



Masterpieces 2023

Aakriti Art Gallery



CHISEL ARTS

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Masterpieces 2023

Aakriti Art Gallery

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online

www.aakritiartgallery.com



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Aakriti Art Gallery

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Masterpieces 2023

'Masterpieces 2023' consists of works done by Masters in the collection of Aakriti Art Gallery under the guidance of Vikram Bachhawat. The present collection revisits a historical moment in art history with the works of acclaimed Masters -

Abanindranath Tagore, Achuthan Kuddalur, Akhilesh, Amitava Dhar, Bikash Bhattacharjee, Ganesh Pyne, Hemen Mazumdar, Jamini Roy, Jogen Chowdhury, K.G. Subramanyan, Lalu Prasad Shaw, M.F. Husain, P.R. Narvekar, Paresh Maity, Paritosh Sen, Rabin Mondal, Ramkumar, S.H. Raza, Shyamal Dutta Ray and Sunil De.

It also makes an attempt to question a number of just stated such 'little tested assumptions' at a time when more mass culture has spawned its spurious harmonies. As debased modernism retreats more and more into deviance and dissonance, Aakriti Art Gallery feels the need to raise the most searching questions in these rare works of the Masters that produced our finest visual texts starting from Abanindranath Tagore.

The exhibition titled 'Masterpieces'- 2023 showcases works that scrutinize the living art that speak from the depths of the soul and reaches out to us to a world of infinitely rich theatre of their soul; weave and re- weave a potent spell for all of who dare to share in the drama, a melody that lingers. Here, exhilarated shifts between intellectual processes and explicitly physical activities reunite the life of the mind with its bodily ground: high art's most exclusive realm returns its pleasures to the enlivened physiques of its participants.

The mystique is put across both by suggestions and by palpable descriptions. Eventually we fuse all this knowledge to such moments in history to the present, traditions within the contemporary, change within permanence.

The works of Masters in the collection of Aakriti Art Gallery and some fine contemporary artists that provoke a dialogue that will not question our own notion of culture and society but will also affect how we imagine ourselves. The practice of arts in the sub continent exists within a spiritual past, a history of place. To the present generation of artists, the medieval texts and icons and colonial heritage are living reminders of their cultural past, a conditional presence within collective awareness. Chandraketurah, Pala and Sena sculptures, mythological texts, Charupanchashika, Mughal, Jain miniatures, Pahari, Rajasthani, Deccani, early Krsna Lila paintings and the Company School Engravings or aquarelles are more than familiar motifs. Such time absorbed sites and legends and by extension those of other cultures have recently gained renewed meaning as mnemonic touchstones of a dislocated past. The present edition also showcases works done by Masters and contemporary practitioners who have contributed to the making and evolution of Indian art. The Masters showcased here recite to us in grand verse from the depths of the soul and reaches out to us in a world of infinitely rich theatre of their souls that entwine and intertwine a rich spell for all of us who have the effrontery to share in the drama. The Masters' presence and grace are remarkable, and thus becomes a rare visual experience- visual texts that lead to a sort of sensation of meaning and connected with a deeper understanding that from the application of paint, its articulation and of gesture, the paint that are largely capable of an immediate registration of the movement in time of an intuitive - subjective experience with the reaching of a climax of a romantic apotheosis arousing our sensation and reception. Only by identifying, tracking down and determine and connect at the same time the supreme practices of these great Masters allow us to acknowledge those legacies and make them blossom in such a way as

to give our life to something original and sublime. The works are irradiate, compositions of moments adorned with a visual felicity by a total expressive efficacious visual text, but it never slips into an external sign but rich in solitude and inwardness revealing the legacy and aesthetic beliefs reminding us that the passage and journey of a painter's work are always toward comprehensibility, clarity and revelation of the soul.

Vikram Bachhawat, Director of Aakriti Art Gallery says "It has always been my passion to come up with innovative ideas and live up to it. As a dreamer, I tread into the world of thoughts and imaginations but don't give up midway. When dreams can be transformed into reality, only then can one cherish and gain pleasure in the process of dreaming and reaching out to new accomplishments. As all our previous endeavors at the Aakriti Art Gallery, we stand committed to our audience to provide them with something unique, unparalleled and best. We've always tried to keep our promise to cater to the world of art for enrichment. And thus, we are ready once again with another edition of 'Masterpieces'; another set of rare works by the Masters of this country which will be much more stirring for the art aficionados and the collectors. As we had already established in our last edition of 'Masterpieces' that it is going to be a new window especially for the buyers and art collectors to undergo private selling and buying of rare art works, the 'Masterpieces 2023' is going to be a much wider canvas.

He adds, "In this edition of 'Masterpieces', rare works and many other eminent artists have been chosen and after a thorough research and critical examination of the provenance have been made a part of this event. The works come from the artists' personal collection, from collections of renowned national and international collectors and also from the collection of eminent and established galleries of India and abroad. As in our earlier edition, this time too the idea is to present to the collectors an opportunity to select from a wide range of premium artworks of the Masters consigned by reputed galleries, artists and individuals where quality, rarity and aesthetic significance have been given maximum priority in lieu of

hyped and popular artworks.

Bachhawat says "For art collectors and aficionados of varied tastes, this edition has something in special in terms of refinement and extraordinariness. The entire art fraternity has always been supportive in all our ventures, eight editions of the '**GenNext**' shows, the two big auctions in Eastern India, unique solo exhibitions of artists, thoughtfully designed shows based on conceptual and thematic subjects of contemporary artists, specifically dedicated shows like 'Affordable September', publication of art magazines like '**Art etc**' and '**Art: News and Views**' and so on. Until this conceptualization and execution of 'Masterpieces', our sole goal at the Aakriti Art Gallery has been to enrich and augment the art world in the best possible way with best possible devices and will always remain the same in the future. We have continuously tried to achieve optimum results with best accomplishments. In a similar way, I look forward to another great edition of the 'Masterpieces' and association with the dedicated art fraternity, art lovers, art connoisseurs, art historians, art critics, art collectors, and buyers and above all the artists for whom our every journey has been one of its kind that made us possible to reach this position.

Once again, I welcome you to become a part of the 'Masterpieces 2023' and pick up the best of the artworks of the most celebrated artists of the country for your unique and personal collection and we would be pleased to cater to your taste, instinct and choice in the same manner again and again as long as we can make things happen! What we witness in the works of these formidable Master painters here is a retracing of this memory not to exercise it but to research it for artistic processes and self scrutinizes - many of these sculptures are made to relate to human proportions. It is hardly surprising that the character of our art practice during the first 100 years of art colleges' existence was largely shaped by the conventions of English art. That was the essence of our academicism.

Abanindranath's tempera of board shows the artist's transition from the intricate design and workmanship of

miniature painting to the emotive nuances of 'wash'.

From Hemen Mazumdar's gouache and water colour on paper, 1937; a rare portrait to M.F. Husain's watercolours on paper, markers on tracing paper exhibited in "**Cinema Ghar**" and acrylic on canvas from his "**Gaja Gamini**" series to S.H. Raza's Vintage, oil on canvas, from 1970 the collection is eclectic and rare.

Jamini Roy's tempera on board, Drawings mattered a great deal to him. It was for him a vehicle of imitation, on which his talent was explicitly based. That pleasure stayed with him throughout his life and is almost palpable in the drawings he left behind. "His lines have decision and taught with tension. He emits from his work all but the essentials of form and content; they are laid out in compact colours which give substance to an inspired compulsion.

Husain's art was celebratory. A founding member of the Progressive Art Group founded in 1947, the tradition of modernism current when he matured relied on anxiety, fears, violence, mysticism and subversion. "Dancing, singing, joy are central to our culture. Sentiments are our strength," he said in an interview few years ago. His greatest legacy is to have created a modernism with specifically Indian properties: a commitment to the human figure, the posture and gesture guided by Gupta and Chola sculpture, the colour and light influenced by Pahari and Rajasthani miniatures and by the blazing sub-tropical sun. "I use sensuous colour," he said, "not the palette of Mughal miniatures, which is too refined." He also rejected the "sophistication of French art", preferring earthy tones of local folk creations". The works were acquired directly from "**Cinema Ghar**", Hyderabad by Houston, Texas, USA based collector in 2004. In 2016 it was Sold to a Calcutta Based Buyer.

Raza resorts to the principles which govern his abstraction. The marks of edge, tradition and handling become part of the living image. So do the measures taken to retard, decay and fend off damage; his abstraction implores us to look at the rest of painting as if it were abstract. In his work

is never anything more than a refinement or a mannered distortion of components of pigment, totally consistent with previous history of painting, and capable of very many of its effects, though the metaphor of illumination is basic to his language.

Paritosh Sen's, acrylic on canvas (2006), Shyamal Dutta Ray's watercolours on paper (1990) and acrylic on canvas titled **Visitor - I**, 1991; Dutta Ray truly heralded a genre, appearing at a critical juncture of our art movements, both by unique brilliance of his colour technique, recalling vast fields of painted space and evolution of form. He was able to choose a spectrum and create a symphony with predominating colour as a keynote, the texture laid with luminosity, imagination and precision. The humanity and enactment of the human gesture in the Master's work, which infuse them, may be traced in some measure to his own experience and the love for humanity he imbibed early in his life- the world of our human experience, the beauty of human concern is a sacred value. They create their own untimely rhythm which he records in water colours, in what we feel to be a coolly objective way.

Present in this collection are K.G. Subramanyan's untitled watercolour (1988) and Ram Kumar, acrylic on paper, 1996, 2005 and ink and pastel on paper.

Bikash Bhattacharjee's pencil and conte on paper, 1960, Body Language, pastel on paper, 1960, Body Language XIII, 1960, Body Language XIV, pastel on paper, 1960. Bikash had caught a kind of visual truth, at once sharply focused and evasively inward, that rarely showed itself in painting ever before. In normal portraiture, a tacit agreement between painter and subject allows the sitter to mask herself and project this mask - of success, of dignity, of beauty, of role upon the world. But here the face with its lowered, almond-shaped hollow dark eyes is caught in a surreal moment between reflection and self-projection. It is as naked as hand. The point is not that the artist has 'penetrated the character' of his sitter, that commonplace requirement of portraiture which is, in fact, only a little more sophisticated than the pleasure people express when the eyes of a subject 'follow them around

the room', here it haunts. Rather, it is that he had seen everything with such evenness, while conveying the utter disjuncture between the artist's gaze and sitter's lack of response.

Rabin Mondal's acrylic on paper and board, 2014, 2016. Ganesh Pyne's portrait in mixed media. The poetic and structural sign of another immersion in an essentially fluid domain will take us a step further in the exploration of Pyne's ingenious mystique meditations of myth, woe and allegory in temperas. This is perhaps the stillness of the forms of his earliest work, now rendered to suggest a separation between his subjects in an active world. Above all, even if there is a promise of pleasure, the suggestion of pain is never far away invading our dreams and invoking meditative silence.

Jogen Chowdhury's acrylic on canvas, 2018; reacts to the overload of encounters. His works are like journals that rally between public and private meanings, provide the impulse for a number of his works and open up an epistemological gulf between the object, its image, and its verbal signifier, reality and illusion, between irony and tragedy appeared with surprising agility - a proof of his extraordinary talent, intellect and the coherence of his thought interspersed with a continuous stream of idea, creativity and image but what concerns here is this absolute proximity, this co-precision, of the field that functions as a ground, and the figure that functions as a form, on a single plane that is viewed in close range proceeded with the somber, the dark, or the indistinct. He consciously lives in his times and wished to engage with events rather than withdrawn from them, the times fraught with new as well as abiding traumas.

P.R. Narvekar's oil on canvas, Lalu Prasad Shaw's conte on board, Achuthan Kuddalur's acrylic on canvas done in 2008; Akhilesh's Can You Go with Green When Needed, acrylic on canvas, 2011; Paresh Maity's oil on canvas, 2015- Journey of Light, Sunil De's acrylic on canvas, 2004, Amitava Dhar's, acrylic on canvas, 2007 are showcased here as well.

The rich and complex environment of the pre modern greatly eased the advent of modernism, but it also drew on another epochal development that pertained it to mature into a movement more substantial than a mere distraction of bored aesthetes. This exhibition of the works by our Masters provide an insight into the condition of contemporary art in India and the opportunity for many questions regarding the idea of "identity" and to what extent we extend ourselves? These are the questions whose answers provide us with the ingredients making for a politics of rendition. Any effort to define the present disparate practices is very likely to seem extravagant. Climates, even emotional climates, change that our early modernists had its distinct history like all histories both internal and external. Today's art historians must move warily here while they revisit, for the laws of uneven development within and among societies defeat virtually every generalization - the emergence of an Indian contemporary art in the sixties that denounced western brand of abstractionism and created a vocabulary that remained one of the legacies to younger Indian artists who had looked at their art and then moved from it along very different paths carrying with them the bits of poetic explosion of such work.

Nanak Ganguly

Ref No : 5506

M.F. HUSAIN

(1915-2011)

watercolour on paper

14 x 21 in

signed in verso

Publication

Published in The Book

Madhuri McBull+Vision = GAJA GAMINI

Provenance

The work was acquired directly from Cinema Ghar, Hyderabad by Houston, Texas, USA based Collector in 2004. In 2016 it was sold to calcutta based buyer.

Aakriti Art Gallery, Kolkata



Ref No : 5507

M.F. HUSAIN
(1915-2011)

watercolour on paper
14 x 21 in
signed in verso

Publication

Published in The Book
Madhuri McBull+Vision = GAJA GAMINI

Provenance

The work was acquired directly from Cinema Ghar, Hyderabad by Houston, Texas, USA based Collector in 2004. In 2016 it was sold to calcutta based buyer.

Aakriti Art Gallery, Kolkata



Ref No : 5511

M.F. HUSAIN

(1915-2011)

watercolour on paper

14 x 21 in

signed in verso

Publication

Published in The Book

Madhuri McBull+Vision = GAJA GAMINI

Provenance

The work was acquired directly from Cinema Ghar, Hyderabad by Houston, Texas, USA based Collector in 2004. In 2016 it was sold to calcutta based buyer.

Aakriti Art Gallery, Kolkata



Ref No : 5513

M.F. HUSAIN
(1915-2011)

watercolour on paper
14 x 21 in
signed in verso

Publication

Published in The Book
Madhuri McBull+Vision = GAJA GAMINI

Provenance

The work was acquired directly from Cinema Ghar, Hyderabad by Houston, Texas, USA based Collector in 2004. In 2016 it was sold to calcutta based buyer.

Aakriti Art Gallery, Kolkata



Ref No : 5512

M.F. HUSAIN

(1915-2011)

watercolour on paper
14 x 21 in
signed in verso

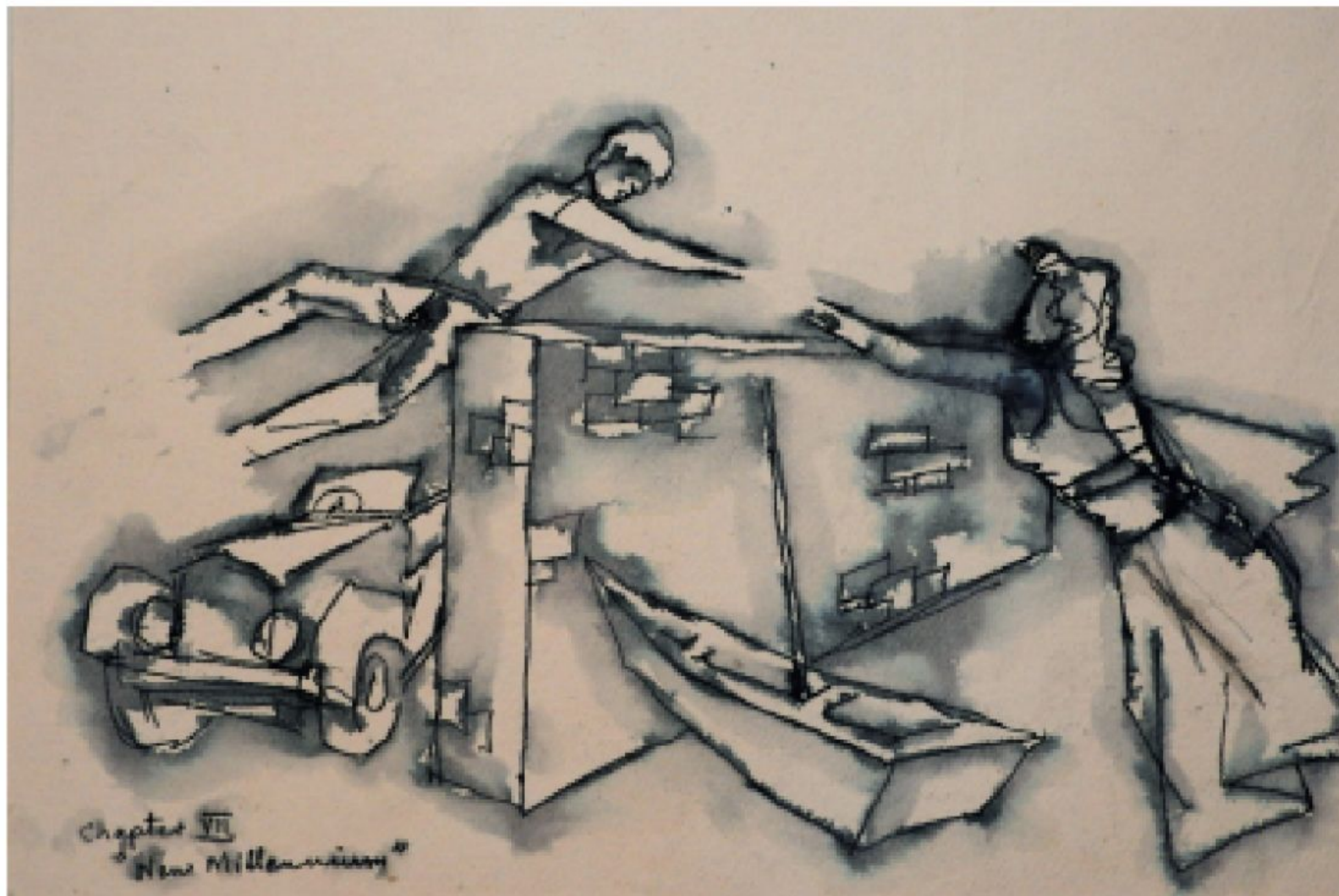
Publication

Published in The Book
Madhuri McBull+Vision = GAJA GAMINI

Provenance

The work was acquired directly from Cinema Ghar, Hyderabad by Houston, Texas, USA based Collector in 2004. In 2016 it was sold to calcutta based buyer.

Aakriti Art Gallery, Kolkata



Ref No : 5508

M.F. HUSAIN
(1915-2011)

watercolour on paper
14 x 21 in
signed in verso

Publication
Published in The Book
Madhuri McBull+Vision = GAJA GAMINI

Provenance
The work was acquired directly from Cinema Ghar, Hyderabad by Houston, Texas, USA based Collector in 2004. In 2016 it was sold to calcutta based buyer.

Aakriti Art Gallery, Kolkata



Ref No : 5509

M.F. HUSAIN

(1915-2011)

watercolour on paper
14 x 21 in
signed in verso

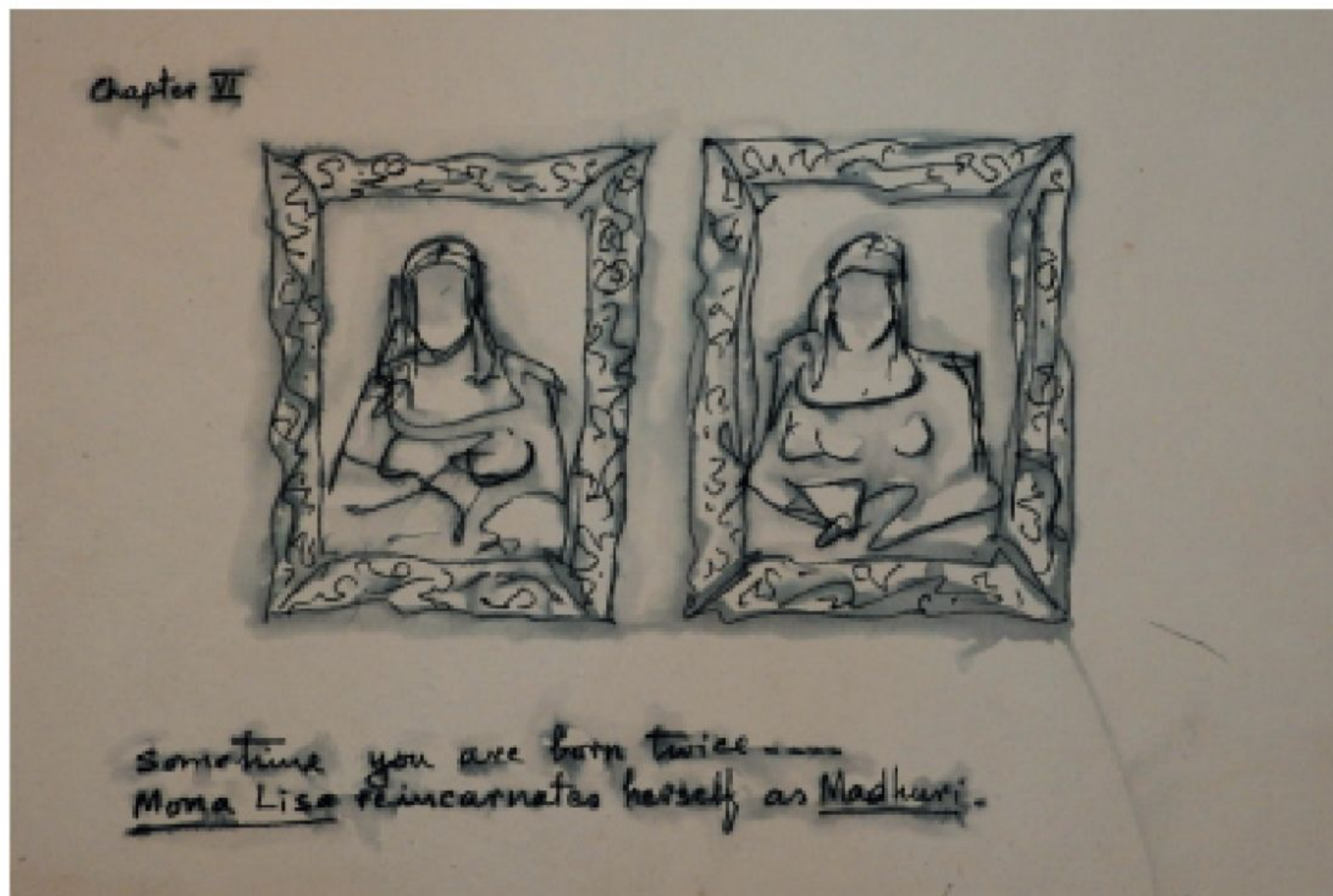
Publication

Published in The Book
Madhuri McBull+Vision = GAJA GAMINI

Provenance

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Aakriti Art Gallery, Kolkata



Ref No : 5510

M.F. HUSAIN
(1915-2011)

watercolour on paper
14 x 21 in
signed in verso

Publication

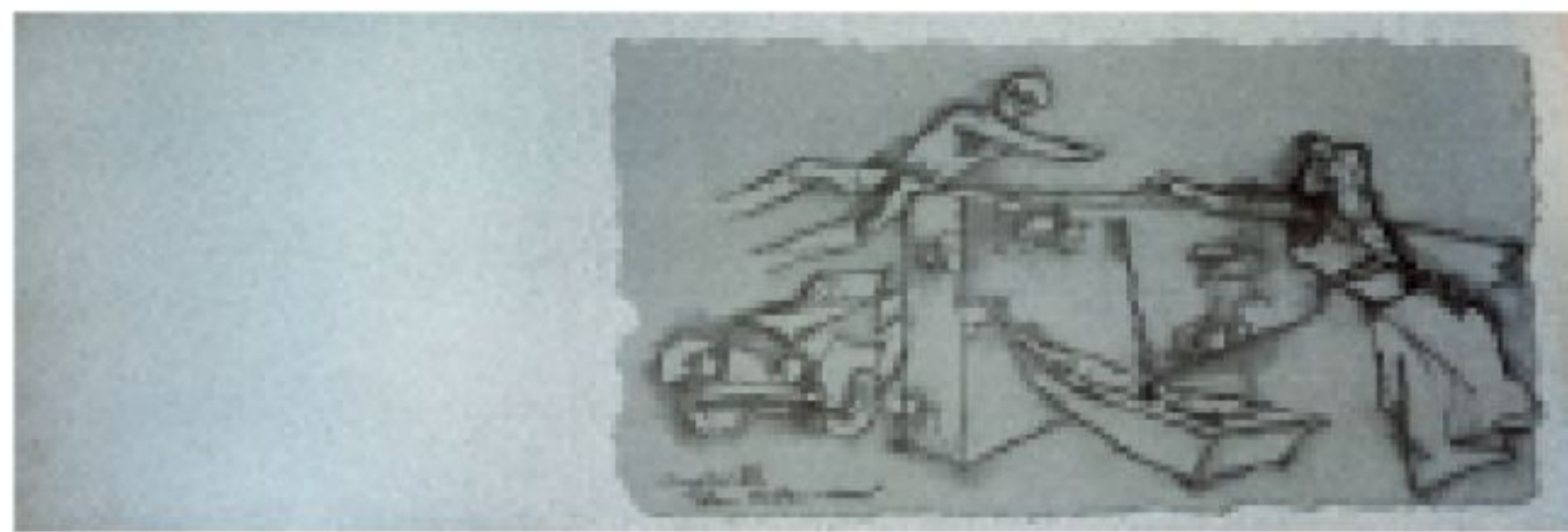
Published in The Book
Madhuri McBull+Vision = GAJA GAMINI

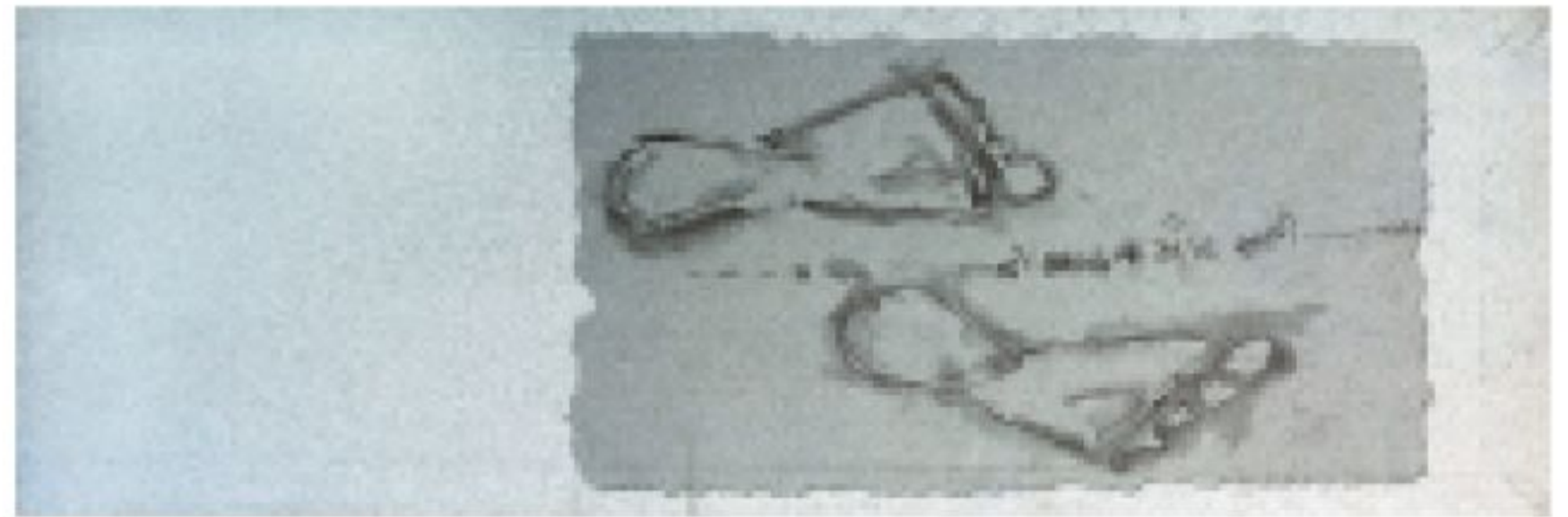
Provenance

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Aakriti Art Gallery, Kolkata









Ref No : C0030

S.H. RAZA
(1922-2016)

acrylic on paper
9 x 9 in
2005
signed lower right

Provenance
Vadehra Art Gallery
Private Collection, Kolkata

Ref No : 5485

PARITOSH SEN
(1918-2008)

acrylic on canvas
30 x 24 in
2006
signed lower left

Provenance
Private Collection, Kolkata

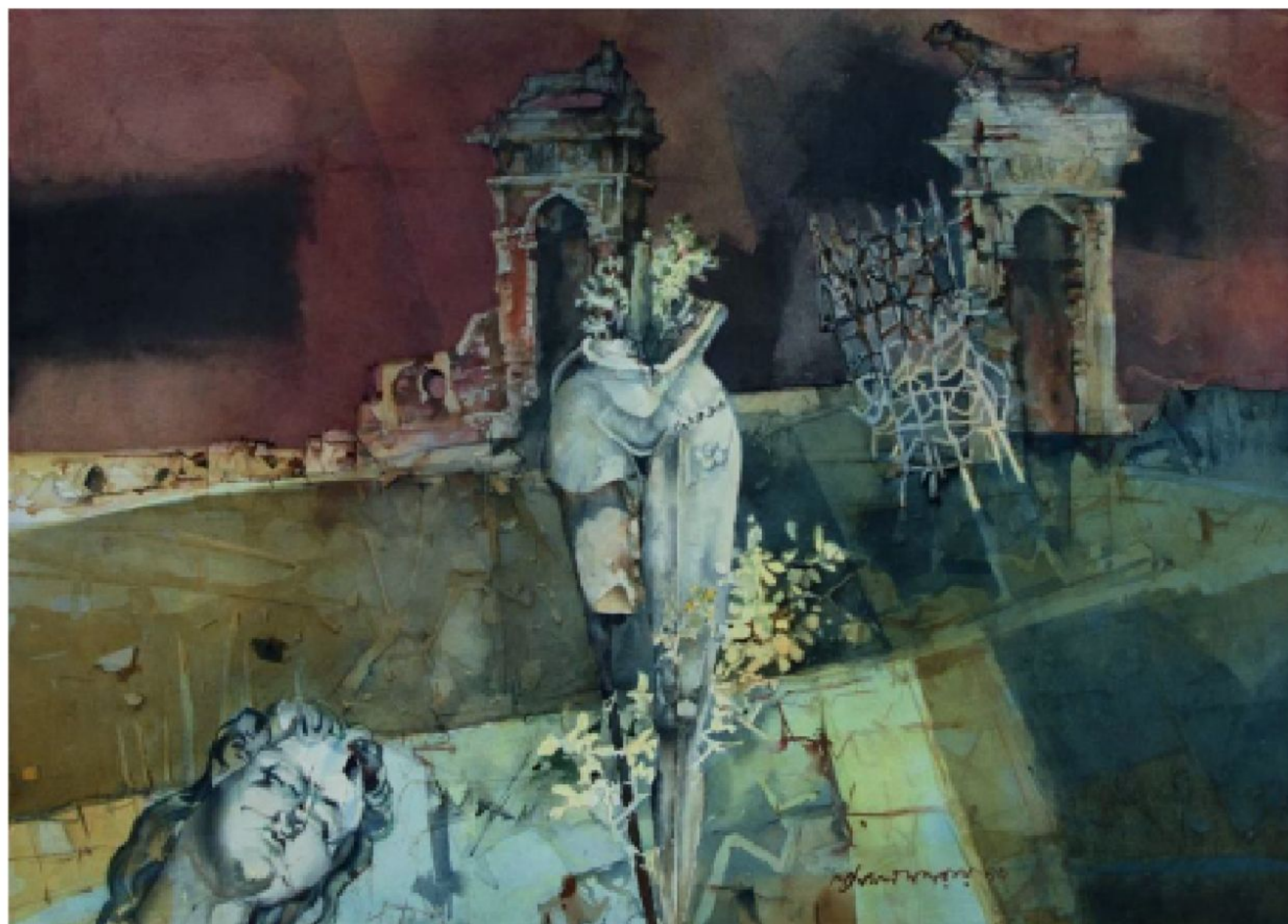


Ref No : 5429

SHYAMAL DUTTA RAY
(1934-2005)

watercolour on paper
22 x 31.5 in
1990
signed lower right

Provenance
Private Collection, Kolkata



Ref No : 5428

SHYAMAL DUTTA RAY
(1934-2005)

Visitor - I
acrylic on canvas
30 x 30 in
1991
signed lower left

Provenance
Private Collection, Kolkata



Ref No : 4446

BIKASH BHATTACHARJEE
(1940-2006)

Urban Space for Human

pencil & conti on paper
14.25 x 20.25 in
1960

Provenance

Acquired from the Artist's Family

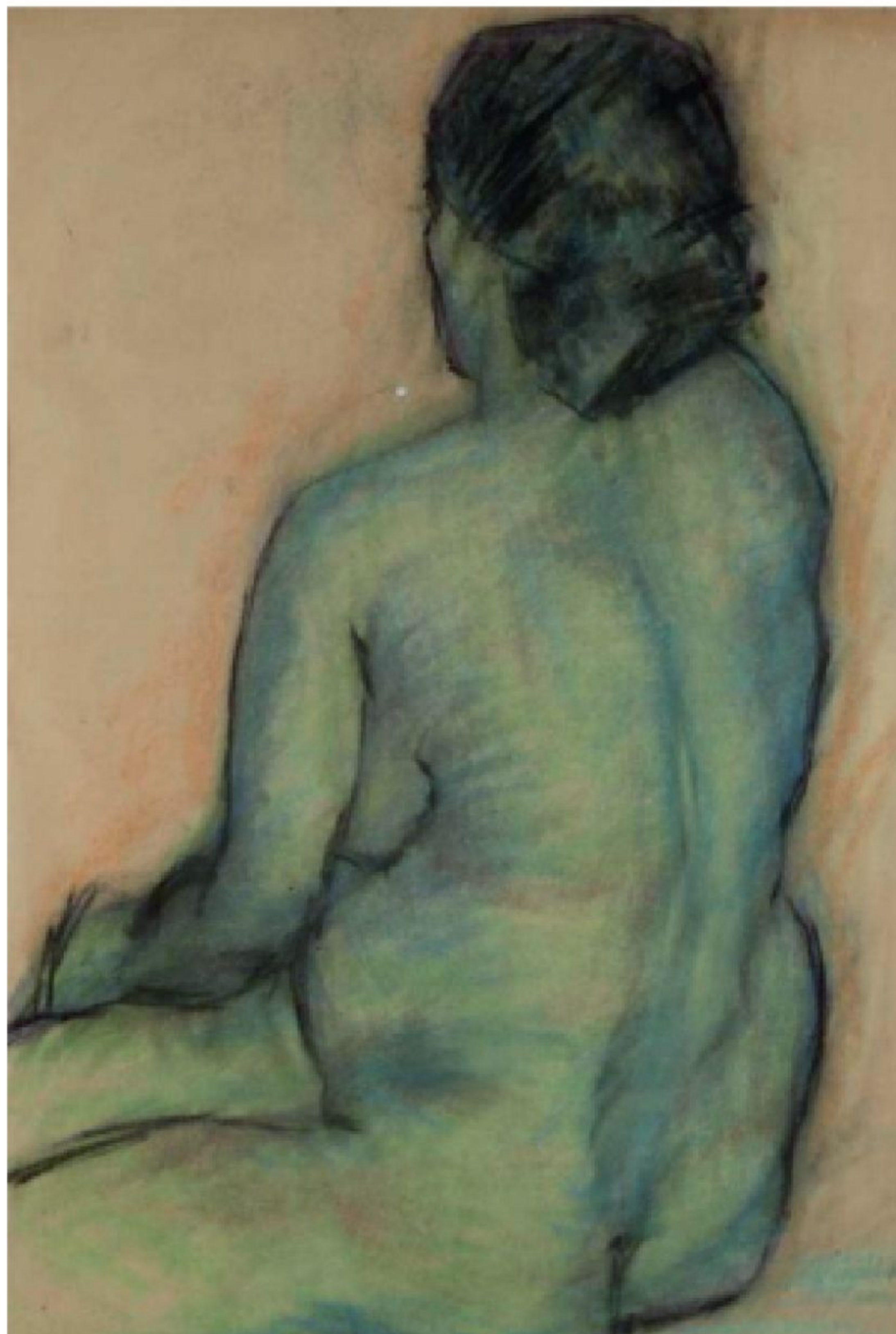


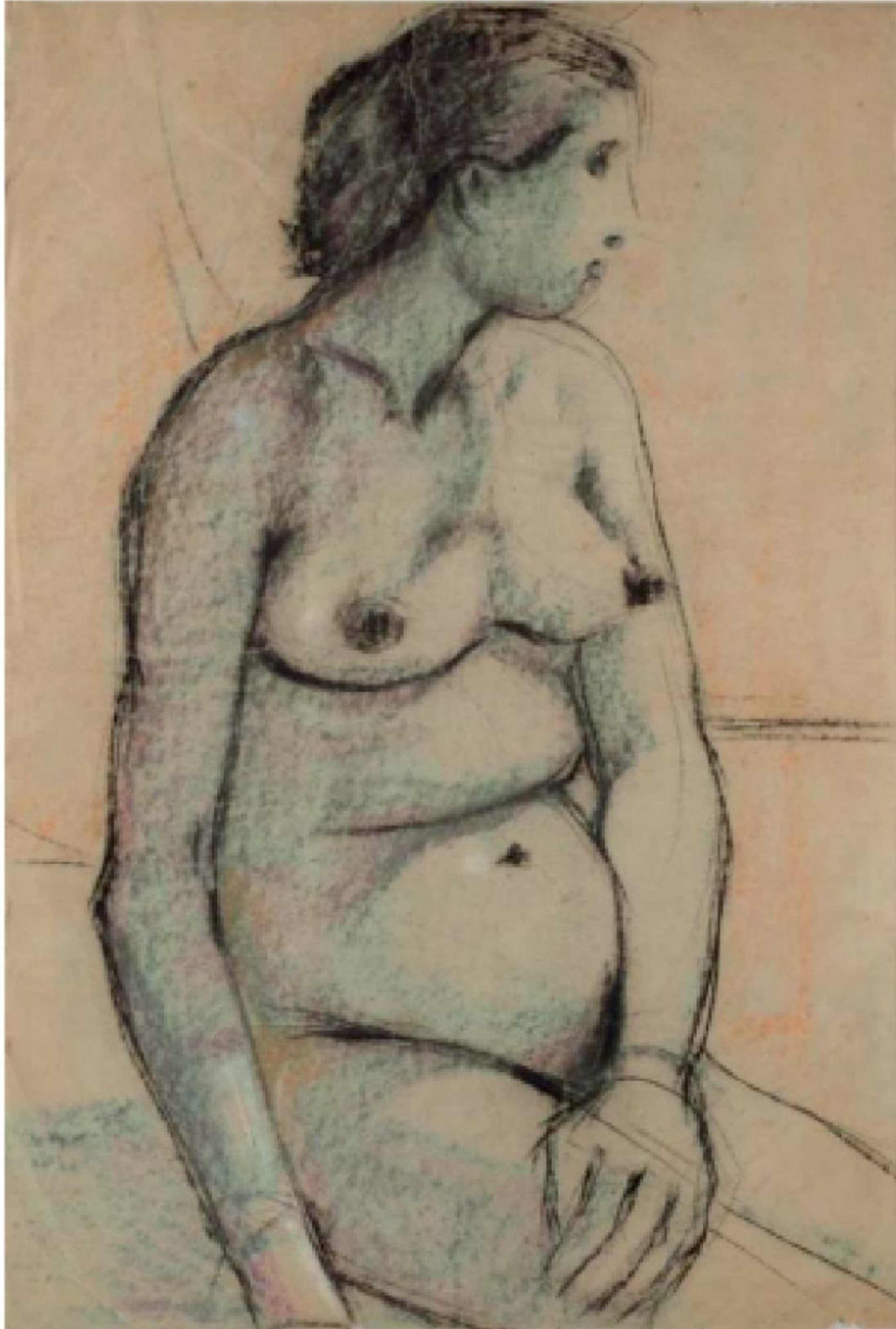
Ref No : 4445

BIKASH BHATTACHARJEE
(1940-2006)

Body Language - IX
pastel on paper
31 x 19.75 in
1960

Provenance
Acquired from the Artist's Family





Ref No : 4456

BIKASH BHATTACHARJEE
(1940-2006)

Body Language - XIII

pastel on paper
29.5 x 19.5 in
1960

Provenance

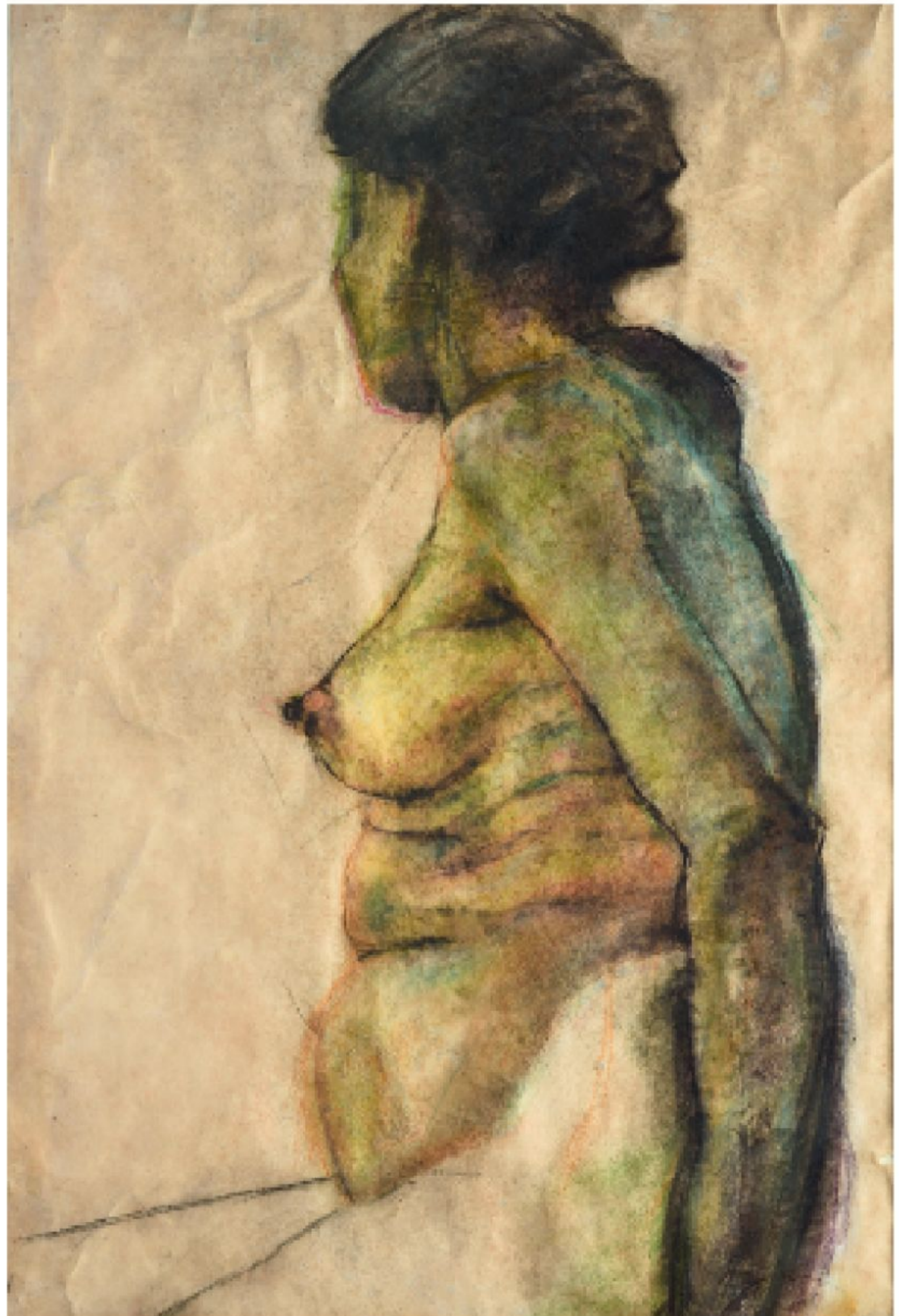
Acquired from the Artist's Family

Ref No : 4457

BIKASH BHATTACHARJEE
(1940-2006)

Body Language - XIV
pastel on paper
29 x 18.75 in
1960

Provenance
Acquired from the Artist's Family



Ref No : 5427

K.G. SUBRAMANYAN
(1924-2016)

watercolour
10 x 15 in
1988
signed lower left & right

Provenance
Private Collection, Kolkata





Ref No : 5113

RAMKUMAR
(1924-2018)

ink & pastel on paper
8 x 6.5 in
1991
signed lower right

Provenance
Acquired directly from the artist



Ref No : 5114

RAMKUMAR
(1924-2018)

ink & pastel on paper
8 x 6.5 in
signed lower left

Provenance
Acquired directly from the artist

Ref No : C0042

RAMKUMAR
(1924-2018)

acrylic on paper
10.5 x 14.5 in
1996

Provenance
Vadehra Art Gallery
Private Collection, Kolkata



Ref No : C0041

RAMKUMAR
(1924-2018)

acrylic on paper
22 x 30 in
2005
signed in verso

Provenance
Vadehra Art Gallery
Private Collection, Kolkata





* NATIONAL ART TREASURE,
NOT FOR EXPORT

Ref No : C0664

JAMINI ROY
(1887-1972)

tempera on board
24 x 17.25 in
signed lower right

Provenance
Private Collection, Kolkata

* NATIONAL ART TREASURE, NOT FOR EXPORT

Ref No : 5381

JAMINI ROY
(1887-1972)

tempera on board
16.25 x 24 in
signed lower right

Provenance
Private Collection, Kolkata





Ref No : 5497

RABIN MONDAL
(1929-2019)

Girl
acrylic on paper
18 x 14 in
2016
signed top left

Provenance
Private Collection, Kolkata

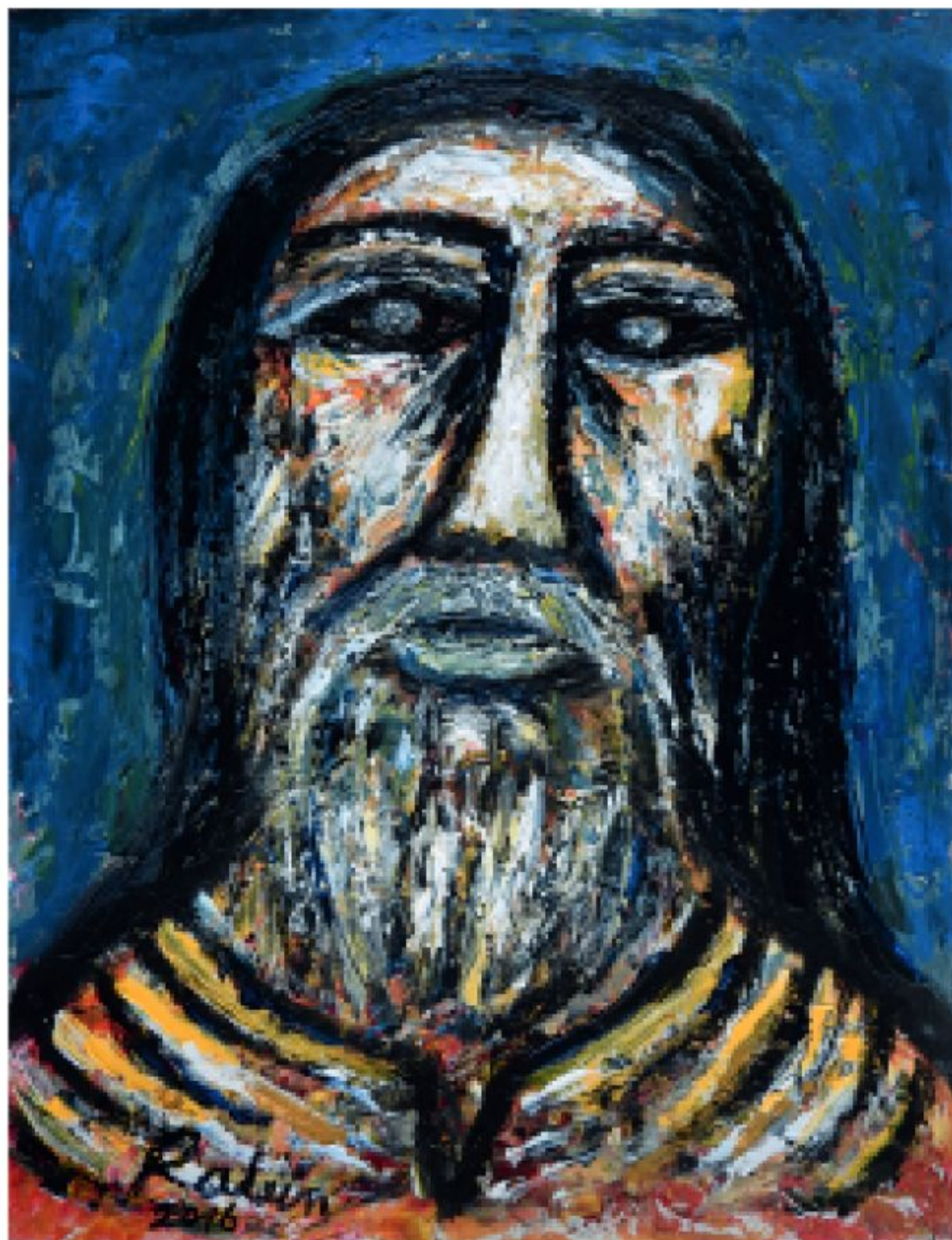


Ref No : 5496

RABIN MONDAL
(1929-2019)

acrylic on paper
18 x 14 in
2016
signed lower right

Provenance
Private Collection, Kolkata



Ref No : 5504

RABIN MONDAL
(1929-2019)

acrylic on board
19 x 14.75 in
2016
signed lower left

Provenance
Private Collection, Kolkata



Ref No : 5503

RABIN MONDAL
(1929-2019)

acrylic on board
17.5 x 13.25 in
2014
signed lower right

Provenance
Private Collection, Kolkata



Ref No : 5525

M.F. HUSAIN
(1915-2011)

Gaja Gamini
acrylic on canvas
81.5 x 50 in
signed top right

Provenance

The work was acquired directly from Cinema Ghar, Hyderabad by Houston, Texas, USA based Collector in 2004. In 2016 it was sold to Calcutta based buyer.

Aakriti Art Gallery, Kolkata



Ref No : 5524

M.F. HUSAIN
(1915-2011)

Gaja Gamini
acrylic on canvas
83 x 50.5 in
signed top left

Provenance

The work was acquired directly from Cinema Ghar, Hyderabad by Houston, Texas, USA based Collector in 2004. In 2016 it was sold to calcutta based buyer.

Aakriti Art Gallery, Kolkata

Ref No : 5521

M.F. HUSAIN
(1915-2011)

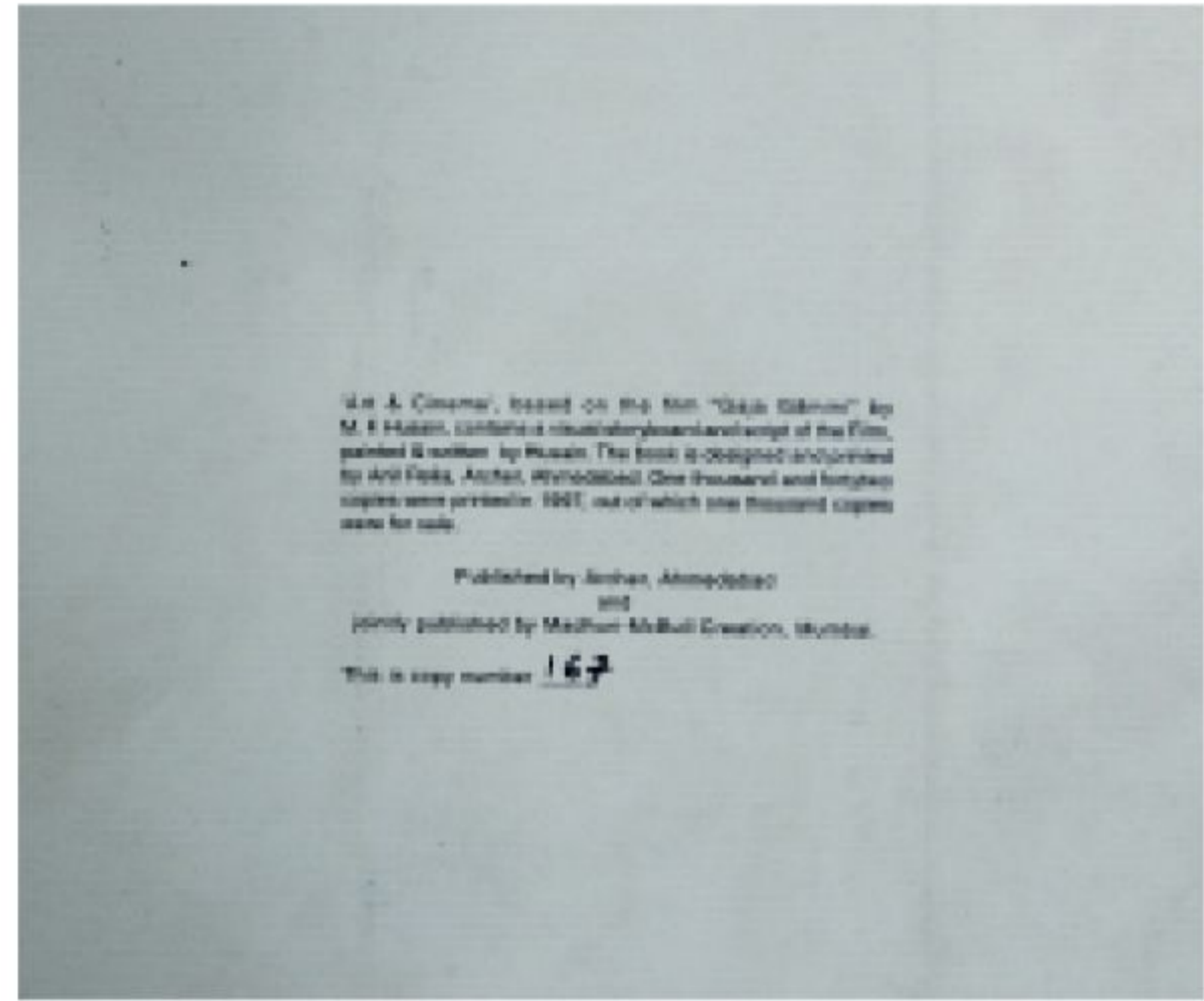
marker on tracing paper
20 x 33 in

Provenance

The work was acquired directly from Cinema Ghar, Hyderabad by Houston, Texas, USA based Collector in 2004. In 2016 it was sold to calcutta based buyer.

Aakriti Art Gallery, Kolkata





Published in The Book **ART & CINEMA (GAJA GAMINI)** by Archer, Ahmedabad and Jointly Published by Madhuri - Mc Bull Creation, Mumbai



Ref No : C1247

PARESH MAITY
(b. 1965)

Journey of Light
oil on canvas
48 x 36 in
2015
signed lower left

Provenance
Private Collection, Kolkata

* NATIONAL ART TREASURE,
NOT FOR EXPORT

Ref No : 5351

ABANINDRANATH TAGORE
(1871-1951)

tempera on board
5.5 x 3.5 in

Provenance
Private Collection, Kolkata





Ref No : 5266

JOGEN CHOWDHURY
(b.1939)

acrylic on canvas
12 x 12 in
2018
signed top left & right

Provenance
Acquired directly from the Artist



Ref No : C0285

JOGEN CHOWDHURY
(b.1939)

acrylic on canvas
12 x 12 in
2018
signed top left & lower right

Provenance
Acquired directly from the Artist

Ref No : 5516

M.F. HUSAIN
(1915-2011)

acrylic on canvas
21 x 36.5 in
signed lower right

Provenance

The work was acquired directly from Cinema Ghar, Hyderabad by Houston, Texas, USA based Collector in 2004. In 2016 it was sold to calcutta based buyer.

Aakriti Art Gallery, Kolkata



Ref No : 5517

M.F. HUSAIN
(1915-2011)

Krishna

acrylic on canvas
18.5 x 26.5 in
signed top left

Provenance

The work was acquired directly from Cinema Ghar, Hyderabad by Houston, Texas, USA based Collector in 2004. In 2016 it was sold to calcutta based buyer.

Aakriti Art Gallery, Kolkata



Ref No : 5515

M.F. HUSAIN
(1915-2011)

acrylic on canvas
24.5 x 29.5 in
signed lower right

Provenance

The work was acquired directly from Cinema Ghar, Hyderabad by Houston, Texas, USA based Collector in 2004. In 2016 it was sold to calcutta based buyer.

Aakriti Art Gallery, Kolkata



Ref No : 5514

M.F. HUSAIN
(1915-2011)

watercolour on paper
15 x 21 in
signed top right

Provenance

The work was acquired directly from Cinema Ghar, Hyderabad by Houston, Texas, USA based Collector in 2004. In 2016 it was sold to calcutta based buyer.

Aakriti Art Gallery, Kolkata





Ref No : 5519

M.F. HUSAIN
(1915-2011)

acrylic on canvas
63 x 42 in
signed top left

Provenance

The work was acquired directly from Cinema Ghar, Hyderabad by Houston, Texas, USA based Collector in 2004. In 2016 it was sold to Calcutta based buyer.

Aakriti Art Gallery, Kolkata



Ref No : 5518

M.F. HUSAIN
(1915-2011)

acrylic on canvas
60.5 x 45.5 in
1995
signed lower right

Provenance

The work was acquired directly from Cinema Ghar, Hyderabad by Houston, Texas, USA based Collector in 2004. In 2016 it was sold to calcutta based buyer.

Aakriti Art Gallery, Kolkata

Ref No : 5523

M.F. HUSAIN
(1915-2011)

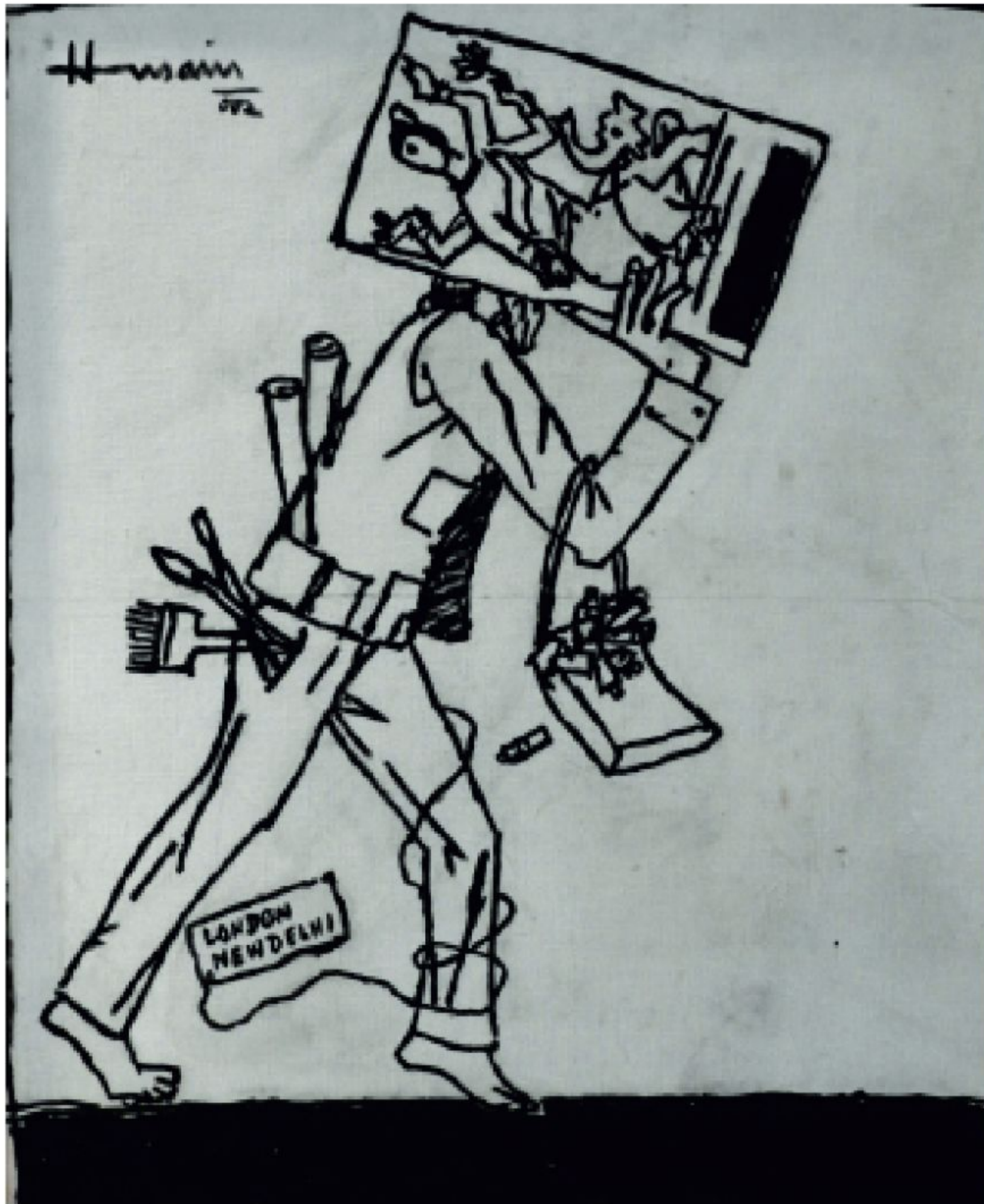
marker on canvas
47 x 36 in
2002
signed lower left

Provenance

The work was acquired directly from Cinema Ghar, Hyderabad by Houston, Texas, USA based Collector in 2004. In 2016 it was sold to calcutta based buyer.

Aakriti Art Gallery, Kolkata





Ref No : 5522

M.F. HUSAIN
(1915-2011)

acrylic on canvas
42 x 35.5 in
2002
signed top left

Provenance

The work was acquired directly from Cinema Ghar, Hyderabad by Houston, Texas, USA based Collector in 2004. In 2016 it was sold to calcutta based buyer.

Aakriti Art Gallery, Kolkata

Ref No : 5520

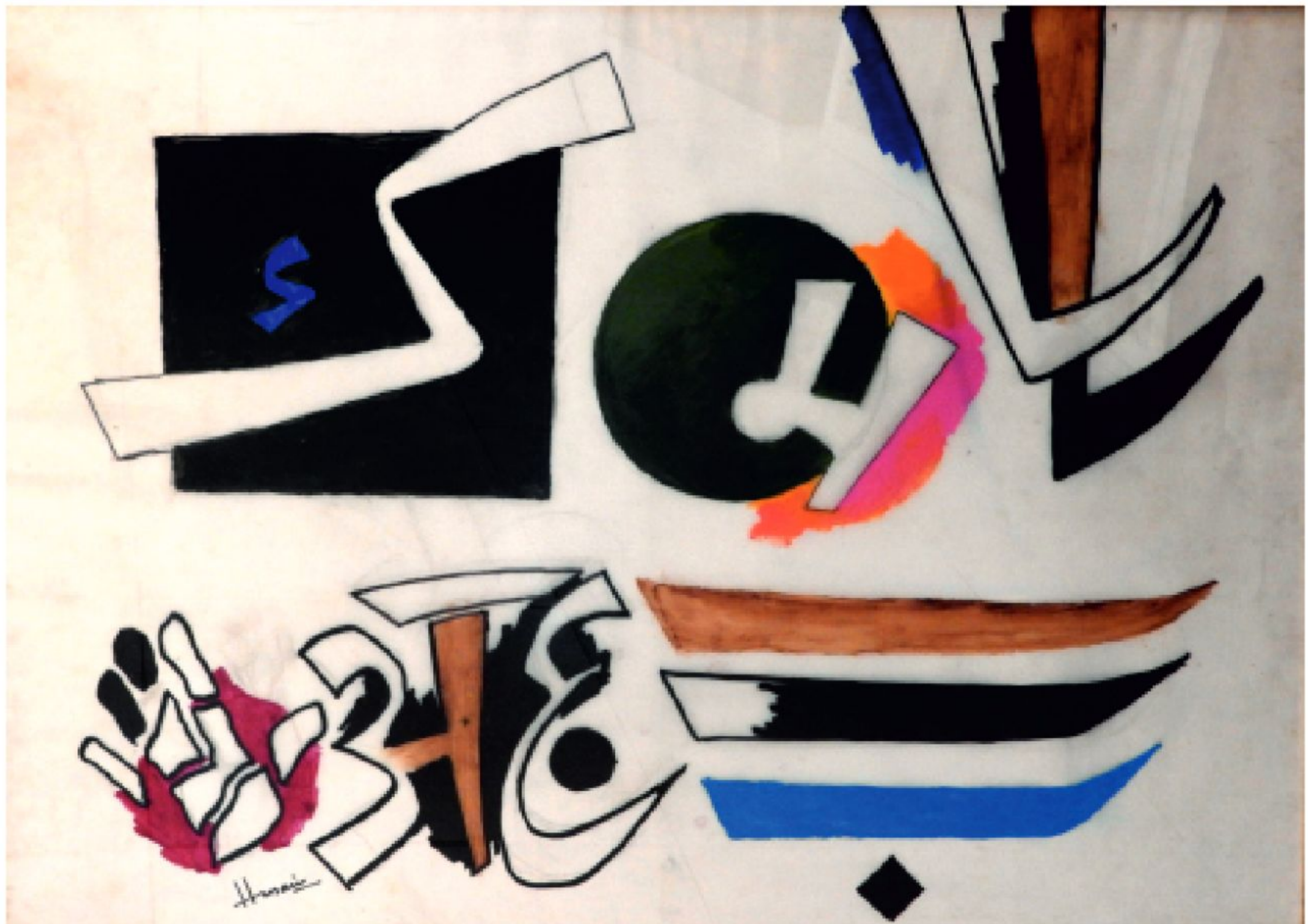
M.F. HUSAIN
(1915-2011)

acrylic on tracing paper
42.5 x 54.5 in
signed lower left

Provenance

The work was acquired directly from Cinema Ghar, Hyderabad by Houston, Texas, USA based Collector in 2004. In 2016 it was sold to calcutta based buyer.

Aakriti Art Gallery, Kolkata





Ref No : C0660

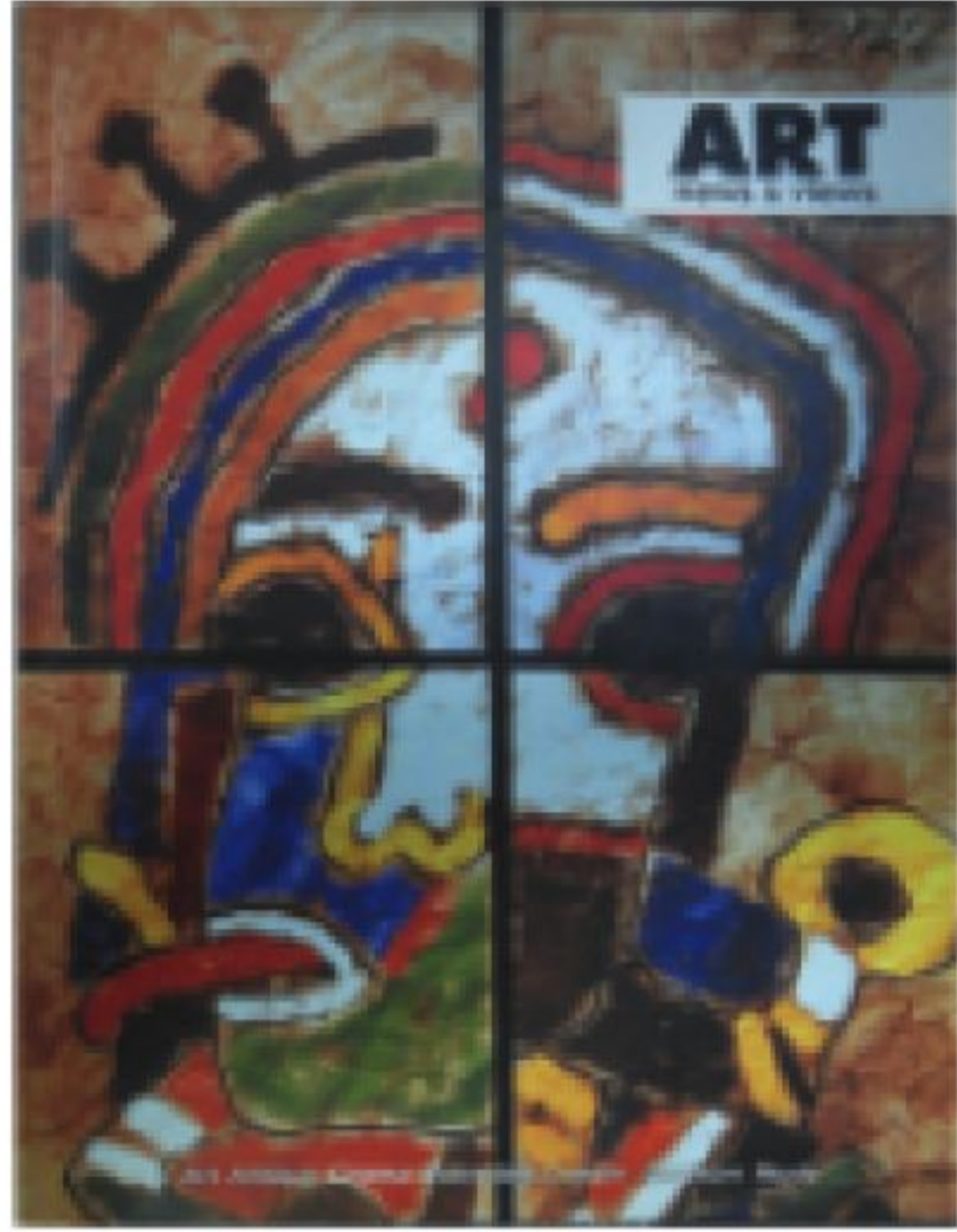
M.F. HUSAIN
(1915-2011)

Rangeen Kaali (Calcutta Series)

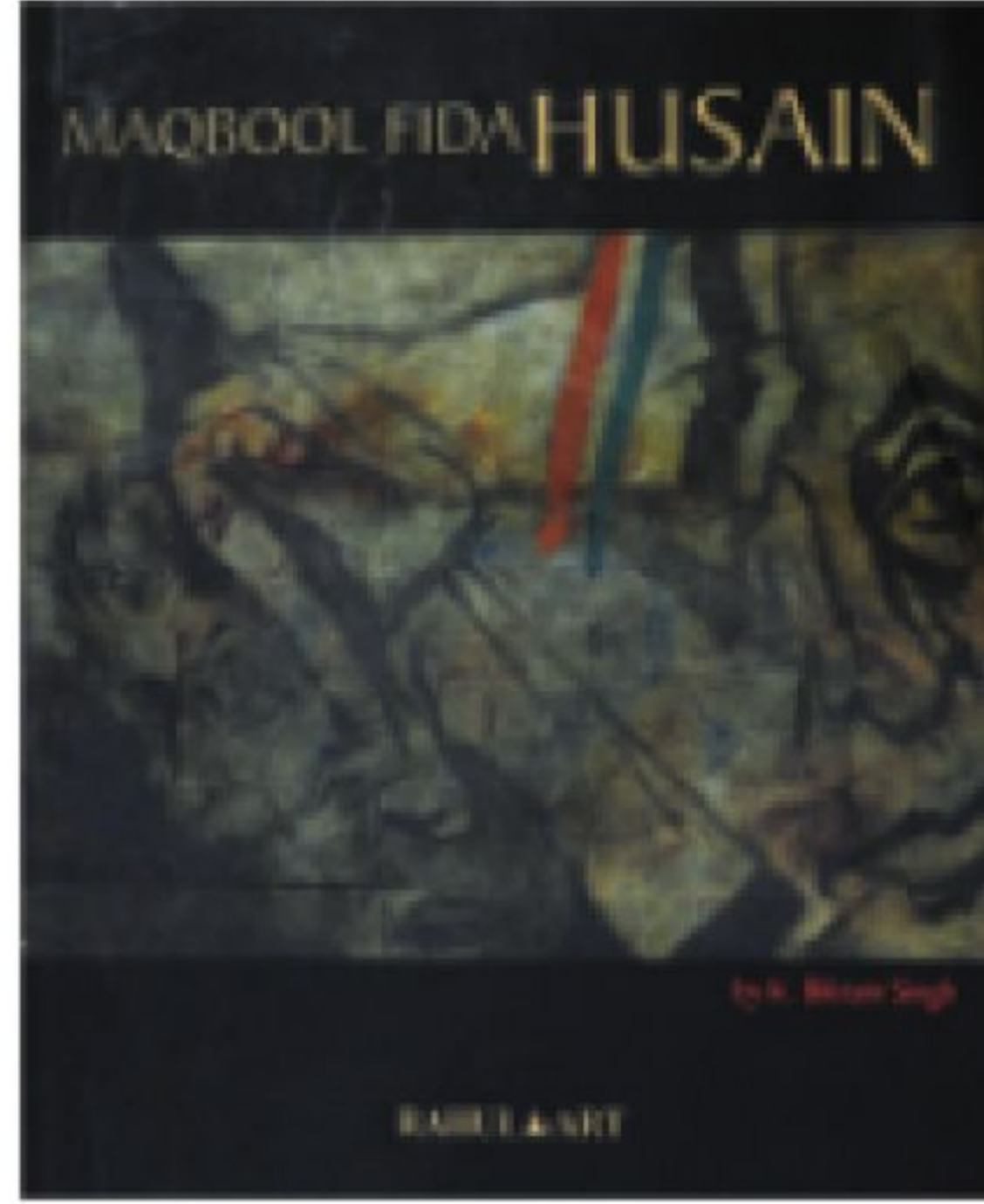
acrylic on paper
45 x 32 in
1990
signed top left & right

Provenance

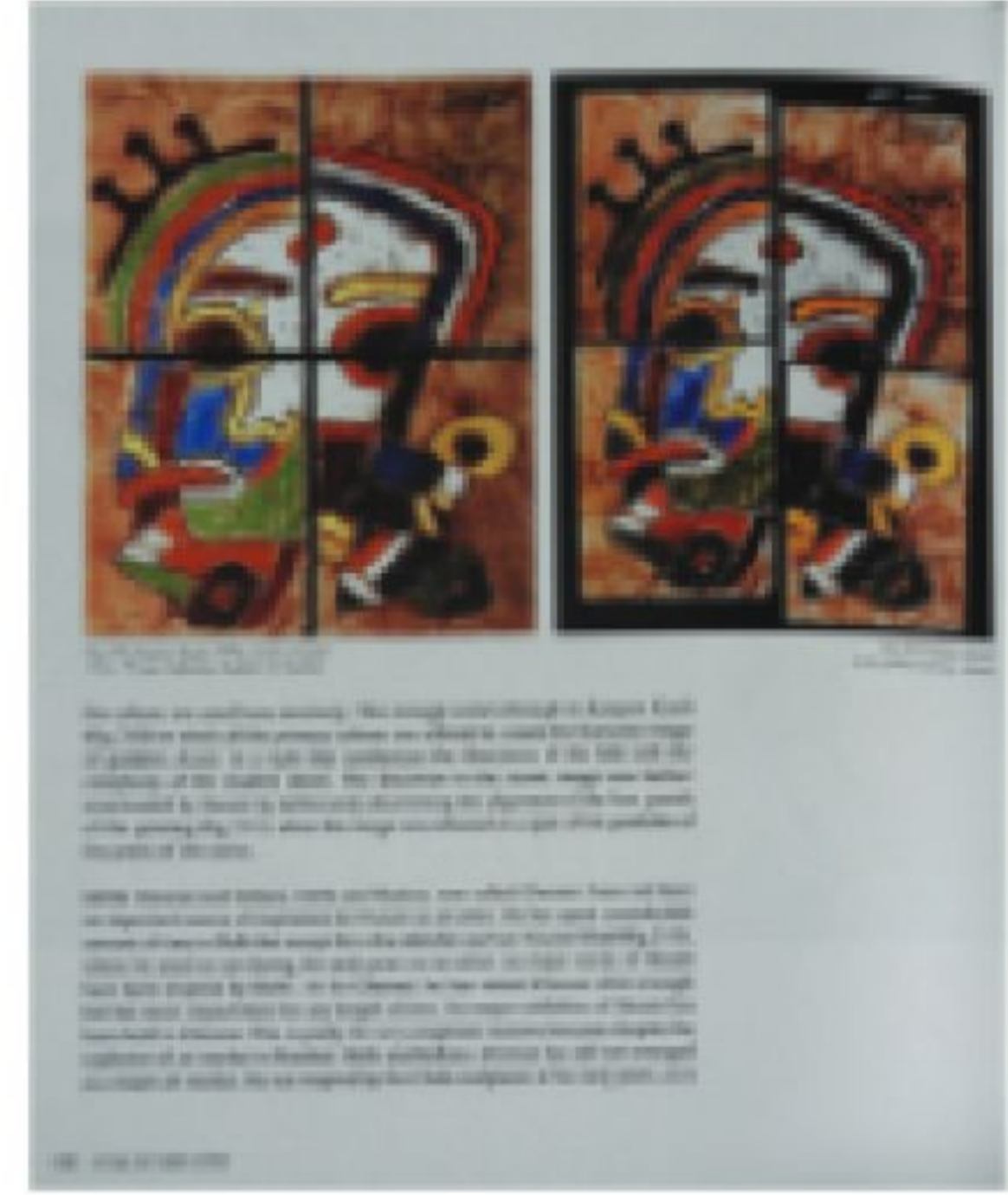
Vadehra Art Gallery
Private Collection, Kolkata

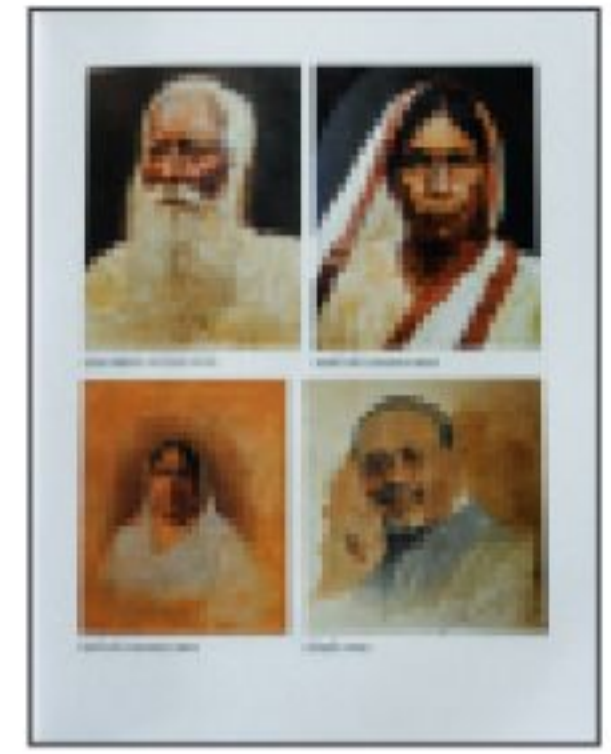


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Published in The Book **Pratirodher Bhashya**,
by Anuradha Ghosh



Ref No : 5380

HEMEN MAZUMDAR
(1894-1948)

gouache & watercolour on paper
21 x 15 in
1937
signed lower right

Provenance
Private Collection, Kolkata



Ref No : 5441

P. R. NARVEKAR
(1950-2021)

oil on canvas
35.5 x 72 in
signed lower left

Provenance
Acquired from the Artist's Family



Ref. No. C0761

LALU PRASAD SHAW
(b. 1937)

conté on board
20.5 x 15.5 in
2020
signed lower left

Provenance
Acquired directly from the Artist

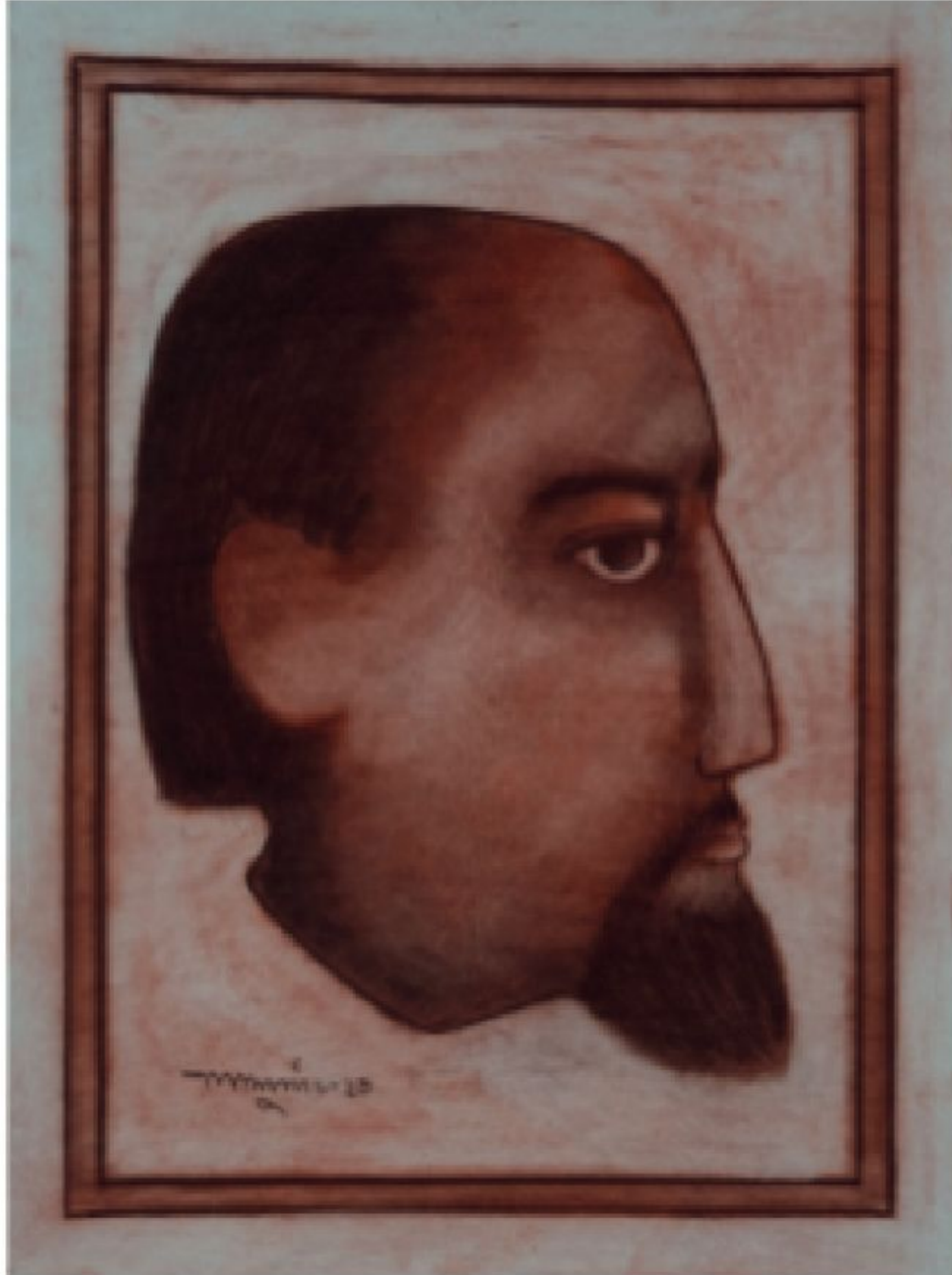


Ref. No. C0792

LALU PRASAD SHAW
(b. 1937)

conté on board
20.5 x 15 in
2021
signed lower right

Provenance
Acquired directly from the Artist



Ref. No. C0771

LALU PRASAD SHAW
(b. 1937)

conté on board
20.5 x 15.5 in
2020
signed lower left

Provenance

Acquired directly from the Artist



Ref. No. C0786

LALU PRASAD SHAW
(b. 1937)

conté on board
20.5 x 15 in
2021
signed lower right

Provenance

Acquired directly from the Artist

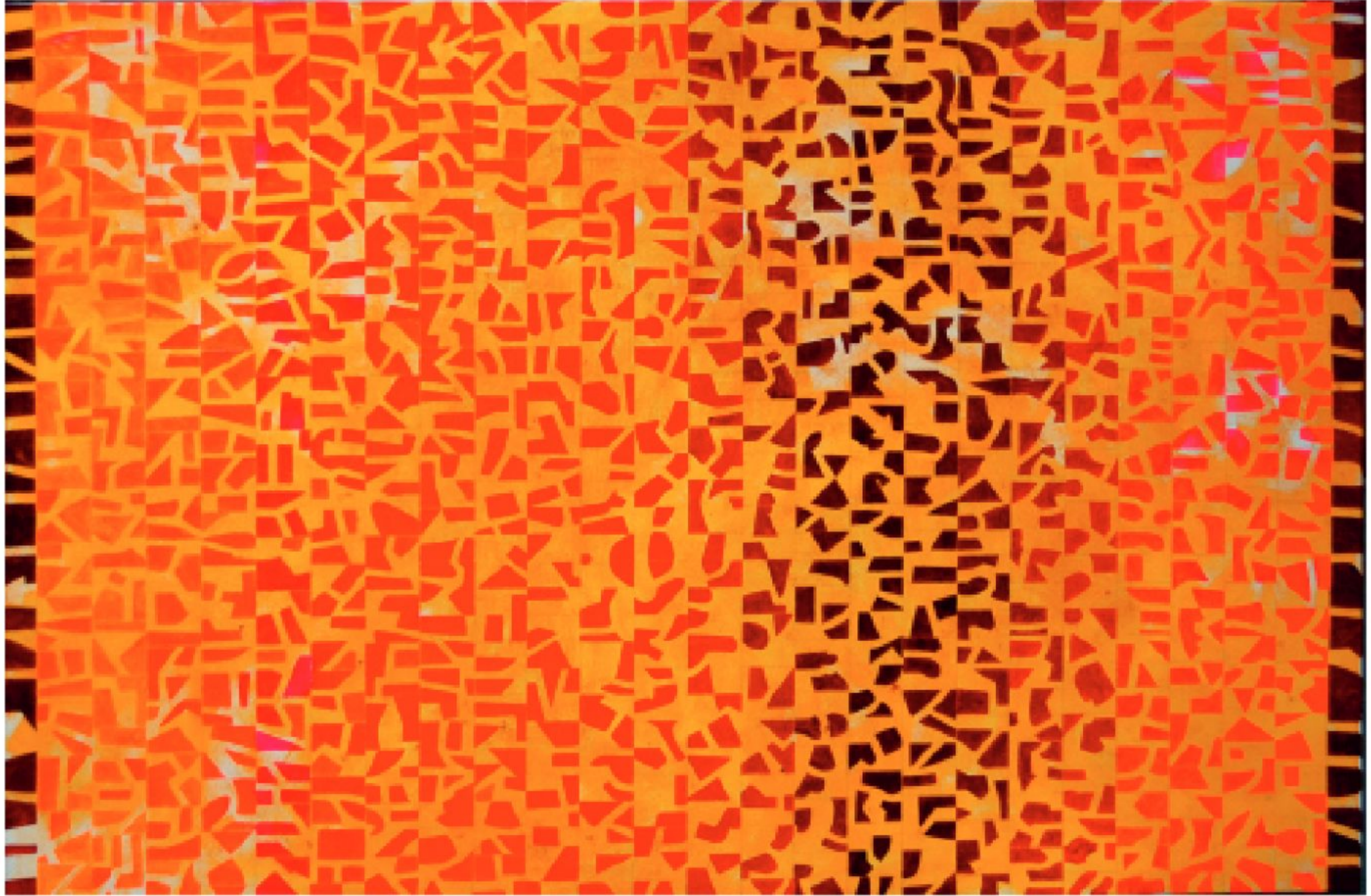


Ref No : M1665

ACHUTHAN KUDDALUR
(1945-2022)

acrylic on canvas
50 x 45.5 in
2008
signed lower right

Provenance
Acquired directly from the Artist

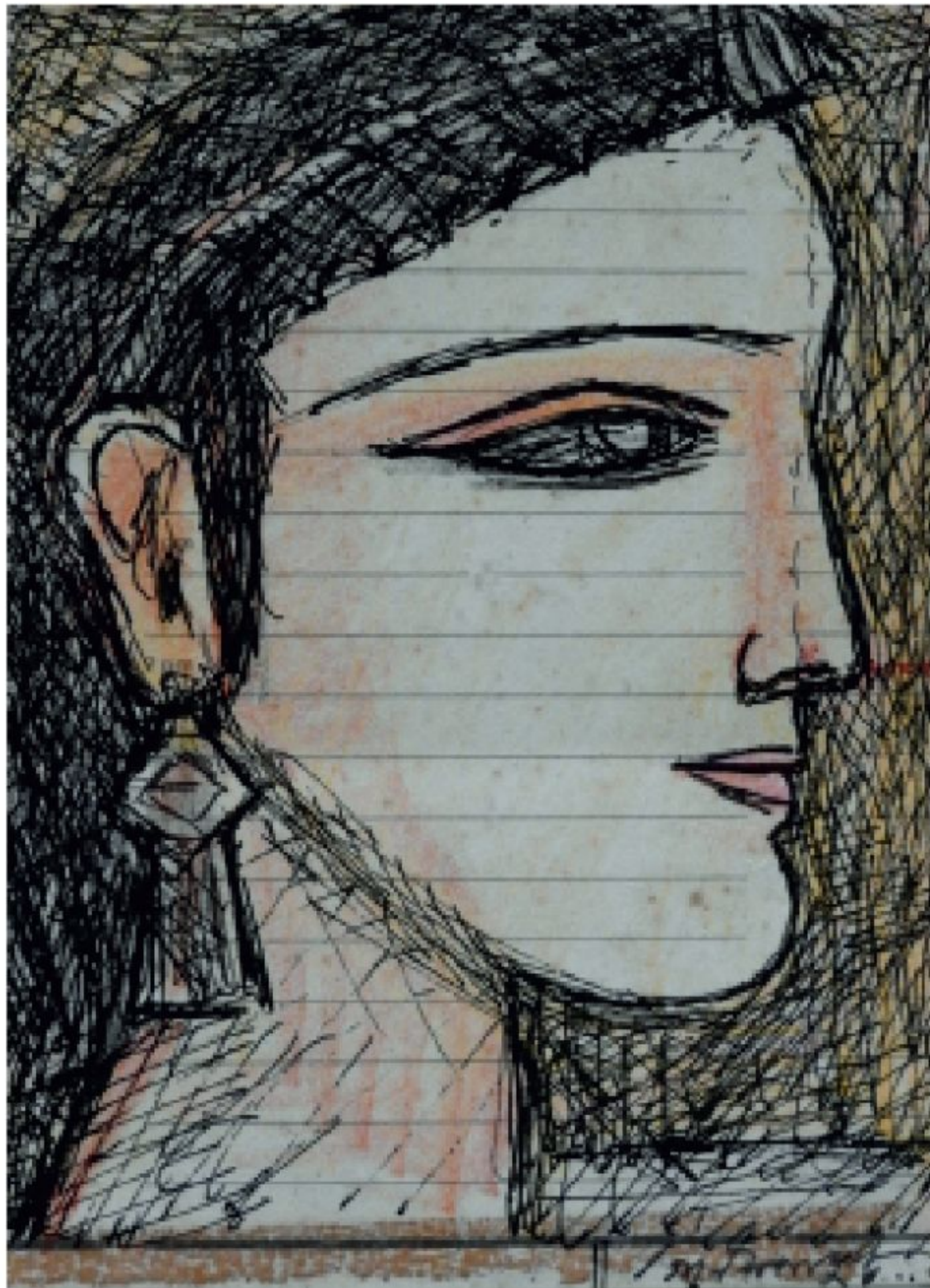


Ref No : AH 002

AKHILESH
(b.1956)

Can you go with green when needed
acrylic on canvas
44 x 78 in
2011
signed in verso

Provenance
Acquired directly from the Artist



Ref No : C1243

GANESH PYNE
(1937-2013)

Portrait
mixed media
5.5 x 4 in
signed lower right

Provenance
Private Collection, Kolkata



Ref No : 1610

SUNIL DE
(b.1948)

oil on canvas
71 x 89 in
2004
signed lower left

Provenance
Acquired directly from the Artist

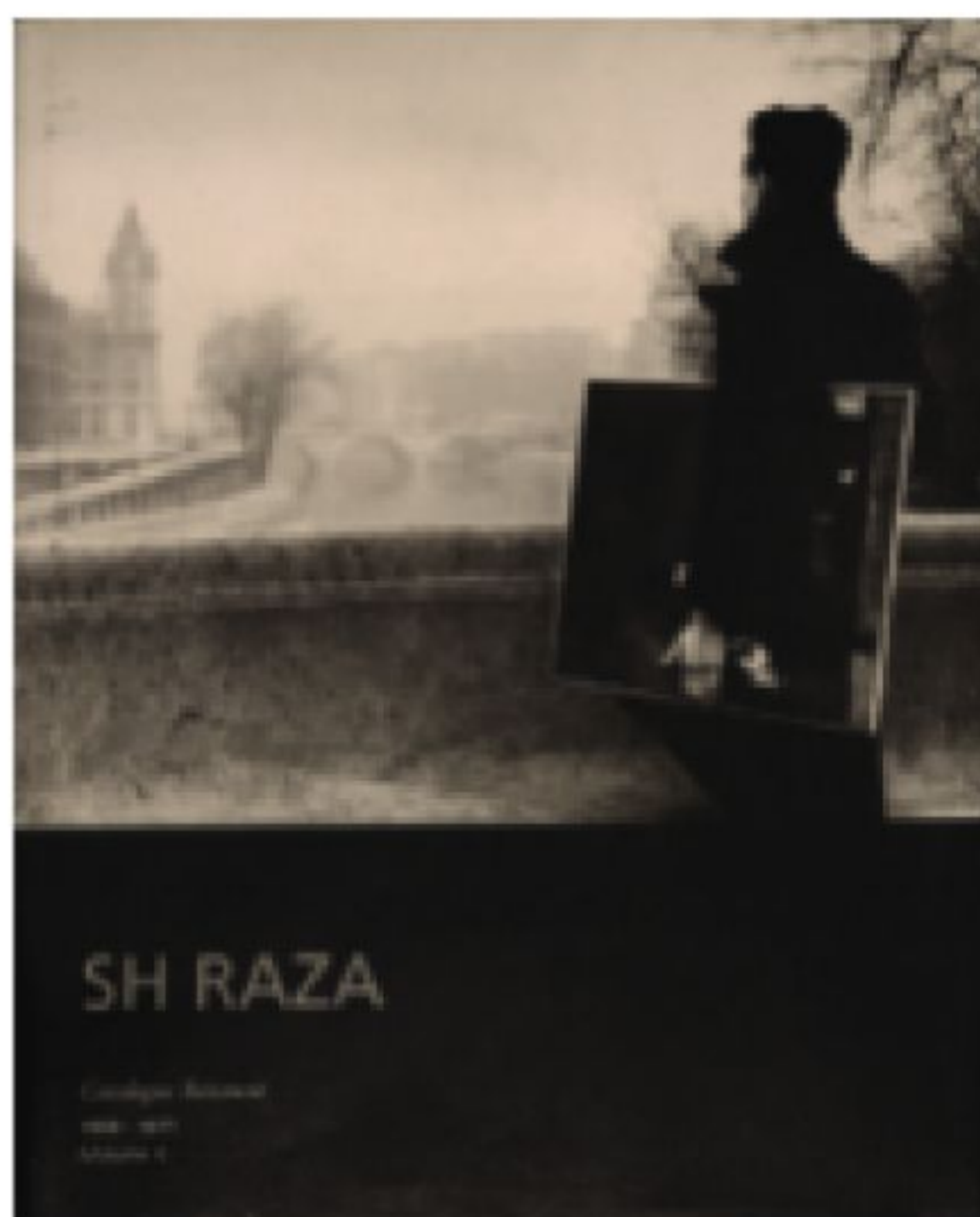
Ref No : C0039

S.H. RAZA
(1922-2016)

oil on canvas
21 x 25.5 in
1970
signed lower center

Provenance
Private Collection, Kolkata





Published in **S.H. Raza** Catalogue Raisonné 1958-1971 (Vol-I), Pg. 194

Ref No : 5487

AMITAVA DHAR
(b.1957)

acrylic on canvas
40 x 48 in
2007
signed lower right

Provenance
Private Collection, Kolkata





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