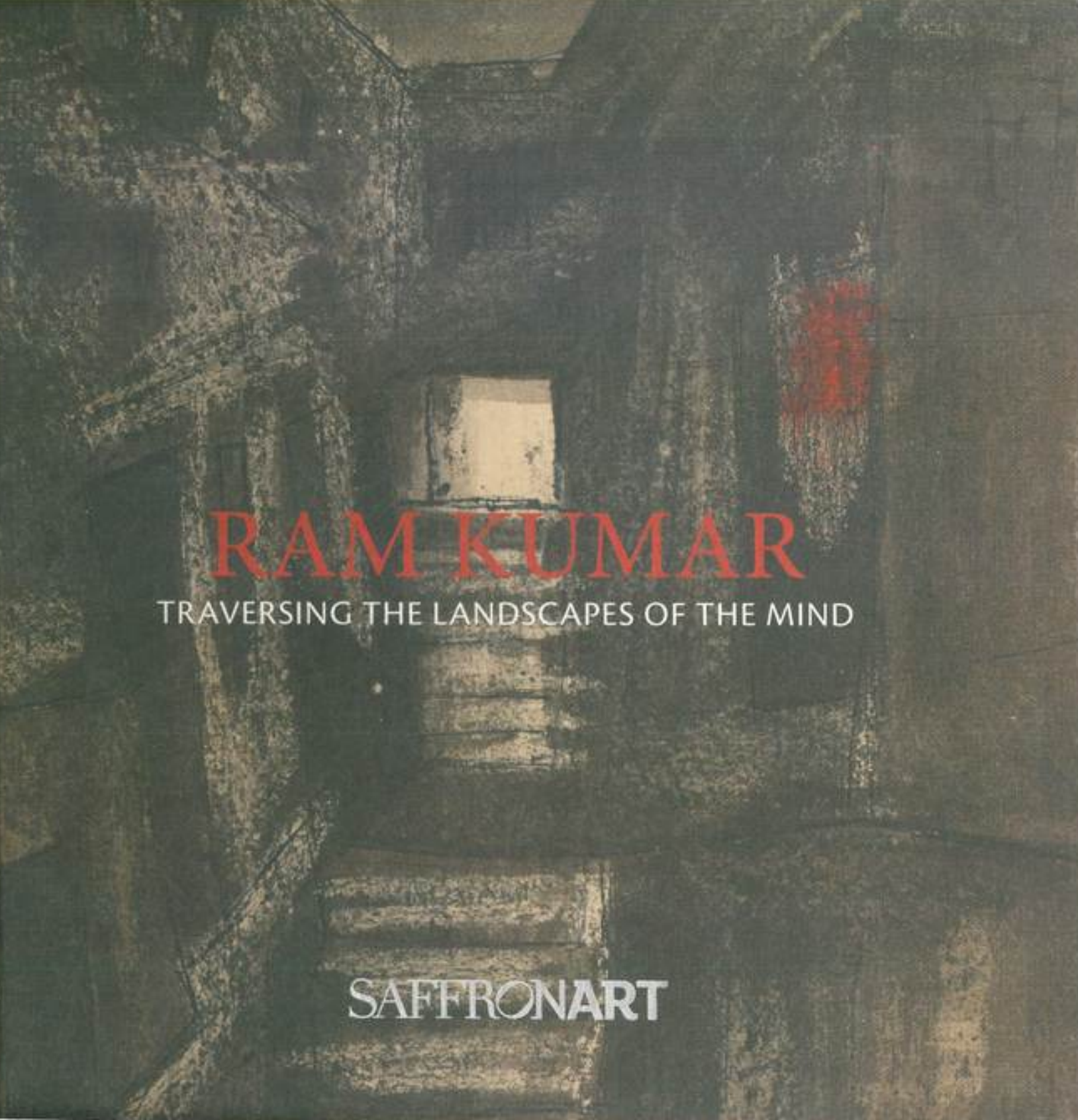
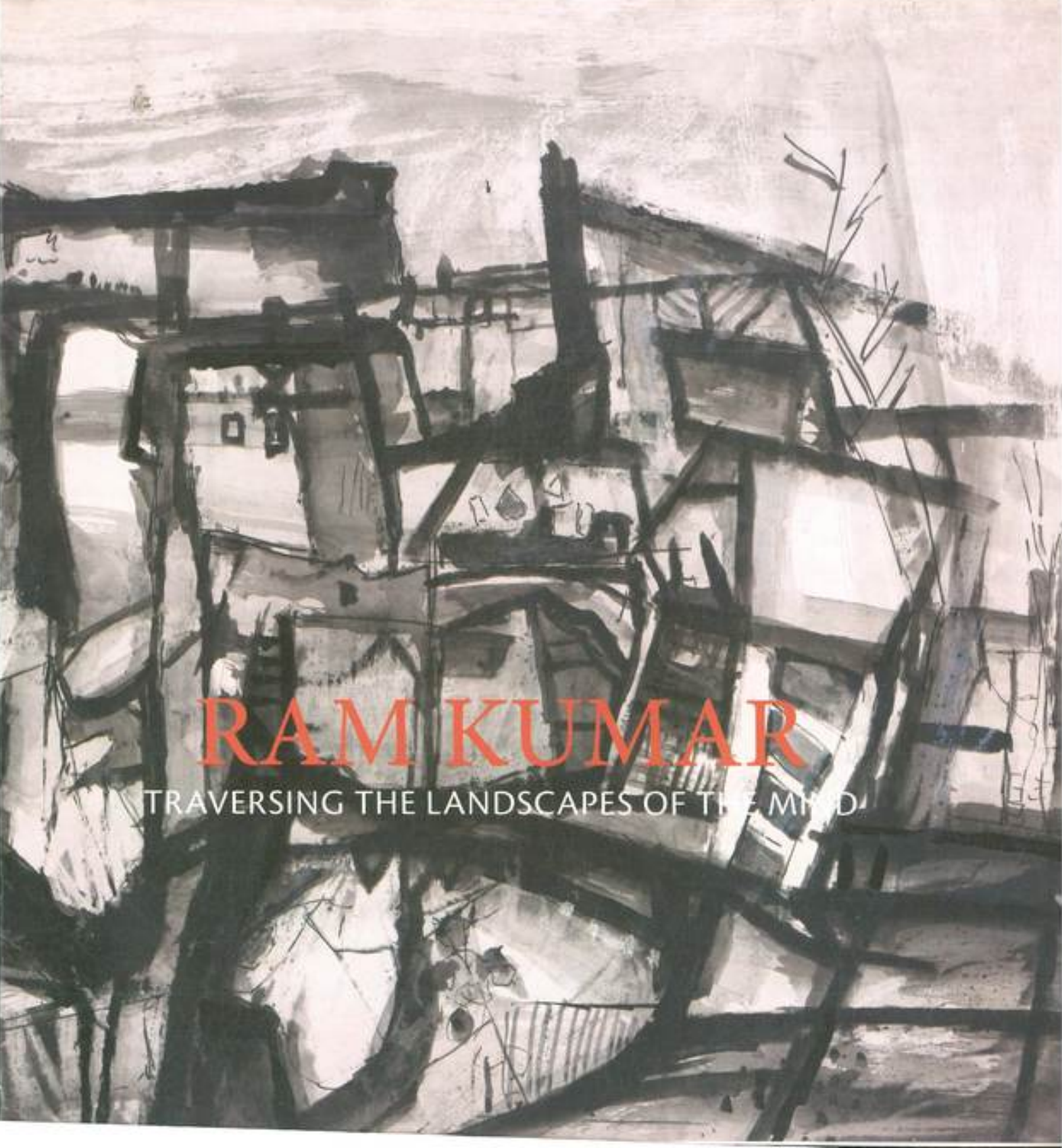


RAM KUMAR

TRAVERSING THE LANDSCAPES OF THE MIND

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Timeless Books

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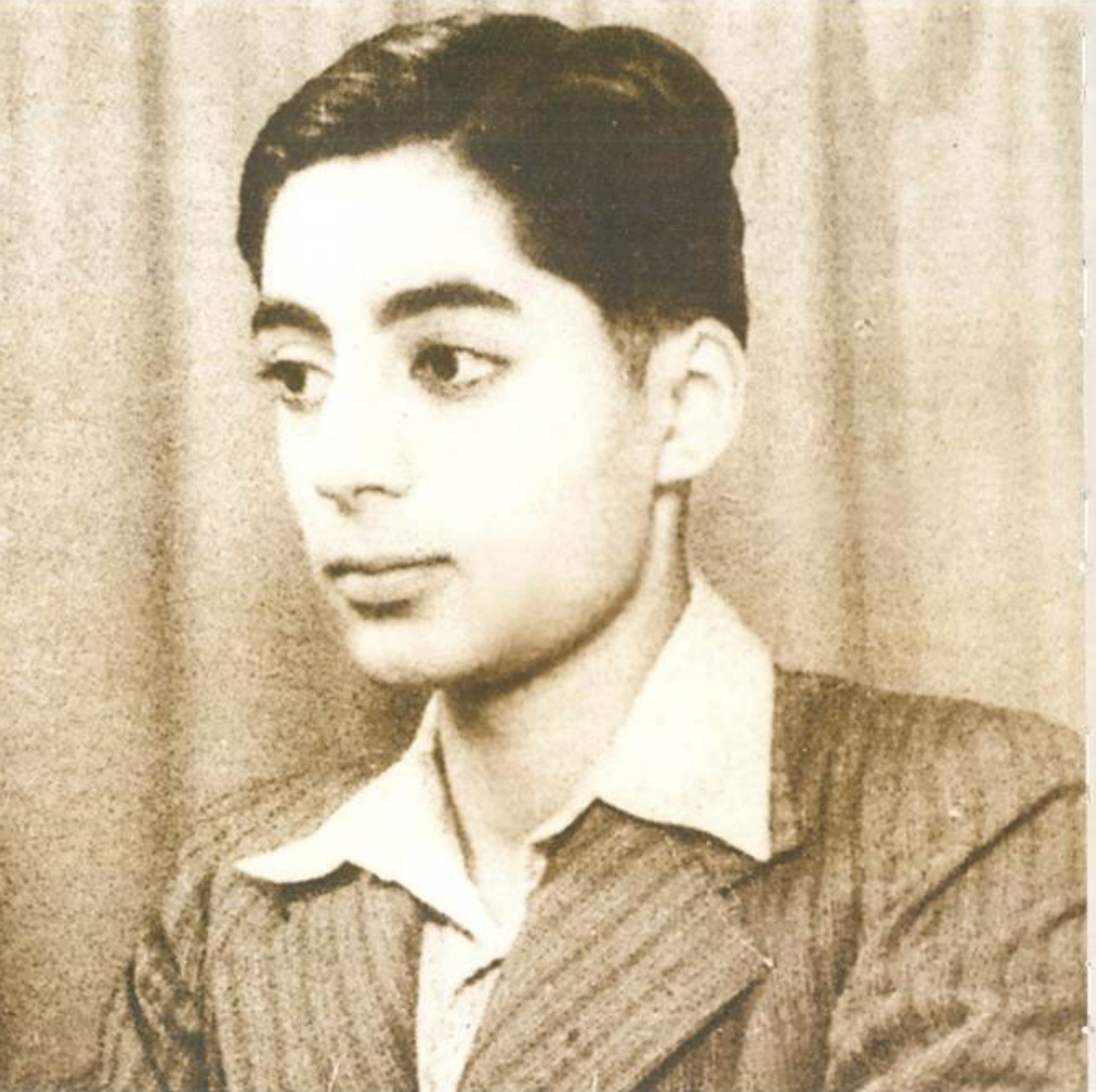
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"There is an enigmatic mystery about the inner life of a colour applied on canvas. It stands out by itself in the beginning but slowly it starts building up relationships with other areas, other colours, and forms. This continues. There is a pause, a silence, an accident and in the end some sort of harmony."

— RAM KUMAR



FOREWORD

Words are limited to the meaning and the mood of the conversation. Paintings too are limited in many ways but have a life longer than the mood and a meaning far more expansive. Ram Kumar always relied on painting over words as his medium of expression.

We have tried to focus on an important aspect of Ram Kumar's contribution to Modern Indian Art through his works on paper which we have been acquiring his over time. Working with Ram Kumar and Utpal Verma to put together this publication and exhibition has been both enjoyable and inspiring. We thank them both for their help and support.

– Tanuj Berry and Saman Malik

TRAVERSING THE LANDSCAPES OF THE MIND

"Among Indian painters today Ram Kumar is perhaps the only one who has no imitators and no followers, for both his themes and his method are simple. They are so simple and sincere that imitation is practically impossible."[1]

Though these lines were penned in 1955 by the well-known art critic Richard Bartholomew describing Ram Kumar's work at the time, they ring just as true today. Over the six decades that the painter has practised his craft in search of a singular visual vocabulary, there is a sincerity and integrity that shines through in his paintings. In his unassuming and gentle way Kumar has carved out for himself a unique position in the canon of modern Indian painting.

Born in 1924 in Simla, surrounded by the verdant Himalayan foothills, Kumar moved to the plains to further his education. Though he did his Masters in Economics from St. Stephen's College in Delhi, a chance visit to an art exhibition was to change the course of his life forever. Fascinated by what he saw, he enrolled at the Sharda Ukil School of Art and studied under the artist Sailoz Mookherjea. While he did take up a full-time job at a bank, he quit it in 1948 to devote himself to a life in art. He also persuaded his father to buy him a one-way boat ticket to Paris, then considered the centre of the art world.

In Paris, Kumar had the good fortune to study under the artists Fernand Léger and Andre Lhote. Léger had participated in the Cubist movement, spearheaded by Pablo Picasso and Georges Braque, which—in a revolutionary break from European tradition—was a completely new approach to representing reality. Formally it involved the deconstruction of the outer world into fragmented planes. In keeping with the movement, Léger had developed his own unique style referred to as "tubism" since it involved depicting the human body as a mass of tubes or cylinders. Some of these influences would naturally percolate into the works of the young, impressionable Ram Kumar, though to his credit, he developed a visual style distinct from Léger's.

Europe at the time was still recovering from the horrors of World War II and was gradually repairing both its social and economic fabric. Kumar came under the sway of the pacifist movement and even joined the French Communist Party. Here he encountered poets, writers and philosophers such as Paul Eluard, Louis Aragon and Roger Garaudy. Though he did not become a die-hard communist, he would develop a deep interest in the human condition, which played out in his figurative works in the 1950s. Titles of paintings such as *Death of a Worker*, *Torture of Work*, *Starvation* and *Beggars* are some indicators of his preoccupations at the time.

Ram Kumar had also witnessed the traumatic partition of the Subcontinent as India shrugged off the yoke of British dominion in its quest for independence. He was not unaffected by the communal violence between the Hindus and Muslims as the nation states of Pakistan and India were forged. Delhi too was home to thousands of refugees that poured in after being displaced from their homes across the border. Kumar encountered several of them in Karol Bagh,

1 Richard Bartholomew, *Hindustan Times Weekly*, 23 October 1955. Reproduced in Rati Bartholomew and Pablo Bartholomew eds., *Richard Bartholomew: The Art Critic*, Noida: BART, 2012, p. 313

the locality in Delhi where he lived, painfully rebuilding their lives. Besides, several members of the artist group, Delhi Shilpi Chakra, to which Ram Kumar was affiliated, had moved from Lahore to Delhi in the wake of Partition. In cathartic gestures, they too would give expression to their first-hand experiences of trauma and suffering. In keeping with the group's motto of "Art illuminates life", its manifesto declared, "The group recognizes that art as an activity must not be divorced from life; that the art of a nation must express the soul of its people and ally with the process of progress. The group recognizes that artists have come together to work hard towards the progress of art and through art help build up a virile national culture and a brighter life in the country."[2]



Unsurprisingly then, Kumar's protagonists, especially from the 1956 period, are solemn-faced men and women with large, droopy eyes, who appear as if the weight of the world has been placed on their shoulders. Attired in western wear, the men appear ill at ease in their suits. The colour palette is sombre with browns and blacks dominating, echoing not just the colours of the outer desolate landscape but also mirroring an inner melancholy and despair. Though grouped together, these silent figures come off as being alienated from each other and their environment. Cubist influences from his sojourn in Paris can clearly be seen in early works such as *Workers Family* and in the rendering of the houses and the winding hill roads in paintings such as *Sad Town* (1956). The elongated figures too, are evocative of the works of Paris-based artist Amadeo Modigliani.

A darkness pervades many of Kumar's small paintings created in the 1950s. Colour appears to have leeched out of the works with blacks, whites and greys predominating. It is as if the artist was intent on exploring black in all its shades, nuances and complexities, as a musician would a note on his instrument. But not just colour, even the people appear to have vanished from these works. Instead, we have barely discernible architectural forms that emerge from the gloom – a bridge, a temple dome or perhaps even a cluster of houses. Bartholomew, who was a great friend of Kumar's and has written extensively on his work, has referred to this time as the Sanjauli period of 1957 – 59. "Next in the succeeding phase when the *dramatis personae* have melted into thin air, Ram painted semi-representational landscapes in which the architecture was recognizable but the foreground and background were abstract formations. This is the Sanjauli—early Benaras period. In neither case was the divorce from reality total."[3]

However, the melancholic sentiment is not confined to early works and rears its head again in the work from 1975, which shows two figures, one seated and the other standing.

2 Pran Nath Mago, Delhi Shilpi Chakra, www.criticalcollective.in, online

3 Richard Bartholomew, "The Abstract Principle in the Paintings of Ram Kumar," *Lalit Kala Contemporary*, Nos. 19 and 22, 1975-76. Reproduced in Rati Bartholomew and Pablo Bartholomew eds., *Richard Bartholomew: The Art Critic*, Noida: BART, 2012, p. 542

The former appears to be sunk in a reverie, perhaps even in a world of pain, while the latter gives the impression of consoling him. Again, mood is conveyed by colour with the black, brown and grey strokes serving to accentuate the feeling of quiet despair.

In contrast, in the figurative works rendered more recently in 2012 and 2014, the pall of gloom of the early years appears to have lifted. Not to say that the figures exhibit any signs of joy or revelry. Far from it! But the deep despair evident in the earlier years appears to have given way to a feeling of quiet contemplation. The elongated Modigliani-like faces are still there and the men and women though physically close to each other still appear distant, having withdrawn into their own shells and inner worlds. But unlike the figuration of his early years, here Kumar has dispensed with delineating his protagonists' facial features in detail. Dabs of paint serve as downcast eyes and mouth and there is almost a childlike-naiveté to these works, were it not for the more sophisticated use of colour and textures. In keeping with his style, Kumar's men and women dominate the foreground, with fractured slabs of colour serving to create the background. There are no markers of location, nothing to reveal where the figures are situated. Only the brushstrokes in varying shades of blue in one of the works indicate that they are outdoors, under the infinite canopy of the sky.

Ram Kumar was not alone in his move to a more abstract visual language in the late 1950s. M F Husain had earlier broken up his images, creating a new pictorial vocabulary. Like Ram Kumar, Gaitonde and Bendre in the late '50s also attempted a partial abstraction in their works. Apart from them, a number of other painters such as Biren De, K G Subramanyan and Sankho Chaudhuri took to adopting abstraction either partially or wholly. Tracing the evolution of the major painters in India, Richard Bartholomew made





an insightful observation: while in 1947 all the Indian painters were figurative in style, by the early '60s a majority of them had turned to abstraction. Besides Ram Kumar they were Mohan Samant, V S Gaitonde, Krishen Khanna, Syed Haidar Raza, Kanwal Krishna, Satish Gujral, Avinash Chandra and Krishna Reddy. Delving into the reasons for this metamorphosis, Bartholomew believed that for these artists the figure functioned as a sort of symbol. However, having exhausted its possibilities they did not feel the need for such symbolic expressionism any longer. This holds true for Ram Kumar as well, who would banish the figures from his works for several decades.

Though affiliated with the Shilpi Chakra, Kumar was also good friends with members of the Progressive Artists' Group, among them Raza and Husain. A trip to Varanasi with Husain in the winter of 1960 would create a significant shift in his work. He had wanted to experience the city first-hand and sketch it. Before journeying to Varanasi, Kumar's associations of the city were of the river Ganga, old age, widows and death, having read about it in Sarat Chandra's novels as a school boy in Simla. Upon arriving at dusk, the deserted streets gave him the impression of being in a ghostly deserted city inhabited only by the dead and haunted by their souls.

He would spend the remaining days wandering around the *ghats*, taking in the sea of humanity swirling around him, the pain and suffering writ large upon their faces. Especially on the steps of the Manikarnika Ghat, where the dead were cremated, he was struck by how death and life co-existed cheek by jowl. The wails of the relatives, comingling with the smoke of the funeral pyres on the banks of the silently flowing Ganga were to impress themselves indelibly on his imagination. He was equally ensnared by the warren of streets thronged by pilgrims from all over the country, the temples, palaces, the ramshackle old houses, and the boats anchored to the *ghats*. Talking about his encounter with the city he remarked, "Every sight was like a new composition, a life artistically organized to be interpreted in colors. It was not merely outward appearances which were fascinating but they were vibrant with an inner life of their own, very deep and profound, which left an everlasting impression on my artistic sensibility. I could feel a new visual language emerging from the depth of an experience."[4]

This new visual vocabulary is clearly evident in the works that Kumar did after his trip to Varanasi. Despite the hordes thronging its streets and *ghats*, the human figure is surprisingly conspicuous in its absence. The artist appears to have passed on the baton of essaying the human condition from human figures to architectural forms—the man-made structures now stand in for man himself. The temple city with its haphazard skyline too lends itself ideally to working out Kumar's Cubist influences. The myriad temple domes and spires, the jumble and maze of the streets, the countless steps leading to the river present themselves naturally to fracturing, multiple perspectives—from the bird's eye view to the low-angle shot. Squares and triangles of dull, muted colour convey the impression of human settlements fighting and jostling for every square inch of space. The only open expanses are the preserve of the river and the sky.

These early Benaras paintings rendered in thick impasto have a greyish, muddy pallor to them. The dextrous use of colour conveys the feeling of a dark and dank city swaddled

4 As quoted by artist, Gagan Gill ed., Ram Kumar: *A Journey Within*, New Delhi: Vadehra Art Gallery, 1996, p. 80

in river mists and smoke. This Benaras as Kumar paints it is no city of joy, this is a city of the dead and the dying.

However, it was not just the cityscape that would engage Kumar. He would continue to escape to the mountains, either to Sanjauli in the Simla hills or to Ranikhet in the Kumaon. Writing to his friend the artist Raza from Dakley in Ranikhet in 1961 he wrote, "I joined Sripat two months ago in this remote corner of the Himalayas where nothing except the eternal silence of the mountains echo day and night. It is an ideal place for work without any distractions except nature – that heavenly sunlight with shimmering snow visible from the window of my room."[5] The hills were a balm for the soul, the splendid isolation a far cry from the teeming *ghats* of Benaras. If Kashi offered one kind of spirituality, then the mountains proffered another—a chance to withdraw and meditate.

Yet the greyish mist that enveloped the temple city apparently snaked its way into the landscape as well. It was as if the artist could not yet throw off its oppressive weight. The process had to be gradual. He would also continue to toggle between expressionism and abstraction, just as he would oscillate between the city and the landscape. Writing about this period in his work, Bartholomew pointed out that "The years from 1960-64 comprised a predominantly grey period, the sternest and the most austere in his career. Using the encaustic process Ram even delved into shades of black. Greys derived from blues and browns set off the facets of the textures, the drifts, the engulfed landforms, the isthmus shapes and the general theme of the fecund but desolate landscape."[6] There is no doubt that the writer in Ram Kumar influenced the painter in him and the artist in turn, the literary self. These austere landscapes recall T S Eliot's *The Waste Land*, which left a lasting impression on him, as evident in the title of one of his paintings.

Here is no water but only rock
Rock and no water and the sandy road
The road winding above among the mountains
Which are mountains of rock without water
If there were water we should stop and drink
Amongst the rock one cannot stop or think[7]

The sullenness of the landscapes would however give way to a more cheery palette after a visit to Kashmir in the mid 1960s. Pinks and mauves inserted themselves into Kumar's paintings, lending them a quiet lyricism. These works were semi-representational, offering glimpses of houses, waterways and streets. His creative fires would also be stoked by his many travels. He journeyed not just to the US on the J D Rockefeller III Fund Travelling Fellowship but also to the mountainous terrains of Machu Picchu and Ladakh.

But soon even architectonic elements would be phased out as if Kumar no longer had any need for them as props. Instead, he would look to nature for inspiration and transform his contemplation of the landscape into an irregular patchwork quilt of colour. There was no longer any attempt to portray a realistic representation of what he observed. Instead,

5 Ashok Vajpeyi ed., *Geysers: Letters between Syed Haider Raza and his friends*, New Delhi: Vadehra Art Gallery and The Raza Foundation, 2014

6 Richard Bartholomew, "The Abstract Principle in the Paintings of Ram Kumar," *Lalit Kala Contemporary*, Nos. 19 and 22, 1975-76. Reproduced in Rati Bartholomew and Pablo Bartholomew eds., *Richard Bartholomew: The Art Critic*, Noida: BART, 2012, p. 539

7 T S Eliot, *The Waste Land*, www.poetryfoundation.org, online

the outer landscape would transform itself into the inner mindscape, which in turn would manifest itself on canvas and paper. The moods and sensations that were evoked in him by his meditation on the outer world would play out as colours and textures. In the unique style of planar abstraction that he developed, slabs of colour show jagged edges and lines are more subservient to the planes. Top angle views offer large and sweeping vistas that accentuate the movement of these horizontal bars.

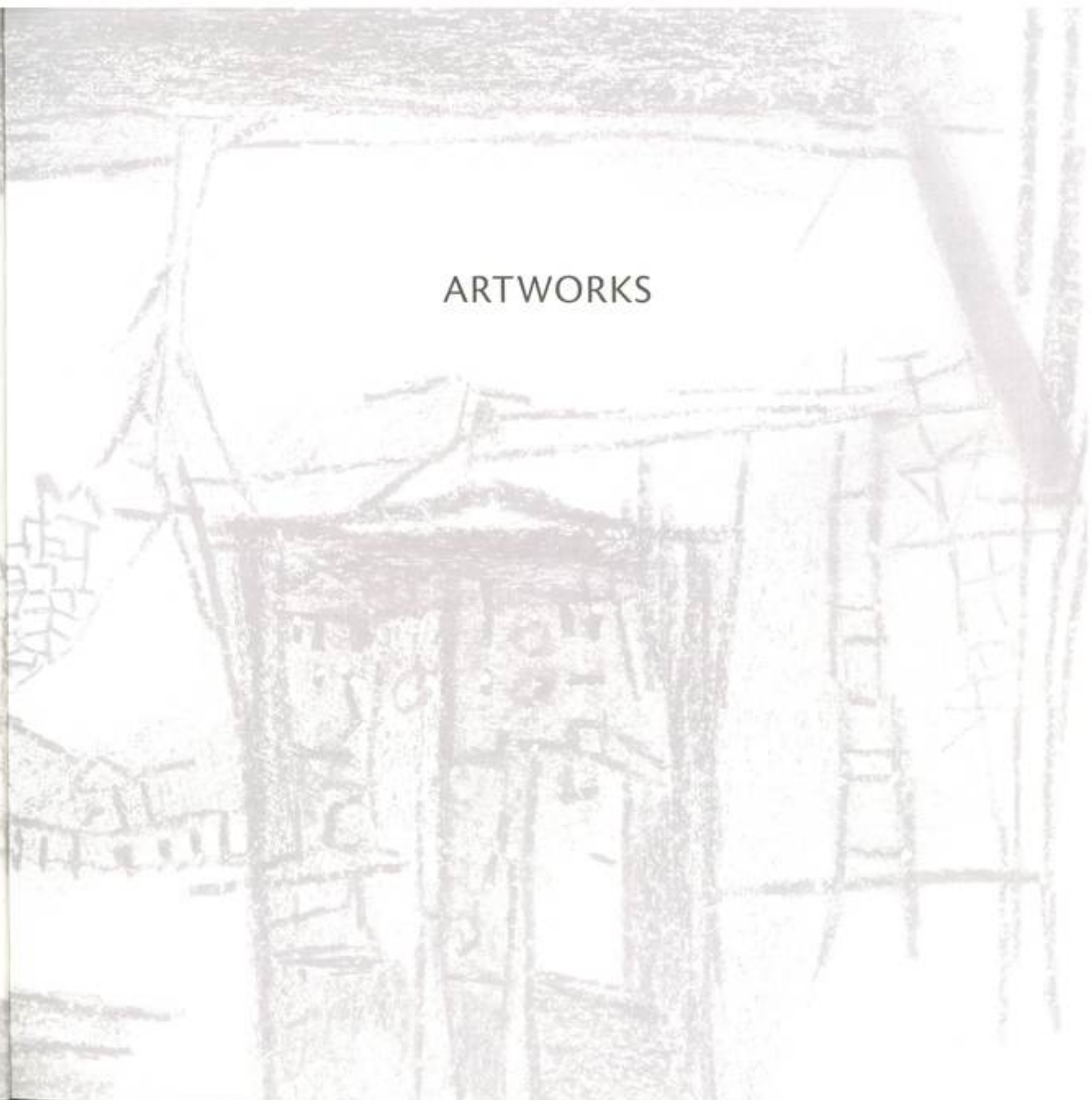
The variegated colours of these irregular planes are suggestive of tracts of sea and sand, of rocky mountains and flat fields, of barren, parched earth and fecund vegetation. It is left to colour and brush strokes to transmit the moods and sensations that the various topographical elements convey. Perhaps they even represent the more unseen but perceived elements in the phenomenal world—the warm sunshine, a cooling breeze, the dampness of mists or hot, gusty winds. Ochres, rusts, yellows, greens, mauves and ultramarine blues are orchestrated together to produce complex colour symphonies, which induce alternate feelings of both movement and stillness.

At the end of the 1980s and the early 1990s, architectural forms insinuate their way into Ram Kumar's works. His sketches of cities once again record and reveal his spontaneous reactions to their architectural peculiarities. Familiar forms such as domes and pillars are resurrected and cityscapes slowly emerge again. Surprisingly, elements from the landscape, such as trees, insert themselves into the labyrinth of streets, offering relief with their bright flashes of green. Varanasi reappears but it is a Varanasi different from his depictions three decades ago. It is not the grey, muck-encrusted town, which spoke of the anguish of the people crowding its streets or of an ancient civilization with its dilapidated homes sinking into the mud. Instead, the bright skies and waters of the Ganga reclaim their space, as they do their blueness, after being relegated to the outer recesses or edged out of the frame in Kumar's early works. The all too familiar visual syntax that Ram Kumar has assiduously developed over the decades is still there in his drawings, oils and acrylics—the complex, multiple angles and perspectives and the haphazard, lopsided buildings, jostling for space—but the feeling of gloom and doom no longer haunts these paintings. A brightening of the palette with the use of lighter shades of browns and greys on the houses once again amply demonstrates the power of colour in projecting mood and sentiment.

In the past two decades, representational forms have also made an appearance in Kumar's landscapes, rupturing their abstract vistas. While some lie embedded in his colour fields and need to be slowly and painstakingly excavated, others, such as depictions of trees with their slender trunks and canopies of leaves, pop out. Do these semi-abstracts signal then a gradual return of the real? Will other banished protagonists perhaps stage a re-appearance, this time casting off their mantle of despair and indulging in a celebration of life instead? After six decades Ram Kumar still keeps us guessing about how the landscapes of his mind will unfold.

– **MEERA MENEZES**, October 2016





ARTWORKS





1
1971, Ink, wax and pastel on paper, 22 x 13.75 in (Double-sided)



2
1987, Acrylic on paper pasted on mountboard, 22 x 30 in



3
1991, Acrylic on paper pasted on mountboard, 17.25 x 22.5 in

1990, Acrylic on paper pasted on mountboard, 22.25 x 30 in





5
Ink, wax and pastel on paper pasted on mountboard. 21.75 x 29.75 in

6
1996. Ink, wax and pastel on paper pasted on mountboard. 22.25 x 28.5 in







7
2012. Acrylic on paper pasted on mountboard, 22 x 30 in

"After making figurative works for over a decade, I felt I had done all that I could have. If I continued, I would just be repeating myself. There was an ambiguity about abstracts. I had something in mind, but chose not to title them, so everyone is free to have their own interpretation."

5

Ink and pastel on paper pasted on mountboard, 23 x 29 in





9
Pen, ink and wax on paper, 10.75 x 7 in



10
Ink and wax on paper pasted on mountboard, 7 x 10.75 in



11
Pen, ink and wax on paper, 7 x 10.75 in



12
Ink and wax on paper, 7 x 10.75 in



13
Pen, ink and wax on paper, 7 x 10.75 in



14
Ink and wax on paper pasted on mountboard, 7 x 10.75 in



15
Pen, ink and wax on paper, 6.75 x 10.75 in



16
Pen, ink and wax on paper pasted on mountboard, 7 x 10.75 in



17
Ink and wax on paper pasted on mountboard, 7 x 10.75 in



recto



verso

18
Pen and ink on paper, 13.5 x 10.5 in (Double-sided)



recto



verso

19
Pen and ink on paper, recto:13.5 x 10.5 in, verso: 10.5 x 13.5 in (Double-sided)

"All the places I visited impacted my work, whether it was Greece or Ladakh, Paris, Venice, Prague or Baghdad."



recto



verso

20

Pen and ink on paper, 13.5 x 10.5 in (Double-sided)



recto



verso

21
Pen and ink on paper, 13.5 x 10.5 in (Double-sided)



recto



verso

22
Pen and ink on paper, recto: 13.5 x 10.5 in, verso: 10.5 x 13.5 in (Double-sided)



recto



verso

23
Pen and ink on paper, recto: 13.5 x 10.5 in, verso: 10.5 x 13.5 in (Double-sided)



24
1976, Pen and ink on paper, 5.5 x 7 in

25
1983. Acrylic on paper pasted on mountboard, 23 x 35.75 in





26
Acrylic on paper pasted on mountboard, 21.75 x 35.75 in



27
1987, Ink and wax on paper pasted on mountboard, 11.25 x 17.5 in

28
1988, Ink on paper pasted on mountboard, 11.5 x 17.75 in





29
1986, Ink and pastel on paper pasted on mountboard
17.5 x 11.25 in



30
1989, Ink, wax and pastel on paper pasted on mountboard
18 x 11.5 in



31
1988, Ink on paper pasted on mountboard, 17.75 x 11.5 in



12
1968. Ink on paper pasted on mountboard, 23 x 36 in

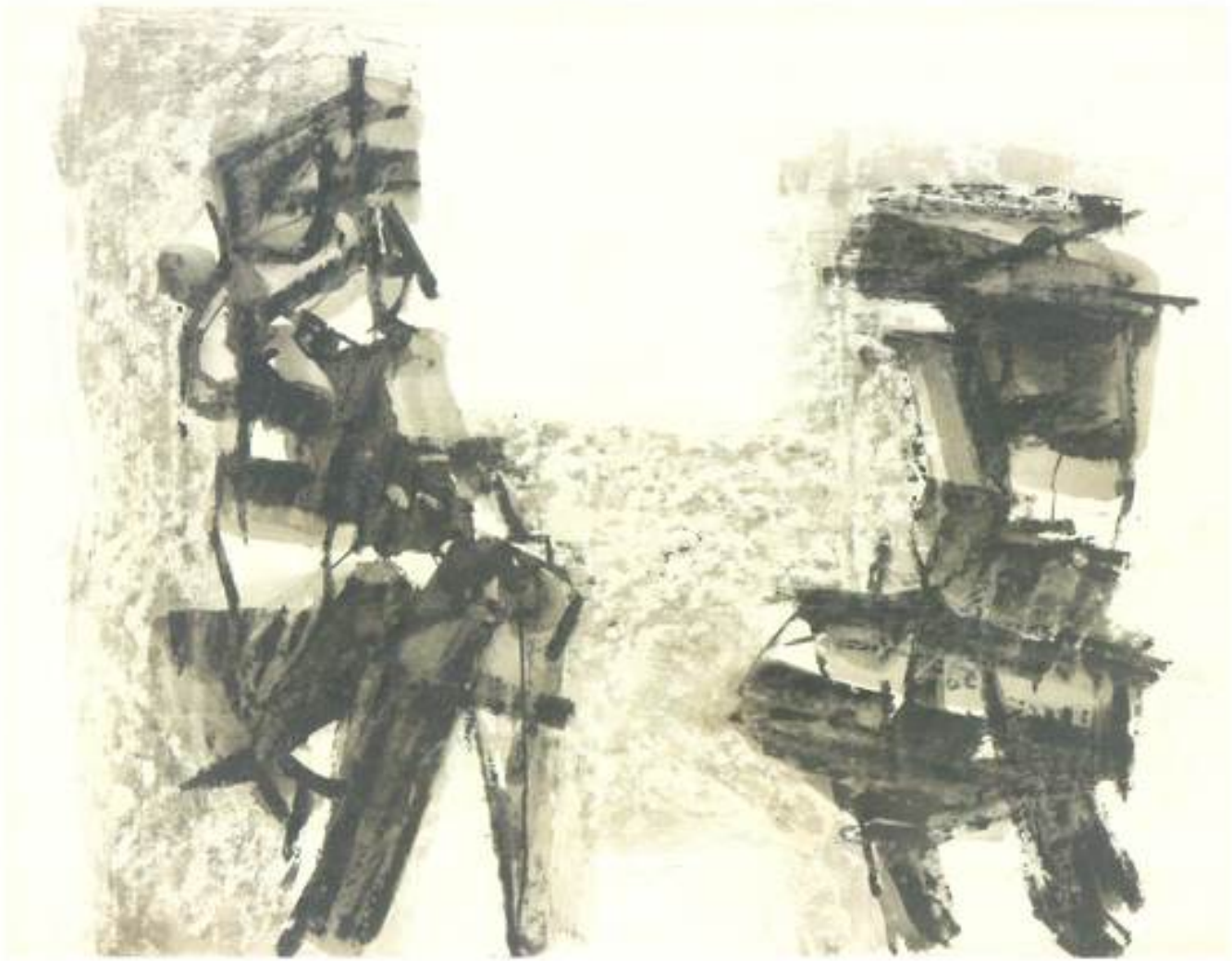
53
1981, Ink on paper pasted on board, 22.25 x 28.5 in





34
1981, Ink on paper pasted on mountboard, 22.25 x 28.25 in

35
1984, Ink on paper pasted on mountboard. 22.25 x 28.25 in









36
2010, Acrylic on paper pasted on mountboard, 22.5 x 30.25 in



37
2016, Acrylic on paper pasted on mountboard, 30 x 22 in





38
a) Marker and pen on paper pasted on mountboard, 8.5 x 12 in
b) Sketchpen on paper pasted on mountboard, 11.5 x 8.25 in (Set of two)



39
1991, Pen and ink on paper pasted on mountboard, 22 x 30.25 in



a



b



c



d

40

a) Acrylic on paper, 11 x 14 in
b) Acrylic on paper, 14 x 11 in
c) Acrylic on paper, 14 x 11 in
d) Acrylic on paper, 14 x 11 in
(Set of four)



41
1969, Acrylic on paper pasted on mountboard, 22 x 29.75 in



42
1996, Acrylic and pencil on paper pasted on mountboard, 23 x 18 in







43
Acrylic on paper pasted on mountboard, 23 x 36 in

64

1975, Acrylic on paper pasted on mountboard, 23 x 35.75 in



45
1981, Acrylic on paper pasted on mountboard, 22.25 x 29.75 in





46
1981, Acrylic on paper pasted on mountboard. 17.75 x 23 in





47
2014, Acrylic on paper pasted on mountboard, 30 x 22 in



48
2014, Acrylic on paper pasted on mountboard, 30 x 22 in



49
1991, Pastel on paper pasted on mountboard, 28 x 22 in



a



b

50

a) 1989, Acrylic and ink on paper pasted on mountboard, 12 x 9 in

b) 1993, Acrylic on paper pasted on mountboard, 11.75 x 9 in (Set of two)



a



b

51

a) 1989, Acrylic on paper pasted on mountboard, 12 x 9 in

b) 1989, Acrylic on paper pasted on mountboard, 12 x 9 in (Set of two)



a



b

52

a) 1993, Acrylic on paper pasted on mountboard, 12 x 9 in

b) 1989, Acrylic, pen and ink on paper pasted on mountboard, 12 x 9 in (Set of two)



a



b

53

a) 1989, Acrylic on paper pasted on mountboard, 12 x 9 in

b) 1989, Acrylic on paper pasted on mountboard, 12 x 9 in (Set of two)



54
2001, Acrylic on paper pasted on mountboard, 22.5 x 34.5 in



55
2005, Acrylic and pastel on paper pasted on mountboard, 22 x 35 in



a



b

56

a) Ink on paper pasted mountboard, 22.25 x 28.5 in

b) Acrylic and pen on card pasted on mountboard, 5 x 7 in (Set of two)



a



b

57

a) 1971, Mixed media on paper, 14 x 11 in

b) Ink and wax on paper, 13.5 x 10.5 in (Set of two)



58
1990, Acrylic on paper pasted on mountboard, 18 x 23 in



59
1967, Ink and watercolour on paper pasted on mountboard, 22.25 x 28 in



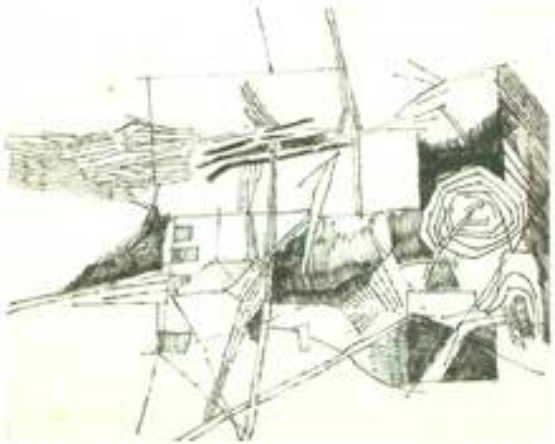
a



b

60

a) Pen and ink on paper, 5.5 x 7.5 in
b) Pen and ink on paper, 5.25 x 6.75 in (Set of two)



a



b

61

a) Pen and ink on paper, 5.5 x 7 in
b) Pen and ink on paper, 7 x 5.5 in (Set of two)



a



b

62

a) Sketchpen and pencil on paper pasted on mountboard, 5.25 x 8.25 in

b) Sketchpen and pencil on paper pasted on mountboard, 5.25 x 8.25 in (Set of two)



a



b

63

a) 1997, Sketchpen and pencil on paper pasted on mountboard, 5.25 x 8.25 in

b) 1997, Sketchpen and pencil on paper pasted on mountboard, 5.25 x 8.25 in (Set of two)



64
Pen and ink on paper, 5.5 x 7.5 in



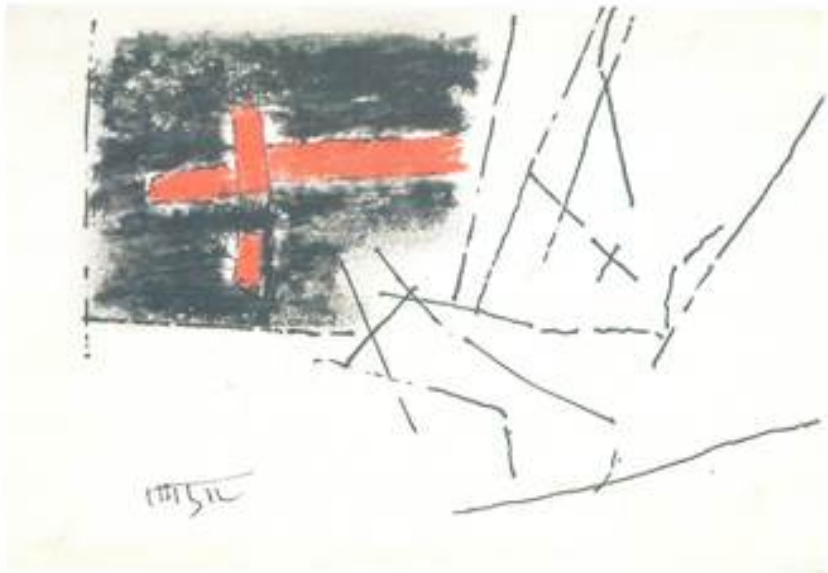
65
Marker and pen on paper, 8.5 x 11.75 in



66
1990, Acrylic on paper, 18 x 23 in



67
Pen and ink on paper pasted on mountboard, 10.75 x 14 in



a



b

68

a) Pastel, sketchpen and pen on card. 4.75 x 7 in
b) Pen and ink on card. 4.75 x 6.5 in (Set of two)



69
1981. Watercolour on paper pasted on mountboard. 22.5 x 28.5 in

70
Ink on paper pasted on mountboard, 22.25 x 28 in





21
Acrylic on paper pasted on mountboard, 20.75 x 28.75 in



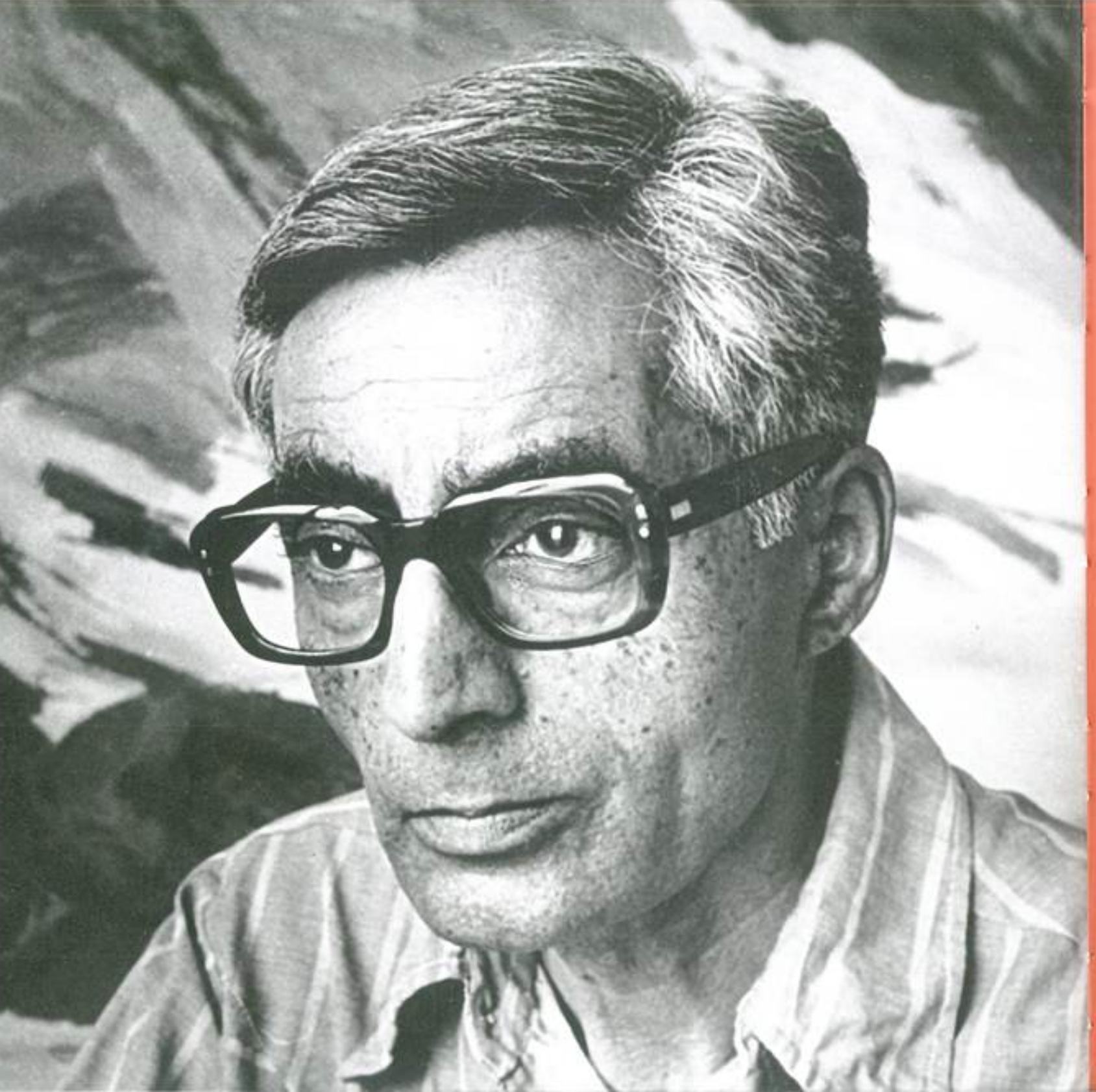
a



b

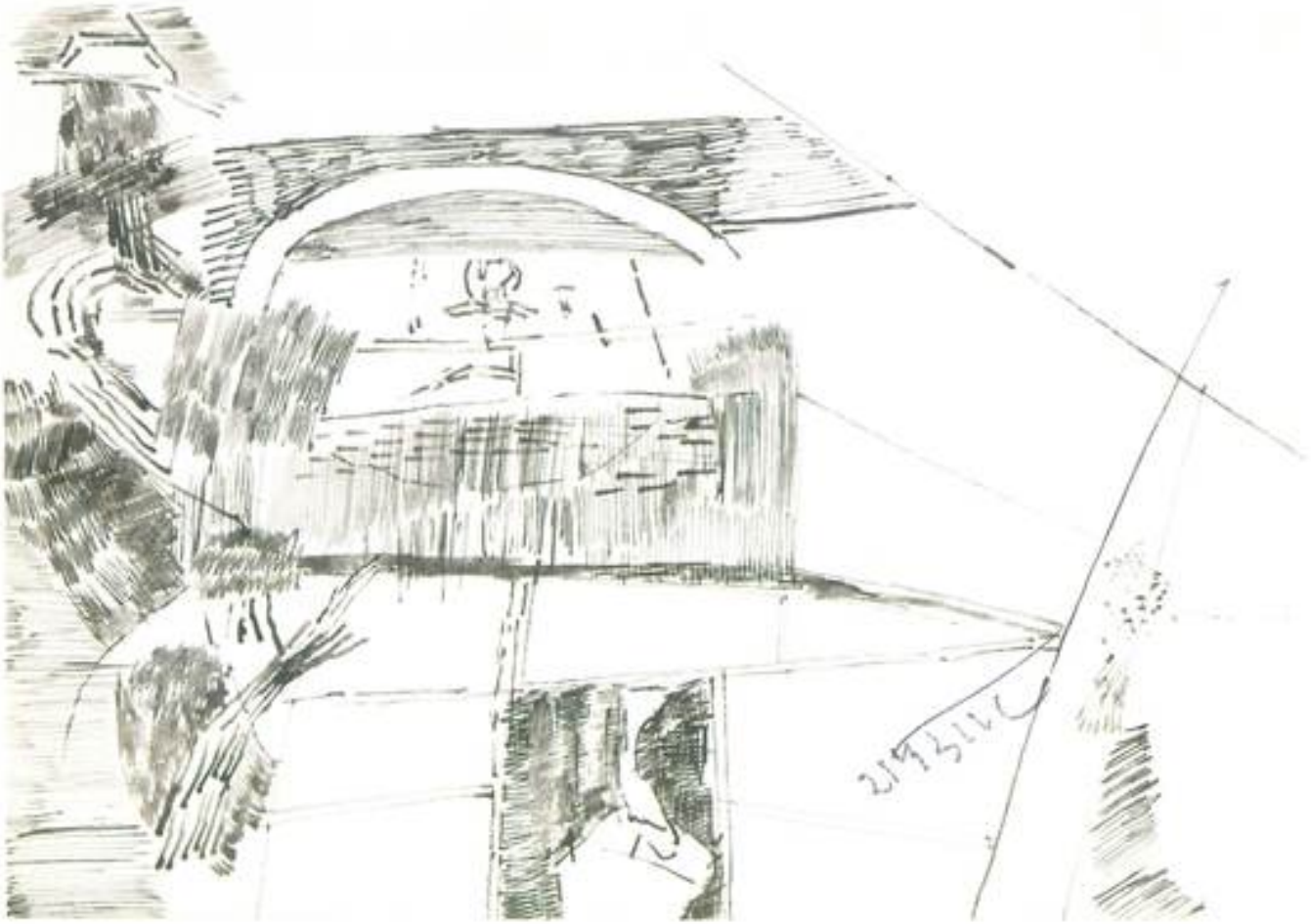
72

a) Ink on postcard, 3.5 x 5.5 in
b) 1962, Dry pastel on paper, 7 x 10.75 in (Set of two)

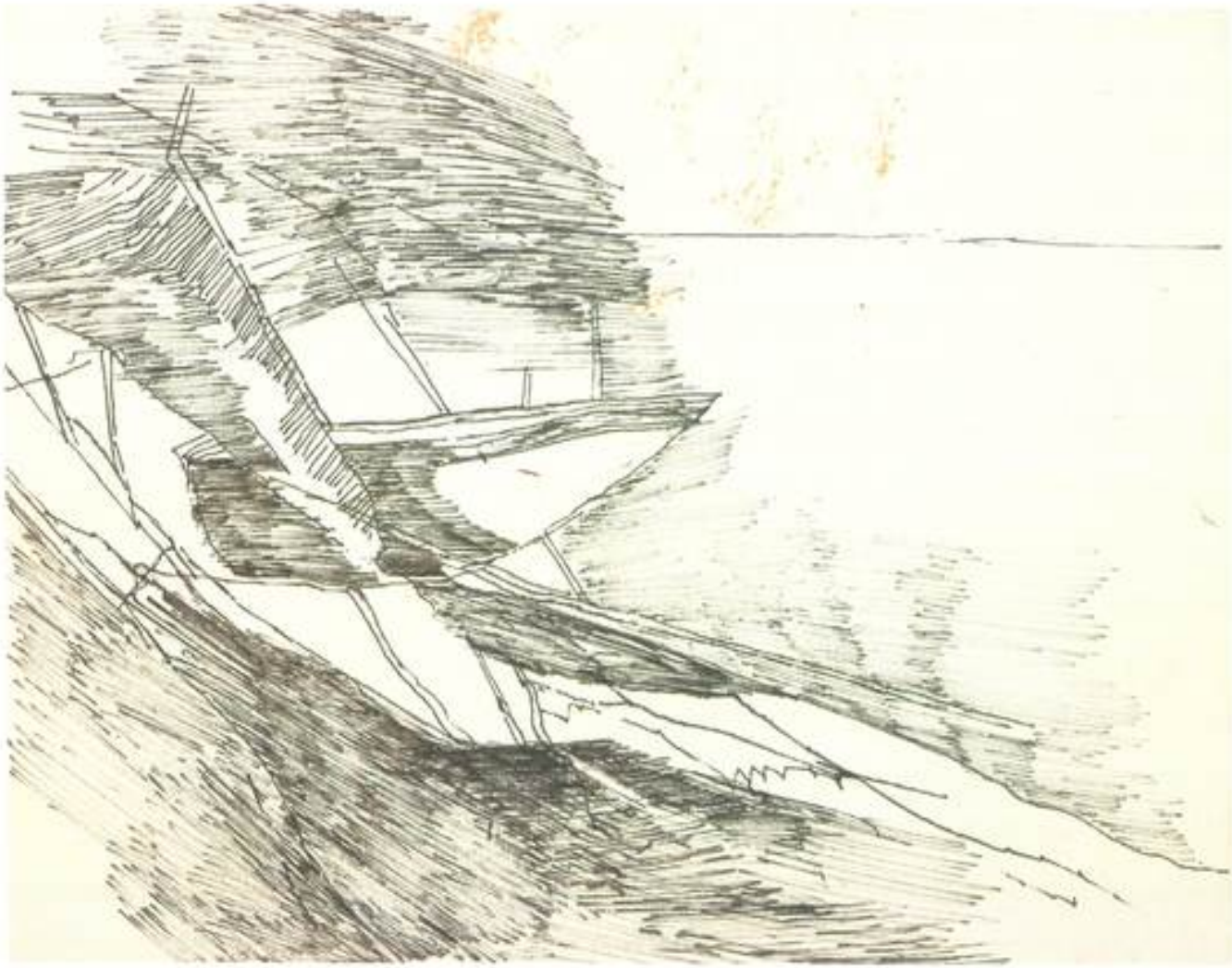


"Sometimes I feel, nothing should happen in my paintings."

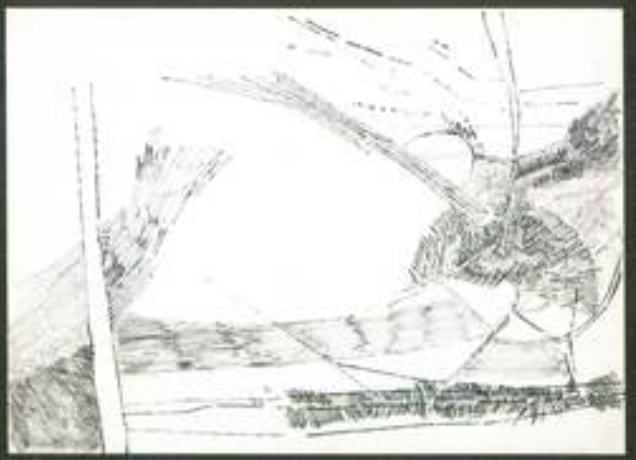
— RAM KUMAR



73
Pen and ink on paper, 5 x 7 in



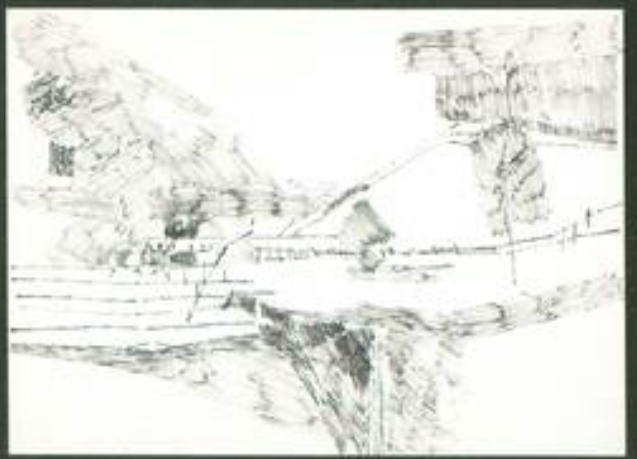
74
Pen and ink on paper, 5.5 x 7 in



75
Pen and ink on paper, 6 x 8 in



76
Pen and ink on paper, 5.5 x 7.5 in



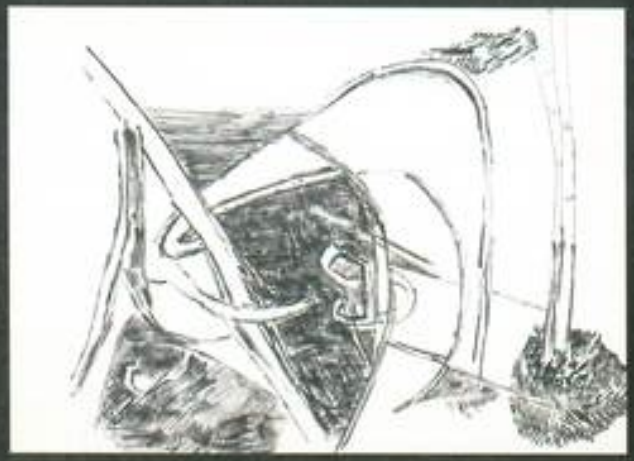
77
Pen and ink on paper, 5.5 x 7 in



78
Pen and ink on paper, 5 x 7 in



79
Pen and ink on paper, 5.5 x 7.5 in



80
Pen and ink on paper, 5 x 7 in



81
Pen and ink on paper, 5 x 7 in



82
Pen and ink on paper, 5.5 x 7 in



83
Pen and ink on paper, 5.5 x 7.5 in



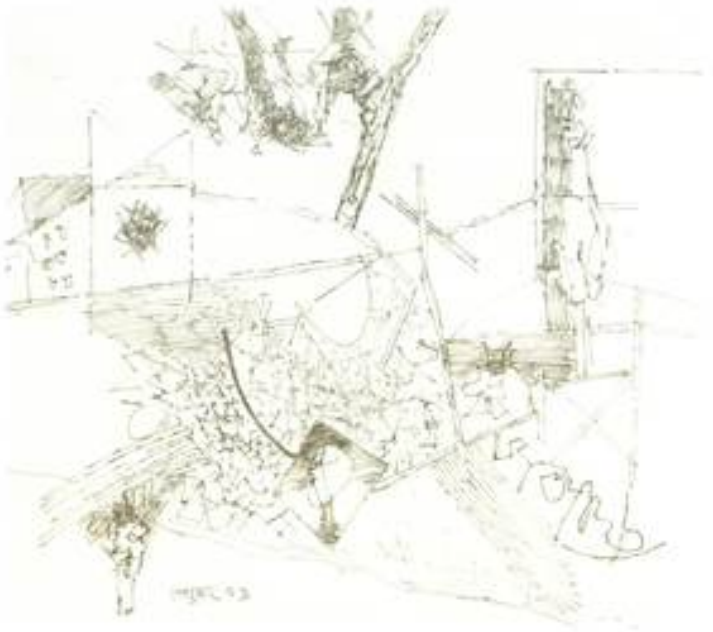
84
Pen and ink on paper, 5.5 x 7.5 in



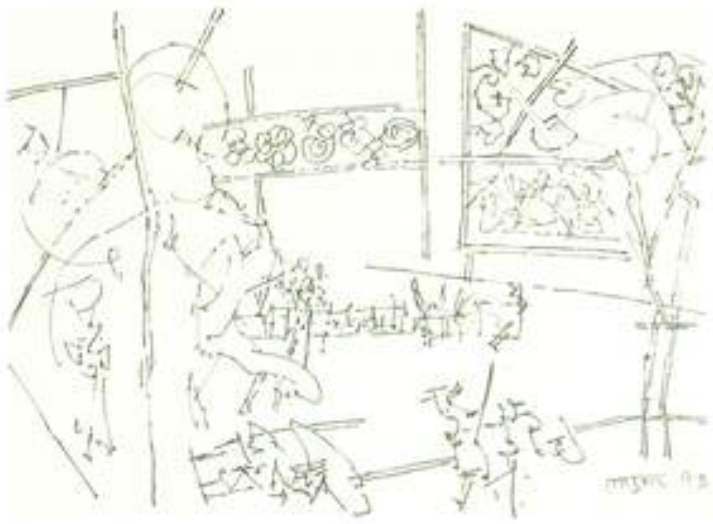
85
Pen and ink on paper, 5 x 7 in



86
Pen and ink on paper, 5.5 x 7 in



a



b

87

a) 1993, Pen and ink on paper, 10 x 11 in

a) 1993, Pen and ink on paper, 7 x 9.5 in (Set of two)



88
Pastel on paper, 7 x 11 in



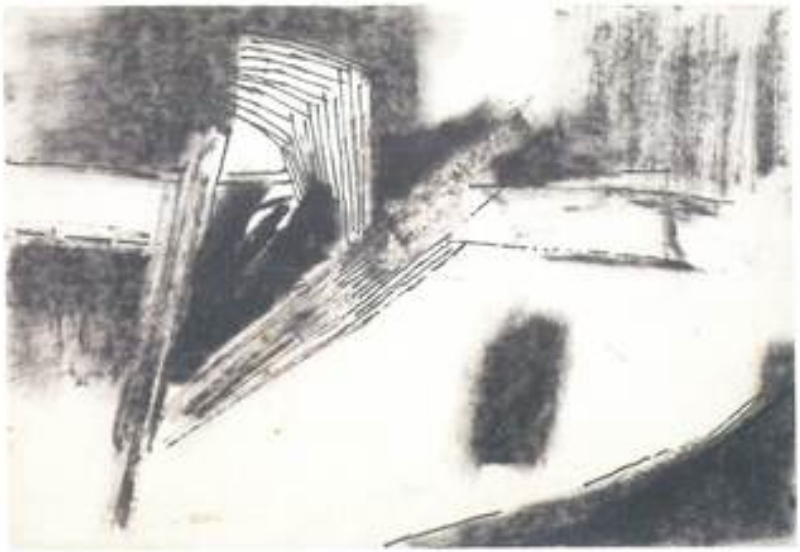
89
1965, Pastel on paper, 7 x 11 in



90
1961, Pastel on paper, 7 x 11 in



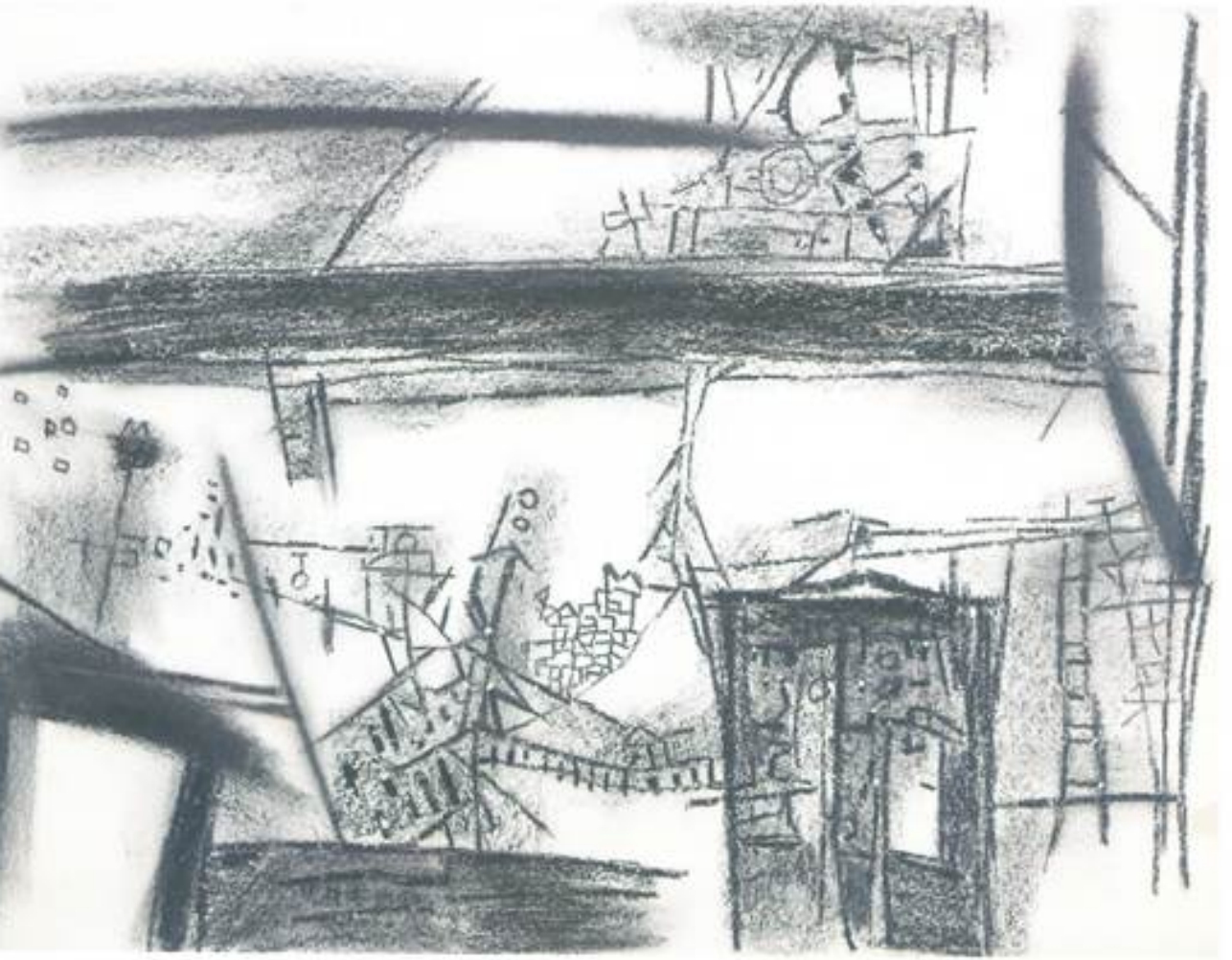
91
1962, Pastel on paper, 7 x 11 in



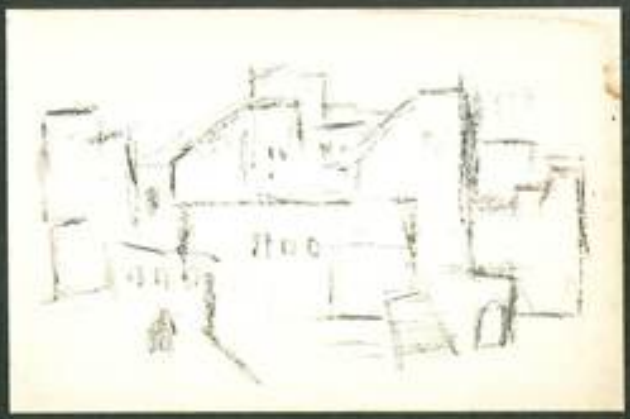
97
Charcoal, pen and ink on paper, 5 x 7 in



98
Charcoal, pen and ink on paper, 5 x 7 in



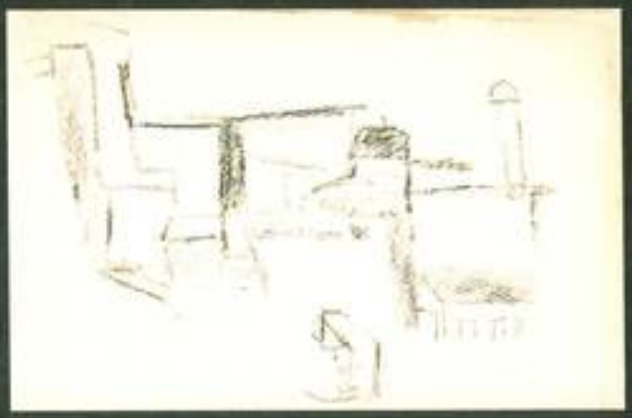
oal on paper, 15 x 19.5 in



92
Pastel on paper, 7 x 11 in



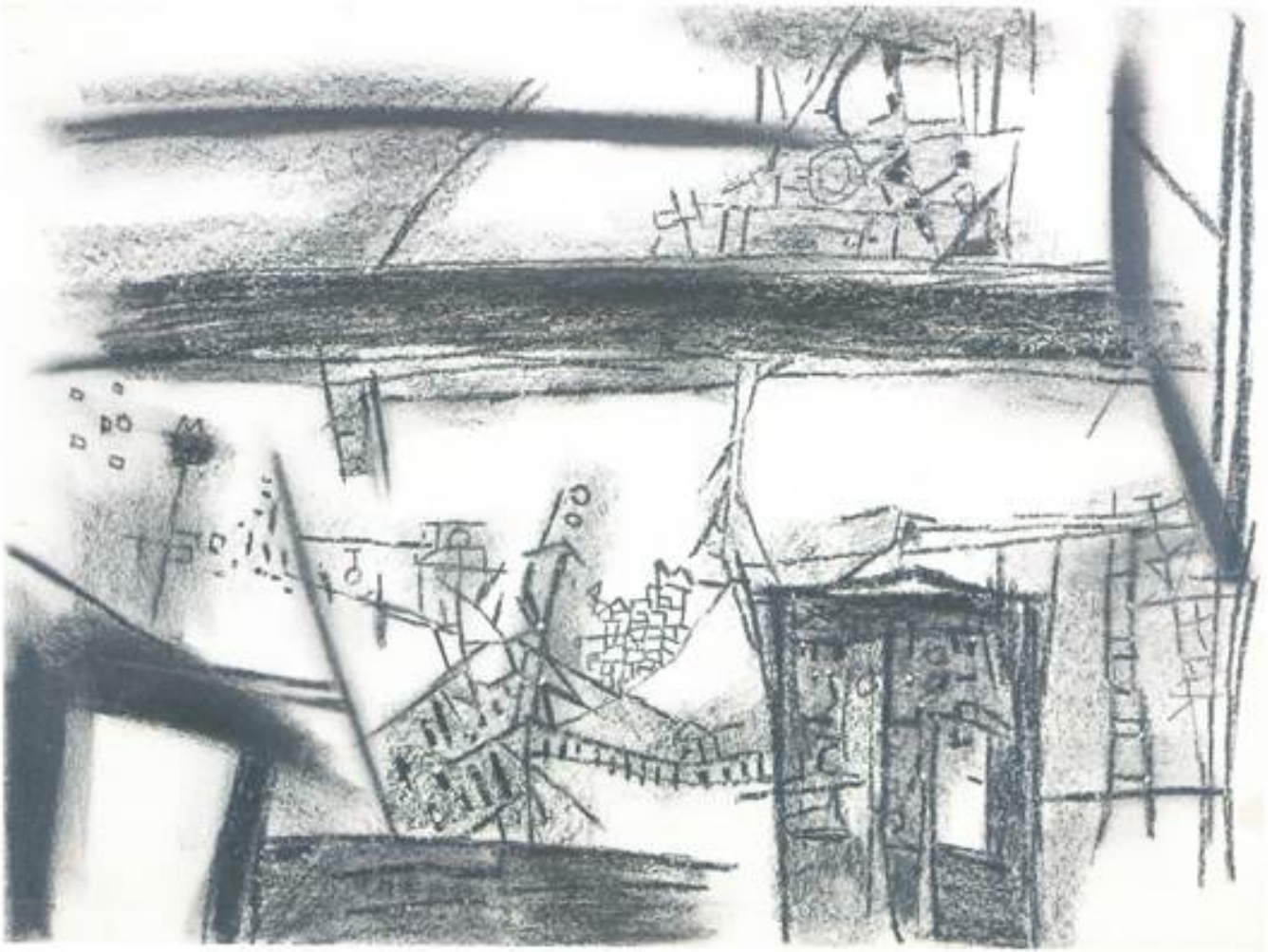
93
Pen and ink on paper, 11 x 7 in



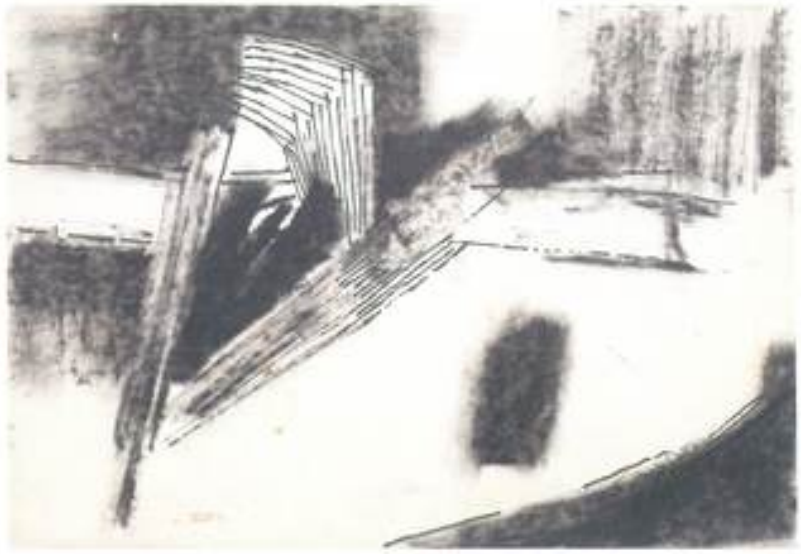
94
Pastel on paper, 7 x 11 in



95
Sketchpen on paper, 7 x 11 in



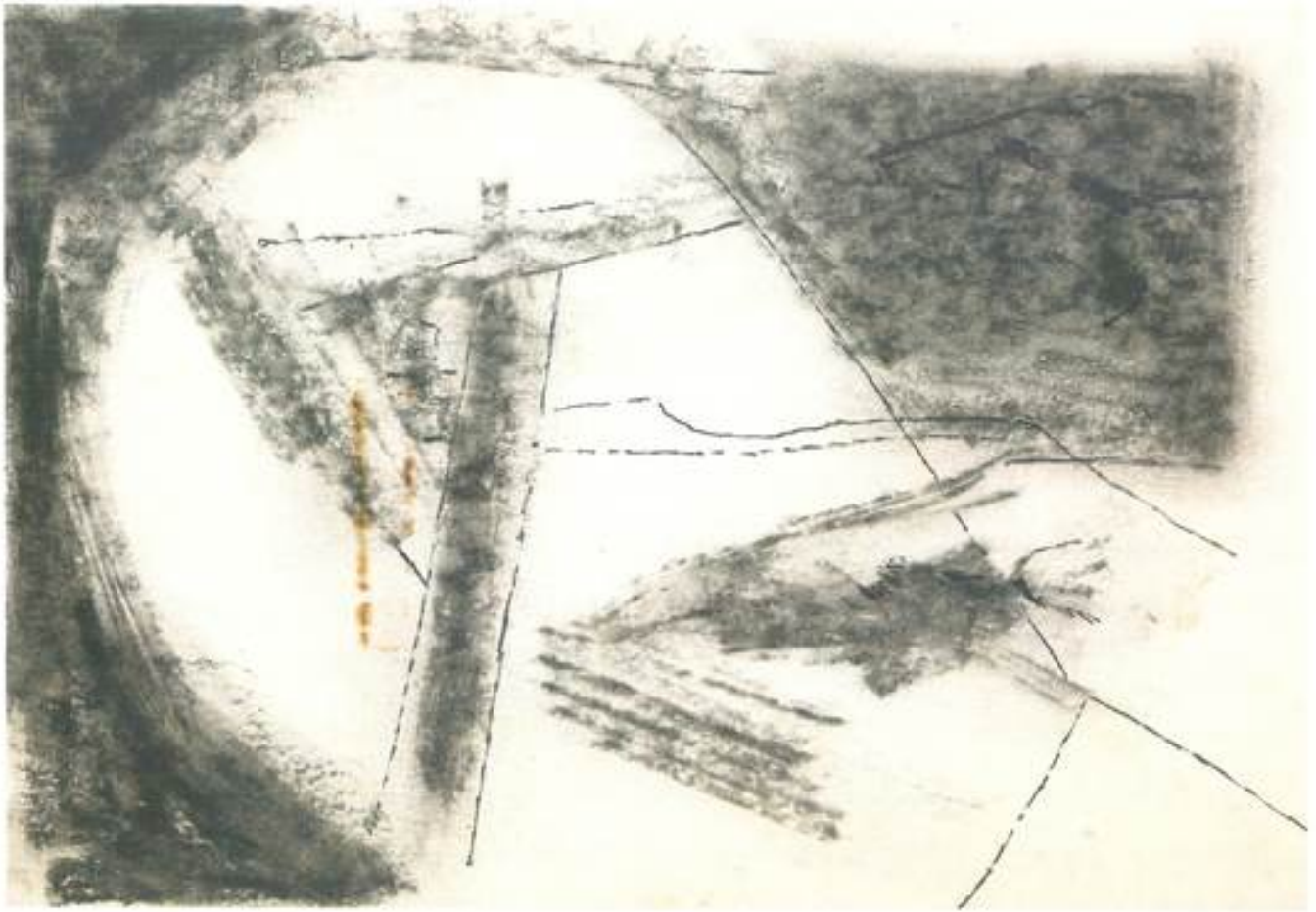
96
Charcoal on paper, 15 x 19.5 in



97
Charcoal, pen and ink on paper, 5 x 7 in



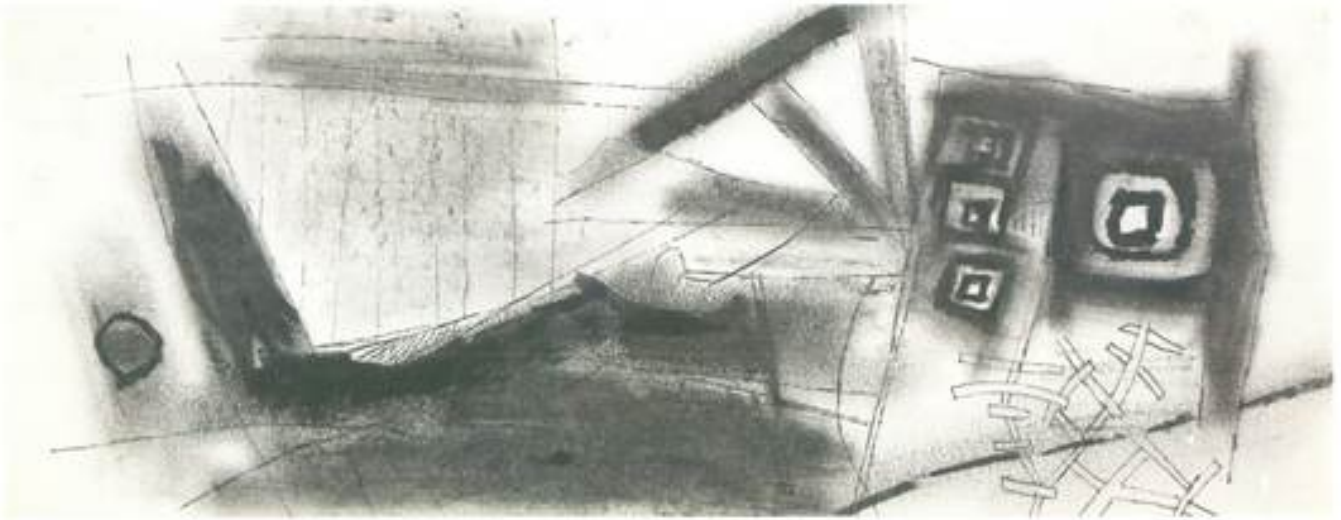
99
Charcoal, pen and ink on paper, 5 x 7 in



99
Charcoal, pen and ink on paper, 5 x 7 in



100
Charcoal on paper, 10.5 x 8 in



101
Charcoal, pen and ink on paper, 4.5 x 11 in

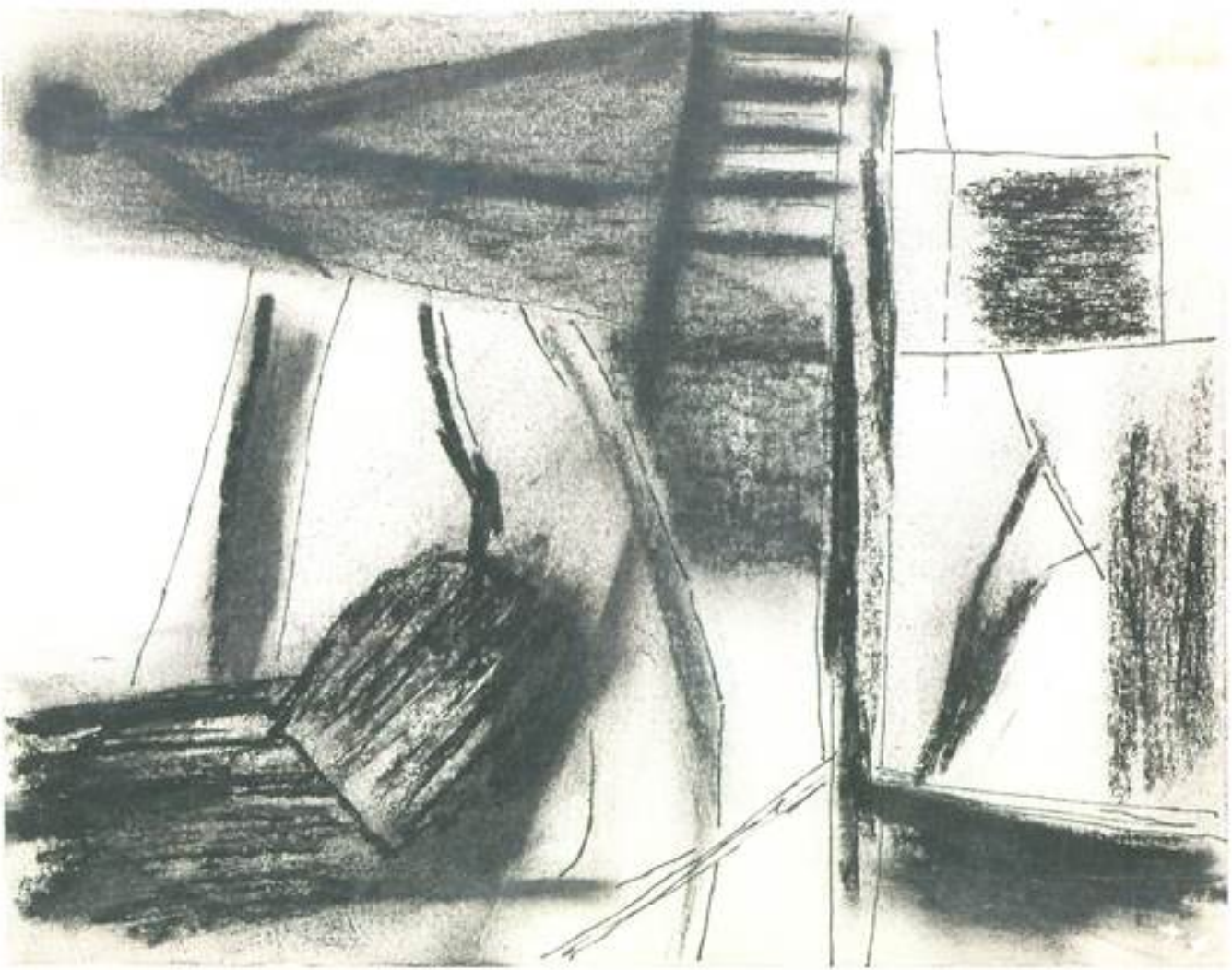


a

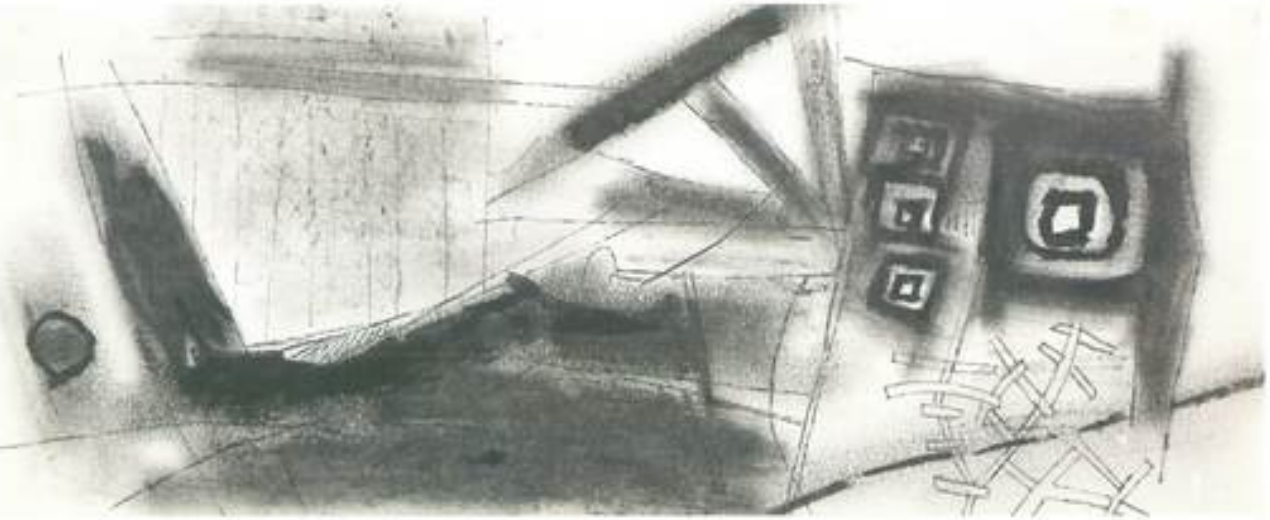


b

102
a) 1971, Dry pastels and ink on paper, 10 x 8 in
a) 1971, Dry pastels on paper, 10 x 8 in (Set of two)



103
Charcoal, pen and ink on paper, 5.5 x 7 in



oal, pen and ink on paper, 4.5 x 11 in





71, Dry pastels and ink on paper, 10 x 8 in
71, Dry pastels on paper, 10 x 8 in (Set of two)



106
1983, Pastel, pen and ink on paper, 22 x 30 in



107
Watercolour on paper, 5 x 7 in



104
1974, Charcoal, pen and ink on paper, 10.5 x 15.5 in



105
2016, Ink on paper 11 x 13.5 in



106
1983, Pastel, pen and ink on paper, 22 x 30 in



107
Watercolour on paper, 5 x 7 in



108
1989, Acrylic on paper, 9 x 12 in



109
1989, Acrylic, pen and ink on paper, 9 x 12 in



110
1989, Acrylic on paper, 9 x 12 in



111
1989, Acrylic on paper, 9 x 12 in



112
1989, Acrylic on paper, 9 x 12 in



113
1989, Acrylic on paper, 9 x 12 in



114
1989, Acrylic on paper, 9 x 12 in



115
1989, Acrylic on paper, 9 x 12 in



recto



verso

116

1973, recto: Pastel and ink on paper, verso: Ink on Paper, 14 x 22 in (Double-sided)



117
1968, Ink on paper, 21.5 x 27.5 in



118
1974, Ink on paper, 22 x 28.5



119
1975, Ink on paper, 22 x 28 in



120
1967, Ink on paper 22.5 x 28.5 in



121
Circa 1950s, Ink on paper, 10.5 x 7 in



122
1965, Ink on paper, 21.5 x 28.5 in



123
1990, Ink and wax on paper, 22.5 x 17.5 in

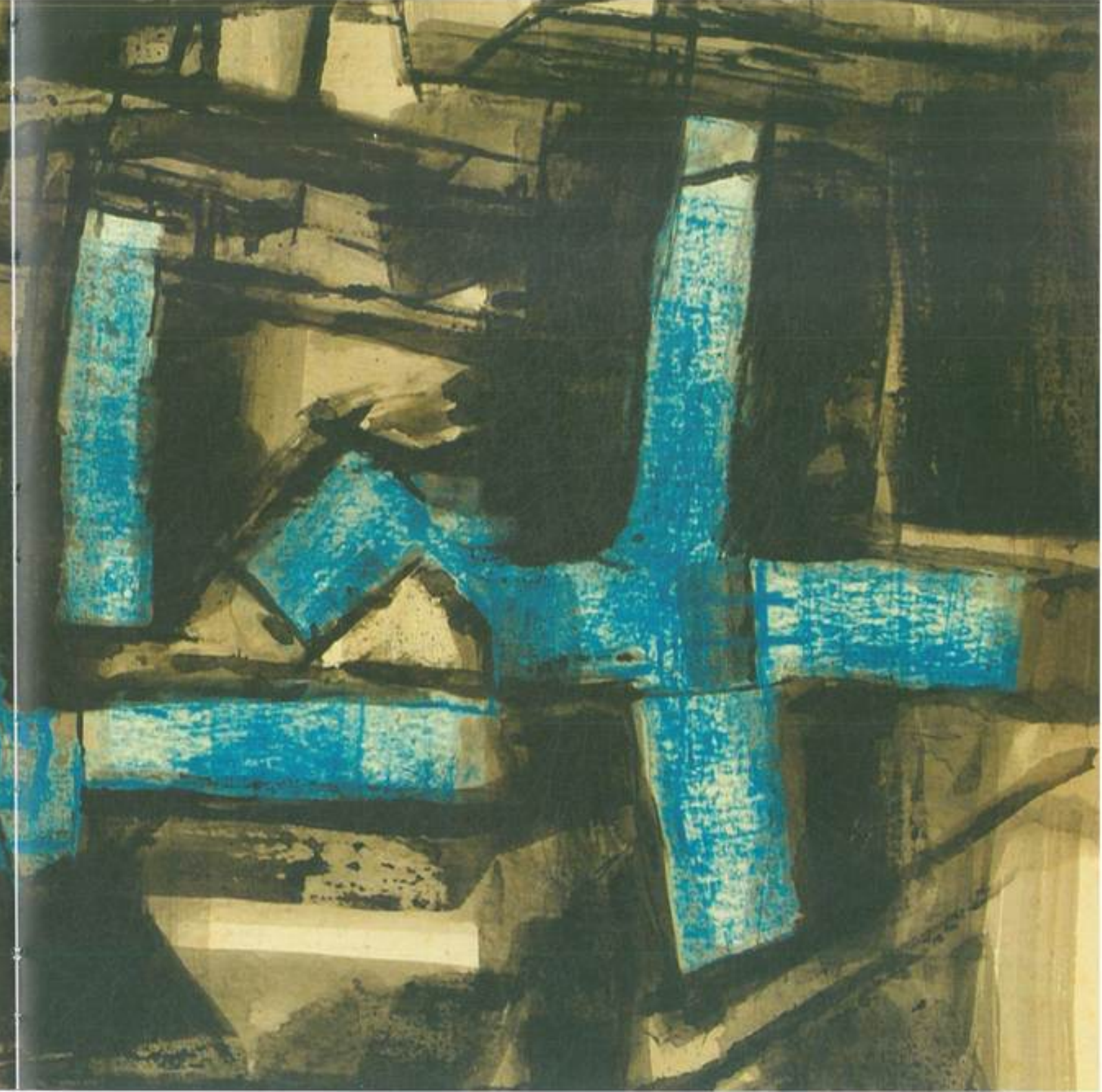


124
1990, Japanese ink on paper, 18 x 23 in



125
1998, Ink and conté on paper, 10.5 x 12.5 in







126
1982, Acrylic on paper, 21 x 27 in



127
Mixed media on paper, 19.5 x 26 in



128
1976, Watercolour and pastel on paper, 21.5 x 27.5 in



129
1969, Acrylic on paper, 22.5 x 28 in



130
1986, Watercolour on paper, 22 x 35.5 in



131
1965, Ink and wax on paper, 21.5 x 29.5 in



132
Acrylic on paper, 17 x 22 in



133
1971, Watercolour on paper pasted on mountboard
18 x 23.25 in



134
1982, Ink on paper, 22 x 28 in



135
1967, Ink on paper, 14 x 19 in



136
1967, Ink on paper, 22 x 30 in



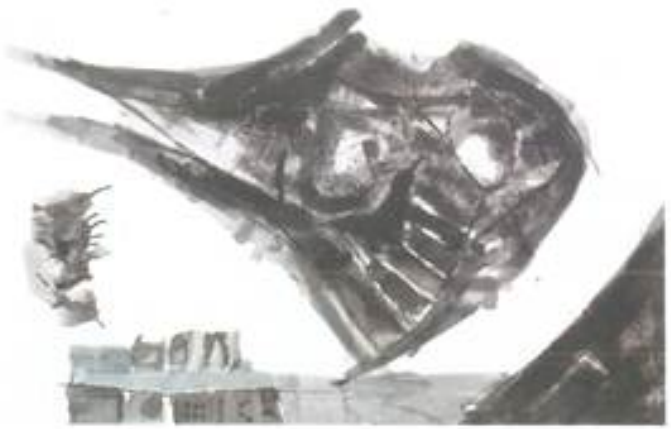
137
2002, Ink on paper, 22.5 x 35 in



138
1970, Ink on paper, 23 x 36 in



139
1988, Acrylic on paper, 21 x 29.5 in



140
Ink on paper, 11.5 x 17.5 in



141
1966, Watercolour and wax on paper, 21.5 x 29.5 in



142
1983. Acrylic on paper 21.5 x 35 in



143
1980, Acrylic on paper, 22.5 x 36 in



144
1983, Acrylic on paper, 23 x 36 in



145
2002, Acrylic on paper, 17.5 x 24.5 in



146
1982, Acrylic on paper, 22 x 30 in



147
1981, Acrylic on paper, 21.5 x 29.5 in



148
1983, Acrylic on paper, 22 x 30 in



149
1981, Acrylic on paper, 21.5 x 29.5 in



150
1985, Acrylic on paper, 22.5 x 35 in



151
1983, Acrylic on paper, 23 x 36 in



152
1979, Acrylic on paper, 22.5 x 30 in



153
1983, Acrylic on paper, 23 x 36 in



154
1983, Acrylic on paper 23 x 36 in



155
1984, Acrylic on paper, 23 x 36 in



156
1983, Acrylic on paper, 22.5 x 35.5 in



157
1969, Acrylic on paper pasted on board, 23 x 35.5 in



158
1984, Acrylic on paper, 21.5 x 35.5 in



159
1995, Acrylic on paper 21.5 x 29.5 in



160
1988, Acrylic on paper, 22 x 30 in



161
1983, Acrylic on paper, 23 x 36 in



162
1976, Acrylic on paper, 23 x 35.5 in



163
1983, Acrylic on paper, 22.5 x 30 in



164
1983, Acrylic on paper, 22 x 35 in



165
1988, Acrylic on paper, 21 x 35 in



166
1992, Ink on paper 23 x 36 in



167
1967, Ink on paper, 22 x 30 in



168
1967, Ink on paper, 21.5 x 28 in



169
1967, Ink on paper, 21.5 x 27.5 in



170
2005, Acrylic on paper, 22.5 x 17.5 in



171
1983, Acrylic on paper, 22 x 30 in



172
1983, Acrylic on paper, 22.5 x 30 in



173
1983, Acrylic on paper, 22.5 x 30 in



174
Acrylic on paper, 22.5 x 30 in



175
Acrylic on paper, 22.5 x 30 in



176
1983, Acrylic on paper, 22.5 x 29.5 in



177
1983, Acrylic and pastel on paper, 22 x 30 in



178
1981, Acrylic on paper, 22.5 x 30 in



179
1987, Acrylic on paper, 23 x 36 in



180
1975, Acrylic on paper, 17.5 x 23 in



181
1989, Acrylic on paper, 18 x 23 in



182
2003, Acrylic on paper, 21.5 x 29.5 in



183
2002, Acrylic on paper, 21.5 x 29.5 in



184
1983, Acrylic on paper, 23 x 36 in



185
1979, Acrylic on paper, 23 x 36 in



186
1975, Acrylic on paper, 17 x 22 in

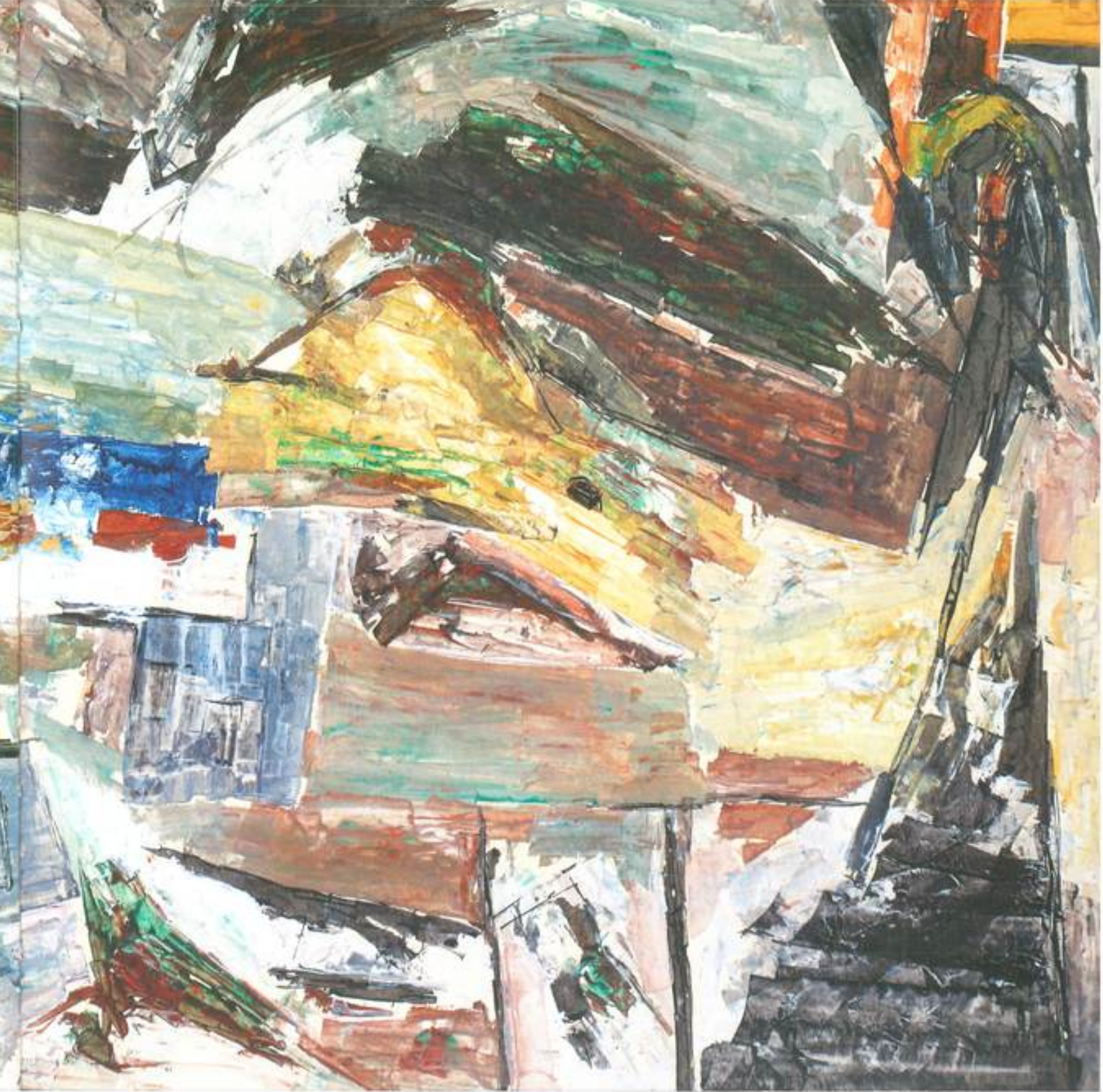


187
1981, Acrylic on paper, 23 x 36 in



188
1992, Acrylic on paper, 23 x 36 in







189
1994, Acrylic on paper, 23 x 36 in



190
1993, Acrylic on paper, 23 x 36 in



191
1971, Acrylic on paper, 22 x 30 in



192
1985, Acrylic on paper, 22 x 29.5 in



193
2016, Acrylic on paper, 30 x 22 in



194
1995, Acrylic on paper, 30 x 22 in



195
2016, Acrylic on paper, 30 x 22 in



196
2016, Acrylic on paper, 22 x 30 in



197
2008, Acrylic on paper, 18 x 23 in



198
1991, Acrylic on paper, 18 x 23 in



199
1993, Acrylic on paper, 18 x 23 in



200
Watercolour on paper, 7 x 11 in



201
Watercolour on paper, 5 x 7 in



202
Watercolour on paper, 5 x 7 in



203
1984, Acrylic on paper, 16 x 20.5 in



204
1970, Acrylic on paper, 22 x 30 in



205
2007, Acrylic on paper, 22 x 30.5 in



206
2013, Acrylic on paper, 22 x 30 in



207
2015, Acrylic on paper, 30 x 22.5 in



208
2015, Acrylic on paper, 31.5 x 22.5 in



209
2004, Acrylic on paper, 18 x 23 in

210
2004, Acrylic on paper, 18 x 23 in





211
2012, Acrylic on paper, 30 x 22 in



212
2012, Acrylic on paper, 28 x 22 in

"As I began to paint, the landscapes came naturally and gradually, the outlines faded into abstracts." – RAM KUMAR



213
2001, Acrylic on paper, 30 x 22 in



214
2010, Acrylic on paper, 22 x 30 in

215
2011, Acrylic on paper, 22 x 30 in





216
1995, Watercolour and pastel on paper, 22.5 x 35.5 in



217
1999, Watercolour and pastel on paper, 22.5 x 27.5 in



218
1980, Watercolour and pastel on paper, 22.5 x 28.5 in



219
1991, Watercolour and pastel on paper, 22.5 x 28.5 in



220
1975, Watercolour and pastel on paper, 22.5 x 20 in



221
1980, Acrylic on paper, 11.5 x 16.5 in



222
2002, Acrylic on paper, 23 x 36 in



223
1975, Acrylic on paper, 23 x 36 in



224
1976, Acrylic on paper, 23 x 36 in



225
1981, Acrylic on paper, 22.5 x 35.5 in



226
1970, Acrylic on paper, 23.5 x 36 in



227
1990, Acrylic on paper, 22 x 30 in



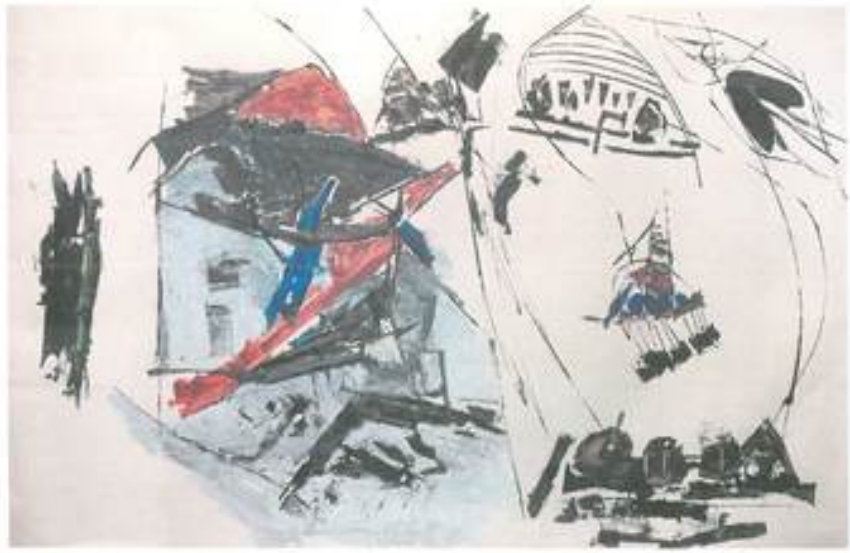
228
1996, Acrylic on paper, 22 x 28.5 in



229
2001, Acrylic on paper, 22.5 x 35.5 in



230
2002, Acrylic on paper, 23 x 36 in



231
Acrylic on paper, 23 x 35.5 in



232
1989, Acrylic on paper, 23 x 36 in





"The landscape haunted me for quite some time. Later when I tried to paint my impressions on canvas, I could not imagine any colors. The eternal silence of a wasted, barren earth which refused to compromise with man could not be visualised in any other colours except grey and black and white."

– RAM KUMAR



233
2004, Acrylic on paper, 19.5 x 29.5 in



234
2004, Acrylic on paper, 20 x 30 in



235
Acrylic on paper, 19 x 29 in



236
Acrylic on paper, 19.5 x 29.5 in



237
1990, Acrylic on paper, 22 x 17 in



238
Watercolour on paper pasted on mountboard, 11 x 14 in



239
Acrylic on paper, 10.25 x 12.5 in



240
2010, Acrylic on paper, 30.5 x 22 in



241
2010, Acrylic on paper, 31.5 x 22 in



242
2003, Acrylic on paper, 30.5 x 22 in



243
2016, Acrylic on paper, 8 x 11.5 in



244
2016, Acrylic on paper, 11 x 13.5 in



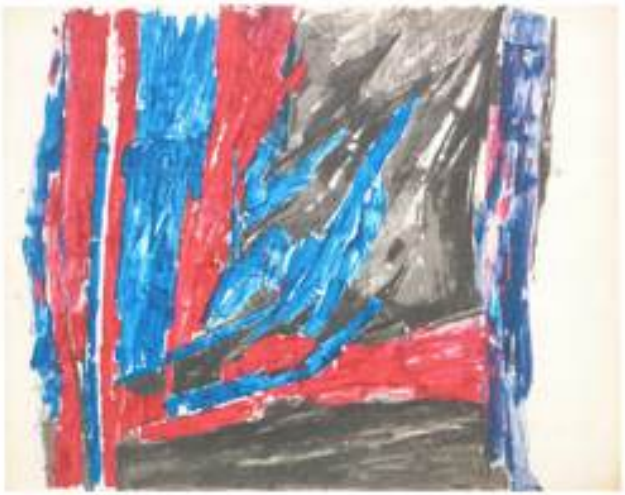
245
2002, Acrylic on paper, 23.5 x 36 in



246
2014, Acrylic on paper, 30 x 22 in



247
2005, Pastel on paper, 20 x 22.5 in



248
1981, Acrylic on paper, 22 x 30 in



249
2001, Acrylic on paper, 23 x 36 in



250
1975, Acrylic on paper, 22.5 x 35.5 in



251
1981, Watercolour on paper, 14 x 11 in



252
1968, Wax and pastel on paper, 22 x 28 in

"My forms are as obscure as possible, sometimes more suggestive, sometimes less."
– RAM KUMAR



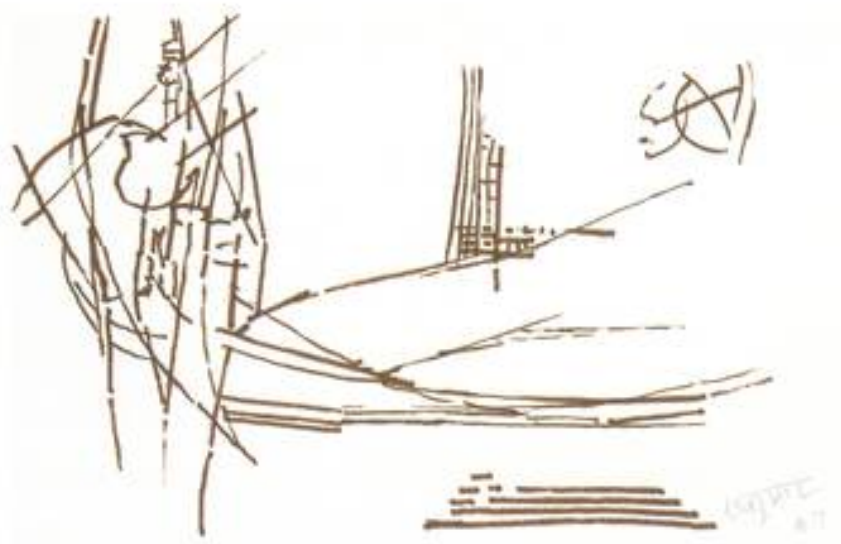
253
1997, Sketchpen on paper, 5.5 x 8.5 in



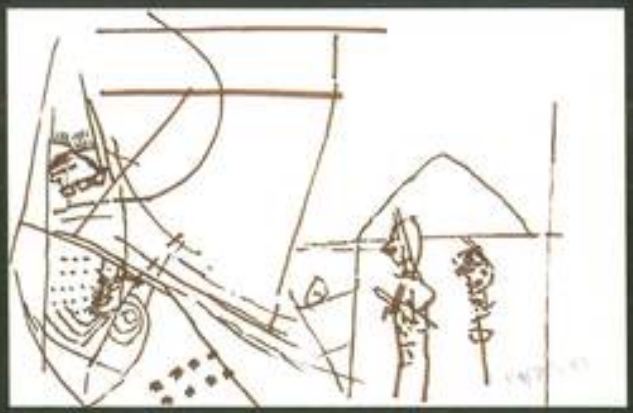
254
1997, Sketchpen on paper, 5.5 x 8.5 in



255
1997, Sketchpen on paper, 5.5 x 8.5 in



256
1997, Sketchpen on paper, 5.5 x 8.5 in



257
1997, Sketchpen on paper, 5.5 x 8.5 in



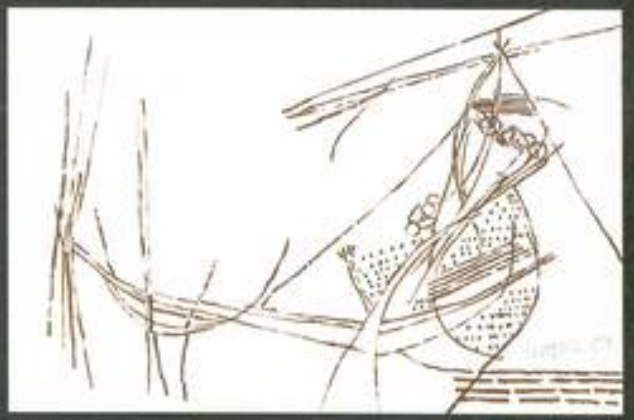
258
1997, Sketchpen on paper, 5.5 x 8.5 in



259
1997, Sketchpen on paper, 5.5 x 8.5 in



260
1997, Sketchpen on paper, 5.5 x 8.5 in



261
1997, Sketchpen on paper, 5.5 x 8.5 in



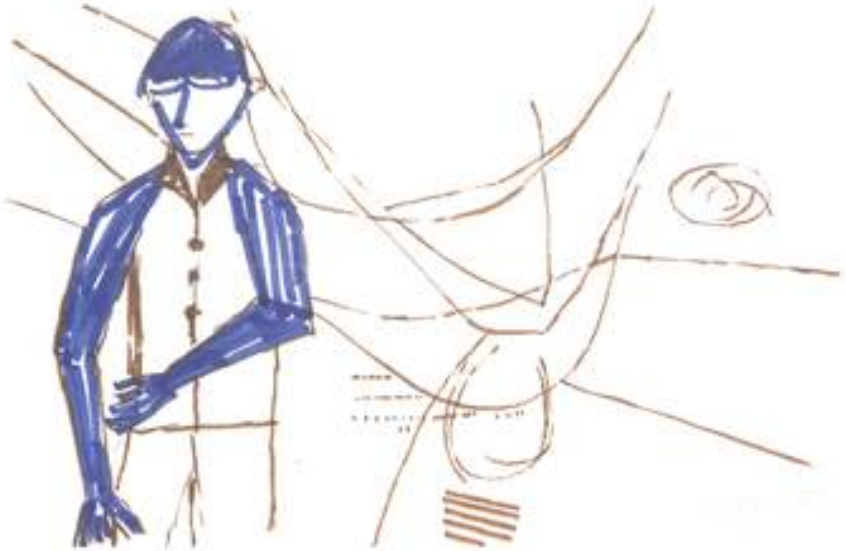
262
1997, Sketchpen on paper, 5.5 x 8.5 in



263
1997, Sketchpen on paper, 5.5 x 8.5 in



264
1997, Sketchpen on paper, 5.5 x 8.5 in



265
1997, Sketchpen on paper, 5.5 x 8.5 in



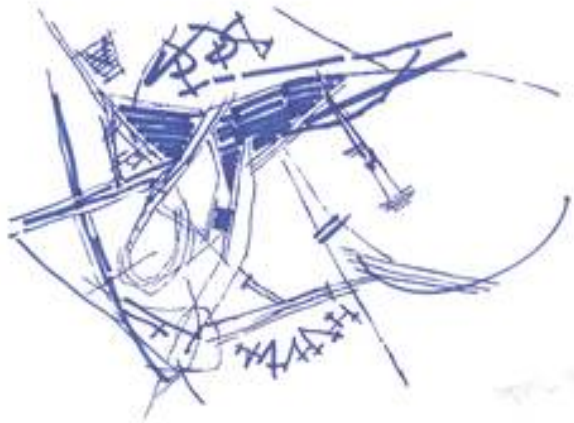
266
1997, Sketchpen and pastel on paper, 5.5 x 8.5 in



267
1997, Sketchpen and pastel on paper, 5.5 x 8.5 in



268
1997, Sketchpen and pastel on paper, 5.5 x 8.5 in

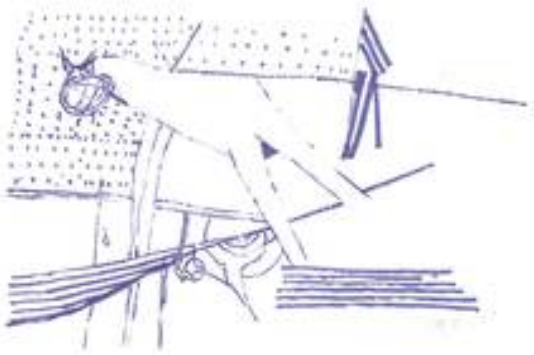




269
a) 1997, Sketchpen and pencil on paper pasted on mountboard, 5.25 x 8.25 in
b) 1997, Sketchpen and pencil on paper pasted on mountboard, 5.25 x 8.25 in (Set of two)



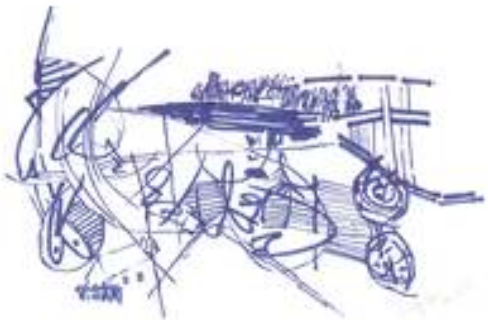
270
1997, Sketchpen on paper, 5.5 x 8.5 in



271
1997, Sketchpen on paper, 5.5 x 8.5 in



272
1997, Sketchpen on paper, 5.5 x 8.5 in



273
1997, Sketchpen on paper, 5.5 x 8.5 in



274
1997, Sketchpen on paper, 5.5 x 8.5 in



275
1997, Sketchpen on paper, 5.5 x 8.5 in



276
1997, Sketchpen on paper, 5.5 x 8.5 in



277
1997, Sketchpen on paper, 5.5 x 8.5 in



278
1997, Sketchpen on paper, 5.5 x 8.5 in



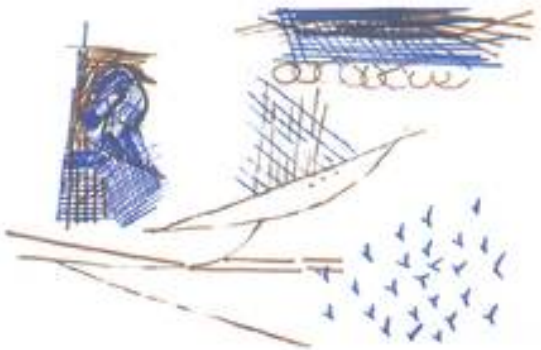
279
1997, Sketchpen on paper, 5.5 x 8.5 in



280
1997, Sketchpen on paper, 5.5 x 8.5 in



281
1997, Sketchpen on paper, 5.5 x 8.5 in



282
1997, Sketchpen on paper, 5.5 x 8.5 in



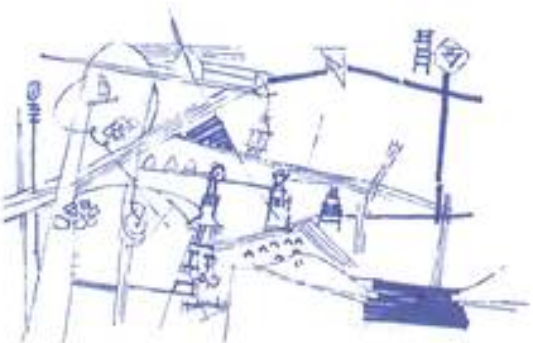
283
1997, Sketchpen on paper, 5.5 x 8.5 in



284
1997, Sketchpen on paper, 5.5 x 8.5 in



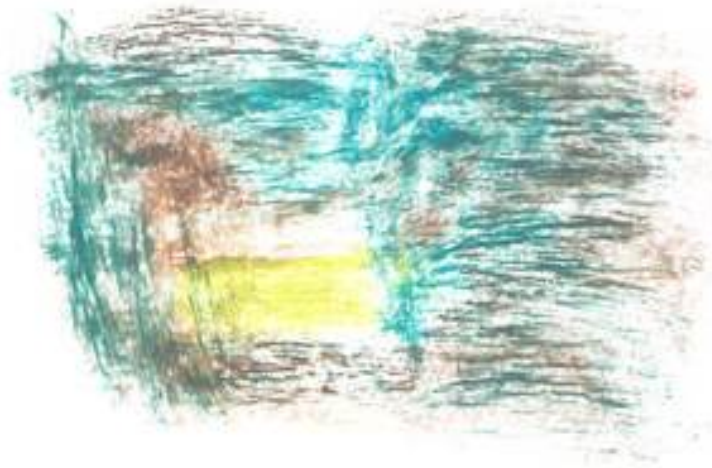
285
1997, Sketchpen on paper, 5.5 x 8.5 in



286
1997, Sketchpen on paper, 5.5 x 8.5 in



287
1997, Sketchpen on paper, 5.5 x 8.5 in



288
1997, Pastel on paper, 5.5 x 8.5 in



289
1997, Pastel on paper, 5.5 x 8.5 in



290
1997, Pastel and sketchpen on paper, 5.5 x 8.5 in



291
1997, Pastel and sketchpen on paper, 5.5 x 8.5 in



292
1973, Pastel on paper, 30 x 21.5 in



293
1977, Acrylic on paper, 11 x 8.5 in



294
Acrylic on paper, 11.5 x 16 in



295
2014, Acrylic on paper, 8 x 11.5 in



296
Acrylic on paper 11.5 x 16 in



297
2016, Acrylic on paper, 11 x 13.5 in



298
2016, Acrylic on paper, 8 x 11.5 in



299
2016, Acrylic on paper, 10.5 x 13.5 in



300
2016, Acrylic on paper, 10.5 x 13.5 in



301
2016, Acrylic on paper, 11 x 13.5 in



302
2016, Acrylic on paper, 8 x 11.5 in



303
2016, Acrylic on paper, 8 x 11.5 in



304
Acrylic on paper, 8.5 x 11.5 in



305
2014, Acrylic on paper, 8 x 11.5 in



306
2011, Acrylic on paper, 8.5 x 11.5 in







307
2007, Acrylic on paper, 21.75 x 29.5 in

308
2008, Acrylic on paper, 20.5 x 28.5 in





309
2006, Acrylic on paper, 19 x 26 in



310
2013, Acrylic on paper, 22 x 30 in



311
1999, Mixed media on paper, 22 x 34.5 in



312
2011, Acrylic on paper, 21.5 x 29.5 in



313
2013, Acrylic on paper pasted on mountboard, 29.5 x 22 in



314
2013, Acrylic on paper, 29.5 x 21.5 in

315
2005, Acrylic on paper, 22 x 29.5 in





316
2011, Acrylic on paper, 29.5 x 21.5 in

"Benares is important for me both as an artist and as a human being, the first paintings came at a point when I wanted to develop elements in figurative painting and go beyond it, my first visit to the city invoked an emotional reaction as it had peculiar associations. But such romantic ideas were dispelled when I came face to face with reality. There was so much pain and sorrow of humanity. As an artist it became a challenge to portray this agony and suffering, its intensity required the use of symbolic motifs, so my Benares is of a representative sort."

— RAM KUMAR



317
2004, Acrylic on paper pasted on mountboard, 18 x 23 in



318
2012, Acrylic on paper, 8 x 11 in



319
2009, Acrylic on paper, 21 x 29 in



320
2012, Acrylic on handmade paper, 21 x 29 in



321
2007, Acrylic on paper, 20 x 29 in



322
2013, Acrylic on paper, 8 x 11 in



323
2004, Acrylic on paper, 17.5 x 22.5 in



324
2007, Acrylic on paper, 10 x 12.75 in



325
2008, Acrylic on paper, 15 x 22 in



326
2013, Acrylic on paper, 8.5 x 11.5 in



327
2013, Acrylic on paper, 7.5 x 10.5 in



328
2014, Acrylic on paper, 8 x 11.5 in



329
2013, Acrylic on paper, 12.5 x 19 in



330
2013, Acrylic on paper, 8 x 11.5 in



331
2015, Acrylic on paper, 10.25 x 13 in



332
2004, Acrylic on paper pasted on board, 18 x 23 in



333
2004, Acrylic on paper pasted on paper board, 18 x 22.75 in



334
2005, Acrylic on paper, 21.5 x 29.5 in



335
2005, Acrylic on paper, 19.5 x 29.5 in



336
2008–12, Acrylic on paper pasted on mountboard, 18 x 25.5 in



337
2004, Acrylic on paper, 21 x 29.5 in



338
2009, Acrylic on paper pasted on board, 15 x 22 in



339
2004, Acrylic on paper, 17 x 22.5 in



340
2010, Acrylic on paper pasted on mountboard, 30 x 21.5 in



341
1993. Acrylic on paper, 17 x 22 in



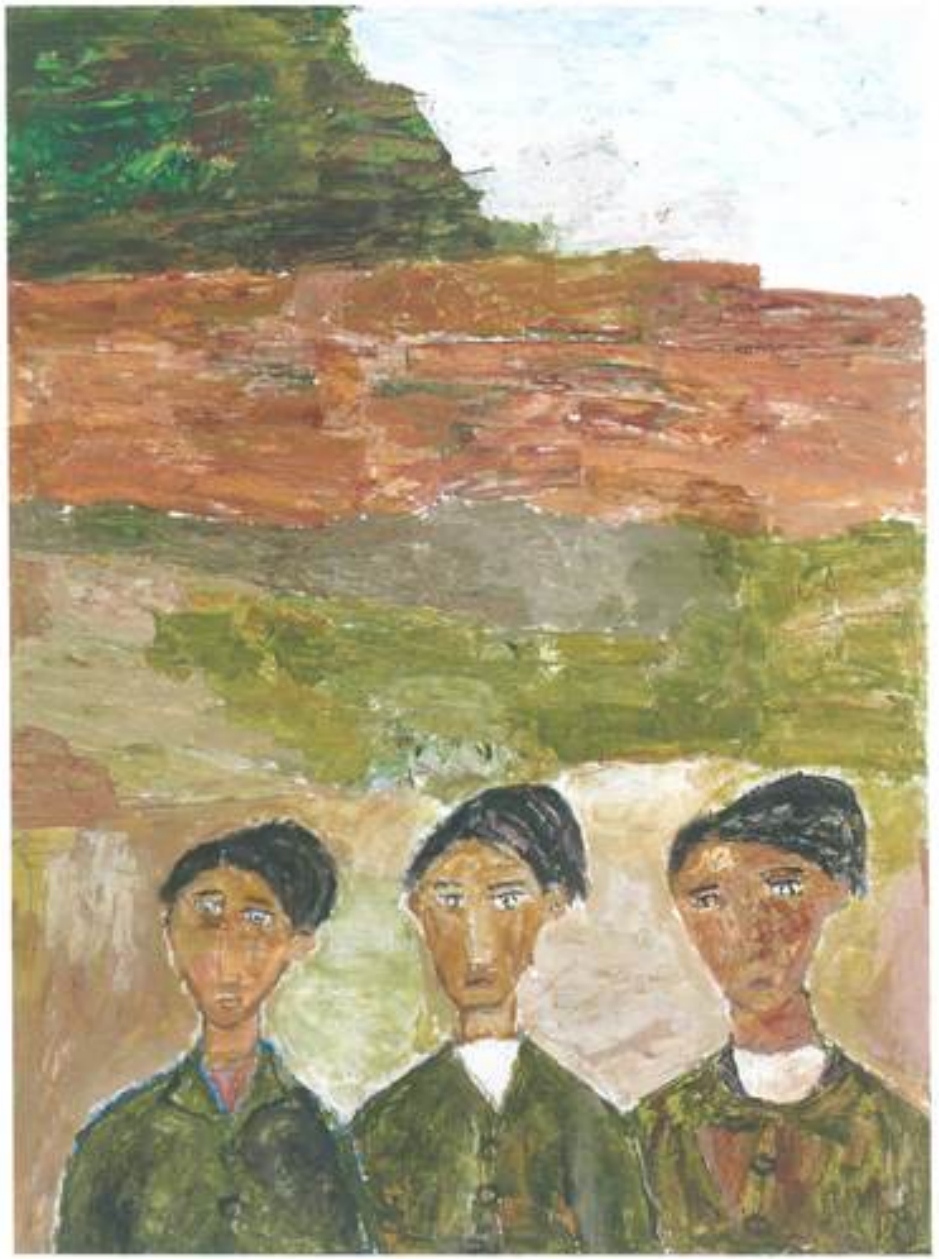


143
1975. Acrylic on paper, 30 x 22 in





345
1990. Acrylic and pencil on paper, 23 x 18 in



344
2008. Acrylic on paper, 29 x 21 in

"Landscapes that were in the backdrop in the figurative works came to the forefront."

– RAM KUMAR



348
1979, Dry pastel on paper, 10.5 x 8.5 in



349
1991, Acrylic on paper, 23 x 18 in



346
2012, Acrylic on paper pasted on mountboard, 22.5 x 30 in



347
2008, Acrylic on paper, 21.5 x 29 in



353
Acrylic on paper pasted on board, 29 x 21.5 in



350
2001, Acrylic on paper, 23 x 36 in



351
1972, Ink and wax on paper, 22 x 28 in



354
1967, Ink and wax on paper, 27.5 x 21.5 in



353
1967. Watercolour on paper. 27 x 21 in





357
Recto: Circa 1950s, Pen and ink on paper, 10 x 13 in
Verso: Circa 1950s, Pen and ink on paper, 13 x 10 in (Double-sided)





355
recto) Circa 1950s, Charcoal and ink on paper, 13 x 10.5 in
verso) Circa 1950s, Ink on paper, 13 x 10.5 in (Double-sided)





356
Ink on paper, 13.5 x 10.5 in (Double-sided)



360
1964, Ink and wax on paper, 28 x 22 in





358

Pen and ink on paper, 10.5 x 13.5 in (Double-sided)





and ink on paper, 10.5 x 13.5 in (Double-sided)



a b

364
a) 1976, Pen and ink on paper, 7 x 5 in
b) 1976, Pen and ink on paper, 7 x 5 in (Set of two)



365
1961, Pen and ink on paper, 5 x 7 in (Double-sided)



5. Ink and wax on paper, 11.5 x 8 in



362
1978. Sketchpen and charcoal on paper, 8 x 11 in



363
Sketchpen on paper, 10.5 x 13.5 in



365
1961



368
Ink on paper, 6.5 x 11.5 in



369
Sketchpen on paper, 8 x 11 in



and ink on paper, 12 x 9.5 in



367

1991, Pen and ink on paper, 12.5 x 7 in



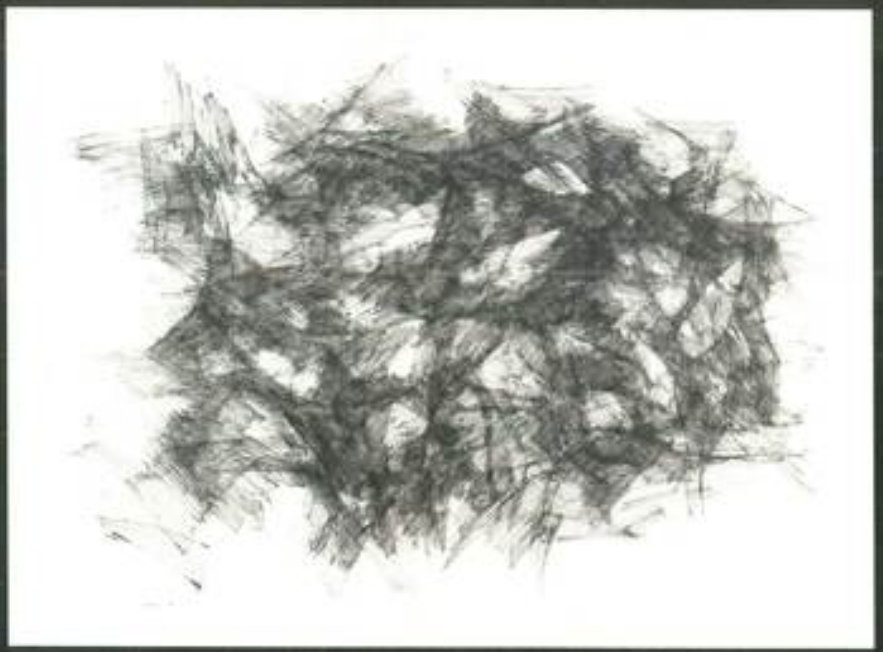
373
1967, Pen and ink on paper, 21 x 29 in



374
1977, Pen and ink on paper pasted on mountboard, 11 x 15 in



375
1978, Ink on paper, 21.5 x 29 in



370
1967, Ink on paper pasted on board, 22 x 29 in



and ink on paper, 11 x 14 in



372
1975, Pen and ink on paper, 15 x 22 in





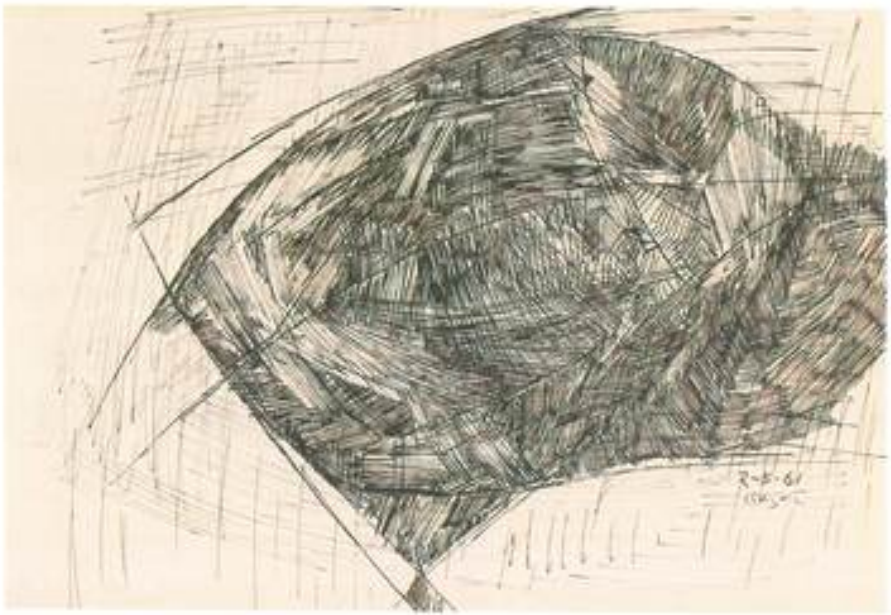


378

a) 1962, Pen and ink on paper, 8 x 11.5 in
b) 1961, Pen and ink on paper, 8 x 11.5 in
c) 1961, Pen and ink on paper, 8 x 11.5 in
(Set of three)



376
1963, Pen and ink on paper, 6 x 12 in



377
1961, Pen and ink on paper, 8 x 11.5 in

"I have grown detached—I want to find the same peace that the mystics found..."

– RAM KUMAR



382

a) 1989, Ink and acrylic on paper, 11.5 x 8.5 in
a) Ink and charcoal on paper, 11.5 x 8 in
a) 1989, Ink and acrylic on paper, 11.5 x 8.5 in
(Set of three)



nd ink on paper, 6.5 x 7.5 in



380
1978, Sketchpen and oil pastel on paper, 8.5 x 11 in



381
Charcoal and ink on paper, 8 x 13 in

384
1990. Watercolour on paper, 18 x 23 in





ercolour on paper pasted on board, 11.5 x 17.5 in

384
1990,



387
1979, Acrylic on paper, 29.5 x 21.5 in



385
1981, Acrylic on paper, 22 x 29.5 in



386
Acrylic on paper, 22 x 28 in



390
1980, Acrylic on paper, 27.5 x 21 in



388
Acrylic on paper, 21.5 x 29.5 in



389
1989, Acrylic on paper, 22 x 29.5 in



393
Acrylic on paper, 22 x 28 in



394
Acrylic on paper, 22.5 x 35.5 in



391
Acrylic on paper, 7 x 11 in



392
Acrylic on paper, 22.5 x 35 in



397
Mixed media on paper, 13.5 x 18 in



398
Acrylic on paper, 21.5 x 29 in



395
1980, Acrylic on paper, 20 x 30 in



396
1980, Acrylic on paper, 22 x 28 in



403
Acrylic on paper pasted on board, 9.5 x 10.5 in



Pastel on paper, 18 x 22.5 in



400
1983, Mixed media on paper, 21.5 x 29 in



Acrylic on paper, 21.5 x 29 in



402
Acrylic on paper, 22.75 x 35.75 in



403
Acryl



405
Watercolour and acrylic on paper pasted on mountboard, 13.5 x 11 in



a



b

404

a) 1974, Watercolour on paper, 11 x 13.5 in
b) 1974, Acrylic on paper, 11 x 14 in (Set of two)

408
2001, Dry pastel on paper, 7.5 x 11 in







ixed media on paper, 10 x 12 in
ixed media on paper, 10 x 13.5 in (Set of two)





407
a) 2006, Mixed media on paper, 8 x 11.5 in
b) 2006, Mixed media on paper, 8 x 11.5 in (Set of two)

410

a) 1996, Acrylic on paper, 11 x 14.5 in
b) 1996, Acrylic on paper, 11 x 14.5 in
c) 1996, Acrylic on paper, 11 x 14.5 in
d) 1996, Acrylic on paper, 11 x 14.5 in (Set of four)











, Acrylic on paper, 17.75 x 22.75 in



a



b

413

a) 1999, Acrylic on paper, 10 x 12 in
b) 1999, Acrylic on paper, 10 x 12 in (Set of two)



a



b

411

a) 1996, Acrylic on paper, 10 x 14 in

b) Acrylic on paper, 10 x 14 in (Set of two)



416
2014, Acrylic on paper pasted on mountboard, 30 x 22 in



lic on paper, 17.5 x 22 in



414
Acrylic on paper, 16 x 22.5 in





2004, Acrylic on paper, 18 x 23 in
2004, Acrylic on paper, 18 x 23 in (Set of two)



418
2012, Acrylic on paper, 8 x 11 in



419
2012, Acrylic on paper, 8 x 11 in



420
2011, Acrylic on paper, 11 x 8 in



. Acrylic on paper pasted on mountboard, 16.5 x 23.5 in



418
2012



419
2012



422
2013. Acrylic on paper. 30 x 22 in



421
2014, Acrylic on paper, 29.5 x 21.5 in



424
2011, Acrylic on paper, 30.5 x 22 in



425
2015, Acrylic on paper 30 x 22.5 in



Acrylic on paper, 10 x 12 in

ave never been and never will be completely abstract... Take a part of a tree or a nch without its surroundings and it turns abstract."

M KUMAR



424
2011,



a



b

42.7

a) *Banaras*, Circa 1960s, Watercolour and dry pastel on paper pasted on mountboard, 7 x 10.5

b) *Banaras*, Circa 1960s, Watercolour and dry pastel on paper pasted on mountboard, 10.5 x 7 in (Set of two)



426
1959, Mixed media on paper, 15 x 10.5 in



a



b

430

a) 1981, Mixed media on paper, 13.5 x 8 in

b) 1981, Mixed media on paper, 13.5 x 8 in (Set of two)



428
1983, Watercolour and charcoal on paper, 21.5 x 29.5 in



429
1994, Watercolour and pastel on paper, 16.5 x 21.5 in





433
a) Ink and pastel on paper pasted on mountboard 7 x 10.75 in
b) 1961, Ink and pastel on paper pasted on mountboard, 7 x 10.75 in (Set of two)



434
Untitled (*Banaras*), Circa 1950s, Watercolour and sketchpen on paper pasted on mountboard, 7 x 10.5 in



435
Charcoal and ink on paper, 4.5 x 6.5 in





971, Mixed media on paper, 7 x 10.5 in
970, Mixed media on paper, 7 x 10.5 in (Set of two)

"Cities attracted me."

– RAM KUMAR





432

a) Circa 1950s, Ink and pastel on paper pasted on mountboard, 7 x 10.5 in
b) Circa 1950s, Sketchpen and watercolour on paper pasted on mountboard, 7 x 10.5 in (Set of two)



433
a) In
b) 1



434
Unt
on



440
Watercolour on paper, 7 x 10.75 in



441
Watercolour on paper, 8 x 11 in



442
Circa 1950s, Watercolour and sketchpen on paper, 10.5 :



ercolour, pen and ink on paper, 7 x 11 in



437
Watercolour on paper, 7 x 10.75 in



ercolour on paper, 7 x 11 in



439
Watercolour on paper, 7 x 11 in



444
Two Sisters, 1958, Lithograph on paper pasted on board, 26 x 19 in

Mixed media on paper, 22 x 28 in







447

a) 1989, Watercolour on paper, 18 x 12 in
b) 1975, Watercolour on paper, 11 x 8 in (Set of two)



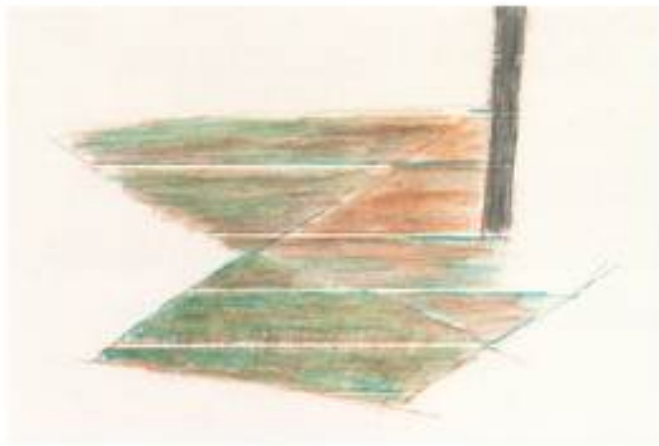
Acrylic and ink on paper, 8 x 6.5 in



446
1977, Sketchpen on paper pasted on board, 13 x 8 in



450
1972, Watercolour on paper, 7 x 11 in



a



b

451
a) 1995, Mixed media on paper, 7.5 x 11.5 in
b) 1994, Mixed media on paper, 7.5 x 11.5 in (Set of two)



Pen and ink on paper, 11.5 x 6.5 in



449
Charcoal and ink on paper, 13 x 8 in



454
2001, Acrylic and pastel on paper
14 x 11 in



455
Acrylic on paper
11 x 7 in



456
1990, Acrylic on paper
17 x 10 in



457
1989, Mixed media on paper
11.5 x 9.5 in



458
2008, Acrylic on paper
10.75 x 15.75 in







997, Pastel on paper pasted on mountboard, 5 x 8 in
997, Pastel pencil on paper pasted on mountboard, 5 x 8 in
997, Pastel pencil on paper pasted on mountboard, 5 x 8 in
Set of three)





453

a) 1997, Pastel on paper pasted on mountboard, 5 x 8 in
b) 1997, Pastel on paper pasted on mountboard, 5 x 8 in
(Set of two)



454
200
14 x

457
198
11



461
1983, Ink on paper, 22.5 x 30 in



462
Ink and sketchpen on paper, 9.5 x 12 in



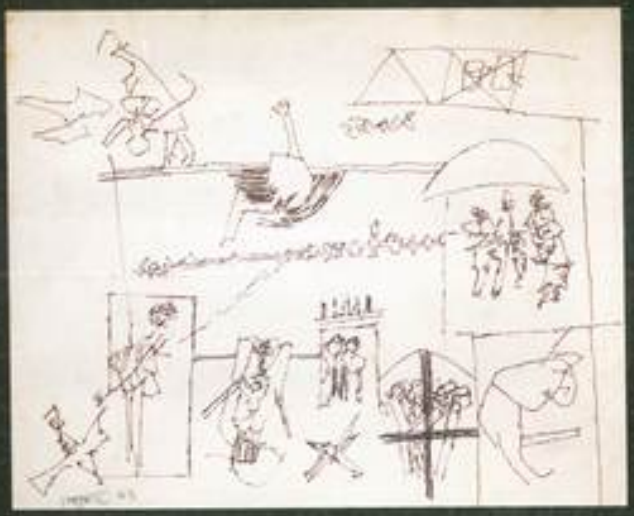
463
Ink on paper, 8.5 x 14 in



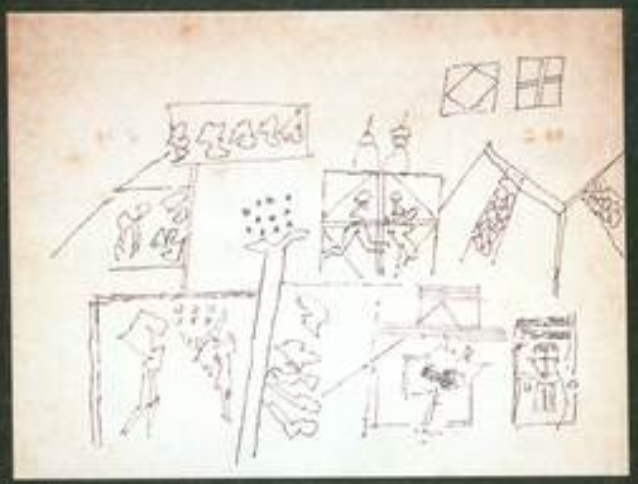
8. Pen and ink on paper, 11.5 x 8 in



460
Ink on paper, 13.5 x 10.5 in



recto



verso

466
1993, Pen and ink on paper, 10 x 12.5 in (Double-sided)

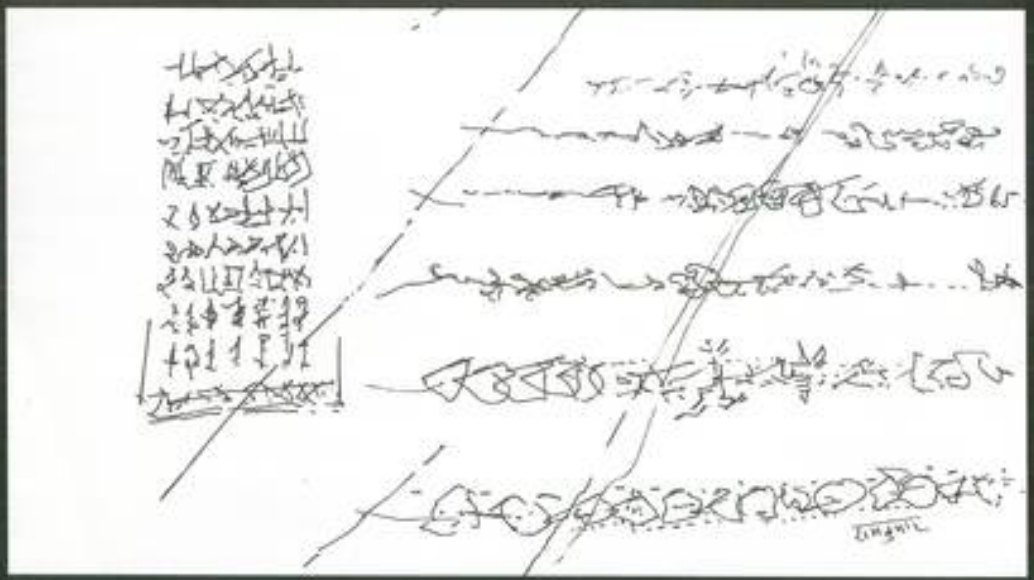


a

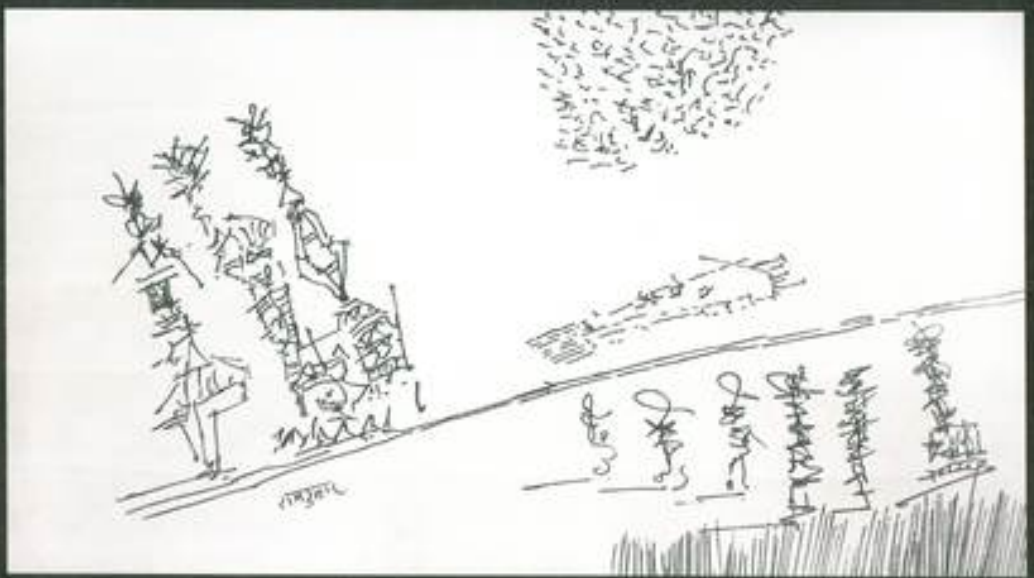


b

467
a) 1993, Ink on paper, 7 x 9.5 in
b) 1993, Ink on paper, 10 x 12 in (Set of two)



464
Pen and ink on paper, 6 x 11 in



465
Pen and ink on paper, 6.5 x 11.5 in

recto

verso

466
1993



470
2015, Bronze, 22.5 in high
(First from a limited edition of nine)



471
2015, Bronze, 22.5 in high
(Second from a limited edition of nine)



, Bronze, 20 in high
ond from a limited edition of nine)



469
2015, Bronze, 20 in high
(First from a limited edition of nine)

RAM KUMAR



BORN

- 1924 Simla, Himachal Pradesh

EDUCATION

1949-52

- Studied painting under Andre Lhote and Fernand Léger, Paris

1946

- MA Economics, St. Stephens College, Delhi University, New Delhi

1945

- Sharada Ukil School of Art, New Delhi

SELECT SOLO EXHIBITIONS

2014

- *Ram Kumar Drawings from the 60's*, Aakriti Art Gallery, Kolkata and New Delhi

2013

- *Ram Kumar and the Bombay Progressives: The Form and the Figure Part I*, Aicon Gallery, New York

2012

- *Drawings*, Vadehra Art Gallery, New Delhi

2011

- *Ram Kumar: A Retrospective*, Aicon Gallery, London
- Chawla Art Gallery, New Delhi

2010-11

- *Selected Works: 1949 -2010*, presented by Vadehra Art Gallery at Rabindra Bhavan, Lalit Kala Akademi and Vadehra Art Gallery, New Delhi

2010

- *Ram Kumar: A Retrospective*, Aicon Gallery, New York

2009

- Vadehra Art Gallery, New Delhi

2008

- *Homage to Kekoo Gandhy*, Chemould Prescott Road, Mumbai
- Vadehra Art Gallery, New Delhi

2007

- *Reflective Landscapes*, Aicon Gallery, New York

2006

- Vadehra Art Gallery, New Delhi

2005

- Pundole Art Gallery, Mumbai
- Vadehra Art Gallery, New Delhi

2003

- Vadehra Art Gallery, New Delhi

2002

- Saffronart and Pundole Art Gallery, Mumbai, New Delhi, San Francisco, New York

2001

- Vadehra Art Gallery, New Delhi

2000

- *Landscapes from New Zealand*, Vadehra Art Gallery, New Delhi

1999

- Pundole Art Gallery, Mumbai

1997

- Arks Gallery, London
- Amdavad Ni Gufa, Ahmedabad

1996

- *Pages From a Sketch Book*, Pundole Art Gallery, Mumbai
- *Ram Kumar – A Journey Within*, Vadehra Art Gallery, New Delhi

1993

- Vadehra Art Gallery, New Delhi

1992

- Vadehra Art Gallery, New Delhi
- Pundole Art Gallery, Mumbai

1991

- Chitrakoot Gallery, Kolkata

1990

- Pundole Art Gallery, Mumbai
- Centre for Contemporary Art, New Delhi

1988

- *Works on Paper*, Alliance Française, New Delhi

1986

- Pundole Art Gallery, Mumbai

1984

- Pundole Art Gallery, Mumbai

1983

- Pundole Art Gallery, Mumbai
- Sarla Art Centre, Chennai
- *Works on Paper*, Miskole, Hungary

1981

- *Works on Paper*, Pundole Art Gallery, Mumbai

1980

- Art Heritage, New Delhi

1979

- Chanakya Gallery, New Delhi

1978

- Pundole Art Gallery, Mumbai

1977

- Chanakya Gallery, New Delhi

1976

- Pundole Art Gallery, Mumbai

1974

- Gallery Chemould, Mumbai

1973

- Pundole Art Gallery, Mumbai

1971

- Pundole Art Gallery, Mumbai

1968

- Dhoomimal Art Gallery, New Delhi

1966

- Gallery Chemould, Mumbai
- Grosvenor Gallery, London

1965

- Kunika Art Centre, New Delhi

1964

- Gallery Chemould, Mumbai

1963

- Kunika Art Centre, New Delhi

1960

- *Wax and Ink on Paper After First Visit to Benaras*, Kumar Gallery, New Delhi

1959

- Kumar Gallery, New Delhi

1957

- Alliance Française, New Delhi

1953

- Alliance Française, Mumbai

1949

- YMCA Hall, Simla

SELECT GROUP EXHIBITIONS

2014

- *Immutable Gaze Part I: Masterpieces of Modern and Pre-Modern Indian Art*, Aicon Gallery, New York

2013

- *Pioneers of Modernism*, Sovereign FZE, Dubai
- *Ideas of the Sublime*, presented by Vadehra Art Gallery at Lalit Kala Akademi, New Delhi
- *Nothing is Absolute: A Journey through Abstraction*, The Jehangir Nicholson Gallery at Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), Mumbai
- *The Discerning Eye: Modern Masters*, Vadehra Art Gallery, New Delhi

2012-13

- *Radical Terrain: Modernist Art from India*, Rubin Museum of Art, New York

2012

- *Gallery Collection*, Vadehra Art Gallery, New Delhi
- *Contemporary: A Selection of Modern and Contemporary Art*, presented by Sakshi Gallery at The Park, Chennai
- *Through the Ages: South Asian Sculpture and Painting from Antiquity to Modernism*, Aicon Gallery, New York
- *Sightings*, Sakshi Gallery, Mumbai

2011-12

- *Reprise 2011*, Aicon Gallery, New York

2011

- *Modern Masters*, Aicon Gallery, New York
- *POP: Progressives on Paper*, Aicon Gallery, New York
- *Anecdotes*, Sakshi Gallery, Mumbai
- *Masterclass*, Dhoomimal Art Gallery, New Delhi

2010

- *Paper Trails*, Vadehra Art Gallery, New Delhi
- *The Progressives & Associates*, Grosvenor Gallery, London
- *From Miniature to Modern: Traditions in Transition*, Rob Dean Art, London in association with Pundole Art Gallery, Mumbai
- *Master Class*, The Arts Trust, Mumbai

2009

- *Indian Art After Independence: Selected Works from the Collections of Virginia & Ravi Akhoury and Shelley & Donald Rubin*, Emily Lowe Gallery, Hempstead
- *Progressive to Altermodern: 62 Years of Indian Modern Art*, Grosvenor Gallery, London
- *Tracing Time*, Bodhi Art, Mumbai
- *Moderns and More*, Aicon Gallery, Palo Alto

2008

- *Modern and Contemporary IndianArt*, Vadehra Art Gallery,

New Delhi

- *Post Independence Masters*, Aicon Gallery, New York
- *Freedom 2008 – Sixty Years of Indian Independence*, Centre for International Modern Art (CIMA), Kolkata

2006

- *Shadow Lines*, Vadehra Art Gallery, New Delhi
- *Moderns Revisited*, Grosvenor Vadehra, London

2005

- *Ashta Nayak: Eight Pioneers of Indian Art*, Aicon Gallery, New York

2004

- *Concept and Form*, Vadehra Art Gallery, New Delhi

2001

- *Ashta Nayak*, Tao Art Gallery, Mumbai
- *Modern Indian Art*, organised by Saffronart and Pundole Art Gallery, Metropolitan Pavilion, New York

1997

- *Image-Beyond Image*, travelling exhibition of works from the Glenbarra Art Museum, Japan, at New Delhi, Kolkata, Bangalore and Mumbai

1996

- *The Moderns*, National Gallery Of Modern Art (NGMA), Mumbai

1991

- *Remembering Kali Pundole*, Joint Exhibition with M F Husain, V S Gaitonde, Akbar Padamsee and Krishen Khanna, Pundole Art Gallery, Mumbai

1988

- *Three Indian Artists*, Karachi, Pakistan

1985

- Art Heritage, New Delhi

1971

- *Ten Indian Artists*, a travelling exhibition in USA

1958

- *Eight Indian Artists*, Graham Gallery, New York
- *Seven Indian Painters in Europe*, Gallery One, London
- Graphic exhibition with M F Husain, Tyeb Mehta and V S Gaitonde, Mumbai

1952

- Delhi Shilpi Chakra, New Delhi

HONOURS AND AWARDS

2010

- Padma Bhushan from Government of India

2003

- Officers Arts et Letters, French Government

1986

- Kalidas Samman, Madhya Pradesh State Government

1972

- Premchand Puraskar, Uttar Pradesh State Government for *Meri Priya Kahaniyan*, a collection of short stories in Hindi
- Padmashree, Government of India

1970

- J D Rockefeller III Fellowship, New York

1959

- Honorable Mention, Sao Paolo Biennale

1958

- National Award, New Delhi

1956

- National Award, New Delhi

