological to nudes, portraits and narratives.

Besides being an acclaimed visual artist, Dhanapal also attained fame as a performing artiste—he was an accomplished Bharatanatyam dancer and was part of several dance-drama productions on stage; he learnt the classical dance forms of Kathakali and Kathak too.



*Composition , 1980s*

Bronze  
43.18 x 20.32 / 17x 8 in

# HIMMAT SHAH (B. 1933)

Born in Lothal in Gujarat, one of the most important sites of the harappan civilisation (3300-1300 bce), Himmat Shah's long-term engagement with terracotta traces its roots to the ancient antecedents of his birthplace, seen especially in his sculptural heads.

As a young boy, Shah studied in Bhavnagar at Gharshala—a school associated with nationalist renaissance in Gujarat—where he was initiated into arts by artist-educator Jagubhai Shah. Going against the grain of his Jain mercantile family, he studied at Sir J. J. School of Art, Bombay, and then at M. S. University, Baroda (1956-60). He went to Paris in 1967 for two years on a French government scholarship, studying under printmakers S. W. Hayter and Krishna Reddy at Atelier 17. This sojourn helped him interact with European modernism.

A versatile artist, Shah has experimented across forms and mediums, making burnt paper collages, architectural murals, drawings, and sculptures in terracotta and bronze, though he sees himself

primarily as a sculptor. His self-designed tools and innovative techniques give his preferred medium—terracotta—a contemporary edge. Shah uses a number of hand tools, brushes and instruments to carve, shape and mould his works. He has designed and executed monumental murals in brick, cement, and concrete.

A founder member of Group 1890, Shah won the Lalit Kala Akademi's national award in 1956 and 1962, the Sahitya Kala Parishad award in 1988, and the Kalidasa Samman from the Madhya Pradesh government in 2003. He lives and works in Jaipur.





*Untitled, 2007*

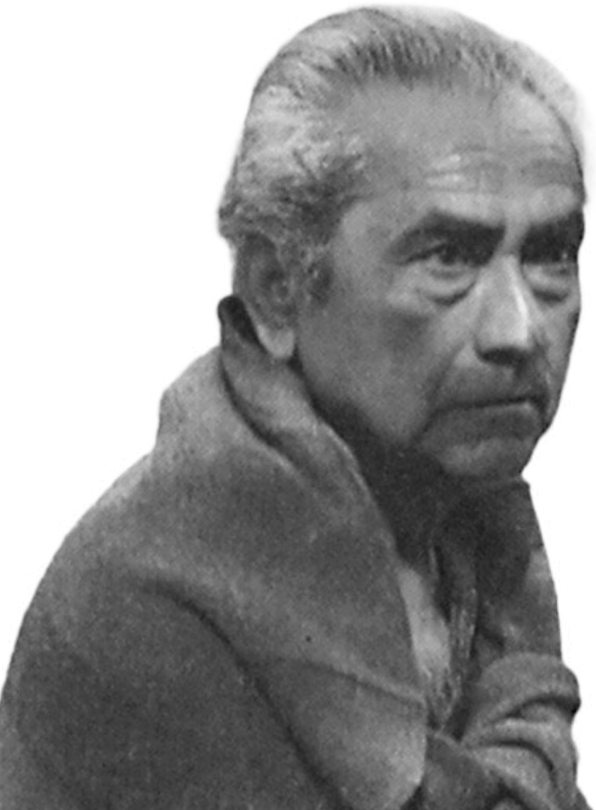
Bronze  
68.58 x 19.5 x 14 / 27 x 7.5 x 5.5 in.

# PIRAJI SAGARA (1931 - 2014)

An early Indian abstractionist who forged his own vocabulary, distinct from the dominant forces that gripped India's art community in the early years of independence, Piraji Sagara came to be known for his collages made of wood relief amalgamated with abstract paintings.

A sculptor and painter, Sagara was born in Ahmedabad on 2 February 1931, in a family of traditional wood carvers. He fused modern perception of abstraction with his ancestral knowledge of the material. With a natural flair for drawing, he completed a master's in drawing in 1957 and a master's in arts in 1960 from Sir J. J. School of Art, Bombay.

Sagara brought together watercolour, pastel, relief work, ornamental scraps, glass bead fragments, and metal, on his burnt wood sculptures, creating narratives that drew from his cultural heritage. For Sagara, the materiality of the work was as seminal as the narrative that the sum of the parts constructed. Inspired by folk culture, he explored the relationship of man with his environment, and the chaos and contradictions of life.



Sagara taught art at School of Architecture, C.E.P.T. University, Ahmedabad, from 1963 until his retirement. He participated in the Sao Paulo Biennale of 1971, Asian art show at Fukuoka Museum of Art, Tokyo, in 1979-80, and the 12th International Festival of Painters at Cagnes-sur-Mer in France, among other international shows. He received Lalit Kala Akademi's national award in 1963. He passed away on 23 January 2014 in Ahmedabad.





Front

*Untitled "Face", Circa late 60s*

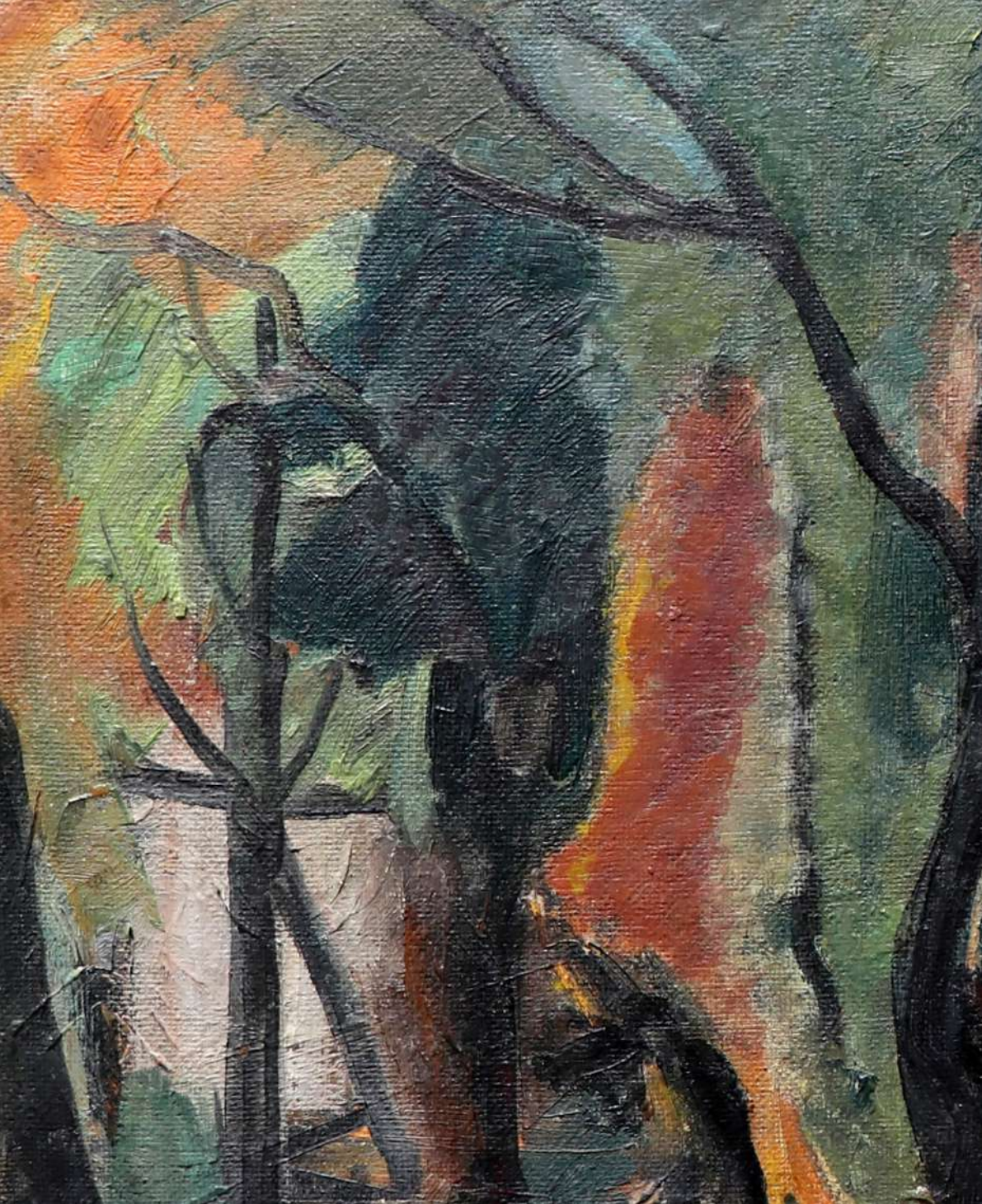
Teak wood  
33 x 61 cm / 18 x 24 in



Back

*"Piraji is unique in his total absorption and assimilation of the traditional, religious art of his region and the equally ancient folk art of Saurashtra, Gujarat and Rajasthan"*

- DNYANESHWAR NADKARNI



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