

Masters & Prodigies

Contemporary & modern graphics of India

2021

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Exhibition sponsor



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Dedicated
To the Birth Centenary of
SOMNATH HORE (1921-2006)
Born on 13th April 1921 in Chattogram, Bangladesh.

M.F. Husain	1915-2011
Somnath Hore	1921-2006
S.H. Raza	1922-2016
K.G. Subramanyan	1924-2016
Krishen Khanna	1925
Amitabha Banerjee	1928-2013
Badri Narayan	1929-2013
Sakti Burman	1935
Sanat Kar	1935
Dipak Banerjee	1936
Ganesh Haloi	1936
Suhas Roy	1936-2016
Lalu Prasad Shaw	1937
Jogen Chowdhury	1939
Manu Parekh	1939
Sunil Das	1939-2015
Niranjan Pradhan	1940
Prabhakar Kolte	1946
Sadhan Chakraborty	1952
Aditya Basak	1953
Monaj Mitra	1953
Bimal Kundu	1954
Manoj Dutta	1956
Ajit Seal	1959
Atul Dodiya	1959
Pradip Maitra	1959
Chandra Bhattacharjee	1961
Pankaj Panwar	1961
Ramendra Nath Kastha	1962
Salil Sahani	1962
Atin Basak	1966
Partha Dasgupta	1966
Swarup Basak	1969
Jayanta Naskar	1975

INDIAN CONTEMPORARY AND MODERN GRAPHICS

The art of print making or graphic art embraced a large scope for the expression of artists visual-linguistic innovations and of course gradually it is recognized as one of the most powerful and universal creative art media. A bewildering variety can be made within the show of several cameo prints, intaglio prints as well as planographic prints of Indian veteran artists to contemporary trends organized by Galleri Kaya. This show, undoubtedly, a landmark citing the development of graphic art on the Indian scenario. Galleri Kaya is presenting here the works of 34 salient printmakers of India starting from M.F. Husain, Somnath Hore, S.H. Raza, the list goes on up to Salil Sahani, Atul Dodiya and many more.

M.F. Husain(1915-2011): Maqbool Fida Husain, is a cult figure in Indian Art arena. His impeccable line, stylized and faceted composition, exuberant colors, in varied imagery always express his impetuous vivacity. After independence of India, Husain with some other artist created a vibrant movement to extricate Indian art from formulaic colonial displays of Indian scenes. As one of the founder members of the Bombay based progressive art group, he showed absolute freedom for content and techniques. From wall to large canvas as well as his serigraph prints, as a genius of scale, he exemplified his creative pursuits. Starting from cinema hoardings, his energized mythological figures, galloping horses, down to earth folks, dancing postures of beauty and also the series on Mother Teresa added different light and form in the Indian contemporary art movement.

Somnath Hore (1921-2006): Most significant printmaker, Somnath Hore's prints were explorative and reveal evolution of forms. In prints Hore proved himself to be one of the top practitioners of unique art forms with ardent simplicity. He was interested in humanist themes and his works resonated with fervid feelings of anger and pain. Hore developed his pulp print technique with the "WOUND" series which is the most expressive delineation of the very essence of wounded humanity, as he experienced the pain of impoverished and suffering social class during the Bengal Famine of 1943. He was not only one of the finest printmakers of his time but at the same time he played a vital role as a revered pedagogue in popularizing the art of printmaking.

S. H. Raza (1922-2016): Alongside with the acclaimed master M.F. Husain, Said Haider Raza, one of India's most celebrated artist who created a distinct identity for Indian Art. Iconic geometric patterns and fury of colors got woven into his works with understatements, self-sustained traditions, philosophy of universal truth and of course a somber spirituality. "BINDU" is the central point of energy for the creation in his rendition of art. Rhythmic resonance and intense tranquility are intimately associated in his symbolical representations of sky, wind, water, fire- the key elements of Nature.

K.G. Subramanyan (1924-2016): A visiting fellow in Oxford, an artist in residence at the Museum of Modern Art, Kalpathi Ganpathi Subramanyan was not only a painter but a brilliant scholar, theoretician and of course has been a major influence in Art today. He had explored a plethora of Art mediums, his themes reverberate, an air of surrealism through the metaphoric figural dynamics. His sensual imagery showcases variety of human figures, birds and beasts, trees and foliage with vibrantly hued interiors or with prominent black graphic lines. He embraced folklore, mythology and also contemporary politics in his expressive objectification.

Krishen Khanna (1925): Krishen Khanna also became a part of progressive artist group and in the Post-Independence Decade, his works included urban migrants which reflects his experience during the turbulent phase of partition. He aspired to "depict human beings caught up in their particular condition". His monochromatic works show impetus in the frenzy of lines. Khanna's imagery pulsates between narrative and formal concerns and oscillates between mundane and sublime and from personal to political. 1970s Bangladesh War shook him a lot and the result were a series of overtly political paintings "THE GAME". His most popular recurring theme is reflected in the "BANDWALLAHS", which was the return of the subjects from the occurrences of the mundane world around him.

Amitabha Banerjee (1928-2013): The expressionist artist Amitabha Banerjee's creation includes a series of birds and sensuous women. In childhood, grandma's colorful alpanas evoked within him an increased interest towards art. Later, impact of complex socio-political scenarios in 1940s stirred his mind. Then, modern European art movement inspired him a lot. He gave up his majestic alter color practice and embarked on a style with concealed designs and illusionistic play of chiaroscuro. In the depiction of his ornate themes, lines and interplay of tones play major role in his works. His excellent intaglio prints fetched him the fame as one of the pioneers of graphic art in India.

Badri Narayan (1929-2013): Badri Narayan has always remained a deeply introspective individual. His work is usually inspired by life around him and his themes are as much influenced by the everyday world and they are rooted in fantasy. The beholders essentially find an intrinsic storyteller in his paintings. Symbolism is a prominent feature of his creative journey. The small formats with metaphoric imagery show his keen interest in Indian mythology and miniature tradition. Besides being a narrator-painter, an illustrator, Narayan also worked with excellence in the medium of etching and woodcut.

Sakti Burman (1935): His powerful drawing coupled with soft palette creates a mellow surface which often evokes a surrealistic feeling. His idiosyncratic visual language was firmly established by the excellent use of pointillism and delicate marbling technique. Incredibly, he brought the same marble like effect in his early prints. In his captivating, luminescent works with the rambling juxtaposition of figures, Burman brought alive a unique universe of enchanting creatures. In his works, one can witness a reconciliation of the essence of the Italian Renaissance frescoes and Ajanta cave paintings.

Sanat Kar (1935): A prudent experimenter of intaglio printing, Sanat Kar had contributed a distinct visual discourse on his lifelong concern. His innovation of wood intaglio in 1972, won him wide acclaim. Majority of his work, with somber hue betrays a lyrical fusion of andromorphic forms with deep brooding appearance. Kar's imageries have a curious dreamlike presence which recurrently displays the desolation, wonder and fear. His favorite motif is the sea and a large number of amphibious creatures. As a mentor and an acclaimed artist, his great contribution in graphic art will be acknowledged for many years.

Dipak Banerjee (1936): With his intricate geometric display, Dipak Banerjee is quintessentially a leading practitioner of Neo-Tantric school of painting. His abstract interpretations of "KSHETRA" convey the proverbial image of omniscient and omnipotent almighty. His oeuvre is deeply rooted in religious symbolism. He used organic colors and pigments which were generally prepared by his own. Banerjee was also an adept graphic artist and well versed in intaglio technique.

Ganesh Haloi (1936): He is one of the leading artists among the new waves of Bengal art. The experience from copying Ajanta frescoes influenced him profoundly and his works have imbibed its classical lyricism, but eventually, Haloi relinquished all the details and concentrated on abstract delineation of landscapes. Dots, dashes, lines became cryptic signs for trees, waters, fields in his visual syntax. His interpretation with the fusion of poetry and geometry evokes a solemn feeling of meditation. His art developed over the years from realism, irrationalism to a form of designed abstraction in his artworks everything is subtly understated with sublime minimality.

Suhas Roy (1936-2016): His canvas or paper pulsates with sensualities and innocence. Whether it is "Radha", the eternal feminine or landscapes with trees, shrubs, leaves, flower, the rich tones and textures give his renditions a distinct poetic serenity. The mystical flavor of his works arose from his interpretations of the "UNKNOWN". He worked with oil, tempera, pastel and graphic machines with equal ease which ensured his accomplished craftsmanship and consummate skill. The reconciliation of melancholic grace and elegance is the key feature of his portrayals.

Lalu Prasad Shaw (1937): Lalu Prasad Shaw is known for his highly stylized portraits of Bengali "Babus" and "Bibis". He captured his themes mainly from nature and Bengali

middle-class milieu. His pleasant and quiet scenes depicted in a unique fashion adopting academic and traditional Indian format which retains the traits of miniature paintings and Bengal School. In his early preoccupation, he was acquainted with impressionist and post-impressionist works. Eventually he managed to find an abstract vision, expressing a certain kind of distortion. In his creative pursuit, graphic art occupied a considerable place and made a name for himself as a fine graphic artist.

Jogen Chowdhury (1939): Jogen Chowdhury is one of the living legends who has helped in giving an identity to modern Indian art. The foremost thing in his artwork is the meandering contour line which combine, transform, ramble and finally capture the distinct form and figures. The imageries of plants, flowers and foliage and man and woman in different human conditions keep recurring in thousands of his sketches, paintings and prints. The sleek and thick lines convey a basic and firm language in Chowdhury's artwork which assert artist's fertile thoughts, potent mind and deft hand. His works are infused with mild satire to enliven the ambience.

Manu Parekh (1939): The celebrated artist Manu Parekh is best known for his several paintings on the city of Varanasi. Vivid colors and prominent lines create his imageries with intense organic energy. He drew inspiration from the masters of Indian art Ramkinkar Baiz and Rabindranath Tagore which urged him to delve deeper into thoughts. His work pulsates with emotions of his inner self and outer self, culled from the surroundings and explore the relationship with Man and Nature.

Sunil Das (1939-2015): Sunil Das's preoccupation is primarily with the elegant study of horses which were instrumental in his rise to prominence. Being an expressionist artist, Das showcased minimalistic approach in his works and they are marked by his supreme skill and a sense of integrity. His unerring drawings capture the speedy and powerful strokes which captivates the viewers and made him a profoundly laudable artist.

Niranjan Pradhan (1940): Niranjan Pradhan emerged as a significant sculptor in the late 1960s. His individualistic traits show geometric manipulations and the balance between volumes with lyrical sensitivity. His magnificent imageries with the duality of rural and urban sensibility are very much modern and rendered as an extension of modern Western Cubistic fashion. Pradhan earned critical appraisal as an acclaimed artist through his multifarious experimentations in variety of mediums. To him each media is a living entity which "talks" with him in their own ways. Undoubtedly, he made a substantial contribution in modern Indian artistic trend.

Prabhakar Kolte (1946): Prabhakar Kolte is also one of the most distinguished artists of the late 1960s. The Swiss painter Paul Klee was a major influence on his early canvases where the background is hued with single dominant color and involuted, complex, geometric and organic forms are overlayed on it. Quintessential modernistic approach can be observed in Kolte's abstract cityscapes with complex signs and textures. Later, the "withering effect" indebted from Klee is foregone in his works. Then Kolte's works come out with glossier and smooth background on which various forms are juxtaposed. In 1980s, his work took a new direction as he commenced to experiment with performing art and installations.

Sadhan Chakraborty (1952): Sadhan Chakraborty loved to work with oil in canvas. Several forms of butterflies, flowers, vases, male and female figures have appeared to be emerged out from a strange dream-like world in his ornate compositions. He drew his inspirations from the humdrum activities of the proximate world but his forms present in the maze of color are entwined with a poetic sensitivity.

Aditya Basak (1953): Aditya Basak constructed his compositions with surrealistic imageries which expresses an account of human emotions. The thematic world of his works hovers with the blend of reality and imagination. His formidable visuals are engaged in recreating another world of fantasy. Basak's dealing with eternal consciousness reflecting the evolution of light, the struggle for existence, the awareness of the universe registers him as one of the most expressive artists of his time.

Manoj Mitra (1953): The present mood controls Manoj Mitra's mode of expression. So by time his theme changes following his mind's directions but his inner impulse compels him to pursue his creative fervor. He picks up his content from the immediate reality which he encounters around him. He loves to paint in transparent water color. Black, different shades of blue and grey dominate his works, spreading over soft doleful shades. His series of "LADY AND SHE" earned him the fame as a distinct artist of his time.

Bimal Kundu (1954): Entirety, monumentality with simplicity are the pervasive elements in Bimal Kundu's work. Through his curvilinear objectification blended with profusion of surface texture, he strives to capture the interplay of light and shade. His works are marked with stark simplicity but on a closer look, one can perceive their underlined story.

Manoj Dutta (1956): There is no attempt in pretense of illusionism in the extremely simplified form of Manoj Dutta's work. As the early part of his life spent in rural ambience, the artist aspired to adapt simplicity and spontaneity of folk art. Of late, his works draw impacts from the several preoccupations of city life. His compositions are clear and simple rather than ornate and pompous. His colors are at times strong in contrast. His naïve forms with thin black contour line essentially give his work an urban folk character.

Ajit Seal (1959): An accredited mentor of graphic art, Ajit Seal is fascinated and focused on lithography. He explores platography replacing the litho stone by aluminum plate. For him, "art is a creative bridge" between imagination and perception. Though he recurs mythological references, his personal experiences are always predominating. Strong narratives are built in his recurrent motifs with mythical animal and human forms. The illusion of reality is one of Seal's prime objectives. His indwelling thoughts with ardent emotions and sensations never fail to impress art connoisseurs.

Atul Dodiya (1959): Atul Dodiya's bold realistic compositions culled their themes mainly from the milieu and ethos from the Indian middle-class people essentially. Being a figurative mentor, Dodiya always insists to bring out the post-colonial crisis in a manner of its own. His visual dialect is entwined with the synthesis of popular culture and classical idioms. He created a series of painting on Mahatma Gandhi and also experimented with "Kitsch Art". He departs from the modernist dogmas of stylistic singularity and medium specificity.

Pradip Maitra (1959): The enthralling feature in Pradip Maitra's work is mellowed transparency and sensuality with a brooding sadness. His dark shades capture the various themes such as old historic monuments, figurines, dilapidated buildings and steam engines in a melancholic ambience. The long vistas of memories are often combined with the present-day situation in his creation. The impetus in his drawing brings forth the zest of life. Maitra's magnificent and bold representation with intrinsic and poetic mood make him one of the most sought-after artists of the present times.

Chandra Bhattacharjee (1961): Chandra Bhattacharjee's man and woman figures are shaped in a lackluster, somber atmosphere and remain completely untouched by the hustles of urban world. The archetypal imageries in his compositions are intimately associated with rural and tribal influences as he closely envisaged the livelihood of the "Santhal". His colors are at once dim and vivacious. The technique of cross-hatching infuses serene depth to his hues. The tranquil world with fluid boundaries in his renderings remains distant from any turbulence and all the humans, animals and surreal creatures coexist in harmony. For his unique creations, he wins encomiums from the art lovers.

Pankaj Panwar (1961): With unflagging zeal, the prolific artist Pankaj Panwar is working with multiple media of art practice. This versatile artist uses gauche, tempera, acrylic for his paper canvas work and creates large- and small-scale metallic sculptures which express the relationships and tensions with human and Nature. He focuses on dialectics of forms and content to create his enigmatic imageries. At the same time, he is engaged with his deftly executed intaglio prints. Repertoire of his works reveals the relationship and tensions between human and nature. Panwar emphasizes on the interaction of form and content to create his vast range of menageries and enigmatic human imageries.

Ramendra Nath Kastha (1962): Ramen Nath Kastha's graphic art powerfully registers his experimentation and unfeigned eagerness to explore different possibilities in the latest medium of printmaking process. He uses polymer etching plates, photolithography plates and adapts the new technology in his symbolic rendition. His artistic pursuit is engrossed with spirituality. In his cityscapes, foliage, plants, he always tries to present an interaction of symbols and complex forms. Various textural forms are carefully woven to make an intricate pattern which stands out in the virtue of his mastery and printmaking of his art.

Salil Sahani (1962): Salil Sahani is among those rare artists, who has adeptly explored several art materials and has emerged as a fine printmaker with a command on all sorts of graphic prints. He unveiled the possibilities of engraving and 'Board-Intaglio' and also took interest in metal welded sculptures. In his visual discourse, he draws influence from his revered mentor Somnath Hore and also was a loving disciple to Sanat Kar. Santiniketan is his inspiration and its environment and atmosphere are reflected in his work. He always remains deeply self-engrossed with his innovative ideas.

Atin Basak (1966): Over the course of his artistic journey, Atin Basak's works have established a strong foothold in the arena of graphic art. His protagonists always remained engrossed in soliloquy and they are imbued with subtle emotional feelings. Memories of childhood, images from fairytales are recurrent themes in his works. The amalgamation of technical ability and intensity of vision raises his works to a new height.

Partha Dasgupta (1966): His experimentations with repertoire of medium exemplify his non-conformist approach. Dasgupta zestfully melds several conventional and unconventional media such as video art and photography in his installations, puja pandal decorations. His technical and conventional expertise, functions with equal ease in his private studio as well as in public place. He is fascinated by cartoon images and as a keen drawing artist, his works cohere a fluid humor. Partha's black and white works which he prefers to call "CHAPTERS", with semi abstract forms document the problems and challenges of our daily lives. His exclusive ideas and post-modernist approach, make him as an artist of advanced thoughts among his contemporaries.

Swarup Basak (1969): Swarup Basak has established himself as a potent print maker through his dexterous manipulation of different mediums of graphic art especially lithography. His compositions reveal a distant observer's gaze on the events and happenings in the fast city life. His docile application of the lighter shades of blue, brown and grey adds an illusive quality to his prints and canvases. Most of his figures followed by their own shadows seem to be engaged with a dialogue with their second existence. Imbued with his passionate love for print making and to popularize this medium he has set up a graphic studio.

Jayanta Naskar (1975): With commendable sense of composition and skilled handling of techniques earned Jayanta Naskar a position of significance among the contemporary young printmakers. The unique feature of his prints lies in the blending of different techniques such as serigraphy with intaglio process. His pictorial language captures the images where imagination and reality become concurrent. In the course of his practicing and teaching printmaking, he realized the toxic material should be abated and he has opted for several less toxic processes including photo etching. The benign quality of his work with technical clarity fascinates the art connoisseur.

Moumita Paul

Kolkata

2nd February, 2021



CODE: M&P/001

M.F. Husain 1915-2011

Kite series 56 x 76cm (22 x 30in) 1990 Serigraph on black paper
Provenance: Private collection



CODE: M&P/002

Untitled 57 x 40cm (22.5 x 16in) 1990 Silkscreen on paper
Provenance: Private collection



CODE: M&P/003

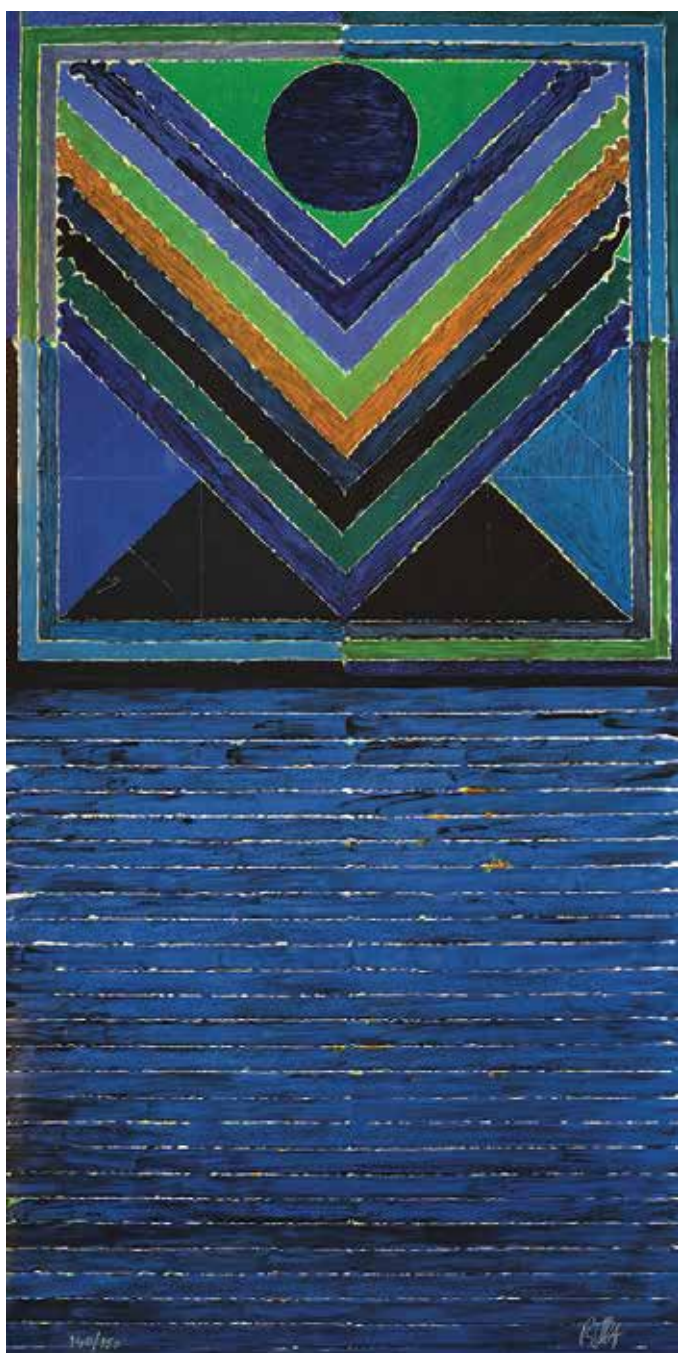
Somnath Hore 1921-2006

Untitled 38 x 56cm (15 x 22in) 1969 Lithograph on paper
Provenance: Private collection



CODE: M&P/004

Untitled-1 36 x 26cm (14 x 10in) 1969 Lithograph on paper
Provenance: Private collection



CODE: M&P/005

S.H. Raza 1922-2016

"Arbre" 54 x 110cm (21.25 x 43in) 2008 Lithograph on paper
Provenance: Private collection



CODE: M&P/006

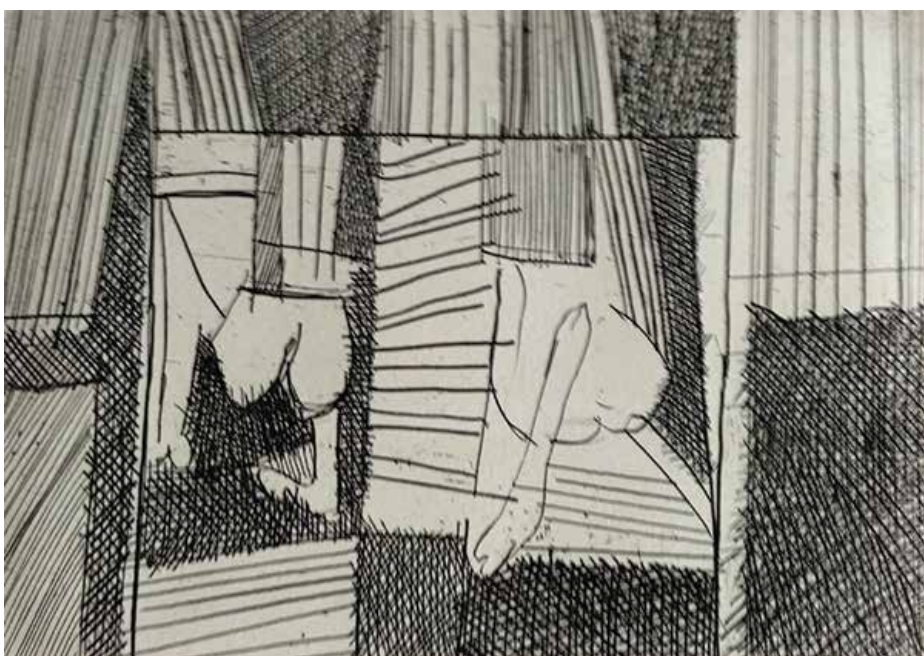
K.G. Subramanyan 1924-2016

Untitled-2 32 x 50cm (12.5 x 20in) 2010 Etching
Provenance: Galleri Kaya



CODE: M&P/007

Untitled-3 38 x 28cm (15 x 11in) 1968 Etching
Provenance: Galleri Kaya



CODE: M&P/008

Untitled-4 38 x 28cm (15 x 11in) 1968 Etching
Provenance: Galleri Kaya



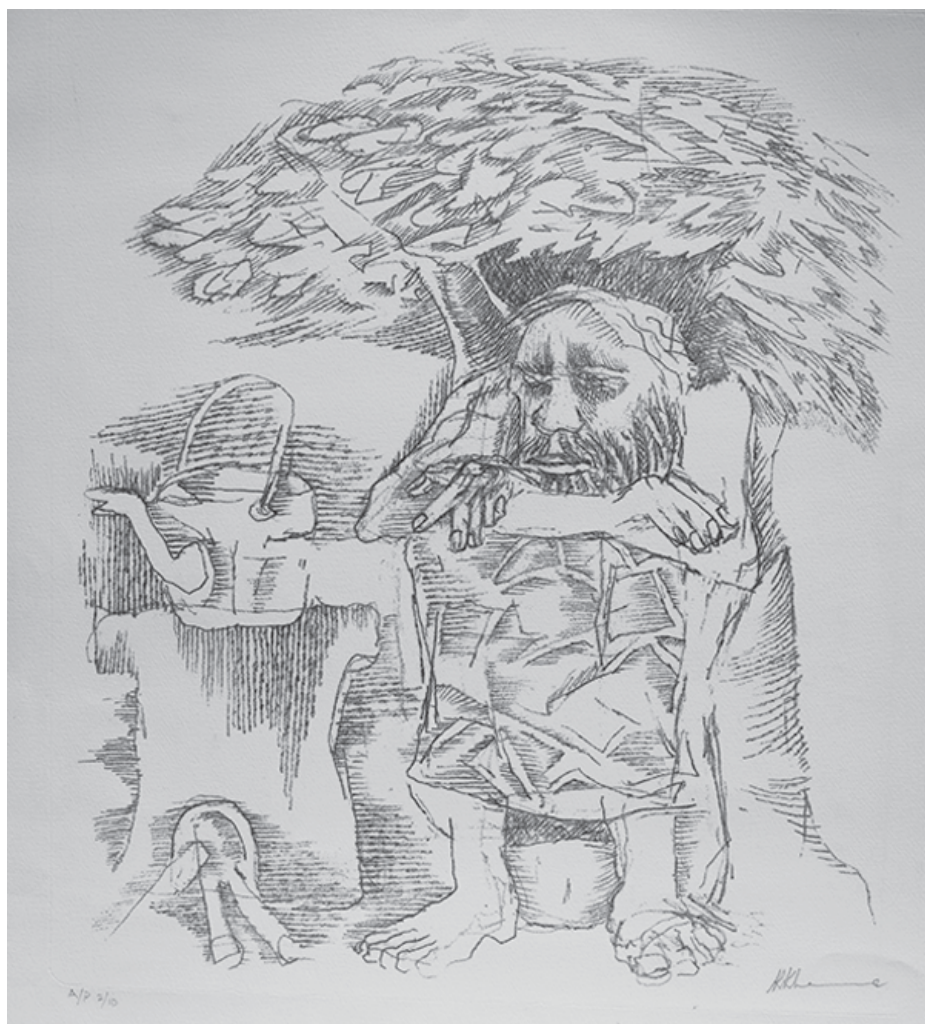
CODE: M&P/009

Untitled-1 49 x 33cm (19 x 13in) 2010 Etching
Provenance: Galleri Kaya



CODE: M&P/010

Untitled-5 38 x 28cm (15 x 11in) 2010 Etching
Provenance: Galleri Kaya



CODE: M&P/011

Krishen Khanna *b. 1925*

Untitled-2 44 x 50cm (17.25 x 20in) 2010 Plate lithograph
Provenance: Galleri Kaya



CODE: M&P/012

Amitabha Banerjee 1928-2013

Untitled 32 x 42cm (12.5 x 16.5in) 2012 Etching
Provenance: Galleri Kaya



CODE: M&P/013

Waiting 26 x 42cm (10 x 16in) 2006 Serigraph on paper
Provenance: Galleri Kaya



CODE: M&P/014

Untitled-2 16 x 12cm (6.25 x 4.75in) 2012 Etching
Provenance: Galleri Kaya



CODE: M&P/015

Badri Narayan 1928-2013

Untitled-2 40 x 53cm (16 x 21in) 2010 Etching
Provenance: Galleri Kaya



CODE: M&P/016

Sakti Burman *b. 1935*

Untitled-2 39 x 52cm (15 x 20.5in) Etching

Provenance: Private collection



CODE: M&P/017

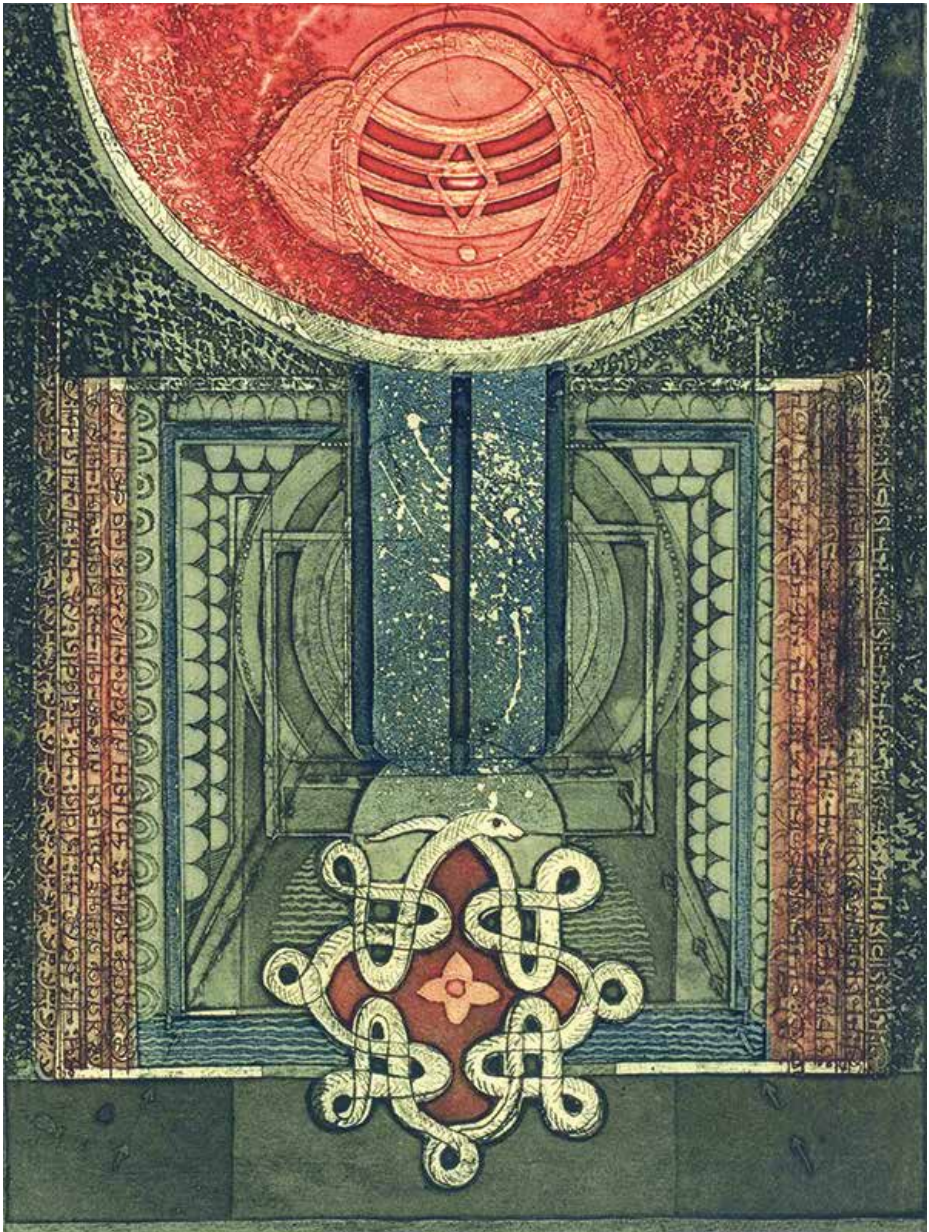
Sanat Kar *b. 1935*

Untitled 32 x 42cm (12.5 x 16.5in) 2013 Etching
Provenance: Galleri Kaya



CODE: M&P/018

Untitled 25 x 33cm (10 x 13in) 2019 Etching
Provenance: Galleri Kaya



CODE: M&P/019

Dipak Banerjee *b. 1936*

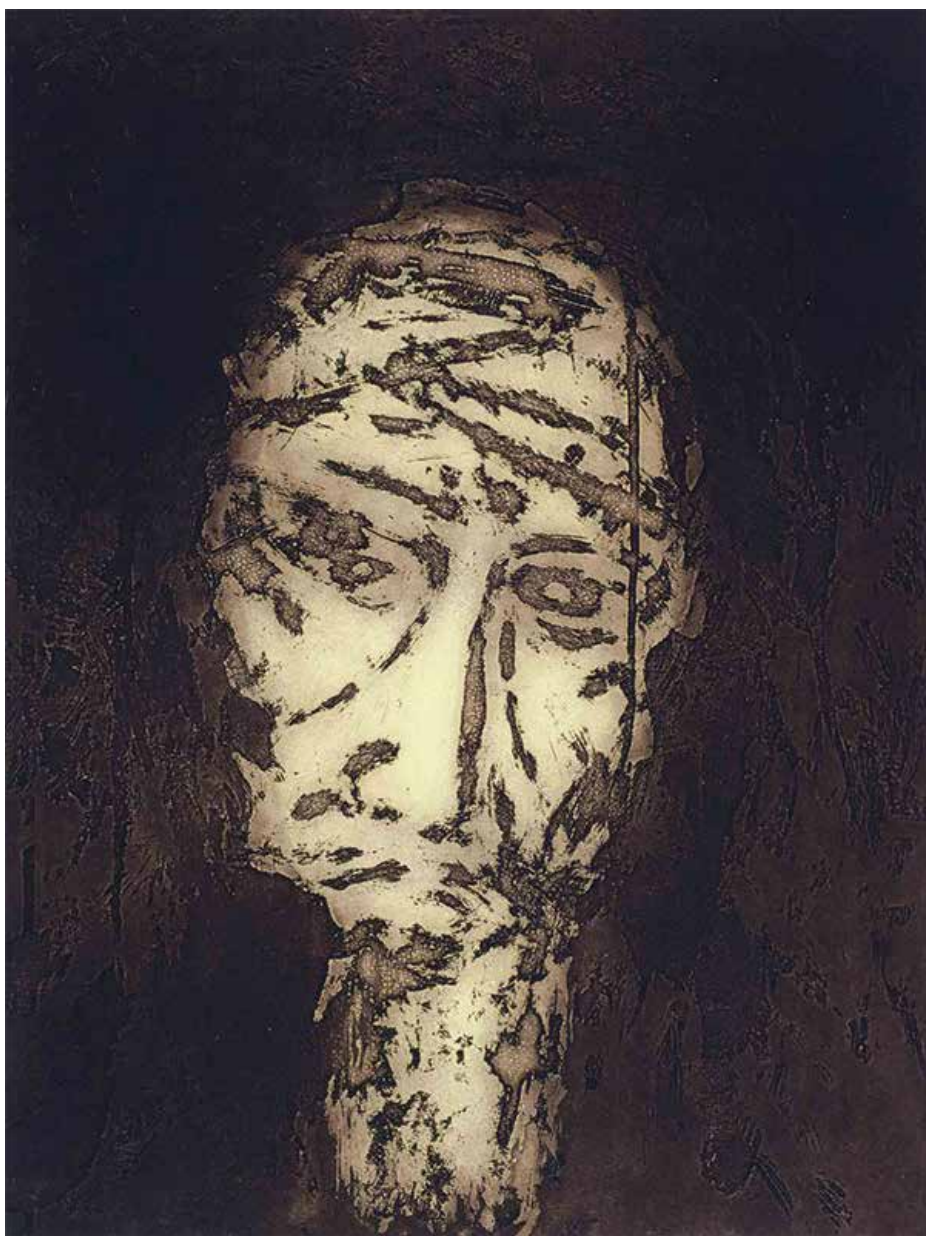
Untitled 32 x 42cm (12.5 x 16.5in) 2017 Etching
Provenance: Galleri Kaya



CODE: M&P/020

Ganesh Haloi *h. 1936*

Untitled 32 x 42cm (12.5 x 16.5in) 2015 Etching
Provenance: Galleri Kaya



CODE: M&P/021

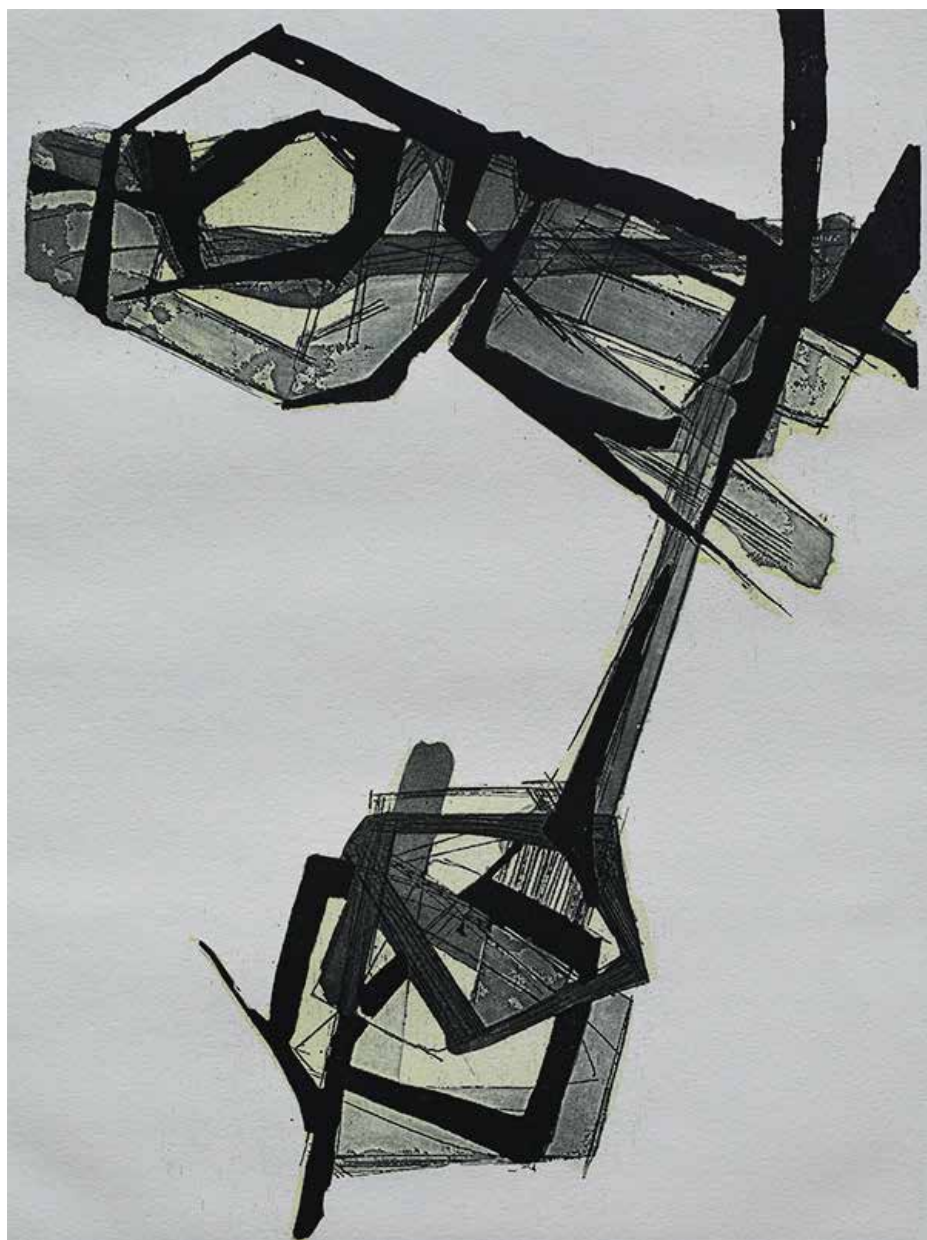
Suhas Roy 1936-2016

Untitled 32 x 42cm (12.5 x 16.5in) 2014 Etching
Provenance: Galleri Kaya



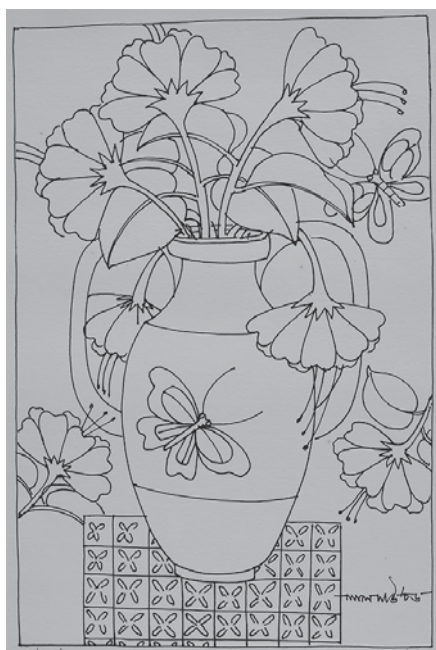
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Untitled 11 x 14cm (4.25 x 5.5in) 2009 Etching
Provenance: Galleri Kaya



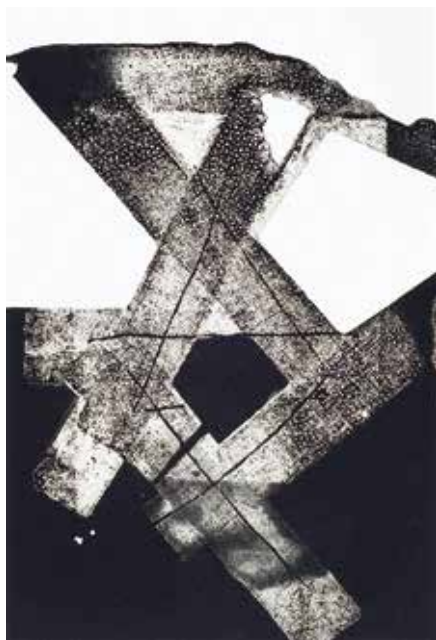
CODE: M&P/023

Lalu Prasad Shaw *b. 1937*
Untitled 25 x 33cm (10 x 13in) 2019 Etching
Provenance: Galleri Kaya



CODE: M&P/024

Untitled 29 x 44cm (11.5 x 17in) 2006 Serigraph on paper
Provenance: Galleri Kaya



CODE: M&P/025

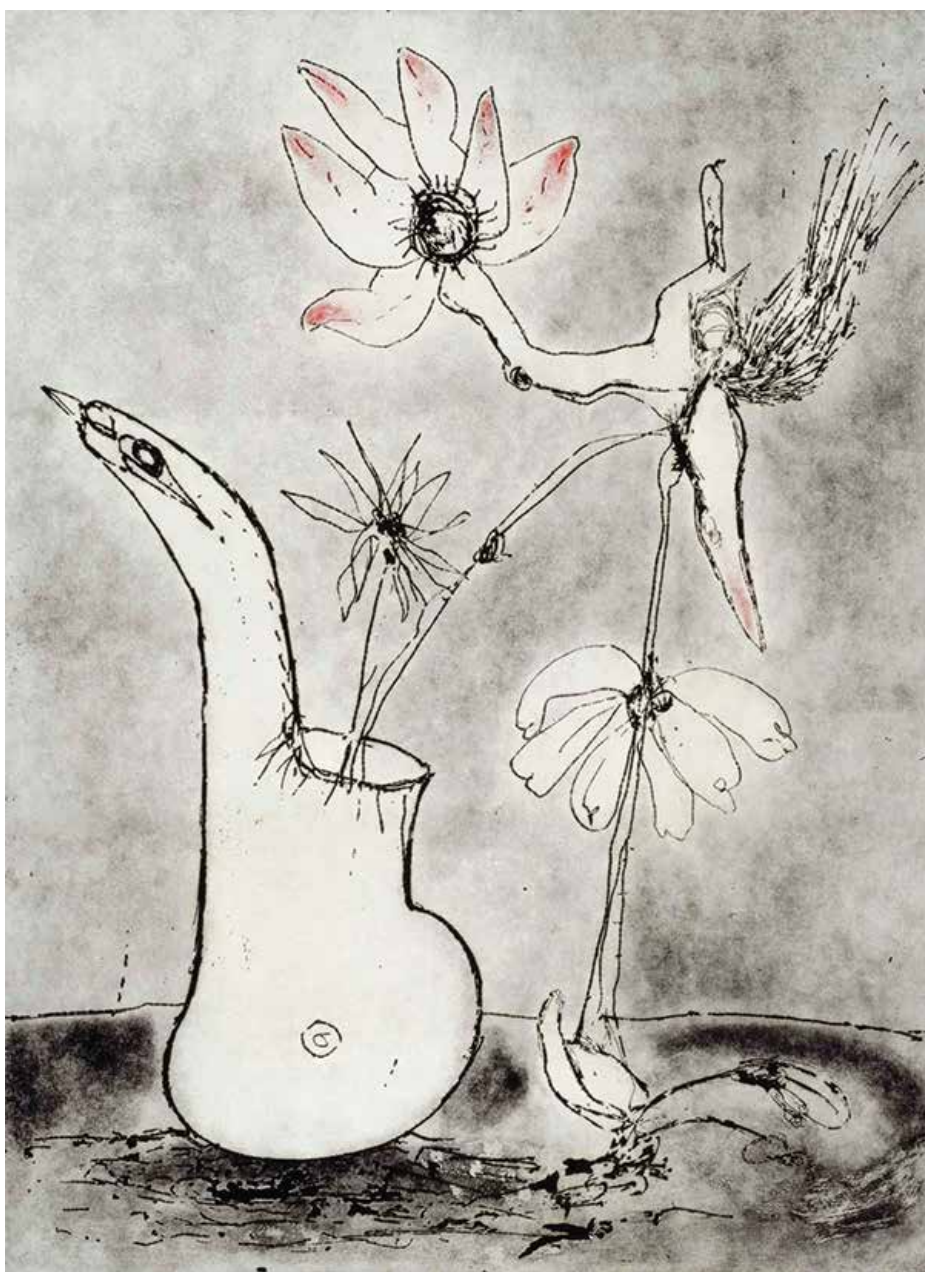
Untitled 25 x 33cm (10 x 13in) 2013 Etching
Provenance: Galleri Kaya



CODE: M&P/026

Jogen Chowdhury *b. 1939*

Face 28 x 38cm (11 x 15in) 2019 Etching
Provenance: Galleri Kaya



CODE: M&P/027

Manu Parekh *b. 1939*

Untitled 32 x 42cm (12.5 x 16.5in) 2014 Etching
Provenance: Galleri Kaya



CODE: M&P/028

Sunil Das 1939-2015

Untitled 31 x 42cm (12 x 16.5in) 2014 Etching
Provenance: Galleri Kaya



CODE: M&P/029

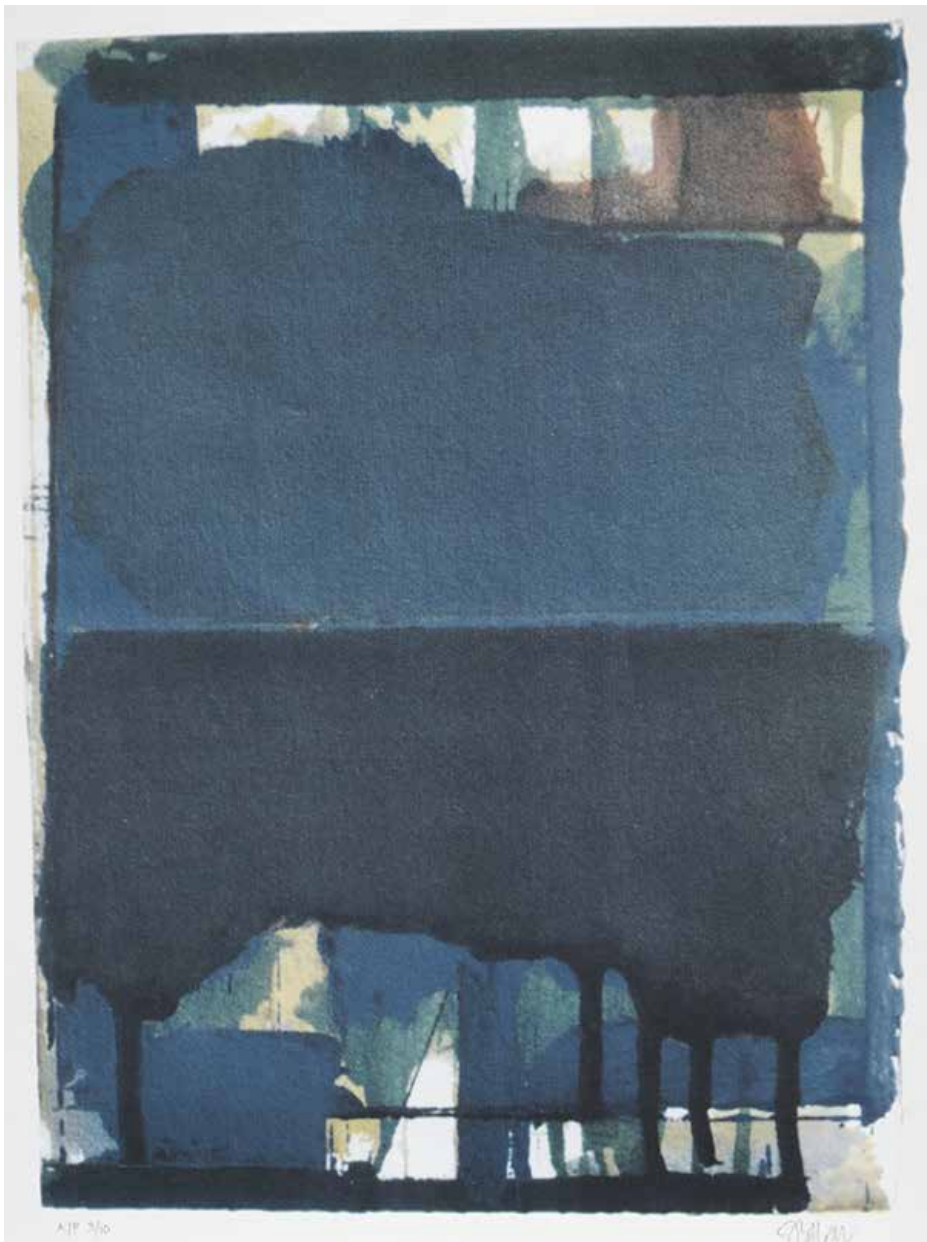
Niranjan Pradhan *b. 1940*

Untitled 32 x 42cm (12.5 x 16.5in) 2015 Etching
Provenance: Galleri Kaya



CODE: M&P/030

Untitled-2 12 x 16cm (4 x 6.5in) 2012 Etching
Provenance: Galleri Kaya



CODE: M&P/031

Prabhakar Kolte *b. 1946*

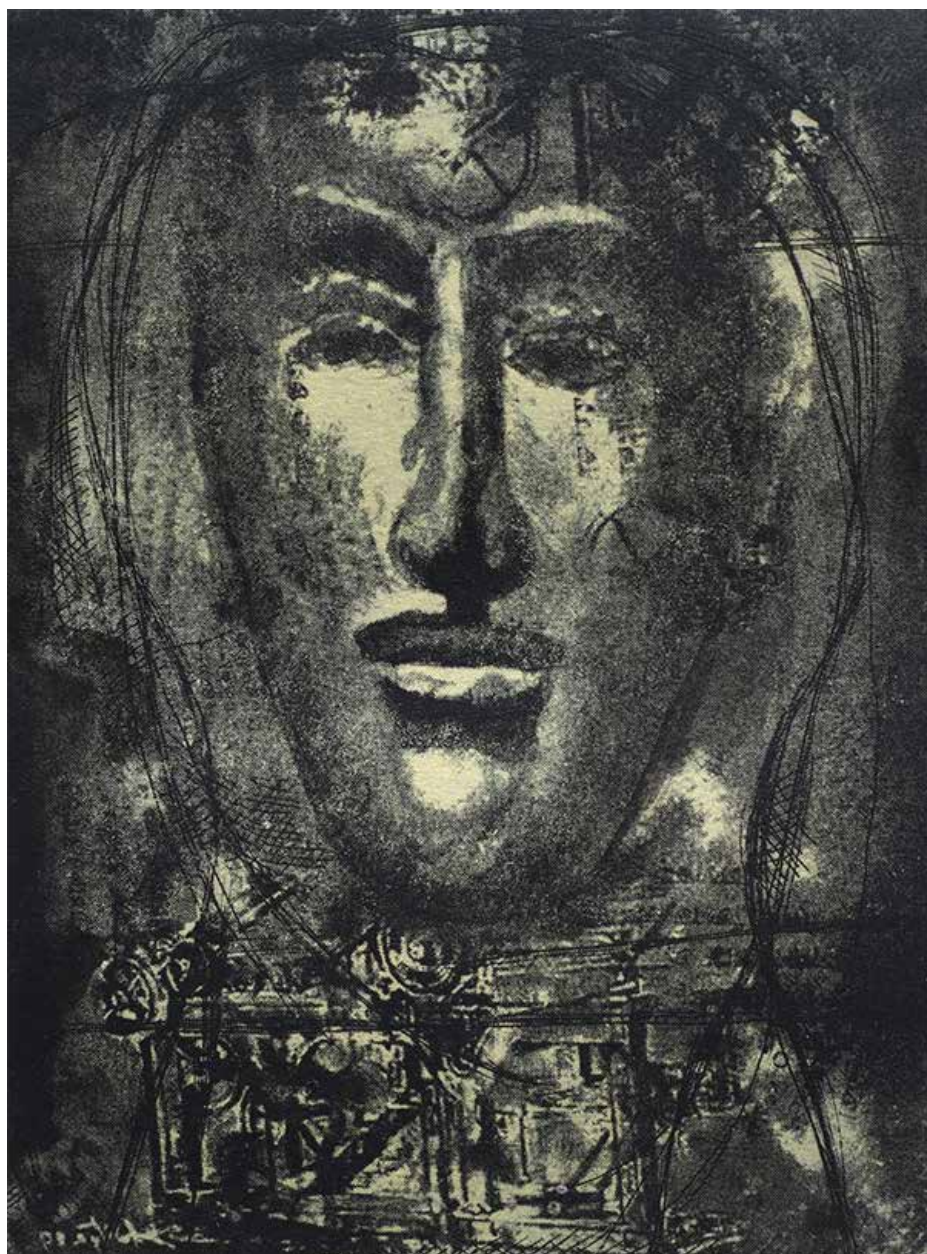
Untitled 38 x 51cm (15 x 19in) Lithograph on paper
Provenance: Galleri Kaya



CODE: M&P/032

Sadhan Chakraborty *b. 1952*

Untitled 15 x 17cm (6 x 7in) 2012 Etching
Provenance: Galleri Kaya



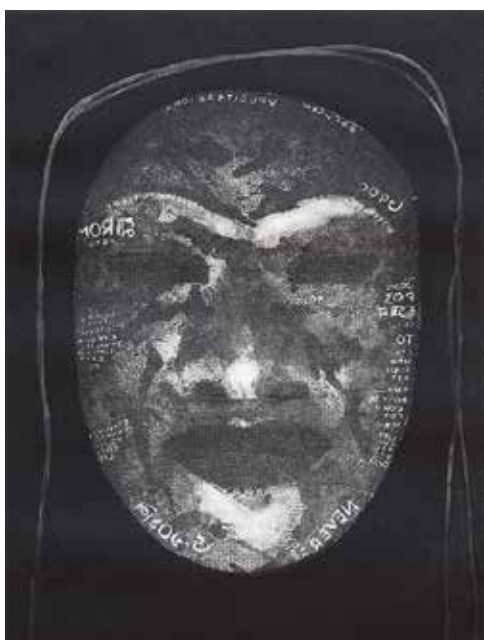
CODE: M&P/033

Aditya Basak *b. 1953*

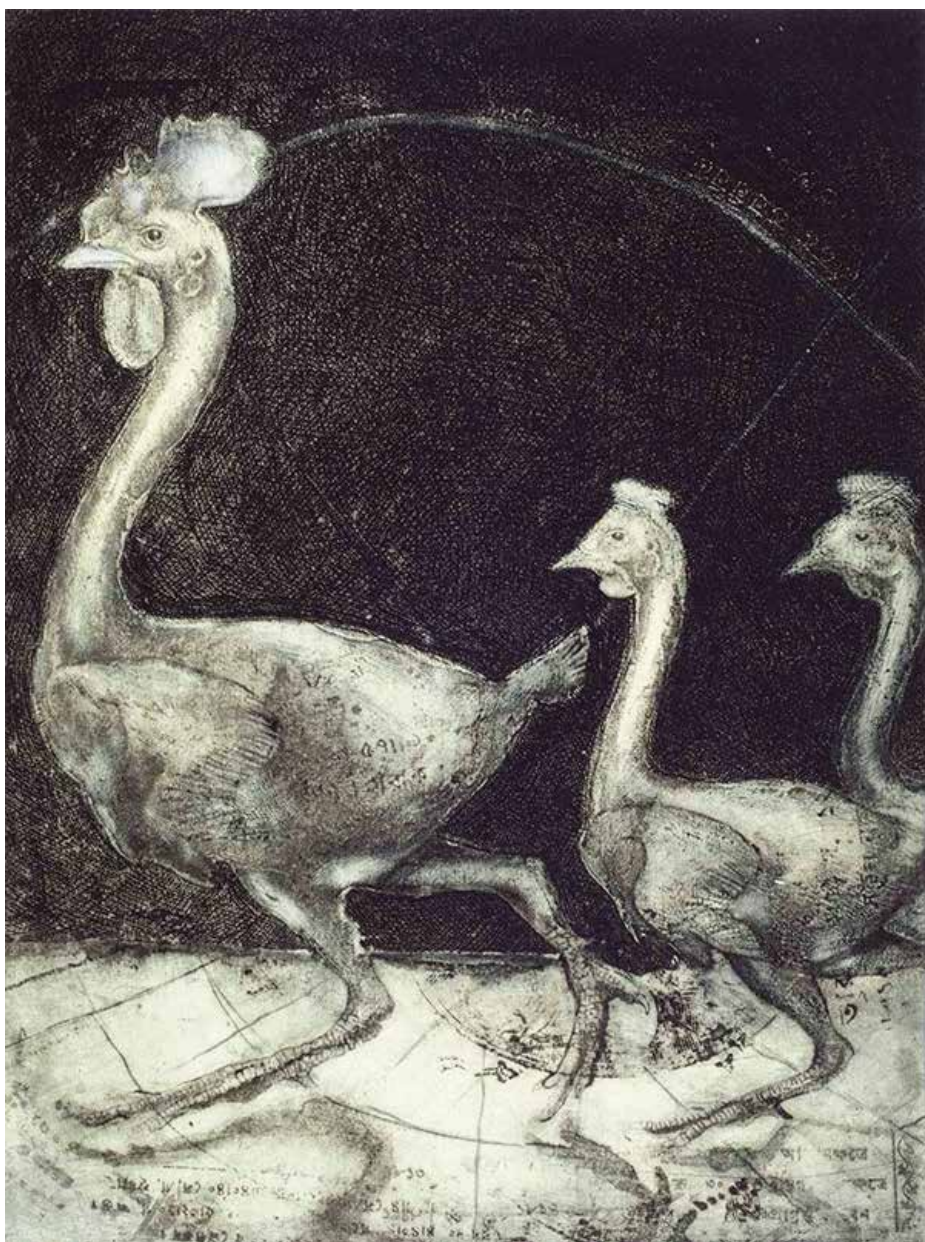
Untitled 12 x 16cm (5 x 6.5in) 2012 Etching
Provenance: Galleri Kaya



CODE: M&P/034
 Untitled 15 x 17cm (6 x 7in) 2012 Etching
 Provenance: Galleri Kaya



CODE: M&P/035
 X-1 25 x 33cm (10 x 13in) 2019 Etching
 Provenance: Galleri Kaya



CODE: M&P/036

Family 32 x 42cm (12.5 x 16.5in) 2015 Etching
Provenance: Galleri Kaya



CODE: M&P/037

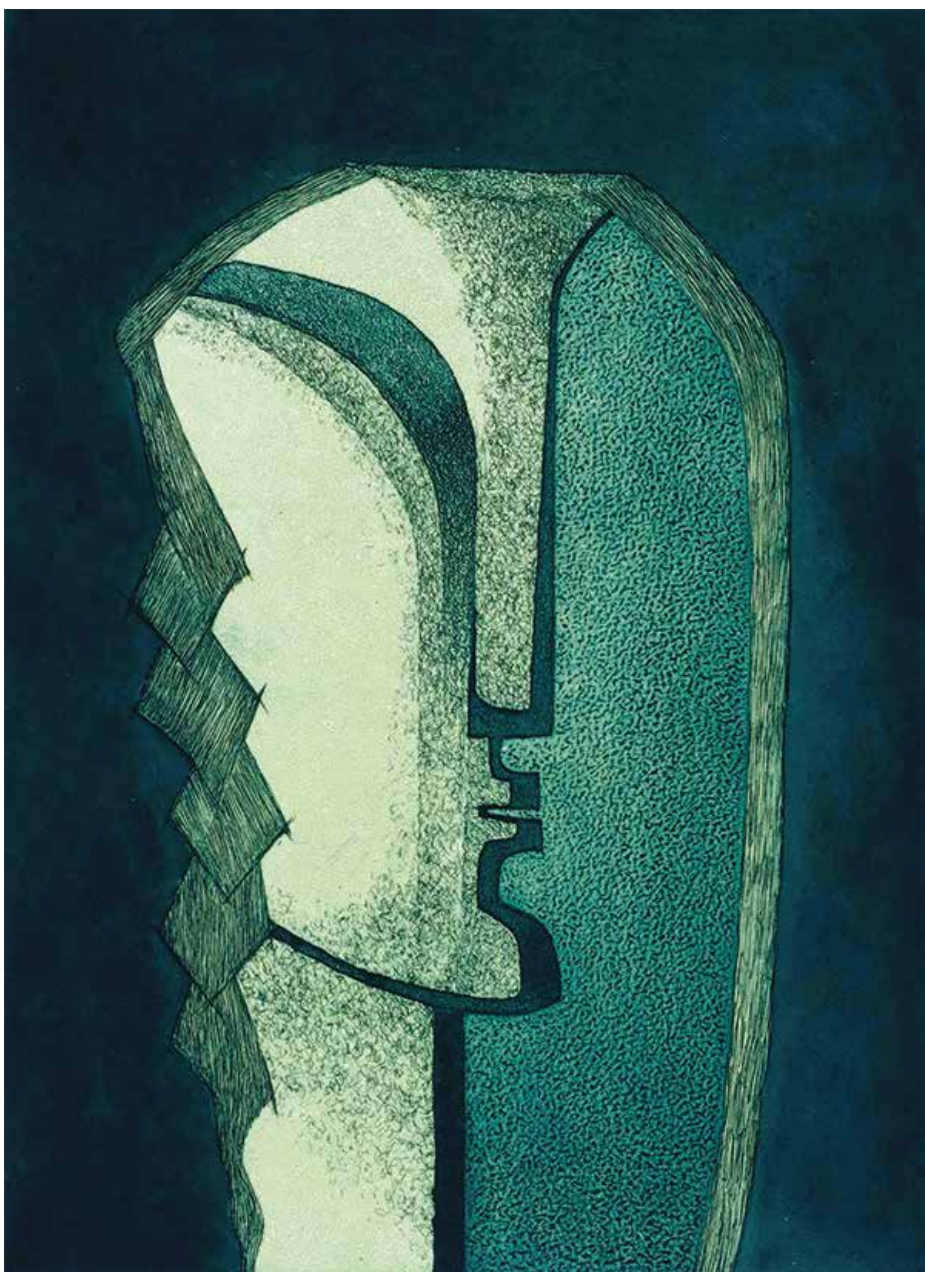
Monaj Mitra *b. 1953*

Untitled-2 12 x 15cm (5 x 6in) 2012 Etching
Provenance: Galleri Kaya



CODE: M&P/038

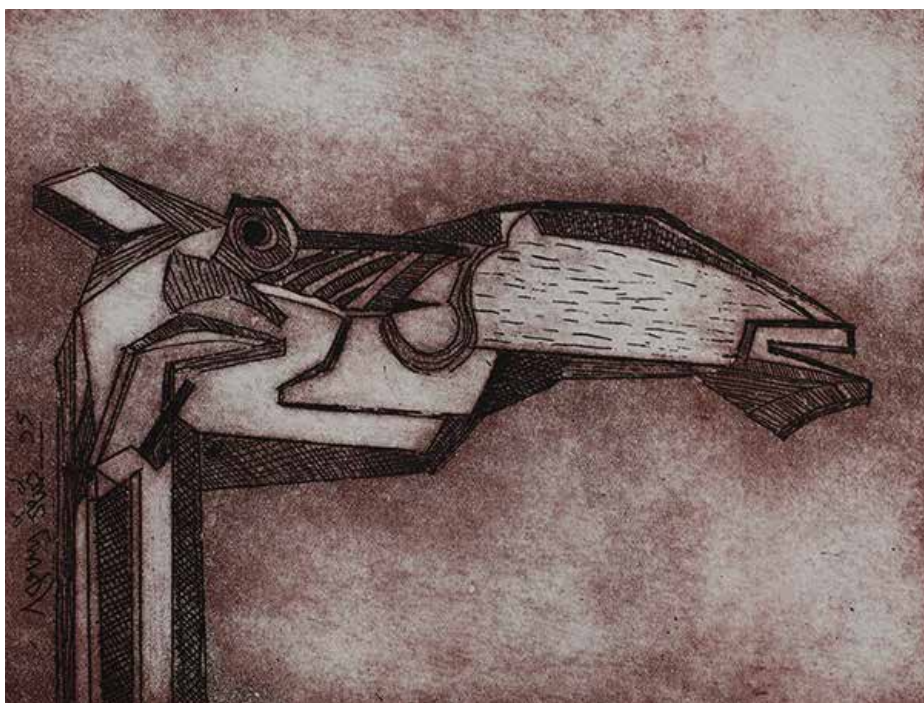
Untitled-1 12 x 15cm (5 x 6in) 2012 Etching
Provenance: Galleri Kaya



CODE: M&P/039

Bimal Kundu *h, 1954*

Untitled 31 x 43cm (12 x 17in) 2015 Etching
Provenance: Galleri Kaya



CODE: M&P/040

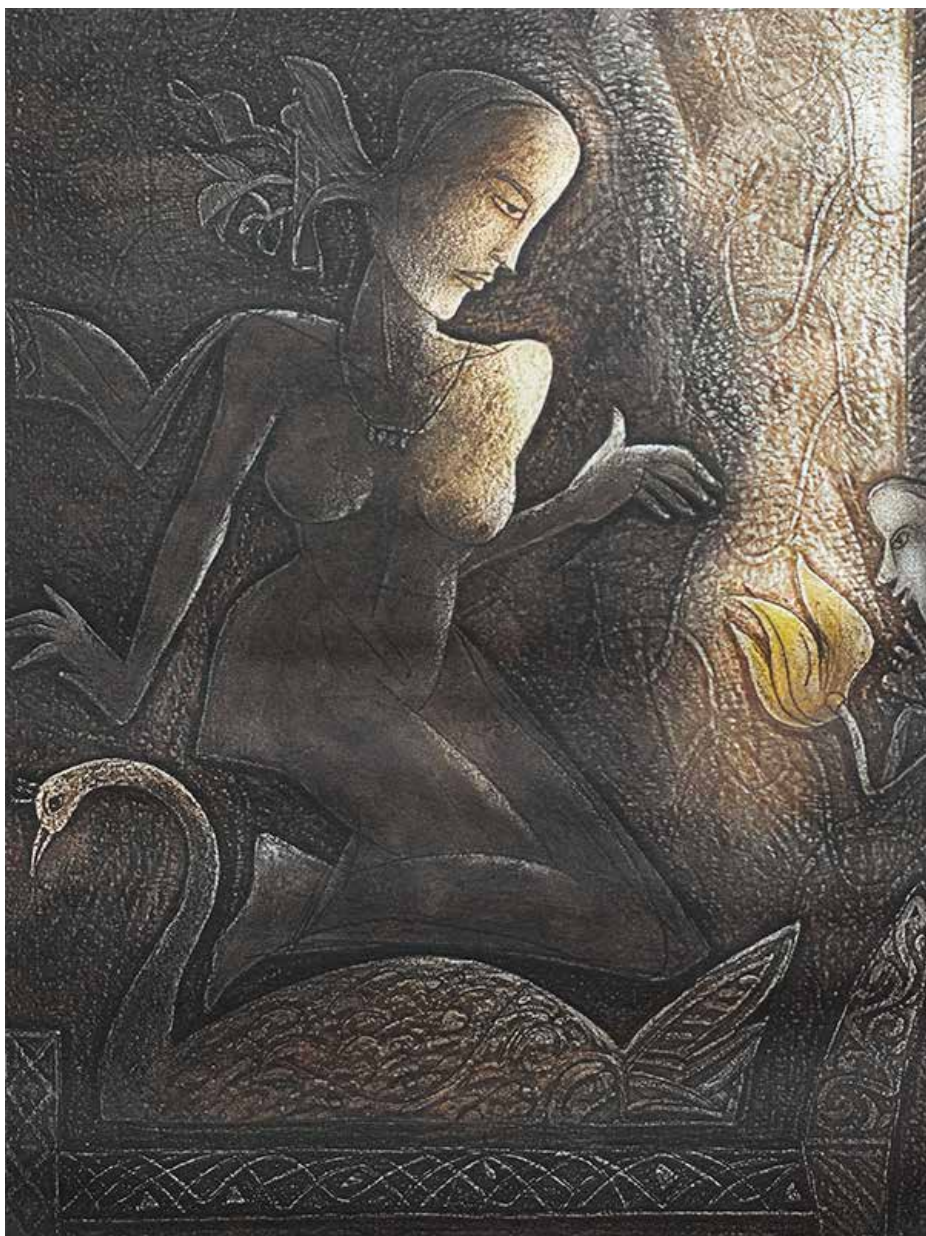
Untitled 12 x 16cm (5 x 6.5in) 2012 Etching
Provenance: Galleri Kaya



CODE: M&P/041

Manoj Dutta *b. 1956*

Untitled 12 x 15cm (5 x 6in) 2012 Etching
Provenance: Galleri Kaya



CODE: M&P/042

Ajit Seal *b. 1959*

Bouquet 25 x 33cm (10 x 13in) 2019 Intaglio
Provenance: Galleri Kaya



CODE: M&P/043

Untitled-1 23 x 26cm (9 x 10in) 2018 Wood engraving
Provenance: Galleri Kaya



CODE: M&P/044

Untitled-2 23 x 26cm (9 x 10in) 2018 Wood engraving
Provenance: Galleri Kaya



CODE: M&P/045

Untitled 23 x 26cm (9 x 10in) 2018 Wood engraving
Provenance: Galleri Kaya



CODE: M&P/046

Untitled-4 25 x 28cm (10 x 11in) 2019 Wood engraving
Provenance: Galleri Kaya



CODE: M&P/047

Untitled-5 25 x 28cm (10 x 11in) 2019 Wood engraving
Provenance: Galleri Kaya



CODE: M&P/048

Atul Dodiya *h, 1959*

Untitled 50 x 33cm (20 x 13in) 2017 Etching

Provenance: Galleri Kaya



CODE: M&P/049

Pradip Maitra *b. 1959*
Untitled-2 12 x 16cm (5 x 6.5in) 2012 Etching
Provenance: Galleri Kaya



CODE: M&P/050

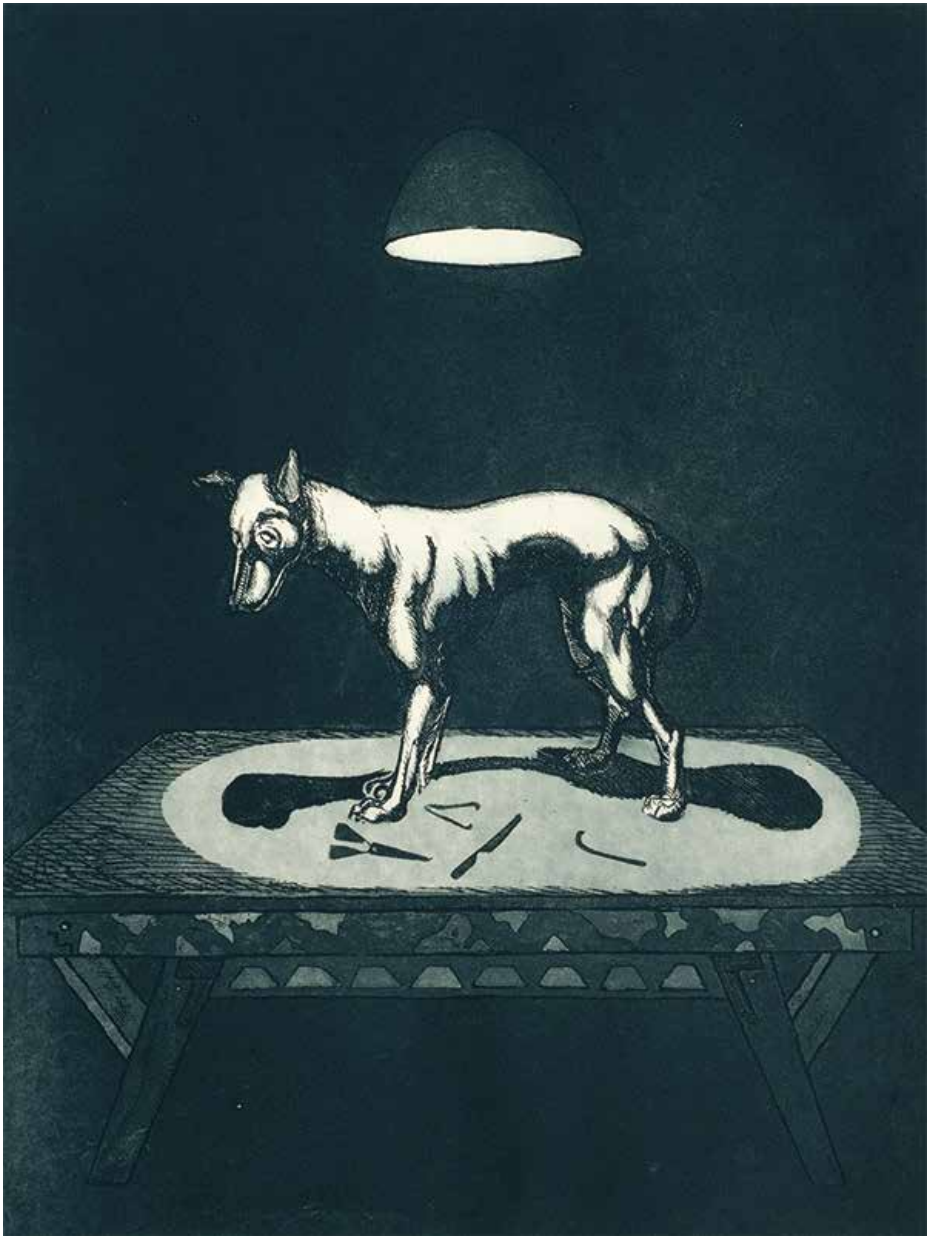
Untitled-1 12 x 16cm (5 x 6.5in) 2012 Etching
Provenance: Galleri Kaya



CODE: M&P/051

Chandra Bhattacharjee *b. 1961*

Untitled 33 x 25cm (13 x 10in) 2019 Etching
Provenance: Galleri Kaya



CODE: M&P/052

Pankaj Panwar *b. 1961*

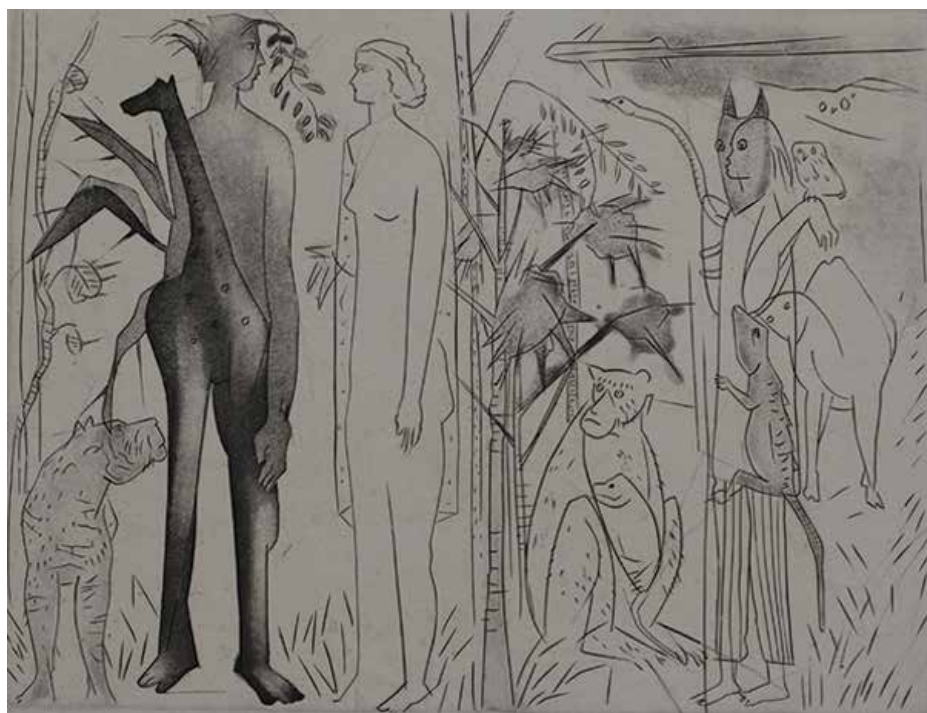
Under the spot light 32 x 42cm (12.5 x 16.5in) 2016 Etching
Provenance: Galleri Kaya



CODE: M&P/053

Ramendra Nath Kastha *b. 1962*

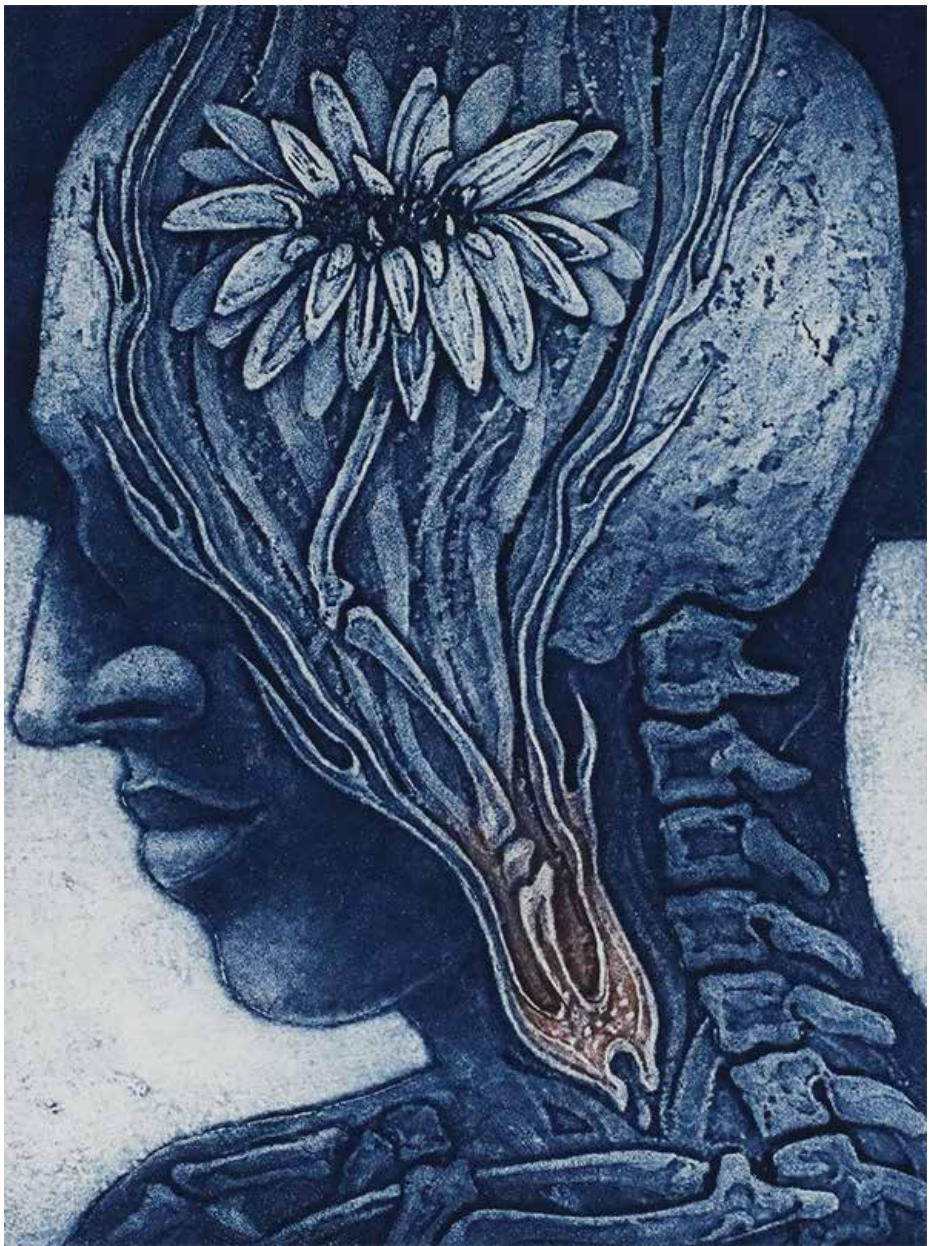
Dhasumi-VII 32 x 42cm (12.5 x 16.5in) 2013 Photo etching
Provenance: Galleri Kaya



CODE: M&P/054

Salil Sahani *b. 1962*

Untitled 33 x 25cm (13 x 10in) 1988 Etching
Provenance: Private collection



CODE: M&P/055

Atin Basak *b. 1966*

Untitled 12 x 16cm (5 x 6.5in) 2013 Etching
Provenance: Galleri Kaya



CODE: M&P/056

Bird lover 31.5 x 24cm(12 x 9.5in) 2015 Etching
Provenance: Artist collection



CODE: M&P/057

Existence 33 x 25cm (13 x 10in) 2019 Etching
Provenance: Galleri Kaya



CODE: M&P/058

Untitled 31 x 43cm (12 x 17in) 2015 Etching
Provenance: Galleri Kaya



CODE: M&P/059

Partha Dasgupta *b. 1966*

Untitled 12 x 15cm (5 x 6in) 2012 Etching
Provenance: Galleri Kaya



CODE: M&P/060

Swarup Basak *b. 1969*

Boy looking his father 46 x 57cm (18 x 14.5in) 2020 Woodcut print
Provenance: Artist collection



CODE: M&P/061

Unlock down 28 x 23cm (11 x 9in) 2020 Etching
Provenance: Artist collection



CODE: M&P/062

Puller-1 32 x 26cm (12.5 x 10in) 1997 Etching
Provenance: Artist collection



CODE: M&P/063

Tiger 55 x 42cm (21.5 x 16.5in) 2019 Woodcut print
Provenance: Artist collection



CODE: M&P/064

Jayanta Naskar *b. 1975*

The Man-XI 12 x 16cm (5 x 6.5in) 2012 Etching
Provenance: Galleri Kaya



CODE: M&P/065

The Man-XII 12 x 16cm (5 x 6.5in) 2012 Etching
Provenance: Galleri Kaya



CODE: M&P/066

Our Bengal 33 x 25cm (10 x 13in) 2019 Intaglio
Provenance: Galleri Kaya



CODE: M&P/067

The Man-X 12 x 16cm (5 x 6.5in) 2012 Etching
Provenance: Galleri Kaya

