

KALASUTRA

**CONFLUENCE & CONVERGENCE
IN ART TODAY**



HONG KONG • 2014 • 19-22 SEPTEMBER



SANCHIT ART

Red Peppers
Entertainment
Hong Kong Limited



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IN ART TODAY**



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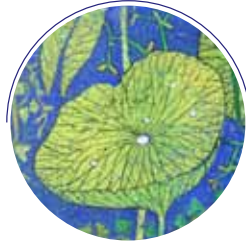
Jogen Chowdhury



K. Laxma Goud



Lalu Prasad Shaw



Manoj Dutta



M.F. Husain



Neeraj Goswami



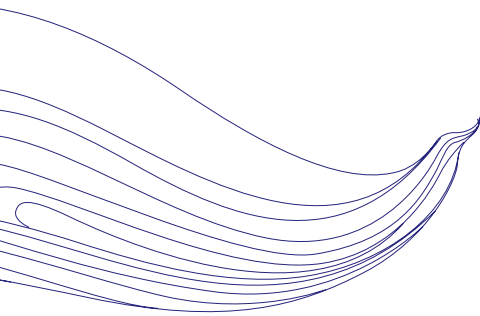
Ram Kumar



Satish Gujral



Thota Vaikuntam



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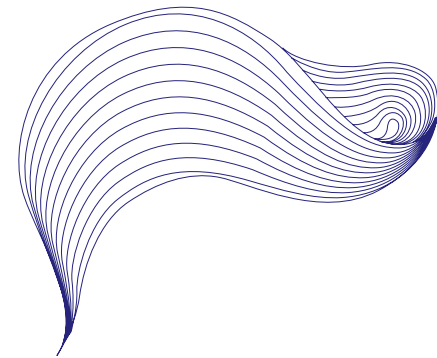
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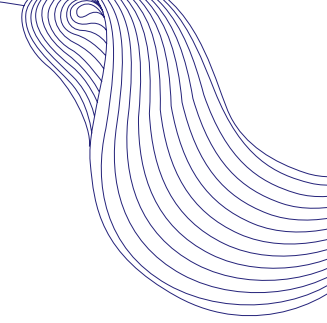
**CONFLUENCE & CONVERGENCE
IN ART TODAY**

Curator's note



The art of painting and sculpting, generally referred to as visual art along with other mediums of making of art, always remain within the fold of individualised creativity. It is reflective as a quantifiable index of excellence, of human activity, in any particular era when viewed together. Art in ancient India, or that originating in Egypt or Greece, thus represent the cultural attainment of the civilisation of the Hindus and Egyptians or that of the Greeks respectively. Contemporary population of these geographic locations, it is interesting to note, shoulders an additional burden of compulsion in continuing their artistic tradition. Termination, voluntary or otherwise, of artistic creativity among the Indians or the Greeks for instance, will surely cause them to lose their elevated status (of an important position of authority) among all other Nations of the World as the difference in status originates out of its continuation with its ancient past. Any civilisation that remains vibrant enough to draw upon its own cultural heritage is considered to be a step or two ahead of the rest.

Existence of a link, however feeble, between the art of the past with that executed down the line, of any Nation is therefore proof enough of its heritage that is still alive and



kicking. This link, in Indian context, is worth investigating as it not only is strong enough that is difficult to overlook but, at the same time, often is able to dictate its future outcome. This ever-present art activity in Indian sub-soil may be viewed as Convergence and Confluence of its cultural ideas and achievements, past and present.

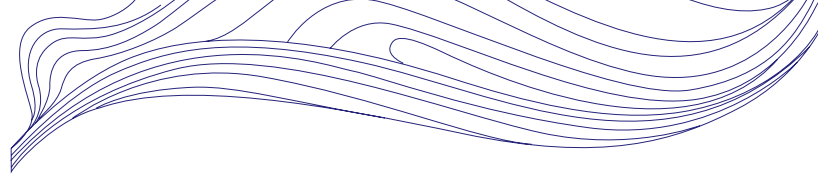
There exist a subtle, and not altogether academic, difference between these two terms, convergence and confluence. In the world of visual art, and so do in other fields of studies (that are almost totally unrelated to art) like weather-forecasting for instance, such differences between convergence and confluence becomes even more apparent. 'Convergence', in brief, usually means presence of various 'forces' that move towards a point of being united together. Moistures in the air, in the form of clouds, often flow towards a common point to get converged into thicker cloud formation, losing individual identity. 'Confluence', on the other hand, signifies a similar direction towards uniformity but without losing individual identity. It is like the confluence of two rivers in which the distinctive colour of water carried by the two remains visible even after getting united at the point of its confluence and even beyond. Such a phenomenon, when the mighty

river Ganges meets its sister Yamuna at Allahabad, offers visible proof of retention of identity and distinguishes it from the simpler act of convergence. In this edition of 'KALA-SUTRA' we wish to re-look at this characteristics of both convergence and confluence of various 'forces' that worked incessantly since time immemorial in Indian art and had played an active role in development of art in India today.

The purpose of images in art is to help channelize various visualization of objects into symbols, aimed at clarifying the unknown by means of the known. Such practices, when carried out by dedicated professionals over a sufficiently long period of time (decades into centuries) gives birth to set of artistic codes, acceptable to both artists and the connoisseurs alike, that are collectively known as aesthetics. 'Kala-Sutra' of Indian art, when viewed under such aesthetic considerations, easily evokes a sense of timeless continuity and is therefore definable as the essential thread of aesthetic foundation over which rises art of the Indian Nation in various eras. Art in India, in the past, it had given rise to various streams of aesthetic thoughts that often flew parallel and eventually converged into the mainstream of

Indian art. Individual characteristics, at their confluence and even beyond, often retained their identity but seldom considered and appreciated in isolation. The abstraction of Ram Kumar, and figurative visualisation of Neeraj Goswami, thus could get easily surrendered in the mainstream of art in India today with their common content of spiritual bliss and yet without sacrificing individual identity.

Urban sophistication and rural simplicity, complexity of pictorial metaphor and simplified readability of scripted text, dimensional presence of elegantly crafted sculpture (in the art of Satish Gujral) and the horizontal spread of painted canvas by Ram Kumar, all such visual creations merges effortlessly to tell something that lies in all their art in common and, at the same time, manages to invoke stories buried under layers of psychic residues in viewers' sub-conscious self. There is a lot more in their art than just that and they have managed to generate a heightened degree of understated intensity in their work that merits close, and repeated, viewing. Hovering between docufiction and intimism, this curated assemblage positions the contemporary art of India in the intended perspective of how its past practices lies dormant, and often plays a significant role, in



the creative process that are at work among a rather representative cross-section of Indian art today. Artists on show are Ram Kumar and Neeraj Goswami, Maqbool Fida Husain and Jogen Chowdhury, Satish Gujral and Thota Vaikuntam, K Laxma Goud and Lalu Shaw besides Manoj Dutta. They, with their varied age-profile and equally divergent technique to paint, ably illustrate the issue of symbolic representation of observed reality in different idiosyncratic style that shares a common link with the art of their ancestors.

Our relationship with the object is one reality but their juxtapositions of objects (and eventual idiosyncratically creative transformation in line and colour) are aimed to take the viewer to another dimension. May be this is the true vocation of art.

A brief re-look at the nine artist chosen for this show should start with none other than **Maqbool Fida Husain**. I knew him when he was alive and kicking and was proclaiming to a reporter of the Daily Telegraph in London "they can put me in jail, I shall still create in.. Arguably the most famous painter in Indian Contemporary Art, he had developed his sweeping brushstrokes and bright palette from his early experience as a street-artist

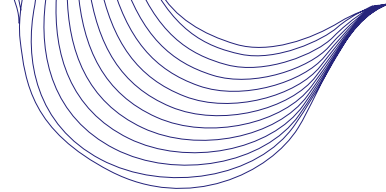
when he painted movie billboards in Mumbai with a can of paint in hand and a ladder on his frail shoulder. He had playfully exploited the formal lessons of European modernists like Cézanne and Matisse, and utilised the same along with the simplification that came to his art through bill-board advertising in which direct communication of intended message is a must. The New York Times, in their obituary notice, had described him as 'an artist whose modernist reinterpretations of mythic and religious subjects made him India's most famous painter'. In his art has 'converged' a lot of India's artistic heritage and what emerged had retained the vigour of story-telling in idiosyncratic fashion. "I am like a folk painter, in, he told the BBC. "Paint and move ahead. in.

Ram Kumar's canvases are like long poems, easy to read but not easy enough to decipher the coded message loaded with spiritual overtone. He is easily inspired by the layers of accumulated memories, generated and carefully stored in his mental data-bank, about his long association with the holy city of Varanasi spent often in company with 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. Seashells and marine remnants, water lilies in bloom and the

rounded spread of its delicate leaves, and such other relics that smells of environmental tranquillity appears in his canvases with unpredictable regularity. While these alone is enough to offer an accumulated image (of life that shines after the rains) the artist in him starts to explore other, mostly pictorial, avenues to create an art that aspires to scale greater heights by incorporating a multi-spiritual approach to art.

Art, like music, eventually clothed itself to assume the role of a coded language and communicable only to those initiated in decoding such hieroglyphics in the same way the acceptance of classical music depends upon the training of the ear to discern its musical excellence. Abstract art, in the West, mainly grew out of the need to develop a personalized image of spiritual feelings that, in its core, is essentially form-less. Something similar also happened in **Neeraj's** art. For him subjects do not matter. What matters are the complete visual form and the visual experience of that form. Titles are given after he complete the works just to facilitate the viewer to connect

with the work of Art so that he or she can associate themselves with the painting and then experience the hidden meaning in the form. Spirituality, in its core, is uniquely personal and conceptually abstract. Neeraj, in his art, has successfully found a way to



incorporate his feelings in terms of pictorial metaphor. Heritage of art, of past and present and from the East and the West, has converged in his sub-conscious out of which surfaces such forms, intensely spiritual with timeless continuity.

K. Laxma Goud was born 1940 in Hyderabad and Vaikuntam followed him two years later, in 1942. The two had a few things in common like going to the same art school in Hyderabad followed by advanced studies at the M S University and sharing the privilege of being tutored by K. G. Subramaniam in Baroda. Laxma has excelled in almost all branches of art and has recently moved into sculpture with his series of high-reliefs in multiple-hued terracotta, often transformed into bronzes of limited editions. His fame however rests almost entirely on his graphic rendering of contemporary life in and around the rural India, mostly near his home town. He, in his art, had successfully injected a broader, philosophical and usually very personal, perspective of life. This ability of raising a particular individual to the level of a contemporary visual icon, his clever infusion of humour in the projected relationship of a woman with goat and thereby generalizing the role of procreation in nature, has positioned his art at a unique niche in contemporary Indian art. His deft use of a linear mode of

representation in lyrically graphic lines also distinguishes Laxma's role in art today.

Vaikuntam, hailing from a similar background has also highlighted the ethnic quality of life around him but has developed a unique mode of representation by accentuating the design-quality of caste-marks and ethnic attire of local populace. He utilizes his signature-like style of representation and elevates the status of people he paints into a deistic level, like the positioning of a rural couple to mirror the accepted imagery of the proverbial union of Sri Radhika with Lord Krishna, happily playing their hand-made bamboo flute. Staging of dramatic art in rural India, with men acting as women using distinctive yet colourful make-up, thus acquires an altogether different meaning in his art and, at the same time, reveals the continuity of artistic tradition from rural hinterland to urbanised India converting tradition into modernity.

Lalu Shaw, yet another veteran who had been experimenting, and successfully creating, a visual walkway in which one can travel back and forth from past into present, between tradition and modernity, offers additional visual proof of the surmise that brings the art of the nine selected into a cohesive statement. Company School of art dating in pre-independent India, the traditionally

simplified format of Kalighat Pat and vintage photography in nineteenth century India (in which photographers often doubled their role as artists by touching up the images both in the negative and on the bromide print itself), have 'conflued' into Shaw's art with an uniqueness seldom witnessed before.

Manoj Dutta in Kolkata differ from the rest in both their chosen style of depiction and the things they wished to depict. A personal dream-scape, in the delicate stylization of Manoj Dutta, attempts to draw the viewer into its spiritual depth, something that is missing in the conflict-ridden life in an urban metropolis. His art simultaneously offers an eyeful of mental bliss while, at the same time, makes one aware of the same flora and fauna vanishing out of our life with ever-increasing greed of modern civilization.

A painting is essentially static. Dynamism lies in the way it is painted. Each artist in this show serves as a visual link that forms a continuous chain in which dynamic rhythm vibrates with static vigour. Continuity of this thread re-establishes the strength and Indianness of Indian art, today.

Arun Ghose | Kolkata



Jogen Chowdhury | b. 1939

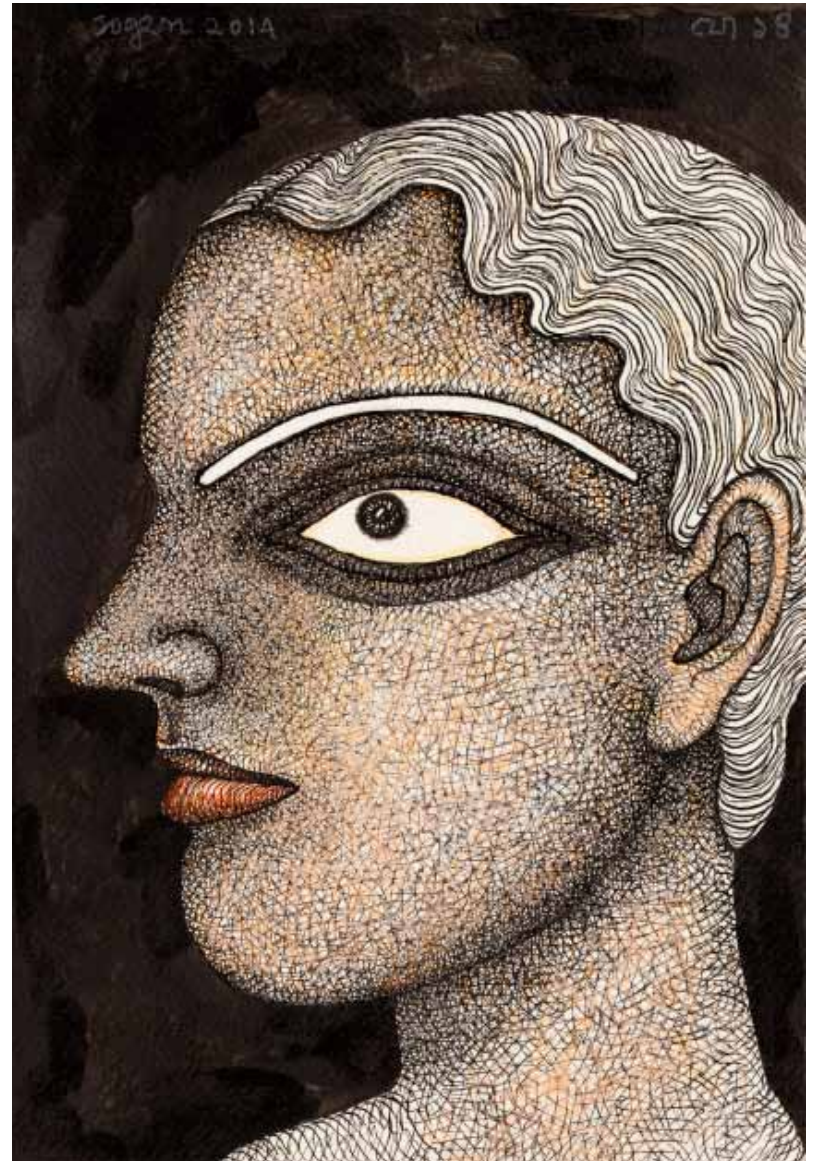
Born in neighbouring Bangladesh, he had to undergo the life of a refugee during the difficult and troubled days of Partition of Bengal and has risen since then to the undeniably top echelon of art in India today. His inimitable style in portraying human figures easily conveys the intended message of spineless immorality 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.



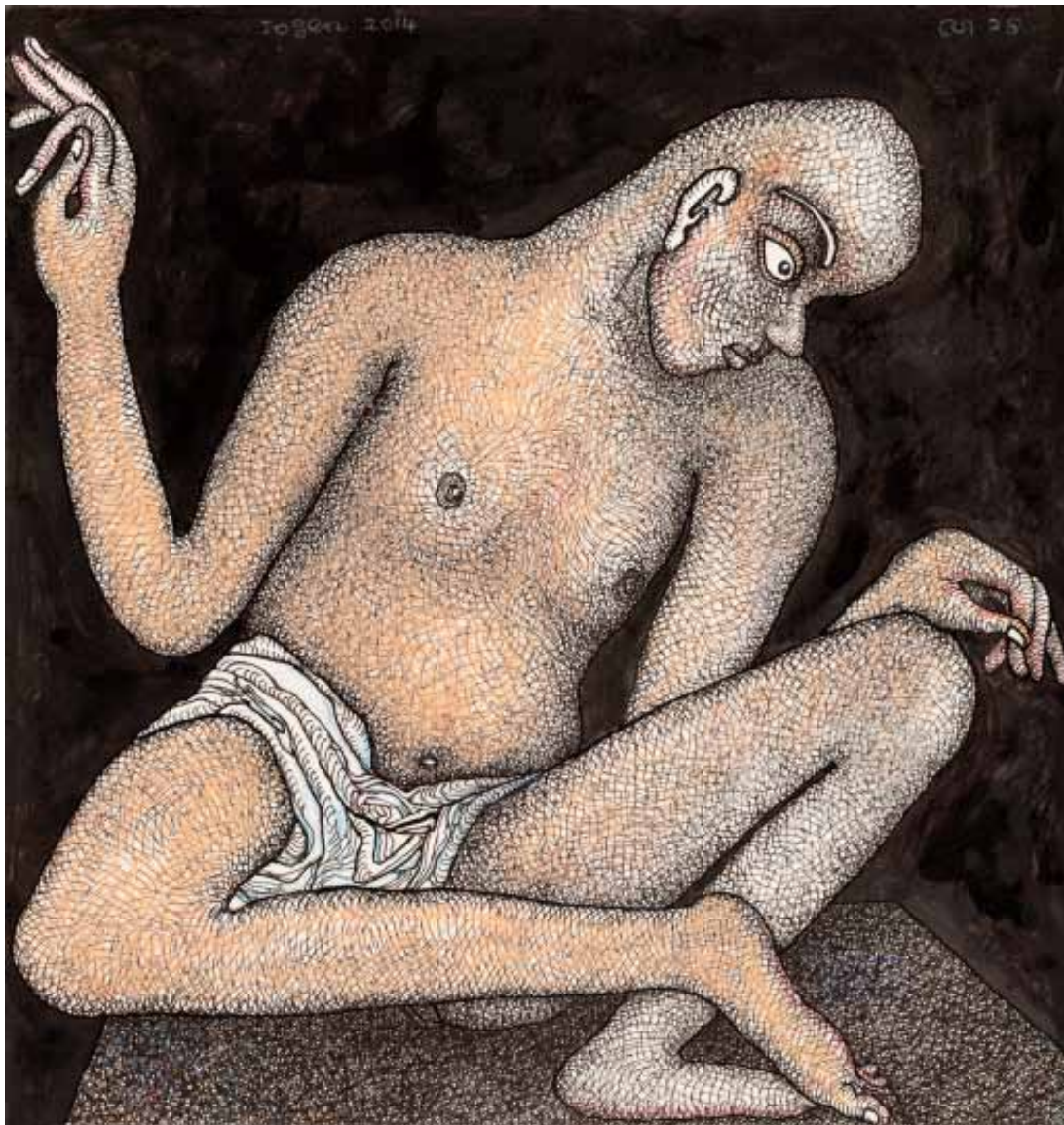
Jogen Chowdhury | Bakasur - III | Pen & Ink with Coloured Pencil | 15.1in. x 11.2in. | 2013



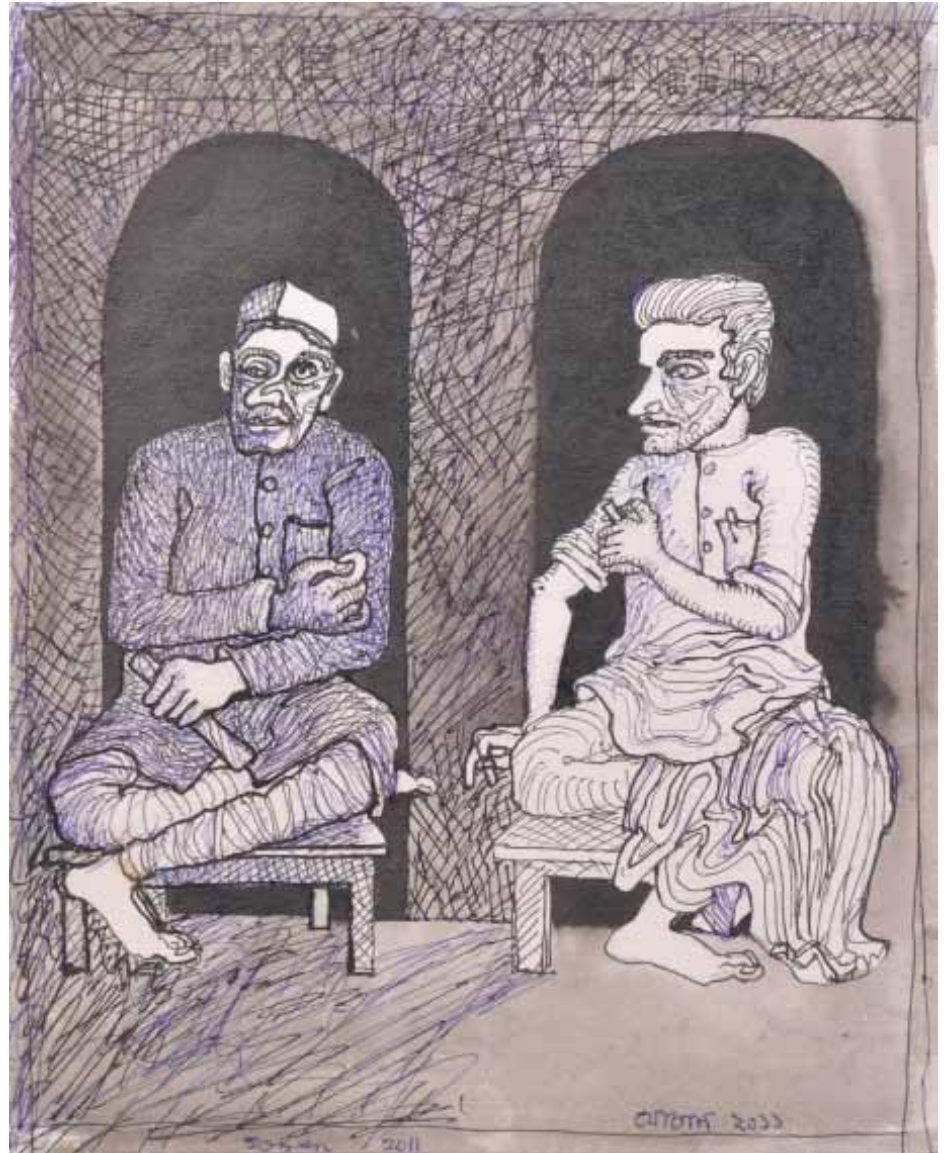
Jogen Chowdhury | Young Boy | Pen & Ink, Coloured Pencil and Oil Pastel on Paper | 12in. x 9in. | 2014



Jogen Chowdhury | Face of a Girl | Pen & Ink, Coloured Pencil and Oil Pastel on Paper | 11in. x 7.5in. | 2014



Jogen Chowdhury | Man Seated on the Floor | Ink Pencil & Oil Pastel on Paper | 10.3in. x 9.8in. | 2014



Jogen Chowdhury | Politician | Ink and Pastel on Paper | 8.2in. x 6.6in. | 2011



K. Laxma Goud | b. 1940

Born in Nizampur, Andhra Pradesh, K. Laxma Goud is undoubtedly the most versatile and complete painter of his generation. His portraits of men and women represent the dynamic Indian ethos rather than particular individual identities. Most of Goud's art is centered on the rural, recreating landscapes and seems that are frozen in time and etched deep in his sub-conscious yet alert psyche.



K. Laxma Goud | Untitled | Mixed Media on Paper | 10in. x 14in.



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



K. Laxma Goud | Untitled | Water Colour and Pencil | 12in. x 9in. | 2010



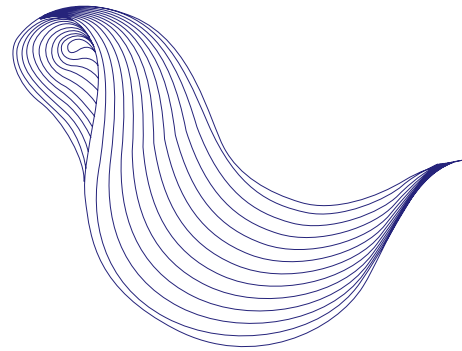
K. Laxma Goud | Untitled | Mixed Media on Paper | 12in. x 16in. | 2011

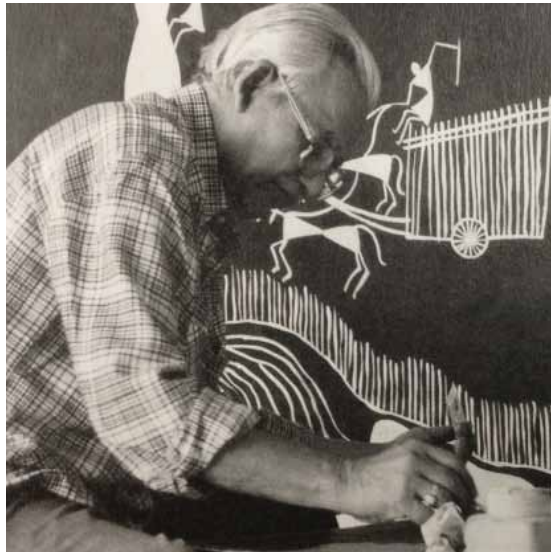


K. Laxma Goud | Untitled | Mixed Media on Acid Free Paper | 9in. x 12in. | 2012



K. Laxma Goud | Untitled | Acrylic On Glass | 11.5in. x 10in.





Lalu Prasad Shaw | b. 1937

Equally at ease with hard-edge abstraction and period-style figuration, Lal Prasad Shaw has earned his name and fame by remaining faithful to past tradition in Indian art with hints of its colonial past. His painted characters communicate with calibrated eloquence by his chosen style which is derived from the era when Indian artists were drafted to paint to meet the needs of Colonial rulers and early photographers took the hint as well. A close contemporary of Pyne and Jogen, his contribution in modern Indian art can hardly be under-estimated.



Lalu Prasad Shaw | Portrait | Acrylic on Board | 13in. x 9.5in. | 2010



Lalu Prasad Shaw | Babu | Tempera on paper board | 23.4in. x 15in. | 2012



Lalu Prasad Shaw | Untitled | Tempera | 22in. x 15in. | 2014



Lalu Prasad Shaw | Untitled | Tempera | 19.6in. x 14in. | 2011



Lalu Prasad Shaw | Untitled | Tempera | 19.5in. x 14in. | 2011



Manoj Dutta | b. 1956

Manoj Dutta is one of those who has 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 | Untitled | Tempera & Pen | 30in. x 19.5in. | 2006



Manoj Dutta | Prakriti | Tempera on Board | 39.3in. x 29.5in.



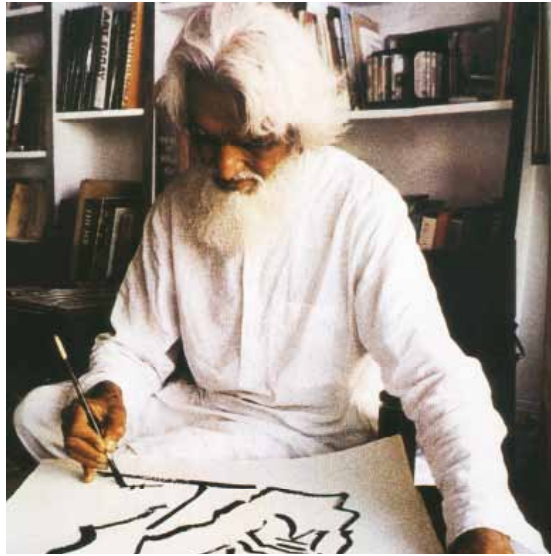
Manoj Dutta | Untitled | Tempera | 30in. x 30in.



Manoj Dutta | Untitled | Mixed Media on Paper | 29in. x 19in. | 2012



Manoj Dutta | Untitled | Mixed Media on Paper | 29in. x 19in. | 2012



Maqbool Fida Husain | 1915 - 2011

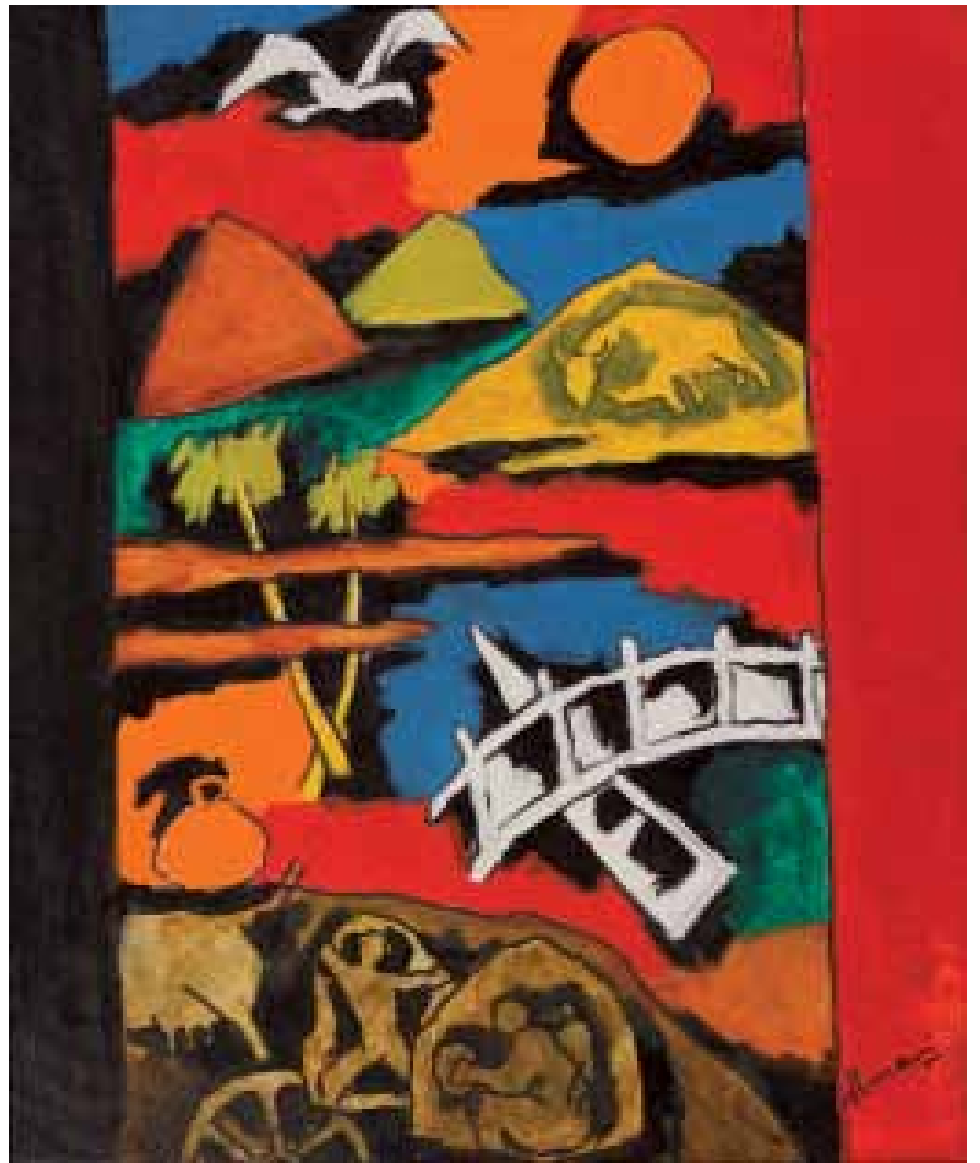
Maqbool Fida Husain is one of the most celebrated artist in International arena from India in the twentieth century who continued to reign supreme well into the twenty first. His ability to create pictorial metaphor at will, coupled with his mesmerising ability to draw and paint in any medium, had always 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 filmmaker and had directed several films that received critical acclaim in various platforms of world cinema.



M. F. Husain | Untitled | Acrylic on Canvas | 24in. x 30in. | 2003



M. F. Husain | Untitled | Oil on Canvas | 24in. x 20in. | 2003



M. F. Husain | Untitled | Oil on Canvas | 24in. x 20in. | 2003



M. F. Husain | Untitled | Oil on Canvas Board | 16in. x 20in. | 2003



M. F. Husain | Untitled | Oil on Canvas Board | 16in. x 20in. | 2003



Neeraj Goswami | b. 1964

Neeraj's painterly journey starts deep inside 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 Indian art in which spiritual feeling predominates. Tradition and modernity of painterly style co-exists in his art that carefully conceals his complex method of applying paint and drawing lines, leaving only a surface of infinite bliss.



Neeraj Goswami | Chorus | Arcylic on Canvas | 36in. x 48in. | 2014



Neeraj Goswami | Beginning of a Dance | Oil on canvas | 24in. x 24in. | 2013



Neeraj Goswami | With the Golden Orb | Oil on canvas | 24in. x 24in. | 2013



Neeraj Goswami | Young Girl | Oil on Canvas | 36in. x 24in. | 2013



Neeraj Goswami | Together | Arcylic on Canvas | 36in. x 24in. | 2014



Ram Kumar | b. 1924

Ram Kumar's canvases are like long poems, easy to read but not easy enough to decipher the coded message with casual viewing. He is easily inspired by the layers of accumulated memories, generated and carefully stored in his mental databank, about his long association with the holy city of Varanasi spent often in company with 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. Seashells 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 | 36in. x 36in. | 2013



Ram Kumar | Untitled | Oil on Canvas | 24in. x 36in. | 2013



Ram Kumar | Untitled | Acrylic on Paper | 22in. x 30in. | 2012



Ram Kumar | Untitled | Acrylic on Paper | 22in. x 30in. | 2006



Ram Kumar | Untitled | Pencil Colour on Paper | 18in. x 23in. | 1989

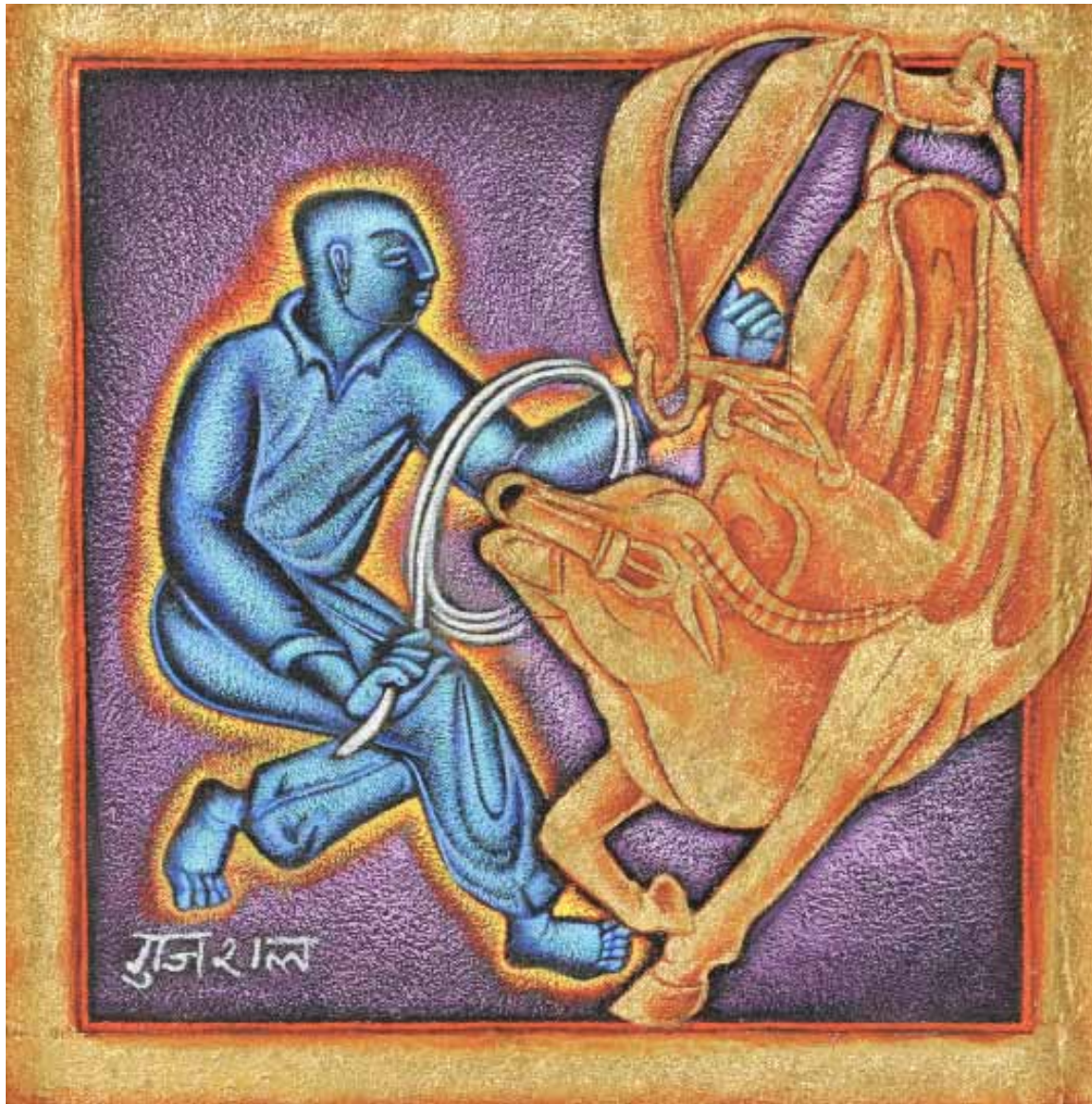


Satish Gujral | b. 1925

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 | 36in. x 24in. | 2007



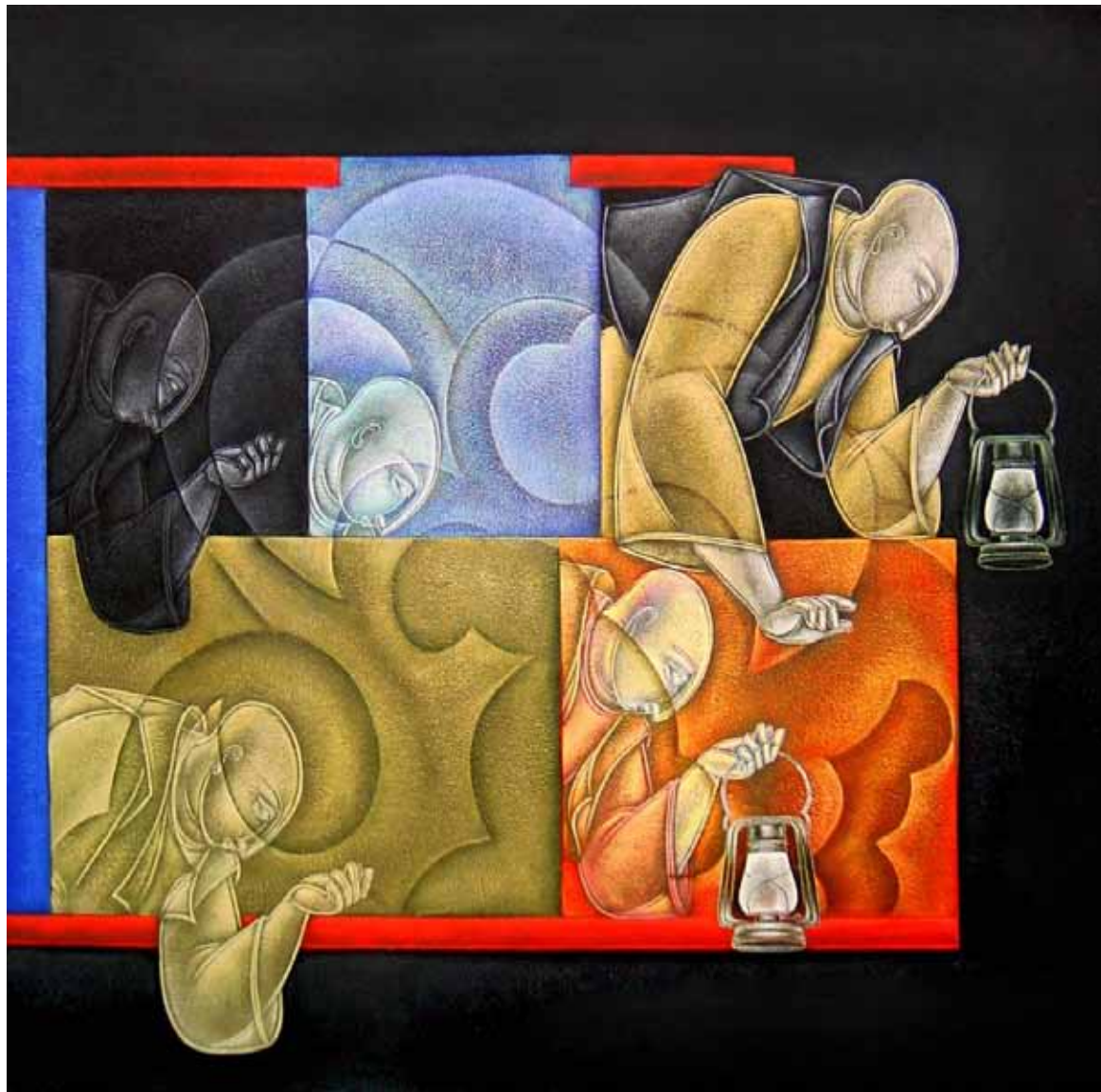
Satish Gujral | Untitled | Acrylic and Gold on Canvas | 12in. x 12in. | 2011



Satish Gujral | Untitled | Acrylic and Gold on Canvas | 12in. x 12in. | 2011



Satish Gujral | Untitled | Acrylic and Gold on Canvas | 24in. x 24in. | 2012



Satish Gujral | Night Gods | Acrylic on Canvas | 54in. x 54in. | 2006



Thota Vaikuntam | b. 1942

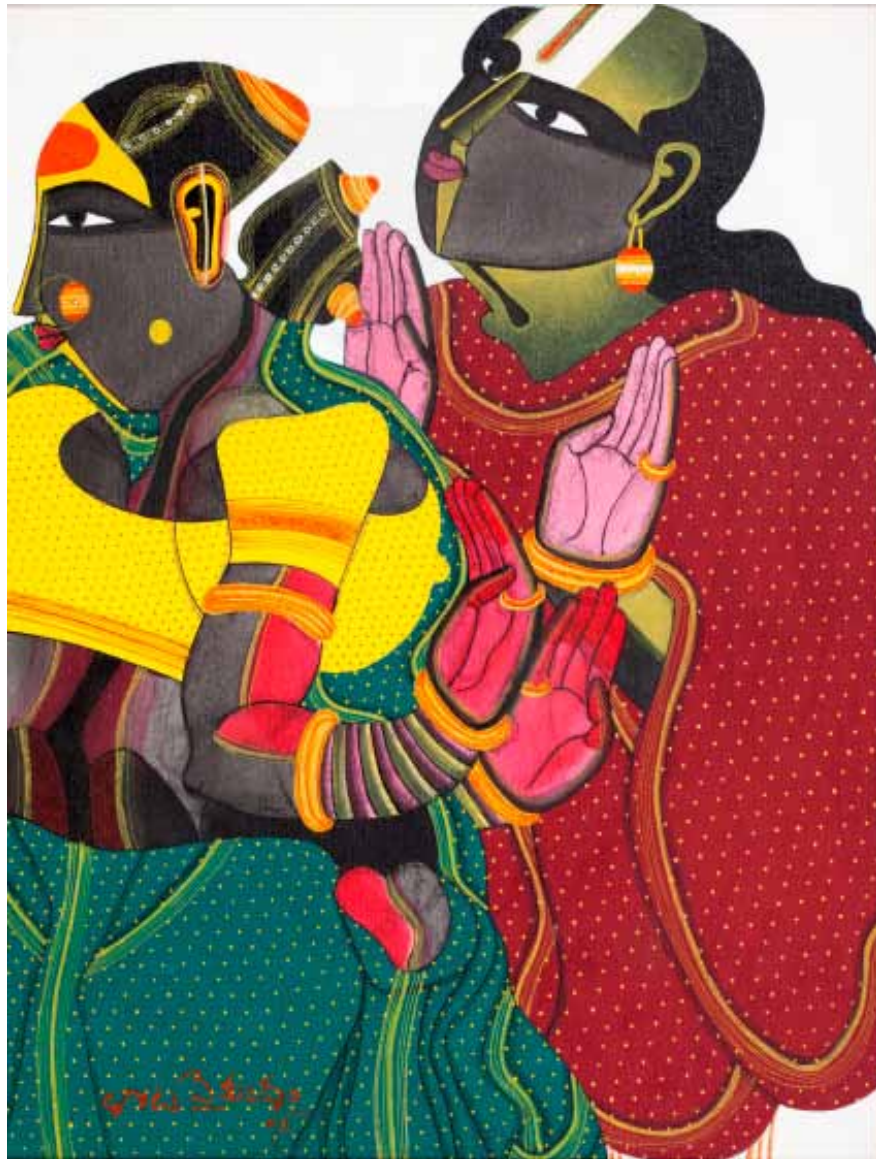
Thota Vaikuntam hails from Andhra Pradesh, in South India, since childhood he was obsessed, and fascinated, by the male artists who used to impersonate female characters in the travelling theatre groups that performed in his village. He drew inspiration from their loud make-up and admits finding the women of his village very sensuous and that he only attempts to capture their vibrancy. Vaikuntam's art has a sense of strength to it, a power that emanates from the paint or charcoal that he applies to the surface, from his controlled lines, and from the fine strokes that he executes. He has elevated art of his generation to newer heights.



Thota Vaikuntam | Untitled | Arcylic on Canvas | 48in. x 36in. | 2011



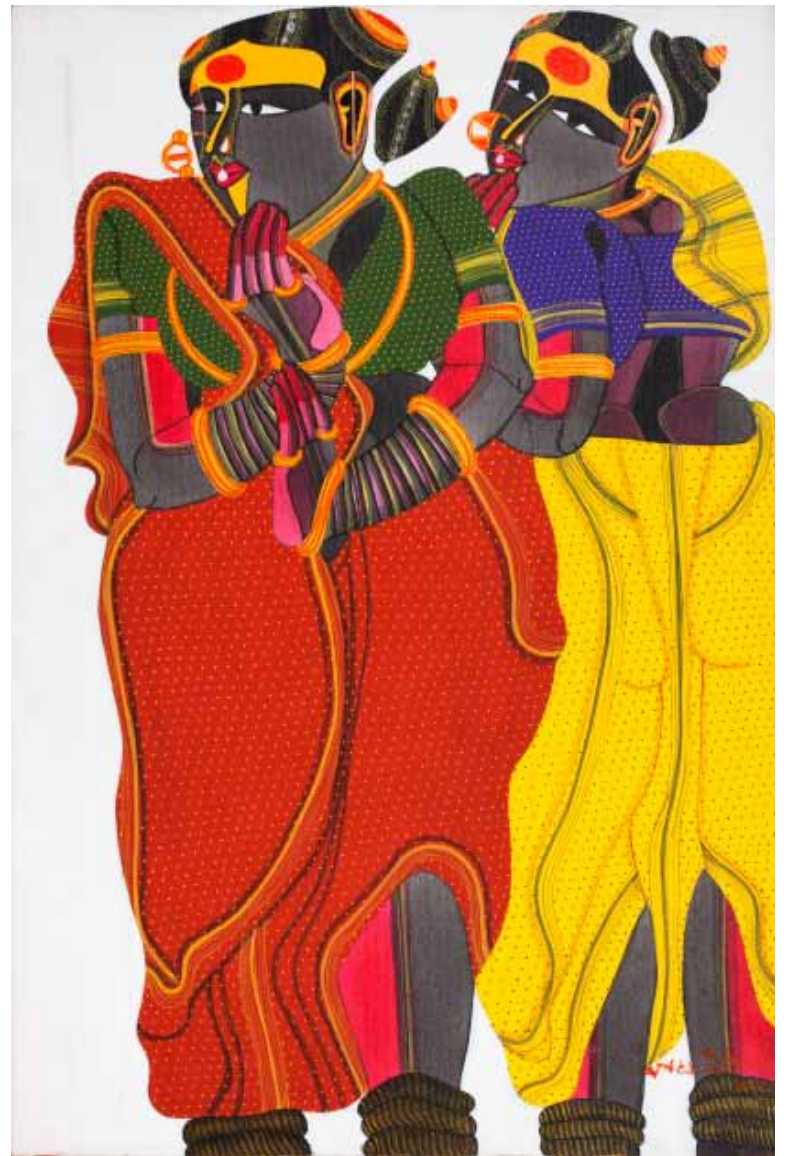
Thota Vaikuntam | Untitled | Acrylic on Canvas | 24in. x 18in. | 2009



Thota Vaikuntam | Untitled | Acrylic on Canvas | 24in. x 18in. | 2009



Thora Vaikuntam | Untitled | Acrylic on Canvas | 30in. x 20in. | 2013



Thota Vaikuntam | Untitled | Arcylic on Canvas | 30in. x 20in. | 2013



Arun Ghose

All branches of fine art extend their attraction to Arun Ghose yet his responses are far from equal to each of them. He is fascinated a lot more by the study of appreciation of arts, a fact that is supported by the volumes of critical essays he has written so far on artists and their art in India today. Even though he had completed his art training from recognised art institutions in India and abroad, he has stayed away from the creative arts and concentrated on assessment and appreciation, curating and conservation. He has served as the art-critic of a well-known literary magazine in Bengal and has introduced more than a hundred art exhibitions with his critical input

besides authoring several books on life and art of veteran artists like Somenath Hore, Paritosh Sen and Sakti Burman. Recently, he also wrote a book on leading contemporary artist, Neeraj Goswami, which has been subject to much acclaim and praise. He, since last ten years, co-ordinates a post-graduate diploma course on 'Appreciation of Indian Art' at the Ramakrishna Mission Institute of Culture at Kolkata and has delivered lectures in numerous national seminars on art, museology and conservation.

His professional career had an equally varied mix. He has served with due distinction in museums of repute for nearly thirty years before

opting for being an independent art-expert since the beginning of the present millennia. He has, as ex-Curator of the Government of India's programme called 'Festival of India', organised important exhibitions of contemporary Indian Art abroad. Husian's last two major shows, entitled '88 Oils On His 88th Birthday' and 'The Lost Empire' had him closely working with the ageing artist both in India and London. His interest in conservation of paintings had resulted in his first book entitled 'Conservation And Restoration Of Cultural Heritage', published in Delhi in 1980.

He lives in Kolkata and works not being limited to this city alone.



Red Pepper's Entertainment is a young and dynamic event management company based in Hong Kong and can be credited for bringing the biggest Indian Art Show to our gorgeous city. The two partners: Devina Bannerji and Sindhu Kapoor bring a wide variety of skills and talents to the art of event management. Red Pepper's specializes in India-themed concerts, celebrity performances, culture, theatre, corporate events and exhibitions.

Over the past five years, the forte of Red Pepper's Entertainment has been a seamless coordination and execution of every event that they undertake. It is their endeavor to ensure that creativity and organization come together flawlessly. They burst onto the event management scene with the legendary 'Pankaj Udhaas Live' and have since then successfully conceptualized and managed events of Bollywood celebrity artists such as: Shreya Ghoshal, KK, Shankar Mahadevan and Mohit

Chauhan . All of their events have been widely appreciated for their extremely high level of acoustics, sound quality and appeal. Adding to their diverse event management portfolio have been: A movie premiere; The launch party of a restaurant; An exhibition by an exclusive Delhi based Designer. Red Pepper's Entertainment will be working closely with the Indian High Commission for the upcoming 'KALA-SUTRA'.



Sanchit Art

Sanchit Art represents the best of contemporary Indian art and it specializes in showcasing quality artworks by artists of various age groups. It also aims to bridge the gap between artists working in India and abroad by establishing a platform to show contemporary European art in India while reciprocating the same with curated shows of contemporary Indian art abroad.

Sanchit Art now has two galleries in Delhi and Agra and both are spacious with full complement of necessary fittings necessary for display of contemporary art to its discerning

and international clientele. It also has partnered InvesArt Gallery of Spain to show Picasso and Braque, among others, at the India Art Fair. One of our major shows at Singapore in April 2013, curated by Arun Ghose with works of nine seniors, was welcomed in the mainstream media of South East Asia in superlative terms. Sanchit Art is now in the process of firming up its initiative in Singapore with major art programs in the coming months.

Sanchit Art also has a dedicated team of researchers with a matching publication programme and believes in perfection, mutual

trust and fairness as the cornerstones of all its interactions and dealings. It has already published a large 'coffee-table' book on art of Neeraj Goswami while its second book on a very important artist in India is under preparation.

Ganesh Pyne, Jayasri Burman, Jogen Chowdhury, K. Laxma Goud, Lalu Prasad Shaw, Neeraj Goswami, Paresh Maity, Ram Kumar, Sakti Burman, Sanjay Bhattacharya, Satish Gujral and Thota Vaikuntam are some of the artists represented by Sanchit Art.



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