

emerging contemporary and the masters



Autumn Auction
5 November 2011
7.30 pm onwards

Mantra (First Floor), The Park
15 Parliament Street, New Delhi-110001

Partnered by



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The Bull Metaphor

Anybody who is familiar with the stock market obviously knows these two terms, 'Bullish' and 'Bearish'. Bull market connotes the continuous rising of the investment prices and the Bear market is a cautious market with investment prices going down while spreading a sort of pessimism amongst the investors and amongst the general market. Hence a 'bull' market is often preferred over a bear one. Though the origins of this market symbolism is not clearly discerned, in the Wall Street District, the market capital of the world, there is a huge sculpture of a bull with its head and horns threateningly moving forward with flared up nostrils. This bull has become the embodiment of an optimistic market. Created by Arturo Di Modica, this Wall Street Bull has become a global icon of market positivism, force and power. It is observed that wherever the editions of this bull are established, as in Shanghai, the bull looks much younger and stronger. This shows how the global capital moves with greater vigour and force cutting across national boundaries and regional specificities. If Wall Street Bull has become the contemporary icon or idol or a religion called business and money, the bull has always been a part and parcel of the ritualistic traditions of mankind. All major traditions and civilizations in the world have bulls in their narratives and practices. Perhaps, bulls and cows are the animals that became friends of human beings from the very beginning. They played a major role in the nascent economics of those evolving societies. On the one hand they worshipped bulls and cows and on the other they became symbols of prosperity, movement and power. It is interesting to notice that even in hunting scenes depicted in the pre-historic cave walls, we see the presence of bulls not as victims but as participants in the whole drama of life.

Palaeolithic European cave paintings such as those found at Lascaux and Livernon in France there are depictions of 'Aurochs', a kind of bull. Their life force may have been thought to have magical qualities. The Sumerian Epic of Gilgamesh depicts the killing of the Bull of Heaven by Gilgamesh. In Egypt the bull was worshipped as Apis. The bull was a central theme in the Minoan civilization. In Indus Valley civilization is one of the major markers in history where one could see the depictions of bull in both aesthetically and ritualistically elevated ways. Bulls were an integral part of the Hellenistic and Roman civilizations too.

The majestic bull with its great hump and wide curving horns is the most impressive motif found on the Indus seals. Carved on large seals with relatively short inscriptions, the Zebu bull is found almost exclusively at the largest cities of Mohenjo-Daro and Harappa. The worship of the Sacred Bull throughout the ancient world is most familiar to the Western world in the biblical episode of the idol of the Golden Calf. The bull whether lunar as in Mesopotamia and Egypt or solar as in India, is the subject of various other cultural and religious incarnations, as well as in the new age cultures. Even in product advertisements, one could see the bull appearing as a new age icon of power and forward movement.

Art Bull

Art Bull, the latest auction house initiated by a team of experts under the leadership of Siddhartha Tagore, Director of Art Konsult Gallery and Amanpreet Singh, Art market expert, focuses on Pre-Modern, Modern and the Indian contemporary art scene that has not been explored by the existing auction houses. With a clear vision and target in place, Art Bull intends to identify and showcase rare works of Pre-Modern and Modern artists while nurturing young talents from all over India, by placing their works in the right collections and shows.

Art Bull believes that auction houses can be virtual check dams when it comes to the unethical playing of different operators. Auction houses, though obviously they create and enhance the value of a work of art and the artist, often operate in full transparency and the bidding during the auctions shows where exactly the art people move. This would enhance the morale of the artists, the galleries, the collectors, dealers and all other operators in the scene. Also, the auction prices make it clear that it would not unethically increase the prices of the artist who is hot in a particular auction.

As of date there are many auction houses promoting and showcasing the Masters and established artists. For the first time in Indian art we intend to showcase the rare - museum quality works by young artists (list attached below) who have been selected by a jury made up of top most art critics, curators and art historians, to name a few Johny ML (Foremost Art critic), Padam Shree Keshav Malik, Pranab Ranjan Roy and Amit Mukhopadhyay. This will provide them with wider audiences by showcasing their artworks in this forum at an early stage in their careers as an artist which will help them get better presence and visibility in the art hemisphere.

The Cleaning up Act

In our contemporary times identifying a particular talent in the field of visual art has become all the more important because of the number of fake and assumed talents being circulated around the market by vested interests. A work of art, apart from being an object of aesthetic appreciation, provides a commodity to be dealt with by the different operators within the art scene. Art is also a business opportunity. In fact, the business side of art has always been the fuelling element of the scene, which in turn helps the artists to do better works in better conditions and to display them in better ways than ever before. Ironically, this very business side of art or to be more precise, the investment opportunities of art have attracted so many vested interests within the stream of affairs, which made many people lose interest in art altogether during the economic recession.

In fact, it was not the recession that had caused the depletion of art market in India but it was the kind of art business that had happened during the market boom time; unethically many people

came into the scene to play with art, paid hefty amounts to procure works only to sell in the secondary market for added profit. Though, this financial incentive had attracted a lot of investors to invest in art, certain dealers who only aimed at short term gains could not impart the right kind of spirit to the new grown investors. Once the recession struck, the dealers went out of sight and the secondary market started getting flooded with works of art and the owners offering prices for their wares many times lower than the primary market price.

This bad play within the art scene, not only in India but all over the world caused a general distrust on art as something with investment potential. Today, it is high time that we regained the confidence of the investors. To regain them back to the scene, we need to clean up our acts; the galleries, dealers, critics, curators, secondary market players, museum personalities and auction house experts and so on should come together to clean up the act. The people with short term interests should be prevented from being operative in the scene. At the same time the galleries should take special care to introduce new talents and promote them to believable heights. This fine tuning of the acts will help the investor to come back to the scene and put his money where his taste lies.

These steady activities orchestrated by the galleries and the patrons in fact gave confidence and a dignified life to the young artists of the 90s. The quality of their production increased. The galleries too gained confidence in their works and slowly they started presenting those artists in curated group shows and carefully planned solo exhibitions. Slowly, their prices increased as the patrons realized the value of these emerging talents and placed their works in the auction houses. By 2005, these young artists could consolidate their place in the contemporary art scene in a big way.

Shibu Natesan, Jitish Kallat, T.V.Santhosh, Chintan Upadhyay, Manjunath Kamath and so on are the best examples of how the galleries and patrons during 1990s worked for the success of the then emerging talents. Today they have a strong client following not only in India but also in the foreign shores.

Johny ML
Curator & Art Critic
New Delhi

The Importance of Being Young

This is the story of the 1990s. There was a nascent art market in India with its limited financial resources. 'Moderns' who had already established their careers by 1980s were collected by a handful of art enthusiasts and patrons. The galleries were also working with the established moderns. None was ready to touch the 'young and upcoming.' Then there was a calculated move by a few gallerists in Mumbai and Delhi; they decided to promote the very fresh talents in the Indian art scene.

This was a very slow and steady movement. The gallerists bought the works by fresh talents and pushed them to the young and the upcoming art patrons of that time. It was an interesting moment in our art history. Artists grew along with their patrons and the patrons knew each and every step of their artists' growth. But it was not purely based on speculative values. But the patrons and the gallerists knew that there is a silver line somewhere ahead and would appear as a bullish trend in the art market in a few years' time.

Acknowledgement

I would like to express my gratitude to Mr Sunil Kant Munjal, Mr Suresh Jindal, Ms Durga & Dr Mahesh Chandra, Ms Pallavi & Mr Shardul Shroff, Mr Mayank Singhal and Ms Suman Aggarwal alongwith Jai, Sumedh & Debasish of the Design Associates Inc. whose unfailing support made this auction possible. Their invaluable and lasting patronage & conviction has been an emblem of strength.

I am highly obliged to Ms Priya Paul who has been a strong pillar of support for nearly two decades for me through times good & bad.

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I would also like to thank our sponsor The Park. Mr Abhijeet Bose, General Manager, The Park, Mr Ankur Arora, Associate Director of Food & Beverage, The Park & Ms Priya Sharma, PR Executive, The Park for their extensive support.

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I thank the entire Art Bull team and my staff that provided all the help & support in making this endeavor a possibility. My sincere thanks also go to Mr Prashanta Seal whose designing support has been extremely helpful and a source of remarkable achievement over a period of time.

I would specially like to thank Mr Vijay Kumar Aggarwal for his priceless guidance and strong support through the toughest of times. Thank you for always being there for me, guiding me and steering me in the right direction and bailing me out from situations that left me baffled.

Siddhartha Tagore

Art Bull – Auction – Terms & Conditions

This Art Auction, which is a private event by invitation only, is being organized by ART BULL, Current Address - 23 Hauz Khas Village, New Delhi – 110016, and its Regd. Office: 29 Tribhuvan Complex, Unit III, Ground Floor, Ishwar Nagar, Mathura Road, New Delhi-110065.

ART BULL, who has consigned artworks from artists, dealers and art collectors, (paintings offered for sale in this Auction, individually and collectively referred to as the "Property), proposes to offer the Property for sale through this Auction. Details of the Property are included in the Auction catalogue. A certain amount of the proceeds from the auction shall be given to the artists as consideration for the Property, and the balance amount shall be the funds raised by ART BULL to support its various projects.

The following as amended by any posted notices or oral announcements during the sale, constitute the conditions of the Auction (the "Conditions of Auction):

1)The Auction will be conducted in Indian Rupees

2)Rules:

- a) Prospective bidders are solely responsible for independently inspecting the Property before bidding in the Auction in order to determine and satisfy themselves with regard to all aspects of the Property, including its condition, size and restoration, if any.
- b) ART BULL does not make any representation or warranty, whether expressed or implied as to whether a successful bidder in the Auction shall acquire any reproduction rights of the Property.
- c) An invoice for the purchase will be provided by ART BULL.

3)Authenticity Guarantee:

An authenticity certificate that each work offered on sale is a genuine work of the artist listed will be provided. All artworks are sourced from the artists themselves or from reputed art dealers. However, in the unlikely event that any item purchased from the Auction is subsequently proven to be inauthentic, ART BULL will refund the full purchase price. These claims will be handled on a case by case basis, and will require adequate examinable proof which clearly demonstrates that the work is inauthentic provided by an established and acknowledged art authority. This guarantee holds for one (1) year after the purchase of the original artwork from ART BULL 'Autumn Auction' an Art Auction to be held on 5th November 2011, New Delhi.

In case of errors of visual description, technical details, or, typographical mistakes in the catalogue, ART BULL does not make any representation or warranties of any nature, expressed or implied with respect to the Property.

4)ART BULL at its sole discretion may withdraw any Property from the Auction at any time before the actual sale date. It may also at its sole discretion add any Property to the Auction for sale that may not be listed in the Auction catalogue.

5)ART BULL will only accept bids from bidders who have registered for and present a bidding paddle and in any case reserves the right to reject a bid from any bidder.

6)Reserve Price:

All lots are being offered subject to a reserve price, which is the minimum price below which such lots will not be sold. The reserve price, known only to the artists, auctioneer and ART BULL will remain confidential.

7)Price Estimates:

Estimates in the catalogue are provided only as a guide to the purchasers. They do not include any additional charges which may be applicable, such as shipping, insurance or taxes (ie. VAT, etc.).

8)Winning Bids:

The highest bidder acknowledged by the auctioneer shall be the purchaser. In the event of any dispute between bidders, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the lot in dispute. If any dispute arises after the Auction, ART BULL's sale records shall be conclusive in all respects.

9)Closing Bids:

On the fall of the auctioneer's hammer, the highest bidder shall be deemed to have purchased the offered Property subject to all of the conditions set forth herein and thereupon shall (a) assume all risk and responsibility thereof, (b) will sign a confirmation of purchase thereof and (c) will pay the full purchase price thereof. If the foregoing conditions and other applicable conditions are not complied with, in addition to other remedies available to ART BULL by law, without limitation, the right to hold the purchaser liable for the bid price, ART BULL at its option, may cancel the sale, retaining as liquidated damages all payments made by the purchaser.

10)Hammer Price:

There will be 10% "Buyer's Premium and the highest bidder acknowledged by the auctioneer shall be the purchaser at the "Hammer Price. Hammer price is the price at which a particular Property is knocked down by the auctioneer to the purchaser.

11) Under no circumstances will ART BULL rescind any purchase or refund the amount paid in respect of any lot with exception to condition 3 mentioned herein.

12) Absentee Bidders:

If a prospective bidder is unable to attend the Auction in person, and wishes to place bids, he/ she may give ART BULL instructions to bid on his/ her behalf in writing using the absentee bid form enclosed herewith in the Auction catalogue. An ART BULL representative will then bid for the Property as specified by the absentee bidder for the lowest price possible, and never for more than the maximum amount indicated by the absentee bidder.

The absentee bidder must accurately record the lot numbers and descriptions and the maximum price he or she is willing to bid for each Property.

Telephone as well as online bids must be followed by a signed fax confirming the bidding details. No online bids will be accepted after 25th October, 2011.

In the case of absentee bids transmitted over facsimile or telephone, ART BULL is not responsible for errors or omissions due to mechanical difficulties or failure. ART BULL will record absentee bids at its discretion and shall not be responsible for any delay or failure to record such bids.

13) Bid cancellation/ modification: ART BULL must be informed of cancellation/ modification or lowering of any of the absentee/ pre-bids latest by 5 pm, 1st November, 2011. No absentee bids will be taken after 8 pm, 1st November, 2011.

14) These Conditions of Auction, as well as the purchaser's and ART BULL's respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of India. By bidding at an auction, whether present in person or represented by an agent, absentee bids, by telephone or any other means, the purchaser shall be deemed to have consented to the exclusive jurisdiction of the Courts of New Delhi.

15) Settlement:

Immediately after a lot is auctioned, the purchaser will –

I. Give ART BULL / auctioneer his or her name, bidding paddle number, and if required by ART BULL, proof of his or her identity.

II. Make payments by cheque/ demand drafts payable at New Delhi in favour of "ART BULL".

III. The purchaser will be billed immediately after the auction and be required to make full payment within one week or seven (7) days subsequent to the Auction

IV. All payments made to ART BULL shall be subject to Indian Law.

16) Invoicing:

Bidders are required to provide all invoicing details to ART BULL prior to the sale. The name to which the invoice should be made out to and the billing address must be specified at the time of registration.

17) Collection of Purchase:

I. A successful purchaser will be notified and invoiced by ART BULL within three (3) days after the Auction.

II. After the day of the Auction all of the Property will be held at the premises of ART BULL, and may be collected after payment of all amounts due

III. Subject to full payment, the successful purchaser shall at his/her own expense take delivery of the Property purchased within seven (7) days after the Auction.

IV. The purchaser will be responsible for any removal, storage, and insurance charges on his Property not collected within seven (7) days after the Auction

V. If any Property is not paid for in full or collected by the purchaser as per the Conditions mentioned hereinabove, ART BULL will be entitled to dispose of the Property as ART BULL deems appropriate, without giving any notice to the defaulting purchaser and he/she will have to pay a penalty of 20% of the total value of the winning bid for not fulfilling his/her commitment.

18) Taxes:

Taxes, if applicable, shall be borne by the purchaser (ie VAT)

19) Miscellaneous:

All queries, clarifications and other issues pertaining to the Auction should be directed solely to ART BULL who will bear the overall responsibility for conducting the Auction and all matters incidental and ancillary to it.

20) Catalogue:

Information given in the catalogue is to the best of our knowledge and information provided to us, this cannot be held against Art Bull at any time. Biographies listed in this catalogue are summarized as per a fixed format.

Artworks in the catalogue that are national treasures cannot be exported out of India as per law (viz following artists are in the category of National Art Treasures Act 1972, Rabindranath Tagore, Abanindranath Tagore, Gaganendranath Tagore, Jamini Roy, Amrita Sher-Gil, Nicholas Roerich, Sailoz Mookherjee, Nandalal Bose and Raja Ravi Varma.)

The measurements have been rounded off to the next closest upper digit.

21) It is mandatory to read all the terms and conditions before starting to bid for any artworks in this auction. Any one who gets a registration number and bids will have to abide and agrees to the mentioned terms and conditions.

22) Values mentioned in Dollars are US Dollars and conversion rate is taken at INR 49, but the conversion rate will be taken as prevalent on 5th November 2011.



LOT 8

Punyo CHOBIN (B.1986)

New Species (Diptych)

Acrylic on canvas

60 x 72 inches (152 x 183 cms)

₹60,000 - 80,000

\$ 1,200 - 1,600

Punyo feels that in today's globalized world where no corner of the world is left to be discovered and no plants and animals left in nature to be investigated; where advanced or superior cultures engulf minor or inferior culture. He uses the virginity metaphor for nature/ natural environs which are on the verge of losing it to the hands of the sophisticated, well armoured, intelligent and diplomatic world. Science is no doubt the reason of our advancement and progress but I think along with its boons it has its curses as well, the ultimate choice is of the intelligent beings.



"Living with the 21st century cosmopolitan experiences and encountering multiple images, incidents and visuals, I arrange my work in a very chaotic manner rather a jungle of images, (with references from art history, folk art, mythology, and folk tales), where there is no center of composition rather it can be seen from anywhere, it is like the distribution of metaphors in a constructed space, which we encounter in our contemporary environment.

My work, in a subjective manner deals with the phenomenon where all manner of contradiction/complexities results in a great churning. Unlike the cosmic mythical churning of lord Vishnu that got us nectar of immortality (amrita) and poison (vish). We are rather unsure about the result of this churning that we are witnessing but never the less we observe from the margins with awe, wonder and a touch of irony.

LOT 9

Kundan MONDAL (B.1980)

Invisible Man In A Play Within a Play

Oil, Acrylic & Soft Pastel on canvas

S/d 2011, verso

48 x 48 inches (122 x 122 cms)

₹90,000 - 1,10,000

\$ 1,800 - 2,200



LOT 10

Shefali MUNJAL (B.1976)

Untitled

Digital print on canvas

2010

38 x 58 inches (96.5 x 147.5 cms)

₹2,25,000 - 2,50,000

\$ 4,600 - 5,100

Shefali Munjal is a photography artist who likes to portray the people living on the edge. In this work she portrays the people from the high ranges like Leh and Laddakh. Serenity is a sort of predominant theme in her works though behind these calm portraits one can feel the precariousness of their lives.





LOT 11

Krishen KHANNA (B.1925)

Untitled

Oil on canvas

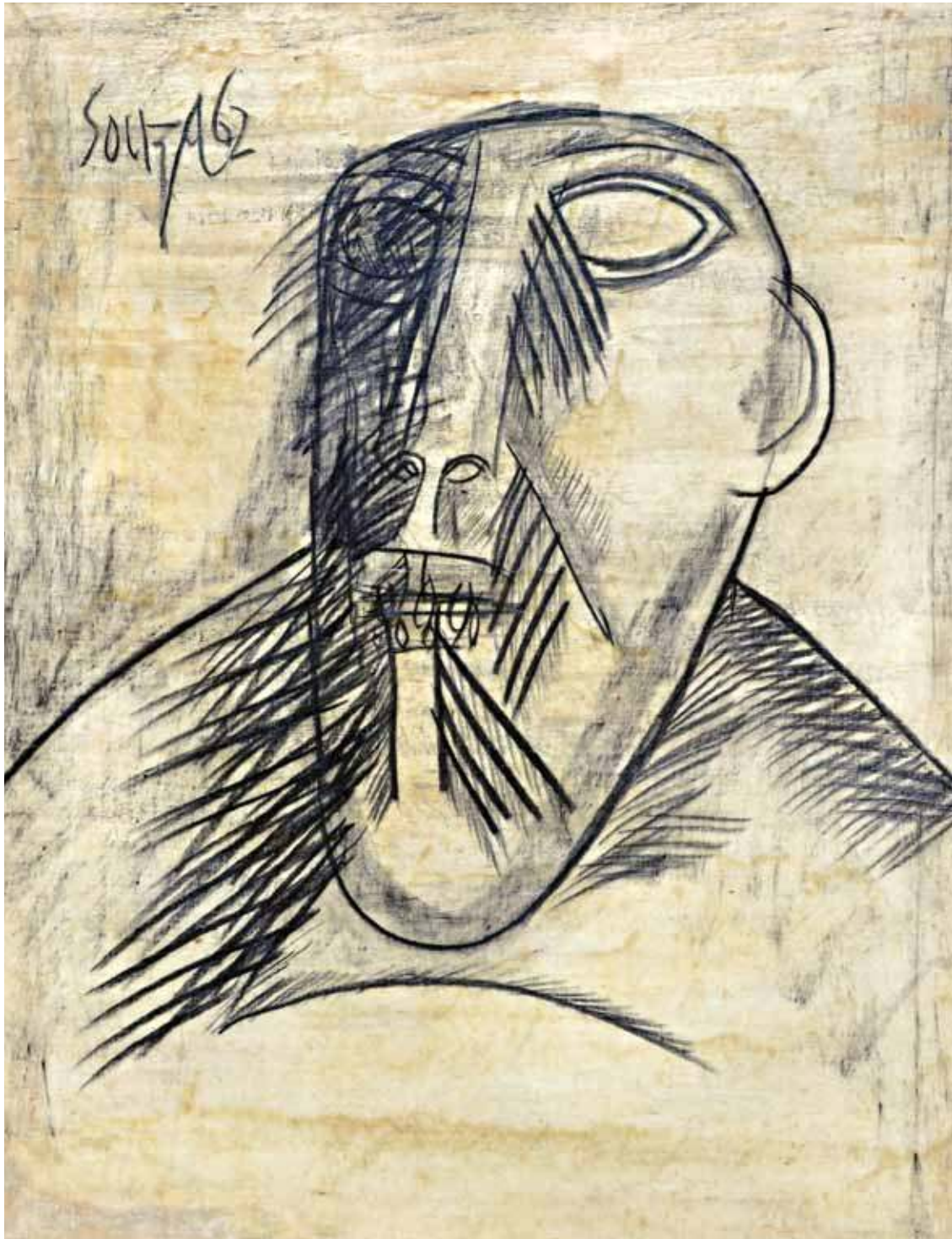
signed I.I., dated circa 1960's
44 x 32 inches (112 x 82 cms)

₹30,00,000 - 32,00,000

\$ 61,200 - 65,300

Khanna does not prefer the cornucopia of figuration which was so evident in Indian paintings. Khanna makes such an incredible impact on the canvas that it sure leaves a dint in the on-lookers heart. His masterful maneuver of painting evokes the unmatched feelings of human situation. The thick impasto façade of the painting often seems like a prism through which figures can be distinguished. Khanna relocates his observations onto the canvas with such naturalness and exuberance that it enhances his subject matter. His earlier works are replicas of scenes that have imprinted themselves on his mind during the partition.

Provenance: From the collection of a Kolkata based private collection.



LOT 27

F. N. SOUZA (1924- 2002)

Untitled

Oil on silk

S/d 1962, t.l

30 x 24 inches (76 x 62 cms)

₹42,00,000 - 44,00,000

\$ 85,700 - 89,800

Francis Newton Souza the founder of the Progressive Artists Group in 1947 is 'best known for his inventive human forms particularly the heads. As a strong mode mist Souza's early work made an impact both in India and abroad. His strong, bold lines delineated the head in a distinctive way where it was virtually re-invented, the circles, hatchings and crosses. In later years his forms retained their plasticity but became less incentive.

Provenance: Private collection. Acquired from Vadehra Art Gallery, New Delhi who in turn acquired it from Gallery One, London, UK.



LOT 56

Farhad HUSSAIN (B.1975)

Laughter challenge-I

Acrylic on canvas

S/d 2011, I.I

72 x 82 inches (183 x 209 cms)

₹7,50,000 - 9,00,000

\$ 15,300- 18,400

Farhad Hussain's current works are visual treats: they are big, brightly colours interspersed with shocking pink, full of merry-making members of happy families depicting scenes of domestic bliss or contradicting undertones. There are theatrical spoofs in fantasy and reality depicted throughout Hussain's paintings. At times, there are tame and wild-looking animals that linger incognito, generously or precariously in harmony with the human beings



LOT 61

Rajita SCHADE (B.1972)

Aloe

Oil on canvas

S/d 2011, verso

48 x 48 inches (122 x122 cms)

₹90,000 - 1,00,000

\$ 1,800 - 2,000

These works attempt to investigate the simple yet complex subject of Truth and Beauty. The cycle of life and death, the play between regeneration and degeneration, fragility and resilience, between futility and hope, beauty and decadence. The work also investigates still seductive sexuality. Deconstruction and reconstruction are an integral part of drawing from nature. To create these works, Flora here has been extracted from its natural background and is suspended in and on an ambiguous plane. Perspective and the lack of it co-exists simultaneously. While the paintings take as their reference point the natural world of flowers and leaves, the finished work relies on creating a space where the form in magnification or detail renders a depth of meaning and intimacy despite the scale.

“A precision in the language and use of materials goes on to create an abstract tension and fluid nuances. The subject despite seeming direct is not quite so as revealed in the process of painting. My practice is heavily centred in the materials I use. A rigorous training in renaissance oil painting has led me to experiment and sometimes mix my own pigments. The use of colours, the contrast of painstakingly rendered brushwork against flat backgrounds, the almost mystical use of chiaroscuro are all choices that I render in the process of making the work”.



A contemporary admirer of the surreal energies of nature, Pravin Kedar's work exhibits his deep insight into the physics of subtle energies of objects with a living essence, purpose & meaning that is at once poetic & complex, profile and subtle. With clear strokes of intuition & insight, his canvas portrays a refreshing honesty that stands in clear apart from the accidental find & farce of wayward abstract works.

Searching his language through painting on flat surface with think lines, strokes, dots, points, spiral and geometrical shapes to represent the sublime: stars, space, magnetic tension, transformation of life which appears to be new, is also beautiful. His work turns to realist research in a particular direction juxtaposed with art evolved from a constant hallucinatory energy and he, like a somnambulist recorded dreams that come from his subconscious comprising the rational and the irrational.

LOT 96

Pravin KEDAR (B.1976)

Untitled

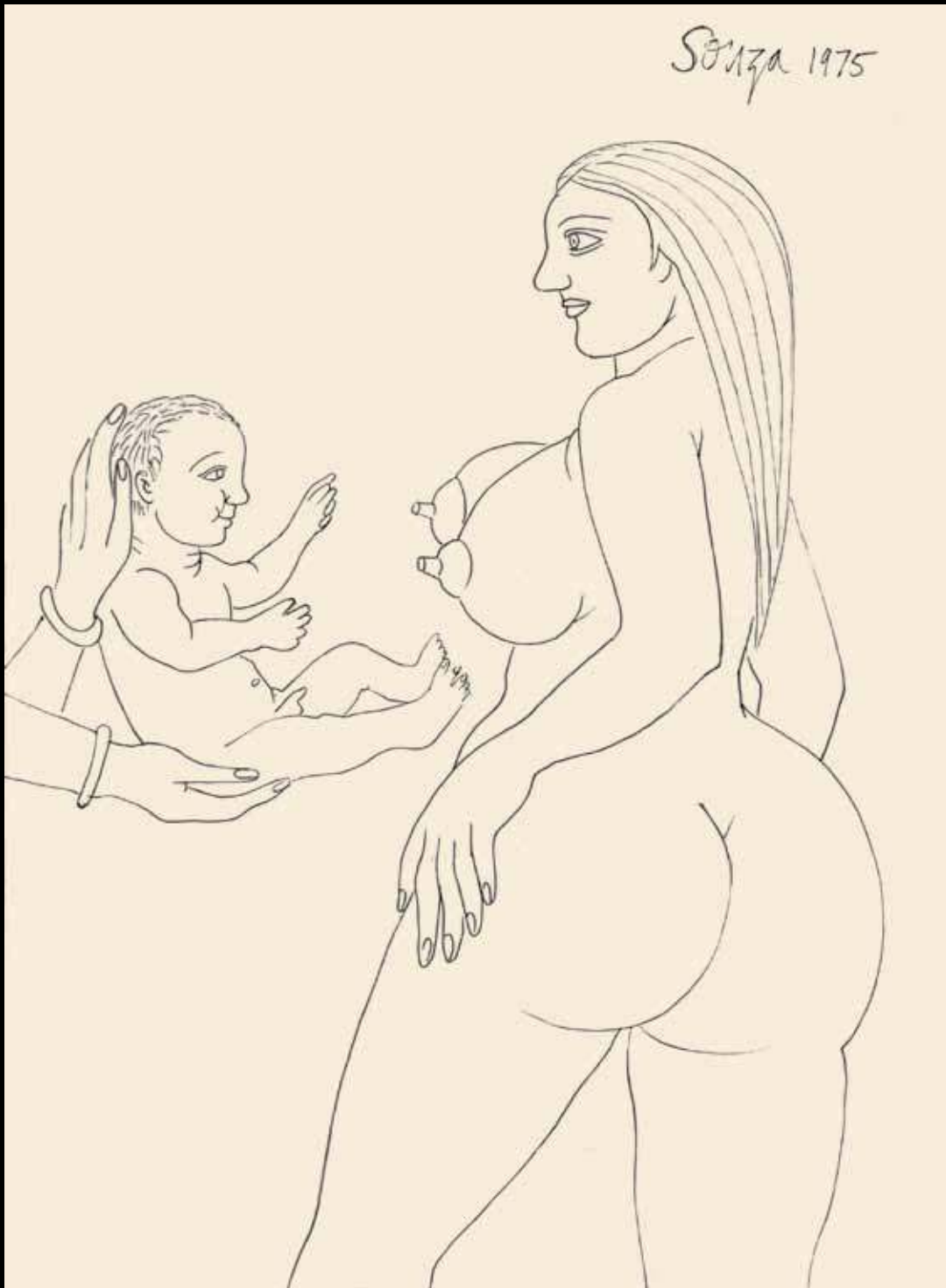
Oil on canvas

S/d 2010, verso

48 x 48 inches (122 x 122 cms)

₹60,000 - 80,000

\$ 1,200 - 1,600



LOT 103

F.N. SOUZA (B.1924 - 2002)

Untitled

Ink on paper

S/d 1975, t.r

15 x 11 inches (38 x 28 cms)

₹2,00,000 - 2,25,000

\$ 4,100 - 4,600

Provenance: Private collection of a Delhi based gallery



LOT 105

Bhupen KHAKAR (1934 - 2003)

Dream

Etching

S/d 1960, l.r

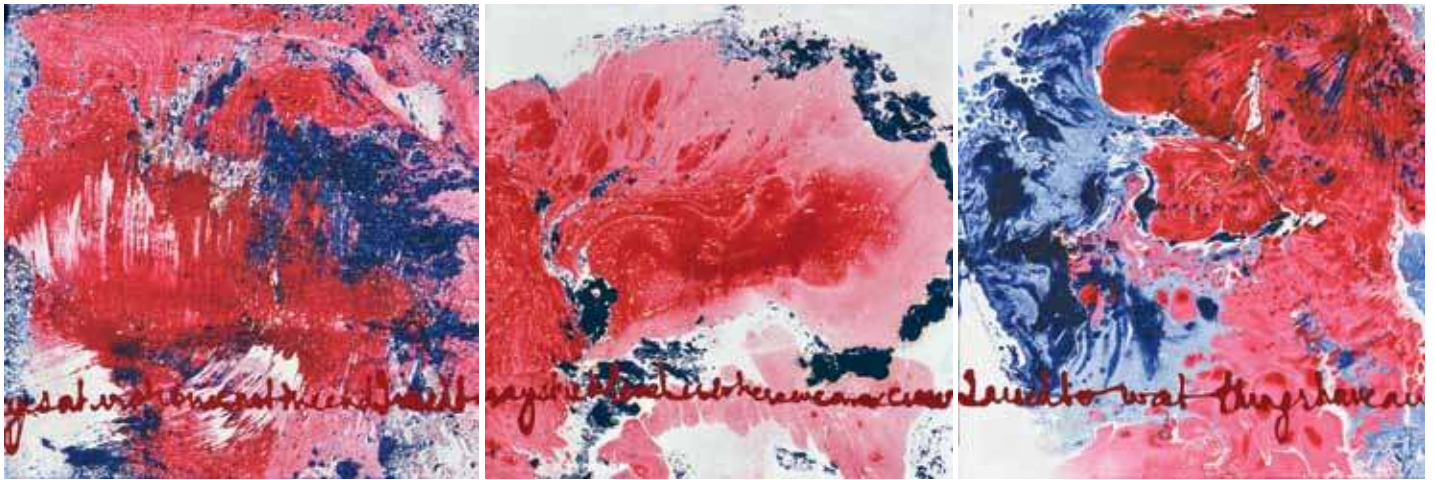
19.5 x 20 inches (49.5 x 51 cms)

₹1,50,000 - 2,00,000

\$ 3,100 - 4,100

Bhupen's early works were collage centric. He took readymade images of popular deities painted over them. But his interest in the unconventional forms of art made him explore the hybrid art cultures and traditions. His paintings are characterized by a deliberate underplaying of the artist's draughtsmanship skills.

Provenance: Private Collection. Featured in Modern & Contemporary Indian Art Auction, Bid & Hammer, June 2008 Auction (Lot No.51)



*Detail

LOT 107

Poorna RAJPAL (B.1985)

Untitled (Triptych)

Mixed media on canvas

S/d 2008, verso

24 x 72 inches (61 x 183 cms)

₹50,000 - 60,000

\$ 1,000 - 1,200

She discovers that whether it be text, lucid words, drawing or just splashes of paint, everything we read and see triggers a flow of thoughts and takes us on a certain journey. The intention of her work is the same. It is to invite the viewer and create a dialogue where the viewer's subconscious and conscious mind create or tell the story. When looking at a work. Our mind inevitably applies its experience and memories to form an understanding of what we see, thus creating a story. I have always had a fascination for the subconscious mind, its omnipresence and way of functioning, and therefore reference various psychological methods for my work, from automatic writing, action drawing/painting to the Rorschach inkblot test. She takes inspiration and incorporates these methods or thought processes in this work.

up their only show in 1963. As a solo artist, he put up about 31 shows and participated in a number of national as well as international exhibitions including 'Manifestations V', Delhi Art Gallery, New Delhi, 2011 'Roots in the Air, Branches Below: Modern & Contemporary Art from India', San Jose Museum of Art, 'Masterclass', Dhoomimal Art Gallery, New Delhi, 2011, 'Figure/Landscape - Part One', Aicon Gallery, New York, 'From Miniature to Modern: Traditions in Transition', Rob Dean Art, London in association with Pundole Art Gallery, Mumbai both 2010 etc". The Significance of the Traditional Numen in Contemporary Art", won him the Nehru Fellowship. He served as a member of the International Jury at the Sao Paulo Biennale and was also a trustee at the I Gandhi National Centre for the Arts. In 1981, he set up the art museum "Roopanker" at the Bharat Bhavan in Bhopal. He served as the director of the institute till 1990. He passed away in 1994.

Jamil Naqsh (born in 1939)

Jamil Naqsh was born in Kairana, India in 1938, and later moved to Karachi, Pakistan. Naqsh trained as a miniaturist under former NCA professor Ustaad Haji Sharif. He left the National College of Arts without completing his degree as he felt it was the experience not the qualification that was important. His works has been part of many solo, curated as well as group shows in Pakistan and India. He is best known for his female nude figures. His work is very idealized and sensual. The artist is known for his palette knife work and prominent line work on canvas. He is the recipient of many awards and scholarship such as Shakir Ali Award, Ministry of Culture, Government of Pakistan, 1980; President's Pride of Performance Award, 1989; Subject of an extensive retrospective exhibition at the Mohatta Palace, the only artist to have been thus honored in his lifetime, 2003. He currently lives a reclusive life in London.

Jamini Roy (born in 1887)

Jamini Roy was born in a small village in Beliatore, Bankura district, West Bengal, Jamini joined the Government School of Art, Calcutta in 1903. Jamini began his career by painting in the Post-Impressionist genre of landscapes and portraits, very much in keeping with his training in a British academic system. By 1925, he had begun experimenting along the lines of popular bazaar paintings sold outside the Kalighat temple in Kolkata. He was awarded the Padma Bhushan, 1955. His work has been exhibited extensively in international and national exhibitions. Jamini's works are found in many private and public collections such as the Victoria and Albert Museum, London, Lalit Kala Akademi, New Delhi, etc. He spent most of his life living and working in Calcutta. Jamini Roy died on 24th April 1972 in Kolkata.

Jehangir Jani (born in 1955)

Jehangir Jani was born in Mumbai. He is Bachelor in Commerce, a self-taught artist. He has been part of many residencies. His work has been part of many solo, curated as well as group shows in India and abroad including 'Agape', Hacienda Art Gallery, Mumbai, 2011, 'Changing Skin', presented by The Fine Art Company at Coomaraswamy Hall, Chatrapati Shivaji Maharaj Vastu Sangrahalay, Mumbai, 2010, 'Great Expectations', The Guild Art Gallery at The Museum Gallery, Mumbai, 'Peers', Faculty of Fine Arts, Baroda; L&P Visual Art Centre, Ahmedabad, 2007 etc. Jehangir Jani lives and works out of Mumbai.

Jitish Kallat (born in 1974)

Jitish was born in Mumbai and has completed his B.F.A in Painting from Sir J.J School of Art, Mumbai, 1996. His works has been part of many solo, curated and group shows in India as well as in abroad includes Fieldnotes: Tomorrow Was Here Yesterday, Dr. Bhu Daji Lad Museum, Mumbai, 2011, Pause: A Collection, Sakshi Gallery, Mumbai, 2011, Likewise, Arndt & Partner, Berlin, 2010, All That Is Solid Melts Into Air: Indian Contemporary Art in Global Times, Lakeeren, Mumbai, 2009, Aquasaurus, Sherman Contemporary Art Foundation, Sydney, 2008, Unclaimed Baggage, Albion, London, 2007, Rickshawpolis - 2, Spazio Piazza Sempione, Milan, 2006, Paths of Progression, Singapore Tyler Print Institute, Singapore, 2005, etc. Jitish is awarded with Young Achiever Award, Provogue-Society, 2003, Harmony Award, 2002, Indo-American Society's 'Young Achiever Award', 2001, etc. Jitish lives and works in Mumbai.

Jogen Chowdhury (born in 1939)

Jogen was born in Faridpur, Bengal. He studied at the Government College of Art and Crafts, Kolkata, from 1955-60, followed by a stint at L'Ecole Nationale Superior des Beaux-Arts, Paris, in 1965-57 on a French Government Scholarship. His recent solo exhibitions include 'A Calligraphy of Touch and Gaze', presented by Kalakriti Art Gallery at ICIA, Mumbai, in 2008, 'Abahoman: Flowing Life' at Vadehra Art Gallery, New Delhi, in 2007 etc. Chowdhury has also had solo exhibitions at Gajah Gallery, Singapore; Gallerie Foundation for Indian Artists, Amsterdam; and the Fine Art Resource, Berlin. In 1966, Chowdhury was

awarded the Prix le France de la Jeune Peinture in Paris, and, in 1986, received an award at the Second Biennale of Havana, Cuba. He was presented the Kalidas Sammaan by the Government of Madhya Pradesh in 2001. The artist lives and works in Santiniketan.

Jyotirmoy De (born in 1977)

Jyotirmoy was born in Kolkata and has completed his two year certificate course in Design, from Kala Bhawan, Visva Bharati, Santiniketan, 1998, B.F.A from Kala Bhawan, Santiniketan, 2006 and Post Diploma in Painting from M.S. University of Baroda, 2008. His works has been part of many solo, curated and group shows in India as well as in abroad includes Four man show, Sakshi Gallery, Mumbai, 2010, Untitled 2010, Art Konsult, 2010, Mon Art Gallery's Group Exhibition, Kolkata, 2009, 50th National Exhibition of Art, Chandigarh, 2007-2008, First National Art Competition and Exhibition, South Moti Bagh, New Delhi, 2005, Exhibition in Open Air Space, Santiniketan, 2004, etc. He is the recipient of many awards and scholarships such as Nasreen Mohemedi Award, 2008, 50th National Award, 2008, 1st Green Shield Award from Elizabeth Green Shield Foundation, Canada, 2003, etc. Jyotirmoy lives and works in Santiniketan.

K. Laxma Goud (born in 1940)

Goud was born in in Nizampur, Andhra Pradesh. He completed his diploma in Drawing and Painting from the Government School of Art and Architecture, Hyderabad, in 1963 and Post-Diploma in Murals Painting and Drawing, Faculty of Fine Arts, M S University of Baroda (Student of Prof. K. G. Subramanyan), from 1963 to 1965. His work has been part of many solo, curated as well as group shows in India and abroad including those at Art Musings, Mumbai, 'Everyday Life', Focus Art Gallery, Chennai, 'States of Departure: Progressives to Present Day', Aicon Gallery, London, 'Anecdotes', Sakshi Gallery in 2011, Mumbai, Aicon Gallery and London, Gallerie 88, Kolkata in 2009 etc. He lives and works out of Hyderabad. He has been a recipient of many awards including Gold Medal, Annual Exhibition, Lalit Kala Academy, Andhra Pradesh, 1971, Gold Medal, Hyderabad Art Society, Hyderabad, 1969 etc. The artist lives and works in Hyderabad.

K. H. Ara (born in 1913)

Krishnaji Howlaji Ara was born in Bolarum, near Hyderabad, Andhra Pradesh, Ara did not receive any formal schooling or education in the field of Fine Arts. Later he did Certificate in Foundation Course, Ketkar Institute of Art, Mumbai and encouraged to paint as a profession later by an art critic from the Times of India, Rudy Von Leyden. Ara was the founder member of the Progressive Artists Group, Mumbai. Ara's works have been part of many solo and group shows, Artists Centre, Mumbai, 1978, A Tribute to Krishnaji Howlaji Ara, Prithivi Theatre Gallery, Mumbai, 1988, Bharat Ratna! Jewels of Modern Indian Art, Museum of Fine Arts, Boston, 2009, etc. He is the recipient of Governor's Prize and Annual Prize, Bombay Art Society's Annual Exhibition, Mumbai, 1944, Fellow from Lalit Kala Akademi, New Delhi, 1984, etc. He passed away in 1985.

K.S. Radhakrishnan (born in 1956)

K.S. Radhakrishnan was born in Kerala and has done his B.F.A and M.F.A in Sculpture from Viswa Bharati University, Santiniketan, West Bengal in 1979 and 1981 respectively. His work has been a part of many solo shows in New Delhi, Mumbai, Calcutta as well as Centre des Bonds de Marne, LePerreux-Bry sur-Marne, Paris, France. He has travelled to various places like Thailand, Cairo, China, Istanbul etc to attend workshops and has installed sculptures at places like TMI (Time Manager International) Campus, Cotignac, France and India House, London, UK. He was awarded National Scholarship by the Ministry of Culture, Govt of India. He was also awarded Fellowship from Lalit Kala Akademi (LKA), to work at Garhi Studios, New Delhi.

Kamal Pandya (born in 1980)

Kamal completed his B.F.A and M.F.A in Painting from Faculty of Fine Arts from The Maharaja Sayajirao University Baroda, in 2007 and 2009 respectively. He is a recipient of many awards and scholarship such as Emerging Artist award by Sarjan Art Gallery, Baroda in 2008, Nasreen Mohammadi annual display award by Faculty of Fine Arts Baroda in 2007 and Nasreen Mohammadi Scholarship for the year 2004-05 by Faculty of Fine Arts Baroda. His work has been part of many group shows in India and Canada. To name a few, "Big Show" IFA, Bangalore, curated by Abhishek Poddar in 2011, Contemporary Arts from India, Dignam Gallery, Toronto, Canada in 2011. 'Tentacles' at Jahangir Art Gallery, Bombay in 2011, "Splendid dream" two men show, Strand Art Gallery, Bombay in 2010. Kamal works and lives in Baroda, Gujarat.

Kanika Shah (born in 1987)

Kanika completed her B.V.A in Painting from Faculty of Fine Arts M.S. University Vadodara in 2008 and her M.V.A in Graphics from Faculty of Fine Arts M.S. University Vadodara.