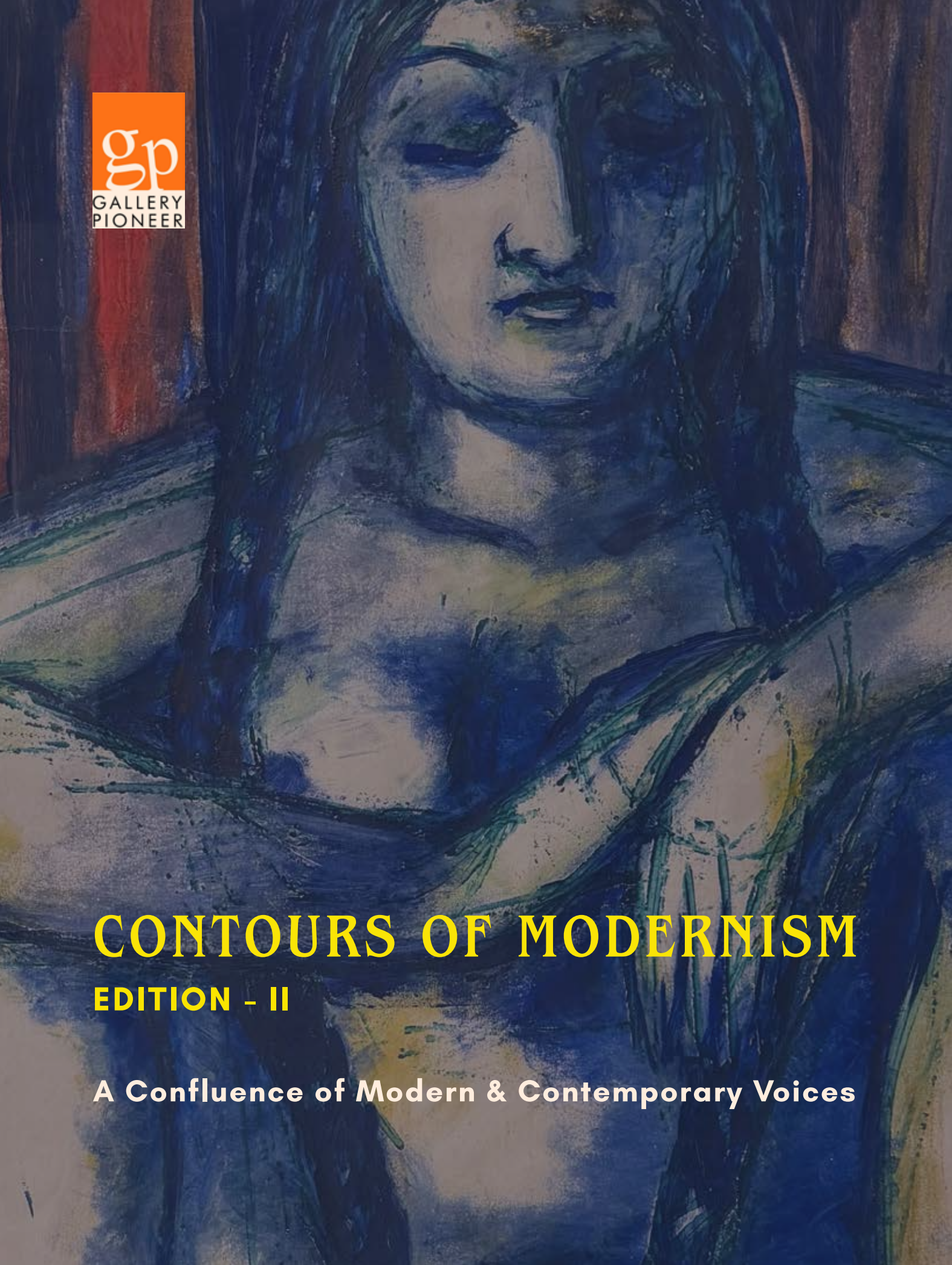

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GALLERY
PIONEER
CONTOURS OF MODERNISM
EDITION - II
A Confluence of Modern & Contemporary Voices



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CONTOURS OF MODERNISM

EDITION - II

A Confluence of Modern & Contemporary Voices

3RD OCT ——— 25TH OCT, 2026



FOREWORD

I have known ***Praveen Upadhye*** for a long time. Before opening **Gallery Pioneer in 1999** he worked at Gallery Aurobindo. What is interesting is that he had arrived in Delhi as a trained artist. His grammar of painting was in a class apart. But in those days it was not all that easy for a young artist to freelance even if he was highly talented. Even today, despite the glamour of art, it is not easy for young artists to survive on the strength of their painting.

But after having spent 25 years Praveen finds it easy to paint in his studio. His talented son ***Siddhant Upadhye*** is now running Gallery Pioneer quite successfully in consultation with his father on his own new pattern. This has made it easy for the father to not only paint but also to make sketches and drawings etc

Interestingly, when I first met Siddhant, in the course of his introduction I came to know that he had completed a course in film-making at Subhash Ghai's film institute Whistling Woods International in Mumbai. At that time I was making a film on my favourite artist Jogen Chowdhury. I invited Siddhant to get involved in my film. Instead, gradually Siddhant gave a new and more practical shape to the family business of art.

In this new exhibition organised by Siddhant, many stalwarts of the modern Indian art are to be seen. Quite a few works which the gallery had sold years ago were bought back and included in this major and ambitious show. For the last few years a new and interesting trend is being witnessed in the art bazaar. It is no longer easy to find the original works by master artists such as ***Souza, Husain, Gaitonde, Ramkumar, Tyeb Mehta and Raza*** in the market or at auctions. The business of fake paintings has assumed a dangerous dimension. The majority of people have hardly any love for art and far greater and cruel greed to become millionaires overnight.

But in this situation many forgotten fine artists are also being searched again. Obviously, all these artists cannot be classed as 'master' artists. Moreover, even master artists cannot create every work as a masterpiece. But any society also needs 'fine' artists. Indeed there could be only a handful of master artists. Whereas for any society, 'fine' artists are an essential presence.

For instance I felt happy on seeing some small works by ***Dhiraj Choudhary*** in the exhibition. Many artists like him have been virtually forgotten since their death. But now their lost and hidden works are being searched assiduously. At the beginning of his essay on Kakfa Latin American writer Borges says something big. The quotable line is: Every writer creates his own precursor. I understand that a young artist too creates his favourite precursor on the strength of his own art and ideas. There was a time when not much attention was paid to the works of Madhavi Parekh. But today she is among the most talked-about women artists. Gallery owners are hunting for her works door to door.

This new exhibition of Gallery Pioneer is replete with good works of art. I was astonished on seeing quite a large Paper work by Souza. The truth is, the works in this show bring before the viewer many achievements of the contemporary Indian art. Some old drawings of Ramkumar too come as a surprise.

I am confident Siddhant will promote modern Indian art with his young mindset under the guidance of his father. I often recall Tyeb Mehta's comment that we have adopted too many bad elements of the world of western art but hardly any good ones. The new generation needs to thoroughly highlight the western art bazaar and the world at large.

And young Gallerists like Siddhant are making us hopeful. I wish him success.

- ***By Vinod Bhardwaj***
(Poet, Writer & Art Critic)



FEATURING ARTIST

Akbar Padamsee
Anupam Sud
Arup Das
B. Prabha
Badri Narayan
Bikash Bhattacharjee
Dhiraj Choudhary
F. N. Souza
G. R. Santosh
Jai Zharotia
Jamini Roy
K. G. Subramanyan
K. H. Ara
K. Laxma Goud
Krishen Khanna
K. S. Kulkarni
Laxman Aelay
M. Sivanesan
Manu Parekh
Niren Sen Gupta
Om prakash Sharma
Paritosh Sen
Ram Kumar
Rameshwar Broota
Sakti Burman
Sanjay Bhattacharya
Sharda charan Ukil
S.H Raza
Shamshad Husain
Shanti Dave
Shobha Broota
Shuvaprasanna
Sudhir khasthagir
Thota Vaikuntam
Yashwant Shirwadkar
Yusuf Arakkal

AKBAR PADAMSEE

(1928 - 2020)

Belonging to the first generation of postcolonial Indian artists that sought cosmopolitan freedom in Paris and London during the 1950s and '60s, Akbar Padamsee developed his images within the genres of portraiture and landscape as refracted through the prism of high modernism.

Born on 12 April 1928, Padamsee graduated from Sir J. J. School of Art, Bombay, in 1951. Shortly thereafter, he travelled to France, where he was awarded a prize by André Breton, French writer and poet, who is known as the co-founder of surrealism.

Padamsee's career witnessed various phases with changing emphases. His early portraits and landscapes demonstrated a quasi-spiritual style of working. He subsequently abolished their very core whence they came to be termed as 'inscapes' in art-historical vocabulary. This proved to be one of the turning points in Padamsee's career, plunging him into much deeper subconscious layers. In addition to the already existing formal and aesthetic elements in his paintings, a new psychoanalytical dimension was added.

His pioneering spirit allowed him to experiment with a wide range of mediums—from the traditional to the latest such as computer graphics. Whatever his chosen medium, he had a distinctive command over the use of space, form and colour. Padamsee's oils were characterised by a deep intensity and luminescence while his drawings exuded a serene grace.

In a career spanning six decades, Padamsee exhibited his works across the world. In 2010, he was awarded the Padma Bhushan by the Government of India. He passed away on 6 January 2020.





AP 001

AKBAR PADAMSEE
(1928 - 2020)

Untitled

2005
Watercolor on paper
15 x 11 inches
Signed and dated in english ‘PADAMSEE‘2005’ (upper right)



AP 002

AKBAR PADAMSEE
(1928 - 2020)

Untitled

2005
Watercolor on paper
11 x 15 inches
Signed and dated in english ‘PADAMSEe’2005’ (upper right)

ANUPAM SUD

(B - 1944)

Recognised for her contributions to the growth of printmaking in India, Anupam Sud is considered one of the most significant artists of India.

Sud's works depict strong anatomical beings that can be traced back to her father's love for bodybuilding. She attributes her influences to theatre, classical music, and detective stories, and artistic growth to renowned artist Somnath Hore, with whom she formed a close association.

Born in 1944 in Hoshiarpur, Punjab, Sud attended College of Art, New Delhi. In 1967, she was the youngest member of Group 8, an association of artists at college founded by her mentor and teacher Jagmohan Chopra. Later, in 1971, she went to England to study advanced techniques of printmaking at Slade School of Fine Arts, London, on a grant from the British Council. From 1977 until 2003, she taught at her alma mater.

Sud's work has been featured in solo and group exhibitions in New Delhi, Mumbai, Bangladesh, New York, Washington D. C., Japan, and Korea, among other places, as well as at the International Print Biennale and Triennale. Her work is included in collections at Victoria and Albert Museum in London; the William Benton Museum of Art in Connecticut, U.S.A.; the Worcester Art Museum and Peabody Essex Museum in Massachusetts, U.S.A.; the Jehangir Nicholson Foundation in Mumbai; the National Gallery of Modern Art, New Delhi; Glenbarra Art Musuem and Fukuoka Museum, Japan, among others.

She lives in New Delhi and works at her studio in Mandi village.





AS 003

ANUPAM SUD
(B - 1944)

Untitled

1999
Pen ink on paper
5.7 x 8.3 inches
Signed and dated in english 'AUPAM/1999' (lower right)

AS 004

Untitled

2000
Pen ink on paper
6.5 x 5 inches
Signed and dated in english 'AUPAM SUD/2000' (lower center left)

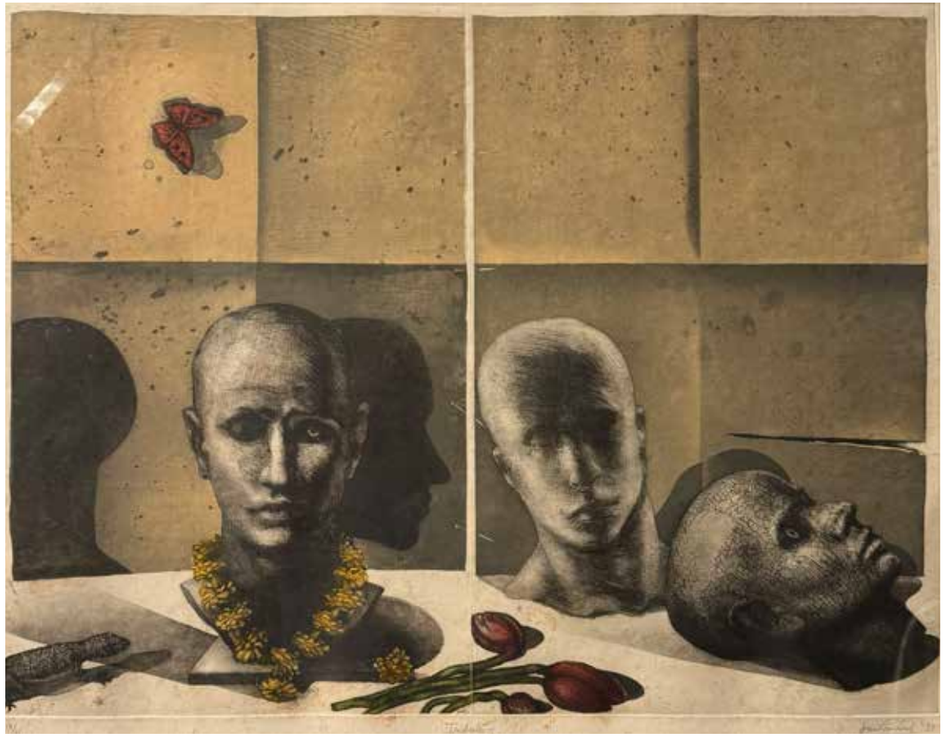


AS 005

ANUPAM SUD
(B - 1944)

Tribute

1989
Etching on paper
20.5 x 25.5 inches
Ten from a limited edition of eleven
Signed and dated in english 'AUPAMSUD/89' (lower right)



ARUP DAS

(1924 - 2004)

Born in Bengal, Arup Das remains one of the most formidable muralists and painters of Indian modern art.

Das graduated from the Government College of Arts and Crafts Calcutta, in the 1940s. Later, in the 1960s, he became a member of All India Fine Arts and Crafts Society, New Delhi.

It was a British Council fellowship in 1972 that took Das to Europe, allowing him to gain exposure as an artist to the art movements and the work done by European masters. Many of his paintings, in fact, have the recurring theme of the messiah offering salvation and hope to people.

Like many of his contemporaries, Das was affected by the socio-political landscape of the nation in the 1940s and the subsequent changes in the '50s. The struggles of people became a reason for the human figure occupying a central position in his paintings. In Das's art, man becomes a social and historical being, placed at the centre of the cultural environment. This makes Das's art timeless, created from the perspective of the socio-cultural moorings that he indexes remarkably in his art.

The artist had several shows in India and abroad. He won the national award from the Lalit Kala Akademi in 1957 and the President's silver plaque in 1957. His works are in the collections of the National Gallery of Modern Art, Sahitya Kala Parishad, and All India Fine Arts and Crafts Society, New Delhi, among others.







AD 006

ARUP DAS
(1924 - 2004)

Untitled

Mix media on paper
28 x 21 inches
Signed and dated in english 'ARUPDAS' (lower right)

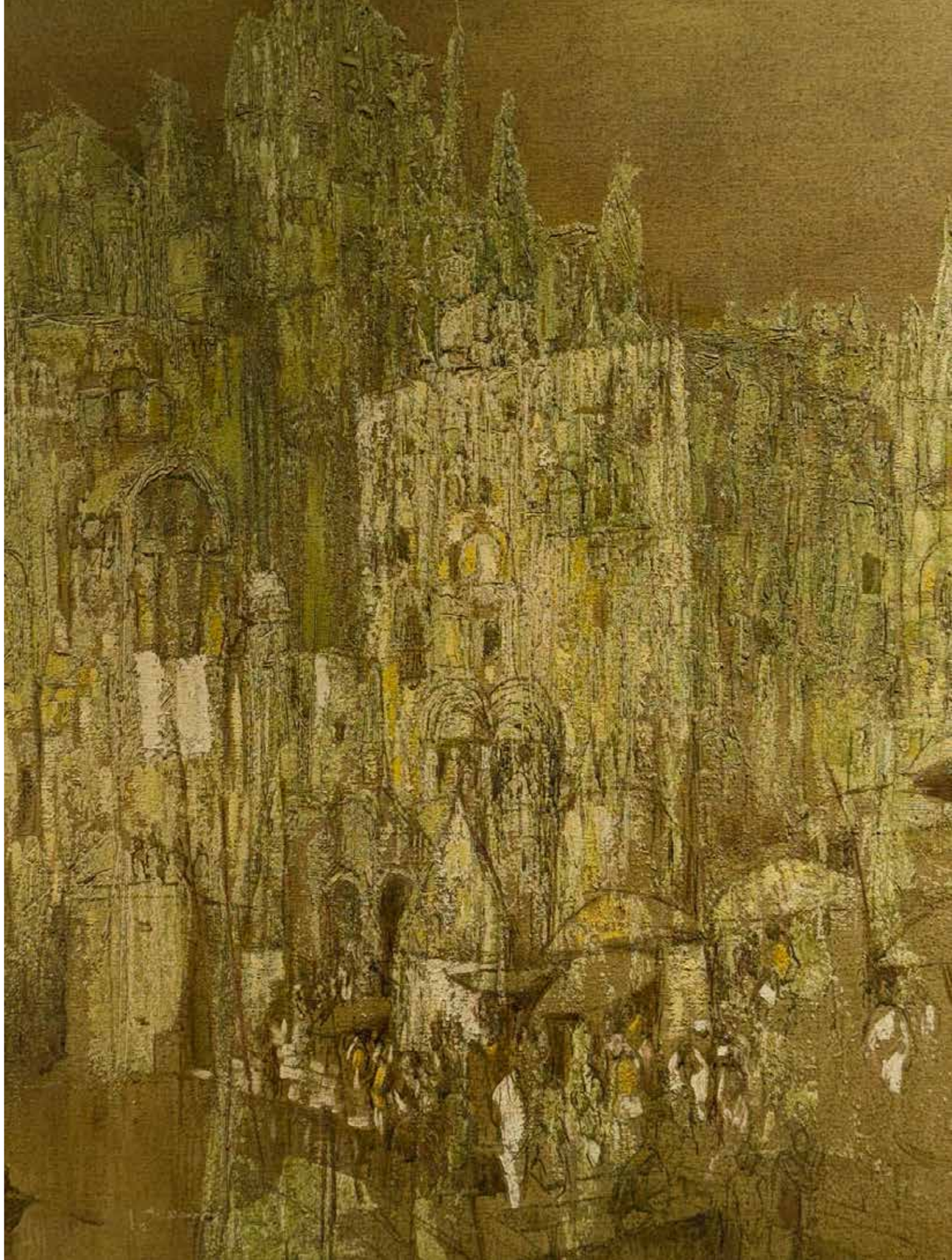


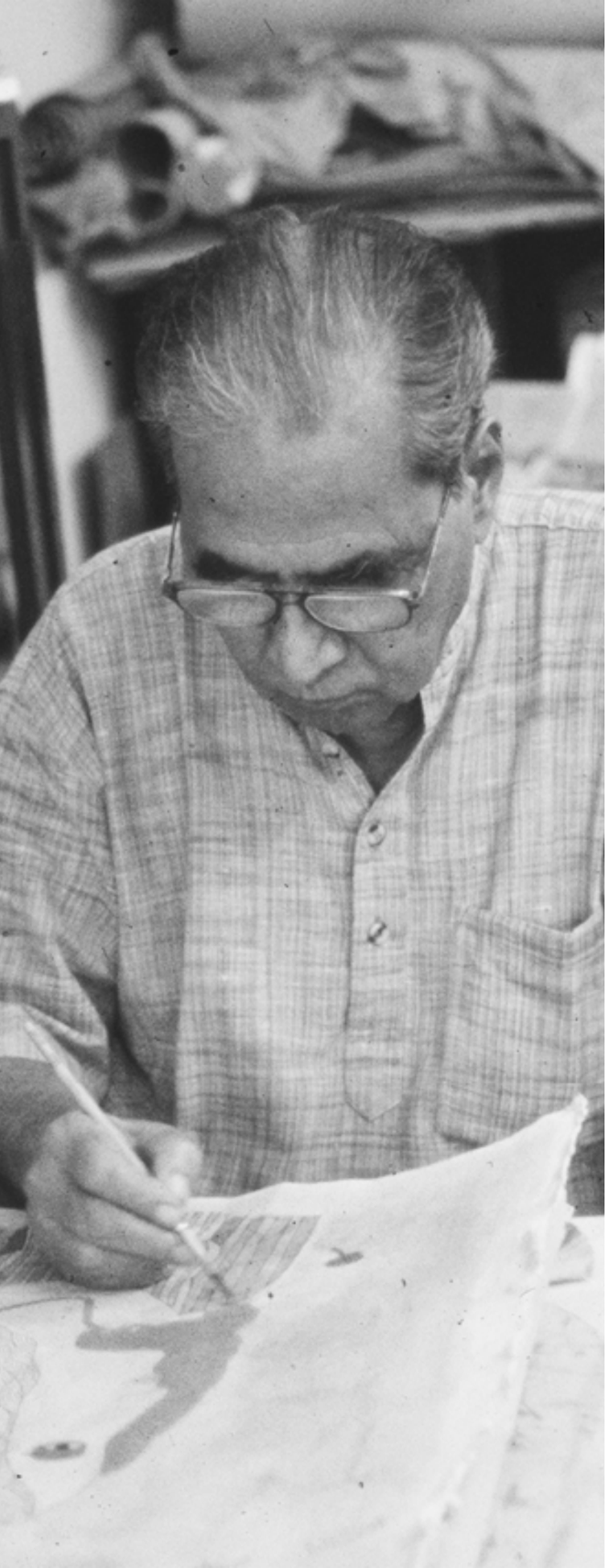
AD 007

ARUP DAS
(1924 - 2004)

Untitled

Oil on canvas
26 x 26 inches
Signed and dated in english 'ARUPDAS' (lower right)





BADRI NARAYAN
(1929 - 2013)

Born on 22 July 1929 in Secunderabad (now in Telangana), Badri Narayan began his career in the late 1940s working with ceramic tiles and mosaics, and moved later to using ink, pastel and watercolour as his primary mediums.

Coming of age around Independence, Narayan—painter, writer, storyteller and art teacher—interpreted ancient and medieval traditions through his paintings, illustrations, stories, and workshops.

A self-taught artist, Narayan's distinctive pictorial vocabulary drew from medieval woodcuts, Byzantine portraiture, Ajanta murals and Pahari miniatures. Working in a space between the literary and the visual, the artist's primary vehicle remained the narrative. Many of his pictorial protagonists, allegories and situations stemmed from the realm of Indic myths and folklore. In two-dimensional stylised representations, often with recurring symbolism, the artist's simple outlines conveyed artistic intent in series such as Savitri, Chandi Thakur and the Rani, Six-Tusked Elephant, and Boat.

Beginning with his first exhibition in 1949, Narayan was part of over fifty national and international shows and his works are in several permanent collections, including the National Gallery of Modern Art, New Delhi, and the South Asian collection of the Philadelphia Museum of Art. A prolific writer, Narayan also wrote short stories, verse and tales for children on subjects such as art, folklore and mythology. He also illustrated several books. He was awarded the Padma Shri in 1987, and the Maharashtra Gaurav Puruskar in 1990.

Narayan passed away in Bengaluru on 23 September 2013.

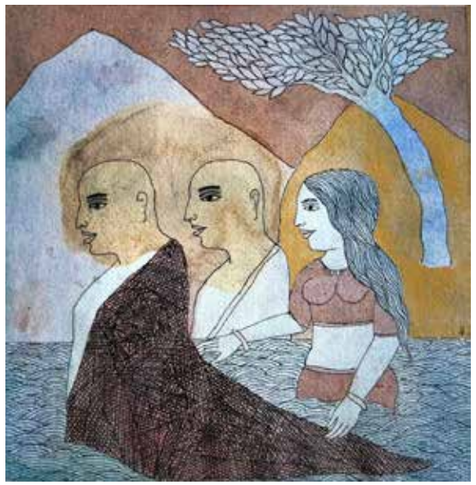


BN 008

BADRI NARAYAN
(1929 - 2013)

Untitled

1996
Watercolor on paper
22 x 22 inches
Initialed in Devnagri in the front bottom right and titled "A pot of flowers by badri naryan, watercolour 25/26th Dec 1996" on the reverse



BN 009

Untitled

2004
Watercolor tea and wash on paper
8.5 x 8.5 inches
Initialed in Devnagri in the front bottom right and titled "The dilemma of the transposed head by badri narayan, watercolour, tea wash Mumbai 26th april 2004" on the reverse

BIKASH BHATTACHARJEE

(1940 - 2006)

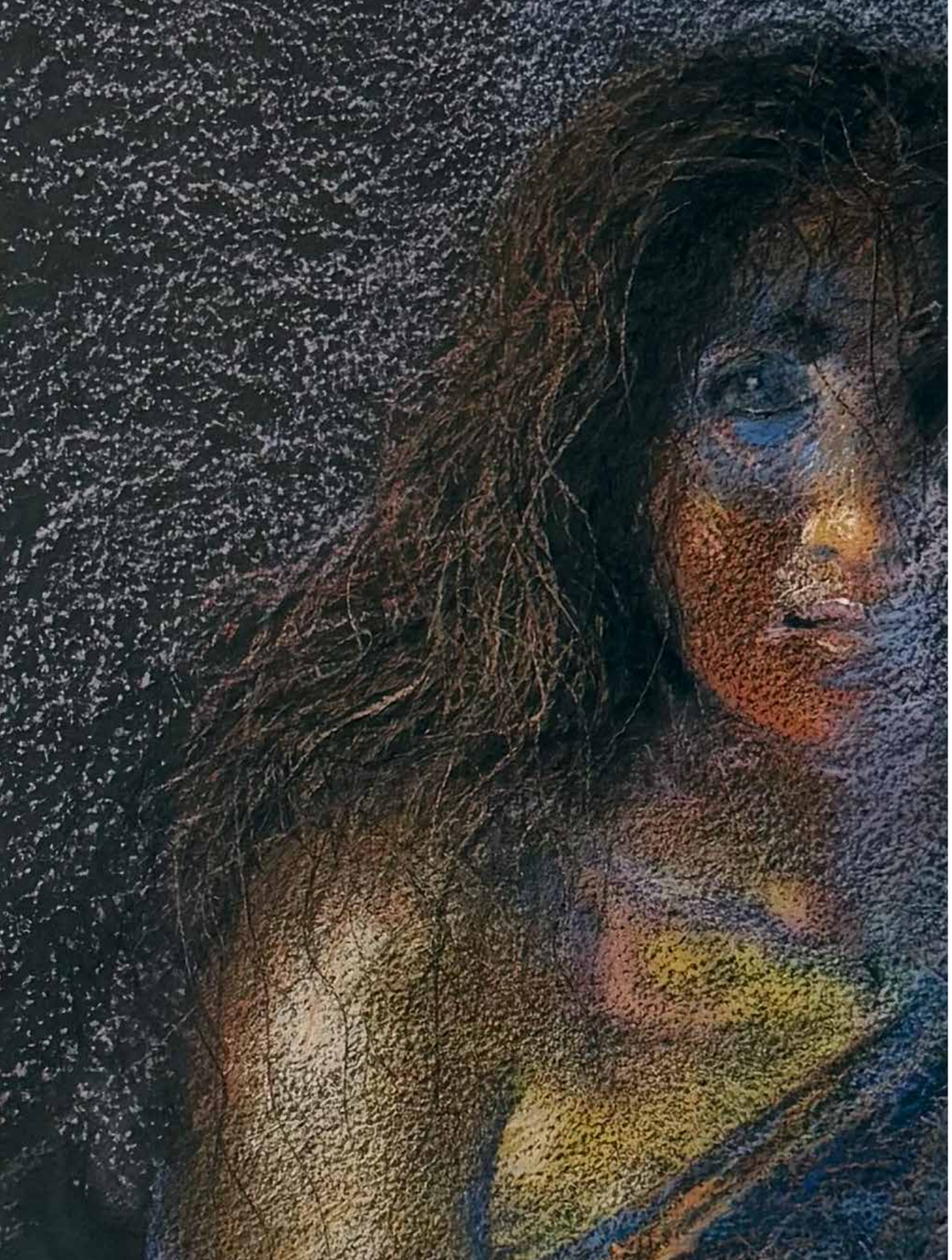
Born in a middle-class Bengali family on 21 June 1940, Bikash Bhattacharjee gathered his visual and intellectual ideals from the politically charged atmosphere of Calcutta during his growing up years.

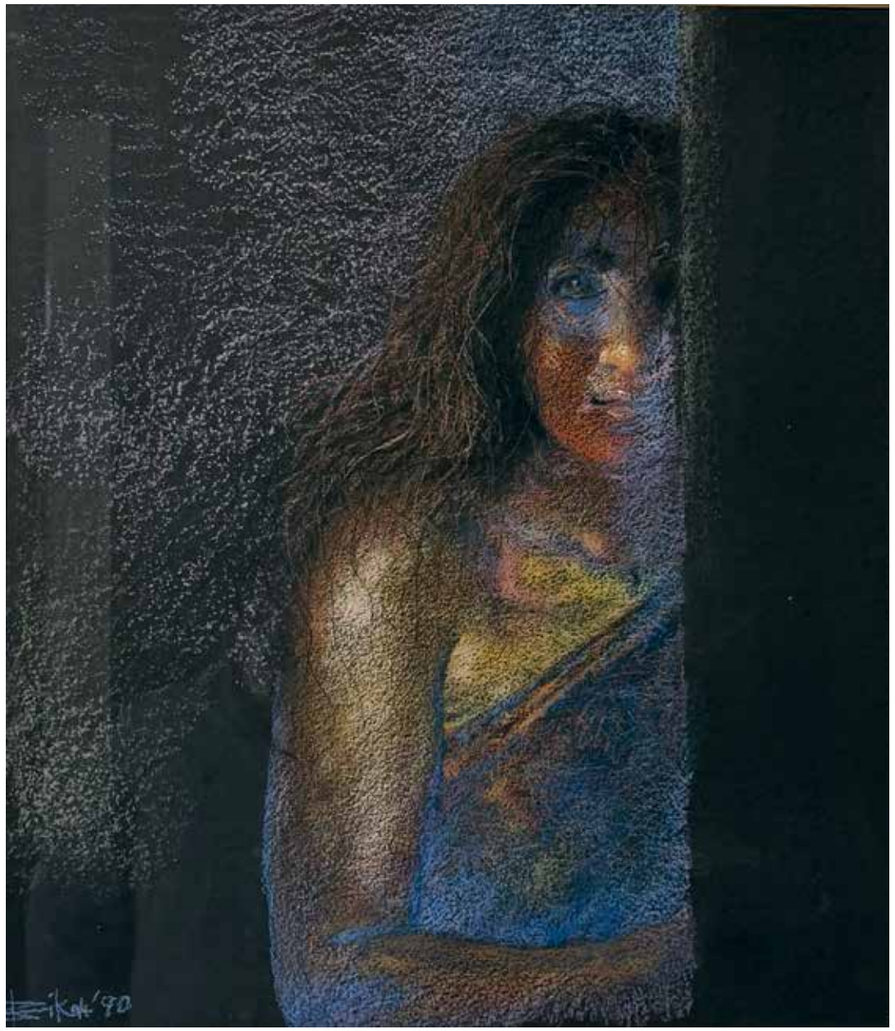
Like many of his contemporaries, he was sympathetic to the principles and cultural values of the Communist Party. But his highly individualised perception of the world differed from the imagery representing either political leaders or suffering people. His characters were more than just representative of their class; they were imprinted as individuals, each with a well-etched subjectivity.

The end of the 1960s up to the mid-'70s was marked by a series of surreal paintings with a subtext of the demonic or subhuman in a setting of either dark fantasy or farce. The Doll series, conceived in 1971, was Bhattacharjee's emotional response to the violence that erupted across Calcutta at the time as a result of the Naxal movement. Here, Bhattacharjee came close to the abstract mode by portraying humans as dolls with erased eyes, wiping out any individuality. The allegoric vision of the subverted feminine in his portraits of prostitutes, middle-class women, or women with extreme sexual appeal—rendered in photo-realist style—was another prominent theme in his work.

Bhattacharjee was honoured by the Academy of Fine Arts, Calcutta, in 1962, and received the Lalit Kala Akademi's national award in 1971, the Bangla Ratna from the state government in 1987, and the Padma Shri from the Government of India in 1988. He passed away on 18 December 2006.







BB 010

BIKASH BHATTACHARJEE
(1940 - 2006)

Untitled

1990
Pastel on paper
22 x 19 inches
Signed and dated in english ‘BIKASH/90’ (lower left)



B. PRABHA
(1933 - 2001)

Born in Nagpur, B. Prabha became an artist at a time when not many Indian women practiced it as a profession.

Prabha studied at the Nagpur School of Art and obtained a diploma from Sir J. J. School of Art, Bombay, in 1955. A significant artist of her time, Prabha is best remembered for her magnificent portrayals in oil, of rural women and their triumph over the tribulations of their daily lives. Though Prabha ultimately settled to work in oil, she explored a range of material; her style evolved from early abstracts to strongly figurative works.

Some of her inspirations were European masters like Vincent van Gogh, Paul Gauguin, Amedeo Modigliani, and Pablo Picasso, and in the Indian context, Amrita Sher-Gil. Works of A. A. Almelkar, S. B. Palsikar and N. S. Bendre spurred her interest in classical Indian paintings—these cumulative influences are apparent in her Kashmir landscapes. She gradually evolved her own vocabulary through her individual sensibility.

Besides rural women, Prabha's work celebrated the unsung, toiling common folk: fishermen, farmers, the urban working poor living on the edge of society. While still a student, some of her works were acquired by scientist Homi J. Bhabha. She received the first prize at the 1958 Bombay State Art Exhibition.

Prabha was married to painter-sculptor B. Vithal, also an alumnus of Sir J. J. School of Art. After his passing in 1992, she held an exhibition in his memory, titled Shraddhanjali. Prabha passed away in Nagpur in September 2001.



BB 011

B. PRABHA
(1933 - 2001)

Untitled

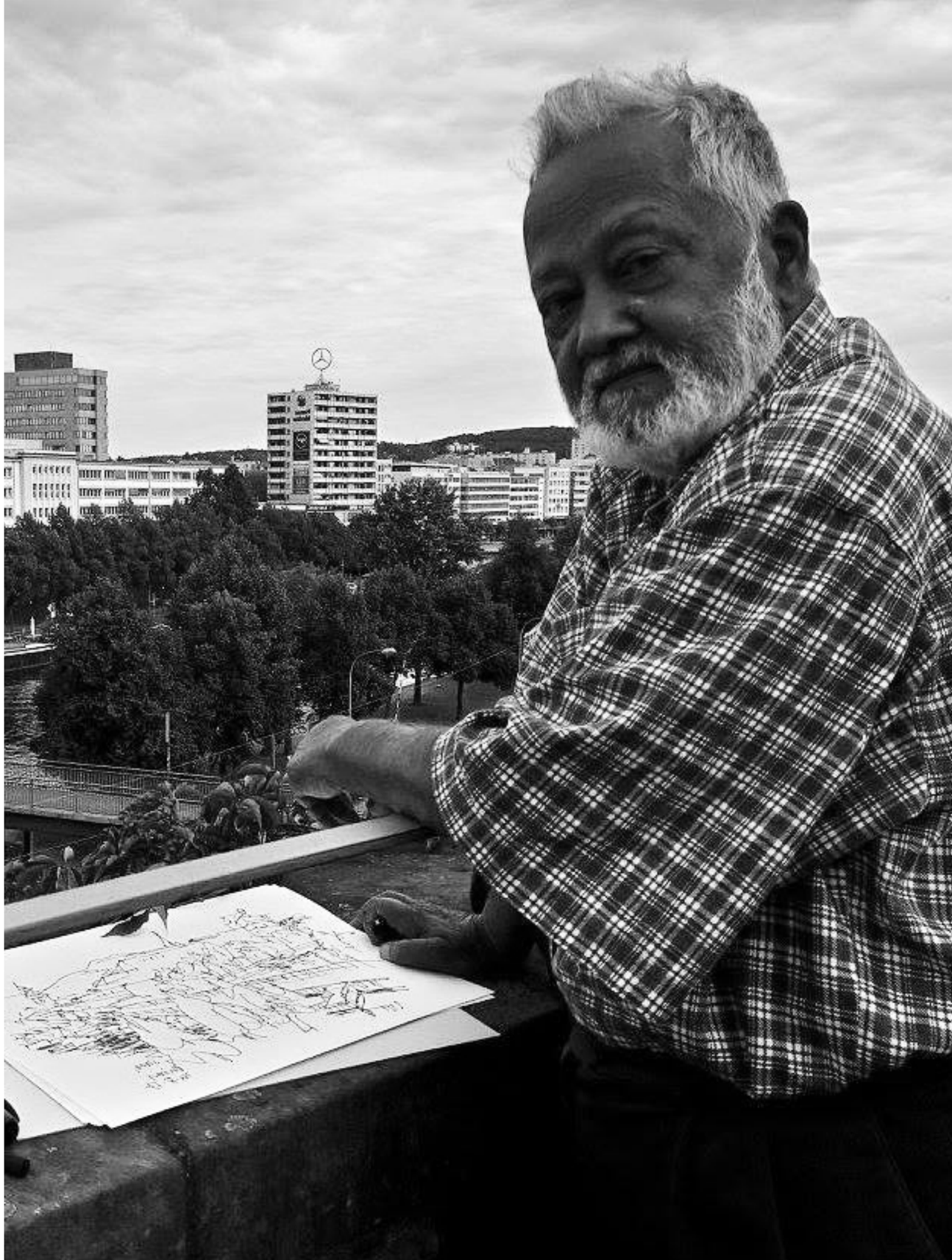
1993
Felt tip pen and pastel on paper
10.25 x 13.25 inches
Signed and dated Devnagari (lower right)

DHIRAJ CHOUDHARY

(1936 - 2018)

Dhiraj Choudhary was born in 1936, in what is now Bangladesh. He was a politically and socially motivated artist. This has a lot to do with him witnessing the struggle for independence and the recurrent Bengal famine. Changed his perspective and theme of his painting therefore, he says, “For me, art is not merely an exercise in aesthetics or technical expertise. That is the reason I have never felt the need to pursue ‘art for art’s sake’. He has actively depicted the suffering of the downtrodden. Whether it was the famine-stricken peasants of Bengal crying out for some food, the miserable farmers of the South gathering the harvest in other`s fields. His strokes of colours and usage of bold lines and depictions carried so much meaning and intensity that one could feel the scenario that he painted. As he said, “the pictures I paint may not be pretty, but they are an expression of my love for humanity and my genuine concern for the world at large. My art is not a pleasure trip. It is the battlefield of my 50-year struggle for freedom, which is still going on!

The shift in the theme of his paintings came towards the end of the nineties towards subjects like love, which according to him could eradicate greed and violence. He has explored the true meaning of the emotion of love in his paintings. “Art, I believe, can play an active role in creating social awareness and I would, in my own small way, try to light a candle in the darkness of ignorance and greed.” With that notion, he has tried to ignite the strong emotion of love. In this series, Choudhary`s subjects became simple and communicative like painting the figure of the mother, father, and man, women.








DC 012/013/014/015

DHIRAJ CHOUDHARY
(1936 - 2018)

Untitled

1998
Acrylic on canvas
12 x 12 inches
Signed and dated in english 'Dhiraj/98'
(lower left)

Untitled

1998
Acrylic on canvas
12 x 12 inches
Signed and dated in english 'Dhiraj/98'
(upper right)

Untitled

1998
Acrylic on canvas
12 x 12 inches
Signed and dated in english 'Dhiraj/98'
(lower left)

Untitled

1996
Acrylic on canvas
12 x 12 inches
Signed and dated in english 'Dhiraj/96'
(upper left)



DC 016

DHIRAJ CHOUDHARY
(1936 - 2018)

Dark side of love

2001
Acrylic on canvas
44 x 44 inches
Signed and dated in english 'DHIRAJ/01' (left centre)

F. N. SOUZA

(1924 - 2002)

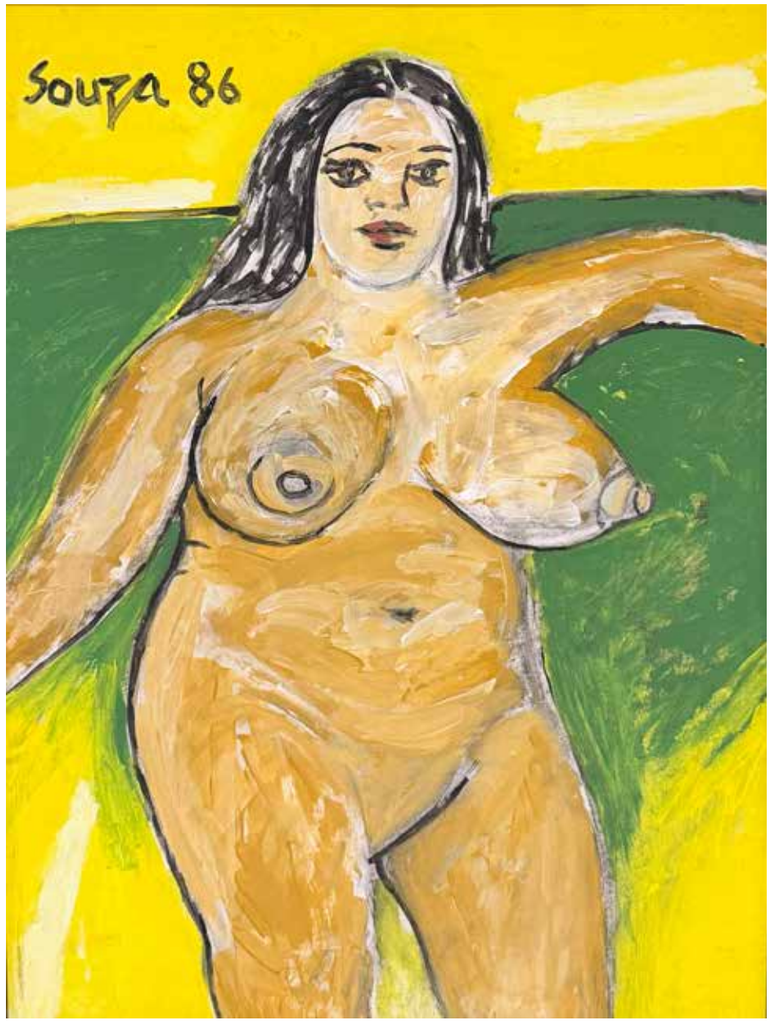
Francis Newton Souza, Born on 12 April 1924, was expelled from school, then from his college—sir J. J. Schoolo of Art, Bombay—and later, As He insisted on Saying, from his own country.

Born In Goa, Souza's Catholic Mother Brought Him Up To Be A Priest, But He Showed Early Signs Of Rebellion That Would Become An Integral Part Of His Life. While Studying In Bombay, He Joined The Communist Party But Soon Left It. He Even Abandoned The Progressive Artists' Group, Of Which He Was The Founder Member And Spokesperson, To Pursue A Career In Europe. He Would Shift Continents—Living And Tasting Success In London In The 1950s And '60s—Before Settling In New York.

Souza Found His Own Blunt, Extreme Style By Combining The Expressionism Of Rouault And Soutine With The Spirit Of Cubism And The Sculptures Of Classical Indian Tradition. He Combined Fierce Lines With Cruel Humour. Nudes, Landscapes, And Portraits—He Painted In Every Style And In Every Medium, Even Inventing 'Chemical Alterations', A Method Of Drawing With The Use Of Chemical Solvent On A Printed Page Without Destroying The Glossy Surface. This Helped Him To Experiment With The Layering Of Multiple Imagery.

Widely Exhibited And Feted Around The World, Souza's Pugnacious Nature And Work Failed To Win Him Recognition In The Country Of His Birth, Where He Was Noted But Never Rewarded. In The Later Years, He Started Spending More Time Visiting India, And Passed Away In Mumbai On 28 March 2002.





FNS 017

F. N. SOUZA
(1924 - 2002)

Untitled

1986
Acrylic on mount board
30 x 22 inches
Signed and dated in english ‘SOUZA’86’ (upper left)



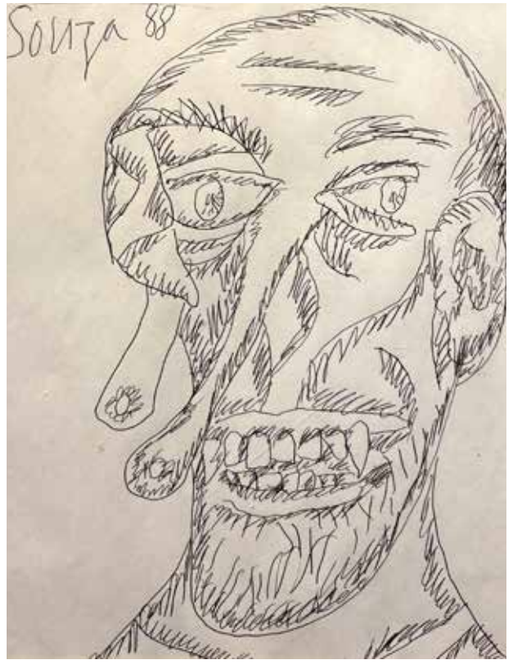
FNS 018

F. N. SOUZA
(1924 - 2002)

Untitled

1988
Chemical alteration on magazine paper
21 x 11 inches
Signed and dated in english ‘SOUZA’88’ (lower left)





FNS 019/020

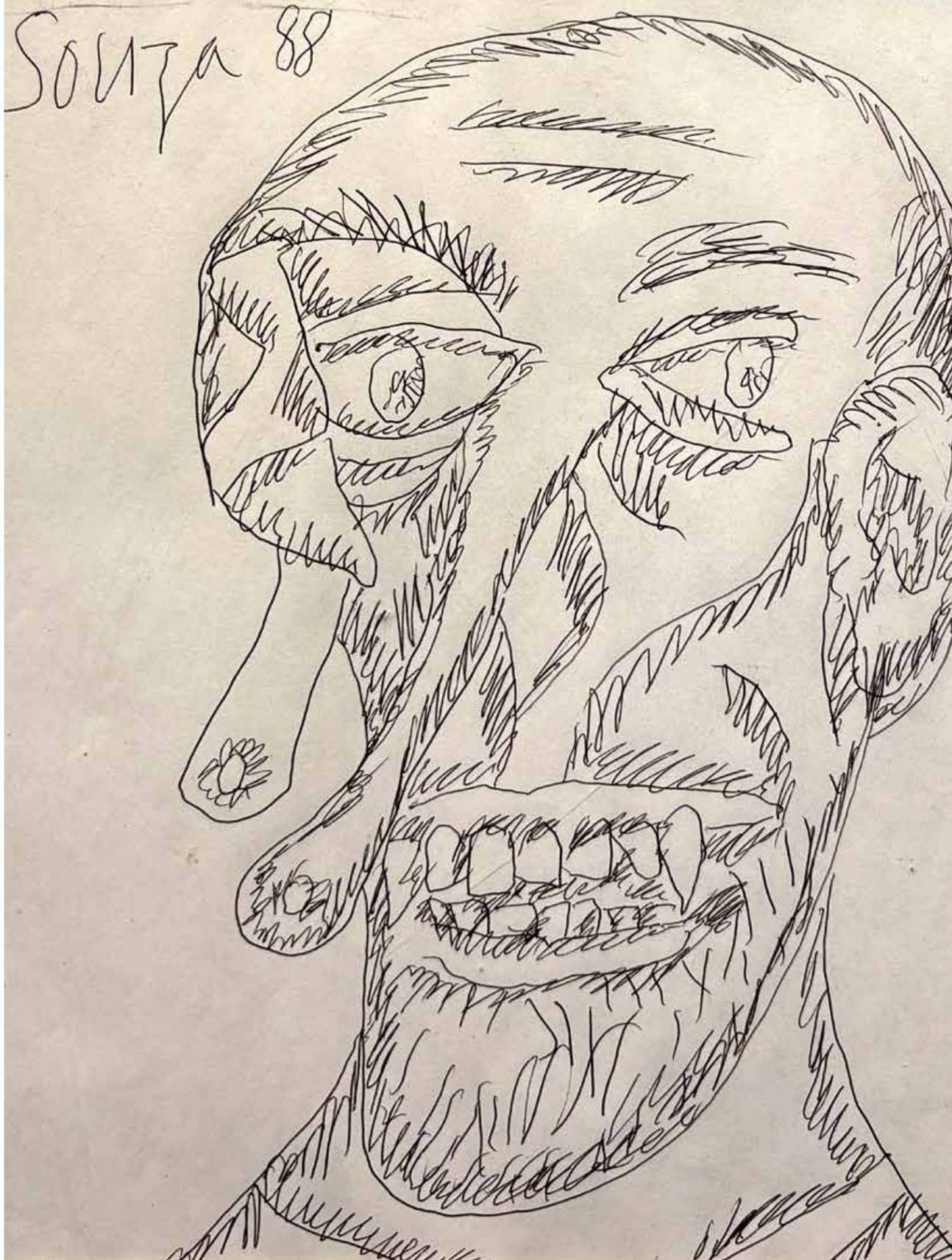
F. N. SOUZA
(1924 - 2002)

Untitled

1983
Ink on paper
11 x 8.5 inches
Signed and dated in english 'SOUZA'1983' (upper left)

Untitled

1988
Ink on paper
11 x 8.5 inches
Signed and dated in english 'SOUZA'88' (upper left)



G. R. SANTOSH

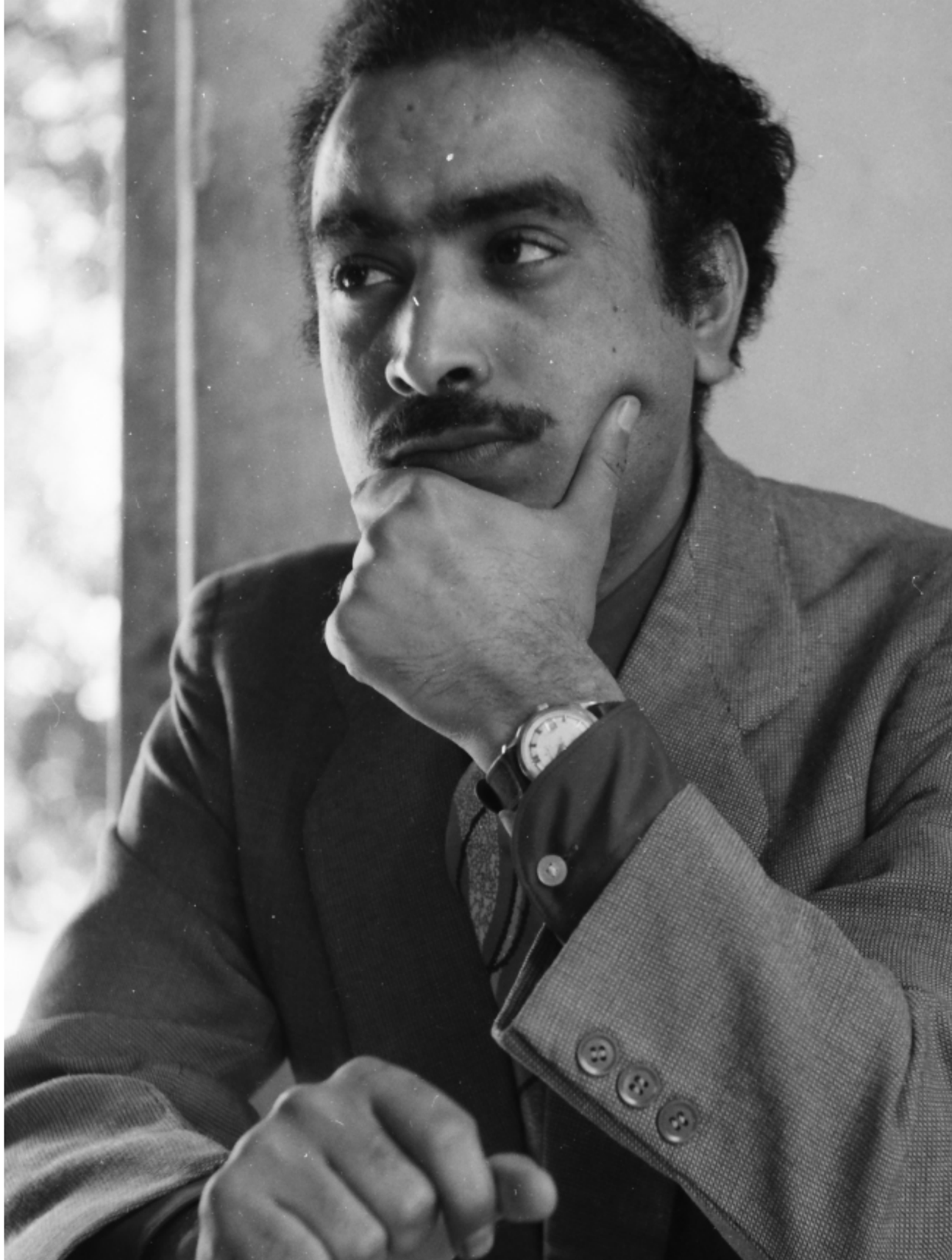
(1929 - 1997)

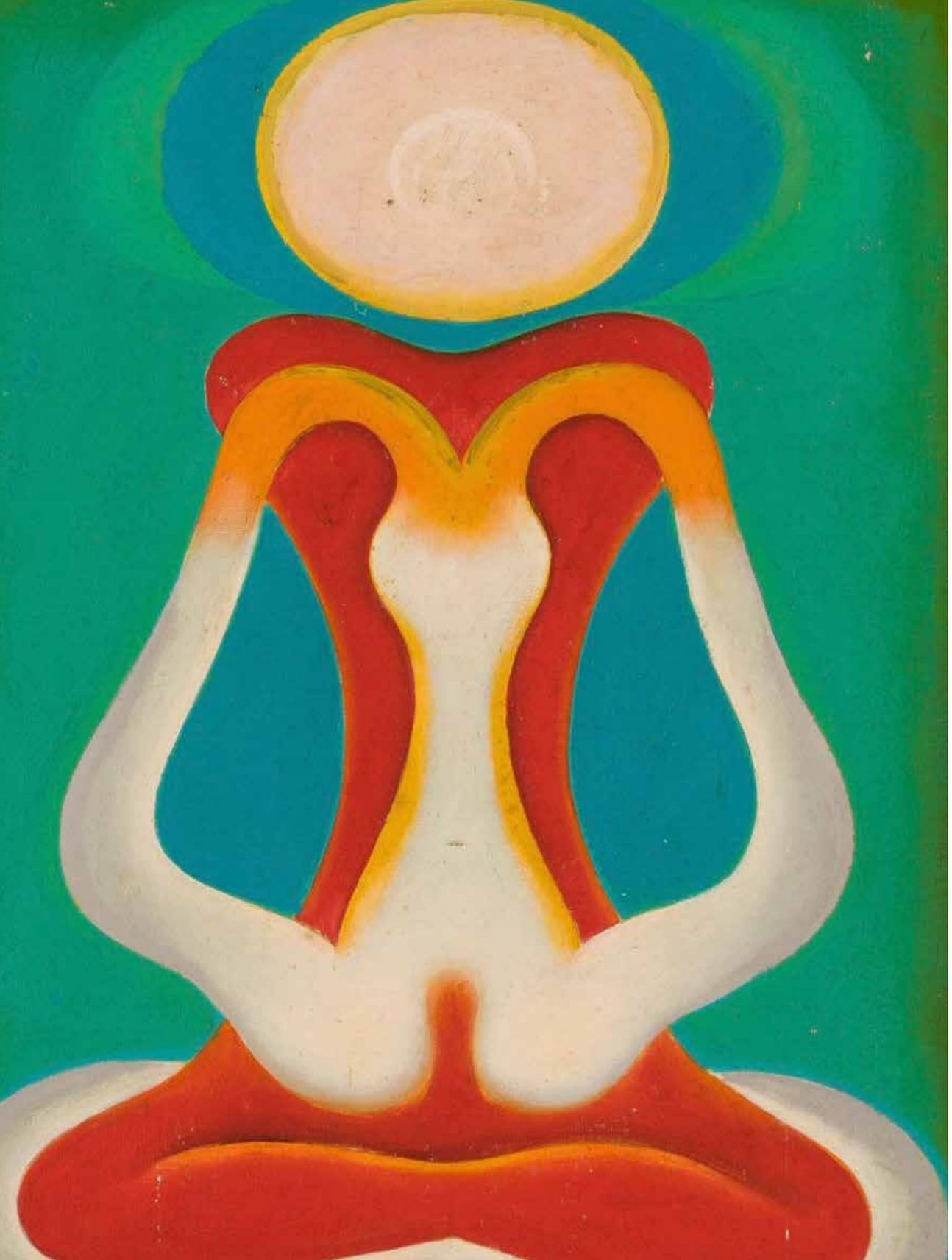
Born Gulam Rasool Dar in a Shia Muslim family in Srinagar in Kashmir on 20 June 1929, the artist took on his wife's Hindu name 'Santosh' as his own, in a move opposing patriarchy and religion.

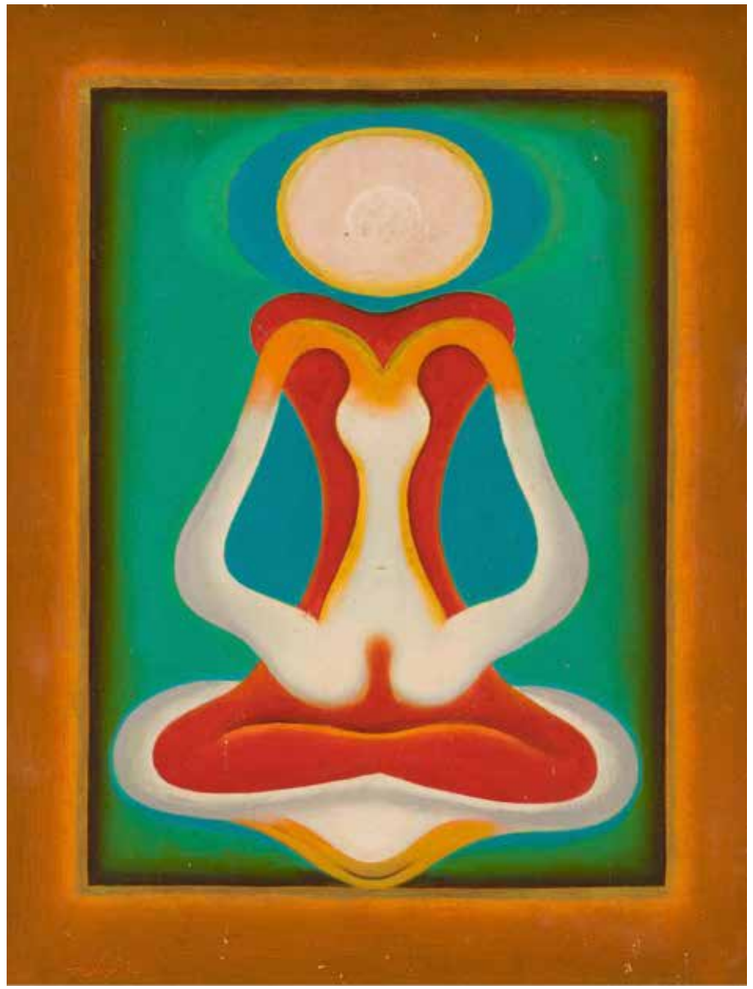
His father's death forced a young Gulam to work as a signboard painter, papier-mâché artist, and weaver. He learnt to paint watercolour landscapes from Dina Nath Raina in Kashmir before studying under N. S. Bendre at M. S. University, Baroda, on the recommendation of S. H. Raza. In Baroda, he produced a large body of figurative and landscape works, mainly in the cubist style.

In Kashmir, Santosh found inspiration in the Hindu and Buddhist tantric cults that had coexisted with the region's Sufi mysticism for centuries. At the Amarnath cave in Kashmir in 1964, Santosh had a deeply spiritual experience that turned him towards the philosophy of tantra. Driven by the primordial purusha-prakriti concept of cosmic creation, he expressed the fusion of the sexual and the transcendental in his works and pioneered the neo-tantra school. An acclaimed writer and poet in Kashmiri and Urdu, Santosh wrote on tantric philosophy in English as well.

Santosh was awarded the Lalit Kala Akademi's national award thrice, in 1957, 1964 and 1973, the Kala Ratna Award by All India Fine Arts and Crafts Society, New Delhi, in 1991, and received the Padma Shri from the Government of India in 1977. He also won the Sahitya Akademi award for his collection of poems, Besukh Ruh, in 1979. He passed away on 10 March 1997.







GRS 021

G. R. SANTOSH
(1929 - 1997)

Untitled

1972
Oil on canvas board
17.5 x 13.5 inches
Signed in Devnagari and dated '72' (lower left)

JAI ZHAROTIA

(1945 - 2021)

Known for exploring the mysteries of life beyond the realm of logic through his art, Jai Zharotia was born in Delhi in 1945.

Zharotia studied fine arts at the Delhi College of Art from 1967-71 and went on to teach at his alma mater for over three decades. Accessible and non-dogmatic as a teacher, he was popular among students.

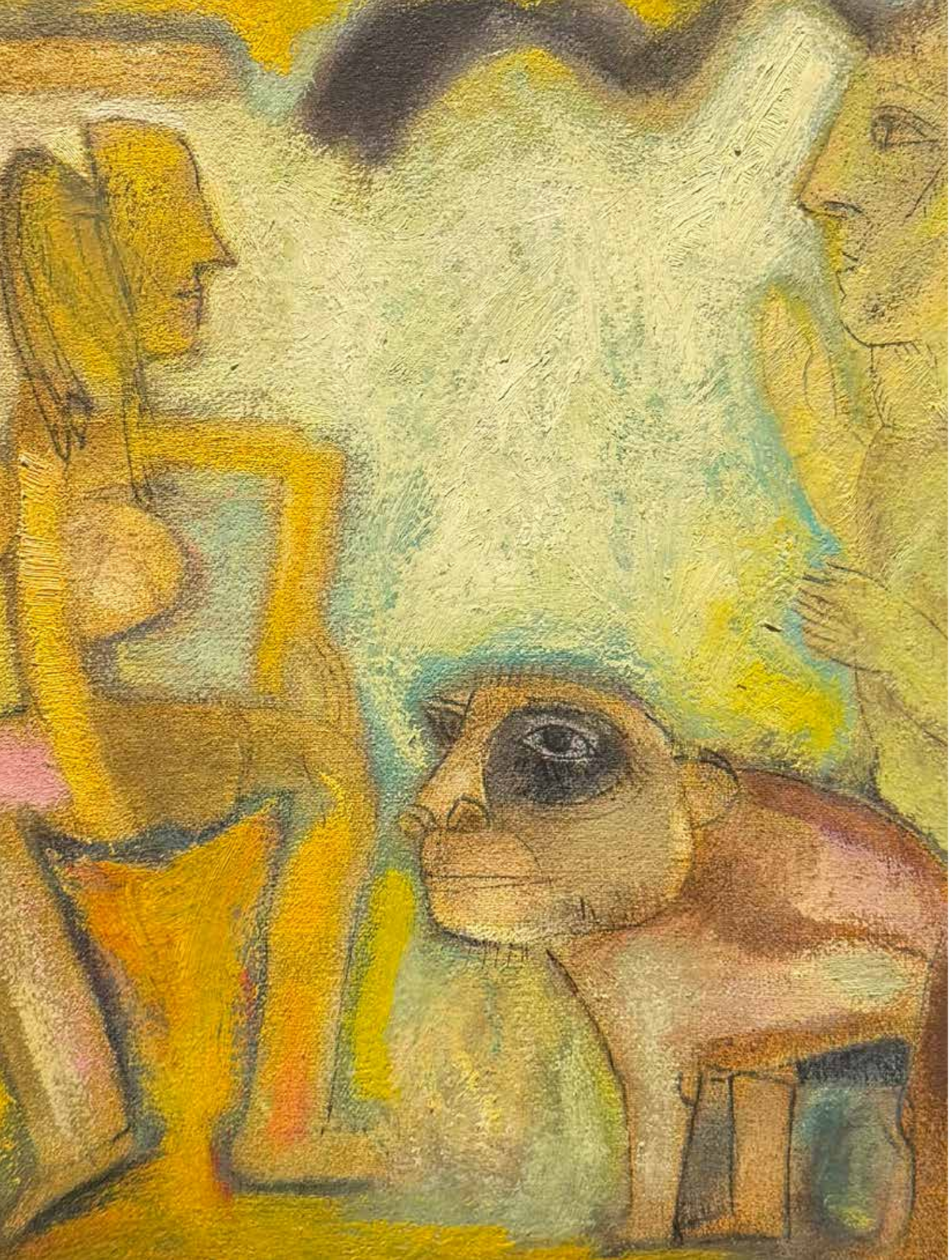
Zharotia read poetry with interest and wrote in Hindi as well. Throughout his life, he remained associated with children's projects at Bal Bhawan, an institute where he had taught briefly early on in his career.

What remained constant was his lifelong quest to go beyond what could be explained and understood, and he gave expression to this pursuit of the mysterious through his vivid imagination. His works—paintings, prints and sculptures—are known for presenting a sense of duality, the visible and the invisible, the apparent and the elusive, the conscious and the subconscious.

Zharotia won several awards, including the Priyadarshini Award in 2004, senior fellow in the field of visual arts by the Government of India, 1998, Lalit Kala Akademi's national award in 1992, Sahitya Kala Parishad's award for silkscreen printing in 1979, among others.

His works have been collected by the National Gallery of Modern Art as well as the Kiran Nadar Museum of Art, New Delhi. He passed away on 27 March 2021.









JZ 022/023

JAI ZHAROTIA
(1945 - 2021)

Ego and its pet

1994
Oil on canvas
12 x 12 inches
Signed and dated in english 'JAI'94' (lower left)

Clowns family

1993
Oil on canvas
12 x 12 inches
Signed and dated in english 'JAI'93' (lower left)

JAMINI ROY

(1887 - 1972)

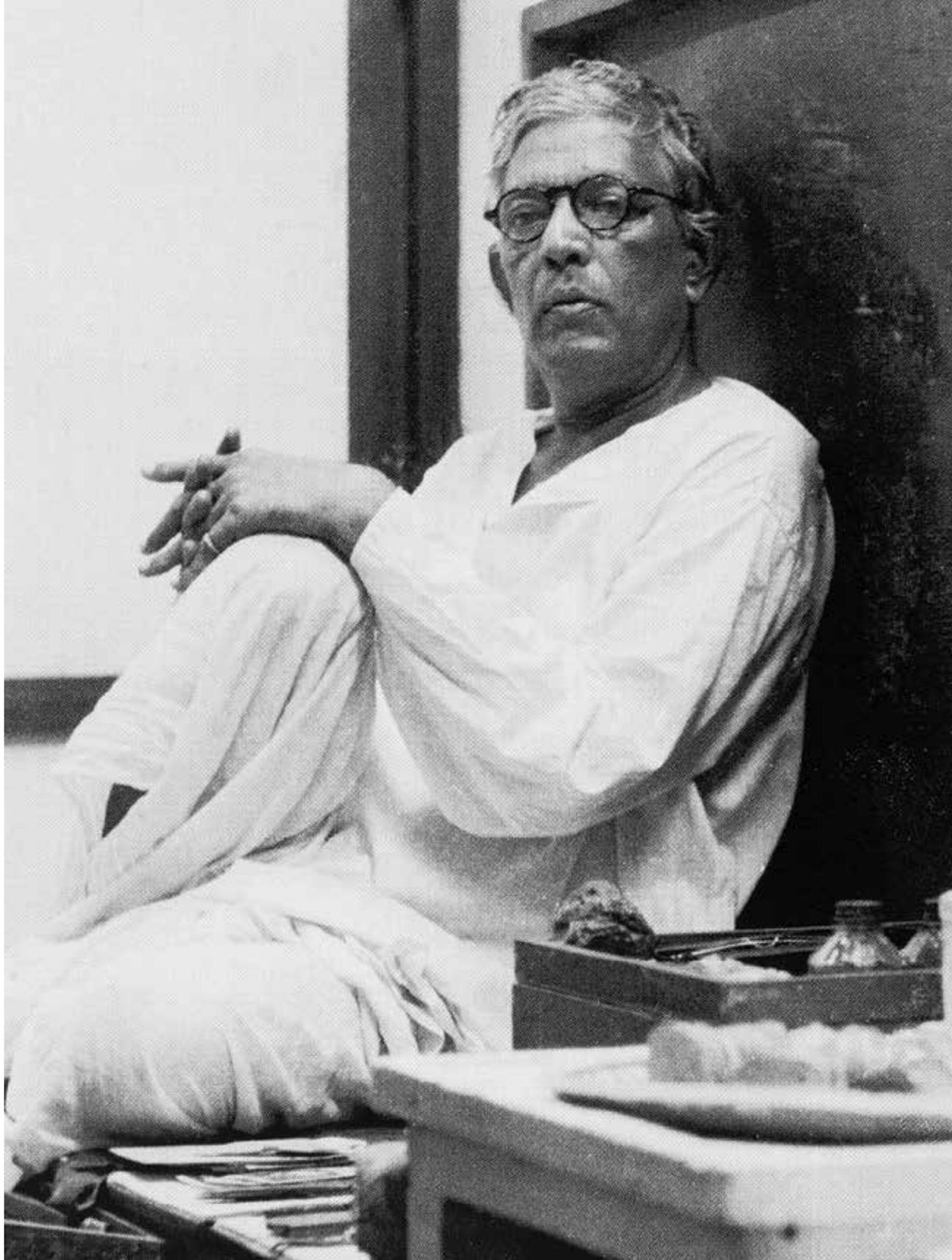
One of India's most loved artists, Jamini Roy is remembered for forging a unique Indian aesthetic for modern art by bringing together elements of traditional Bengali folk art and Kalighat patachitras, rendered in clean lines and earthy colours.

Born on 11 April 1887 in a landowning family in Bankura district of Bengal, Roy trained in European academic-realist painting at the Government College of Arts and Crafts, Calcutta, and began his career painting landscapes and portraits.

Soon, moving away from these, he started experimenting with a more indigenous visual vocabulary. Level surfaces, flattening of design in depth, and the use of dissonant primary colours were aspects of folk painting that Roy incorporated in his work. Also, he took up the volumetric forms of the Kalighat patachitras. However, unlike the spontaneous brushwork of the traditional patuas, Roy's lines were more restrained and precisely delineated.

Roy would paint several versions of a subject, breaking and reforming the theme over months. Turning his family into a production unit, he tried to emulate a craft-guild mode of artistic production. He painted on a wide range of themes—common people, mythological tales, Christian iconography, as well as visual characteristics of home-sewn Bengal quilts and Byzantine icons.

Roy was awarded the Viceroy's gold medal in 1935, the Padma Bhushan in 1955, and elected a fellow of the Lalit Kala Akademi in 1956. Declared a National Treasure artist in 1976, his works cannot be exported. He passed away on 24 April 1972.





JR 024

JAMINI ROY
(1887 - 1972)

Untitled

Tempera on cardboard
24.5 x 12 inches
Signed in Bengali (lower right)

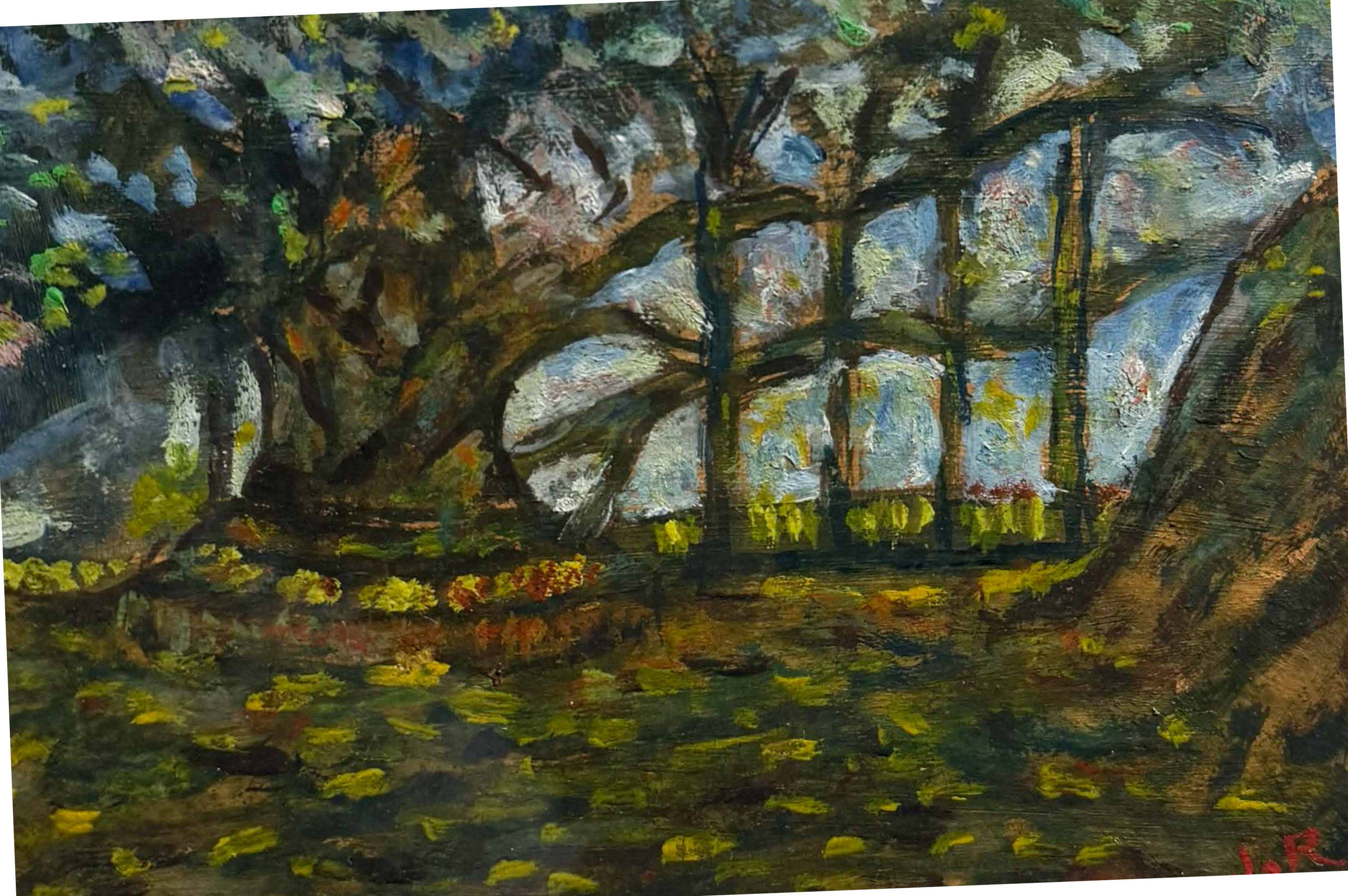


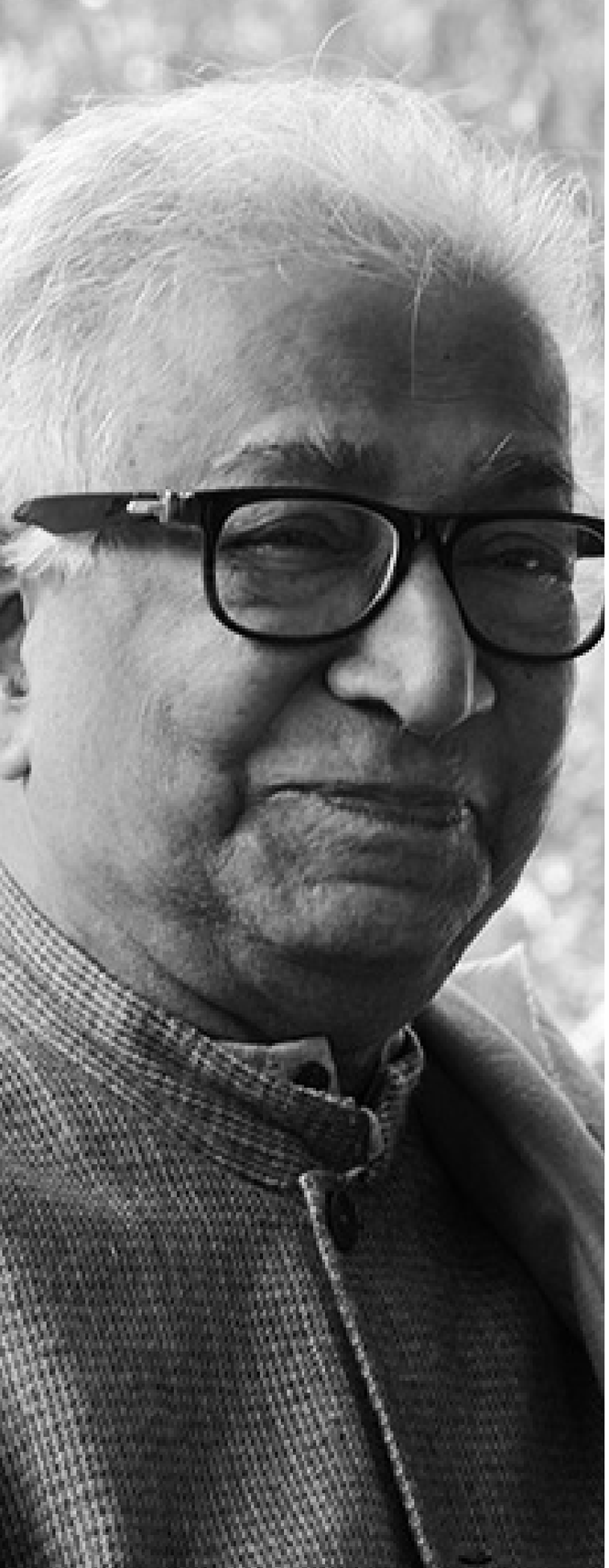
JR 025

JAMINI ROY
(1887 - 1972)

Untitled

Circa 1920's
Gouche on cardboard
5 x 7 inches
Initialed 'J.R' (lower left)





K. G. SUBRAMANYAN
(1924 - 2016)

Born in Kerala on 15 February 1924, K. G. Subramanyan was studying economics at the Presidency College, Madras, when he joined India's struggle for freedom, and was imprisoned and debarred from government colleges.

He joined Kala Bhavana at the Visva-Bharati University, Santiniketan, in 1944, a move regarded as a turning point in the life of the young man who would go on to become one of India's most respected modern artists; he was also a sculptor, a muralist, a poet, a theoretician, and an author of repute.

At Santiniketan, Subramanyan trained under Nandalal Bose. He next joined the Faculty of Fine Arts, M. S. University, Baroda, where he would teach over several years—from 1951-59, and from 1961-80, with studying stints at Slade School of Fine Art, London, and as a John D. Rockefeller III Fund fellow in the U.S. in between. He also taught at Santiniketan from 1980-89.

A contemporary of the Progressives, Subramanyan created a different kind of modern Indian art, drawing on myths, fables and traditional narratives in a variety of mediums—from small-sized terracotta works to larger-than-life murals. He painted women, children, objects, and animals before a period of painting still-lifes exclusively in the 1960s, until the shift to the Terrace series in the '70s.

Known for the sensuality of his imagery and figures, the nightly backdrops and reflective faces, Subramanyan's paintings revealed a continued cubist influence. A major presence on the Indian art scene, he passed away on 29 June 2016 in Vadodara.





KGS 026/027

K. G. SUBRAMANYAN
(1924 - 2016)

Untitled

Reverse painting in oil and gouche on plastic sheet laid on paper
11 x 7.5 inches
Initialled in Tamil (lower right)

Untitled

Reverse painting in oil and gouche on plastic sheet laid on paper
11 x 7.5 inches
Initialled in Tamil (lower center)

K. H. ARA

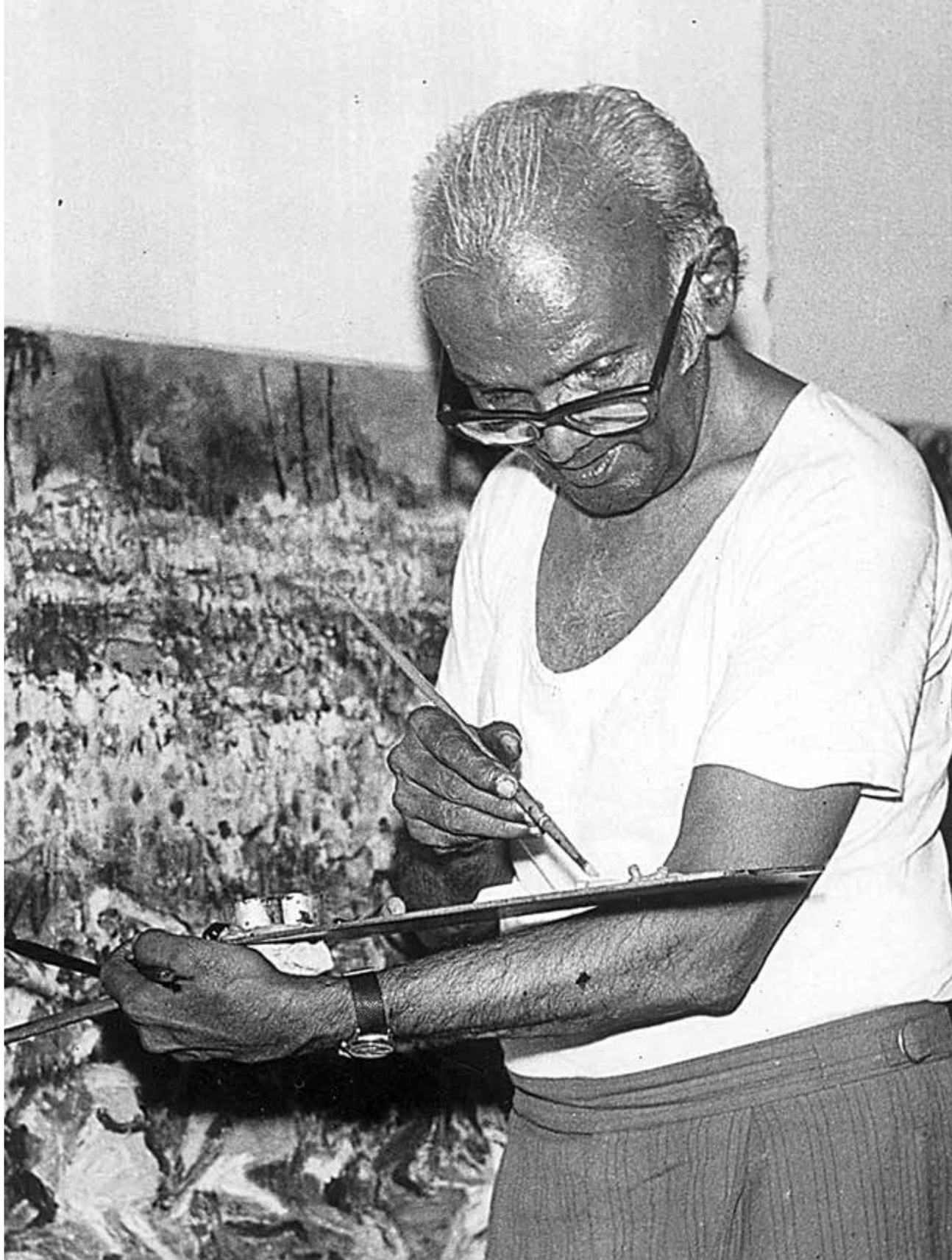
(1914 - 1985)

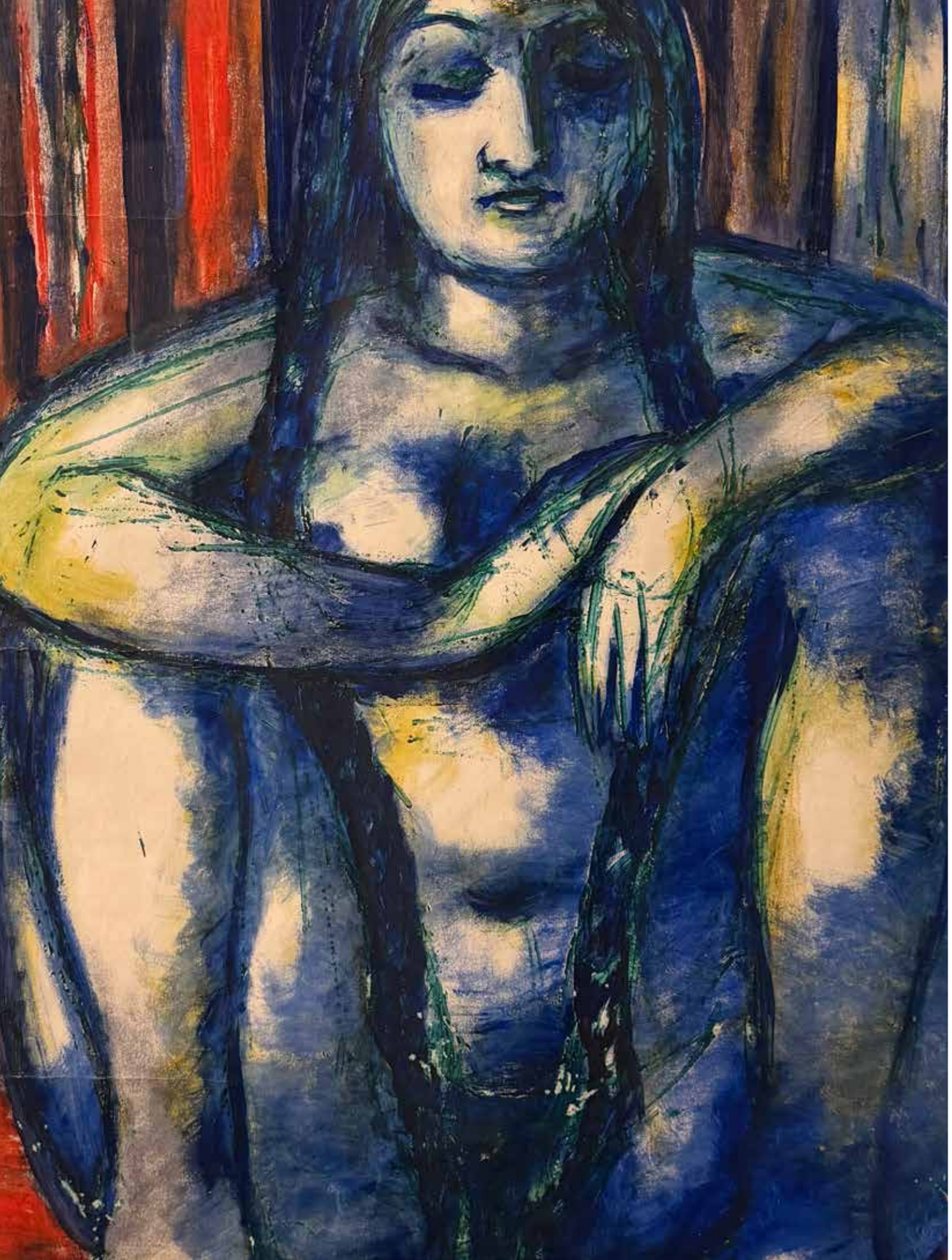
Krishnaji Howlaji Ara, a founder member of the Progressive Artists' Group, was born in Secunderabad on 16 April 1914, but ran away to Bombay as a child.

Much later, his skills as a painter were spotted by Austrian artist and art director of The Times of India, Walter Langhammer, who encouraged him in his artistic pursuit. A self-taught artist, Ara grew up in adverse conditions and was imprisoned for participating in Gandhi's Salt Satyagraha movement. He evolved his trademark style—especially his robust nudes and still-life paintings—that is ineffably marked by a life-affirming zeitgeist.

In his art practice, Ara neither wished to shock with raw eroticism as Souza did, nor did he want to revisit folk art in the manner of Husain. He was a modernist for whom the form and language of art preceded all other social and political motivations. His art was always intuitive, imaginative, spontaneous and improvised and not deliberate or intellectual. This evolved a certain eclecticism which was neither imitative nor derivative but led him on an exploration of style on a kind of rambling journey.

Ara won several awards, beginning with the annual prizes of the Bombay Art Society, the Governor's Prize, and an award from U.N.E.S.C.O., all before Independence. He was the founder and secretary of the Artists' Aid Centre and trustee of the Jehangir Art Gallery, both in Bombay, and was both fellow and general council member of the Lalit Kala Akademi, New Delhi. He passed away on 30 June 1985.







KHA 028

K. H. ARA
(1914 - 1985)

Untitled

Watercolor on paper
29.5 x 21.5 inches
Signed in english 'ARA' (lower left)

K. LAXMA GOUD

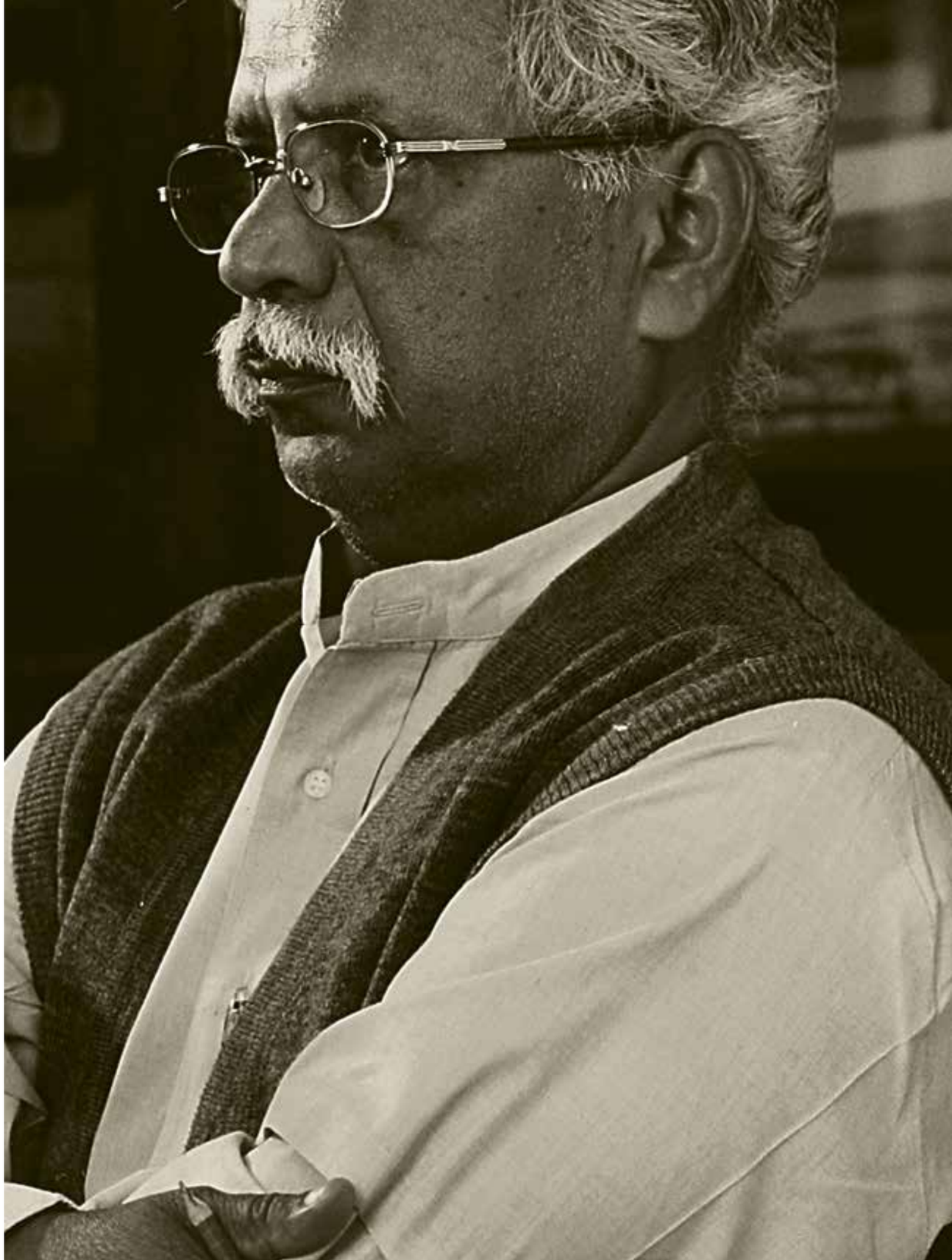
(b - 1940)

Born in Nizampur in Andhra Pradesh on 21 August 1940, K. Laxma Goud obtained a diploma in painting and drawing from the Government College of Fine Arts and Architecture in Hyderabad in 1963.

Goud followed it up with a post-diploma in mural painting and printmaking from Faculty of Fine Arts, Baroda. The shift to Baroda made him sensitive to the uniqueness of his rural heritage. By the late 1960s, he had evolved a distinct style that reflected a pan-natural sexuality seen in terms of spontaneous, uninhibited passions, unfettered by the puritanical ethics of the urban middle class—he was able to embed his childhood memories and rural vivacity within an urban framework.

Erotic indulgence highlighted by the intermingling of male and female, vegetal and animal forms, along with a direct rural simplicity, charged his works with palpable sensuousness. His later works, however, are more introspective, and are executed in softer forms and colours.

A master draughtsman, Goud has excelled in a variety of mediums—watercolour, gouache, dry pastels, clay, and metal. He has exhibited widely in India and abroad; notable exhibitions include solo shows in Mumbai and Delhi at various venues, and a retrospective in 2007 in New York. His work is part of prominent collections such as the Masanori Fukuoka and Glenbarra Art Museum, Japan, and The Phillips Collection, Washington, D. C. He won the Andhra Pradesh Lalit Kala Akademi's award in 1962 and from 1966-71, among other honours from various institutions. He lives and works in Hyderabad.





KLG 029

K. LAXMA GOUD
(b - 1940)

Untitled

2003
Acrylic on glass
11 x 14 inches
Signed and dated in Telugu (lower center left)



KLG 030

K. LAXMA GOUD
(b - 1940)

Untitled

2002
Acrylic on glass
10 x 16 inches
Signed and dated in Telugu (lower center)



KRISHEN KHANNA
(b - 1925)

Born in Lyallpur in pre-Partition Punjab, Krishen Khanna grew up in Lahore, and studied at the Imperial Service College, England, from 1938-42 as a Rudyard Kipling scholar.

Returning to Lahore for a course in English literature at the Government College, he simultaneously took evening classes at the Mayo School of Art. Khanna briefly worked as a printer at Kapur Art Press, Lahore, before his family moved to Simla upon Partition. He worked at the Grindlays Bank in Bombay and Madras from 1946-61, subsequently resigning from his job to devote himself to art.

In Bombay, he became part of the extended Progressive Artists' Group. Largely self-taught, Khanna's art bears imprints of the traumatic experience of the socio-political chaos in the country in his youth. He first exhibited his works in 1949, when his first painting was bought by nuclear physicist Dr. Homi Bhabha, the founder director of Tata Institute of Fundamental Research. In 1955, Khanna held his first solo show at U.S.I.S., Madras. His support for the marginalised and downtrodden shines through in his paintings depicting bandwallahs, dhabas, pavement fruit-sellers, and migrant labourers in trucks.

In 1962, Khanna became the first Indian artist to be awarded the Council on Economic and Cultural Affairs (later renamed the John D. Rockefeller III Fund) fellowship, and was artist-in-residence at the American University in Washington in 1963-64. In 1965, he received Lalit Kala Akademi's national award. Prominent honours bestowed upon him include the Padma Shri in 1990, the Lalit Kala Ratna in 2004, and the Padma Bhushan in 2011. He lives in Gurugram.



KK 031

KRISHEN KHANNA
(b - 1925)

Untitled

1994
Oil on canvas
30 x 20 inches
Signed and dated (on the reverse)



K. S. KULKARNI

(1916 - 1994)

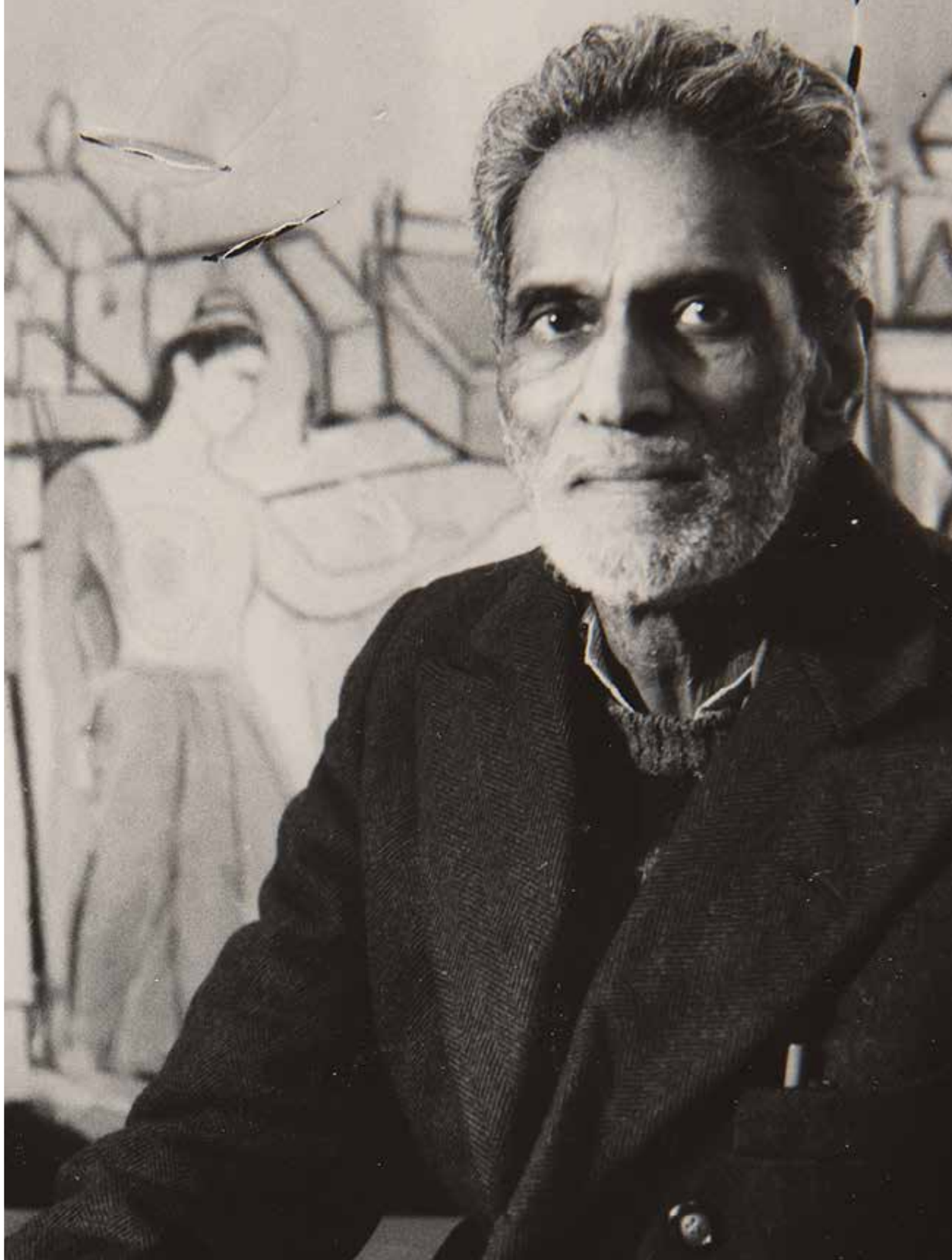
Forced to paint signboards at the age of eleven when his father died, Krishna Shamrao Kulkarni battled numerous early struggles to achieve a pre-eminent place in modern Indian art.

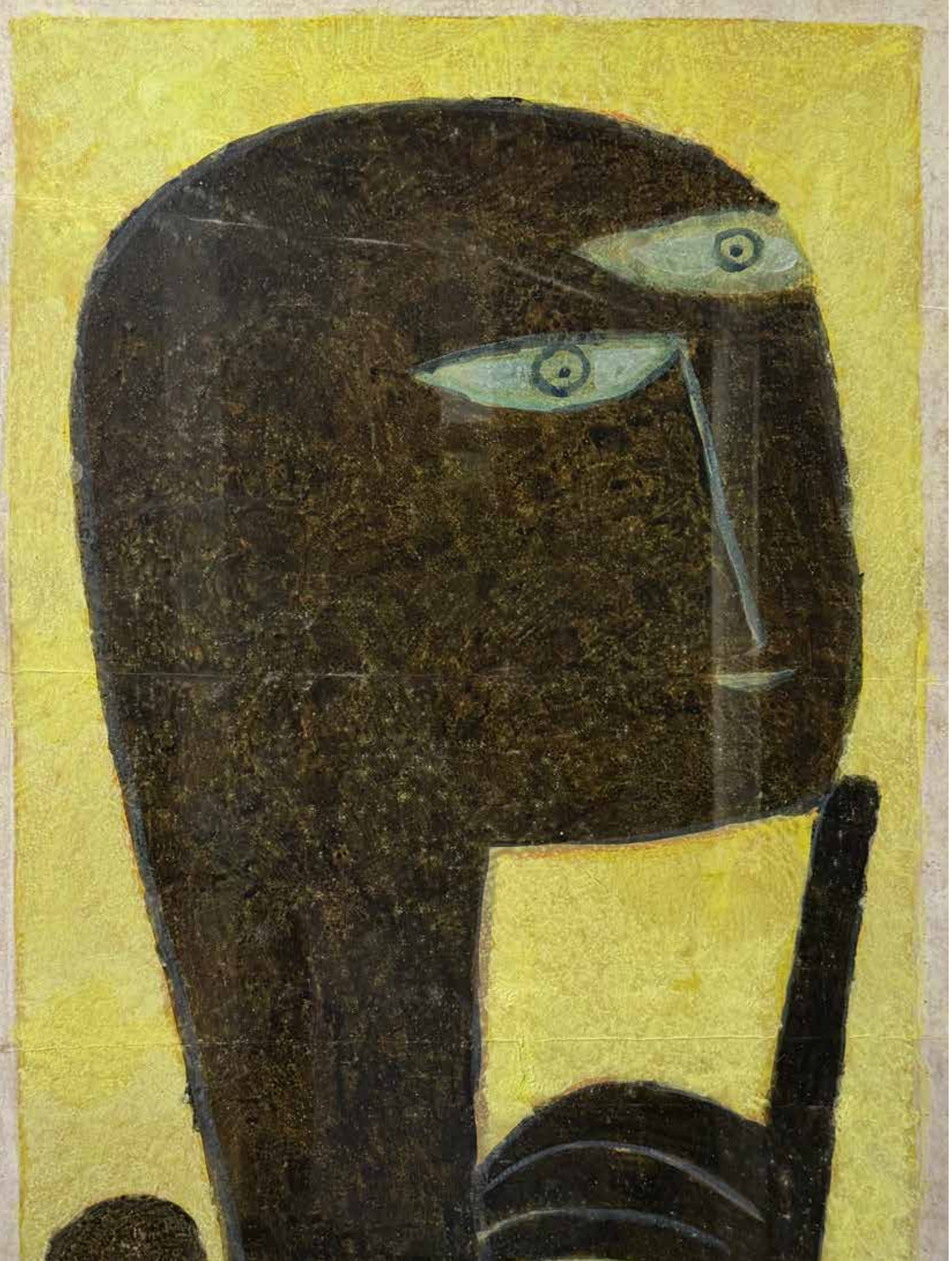
Born in a village in Belgaum in Karnataka in 1916, Kulkarni engaged with modernist techniques and mediums to create a highly individuated pictorial language.

Kulkarni imbued his figurative works with the classical grace of Ajanta paintings and a distinctive modernist spirit. If some works evoked village life and seemed to carry the melody of a flute being played in the distance, his cityscapes showed tightly packed blocks rising up in strong outlines. However, he neither idealised rural life nor disparaged urban existence—choosing to paint life as he experienced it.

On completing his diploma from Sir J. J. School of Art, Bombay, Kulkarni shifted to Delhi in 1943 to work in textile design. Along with other artists who had moved from Lahore to Delhi following Partition, he became a member of the All India Fine Arts and Crafts Society, and was founder-president of Delhi Silpi Chakra. He was also a founder member of Triveni Kala Sangam, the multi-arts complex in New Delhi. From 1973-78, he served as the vice-chairman of Lalit Kala Akademi, New Delhi.

Kulkarni exhibited his works widely and travelled extensively, especially to South America, with Mayan and Etruscan art inspiring his visual language. A winner of several national and international awards, he passed away in 1994.







KSK 032

K. S. KULKARNI
(1916 - 1994)

Untitled

Acrylic on paper pasted on board
35 x 22 inches
Initialled 'KSK' (lower right)

S.H RAZA

(1922 - 2016)

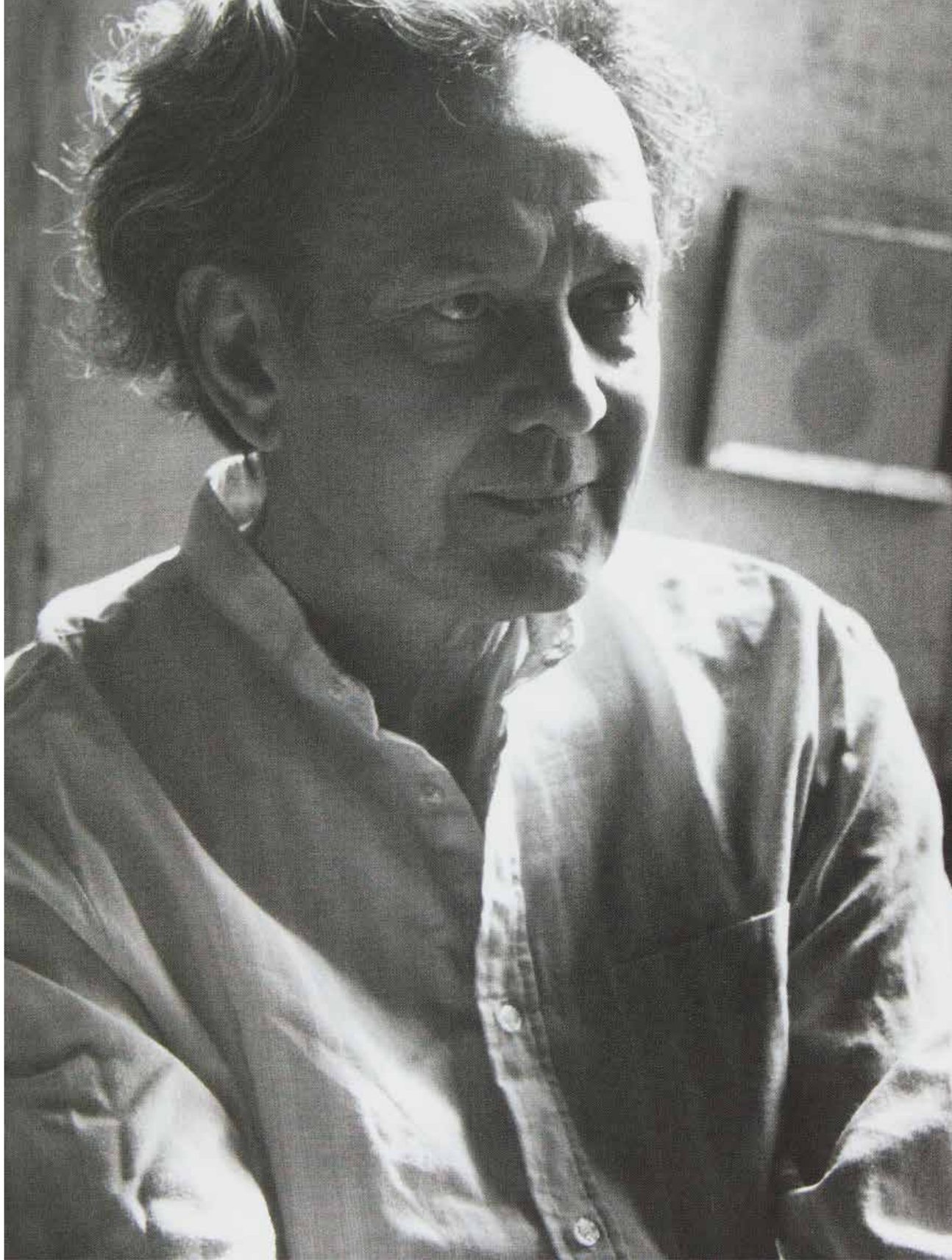
One of India's most seminal modernists, Syed Haider Raza forged a new language of art by integrating Indian symbolism with Western expression.

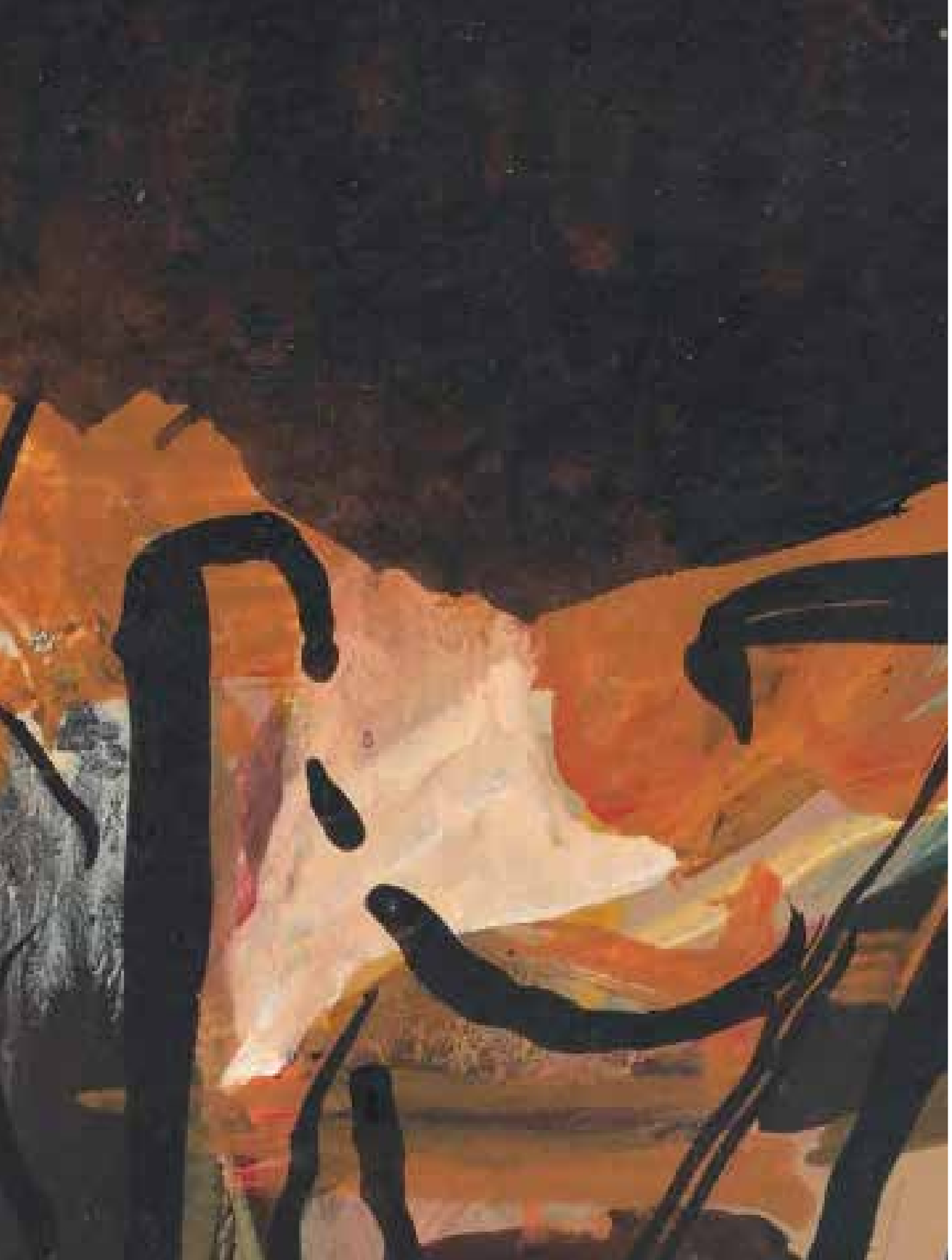
Born on 22 February 1922 in Mandla, Madhya Pradesh, he was a student of Sir J. J. School of Art, Bombay (1943-47), and one of the first members of the Progressive Artists' Group, the turning point of his career was his journey to Paris in 1950 on a French government scholarship to study at École Nationale des Beaux-Arts. In 1956, he became the first non-French artist to win the critic's award, the Prix de la critique.

Raza almost exclusively excluded the human figure from his vocabulary, choosing landscapes instead. In the 1960s, he drifted away from realistic landscapes towards 'gestural expressionism', a form of abstraction. Ultimately, Raza's paintings evolved from his childhood memories of dense forests and the river Narmada, the bright colours of the Indian market, as if drawn towards the black dot—the bindu—drawn by his schoolteacher as an attempt to help him focus and meditate. The imagery transmuted into geometrical lines and intense bursts of colour on canvas in a geometrical exploration of tantra.

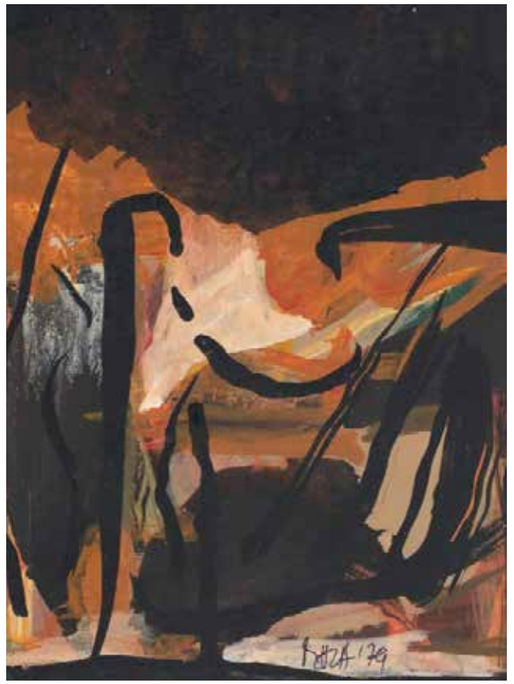
Among prominent honours, Raza received the Kalidas Samman, Lalit Kala Akademi's Lalit Kala Ratna, and the Indian government's Padma Shri, and Padma Bhushan. His works are among the most high valued works at auctions of Indian art.

After living in France for six decades, Raza shifted to New Delhi in 2010, where he passed away on 23 July 2016.









SHR 033/034

S.H RAZA
(1922 - 2016)

Untitled

1979
Acrylic on board
7 x 5 inches
Signed and dated in english 'RAZA'79' (lower center)

Untitled

1979
Acrylic on board
7 x 5 inches
Signed and dated in english 'RAZA'79' (lower center right)



LAXMAN AELAY
(b - 1964)

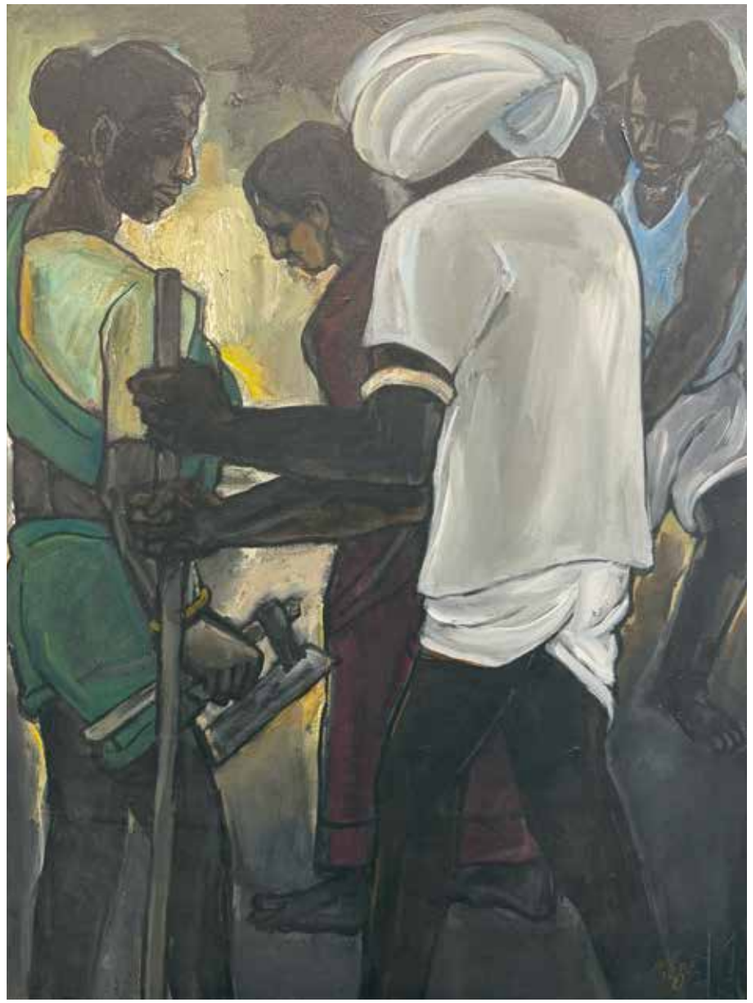
Before Laxman Aelay chose to become a professional artist, he was a signboard painter and then a much sought after and respected designer and illustrator of books. His work was highly thought of within Telegu literary circles, but soon the painter in him compelled Aelay to enroll in college for a degree in Fine Arts, even though he had already received a Bachelor of Commerce degree.

Laxman Aelay was born in the Nalgonda district of Andhra Pradesh in 1964. He received his BA in Painting from the Jawaharlal Nehru Technological University College of Fine Arts in Hyderabad, and took up full time freelance painting straight after that. Laxman`s paintings are nostalgic, depicting the rural people he grew up amongst. His source of inspiration has been the live of these poverty stricken people from his village - Kadirenigudem.

Recently, Aelay switched over from using white, black and shades of gray, which he preferred in his paintings, to using vivid colours to depict flowers, jewellery and traditional clothing. His earlier preference to paint on large sized canvases and papers has also been abandoned, and his latest works are much smaller and compact. Aelay has received international recognition as well as several awards and gold medals for his works. These include an award from the Hyderabad Art Society in 1995.

This young and talented artist held his first solo show at the Indian Council of Cultural Relations Art Gallery in Hyderabad in1999. Laxman has participated in several important exhibitions of paintings including `Contemporary Deccan - A New Generation of Artists,` held in Hyderabad in1999 and the 7th Group show at the Surya Art Gallery, Hyderabad in 2000. He has also represented the country in an international exposition organised by TAANA in Chicago, USA in 1995.

Laxman Aelay is presently working as freelance artist, based in Hyderabad.

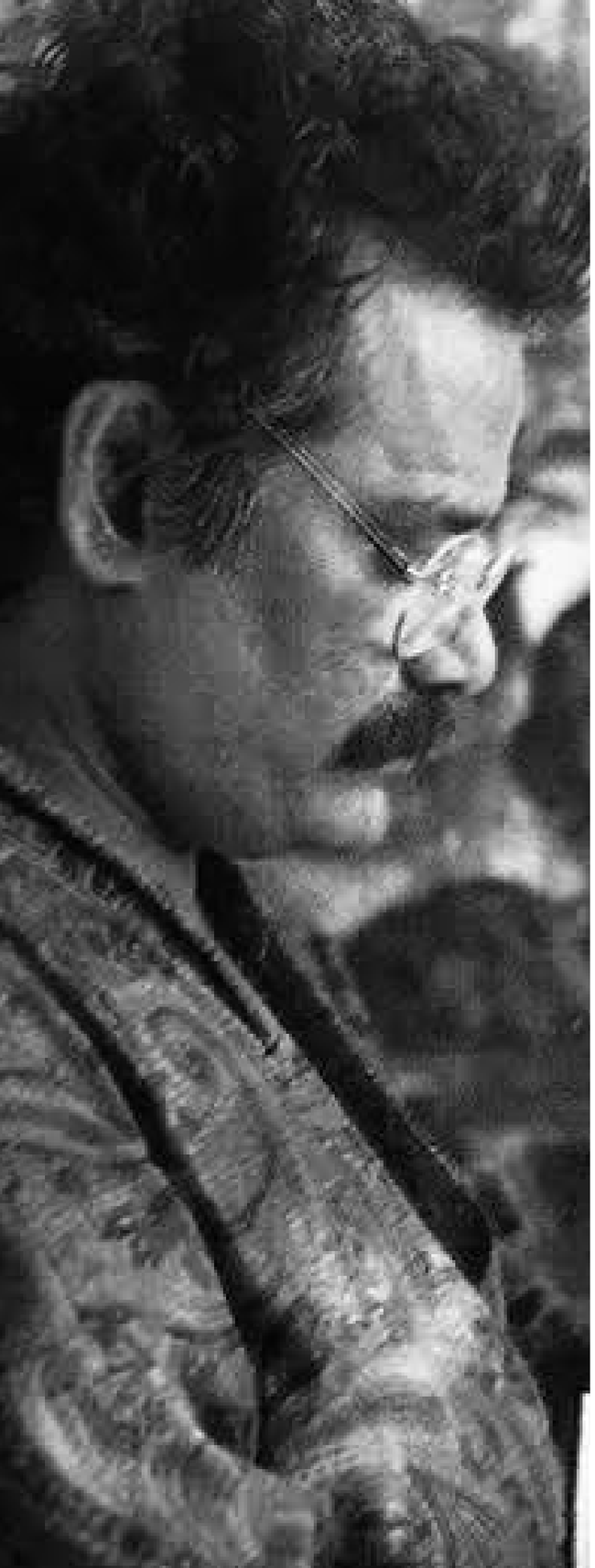


LA 035

LAXMAN AELAY
(b - 1964)

Untitled

1998
Oil on canvas
44 x 33 inches
Signed and dated in Telugu (lower right)



M. SIVANESAN

(b - 1940)

Sivanesan was born in Chennai in 1940. He joined the Chennai Government College of Arts and Crafts, Chennai in 1956.

Sivanesan's works represent his personal predications and moods rather than attempting to make a profound statement to the viewer. Humans are his central theme while deeply appreciating the beauty he sees within them. His works are figurative in style and subtle in colours.

He had a solo show in Chennai in 1963, after which he came to Delhi and started working with the Kumar Art Gallery. His early works echo his personal experiences and encounters of the period: power of bullocks, camels and power of the north Indian cattle and the countryside. Late in his artistic career, he expanded his horizons and took up sculpting. He created solid figures which had a tangible feel.

Sivanesan exhibited his works all over the world and was partial to New York where he showed his work every year. He was a recipient of the Award at International Inter Church, New York, Royal Overseas Exhibition, London.

Sivanesan lives and works between Chennai, New Delhi and and Mumbai.



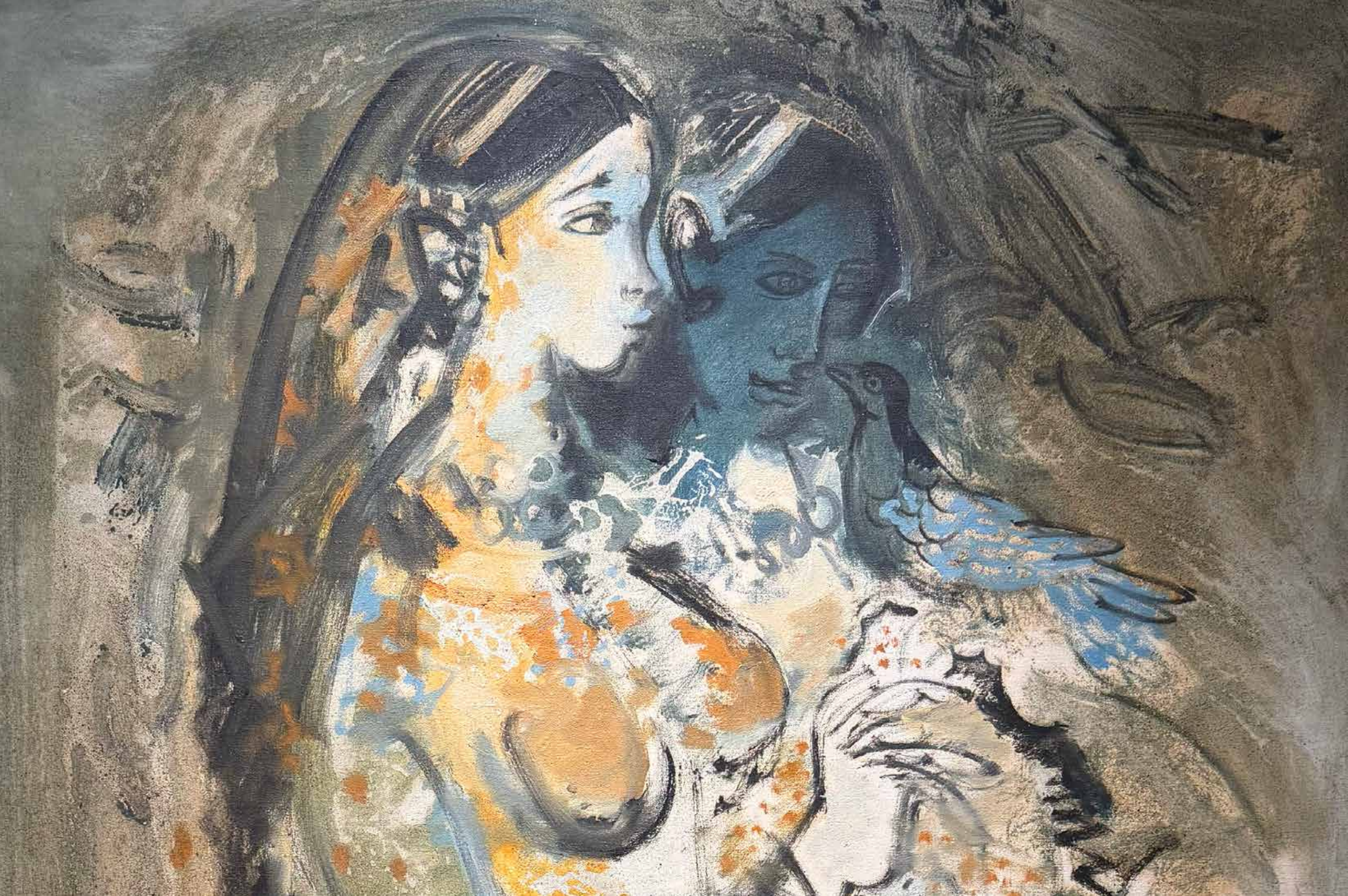
MS 036

M. SIVANESAN

(b - 1964)

Untitled

1985
Oil on canvas
40 x 30 inches
Signed and dated 'M.SIVANESAN/ 85' (lower right)



MANU PAREKH

(b - 1939)

Manu Parekh's paintings on the infamous Bhagalpur blindings in 1980 reveal his deep response to humanity, in much the same way as Guernica was Picasso's response to the horrors of war.

Born in Ahmedabad, Gujarat, Manu Parekh studied at Sir J. J. School of Art, Bombay. With influences as varied as Arshile Gorky, Roberto Matta, S. B. Palsikar and Rabindranath Tagore, Parekh has always sought to explore his inner landscape through art.

Perhaps best known for his Banaras series, Parekh's works are characterised by his intuitive use of colour, bold brushstrokes, and prominent lines. He has experimented with colourful abstractions, sexual imagery, and figuration, responding as much to nature as to daily life and social issues. The women in his works are represented as nature spirits, plant forms, germinating seeds and allegorical figures, recalling mythological traditions.

Stage designer, art designer, actor and artist, Manu Parekh brings diverse perspectives to his work. Craft has been a long-term interest and association with the Weavers' Service Centre as a consultant designer gave him the opportunity to work with craftsmen. He has travelled widely across India studying the indigenous techniques and styles of folk artists.

Parekh received the President of India's silver plaque and the All India Fine Arts and Crafts Society's award in 1972, and the national award of the Lalit Kala Akademi, New Delhi, in 1982. In 1992, he was honoured with the Padma Shri by the Government of India. His retrospective show at National Gallery of Modern Art also travelled to Mumbai and Bengaluru. He lives and works in New Delhi along with his artist wife, Madhvi Parekh.







MP 037

MANU PAREKH
(b - 1939)

Sunrise at banaras 1

2004
Acrylic on canvas
30 x 40 inches
Signed and dated in Devnagari 'MANUPAREKH/4' (lower left)

OM PRAKASH SHARMA

(b - 1932)

Om Prakash Sharma, a revered abstract modernist painter, was born in 1932 in Bawal, Haryana Throughout his career, he gained recognition for his numerous abstract paintings, particularly for his experimentation with the Neo-Tantric art movement of the 1960s Additionally, he created a captivating series of ragamala paintings centered around this theme

After completing his education at Delhi Polytechnic in 1958, Om Prakash Sharma embarked on a career as an art educator at the DAV School in Delhi During this period, his artwork garnered attention, leading to solo exhibitions in galleries across India and the United States, establishing his growing success and acclaim In 1964, Sharma was granted a Fulbright Scholarship to pursue postgraduate studies in Art History and Fine Art at Columbia University and the Art Students League of New York It was during this time that he formed friendships with significant American artists like Robert Motherwell, Jasper Johns, Phillip Guston, and the renowned Color Field painter Mark Rothko

Inspired by Rothko's ability to distill shape and color, Om Prakash Sharma developed a purely abstract visual language that transcended the confines of realism He possessed a profound dedication to the conceptual nature of art and wholeheartedly embraced abstraction while seamlessly blending Indian visual idioms In 1985, the esteemed American painter and curator Lee Mullican featured Sharma's work in a Neo-Tantra exhibition at the University of California, Los Angeles

The artist's works have been showcased in several notable solo exhibitions, including those organized by Lalit Kala Academy in Delhi (2007), Visual Art Gallery at IHC in Delhi (2005), and Gallery Zen in Bangalore (2001) In recognition of his artistic achievements, Om Prakash Sharma received a national award for painting from the Lalit Kala Akademi in 1969 Sadly, he passed away on July 18, 2019, leaving behind a profound legacy in the world of abstract art.



OPS 038

OM PRAKASH SHARMA

(b - 1932)

Untitled

1989
Acrylic on paper
22 x 15 inches
Signed and dated in english 'OMPRAKASH'1989' (lower center)



NIREN SEN GUPTA

(b - 1940)

Niren Sengupta was born in January 1940 in Bengal. He graduated in science from the Calcutta University and in Arts from Government College of Art & Crafts, Calcutta. His works are aesthetic expressions of his inner reflections infused with serenity, sacrifice, service and beauty. For him, art is an expression of inner language and a form of communion. He finds lasting beauty in the serenity of total surrender of the monks of Ramakrishna Mission; a mission that signifies sacrifices and service to mankind.

Niren Sen Gupta has taught for over 30 years at graduate & post-graduate levels in various art institutions. He is also a founding member of 'Gallery 26' in Kolkata, along with being a member of Calcutta painters and Executive member of Academy of Visual Media, New Delhi.

He has been awarded many esteemed awards like AIFACS Award and NBT Award in New Delhi; Award for Humanity Udayan Care; DSCWOS. Guptas' works can be found at known galleries like Lalit Kala Akademi. A professional painter and teacher, Niren Sengupta is the Ex-Principal of College of Art, New Delhi.

The artist lives and works from his studio in New Delhi.



NSG 039

NIREN SEN GUPTA

(b - 1940)

Untitled

1989
Acrylic on canvas
36 x 60 inches
Signed in english 'NAREN' (lower right)

PARITOSH SEN

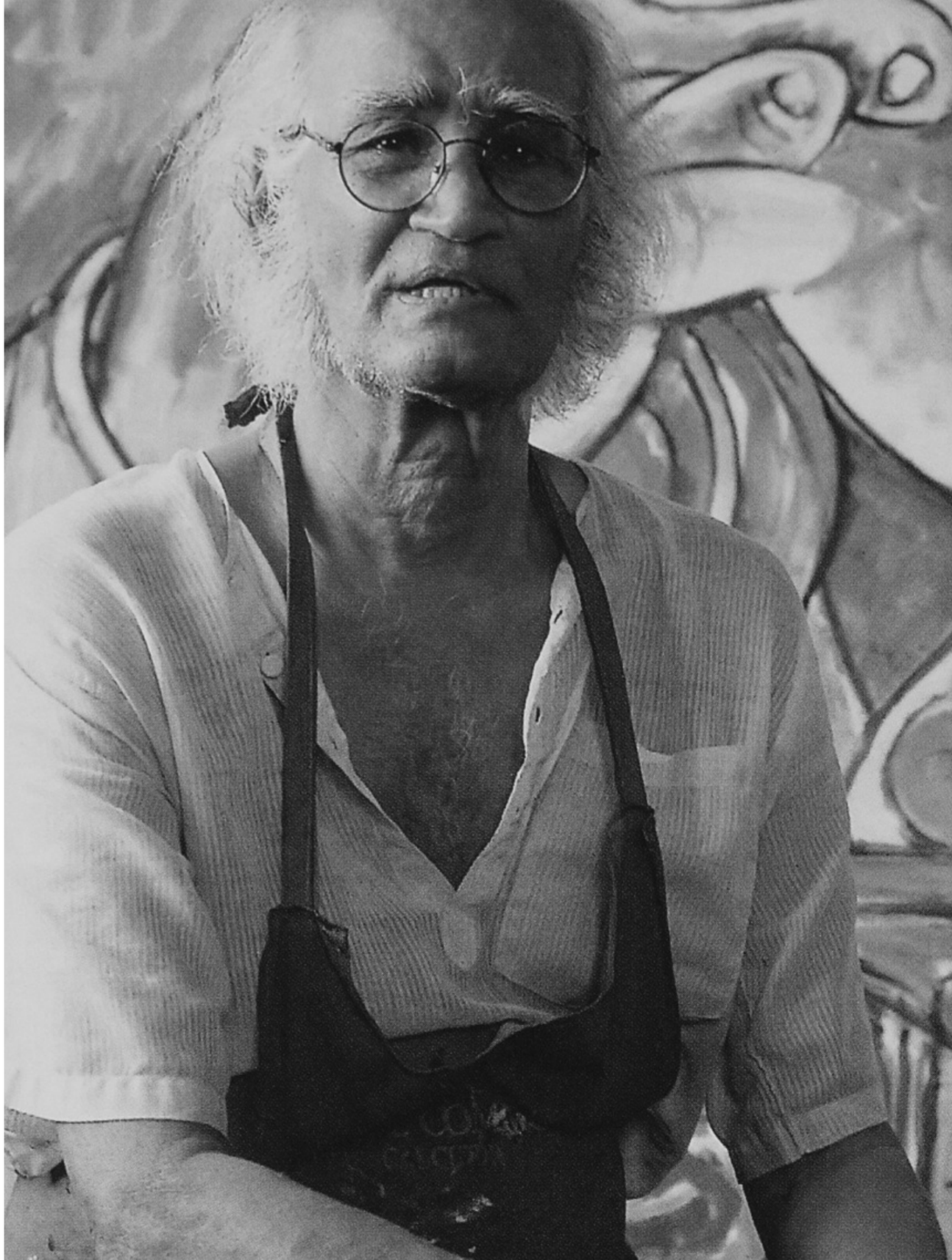
(1918 - 2008)

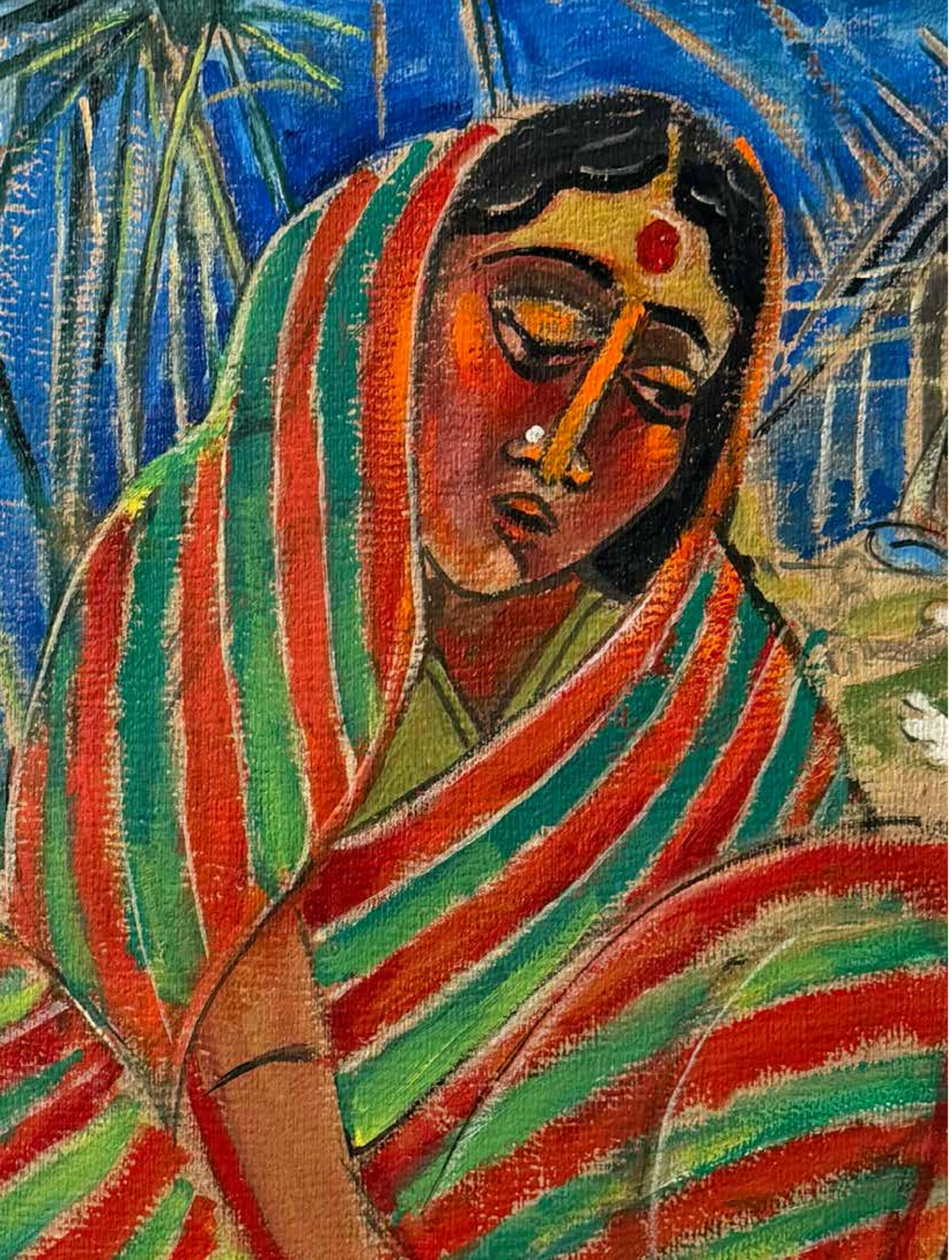
Drawn to art through the pages of the Bengali art journal Prabasi, Paritosh Sen ran away from his home in Dacca (Dhaka), now in Bangladesh, to learn art in Madras.

Uninfluenced by the European modern art trends till the 1940s, Sen experimented with a vocabulary drawn from Indian idioms. Exposure to the works of Vincent van Gogh, Paul Cézanne, Paul Gaugin, and other masters, through their reproductions during his teaching years at Art College, Indore, sparked off Sen's interest in form. In 1942, he participated in the only exhibition of the Calcutta Group, of which he was a founder member.

However, it was Sen's visit to Paris in 1949 that saw him formally acquainted with European art; he also met Pablo Picasso on this trip. Sen returned to India in 1954 and subsequently made paintings with themes from everyday life. His spontaneous response to the traumatic socio-political changes in West Bengal in the 1970s resulted in a series, where, along with large canvases, he installed a papier-mâché sculpture conveying a poster-like simplification of pop art, inspired by his travels in Mexico and Egypt.

Sen wrote on art for leading English and Bengali journals. In 1986, he wrote and illustrated a story in English, published by National Institute of Design, Ahmedabad. The French government conferred on him the L'officier de l'ordre des arts et des lettres and the Lalit Kala Akademi honoured him with the title of Lalit Kala Ratna in 2004. He passed away on 22 October 2008 in Kolkata.







PS 040

PARITOSH SEN
(1918 - 2008)

Untitled

2000
Mixed media on cardboard
36 x 30 inches
Signed and dated in Devnagari 'PARITOSH SEN' (lower left)



RAMESHWAR BROOTA
(b - 1941)

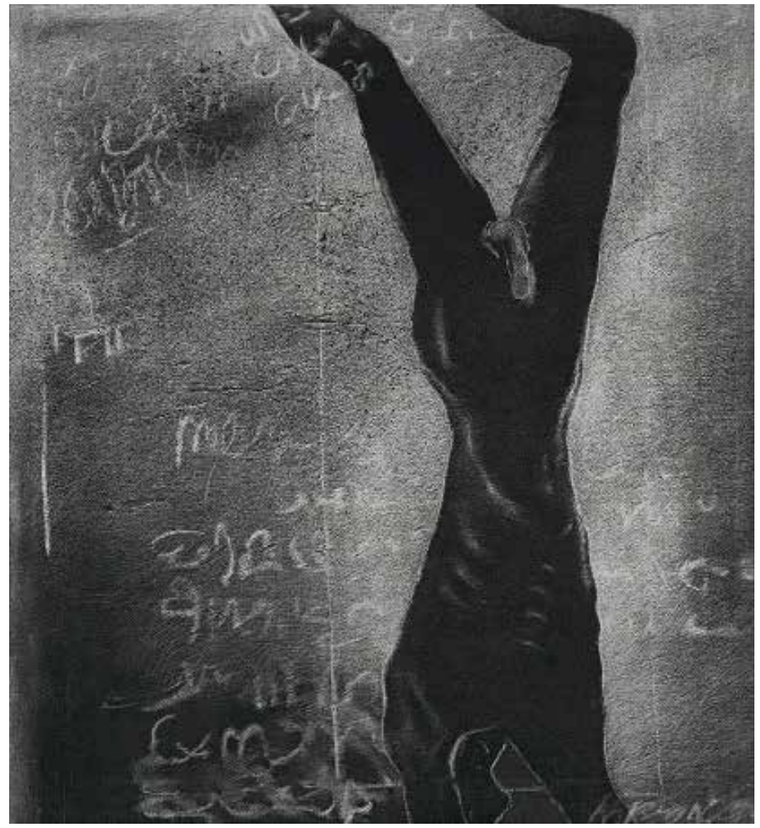
Experimenting across styles, Rameshwar Broota's artistic concerns have evolved around crass materialism in society and the juxtaposition of the primitive man.

A graduate of Delhi College of Art, he has been an art teacher throughout his career. He was a lecturer at his alma mater before moving to Jamia Millia Islamia University and then Sarda Ukil College, eventually taking over as head of department at Triveni Kala Sangam, a position he has held since 1984.

Starting as a representational painter, Broota dabbled in abstraction before returning to the figurative style. His visual language bears elements of realism and expressionism.Allegorical, grotesque, satiric representations manifested in his Ape series of the 1970s in which he critiqued the corruption and decadence among the elite. Later, Broota moved to the realm of the timeless, exploring the opposing pulls of matter and spirit.

The leitmotif of Broota's imagery in his series Man, Faces and Scripted in Time is the 'man' who, collectively, represents mankind. His paintings of the male nude have arisen from the suggestion of strength and force as symbolised by the masculine torso. Browns, greys, blues, whites, and metallic tones of gold, silver, and copper, dominate these works.

In the '70s, Broota invented his scratching technique involving scratching through layers of paint with blades. The result is a powerful depiction of sometimes inimical forces—the human body juxtaposed against architecture, for instance—that have marked him as a painter of major significance. His experimentation with cinematographic language resulted in video art films in the mid-'80s, and his recent interest in photography has been critically acclaimed. The artist lives and works in New Delhi.



RB 041

RAMESHWAR BROOTA
(b - 1941)

Scraped with blade

1995
Oil on canvas
24 x 22.5 inches
Signed and dated (on the reverse)

RAM KUMAR

(1924 - 2018)

Drawn to art through the pages of the Bengali art journal Prabasi, Paritosh Sen ran away from his home in Dacca (Dhaka), now in Bangladesh, to learn art in Madras.

Uninfluenced by the European modern art trends till the 1940s, Sen experimented with a vocabulary drawn from Indian idioms. Exposure to the works of Vincent van Gogh, Paul Cézanne, Paul Gaugin, and other masters, through their reproductions during his teaching years at Art College, Indore, sparked off Sen's interest in form. In 1942, he participated in the only exhibition of the Calcutta Group, of which he was a founder member.

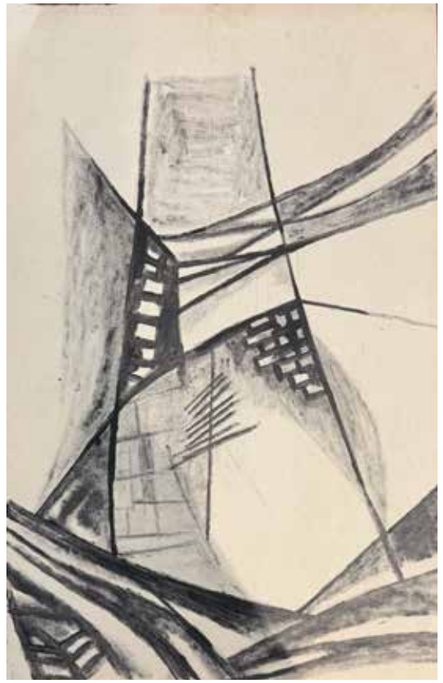
However, it was Sen's visit to Paris in 1949 that saw him formally acquainted with European art; he also met Pablo Picasso on this trip. Sen returned to India in 1954 and subsequently made paintings with themes from everyday life. His spontaneous response to the traumatic socio-political changes in West Bengal in the 1970s resulted in a series, where, along with large canvases, he installed a papier-mâché sculpture conveying a poster-like simplification of pop art, inspired by his travels in Mexico and Egypt.

Sen wrote on art for leading English and Bengali journals. In 1986, he wrote and illustrated a story in English, published by National Institute of Design, Ahmedabad. The French government conferred on him the L'officier de l'ordre des arts et des lettres and the Lalit Kala Akademi honoured him with the title of Lalit Kala Ratna in 2004. He passed away on 22 October 2008 in Kolkata.





(a)



(b)



(c)



(d)



(e)



(f)



(g)



(h)

RK 042

RAM KUMAR
(1924 - 2018)

(a) Untitled

Circa 1950's
Ink on paper
9 x 6 inches

(b) Untitled

Circa 1950's
Ink on paper
9 x 6 inches

(c) Untitled

Circa 1950's
Ink on paper
9 x 6 inches

(d) Untitled

Circa 1950's
Ink on paper
9 x 6 inches

(e) Untitled

Circa 1950's
Ink on paper
9 x 6 inches

(f) Untitled

Circa 1950's
Ink on paper
9 x 6 inches

(g) Untitled

Circa 1950's
Ink on paper
9 x 6 inches

(h) Untitled

Circa 1950's
Ink on paper
9 x 6 inches
Signed in english 'RAMKUMAR' (lower center left)

SHARDA CHARAN UKIL

(1888 - 1940)

Sarda Charan Ukil was an artist whose name is associated with an art institution that helped nurture some important Indian modern artists, including Ram Kumar and J. Swaminathan. He was also one of the early pioneers of the Bengal School of Art.

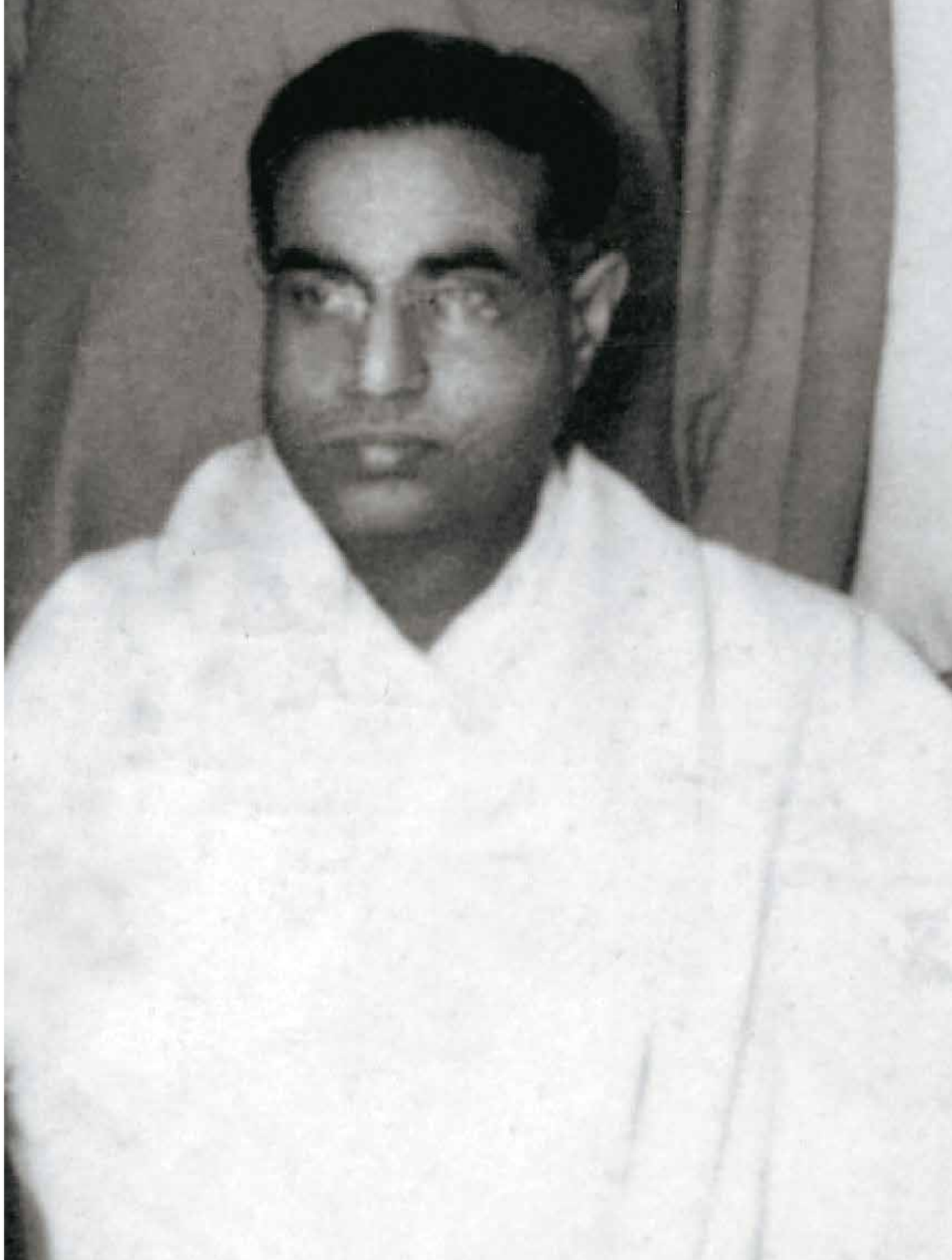
Born on 14 November 1888 in Bikrampur, near present-day Dhaka, Ukil later moved with his family to Calcutta, where he studied under Abanindranath Tagore at the Government School of Art.

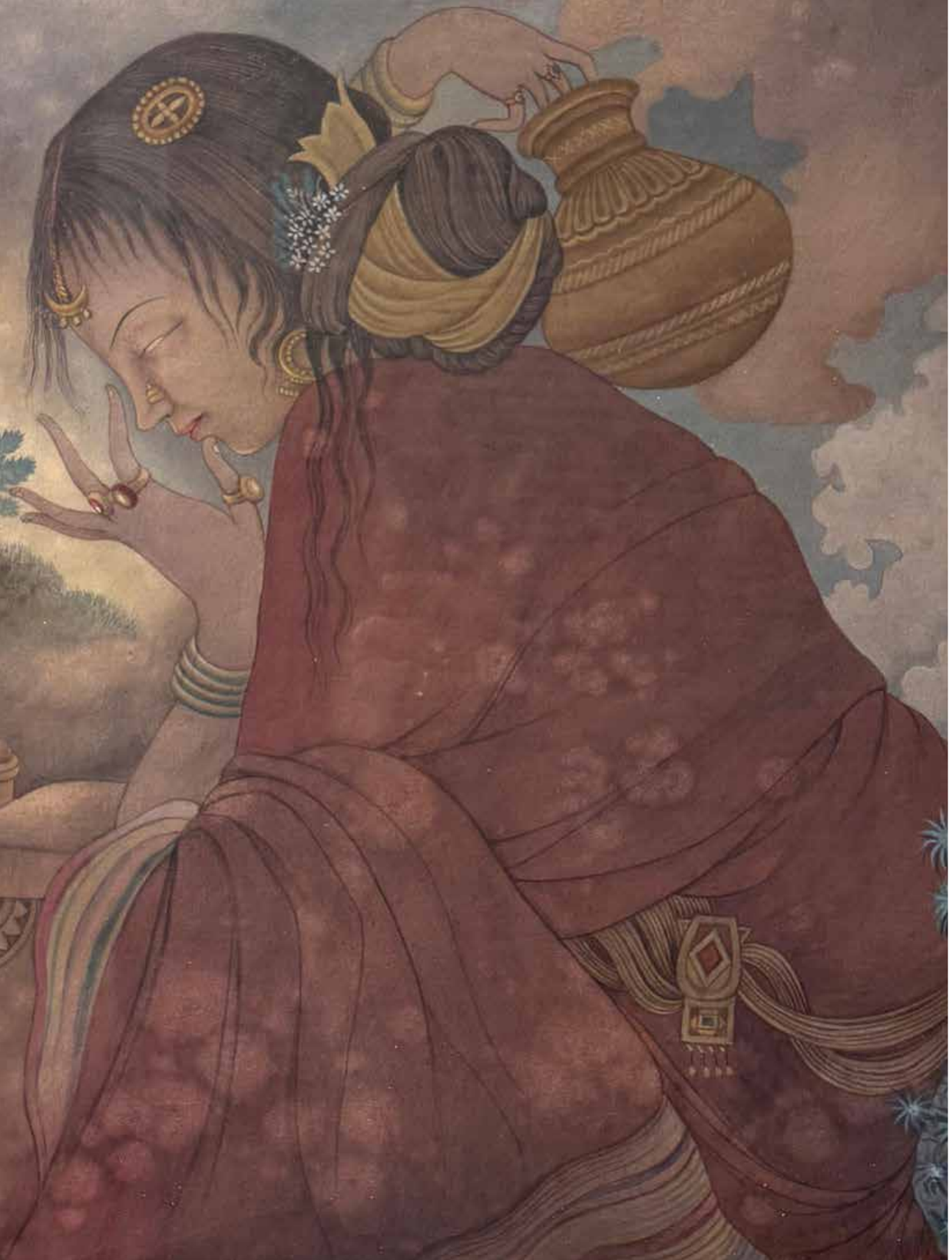
In 1918, Ukil moved to New Delhi and joined Lala Raghubir Singh's school, now known as Modern School, as an art teacher. Around the same time, he established the Sarda Ukil School of Art on Janpath in New Delhi, which continues to function as a training institution for art teachers. His granddaughter, Rita Dey, recalls family stories of rulers from several princely states visiting the school to have their portraits painted by Ukil.

In addition to being an artist, Ukil was also an actor. He played the role of King Suddhodana, the father of Gautama Buddha, in German director Franz Osten's 1925 silent film Light of Asia. Ukil created an entire series on the life of Buddha, which is generally regarded as his masterpiece. However, only one original painting from the series, Buddha on His Deathbed, survives today and is housed at the Salar Jung Museum in Hyderabad; the remaining works survive only through photographs or postcards.

Ukil's paintings drew inspiration from religious and mythological narratives and were executed in the delicate, subdued colours characteristic of the wash technique.

Along with his brothers Barada and Ranada, Ukil founded the All India Fine Arts and Crafts Society in New Delhi in 1928. Sarda Charan Ukil passed away in New Delhi on 21 July 1940 at the age of 52.





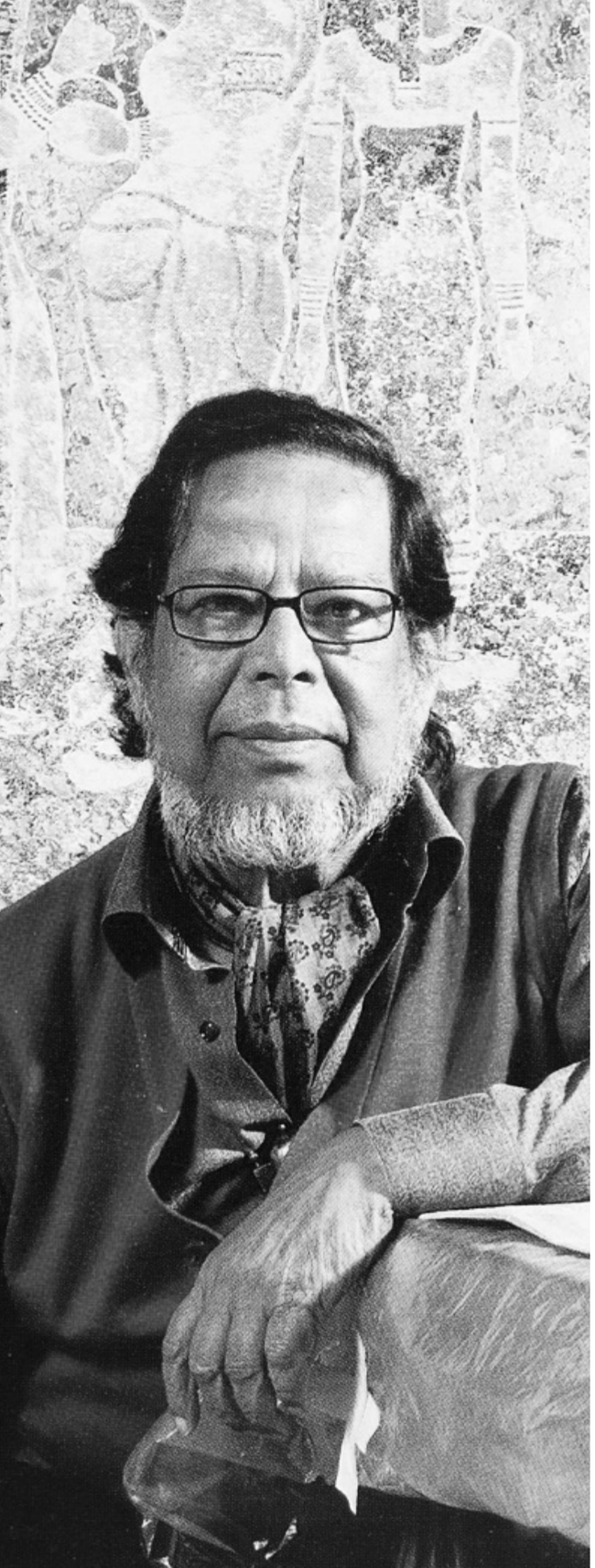


SCU 043

SHARDA CHARAN UKIL
(1888 - 1940)

Pensive thoughts

1929
Watercolor on paper
16.5 x 12.5 inches
Signed and dated in Bengali (lower right)



SAKTI BURMAN
(b - 1935)

Like most other Indian artists who studied or lived in the French capital, Paris-based Burman's works blend European and Indian imagery.

Born in Calcutta, Sakti Burman studied at the city's Government College of Arts and Crafts, and later at École Nationale des Beaux-Arts, Paris.

Pointillism and a marbling effect are unique characteristics of Burman's art. He discovered marbling accidentally when water spilled on an oil canvas caused a filigreed dispersal of oil, an effect he has been painstakingly recreating ever since. Incredibly, he brought the same effect to his prints, made in his initial years, achieving the marbling on the surface of the medium—stone or wood or metal—through a labourious technical process in close collaboration with his printmakers, incidentally, also employed by Pablo Picasso and Marc Chagall. In 1958, exposure to Italian Renaissance frescos by Giotto, Piero della Francesca and Simone Martini inspired Burman to incorporate the monumentality and texture of their works in his oeuvre.

India continues to inhabit his work in the form of characters and episodes from mythology or popular culture, often alluding to Ajanta cave paintings. Birds and animals, dream imagery and mythological figures such as Shiva's son Kartikeya, referenced as the peacock-riding man, are frequent occurrences, making his work appear surrealist. For a long time now, he has foregrounded the figurative, which had receded from the art scenario in recent decades.

Burman is married to French artist Maite Deiteil and spends his time between his homes and studios in Paris and New Delhi.

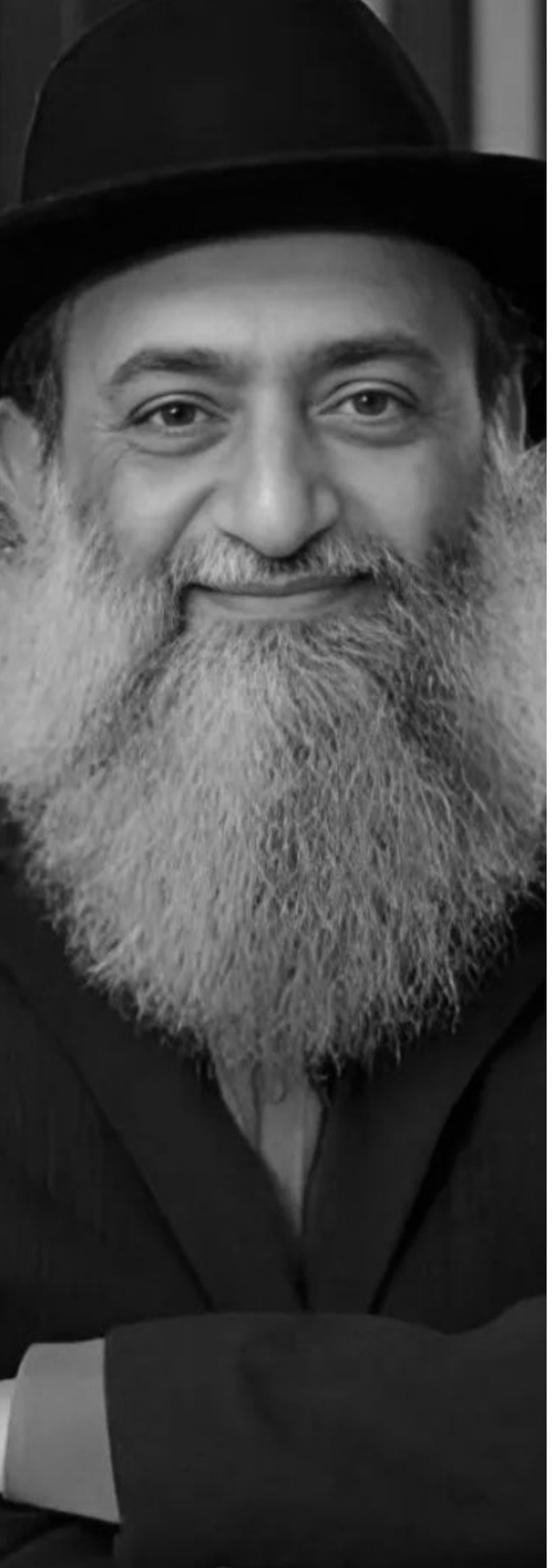


SB 044

SAKTI BURMAN
(b - 1935)

Untitled

1967
Oil on cavas
31.5 x 15 inches
Signed and dated in english 'SAKTIBURMAN'67' (lower right)



SANJAY BHATTACHARYA
(b - 1958)

Sanjay Bhattacharya (b. 1958) is a contemporary Indian figurative artist from Kolkata, known for his expressive paintings of urban life, travel experiences, and everyday human moments. A graduate of the Government College of Art & Craft, Kolkata, he began his career as a freelance illustrator for leading advertising agencies before establishing himself as a full-time painter.

His practice focuses on contemporary figurative art, capturing fleeting scenes and lived experiences through a strong sense of observation and narrative depth. Bhattacharya's works often reflect modern Indian life, blending realism with expressive interpretation.

Trained under Bikash Bhattacharya, his paintings demonstrate a refined understanding of light and shadow, influenced by Dutch realist traditions. This is evident in his dramatic tonal contrasts and carefully composed imagery.

Working primarily in oil and watercolour painting, he uses an earthy, pigment-rich palette with subtle textures and atmospheric lighting. His artworks balance realism and emotion, transforming travel memories and urban impressions into compelling visual narratives. He is widely recognised for his contemporary Indian painting style that bridges figurative realism with experiential storytelling.



SB 045

SANJAY BHATTACHARYA
(b - 1958)

Untitled

2003
Oil on cavas
42 x 36 inches
Signed and dated in english 'SANJAY BHATTACHARYA' (lower right)



SHAMSHAD HUSAIN
(1946 - 2015)

"I think drawing and painting human figures is not very easy, but what matters I the empathy one has, and it is this that I seek to express."
Every artist is bothered by the anxiety of influence - what is his relationship to the past, and to past masters? This issue is pushed to the fore for Shamshad Husain, son of M.F. Husain. Though he has chosen to succeed his father in the medium of painting, he has carved out an individualistic...

Every artist is bothered by the anxiety of influence - what is his relationship to the past, and to past masters? This issue is pushed to the fore for Shamshad Husain, son of M.F. Husain. Though he has chosen to succeed his father in the medium of painting, he has carved out an individualistic pictorial space, working within the Indian tradition without finding himself hampered by a legacy.

Husain's art schooling began at the M S University of Baroda, which he describes as "delightful. There was immense freedom of experimentation, and there were no walls between students and teachers." After graduating from Baroda, Husain went on to the London's Royal College of Art. Here, he found a vibrant and stimulating environment, while grappling with questions of his identity as an Indian versus the Western influence of his late-Modernist British training.

The artist passed away on 24th October, 2015

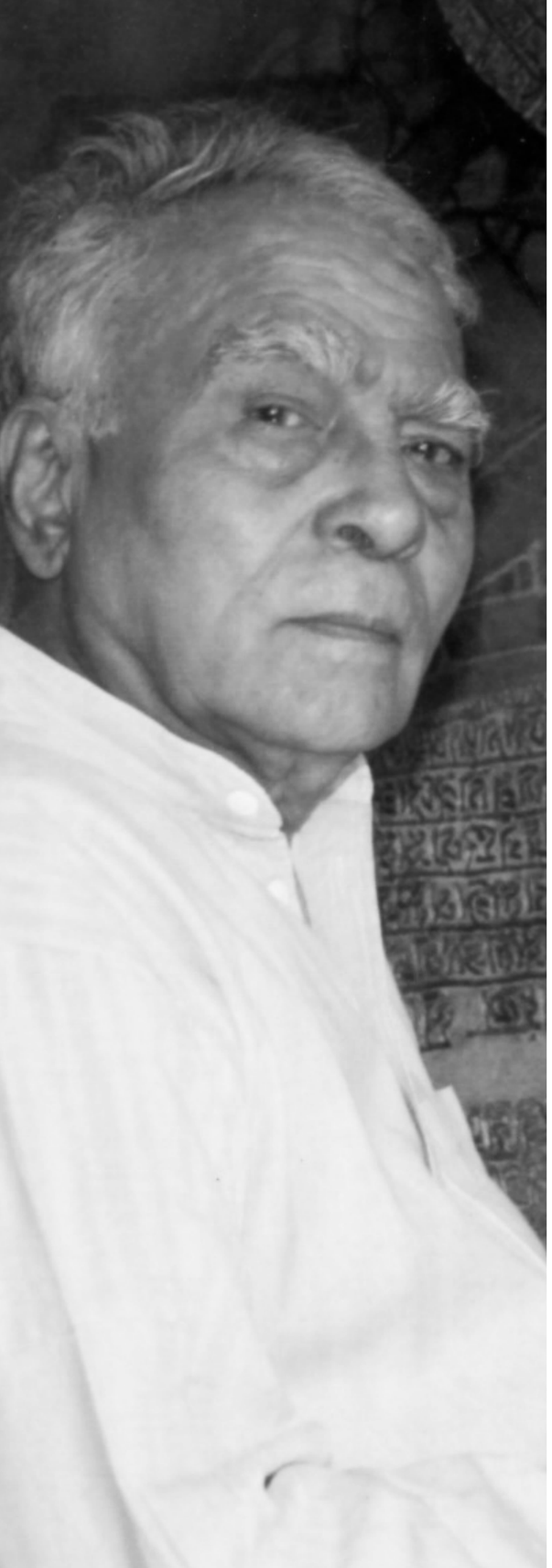


SH 046

SHAMSHAD HUSAIN
(1946 - 2015)

Untitled

Oil on canvas
24 x 25 inches
Signed and dated in english (on the reverse)



SHANTI DAVE
(b - 1931)

Shanti Dave was one of the earliest Indian artists to experiment with different media on canvas, beyond oil and acrylics. His experiments with encaustic, in combination with oil, have resulted in paintings in high relief.

Born in a family of limited means, Shanti Dave grew up in a village called Badpura in north Gujarat. Moving later to Ahmedabad, he earned a living by painting signboards and billboards for films before enrolling at the Faculty of Fine Arts, M. S. University, Baroda, where he studied under eminent artist-teacher N. S. Bendre, completing his graduation (1950-56) and post diploma in Fine Art (1956-58).

Known for his paintings as well as large murals—such as those that adorned Air India's offices in London, New York, and Frankfurt—his concerns were modernist, evident in the formal abstraction in his work, with a focus on the medium and its possibilities more than incorporating ideological narratives.

Later, he consciously preferred printmaking, attracted as much to the medium's democratic nature for both the artist and the buyer, as also for the possibility of greater textures it offered.

A co-founder of the Baroda Group in 1956 with fellow artists, Dave won the national award of the Lalit Kala Akademi three years in a row, in 1956, '57 and '58. He was honoured with the Government of India's Padma Shri in 1985 and received the Sahitya Kala Parishad's award in 1986. The artist lives in New Delhi.



SD 047

SHANTI DAVE
(b - 1931)

Untitled

1959
Oil and enamel on plywood
30 x 36 inches
Signed and dated in Gujarati (lower right)

SHOBHA BROOTA

(b - 1943)

Shobha Broota's pictorial interpretation of the resonance of classical Indian ragas forms the essence of her celebrated style in which she conveys their subtle variations through minimal use of colours.

Born in 1943 in New Delhi in an artistic family that inspired her to study art, she obtained a diploma in painting from College of Art, New Delhi, in 1964.

In her early phase, Broota worked across genres and engaged with various mediums. She did portraits, figurative and abstract paintings, and experimented extensively with the abstract in printmaking before arriving at her philosophically rendered, meditative canvases. Her etchings and woodcuts reveal a bold use of colour and the early attempts at an abstract imagery to capture the esoteric, if not yet serenely meditative, realms of her imagination.

Broota has since developed her art into a form of meditation, as she believes that the blank canvas must be approached with a clean and uncluttered mind. Some of her recent exhibitions, 'A Path Beyond', 'Edge of Infinity', 'Song of the Divine', 'Music of the Spheres', and 'Sutra', reflect the artist's deeper exploration of her style and, increasingly mediums that incorporate string, wool and other materials.

Broota has exhibited her works at numerous national and international exhibitions and workshops, and has received important fellowships of the Ministry of Culture, Government of India. She received the All India Fine Arts and Crafts Society award in 1982, and another award from Sahitya Kala Parishad in 1986. She lives and works in New Delhi.





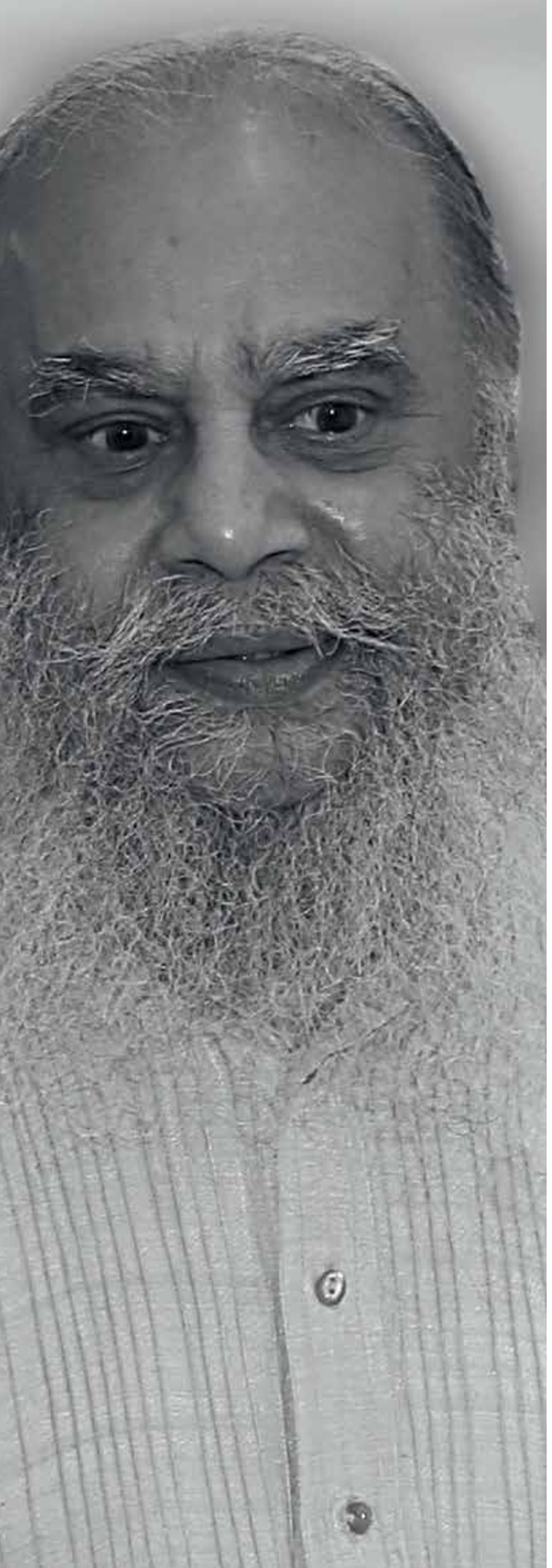


SB 048

SHOBHA BROOTA
(b - 1943)

Untitled

2000
Acrylic on paper
14 x 21 inches
Signed and dated in English ‘SHOBHA’99’ (lower center)



SHUVAPRASANNA
(b - 1947)

Beset by problems and politics, but possessing great potential, Kolkata has remained Shuvaprasanna's abiding inspiration as he absorbs and responds to its upheavals, the tumult of its masses, and its frequent political turbulence.

Born in Calcutta on 20 October 1947, he is a quintessential painter of the eastern metropolis that he unabashedly loves. He graduated from Indian College of Art, Rabindra Bharati University, Calcutta, in 1969. An active member of Calcutta Painters group, urban themes are a constant in his work.

Skilled in painting, etching, and drawing in mixed media, his artistic and personal concerns lie with urban decay and an anxiety of the collapse of urban culture, seen in his well-known works featuring crows and owls, and the series Illusion, Clock and Bird. This is also visible in his cityscapes which are curiously devoid of human presence; empty lanes and bylanes speak of the absence of the multitudes that populate this crowded city.

In 1984, he founded Arts Acre, an artists' village in Calcutta, and has worked as editor of Art Today magazine. Awarded by institutions like Birla Academy of Art and Culture, Kolkata, Lalit Kala Akademi, West Bengal, and All India Fine Arts and Crafts Society, New Delhi, he was the subject of a documentary film by Goutam Ghose, titled Shuva and Me, in which the two visited Germany to meet German Nobel-laureate Günter Grass. Shuvaprasanna continues to live and work in Kolkata with his artist wife Shipra Bhattacharya.



SP 049

SHUVAPRASANNA
(b - 1947)

Untitled

1997
Charcoal on paper
30 x 40 inches
Signed and dated in english 'SHUVAPRASANNA' (lower left)



SUDHIR KHASTAGIR
(1907 – 1974)

Widely known as Sudhir Khastagir, the artist had his initial training in fine arts at Santiniketan, where he was attending classes of intermediate arts (Humanities). Just before his final examination, Sudhir Khastagir was arrested for his alleged involvement in underground terrorist activities. After his release he got his admission to the Kala Bhavan to study fine art under Nandalal Bose (1929), where he also had his initiation in sculpture. Later, he went to Bombay to learn stone carving at the studio of the renowned sculptor Ganpat Kashinath Mahtre (1933).

Sudhir Khastagir distinguished himself in painting both in water colour and oil, and also in sculpture. His paintings show textured surface and robust linear rhythm, unlike the smooth tonalities of the Neo-Bengal School, a deliberate departure which he extended to his stone sculptures which were given rough surface. A prolific artist, Sudhir Khastagir did sculpture portraits of Rabindranath Tagore and Jawaharlal Nehru, and two of his full-length status of Gandhi (in plaster) at the Raj Bhawan in Lucknow and in Port Blair 9in cement) in the Andamans.

He began his career as the art teacher at the Scindia School in Gwalior (1934); after two years he joined the staff of the Doon School where he taught for 20 years. On a travelling fellowship offered by the Deutsch Academy of Munich he visited art institutions and museums in Europe (1937), and while having a solo show in London he met the renowned British sculptor Eric Gill. He became a Fellow of the Royal Society of Arts, London (1937), and Government of India honoured him with Padmashri in 1958. He was prolific in painting and sculpting, wrote many serious articles in important journals in Bengali and English. He was a fine flute player and singer of Tagore`s songs.



SK 050

SUDHIR KHASTAGIR
(1907 – 1974)

Untitled

1939
Watercolor on paper
9 x 12 inches
Signed and dated in Bengali (upper left)



THOTA VAIKUNTAM
(b - 1942)

Born in Karimnagar district in undivided Andhra Pradesh, Thota Vaikuntam is known for powerfully-delineated and brightly-coloured portraits of robust men and women of the Telangana region where he grew up.

He studied at College of Fine Arts, Hyderabad, from 1965-70, before training under K. G. Subramanyan at M. S. University, Baroda, in 1971-72, on a Lalit Kala Akademi fellowship.

Calendar art and mythological scenes painted on scrolls and village walls informed his earliest art. His village's egalitarian social structure, with no marked distinctions of caste or other divisions, has been a lasting inspiration; its rustic beauty and resilient farmers, labourers and women his frequent subjects, engaged in simple, daily activities.

Bright, primary colours evoking nature, rendered in fine brushstrokes, bring to life his sensuously-rendered women and their lustrous dark skin and sturdy bodies that are hardened by labour but also decorated in jewellery and flowers. It is his way of recalling the childhood memory of watching male artistes impersonating female characters for theatre groups in his village. Another source of Vaikuntam's inspiration is the children's cultural centre in Hyderabad, Jawahar Bal Bhavan, where he spent fifteen years as an art teacher.

A celebrated artist, Vaikuntam has also done art direction for films; among others, he was art director for the 1988-89 Telugu film Dasi, which won a national award. In 1993, he received the Lalit Kala Akademi's national award. Vaikuntam lives and works in Hyderabad.



TV 051

THOTA VAIKUNTAM
(b - 1942)

Untitled

2008
Acrylic on canvas
12 x 16 inches
Signed and dated in Telugu (lower center)

YASHWANT SHIRWADKAR

(b - 1951)

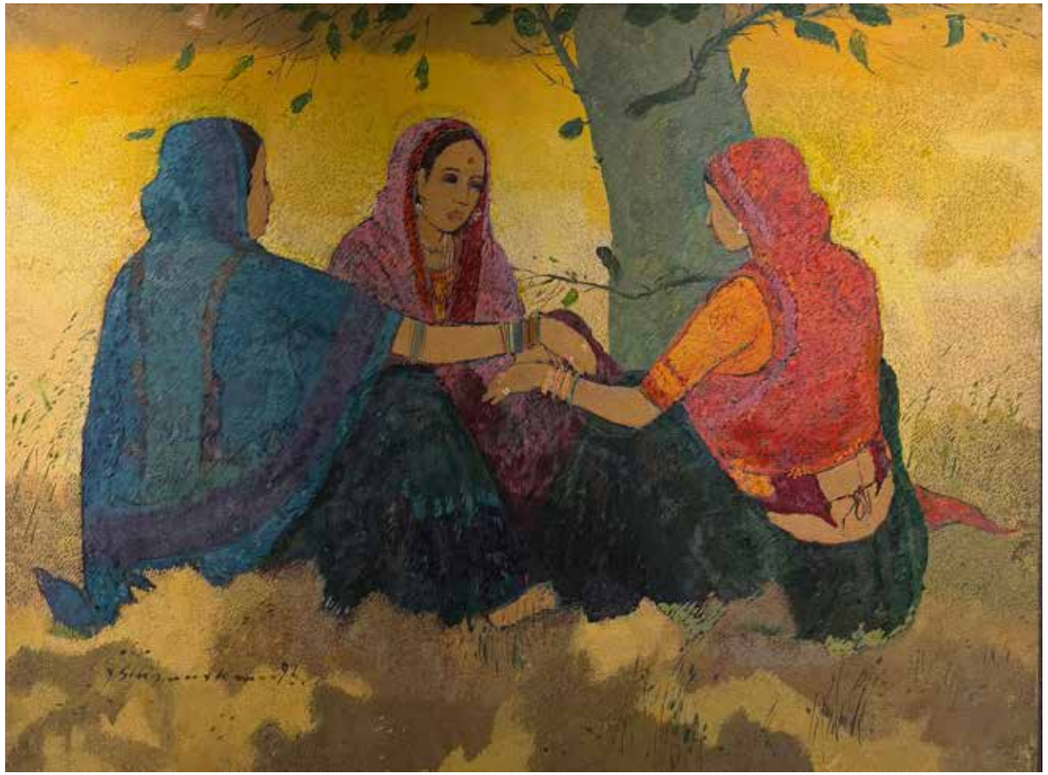
Yeshwant Shirwadkar was born in Mumbai in 1951. In 1977 he received a diploma in art, specializing in drawing and painting, in Maharashtra. Since then Shirwadkar has been prolifically exhibiting his impressionistic landscapes. Oil on canvas is this artist`s favourite medium, although he has painted several watercolour works as well. Sometimes a palette knife instead of the regular brushes serves as a tool in helping him to create his realistic landscapes.

Most frequent amongst Shirwadkar`s works are scenes from the city of Varanasi in Uttar Pradesh, India. Most Hindus consider Varanasi a holy city, as the River Ganges flows through it. In Shirwadkar`s paintings we see this city in all of its glory. He paints people taking dips in the river or praying and meditating on its banks, the multitude of small temples almost falling of the cliff face and the narrow streets teeming with life and activity.

Shirwadkar manages to blend his colours so well in all his paintings, that we actually see the radiance from a setting or rising sun lighting up the city and transforming it into a shimmering and almost breathing, beautiful creature. In his 2002 canvas, `Symphony on the Steps,` we see how the artist has deftly used a palette knife (no brushwork at all) and oils to recreate the typical scene one witnesses on a Banaras Ghat, or the steps that lead down to the river.

Yeshwant Shirwadkar is extensively traveled and has held solo exhibitions of his work in Mumbai, Chennai, Bangalore, Delhi, Varanasi, Cochin, France, Germany, London, Luxembourg, Belgium, Nepal, Switzerland and the United States of America. In 2000, he held his 50th one-man show at the Artpilgrim Gallery in New Delhi. At the same time he has participated in group shows too both in India and abroad. His works are also regularly included in domestic and international auctions of Indian Art, breaking records at auction houses like Sotheby`s and Christie`s.



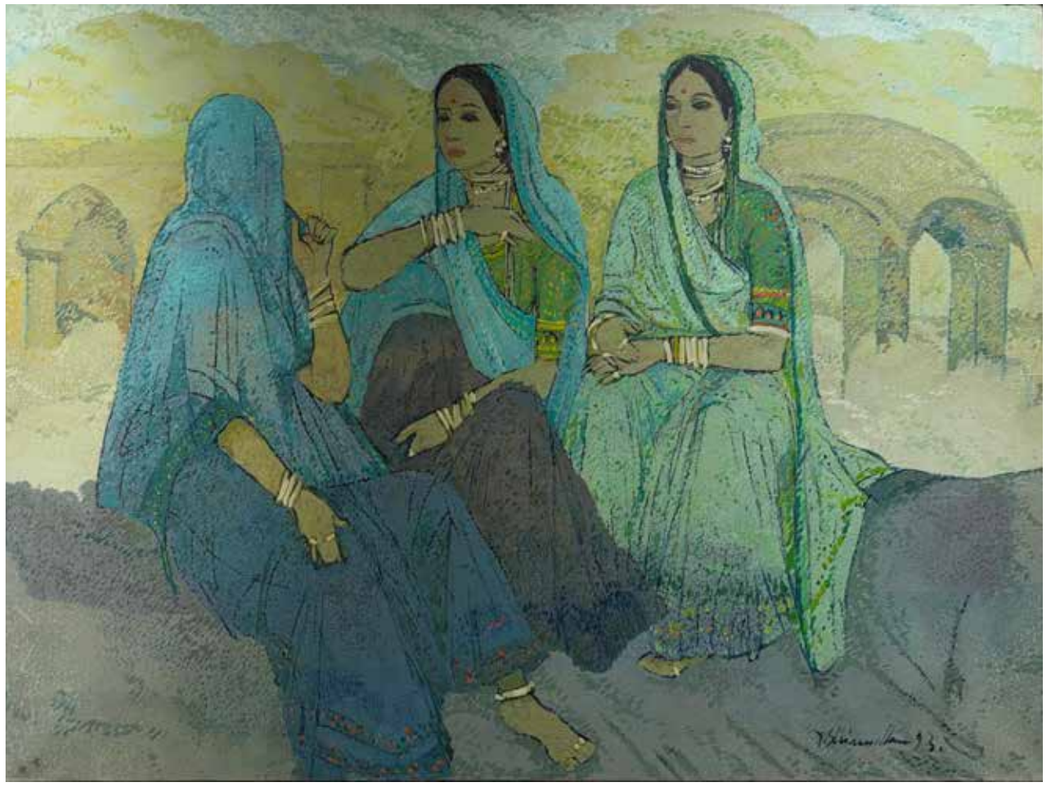


YS 052

YASHWANT SHIRWADKAR
(b - 1951)

Untitled

1993
Oil on canvas
30 x 40 inches
Signed and dated in english ‘Y SHIRWADEKAR’93’ (lower left)



YS 053

YASHWANT SHIRWADKAR
(b - 1951)

Untitled

1993
Oil on canvas
30 x 40 inches
Signed and dated in english ‘Y SHIRWADEKAR’93’ (lower left)



YUSUF ARAKKAL

(1945 - 2016)

"There is an anguished being, disturbed, and in distress, somewhere deep inside me; a human being who yearns for a meaningful existence. It is the human presence that arouses my attention and stirs my creative inner space."
Yusuf Arakkal's early paintings were studies in abstract of the lives of the city dwellers. He used a profusion of bright colours to depict their situation. Later, his growing concern with social...
Read More
Yusuf Arakkal's early paintings were studies in abstract of the lives of the city dwellers. He used a profusion of bright colours to depict their situation. Later, his growing concern with social issues began to be reflected in his paintings. Arakkal, through his art, depicts the everyday life of the dispossessed, in urban areas - their poverty, helplessness, dismal living conditions and their stoicism in the face of tragedy.

In keeping with his partiality for somber shades, Arakkal employs earthy shades with an occasional dab of yellow or crimson. He concentrates on the texture of his canvases and gives them a grainy, rough surface, reminiscent of timeworn, peeling, cracked walls. Several of Arakkal's canvases focus on a solitary human in various poses. "The face, whether it is of a man or a woman, is mine, an observer, and alone. I have been painting this character for 20 years. I'm not bald, I'm not a woman, but I'm sure it's me".

Arakkal has a Diploma in Painting from the Chitrakala Parishath College of Art, in Bangalore, Karnataka. He has held over 38 shows in Bangalore, Madras, Hyderabad, Calcutta, Mumbai and New Delhi. Internationally he has shown his works in London, France, New York, Honk Kong and Singapore. He received the Lalit Kala Akademi Award in 1979 and in 1981, the Shiromani Kala Puruskar from the Government of India, in 1983, and the award of the Third Asian Art Biennale, Dhaka, Bangladesh in 1986. Yusuf Arakkal passed away on 4th October, 2016.





YA 054

YUSUF ARAKKAL
(1945 - 2016)

Untitled

2003
Acrylic on canvas board
47 x 35 inches
Signed and dated in english 'YUSUFARRAKAL'03' (lower right)

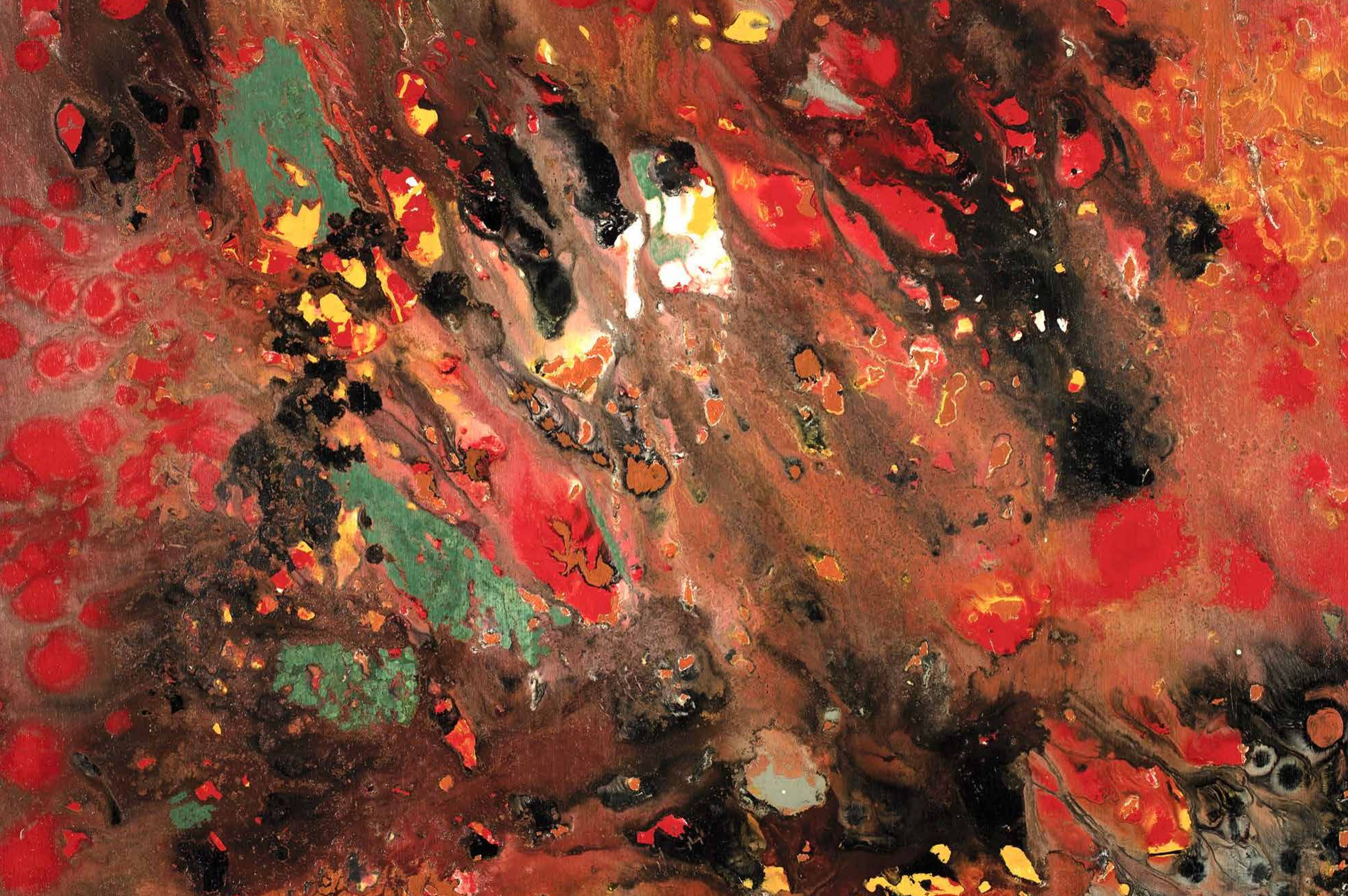


YA 055

YUSUF ARAKKAL
(1945 - 2016)

Untitled

2004
Acrylic on paper
20 x 15 inches
Signed and dated in english 'YUSUFARRAKAL'04' (lower center)











ABOUT GALLERY PIONEER

Gallery Pioneer has been there, in a good frame, for the last twenty-five years, showcasing the works of modern masters, reputed contemporary artists, and also those from the younger generations. The gallery is being run by the father-son duo, ***Praveen Upadhye*** and ***Sidhant Upadhye***. Praveen is a trained artist himself, while Sidhant has always been interested in cinema and art studies. This background has helped them shape the gallery in a most energetic and enthusiastic manner.

With the present show, the gallery seems to reinvent itself by presenting emotive works from different generations in an effective and sensitive way. The works selected and presented here speak volumes and are truly representative of the current scenario— showcasing both emerging talents and well-established artists whose significant contributions have shaped the qualitative art of the past as well as the present. It may be recalled that in recent years the gallery has mounted well-researched, large group shows of artists from different states, giving art lovers a chance to assess and evaluate the trends and intents for themselves. The show of Bihar artists, in particular, was widely talked about and visited by art lovers not only from the national capital but also from many other cities.

The gallery's shows are often inaugurated by dignitaries and celebrities such as the well-known photographer Raghu Rai and eminent artists like Jatin Das, to name just a few.

The present show carries forward the well-established traditions of the gallery by showcasing works in an amicable and focused manner. Range and variety of works have always been at the heart of the gallery's vision. This has helped viewers weave their own stories and thoughts around the specific works of their choice. Both solo and group shows, in turn, have enabled the gallery to explore the creative pursuits of artists and present them in an exhilarating manner—singularly and collectively—making meaningful connections and contexts for artists, art lovers, and art writers alike. Support to younger generations has always been a top priority for the gallery, with many very young artists being exhibited or collected, thereby creating an atmosphere of rejuvenation.

The gallery also stands by critics and writers on art, both from older and newer generations, and has future plans to felicitate them and document their contributions. I am quite sure that a visit to the present large show will be a most rewarding experience. The enchanting works by Souza, Ramkumar, Ramachandran, G.R. Santosh, Vaikuntham, and many others are bound to captivate the eye and mind of the discerning viewer. This is not a group show commonly mounted, but one curated with love and deep care. Through their travels and inquisitive passion for exploring something richer and innovative, both Praveen and Sidhant have been able to gather works—large and small—that highlight the unique characteristics and intentions of individual artists. Even a small drawing here catches our attention, thanks to their thoughtful and richly expressive curation.

- ***Prayag Shukla***





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