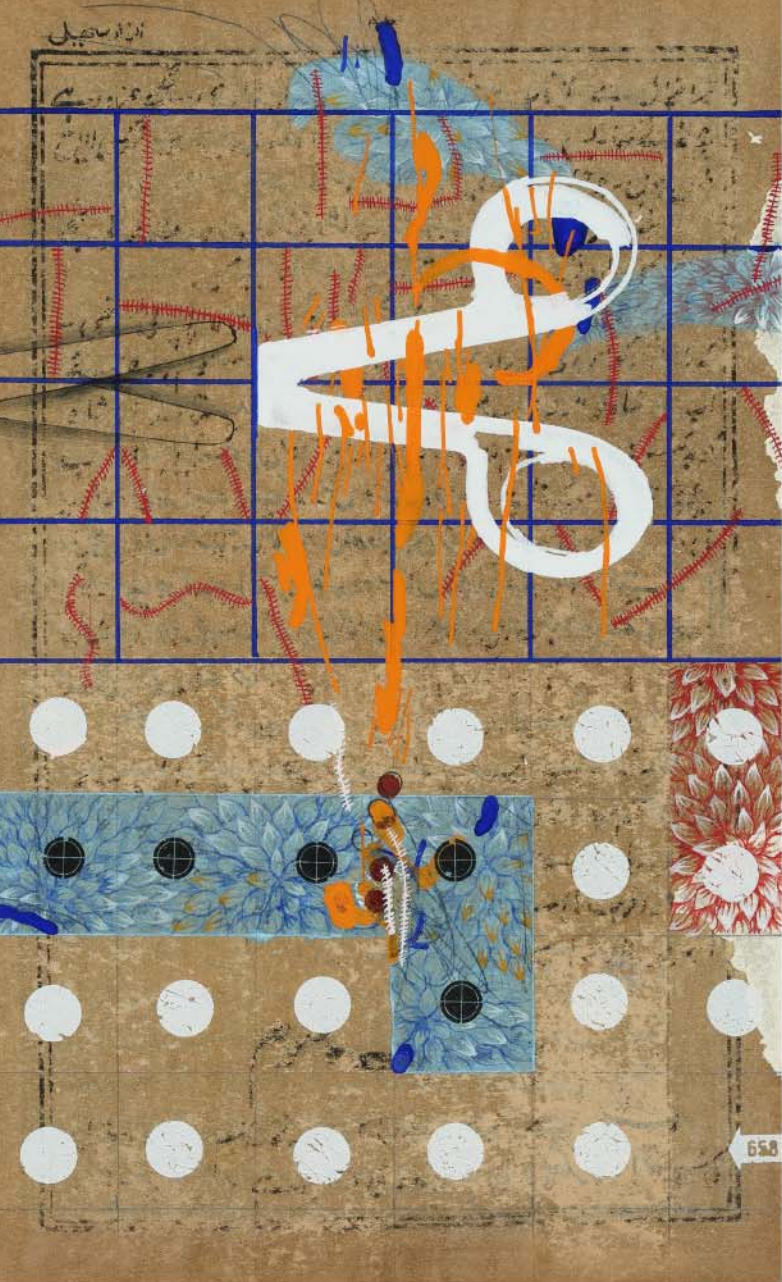


An abstract painting with a textured surface. The top portion is dark brown and black. Below that is a wide band of teal and blue-green, with some darker, almost black, areas. The bottom portion is a mix of red, orange, and yellow, suggesting a horizon or ground. The overall style is expressive and modern.

THE TIES THAT BIND  
South Asian Modern and Contemporary Art

ONLINE AUCTION | 30 NOVEMBER – 1 DECEMBER 2016

**SAFFRONART**



## CONTENTS

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**UK** 73 New Bond Street, 1<sup>st</sup> Floor, London, W1S 1RS

All bidding will take place online on saffronart.com.

All lots are published in the printed catalogue and may also be viewed on the website. Select lots may be viewed at Saffronart, Mumbai and at The Claridges, New Delhi by appointment.

### AUCTION DATES

Start: Wednesday, 30 November 2016, 9 am IST

(29 November 2016, 10.30 pm US Eastern Time, and 30 November 2016, 3.30 am UK Time)

Close: Thursday, 1 December 2016, 9 pm IST

(1 December 2016, 10.30 am US Eastern Time, and 1 December 2016, 3.30 pm UK Time)

Please note that bidding closes at different times according to lot groups. These times have been listed in the Bid Closing Schedule.

### PREVIEWS AND VIEWINGS:

#### NEW DELHI

##### Viewings

14 – 17 November 2016  
11 am – 7 pm

Saffronart  
The Claridges  
12 Dr. A P J Abdul Kalam Road  
New Delhi 110011

#### NEW YORK

##### Preview and Cocktails

Thursday, 17 November 2016  
6 pm onwards

##### Viewings

18 November – 1 December 2016  
11 am – 7 pm, Monday – Saturday  
Sunday by appointment

Saffronart  
The Fuller Building  
595 Madison Avenue, Suite 900  
New York, NY 10022

#### MUMBAI

##### Preview and Cocktails

Wednesday, 23 November 2016  
7 pm onwards

##### Viewings

24 November – 1 December 2016  
11 am – 7 pm, Monday to Saturday  
Sunday by appointment

Saffronart  
Industry Manor, Ground Floor  
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### AUCTION ENQUIRIES

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## The Auction Catalogue

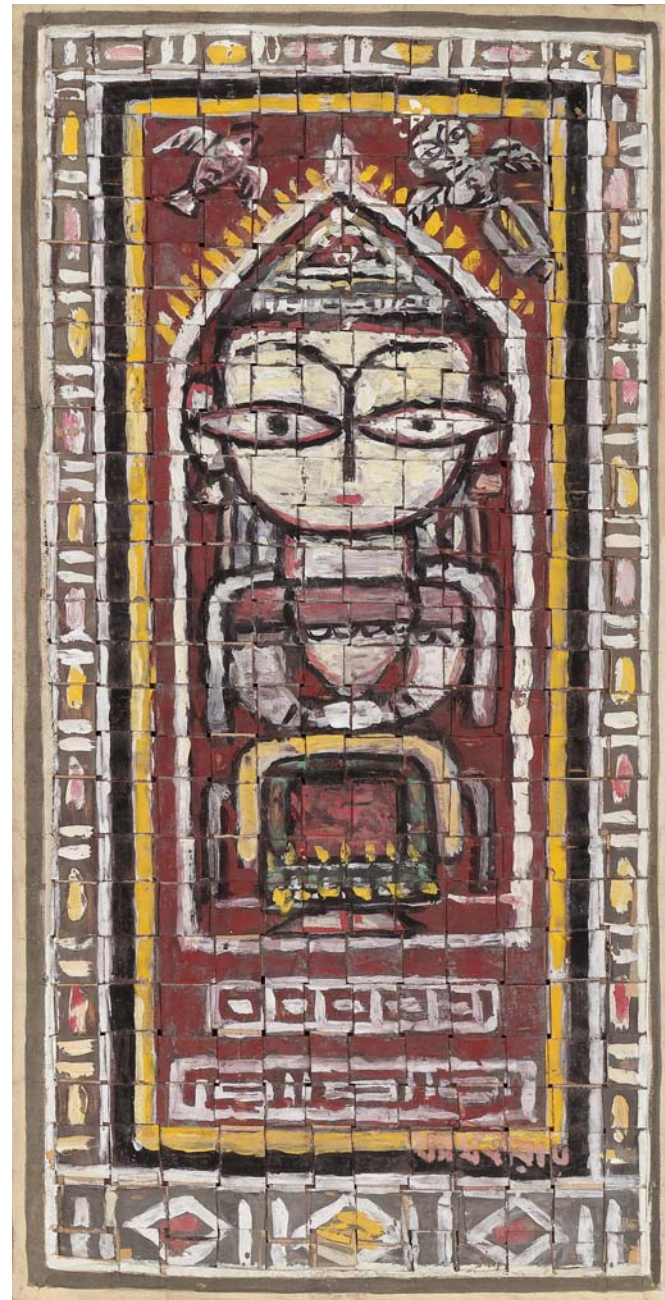
Lots 1–28

Closing Time:

Thursday, 1 December 2016

8 pm (IST)

9.30 am (US Eastern Time)



1

**JAMINI ROY** (1887 - 1972)

*Untitled*

Signed in Bengali (lower right)

Tempera on cane weaving pasted on handmade paper

22.75 x 11.5 in (57.7 x 29.4 cm)

**\$ 12,125 - 18,185**

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

NON-EXPORTABLE NATIONAL ART TREASURE

**PROVENANCE:**

Acquired directly from the artist  
Pramila Le Hunte Collection  
Private Collection, North India



2

**JAMINI ROY** (1887 - 1972)

*Untitled*

Signed in Bengali (lower right)

Tempera on canvas

23.75 x 25.25 in (60.4 x 64.3 cm)

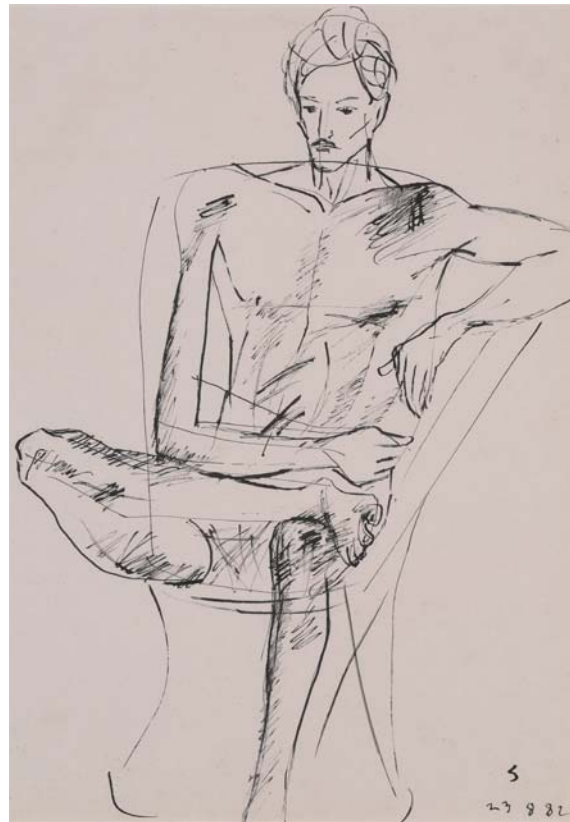
**\$ 22,730 - 30,305**

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

NON-EXPORTABLE NATIONAL ART TREASURE

**PROVENANCE:**

Acquired directly from the artist in the mid 1950s - 1960s  
by George P Bickford (1901-1991)  
Property from a Private Collection, New York  
Christie's, New York, 20 March 2013, lot 62  
Private Collection, Maharashtra



a



b



c

3

**SOMNATH HORE** (1921 - 2006)

a) *Untitled*

Initialed and dated 'S 23 8 82' (lower right)  
1982  
Pen and ink on paper  
13.75 x 9.75 in (35.1 x 24.5 cm)

b) *Untitled*

Initialed and dated 'S 13 1 81' (lower right)  
1981  
Pen and ink on paper  
9.5 x 7.75 in (24.4 x 18.2 cm)

c) *Untitled*

Initialed and dated 'S 16 1 81' (lower left)  
1981  
Pen and ink on paper  
7 x 9.75 in (18 x 24.5 cm)

**\$ 3,790 - 5,305**

**Rs 2,50,000 - 3,50,000**

(Set of three)

**PROVENANCE:**

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



a



b

❖ 4

**F N SOUZA** (1924 - 2002)

a) *Untitled*

Signed and dated 'Souza 91' (upper right)  
1991  
Ink on newspaper  
10 x 8 in (27 x 20 cm)

b) *Untitled*

Signed and dated 'Souza 91' (upper centre)  
1991  
Ink on newspaper  
10.75 x 8.5 in (27.5 x 21 cm)

**\$ 4,000 - 6,000**

**Rs 2,64,000 - 3,96,000**

(Set of two)

**PROVENANCE:**

Acquired directly from the artist  
Private Collection, London

*"As for my art, I can confidently say that I am not influenced by anyone and that I am not experimenting. A work of art cannot be an experiment and it must be unique. It is an act of humility but the artist feels proud when its appreciated."*

– F N Souza

5

**F N SOUZA** (1924 - 2002)

a) *Untitled*

Signed and dated 'Souza 1950' (upper left)  
1950  
Pen and ink on paper  
12.75 x 8 in (32.5 x 20.2 cm)

**PROVENANCE:**

Property from the Family of Francis Newton Souza  
Christie's, London, 9 June 2011, lot 14 (Part of a set of three)

**PUBLISHED:**

Francesca Souza ed., *F. N. Souza: Religion and Erotica*,  
London: Barklem.com Print & Publishing, November 2005,  
p. 27 (illustrated)

b) *Untitled*

Signed and dated 'Souza 1953' (upper right)  
1953  
Pen and ink on paper  
10 x 8 in (25.4 x 20.1 cm)

**PROVENANCE:**

Property from the Family of Francis Newton Souza  
Christie's, London, 9 June 2011, lot 14 (Part of a set of three)

**PUBLISHED:**

Francesca Souza ed., *F. N. Souza: Religion and Erotica*,  
London: Barklem.com Print & Publishing, November 2005,  
p. 76 (illustrated)

c) *Untitled*

Signed and dated 'Souza 1954' (upper left)  
1954  
Pen and ink on paper  
10 x 8 in (25.5 x 20.2 cm)

**PROVENANCE:**

Property from the Family of Francis Newton Souza  
Christie's, London, 9 June 2011, lot 14 (Part of a set of three)

**PUBLISHED:**

Francesca Souza ed., *F. N. Souza: Religion and Erotica*,  
London: Barklem.com Print & Publishing, November 2005,  
p. 61 (illustrated)

*"Renaissance painters painted men and women making them look like angels. I paint for angels, to show them what men and women really look like."*

– F N SOUZA

d) *Untitled*

Signed and dated 'Souza 56' (upper right) and embossed 'Souza' (lower right)  
1956  
Pen and ink on paper pasted on Japanese tissue  
8 x 10 in (20.2 x 25.1 cm)

**PROVENANCE:**

Bonhams, London, 3 May 2006, lot 9

e) *Untitled*

Signed and dated 'Souza 57' (upper right)  
1957  
Pen and ink on paper pasted on Japanese tissue  
8 x 10 in (20.1 x 25.4 cm)

**PROVENANCE:**

Bonhams, London, 3 May 2006, lot 18

f) *Untitled*

Signed and dated 'Souza 61' (upper right)  
1961  
Pen and ink on paper  
17 x 11 in (42.9 x 27.7 cm)

**PROVENANCE:**

Bonhams, London, 14 September 2006, lot 48

**\$ 12,125 - 15,155**  
**Rs 8,00,000 - 10,00,000**

(Set of six)



a

b

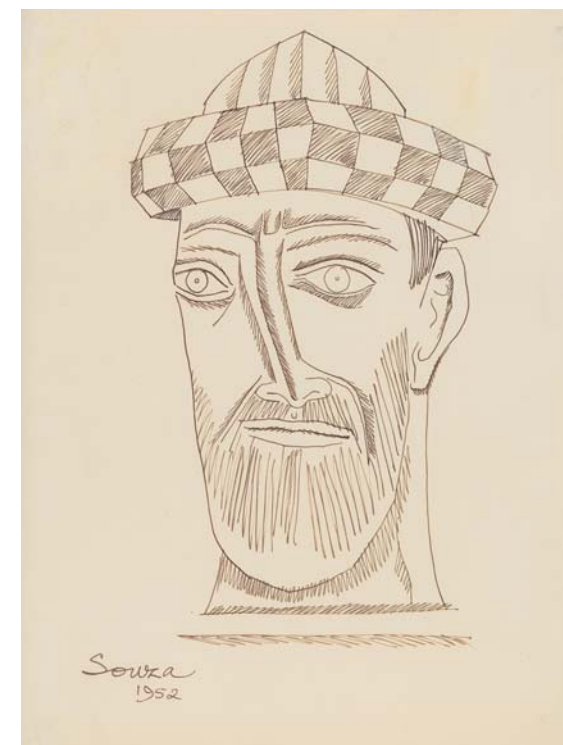
c



d

e

f



6

**F N SOUZA** (1924 - 2002)

*Untitled*

Signed and dated 'Souza 1952' (lower left)  
1952  
Ink on paper pasted on tracing paper  
10.75 x 8.25 in (27 x 21.2 cm)

**\$ 2,275 - 3,790**  
**Rs 1,50,000 - 2,50,000**

**PROVENANCE:**

Private Collection, North India

7

**BADRI NARAYAN** (1929 - 2013)

*Still Life with Nude*

Initialed in Devnagari (lower left); inscribed 'STILL LIFE WITH NUDE' (on the reverse)

Oil on canvas

19.75 x 19.75 in (50.2 x 50.2 cm)

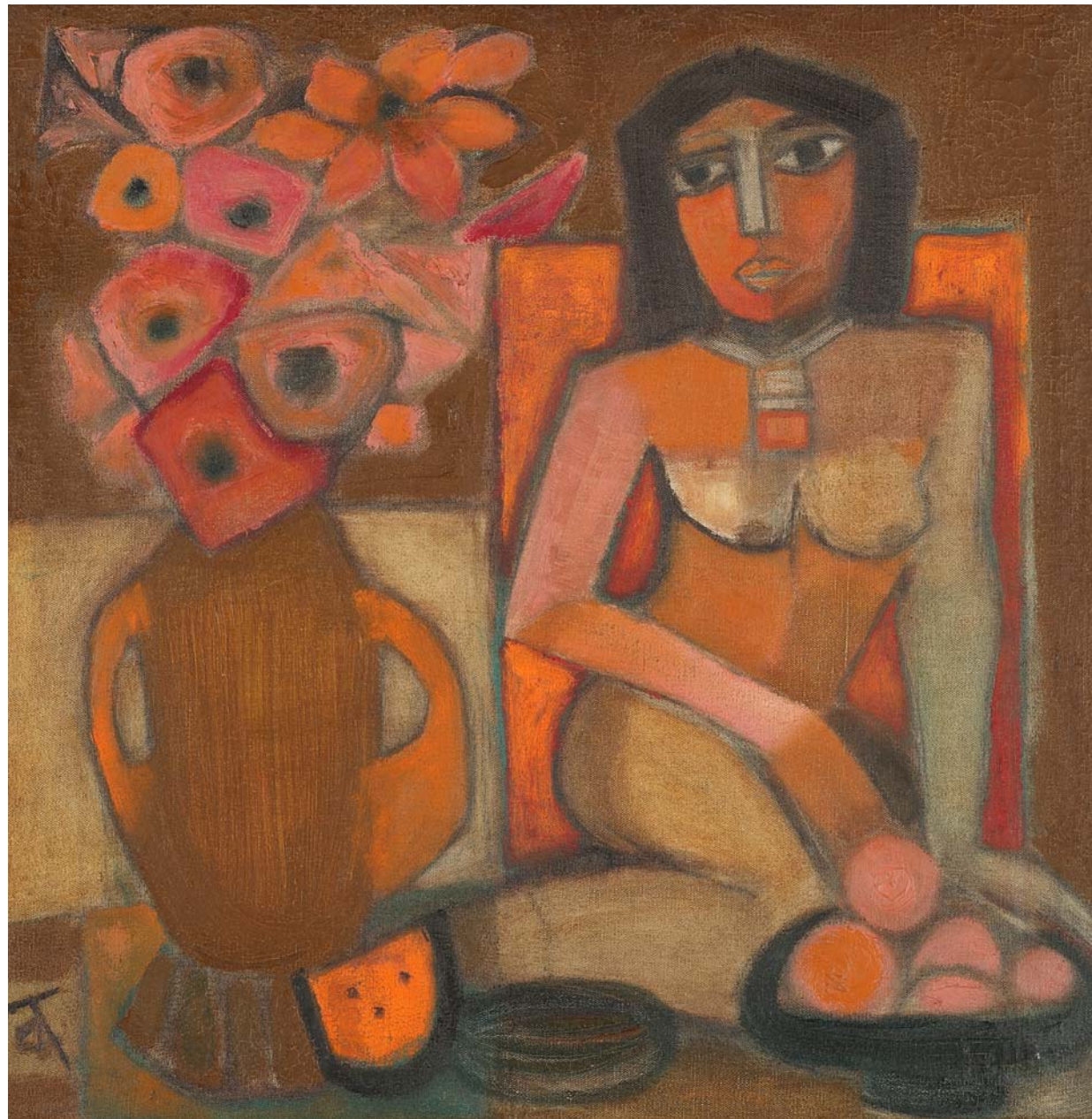
**\$ 12,125 - 15,155**

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

**PROVENANCE:**

Sotheby's, New York, 19 September 2007, lot 58

Private Collection, Maharashtra



8

**K G SUBRAMANYAN** (1924 - 2016)

*Interior with Fish*

Initialed in Tamil (lower left); inscribed and dated 'K.G.Subramanyan / 2009 / Title 'INTERIOR WITH FISH' (on the reverse) 2009

Acrylic on canvas

23.75 x 17.75 in (60.2 x 44.8 cm)

**\$ 7,580 - 10,610**

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

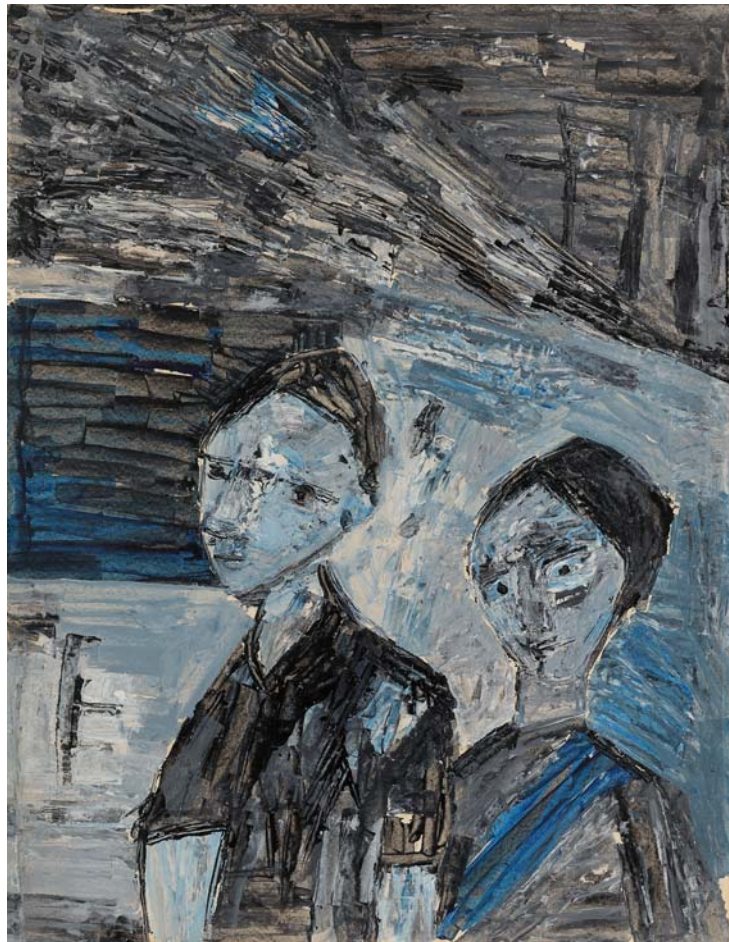
**PROVENANCE:**

Acquired directly from the artist

**EXHIBITED:**

Contemporary Indian Art, New Delhi: Gallery Art.Motif, 2009





9

**RAM KUMAR** (b. 1924)

*Untitled*

Signed and dated 'Ram Kumar 90'  
(on the reverse)

1990

Acrylic and pencil on paper  
23 x 18 in (58.6 x 46 cm)

**\$ 12,125 - 15,155**

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

**PROVENANCE:**

Acquired directly from the artist



10

**H A GADE** (1917 - 2001)

*Temples*

Signed 'Gade' (lower right); inscribed  
'H.A.GADE / TITLE-"TEMPLES"  
(on the reverse)

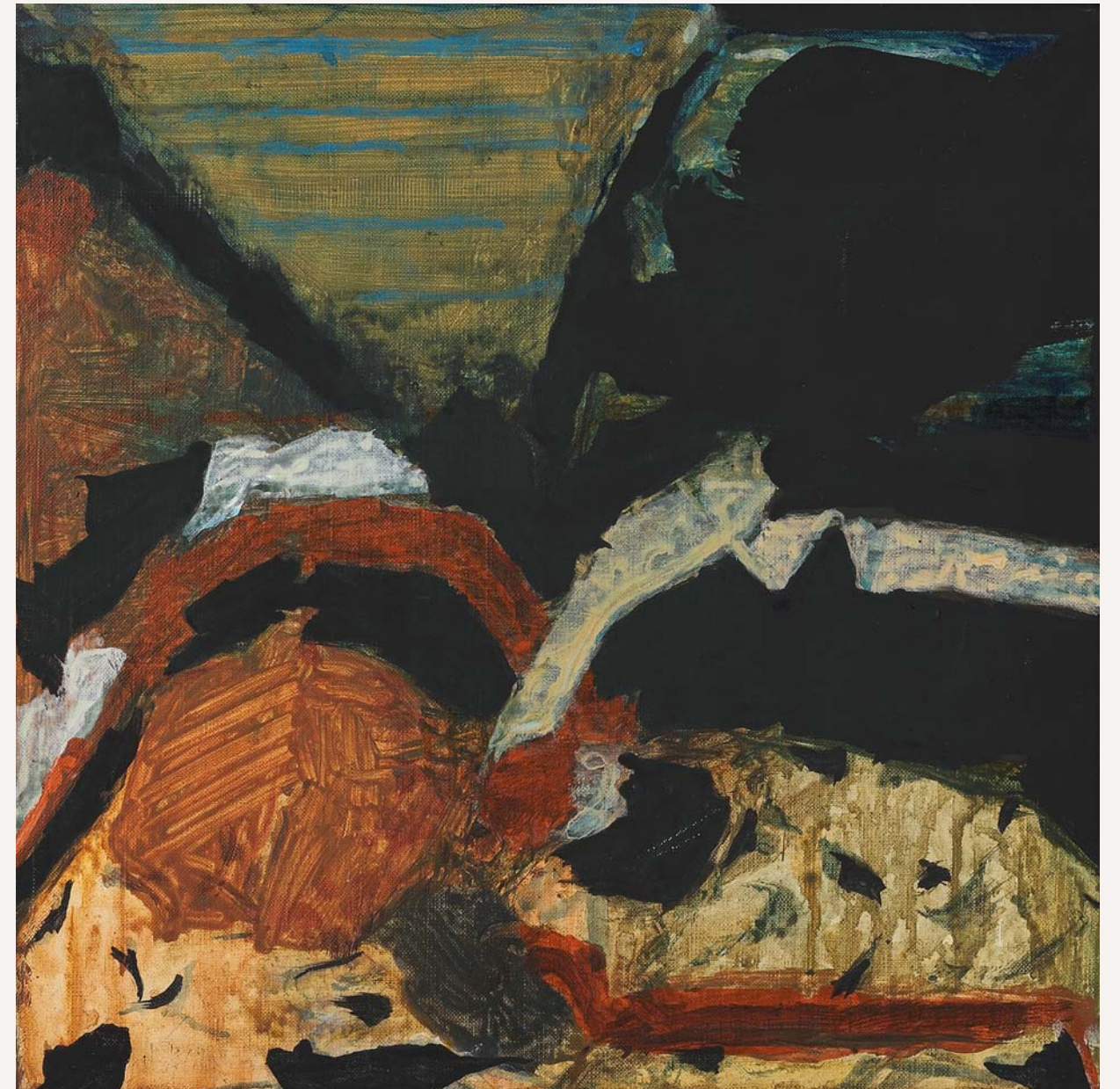
Watercolour on paper  
18 x 18 in (45.5 x 45.6 cm)

**7,580 - 10,610**

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

**PROVENANCE:**

Acquired from Dhoomimal Gallery,  
New Delhi



11

**S H RAZA** (1922 - 2016)

*Untitled*

Signed and dated 'RAZA 1985' (on the reverse)  
1985

Acrylic on canvas  
11.75 x 11.75 in (29.7 x 29.7 cm)

**\$ 18,185 - 22,730**

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

This lot is offered at NO RESERVE



△ ❖ 12

**PRABHAKAR BARWE**

(1936 - 1995)

*Untitled (The Post Card)*

Signed and dated in Devnagari  
(lower left)

1992

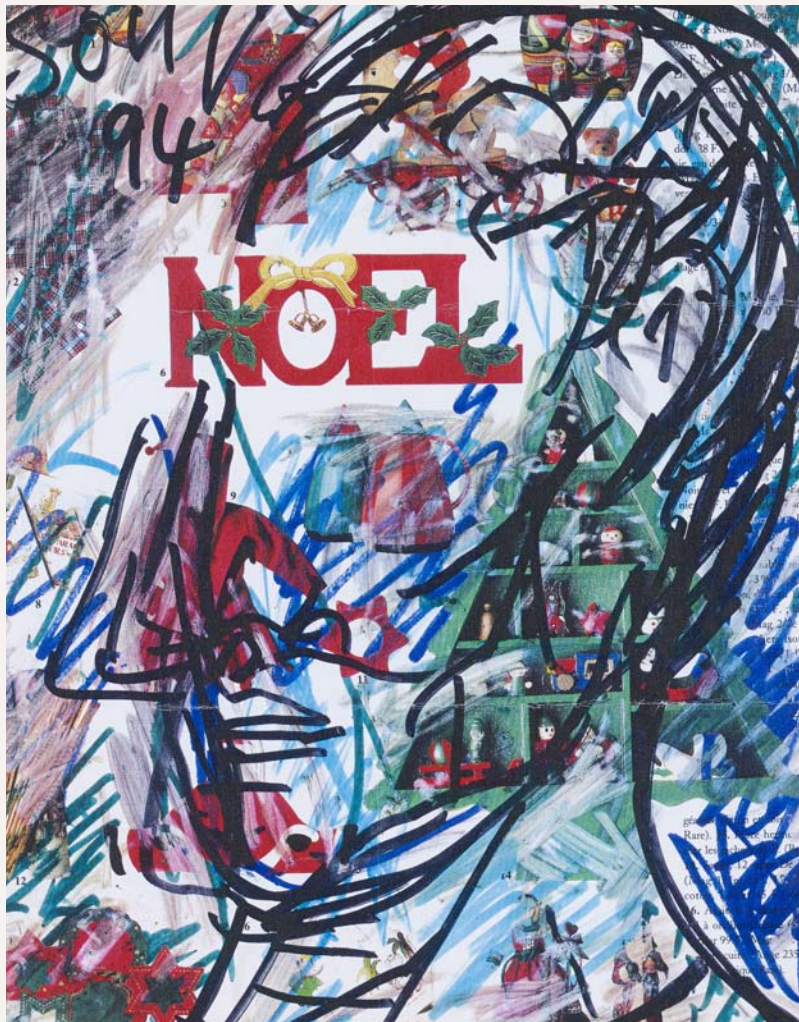
Tempera on paper

8.75 x 11.5 in (22 x 29 cm)

**\$ 5,000 - 7,000**

**Rs 3,30,000 - 4,62,000**

This lot is offered at  
NO RESERVE



❖ 13

**F N SOUZA** (1924 - 2002)

*Untitled*

Signed and dated 'Souza 94'  
(upper left)

1994

Ink on newspaper

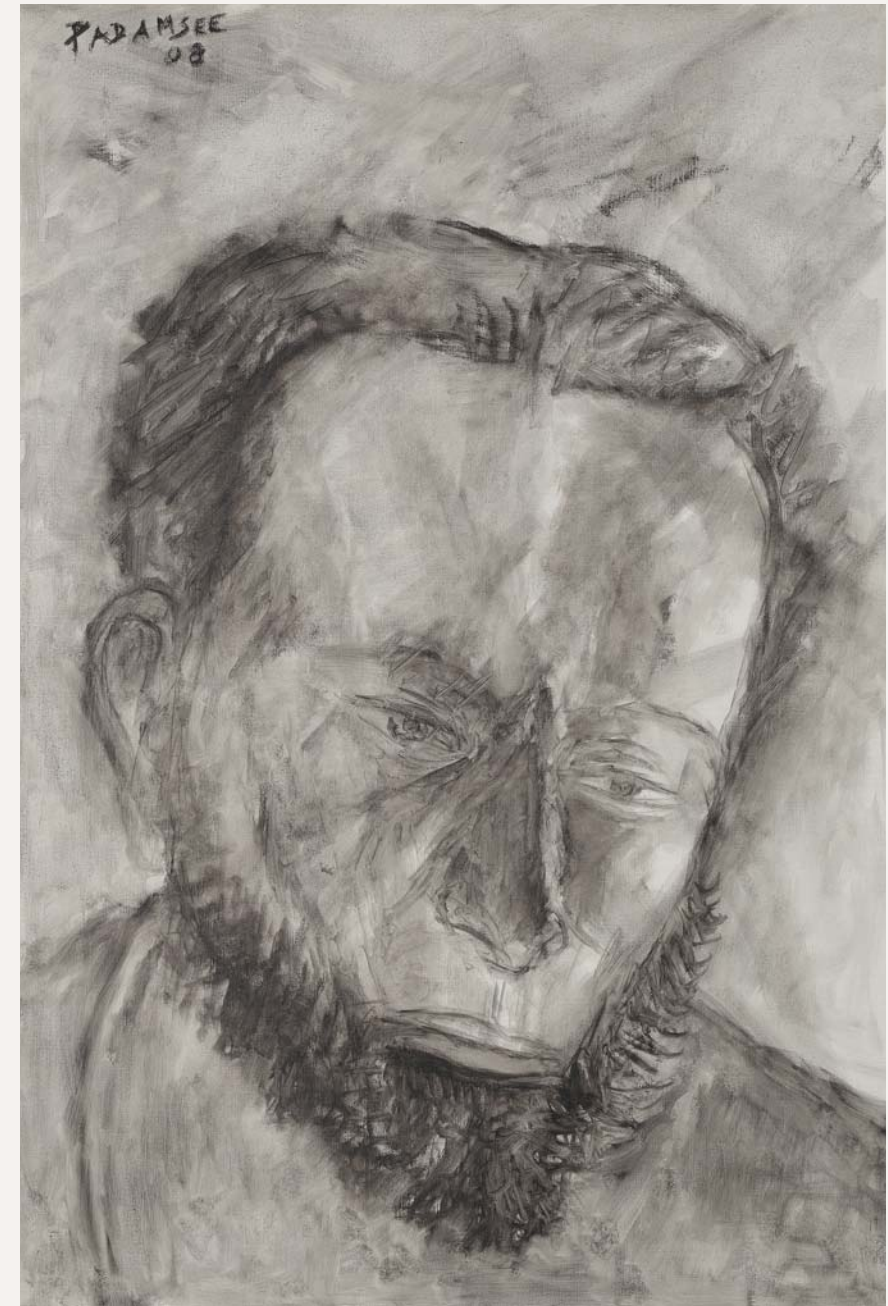
10 x 7.75 in (25.5 x 20 cm)

**\$ 2,000 - 3,000**

**Rs 1,32,000 - 1,98,000**

**PROVENANCE:**

Gifted by the artist to present owner  
Private Collection, London



14

**AKBAR PADAMSEE** (b. 1928)

*Untitled*

Signed and dated 'PADAMSEE 08' (upper left)  
2008

Charcoal on canvas

36 x 24 in (91.5 x 61 cm)

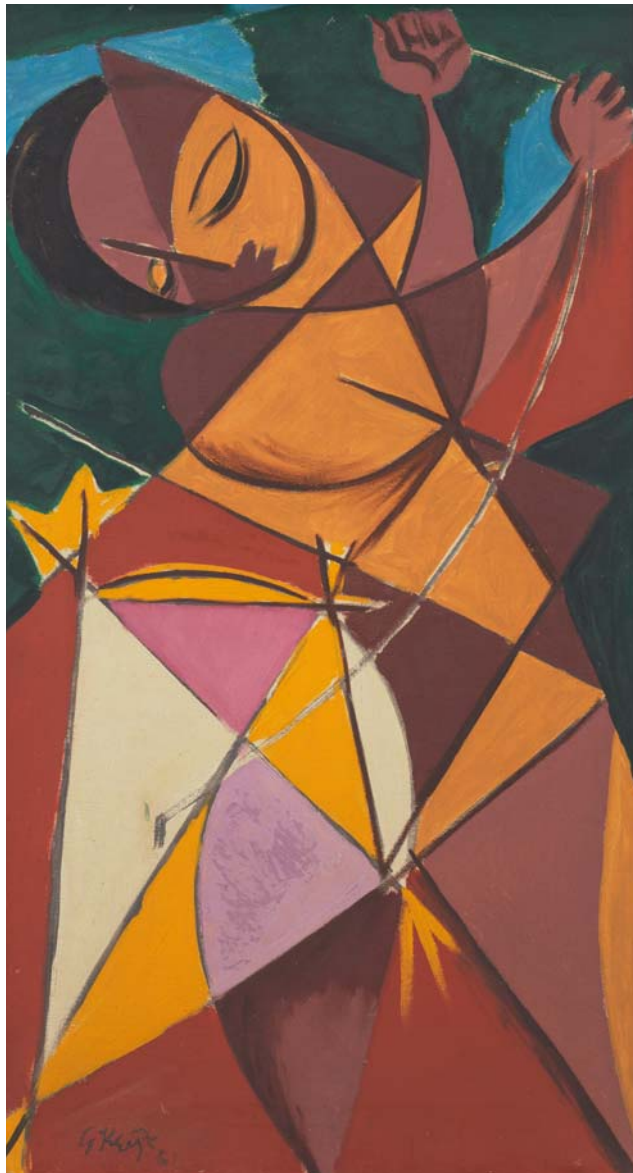
**\$ 18,185 - 22,730**

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

This lot is offered at NO RESERVE

**PROVENANCE:**

Private Collection, Delhi



❖ 15  
**GEORGE KEYT** (1901 - 1992)  
*Untitled*  
 Signed and dated 'GKeyt 61' (lower left)  
 1961  
 Oil on canvas  
 29.25 x 16.25 in (74 x 41 cm)  
**\$ 12,000 - 15,000**  
**Rs 7,92,000 - 9,90,000**

**PROVENANCE:**  
 Private Collection, USA

One of Sri Lanka's most celebrated artists of the 20<sup>th</sup> century, George Keyt was born into a family of Sinhalese-Dutch origin and was raised in a liberal cultural environment. This perhaps helped him assimilate aspects of Buddhist literature and temple architecture, as well as Puranic narratives and Indian erotic iconography—an influence that would continue to reveal itself in his works. Over a span of six decades, his oeuvre underwent a dramatic change in form and style, following his encounter with the works of Picasso and Matisse in the 1930s. As seen in the present lot, Keyt, according to W G Archer, is “concerned with woman as the supreme object of

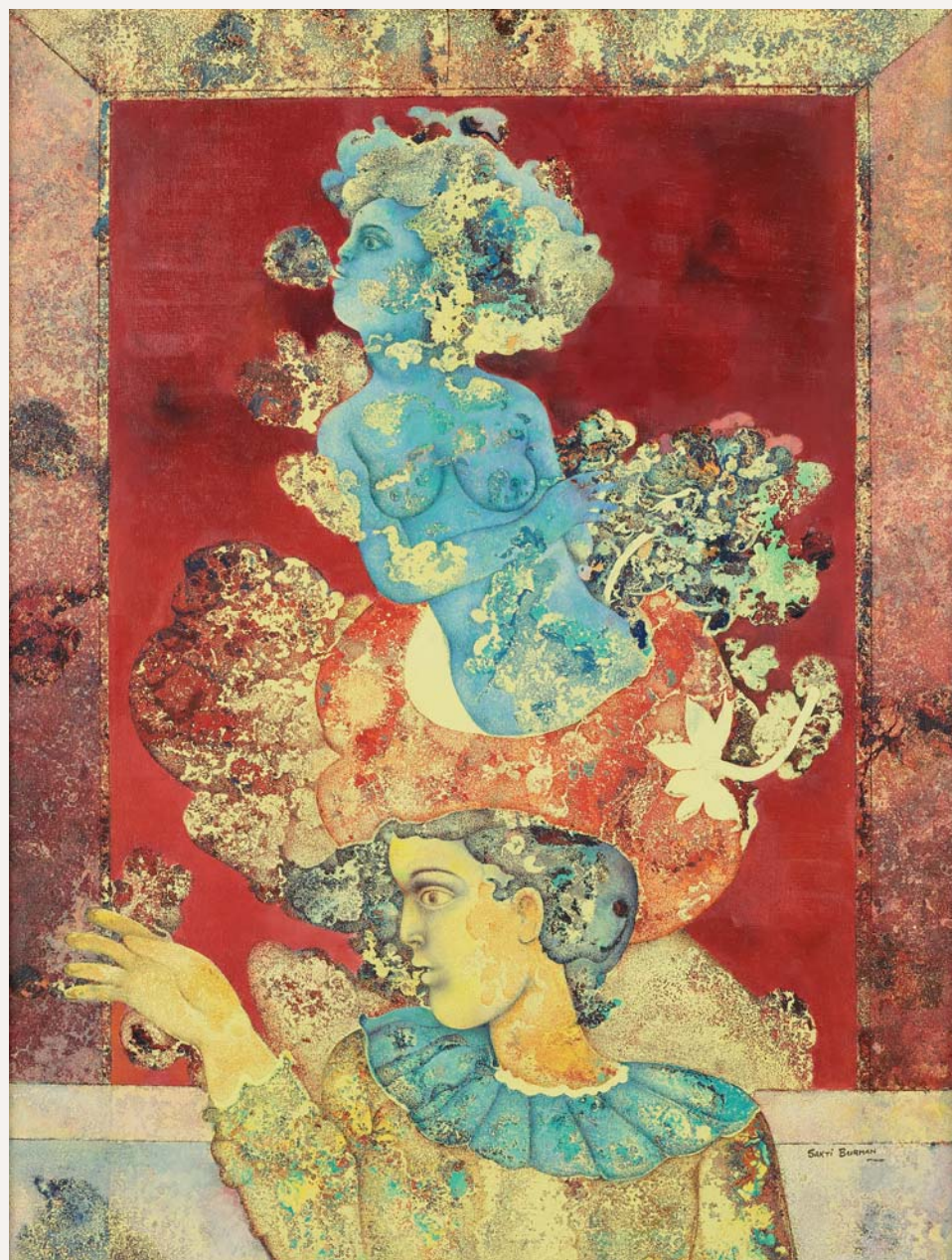


16  
**GEORGE KEYT** (1901 - 1992)  
*Untitled*  
 Signed and dated 'GKeyt 66' (lower right)  
 1966  
 Oil on canvas  
 33.5 x 22 in (85.4 x 56 cm)  
**\$ 27,275 - 33,335**  
**Rs 18,00,000 - 22,00,000**

**PROVENANCE:**  
 Sotheby's, New York, 1 April 2005, lot 139  
 Private Collection, North India

masculine regard.” (*George Keyt: A Centennial Anthology*, Colombo: The George Keyt Foundation, 2001, p. 27) Rooted in Hindu mythology and love poetry, the present lot depicts an oft repeated thematic preoccupation of the artist—Radha and Krishna. According to Tissa Devendra, “The subtle eroticism of the Krishna legend provided him the perfect mythic setting for his celebration of love and life.” (p. 54)

The artist highlights the intimacy of the couple through bold, curving lines and a sensuous grace that had become the cornerstone of the Cubist principles he had adapted in his vocabulary to suit a Sri Lankan modernist idiom. “The lyric painting of George Keyt is sensuous Indian poetry brought to canvas. [...] Keyt takes as his primary theme woman as the focus of man's concern. He paints her in flat planes, with bounding lines and rich warmth of color. His idiom occasionally carries in it a hint of Picasso but is, once again, in direct line with the traditional styles of Central India, Mewar, and Bahsoli. But the originality of Keyt's work is undoubted, and his work remains uniquely his own.” (Richard Bartholomew and Shiv S Kapur, eds., *Husain*, New York: Harry N Abrams, Inc., 1972, p. 27)



17

**SAKTI BURMAN** (b. 1935)

*Untitled*

Signed 'SAKTI BURMAN' (lower right)

Circa 1970s

Oil on canvas

25 x 19 in (63.5 x 48 cm)

**\$ 24,245 - 30,305**

**Rs 16,00,000 - 20,00,000**

This lot is offered at NO RESERVE

△ ❖ 18

**KRISHEN KHANNA** (b. 1925)

*In Search of an Ancestor*

Signed 'KKhanna' (lower right), signed and dated 'KKhanna 97' and inscribed 'KRISHEN KHANNA / IN SEARCH OF AN ANCESTOR' (on the reverse)

1997

Oil on canvas

44 x 26.5 in (111.8 x 67.3 cm)

**\$ 25,000 - 35,000**

**Rs 16,50,000 - 23,10,000**

This lot is offered at NO RESERVE

**PROVENANCE:**

Kumar Art Gallery, New Delhi

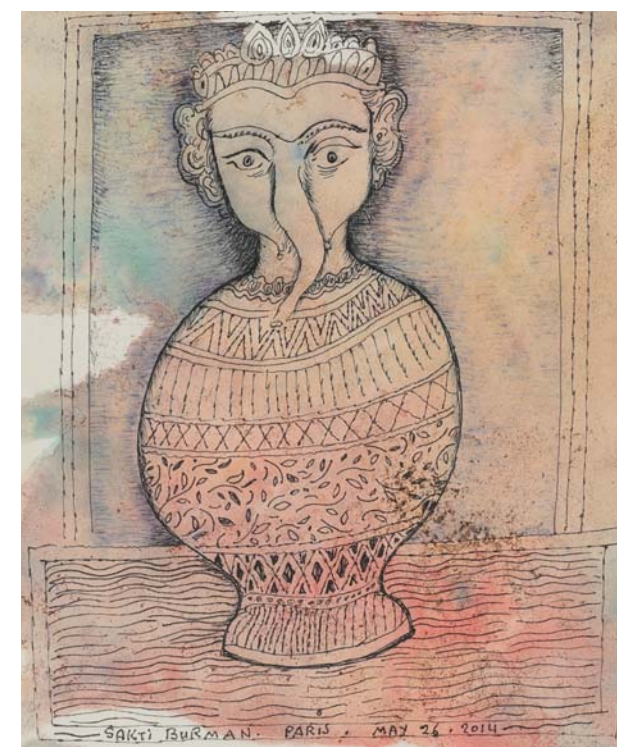
**EXHIBITED:**

*Six Modern Masters of India*, New Delhi: Kumar Art Gallery, 1997-98

**PUBLISHED:**

*Six Modern Masters of India*, New Delhi: Kumar Art Gallery, 1997-98

Gayatri Sinha ed., *Krishen Khanna: A Critical Biography*, New Delhi: Vadehra Art Gallery, 2001



PROPERTY OF A GENTLEMAN, NEW DELHI

19

**SAKTI BURMAN** (b. 1935)

*Untitled*

Signed, dated and inscribed 'SAKTI BURMAN. / PARIS. / MAY 26. 2014' (along the lower edge)

2014  
Mixed media on paper pasted on mountboard  
10 x 8.5 in (25.6 x 21.5 cm)

**\$ 1,520 - 2,275**

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

This lot is offered at NO RESERVE

**PROVENANCE:**

Acquired directly from the artist



20

**KRISHEN KHANNA** (b. 1925)

*Untitled*

Signed 'K Khanna' (lower left); inscribed  
'KRISHEN KHANNA' (on the reverse)

Oil on canvas  
24 x 18 in (61.2 x 45.8 cm)

**\$ 7,580 - 10,610**

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

**PROVENANCE:**

Property of a Distinguished Gentleman, Mumbai



Δ ❖ 21

**KRISHEN KHANNA** (b. 1925)

*Garhi*

Signed 'KKhanna' and inscribed 'Garhi'  
(lower right)

Charcoal on paper  
24 x 38.5 in (61 x 97.8 cm)

**\$ 10,000 - 15,000**

**Rs 6,60,000 - 9,90,000**

This lot is offered at NO RESERVE

**PROVENANCE:**

Saffronart, 21-22 April 2011, lot 77





*“More than being only abstract or modern or symbolic or religious, it is important that there should be an integration of vital form and a mystic, emotional, divine perception of this universe, which is a very complex matter.”*

– S H RAZA

22

**S H RAZA** (1922 - 2016)

*Untitled*

Signed and dated 'RAZA 58' (lower left)  
1958

Acrylic on masonite board  
21.25 x 5 in (53.7 x 12.8 cm)

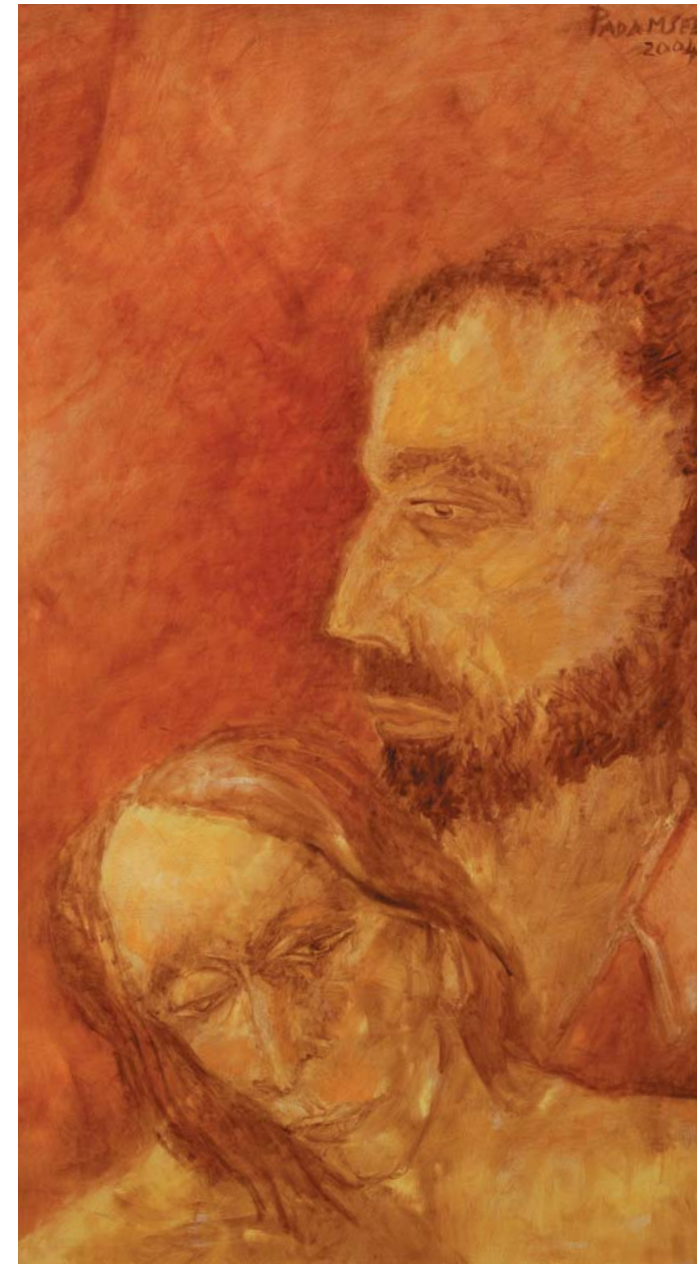
**\$ 18,185 - 22,730**

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

**PROVENANCE:**

Saffronart, 6-7 December 2006, lot 139

Private Collection, Mumbai



Akbar Padamsee painted portraits for some time in the 1950s, after which he concentrated on developing his vocabulary for cityscapes and metascapes. He returned to the portrait in the 1980s. He endows this work from 2004 with “...a monumentality and ponderousness to the figures.” (Bhanumati Padamsee and Annapurna Garimella eds., *Akbar Padamsee: Work in Language*, Mumbai: Marg Publications and Pundole Art Gallery, 2010, p. 90)

According to art critic Ranjit Hoskote, “His aim is to allude to the human face in the border zone between likeness and presence, an aim he shares with the Byzantine iconographers of the 6<sup>th</sup> and 7<sup>th</sup> centuries AD, who were similarly preoccupied with the reconciliation of numinous spirit with recognisable body. Padamsee dwells on the fascination with one’s own face that one experiences on looking into the mirror... In gazing at these apparently remote figures, we confront our own predicaments, are returned to the loom of time.” (“The Ricochet of the Line,” *Akbar Padamsee: Drawings, Watercolours, Photographs*, Mumbai: Pundole Art Gallery, 2004, pp. 4-5)

PROPERTY OF A DISTINGUISHED FAMILY COLLECTION, NEW DELHI

23

**AKBAR PADAMSEE** (b. 1928)

*Untitled*

Signed and dated 'PADAMSEE '2004' (upper right)  
2004

Oil on canvas  
41.5 x 23.75 in (105.6 x 60.1 cm)

**\$ 53,035 - 68,185**

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

**PROVENANCE:**

Saffronart, 6-8 December 2005, lot 69



*"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

K K Hebbar's later works, such as the present lot, often depicted subjects he had explored in his early years, but rendered with a "great freedom, simplification of treatment and a deeper philosophical approach in his images." (Rekha Rao and Rajani Prasanna, *Hebbar: An Artist's Quest*, Bengaluru: National Gallery of Modern Art, 2011, p. 139) He was drawn to the rustic and humble working classes, such as fisher folk, as seen in the present lot. One of many paintings focussing on the sea and its elements, the present lot demonstrates the artist's particular blend of abstraction and figuration. "Hebbar's art begins with the visible world of realism and culminates with the ephemeral and the intangible world of abstraction. At no point, however does he completely abandon the figurative – instead his abstraction is distilled from nature into a clarity of form and texture that culminates in a grand simplicity of colour and design." (Rao and Prasanna, p. 31)

His preferred medium by the late 1980s was oil paint, as opposed to the tempera technique he employed in the early 1940s and '50s. He evokes the power and vastness of the ocean through a masterful layering of paint. "Hebbar used titanium white as an under coat as it has the highest tinting strength and most opaque of all whites. He would sometimes scrape one layer of paint to build up another to create a rich texture and finished with brushwork and palette-knife to contribute to the scene of spontaneity..This scintillating jewel bright flecks of pigment, flickering between thickly applied layers of impasto, form the key note to the signature style of K K Hebbar's paintings." (Rao and Prasanna, p. 139)

24

**K K HEBBAR** (1911 - 1996)

*Untitled*

Signed and dated 'Hebbar 87' (lower right)

1987

Oil on canvas

29.75 x 40 in (75.8 x 101.8 cm)

**\$ 27,275 - 33,335**

**Rs 18,00,000 - 22,00,000**

**PROVENANCE:**

Important Private Collection, North India

❖ 25

**AVINASH CHANDRA** (1931 - 1991)

*Untitled*

Signed and dated 'Avinash 65' (lower right)

1965

Watercolour and sketch pen on paper

20.75 x 28.75 in (53 x 73 cm)

**\$ 3,000 - 4,000**

**Rs 1,98,000 - 2,64,000**

**PROVENANCE:**

Private Collection, USA



26

**GANESH PYNE** (1937 - 2013)

*The Beast*

Signed and dated in Bengali (lower right); signed

and dated in Bengali (on the reverse)

2007

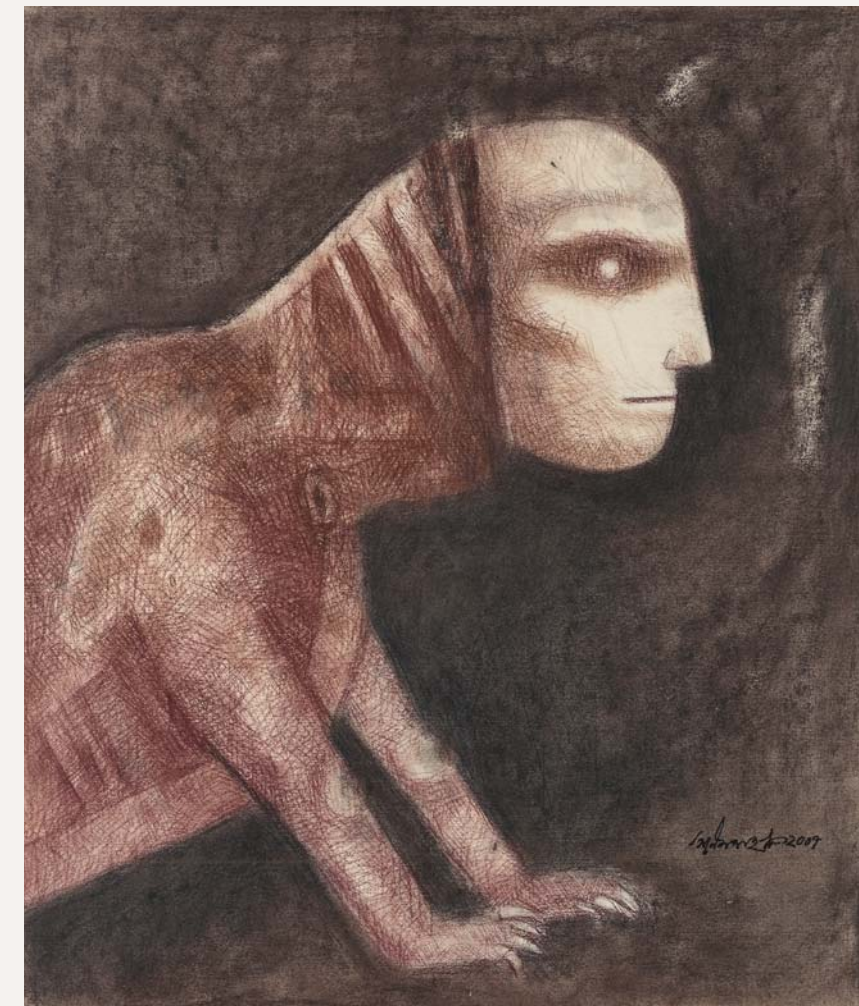
Conte on paper

20.75 x 17.25 in (52.6 x 43.6 cm)

**\$ 15,155 - 22,730**

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

This lot is offered at NO RESERVE



26

The present lot, titled *The Beast*, depicts the skeletal figure of an animal wearing a human mask. Pyne uses tonal textures and repeated hatchings to augment the anxiety in the image. "Pyne's visual texts reveal that man is always stepping out of his own persona or behaving other than his real self. Man projects and duplicates himself with the means of symbols and metaphors." (Sovon Som, *An Enchanted Space: The Private World of Ganesh Pyne*, Kolkata: CIMA Gallery Pvt. Ltd., 2006, p. 24) Pyne's dark imagery can be traced back to his childhood home where his imagination was fuelled by the epics and fairytales told by his grandmother. He recreates that atmosphere, the juxtaposition of light-and-shadow in much of his work, including the present lot. "When he painted through the night in his room in his shadow-webbed ancestral house during the 1970s and 1980s, his works

would take on the aura of the night, come alive with nocturnal moods and forms." (Ranjit Hoskote, *Ganesh Pyne: A Pilgrim in the Dominion of Shadows*, Kolkata: Gallerie 88, 2005, p. 16)

Ganesh Pyne's artistic vision is the result of a deliberate break from any academic or institutional influences. "Pyne's 'signature' style is shaped by his own experiences of solitude and alienation that he had lived through and aided by the pain and horror he had witnessed in the city of Calcutta during the sixties of the last century. What surfaced in his art however appear as mysteriously enriched with moods of tenderness and calm serenity, rich with visual depth in which every single stroke appear charged with muted eloquence." (Arun Ghose, *Jottings as Paintings of Ganesh Pyne*, Agra: Sanchit Art Gallery, 2014, p. 2)



PROPERTY OF A DISTINGUISHED GENTLEMAN, NEW DELHI

27

**BADRI NARAYAN** (1929 - 2013)

*Untitled*

Initialed in Devnagari (lower right); signed and dated '18th Feb.

1990/ Badri Narayan' (on the reverse)

1990

Watercolour and ink on paper

20 x 28.75 in (50.6 x 73.2 cm)

**\$ 10,610 - 13,640**

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



PROPERTY OF A GENTLEMAN, NEW DELHI

28

**K G SUBRAMANYAN** (1924 - 2016)

*a) Untitled*

Initialed in Tamil (lower centre)

Watercolour on paper

11 x 8 in (28.2 x 20.2 cm)

*b) Untitled*

Initialed in Tamil (centre right)

Watercolour on paper pasted on mountboard

5.75 x 8.5 in (14.8 x 21.5 cm)

*c) Untitled*

Initialed in Tamil (lower left)

Watercolour on paper pasted on mountboard

5.75 x 8.25 in (14.8 x 21 cm)

**\$ 3,035 - 4,550**

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

(Set of three)

This lot is offered at NO RESERVE

**PROVENANCE:**

Acquired directly from the artist



The Auction Catalogue

Lots 29-54

Closing Time:  
Thursday, 1 December 2016

8.15 pm (IST)  
9.45 am (US Eastern Time)



PROPERTY OF A GENTLEMAN, NEW DELHI

29

**MANJIT BAWA** (1941 - 2008)

Untitled

Signed and dated 'Manjit Bawa 99' (lower right)  
1999

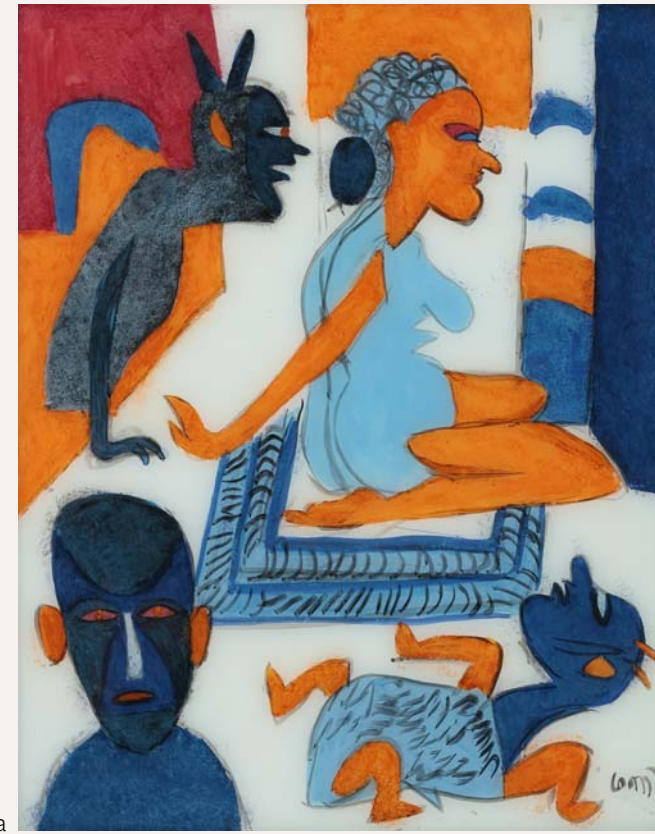
Pen and ink on paper  
14 x 20.75 in (35.5 x 52.5 cm)

**\$ 9,095 - 12,125**

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

**PROVENANCE:**

Acquired directly from the artist



a



b

30

**K G SUBRAMANYAN** (1924 - 2016)

a) *Untitled (Figure Group I)*

Initialed in Tamil (lower right)  
Reverse painting in acrylic on glass  
18 x 14.5 in (45.7 x 36.7 cm)

**EXHIBITED:**

Calcutta Metropolitan Festival of Art, Santiniketan:  
Kala Bhavan, 1997

b) *Untitled (Reverie)*

Initialed in Tamil (lower right)  
Reverse painting in acrylic on glass  
18 x 14.5 in (45.5 x 36.7 cm)

**\$ 18,185 - 27,275**

**Rs 12,00,000 - 18,00,000**

(Set of two)

This lot is offered at NO RESERVE

**PROVENANCE:**

Vadehra Art Gallery, New Delhi  
Private Collection, Delhi

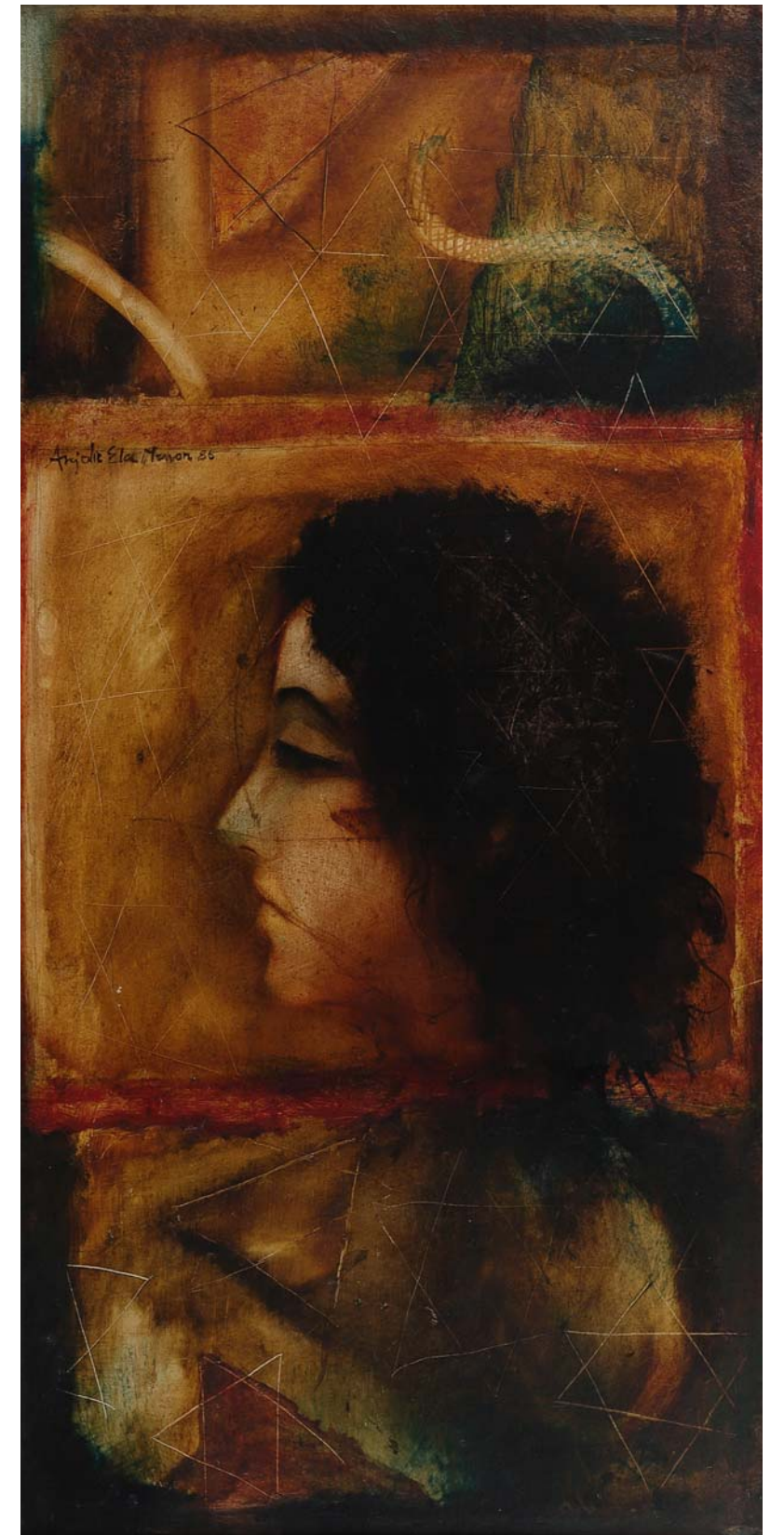
K G Subramanyan's focus on small canvases from the 1980s onwards led him to create diptychs and polyptychs. Over the decades, he moved from an anti-narrative approach that enhanced a purely visual experience, towards grids placed together that hinted at narrative potential.

R Siva Kumar writes that his works "...suggest that for him there are only tools, ideas and emotions, no permanent rules or fixed conventions, and everything is in the service of expression and communication under the broad ambit of a personal language. And the two, expression and communication, are not antithetical for him." (R Siva Kumar, "Regarding the Drawings of K.G. Subramanyan," *K G Subramanyan Drawings*, Mumbai: The Guild, p. 17)



31  
**B PRABHA** (1933 - 2001)  
*Untitled*  
 Signed and dated in Devnagari (lower right)  
 1982  
 Oil on canvas  
 28.75 x 23.75 in (73 x 60.4 cm)  
**\$ 15,155 - 18,185**  
**Rs 10,00,000 - 12,00,000**

**PROVENANCE:**  
 Private Collection, Mumbai



32  
**ANJOLIE ELA MENON**  
 (b. 1940)  
*Untitled*  
 Signed and dated 'Anjolie Ela  
 Menon 86' (centre left)  
 1986  
 Oil on masonite  
 30.25 x 15.5 in (76.8 x 39.5 cm)  
**\$ 18,185 - 22,730**  
**Rs 12,00,000 - 15,00,000**

**PROVENANCE:**  
 Private Collection, Mumbai  
 Private Collection, North India

△ ❖ 33

**K LAXMA GOUD** (b. 1940)

*Untitled*

Signed 'K. Laxma Goud' (on the reverse)

Bronze

Height: 10.5 in (26.7 cm)

Width: 16 in (40.6 cm)

Depth: 4 in (10.2 cm)

**\$ 3,000 - 5,000**

**Rs 1,98,000 - 3,30,000**

This lot is offered at NO RESERVE

Third from a limited edition of nine



△ ❖ 34

**SANKHO CHAUDHURI** (1916 - 2006)

*Untitled*

Bronze

Height: 11 in (27.9 cm)

Width: 6.5 in (16.5 cm)

Depth: 5 in (12.7 cm)

This work is attached to a wooden base measuring 1.5 x 8 x 8 inches

**\$ 10,000 - 15,000**

**Rs 6,60,000 - 9,90,000**

This lot is offered at NO RESERVE



35

**SENAKA SENANAYAKE** (b. 1951)

*Untitled*

Signed and dated 'Senaka Senanayake 1980' (lower left)  
1980

Oil on canvas

28.25 x 21 in (71.8 x 53.4 cm)

**\$ 12,125 - 15,155**

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

**PROVENANCE:**

Private European Collection

Private Collection, New Delhi

**EXHIBITED:**

*Solo Exhibition, Saarbrücken: Euro-Kunst,*

*17 September - 11 October 1980*

The flora and fauna of Sri Lanka's forests are the anchoring theme of Senaka Senanayake's art. The Colombo-based artist is deeply committed to preserving the depleting rainforests of Sri Lanka, many of which were converted into tea estates and rubber plantations during the years of colonial rule. His brightly hued canvases appear deeply spiritual, and evoke happiness, which is of great importance to the artist. The forest scenes with birds and animals within close-ups of large leaves and flowers evoke a dream-like magical realm that is reminiscent of the artist Henri Rousseau. The bright colours of the rainforests and its inhabitants suffuse his paintings with a pleasantly lurid beauty and remind us of the mortality of our planet. Senanayake's paintings offer a defiant vision of beauty to a world dominated by war and strife.

"Senanayake's paintings are gorgeously positive, his forests wearing saturated runway colours, his birds right out of an ancient fable. His style is often criticised as being purely aesthetic, but it is by no means emotionally inert. In fact, his work is an ironic reminder of the fading beauty of his world, a hope against hope that whatever is left of nature can be conserved. It is equal parts celebration, elegy and documentation of the fragile rainforests of Sri Lanka." (V Shoba, "Senaka Senanayake: Life Is Beautiful," *Open Magazine* 15 July 2016, online)



PROPERTY OF A DISTINGUISHED GENTLEMAN, NEW DELHI

36

**AKBAR PADAMSEE** (b. 1928)

*Untitled*

Signed and dated 'PADAMSEE '66' (lower centre)

1966

Charcoal on paper pasted on tracing paper

27.75 x 18.5 in (70.7 x 46.7 cm)

**\$ 12,125 - 18,185**

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



PROPERTY OF A DISTINGUISHED GENTLEMAN, NEW DELHI

37

**AKBAR PADAMSEE** (b. 1928)

*Untitled*

Signed and dated 'PADAMSEE '66' (lower left)

1966

Charcoal on paper pasted on tracing paper

28 x 19.25 in (71.3 x 49.2 cm)

**\$ 12,125 - 18,185**

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



❖ 38

**SARBARI ROY CHOWDHURY** (1933 - 2012)

*Untitled*

Signed in Bengali (on the base)

Bronze

Height: 21.75 in (55 cm)

Width: 12.5 in (31.5 cm)

Depth: 7.75 in (20 cm)

**\$ 10,000 - 12,000**

**Rs 6,60,000 - 7,92,000**

**PROVENANCE:**

Private Collection, USA

*“My creation is [also] inspired by the subtle beauty of the human body. I seek forms in it that contain rhythmical lines similar to what I find in classical music. Through all my years of work I have tried to create visual music through my sculpture.”*

— SARBARI ROY CHOWDHURY



△ ❖ 39

**SARBARI ROY CHOWDHURY** (1933 - 2012)

*Untitled*

Bronze

Height: 12 in (30.5 cm)

Width: 11 in (27.9 cm)

Depth: 9 in (22.9 cm)

This work is attached to a wooden base measuring 2 x 10 x 10 inches

**\$ 7,000 - 9,000**

**Rs 4,62,000 - 5,94,000**

This lot is offered at NO RESERVE



a



b

△ ❖ 40

**K LAXMA GOUD** (b. 1940)

*a) Untitled*

Signed in Telugu (centre right)

Gouache on paper

8.5 x 11.5 in (21.6 x 29.2 cm)

*b) Untitled*

Signed in Telugu (lower left)

Gouache, ink and collage on paper

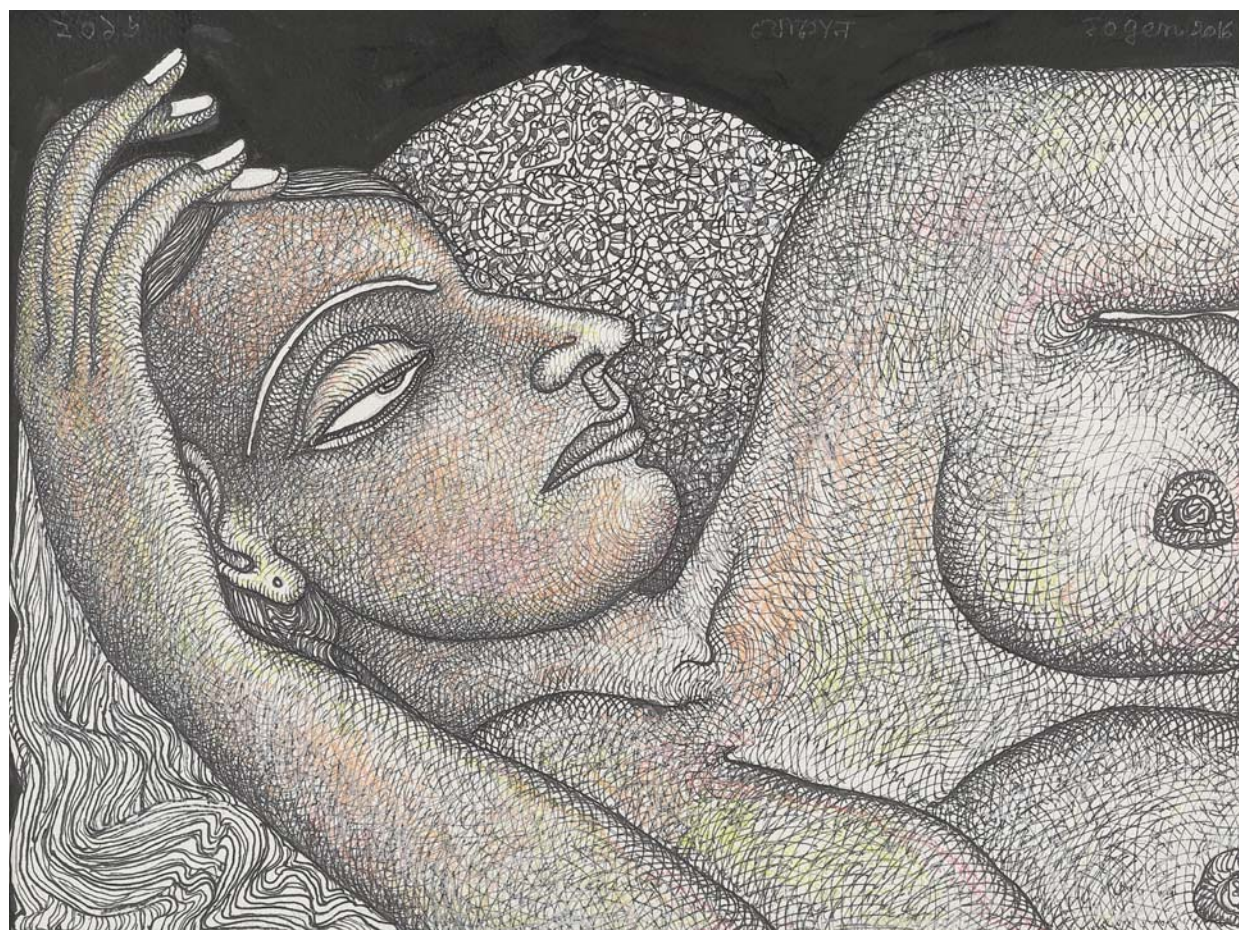
9.5 x 10.5 in (23.7 x 26.2 cm)

**\$ 4,000 - 6,000**

**Rs 2,64,000 - 3,96,000**

This lot is offered at NO RESERVE

(Set of two)



PROPERTY OF A GENTLEMAN, NEW DELHI

41

**JOGEN CHOWDHURY** (b. 1939)

*The Beautiful Face*

Signed in Bengali (upper centre), dated in Bengali (upper left), signed and dated again 'Jogen 2016' (upper right); signed, inscribed and dated 'Jogen Chowdhury / "The beautiful Face" / 2016 (Santiniketan)' (on the reverse) 2016

Pen, ink and pastel on paper  
11.75 x 15.75 in (29.8 x 40.3 cm)

**\$ 18,185 - 27,275**

**Rs 12,00,000 - 18,00,000**

**PROVENANCE:**

Acquired directly from the artist

❖ 42

**K LAXMA GOUD** (b. 1940)

a) *Untitled*

Signed and dated 'K. Laxma Goud 1981' and signed and dated in Telugu (lower right) and bearing Gallery Chemould certificate on the hardboard (on the reverse)

1981  
Watercolour and ink on paper  
9.25 x 13.5 in (23.5 x 34.5 cm)



a

b) *Untitled*

Signed and dated 'K. Laxma Goud 1981' and signed and dated in Telugu (lower right) and bearing Gallery Chemould certificate on the hardboard (on the reverse)

1981  
Watercolour and ink on paper  
13.5 x 9.25 in (34.5 x 23.5 cm)



b



c

c) *Untitled*

Signed in Telugu (lower right) and bearing Gallery Chemould certificate on the hardboard (on the reverse)

1981  
Watercolour and ink on paper  
9.25 x 6.5 in (23.5 x 16.5 cm)



d

d) *Untitled*

Signed and dated in Telugu (lower left) and bearing Gallery Chemould certificate on the hardboard (on the reverse)

1981  
Watercolour and ink on paper  
13.5 x 11 in (34.5 x 28 cm)

**\$ 7,000 - 9,000**

**Rs 4,62,000 - 5,94,000**

(Set of four)

**PROVENANCE:**

Chemould Art Gallery

Mr. and Mrs. Robert Muller Collection, USA

Private Collection, USA





❖ 43

**F N SOUZA** (1924 - 2002)

*Untitled (Landscape and Face)*

Signed and dated 'Souza 59' (centre)

1959

Oil on board

29 x 37.5 in (73.5 x 95.5 cm)

**\$ 180,000 - 240,000**

**Rs 1,18,80,000 - 1,58,40,000**

**PROVENANCE**

Gallery One, London

Christie's, London, 17 October 2003, lot 508

Sotheby's, New York, 17 September 2009, lot 14

Private Collection, New Delhi

Private Collection, UK

**PUBLISHED**

Gayatri Sinha ed., *Art and Visual Culture in India 1857-2007*,  
Mumbai: Marg Publications, 2009, p. 4 (illustrated)

The present lot juxtaposes two of Souza's favourite subjects, the figure and the cityscape. He creates an unlikely balance between the large figure on the left and the uninhabited landscape to the right of the frame. The structural duality is enhanced by the black and white sky in the two sections of the painting, with only hints of red tying both together.

The stark black sun offers a counter-point to the staring eyes of the boldly delineated, classically featured face. In later years, Souza wrote, "Black is the most mysterious of all colours. Renoir found it impossible and said a spot of black was like a hole in the painting. I cannot agree..." (FN Souza, "Paint it Black, Review of Black Art and Other Paintings," *The Observer*, 15 May 1966)

The black sun, a rare motif for Souza, is a recurring subject among some of Souza's fellow Progressives, like Raza and Husain, for whom it is a critical feature of their aesthetic language.

The cityscape is drawn with Souza's powerful lines and energetic forms: "Souza's landscapes... seem to be driven by a cataclysmic force, which wreaks havoc. Most of these cityscapes are following, at first, a simple rectilinear structure, which later, in the 1960s, gives way to an apocalyptic vision." (Yashodhara Dalmia, *The Making of Modern Indian Art: The Progressives*, New Delhi: Oxford University Press, 2001, p. 93)



44

**F N SOUZA** (1924 - 2002)

*Untitled*

Signed and dated 'Souza 1948' (upper left)  
1948

Oil and ink on paper  
20 x 13 in (50.7 x 33 cm)

**\$ 18,185 - 24,245**

**Rs 12,00,000 - 16,00,000**

**PROVENANCE:**

Dhoomimal Gallery, New Delhi  
Private Collection, India

**PUBLISHED:**

Vinod Bhardwaj ed., *Francis Newton Souza:*  
*Dhoomimal Gallery Collection*, New Delhi:  
Dhoomimal Gallery, 2009, p. 62

△ ❖ 45

**PRABHAKAR BARWE** (1936 - 1995)

*The Easel*

Signed and dated in Devnagari and inscribed 'THE  
EASEL 1993 / PRABHAKAR BARWE' (on the reverse)  
1993

Enamel on canvas  
35.5 x 41.5 in (90.2 x 105.4 cm)

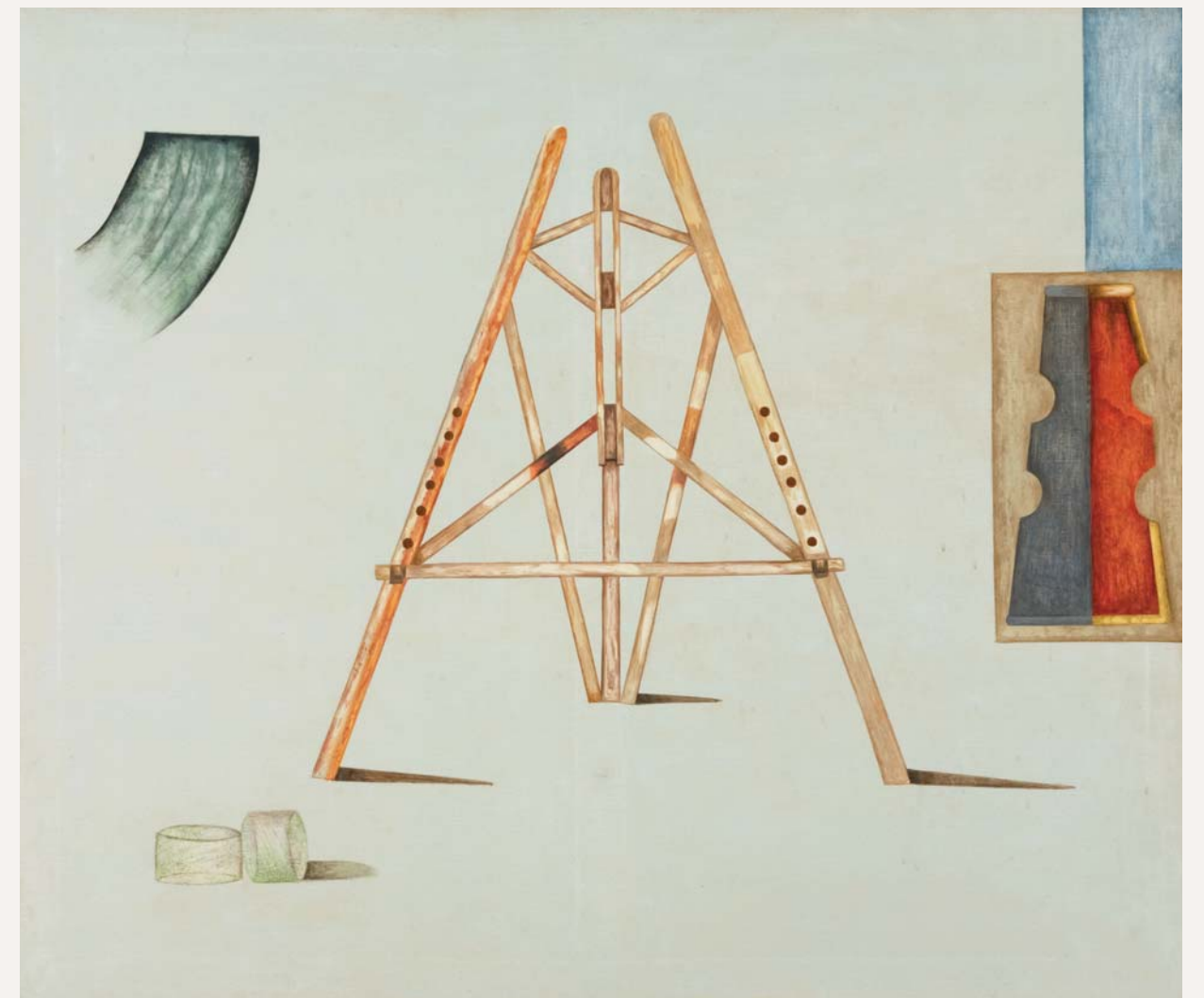
**\$ 40,000 - 60,000**

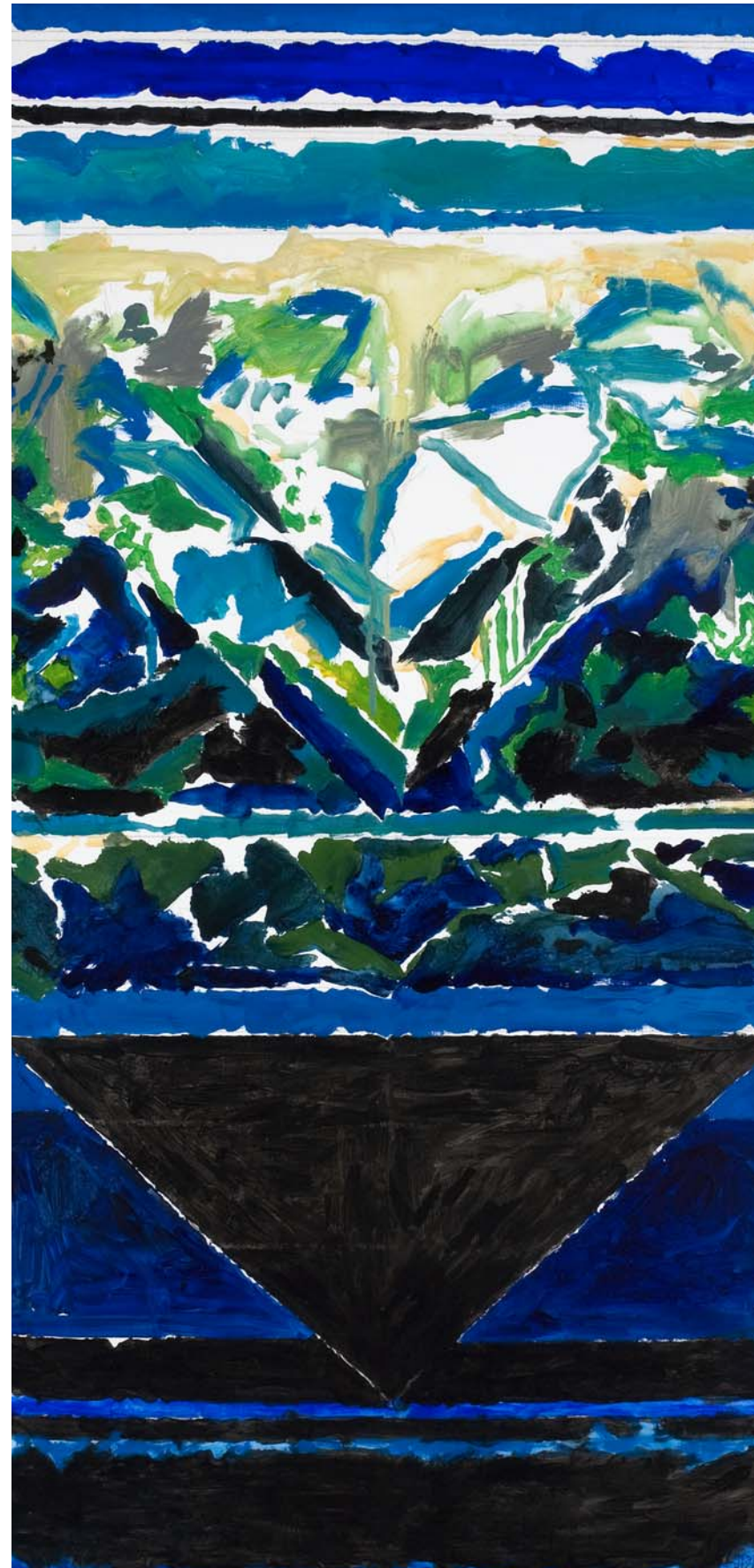
**Rs 26,40,000 - 39,60,000**

This lot is offered at NO RESERVE

**PROVENANCE:**

Saffronart, 19-20 September 2012, lot 22





46



47

❖ 46

**S H RAZA** (1922 - 2016)

*Valley*

Signed and dated 'Raza 06' (lower right); inscribed and dated 'RAZA / 2006 / "Valley"' (on the reverse)  
2006

Acrylic on canvas  
39.25 x 19.75 in (100 x 50 cm)

**\$ 65,000 - 75,000**  
**Rs 42,90,000 - 49,50,000**

**PROVENANCE:**

Saffronart, 18-19 January 2012, lot 6  
Private Collection, UK

47

**S H RAZA** (1922 - 2016)

*Untitled*

Signed and dated 'RAZA '58' (upper right); bearing Galerie Lara Vincy stamp (on the reverse)  
1958

Oil, acrylic and marker on paper  
19.25 x 22 in (49 x 55.6 cm)

**\$ 53,035 - 68,185**  
**Rs 35,00,000 - 45,00,000**

**PROVENANCE:**

Galerie Lara Vincy, Paris

48

**F N SOUZA** (1924 - 2002)

*Spanish Landscape*

Signed and dated 'Souza 61' (upper left); inscribed and dated

'F.N.SOUZA / Spanish Landscape / 1961' (on the reverse)

1961

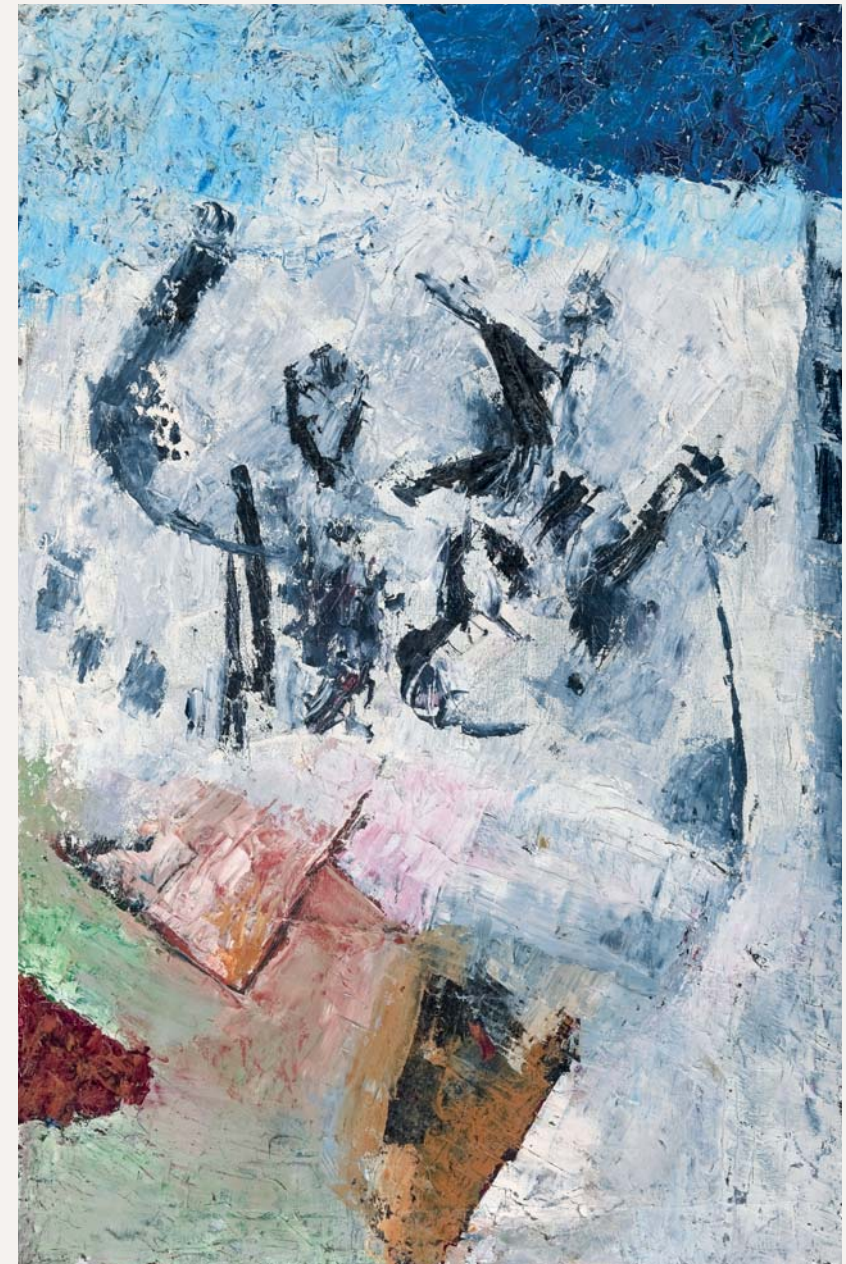
Oil on canvas

19.25 x 23 in (48.7 x 58.7 cm)

**\$ 45,455 - 60,610**

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

This lot is offered at NO RESERVE



49

**RAM KUMAR** (b. 1924)

*Untitled*

Signed and dated in English (verso)

2011

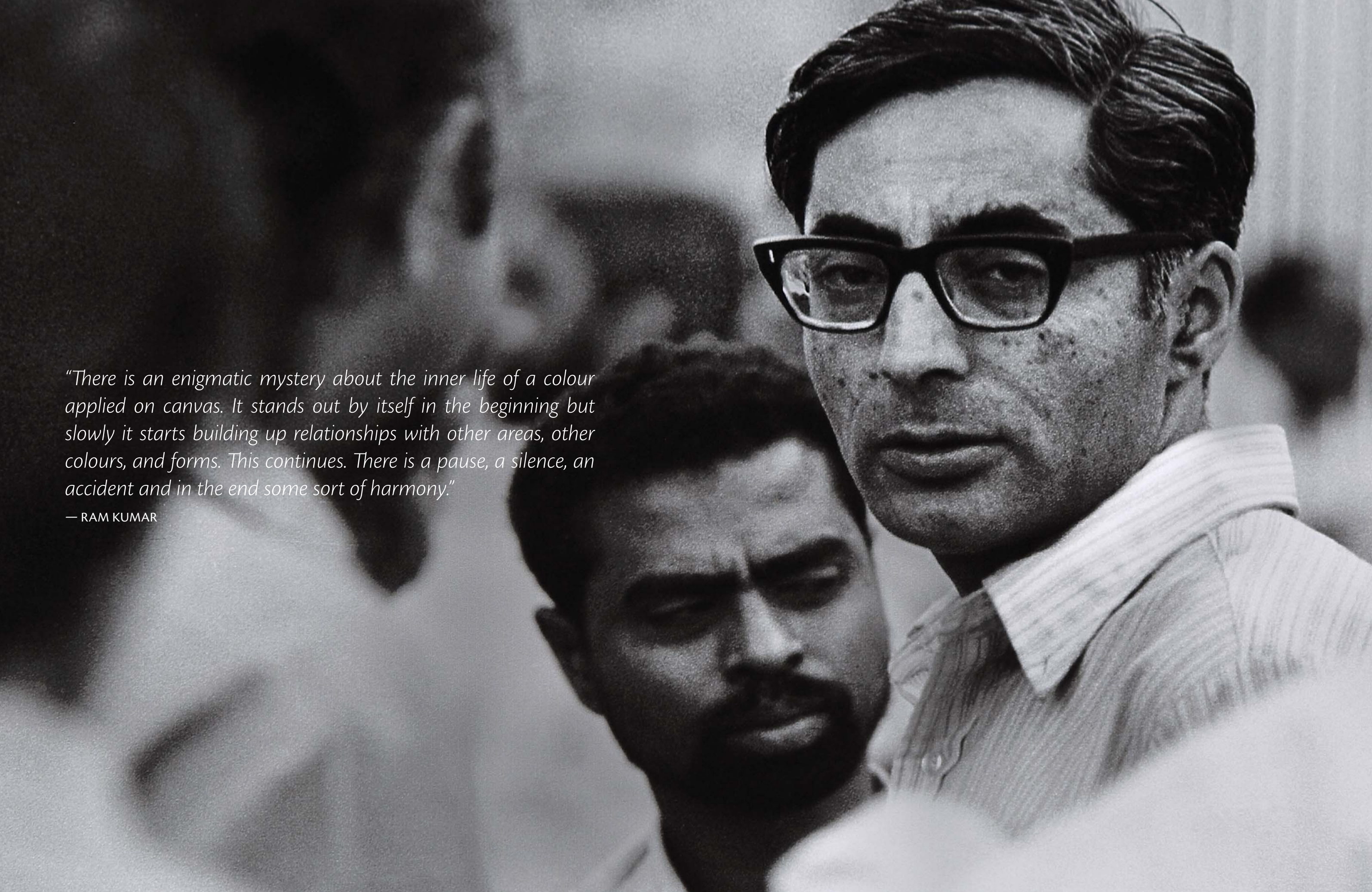
Acrylic on canvas

22.5 x 15 in (57.2 x 38.1 cm)

**\$ 12,125 - 15,155**

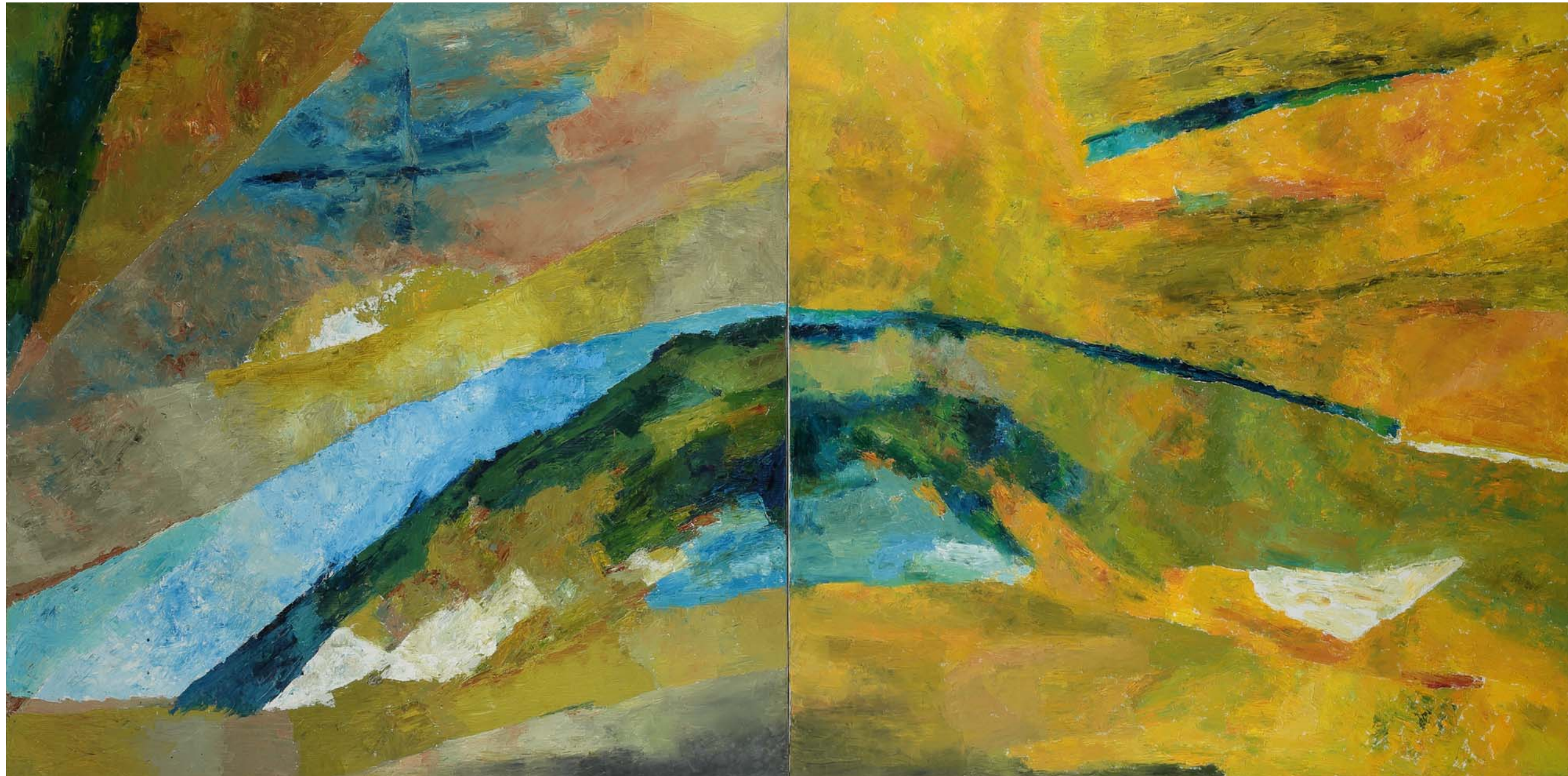
**Rs 8,00,000 - 10,00,000**

This lot is offered at NO RESERVE



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

— RAM KUMAR



PROPERTY OF A GENTLEMAN, NEW DELHI

50

**RAM KUMAR** (b. 1924)

*Untitled*

Signed and dated 'Ram Kumar 2012' (twice on the reverse);  
signed and dated 'Ram Kumar 2013' (twice on the reverse)  
2012-13

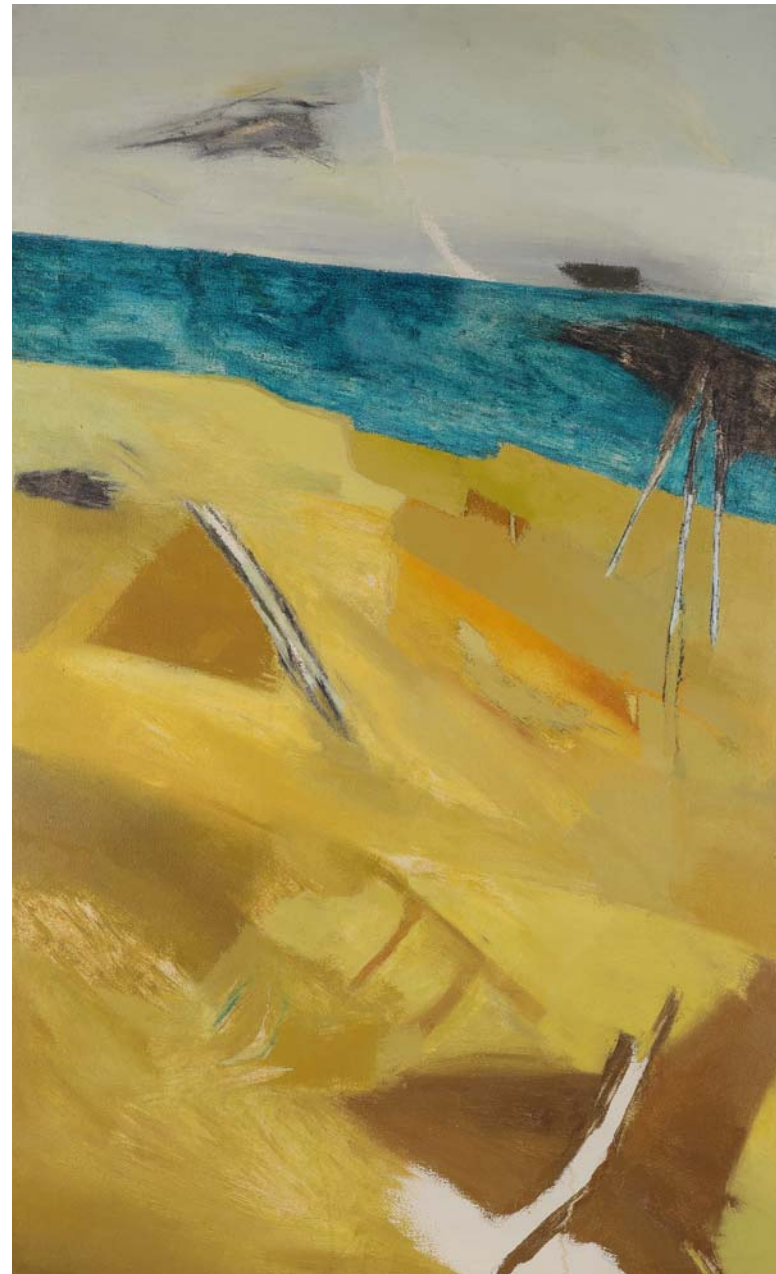
Acrylic on canvas  
40 x 80 in (101.5 x 203.3 cm)

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

(Diptych)

**PROVENANCE:**

Acquired directly from the artist



51  
**RAM KUMAR** (b. 1924)  
*Untitled*  
 Signed and dated 'Ram Kumar / 1974'  
 (on the reverse)  
 1974  
 Oil on canvas  
 54.25 x 32.25 in (137.5 x 82 cm)  
**\$ 75,760 - 90,910**  
**Rs 50,00,000 - 60,00,000**

**PROVENANCE:**  
 Acquired directly from the artist  
 in the mid-1970s  
 Private Swiss Collection  
 Private Collection, New Delhi

52  
**SENAKA SENANAYAKE** (b. 1951)  
*Banana Grove*  
 Signed and dated '2014 / Senaka Senanayake' (lower right)  
 2014  
 Oil on canvas  
 47.25 x 47.25 in (119.9 x 119.9 cm)  
**\$ 22,730 - 27,275**  
**Rs 15,00,000 - 18,00,000**

**PROVENANCE:**  
 Private Collection, Maharashtra



Swaminathan devoted nearly two decades to his seminal "Bird, Mountain, and Tree" series, which features these elements from nature placed with deliberation in expanses of pure colour. In the present lot, a bird floats atop a centrally placed mountain. A band of orange at the bottom and top of the luminous yellow canvas creates a dual horizon line. The composition evokes both, magic and simplicity, borne of a meditative interpretation of symbolism and metaphor.

In 1962, Swaminathan led the creation of Group 1890 which was dedicated to rejecting "vulgar naturalism" and European modernism. Their aim was to draw inspiration from the natural world and to "see phenomena in their virginal states." (Jagdish Swaminathan, quoted in Yashodhara Dalmia ed., *Indian Contemporary Art: Post Independence*, New Delhi: Vadehra Art Gallery, 1997, p. 298) The artists in this group were in search of true forms that found their roots in the primeval. "Swaminathan's artistic ambition was to establish a continuum between folk, tribal, and urban contemporary art. Questioning the notion that Modernism developed from an encounter with the West, he sought to redefine contemporary practice by taking into account the philosophical underpinnings of Indian Art. A truly Indian art could only develop, he felt, by overcoming the divide between art and craft." (Amrita Jhaveri, *A Guide to 101 Modern and Contemporary Indian Artists*, Mumbai: India Book House Pvt. Ltd., 2005, p. 93)



53

**JAGDISH SWAMINATHAN**  
(1928 - 1994)

*Untitled (Bird Mountain Series)*

Signed and dated 'J. Swaminathan '85'  
(on the reverse)

1985

Oil on canvas

25 x 25 in (63.2 x 63.2 cm)

**\$ 53,035 - 68,185**

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

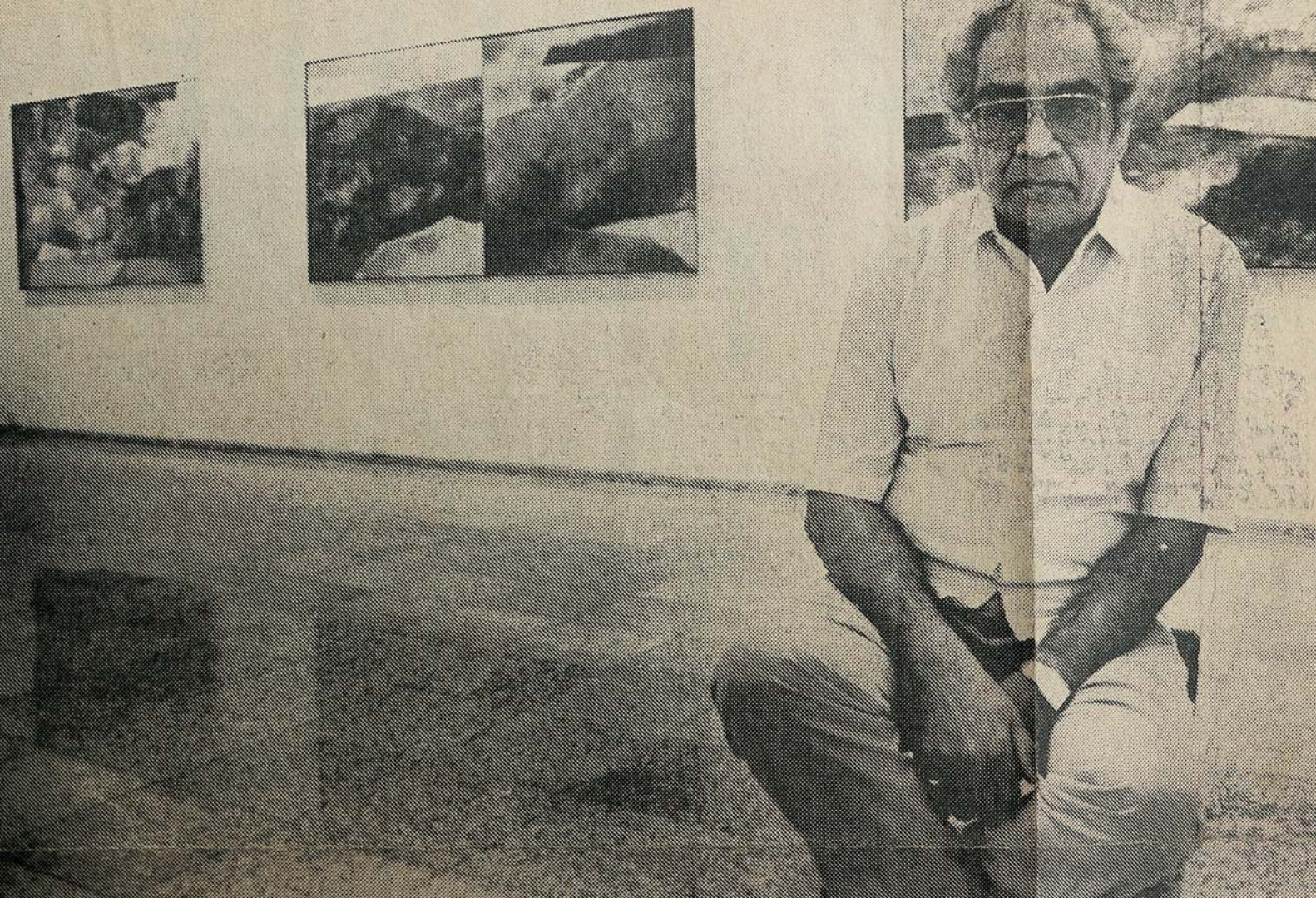
**PROVENANCE:**

Property of a Distinguished Lady, Mumbai

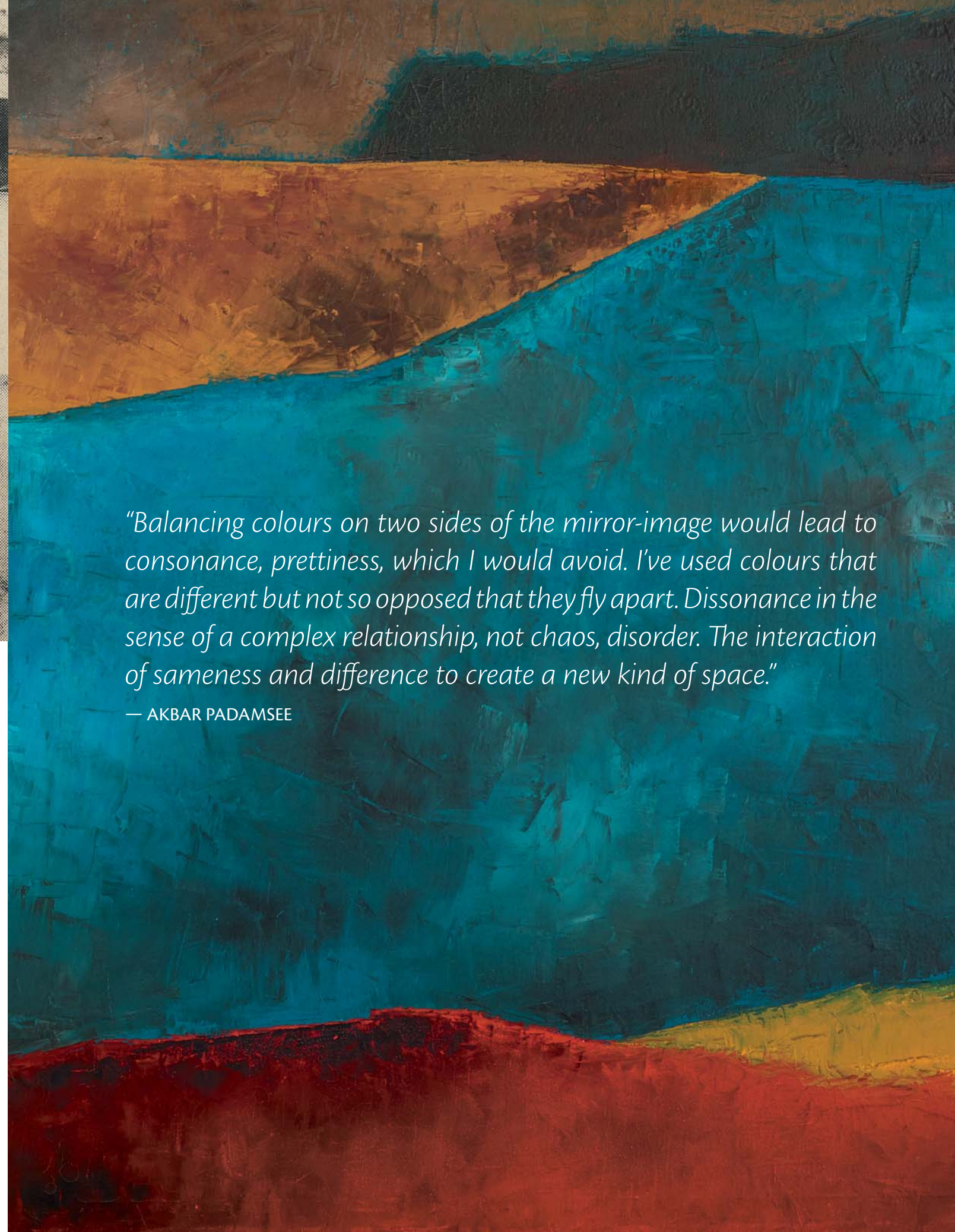
*"The introduction of representational forms in the context of colour geometry gave birth to psycho-symbolic connotations. Thus a mountain, a tree, a flower, a bird, a stone were not just objects or parts of a landscape but were manifestations of the universal."*

— J SWAMINATHAN





Padamsee at the exhibition Akbar Padamsee: Mirror Images, Pundole Art Gallery, 1994, with the present lot in the background  
Image courtesy of Bhanumati Padamsee



“Balancing colours on two sides of the mirror-image would lead to consonance, prettiness, which I would avoid. I’ve used colours that are different but not so opposed that they fly apart. Dissonance in the sense of a complex relationship, not chaos, disorder. The interaction of sameness and difference to create a new kind of space.”

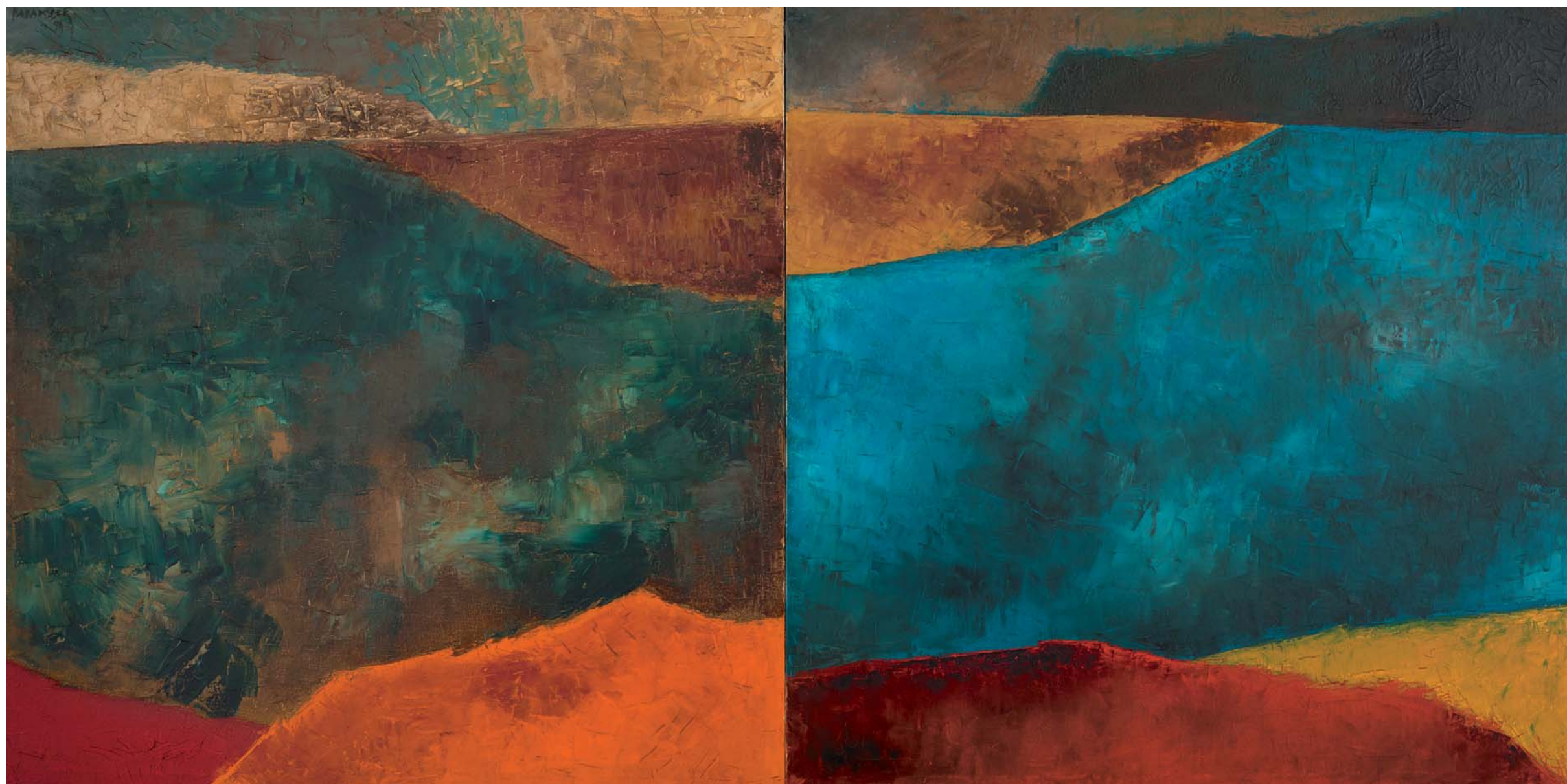
— AKBAR PADAMSEE



“Double Vision”, a review in *Sunday Observer* on Padamsee’s *Mirror Images* exhibition at Pundole’s, 4 December 1994



“An Alternate Vision”, an article in *The Sunday Review* on Padamsee’s *Mirror Images* exhibition at Pundole’s, 20 November 1994  
Images courtesy of Bhanumati Padamsee



PROPERTY FROM AN IMPORTANT  
PRIVATE COLLECTION, MUMBAI

54

**AKBAR PADAMSEE** (b. 1928)

*Untitled*

Signed and dated 'PADAMSEE 94'  
(upper left)  
1994

Oil on canvas  
42 x 85.5 in (106.7 x 217.2 cm)

**\$ 530,305 - 681,820**

**Rs 3,50,00,000 - 4,50,00,000**

**EXHIBITED**

*Akbar Padamsee: Mirror - Images*, Mumbai:  
Pundole Art Gallery, 1994

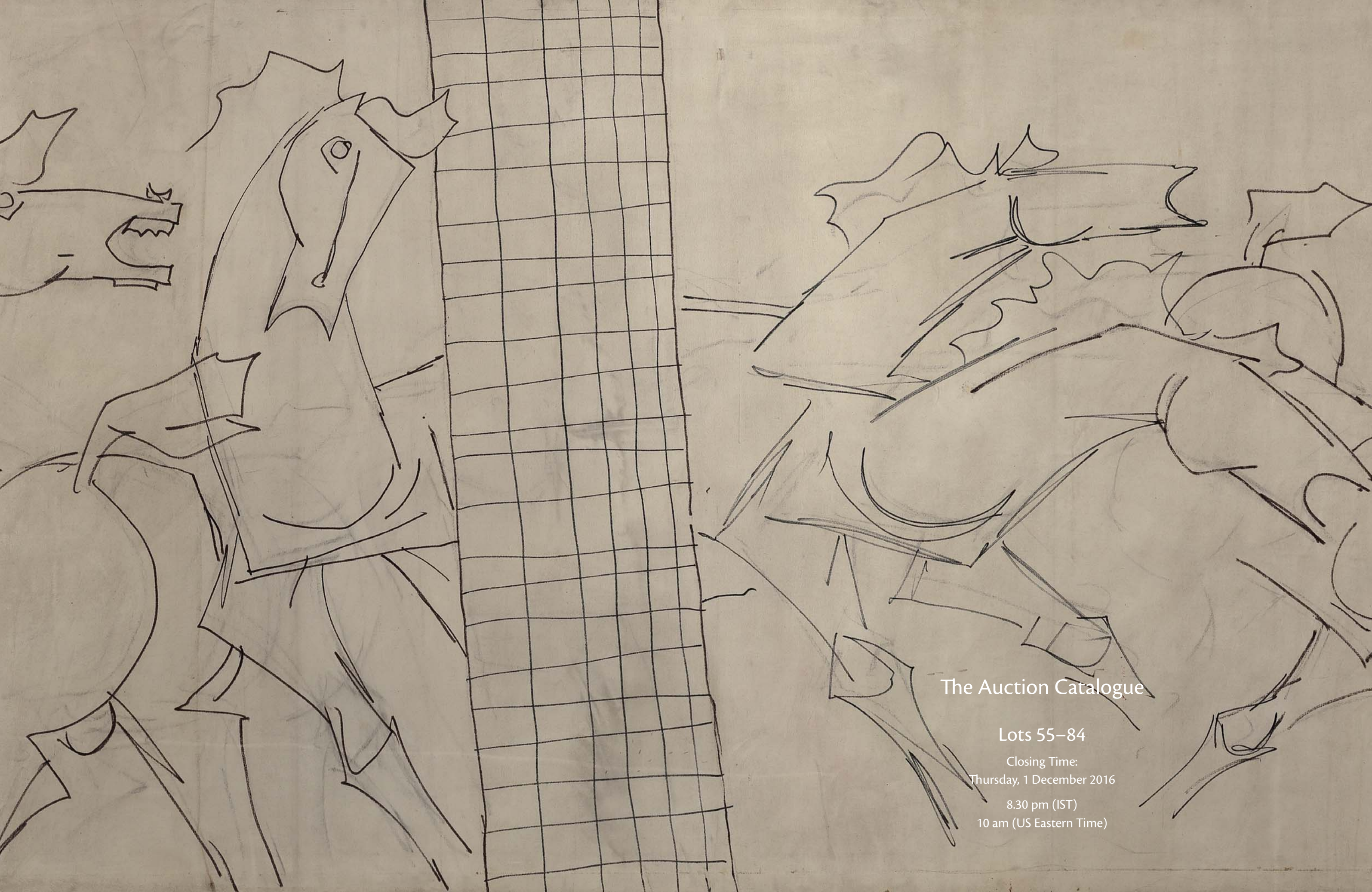
**PUBLISHED**

Meher Pestonji ed., *Akbar Padamsee: Mirror - Images*, Mumbai: Pundole Art Gallery, 1994  
(illustrated, unpaginated)

Metascapes are a distinct part of Akbar Padamsee's meticulously structured vocabulary. Constantly experimenting with colour, form and structure, in 1994, Padamsee focussed on a series of uninhabited landscapes which he called Metascapes. Imbued with an almost hallucinatory calm, the present lot also has richly textured areas of mixed colour juxtaposed against smaller, flat colour planes. The resulting landscape offers no points for reference, making it deliberately difficult to understand scale or to locate the foreground. It is the luminosity that makes this painting mesmerising. Padamsee has said, "I felt I could use the elements –

water, earth, sky – without referring to any particular landscape – a metaphysical landscape."

Art critic Nadkarni wrote of Padamsee's 1994 solo show in Mumbai titled *Mirror Images*, "Akbar Padamsee is back with an exhibition which displays intriguing variations in form and colour..." He quotes Padamsee, "Meta means 'beyond' and these landscapes transcend conventions and look beyond norms of reality and style." (Dnyaneshwar Nadkarni, "The Mirror Never Lies," *The Times Of India*, 18 November 1994)



The Auction Catalogue

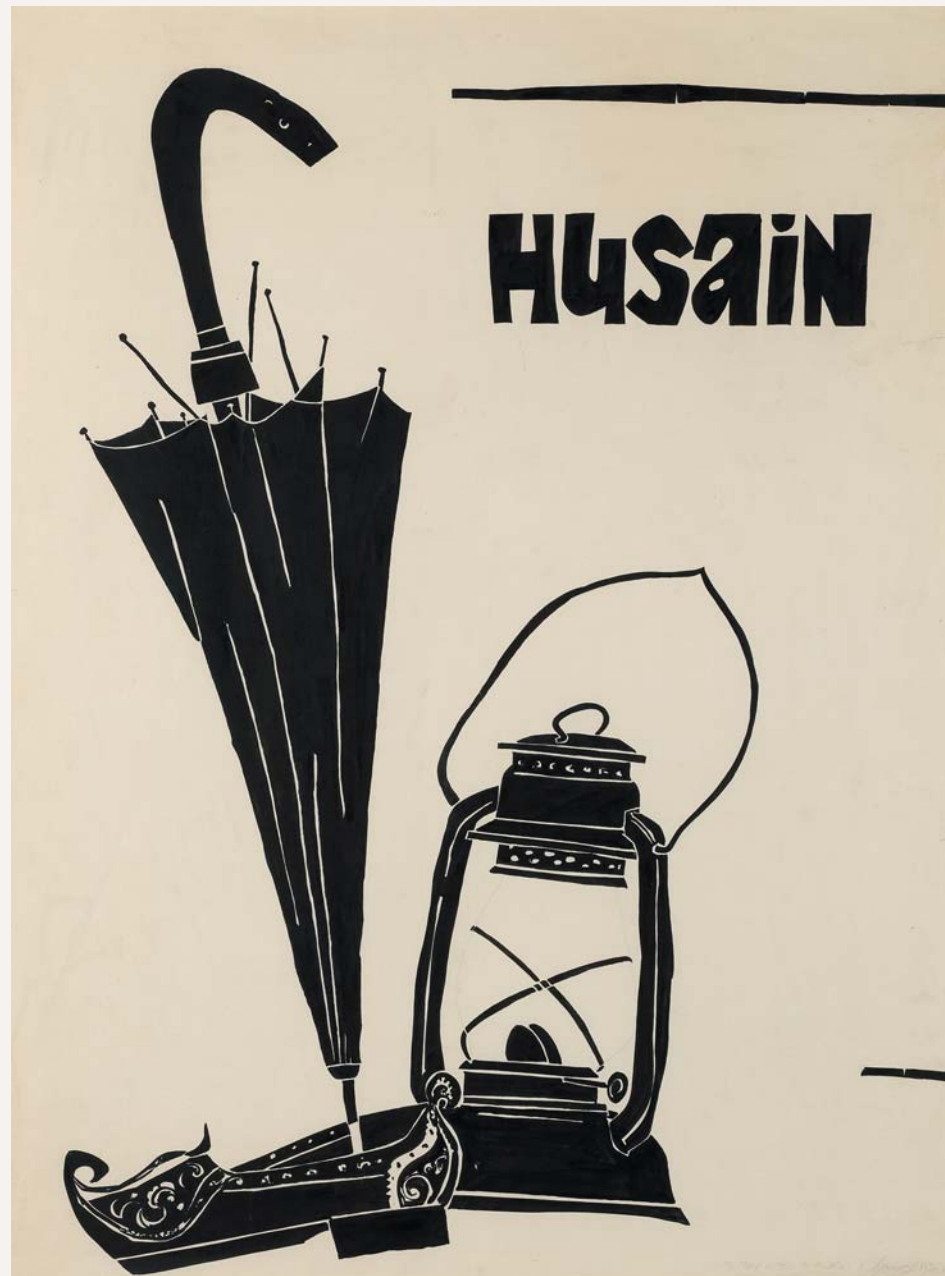
Lots 55–84

Closing Time:

Thursday, 1 December 2016

8.30 pm (IST)

10 am (US Eastern Time)



55

**K LAXMA GOUD** (b. 1940)

*Untitled*

Signed, dated and inscribed 'WITH BEST WISHES TO HUSAIN / K. Laxmagoud / 1978 N.N.' (lower right)

1978

Marker and pencil on paper  
29.25 x 21.5 in (74.3 x 54.7 cm)

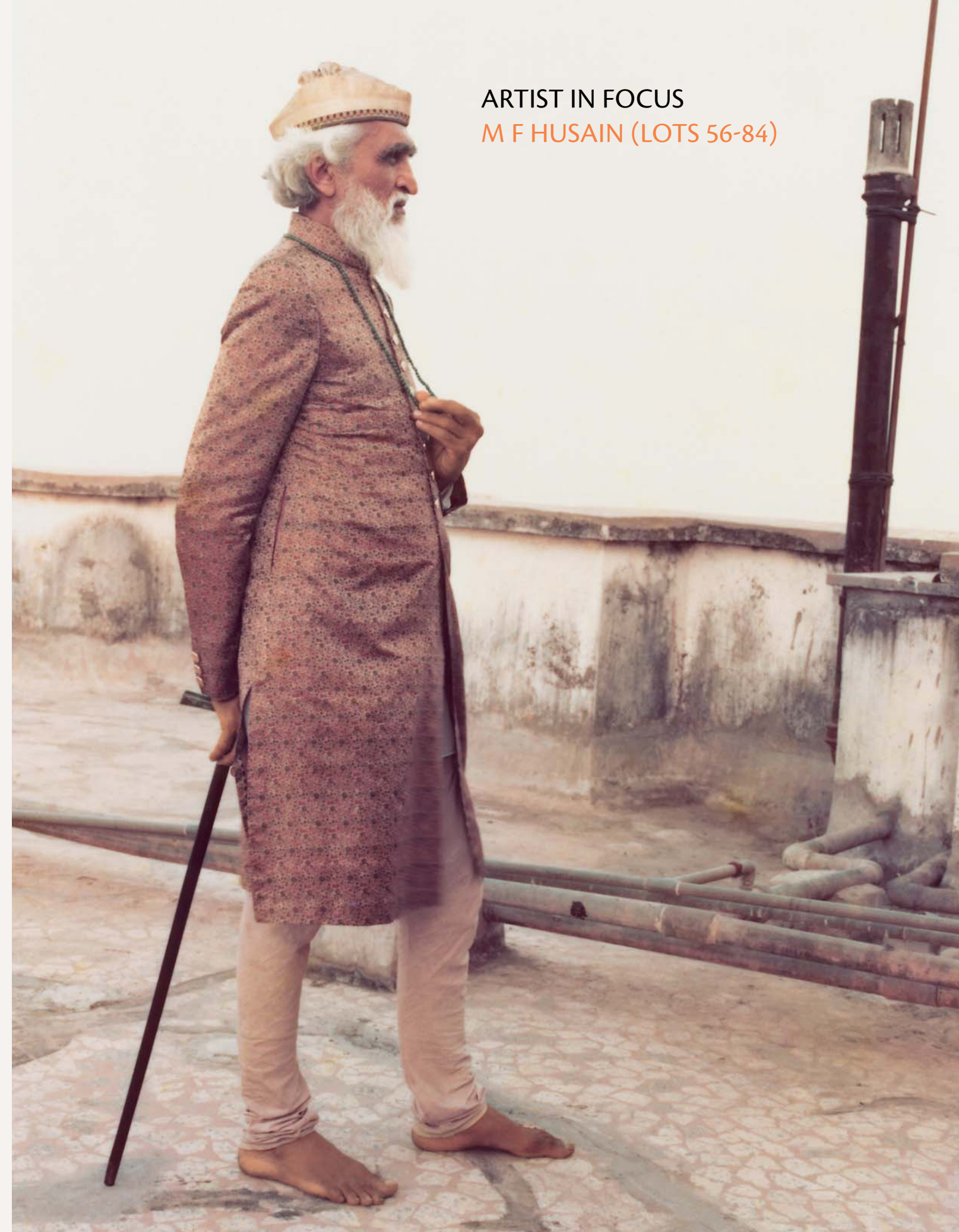
**\$ 7,580 - 10,610**

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

This lot is offered at NO RESERVE

**PROVENANCE:**

Vadehra Art Gallery, New Delhi



**ARTIST IN FOCUS**

**M F HUSAIN (LOTS 56-84)**



*"[My] Art has always been a combination of Indian literature, music, dance and architectural traditions."*

– M F HUSAIN

M F Husain's life and art are inseparable, mirroring the history of India as a nation. He was committed to cultivating a personal vocabulary that represented a modern India. For this, he travelled extensively across the country, assimilating all he could from classical sculpture, architecture, miniature paintings, and mythology, religion and folklore. Every decade in Husain's career as an artist was marked by a new exploration of art, be it in terms of medium, subject or theme. Husain had "...a very significant way of assimilating Indianness: not through sentimentality but by transmuting its reality into a personal expression." (Geeta Kapur, "Introduction and Analytical Note," *Husain: Sadanga Series*, Bombay: Vakil & Sons, 1968, p. 4)

While many of India's leading artists lived and worked in Europe or America post-independence, Husain chose to remain in India. His use of the folk idiom was complex and inventive. "Unlike his contemporaries Souza, Ram Kumar, and Satish Gujral, who focused on the urban situation, Husain looked towards the village, but only in a specific sense, where it formed part of

the great gush of change that was sweeping across the country." (Yashodhara Dalmia, *The Making of Modern Indian Art: The Progressives*, Oxford University Press, New Delhi, 2001, p. 107) He could draw a village woman with as much dexterity and compassion as he could a portrait of Mother Teresa or Indira Gandhi. He was as interested in rural India, with women and their water pots or animals, as he was in pop-culture, portraying movie stars from Bollywood. "The human figure has remained the prime motif of his art, the vehicle for his exploration of the nature and drama of reality." (Richard Bartholomew and Shiv S Kapur, *Husain*, Harry N Abrams Inc., New York, 1972, p. 36)

One of the most prolific artists in the world, Husain found inspiration in everything he saw. In a remarkable career during which he created movie posters, and murals, painted on canvas and on cars, he sketched in his notebook, and on people's front doors when they were not at home, he created toys and wrote poems, Husain was an indefatigable fount of creativity. The lots that follow, offer a selection that represents some of the range and depth of his artistic vision.



56

**M F HUSAIN** (1913 - 2011)

*Untitled*

Signed in Devnagari (lower centre)

Charcoal on paper

27.25 x 20.5 in (69.5 x 51.9 cm)

**\$ 10,610 - 13,640**

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



a



b

57

**M F HUSAIN** (1913 - 2011)

a) *Untitled*

Inscribed '9' (upper left)  
Pastel and sketchpen on tracing paper  
5.75 x 4.5 in (14.8 x 11.5 cm)

b) *Untitled*

Inscribed '11' (upper right)  
Pastel and pencil on tracing paper  
16.5 x 11.75 in (42 x 29.6 cm)

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

(Set of two)

**PROVENANCE:**

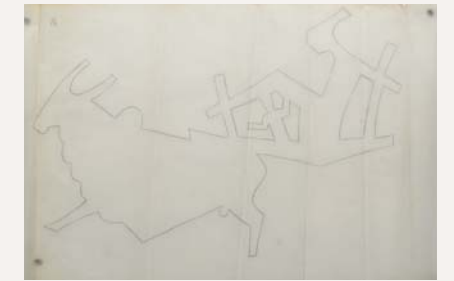
Vadehra Art Gallery, New Delhi



a



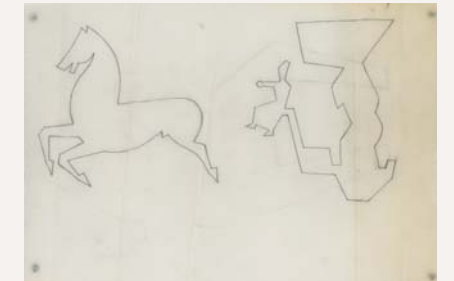
b



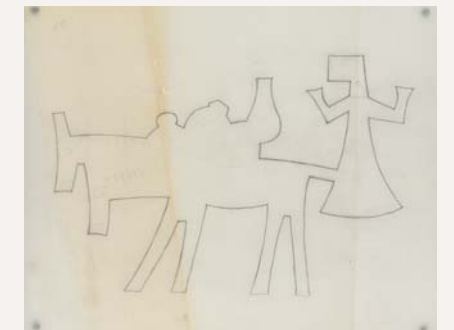
c



d



e



f

58

**M F HUSAIN** (1913 - 2011)

a) *Untitled*

Inscribed '12' (upper left)  
Pencil on tracing paper  
22.75 x 11.75 in (58 x 30 cm)

b) *Untitled*

Inscribed '4' (upper right) and  
'2' (lower right)  
Pencil on tracing paper  
13 x 19.75 in (33 x 50 cm)

c) *Untitled*

Inscribed '16' (upper left)  
Pencil on tracing paper  
13 x 19.75 in (33 x 50 cm)

d) *Untitled*

Inscribed '17' (upper left)  
Pencil on tracing paper  
13.25 x 19.25 in (33.8 x 48.7 cm)

e) *Untitled*

Pencil on tracing paper  
11.75 x 17 in (30 x 43 cm)

f) *Untitled*

Inscribed '10' (upper left)  
Pencil on tracing paper  
11.75 x 15 in (29.6 x 37.8 cm)

**\$ 4,550 - 6,065**  
**Rs 3,00,000 - 4,00,000**

This lot is offered at NO RESERVE

(Set of six)

Husain's animals are drawn from sources as diverse as religion, sculpture, and folk tales, and he taps deep into their significance in Indian culture. Over his long career, animals have been an integral part of Husain's oeuvre: from the raw energy of the bucking, frantic horse, to the barely controlled power of the tiger, the majesty of the elephant stretching into depictions of Ganesha, he blended age-old tales and contemporary imagery. Husain re-imagined the cultural repository he had at his disposal to create a wholly new pictorial language.



59

**M F HUSAIN** (1913 - 2011)

*Untitled (Erotic Series)*

Signed in Devnagari (lower right); inscribed 'OF GODS AND MEN' (on the reverse)

1997

Oil on board

26.75 x 38.5 in (67.8 x 97.8 cm)

**\$ 37,880 - 53,035**

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

This lot is offered at NO RESERVE

**PUBLISHED:**

*MF Husain A Tribute*, New Delhi: Vadehra Art Gallery, 2012, p. 60 (illustrated)

60

**M F HUSAIN** (1913 - 2011)

*Untitled (Ganesha)*

Bearing Vadehra Art Gallery label (on the reverse)

Oil and sketch on canvas

58.75 x 47.25 in

(149.5 x 120.2 cm)

**\$ 22,730 - 30,305**

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

This lot is offered at

NO RESERVE

**PROVENANCE:**

Vadehra Art Gallery, New Delhi



61

**M F HUSAIN** (1913 - 2011)

*Untitled*

Signed and dated 'Husain '67' (lower right)

1967

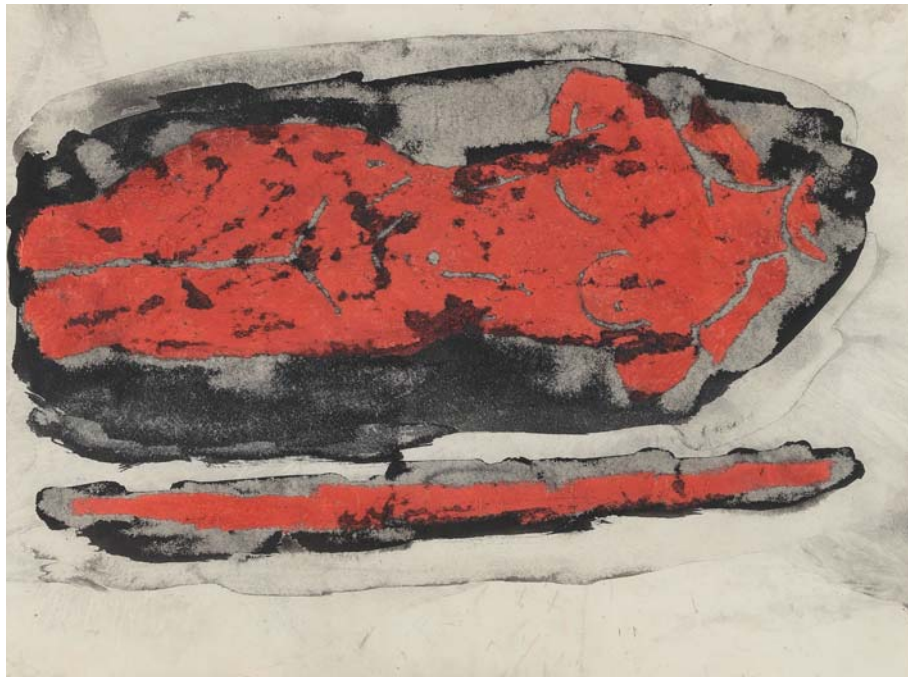
Pastel on card paper

12.5 x 4 in (31.8 x 10.2 cm)

**\$ 3,035 - 4,550**

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

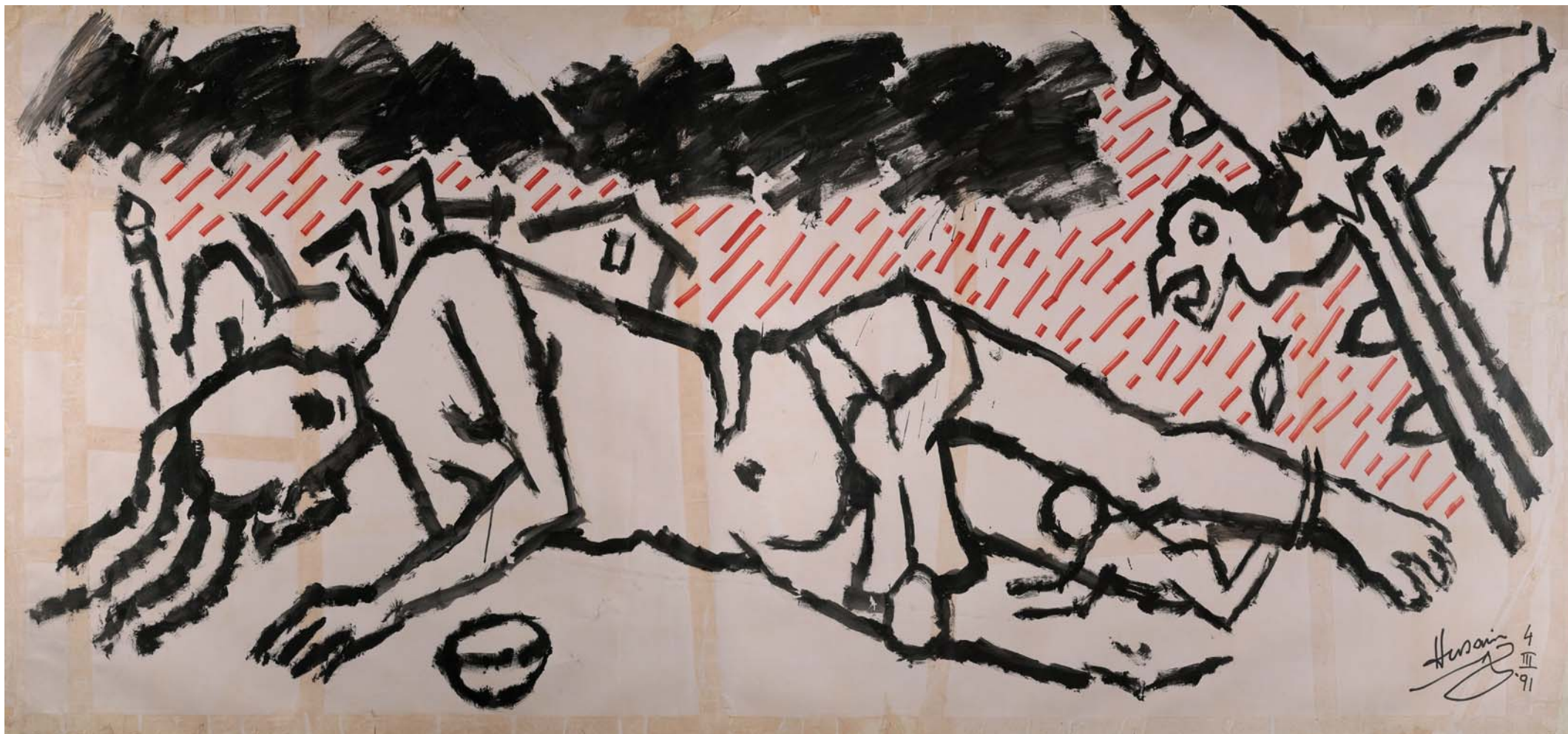
This lot is offered at NO RESERVE



62

*“But I am still concerned with the mysteries of human panorama, and entranced watching the immortal dance of Nataraja – and then come down to the earth, to be reborn again and again through the voluminous womb of Venus d’Avignon.”*

– M F HUSAIN



62

**M F HUSAIN** (1913 - 2011)

*Untitled*

Mixed media on paper  
10.75 x 14.5 in (27.3 x 36.9 cm)

**\$ 7,580 - 10,610**

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

**PROVENANCE:**

Vadehra Art Gallery, New Delhi

63

**M F HUSAIN** (1913 - 2011)

*Untitled*

Signed and dated 'Husain / 4 III '91' (lower right)  
1991

Acrylic on paper pasted on canvas  
59.75 x 131.5 in (152 x 334 cm)

**\$ 22,730 - 30,305**

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



△ ❖ 64

**M F HUSAIN** (1913 - 2011)

*Untitled (Ganga)*

Signed and dated 'Husain 86' (lower right); signed in Devnagari (lower right)

1986

Watercolour, pen and silver ink on paper

16.25 x 24 in (41.3 x 61 cm)

**\$ 15,000 - 20,000**

**Rs 9,90,000 - 13,20,000**

This lot is offered at NO RESERVE

**PROVENANCE:**

Formerly in the Chester and Davida Herwitz Collection  
Private Collection, USA



65

**M F HUSAIN** (1913 - 2011)

*Untitled*

Signed 'Husain' (lower left)

Acrylic on canvas

36 x 24 in (91.4 x 61 cm)

**\$ 60,610 - 90,910**

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

**PROVENANCE:**

Acquired directly from the artist  
Private Collection, New York  
Private Collection, North India



66  
**M F HUSAIN** (1913 - 2011)

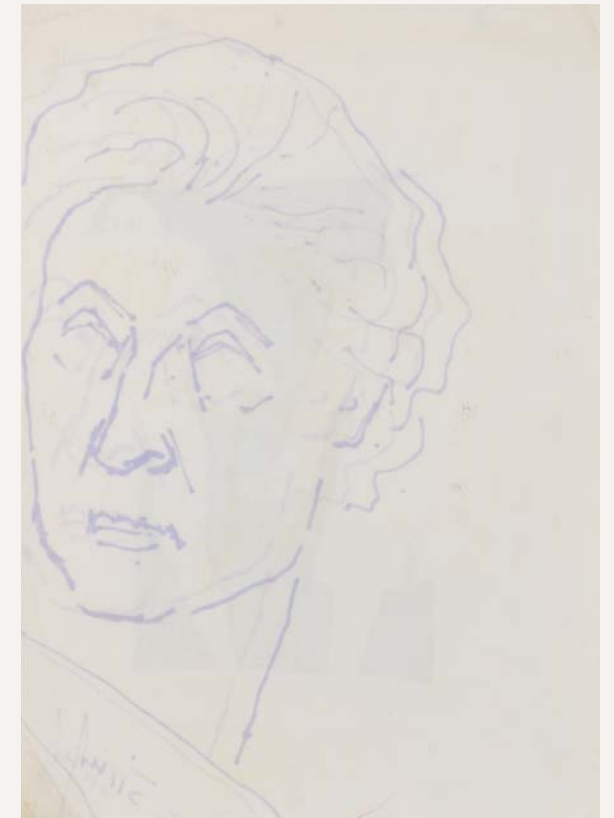
*Untitled*  
 Acrylic on paper pasted on paper pasted on canvas  
 73 x 51 in (185.2 x 129.7 cm)

**\$ 30,305 - 45,455**  
**Rs 20,00,000 - 30,00,000**

**PROVENANCE:**  
 Vadehra Art Gallery, New Delhi



verso



recto

67  
**M F HUSAIN** (1913 - 2011)

*Transplant of a Sapling*  
 Inscribed 'TRANSPANT OF A SAPLING' (lower right)  
 Marker on paper  
 16.5 x 11.75 in (42 x 29.8 cm)

**\$ 4,550 - 6,065**  
**Rs 3,00,000 - 4,00,000**

(Double-sided)

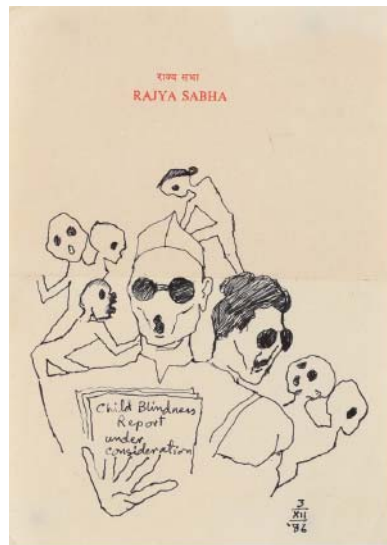
68  
**M F HUSAIN** (1913 - 2011)

*Untitled*  
 Signed and dated 'Husain '91' (upper left)  
 1991  
 Watercolour on paper pasted on mountboard  
 30 x 22 in (75.9 x 55.8 cm)

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

This lot is offered at NO RESERVE

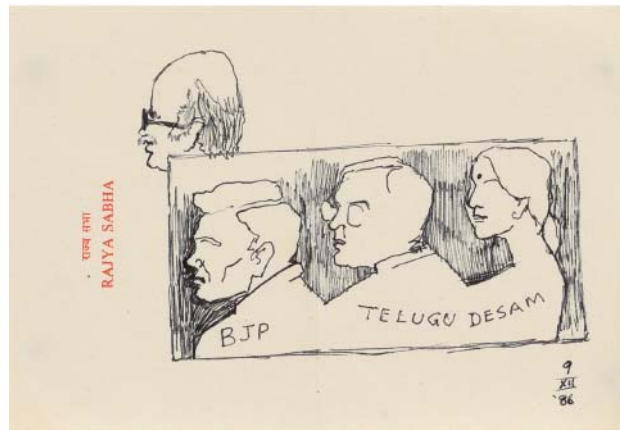




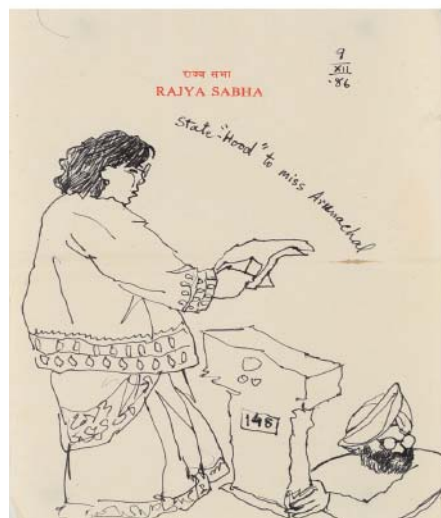
a



b



c



d



e

69

**M F HUSAIN** (1913 - 2011)

a) *Untitled*

Dated '3 XII '86' (lower right)  
1986  
Ink on paper  
7.75 x 5.5 in (20 x 14.3 cm)

b) *Untitled*

Dated '18 XI '86' (upper left)  
1986  
Sketchpen on paper  
7.75 x 5.5 in (20 x 14.3 cm)

c) *Untitled*

Dated '9 XII '86' (lower right)  
1986  
Ink on paper  
5.5 x 7.75 in (14.3 x 20 cm)

d) *Untitled*

Dated '9 XII '86' (upper right)  
1986  
Ink on paper  
7.75 x 5.5 in (20 x 14.3 cm)

e) *Untitled*

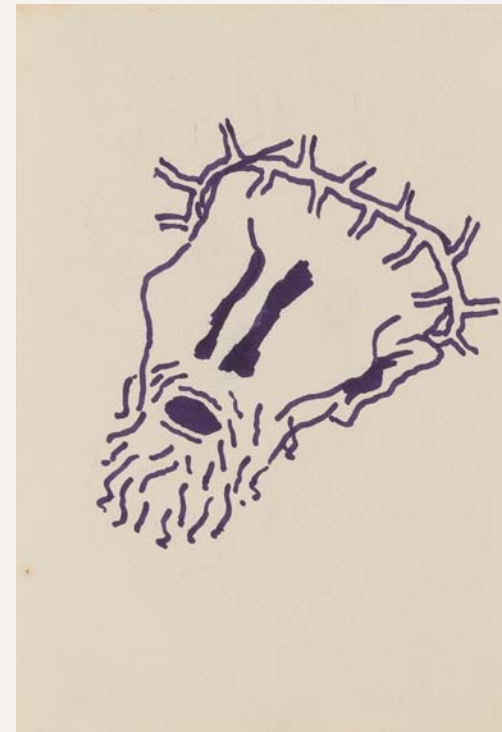
Dated '26 XI '86' (lower right)  
1986  
Sketchpen on paper  
5.5 x 7.75 in (14.3 x 20 cm)

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

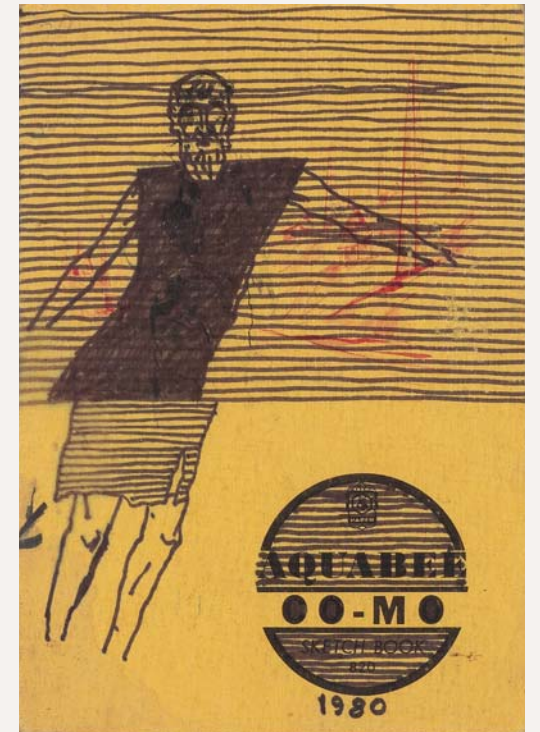
(Set of five)

**PROVENANCE:**

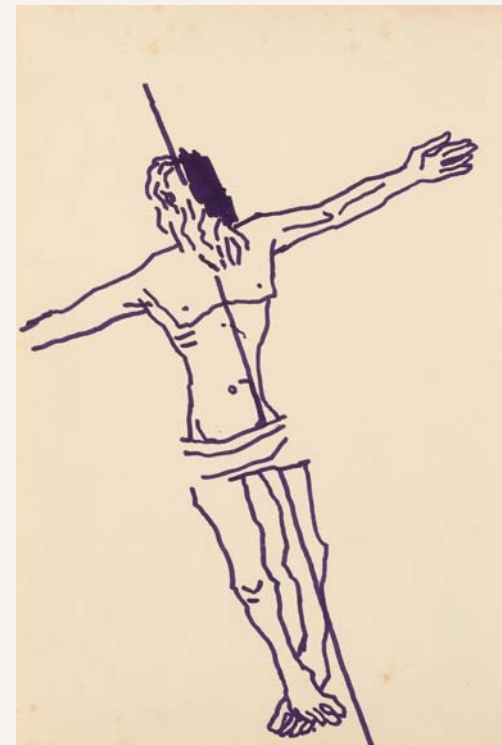
Vadehra Art Gallery, New Delhi



a



b



c

70

**M F HUSAIN** (1913 - 2011)

a) *Untitled*

Marker on paper  
8.75 x 5.75 in (22.3 x 14.5 cm)

b) *Untitled*

Dated '1980' (lower right)  
1980  
Sketchpen on paper  
6 x 4 in (15.2 x 10 cm)

c) *Untitled*

Marker on paper  
10.25 x 6.75 in (25.9 x 17.2 cm)

**\$ 4,550 - 6,065**  
**Rs 3,00,000 - 4,00,000**

This lot is offered at NO RESERVE

(Set of three)



a



b



c



d

71

**M F HUSAIN** (1913 - 2011)

a) *Untitled*

Ink on paper  
3.5 x 5 in (8.8 x 12.4 cm)

b) *Untitled*

Inscribed and dated 'WIMBLEDON / 7.VII.85'  
(upper right)  
1985

Sketchpen and pencil on paper  
5.75 x 4 in (14.7 x 10.4 cm)

c) *Untitled*

Sketchpen on paper  
10 x 7.25 in (25.5 x 18.5 cm)

d) *Untitled*

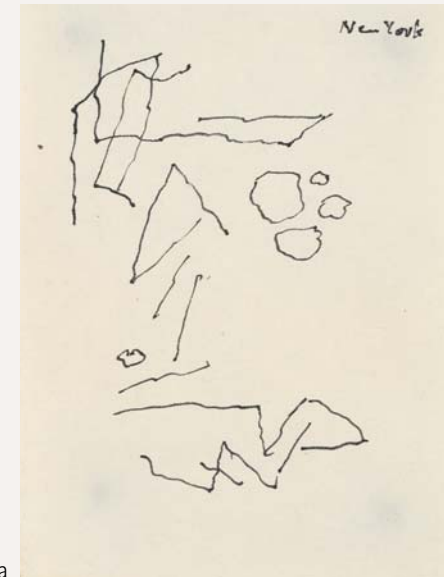
Marker and pencil on paper  
6.75 x 4 in (17 x 10.3 cm)

**\$ 4,550 - 7,580**

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

This lot is offered at NO RESERVE

(Set of four)



a



b



c



d

72

**M F HUSAIN** (1913 - 2011)

a) *Untitled*

Inscribed 'New York' (upper right)  
Ink on paper  
4.5 x 3.5 in (11.5 x 8.7 cm)

b) *Untitled*

Inscribed and dated 'New York / 11.XII.'85'  
(upper right)  
1985

Sketchpen on paper  
4.5 x 3.5 in (11.5 x 8.7 cm)

c) *Untitled*

Inscribed 'New York' (upper left)  
Ink on paper  
4.5 x 3.5 in (11.5 x 8.7 cm)

d) *Untitled*

Inscribed 'New York' (upper right)  
Ink on paper  
4.5 x 3.5 in (11.5 x 8.7 cm)

**\$ 4,550 - 7,580**

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

This lot is offered at NO RESERVE

(Set of four)



❖ 73

**M F HUSAIN** (1913 - 2011)

*Untitled*

Signed in Devnagari (lower right)

Oil on canvas

30 x 30 in (76.2 x 76.2 cm)

**\$ 80,000 - 100,000**

**Rs 52,80,000 - 66,00,000**

**PROVENANCE**

Pundole Art Gallery, Mumbai

Private Collection, Mumbai

Private Collection, UK

*I am aware  
of cracks in Rembrandt,  
whose browns  
burn in me.*

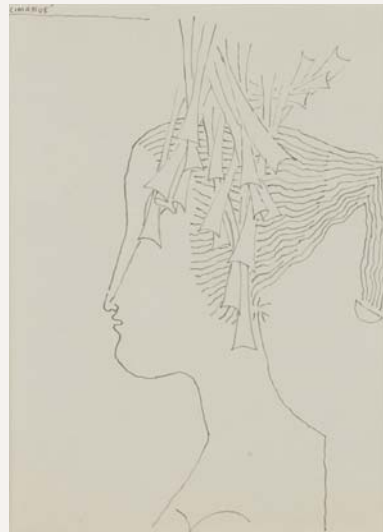
*I tremble not,  
though  
rock-rust boots  
are ditched deep.*

*But  
The silky sun  
afloat on Turner  
shrills me.*

— M F HUSAIN



a



b

74

**M F HUSAIN** (1913 - 2011)

a) *Untitled*

Inscribed and dated 'Paris / 13 June '81' (upper left)  
1981  
Sketchpen and ink on paper  
pasted on mountboard  
5 x 3.5 in (12.4 x 8.8 cm)

b) *Untitled*

Inscribed "CIMABUE" (upper left)  
Sketchpen on paper  
8 x 5.75 in (20.6 x 14.8 cm)

**\$ 4,550 - 7,580**

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

This lot is offered at NO RESERVE

(Set of two)

75

**M F HUSAIN** (1913 - 2011)

a) *Untitled*

Signed 'Husain' (upper left)  
Ink on paper  
7 x 5.25 in (18 x 13.5 cm)

b) *Untitled*

Signed 'Husain' (centre right)  
Ink on paper  
7.25 x 5.5 in (18.6 x 13.7 cm)

**\$ 4,550 - 7,580**

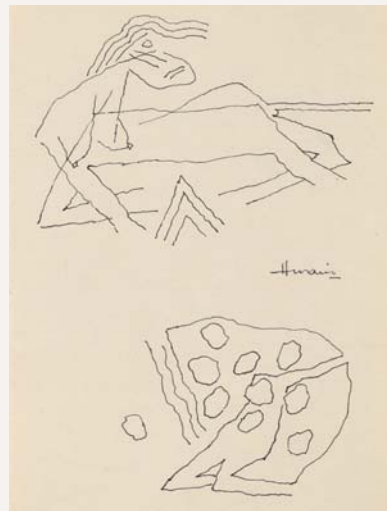
**Rs 3,00,000 - 5,00,000**

This lot is offered at NO RESERVE

(Set of two)



a



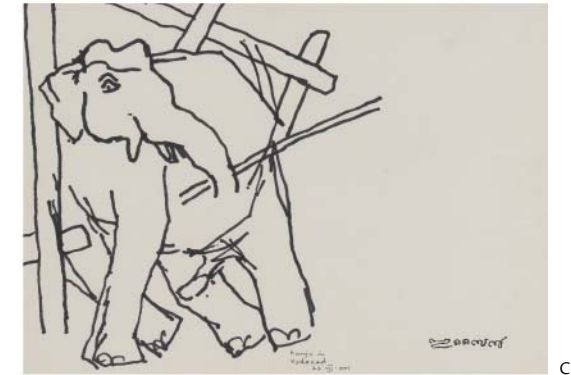
b



a



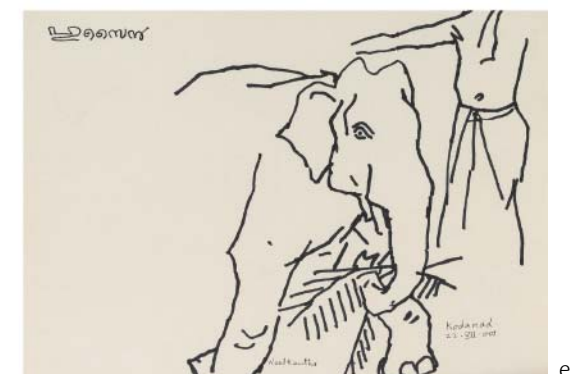
b



c



d



e

76

**M F HUSAIN** (1913 - 2011)

a) *Untitled*

Signed in Malayalam (lower right)  
Marker on paper  
16.25 x 11.5 in (41.5 x 29.5 cm)

b) *Untitled*

Signed in Malayalam (upper left); inscribed and dated 'Kavita in Kodanad / 22.VII.001' (lower right)  
2001  
Marker and ink on paper  
11.5 x 16.25 in (29.2 x 41.2 cm)

c) *Untitled*

Signed in Malayalam (lower right); inscribed and dated 'Kunju in Kodanad / 22.VII.001' (lower centre)  
2001  
Marker and ink on paper  
11.75 x 16.25 in (29.6 x 41.5 cm)

d) *Untitled*

Signed in Malayalam (upper left); inscribed and dated 'Kodanad / 22.VII.001' (lower right)  
2001  
Marker and ink on paper  
11.5 x 16 in (29.2 x 40.6 cm)

e) *Untitled*

Signed in Malayalam and inscribed 'Elephant Family' (upper right)  
Marker and ink on paper  
11.75 x 16.5 in (29.6 x 41.6 cm)

**\$ 15,155 - 22,730**

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

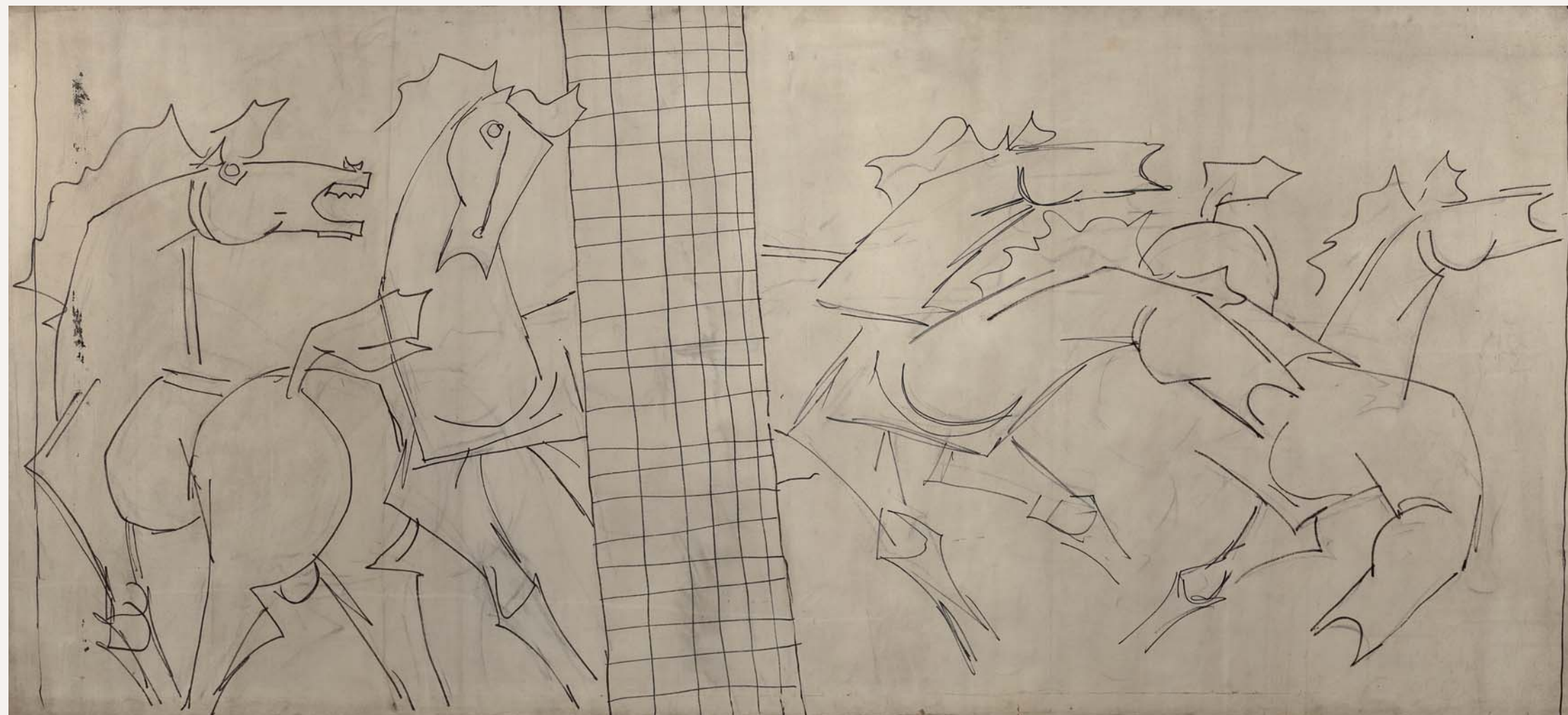
(Set of five)

**PROVENANCE:**

Vadehra Art Gallery, New Delhi

*"Suddenly, a black horse noticed me.  
He paused, turned back and said to me,  
"Go forth and see the world".  
Indeed it is true.  
Seeing the world is to understand one's own existence.  
Husain knows this well.  
Hence he never stays at one place for long."*

— M F HUSAIN



77

**M F HUSAIN** (1913 - 2011)

*Untitled*

Sketchpen on canvas

44 x 96.75 in (112 x 246 cm)

**\$ 30,305 - 45,455**

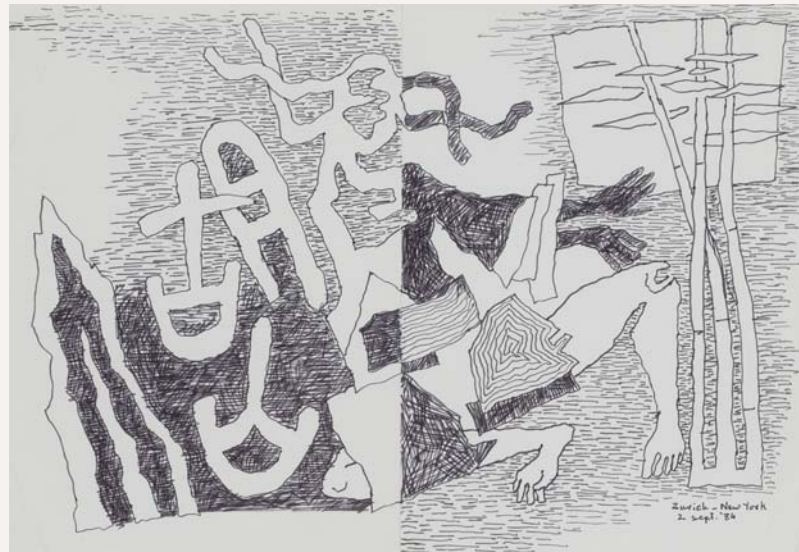
**Rs 20,00,000 - 30,00,000**

This lot is offered at NO RESERVE

**PROVENANCE:**

Vadehra Art Gallery, New Delhi

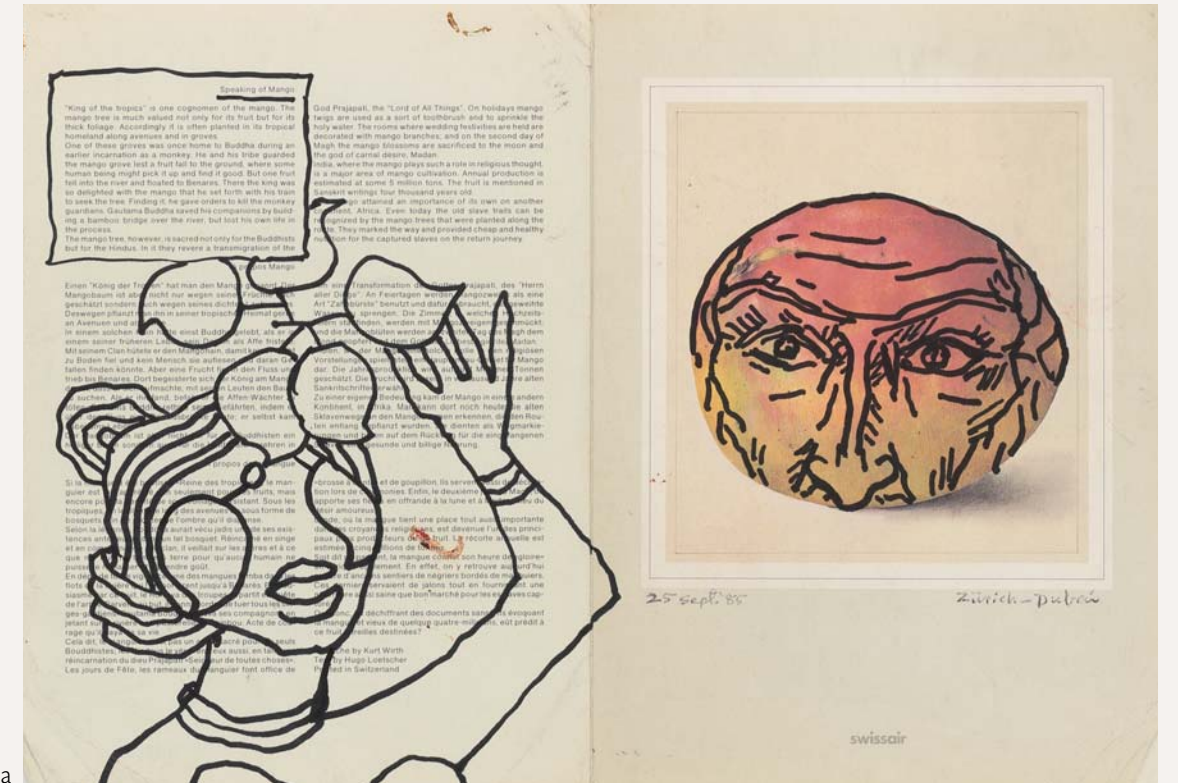
Husain's preoccupation with the horse developed from his encounter with the animal at a very young age. As a child, he spent a lot of time with Acchan Mian, a farrier who was his grandfather's friend, and often fixed iron shoes on *tonga* horses. The animal's significance gained an added dimension through the frequent Muharram processions he witnessed in Indore. Duldul, the Imam's horse, was carried around during the processions as a bedecked horse, venerated by all. "The meaning of horse as a symbol and as a motif continues to grow over the years and acquires resonances that are not confined only to its formal values or to its associations with man in activities of war and peace." (K Bikram Singh, *Maqbool Fida Husain*, New Delhi: Rahul & Art, 2008, p. 171)



78  
**M F HUSAIN** (1913 - 2011)

*Untitled*  
 Inscribed and dated 'Zurich -  
 New York / 2 Sept. '84'  
 (lower right)  
 1984  
 Sketchpen on card  
 9.5 x 13.75 in (24.4 x 35.1 cm)

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



a



a



b

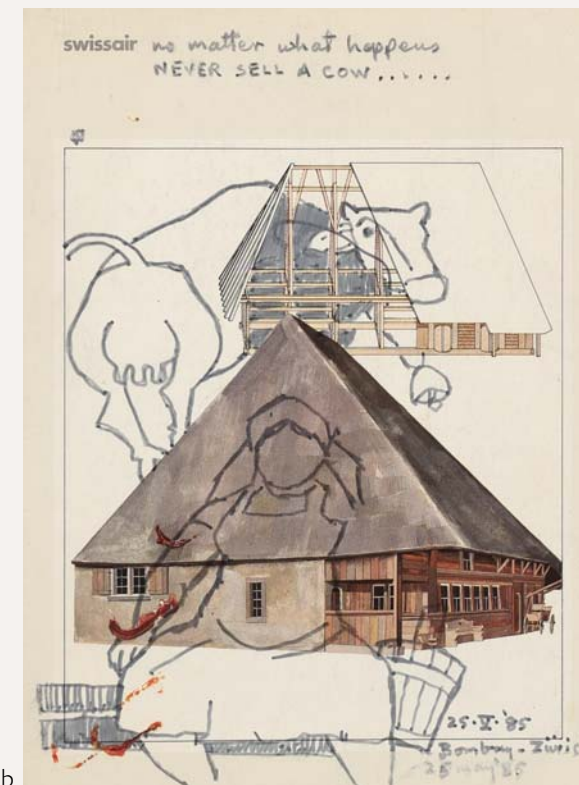
79  
**M F HUSAIN** (1913 - 2011)

a) *Untitled*  
 Signed and dated 'Husain-94'  
 (lower left); inscribed 'XV'  
 (lower right)  
 1994  
 Graphite on paper  
 6 x 4 in (15.5 x 10.4 cm)

b) *Untitled*  
 Signed and dated 'Husain-94'  
 (lower left); inscribed 'XVI'  
 (lower right)  
 1994  
 Graphite on paper  
 6.25 X 4.25 in (15.6 X 10.6 cm)

**\$ 4,550 - 6,065**  
**Rs 3,00,000 - 4,00,000**

(Set of two)



b

80  
**M F HUSAIN** (1913 - 2011)

a) *Untitled*  
 Inscribed 'Zurich-Dubai' (lower right);  
 dated '25 Sept. '85' (lower centre)  
 1985  
 10 x 14.5 in (25.7 x 36.7 cm)

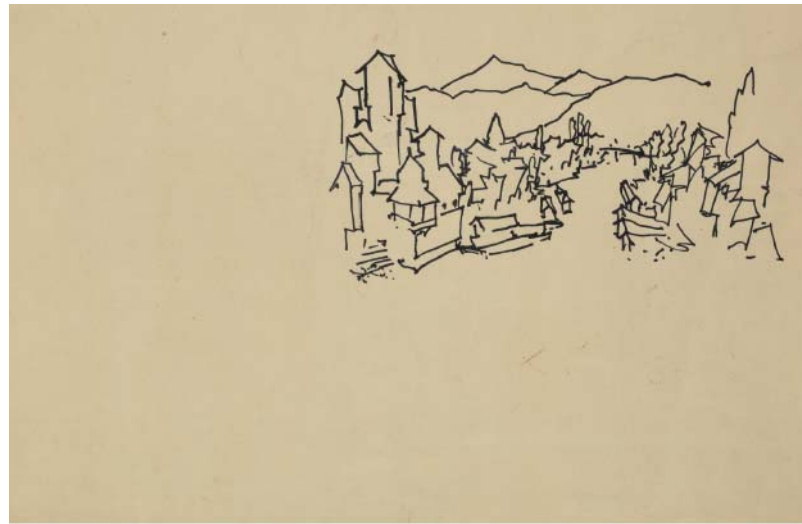
b) *Untitled*  
 Inscribed and dated '25.V.'85 / Bombay-  
 Zurich / 25 May '85' (lower right);  
 inscribed again 'no matter what happens  
 NEVER SELL A COW,.....' (upper  
 centre)  
 1985  
 7.75 x 5.75 in (19.4 x 14.5 cm)

**\$ 3,790 - 5,305**  
**Rs 2,50,000 - 3,50,000**

This lot is offered at NO RESERVE  
 (Set of two)

**PROVENANCE:**  
 Vadehra Art Gallery, New Delhi





a



b



c

81

**M F HUSAIN** (1913 - 2011)

a) *Untitled*

Marker on paper  
14.25 x 21.5 in (36.1 x 54.5 cm)

b) *Untitled*

Marker on paper  
14.25 x 21.5 in (36 x 54.5 cm)

c) *Untitled*

Pencil on paper  
14.25 x 21.5 in (36 x 54.5 cm)

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

(Set of three)

**PROVENANCE:**

Vadehra Art Gallery, New Delhi



a



b



c

82

**M F HUSAIN** (1913 - 2011)

a) *Untitled*

Signed in Urdu and dated '31  
'91' (lower right)  
1991  
Marker on paper  
9.5 x 13.5 in (24.3 x 34.6 cm)

b) *Untitled*

Signed in Urdu and dated '31  
'91' (lower right)  
1991  
Marker on paper  
9.5 x 13.5 in (24.3 x 34.6 cm)

c) *Untitled*

Signed in Urdu and dated '31  
'91' (lower right)  
1991  
Marker on paper  
9.5 x 13.5 in (24.3 x 34.6 cm)

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

This lot is offered at NO RESERVE

(Set of three)

**PROVENANCE:**

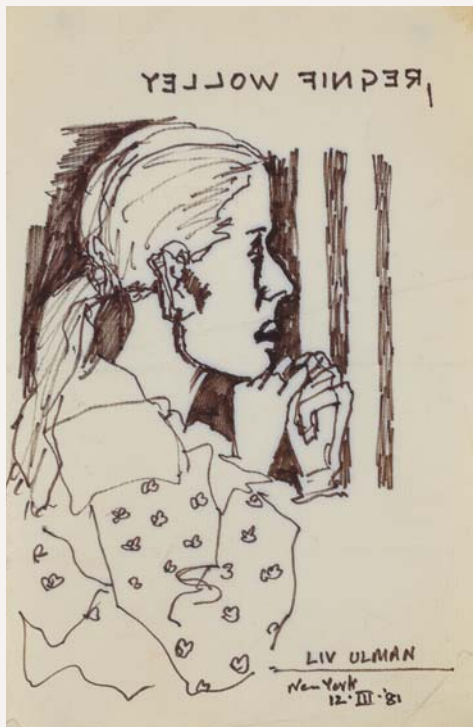
Vadehra Art Gallery, New Delhi



a



b



c

83

**M F HUSAIN** (1913 - 2011)

a) *Untitled*

Inscribed 'James Yantsides' (lower centre) and inscribed and dated '11 June 77 / Worcester Mass' (lower right); inscribed 'JAMES YANTSIDES' (on the reverse)

1977

Ink on paper

6 x 4 in (15.1 x 10.1 cm)

b) *Untitled*

Signed in Devnagari and signed and dated 'Husain / 22 X '78' (lower right)

1978

Ink on paper

11.75 x 8.75 in (29.6 x 22.5 cm)

c) *Untitled*

Inscribed and dated 'LIV ULMAN / New York / 12. III. '81' (lower right); inscribed 'YELLOW FINGER' (upper right)

1981

Sketchpen on paper

7.75 x 5 in (19.9 x 12.9 cm)

**\$ 6,065 - 9,095**

**Rs 4,00,000 - 6,00,000**

This lot is offered at NO RESERVE

(Set of three)

84

**M F HUSAIN** (1913 - 2011)

a) *Untitled*

Pencil and marker on paper

12.75 x 10.75 in (32.5 x 27 cm)

b) *Untitled*

Sketchpen on paper

6.25 x 4.25 in (16 x 10.5 cm)

**\$ 3,790 - 5,305**

**Rs 2,50,000 - 3,50,000**

This lot is offered at NO RESERVE

(Set of two)

"Having lived in Mumbai for several decades where Ganesha in the form of Ganapati is a popular deity, Husain seems to be aware of the power and complexity of this myth. As an artist, Husain has obviously enjoyed himself in painting a number of Ganeshas." (K Bikram Singh, *Maqbool Fida Husain*, New Delhi: Rahul & Art, 2008, pp. 151, 155)



a



b



## The Auction Catalogue

Lots 85–113

Closing Time:  
Thursday, 1 December 2016

8.45 pm (IST)  
10.15 am (US Eastern Time)



85

**AVINASH CHANDRA** (1931 - 1991)

*Star Above Star Below*

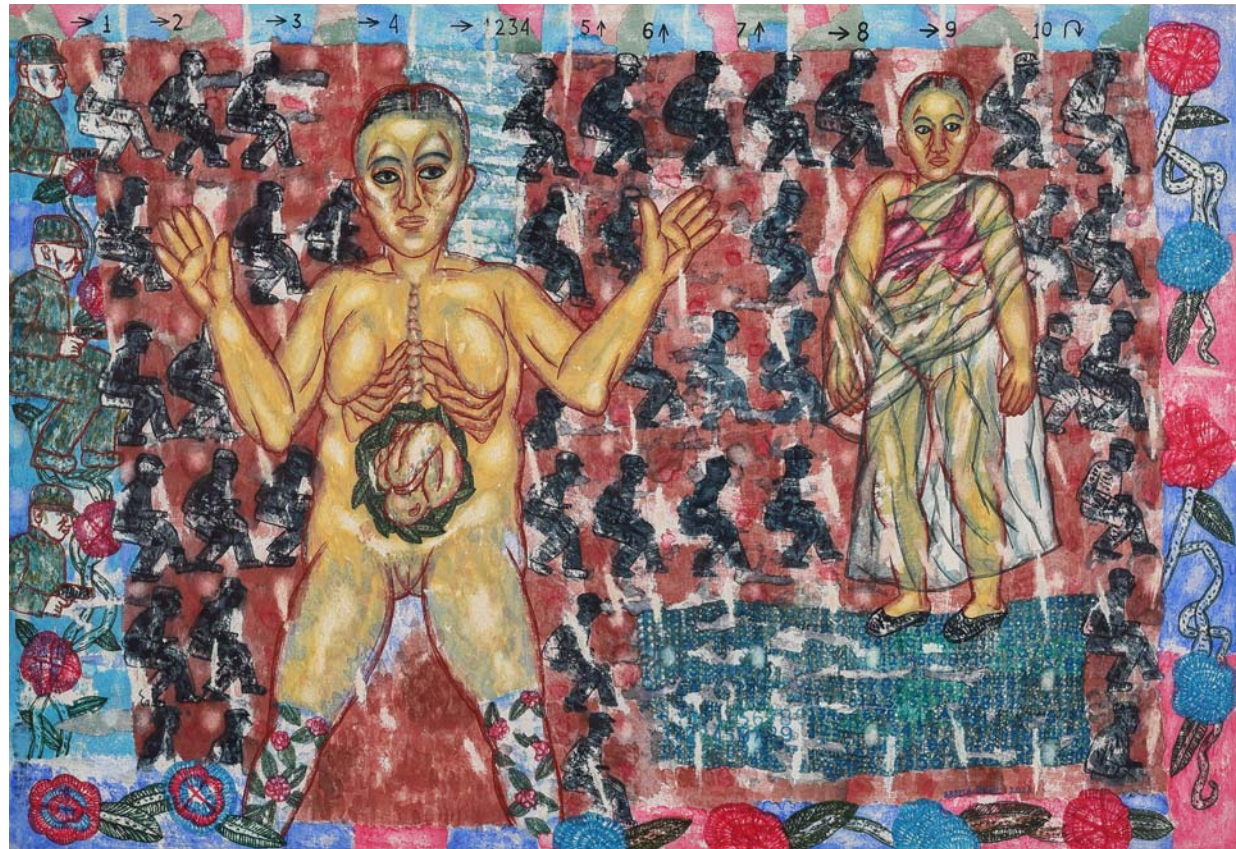
Signed, dated and inscribed 'Avinash / Aug 1962 /  
Title - Stars Above Stars Below' (on the reverse)  
1962

Oil on canvas  
39.25 x 49 in (100 x 124.6 cm)

**\$ 37,880 - 53,035**

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

This lot is offered at NO RESERVE



86

**ARPITA SINGH** (b. 1937)

*Security Check*

Signed and dated 'ARPITA SINGH 2003'  
(lower right)

2003

Watercolour on paper pasted on board  
21.75 x 32 in (55.4 x 81.1 cm)

**\$ 15,155 - 18,185**

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

**PROVENANCE:**

Christie's, New York, 19 March 2009, lot 1024  
Private Collection, Maharashtra

**EXHIBITED:**

*Picture Postcard 2003 - 2006*, New Delhi: Vadehra Art Gallery,  
11 November - 16 December 2006

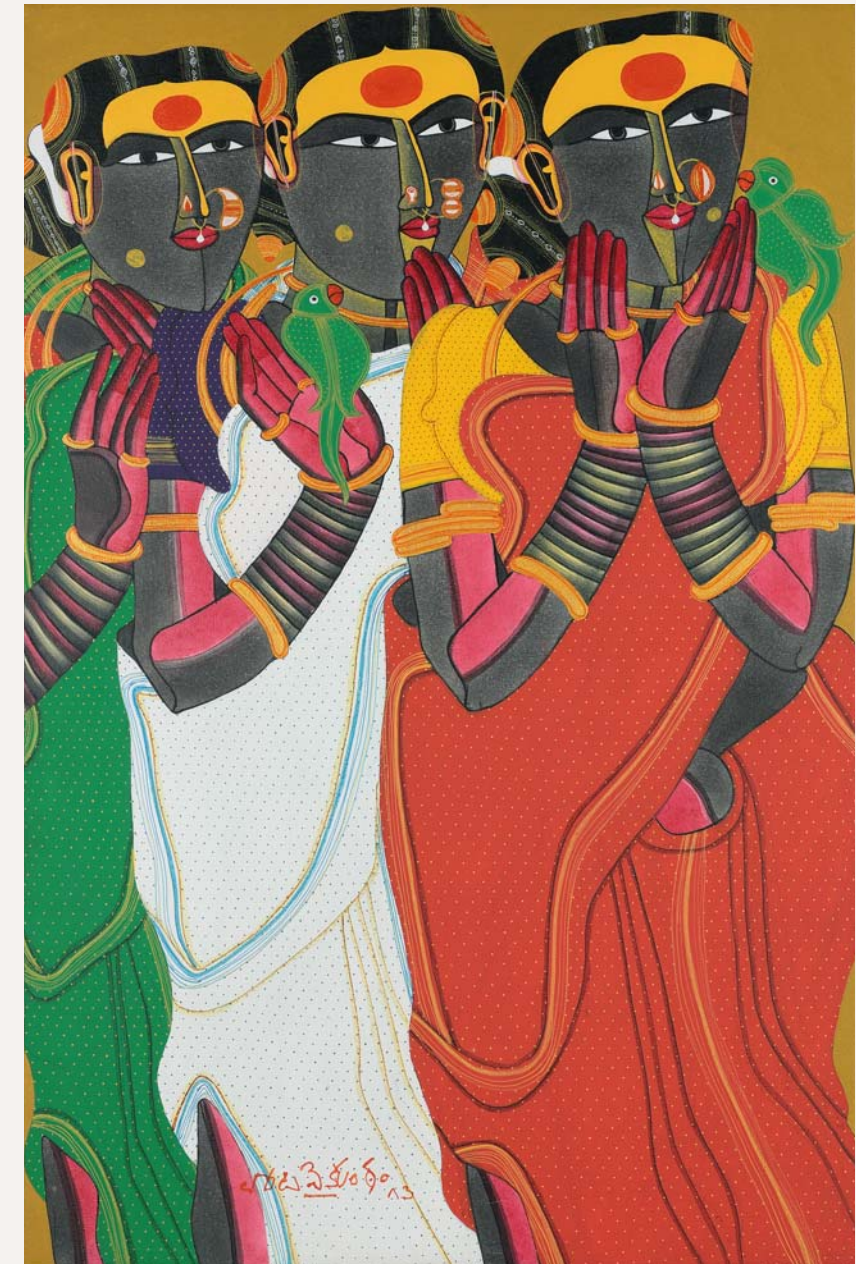
*Tiger by the Tail! Women Artists of India Transforming Culture*, Waltham:  
Women's Studies Research Centre, Brandeis University, 2 October - 14  
December 2007

*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; Trenton: The College of New  
Jersey, 19 October - 16 December 2012

**PUBLISHED:**

Ella Datta ed., *Picture Postcard 2003 - 2006*, New Delhi: Vadehra Art  
Gallery, 2006, p. 17 (illustrated)

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. 117 (illustrated)



87

**T. VAIKUNTAM** (b. 1942)

*Untitled*

Signed and dated in Telugu (lower centre)  
2013

Acrylic on canvas  
35.75 x 23.5 in (91 x 60 cm)

**\$ 18,185 - 22,730**

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

This lot is offered at NO RESERVE



89

**BHUPEN KHAKHAR** (1934 - 2003)

*Untitled*

Signed and inscribed in Gujarati (centre right)

Sketchpen on paper

10 x 12.25 in (25.7 x 31.1 cm)

**\$ 2,275 - 3,035**

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

**PROVENANCE:**

Private Collection, Maharashtra

PROPERTY OF A GENTLEMAN, NEW DELHI

88

**T VAIKUNTAM** (b. 1942)

*Untitled*

Signed and dated in Telugu (lower right)

2016

Acrylic on canvas

35.75 x 47.75 in (90.5 x 121.2 cm)

**\$ 22,730 - 30,305**

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

**PROVENANCE:**

Acquired directly from the artist





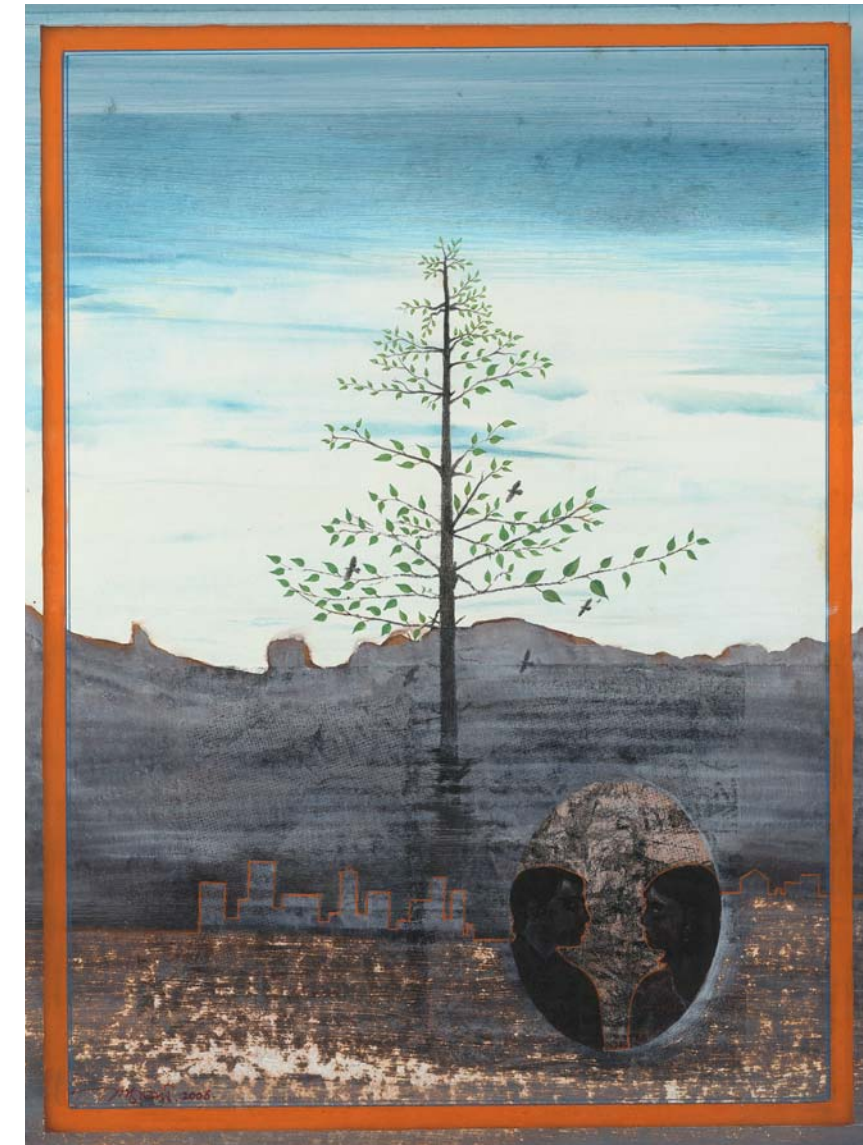
90  
**JOGEN CHOWDHURY**  
 (b. 1939)  
*Flower*  
 Initialed and dated in Bengali (lower left), signed 'Jogen' (upper right), signed and dated 'JOGEN 2001' (lower right)  
 2001  
 Pen and ink with pastel on paper  
 pasted on mountboard  
 11 x 14 in (27.9 x 35.4 cm)  
**\$ 10,610 - 13,640**  
**Rs 7,00,000 - 9,00,000**

**PROVENANCE:**  
 Saffronart, 10-11 May 2006, lot 146  
 Private Collection, Mumbai



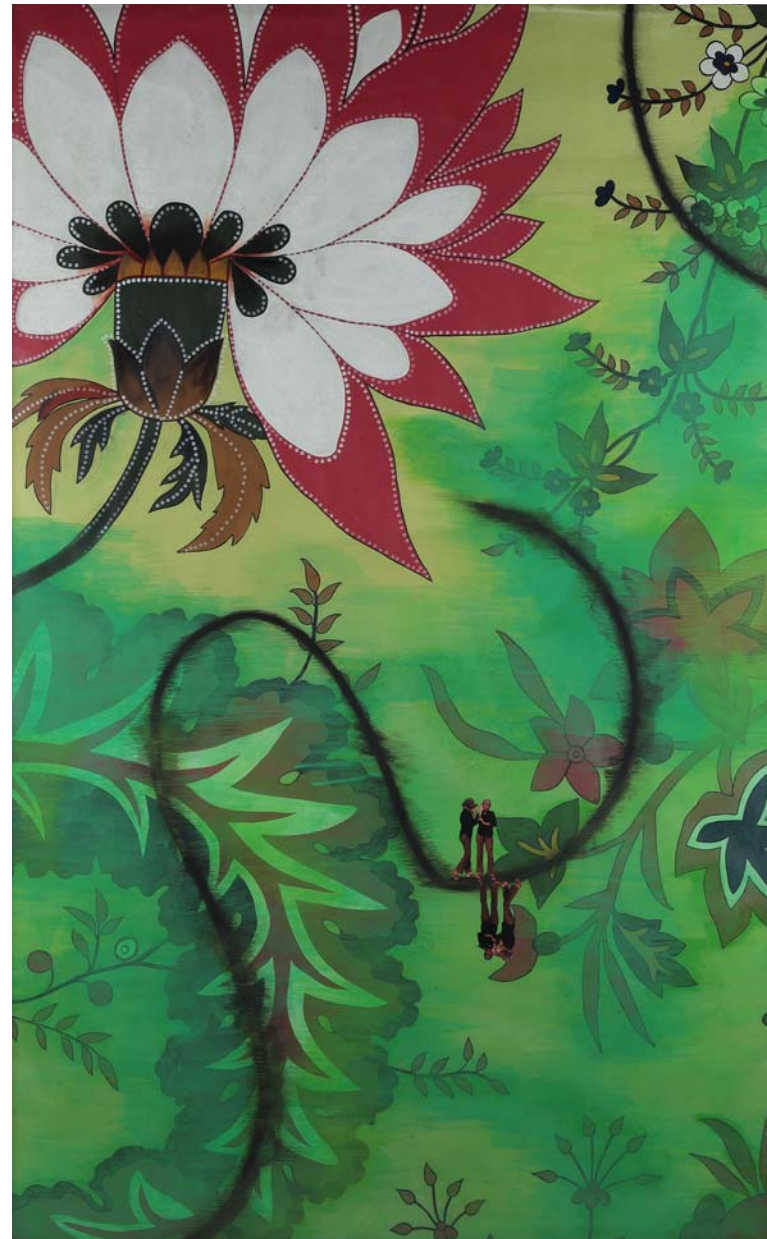
❖ 91  
**JAYASHREE CHAKRAVARTY** (b. 1956)  
*Untitled*  
 Signed and dated 'Jayashree 04' and inscribed "'Untitled'" (on the reverse)  
 2004  
 Oil on canvas  
 35.75 x 35.75 in (90.5 x 90.5 cm)  
**\$ 6,000 - 8,000**  
**Rs 3,96,000 - 5,28,000**

**PROVENANCE:**  
 Sotheby's, New York, 24 March 2010, lot 168



92  
**HASNAT MEHMOOD** (b. 1978)  
*Landscape III*  
 Signed in Urdu and dated '2006' (lower left); inscribed and dated 'HASNAT MEHMOOD / 2006 MARCH-APRIL-MAY / "LANDSCAPE" III' (on the reverse)  
 2006  
 Mixed media on wasli paper pasted on board  
 13.25 x 10 in (33.6 x 25.5 cm)  
**\$ 3,035 - 4,550**  
**Rs 2,00,000 - 3,00,000**

**PROVENANCE:**  
 Canvas Gallery, Pakistan  
 Private Collection, Gujarat



PROPERTY OF A DISTINGUISHED GENTLEMAN, NEW DELHI

93

**HEMA UPADHYAY** (1972 - 2015)

*Untitled*

Mixed media on paper pasted on mountboard  
71.75 x 44 in (182.3 x 111.7 cm)

**\$ 12,125 - 18,185**

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

**PROVENANCE:**

Sakshi Gallery, Mumbai

94

**SUHASINI KEJRIWAL** (b. 1973)

*Untitled*

Signed 'Suhagini Kejriwal' (on the reverse)  
Mixed media on canvas  
20 x 16 in (51.1 x 40.7 cm)

**\$ 4,550 - 6,065**

**Rs 3,00,000 - 4,00,000**

**PROVENANCE:**

Private Collection, Maharashtra



❖ 95

**CHINTAN UPADHYAY** (b. 1972)

*Andy's Monroe*

Signed 'Chintan' and inscribed and dated  
"Andy's MONROE" / CHINTAN / 26.6.02 /  
INDIA' (on the reverse)  
2002

Mixed media on canvas  
47.5 x 35.5 in (120.7 x 90.3 cm)

**\$ 6,000 - 8,000**

**Rs 3,96,000 - 5,28,000**

This lot is offered at NO RESERVE

**PROVENANCE:**

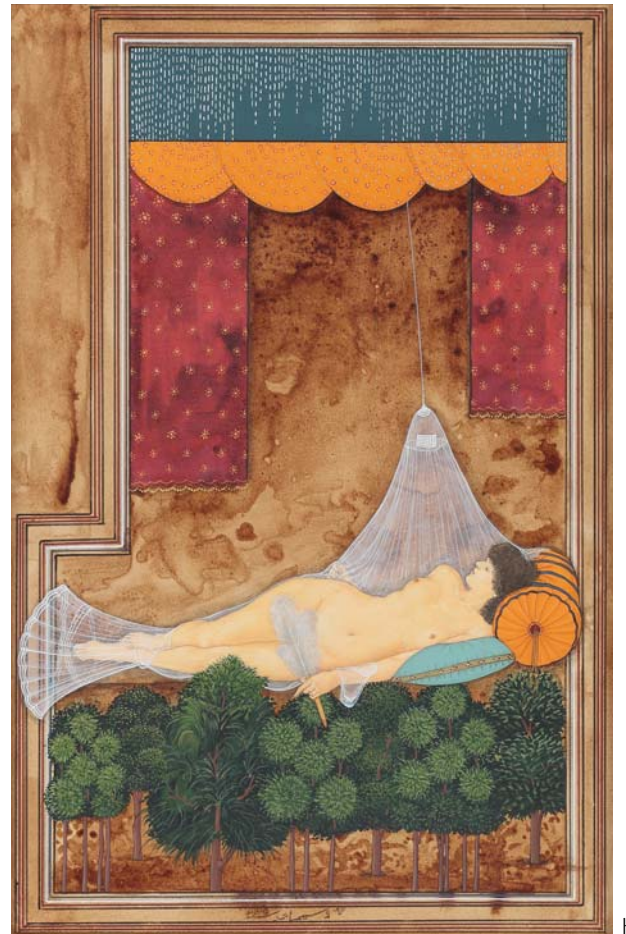
Sotheby's, New York, 29 March 2006, lot 142

**EXHIBITED:**

Mapmakers: The Evolution of Contemporary Indian  
Art, New York: Aicon Gallery, 18 May - 14 July 2012







96

**WASEEM AHMED** (b. 1976)

a) *Untitled*

Signed and dated in Urdu (lower centre); signed in Urdu and inscribed and dated 'WASEEM AHMED / BURQA Series / 2005' (on the reverse)  
2005

Gouache and tea stain on wasli  
12.25 x 9.25 in (31 x 23.5 cm)

b) *Untitled*

Signed and dated in Urdu (lower centre); signed in Urdu and inscribed and dated 'WASEEM AHMED / BURQA Series / 2005' (on the reverse)  
2005

Gouache, tea stain and ink on wasli  
12.25 x 8 in (31 x 20.2 cm)

**\$ 4,550 - 6,065**

**Rs 3,00,000 - 4,00,000**

(Set of two)

**PROVENANCE:**

Private Collection, New Delhi

97

**ANOLI PERERA** (b. 1962)

a) *I Let My Hair Loose: Protest Series I*

Signed, dated and inscribed 'I Let My Hair Loose: Protest Series I (2010-2011) / Ano L.' (on the reverse)  
2010-2011

Ink jet on hahnemuhle gloss baryta warmtone fine art paper

Print size: 30 x 20 in (76.4 x 50.9 cm)

Sheet size: 36 x 26 in (91.7 x 66.2 cm)

Artist's Proof, first from a limited edition of three

b) *I Let My Hair Loose: Protest Series II*

Signed, dated and inscribed 'I Let My Hair Loose: Protest Series II (2010-2011) / Ano L.' (on the reverse)  
2010-2011

Inkjet on hahnemuhle gloss baryte warmtone fine art paper

Print size: 30 x 20 in (76.4 x 50.9 cm)

Sheet size: 36 x 26 in (91.7 x 66.2 cm)

Artist's Proof, first from a limited edition of three

c) *I Let My Hair Loose: Protest Series IV*

Signed, dated and inscribed 'I Let My Hair Loose: Protest Series IV (2010-2011) / Ano L.' (on the reverse)  
2010-2011

Inkjet on hahnemuhle gloss baryta warmtone fine art paper

Print size: 30 x 20 in (76.4 x 50.9 cm)

Sheet size: 36 x 26 in (91.7 x 66.2 cm)

Artist's Proof, first from a limited edition of three

**\$ 4,550 - 6,065**

**Rs 3,00,000 - 4,00,000**

(Set of three)



**PROVENANCE:**

Private Collection, New Delhi

**EXHIBITED:**

*Serendipity Revealed*, Sheung Wan: China Art Projects presented by Hempel Galleries, Colombo Art Biennale and Visual Arts Projects, December 2013; London: Brunei Gallery, 9 October - 20 December 2014

**PUBLISHED:**

*Serendipity Revealed*, London: Brunei Gallery, 2014, p. 14

*Imaging the Isle Across: Vintage Photography from Ceylon*, New Delhi: National Museum, 2015



98

**NUSRA LATIF QURESHI** (b. 1973)

*Forty Days of Vigilance*

Signed, dated twice and inscribed 'NuslatifQ / Melbourne 2007 / 2007' (on the reverse) 2007

Gouache, acrylic and silver on illustration board 11.75 x 15.75 in (30 x 40 cm)

**\$ 4,550 - 6,065**

**Rs 3,00,000 - 4,00,000**

**PROVENANCE:**

Important Private Collection, North India

Pakistani artist Nusra Latif Qureshi used her training in the Mughal miniature painting tradition to visualise a contemporary art practice that reappropriates the very same tradition and contextualises its motifs, patterns and subjects into a new narrative. In doing so, she questions colonial history and stereotypes, as well as gender identities. "For Nusra, miniatures have provided the tool for political and social commentary. The tradition is temporally altered to insert a modern iconographical charge to put current issues of political and social realms under scrutiny. With the historical legacy of the Mughal miniatures being a visual treat, it also embodied a state propaganda. Nusra re-interprets this potent historical notion of statist agenda and inverts it to reflect contemporary concerns." ("Nusra Latif Qureshi," *artsome.co*, online)

99

**NUSRA LATIF QURESHI**

(b. 1973)

*Reasonable Acts of Compliance-II*

Signed in Urdu; signed, dated and inscribed 'Nusra Latif / Melbourne 2005 / REASONABLE ACTS OF COMPLIANCE- II / 2005' (on the reverse) 2005

Acrylic and gouache on wasli paper paper 10.75 x 8 in (27.2 x 20.3 cm)

**\$ 4,550 - 6,065**

**Rs 3,00,000 - 4,00,000**

**PROVENANCE:**

Green Cardamom, London

**EXHIBITED:**

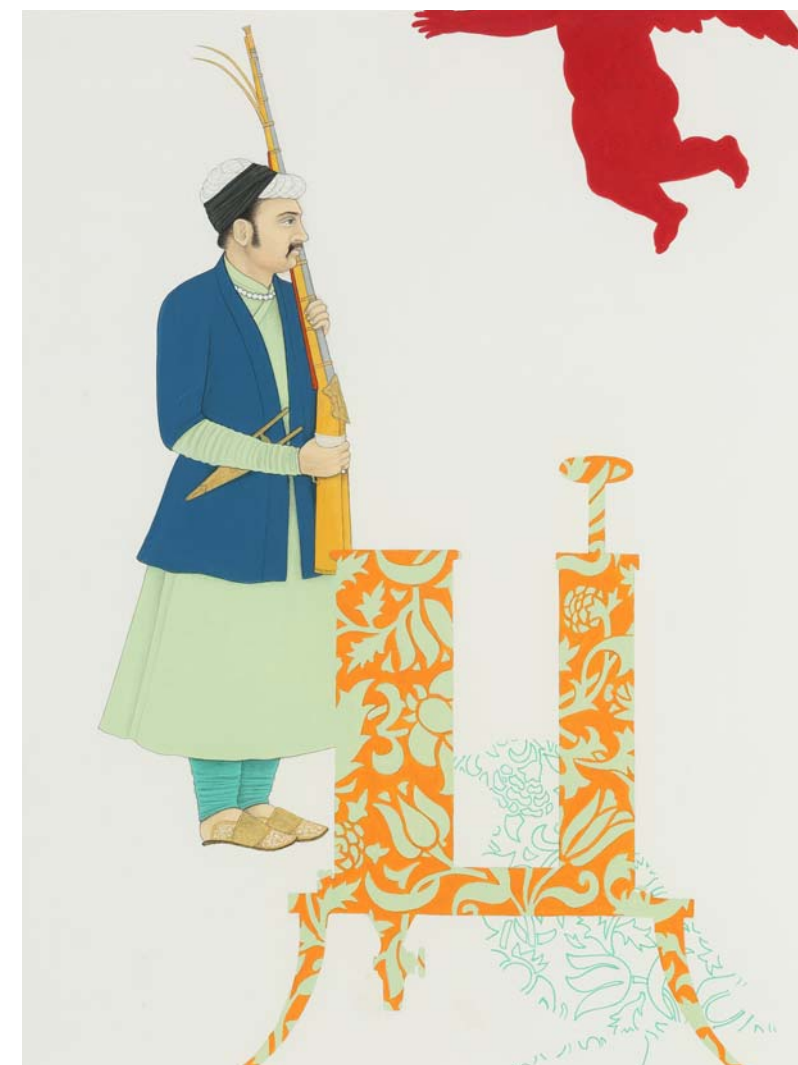
*Acts of Compliance: Paintings by Nusra Latif Qureshi*, London: Green Cardamom, 2005

*Beyond the Page: Contemporary Art from Pakistan*, London: Manchester Art Gallery and Shisha, 30 September - 14 January 2007

**PUBLISHED:**

Anita Dawood-Nasar ed., *Acts of Compliance: Paintings by Nusra Latif Qureshi*, London: Green Cardamom, 2005, p. 18 (illustrated)

Anita Dawood and Hammad Nasar eds., *Beyond the Page: Contemporary Art from Pakistan*, London: Asia House, Green Cardamom, Manchester Art Gallery and Shisha, 2007, p. 9



Of primary interest to Qureshi's art is the female figure, "Isolated female figures foreground layered imagery appropriated from colonial photography, patterns from textiles, silhouettes and botanical paintings. Qureshi often inserts these lone females into examples of iconic South Asian miniatures - an art form known to be male dominated. By depicting figures painted in ghostly outlines she maps history's erasures and in this way Qureshi questions recorded historical truths." ("Nusra Latif Qureshi," *suttongallery.com.au*, online)



❖ 100

**BAIJU PARTHAN** (b. 1956)

*Ethnography - Spectacle and Artifice*

Signed and dated '2001 Baiju Parthan' (lower right) and inscribed "ETHNOGRAPHY - SPECTACLE AND ARTIFICE" / BAIJU PARTHAN - 2001' (on the reverse) 2001

Acrylic on canvas  
47.75 x 35.75 in (121.2 x 90.8 cm)

**\$ 3,000 - 5,000**  
**Rs 1,98,000 - 3,30,000**

This lot is offered at NO RESERVE

**PROVENANCE:**

Saffronart, 5-6 September 2007, lot 20

**EXHIBITED:**

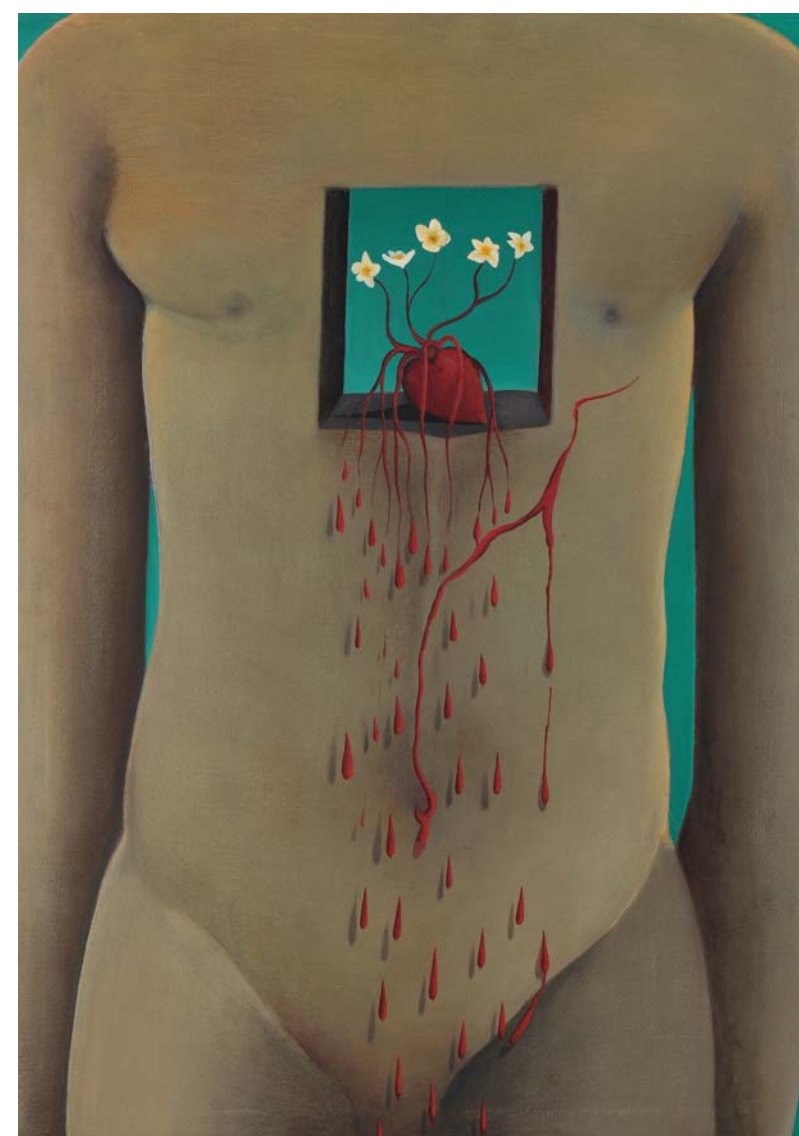
*Indian Contemporary Fine Art*, Laguna Beach: 7 Degrees, represented by Saffronart and Apparao Galleries, 9-23 September 2001

*Threshold*, New York: Aicon Gallery, 19 February - 31 March 2009

**PUBLISHED:**

*Indian Contemporary Fine Art*, Mumbai: Saffronart, 2001 (illustrated, unpaginated)

*Baiju Parthan: A User's Manual*, Mumbai: Afterimage Publishing, 2006, p. 36 (illustrated)



PROPERTY OF A DISTINGUISHED GENTLEMAN, NEW DELHI

101

**SURENDRAN NAIR** (b. 1956)

*Romeo Keeps Bleeding*

Signed, dated and inscribed "ROMEO KEEPS BLEEDING" / 2000 / Surendran' (on the reverse) 2000

Oil on canvas  
24.5 x 22.75 in (62.5 x 57.6 cm)

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

**PROVENANCE:**

Sakshi Gallery, Mumbai

An ardent observer and commentator on identity and socio-political change, Surendran Nair draws his images from the abundant global archive of historical, religious, mythological, literary, political and artistic facts, practices and traditions that he maintains. The artist's provocative canvases link previously unrelated elements from these annals to push the limits of his viewers' notions of identity, community and reality.

"The act of painting is, for Nair, an offering of metaphors to his viewers: metaphors from which they can gauge the curve of the artist's imagination while also staging their own imaginative departures. Accordingly, the emphasis shifts between the artistic imagination and the viewerly one, from one painting to another. The artist indicates that some of his works are programmed in a relatively open-ended fashion; they function as scripts, around which viewers can improvise their own performances: some of Nair's paintings dedicated to the figure of the actor...function in this manner." (Ranjit Hoskote, "The Openness of Secrecy: Soliloquy and Conversation in the Art of Surendran Nair," *Itinerant Mythologies: Surendran Nair*, Mumbai: Sakshi Gallery, 2008, p. 7)



102

**FAIZA BUTT** (b. 1973)

*God's best*

2010

Mixed media on mylar

40.25 x 78.75 in (102.2 x 200 cm)

**\$ 15,155 - 22,730**

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

(Triptych)

**PROVENANCE:**

Rohtas Gallery, Pakistan

Private Collection, West India

**EXHIBITED:**

*Faiza Butt: Pehlwan*, London: Grosvenor Vadehra, 13-30 October 2010

**PUBLISHED:**

*Faiza Butt: Pehlwan*, London: Grosvenor Vadehra, 2010, pp. 4-5

Faiza Butt states: "The inspiration for my work stems directly from my sense of identity (gender and cultural) and the times we live in. I create work by chancing upon potent journalistic images, text, encounters, and experiences, as I conduct my affairs as an artist, a mother, and a woman. My work reflects my varied cross-cultural experiences and is a reflection on the instability and uncertainty of our time."

Born in Lahore in 1973, London-based artist Butt received a Bachelor's Degree in Fine Art from the National College of Arts in Lahore, and a Master's Degree in Painting from the Slade School of Fine Art. Her work is a confluence of current issues in Pakistan and the West. She often employs *pardakht*, a pointillist technique seen in Mughal miniature paintings, to explore themes focussing on gender, identity and politics in Pakistan, while juxtaposing imagery from Western culture to situate her work in a broader context.

The present lot, devised as a triptych, offers a broad view of issues central to Butt's work. Her recent paintings "are representations of Pakistani men in different roles—as muscled *pehlwans* or wrestlers, Taliban with long beards and kaffiyeh, or ordinary men with doleful eyes. It is an attempt to shift the gaze from the woman as an objectified icon of desire and a testimony to the patriarchal, male-dominated... society that pervades much of the country. Another significant element in Faiza Butt's works is the depiction of pop culture as detritus, rich creamy foods, watches and running shoes, milk cartons and medicines, all jumbled in a mass of consumerism creating a pastiche of ordinary everyday life." (Salima Hashmi ed., *The Eye Still Seeks: Pakistani Contemporary Art*, Gurgaon: Penguin Books India, 2015, pp. 101 – 102) Butt uses dark blots and dripping paint against this pastiche to make a social commentary.

**IMRAN QURESHI** (b. 1972)*Easy Cutting*

Signed and dated 'Imran Qureshi 2006' (on the reverse)

2006

Mixed media on wasli paper pasted on board  
10.5 x 7 in (26.8 x 17.6 cm)

**\$ 9,095 - 12,125**

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

**PROVENANCE:**

Anant Art Gallery, New Delhi

**EXHIBITED:**

*Muhammed Imran Qureshi*, New Delhi: Anant Art Gallery, February 2006

*Imran Qureshi: Artist of the Year 2013*, Berlin: Deutsche Bank KunstHalle, 18 April - 4 August 2013

**PUBLISHED:**

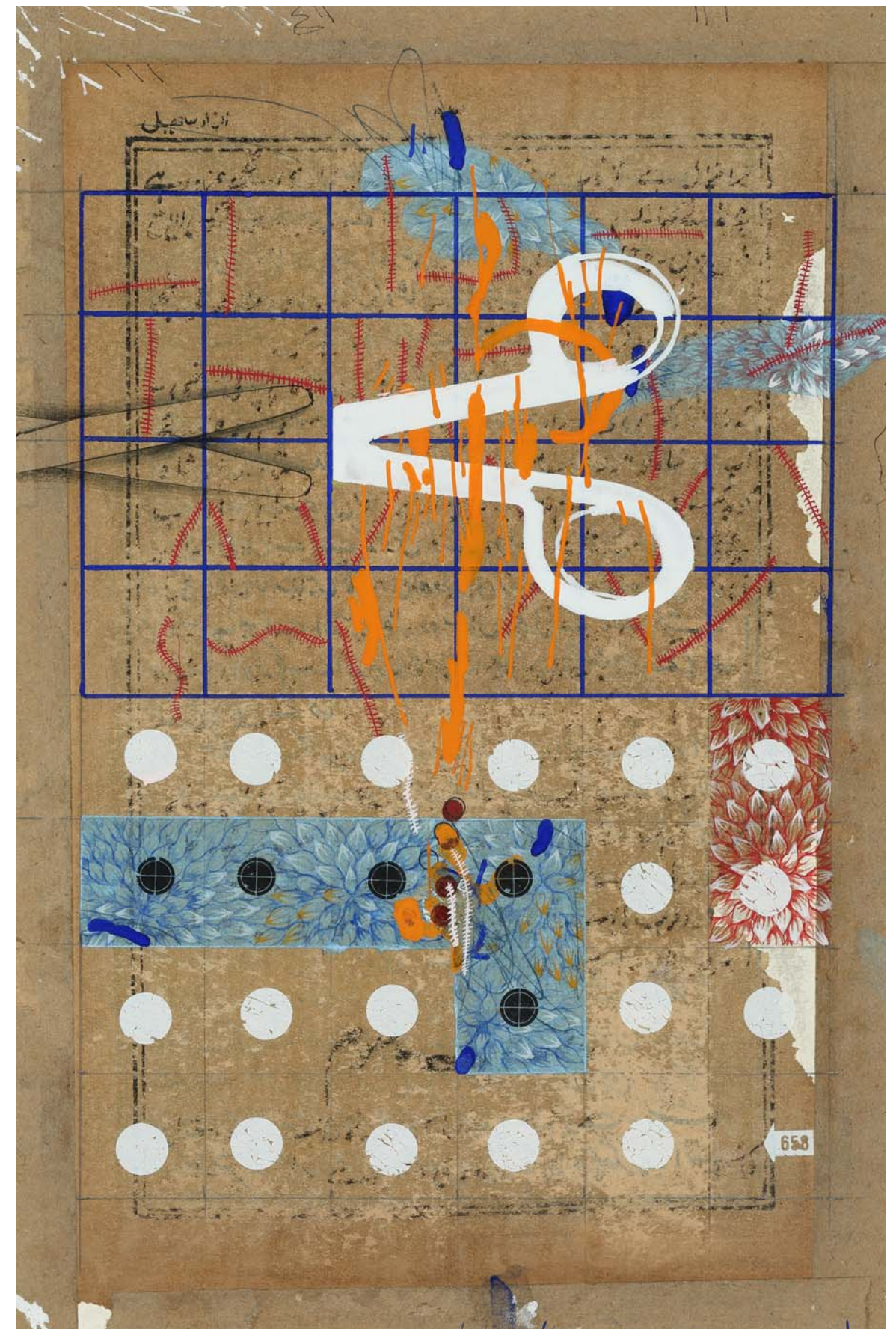
*Muhammed Imran Qureshi*, New Delhi: Anant Art Gallery, 2006, pp. 16-17

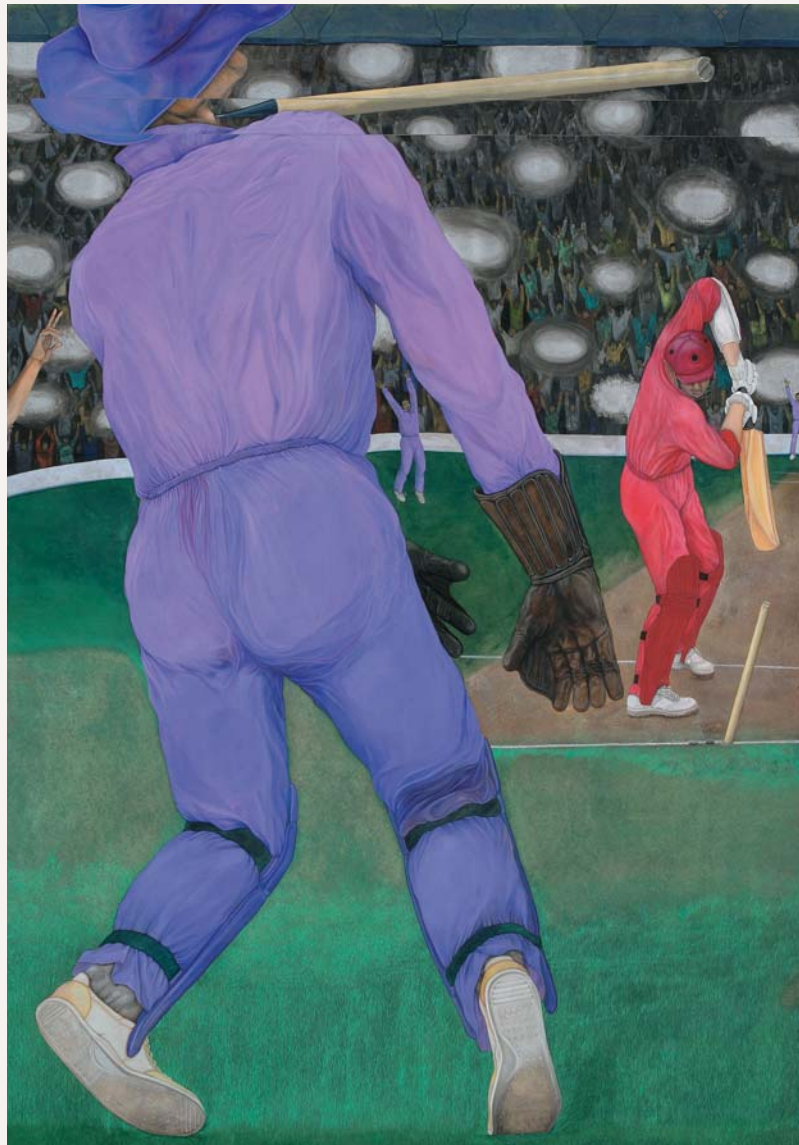
*Imran Qureshi: Artist of the Year 2013*, Berlin: Deutsche Bank KunstHalle, 2013, p. 177

Born in 1972, Imran Qureshi's work incorporates contemporary themes and motifs into the tradition of miniature painting. According to curator and writer Hammad Nasar, "In *Easy Cutting*, as in many of his small-scale paintings, Qureshi deconstructs and rearranges the materials and compositional elements of the miniature: he eliminates the border and brings the contents of the margins – scribbles, squiggles and blotchy smudges of pigments being tested – into the centre. By using found paper from secondhand bookshops as the top layer of his *wasli*, he reverses the hierarchy of the text and image of conventional miniature; rather than image illustrating or embellishing text, here the text is a mere artistic trope serving the image. But perhaps Qureshi's most significant contribution is in challenging the historical expectation of what a miniature 'should' be: a precious, 'jewel-like' object carrying historical narratives.

Qureshi's work allows for symbolic readings: the scissors are a violent instrument, cutting and shaping into predetermined designs; the beautiful spheres of blue foliage (echoing Basohli paintings) reference life; the letraset transfers of dots and small circles and the scribbles transferred through carbon paper suggest a cartographic exercise; and the rubbing down of the text with sandpaper gives a palimpsest effect, signifying a look through layers of history.

*Easy Cutting* could be about the post 9/11 world order being built on top of colonial fault lines. Or it could simply be – as the art historian Virginia Whiles has so memorably suggested in writing more generally on his practice – Qureshi playing the Zen archer: where his aim is to have no aim." (Rimli Borooah, John Xaviers, Reha Sodhi and Jaya Neupaney eds., *Resemble Reassemble*, New Delhi: Devi Art Foundation, 2010, p. 61)





❖ 104  
**ANANAJIT RAY** (b. 1965)

*Untitled*  
 Gouache and collage on paper  
 39 x 27.5 in (99.1 x 69.8 cm)

**\$ 5,000 - 7,000**  
**Rs 3,30,000 - 4,62,000**

This lot is offered at NO RESERVE

**PROVENANCE:**  
 Saffronart, 12-13 March 2008, lot 14

**EXHIBITED:**  
*Mapmakers II: The Evolution of Contemporary Indian Art*, New York: Aicon Gallery, 24 January - 2 March 2013

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105

**ATUL DODIYA** (b. 1959)

*The Yogi And The Towers (Black River)*

Signed, dated and inscribed 'ATUL DODIYA/ Title: "The Yogi and the Towers (Black river) / 2002 / ATuL' (on the reverse)

2002

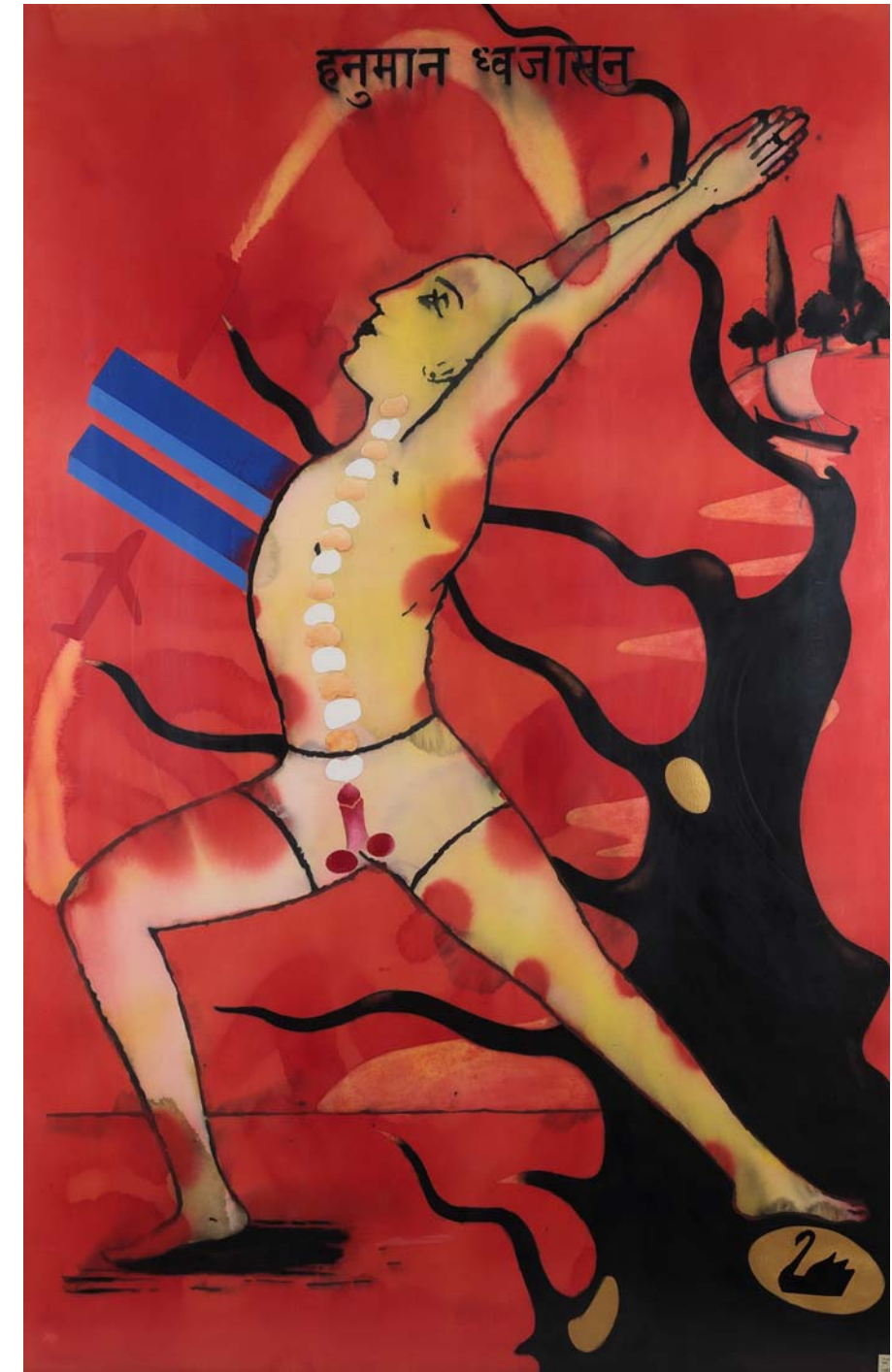
Watercolour and acrylic with marble dust on paper  
 69.25 x 44 in (175.8 x 111.5 cm)

**\$ 30,305 - 37,880**  
**Rs 20,00,000 - 25,00,000**

**PROVENANCE:**  
 Formerly in the Chester and Davida Herwitz Collection  
 Private Collection, USA

**EXHIBITED:**  
*Leela (Haridwar: Worlds Within, Worlds Without)*,  
 New Delhi: Gallery Espace, December 2002 - January 2003

**PUBLISHED:**  
*Leela (Haridwar: Worlds Within, Worlds Without)* New  
 Delhi: Gallery Espace, pp. 6-7



105

*"My work tries to weave the past with the present concerns, bringing out the irony of the situation. It's a commentary on the troubled times we live in against the backdrop of values and principles that we as a nation are so proud of."*

— ATUL DODIYA



106

**PALA POTHUPITIYE** (b. 1972)

*Chavakachcheri Map*

Signed in Tamil and dated "2013' (lower right)

2013

Government printed map, ink, pencil, marker and

colour pencil on paper

25.75 x 35.5 in (65.4 x 90.2 cm)

**\$ 3,035 - 4,550**

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

**PROVENANCE:**

Private Collection, New Delhi

Colombo-based contemporary artist Pala Pothupitiye is part of the '90s Trend,' an art revolution in Sri Lanka that emerged in response to the civil war that affected the nation for more than two decades. Pothupitiye's work in this context confronts societal issues raised by the war, and subtly and thoughtfully questions the politics of power on his canvas.

Among his works is the map series, a set of re-worked survey maps of the Sri Lankan island's northern coast, where "...inlets and islands are transformed into the roaring jaws of a tiger rendered in red ballpoint pen, while headlands become the angry faces of lions, drawn in pencil. Together the lion, Sri Lanka's national symbol, and the tiger, in reference to the rebel Tamil Tigers, form the composite 'liger', a motif which now recurs in Pothupitiye's work." (Josephine Breese, "Sri Lankan Contemporary Art," *thewhitereview.org*, June 2011, online)

Pothupitiye's maps draw attention to the political dynamics of neo-colonial Sri Lanka in transition, and the uncertainty it imposes on the common man. Pothupitiye says, "I started the map series when I got interested in geopolitics and neo-colonialism. I want to talk about how countries hide greed with religion and how there is a big monopolisation taking place in our South East Asian region." (Juliet Coombe, *The Power of Sri Lankan Art, 1943-2012*, Galle: Sri Serendipity Publishing House, 2012, p. 221)



❖ 107

**AMJAD ALI TALPUR**

(b. 1970)

*Untitled*

Signed in Arabic and dated '07' (lower right)

and signed 'Amjad Ali Talpur' (on the reverse)

2007

Gouache and collage on paper

9.75 x 13.5 in (25 x 34 cm)

**\$ 1,000 - 1,500**

**Rs 66,000 - 99,000**

108

**TALHA RATHORE** (b. 1970)

*Untitled*

Signed and dated in Urdu (lower left)

2007

Watercolour on wasli paper

11.25 x 14 in (28.3 x 35.6 cm)

**\$ 3,035 - 4,550**

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

**PROVENANCE:**

Aicon Gallery, London

Private Collection, West India

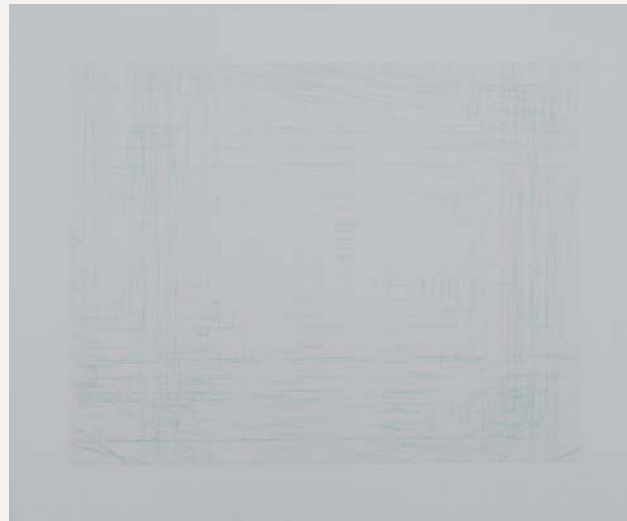
**EXHIBITED:**

*Lahore Lovelies: Talha Rathore and Hasnat Mehmood*, London: Aicon Gallery, 22 June - 15 July 2007

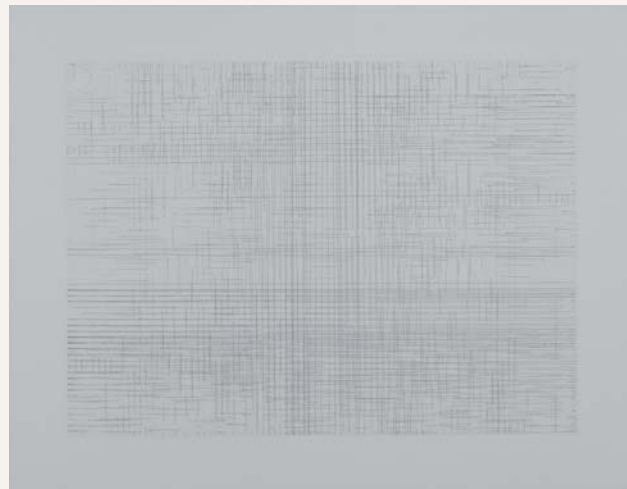
**PUBLISHED:**

*Lahore Lovelies: Talha Rathore and Hasnat Mehmood*, London: Aicon Gallery, 2007, p. 9





a



b

❖ 109

**MOHAMMAD ALI TALPUR** (b. 1976)

a) *Mechanical Drawing 1*

Ink on paper  
21.5 x 27.25 in (55 x 69.7 cm)

b) *Mechanical Drawing 2*

Ink on paper  
21.25 x 29.25 in (54.5 x 74.5 cm)

**\$ 2,000 - 3,000**

**Rs 1,32,000 - 1,98,000**

This lot is offered at NO RESERVE

(Set of two)



110



110

**MOHAMMAD ALI TALPUR** (b. 1976)

*Untitled (Leeka)*

Signed 'Mohammad Ali' and dated in Urdu (on the reverse)

2007

Pen and ink on paper  
21 x 29 in (53.6 x 73.5 cm)

**\$ 4,550 - 6,065**

**Rs 3,00,000 - 4,00,000**

**PROVENANCE:**

Canvas Gallery, Pakistan

**EXHIBITED:**

*punctured and unravelled: works by Mahbub Shah and Mohammad Ali Talpur*, London: Green Cardamom, 27 June - 7 July 2007

**PUBLISHED:**

Anita Dawood and Hammad Nasar eds., *punctured and unravelled: works by Mahbub Shah and Mohammad Ali Talpur*, London: Green Cardamom, 2007, pp. 20-21

❖ 111

**PRAJAKTA PALAV** (b. 1979)

*Untitled*

Watercolour and acrylic on paper  
43 x 59.5 in (109 x 151 cm)

**\$ 5,000 - 7,000**

**Rs 3,30,000 - 4,62,000**

This lot is offered at NO RESERVE

**PROVENANCE:**

Sotheby's, New York, 21 September 2007, lot 37





PROPERTY OF A DISTINGUISHED GENTLEMAN,  
NEW DELHI

113

**NATARAJ SHARMA** (b. 1958)

*Wasteland (Gurgaon)*

Signed, dated and inscribed "'WASTELAND  
(GURGAON)"/ Nataraj/ BARODA/ 2004' (on the  
reverse of each panel)

2004

Oil on board

71.75 x 106.5 in (182.5 x 270.6 cm)

**\$ 27,275 - 36,365**

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

(Triptych)

**PROVENANCE:**

Nature Morte, New Delhi  
Bose Pacia, New York

**EXHIBITED:**

*Vapi Horse and Other Stories*, New Delhi: Nature Morte,  
2004  
*Endless Terrain*, New Delhi: Lalit Kala Akademi, 2005  
*Indian Summer: La Jeune Scene Artistique Indienne*, Paris:  
Ecole Nationale Supérieure des Beaux-Arts de Paris, 14  
June 2005 - 15 February 2006

**PUBLISHED:**

Yashodhara Dalmia and Salima Hashmi eds., *Memory,  
Metaphor, Mutations: The Contemporary Art of India and  
Pakistan*, New Delhi: Oxford University Press, 2007

*"I am interested in the idea of absence, a human absence, of being elsewhere. I think most of us are condemned to be elsewhere: I embrace this predicament and rejoice in it."*

— SUDARSHAN SHETTY

❖ 112

**SUDARSHAN SHETTY** (b. 1961)

*Untitled*

Signed and dated 'Sudarshan Shetty 06' (on the reverse)  
2006

Acrylic on canvas

47.25 x 71.5 in (119.7 x 181.7 cm)

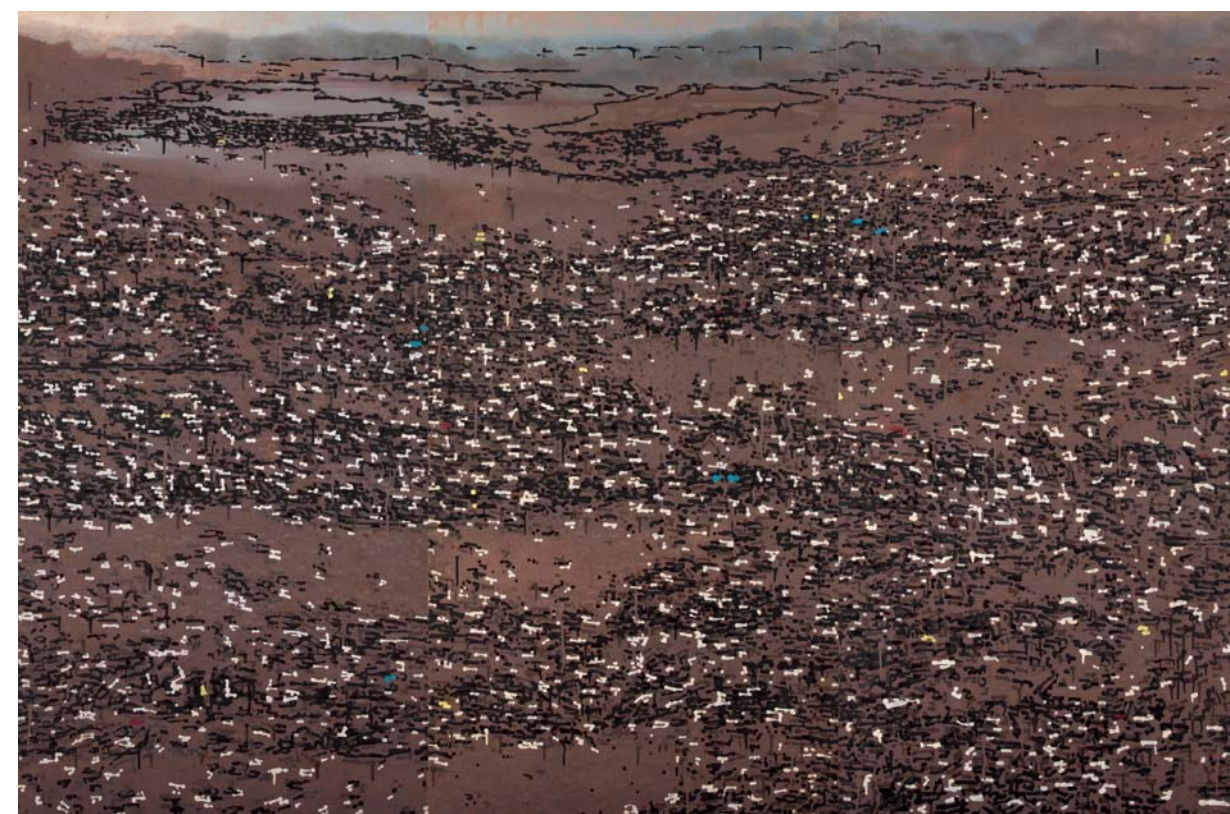
**\$ 10,000 - 15,000**

**Rs 6,60,000 - 9,90,000**

**PROVENANCE:**

Saffronart, 16 September 2008, lot 161

This photorealist painting by Sudarshan Shetty uses interior architectural space as the setting from which to explore the theme of human absence. The photorealist style enhances the stark emptiness of actual and metaphorical space. Shetty creates a feeling of silence and solitude through the conspicuous lack of the human figure in a space that is made for human habitation. "Many of his works evoke strongly a fleeting memory of another space, other interiors, long lost except to that special faculty of memory that we all possess," (Radhika Desai, "All that is solid melts into air," *Af-fair: 15 Contemporary Indian Artists*, Dubai: 1x1 Art Gallery, 2008, p. 57)





## The Auction Catalogue

Lots 114–138

Closing Time:  
Thursday, 1 December 2016

9 pm (IST)  
10.30 am (US Eastern Time)

❖ 114

**ANILA QUAYYUM AGHA**

*From the series Antique Lace*

Signed and dated 'Anila 2016' (lower right)

2016

Laser-cut patterns on paper with mylar, embroidery and beads

27.5 x 19.5 in (70 x 49.5 cm)

**\$ 4,000 - 6,000**

**Rs 2,64,000 - 3,96,000**



❖ 115

**AYESHA DURRANI** (b. 1976)

*Untitled*

Signed in Arabic and dated '2008' (lower left)

2008

Marbling, silver leaf, ink and gouache on paper

20 x 12.5 in (50.5 x 31.5 cm)

**\$ 4,000 - 6,000**

**Rs 2,64,000 - 3,96,000**

This lot is offered at NO RESERVE

**PROVENANCE:**

Christie's, New York, 16 September 2008, lot 192



❖ 116

**GR IRANNA** (b. 1970)

*Untitled (Blind Celebration)*

Signed and dated 'Iranna 08' (lower right);  
signed and dated 'Iranna 08' (on the reverse)  
2008

Acrylic on canvas  
65.75 x 104 in (167 x 264 cm)

**\$ 30,000 - 35,000**

**Rs 19,80,000 - 23,10,000**

Diptych

**EXHIBITED:**

*Birth of Blindness*, London: Aicon Gallery, 15 March - 23  
April 2008; New York: Aicon Gallery, 6 November - 6  
December 2008

*Alone | Together*, New York: Aicon Gallery, 20 July - 31  
August 2012

G R Iranna's large canvas depicts a fish-eye perspective of naval officers throwing up their hats in celebration. The canvas is dominated by the bright blue sky, in which the hats almost resemble birds in flight. The artist is a master of form and figuration, and his deep interest in the human body and its contextuality find expression through the themes he chooses for social commentary. The present lot was exhibited in Iranna's 2008 solo exhibition, *Birth of Blindness* at the Aicon Gallery in London in 2008. In the catalogue accompanying the exhibition, the art historian Donald Kuspit describes Iranna's work as "a masterpiece of social commentary."

Iranna's works are included in collections world-wide including, among others, at the The National Gallery of Modern Art, New Delhi and Kolkata, the Singapore Art Museum and the Kiran Nadar Museum of Art in New Delhi.



❖ 117

**SHOAIB MAHMOOD**

*Untitled*

Gouache on paper  
3.25 x 7.75 in (8.5 x 19.5 cm)

**\$ 500 - 1,000**

**Rs 33,000 - 66,000**

**EXHIBITED:**

*Reprise*, New York: Aicon Gallery,  
13 January - 5 February 2011



118

**AYESHA DURRANI** (b. 1976)

*Collective Energy*

Signed in Urdu and dated '2006'  
(lower left); inscribed 'Ayesha  
Durrani / "Collective Energy"' (on  
the reverse)

2006

Gouache on paper  
8 x 7.5 in (20.1 x 19.2 cm)

**\$ 2,275 - 3,035**

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

**PROVENANCE:**

Canvas Gallery, Pakistan  
Private Collection, Gujarat



❖ 119

**JITISH KALLAT** (b. 1974)

*Collateral Damage*

Mixed media on handmade paper  
29.5 x 21.75 in (75 x 55 cm)

**\$ 2,000 - 3,000**

**Rs 1,32,000 - 1,98,000**

This lot is offered at NO RESERVE

**PROVENANCE:**

Saffronart, 3-5 September 2008, lot 45

**EXHIBITED:**

*Mapmakers: The Evolution of Contemporary Indian Art*,  
New York: Aicon Gallery, 18 May - 14 July 2012



❖ 120

**ABIR KARMAKAR**

(b. 1977)

*In The Old Fashioned Way 10*

2007

Oil on canvas

73 x 107.75 in (185.5 x 273.5 cm)

**\$ 6,000 - 8,000**

**Rs 3,96,000 - 5,28,000**

This lot is offered at

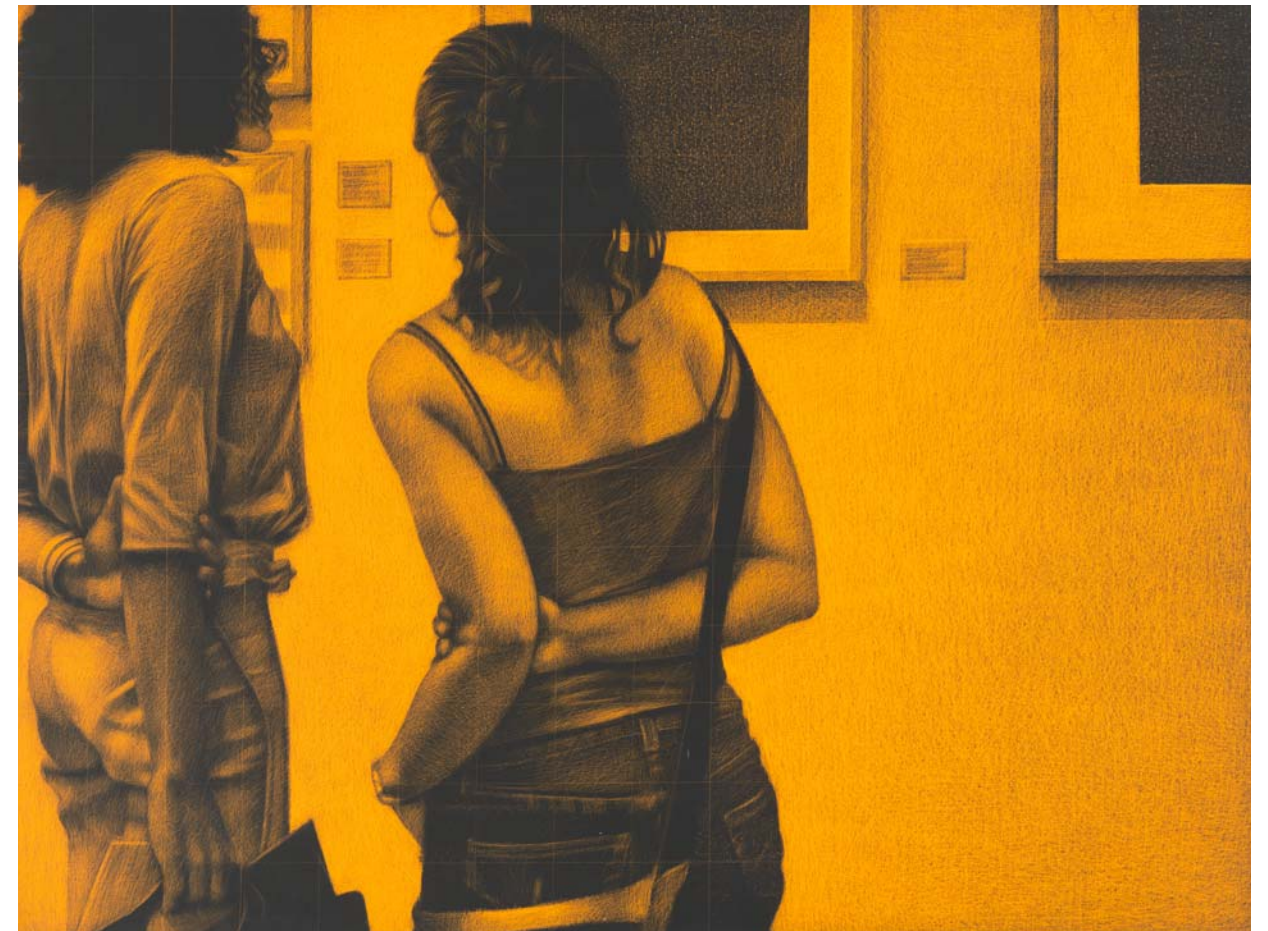
NO RESERVE

**EXHIBITED:**

*In the Old Fashioned Way*, London:

Aicon Gallery, 26 October - 17

November 2007



❖ 122

**BOSE KRISHNAMACHARI** (b. 1963)

*Untitled*

Signed in Malayalam and inscribed and dated

'BOSE KRISHNAMACHARI / 2005' (on the reverse)

2005

Acrylic on canvas

36 x 48 in (91.5 x 122 cm)

**\$ 10,000 - 12,000**

**Rs 6,60,000 - 7,92,000**

This lot is offered at NO RESERVE

**PROVENANCE:**

Sotheby's, New York, 18 September 2008, lot 104

**PUBLISHED:**

*Mapmakers: The Evolution of Contemporary Indian Art*,

New York: Aicon Gallery, 18 May - 14 July 2012



❖ 121

**CHITRA GANESH**

(b. 1975)

*Sati and Shiva*

Signed 'CR' (on the reverse)

2003

Digital C print on paper

20.25 x 29.25 in (51.5 x 74.5 cm)

**\$ 2,000 - 4,000**

**Rs 1,32,000 - 2,64,000**

This lot is offered at

NO RESERVE

**PROVENANCE:**

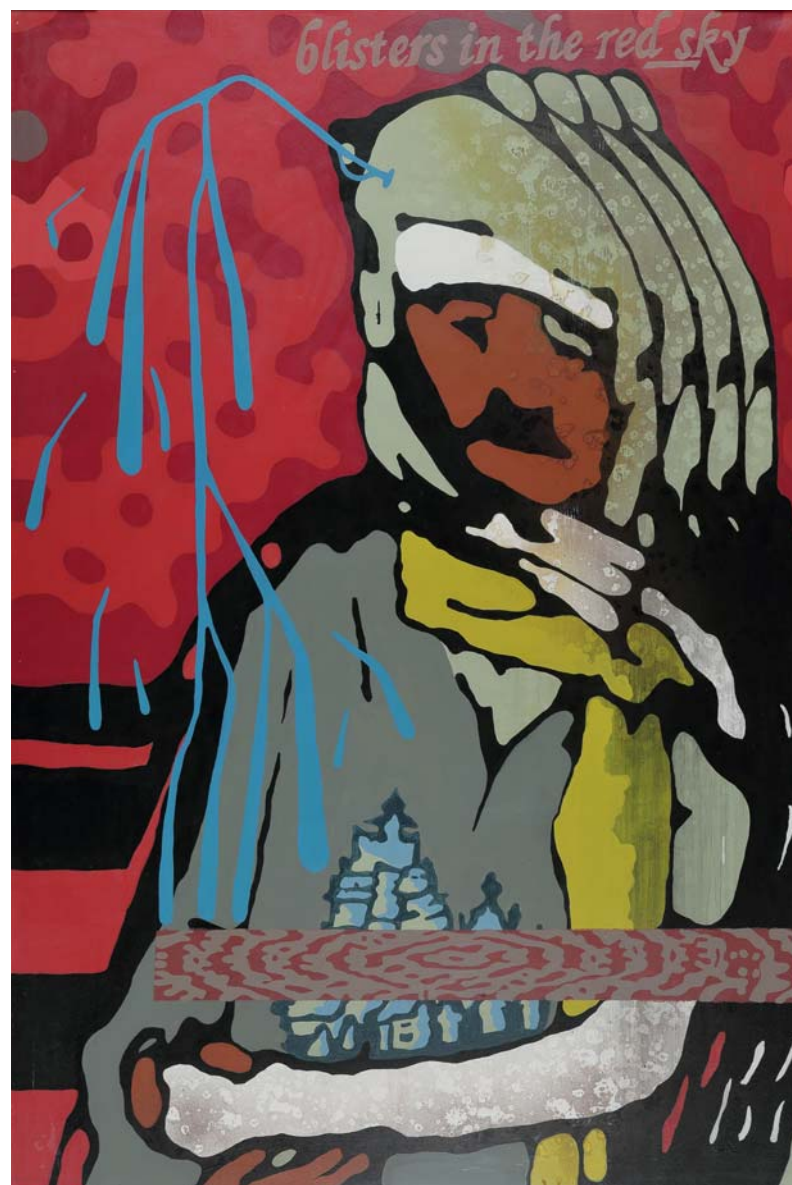
Saffronart, 8-9 September 2010, lot

72 (Part of a set of two)

**EXHIBITED:**

*Eat, Pray, Thug*, New York: Aicon

Gallery, 7 February - 10 March 2015



123

**RITISH KALLAT** (b. 1974)

*Blisters in the Red Sky*

Inscribed 'blisters in the red sky' (upper centre); dated and inscribed '2004-05/ RITISH KALLAT/ BLISTERS IN THE RED SKY' (on the reverse)

2004-05

Acrylic on canvas

71.25 x 47.5 in (181.2 x 120.8 cm)

**\$ 18,185 - 22,730**

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

**PROVENANCE:**

Private Collection, Mumbai

❖ 124

**RIYAS KOMU** (b. 1971)

*Systematic Citizen - III*

Signed and dated 'Riyas Komu 06' and inscribed 'RIYAS KOMU 2006 SYSTEMATIC CITIZEN - III' (on the reverse)

2006

Oil on canvas

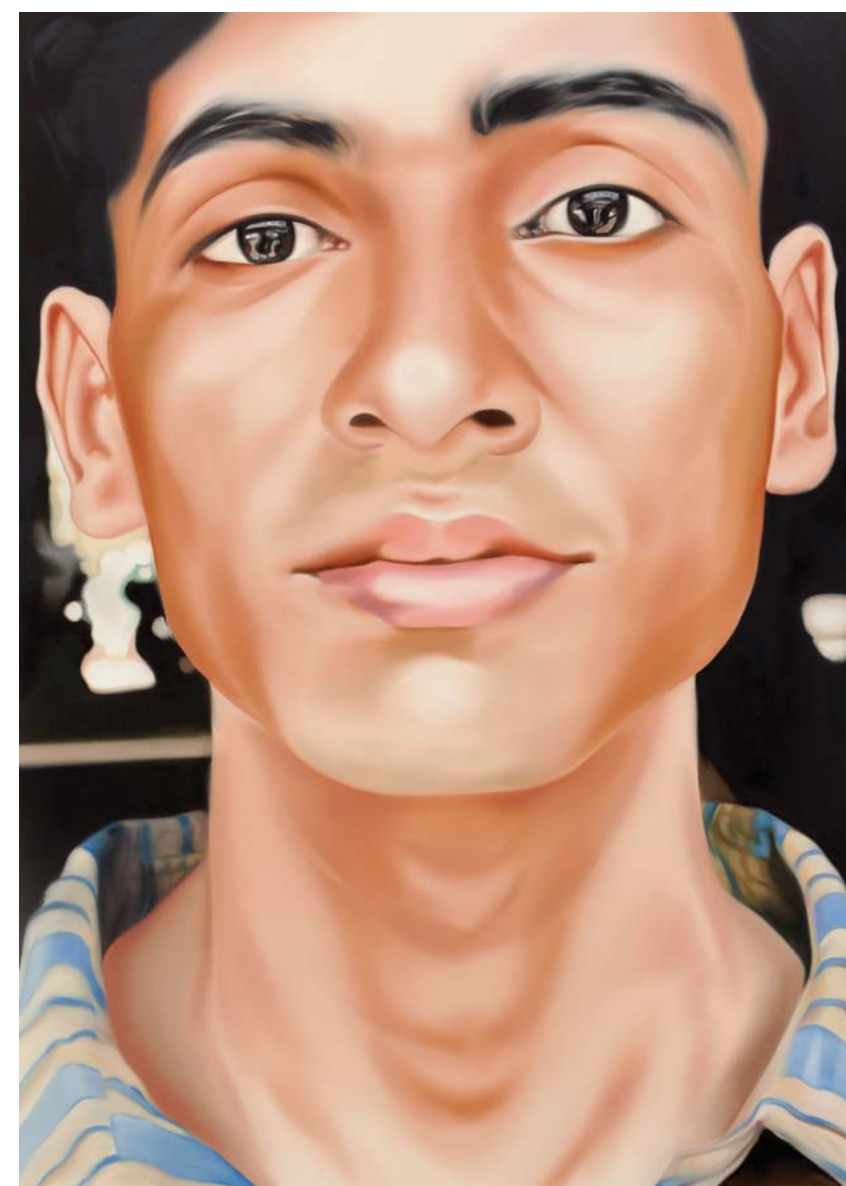
84.25 x 60 in (214 x 152.4 cm)

**\$ 6,000 - 8,000**

**Rs 3,96,000 - 5,28,000**

**PROVENANCE:**

Saffronart, 16-17 June 2010, lot 69



125

**DHANANJAY SINGH** (b. 1977)

*Untitled*

Inscribed and dated 'Dhananjay 015'  
(lower right on the base)  
2015

Stainless steel and bronze

Height: 84 in (213.2 cm)

Width: 30.25 in (77 cm)

Depth: 25.5 in (65 cm)

**\$ 18,185 - 27,275**

**Rs 12,00,000 - 18,00,000**

**PROVENANCE:**

Acquired directly from the artist  
Property of a Gentleman, New Delhi



126

**BAIJU PARTHAN** (b. 1956)

*Spirit Garden-1 (Ethno-Botanical-Memory)*

Signed and dated 'Baiju Parthan  
2003' (lower left); inscribed, signed  
and dated 'SPIRIT GARDEN-1  
(ETHNO-BOTANICAL-MEMORY)/  
Baiju Parthan-2003' (on the reverse)  
2003

Acrylic on canvas

46.75 x 46.75 in (118.8 x 118.8 cm)

**\$ 7,580 - 10,610**

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

**PROVENANCE:**

Saffronart, 7-8 March 2007, lot 27  
Private Collection, Mumbai

**PUBLISHED:**

*Baiju Parthan: A User's Manual*, Mumbai:  
Afterimage Publishing, 2006, p. 22  
(illustrated)



❖ 127

**RINA BANERJEE** (b. 1963)

*Untitled*

Watercolour, acrylic and ink on  
handmade paper  
30 x 21.75 in (76 x 55.5 cm)

**\$ 4,000 - 6,000**

**Rs 2,64,000 - 3,96,000**

**PROVENANCE:**

Phillips, 16 September 2008, lot 161





128

**MUHAMMAD ZEESHAN** (b. 1980)

*Untitled*

Signed and dated in Urdu (lower right); signed in Urdu and inscribed and dated 'MUHAMMAD ZEESHAN / (2006)' (on the reverse) 2006

Watercolour and pencil on wasli 10.75 x 12.75 in (27.4 x 32.6 cm)

**\$ 3,790 - 5,305**

**Rs 2,50,000 - 3,50,000**

**PROVENANCE:**

Private Collection, New Delhi



❖ 129

**MITHU SEN** (b. 1971)

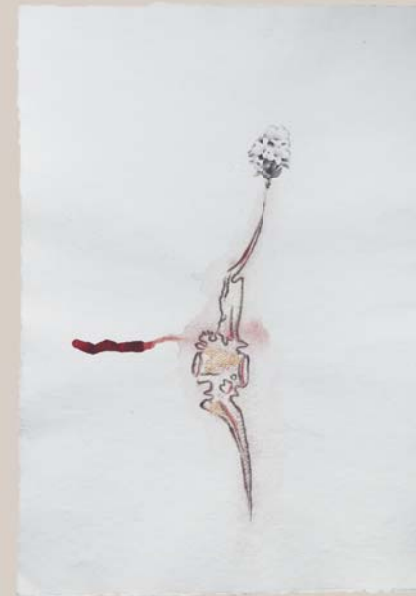
*Untitled*

Mixed media with ink and wine on paper 26.25 x 38.75 in (66.5 x 98.7 cm)

**\$ 4,000 - 6,000**

**Rs 2,64,000 - 3,96,000**

This lot is offered at NO RESERVE



a



b



c



d

Δ❖ 130

**MITHU SEN** (b. 1971)

*a) Untitled*

Signed and dated 'Mithu 06' and inscribed 'MITHU SEN / 2006' (on the reverse) 2006

Mixed media on paper 21.5 x 14.5 in (54.6 x 36.8 cm)

*b) Untitled*

Signed and dated 'Mithu 06' and inscribed 'MITHU SEN / 2006' (on the reverse) 2006

Mixed media on paper 21.5 x 14.5 in (54.6 x 36.8 cm)

*c) Untitled*

Signed and dated 'Mithu 06' and inscribed 'MITHU SEN / 2006' (on the reverse) 2006

Mixed media on paper 21.5 x 14.5 in (54.6 x 36.8 cm)

*d) Untitled*

Signed and dated 'Mithu 06' and inscribed 'MITHU SEN / 2006' (on the reverse) 2006

Mixed media on paper 21.5 x 14.5 in (54.6 x 36.8 cm)

**\$ 8,000 - 10,000**

**Rs 5,28,000 - 6,60,000**

This lot is offered at NO RESERVE

(Set of four)



❖ 131

**T V SANTHOSH** (b. 1968)

*Untitled*

Signed 'TV Santhosh' and inscribed and dated  
'T.V. SANTHOSH - 2008' (on the reverse)

2008

Oil on canvas

50.25 x 74.5 in (127.7 x 189 cm)

**\$ 30,000 - 40,000**

**Rs 19,80,000 - 26,40,000**

**PROVENANCE:**

Christie's, New York, 15 September 2010, lot 354

T V Santhosh's work is heavily inspired by cinema, news media, art history and popular culture. He explores violence in contemporary societal life through solarised colour schemes referencing photographic negatives. Focusing on globalised terror and the ways in which people experience and perceive forms of violence, his work engages with the physicality of violence, scrutinising media-driven images and the world's consumption of them.

In Santhosh's paintings, "Globalisation and televisuality ensure that to view is to participate: the ethical challenge is to accept the consequences of such vicariousness in a remote controlled world of passwords, smart bombs, heat-seeking missiles and collateral damage. We are not looking at events, we are looking at ourselves as we assess events, distribute blame, identify locations and locate identities. The image is the freight of elsewhere, mailed home to the mind." (Nancy Adajania and Baiju Parthan, *T V Santhosh: Unresolved Stories, 2004 – 2007*, Mumbai: The Guild Art Gallery, 2007, p. 8)



132  
**TAZEEN QAYYAM**

(b. 1974)

*Test on a Small Area Before Use IV*  
 2007

Opaque watercolour, entomology pins and labels on wasli in wooden display case  
 13.5 x 17.5 in (34.3 x 44.7 cm)

**\$ 4,550 - 6,065**

**Rs 3,00,000 - 4,00,000**

**PROVENANCE:**

Aicon Gallery, New York

**EXHIBITED:**

*THE HUMAN DICHOTOMY*, New York: Aicon Gallery, 17 October - 29 November 2008

❖ 133

**JAGANNATH PANDA**

(b. 1970)

*Rest*

Signed and dated 'J Panda 06' and inscribed 'Rest / JAGANNATH PANDA / 2006' (inside the hollow of the figure)  
 2006

Cloth pasted on fibreglass

Height: 16.5 in (41.9 cm)

Width: 27 in (68.6 cm)

Depth: 17 in (43.2 cm)

**\$ 7,000 - 9,000**

**Rs 4,62,000 - 5,94,000**

**PROVENANCE:**

Saffronart, 19-20 June 2013, lot 77



❖ 134

**JAGANNATH PANDA** (b. 1970)

*Untitled*

Signed and dated 'Jagannath Panda 04' (lower right and on the reverse) and inscribed 'JAGANNATH PANDA' (on the reverse)  
 2004

Acrylic on canvas  
 71.75 x 59.75 in (182 x 151.5 cm)

**\$ 25,000 - 35,000**

**Rs 16,50,000 - 23,10,000**

This lot is offered at NO RESERVE

**PROVENANCE:**

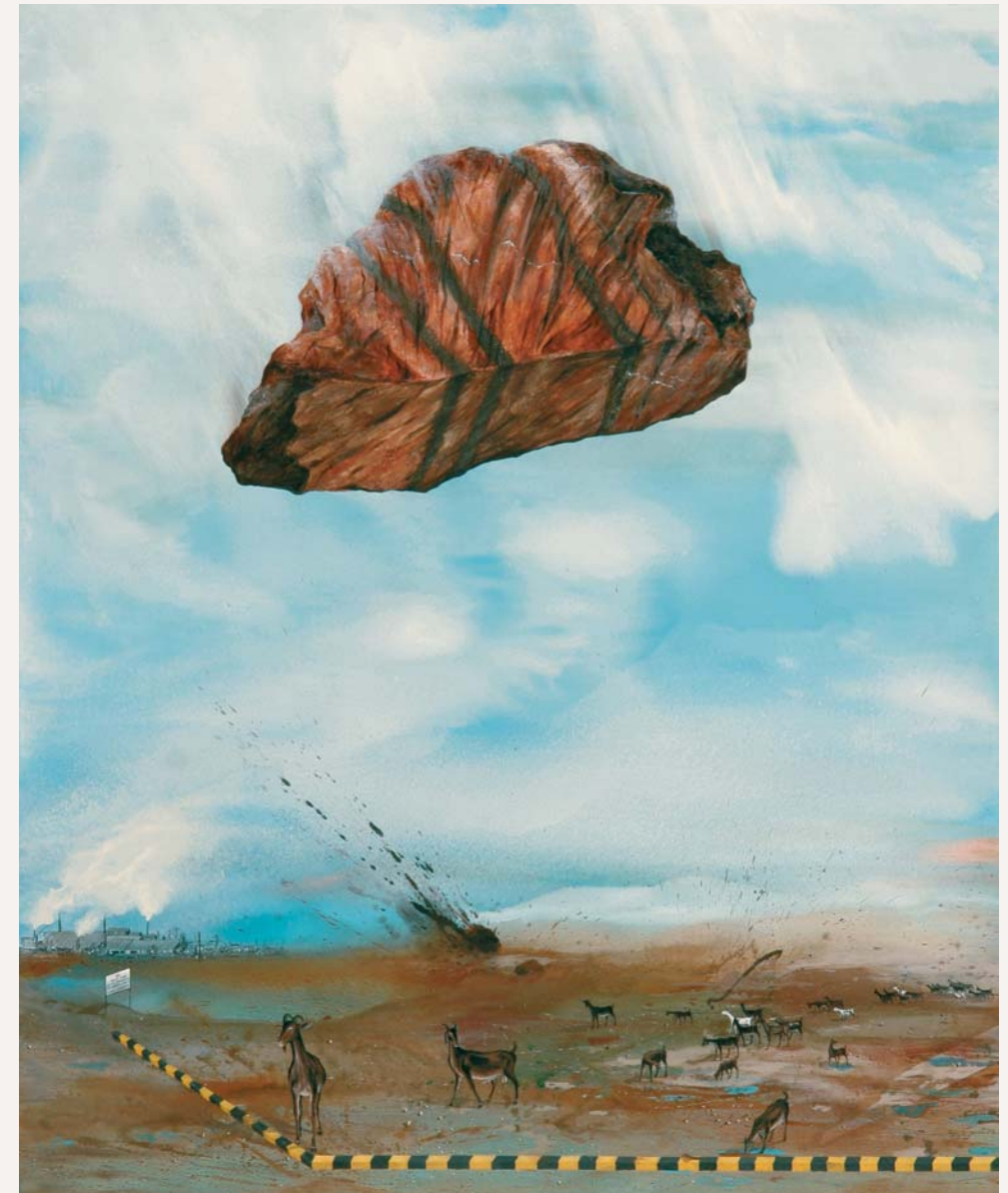
Saffronart, 3-4 February 2011, lot 50

**EXHIBITED:**

*Paths of Progression*, represented by Saffronart and Bodhi Art, New Delhi: Bodhi Art, 21 August - 15 September 2005; Mumbai: Saffronart, 26 August - 5 September 2005; New York: Saffronart, 21 September - 5 October 2005; Singapore: Singapore Tyler Print Institute, 22 October - 5 November 2005

**PUBLISHED:**

*Paths of Progression*, Mumbai: Saffronart, 2005 (illustrated, unpaginated)



❖ 135

**JUSTIN PONMANY** (b. 1974)

*Trojan*

Signed 'Justin' and inscribed and dated 'justin ponmany 2004 / "Trojan" (on the reverse of each panel)

2004

Acrylic and hologram on canvas  
40 x 104.25 in (101.5 x 265 cm)

**\$ 10,000 - 15,000**

**Rs 6,60,000 - 9,90,000**

(Diptych)

**PROVENANCE:**

Christie's, New York, 16 September 2008, lot 124



PROPERTY FROM AN EMINENT COLLECTION, MUMBAI

136

**G R IRANNA** (b. 1970)

*Untitled*

Signed and dated 'Iranna 05' (lower left of the left panel);  
signed and dated 'Iranna 05' (on the reverse of each panel)

2005

Acrylic on canvas  
60.25 x 132 in (153 x 335.5 cm)

**\$ 22,730 - 30,305**

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

(Diptych)

**PROVENANCE:**

Saffronart, 15-16 March 2006, lot 104



137

137  
**ANANT JOSHI** (b. 1969)

*Untitled*  
 Acrylic on canvas  
 45.5 x 65.25 in (115.6 x 165.5 cm)

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

This lot is offered at NO RESERVE

138  
**VIVEK VILASINI** (b. 1964)

*I'm Pretty Much Working...*  
 Inscribed "'I'm Pretty much working...'" (lower centre) and signed and dated 'Vivek VV 2013' (lower right)  
 2013  
 Digital print on paper  
 Print Size: 22.75 x 108 in (58 x 274.5 cm)  
 Sheet Size: 25.25 x 110.25 in (64 x 280.2 cm)

**\$ 4,550 - 6,065**  
**Rs 3,00,000 - 4,00,000**

First from a limited edition of nine

**EXHIBITED:**  
*The Sakshi Show*, Mumbai: Sakshi Art Gallery,  
 21-24 November 2013



138

## 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 in 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. Please note the invoicing details provided at the time of registration cannot be changed after the sale.

### How do I Bid?

- i. Bidding Online: Once you have identified the lot that you would like to bid on, click on "Bid Now" and enter either the bid amount for regular bidding, or a maximum price for proxy/automatic bidding. Regular bidding is the method by which you actively participate in the bidding process by entering the next valid bid (or one of a higher value) each time you are outbid. Your screen will display the next (minimum) valid bid, based on a predetermined increment. You may enter a bid at that exact value only. You may also view the entire bid history prior to making your decision. After you enter your bid, it is advisable to view the bid history to verify that your bid has been recorded. Please note that bidders may be contacted during the auction for bid verification

in order to protect all bidders and maintain the efficacy of the process.

- ii. 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.
- iii. 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. Download the app from the iTunes App store and the Google Play store.
- iv. 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.

### 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?

Once the auction has started, bids may not be cancelled by a bidder. Absentee/Proxy bids may be altered prior to the start of the auction. Absentee/Proxy bids placed online may be lowered if the bidder has not reached their proxy (maximum) value. 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?

Bids may be placed in US Dollars (USD) or Indian Rupees

(INR). However, only buyers in India may pay for their purchases in INR at the close of the auction. All other buyers must complete payment in USD. Certain lots have been marked with the sign ❖. These lots are not situated in India and therefore, may only be bid for and purchased in USD. Persons residing in India wishing to bid in USD must be eligible under the various foreign exchange regulations to make payments overseas. Please contact Saffronart for further details. 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.

Absentee/proxy bids received before the start of the auction will be recorded as follows:

- i. If the absentee/proxy bid is less than the opening bid value it will be recorded and displayed below the opening bid value at the time of the start of the auction in the bid history for that particular lot.
- ii. If the absentee/proxy bid is greater than the opening bid value and is less than the next valid bid for that lot (based on the minimum increments) it will be recorded and displayed as the current highest bid above the opening bid value at the time of the start of the auction in the bid history for that particular lot. The next valid bid in this case will be greater than the current highest bid by a minimum increment, which applies to that bid value.
- iii. Multiple absentee/proxy bids received on a particular lot before the start of the auction will be recorded and displayed in the bid history of the lot according to the values with the highest bid being the current valid bid at the time of the start of the auction. Absentee/proxy bids received at the same value will be prioritised based on the time of receiving the bids and will be shown in the bid history of the lot.

### How do I track my bids?

Under 'My Bids' on the page "My Auction Gallery", bidders can keep track of their bids. For ease of tracking

bids, bidders are advised to assign bidding nicknames to themselves when prompted.

The most updated bid values shall be shown only when the page on the website containing the information on bid values is refreshed, which shall happen either automatically at regular intervals (indicated at the top of the page), or when a bidder clicks on the "click to refresh immediately" link on the page, or on the "refresh" or "reload" button on his/her internet browser. After the values on the page have been refreshed, any changes in bid values shall not be visible to the bidder until the values are refreshed again whether automatically or by the bidder.

We encourage bidders to set absentee/proxy bids for lots they are interested in well in advance of the closing time for a lot.

#### **When does a lot sell? What are closing and winning bids?**

The closing bid for a lot is the highest bid at the time a particular lot's bidding has ended. No further bids can be made at that point. The closing bid is considered a winning bid, only if the bid equals or exceeds the reserve price. If the closing bid on a particular lot is below the reserve price, it will not be considered a winning bid and the lot will be deemed unsold. However, if the closing bid belongs to a proxy bidder and is below the reserve price, but the proxy bidder's maximum bid price exceeds or equals the reserve price, then the lot will be sold to the proxy bidder at the reserve price. The winning bids for all sold lots will be posted on the website after the close of the auction.

Groups of lots are scheduled to close at different times on the last day of the auction. The bid closing schedule for each auction is listed online, and at the back of the printed catalogue. Pre-determined groups of lots will close according to the bid-closing schedule unless a bid is recorded within a span of 2 minutes prior to the lot's scheduled closing time. In this case, the lot closing time will be extended to 2 minutes after the time of the last bid. If this time extension takes place, bidding on any lot will only end if there is no bid recorded for a continuous period of 2 minutes. Bidders are advised to click on the "click to refresh immediately" link on the website page being viewed by them, or on the "Refresh" link if bidding on a mobile, at regular intervals

for updates on latest bids and time extensions if any.

#### **What is Buyer's Premium?**

In respect of each sale at the auction, Saffronart shall charge a Buyer's Premium calculated at 20% of the winning bid value on each lot up to and including USD 1,000,000; 15% of the winning bid value in excess of USD 1,000,000 up to and including USD 1,600,000; and 12% of the winning bid in excess of USD 1,600,000. For lots being shipped from India, a service tax on the Buyer's Premium shall be to the account of the Buyer. This is applicable for deliveries within India as well as overseas.

#### **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 13.5% VAT on the winning

bid value and a 15% Service Tax on the Buyer's Premium. A CST of 2% instead of the 13.5% 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 ✪)**

These lots are located outside India. Persons residing in India can bid on and pay for in USD by complying with the appropriate foreign exchange regulations for making overseas payments. There are import duties applicable on artworks shipped into India. Please contact Saffronart for further details.

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

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 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 storage and insurance at applicable rates.

#### 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 on auction?

❖ Lots marked with ❖ are not situated in India and therefore, may only be bid for and purchased in USD. Persons residing in India, wishing to bid in USD must be eligible under the various foreign exchange regulations to make payments overseas. Please contact Saffronart for further details.

△ 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.

◇ The seller of lots marked with ◇ is guaranteed a minimum price. This guarantee may be provided by Saffronart, or jointly by Saffronart and any third party, or any third party.

#### 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 the **Auction 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 online auction, you acknowledge that you are bound by these conditions for sale as listed below and on the **Website**. You will find a glossary at the end explaining the meanings of the words and expressions which are in **bold**.

### 1. Our role as the agent of the Seller

1.1 **We** undertake to sell the **Lots** through this online auction as agents for and on behalf of sellers. Unless stated otherwise, **We** have no ownership interest in any **Lot** in this online auction.

1.2 Making a bid online constitutes an irrevocable offer to purchase the **Lot** 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 Lots

2.1 **We** offer all **Lots** for sale at the online auction on an "as is" basis, meaning that each **Lot** is sold with all existing faults and imperfections. **We** encourage all potential buyers to inspect each item carefully before bidding.

2.2 Any statements made by **Us**, including by **Our** representatives/employees, about any **Lot**, whether orally or in writing, concerning attribution of such **Lot** 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 **Lot**. **We** have not carried out any exhaustive research or analysis on any **Lot** to be sold in this online auction, and potential buyers should seek appropriate advice on the condition of each **Lot** from their own professional advisors.

2.3 For the convenience of bidders, **We** provide condition reports on **Lots** upon request free of charge. The report includes **Our bona fide** opinion on the condition of the **Lot** 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 **Lot**, including its description, condition and authenticity.

2.4 The bidders undertake to:

- i. inspect and satisfy themselves prior to the online auction as to the condition and description of the **Lot**;
- ii. rely on their own judgment as to whether the **Lot** matches its description; and
- iii. not rely on an illustration of any **Lot** given in the **Auction Catalogue**.

2.5 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.

2.6 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 **Lot** for sale through the online 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 **Lot** before, during, or after the online auction, if **We** have reasons to believe that the authenticity of the **Lot** or the accuracy of the description of the **Lot** 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 **Lot** in the auction.
- 3.3 All **Lots** shall be sold subject to the **Reserve Price**. If the winning bid is below the **Reserve Price**, the **Lot** shall be considered unsold. The **Reserve Price** on each **Lot** shall be confidential and **We** shall have no obligation to disclose the same to any bidder. **Lots** sold in "Absolute Auctions" or marked as sold with "No Reserve" are not subject to a **Reserve Price** and will be sold to the highest bidder, irrespective of the bid amount.
- 3.4 **We** have the sole and absolute discretion to: (i) determine the form and content of the descriptions of **Lots** in the **Auction Catalogue**, (ii) granting bidding access to a bidder, (iii) recording, rejecting or accepting bids, and (iv) deciding which bid constitutes the winning bid, if any.
- 3.5 Online bidding access, and access to the **MobileApp** and the telephone bidding facility, shall be given at **Our** discretion and **We** may set limits on the number 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 limits, if any, and will not be allowed to bid further if their bidding limit has been exhausted.
- 3.6 Bid updates and time extensions, if any, shall be updated on the **Website**. On the **Website**, bidders may refresh bidding values by clicking on the "Refresh" icon or the re-load/refresh buttons on their browsers, to view latest bid updates and time extensions, if any. **We** shall evaluate the bid histories of specific **Lot** groups periodically to preserve the efficacy of the auction process. This exercise may be conducted by **Us** internally or through third parties solely at **Our** discretion.
- 3.7 All bidders are required to provide complete and accurate invoicing details to **Us** at the time of registration for the auction and invoicing details

once registered will not be changed. The bidder shall be invoiced based on details provided at the time of registering for the auction. 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 For the convenience of bidders, in particular bidders who are placing bids on more than one **Lot**, **Lot** groups are scheduled to close at different times during the auction.
- 4.2 The bidding for various **Lot** groups shall be closed in accordance with the bid closing schedule. However, a bid can be recorded by **Us** in the 2 minutes prior to the closing time of the **Lot**. The closing time for such **Lot** shall be extended to a time that is 2 minutes after the time that the last bid was made. In the event of extension of closing time in accordance with this paragraph, bidding on the **Lot** shall only end if no bid is recorded by **Us** for a continuous period of 2 minutes. Bidders are advised to click on the "Refresh" icon on the **Website** page being viewed by them or on the "Refresh" button in the browser at regular intervals (in accordance with the provisions of paragraph 4.4 below) for updates on latest bids and time extensions, if any.
- 4.3 The **Website** shall also contain a "My Auction" filtered view of the **Auction Catalogue** and the bidder may click on this link to access information on all bids made by the bidder in respect of various **Lots**. For ease of tracking bids, bidders are advised to assign bidding nicknames to themselves. The **Website** shall contain the bid history for each **Lot**, being the bid amounts that have been recorded since the start of the auction till the current highest bid; and a countdown clock indicating the amount of time available for placing bids before the closing time.
- 4.4 The bid history, current bid and countdown clock shall be accurate at the time of downloading of those values. However, such information shall not reflect any changes in the bid history, current bid

and/or countdown clock that may have occurred during the time taken for this information to reach the bidder's computer from **Our** server. The most updated bid values shall be shown only when the information on bid values is refreshed, which shall happen either automatically, or when a bidder clicks on the "Refresh" icon on the **Website** page, or on the "Refresh" or "Reload" button on his/her internet browser. After the values on the page have been refreshed, any changes in the bid history shall not be visible to the bidder until the values are refreshed again, whether automatically on the **Website**, or by the bidder.

- 4.5 When the countdown clock counts down to zero, in the case where the closing time in respect of a particular **Lot** has been extended by a further 2 minutes pursuant to paragraph 4.2 above, the countdown clock may not reflect such extension. The bidder may wait for the values on the page to refresh automatically on the **Website**, or click on the "Refresh" icon on the page, or on the "Refresh" or "Reload" button on his/her internet browser after the countdown clock has counted down to zero to determine whether the closing time has been extended for that **Lot**.
- 4.6 The countdown clock combined with the current highest bid as shown on the bid history on the **Website** shall only be an indication of the highest bid amount at the time when the values on the **Website** were refreshed in the manner set out in paragraph 4.5 above. Should bidders want more frequent updates, they are advised to refresh values as described in paragraph 4.5 above in order to view the most updated bid history and countdown clock.
- 4.7 Bidders may download the **MobileApp** onto any mobile device that supports Android and iOS, and use it to place advance bids. To avail of this service, you must be registered as a bidder. **We** do not accept any liability in the unlikely event that a bid through the **MobileApp** is not executed or executed incorrectly.
- 4.8 The foreign currency exchange rate used is constant during the auction, and has currently been set at 1:66 (USD:INR). Prior to the start of the auction, **We**

may at **Our** discretion change the exchange rate used, based on fluctuations in market exchange rates. The estimates for individual **Lots** have been 'rounded off' for ease of reference and may not reflect the exact exchange rate used for bid calculations.

- 4.9 **Technical Downtime:** In the unlikely event that the **Website** or **MobileApp** is inaccessible to bidders or partially disabled due to **Technical Downtime** at any time during the half an hour prior to the scheduled closing time of the auction for any of the **Lot** groups, the closing time of that **Lot** group and subsequent **Lot** groups will be extended by the duration of such **Technical Downtime**. In case the **Technical Downtime** extends beyond the closing time for a particular **Lot** group, the **Website** and the **MobileApp**, as the case may be, shall, after the **Technical Downtime**, show the auction for the particular **Lot** group as closed. However, the closing time for such **Lot** group and subsequent **Lot** groups shall be extended by the duration of the **Technical Downtime** and appropriate details of the extension shall be published on the **Website** shortly after recovery from the **Technical Downtime**. Bids recorded prior to any **Technical Downtime** will 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** and any determination made by **Us** in respect of extension of the closing time shall be final.
- 4.10 Due to the nature of internet and/or mobile traffic, there may be an unpredictable time-lag between a bidder placing a bid, and that bid being received by **Us**. Therefore, although a bidder may have placed his/her bid prior to the closing time, the bid may be received by **Us** after the closing time for the **Lot** in respect of which the bid has been placed and shall, in such an event, be rejected. In order to prevent bids being rejected in such a manner, bidders may set proxy bids/automatic bids on **Lots** which the bidder wishes to bid for.
- 4.11 Proxy bids may be recorded with **Us** 12 hours prior to the closing time, subject to the other provisions of these conditions for sale, including any limits imposed by **Us** on the number of bids that a bidder

may place. Proxy Bids are accepted from bidders once they have been given bidding access for the auction and may be entered prior to auction start and up until the auction closes.

4.11a Once a bid is registered in **Our** system, whether placed by an active bidder or by proxy, it is immediately and automatically displayed for all registered users to see.

4.12 Bidders are advised to keep their login ID and password secure at all times. **We** will hold the bidder responsible for all bids placed using their login ID and password, whether via the **Website** or through the **MobileApp**. Bidders choosing to bid via telephone are advised to re-set their passwords at the close of the auction.

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 also bid in charity auctions that are held on the **Auction Platform**.

4.14 **Our** auction platform does not allow any bids to be placed by **Us** on behalf of a seller. All bids recorded are from registered bidders.

4.15 **We** have the right to exercise reasonable discretion in setting bid increments, 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** will be conclusive.

4.16 **We** reserve the right not to award the winning bid to the bidder with the highest bid at the closing date if **We** deem it necessary to do so.

4.17 **We** shall retain the right to display the results of the sale and **Lot** details sold by **Us**, including catalogue

descriptions and prices on the **Website** at all times, including after the completion of the sale. **We** regret that **We** cannot agree to requests to remove these details from the **Website**.

4.18 At **Our** discretion, 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. Notwithstanding the above, in the event that there is a bid lower than such minimum value and there is no competing higher bid, then **We** may, at **Our** discretion, execute the **Lot** at such lower value.

4.19 The closing bid is considered a winning bid, only if the bid equals or exceeds the **Reserve Price**. If the closing bid on a particular lot is below the **Reserve Price**, it will not be considered a winning bid and the lot will be deemed unsold. However, if the closing bid belongs to a proxy bidder and is below the **Reserve Price**, but the proxy bidder’s maximum bid price exceeds or equals the **Reserve Price**, then the lot will be sold to the proxy bidder at the **Reserve Price**.

### 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 **Lots** and other additional charges that may be incurred by **Us**, if any, including shipping and handling of the **Lot** and additional levies.

5.2 The title to the **Lot** shall pass from the seller to **Us** outside the territory of the United States of America.

The title to the **Lots** purchased shall pass to the winning bidder at the time that bidding is closed for each **Lot** and such winning bidder shall thereafter assume full risk and responsibility for such **Lot**. In any event, the **Lots** purchased will not be released or shipped out to the winning bidder or his/her 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 USD 1,000,000 (ii) 15% of the winning bid value in excess of USD 1,000,000 up to and including USD 1,600,000 and (iii) 12% of the winning bid value in excess of USD 1,600,000.

For **Lots** being shipped from India, a service tax on the **Buyer’s Premium** shall be to the account of the winning bidder. This is applicable for deliveries within India as well as overseas.

5.4 Irrespective of the currency in which the bidders have placed their bids, 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 (or its INR equivalent) 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 The winning bidder shall pay the sale price and **Buyer’s Premium** in full (including applicable taxes and other charges, if any) within 7 business days from the closing date of the auction. No shipment or delivery of the **Lots** will be made to the winning bidder if the sale price and **Buyer’s Premium** (including 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 **Lot** has been completed. Payments will not be accepted 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 **Lots** will be shipped. The winning bidder shall also be responsible to ensure that the concerned **Lot** is freely importable into his/her 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 **Lot** shall be borne by the winning bidder. The **Lot(s)** 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” under the Antiquities and Art Treasures Act of 1972 cannot be exported outside India. If you are the successful bidder for any such **Lot**, you agree not to export such **Lot** outside India. Each winning bidder is solely responsible for meeting the requirements of the Antiquities and Art Treasures Act of 1972 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 **Lot** from **Us** in person and if such **Lot** is not collected by the winning bidder within 30 days of the payment formalities being completed, **We** shall arrange for storage of the **Lot** at the winning bidder’s expense, and shall only release the **Lot** 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 **Lot** 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 **Lot** purchased by the winning bidder.

#### 6. Authenticity Guarantee

6.1 **We** provide a limited guarantee on the authenticity of the **Lots** for a period of one year from the date of the auction of such **Lots**. Under this limited guarantee, **We** only 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 **Lot** is in **Our** possession. **We** do not guarantee any other attribute of such **Lot**.

6.2 In the unlikely event that within one year from the sale of the **Lot** through auction, it is proved by the winning bidder, to **Our** reasonable satisfaction, that the **Lot** 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 **Lot**.

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 **Lots**);
- (ii) the concerned property in the **Lot** is returned to **Us** in the same condition that it was in at the time of delivery of such property in the **Lot** to the winning bidder; and

- (iii) the concerned property in the **Lot** 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 **Lot** 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 **Lot** 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 **Lot** 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 concerned property in the **Lot** 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 **Lots** (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 **Lot** in the sale, or for any mistakes in the description of the **Lots**, or for any faults or defects in the **Lots**, or for any other act or omission whatsoever. **We** offer no guarantee or warranty other than the limited guarantee set out in paragraph 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. Copyright

All content of **Our Auction Catalogue**, the print catalogue, eCatalogue and content on the **Website** and the **MobileApp** are copyright protected in favour of "Saffronart". All trademarks, names, brand names, etc. used in the print **Auction Catalogue** and on the **Website** and the **MobileApp** are either trademarks or registered trademarks of Saffronart, or of their respective owners. Any rights not expressly granted herein are reserved. No image, illustration or written material may be used or required without **Our** prior written permission. **We** and the seller(s) make no representation or warranty that the winning bidder of a **Lot** will acquire any copyright or other reproduction rights in it.

#### 10. Legal Notices

10.1 **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**.

10.2 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.

#### 11. 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.

#### 12. Governing Law and Jurisdiction

12.1 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.

12.2 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.

#### 13. Symbols used in this catalogue

❖ **Lots** marked with ❖ are not situated in India and therefore, may only be bid for and purchased in USD. Persons residing in India, wishing to bid in USD must be eligible under the various foreign exchange regulations to make payments overseas. Please contact Saffronart for further details.

△ **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.

○ The seller of **Lots** marked with ○ is guaranteed a minimum price. This guarantee may be provided by Saffronart, or jointly by Saffronart and any third party, or any third party.

**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 the **Lot(s)** by the winning bidder.

- 4. **Lot/Lots:** An item to be offered at the online auction, including two or more items to be offered at the online 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. **Technical Downtime:** The time period during which **Our** server or **Website** or **MobileApp** is not in operation due to a malfunction.
- 9. **Website:** **Our** website for the purposes of the online auction, located at the URL www.saffronart.com.

THE TIES THAT BIND: SOUTH ASIAN MODERN AND CONTEMPORARY ART  
30 NOVEMBER – 1 DECEMBER 2016

**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 USD / 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.

<b>Below \$5001</b>	<b>\$100,001 - \$500,000</b>
• By \$100 up to \$1,000	• By \$10,000 up to \$150,000
• By \$150 up to \$2,500	• By \$15,000 up to \$200,000
• By \$250 up to \$5,000	• By \$20,000 up to \$250,000
	• By \$25,000 up to \$500,000
<b>\$5,001 - \$10,000</b>	<b>\$500,001 - \$1,000,000</b>
• By \$500 up to \$7,500	• By \$50,000 up to \$750,000
• By \$750 up to \$10,000	• By \$75,000 up to \$1,000,000
<b>\$10,001 - \$50,000</b>	<b>\$1,000,001 - \$5,000,000</b>
• By \$1,000 up to \$15,000	• By \$100,000 up to \$2,000,000
• By \$1,500 up to \$25,000	• By \$150,000 up to \$3,000,000
• By \$2,500 up to \$50,000	• By \$200,000 up to \$4,000,000
<b>\$50,001 - \$100,000</b>	• By \$250,000 up to \$5,000,000
• By \$5,000 up to \$75,000	
• By \$7,500 up to \$100,000	

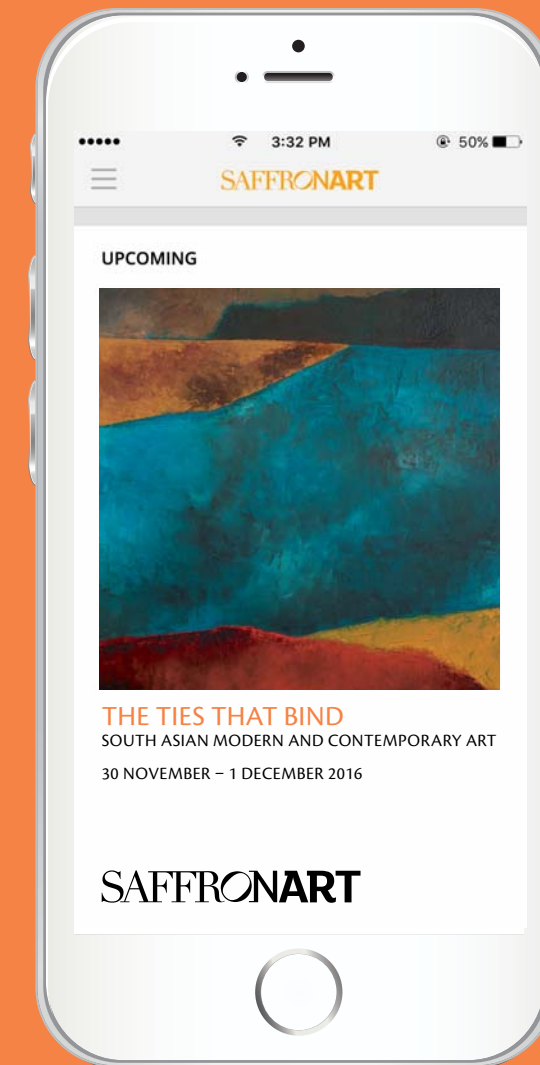
INR increments are subject to change depending on the exchange rate for the auction.

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 USD 1,000,000; 15% of the winning bid value in excess of USD 1,000,000 up to and including USD 1,600,000; and 12% of the Winning Bid in excess of USD 1,600,000. 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 for 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.com, 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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## CLOSING SCHEDULE

### Auction Closing

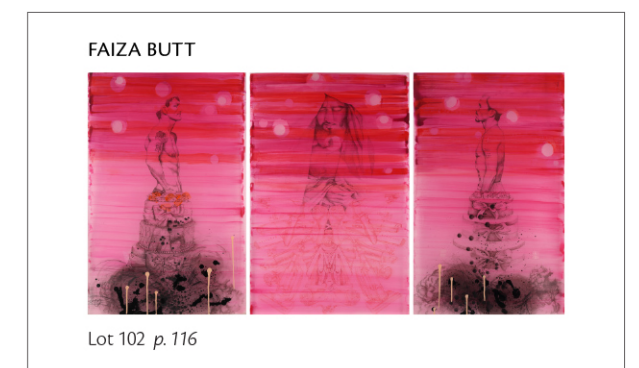
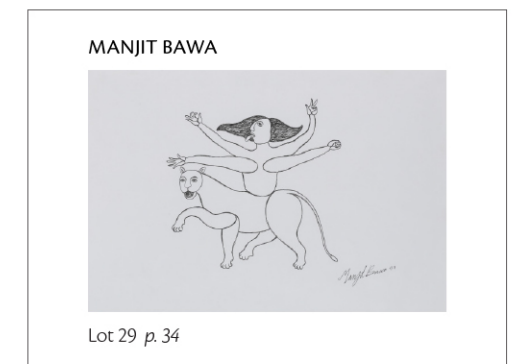
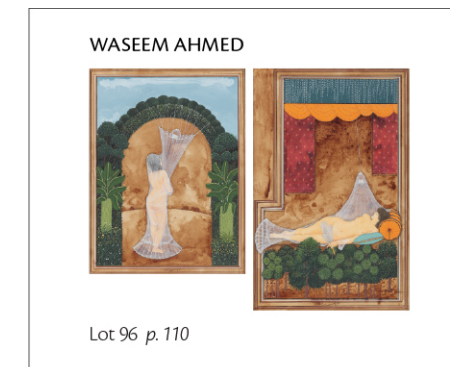
For your convenience, especially if you are bidding on multiple lots, groups of lots are scheduled to close at different times on 1 December 2016.

Pre-determined groups of lots will close according to the bid-closing schedule below unless a bid is recorded within a span of 2 minutes prior to the lot's scheduled closing time. In this case, the countdown clock for that lot will be reset to 2 minutes and the lot closing time will be extended accordingly. Bidding on any lot will only end if there is no bid recorded for a span of 2 minutes.

Lots have been allotted into groups, and the closing schedule for the various groups is as follows:

Groups	Lot Number	Closing Time (India)	Closing Time (US Eastern)	Closing Time (US Pacific)	Closing Time (UK)	Closing Time (Japan)	Closing Time (Hong Kong)
1	1-28	8 PM	9.30 AM	6.30 AM	2.30 PM	11.30 PM	10.30 PM
2	29-54	8.15 PM	9.45 AM	6.45 AM	2.45 PM	11.45 PM	10.45 PM
3	55-84	8.30 PM	10 AM	7 AM	3 PM	12 AM (2 December 2016)	11 PM
4	85-113	8.45 PM	10.15 AM	7.15 AM	3.15 PM	12.15 AM (2 December 2016)	11:15 PM
5	114-138	9 PM	10.30 AM	7.30 AM	3.30 PM	12:30 AM (2 December 2016)	11:30 PM

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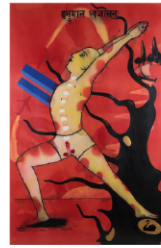
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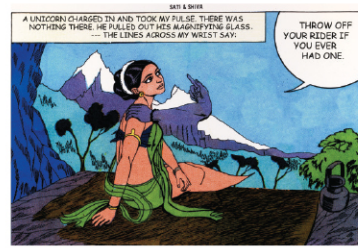
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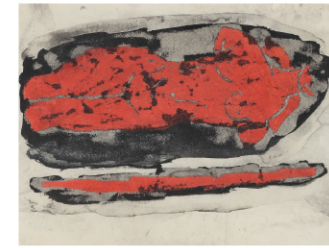
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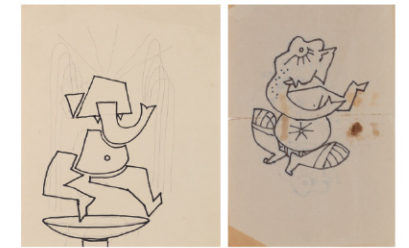
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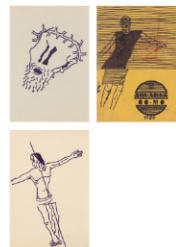
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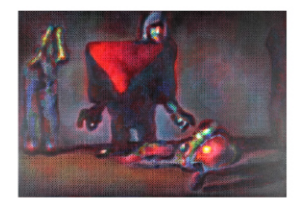


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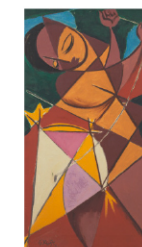
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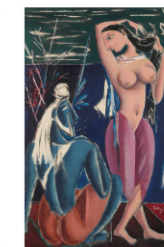


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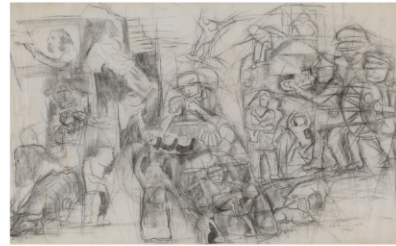
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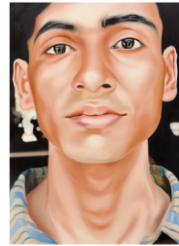


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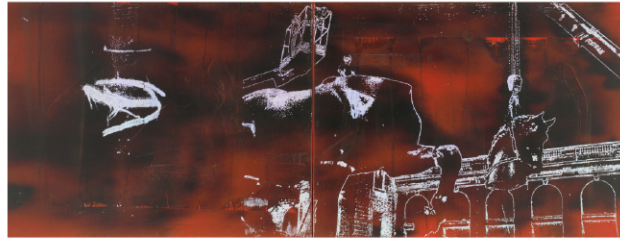
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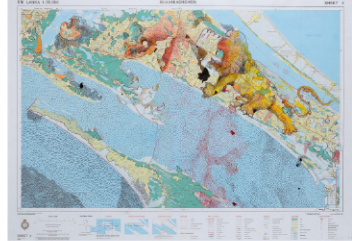
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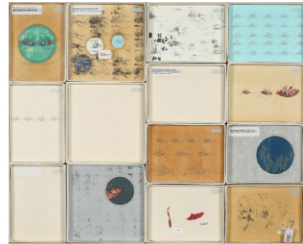
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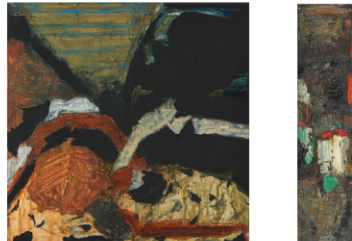
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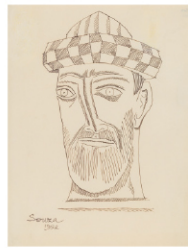
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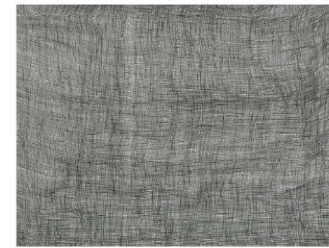


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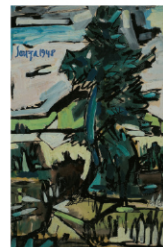
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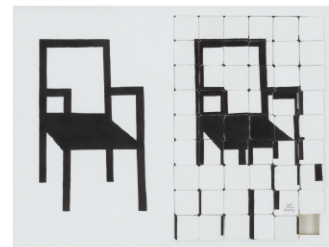
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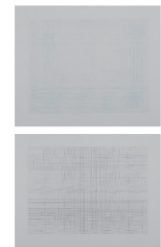
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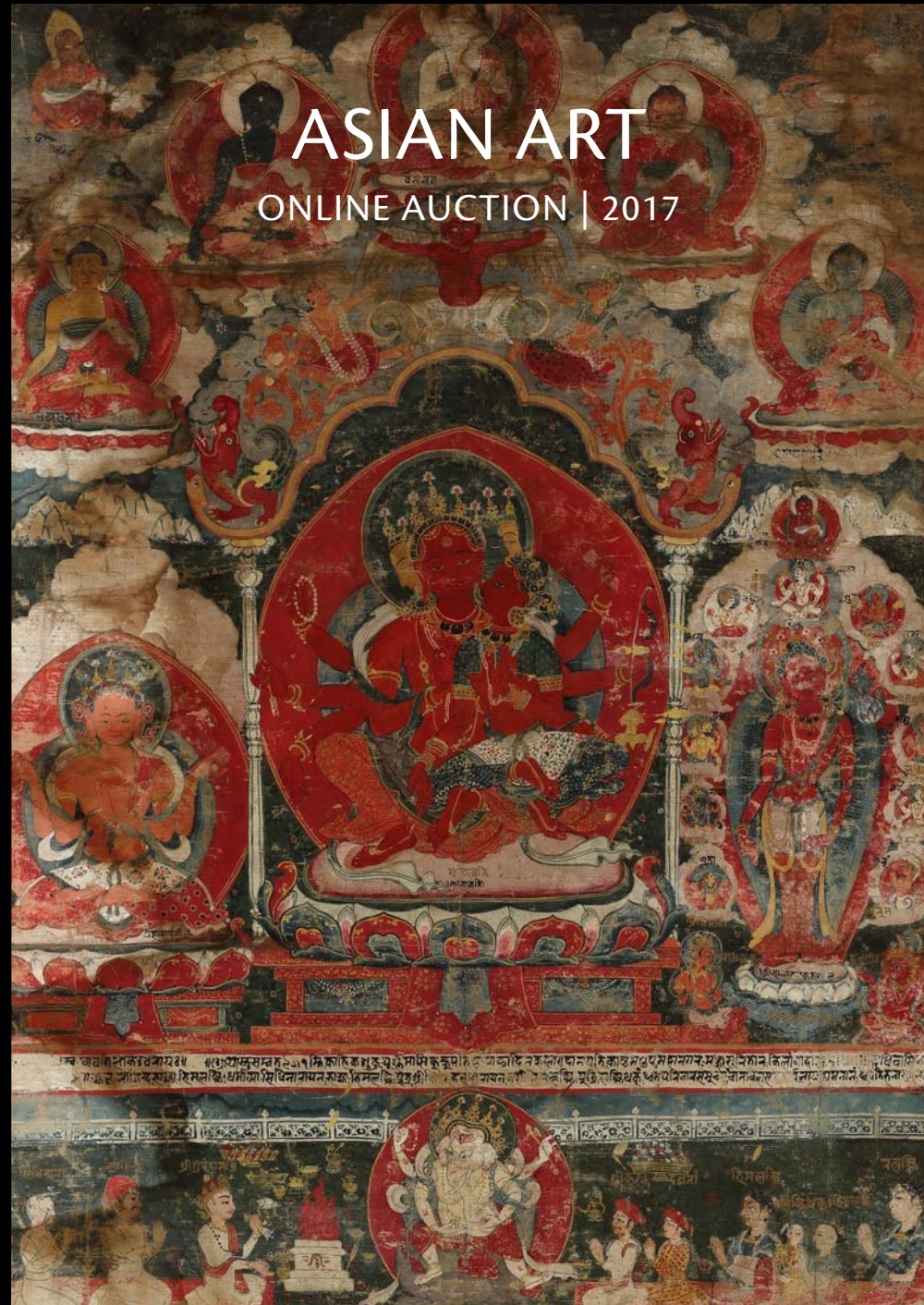


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ASIAN ART  
ONLINE AUCTION | 2017

UMA – MAHESHWARA FLANKED BY DEITIES  
NEPAL, CIRCA 15<sup>TH</sup> CENTURY, Distemper on cloth, 31.25 x 20.5 in

**SAFFRONART**

ACCEPTING CONSIGNMENTS

[auction@saffronart.com](mailto:auction@saffronart.com)

Mumbai: +91 22 2436 4113 | New Delhi: +91 99992 00441  
New York: +1 212 627 5006 | London: +44 20 7409 7974

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MUMBAI | LIVE | 16 FEBRUARY 2017



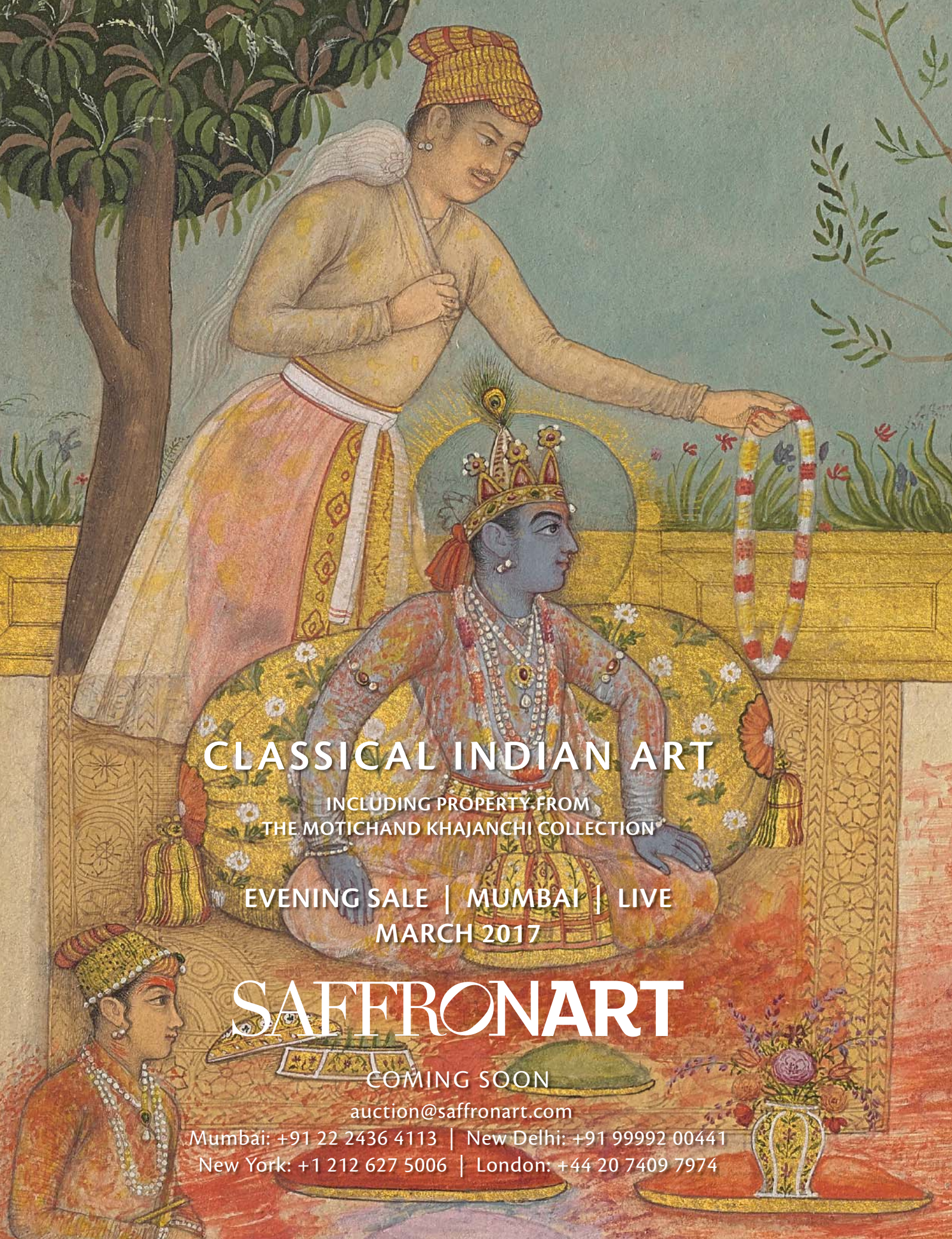
V S GAITONDE, *Untitled (Portrait of Bhanu)*, 1952, Oil on canvas, 20.25 x 17.75 in  
Estimate: Rs 2,00,00,000 - 3,00,00,000

**SAFFRONART**

ACCEPTING CONSIGNMENTS

[auction@saffronart.com](mailto:auction@saffronart.com)

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## 20TH CENTURY DESIGN

ONLINE AUCTION | 2017



A PAIR OF OCCASIONAL CHAIRS, Teakwood, fabric, 26 x 28 x 27 in  
Sold at: Rs 2,74,562 | \$ 5,384

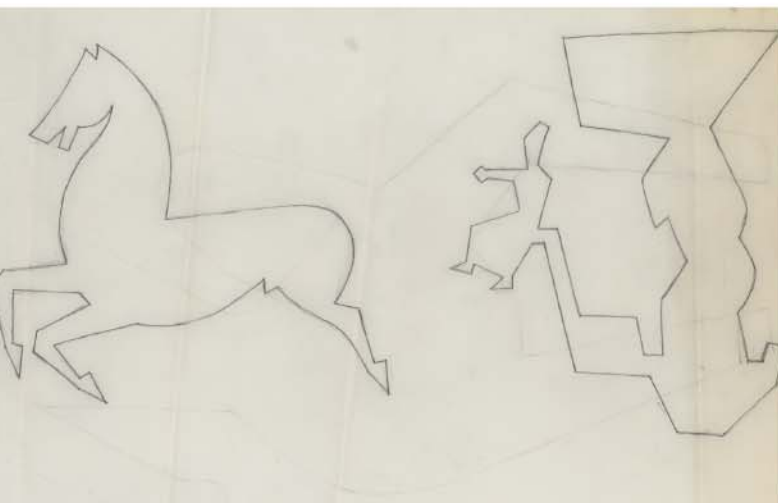
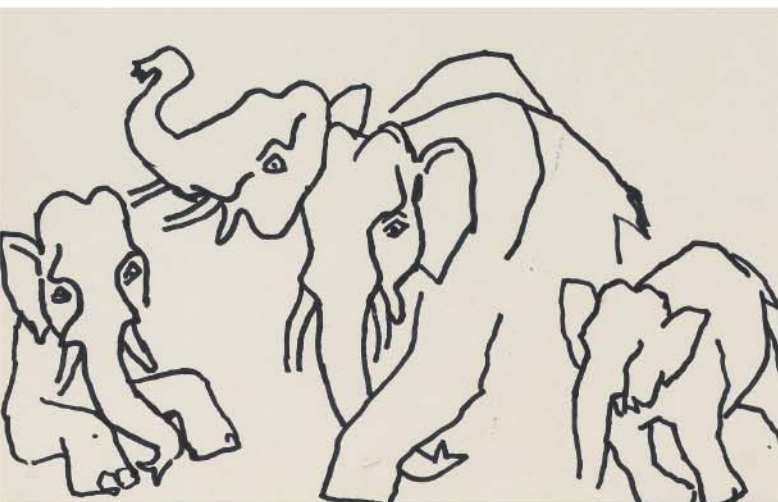
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