

JAMINI ROY

www.gallery7.com

“Art is a pleasure that must be within the reach of all.”

- Jamini Roy



Jamini Roy

(1887 - 1972)

Jamini Roy was born on 11th April, 1887 into a moderately prosperous family of landowners in Beliatiore village of the Bankura district, West Bengal.

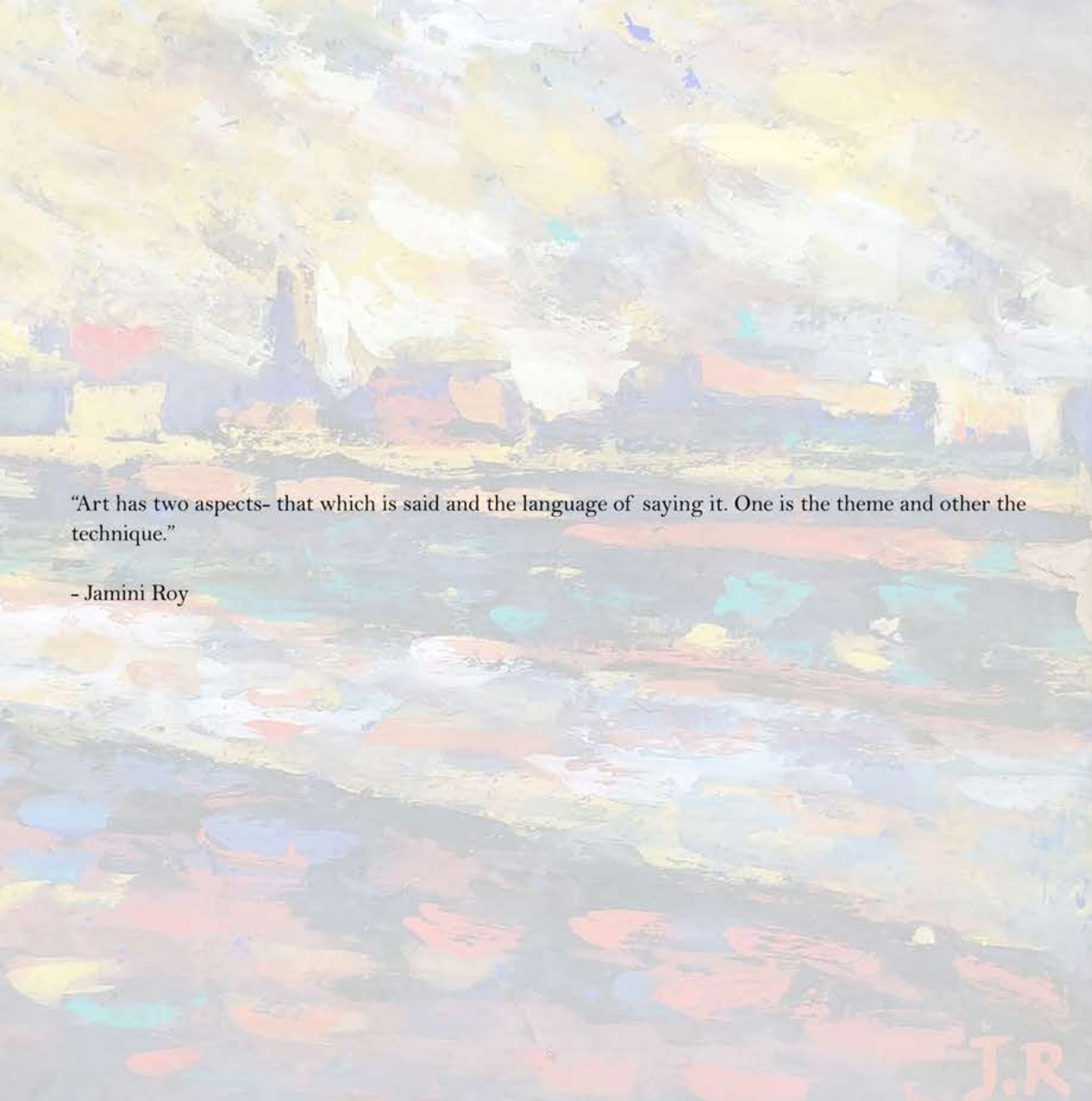
Jamini was sixteen when he was sent to study at the Government College of Art, Kolkata, where he received his Diploma in Fine Art in 1908. He was taught to paint in the prevailing academic tradition of drawing classical nudes and painting in oils. However, he soon realized that he needed to draw inspiration, from his own culture rather than western traditions; hence he looked to the surrounding folk and tribal art for inspiration. He was most influenced by the Kalighat Pat, the popular market paintings that were sold outside the Kalighat temples in Kolkata. Moving away from his earlier impressionist landscapes and portraits, between 1921 and 1924, he began his first period of experimentation with the Santhal dance as his starting point. Jamini discarded the conventional practice of painting on canvases and started painting on materials like cloth, mats and even wood coated with lime. He also started experimenting with natural colors and pigments derived from mud, chalk powder and flowers instead of European paints. Roy changed style from his academic Western training, and created a new style based on Bengali folk traditions.

His underlying quest was threefold: to capture the essence of simplicity embodied in the life of the folk people; to make art accessible to a wider section of people; and to give Indian art its own identity. Jamini Roy's paintings were put on exhibition for the first time in the British India Street of Calcutta (Kolkata) in 1938. During the 1940s his popularity reached new highs, with the Bengali middle class and the European community becoming his main clientele. In 1946, his work was exhibited in London and in 1953, in the New York City. He was awarded the Padma Bhushan in 1954.

Jamini Roy died in 1972. He has four sons and a daughter (daughters-in-law and grand children and their children), his successors who live in Kolkata.

His works have been exhibited extensively in international exhibitions and auctions, they can be found in many private and public collections such as the Victoria and Albert Museum, London, the Lalit Kala Akademi in Delhi as well as museums in Germany and USA.

In 1976, the Archaeological Survey of India, Ministry of Culture, Govt. of India declared his works among the 'Nine Masters', whose work will be henceforth considered 'art treasures, having regard to their artistic and aesthetic value.'



“Art has two aspects- that which is said and the language of saying it. One is the theme and other the technique.”

- Jamini Roy

The Collection

The last time the city witnessed a comprehensive exhibition of Jamini Roy, where works were available for purchase, was 49 years ago, in October, 1980, at the Jehangir Art Gallery, Bombay.

The late artist, known to be prolific, created at least twenty thousand paintings and drawings, the exact number is unknown. Our systematic approach to curating this exhibition was lengthy and challenging, however, the end result is well worth the hours invested.

Provenance and documentation was critical and took precedence in our process of sieving through works for the show. Works that were not sold by the family of the late artist and did not carry their certification were omitted.

The final body of work has been sourced from the collection of seven prominent Bengali collectors of Kolkata, who acquired their works directly from the family of the late artist. Amiya Roy (Patol) and Reba Roy (Son and Daughter-in-Law), Debabrata Roy (Grandson), and Sanghamitra Roy (Granddaughter) have issued certificates of authenticity for the respective works, which were originally a part of their personal family collection.

Most of the works on display are rare and some are iconic, including his paintings from his Post-Impressionistic Landscapes, Oriental Portraiture, Ramayana, Christ, Mother and Child, Dancers, Two Cats with Lobster and others, in mediums such as tempera, cloth, burnt clay, ink on paper, woven board, slate, wood, watercolor with inclusions of a rare pitcher, sculptures and a sara.

The exhibition is a visual journey of the artist's work throughout his lifetime via his various styles, mediums and subjects.

We look forward to seeing you at Gallery 7.

Warm Regards,

Chandra Sachdev

- Co-founder, Gallery 7



No.79-PMD/72

New Delhi,
April 27, 1972.

Dear Shri Amiya Roy,

I am deeply grieved by your father's passing away. I have known him for nearly thirty years. It was always a joy to meet him.

The country and the world of art long ago recognised his outstanding worth and achievement as an artist. He deepened our understanding of ourselves, and his art showed how idiom which is deeply rooted in a region also becomes universal.

We lose an eminent Indian. My condolences to you and other members of the family in your bereavement and sorrow.

Yours sincerely,

Indira Gandhi
(Indira Gandhi)

Shri Amiya Roy,
18 Dehi Srirampore Lane,
Calcutta 19.

No.79-PMD/72

Shri Amiya Roy,
18 Dehi Srirampore Lane,
Calcutta 19.

PRIME MINISTER



marg publications

Ref. Ed/179/72

May 8, 1972.

My dear Patul,

I was in Calcutta on the day before your revered father passed away. I had wanted to make my pilgrimage to the shrine of his studio as usual, but I was told by common friends that he was too old and may not want to see me. Thus I missed my last vision of him.

In retrospect, my friendship for him, admiration for his creative work and devotion to the prevalence of his legend appears to have been justified by the shared sorrow on his passing away of a whole generation.

I hope it will be some comfort to you to know that in his long life, in spite of early struggles, he came to be recognized as one of the immortals of Indian art.

One of the unmistakable signs of his genius lay in his grasp of the modern idea that man does not discover truth, but creates it — thus making truth into the vitality of impulses, the inspirative centre of life and vitalist transformation into love of the whole cosmos.

I hope that the Central Lalit Kala Akademi will promote an exhibition by way of homage to his fundamental works. Also that the most important creative works will be published in a book worthy of the genius of Jamini Roy, as a tribute to his continued fertility.

I send you my warm regards and wish you to extend the work of your great father.

Yours sincerely,

Mulk Raj Anand
(Mulk Raj Anand)
Editor.

Shri Patul Roy,
18, Ballygunge Place East,
CALCUTTA-19.

112, ANAND OFFICE, BOMBAY HOUSE, BRICKS STREET, BOMBAY



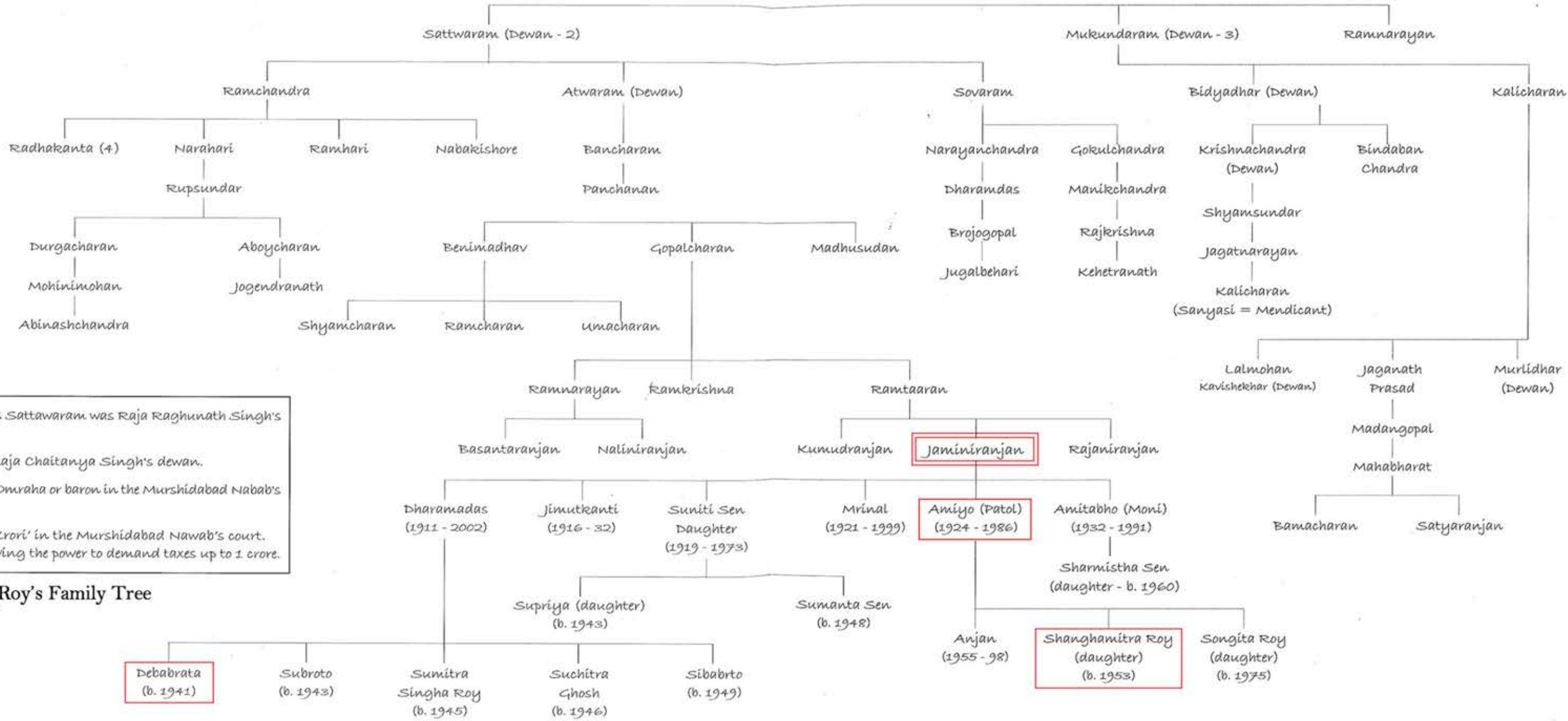
Shri Patul Roy,
18, Ballygunge Place East,
Calcutta-19.

Sender's name and address:
MARG PUBLICATIONS
Army & Navy Building, 3rd Floor,
148, Mahatma Gandhi Road,
BOMBAY-1

Letter from Indira Gandhi, the First Female Prime Minister of India to Amiya Roy (Patol), son of Jamini Roy, dated 27th April 1972.

Letter from Mulk Raj Anand, Editor of Marg Publications to Amiya Roy (Patol), son of Jamini Roy, dated 8th May 1972.

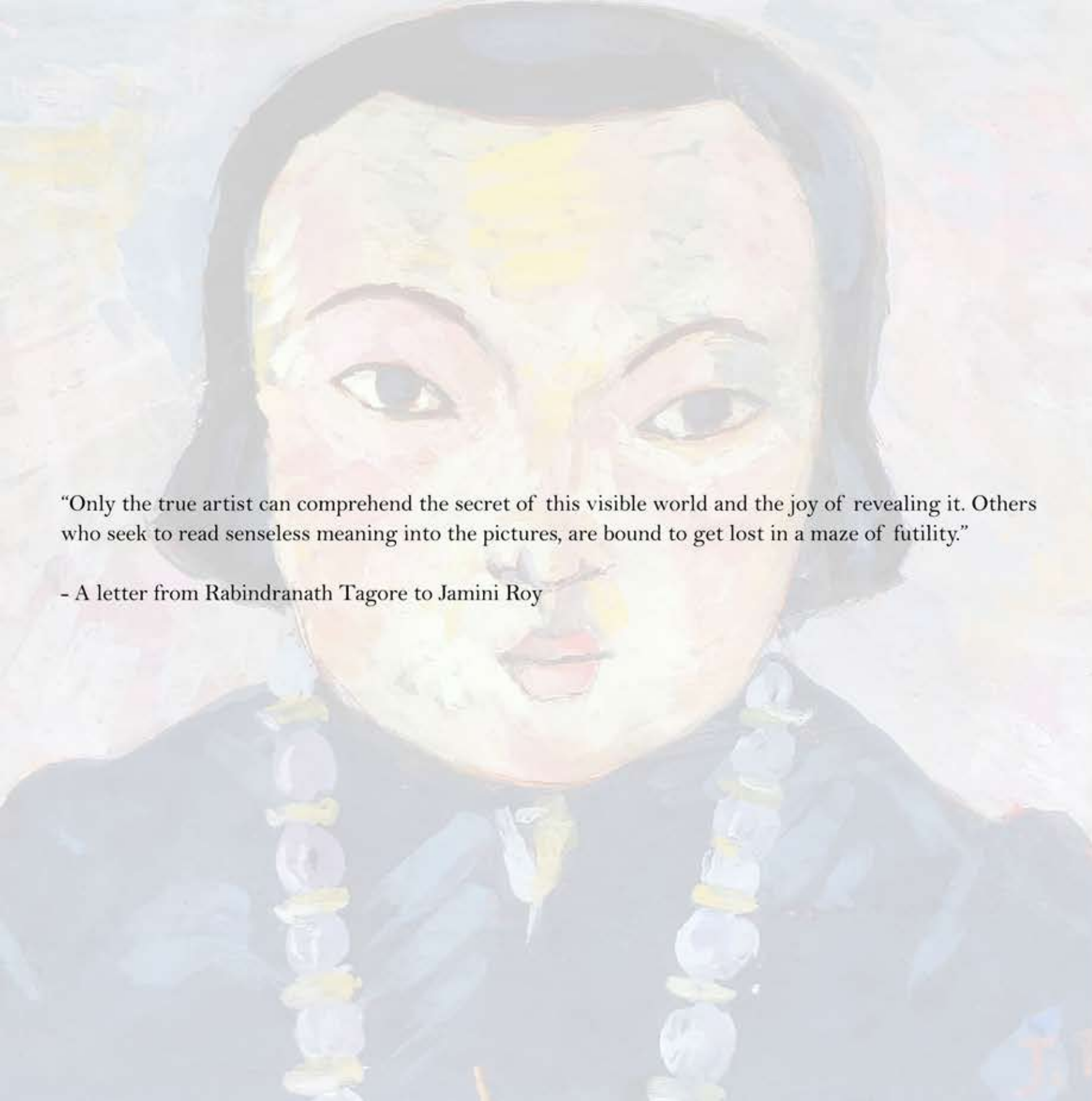
1. Maharaja Adi Sur organised a fire-sacrifice (yajna). Invited by him, Birat Guha's descendants arrived from Kanauj and settled in Jessore District in Bengal. Later some of them fled the Mughals and lived in the remote Bishnupur - Bankura region and became the ruler's (Raja's) chief administrator (Dewan). They are listed below along with their descendants.



2. During Mughal times Sattawaram was Raja Raghunath Singh's dewan.
 3. Mukundaram was Raja Chaitanya Singh's dewan.
 4. Radhakanta was an Omraha or baron in the Murshidabad Nabab's court.
 5. Nabakishore was a 'Krori' in the Murshidabad Nawab's court. 'Krori' means one having the power to demand taxes up to 1 crore.

Jamini Roy's Family Tree

The genealogical tree was drawn up in 1933 by Jamini Roy's famous cousin Basanta Ranjan Roy Vidyabhalla



“Only the true artist can comprehend the secret of this visible world and the joy of revealing it. Others who seek to read senseless meaning into the pictures, are bound to get lost in a maze of futility.”

- A letter from Rabindranath Tagore to Jamini Roy



Gallery 7, a brainchild of husband-wife duo Arun and Chandra Sachdev, is one of the country's most premier contemporary art destinations, with its presence in the heritage precincts of Rampart Row, Kala Ghoda and has become a landmark on the South Mumbai cultural map.

Arun and Chandra started Gallery 7 with the aspiration to promote Indian art and provide promising artists a credible platform to showcase their works. The gallery was established in the mid-70s in the commercial Fort district of Mumbai. Gallery 7 brought together Arun's expertise as writer and editor of 'Z' magazine and Chandra's trained eye as a fine artist from the prestigious J. J. School of Art and The Kala Bhavan in Santiniketan, schooled by renowned artist, Somnath Hore.

Over the three decades since Gallery 7's inception, the dynamic couple has collectively supported and showcased the works of formidable young talents like Atul Dodiya, Vijay Shinde, Arpita Singh, among others. The gallery's walls have also played host to stalwarts such as M. F. Husain, S. H. Raza, Jogen Chowdhury, Rameshwar Broota, Sudhir Patwardhan, Krishen Khanna and Ramkumar. Having worked with some of the Indian art firmament's biggest international and contemporary stars, Gallery 7 has also emerged as a haven for upcoming artists, championing genuine talent and showcasing aesthetically strong sensibilities.

Gallery 7's prime location in the art district of Kala Ghoda is a perfect blend of the traditional and modern, with its 40-foot arched frontage, high ceilings, contemporary interiors and clean lines.

Bringing a forward-thinking and modern outlook to this endeavour is the couple's enterprising son and a partner at Gallery 7, Arunov Nikolai Sachdev, who now helms the project with his mother Chandra. Having been involved with the gallery for almost two decades now, Nikolai brings with him strong business acumen and an in-depth knowledge of the Indian art scene. His strong relationship management skills and keen eye for spotting talent have seen him emerge as one of the country's leading art connoisseurs and dealers. Under Chandra and Nikolai's direction, Gallery 7 plans to branch out to several cities across the world in the near future, aiming to provide Indian artists with a global platform to showcase their talent.

Exhibition Viewing

Title: Jamini Roy

Date: 23rd August 2019 - 23rd October 2019

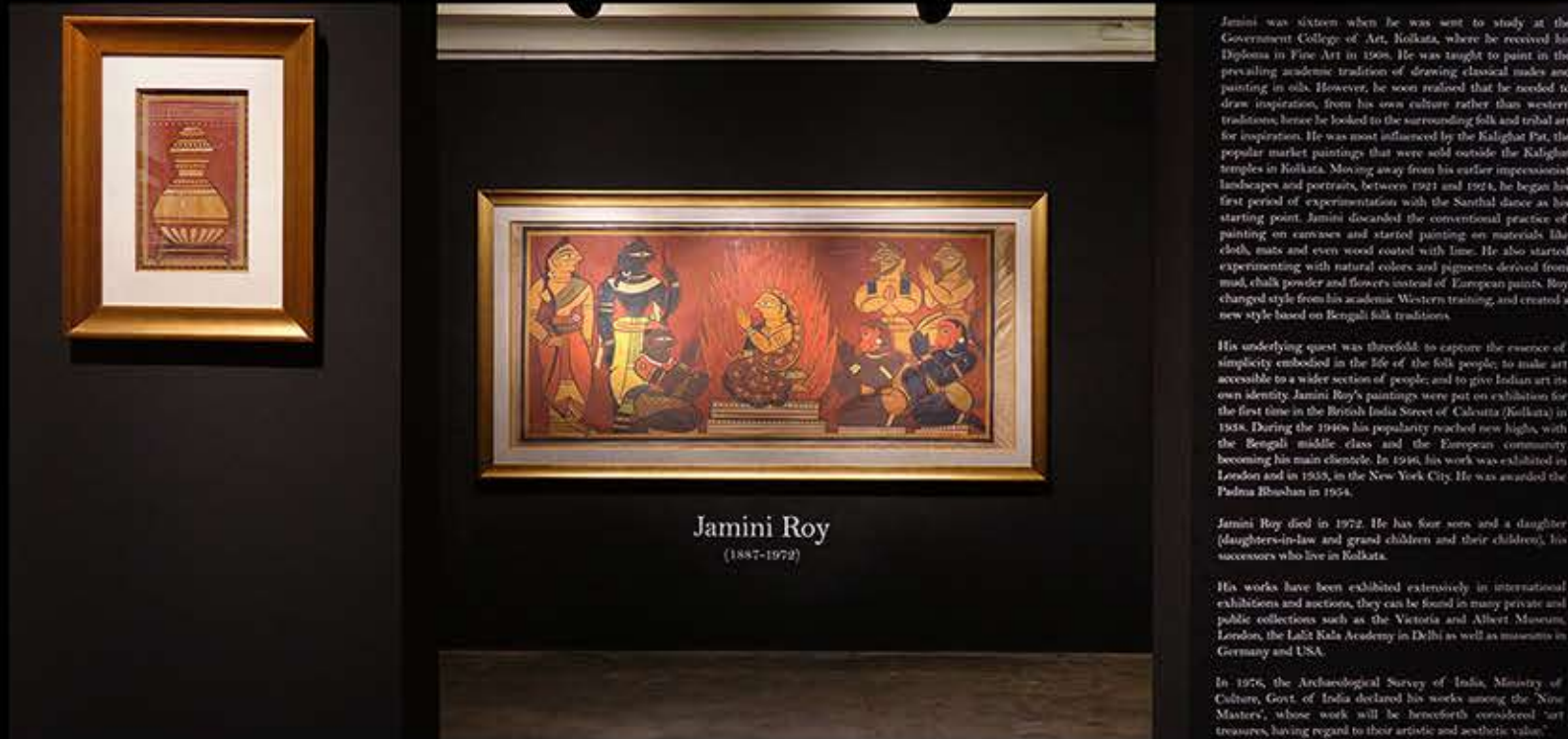
Timings: 10.30 am to 07.00 pm (Monday to Saturday)

Closed on Sundays and National Holidays.

Venue: Gallery 7, G3, Oricon House, 12/14 Rampart Row,

K. Dubash Marg, Kalaghoda, Mumbai - 400001

Website: www.gallery7.com



Jamini Roy
(1887-1972)

Jamini was sixteen when he was sent to study at the Government College of Art, Kolkata, where he received his Diploma in Fine Art in 1908. He was taught to paint in the prevailing academic tradition of drawing classical nudes and painting in oils. However, he soon realized that he needed to draw inspiration from his own culture rather than western traditions, hence he looked to the surrounding folk and tribal art for inspiration. He was most influenced by the Kalighat Pat, the popular market paintings that were sold outside the Kalighat temples in Kolkata. Moving away from his earlier impressionist landscapes and portraits, between 1921 and 1923, he began his first period of experimentation with the Santal dance as his starting point. Jamini discarded the conventional practice of painting on canvases and started painting on materials like cloth, mats and even wood coated with lime. He also started experimenting with natural colors and pigments derived from mud, chalk powder and flowers instead of European paints. Roy changed style from his academic Western training, and created a new style based on Bengali folk traditions.

His underlying quest was threefold: to capture the essence of simplicity embodied in the life of the folk people; to make art accessible to a wider section of people; and to give Indian art its own identity. Jamini Roy's paintings were put on exhibition for the first time in the British India Street of Calcutta (Kolkata) in 1938. During the 1940s his popularity reached new highs, with the Bengali middle class and the European community becoming his main clientele. In 1946, his work was exhibited in London and in 1955, in the New York City. He was awarded the Padma Bhushan in 1954.

Jamini Roy died in 1972. He has four sons and a daughter (daughters-in-law and grand children and their children), his successors who live in Kolkata.

His works have been exhibited extensively in international exhibitions and auctions, they can be found in many private and public collections such as the Victoria and Albert Museum, London, the Lalit Kala Academy in Delhi as well as museums in Germany and USA.

In 1976, the Archaeological Survey of India, Ministry of Culture, Govt. of India declared his works among the 'Nine Masters', whose work will be henceforth considered 'art treasures, having regard to their artistic and aesthetic value'.

In 1976, the Archaeological Survey of India, Ministry of Culture, Govt. of India declared Jamini Roy's works among the 'Nine Masters' whose work will be henceforth considered 'art treasures, having regard to their artistic and aesthetic value', making them Non-Exportable outside India.

If you would like a Private Preview of the works, either at your Residence or your Corporate Space and for Reservation of Works please contact Mr. Newton D'souza on +91 9820067124 or on +91 22 22183996 or you can also email us at contactus@gallery7.com

Roy seemed to be fascinated by women and their graceful postures and is particularly attracted by the mother and child theme. Wherever he has tried to capture certain movements he seemed not to be in his element and wherever he has been able to freeze a movement or to make it static, or to study the immobile part of a rhythm, he has been very successful.

From the 1930s he also painted on mats, pleated sun-dried palm leaves, or their almost exact imitation on strips of cardboard. This he did to get the textured mosaic effect for his paintings.



Lot 1

Ma O Chele (Mother and Child)

39 x 18.25 Inches (99 x 46.3 Cms)

Tempera on Woven Strips of Board

Signed Bottom Right

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the daughter-in-law of the late artist, Reba Roy, wife of Amiya Roy (Patol).

Price on Request



Lot 2

Sainik (Soldier)

21.5 x 13.8 Inches (54.7 x 35.3 Cms)

Tempera on Board

Signed Bottom Right

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the granddaughter of the late artist, Sanghamitra Roy.

Price on Request



Lot 3

Dui Biral (Two Cats and a Lobster)

23.3 x 21.1 Inches (59.3 x 53.7 Cms)

Tempera on Board

Signed Bottom Right

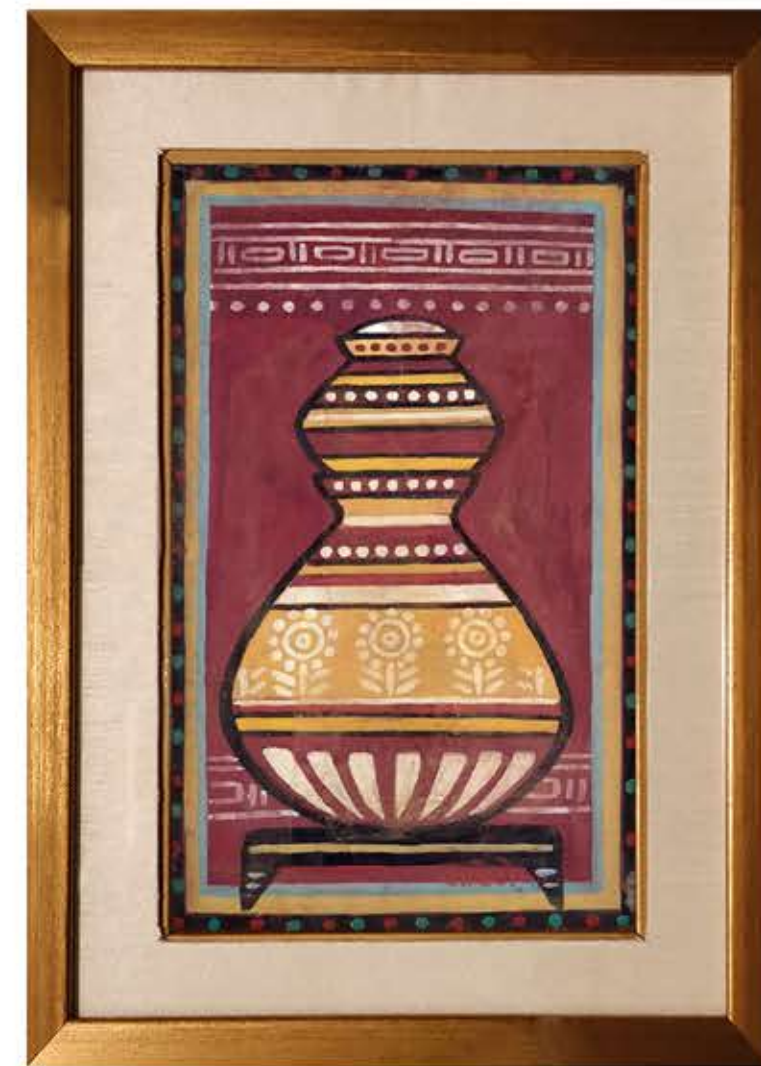
Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the granddaughter of the late artist, Sanghamitra Roy.

Price on Request

“Painted pottery (unsigned) is a craft which Jamini Roy has taken up of late, and here again he works in the rural tradition. Lady Casey, wife of the ex-Governor of Bengal, has a beautiful specimen of his work, a jar decorated with figures. On a recent visit I bought from him a small pot which he had just painted, with a maroon ground and the small motif of fishes that one finds in so much of the folk-art of Bengal and Orissa.”

“I asked his advise about varnishing this sort of vessel. These country-pots are never varnished, and Jamini took his stand accordingly. Varnishing would ruin it, he assured me, nodding his wise old head.”

- Francis Watson



Lot 4

Kolshi (Pitcher)

13.12 x 8 Inches (33.32 x 20.32 Cms)

Tempera on Board

Signed Bottom Right

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the daughter-in-law of the late artist, Reba Roy, wife of Amiya Roy (Patol).

Price on Request

"Freedom, after all is the right to search oneself, to stand on one's own feet. A pure man's religion is in his work."

- Jamini Roy





एक चित्रकार का चित्रण
PORTRAIT OF A PAINTER

लेखन एवं निर्देशन
देबब्रत रॉय

WRITTEN & DIRECTED BY
DEBABRATA ROY



Cover and Page No. 192 of the book 'Jamini Roy - His Life in Art' where the pitcher can be seen in Jamini Roy's studio (bottom left of highlighted image)

Stills from 'Portrait of a Painter', a documentary film on Jamini Roy made by Debabrata Roy, grandson of the late artist, which shows the pitcher at the last shot.

(<https://www.youtube.com/watch?v=zgYSF4Ma7JQ>)



Lot 5

Kolshi (Pitcher)

Circa 1940's

18.25 x 16 Inches (46.35 x 40.64 Cms)

Tempera on Burnt Clay

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the grandson of the late artist, Debabrata Roy. The pitcher is published and documented. It can be seen in Jamini Roy's home and studio in the book 'Jamini Roy - His Life In Art' on Page No. 192. The work was also used as the last shot of a documentary film on Jamini Roy titled 'Portrait of a Painter' made by Debabrata in 1971.

Price on Request

Jamini's drawings capture everyday events with bold outline; sometimes a parallel line following the outline like a shadow. He draws men and women at work or enjoying recess. There are types from every section of society, 'Mother and Child' was his favourite theme.



Lot 6

Ma O Chele (Mother and Child)

5.9 x 3.2 Inches (15 x 8.3 Cms)

Pen and Ink on Paper

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the granddaughter of the late artist, Sanghamitra Roy.

Price on Request



Lot 7

Nrityarata Gopini (Dancing Gopinis)

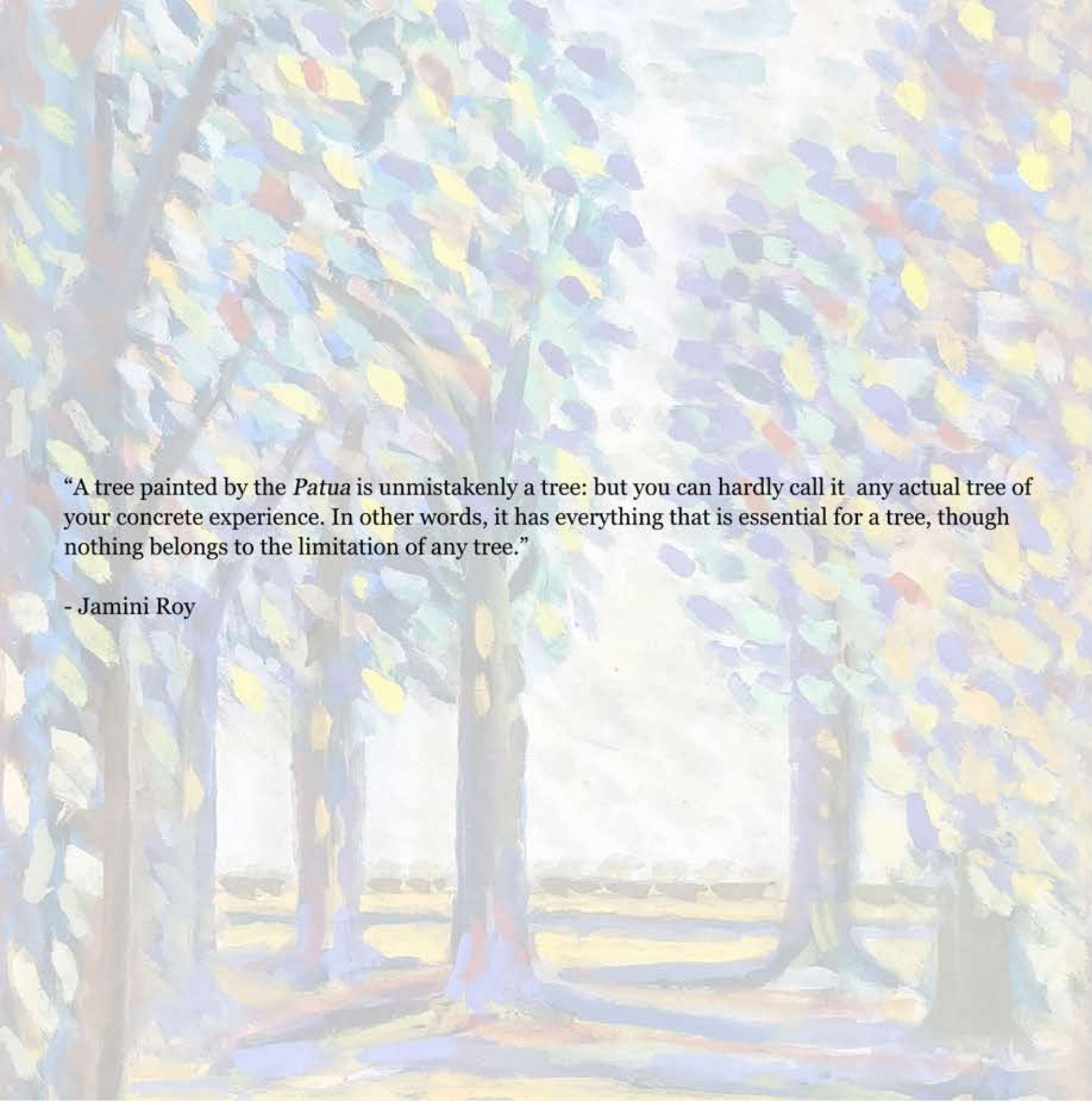
14.75 x 19.5 Inches (37.46 x 49.53 Cms)

Tempera on Board

Initialed J. R. Bottom Right

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the grandson of the late artist, Debabrata Roy.

Price on Request



“A tree painted by the *Patua* is unmistakably a tree: but you can hardly call it any actual tree of your concrete experience. In other words, it has everything that is essential for a tree, though nothing belongs to the limitation of any tree.”

- Jamini Roy



Lot 8

Landscape (Trees)

30.25 x 19.8 Inches (76.8 x 50.4 Cms)

Tempera on Board

Initialed J. R. Bottom Right

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the daughter-in-law of the late artist, Reba Roy, wife of Amiya Roy (Patol).

Price on Request

“From these folk-art influences on the one hand, and from his own self-conscious researches into formal simplification on the other, Jamini Roy gradually evolved the highly individual idiom of expression that we find in his later paintings. In his case there was no question of revivalism. The important point to recognize is that he approached folk-art not as an outsider, but as one who had an intimate knowledge and understanding of the living experiences of the people where lay the roots of folk culture itself.”

- John Irwin (on the occasion of an exhibition of paintings and drawings by Jamini Roy at the Arcade Gallery, London in April & May 1947)



Lot 9

Shinga Badok (The Horn Player)

14 x 10 Inches (35.5 x 25.5 Cms)

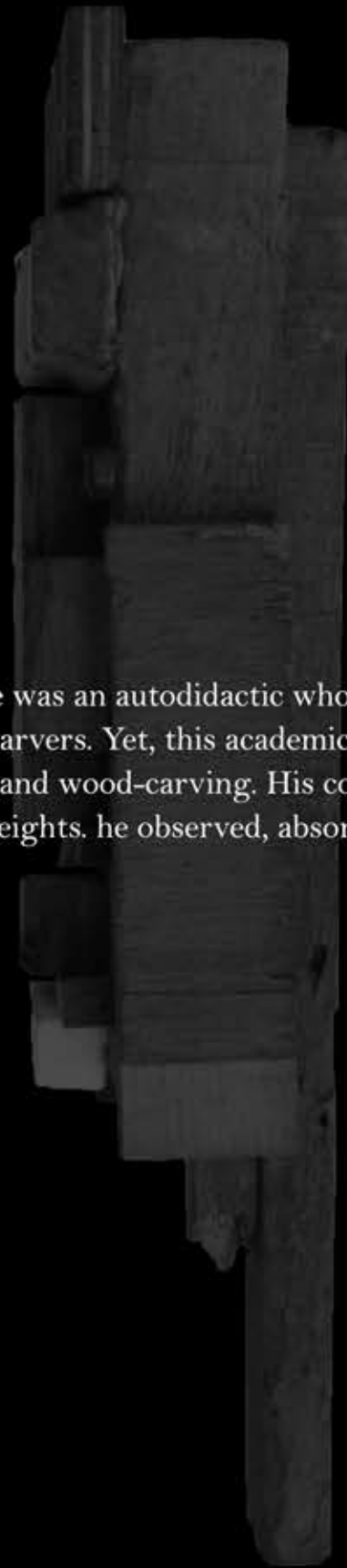
Tempera on Board

Signed Bottom Right

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the granddaughter of the late artist, Sanghamitra Roy.

Price on Request

Jamini did not receive any formal sculpture training in art school. He was an autodidactic who picked up the art of three dimensional renderings from folk artists and wood-carvers. Yet, this academic training and personal experiments in painting came to aid his clay modelling and wood-carving. His confidence and competence helped him to reach the rare regions of sculptural heights. he observed, absorbed and created.



“The work is a pinned and pasted wood-planks and block sculpture constructed by late Jamini Roy. The sculpture is almost a copy book, so to say, rendering of a bearded face in cubist language.”

- Pranabranjan Ray





Lot 10

Untitled (Sculpture)

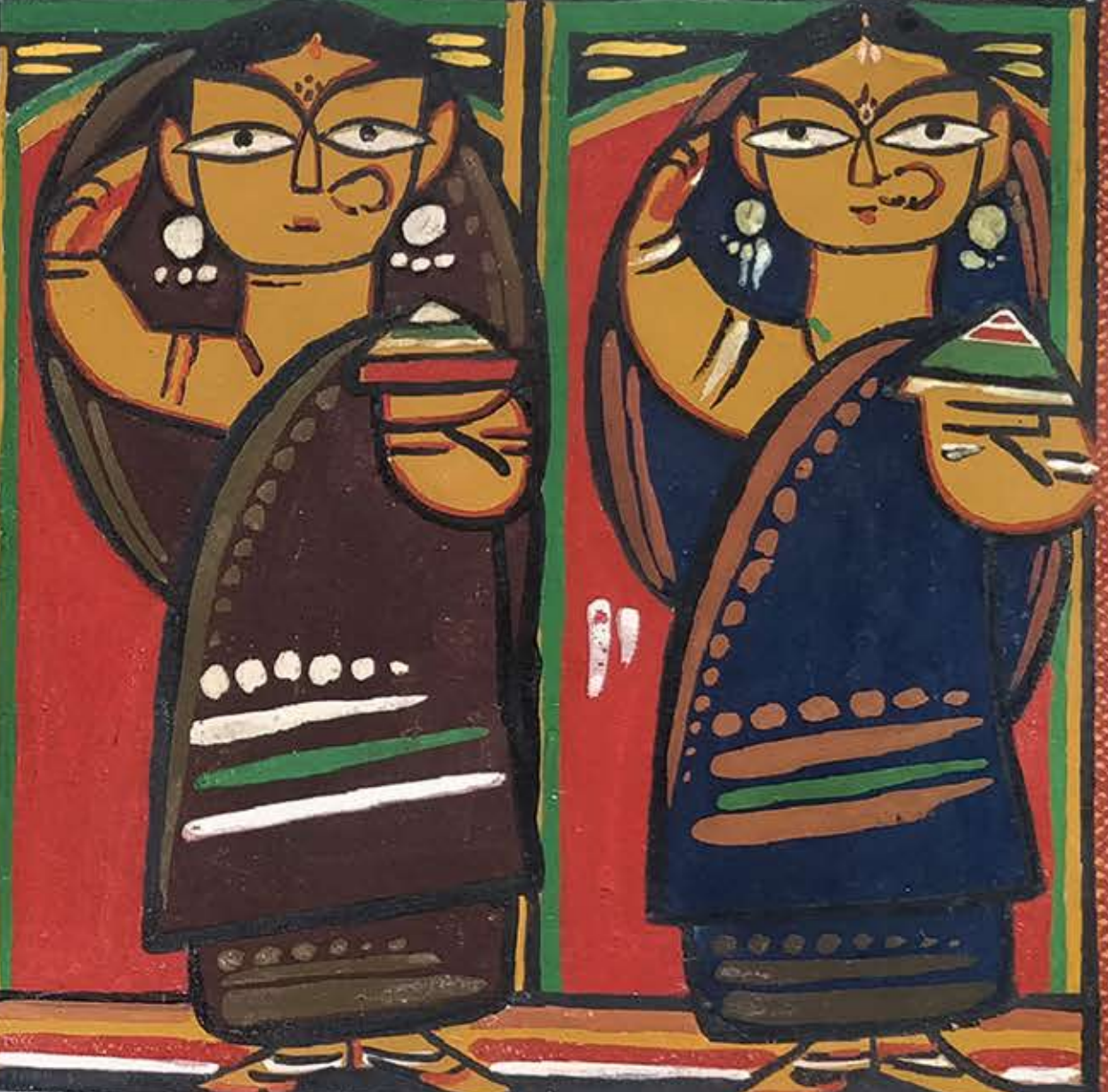
Circa 1940s

15.1 x 6.1 x 3.7 Inches (38.5 x 15.5 x 9.4 Cms)

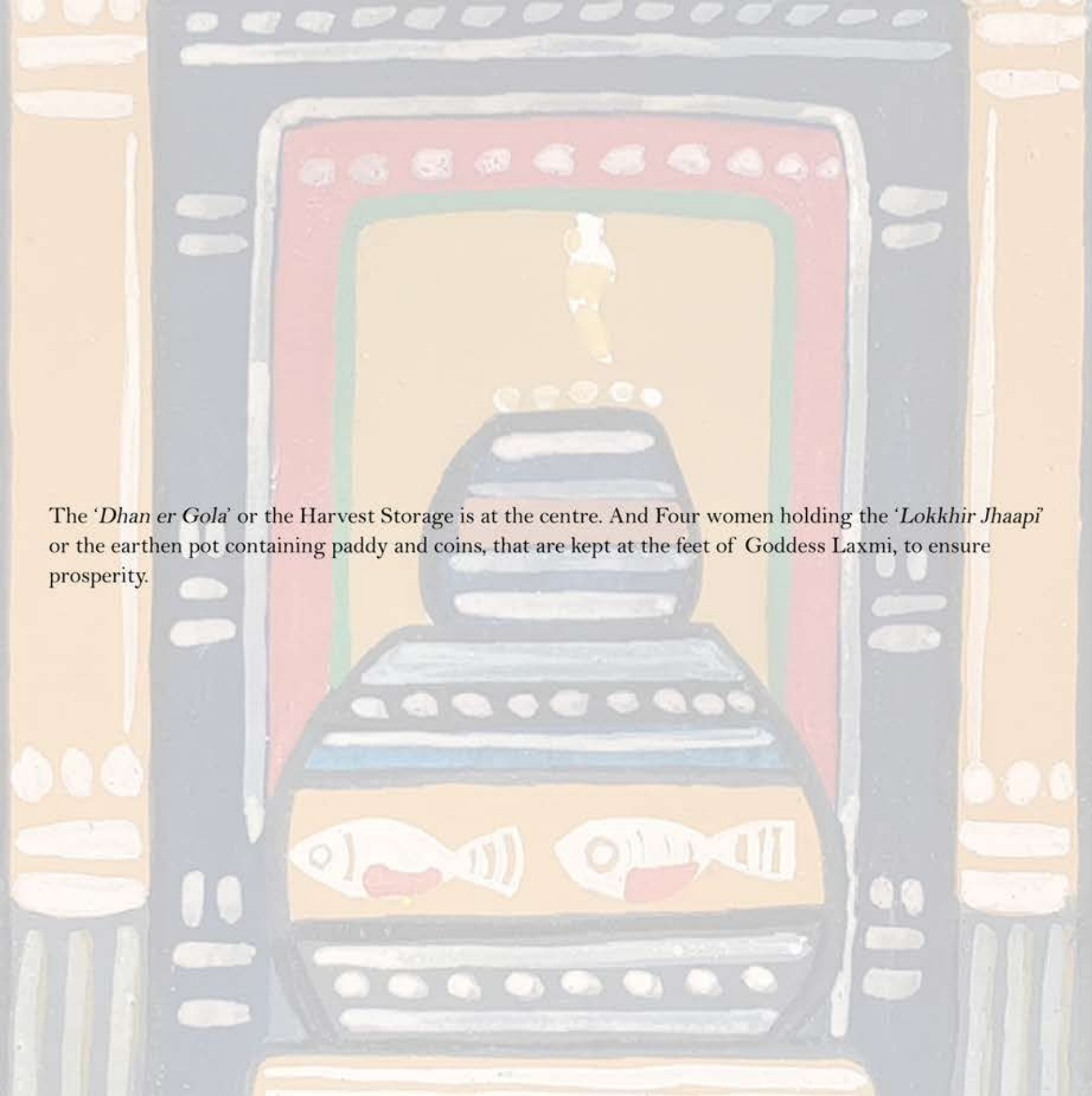
Pinned and Pasted Wood Planks and Block

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the granddaughter of the late artist, Sanghamitra Roy.

Price on Request



Small, illegible text or signature in the bottom right corner.



The 'Dhan er Gola' or the Harvest Storage is at the centre. And Four women holding the 'Lokkhir Jhaapi' or the earthen pot containing paddy and coins, that are kept at the feet of Goddess Laxmi, to ensure prosperity.



Lot 11

Prothom Phosol (Celebration of Harvest)

17.8 x 37.9 Inches (45.4 x 96.5 Cms)

Tempera on Board

Signed Bottom Right

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the granddaughter of the late artist, Sanghamitra Roy.

Price on Request



Lot 12

Nartiki (Dancer)

2.8 x 1.4 Inches (7.2 x 3.8 Cms)

Pen and Ink on Paper

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the granddaughter of the late artist, Sanghamitra Roy.

Price on Request



Lot 13

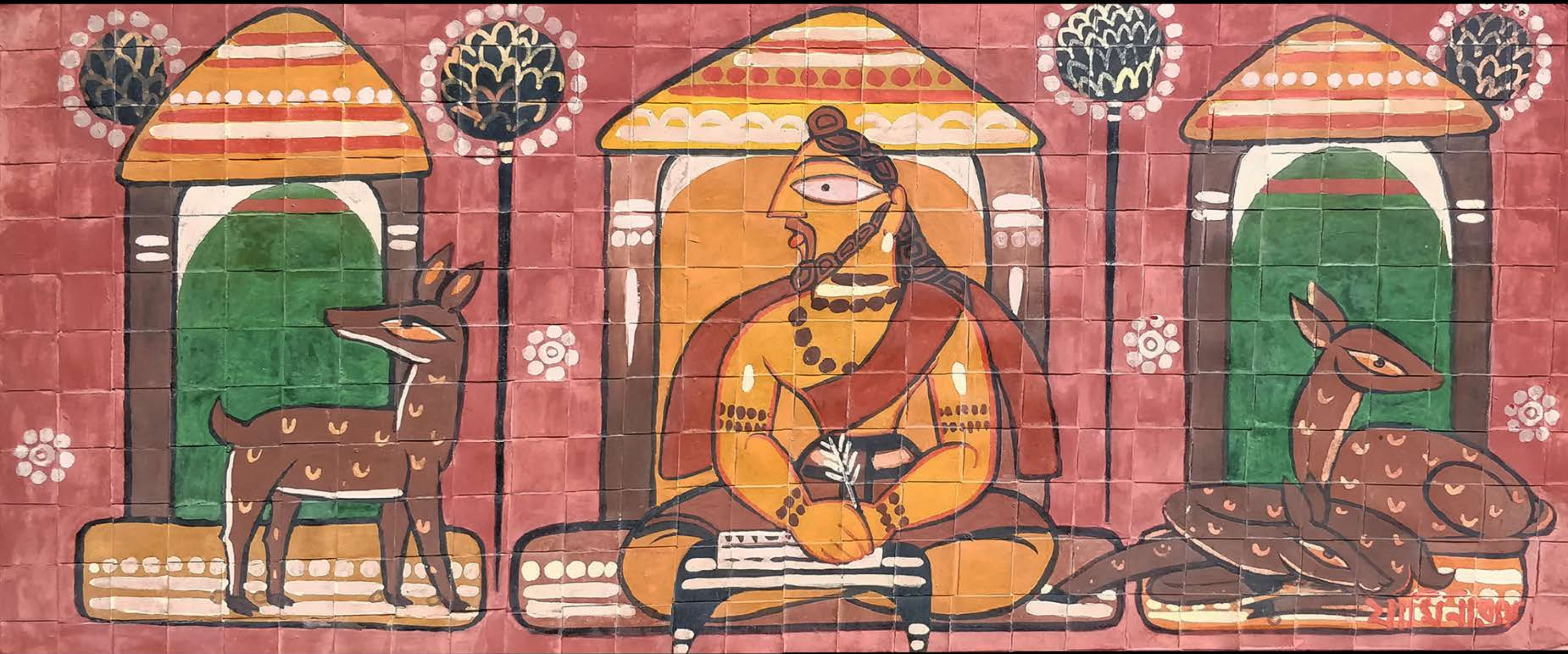
Naree (A Woman)

3.1 x 2.1 Inches (7.9 x 5.4 Cms)

Pen and Ink on Paper

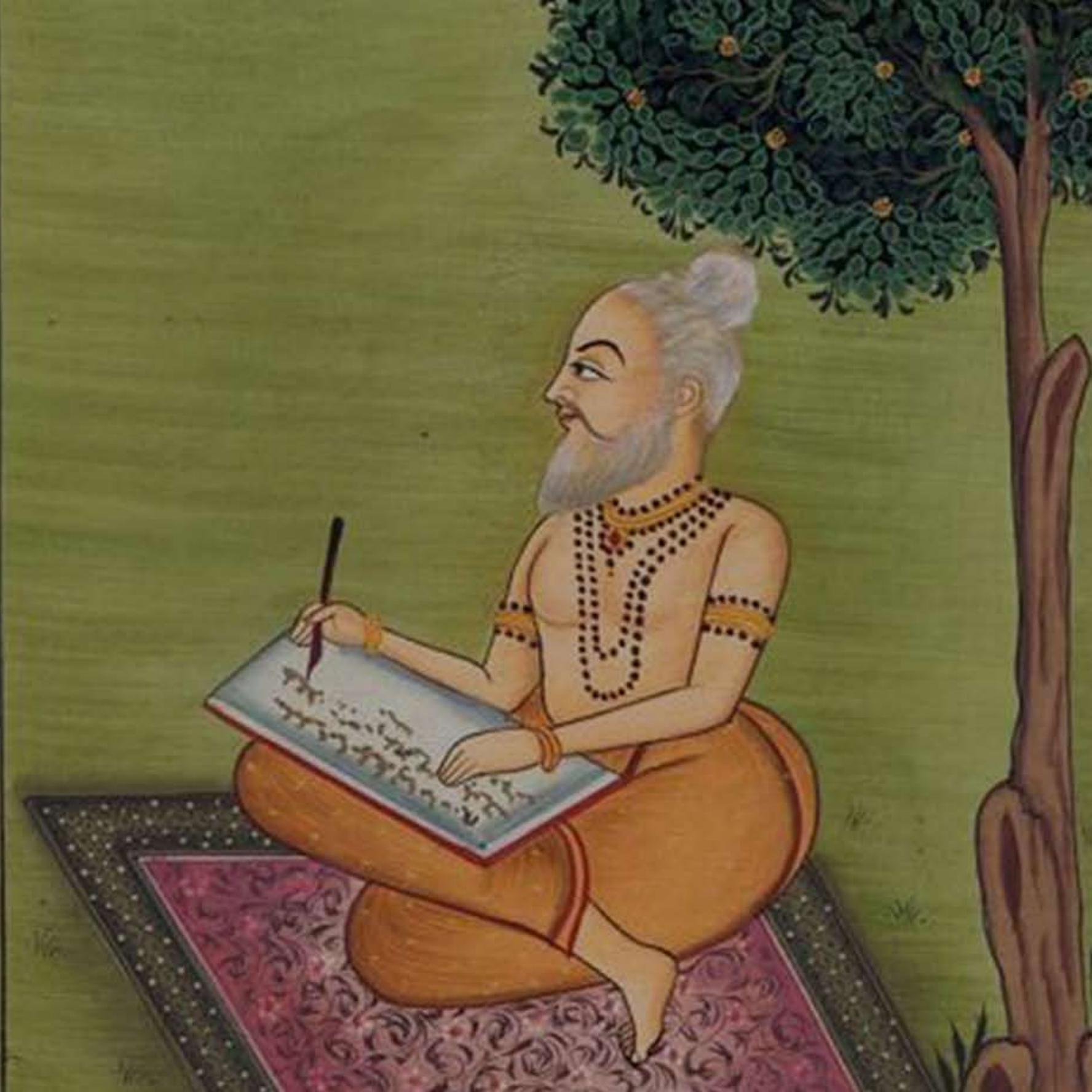
Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the granddaughter of the late artist, Sanghamitra Roy.

Price on Request



Valmiki is celebrated as the harbinger-poet in Sanskrit literature. The epic Ramayana, dated variously from 5th century BCE to first century BCE, is attributed to him, based on the attribution in the text itself. He is revered as *Ādi Kavi*, the first poet, author of Ramayana, the first epic poem.

British satirist Aubrey Menen says that Valmiki was, 'recognized as a literary genius,' and thus was considered, 'an outlaw,' presumably because of his, 'philosophic scepticism,' as part of an 'Indian Enlightenment' period.





Lot 14

Balmikir Ramayan Rachana (Sage Valmiki Composing Ramayana)

15.5 x 37.8 Inches (39.37 x 96 Cms)

Tempera on Woven Strips of Board

Signed Bottom Right

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the daughter-in-law of the late artist, Reba Roy, wife of Amiya Roy (Patol).

Price on Request



The child-god Krishna and his friends used to form human pyramids to break pots hung from the ceilings of neighbourhood houses, in order to steal curd and butter. This was in Vrindavan, a village in Uttar Pradesh, India, where Krishna was brought up. According to a legend, though there was an ample supply of milk products, the children were denied the nourishment during the evil king Kamsa's rule because the king seized the milk products produced. Krishna with his friends would steal and share the milk products. In the Hindu tradition, Krishna is also referred to as *Makkan chor* (butter thief).



Lot 15

Noni Chora (Krishna's Childhood Scene)

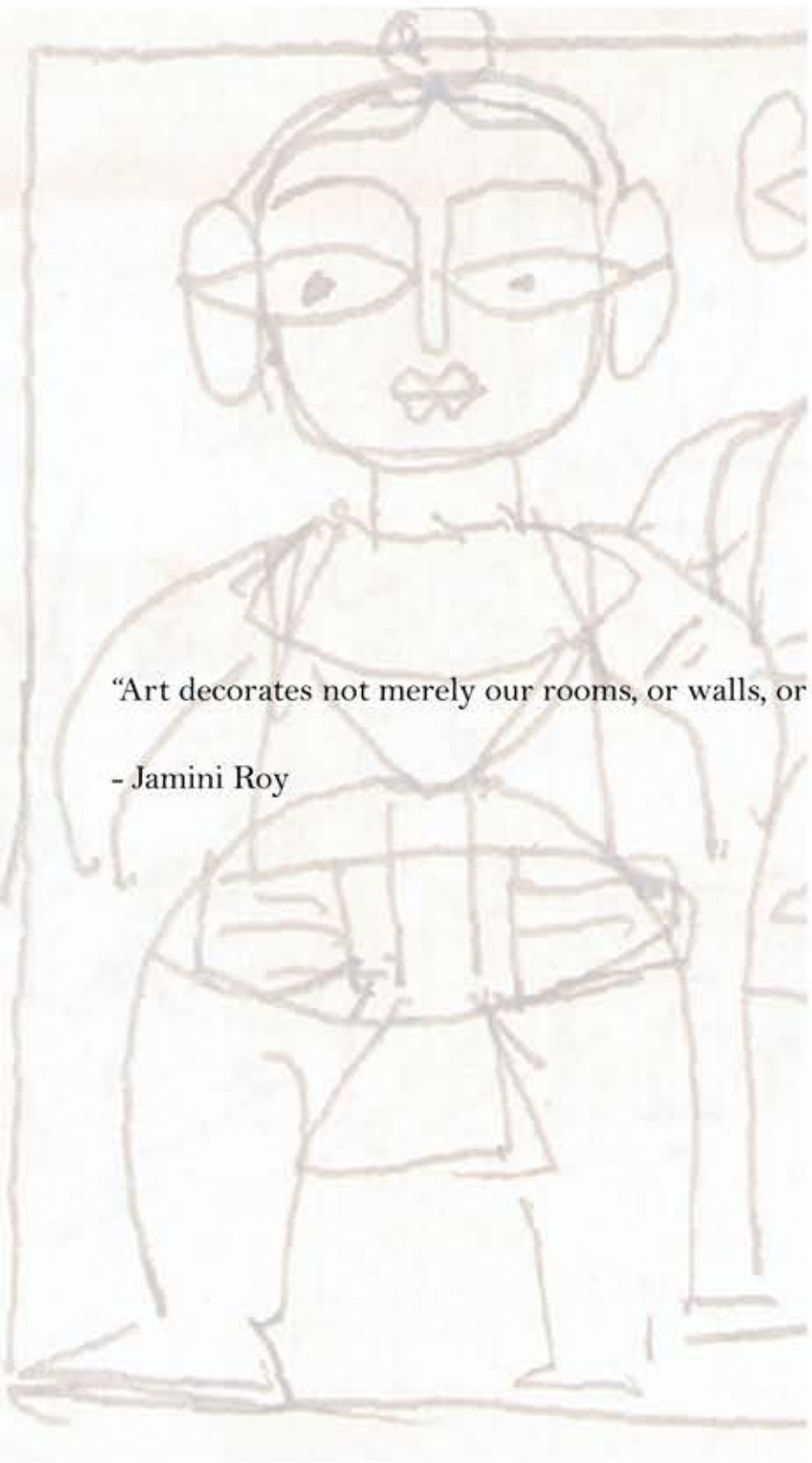
23.8 x 31.4 Inches (60.5 x 79.8 Cms)

Tempera on Board

Signed Bottom Right

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the granddaughter of the late artist, Sanghamitra Roy.

Price on Request



“Art decorates not merely our rooms, or walls, or landings - supreme art decorates life supremely.”

- Jamini Roy



Lot 16

Three Figures

3.5 x 5.1 Inches (8.9 x 13.1 Cms)

Pen and Ink on Paper

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the granddaughter of the late artist, Sanghamitra Roy.

Price on Request



Lot 17

Dhuli (Drummers)

5.7 x 8.8 Inches (14.5 x 22.4 Cms)

Tempera on Board

Signed Bottom Right

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the granddaughter of the late artist, Sanghamitra Roy.

Price on Request



Lot 18

Naree (A Woman)

26 x 13.5 Inches (66 x 34.29 Cms)

Tempera on Board (Cloth Mounted on Board)

Signed Bottom Right

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the daughter-in-law of the late artist, Reba Roy, wife of Amiya Roy (Patol).

Price on Request

শ্রী শ্রী হরি

শ্রী শ্রী হরি মাসিক ১৯৬৬

৬। মি: রবার্ট-ইং
 King on top of Elephant and Tiger in Kantha Style 250
 Yellow Horse on Red Background 60 rupees
 Received Rs.60 in ten rupee notes
 Mrs. Dandabi
 Standing Deers Line Drawing 65, Paid Rupees

৪। Buyer from Sweden (Name Illegible)
 Child Line Drawing 65 Taka
 Sita in her Hut 75
 Received Rs.140 in ten rupee notes 140

১৫। Bishnu Dey
 Goba Balok Dupashe Baccha 75
 Paid

Mrs. D. J. Boland
 Three Men in a Boat 125
 Gopini in a BlueSaree 75
 Received in Hundred Rupee Notes 200
 Two Notes Paid Rupees

Mrs. Jenny
 Queen on Horse 65
 100, 1 Note Paid

Jamini Roy's handwritten pricelist in Bengali of his paintings in 1966

Shri Shri Hari
 Month of February 1966

6. Mr. Robert Young
 King on top of Elephant and Tiger in Kantha Style 250
 Yellow Horse on Red Background 60 rupees
 Received Rs.60 in ten rupee notes
 Mrs. Dandabi
 Standing Deers Line Drawing 65, Paid Rupees

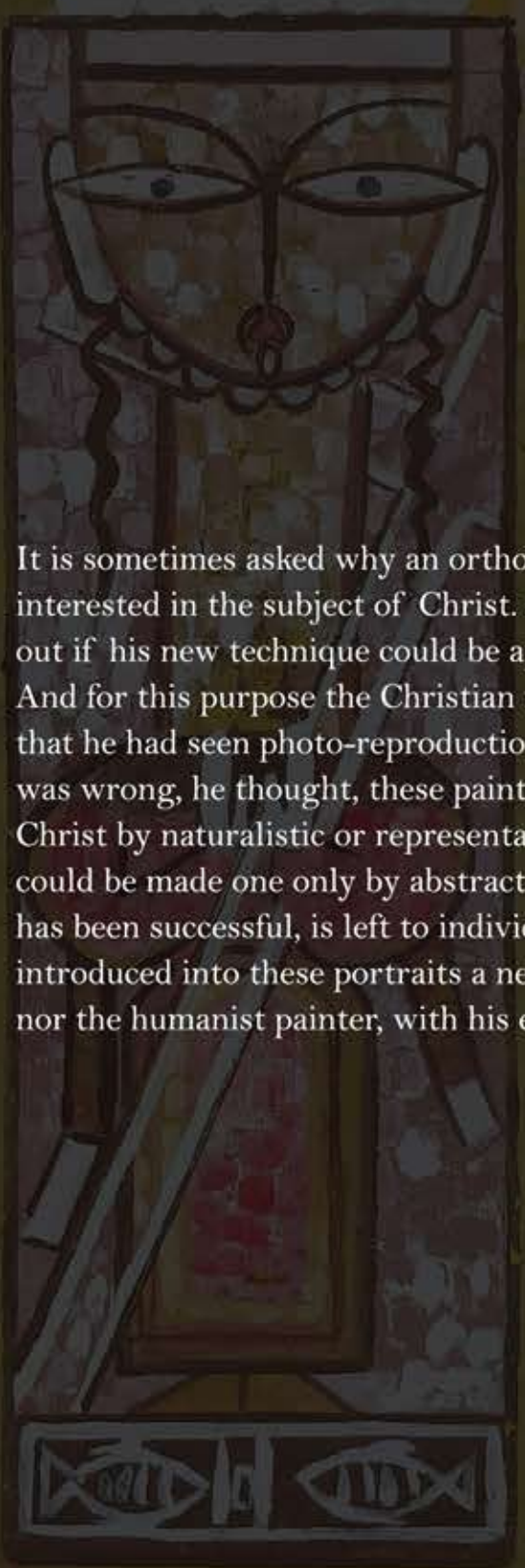
4. Buyer from Sweden (Name Illegible)
 Child Line Drawing 65 Taka
 Sita in her Hut 75
 Received Rs.140 in ten rupee notes 140

15. Bishnu Dey
 Goba Balok Dupashe Baccha 75
 Paid

Mrs. D. J. Boland
 Three Men in a Boat 125
 Gopini in a BlueSaree 75
 Received in Hundred Rupee Notes 200
 Two Notes Paid Rupees

Mrs. Jenny
 Queen on Horse 65
 100, 1 Note Paid

The English translation of the Bengali handwritten pricelist of Jamin Roy's paintings in 1966



It is sometimes asked why an orthodox Hindu who has never even read the New Testament should be interested in the subject of Christ. Jamini Roy gives several reasons. In the first place, he wanted to find out if his new technique could be applied with equal effect to a subject remote from his personal life. And for this purpose the Christian myth seemed a suitable choice. He was further encouraged by the fact that he had seen photo-reproductions of the Renaissance masterpieces which had left him dissatisfied. It was wrong, he thought, these painters should attempt to convey the essentially human character of Christ by naturalistic or representational means; and he wanted to show that the human and the divine could be made one only by abstract, symbolic means. How far this specific aim is justified, and how far it has been successful, is left to individual judgement; but in any case it cannot be denied that he has introduced into these portraits a new tenderness and a quality of intense and other-worldly mysticism, nor the humanist painter, with his essentially human conception of Christ, had ever quite captured.



Lot 19

Crus Haate Jishu (Jesus Christ with Cross)

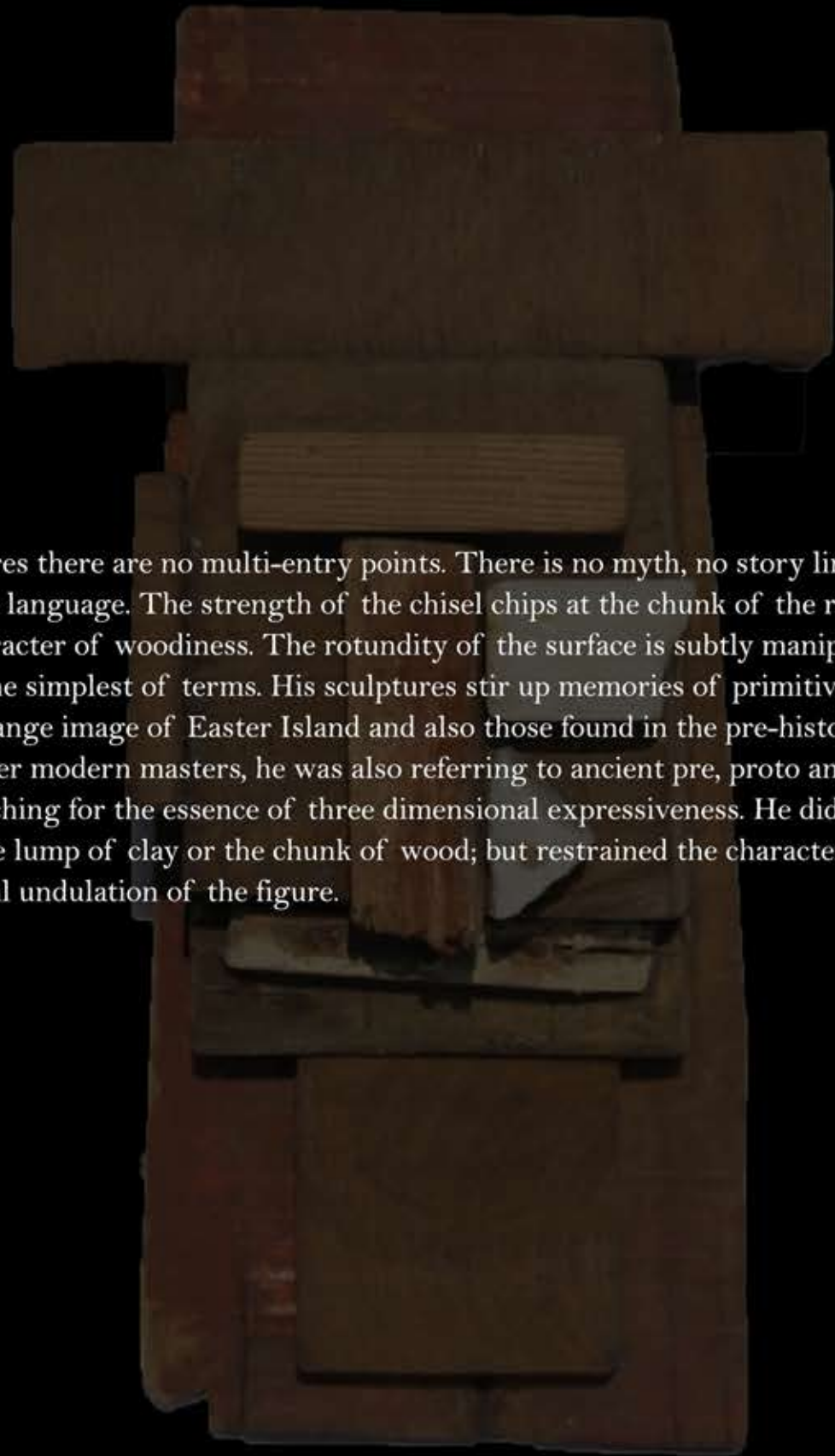
29.25 x 14.25 Inches (74.29 x 36.19 Cms)

Tempera on Board

Signed Bottom Right

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the daughter-in-law of the late artist, Reba Roy, wife of Amiya Roy (Patol).

Price on Request



In Jamini's sculptures there are no multi-entry points. There is no myth, no story line, but solid form and forceful glyptic language. The strength of the chisel chips at the chunk of the rounded wood-block, but retains the character of woodiness. The rotundity of the surface is subtly manipulated to bring out human images in the simplest of terms. His sculptures stir up memories of primitive Venuses like Willendorf, the strange image of Easter Island and also those found in the pre-historic sites throughout the world. Like other modern masters, he was also referring to ancient pre, proto and early historical times. He was searching for the essence of three dimensional expressiveness. He did not reduce indiscriminately the lump of clay or the chunk of wood; but restrained the character of the material to suggest the textural undulation of the figure.



Reference Image of Roy's similar sculptures in wood:
Cover and Page No. 235 of 'Jamini Roy - His Life in Art', a book on the artist by Sandip Sarkar.

“The work is a construction of joined wood-planks and blocks in right cubist mode, approximating the image of a human face.”

- Pranabranjan Ray





Lot 20

Untitled (Sculpture)

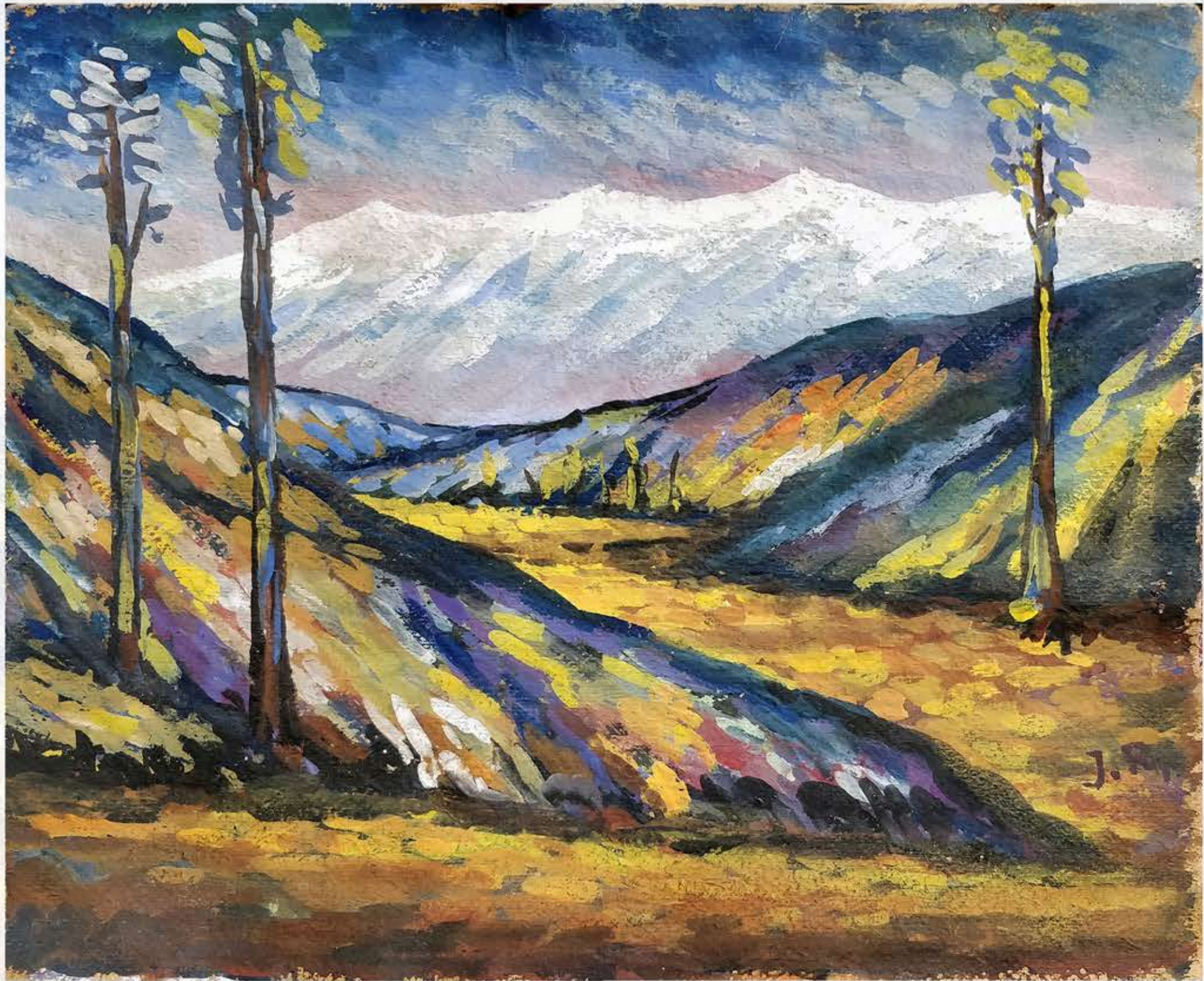
Circa 1940s

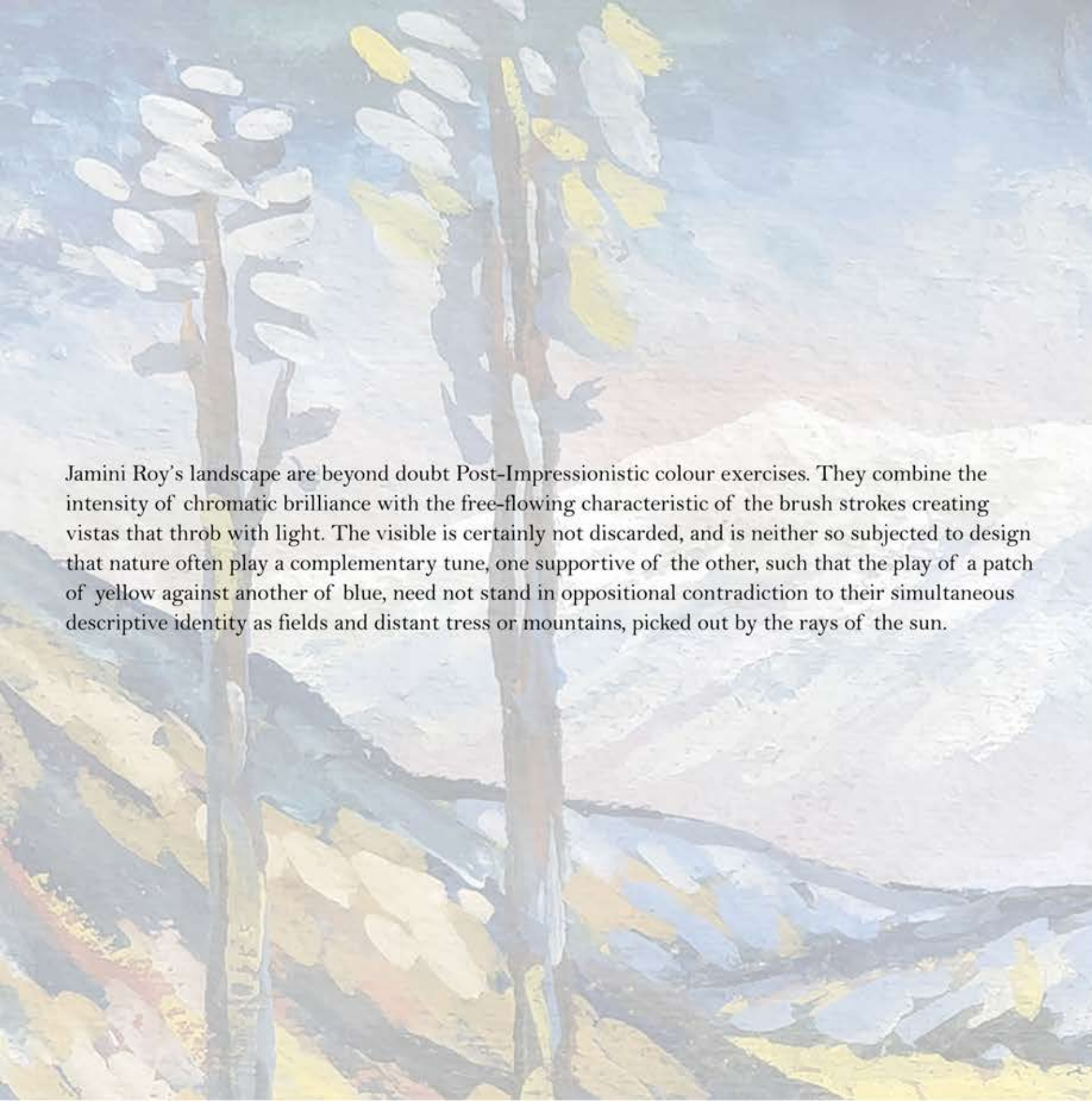
11.18 x 6 x 3.1 Inches (28.4 x 15.4 x 8 Cms)

Joined Wood Planks and Blocks

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the granddaughter of the late artist, Sanghamitra Roy.

Price on Request





Jamini Roy's landscape are beyond doubt Post-Impressionistic colour exercises. They combine the intensity of chromatic brilliance with the free-flowing characteristic of the brush strokes creating vistas that throb with light. The visible is certainly not discarded, and is neither so subjected to design that nature often play a complementary tune, one supportive of the other, such that the play of a patch of yellow against another of blue, need not stand in oppositional contradiction to their simultaneous descriptive identity as fields and distant tress or mountains, picked out by the rays of the sun.



Lot 21

Landscape

16.5 x 13.37 Inches (41.91 x 33.95 Cms)

Tempera on Board

Initialed J. R. Bottom Right

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the grandson of the late artist, Debabrata Roy.

Price on Request



Reference image of a similar work of Horin (highlighted) displayed in Jamini Roy's exhibition at Jehangir Art Gallery, Bombay in 1980.



Lot 22

Horin (Deers)


18.3 x 26.75 Inches (46.48 x 67.94 Cms)

Tempera on Board

Signed Bottom Right

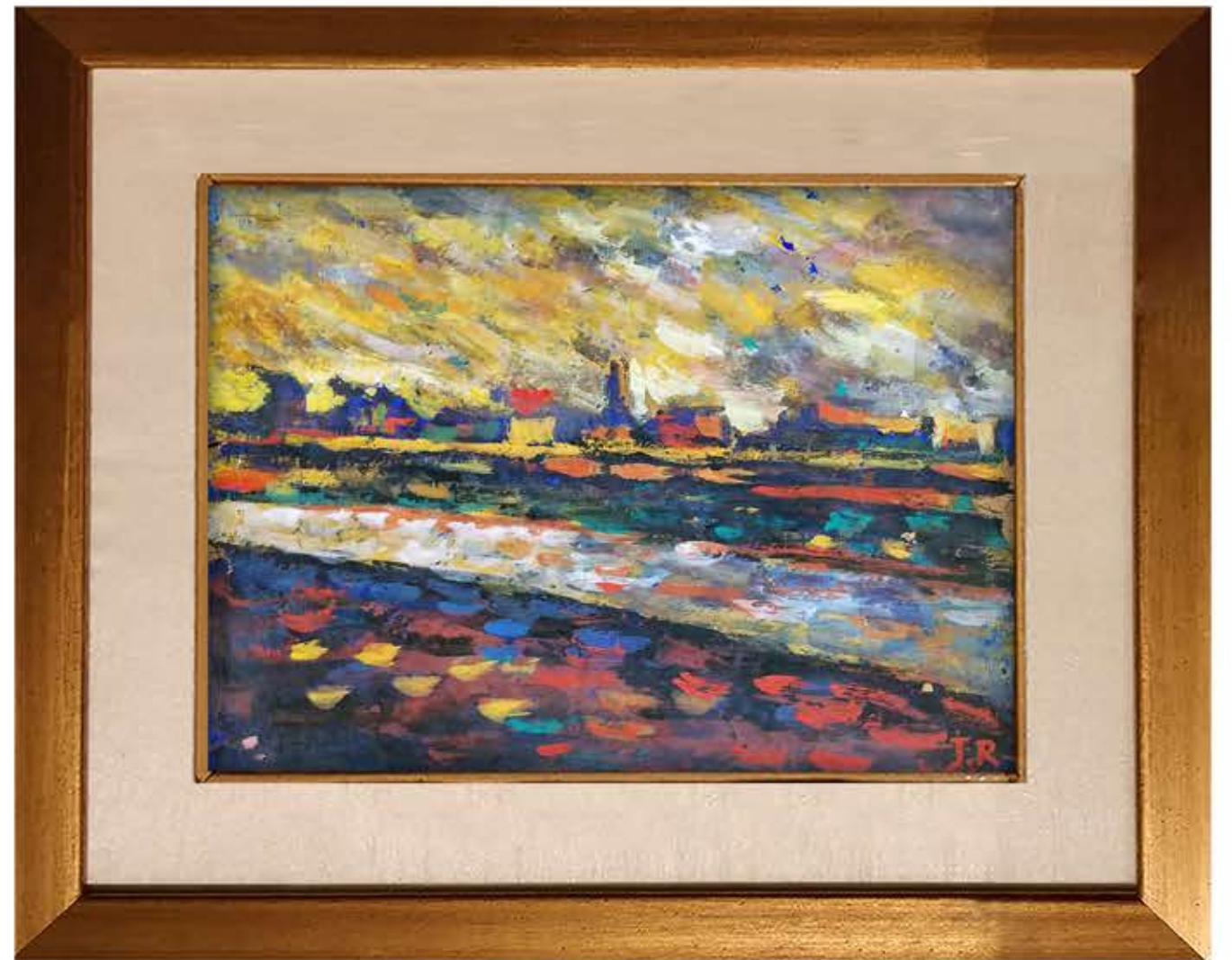
Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the daughter-in-law of the late artist, Reba Roy, wife of Amiya Roy (Patol).

Price on Request



“Peace is not good for an artist. How can it be? The mind strives and burns all the time in the creative activity of art.”

- Jamini Roy



Lot 23

Landscape

10.12 x 13.75 Inches (25.7 x 34.9 Cms)

Tempera on Board

Initialed J. R. Bottom Right

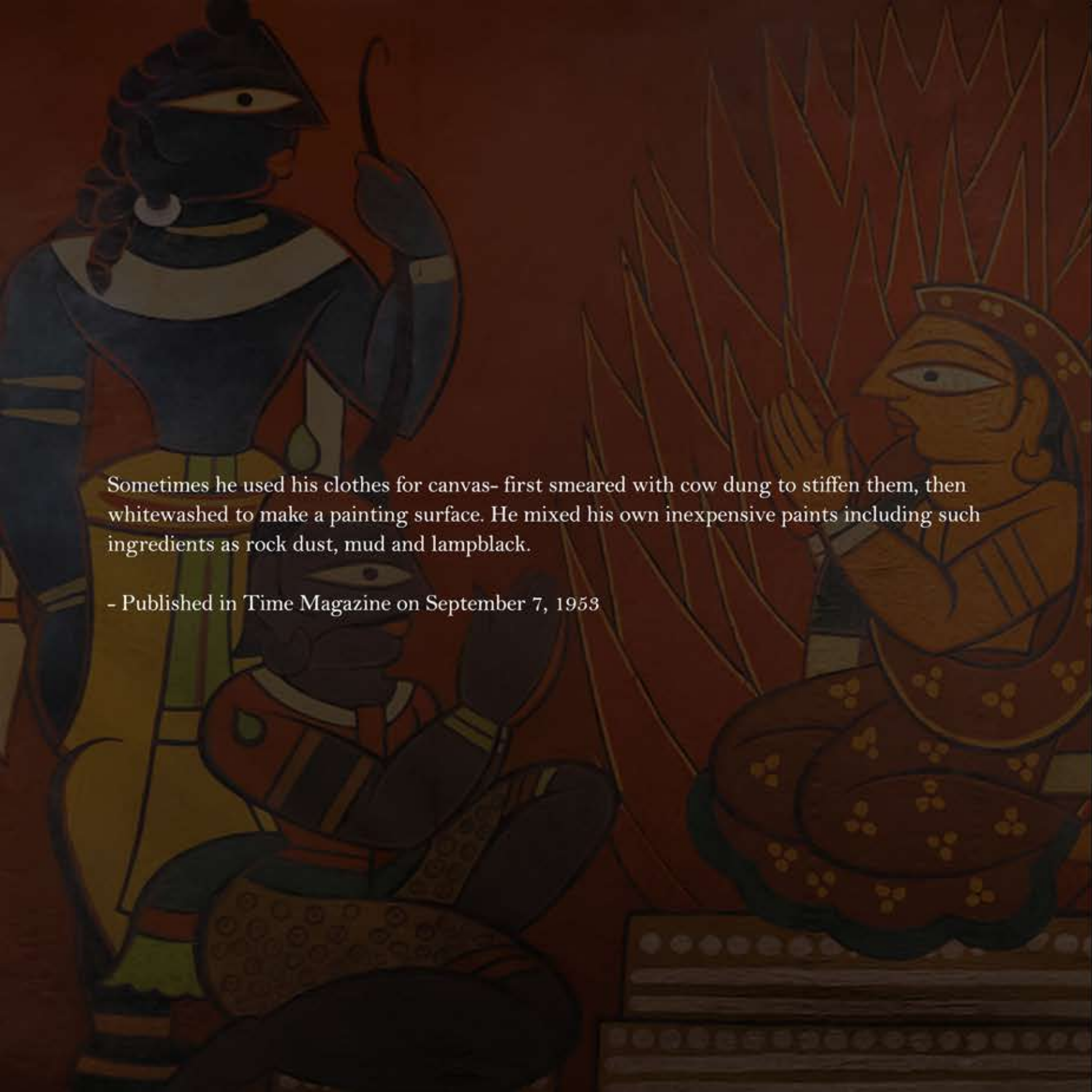
Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the daughter-in-law of the late artist, Reba Roy, wife of Amiya Roy (Patol).

Price on Request



When Lord Rama doubts his wife, Sita's chastity, she undergoes a trial by fire (Agni Pariksha). Sita enters a burning pyre declaring that if she has been faithful to Rama let the fire not harm her; she comes out unscathed with the fire-god Agni as proof of her purity.





Sometimes he used his clothes for canvas- first smeared with cow dung to stiffen them, then whitewashed to make a painting surface. He mixed his own inexpensive paints including such ingredients as rock dust, mud and lampblack.

- Published in Time Magazine on September 7, 1953



Lot 24

Sita Agnipariksha (Sita's Trial by Fire)

35 x 77 Inches (88.9 x 195.5 Cms)

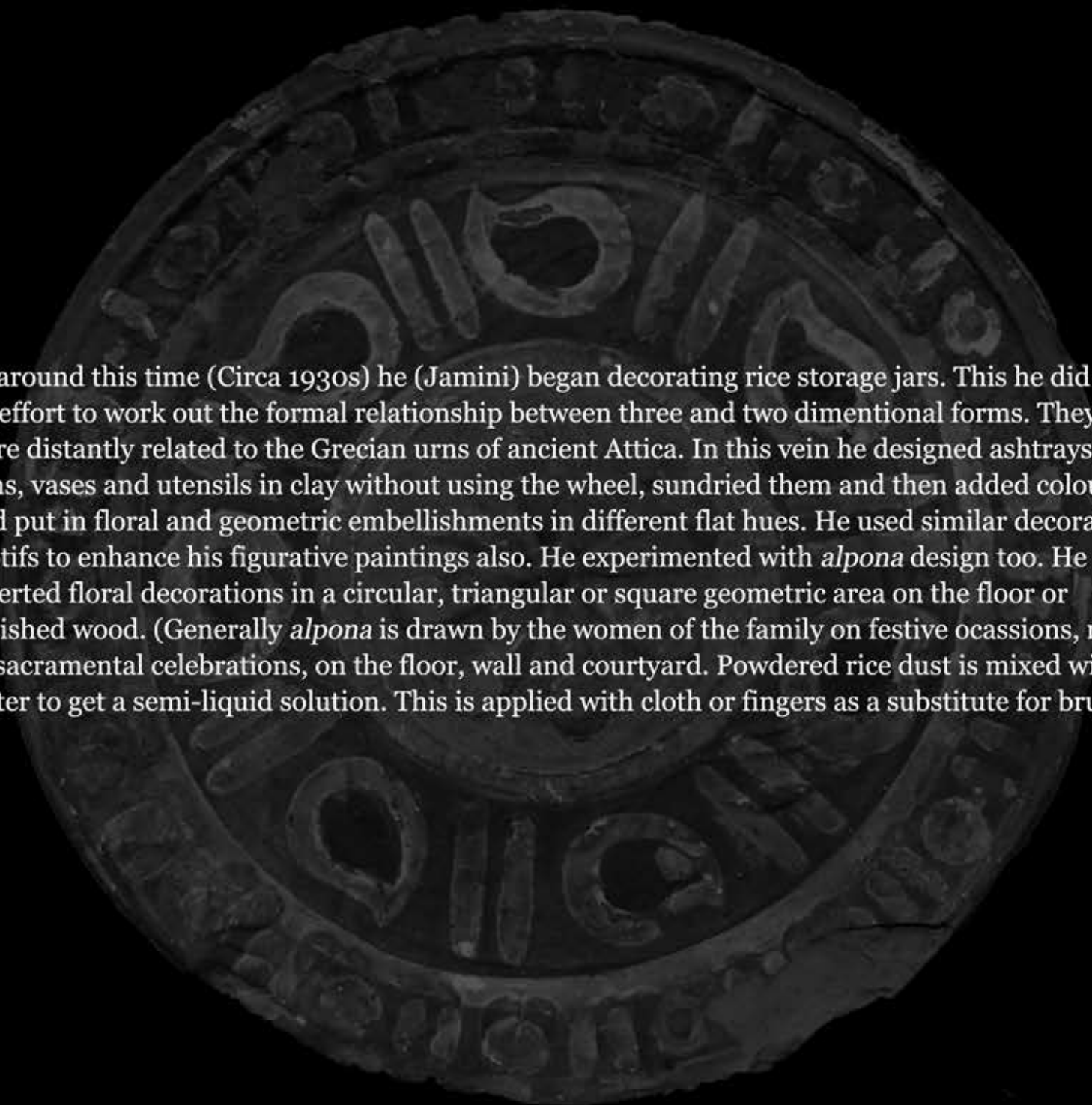
Tempera on Cloth

Signed Bottom Right

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the granddaughter of the late artist, Sanghamitra Roy.

Price on Request





At around this time (Circa 1930s) he (Jamini) began decorating rice storage jars. This he did in an effort to work out the formal relationship between three and two dimensional forms. They were distantly related to the Grecian urns of ancient Attica. In this vein he designed ashtrays, urns, vases and utensils in clay without using the wheel, sundried them and then added colour and put in floral and geometric embellishments in different flat hues. He used similar decorative motifs to enhance his figurative paintings also. He experimented with *alpona* design too. He inserted floral decorations in a circular, triangular or square geometric area on the floor or polished wood. (Generally *alpona* is drawn by the women of the family on festive occasions, ritual or sacramental celebrations, on the floor, wall and courtyard. Powdered rice dust is mixed with water to get a semi-liquid solution. This is applied with cloth or fingers as a substitute for brush.)



Lot 25

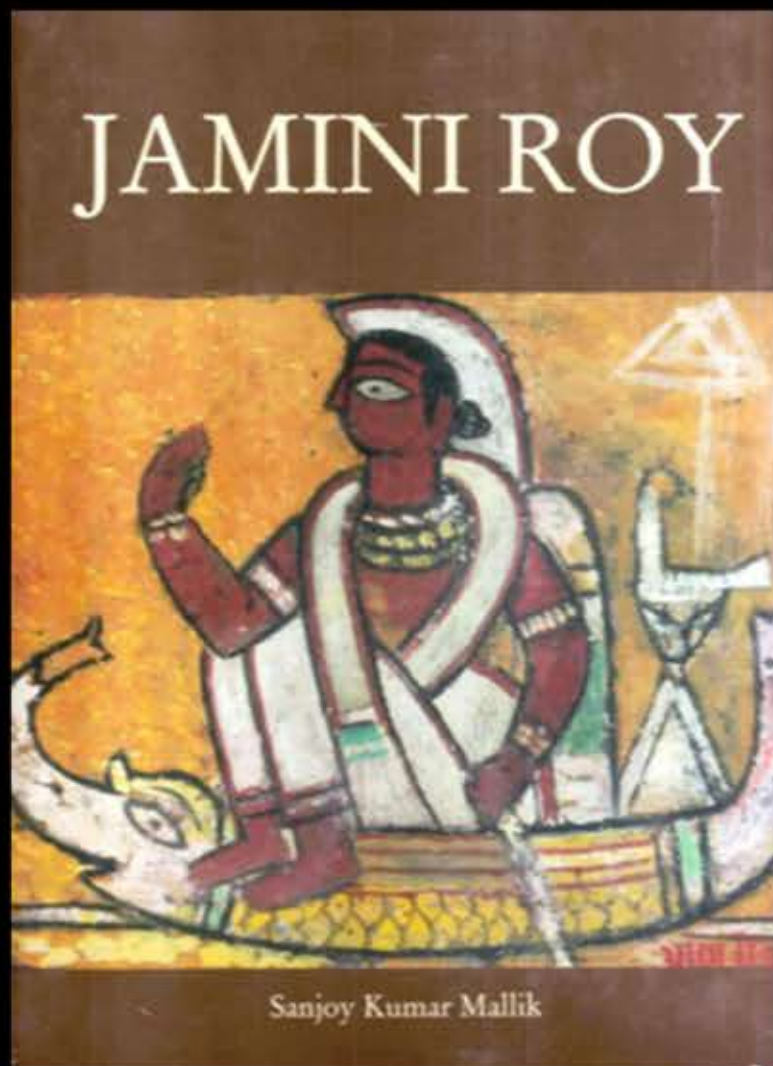
Alpana on Sara (Alpana on Terracotta Plate)

8.5 Inches (21.6 Cms) Diameter

Tempera on Burnt Clay

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the grandson of the late artist, Debabrata Roy.

Price on Request



Reference Image for Mukh:
Cover and Page 170 of 'Jamini Roy', a book on the artist by Sanjoy Kumar Malik.
In the collection of Rajya Charukala Parshad, West Bengal.

Lot 26

Mukh (Face)

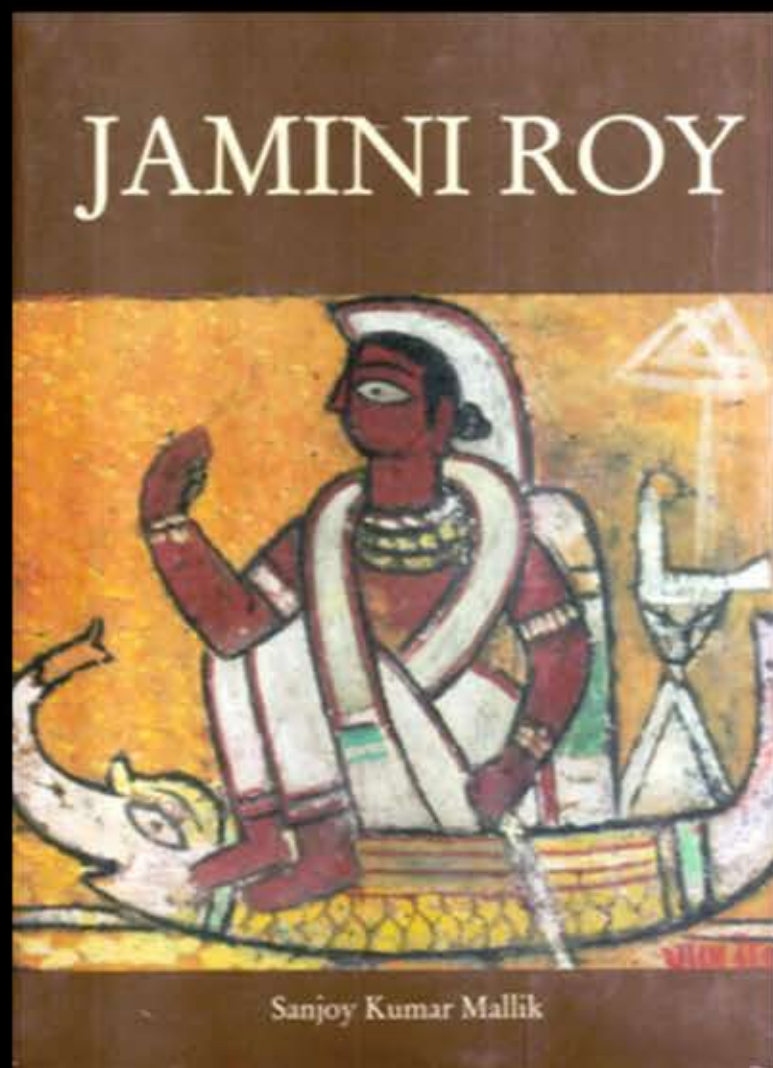
10 x 11.4 Inches (25.4 x 29 Cms)

Tempera on Board

Initialed J. R. Bottom Right

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the granddaughter of the late artist, Sanghamitra Roy.

Price on Request



Reference Image for Chiner Samrat:
Cover and Page 223 of 'Jamini Roy', a book on the artist by Sanjoy Kumar Malik.
In the collection of Rajya Charukala Parshad, West Bengal.

Lot 27

Study for Chiner Samrat (Study for Chinese King/Queen)

11 x 6.8 Inches (27.94 x 17.27 Cms)

Watercolour on Paper

Initialed J. R. Bottom Right

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the daughter-in-law of the late artist, Reba Roy, wife of Amiya Roy (Patol).

Price on Request



Lot 28

Landscape

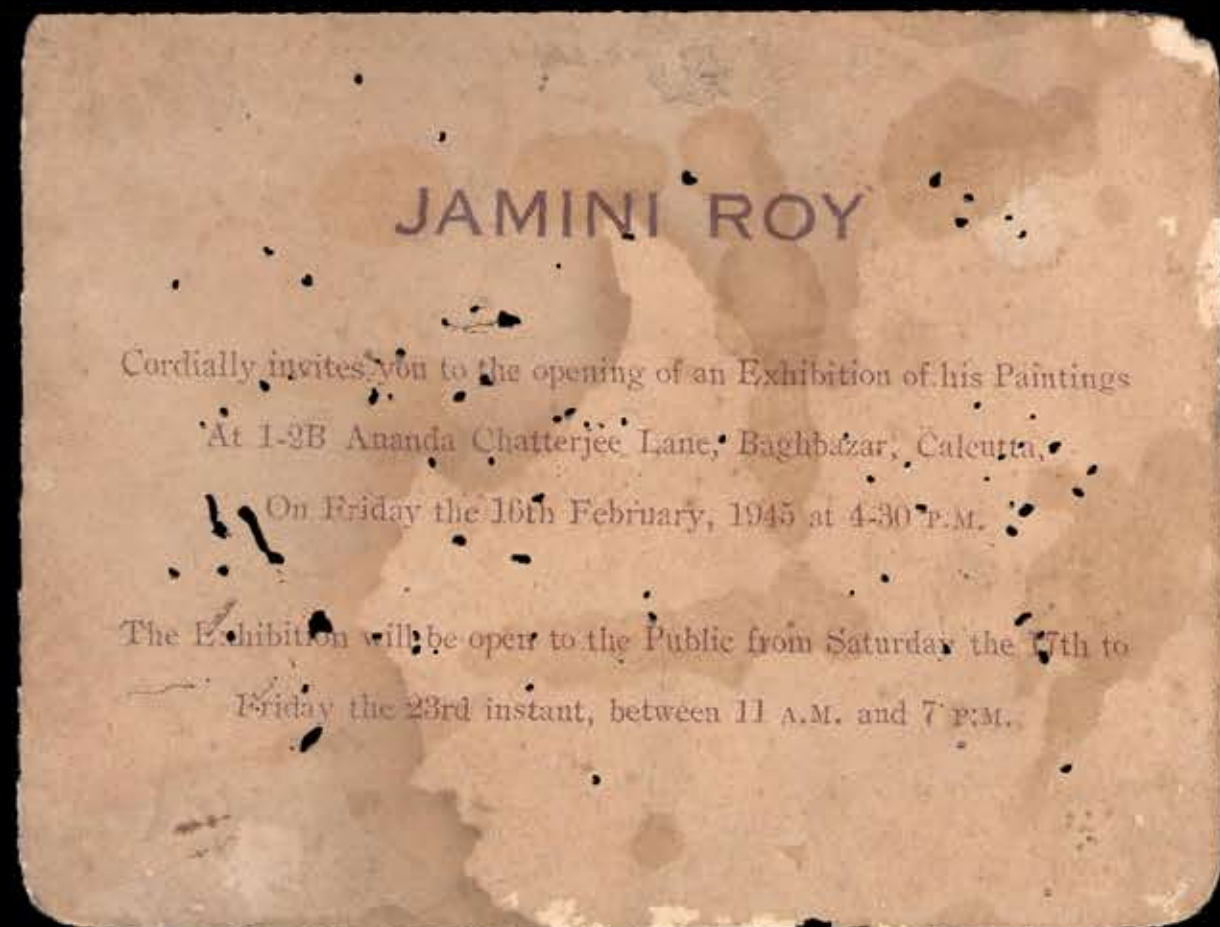
20.2 x 23.2 Inches (51.4 x 59.1 Cms)

Tempera on Board

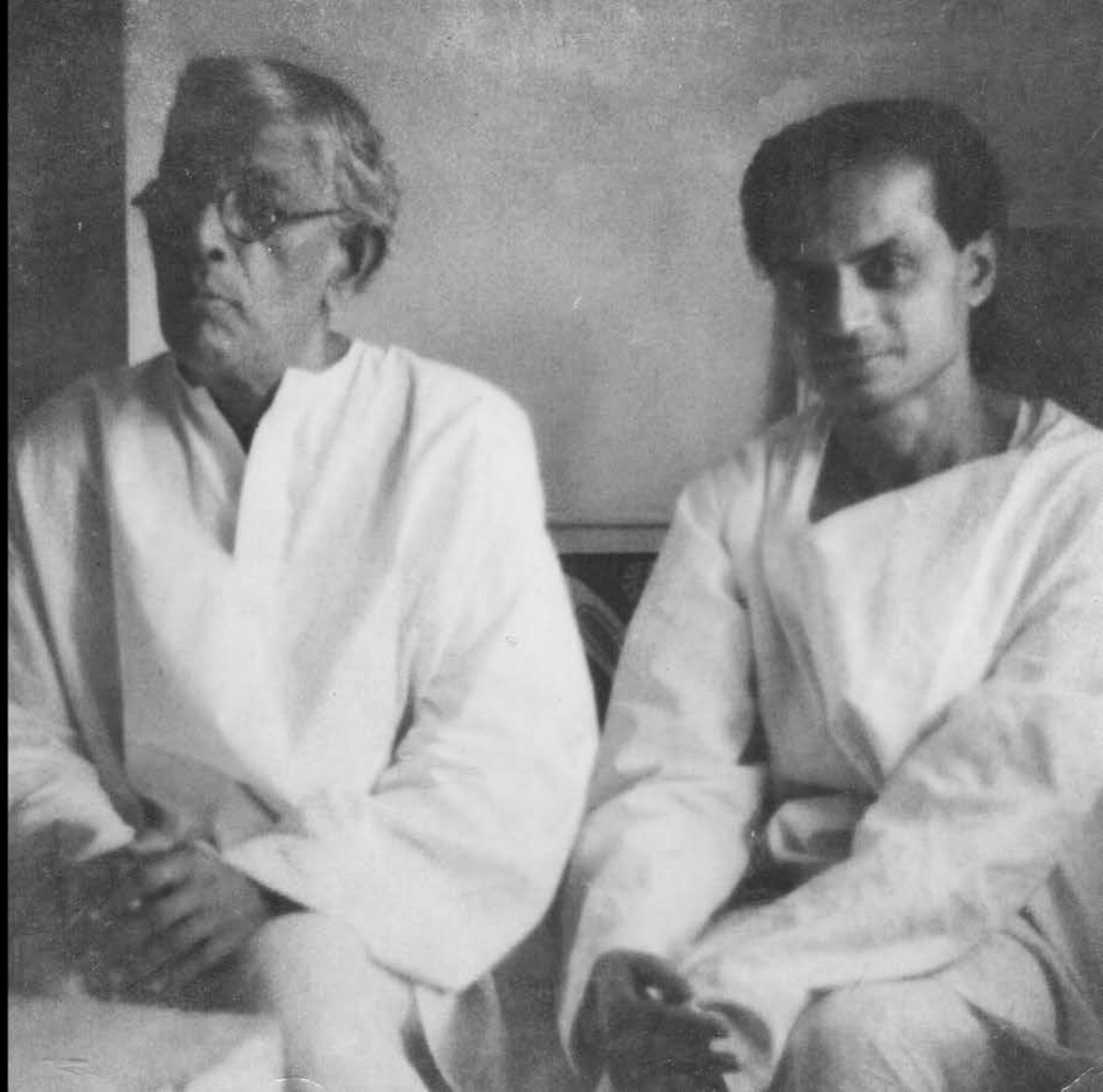
Initialed J. R. Bottom Right

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the granddaughter of the late artist, Sanghamitra Roy.

Price on Request



Invitation Card of Jamini Roy's exhibition held in Calcutta in 1945 (L)
Jamini Roy with close friend and Bengali poet, Bishnu Dey (R)



In general, he imposes a square or rectangular frame on his drawings. Some are done in two tiers within three parallel lines. They not only frame up a drawing but give it continuity. There are of course, those that do not have such a format. Strangely enough, they do not dangle in limbo but seem to have a firm base.



Lot 29

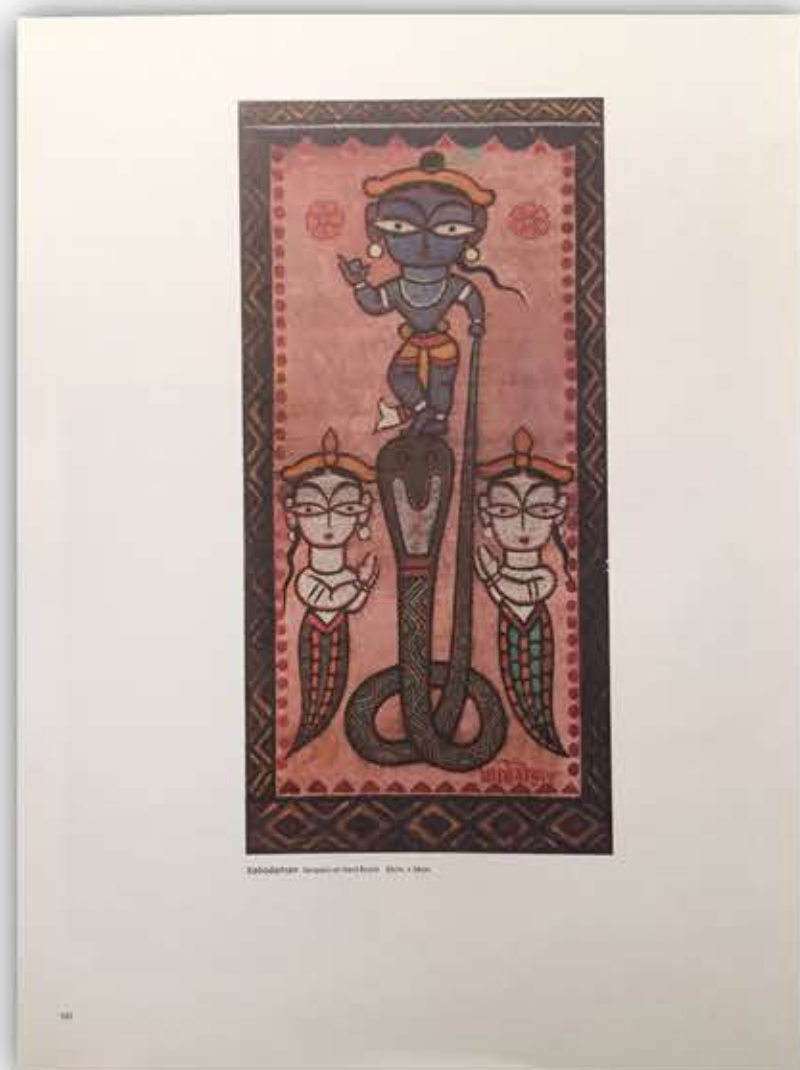
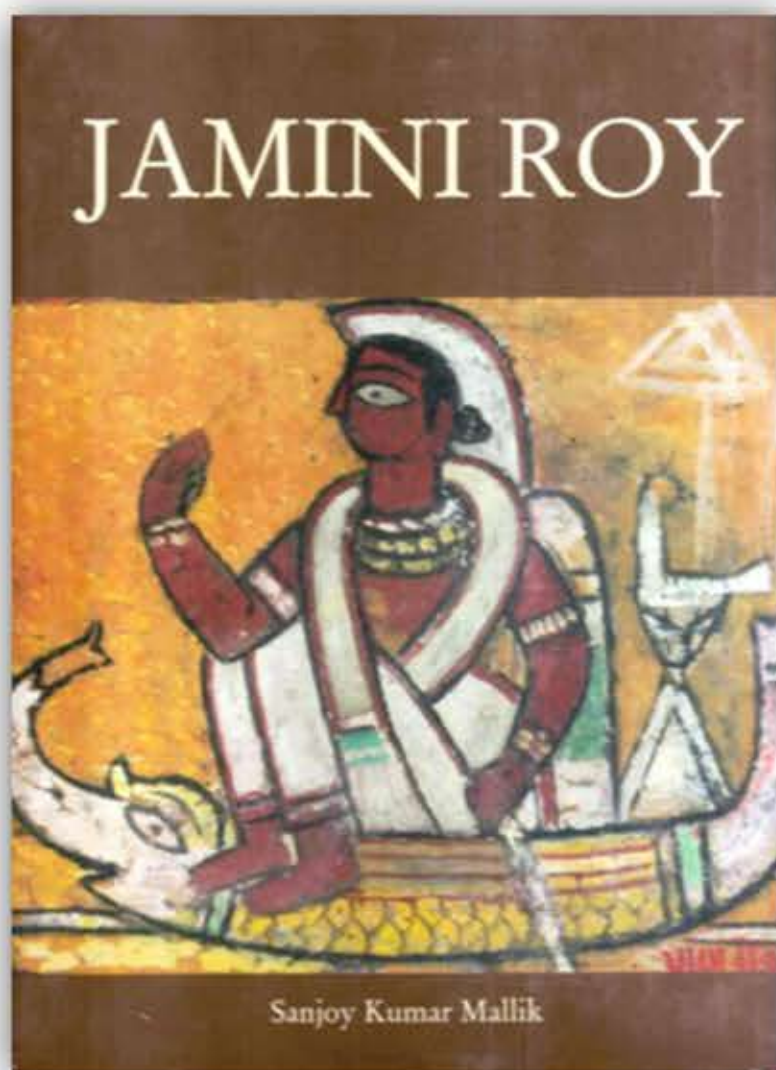
Study Of Three Gopinis

3.3 x 6.5 Inches (8.6 x 16.7 Cms)

Pen and Ink on Paper

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the granddaughter of the late artist, Sanghamitra Roy.

Price on Request



Reference Image for Kaliodaman:

Cover and Page 60 of 'Jamini Roy', a book on the artist by Sanjoy Kumar Malik.
In the collection of Rajya Charukala Parshad, West Bengal.



Lot 30 (A)

Kaliodaman (The Taming of Kaliya)

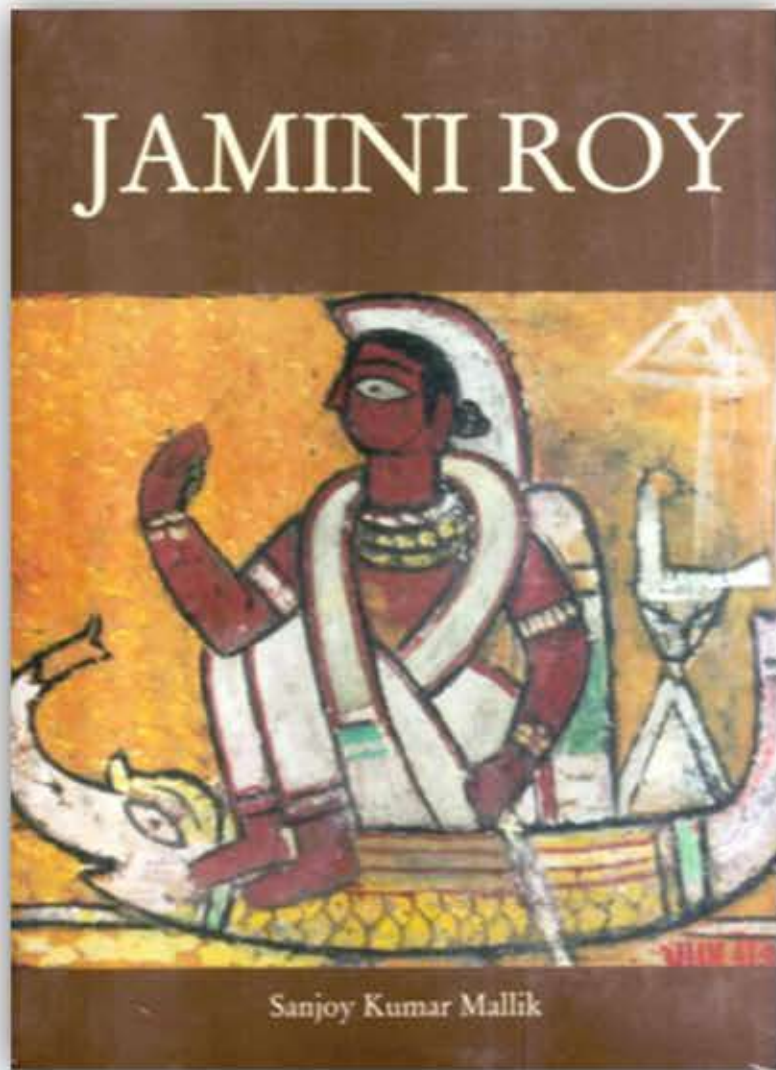
9 x 6.5 Inches (22.86 x 16.5 Cms)

Engraving on Slate

Signed Bottom Right

Property of a Prominent Collector. Certificate of Authenticity from the grandson of the late artist, Debabrata Roy.

Price on Request



Reference Image for Dhaki:
Cover and Page 217 of 'Jamini Roy', a book on the artist by Sanjoy Kumar Mallik.
In the collection of Rajya Charukala Parshad, West Bengal.

Lot 30 (B)

Dhaki (Drummer)

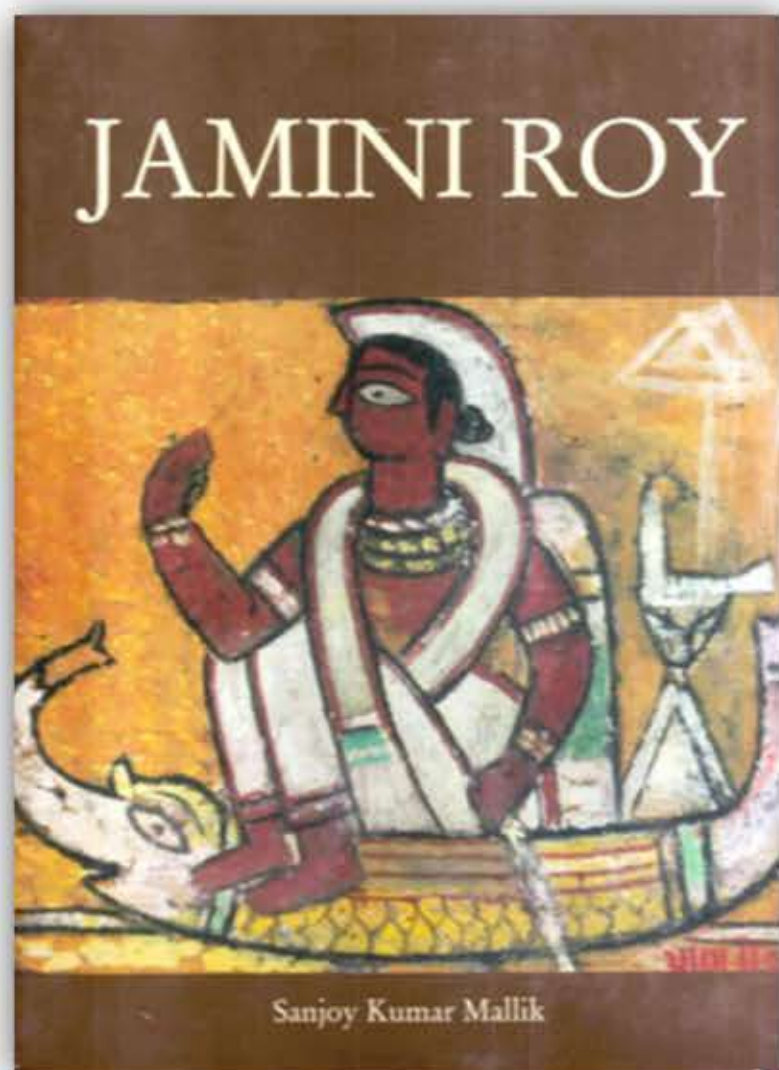
9 x 6.5 Inches (22.86 x 16.51 Cms)

Engraving on Slate

Signed Bottom Right

Property of a Prominent Collector. Certificate of Authenticity from the grandson of the late artist, Debabrata Roy.

Price on Request



Reference Image for Mahadev O Ganesh:
Cover and Page 80 of 'Jamini Roy', a book on the artist by Sanjoy Kumar Mallick.
In the collection of Rajya Charukala Parshad, West Bengal.



Lot 30 (C)

Mahadev O Ganesh (Shiv and Ganesh)

9 x 6.5 Inches (22.86 x 16.5 Cms)

Engraving on Slate

Signed Bottom Right

Property of a Prominent Collector. Certificate of Authenticity from the grandson of the late artist, Debabrata Roy.

Price on Request

“A picture is what it is: Man creates it, and whatever man creates reflect his character, his daily life, his inmost thoughts, indeed everything.”

- Jamini Roy



Lot 30 (D)

Kolshi Niye Naree (Woman with a Pitcher)

9 x 6.5 Inches (22.86 x 16.5 Cms)

Engraving on Slate

Signed Bottom Right

Property of a Prominent Collector. Certificate of Authenticity from the grandson of the late artist, Debabrata Roy.

Price on Request



Reference Image for Jamini Roy's Studio:

Cover and Page No. 184 of 'Jamini Roy - His Life in Art', a book on the artist by Sandip Sarkar.



Lot 31

Jamini Roy's Studio

4.2 x 5 Inches (10.7 x 12.9 Cms)

Pen and Ink on Paper

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the granddaughter of the late artist, Sanghamitra Roy.

Price on Request



श्रीमद्वेङ्कटेश्वर

Ravana is described in the Hindu epic *Ramayana* as the great king of Lanka. He is also described as having been as a follower of *Shiva*, a great scholar, a capable ruler and a maestro of the *Veena*, but someone who wished to overpower the *Devas*. He is a Chackrawarthy king. His ten heads represent his knowledge of the six Shastras and the four Vedas. In the *Ramayana*, *Ravana* kidnaps *Sita*, who is the wife of *Rama* to exact vengeance on *Rama* and his brother *Lakshmana* for having cut off the nose of his sister *Shurpanakha*.



Lot 32

Rabon (Ravana)

12.5 x 29.25 Inches (31.75 x 74.29 Cms)

Tempera on Board

Signed Bottom Right

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the daughter-in-law of the late artist, Reba Roy, wife of Amiya Roy (Patol).

Price on Request



Photographs of Jamini Roy's exhibition held at Jehangir Art Gallery, Bombay in 1980. (L & R)



Reference Image of the Ganesh Janani Series:
Cover and Inset page of the catalogue of Jamini Roy's exhibition
held at Jehangir Art Gallery, Bombay in 1980.

Jamini Roy at Jehangir

EXHIBITION OF DRAWINGS & PAINTINGS
BY JAMINI ROY
JEHANGIR ART GALLERY BOMBAY 400 001
October 2 - October 8
1980



Lot 33

Ganesh Janani (Mother of Ganesh)

38.1 x 24.1 Inches (96.8 x 60.96 Cms)

Tempera on Board

Signed Bottom Right

Property of a Prominent Collector. Acquired directly from the late artist's family. Certificate of Authenticity from the daughter-in-law of the late artist, Reba Roy, wife of Amiya Roy (Patol).

Price on Request

Installation View



Installation View



Installation View



Installation View



Sources and Acknowledgement

Introduction: Quote 1 - Extract from the catalogue of the exhibition 'Jamini Roy at Jehangir' held in 1980.

Quote 2 - Extract from the catalogue of the exhibition 'Jamini Roy at Jehangir' held in 1980.

Photo Courtesy - Page 110 & 111 of 'Jamini Roy - His Life in Art', a book on the artist by Sandip Sarkar.

Quote 3 - Extract from the catalogue of the exhibition 'Jamini Roy at Jehangir' held in 1980.

Lot No. 1: Text Courtesy - Page 229 & 79 of 'Jamini Roy - His Life in Art', a book on the artist by Sandip Sarkar.

Lot No. 4: Text Courtesy - 'The Case of Jamini Roy' by James Watson published in The Listener (London Magazine) on 9th May 1946.

Quote 4 - Extract from the catalogue of the exhibition 'Jamini Roy at Jehangir' held in 1980.

Lot No. 5: Photo Courtesy - 'Portrait of a Painter' - YouTube (<https://www.youtube.com/watch?v=zgYSF4Ma7JQ>).

Photo Courtesy - Cover and Page 192 of 'Jamini Roy - His Life in Art', a book on the artist by Sandip Sarkar.

Lot No. 6: Text Courtesy - Page 220 of 'Jamini Roy - His Life in Art', a book on the artist by Sandip Sarkar.

Lot No. 8: Quote 5 - Extract from the catalogue of the exhibition 'Jamini Roy at Jehangir' held in 1980.

Lot No. 9: Text Courtesy - Extract from the catalogue of the exhibition 'Jamini Roy at Jehangir' held in 1980.

Lot No. 10: Text Courtesy - Page 232 of 'Jamini Roy - His Life in Art', a book on the artist by Sandip Sarkar.

Text Courtesy - Pranabranjan Ray

Lot No. 14: Photo Courtesy - Wikipedia (<https://en.wikipedia.org/wiki/Valmiki>)

Text Courtesy - Wikipedia (<https://en.wikipedia.org/wiki/Valmiki>)

Lot No. 15: Text Courtesy - Wikipedia (https://en.wikipedia.org/wiki/Dahi_Handi)

Lot No. 16: Quote 6 - Extract from the catalogue of the exhibition 'Jamini Roy at Jehangir' held in 1980.

Lot No. 19: Text Courtesy - Extract from 'Jamini Roy' a book on the artist by Bishnu Dey & John Irwin.

Lot No. 20: Text Courtesy - Page 233 of 'Jamini Roy - His Life in Art', a book on the artist by Sandip Sarkar.

Photo Courtesy - Cover and Page 235 of 'Jamini Roy - His Life in Art', a book on the artist by Sandip Sarkar.

Text Courtesy - Pranabranjan Ray

Lot No. 21: Text Courtesy - Page 45 of 'Jamini Roy', a book on the artist by Sanjoy Kumar Malik.

Lot No. 23: Quote 7 - Extract from the catalogue of the exhibition 'Jamini Roy at Jehangir' held in 1980.

Lot No. 24: Text Courtesy - Wikipedia (https://en.wikipedia.org/wiki/Maya_Sita)

- Page 15 of 'Jamini Roy - His Life in Art', a book on the artist by Sandip Sarkar.

Lot No. 25: Text Courtesy - Page 230 of 'Jamini Roy - His Life in Art', a book on the artist by Sandip Sarkar.

Lot No. 26: Photo Courtesy - Cover and Page 170 of 'Jamini Roy', a book on the artist by Sanjoy Kumar Malik.

Lot No. 27: Photo Courtesy - Cover and Page 223 of 'Jamini Roy', a book on the artist by Sanjoy Kumar Malik.

Lot No. 29: Text Courtesy - Page 218 of 'Jamini Roy - His Life in Art', a book on the artist by Sandip Sarkar.

Lot No. 30 (A) : Photo Courtesy - Cover and Page 60 of 'Jamini Roy', a book on the artist by Sanjoy Kumar Malik.

(B) : Photo Courtesy - Cover and Page 217 of 'Jamini Roy', a book on the artist by Sanjoy Kumar Malik.

(C) : Photo Courtesy - Cover and Page 80 of 'Jamini Roy', a book on the artist by Sanjoy Kumar Malik.

(D) : Quote 8 - Extract from the catalogue of the exhibition 'Jamini Roy at Jehangir' held in 1980.

Lot No. 31: Photo Courtesy - Cover and Page 184 of 'Jamini Roy - His Life in Art', a book on the artist by Sandip Sarkar.

Lot No. 32: Text Courtesy - Wikipedia (<https://en.wikipedia.org/wiki/Ravana>)

Lot No. 33: Photo Courtesy - Cover and Inset Page of the catalogue of the exhibition 'Jamini Roy at Jehangir' held in 1980.



Gallery 7[®]
Estd. 1979
a gallery of contemporary art

G3, Oricon House, 12/14 Rampart Row, K. Dubash Road, Kalaghoda, Mumbai - 400001
contactus@gallery7.com | www.gallery7.com | +91 22 22183996 | +91 9820067124