



# KALA SUTRA

SINGAPORE

The Lineage of Light



SANCHIT ART





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The Lineage of Light

Deveshi Goswami  
Dipak Banerjee  
F N Souza  
G R Santosh  
Ganesh Haloi  
Ganesh Pyne  
Jogen Chowdhury

M F Husain  
Manish Pushkale  
Manoj Dutta  
Nandan Purkayastha  
Neeraj Goswami  
Ram Kumar  
S H Raza

Satish Gujral  
Satish Gupta  
Seema Kohli  
Thota Vaikuntam  
Utpal Verma  
Vinita Karim



*All works are for sale, prices upon request*  
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SCAN ME





## About us

Established in 2010, 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 **Deveshi Goswami, Dipak Banerjee, G R Santosh, Ganesh Pyne, Jayasri Burman, Jogen Chowdhury, K Laxma Goud, Lalu Prasad Shaw, M F Husain, Manoj Dutta, Neeraj Goswami, Paresh Maity, Ram Kumar, Satish Gujral, Satish Gupta, Seema Kohli, Thota Vaikuntam and Vinita Karim.**





# Deveshi Goswami

b. 1993

Deveshi is fascinated by the concept of 'now' - how art is a medium of expression in the moment. All her conscious decisions are made at that moment. Her works have no preconceived subjects. She allows the techniques of chance making and play to initiate the creative process. Based on her personal aesthetic, she brings a semblance of balance and harmony with the forms and abstract shapes that are present in her artwork. Trained at LASALLE College of the Arts, Singapore she is now based in New Delhi.

**Deveshi Goswami**  
Flight in Space  
Mixed Media on Canvas  
48" x 48"  
2019



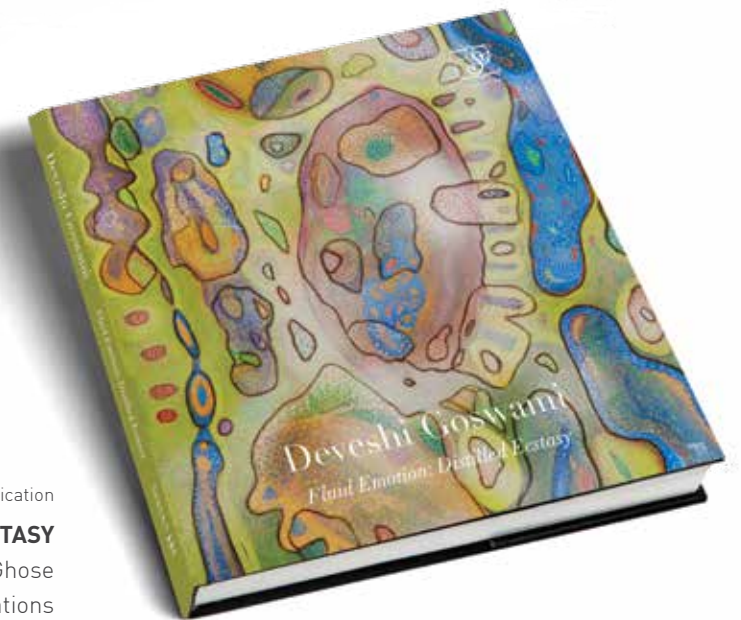




**Deveshi Goswami**  
 Inner Manouvers  
 Mixed Media on Canvas  
 61" x 39"  
 2022

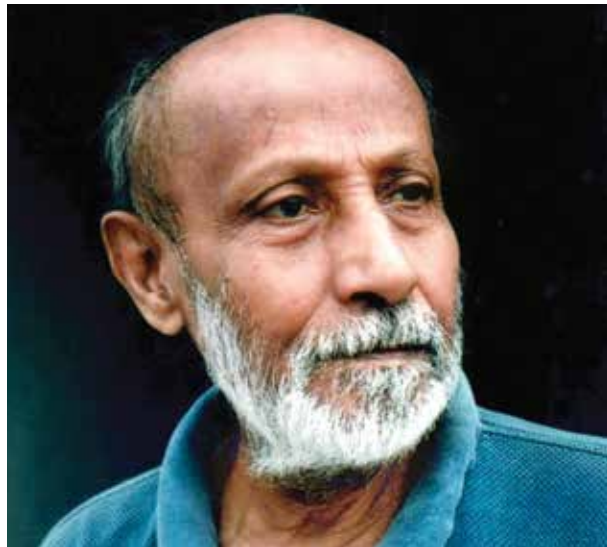
*“One very interesting thing about my artwork is that I never finish them. I leave them all at a stage where there is still some space for them to grow. It's an irregular thought, but my idea of a finished work is somewhere between an art studio, an art gallery, or someone's home, where the viewer's gaze and the time, climate, weather, and endurance of paint give it more space to grow.”*

– Deveshi Goswami



Cover of Gallery Publication  
**FLUID EMOTION: DISTILLED ECSTASY**  
 by Arun Ghose  
 Sanchit Art Publications





## 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

Kali

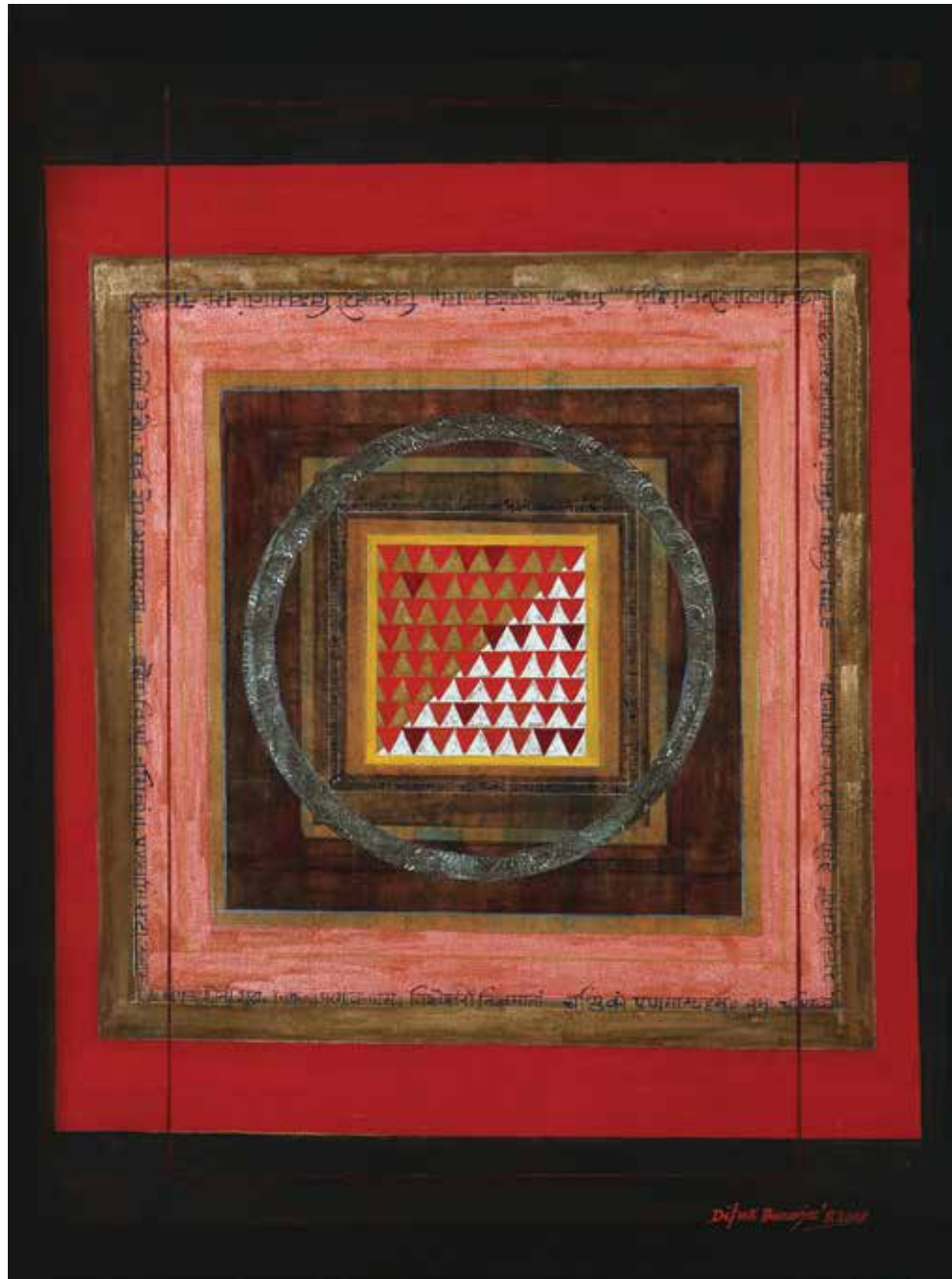
Mixed Media on Canvas  
26" x 18"  
2013



**Dipak Banerjee**  
 Vishnu Pada  
 Mixed Media on Canvas  
 29" x 19"  
 2016

Dipak Banerjee's "Vishnu Pada" centres on Lord Vishnu's holy footsteps and is embellished with spiritual icons, garlanded by the lotus and inscriptions indicate cosmic equilibrium while the prominent triangles highlights the yogic anatomy, which depicts the unison of Saguna and Sakara. Sacred and holy in nature, the painting symbolises Vishnu through the neo-tantra iconography. Banerjee's sophisticated technique and spirituality transform this art into a magnificence of divine symphony and artistic excellence.

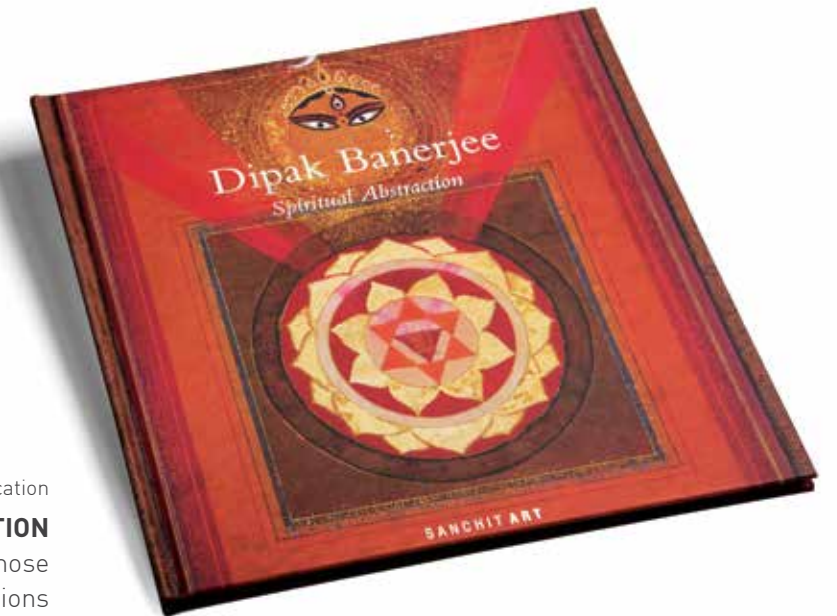




**Dipak Banerjee**  
Chausatyogini  
Mixed Media on Canvas  
41" x 31"  
2008

Dipak Banerjee, a revered figure in Bengal's contemporary art scene, remains an enigma whose work deeply moves.

His art beautifully captures spiritual aspiration, conveyed through thoughtful lines and brushstrokes on canvas or paper, far beyond mere automatic gestures.



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 | Untitled | Acrylic on Paper | 15" x 22" | 1993





*“Renaissance painters painted men and women making them look like angels... I paint for angels, to show them what men and women really look like.”*

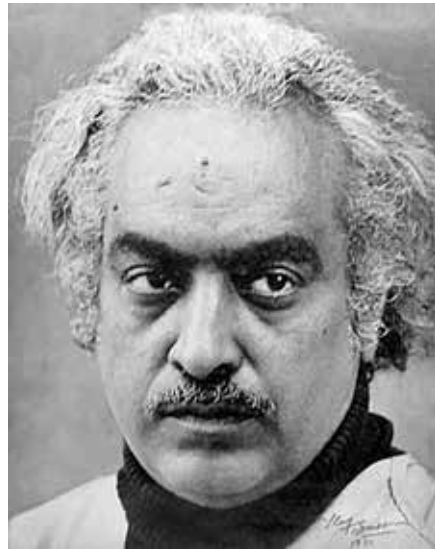
– FN Souza

**FN Souza**  
Untitled  
Sketch Pen on Paper  
11" x 8.5"  
1983



**FN Souza** | Untitled | Acrylic on Paper | 14" x 21" | 1992

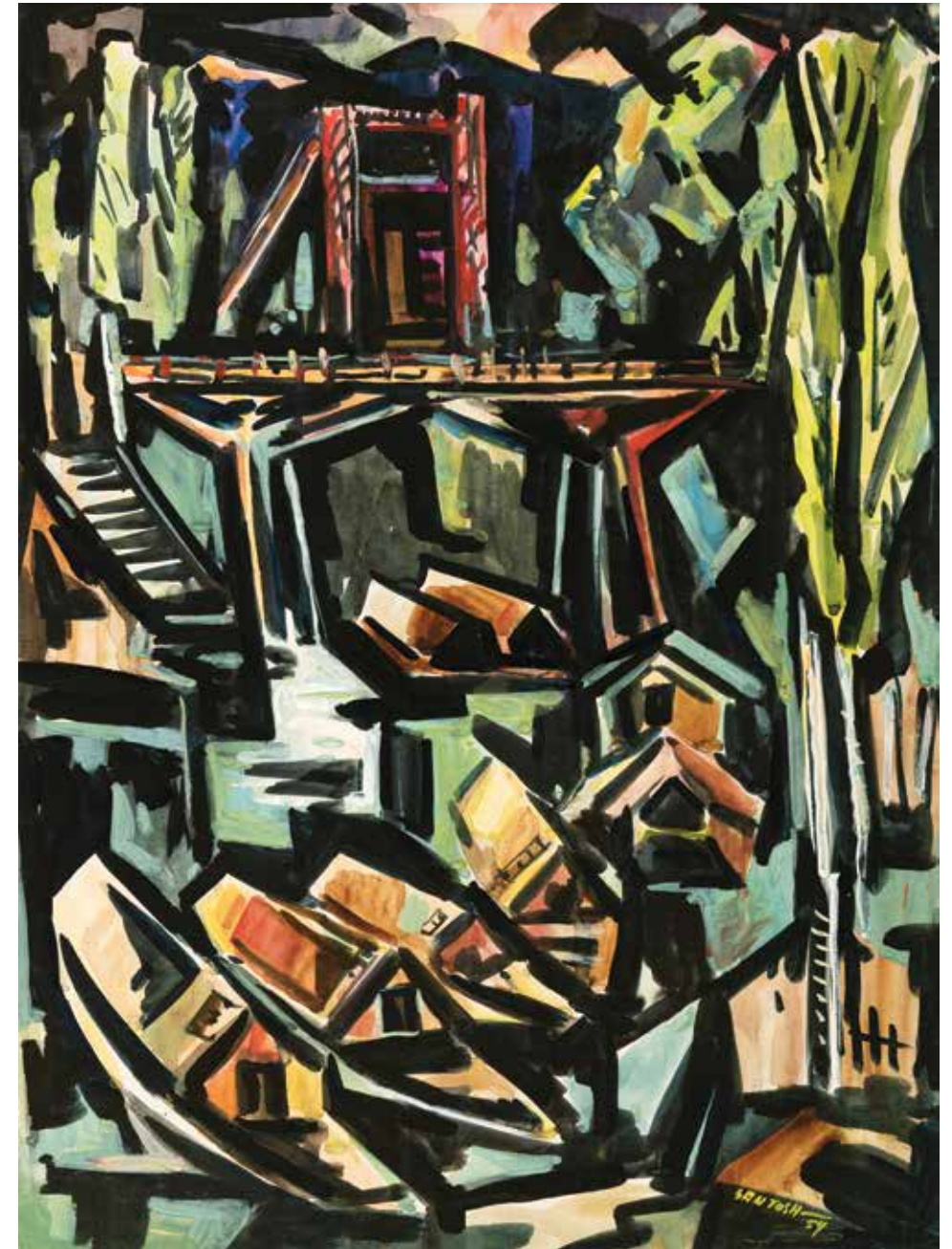




### Ghulam Rasool Santosh

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. 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 (Kashmir Landscape)  
 Gouache on Paper  
 22" x 16"  
 1954



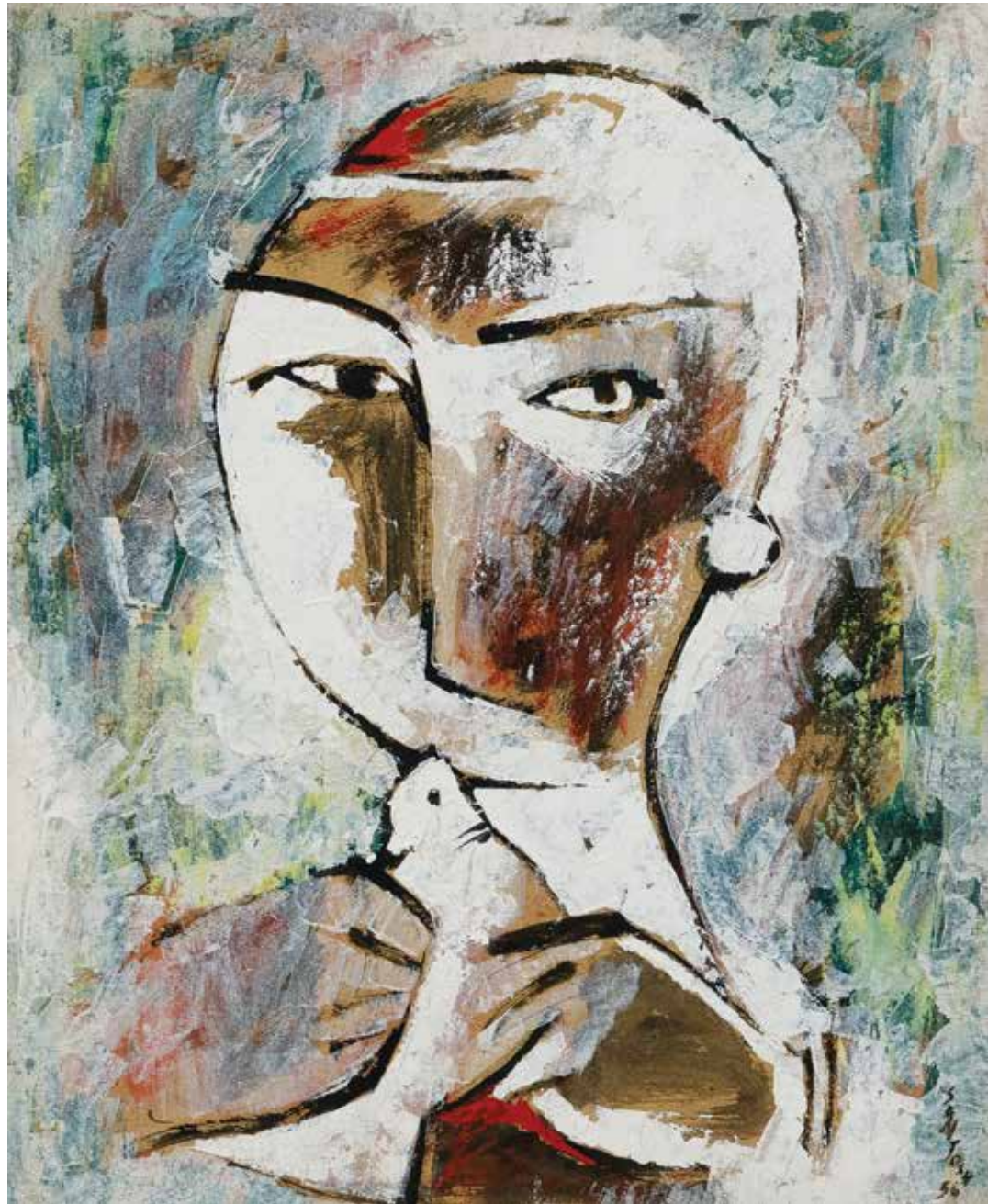


**G R Santosh** | Torso Series (Early Tantra) | Oil on Canvas | 49" x 68" | 1967

A celestial dance unfolds within this masterpiece, where G R Santosh conjures the eternal embrace of dual forces—Prakriti and Purusha—locked in a cosmic rhythm. The deep blue orb at the center becomes the primordial void, the axis of creation, from which energy emanates and dissolves. The fiery spirits flow with an unrestrained force, their luminous essence brimming with tantric

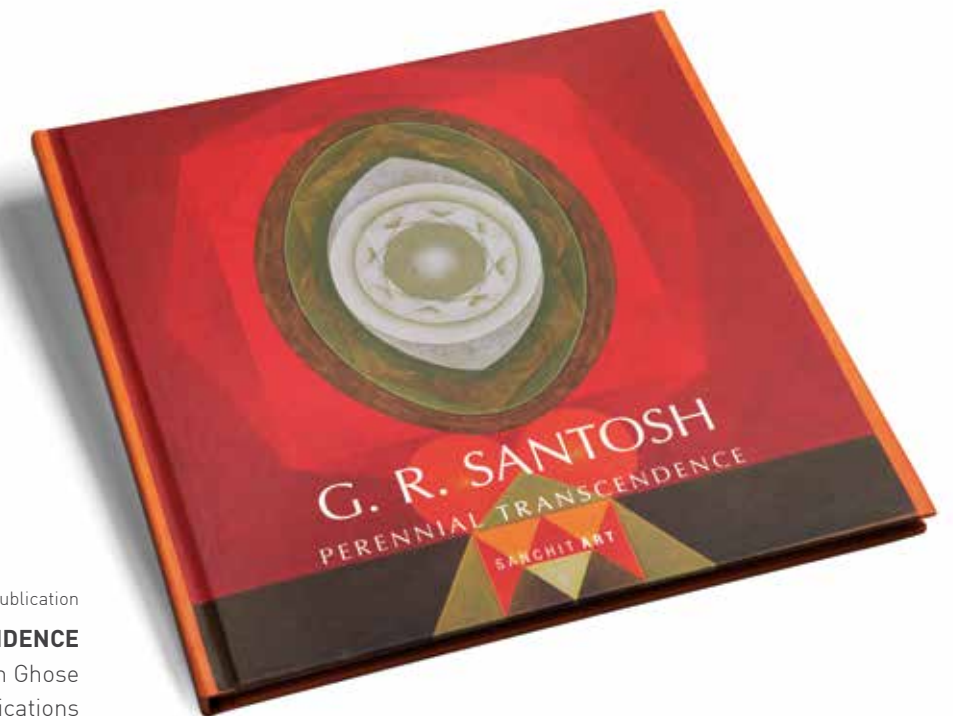
vitality. Around them, the background hums with an otherworldly stillness, as if time itself has paused to witness this divine convergence. Santosh's brushwork is an invocation, each line, each hue is a mantra, a sacred vibration transmuting philosophy into vision. This artwork radiates transcendence, a gateway where form dissolves into the boundless, and the infinite reveals itself.





**G R Santosh**  
 Girl Holding a Dove  
 Gouache on a Box-Board  
 16.5" x 14"  
 1956

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.



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





# **Ganesh Haloi**

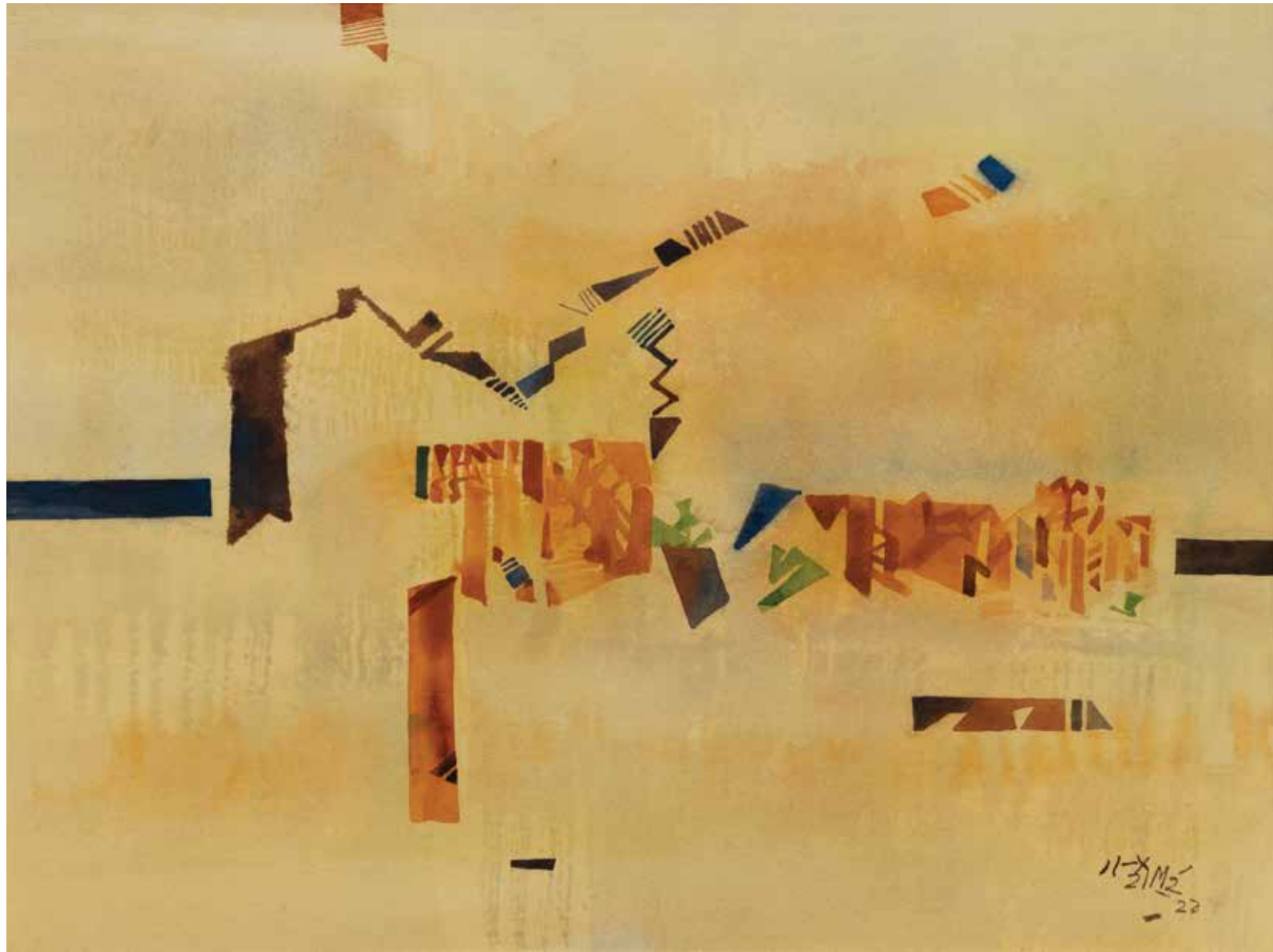
b. 1936

**G**anesh 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 | 19.5" x 30" | 2023





**Ganesh Haloi** | Untitled | Gouache on Paper | 21.5" x 29" | 2021



**Ganesh Haloi** | Untitled | Gouache on Paper | 21" x 30" | 2009





**Ganesh Haloi** | Untitled | Gouache on Paper | 24" x 27.5" | 2023



**Ganesh Haloi** | Untitled | Gouache on Paper | 23" x 28" | 2023

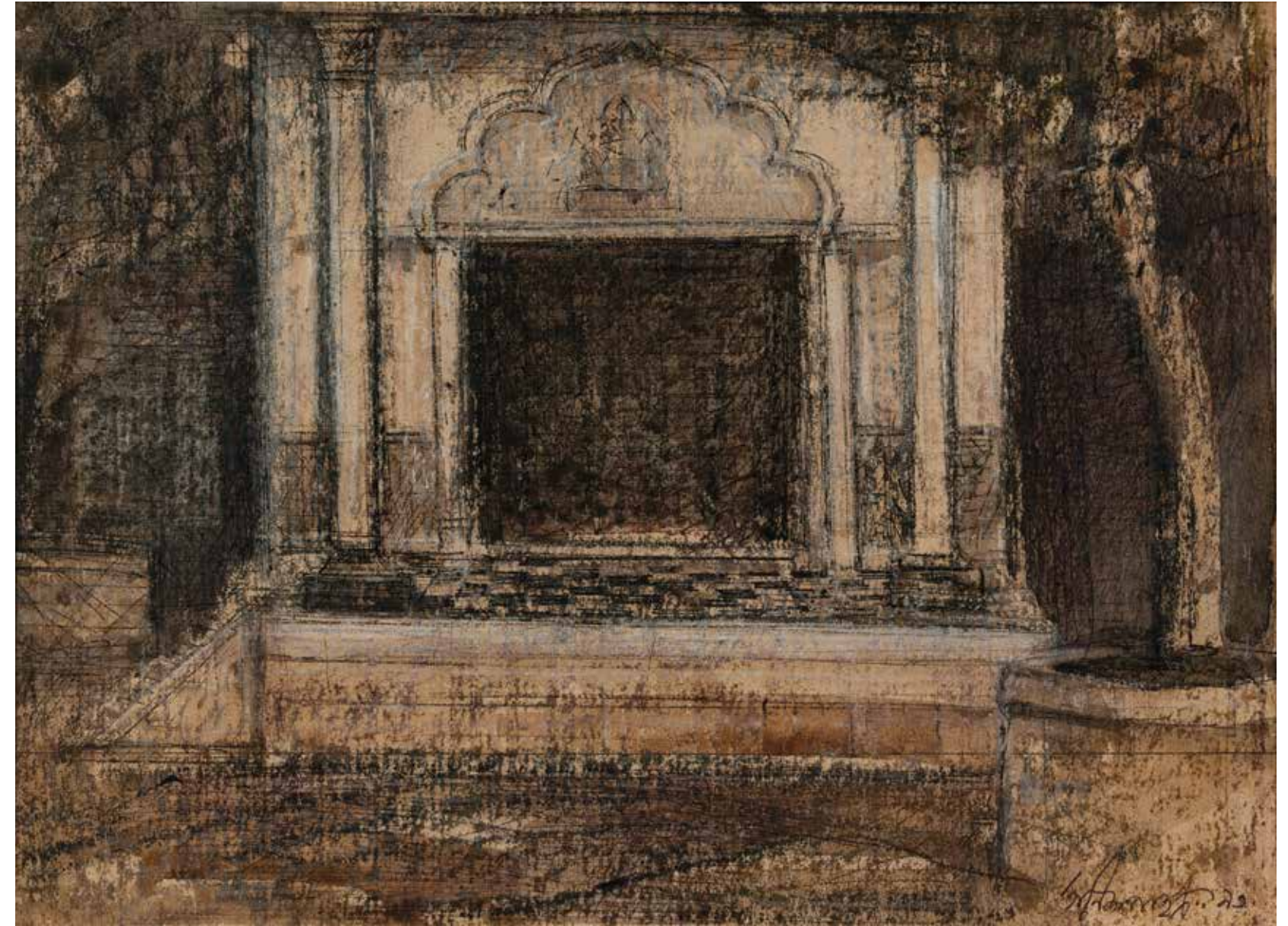




# **Ganesh Pyne**

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 appears mysteriously enriched with moods of tenderness and calm serenity, rich with visual depth in which every single stroke appears charged with muted eloquence. Born in Calcutta in 1945, Pyne's place in the history of modern Indian art is more than assured.

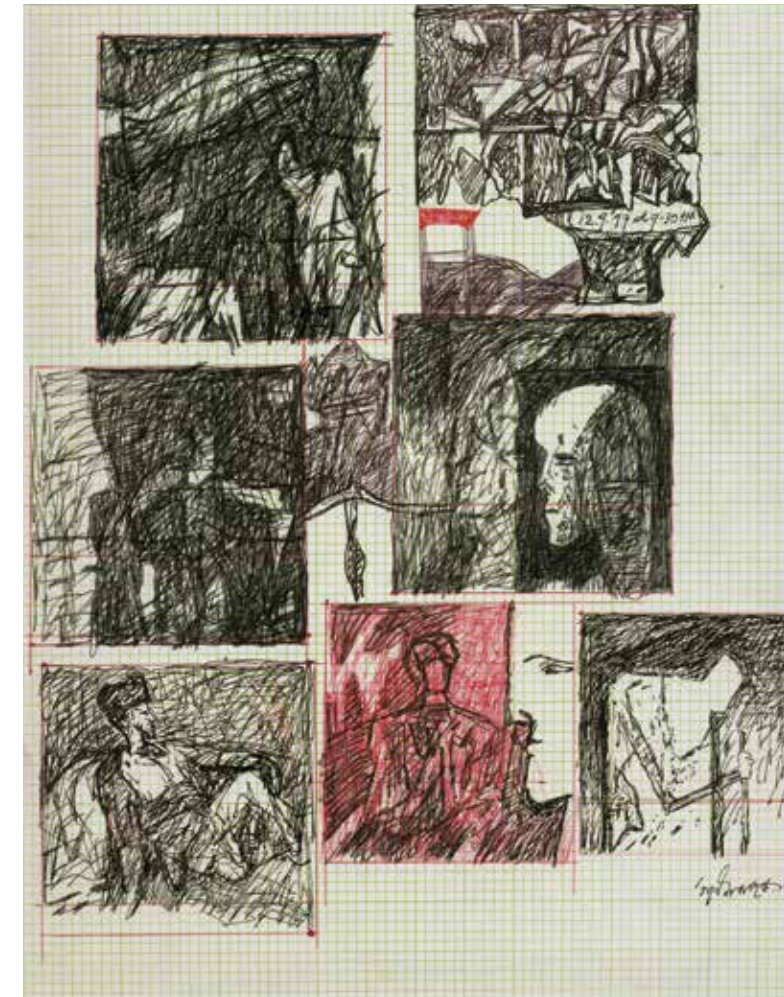


**Ganesh Pyne** | Untitled | Mixed Media on Paper | 6.3" x 8.6" | 1993

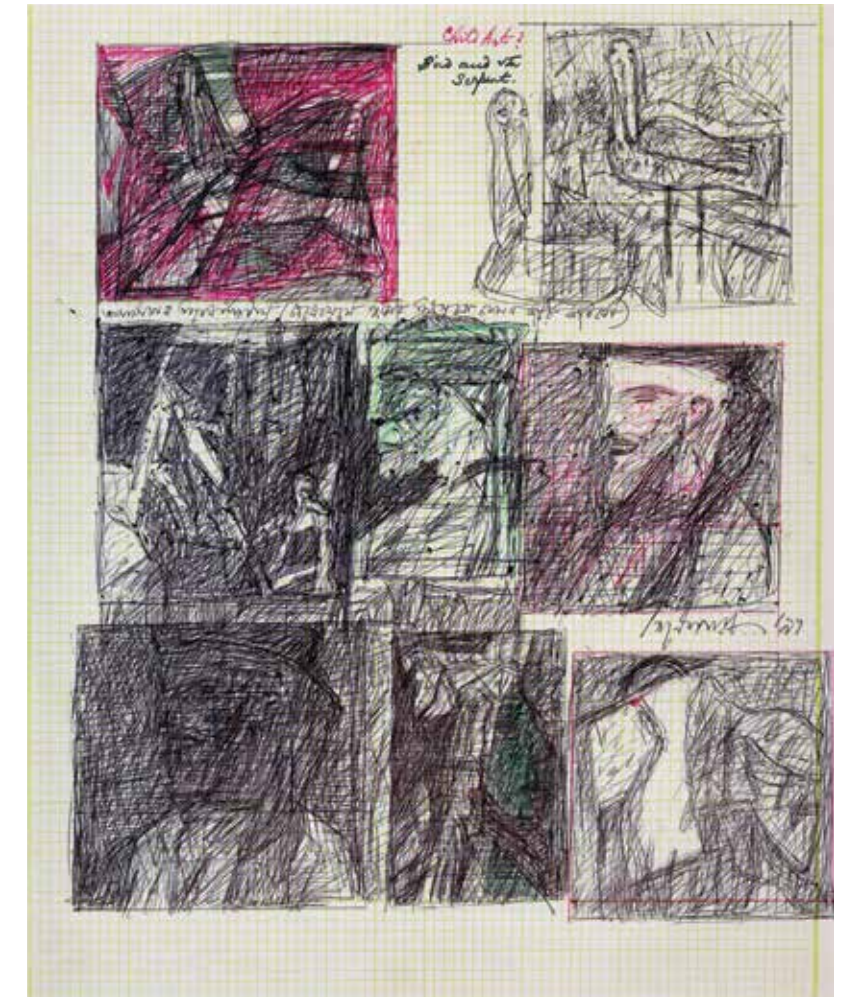


Ganesh Pyne used to articulate his thoughts on art and also on his own art rather well despite his preference for staying away from the limelight. His volumes of letters, written to a close friend in Germany, bears adequate testimony to this side of him that demands scholarly attention to decode his metaphors. Carefully written lines that often accompany his 'jottings' therefore offer additional clues to the thoughts germinating in him while the same is drawn on paper. Presence of written words also elevates his 'jottings' closer to post-modern art practices though his intention surely was precariously poised on the edge, not committed to delve any deeper.

- Arun Ghose

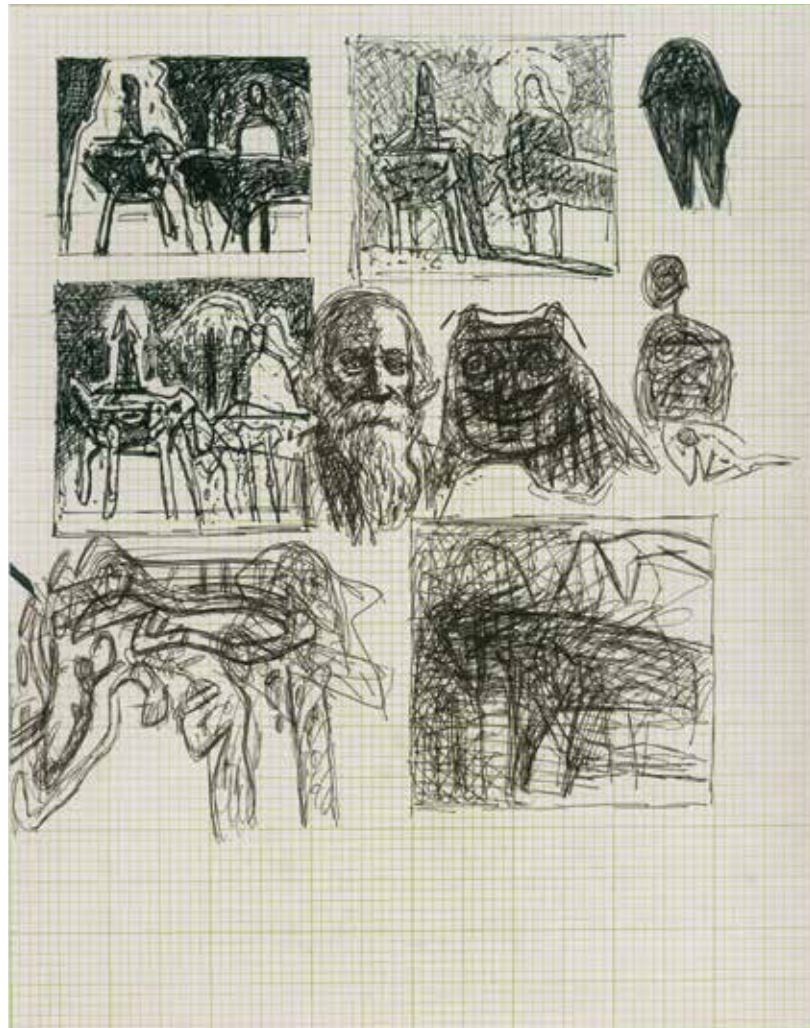


**Ganesh Pyne**  
 Untitled  
 Pen and Ink on Paper  
 10.25" x 8.25"

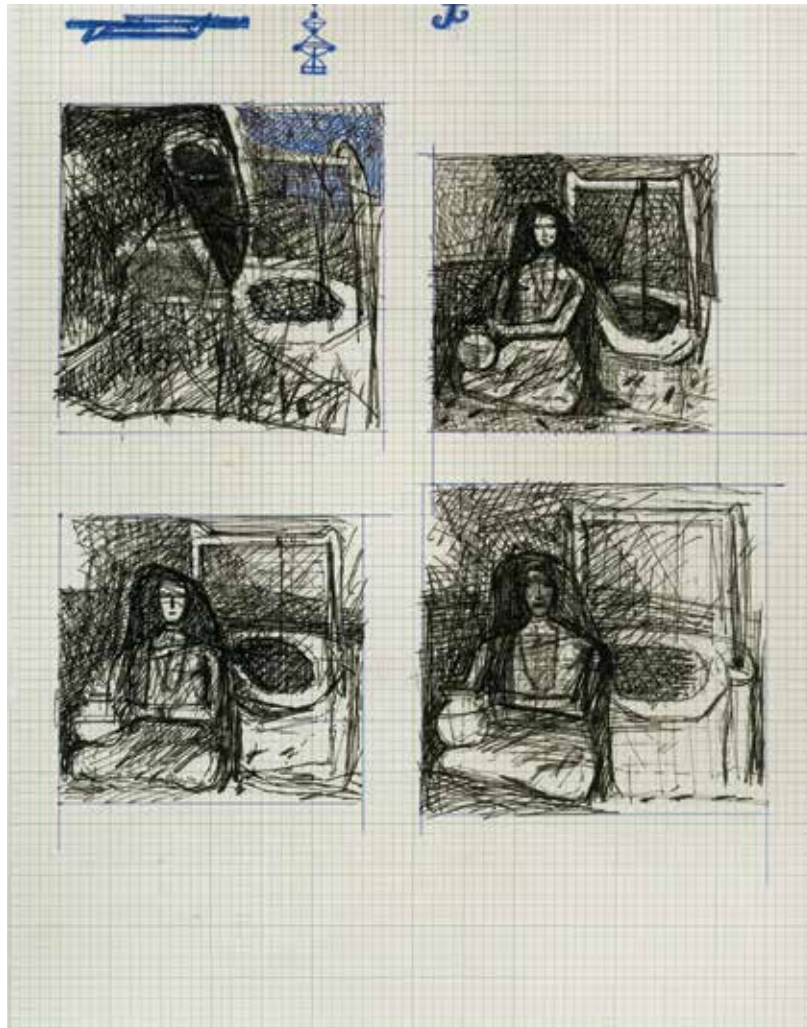


**Ganesh Pyne**  
 Untitled  
 Pen and Ink on Paper  
 10.25" x 8.25"





**Ganesh Pyne**  
 Untitled  
 Pen and Ink on Paper  
 10.25" x 8.25"



**Ganesh Pyne**  
 Untitled  
 Pen and Ink on Paper  
 10.25" x 8.25"

In an interview, given to Ranjit Haskote several years ago, the artist observed that “in earlier days, the idea would come to my mind first. Then I would search for the forms, sketching and sketching. Now, the store of my mind has become richer, with age. When I sit down with my paper, I make ‘jottings’, which are preparatory work. I make different versions of an image, and then translate the one I like best into tempera on canvas.”

- Arun Ghose



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





# 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.

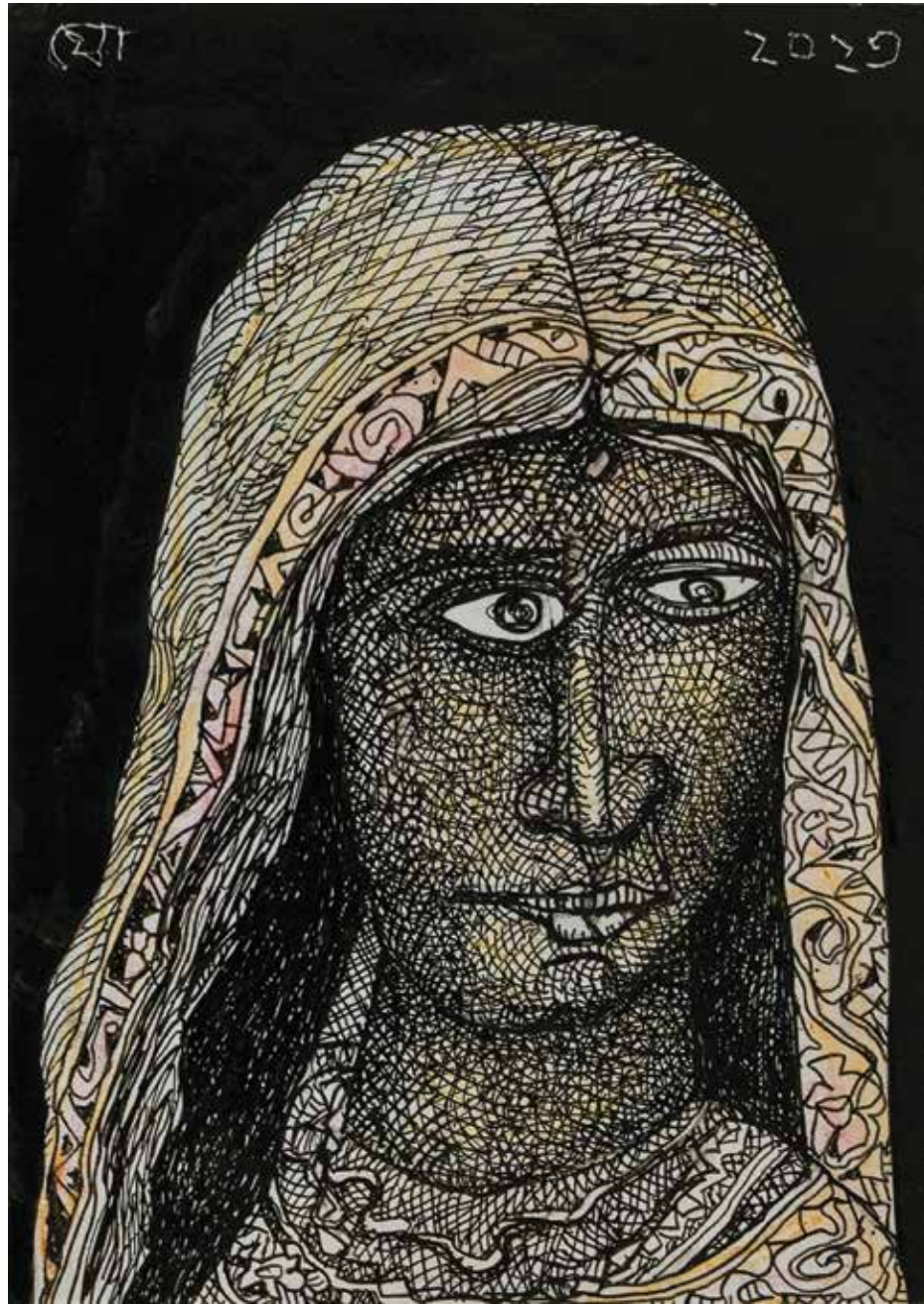


## Jogen Chowdhury

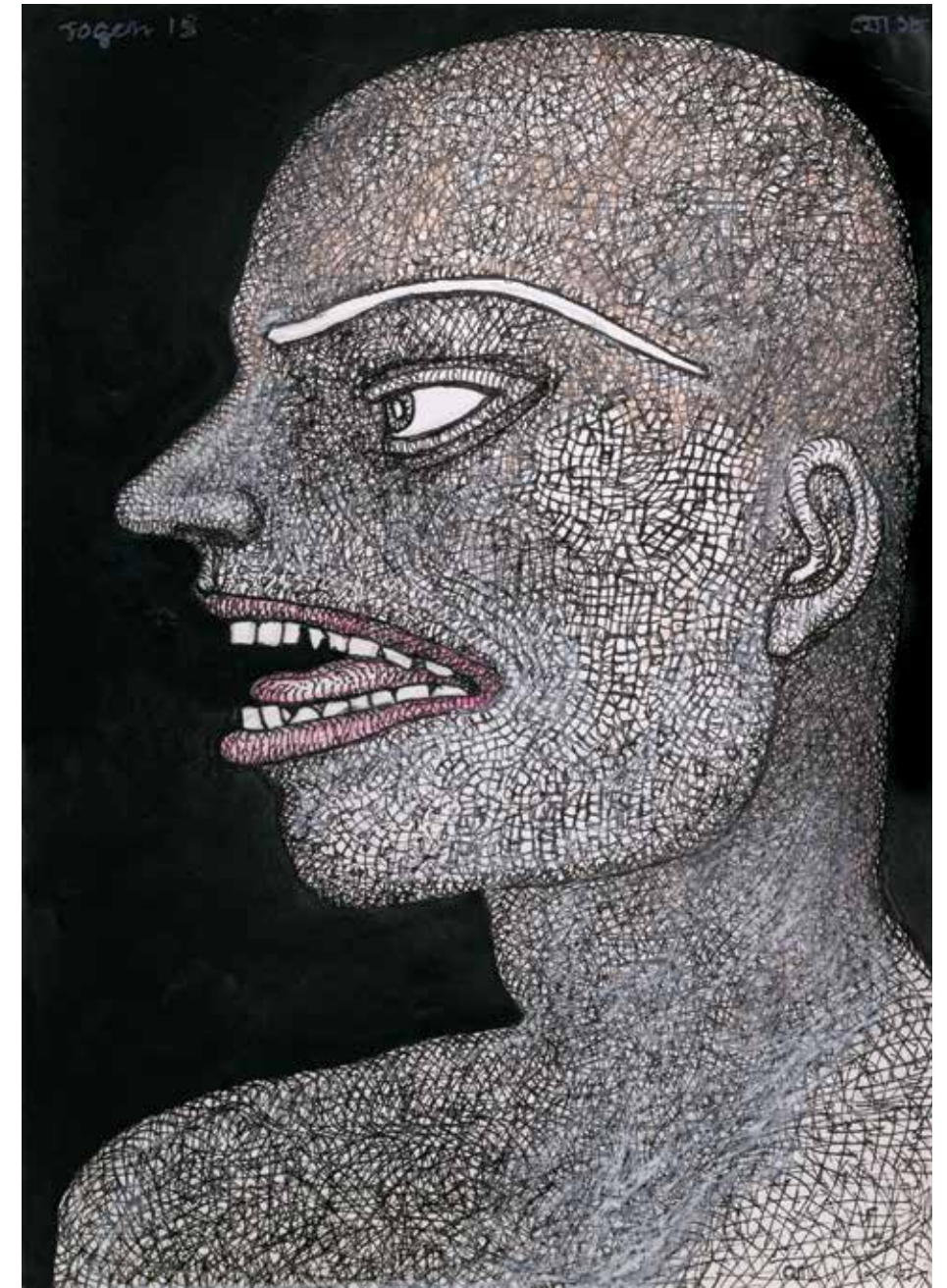
Bride

Drawing on Paper  
30" x 22"  
2022



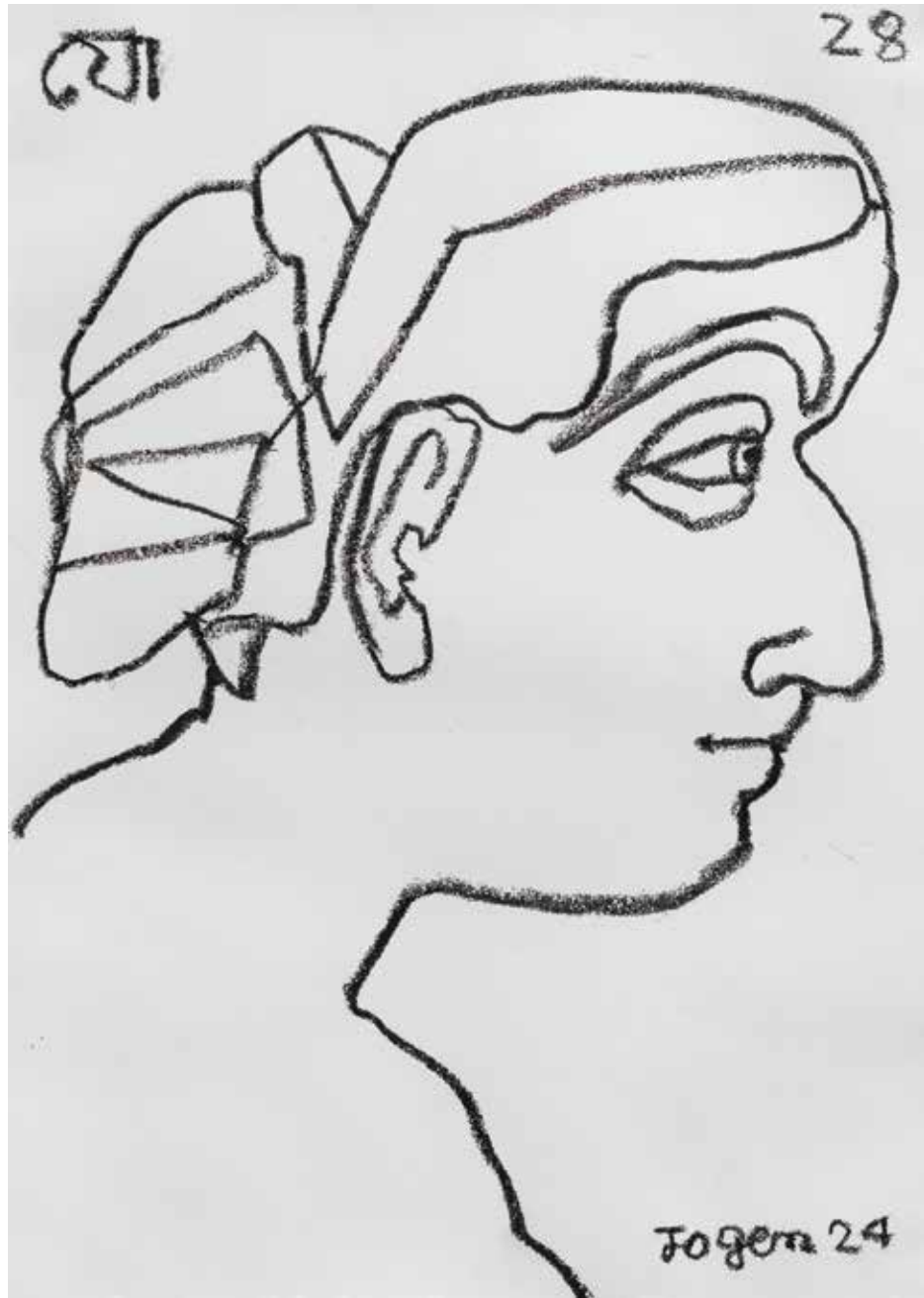


**Jogen Chowdhury**  
 Woman Face in Sari  
 Ink & Pastel on Paper  
 7.25" x 5.12"  
 2023



**Jogen Chowdhury**  
 Poor Man  
 Pen and Ink with Pastel  
 11.4" x 8.3"  
 2018

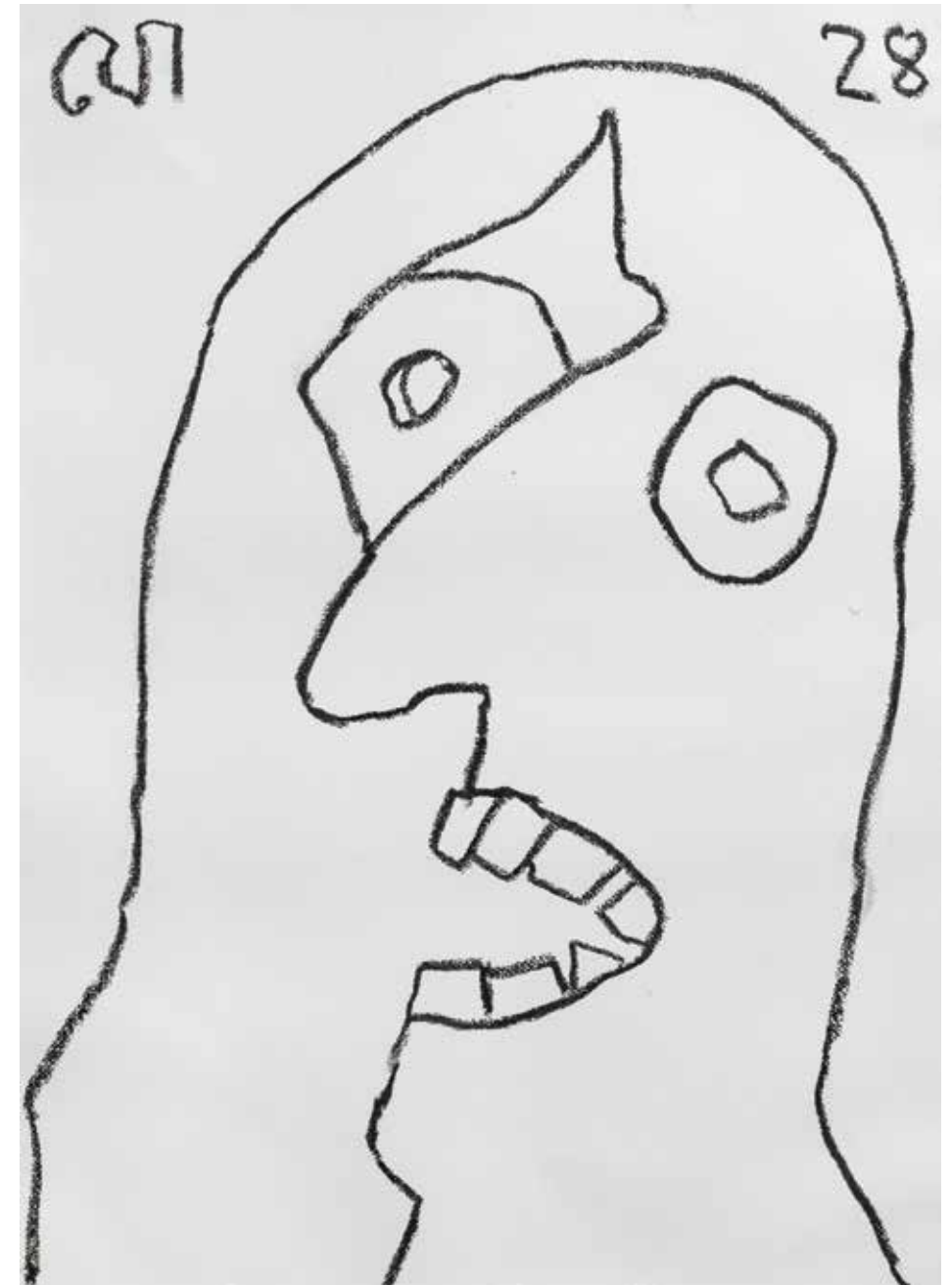




*“In a mirror we find a reflection of our appearances  
But in heart we find a reflection of our soul.”*

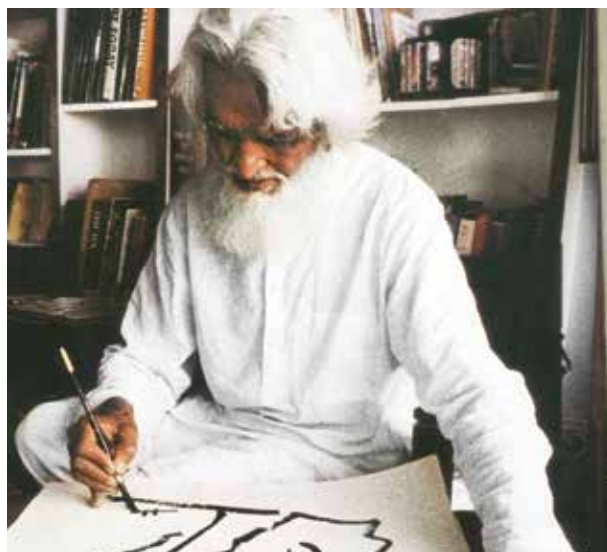
– Jogen Chowdhury

**Jogen Chowdhury**  
Profile of a Lady  
Dry Oil Pastel on Paper  
14" x 10"  
2024



**Jogen Chowdhury**  
Head of a Monster  
Dry Oil Pastel on Paper  
14" x 10"  
2024

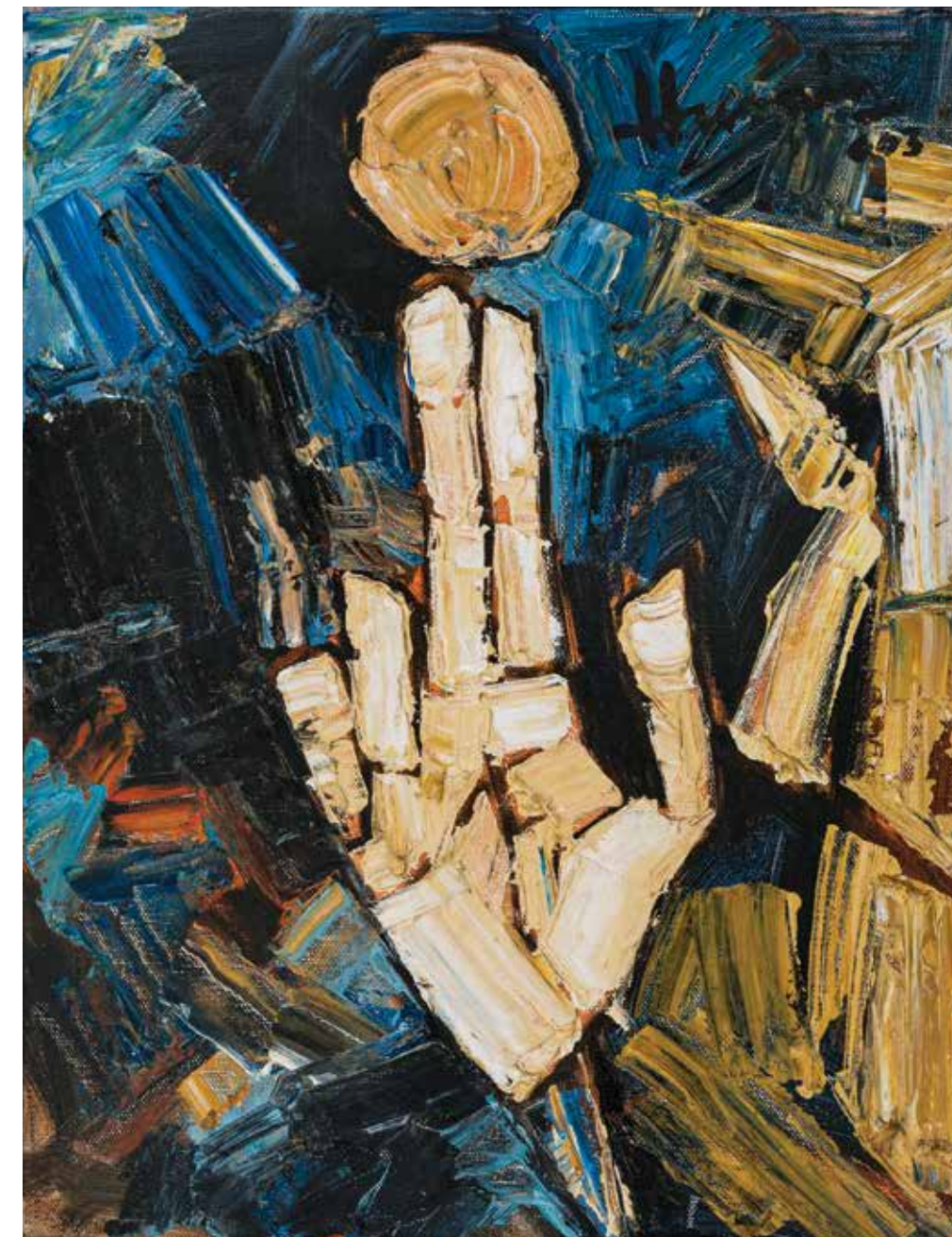




### Maqbool Fida Husain

1915 - 2011

**M**aqbool Fida Husain is one of the most celebrated artists in the 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 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  
 16" x 12"  
 2003



A divine interplay of myth and birth unfolds in this powerful image, where the woman lies as sacred terrain, embodying the essence of creation and transcendence, becoming the living symbol of life's eternal cycle. Her form, both serene and grounded, invites us into a space where the boundaries between the physical and spiritual dissolve, drawing us into a deeper understanding of existence. Her form becomes the fulcrum of a mythic world, steady and fertile, holding within her the hush of origin. Above her, an elephant emerges with quiet majesty, its trunk extended in a gentle, celestial flow. Beneath her curved form, a baby elephant presses into her being, cradled, embraced, as though formed from the soft essence of her being.

MF Husain composes a triadic cosmos—sky, earth, and birth. In this layered architecture, the elephant above carries the charge of divinity; the woman, poised between realms, becomes the bridge; and the baby elephant below rests in the warmth of becoming. It

is a visual scripture, each plane a passage between worlds, each figure a verse in an ancient hymn.

The image calls forth the dream of Queen Maya, who, in Buddhist lore, envisioned an elephant entering her womb, a vision that foretold the birth of the Buddha. Here, that dream is transfigured into form. The woman is the threshold of transcendence, her presence both vessel and sanctuary. The moon in the top left symbolizes purity and divine wisdom, reflecting life's cycles and the divine act of creation. Its presence quietly witnesses this sacred myth, a timeless reminder of Queen Maya's vision.

Husain renders this moment with mythic tenderness. The elephant above appears as a beacon, part god, part guardian, descended to bless the womb of the world. The calf below, gentle and luminous, embodies rebirth, lineage, and the sacred echo of love passed from one life to the next.



**M F Husain** | Untitled | Oil on Canvas | 17.62" x 29.62"





**M F Husain** | Untitled (Gajalakshmi) | Acrylic on Canvas | 26.37" x 37.37" | 2006

The essence of Gajalakshmi, the goddess of wealth and prosperity, radiates from this masterpiece, enveloping the viewer in divine blessings, spiritual abundance, and boundless grace.

A figure sits at the heart of the canvas, composed, luminous, and resplendent in red. Her posture unfolds with the grace of classical rhythm, each movement imbued with poise and presence. Her arms rise in a gesture that echoes both invocation and dance, a timeless choreography of devotion. She lifts sacred oil lamps with her tender hands, their flames delicately balanced like celestial offerings—symbols of light, clarity, and the eternal spark of presence.

Her face is serene, infinite in depth, and crowned by a radiant aura. She becomes every goddess, every mother, every guardian of the sacred. At her brow, the bindi glows like a sun, centered and resolute, a mark of perception and inner

vision, grounding the figure.

Two baby elephants leap toward her with jubilant energy, their forms glowing with eternal light. They are symbols of welcome, protectors of prosperity, companions to divinity. Their uplifted trunks reach toward her radiance, drawn by instinct to a presence that nourishes and protects. These elephants carry the blessings and wisdom of Lord Ganesha, symbolizing wealth, knowledge, and the removal of obstacles, living metaphors of auspiciousness, folded into the composition.

To one side, a green banana leaf anchors the scene, an emblem of ritual, offering, and sacred continuity. It connects the divine to the domestic. The composition unfolds within a vibrant ocean of red, a celebration of sacred feminine power. From its depths, the goddess emerges, alive in gesture, alive in memory, eternally seated in the heart of devotion.

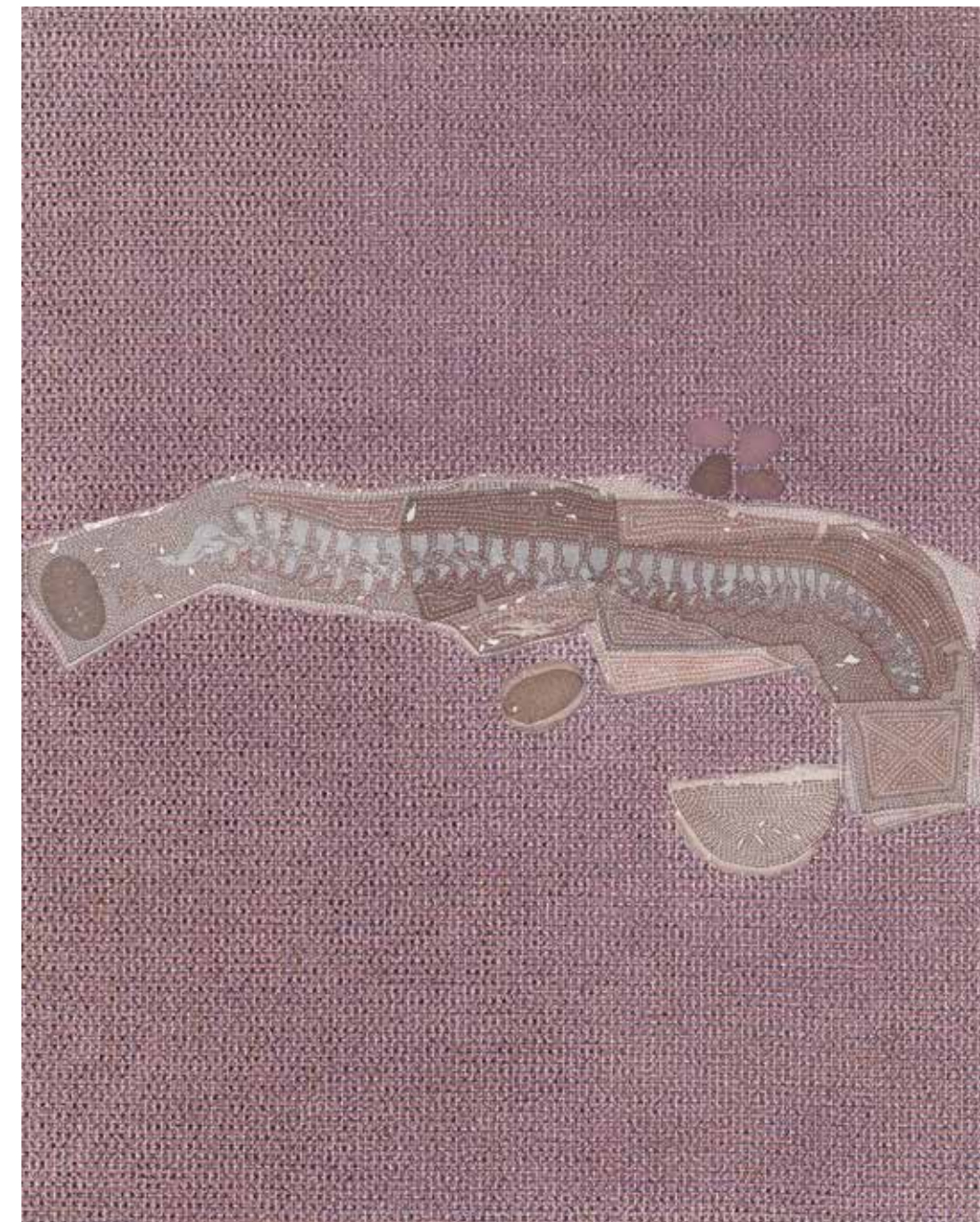




## Manish Pushkale

b. 1973

Manish Pushkale is an autodidact who honed his artistic style and sensibility in the fertile and creative ambience of Bharat Bhavan, Bhopal. The intellectual rigour of Bharat Bhavan's founders in its early decades, its deeply held Indian values and its uncompromising artistic mission to foster these values in art have formed the foundation of Pushkale's subsequent career as a celebrated abstract artist. His calm, contemplative canvases dwell upon the ebb and flow of civilisation and its underlying spirituality through themes of genesis, progress and change.



## Manish Pushkale

Between the Memory & Metaphor  
Acrylic on Canvas  
60" x 48"  
2021



*“This work is inspired from Borge's famous story “Blue Tiger”. It is about a man searching for a mysterious blue tiger in India. Instead of finding a tiger, he finds strange blue stones with unusual powers. The story focuses on mystery, human curiosity, and the limits of knowledge. The man is curious about the blue tiger and wants to learn its secrets, and ends up discovering something strange that he cannot explain. It suggests that not everything can be controlled or explained by reason.*

*Therefore, in this painting, one of the five stones, turning in half blue, represents the wonder of this binary.”*

– Manish Pushkale

**Manish Pushkale**  
Dreaming of those Five Stones  
Acrylic on Canvas  
60" x 48"  
2021







## Manoj Dutta

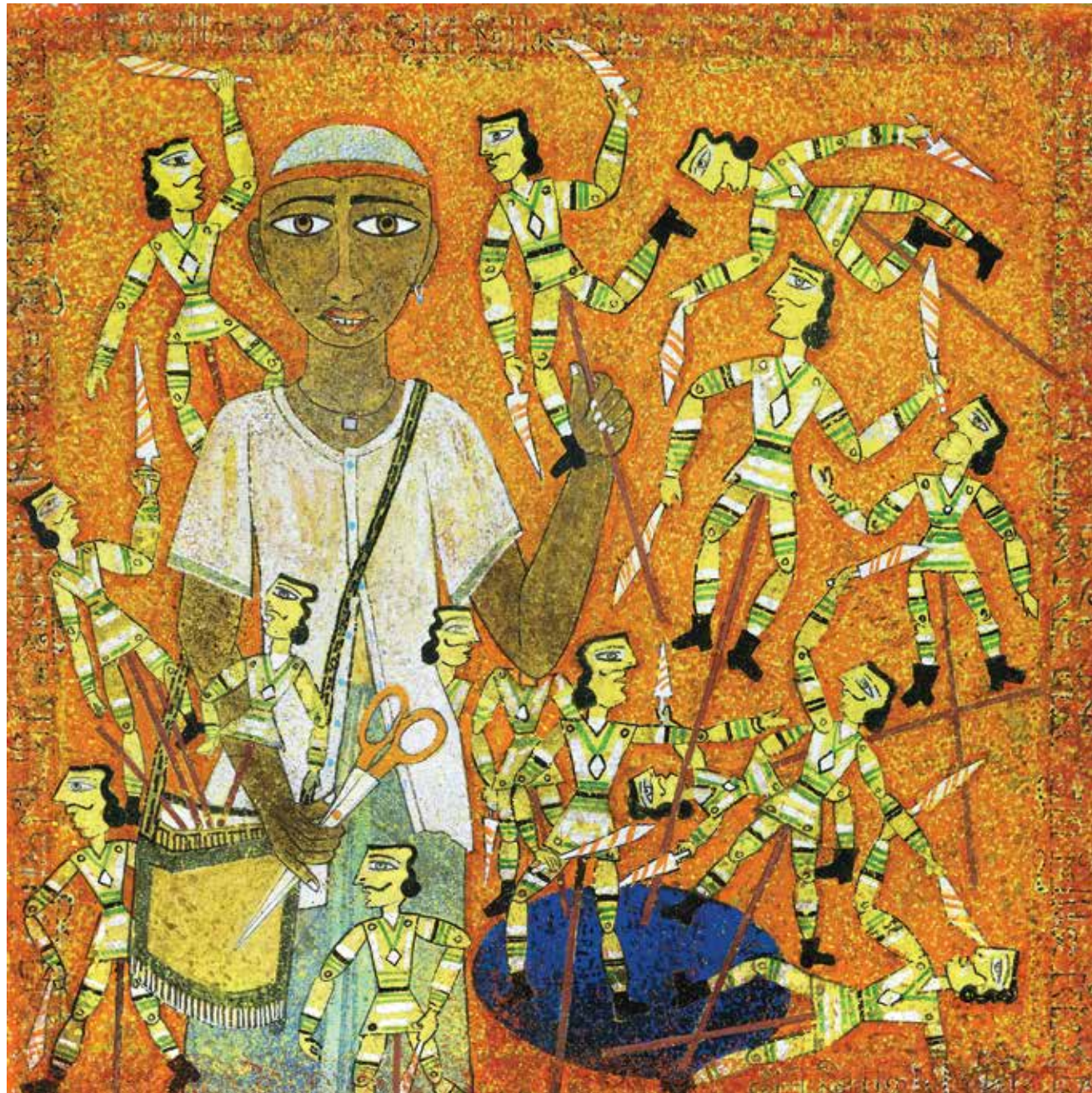
1956-2023

**M**anoj 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 on Card Board | 14.12" x 19.5"





**Manoj Dutta**  
Our Land  
Tempera on Board  
30" x 30"  
2000s

Manoj speaks of “a fusion of city life and what I have absorbed from folk art.” This fusion arises from a transformation in his sensibility, shaped by his early life in a village and the complexities of city life. This journey adds a new dimension to his sensibility, preserving all that it was. His exposure to modernism in art enriches his understanding of image-making. He realizes

that art is a creative expression of the artist’s self, reflecting his perceptions of life, bearing the imprint of his identity. Throughout his artistic evolution, what remains constant in Manoj’s work is the identity shaped by his early life, his sensibility nurtured in the village, and his worldview rooted in his formative years, driven by his desire to be an artist above all else.

- Manasij Majumdar

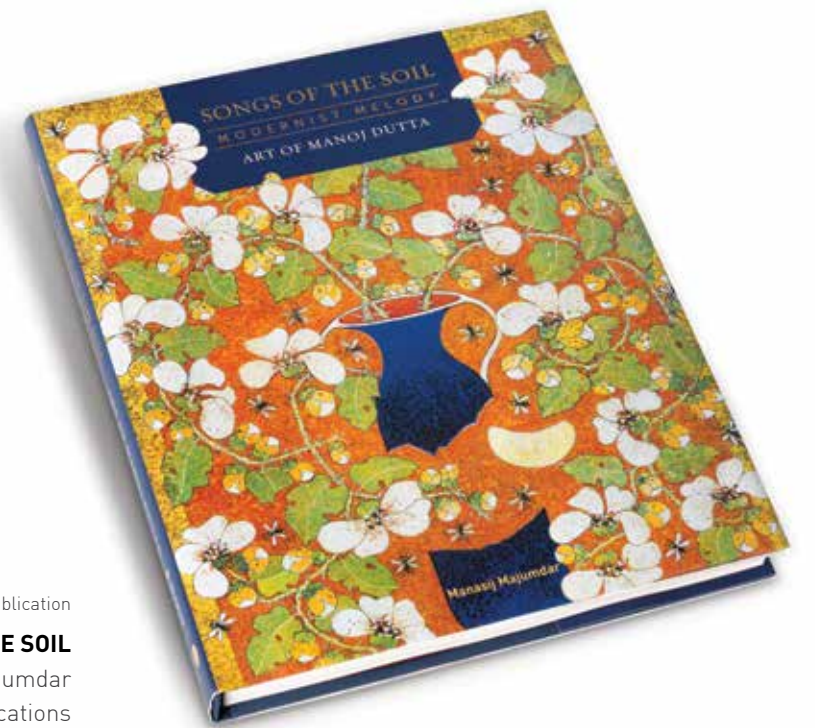




**Manoj Dutta**  
 Untitled  
 Tempera & Pastel on  
 Paper Pasted on Board  
 17.9" x 17.9"  
 2019

*"My painting is inspired by contemporary reality. It reflects our hopes and aspirations, life and society, our political and religious preoccupations and everything that happens around us."*

– Manoj Dutta



Cover of Gallery Publication  
**SONGS OF THE SOIL**  
 by Manasij Majumdar  
 Sanchit Art Publications





## Nandan Purkayastha

b. 1986

Nandan Purkayastha is a contemporary artist whose works are firmly placed in the now. The fantastical characters that inhabit the landscape of his paintings are memories from the folk dances that he was privy to as a child growing up in Assam. The beautiful tapestry of textures that he loves to weave patiently around these creatures is a testimony to his background in fashion designing.

## Nandan Purkayastha

Elixir of Moonlight  
Acrylic, Watercolor,  
Pen & Ink on Paper  
60" x 44"  
2024





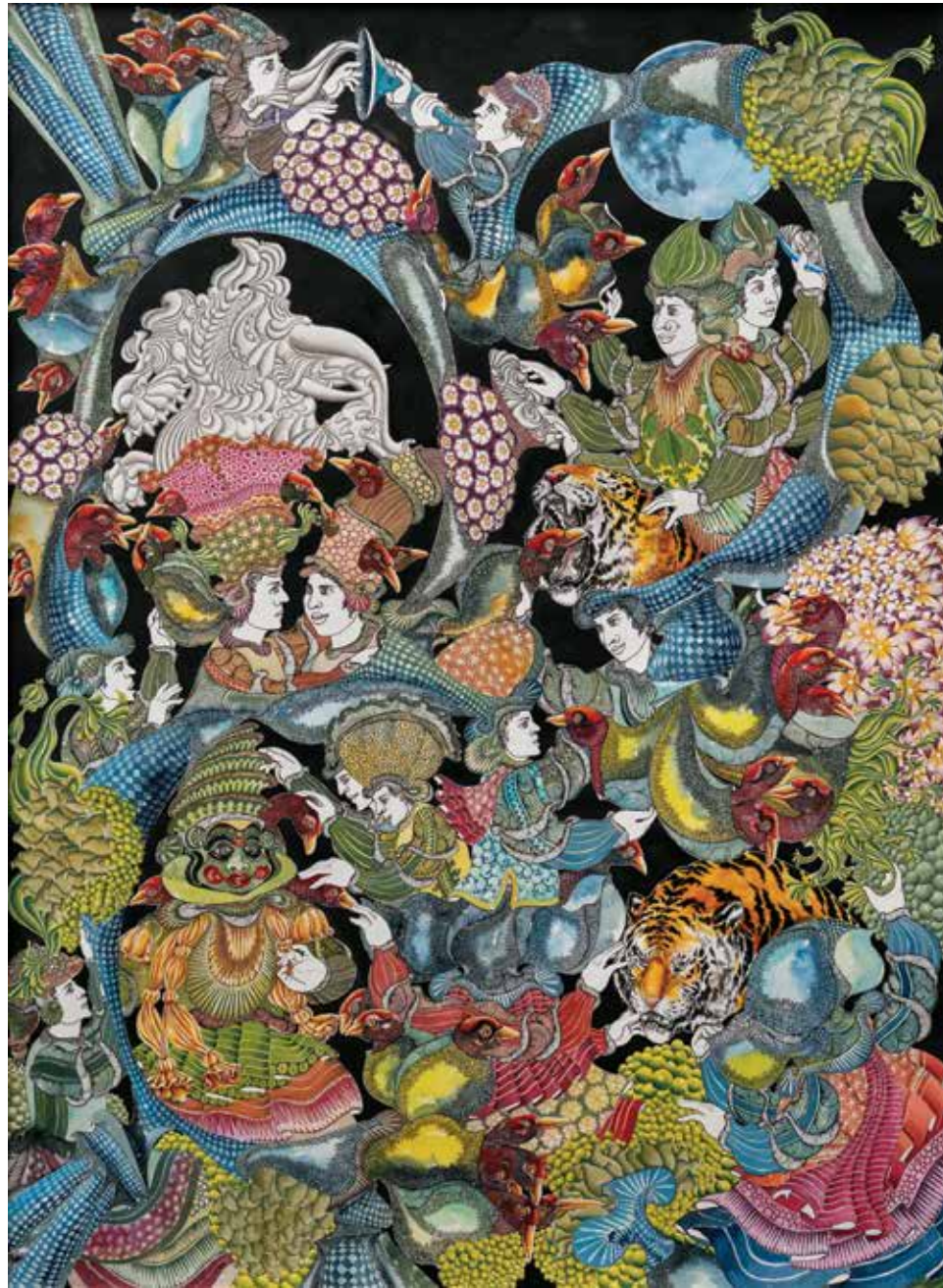


**Nandan Purkayastha**  
Botanica  
Acrylic, Watercolor,  
Pen & Ink on Paper  
64" x 44"  
2024

*“When I think of what I believe in, it is closest to a form of animism—the belief that all plants, creatures, and parts of the earth are alive. But it is an animism of vibrant difference and interconnectedness. My being alive doesn't mean the aliveness of the hill, river, or wild roses is the same as mine; each has its own essence, its own rhythm. Through my work, I express this diverse vitality, where everything is interconnected yet retains its unique energy. My art invites the viewer to feel this connection, to experience the vibrant pulse of life in every form, and to embrace the beauty found in both chaos and coexistence.”*

*– Nandan Purkayastha*





**Nandan Purkayastha**  
The Eternal Cosmos  
Acrylic, Watercolor,  
Pen & Ink on Paper  
64" x 44"  
2024

Nandan's wiry images seem to be born of a forest of powerful dreams and visions, at once we perceive a complex arena of mystery, magical realms, and possibilities, that draw from the deep recesses of an unconscious mind. Indeed, one can think of Nandan's dreams wandering along thick, lush tropicana of the artist's earliest memories of childhood.

- Uma Nair



Cover of Gallery Publication

**GENESIS**  
by Uma Nair  
Sanchit Art Publications





## 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.

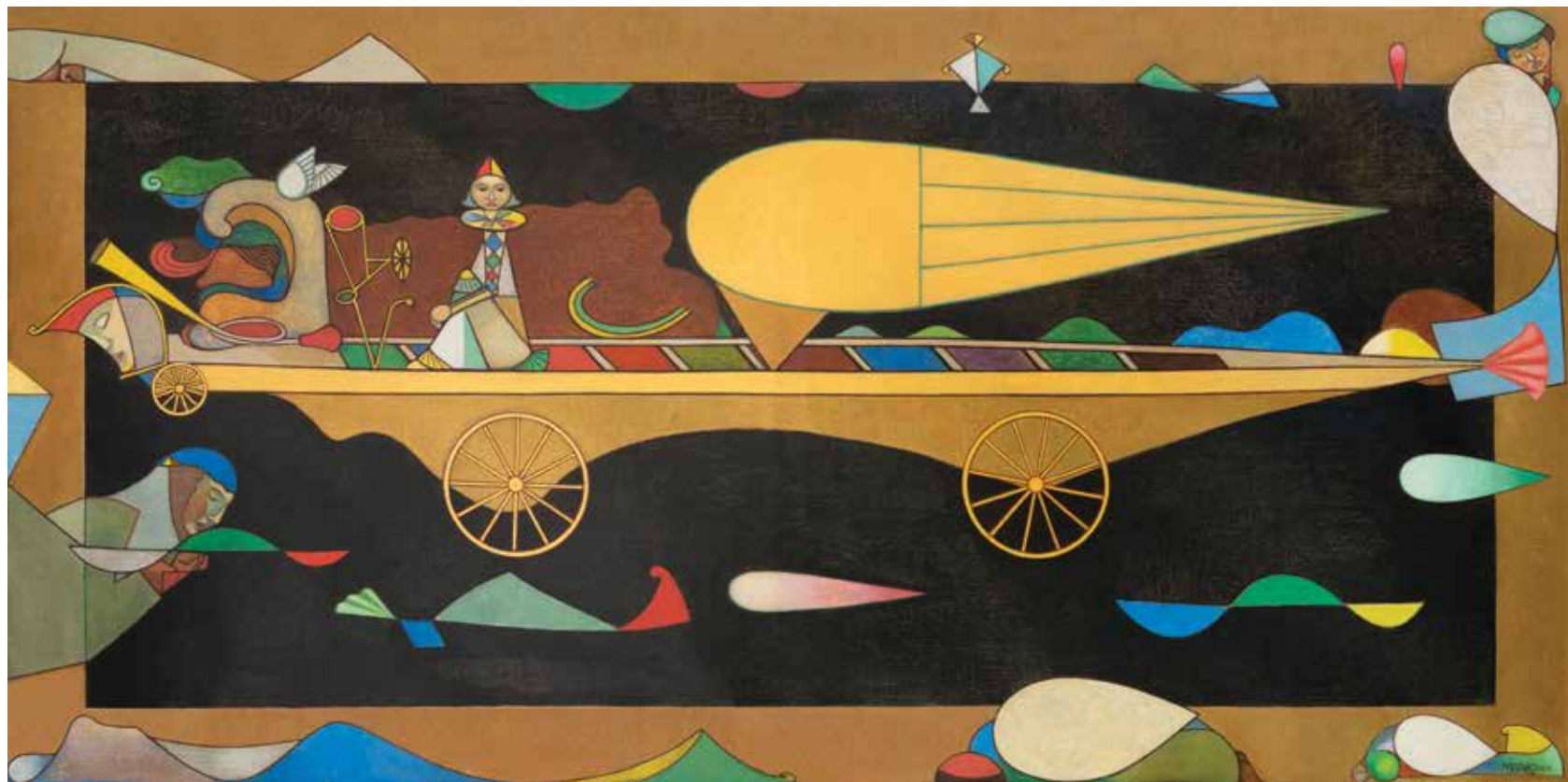
Tradition and modernity coexist in his art that carefully conceals his complex method of applying paint and drawing lines, leaving only a surface of infinite bliss.



## Neeraj Goswami

Musical Float  
Acrylic on Canvas  
48" x 48"  
2024





**Neeraj Goswami** | Vimana – The Flying Chariot | Acrylic on Canvas | 36" x 72" | 2025



**Neeraj Goswami**  
Welcoming Love  
Acrylic on Canvas  
36" x 24"  
2024



‘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.’

- Arun Ghose



**Neeraj Goswami** | Bhraman – A stroll in Red Space | Acrylic on Canvas | 42" x 84" | 2025

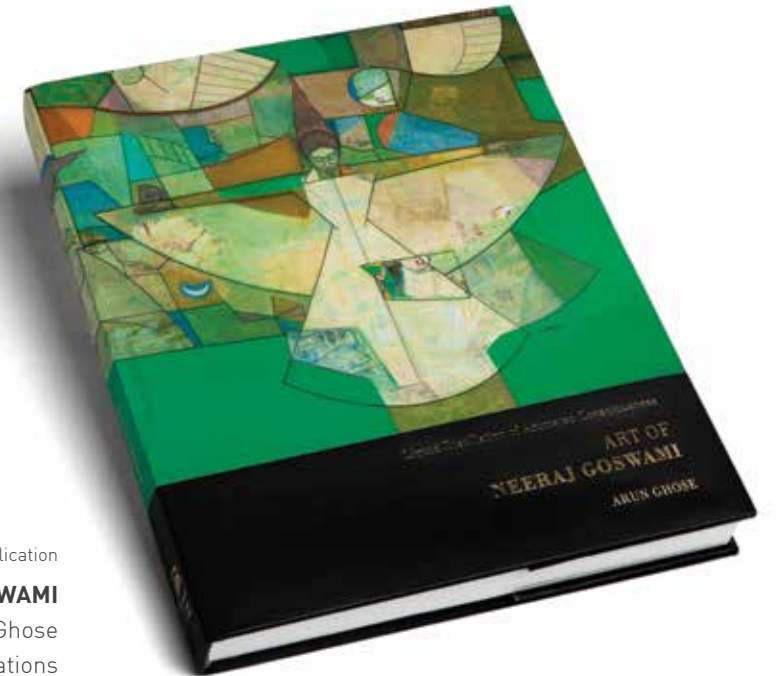




**Neeraj Goswami**  
 Angels in my Life  
 Acrylic on Canvas  
 36" x 24"  
 2024

*"It all began with an elephant I drew when I was five years old –  
 the elephants grew to be a mystic and the mystic has gone deep into  
 meditations."*

*– Neeraj Goswami*



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





**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 sub-conscious 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

Oil on Canvas

50" x 31.5"

1967





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

“My forms are as obscure as possible, sometimes more suggestive, sometimes less.” Ram Kumar’s oeuvre explicitly counts more landscapes than portraiture and hence an astoundingly warm yet aggressive face surprises and gladdens us with its brilliance. Unique in its representation, the painting evokes a deep chord with the patches of balmy colours and expressions, staring back at the viewer with vitality.

- Arun Ghose



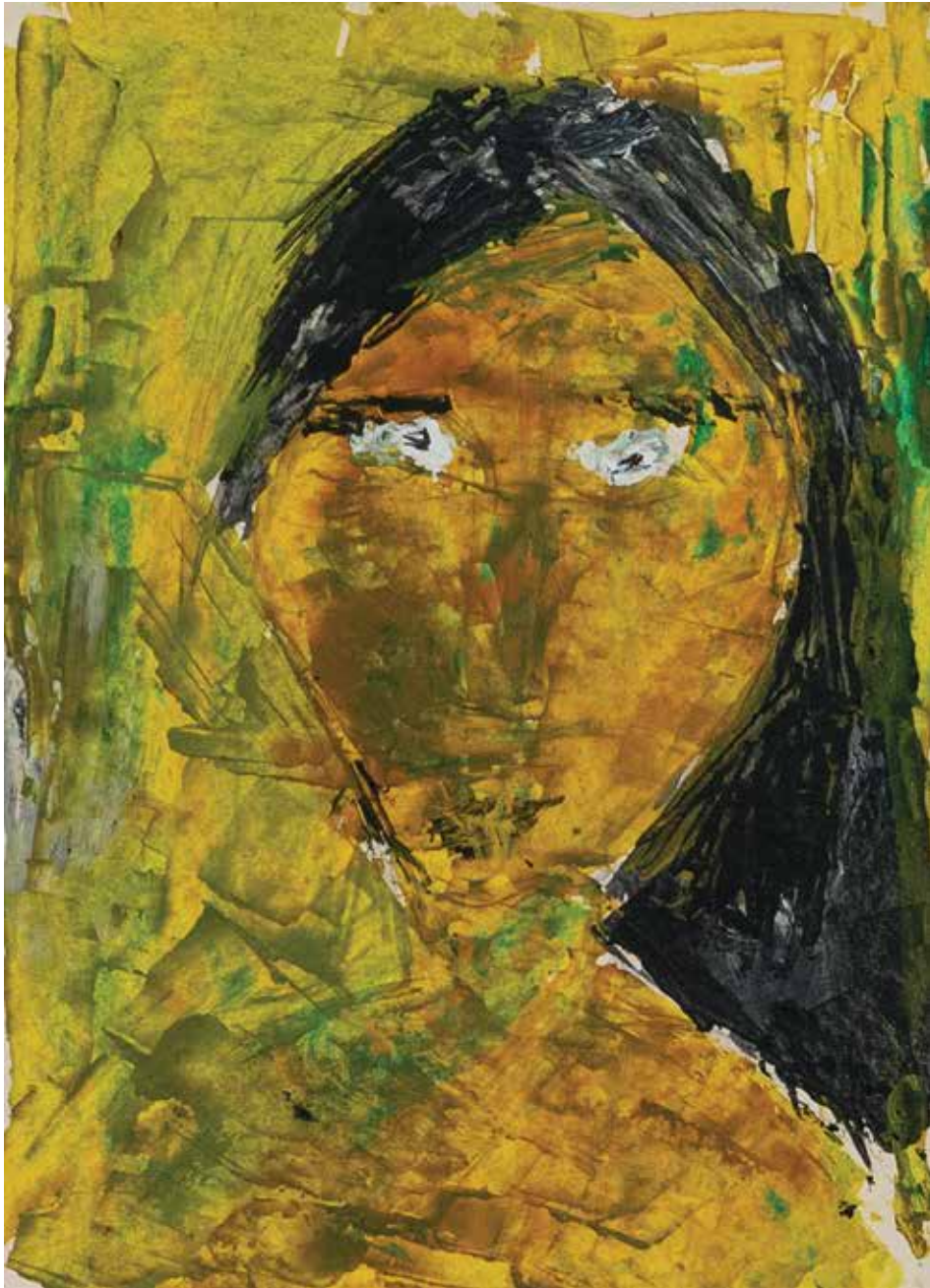


**Ram Kumar** | Untitled | Acrylic on Paper | 22" x 30" | 2010



**Ram Kumar**  
 Untitled  
 Acrylic on Paper  
 30" x 22"  
 2014





**Ram Kumar**  
 Untitled  
 Acrylic on Paper  
 11.5" x 8"  
 1992

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.

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







**S H Raza**  
Phulvari  
Acrylic on Canvas  
10.5" x 3.5"  
2005

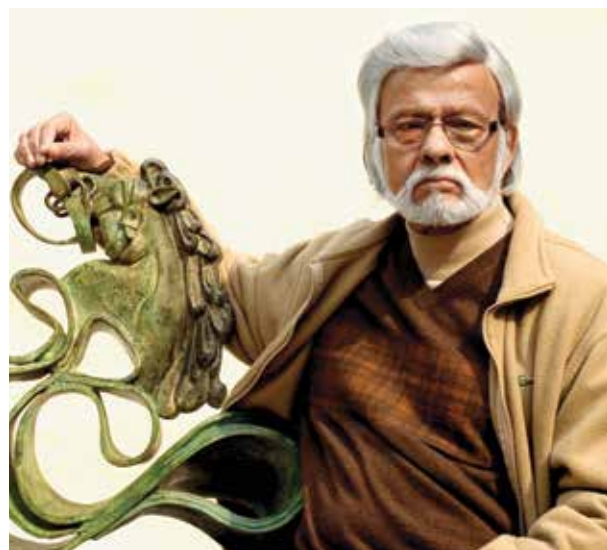
'Phulvari' blooms with the laughter of Raza's early years beneath the open skies of Mandla, Madhya Pradesh, where colours danced like memories. Each petal-like burst, mirrors the innocence of rural joy, the scent of flowery fields after rain, and the symphony of nature that sang to a young heart destined to hold beauty forever within.

This artwork is a living philosophy. The upright and inverted triangles, divine masculine and feminine, dance in harmony, birthing the cosmos. At their centre, a tree takes root, symbolizing creation's essence. Raza integrates these symbols into a spiritual journey of meditation and introspection. The tree bridges what we see and understand, inviting us to become storytellers. In this masterpiece, art becomes a narrator, guiding us into deeper realms.



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





## 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"  
2001



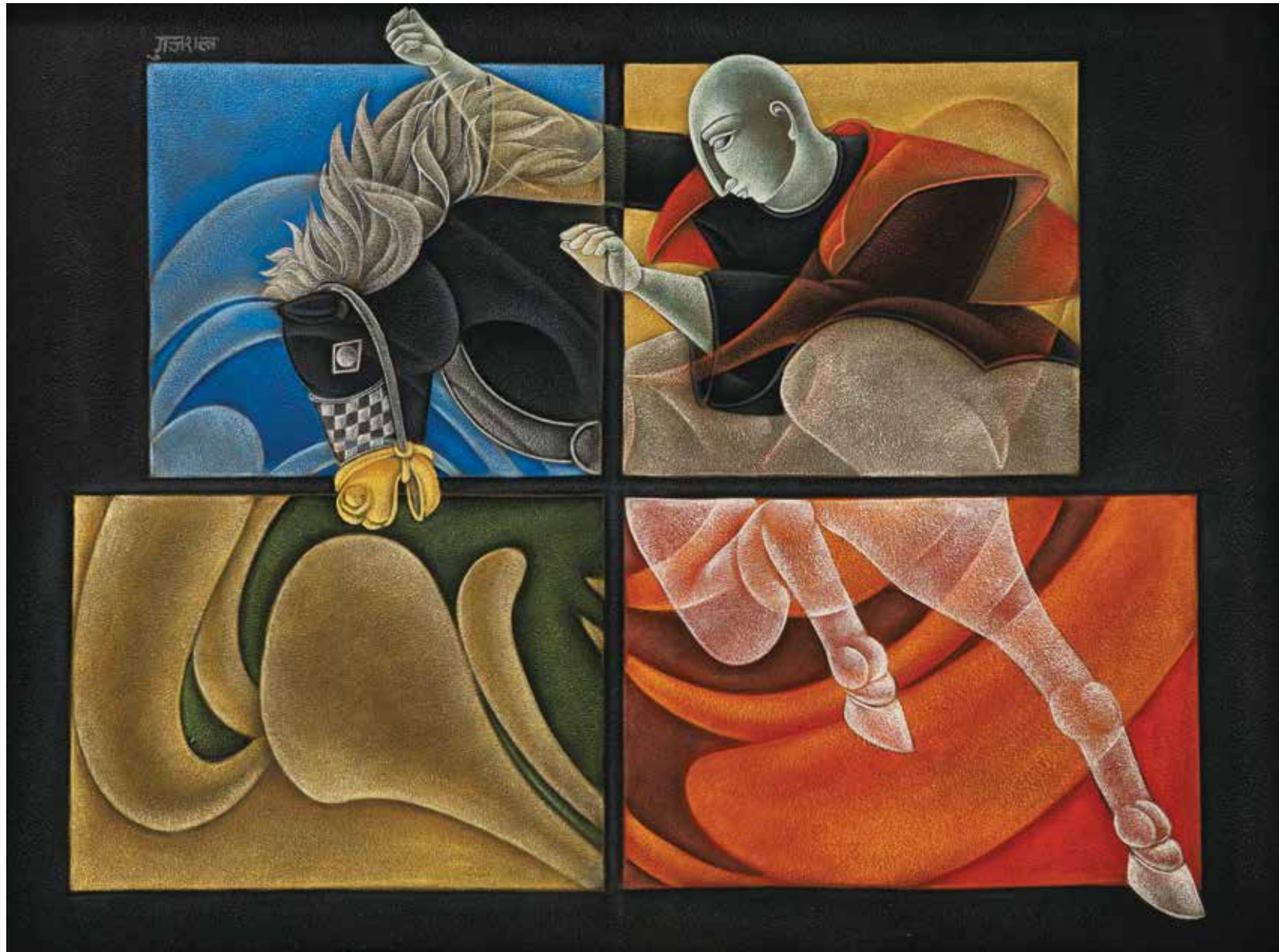


**Satish Gujral**  
 Untitled  
 Acrylic on Canvas  
 36" x 36"  
 2006

In this work, the richly adorned horse, poised in powerful motion, mirrors Satish Gujral's own journey—resilient, layered, and deeply intuitive. A recurring symbol in his oeuvre, the horse embodies strength, endurance, and the pursuit of forward movement, reflecting the artist's will to transcend adversity and a universal desire to overcome challenges. The segmented background evokes a life shaped by partition, loss, and renewal,

inviting reflection on our own struggles and transformations. The rhythmic patterns and ornamental textures echo Gujral's connection to craft, memory, and tradition, resonating with those who value resilience and heritage. Each element breathes with purpose, connecting us to Gujral's enduring spirit and the grace with which he shapes meaning from complexity, reminding us that in life's layers, there is power in moving forward.





**Satish Gujral** | Untitled | Acrylic on Canvas | 45" x 60" | 2005

A man and a horse charge forward as one, fused in spirit, body, and motion. In Satish Gujral's composition, the world is divided into four glowing realms, yet everything remains in flow. Each quadrant evokes a familiar state: clarity, control, rootedness, and fire.

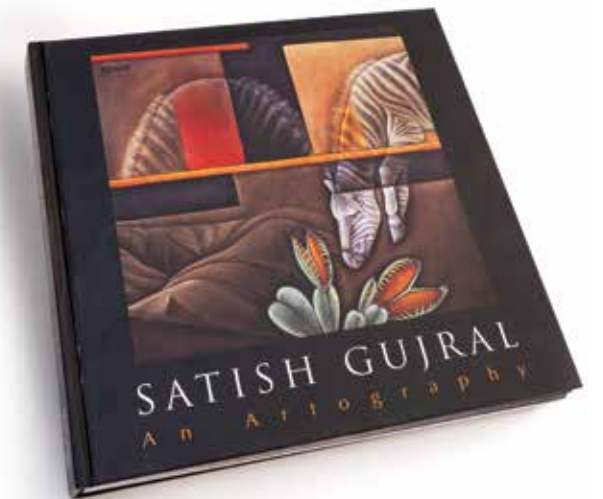
The horse bursts from a sea of blue, its mane like waves, its form steady, a symbol of will when it is sharp, of strength when it is sure. Alongside, the rider mirrors that direction, not overpowering, but aligned. His forward gaze and reaching arm evoke those moments when focus and energy move in perfect rhythm.

Below, the greens and ochres offer quiet grounding, the part of oneself that draws strength from stillness, from returning to what sustains. Beside it, the red-orange swirl lifts the horse's limbs into a dance of becoming—momentum, passion, the leap.

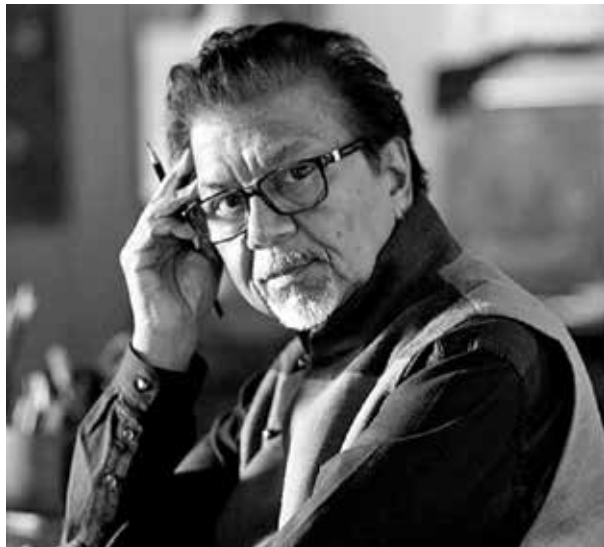
The black border contains all, like memory or resolve. It holds the colours, the emotions, the many selves carried. This is a portrait of inner alignment—not idealised, but deeply human. Gujral offers the viewer a moment where strength, clarity, and movement come into full possession.

Provenance

**SATISH GUJRAL: AN ARTOGRAPHY**  
by G Sinha, S Datta & G Bhatia  
National Gallery of Modern Art







### Satish Gupta

b. 1947

A versatile artist, Satish Gupta is India's celebrated painter, sculptor, poet, writer, printmaker, skilled draftsman, muralist, designer, calligrapher and ceramicist all in one.

Renowned for the spirituality and Zen spirit that permeates his work, his monumental metal sculptures and murals are displayed in museums, hotels, airports, and ashrams worldwide. A true modern-day renaissance man, his creative genius inspires and illuminates the essence of contemporary artistic expression. Seamlessly blending spirituality, nature, and ancient Indian traditions into his diverse creations.

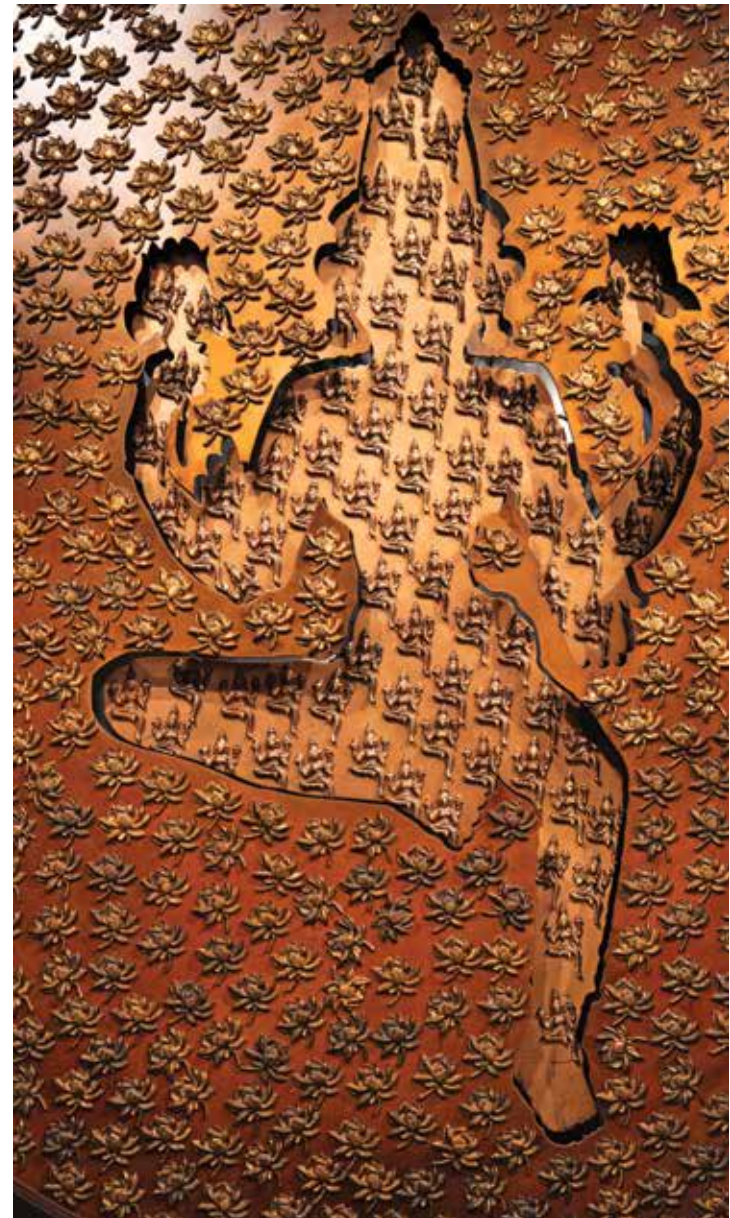


Satish Gupta | Lakshmi | Copper with Patina Finish | 42" x 42" x 3" | 2024





**Satish Gupta** | Ganesh | Copper with Patina Finish | 42" x 42" x 3" | 2024



Lakshmi & Ganesh [Detail]





Detail

*“The image of Lord Ram in this sculpture painting is of the same size as the icon in the temple. This work Shayan is third in a series of three works created on the different shringars. I have painted Shayan for dawn on silver leaf, Rajbhog on gold leaf for noon and Sandhya on copper leaf for dusk.”*

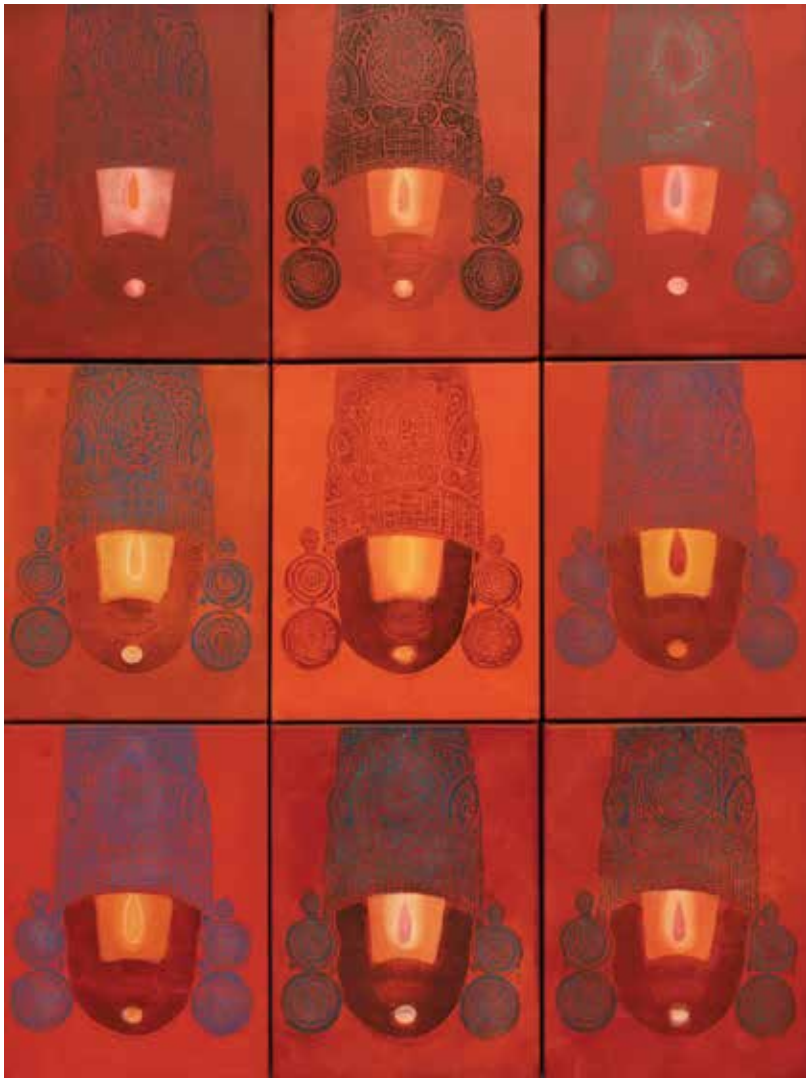
*– Satish Gupta*



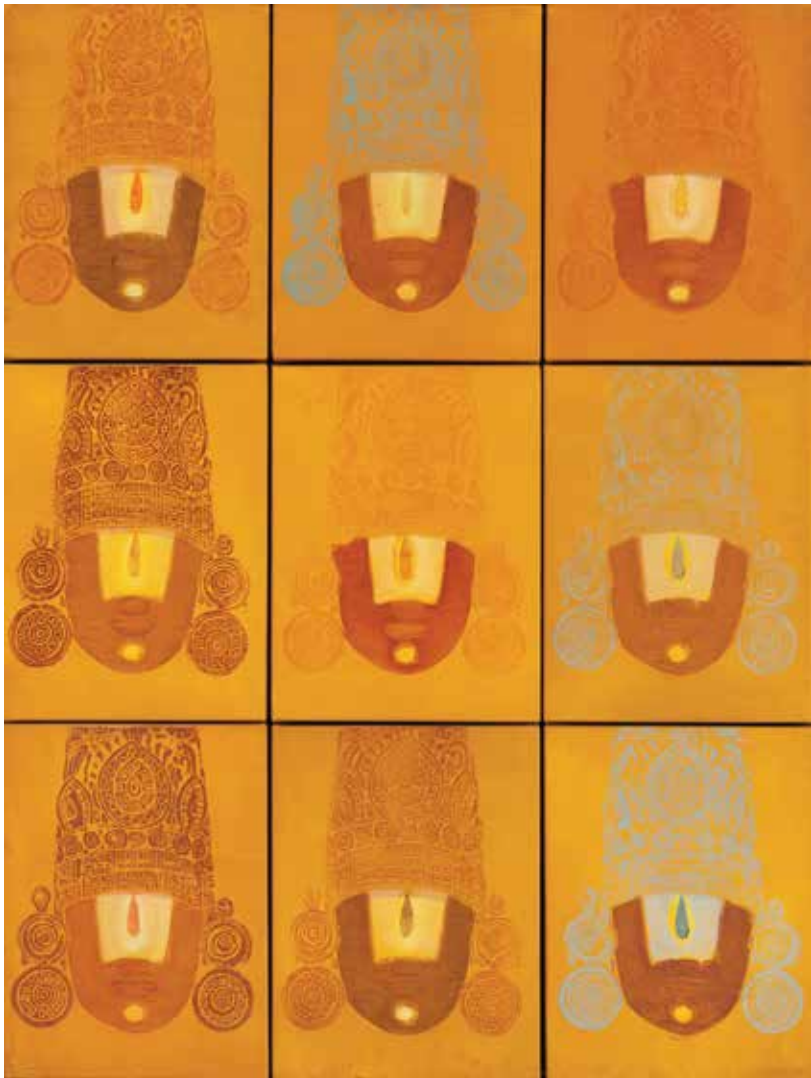
Detail



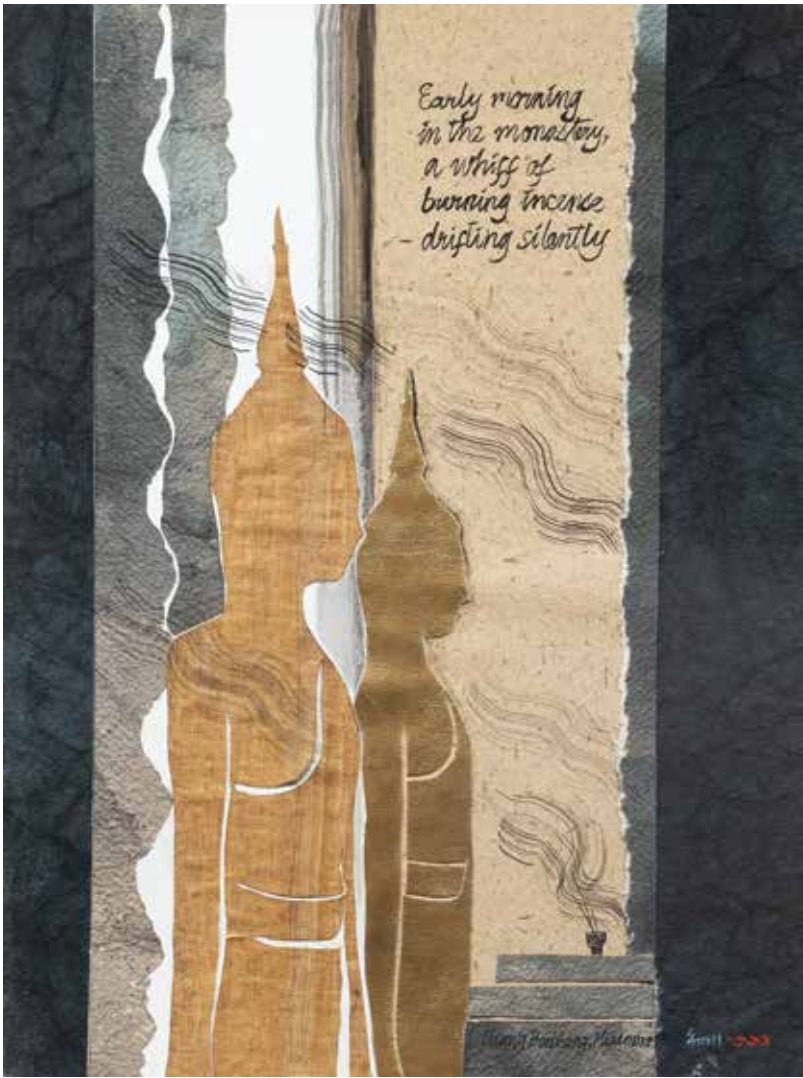




**Satish Gupta**  
Thousand Names of Vishnu, Panel 14  
Mixed Media on Canvas  
48" x 36"  
2013



**Satish Gupta**  
Thousand Names of Vishnu, Panel 19  
Mixed Media on Canvas  
48" x 36"  
2008



**Satish Gupta**  
Zen Space  
Collage on Paper with Ink, Water Colour,  
Gold, Copper and Silver Leafing  
19" x 14"  
2014



**Satish Gupta**  
Zen Space  
Collage on Paper with Ink, Water Colour,  
Gold, Copper and Silver Leafing  
19" x 14"  
2014





**Seema Kohli**

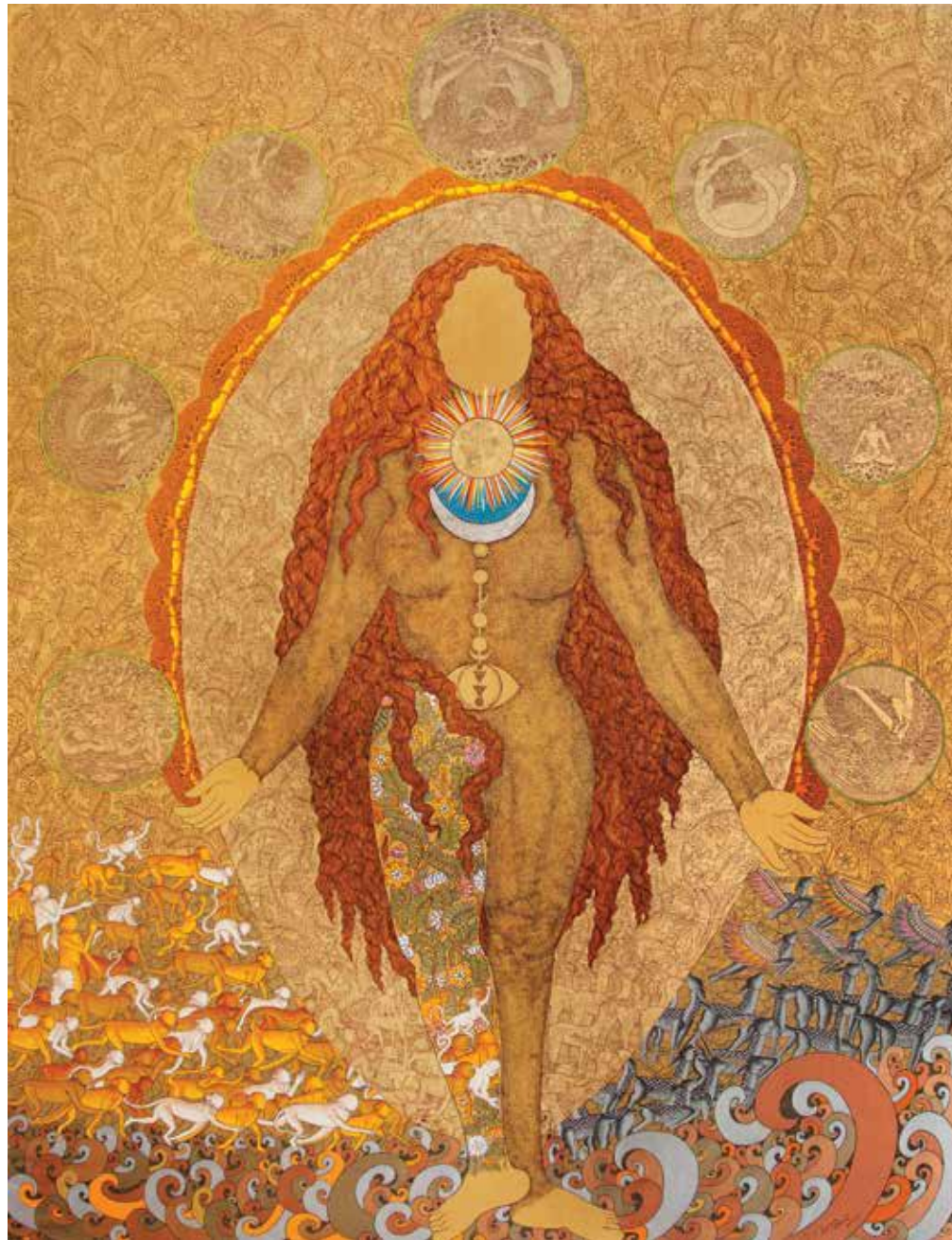
b. 1960

Seema Kohli is an experimental multi-disciplinary artist, straddling the worlds of the visual and performing arts, as well as poetry. Kohli has had over 32 solo shows and over 300 group shows all over the world. She explores the themes of beauty, sensuality, and spirituality in her works. Her work is a celebration of the female form and energy as the source of the twin forces of creation and destruction. There is a focused engagement with the concept of Hiranayagarbha or The Golden Womb; She attempts to create new artistic identities by reshaping belongings, bringing the past and the present into a dialogue through a process of decay, hybridization, and transformation.



Seema Kohli | Untitled | Acrylic, Ink on Canvas with 24ct Gold and Silver Leaf | 36" x 72" | 2025





**Seema Kohli**  
 The Golden Womb Series  
 Acrylic and Ink on Canvas with  
 24ct Gold and Silver Leaf  
 80.37" x 60"  
 2023

The feminine form and energy play a significant role on many levels in Seema's works. A citation to draw a parallel from the Devi Kavach in which the chants pulsate, not only in the environment but also within the chanter. Her forms are occupied and resided by the forms of nature. They imbue

the qualities that lend power and potency, just like how various forms of Devis reside in different parts of the human body to bring healing and energy to each limb while the seeker meditates on the various names associated with each limb.

- Dr. Gauri Parimoo Krishnan





**Seema Kohli**  
The Golden Womb Series  
Acrylic and Ink on Canvas  
with 24ct Gold and Silver Leaf  
48" x 48"  
2022



**Seema Kohli** | Krishna Krishna Rasa | Acrylic Colors and Ink on Canvas with 24ct Gold and Silver Leaf | 36" x 48" | 2025



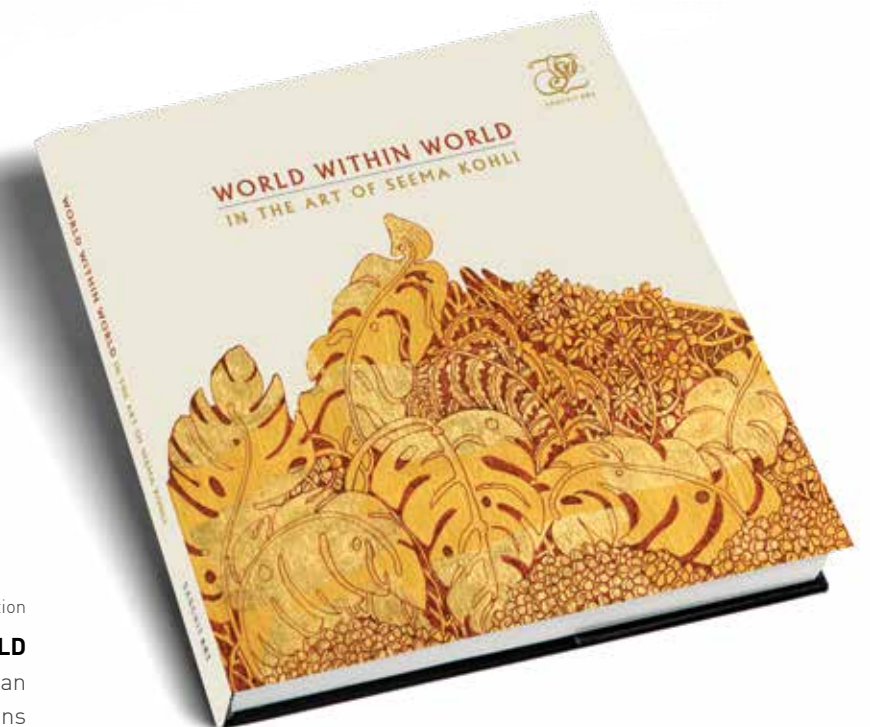


**Seema Kohli** | Seen Unseen | Acrylic Colors and Ink on Canvas with 24ct Gold and Silver Leaf | 36" x 48" | 2025

Seema's works rise and fall like the waves of an ocean, incessant and compulsive. Her inspiration and creative output constantly glide through the prism of past and present. On one end classical and traditional, and modern and contemporary on the other. Seema's language of art, in

my view, is built on what Aristotle called "nature abhors vacuum" and uncover what inspires Seema to construct multiple simultaneous worlds within one frame and body, often a female body.

- Dr. Gauri Parimoo Krishnan



Cover of Gallery Publication

**WORLD WITHIN WORLD**  
by Dr. Gauri Parimoo Krishnan  
Sanchit Art Publications





### 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.

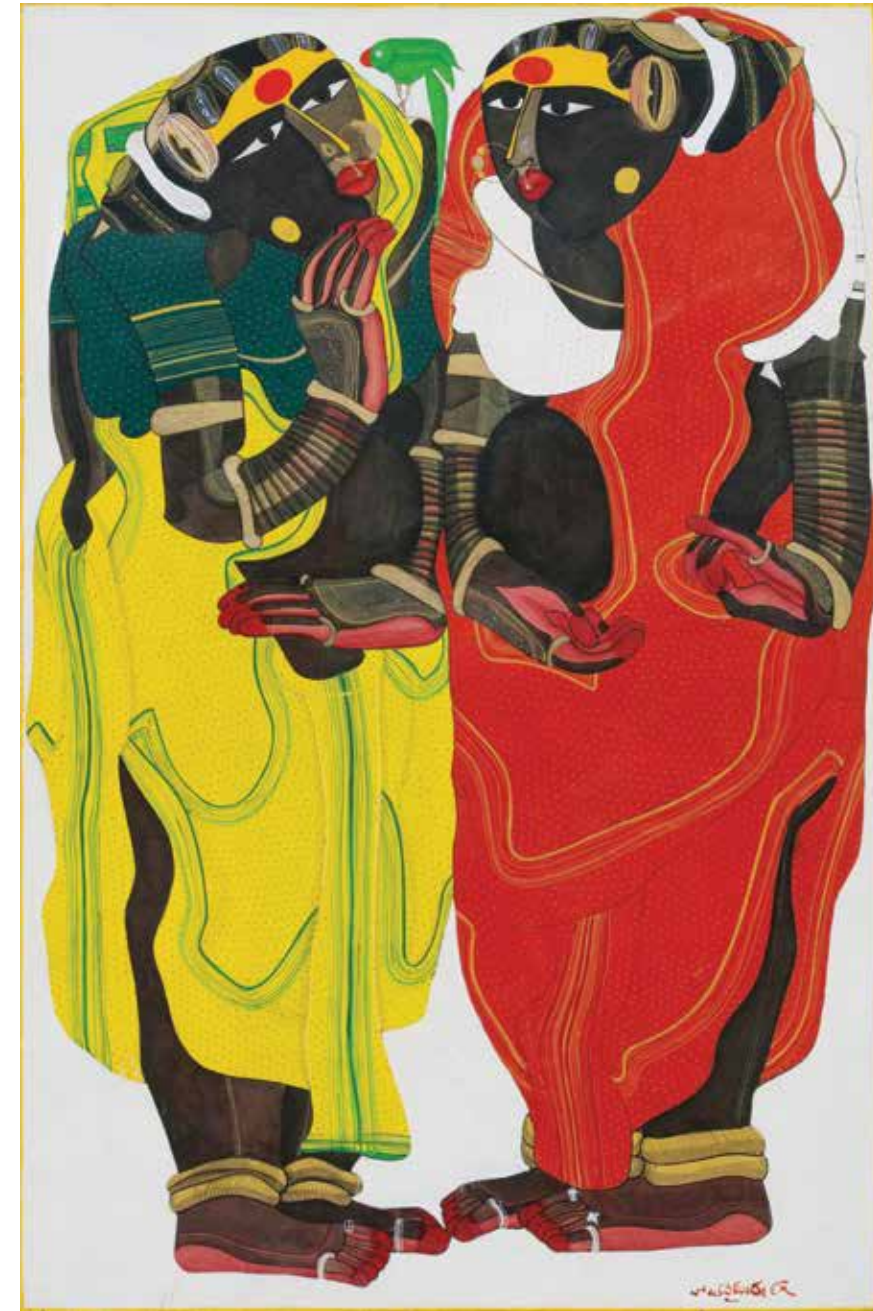


Thota Vaikuntam | Untitled | Acrylic on Canvas | 36" x 48" | 2024





**Thota Vaikuntam**  
 Untitled  
 Acrylic on Paper  
 30" x 20"  
 1994



**Thota Vaikuntam**  
 Untitled  
 Acrylic on Paper  
 30" x 20"  
 1995





### Utpal Verma

b. 1962

Utpal Verma's art transcends realistic representation, embracing a metaphysical language of symbols and imaginative forms. Trees, earth, and sky emerge as sentient beings, digesting, breathing, and communicating. Rich in allegory, his work explores the cosmos as a living entity, where nature and human consciousness merge in profound visual harmony and quiet spiritual resonance.



Utpal Verma | Untitled | Oil on Canvas | 40" x 52" | 2023





**Utpal Verma** | Untitled | Oil on Canvas | 35" x 45" | 2023



**Utpal Verma** | Untitled | Pastel on Paper | 12" x 16" | 2025





**Vinita Karim**

b. 1962

Vinita Karim epitomizes the essence of an artist whose journey traverses continents and cultures. Karim's artistic odyssey flourished in cities like Stockholm, Nuremberg, Berne, Madras, Cairo, Manila, Libya, Dhaka, and various Indian locales, where she refined her craft amidst diverse landscapes. Her canvases, adorned with luxurious gold leaf, breathe life into landscapes born from her global adventures. Waterways and maritime cities become the characters for her narratives, rich in historical and geographical context. Collaborations with local artisans in Dhaka weave threads of cultural heritage into her works, celebrating diversity with elegance and finesse.

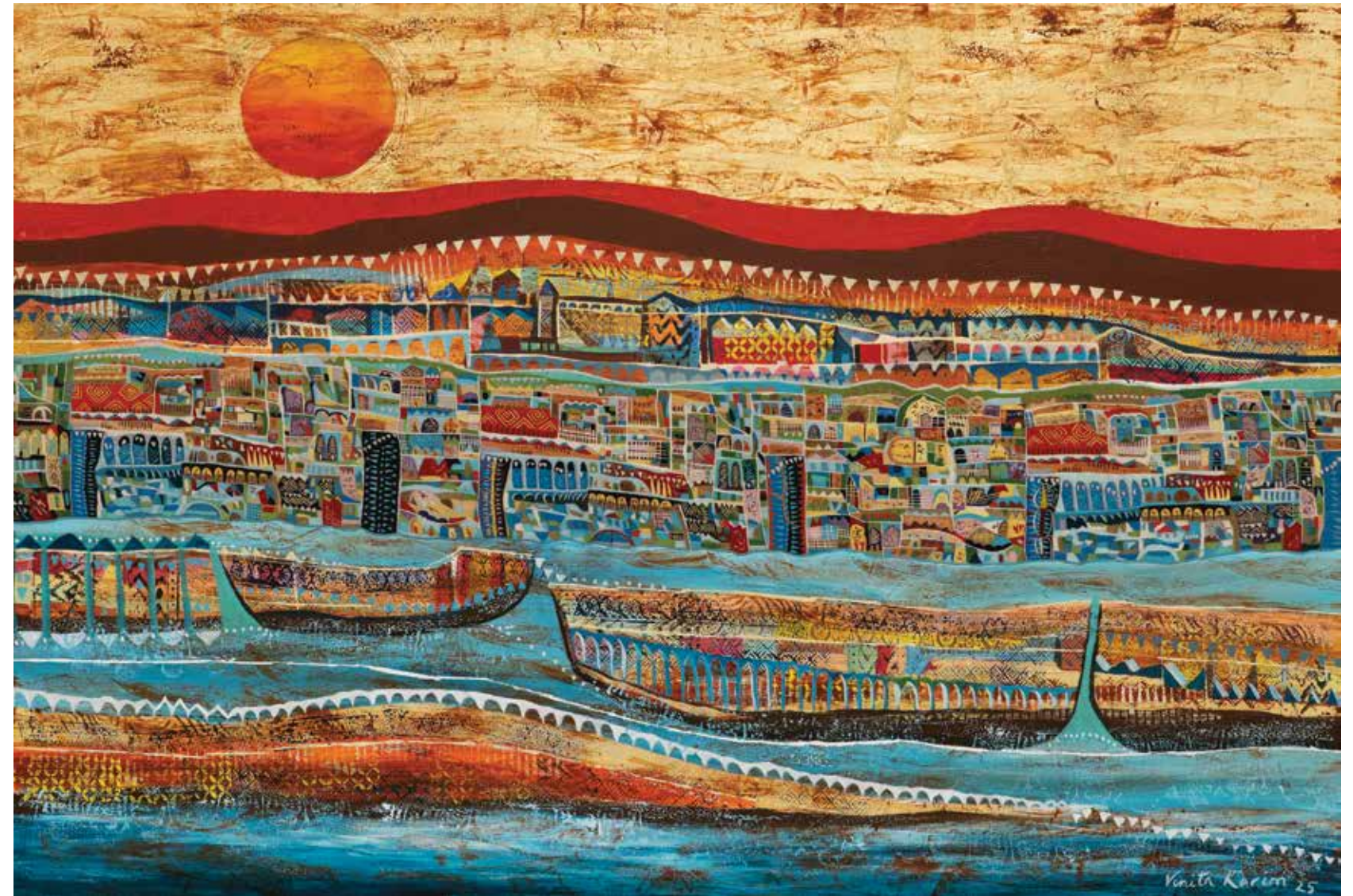


**Vinita Karim** | Infinite Glory | Embroidery on Dhaka Muslin | 36.5" x 55.5" | 2023



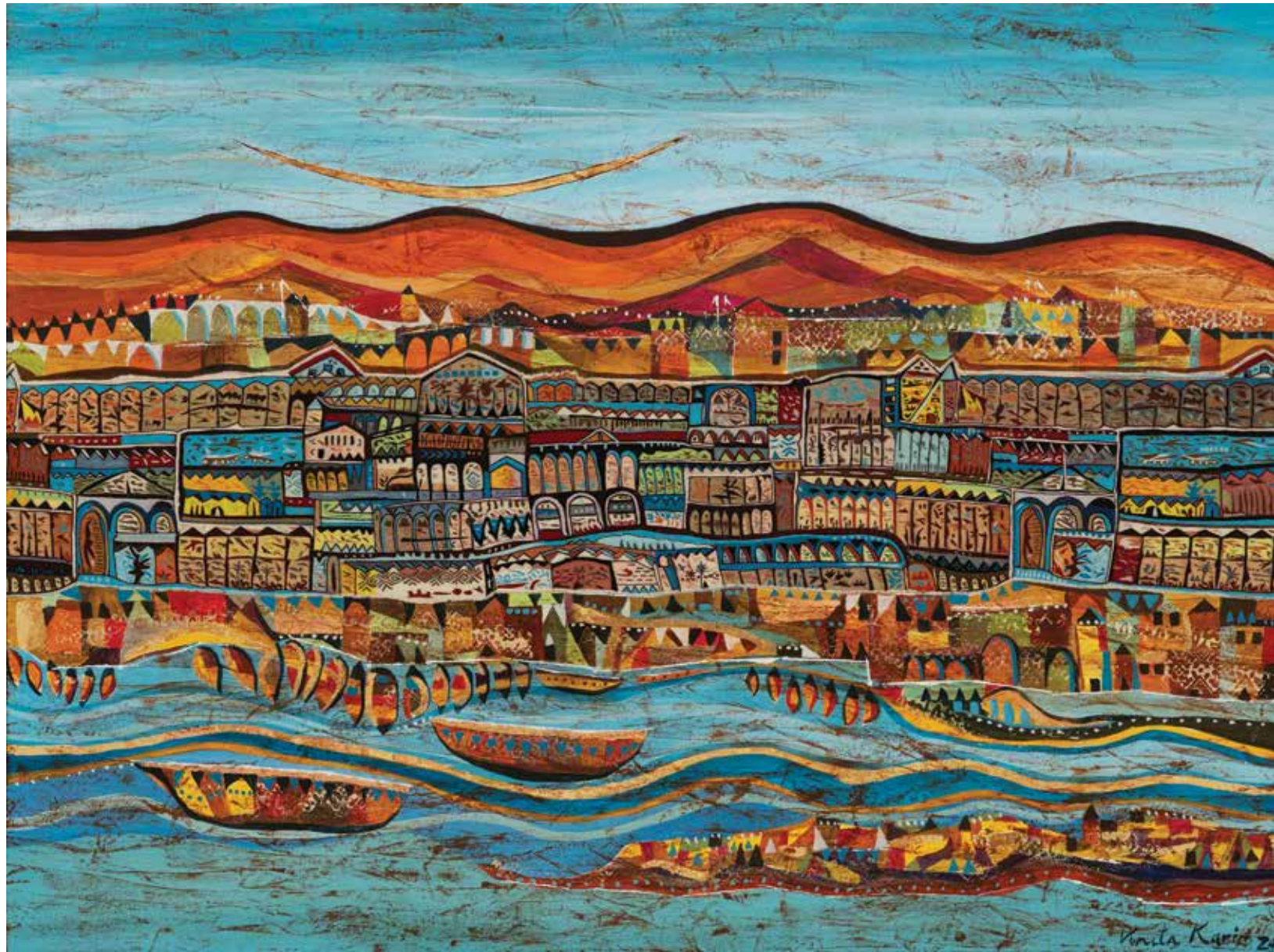


**Vinita Karim** | The Wonder that is Life | Embroidery on Dhaka Muslin | 47" x 69" | 2023



**Vinita Karim** | The Sun Spills Gold | Acrylic, Embroidery, Gold and Copper on Belgian Linen | 42" x 62" | 2025





**Vinita Karim** | The Symphony in Blue | Acrylic, Embroidery, Gold and Copper on Belgian Linen | 35.5" x 47.5" | 2024

Set along rivers and coastlines, these vibrant cityscapes unfold as intricate labyrinths, woven together by bridges and meandering walkways. Entire waterfronts come alive, merging and expanding organically, their facades bearing the gentle imprint of history while remaining timeless in their spirit. Though devoid of human figures, a powerful presence of life pulses through each composition. Karim's fluid lines seem to sway and shimmer, echoing the passage of time, which, like her strokes, is never linear but cyclical and eternal. Within this flowing rhythm of time, she conjures a luminous, joy-filled world attuned to the pulses of day and night, seasonal tides, celestial journeys, and the poetry of moonrises, sunsets, and shores.



**Vinita Karim**  
Beneath a Velvet Moon  
Acrylic, Embroidery, Gold  
and Copper on Belgian Linen  
61.5" x 28"  
2023





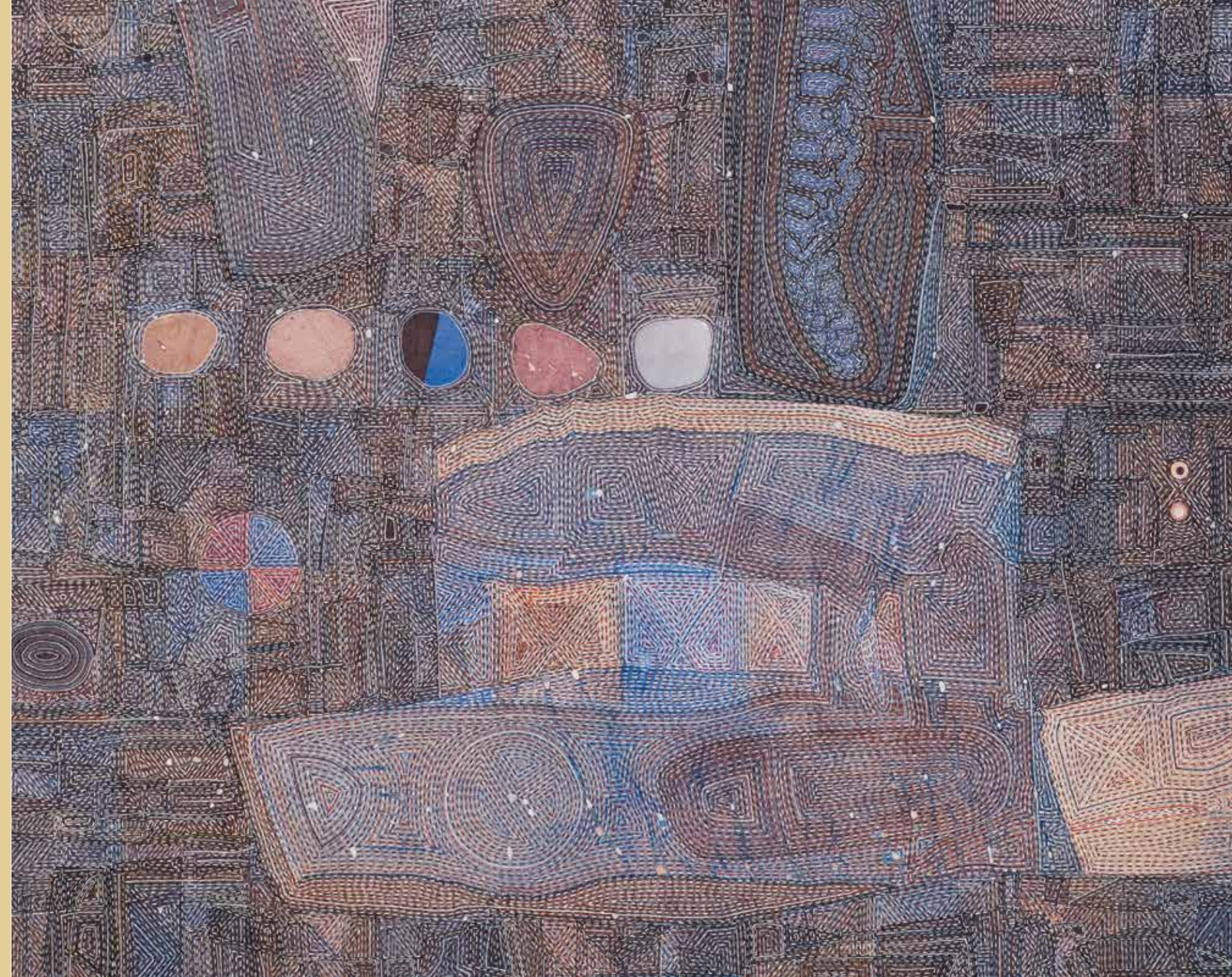
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