prem singh

THE SONG OF LINE AND LIGHT

The blankness of the canvas allows me to fill it with colour.

PREM SINGH



prem singh

THE SONG OF LINE AND LIGHT

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Institute of Contemporary Indian Art

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Foreword

Prem Singh's canvases invite us into a world where colour and form are not merely aesthetic gestures, but vessels of memory, identity, and lived experience. His work balances sensitivity with strength - figures and landscapes rendered with an immediacy that feels both intimate and universal.

This publication offers a window into his artistic journey, presenting paintings that speak of rooted traditions yet remain deeply contemporary in their concerns. Each canvas resonates with quiet intensity, reflecting Singh's enduring dialogue with humanity, place, and time.

NFA
NAMTECH FINE ART



“It is in the heaps of ‘curling brush strokes’, which most of the time appear as fallen leaves, that we get intimations of the presence of unmanifest.”

“The charcoal strokes define and interpret the paint washes behind. The small dark curvilinear strokes bring in the heaps of fallen leaves the viewers first confront in Prem Singh’s canvases and wonder.”

“It is the artist’s emotional response to colours that affects the viewer’s art experience.”

SANTO DUTTA



A journey through lyrical voices

1943 - 1953





It was early morning on 15 April, 1943 that i was born to my mother Mohinder Kaur and father Arjan Singh at Patiala - the then capital of Pepsu - a short ~ lived state within east Punjab carved out after 1947. The area was known as Kutcha Patiala. I was the fourth child brought up in a joint family. Living together was not only a pleasure but a great learning experience as well. Men, women and children from different classes and castes lived in our street - and had great feeling and concern for each other. Children were free to visit and play in any house. Sitting among elders and listening to their views was educative. It is in the company of elders that I learnt many things..... Most importantly, about how to be a good human being. Unity in diversity is what symbolised the living then. The culture of the street was composite.

Learning at school was mostly through the writing of takhti. It was like a mirror to the mind and a joy to the soul. Writing Gurmukhi and Gintee with a kalam dipped in Syahi was a pleasure. That now I think was the first lesson for me in drawing. We used to write takhti 3/4 times a day. I was so good at it that it was a delight for my teachers and fellow students. Festival and fairs were a common heritage and celebrated together. Sanjhi Mai, Dassehra, Diwali, Lohri and Holi were a source of great delight for us the children. .....In them we found art, music, dance and drama.... the values.....and the opportunity to express one's faith and joy, through myriad colours. The pace of life was gentle and natural unlike the present day living. The elders were a contended lot. I grew up in such a culture where there was no uncertainty, no fear. I slept with hopes, dreams and aspirations and woke up with the same feeling every morning. There was love in the air. I could feel it, and reciprocated the same feeling rather generously. Probably that is why my parents named me 'Prem'. I don't remember if I have



ever lost a friend in my life. At the end of the street there was a house that belonged to Inder Singh. The open courtyard 'Guddo da Vehra' - was a favourite place for us to play and khadda, peecho, barabiti, ludo were some of our favourite games. At times sports activities moved on to Sardaran di Bagichi or Arya Samaj Park. Kite-making and flying, playing with marbles, shells and apricots were other games we excelled in. The passion for all such recreational activities was unparalleled. As i was growing up in the streets of Patiala in the late 1940s and early 1950s, my friends have started telling me that there was an artist in me! Whenever and wherever, we played Barabiti, Khadda, Peecho etc.... My friends would invariably ask me to draw the diagrams for the games. We used to draw with coal or chalk the objects and figures of our choice on the walls and the floor of our play field. Those images reflected our hopes, dreams and aspirations.

1954 - 1974





The word of my drawing skills spread among the neighbours. During fairs and festivals I was often called to draw 'hoi' or other decorations. Though my parents were happy at my newly found celebrity status, in private they always scolded me that this was at the cost of my studies. Mansions and carpenters often approached me to draw religious symbols or floral or wall motifs. Every house owner then had some symbol (Om, EkOnkar or such words) painted or made in relief on the front wall of their house. I would do this by mixing colours with cement. I wish I had documented those designs. Anyway these are permanently etched in my memory. Fairs and festivals were the days we really look forward to. The life in India is in itself a festival. This is truly reflected in daily life. I was indeed lucky to have experienced the then culture. I now share those wonderful times with my wife, children and grand children. The festivals and celebrations stimulated me enough to express myself through the language of line, form and colour. It was a collective activity in which one learnt a lot from each other irrespective of age, sex or religion.. Such activities were in a way quietly reinforcing in me the presence of an artist.

Then came the incredible moment.... the contemplative awareness awakened.... The realisation of creativity. As a child I was quite fascinated by the image of lion. The lion is also a favourite cultural motif. I saw the lion in clay toys, embroidered sheets, woven durries, paintings on the wall, paintings by western artists in the palaces of Maharaja of Patiala.

None of these lions were similar, and yet they were all lions. This gave me the impetus to create my own lion. Since then I have been in quest of my lion.

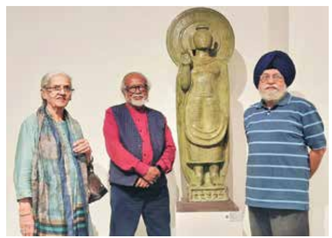
1965 - 1975



With these aspirations I joined Government College of Art, Chandigarh. There from some I learnt the art of painting and a few enlightened on the art of seeing. this was further reinforced by my exposure to the Museum collection of Gandhara sculptures, miniature and contemporary painting the then housed in some portion of the college.

In 1965 Guest, Keen, Williams, Ltd. - a Calcutta based company organised a special exhibition of paintings by students of the major art colleges in India. Its 1966 calendar featured 12 paintings selected by a panel of judges. My painting was one of them. The write up on calendar stated that the individual approach of each young artist to the subject and the variations of mood and treatment portrayed in those paintings show promise of considerable latent talent which may well in future earn general recognition. The names of other students were A. Alphonso (Madras), Jayant Parikh (Baroda), Shyam Sunder Sharma (Lucknow), V. M. Sadanandan (Madras), R. B. Pavamani (New Delhi), Arun Dutta (Calcutta), Pritpal Singh Sahni (Chandigarh), D. Venkatapathy (Madras), Santanu Bhattacharya (Calcutta), Tapan Ghosh (Calcutta), T, Vishwanathan (Madras). This recognition reinforced my journey into art. In 1966 i had my first exposition at Tagore Theatre, Chandigarh. The works displayed were figurative in spirit with an accent on colour. Dr. M. S. Randhawa the then Chief Commissioner of Chandigarh Administration acquired two of my paintings for the permanent collection of Government Museum and Art Gallery, Chandigarh. It was a major achievement to see your work in the Museum displayed along with the masters. Until the year 1975 i was exploring through my work the mood and meanings of life and nature in a simple way.

1976 - 1986



As i was glancing over the pages of art history i realised that the artist, over the centuries, have given ample emphasis on the painting of facial features and gestures of hand. Then came to my mind that can one express the feelings and emotions without these attributes. The response from within was in affirmative. If a small piece of stone could tell the story of an era why can't one paint without these glances and gestures. Thus entered into my imagination, an image of a veiled woman. It is a symbol of Indian womanhood in all its sculpturesque grace and winsome modesty. Feelings and emotions were expressed by me through the folds of drapery to stress the human presence. While my show was going on in a Delhi gallery Dr. Karan Singh visited. As we were conversing suddenly a lady asked 'why the faces of figures have not been painted ?'. Before i could answer Dr. Karan Singh promptly replied ao that you could put your own face on it. 1984 riots in India shook the world. My show was fixed in the last week of November. Everybody advised me not to go for it. Somehow I was determined to go ahead with it. I went to Delhi and had my show. Breathed the riot-hit air in Delhi, met riot-ridden families, talked and listened to the people in buses and taxis. That was also the



time when the latest issue of magazines hit the newsstands. Read all and seen the pictures. While my heart was crying i got a letter from my friend Afzal (Madhya Pradesh). The letter begins with these words 'Priya bhai Prem Singh jee, Aap ki pardarshini ka nimantaran mila, dil bahut khush hua ke aap zinda ho. 'On my return from Delhi when i entered my studio and soon I started hearing the cries of the silence. Expressed all the anguish and agony of the victims suffered in riots through the veiled woman in a series of ink drawings. Why woman only because she gives birth to life and only she can feel the intensity of its loss. In 1985 when I first exhibited these drawings under the title 'Images from the scarred city' at the Alliance Francaise, Chandigarh, the secret agencies of the Government started keeping a strict vigil on my activities. Later the same show was taken to Calcutta. On seeing the reviews in local daily newspapers, the All India Radio cancelled my interview fixed by them. Later these drawings were also show in Delhi and Bombay.

1987 - 1997





Next couple of years my work remained attuned to the post riot situation and the changing environment in Punjab. The year 1990 was observed as the Death Centenary year of Vincent van Gogh (30 March, 1853 - 29 July,1890) a Dutch post impressionist known for his distinguished sensibility and creative vision. Right from my student days i was deeply struck by his emotional and spiritual state so truthfully expressed in his work against all odds. It just came to my mind that why not take an imaginary flight to his times and meet him in person. Did a series on Van Gogh by being remaining with him as a tribute to his genius. One of my paintings from this series was acquired by the National Gellery of Modern Art, New Delhi for its permanent collection. An eminent art critic Geeta Kapoor when in 1994 curated an exhibition, Hundred Years: From the NGMA collection (1890 -1990)'. this painting was included in it. It was a special honour to see my painting among the greats such as Amrita Sher-gil, Rabindranath Tagore, Abanindranath Tagore, Nand Lal Bose, Jamini Roy, Sailoz Mukerjee, Ram Kinkar Baij and so forth. Soon after the medium of ink and water over powered me. I drew the inspred images with water and touched ink which soon spread into the wet passages concretising the water borne images. The ink flowed as effortlessly as the flow of blood in the veins of our body. The result was exciting. Subtle tones, pulsating textures and the spontaneous structuring of the form enriched my work. Then came the year 1994 when my three ink and watercolour drawings were selected by the national jury for display in the Indian section of Eighth Triennale-India, a world art exhibition organised by the Central Lalit Kala Akademi, New Delhi after every three years. A three -man jury comprising William Lieberman (U.S.A.), Dough Hall (Australia) and Satish Gujral (India) Impressed by my work and selected it for the coveted Triennale India International Award.

My work proved that a medium like ink and water colour which the oilists think a thing of the past can still be a powerful medium of creative expression. Later I worked on Chinese rice paper and produced works which made me realised for the first time that the brush is not only meant for applying the colour but one can also breathe through it. This infused a new life in my work.



1988 - 2008

Nature seems like an inexhaustible resource. It remains a major source of inspiration for humanity, and whose divine and celestial chorus is ever rejuvenating. Lyrical designs and patterns weaved in space and earth create a magical spell on the human mind attuned to the beauty and purpose of nature. My paintings reflect on such playful, and prayerful moments that I experience through my dialogue with the manifest and the unmanifest in Nature. I now feel like a bird that can fly free through line, form and colour.





2009 - 2016







Right from my childhood i was fascinated by the shining and sparkling things around. Embroidery done in zari, tilla, gotta-kinari, salma-sitare added joy to the soul. A woman laden with jewellery held a special charm to me. Playing with golden and silver sheets of paper was a pleasure. Decorating the walls with painting of flowers and leaves in gold and silver was a passion for me. The use of such metallic colours on clay toys was a common phenomenon. The spirit of our fairs, festivals, customs and ceremonies glow through this. Shining gumads and kalash reminded me of the divinely powers. Palaces embellished with gold and silver denudes a royal charm and grandeur. In all such manifestations the only purpose we see is that of decoration.

Art awakened in me at an early age. This inspired me to have a closer look on the works of art created in East and the West over the centuries. Gold leafs or its ghot were used by Indian artists for painting of mukats, ornaments, garments, borders etc. in the art of miniature painting. Most of this art was produced under the patronage of Rajas and Maharajas - so due consideration was accorded to their taste and liking.

The advent of modern era brought with it a new thinking which led to individual freedom, This newly acquired autonomy culminated into a new sensibility and gave the modern period a distinct identity. Though this autonomy was opposed by the then conventional thinking yet it could not stop the surge of creativity. The works of modern art though seen in ornamental frames in earlier times did reflect on the traditional mentality but it soon disappeared. Here in India in the use of gold and silver in our Mughal, Rajput and Pahari kalam was very realistic.

All this made me think about the use of gold, silver, copper and bronze beyond its conventional use and explored the tremendous possibilities hidden in these colours. This was also a part of my nature and also in my desire. Moreover the inspiration of my art lies in Nature and its eternal music. While enjoying the eternal music i approach my canvas to sing my song on it. The blankness of the canvas allows me to fill it with colour. The colour could be any. In the process i discover in the web of my brush strokes a new rhythm lying beneath them. In such a vast array of strokes i record or register or compose by outlining them with charcoal. Soon my canvas wears a web of different tunes and tones.

In my new canvases entitled All that Shines the viewer find the play of colour - gold, silver, copper, bronze and pearl - in as varied a manner as possible. Like the shine of the Sun and the Moonlit change the day and night into a spectrum of different emotions and feelings. Thus evoking a distinct mood, colour and music to each one of them. I try to evoke the same through the shine and sparkle of my colours. an organic feel of the silent activity of nature,

intensive chirping of the birds in the low light of morning and evening, the transcendental music of light - all this and much more is an integral part of my creative quest. Light plays in my painting. And in this play the changing tones, textures, hues and shades create a Ragamala of it own. And in the shine and sparkle of this visual Ragamala i not only experience my childhood but the realisation of my own growth.

PAINTING SMALL - A NEW SERIES





India is well known for its art of miniature painting. The advent of technology and the resultant sensibility has given a new vision of art. Right from the middle of the 19th century to the present the new acquired autonomy of expression culminated into an art characterised by individual's creative conceptual convictions and innovative techniques. Reaction and response to such art evoked many shades of admiration and protests. The excitement and energy witnessed was stupendous. The painting in small format was pushed into the background. Painting of huge dimensions and sizes cast a net on the world art scene. Bigger the size better you are noticed, perhaps, motivated the artist, Museums and Art Galleries ran short of space to accommodate art of such huge dimension and size. The current forced the art to look beyond the walls. Art came in the open. Autonomy of expression was explored to its hilt. Question that comes to mind is that does size matter in expression. Yes it does when you are doing art narrative in nature. Otherwise an expression had nothing to do with the size, With this in mind i embarked upon painting in the small format. It was a challenge to think of your inner voice recoded in a space of few inches contrary to the over bearing size explosion ???. Deep within i hear a voice that not only give me strength but also stimulated me to paint. It was a joy holding the painting close to the beat of your heart and breathing through your brush. I could hear my inner more clearly and painting the essence of the spirit of experience through line, form and colour. Intensity and intimacy witnessed in the act of painting took me closer to the quest of my truth and the truth of my quest. The space in the small size suddenly opened enough to give me the freedom so essential for the imagination to work at its best. Though my happiness seems to be rather small, yet it has the power to expand beyond".

What i seek in my artistic expressions in wholesome is silent activity not easily discernible to the eye but can be experienced in contemplation. In such moments of creativity my whole being is transformed into a plant that grows every minute by remaining firmly rooted to the soil. This feel of eternity and silent activity gives wings to my imagination. And that inspires me to tune the rhythmic visual voice and its subtle nuances in consonance with my heartbeat.

It is my humble attempt at 'grasping' joy and life as they fly.

catalogue

“I find he is not alienated from his fellow human beings and their affairs and has interpreted their problems and predicaments in his compositions in surrealistic/imaginative fashion. He well succeeds in his mission because of his grip on painterly craftsmanship.”

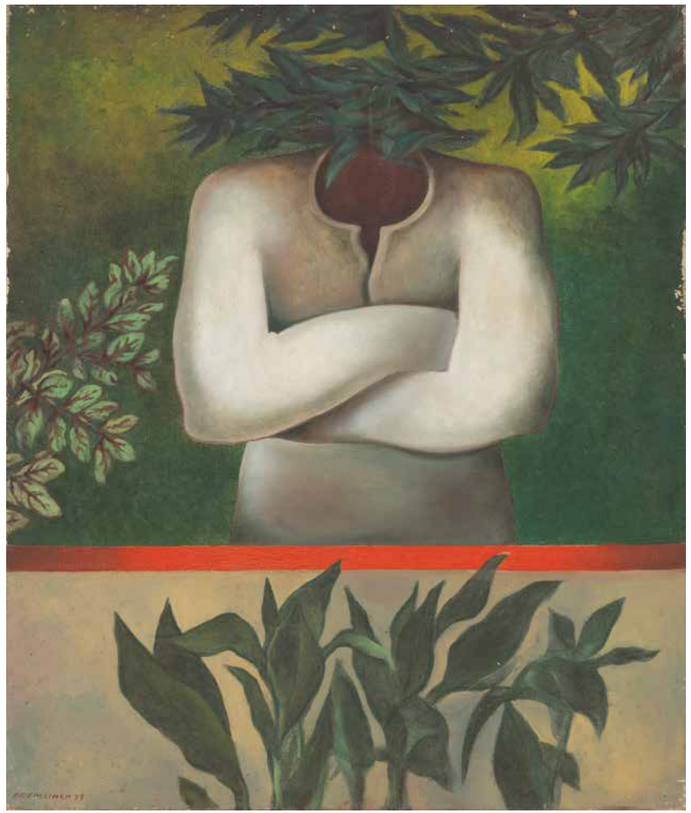
B.C. SANYAL

Voice of silence
Oil on canvas
28” x 34”

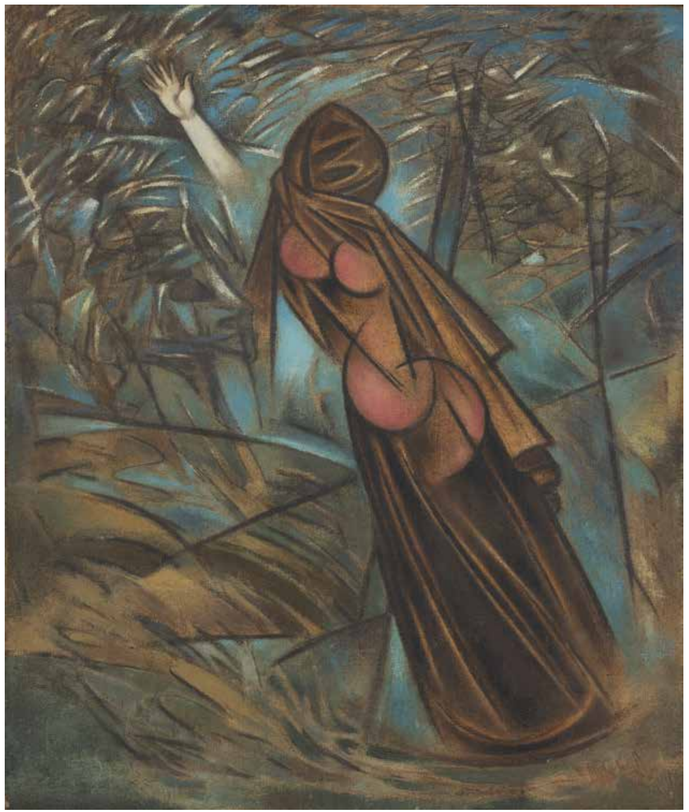


Vieled woman
Oil on canvas
28" x 34"





Untitled
Oil on canvas
34" x 28"

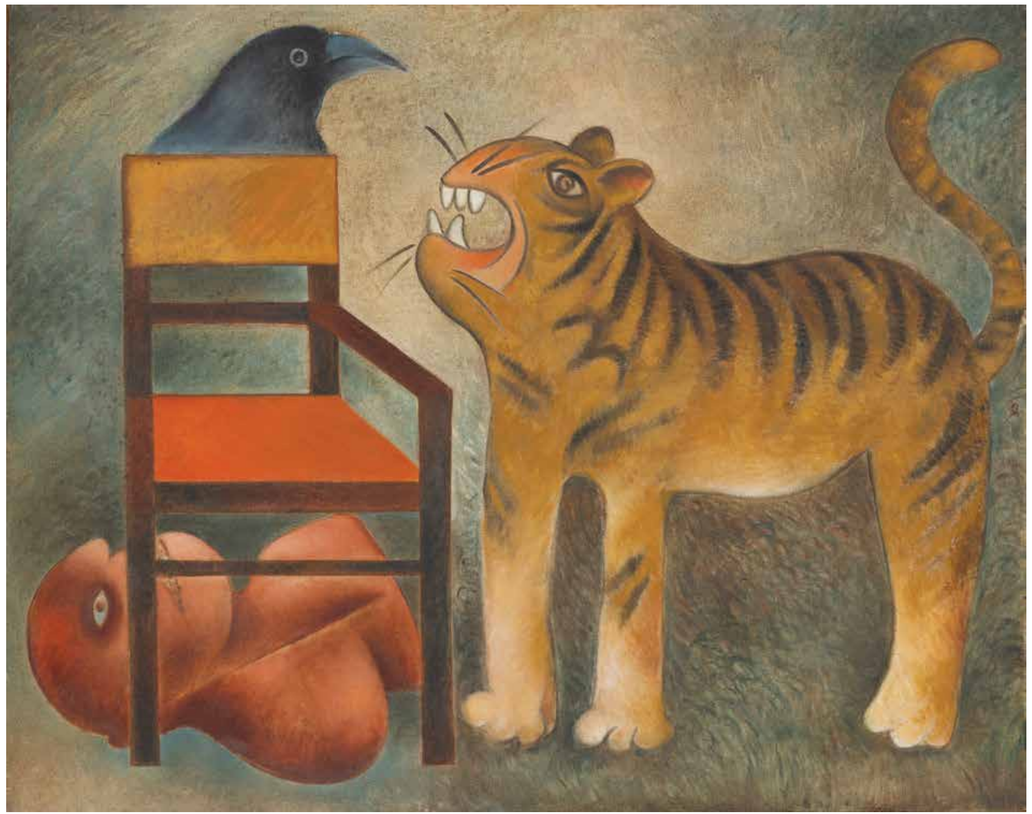


Breaking Shackles
Oil on canvas
34" x 28"

“Prem Singh has a more romantic bent of mind and turns often towards myth or symbol, giving his figures a slight air of mystery but clothing them with a vivid palette.”

B.N. GOSWAMY

Untitled
Oil on canvas
28” x 36”



Valide Women
Oil on canvas
28" x 34"



Untitled
Oil on canvas
48" x 60"





The kite, Oil on canvas, 20" x 24"



Where shall I fly kite, Oil on canvas, 20" x 24"

Post 1984
Oil on canvas
28" x 34"



“Simplicity and stylization, in an attractive and novel attitude to abstract figuration, are the hallmark of Prem Singh's paintings. The artist shows sensitivity and skill in the use of pigment to build volume. While his figures come fully alive through those folds built with loving care and hard work, colour and surrounding forms blend harmoniously to charge each canvas with an atmosphere that vibrates with elemental energy of the earth and the earth bound.”

K.L. KAUL

Veiled lady
Oil on canvas
24” x 30”

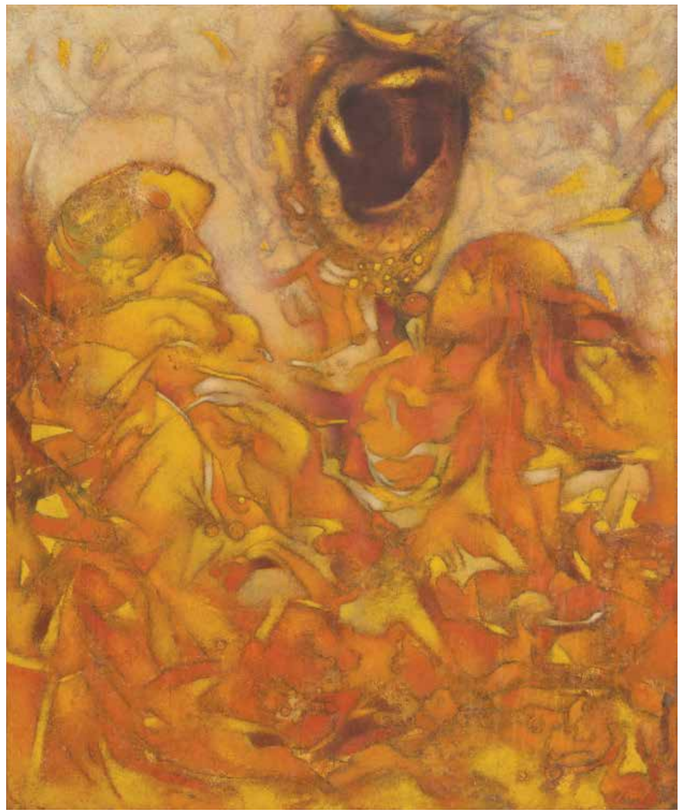


Women
Oil on canvas
34" x 34"



Basant panchami
Oil on canvas
35" x 49"





Untitled
Oil on canvas
34" x 28"

(Right)
Veiled woman
Oil on canvas
28" x 34"





Celestal damsels
Oil on canvas
48" x 36"

Golf course in Delhi
Oil on canvas
28" x 34"

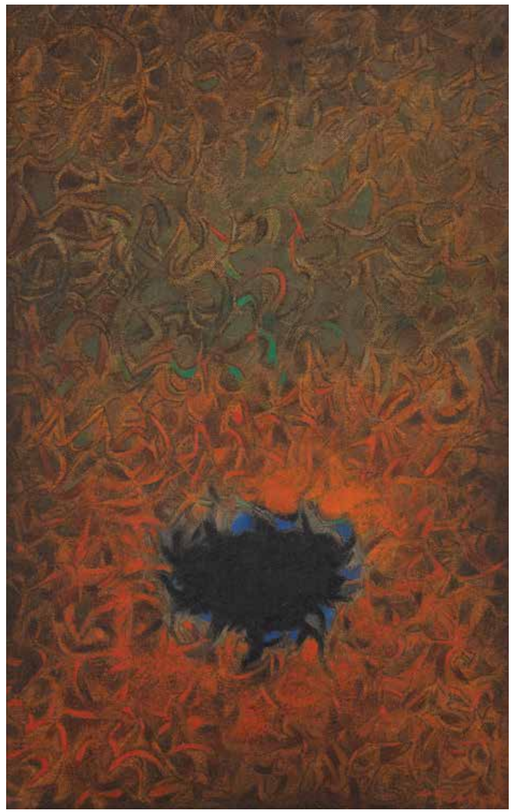




Earthly fragrance
Oil on canvas
18" x 12"



Earthy Fragrance
Oil on canvas
18" x 12"



Inner fire of spiritual freedom
Oil on canvas
18" x 12"



Spring time
Oil on canvas
16" x 12"

Inner music
Oil on canvas
50" x 70"



“Nature seems like an inexhaustible resource. It remains a major source of inspiration for humanity, and whose divine and celestial chorus is ever rejuvenating.”

PREM SINGH





Confluence
Oil on canvas
16” x 12”



Song in red
Oil on canvas
16” x 12”

Spring time
Oil on canvas
24" x 18"



Red touch by yellow
Oil on canvas
28" x 34"





Horizontal red
Oil on canvas
48" x 24"



Inner music 2
Oil and charcoal on canvas
55" x 36"



Inner music 2
Oil on canvas
285" x 34"

Birds sing nature dances
Oil on canvas
36" x 56"

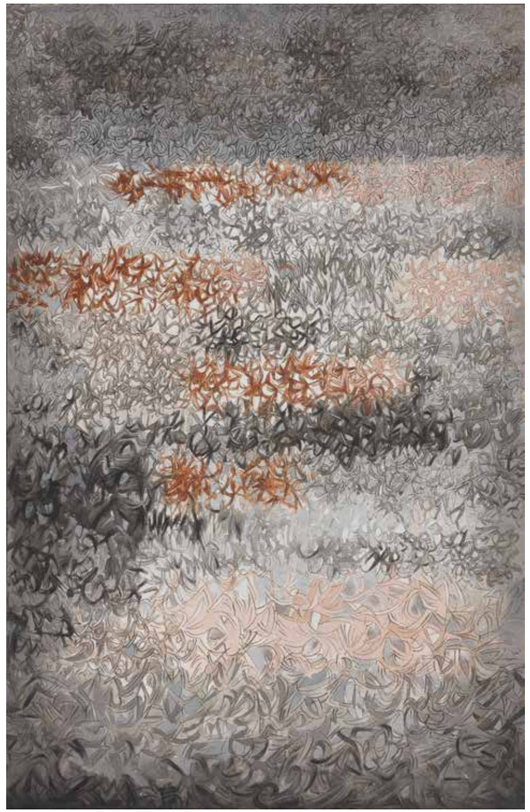


Colour of energy
Oil on canvas
36" x 56"





Lyrical voice
Oil on canvas
70" x 50"



Earthy Fragrance
Oil on canvas
57" x 36"

“My paintings reflect on such playful, and prayerful moments that I experience through my dialogue with the manifest and the unmanifest in Nature.”

PREM SINGH



Atumn song
Oil on canvas
18" x 24"





Universe elights
Oil on canvas
24" x 20"



Inner universe-1
Oil on canvas
24" x 20"



Inner glow
Oil on canvas
24" x 20"

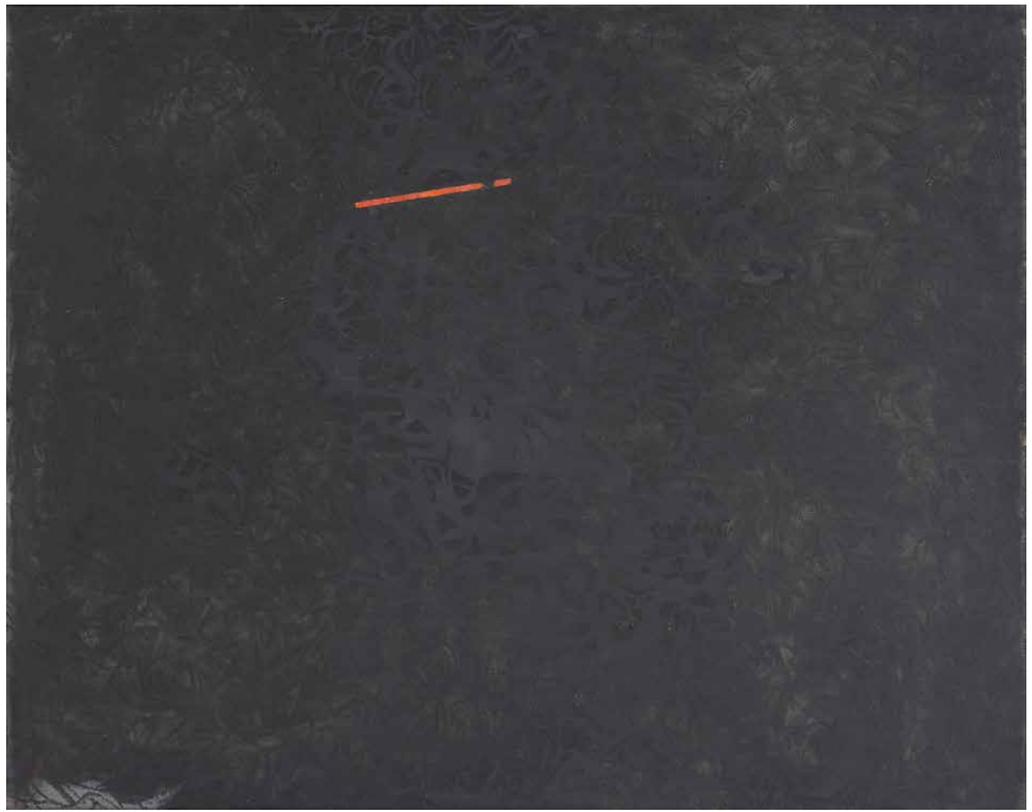


Universe delights-1
Oil on canvas
24" x 20"



Whispering black
Oil on canvas
36" x 24"

(Right)
Song of the night
Oil on canvas
24" x 36"





Yet to give title
Oil on canvas
35" x 24"

(Right)
Atumn
Oil on canvas
24" x 30"





Discovering inner purities
Oil on canvas
48" x 24"

“The shine and sparkle of my colours an organic feel of the silent activity of nature, intensive chirping of the birds in the low light of morning and evening, the transcendental music of light - all this and much more is an integral part of my creative quest.”

PREM SINGH





Realisation of joy
Oil on canvas
12” x 12”



Winter song
Oil on canvas
12” x 12”



Light kissed night
Oil on canvas
24” x 18”



Song of melody
Oil on canvas
50" x 35"



Singing colours
Oil on canvas
50" x 35"



Megha malhar
Oil on canvas
70" x 50"



Snirls of sound
Oil on canvas
36" x 24"

(Right)
Melody in red
Oil on canvas
20" x 24"





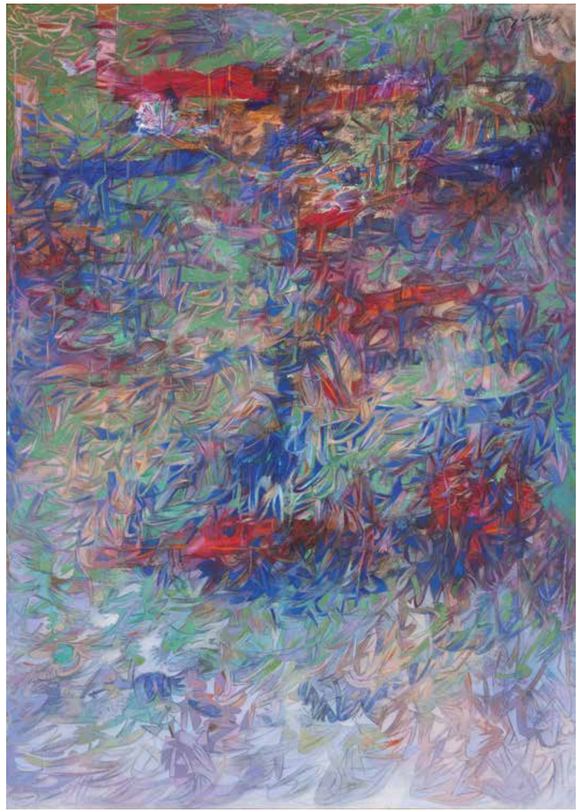
To a nameless something
Oil on canvas
48" x 24"



When colour sing
Oil on canvas
68" x 33"



Lyrics in colour
Oil on canvas
70" x 35"



Lilt in a melody
Oil on canvas
70" x 50"

“The inspiration of my art lies in Nature and its eternal music. While enjoying the eternal music I approach my canvas to sing my song on it.”

PREM SINGH





Monsoon melody two
Oil on canvas
37" x 20"

Voice of nature
Oil on canvas
25" x 35"





Looking into darkness
Oil on canvas
50" x 35"



Atumn song
Oil on canvas
50" x 36"



Songs in gold
Oil on canvas
50” x 35”





Evolution of rainbow
Oil on canvas
48" x 24"

Splendour of the devine
Oil on canvas
48" x 24"



Black hole sqaure
Oil on canvas
35" x 50"

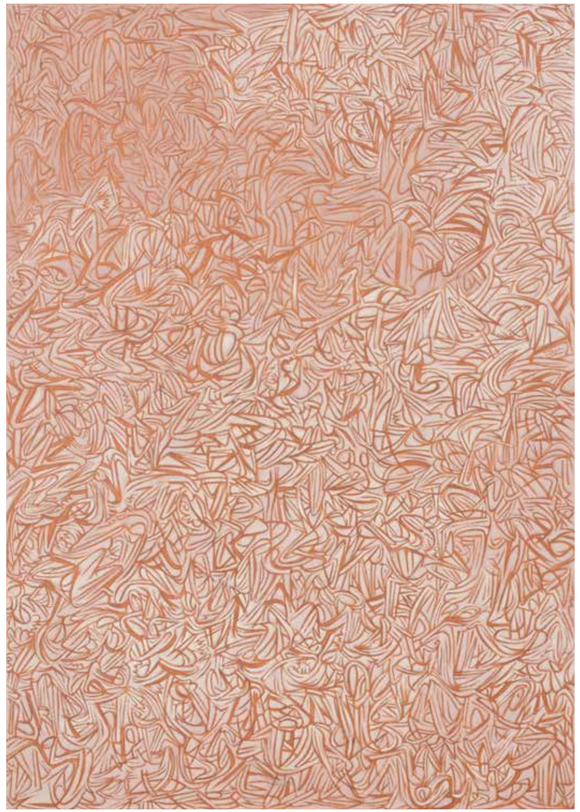




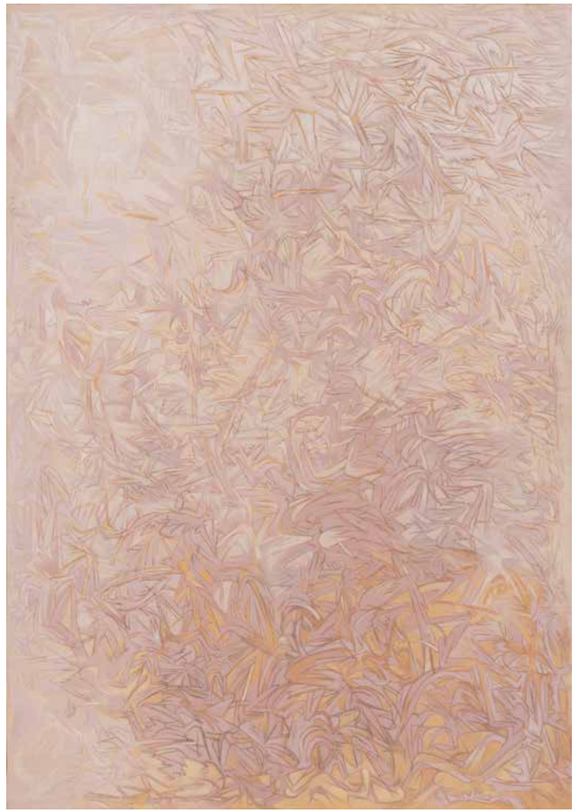
The fall
Oil on canvas
48" x 36"



Flowering of a song
Mix media on canvas
50" x 35"



Meditation of inner
Oil on canvas
50" x 35"



In the light of soul
Oil on canvas
50" x 35"

“The brush is not only meant for applying the colour, but one can also breathe through it.”

PREM SINGH





Silver caressing the night
Oil on canvas
50" x 35"



Garhi studio new delhi
Oil on canvas
48" x 36"



All that shines
Oil on canvas
24" x 24"



My place
Mix media on canvas
24" x 36"



Monsoon melody
Arcylic-Oil on canvas
44" x 20"

Monsoon
Medium Oil on canvas
25" x 35"





Songs in gold
Oil on canvas
50" x 35"



Winter song
Oil on canvas
12” x 12”



Monsoon
Oil on canvas size
12” x 12”



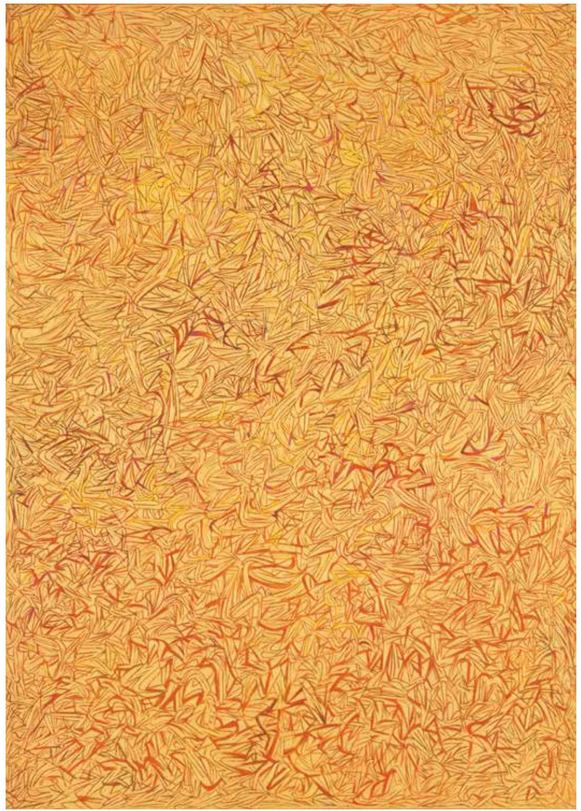
Being of the yellow
Oil on canvas
12” x 12”



Lyrical voices - one
Oil on canvas
70" x 50"



Lyrical voices - two
Oil on canvas
70" x 50"



Lyrical voices - three
Oil on canvas
70" x 50"



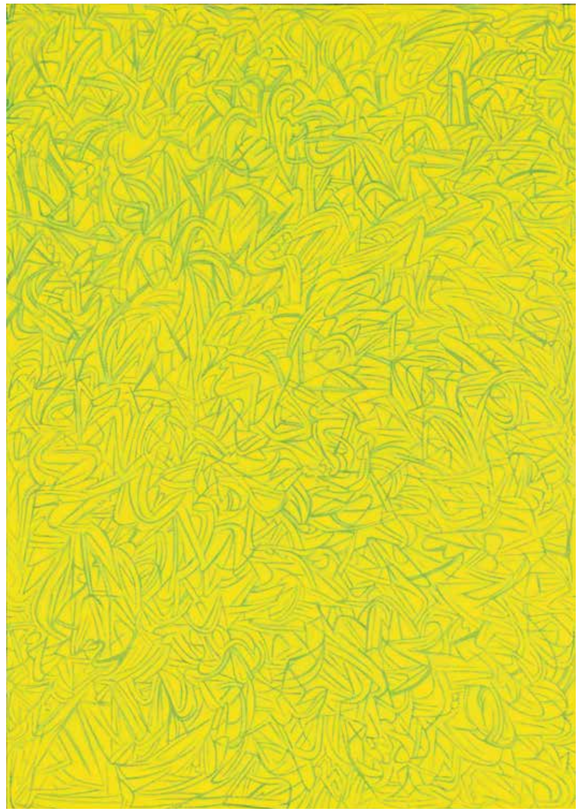
Lyrical voices - four
Oil on canvas
70" x 50"



Copperfield
Oil on canvas
35" x 25"



Lyrical voives 2014 two
Oil on canvas
35" x 25"



Lyrieal voices
Mix media on canvas
35" x 25"

Musical notations
Mix media on canvas
35" x 48"





A chorus of colours
Oil on canvas
50" x 35"

“If a small piece of stone could tell the story of an era why can’t one paint without these glances and gestures.”

PREM SINGH





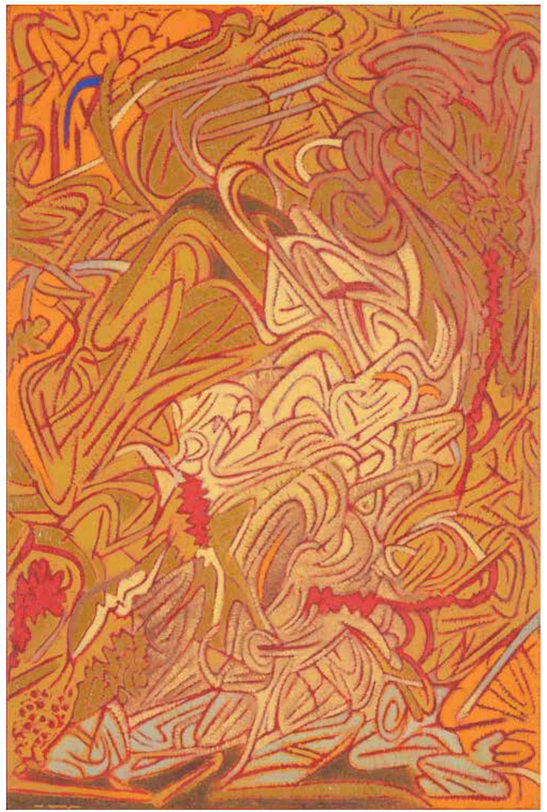


Voices of nature - one
Oil on canvas
48" x 24"

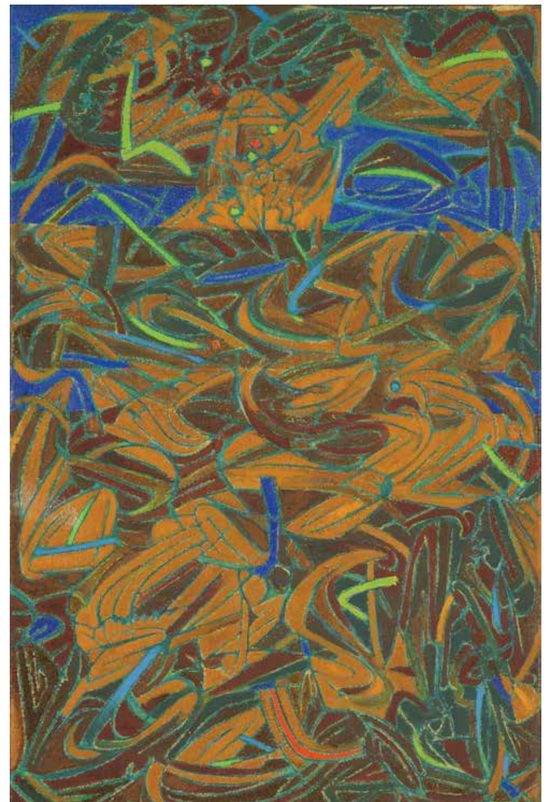
Voices of nature - two
Oil on canvas
48" x 24"



Mindscape
Oil on canvas
35" x 25"



Lyrical voices
Oil on canvas
16" x 12"

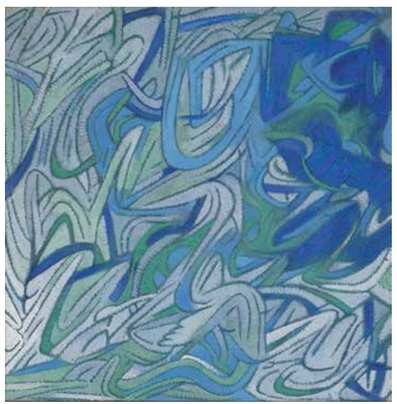


Pastoral scapes
Oil on canvas
16" x 12"









Spring times
Arcylic on canvas
12" x 12"

Homage to van gogh
Arcylic on canvas
12" x 12"

The red dot
Oil on canvas
12" x 12"

Pani devta
Oil on canvas
12" x 12"



Voice of colour
Oil on canvas
24" x 24"

Inner music
Oil on canvas
25" x 35"





Voice unkown - one
Oil on canvas
24" x 18"



Voiced unkown - two
Oil on canvas
24" x 20"



In the ocean of blue
Oil on canvas
36" x 48"



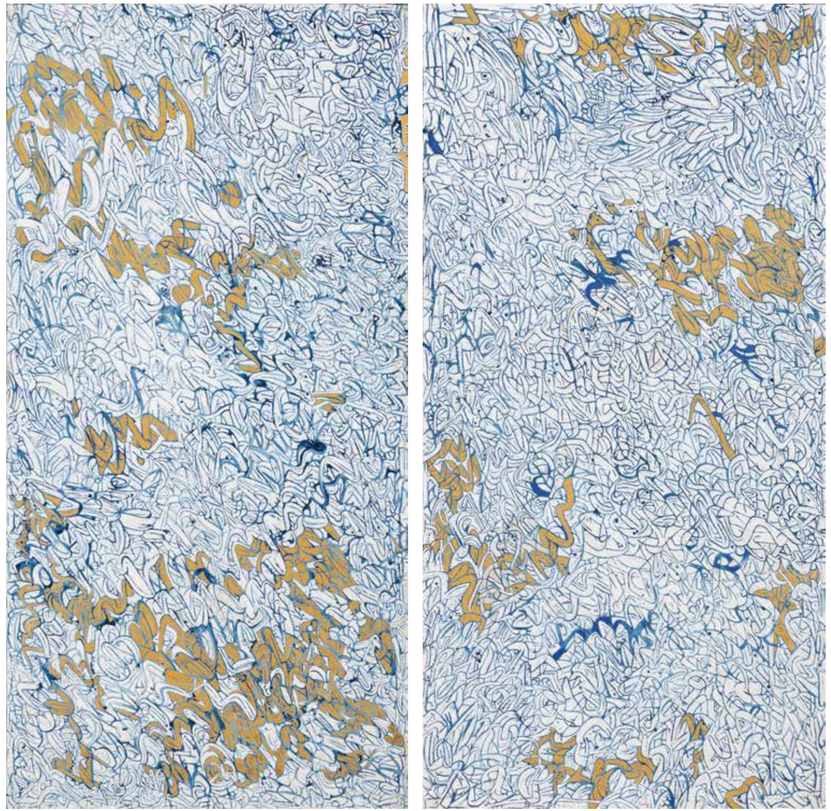
Untitled
Oil on canvas
30" x 24"



Untitled
Oil on canvas
30" x 24"



Melody of spring three
Oil on canvas
70" x 35"



Invocatory voice
Oil on canvas
70" x 35"

Invocatory voice
Oil on canvas
70" x 35"

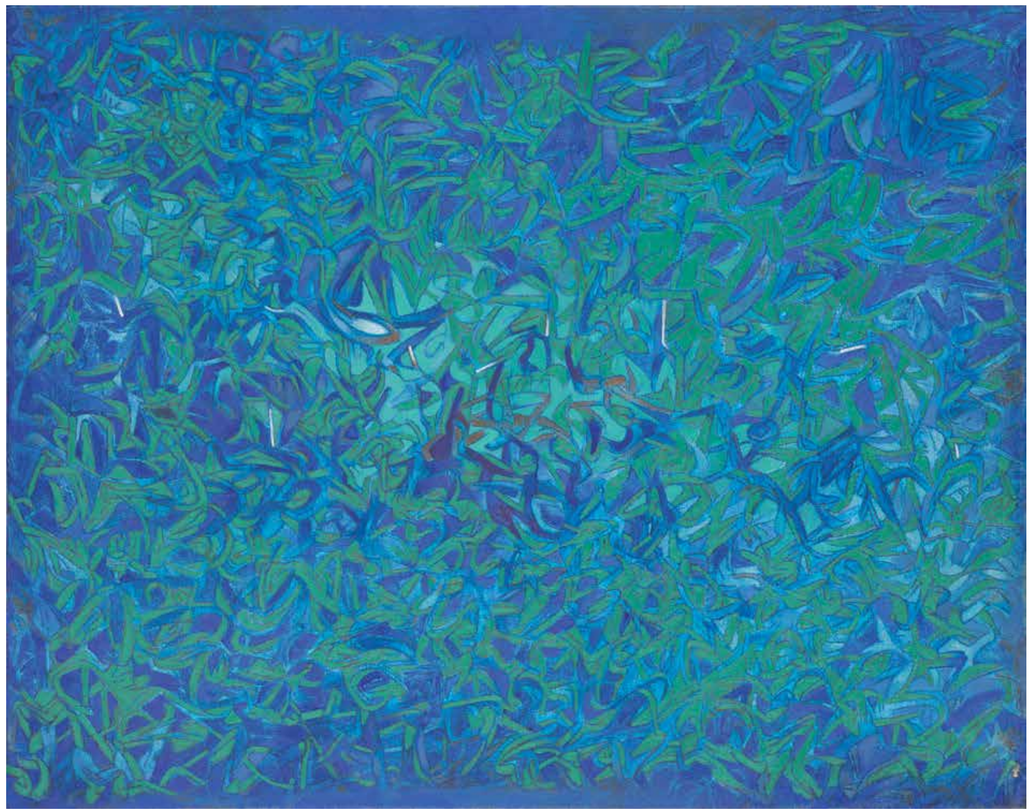


Invocatory voice
Oil on canvas
70" x 35"



Lyrical voices
Oil on canvas
24” x 18”

(Right)
Singing blue
Mix media on canvas
24” x 30”





Lyrical voices - twnety three
Oil on canvas
36" x 24"



Voices of natue 3
Oil on canvas
34" x 28"

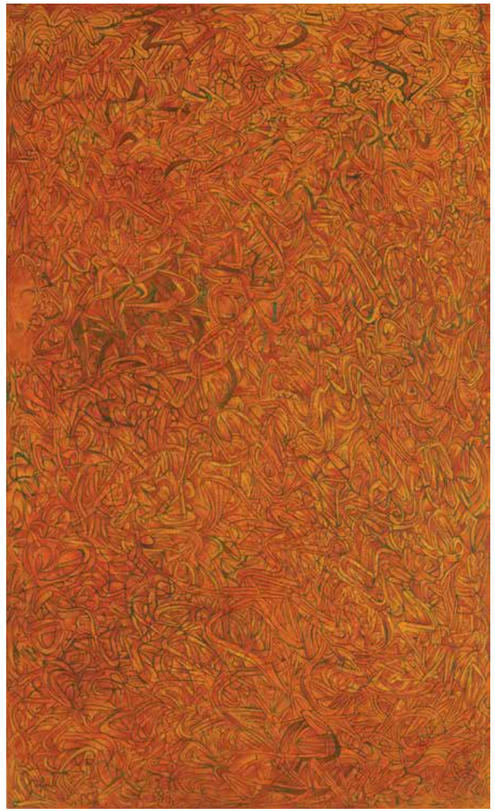
(Right)
Glistening whites
Oil on canvas
28" x 34"



“Though my happiness seems to be rather small, yet it has the power to expand beyond.”

PREM SINGH





Solies souces
Oil on canvas
60" x 36"



Soil soul spirit 2
Oil on canvas
60" x 36"



Soil soul and spirit
Oil on canvas
36" x 24"



Soil soul spirit
Oil on canvas
36" x 24"



Soil soul spirit 3
Oil on canvas
36" x 60"



Soil soul spirit
Oil on canvas
48" x 36"

Earthy Fragrance
Oil on canvas
36" x 48"





Lrical voices 25
Oil on canvas
36" x 48"



Splendour in ruby red
Oil on canvas
35" x 25"







Untitled
Oil on canvas
18" x 12"

Untitled
Oil on canvas
18" x 12"

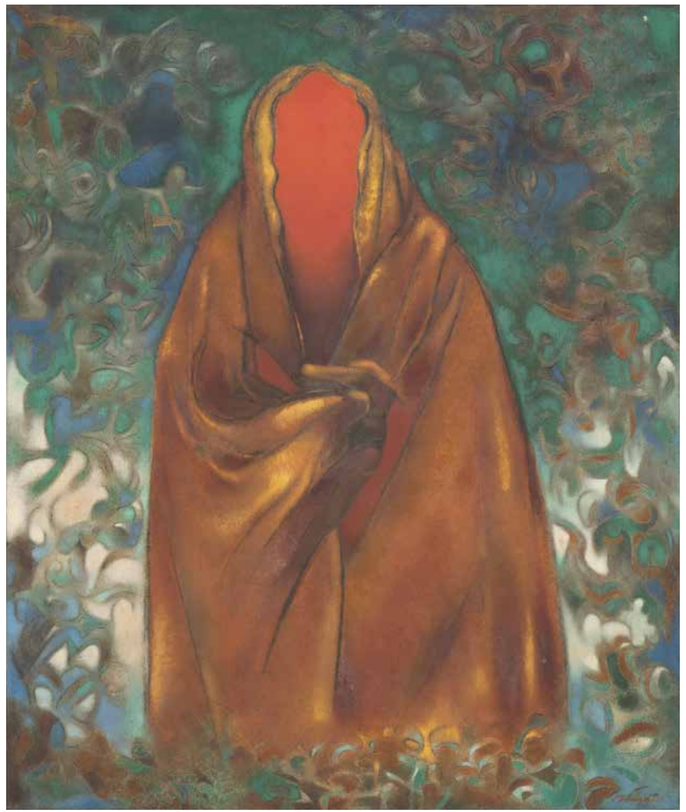
Untitled
Oil on canvas
18" x 12"



Sunset
Oil on canvas
24" x 24"



Untitled
Oil on canvas
24" x 24"



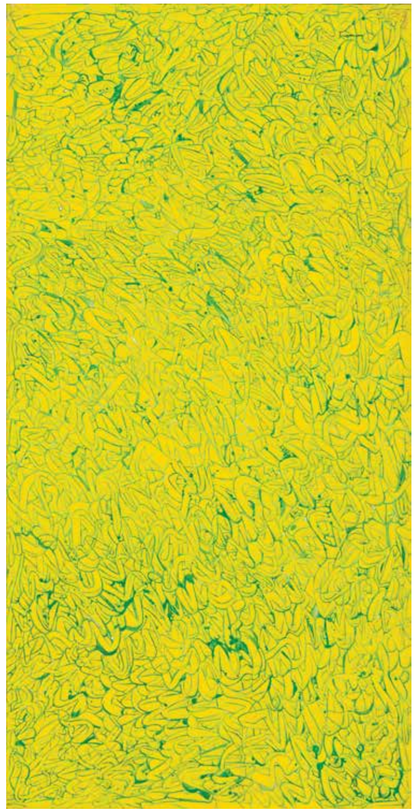
Untitled
Oil on canvas
34" x 28"

(Right)
Untitled
Oil on canvas
28" x 34"





Inner music, Oil on canvas, 28" x 34"



Melody of spring
Oil on canvas
70" x 35"



Melody of spring 2
Oil on canvas
70" x 35"



Red that once sparkled
Oil on canvas
12" x 12"



Untitled
Oil on canvas
12" x 12"



Inner voices
Oil on canvas
35" x 23"



Lryrical voices
Oil on canvas
70" x 18"

ABOUT ICIA

Nestled in the heart of Mumbai's art district, Kala Ghoda, the Institute Of Contemporary Indian Art, also known as ICIA Gallery, takes forward the legacy of establishing Indian art in the mindspace of art patrons and enthusiasts. The gallery was set up by Mr Vickram Sethi in the year 2007 with a vision to redefine the orthodox infrastructure not only with regards to the curating and viewing process but also to acquire authentic and prime artworks. ICIA is one of the largest grassroot galleries in India and has been actively enhancing 'The Exhibition Experience' for the viewer. Over a period of ten years ICIA has exhibited works of revered Modernists and established contemporary artists. The gallery has deftly carved a niche for itself by representing India's art culture with a balanced approach, showcasing the seminal attributes of the masters in tow with the experimental and disruptive vision of contemporary artists from within the country. AstaGuru is a part of ICIA.

ICIA
INSTITUTE OF CONTEMPORARY INDIAN ART

AstaGuru
India's Premium Auction House