

KALA SUTRA

SINGAPORE

Mapping What Is Ethereal



SANCHIT ART



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Mapping What Is Ethereal

Dipak Banerjee
FN Souza
Ganesh Haloi
GR Santosh
Jayasri Burman
Jogen Chowdhury
K. Laxma Goud

KH Ara
Manoj Dutta
MF Husain
Neeraj Goswami
Paresh Maity
Ram Kumar
Sakti Burman

Sanjay Bhattacharya
Satish Gujral
SH Raza
Sujata Bajaj
Thota Vaikuntam



All works are for sale, prices upon request

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SCAN ME



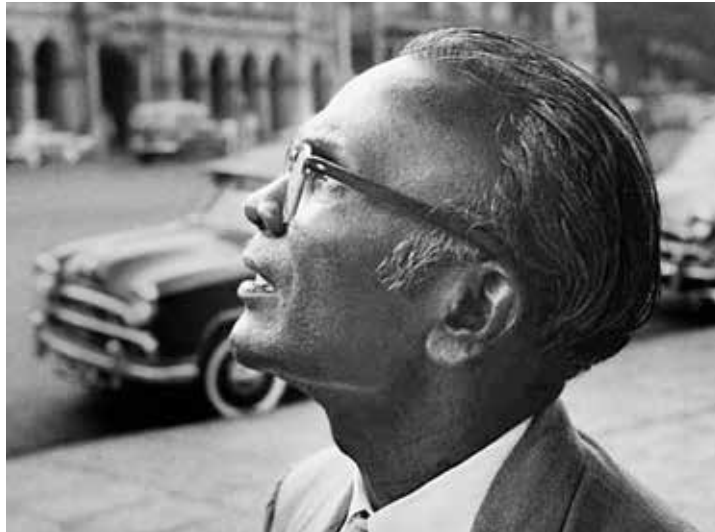


About us

Sanchit Art showcases the best of Modern Indian art and offers top-quality artworks by senior and master artists.

Our exhibitions have set the benchmark, in India and abroad, for the quality of works on display, well-researched gallery publications and the selection of artists we offer to our clients. We exhibit regularly in India as well as in fairs and shows in London, Singapore, Hong Kong and Dubai.

Dipak Banerjee, Ganesh Pyne, GR Santosh, Jayasri Burman, Jogen Chowdhury, K. Laxma Goud, Lalu Prasad Shaw, Manoj Dutta, MF Husain, Neeraj Goswami, Paresh Maity, Ram Kumar, Satish Gujral and Thota Vaikuntam are some of the artists represented.



K.H. Ara

1914 - 1985

Sensual female nudes, sitting comfortably or in contemplation, far from being seen as vulgar and somewhat devoid of a gaze, are unique to K.H. Ara's art practice. On the one hand, Ara's artistic practise is an interplay between beauty, simplicity, and sensuality.

As precisely observed by art critic Nissim Ezekiel, Ara was the first modern artist to have meticulously used the female nude as a subject, pushing and furthering the limits of naturalism. At the same time, his perpetual use of expressive colour palettes and robust drawings, evident from the initial years of object and landscape studies, hints toward the complexities of what is often perceived as mundane. The marginal, low-waged workers like the fisherman, horse-rider, etc., engaged in their quotidian lives were Ara's earlier themes, reflections of his early life struggles.



K.H. Ara | Untitled | Oil on Jute | 16.5" x 22.5" | 1950s



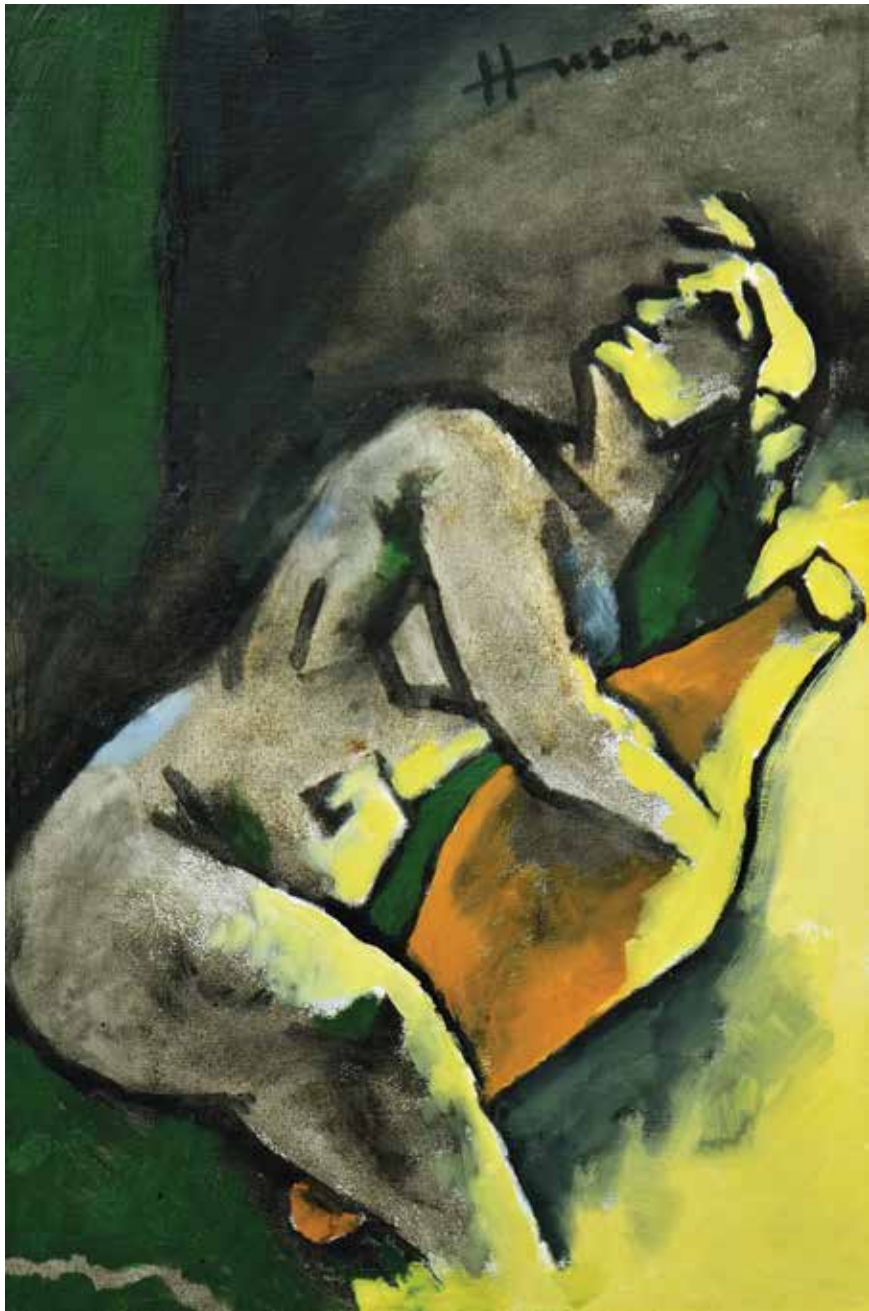
M.F. Husain

1914 - 1985

Maqbool Fida Husain is one of the most celebrated artist in the International arena from India in the twentieth century who continued reign supreme well into the twenty first. His ability to create pictorial metaphor at will, coupled with his mesmerizing ability to draw and paint in any medium, had always placed his name in the forefront of Indian Contemporary Art. Museums and internationally acclaimed collectors chased him with lucrative offers to paint for them. He was also an avid film maker and had directed several films that received critical acclaim in various platforms of world cinema.



M.F. Husain | Untitled | Oil on Canvas | 24" x 30" | 2003

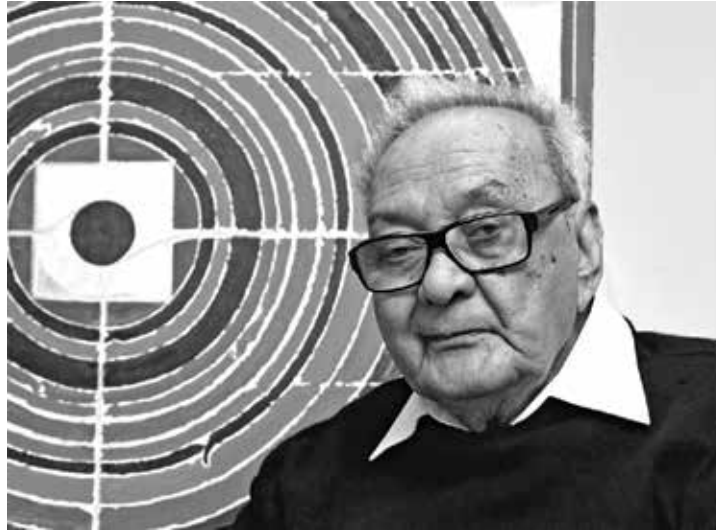


M.F. Husain
Untitled
Oil on Canvas Board
30" x 20"
2003



PROVENANCE

Husain, M (2003). 88 Husains In Oil. Vadehra Art Gallery



S.H. Raza

1922- 2016

Raza, with his nuanced understanding of colours, where he deploys rich combinations and geometric abstraction, Raza's canvases were infused with western avant-garde and Indian spirituality. Post World War two, he and his contemporaries were at a juncture where they got exposed to both European realism styles and indigenous Ajanta-Ellora murals and Rajput- Mughal miniatures, etc.; he acknowledged that he studied both diligently and unbiasedly.

Bindu - a point of all creation, source of space, time, and consciousness. These are the connotations that Indian philosophy attributes to this Sanskrit word, which translates to Point or dot. Later in his life, Raza was inspired by Indian metaphysics, 'Bindu' was recognized as his trademark as he once said, "it's the centre of my life" in 2010.

S.H. Raza
Untitled
Acrylic on paper
12" x 10"
2005





S.H. Raza

Phulvari

Acrylic on canvas

10.5" x 3.5"

2005

“Phulvari” is a Hindi word that literally translates to “garden of flowers”. This vertically composed, abstract acrylic on canvas is one of the rarest of its kind as it is rhythmically inundated with several moods. The strokes are unconstrained, and the very cautious use of colour makes the piece even more appealing. It also, exudes happy, joyous emotions, affirming Raza’s pull towards his memories from childhood in Madhya Pradesh.



Ram Kumar

1924-2018

Ram Kumar's canvases are like long poems, easy to read but not easy to decipher the coded message with casual viewing. He is inspired by his long association with the holy city of Varanasi spent often in the company of friend Husain. In the limited world he lives in, he feels free to use sub-conscious images, and fond memories of the past, etched deep into the sub conscious. Sea shells and marine remnants, water lilies in bloom and the rounded spread of its delicate leaves and such other relics that smells of environmental tranquility appears in his canvases with unpredictable regularity.

Ram Kumar
Untitled
Oil on Canvas
50" x 31.5"
1967





Ram Kumar
Untitled
Oil on canvas
36" x 24"
2015



Ram Kumar | Untitled | Acrylic on Paper | 17.9" x 23.1" | 1992

Kumar's sensibility towards moods was prolific, as seen in his abstract cityscapes, sometimes painted with lively colours like gold and blue, often replaced with melancholic sweeps of ochre and viridian. At the same time, his earlier figurative works captured the urban predicament, reiterating the philosophy of German writer Franz Kafka. Unlike his contemporaries, who knew what they wanted to create, Kumar's tendency for process-based practice was evident in his compositions, abundant with visual metaphors, transcendental in expression yet grounded with artistic vocabulary.



Cover of Gallery Publication

VISUAL POETRY

by Arun Ghose

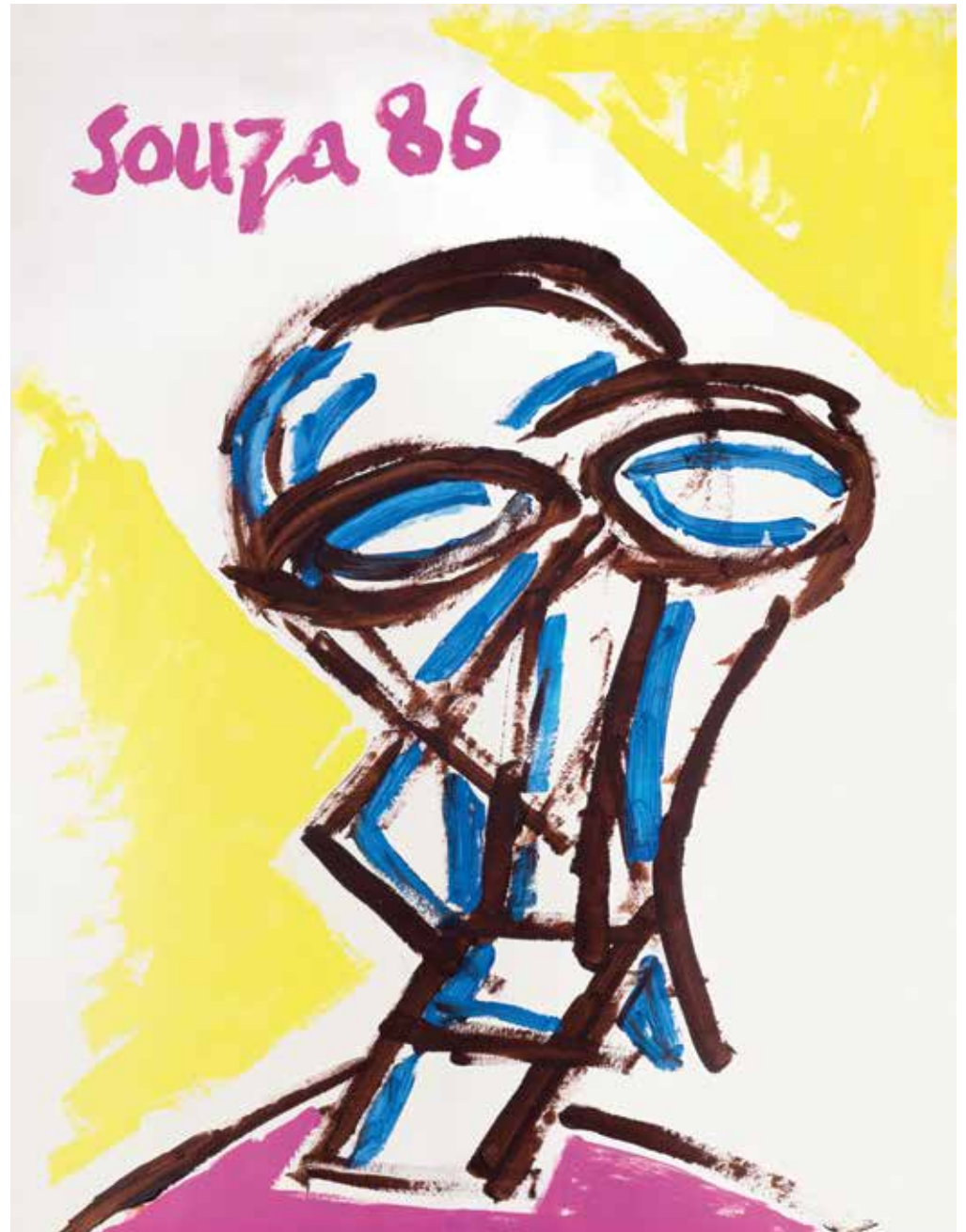
Sanchit Art Publications



F.N. Souza

1924-2002

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 fervor of the Catholic Church, the landscapes of 18th and 19th century Europe, and the path-breaking paintings of the moderns.



F.N. Souza
Untitled
Acrylic on Paper
25" x 19.5"
1986



F.N. Souza

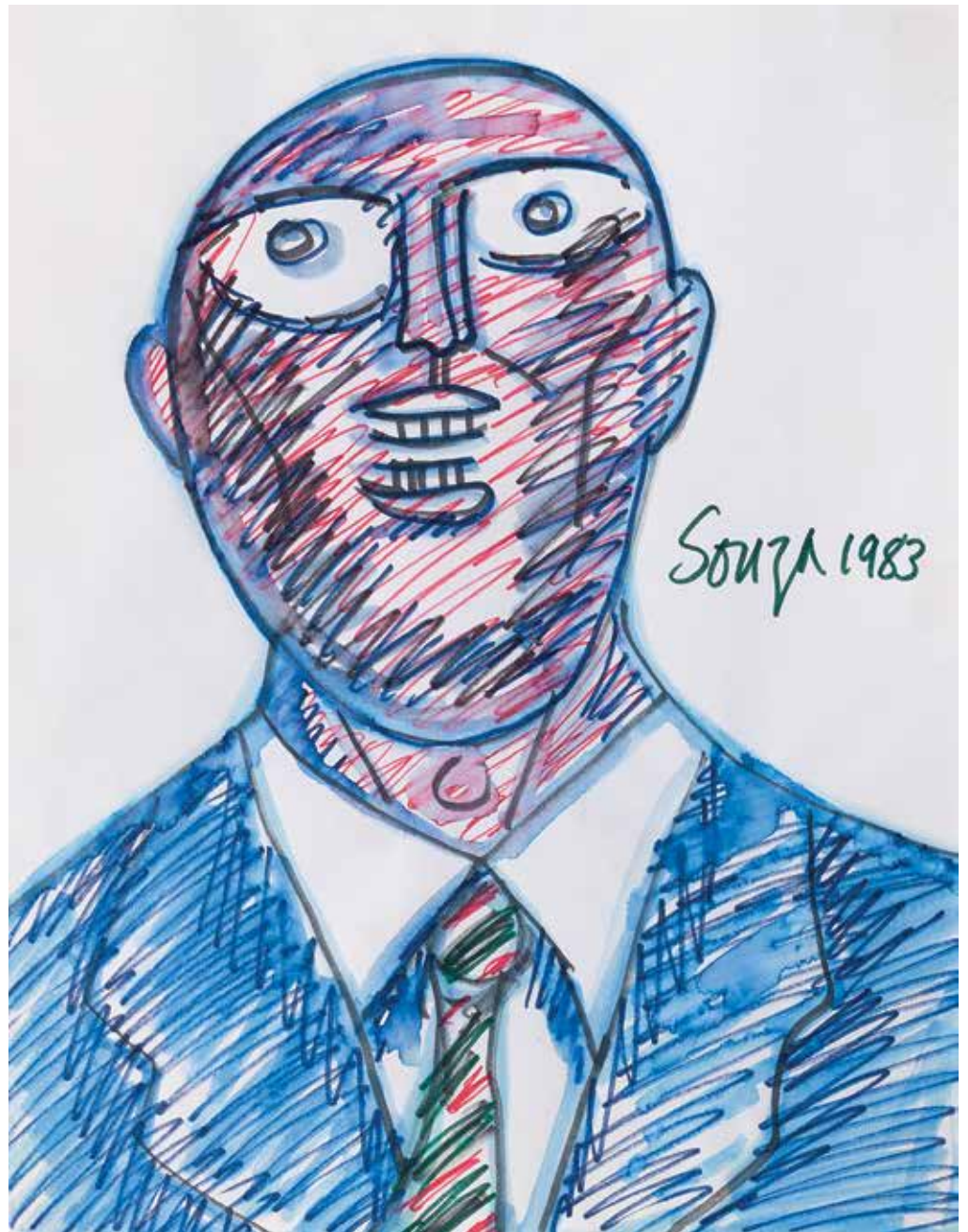
Untitled

Paper Chemical Alteration on Paper

11" x 8"

1969

F.N. Souza
Untitled
Sketch Pen on Paper
11" x 8.5"
1983





Satish Gujral

1925-2020

Painter, Sculptor, Muralist, Architect & Writer Satish Gujral may easily be described as a living legend; one of the few who have consistently dominated the art scene in India during the entire post independent era.

He was born in 1925 and, during 1944-47, came into contact with the Progressive Artists Group in Bombay, which included S.H. Raza, F.N. Souza, P.N. Mago, Jehangir Sabavala, M.F.Husain and others. Satish Gujral could not accept the PAG's total adaptation of techniques and vocabulary of European Expressionism and Cubism. He searched for a kind of modernism rooted in Indian traditions.

Satish Gujral
Untitled
Acrylic on canvas
42" x 42"
2011





A young man is engaged with a toy; a couple of spinning tops are in motion, and the thread remains in his hand; the artist is directing the viewer towards the continuous yet impermanent nature of time and life. A spiral design element that is very typical of Gujral's visual idiom and frequently presents the pictorial space with rhythm while also guiding the viewer's eyes throughout the composition.

Satish Gujral

Untitled

Pencil on rice paper pasted on plywood

30" x 20"

2014

Gujral's drawings can be seen as building blocks of painted compositions as well as his three-dimensional sculptures. The artist meticulously fuses the contours of the rider, the harness, and body parts of the animal (horse, ram, or bull) into one dynamic form of energy.

Satish Gujral

Untitled

Pencil on rice paper pasted on plywood

30" x 20"

2014





Satish Gujral
Untitled
Acrylic on Canvas
24" x 24"
2018



Satish Gujral
Untitled
Acrylic on Canvas
24" x 24"
2018



Satish Gujral
Untitled
Acrylic on Canvas
24" x 24"
2018

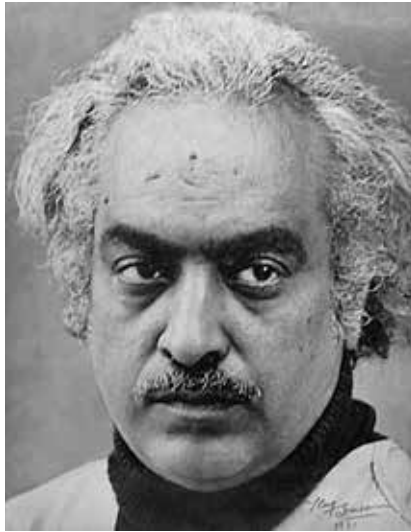
A soothing cooler colour pallet, fluid drawing, a man fiddling with a belt, who looks curious and engaged, somewhat in a hurry, and a goat in the background, gazing towards the viewer. These three elements speak about human civilization, modernity, and the relationship between the two. Humans, animals, and tools have been recurring motifs in Gujral's works, as he tries to oscillate between the nostalgic past and the promise of the future within the pictorial space.



Satish Gujral
Untitled
Acrylic on Canvas
24" x 24"
2013



Satish Gujral
Untitled
Acrylic on Canvas
24" x 24"
2013



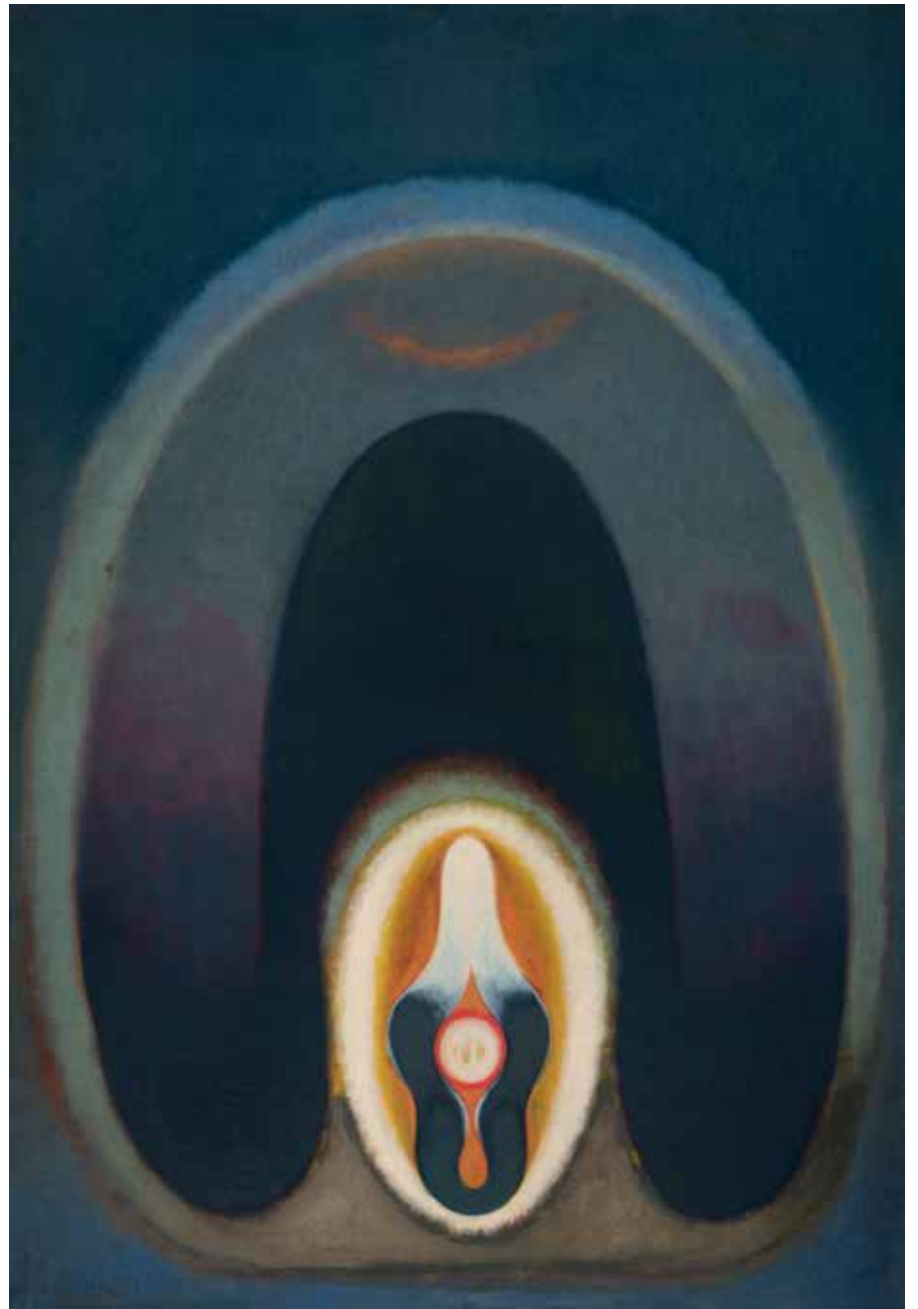
G.R. Santosh

1929-1997

G. R. Santosh had begun his life with works that are labelled as 'craft' but ended with acquired excellence in creating works of art in which spiritual manifestation took centre stage. His contribution to the Neo Tantra movement of Indian contemporary art, was that of a pioneer par excellence and yet, the true magnitude of his originality within the ambit of a complex and coded ritualistic text is yet to be fully understood. His love for the Kashmir Valley, where he hailed from, is evident in his art.

Santosh's works had traces of western style like cubism, but his emotional attachment to India allowed him to treat his works from a fresh perspective. His main attention then shifted to an amorphous human form that expressed the male-female dualism and supported the idea of Shiv-Shakti. A heavy influence of Tantra philosophy bought a unique awareness reflected through his 'luminous' colour application and transcendent imagery that paved the way for some stunning artworks around the same theme.

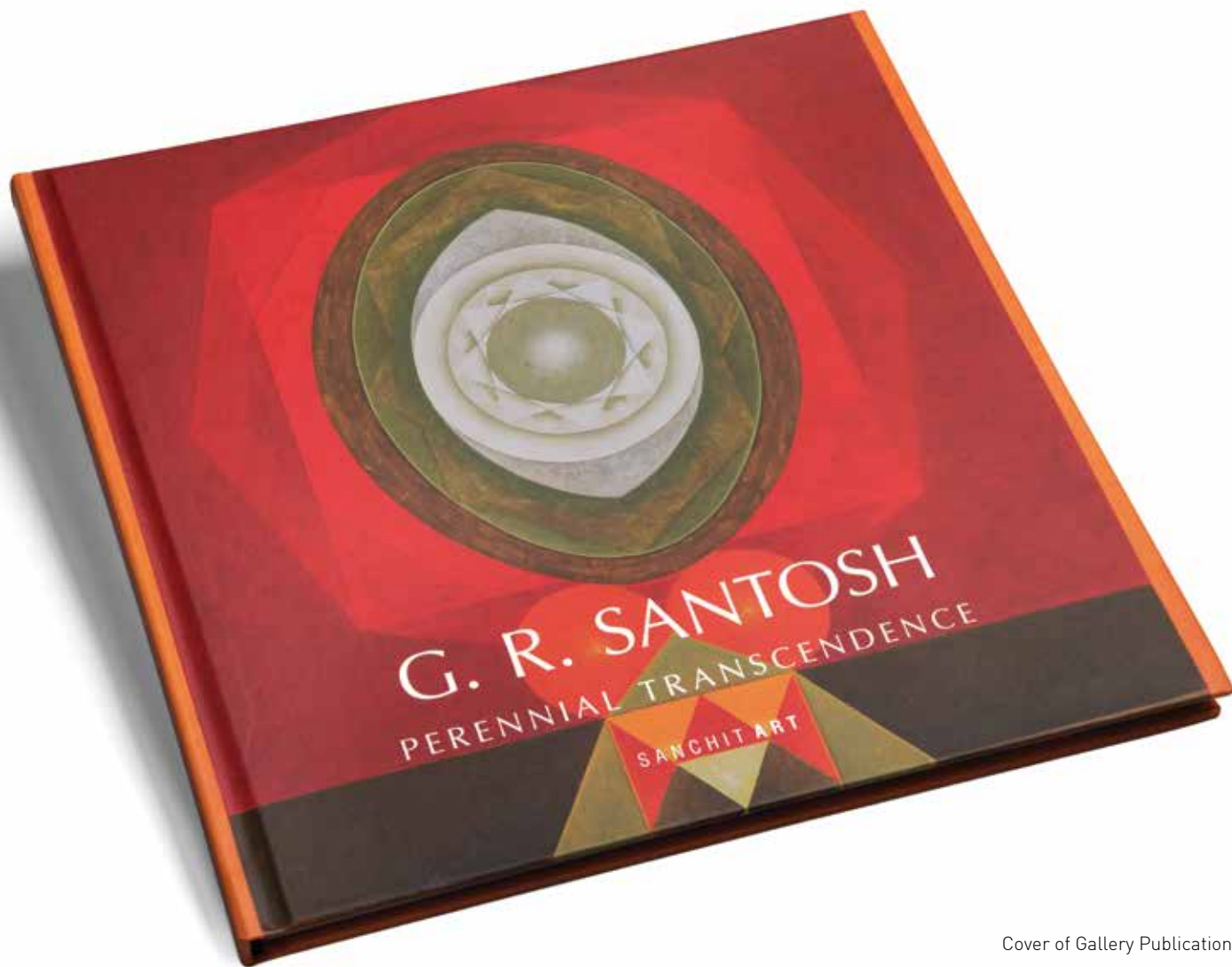
G.R. Santosh
Untitled
50" x 34"
Oil on Canvas
1970s





The impression of a human figure emerging from energies directs us towards the idea of the body as a metaphysical being. This piece can be seen as Santosh's belief in Tantra philosophy in manifestation. The warm colour palette and use of light make the composition dynamic. Santosh coaxes the observer to dive deep inside their body and soul in search of the true origin.

G.R. Santosh
Untitled
Oil on Canvas
51.1" x 27.1"
1968



Cover of Gallery Publication

PERENNIAL TRANSCENDENCE

by Arun Ghose

Sanchit Art Publications

A soothing colour palette, with some hints of warmth, whereas the dominant mood of the composition is mysticism and despair. Santosh in this composition surprises us with rather fluid and rhythmic forms, very distinct from his famous cubist-geometrical visual vocabulary. This work becomes crucial for its text as a visual approach, which not only surpasses the text and the image binary but also highlights the calligraphic tradition of the subcontinent.



G.R. Santosh | Untitled (Calligraphy Series) | Oil and wax on Canvas | 51" x 47" | 1955-56

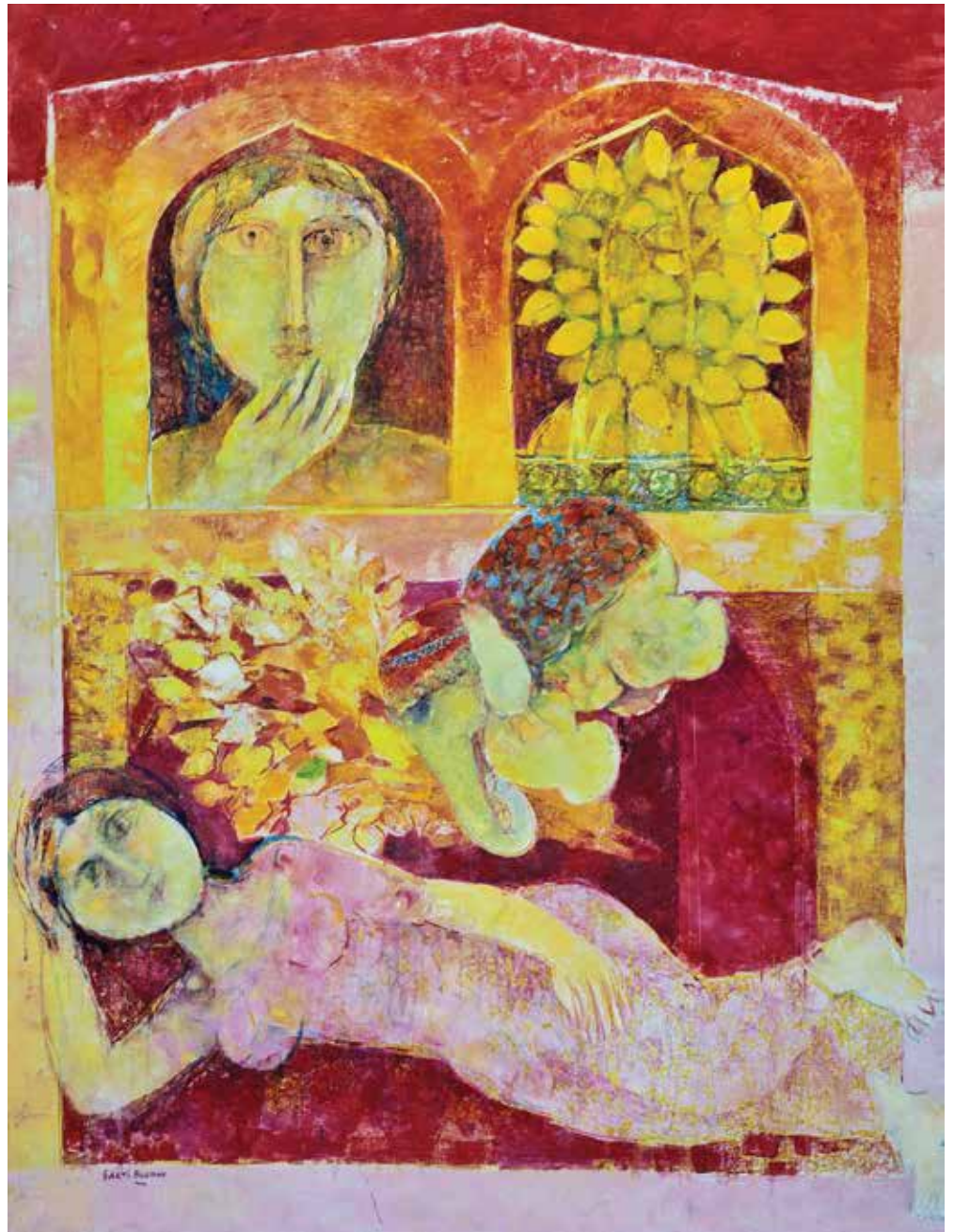


Sakti Burman

b. 1935

Sakti had the opportunity to soak in the tales and myths of ancient folklore from the family elders which they narrated for the benefit of the young kids in the family and Sakti was exceptionally sensitive to such stories, which fired his imagination. The effect of 'ëmarbling', his invented technique that distinguishes his art as his idiosyncratic style, had helped him to create a vision of realism and surrealism, fragmentation of abstraction and a feeling of dreamscape, simultaneously. With this chancy technique of 'ëmarbling' his art began to talk more of vision of the past with thoughtful views at present. It also reflected a conscious working along with a lot that happened in his sub-conscious self.

Sakti Burman
Dream of Maya
Oil on Canvas
46" x 36"
1965-66





Sakti Burman

Untitled

Mixed Media on Canvas

48" x 48"

2010

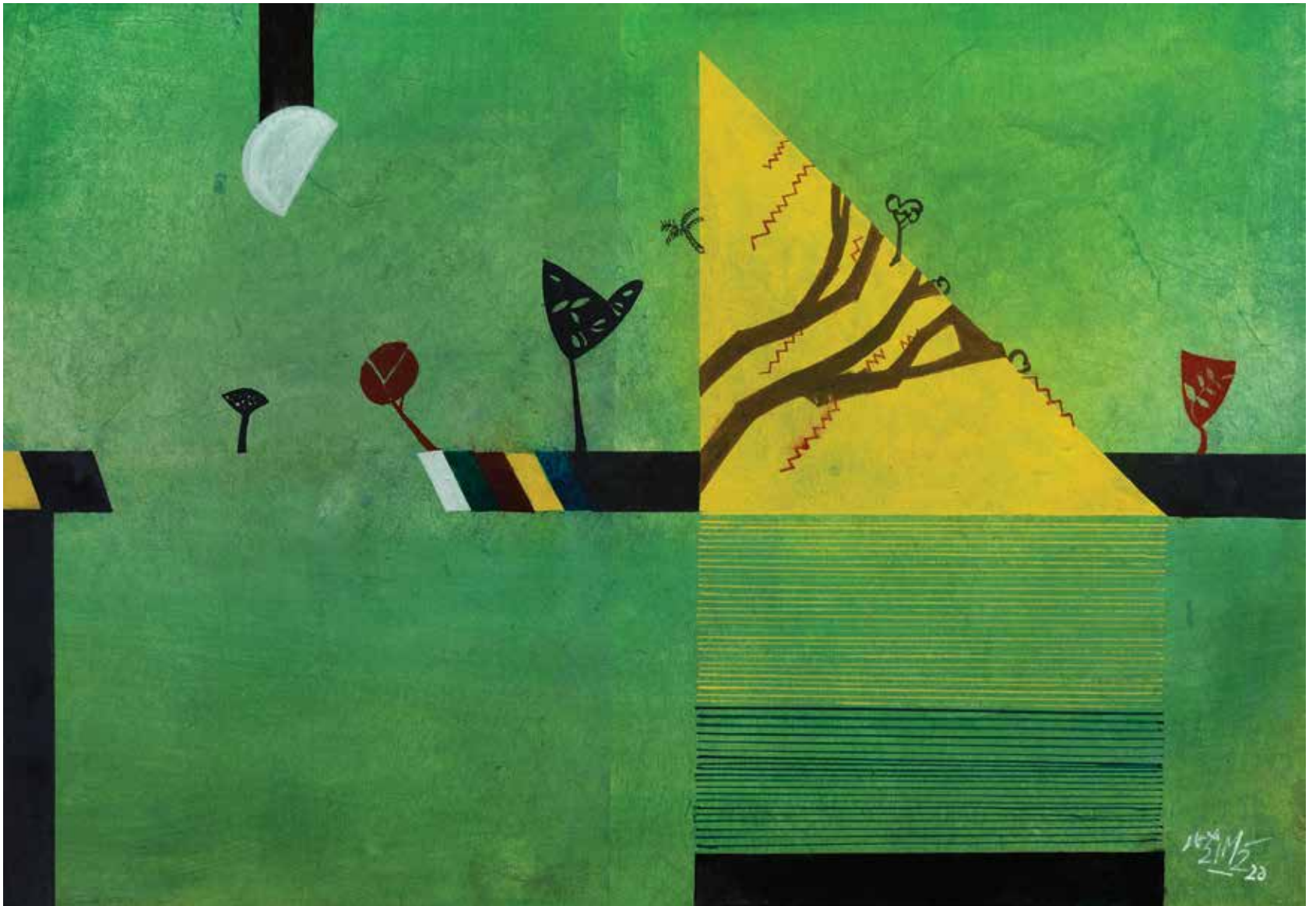
Sakti Burman embraced two cultures and used them to construct his own distinct world of fable, fantasy, and myth. As evidenced by his most recent work, this universe has gotten richer with time as a result of age and experience. He finds inspiration from a variety of places, including the Italian Renaissance and the Ajanta caves. He blends European and Indian imagery, fusing Indian patterns with the colour choices of the Nabis and Fauves of the late 19th and early 20th centuries.



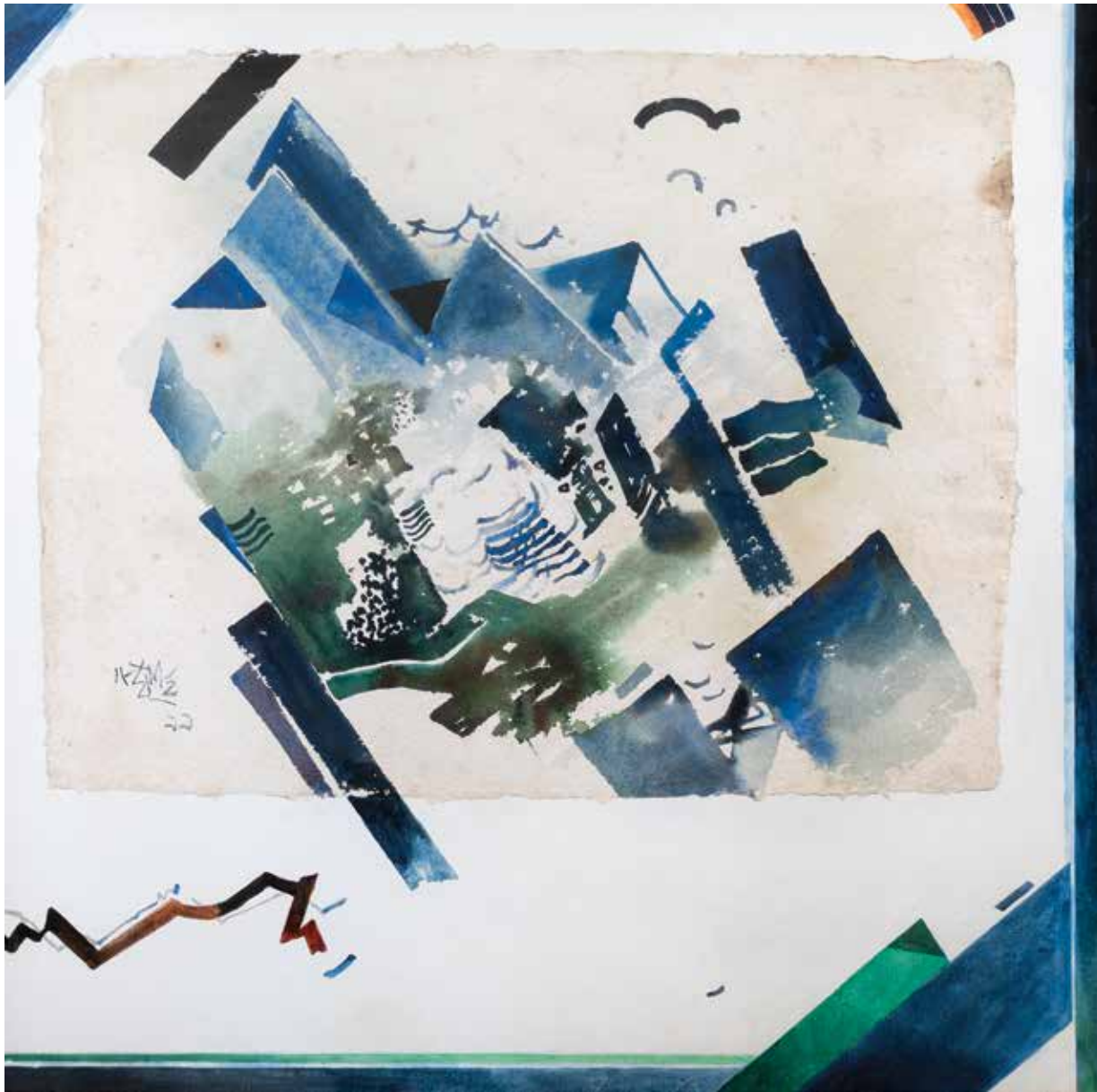
Ganesh Haloi

b. 1936

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.



Ganesh Haloi | Untitled | Gouchae on Board | 32" x 22" | 2021



Ganesh Haloi | Landscape | Watercolour on Canvas and Paper | 40" x 40" | 1999



Ganesh Haloi | Untitled | Gouchae on Board | 32" x 22" | 2021



Ganesh Haloi | Untitled | Watercolor and Gouache on Paper | 25" x 22" | 2021



Ganesh Haloi | VT | Watercolour on Paper | 19" x 23" | 1992



Haloi recollects from his childhood memory the tender, moist and lush ecology of the land where he was born in East Bengal. As he was forced to relocate to the other side of the border during the partition; the basic geometrical elements, such as circles, lines, and triangles, signify the world's cartographical complexities, thus Haloi's works are heavily coded. Haloi acknowledged his landscapes with a metaphysical flair, where human forms are absent; instead, it is a subliminal discourse between land and sky, air and water. After witnessing significant events, horrors of partition, and the Bengal famine, his work speaks of devastation and resilience.

Ganesh Haloi

Untitled

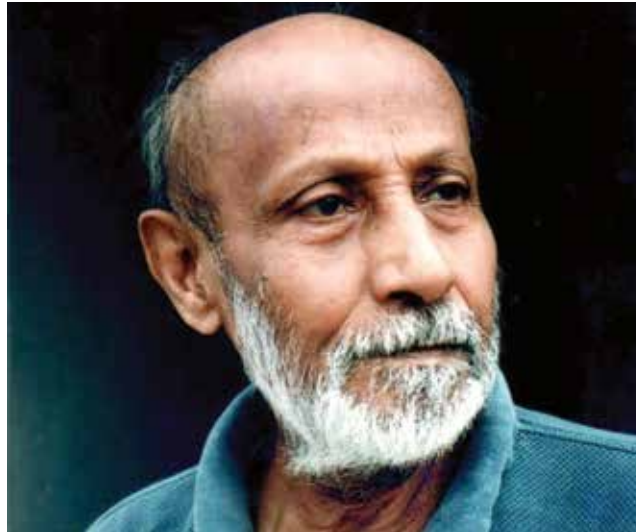
Watercolour on Paper

30" x 12.5"

2006



Ganesh Haloi | Untitled | Watercolour on Paper | 12" x 16" | 2006

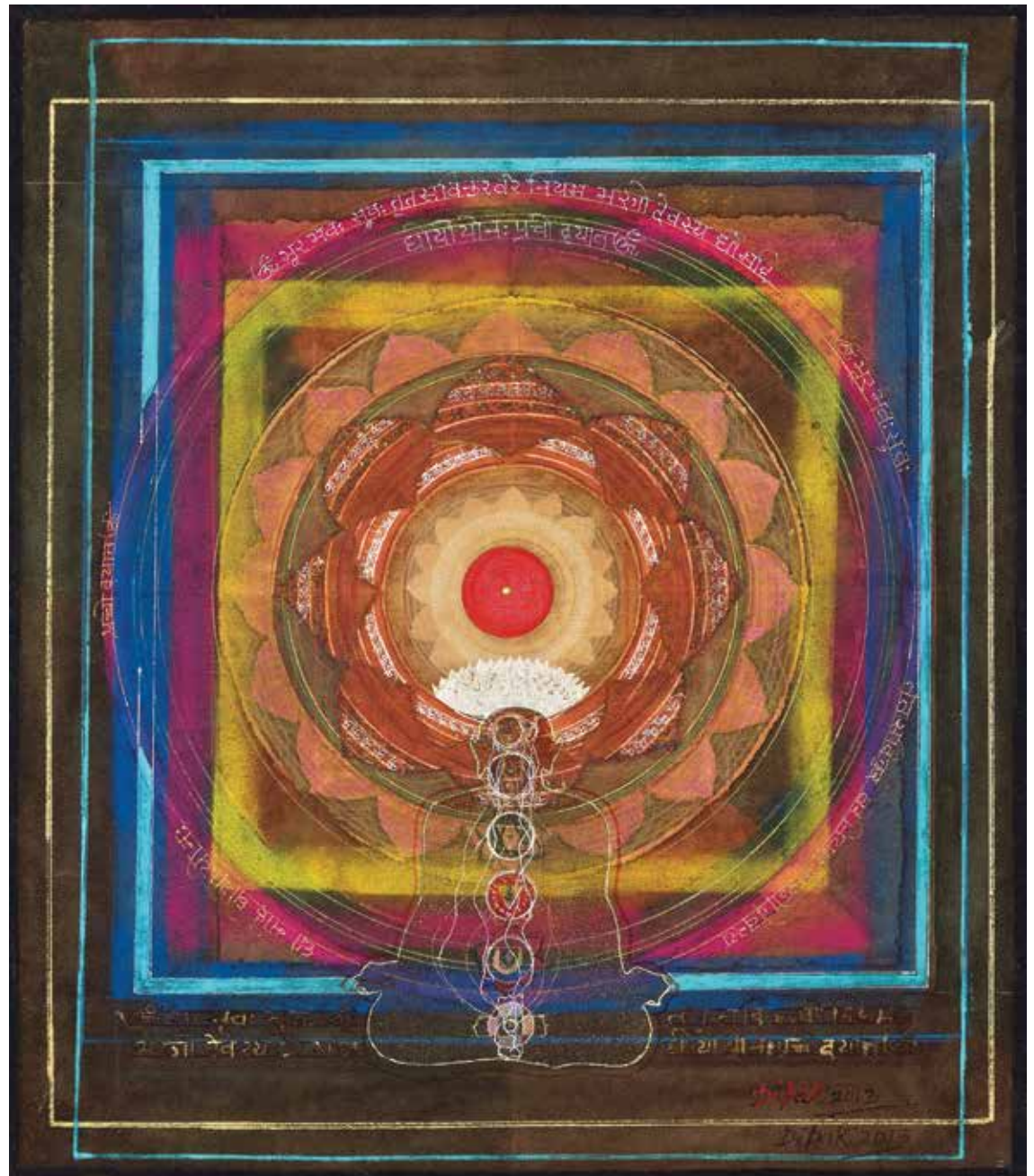


Dipak Banerjee

1936-2020

Art of Dipak Banerjee is uniquely different from the other artists of 'Neo-Tantra' and this difference is viewable in his ability to transcend its 'Shaivite' origin and acquire an artistic freedom to paint imagery from other religions with equal artistry. His paintings offer the viewer adequate proof of Dipak Banerjee's artistic quality both in its ability to conceive realistic as well as abstract images to communicate a chosen divinity and of his painterly skill in portraying all he wishes to paint in a modern idiom that is equally rich with his traditional roots.

Dipak Banerjee
 Sahasrara
 Mixed Media on Canvas
 18.75" x 16"
 2013

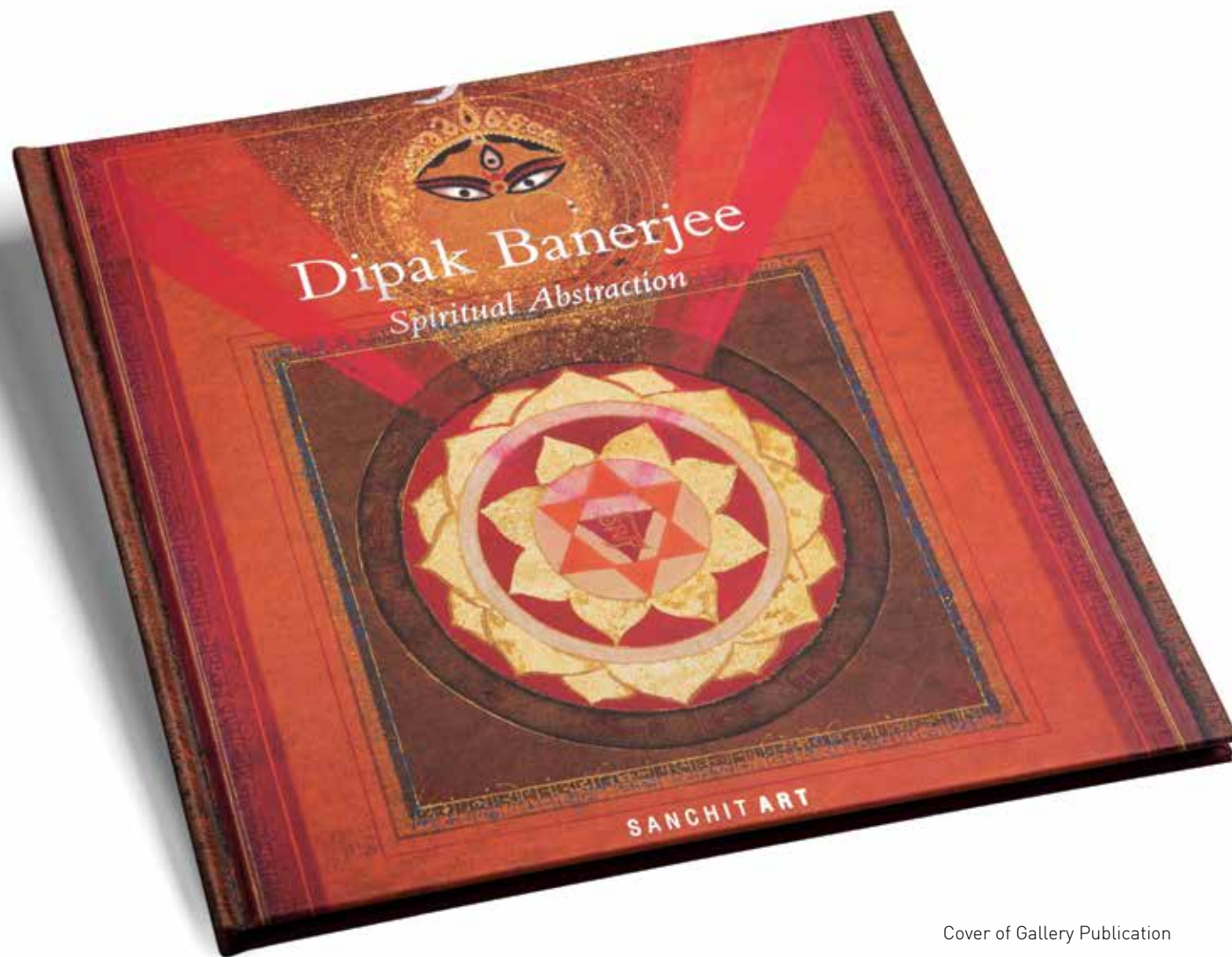




The orange gradually turns to yellow and the pinks turn orange, Dipak Banerjee's works carry the prominence of his training as an intaglio printmaker. There is an intrepid luminosity that accompanies his work. As in this piece, the figure of Durga is almost represented in an enlightened manner. She is awakening, while the floral motif and incorporation of several symbols evoke spirituality, cosmic energy, and the rhythmic balance of life.

Dipak Banerjee

Durga
Mixed Media on Canvas
30" x 20"
2008



Cover of Gallery Publication

SPIRITUAL ABSTRACTION

by Arun Ghose

Sanchit Art Publications



Dipak Banerjee | Yogini | Mixed Media on Canvas | 6.75" x 6.75" | 2014



Dipak Banerjee | Maa Kali | Mixed Media on Canvas | 6.75" x 6.75" | 2009

Yogini (2014)

In this composition, there is an interplay of forms in terms of placement and scale, arranging motifs in specific positions to create substance. The colour palette creates tension through the use of an earthy sombre background against the vibrant red, cerulean blue and gold. The modernist painter is known for his geometric and symmetrical paintings. In Dipak's works, one can sense sheer control over his construction of a narrative.

Maa Kali (2009)

This piece captures the traditional nuances of Indian folk art. Dipak's art uses expressive symbols quintessential to neo-tantrism but has a more broad and liberal perspective. This piece conveys his command of a free fluidity of lines and, by creating different colour zones of the warm and cooler pallet above a seemingly neutral background, introduces the viewer to the artist's precise permutation of in-depth exactness and balance of choreography.



Jogen Chowdhury

b. 1939

Born in neighboring Bangladesh, he had to undergo the life of a refugee during the difficult and troubled days of partition of Bengal and has risen since then to the undeniably top echelon of art in India today.

His inimitable style of portraying human figures easily conveys the intended message of spineless immortality and pervasive dishonesty in public life. His idiosyncratic style also retains its umbilical link to the art of the past in which lyrical linearity predominates. His works are the perfect blend of traditional imagery and a more aware approach to the contemporary spirit.

He mimics nature's rhythm, design, and other organic forms while depicting the human body, through this he tries to explore the complexities and the chaos of the human and nature, in modern times. Chowdhury's art is abundant with the suggestion, with its own idiosyncratic manner challenges the notion of Indianness, which for him is not a 'monolithic' and 'static' entity.



Jogen Chowdhury | Reclining Woman | Dry pastel black on paper | 22" x 30" | 2022

Chowdhury's art is abundant with suggestion. His forms have a sensual quality due to the free-flowing. The figure with criss-cross lines and the dark background, for him, reflects part of his psyche. His lines are animated and have the power to emote the personality traits and characteristics of his subjects. The unbroken line is perfected by Jogen Chowdhury, who is widely regarded as the master of fluid lines. The power and beauty of his technique and line is in this play between the known and unknown. The figure always occupies the foreground, is central, and conveys all in Jogen Chowdhury's artwork.



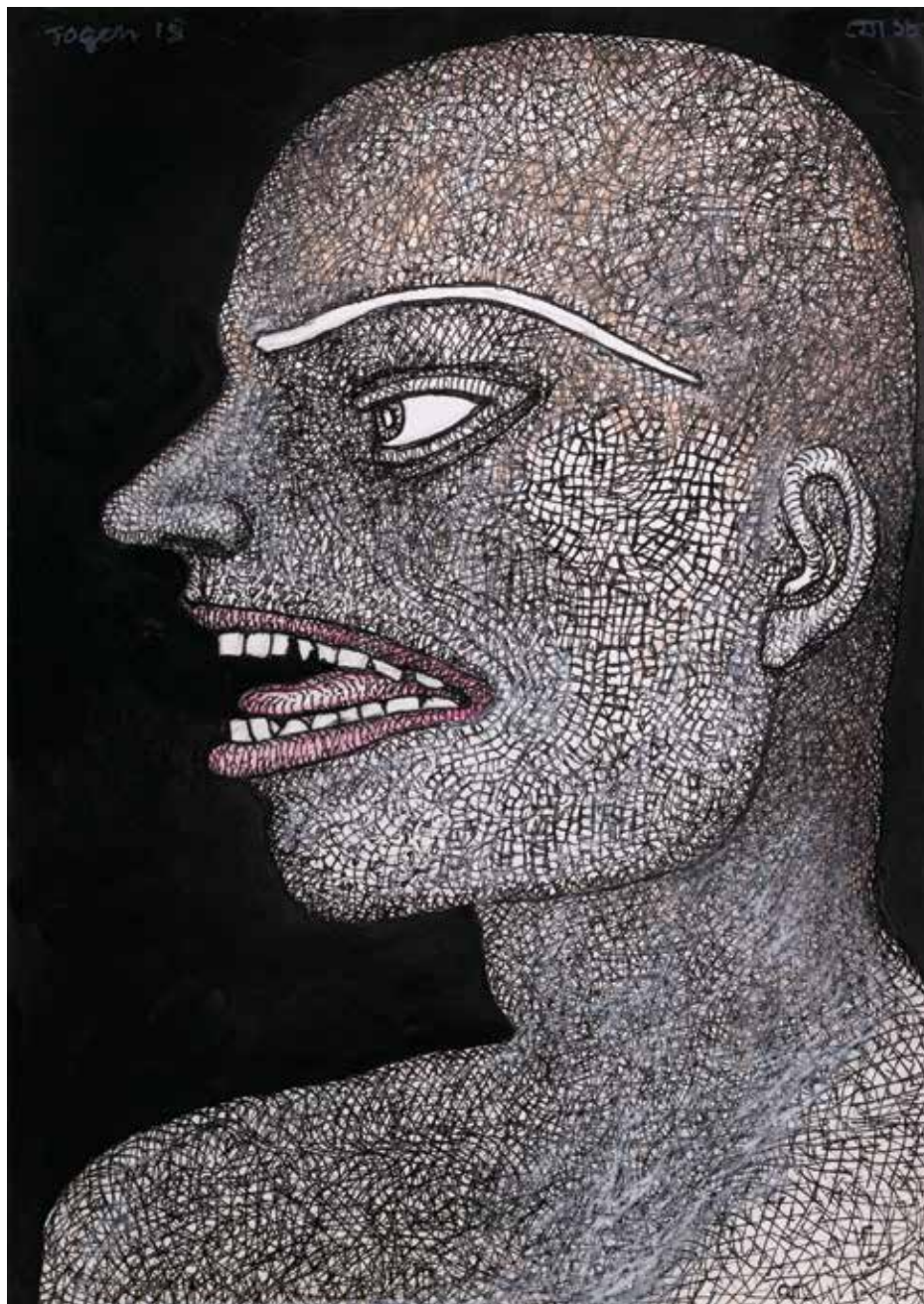
Jogen Chowdhury | Attack II | Dry pastel on paper | 22" x 30" | 2022



Jogen Chowdhury | Woman Resting | Dry pastel black on paper | 22" x 30" | 2022



Jogen Chowdhury | Distressed | Dry pastel on paper | 22" x 30" | 2022



Jogen Chowdhury

Poor Man

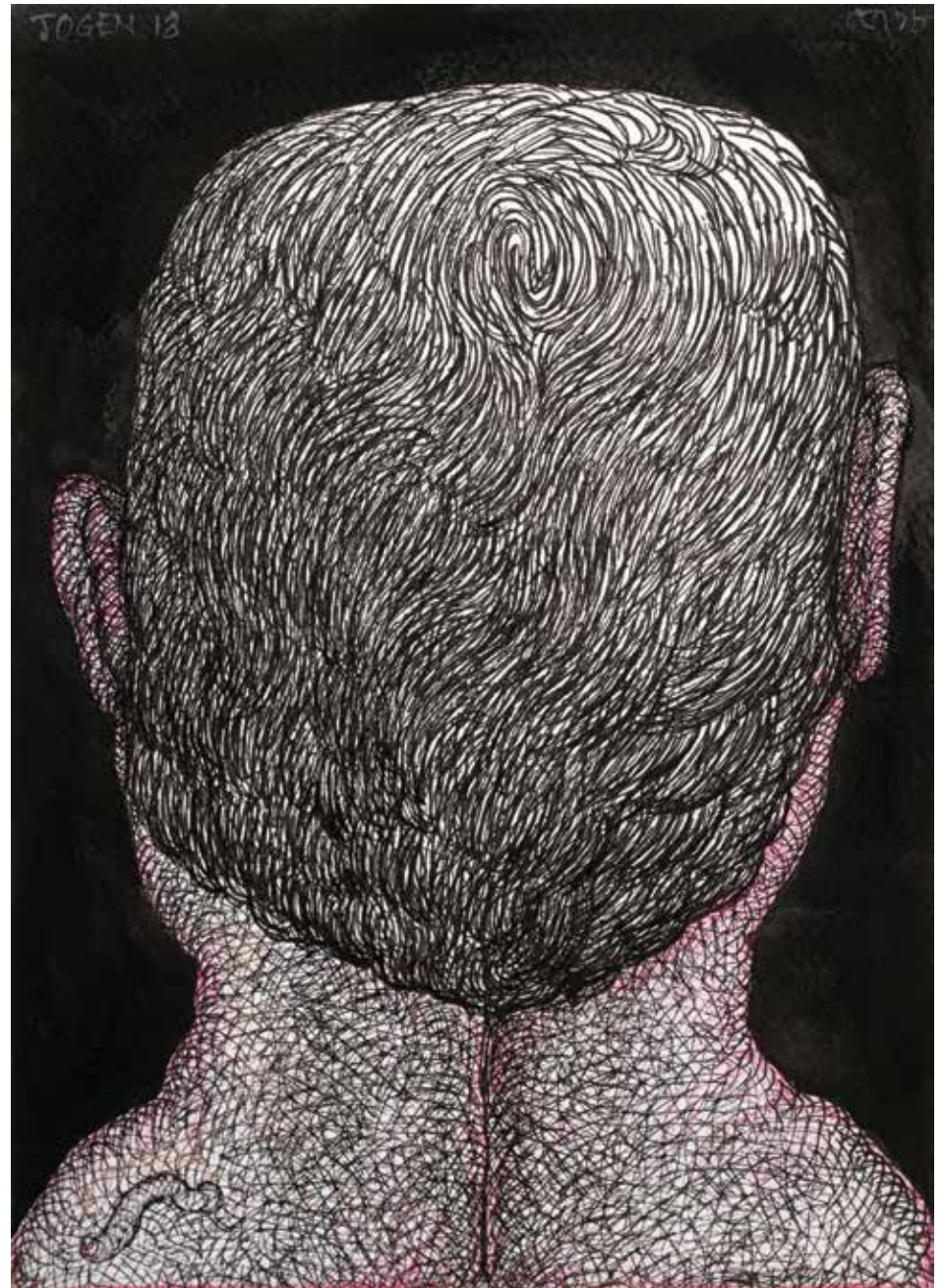
Pen and Ink with Pastel

11.4" x 8.3"

2018

Through his drawings, Jogen Chowdhury explores the enchantment everyday. As his preferred technique of using black ink and cross hatchings is pertinent here, these criss-cross lines are symbolic of his personal life and surroundings, which were very dark and complex due to partition, as he recalls. A worm at the bottom of the composition, almost negligible to the eyes, leads us to think through Jogen's treatment of the human body, often as a massive, crooked landscape.

Jogen Chowdhury
Head from Back
Pen and Ink with Pastel
10.2" x 7.2"
2017





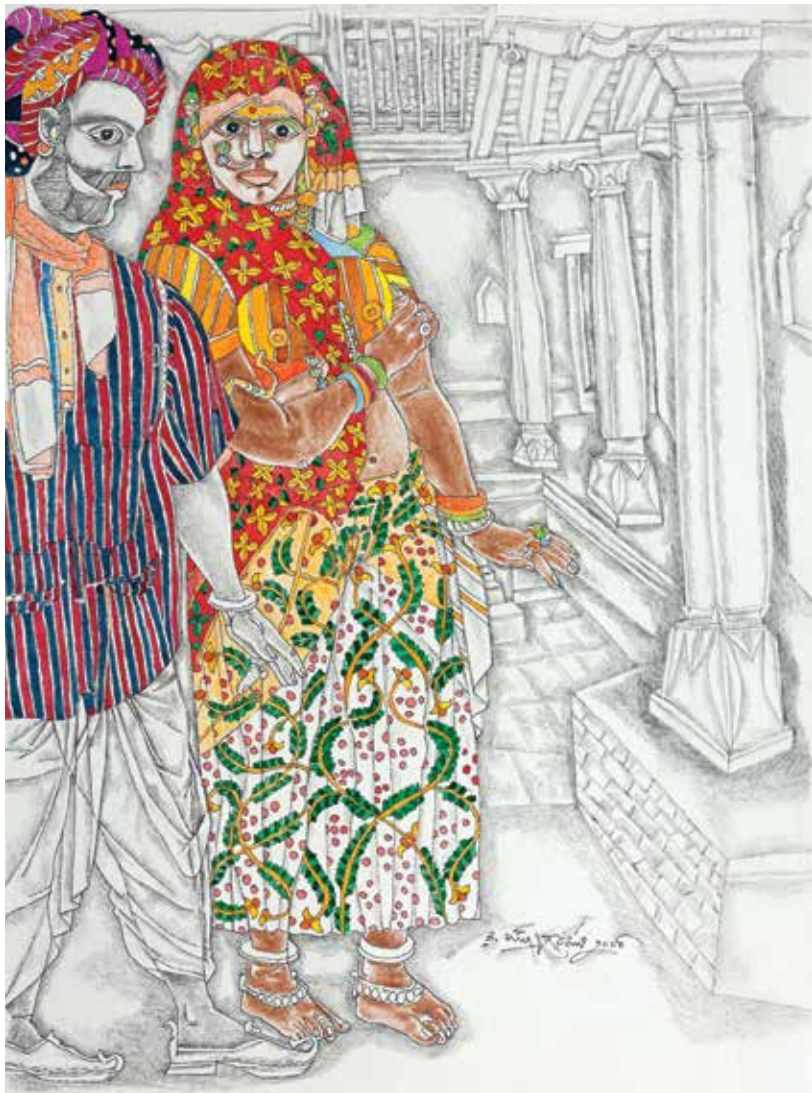
K. Laxma Goud

b. 1940

Born in 1940 in Nizampur, Andhra Pradesh. What sets K. Laxma Goud apart is his narrative ability similar to that of a traditional storyteller. Sitting in his studio with his pencil and brush or clay, a story is created about a man, a woman, a goat or other animals and birds morphed into semi-humans or vice versa, along with other protagonists in a world of uninhibited fantasy and eroticism. A raw earthiness, humour with satire and vitality combined with eroticism are transformed into paintings, drawings, prints or sculptures.



K. Laxma Goud | Untitled | Mixed Media on Paper | 12" x 16" | 2010



K. Laxma Goud | Untitled | Water Colour and Pencil | 12" x 9" | 2009

K. Laxma Goud | Untitled | Water Colour & Pencil | 12" x 9"

Goud is known for his candid and endearing portraits of rural people; his unrestrained expression of the erotic; and a precise typology of character through gestures, clothing, ornaments, and animals. While the subjects depicted here are highly stylized with meticulous details of their clothing's language, one important similarity worth noting is the artist's attention to the background, which depicts the interior and exterior of the architecture and surroundings to which his subjects belong.



Laxma Goud's highly stylized paintings are known for depicting lush and wild flora and fauna, from colourful lungis-wearing tribal men to highly ornamented tribal women draped in colourful sarees. With their ribald nature, Goud's works are full of graphic descriptions of sexual life and nuanced, psychological examinations of male-female interactions with a tint of pathos, free from the taboo that often predominates in urban society. Immensely nostalgic and surreal in nature, Goud's art tries to immortalize a way of life that is on the verge of disruption due to fast moving urbanization.

K. Laxma Goud | Untitled | Water Colour and Pencil | 9" x 12" | 2009



K. Laxma Goud | Untitled | Mixed Media on Paper | 17" x 19" | 2011



Thota Vaikuntam

b. 1949

Thota Vaikuntam hails from Andhra Pradesh, in South India, since childhood he was obsessed, and fascinated, by the male artists who used to impersonate female characters in the travelling theatre groups that performed in his village. Vaikuntam paints colorful and elaborately dressed Telangana region men and seductive women.

His muse is the sensuous and voluptuous women of Telangana with their omnipresent vermilion bindis, draped in colourful sarees that highlight their dusky skin. The stylisation of a painting are a perfect foil to Indian classical dance as the figures seem to dance, as if following their creator in a statuesque movement, reminiscent of temple friezes.



Thota Vaikuntam | Untitled | Acrylic on Canvas | 48" x 60" | 2022



Thota Vaikuntam | Untitled | Acrylic on Canvas | 36" x 48" | 2010

Through his art, Thota Vaikuntam sheds light on the sensual tradition that has been a prominent part of Indian mythology and art, is highly stylized; Vaikuntam often places his subjects against the monochromatic background, to highlight their intricately painted garments and jewelry. The quotidian life of the people of rural Telangana, specifically the vibrant depiction of highly embellished women of his village, is the recurring motif in his works.



Thota Vaikuntam | Untitled | Acrylic on Canvas | 12" x 16" | 2012



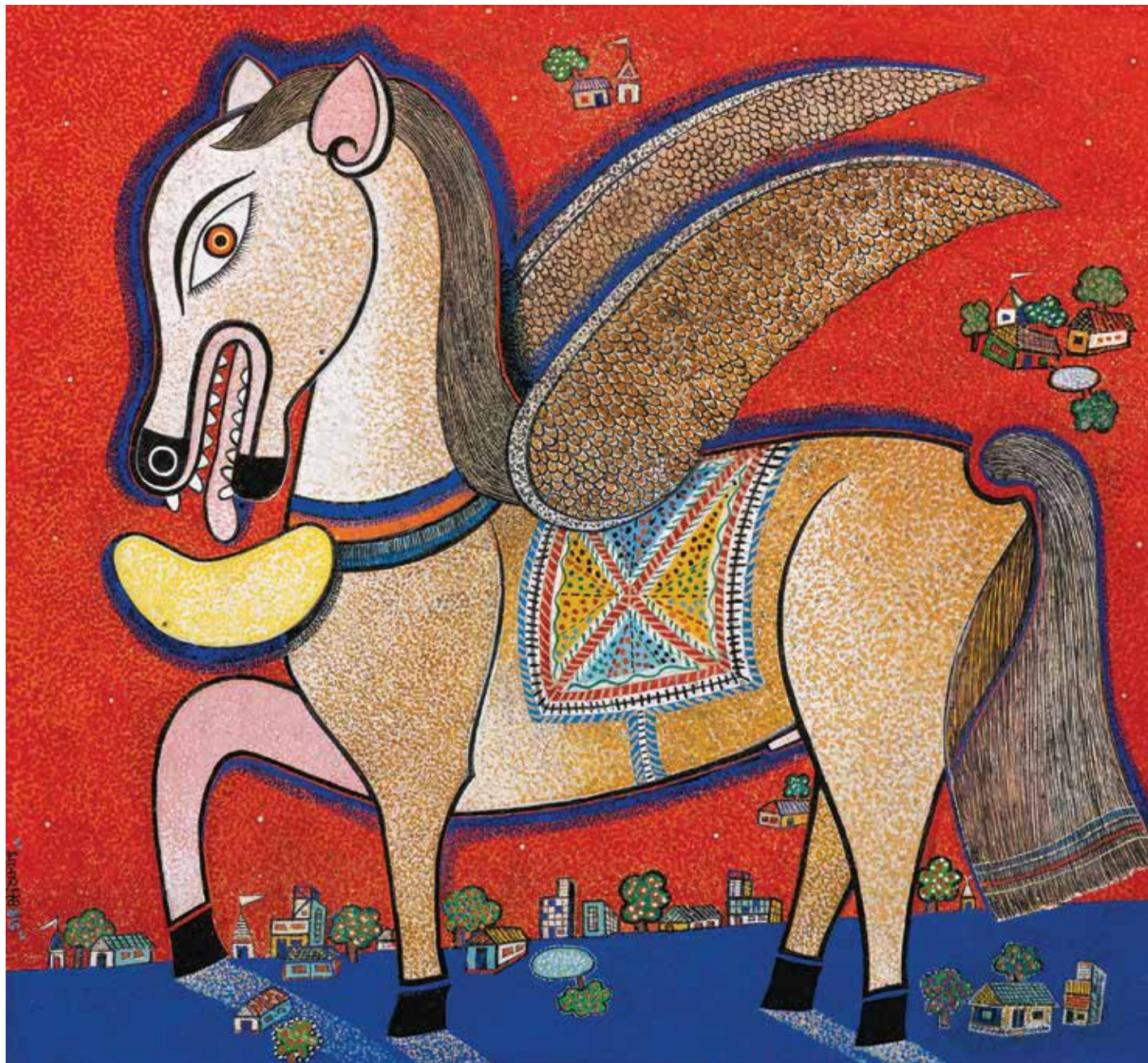
Manoj Dutta

b.1956

Manoj Dutta is one of those who have risen to the top bracket in Indian Contemporary Art without receiving any formal training in any school of art. His art, as a result, reflects an unadulterated version of intensity felt towards nature and related natural elements that are seldom painted by his contemporaries. His pictorial idiom, in addition to complementing his intense love for nature, also conveys, a communicable message of intimacy with love for one and all.

Exhibited widely in India and abroad, his art positions itself as an important milestone in the long passage of art in India today.

Manoj Dutta
Horse and Moon
Tempera on Board
30" x 33"
2016





These pastel drawings on board are very distinct from other works by Manoj Dutta as they are quite abstract and colour is the most prominent element besides lines. It seems as if one is meandering through the subconscious. At the same time, the colours are vibrant and transitional, making the composition poetic and tranquil.

Manoj Dutta | Land Scape | Pastel on Board | 7" x 10" | 1976

Manoj Dutta | Land Scape | Pastel on Board | 7" x 10" | 1976

Fragile drawings bring out the gentleness of the human soul while rhythmically capturing the symphony of the flora and fauna. Manoj Dutta's practise is informed by the simplicity and spontaneity of folk art, while he responds to the immediate reality that surrounds him. Dutta's affinity for the folk tradition is evident through his fluent use of lines, subjects appearing in motion and visuals that exude a tactile quality.

Manoj Dutta
Untitled
Tempera & Pen
30" x 19.7"
2013





Manoj Dutta | Rest (Diptych) | Tempera on Board | 30" x 60" | 2019



Detail from the painting "Rest (Diptych)", 2019

A lotus pond with ducks; this tempera painting brilliantly captures nature's beauty in its true sense. Manoj has prolifically betrayed the opacity of the medium in order to encapsulate the fluidity, luminosity, and transparency of water. Fragile, exquisit, and encompassing various forms, this composition has the power to overwhelm the viewer with its calm serenity. It is very intriguing how Manoj Dutta moved away from a human-centric gaze. Rather, a careful reading reveals how the artist situates himself as an integral part of the immediate surroundings and ecology.



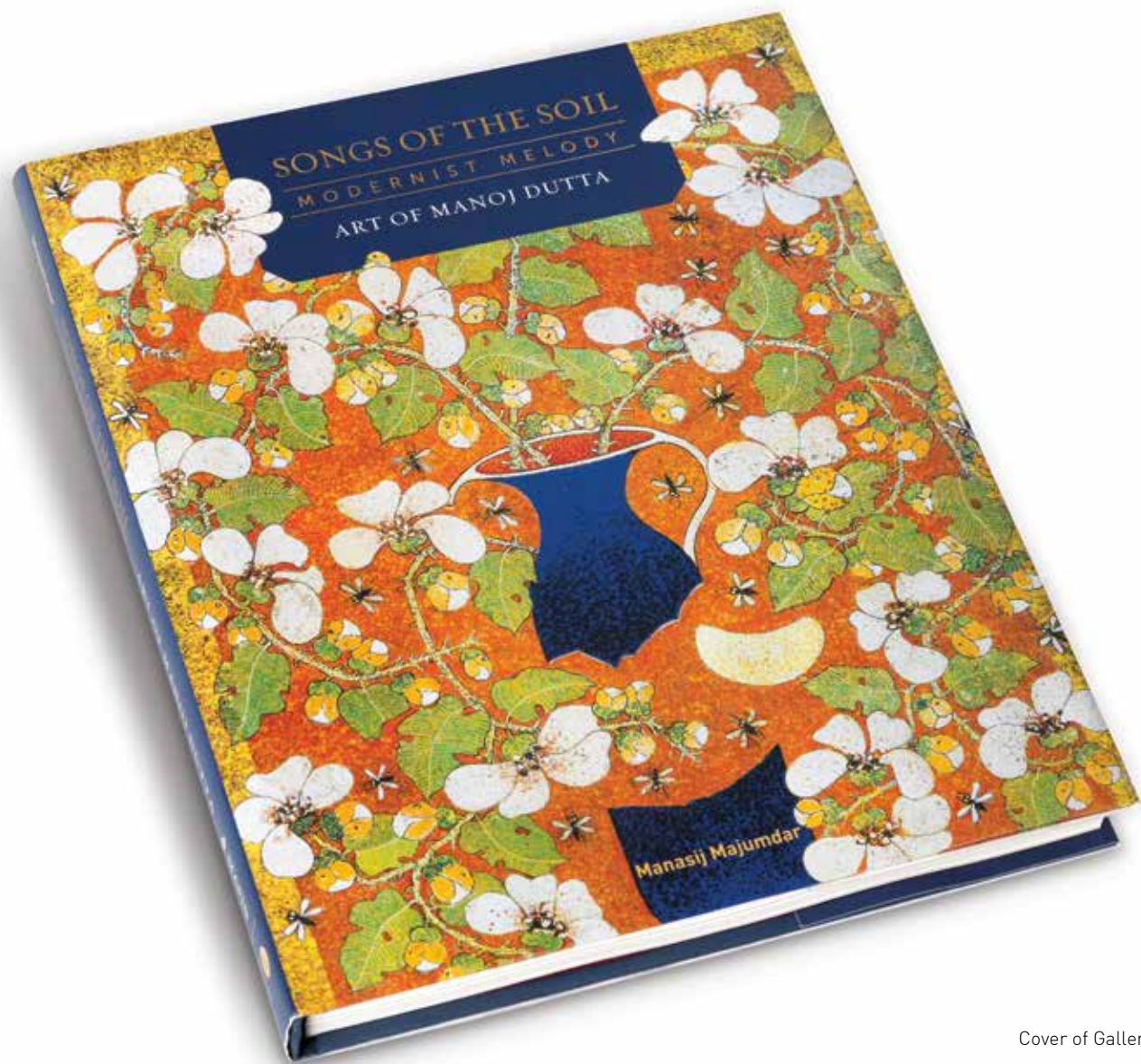
Manoj Dutta
Black & White Series
Ink Wash on Paper
6" x 6.5"
2019



Manoj Dutta
Black & White Series
Ink Wash on Paper
10" x 10"
2019



Manoj Dutta
Black & White Series
Ink Wash on Paper
7.5" x 7"
2019



Cover of Gallery Publication

SONGS OF THE SOIL

by Manasij Majumdar

Sanchit Art Publications



Sanjay Bhattacharya

b.1958

Sanjay's figurative images are quite close to those found in the works of the Dutch realist painters or the French 18th century painters.

Either oil paintings or watercolours, what has really inspired most of Sanjay's works are the inner and outer realities evoked by architectural elements. Like old, vacant houses. "They are of great interest to me. They tell me stories of people who lived there, who loved there, or fought there. There is a lot of colour and texture in their decaying walls, if only we took the trouble of seeing them." So, in some of his works, we find dark bedrooms with old style table, dressing table, chairs, part of a four poster, or bedstead with massive, ornately carved head-board set against bright sunlight coming in through open windows.



Sanjay Bhattacharya | Ganga | Oil on Canvas | 42" x 76" | 2019

Bhattacharya's gaze is powerful; he wants the viewer to look at his subjects in a certain way. There are traditional and modern boats and a boatman; this work is a realistic depiction of the life of the people depending on the holy river Ganga. One feels a sense of speed and ephemerality, which has meaning manifolded, both as a passing moment and the speed with which life evolves.



Bhattacharya captured the tenderness of nature by painting this lotus pond with the wavering reflection of the sky and trees. These paintings entail several moods and can also overwhelm the viewer with joy, serenity, and calm. Here, the artist has captured everything with exquisite detail and light and shade.

Sanjay Bhattacharya | Lotus Pond | Oil on Canvas | 42" x 60" | 2021

He encapsulated the different spirits of lotus ponds and captured the rhythm of nature as these compositions are poetic and filled with romanticism, exuding a sense of harmony and calm. A quintessential example of Bhattacharya's tendency to freeze moments in time.



Sanjay Bhattacharya | Lotus Pond through the doorway | Oil on Canvas | 42" x 60" | 2022



For Sanjay, the Krishna becomes a re-appearing motif in his several other works, which is a way to look beyond religion. As he very aptly said, “Krishna is a little God that embraces our inner being and he is our ultimate musician”. In a certain manner, these paintings speak of the metaphysical force that eternalizes the

cycle of life. The flute player of Brindavan had figuratively turned into the nectar of artistic intentions and compositions. As he played with the Krishna silhouette, one can notice some minor grammar points from Bengal school that Sanjay has blended seamlessly with the recurring Krishna image.



Sanjay Bhattacharya | Krishna within the tunes of flute | Oil on Canvas | 42" x 60" | 2022



Sujata Bajaj

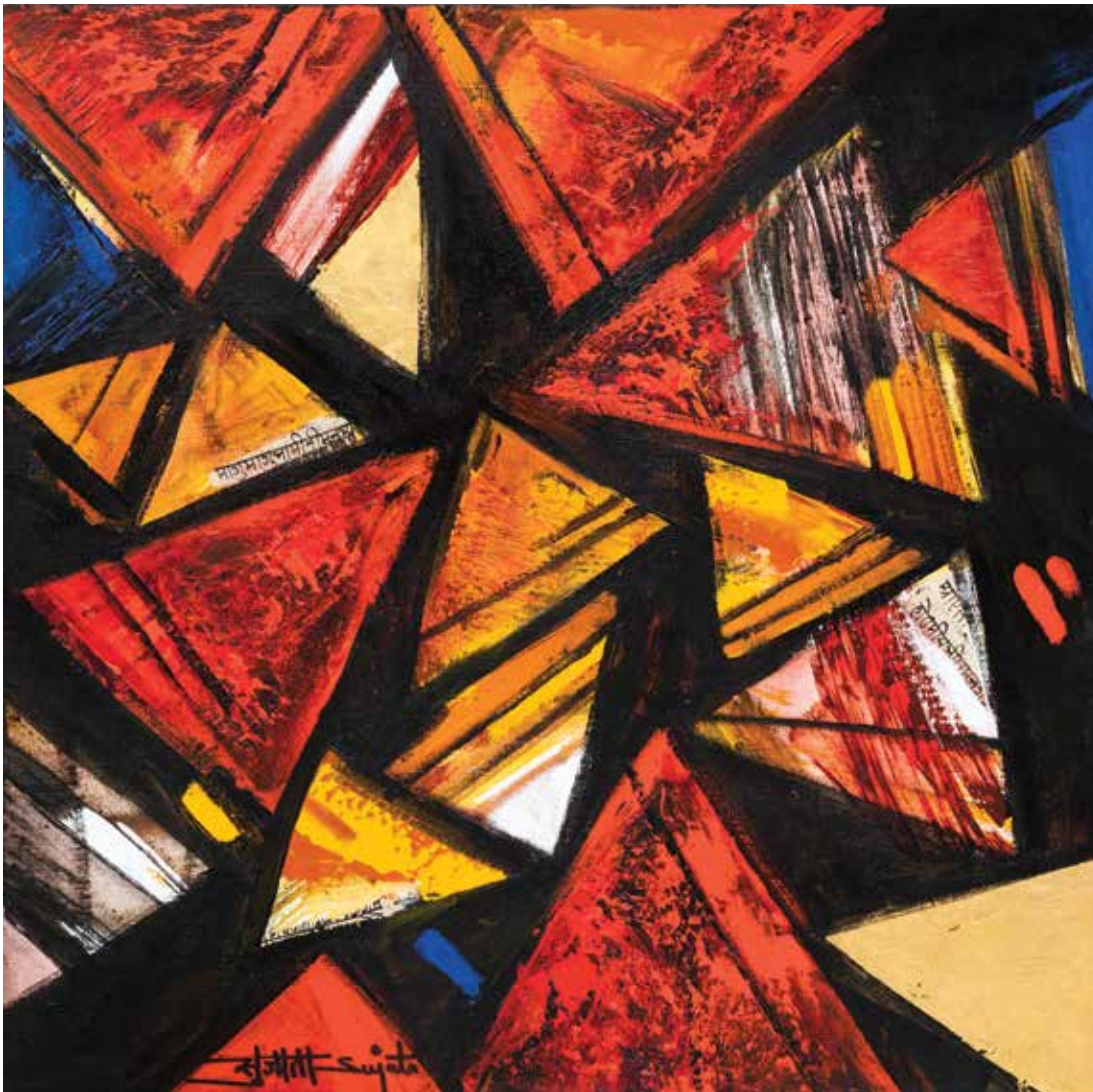
b. 1958

After completing her Ph.D in tribal art of India, Sujata Bajaj focused on the challenge to convert the multi-faceted ancient Indian heritage into a pictorial language, drawn from modern sensibilities and techniques picked up while working in Paris. Thus her art also took an international dimension. Sujata's rich palette is dominated by earthy ochres and a strikingly powerful use of reds that not only reveals her strong connection to colours per se, but also to the colourful state of Rajasthan where she grew up.

Her art in some way, continuously pays a concealed tribute to Rajasthan. Through her very personal and abstract take, Sujata's work has acquired a distinct and strong identity which raises it easily among the best in Indian art today.



Sujata Bajaj | Untitled | Acrylic on Canvas | 32" x 60" | 2022



Sujata Bajaj's acrylics on canvases are exuberant; the colour pallet is vibrant and consists of primary colours like yellows and blues, whereas the dominance of vermillion and reds makes the composition stark and appealing. What is worth noticing is that her lines and use of circular and triangular forms not only activate the pictorial space but make it more

Sujata Bajaj | Fragments | Acrylic on Canvas | 20" x 20"

animated and emit a sense of speed. These compositions appear like a universe of a kind. While her nuanced knowledge of tribal art is reflected through the colour scheme and forms, her affinity for her motherland is also reflected through the use of “mantras” that she incorporates as a visual element.



Sujata Bajaj | Reds | Acrylic on Canvas | 20" x 20"

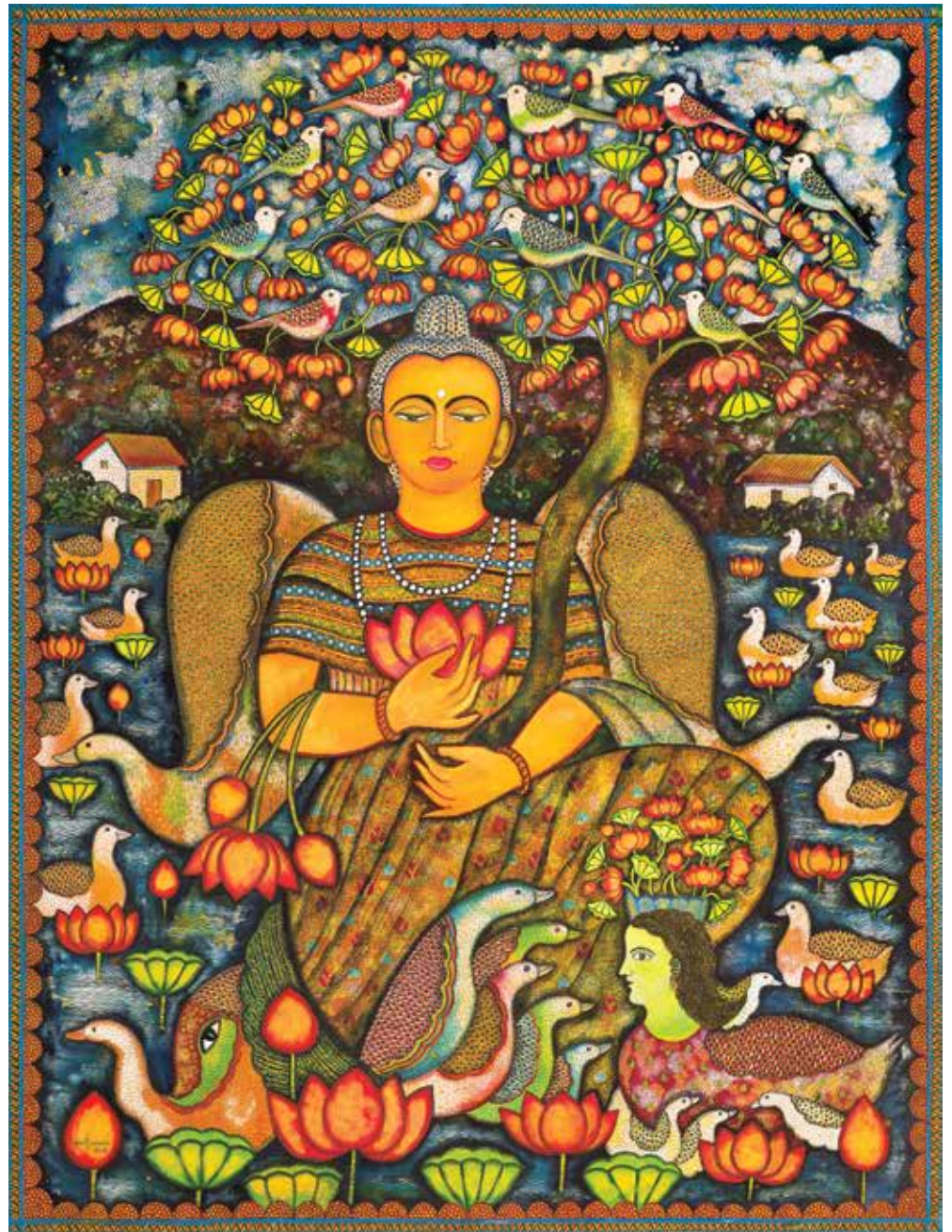


Jayasri Burman

b. 1960

Armed with the sensitive empathy that typifies success in female artists in all ages, and more so in modern times, Jayasri has experimented with various art forms before settling down with her preferred idiom that openly proclaims her admiration to Indian folk tradition in visual art. Her bronzes, in recent years, bears her inimitable style and together with her paintings and drawings, convey her concern for Indian womanhood poised at the cross road of tradition and modernity. Her art, in perfect sync, easily combines complex imagery with charmingly simplified visual metaphor.

Jayasri Burman
Siddhartha
Watercolour, Pen and Ink on Paper
72" x 54"
2018





Jayasri Burman's oeuvre weaves the iconography and stylized depictions of nature from Indian folk art, notably Kalighat and Patachitra paintings; it is rooted in her childhood memory, where mythological stories were a staple in her household. She has a whimsical personal visual vocabulary

that builds a vivid narrative centred around women. Through her art, Jayasri poignantly highlights the polarised duality of Indian womanhood poised at the crossroads of tradition and modernity. Burman's art conveys larger messages about ecology, beauty, and accepting time.



Jayasri Burman | Teen Kanya | Water colour, Pen and Ink on Paper, Pasted on Lucobond Board | 18" x 21" | 2020

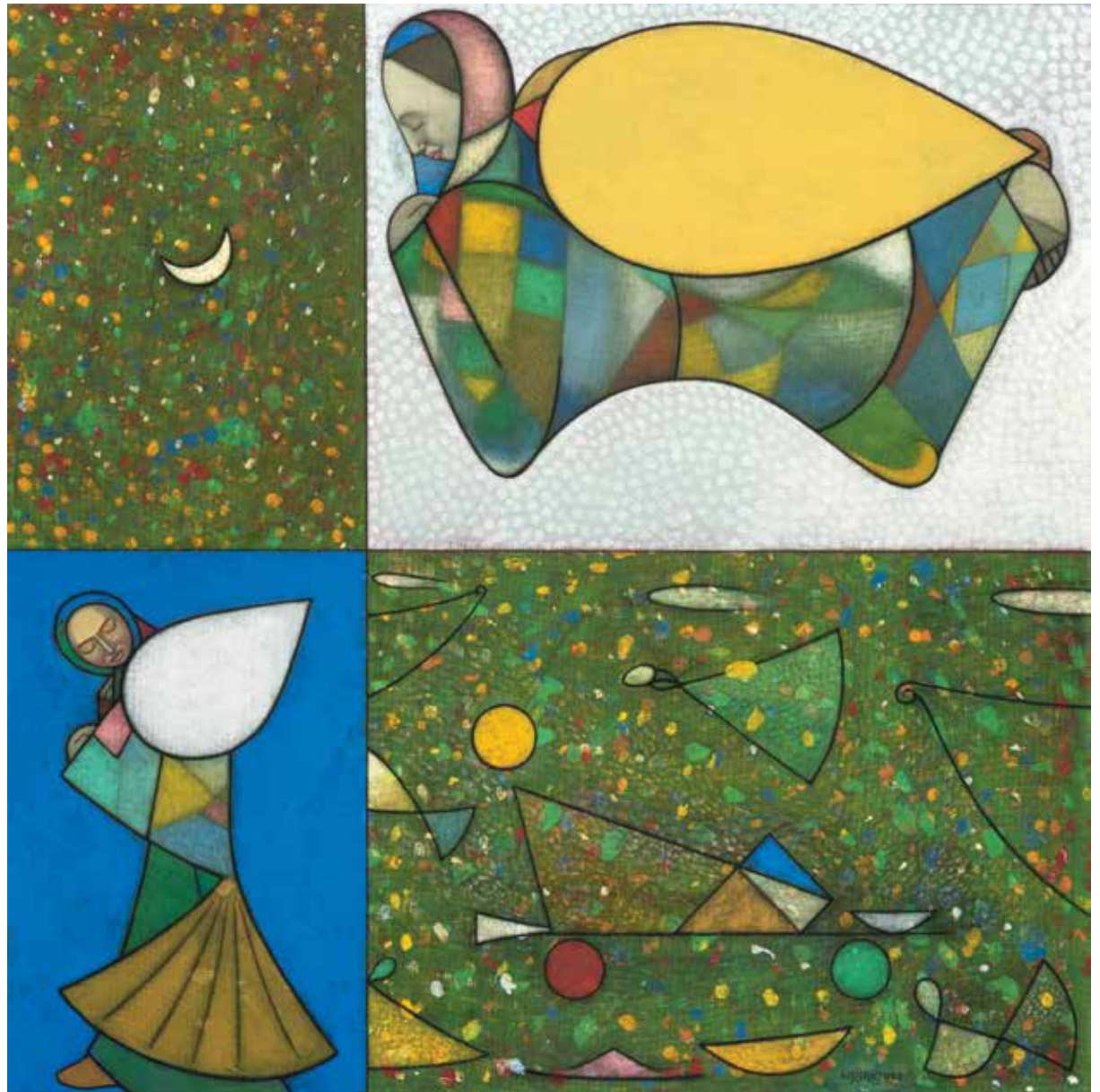


Neeraj Goswami

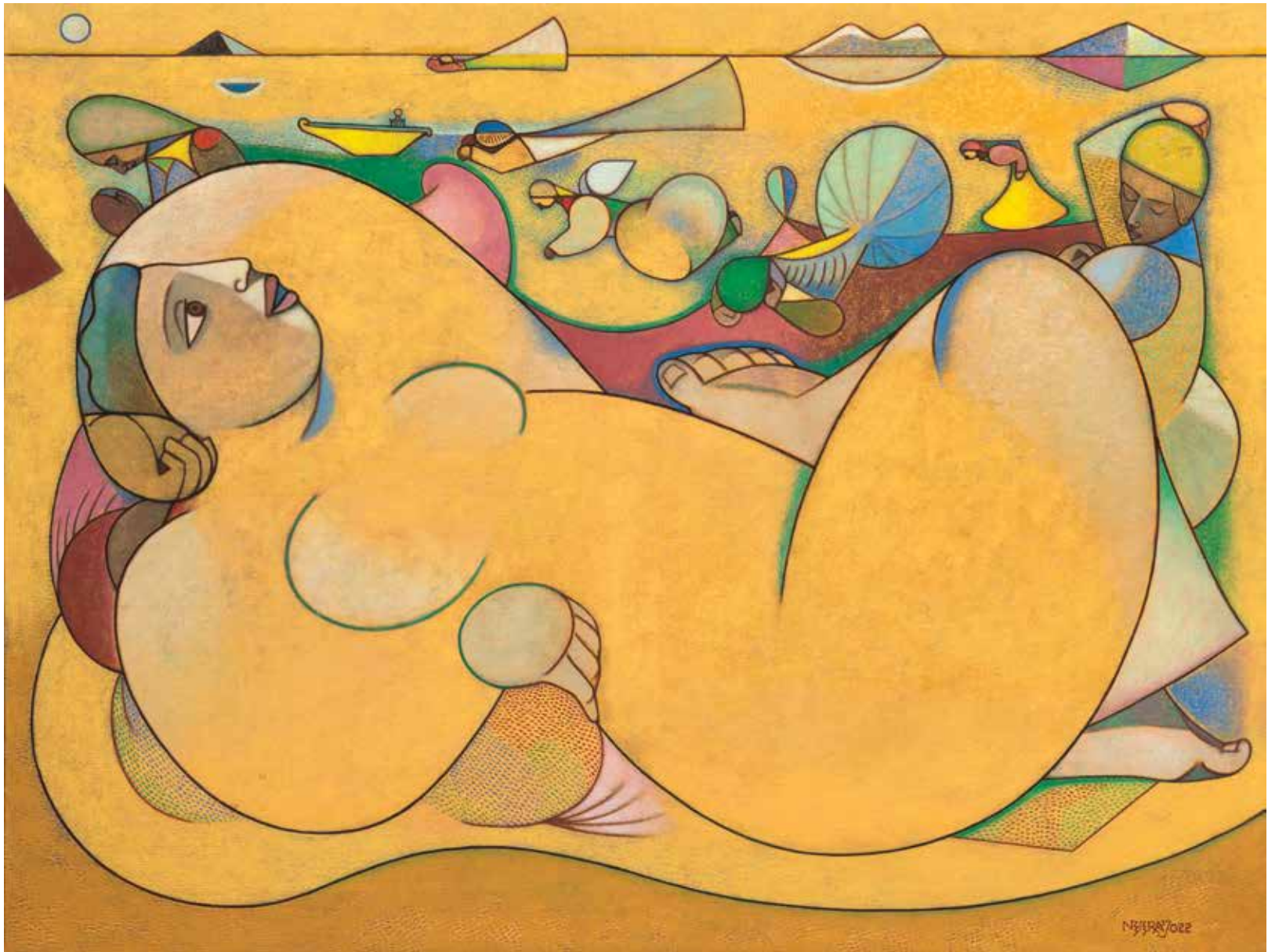
b. 1964

Neeraj's painterly journey starts deep in his mind, during his daily meditation, in which images emerge in his purified soul. His paintings reveal this gradual growth taking place on the surface of his canvases with ever increasing clarity of thought and matching execution. His palette, and simplified rendering of meditative humans, together portrays a unique tradition in which spiritual feeling predominates.

Tradition and modernity of painterly style coexists in his art that carefully conceals his complex method of applying paint and drawing lines, leaving only a surface of infinite bliss.



Neeraj Goswami | Night of the Angels | Acrylic on Canvas | 36" x 36" | 2022



Neeraj Goswami | Reclining figure | Acrylic on canvas | 36" x 48" | 2022



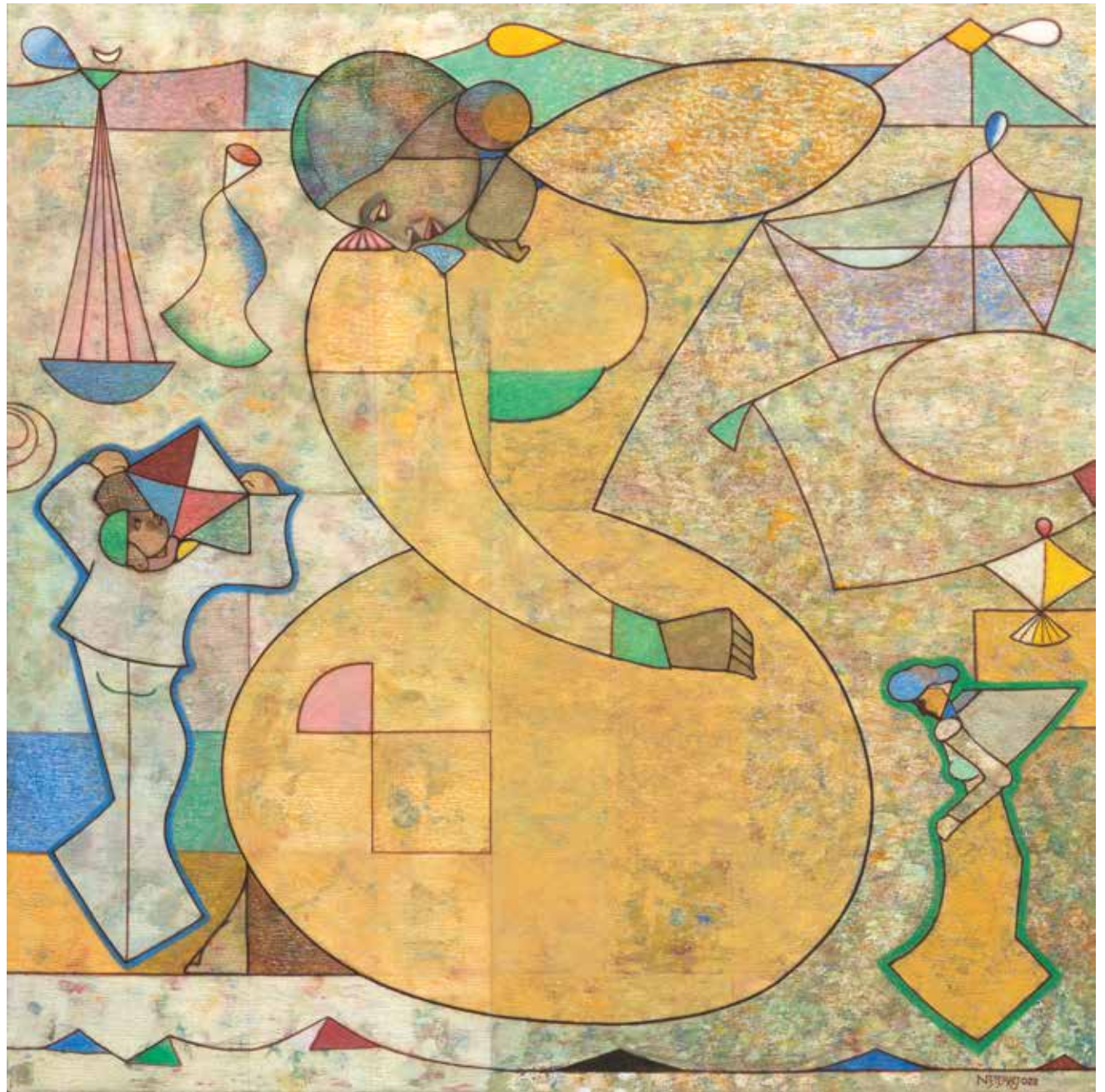
Neeraj Goswami | Mother | Oil on canvas | 24" x 24" | 2022



Neeraj Goswami
Angel at Play
Acrylic on canvas
79" x 36"
2022

"The artist paints images that he conjures up, and believes that the end product will convey the intended message. Artists are also aware that their viewers may not get all of his coded messages and prays nevertheless that they will. Neeraj's art reveals its vibrative effect on viewers with a subtle yet unshakable impact even when the viewer is not able to understand its pictorial code completely. These images are loaded with a spiritual vision that was conceived by the artist without any conscious effort on his part. The images appear in his vision while he prepares his inner self to receive such appearances".

– **ARUN GHOSE**
(Eminent Art Critic & Writer)



Neeraj Goswami
Boy with a kite
Acrylic on canvas
36" x 36"
2022



Neeraj Goswami | Young Girl with a Stole | Bronze | 12.5" x 11" x 11" | 2018 | Edition 2 of 5



Neeraj Goswami | Drop from the Ocean | Bronze | 10.5" x 10" x 13" | 2018 | Edition 2 of 5

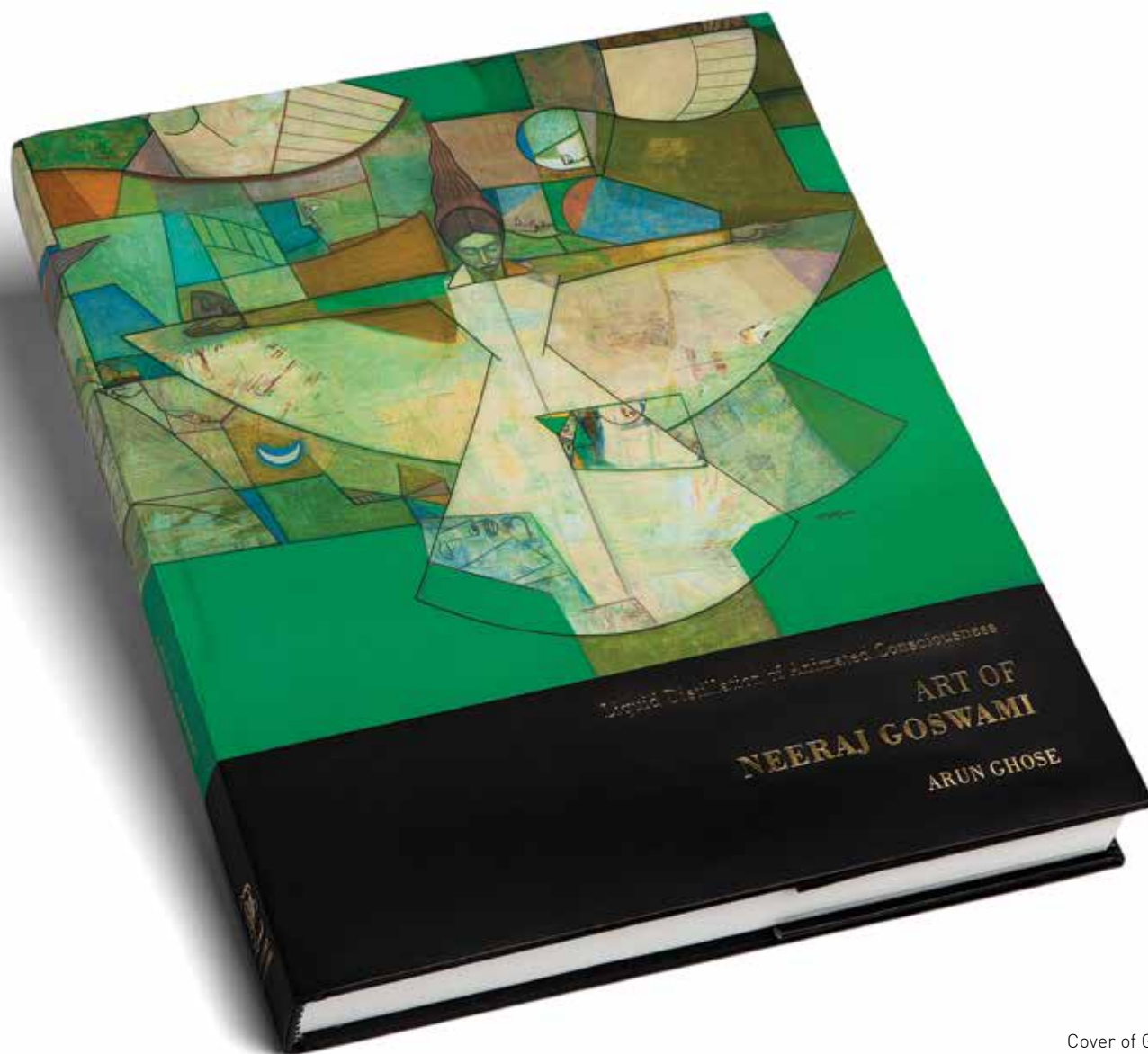


"To gaze at the four sculptures created by Neeraj Goswami is to know the lexicon of combining concrete three-dimensionality, including real light and shade, with illusionary ideals even as they offer a painterly voluminosity. These sculptures reflect the repressible as well as celebratory nature of the human spirit. There is also a profoundly feminine power, here engaged—as if utterly possessed—of a transforming energy and a quiet joy".

– **UMA NAIR**
(Eminent Art Critic & Writer)



Neeraj Goswami | Beleaguered Angel | Bronze | 17" x 11.75" x 12.25" | 2018 | Edition 2 of 5



Cover of Gallery Publication

ART OF NEERAJ GOSWAMI

by Arun Ghose

Sanchit Art Publications



Paresh Maity

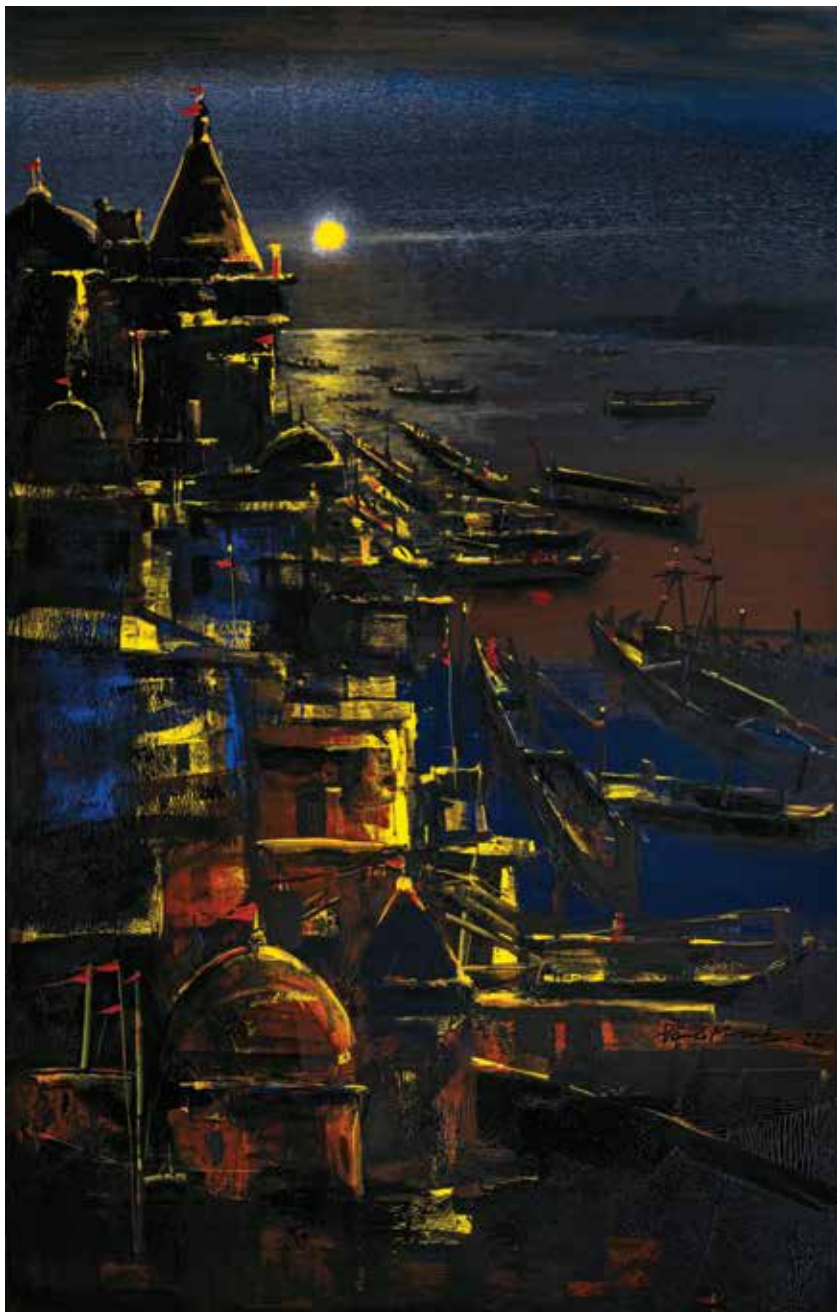
b. 1965

One of India's most talented and dynamic artists, Paresh Maity, has singularly devoted the last five decades to make a mark in the art world. His lyrical quality of aesthetics in Indian art has made an enormous impact, having done over 83 solo exhibitions around the globe.

He has received many national and international awards, including the Padma Shri from the Government of India.



Paresh Maity | The Moonlight Melody | Oil, Acrylic on canvas | 54" x 84" | 2022



Paresh Maity

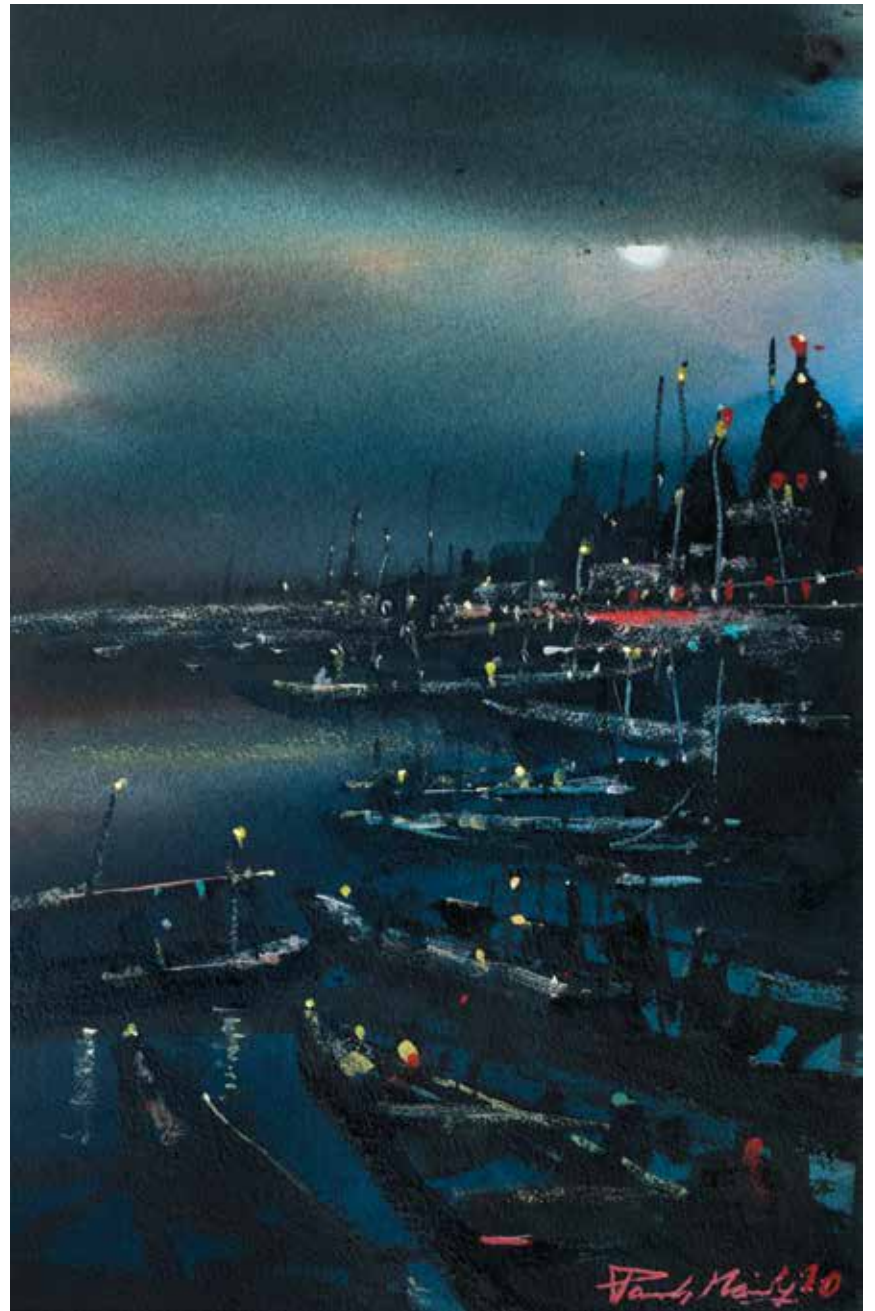
A Splendor of light

Oil, Acrylic on canvas

84" x 54"

2022

Paresh Maity
The Spectrum of serenity
Water colour on paper
20" x 12"
2010



The Moonriver

A moon drifts distantly in the night sky, kissing the still waters as a holy river skims past an ancient city, its waves susurrating softly by the banks. Time gasps, its scythe pausing for a moment, as an enchanted panorama unravels before it. Bobbing boats echo millions of whispered prayers like incense that saturates the air. Pennants flap quietly above spires gilded by a celestial light. The magical city sleeps.

It was a scene such as this that Paresh Maity savoured—oh, well, some moons ago!—when a full moon set sail across a sky that dipped at its edges to pay homage to a sight denied to most mortals. Moonlight descended from a silver bridge, uniting the known world with others yet unknown, lighting up a city that rose like a mountain of faith

from the embankments, stretching ever higher over cascading steps over which millions walked daily.

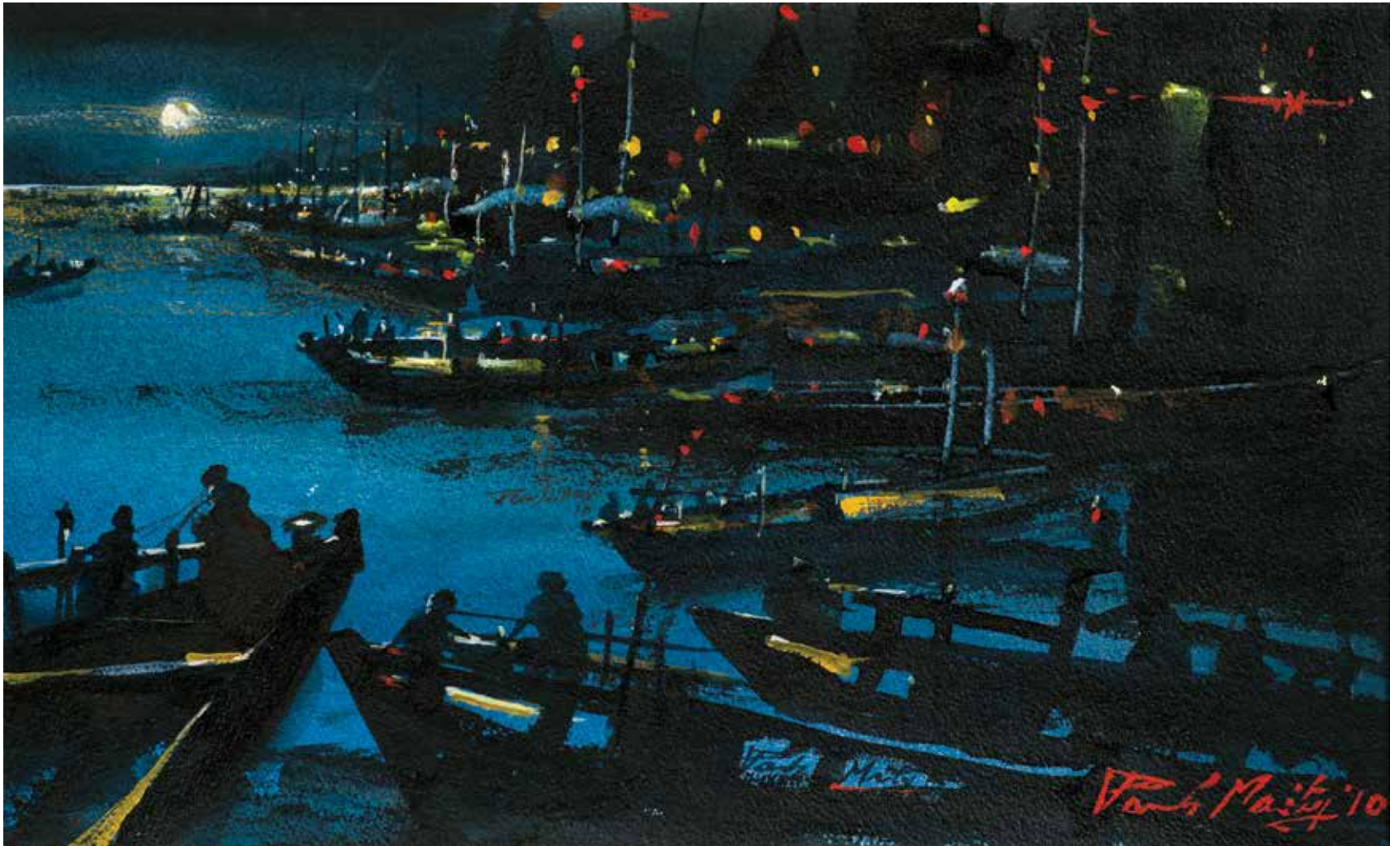
For the artist, no stranger to Banaras, having paid heed to its calling for nearly four decades now, this was a sight for the gods. He soaked it in—every fragment of light, every sigh of the river, every sparkle of light, every incandescent sliver of the moonriver—to carry back to his studio, to recall its radiance. And here, as though responding to its ecstasy, he created for the world a suite of paintings unlike any he had painted before.

As brush met canvas, a divine city took shape guided by a lunar light that poured down like a blessing. It was a setting borne of one's dreams but

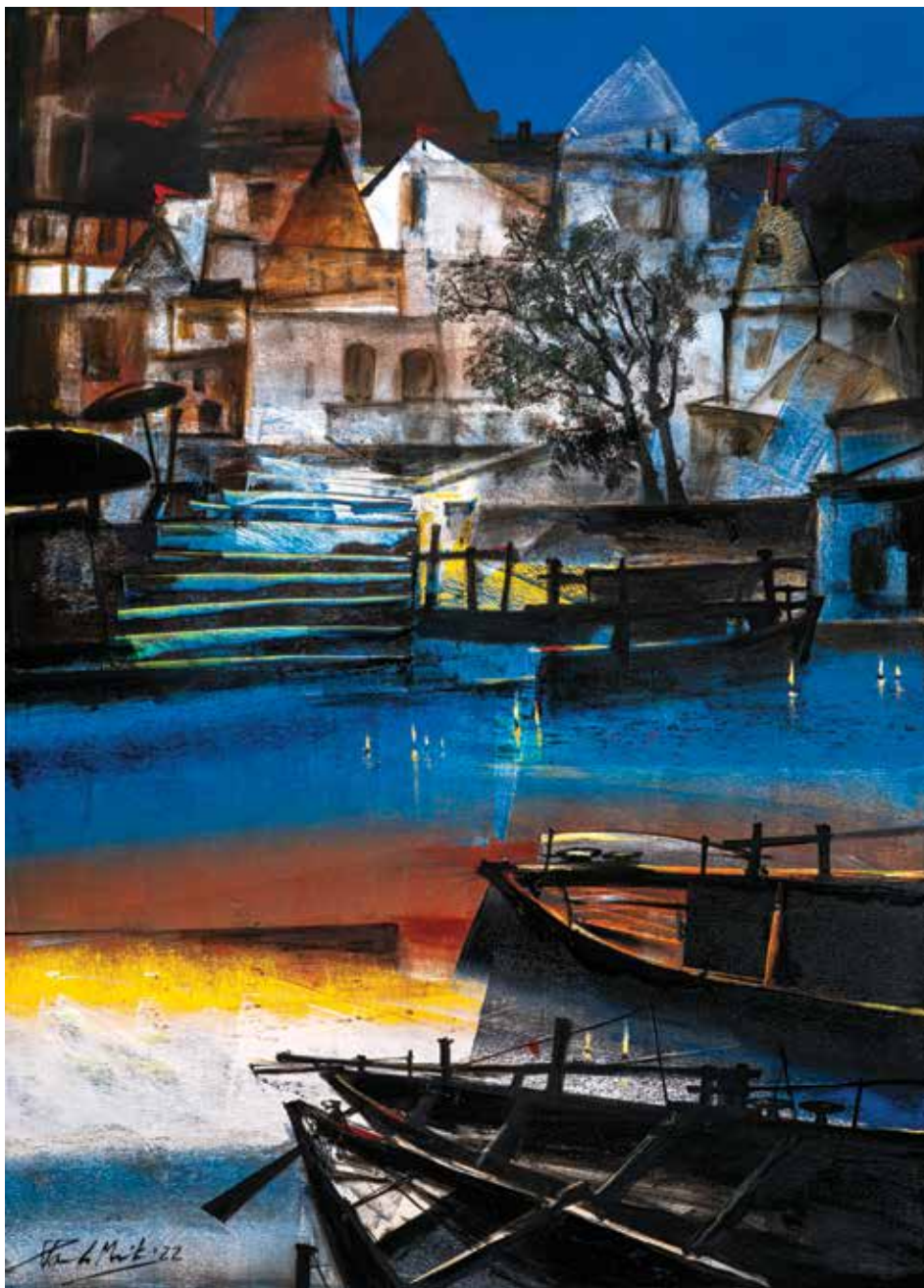
imagined in reality. It was Banaras in all its manifestations but a Banaras as it had never been seen before.

This first-ever showing of these works marks an aberration in Paresh's career in which Banaras has often served as his muse but has never been painted as realistically. This suite of paintings is rarer still for being the only time he has painted in a manner he intends not to repeat, to retain their exclusive quality. Like a snatch of moon song in which the remembered melody remains elusively out of grasp, the essence of these paintings will continue to haunt viewers long after they have been removed from these walls, to remain etched forever in the mind's eye.

- KISHORE SINGH
(Eminent Art Critic & Writer)



Paresh Maity | Whispers on the Riverside | Water colour on paper | 20" x 12" | 2010



Paresh Maity

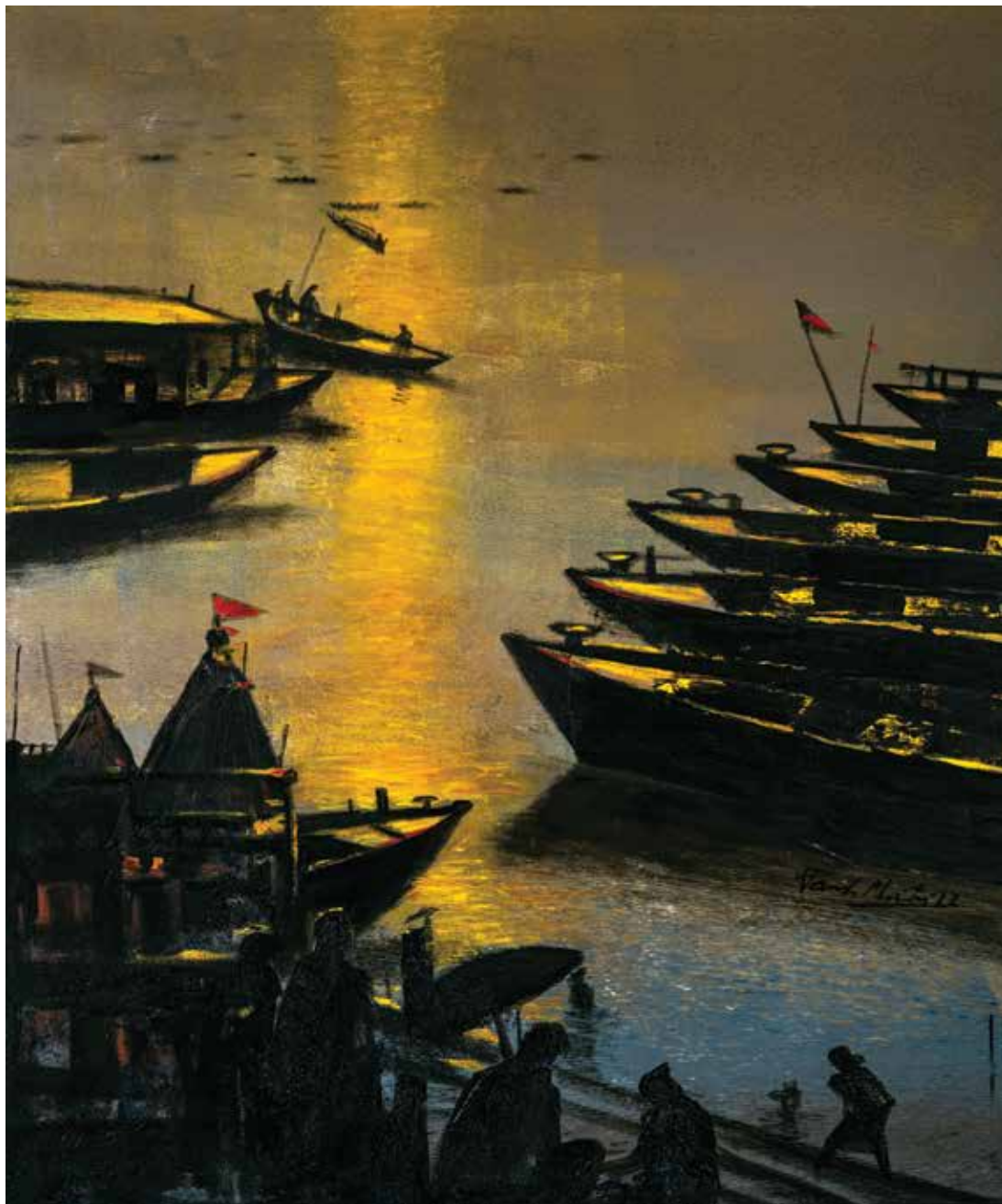
An Eternal Glow

Oil, Acrylic on canvas

84" x 60"

2022

Paresh Maity
Light of Faith
Oil and acrylic on canvas
72" x 60"
2022





Paresh Maity | Radiant Journey | Oil and acrylic on canvas | 60" x 72" | 2022

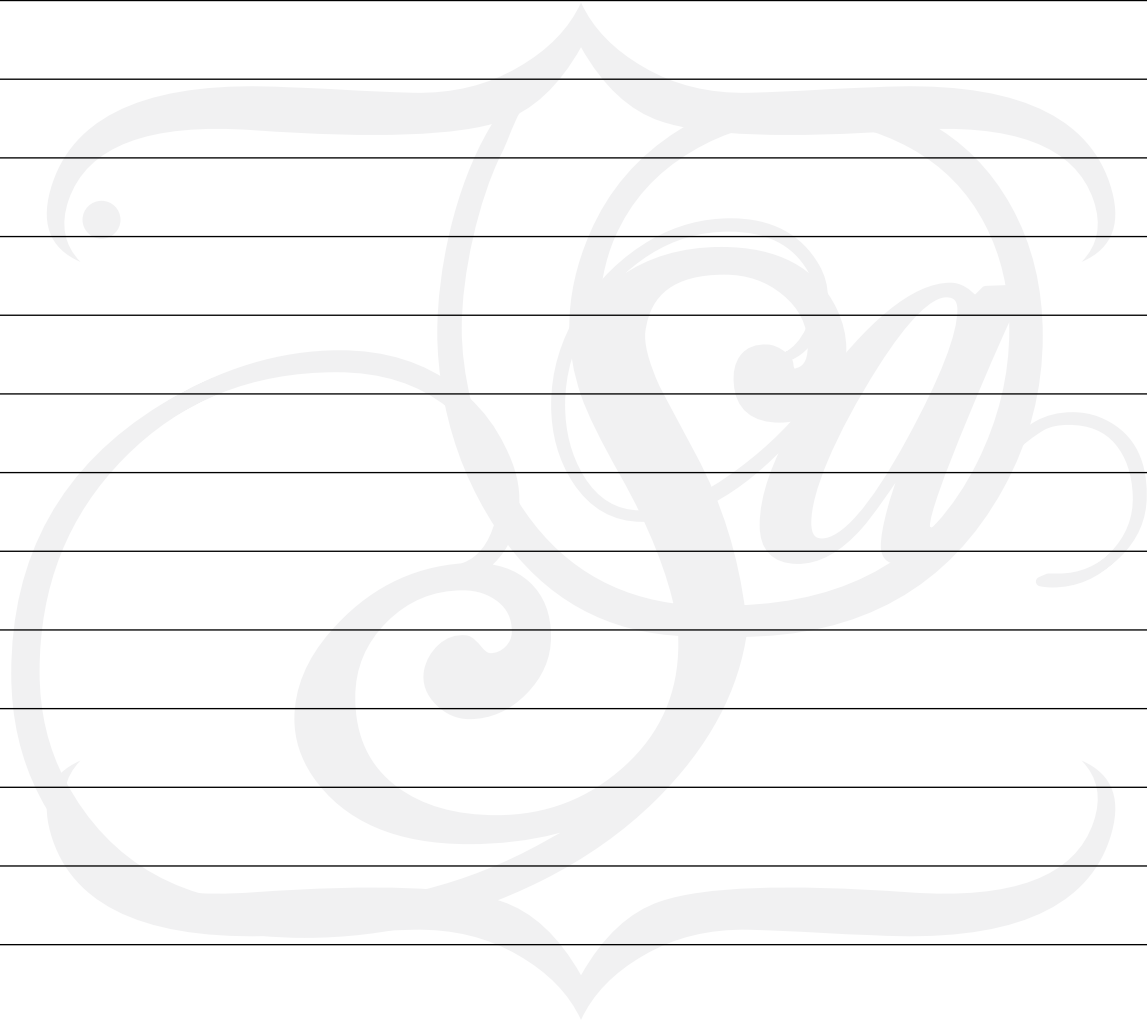


Paresh Maity | Metaphor | Pen & ink on paper | 13" x 12" | 2022



Paresh Maity | An Impression | Pen & ink on paper | 13" x 12" | 2022

NOTES





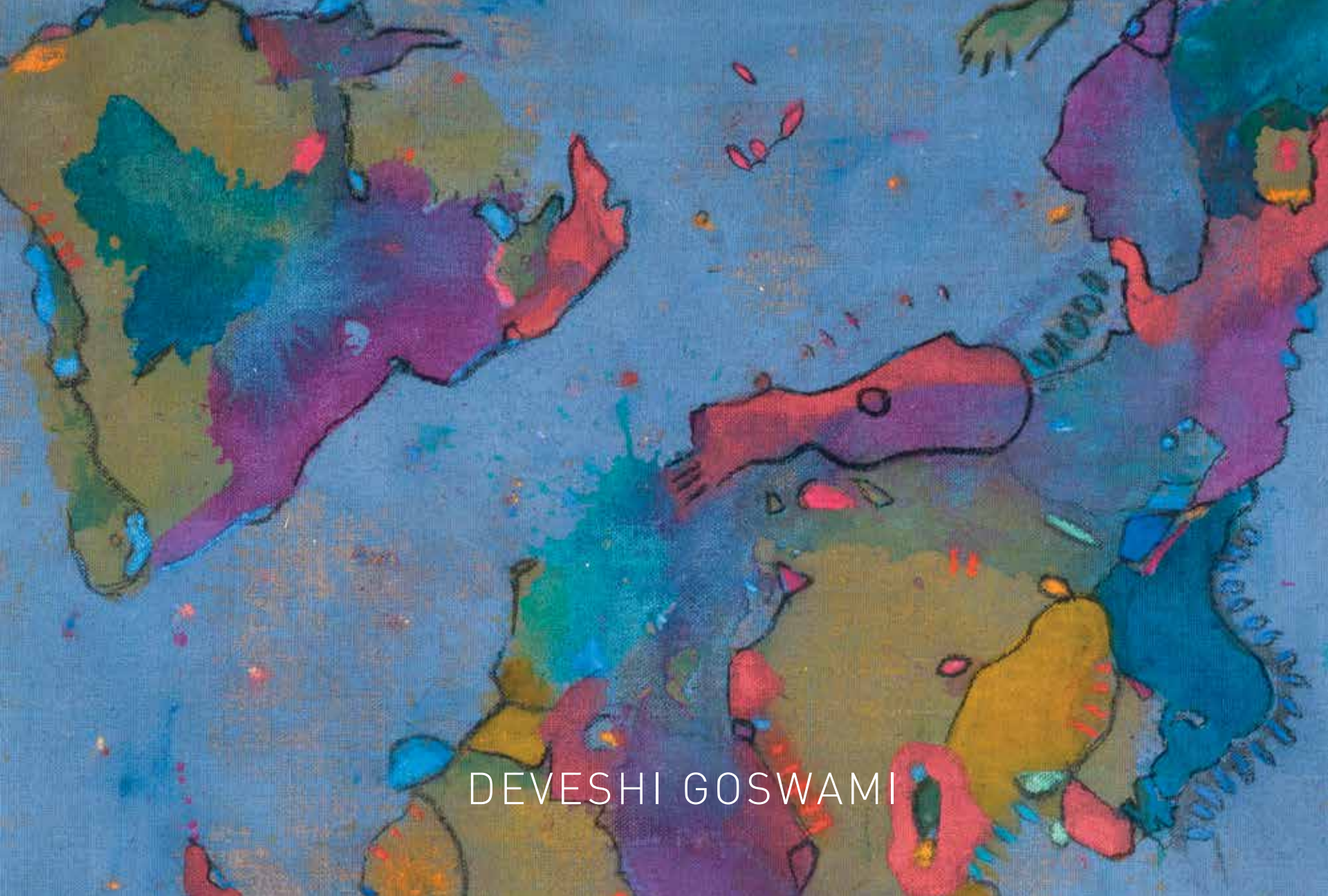
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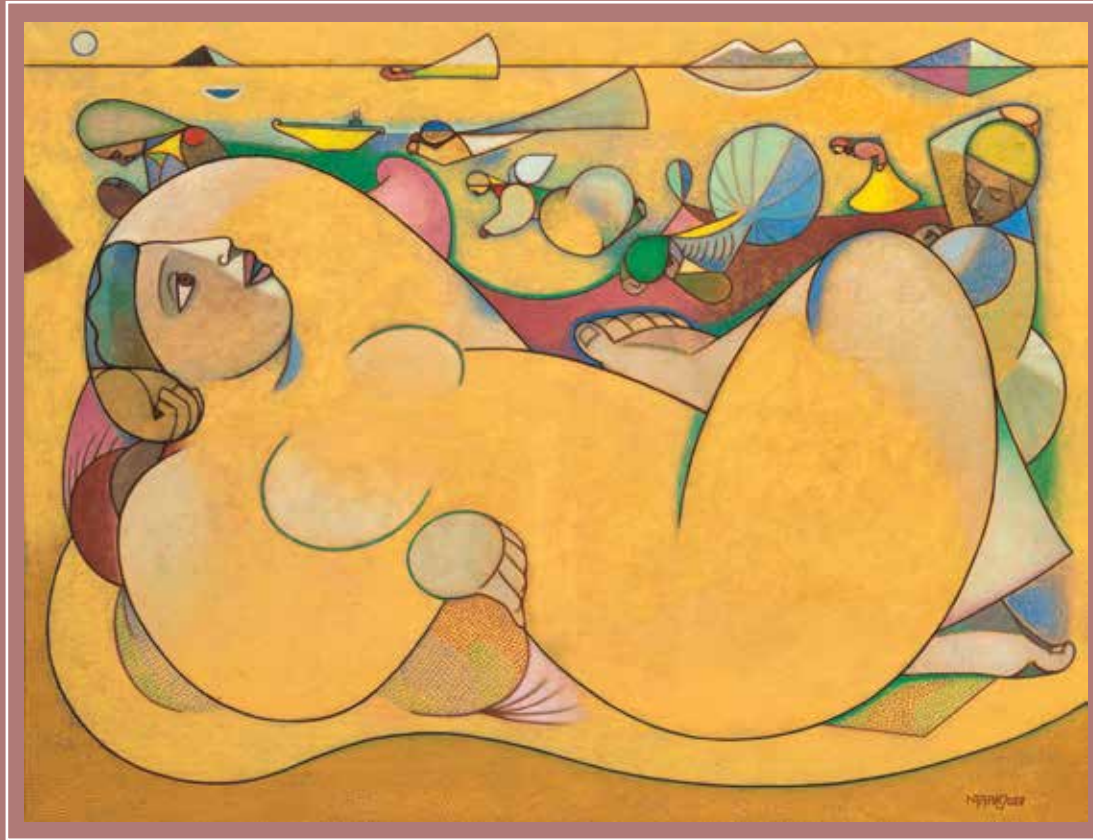
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