



EVENING SALE

NEW DELHI | LIVE

8 SEPTEMBER 2016

SAFFRONART



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AUCTION

Thursday, 8 September 2016

Registration: 6.30 pm

Auction: 7.30 pm

The Grand Ball Room and The Royal Room
The Leela Palace, Diplomatic Enclave, Chanakyapuri, New Delhi 110023

PREVIEWS AND VIEWINGS

MUMBAI

Preview and cocktails
Wednesday, 24 August 2016
7 pm onwards

Viewings
24 – 30 August 2016
11 am – 7 pm, Monday to
Saturday
Sunday by appointment

Saffronart
Industry Manor, Ground Floor
Appasaheb Marathe Marg,
Prabhadevi, Mumbai 400025

NEW DELHI

Preview and cocktails
Tuesday, 6 September 2016
7 pm onwards

Viewings
6 – 8 September 2016
11 am – 7 pm, 6 – 7 September
11 am – 3 pm, on 8 September

The Grand Ball Room and
The Royal Room
The Leela Palace
Diplomatic Enclave, Chanakyapuri
New Delhi 110023

AUCTIONEERS

DINESH VAZIRANI
HUGO WEIHE

ADDRESS

Mumbai Industry Manor, Ground and 3rd Floor, Appasaheb Marathe Marg, Prabhadevi, Mumbai 400025

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London 73 New Bond Street, 1st Floor, London, W1S 1RS

“A painting has to be seen, and to be felt.”

– S H RAZA

“I don't paint forms, forms emerge from the dynamism of movement.”

– AKBAR PADAMSEE

“The past exists as a living entity alongside the present...”

– GULAMMOHAMMED SHEIKH

“I am obsessed by colour. I speak in colour.”

– H A GADE

“I believe that a true artist finds things and does not seek [them]... My search is for something different.”

– K G SUBRAMANYAN

“One creates dimensions out of solitude.”

– NASREEN MOHAMMEDI

“In my sculptures, I have found a rhythm pulsating all throughout.”

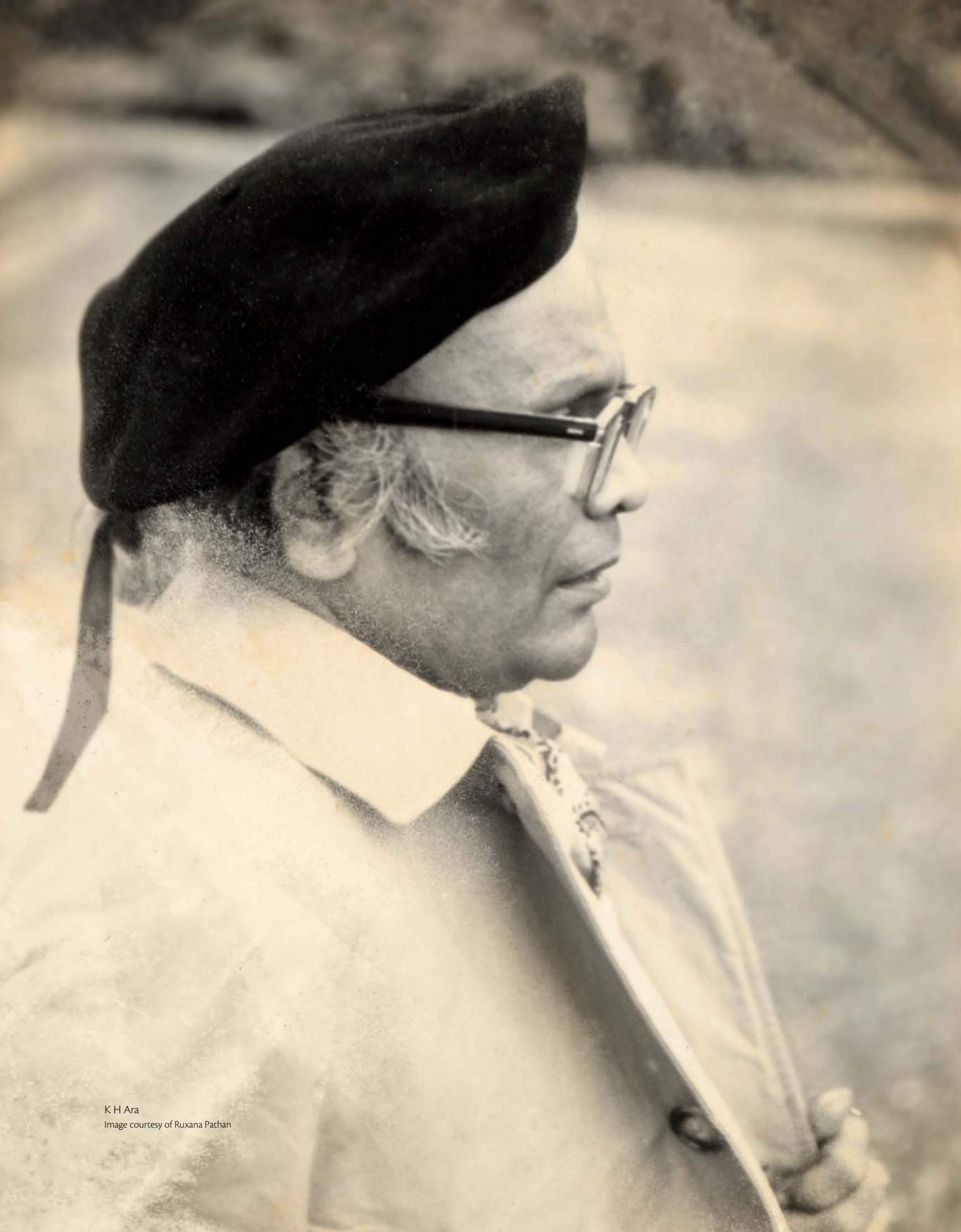
– PRODOSH DASGUPTA

“Mystery and beauty are essential to me...”

– JEHANGIR SABAVALA



From left to right: V S Gaitonde, Joram Patel, M F Husain, Ram Kumar and Bal Chhabda
at Jantar Mantar, 1971. Photograph by Roy S Craven
Image courtesy of Vadehra Art Gallery



1

K H ARA (1914 - 1985)

Untitled

Signed 'ARA' (lower left)

Gouache on paper

21 x 29 in (53.6 x 73.8 cm)

Rs 3,00,000 - 5,00,000

\$ 4,550 - 7,580

PROVENANCE:

Acquired in India, circa 1960

Private Collection, Connecticut, USA

Private Collection, North India

2

K H ARA (1914 - 1985)

Untitled (Market Scene)

Signed 'ARA' (lower right)

Charcoal on paper pasted on board

21.25 x 29.25 in (53.7 x 74.1 cm)

Rs 2,00,000 - 3,00,000

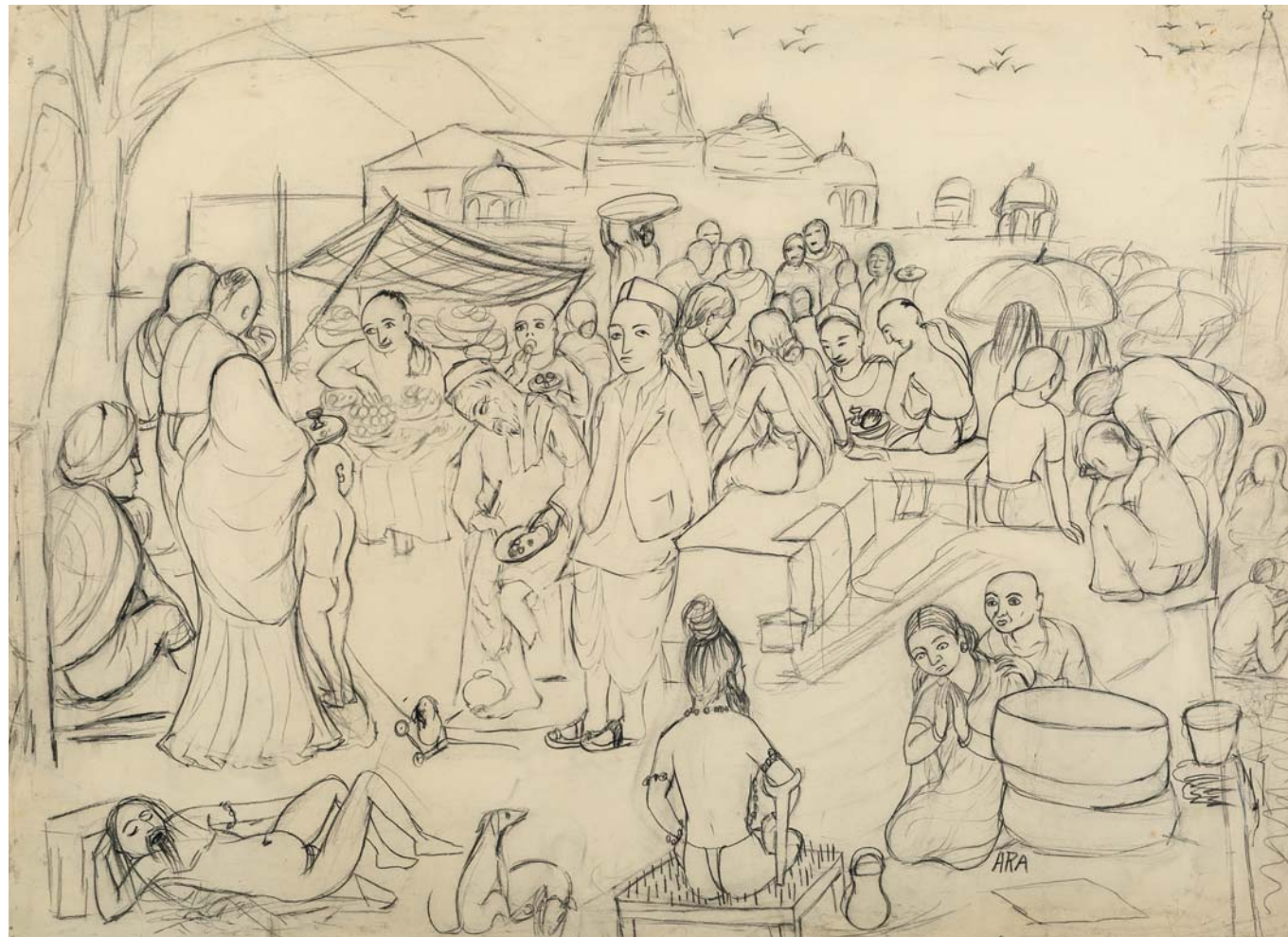
\$ 3,035 - 4,550

PROVENANCE:

Acquired in India, circa 1960

Private Collection, Connecticut, USA

Private Collection, North India



3

N S BENDRE (1910 - 1992)

a) Untitled

Signed 'Bendre' (lower right)

Watercolour and gouache on paper

14.75 x 10.75 in (37.7 x 27.3 cm)

b) Unloading

Signed 'Bendre' (lower right); inscribed

'N.S.Bendre / Unloading' (on the reverse)

Watercolour on paper

9 x 13 in (22.7 x 33.1 cm)

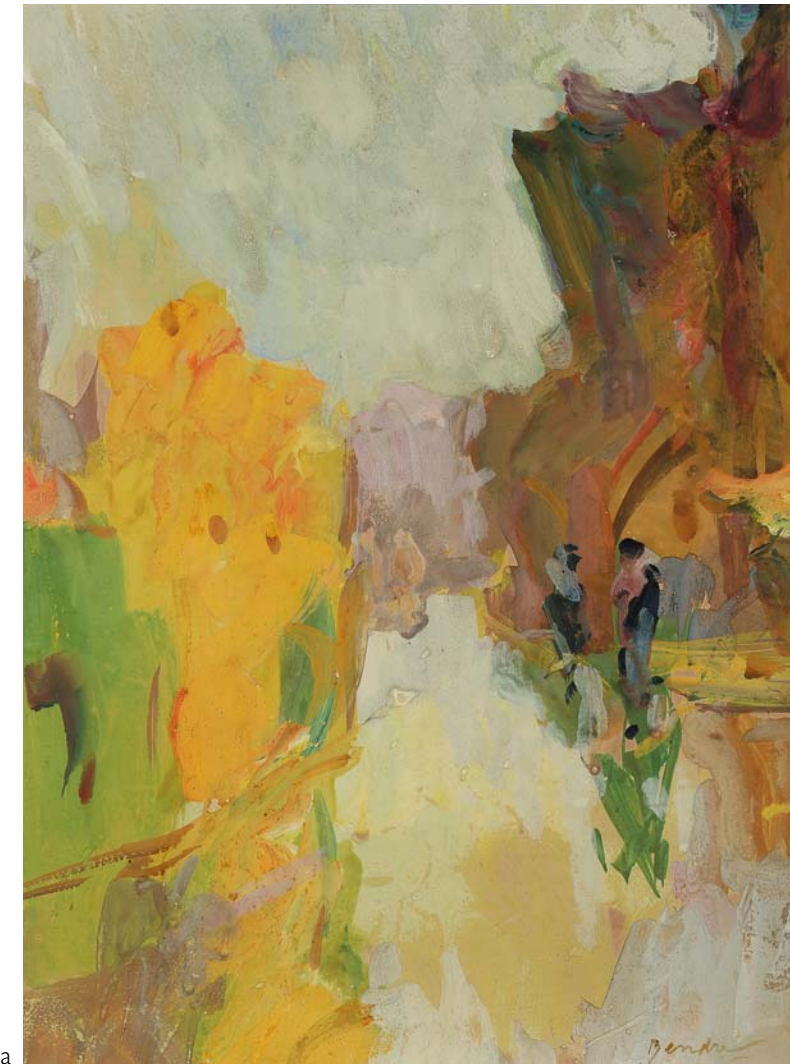
Rs 12,00,000 - 15,00,000

\$ 18,185 - 22,730

(Set of two)

PROVENANCE:

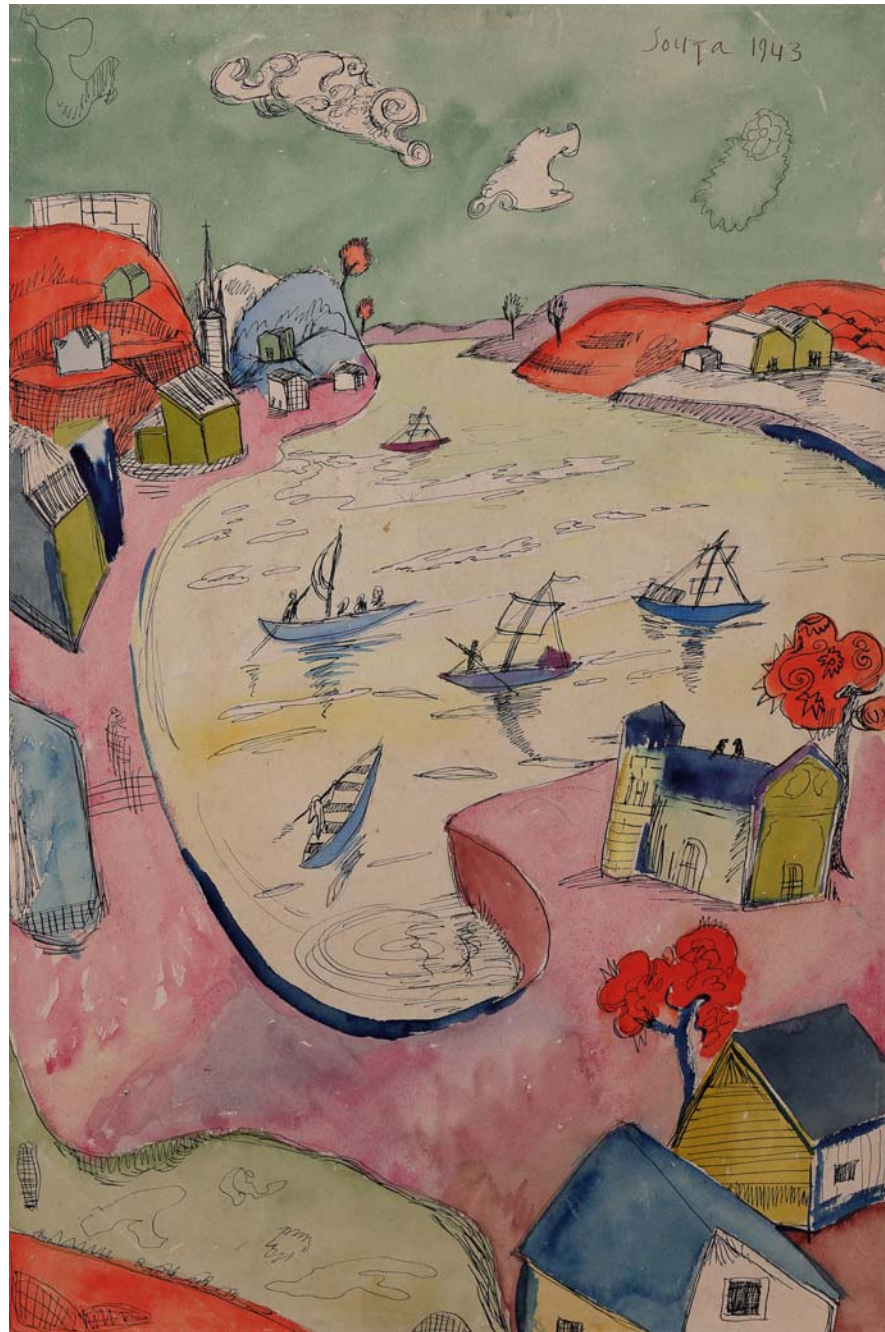
Collection of the artist's family



a



b



PROPERTY OF A DISTINGUISHED LADY,
NEW DELHI

4

F N SOUZA (1924 - 2002)

Untitled

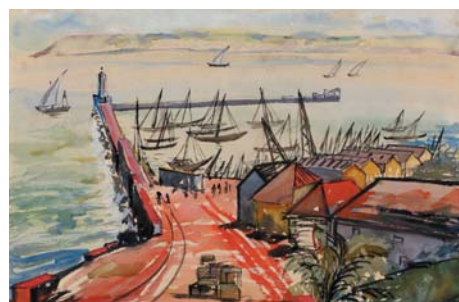
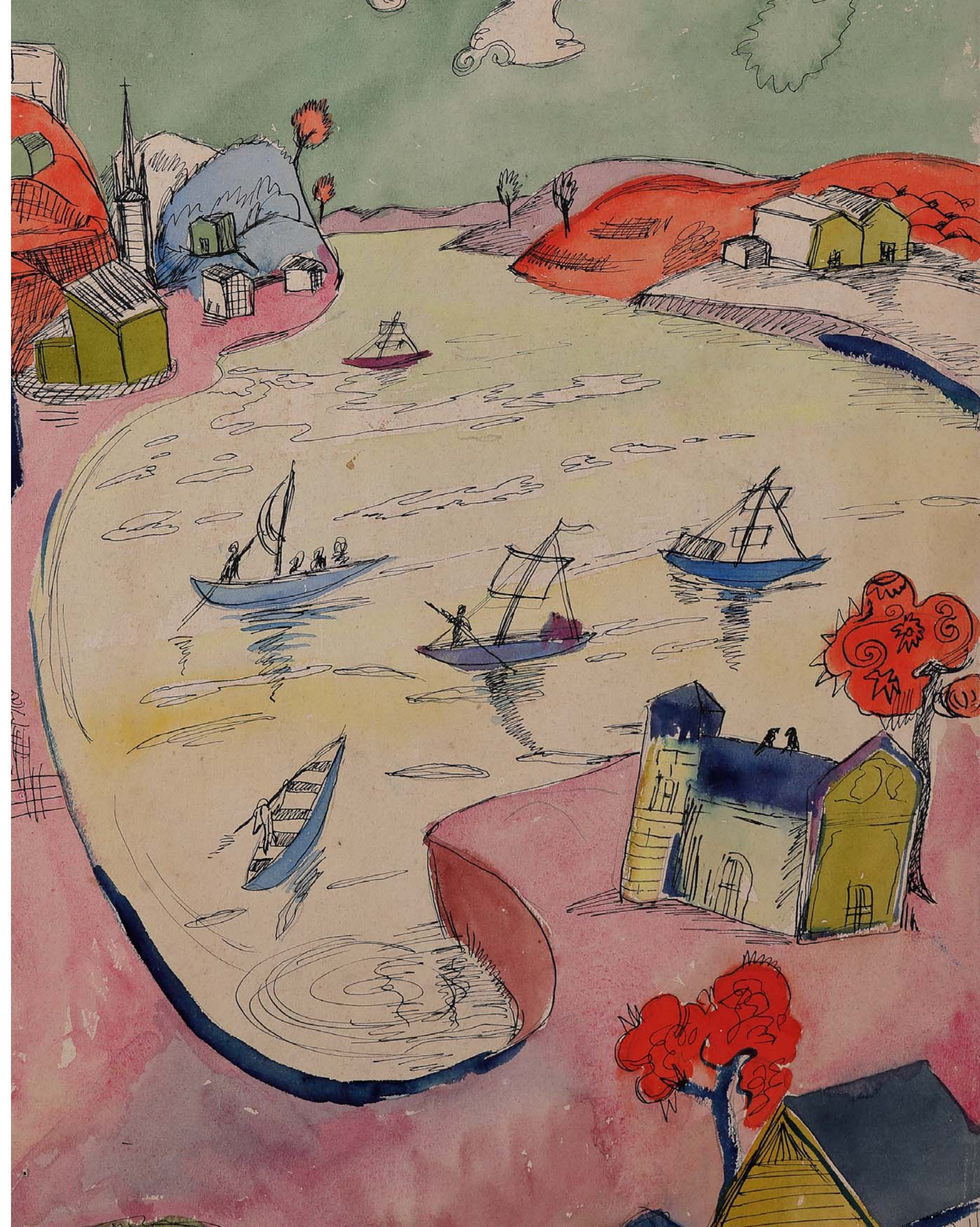
Signed and dated 'Souza 1943'
(upper right); inscribed 'F.N. SOUZA
1943' (on the reverse)

1943

Watercolour, pen and ink on paper
20 x 13.5 in (51 x 34 cm)

Rs 25,00,000 - 35,00,000

\$ 37,880 - 53,035



Souza made a few striking water colour paintings of Goan harbours in 1943/44 when he was barely 20 years old. These paintings are marked by a deliberately naive style, displaying Souza's extraordinary facility to experiment and develop new pictorial styles from an early age, markedly different from the distorted figures and thick, cross-hatched works for which he later gained fame.

F N Souza, *Marmagoa Harbour*, 1944
Saffronart, Mumbai, 11 September 2013, lot 3



5

F N SOUZA (1924 - 2002)

Head

Inscribed 'F.N.SOUZA' on the stretcher bar (on the reverse)

1959

Oil on canvas

9 x 7.25 in (23.1 x 18.3 cm)

Rs 8,00,000 - 12,00,000

\$ 12,125 - 18,185

PROVENANCE:

Gallery One, London

Private Collection, Mumbai

Saffronart, 11-12 December 2013, lot 28

6

F N SOUZA (1924 - 2002)

Untitled

Signed and dated 'Souza 1966' (upper left)

1966

Pen and ink on envelope pasted on board

10 x 10.75 in (25.3 x 27 cm)

Rs 1,50,000 - 2,50,000

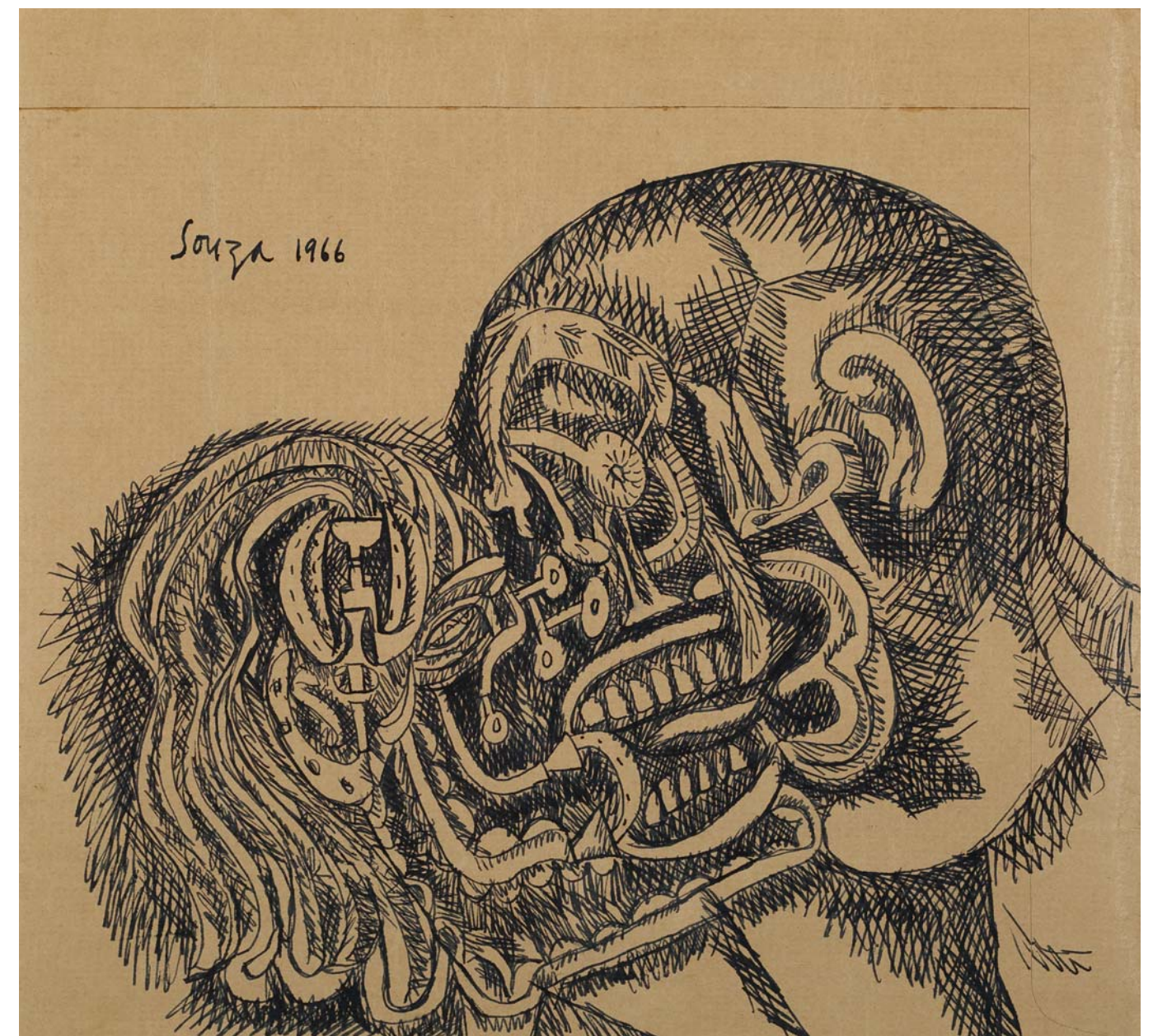
\$ 2,275 - 3,790

PROVENANCE:

Julian Hartnoll Collection, London

Private Collection, UK

Private Collection, India



7

**GOVIND MADHAV
SOLEGAONKAR** (1912 - 1986)

Untitled (Elephants in a Forest)
Signed 'Solegaonkar' (lower right)
Oil on masonite board
40.5 x 45.5 in (102.6 x 115.8 cm)

Rs 2,00,000 - 4,00,000
\$ 3,035 - 6,065

PROVENANCE:

Christie's, Amsterdam, 4 September
2012, lot 154
Private Collection, India

Born in 1912 in Sehore, Madhya Pradesh, Govind Madhav Solegaonkar was educated in Bombay and Indore, and studied at the Sir J J School of Art in Bombay. Following his initial training, Solegaonkar went on to experiment with different styles, and indigenous materials, specialising in murals, portraits and landscapes. His work "...exhibited extraordinary draughtsmanship and moved towards styles which suggested movement through powerful drawing, and volume through well-modulated silhouette. The romantic nuances of miniatures, and the vigour and dynamism of folk painting are evident." (Pran Nath Mago, *Contemporary Art in India: A Perspective*, New Delhi: National Book Trust, 2001, p. 49) This seamless assimilation of techniques is evident in *Elephants in a Forest*, where the flat application of colour, fluidity of lines, and treatment of the two men in the foreground hint at Japanese and Indian miniature painting influences.



8

SADANAND BAKRE (1920 - 2007)

Untitled
Signed 'Bakre' and dated in Devnagari (lower left);
inscribed 'S. K. BAKRE' and dated in Devnagari (on the reverse)
1963-1964
Oil on masonite board
23.5 x 29.5 in (60 x 74.8 cm)

Rs 4,00,000 - 6,00,000
\$ 6,065 - 9,095

PROVENANCE:

Private Collection, UK
Private Collection, North India



PROPERTY OF A GENTLEMAN, NEW DELHI

10

RAM KUMAR (b. 1924)

Untitled

Signed and dated 'Ram Kumar 71' (on the reverse)

1971

Watercolour on paper pasted on mountboard

18 x 23.25 in (46 x 59 cm)

Rs 6,00,000 - 8,00,000

\$ 9,095 - 12,125

PROVENANCE:

Acquired directly from the artist

PROPERTY FROM THE COLLECTION OF AN
IMPORTANT FAMILY, NEW DELHI

9

H A GADE (1917 - 2001)

Untitled

Signed 'Gade' (lower right); bearing Dhoomimal
Gallery label on the frame (on the reverse)

Watercolour on paper

14.5 x 17.25 in (36.8 x 43.5 cm)

Rs 5,00,000 - 7,00,000

\$ 7,580 - 10,610

PROVENANCE:

Dhoomimal Gallery, New Delhi

Private Collection, Australia



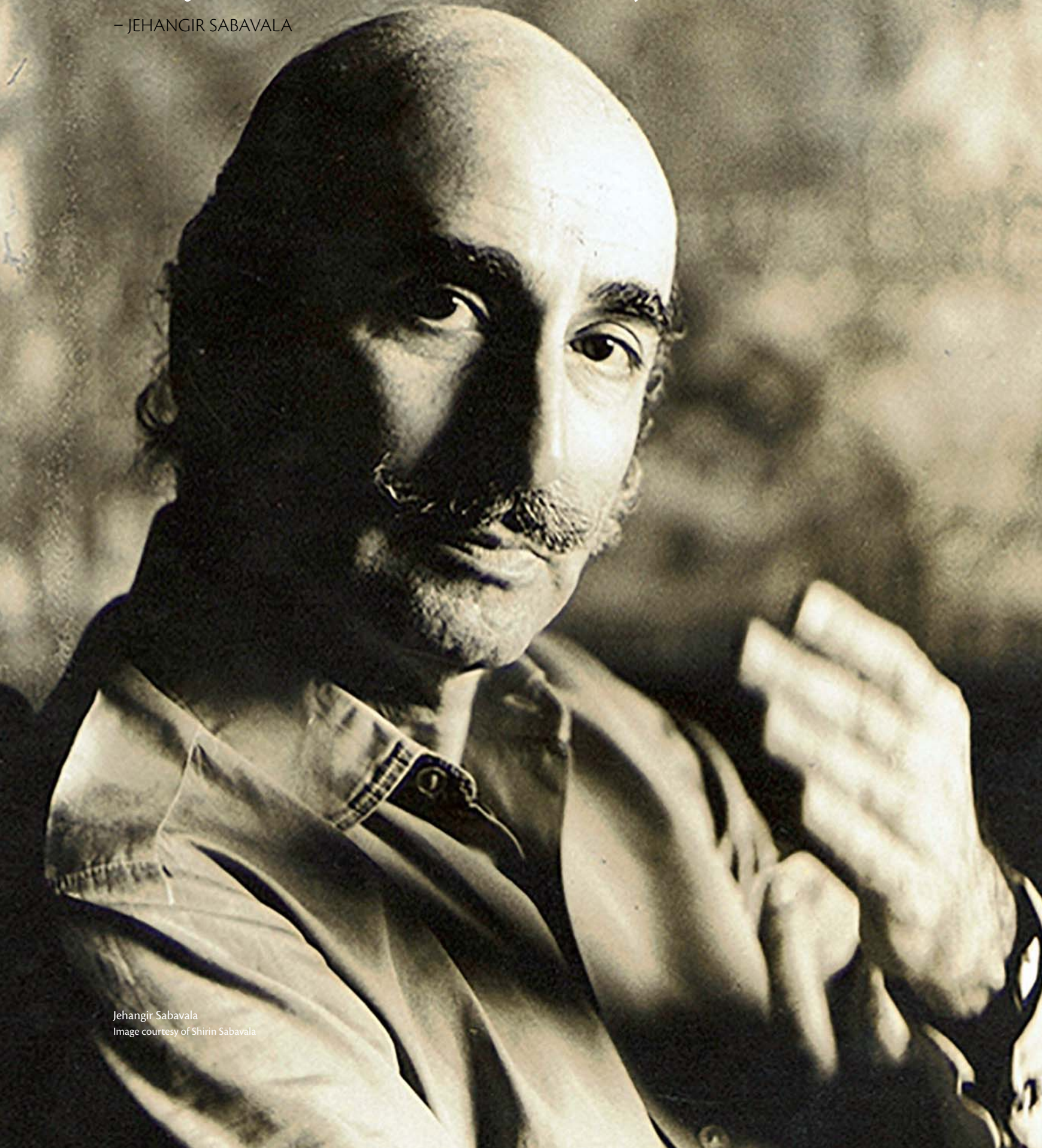
Victoria Terminus, Bombay in 1950

Source: Wikipedia

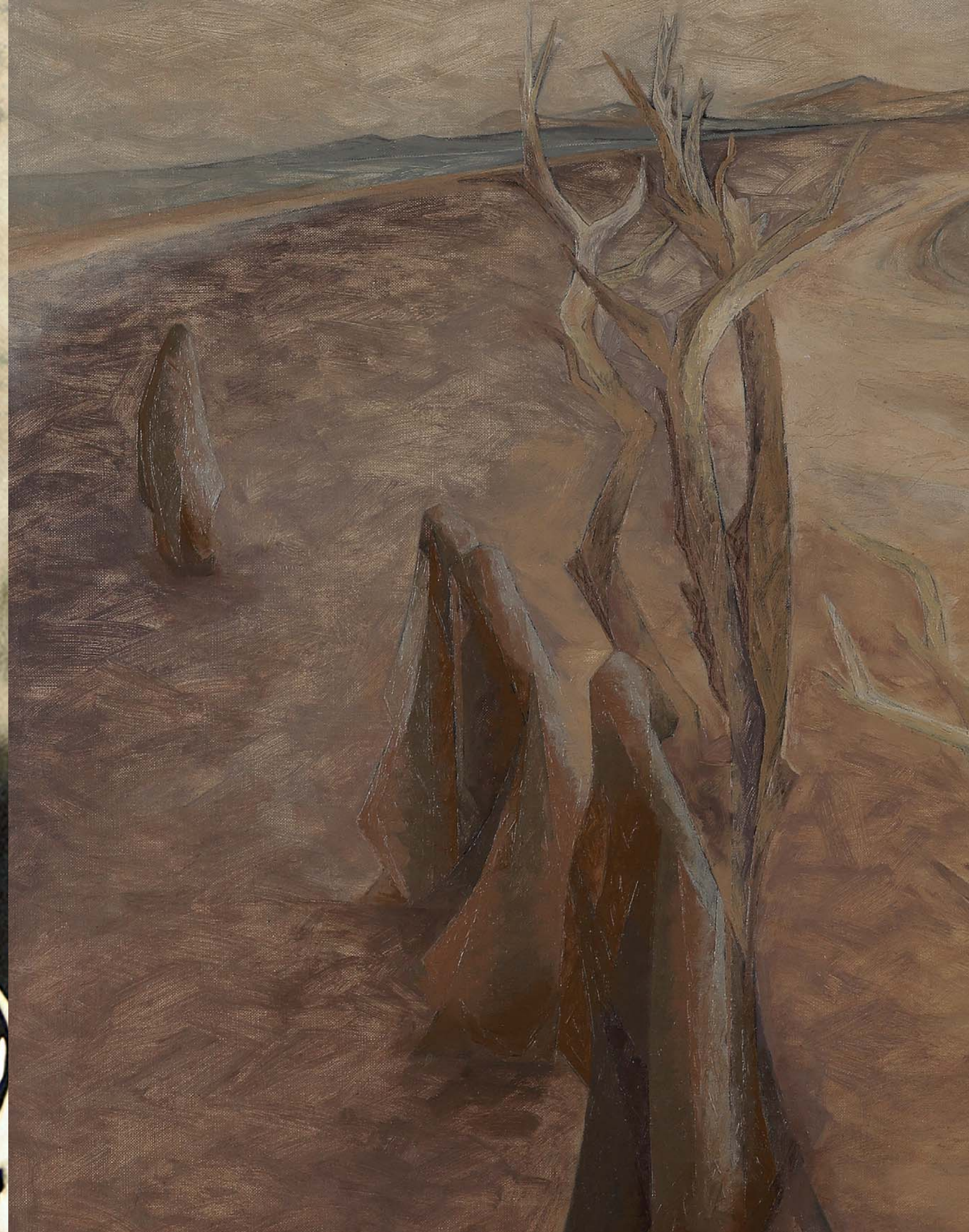


"Mystery and beauty are essential to me... I love mist and rain, sunshine through great banks of clouds—the power and poetry of an incredibly beautiful world—God-made but enriched by man."

—JEHANGIR SABAVALA



Jehangir Sabavala
Image courtesy of Shirin Sabavala



PROPERTY FROM AN EMINENT
COLLECTION, NEW DELHI

11

JEHANGIR SABAVALA (1922 - 2011)

Stag-Antlered Trees

Signed and dated 'Sabavala '67' (lower left);
inscribed and dated "'Stag-Antlered Trees" /
Jehangir Sabavala / 1967' (on the reverse)
1967

Oil on canvas
40 x 30 in (101.5 x 76.2 cm)

Rs 1,20,00,000 - 1,50,00,000
\$ 181,820 - 227,275

PROVENANCE:

Private Collection, UK
Christie's, New York, 20 September 2006, lot 46

PUBLISHED:

Dilip Chitre, *The Reasoning Vision: Jehangir Sabavala's Painterly Universe*, New Delhi: Tata McGraw-Hill Publishing Company Limited, 1980, p. 30 (illustrated)

Ranjit Hoskote, *Pilgrim, Exile, Sorcerer: The Painterly Evolution of Jehangir Sabavala*, Mumbai: Eminence Designs Pvt. Ltd., 1998, p. 101 (illustrated)

Painted in 1967, *Stag-Antlered Trees* was made at a time when Jehangir Sabavala transitioned from his Cubist learnings to a more personal, free-flowing artistic language. During the 1960s, Sabavala made a conscious attempt at transcending the principles of Cubism which he had learnt at the Academie André Lhote a decade earlier. By the mid-1960s, he realised "the dangers of an over-reliance on fragmentation... [and] began his trek, his outward spiralling towards the vast horizons lit by a cloudy incandescence that have held his unwavering attention." (Ranjit Hoskote, *The Crucible of Painting: The Art of Jehangir Sabavala*, Mumbai: Eminence Designs Pvt. Ltd., 2005, p. 86) In a revealing statement to the American art critic George Butcher in 1964, Sabavala wrote, "No longer am I satisfied with the juxtaposition of planes, the search for rare colour, the almost total denigration of the unpremeditated. It is the intangible which is now my goal. Space and light, and an element of mystery begin to permeate my canvasses." This shift in style is visible in *Stag Antlered-Trees*. The shrouded, spectre-like figures are slightly stooped, as if carrying a burden on their shoulders as they trudge towards a distant horizon. They make their way past leafless trees with barren boughs, set against a monochromatic expanse of brown. Sabavala constructs his canvas with a palette knife, building texture and creating a dream-like landscape.

The present lot forms an important part of Sabavala's continued interest in the themes of prophets, pilgrims in exile, and journeys, which he explored in subsequent decades. In a monograph on the artist, which features the present lot, Dilip Chitre writes about *Stag-Antlered Trees* observing, "Throughout the period 1965-75, certain configurations of images recur in Sabavala's work. The elements in this painting, for instance, are familiar aspects of the inner landscape of Sabavala: the distant horizon, the rising hill, the curved beach and the sea beyond it, and the hooded women moving away from the viewer. The bare trees and the women hurrying onward are both vertical forms within a vertical frame. But the trees are rooted in the arid landscape and are bleached to the colour of dry bones. Without the hooded women hurrying on, this landscape would be static and barren. The figures of the women give the image its element of uncertainty and urgency. The odd thing is that the women echo the vertical form of the petrified trees: this is disturbing because the dead, dry branches of the trees seem twisted permanently in agony." (Dilip Chitre, *The Reasoning Vision: Jehangir Sabavala's Painterly Universe*, New Delhi: Tata McGraw-Hill Publishing Company Limited, 1980, p. 66)





12

M F HUSAIN (1913 - 2011)

Untitled

Signed in Devnagari (centre right); inscribed and dated
'Given to Bal on leaving Delhi 1967' (on the reverse)
1967

Acrylic on canvas
30.25 x 20.25 in (76.7 x 51.2 cm)

Rs 40,00,000 - 60,00,000

\$ 60,610 - 90,910

PROVENANCE:

Private Collection, UK

Private Collection, India

"My horses, like lightning, cut across many horizons, hop across spaces, from the battlefield of Kerbala to Bankura terracotta, from the Chinese Tse Pei Hung horse to St. Marco's horse, from the ornate armoured Duldul to the challenging white of Ashwamedh... the cavalcade of my horse is multidimensional."

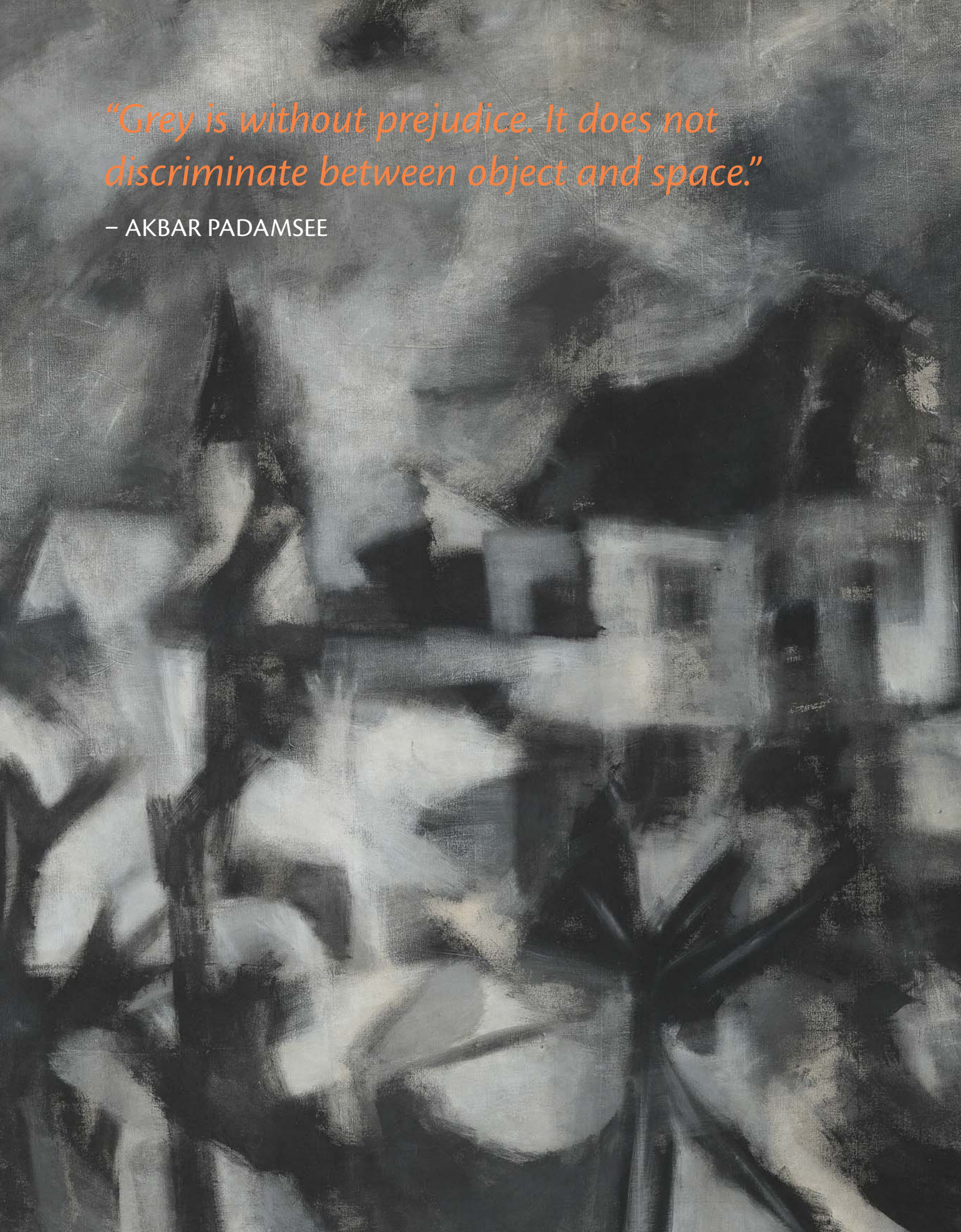
– M F HUSAIN



Akbar Padamsee in his studio, Mumbai, 2016
© Eesha Patkar

"Grey is without prejudice. It does not discriminate between object and space."

– AKBAR PADAMSEE



THE ARTS

Padamsee's Return

Shy, soft-spoken and serious, Akbar Padamsee is the one contemporary painter in India on whom the martyr's crown has been bestowed. Six years ago, when he held a one-man show at the Jehangir Art Gallery in Bombay, some philistines in the Government of Bombay sent the police to seize a couple of his works and arrest him for exhibiting 'obscene' paintings. A criminal case was started against him, just because he had based his paintings on the erotic models provided by 11th century Khajuraho sculptures. Padamsee was not the first to have done so. Nor were his paintings obscene and lewd. But a morality-conscious Government prosecuted him. The result was that he became a celebrity. Art critics and art patrons rushed to his aid and gave testimony. Judge Nasrullah acquitted him in the lower court. But the Government would not rest content and preferred an appeal against the judgment. In the High Court, Justice Chainani and Justice Vyas interpreted the law correctly and acquitted him once again saying in brief that nothing was obscene so long as it was a work of art and it was exhibited in an art gallery.

Anyone of lesser calibre in Padamsee's place would have capitalised on all that happened subsequently. Padamsee retired into a shell of silence, went abroad, acquired maturity, changed his style and returned. Except for an occasional canvas on display at Gallery 59, as if to remind



Padamsee with his nudes

the public that he was working, Padamsee had almost retired.

Last week, with an exhibition of 12 oils sponsored by Bal Chabda of Gallery 59, he has staged a comeback with a bang. Here are some monumental paintings the like of which has not been seen in Bombay hitherto. Except one, all are painted in blacks, greys and white. Double life-size nudes are sprawled on canvases measuring 12 feet by 4 and 18 feet by 6. They are no ordinary nudes. One is skeletal; one is sad, one is with a sardonic grin, one gaunt. Some of them have plain backgrounds, in which delicate brushstrokes create a sad aura. Others are fixed in a peculiar landscape with cubist flowers, leaves and houses. The nudes have no charm to offer. They

are sad creatures, appearing as if through ground glass with an odd surface. Could they be women affected by atomic radiation, one begins to wonder. Yes, these women look like cousins of the gaunt Polynesians of Gauguin, who had the sadness of disease. What better colour than grey for depicting them? The nudes and the head studies have a terrific impact on the onlooker. So do the city landscapes made up of roofs, arranged with infinite care.

With this exhibition, Akbar Padamsee has established himself as a major painter with an individual vision and an ecriture all his own, with nothing borrowed from anybody and with something many may like to borrow and copy.



House tops in grey

In 1959, Akbar Padamsee moved from Paris to Mumbai and worked from his new home in Juhu, creating a small group of "Grey Works." In 1960, Gallery 59 owner Bal Chhabda organised a solo exhibition of these grey paintings at the Jehangir Art Gallery in Mumbai. Padamsee received glowing reviews from leading art critics, artists and collectors of the time. An article titled "Padamsee's Return" in *The Link* read, "Last week, with an exhibition of 12 oils sponsored by Bal Chhabda [sic] of Gallery 59, he [Padamsee] has staged a comeback with a bang. Here are some monumental paintings the like of which has not been seen in Bombay hitherto. Except one, all are painted in blacks, greys and white... The nudes and the head studies have a terrific impact on the onlooker. So do the city landscapes made up of roofs, arranged with infinite care... Padamsee has established himself as a major painter with an individual vision and an *écriture* all his own, with nothing borrowed from anybody and with something many may like to borrow and copy." (Staff reporter, "Padamsee's Return," *The Link*, 10 April 1960, p. 39) By the late 1950s, Padamsee had already gained recognition as an artist of international repute, participating in the Venice Biennale in 1953, and the Tokyo Biennale and Sao Paulo Biennale in 1959. The Grey Works firmly established him as one of India's masters.

Four paintings from the group of twelve canvases—*Greek Landscape*, *Reclining Nude*, *Juhu*, and *Cityscape*—were large, especially striking works. *Greek Landscape*, an extraordinary work of monumental scale, with a panoramic view of a city, attracted particular attention. With an architect's eye, Padamsee constructs a city of buildings on an undulating terrain using different intensities of grey. In the *Sadanga Series* on the artist published in 1964, literary critic Sham Lal writes, "By restricting himself to greys, like the Chinese masters who confine themselves to the various shades of black, he strikes the richest vein of poetry in his art. In the paintings of 1959 and 1960 there is a lyrical intensity which comes from a passionate love affair. The affair is between the artist and his art." (Shamlal, *Akbar Padamsee*, Mumbai: Sadanga Series by Vakils, 1964, p. 7) Padamsee experimented with shades of grey corresponding to particular colours until he arrived at the desired intensity. In her essay "Shades of Grey," Saryu Doshi elucidates further: "He discovered that certain greys appear to tune with blue, others with green, and he decided to substitute those particular greys for the blues and greens in his compositions. In this way he succeeded in expanding his chromatic range and giving it resonance... His grey

palette now ranged from the soft, pale, lustrous greys of silks and satins to the deep, dark, ominous greys of the monsoon skies." (Bhanumati Padamsee and Annapurna Garimella eds., *Akbar Padamsee: Work in Language*, Mumbai: Marg Publications and Pundole Art Gallery, 2010, p. 180) The skilful adaptation of varying intensities of grey demonstrates his mastery over light, texture and tonal variations, making *Greek Landscape* all the more remarkable in its austerity.

Doshi writes of *Greek Landscape* as one of two "spectacular cityscapes depicting broad panoramic views of imaginary cities... *Greek Landscape* (pages 292-93, figure 2) belies its appellation because it, too, is wrought out of the artist's imagination. However, its architectural and topographical specificities do suggest a Mediterranean locale. The most striking feature of the painting is its audacious composition which encompasses the city in a wide, cursive sweep. The city itself, a dense aggregation of a multiplicity of forms, has, over time, spread from its central square to the neighbouring hills. The faceted fabric of the city imparts a sculptural dimension to the cityscape. The lucid interaction between solids and voids in the composition reveals the artist's command over handling space—a skill he acquired when learning to sculpt during his student days at the art school in Bombay." (Padamsee and Garimella eds., pp. 183, 186)

The art critic for *The Times of India* termed Padamsee 'The Painter's Painter' and wrote, "Nothing illustrates his growth to vigorous adulthood more than Padamsee's one-man show which opened at the Jehangir Art Gallery on Wednesday. There are but 12 oils on view, but so overpowering is their size—ranging as they do from canvases 10 feet by 3 feet to one enormous composition about 17 feet by 6 feet—and so outstanding is their quality that even the normally reticent observer will be deeply moved... all the paintings are in blacks, greys and whites. Basically cubistic in feeling they incorporate a degree of naturalism which is somewhat rare in a man of Padamsee's austere temperament. Their brushwork, too, seems to have changed. Instead of the hard incrustated impasto and the thick lugubrious layers of paint so familiar in the past, the strokes are light and tender in feeling with the canvas occasionally peeping through... a landscape with houses (in spite of its apparent cubistic bleakness)

A glowing review of Padamsee's Gallery 59 exhibition showing *Greek Landscape*, published in *The Link*, April 1960
Image courtesy of Bhanumati Padamsee



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PRIVATE COLLECTION, NEW DELHI

13

AKBAR PADAMSEE (b. 1928)

Greek Landscape

Signed and dated 'PADAMSEE '60'
(lower right); inscribed 'owned by K
Khanna / National & Grindlays Bank
Ltd / KANPUR UP' (on the reverse)
1960

Plastic emulsion on canvas
52 x 144 in (132 x 366 cm)

Rs 7,00,00,000 - 9,00,00,000
\$ 1,060,610 - 1,363,640

PROVENANCE:

Acquired from the *Solo Show*, Jehangir Art Gallery and Gallery 59, Bombay, 29
March - 4 April 1960

EXHIBITED:

Solo Show, Mumbai: Jehangir Art Gallery and Gallery 59, 29 March - 4 April 1960

PUBLISHED:

Staff Reporter, "Padamsee's Return," *The Link*, 10 April 1960, p. 39 (illustrated)

Shamlal ed., *Padamsee*, Bombay: Sadanga Series by Vakils, 1964, pp. 20-21
(illustrated)

Eunice de Souza, *Akbar Padamsee*, New Delhi: Art Heritage, p. 15 (illustrated)

Ebrahim Alkazi, *Akbar Padamsee, Volume 8*, New Delhi: Art Heritage, 1988-89,
p. 44 (illustrated)

Bhanumati Padamsee and Annapurna Garimella eds., *Akbar Padamsee: Work in
Language*, Mumbai: Marg Publications in association with Pundole Art Gallery,
2010, pp. 292-293 (illustrated)



The monumental *Greek Landscape* on display at the Saffronart preview, London, June 2016

National + Gravidays Bank Ltd.
Kanpur
8th Apr 1960.

My dear Akbar,

I might as well be frank - I was terribly envious that you had painted such a magnificent painting. When I opened your invitation I saw only the painting and your name + Bal's name were obscured somewhere in the folder + so I didn't know whose exhibition was being announced or who the painter was who was responsible for the painting. But I can tell you quite honestly that I was lying down on my bed when I opened the envelope, + when I saw the painting I sat up. I had received a shock + that hasn't happened to me for a hell of a long time. Then when I searched I found your name + my reaction was "well that explains it!" You see I had thought that this was the work of someone quite unknown to us + I remarked to Renu at that stage that there was a terrific painter somewhere of whose existence we had not known about. At least you'll concede that my reaction are honest + I am prepared to be moved by those who are not big names.

congratulate you on this painting and I also expressed my desire to have it. He told me that he had priced it for 3000 and quite honestly seems bursting with the sort of radiance which El Greco saw around the hills of Toledo." ("The Painter's Painter: Padamsee Enters Exciting Phase," *The Times of India*, Bombay, 1 April 1960) His observation about the brushwork is explained by Padamsee: "When I did the Grey series, I was preoccupied with using singular brush strokes across the canvas without any interruptions. This was possible because I was using only grey and did not need to stop. There was no distinction of hue between the background and figure except that at one point it would emerge." (quoted in Padamsee and Garimella eds, p. 180)

Krishen Khanna, Padamsee's contemporary and close friend, was mesmerised when he saw *Greek Landscape* on the cover of the invitation to the Gallery 59 exhibition. In a conversation with Saffronart, he recalled that it was a Saturday afternoon in Kanpur when he saw the invitation. Khanna recounted that he acquired the painting from Bal Chhabda through a phone conversation. Chhabda said that he would forgo his commission and taking into account the sale of one of Khanna's drawings, he would sell him the painting for a thousand rupees. "So I agreed to Rs. 1,000 and he mailed this painting, and I got it in Kanpur. It was stretched out by two servants for me to see, because we didn't have a wall big enough for this painting, you know. And it stayed with me."

Khanna later wrote to Padamsee in a letter dated 8 April 1960, saying, "My dear Akbar, I might as well be frank-I was terribly envious that you had painted such a magnificent painting... when I saw the painting I sat up. I had received a shock and that hasn't happened to me for a hell of a long time... You see I had thought that this was the work of someone quite unknown to us and I remarked to Renu at that stage that there was a terrific painter somewhere of whose existence we had not known about. At least you'll concede that my reaction are honest + I am prepared to be moved by those who are not big names."

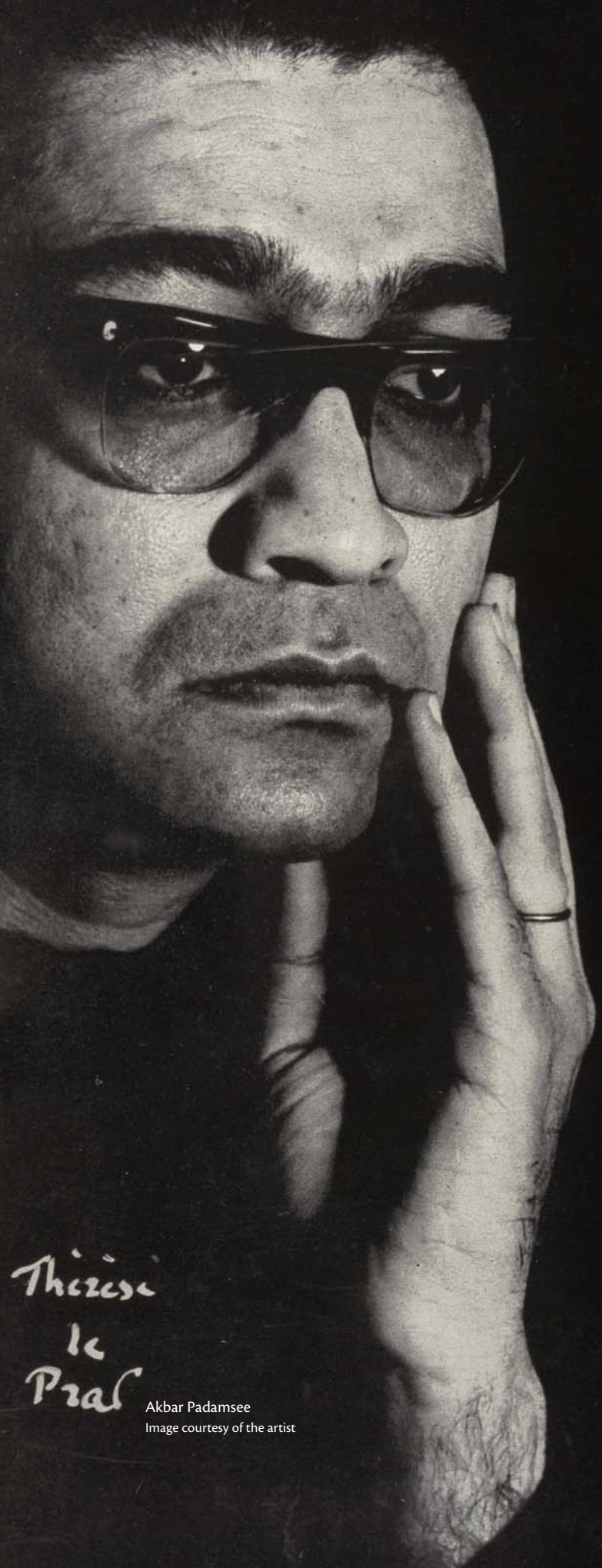
at that stage that there was a terrific painter somewhere of whose existence we had not known about... It will be a privilege to have this painting with us."

The Grey Works also found admirers among fellow artists apart from Krishen Khanna. Doctor, poet and painter Gieve Patel recalled, "Nothing I had seen in the city till then had moved me. The possibilities of what one could do seemed tangibly present before me in those grey paintings... He is the only Indian painter who has worked out in detail a self-conscious aesthetic of painting." (quoted in Eunice de Souza, *Akbar Padamsee*, New Delhi: Art Heritage, 1981, p. 14) M F Husain "picked up works of art that caught his fancy. He was greatly impressed by Akbar's canvases and booked the painting titled *Juhu* for himself." (Padamsee and Garimella eds, p. 181) Artist Sudhir Patwardhan has said, "There can be no two opinions that the painting represents the highest achievement..." (Padamsee and Garimella eds, p. 189)

The present lot has been lent to exhibitions and retrospectives over the years, but has long had a loving home with artist Krishen Khanna. In a letter from Paris dated 6 June 1960 Padamsee wrote to Khanna, "I am delighted to have one of my paintings in your collection." ("Akbar Padamsee Letters to Krishen Khanna," *Critical Collective*, online) Krishen Khanna recalls, "When Akbar Padamsee launched into his black and white paintings in the late '50s, we all thought that he had found his métier and he painted with such zest and authority which seemed to confirm our feelings that we were henceforth going to see only black and white paintings from him." (Padamsee and Garimella eds, pp. 182-183) Ironically, Padamsee has never again painted in grey, moving on to Metascapes after developing a unique construction vocabulary with works such as *Greek Landscape*.

Image is a necessary restriction
no necessary restriction
Incidentally what do you feel having
three of your large paintings loaned by
painters! It's bloody amazing I think
I have repeatedly told Bal to tell you
to come here with your family before you go back
to Paris. We would love to have you here, but
4000 would be a bit hot. Have just finished a
painting and against the world background.
to write when you can. Surely you don't only need a
to make you write letters. As ever,
Krishen

A letter written by Krishen Khanna to Akbar Padamsee, dated Kanpur, 8 April 1960
Image courtesy of Bhanumati Padamsee



Theresa
le
Pras

Akbar Padamsee
Image courtesy of the artist

THE TIMES

BOMBAY CITY & SUBURBS

Mr. Desai Sure To Be Mayor

NEW BLOC WILL BACK CONGRESS

By A Staff Reporter

With the decision on Thursday of the newly-formed Civic Bloc in the Bombay Municipal Corporation to support the Congress candidate in the forthcoming Mayoral contest, the election of Mr. V. N. Desai is almost a foregone conclusion.

While expressing its support to Mr. Desai, the Congress candidate, the Civic Bloc however made it clear that it did not mean any "alignment" with the Congress Municipal Party. It decided to support Mr. Desai mainly in view of his "merit and long record of civic service," a statement issued by the Bloc said.

NO PSP NOMINEE

Meanwhile seven Councillors belonging to three constituents of the Samyukt Maharashtra Samiti, including some Independents, made a futile bid to nominate Mr. M. V. Donde, a former Mayor, again for the mayoralty. They claimed that the Praja Socialist Party as the major constituent of the Samiti had decided not to put up an official candidate but asked them to nominate a candidate if they so chose. These Councillors include members of the Workers' and Peasants' Party, the Revolutionary Communist Party, and the Lal Kishan besides a few Independents.

It was, however, learnt that Mr. Donde has written to the General Secretary of the PSP intimating his decision not to stand for the mayoralty as the PSP has already decided not to contest the election.

THE PAINTER'S PAINTER

Padamsee Enters Exciting Phase

By Our Art Critic

Padamsee is not a prolific painter, but his works are on a big scale, both physically and artistically. He is one of the young hopes of contemporary Indian painting.

So observed a critic nearly a decade ago when Akbar Padamsee was just coming into the public eye. Much has happened since then, the most important being a prolonged stay abroad in Paris, a sojourn from which he returned home after having considerably changed his manner of painting in style and idiom to emerge in many ways a far more mature artist. Nevertheless, he still retains some of his old characteristics: a restricted output and a flair for thinking—in terms of large, boldly conceived canvases.

Nothing illustrates his growth to vigorous adulthood more than Padamsee's one-man show which opened at the Jehangir Art Gallery on Wednesday. There are but 12 oils on view, but so overpowering is their size—ranging as they do from canvases 10 feet by 3 feet to one enormous composition about 17 feet by 6 feet—and so outstanding is their quality that even the normally reticent observer will be deeply moved.

DEGREE OF NATURALISM

With one exception—a landscape in brownish-reds and bluish greys—all the paintings are in blacks, greys and whites. Basically cubistic in feeling, they incorporate a degree of naturalism which is somewhat rare in a man of Padamsee's austere temperament. Their brushwork, too, seems to have changed. Instead of the hard, incised impasto and the thick lugubrious layers of paint so familiar in the past, the strokes are light and tender in feeling with the canvas occasionally peeping through.

Quilting, for sheer audacity of effect, is the magnificent landscape with two figures, a work which dominates the entire show. Immense in conception, it is tightly held together by its superb draughtsmanship. Though it typifies Padamsee's world—stark, pessimistic and bereft of laughter—it seethes with a taut, hidden energy. Others have attempted such large works in the past and come a cropper, but this particular painting is certainly the most vital of its kind seen in Bombay in recent years.

DEBIT SIDE

Of the others, a landscape with houses (in spite of its apparent cubistic bleakness) seems bursting with the sort of radiance which El Greco saw around the hills of Toledo. Nearly all the 5 nudes, though tight-lipped and even weary, manage to incorporate a kind of Gauguinesque romanticism which is most attractive. Lastly, the unassuming little study of San Francisco in Assisi shows what Padamsee can achieve with a few swift strokes.

On the debit side, the artist's willingness to be sentimental for sentimentality's sake, as in the study of a reclining nude, can be irritating.

To sum up: we see a few and vastly more exciting Padamsee. No one can say at this stage if what is on view will be his permanent style or whether he will go on to experiment further. It is enough, however, that the exhibits are remarkably self-contained, original or borrowing little from others. They have a superb contemporary air about them, and testify to the versatility of one who can now claim to be called a painter.

ENGAGEMENTS FOR TODAY

Trade Commission for the Hungarian People's Republic: National day, "Revill," 45, New Cuffe Parade, 6 p.m.

Jaya Bharata Nitya Kala Niketan: Mr. V. P. Naik, State Agriculture Minister, will perform opening ceremony, Vasant Bldg., Peddar Road, 6-30 p.m.

Khajli & Village Industries Exhibition, Cross Maidan, 4 to 10.30 p.m.

Socialist Party Demand

By A Staff Reporter

A demand for India's withdrawal from the Commonwealth in protest against the "brutal killing of the African people in South Africa" will be made by the Socialist Party.

The Party said in a statement that it would take a procession to the Raj Bhavan on Saturday to present a memorandum in this regard to the Governor for being forwarded to the Prime Minister, Mr. Nehru.

Corporators' Plea

By A Staff Reporter

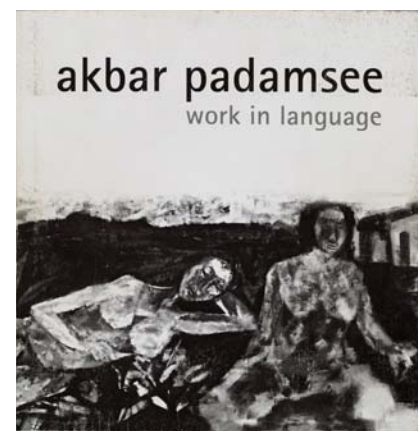
Four members of the Bombay Municipal Standing Committee have requested the Mayor to call a special meeting of the Corporation at an early date to condemn the shooting of unarmed Africans in South Africa.

Congress President

By A Staff Reporter

Mr. N. Sanjiva Reddy, the Congress President, arrived in Bombay...

An article in the Times of India lauding Padamsee as a "Painter's Painter," 1 April 1960
Image courtesy of Bhanumati Padamsee



All images reproduced from Bhanumati Padamsee and Annapurna Garimella eds, Akbar Padamsee: Work in Language, Mumbai: Marg Publications and Pundole Art Gallery, 2010

Of the four large scale grey works from the 1960 exhibition, *Juhu* was originally owned by M F Husain and subsequently lost, and the other two works have previously been offered at auction and entered important collections in India. In 2011, *Reclining Nude* (1960), was sold for USD 1.42 million by Sotheby's New York. The following year, *Cityscape* (1959), sold for USD 1.3 million at Christie's New York. The present lot, *Greek Landscape*, is the last of the four to enter the auction market and was the signature piece of the exhibition.



Cityscape, 1960 (Christie's, New York, 21 March 2012, lot 527, \$ 1.3 million)
Plastic emulsion on canvas, 122.7 x 348.6 cm



Juhu, 1960 (Owned by M F Husain, subsequently lost)
Plastic emulsion on canvas, 68 x 240 cm



Reclining Nude, 1960 (Sotheby's, New York, 25 March 2011, lot 218, \$ 1.4 million)
Plastic emulsion on canvas, 92 x 308 cm



Greek Landscape, 1960
Plastic emulsion on canvas, 132 x 366 cm

"When I did the Grey series, I was preoccupied with using singular brush strokes across the canvas without interruptions. This was possible because I was using only grey and did not need to stop. There was no distinction of hue between the background and figure except that it at one point it would emerge."

— AKBAR PADAMSEE

AKBAR PADAMSEE IN CONVERSATION

WITH MEERA GODBOLE-KRISHNAMURTHY, Editor-in-Chief, Saffronart

23 May 2016, Mumbai

Akbar Padamsee has been called a “painter’s painter.” In conversing with Padamsee, it becomes clear that this phrase does not quite capture his deeply intellectual and analytical mind and his art. Padamsee is an “artists’ master.” It is as though he visualises objects in space as deconstructions and then reconstructs them on the canvas in simplified form, so that the viewer may better understand the structure of line, form, colour, and tone that he has seen in his mind. Padamsee is constantly “working something out,” as he said during our conversation, speaking of his grey paintings. In 1969 he made an eleven minute silent film titled *Syzygy*, based on number theory, which he says is his source for all permutations of mapping space. He doesn’t find the need for words to explain any further, esoteric as the concept may seem to the viewer. (People have recommended taking an aspirin before watching this film, but we watched it together after only a cup of tea.)

Underneath each of his later luminous Metascapes which leap off the canvas with their incandescent glow, is a clearly mapped-out construction of multiple point perspectives, horizon lines and vanishing points situated far beyond the canvas frames, complex enough to give an architect pause. He then paints over this deconstructed reconstruction—I use this term because the entirely rigorous construct comes from Padamsee’s memory, not from any existing reality in the physical world as we know it. But to Padamsee, the painted-over scaffolding underneath is still visible. There is a methodology to his paintings that is hidden in plain sight. *Greek Landscape* is especially significant against this background and in light of Padamsee’s subsequent five decade long career as an artist. We see in it the early workings of the master trying to “figure something out.” Hidden in shades of grey are the earliest markings of a way of looking, understanding, seeing, and recreating. The limited palette of black, white and grey adds precision to the process without distracting from the pure analysis of form and space, background and foreground, light and shadow. It is not surprising that Krishen Khanna saw in it the work of a genius and acquired the painting immediately upon seeing it. It takes a true artist to recognise a master.

MGK: Tell me about this work.

AP: This was a very large painting, you know, 12 feet long. I had a special wood frame made for it so I could stretch out the whole canvas. Fortunately the courtyard in the building I lived in—in Juhu—was large enough to accommodate the size of this canvas. It was too hot during the day with the bright sunlight, so I worked at night, with lights. There was a dog that used to come and sit with me while I painted. Every night, he would just show up, sit there quietly, and then he disappeared after I was done. He was called Pandu. But I called him Cézanne.

MGK: Perhaps he was channelling the spirit of Cézanne as you “constructed” your painting?

AP: Oh, I don’t know.

MGK: So then you didn’t roll the canvas out and work in sections, you had the entire stretch unfurled on the frame? Was it flat on the ground? Did that change the way you moved and used the brush?

AP: No, the canvas was not on the ground, it was vertical. There were poles in the courtyard, so the frame was upright, tied to the poles. I maybe painted it in segments, but I was always constructing the whole painting.

MGK: And this is plastic emulsion with brushes?

AP: Yes, it is the plastic emulsion used to paint buildings and homes. I would buy the paint in large tins. Black and white. At the time, the paint I wanted was not available in India. And the paint one got was often glossy, but I was lucky to find a man who sold the non-glossy matte, plastic emulsion. When I told him I was using it for a painting, he said I would need brushes and brought out the painters’ brushes he had. The broad ones with the thick bristles. So I bought those from him too.

MGK: Why did you decide to do such large scale works at that time?

AP: I don’t know, I just did. I was working something out. The other grey works were smaller canvases, nudes, figurative works. There were four that were of this large scale.

MGK: Why the restriction to black, white and grey? Was it to understand something about light and shadow, or tonal structure? Did working at night help in that sense?

AP: I used black and white and grey because I wanted to understand what colour means. It is a thought process. To construct a painting, you have to understand colour, space, object. It didn’t matter if it was day or night, because the thinking happens in the mind.

MGK: Did you miss colour when you did the grey paintings?

AP: No, because I knew that after this, I would use colour in my next paintings. It was there.

MGK: And why is this named *Greek Landscape*?

AP: (Laughs) Krishen [Khanna] gave it that name! It is just a landscape. I’ve never even been to Greece!

MGK: Are any of the landscapes from the *Grey* series set in a real place? Or are they imagined constructions?

AP: They are all from my imagination. None of the cities or buildings are of any real place. They are all from my memory.

MGK: How long did you work on this ‘*Greek Landscape*’? It must have been quite strenuous work, given the scale, and the fact that you only worked at night.

AP: Yes, it was unusual. It took me about a month, with breaks. It’s signed 1960. That’s when I completed it.



Akbar Padamsee in his studio, Mumbai, 2016
© Eesha Patkar

*"I cannot seek form without.
It has to come from within."*

– NASREEN MOHAMEDI



Nasreen Mohamedi
© Jyoti Bhatt



Nasreen Mohamedi painted only a few canvases in her remarkable career, and by the 1970s had ceased working with the easel altogether. Her aesthetics progressed to a delicate and minimalist sensibility when she made a complete shift to paper as her material of choice. Her increasingly fragile health was reflected in the ephemeral creations with which she is most identified today. The present lot is important not just for the medium but also for its language and experimentation with technique at a time when Mohamedi was in close contact with V S Gaitonde at the Bhulabhai Centre in Bombay, where they shared a sensibility for abstraction.

Like Gaitonde, Mohamedi's work, including this early canvas, intrigues by invoking that which is absent. "Nasreen's works in the early 1960s, especially her canvases, retained the texture of being washed by the sea, cleansed of all excess, with only a few apparitions of perceptible forms. The opaqueness of the oil paint was amply diluted to bring upon the translucent mistiness of watercolour and delicately register a few faint traces of the physical world." (Roobina Karode, *Nasreen Mohamedi: Waiting Is a Part of Intense Living*, Madrid: Museo Nacional Centro de Arte Reina Sofia, and New York: The Metropolitan Museum of Art, 2016, pp. 23 – 24)

PROPERTY FROM THE COLLECTION OF
GEETA KHANDELWAL, MUMBAI

14

NASREEN MOHAMEDI (1937 - 1990)

Untitled

Circa 1960

Oil on canvas

47.5 x 35.5 in (120.7 x 90.4 cm)

Rs 2,00,00,000 - 3,00,00,000

\$ 303,035 - 454,550

PROVENANCE:

Acquired directly from the artist

PUBLISHED:

Altaf ed., *Nasreen in Retrospective*, Bombay:

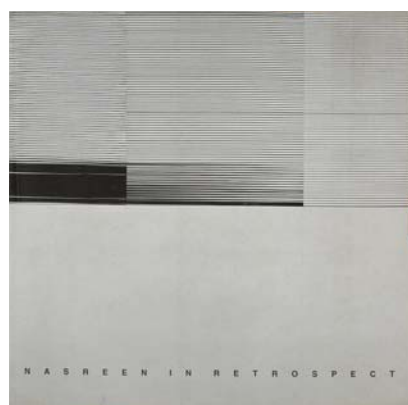
Ashraf Mohamedi Trust, 1995, p. 69 (illustrated)

Neville Tuli ed., *The Flamed-Mosaic: Indian*

Contemporary Painting, Ahmedabad: The

Tuli Foundation for Holistic Education & Art

(HEART), 1997, p. 223 (illustrated)



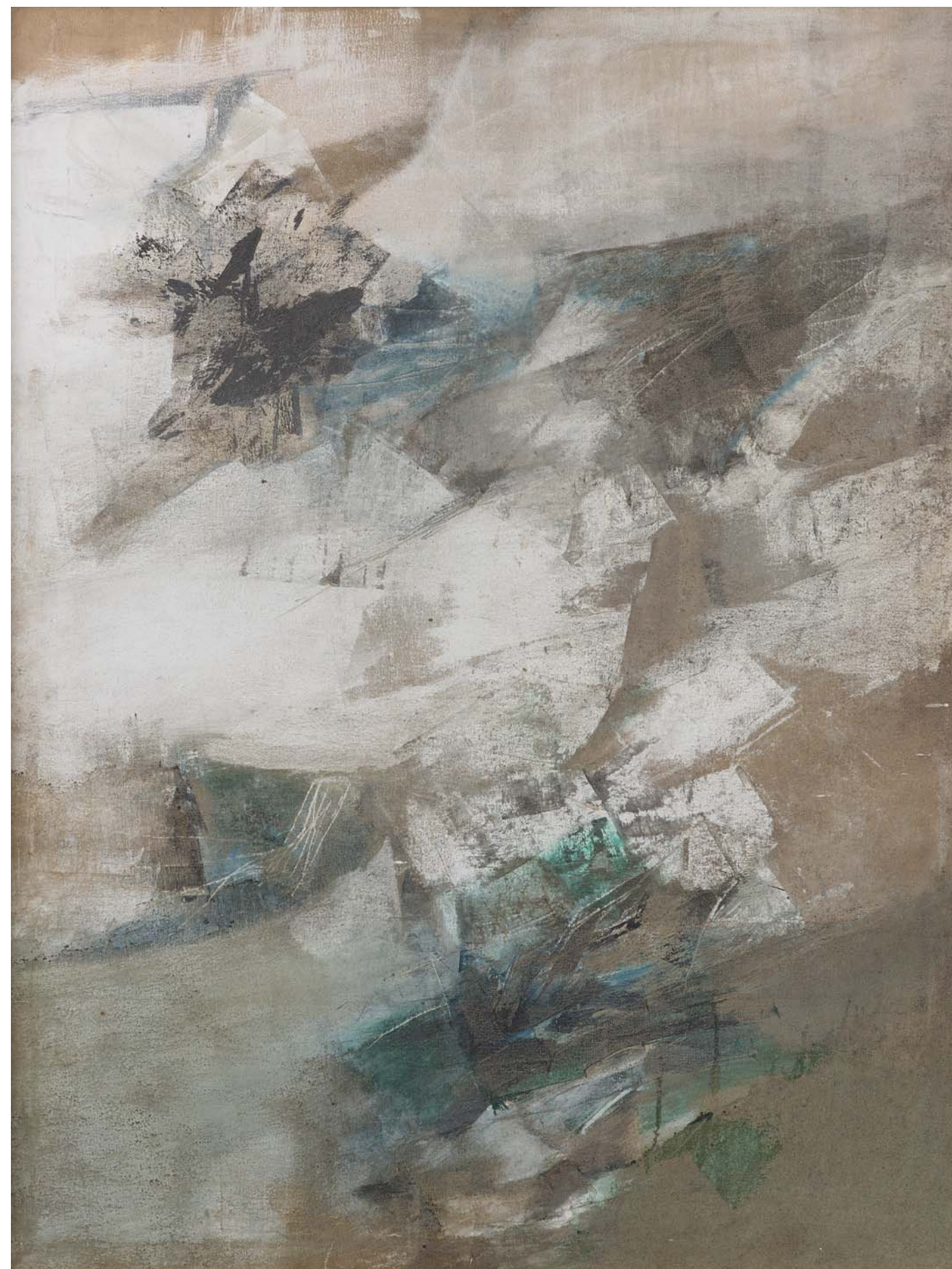
Cover of Altaf ed., *Nasreen in Retrospective*, Bombay: Ashraf Mohamedi Trust, 1995. Present lot illustrated on p. 69

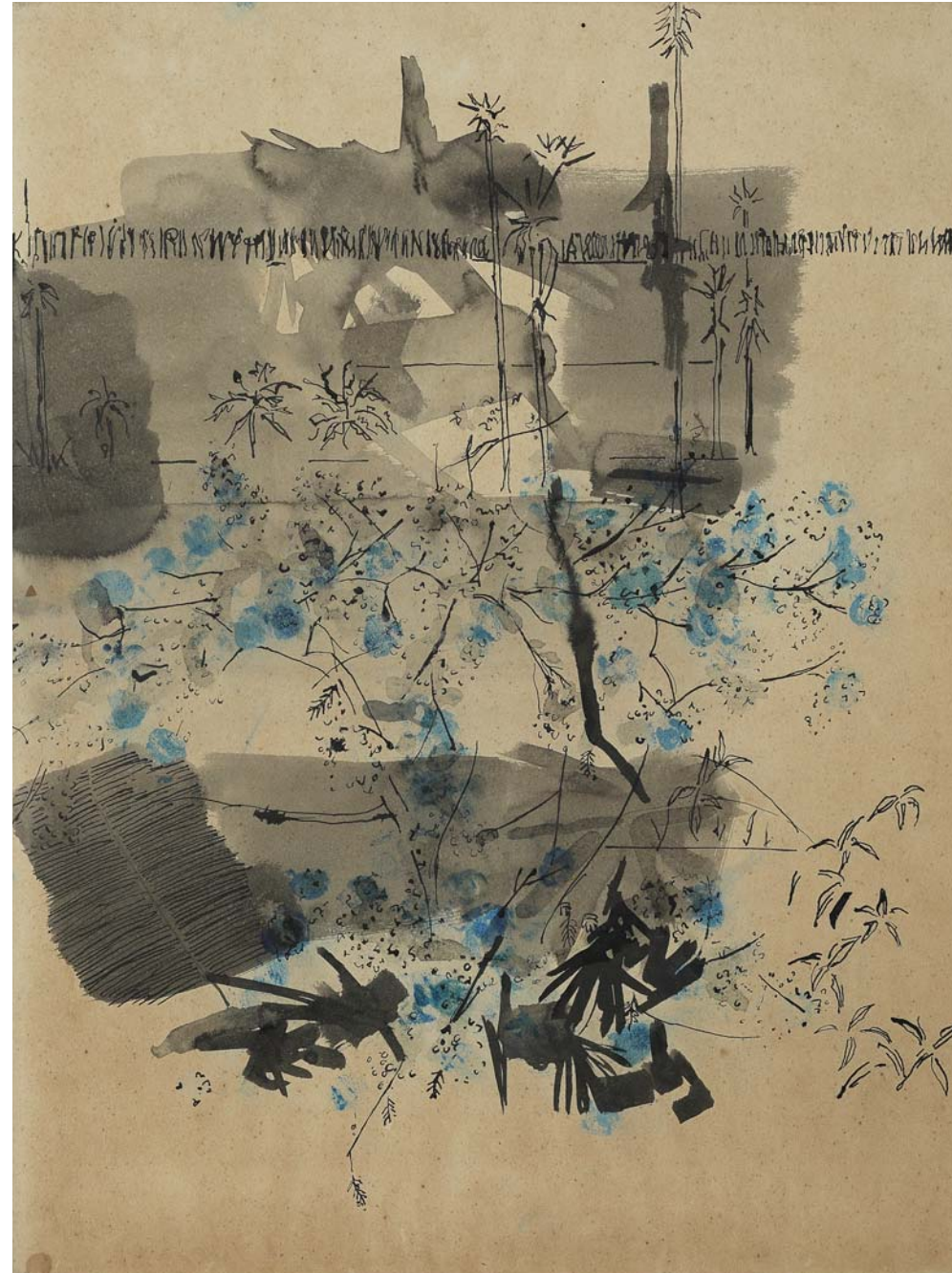
Image courtesy of the Heirs of Nasreen Mohamedi

This large canvas is one of the strongest examples of Mohamedi's experiments with what was termed 'lyrical abstraction' during this decade. The paintings from this period are considered the "most agitated works in her entire oeuvre," according to critic Roobina Karode. Art critic and author Deepak Anant writes of Mohamedi's aloof expressiveness, which can be seen in the present lot. "The restrained palette of mostly grey and earth tones... thin applications of watercolour or oil paint that do nothing to dissimulate the off-white ground of the paper or the canvas – contribute to the somewhat weather-beaten and yet faintly febrile aspect of these works." (Karode, p. 252)

Mohamedi was one of the first Muslim women in modern India to pursue a career in the arts. 1960 was a crucial decade in the artist's life. She returned to India after studying painting at the St. Martin's School of Art in London, and took part in her first exhibition with Gallery 59 in 1961. Soon after, she was awarded a French scholarship to study in Paris at Monsieur Guillard's atelier. When Mohamedi returned in 1963, her personal life had been through much upheaval, and most of her works and writings from this point forward reflected a sense of despair that she constantly struggled to conquer. During this period, Mohamedi travelled to Turkey, Iran, Karachi, and Bahrain. The desert landscape, with its vast, scale-less expanses made a particular impact on her art. Around this time, in a letter to Krishen Khanna when the latter was in Ravensdale, Shimla, Ram Kumar wrote of Mohamedi: "Today I was surprised to find Nasreen in my studio... She is the most talented woman artist of our country. I wonder if you are well acquainted with her work." (*Critical Collective*, online)

Mohamedi, who died in 1990 at the age of 53, has in recent years gained wide international acclaim for being ahead of her time, though her oeuvre defies convention and continues to remain somewhat enigmatic. A 2015–2016 multi-city exhibition of her work – a collaboration between The Kiran Nadar Museum of Art, New Delhi, The Museo Nacional Centro de Arte Reina Sofía in Madrid and the Metropolitan Museum of Art in New York – set her clearly among the leading non-western abstract modern artists – and a woman – to boot. The present lot was highlighted for publication by her family in the 1995 book, *Nasreen in Retrospective*. It is one of the few known Mohamedi oil on canvas works and offers a rare and unusual glimpse into a fleeting phase in the elusive artist's creative journey. True to her nature, she rarely provided clues to the orientation of her works, leaving interpretation to the individual.





PROPERTY FROM THE COLLECTION OF GEETA KHANDELWAL, MUMBAI

15

NASREEN MOHAMEDI (1937 - 1990)

Untitled

Bearing Chemould label on the hardboard (on the reverse)

Watercolour and ink on paper
20.25 x 14.75 in (51.5 x 37.5 cm)

Rs 15,00,000 - 20,00,000

\$ 22,730 - 30,305

PROVENANCE:

Acquired directly from the artist



“Restlessness will remain like roots in a plant – but it is the roots that make one grow.”

– NASREEN MOHAMEDI

Nasreen Mohamedi
Image courtesy of the Heirs of Nasreen Mohamedi



Left: Bal Chhabda, Centre: K H Ara and V S Gaitonde, Right: Uttara Parikh, Manager of Taj Art Gallery
Image courtesy of Ruxana Pathan



PROPERTY FROM A PRIVATE COLLECTION, USA

φ 16

V S GAITONDE (1924 - 2001)

Untitled

Signed and dated in Devnagari (lower right)

1962

Ink on paper

30 x 22 in (76 x 56 cm)

Rs 50,00,000 - 70,00,000

\$ 75,760 - 106,065

EXHIBITED:

Modern Indian Art, New York: Saffronart, 13-16 May 2001

FROM THE COLLECTION OF MR. AND MRS. CHARLES D ALEXANDER

With an avid interest in Indian art and an eye to encouraging young artists, the Alexanders acquired lots 17, 18 and 19 during their stay in India from 1962 to 1967.



Charles D Alexander, Managing Director of Precision Bearing India Ltd. at a foundation laying ceremony in Gujarat on 21 April 1963.
Image courtesy of the Alexander family

A A Raiba was born in 1922 in Bombay, and enrolled at the Sir J J School of Arts in 1942, studying miniature painting techniques. On the advice of Langhammer, he went to Kashmir between 1957 and 1959, and the valley "informed a substantial part of Raiba's art practice. He drew frequent allusions to humans, animals and folk motifs that he witnessed in the temples of Jammu and Himachal Pradesh. This was the period when he shifted his focus on the imagery of landscapes, nudes and still-life." (*Critical Collective*, 9 May 2016, online) He developed an interest in the history of the Konkani community which was once ruled by the Abyssinian Dynasty of Murud and Janjira. Kings were a favourite subject in his art, as seen in the present lot.

Dummy King, with its bright colours and a bold, distinct style, was painted after the artist returned to Mumbai in the early 1960s. Its sharp, angular shapes and thick black lines recall the "Post-Impressionist Cloissonism style, parallel to the works of Paul Gauguin." (*Critical Collective*) The pained expression of the king, and his contorted posture and gestures, make for a powerful figurative painting. He holds a silver vase in one hand and makes what might be a *mudra* with his other hand. The present lot gains significance when viewed in tandem with prevailing artistic preoccupations, which were veering away from figuration.

PROPERTY FROM A PRIVATE
FRENCH COLLECTION

φ 17

A A RAIBA (1922 - 2016)

Dummy King

Signed and dated 'Raiba 67' (lower right)
1967

Oil on canvas
36.5 x 20 in (92.4 x 50.5 cm)

Rs 7,00,000 - 9,00,000

\$ 10,610 - 13,640

PROVENANCE:

From the collection of Mr. and Mrs. Charles
D Alexander

In 2012, Clark House Initiative organised an exhibition to rekindle an interest in Raiba's work, with an attempt to replicate the international model where artists receive a royalty on the resale of their artwork. The following year, a retrospective of Raiba's work was held at the Sir J J School of Arts. Raiba passed away in Mumbai on 15 April 2016 at the age of 93.



A A Raiba
© A A Raiba and Clark House Initiative





Pal reading her novel, *Stealing Gods*. The artist is currently working on another biography of M F Husain. Image courtesy of the artist

to India emerging integral to her artistic make-up.” (An excerpt from *The Indian Express*, ilapal.com, online) Pal’s work from this period echoes some of the concerns of construction and composition that can also be seen in landscapes by Raza and Souza during the sixties.

In conversation, Ms. Pal explained that she was not interested in realistically recreating any particular scene. She calls herself a “bit of a rebel and free spirit,” who against the wishes of her protective parents, took a chaperone and spent time in the villages of Himachal, to explore and paint the shades of the landscape. The present lot, painted in Kullu, is the artist’s interpretation of traditional homes perched on the typical rocky landscape. She acknowledges her interest in Indian miniature painting, and says the present lot had “no deliberate colour choice” in terms of its monochromatic palette. Ms. Pal says she is “a romantic person who is always in awe of nature. My sense of curiosity and attempts to explore ways of reinterpreting what I see gets manifested in my paintings.”

Pal held her first solo show in 1962 at Jehangir Art Gallery, Mumbai, and has shown her work at several solo and group exhibitions ever since. Her works are part of several private and public collections around the world, including the Bhabha Atomic Research Centre, the Tata Institute of Fundamental Research, and the National Gallery of Modern Art in Mumbai; the Salar Jung Museum in Hyderabad, the Ministry of Culture in France, and New York University, USA. She is a recipient of a silver medal and a Diploma at the International Exhibition of Women Artists from the Museum of Modern Art in Paris.



Ila Pal with M F Husain, circa 1960
Image courtesy of the artist

Born in 1939, Ila Pal obtained a Master’s degree in Clinical and Educational Psychology from the University of Bombay in 1961. She studied at the Sir J J School of Arts, Mumbai, for a brief period, and dedicated herself to painting after she met M F Husain. She developed a close relationship with the artist, who influenced her to take up painting as a career. As part of Husain’s circle, she was involved in the excitement and experimentation that was a hallmark of Indian Modernism after Independence. She documents some of her journey through this time in her 1994 book, *Beyond the Canvas: An Unfinished Portrait of M F Husain*.

In the present lot, Pal constructs a landscape of houses stacked on a hilltop using a flattened perspective. She takes clues from Indian painting traditions to create a modern canvas. The painting “shows a distinct influence of the miniatures as she challenges the concept of horizon; the manner in which she layers the seen and the imagined rather than follow the principles of Western Realism... the fragrance and the flavour is fully realized... her rootedness

PROPERTY FROM A PRIVATE
FRENCH COLLECTION

φ 18

ILA PAL (b. 1939)

Untitled

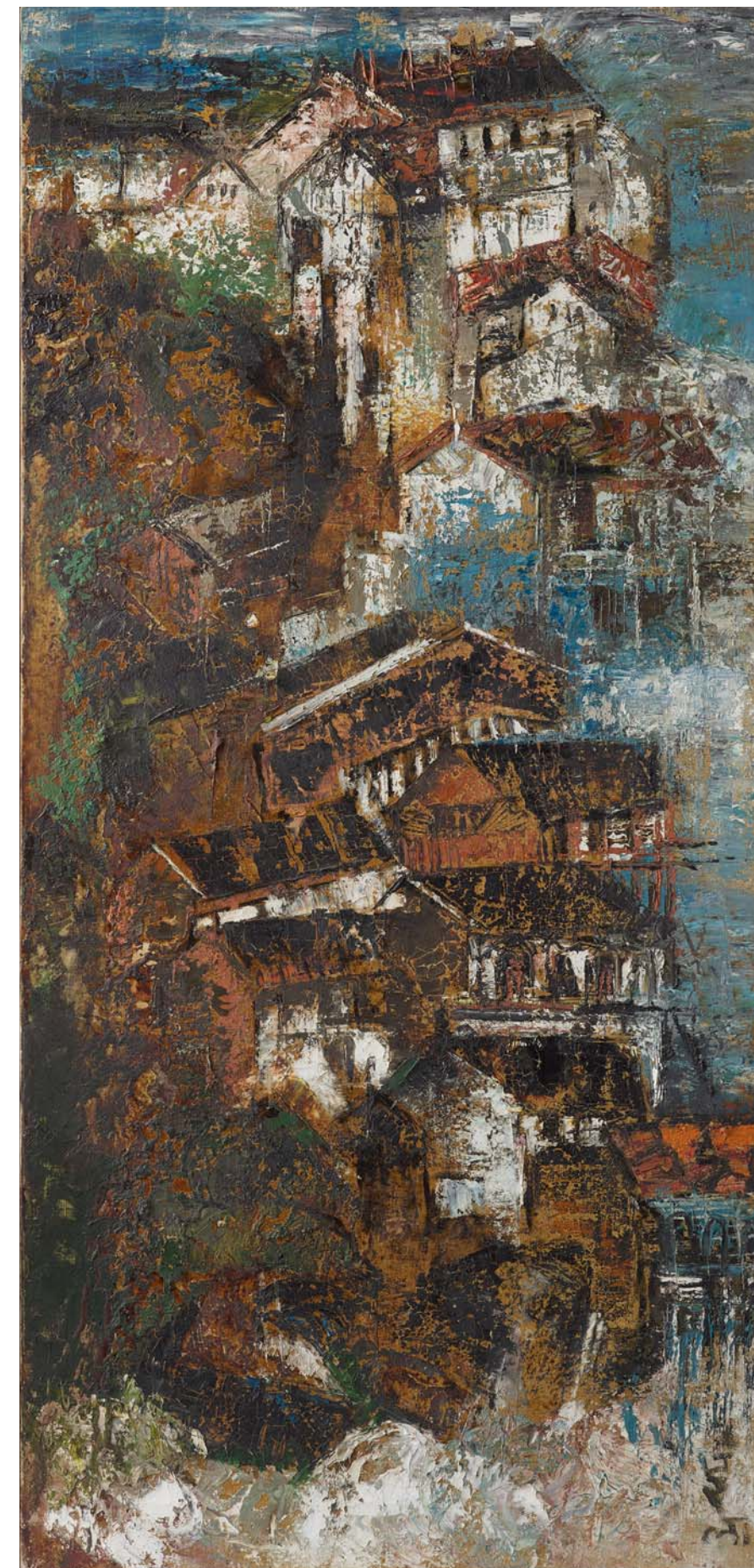
Signed in Devnagari (lower right);
bearing Chemould label on the
stretcher (on the reverse)

Oil on canvas
43 x 20 in (109.5 x 50.7 cm)

Rs 3,00,000 - 5,00,000
\$ 4,550 - 7,580

PROVENANCE:

From the collection of Mr. and Mrs.
Charles D Alexander





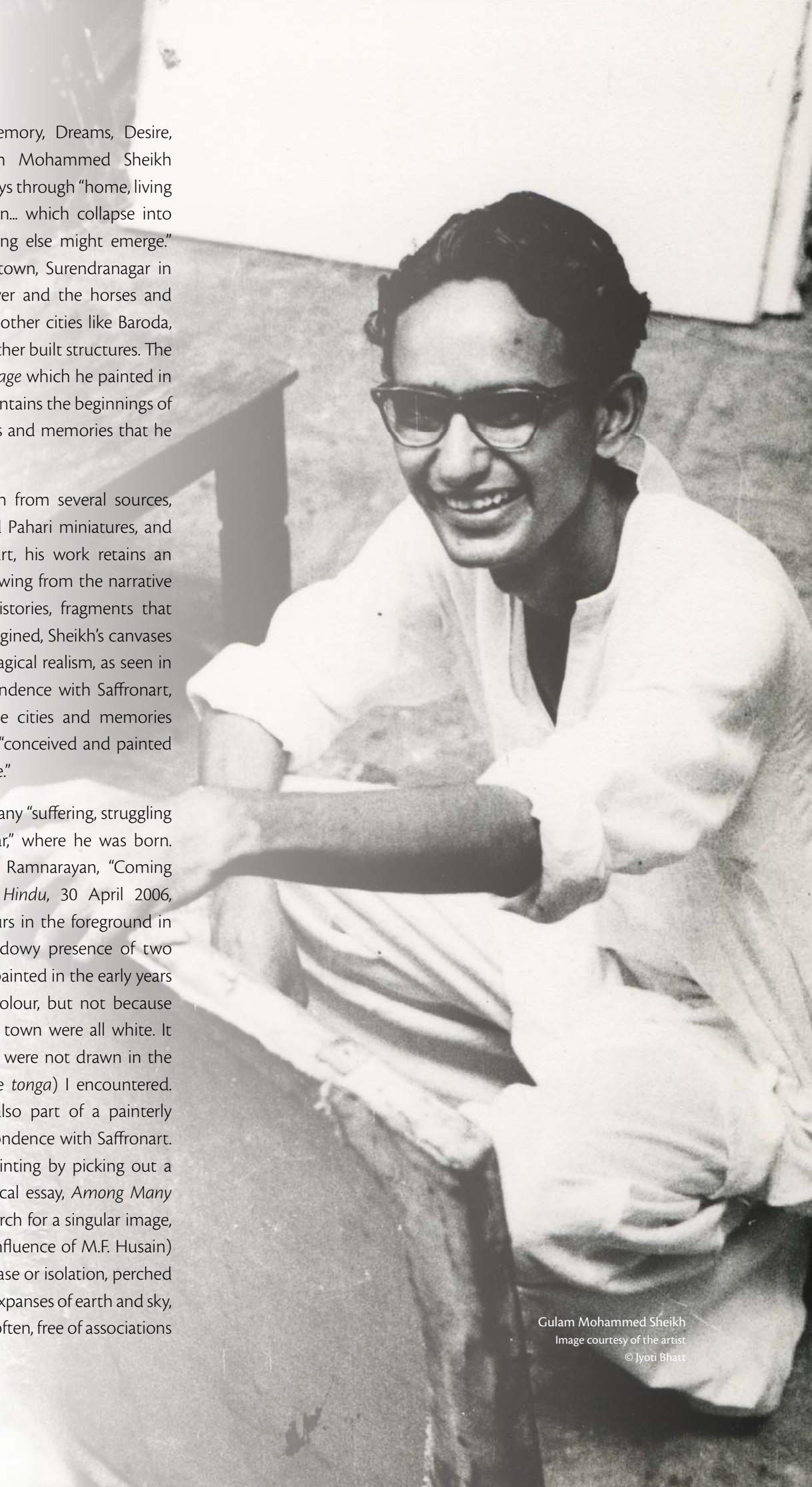
“When I think of the city, it begins with home.”

– G M SHEIKH

In a 2016 lecture titled “Memory, Dreams, Desire, Statues and Ghosts,” Gulam Mohammed Sheikh speaks eloquently of his journeys through “home, living cities and cities of imagination... which collapse into each other [so that] something else might emerge.” He shows slides of his hometown, Surendranagar in Gujarat, recalling a clock tower and the horses and *tongas* on its dusty streets. In other cities like Baroda, he remembers mosques and other built structures. The present lot, titled *Recurring Image* which he painted in 1962, is an early work which contains the beginnings of notions of remembered places and memories that he has spent a lifetime exploring.

While Sheikh drew inspiration from several sources, including Persian, Mughal and Pahari miniatures, and even European Renaissance art, his work retains an impression of storytelling. Drawing from the narrative of personal memories and histories, fragments that combine the real with the imagined, Sheikh’s canvases are imbued with a sense of magical realism, as seen in the present lot. In a correspondence with Saffronart, Sheikh explained the multiple cities and memories layered in this work, as being “conceived and painted without any external assistance.”

In his early years, he painted many “suffering, struggling *tonga* horses of Surendranagar,” where he was born. (The artist quoted in Gowri Ramnarayan, “Coming home to one’s world,” *The Hindu*, 30 April 2006, online) The equine motif recurs in the foreground in the present lot, with the shadowy presence of two horses. “Most of the horses I painted in the early years of my career were white in colour, but not because the horses I saw in my home town were all white. It was a painterly decision. They were not drawn in the likeness of the horses (on the *tonga*) I encountered. This horse in black here is also part of a painterly decision,” he said in a correspondence with Saffronart. Sheikh expounded on the painting by picking out a quote from his autobiographical essay, *Among Many Cultures and Times*: “In the search for a singular image, I devised (initially under the influence of M.F. Husain) a whinnying white horse in chase or isolation, perched on the horizon between dark expanses of earth and sky, harnessed to a *tonga* or, more often, free of associations of specific time and place.”



Gulam Mohammed Sheikh
Image courtesy of the artist
© Jyoti Bhatt

Recurring Image

Title RECURRING IMAGE
 medium : OILS ON CANVAS
 ARTIST : GULAMMOHAMMED SHEIKH
 PERMANENT ADDRESS: C/O A.T. SHEIKH
 GHANCHI WAR,
 SURENDRA NAGAR,
 GUJARAT
 INDIA
 PAINTED: 1962
 PRICE: RS. 600 only

Inscription on the reverse of the painting with title, medium, artist name, address and price

Sheikh has written and spoken extensively about multiple memories and layering in his art. His work is informed by "...a consciousness of the surreal in the seemingly mundane... Though the autobiographical reference has been an important part of his practice, Sheikh has found it possible to reach for reflections on the historical and the civilizational through the device of the autobiography. Musings on place, on the cultural environment of the individual are of importance, to him; the physical and the transcendental meet in his work." (contemporaryindianart.com, online)

Soon after Sheikh painted *Recurring Image*, he became a member of Group 1890, a short-lived collective founded by J Swaminathan. In 1963, they held their first and only group exhibition, with a manifesto which, above all, held the creative act of painting superior to the work of art itself. According to them, a work of art was "unique and sufficient unto itself, palpable in its reality and generating its own life." (*Critical Collective*, online) The present lot can be interpreted through the lens of this manifesto, with Sheikh's "inquiry into the city, the self" reflected in the "imagined, reimagined, recreated" image which is valuable as much for its physicality as for the journey which led to its creation.



LIST OF EXHIBITS	NO.	TITLE	MEDIUM	PRICE
1	PASSION	OIL ON CANVAS	Rs. 500	
2	RECURRING IMAGES	"	Rs. 600	
3	VAGUE IMAGES	"	Rs. 400	
4	APPARITION-2	"	Rs. 300	
5	A LANDSCAPE	"	Rs. 500	
6	GREYING LANDSCAPE	"	Rs. 500	
7	A GREY HORSE	"	Rs. 400	
8	RESEMBLANCE SOMEWHERE	"	N. F. 5	
9	WOMAN	"	Rs. 300	
10	HORSES	"	Rs. 300	
11	MAN, WOMAN, HORSE	LINO CUT	Rs. 75	
12	HORSES 1	"	Rs. 75	
13	HORSES 2	"	Rs. 400	

The present lot, priced at the second highest price of INR 600, listed in the *Gulam Sheikh August 63* exhibition catalogue. Images courtesy of the artist

PROPERTY FROM A PRIVATE FRENCH COLLECTION

φ 19
GULAM MOHAMMED SHEIKH (b. 1937)

Recurring Image
 Signed and dated 'Sheikh 62' (centre right);
 inscribed and dated 'RECURRING IMAGE /
 GULAMMOHAMMED SHEIKH / 1962' and bearing
 Lalit Kala Akademi label (on the reverse)

1962
 Oil on canvas
 35.75 x 32.5 in (90.6 x 82.5 cm)

Rs 65,00,000 - 85,00,000
\$ 98,485 - 128,790

PROVENANCE:
 From the collection of Mr. and Mrs. Charles D Alexander



THE CIRCLE

*To stoop down and kiss the earth.
Between the skyward sprouts
And the leaves that fall to earth
Revolves the endless tale
Of birth and life and death.*



K G Subramanyan, who passed away in June 2016, was one of India's leading modern artists, creating a rich and deeply engaging body of work, which began in the post-Independence space of Indian art. As a teacher at the Faculty of Fine Arts in Baroda, he had an abiding influence on generations of Indian artists. Throughout his prolific career, he experimented with a diverse array of mediums and practices, including paper, gouache and oils, wood, terracotta and textiles.

K G Subramanyan
Image courtesy of the artist's estate

IN MEMORIAM

K G SUBRAMANYAN

(15 FEBRUARY 1924 - 29 JUNE 2016)

1924

- Born in Kuthuparamba, Kerala

1942-43

- Completed BA (Honours) in Economics at Presidency College, Chennai

1944-48

- Attended Kala Bhavan, Visva Bharati University, Santiniketan

1951

- Became a lecturer at the Faculty of Fine Arts at Baroda University

1955

- First solo exhibition at Delhi Silpi Chakra, Freemason's Hall, New Delhi

1955-56

- Attended the British Council Research Fellowship at Slade School of Art, University of London

1956

- Solo exhibition at Jehangir Art Gallery, Mumbai

1957

- Won the Governor's Prize, Bombay Art Society, Mumbai

1959

- Won the Bombay Art Society Award, Mumbai

1961

- Participated in the Sao Paolo Biennale; Received the Maharashtra State Award

1965

- Won the National Award for 'Studio', Lalit Kala Akademi, New Delhi

1966

- Awarded the J D Rockefeller III Fund Fellowship, New York

1968

- Won the Gold Medal at the First International Triennale, New Delhi

1975

- Received the Padma Shri from the Government of India

1977-78

- Made Visiting Fellow at Kala Bhavan, Visvabharati, Santiniketan

1980

- Received the Kalidas Sanman

1981

- First *Retrospective* at the Bharat Bhavan, Bhopal, Madhya Pradesh

1982

- Participated in UK group exhibitions, *India: Myth and Reality* at the Museum of Modern Art, Oxford, *Six Indian Artists* at the Tate Gallery, London, and *Contemporary Indian Art* at the Royal Academy of Arts, London.

1985

- Made Fellow at the Lalit Kala Akademi, New Delhi

1991

- Awarded the Gagan – Aban – Puraskar, Visvabharati, Santiniketan

1993

- Conferred Fellowship, Kerala Lalit Kala Akademi, Kerala

1994

- Awarded the Shiromani Puraskar, Kolkata

1996

- Participated in *Chamatkara: Myth and Magic in Indian Art* at the Centre for International Modern Art (CIMA), Kolkata and London

1999

- Won the Kala Ratna at All India Fine Arts and Crafts Society (AIFACS), New Delhi

2000

- Awarded the Abanindra Puraskar, Kolkata

2001

- Received Manaviyam Ravi Varma Award, Government of Kerala

2003

- *K.G. Subramanyan: A Retrospective* at the National Gallery of Modern Art (NGMA), New Delhi and Mumbai

2004

- Awarded the Lalit Kala Ratna Puraskar by the Lalit Kala Akademi, New Delhi on the occasion of its Golden Jubilee

2005

- Won the Lifetime Achievement Award at Academy of Fine Arts, Kolkata

2006

- Received the Padma Bhushan from the Government of India

2011

- Participated in group exhibitions *Ethos V: Indian Art Through the Lens of History (1900 to 1980)* at Indigo Blue Art, Singapore and *Roots in the Air, Branches Below: Modern & Contemporary Art from India* at the San Jose Museum of Art, San Jose, and *Time Unfolded* at the Kiran Nadar Museum of Art (KNMA), New Delhi

2012

- Received the Padma Vibhushan from the Government of India

2016

- Passed away at the age of 92

Subramanyan studied art at Kala Bhavan in Santiniketan, won a fellowship at the Slade School of Art at the University of London, and spent a decade teaching in Baroda. The present lot is a rare work from the early 1960s, when Subramanyan painted still lifes. His work, till then mainly figurative, took a turn towards cubism around this time. Subramanyan had begun working on still lifes after spending two years as the Deputy Director of Design (1959 – 1960) at the All India Handloom Board in Bombay. His time there had opened up several avenues for exploring arts and crafts, which also translated on to the canvas. The present lot reflects his interest in cubist abstraction, which was being explored by several Indian artists during this period. The painting appears to be “almost entirely surface, texture-rich tapestries woven from painterly scrawls, strokes and spots... But all this does not reduce them to non-representational visual poetry: the visual and physical proximity of the motifs... suggest the possibility of touch and the convergence of the optical and the tactile... In these representations... the drawing both clarifies and breaks down forms, or alternately, the forms stand out and merge into constellations, obliquely giving rise to other composite images.” (R Siva Kumar, *K.G. Subramanyan: A Retrospective*, New Delhi: National Gallery of Modern Art, 2003, pp. 31-32)



Subramanyan aimed for ambiguity in his works, as seen in the present lot. There is a quality of animation about the abstract forms that transcends a mere compositional interest. “Gestural animation was also at the heart of Subramanyan’s paintings from the mid-sixties. In the works done during 1964-65 he moved from the limited and proximate space of the table to the still intimate but larger space of the studio and the domestic interior...In these he also made his first cautious move from the graphic to the painterly, from contours defined by lines to contours marked by the variegated edge of colours, usually bright and sometimes dripping; images losing definition but gaining in suggestive ambivalence.” (Kumar, p. 37)

20

K G SUBRAMANYAN (1924 - 2016)

Untitled

Initialed in Tamil (lower right)

Acrylic on canvas

22.5 x 27 in (57.2 x 68.5 cm)

Rs 10,00,000 - 15,00,000

\$ 15,155 - 22,730

PROVENANCE:

Private Collection, Mumbai



K G Subramanyan
Image courtesy of the artist's estate

PROPERTY OF A GENTLEMAN, NEW DELHI

21

K G SUBRAMANYAN (1924 - 2016)

a) *Composition 5*

Initialed in Tamil (lower right)
Gouache on board
15.25 x 15.25 in (39 x 39 cm)

b) *Composition 6*

Initialed in Tamil (lower left)
Gouache on board
15.25 x 15.25 in (39 x 39 cm)

Rs 6,00,000 - 8,00,000

\$ 9,095 - 12,125

(Set of two)

PROVENANCE:

Acquired directly from the artist

EXHIBITED:

New Works, presented by the Seagull Foundation for the Arts at New Delhi: Visual Arts Gallery, 13-25 March 2014; Chandigarh: in assc. with Lalit Kala Akademi at the Government Museum and Arts Gallery, 27 May - 4 June 2014; Hyderabad: Salar Jung Museum, 26 July - 16 August 2014; Kochi: Lalit Kala Akademi, 26 August - 8 September 2014; Chennai: Lalit Kala Akademi, 4-15 November 2014; Bangalore: National Gallery of Modern Art, 29 November - 28 December 2014; Santiniketan: 5-11 February 2015; Kolkata: The Harrington Street Arts Centre, 16-26 February 2015



a

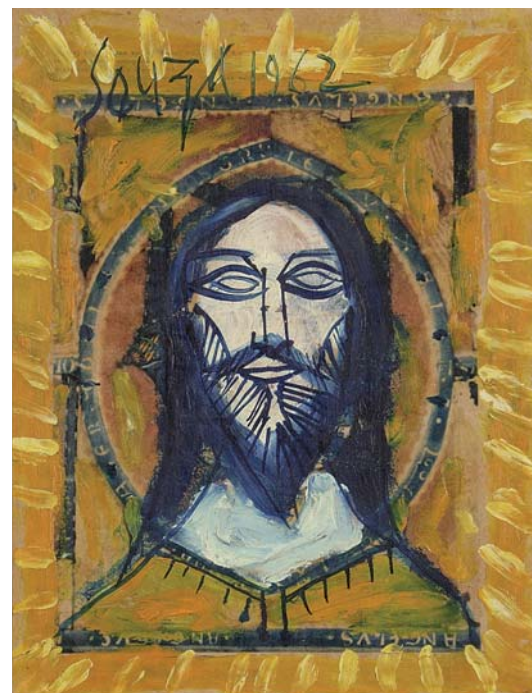


b

Christ on Palm Sunday is Souza's interpretation of Christ's triumphant entry into Jerusalem on the Sunday preceding his Crucifixion. When Jesus rode into Jerusalem on a donkey, he was received as the spiritual King of Israel and honoured with palm leaves. Artists through the ages have depicted variations on this particular scene in Christ's life, before his death and resurrection leading up to Easter. In Souza's painting, Christ holds a palm leaf, a symbol of honour reserved for the most venerable, and seen as an ancient Roman symbol of victory. Yet the tone of the painting is far from jubilatory, as depicted by other European artists. Souza's narrow canvas is filled by a portrait of Christ, whose arms appear rigidly crossed over one another. Christ's face bears the marks characteristic of Souza's many portrait paintings: pock-marks, eyes placed high in the forehead, and sharp, angular lines like creases on his face. The black eyes, dishevelled hair and crown of thorns portend the events that will lead to his Crucifixion.

Souza visited the theme of Palm Sunday several times in his oeuvre. The influence of the Roman Catholic Church on his artistic output is ever-present. He frequently painted Jesus and his disciples, towering priests in birettas and chasubles, saints and prophets, and religious objects through a lens that juxtaposed satire and awe. "There is a religious quality about his work which is medieval in its simplicity and in its unsophisticated sense of wonder. Some of the most moving of Souza's paintings are those which convey a spirit of awe in the presence of a divine power—a God, who is not a God of gentleness and love, but rather of suffering, vengeance and of terrible anger. In his religious work there is a quality of fearfulness and terrible grandeur which even Rouault and Sutherland have not equalled in this century." (Edwin Mullins, *Souza*, London: Anthony Blond Ltd., 1962, p. 40) The fearfulness, though understated in the present lot, is palpable in his treatment of Christ.

In Souza's own words, "The Roman Catholic church had a tremendous influence over me, not its dogmas but its grand architecture and the splendour of its services. The priest dressed in richly embroidered vestments, each of his garments from the biretta to the chasuble symbolising the accoutrement of Christ's passion. The wooden saints painted with gold and bright colours staring vacantly out of their niches. The smell of incense. And the enormous crucifix with the impaled image of Man supposed to be the Son of God, scourged and dripping, with matted hair tangled



F N Souza, *Untitled*, 1962
Saffronart, 15-17 June 2011, lot 22



F N Souza, *Crucifixion*, 1961
Saffronart, 6-8 December 2005, lot 50



PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION, USA

φ 22

F N SOUZA (1924 - 2002)

Christ on Palm Sunday

Signed and dated 'Souza 59' (upper left);
inscribed and dated 'F.N.SOUZA / Christ
on Palm Sunday / 1959' (on the reverse)
1959

Oil on board

50.75 x 21.75 in (129 x 55.2 cm)

Rs 2,50,00,000 - 4,50,00,000

\$ 378,790 - 681,820

PROVENANCE:

Gallery One, London

The London Arts Group Gallery, Detroit

The Geisler Collection, Arizona; acquired
directly from the above



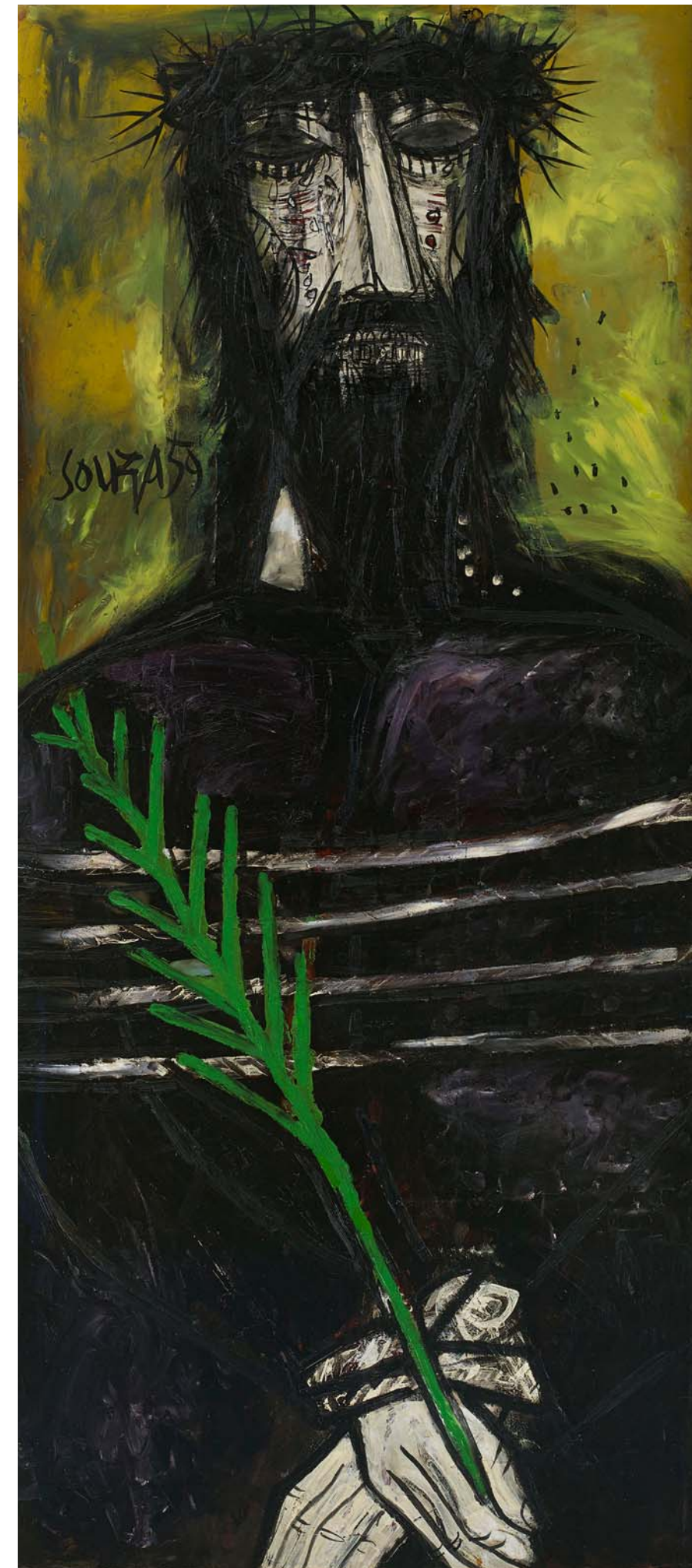
Titian, *Ecce Homo*, circa 1560
© Tomas Abad / Alamy Stock Photo

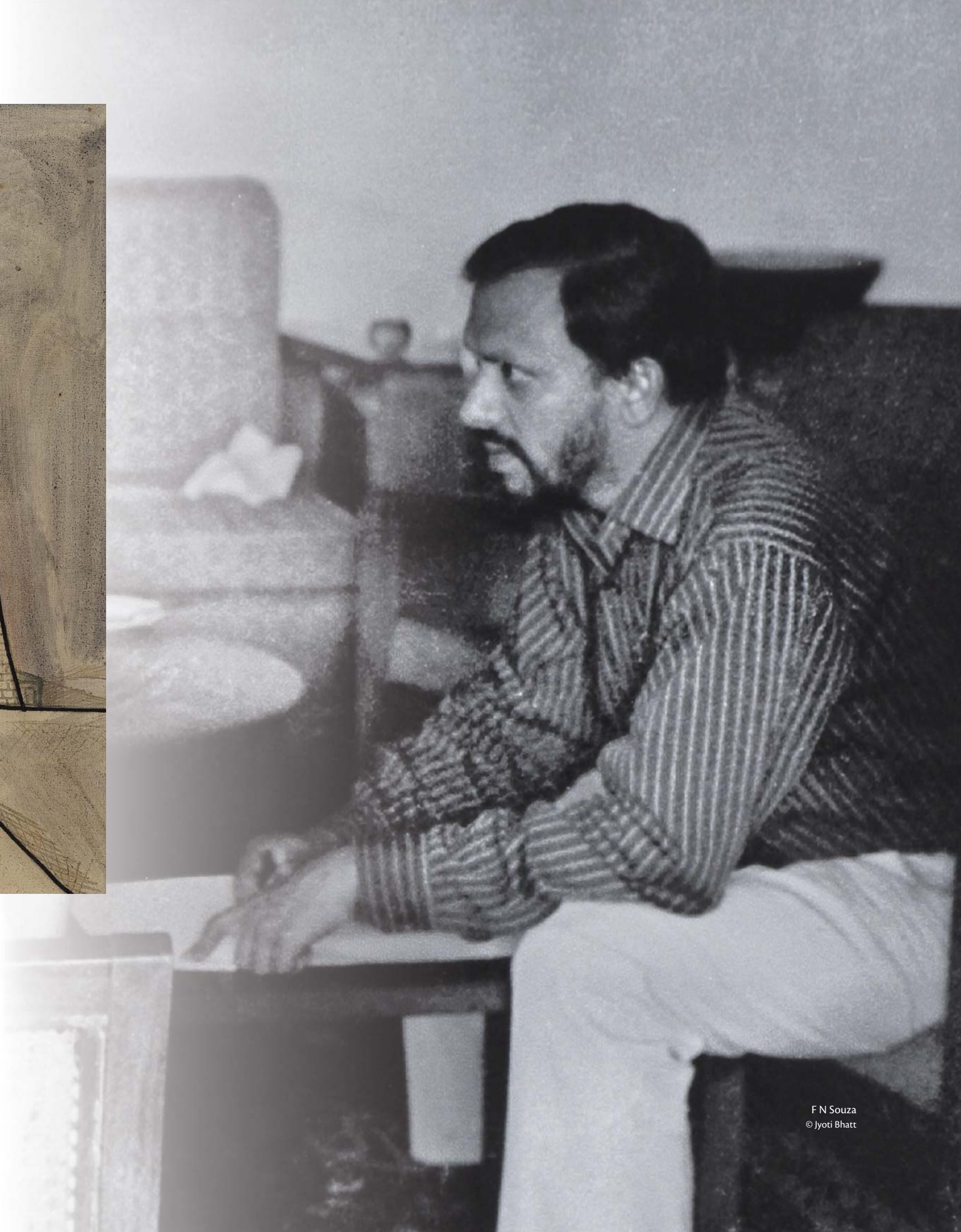


Guido Reni, *Christ as Ecce Homo*
Contributor: classicpaintings / Alamy Stock Photo

in plaited thorns." (F N Souza, *Words and Lines*, London: Villiers Publications Ltd., 1959, p. 10) This vivid description manifests quite evidently in *Christ on Palm Sunday* in the vacant stare, matted hair and plaited thorns – an image that remained with Souza decades after his first encounters with the Roman Catholic Church in Goa "which gave him his first ideas of images and image-making." (Mullins, p. 14)

The creation of *Christ on Palm Sunday* coincides with a golden phase in Souza's career in London. He shot to fame after his autobiographical essay, *Nirvana of a Maggot*, was published in 1955. Around the same time, he held a highly successful exhibition in London, organised by Victor Musgrave, owner of Gallery One. Over the next five years, Souza had a series of solo exhibitions at Gallery One, where his works were purchased by enthusiastic collectors, including one of his most important patrons, Harold Kovner. In 1967, Souza got married and left London for the United States. He was invited to Michigan by Eugene Schuster, who was the owner of the newly opened London Gallery, where he organized one of the greatest Souza shows to date. In addition to the present lot, Schuster's seminal show included several significant early Souza works, including what are now considered masterpieces – *Birth* and *Lovers* – which have set records in recent years. The art world in the United States however, had moved in a different direction by then, and the Schuster show was not a success. The only painting that sold was the present lot, *Christ on Palm Sunday*. It is thus an extremely important work, both historically in the context of Souza's career and also for its unique depiction of a theme visited by artists around the world through the ages.





23

F N SOUZA (1924 - 2002)

Untitled (Landscape with Building)

Signed and dated 'Souza 59' (lower left)

1959

Oil on canvas

12.5 x 15.75 in (31.8 x 39.8 cm)

Rs 30,00,000 - 40,00,000

\$ 45,455 - 60,610

PROVENANCE:

Gallery One, London

Acquired directly from the above, and thence by descent

Private Collection, UK

Christie's, New York, 20 March 2008, lot 98

F N Souza
© Jyoti Bhatt



24

F N SOUZA (1924 - 2002)

Still Life with Claret Jug

Signed and dated 'Souza 61' (upper right)
1961

Oil on board
24 x 30 in (60.9 x 76.3 cm)

Rs 60,00,000 - 80,00,000

\$ 90,910 - 121,215

PROVENANCE:

Gallery One, London
Saffronart, 6-7 June 2007, lot 75

EXHIBITED:

Francis Newton Souza, New York: Saffronart and Grosvenor Gallery, 14-27 October 2005; London: Saffronart and Grosvenor Gallery, 9-19 November 2005

PUBLISHED:

Francis Newton Souza, New York and London: Saffronart and Grosvenor Gallery, 2005, p. 53 (illustrated)



F N Souza, *Untitled*, 1963
Saffronart, Mumbai, 25 February 2016, lot 27



φ 25

M F HUSAIN (1913 - 2011)

Untitled

Signed 'Husain' (upper right)

Circa 1950

Oil on canvas laid on board
16.75 x 14.75 in (42.5 x 37.4 cm)

Rs 24,00,000 - 28,00,000

\$ 36,365 - 42,425

PROVENANCE:

Acquired in India, circa 1950

Private Collection, California

Private Collection, New York

26

M F HUSAIN (1913 - 2011)

Untitled (Basket Weavers)

Signed 'HUSAIN' (lower centre); bearing
Chemould label on the board (on the reverse)

Circa 1950

Oil on canvas pasted on board

22.75 x 16.75 in (58 x 42.5 cm)

Rs 45,00,000 - 65,00,000

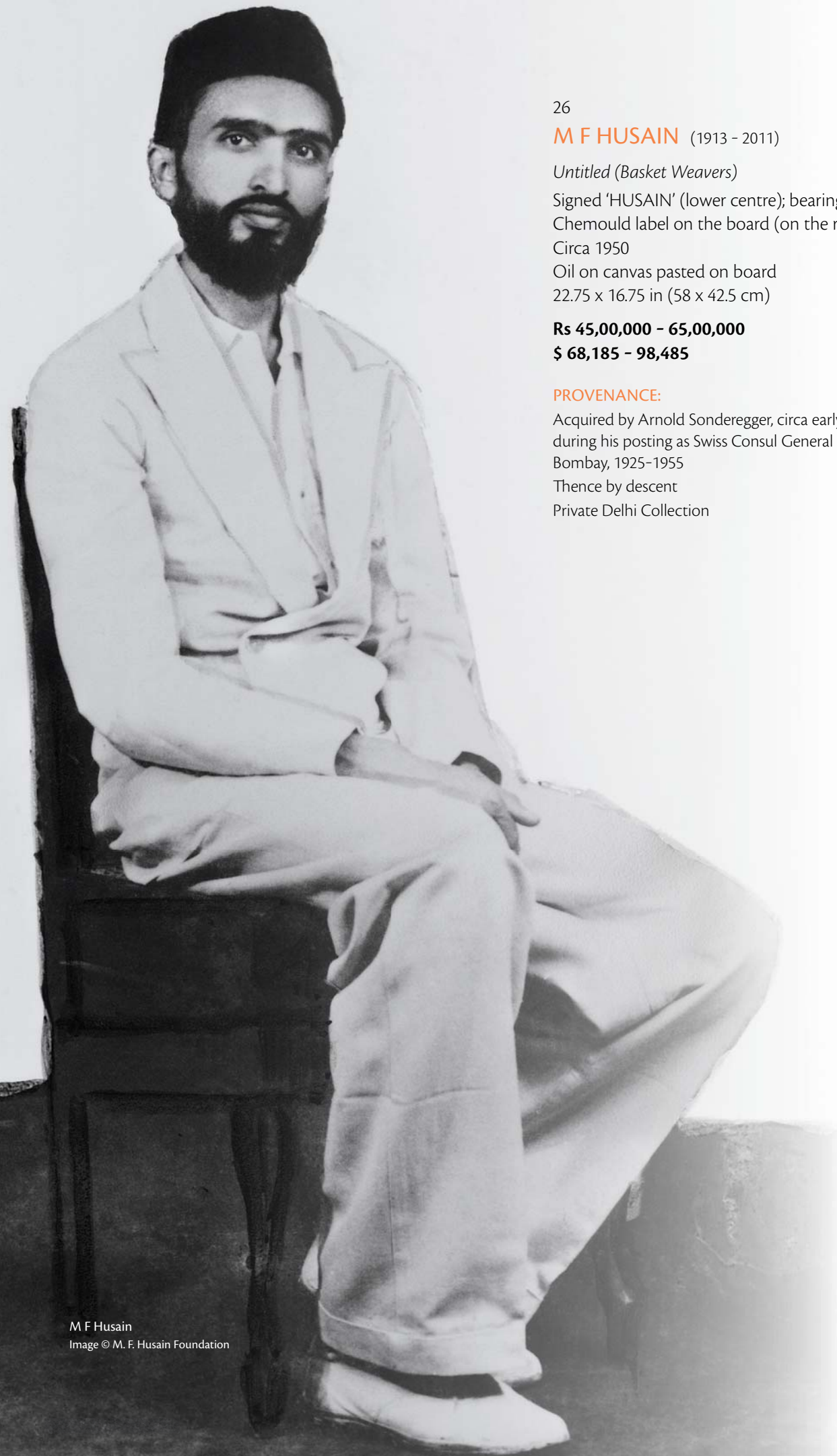
\$ 68,185 - 98,485

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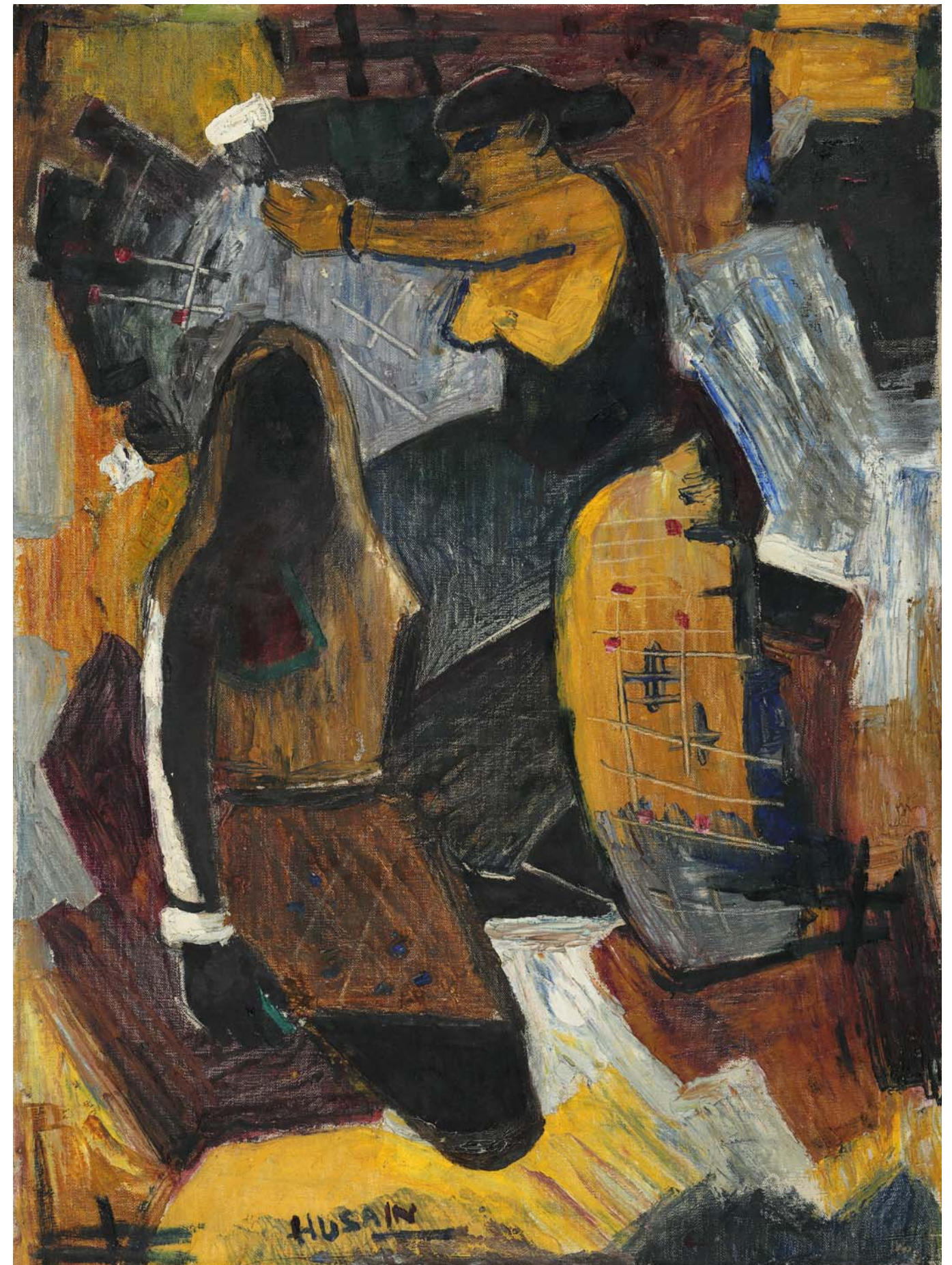
Acquired by Arnold Sonderegger, circa early 1950s,
during his posting as Swiss Consul General in
Bombay, 1925-1955

Thence by descent

Private Delhi Collection



M F Husain
Image © M. F. Husain Foundation





M F Husain
© Jyoti Bhatt

φ 27

M F HUSAIN (1913 - 2011)

Untitled (Hawk on her Thigh)

Signed in Devnagari (lower left), inscribed
"Haw on her thigh" / This is to certify that
this is an original painting by M.F. Husain
living in India. V. Kumar, Kumar Gallery, N.
Delhi' (on the reverse)

Circa 1965

Oil on canvas

40.25 x 18 in (102 x 45.5 cm)

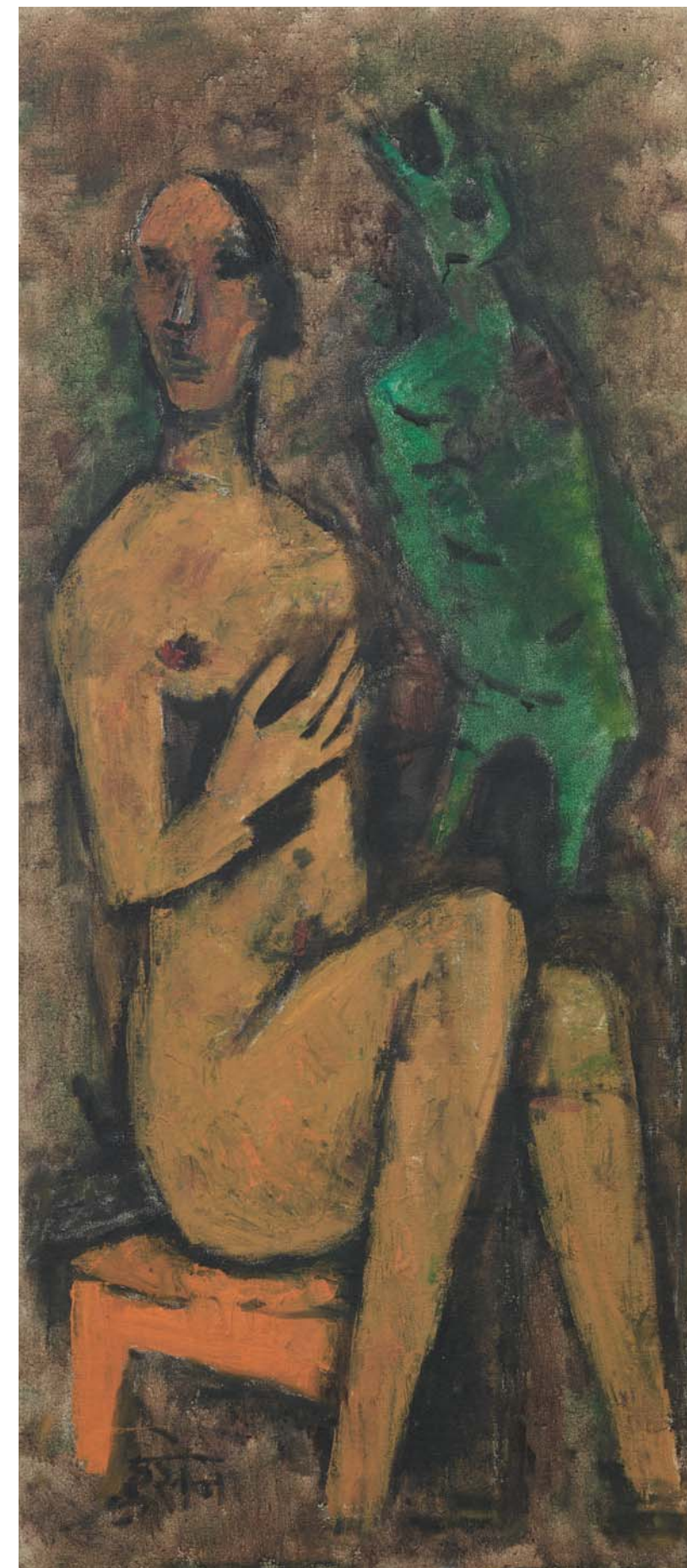
Rs 1,00,00,000 - 1,50,00,000

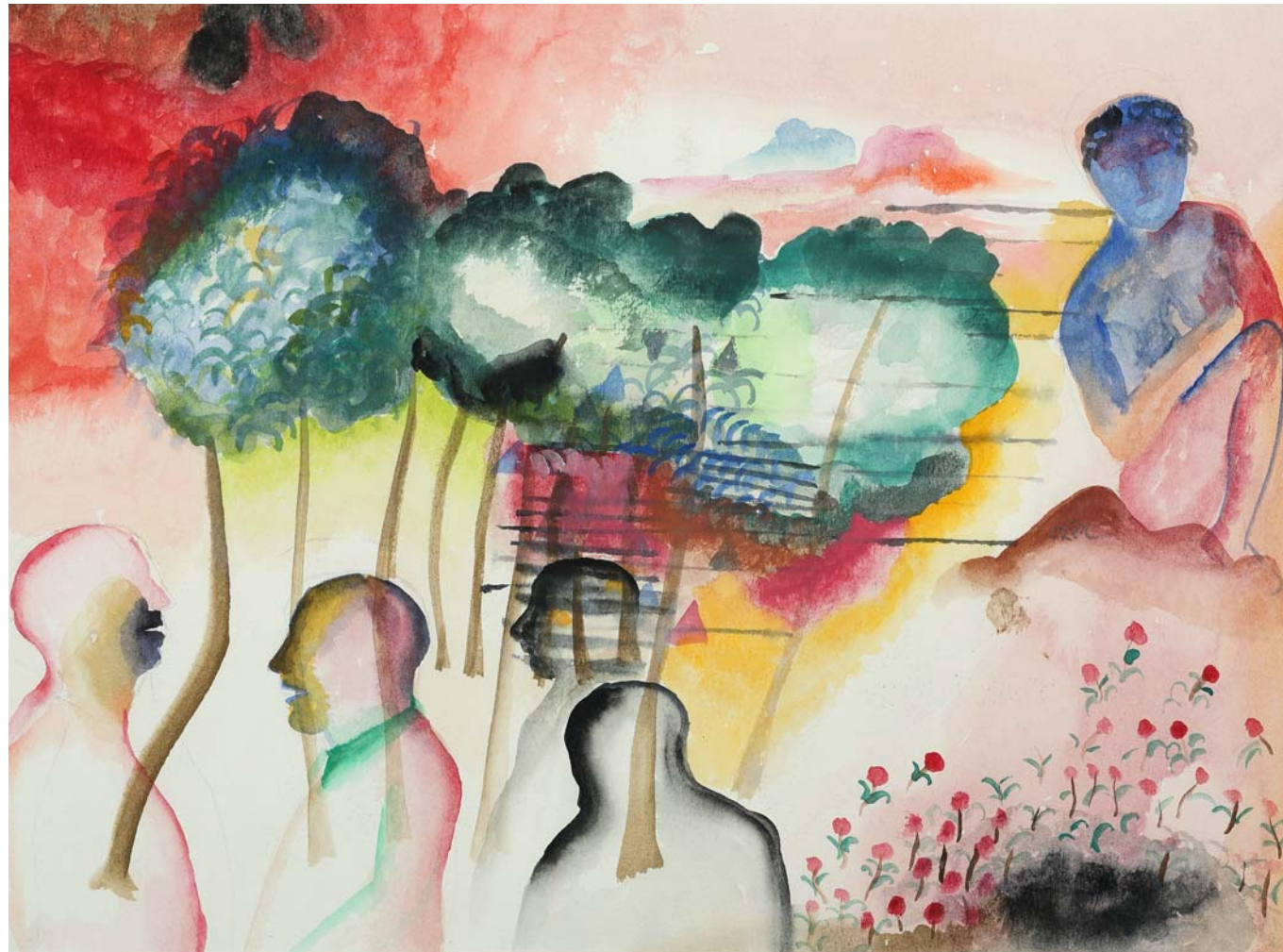
\$ 151,520 - 227,275

PROVENANCE:

Sotheby's, New York, 20 September 2002, lot 147

The present lot is a portrait of well-known theatre artist, Kusum Haider. She was a student of the legendary stage director and teacher, Ebrahim Alkazi. Haider met Husain during this time and was the inspiration for some of his paintings in the 1960s. Other portraits of Haider painted by Husain, are published in Richard Bartholomew and Shiv S Kapur, *Husain*, New York: Harry N Abrams, Inc., 1972.





28

BHUPEN KHAKHAR (1934 - 2003)

Untitled

Signed in Gujarati (centre right)

Circa 1995

Watercolour on paper

11.5 x 15.5 in (29.1 x 39.2 cm)

Rs 8,00,000 - 10,00,000

\$ 12,125 - 15,155

PROVENANCE:

Saffronart, 6-8 December 2005, lot 88

φ 29

RAM KUMAR (b. 1924)

Untitled

Signed and dated 'Ram Kumar 97' (on the reverse)

1997

Oil on canvas

35.75 x 23.75 in (91 x 60.5 cm)

Rs 15,00,000 - 20,00,000

\$ 22,730 - 30,305

PROVENANCE:

Saffronart, 13-16 May 2002, lot 37



29



φ 30

JOGEN CHOWDHURY (b. 1939)

Man Crawling

Initialed and dated in Bengali (lower centre); signed and dated in Bengali (lower left) and signed and dated again 'Jogen 94' (upper right); signed and dated in Bengali and inscribed and dated "Man Crawling" / 1994 / By Jogen Chowdhury' (on the reverse) 1994

Oil on canvas
35.5 x 47.75 in (90 x 121 cm)

Rs 35,00,000 - 55,00,000
\$ 53,035 - 83,335

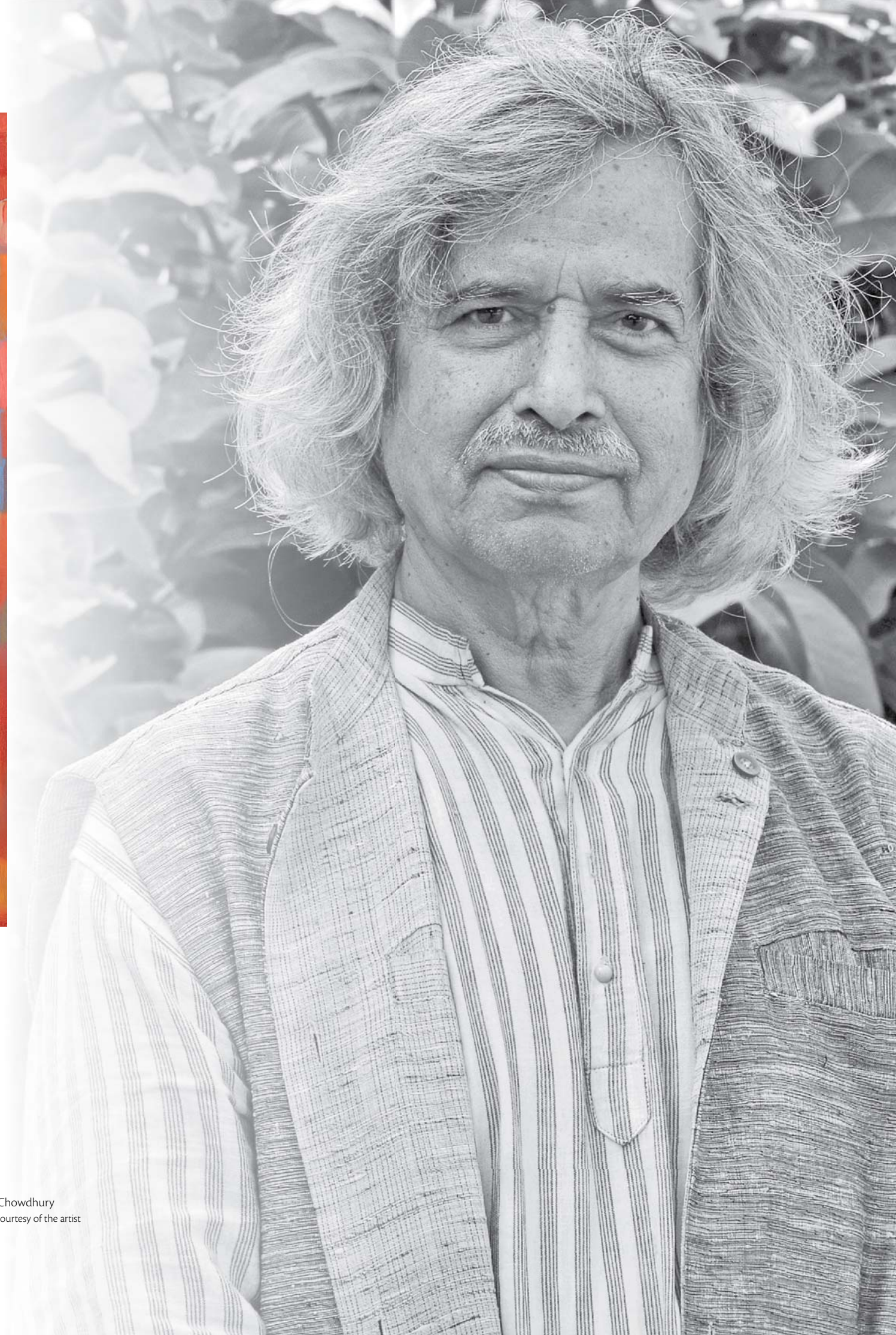
PROVENANCE:

Glenbarra Art Museum, Japan
Private Collection, USA

EXHIBITED:

Aspects of Modern Indian Painting, New York: Saffronart and Pundole Art Gallery, 28 September - 1 October 2002

Jogen Chowdhury
Image courtesy of the artist





"My attempt is to create an art which goes beyond time and place."

—SYED HAIDER RAZA

IN MEMORIAM SYED HAIDER RAZA

(22 FEBRUARY 1922 - 23 JULY 2016)

S H Raza was, like his beloved motif of the Bindu, a vibrant and essential part of modern art in India. A founding member of the Bombay Progressive Artists' Group, he redefined the notion of Modernism with his deeply spiritual and intellectual quest for artistic expression. In his formative years, Raza painted landscapes and cityscapes, influenced by his time in France. Frequent visits to India drew him to the forests of his childhood in Madhya Pradesh, and the vibrant colours of Rajasthan, both of which he transformed onto his canvases in the form of gestural abstraction.

In the 1970s, Raza changed direction to focus on purely geometric forms, symbolising myriad aspects of Hindu philosophy. Crucial to these metaphysical paintings was the recurring Bindu - the seed from which all life forms emerge. For Raza, the act of painting itself was a meditative experience, and spirituality was always at the core of his paintings.



1920-30s



Forests of Madhya Pradesh
Source: LRBurdak via Wikimedia Commons

22 February 1922

- Syed Haider Raza was born in the village of Babariya in Madhya Pradesh

1927

- Starts primary school education

1932

- Graduates from primary school, where teacher Nandlal Jharia introduced him to the concept of the Bindu as a point of concentration; Raza and his family move to Damoh

1939

- Graduates from high school in Damoh, and joins the Nagpur School of Art in Maharashtra

1940s



Image courtesy of Ruxana Pathan

1943

- Graduates from the Nagpur School of Art and moves to Bombay; Joins the Sir J J School of Art as a private student and officially enrolls as a regular student in his fifth year; Studies under M Kulkarni at the Mohan Arts Club and meets several artists, including Shrivastav Chavda and K K Hebbar; Joins Express Block Studio as a designer; Two watercolours selected for a group show at the Bombay Art Society, and mentioned by Rudolf von Leyden in his *Times of India* review of the show

1946

- First solo exhibition at the Bombay Art Society's Salon; wins the Silver Medal

1947

- Mother passes away in Bombay; Co-founds the Bombay Progressive Artists' Group (PAG) with F N Souza and H A Gade

1948

- Father passes away in Mandala; Raza graduates from the Sir J J School of Art; Invited to tour Kashmir by Sheikh Abdullah; Meets Henri Cartier-Bresson in Srinagar, who advises him to incorporate structure into his paintings; Solo exhibition of Kashmir landscapes in New Delhi; Wins Bombay Art Society Gold Medal; Visits exhibition of ancient Indian sculpture in New Delhi, and sees prints by artists including Matisse and Picasso at the French Consulate in Bombay

1949

- First exhibition of the Progressive Artists' Group in Bombay, inaugurated by Dr. Mulk Raj Anand

1950s



© S H Raza

1950

- Sails to Marseilles, France, with fellow PAG artist Akbar Padamsee; then to Paris

1951

- Joins the École des Beaux Arts, studying under Edmond Heuze



S H Raza, *Untitled (Village Scene)*, 1956
Saffronart, New Delhi, 8 September 2016, lot 31

1952

- First exhibition in Paris at Galerie St. Placide with fellow PAG artists Souza and Padamsee

1955

- Contracts with Galerie Lara Vincy to exhibit exclusively with them for the next six years; Oils become primary painting medium

1956

- Awarded the Prix de La Critique, the only foreign artist to achieve this honour in France

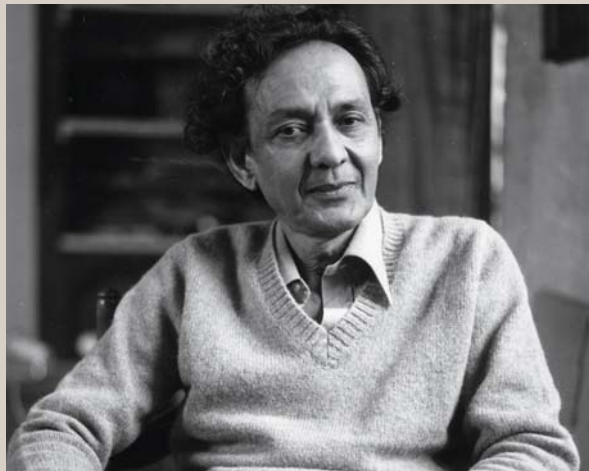
1959

- Marries French artist Janine Mongillat; First trip back to India with his wife; Bal Chhabda organises an exhibition of his works at Gallery 59, Bombay



Left to right: F N Souza, Akbar Padamsee and S H Raza in Montparnasse, Paris, 1952
Reproduced from Alain Bonfand, *Raza*, Paris: Editions de la Difference, 2008

1960s



© S H Raza

1962

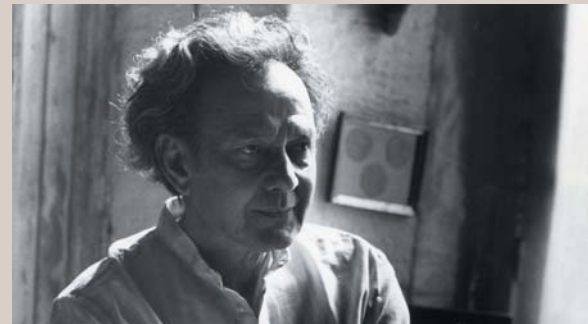
- Invited by Karl Kasten to spend a summer to teach at the University of California at Berkeley; Comes into contact with the work of American artists like Pollock, Francis, Hofmann, de Kooning, Gorky and Rothko, which have a profound impact on his artistic sensibility



S H Raza, *La Terre*, 1968
Saffronart, New Delhi, 8 September 2016, lot 33

- Gestural Abstraction paintings focus on using colour emotively; poetry of Rilke inspires a metaphysical realisation of nature in his works; elements of nature attract his attention, evoking childhood memories

1970s



© S H Raza

- Settles in Gorbio, in the South of France
- Frequent visits to India
- Begins using text from Hindu-Urdu-Sanskrit poetry and manuscripts on his canvas

1978

- Visits Madhya Pradesh on one of his many India trips; Coincides with his first solo exhibition *Utsav* in the state, at the Madhya Pradesh Kala Parishad gallery, Bhopal; Goes to the village school in Mandala and rediscovers the Bindu motif

1979

- Paints *Horizon*, "One of the first paintings of the early period when "Bindu" became the central image."



S H Raza, *Untitled*, 1977
Saffronart, New Delhi, 8 September 2016, lot 34

1980s



© S H Raza

1981

- Awarded the Kalidas Sanman by the State Government of Madhya Pradesh, the Padma Shri by the Government of India, and Fellowship of the Lalit Kala Akademi, New Delhi
- Rich colours of Rajasthan and Madhya Pradesh have continuing influence on his paintings

1982

- Solo exhibition at Galerie Loeb, Bern, Switzerland, where lot 35 was acquired



S H Raza, *La Terre*, 1986
Saffronart, New Delhi, 8 September 2016, lot 50

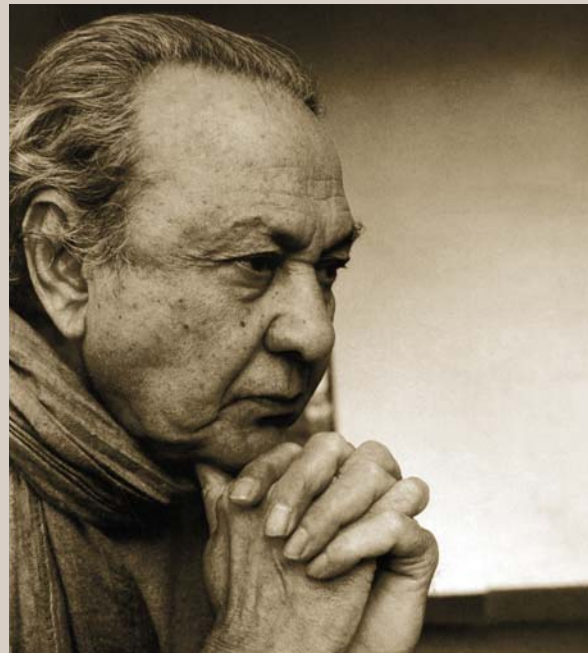


S H Raza, *La Terre / The Earth (Green)*, 1981
Saffronart, New Delhi, 8 September 2016, lot 35

- Discovery of the Bindu motif leads to other concepts of Indian metaphysics; Raza uses new forms, geometric and intricate, symbolizing primordial elements of nature
- Beginning of the *Germination* series



1990s



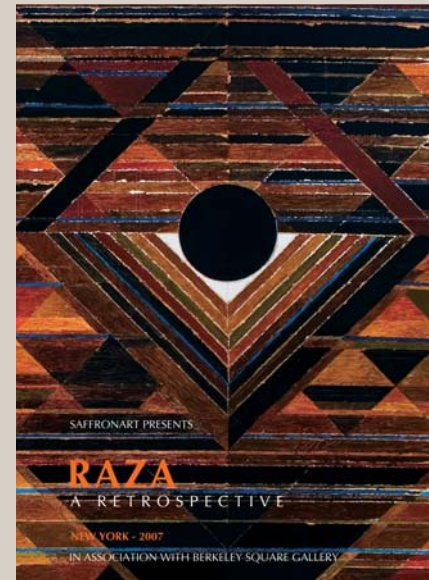
© S H Raza

- Retrospective of his work (1952-91) held at Galerie Eterso in Cannes
- Paints several *Kundalinis*, *Surya Namaskars* and *Bindu Naads*, representing concepts of energy and spirituality in Indian metaphysics



S H Raza, *Kundalini*, 1996
Saffronart, New Delhi, 8 September 2016, lot 51

2000s



Cover of *Raza: A Retrospective*, New York: Saffronart in association with Berkeley Square Gallery, 21 September – 31 October 2007

- **2002**
• Janine Mongillat passes away; Appointed Officier de L'Ordre des Arts et des Lettres by the Government of France
- **2004**
• Awarded the Lalit Kala Ratna Puraskar, Lalit Kala Akademi, New Delhi



Raza's paintings on display at Berkeley Square Gallery, New York, 2007

2007

- Awarded the Padma Bhushan by the Government of India



S H Raza speaking at Saffronart's exhibition, *Raza: A Retrospective*, New York, 20 September 2007



S H Raza in conversation with Susan Bean, former curator at the Peabody Essex Museum, Salem, at the opening of the retrospective exhibition

2010s

- **2011**
• Moves back to India after 60 years in France
- **2013**
• Awarded the Padma Vibhushan by the Government of India
- **2015**
• Appointed Commandeur de la Legion d'Honneur (the Legion of Honour) by the Government of France
- **2016**
• Last solo exhibition *Nirantar* held in New Delhi, Mumbai and Kolkata
- **23 July 2016**
• Syed Haider Raza passes away at the age of 94



S H RAZA (1922 - 2016)

Untitled (Village)

Signed and dated 'RAZA '56' (upper right)
1956

Oil on paper
21 x 24.75 in (53.5 x 63 cm)

Rs 80,00,000 - 1,20,00,000
\$ 121,215 - 181,820

PROVENANCE:

Private Collection, France
Private Family Collection, Delhi

In 1950, Raza moved to France with fellow Bombay Progressive Akbar Padamsee, and began studying at the École des Beaux Arts in Paris the following year. This move brought about a change in both his medium and subject matter. Beginning to paint with oils instead of gouache and tempera, "He moved out to the countryside; to Cezanne's Provence... and to the Maritime Alps where the French landscape with its trees, mountains, villages, and churches became his staple diet." (Yashodhara Dalmia, *The Making of Modern Indian Art: The Progressives*, New Delhi: Oxford University Press, 2001, pp. 151-152) As suggested by Cartier-Bresson, Raza had embarked on a search for structure in his art.

The present lot was painted in 1956, the same year in which the artist won France's renowned Prix de la Critique award. It displays the contours and construction of one of the many hamlets in the French countryside that Raza came across on his travels through rural France. Many of Raza's works during this time were characterised by bright colour palettes. With its houses and churches almost toppling over each other on the hillside, this canvas also foreshadows subsequent developments in the artist's oeuvre, where colour and mood began to edge structure out of the frame.



Sunflower field in Lourmarin, Provence, France
© Justin Kase zsix / Alamy Stock Photo



S H Raza, *Village au Soleil*, 1956
Saffronart, *Raza Retrospective*, 21 September – 31 October 2007, lot 6



32

S H RAZA (1922 - 2016)

L'arbre

Signed and dated 'Raza '64' (lower right); signed twice, dated and inscribed 'RAZA / L'arbre / P 553 '64, (B)' (on the reverse)

1964

Oil on board

14.5 x 13.25 in (37 x 33.5 cm)

Rs 8,00,000 - 10,00,000

\$ 12,125 - 15,155

PROVENANCE:

Private Collection, Paris

Private Collection, India

PUBLISHED:

Raza Catalogue Raisonné 1958-1971 (Volume I), New Delhi: Vadehra Art Gallery, 2016, p. 116 (illustrated)

PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION, BANGALORE

33

S H RAZA (1922 - 2016)

La Terre

Signed and dated 'RAZA '68' (lower right); inscribed
'RAZA / P. 776 '68 / "La terre"' (on the reverse)

1968

Oil on canvas

39.25 x 39.25 in (100 x 100 cm)

Rs 1,50,00,000 - 2,00,00,000

\$ 227,275 - 303,035

PROVENANCE:

Acquired directly from the artist

Galerie Lara Vincy, Paris

Cornette De Saint CYR, Paris, 23 October 2010, lot 9

Grosvenor Gallery, London

EXHIBITED:

Modern and Contemporary Indian Art,

London: Grosvenor Vadehra,

12 April - 11 May 2007

Bindu Vistaar, London: Grosvenor Vadehra,

8-30 June 2012

Raza Peintures, Paris: Galerie Lara Vincy,

19 October - 29 November 2015

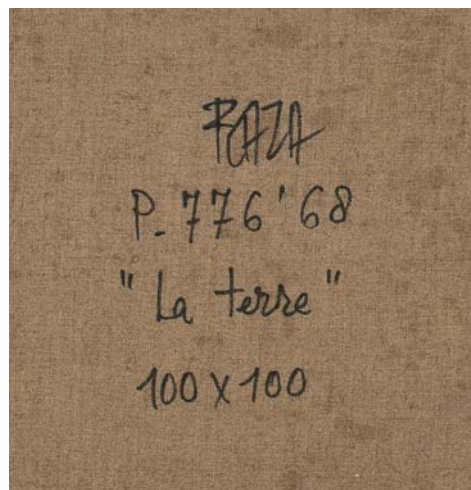
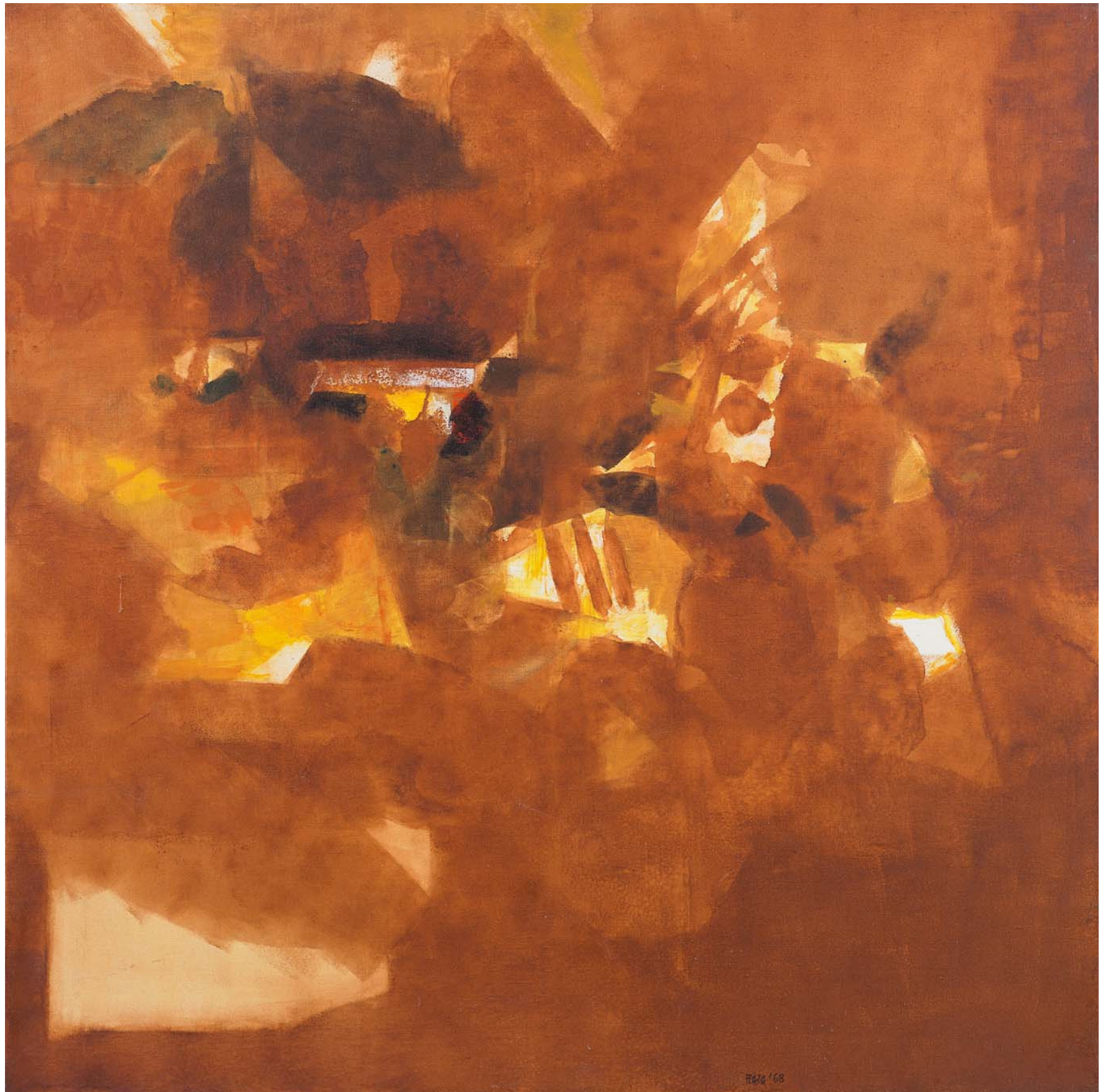
PUBLISHED:

Raza Catalogue Raisonné, New Delhi:

Vadehra Art Gallery, 2016, p. 170

(illustrated)

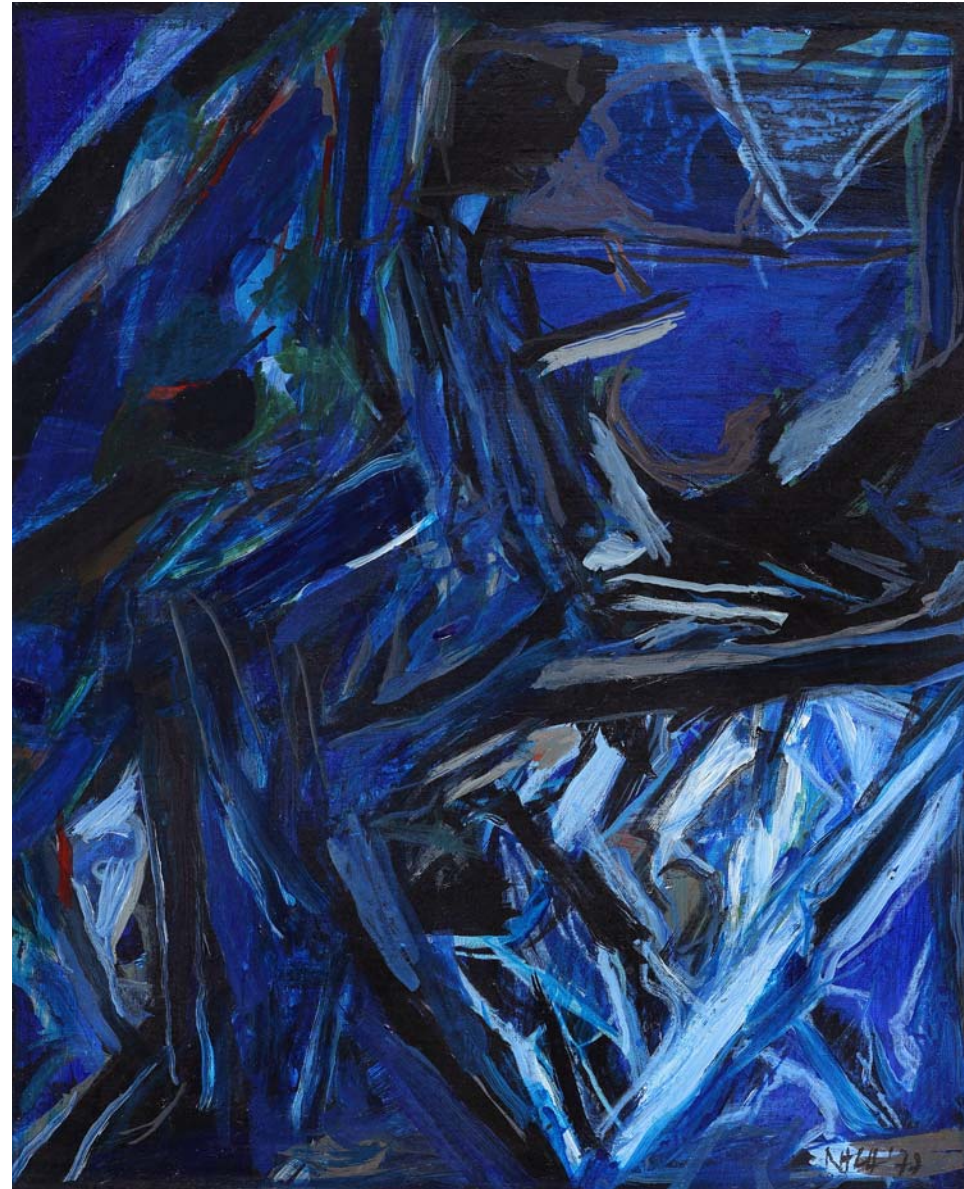
Raza's deep involvement with nature and spirituality has been a rich source for his art over the past seven decades. The artist, best known for introducing the Bindu into the lexicon of modern Indian art, is also a master of non-geometric gestural painting. During the 1950s and '60s, Raza made several visits to India from Paris, where he spent most of his formative years studying art and establishing himself as an artist. These visits made him realise that "colours have both emotive content and spiritual resonances." (Ashok Vajpeyi ed., *A Life in Art: S.H. Raza*, New Delhi: Art Alive Gallery, 2007, p. 111) From the late '60s and into the '80s, Raza created several series of paintings that were named for specific places or in more notional terms, were based on nature. Works such as *Matheran* (1976), *Rajasthan* (1975), *Jaipur* (1980), are all rich, earth-toned hymns to nature. The present lot, *La Terre*, from 1968 is one of the earlier works, and with its deep and glowing golds and browns, literally invokes the benevolence of mother earth through its title, 'The Earth.' In this large one-metre square work, "The vibrancy of color becomes sensuous and physical presence, [is] applied with a boldness that defies the need for subject matter..." (Geeti Sen, *Bindu: Space and Time in Raza's Vision*, New Delhi: Media Transasia Ltd., 1997, p. 76)



Inscription on reverse of painting



The present lot on display at the *Raza Peintures* exhibition at the Galerie Lara Vincy in Paris, 2015



34

S H RAZA (1922 - 2016)

Untitled

Signed and dated 'Raza '77' (lower right); inscribed 'Raza 1977 6F' (on the reverse)

1977

Oil on canvas

16.25 x 13 in (41.3 x 33.3 cm)

Rs 12,00,000 - 15,00,000

\$ 18,185 - 22,730

PROVENANCE:

Acquired from the artist's studio in Gorbio

Private Collection, Norway

Christie's, New York, 16 September 2008, lot 215

Private Collection, UAE



The present lot was created during a time of transition for Raza, as he grew closer to the use of geometry and the Bindu that emerged in his later works. The colour and composition of *La Terre / The Earth (Green)* demonstrates his earlier gestural brushwork, but also has distinct elements of structure and geometry. Though the loose brushwork remains, it is now circumscribed within a definite frame composed of solid, horizontal and vertical lines of colour. Dark, multi-hued greens frame the inner composition that is subtly divided vertically into two, and is both reminiscent of traditional miniature painting and indicative of the changes that were soon to transform Raza's idiom.

In 1978, Raza was invited by the Madhya Pradesh government to present an exhibition of his works—an event that was a huge success and once again placed the artist firmly within the modern Indian art landscape. His hometown in Madhya Pradesh was a recurring subterranean image in his works during this time. Rajasthan, “the land of deserts, miniatures and colours” (Ashok Vajpeyi ed., *A Life in Art: S.H. Raza*, New Delhi: Art Alive Gallery, 2007, p. 114) too, was a huge influence, particularly in way of the tradition of miniature paintings it offered. While he never painted a miniature work, Raza employed the dominant colours and different divisive techniques of miniature painting on to his canvases.

Raza
 1981
 100x100
 "La terre"
 "THE EARTH" (Green)

According to art critic Rudy von Leyden, who later attended the exhibition in Bern where the present was acquired by its current owner, Raza's India visits had "resensitized his perceptiveness for a final supreme and universal viewing of nature, not as appearance, not as spectacle but as an integrated force of life and cosmic growth reflected in every elementary particle and in every fibre of a human being.. Nature became to Raza something not to be observed or to be imagined but something to be experienced in the very act of putting paint on canvas. Painting acts itself out as a natural force, struggling in darkness, breaking into light, shivering in cold, burning in heat, trying to find form and yet dissolving into chaos... the work of art emerges as an entity of vibrating power, metamorphosis incarnate, unchangeable and ever changing like the forces of nature reflected in the human mind." (Rudolf von Leyden, "Metamorphosis," Raza, Mumbai: Chemould Publications and Arts, 1985)

"Love for each other, human compassion springs from the precious demonstration of nature in everyday existence, in animal life, in human life."

— S H RAZA

Inscription on reverse of painting



PROPERTY FROM THE COLLECTION OF ERICA KALIKA BLÖCHLINGER, SWITZERLAND

φ 35

S H RAZA (1922 - 2016)

La Terre / The Earth (Green)

Indistinctly signed and dated 'RAZA '81' (lower right, visible under UV light); signed, dated and inscribed 'RAZA / 1981 / "La terre" / "THE EARTH" (Green)' (on the reverse) 1981

Acrylic on canvas
39.25 x 39.25 in (100 x 100 cm)

Rs 1,50,00,000 - 2,00,00,000
\$ 227,275 - 303,035

All proceeds from this sale will benefit *Das Tier + Wir*, a charity for animal welfare in Bern, Switzerland, founded by Erica Kalika Blöchlinger, who has dedicated her life to the ethical treatment of animals.

PUBLISHED:

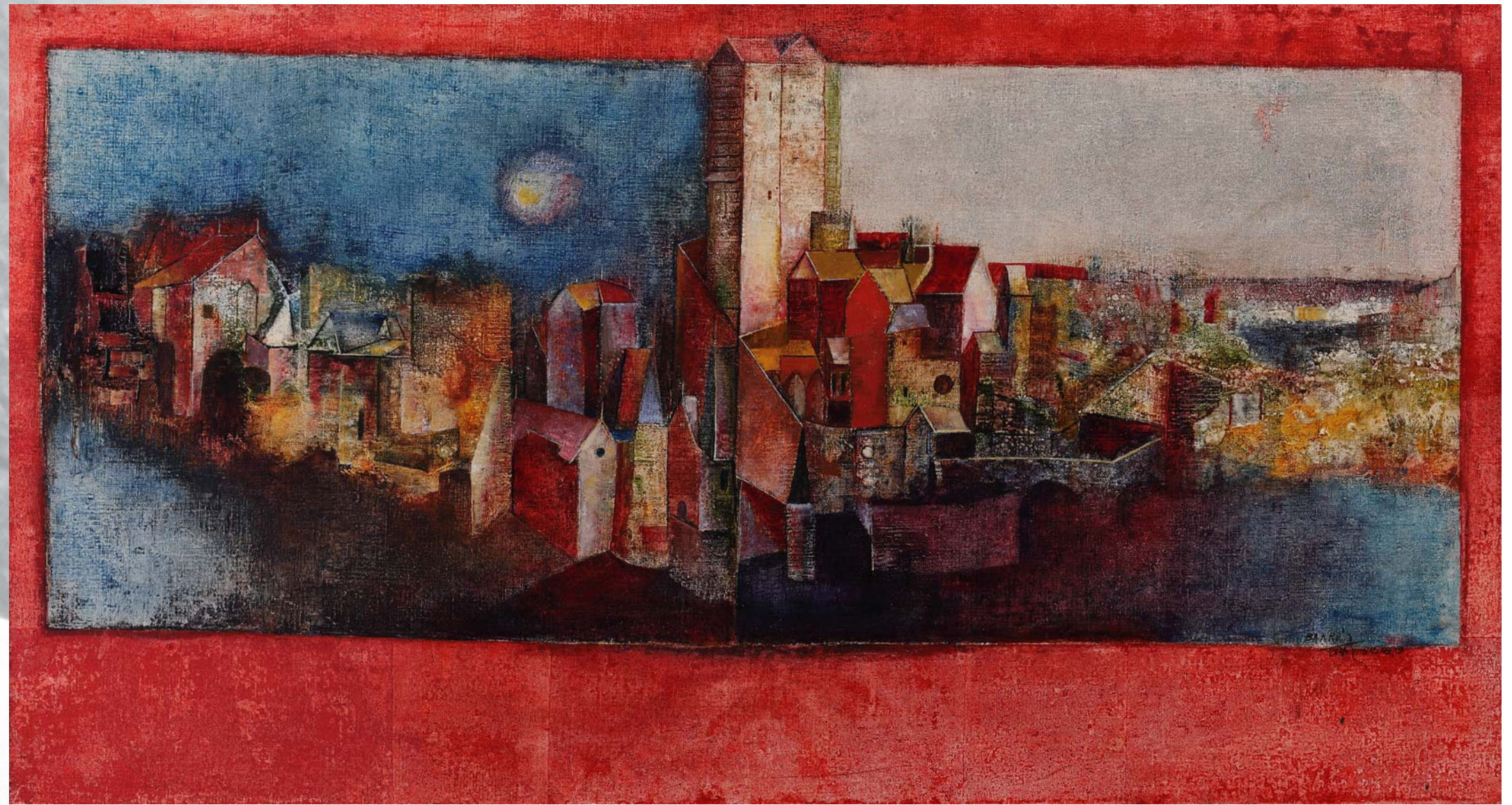
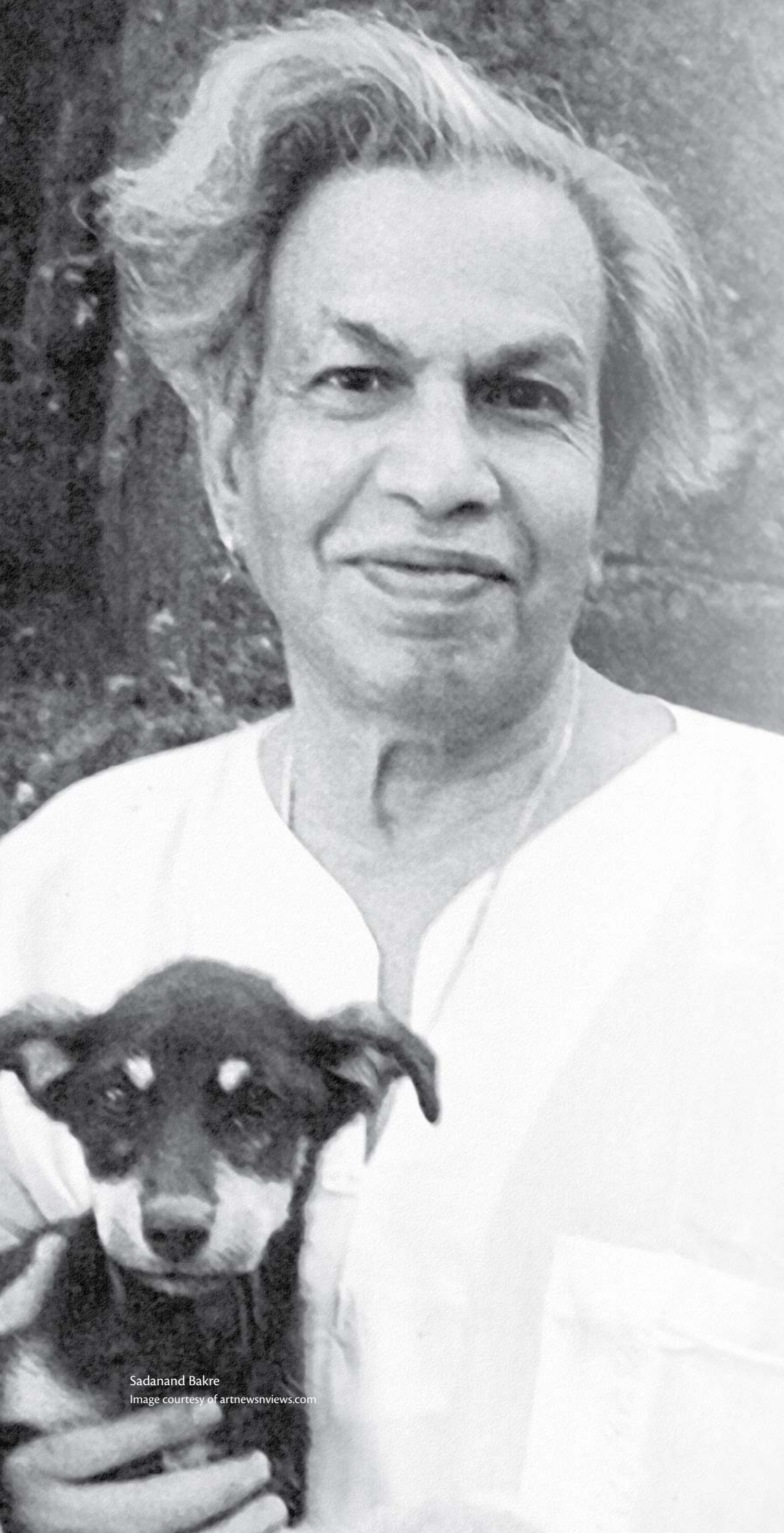
Ashok Vajpeyi ed., *A Life in Art: S.H. Raza*, New Delhi: Art Alive Gallery, 2007, pp. 220-221 (illustrated)



Image courtesy of Erica Kalika Blöchlinger

ERICA KALIKA BLÖCHLINGER

All proceeds from this sale will go to *Das Tier + Wir*, a charity for animal welfare in Bern, Switzerland, founded by Erica Kalika Blöchlinger, who has dedicated her life to the ethical treatment of animals. A Gandhian in spirit, she headed the Swami Muktananda meditation centre in Bern during the 1960s, a place for people from around the world who were interested in Indian philosophy. Gallerist Kekoo Gandhi, and several leading Indian artists were part of her circle during this time. In 1982, Gandhi's eldest daughter Rashna organised a show of Raza's paintings at the Gallery Loeb in Bern, which was attended by several past Volkart India employees, and other Raza collectors including Henning Holk Larsen of Larsen & Tubro. Rudy von Leyden, who had first spotted Raza as a young artist at the Bombay Art Society in the 1950s, too attended and gave a touching speech. Raza's *La Terre / The Earth (Green)*, with its lively expression of nature's bounty was acquired by Ms. Blöchlinger at this show. The painting has since been cherished in an environment where nature, animals and spirituality were equally valued.



PROPERTY FROM AN IMPORTANT
FAMILY COLLECTION, NEW DELHI

36

SADANAND BAKRE (1920 - 2007)

Untitled

Signed 'BAKRE' and signed and dated in Devnagari (lower right);
inscribed 'S. K. BAKRE '11 ST. HELEN'S GDNS, LONDON W10'
and signed and dated in Devnagari (on the reverse)

1965

Oil on canvas

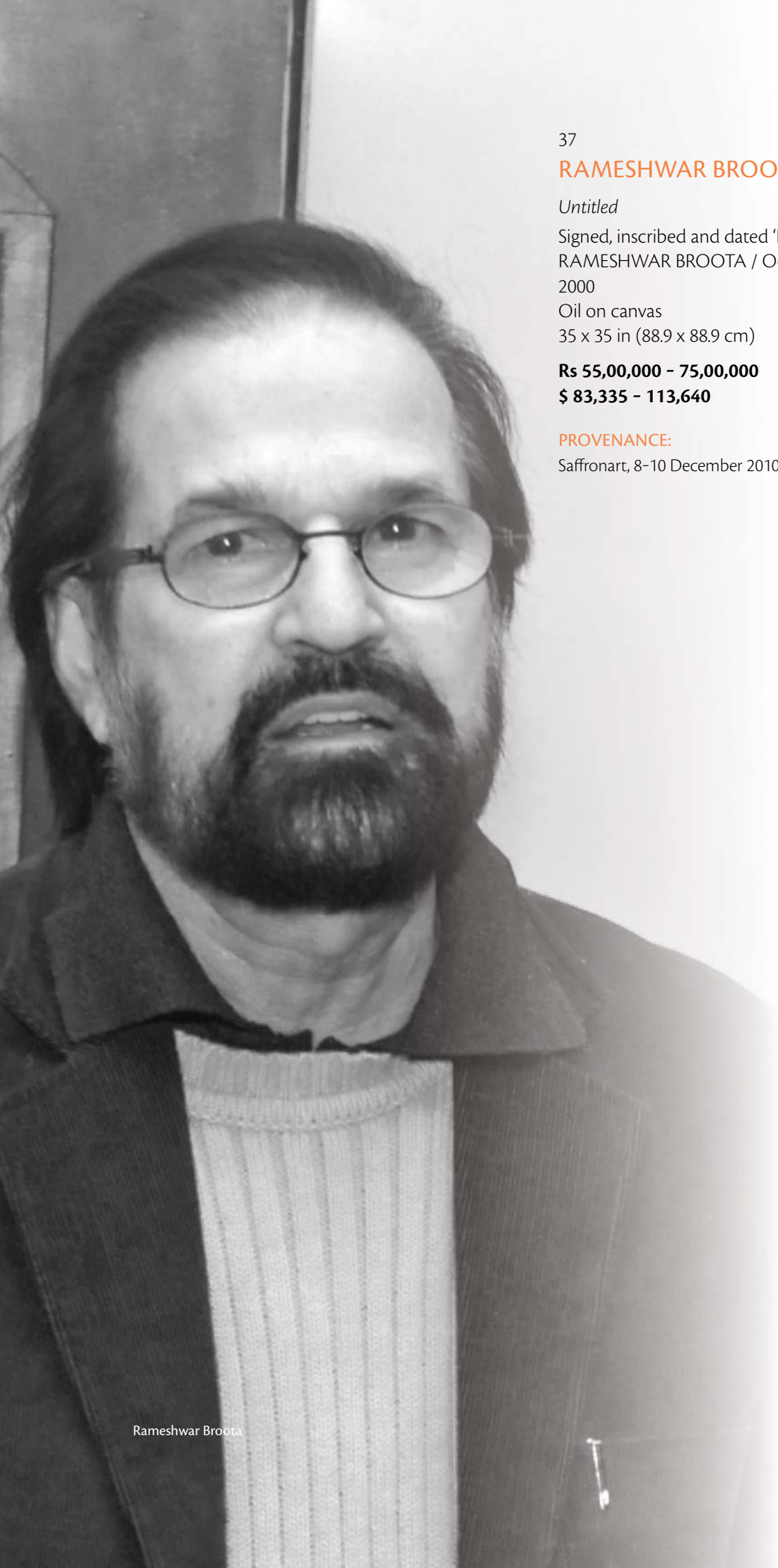
21.75 x 39.75 in (55 x 100.8 cm)

Rs 10,00,000 - 15,00,000

\$ 15,155 - 22,730

PROVENANCE:

Private Collection, UK



37

RAMESHWAR BROOTA (b. 1941)

Untitled

Signed, inscribed and dated 'R.Broota /
RAMESHWAR BROOTA / Oct. 2000' (on the reverse)
2000

Oil on canvas

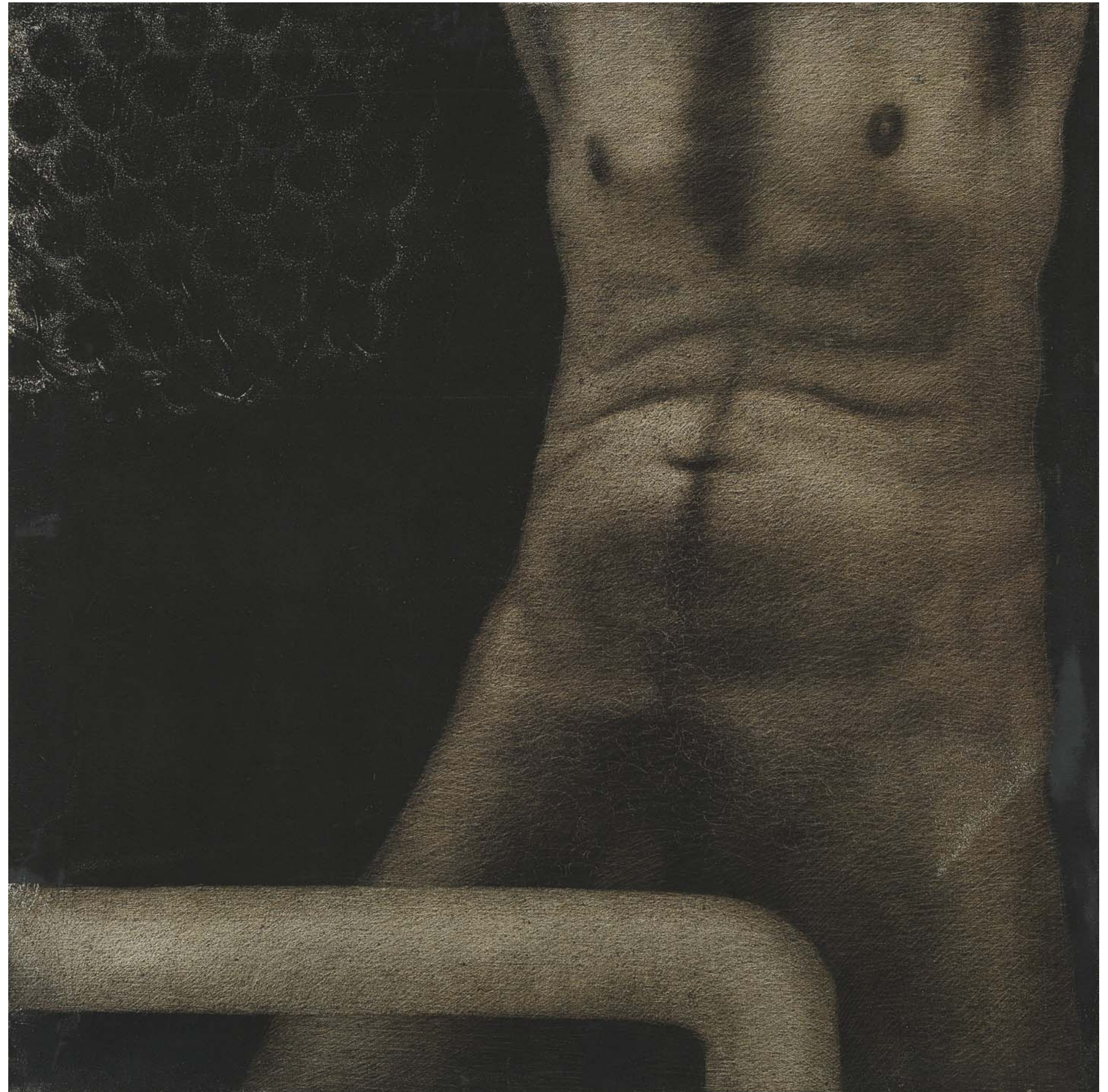
35 x 35 in (88.9 x 88.9 cm)

Rs 55,00,000 - 75,00,000

\$ 83,335 - 113,640

PROVENANCE:

Saffronart, 8-10 December 2010, lot 54



38

F N SOUZA (1924 - 2002)

Untitled

Signed and dated 'Souza 59' (lower centre)
1959

Pen and ink on paper
8 x 12.5 in (20.3 x 31.7 cm)

Rs 5,00,000 - 7,00,000
\$ 7,580 - 10,610

PROVENANCE:

Grosvenor Gallery, London, circa 1962-64
Private European Collection
Bonhams, London, 21 May 2007, lot 79
Private Collection, Mumbai



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, MUMBAI

39

F N SOUZA (1924 - 2002)

Untitled

Signed and dated 'Souza 64' (upper left)

1964

Oil on linen

34 x 39.25 in (86.2 x 99.4 cm)

Rs 1,20,00,000 - 1,80,00,000

\$ 181,820 - 272,730

In a career defined by scathing portrayals of individuals and society, Souza painted some landscapes which exemplify his mastery over the elements of form and space. The present lot, painted in 1964, is an almost perfect expression of the line techniques at which Souza excelled. In 1960, he was awarded a scholarship by the Italian Government, to visit Italy and other countries in Europe, including France. Village scenes in Provence provided the setting for French Impressionists as well as several of India's leading Modernists, who were there to explore new ways of seeing. It is unclear if the city in the present lot is set on a mountainside or whether the city itself builds up the mountainside. The sloping roofs, walls and foliage is drawn with Souza's "iconic line" and only a separation of green and brown colours creates a horizon line.

In a 1989 article published in *The Times of India*, Souza expounded on the distinct language for landscape painting which was developed by Indian artists. It provides a context for the present lot and explains how Indian artists were searching for their own individual identities during this decade. "We can now look back and be surprised at how those of us from the Progressive Artists' Group, Raza, Gade and myself, completely broke away from the wishy-washy 19th century English watercolourists, an influence which prevailed in Bombay even in the 1940s, and came into our own individual styles; our landscapes were not only very different from those of British painters like to Turner and Constable, we were, although we were very modern, different from the French impressionists. We were bold and full of fire. Our landscapes were full of brilliant colours!" (F N Souza, "Red Trees, Black Skies," *The Times of India*, 4 June 1989, p. 4)



Paul Cézanne, *Mont Sainte-Victoire seen from Bellevue*, circa 1886
Source: Paul Cézanne [Public domain], via Wikimedia Commons



Perched Village of Bonnieux in Spring, Luberon Regional Park, Provence, France
© travelstock44 / Alamy Stock Photo



PROPERTY OF A GENTLEMAN, NEW DELHI

40

KRISHEN KHANNA (b. 1925)

Emmaus

Signed and inscribed 'K Khanna / KRISHEN KHANNA / "EMMAUS"' (on the reverse)
2006

Oil on canvas
71.5 x 51.5 in (181.5 x 130.7 cm)

Rs 70,00,000 - 90,00,000
\$ 106,065 - 136,365

PROVENANCE:

Acquired directly from the artist

EXHIBITED:

Krishen Khanna, London: Saffronart in association with Osborne Samuel and Berkeley Square Gallery, 19-24 March 2007

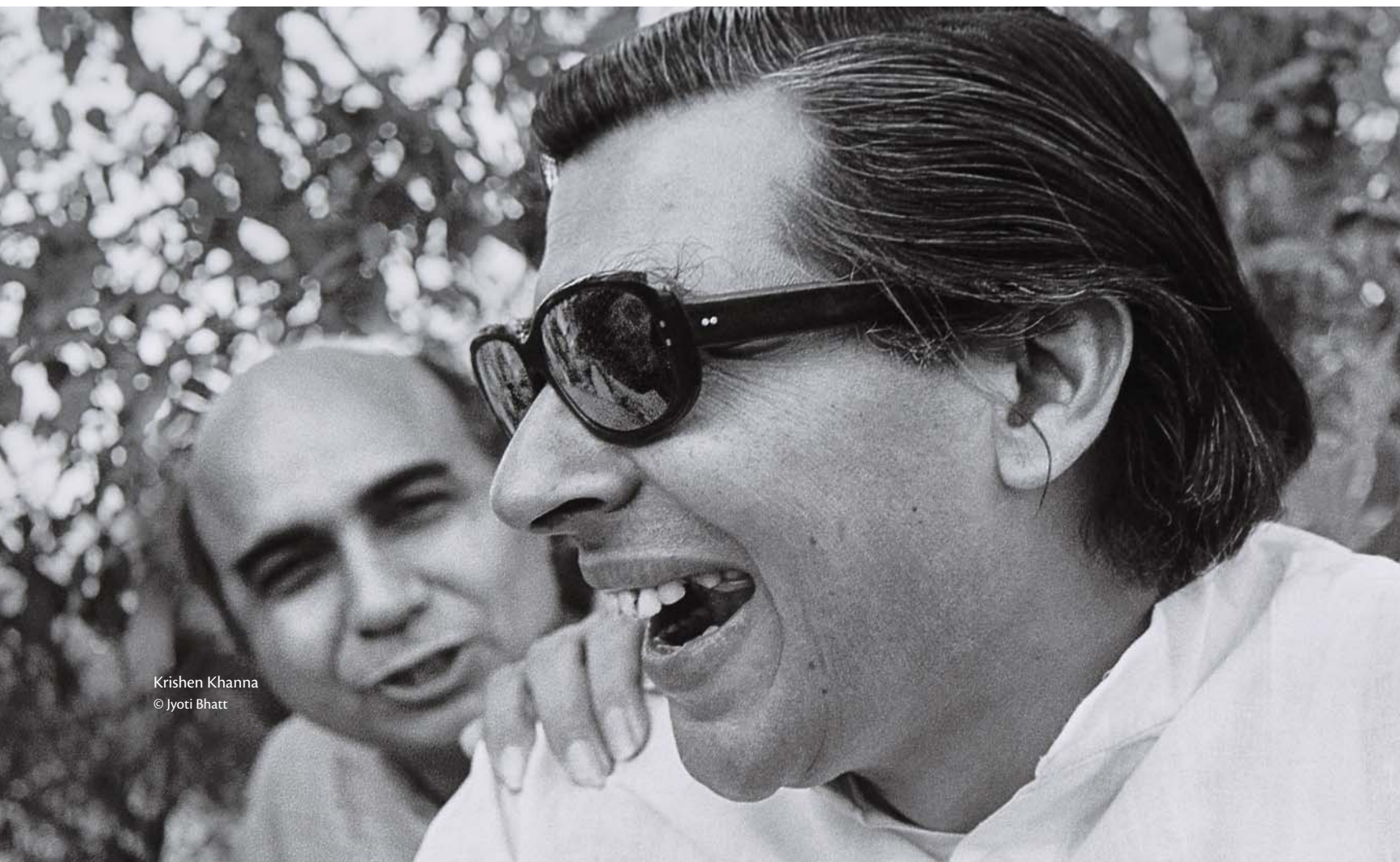
Krishen Khanna: A RETROSPECTIVE, New Delhi: Saffronart, 23 January - 5 February 2010

PUBLISHED:

Norbert Lynton, Gayatri Sinha and Ranjit Hoskote eds., *Krishen Khanna: Images in My Time*, Ahmedabad: Mapin Publishing Pvt. Ltd., 2007, pp. 127, 136-137 (illustrated)

Krishen Khanna's art focuses on the human figure. The subject is often that of the subaltern: a term used by postcolonial critic Gayatri Chakravorty Spivak to denote a class of people that were "ostracised, hapless victims of society." (Gayatri Sinha, *Krishen Khanna: A Critical Biography*, New Delhi: Vadehra Art Gallery, 2001, p. 98) Within this context and beyond, Khanna is concerned with the individual and his particular condition in society. Band musicians, waiters at roadside tea-stalls or *dhabas*, and labourers sleeping beneath trucks – subjects who are otherwise overlooked – gain dignity in his works.

Emmaus is situated towards the end of Khanna's series of Christ paintings, which began in the late 1960s. They were often allegorical, in Khanna's vocabulary, for the political turmoil that emerged during the Emergency in India in the 1970s. "Through a lack of physical detail, the paintings aspire towards a quality of timelessness... Khanna is probably the first painter of the unromanticised subaltern who does not lend it the redeeming rhythms of his contemporary Husain or else the abstracted spaces and forms of Tyeb Mehta. The manacled Christ... or the rough men supping with Christ at Emmaus show a kinship with his exhausted labourers sleeping beneath their dusty trucks." (Gayatri Sinha, *Krishen Khanna: The Embrace of Love*, Ahmedabad: Mapin Publishing Pvt. Ltd., 2005, p. 17)



Krishen Khanna
© Jyoti Bhatt



PROPERTY FROM THE COLLECTION OF AN
IMPORTANT FAMILY, NEW DELHI

41

JAMINI ROY (1887 - 1972)

Untitled (Mother and Child)

Signed in Bengali (lower right)
Gouache on paper pasted on board
11.25 x 5.5 in (28.4 x 13.8 cm)

Rs 6,00,000 - 8,00,000

\$ 9,095 - 12,125

NON-EXPORTABLE NATIONAL ART TREASURE

PROVENANCE:

Acquired in India, circa 1960
Thence by descent

42

K H ARA (1914 - 1985)

Untitled (Seated Nude)

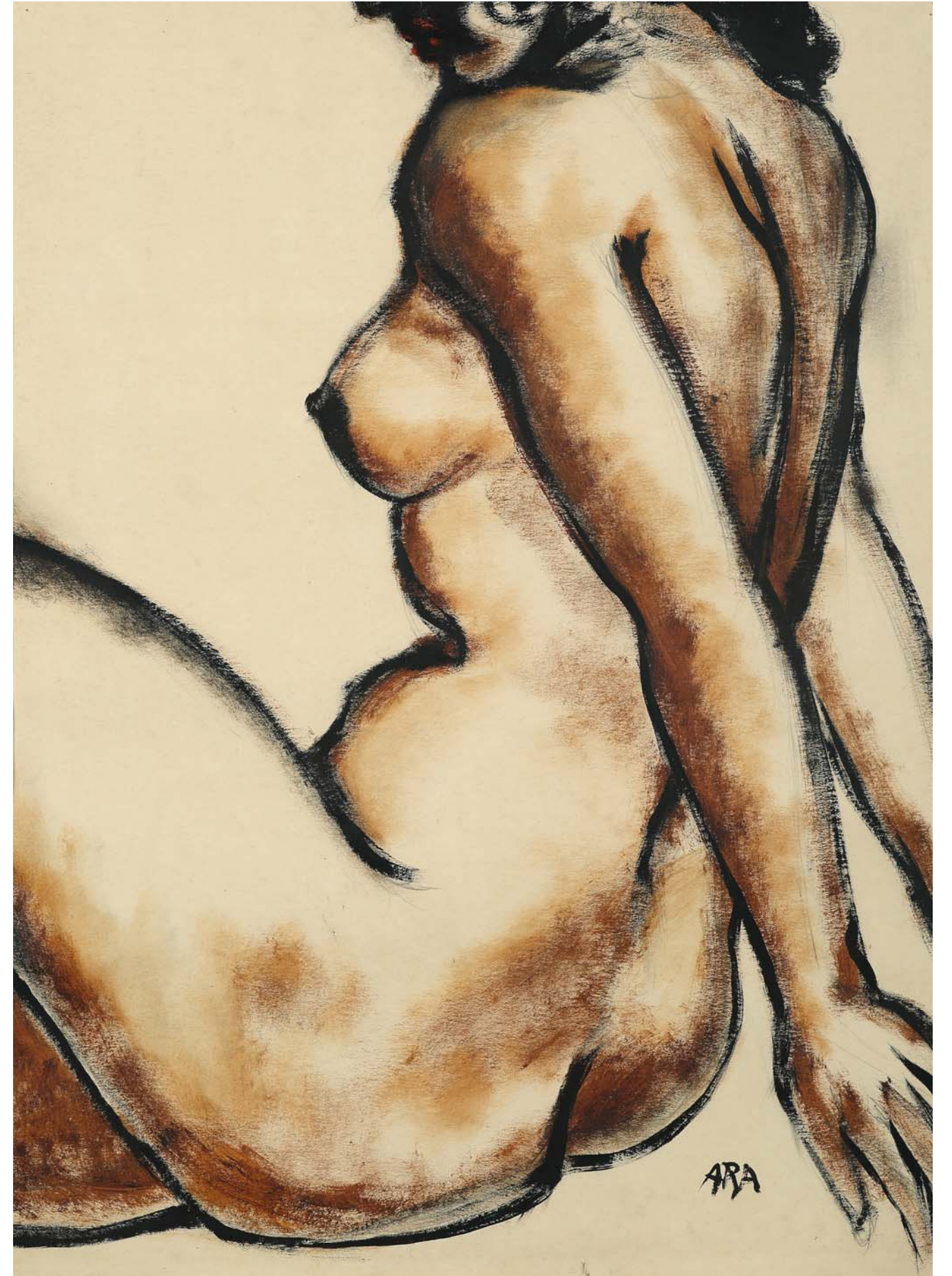
Signed 'ARA' (lower left)
Gouache on paper
29.25 x 21.25 in (74.2 x 53.7 cm)

Rs 3,00,000 - 5,00,000

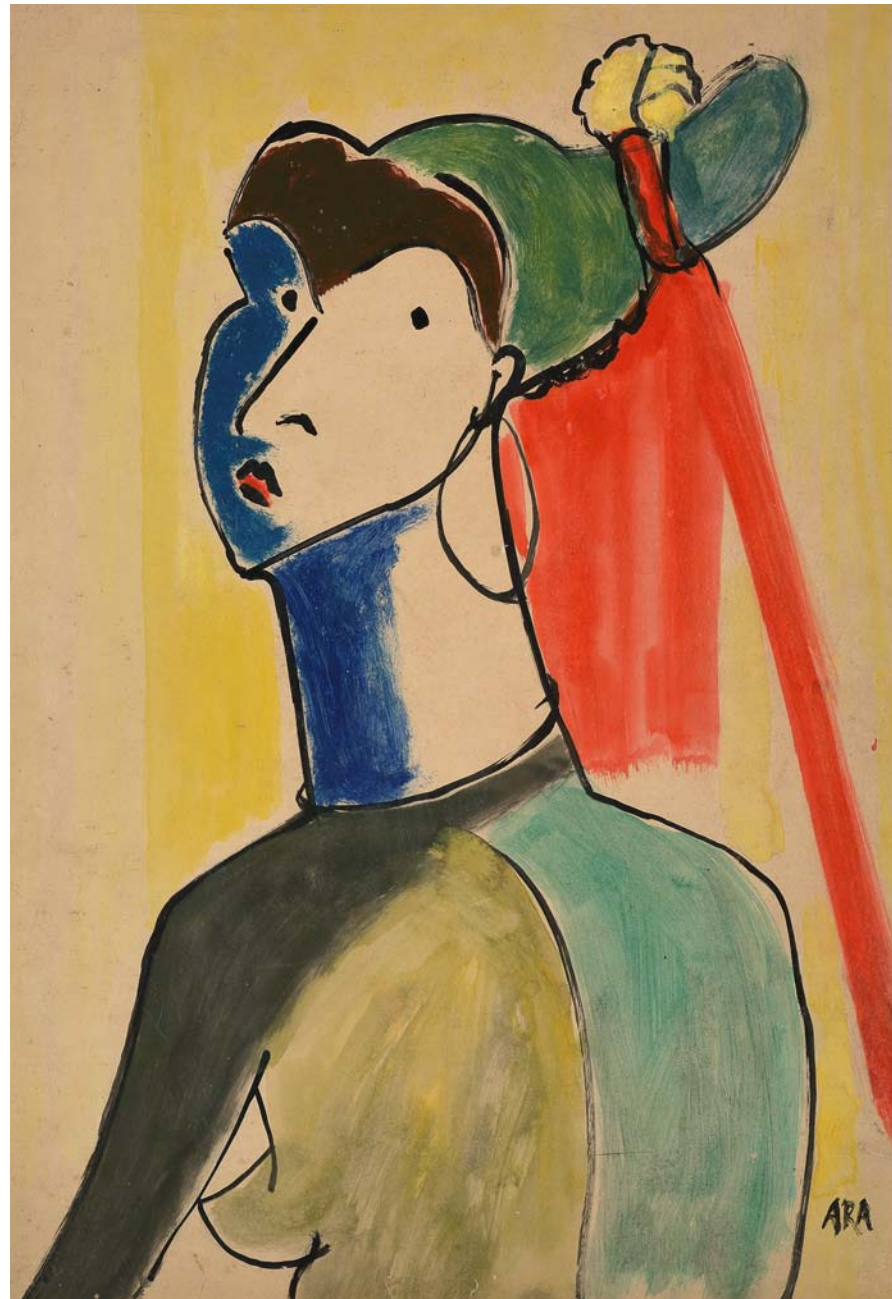
\$ 4,550 - 7,580

PROVENANCE:

Acquired in India, circa 1960
Private Collection, Connecticut, USA
Private Collection, North India



42



43

K H ARA (1914 - 1985)

Untitled

Signed 'ARA' (lower right); signed and dated again 'ARA 1950' (on the reverse) 1950

Ink and watercolour on paper
22.25 x 15.5 in (56.5 x 39.4 cm)

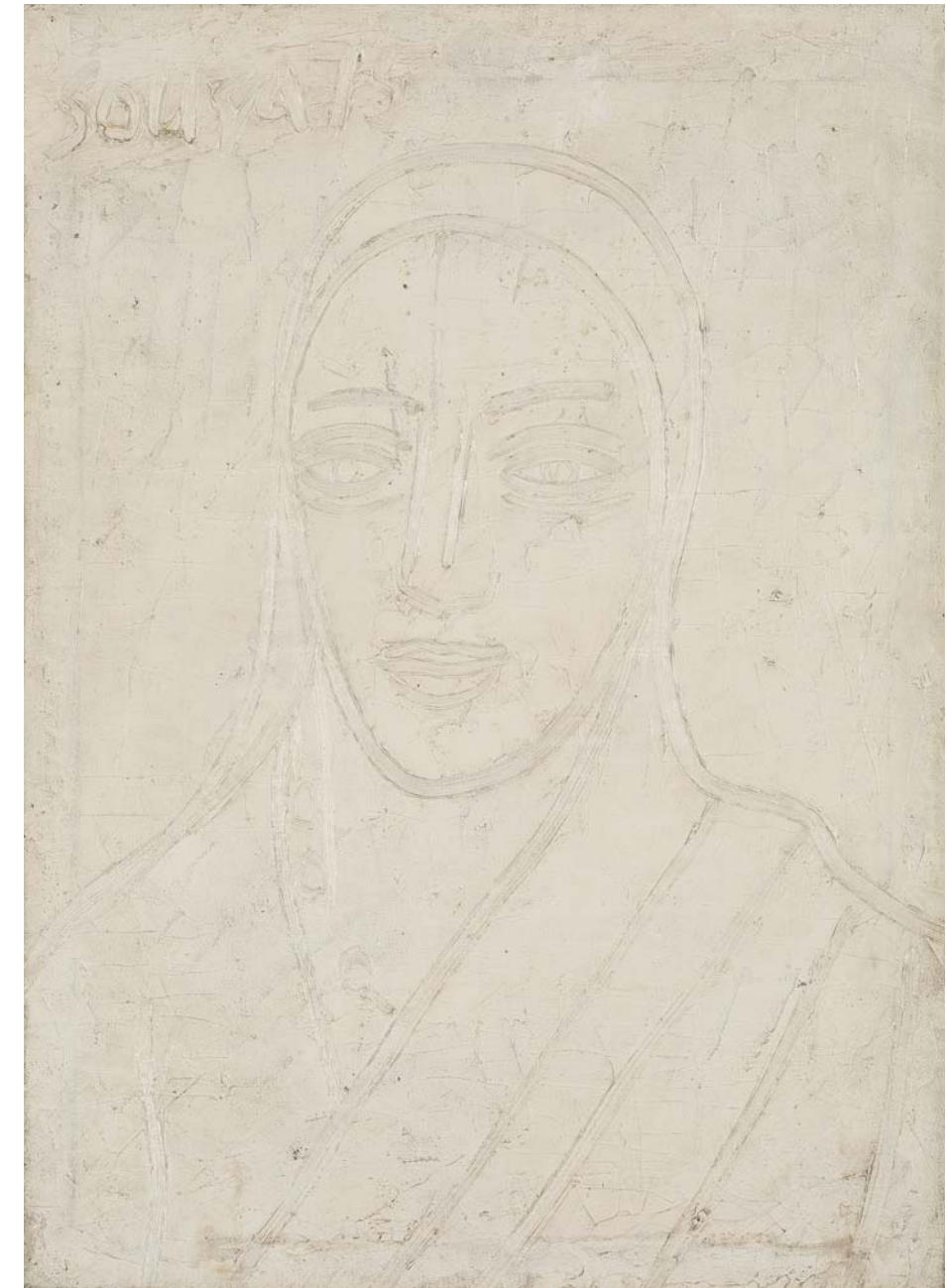
Rs 6,00,000 - 8,00,000
\$ 9,095 - 12,125

PROVENANCE:

Collection of the artist's family



Gaitonde and Ara (centre) with work similar to the present lot in the background. Extreme right: Dr. Homi Bhabha
Image courtesy of Ruxana Pathan



44

F N SOUZA (1924 - 2002)

Untitled

Signed and dated 'Souza 75' (upper left) 1975

Acrylic on canvas
23.5 x 17.25 in (59.4 x 44 cm)

Rs 25,00,000 - 35,00,000
\$ 37,880 - 53,035

PROVENANCE:

Acquired by the present owner from Dhoomimal Gallery, New Delhi

The monochromatic white works from the seventies constitute a parallel to Souza's black works of 1965, but are comparatively very rare. In both cases, he experimented with the elimination of colour to focus on line and texture, and both bodies of work represent important milestones in his oeuvre. As a pre-eminent draughtsman, he was fascinated by the challenge of delineation in white on white.



PROPERTY OF A DISTINGUISHED GENTLEMAN,
NEW DELHI

45

M F HUSAIN (1913 - 2011)

Untitled

Signed and dated in Devnagari (lower right);
bearing Vadehra Art Gallery label (on the reverse)
1965

Oil on board
47.75 x 23.75 in (121.5 x 60.5 cm)

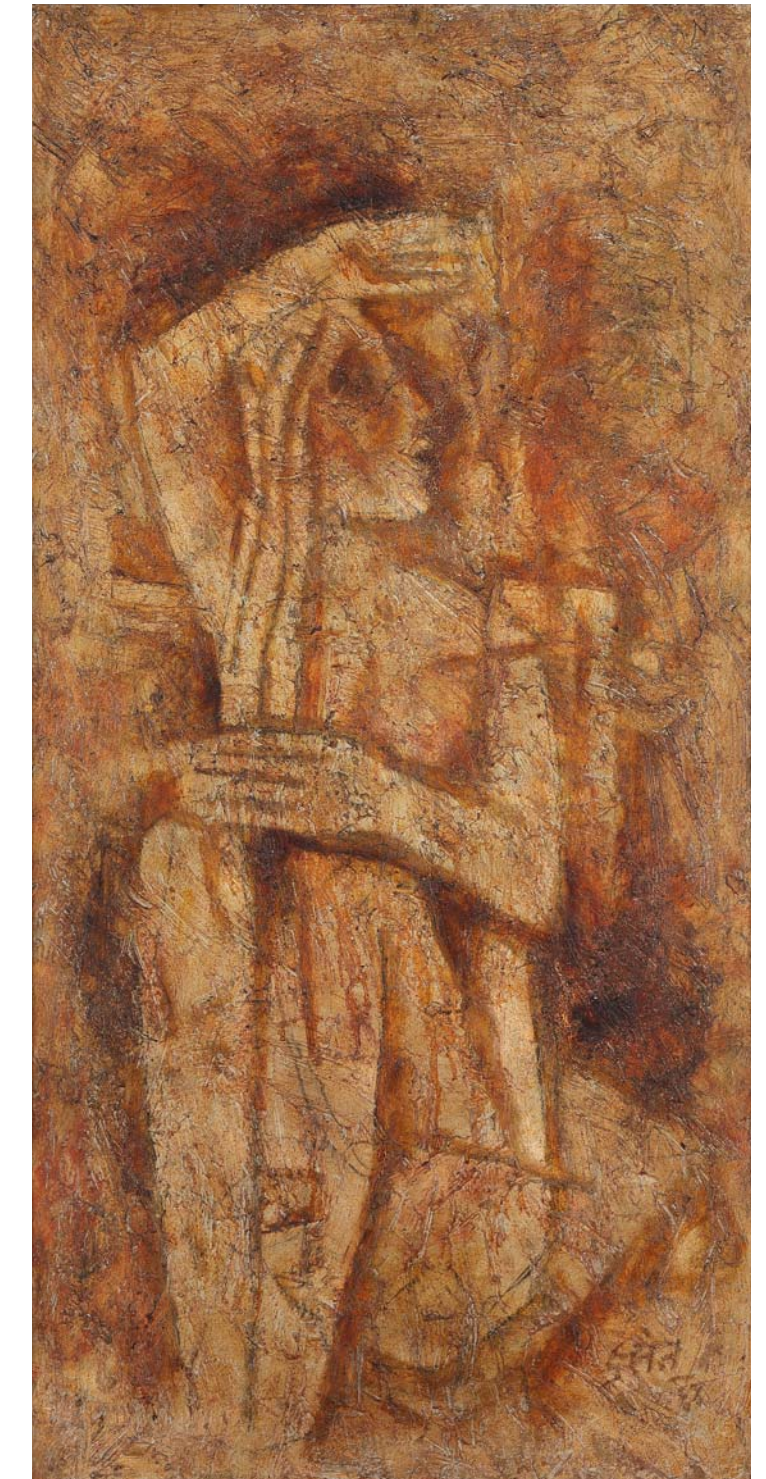
Rs 75,00,000 - 85,00,000
\$ 113,640 - 128,790

PROVENANCE:

Acquired from Vadehra Art Gallery

Husain's genius for incorporating diverse influences in his art is seen in this lot. The composition of miniature painting and the plasticity of Indian sculpture is evoked here. The entire painting takes on the grainy brown texture of stone sculptures. The embrace of the seated figures is reminiscent of classical Persian and Indian miniatures, which often depicted lovers in variations of this pose.

Husain travelled extensively across India between 1948 and 1955, where "his exposure, in rapid succession, to Mathura sculpture and Jain and Basohli painting... had a decisive impact on the formal aspect of his work." (Richard Bartholomew and Shiv S Kapur, *Husain*, New York: Harry N Abrams, Inc., 1972, pp. 36, 38)



Nara Narayana panel on the eastern wall
of the Vishnu temple, circa 5th century
Source: Wikipedia

With my very good wishes - and
I am delighted to find that you have the
Paris portrait of 1949.



Left: Cover of Ranjit Hoskote's, *The Crucible of Painting: The Art of Jehangir Sabavala*, Mumbai: Eminence Designs Pvt. Ltd., 2005.

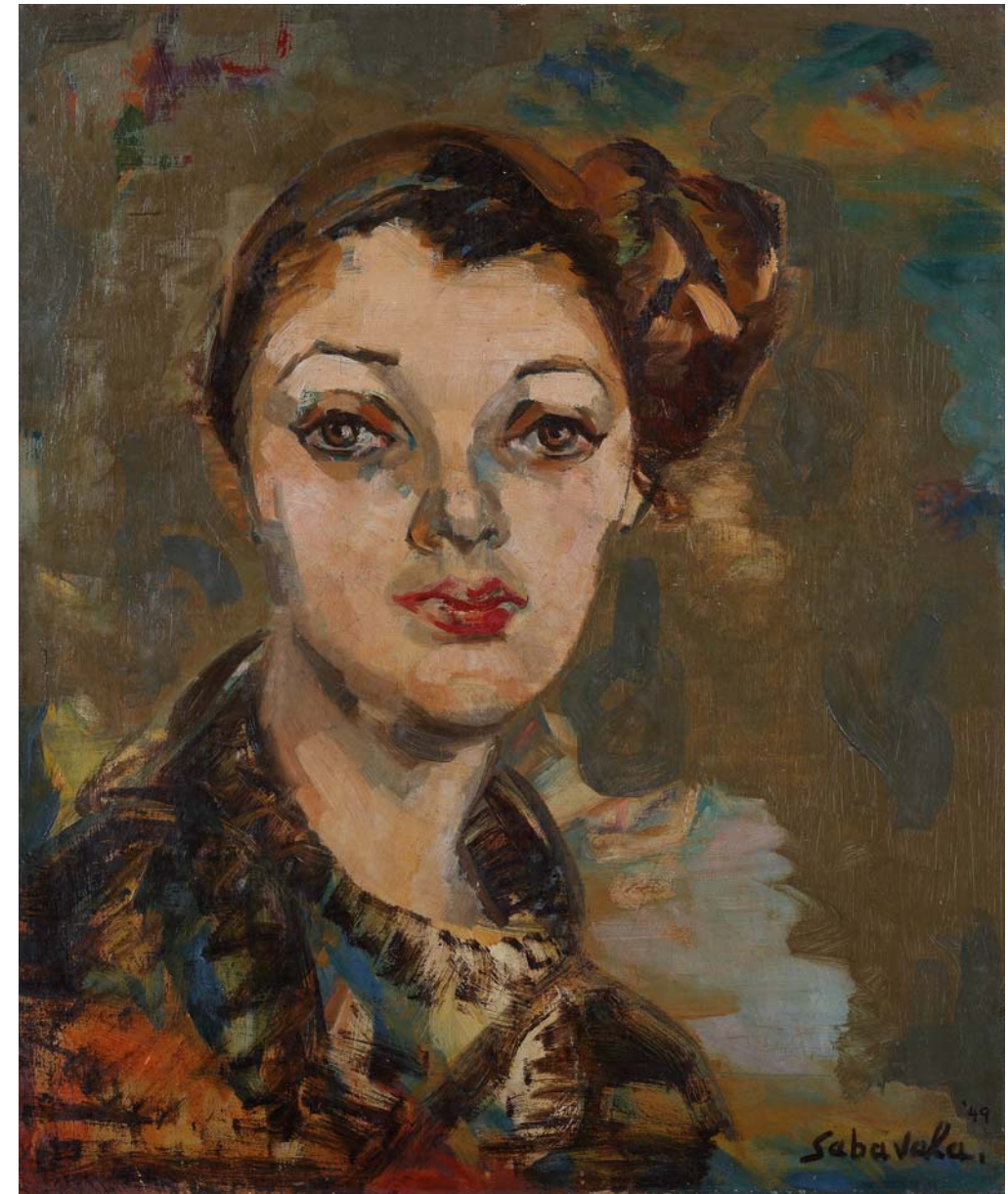
Above: Sabavala's dedication to the collector on the first page of the book, expressing his happiness that the portrait he painted in 1949 was in good hands.

Jehangir Sabavala
New Delhi

13.4.07.



Image courtesy of Shirin Sabavala



PROPERTY FROM AN EMINENT COLLECTION, NEW DELHI

46

JEHANGIR SABAVALA (1922 - 2011)

Untitled

Signed and dated 'Sabavala '49' (lower right)
1949

Oil on canvas
21 x 17.25 in (53.1 x 43.9 cm)

Rs 30,00,000 - 40,00,000
\$ 45,455 - 60,610

PROVENANCE:


Acquired from *Preserve the web of life: An exhibition / auction of famed yesteryears' and contemporary Indian Artists from 1857-1997*, 22-24 January 1998, lot 128

EXHIBITED:

Preserve the web of life: An exhibition / auction of famed yesteryears' and contemporary Indian Artists from 1857-1997, New Delhi: India Habitat Centre, 22-23 January, 1998

PUBLISHED:

Preserve the web of life: An exhibition / auction of famed yesteryears' and contemporary Indian Artists from 1857-1997, New Delhi: WWF INDIA, 1998 (illustrated, unpaginated)



"Over the years, I have found myself irresistibly drawn to the still, solitary world of the bare landscape, within which man, if present, is a notation, a lost fugitive or a pilgrim."

– JEHANGIR SABAVALA

JEHANGIR SABAVALA (1922 - 2011)*The Long Dark Land*

Signed and dated 'Sabavala '71' (lower left);
inscribed and dated "'The Long Dark Land"
by Jehangir Sabavala 1971' (on the reverse)
1971

Oil on canvas
29.5 x 49.5 in (75 x 125.5 cm)

Rs 2,00,00,000 - 2,50,00,000
\$ 303,035 - 378,790

PROVENANCE:

Saffronart, 4-5 May 2004, lot 28
Private Collection, India

Sabavala's sublime, haunting landscapes were influenced by the artist's interest in spiritual estrangement, especially prevalent in the writing of Albert Camus.



Jehangir Sabavala, *The Green Cape*, 1974
Saffronart, Mumbai, 25 February 2016, lot 18



Jehangir Sabavala, *Plum - Dark Twilight*, 1965
Saffronart, New Delhi, 10 September 2015, lot 38




"You do not only structure space, you... inhabit it."

– JEHANGIR SABAVALA

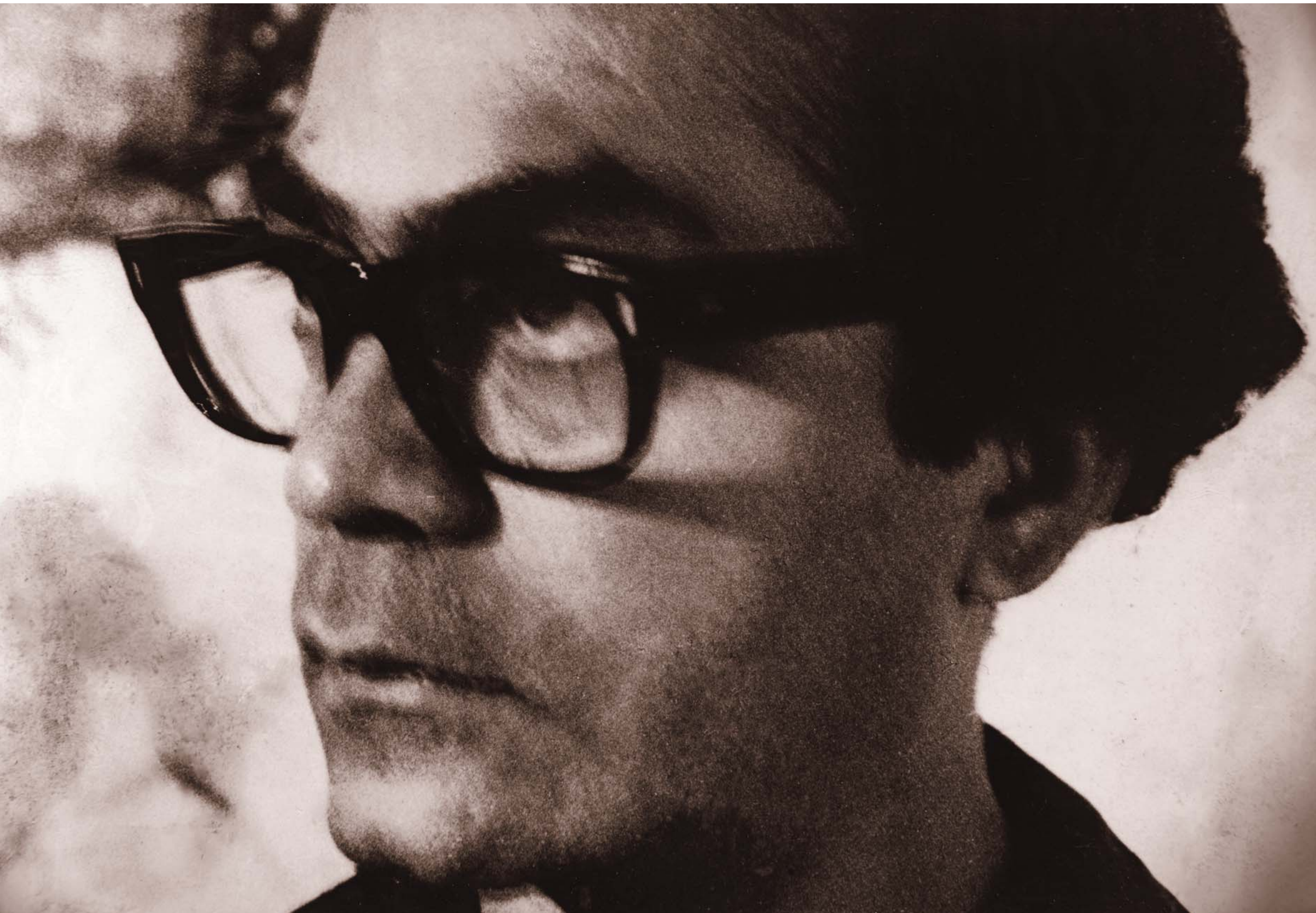
By the 1970s, Sabavala's art was growing into its own structured space. "Direction steadily passes from observed object to imagined reality." (Pria Devi, *Jehangir Sabavala*, New Delhi: Lalit Kala Akademi, 1984, p. 2) The present lot, with its stark landscape and receding horizon, muted colours and haunting absences, epitomises Sabavala's solitary landscapes which offered space for contemplation. Sabavala's work is aesthetically sublime and is also intrinsically

laced with philosophical thought. "Sabavala's paintings have preserved an introspective, melancholy lyricism, as well as the ache of the Sublime. These paintings are tinted with nostalgia, as for moments once possessed, for homelands once known and now forever beyond the horizon of what can be known." (Ranjit Hoskote, *Pilgrim, Exile, Sorcerer: The Painterly Evolution of Jehangir Sabavala*, Mumbai: Eminence Designs Pvt. Ltd., 1998, p. 99)



“Everything starts from silence. The silence of the brush. The silence of the canvas. The silence of the painting knife. The painter starts by absorbing all these silences.”

– V S GAITONDE



Vasudeo Gaitonde
Image Courtesy of Kishori Das
Published in *Vasudeo Santu Gaitonde: Sonata of Solitude*, Mumbai: Bodhana Arts and Research Foundation, 2016

Vasudeo Santu Gaitonde, for the most part, lived a solitary, spiritually inclined life – the essence of which reflected palpably in his paintings. Born to Goan parents, he grew up in a *chawl* in the Girgaum area of Bombay. From his modest beginnings, and against all odds, he pursued an enigmatic quest toward abstraction, and is today regarded as one of the most formidable artists not only in India, but on the world art stage. In an interview, fellow artist Krishen Khanna stated, “There is a strong correlation I see between the way Gaitonde thought, the way he lived, and the way he painted.” (Sandhini Poddar, *V S Gaitonde: Painting as Process, Painting as Life*, New York: The Solomon R Guggenheim Museum, 2014, p. 28) Gaitonde’s ethereal canvases, including the present lot, exude the grand silences he alluded to when describing the act of painting.

Gaitonde’s training began at the J J School of Arts in Bombay in 1945. “Gaitonde’s formal initiation into the fine arts came at a momentous time, for India stood on the brink of independence, poised to throw off the yoke of British colonialism. The curriculum at the arts college largely followed the same pattern as the Royal Academy in London.” (Meera Menezes, *Vasudeo Santu Gaitonde: Sonata of Solitude*, Mumbai: Bodhana Arts and Research Foundation, 2016, p. 48) Gaitonde, however, influenced by mentors like Shankar Palshikar and Jagannath Ahiwasi, also studied Indian miniatures. In his early works, he would adopt the bold colours and fine lines of the Basohli and Jain schools of painting. Gaitonde eventually gravitated towards Western Modernism, particularly works by Paul Klee. The latter’s whimsical forms and colours opened up a new language of expression for Gaitonde.

In the early 1950s, Gaitonde was loosely associated with the influential Bombay Progressive Artists’ Group, invited by M F Husain, and later the Bombay Group. Even in these collectives, Gaitonde charted his own course, “consciously choosing not to pay banal homage to the social and political causes of the time. The social relevance of art was of no particular interest to him, Gaitonde’s kingdom was not of this world. Abstraction, with its emphasis on the autonomy of the aesthetic, liberated him from depicting matters temporal, and he was highly conscious of its emancipatory potential. He chose to focus instead of light and line, texture and tactility, opacity and translucence and on the evocative possibilities of colour.” (Menezes, p. 27)

PROPERTY FROM A PRIVATE INTERNATIONAL COLLECTION

φ 48

V S GAITONDE (1924 - 2001)

Untitled

Signed and dated in Devnagari and signed and dated 'GAITONDE / 70' (on the reverse)
1970

Oil on canvas
60 x 34.75 in (152.1 x 88.3 cm)

Rs 10,00,00,000 - 15,00,00,000
\$ 1,515,160 - 2,272,730

PROVENANCE:

Gallery Chanakya, New Delhi
Private Collection, Washington, DC, acquired from the above in 1971

EXHIBITED:

V.S. Gaitonde - 1971, New Delhi: Gallery Chanakya at Ashoka Art Gallery, 14-23 February 1971

PUBLISHED:

Roshan Sahani and Narendra Dingle, *Vasudeo Santu Gaitonde: Sonata of Light*, Mumbai: Bodhana Arts and Research Foundation, 2016, p. 402 (forthcoming, illustrated)



V S Gaitonde, *Untitled*, 1965
Saffronart, 10-11 December 2008, lot 76

In 1957, Gaitonde broke away from all forms of figuration, choosing a “non-objective” mode of expression. According to Menezes, he embarked on a journey “that would take him from form to formlessness, from essaying an outward reality to conducting a deep search within.” (Menezes, p. 98) This was further augmented by his choice of monochromatic colour palettes, which he achieved almost exclusively through the use of rollers and palette knives, instead of brushes. “A turning point in his life came after his encounter with Zen Buddhism through the book *Zen in the Art of Archery*. His engagement with Zen also gave him a deeper understanding of nature and his early forays into the realm of abstraction were evocative of both sea and landscape.” (Menezes, p. 27) He was also inclined towards the philosophical and spiritual teachings of J Krishnamurti and Ramana Maharshi.

In 1968, he made a radical shift from his early horizontal canvases to a vertical format, which he retained through the rest of his career. Sometimes these canvases looked like ancient frescoes, punctuated by a horizontal band of colour, suspended forms, in heavy impasto. Gaitonde was awarded the Rockefeller Foundation Grant in 1964, which took him to New York, where he encountered Mark Rothko, one of America’s foremost Abstract Expressionists. This trip furthered Gaitonde’s experimentation with abstraction. Architect and friend of Gaitonde, Narendra Dingle writes, “There was no background on which something was painted but the entire work appeared like a dance of colours on canvas.” (Narendra Dingle, “Gaitonde: The Spirit of his Painting,” *Journal of Landscape Architecture*, No. 44, New Delhi: LA, Journal of Landscape Architecture, June 2015, p. 99)

Following two years which yielded of a group of blue-green vertical paintings, Gaitonde, in 1970 explored the subdued, earthy colour palette seen in the present lot. Speaking of a similar painting, Menezes writes: “...there is an ineffable quality to the painting, a lyricism in the handling of colour and light. Emotion and sensation in this work are conveyed by a subtle and delicate use of paint. By using a roller, the paint is spread finely across the surface, creating an ephemeral effect. An economy of expression is conveyed by a restrained and austere use of colour with its muddy and mossy tints, while the consummate play of light and darkness creates a harmonious whole.” (Menezes, p. 159) A delicate yet earthy “dance on canvas” plays out with subtlety and lyricism in the present lot.





Gaitonde and Ara
Image courtesy of Ruxana Pathan

J. Krishna Murthy

GAITONDE 70

Architect, educator and author, Narendra Denge and Gaitonde developed a friendship in Delhi in the 1970s, and shared an interest in literature and the philosophy of J Krishnamurti. In a Marathi essay (*Ruchi*, January 1988) Denge writes:

"Gaitonde's painting is a rhythmic dance that the colours perform around each other to discover themselves. It has to be called a dance because of the rhythmic movement of his paintings. It is the same painting that sometimes suddenly turns inward to examine itself in utmost peace... Even after the first encounter, the painting possesses a capacity to have a personal communication with the viewer. One is compelled to see these paintings over and over again and revel in the waves of experience that rise and fall within one's minds. They are emblems of timelessness."

(translated from his original Marathi essay as "Gaitonde – A Painter" in *An Un-Stretched Canvas (English)*, Mumbai: Bodhana Arts and Research Foundation, 2014)

Reflecting recently on the present lot, he writes, "Through the various phases that Gaitonde's painting traverses in his lifetime there comes a discovery of apparitions in the landscape. Faces and reflections are caught as if these have something in common with perceiving the play of light and movement within oneself. Monochrome and balance gain critical significance in a minimalist expression, as gradually these too would soon alter their interrelationship in experiencing purity of space where form and space resonate with one another leaving traces of memory into a zone of silence."

Inscription on reverse of painting

THE SUBTLETY OF STILLNESS

Gaitonde's art is deceptively simple. Like a pot that is defined by the emptiness it holds, Gaitonde explores the weight of nothingness, the "lightness of being." It would be simplistic to identify a few movements – Indian miniatures, American colour field painting and Western abstraction, to limit the sources for an art that is complex and reaches for the sublime. For an artist who was not very effusive, and ironically, seems to have had the most to say about "silence," it is even easier to attribute what little he did say, to be clues to understanding his work.

Gaitonde rejected the teachings of British establishment art as taught at the JJ School. "It is helpful to think of Gaitonde's art as a spiritual rebellion against artistic order, an ever deeper meditation on disorder, and an embrace of randomness." (Shahnaz Habib, "Sounds of Silence: VS Gaitonde at the Guggenheim," *The Caravan*, 1 December 2014, online) And yet, there lies an unlikely but striking similarity between the vast, luminescent canvases of Gaitonde and the British Romantic painter of seascapes, J M W Turner (1775-1851). As far removed as they are in time and notions of Art, the light and the receding horizon pull together a vision of the ocean and the landscape which may have come from similar ruminations on the vastness of the sea. Fellow artists at the Bhulabhai Centre in Mumbai, where Gaitonde had a studio in the 1950s recall that he (and sometimes Nasreen Mohamedi, who was equally enigmatic), would spend hours in quietude, just observing the ocean and the waves. Works such as the present lot present a world of deep silence that is borne of a complex churning of the mind.

Gaitonde's interactions with the equally reclusive Mark Rothko in 1964 in New York City yielded a meeting of the minds. A similar attempt to create meaning from pure colour – or more likely, to create worlds of colour *without* ascribing meaning – is a common theme in both their art. Rothko wrote in an essay, "I insist upon the equal existence of the world engendered in the mind and the world engendered by God outside of it." Gaitonde's art suggests that he might have agreed with this view. This does not necessarily imply that Gaitonde's art was an extension of Western abstraction. "For while it is true that the painter born in Nagpur, and who spent most of his reclusive life in Delhi, came to embrace the Euro-American paradigm of abstraction, it was only



Joseph Mallord William Turner, *Three Seascapes*, circa 1827
© Tate, London 2016



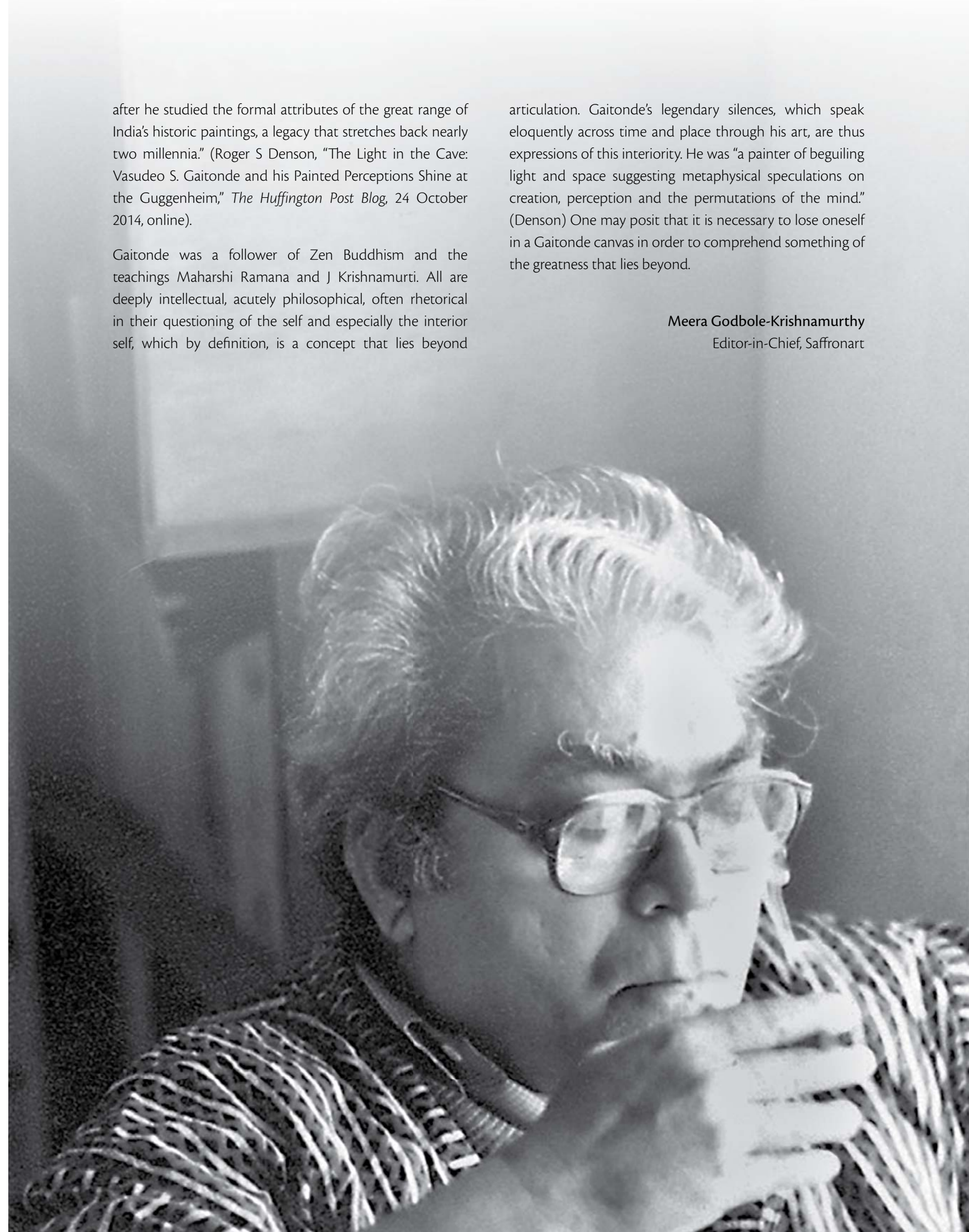
Mark Rothko, *Blue over Red*, 1953
Private Collection/Bridgeman Images

after he studied the formal attributes of the great range of India's historic paintings, a legacy that stretches back nearly two millennia." (Roger S Denson, "The Light in the Cave: Vasudeo S. Gaitonde and his Painted Perceptions Shine at the Guggenheim," *The Huffington Post Blog*, 24 October 2014, online).

Gaitonde was a follower of Zen Buddhism and the teachings Maharshi Ramana and J Krishnamurti. All are deeply intellectual, acutely philosophical, often rhetorical in their questioning of the self and especially the interior self, which by definition, is a concept that lies beyond

articulation. Gaitonde's legendary silences, which speak eloquently across time and place through his art, are thus expressions of this interiority. He was "a painter of beguiling light and space suggesting metaphysical speculations on creation, perception and the permutations of the mind." (Denson) One may posit that it is necessary to lose oneself in a Gaitonde canvas in order to comprehend something of the greatness that lies beyond.

Meera Godbole-Krishnamurthy
Editor-in-Chief, Saffronart







PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

φ 49

M F HUSAIN (1913 - 2011)

Dreams

Signed and dated 'Husain 79' (lower left)
1979

Acrylic on canvas
42.5 x 85.5 in (107.9 x 217.1 cm)

Rs 3,00,00,000 - 5,00,00,000
\$ 454,550 - 757,580

PROVENANCE:

Grosvenor Gallery, London
Acquired from the above

PUBLISHED:

Balraj Khanna and Aziz Kurtha eds., *Art of Modern India*, London: Thames and Hudson, 1998, p. 75 (illustrated)

Dreams offers a panoramic view into Husain's evolution as an artist. A large canvas, it is composed of the classic images and symbols that have featured often throughout Husain's oeuvre. True to its title, these disparate vignettes suggest a surreal dreamscape. There is no order in this world of animals, plants, silhouettes and faceless torsos, rendered in Husain's typical style.

At a broader level, the painting is allegorical, alluding to the complexities of the modern world that Husain often depicted in his art. *Dreams* encapsulates what Shiv S Kapur describes as the essence of Husain's art in his 1972 book on the artist: "While his paintings do have an immediate social context, the essential concern of his art is archetypal: it explores the parables of life, love and death. The figures in his

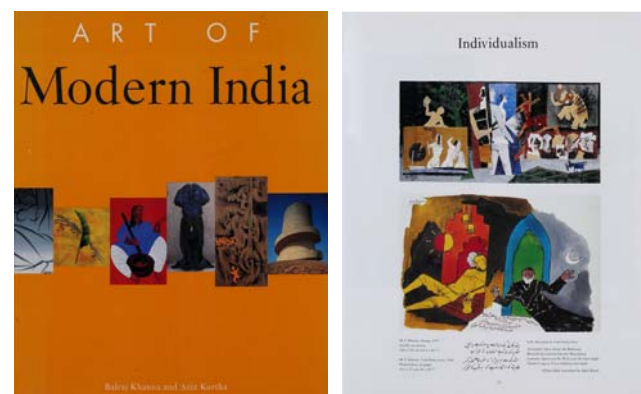


M F Husain, *Zameen*, 1955
Image courtesy of artnewsnviews.com

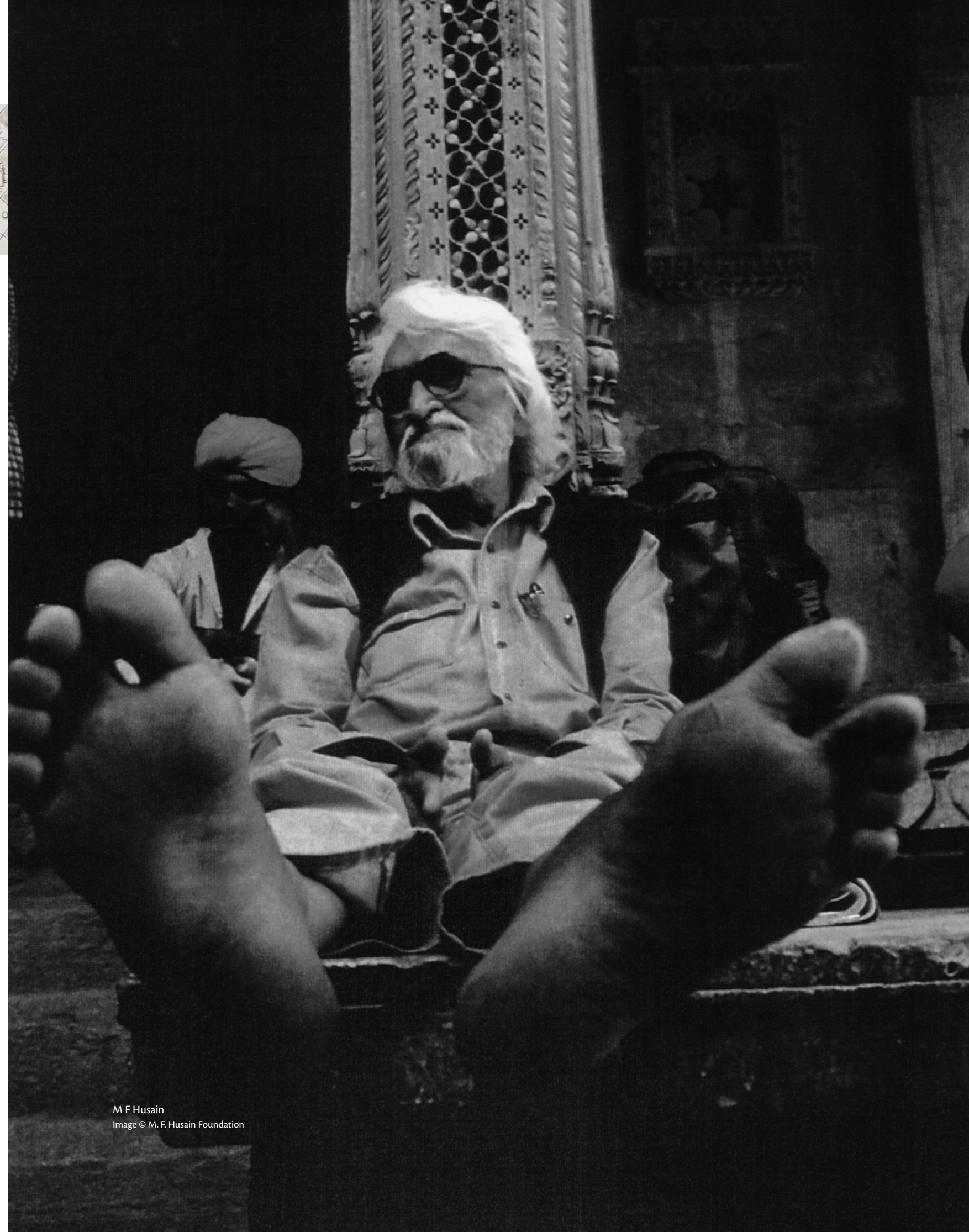
groups are for the most part given personal, not social, relationships. Each comes robed in its own solitary identity, the structure of the grouping accentuating the monumental character of the individual figure. On the deepest level, it is an identity-seeking art in a world in which, according to Paul Klee, everything is ambiguous, masked behind the outward appearance of animal or plant, of faceless powers that are fluid, mobile, and unresolved—a world that includes all organized beings and unorganized things, the active forces of formation, mutation, and destruction. The way to seek an identity with such a world is through magic, in forms of intuitive ambiguity. Husain's human figures are, therefore, reared in a field of magical signs and symbols, amid rich metaphors that make connections bridging the elisions between different planes of reality." (Richard Bartholomew and Shiv S Kapur, *Husain*, New York: Harry N Abrams, Inc., 1972, p. 58)

In its composition, *Dreams* echoes some of Husain's murals and large canvases such as *Zameen* (1955), and was created in the period following Husain's rise to celebrity status, during his most socially and politically charged phase as an artist. The 1970s witnessed significant political turmoil in India, including the Bangladesh War and the imposition of the Emergency. Husain created some of his seminal works during this decade, including the *Mahabharat*, and *Durga* series based on Indira Gandhi. *Dreams* followed in the wake of attention that these works received, and demonstrates some of the stylistic and formal changes noticeable in Husain's vocabulary during that decade.

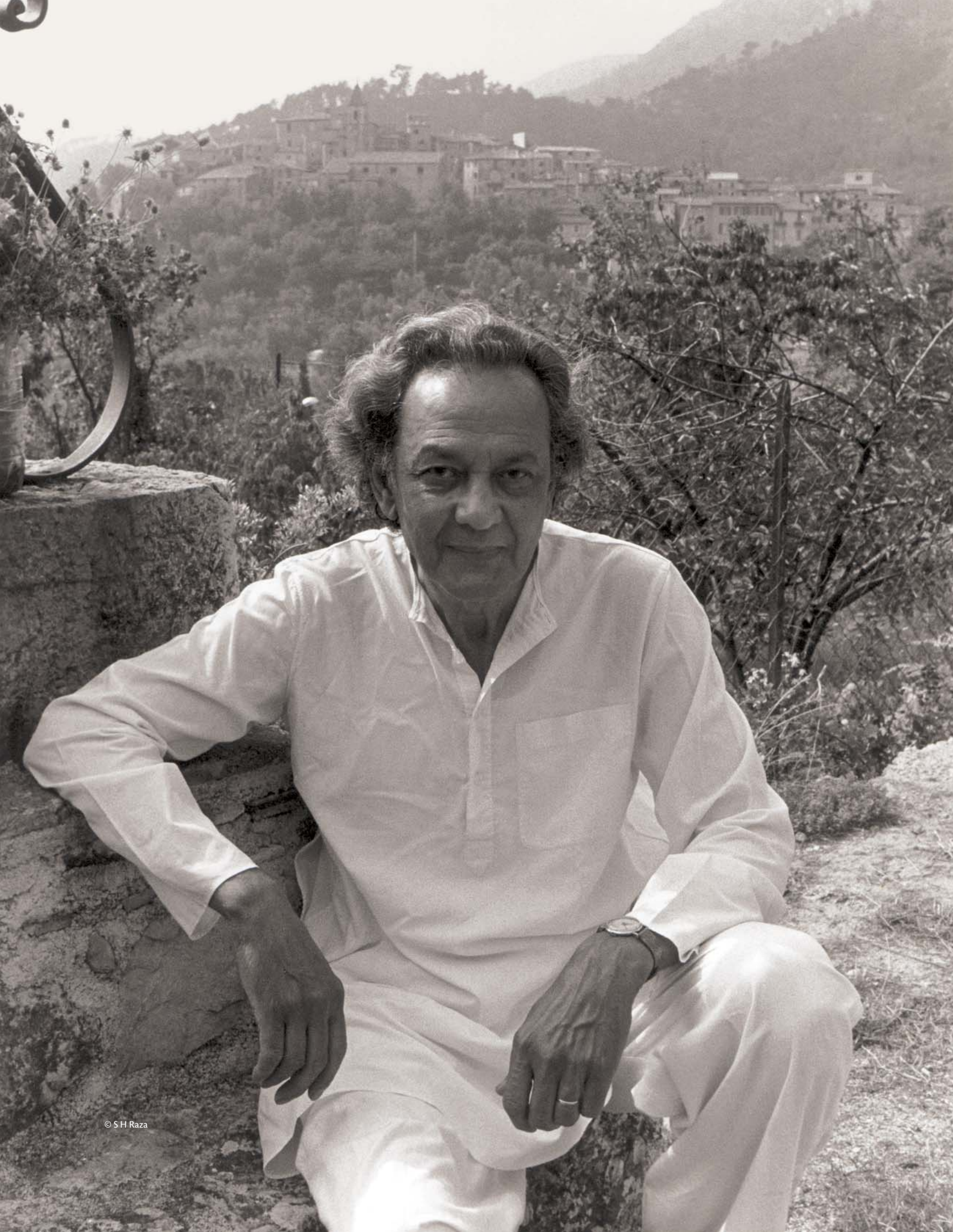
As one of India's leading modernists and member of the Progressive Artists' Group, Husain left an indelible mark on the modern Indian art world. He was a largely self-taught artist who began his career painting cinema billboards and then making toys, before joining the Progressive Artists' Group in 1947. Between 1948 and 1955, he travelled extensively, assimilating the techniques, colours and styles of Jain and Basohli painting, the sensuous forms of Mathura sculpture, and the energy and fluid lines of Chinese calligraphy. His encounter with the works of European modern masters including Klee, Picasso, Matisse and Modigliani helped him hone his own intuitions and perceptions regarding colour, form, line and symbolism. The present lot can be considered a classic Husain work, which contains all the essential elements that have featured in Husain's extensive oeuvre.



Cover of Balraj Khanna and Aziz Kurtha eds., *Art of Modern India*, London: Thames and Hudson, 1998. Present lot illustrated on p. 75



M F Husain
Image © M. F. Husain Foundation





Similar Raza paintings on display at the Saffronart Raza: A Retrospective exhibition in association with Berkeley Square Gallery at the Saffronart Gallery, New York, 2007



S H Raza, *Germination*, 1987
Saffronart, Mumbai, 24 February 2016, lot 46



S H Raza, *Earth*, 1986
Saffronart, 10-11 June 2015, lot 33

The move towards geometric forms became further pronounced in Raza's work by the mid-1980s, as seen in the present lot. "In terms of painting, immense possibilities seemed to open, based on elementary geometric forms: the point, the circle, vertical, horizontal and diagonal lines, the triangles and the square." The triangles were Raza's symbols for *prakriti* and *purush*, the female and male energy which combines to create the Bindu. (Geeti Sen, *Bindu: Space and Time in Raza's Vision*, New Delhi: Media Transasia Ltd., 1997, p. 126) The lines and triangles provide a clear structure to while retaining the rich earth colours which evoke the forests of his native Madhya Pradesh.

PROPERTY OF A DISTINGUISHED GENTLEMAN, NEW DELHI

50

S H RAZA (1922 - 2016)

La Terre

Signed and dated 'RAZA '86' (lower right); signed, dated and inscribed 'RAZA / 1986 / "La Terre"' (on the reverse) 1986

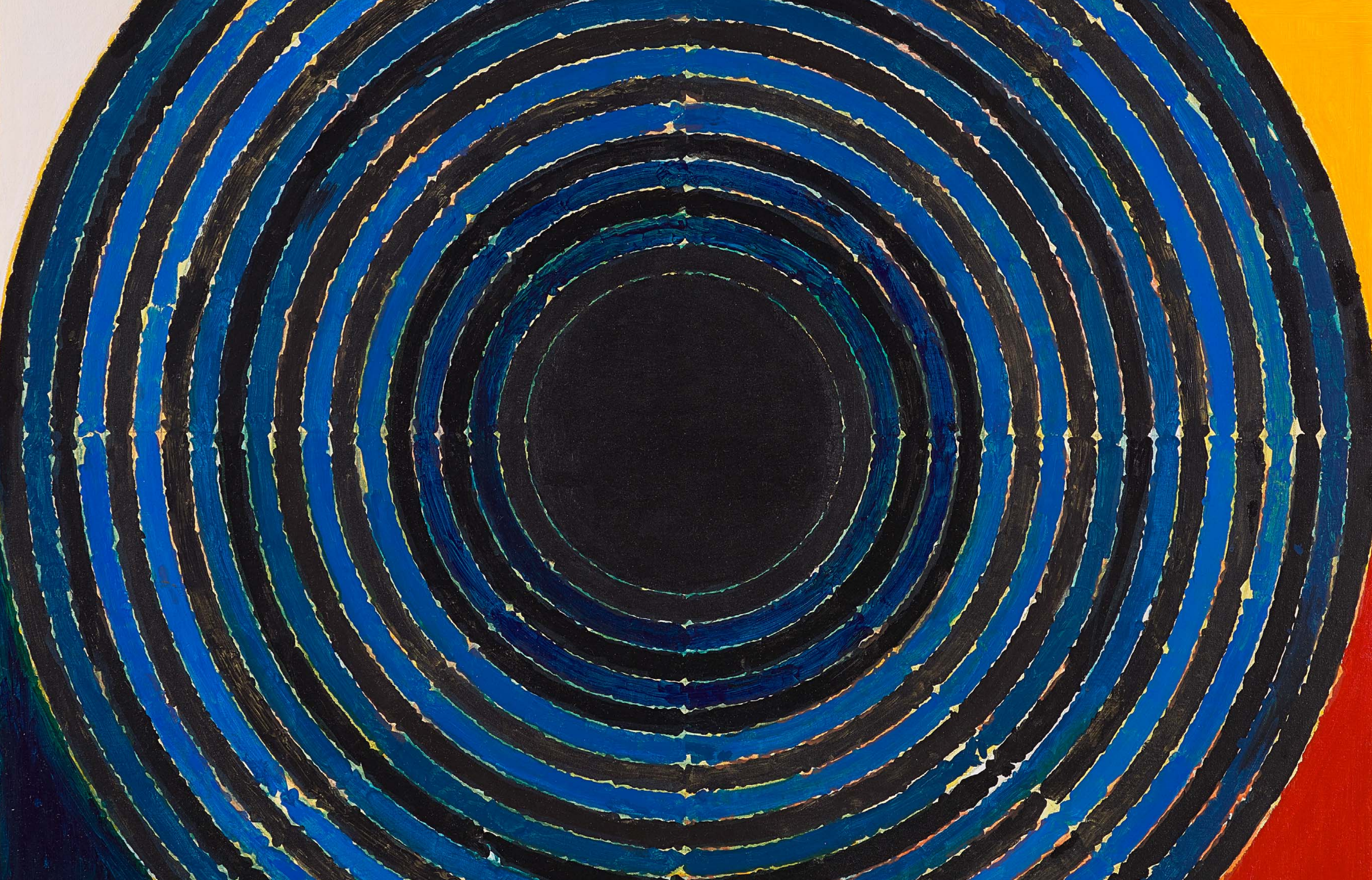
Acrylic on canvas
47.25 x 47.25 in (120 x 120 cm)

Rs 3,75,00,000 - 4,50,00,000
\$ 568,185 - 681,820

PROVENANCE:

Acquired from Aryan Art Gallery, New Delhi





PROPERTY FROM A DISTINGUISHED FAMILY
COLLECTION, NEW DELHI

51

S H RAZA (1922 - 2016)

Kundalini

Signed and dated 'RAZA '96' (lower centre); signed,
dated and inscribed 'RAZA / 1996 / "KUNDALINI"'
and inscribed again in Devnagari (on the reverse)

1996

Acrylic on canvas

47.25 x 47.25 in (120 x 120 cm)

Rs 2,00,00,000 - 3,00,00,000

\$ 303,035 - 454,550

PROVENANCE:

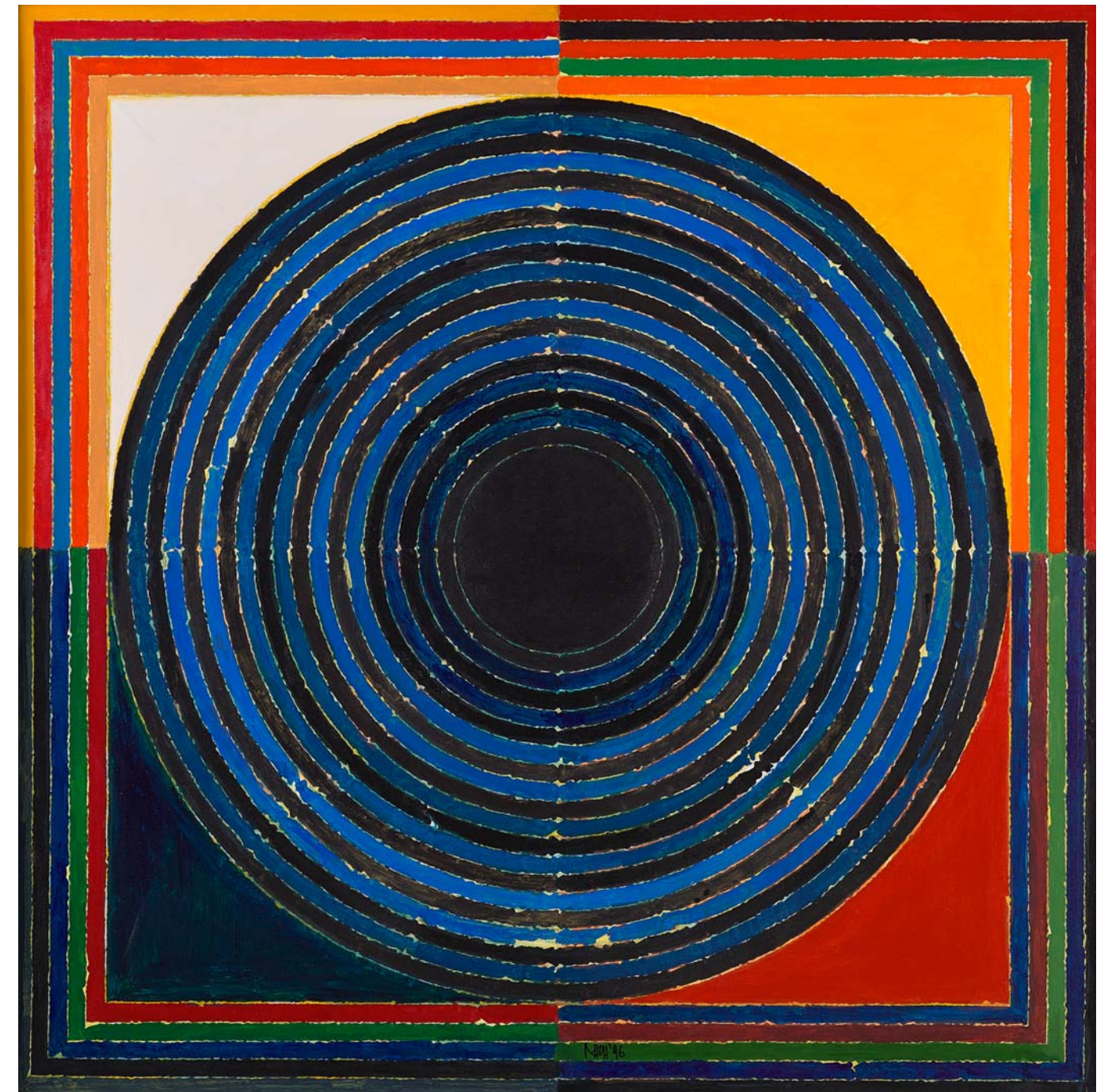
Acquired directly from the artist

Raza and the Bindu are by now, synonymous. *Kundalini*, painted in 1996, is a bold and mature work with a black Bindu dominating the centre of the painting. For the artist, the Bindu represents the primordial symbol of energy, "a point, which could be enlarged to a circle—one of the most significant geometrical forms." (The artist quoted in Geeti Sen, *Bindu: Space and Time in Raza's Vision*, New Delhi: Media Transasia India Ltd., p. 126)

The Bindu was the basis for a transformation in the artist's career in the late '70s, where his paintings transitioned from gestural works into geometric abstraction. The inspiration behind the Bindu came partly from his "preoccupation with formal order" and geometry, in which he experimented with variations of "the point, the line, the diagonal, the triangle, the square and the circle," in addition to exploring nature and spirituality. "Eventually, these experiments led him to a resolution where these two preoccupations merged, one into the other." (Sen, p. 134) Raza explains, "For me at that initial stage, bindu not only represented the primordial

symbol or the seed. It also represented for me a point, which could be enlarged to a circle – one of the most significant geometrical forms." (the artist quoted in Sen, p. 126)

Raza uses geometric shapes to denote the cosmos and its constituent components. The circle forms the central element in this expression and is the essence of life. Raza's work delves deep into Hindu philosophy and metaphysics. In some holy scriptures such as the *Upanishads*, different geometric forms denote specific elements such as water, earth, air and fire, which form the basis of all life and creation. All elements of Raza's exploration come into play in the present lot, in which the black Bindu is contained within the centre by colourful, radiating circles. Raza invokes the *panchatattvas* or the five elements of nature, each represented by a single colour. Raza states, "With the bindu, I discovered that a whole series of different climates of thought can be created... I have interpreted the universe in terms of five primary colours: black, white, red, blue and yellow." (The artist quoted in Sen, p. 127)



"I have no apology for my repetition of the form of the bindu. With repetition you gain energy and intensity – as is gained through the japmala, or the repetition of a word or a syllable until you achieve a state of elevated consciousness."

– S H RAZA

F N SOUZA (1924 - 2002)

Untitled

Signed and dated 'Souza 63' (upper right)
1963

Oil on canvas
38.75 x 27.75 in (98.5 x 70.6 cm)

Rs 1,20,00,000 - 1,80,00,000
\$ 181,820 - 272,730

PROVENANCE:

Sotheby's, New York, 20 September 2005, lot 214
Property of a Distinguished Gentleman
Private Family Collection, Delhi



Francis Bacon painted distorted portraits of the papacy and the clergy in the 1950s.
Contributor: Peter Horree / Alamy Stock Photo

"I have created a new kind of face... When you examine the face, the morphology, I am the only artist who has taken it a step further," wrote Souza, whose distorted heads and faces were powerful expressions of what he saw as the embodiment of hypocrisy by the elite and the clergy. The present lot was painted in 1963, at the height of an era concerned with the Cold War and fears of a nuclear holocaust, and consequently, the mutant face and distortions are an expression of Souza's personal and political fears. In this respect, it has something in common with Francis Bacon's paintings of the Pope in the 1950s. Seated in clerical garb on a throne-like seat, the tentacled, distorted subject in the present lot is both scathing and fearful. "The post-war angst that had inflicted the whole of Europe and the works of artists like Francis Bacon and T S Eliot would also draw in its fold a painter like Souza, with his indictment of a soulless society." (Yashodhara Dalmia, *The Making of Modern Indian Art: The Progressives*, New Delhi: Oxford University Press, 2001, p. 89)





53

F N SOUZA (1924 - 2002)

Untitled

Signed and dated 'Souza 1950' (lower right)

1950

Acrylic on paper

21.75 x 14.25 in (55 x 36.2 cm)

Rs 18,00,000 - 24,00,000

\$ 27,275 - 36,365

PROVENANCE:

Acquired from Kumar Gallery, New Delhi

Private Collection, Maharashtra

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION,
MUMBAI

54

AKBAR PADAMSEE (b. 1928)

Untitled

Signed and dated 'PADAMSEE 2003' (lower right)

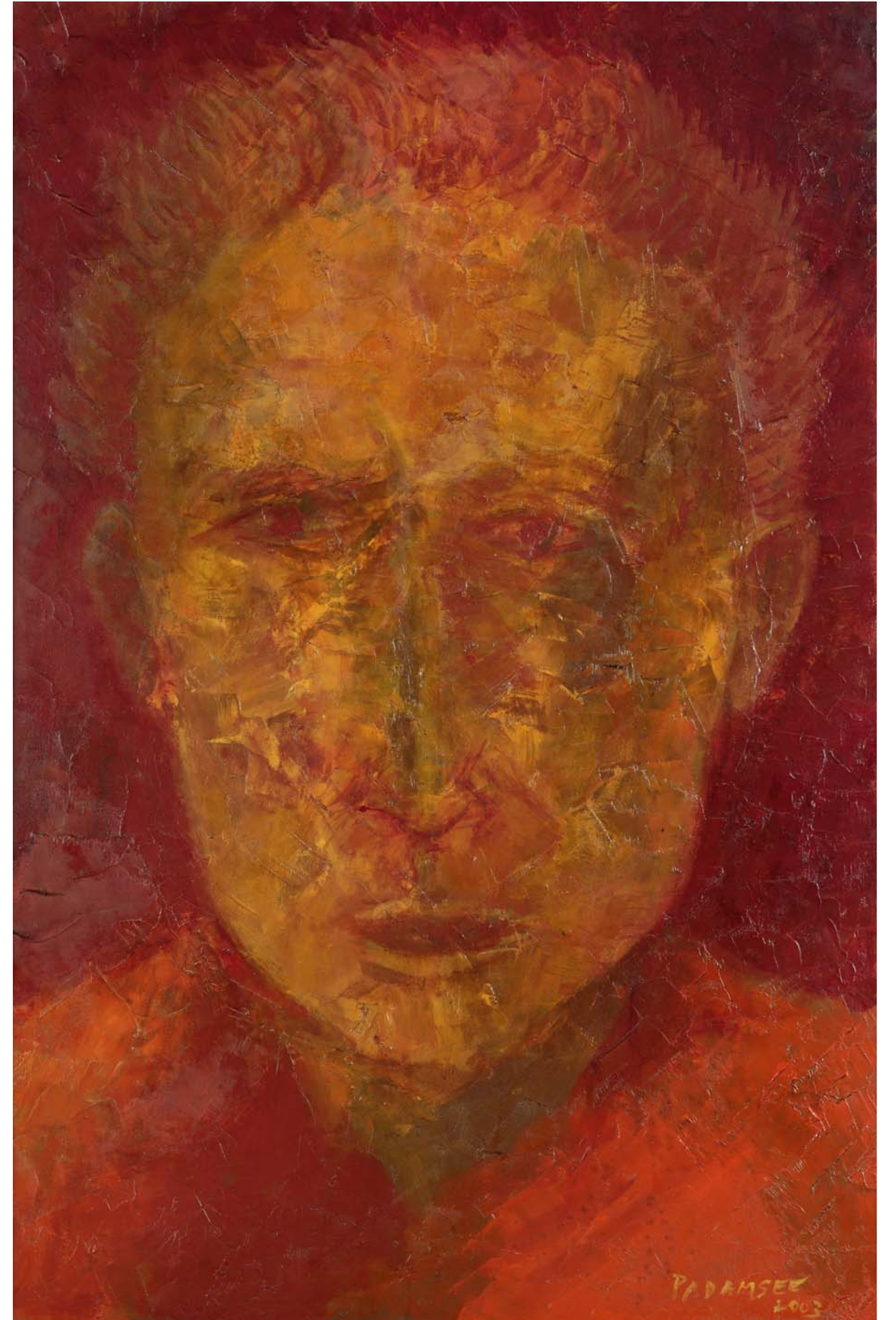
2003

Oil on canvas

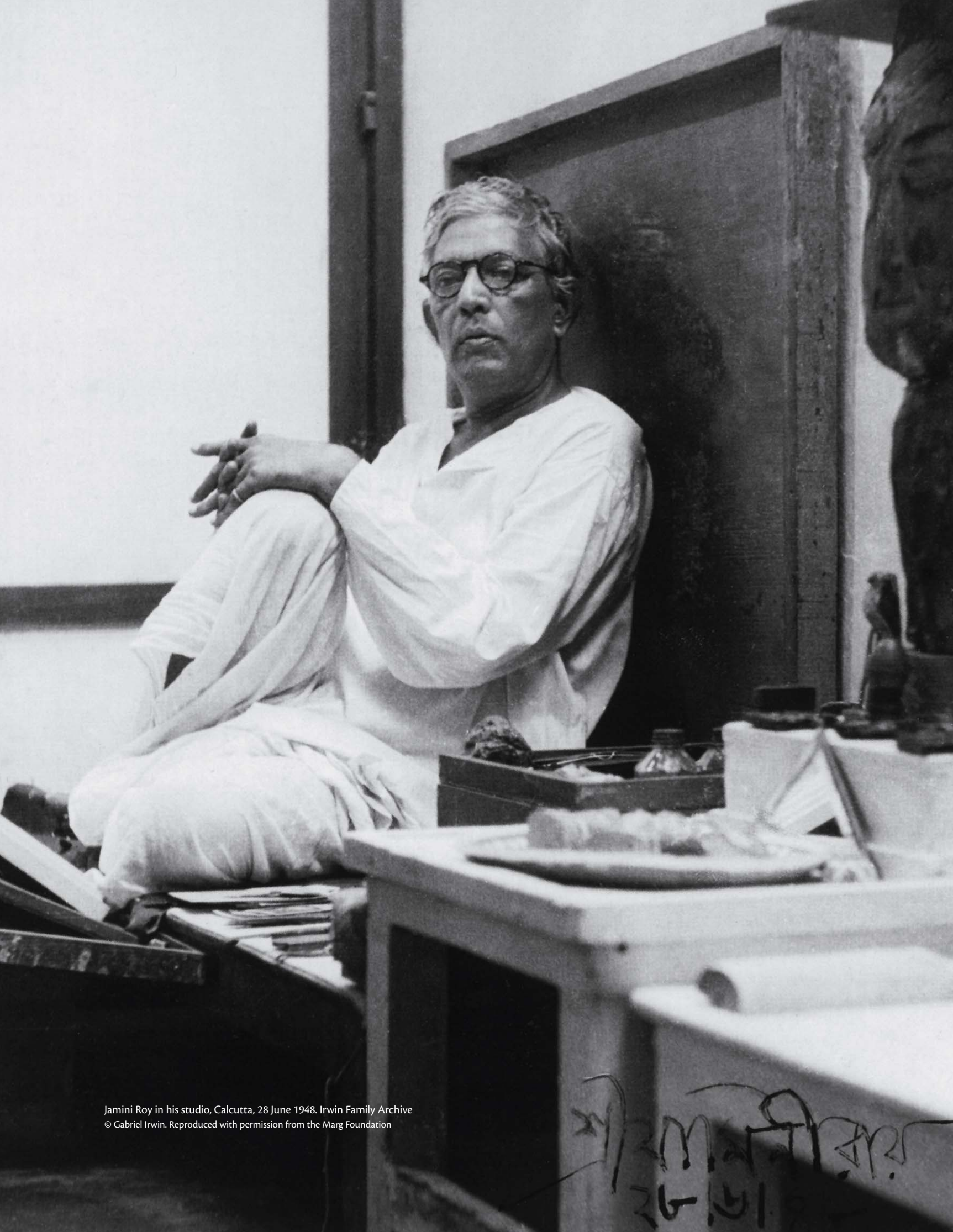
35.75 x 23.75 in (90.7 x 60.3 cm)

Rs 35,00,000 - 45,00,000

\$ 53,035 - 68,185



54



Jamini Roy in his studio, Calcutta, 28 June 1948. Irwin Family Archive
© Gabriel Irwin. Reproduced with permission from the Marg Foundation

55

JAMINI ROY (1887 - 1972)

Untitled

Tempera on cloth pasted on board
32.5 x 18 in (82.5 x 45.5 cm)

Rs 15,00,000 - 20,00,000

\$ 22,730 - 30,305

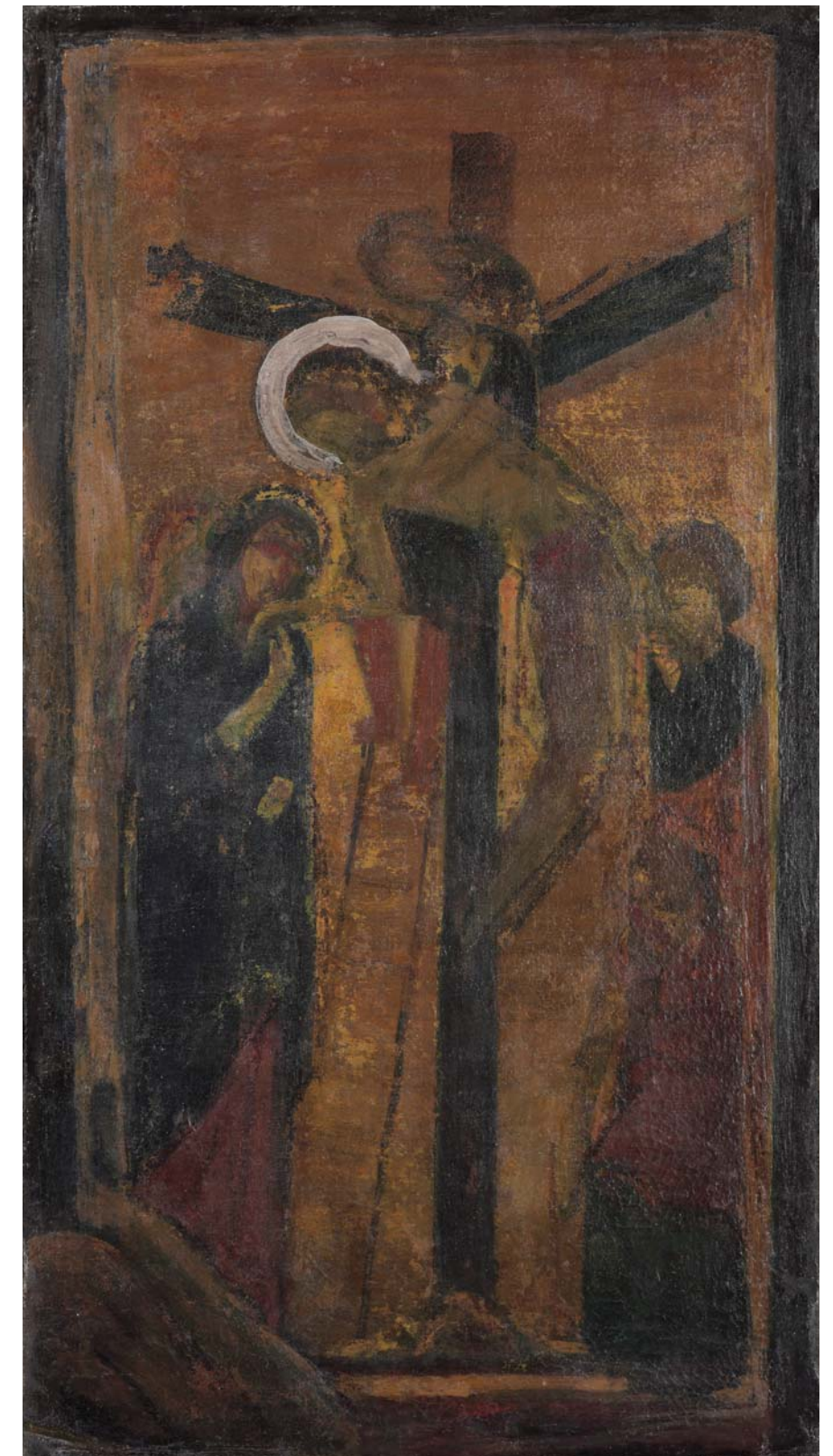
**NON-EXPORTABLE NATIONAL
ART TREASURE**

PROVENANCE:

Acquired by the present owner from
Dhoomimal Gallery, New Delhi

EXHIBITED:

Carved Contours, New Delhi:
Dhoomimal Gallery, 5-28 April 2016



56

JAMINI ROY (1887 - 1972)

Untitled (Chaitanya)

Signed in Bengali (lower right)

Tempera on card paper

14.5 x 31.5 in (37 x 80 cm)

Rs 15,00,000 - 20,00,000

\$ 22,730 - 30,305

NON-EXPORTABLE NATIONAL ART TREASURE

PROVENANCE:

Private Collection, Kolkata

Private Collection, New Delhi

PUBLISHED:

Kishore Singh ed., *Manifestations VI*, New Delhi: Delhi Art Gallery, 2011, p. 159 (illustrated)

Kishore Singh ed., *Indian Divine: Gods and Goddesses in 19th and 20th Century Modern Art*, New Delhi: Delhi Art Gallery, 2014, pp. 336-337 (illustrated)

Kishore Singh ed., *A Visual History of Indian Modern Art, Volume III: Revivalism & Beyond*, New Delhi: Delhi Art Gallery, 2015, p. 519 (illustrated)



57

JAMINI ROY (1887 - 1972)

Untitled

Initialed 'J. R.' (lower right)

Tempera on cardboard

5 x 13.25 in (12.7 x 33.6 cm)

Rs 10,00,000 - 15,00,000

\$ 15,155 - 22,730

NON-EXPORTABLE NATIONAL ART TREASURE

PROVENANCE:

Gifted by the artist to Tulsi Roy, a close friend of Jamini Roy's father as well as of the artist Ramkinker Baij

Thence by descent

Private Collection, Kolkata

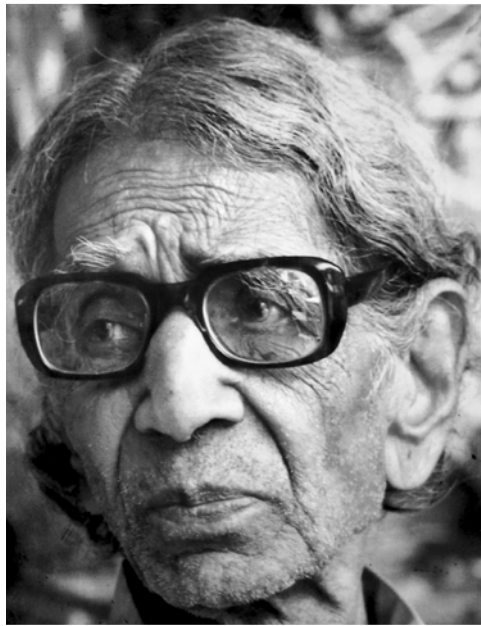
Private Collection, New Delhi

RAMGOPAL VIJAIVARGIYA (1905 - 2003)*Untitled*

Signed in Devnagari (lower right)

Watercolour on paper

43.25 x 24.5 in (110 x 62 cm)

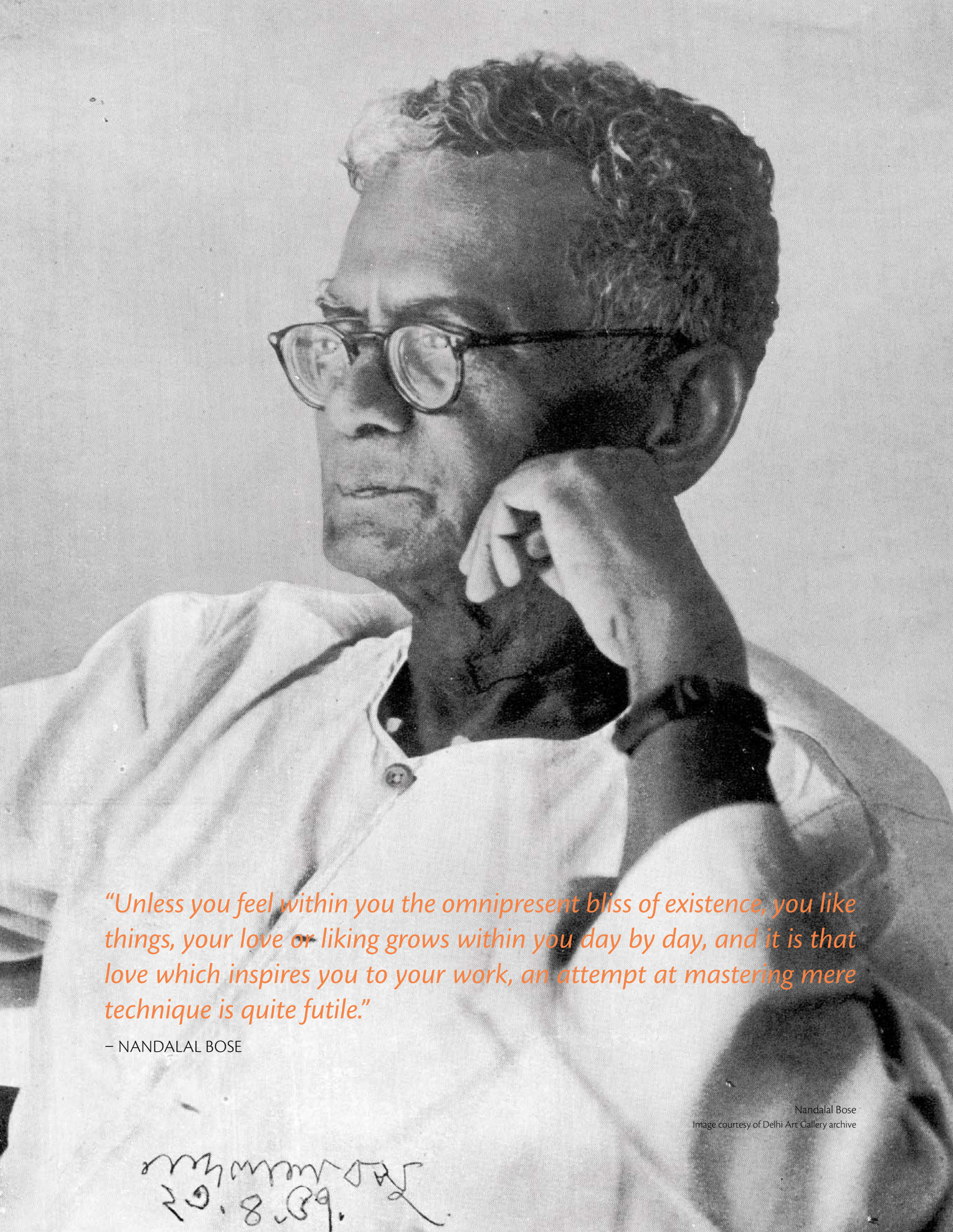
Rs 15,00,000 - 20,00,000**\$ 22,730 - 30,305**

Ramgopal Vijaivargiya

Born in Baler, Rajasthan in 1906, Ramgopal Vijaivargiya found his inspiration from the Bengal School of painting though he remained wholly unattached to any particular school of Indian art. In the foreword to *The Art of Vijaivargiya* (1935), Ram Chandra Tandan wrote: "The Art of Vijaivargiya is noteworthy not only because of its actual achievement, which is considerable, but also because of its great promise: for the artist is still young and full of confidence in himself." (R C Tandan, *The Art of Vijaivargiya*, Allahabad: Allahabad Block Works, p. 4) At the time, Ramgopal Vijaivargiya was 30, and had sold nearly 1000 paintings in the small space of the Indian art world of the 1930s. R C Tandan noticed his talent and printed an album of a few select works for the Hindustani Academy in Allahabad, which were later displayed at exhibitions in Calcutta and Bombay. Vijaivargiya later headed the Rajasthan Kala Mandir and Rajasthan School of Art from 1945 to 1966, and went on to win several state and national awards.

Vijaivargiya had a "strong individualistic sense" as a student of Hindu mythology, and his themes "...have a wide range, grading from the spiritual at one end to the almost erotic at the other, all characterised in their execution by a certain suppleness and grace of lines." (Tandan, p. 4) The present lot contains the graceful lines and allusions to miniature painting and mythology for which Vijaivargiya's work is acclaimed.





“Unless you feel within you the omnipresent bliss of existence, you like things, your love or liking grows within you day by day, and it is that love which inspires you to your work, an attempt at mastering mere technique is quite futile.”

– NANDALAL BOSE

*Nandalal Bose
20.8.39*



Nandalal Bose
Image courtesy of Delhi Art Gallery archive

NANDALAL BOSE (1882 - 1966)

Untitled (Preparatory Drawing for Mahishasura Mardini)

Circa 1944

Gouache and graphite on paper

41.75 x 25.25 in (105.9 x 64 cm)

Rs 60,00,000 - 80,00,000

\$ 90,910 - 121,215

NON-EXPORTABLE NATIONAL ART TREASURE

PROVENANCE:

Formerly from the collection of the artist

Thence by descent

Christie's, New York, 17 September 2013, lot 37

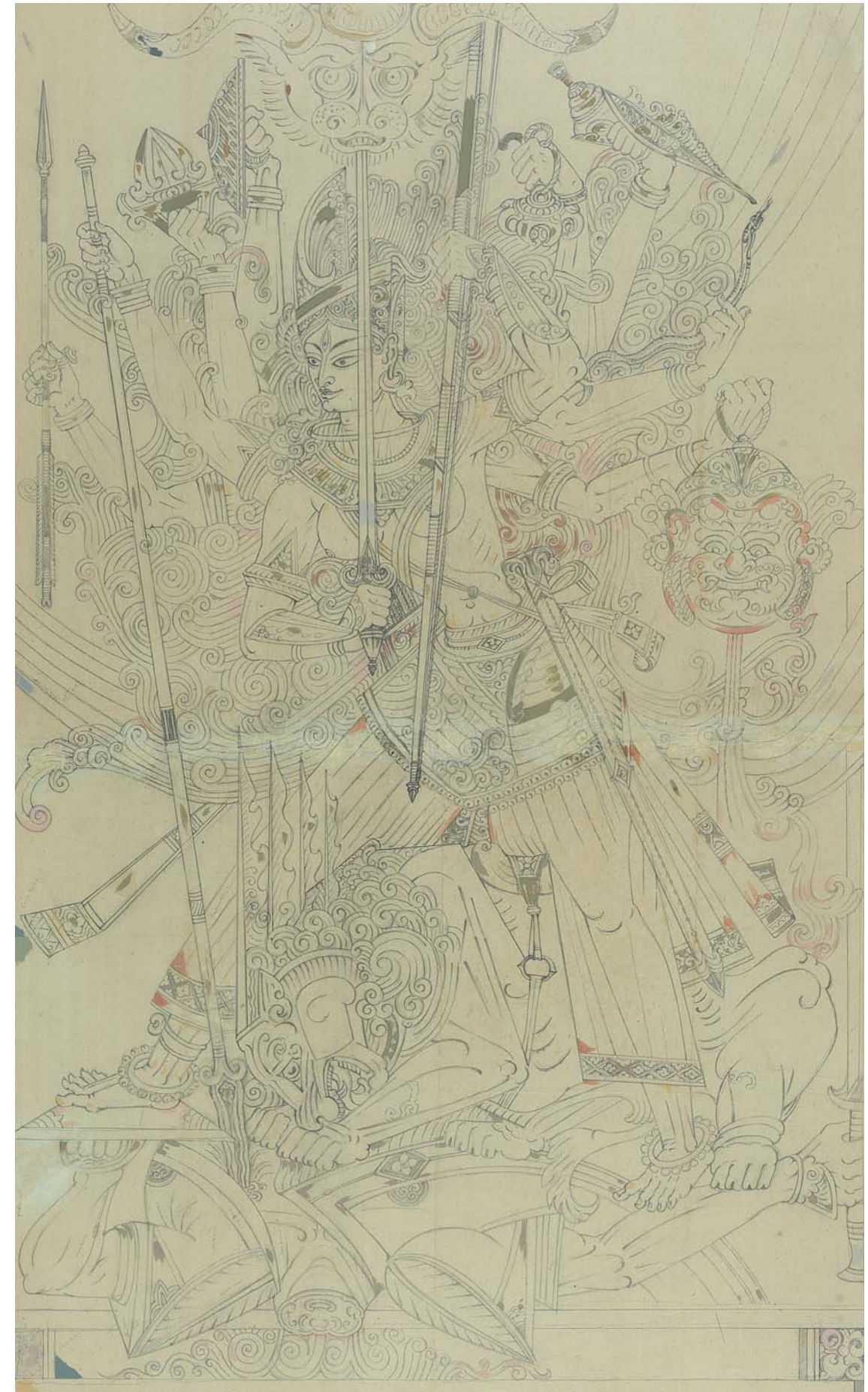
Acquired from the above by the present owner



Goddess Durga, fighting Mahishasura, the buffalo-demon
Source: Wikimedia Commons

One of India's most influential Bengal School artists, Nandalal Bose sought to reinvigorate Indian art by rooting it back in Indian tradition, shunning the Western academic approach to art that prevailed at the time. He trained under Abanindranath Tagore, who later invited him to work at Jorasanko, Calcutta, where he came into contact with A K Coomaraswamy, Rabindranath Tagore, and Count Okakura. In 1920, Bose joined Kala Bhavan at Santiniketan as a teacher, and taught many notable Indian Modernists, including K G Subramanyan. Bose adapted Chinese and Japanese techniques, such as calligraphy and wash, to suit an Indian ethos. However, "The essential ingredients of his mature style were drawn from the artistic traditions of the Ajanta and miniature schools." (Pran Nath Mago, *Contemporary Art in India: A Perspective*, New Delhi: National Book Trust, 2001, p. 34) Bose was deeply influenced by mythology, the *Upanishads* and other Indian doctrines, which formed the theoretical basis of his works.

The present lot, a preparatory sketch for Mahishasura Mardini, illustrates the moment when Durga slays the demon Mahishasura. This is an important theme in Bengali culture, where the idol of Durga slaying the demon is worshipped during Durga *puja*. Bose's drawing is rich in detail. Durga's face, the demon's severed head, and the whorls in the background stylistically echo Japanese and Tibetan art, but are done in Bose's unique style. A smaller line drawing of this sketch is in the collection of the National Gallery of Modern Art, New Delhi, and was made for the cover of an issue of *Desh*, a well-known Bengali magazine.





PROPERTY FROM THE COLLECTION OF AN IMPORTANT FAMILY, NEW DELHI

60

GAGANENDRANATH TAGORE (1867 - 1938)

Untitled

Watercolour on card pasted on board
8 x 7 in (20.3 x 17.8 cm)

Rs 15,00,000 - 20,00,000

\$ 22,730 - 30,305

NON-EXPORTABLE NATIONAL ART TREASURE

PROVENANCE:

Acquired from the artist's family
Private Collection, Mumbai

This rare sketchbook of preparatory drawings and studies offers glimpses into Gaganendranath Tagore's artistic process. Drawings include characters from *Bhodhor Bahadur*, a series of fairy tales for children written by Tagore in the late 1920s - the only literary work left behind by the artist. Tagore, renowned for his watercolour paintings of Bengal and the Himalayas, is believed to have produced 500 cartoons, published in three volumes: *Birup Bajra* (Strange Thunderbolts) and *Adbhut Lok* (Realm of the Absurd) published in 1917, and *Nava Hullod* (Reform Screams) published in 1921. Art critic R Siva Kumar lauds them as "celebrated examples of their kind." Writer, and founder and former editor of *Marg*, Mulk Raj Anand, observed that Tagore "sought to absorb world influences into the service of his own peculiar private visions of forms, and as a commentator through his cartoons on current affairs, he displays a depth of understanding about the mental and mortal crises in which India has been involved and an extraordinary technical virtuosity as a craftsman." (Pulinbihari Sen ed., *Gaganendranath Tagore*, Kolkata: The Indian Society of Oriental Art, 1972, p. 55)

Gaganendranath Tagore, 26 August 1892
Reproduced from Samik Bandyopadhyay ed., *Paintings of Gaganendranath Tagore*, Kolkata: Pratikshan, 2015
With kind permission from Pratikshan

GAGANENDRANATH TAGORE (1867 - 1938)

Ruben's Sketch Book

Initialed 'G.T.' and inscribed in Bengali (centre right on the cover);
stamped in colour with logo (centre left on the cover)

Pencil on art paper and tissue

Cardboard hardcover front and back

Total number of pages: 23

9 sheets of art paper with pencil sketches

18 sheets of tissue, 10 with pencil sketches

Height: 7.75 in (18.4 cm)

Width: 10.5 in (26.5 cm)

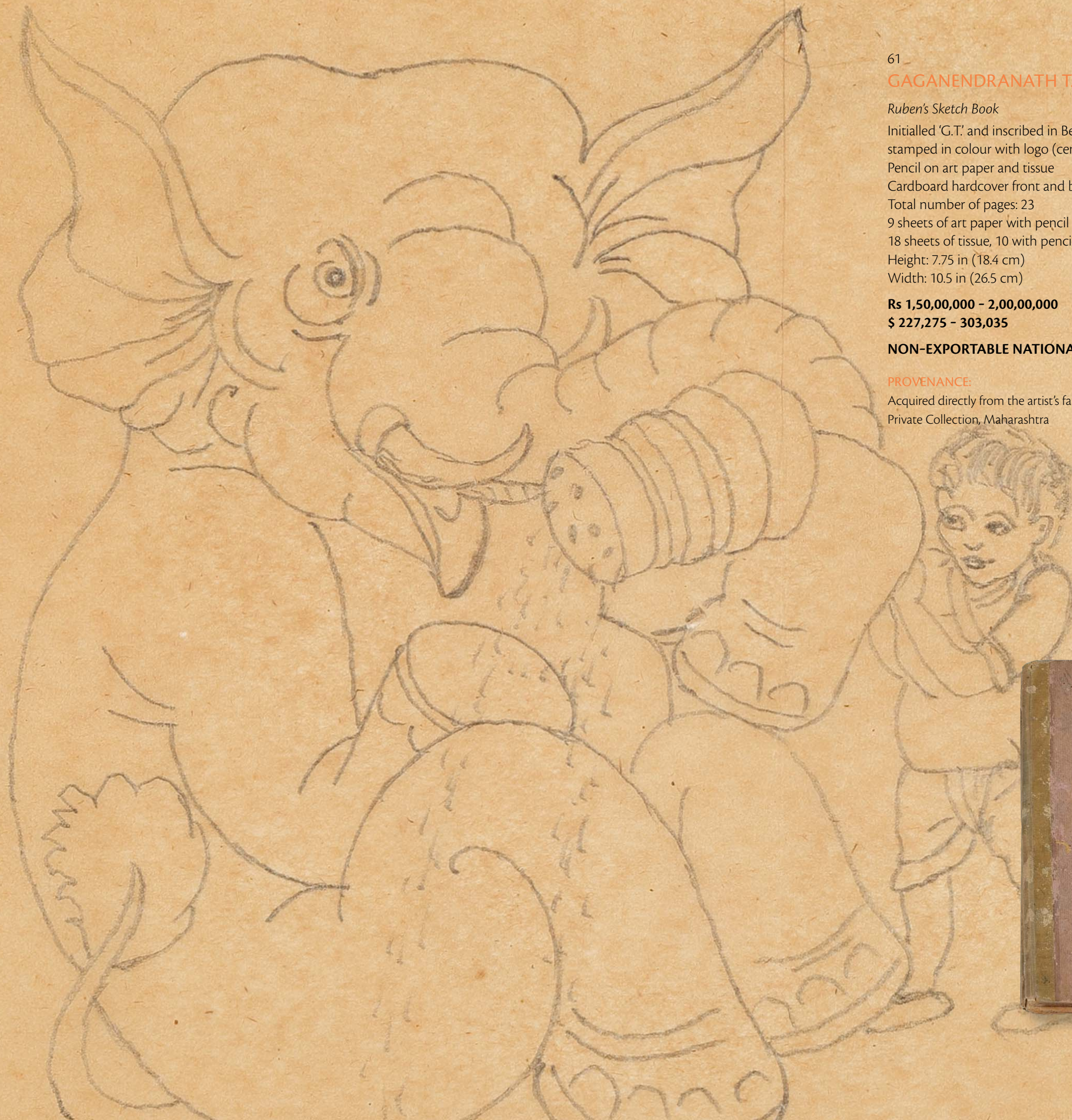
Rs 1,50,00,000 - 2,00,00,000

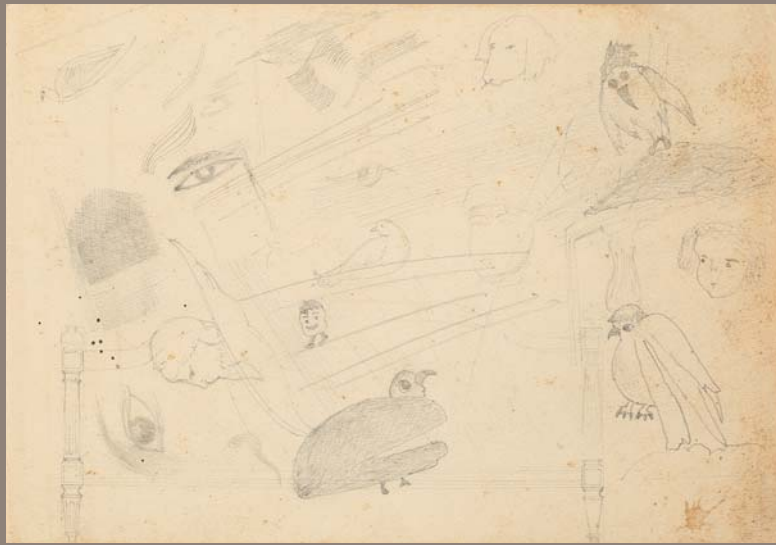
\$ 227,275 - 303,035

NON-EXPORTABLE NATIONAL ART TREASURE

PROVENANCE:

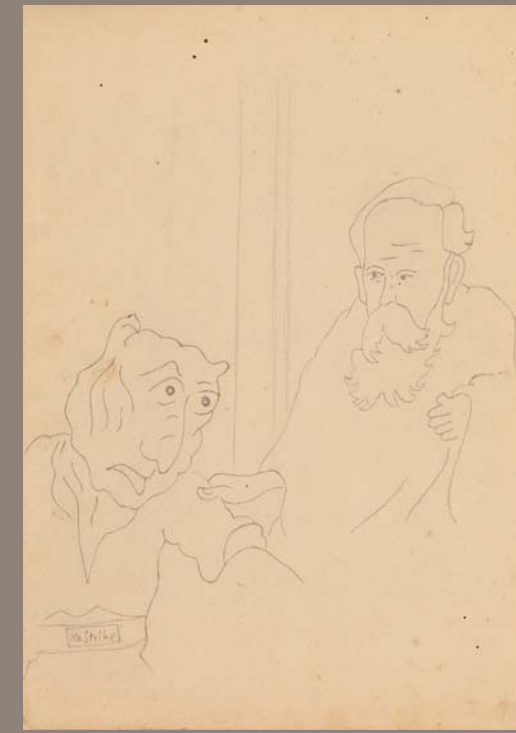
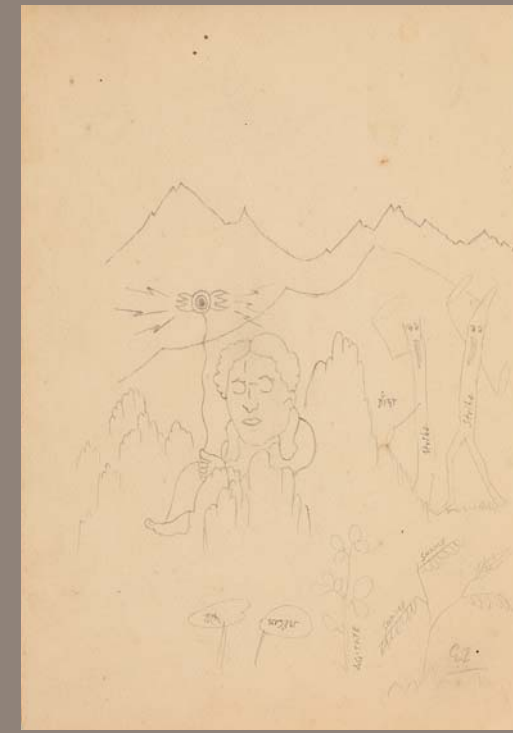
Acquired directly from the artist's family, Kolkata
Private Collection, Maharashtra





Some line drawings are studies for finished caricatures which are now in the collection of the Rabindra Bhavana at the Visva-Bharati in Santiniketan, the Rabindra Bharati Society in Kolkata, and the National Gallery of Modern Art in New Delhi. Among his most important and

significant works, they have been published in Samik Bandyopadhyay ed., *Paintings of Gaganendranath Tagore*, Kolkata: Pratikshan, 2015, pp. 233, 239, 240; and Pulinbihari Sen ed., *Gaganendranath Tagore*, Kolkata: The Indian Society of Oriental Art, 1972, p. 55.



Human Scream, 1921
Ink on paper, 25.4 x 31 cm
Collection: NGMA, New Delhi

Reproduced from Samik Bandyopadhyay ed., *Paintings of Gaganendranath Tagore*, Kolkata: Pratikshan, 2015
With kind permission from Pratikshan



Inanimate Scream: Inanimate Nature Responding to the Professor's Musings
Watercolour on paper, 31 x 25 cm
Collection: Rabindra Bhavana, Visva-Bharati, Santiniketan



Inanimate Scream
Brush and ink on paper
25.7 x 31.2 cm
Collection: Rabindra Bharati Society, Kolkata



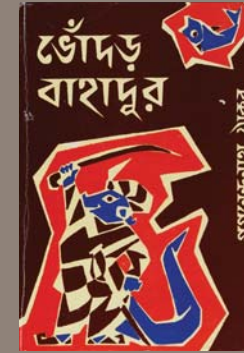
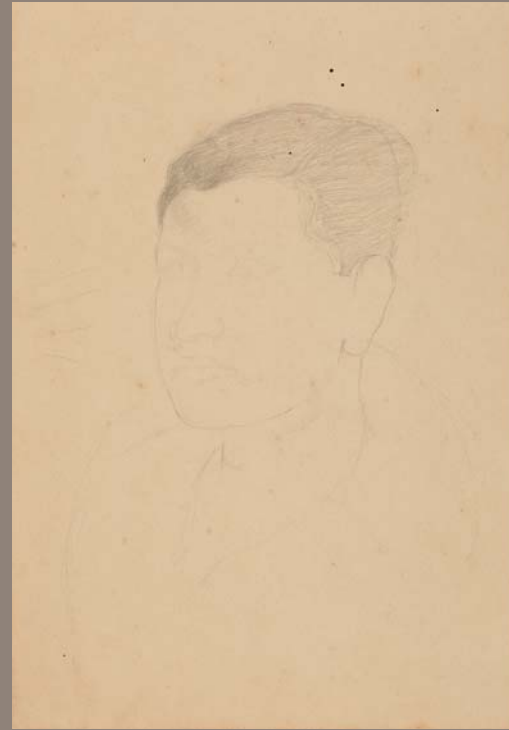
Mulk Raj Anand's essay, "Gaganendranath Tagore's Realm of the Absurd"



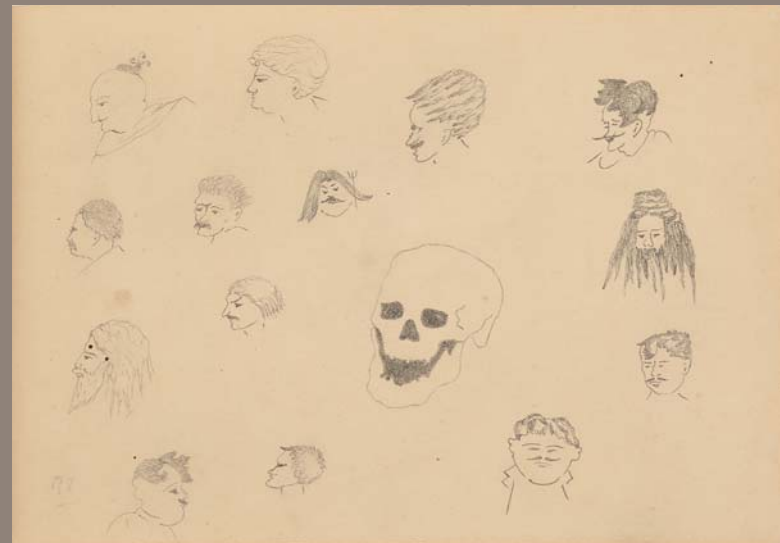
The Living and the Non-Living

Published in Pulinbihari Sen ed., *Gaganendranath Tagore*, Kolkata: The Indian Society of Oriental Art, 1972, pp. 54-55

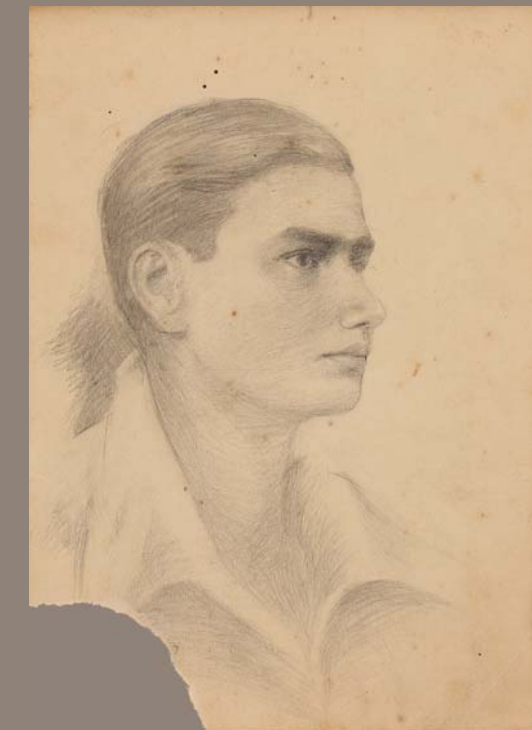
Images reproduced from Samik Bandyopadhyay ed., *Paintings of Gaganendranath Tagore*, Kolkata: Pratikshan, 2015
With kind permission from Pratikshan



Cover of Gaganendranath Tagore, *Bhodor Bahadur* (Otter the Great), Calcutta: Signet Press, 1956



A self-taught artist, Tagore ventured into caricature with his sketches of jurors made during his court summons in 1906 and 1907. In his Vichitra Club drawings, made between 1916 – 1918, he showed great wit and humour in drawing out the essence of his characters. His illustrations for *Bhodor Bahadur* demonstrate his versatility as a story-teller and draughtsman. Tagore passed away on 14 February 1938, leaving behind a legacy of work that has remained unique and influential. The largest collection of paintings by Gaganendranath Tagore are now housed at the Rabindra-Bharati Society in Jorasanko, Kolkata.



RUBIN MUSEUM

Founded in 2004 by Donald and Shelley Rubin, The Rubin Museum in New York City's Chelsea district is home to one of the finest collections of Himalayan, Indian and Tibetan art. Starting with an initial donation of about a thousand works of Himalayan art that the Rubins' assembled over

three decades, the museum has grown to house more than three thousand works over the last decade. Lots 62 and 63 were once part of Shelley and Donald Rubin's private collection, and lot 64 was exhibited at the Rubin Museum in 2012-13.



Rubin Museum of Art, New York
Source: Beyond My Ken, via Wikimedia Commons

SHELLEY AND DONALD RUBIN

Shelley and Donald Rubin are also co-founders of the Shelley & Donald Rubin Foundation, which supports cultural and humanitarian projects around the world. Apart from Himalayan art, Donald Rubin is also a pioneer in collecting Modern Indian art. They are both members of the Global Philanthropists Circle.



62

F N SOUZA (1924 - 2002)

Untitled

Signed and dated 'Souza 1967' (upper right)
1967

Oil and pencil on paper pasted on canvas
29.25 x 24.25 in (74.3 x 61.8 cm)

Rs 28,00,000 - 38,00,000

\$ 42,425 - 57,580

PROVENANCE:

Shelley and Donald Rubin Collection, New York
Private Collection, North India

EXHIBITED:

Goddess, Lion, Peasant, Priest: *Modern and Contemporary Indian Art from the Collection of Shelly and Donald Rubin*, Atlanta: Oglethorpe University Museum of Art, 15 March - 15 May 2011

PUBLISHED:

R Brown, *Goddess, Lion, Peasant, Priest: Modern and Contemporary Indian Art from the Collection of Shelly and Donald Rubin*, Atlanta: Oglethorpe University Museum of Art, 2010, p. 85 (illustrated)



63

M F HUSAIN (1913 - 2011)

Untitled

Signed and dated 'Husain 60' (lower right)
1960

Oil on canvas
40 x 20 in (101.6 x 50.8 cm)

Rs 1,00,00,000 - 1,50,00,000
\$ 151,520 - 227,275

PROVENANCE:

Shelley and Donald Rubin Collection, New York
Private Family Collection, Delhi

EXHIBITED:

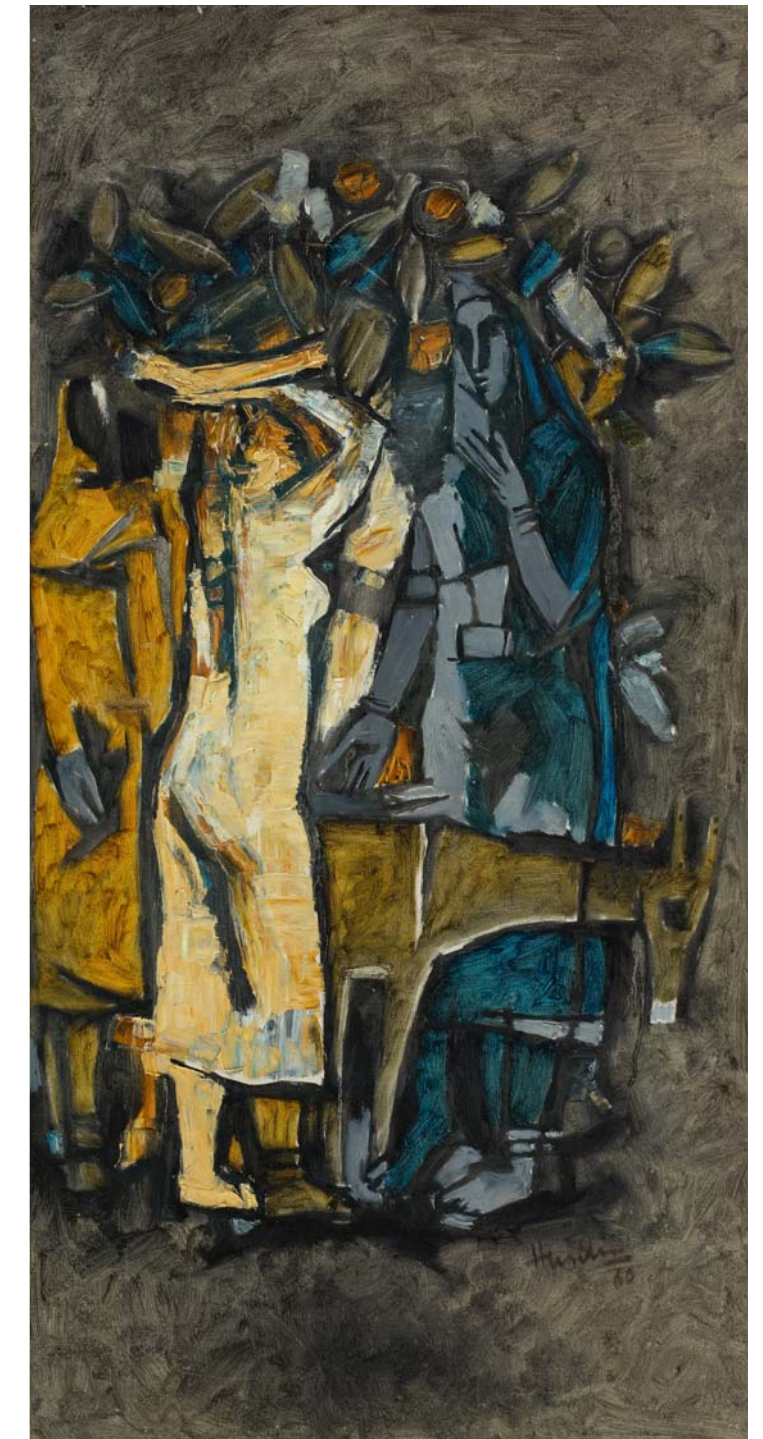
Goddess, Lion, Peasant, Priest: Modern and Contemporary Indian Art from the Collection of Shelly and Donald Rubin, Atlanta: Oglethorpe University Museum of Art, 15 March - 15 May 2011

PUBLISHED:

R Brown, *Goddess, Lion, Peasant, Priest: Modern and Contemporary Indian Art from the Collection of Shelly and Donald Rubin*, Atlanta: Oglethorpe University Museum of Art, 2010, p. 101 (illustrated)

The latter half of the 1950s was a period of great accomplishment in Husain's career. He had exhibited at the Venice Biennale in 1954, and subsequently in Zurich, Prague, Frankfurt and Rome. In 1959, he was presented with the International Biennale award in Tokyo. His personal life, too, was transformed by Marie Zurkova, a linguist with whom he shared a symbiotic relationship based largely on a shared interest in art, religion and philosophy. His paintings reflected these important developments in his personal life.

The present lot depicts one of Husain's primary subjects: women. He paints them in a group—a composition he explored often in his paintings of musicians, dancers, and bathers by the Benaras banks, during this period. This grouping is described by critic Shiv S Kapur, as the subjects being "within a community of loneliness." (Richard Bartholomew and Shiv S Kapur, *Husain*, New York: Harry N Abrams, Inc., 1972, p. 41) The melancholic grey background, with the occasional splash of yellow, enhances this



sense of isolation. "He uses color emotively, in flat planes and subtle tones, amid restless active or strongly arresting lines. The world that he creates, while capable of gay outbursts, tends to be a brooding, inward-turning world..." (Bartholomew and Kapur, p. 42) Though stylised in form, Husain's women were always shrouded in mystery. According to Kapur, for Husain, "Woman is seen either as a creation of lyric poetry, a sculpturesque and rhythmic figure of dance, or as an agent of fecundity." (Bartholomew and Kapur, p. 46)



Ram Kumar, 1972. Photograph by R S Yadav
Image courtesy of Vadehra Art Gallery

PROPERTY FROM A PRIVATE
INTERNATIONAL COLLECTION

φ 64

RAM KUMAR (b. 1924)

Untitled (Benaras)

Circa 1960s

Oil on board

29.25 x 21.75 in (74.5 x 55 cm)

Rs 1,00,00,000 - 1,50,00,000

\$ 151,520 - 227,275

PROVENANCE:

Private Collection, UK

EXHIBITED:

*Modernist Art from India: Approaching
Abstraction*, New York: Rubin Museum of Art,
4 May - 16 October 2012

Modernist Art from India: Radical Terrain, New
York: Rubin Museum of Art, 16 November 2012
- 29 April 2013

PUBLISHED:

Shamlal ed., *Ramkumar*, New Delhi: Lalit Kala
Akademi, 1968, (cover page, illustrated)

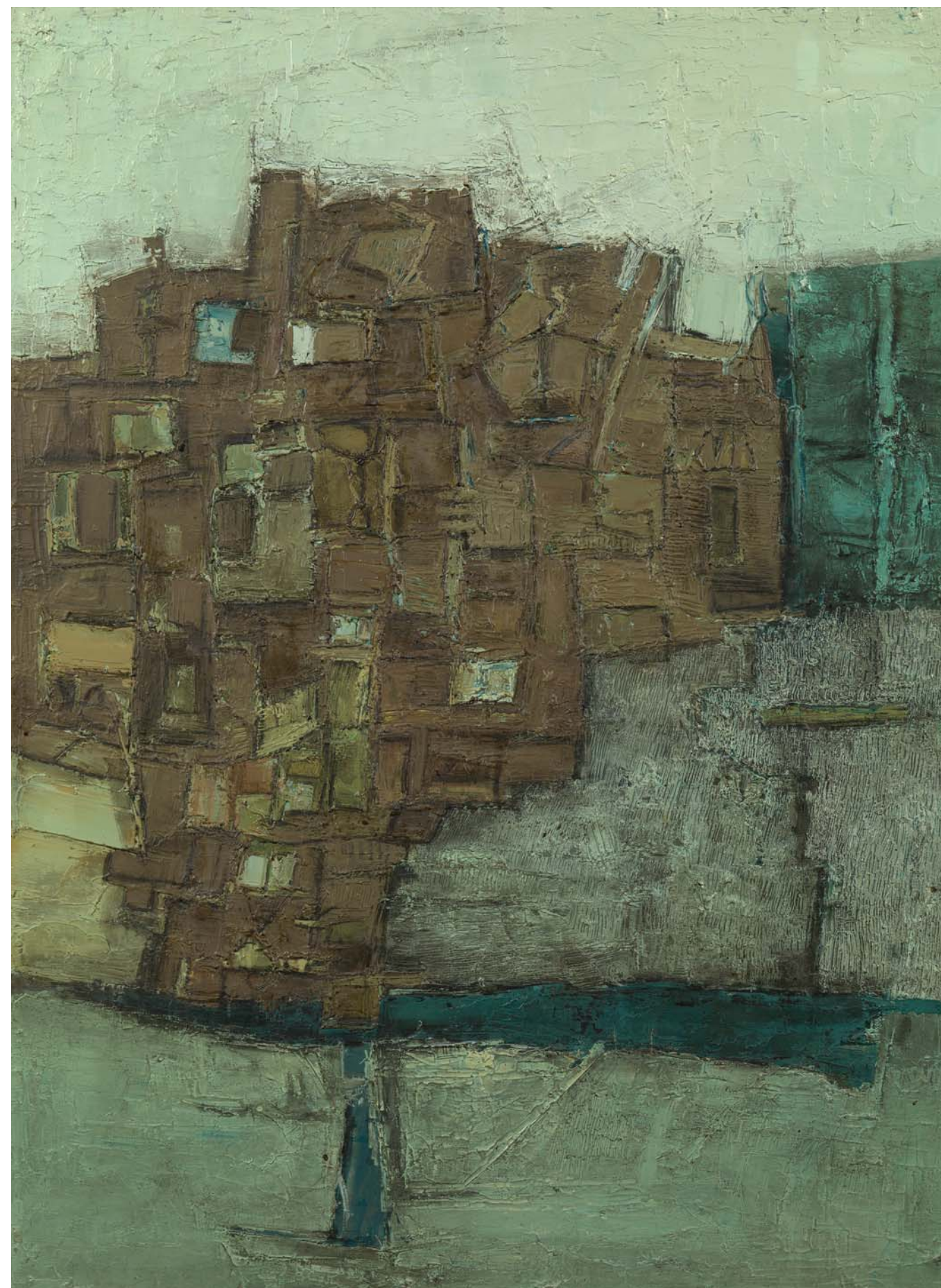
Beth Citron, *Modernist Art from India*, New York:
Rubin Museum of Art (illustrated, unpaginated)



View of Benaras at sunset

On the journey from the figurative to the abstract, Ram Kumar progressed through several phases during his career. As an art student in Paris, and in the company of the capital's leftist intellectual circles, Kumar's early paintings focussed on the lost souls of the modern industrialised city. However, from playing an important role in the drama of his paintings in the 1950s, the figure was to be completely eliminated from his works in the following decade. His use of imagery underwent a process of gradual clarification and refinement. In the 1960s, he turned to landscapes, which were to become bearers of the emotive in his art.

A trip in 1960 to Varanasi, the city of death and rebirth, supplied Kumar with a new exposure to human suffering that lay at the intersection of faith and torment. With this new turn, he sought to liberate reality from its human context. His early Varanasi works present a somewhat more realistic depiction of the city and its patchwork of riverbank buildings. The present lot suggests an aerial view of homes represented as tightly-packed squares perched on the banks of the river. "Ram Kumar addressed himself to the formal aberrations of mismatched planes, jamming the horizontal perspective against top views inspired by site-mapping and aerial photography, and locking the muddy, impasto-built riverbank constructions into a Cubist geometrical analysis. Gradually, the architecture drained away from his canvasses: society itself passed from his concerns, until, during the late 1960s, his paintings assumed the character of abstractionist hymns to nature." (Ranjit Hoskote, *Ram Kumar: Recent Works*, Mumbai: Saffronart and Pundole Art Gallery, May - July 2002, p. 6)





PROPERTY FROM THE COLLECTION OF AN IMPORTANT FAMILY, NEW DELHI

65

RAM KUMAR (b. 1924)

Untitled

Signed and dated 'Ram Kumar 91' (on the reverse)

1991

Acrylic on canvas

23.75 x 48.5 in (60.5 x 123.4 cm)

Rs 50,00,000 - 70,00,000

\$ 75,760 - 106,065

PROVENANCE:

Saffronart, 16-17 March 2011, lot 78

Property of a Distinguished Lawyer, Mumbai

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

– RAM KUMAR



66

AVINASH CHANDRA (1931 - 1991)

Untitled

Signed and dated 'Avinash 60' (lower right)

1960

Oil on masonite board

35.75 x 59.5 in (91 x 151 cm)

Rs 35,00,000 - 45,00,000

\$ 53,035 - 68,185

PROVENANCE:

Acquired from DAG Modern

Property of a Distinguished Gentleman, New Delhi



Avinash Chandra, Paris (detail), 1963, by Jan Yoors
Copyright The Yoors Family Partnership
Courtesy L. Parker Stephenson Photographs, NYC



K K Hebbar
© Jyoti Bhatt

K K Hebbar's work often reflected the socio-political environment of his time, whether it was his depiction of poverty, hunger, war, and strife, or his personal and artistic fascination with the advances in space technology. According to art historian Veena K Thimmaiah, "His meditative images of nature combined with the gravitas of his social conscience displays a breath taking power of visual analysis." (Rekha Rao and Rajani Prasanna, *Hebbar: An Artist's Quest*, Bengaluru: National Gallery of Modern Art, 2011, p. 20) Hebbar's works often combined the abstract with the figurative, integrating "the representational, the metaphysical, the suggestive and symbolic" to achieve, in his own words, "inner satisfaction." (K K Hebbar, *Voyage in Images*, Mumbai: Jehangir Art Gallery, 1991, unpaginated)

War and social strife were always of interest to the artist, leading him to create some of his most emotionally charged works, which are connected by their imagery and colour, even though they are interspersed over a span of several decades. In 1971, Hebbar created a series of paintings, such as *Atrocity* and *Refugees*, which expressed his distress at the aftermath of the Bangladesh Liberation War. He treated these works in what he termed "an abstract-expressionist slant," using contrasting colours and forms to depict images of horror. "Time and again, I have tried to depict the subjective aspects of poverty, hunger and imperfection." (Hebbar, unpaginated) Similarly, Hebbar created a work titled *War and Peace* in 1977, which depicted a green tree in the foreground offset by an explosive red cloud against a black background. The symbolic juxtaposition of the life-giving tree against the destructive explosion is plainly evident, and speaks volumes of the political environment of the time when India was just withdrawing from its two-year long period of Emergency.

The present lot, painted in 1991, possibly as a response to the Kargil War, is also titled *War and Peace*. The colours are far richer and lyrical, presenting an almost magnified and even more abstract variation on his earlier work of the same title. The red explosion stands in much more stark contrast beside the flourishing green suggestion of the tree, while a



Daughter Rekha, Hebbar and wife Susheela
Image courtesy of the Hebbar family

PROPERTY FROM AN EMINENT COLLECTION, NEW DELHI

67

K K HEBBAR (1911 - 1996)

War and Peace

Signed and dated 'Hebbar 1991' (lower left)

1991

Oil on canvas

44 x 59.5 in (111.8 x 151.1 cm)

Rs 35,00,000 - 45,00,000

\$ 53,035 - 68,185

PROVENANCE:

Sotheby's, New York, 10 October 1997, lot 34

PUBLISHED:

Contemporary Indian Art: Glenbarra Art Museum Collection,
Japan: Glenbarra Art Museum, 1993, p. 27 (illustrated)

symbolic rivulet of red runs between the two. By the 1990s, Hebbar had developed his painting technique and used impasto in multiple layers of contrasting colours on the canvas. "The colours gleam like a thousand gems or smoulder like the embers of a dying fire, scintillating in the light. He loved the feeling of vibrant colours appearing in minute cracks and pin pricks through a thick layer of a contrasting colour." (Rao and Prasanna, p. 27)

The present lot exemplifies Hebbar's signature style of employing textured layers on the canvas, allowing broken flecks of paint to emerge in bursts out of its depth. "Hebbar's art begins with the visible world of realism and culminates with the ephemeral and the intangible world of abstraction... his abstraction is distilled from nature into a clarity of form and texture that culminates in a grand simplicity of colour and design. At his peak he had mastered the art of separating the superfluous from the essential. It is in these works of his autumn years, that he truly converts painting into music – the brushstrokes and the colours being reborn as the manifestations of universal energy." (Rao and Prasanna, p. 31)

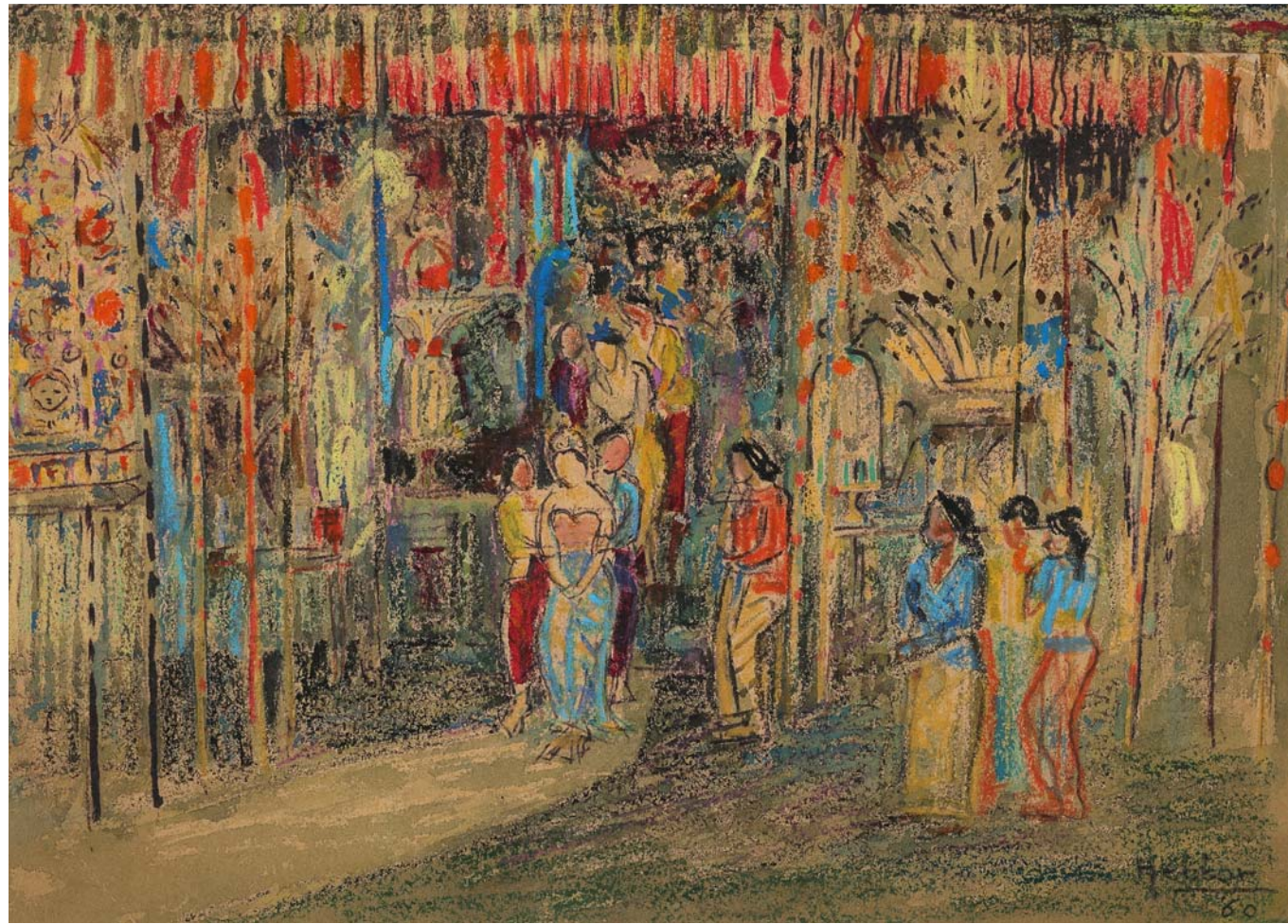


From left to right: *War and Peace*, 1977. Collection of Mrs Rajani Prasanna, Bombay
Refugees, 1971. National Gallery of Modern Art, New Delhi
Both images from K K Hebbar, *Voyage in Images*, Mumbai: Jehangir Art Gallery, 1991



"I have traced the progression of my imagery from the academic to near-abstraction. My works are generated by my intense feeling for my environment. I seek to find myself and follow it to wherever it leads me."

– K K HEBBAR



68

68

K K HEBBAR (1911 - 1996)

Untitled (At the temple gate, Bali)

Signed and dated 'Hebbar '60' (lower right); signed, dated and inscribed 'K. K. Hebbar / Bali / 1960 / festival' (on the reverse) 1960

Dry pastel on paper
10 x 14 in (25.6 x 35.7 cm)

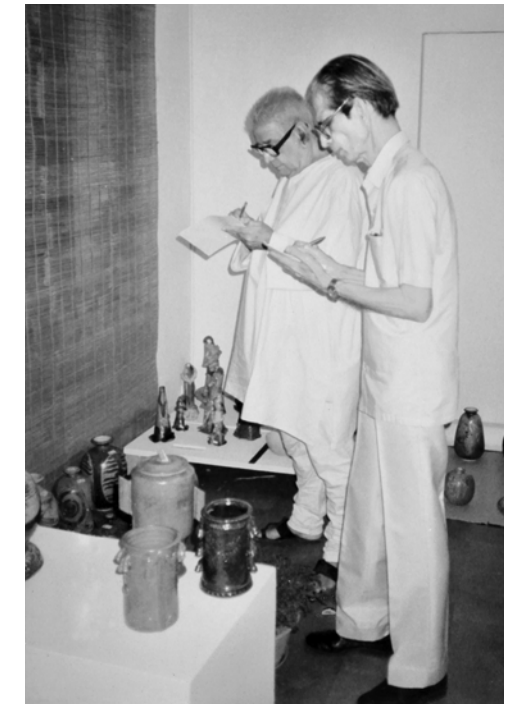
Rs 6,00,000 - 8,00,000
\$ 9,095 - 12,125

PROVENANCE:

Collection of the artist's family



verso



Bendre and Hebbar
Image courtesy of the Bendre family



recto

69

69

K K HEBBAR (1911 - 1996)

Untitled (Prof. N S Bendre and Pet)

Signed and dated 'Hebbar '56' (lower left) 1956

Pen and ink on handmade paper
7.5 x 9.75 in (19 x 24.8 cm)

Rs 2,00,000 - 4,00,000
\$ 3,035 - 6,065

PROVENANCE:

Collection of the artist's family



70

N S BENDRE (1910 - 1992)

Untitled (Hill Range of Trimbakeshwar)

Signed and dated in Devnagari (lower right)
1983

Oil on canvas
35.75 x 42 in (91 x 106.5 cm)

Rs 45,00,000 - 65,00,000
\$ 68,185 - 98,485

PROVENANCE:

Private Collection, New Delhi

EXHIBITED:

Art Exchange, Mumbai: Sakshi Gallery, 1 July - 6 August 2015



Bendre in nature
Image courtesy of the Bendre family



N S Bendre
Image courtesy of the Bendre family

N S Bendre, a contemporary of Nandalal Bose, Ram Kinkar Baij and Benode Behari Mukherjee, a member of the committee of artists who set up the Lalit Kala Akademi, and Dean of the Faculty of Fine Arts at M S University of Baroda from 1959, was a towering figure in the world of modern Indian art. Known as “Dada” (elder brother) to generations of students, his influence on art in India cannot be overstressed. He introduced new ideas in art education, including an intellectual informality in disseminating information. As an artist, Bendre was equally adept at portraits, landscapes and still-lives, inspiring awe among his students with his demonstrations of painting techniques.

Bendre’s artistic career began at the State School of Art in Indore in 1929. This was followed by the Government Diploma in Art from Bombay in 1933. In 1947-48, Bendre travelled to the United States, gaining exposure to 20th century Western art. The present lot, painted in 1951, is one of the earliest works he made upon his return, when

he joined the Baroda faculty as Head of the Painting department. The 1950s and 1960s are regarded among the most important periods in his career as an artist, highlighted by his experimentations with Cubism.

“Cubist tools in the hands of Bendre... were a means to simplify through a stylization that aspired to reduce complexity and strive for what they would call a purity of form. Within this context it follows that it was the design aspect of Cubism that attracted artists at Baroda from the very outset.” (Gulam Mohammed Sheikh ed., *Contemporary Art in Baroda*, New Delhi: Tulika Books, 1997, p. 76) Aside from the influences of Western Cubism, Bendre also had an interest in Asian art traditions, sparked by his stay at Santiniketan in 1945. “From this encounter, according to his friend and collaborator Amberkar, he learnt to appreciate ‘the rhythmic linear qualities of Indian design.’” (Sheikh, p. 73) Works such as the present lot are evidence of the artist’s continuing quest to synthesise different ways of seeing and



expressing form. “What interested Bendre most were spatial tensions and not cubist distortions.” (Ratan Parimoo, “Profile of a Pioneer: N S Bendre,” *Lalit Kala Contemporary* 37, New Delhi: Lalit Kala Akademi, 1991, p. 77) The present lot employs a rich brown background against which fluid black lines and bold, clean colours create a dynamic composition.

In conversation, fellow-artist and one of his earliest students in Baroda, Shanti Dave, recalls that Bendre would incorporate an animal or bird into his paintings during this period, to “animate” them with life. In the present lot, one can find a peacock among the coloured forms. Parimoo points out that, “Bendre’s cubist works cannot be classified as analytical or synthetic... it is possible to observe in them an attempt to synthesize the simplicity of human form in Indian miniatures with the cubist structure of receding and protruding planes.” (Parimoo, p. 77)

71
N S BENDRE (1910 - 1992)
Untitled
 Signed and dated in Devnagari (lower left)
 1951
 Oil on canvas
 33.5 x 45.75 in (85 x 116.2 cm)
Rs 45,00,000 - 65,00,000
\$ 68,185 - 98,485
PROVENANCE:
 Collection of the artist’s family

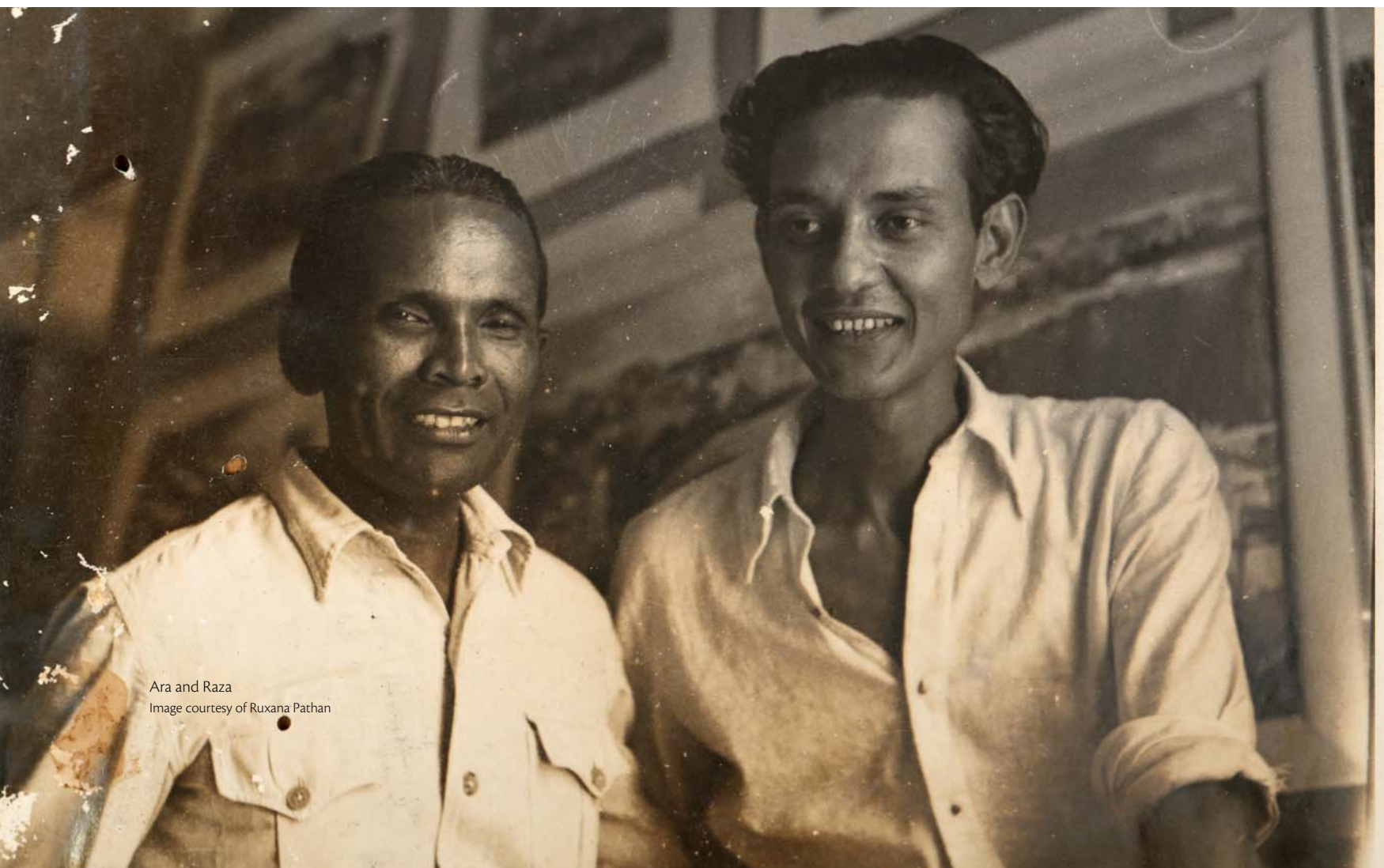


Bendre painting *en plein air*
 Image courtesy of the Bendre family

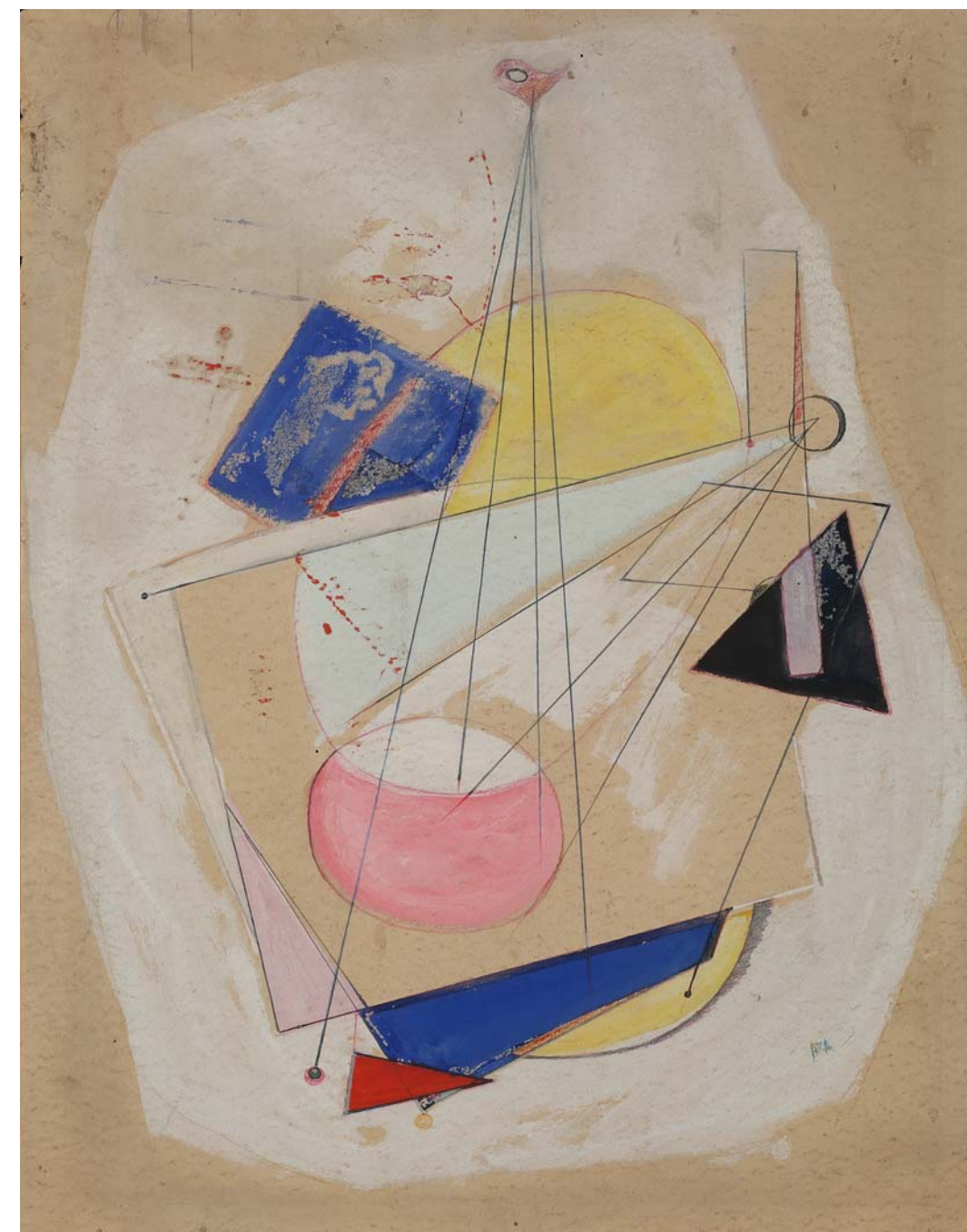
The present lot offers a rare and important glimpse into the early years of thought and experimentation that informed the artist's journey. By the early 1940s, there was a particular interest in Cubism among Indian artists, with a particular affinity towards the ideas of Klee and Kandinsky. A show of original modern paintings in Calcutta in December 1922 had included the works of teachers and students of the German Bauhaus, which spawned this initial interest in new ways of thinking about art. "Now utter simplification, reducing form to bare essentials and undisturbed straight line and plain surfaces become the norms of beauty." (Ratan Parimoo, "Cubism, World Art and Indian Art," circa 1968, p. 4, *Asia Art Archives*, online) Unlike in the West, where Cubism was a deeply developed and intellectual movement, "for Indian painters cubism was a ready-made language from which borrowings could be freely made." (Parimoo, p. 5)

Ara was a largely untrained artist who "did some evening work in a studio doing... object drawings, passed a Teacher's examination and painted under all sorts of influences."

(Rudy von Leyden, "Ara," *Critical Collective*, online) Against this background, it is especially significant to see the precise construction and intent towards composition that is displayed in the present lot. It is evidence of Ara's interest in revealing the essential structure behind a visible form. With an eye toward Constructivism and symbology, Ara includes planes and geometric shapes, drafted perspectives, primary colours and the bird motif so often seen in the symbology of Kandinsky and Klee. It is not well known that in November 1963, Ara had an exhibition titled *Poems on Canvas*. "Occasionally Ara has tried his hand at "abstract" or non-objective painting... Once he held an exhibition of almost bare canvases slashed by a blade to create rhythmic designs which were meant to interpret Urdu poems." (Leyden) Though Ara's later work focuses on more traditional nudes and still-lives, one can see the precise, underlying interest in geometry that defines the composition and placement of objects on the canvas.



Ara and Raza
Image courtesy of Ruxana Pathan



72

K H ARA (1914 - 1985)

Untitled

Signed 'ARA' (lower right)

Gouache on paper

23.25 x 18.75 in (59.3 x 47.8 cm)

Rs 7,00,000 - 9,00,000

\$ 10,610 - 13,640

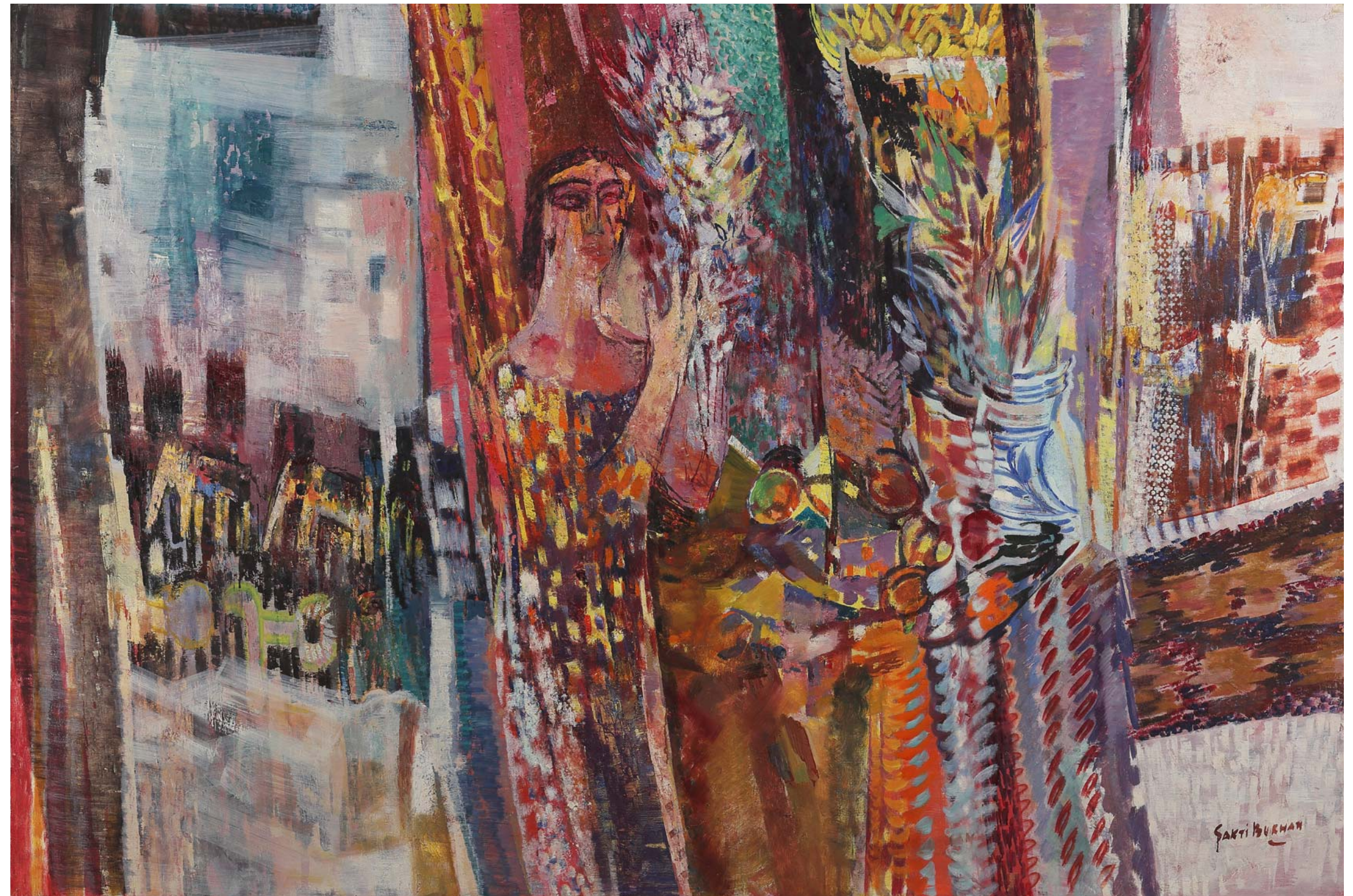
PROVENANCE:

Collection of the artist's family



Wassily Kandinsky, *Composition 8*, 1923

Source: Wassily Kandinsky [Public domain], via Wikimedia Commons



73

SAKTI BURMAN (b. 1935)

Untitled

Signed 'SAKTI BURMAN' (lower right)

Oil on canvas

51 x 77.25 in (129.5 x 196 cm)

Rs 40,00,000 - 60,00,000

\$ 60,610 - 90,910

PROVENANCE:

Acquired directly from the artist, Paris
Private Collection, New Delhi

GIEVE PATEL (b. 1940)*Shipbuilding in Mumbai*Signed, dated and inscribed "Shipbuilding in Mumbai"
/ (2005) / Gieve Patel' (on the reverse)

2005

Acrylic on canvas

69.75 x 120.5 in (177 x 306 cm)

Rs 40,00,000 - 60,00,000**\$ 60,610 - 90,910****PROVENANCE:**

Private Collection, New Delhi

EXHIBITED:*Gieve Patel: Select Works 1971 - 2006*, New Delhi: Gallery

Threshold, 24 September - 22 October 2009; Mumbai:

Chemould Prescott Road, 7 May - 11 June 2010

Kishore Singh ed., *Manifestations IX*, New Delhi: Delhi Art

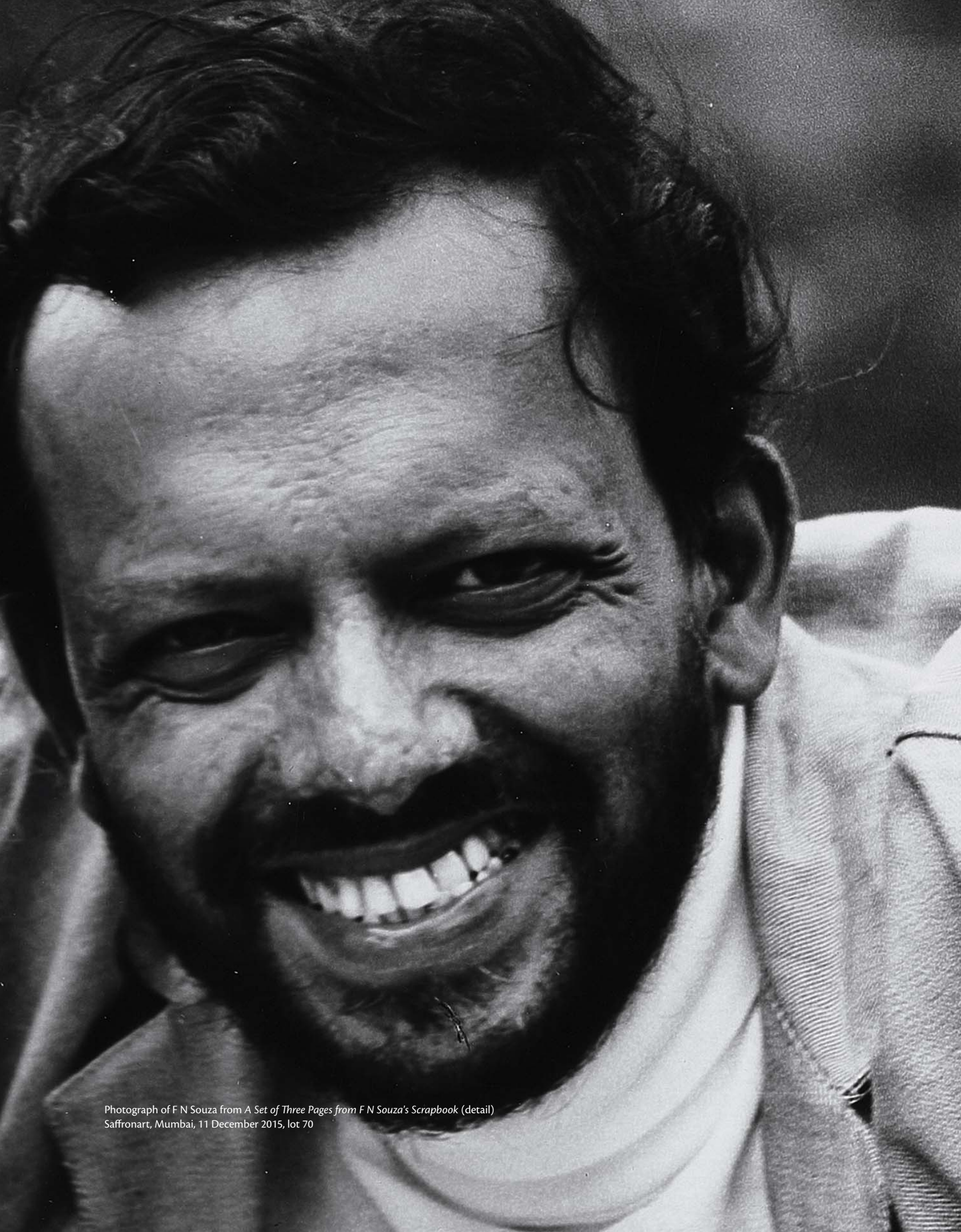
Gallery, 2012, pp. 65-66 (illustrated)



A substantial part of Gieve Patel's oeuvre has been focussed on the common man in the city of Mumbai. Fellow artist Sudhir Patwardhan describes the artist's "rare sensitivity and concern" as being "evidence of [his] continuing engagement with the human condition." (Sudhir Patwardhan, "Gieve Patel: Looking into the Well... Beyond Metaphor," *Critical Collective*, online) In his large scale canvases, Patel paints "details of public life and its physical components with almost altruistic detachment... There is a caustic silence in his paintings – an imperceptible pause, in a way the moment of potential. In this, the narrative is strongest, assigning a special place to the most banal..." (Mala Marwah, "Notes on Four Artists: Vivan Sundaram, Nalini Malani, Gieve Patel, Bhupen Khakhar," *Lalit Kala Contemporary, Volumes 24, 25*, New Delhi: Lalit Kala Akademi, April 1978, pp. 25-30)

"I paint common people..."

– GIEVE PATEL



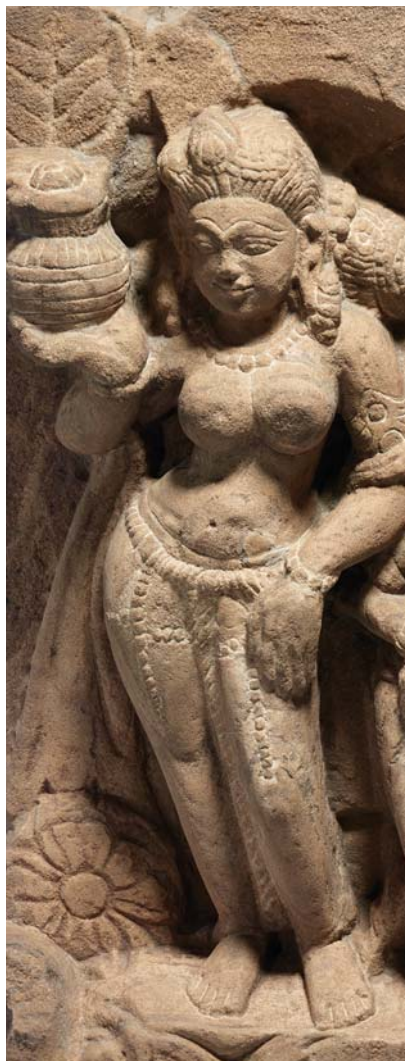
Photograph of F N Souza from *A Set of Three Pages from F N Souza's Scrapbook* (detail)
Saffronart, Mumbai, 11 December 2015, lot 70



The present lot, *Temple Dancer*, painted during one of the most successful periods of Souza's career—London in the 1950s—demonstrates Souza's refined technique with figuration. Souza leaves the visage free of his trademark crosshatching technique, or any form of distortion, but adopts the classic stare reminiscent of paintings seen in Spanish Romanesque art. The demure pose, contrasting with the fierce expression, bears a sculpturesque rigidity that reflects the influence of classical Indian art in Souza's work.



F N Souza, *Untitled (Nude)*
Saffronart, 18-19 June 2014, lot 2



Ganga, Eastern Madhya Pradesh, 8th century
Saffronart, Mumbai, 15 December 2015, lot 47

75

F N SOUZA (1924 - 2002)

Temple Dancer

Signed and dated 'Souza 57' (upper left); inscribed and dated 'F. N. SOUZA / TEMPLE DANCER - 1957' (on the reverse)

1957

Oil on board

47.75 x 23.75 in (121.2 x 60.2 cm)

Rs 1,80,00,000 - 2,40,00,000

\$ 272,730 - 363,640

PROVENANCE:

Christie's, New York, 30 March 2006, lot 32
Private Collection, New Delhi

EXHIBITED:

Mumbai Modern: Progressive Artists Group 1947 - 2013, Mumbai: Delhi Art Gallery, 26 October - 31 December 2013

PUBLISHED:

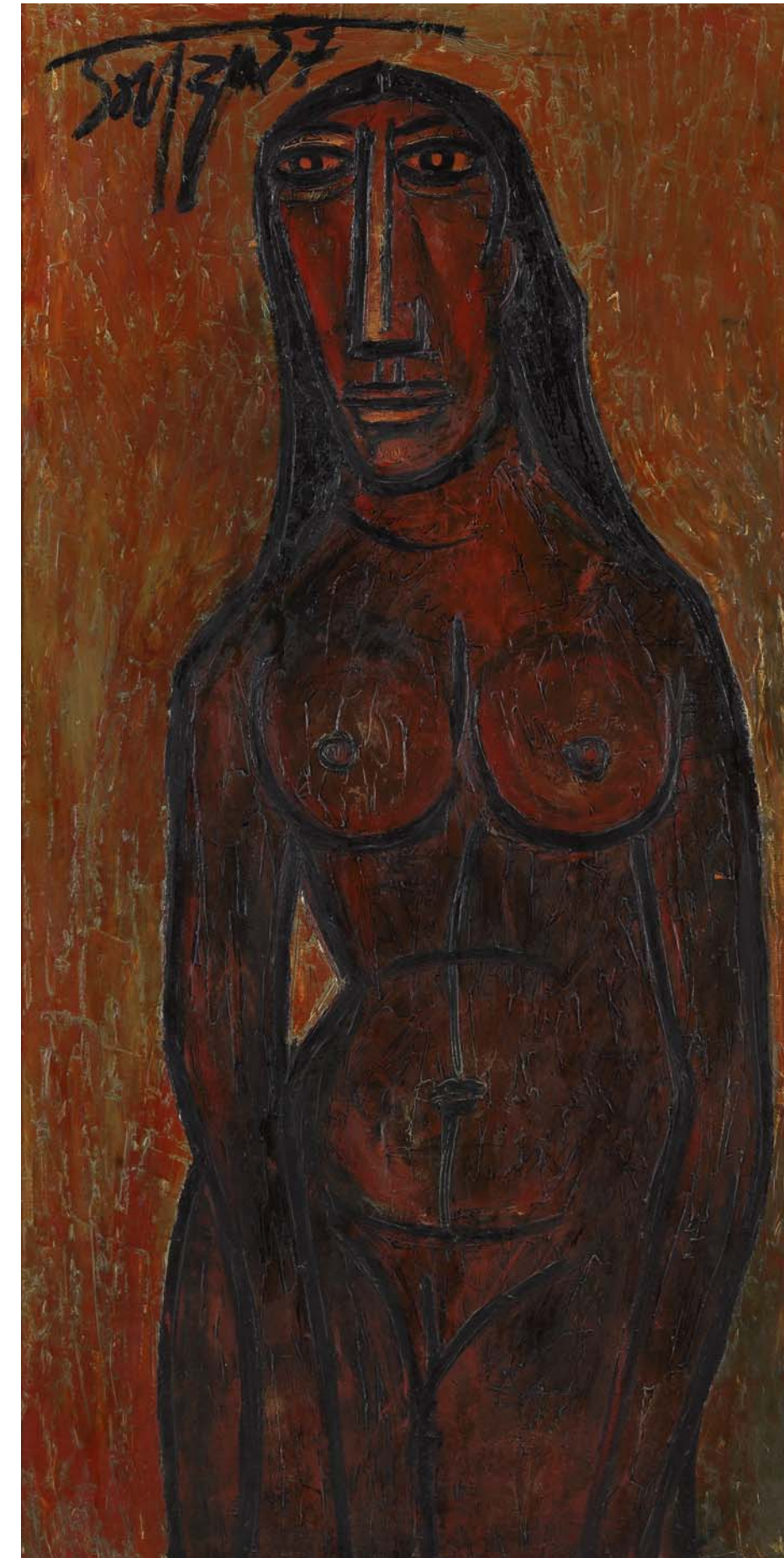
Kishore Singh ed., *Continuum: Progressive Artists' Group*, New Delhi: Delhi Art Gallery, 2011, p. 246 (illustrated)

Kishore Singh ed., *Mumbai Modern: Progressive Artists Group 1947 - 2013*, New Delhi: Delhi Art Gallery, 2013, p. 291 (illustrated)

Kishore Singh ed., *The Naked and the Nude: The Body in Indian Modern Art - Edition Two*, New Delhi: Delhi Art Gallery, 2013, p. 119 (illustrated)

Kishore Singh ed., *A Visual History of Indian Modern Art, Volume V: Rise of Modernism*, New Delhi: Delhi Art Gallery, 2015, p. 1003 (illustrated)

"... the first works of art which inspired Souza were the South Indian bronzes and the high relief carvings on the Khajuraho temples... Souza's art has undoubtedly been greatly influenced by both of these – especially by Khajuraho, those 'mighty temples and pillars and many a carved figure of girls wearing nothing but smiles more enigmatic than even Mona Lisa could manage', as Souza described them... The emphasis of the definitive line to trace the twist and movement of the human body; the impersonal, ritual treatment of sensuality; the tendency to stylise objects so that they become stripped of incidental detail; and the intuitive understanding of how to treat a virtually flat surface in order to create the effect, not of depth, but of movement; these are all important components in Souza's paintings and they stem more or less directly from classical Indian art." (Edwin Mullins, *Souza*, London: Anthony Blond Ltd., 1962, p. 38)



M F HUSAIN (1913 - 2011)

Untitled

Signed and dated 'Husain 55' (upper right)

1955

Oil on canvas

27.25 x 15.25 in (69 x 38.5 cm)

Rs 50,00,000 - 70,00,000

\$ 75,760 - 106,065

PROVENANCE:

Collection of Uma Anand, India

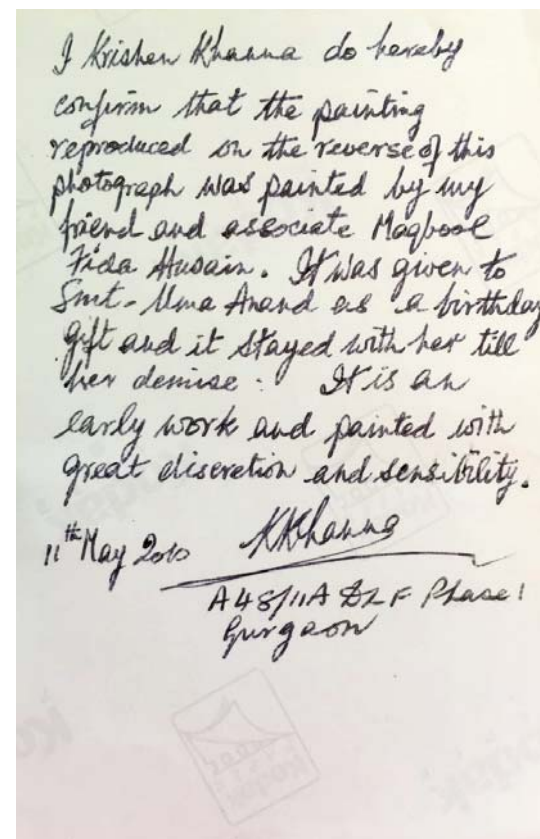
Private Family Collection, Delhi



M F Husain, *Nadi Kinare*, circa 1950s
Saffronart, 18-19 June 2014, lot 28

From 1948 to 1955, Husain had travelled far and wide and encountered several art traditions that came to influence his work. His biggest inspirations came from Jain and Basohli miniature paintings and the majestic female sculptures of Mathura. Between 1952 and 1953, Husain visited China where he was impressed with the calligraphic line in Chinese painting, and Bern, the next year, where he came across many European modern artists. These visits had a great impact on his work. "These direct encounters released his own intuitions and perceptions: in other artists' use of line, form, and color, and in their handling of symbols, he found confirmation of his own inner promptings... The typical high-breasted and taut female figure of Mathura sculpture represented in his eyes a principle of energy and dynamism..." (Richard Bartholomew and Shiv S Kapur, *Husain*, New York: Harry N Abrams, Inc., 1972, pp. 36, 38)

Husain's paintings from the 1950s depicted subjects from ordinary life. He had, by 1955, rooted himself in the modern Indian art scene, with many of his works created in a folk idiom that strove to encapsulate the mood of a post-independent India. According to critic Shiv S Kapur, these subjects were "activity-oriented," expressed through a strong, rhythmic line. Even in his choice of colour, Husain veered towards earthy tones of brown, as seen in the present lot, as well as reds and yellows that resembled vegetable dyes. Women, as subjects, were to become a dominant theme in Husain's art. Aspects of the Mathura sculptures came to represent his fundamental approach to the female form, characterised by strong lines reminiscent of those used in Jain miniature paintings. The present lot, an early Husain work, depicts the nuances of form and line that were intrinsic characteristics of Husain's style during this time.



Letter written by Krishen Khanna identifying the present lot.



SCULPTURE

Indian sculptors working during the time of India's independence in 1947, were as interested in looking for new directions for expression as their counterparts who worked on canvas and paper. "A number of these artists travelled abroad and had seen original works and imbibed new ideas. Their work is of value firstly because they together enlarged the whole range of sculpture, and secondly because many of them were teachers in art institutions and handed down their ideas to their students. Prodosh Das Gupta, Sankho Chaudhury, Dhanraj Bhagat... are some examples." (Jaya Appasamy, "Contemporary Indian Sculpture," *Lalit Kala Contemporary 10*, New Delhi: Lalit Kala Akademi, p. 2) The following lots represent some of the finest works that emerged from the leading sculptors of this generation.

77

SANKHO CHAUDHURI (1916 - 2006)

Untitled

Aluminium sheet with black paint and iron on wooden pedestal

Height: 39.25 in (100 cm)

Width: 21.25 in (54 cm)

Depth: 16.25 in (41 cm)

Rs 10,00,000 - 15,00,000

\$ 15,155 - 22,730

PROVENANCE:

Private Collection, Vadodara

Private Collection, Mumbai

EXHIBITED:

Indian Abstracts: An Absence of Form, New Delhi:

Delhi Art Gallery, 11 August - 30 September 2014;

Mumbai: Delhi Art Gallery, 7 December 2014 -

5 February 2015

PUBLISHED:

Kishore Singh ed., *Indian Abstracts: An Absence of Form*, New Delhi: Delhi Art Gallery, 2014, p. 113 (illustrated)





MAHARANI SITA DEVI OF BARODA

Sita Devi was the daughter of the Maharaja of Pithampuram. As one of the most flamboyant and controversial figures of her time, she “redefined societal roles by leading a gregarious and thoroughly unconventional life on entirely her own terms.” (Abhishek Poddar and Nathaniel Gaskell eds., *Maharanis: Women of Royal India*, Ahmedabad: Mapin Publishing in association with Tasveer Arts, 2015, p. 79) Sita Devi was initially married to the Zamindar of Vuyyur. When she met Maharaja Pratapsinh Gaekwad of Baroda, also married, at the Madras Race Course, they both fell in love and sought a way around the religious and legal norms to marry each other. “While Sita Devi converted to Islam in order to divorce her first husband and reconverted to Hinduism to marry the Maharaja, he and his lawyers cleverly argued against the British who sought to squash the wedding on the basis of the Baroda state law against bigamy passed by Sayaji Rao III, by noticing that state laws did not apply to the ruler, only to his subjects. The couple made a splash in salons in Europe, and at a time when most maharanis photographed usually had their heads demurely covered, Sita Devi was often seen posing with her hair thrown back so as to best showcase her jewellery, or smoking a cigarette at social events in a holder—also studded with rubies.” (Poddar and Gaskell eds., p. 79)

Following World War II, the couple travelled to Europe. They built a resplendent mansion in Monaco, a French principality that had survived the onslaught of war, and settled there. Copious amounts of treasures from the Baroda state were transferred to their new home. When India attained independence in 1947, the princely states acceded to the Indian Union, and several valuable pieces from the royal treasuries had to, by law, be transferred to the treasury of the Government of India. As they attempted to sort the personal jewels and state-owned treasures of the Gaekwad of Baroda, Maharani Sita Devi transferred many jewels into her own name. She refashioned several of her jewels into new pieces designed by the world’s leading jewellers, including Van Cleef & Arpels and Harry Winston. Her glamorous lifestyle faded in the 1950s, when she and Maharaja Pratapsinh Gaekwad divorced. Maharani Sita Devi passed away in 1986 in Neuilly-sur-Seine, France.

Sita Devi, Baroda, Gujarat, 1948
© Henri Cartier-Bresson/Magnum Photos

78

SIR JACOB EPSTEIN (1880 - 1959)

Portrait of the Maharanee of Baroda

Inscribed 'EPSTEIN' (on the reverse)

Bronze

Height: 13.5 in (34.5 cm)

Width: 12.5 in (32 cm)

Depth: 9.5 in (24 cm)

Rs 6,00,000 - 8,00,000

\$ 9,095 - 12,125

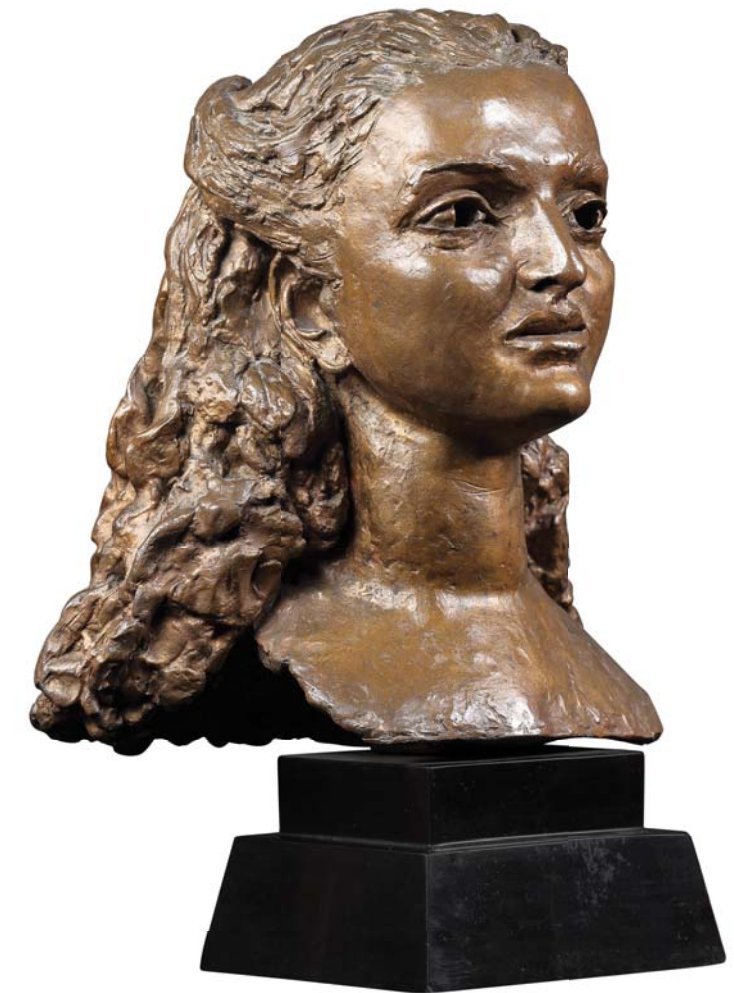
PROVENANCE:

Maharaja of Baroda (1908-1968)

Thence by descent to Prince Gaekwar of Baroda
(1930-1988)

Christie's, London, 3 March 1988, lot 138

Private Collection, India



One of the earliest sculptors to look outside Europe for inspiration, Sir Jacob Epstein was known primarily for his portrait sculptures and monuments. Born in 1880 in New York, he forayed into sculpting in 1899 under George Grey Bernard. He went to Paris in 1902, studying at the École des Beaux-Arts, and the Académie Julian. Three years later, he moved to London and became a British citizen. Epstein came into contact with leading contemporary artists in the following decade, including Picasso, Brancusi and Modigliani. His representational sculptures stood out as particularly remarkable in a time of Cubism and abstraction.

After 1916, Epstein lived and worked in London for the rest of his life, exhibiting frequently at the Leicester Galleries. His sculptures include those of Rabindranath Tagore (1926), Albert Einstein (1933), Jawaharlal Nehru (1948), and the Maharaja and Maharani of Baroda, among others. The present lot, most likely commissioned by the Royal Family

of Baroda, successfully captures Maharani Sita Devi’s regal expression and poise, through her calm, steady gaze, arched eyebrows, and pursed lips. Epstein was owed £ 2,000 for the work he had done for her. (“Letter from Jacob Epstein to Peggy Jean,” 5 October 1952, © The Estate of Sir Jacob Epstein, *Tate Archive*, online)

According to Epstein, “Intellectually it [sculpture] requires a far greater effort of concentration to visualize a work in the round... in carving there is absolute finality about every movement. It is impossible to rub out and begin again.” Epstein used ‘direct carving’, where “the actual process of carving suggests the final form rather than a carefully worked out preliminary model.” (*tate.org*, online) In 1953, he was honoured with a retrospective exhibition at the Tate Gallery in London, by the Arts Council, and knighted the following year. His major public sculptures are to be found in London, Oxford and Coventry in England, and in Wales.



79

SADANAND BAKRE (1920 - 2007)

Untitled

Inscribed and dated 'SADANAND BAKRE 59 /
1959 / BORN 1920' (on the base)

1959

Metal

Height: 16.5 in (42 cm)

Width: 3.25 in (8 cm)

Depth: 2.75 in (7 cm)

Rs 15,00,000 - 20,00,000

\$ 22,730 - 30,305

PROVENANCE:

From the artist's collection

Private Collection, Mumbai



PRODOSH DASGUPTA (1912 - 1991)*Untitled (Suryamukhi)*

Inscribed and dated '5/5 / P Das Gupta / 1978' (on the reverse on the base)

1978

Bronze

Height: 19 in (45.5 cm)

Width: 28 in (71 cm)

Depth: 36.75 in (93.5 cm)

Rs 25,00,000 - 35,00,000**\$ 37,880 - 53,035**

Fifth from a limited edition of five

PROVENANCE:

Acquired from the artist's family

Private Collection, Kolkata

Private Collection, New Delhi

EXHIBITED:*Exhibition of Sculptures by Shri Prodosh Das Gupta*, New Delhi: Lalit Kala Akademi, 15 March - 7 April 2012; Kolkata: Victoria Memorial Hall, 25 July - 12 August, 2012; Chennai: Lalit Kala Akademi, 25 September - 5 October 2012 (another from the edition)3 *Masters*, New Delhi: Akar Prakar Art Advisory, 19 January - 28 February 2015 (another from the edition)**PUBLISHED:**Kishore Singh ed., *The Naked and the Nude: The Body in Indian Modern Art; Edition Two*, New Delhi: Delhi Art Gallery, 2013, p. 147 (illustrated)

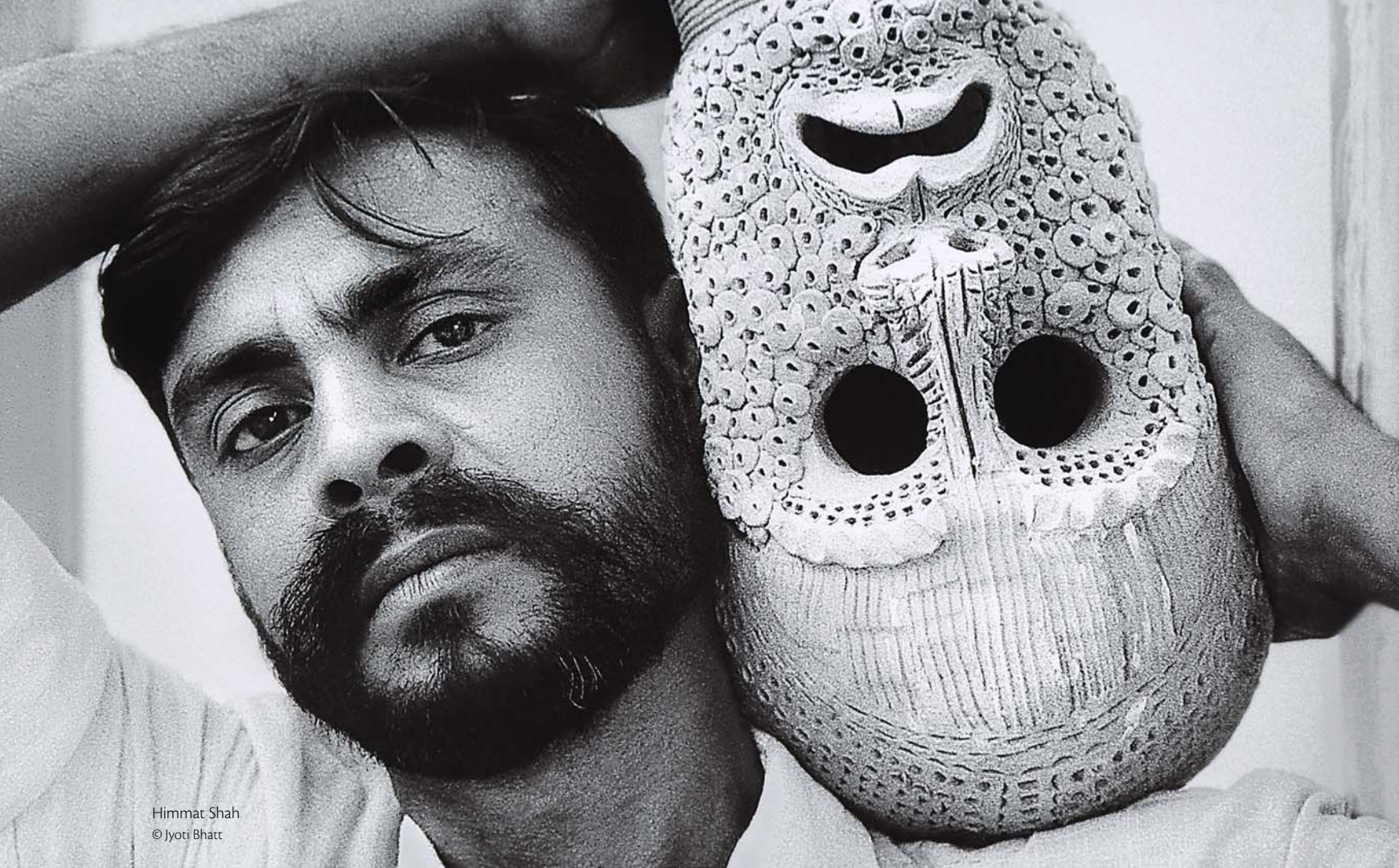
Prodosh Dasgupta was trained in sculpture at the Royal Academy of Arts and LCC Central School, London, and the École de Grand Chaumier, Paris, after completing his initial studies in sculpture at the Government School of Art and Craft, Chennai, and the Lucknow School of Arts and Crafts. He returned to India in 1940, and went on to serve as Curator of the National Gallery of Modern Art in New Delhi from 1957 to 1970. He believed that abstraction needed an image, and "related the form of his sculpture, however simplified or tending towards near-abstraction to the expression of his emotional feelings and vision of the objective world." (Pran Nath Mago, *Contemporary Art in India: A Perspective*, New Delhi: National Book Trust India, 2001, p. 91)

The present lot, titled *Suryamukhi*, was part of an exhibition of at the Lalit Kala Akademi in New Delhi in 2012. "All Prodosh's works consist of curved concavities, often translated from the human metaphor which seals itself with soft-textured rust. Each work is an open, upright invitation of almost identical conical or ovoid or boxed like sections, tilting this way and that along the routes of passage of thought." (Uma Nair, "Prodosh Das Gupta – Poetry in Metal," *The Times of India* blog, 29 March 2012, online) Dasgupta's work gives a nod to Western sculptors such as Henry Moore while also evoking Indian references to spirituality and the cosmos.

"In my sculptures, I have found a rhythm pulsating all throughout."

– PRODOSH DASGUPTA





Himmat Shah
© Jyoti Bhatt

The present lot is a series of terracotta bottles which, in treatment and form, echo artefacts from archaeological excavations seen in Himmat Shah's native Lothal. The objects suggest a story that might lead back to ancient times, and yet recall the still-life paintings of everyday objects that are a staple of modern art. Shah's interest in the intersection of the ancient and modern worlds is evidenced in the creation and grouping of these terracotta forms.

The use of terracotta also reflects the artist's interest in "India's longstanding village economies, supported by the cycle of the birth and rebirth of the essential material, clay. Only some terracotta objects pass into history, many do not bear the imprint of the artist, and all speak of the

early wonder of man mimicking nature." (Gayatri Sinha, *An Unreasoned Act of Being*, Ahmedabad: Mapin Publishing and Hampshire: Lund Humphries, 2007, p. 38)

Himmat Shah was born in 1933 in Lothal, Gujarat, close to ancient Harappan ruins. He trained at the Sir J J School of Arts in Bombay and later in Baroda, following these with a scholarship in Paris. Shah incorporates diverse influences in his work, drawing upon his personal history, as well as the collective narrative of civilisation. He began working with terracotta, later moving to cast bronze sculptures. A retrospective on the artist's works was hosted by the Kiran Nadar Museum in New Delhi earlier this year.





a



b



c



g



e



d



f



h

81

HIMMAT SHAH (b. 1933)

a) *Untitled*
Signed and dated 'HIMMAT / 89' (on the base)
1989
Terracotta
Height: 10.5 in (26.5 cm)

b) *Untitled*
Signed and dated 'HIMMAT / 85' (on the base)
1985
Terracotta
Height: 10.5 in (27 cm)

c) *Untitled*
Signed and dated 'HIMMAT / 1990' (on the base)
1990
Terracotta
Height: 11.5 in (29.5 cm)

d) *Untitled*
Signed and dated 'HIMMAT / 95' (on the base)
1995
Terracotta
Height: 11.75 in (30 cm)

e) *Untitled*
Signed and dated 'HIMMAT / 95' (on the base)
1995
Terracotta
Height: 6.5 in (16.5 cm)

f) *Untitled*
Signed and dated 'HIMMAT / 90' (on the base)
1990
Terracotta
Height: 6.75 in (17 cm)

g) *Untitled*
Signed and dated 'HIMMAT / 99' (on the base)
1999
Terracotta
Height: 8.25 in (21 cm)

h) *Untitled*
Signed and dated 'HIMMAT / 95' (on the base)
1995
Terracotta
Height: 10.5 in (26.7 cm)

Rs 60,00,000 - 80,00,000
\$ 90,910 - 121,215

(Set of eight)

PROVENANCE:
Acquired directly from the artist
Private Collection, New Delhi

EXHIBITED:
Masterpieces of Indian Modern Art, New York: DAG Modern,
8 March - 4 June 2016

PUBLISHED:
Kishore Singh ed., *Masterpieces of Indian Modern Art*, New Delhi:
Delhi Art Gallery, 2016, pp. 396-397 (illustrated)

DHANRAJ BHAGAT (1917 - 1988)*Untitled (Ravana)*

Welded Iron

Height: 82.25 in (209 cm)

Width: 39.75 in (101 cm)

Depth: 22.5 in (57 cm)

Rs 40,00,000 - 60,00,000**\$ 60,610 - 90,910****PROVENANCE:**

Acquired directly from the artist

PUBLISHED:Kishore Singh ed., *Indian Divine: Gods and Goddesses in 19th and 20th Century Modern Art*, New Delhi: Delhi Art Gallery, 2014, p. 102 (illustrated)

Regarded as one of the most important modern Indian sculptors, Dhanraj Bhagat is known for pioneering unconventional mediums and sculpting techniques including *papier-mâché*, cement and metal casting, wood and stone carving, ceramics, enamelling on metal, welded metals and chased, hammered and repoussé textures, at a time when realism was the norm. Bhagat's sculptural vocabulary progressed towards Cubist and Abstract forms following his encounter with the works of the Russian-American Alexander Archipenko, and British sculptor Lynn Chadwick.

From the 1960s, his geometric forms became more "box-like" and "architectural." The present lot, titled *Ravana*, references the mythology of the king of Lanka who had ten heads. The genius of the work lies in the simplicity of composition and his use of basic geometric forms to evoke the power and influence of the ten-headed Ravana. Bhagat's geometry "is inspired from the natural forms of plants, trees and flowers that achieve a transformation through his inner vision in an amazing variety of forms, as seen in some of his masterly works... He relates the natural form reduced to its basic geometric designations like the square, triangle, circle or the spiral, and assembles them in compositions of rare creativity in his constructions." (Pran Nath Mago, *Contemporary Art in India: A Perspective*, New Delhi: National Book Trust India, 2001, p. 183)

Bhagat was born in Lahore in 1917, and trained at the Mayo School of Art in Lahore where he received a Diploma in



Sculpture. He participated in India's first three Triennales; the All India Sculpture Exhibition at the National Gallery of Modern Art, New Delhi, in 1954; and several shows held by the Bombay Art Society, the All India Academy of Fine Arts, Kolkata, and All India Fine Arts and Crafts Society (AIFACS), New Delhi. In 1977, the Government of India awarded him the Padma Shri. The Lalit Kala Akademi in New Delhi held a retrospective of his works the following year. Bhagat's sculptures are part of public and private collections, including the National Gallery of Modern Art, New Delhi, and the Government College of Art in Chandigarh. Bhagat passed away in 1988. In 2010, the College opened the Dhanraj Bhagat Sculpture Park in memory of the artist.



Jamini Roy, *Untitled (Sita, Ravana and Jatayu)*, circa 1960s
Saffronart, New Delhi, 10 September 2015, lot 21

PROPERTY OF A LADY, NEW DELHI

83

GHULAM RASOOL SANTOSH (1929 - 1997)

Untitled

Oil on canvas
60.25 x 49.5 in (153 x 126 cm)

Rs 30,00,000 - 40,00,000
\$ 45,455 - 60,610

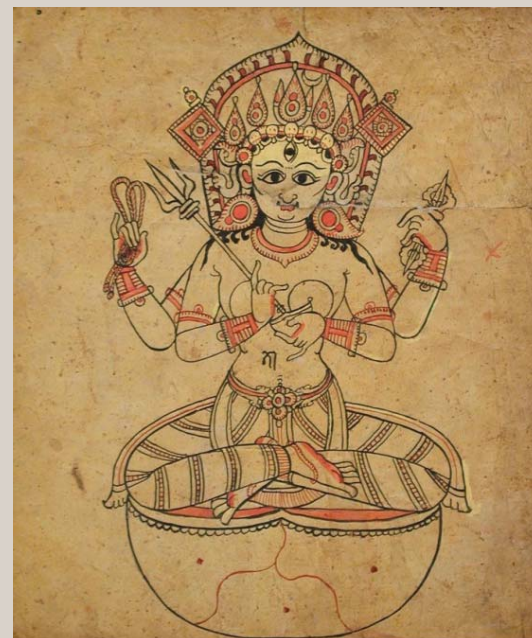
PROVENANCE:

Acquired directly from the artist

Ghulam Rasool Santosh was a pioneer of neo-Tantric art. He forayed into concepts of Tantricism in the 1950s, following a visit to Amarnath. "The pristine sacred site of Shiva and the sophisticated exegetical tradition of Kashmirian Agamas were to leave a lasting impression on his later works." (Kishore Singh ed., *Manifestations 5: 20th Century Indian Art*, New Delhi: Delhi Art Gallery, 2011, p. 151) Santosh was also greatly influenced by the mystic traditions of the Sufis of his native Kashmir.

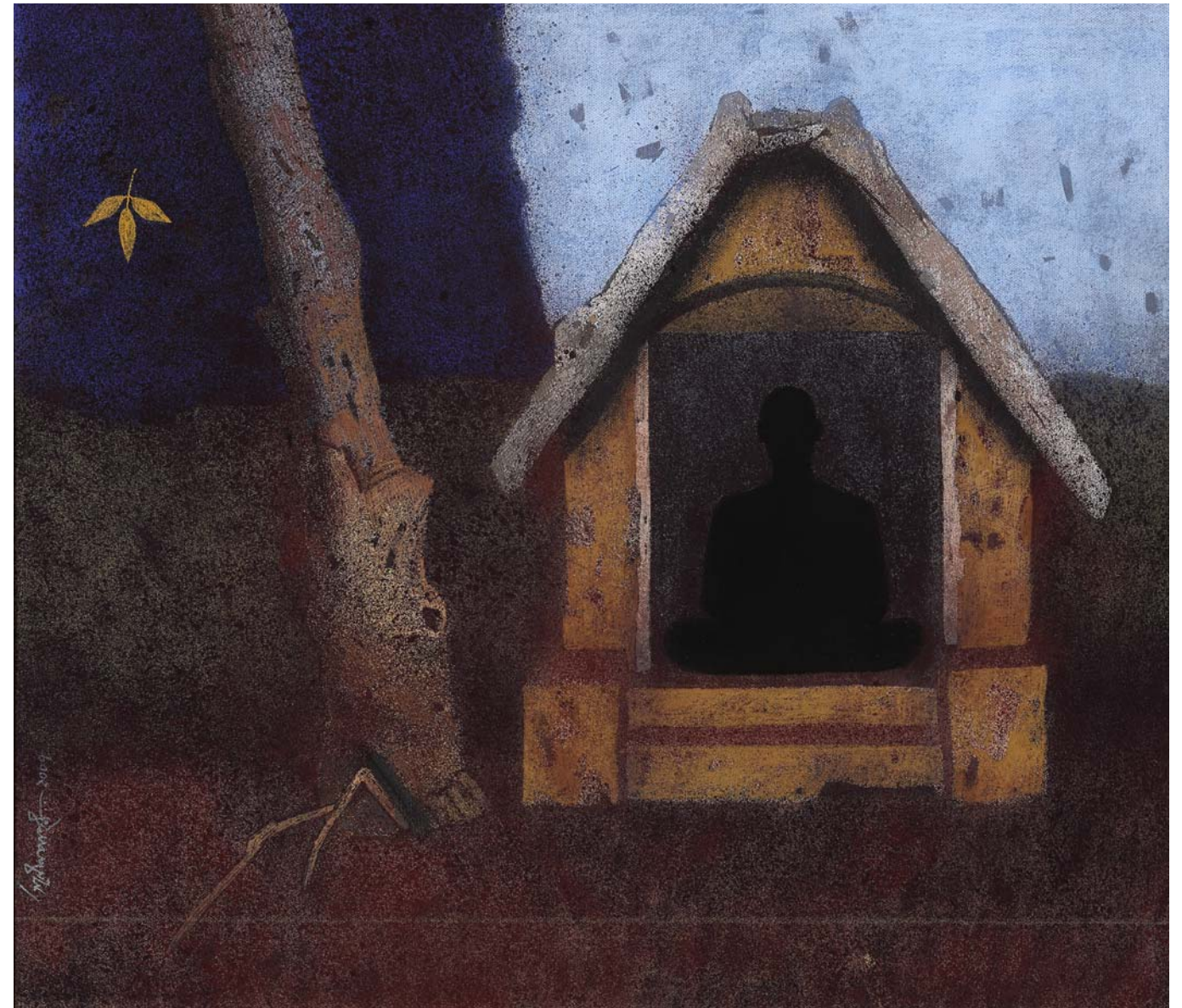
Works such as the present lot "... were neither totally abstract nor non-representational. They were imbued with specific symbolic connotations and fused with the mysterious juxtaposition of celestial geometric forms, and complex mystical colours inspired by a personal symbolic vision." (Pran Nath Mago, *Contemporary Art in India: A Perspective*, New Delhi: National Book Trust India, 2001, pp. 94, 95) The seated female figure, which suggests a manifestation of Shakti, is created through geometric shapes and a precise symmetry which is complemented by a soft, glowing colour palette.

In an essay titled "A Post-Independence Initiative in Art," fellow artist Nilima Sheikh writes of G R Santosh's work, "The interlock of the contour in traditional Indian figuration with the Cubist design that had emerged at Baroda found its corollary in contemporary exotica – the cultic celebration of the contour via the abstractions of votive imagery and colour field dynamics." (Gulam Mohammed Sheikh ed., *Contemporary Art in Baroda*, New Delhi: Tulika, 1997, p. 80)



A Tantric Form of the Hindu Goddess Indrani, Nepal, 17th century
Ink and opaque watercolor on paper, 22.86 x 20.32 cm
Gift of Dr. and Mrs. Robert S. Coles (M.81.206.11)
South and Southeast Asian Art
Los Angeles County Museum of Art (LACMA), lacma.org





PROPERTY FROM AN IMPORTANT FAMILY COLLECTION, NEW DELHI

84

GANESH PYNE (1937 - 2013)

Untitled

Signed and dated in Bengali (lower left)

2007

Tempera on canvas

18.5 x 21.25 in (47 x 54 cm)

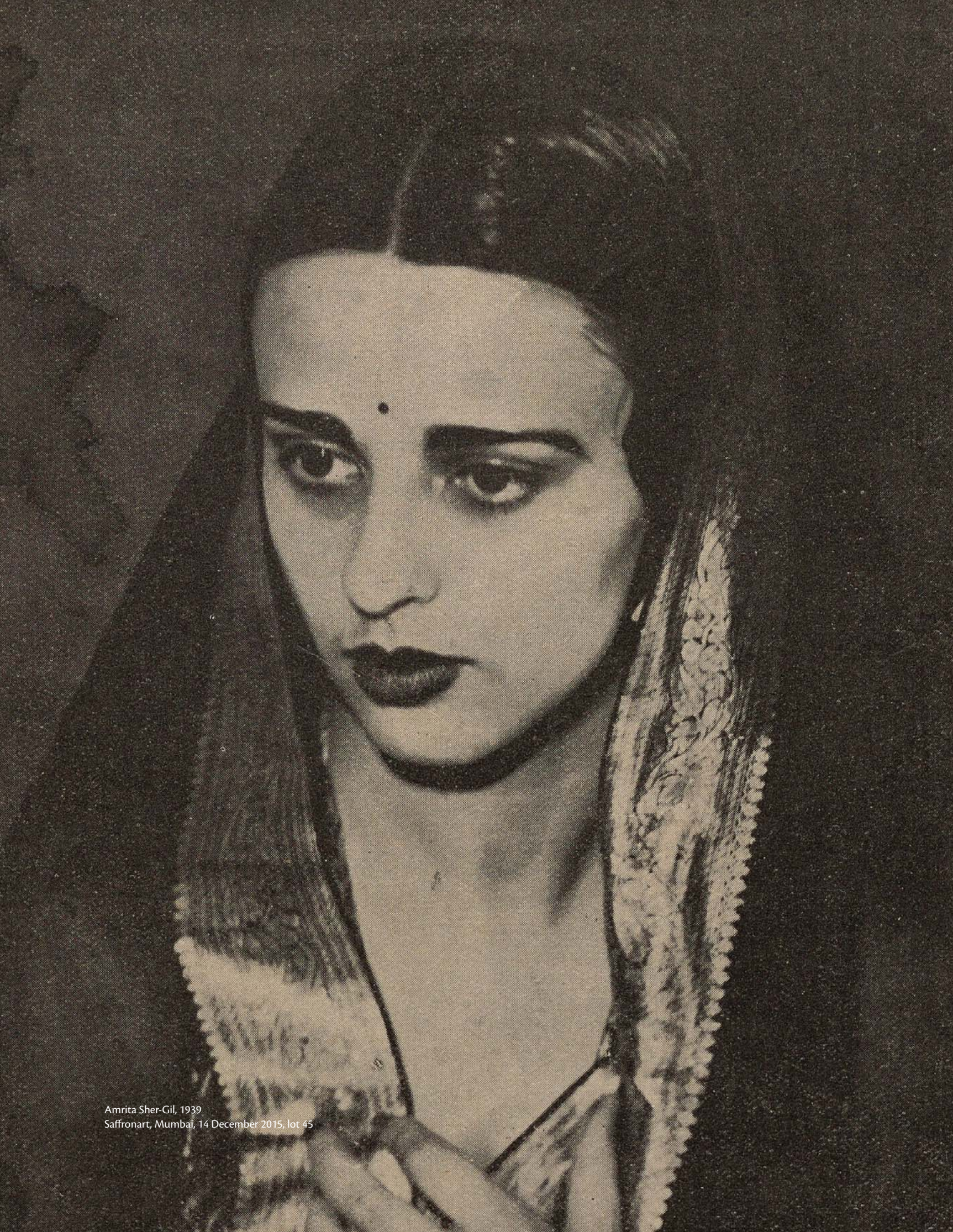
Rs 35,00,000 - 45,00,000

\$ 53,035 - 68,185

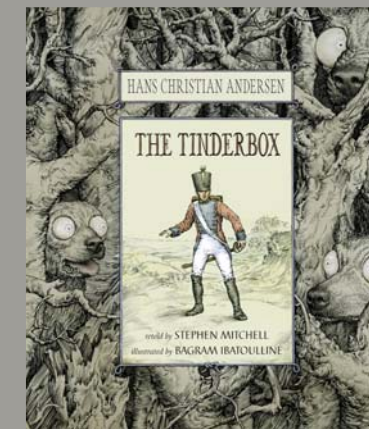
PROVENANCE:

Vadehra Art Gallery, New Delhi

Acquired from the above by the previous owner



Once upon a time, a soldier returning home from war, met a frightful-looking old witch on the road, who asked him to climb into a hollow tree to retrieve a magic tinderbox. The witch gave the soldier permission to take anything he found inside the chambers, but he had to return the tinderbox. In the tree, the soldier found three chambers filled with precious coins guarded by three monstrous dogs, "one with eyes the size of teacups," who guarded a chest filled with copper pennies, one with "eyes the size of mill wheels," who guarded a chest filled with silver, and one with eyes "as big as a tower," who guarded a chest filled with gold. He filled his pockets with money, found the tinderbox, and returned to the witch. When she demanded the tinderbox without offering much in return, the soldier lopped off her head with his sword.



The Tinderbox by Hans Christian Andersen
Reproduced from stephenmitchellbooks.com

Then, the soldier wandered off to a large town and lived in luxury off his money. Soon, he learned of a princess imprisoned in a tower because a prophecy foretold her marriage to a common soldier. He went to see her but realised his fancy could not be satisfied. Eventually, the soldier ran out of money and was forced to live in a dark attic. He remembered the tinderbox and struck it to illuminate the room. One of the monstrous dogs from the tree appeared before him. The soldier realized that he could

summon all three dogs and order them to bring him money from their subterranean dwelling. Once again, he lived splendidly.

One night, he desired to see the princess in the tower. He struck the tinderbox and called upon the dog with eyes the size of teacups to bring her to him. Overwhelmed by her beauty, the soldier kissed her and ordered the dog to return her to her tower. The next morning, the princess told her parents about a strange dream she had and narrated the events from the night before. Suspicious, the king and queen kept a close watch on her. When the princess was carried away again, they tried to find where she spent her nights. Eventually, the lovers were found, and the soldier was sentenced to death.

On the day of execution, the soldier sent a boy for his tinderbox, and, at the scaffold, asked to have a last smoke. He then struck the tinderbox and the three monstrous dogs appeared. They tossed the judge, the councillors, the King and Queen into the air. All were dashed to pieces when they fell to earth. The soldier and the princess were united and wed, with the dogs attending the wedding feast.





85

AMRITA SHER-GIL (1913 - 1941)

Untitled (*The Tinder Box*)

Inscribed 'The tinder box' (lower centre)

Pencil on paper

9 x 12 in (22.6 x 30.5 cm)

Rs 25,00,000 - 35,00,000

\$ 37,880 - 53,035

NON-EXPORTABLE NATIONAL ART TREASURE

PROVENANCE:

Acquired from the artist's family, New Delhi

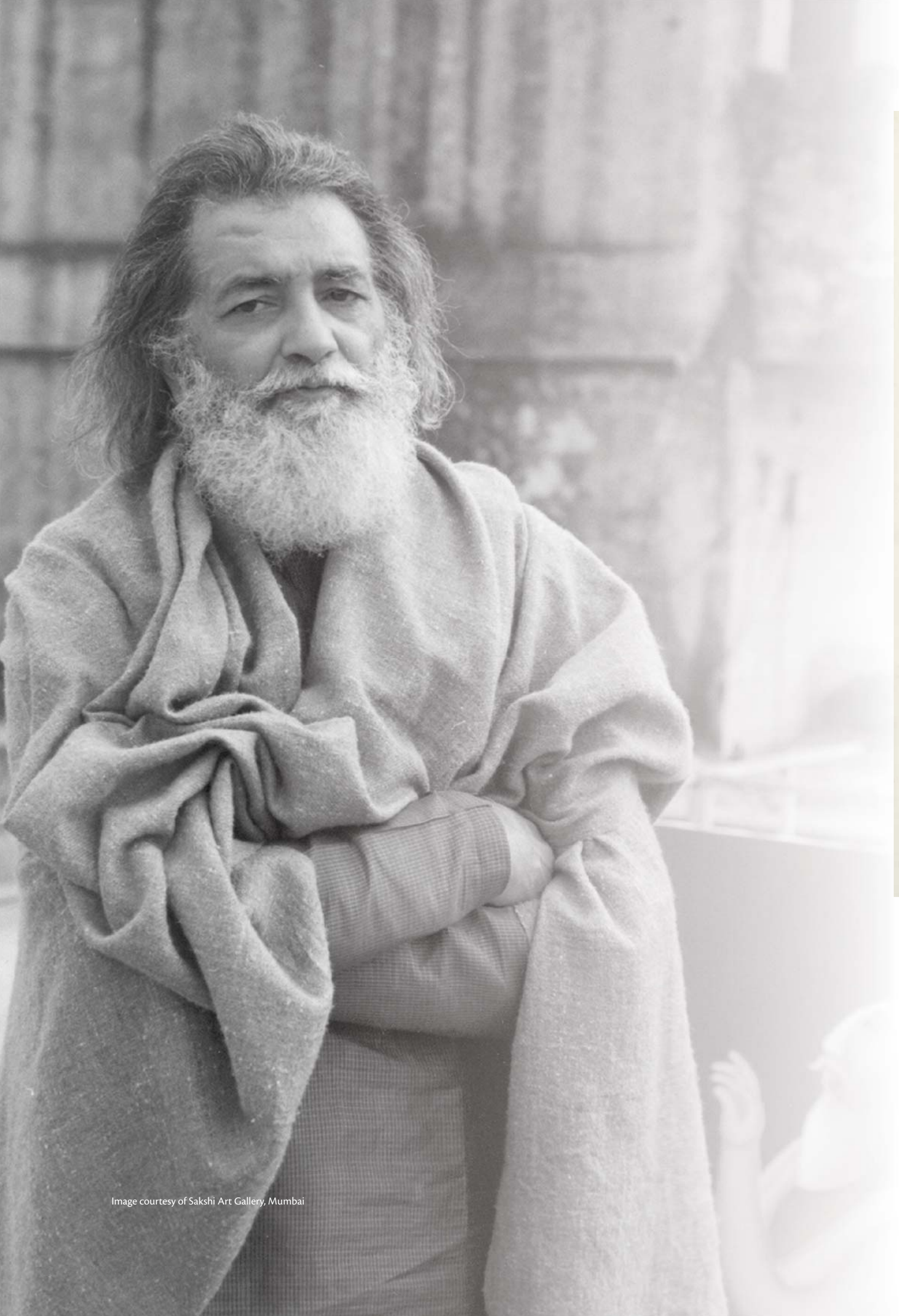
Private Collection, Maharashtra

Hungarian born Amrita Sher-Gil spent her early childhood in Dunaharaszti, a village on the outskirts of Budapest. In 1919, she joined the local school and did many drawings illustrating Hungarian folk stories and the fairy tales of Grimm and Hans Christian Andersen. An imaginative child, Sher-Gil also wrote many of her own stories and poems, with illustrated sketches drawn in coloured pencils and crayons.

The present lot depicts an illustrated scene from *The Tinderbox*, a dark fairy tale by Hans Christian Andersen, about a soldier who acquires an enchanted tinderbox that lets him command three monstrous, powerful dogs to fulfil his wishes. The scene here depicts the soldier gazing at a sleeping princess, his love, whom he has transported stealthily to his chambers with the help of one of his dogs.



An illustration from an 1895 edition of *The Tinderbox*
Source: Alfred Walter Bayes, Dalziel Brothers
[Public domain], via Wikimedia Commons



86

MANJIT BAWA (1941 - 2008)

Untitled

Signed and dated 'Manjit 95' (lower right)

1995

Pastel on paper

21.5 x 29.25 in (54.4 x 74.6 cm)

Rs 15,00,000 - 18,00,000

\$ 22,730 - 27,275

PROVENANCE:

Private Collection, Maharashtra



B Prabha developed her own signature style, working mainly with oils. The elongated and almost regal form, which was typical of her rendering of female figures is instantly recognisable. The demure yet frank countenance shows up time and again in Prabha's women. It speaks volumes about the honesty of village life, especially the quiet dignity adopted by the women in their daily lives. The present lot – a rural woman seated with a collection of *jamuns* – uses the subdued but colourful palette typical of Prabha's work. As a female artist who came from a small village near Nagpur, Prabha was concerned with the plight of rural and marginalised women, and spent much of her career documenting them.



B Prabha
Image courtesy of Nayana Sarmalkar

PROPERTY OF A DISTINGUISHED LADY, NEW DELHI

87

B PRABHA (1933 - 2001)

Untitled

Signed and dated in Devnagari (lower right)

1969

Oil on canvas

30 x 24.25 in (76 x 61.5 cm)

Rs 10,00,000 - 12,00,000

\$ 15,155 - 18,185

FREQUENTLY ASKED QUESTIONS

How do I view the lots?

All lots for sale are featured in this auction catalogue. The number listed next to each image is the lot number and should be used as a reference during bidding or for any information requests. The lots in this sale may be viewed through any of the following:

- (i) Previews and Viewings – Details listed on the ‘Sales and Enquiries’ section of the printed catalogue
- (ii) The online auction catalogue available on saffronart.com
- (iii) The printed auction catalogue
- (iv) The mobile auction catalogue available for download on your mobile device

What do you mean by ‘Condition of Lots’?

All lots will be shipped out in an ‘as is’ condition, meaning that the item is sold with all existing faults and imperfections. Saffronart encourages all potential buyers to inspect each item carefully before bidding and to not rely on an illustration of any item given in the catalogue. Condition reports for all lots are available as a free service, online or upon request by email, fax, or telephone.

What are special lots?

Lots marked as “Art Treasures” and/or “Antiquities” under the Antiquities and Art Treasures Act, 1972 cannot be exported outside India. Buyers are solely responsible for meeting the requirements of the Antiquities and Art Treasures Act, 1972 or any related state legislation.

What are Price Estimates?

Each lot has a price range listed. These estimates are based on characteristics of the lot such as condition, quality, rarity, provenance. These estimates are provided only as a guide for buyers and do not include Buyer’s Premium or applicable taxes. If applicable there is a link for pricing achieved for similar art works at auction available next to the lot in the online catalogue. Price estimates may be subject to revision.

What is a Reserve Price?

Unless stated otherwise, all lots offered in the auction are subject to a reserve price, which is the minimum price that the lot may be sold for. No lot will be sold below its reserve price and the reserve price will not exceed the low price estimate. Reserve prices are confidential and will not be disclosed.

How do I register to bid?

Bidders are advised to register at least 24 hours in advance of the sale. Bidders may choose to register online or send in their details to Saffronart and we will process the details for you. Saffronart requires the following details from a first time bidder to register and process an approval to bid:

- (i) Name
- (ii) Address
- (iii) Telephone Number
- (iv) Email Address
- (v) Know Your Customer (KYC) documents
- (vi) Credit card information/financial references/deposits

In some cases, Saffronart may request for a bidding limit value which is a per lot limit based on your current bid value.

If you have bid or been approved to bid with us before, please use your Saffronart login and password to accept the conditions for sale online. Collecting a paddle in a live auction also implies an acceptance of the conditions for sale. Please note the invoicing details provided at the time of registration cannot be changed after the sale.

How do I Bid?

- (i) Bidding in the Room: All approved bidders, including those who have registered online, will be handed a paddle to bid in the auction. Please bring a proof of identity to collect your paddle. Registrations open 30 minutes prior to the sale.
- (ii) Bidding Online: Bidders may view and hear the auction on their PC or Mac with our real-time online video feed from the auction room. Online bidders may place a bid by clicking on the “Bid Now” button when their lot of interest is open for bidding. If their bid is accepted by the auctioneer, it will be recorded.
- (iii) Bidding on the Phone: Saffronart accepts requests from bidders to place bids on the phone with our staff depending on availability. To avail of this service, you must be registered as a bidder. Please note that the number of telephone lines available for telephone bidding may be limited and this facility is provided at Saffronart’s discretion.

- (iv) Bidding on the Mobile: Bidders may download a software application from Saffronart onto their eligible mobile device and use it to place bids during the sale. To avail of this service, you must be registered as a bidder. Visit the Mobile Bidding page under the “Services” section on saffronart.com to download the app for devices supported by iOS and Android.

- (v) Absentee/Proxy Bids: Bidders may place bids prior to the sale either online or in writing by submitting the absentee/proxy bid form. See the Absentee/Proxy Bid Form available at the back of the printed catalogue, or on the website. Absentee/proxy bids shall be accepted up to a certain time prior to the sale which will be listed online.

What are bid increments?

Any new bid must be greater than the current highest bid by a minimum increment. The next valid bid amount is the current highest bid plus the minimum increment value. The auctioneer may vary the increments during the course of the auction at his or her discretion. Online bids however, are accepted only at the next valid bid based on the minimum increment. Please refer to the bid increments printed at the back of the catalogue (on the reverse of the Absentee/Proxy Bid Form).

Can a bid be cancelled?

No bid may be cancelled by a bidder. Saffronart reserves the right to cancel a bid at its discretion if it considers it necessary to do so.

What is the currency of bidding?

In a live auction in India, the currency of bidding is INR. However, buyers with an invoicing address outside India are invoiced in USD at the exchange rate fixed for the sale. Please see the exchange rate section in our Conditions for Sale online.

What is an Opening/Start Bid?

The opening/start bid is the value at which the auction house starts the bidding on a particular lot.

When does a lot sell?

The fall of the auctioneer’s gavel shall mark the close of bidding on each lot. The final bid announced by the auctioneer is considered a winning bid in the sale, if the auctioneer announces the lot as sold.

What is Buyer’s Premium?

Saffronart charges the buyer a premium on the winning bid value. The Buyer’s Premium is calculated at the rate of 20% of the winning bid value on each lot up to and including INR 7,00,00,000; 15% of the winning bid value in excess of INR 7,00,00,000 up to and including INR 12,00,00,000; and 12% of the winning bid value in excess of INR 12,00,00,000.

How will I be invoiced?

If you win a bid, you will be sent an email after the close of the auction, containing an invoice for the winning bid plus additional charges (shipping, handling, duties and taxes as applicable) and the Buyer’s Premium plus service tax at applicable rates. The invoicing details provided at the time of registration will be used to raise the invoice and no changes will be accepted after the sale.

You may review acceptable modes of payment described in the section below. If you are the winning bidder, you are legally bound to purchase the item from Saffronart. Please note that purchases will not be shipped out until payment has been received and cleared.

What are additional charges?

All post-sales expenses, including packing, insurance, shipping or handling charges, are borne by the buyer. Shipping will be charged on courier rates and are determined by the value, origin and destination of the package. Local deliveries will be charged at actuals.

You may choose to make your own arrangements for shipping and handling. However, all documentation requirements must be complied with. Please contact us for further details.

What are the Duties and Taxes applicable on my purchase?

All duties and taxes applicable shall be borne by the buyer and will depend on the value, origin and destination of the package.

- (i) Deliveries in India for lots originating in India
Any sale of lots originating from India to an address in India is subject to a 12.5% VAT on the winning bid value and a 15% Service Tax on the Buyer’s Premium. A CST of 2% instead of the 12.5% VAT will be applicable on the winning bid value only if the purchasing entity

is a business; the delivery location of the lot is outside the state of the location of the sale as mentioned in the 'Sales and Enquiries' section of the catalogue and the Buyer provides the necessary documentation required by the Sales Tax authorities. The final charges will be determined at the close of the auction and will be sent by email to the winning bidder.

(ii) International shipments for lots originating in India

For lots originating from India, a 15% Service Tax on the Buyer's Premium is applicable. There may be duties and taxes levied depending on the delivery destination which typically will be on the total of the winning bid and shipping and handling values. Depending on the shipping address, these duties and taxes vary according to customs regulations in the destination country. Any shipments to EU countries will be charged an additional VAT as applicable. Please contact Saffronart for further details.

For imports, the terms of sale are Delivered Duty Unpaid (DDU). It is the Buyer's responsibility to pay all international duties, customs charges, taxes and tariffs to the respective authorities. Normally, the couriers we contract will pay import duties on behalf of the buyer and get reimbursed at the time of delivery.

(iii) Shipments and Deliveries for Lots originating outside India (lots marked with the symbol ϕ)

These lots have been imported into India, and in order to remove the lots from a Free Trade Warehousing Zone and into Indian free circulation for deliveries within India, a customs duty at 10.3% will be added to the hammer price. The applicable VAT/CST as mentioned above will be charged on the amount inclusive of the hammer price and the duty.

In the event that the lot is to be shipped internationally, additional charges for international shipments mentioned in the above section shall apply.

A 15% Service Tax on the Buyer's Premium is applicable on these lots.

Please Note: Lots may require permits for import or be subject to import restrictions to certain countries. Potential buyers are advised to check import regulations prior to making a bid decision.

How do I make payment?

Buyers will be required to complete payment within a period of 7 business days from the receipt of the invoice via email. If you have not received your invoice within 48 hours of the close of the sale, please contact us.

For Buyers in India

Payment can be made in INR only by the following acceptable modes of payment:

- (i) Cheque/Demand Draft: To be made in favour of Saffron Art Private Limited
- (ii) RTGS/NEFT: Details will be included with the invoice and available upon request
- (iii) Credit card: up to INR equivalent of USD 5,000

For Buyers outside India

Payment can be made in USD only by the following acceptable modes of payment:

- (i) Cheque: To be made in favour of Saffron Art Private Limited
- (ii) Direct wire transfer: Details will be included with the invoice and available upon request
- (iii) Credit card: up to USD 5,000
- (iv) Payment from an NRE account: The invoice will be raised in USD based on the winning bid value, and the buyer will have to transfer an equivalent INR amount at the bank exchange rate

When will my purchases be delivered/can I collect my purchases?

Purchases shipped out within 10 - 15 business days of the payment being cleared and are insured under the terms of Saffronart's insurance policy (please note that frames are not insured). If there is an expected delay in dispatch, the buyer will be informed of the delay via email, unless the buyer has indicated an alternative preferred mode of communication.

Buyers may choose to collect their purchases from the Saffronart office in Mumbai. In such cases, buyers are requested to make an appointment to collect purchases within 10 - 15 business days of completion of all payments and documentation formalities. Buyers who have completed payment formalities and have not taken delivery of their lots from Saffronart within 30 days of the completion of payment formalities will be charged demurrage at 1% per month on the value of the artworks.

What documentation will I receive with my purchases?

Upon confirmation of delivery or receipt of shipment, we will send you the invoices for your purchases along with any relevant documentation for the lot that has been mentioned in the lot details. Please note that Saffronart does not issue any authenticity certificates and does not provide artist authenticities either.

What if my shipment reaches damaged?

All purchases from this sale are final. In the unlikely event of your receiving a damaged product, please notify Saffronart directly within five days of receipt of the lot. Please call or email us at any of our locations mentioned in the 'Sales and Enquiries' section. If Saffronart does not receive any notification within 7 business days of delivery, it shall be assumed that the lot has been received in good condition, and no claims will be entertained.

What are some of the symbols used next to the lots in auction?

- (i) Lots marked with Δ indicate that Saffronart owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.
- (ii) Lots marked with ϕ have been imported into India, and in order to remove the lots from a Free Trade Warehousing Zone and into Indian free circulation, a customs duty at 10.3% will be added to the hammer price. The applicable VAT/CST will be charged on the amount inclusive of the hammer price and the duty.

How do I participate in your next auction?

If you would like to register to bid or consign to any of our upcoming auctions please contact any of our locations listed in the 'Sales and Enquiries' section.

If you would like to stay informed of Saffronart's upcoming events, please register with us online at saffronart.com.

CONDITIONS FOR SALE

These conditions for sale set out the terms on which **We** offer the **Lots** listed in this catalogue for sale on behalf of the seller, and if you make a successful bid, will form a contract for sale between you and the seller.

By participating in this auction, you acknowledge that you are bound by these conditions for sale as listed below and on **Our** website saffronart.com. You will find a glossary at the end explaining the meanings of the words and expressions which have been capitalised.

1. Our role as the agent of the Seller:

- 1.1 **We** undertake to sell properties through this auction as agents for and on behalf of sellers. Unless stated otherwise, **We** have no ownership interest or any other financial interest in any of the **Lots**.
- 1.2 Making a bid by raising one's hand or paddle in the auction room, submitting an absentee/proxy bid, communicating a bid over the telephone to **Our** representative or bidding on **Our** website and/or through the **MobileApp** constitutes an irrevocable offer to purchase a property, and the acceptance of a bid as the winning bid by **Us** shall result in an enforceable contract of sale between **Us**, acting solely as the agent of the seller, and the winning bidder.

2. Catalogue Descriptions and Condition of Property

- 2.1 **We** offer all properties for sale at the auction on an "as is" basis, meaning that each property is sold with all existing faults and imperfections. **We** encourage all potential buyers to inspect each item carefully before bidding.
- 2.2 Size description/s of all the **Lots** featured in the **Auction Catalogue** are approximate. **We** encourage all potential buyers to inspect each item carefully before bidding.
- 2.3 Any statements made by **Us**, including by **Our** representatives/employees, about any property, whether orally or in writing, concerning attribution of such property to, for example, any school of art or craftsmanship, country or origin, history, provenance or condition, are only expressions of **Our** opinion or belief. Such opinions or beliefs have been formed honestly in accordance with the standard of care expected of an auction house, having due regard to the estimated

value of each property. **We** have not carried out any exhaustive research or analysis on any property to be sold in this auction, and potential buyers should seek appropriate advice on the condition of each property from their own professional advisors.

- 2.4 For the convenience of bidders, **We** provide condition reports on properties upon request free of charge. The report includes **Our** bona fide opinion on the condition of the property and is not an alternative to viewing and inspecting a **Lot** by a bidder, or a bidder's duty to seek independent advice on the property, including its description, condition and authenticity.
 - 2.5 The bidders undertake to:
 - (i) inspect and satisfy themselves prior to the auction as to the condition and description of the property;
 - (ii) rely on their own judgment as to whether the property matches its description; and
 - (iii) not rely on an illustration of any property given in the **Auction Catalogue**.
 - 2.6 Neither **We** nor any of **Our Affiliates**, agents, representatives, employees or directors shall be liable for errors or omissions in any of the representations made in the **Auction Catalogue** or otherwise, with respect to the authenticity, description or condition of any property for sale through this auction.
- ### 3. Viewing the Lots and Bidder Registration
- 3.1 All **Lots** for sale are featured in the **Auction Catalogue**. The number listed next to each image is the **Lot** number and should be used as a reference during bidding, or for any information requests. The **Lots** in this sale may be viewed through any of the following:
 - (i) previews and viewings – details listed in the 'Sales and Enquiries' section;
 - (ii) the online **Auction Catalogue**;
 - (iii) the printed **Auction Catalogue**; and
 - (iv) the mobile **Auction Catalogue**.
 - 3.2 **We** may withdraw any property before, during, or after the auction, if **We** have reasons to believe that the authenticity of the property or the accuracy of the description of the property is in doubt, or if there is a breach of **Our** terms of business, or if **We** otherwise believe, in **Our** sole discretion, that it would be improper to include the property in the auction.

- 3.3 All properties shall be sold subject to the **Reserve Price**. If the winning bid is below the **Reserve Price**, the property shall be considered unsold. The **Reserve Price** on each property shall be confidential and **We** shall have no obligation to disclose the same to any bidder.
 - 3.4 **We** have the sole and absolute discretion to (i) provide bidding access, whether in the saleroom, online, via telephone or through an absentee/proxy bid; (ii) provide entry to the auction room and assign paddles; (iii) disallow bidders from entering into the auction room or from bidding; and (iv) ask bidders to surrender paddles at any time.
 - 3.5 **We** may set limits on the value of bids that may be made by a bidder and/or require payment guarantees or deposits as a precondition to giving bidding access to a bidder. Bidders will be informed of their bidding limit, if any, and will not be allowed to bid further if their bidding limit has been exhausted.
 - 3.6 All bidders are required to provide complete and accurate invoicing details to **Us** at the time of registration for the auction. Invoicing details, once registered, will not be changed. Winning bidders shall be invoiced based on details provided at the time of registering for the auction.
 - 3.7 New bidders are advised to register at least 48 hours prior to the bid. Know-Your-Customer (KYC) documents and/or financial reference letters are required for individual and corporate clients and **We** will not grant bidding access if the bidder registration and KYC procedures are not complete.
- ### 4. Bidding
- 4.1 **Our** auctioneer will accept bids from the bidding room, from telephone bidders, from online/mobile bidders, and absentee/proxy bids submitted in advance of the auction, either online or through a written form. **Our** auctioneer has complete discretion on whether to accept an online/mobile bid, a room bid, a telephone bid or an absentee/proxy bid at any given time. Bids once placed by a bidder may not be cancelled. **We** reserve the right to reject, accept and/or cancel a bid at **Our** sole and absolute discretion.
 - 4.2 Bidding in the Room: All approved bidders, including those who have registered online, will be handed a paddle to bid in the auction. Please bring a proof of identity to collect your paddle. Registrations will be made open 30 minutes prior to bidding.

- 4.3 Bidding Online: Bidders may view and hear the auction on their PC or Mac with **Our** real-time online video feed from the auction room. Online bidders may place a bid by clicking on the "Bid Now" button when their **Lot** of interest is open for bidding. If their bid is accepted by **Our** auctioneer, it will be recorded. **We** do not accept any liability in the unlikely event that an online bid is not executed or executed incorrectly.
- 4.4 Bidding on the Telephone: **We** accept requests from bidders to place bids on the telephone with **Our** staff depending on availability. To avail of this service, you must be registered as a bidder in accordance with paragraph 3 above. Please note that the number of telephone lines available for telephone bidding may be limited and this facility is provided at **Our** sole and absolute discretion. **We** do not accept any liability in the unlikely event that a telephone bid is not executed or executed incorrectly, or in the event of faulty telephone connections or the bidder not being reachable.
- 4.5 Bidding on the Mobile Application: Bidders may download **Our** software application onto their eligible mobile device and use it to place bids during the auction. To avail of this service, you must be registered as a bidder in accordance with paragraph 3 above. **We** do not accept any liability in the unlikely event that a mobile bid is not executed or executed incorrectly.
- 4.6 Absentee/ Proxy Bids: Bidders may place bids prior to the sale either online or in writing by submitting the absentee/proxy bid form. Absentee/proxy bids may be accepted or refused at **Our** sole and absolute discretion.
- 4.7 Currency of Bidding: All bids may only be placed in Indian Rupees (INR). The foreign currency exchange rate used on **Our** website for invoicing of non-India based bidders in United States Dollars (USD), and for all other auction-related purposes, has currently been set at 1:66 (USD:INR), and will be constant during the auction. Before the start of the auction, **We** may, at **Our** sole and absolute discretion, change the exchange rate used, based on fluctuations in market exchange rates. The estimates for individual properties have been 'rounded off' for ease of reference and may not reflect the exact exchange rate used for bid calculations.
- 4.8 **Technical Downtime**: In the unlikely event that **Our** website or mobile application is inaccessible to bidders or partially disabled due to **Technical Downtime** at any time, the auction will continue in the saleroom, unless specifically discontinued at **Our** sole and absolute discretion. Bidders may contact **Us** during

such **Technical Downtime** to bid by telephone, subject to availability. **We** accept no liability for any **Technical Downtime**. Online or mobile bids recorded prior to or after any **Technical Downtime** may be treated as valid. **We** shall not be liable for any loss of information due to the **Technical Downtime**. The data logs of **Our** server will determine the duration of the **Technical Downtime**. Any determination made by **Us** in respect of recording of bids shall be final.

- 4.9 Mobile and Internet Networks: Due to the nature of mobile and internet traffic, there may be an unpredictable time-lag between a bidder placing a bid, and that bid being received by **Us**. **We** accept no liability for such time lags owing to mobile and internet networks.
- 4.10 Bidders are advised to keep their login ID, password and paddle secure at all times. **We** will hold the bidder responsible for all bids placed by using their paddle or login ID and password, whether via **Our** website, through the mobile device or in the sale room.
- 4.11 **Our** auctioneer may place bids on behalf of sellers either by placing consecutive bids or by placing bids in response to other bidders, provided such bids are less than the **Reserve Price**. **Our** auctioneer will not place bids on behalf of the seller for **Lots** that are offered with no **Reserve Price**.
- 4.12 At the discretion of **Our** auctioneer, proxy bids submitted on “no reserve” **Lots** will be executed at a minimum of 10% of the lower estimate of the relevant **Lot** if there is no competing bid, and provided that the proxy bid amount is greater than such minimum value.
- 4.13 **Our** employees may not bid in the auction once the auction has started. They may, however, submit an absentee/proxy bid for an amount which may be equal to or above the lower estimate of a **Lot** before the auction commences. Once the auction has started, they may not increase their bid or alter it in any way. **Our** employees may bid in charity auctions that are held on **Our** auction platform.
- 4.14 Sellers are not allowed to bid on the particular **Lot(s)** they have consigned otherwise than as permitted under these conditions for sale.
- 4.15 A currency converter may be in operation in the saleroom for the convenience of bidders. **We** accept no liability for any malfunction in the currency converter.
- 4.16 **We** and **Our** auctioneer (acting on **Our** behalf) have

the right to exercise reasonable discretion in setting bid increments, accepting and refusing any bid, advancing the bidding, withdrawing or dividing any **Lot**, combining any two or more **Lots**, and in the case of error or dispute, during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary, the sale record maintained by **Us** and **Our** auctioneer will be conclusive.

- 4.17 Any new bid will normally be accepted at a value greater than the current highest bid by a minimum increment, which applies to each bid value. The next valid bid amount is the current highest bid plus the minimum increment value. **Our** auctioneer may, from time to time, allow a bid in the saleroom at a lower or higher increment than the minimum increment. Online and mobile bids however, are accepted only at the next valid bid based on the minimum increment.
- 4.18 Subject to the discretion of **Our** auctioneer, the highest bidder accepted by **Our** auctioneer will be the winning bidder and the fall of **Our** auctioneer’s gavel shall mark the close of bidding on each **Lot**. **Our** auctioneer may, at his/her discretion, re-open bidding on a **Lot** after the fall of the gavel if a higher bid placed prior to closing was inadvertently not accepted.
- 4.19 **We** and **Our** auctioneer (acting on **Our** behalf) may, at **Our** sole and absolute discretion, choose not to award the winning bid to the winning bidder with the highest bid, if **We** deem it necessary to do so.
- 4.20 **We** shall retain the right to display the results of the sale and **Lot** details sold by **Us**, including catalogue descriptions and prices on **Our** website at all times, including after the completion of the sale. **We** regret that **We** cannot agree to requests to remove these details from **Our** website.

5. Completing the Purchase

- 5.1 **We** will raise invoices on the winning bidder for the **Sale Price** and **Buyer’s Premium**, applicable taxes on sale of properties and other additional charges that may be incurred by **Us**, if any, including shipping and handling of the property and additional levies.
- 5.2 The title to the property shall pass from the seller to **Us** outside the territory of the United States of America. The title to the properties purchased shall pass to the winning bidder at the time that bidding is closed for

each property and such winning bidder shall thereafter assume full risk and responsibility for such properties. In any event, the properties purchased will not be released or shipped out to the winning bidder or his representative until the winning bidder has fulfilled his payment and other obligations as described in these conditions for sale.

- 5.3 In respect of each sale at the auction, **We** shall charge a **Buyer’s Premium** calculated at the rate of (i) 20% of the winning bid value of up to and including INR 7,00,00,000, (ii) 15% of the winning bid value in excess of INR 7,00,00,000 up to and including INR 12,00,00,000, and (iii) 12% of the winning bid value in excess of INR 12,00,00,000. Service tax applicable on the **Buyer’s Premium** shall be payable by the winning bidder.
- 5.4 The winning bidder shall be invoiced based on details provided at the time of registering for the auction. Winning bidders located in India will be invoiced in INR and all other winning bidders will be invoiced in USD. Payments must be made in the currency on the invoice in any of the following modes of payment.
- For INR payments
1. Cheque/Demand Draft
 2. RTGS/NEFT
 3. Credit card: up to INR equivalent of USD 5,000
- For USD payments
1. Cheque
 2. Direct wire transfer
 3. Credit card: up to USD 5,000

NOTE: Payments in excess of USD 5,000 must be made through a wire transfer or cheque. **We** and **Our** Affiliates will not be held responsible for any refusal or failure to accept modes of payment not outlined above.

- 5.5 No shipment or delivery of the property will be made if the **Sale Price** and **Buyer’s Premium** (including the applicable taxes and other service charges, if any) are not received by **Us** and until all proper documentation in connection with the sale of the property has been completed. **We** will not accept payments from any parties other than the winning bidder as recorded on the invoice.
- 5.6 The winning bidder acknowledges that **We** will abide by any export restrictions that may apply in the countries from where specific properties will be shipped. The winning bidder shall also be responsible to ensure that the property(ies) is freely importable into his country or to the country where the destination for delivery (as specified by the winning bidder) is located. If the winning

bidder or **We** become aware of any restrictions to such import subsequent to the completion of the auction, the winning bidder shall provide an alternate delivery destination to **Us**. All costs associated with the process of delivery and storage (when required) of the property shall be borne by the winning bidder. The property(ies) shall be handed over to the winning bidder or his nominee only upon full payment of all such costs.

- 5.7 **Lots** marked as “Art Treasures” and/or “Antiquities” under the Antiquities and Art Treasures Act, 1972 cannot be exported outside India. If you are the successful bidder for any such **Lot**, you agree not to export such **Lot** outside of India. Each winning bidder is solely responsible for meeting the requirements of the Antiquities and Art Treasures Act, 1972 and/or any related state legislation. Please note that the **Lots** are marked for your convenience only, and **We** do not accept any liability for errors or for failing to mark the **Lots**.
- 5.8 Non payment: In case payments are not received within 7 business days of each invoice, **We** shall treat the same as a breach of contract of sale by the winning bidder, and the seller may, in such an event, authorise **Us** to take any steps (including the institution of legal proceedings), as it may deem to be appropriate to enforce payment by the winning bidder. In addition, the winning bidder will be charged demurrage at 1% of the total value (winning bid plus **Buyer’s Premium**) or INR 10,000 per month, whichever is higher, till the date of actual payment.
- 5.9 Failure to collect: If the winning bidder informs **Us** that he/she wishes to collect the property from **Us** in person and if such property is not collected by the winning bidder within 30 days of the payment formalities being completed, **We** shall arrange for storage of the property at the winning bidder’s expense, and shall only release the property after payment has been made, in full, of the **Sale Price** and **Buyer’s Premium**, including storage and insurance at applicable rates.
- 5.10 **We** shall be entitled to exercise a lien on the property for payment of any sums due to **Us** from the winning bidder, including the **Sale Price**, **Buyer’s Premium** or costs relating to storage and insurance where they are to be borne by the winning bidder, in relation to any property purchased by the winning bidder.

6. Authenticity Guarantee

- 6.1 Guarantee of properties: **We** provide a limited guarantee on the authenticity of the property based on the characteristics of the property, for a period of one

year from the date of the auction of such property, in the manner detailed below:

- (i) For properties characterised as “art work”, **We** guarantee only the authorship with reference to the name of the artist till such time that the property is in **Our** possession. **We** do not guarantee any other attribute of such property; and
- (ii) For properties characterised as “precious objects (other than artworks)”, **We** guarantee characteristics or features mentioned in all capital letters in the heading of the “Description of the Property” in the **Auction Catalogue** (in the case of the **MobileApp Auction Catalogue**, the characteristics or features mentioned in all capital letters may be displayed in a position other than the heading) till such time that the property is in **Our** possession. **We** do not guarantee any other attribute of such property. Further, all coloured stones, unless certified, may or may not be treated for enhancements.

6.2 In the unlikely event that within one year from the sale of the property through auction, it is proved by the winning bidder, to **Our** reasonable satisfaction, that the property was not authentic and if, in **Our** opinion, bidders being aware of such error or omission would have bid significantly less than the actual **Sale Price**, **We** shall be entitled to rescind the sale, and the seller will be liable to refund to the winning bidder the **Sale Price** paid for the property.

- 6.3 The guarantee above shall be subject to the following conditions:
- (i) the claim is made by the winning bidder as registered with **Us** (the benefit of the claim is not assignable to any subsequent owners or others who may acquire or have an interest in any of the properties);
 - (ii) the property is returned to **Us** in the same condition that it was in at the time of delivery of the property to the winning bidder; and
 - (iii) the property is indisputably the same as purchased through the auction;

Once **We** obtain the refunded amount from the seller, **We** shall forward the same along with the amount charged by **Us** as the **Buyer's Premium** to the winning bidder. **We** shall not be accountable to the winning bidder for any taxes, shipping, handling or any other charges that may have been applicable at any time from the sale of the artwork till the claim.

6.4 All such claims will be handled on a case-by-case basis, and in the case of an authenticity claim, will require that

examinable proof, which clearly demonstrates that the property is not authentic, is provided by an established and acknowledged authority. **Our** decision in respect of such claims shall be final and binding.

6.5 In all cases, **We** retain the right to consult with, at the expense of the winning bidder, two recognised experts in the field (such experts being mutually acceptable to **Us** and the winning bidder), to examine the property under question before deciding to rescind the sale and offer the refund under the guarantee set out above. The opinion of the experts shall not be binding on **Us**.

6.6 In the event of the seller's failure to refund the proceeds as stated in this paragraph, the winning bidder shall return the property to **Us** and authorise **Us** as its agent to initiate legal proceedings against the seller. Any such steps taken or legal proceedings instituted by **Us** against the seller shall be to the cost of the winning bidder.

7. Privacy of Personal Information

We will maintain the confidentiality of your personal information as disclosed to **Us** and undertake to not disclose such information to any third party, unless otherwise required by law or a governmental authority.

8. Extent of Our Liability

8.1 **We** have an obligation to refund the **Sale Price** and **Buyer's Premium** to the winning bidder only in the circumstances described above (in paragraph 6). Damages to, or losses or loss in value of any of the artwork (excluding frames) incurred during shipping and transit are covered as per the insurance policy obtained by **Us**. In case the winning bidder opts out of insurance coverage arranged for by **Us**, **We** shall not entertain any claims for damage or loss during shipping and transit. Subject to the authenticity guarantee above, neither **Our** suppliers nor **Us**, nor any of **Our** employees or agents, shall be responsible, either for the correctness of any statements as to the authorship, origin, date, age, attributes or genuineness of any property in the sale, or for any mistakes in the description of the properties, or for any faults or defects in the properties, or for any other act or omission whatsoever. **We** offer no guarantee or warranty other than the limited guarantee set out in Clause 6 above.

8.2 The rescission of the sale and the refund of the total **Sale Price** paid by the winning bidder is the sole remedy that may be sought by a winning bidder, and such remedy is exclusive and in lieu of any other remedy which may otherwise be available under law. **We** shall not be liable

for any incidental or consequential damages incurred or claimed.

9. Legal Notices

- 9.1 **We** may validly serve a bidder with a legal notice, if required, by the following means:
- (i) sending an email to the email address disclosed by the bidder to **Us**; or
 - (ii) sending a courier to the address disclosed by the bidder to **Us**.
- 9.2 Such legal notice shall be deemed to have been properly served:
- (i) in the case of email transmission: on the date of the transmission; and
 - (ii) in case of transmission by courier: 2 business days after the dispatch of the notice by courier.

10. Severability

If any part of these conditions for sale is found by any court of law to be invalid, illegal or unenforceable, that part may be discounted and the rest of the conditions shall be enforceable to the fullest extent permissible by law.

11. Governing Law and Jurisdiction

- 11.1 These conditions for sale are subject to the laws of:
- (i) India, in the event that the seller is located in India; and
 - (ii) The United States of America, in the event that the seller is located in any jurisdiction other than in India.

Such laws shall apply to the construction of the conditions for sale and to the effect of the provisions thereof.

- 11.2 All parties are subject to the exclusive jurisdiction of courts at:
- (i) Mumbai, Maharashtra, India, in the event that the seller is located in India; and
 - (ii) New York, USA, in the event that the seller is located in any jurisdiction other than in India.

12. Symbols used in this catalogue

△ **Lots** marked with △ indicate that Saffronart owns the **lot** in whole or in part or has an economic interest in the **lot** equivalent to an ownership interest.

φ **Lots** marked with φ have been imported into India, and in order to remove the **lots** from a Free Trade Warehousing Zone and into Indian free circulation, a

customs duty at 10.3% will be added to the hammer price. The applicable VAT/CST will be charged on the amount inclusive of the hammer price and the duty.

GLOSSARY

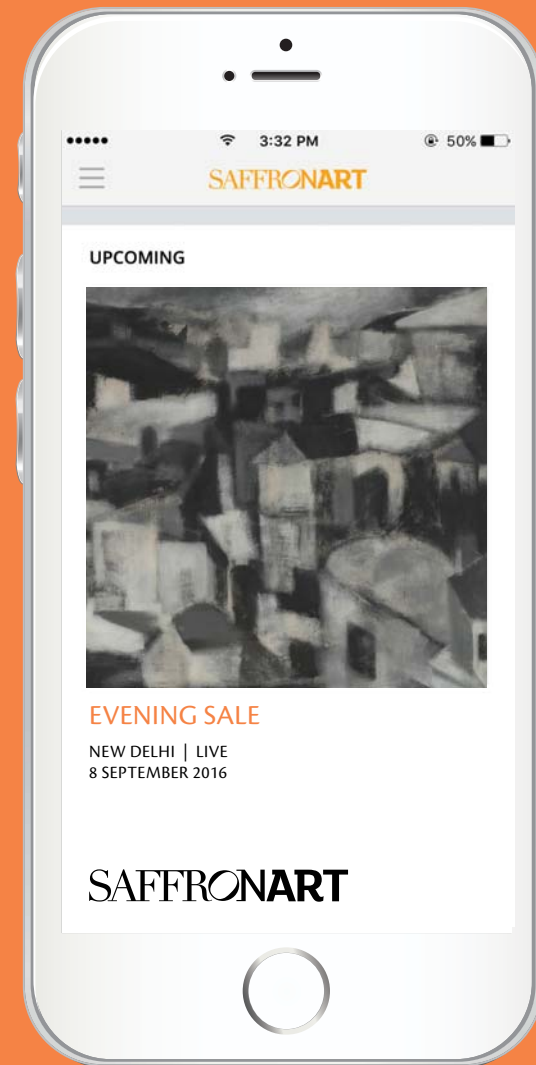
1. **Affiliates:** Saffron Art Private Limited, Planet Saffron Inc., Planet Saffron Management Co. LLC, and their holding or subsidiary companies as on the date of the online auction.
2. **Auction Catalogue:** The catalogue published by **Us**, whether in print, on the **MobileApp** or on the Website, containing details of the auction along with the description, price and other details of **Lots** to be offered for sale at such auction.

In case of any discrepancy between the print **Auction Catalogue**, the **MobileApp Auction Catalogue**, the online **Auction Catalogue** and/or the eCatalogue, the online **Auction Catalogue**, as modified by **Us** from time to time, shall take precedence.

3. **Buyer's Premium:** The amount charged by **Us** from a winning bidder for services rendered by **Us**, in accordance with these conditions of sale, in connection with the purchase of products by the winning bidder.
4. **Lot/Lots:** An item to be offered at the auction, including two or more items to be offered at the auction as a group.
5. **Our/Us/We:** Saffronart Management Corporation, acting either on its own behalf, or as a representative of any of its Affiliates.
6. **MobileApp:** Mobile application developed by **Us**, providing a mobile auction platform for the auction.
7. **Reserve Price:** The minimum price that a seller has communicated to **Us** as being acceptable for the sale of a **Lot** through an auction.
8. **Sale Price:** The price at which a property is sold to the winning bidder, exclusive of the **Buyer's Premium**, applicable taxes on sale of properties and other additional charges that may be incurred by **Us**, if any, including shipping and handling of the property and additional levies.
9. **Technical Downtime:** The time period during which **Our** server or website or mobile application is not in operation due to a malfunction.

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ABSENTEE/PROXY BID FORM

To enter absentee/proxy bids, please sign the completed form and email it to auction@saffronart.com, or fax it to +91 22 2432 1187. You may also submit absentee/proxy bids online. For additional information, please refer to our 'Frequently Asked Questions (FAQs)' section at the back of the catalogue or on the Saffronart website.

"I request Saffronart, without legal obligation on its part, to bid on the Lots listed below, up to the maximum price I have specified. I agree that my Bid will be treated as an offer and is subject to the Conditions for Sale listed in the catalogue and on saffronart.com. I understand that Saffronart is accepting written Bids for the convenience of clients and I will not hold it liable for failure to record my Bid. I understand that a maximum Bid, once recorded, may not be cancelled."

Please print clearly in capital letters. Please mention the lot number and description accurately (artist name, title). Bidders are required to provide all invoicing details prior to the sale. The bidder as registered with Saffronart will be invoiced, and no invoices will be changed after the sale.

Lot No.	Artist/Description	Maximum Bid Amount in INR

Name: _____ Email: _____

Address: _____

City: _____ Pin/Post Code: _____ Country: _____

Tel (mobile): _____ Tel (office/home): _____

Saffronart username: _____

Signature _____

BIDDING INCREMENTS

Bidding begins below the lower estimate, and increases in steps, or increments. The next valid bid is based on the increments listed below. If bidders enter a proxy bid online, the next bid is placed at the minimum incremental value.

INR 10,000 – 20,000	by INR 1,000
INR 20,000 – INR 50,000	by INR 2,000, 5,000, 8,000 (e.g. INR 22,000, 25,000, 28,000)
INR 50,000 – INR 1,00,000	by INR 5,000
INR 1,00,000 – INR 2,00,000	by INR 10,000
INR 2,00,000 – INR 5,00,000	by INR 20,000, 50,000, 80,000 (e.g. INR 2,20,000, 2,50,000, 2,80,000)
INR 5,00,000 – INR 10,00,000	by INR 50,000
INR 10,00,000 – INR 20,00,000	by INR 1,00,000
INR 20,00,000 – INR 50,00,000	by INR 2,00,000, 5,00,000, 8,00,000 (e.g. INR 22,00,000, 25,00,000, 28,00,000)
INR 50,00,000 – INR 1,00,00,000	by INR 5,00,000
INR 1,00,00,000 – INR 2,00,00,000	by INR 10,00,000
INR 2,00,00,000 – INR 5,00,00,000	by INR 20,00,000, 50,00,000, 80,00,000 (e.g. INR 2,20,00,000, 2,50,00,000, 2,80,00,000)
INR 5,00,00,000 – INR 10,00,00,000	by INR 50,00,000
Above INR 10,00,00,000	at auctioneer's discretion

All bids for this sale will be accepted in INR. Equivalent currency values displayed on our website are for your convenience. The auctioneer may vary the increments during the course of the auction at his or her discretion. For overseas bidders participating in this auction, please refer to our Conditions for Sale.

1. I agree and consent to paying the Buyer's Premium calculated at the rate of 20% of the winning Bid value on each lot up to and including INR 7,00,00,000, 15% of the winning Bid value in excess of INR 7,00,00,000 up to and including INR 12,00,00,000 and 12% of the winning Bid value in excess of INR 12,00,00,000. All applicable duties and taxes, and shipping and handling charges shall be borne by me.
2. I understand that if Saffronart receives identical absentee/proxy Bids, and if these Bids are the highest on the Lot, Saffronart will sell the Lot to the Bidder whose Bid it received and accepted first.
3. I understand that absentee/proxy Bids submitted on "no reserve" Lots will be executed at a minimum of 10% of the lower estimate (the "Minimum Value"), if there is no competing Bid, and the absentee/proxy Bid amount is greater than the Minimum Value.

For New Bidders

If you have not previously registered with Saffronart, please create a username on our website. To participate in this auction, you will have to pre-register with your login details. When contacted by our representative, please provide a proof of identity and address document, such as a copy of an official photo identity card (either a PAN Card, National Identity Card, Passport or Driver's Licence). Once your documents are verified, you will be given access to Bid. You may also call our auction helpline at +91 22 2432 2898.

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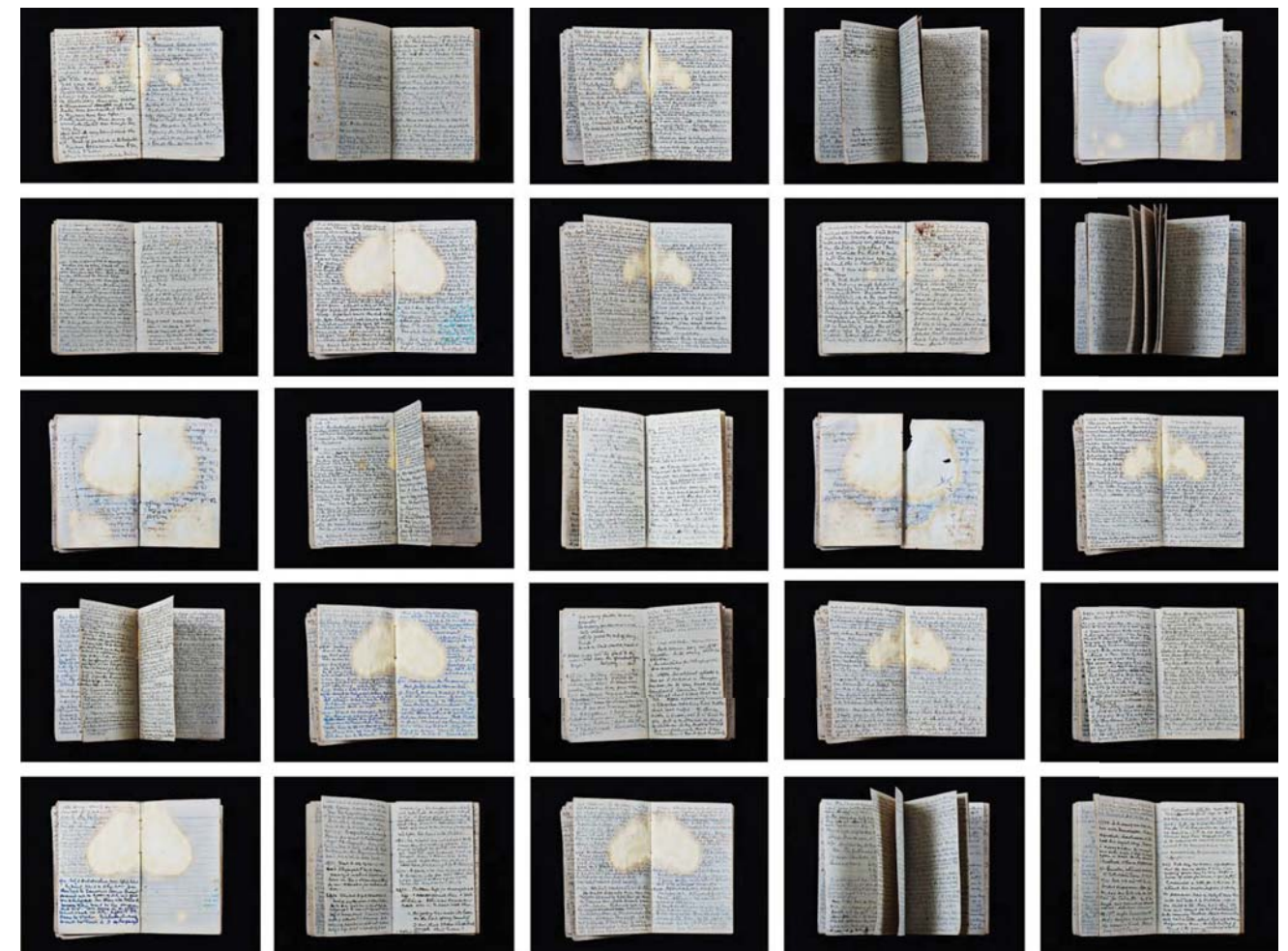
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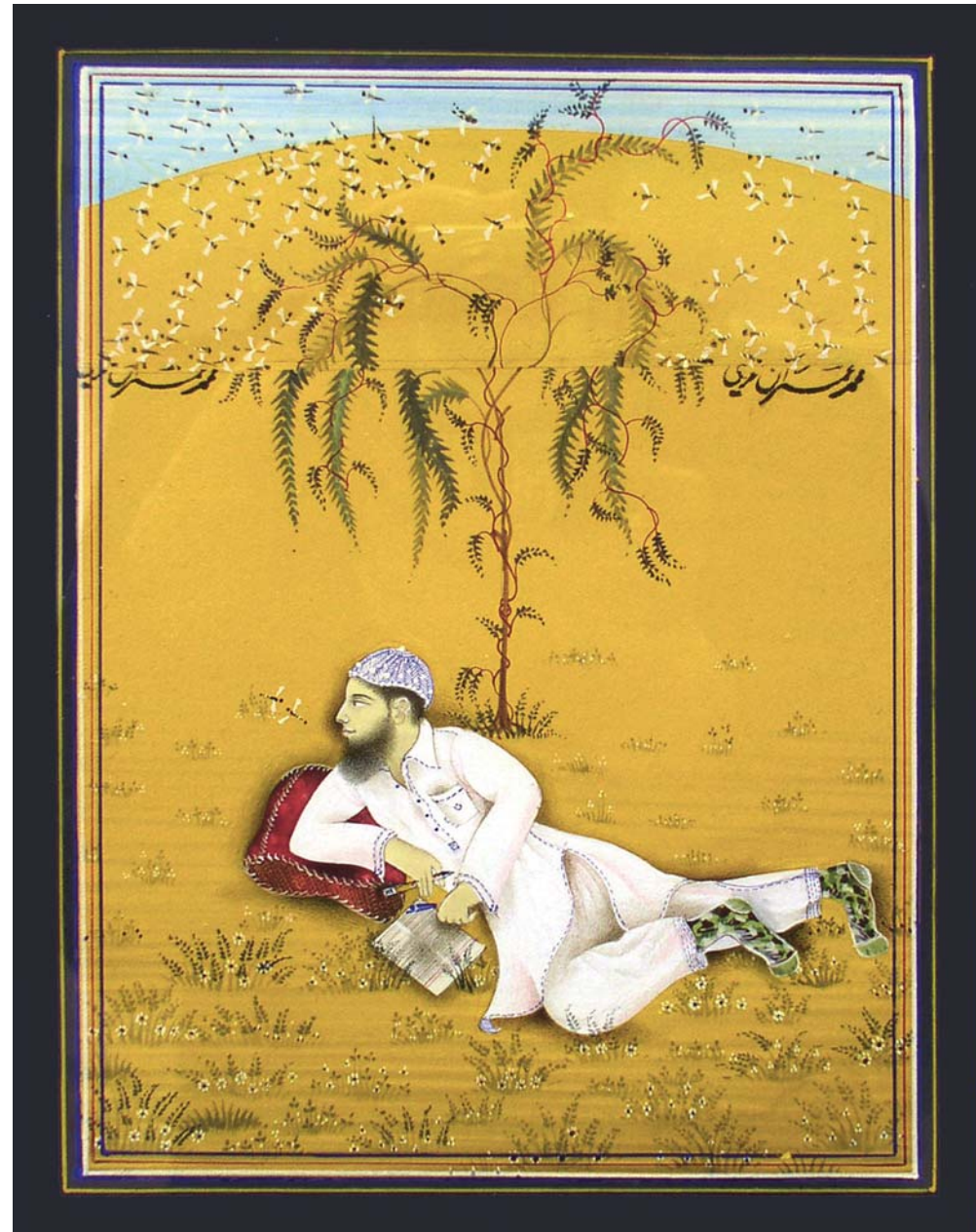
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