

An abstract artwork featuring a central black circle within a white triangular shape. This is surrounded by a series of colorful, diagonal stripes in shades of yellow, orange, red, green, blue, and black, all set against a red background. The stripes have a textured, brush-stroke appearance.

KALA SUTRA

SINGAPORE

Tangible/Intangible Odyssey



SANCHIT ART



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Anjolie Ela Menon
Dipak Banerjee
F N Souza
G R Santosh
Ganesh Haloi
Ganesh Pyne
Jayasri Burman

Jogen Chowdhury
M F Husain
Neeraj Goswami
Paresh Maity
Rameshwar Broota
Ram Kumar
S H Raza

Satish Gujral
Satish Gupta
Sakti Burman
Sujata Bajaj
Thota Vaikuntam



All works are for sale, prices upon request
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SCAN ME



About us

Sanchit Art offers a panoramic review of modern & contemporary Indian art, focusing on providing a holistic experience of art from an intellectual and spiritual perspective.

Focusing on bridging the gap between Indian artists and art lovers across the world, our exhibition program concentrates on the annual events we organize at Singapore, Hong Kong, Dubai, and London, and also participating in major art fairs worldwide.

Our curatorial focus has continuously been to sustain the essential thread of the cultural foundation of the past while nurturing the dynamics of the contemporary and provide a broader appreciation for the artists linked in this remarkable representation of Indian art.

We represent India's top artists such as **Dipak Banerjee, Ganesh Pyne, G R Santosh, Jayasri Burman, Jogen Chowdhury, K Laxma Goud, Lalu Prasad Shaw, Manoj Dutta, M F Husain, Neeraj Goswami, Paresh Maity, Ram Kumar, Satish Gujral, Thota Vaikuntam, Satish Gupta and Deveshi Goswami.**

Curatorial Essay

KALA SUTRA

Tangible/Intangible Odyssey

ROSA MARIA FALVO

Rosa Maria Falvo is a distinguished Italian-Australian writer and curator, specializing in contemporary art from the Asia-Pacific and Middle Eastern regions. She is also a Senior Editor and Publishing Consultant at Rizzoli International, Milan.

Kalasutra (*kala*: 'artform', *sutra*: 'thread') celebrates a legacy that weaves together the grandiosity of Indian art, specifically in a post-modernist context that is constantly evolving. This contemporary visual vocabulary represents the many cultural and sociological developments in India, while maintaining the stylistic choices informed by decades of historical significance. This latest exhibition surveys some of the finest names in Indian contemporary and modern art, showcasing an eclectic range of mediums, themes, and narratives.

These works explore the allegorical threads and diverse inspirations connecting the art practices of our most seasoned and celebrated visual practitioners.

Modernism in India developed as a search for identity - an essence that is predominantly Indian but also holds its universal appeal.

Various techniques and materials, reflecting the influence of academic painting in the late 19th century and the expansion of Eastern spiritualism, which

birthed nationalistic ideals, has fuelled the legendary style of the Bengal school. Indeed, the trajectory of Indian modern art is full of anecdotes of experimentation and research which has traced various international art movements.

The 1940s and 1950s in India ushered in a new wave of ideologies connected with Abstract Expressionism and avant-garde ideals that emerged on the streets of New York as World War II continued to ravage the cultural landscapes of Europe. For instance, the impact of the Bauhaus and German

Expressionism can be strongly felt in the lyrical works of Ganesh Haloi, as his intuitive scribbles and jagged lines attempted to secure dynamic colours and forms onto an otherwise static canvas. By the late 1950s, Haloi had joined the Archaeological Survey of India which brought him closer to the Ajanta painting tradition, driving his palette selection and motifs towards landscapes. Later, a major shift into abstraction occurred in the 1970s, as his work became more entrenched in the principles of Colour Field painting. The geometric shapes and patterns rendered in inks and

watercolours on his canvases also saw remnants of Suprematism which was gaining prominence in Russia. Indeed, Haloi's work has a lyrical quality that has often been juxtaposed with Paul Klee's expressionistic style.

The poetic qualities of nature are also magnificently emulated in the works of Ram Kumar, whose literary digressions are conspicuous in his use of colours that act as forms, embodying the spaces and textures seen in various aspects of the natural world. Kumar's inspiration was fuelled by his trips to Varanasi, and his layering of metaphors is evident in his multiple hues and tones, while cities and towns become both subjects and objects in his works. A similar creative approach can be observed in

the popular works of Paresh Maity, who is hailed as the 'William Turner of India', with his sombre representations of the people and places he encounters on his many travels. Immortalising the city of Varanasi across magnanimous canvases, he demonstrates a seamless ability to weave in both nostalgia and introspection. Beyond India itself, Maity has focused on Paris, the legendary 'city of lights', as well as French rural towns and landscapes. His soulful odes to nature have a dreamlike quality, with undertones of neo-romantic ideals. Palettes of dusky reds and soft dawns are balanced with more aggressive brushstrokes that capture the immersive urgency of his impressionist style.

Another aspect of modernism was the exploration of figuration and how it asserted an artist's vision. Storytelling in Indian visual culture today is a deviation from the principles of European Modernism, having moved away from non-representational painting styles.

In this context, Neeraj Goswami's works are exquisite allegories and an amalgamation of European theologies and mythologies, with Cubist and figurative influences. His narratives are deeply rooted in spiritualism and sublime transcendence, as his figures inhabit otherworldly realms. He quite literally equates the act of painting with meditation.

Sujata Bajaj's compositions are nourished by mantras and sacred texts which she regularly incorporates into her work to express both her own spiritual aspirations and the strong influences of Indian tribal art in her practice. Born in Jaipur, she trained in India and also in France, where she completed a scholarship at the Ecole Nationale des Beaux Arts in Paris. Celebrated as an abstract colourist, her vibrant hues are carefully balanced with texture and seemingly effortless simplicity.

The work of Jogen Chowdhury is based on nostalgic themes, with free-flowing figures inhabiting dark spaces, accentuated by fine lines and patterns inspired by Byzantine mosaics. His commentaries appear more sociological

over time as his sketches evolved into in-depth studies of the human condition in urban spaces. Laden with metaphors and critical idiosyncrasies, in a similar vein, Ganesh Pyne's numerous ink and pen sketches function as storyboards that materialise his ideas. Known for deriving inspiration from Bengali myths and folklore, Pyne's works are surrealistic in nature. His choice of medium also pays homage to the early modernist ideals of the Bengal School, as he turns to pastels and watercolour inks to give depth to his portraits, which seem to embody dreams or an alternative reality.

When spirituality and mysticism are discussed in the context of Indian painting, it would be remiss not to note the emergence of neo-tantra and

its impact on visual culture in India, which encompasses much symbolism, surrealism, iconology, and abstraction. Unflinchingly apparent in the works of G R Santosh, whose idea of spirituality is deeply connected to feelings of urban isolation, his paintings are a synthesis of different schools of thought and philosophies such as Buddhism, Hindu tantrism, Shiva-Shakti and yoga. His use of visual metaphor to capture the principles of Yantra, Mantra and Tantra lends a very contemporary appeal to his practice. Santosh had an established relationship with landscape painting and Cubism, so his shift to 'spiritual geometry' was never outlandish.

On the other hand, Satish Gupta's works are a corporeal odyssey into

the world of Zen Buddhism, showing versatility in his prolific paintings, poetry, sculptures, and ceramics. Using form as a meditative entity, he repeats patterns and finds sublime peace in both negative and positive spaces. The Buddhist symbolism that dominates Gupta's work is a foray into the teachings of mysticism and establishes a poignant text-image relationship, specifically for the viewer.

Dipak Banerjee studied aspects of Hindu tantrism through the lens of the pre-modern Indian miniature painting tradition and typically uses spiritual introspection juxtaposed with devotional imagery in his artworks. Applying a vibrant colour palette laden with metallic golds and watercolours, Banerjee's

paintings show a more indigenous style, with ubiquitous symbols that have a long evolutionary history and are polysemous in nature. On first glance, his works may appear focused on traditional motifs of Hindu mythology but on closer observation they are personalised expressions of those same beliefs.

With a more anecdotal approach to ancient legends, Jayasri Burman's colourful compositions are filled with mythical fables. Through her finely detailed illustrations, she has skillfully infused legendary figures with a modern relevance and vigour. Navigating folklorist motifs and otherworldly creatures, Burman has created a new realm that is closely inspired by her experiences in Bengal. Through

renditions of Lakshmi, Saraswati, and other Hindu goddesses, she celebrates the divine qualities of femininity, touching on the themes of womanhood, identity, memory, and domestic life.

Another powerful example of figuration is evident in the minimalistic drawings of Sakti Burman, who represents aspects of daily life in India and various psychological states using simple forms. His paintings typically consist of mythological figures and anonymous faces from crowds, and his softly hued watercolour sketches show remnants of a lively imaginary world. Such visual storytelling techniques are similarly strong and grandiose in the works of Anjolie Ela Menon, who uses fantastical elements like crows as

recurring motifs and links each of her paintings into a string of stories. Her creative journey has seen influences from works by M F Husain, Amrita Sher-Gil, and Vincent Van Gogh, as she develops layered and complex narratives in oil onto Masonite boards.

Away from dreams and cityscapes, Thota Vaikuntam's interaction with subaltern identities delves deeper into impersonation and performativity. These works delineate his observations of rural Telangana, and primarily his childhood memories of men impersonating women in theatre groups. Lending dramatic effects to his paintings, these sensuous renderings of women in the community appear to be spiritual ruminations, where rich colours lead us into the

world of bucolic Indian identities and scenarios.

Indeed, the multifaceted cultural traditions of the subcontinent are reflected in all the artworks displayed in this exhibition. Each form and brushstroke is simultaneously replete with both individual reflections and some sort of collective Indian consciousness.

Kalasuretra ultimately aims to showcase the idiosyncratic nature of artists who are necessarily personal and yet universal; both introspective and informative at the same time.

As the renowned Mexican poet Octavio Paz described in a series of

reflective essays entitled *Conjunctions and Disjunctions* (1974): "Art is the opposite of dissipation, in the physical and spiritual sense of the word: it is concentration, desire that seeks incarnation." In a similar spirit, an act of creation and artistic composition are inward journeys that trace the transcendental relationships between their maker and the spectator, redefining the significance of the gaze after each encounter.

Rosa Maria Falvo

Melbourne, September 2023



Anjolie Ela Menon

b. 1940

Menon has remained focused on figurative painting throughout her career, even when abstraction was in vogue. Her figurative paintings have an extraordinary ability to evoke an emotional response from their audience. Menon's artwork is celebrated for its magical quality and her ability to capture the essence of the human experience.

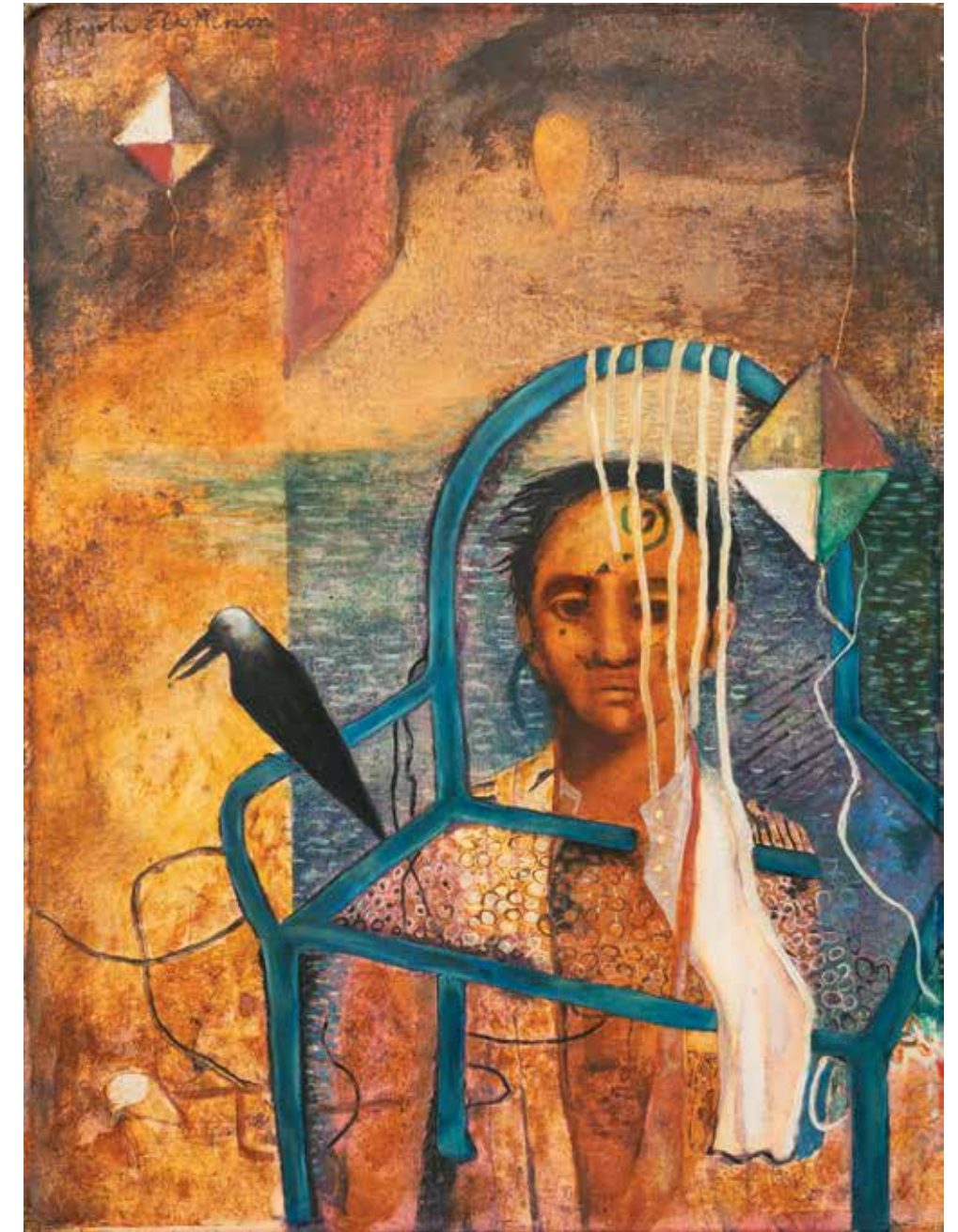
Amidst the canvas, intricate narratives emerge, woven from ethereal brushstrokes and layers that shimmer with the stories of humanity. Translucent veils cascade like whispers, forging our collective consciousness in hues of joy and sorrow.

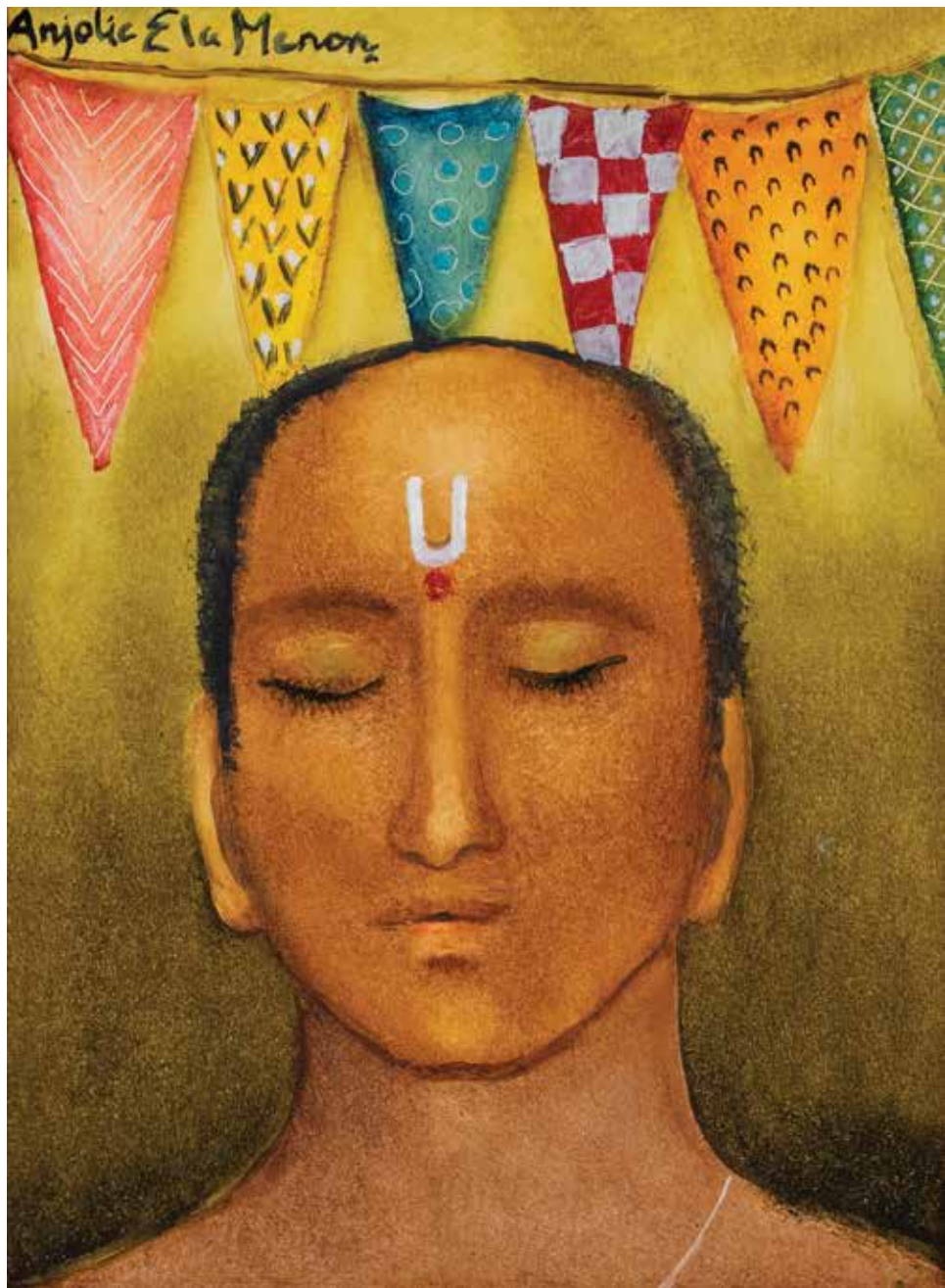
Menon's Bombay balcony, a wellspring of inspiration, hosted enigmatic crows and soaring kites, while capturing everyday moments. Amid this complex tapestry, an empty chair emerges—a silent witness symbolizing absence and longing, a homage to her late father.

Within these layers, a poignant figure materializes, bearing deep sorrow etched into every contour. Gazing into the distance, their unspoken stories find resonance in vivid, untamed kites symbolizing life's exuberance. A solitary crow stands apart, a harbinger of profound truths and the keeper of untold secrets.

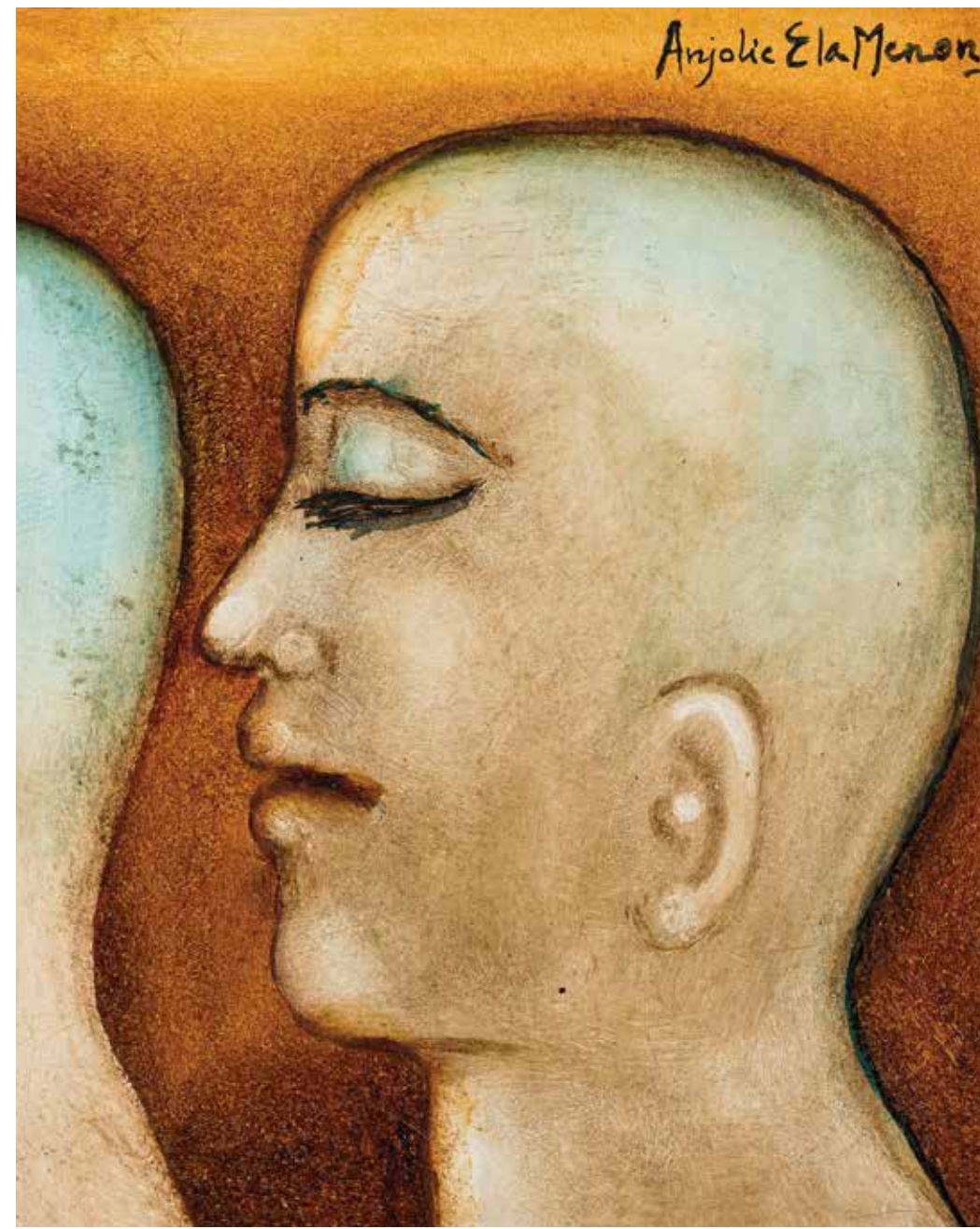
Menon's artwork, a poetic canvas with surrealist undertones, embodies the transient essence of life. Translucent layers and vivid symbolism intricately bind the human experience, creating a narrative that endures through time.

Anjolie Ela Menon
Untitled
Oil on Masonite Board
51" x 38"

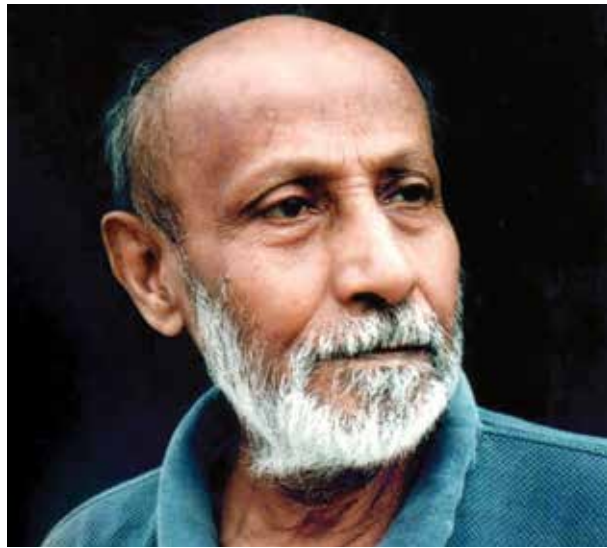




Anjolie Ela Menon
Untitled
Oil on Masonite Board
15.5" x 11.5"



Anjolie Ela Menon
Acolyte
Oil on Masonite Board
12" x 10"
2022



Dipak Banerjee

1936-2020

The 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 his 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.

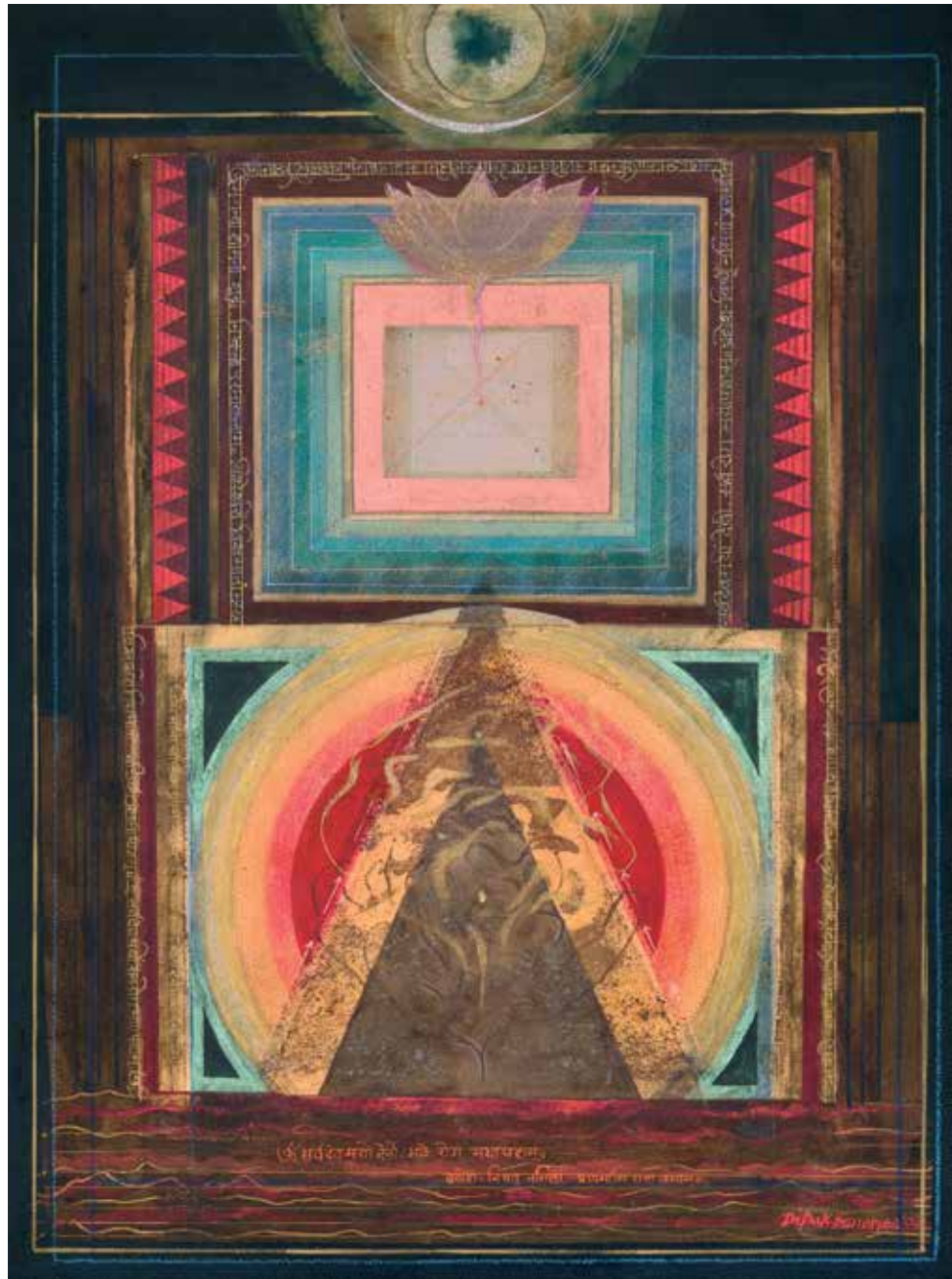


Dipak Banerjee
Devi
Mixed Media Painting on Canvas
17.3" x 17.1"
2009



Dipak Banerjee
Shristi
Mixed Media on Canvas
31" x 20"
2008

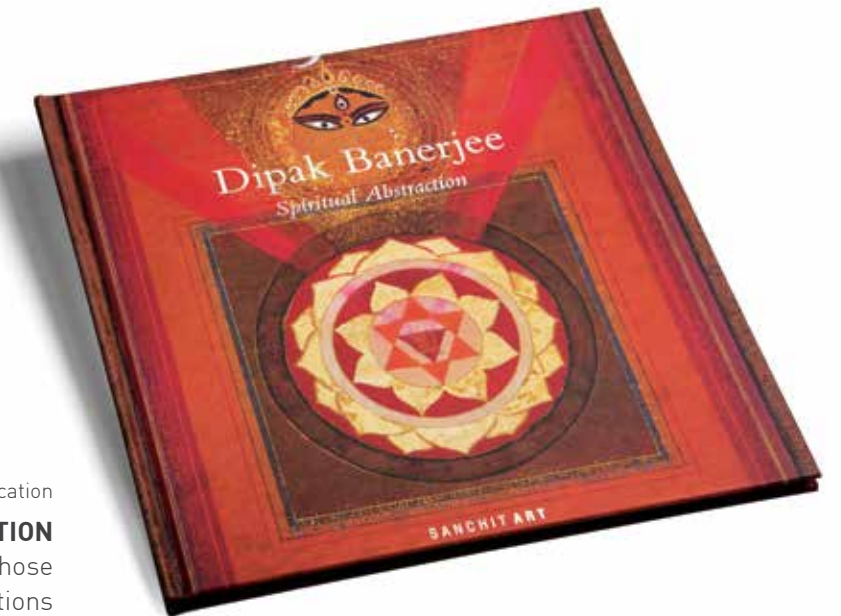
This composition possesses all the possibilities of expressions that Dipak's non-figurative idiom has to offer, taking from Jain Cosmology as well as other cultic practices. The artist has encapsulated the cosmos and even depicted the tension between various elements like earth, air, fire, and water.



Dipak Banerjee
Jagan Mata
Mixed Media on Canvas
29" x 21"
2008

Dipak Banerjee, considered a veteran in Bengal's acclaimed list of artist-immortals in its 'contemporary' phase, is an enigma yet to be fully understood.

Realistic depiction of spiritual aspiration, instead of automated reflex translated in line and paint on canvases or papers, is what can be said to describe Dipak and his art in its true essence.



Cover of Gallery Publication
SPIRITUAL ABSTRACTION
by Arun Ghose
Sanchit Art Publications



Francis Newton 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.



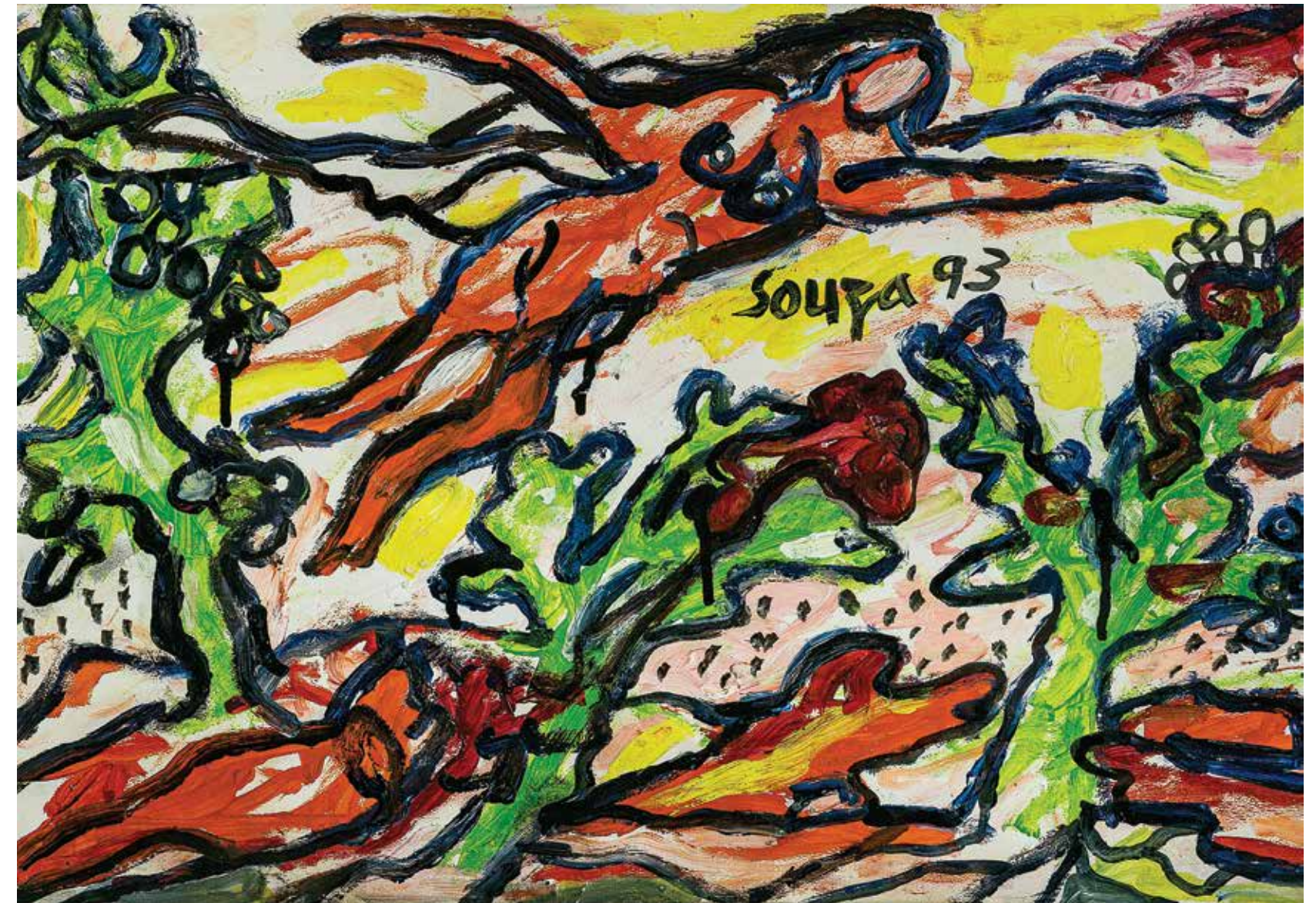
F N Souza | King and Queen | Acrylic on Paper | 23" x 31" | 1995



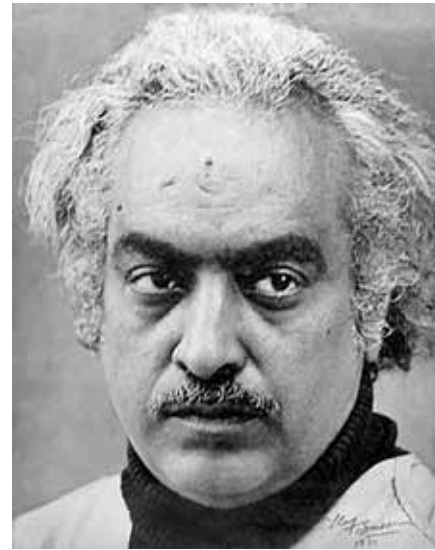
F N Souza
Untitled
Acrylic on Paper
11" x 8"
1986

"I comment on God, on man, on sex. I make political and social comments. Some of these I make in words, some in paint. I'm not concerned about my environment as a moralist. I'm interested in altering it, to provide a feedback for myself."

- FN Souza



F N Souza | Untitled | Acrylic on Paper | 14.8" x 21.6" | 1993



Ghulam Rasool Santosh

1929-1997

GR 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. Santosh's works had traces of the Western art movement of 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 male-female dualism and supported the idea of Shiv-Shakti. A heavy influence of Tantra's philosophy brought 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
Oil on Canvas
47" x 48"
1968



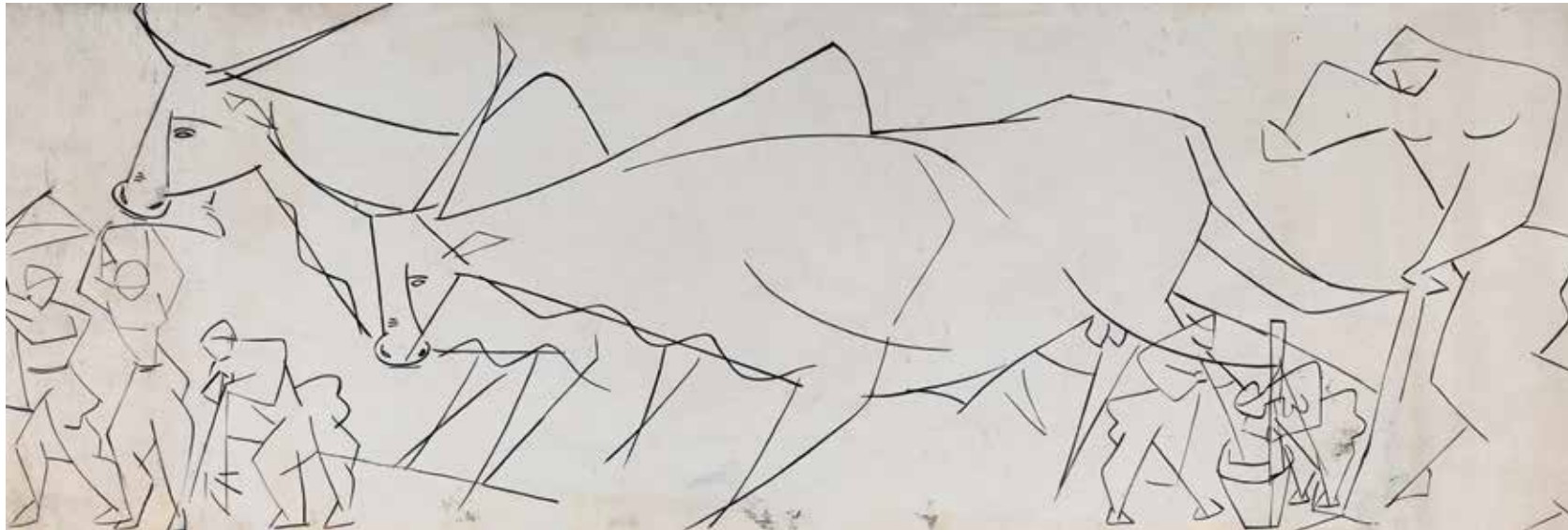
G R Santosh
Untitled (Figurative series)
Oil on Canvas
32.5" x 24"
1960

Ghulam Rasool Dar took Santosh as his pen name in the prime of his youth and eventually became much acclaimed as Ghulam Rasool Santosh. It was his wife's name and this conscious act of name-change, it may be surmised in retrospect, explains his philosophy in life: to unite Purusha

with Prakriti (or Shiva with Shakti) even in a visible entity like his own name. His life-long devotion to paint this spiritual union in pictorial metaphor took him, and his art, to an enviable level of distinction and places him as a leading pioneer in the field on Indian contemporary art.



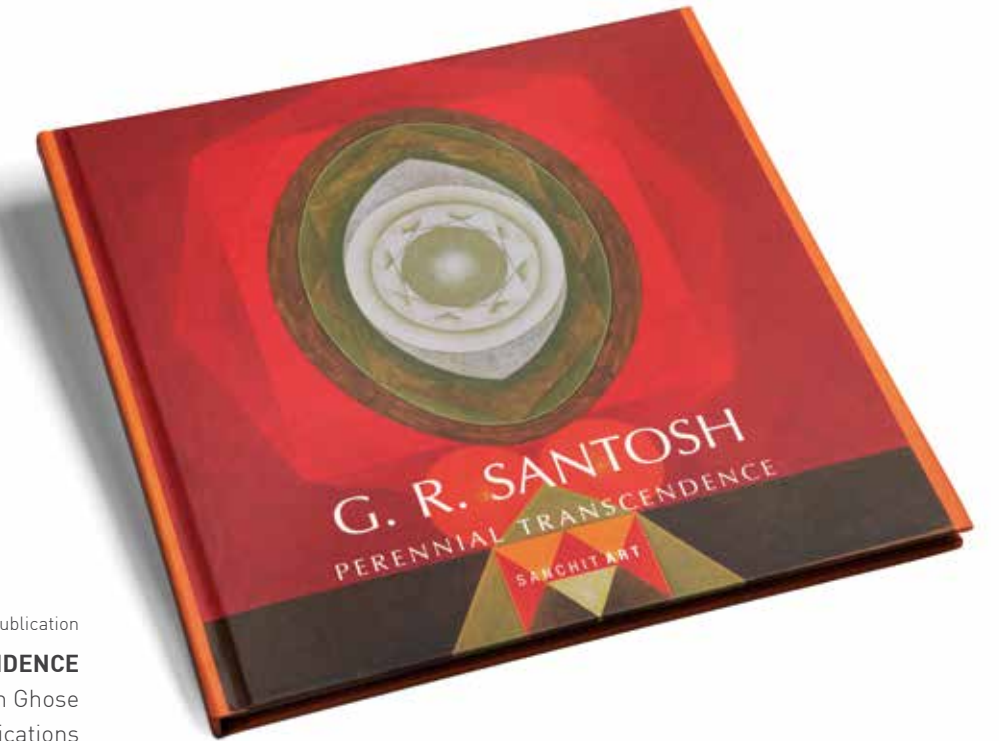
G R Santosh | Mother and Child | Gouache on Paper (Recto) | 21" x 63" | 1955
 Untitled | Pen on Paper (Verso) | 21" x 63" | 1955



Cover of Gallery Publication
PERENNIAL TRANSCENDENCE
 by Arun Ghose
 Sanchit Art Publications

It is not about what it is made of nor how it is made,
 it's about inspiration of function that renders the soul
 which makes craft 'art'.

- Arun Ghose





Ganesh Haloi

b. 1936

Ganesh Haloi's art has evolved through a series of transactions from pure landscape to inner scapes. 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 of craftsmanship and his construction of trees, houses, and the ambiance of Kolkata seems murky with a suppressed strength.



Ganesh Haloi | Untitled | Gouache on Paper | 21" x 31.5" | 2023



Ganesh Haloi | Untitled | Gouache on Paper | 21" x 31.5" | 2023



Ganesh Haloi | Untitled | Gouache on Paper | 21" x 31.5" | 2023



Ganesh Haloi | Untitled | Gouache on Paper | 21" x 31.5" | 2023

Haloi recalls 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
Gouache on handmade paper
laid on Board
31.5" x 21"
2023

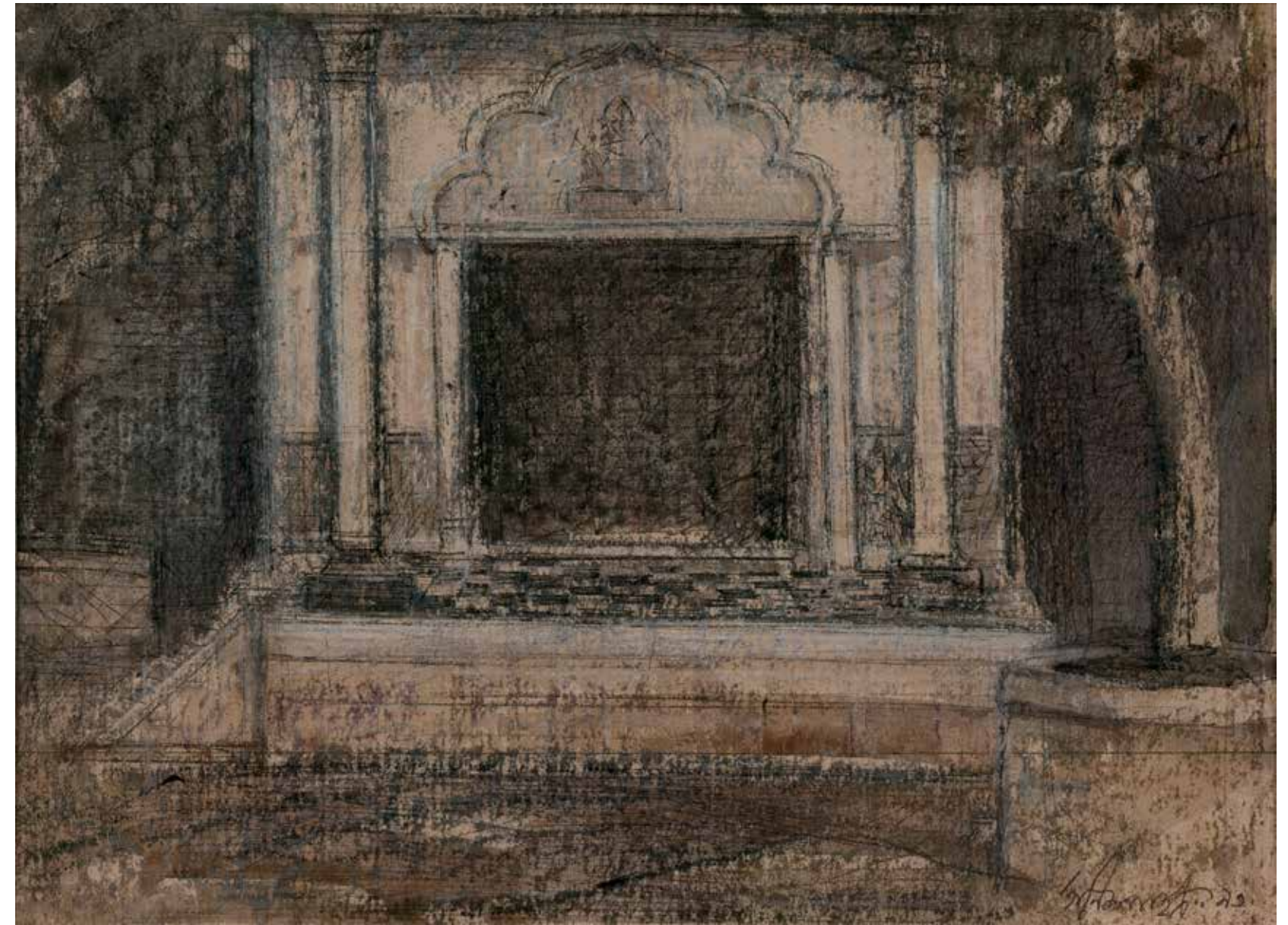




Ganesh Pyne

b. 1937-2013

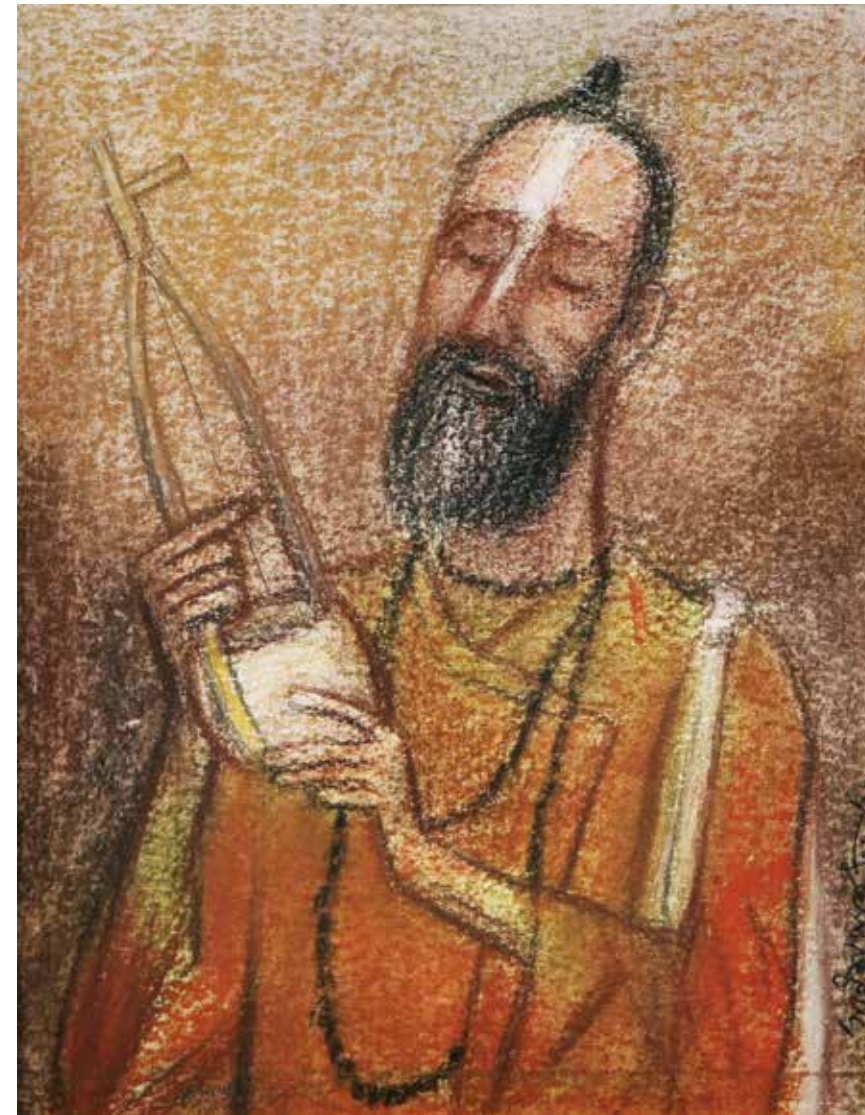
Pyne's 'signature' style is shaped by his own experiences of solitude and alienation that he had lived through and aided by the pain and horror he had witnessed in the city of Calcutta during the sixties of the last century. What surfaced in his art however appear as mysteriously enriched with moods of tenderness and calm serenity, rich with visual depth in which every single stroke appear charged with muted eloquence. Born in Calcutta in 1945, Pyne's place in the history of modern Indian art is more than assured.



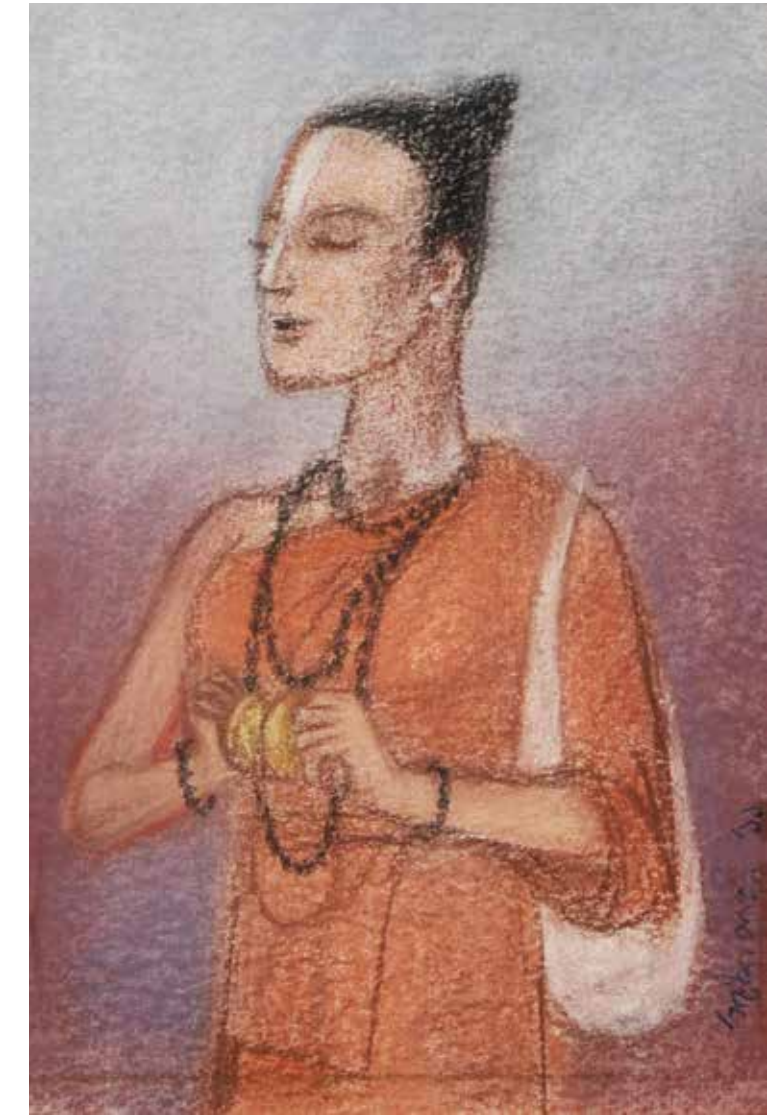
Ganesh Pyne | Untitled | Mixed Media on Paper | 6.3" x 8.6" | 1993



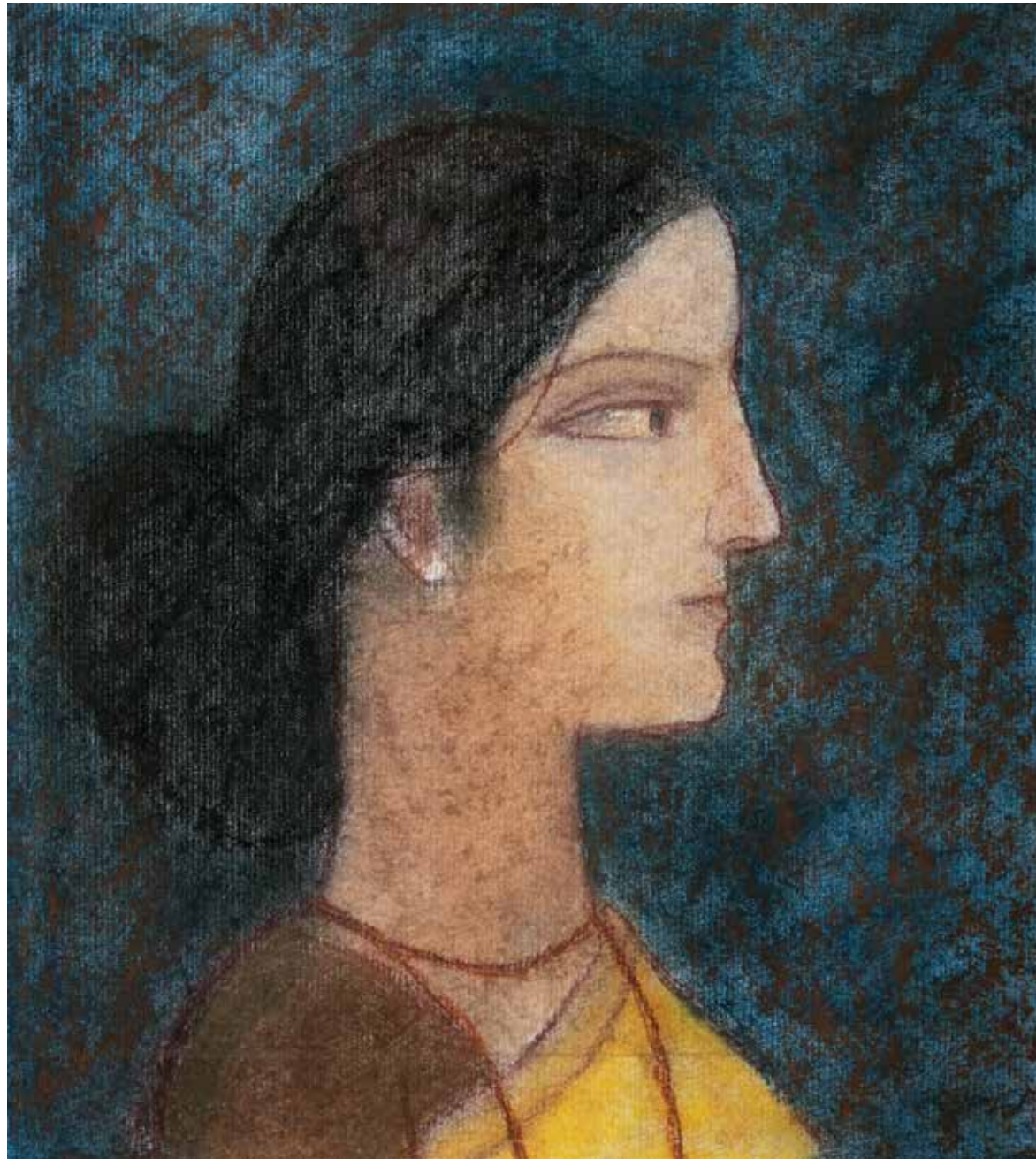
Ganesh Pyne
Untitled
Crayon on Paper
11.6" x 8.6"
2000



Ganesh Pyne
Baul
Conte
9.4" x 7.4"
2011



Ganesh Pyne
Vaishnabi
Conte
8.9" x 5.9"
2011



Ganesh Pyne
Untitled
Pastel on Board
11" x 10"
2006

Pyne had a surprising ability to draw his viewers in. His art demands intimate attention not only by its imagery but also by the superlative quality of technical (artistic) skill present in abundance in his art, including these 'jottings'. This feature in his art also serves to silence his detractors whose techno-centric art making often succeeds the other way round.

- Arun Ghose



Cover of Gallery Publication
JOTTINGS AS PAINTINGS
by Arun Ghose
Sanchit Art Publications



Jayasri Burman

b. 1960

Armed with the sensitive empathy that typifies success in female artists of 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 for Indian folk tradition in visual art. Her bronzes, in recent years, bear her inimitable style and together with her paintings and drawings, convey her concern for Indian womanhood poised at the crossroads of tradition and modernity. Her art, in perfect sync, easily combines complex imagery with charmingly simplified visual metaphors.



Jayasri Burman | Ananda | Water Colour Pen and ink on Paper Pasted on Lucobond Board | 48" x 48" | 2020



Jayasri Burman | Kirtan | Water Colour Pen and ink on Paper Pasted on Lucobond Board | 36" x 36" | 2020

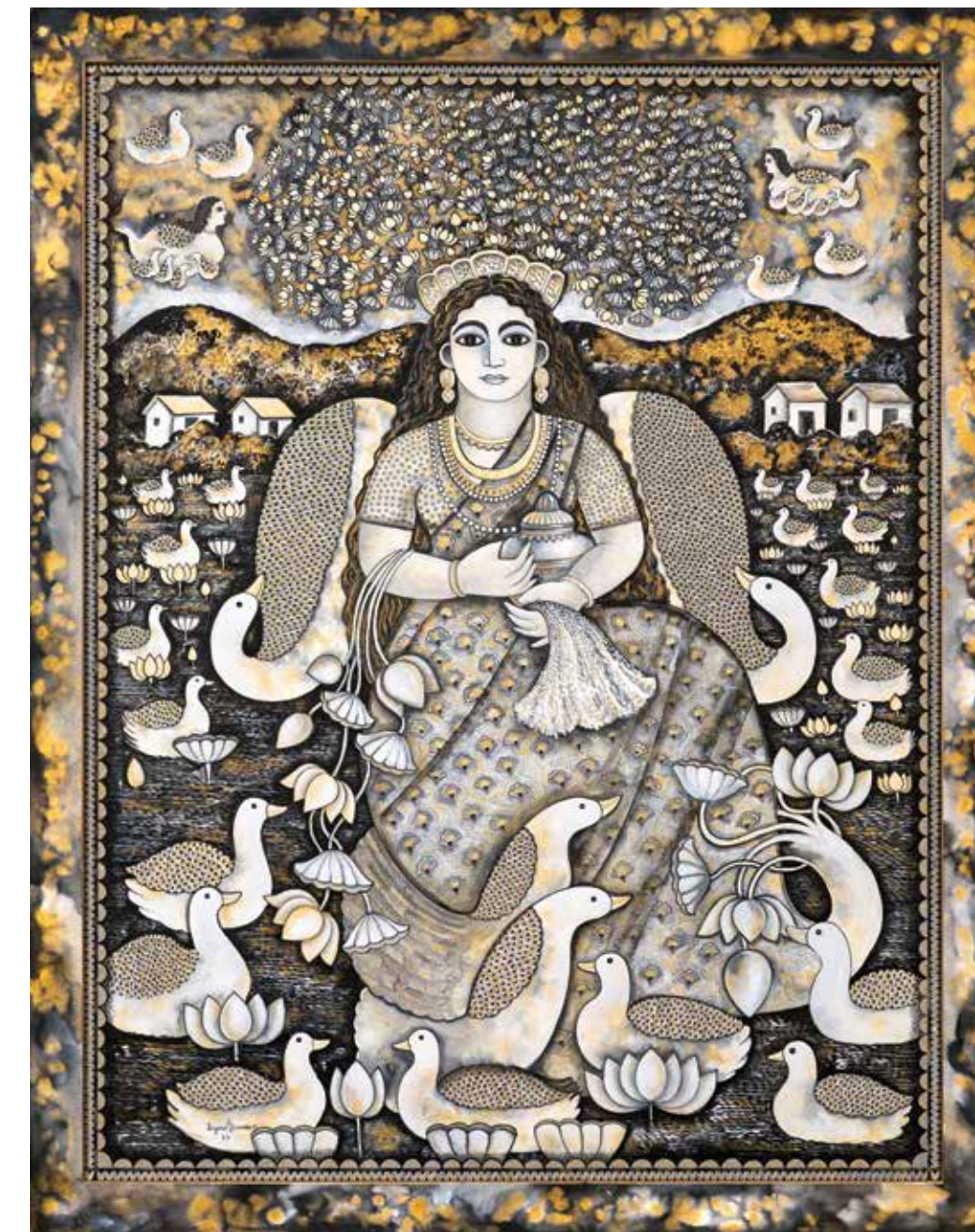


Jayasri Burman | Pushpamala | Water Colour Pen and ink on Paper Pasted on Lucobond Board | 36" x 36" | 2020



Jayasri Burman | Janani | Water Colour Pen and ink on Paper Pasted on Lucobond Board | 36" x 36" | 2020

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

Lila

Water Colour Pen and Ink on Paper

Pasted on Lucobond Board

78" x 61.62"

2023



Jogen Chowdhury

b. 1939

Born in Bangladesh, he had to undergo the life of a refugee during the difficult and troubled days of the partition of Bengal and has risen since then to the top echelons 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 conscious approach to the contemporary spirit.



Jogen Chowdhury | Attack | Ink & Pastel on Paper | 8.37" x 11.62" | 2023



My paintings are not narrative in the usual sense, I would prefer to leave their mystery intact. You might say I am amazed by the complexity of life and our living, and I enjoy expressing the same through my work.

- Jogen Chowdhury

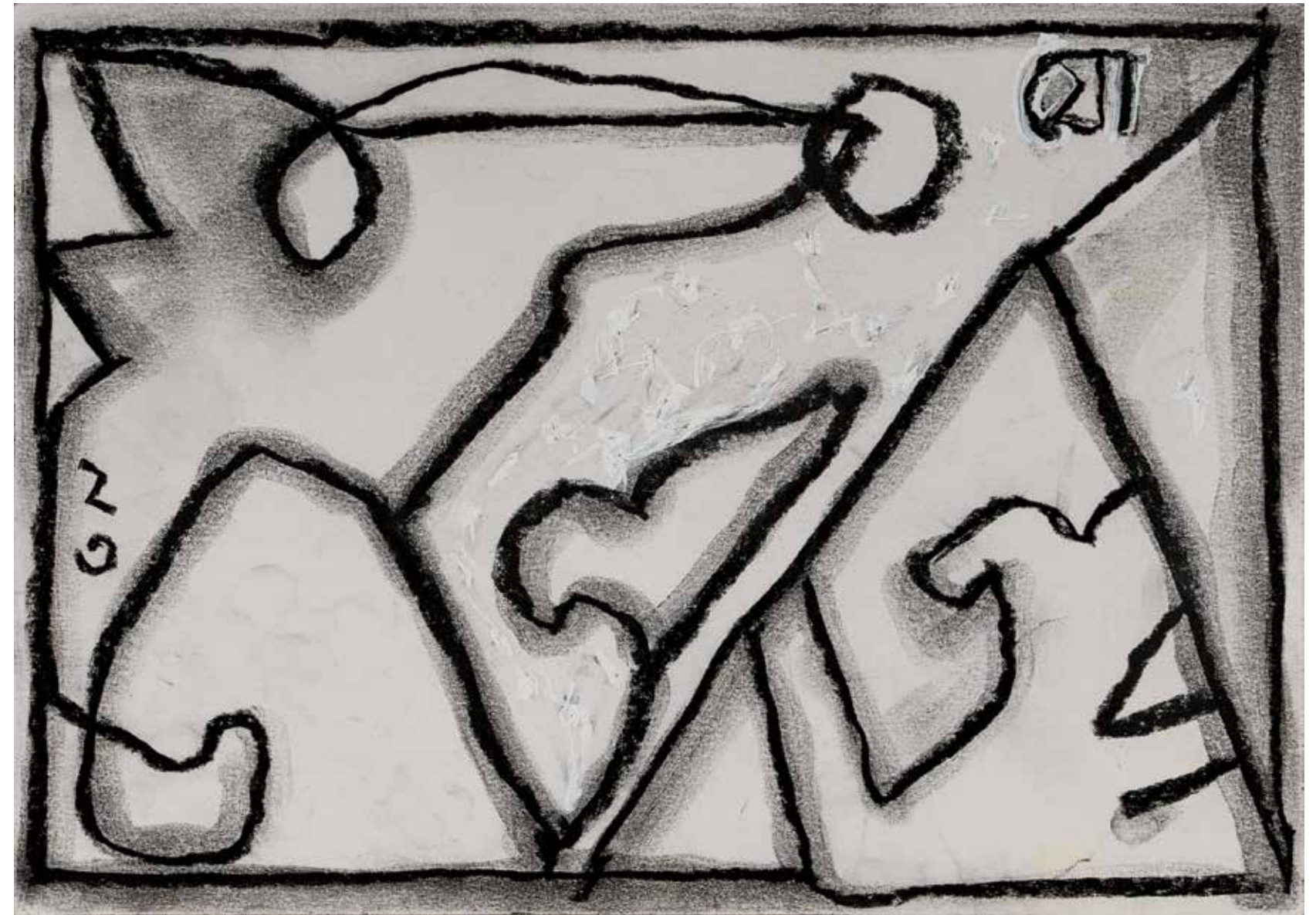
Jogen Chowdhury
Flower
Ink & Pastel on paper
11.12" x 8.5"
2023



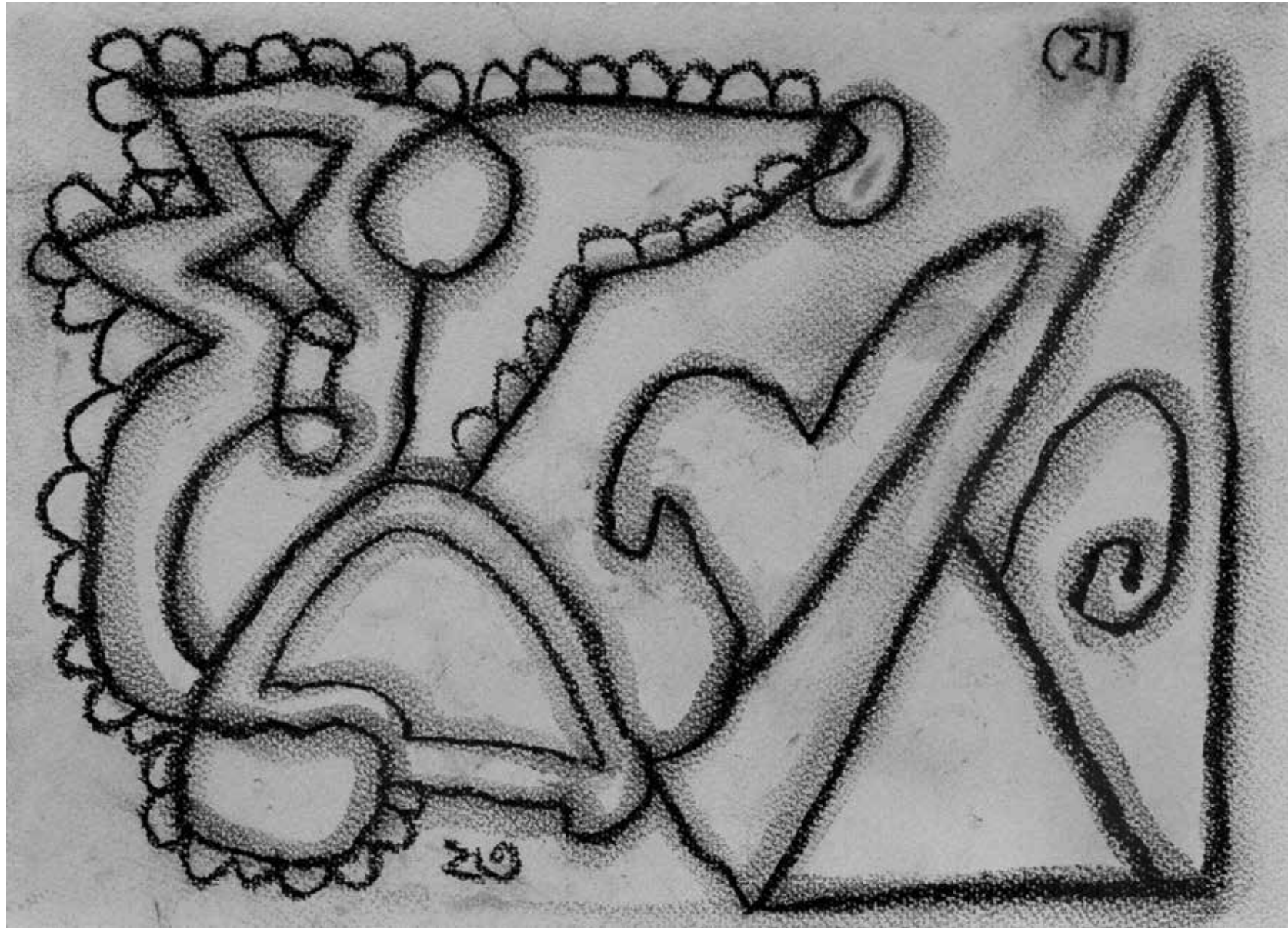
Jogen Chowdhury | The Sky | Ink & Pastel on Paper | 11.25" x 15" | 2023



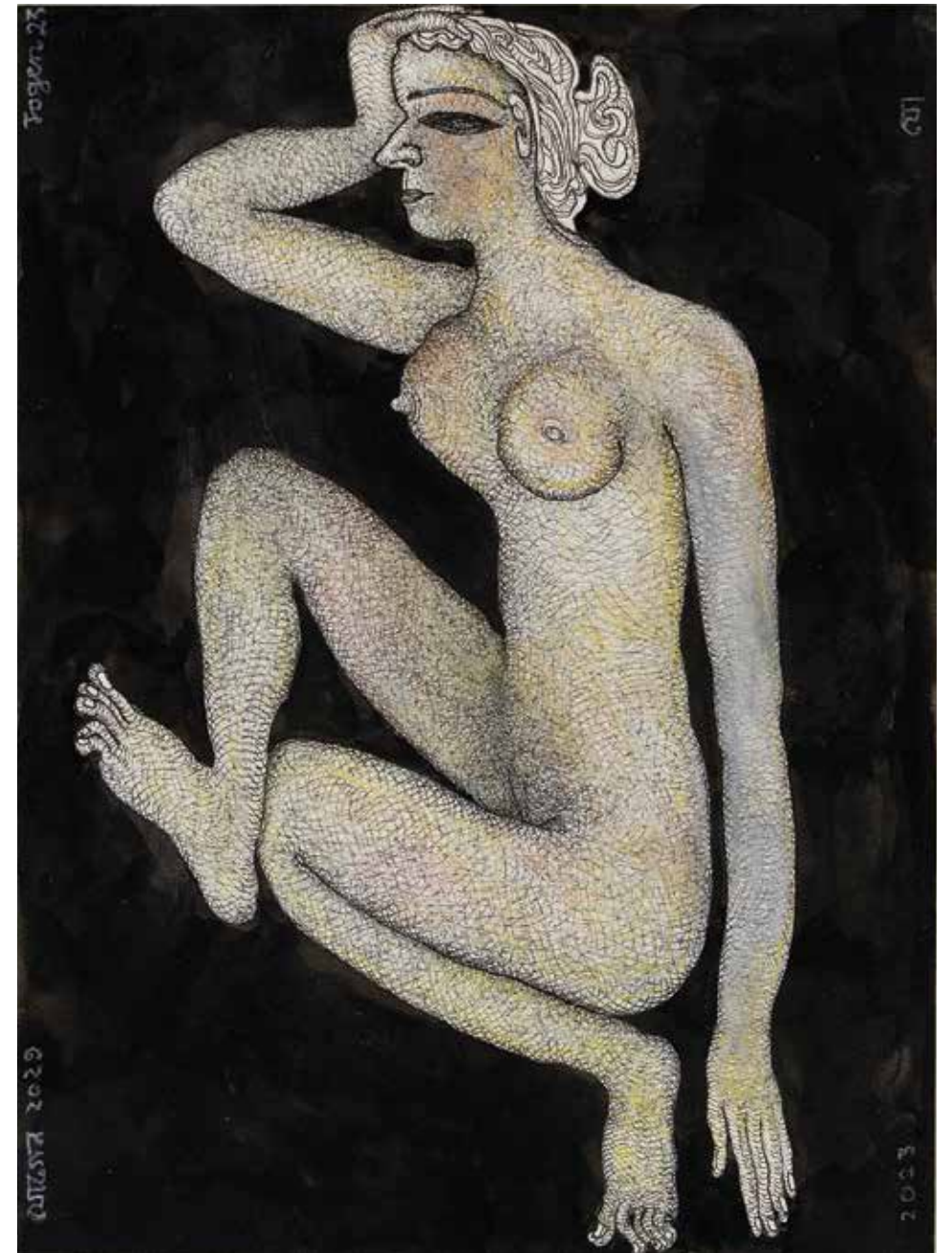
Jogen Chowdhury
Women Face In Sari
Ink & Pastel on Paper
7.25" x 5.12"
2023



Jogen Chowdhury | Flower | Dry Pastel on Paper | 8.5" x 11.12" | 2023



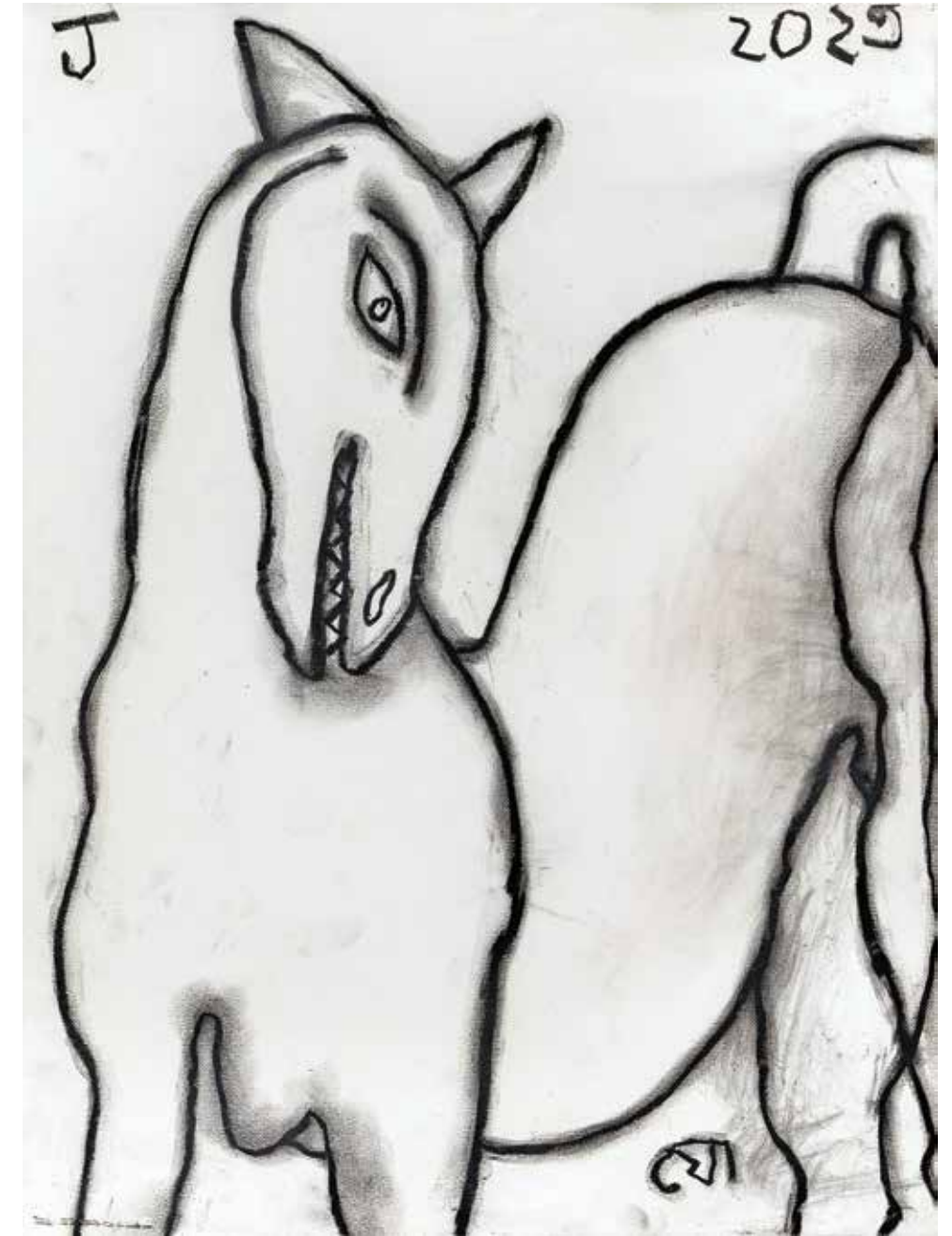
Jogen Chowdhury | Flower | Dry Pastel on Paper | 8.37" x 11.12" | 2023



Jogen Chowdhury
Reclining Nude
Ink & Pastel on paper
10.12" x 14.12"
2023



Jogen Chowdhury | Man & Women | Pastel Drawing on Paper | 20.25" x 25.25" | 2023



Jogen Chowdhury
Horse
Dry Pastel on Paper
20.25" x 15"
2023

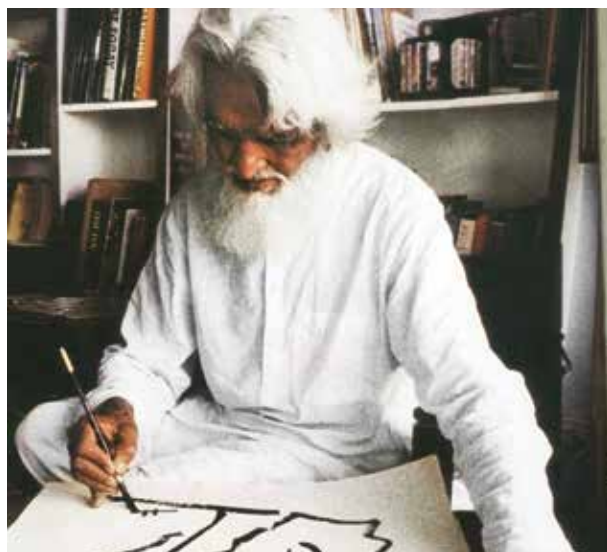


Jogen Chowdhury
Untitled
Bronze
12" x 6.5" x 6"
2023
Edition of 10 plus 1 artist's proof



Intuitive thinking and intellectual train of thoughts seldom remain at work together. Artists, as a rule, are gifted with the first to a large extent. Some of the artists are even known to allow their hands to take over the function of head. They are what may be termed as in possession of a thinking hand. Jogen provides evidence of a rare combination, of a thinking hand that faithfully interprets the curious churning in his intellect, that catapults his images into the rare realm of contemplative art.

- Arun Ghose



Maqbool Fida Husain

1915 - 2011

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.



MF Husain
Untitled (88 oils series)
Oil on Canvas
24" x 20"
2003

Husain's canvases are portals to a world steeped in the intoxicating brew of popular culture and mass media. He was the embodiment of an era, a master capturing the zeitgeist.

In this mesmerizing creation, he takes us into the very heart of an Indian home, into a microcosm of a nation's soul. With every brushstroke, Husain constructs a mosaic of ideologies, passions, and echoes of history.

In the painting, a venerable male figure, akin to Mahatma Gandhi, presents as a sentinel of India's glorious past, a timeless guardian of its heritage. Adjacent to this sage presence, a woman engrossed in sacred verses becomes the living embodiment of a multicultural India. Her very presence in this tableau serves as a bridge, seamlessly connecting the realms of tradition and

modernity. Within this union, Husain's vision of a harmonious nation comes to life, where the echoes of history resonate with the dynamic pulse of the present, and in the background, an unobtrusive lamp, a frequent symbol in Husain's paintings, quietly symbolizes India's divine light of triumph, illuminating knowledge and wisdom—a powerful beacon of hope.

Another compelling facet of the composition unfolds before our eyes—a young girl, delicately tending to a caged bird. While this act may seem deceptively simple, it carries profound metaphorical weight. The cage, a symbol of confinement, extends its symbolism beyond mere physicality. It serves as a poignant reminder of silenced voices, yearning for the freedom to soar. In this juxtaposition, Husain masterfully encapsulates the

complex dichotomy of a nation striving to break free from its constraints, while still nurturing its deep-rooted heritage and traditions.

The birdcage, whispers the language of claustrophobia, a motif deeply embedded in this evocative setting. Husain, known as the champion of the common man, painted with a purpose. His socialist ideals permeated every stroke, revealing the hypocrisy and hidden melancholy that even the privileged classes couldn't escape. In the midst of this composition, one can discern the undercurrents of social unrest that coursed through India's working class in the 1990s, as the world hurtled into a new era. This work is a journey through the heart of India, a cacophony of voices, a confluence of colors, and a testament to the enduring power of storytelling.



M F Husain | Untitled | Acrylic on canvas | 30" x 40" | 1994



M F Husain | Untitled (88 oils series) | Oil on canvas | 24" x 30" | 2003

In M.F. Husain's creation, bold black brushstrokes on a vibrant yellow backdrop command attention. At the heart of this composition lies a reclining nude, rendered in monochromatic elegance. The choice of bold black strokes to depict the figure imparts a sense of starkness and immediacy. The artist has distilled the essence of his subject, shedding the superfluous to reveal its purest form—a celebration of form, contours, and the raw beauty of the human body.

The reclining nude has a rich history in the world of art, dating back to antiquity. It has been a subject of fascination for artists across centuries, representing themes of sensuality, resilience, and introspection. In this piece, Husain places his own unique stamp on this classical motif, infusing it with a modernist perspective.

The vibrant yellow background is a character in its own right. Yellow, often associated with energy, positivity, and enlightenment, adds a layer of dynamism to the composition. It's as if the figure reclines against a canvas of pure sunshine, radiating warmth and vitality.

The juxtaposition of the reclining nude, the pitcher, and the book hints at a narrative waiting to unfold. The pitcher, symbolizing sustenance and nourishment,

stands as a companion to the reclining figure, signifying the nurturing essence of women. It exudes serenity and comfort, offering solace and support. Meanwhile, the book, a source of knowledge and enlightenment, lies nearby, symbolizing the intelligence and wisdom that women possess. It suggests intellectual and emotional exploration, connecting to the empowering role of women as carriers of culture and learning.

Husain's masterful use of form, color, and symbolism draws us into a captivating story—one that transcends time and invites us to engage with the intricate complexities of the human experience.



PROVENANCE

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



Neeraj Goswami

b. 1964

Neeraj's painterly journey starts deep in his mind, during his daily meditation, in which images emerge in his introspective 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 delineates simplified rendering of meditative humans, together portraying a unique tradition in which spiritual symbolism predominates.

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



Neeraj Goswami
Duet
Acrylic on Canvas
72" x 36"
2023



Neeraj Goswami
Performer
Acrylic on Canvas
60" x 36"
2023

‘Memories go back and forth’ says Neeraj, ‘it is attachment and the association of memory that plays an important role in the creation of an image. It takes a long time to work on a single image. I guess the layers that come become the manifestation of the inner workings of the subconscious’. A closer understanding of Neeraj’s painting technique is helpful in order to arrive at a better appreciation of his art which, as he rightly says, is intricately inter-wired with his own sub-conscious self. His paintings bear a truthful representation of what goes on inside the man who created them and this is revealed

in the layers of paint that he applies on his canvases.

The art of Neeraj Goswami, when examined under this logic, 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



Neeraj Goswami
Golden Moment
Acrylic on Canvas
48" x 36"
2011



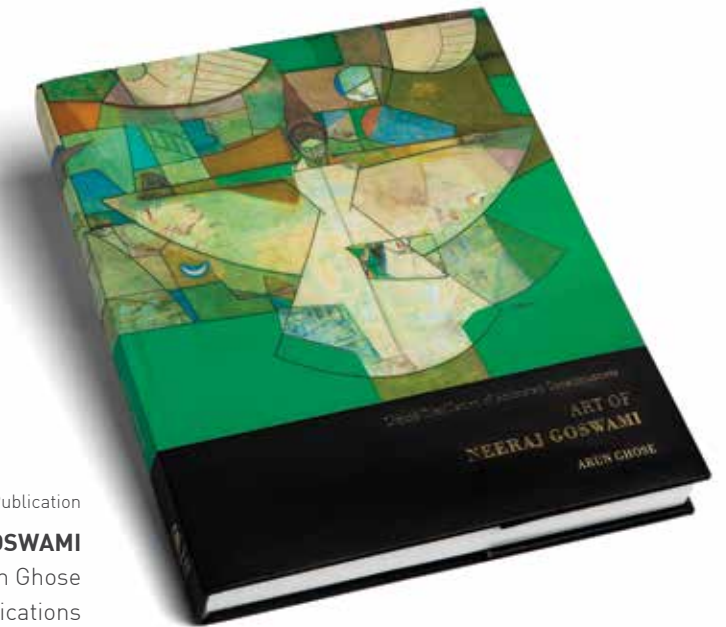
Neeraj Goswami | Transcendence | Acrylic on Canvas | 24" x 60" | 2023



Neeraj Goswami | In Love | Acrylic on Canvas | 48" x 72" | 2023

'For me subjects do not matter. What matters is the complete visual form and the visual experience of that form. Titles are given after I 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.'

– Neeraj Goswami



Cover of Gallery Publication
ART OF NEERAJ GOSWAMI
by Arun Ghose
Sanchit Art Publications



Neeraj Goswami | Beleaguered Angel | Bronze | 17" x 11.75" x 12.25" | 2018 | Edition of 5 plus 1 artist's proof



Detail



Detail

Neeraj Goswami | Drop from the Ocean | Bronze | 10.5" x 10" x 13" | 2018 | Edition of 5 plus 1 artist's proof





Paresh Maity

b. 1965

One of India's most talented and dynamic artists, also famously known as the 'William Turner of the East' Paresh Maity, has singularly devoted the last five decades to making a mark in the art world. The lyrical quality of his 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
South of France - 1
Ink on Paper
14" x 11"
2023



Paresh Maity
South of France - 2
Ink on Paper
14" x 11"
2023



Bucolic Impressions

The charms of Paris and of France lie hidden in its alleyways and landscapes, as its famed national poet Charles Baudelaire described:

*This morning I am still entranced
By the image, distant and dim,
Of that awe-inspiring landscape
Such as no mortal ever saw.*

*[from Parisian Dream,
To Constantin Guys, 1857]*

French landscapes have been the muse for artists and poets across the ages, from the Renaissance painters to the post-Impressionists, and immortalised in myriad ways. Paresh Maity is known for his experimentation with different mediums, creating a vision that captures the very soul of a place. As observed in his sketches titled *South of France* and *Drawing 2*, he deftly applies the simplicity of ink to imbue depth and emotion into his work. Here the wintry aura of these settings is amplified by the absence of colour, and one may draw comparisons to Amrita Shergil's visual postulations of the city of Budapest and its neighbouring mountainous villages.

Always drawing inspiration from the

natural world around him, Maity's travels are typically expressed through stunning visual metaphors and ideations. In the work *City of Light*, the radiance of Varanasi illuminates and dances across his canvas against a vibrant backdrop of blues and yellows. In his *Sound of Silence* series the imagery is shrouded in mystery and landscapes appear as meditative spaces, with no human presence in sight. Maity's spiritual connection with Varanasi is longstanding and he has always searched for tranquillity through colours and forms.

The mystical exuberance of these provincial settings becomes more pronounced in his renderings of the cities and towns he visits. Coniferous trees and

mountains engulf his compositions, as reds and yellows enliven the dusks and the dawns in his *Eternal Morning* painting. A faint outline of the temple glimmers as the vegetation overwhelms the town, presenting a sublimely picturesque scene. Beckoning exploration in his use of warm undertones, especially in *The Radiant* painting, Maity creates feelings of an otherworldliness even in ordinary settings. Every splash of colour defines both natural and surreal forms, bringing his sojourns and memories to life.

In this exhibition, Maity's works implore viewers to draw on their own intuitions and to interact sensitively with the forms, blurring the boundaries between Romanticism and Realism.

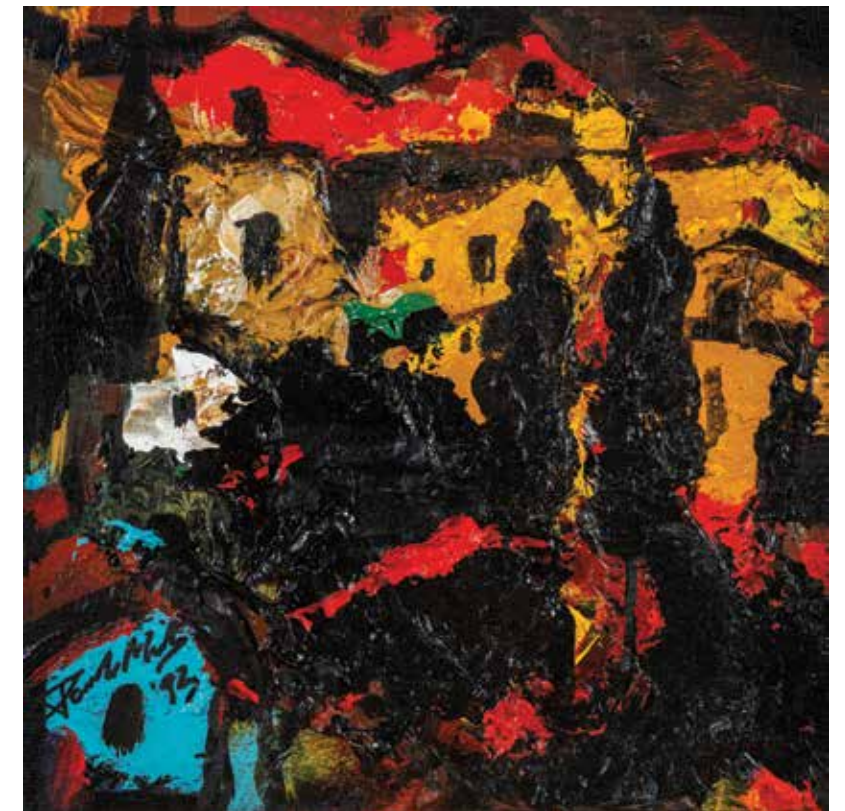
- Rosa Maria Falvo



Paresh Maity
South of France - 6
Oil, Acrylic on Canvas
70" x 70"
2021



Paresh Maity
South of France - 3
Oil, Acrylic on Canvas
12" x 12"
1993



Paresh Maity
South of France - 4
Oil, Acrylic on Canvas
12" x 12"
1993



Paresh Maity | South of France - 7 | Oil, Acrylic on Canvas | 60" x 96" | 2023



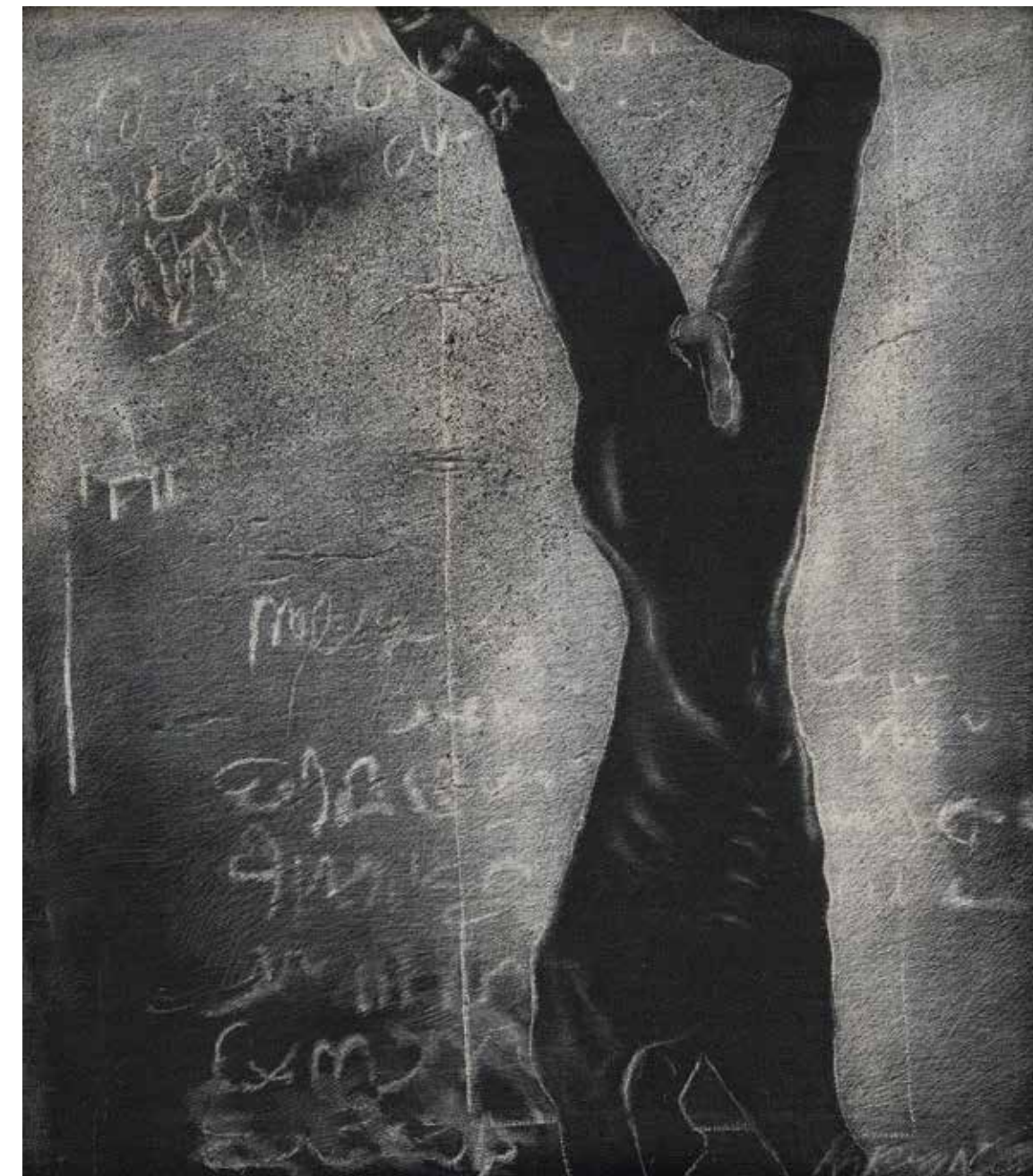
Paresh Maity | South of France - 8 | Oil, Acrylic on Canvas | 60" x 96" | 2023



Rameshwar Broota

b. 1941

Broota's artworks are relentless journeys into the crevices of human body and spirit. A physical body which reflects the visage of the spirit. Through his meticulous scratch technique, Broota synthesised sublime world of subconscious desire and vulnerabilities that plagues the Indian middle-class. His artworks focus on the anatomical facets while juxtaposing it with mysterious allusions manifested through hues. In its entirety, Broota's artworks are whimsical representations of a mundane physical world, touching upon the simplest of human interactions that are imbued with a deeper desire to break free of the repetitive cycles, his visual world is a poetic landscape full of metaphors and similes.



Rameshwar Broota
Grappling with School Lessons
Oil on Canvas scraped with blade
24" x 22.5"
1995



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 his friend Husain. In the limited world, he lives in, he feels free to use subconscious images, and fond memories of the past, etched deep into the subconscious. Sea shells and marine remnants, water lilies in bloom and the rounded spread of their delicate leaves, and other relics that smell of environmental tranquility appear on his canvases with unpredictable regularity.



Ram Kumar
Untitled
Acrylic on Canvas
36" x 24"
2017

Ram Kumar's art ventured into the realms of golden sunsets, saffron-tinted riverbanks, and solitary trees, all painted with a meditative silence that speaks to the soul. With time, his canvases embraced a visual non-objectivity, where lines and shapes dictated the final composition. This transformation of nature into abstract spiritual poetry is a testament to Ram Kumar's unwavering commitment to his craft.



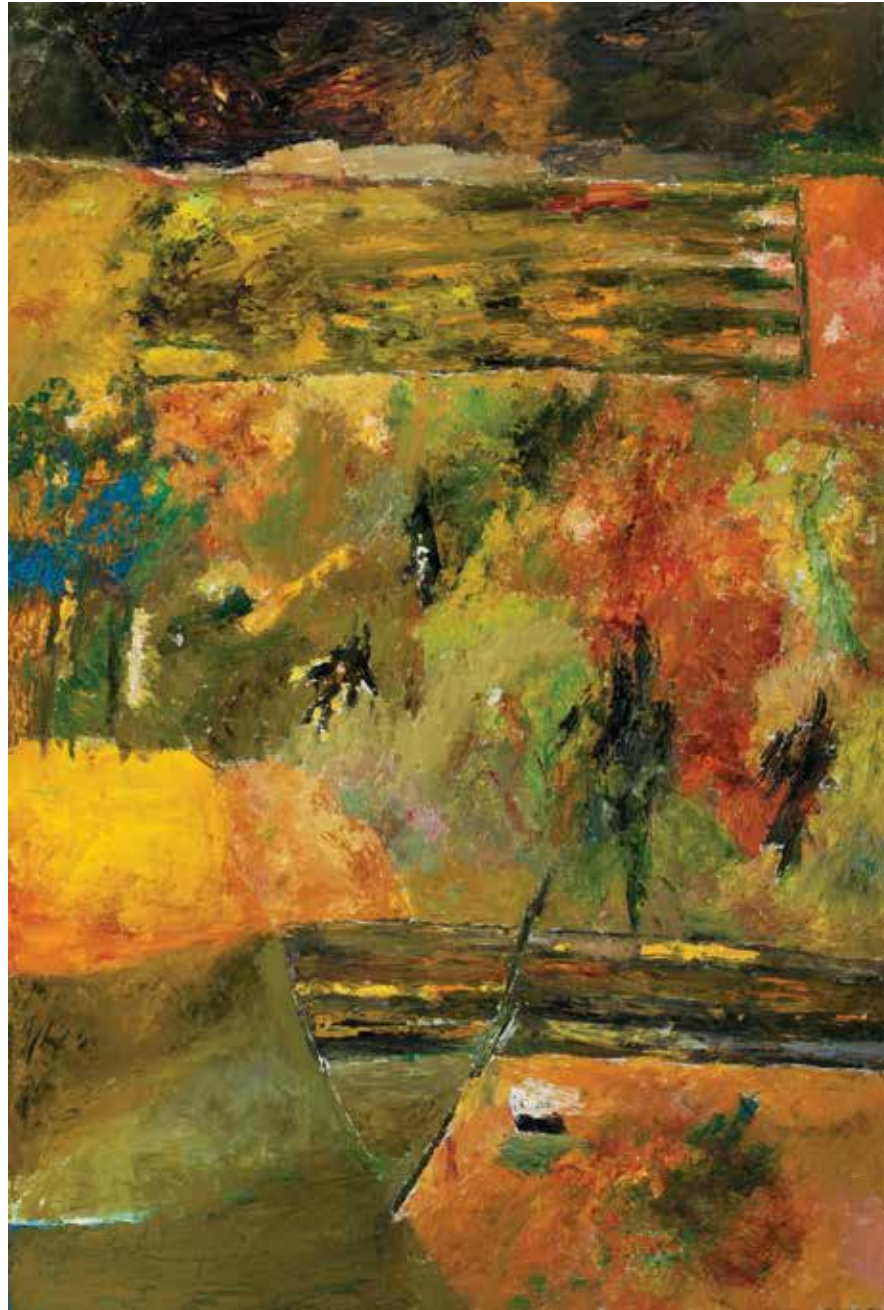
Ram Kumar | Untitled | Acrylic on Paper | 22" x 30" | 2017



Ram Kumar
Untitled
Acrylic on Paper
30" x 22"
2016



Ram Kumar | Untitled | Acrylic on Paper | 22" x 30" | 2017



Ram Kumar
Untitled
Oil on Canvas
36" x 24"
2013

There was a time when Ram Kumar painted figurative compositions and there was a time when he switched over to increasingly nonfigurative visual poetry. Such changeovers among the serious practitioners of Indian modern and contemporary art, from figurative to abstraction, are indeed not rare. What however is not so common is the reason that underlies such changeover in Ram Kumar. He surely was not aware of the fact that he

will turn spiritual one day and will write his own spiritual thoughts in lines and colour in a way that will have a different kind of figuration, something that we do not get to see in our daily lives and, in order to give it a name, call it abstract. As one sees his art, created over the years, one becomes increasingly aware that his art lies firmly between the two extremes, though tends to lean slightly towards the latter.

- Arun Ghose



Cover of Gallery Publication
VISUAL POETRY
by Arun Ghose
Sanchit Art Publications



Sayed Haider 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. 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.

At the heart of this masterpiece is the bindu, a circular form that Raza began exploring in the 1970s. Here, it takes center stage as a symbol of creation and life's essence, from which the tree of creation flourishes.

The geometric forms that dance around the bindu bear the hallmarks of geometric abstraction and expressionism. Each line and curve is meticulously placed, contributing to the intricate narrative of the piece.

But it's the colors that breathe life into this canvas. Raza, with his masterful use of color symbolism, infuses each hue with meaning. Every color represents a specific bhava or emotion, creating an ensemble of feelings that resonate with the viewer. The vibrant blue symbolizes the element of water,

a source of life and purification. White embodies the purity of air, while red signifies the fiery passions of the earth. Green evokes the lushness of nature, and orange radiates with the warmth of fire. Yellow embodies the brilliance of the sky, and black, the depth of the cosmos.

These colors not only infuse the artwork with vitality but also connect it to the rich fabric of Hindu cosmology. The inverted triangles, reminiscent of prakriti or the divine feminine, harmonize with the upward triangles, symbolizing purusha or the divine masculine. It's a dance of cosmic balance and unity, where opposites find harmony.

S H Raza
Tree & Bindu
Acrylic on Canvas
23.6" x 11.8"
1990





S H Raza
Antarjyoti
Acrylic on paper
12.5" x 9"
2005

This work of art is a living philosophy painted in vivid strokes. The upright triangle, symbolizing the divine masculine, stands tall, while the inverted triangle, representing the divine feminine, reaches out below. Their eternal and harmonious dance gives birth to the cosmos itself. And at the centre of this cosmic dance, a tree takes root—an ancient emblem, perhaps, of creation's very essence.

Raza's brilliance lies in his seamless integration of these potent symbols, crafting a portrait of spiritual exploration. The act of creation, within this very canvas, mirrors his own odyssey—a journey marked by meditation and introspection.

The tree, a sentinel amid this visual narrative, becomes a bridge—a connection between what we see

and what we understand. The word 'tree,' a key to unlock deeper insights, invites us to become storytellers in our own right.

As we gaze upon this masterpiece, we enter a world where art transforms into a narrator, a gateway to profound realms.



S H Raza
Tree
Acrylic on Canvas
31.5" x 15.5"
1992



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 for the entire post-independence era.

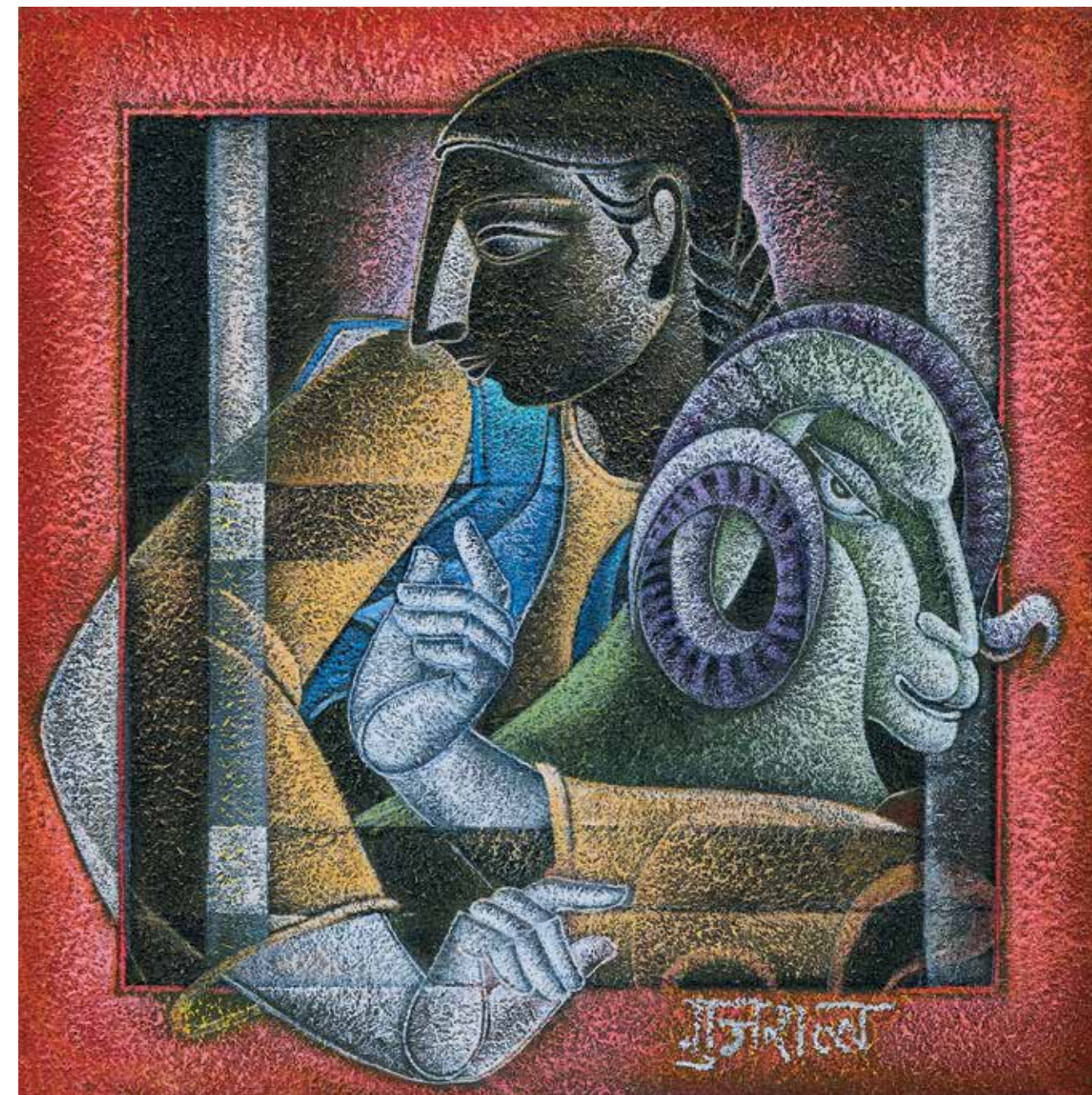
During 1944-47, came into contact with the Progressive Arts Group in Bombay, which included SH Raza, FN Souza, PN Mago, Jehangir Sabavala, MF Husain and others. Satish Gujral could not accept the PAG's total adaptation of techniques and vocabulary of European Expressionism and Cubism. He searched for a kind of modernism rooted in Indian traditions.



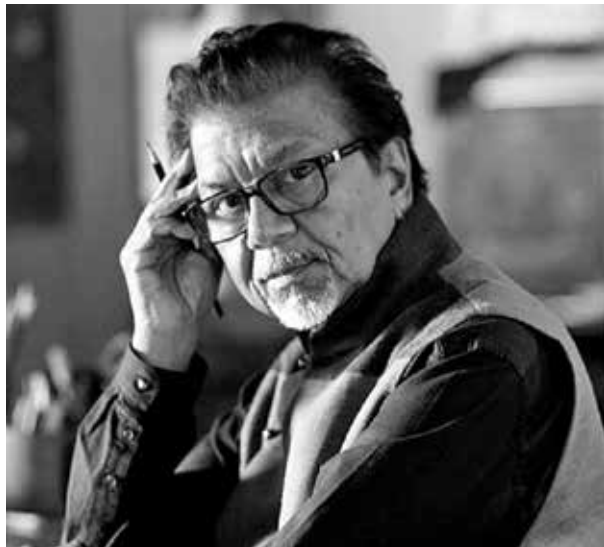
Satish Gujral
Untitled
Mixed Media on Textured Canvas
24" x 24"
2000's



Satish Gujral
Untitled
Acrylic on Canvas
12" x 12"
2013



Satish Gujral
Untitled
Acrylic on Canvas
12" x 12"
2013



Satish Gupta

b. 1947

Satish Gupta is a widely celebrated painter, sculptor, poet, writer, printmaker, skilled draughtsman, muralist, designer, and calligrapher. Born in Delhi in 1947, his works deeply engage with mysticism and Zen spirit, often featuring the figure of the Buddha.

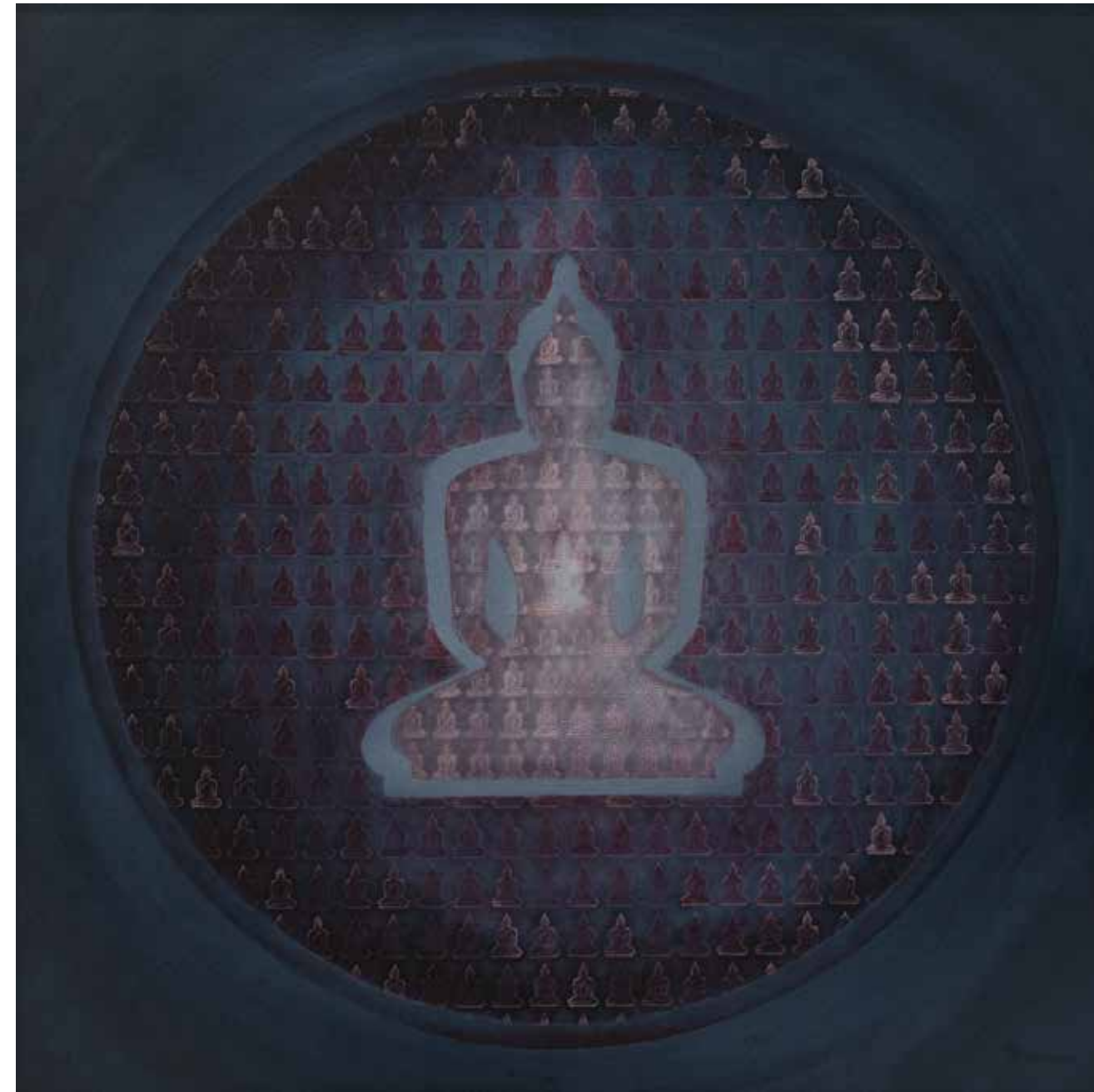
His monumental paintings evoke energy and movement, which captures the viewer's attention and elicits a strong emotional reaction. His sculptures are of unique and dynamic quality incorporating intricate details and textured surfaces.



Satish Gupta | Shiva/Shakti | Copper with Patina | 36" x 36" x 3.5" | 2021



Satish Gupta
Shunya
Mixed Media on Canvas
43.5" x 43.5"
2017



Satish Gupta
Shunya
Mixed Media on Canvas
43.5" x 43.5"
2017



Satish Gupta | Bholenath | Copper with Patina, base in antique finish | 50" x 27" x 27" | 2023



Bholenath (Detail)



Satish Gupta | Leave Me My Own World | Copper with Antique finish with gold foiling | 22" x 22" x 15" | 2016



Satish Gupta | Leave Me My Own World | Copper with Antique finish with silver foiling | 22" x 22" x 15" | 2016



Leave Me My Own World (Detail)

The work of Satish Gupta has been celebrated for its bold, vibrant use of colour and intricate patterns and vivid textures, inspired by Indian folk art and architecture. His paintings are noted for the evocation of energy and movement, which captures the attention of the viewer and elicits a strong emotional reaction. His sculptures are equally renowned for their unique, dynamic quality, incorporating intricate details and textured surfaces. The pieces are often large and imposing, conveying a sense of power and mystery, and featuring an intrinsic energy that appears to be in a perpetual state of flux.



Detail



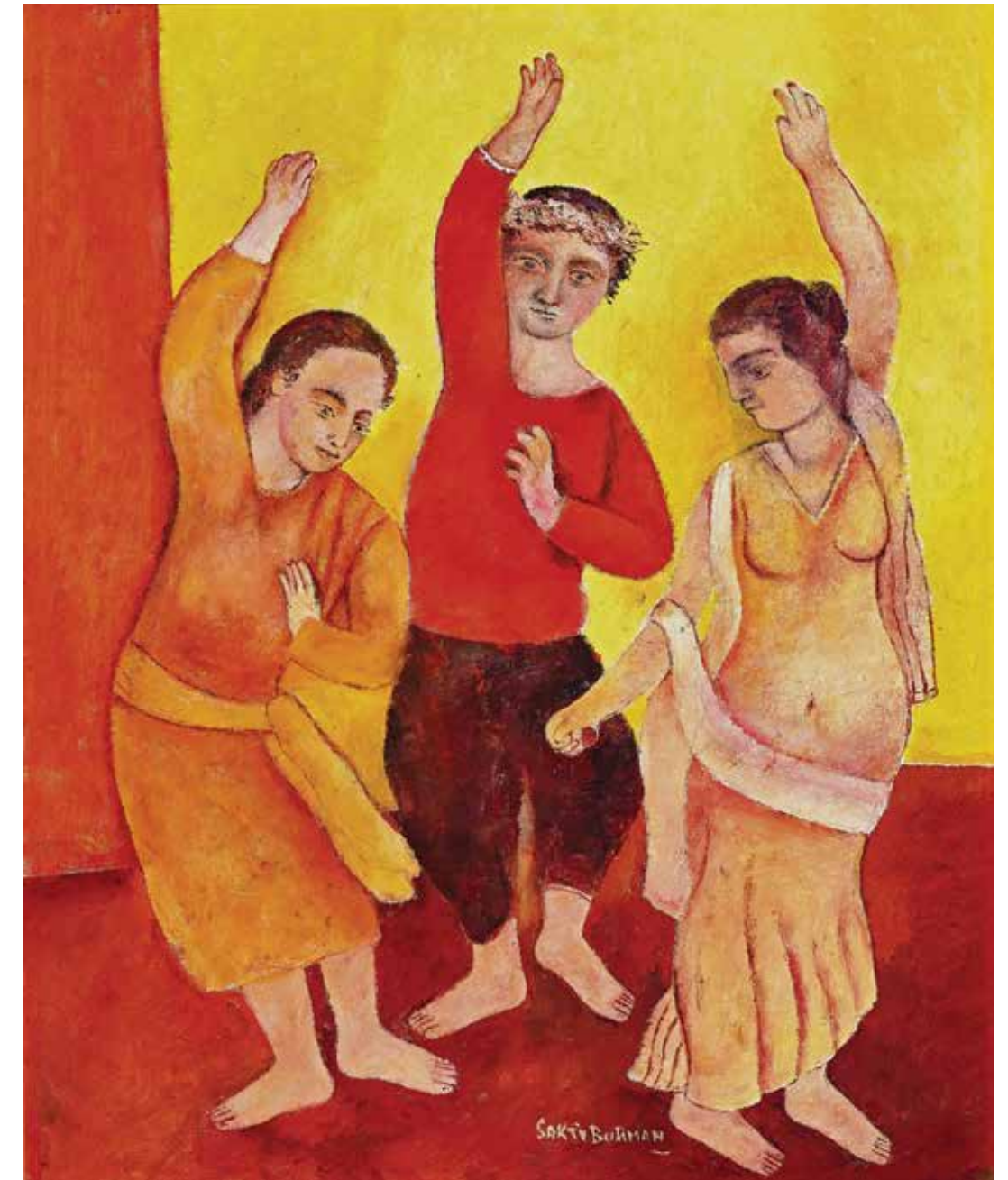
Satish Gupta | Ardhnarishwara | Sculpture painting | 28" x 22" | 2015



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 marbling, 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 marbling 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
The Dancers
Oil & Acrylic on Canvas
24" x 20"
2021



Sakti Burman
Untitled
Water colour on Paper
8" x 8"
2023



Sakti Burman
Untitled
Water colour on Paper
8" x 8"
2023



Sakti Burman
Untitled
Water colour on Paper
7.3" x 7.3"
2023



Sakti Burman
Untitled
Water colour on Paper
8.3" x 8.3"
2023



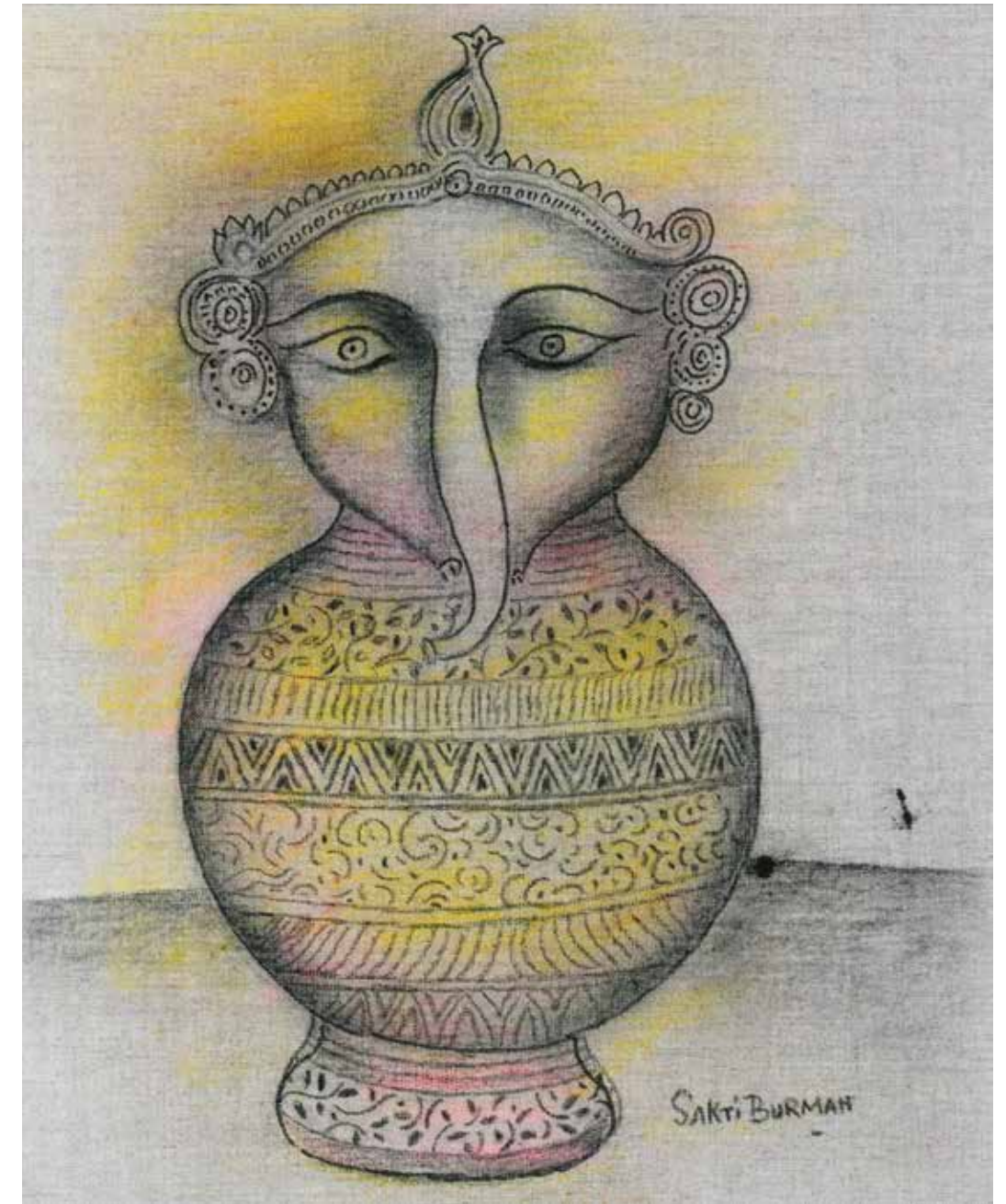
Sakti Burman
Untitled
Water colour on Paper
8" x 8"
2023



Sakti Burman
Untitled
Water colour on Paper
8" x 8"
2023

Sakti Burman's works evoke the look of a weathered fresco, depicting figures in hues that the viewer feels were once vivid, but are now faded. They transport one into their dream-like worlds, where the perspective and composition are often that of medieval icons.

On Burman's canvases, one finds mythical creatures that tell ancient tales of courtly romances, bringing alive an enchanting world of comely maidens, children astride elephants, flautists, fruit-laden trees, exotic flowers, birds and beasts; a lost paradise, where all creatures dwell in harmony. Each work is captivating, luminescent and delicate.



Sakti Burman
Untitled
Pastel on Canvas
14.3" x 12.1"
2014



Sakti Burman
Untitled
Water colour on Paper
6.75" x 6.75"
2023



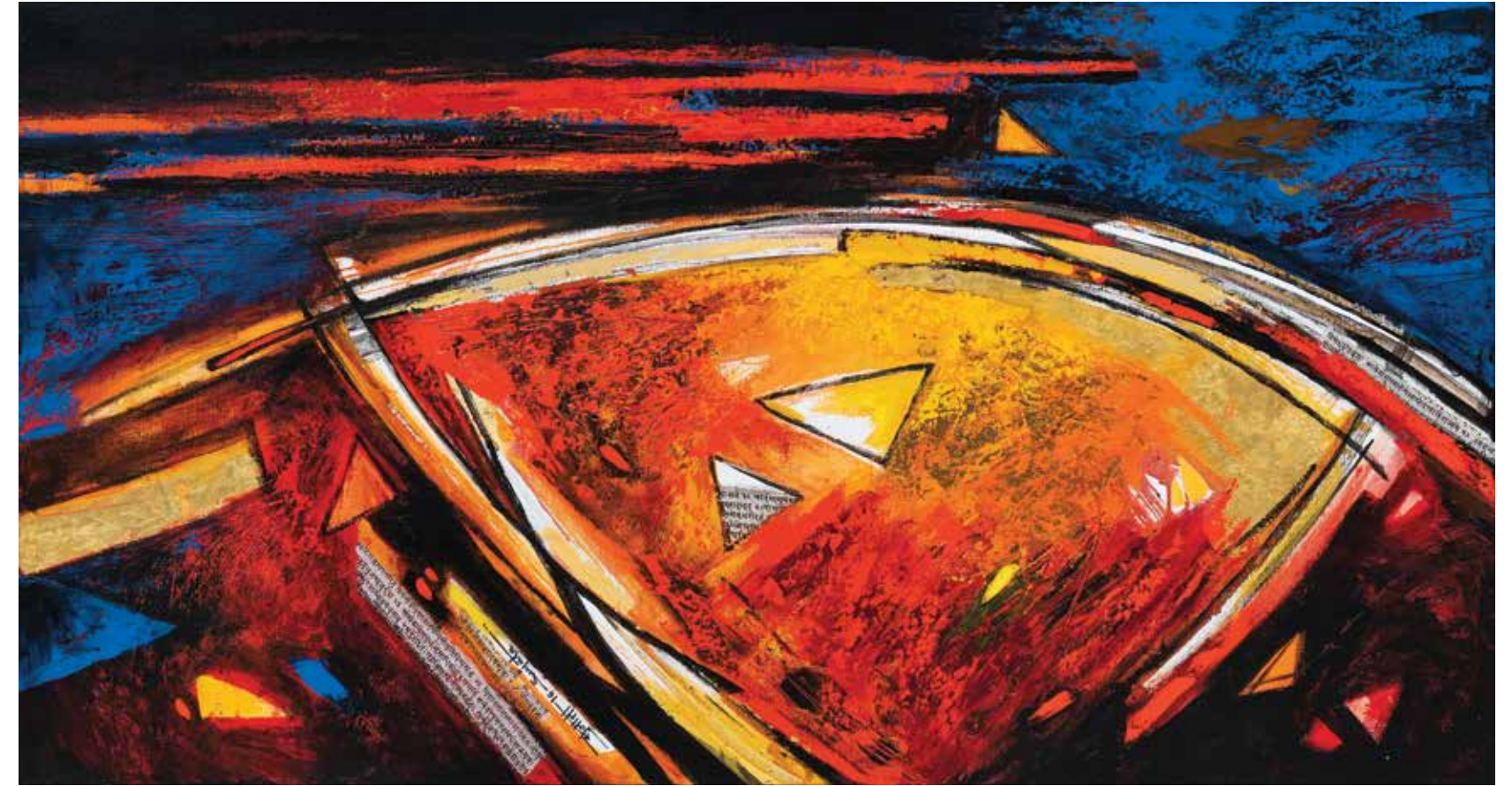
Sakti Burman
Untitled
Water colour on Paper
7.3" x 7.3"
2023



Sujata Bajaj

b. 1958

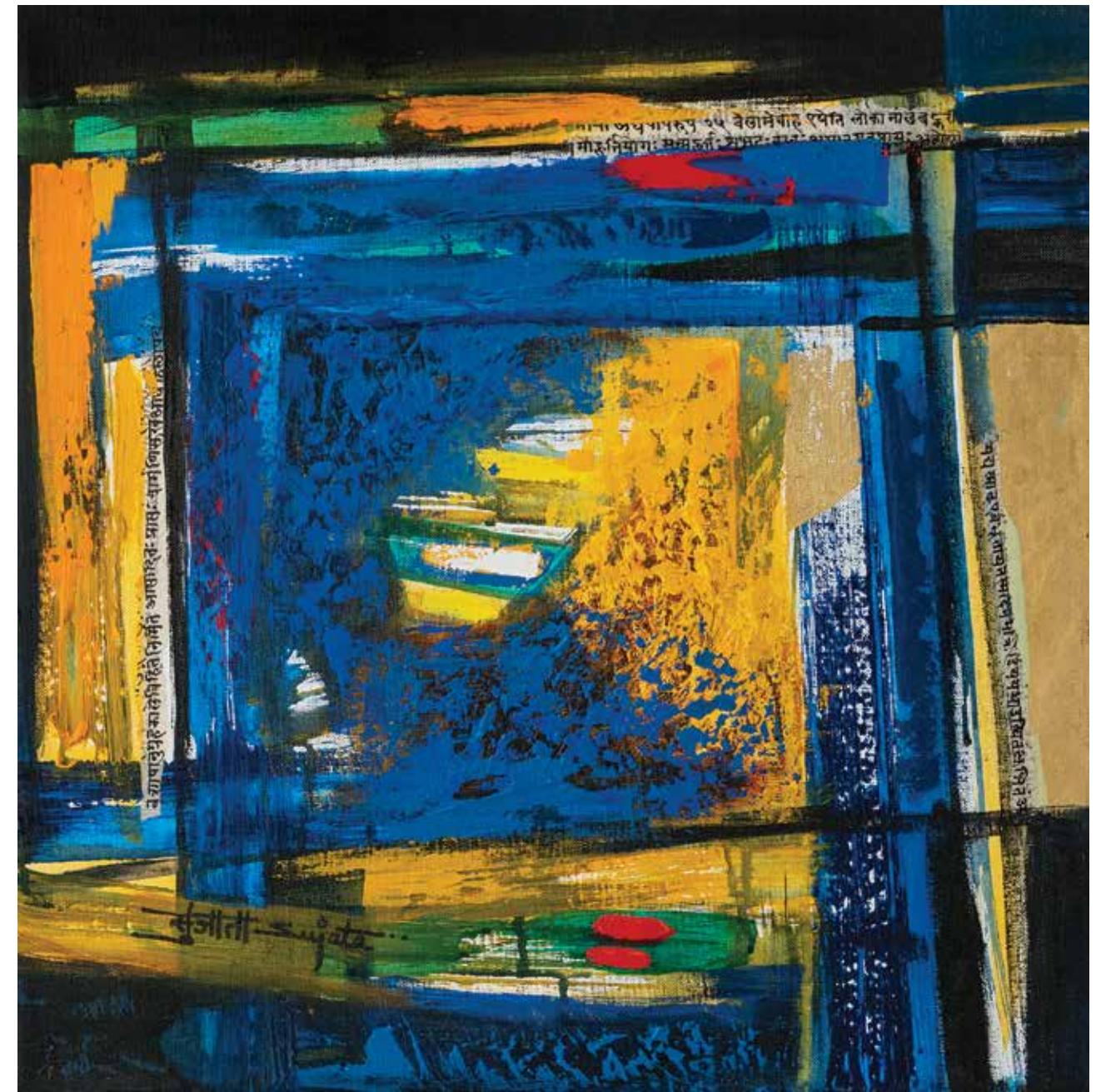
After completing her Ph.D in tribal art of India, Sujata Bajaj focused on the challenge to convert the multi-faceted ancient Indian heritage into a pictorial language, drawn from modern sensibilities and techniques picked up while working in Paris. Thus her art also took an international dimension. Sujata's 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.



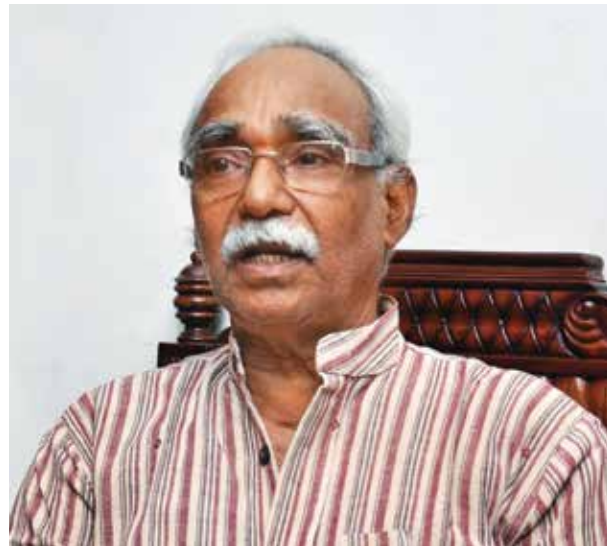
Sujata Bajaj | Untitled | Acrylic on Canvas | 32" x 60" | 2022



Sujata Bajaj
Blue
Acrylic on Canvas
20" x 20"



Sujata Bajaj
Fragments
Acrylic on Canvas
20" x 20"



Thota Vaikuntam

b. 1942

Thota Vaikuntam hails from the Southern state of India, Andhra Pradesh. Since childhood, he has been intrigued by the themes of impersonation and performativity, as he saw the male artists who used to impersonate female characters in the travelling theatre groups that performed in his village.

Vaikuntam paints vibrant visuals of elaborately dressed Telangana men and women. His focus has been on highlighting their omnipresent vermilion bindis and colourful draped sarees. The stylisation of his paintings is 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 | 60" x 48" | 2021



Thota Vaikuntam
Untitled
Acrylic on Paper
24" x 18"
1990



Thota Vaikuntam
Untitled
Acrylic on Paper
30" x 20"



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