

Indian Renaissance

Volume-I



June 2021

FEATURED ARTISTS

B PRABHA

B VITHAL

F N SOUZA

GANESH HALOI

GULAM MOHAMMED SHEIKH

JERAM PATEL

K K HEBBAR

K LAXMA GOUD

MANISH PUSHKALE

PANDIT KHAIRNAR

PIRAJI SAGARA

SUDHIR PATWARDHAN

SUNIL DAS

Indian Renaissance

Indian Renaissance is a series of specially curated catalogues featuring Indian modern and contemporary artist who strived hard to create a new language in indian art. They truly represent what can be termed as 'Indian Renaissance' as they broke moulds and existing barriers to create their own identity.

The first volume of the catalogue features 14 artist – B Prabha, B Vithal, F N Souza, Ganesh Haloi, Gulam Mohammed Sheikh, J Swaminathan, Jeram Patel, K L axma Goud, K K Hebbar, Manish Pushkale, Pandit Khairnar, Piraji Sagara, Sudhir Patwardhan and Sunil Das. The eclectic mix of artist chosen represents different eras of Indian art history showcasing different forms, mediums and techniques. From Prabha's artistic depiction of tribal women to Vithal's robust Ganesh sculptures to Haloi's masterful abstract forms to Hebbar's remarkable peacock series to Pandit Khainar's layered depiction of perceptions to Sunil Das's signature bold stokes, the catalogue has a vibrant mix for both seasoned and new collectors. The artworks curated in this catalogue takes one through the realms of each of the masters' individual artistic journeys.

Both Art Magnum and One O Eight Art Projects share the same vision and objectives and are committed to further the cause of Indian art and culture. This catalogue is a first a series of catalogues that shall be promoted by Art Magnum and One O Eight Art Projects. Each catalogue shall feature a diverse set of Indian artist highlighting vibrant art works and offering a unique experience to collectors and art enthusiasts.



One O Eight Art Projects has been founded as a new avenue for art ecosystem with a vision to be more open & inclusive towards the approach on bringing art and experiences together across timelines, practices and regions. The project aims to nurture the exchange of ideas and experiences through impactful projects and curations working with artists / groups / collectives / art professionals / galleries and institutions.

One O Eight Art Projects has been founded by Tarun Khanna who has adorned various hats as a collector, art advisor, Information and environment design expert and an art dealer. With over 20 years of experience in collecting and advising and contributed towards building various important art collections across the world the birth of **One O Eight Art Projects** seemed an appropriate next step to bridge the gaps in the art ecosystem towards being more transparent and inclusive for all.

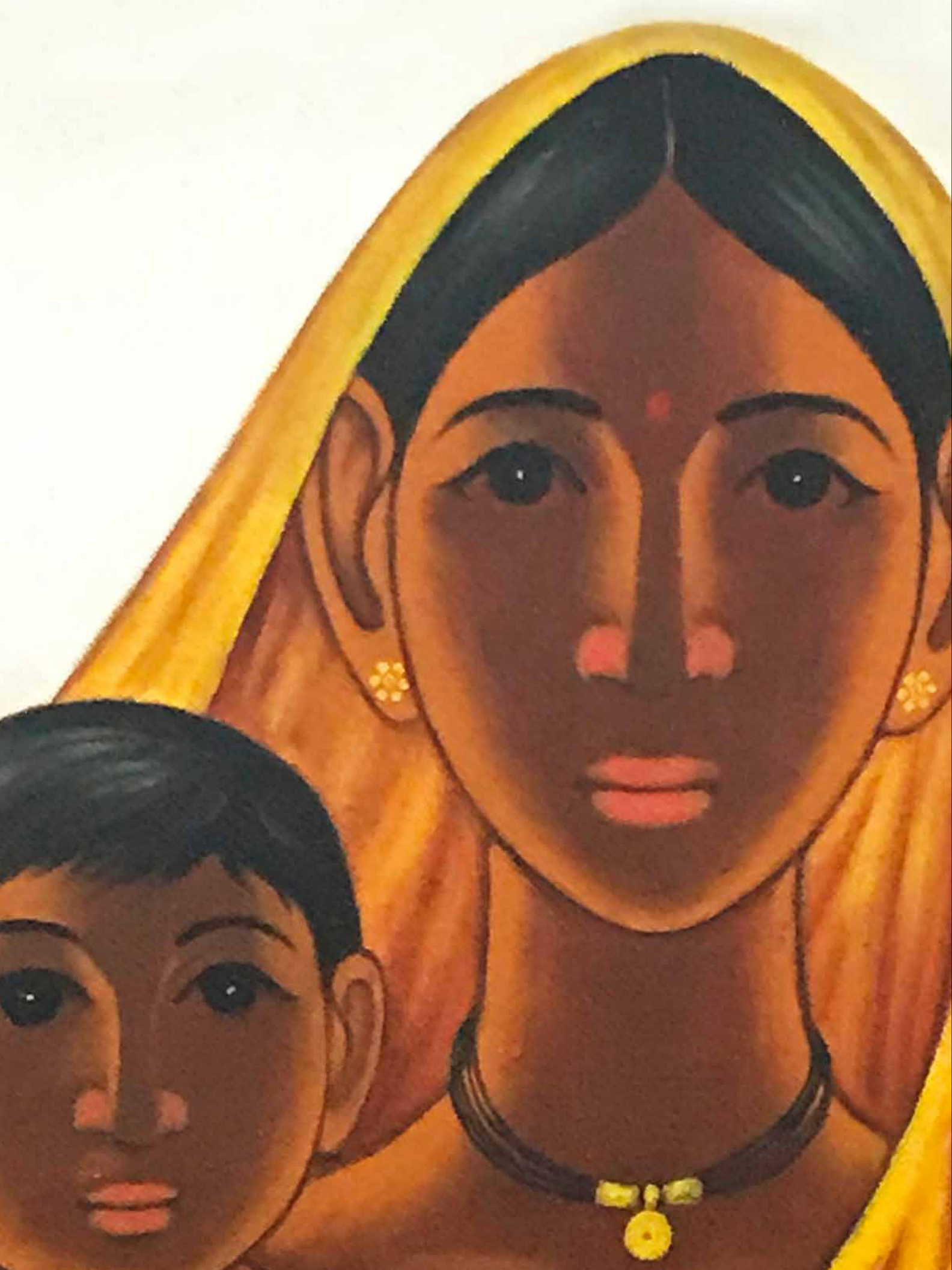
Moving forward the project will focus on commercial and non-commercial aspects of art like research, publications, grants, fellowships and residency projects for South Asian and International art. The project is already in process to set up a collective ownership-funding model for South Asian Art based on deep research and data that has been collected over years of operating in the market. With this unique concept for the Indian art market, project will also be exploring the growing trends of digital and AI art space which is making a great buzz internationally.



Art Magnum was founded with a vision to provide South Asian Art a platform to showcase its true ability and magnificence and to support upcoming and established artist and craftsmen. Since its inception in 1986, it has been nurturing emerging artist to further the cause of South Asian Art. It's founder Late Shri Prakash Chand Singhvi was a visionary figure whose passion and enthusiasm was the driving force behind the gallery.

Art Magnum's current director, Saurabh Singhvi, is taking his legacy forward. The gallery has prided itself to present different medium of artistic expression ranging from the traditional to the modern to the contemporary to the experimental. A contemporary space with a modern tone located in the heart of South Delhi, the gallery attempts to give voice to the emerging talent of the day balanced with a roster of shows that presents the Masters of India Art through the pre and post independence era.

Always innovative and always striving towards new paradigms, Art Magnum has, in its journey, reached many milestones and many goals. The firm has held shows in countries such as Dubai and Singapore for which it has won critical and popular acclaim both within India and internationally. The collection of the gallery includes works of M F Husain, S H Raza, F N Souza, Somnath Hore, Suhas Roy, K G Subramanyan, Paresch Maity, T Vaikuntam amongst others. Going forward, Art Magnum shall act as a catalyst for talented young artist striving for creative excellence.



"I have yet to see one happy woman."

B. Prabha was born in the village of Bela, near Nagpur in Maharashtra in 1933. Growing up in a close-knit middle-class family, she studied at the Nagpur School of Art and went on to pursue a Diploma in Painting and Mural Painting from the Sir J.J. School of Art, Mumbai. Although she worked mostly with oils on canvas, this modern painter did explore several media, styles and subjects before finally settling with oils as her preferred medium. Following her phase of experimentation, Prabha developed an elegant, formal style that remains her trademark. Her paintings cover a wide range of subjects, from landscapes to social issues like droughts, hunger and homelessness. A significant component of Prabha's body of work is the artist's self-conscious attempt to immortalize the plight of women in her country.

Prabha's signature style fully evolved after her marriage to fellow artist B. Vithal in 1956, when she moved from modern abstract forms to a more decorative figuration. She held her first joint exhibition with her husband the same year. It is interesting to note that B. Prabha was a practicing female artist in an age where women were unapologetically oppressed, and it is no surprise therefore that Prabha used her own position as an artist to make strong comments on the same. While her work today might seem like a simple documentation of the figures of rural women, it must be taken into account that a few decades ago these might have been odes to the spirit and the plight of these women.



B. PRABHA
Untitled (Huts)
Oil on board
46 x 16 inches
1962

Signed bottom right

Provenance: Property of distinguished collector, certified by Nayana Sarmalkar



B. PRABHA
untitled
Oil on canvas
12 x 12 inches
1999

Signed in devnagari, top left

Provenance: Property of distinguished collector, certified by Nayana Sarmalkar



B. PRABHA
Untitled
Oil on canvas
12 x 12 inches
1999

Signed in devnagari, top left

Provenance: Property of distinguished collector, certified by Nayana Sarmalkar



B. PRABHA
untitled
Oil on canvas
24 x 32 inches
1977

Signed in devnagari, centre right

Provenance: Property of distinguished collector, certified by Nayana Sarmalkar

Born in Maharashtra in 1935, **B Vithal** studied at the Sir J.J. School of Art, Mumbai. He was an artist who was a master sculptor and painter. While his sculptural works were known for their monumentality his paintings captured the personal and intimate. But in both forms the innate understanding of the human form comes through very strongly. This is not surprising as he studied at the Sir J.J.School of Art, which lay emphasis on the study of the human form through it's live model studio classes, it is also a school that is filled with large sculpture casts of the Greek and Roman sculptures. It was also here that he met his wife and fellow artist B Prabha. They were married in 1956 and had a joint show of their works in the same year.

Vithal mostly painted on large canvases and handled the entire surface with ease. His canvases are not precursors to his sculptures; his ability to switch from the 3 dimensions to the 2 dimensions is noteworthy. Vithal played with his canvases, he moved them all around, working on them from all directions, creating unusual in textures and depths. Horses, musicians, nudes, and people of Maharashtra are some of the most painted subjects by the artist. While he is know for the bulls, which exuded sheer power and force, his paintings of the horse he is more playful and experiments with their form and translating it in 2 dimensions.

Vithal who lived and worked in Mumbai passed away in 1992.



B. VITHAL
Lord Ganesha
Bronze
23 x 22 x 16 inches
Signed "B Vithal" on the reverse
Provenance: Property of a Mumbai based collector



B. VITHAL

Untitled
Oil on canvas
24 x 42 inches
1962

Signed and dated 'B Vithal 62' top left

Provenance: Property of a Delhi based collector,
Acquired from Milleabros auction, United States, May' 2017



"Different traditions give you different ways of structuring reality"

Francis Newton Souza was born in 1924 in Saligao, Goa. After losing his father at a very young age and being afflicted by a serious bout of small pox, he vowed to go about life his own way. Souza was expelled for participating in the Quit India Movement while studying at the Sir J J School of Art in Mumbai. In 1947, he founded the Progressive Artists' Group along with S H Raza, M F Husain and K H Ara, among others. An articulate genius, Souza augmented his disturbing and powerful canvases with his sharp and provocative prose.

Francis Newton Souza's unrestrained and graphic style created thought-provoking and powerful images. His repertoire of subjects covered still life, landscape, nudes and icons of Christianity, rendered boldly in a frenzied distortion of form. Souza's paintings expressed defiance and impatience with convention and with the banality of everyday life. Souza's works have reflected the influence of various schools of art: the folk art of his native Goa, the full-blooded paintings of the Renaissance, the religious fervour of the Catholic Church, the landscapes of 18th and 19th century Europe, and the path-breaking paintings of the moderns. A recurrent theme in his works was the conflict in a man-woman relationship, with an emphasis on sexual tension and friction. In his drawings, he used line with economy, while still managing to capture fine detail in his forms. He also used a profusion of crosshatched strokes that made up the overall structure of his subject.





F N SOUZA

Still life
 Mix media on canvas
 23.5 x 23.5
 2001

Signed 'Souza' bottom center

Provenance: Property of a Mumbai and Goa based collector.

Exhibited: F N Souza - Baiju Exhibition, Saffronart and Apparao Galleries, Los Angeles, Feb'2002



F N SOUZA

Mellenium man
 Pen on paper
 9 x7 inches
 1999

Signed 'Souza 99' top left

Provenance: Property of a Delhi based collector, Acquired from Gallery 88, Kolkata



F N SOUZA

Untitled
 Marker on paper
 11.5 x 9 inches
 1983

Signed 'Souza 83' top right

Provenance: - Property of a Mumbai based collector, Published in Christie's auction catalogue, acquired from Grosvenor Gallery, London



F N SOUZA

Untitled
 Pen and Ink on paper
 16 x 8.5 inches
 1962

Signed 'Souza' center right

Provenance: Property of a Mumbai based collector, Published in Christie's auction catalogue acquired from Grosvenor Gallery London

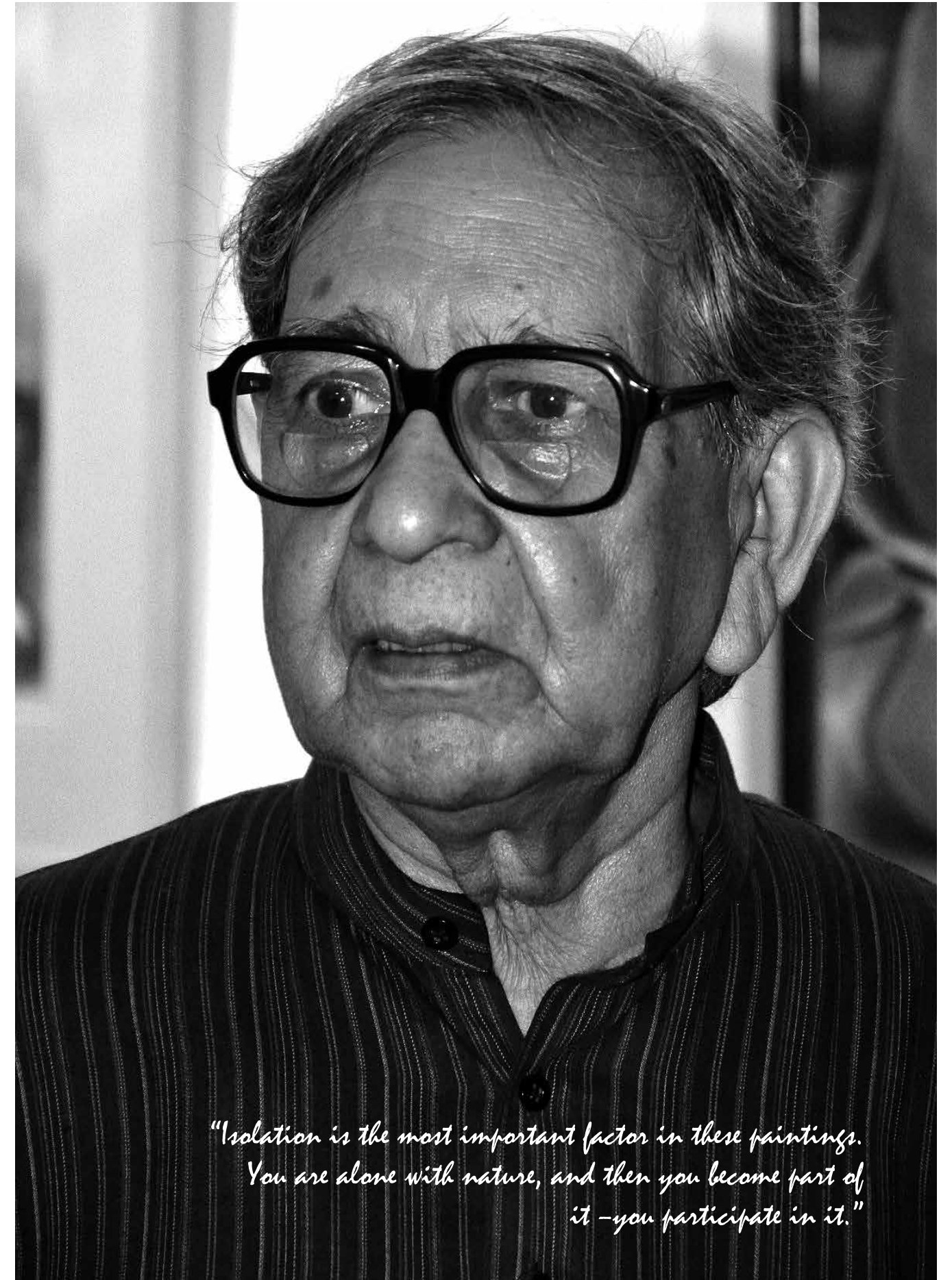
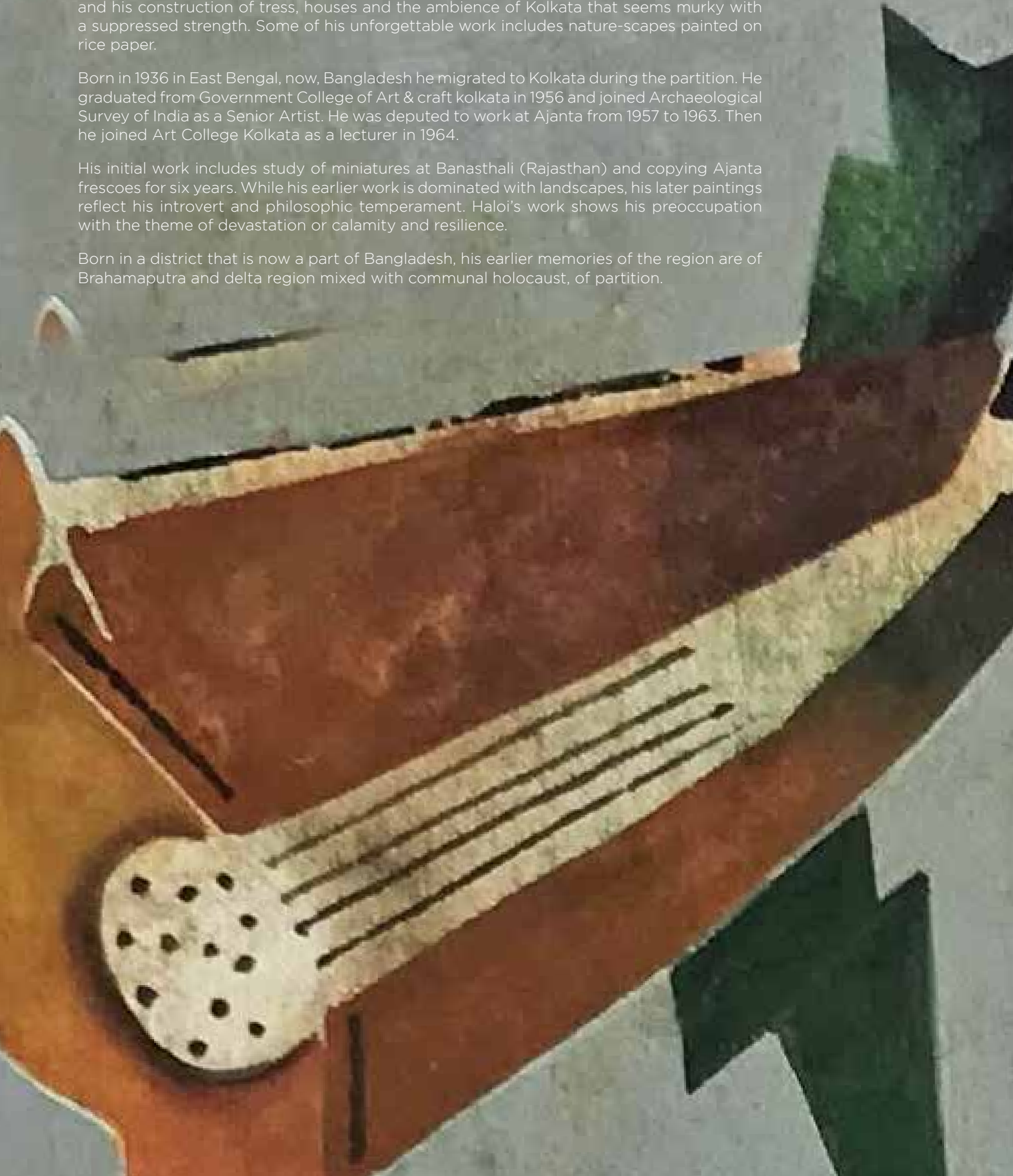
Ganesh Haloi's art has evolved through a series of transactions from pure landscape to the innerscapes.

Even though it is abstract, Haloi's works and his motifs have precise associations with the artist's psyche, his experiences and the upheavals that have shaped him and his point of view. "Everything begins in pain," says Haloi. He maintains high standards craftsmanship and his construction of tress, houses and the ambience of Kolkata that seems murky with a suppressed strength. Some of his unforgettable work includes nature-scapes painted on rice paper.

Born in 1936 in East Bengal, now, Bangladesh he migrated to Kolkata during the partition. He graduated from Government College of Art & craft kolkata in 1956 and joined Archaeological Survey of India as a Senior Artist. He was deputed to work at Ajanta from 1957 to 1963. Then he joined Art College Kolkata as a lecturer in 1964.

His initial work includes study of miniatures at Banasthali (Rajasthan) and copying Ajanta frescoes for six years. While his earlier work is dominated with landscapes, his later paintings reflect his introvert and philosophic temperament. Haloi's work shows his preoccupation with the theme of devastation or calamity and resilience.

Born in a district that is now a part of Bangladesh, his earlier memories of the region are of Brahamaputra and delta region mixed with communal holocaust, of partition.



*"Isolation is the most important factor in these paintings.
You are alone with nature, and then you become part of
it -you participate in it."*



GANESH HALOI
Untitled
Water colour on paper
14.5 x 15 inches
2006
Signed and dated in bengali
bottom right
Provenance: Property of a Delhi
based collector, Acquired from
Gallery Espace, New Delhi



GANESH HALOI
Untitled
Water colour on paper
16 x 16 inches
2001
Signed and dated in bengali bottom right
Provenance: Property of a Delhi based collector,
Acquired from Pallette Art Gallery, New Delhi

GANESH HALOI
Untitled
Water colour on paper
14 x 20 inches
2006

Signed and dated in bengali bottom right

Provenance: Property of a Delhi based collector,
Acquired from Gallery Espace, New Delhi



GANESH HALOI
Untitled
Water colour on paper
14 x 20 inches
2006

Signed and dated in bengali bottom right
Provenance: Property of a Delhi based collector,
Acquired from Gallery Espace, New Delhi





Born in 1937 in Saurashtra in Gujarat, **Gulam Mohammed Sheikh** did his masters degree in painting from the Faculty of Fine Arts at the MS University in Baroda in 1961. He was awarded the Commonwealth scholarship and went to study at the Royal College of Arts, London from 1963-69. Subsequently, he taught art history and painting at MSU, Baroda for about thirty years. In 1987, he was a visiting artist at the School of the Art Institute of Chicago, US, and in 2000, writer/artist-in-residence at the South Asia Regional Studies, University of Pennsylvania, Philadelphia. Sheikh is also a poet, art critic and historian.

Sheikh spearheaded an art movement which rejected the abstract and non-representational and focused on resurrecting the role of the narrative for a socially reactive figuration closely linked to the living concerns of people. He created a visual language that imbibed and discarded influences while being open to experimentation and academic influences. His early work may be seem to be occupied with an investigation of the subliminal reaches of human existence. His work from the 1960s and 1970s can be seen to be informed with a consciousness of the surreal in the seemingly mundane. Given his academic influences, he draws images from Indian art, European art and political events to create is own narrative. Being a poet and writer himself, Sheikh has always been inspired by Kabir, the legendary poet/saint. Over the years the theme of Kabir kept returning to him and Sheikh created a relationship between his own images and Kabir's words.

The autobiographical reference has been an important part of his practice. Musings on place, on the cultural environment of the individual are of importance, to him; the physical and the transcendental meet in his work. His work has been exhibited widely in India and abroad.

He published his first set of poems, 'Athwa' in 1974, and he was regarded as a pioneer of modern Gujarati poetry. He has also edited a book 'Contemporary Art in Baroda', which culminates a decade-long research and documentation project. His contributions to visual arts and literature have been awarded by the Lalit Kala Akademi, Bombay Art Society as well as the Padma Shri from the Government of India.

Sheikh lives and works in Baroda.

GULAM MOHAMMED SHEIKH

Still life III (Day of the dagger)
Charcoal on paper
22.5 x 30 inches
1993

Signed "Gulam Mohammed Sheikh" bottom right

Provenance: Property of a Delhi based collector, Acquired from Saffronart exhibition

Exhibited: 'Hamsa Jataka' and other stories, Saffronart and Sakshi Art Gallery, Sept'2020





Jeram Patel was born in 1930 at Sojitra in the Kaira district of Gujarat. He studied drawing and painting at Sir JJ School of Art, Mumbai between 1950 and 55, and typography and publicity design at Central School of Arts and Craft, London for two years till 1959.

Jeram Patel was one of the artists who turned around the Indian art scene and formulated a new visual identity and method of abstraction in the late 1950's and 60's. Alongside NS Bendre and Sankho Chowdhuri who set up the Baroda School of Art, Patel, with artists like Jagdish Swaminathan, initiated one of the greatest changes in Indian art as a founder member of the short-lived artists' collective Group 1890.

Patel has held one-man shows in London, New Delhi, Kolkata and Mumbai and has represented India at the Tokyo Biennale of 1963, the Sao Paulo Biennale of 1963, the Third World Biennale at Baghdad in 1980 and the Festival of India, London, in 1982. His works are featured in many prestigious collections including those at the National Gallery of Modern Art, New Delhi, the Museum of Chennai Art, Baghdad, Chandigarh University, the Lalit Kala Akademi, New Delhi, the Society of India, the Museum of Fine Arts in Bhopal and the Dhoomimal Gallery in New Delhi.

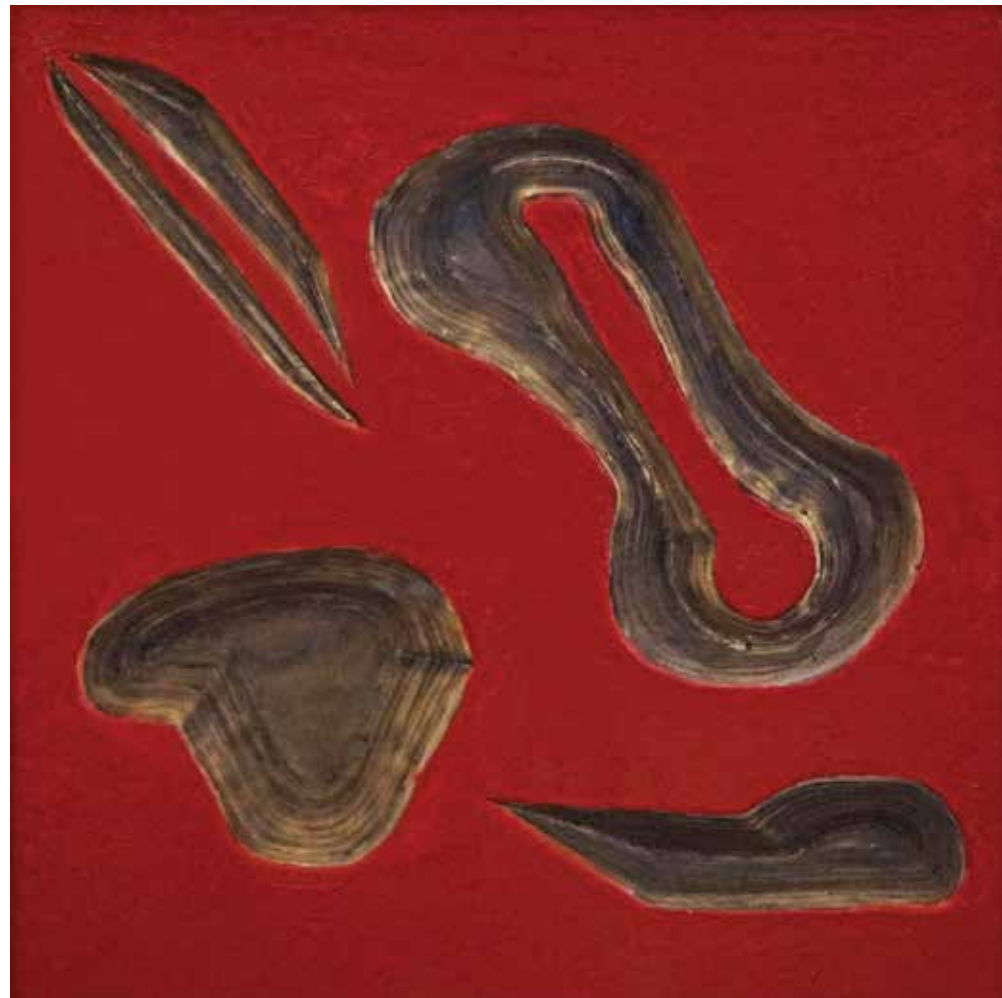
Patel has been associated with various organizations including the Lalit Kala Akademi, New Delhi, the Gujarat State Lalit Kala Akademi, the Royal Society of Arts, London, the School of Architecture, Ahmedabad and the Weavers' Service Centre, All-India Handloom Board, New Delhi. He was till recent working as a professor at the Faculty of Fine Arts, Baroda University. Jeram Patel has been a recipient of the National Award from the Lalit Kala Akademi in 1957, 1963, 1973 and 1984 and National Award for Design in 1976. He has also won a silver medal from the Bombay Art Society in 1960. In 1994 he was awarded Emeritus Fellowship from The Govt. of India.

JERAM PATEL

Untitled
Blow torch and enamel on wood
24 x 24 inches
2008-09

Signed "Jeram Patel" on the reverse

Provenance: Property of an Ahmadabad based collector



JERAM PATEL

Untitled
Blow torch and enamel paint on wood
24 x 24 inches
2008-09

Signed "Jeram Patel" on the reverse

Provenance: Property of an Ahmadabad based collector



JERAM PATEL

Untitled

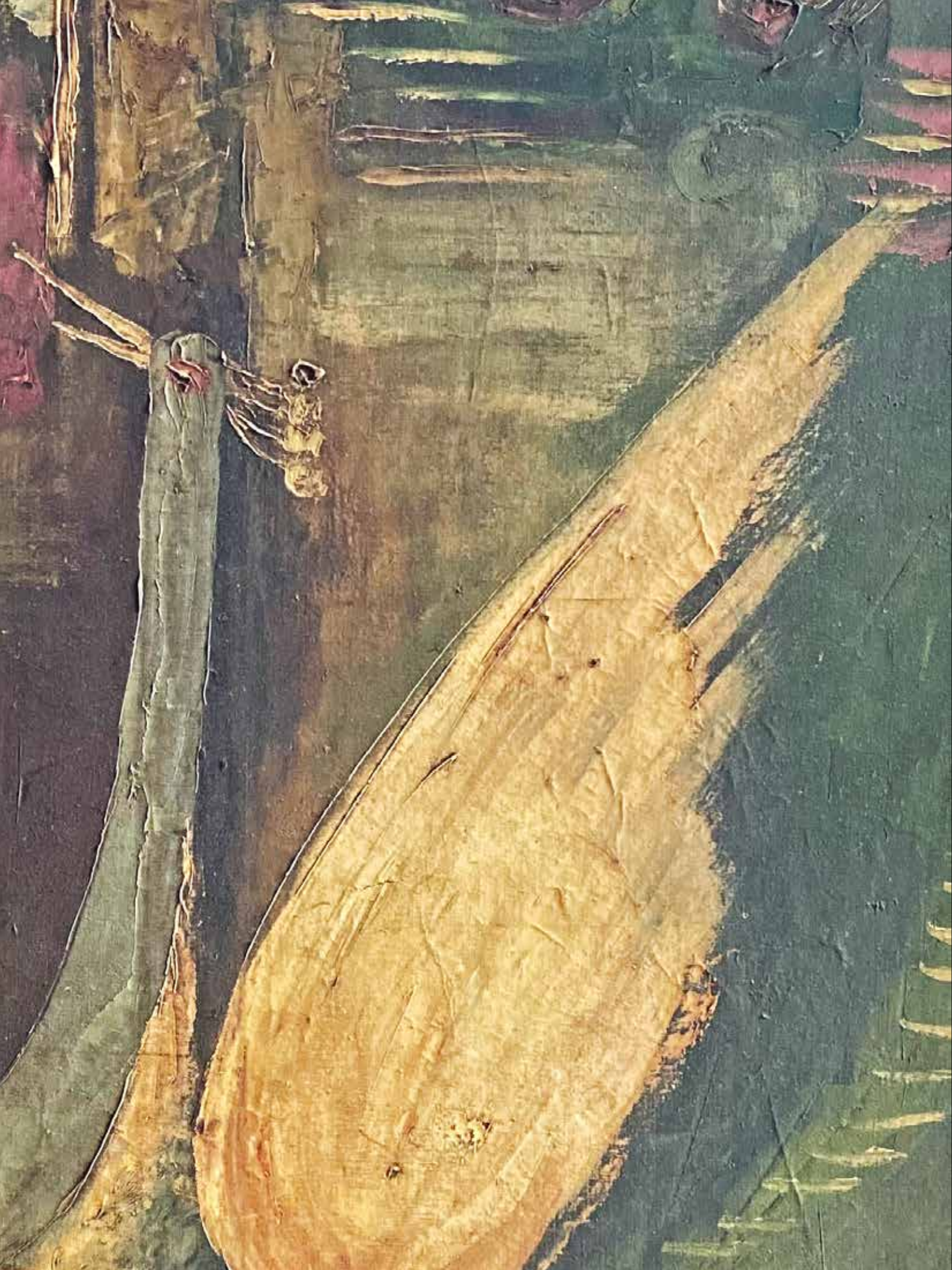
Blow torch and enamel paint on wood

48 x 48 inches

2010

Signed "Jeram Patel" on the reverse

Provenance: Property of an Ahmadabad based collector



K.K. Hebbar was born in 1911 in Kattingeri, Udipi, Karnataka. Growing up, Hebbar saw his father, a Ganesh idol sculptor and was inclined towards art. Thus, after some initial training in Mysore, he joined Sir J.J. School of Art, Mumbai from 1940-45. Here he drew his fascination for impressionism. But his source of inspiration remained Indian classical art. In 1949, he studied at the Academie Julian in Paris, and was exposed to more Western art. Later he studied graphics at Ecole Estinne.

Despite being exposed Western sensibilities, Hebbar's body of work remained rooted in the folk traditions of India. His early paintings of landscapes and figure compositions disciplined him and made him create his own unique style, rhythm and colour. To understand rhythm, he even learnt the dance form of Kathak.

Hebbar was inspired by the illustrations of Jain manuscripts, Mughal miniatures and Ajanta murals. He was also highly influenced by Paul Gauguin and Amrita Sher Gill. In his work, he harmoniously blended the traditional Indian forms with elements of Western art such as surrealism and abstract art. He had a strong social concern which made him focus on themes like poverty, hunger and the destruction wrought by war and the nuclear explosion. Simultaneously, he was inspired by music and dances like Kathak, and captured the grace of the dancers and performers in his paintings.

Hebbar served as the chairman of the Artists' Centre, Mumbai from 1953-73. In 1976, Hebbar became a fellow of Lalit Kala Akademi. Hebbar was honoured with a number of awards through his career, including the Padma Shri in 1961, Padma Bhushan by the President of India in 1989, and the Maharashtra Shasan Gourav Puraskar in 1990. He passed away in 1996.

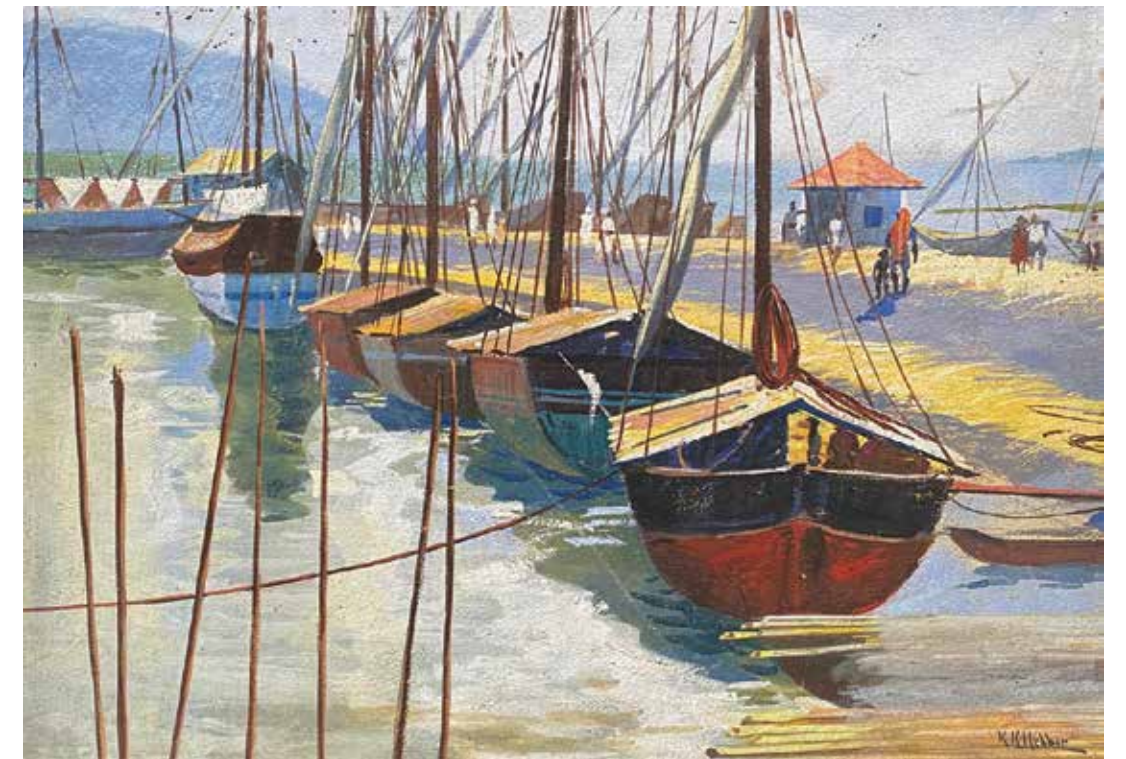
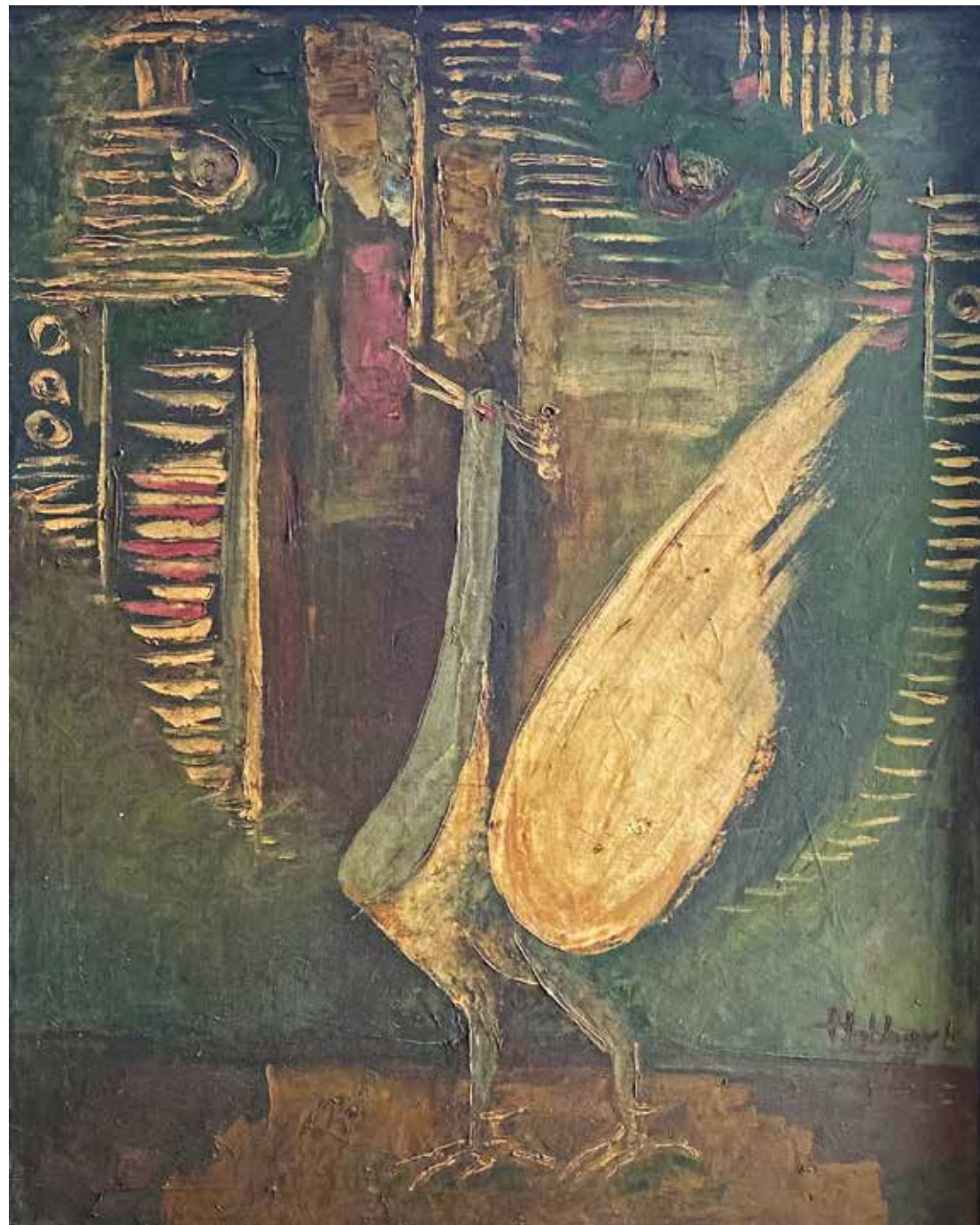


KK HEBBAR

Peacock
Oil on canvas
36 x 28.75 inches
1967

Signed and dated on "Hebbar 67" bottom right

Provenance: Property of an Mumbai based collector,
Authenticated by the K K Hebbar Foundation

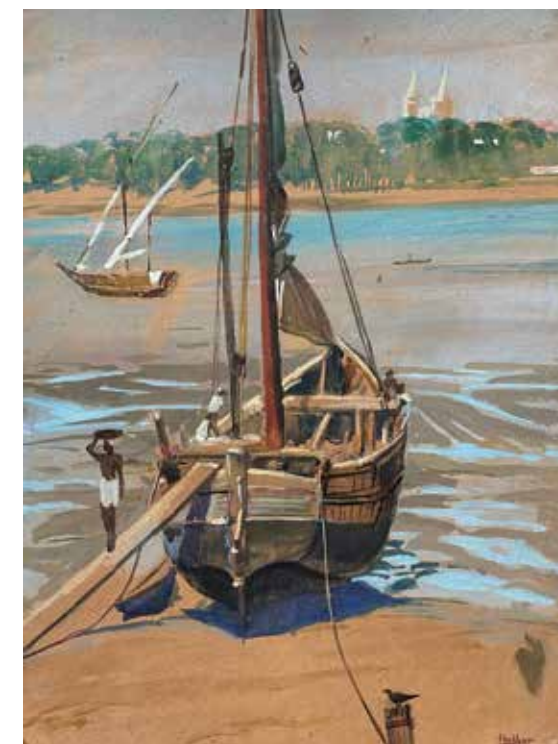


KK HEBBAR

Harbour
Watercolour on paper board
21.5 x 15 inches
1940

Signed "KK Hebbar" on bottom right

Provenance: Property of an Mumbai based collector,
Authenticated by the K K Hebbar Foundation

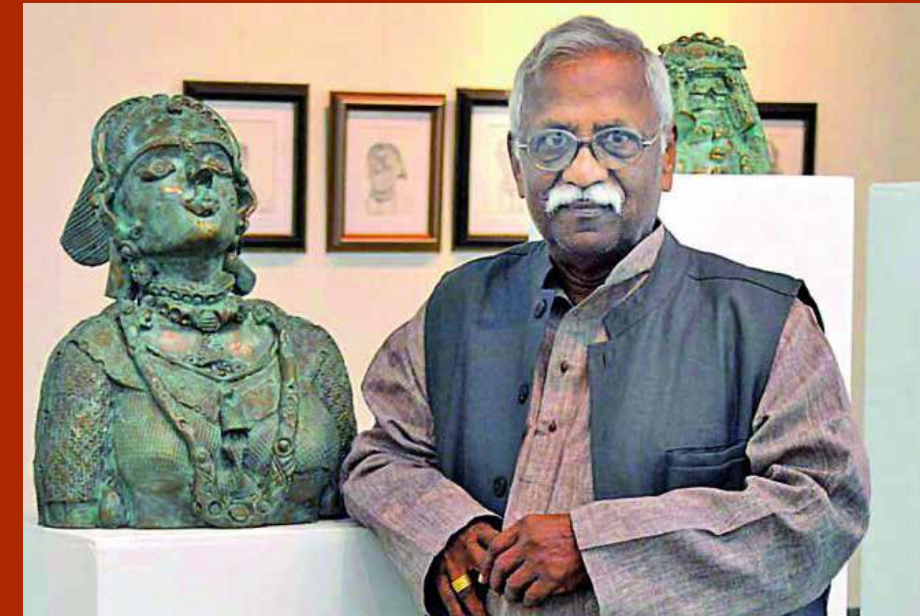


KK HEBBAR

Boats
Watercolour on paper board
19 x 14.5 inches
1940

Signed "Hebbar" on bottom right

Provenance: Property of an Mumbai based collector,
Authenticated by the K K Hebbar Foundation



K Laxma Goud born in 1940 in Nizampur, Andhra Pradesh, K. Laxma Goud completed his diploma in Drawing and Painting from the Government School of Art and Architecture, Hyderabad, in 1963; he then went on to study Mural Painting and Printmaking at the Faculty of Fine Arts at M.S. University, Baroda, from 1963 to 1965. Goud displays versatility over a range of mediums, from printmaking, drawing, watercolour, gouache and pastels to glass painting and sculpture in bronze and terracotta. Over the many years of his artistic career, he is known to have moved from one medium to another with élan. Fellow artist T. Vaikuntam, in one of his interviews, reminisces that it was Laxma Goud who introduced him to the art of sketching and made him aware of the possibilities of this medium.

When one looks at Goud's work, rustic, raw, and potent might be the first words that come to mind. His portraits of men and women represent the dynamic Indian ethos rather than particular individual identities. A recurrent theme with the artist is that of the erotic, treated as an active and powerful aspect of male and female sexuality and existence. Goud's work is dramatic; his protagonists are raw and vivacious in their appeal, imbued with energy that reverberates through his strokes and textures. Most of Goud's art is centered on the rural, recreating landscapes from his childhood as if they were frozen in time. In the artist's later work, his figures turn softer, more introspective than brash in their outlook.

In 2007, the exhibition, 'Laxma Goud 40 Years: A Retrospective' was organized by Aicon Gallery, New York. Other recent solo shows of Goud's work include 'Sculptures, Bronze and Terra-cottas' at the Guild Art Gallery, Mumbai, in 2006; 'Recent Terracotta, Ceramic, Bronze Sculptures' at Gallery Threshold, New Delhi, and Pundole Art Gallery, Mumbai, in 2006; and those held at Aicon Gallery, New York, in 2003; and Grey Art Gallery, New York, in 2001-02. Some of the noted group shows in which his works have been featured are 'From the Vault' at Aicon Gallery, London and New York, in 2007; '17th Anniversary Show' at Gallery Sanskriti, Kolkata, in 2007; and 'Back to the Future' at Gallery Espace, New Delhi, in 2006. Goud's work has also been a part of the São Paulo Biennale, Brazil, in 1977; and 'Indian Art Tomorrow' at the Philips Collection, Washington D.C., in 1986.



K LAXMA GOUD

Durga
Acrylic on canvas
48 x 60 inches
2021

Signed and date on the verso

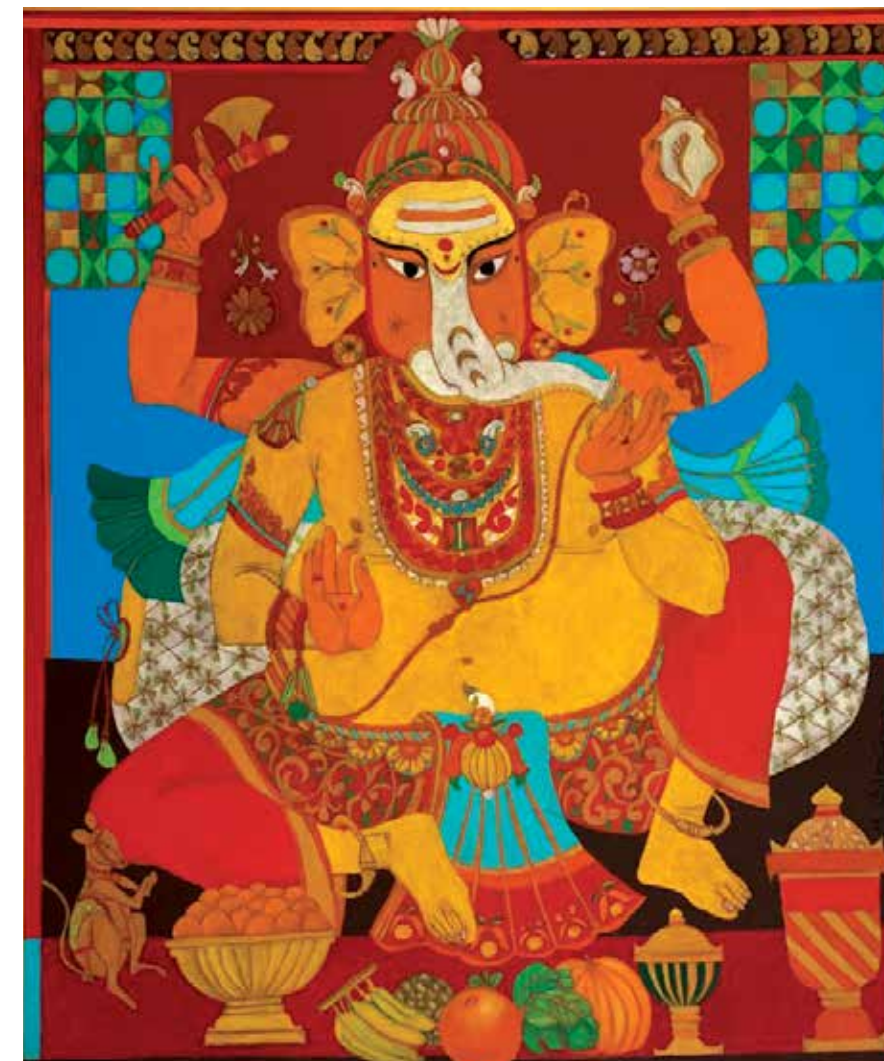
Provenance: Property of an Pune based collector

K LAXMA GOUD

Ganesha
Acrylic on canvas
30 x 36 inches
2020

Signed and date on the verso

Provenance: Property of an Pune based collector



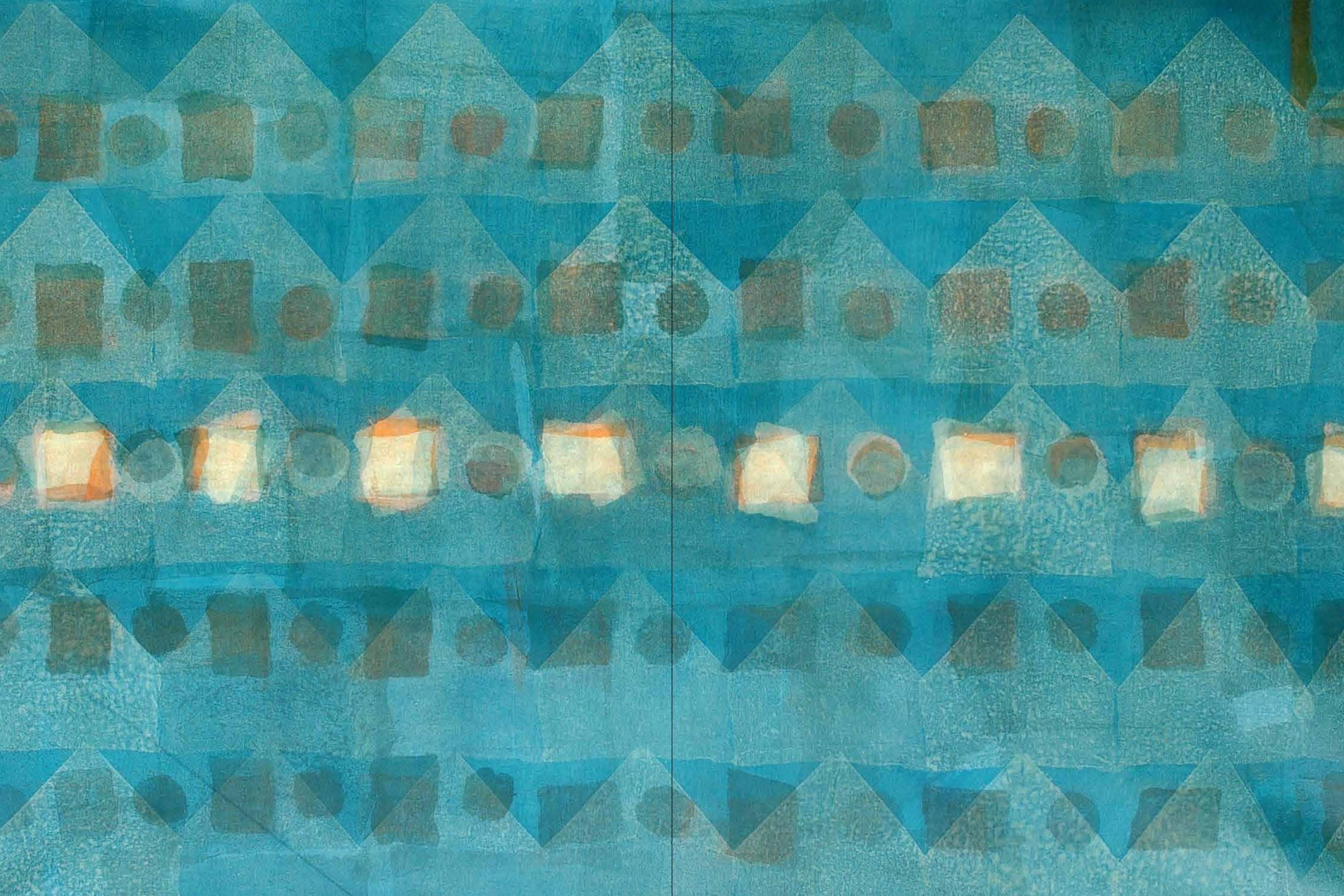


Manish Pushkale was born in Bhopal in 1973. A trained geologist, Pushkale also studied art at the Art College in Bhopal, acquiring his Master's degree there.

Pushkale's art is intrinsically linked with the mythological, without making overt references to the same. A subdued colour palette lends a lingering calm to his works. However, on a closer examination, the motifs and symbols in his art come to light, giving it different meanings. Subtle brush strokes and shading create multi-layered meaning.

Pushkale's solo shows include 'Serendipitous Encounters' at Aicon, Palo Alto, in 2009; 'Unveiling' at Bodhi Art, Mumbai, in 2007; and 'Japa' at Bodhi Art, New Delhi, in 2006. His work has also been featured as a part of several group exhibitions including 'Vicissitudes of the Constructed Image' at Tangerine Art Space, Bangalore; 'Think Small' at Art Alive Gallery, New Delhi; 'Entity' at MEC Art Gallery, New Delhi; 'Deep In Black' at Galerie Muller and Plate, Munich, all in 2009; 'Empty and Full' at Aakriti Art Gallery, Kolkata; and 'Point and Line to Plane VI' at Gallery Beyond, Mumbai, both in 2008. Pushkale was also a recipient of the S.H. Raza Foundation Award in 2003.

The artist lives and works in Delhi.

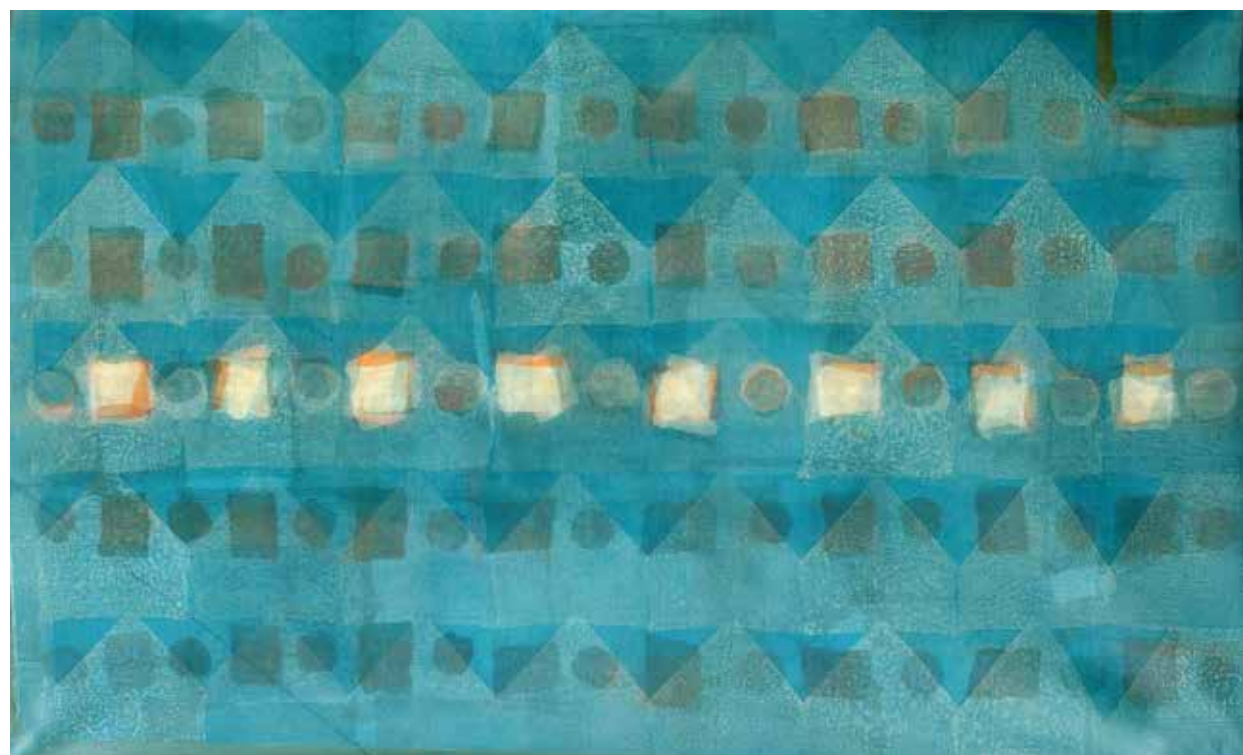


MANISH PUSHKALE

Untitled
Oil on canvas
96 x 60 inches
2003

Signed and dated "Manish Pushkale 2003" on the reverse

Provenance: Property of an Delhi based collector



MANISH PUSHKALE

Untitled
Oil on canvas
36 x 36 inches
2007

Signed and dated "Manish Pushkale 2007" on the reverse

Provenance: Property of an Delhi based collector

MANISH PUSHKALE

Untitled
Oil on canvas
48 x 48 inches
2007

Signed and dated "Manish Pushkale 2007" on the reverse

Provenance: Property of an Delhi based collector





Pandit Khairnar was born in 1968 in Maharashtra. In 1989 he received his Diploma in Fine Art from L. S. Raheja School of Art, Mumbai. In 1992 he received his Diploma in Art Teacher from Y. K. M., Aurangabad.

In 1996 he had a solo show at Jehangir Art Gallery, Mumbai. In 1998 he had a solo at Sans Tache Art Gallery, Mumbai. In 2001, 2006 and 2011 he exhibited solo at Jehangir Art Gallery - Mumbai. In 2005 he had a solo exhibition The Sheltering Sky at Gallery 7, Mumbai.

In 1991 he took part in the Art Society of India exhibition at Jehangir Art Gallery, Mumbai. In 1992 he participated in The Bombay Art Society exhibition at Jehangir Art Gallery, Mumbai; participated in the Monsoon show at Jehangir Art Gallery, Mumbai and took part in the IV Biennale at Bharat Bhavan, Bhopal. In 1993, 1994, 1995, 1997 and 2004 he participated in group exhibitions at Jehangir Art Gallery, Mumbai. From 1996 - 2002 he participated in several group exhibitions in New Delhi and Mumbai. In 1996 he took part in the Sixth Biennale at Bharat Bhavan, Bhopal. In 2004 he took part in Ideas & Images at N.G.M.A., Mumbai; participated in the State Art Exhibition at Jehangir Art Gallery, Mumbai and took part in a group show at Bajaj Art Gallery, Mumbai. From 2003 - 2013 he took part in various group exhibitions in New Delhi, Mumbai, Alibaug, Kolkata and Chennai.

In 1989 he received the Annual Exhibition Award from Y.K.M., Aurangabad. In 1991 he received The Bombay Art Society Award at Jehangir Art Gallery, Mumbai. In 1992 he won the L.S. Raheja School of Art Annual Exhibition Award and the Maharashtra State Art award. In 1992 and 2004 he won The Bombay Art Society, Mumbai.



PANDIT KHAIRNAR

Untitled
Oil on canvas,
72 x 72 inches
2011-12

Signed and dated "Pandit Khairnar 2011-2012" on the reverse

Provenance: Property of an Delhi based collector

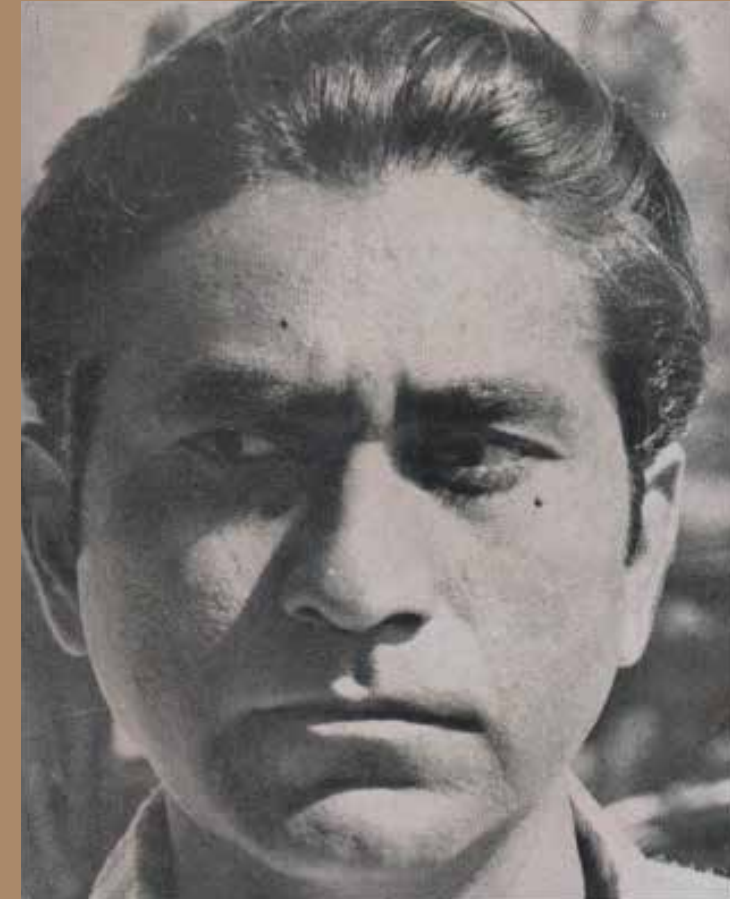


PANDIT KHAIRNAR

Untitled
Oil on canvas,
72 x 72 inches
2012

Signed and dated "Pandit Khairnar 12" on the reverse

Provenance: Property of an Delhi based collector



Piraji Sagara was born on 2 February 2, 1931 in Ahmedabad. Having a natural talent for drawing, he enrolled for a drawing course after his matriculation. He completed his Masters in Drawing in 1957 and in Masters in Arts in 1960 from Sir J. J. School of Art, Mumbai.

Since 1963, Piraji taught art at the School (now Faculty) of Architecture, CEPT University Ahmedabad until his retirement. The basement of Faculty of Architecture in CEPT University was named after him.

Sagara is one of Gujarat's best-known artists, who was a sculptor and painter. He introduced wood collages and was most well-known for those works. He was a versatile artist who could work in various mediums such as coloured board, tin plates, brass plates, nails in sculptures and paintings. He was also inspired by folk traditions of Gujarat. His themes include a curious relationship of man with nature, birds and animals, inherent contradictions in human existence, chaos and turmoil of the worlds we live in and above all, the profound mystery of nature are some of the prime and direct concerns of his world of thought and imagery.

Sagara's works are exhibited around the world including Sao Paulo Biennale, Brazil in 1971; Art Now in India exhibition around Europe 1972-73; Exhibition of Asian Artists by Fukukoma Museum of Art, Tokyo 1979-80. He was invited to the 12th International Festival of Painters at Cagne Sur-Mer, France.

Sagara received many awards including the medal of Kolkata Fine Arts Academy in 1960 and 1961, the first prize of Gujarat State Lalit Kala Akademi in 1962 and the a national Lalit Kala Akademi award, New Delhi in 1963.

Sagara passed away in January 2014 in Ahmedabad.



PIRAJI SAGARA

Untitled
Mix media on wood
24 x 30 inches
1962

Signed and dated "P C Sagara 62" bottom right

Provenance: Property of an Ahmadabad based collector

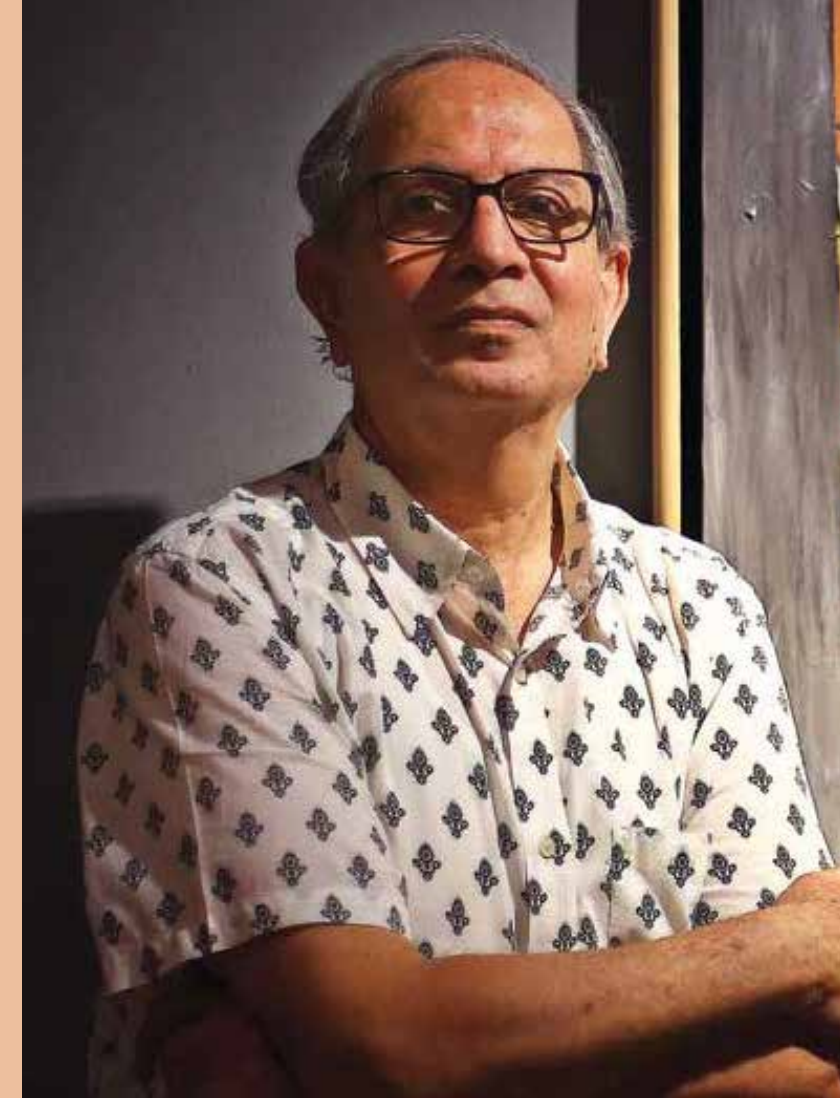
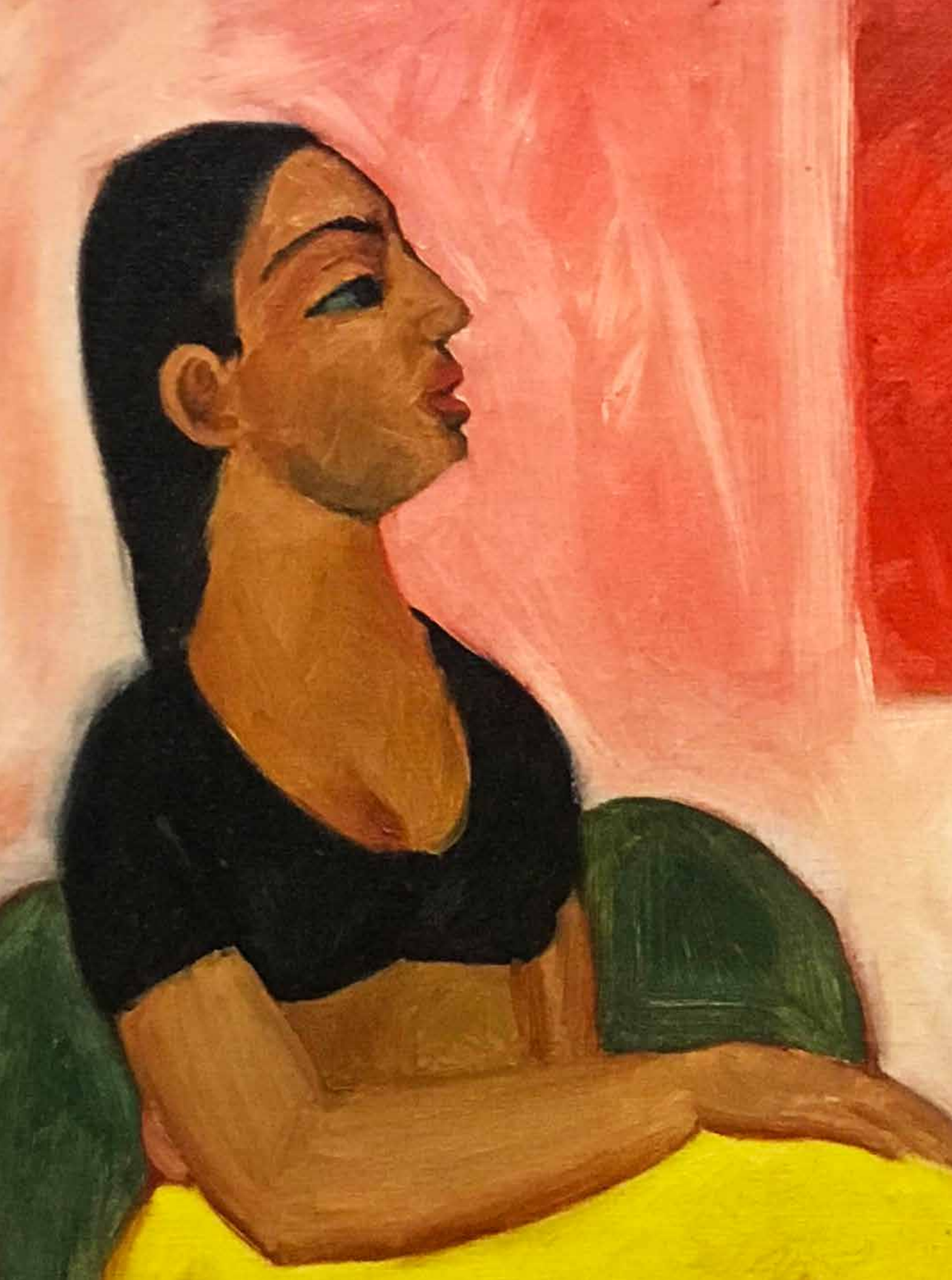
PIRAJI SAGARA

Untitled
Oil on canvas
27 x 36 inches
1968

Signed and dated "P C Sagara 68" bottom left

Provenance: Property of an Ahmadabad based collector





"If there is no path, then I will create one"

Sudhir Patwardhan considers himself a painter of people. Born in Pune, Maharashtra in 1949, he graduated in Medicine from the Armed Forces Medical College, Pune in 1972. Patwardhan, a practicing radiologist, runs a clinic in a modest part of Thane in Mumbai.

He held his first solo exhibition of paintings in Delhi at the famous theatre personality E. Alkazi's art gallery Art Heritage in 1979. This exhibition was then held in Jehangir Art Gallery, Mumbai. Since then he has held more than 15 solo exhibitions in all major galleries, including Jehangir Art Gallery, Mumbai (1979, 1984, 1989, 1994, 1999, 2002), Art Heritage, Delhi (1990), 1994 - Gallery Chemould (1994), Mumbai, Vadehra Art Gallery, Delhi (1999), Sakshi Gallery, Bangalore and Mumbai (2001, 2002).

Sudhir Patwardhan's works centre around one poetically monumental panorama of an urban and natural environment. The recent exhibition (2002) of his works at the Sakshi Gallery centred around one poetically monumental panorama of an urban and natural environment. The mostly charcoal drawings on paper were like instant notations from what happens among working-class people on city streets, otherwise more or less sketchy studies done from photographs.

During the period 1986 to 1989 Sudhir Pathwardhan painted landscapes on the spot in Thane's Pokharan area. He also held five exhibitions of these works in the area, in schools, a factory shed and even by the roadside. The aim was to share his experience with the people living and working in Pokharan. From these small works grew a large painting 'Pokharan' painted in 1992.





SUDHIR PATWARDHAN

Women in black blouse
Oil on canvas
24 x 30 inches
1988

Signed and dated
'Sudhir Patwardhan 1988' on reverse

Provenance: Property of a Delhi based collector, Acquired from Sakshi Art Gallery, Mumbai.



SUDHIR PATWARDHAN

Studio window
Acrylic on paper
26 x 39.75 inches
2005

Signed and dated
'Sudhir Patwardhan 2005' on the reverse

Provenance: Property of a Delhi based collector, Acquired from Sotheby's auction - Boundless India, Nov'2019



One of India's important post-modernist painters, **Sunil Das** rose to prominence with his drawing of horses. "I must have done 7000 horses between 1950 to 60," he says. "In 1962, I went to Spain, where I was fascinated by the bull fights."

About 60 years of age, he can look back at his nine to ten phases of paintings, all of them marked by supreme skill and a sense of integrity. An indefatigable painter, Das jumped from one style to another easily.

Talking about his art style, he says, "To express my authentic feelings about reality, I have to interpret it, I have conceptualise it. The previous reality gets transformed in the laboratory of minds. Then, I bring it out on the canvas."

Das came from a middle class family and his father was just a small businessman. After completing school, he decided to become a painter and joined a local art school. "I am a good sports man," he says. "I like things which have a lot of rhythm and energy."



SUNIL DAS

We two
Oil on canvas
60 x 60 inches
2000

Signed and dated 'Sunil 2000' top right

Provenance: Published in Art Moves works by Sunil Das,
Author Manasij Majumdar

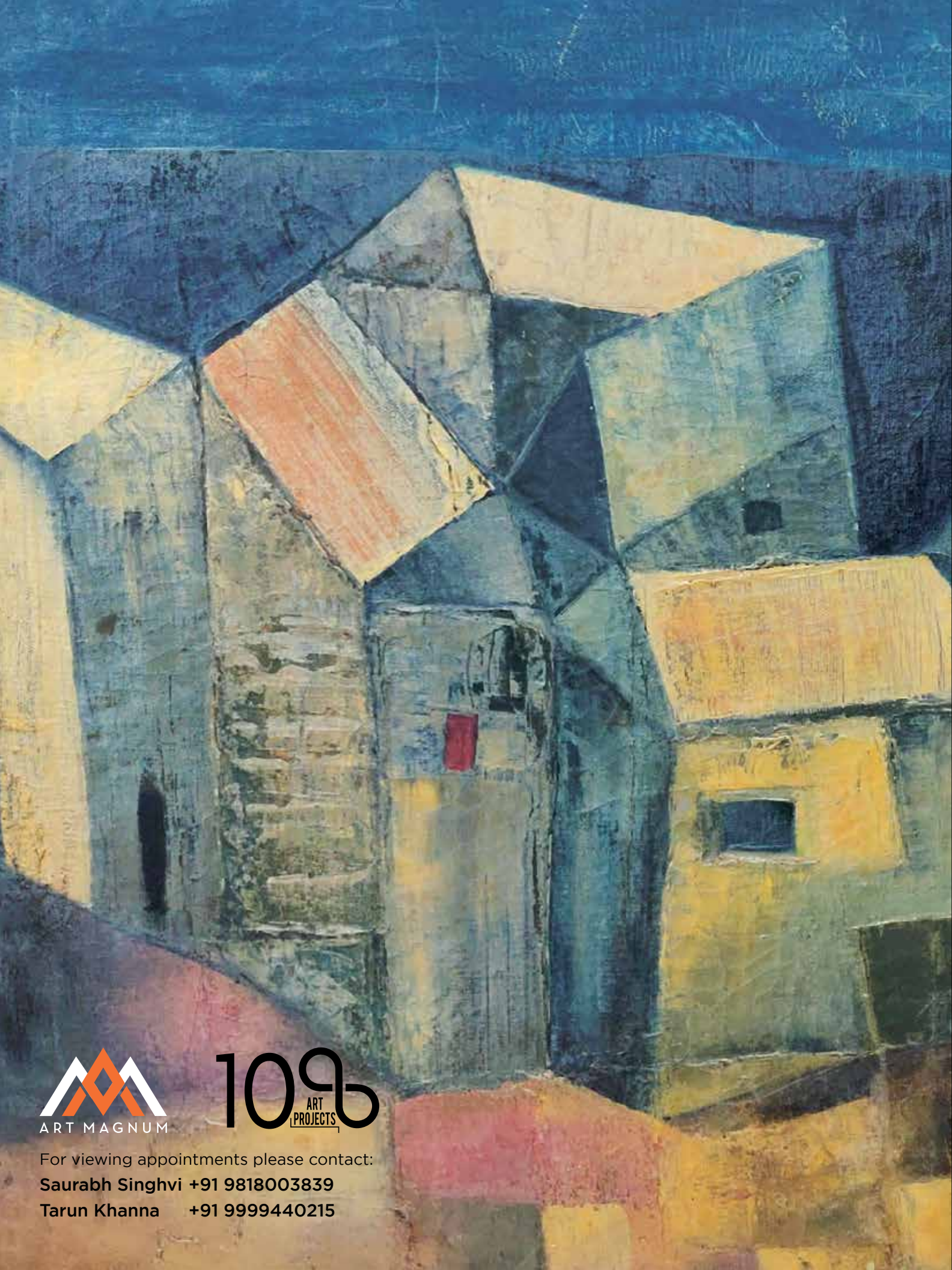


SUNIL DAS

Untitled
Charcoal on paper
23 x 29 inches
2000

Signed and dated 'Sunil 2000' bottom left

Provenance: Property of a Delhi based
collector



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ART
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For viewing appointments please contact:

Saurabh Singhvi +91 9818003839

Tarun Khanna +91 9999440215