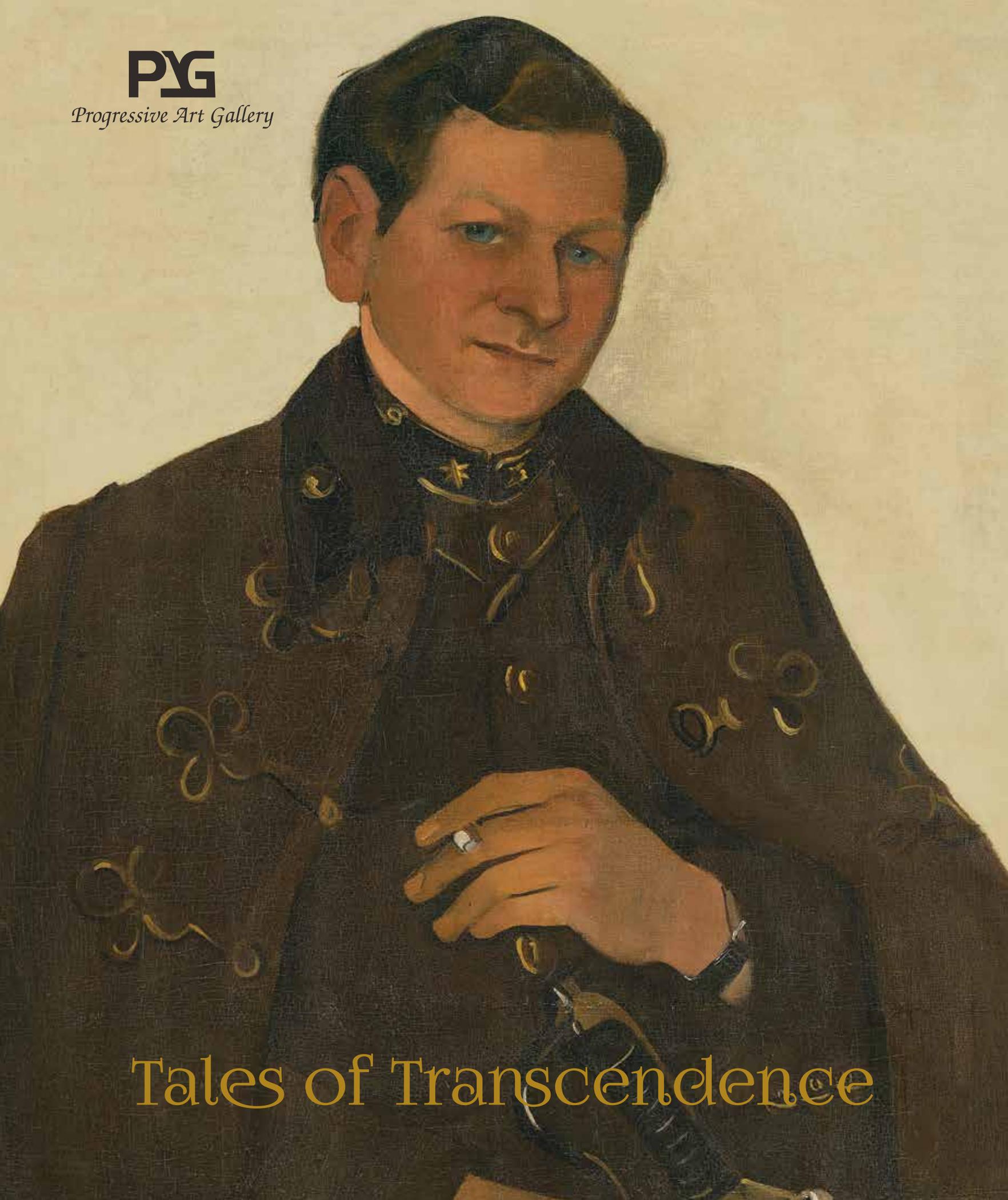


PYG

Progressive Art Gallery



Tales of Transcendence

AMRITA SHER-GIL

•

AKBAR PADAMSEE

•

GANESH PYNE

•

PRABHAKAR BARWE

•

JAGDISH SWAMINATHAN

Tales of Transcendence

Conceptualized by
DR. GEETI SEN



PYG
Progressive Art Gallery



Progressive Art Gallery

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Printed at: **Archana Advertising Pvt. Ltd.**

@ Published by Progressive Art Gallery, 2023

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Front cover image: **Amrita Sher-Gil | PORTRAIT OF VICTOR EGAN** | Oil on canvas | 31.5 x 25 inches | 1939

Back cover image: **Jagdish Swaminathan | UNTITLED** | Oil on canvas | 58 x 58 inches | 1971

PROGRESSIVE ART GALLERY

The Progressive Art Gallery celebrates twenty-five years since it was founded in 1997. In forty years of experience as a buyer and promoter of art and as a connoisseur, Mr. R.N. Singh has supported significant artists and nurtured young talents towards a better future. On the significance of art he observes in his book titled Art Investment:

Collecting art is wisdom. Blessed are those who collect art in their lifetime. They are the caretakers of history, culture and civilization... Collecting art is like planting trees for the futures. It can introduce your family and future generations to aesthetics. A good (work of) art is value for money but more than that it can convert into an asset with the passage of time.

In the year 2018 the gallery has extended its premises to open an extensive office in Dubai, run by its Director Harsh Vardhan Singh. With his enthused and positive approach, collectors and viewers from in Europe and from auction houses are being introduced to the finest works in contemporary Indian art. Major exhibitions are planned in Dubai on pre-eminent artists Sayed Haider Raza in December 2023 and Maqbool Fida Husain in March 2024.

The collection in Delhi and Dubai includes works by Amrita Sher-Gil, Rabindranath Tagore, Abanindranath Tagore, Ram Kinkar Baij, Ambadas, Somnath Hore, V.S. Gaitonde, Meera Mukherjee, Manjit Bawa, Ganesh Pyne, A. Ramachandran, G. Swaminathan, Prabhakar Barwe, Krishen Khanna, F.N. Souza and Akbar Padamsee. In September 2023 a major exhibition was held in Triveni New Delhi, on the six founding members of the Bombay Progressive Artists: Francis Newton Souza, Maqbool Fida Husain, Sayed Haider Raza, Krishna Howlaji Ara, Bakre and Gade.

The name taken by the Progressive Gallery has attached with it an interesting anecdote. Souza was the main driving force in founding the Bombay Progressive Artists in 1947 which had a dramatic impact with its enduring legacy on the art world. He suggested to R.N. Singh that this name could be adopted by his gallery. Prior to this in 1985 Souza had supported Singh's visit to the United States. Whenever a painting was sold, Souza would replace it with another work. In this manner he supported the growth and popularity of the gallery.

R.N. Singh worked for twelve years as the Manager of Dhoomimal Art Gallery in Connaught Circus, New Delhi, from 1977. This gave him the experience of dealing with artists as well as the art market. These were the crucial years when contemporary art was acquiring a certain significance in the world. The first auction was held in 1988 in London, which brought contemporary Indian art to the attention of the international market. Industrialists in the west began acquiring Indian art, the foremost among

them being Chester Herwitz who was advised in building his collection by Singh. In 1982 Bharat Bhavan was established in Bhopal, as a dynamic centre for the promotion of both contemporary and tribal art as well as literature and drama. These developments led to a new importance for contemporary art

When Singh began collecting works of art in 1979, he did not realize that these would prove to be his greatest assets. He developed close links with several artists, including Swaminathan who had founded the coming together of twelve artists with Group 1890. When he visited Calcutta he had been advised by Husain to meet Ganesh Pyne, Somnath Hore and Bikash Bhattacharya. These three artists became part of his growing collection. He recalls significant events which changed the face of contemporary art. Akbar Padamsee's painting titled *Lovers* was thought to be provocative, and this led to closure of the exhibition being held at the Jehangir Art Gallery in Bombay. Padamsee fought the case against the closure, and he won.

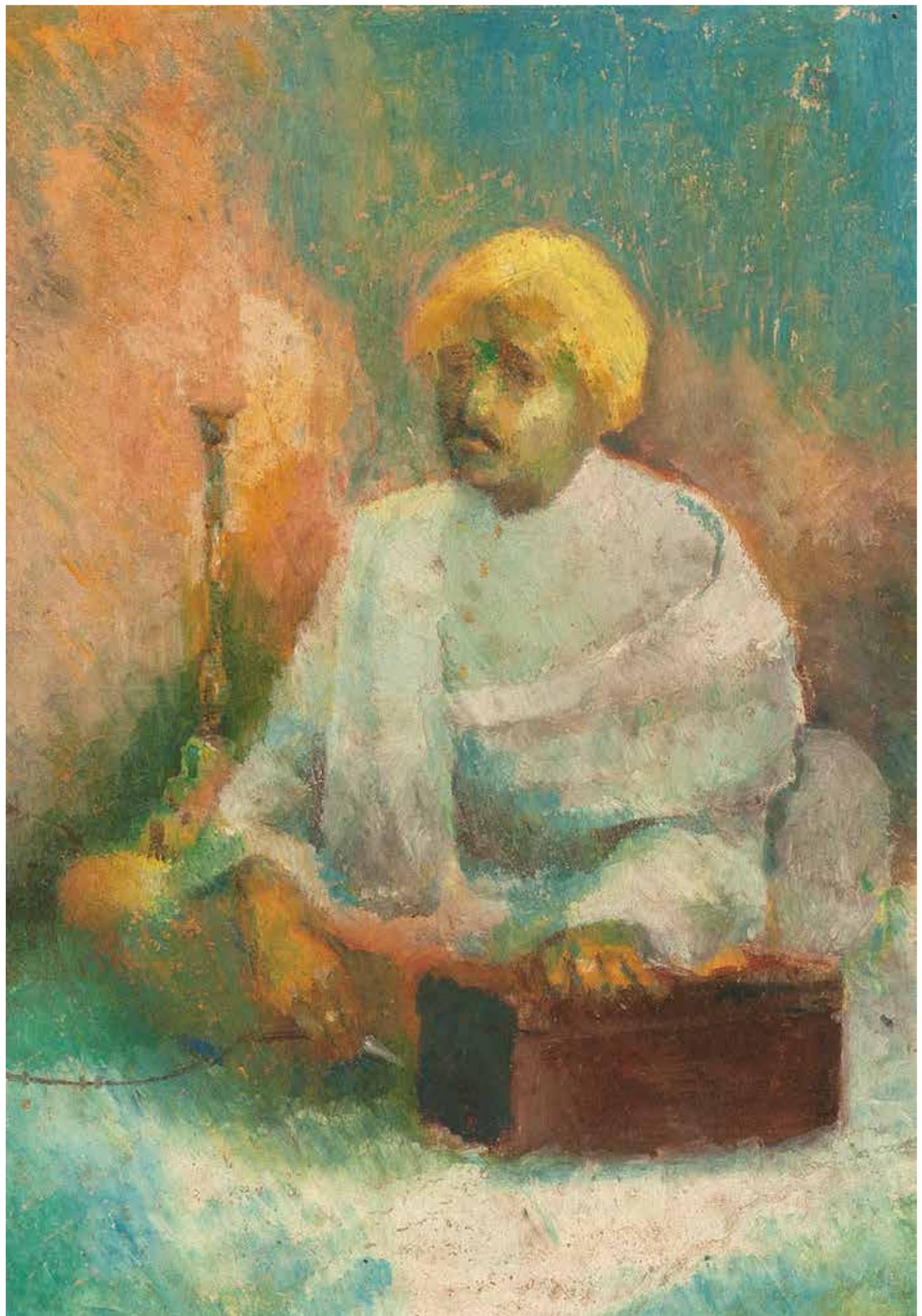
In December 1987 the magazine of the *Indian Express* published an article beginning with the words, "Gone are the days when there were few Indian takers for local art. Art today is big business..." In 2006 when Tyeb Mehta's painting *Mahisasura* brought the hammer down at 1.58 billion dollars, this sent shock waves through the art world. This was the first time that a work by a contemporary Indian artist had broken the barrier of a million dollars. In 2007 R.N. Singh appeared in the newspapers titled as "The Man of Art", "whose contribution in visual art is remarkable and meaningful".

Since the year 2005 Harsh Vardhan Singh has devoted his full time to the promotion of contemporary Indian art. In Dubai he met M.F. Husain, who certainly became a source of inspiration for him. He realized that in Dubai no gallery was exhibiting Indian art; and nor was Indian art being shown at the art fairs. Yet the majority of overseas residents living in the city were Indian business men, who had no access to seeing or investing in Indian art and culture.

The Progressive Art Gallery was looking for a new market, and in 2018 they opened their offices in Dubai. An additional and important factor inductive to building art collections is that in Dubai no tax or duty is levied on the purchase of art, which is the case in India and which becomes a deterrent factor.

Harsh Vardhan Singh would hope to establish the Progressive Gallery as being international, with global interests and a global market. This objective can change the future of contemporary Indian art in the world.

Dr. Geeti Sen





DIRECTOR'S NOTE:

I am delighted to welcome you to our latest exhibition, "Tales of Transcendence," a celebration of the artistic brilliance of five extraordinary individuals – Amrita Sher-Gil, Akbar Padamsee, Ganesh Pyne, Prabhakar Barwe, and Jagdish Swaminathan. This exhibition, aptly titled, takes you on a captivating journey through their works, each a tale of transcendence in its own right.

Art, in its most profound form, is a medium through which artists transcend the boundaries of the ordinary and the expected. Through their creativity, these five remarkable artists have achieved precisely that – transcending the confines of convention and offering us a glimpse into the limitless expanse of human imagination and expression.

Amrita Sher-Gil, an enigmatic force in Indian art, defied societal norms and broke new ground with her vivid, introspective paintings. Her unique style is a testament to her ability to transcend cultural expectations and create art that resonates across time and space.

Akbar Padamsee, a master of abstraction, took us on a journey of self-discovery through his art. His work challenges us to look beyond the surface and invites us to explore the depths of the human experience.

Ganesh Pyne's ethereal and often haunting compositions allow us to transcend the boundaries of the physical world. His work transports us to a realm where the subconscious meets the tangible, encouraging us to reflect on the mysteries of existence.

Prabhakar Barwe's simple yet profoundly thought-provoking pieces inspire us to transcend our daily routines and appreciate the extraordinary in the ordinary. His work reminds us that transcendence can be found in the simplest moments.

Jagdish Swaminathan's vibrant depictions of nature and indigenous art allow us to transcend the confines of the modern world. His art serves as a reminder of the essential connection between humanity and the natural world.

As you explore "Tales of Transcendence," you will bear witness to the remarkable journeys of these artists. Their works invite us to transcend the limitations of the present and embark on a voyage of introspection and discovery. We hope this exhibition inspires you to contemplate the profound and appreciate the beauty in the world and ourselves.

I encourage you to immerse yourself in this exhibition and embrace the stories of transcendence woven by these exceptional artists. In doing so, may you discover the limitless potential that art has to touch our souls and elevate our spirits.

Harsh Vardhan Singh
Director



TALES OF TRANSCENDENCE

The paintings exhibited here bring to us some rare and lesser known aspects in the work of celebrated artists. The majority of Amrita Sher-Gil's paintings in Paris depict posed studio models, portraits and self-portraits. Her choice to return to live in India was deliberate, and she stated once that in India 'lay her destiny as a painter'. She responded with different sensibilities to the Indian environment. On returning to India, she painted the hill men and women of Shimla, the peasants of Punjab and Uttar Pradesh.

In her short-lived career as an artist of just nine years, she accomplished more than do most painters. Born of a Sikh father and Hungarian mother, Sher-Gil had imbibed the cultural sensibilities from both parents. Her work reflects radical changes from the three years when she studied at the Ecole des Beaux Arts in Paris, after which she returned to India in 1934. From the beginning however, she knew that she would be an artist. She wrote:

It seems to me that I never began painting, that I have always painted. And I have always had, with a strange certitude, the conviction that I was meant to be a painter, nothing else.

Returning to India, Amrita visited her ancestral home in Amritsar, and then her uncle's vast estate in Saraya. A water color dated to 1936 suggests her explorations in rural India, focusing on a boy on a swing with his mother seated beside him. The sloping ground of the earth with the impressionistic rendering of trees and a bullock cart introduce a sense of perspective, from the training received in Paris. So also, the muted coloring of the scene is Western rather than Indian.

Another water color of about this time is again impressionistic in technique, but richly colored in delineating the warm browns and greens of the Indian landscape. This composition distinguishes three separate areas of the background and foreground introducing again the Western perspective. A third water color focuses on the house which takes up most of the picture space, thus reducing the idea of depth and perspective.

These compositions are Amrita's early explorations in representing the Indian landscape. Her letters to her mother, her sister Indu and to the critic Karl Khandalavala describe her travels through India in 1936, her appreciation of the colossal cave sculptures at Ellora and the murals at Mattancheri, and her meetings with extraordinary people such as Malcolm Muggeridge, Jawaharlal Nehru, Sarojini Naidu. She was arrogant in her dismissal of contemporary painting in India, and she was influenced by the stylistics of Mughal painting.

In June 1938 Amrita left India for Hungary, and much against her parents' wishes she married her cousin Dr. Victor Egan. By then she was over twenty-five and wished to be independent of them. Several Indians were keen to marry her, but she was reluctant to do so as she felt she could never be an

ideal wife. She felt that Victor could accept her on her own terms, primarily as an artist.

One year later in 1939 she painted the portrait of the man she married, which may be her only portrait of him. Victor Egan appears in elegant attire by wearing a dark purple cape over his shirt, with a slight smile on his face as he smokes a cigarette. Sher-Gil was an adept in painting portraits, and she had painted several commissioned portraits for which she received payment. She also made several self portraits in different poses. This picture however is quite different as it was not commissioned, rendering an informal and sympathetic study of Victor Egan. It is a rare work, returning to Western techniques in realism, as would be natural in such a portrait. As she died in 1941, this may have been Sher-Gil's last portrait.

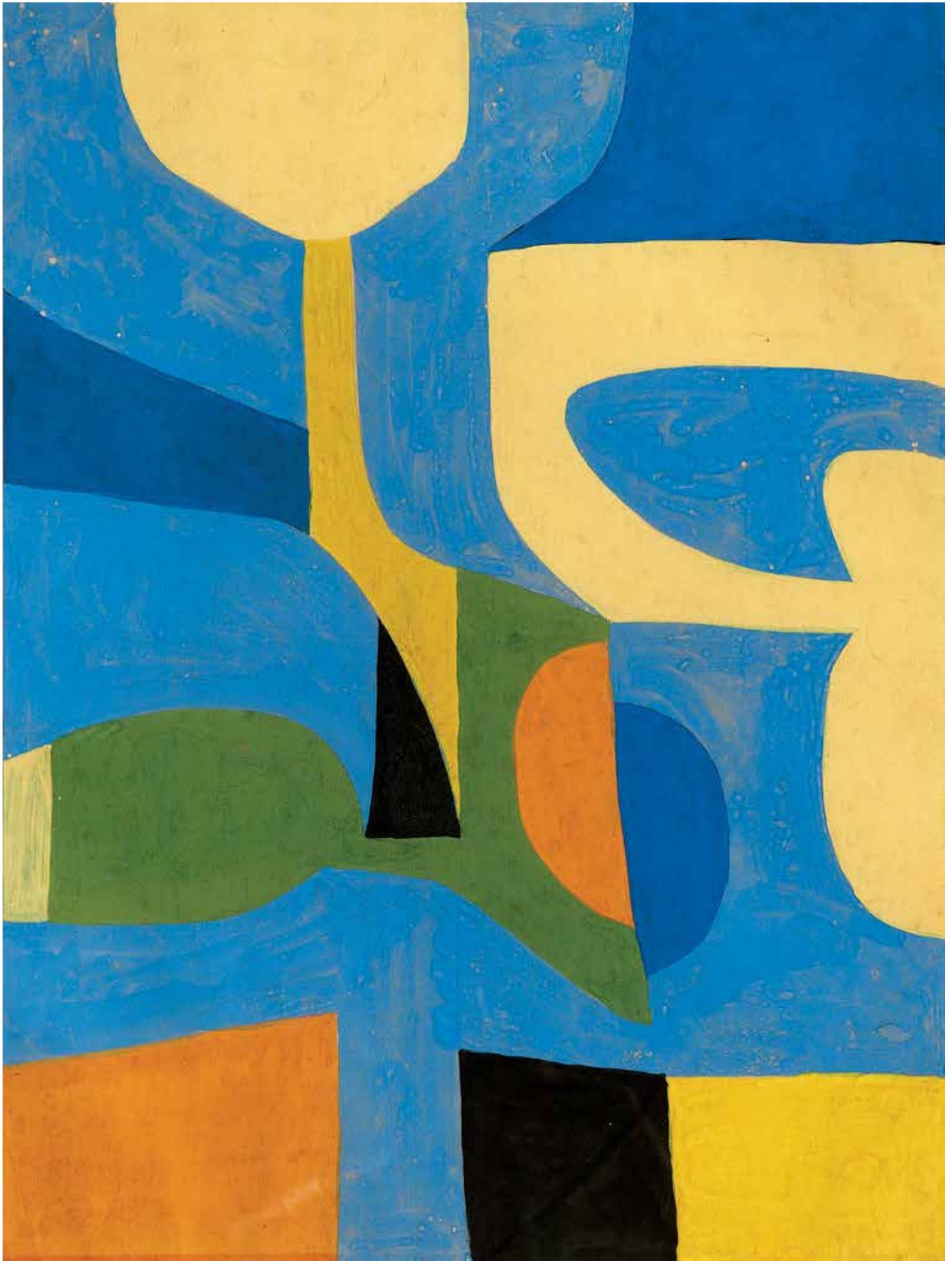
Jagdish Swaminathan was a revolutionary artist whose ideas stirred the art world to make a dramatic impact in the 1960s. He aspired to formulate a new visual language which would be rooted in the social and cultural context of his times. He was deeply critical of the principles of modernism, and the imitation of Western styles and techniques. Equally, he was opposed to influences from traditional art, as was to be found with the Bengal school of artists.

In the 1950s he was already writing as an art critic. During these decades he was a political organizer and agitator, who joined the Congress Socialist Party in 1945 and later the Communist Party in 1947. His charismatic personality had much to do with the founding of Group 1890. This group was born in 1962 as a collective of twelve artists who were chiefly from Delhi, Baroda and Bombay. At the heart of their formation was the urgency to re-examine the current state of art, and to innovate a new language which could be described as indigenous modernism.

Their first and only exhibition was held in October 1963 at Rabindra Bhavan in Lalit Kala Akademi, Delhi. With much fanfare it was inaugurated by Pandit Jawaharlal Nehru, with an emotional speech given by the poet Octavio Paz who later became Mexico's ambassador to India. It was with the persuasion and help of Octavio Paz that in 1966 Swaminathan started his journal called *Contra*. The Manifesto of Group 1890 began by rejecting not just the canons of Indian art, the Bengal School and academic realism, but also the expression of modernism practiced in the 1950s which bore strong influences from Western art.

In his paintings Swaminathan was deeply inspired by the indigenous art of the Murli and Marli and Warli communities from central and western India. His art absorbed the vibrant colors of earth reds and browns with daubs of yellow and black which appeared and were painted on the walls of their homes. A line of triangles, squiggles and symbols with some times the imprint of hands are brought together in a new visual language, raw and bold in expression -- to create a visual experience unparalleled in the art of his contemporaries.





By the mid 1960s he began to explore the relation of color to space. He studied Pahari miniature traditions, which are reflected in his series titled *Colour Geometry of Space*. This was followed by his series on *Bird, Mountain, Tree and Reflection*, which are to be seen in two images in the collection of the Progressive Art Gallery. The arbitrary demarcation of space, with no suggestion of depth or perspective, creates a radically new idiom. Mountains or rocks are introduced in different hues of blues, beige and green, punctuated by the presence of a bird or a flower. Four of this series of paintings are to be seen here in this exhibition, each of them creating different experiences.

In 1982 Swaminathan was invited to establish the Roopankar Museum of Bharat Bhavan in Bhopal. Significantly, in setting up these galleries he gave equal importance to contemporary urban art as to the tribal art of the adivasis. These were located in two separate wings of the museum which was designed by the architect Charles Correa. Swaminathan continued to serve as Director of Bharat Bhavan in Bhopal till 1992, and he died in 1994.

Swaminathan's own works of this time reflect the inspiration from tribal art, to be seen in his abstract compositions in mixed media from the later 1980s and early '90s. Dots and lines, squares and the triangle are brought together in differing expressions, to formulate an elementary language which aspires to an absolute purity in vision. With these drawings his aim was to attain freedom, spontaneity and individuality. Many contemporary artists in India have created their own visual language, over the seventy-five years since India gained Independence. None of them have been able to defy the visual conventions in art as he did, to create a radically new experience.

Prabhakar Barwe's abstractions are often minimalist, surprising us in their variations in color and also in medium. His works vary from using enamel to wood to gouache on paper. Unexpectedly, he introduces an anthropomorphic figure in almost the center of the composition, flanked by the curving arch of a circle and strips of canvas. Or he can assemble geometric forms together in blue and beige and black – with no narrative being told except the wonder of their creation. He can place a figurine lying horizontally, with a foot and fragments of a female form sketched in below. In another the head of a horse with its fore legs becomes visible, floating in a vacuum of space with forms which are undistinguishable.

The artist is inviting his viewers to complete each painting, to reflect on forms that are deliberately left incomplete and floating in space. There are no precursors for such compositions in Indian art, or for that matter, in contemporary art in the world. Through his images Barwe was aspiring towards attaining a sense of serenity, as well as a sense of balance and purity. His introverted gaze as one could call it, aspires towards the spiritual.

Apart from these abstract compositions is another image entirely different in its sensibility. Barwe creates an elaborate design with two concentric circles enclosing a six-pointed triangle, flanked by smaller

geometric patterns. Boldly printed in contrasting colors of black, red and white, this work inspired by Tantric forms is a Sri Yantra, designed for commercial use on silk by a handloom company.

Barwe made several patterns for commercial use, in sharp contrast to the subtlety of his own abstract formulations. Their existence compels us to reflect on his life's journey, which followed two different trajectories which are almost contradictory in their aesthetics: of his own abstract compositions, and of commercial designs which were commissioned with a different purpose. The collection in the Progressive Art Gallery offers us rare insights into these two polarities in the work of Barwe.

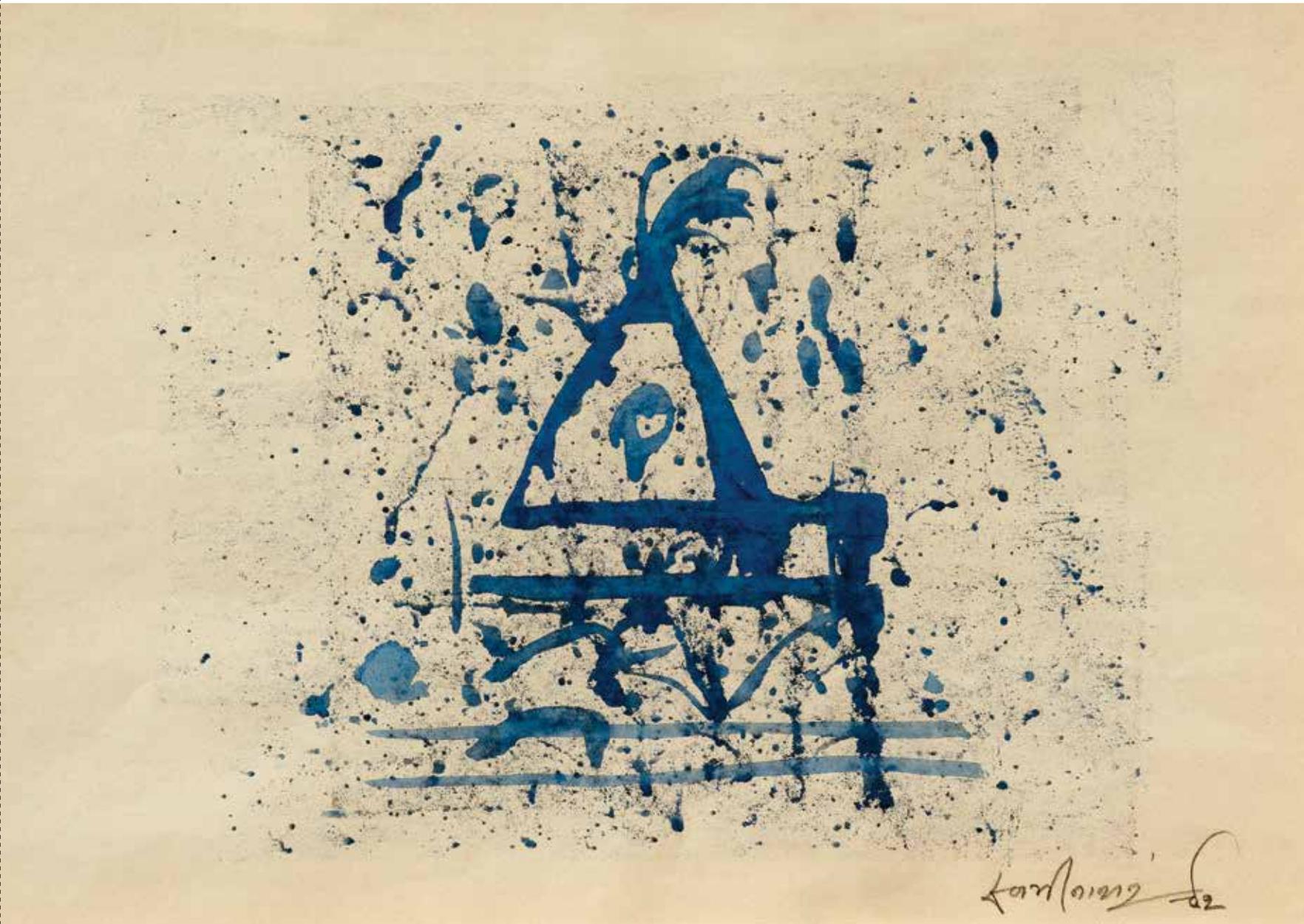
Ganesh Pyne's paintings arise from a private, inner vision which is poetic rather than realistic. He captures the psyche of Bengal through his enigmatic images of the fisherman casting his net, the river, the fountain, the lamp, the horse and rider. He creates his own mythology, relying on medieval lore rather than his immediate everyday life. As a lonely child his imagination was set alive by tales recounted by his grandmother on dark nights, tales from the medieval *mangalas* and *charya padas*. In his painting titled *Encounter in the Twilight Zone* forms dissolve from tangible reality, from the known and familiar into the unknown.

His fascination for clowns, jesters and musicians lead him on to work on the Mask series. At times he invents a mythic image as a commentary on his own life, assuming the form of the *Ape* or as the *Meditating Hanuman*. In jest he would say, "this could be a portrait of me". Light works as an operative factor, dissolving into a hundred fragments of shimmering light and shadowy darkness, an experience that is heard or felt or dreamt. Such paintings depend on the viewer's participation in the journey of discovery .

He wove the fabric of his paintings from the haunting songs of the Bauls, the 'mad mystics of Bengal' as they have been called. He represents them in this collection, holding the single string instrument of the *ektara* with which they sing and dance. Their songs are about the wonders of creation: of journeys along the river in spate and the storm brewing, of the forest and the tiny lamp glowing in the darkness. The Bauls sing in ecstasy, using the metaphors of the lamp and the river.

My heart is a lamp, floating in the current
drifting to what landing place I do not know...
Darkness moves before me on the river...
Both day and night the drifting lamp moves
searching by the shore..

Sung by Baul Gangaram, quoted by Edward Dimock,
The Place of the Hidden Moon, Oxford University Press





The collection in the Progressive Art Gallery offers us a range of paintings from 1957 to the year 2000, following the evolution of his work from early experiments to his mature work. The *Money Lender* from 1957 already focuses on a single figure seated with his hookah and wooden money box, transforming a mundane subject into one of poignancy. The forms dissolve into tones of yellow, white and beige/browns, with touches of unexpected green in the face and elsewhere. This richness of palette would be unusual in his later work which restricts itself to fewer and more subtle colors.

Abhimanyu, painted in the year 2000 in tempera, ranks among the finest compositions by Pyne in his mature style. The youngest hero from the Mahabharat appears before us armed with a mighty bow that extends to the entire height of the canvas, with a sheaf of arrows hung from his right shoulder and a dagger dangling from his hip. He is poised and alert, ready for action in the battle which is about to ensue.

Abhimanyu is an arresting and a disturbing figure as he looms up clad in his blue armour, against a background of crimson blood red which hints at the tragic consequences which would follow. As related in the Mahabharat, while still in the womb of his mother Draupadi, he had learnt of the means of how to enter the complex web of the battlefield, the *Chakravyudh*; but he had not learnt how to exit from the field, which would prove to be his tragedy.

Pyne has chosen to represent the greatest of all heroes in the Mahabharat in his moment of glory; but in that same moment, he appears to be vulnerable. A strange radiance of light shines from within him from no given source, glowing on his face, his broad shoulders and his hands. It is Pyne's use of light above all else which empowers and transforms his figures, so that beauty is rendered with the realization of pain.

The technique of gouache used in this image of *Abhimanyu* was Pyne's forte which he mastered, a technique in traditional miniatures rarely used by contemporary artists. It is an elaborate process which takes time and considerable patience. It is this technique which builds up the surface and texture of the canvas, so that the forms seem to be composed of a thousand particles, like algae or seaweed in the deep ocean.

His representations of women from the year 2000 are not Titled. Their beauty is enhanced by that mysterious glow of light Which outlines the contours of the saree and the hand, the forehead, the lips, the slender necklace which slips down her neck. Light radiates from within these figures, embodying them with a subtle, insistent radiance.

The *Metascapes* by Akbar Padamsee are grandiose and sweeping in their vision. They transcend the conventional representation of specific sites and geographical locations. He had remarked on this by asserting:

I'm not interested in location of landscape. My general theme is nature – mountains, trees, the elements, and obviously one is influenced by the environment, but I'm not interested in painting Rajasthan or the desert of whatever (place)...

Padamsee's paintings evoke an experience which evokes expression and sensation, rather than the cognitive recognition of a landscape. This idea of the 'sensation' caused by physical matter can be felt in the two Metascapes in the collection of the Progressive Art Gallery. He developed several devices to suggest the idea of expansion, mirror images being one example. He limited his palette to using just a few primary colors, where the sustained impact of red can be almost violent. His work introduces geometric forms which result in an impact that is both dramatic and dynamic.

In the 1960s Padamsee began to learn Sanskrit, and he took his studies seriously by hiring a teacher. Sanskrit poetics had a powerful impact on his paintings. He was especially influenced by the writings of Kalidasa's writings from the 5th century. This led to the inspiration for developing his Metascapes. He had remarked in an interview with Mala Marwah, held in 1977:

The idea of using the Sun and the Moon in my Metascapes originated when I was reading the introductory stanza to Abhijnanashakuntalam, where Kalidasa speaks of the eight visible forms of the Lord.. the sun and the moon as two controllers of time.. water as the origin of all life, fire as the link between man and god and the earth as the source of all seed... when the poetic meaning is superimposed upon the sign a new form arises which belongs to the mind of the artist, not to the natural environment.

In 1969 Padamsee received the Nehru Fellowship for Visual Arts. He decided to make a film with the funds, and to set up an interactive workshop called the Syzgy project which involved other artists. He was the most intellectual artist among all his contemporaries, and he introduced a geometric foundation to his Metascapes.

He was inspired by the paintings and the writings of the artist Paul Klee. He would quote the passage wherein Klee would compare a work of art with the growth and the transformation of a tree.

From the root the sap rises up into the artist, flows through flows to his eyes. He is the trunk of the tree and overwhelmed by the force of the current, he conveys his vision into his work. In full view of the world, the crown of the tree unfolds and



spreads in time and space, and so with his work. Nobody will expect a tree to form its crown in exactly the same way as its root. Between above and below there cannot be mirror images of each other...

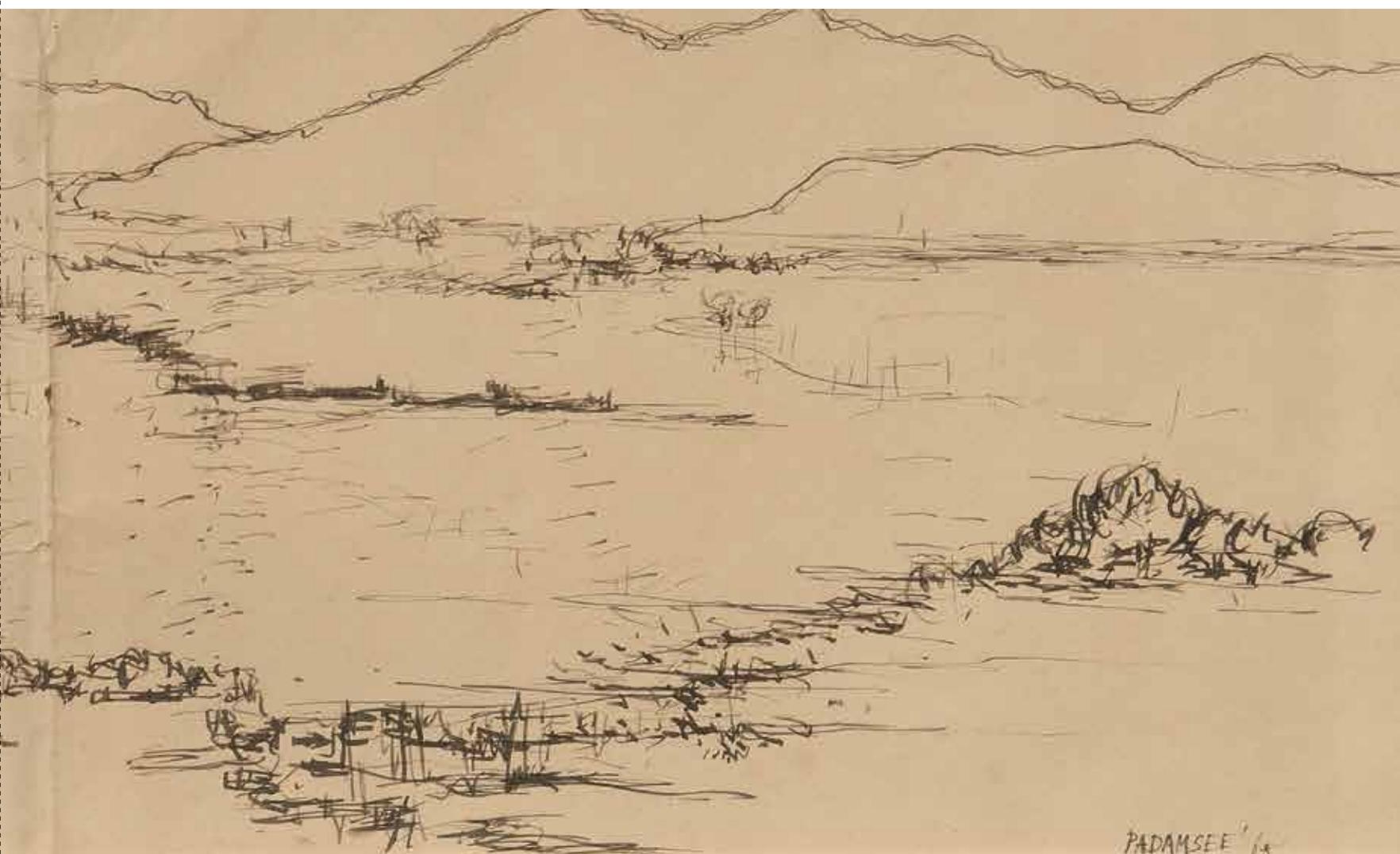
While his Metascapes lie beyond the rendering of landscape, he did make drawings in black and white of mountains and water, introducing occasional perspective in them. These are not preparatory sketches to his Metascapes, but instead they are to be valued for their originality in the evolution of Padamsee's work. Once again, as with his Metascapes, these drawings are not realistic studies but born from the imagination. Shamlal, Editor of the Times of India, had a special interest in the visual arts, and he was a connoisseur in appreciating contemporary art. He had remarked that "by restricting himself to greys, like the Chinese masters who confine themselves to the various shades of black, Padamsee strikes the richest vein of poetry in his art."



Towards the last decade in his life, from about the year 2002, Padamsee returned to creating portrait studies in black, greys and white. He was the only painter who confined himself to creating portraits in this restricted palette, by using a strong outline and with dots spread all over the paper—within and beyond the profile of the faces. The results of this technique bring a strange and savage intensity to these works. Yet it is not clear as to whether these are charismatic portraits of actual people, or as is more likely, are they studies of generic types.

In maintaining the artist's right in creating his own vision, Padamsee would respond with the lines quoted from Paul Klee, that Art does not render the visible; rather, it makes visible.

Dr. Geeti Sen





AMRITA SHER-GIL

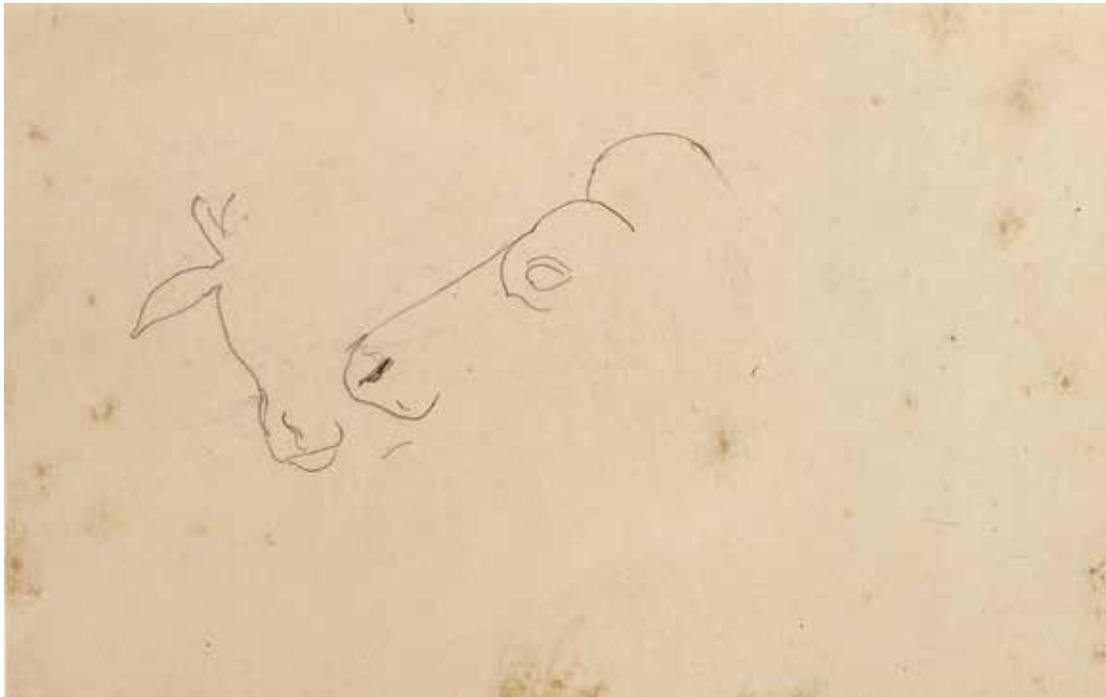
(January 1913 – December 1941)

Amrita Sher-Gil, often called the “Pioneer of Modern Art in India,” remains a seminal figure in the history of Indian art. Born in Budapest in 1913 to a Hungarian mother and an Indian Sikh father, Sher-Gil’s mixed heritage significantly shaped her artistic identity and how she interpreted the world around her.

Amrita Sher-Gil’s art is renowned for its extraordinary depth and emotional intensity. She possessed an innate ability to capture the essence of her subjects, whether it was the rural life of Indian villagers, her own self-portraits, or the sensuous nudes that marked her later works. Her paintings often embodied a sense of introspection and contemplation, and she had a unique ability to infuse her canvases with a vibrant palette that drew viewers into her world.

Sher-Gil’s art was ground-breaking for its time, as it challenged traditional artistic norms and conveyed a bold sense of realism. She was driven by her deep fascination with India’s people, their struggles, and their way of life. Her paintings explored themes of identity, feminism, and the cultural duality of her own heritage. Her work depicted the poverty and suffering of the common people and the intricate beauty of their existence. It reflected her unwavering desire to bring the raw, authentic, and often harsh realities of Indian life to the forefront.

Tragically, Amrita Sher-Gil’s life was cut short at the young age of 28 in 1941. However, her legacy endures. Her contributions to Indian art remain unparalleled, and her influence on subsequent generations of artists is immeasurable. Sher-Gil’s artistic vision was not just a reflection of her time; it transcends time and continues to resonate with art lovers and scholars worldwide. Her work remains a source of inspiration, a testament to the power of art to transcend borders, and a reminder of the profound impact a single artist can have on the cultural narrative of a nation.



Verso

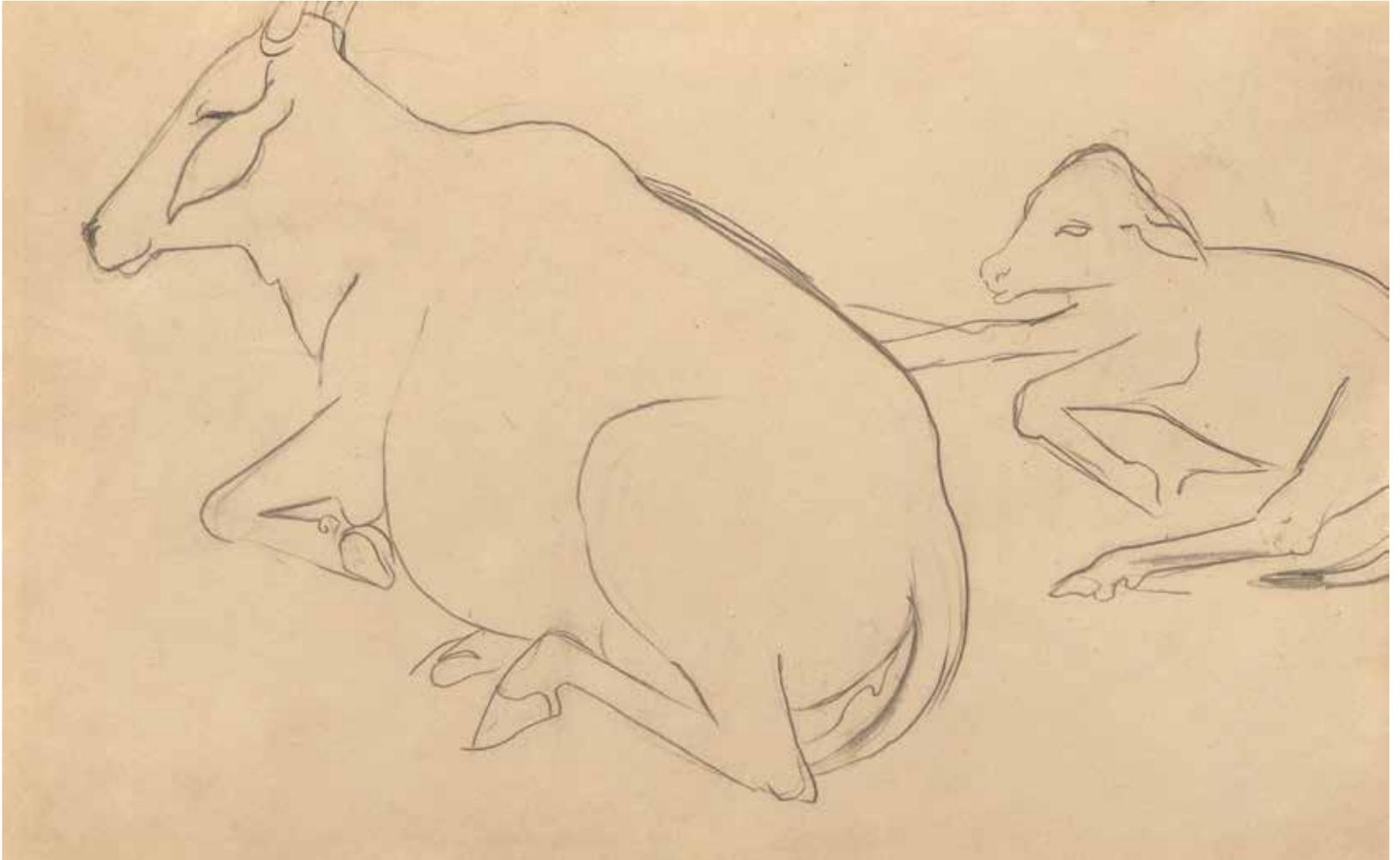
UNTITLED

Drawing on Paper

7 x 10 inches

1930's

Double-sided work



Front



Verso

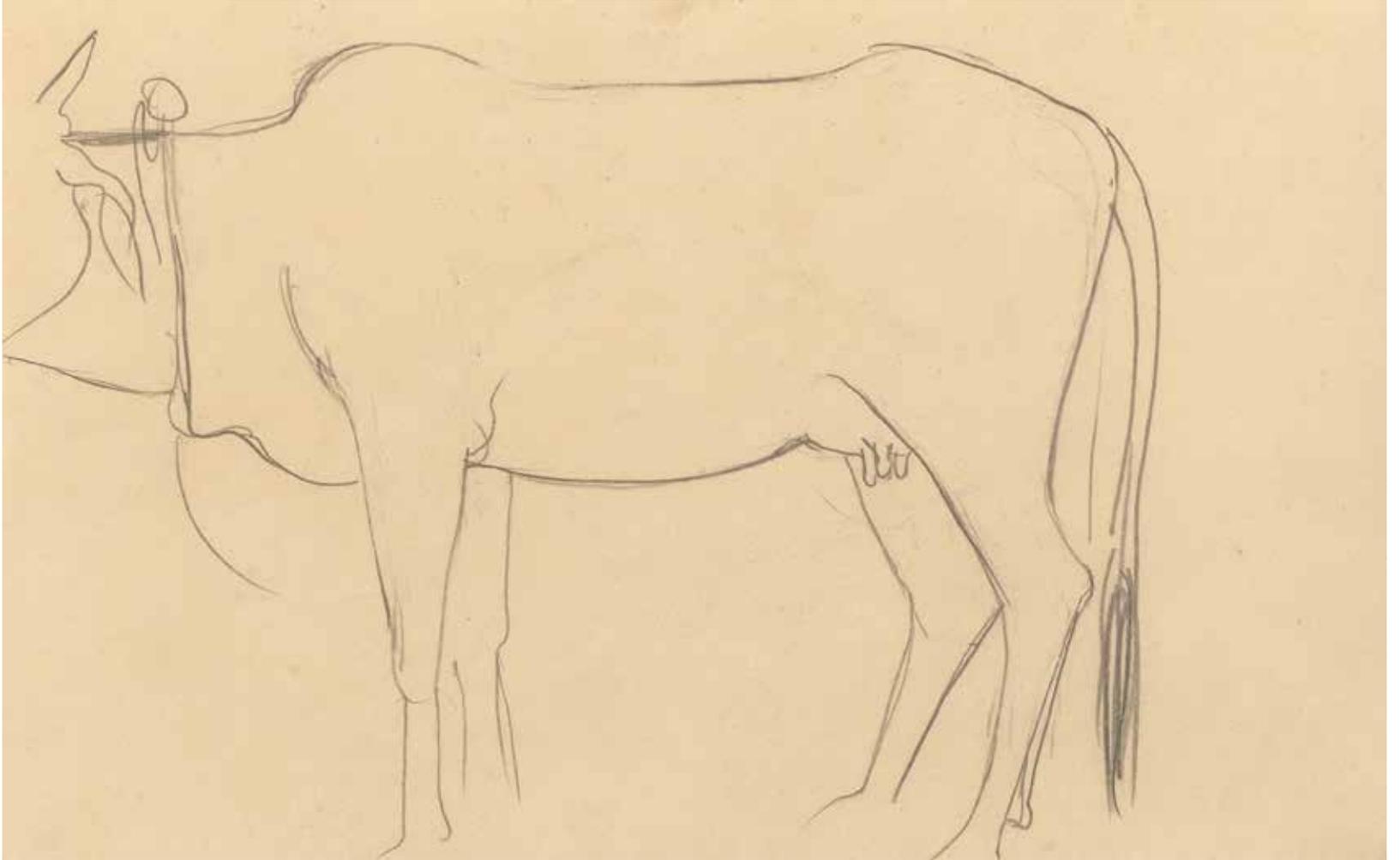
UNTITLED

Drawing on Paper

7 x 10 inches

1930's

Double-sided work



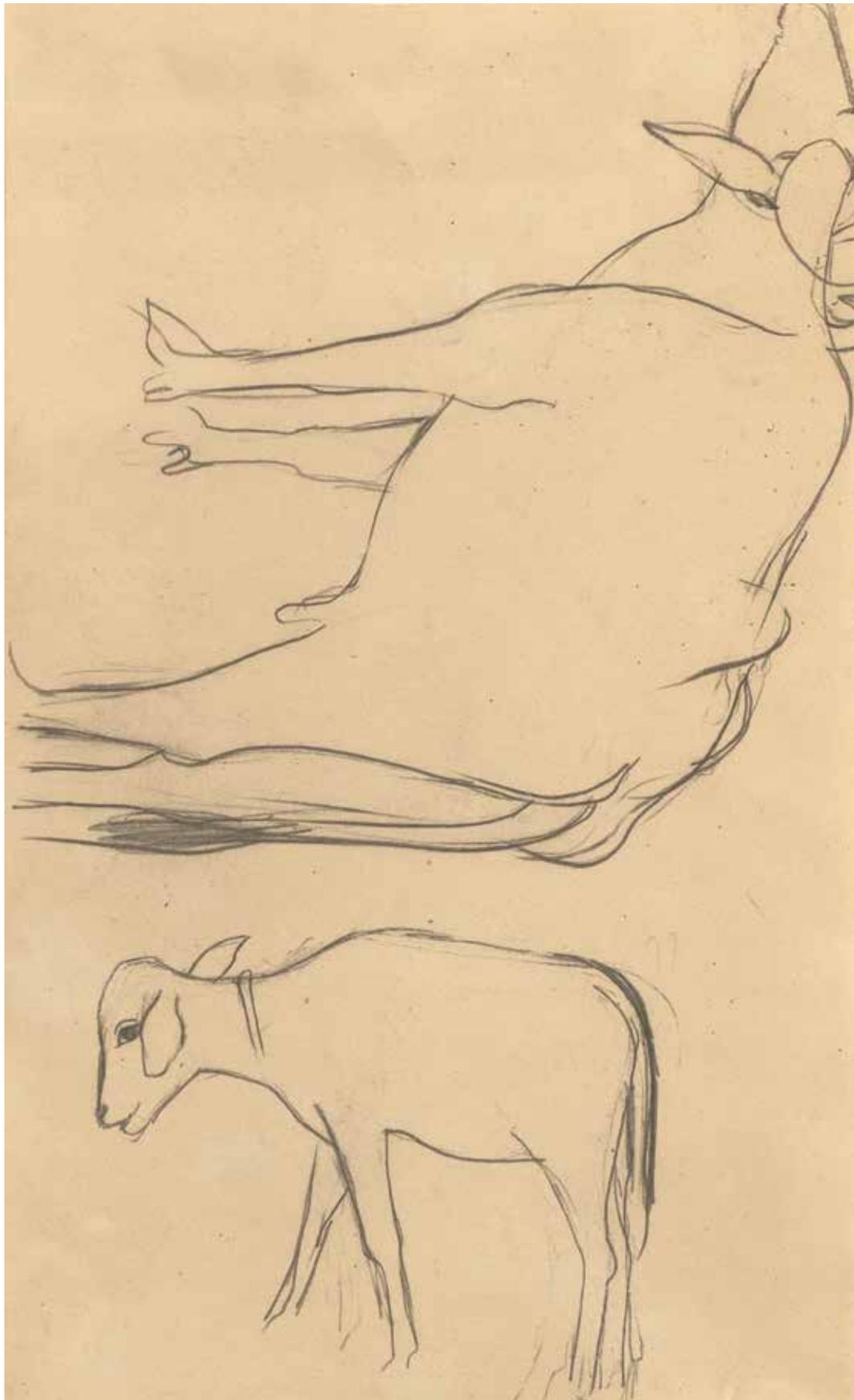
Front



Verso

UNTITLED

Drawing on Paper
10 x 7 inches
1930's
Double-sided work



Front

UNTITLED (VILLAGE SCENE)

Watercolor on Paper

14 x 20 inches

1936



UNTITLED
Watercolor on Paper
7 x 10.5 inches
1930's



UNTITLED
Watercolor on Paper
9 x 11.5 inches
1930's



PORTRAIT OF VICTOR EGAN

Oil on Canvas
31.5 x 25 inches
1939





AKBAR PADAMSEE

(April 1928 – January 2020)

Akbar Padamsee, a distinguished and versatile Indian artist, stands as a luminary in the realm of modern Indian art. Born in 1928 in Mumbai, he embarked on a creative journey that spanned several decades and embraced many mediums, establishing his place as an influential figure in the Indian art landscape.

Padamsee's art is a testament to his ceaseless exploration of form, medium, and subject. He was a visionary who traversed a spectrum of styles, from the early figurative to the later abstract and from oils to watercolours. His work continually evolved, reflecting a deep commitment to innovation and a relentless pursuit of the essence of his subjects.

His "Metascape" series is emblematic of his extraordinary creativity. These abstract compositions, often influenced by urban landscapes, are imbued with a sense of serenity and contemplation. His masterful use of color and form in these works is a testament to his singular vision and his ability to transcend the conventional boundaries of art.

Akbar Padamsee's oeuvre extends beyond his artistic creations. He was also a thinker and a philosopher of art. He co-founded the Vision Exchange Workshop in the 1960s, a collective of artists, architects, and other creative minds which aimed to foster interdisciplinary dialogues on art and design. This exemplified his commitment to nurturing artistic communities and expanding the horizons of artistic discourse.

In addition to his artistic endeavours, Padamsee's impact was significant as an art educator and advocate for artistic expression. His contribution to the cultural milieu of India was profound, influencing not only the art world but also those who looked up to him as a mentor and guide.

Akbar Padamsee's legacy extends far beyond his canvases; it is woven into the very fabric of Indian contemporary art. His remarkable artistic vision, his ceaseless innovation, and his contributions to artistic thought and practice make him a towering figure, and his work continues to inspire and captivate art enthusiasts and scholars alike. His legacy is a testament to the enduring power of art to challenge conventions and transcend boundaries.





UNTITLED (LANDSCAPE)

Drawing on Paper

8 x 24 inches

1961



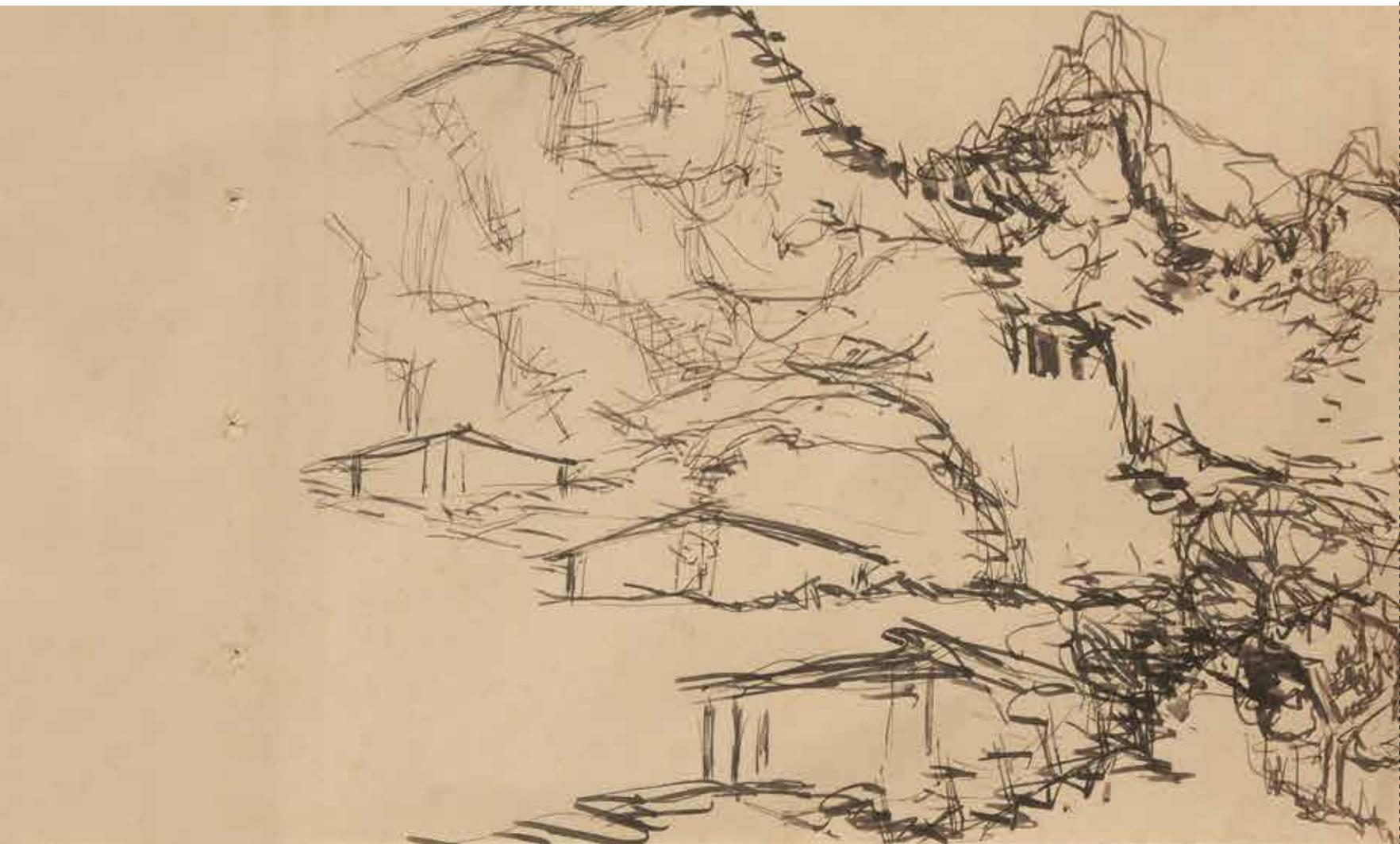


UNTITLED (LANDSCAPE)

Drawing on Paper

8 x 24 inches

1961





UNTITLED (LANDSCAPE)

Drawing on Paper

8 x 24 inches

1961





UNTITLED (LANDSCAPE)

Drawing on Paper

8 x 24 inches

1961

UNTITLED (HEAD)

Charcoal on Paper

15 x 11 inches

2012



PADAMSEE
2012

UNTITLED (HEAD)

Charcoal & Watercolor on Paper

15 x 11 inches

2007



UNTITLED (HEAD)

Charcoal & Watercolor on Paper

15 x 11 inches

2010



UNTITLED (HEAD)

Charcoal & Watercolor on Paper

15 x 11 inches

2012



UNTITLED

Oil on canvas board

22 x 30 inches

2010



METASCAPE

Oil on Canvas

42 x 63 inches

1998





METASCAPE

Oil on Canvas

48 x 96 inches (Diptych)

2001





GANESH PYNE

(June 1937 – March 2013)

Ganesh Pyne, an enigmatic and profoundly influential figure in the world of Indian art, is celebrated for his haunting and evocative works that delve into the depths of the human psyche. Born in 1937 in Kolkata, Pyne's art defies easy categorization, occupying a unique and mystical space in the realm of contemporary Indian art.

Pyne's art is characterized by its intricate detailing, rich symbolism, and a deep connection to folklore and mythology. He was a master of the tempera medium, which allowed him to create finely detailed, luminous works with an otherworldly quality. His paintings often feature eerie, enigmatic figures who appear real and ethereal, traversing the boundaries between the living and the supernatural. Pyne's mastery of technique and his ability to imbue his works with an unsettling atmosphere sets him apart as an artist of rare brilliance.

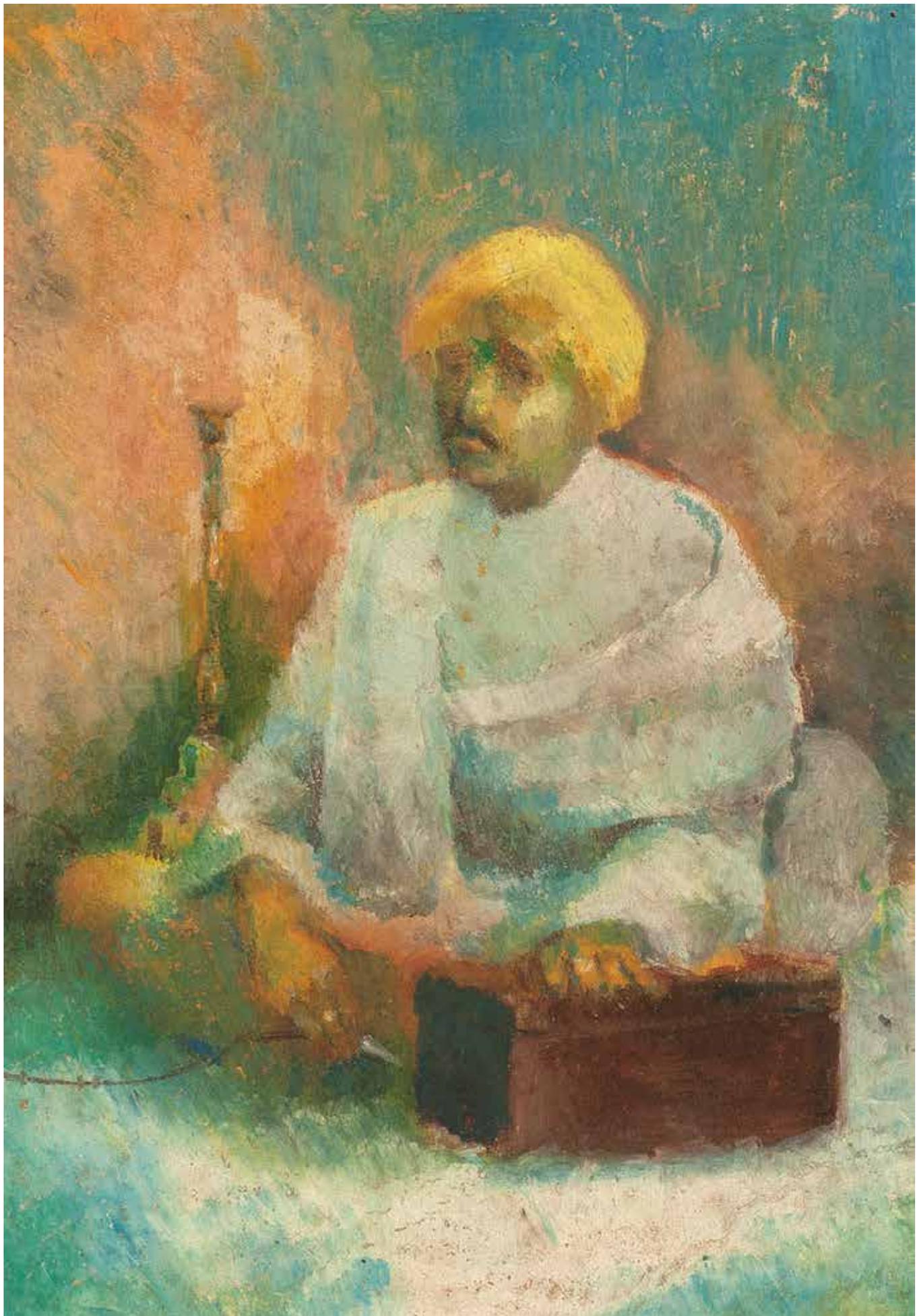
The artist's oeuvre is deeply introspective and introspective, exploring themes of life and death, beauty and decay, and the human condition. Pyne's works often straddle the fine line between reality and the world of dreams and the subconscious, inviting viewers to contemplate their own inner landscapes and the enigmatic nature of existence.

Ganesh Pyne's art is also deeply rooted in the cultural traditions of Bengal, drawing inspiration from its rich literary and artistic heritage. He frequently referenced the works of great poets and writers like Rabindranath Tagore and satirical illustrations from the "Hungry Generation" literary movement.

Despite the unsettling and often macabre nature of his subjects, Pyne's art possesses a rare beauty that transcends the darkness of his themes. His paintings invite viewers to question, explore, and engage with the profound mysteries of human existence.

Ganesh Pyne's passing in 2013 marked the end of an era in Indian art, but his legacy endures. His works continue to captivate art enthusiasts and scholars alike, inspiring them to delve into the depths of the human psyche and the mysteries of life and death. Ganesh Pyne's contribution to the world of art is a testament to the enduring power of creativity and the ability of an artist to challenge conventions and awaken the innermost recesses of the soul.

MONEY LANDER
Mix Media on Paper
9 x 6 inches
1957

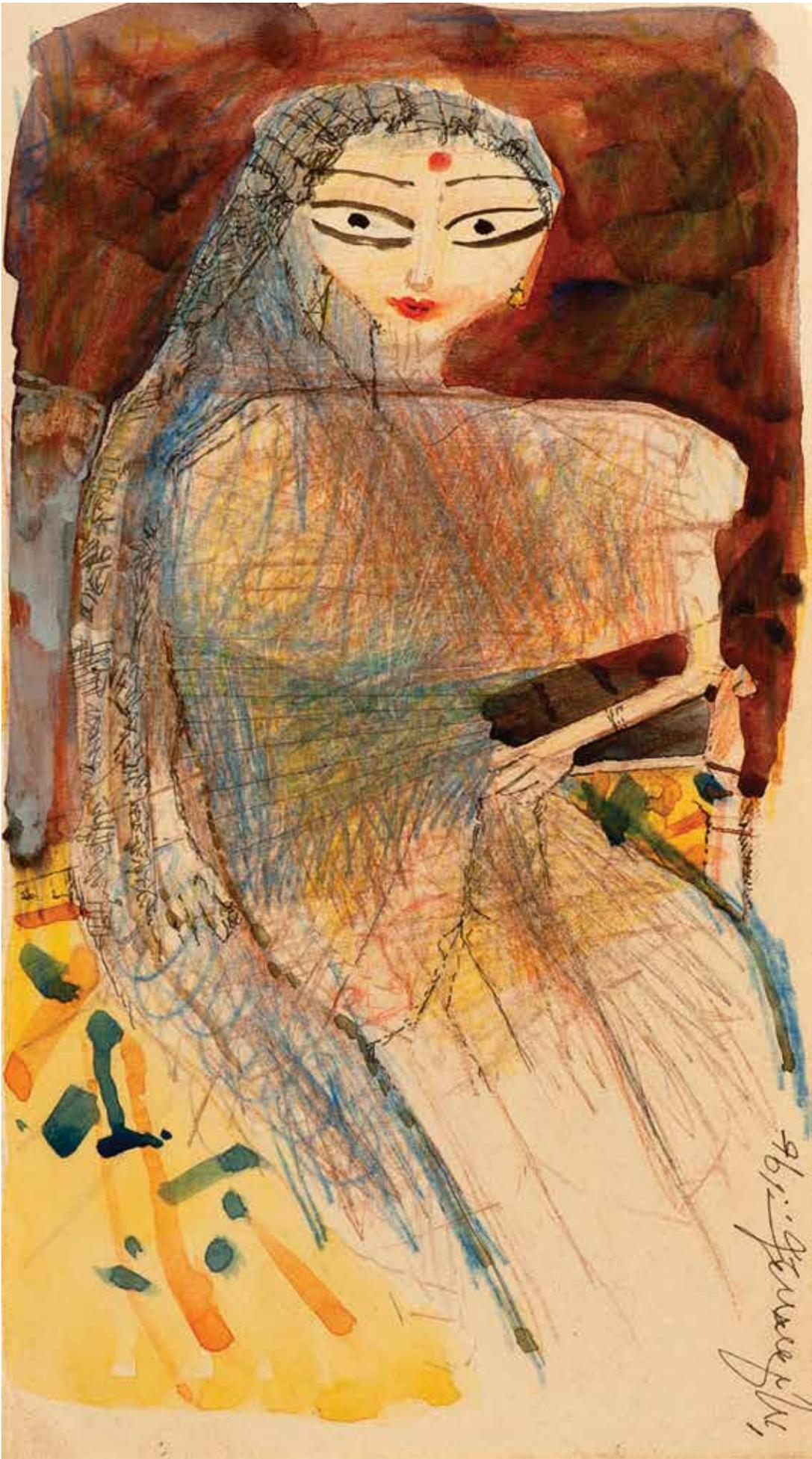


UNTITLED

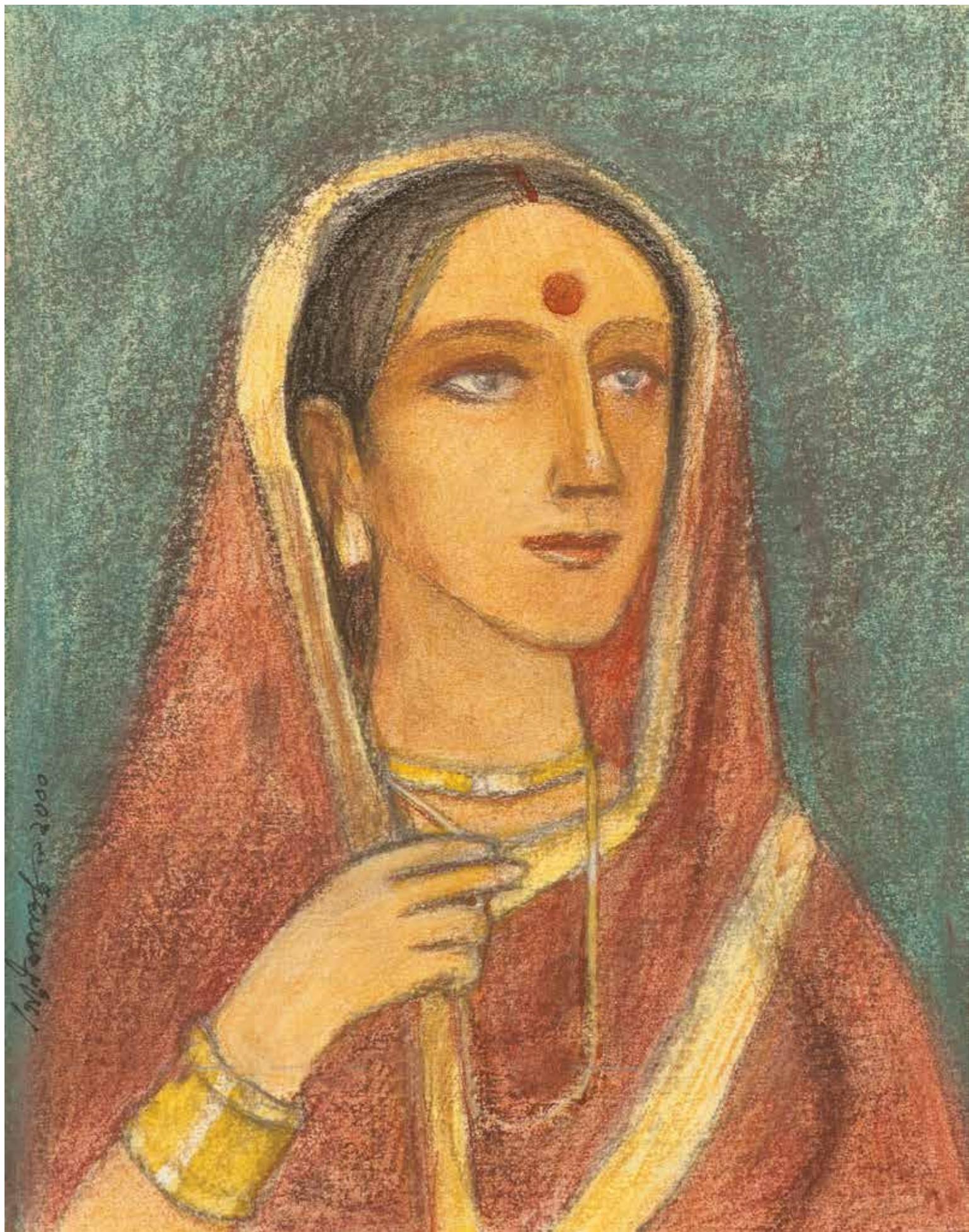
Mix Media on Paper

8 x 5 inches

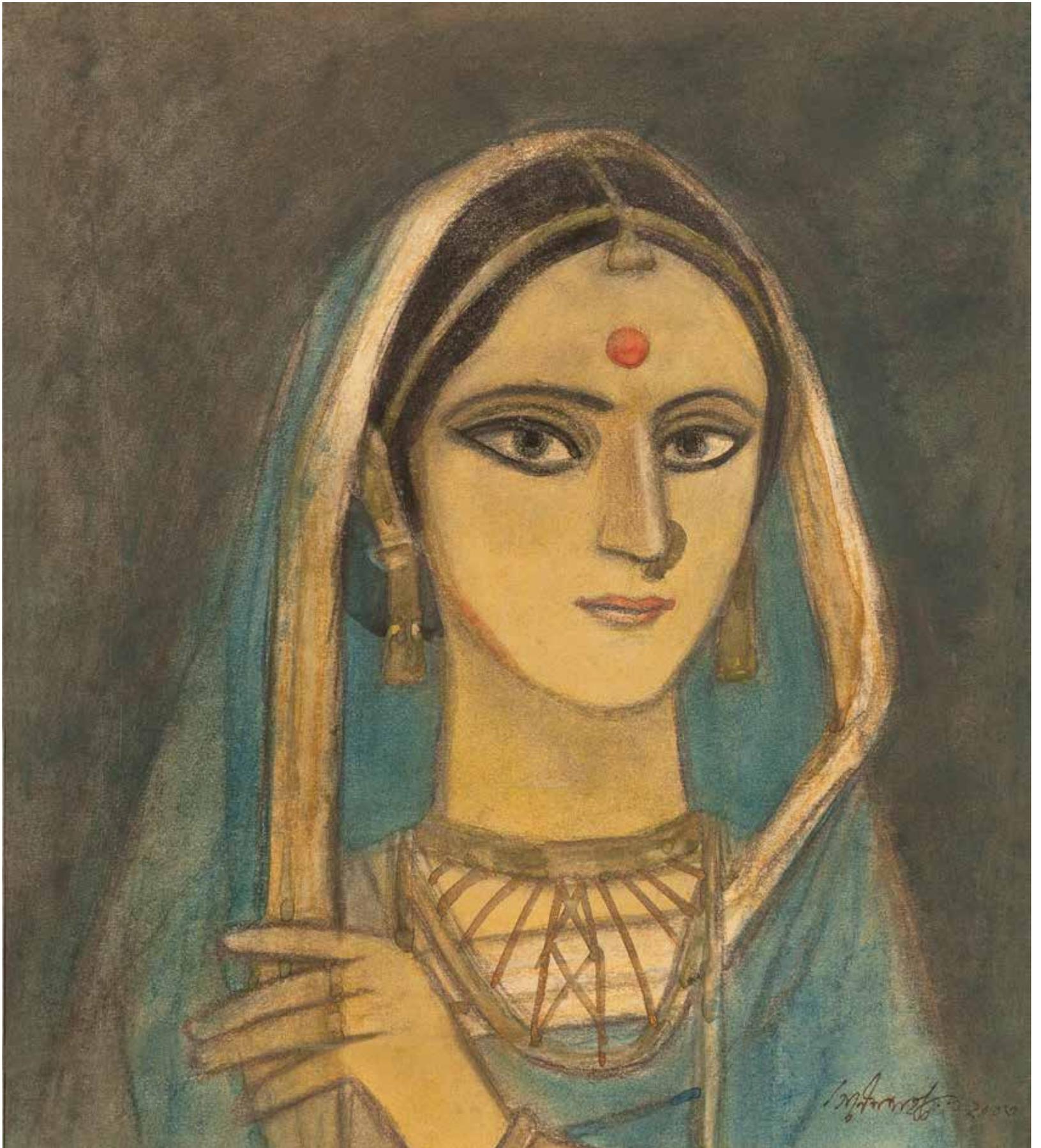
1996



UNTITLED
Mix Media on Paper
12 x 10 inches
2000



UNTITLED
Mix Media on Paper
12 x 10 inches
2000



BAUL SINGER

Mix Media on Board

19.5 x 16 inches

2000

FOLK SINGER

Mix Media on Paper

18 x 16.5 inches

2000

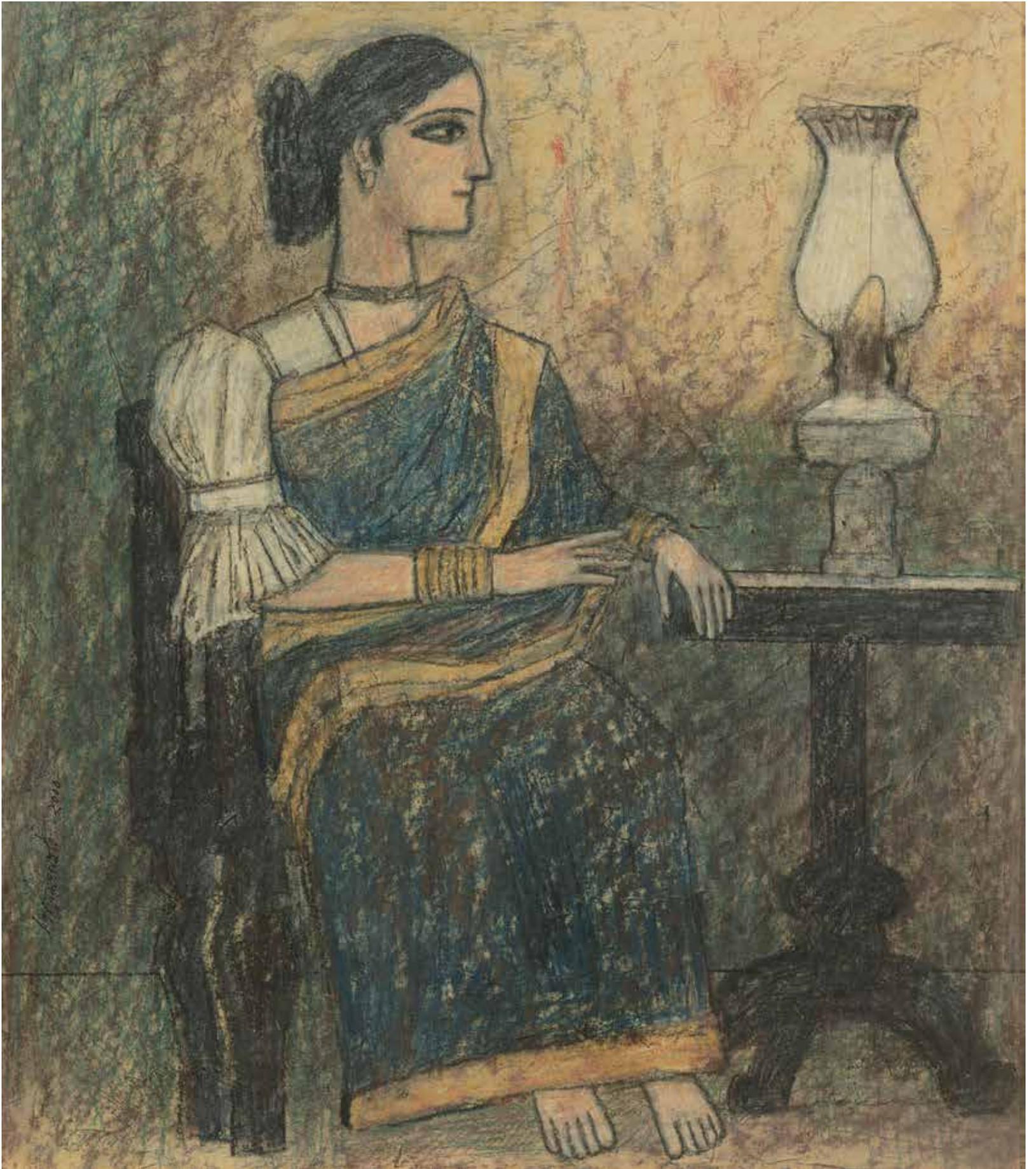


BEFORE THE LAMP

Mix Media on Paper

21 x 19 inches

2000



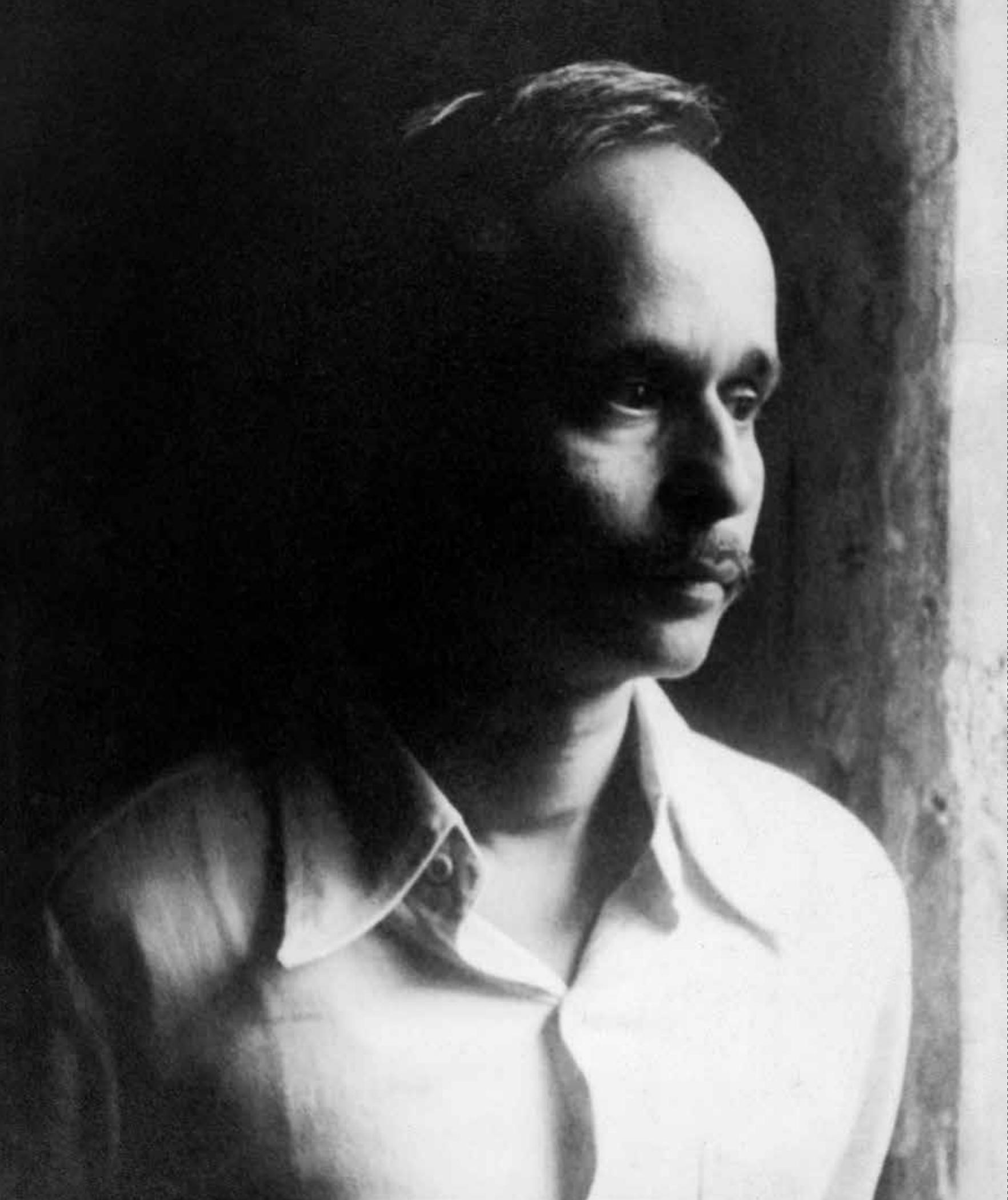
ABHIMANYU

Tempera on Canvas

23 x 21 inches

2000





PRABHAKAR BARWE

(March 1936 – December 1995)

Prabhakar Barwe, an Indian artist born in 1936, remains a significant figure in the realm of modern art, celebrated for his distinctive style and deep introspection. Barwe's journey as an artist traversed a path of simplicity, purity, and an unwavering commitment to exploring the extraordinary in the everyday. His art is a testament to the power of minimalism and the subtle, often overlooked nuances of existence.

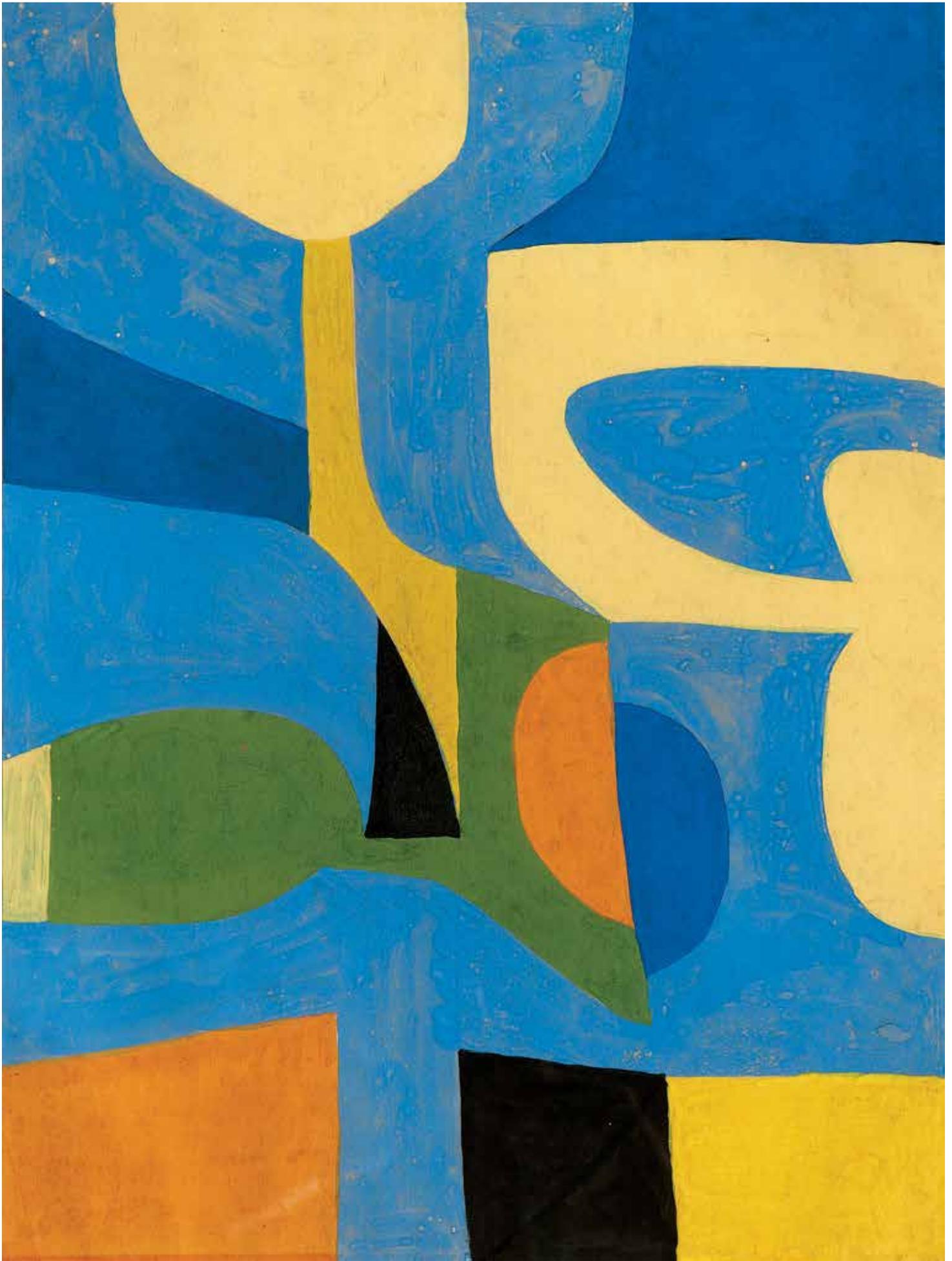
Barwe's work is characterized by its seemingly simple compositions that invite viewers to engage with the ordinary in extraordinary ways. His choice of everyday subjects like windows, doors, and chairs served as a canvas for profound introspection and reflection on the mundane. Barwe's compositions are a testament to his mastery of minimalism, capturing the quiet beauty and the stillness that often goes unnoticed.

The artist's distinctive use of vibrant colors, particularly shades of blue, imbued his works with a unique atmosphere. These hues symbolize the infinite and the cosmic, evoking a sense of calm and introspection that defines his art. Barwe's palette and forms have an almost meditative quality, allowing viewers to transcend the mundane and delve into the inner depths of their consciousness.

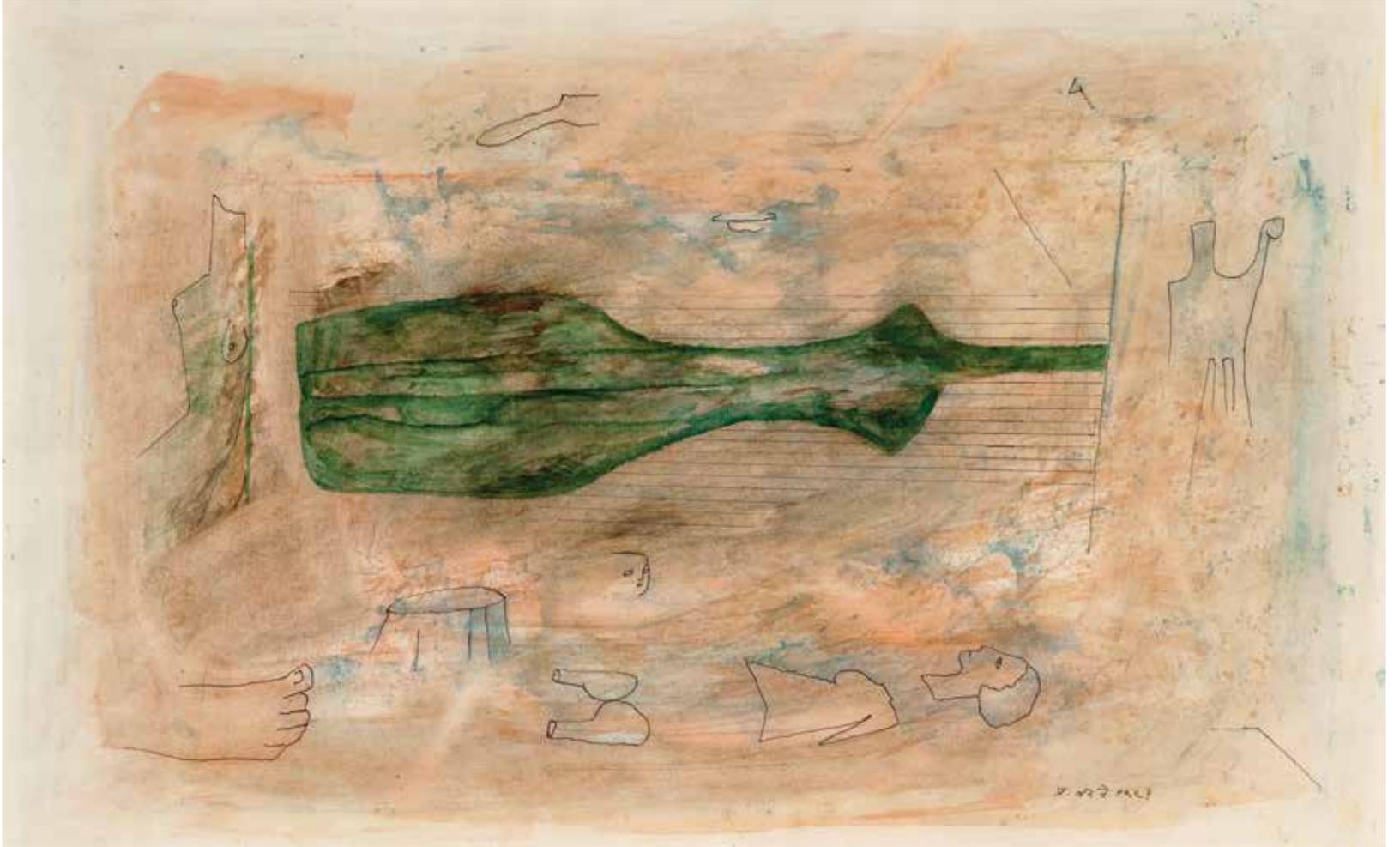
Barwe's influence extended beyond his artistic creations. He was a prominent figure in the Indian art community, serving as a teacher, mentor, and advocate for artistic expression. His association with the Progressive Artists' Group and his contributions to the field of art education left an indelible mark on the evolving landscape of Indian contemporary art.

Tragically, Prabhakar Barwe's life was cut short at the age of 59 in 1995, but his legacy endures. His unique artistic vision, minimalistic approach, and profound introspection continue to inspire art enthusiasts, scholars, and artists alike. His art challenges viewers to find depth in simplicity and to appreciate the extraordinary in the everyday, a testament to the enduring power of art to transform our perception of the world around us.

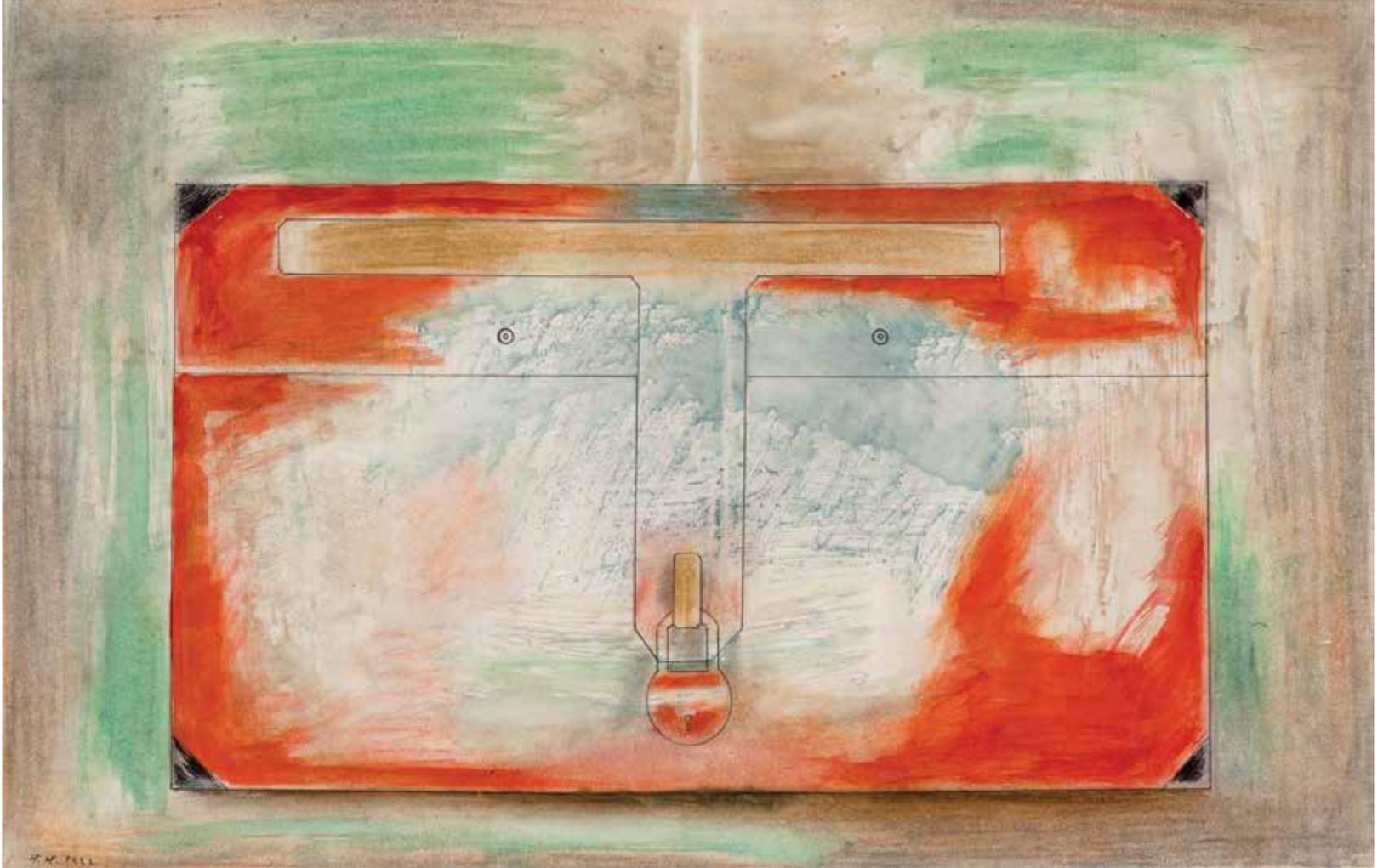
UNTITLED
Mix Media on Paper
20 x 15 inches
1970's



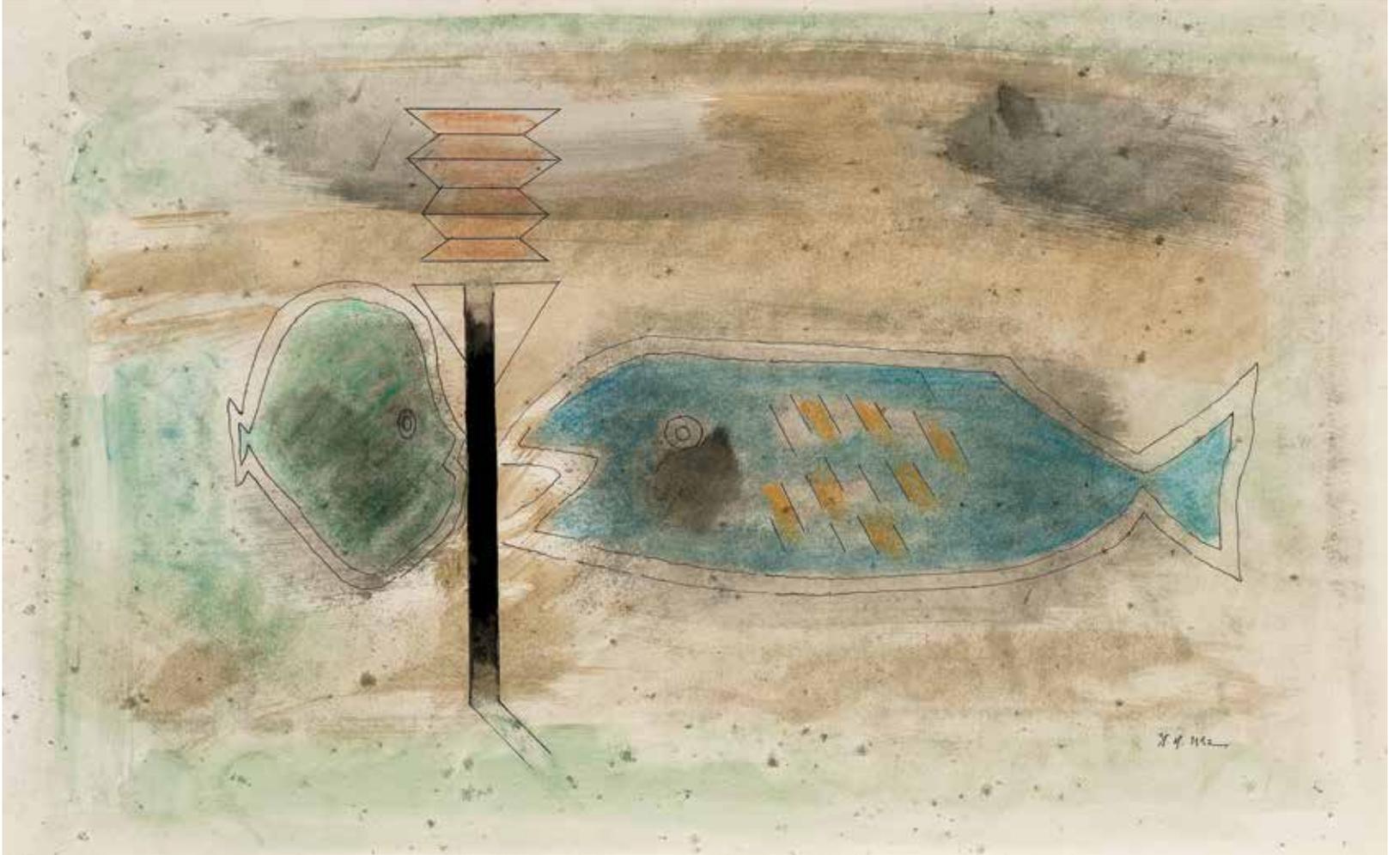
UNTITLED
Mix Media on Paper
14 x 20 inches
1991



UNTITLED
Mix Media on Paper
14 x 20 inches
1992



UNTITLED
Mix Media on Paper
14 x 20 inches
1992



UNTITLED
Mix Media on Paper
14 x 20 inches
1990's



UNTITLED
Mix Media on Paper
14 x 20 inches
1995



1995

UNTITLED (LAXMI YANTRA)

Mix Media on Paper

36 x 36 inches

1970's



ONE WOOD

Enamel and Canvas on Canvas

42 x 54 inches

1972



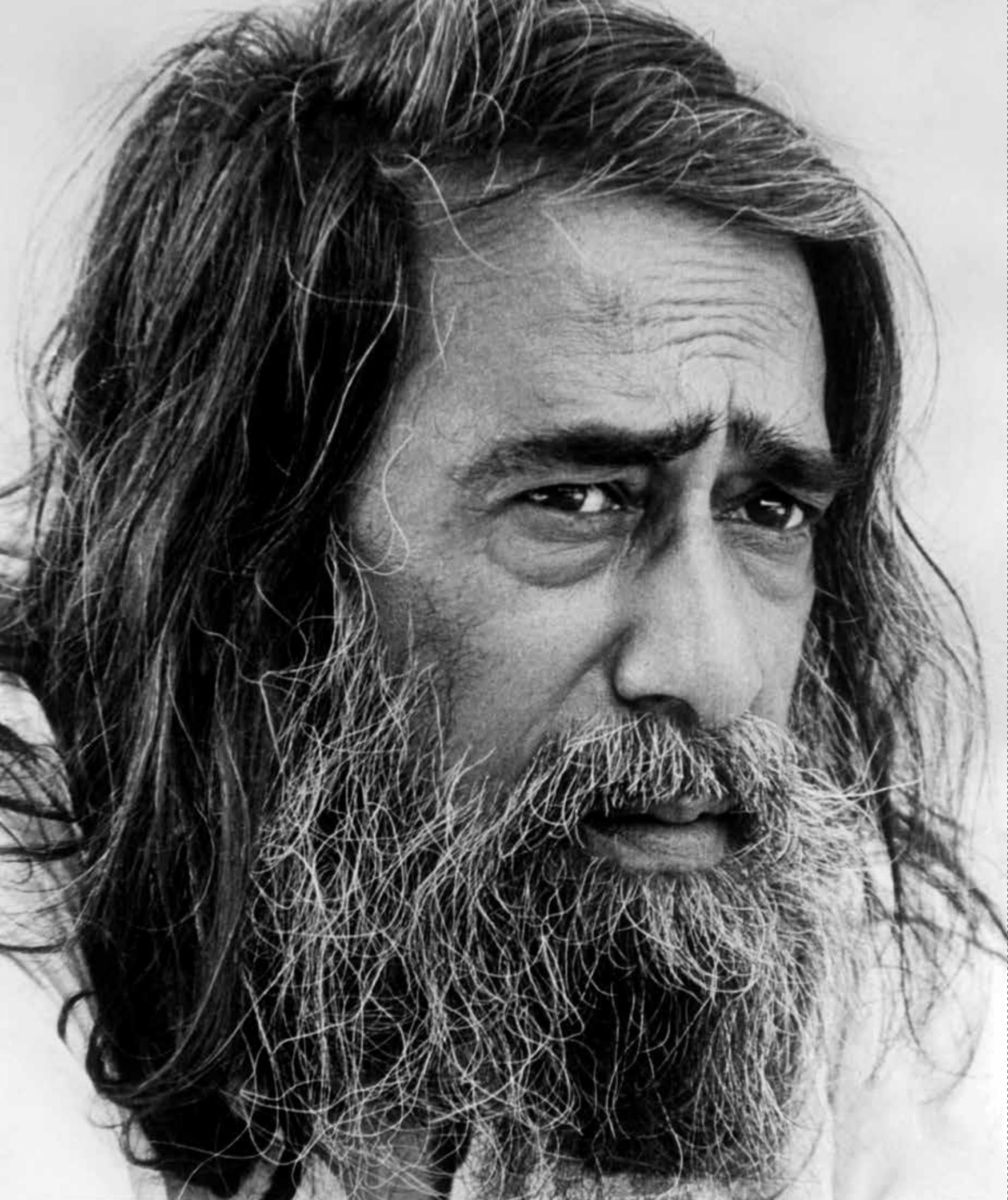
UNTITLED

Enamel and Canvas on Canvas

40 x 60 inches

1970's





JAGDISH SWAMINATHAN

(June 1928 – April 1994)

Jagdish Swaminathan, a remarkable Indian artist, made significant contributions to the realm of modern Indian art during the latter half of the 20th century. Born in 1928 in Simla, India, Swaminathan's art is celebrated for its vibrant and spiritual exploration of nature, drawing inspiration from the rich cultural heritage of the country.

Swaminathan's artistic journey was deeply influenced by his early training as a botanist, which imbued his work with a profound connection to the natural world. His art is characterized by a vibrant and rhythmic exploration of India's flora and fauna, often infused with spiritual mysticism. His canvases celebrate the organic and the cosmic, with recurring motifs of birds, animals, and the iconic 'Bindu,' a spiritual and cosmic symbol in Indian culture.

The 'Bindu' series is perhaps the most emblematic of Swaminathan's artistic philosophy. These abstract compositions feature a single, radiant dot at their centre, embodying the idea of unity and oneness. Swaminathan's exploration of color and form within the 'Bindu' series invites viewers to contemplate the deep spiritual connections that underpin the natural world.

As one of the founding members of the "Group 1890," Swaminathan played a pivotal role in championing the cause of indigenous and folk art in India. His advocacy for tribal art forms and his involvement in the Bhopal-based Bharat Bhavan Art Centre contributed significantly to the revival of traditional Indian art practices and the recognition of tribal artists.

Jagdish Swaminathan's art embodies his enduring fascination with India's cultural and natural diversity. His colorful, rhythmic compositions are a reflection of his spiritual outlook and his deep reverence for the beauty of the natural world. Despite his untimely passing in 1994, Swaminathan's artistic legacy continues to inspire a new generation of artists, inviting viewers to reconnect with the sacred and the profound within the world surrounding us. His works stand as a testament to the power of art to celebrate the unity between human existence and the vast cosmos.

UNTITLED

Mix Media on Paper

10.5 x 13 inches

1992



UNTITLED

Mix Media on Paper

10.5 x 13 inches

1992



UNTITLED
Mix Media on Paper
10.5 x 13 inches
1992



UNTITLED
Mix Media on Paper
10.5 x 13 inches
1992



UNTITLED

Mix Media on Paper

10.5 x 13 inches

1992

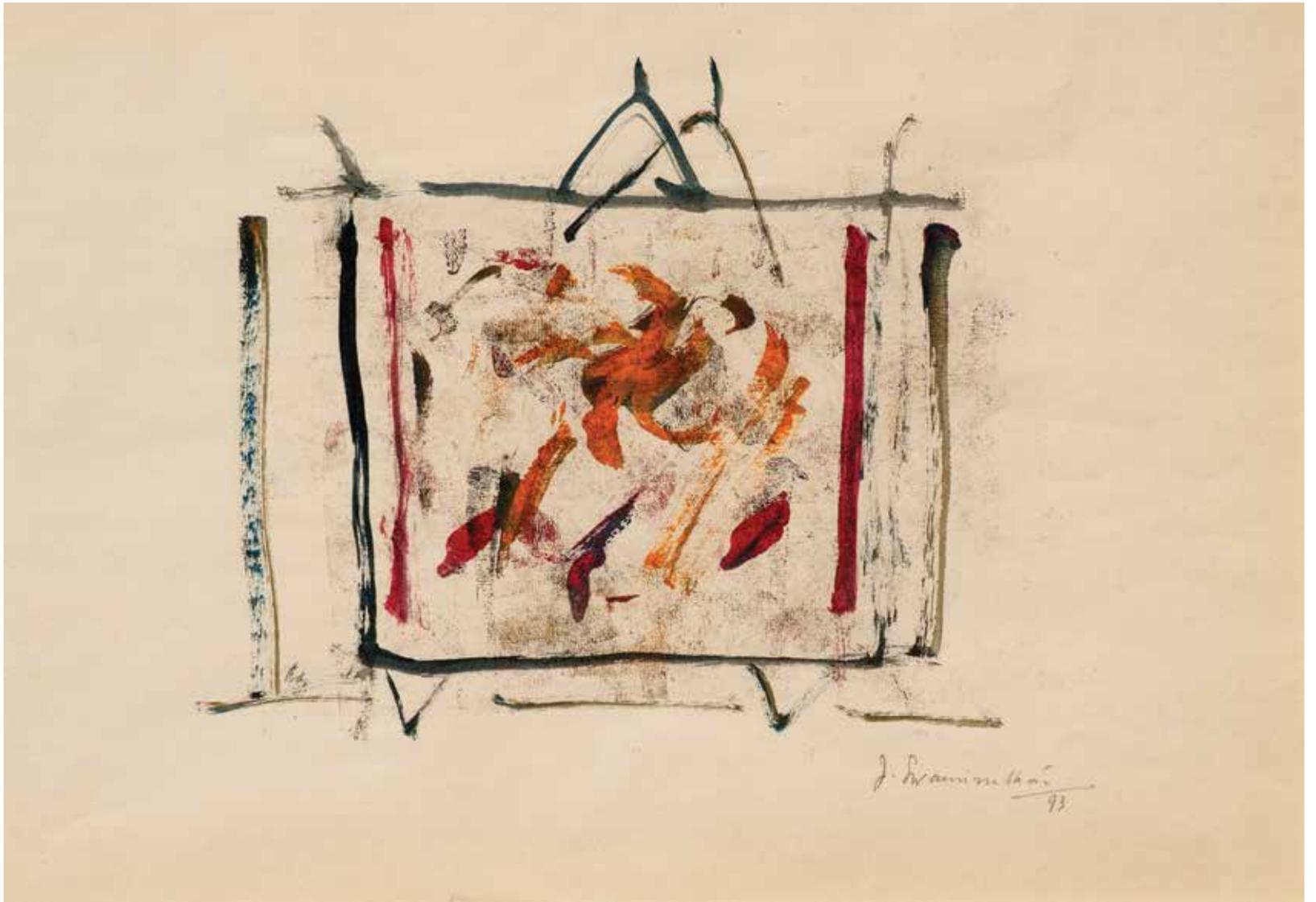


UNTITLED

Mix Media on Paper

10.5 x 13 inches

1993



UNTITLED
Oil on Canvas
24.5 x 16.5 inches
1964



UNTITLED

Oil on Canvas

24 x 18 inches

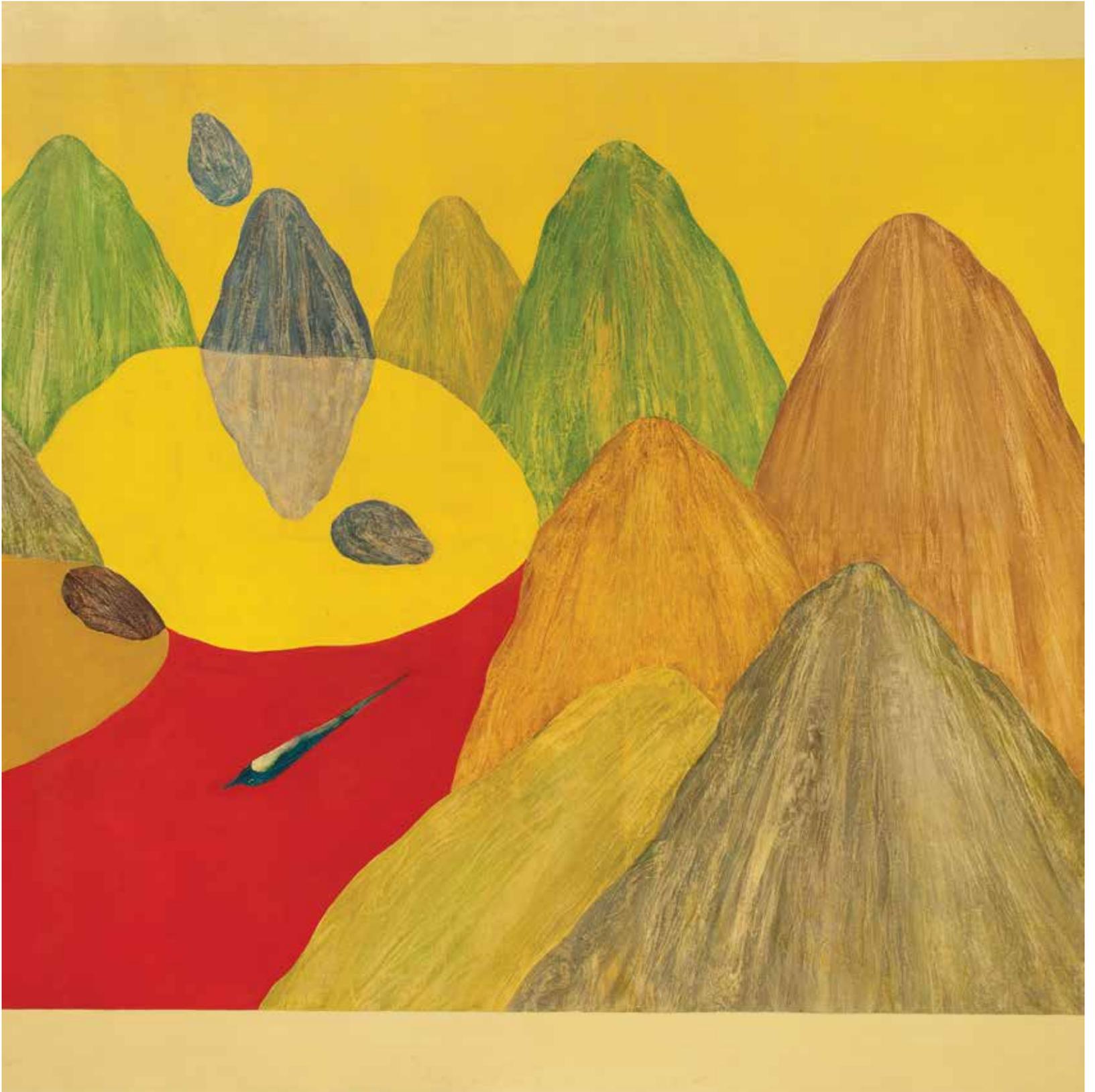
1964



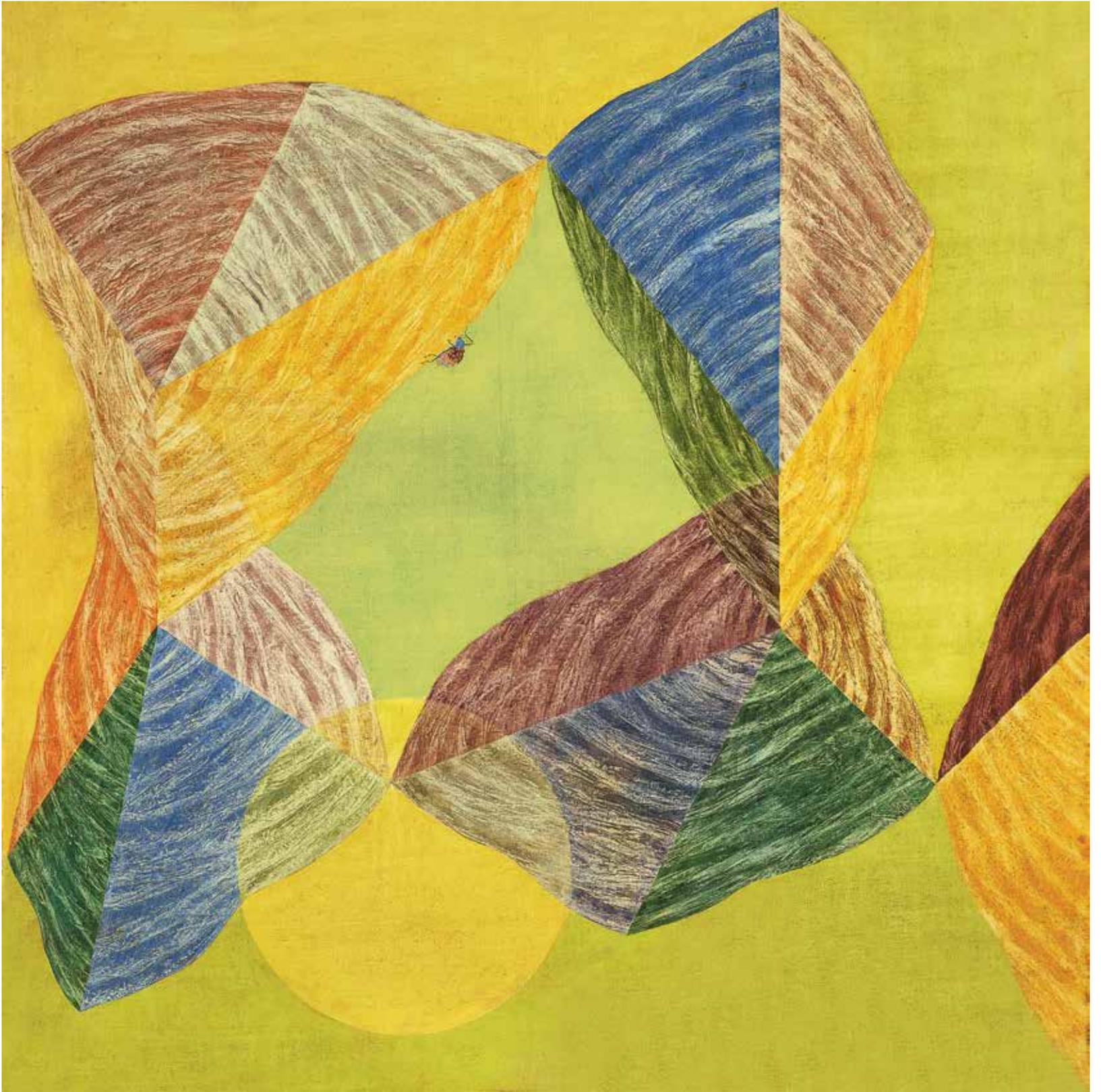
UNTITLED
Oil on Canvas
24 x 35 inches
1965



UNTITLED
Oil on Canvas
58 x 58 inches
1971

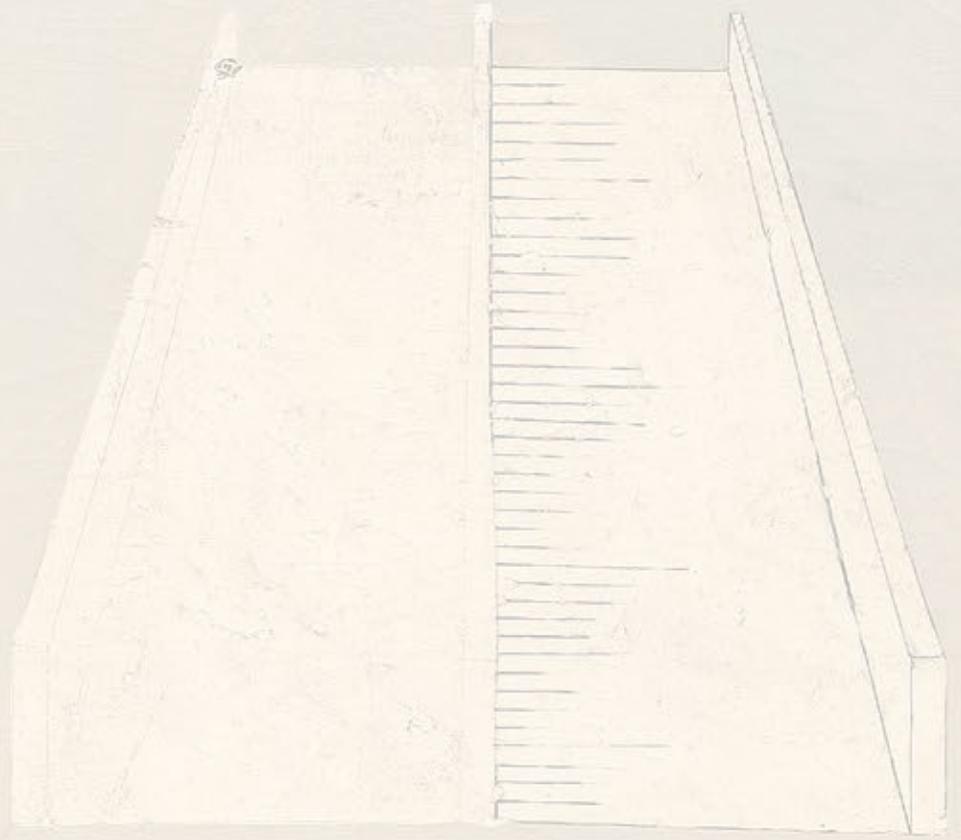


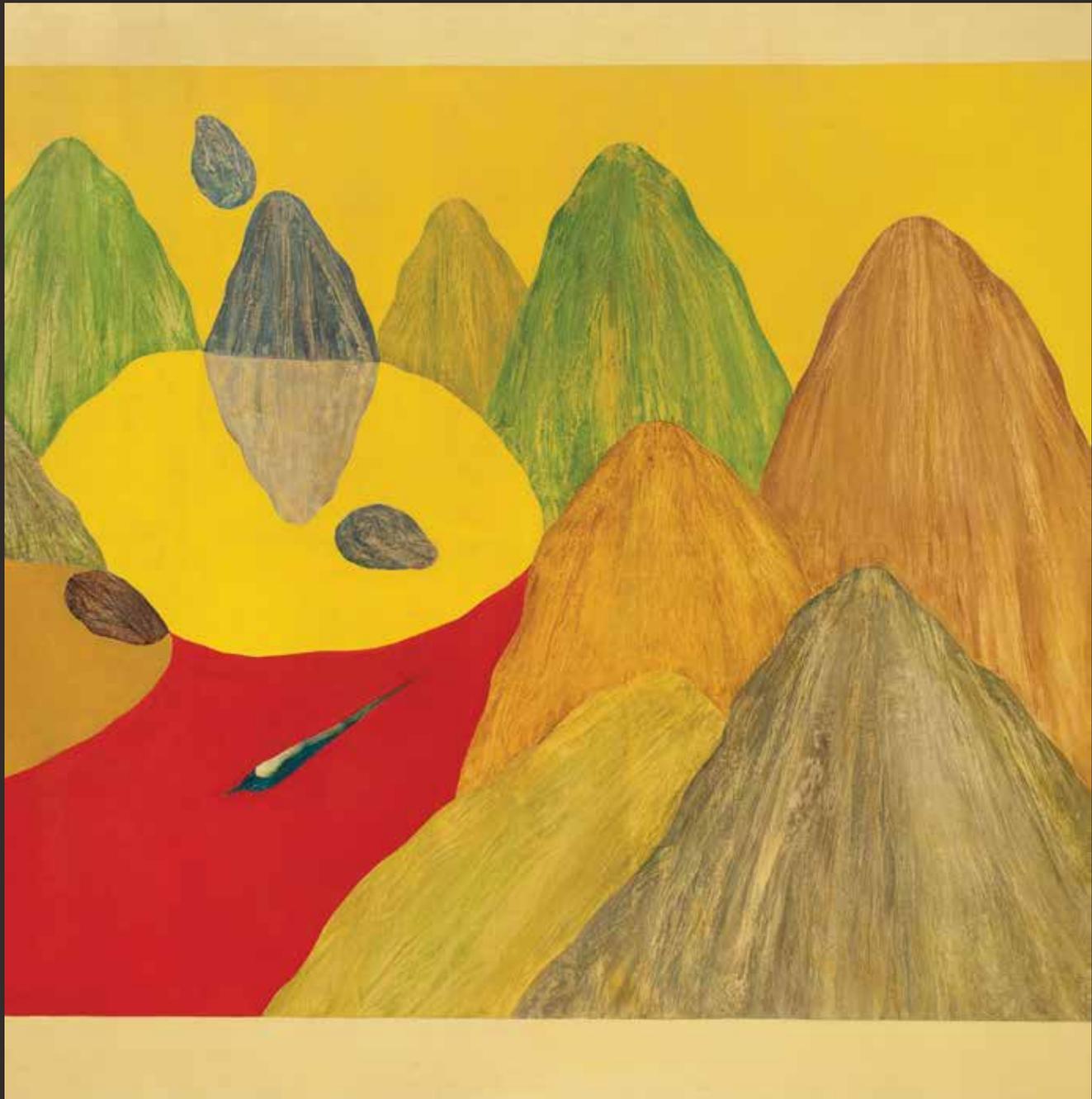
UNTITLED
Oil on Canvas
50 x 49 inches
1972



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PYG

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