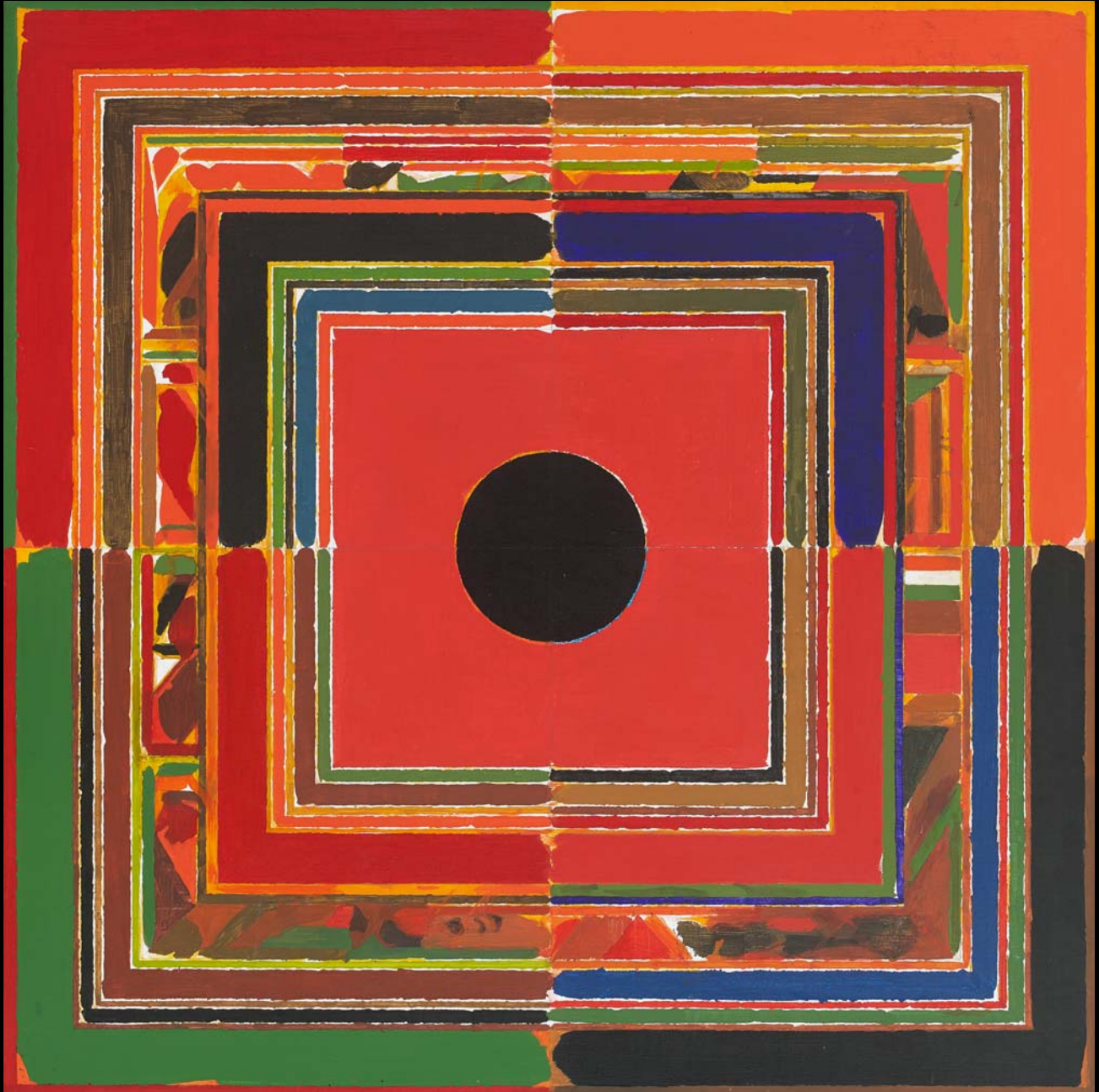


FROM CLASSICAL TO CONTEMPORARY

ONLINE AUCTION | 6 – 7 DECEMBER 2017



SAFFRONART



YOU STANZ

YOUR LUCK THIS WEEK

THE MIDDLE OF





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AUCTION

All bidding will take place on saffronart.com. All lots are published in the printed catalogue and may also be viewed on the website. Select lots may also be viewed at Saffronart in London, New Delhi and Mumbai by appointment.

AUCTION DATES

Start: Wednesday, 6 December 2017, 9 am Indian Standard Time
(10.30 pm US Eastern Time on 5 December 2017, and 3.30 am UK Time on 6 December 2017)

Close: Thursday, 7 December 2017, 9.15 pm Indian Standard Time
(10.45 am US Eastern Time, and 3.45 pm UK Time on 7 December 2017)

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

PREVIEW AND VIEWINGS

LONDON

Preview and cocktails:

Wednesday, 8 November 2017
6.30 – 9 pm

Viewings:

9 November – 6 December 2017
11 am – 7 pm, Monday to Friday
Saturday and Sunday by appointment

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

NEW DELHI

Preview and cocktails:

Thursday, 16 November 2017
7 pm onwards

Viewings:

17 - 24 November 2017
11 am – 7 pm, Monday to Saturday
Sunday by appointment

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

MUMBAI

Preview and cocktails:

Thursday, 30 November 2017
7 pm onwards

Viewings:

1 – 7 December 2017
11 am – 7 pm, Monday to Saturday
Sunday by appointment

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

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USA The Fuller Building, 595 Madison Avenue, Suite 1207, New York, NY 10022

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



LOTS 1-20

Closing Time: Wednesday, 7 December 2017

8 pm (IST)

9.30 am (US Eastern Time)



Collected over a period of forty years, lots 1-18 are part of the private collection of a former civil servant from Allahabad. Together they represent his journey across India as he was posted at various places during his career. This exposure to a variety of traditions and craftsmanship in North India led to his interest in Indian aesthetics. His connoisseurship of the ancient arts is associated with many anecdotes, including that of his first acquisition, on first sight, of a 150-year-old statue from an acquaintance. This purchase, although an impulsive buy, developed into a lifelong passion.

In the years that followed, he spent much of his time feeding his intellectual appetite for history and antiquities. He sought and studied literature on the history of Indian and South Asian art, and consulted renowned historians and academics to increase his own knowledge on the subject. Over the course of four decades, he invested his savings into art and antiquities and built a formidable collection, most of which is focussed on stone sculptures. He was of the belief that this cultural wealth was meant to be shared with the world, and donated a section of his collection to a museum to form part of India's historical archives. The collection in this catalogue is an homage to his legacy and it is hoped that it will inspire genuine appreciation for the cultural heritage of India among collectors old and new.



PROPERTY FROM AN IMPORTANT FAMILY COLLECTION (LOTS 1-18)



a



b

1
MOTHER GODDESS

UTTAR PRADESH, CIRCA 100 BCE-200 CE

Terracotta

a) 7.75 in (20 cm) high

b) 8.25 in (20.8 cm) high

\$ 1,250 - 1,565

Rs 80,000 - 1,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY

(Set of two)

PROVENANCE

Property from an Important Family Collection

The oldest examples of terracotta sculpture in South Asia date to 3000 BC, and have been found in Mohenjo-Daro in the Sindh region, and Harappa in the Punjab. In the present lot, the two female terracotta figurines were most likely fertility goddesses. Female goddesses were worshipped throughout the ancient world, from Central Europe to Western Asia. Both figurines seen here have heavy ornamentation in the form of elaborate headgear with stamped rosettes, large earrings, chokers, chains, and girdles. Facial features are clearly detailed, and the hair forms thick locks that hang down by the ears. The arms and legs are tapered towards the feet. Both forms are voluptuous, which was considered a sign of fertility.

For similar sculptures, see Dr. Ananda Coomaraswamy, "Archaic Indian Terracottas," *Marg*, Volume VI Number 2, Mumbai: Marg Publications, 1953, p. 22, figs. 5 and 6.



2

MOTHER GODDESS AND MALE FIGURE

UTTAR PRADESH, CIRCA 100 BCE-200 CE

Terracotta

a) 9.25 in (23.5 cm) high

b) 9.25 in (23.2 cm) high

c) 4.5 in (11.7 cm) high

\$ 940 - 1,250

Rs 60,000 - 80,000

NON-EXPORTABLE REGISTERED ANTIQUITY

(Set of three)

PROVENANCE

Property from an Important Family Collection



3

**BUST OF BODHISATTVA
AVALOKITESHVARA**

UTTAR PRADESH, CIRCA 7TH/8TH CENTURY

Sandstone

20.75 in (53 cm) high

\$ 9,375 - 12,500

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

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from an Important Family Collection

This bust of Bodhisattva Avalokiteshvara, the future Buddha, wears a tiara with a single jewel. The transcendent Buddha Amitabha in a seated pose is carved to be the centrepiece of his elaborate hairdo. Locks of hair cascade down to the shoulders of the sculpture. His elongated earlobes are adorned by hooped earrings, and around his neck is a string of pearls. The large, half-open eyes and full lips are characteristic of Gupta influences, while the sharp nose and flaring nostrils amplify the beauty of the Bodhisattva's countenance.



4

MALE DEITY

UTTAR PRADESH, CIRCA 9TH CENTURY

Sandstone

26 in (66 cm) high

\$ 9,375 - 12,500

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

**NON-EXPORTABLE
REGISTERED ANTIQUITY**

PROVENANCE

Property from an Important
Family Collection



5

TARA

BIHAR OR WEST BENGAL, CIRCA 10TH CENTURY

Phyllite

11.75 in (29.8 cm) high

\$ 6,250 - 9,375

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

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from an Important Family Collection



6

AVALOKITESHVARA PADMAPANI

UTTAR PRADESH, CIRCA 9TH/10TH CENTURY

Sandstone

17 in (43.4 cm) high

\$ 6,250 - 9,375

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

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from an Important Family Collection





8 PARINIRVANA

The final nirvana, or *parinirvana*, signifies the Buddha's end of cycle of rebirth. This scene is depicted above the central figure, where the Buddha reclines in a peaceful sleep, surrounded by his devotees in the city of Kushinagar.

4 TAMING THE MAD ELEPHANT

The Buddha proves his divinity by calming a wild elephant about to trample him in Rajagriha. This event is depicted on the top left.

3 TURNING THE WHEEL OF LAW

The scene above Queen Maya shows the Buddha delivering his first sermon on the doctrine of the Middle Path at Deer Park, Sarnath.

2 ENLIGHTENMENT

The central figure shows an ornamented Prince Siddhartha, touching the Earth to call her to witness his enlightenment and triumph over temptation. Prince Siddhartha attained enlightenment after 49 days of meditation under a Bodhi tree in Bodhgaya.

1 BIRTH

The figure at the bottom left is Queen Maya, who dreamt of a white elephant in her womb, following which she discovered she was pregnant with Prince Siddhartha, the future Buddha. Queen Maya gave birth to him standing against a tree in a *sala* grove in Lumbini, Nepal.

5 DESCENT FROM TRAYASTRIMSRA HEAVEN

Queen Maya passed away shortly after delivering Prince Siddhartha. Following his enlightenment, Buddha ascended to heaven to visit Queen Maya and preach to her. After seven months, he descended to the city of Sankashya. This is depicted on the top right.

6 MIRACLES AT SRAVASTI

The centre-right scene shows Buddha performing miracles at Sravasti, including levitation and multiplying his form, in the presence of those who doubted his powers.

7 MONKEY OFFERING HONEY

In the city of Vaishali, Buddha was given alms by a monkey. The jubilant monkey then falls into a well, unable to overcome his excitement. This scene is depicted on the bottom right.

7

BUDDHA

BIHAR, CIRCA 10TH CENTURY

Phyllite

14.75 in (37.5 cm) high

\$ 12,500 - 15,625

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

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from an Important Family Collection



This stele depicts eight major events in the life of Buddha, beginning with the birth of Prince Siddhartha and ending with the Buddha's nirvana. Each event is represented by a single scene.

8

ATTENDANT WITH FRUITS

MADHYA PRADESH OR UTTAR
PRADESH, CIRCA 9TH CENTURY

Sandstone
23.25 in (59.2 cm) high

\$ 12,500 - 15,625
Rs 8,00,000 - 10,00,000

**NON-EXPORTABLE
REGISTERED ANTIQUITY**

PROVENANCE
Property from an Important
Family Collection



9

CELESTIAL MUSICIAN

GUJARAT OR RAJASTHAN, CIRCA 12TH CENTURY

Sandstone
14.5 in (36.8 cm) high

\$ 4,690 - 7,815
Rs 3,00,000 - 5,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE
Property from an Important Family Collection



10

DEITY

UTTAR PRADESH OR MADHYA PRADESH, CIRCA 12TH CENTURY

Sandstone

15.25 in (39 cm) high

\$ 3,910 - 5,470

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

**NON-EXPORTABLE
REGISTERED ANTIQUITY**

PROVENANCE

Property from an Important
Family Collection



11

ATTENDANT WITH BIRD

MADHYA PRADESH OR UTTAR
PRADESH, CIRCA 10TH CENTURY

Sandstone

24.25 in (61.3 cm) high

\$ 9,375 - 12,500

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

**NON-EXPORTABLE
REGISTERED ANTIQUITY**

PROVENANCE

Property from an Important Family
Collection



12

DANCING GANESHA

MADHYA PRADESH OR RAJASTHAN,
CIRCA 10TH/11TH CENTURY

Sandstone

17 in (43.2 cm) high

\$ 12,500 - 15,625

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

**NON-EXPORTABLE REGISTERED
ANTIQUITY**

PROVENANCE

Property from an Important Family Collection

This sculpture shows a dancing Ganesha, or *Nritya-Ganapati*. This form of Ganesha could be seen in temples in North and Central India by the 8th century. Ganesha holds a battle-axe in his rear right hand. In his primary right hand, he holds what resembles a tusk, and in his left hand, he holds a plate of *modaks*. Ganesha's rotund body gracefully adopts the *kshipta* pose, where the right foot is raised to form the *kunchita* step, and the left leg is bent to support the weight of the body. His plump legs, arms and torso bring out his childlike, endearing persona. He wears an elaborate crown, and other ornaments are carved in detail. Ganesha's trunk coils elegantly to his left, and both his tusks are prominent.



13

GANESHA

RAJASTHAN, CIRCA 17TH CENTURY

Sandstone

11.25 in (28.8 cm) high

\$ 3,910 - 5,470

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

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from an Important Family Collection



14

LAKSHMI NARAYANA

RAJASTHAN, CIRCA 8TH/9TH CENTURY

Schist

27.25 in (69.5 cm) high

\$ 18,750 - 28,125

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

**NON-EXPORTABLE
REGISTERED ANTIQUITY**

PROVENANCE

Property from an Important Family Collection

The sculpture depicts Lord Narayana, a manifestation of Vishnu, with his consort, Lakshmi, both with halos around their heads. Standing in *samapada*, Narayana holds a conch and probably a discus. Narayana's coiffure resembles a crown, and his soft facial features form a pleasing demeanour. His vestments and ornaments are meticulously detailed. Narayana's rear left hand embraces Lakshmi lovingly, who is carved with equal attention to detail.

Lakshmi's lower garment is secured with a belt. The sash draped around her lower body goes around her left arm, and each crease and fold is detailed with care. The sash, and Lakshmi's narrow waist, are features seen in sculptures from the early period. Standing in *samapada*, Lakshmi holds a rosary in her right hand, and a water pot in her left. The water pot was an attribute characteristic of early sculptures of Lakshmi, and was later replaced by other attributes. To Lakshmi's right is a bow, an uncommon attribute. The sculpture is carved in high relief, and is a rare and early example of its type. The grouping closely corresponds with early representations of Shiva Parvati and various elements can be interpreted for both iconographies.



15

HARIHARA

UTTAR PRADESH, CIRCA 10TH/11TH CENTURY

Sandstone

7.25 in (18.3 cm) high

\$ 3,910 - 5,470

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

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from an Important Family Collection



The combined form of Shiva and Vishnu as Harihara has been variously represented by artists through the ages.



Adoration of Harihara, Kangra, circa 1820
Saffronart, Mumbai, 9 March 2017, lot 46

16

VISHNU

UTTAR PRADESH, CIRCA 12TH CENTURY

Sandstone

17.75 in (45 cm) high

\$ 4,690 - 7,815

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

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from an Important Family Collection



17

VARAHA

RAJASTHAN, CIRCA 11TH/12TH CENTURY

Red sandstone
14.75 in (37.3 cm) high

\$ 3,910 - 5,470
Rs 2,50,000 - 3,50,000

NON-EXPORTABLE
REGISTERED ANTIQUITY

PROVENANCE

Property from an Important
Family Collection



Relief depicting Varaha, the boar incarnation of Vishnu, Udayagiri Caves, Madhya Pradesh, circa 5th century
Source: Wikimedia Commons



18

ATTENDANT WITH FLYWHISK

UTTAR PRADESH OR MADHYA PRADESH, CIRCA 10TH/11TH CENTURY

Sandstone
20.5 in (52.2 cm) high

\$ 6,250 - 9,375
Rs 4,00,000 - 6,00,000

NON-EXPORTABLE
REGISTERED ANTIQUITY

PROVENANCE

Property from an Important
Family Collection



PROPERTY OF AN IMPORTANT COLLECTOR, NEW DELHI

19

ATTENDANT WITH CHILDREN

MADHYA PRADESH OR UTTAR PRADESH, CIRCA 10TH/11TH CENTURY

Sandstone

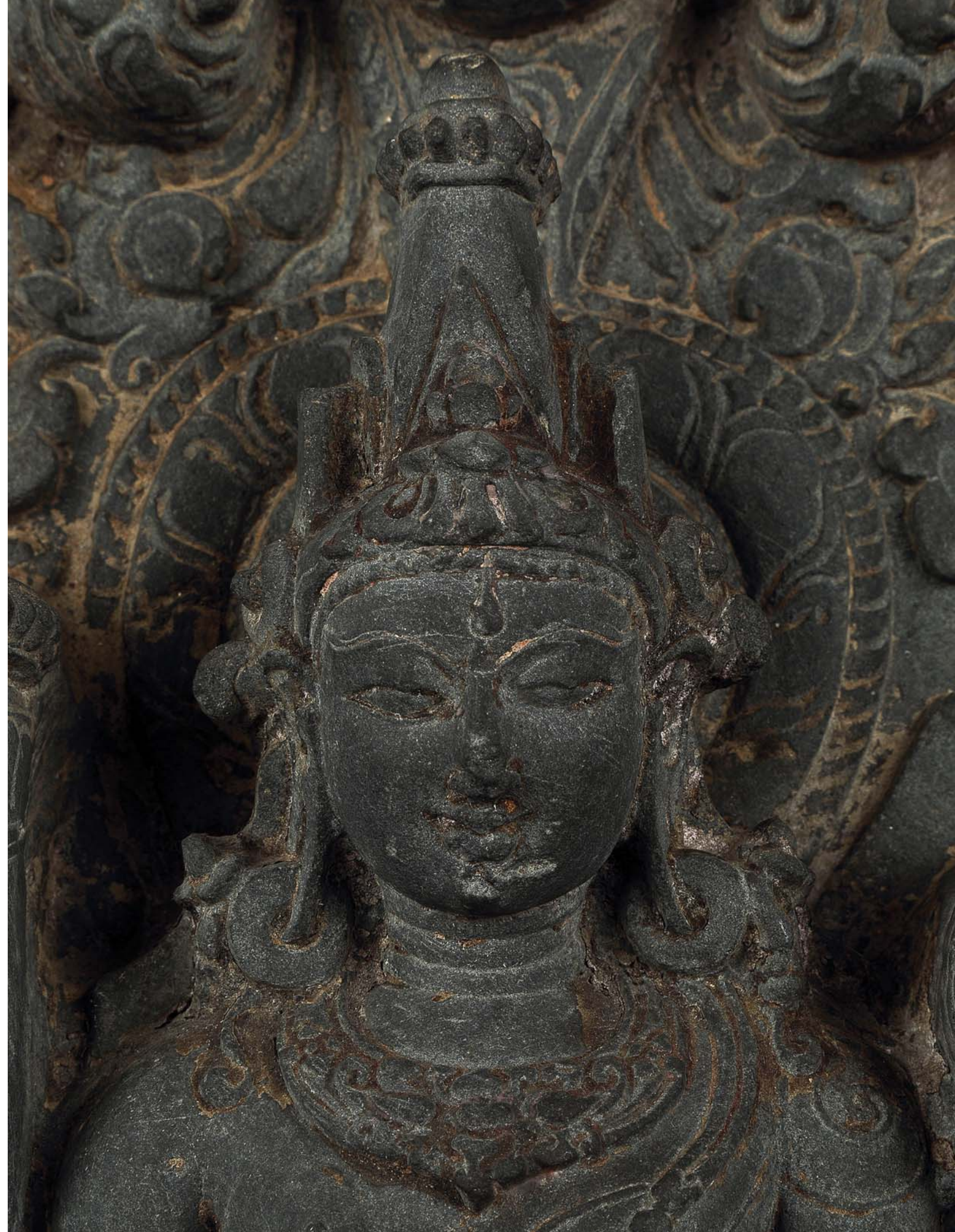
4 in (10.2 cm) high

8.5 in (21.6 cm) wide

\$ 3,910 - 5,470

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

NON-EXPORTABLE REGISTERED ANTIQUITY





Lower right detail

PROPERTY OF A GENTLEMAN

20

VISHNU WITH HIS RETINUE

WEST BENGAL, 10TH/11TH CENTURY

Phyllite

21.75 in (55.2 cm) high

\$ 23,440 - 31,250

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

NON-EXPORTABLE REGISTERED ANTIQUITY

This intricately carved stele shows a depiction of Vishnu, or Vasudeva, who was popular in ancient Bengal. Pratapaditya Pal observes that this particular iconography follows descriptions given in the Matsyapurana, either from the 5th century or an earlier religious text. He writes that in the relevant passages, "Vasudeva should hold the club and the lotus on the right and the wheel and the conch on the left. The two spouses, Sri and Pushti, should accompany him, and the surrounding archway should be adorned with celestials: *vidyadhara* (holders of knowledge) and *gandharva* (musicians), various floral designs (*patravalli*), and animal motifs." (*Asian Art at the Norton Simon Museum, Volume 1: Art from the Indian Subcontinent*, Pasadena: Norton Simon Museum of Art, 2003, p. 197) True to this description, Vishnu holds his attributes. The lotus attribute is shown as a small flower attached to the open palm of his lower right hand.

Vishnu is accompanied by Sri, seen with a lotus standing to his right, and Pushti with the *veena*, stands to his left. Sri and Pushti are Lakshmi and Saraswati respectively, and their attributes identify them as the two goddesses. Two smaller figures stand next to the goddesses: Padmapurusha to Vishnu's right, and Chakrapurusha to his left. On either side, two mythical lions are seen trampling elephants. Above Vishnu, two *vidyadhara* bring garlands as offerings, and a *kirtimukha* crowns the summit. Vishnu stands on a lotus pedestal, below which three adorants kneel in worship of the god and his consorts.





LOTS 21-40

Closing Time: Wednesday, 7 December 2017

8.15 pm (IST)

9.45 am (US Eastern Time)

Daniell's works are coveted by collectors for their historical context and the skill of technique that is largely lost today.



The Long Walk, Windsor Great Park, the Castle beyond
Christie's, London, 5 July 2011, lot 144
Sold for £73,250



Shivala Ghaut and Cheyt Singh's House near Benares
Christie's, London, 15 December 2016, lot 50
Sold for £485,000

This bucolic forest scene is a fine example of the work of English classical landscape artist and printmaker, William Daniell. Daniell was born in Surrey in 1769 and after his father's death in 1779, moved in with his uncle Thomas, a landscape artist himself who inspired and mentored Daniell. Between 1786 and 1794, Daniell accompanied his uncle to India as his assistant in making preparatory drawings and sketches for a series of prints that Thomas was working on. Together they collaborated on *Oriental Scenery*, a monumental six-volume work of 144 hand-coloured aquatint engravings, selected from those made during their years in India.

The Daniells' picturesque scenes of India, which

included famous buildings and pilgrimage sites, set a precedent that resulted in the Company style of painting in the 18th and 19th centuries. The moniker was borrowed from the British East India Company, whose expanding presence on the subcontinent created a demand for paintings and illustrations of the native landscape that they could send back as records of their time in the country. "It was thus a time of colonial takeover, but also a time of discovery of the exotic, and it defined how India was seen by painters such as Thomas and William Daniell." (Roland Steffan, "A picturesque journey through India 1786-1794," *The Newsletter*, No. 61, Autumn 2012, Leiden: International Institute for Asian Studies, online)

Portrait of William Daniell by Richard Westall, circa 1800s
Source: Wikimedia Commons



❖ 21

**WILLIAM
DANIELL** (1769–1837)

Deer in a Wooded Landscape

Oil on canvas
23.5 x 29.25 in (59.5 x 74 cm)

\$ 40,000 - 60,000
Rs 25,60,000 - 38,40,000

PROVENANCE:

Frost & Reed, London
Acquired from the above in 1989
Sotheby's, New York, 9 June 1989, lot 227

EXHIBITED:

Possibly at Royal Academy, London,
1828, No. 204 with the title *View in
Windsor Park, near Bishopsgate*

Almost a decade after his return to England, Daniell embarked on a journey of the British coastline painting watercolours for his greatest book yet—*A Voyage Round Great Britain*. Soon after, in 1822, "William Daniell was elected a Royal Academician on the strength of his oil paintings, but his principal living was made from publishing aquatints after watercolour views of British sites." (Matthew Hargraves, *Great British Watercolors*, New Haven: Yale University, 2007, online) Daniell's versatility as an artist is evident in his mastery over all three media.

The present lot, an oil on canvas titled *Deer in a Wooded Landscape*, was most likely painted between 1827 and 1830 when he became extremely interested in the scenery around Windsor and Eton. In 1827, 1828 and 1830, he exhibited a total of five oil paintings of Windsor Castle at Royal Academy exhibitions, and it is possible that the present lot was exhibited in 1828 with the title *View in Windsor Park, near Bishopsgate*. With its focus on nature and wilderness, the present lot demonstrates characteristics of Romanticism, which was the *zeitgeist* of early 19th century European art. Daniell's oil paintings from this period are considered to be among his finest.



a



b

22

GAGANENDRANATH TAGORE (1867 - 1938)

a) *Untitled*

Pencil on tracing paper
7.25 x 10.50 in (18.4 x 26.5 cm)

b) *Untitled*

Pencil on tracing paper
7.25 x 10.50 in (18.4 x 26.52 cm)

\$ 23,440 - 31,250

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

NON-EXPORTABLE NATIONAL ART TREASURE

(Set of two)

PROVENANCE:

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



23

GAGANENDRANATH TAGORE (1867 - 1938)

Untitled

Indistinctly inscribed 'K' and Initialled 'GT' (lower right)

Note inscribed in Bengali on the reverse, by Purnima Devi, identifying herself as the artist's second daughter, stating that it is her father's work and requesting information on a price

Circa 1920s

Watercolour on handmade paper pasted on mulberry paper on board
11.25 x 11 in (28.5 x 28 cm)

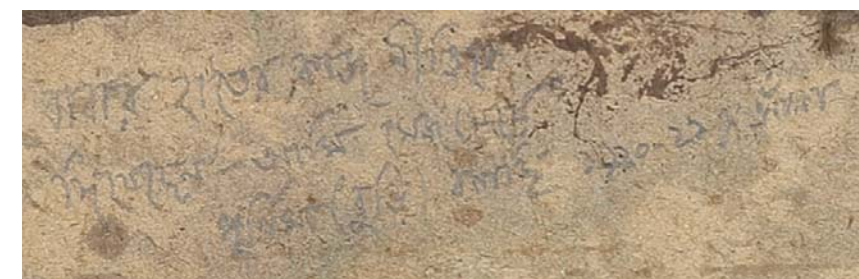
\$ 23,440 - 31,250

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

**NON-EXPORTABLE
NATIONAL ART TREASURE**

PROVENANCE:

From the collection of the artist
Inherited by his daughter, Purnima Devi
Thence by descent to his grandson,
Partha Chattopadhyay Thakur
Private Collection, Kolkata



Inscription on the reverse of the painting

24

NANDALAL BOSE (1882 - 1966)

Untitled

Signed and dated twice in Bengali with the artist's stamp (lower right)

1957

Watercolour on handmade paper

10.5 x 14 in (26.7 x 35.6 cm)

\$ 12,500 - 15,625

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

NON-EXPORTABLE NATIONAL ART TREASURE

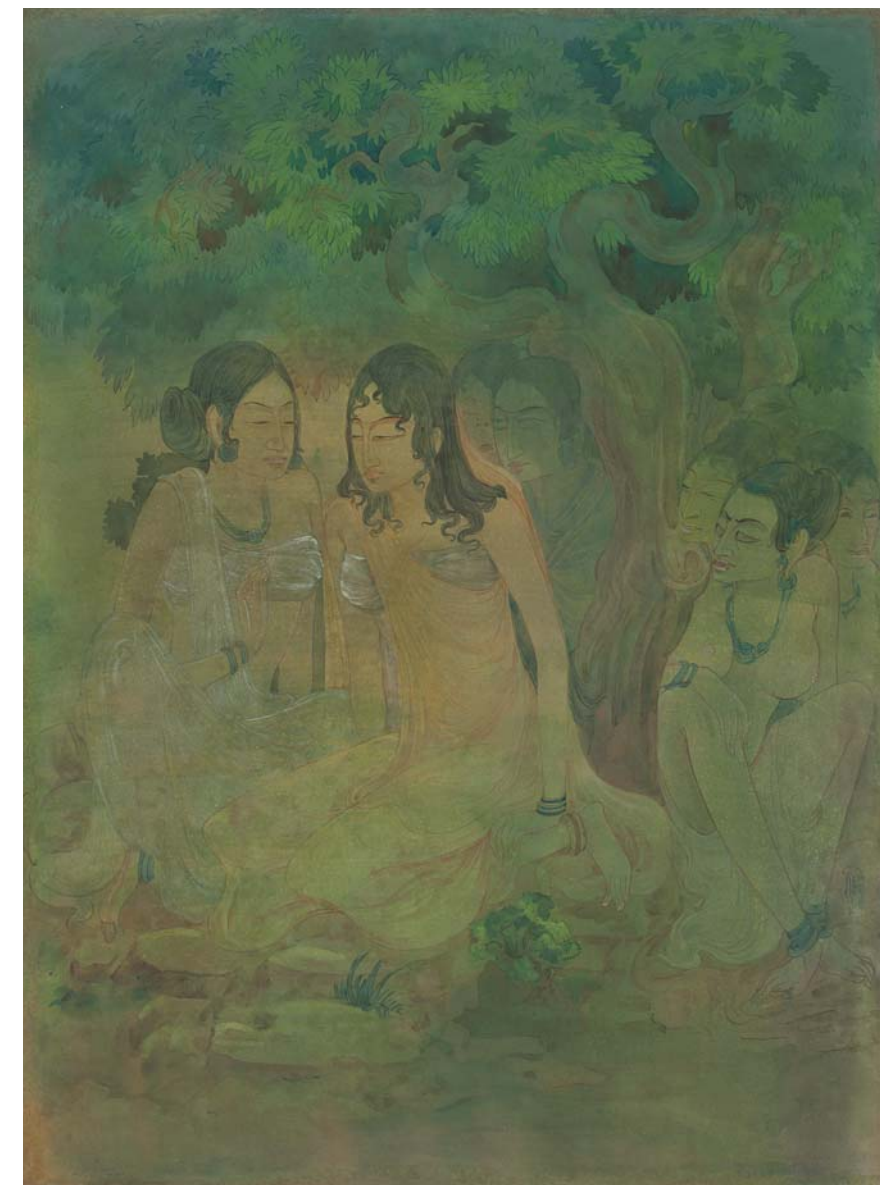
PROVENANCE:

From the collection of the artist

Inherited by his eldest son, Sri Bishwaroop Bose

Gifted by Bishwaroop Bose to Anshuman Hui

Private Collection, Kolkata



25

RAMGOPAL VIJAIVARGIYA (1905 - 2003)

Untitled

Signed in Devnagari (lower right)

Watercolour on paper pasted on tracing paper

27.5 x 20 in (69.8 x 50.8 cm)

\$ 18,750 - 28,125

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

PROVENANCE:

Acquired directly from the artist in the 1930s

Eminent Family Collection, Kolkata

Thence by descent

Private Collection, Kolkata



a



b



c

26

**MAHADEV VISVANATH
DHURANDHAR** (1867 - 1944)

a) *Untitled*

Initialed and dated 'M.V.D. 21.3.20' (lower right)
1920
Watercolour and pencil on paper pasted on board
7.5 x 4.25 in (18.9 x 10.7 cm)

b) *Untitled*

Initialed 'M.V.D' with artist's monogram (lower right)
Watercolour and pencil on paper pasted on board
5 x 3.5 in (12.5 x 9 cm)

c) *Untitled*

Initialed and dated 'M.V.D. 20.1.32' (lower right)
1932
Watercolour and pencil on paper pasted on board
7.5 x 4.5 in (18.9 x 11.4 cm)

\$ 7,815 - 10,940
Rs 5,00,000 - 7,00,000

(Set of three)



❖ 27

JAMINI ROY (1887 - 1972)

Untitled

Signed in Bengali (lower right)
Tempera on paper
13 x 19.5 in (33 x 49.5 cm)

\$ 8,000 - 12,000
Rs 5,12,000 - 7,68,000

PROVENANCE:

Formerly from a Westport Connecticut Estate
(acquired during their travels to India)

❖ 28

JAMINI ROY (1887 - 1972)

Untitled

Signed in Bengali (lower right)
Tempera on paper
15.25 x 14.75 in (39 x 37.5 cm)

\$ 8,000 - 12,000
Rs 5,12,000 - 7,68,000

PROVENANCE:

Formerly from a Westport Connecticut Estate
(acquired during their travels to India)





29
AMRITA SHER-GIL (1913 - 1941)

Untitled
Charcoal on paper pasted on paper
22 x 17.5 in (55.6 x 44.2 cm)

\$ 31,250 - 46,875
Rs 20,00,000 - 30,00,000

NON-EXPORTABLE NATIONAL ART TREASURE

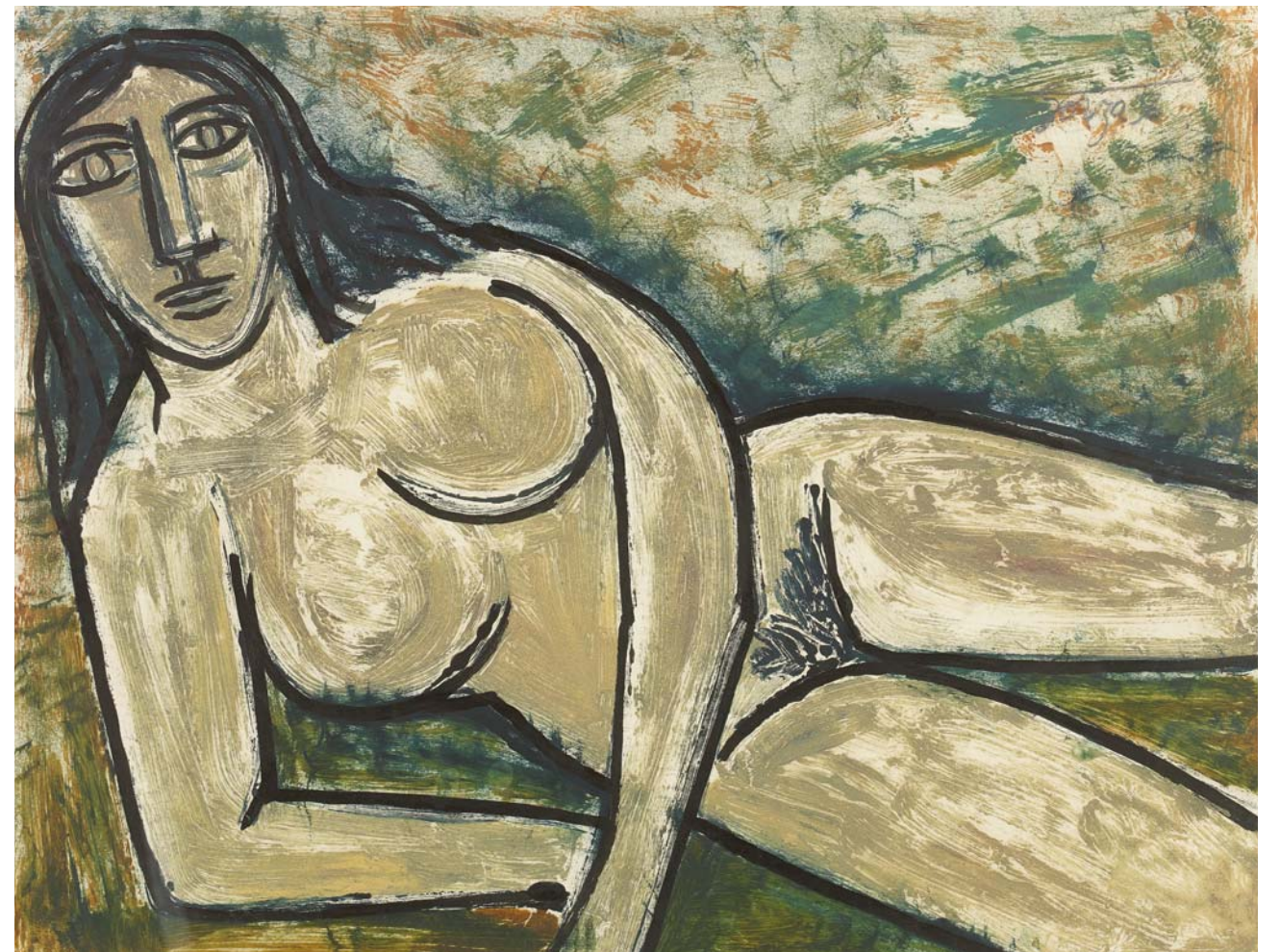
PROVENANCE:
Acquired directly from the artist's family

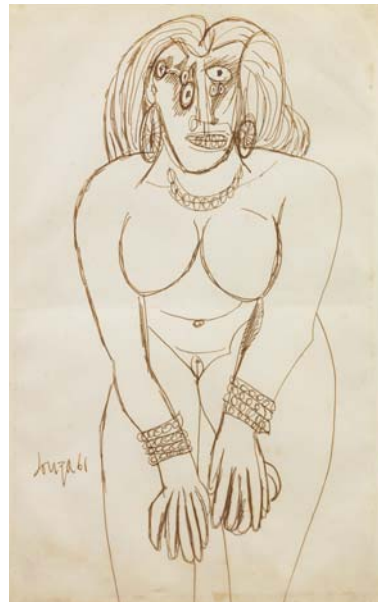
❖ 30
F N SOUZA (1924 - 2002)

Untitled
Signed and dated 'Souza 56' (upper right)
1956
Oil and mixed media on paper
20.25 x 26.5 in (51.5 x 67.5 cm)

\$ 10,000 - 15,000
Rs 6,40,000 - 9,60,000

PROVENANCE:
Private Collection, Singapore





a



b

❖ 31
F N SOUZA (1924 - 2002)

a) *Untitled*
 Signed and dated 'Souza 61' (lower left)
 1961
 Pen and ink on paper
 12.7 x 7.9 in (32.5 x 20 cm)

b) *Untitled*
 Signed and dated 'Souza 61' (centre right)
 1961
 Pen and ink on paper
 12.7 x 7.9 in (32.5 x 20 cm)

\$ 3,000 - 4,000
Rs 1,92,000 - 2,56,000

(Set of two)

PROVENANCE:
 Sotheby's, London, 24 May 2007, lot 57



PROPERTY FROM THE COLLECTION OF
 SHERIE MEHER HOMJI

32
JEHANGIR SABAVALA (1922 - 2011)

Untitled
 Inscribed, dated, and signed 'London '47/
 Sabavala' (lower left)
 1947
 Pencil on paper pasted on paper
 12.75 x 8 in (32.4 x 20.1 cm)

\$ 4,690 - 7,815
Rs 3,00,000 - 5,00,000

PROVENANCE:
 Acquired directly from the artist




33
JYOTI BHATT (b. 1934)

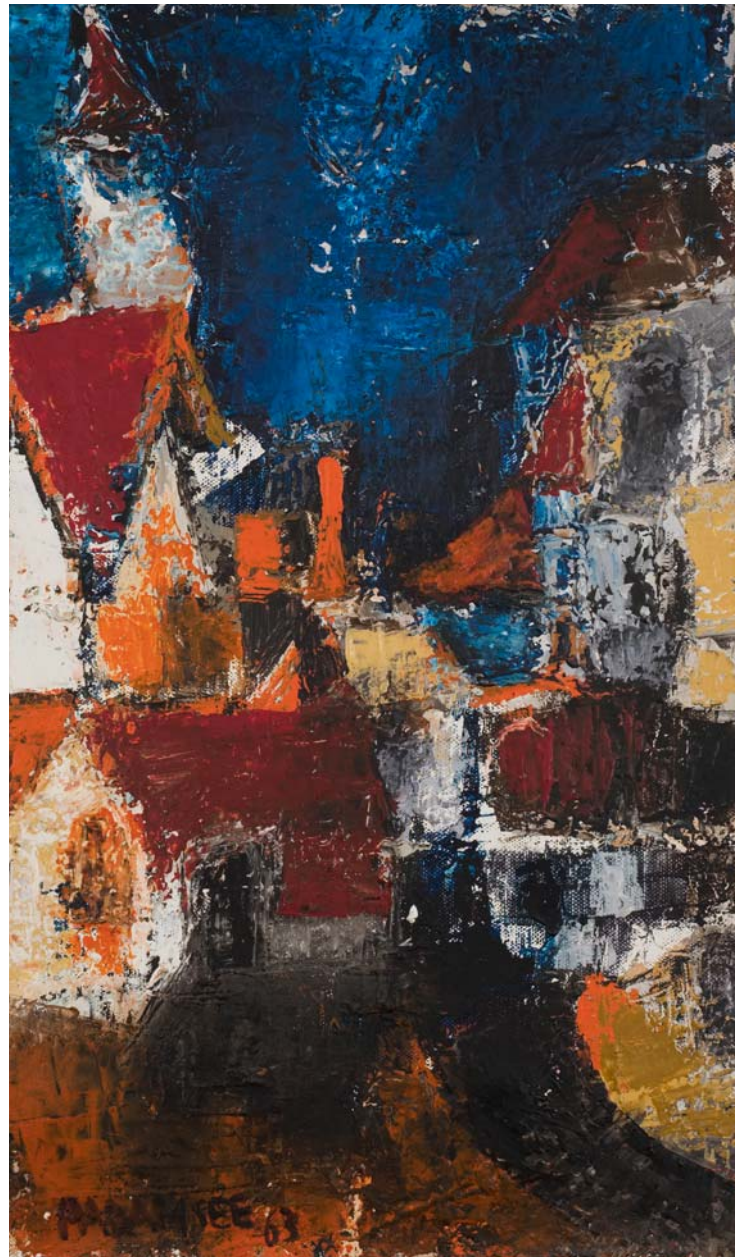
Untitled
 Signed and dated 'Jyoti Bhatt 1956' (lower left); inscribed
 and dated 'JYOTI BHATT/ BARODA/ 1957' (on the reverse)
 1956 - 57
 Oil, brush and ink on board
 18 x 24 in (45.7 x 61 cm)

\$ 7,815 - 10,940
Rs 5,00,000 - 7,00,000

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



In the early 1960s, Akbar Padamsee painted village scenes that were inspired by the French countryside. Executed in 1963, the two paintings show houses with roofs typical of rural France, and the occasional steeple, set against a vibrant blue sky. In lot 34, architecture takes precedence over space, with closely packed houses filling the narrow canvas. In lot 35, the opposite is true with the houses occupying the lower half of the canvas, and the blue sky dominating the view. The colour palette is notable: Padamsee's use of blue, brown, orange and ochre foreshadows his *Metascape* series of the 1970s and 1980s, where he renders timeless landscapes by exploring the potential of a restricted palette and its subtle gradations. The two paintings mark the beginnings of transition from landscapes with recognisable architectural forms, to abstract, expansive landscapes. Padamsee's underlying interest in structure remains a constant throughout.



❖ 34
AKBAR PADAMSEE (b. 1928)

Untitled

Signed and dated 'PADAMSEE 63' (lower left)

1963

Oil on canvas

16.25 x 9.5 in (41.1 x 24.2 cm)

\$ 50,000 - 70,000

Rs 32,00,000 - 44,80,000

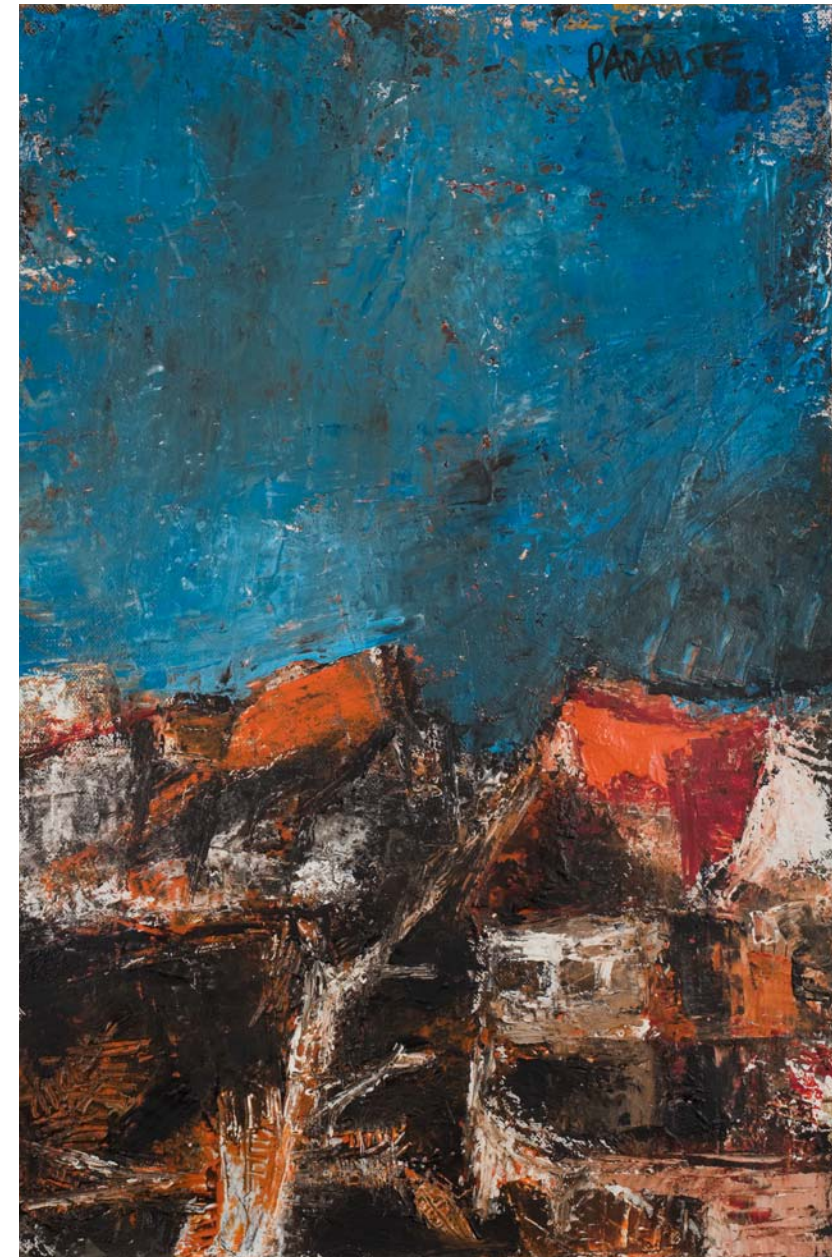
PROVENANCE:

Private Collection, USA



Paysage, 1961

Saffronart, New Delhi, 10 September 2015, lot 18
 Sold for INR 3.84 crores (\$590,769)



❖ 35
AKBAR PADAMSEE (b. 1928)

Untitled

Signed and dated 'PADAMSEE 63' (upper right)

1963

Oil on canvas

16.25 x 10.75 in (41 x 27 cm)

\$ 50,000 - 70,000

Rs 32,00,000 - 44,80,000

PROVENANCE:

Private Collection, USA



Landscape, 1963

Image courtesy of Bhanumati Padamsee



❖ 36

S H RAZA (1922 - 2016)

Untitled (Colline)

Signed and dated 'RAZA 57' (lower left)
1957

Oil on canvas
23.5 x 14.5 in (60 x 37 cm)

\$ 60,000 - 80,000

Rs 38,40,000 - 51,20,000

PROVENANCE:

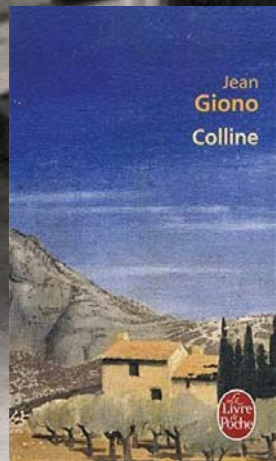
Saffronart, 1-4 December 2003, lot 19

Saffronart, 6-7 June 2007, lot 5

Private Collection, New York

In this painting titled *Colline*, which can mean hill, hilltop or foothills, in French and Italian, Raza captures the essence of a mountainous terrain. Broken into planes, the dabs of colour create a composition that is abstract but has clear indications of the landscape it represents. Giving it a title with many connotations related to the hills, Raza creates a painting that is equally complex in its representation. The painting might also be a reference to the 1929 novel, *Colline*, by French author Jean Giono. It was also published in English with the title *Hill of Destiny*. The novel is set in a small village in Provence and is about the struggles of its superstitious inhabitants against the forces of nature. This likely provided the topographical and thematic basis for the present lot.

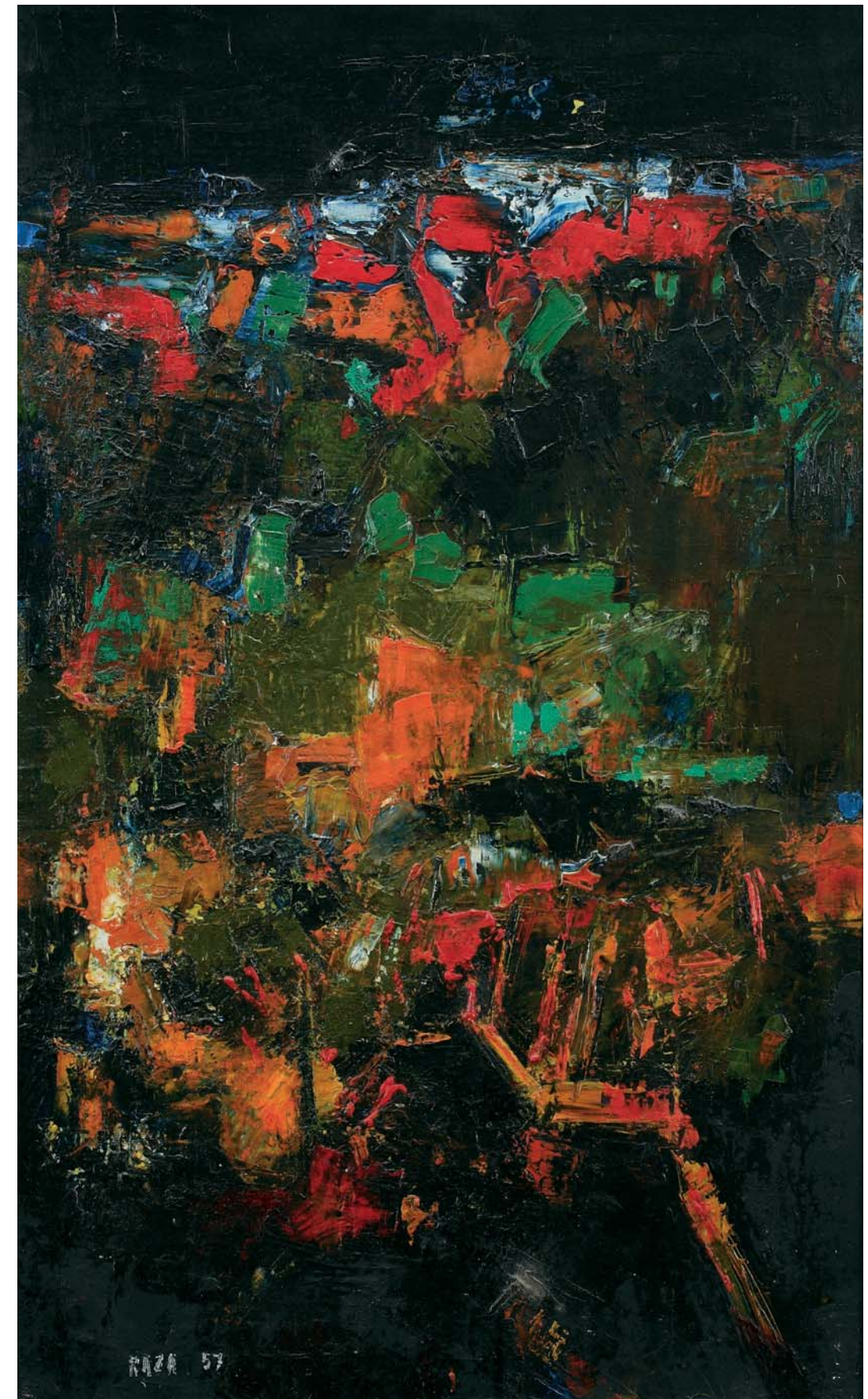
The decade of the 1950s was an important one for Raza. The move to France led him to understand and appreciate modern European art and its attendant concerns with light, colour and structure. Painted in 1957, when Raza was still at an early stage in what was to become a legendary career, the present lot forms part of his early explorations with form and structure. This would later lead to a more fluid gestural abstraction and then to his engagement with the *bindu* and its associated spirituality.

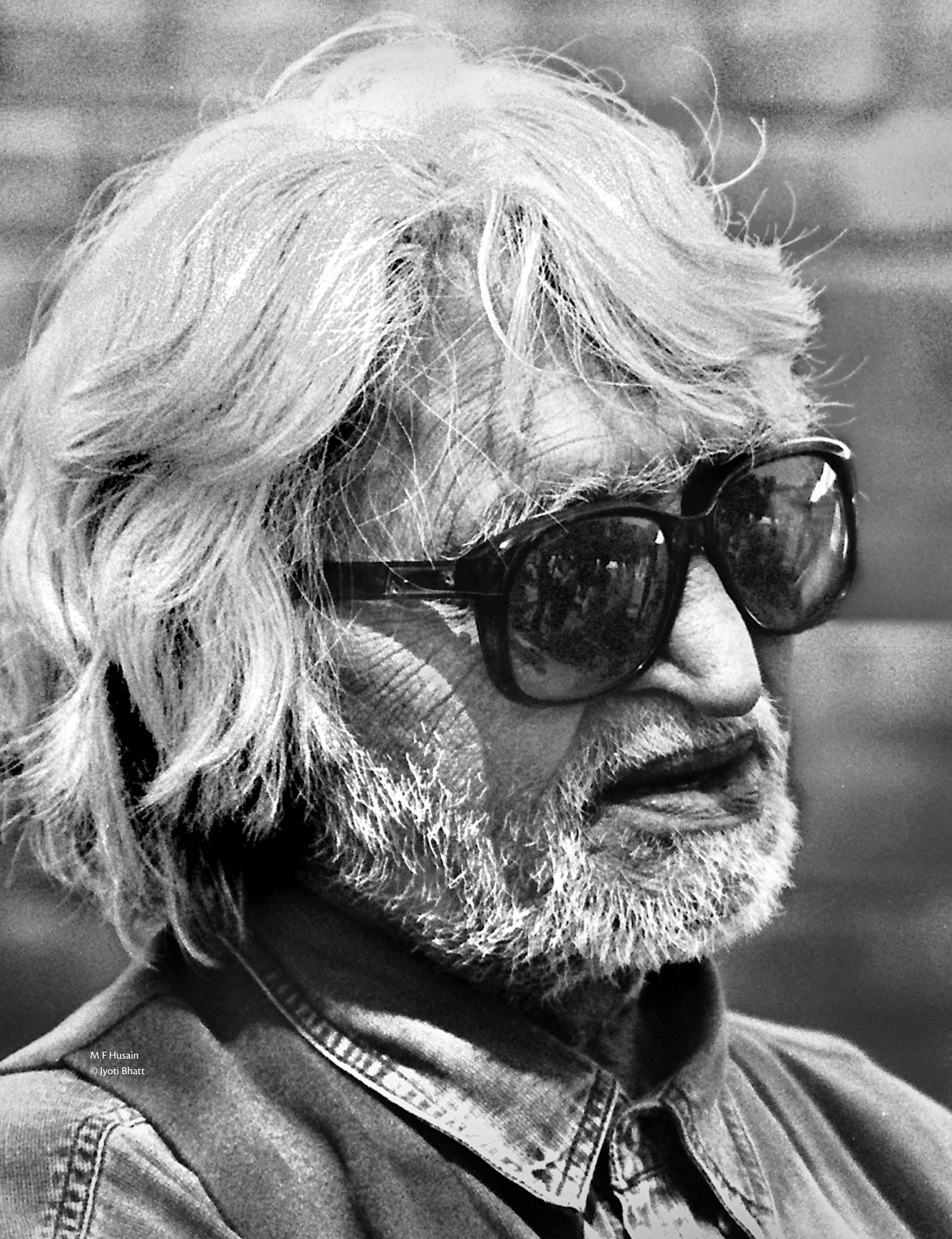


Cover of Jean Giono, *Colline*, Paris: Éditions Grasset, 1929



Colline de Planoise, Besançon, France
Source: Wikimedia Commons





M F Husain
© Jyoti Bhatt

❖ 37

M F HUSAIN (1913 - 2011)

Untitled

Signed 'Husain '94 (lower left)
1994

Acrylic and marker on vellum
83.75 x 42 in (213 x 106.5 cm)

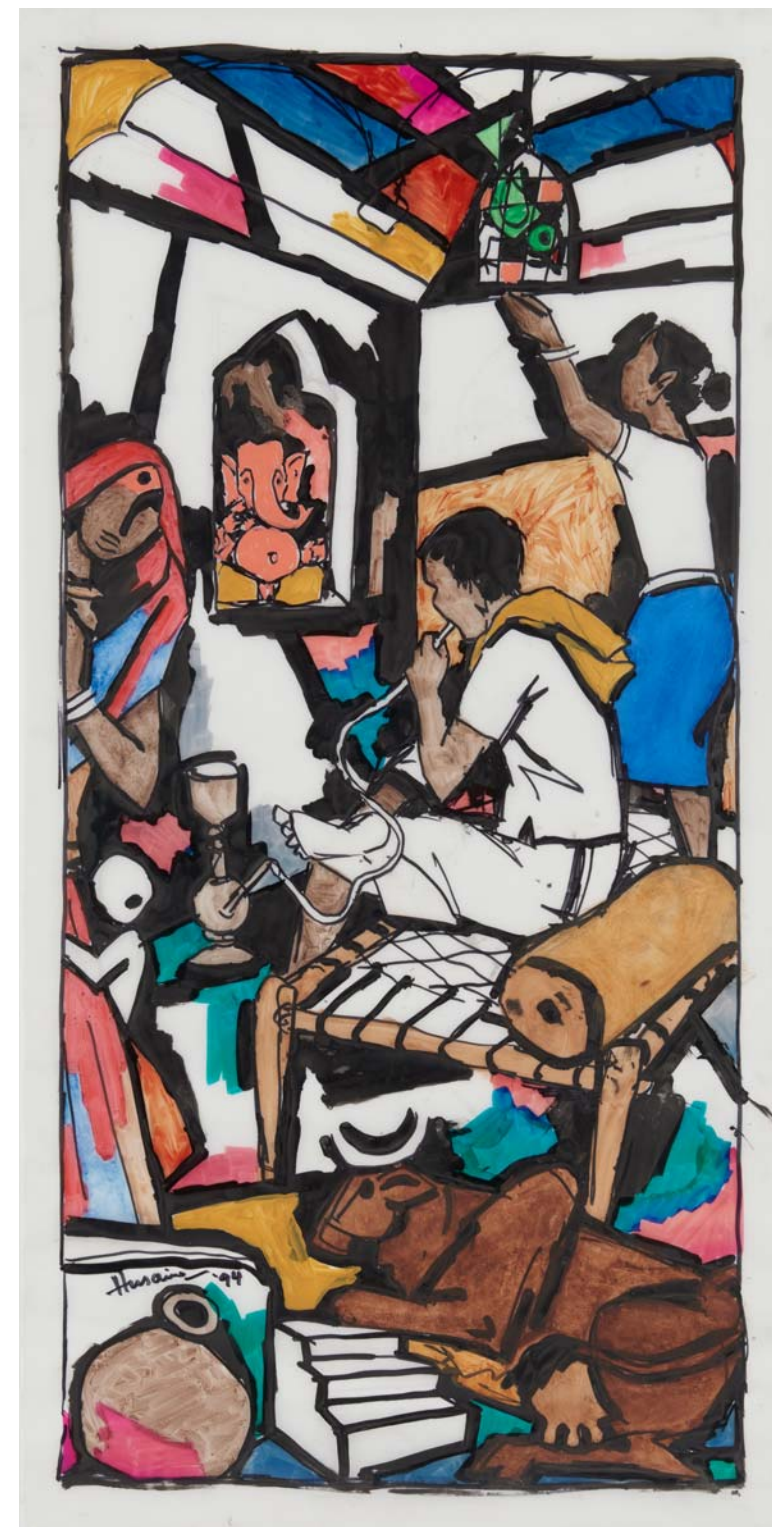
\$ 85,000 - 95,000

Rs 54,40,000 - 60,80,000

PROVENANCE:

Acquired directly from the artist
Private Collection, USA

This large work on vellum incorporates many elements that Husain repeated in different incarnations throughout his career. The scene captures the bustle and essentials of a rural life that may also be seen in large cities. The composition includes an earthen water pot, cattle, a *charpoy* and bolster, a mother and child, and a *hookah*-smoking man. Within this traditional setting that includes an image of Ganpati, there are signs of modernity, as indicated by the young girl dressed in a school uniform. The clear, bright colours and confident, black ink outlines are complemented by the sheen of vellum. Husain's mastery of composition, subject, and technique is perhaps overshadowed here, only by the vibrancy and life that bursts through the painting.



❖ 38

M F HUSAIN (1913 - 2011)

When I begin to paint hold the sky in your hand as the stretch of my canvas is unknown to me

Signed 'Husain' (upper right); signed and dated 'Husain 82' and signed again in Devnagari (on the reverse)

1982

Oil on canvas

32.5 x 26.5 in (82.6 x 67.3 cm)

\$ 90,000 - 120,000

Rs 57,60,000 - 76,80,000

PROVENANCE:

Saffronart, 6-12 December 2001, lot 47

Saffronart, 6-7 June 2007, lot 3



Untitled (Woman with Elephant)
Saffronart, New Delhi, 21
September 2017, lot 11
Sold for INR 78 lakhs (\$123,810)



Untitled, 2005
Saffronart, 18-19 June 2014, lot 78
Sold for INR 46 lakhs (\$78,000)

Husain's paintings of women recall the beauty and classical poses seen in Mathura sculpture. He often introduced symbols such as lamps, spokes, umbrellas, elephants and horses, which defied simple interpretations. These juxtapositions incorporated mythology and storytelling, and sometimes tapped into "the deeper, inchoate reaches of emotion." (Richard Bartholomew and Shiv S Kapur, *Husain*, New York: Harry N Abrams, Inc., 1971, p. 36) In the present lot, a woman is seated with her face turned away from a caged parrot. This pose is also seen in paintings such as *Woman with Elephant*, where the inclusion of symbols adds a layer of ambiguity. Confident black lines demarcate the woman, the bird, and the cage. In this seemingly simple composition, the focus is on the enigmatic dialogue between the lively parrot and the woman whose face reflects her lack of desire to hear what the bird has to say.





39

This painting was made by Krishen Khanna for Cecelia F Johnson in the 1950s. Johnson was a supporter of the arts, who knew Khanna when she was posted as Director of Library Services with the USIS in Madras (now Chennai) in the 1950s. Khanna had moved with his family to Chennai in 1953, to work for Grindlays Bank. According to family lore, Johnson commissioned Khanna to paint a scene in the style of Native American art. Khanna recalls painting this scene of a figure riding a horse, based on Geronimo, the leader and medicine man of an Apache tribe. The painting hung in Johnson's Chennai residence, and she saved behind it, a newspaper article on Khanna, with the words "He painted my horse" across the ageing newspaper. Johnson gifted the painting to her sister in the late 1970s and it has remained within the family since.



The present lot on display in Cecelia F Johnson's Chennai home in the 1950s
Image courtesy of the family

❖ 39

KRISHEN KHANNA (b. 1925)

Untitled

Oil on canvas
25.5 x 33.5 in (65 x 85 cm)

\$ 10,000 - 12,000

Rs 6,40,000 - 7,68,000

PROVENANCE:

Acquired circa 1950
Thence by descent

40

KRISHEN KHANNA (b. 1925)

Kettle Drummer

Signed 'KKhanna' (lower right); signed and inscribed 'KKhanna/ KRISHEN KHANNA/ "Kettle Drummer"' (on the reverse)

Oil on canvas
32 x 13 in (81 x 33 cm)

\$ 18,750 - 23,440

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

PROVENANCE:

Acquired directly from the artist



40



LOTS 41-62

Closing Time: Thursday, 7 December 2017

8.30 pm (IST)

10 am (US Eastern Time)



41

KRISHEN KHANNA (b. 1925)

Card Players

Signed 'KKhanna' (lower left); signed and inscribed 'KRISHEN KHANNA/ KKhanna/ 'CARD PLAYERS'' (on the reverse)

Oil on canvas

27.75 x 21.5 in (70.2 x 54.8 cm)

\$ 15,625 - 23,440

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

PROVENANCE:

Saffronart, 12-14 December 2011, lot 12

EXHIBITED:

Krishen Khanna, Mumbai and New York: Saffronart and Berkeley Square Gallery, 5 August - 22 October 2005

PUBLISHED:

Gayatri Sinha ed., *Krishen Khanna: The Embrace of Love*, Ahmedabad: Mapin Publishing, 2005, p. 33 (illustrated)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, UK

❖ 42

GANESH PYNE (1937 - 2013)

The Plant-Seller

Signed and dated in Bengali (centre left)

1989

Mixed media on paper

13.5 x 12.75 in (34 x 32.2 cm)

\$ 10,000 - 15,000

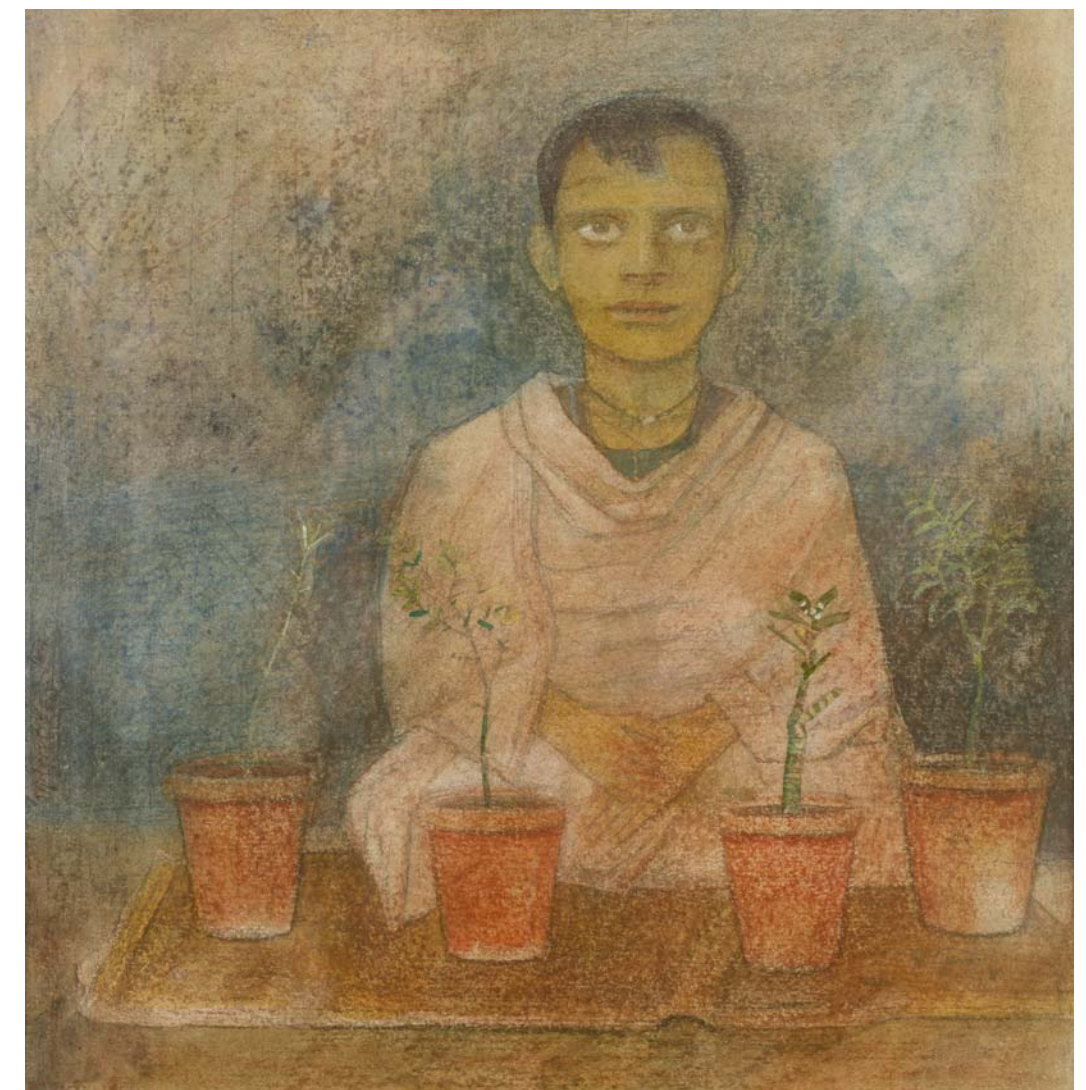
Rs 6,40,000 - 9,60,000

PROVENANCE:

Acquired from Galerie 88, Kolkata

PUBLISHED:

Ranjit Hoskote ed., *Ganesh Pyne: A Pilgrim in the Dominion of Shadows*, Mumbai: Galerie 88, 2005, p. 57 (illustrated)





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, UK

❖ 43
GANESH PYNE (1937 - 2013)
Head of a Man
Signed and dated in Bengali (lower right)
1991
Mixed media on paper
9.5 x 7.75 in (24.4 x 19.8 cm)
\$ 7,000 - 9,000
Rs 4,48,000 - 5,76,000

PROVENANCE:
Acquired from Galerie 88, Kolkata

PUBLISHED:
Ranjit Hoskote ed., *Ganesh Pyne: A Pilgrim in the Dominion of Shadows*, Mumbai: Galerie 88, 2005, p. 91 (illustrated)



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MUMBAI

44
K G SUBRAMANYAN (1924 - 2016)
Untitled
Initialed in Tamil (centre right)
Reverse painting on glass
16 x 12 in (40.4 x 30.2 cm)
\$ 4,690 - 7,815
Rs 3,00,000 - 5,00,000



PROPERTY FROM THE COLLECTION OF SHERIE MEHER HOMJI

45
F N SOUZA (1924 - 2002)
Untitled
Signed and dated 'Souza 1948' (upper right)
1948
Gouache on paper pasted on mountboard
20.25 x 13.25 in (51.3 x 33.9 cm)
\$ 23,440 - 31,250
Rs 15,00,000 - 20,00,000

PROVENANCE:
Acquired directly from the artist

In the post-war climate of London, artists like Francis Bacon used their art to reflect the brutal reality of a society still reverberating from the war. Souza—whom critics have often likened to Bacon and who was himself reeling from the political atmosphere of a newly independent India—experienced a similar disillusionment in London when he painted the present lot in 1953. Souza's subjects during this time were the savagely distorted heads of the everyman, with soulless eyes displaced to the forehead, a set of gnashing teeth bared, and the face "a ridged, rocky terrain bounded by lines and petrified by its own violence." (Yashodhara Dalmia, "A Passion for the Human Figure," *The Making of Modern Indian Art: The Progressives*, New Delhi: Oxford University Press, 2001, p. 83)

The present lot shows Souza's early experiments with the crosshatching technique that was to become his trademark style. The complex patterns of stabs and slashes across the face further serve to excoriate his subjects, and demonstrate his unmistakably harsh commentary on humanity and its decadence. "It was a damning denouement of an affluent society that had a cankerous serpent at its core. For Souza's piercing vision had seen the embittered, hardened man who had emerged from this society and had represented him bared of all disguises. These were works without redemption." (Yashodhara Dalmia, *Souza in London*, New Delhi: British Council, 2004, p. 10)

According to critics, Souza's demonic faces were also representations of the self, as seen in self-portraits of the artist from this time. An accompanying poem expresses his cynical observations on humanity:

*Eyes in the brow the better to see
with the brain*

*Stars in the face are the scars of
smallpox*

*Arrows in the neck like flies mean
affliction*

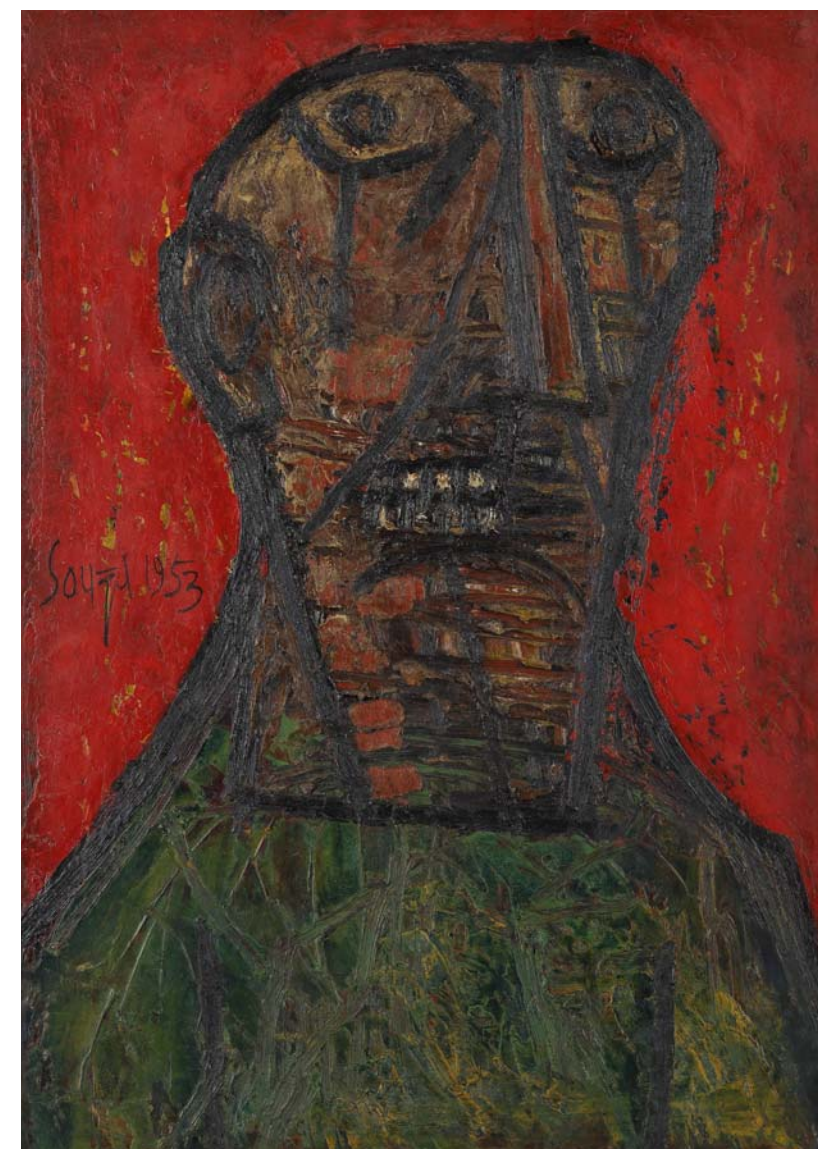
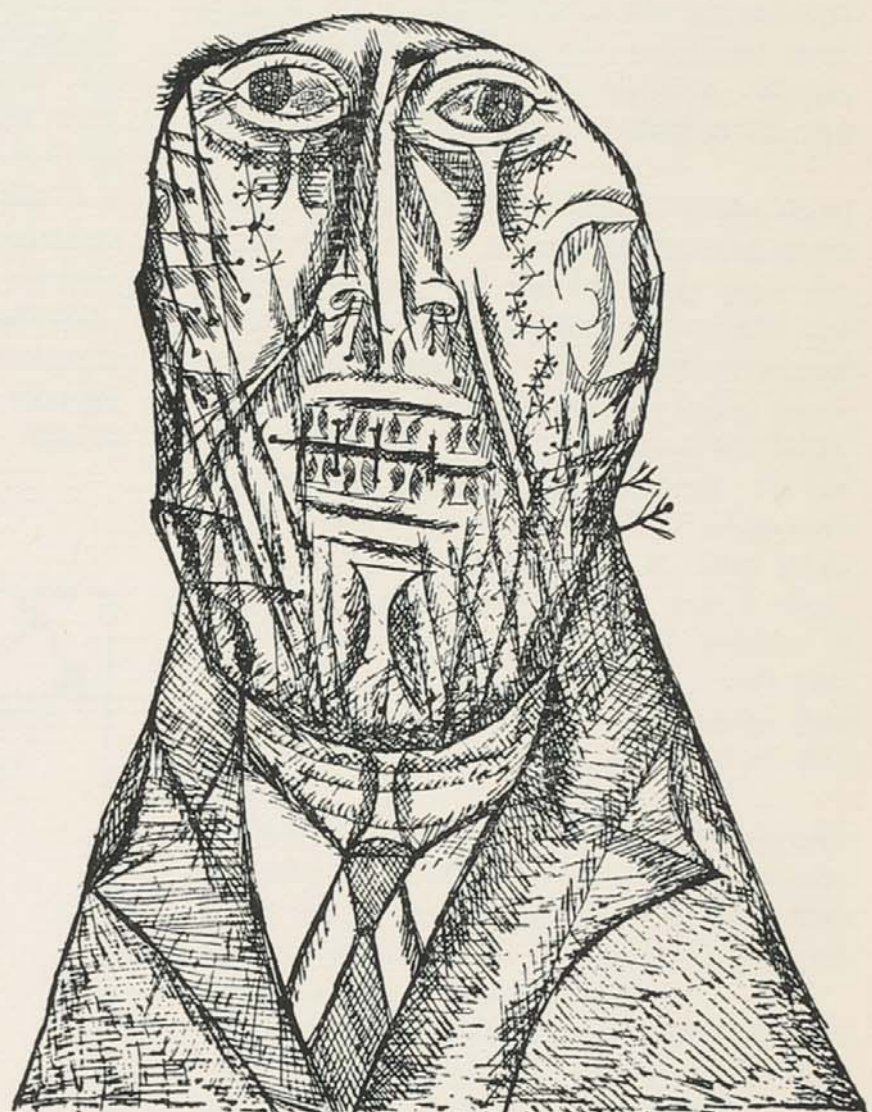
*The grinding of teeth is not in
the Day of the Resurrection
but today*

*The jacket, tie and stiff collar
are signs of respectability*

F. N. Souza

self-portrait

Reproduced from F N Souza, *Words & Lines*,
London: Villiers Publications Ltd., 1959



46

F N SOUZA (1924 - 2002)

Head

Signed and dated 'Souza 1953' (centre left); inscribed and dated 'F.N. SOUZA/ Head/ 1953' (on the reverse) 1953

Oil on board

22.25 x 16 in (56.8 x 40.9 cm)

\$ 93,750 - 125,000

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

PROVENANCE

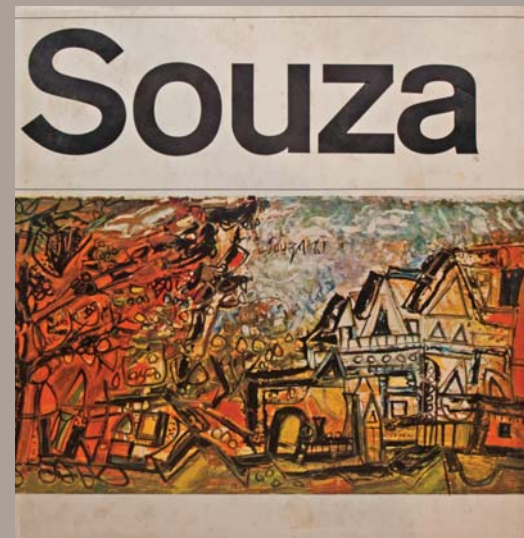
Acquired directly from the artist, New York
Private Collection, Mumbai
Saffronart, 10 September 2015, lot 35

The following lots (48 and 49) were once part of the personal collection of British writer and art critic Edwin Mullins, and were featured in his seminal 1962 monograph *Souza*—a book still considered critical to the study of the artist's oeuvre.

A leading authority on art, Oxford-educated Mullins spent his career as the art critic for *Sunday Telegraph* and *Daily Telegraph* and as a cultural television presenter for the BBC from the 1960s through the 1980s. In that time, he covered important developments in art, within UK and globally, wrote famously about artists such as Van Gogh, Georges Braque and Alfred Wallis, and historical accounts of various cultural events. Mullins' work led him to interact with many artists of that time, from Salvador Dali, Barbara Hepworth and Henry Moore, to India's Souza, who was living in London at the time.

As Mullins notes, between 1949 and 1955 Souza had a difficult time making his career as an artist in London, often shuffling between galleries carrying enormous paintings only to have them rejected. At the same time, he studied drawing at the Central School of Art, giving him reason to continue residing in England. Living in a single room with his wife and baby daughter, "There was not much space for non-essentials, and he [Souza] recalls how a next-door neighbour once complained that he had been throwing drawings in the communal dustbin. Apparently her children had been rummaging, and had found them. They were drawings which, she said 'were not quite nice', and she accused him of being a corrupting influence on the young. Souza was rather flattered. It was the first time anyone in England had taken notice of his work." (Edwin Mullins, *Souza*, London: Anthony Blond Ltd., 1962, pp. 21, 23)

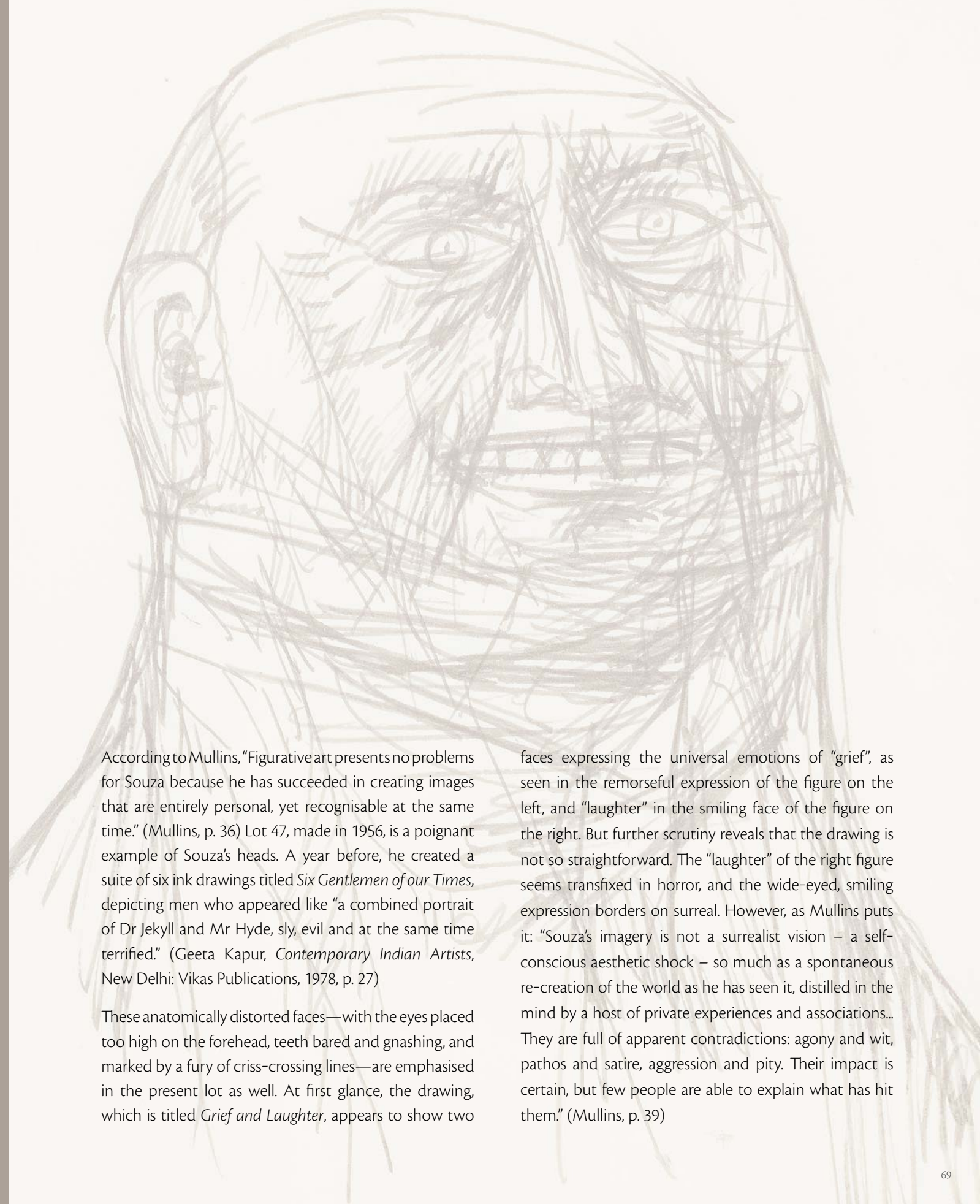
Lot 48, dated 1953, was sketched during Souza's early years in London and appears to be a quaint scene of the cityscape composed in simple rectilinear lines. Souza employs his signature cross-hatching technique in this drawing, including the parallel lines which give the appearance of harpooning spears. These serve to create an ominous mood, which intensified in Souza's later work.



Cover of Edwin Mullins, *Souza*, London: Anthony Blond Ltd., 1962



Lots 49 and 50 were once part of Edwin Mullins' private collection and were published (pp. 51, 57) in his seminal 1962 monograph on the artist.



According to Mullins, "Figurative art presents no problems for Souza because he has succeeded in creating images that are entirely personal, yet recognisable at the same time." (Mullins, p. 36) Lot 47, made in 1956, is a poignant example of Souza's heads. A year before, he created a suite of six ink drawings titled *Six Gentlemen of our Times*, depicting men who appeared like "a combined portrait of Dr Jekyll and Mr Hyde, sly, evil and at the same time terrified." (Geeta Kapur, *Contemporary Indian Artists*, New Delhi: Vikas Publications, 1978, p. 27)

These anatomically distorted faces—with the eyes placed too high on the forehead, teeth bared and gnashing, and marked by a fury of criss-crossing lines—are emphasised in the present lot as well. At first glance, the drawing, which is titled *Grief and Laughter*, appears to show two

faces expressing the universal emotions of "grief", as seen in the remorseful expression of the figure on the left, and "laughter" in the smiling face of the figure on the right. But further scrutiny reveals that the drawing is not so straightforward. The "laughter" of the right figure seems transfixed in horror, and the wide-eyed, smiling expression borders on surreal. However, as Mullins puts it: "Souza's imagery is not a surrealist vision – a self-conscious aesthetic shock – so much as a spontaneous re-creation of the world as he has seen it, distilled in the mind by a host of private experiences and associations... They are full of apparent contradictions: agony and wit, pathos and satire, aggression and pity. Their impact is certain, but few people are able to explain what has hit them." (Mullins, p. 39)

❖ 47

△ **F N SOUZA** (1924 - 2002)

Grief and Laughter

Signed and dated 'Souza 56' (upper left)

1956

Ink on paper

7.75 x 9.75 in (19.6 x 24.5 cm)

\$ 3,000 - 5,000

Rs 1,92,000 - 3,20,000

PROVENANCE:

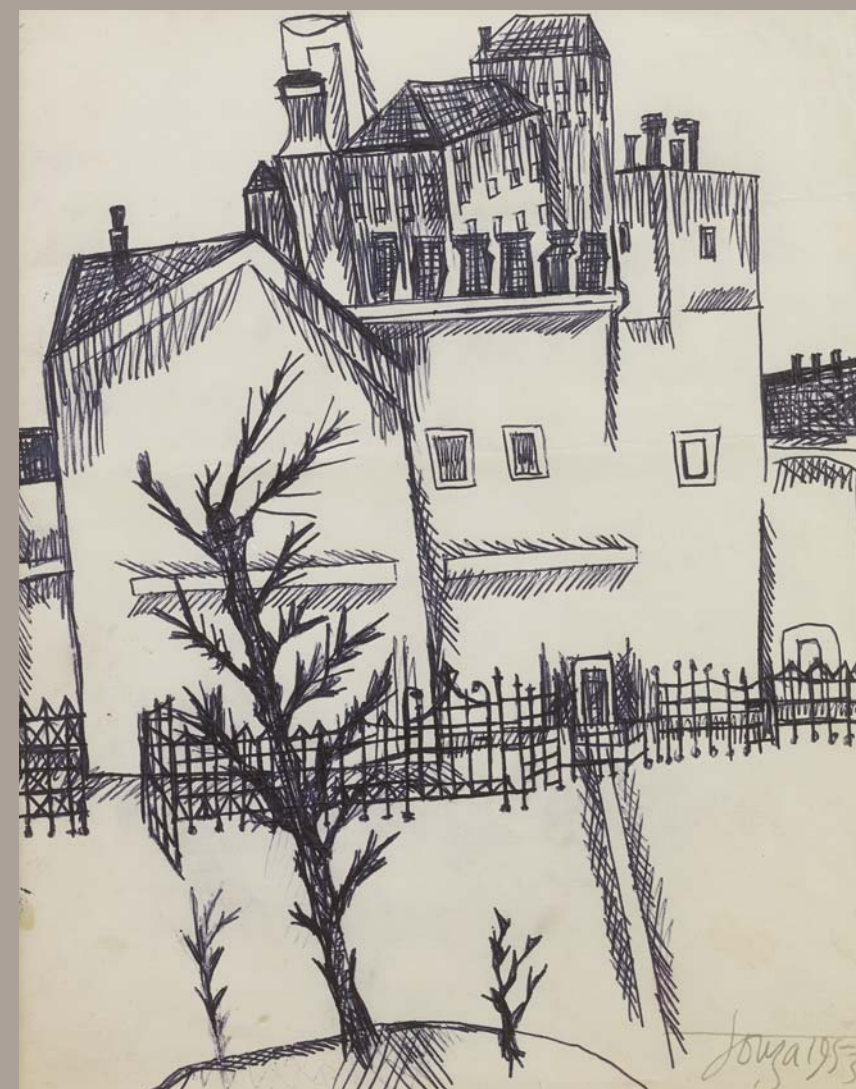
Collection of the Artist

Gifted to Anne and Edwin Mullins

Christie's, New York, 15 September 2010, lot 332

PUBLISHED:

Edwin Mullins, *Souza*, London: Anthony Blond Ltd., 1962, p. 57 (illustrated)



❖ 48

△ **F N SOUZA** (1924 - 2002)

Houses with Tree

Signed and dated 'Souza 1953' (lower right)

1953

Ink on paper

9.75 x 7.75 in (24.6 x 19.4 cm)

\$ 5,000 - 7,000

Rs 3,20,000 - 4,48,000

PROVENANCE:

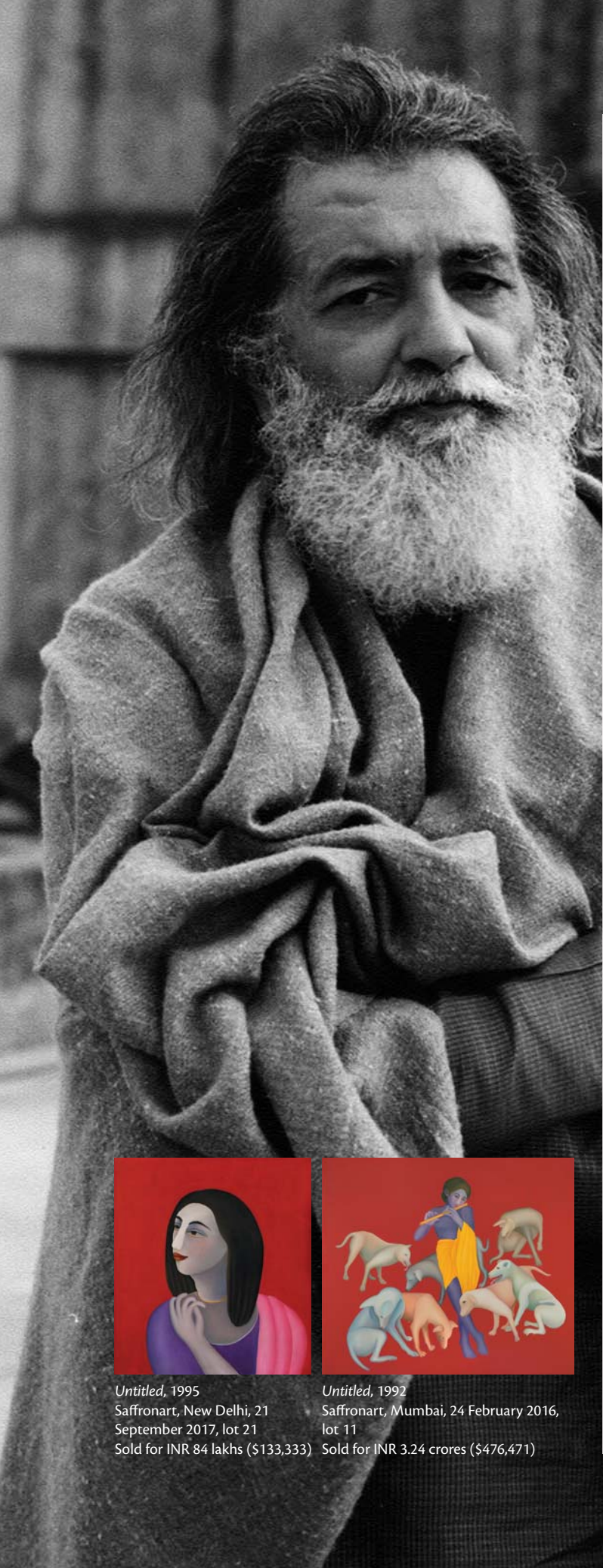
Collection of the Artist

Gifted to Anne and Edwin Mullins

Christie's, New York, 15 September 2010, lot 372

PUBLISHED:

Edwin Mullins, *Souza*, London: Anthony Blond Ltd., 1962, p. 51 (illustrated)



Manjit Bawa's art, like the artist himself, was a sensitive and complex amalgamation of influences that were vast and eclectic. Entirely figurative throughout his career, his work was deeply rooted in poetry and philosophy. For technique, he drew upon Mughal, Rajput and Pahari miniatures, as well as silk-screen printing, which he studied in Britain. For inspiration, he dove into stories from Indian mythology, as well as oral traditions of story-telling and Sufi mysticism—achieving a transcendental quality in his works. By absorbing each of these elements, and a rigorous training in figurative drawing at the School of Art in Delhi, Bawa began distorting forms and created stylisations that were his own.

In the present lot, Bawa employs the same fluid, almost boneless quality that his figures of humans and animals are known for. Placed against a bright red, flat background, which fellow artist Jagdish Swaminathan likened to folk theatre backdrops, Bawa succeeds in creating an image that appears to be in “animated suspension. As the image is revealed, the backdrop itself becomes the enactment.” (J Swaminathan, “Dogs Too Keep Night Watch,” S Kalidas, Bhavna Bawa et al., *Let's Paint the Sky Red: Manjit Bawa*, New Delhi: Vadehra Art Gallery, pp. 36-37) With no indication of time, place or narrative, the figure in the present lot appears eternal, as if he could be part of a historical, or conversely, contemporary setting. “Manjit's art was not so much narrative as it was tersely idiomatic. Short staccato phrases pregnant with as many possibilities as the reader could read into them... Yet, with just the right gesture or a twist of the rubbery body his magical paintings could encapsulate whole Puranic legends and folk tales with a subversive sense of humour.” (Kalidas, “Let's Paint the Sky Red,” S Kalidas, Bawa et al., p. 19)

Around the same time when the present lot was painted, Bawa had a highly successful exhibition in Hong Kong. According to his biographer Ina Puri, “This was the first time we realized the potential of Indian art, especially Manjit's, had in the Far East.” (Ina Puri, *In Black and White: The Authorized Biography of Manjit Bawa*, New Delhi: Vikings/Penguin Books India, 2006, p. 227)



Untitled, 1995
Saffronart, New Delhi, 21
September 2017, lot 21
Sold for INR 84 lakhs (\$133,333)



Untitled, 1992
Saffronart, Mumbai, 24 February 2016,
lot 11
Sold for INR 3.24 crores (\$476,471)



❖ PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, HONG KONG

49

MANJIT BAWA (1941 - 2008)

Untitled

Signed and dated 'Manjit Bawa 2002' and signed in Punjabi (on the reverse)
2002

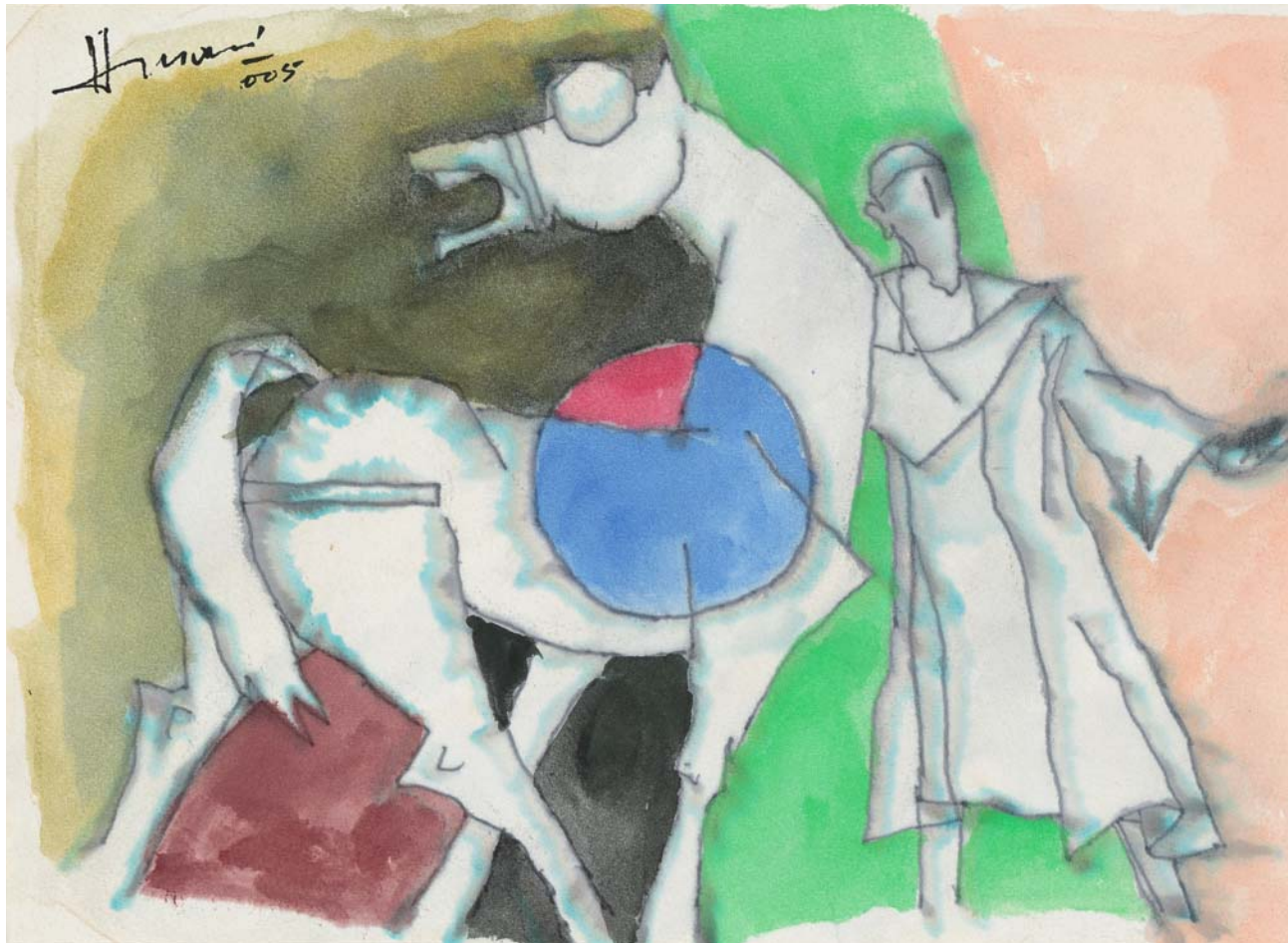
Oil on canvas
25.5 x 23.5 in (64.5 x 59.5 cm)

\$ 70,000 - 90,000

Rs 44,80,000 - 57,60,000

PROVENANCE:

Indian Contemporary Gallery, Hong Kong



50

50

M F HUSAIN (1913 - 2011)

Untitled

Signed and dated 'Husain 005' (upper left)

2005

Watercolour on paper

10.75 x 14.5 in (27 x 36.7 cm)

\$ 12,500 - 15,625

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

PROVENANCE:

Private Collection, Pune

❖ 51

M F HUSAIN (1913 - 2011)

Untitled

Signed, dated and inscribed 'Husain '94/ august/ N.Y.' (upper right)

1994

Acrylic and marker on vellum

40.75 x 17.5 in (103.5 x 44.5 cm)

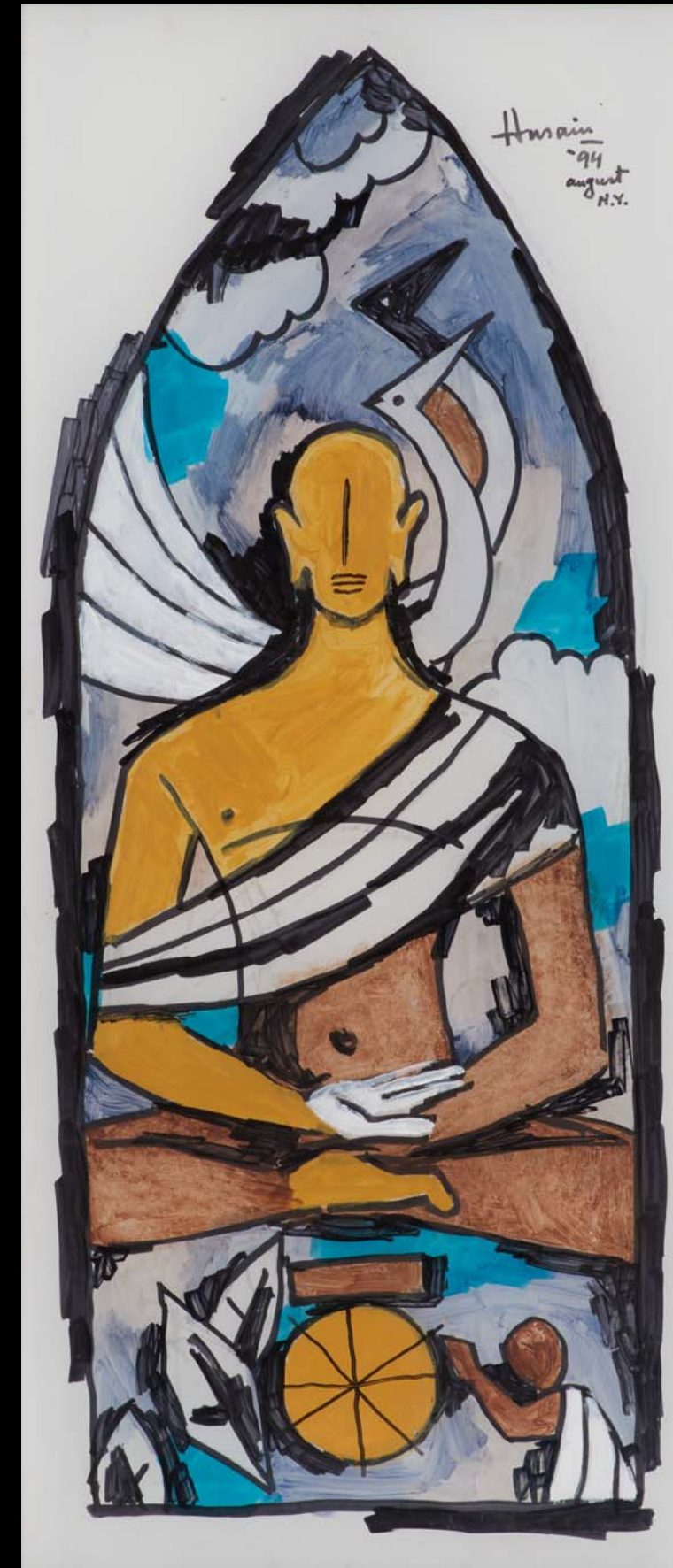
\$ 30,000 - 40,000

Rs 19,20,000 - 25,60,000

PROVENANCE:

Acquired directly from the artist

Private Collection, USA



51

M F HUSAIN (1913 - 2011)

Untitled

Bearing a plaque 'DESIGNED By:- M.F.Husain/
COPYRIGHT with:- KUNCHALA/ 73, Warden Road,
Bombay 26.' (lower left)

Painted wood pasted on board

Board size: 15 x 48 in (38.1 x 121.6 cm)

\$ 46,875 - 62,500

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

Four toys mounted on the panel, left to right measuring
Height: 11.5 in (29.3 cm), 8.75 in (22 cm), 8.25 in (21 cm),
8.75 in (22 cm) respectively

PROVENANCE:

Acquired by Mr. Cyril Vernick in 1989 from the widow of a
French politician

Sotheby's, London, 7 October 2014, lot 9 (b)

PUBLISHED:

Kishore Singh ed., *A Visual History of Indian Modern Art:
Volume Five, Rise of Modernism*, New Delhi: Delhi Art
Gallery, 2015, p. 910 (illustrated)

Kishore Singh ed., *Indian Modern Art: A Visual History*, New
Delhi: DAG Modern, 2016, p. 165 (illustrated)





PROPERTY OF A GENTLEMAN, NEW DELHI

53

LALU PRASAD SHAW (b. 1937)

Untitled

Signed and dated in Bengali (lower left)

2016

Tempera on paper

22 x 15 in (55.9 x 38 cm)

\$ 7,815 - 9,375

Rs 5,00,000 - 6,00,000

PROVENANCE:

Acquired directly from the artist





Arpita Singh
© Manisha Gera Baswani

In *Summer Months*, Arpita Singh gives centre-stage to an ageing woman who reflects on the vagaries of time and the uncertainties of the future. The vulnerable, nude figure is surrounded by funerary images of aged men and women. An atmosphere of mourning pervades these figures. But amid this sadness are also objects and scenes of stark violence. Daggers rain down on the scene; viscera spill out of a body in the corner, and a gun is seen in the lower right, pointed toward the fallen body. Singh incorporates fragments of a calendar and phrases on the blue background.

Summer Months was first exhibited at Bose Pacia Modern, New York in 2003. The shift to a larger format during this period allowed Singh to play out her narratives in more detail. Critics observed that the role of the ageing woman becomes the dominant motif in her work from the early 2000s. In the exhibition catalogue for the show, artist Nilima Sheikh writes, “Arpita paints

the ageing woman – as icon, as protagonist, baring the voluminous post-menopausal sexuality of her body, as cavernous as it is vulnerable.” (“Of target-flowers, spinal cords, and (un)veilings,” *Memory Jars*, New York: Bose Pacia Modern, 2003) Ella Datta echoes this, noting that “the ageing female body emerged as one of the telling metaphors of the poignancy of the passage of time.” (*Cobweb*, New Delhi: Vadehra Art Gallery, 2010, p. 9)

The exhibition praised Singh, highlighting her as a leading contemporary Indian artist. According to critic Holland Cotter, “The psychological and the political merge in paintings by New Delhi artist Arpita Singh. So do everyday life and allegory, expressionism and ornament, historical sources from Bengal folk painting to Marc Chagall, and a formal approach that is at once unassuming and hard-worked, gauche and poised.” (Holland Cotter, “Art in Review; Arpita Singh,” *The New York Times*, 3 October 2003)



❖ 54

ARPITA SINGH (b. 1937)

Summer Months

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

Oil on canvas
47.25 x 59.5 in (120 x 151 cm)

\$ 180,000 - 240,000
Rs 1,15,20,000 - 1,53,60,000

PROVENANCE:

Private East Coast Collection
Saffronart, 19–20 September 2012, lot 41
Private Collection, Florida

EXHIBITED:

New Narratives: Contemporary Art from India, Illinois: Chicago Cultural Center, 21 July – 23 September 2007; Kansas: Salina Art Center, 5 January – 16 March 2008; New Brunswick: Jane Voorhees Zimmerli Art Museum, 12 April – 31 July 2008
Memory Jars, New York: Bose Pacia, 2003

PUBLISHED:

Betty Seid, Johan Pijnappel eds., *New Narratives: Contemporary Art from India*, Ahmedabad: Mapin Publishing, 2007, p. 42 (illustrated)

PROPERTY FROM THE COLLECTION OF
ALITA CHANDRA WIG, NEW DELHI

55

AVINASH CHANDRA (1931 - 1991)

Shah Alam's Tomb

Signed and dated 'Avinash 55' (lower left); inscribed
'AVINASH/ Shah Alam's Tomb' (on the reverse)

1955

Oil on canvas

25.25 x 30 in (64 x 76.5 cm)

\$ 12,500 - 15,625

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

PROVENANCE:

Collection of the Artist



❖ 56

S H RAZA (1922 - 2016)

Tree of Life

Signed, dated and inscribed 'RAZA 1997/ "TREE OF LIFE"' (on the reverse)
1997

Acrylic on canvas

23 x 15 in (58.5 x 38 cm)

\$ 35,000 - 45,000

Rs 22,40,000 - 28,80,000

PROVENANCE:

Private Collection, New York



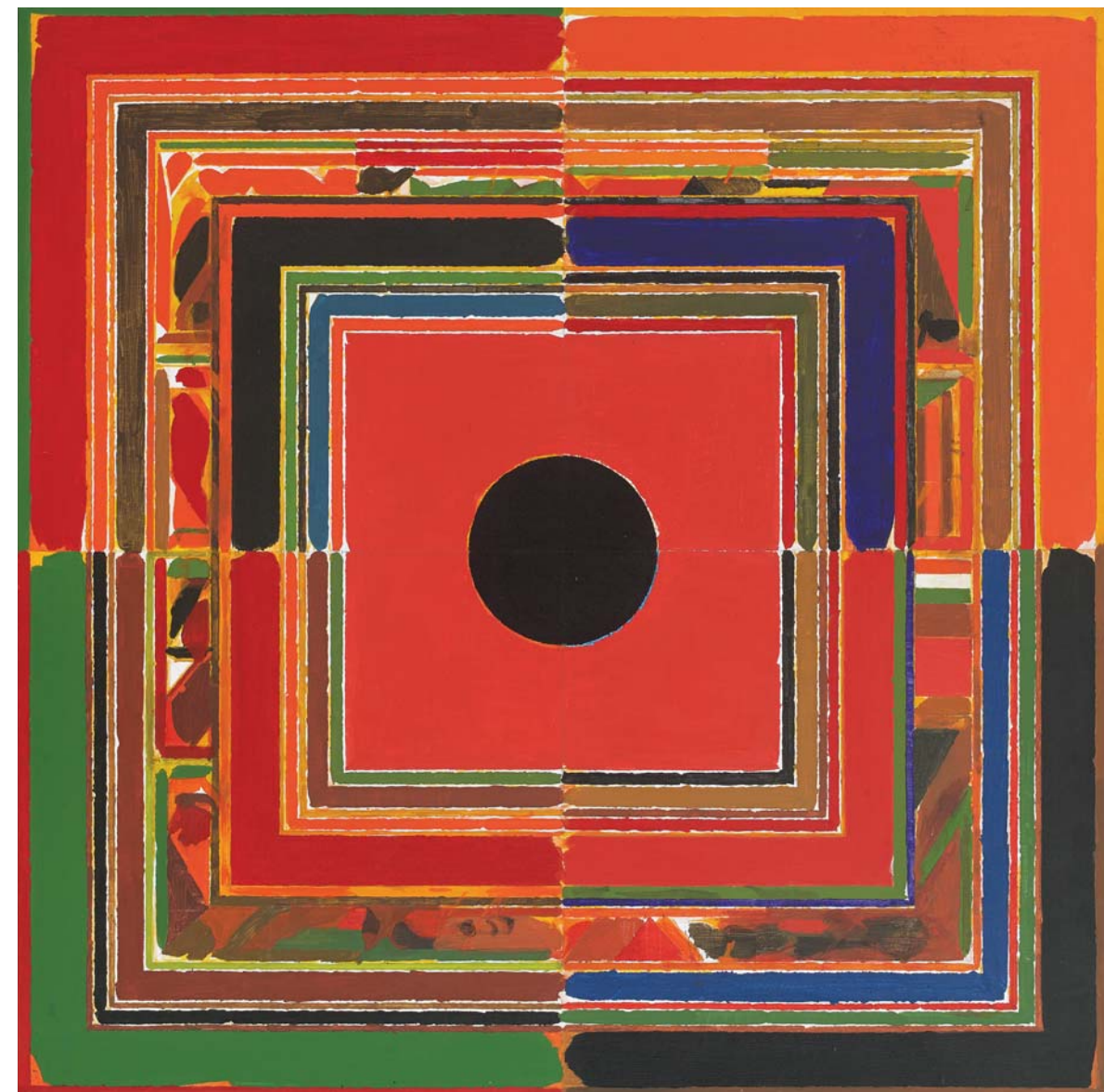
The emotive qualities of nature combine with the spiritual intellect of geometry in this 1982 painting by Raza. The square format canvas was created when Raza was still painting his *La Terre* series of abstract gestural works but had also discovered the beauty of geometry. Though the loose brushwork is still visible, it is now circumscribed within a definite frame composed of solid frames of colour. The composition that is subtly divided into four quarters hints at the compositional techniques of traditional miniature painting and is at the same time indicative of the changes that were soon to transform Raza's idiom.

The painting is dominated by the black circle at the centre, which eventually came to be immortalised in Raza's *bindu* paintings. This circle of darkness is surrounded by a series of square frames which expand the frame of vision. The layered composition is heightened by the largely hidden abstract painting that seems to lie beneath and can only be seen in one of the bands of radiating squares.

This work was included among a group of paintings in an exhibition organised by the Loeb Gallery in Bern in 1982. According to art critic Rudy von Leyden, who attended this exhibition, Raza's art "emerges as an entity of vibrating power, metamorphosis incarnate, unchangeable and ever changing like the forces of nature reflected in the human mind." (*"Metamorphosis," Raza, Mumbai: Chemould Publications and Arts, 1985*) At this exhibition where the present lot was acquired, all the paintings were sold, acquired mostly by Swiss expats who had some connection to India. In the works exhibited there, including the present lot, Raza displayed the depth and versatility that were to be the hallmarks of his remarkable career as a deeply spiritual artist.



Raza's nostalgia for his homeland while he was in France is captured in this flag of India which he subtly painted into the present lot.



PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION, SWITZERLAND

❖ 57

SH RAZA (1922 - 2016)

Untitled

Signed and dated 'RAZA 1982' (on the reverse)
1982

Acrylic on canvas
31.5 x 31.5 in (80 x 80 cm)

\$ 120,000 - 150,000

Rs 76,80,000 - 96,00,000

PROVENANCE:

Acquired from Galerie Loeb, Bern in 1982



Germination, 1987
Saffronart, Mumbai, 24 February 2016, lot 46
Sold for INR 3 crores (\$441,176)

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



Ram Kumar's landscapes evolved from realistic representations of seen sites to abstract interpretations of places that are reduced to aerial views and planes of colour colliding into each other. He became more interested in the mood of the space than any rendering of actual place. Architectural forms gradually became less recognisable from the 1960s. The present lot, which could be Benares or Ladakh, is composed of colour planes which meander and slope, creating movement. A door or window, a post, roofs and walls are still somewhat recognisable, but the composition consists mostly of suggestions of a river, snow, and mountainous slopes. The Cubist interplay of juxtaposed planes of colour merge with a clear tendency toward abstraction in the present lot.

PROPERTY FROM A PROMINENT PRIVATE COLLECTION, MUMBAI

58

RAM KUMAR (b.1924)

Untitled

Signed 'RAM KUMAR' (on the reverse)

Oil on canvas

33 x 44.5 in (83.7 x 112.9 cm)

\$ 93,750 - 125,000

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

59

AKBAR PADAMSEE (b. 1928)

Untitled

Signed and dated 'PADAMSEE 2002' (upper left)
2002

Acrylic on canvas
54 x 36 in (137 x 91.2 cm)

\$ 156,250 - 234,375

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

PROVENANCE:

Acquired directly from the artist

EXHIBITED:

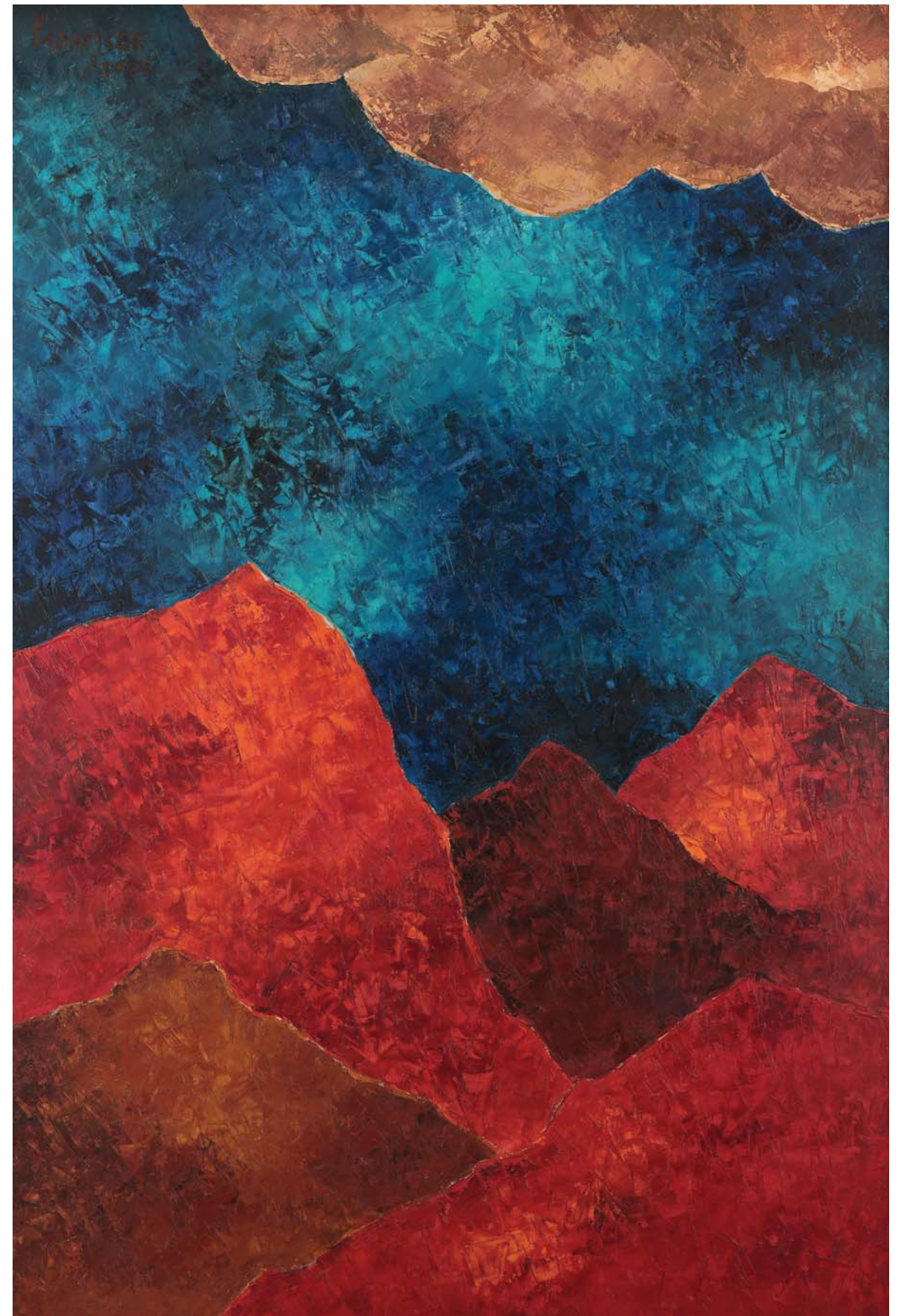
Group Exhibition, Mumbai: Sakshi Salon,
6 - 30 April 2017

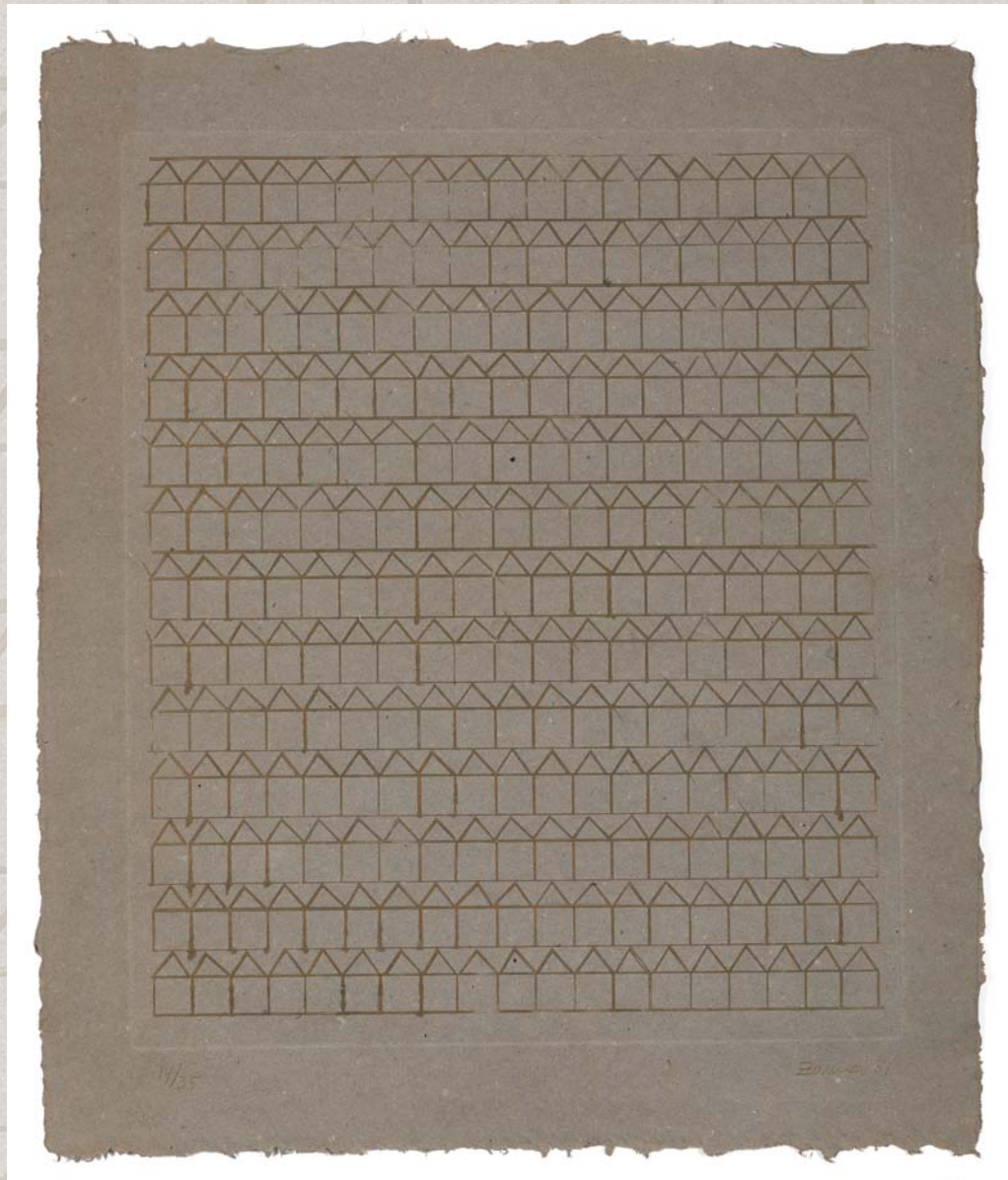


Akbar Padamsee, *Untitled*, 2004
Saffronart, New Delhi, 21 September 2017, lot 58
Sold for INR 2.16 crores (\$342,857)

Padamsee began painting his Metascape series in 1970, coining the term "Metascape" to describe landscapes stripped of all geographic specificity. The present lot is part of his continuing exploration of the stillness and structure of the landscape. In its composition, one can find the underlying structure and careful construction which defines Padamsee's methodical way of observing the landscape. He creates, through his favourite juxtapositions of cadmium and orange, complemented by browns and blues, a landscape that is at once real and surreal. Padamsee's Metascapes "... include both a truly detached and analytical approach and a fascination for tautological rules. In the paintings the image prods the exercise, form being distilled to reveal the core. Curiously the endeavour is as old as it is modern: the artistic pursuit of a philosophical intent." (Mala Marwah, *Lalit Kala Contemporary* 23; New Delhi: Lalit Kala Akademi, 1979, p. 36)

"I'm not interested in location or landscape. My general theme is nature - mountains, trees, water, the elements, and obviously one is influenced by the environment, but I'm not interested in painting Rajasthan or the desert of whatever. When I paint a tree, a mountain, or a river, I am really interested in 'the river', 'the mountain', 'the tree'. The paintings are neither abstract nor representational." (Artist quoted in Eunice D'Souza, "Akbar Padamsee's Metascapes", *The Economic Times*, 30 November 1975) The re-imagined landscape that results from Padamsee's thus liberated formalism is precisely as he articulates.





60

ZARINA HASHMI (b. 1937)

One Morning The City Was Golden

Signed and dated 'Zarina 81' (lower right)

1981

Etching on zaan paper with gold ink pasted on sunboard

28.75 x 24 in (73.3 x 61.2 cm)

\$ 3,910 - 5,470

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

Fourteenth from a limited edition of thirty-five

PROVENANCE:

Formerly from the Estate of Marvin Walowitz

EXHIBITED:

Paper Houses, New Delhi: Gallery Espace, 13 January - 3

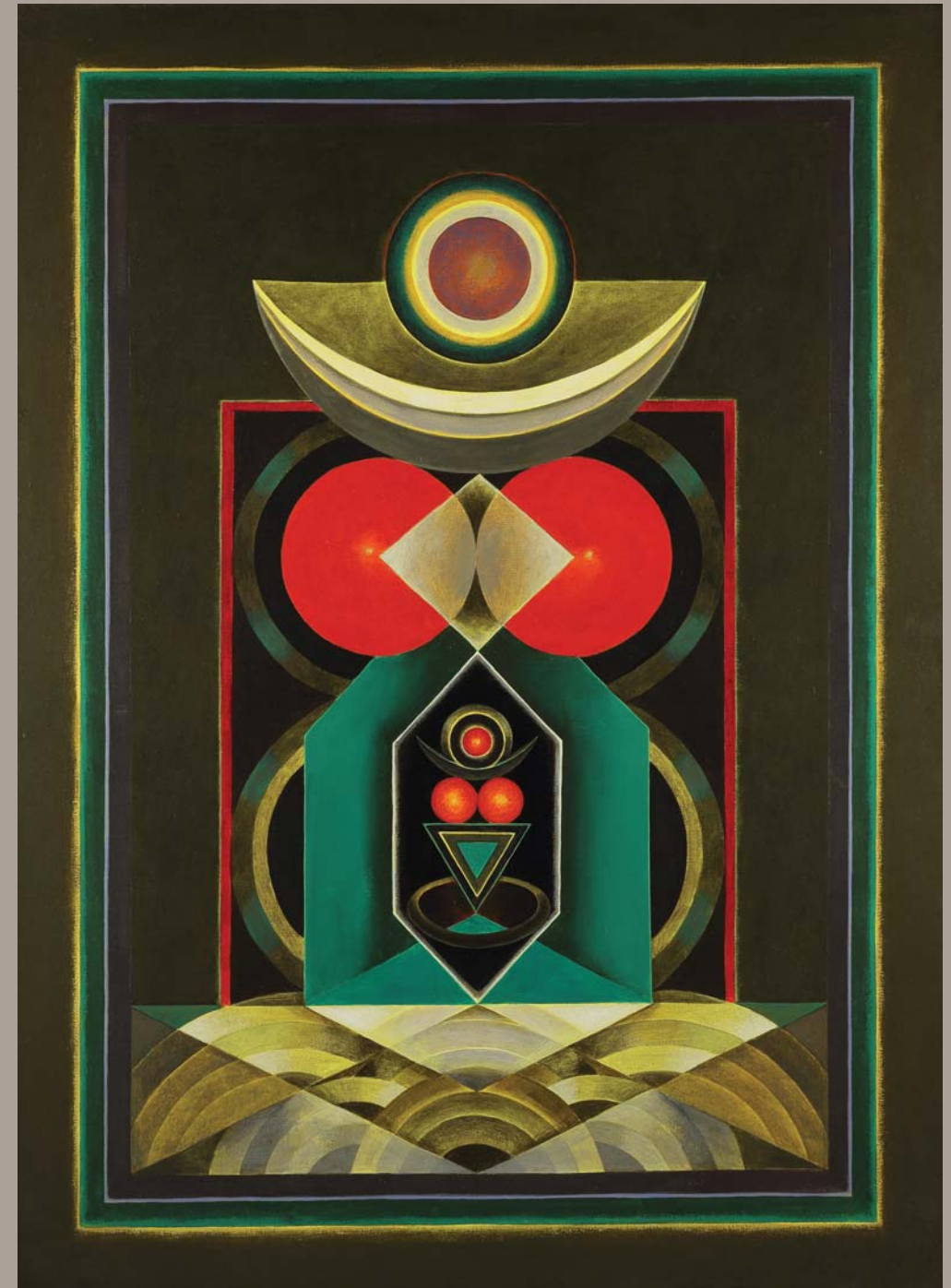
February 2007 (another from the edition)

PUBLISHED:

Robert Kimbril ed., *Paper Houses*, New Delhi: Gallery

Espace, 2007, p. 57 (illustrated, another from the edition)

Marvin Walowitz was a Hollywood film editor and owner of the India Ink Gallery, Los Angeles and Santa Monica.



61

GHULAM RASOOL SANTOSH (1929 - 1997)

Untitled

Oil on canvas

53 x 38.75 in (134.7 x 98.7 cm)

\$ 31,250 - 46,875

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



LOTS 62-81

Closing Time: Thursday, 7 December 2017

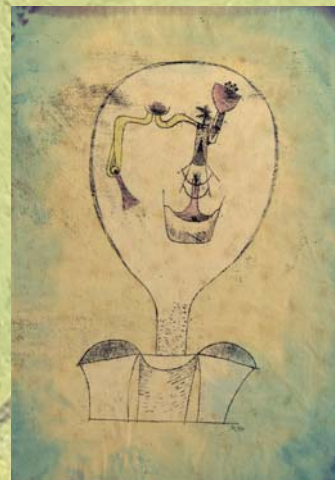
8.45 pm (IST)

10.15 am (US Eastern Time)

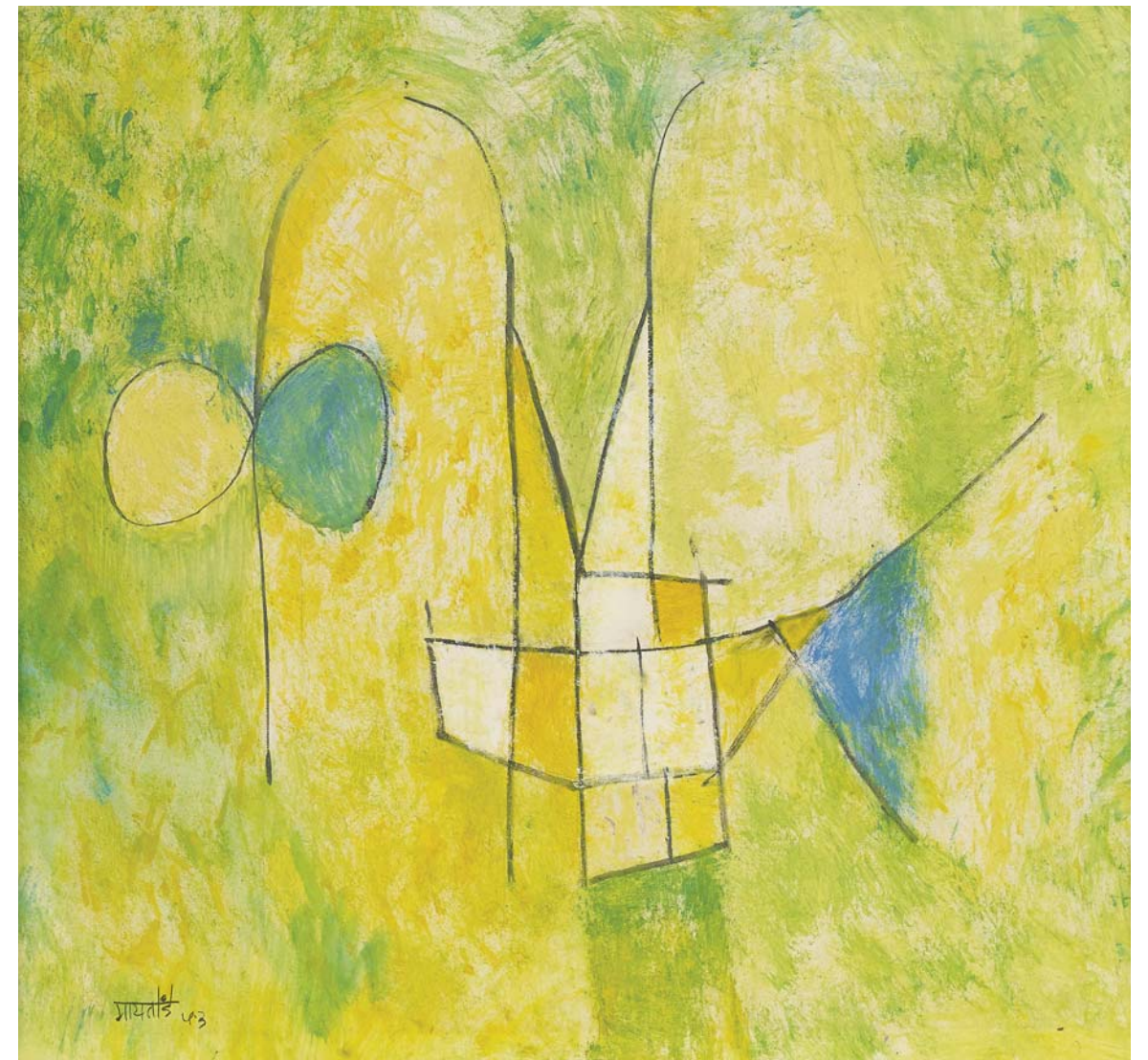
Painted in 1953, this paperwork is poised at a pivotal moment in Gaitonde's oeuvre, when "the need to establish a meaningful relationship between line and painted surface," according to critic Dnyaneshwar Nadkarni, was one of the artist's primary concerns. Gaitonde's work underwent a critical transformation during this decade, when he turned from the purely figurative, towards abstraction. Early on this journey, he encountered the work and writings of Swiss German artist Paul Klee. Klee employed multiple techniques and mixed media in his art, including watercolours, to create paintings which deeply impacted Gaitonde's own aesthetics. "Alongside Gaitonde's early inspiration from the traditions of Indian painting, the artist also adopted Paul Klee's expressiveness of line, color harmonies, and playfulness of spirit as evidenced in various works from the 1950s." (Sandhini Poddar, "Polyphonic Modernisms and Gaitonde's Interiorized Worldview," *V.S. Gaitonde: Painting as Process, Painting as Life*, New York: The Solomon R Guggenheim Museum, 2014, p. 20) This spirit of playfulness is visible in the present lot, which was part of the retrospective, *Painting as Process, Painting as Life*, at the Guggenheim Museum in New York in 2014-15.

"We know that Gaitonde admired the lyrical qualities of Klee's line and colour as well as his precision... Speaking about the impact that Klee had on his work at the time, Gaitonde remarked, "Rather than saying I was influenced by Paul Klee, it should be said that I was drawn to the wondrous forms, colour combinations, beauty of line drawings in his work." (Meera Menezes, *Vasudeo Santu Gaitonde: Sonata of Solitude*, Mumbai: Bodhana Arts and Research Foundation, 2016, p. 86) Geometry played an important role in these years, when Gaitonde used shapes and figures that blurred the line between representation and abstraction.

In an essay on Gaitonde's work, his friend, architect Narendra Dingle writes, "Gaitonde himself said that when Paul Klee became a big influence for him 'he became Paul Klee.' Hence one way would be to look at the master's works, who became the guiding light for Gaitonde and see the twists, bends, and interpretations that assumed Gaitonde's consciousness finding outlet in his work." (Narendra Dingle, "Gaitonde: The Spirit of his Painting," *Journal of Landscape Architecture*, No. 44, New Delhi: LA, Journal of Landscape Architecture, June 2015, p. 99) The present lot contains the germs of abstraction and deeply philosophical simplicity that continued to be revealed in the artist's later work.



Paul Klee, *The Beginnings of a Smile*, 1921
Source: Wikimedia Commons



❖ 62
△ **V S GAITONDE** (1924 - 2001)

Untitled

Signed and dated in Devnagari (lower left)
1953

Watercolour and pastel on paper
14.25 x 14.5 in (36 x 37 cm)

\$ 80,000 - 100,000
Rs 51,20,000 - 64,00,000

PROVENANCE:

Acquired directly from the artist
Chowdhury Family Collection

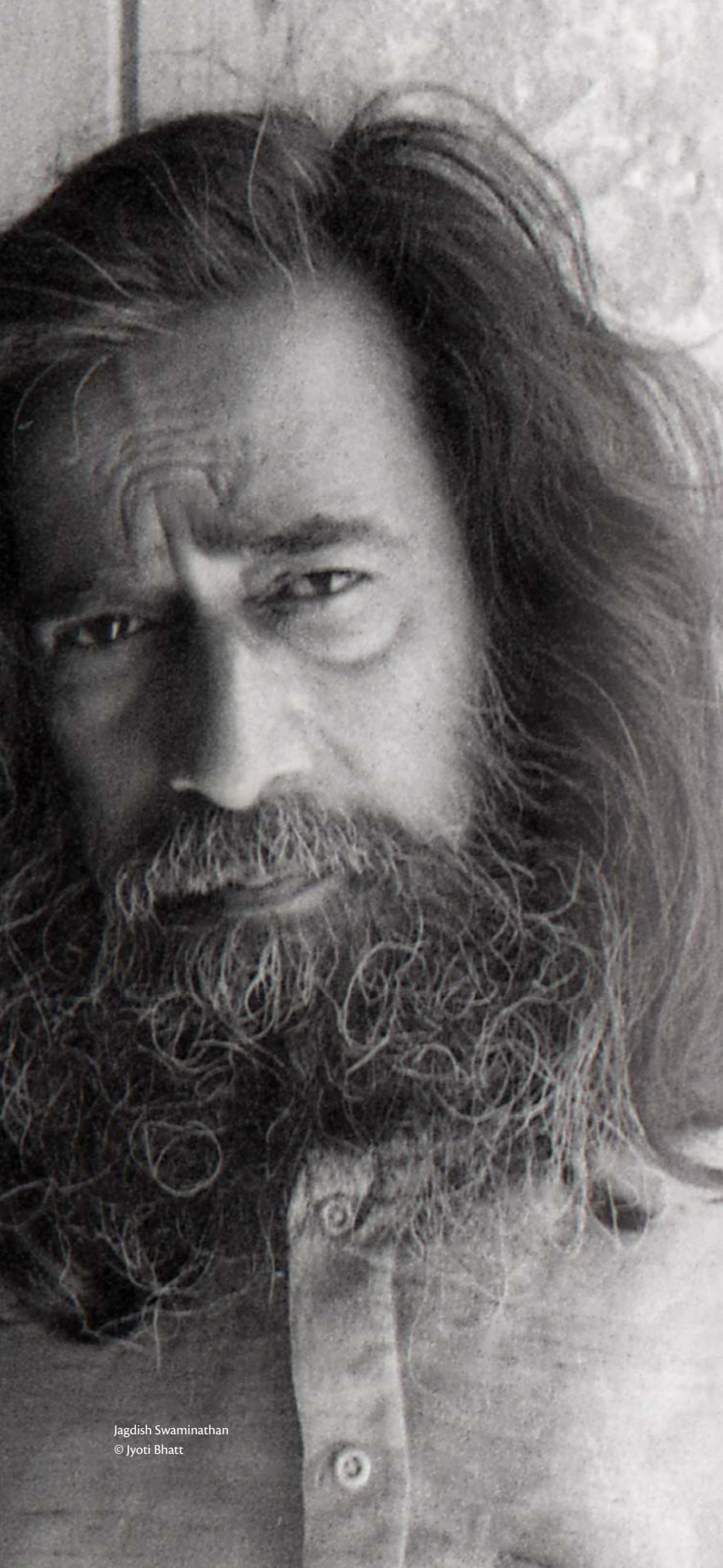
EXHIBITED:

V. S. Gaitonde: Painting as Process, Painting as Life, New York: The Solomon R Guggenheim Museum, 24 October 2014 - 11 February 2015; Venice: Peggy Guggenheim Collection, 3 October 2015 - 10 January 2016

PUBLISHED:

Sandhini Poddar, *V. S. Gaitonde: Painting as Process, Painting as Life*, New York: The Solomon R Guggenheim Museum, 2014, p. 51 (illustrated)

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



Jagdish Swaminathan
© Jyoti Bhatt

PROPERTY OF A LADY, NEW DELHI

63

**JAGDISH
SWAMINATHAN** (1928 - 1994)

Untitled

Signed in Devnagari and signed and dated
'J. Swaminathan/ 91' (on the reverse)
1991

Oil on canvas
45.25 x 31.5 in (115.1 x 80.2 cm)

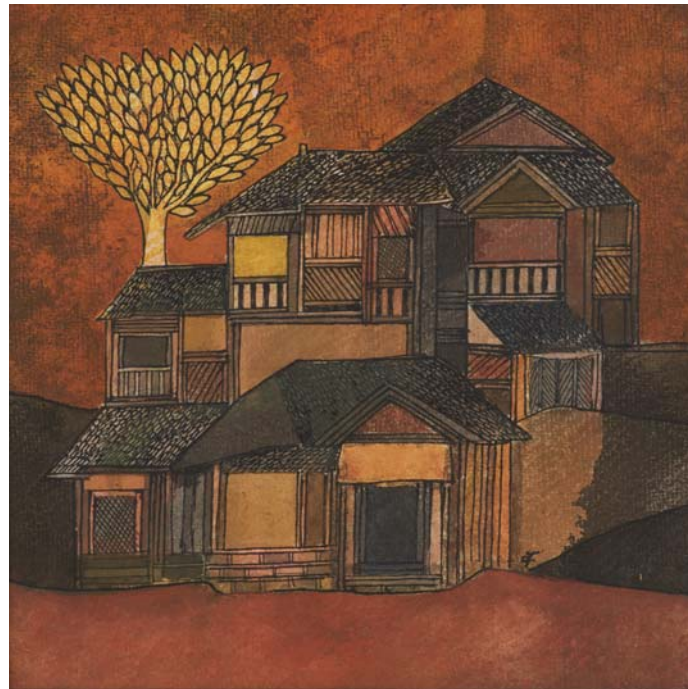
\$ 62,500 - 93,750

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

Jagdish Swaminathan's interest in tribal art predates the *Bird, Mountain and Tree* series for which he is most widely known. Opposed to the idealism of the Bengal School and the mannerism of European Modernism, Swaminathan's concern was the creation of truly Indian modern art. He believed this could be achieved by going back to the origins as traced through India's tribal traditions. From the beginning of his career in the late 1950s, Swaminathan experimented with totemic symbols from early societies. Exploring his "natural bent for the primeval" (Jagdish Swaminathan, "The Cygan: An Auto-bio note," *Lalit Kala Contemporary Number 40*, New Delhi: Lalit Kala Akademi, March 1995, p. 13), Swaminathan used ancient symbols to reconnect modern Indian art with its indigenous precursors. The present lot combines the purity of geometric forms such as the square and the triangle, with earth colours which emulate tribal art, to create visual imagery that is at once ancient, modern, and entirely Indian.



*"In my art the 'form' does not originate with a point.
That is there as if already in place."* – J SWAMINATHAN



a

❖ 64
BADRI NARAYAN (1929 - 2013)

a) *House + Tree*

Initialed in Devnagari (lower right); inscribed and dated "House + Tree"/ by Badri Narayan,/ 18 Dec '93" (on the reverse)
 1993
 Watercolour on paper
 7.5 x 7.5 in (19.5cm x 19.5cm)

b) *Still-Life*

Initialed in Devnagari (lower right); inscribed and dated "Still-Life"/ by Badri Narayan,/ 12th July, 1993' (on the reverse)
 1993
 Watercolour on paper
 9.5 x 13.75 in (24.3cm x 34.7cm)

\$ 6,000 - 8,000

Rs 3,84,000 - 5,12,000

(Set of two)

PROVENANCE:

Acquired in Mumbai
 Private Collection, Canada



a

❖ 65
BADRI NARAYAN (1929 - 2013)

a) *Gandhiji + Bird*

Initialed in Devnagari (lower right); inscribed "Gandhiji + Bird"/ by Badri Narayan/ 1995' (on reverse)
 1995
 Watercolour on paper
 7.5 x 5.75 in (19 x 14.4 cm)

b) *The Cat*

Initialed in Devnagari (lower right); inscribed "The Cat"/ by Badri Narayan/ 25th August, 1999' (on reverse)
 1999
 Watercolour on paper
 6.2 x 7.7 in (16 x 19.5 cm)

\$ 4,000 - 6,000

Rs 2,56,000 - 3,84,000

(Set of two)

PROVENANCE:

Acquired in Mumbai
 Private Collection, Canada



b



b



❖ 66
BADRI NARAYAN (1929 - 2013)
 a) *The Monks*
 Initialed in Devnagari (lower right); inscribed and dated "The Monks'/ May 1st, 1989' (on the reverse)
 1989
 Pen and ink on paper
 11.75 x 11.75 in (30 x 29.8 cm)

b) *Hansa Jataka*
 Initialed in Devnagari (lower right); inscribed and dated "Hansa Jataka'/ by Badri Narayan/ 2nd Oct. 1998' (on the reverse)
 1998
 Watercolour on paper
 8 x 8 in (20.5 x 20.4 cm)

\$ 5,000 - 7,000
Rs 3,20,000 - 4,48,000

(Set of two)

PROVENANCE:
 Acquired in Mumbai
 Private Collection, Canada



❖ PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, HONG KONG

67
T VAIKUNTAM (b. 1942)

a) *Untitled*
 Signed and dated in Telugu (lower right)
 1995
 Acrylic on paper pasted on board
 14.75 x 9.75 in (37.3 x 25 cm)

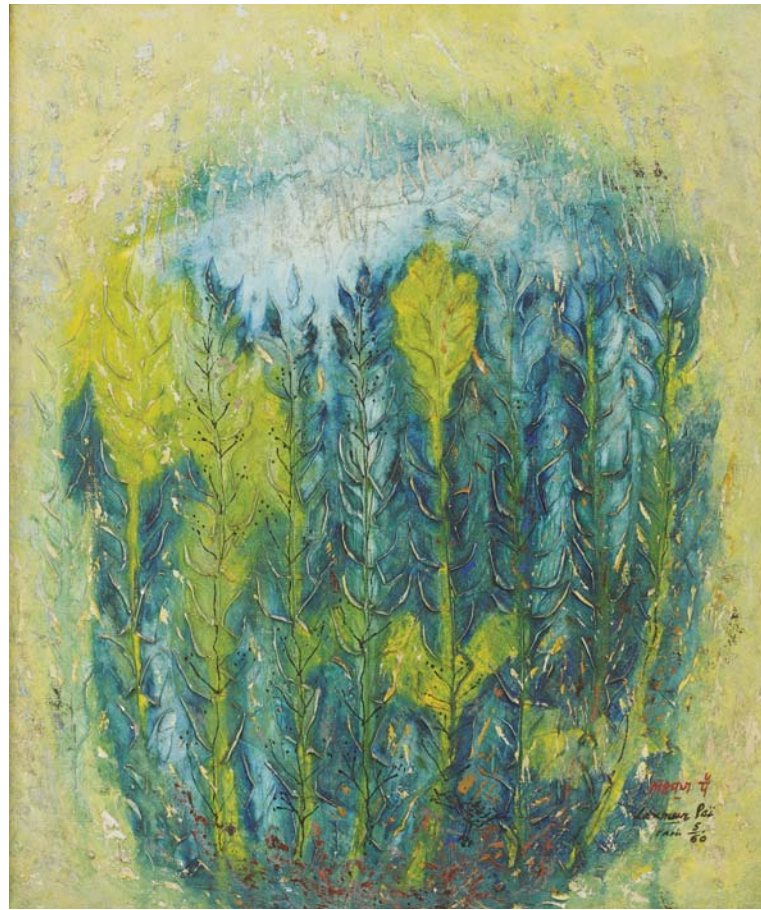
b) *Untitled*
 Signed and dated in Telugu (lower centre)
 1994
 Acrylic on paper pasted on board
 14.75 x 9.75 in (37.3 x 25 cm)

c) *Untitled*
 Signed and dated in Telugu (upper right)
 1994
 Acrylic on paper pasted on board
 14.75 x 9.75 in (37.3 x 25 cm)

\$ 8,000 - 10,000
Rs 5,12,000 - 6,40,000

(Set of three)





PROPERTY OF A LADY, PARIS

❖ 68

LAXMAN PAI (b. 1926)

Untitled

Signed in Devnagari and signed, dated and inscribed 'Laxman Pai/ Paris/ 5/60' (lower right) 1960

Oil on canvas
21.25 x 17.75 in (54.2 x 45 cm)

\$ 2,500 - 3,500

Rs 1,60,000 - 2,24,000



PROPERTY OF A LADY, PARIS

❖ 69

LAXMAN PAI (b. 1926)

Untitled

Signed in Devnagari and signed, dated and inscribed 'Laxman Pai/ Paris/ 5/60' (lower right) 1960

Oil on canvas
17.75 x 21.5 in (45 x 54.3 cm)

\$ 2,500 - 3,500

Rs 1,60,000 - 2,24,000

70

N S BENDRE (1910 - 1992)

Untitled

Dry pastel on paper
13 x 17.5 in (33 x 44.4 cm)

\$ 7,815 - 10,940

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

PROVENANCE:

Gifted by the artist to Bal Krishna Patel

Gifted by Bal Krishna Patel to renowned art critic, Bansilal Dalal

Private Collection, Ahmedabad

Private Collection, Jaipur



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MUMBAI

71

GULAM MOHAMMED SHEIKH (b. 1937)

Art History and Art - 2

Signed and dated in Gujarati (lower right); inscribed and dated 'Gulam Mohammed Sheikh/ 'Art history and Art'-2/ 1993' (on the reverse)

1993

Gouache on paper

12 x 15.75 in (30.2 x 39.8 cm)

\$ 6,250 - 9,375

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



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MUMBAI

72

BHUPEN KHAKHAR (1934 - 2003)

Bathers

Signed in Gujarati (lower right)

Watercolour on celluloid pasted on paper

8.5 x 11.75 in (21.9 x 29.6 cm)

\$ 10,940 - 14,065

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

PROVENANCE:

Acquired at the MSU auction Baroda for the Latur Earthquake, 1993

EXHIBITED:

Orientations: Trajectories in Indian Art, Oudenburg; Foundation De 11 Lijnen, 10 October - 18 December 2010

PUBLISHED:

Deepak Anath ed., *Orientations: Trajectories in Indian Art*, Oudenburg; Oudenburg Foundation De Elf Lijnen, 2011, p. 89 (illustrated)



73

LALU PRASAD SHAW (b. 1937)

Untitled

Signed and dated in Bengali (lower left)

2014

Gouache on mountboard

24.25 x 17.5 in (61.5 x 44.6 cm)

\$ 7,815 - 9,375

Rs 5,00,000 - 6,00,000

PROVENANCE:

Acquired directly from the artist



74

KRISHEN KHANNA (b. 1925)

Recalling Captain Dentist Pesikaka

Inscribed and signed 'KRISHEN KHANNA/ Recalling

Captain Dentist Pesikaka/ KKhanna' (on the reverse)

Oil on canvas

24 x 24 in (61 x 61 cm)

\$ 12,500 - 15,625

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

PROVENANCE:

Sakshi Gallery, Mumbai

F N SOUZA (1924 - 2002)

Head of a Saint

Inscribed and dated 'F.N. SOUZA/ 1959/ HEAD OF A SAINT' (on the reverse)

1959

Oil on board

23 x 15 in (58.4 x 38.1 cm)

\$ 93,750 - 125,000

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

PROVENANCE:

Private Collection, New Delhi

Saffronart, 12 February 2015, lot 2

The present lot reflects Souza's preoccupation with the Roman Catholic church and the strict religious upbringing of his childhood. "As a child I was fascinated by the grandeur of the church and by the stories of tortured saints my grandmother used to tell me. As far as I can recollect, strange fancies always occupied my mind... The Roman Catholic church had a tremendous influence over me, not its dogmas but its grand architecture and the splendour of its services... The wooden saints painted with gold and bright colours staring vacantly out of their niches." (F N Souza, *Words & Lines*, London: Villiers Publications Ltd., 1959, pp. 9-10)

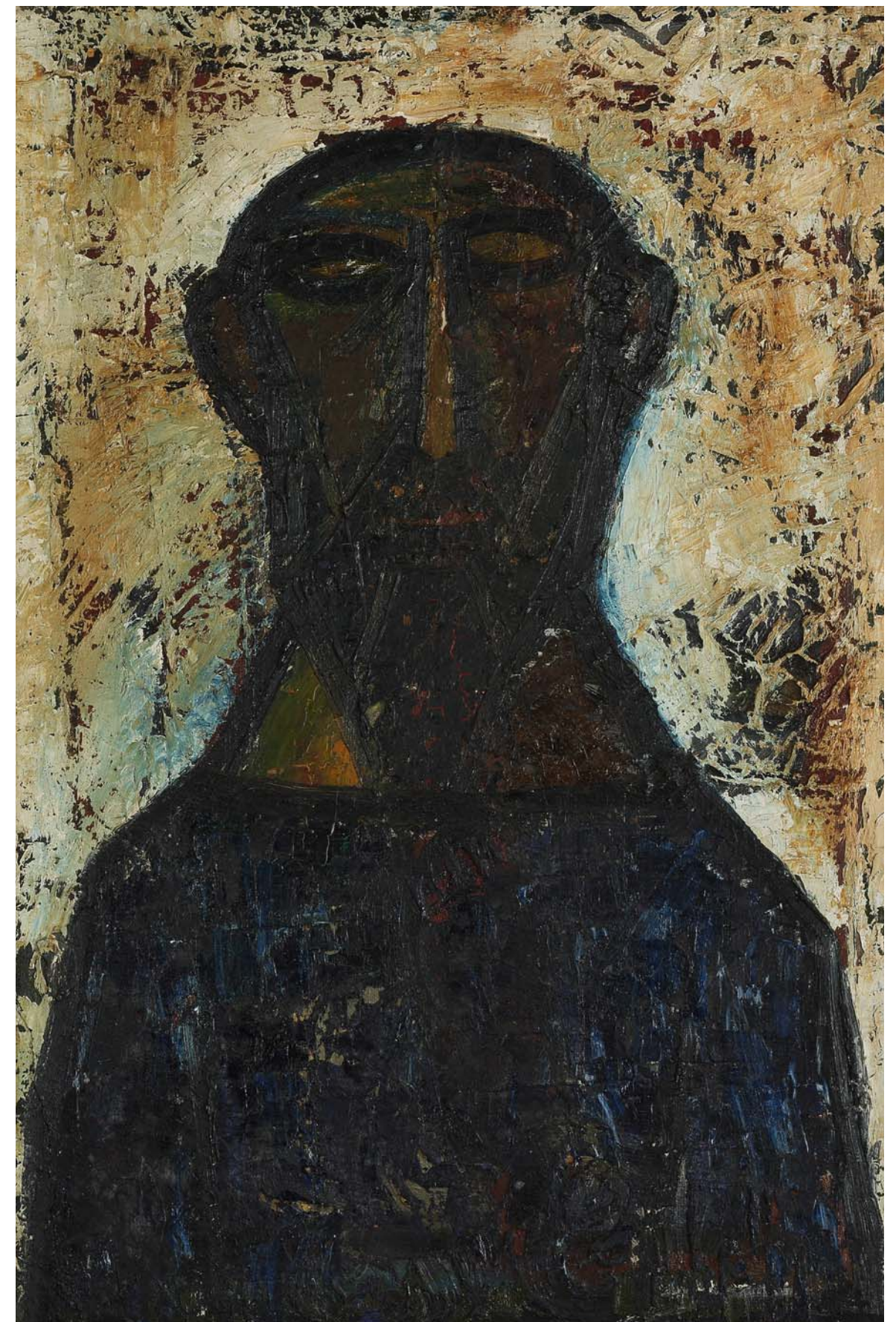
Souza keeps some of the gold and overall colour scheme associated with the iconography of Catholic medieval paintings, but denies the figure any sense of compassion typically befitting a saint. The present lot, like many of Souza's paintings of Christ and similar religious figures of that time, "retained a dual streak—on the one hand the thick bounding lines, the frontal images and the stiff demeanour were iconic. On the other hand, these were harshly, even malevolently subverted without any redeeming features." (Yashodhara Dalmia, *The Making of Modern Indian Art: The Progressives*, New Delhi: Oxford University Press, 2001, p. 80)

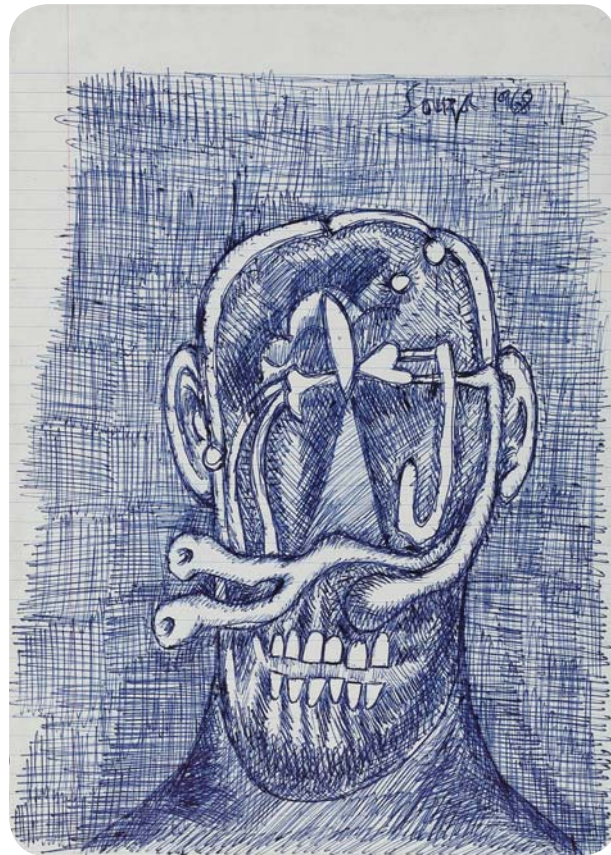


The Herald, 1961
Saffronart, 6-7 June 2017, lot 39
Sold for INR 2.11 crores (\$330,012)



Christ on Palm Sunday, 1959
Saffronart, New Delhi, 8 September 2016, lot 22
Sold for INR 2.64 crores (\$400,000)





76

F N SOUZA (1924 - 2002)

Untitled

Signed and dated 'Souza 1968' (upper right)
1968

Pen on paper pasted on paper
11 x 8 in (28 x 20.5 cm)

\$ 1,565 - 3,125

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

PROVENANCE:

Shelly Souza Collection

Christie's, New York, 18 March 2014, lot 107



❖ 77

F N SOUZA (1924 - 2002)

Untitled

Signed and dated 'Souza 62' (upper left)
1962

Oil on magazine paper
13.75 x 10.5 in (34.8 x 26.5 cm)

\$ 4,000 - 6,000

Rs 2,56,000 - 3,84,000

PROVENANCE:

Private Collection, USA

Private Collection, UK



❖ 78

S H RAZA (1922 - 2016)

Untitled (La Terre)

Signed and dated 'RAZA - 1970' (lower right);
inscribed in Devnagari (at the bottom)
1970

Oil on card pasted on paper
12.5 x 9.5 in (32 x 24 cm)

\$ 5,000 - 7,000

Rs 3,20,000 - 4,48,000

PROVENANCE:

Private Collection, France



❖ 79

S H RAZA (1922 - 2016)

Untitled

Signed and dated 'RAZA 66' (lower right)
1966

Oil on board
8.25 x 8.25 in (21 x 21 cm)

\$ 12,000 - 15,000

Rs 7,68,000 - 9,60,000

PROVENANCE:

Private Collection, France

K G SUBRAMANYAN (1924 - 2016)**a) *Midnight Blues***

Initialed in Tamil (lower centre); inscribed and dated 'K.G. Subramanyan/ 2003/ MIDNIGHT BLUES' (on the reverse)

2003

Reverse oil and gouache painting on plastic sheet
11.5 x 8 in (28.9 x 20.3 cm)

PROVENANCE:

Christie's, New York, 16 September 2008, lot 115

Private Collection, Australia

The Guild, Mumbai

EXHIBITED:

K.G. Subramanyan Recent Works, Mumbai, The Guild, December 2003

PUBLISHED:.

K.G. Subramanyan Recent Works, Mumbai: The Guild, 2003 (illustrated, unpaginated)

b) *Midnight Blues*

Initialed in Tamil (lower left); inscribed and dated 'K.G. Subramanyan/ 2003/ MIDNIGHT BLUES' (on the reverse)

2003

Reverse oil and gouache painting on plastic sheet
11.5 x 8 in (29 x 20.3 cm)

c) *Midnight Blues*

Initialed in Tamil (lower left); inscribed and dated 'K.G. Subramanyan/ 2003/ MIDNIGHT BLUES' (on the reverse)

2003

Reverse oil and gouache painting on plastic sheet
11.5 x 8 in (28.9 x 20.4 cm)

PROVENANCE:

Christie's, New York, 16 September 2008, lot 115

Private Collection, Australia

The Guild, Mumbai

EXHIBITED:

K.G. Subramanyan Recent Works, Mumbai, The Guild, December 2003

PUBLISHED:

K.G. Subramanyan Recent Works, Mumbai: The Guild, 2003 (illustrated, unpaginated)

d) *Midnight Blues*

Initialed in Tamil (lower left); inscribed and dated 'K.G. Subramanyan/ 2003/ MIDNIGHT BLUES' (on the reverse)

2003

Reverse oil and gouache painting on plastic sheet
11.5 x 8 in (29 x 20.2 cm)

e) *Midnight Blues*

Initialed in Tamil (lower right); inscribed and dated 'K.G. Subramanyan/ 2003/ MIDNIGHT BLUES' (on the reverse)

2003

Reverse oil and gouache painting on plastic sheet
11.5 x 8 in (28.9 x 20.2 cm)

f) *Midnight Blues*

Initialed in Tamil (centre right); inscribed and dated 'K.G. Subramanyan/ 2003/ MIDNIGHT BLUES' (on the reverse)

2003

Reverse oil and gouache painting on plastic sheet
11.5 x 8 in (29 x 20.3 cm)

g) *Midnight Blues*

Initialed in Tamil (lower centre); inscribed and dated 'K.G. Subramanyan/ 2003/ MIDNIGHT BLUES' (on the reverse)

2003

Reverse oil and gouache painting on plastic sheet
11.5 x 8 in (28.9 x 20.2 cm)

\$ 23,440 - 31,250

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

(Set of 7)



a



b



c



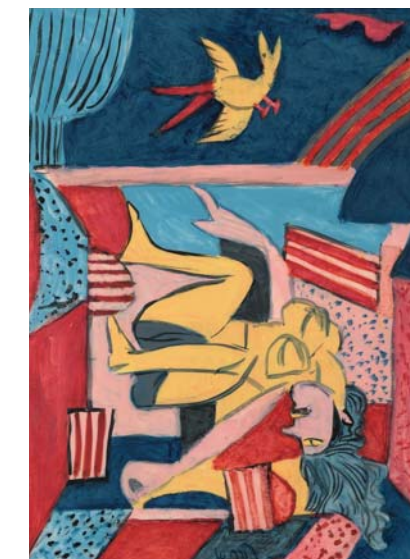
d



e



f



g

81

RAM KUMAR (b. 1924)

Autumn Landscape

Signed in Devnagari (lower right); inscribed 'RAM KUMAR/
AUTUMN LANDSCAPE' (on the reverse)

Oil on canvas

29.75 x 39.5 in (75.3 x 100.5 cm)

\$ 46,875 - 62,500

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

PROVENANCE:

Saffronart, 1-4 December, 2003, lot 28



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



LOTS 82-102

Closing Time: Thursday, 7 December 2017

9 pm (IST)

10:30 am (US Eastern Time)



82

A A RAIBA (1922 - 2016)

Untitled

Signed 'Raiba' (lower right)

Oil on canvas

34.25 x 18.25 in (87 x 46.4 cm)

\$ 7,815 - 10,940

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

EXHIBITED:

A. A. Raiba: *The Indian Master Painter*, Mumbai: Nehru Centre Art Gallery, 15 December 2016 - 1 January 2017

PUBLISHED:

A. A. Raiba: *The Indian Master Painter*, Mumbai: Nehru Centre, 2016 (illustrated, unpaginated)

A A RAIBA

Born in Bombay in 1922, A A Raiba displayed an instinct for art and poetry from a young age. He enrolled at the Sir J J School of Arts in 1942, where he studied miniature painting techniques. Raiba subsequently joined the Progressive Artists' Group in Bombay. Between 1957 and 1959, he went to Kashmir, and the valley "informed a substantial part of Raiba's art practice. He drew frequent allusions to humans, animals and folk motifs that he witnessed in the temples of Jammu and Himachal Pradesh. This was the period when he shifted his focus on the imagery of landscapes, nudes and still-life." (*Critical Collective*, 9 May 2016, online). A versatile artist, Raiba worked in a range of media that included paper, glass, canvas and jute. Lots 82 to 85 depict the rustic simplicity that was the focus of Raiba's work, and convey different moods through texture and palette.



A A Raiba

© A A Raiba and Clark House Initiative





84

A A RAIBA (1922 - 2016)

Untitled

Signed 'RAiba' (upper right)

Oil on canvas

26 x 32.25 in (65.8 x 81.9 cm)

\$ 9,375 - 12,500

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

EXHIBITED:

A. A. Raiba: *The Indian Master Painter*, Mumbai: Nehru Centre Art Gallery, 15 December 2016 - 1 January 2017

PUBLISHED:

A. A. Raiba: *The Indian Master Painter*, Mumbai: Nehru Centre, 2016 (illustrated, unpaginated)

Scenes of a rustic village life are beautifully detailed in lots 84 and 86. Raiba's calligraphic skills translate seamlessly into contours to define forms and create movement. The gentle bends of boughs are mirrored in the garments draped around the women, creating rhythm. Raiba's study of miniatures is evident as he spares no effort in detailing facial expressions as well as foliage, bringing the paintings to life.

83

A A RAIBA (1922 - 2016)

Untitled

Signed and dated 'Raiba 9.4.92' (lower right)

1992

Oil on jute pasted on hardboard

17.75 x 25.25 in (45 x 64 cm)

\$ 6,250 - 9,375

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

EXHIBITED:

A. A. Raiba: *The Indian Master Painter*, Mumbai: Nehru Centre Art Gallery, 15 December 2016 - 1 January 2017

PUBLISHED:

A. A. Raiba: *The Indian Master Painter*, Mumbai: Nehru Centre, 2016 (illustrated, unpaginated)

Like many of India's leading modernists, Raiba found a mentor in art critic Walter Langhammer, who advised him to explore India in order to discover his own pictorial language. Raiba travelled across the country, finding inspiration in both architecture and nature. He used jute as a support for some paintings, and the medium lent itself well to achieving a coarse, textured quality, as seen in the present lot.





85

A A RAIBA (1922 - 2016)

Untitled

Signed and dated 'Raiba 4.9.93' (lower right)

1993

Oil on jute

17.5 x 24.5 in (44.4 x 62.2 cm)

\$ 6,250 - 9,375

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

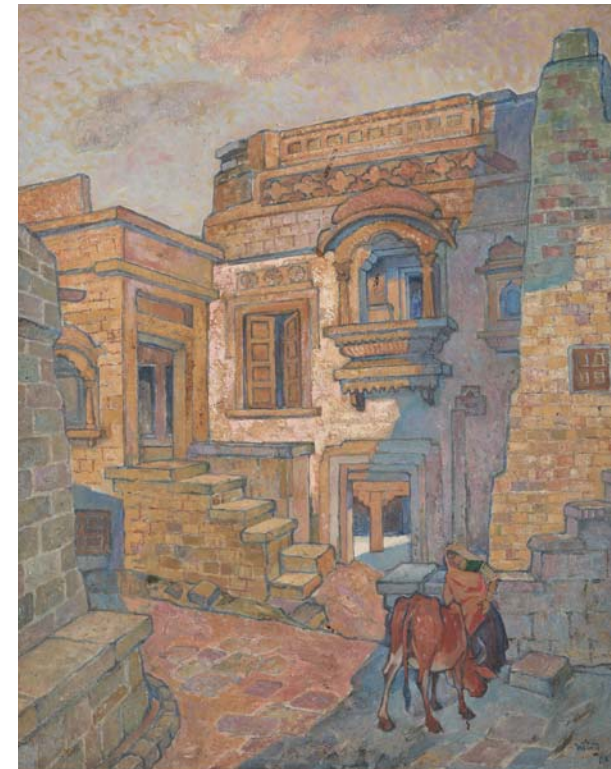
EXHIBITED:

A. A. Raiba: *The Indian Master Painter*, Mumbai: Nehru Centre Art Gallery, 15 December 2016 - 1 January 2017

PUBLISHED:

A. A. Raiba: *The Indian Master Painter*, Mumbai: Nehru Centre, 2016 (illustrated, unpaginated)

This painting evokes the coastal beauty of a fishing village. Raiba was born into a middle-class Konkani Muslim community, and his interest in the history of his community is apparent in paintings such as these. He creates depth with the moored boats in the foreground, and the settlements and fishing net over the horizon. Raiba captures a mood of isolation in this depiction of a fishing community bound by empty shores and sea, and a darkening sky that suggests either the arrival of dusk, or the monsoon.



86

MADHAV SATWALEKAR (1915 - 2006)

Untitled

Signed and dated in Devnagari (lower right)

1980

Oil on canvas

40 x 32 in (101.6 x 81.3 cm)

\$ 4,690 - 6,250

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

❖ 87

LANCELOT RIBEIRO (1933 - 2010)

Untitled (Landscapes with horses and trees)

Signed 'Ribeiro 66' (upper left)

1966

Oil and PVA on canvas

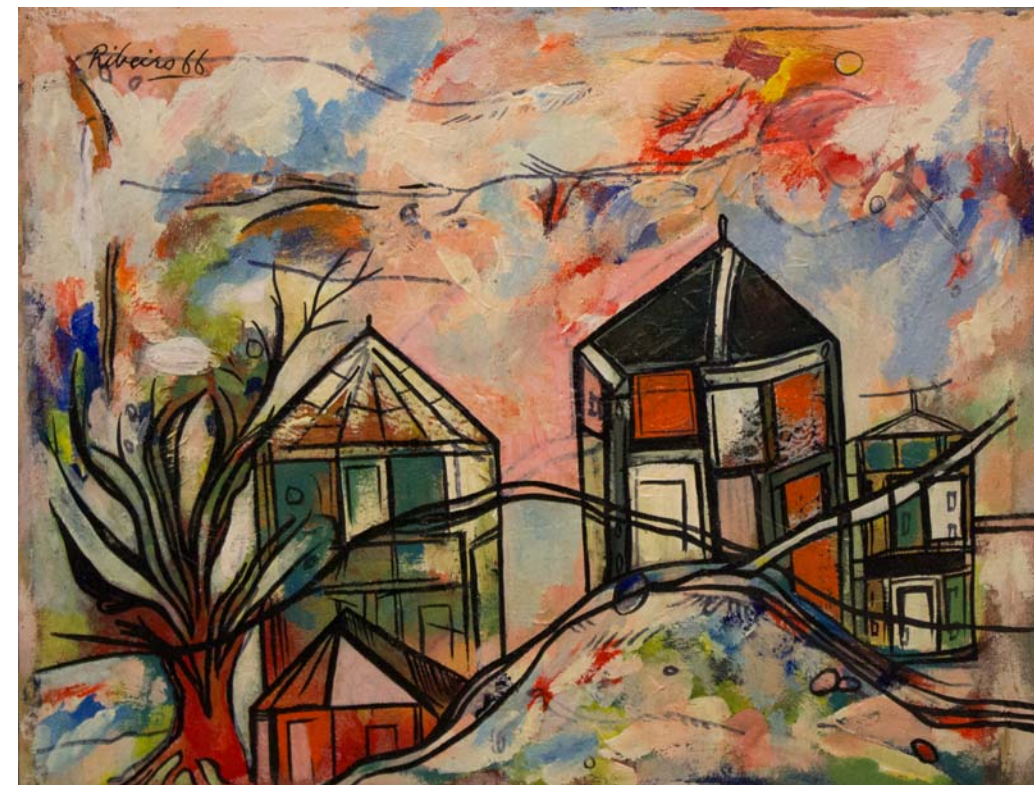
17 x 22.25 in (43 x 56.2 cm)

\$ 5,000 - 7,000

Rs 3,20,000 - 4,48,000

EXHIBITED:

Lancelot Ribeiro: *An Artist in India and Europe*, Delhi: Saffronart, 10-14 November, 2014; Mumbai: Saffronart, 18-22 November 2014; Goa: Sunaparanta, 30 October - 14 November 2014





a



b



c



d

88

MANU PAREKH (b. 1939)

a) *Winter at Banaras*

Signed and dated 'Manu Parekh '02' (lower left);
signed, inscribed and dated 'Manu Parekh/ 'Winter at
Banaras'/ 2002' (on the reverse)

2002

Oil on canvas

17.5 x 23.5 in (44.4 x 59.6 cm)

b) *Sunrise at Banaras*

Signed and dated 'Manu Parekh '02' (lower left);
signed, inscribed and dated 'Manu Parekh/ 'Sunrise at
Banaras'/ 2002' (on the reverse)

2002

Oil on canvas

17.5 x 23.5 in (44.4 x 59.6 cm)

c) *Boats and Temples at Banaras*

Signed and dated 'Manu Parekh '02' (lower left);
signed, inscribed and dated 'Manu Parekh/ 'Boats &
Temples at Banaras'/ 2002' (on the reverse)

2002

Oil on canvas

17.5 x 23.5 in (44.4 x 59.6 cm)

d) *Monsoon at Banaras*

Signed and dated 'Manu Parekh '02' (lower left);
signed, inscribed and dated 'Manu Parekh/ 'Monsoon
at Banaras'/ 2002' (on the reverse)

2002

Oil on canvas

17.5 x 23.5 in (44.4 x 59.6 cm)

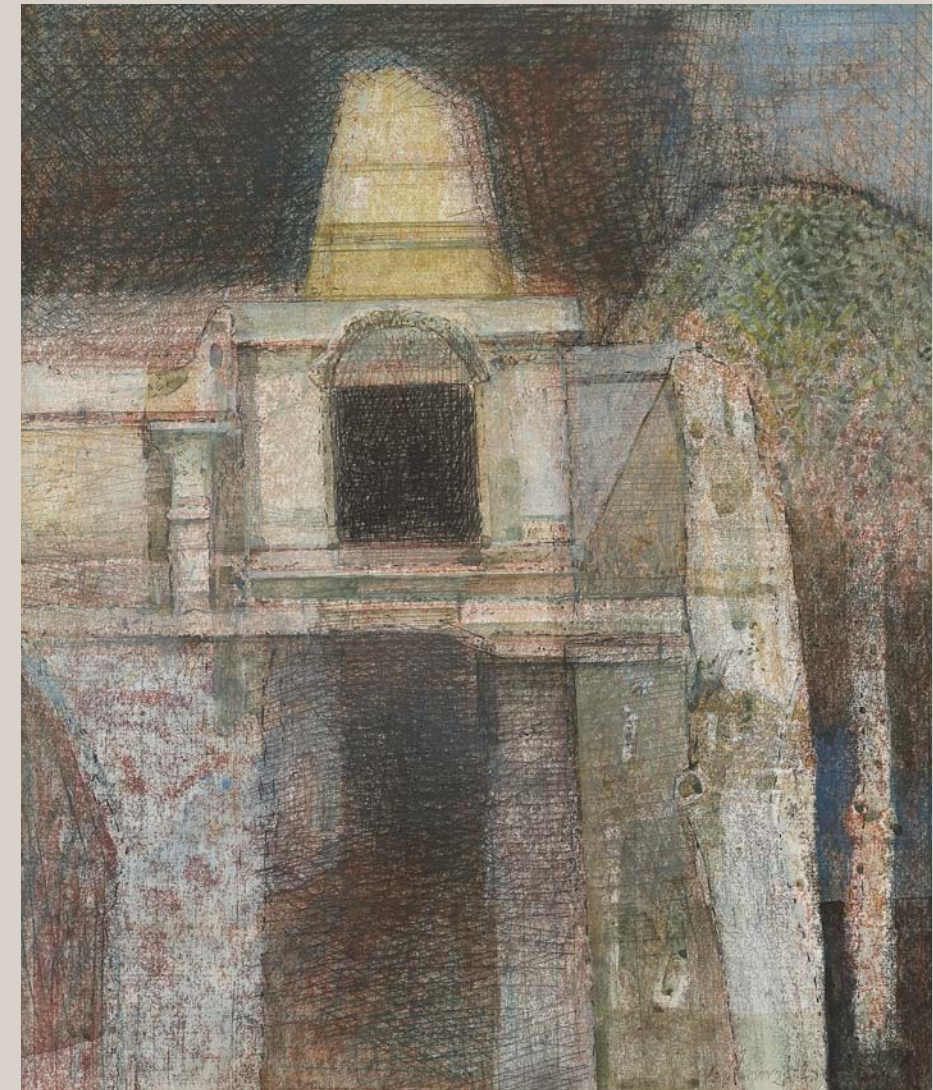
\$ 15,625 - 18,750

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

(Set of four)

PROVENANCE:

Saffronart, 6-7 June 2007, lot 17



89

GANESH PYNE (1937 - 2013)

The Shrine

Signed and dated in Bengali (lower right)

1989

Mixed media on paper

10.5 x 8.5 in (26.6 x 21.6 cm)

\$ 10,940 - 14,065

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

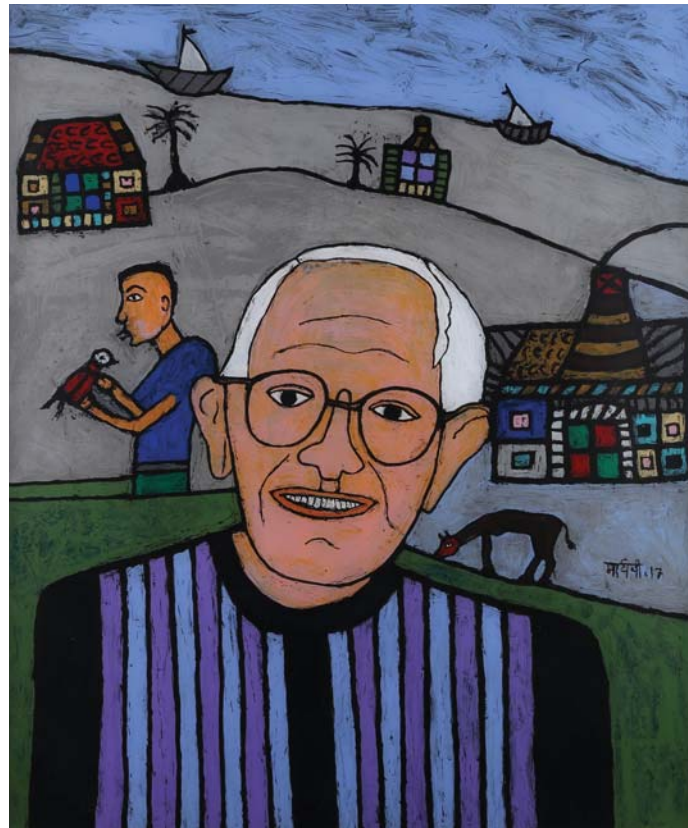
PROVENANCE:

Acquired from Galerie 88, Kolkata

Private Collection, Kolkata

PUBLISHED

Ranjit Hoskote ed., *Ganesh Pyne: A Pilgrim in the Dominion of
Shadows*, Mumbai: Galerie 88, 2005, p. 61 (illustrated)



PROPERTY OF A GENTLEMAN, NEW DELHI
90
MADHVI PAREKH (b. 1942)
Portrait of Bhupen Khakhar
Signed in Devnagari and dated '17' (lower right)
2017
Reverse painting in acrylic on glass
36 x 30 in (91.4 x 76.2 cm)
\$ 6,250 - 9,375
Rs 4,00,000 - 6,00,000
PROVENANCE:
Acquired directly from the artist



❖ 91
F N SOUZA (1924 - 2002)
Untitled
Signed and dated 'Souza 1968' (upper left)
1968
Mixed media on paper
16 x 13.25 in (40.5 x 33.8 cm)
\$ 4,000 - 6,000
Rs 2,56,000 - 3,84,000
PROVENANCE:
Private Collection, USA
Private Collection, UK



PROPERTY FROM RASHNA IMHASLY
92
F N SOUZA (1924 - 2002)
Untitled
Signed 'NEWTON' (upper right); dated '18TH MARCH 48' (lower centre); bearing Christie's label on the board (on the reverse)
1948
Gouache on paper pasted on paper
13 x 19.25 in (33 x 48.6 cm)
\$ 9,375 - 12,500
Rs 6,00,000 - 8,00,000
PROVENANCE:
Collection of Kekoo Gandhi
Gifted to his daughter



F N SOUZA (1924 - 2002)

Untitled (Head)

Signed and dated 'Souza 66' (lower right)

1966

Oil and acrylic on canvas

32.75 x 23.5 in (83.4 x 59.6 cm)

\$ 93,750 - 125,000

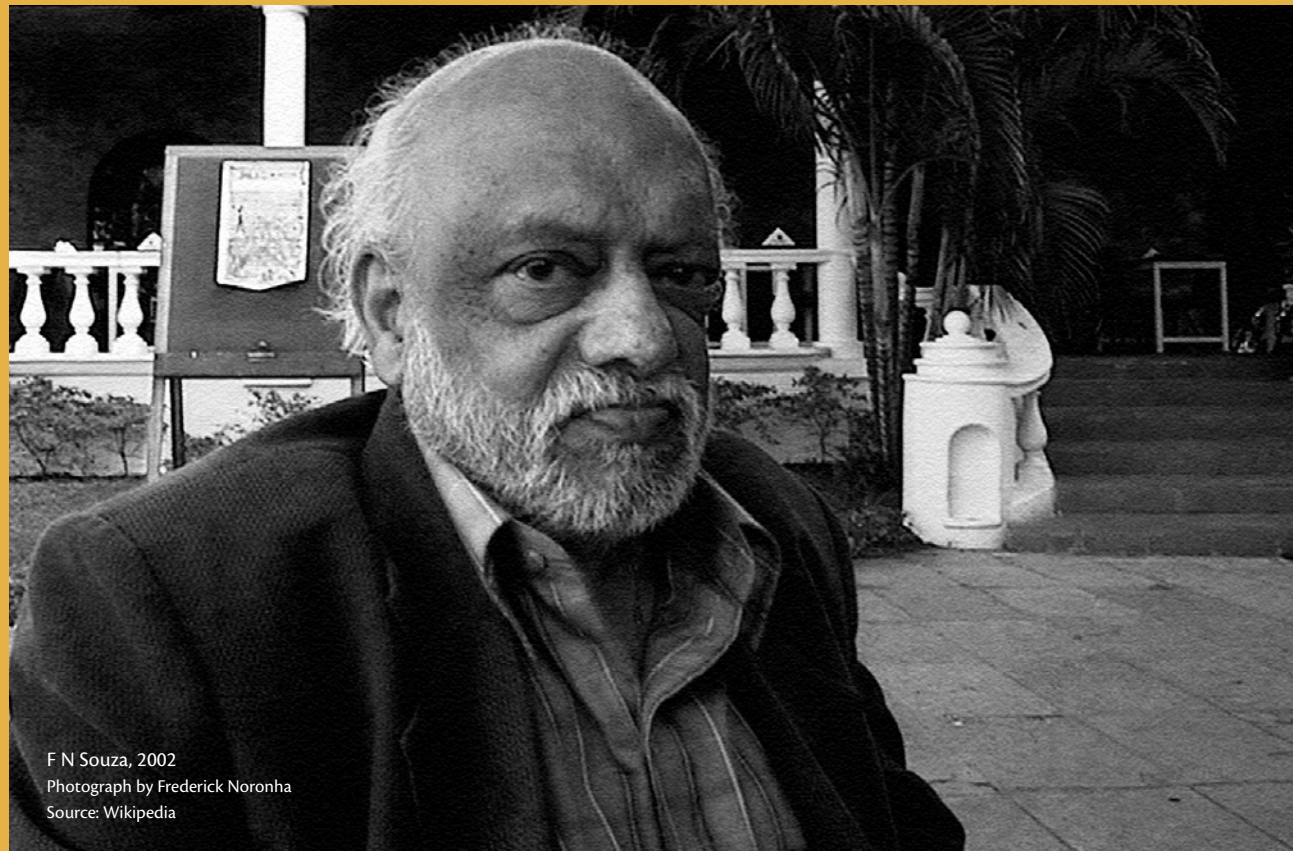
Rs 60,00,000 - 80,00,000

PROVENANCE:

Kumar Gallery, New Delhi

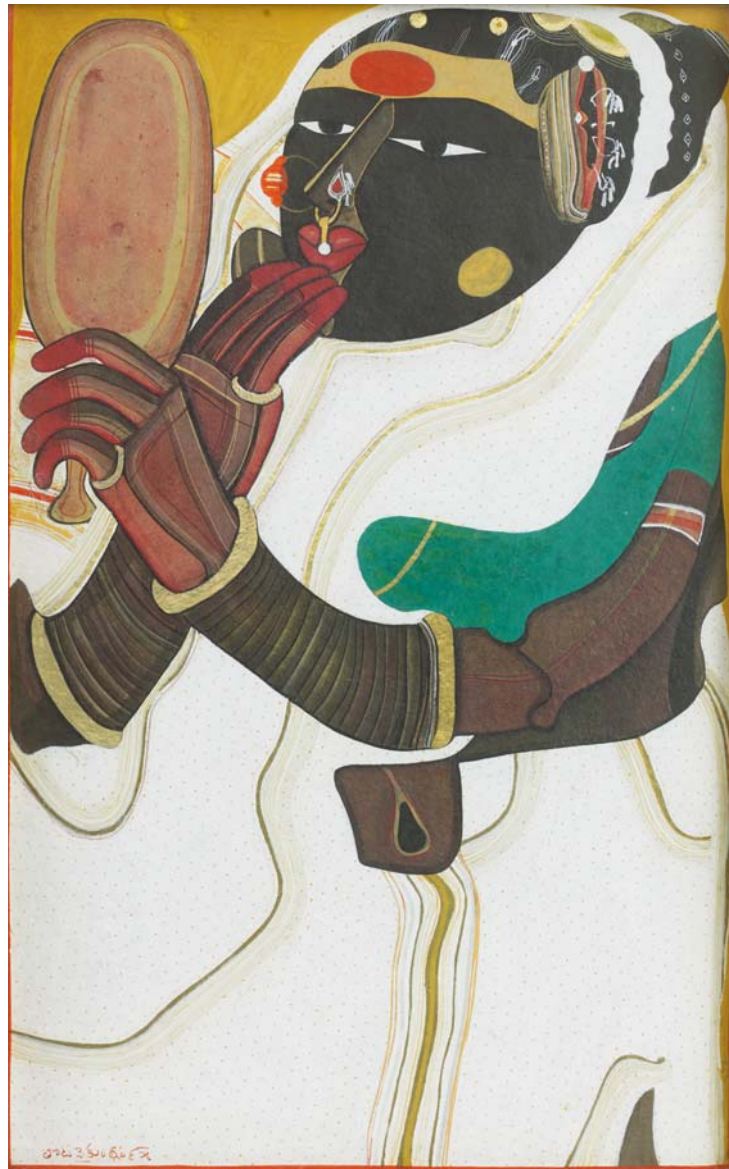
Private Collection, North India

"Why should I be sparse and parsimonious when not only this world, but worlds in space are open to me? I have everything to use at my disposal... I have never counted the number of teeth I've drawn in grinning mouths. So what of a few extra eyes, fingers, etc.?" – F N SOUZA



F N Souza, 2002
Photograph by Frederick Noronha
Source: Wikipedia





94

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, HONG KONG

❖ 94

T VAIKUNTAM (b. 1942)

Untitled

Signed and dated in Telugu (lower left)

1995

Acrylic on paper pasted on board

20 x 12.25 in (50.5 x 31 cm)

\$ 4,000 - 6,000

Rs 2,56,000 - 3,84,000

PROVENANCE:

Indian Contemporary Gallery, Hong Kong



95

PROPERTY OF A GENTLEMAN, NEW DELHI

95

T VAIKUNTAM (b. 1942)

Untitled

Signed and dated in Telugu (lower right)

2012

Acrylic on canvas

59.5 x 35.75 in (151 x 91 cm)

\$ 31,250 - 39,065

Rs 20,00,000 - 25,00,000

PROVENANCE:

Acquired directly from the artist



96

KRISHEN KHANNA (b. 1925)

Untitled

Signed 'KKhanna' (lower left); signed again 'KKhanna'

(on the reverse)

Oil on canvas

16.25 x 10.25 in (41 x 26 cm)

\$ 6,250 - 9,375

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

PROVENANCE:

Acquired directly from the artist

97

KRISHEN KHANNA (b. 1925)

Untitled

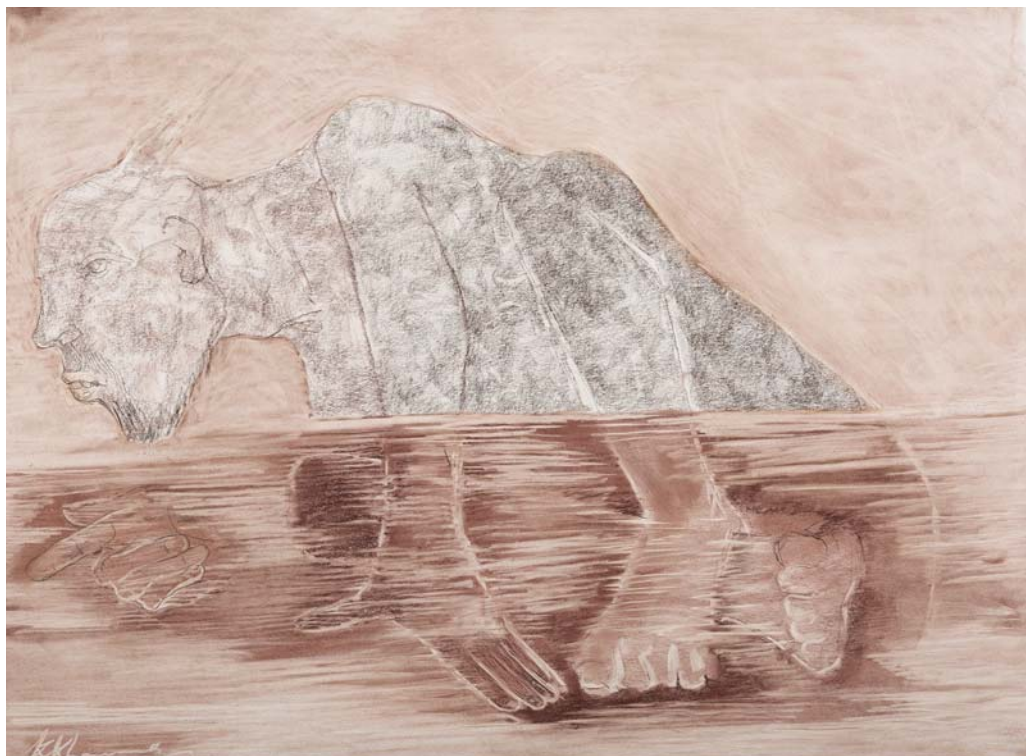
Signed 'KKhanna' (lower left)

Pastel on paper

21.5 x 29.5 in (54.6 x 74.9 cm)

\$ 4,690 - 7,815

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



98

SAKTI BURMAN (b. 1935)

Untitled

Signed 'SAKTI BURMAN' (lower right); signed and dated 'SAKTI BURMAN/ 1960' (on the reverse)

1960 Oil on canvas

25.25 x 36.5 in (64 x 92.7 cm)

\$ 23,440 - 31,250

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

PROVENANCE:

Acquired directly from the artist, Paris

99

PRABHAKAR BARWE (1936 - 1995)

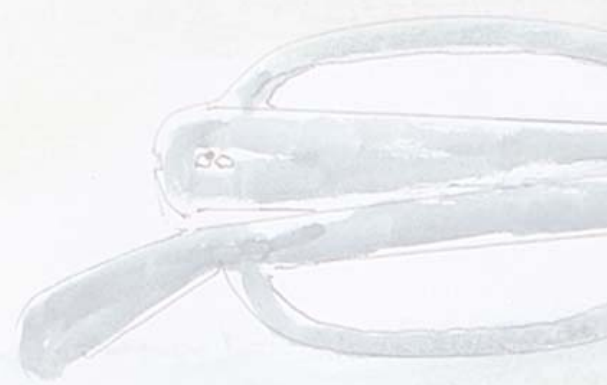
Red Envelope and Other Objects

Signed and dated in Devnagari (lower left); inscribed and dated "RED ENVELOPE & OTHER OBJECTS'/ 1995/ BARWE' (lower left) 1995

Enamel and watercolour on paper
13 x 19.5 in (33 x 49.5 cm)

\$ 4,690 - 7,815

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



❖ 100

ABDUR RAHMAN CHUGTAI (1894 - 1975)

Sacred Stairs

Signed 'Rahman Chughtai' (lower left); inscribed 'Sacred Stairs' (lower right)
Dry point etching on paper
10.5 x 9.25 in (26.5 x 23.5 cm)

\$ 2,000 - 3,000

Rs 1,28,000 - 1,92,000

PROVENANCE:

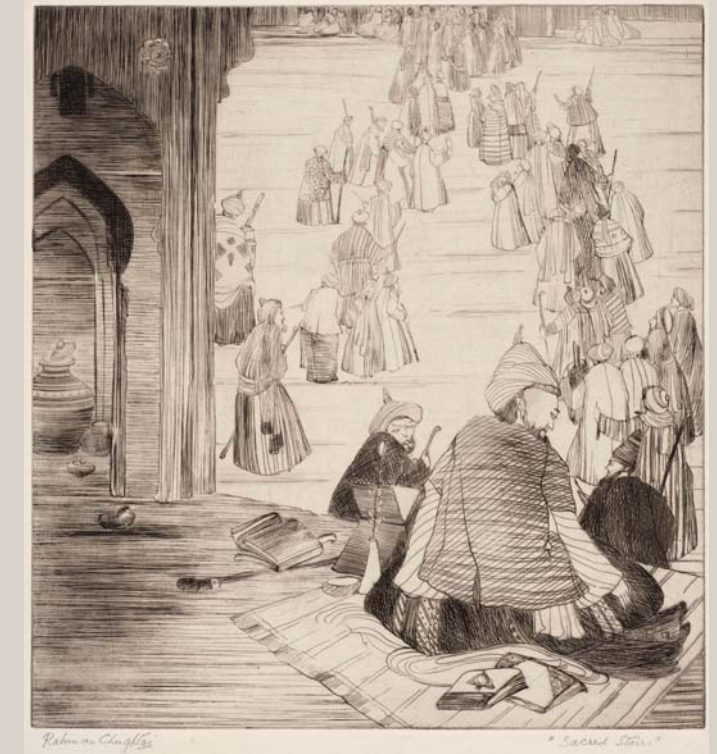
Private Collection, UK

EXHIBITED:

Chughtai's Etchings: Editions of a Master, London: Grosvenor Gallery, 29 October - 14 November 2014 (another from the edition)

PUBLISHED:

Chughtai's Etchings: Editions of a Master, London: Grosvenor Gallery, p. 24 (illustrated, another from the edition)



❖ 101

ABDUR RAHMAN CHUGTAI (1894 - 1975)

Untitled (Woman with a Parrot and a Dagger)

Signed 'Rahman Chughtai' (lower left)
Dry point etching on paper
11.25 x 8.75 in (28.5 x 22.5 cm)

\$ 2,000 - 3,000

Rs 1,28,000 - 1,92,000

PROVENANCE:

Private Collection, UK

EXHIBITED:

Chughtai's Etchings: Editions of a Master, London: Grosvenor Gallery, 29 October - 14 November 2014 (another from the edition)

PUBLISHED:

Chughtai's Etchings: Editions of a Master, London: Grosvenor Gallery, p. 41 (illustrated, another from the edition)



One of Pakistan's most prolific and well-known artists, Syed Sadequain Ahmed Naqvi—also known as Sadequain Naqqash—was born in 1930 in Amroha, east of Delhi, to a family of calligraphers. He subsequently moved to Pakistan after his graduation from Agra University in 1948, and shot to fame at the age of 31, when his work won recognition at the 1961 Paris Biennale. The present lot was painted during this time in Paris, a period which yielded some of his best works.

Sadequain's visual language is a complex amalgamation of poetry, and Western and South Asian artistic influences. In 1944, he became familiar with the works of Urdu writers and poets while working with the All India Radio in Delhi. The sight of large cactus plants during his residency at Gadani, Pakistan, in 1957 prompted him to move towards "an imagery of exaggerated linearity... This period also marks the beginning of Sadequain's exploration of the jagged, elongated figure," as seen in the present lot. (Salima Hashmi and Mohsin Hamid, *Hanging Fire: Contemporary Art from Pakistan*, New York: The Asia Society Museum, 2009)

The 1960s, when the present lot was painted, was a crucial phase in furthering Sadequain's exploration of calligraphic figuration. He had begun to "appropriate the textual-classical Islamic culture of South Asia in his drawings and paintings." (Hashmi and Hamid) His increased engagement with Urdu during this time became central to his work. Sadequain's visual tropes were, in part, also informed by the work of Henri Matisse, Paul Klee, Alberto Giacometti and Pablo Picasso. The composition of the present lot shows Sadequain's masterful manipulation of the Arabic Kufic script into figures. The rhythmic curved forms are given energy, texture and depth by the scratched surface technique. Works such as the present lot created a modern interpretation of calligraphy, in what Dr. Akbar Naqvi terms "Calligraphic Cubism" in his book *Image and Identity*. According to the Parisian newspaper *Le Figaro*, "Sadequain adds up the impression of space, density, volume and the reality of matter, which transforms an abstract thought into a material fact in plastic." (*Le Figaro*, 16 October 1962)

The Dutilleul family were Parisian collectors, notable for their collection of Old Masters and Impressionist paintings. The family's legacy of collecting and supporting young artists dates back to the early 20th century. This passion continued well into the 1960s when they acquired a number of works by Sadequain, who was living in Paris at the time. The present lot was part of this remarkable collection.



Sadequain
Source: Wikipedia



❖ 102
SADEQUAIN (1930 - 1987)

Birds

Signed, dated and inscribed 'Sadequain/ 11/10/66/ Birds/ Painted at Paris' (on the reverse)
1966

Oil on canvas
45.25 x 35.5 in (115 x 90 cm)

\$ 25,000 - 35,000

Rs 16,00,000 - 22,40,000

PROVENANCE:

Formerly from the Dutilleul Collection, Paris

LOTS 103-121

Closing Time: Thursday, 7 December 2017

9.15 pm (IST)

10.45 am (US Eastern Time)



❖ 103

M F HUSAIN (1913 - 2011)

Mridang

Tempera on wood

Height: 8.5 in (21.6 cm)

Width: 10.5 in (26.7 cm)

\$ 10,000 - 15,000

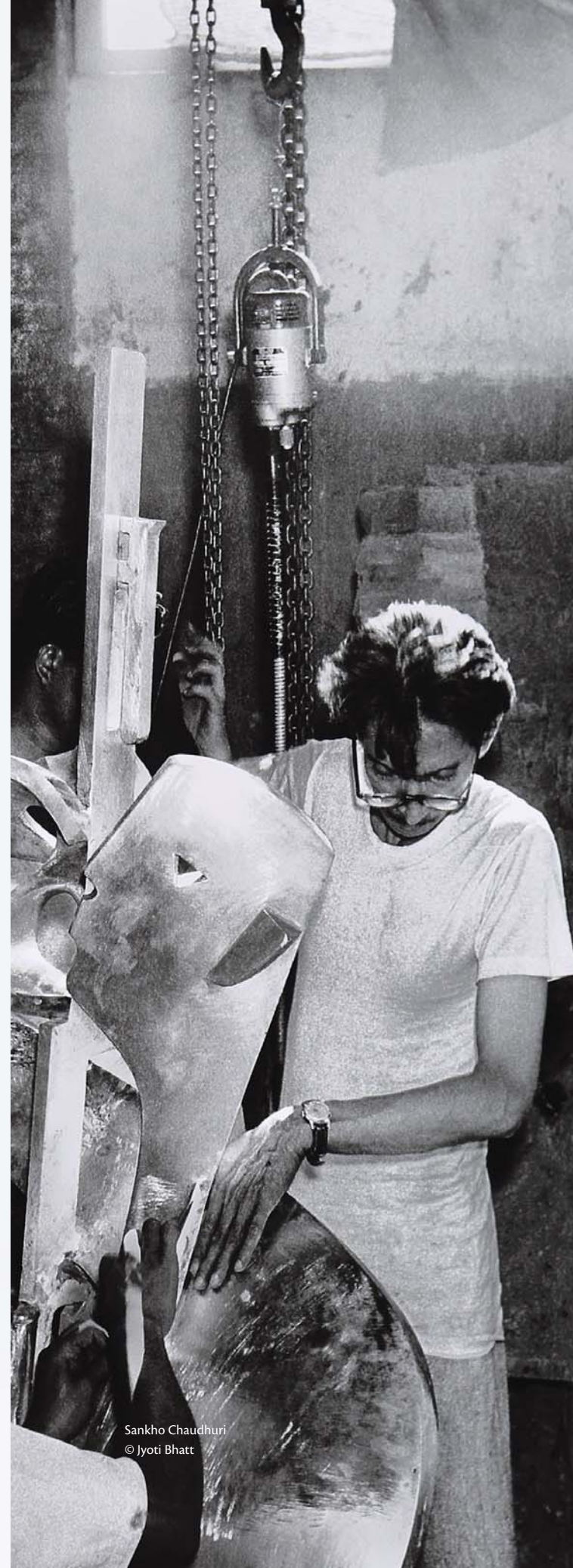
Rs 6,40,000 - 9,60,000

PROVENANCE:

Private Collection, UK

PUBLISHED:

Ram Chatterjee, *Husain's Toys*, 1960 (illustrated, unpaginated)



Sankho Chaudhuri
© Jyoti Bhatt

104

SANKHO CHAUDHURI (1916 - 2006)

Untitled

Bronze

Height: 16.5 in (41.9 cm)

Width: 6.75 in (17 cm)

Depth: 4.25 in (10.8 cm)

\$ 12,500 - 15,625

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

This work is attached to a wooden base measuring
1.5 x 8 x 5.25 inches

PROVENANCE:

Private Collection, Vadodara

Private Collection, Mumbai



PROPERTY OF A GENTLEMAN, NEW DELHI

105

MANISHA PAREKH (b. 1964)

Beings-5

Jute rope

Height: 7.5 in (19.3 cm)

Width: 22.25 in (56.5 cm)

Depth: 15.5 in (39.4 cm)

\$ 3,125 - 4,690

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

(Set of two)

This work comprises of two parts, a) measuring 7.5 x 7.25 x 15.5 inches (19.3 x 18.5 x 39.4 cm) and b) measuring 7 x 11.75 x 7 in (17.8 x 30 x 17.5 cm); both works are inscribed and dated 'Manisha Parekh '2006/ "BEINGS - 5" (at the bottom)

PROVENANCE:

Acquired directly from the artist



106

N N RIMZON (b. 1957)

Untitled

Fiberglass, wood and plaster of paris

Height: 30 in (76.50 cm)

Width: 40.25 in (102 cm)

Depth: 6 in (15 cm)

\$ 12,500 - 15,625

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

PROVENANCE:

Sakshi Gallery, Mumbai

107

TAYEBA BEGUM LIPI (b. 1969)

Untold

Inscribed and signed 'TAYEBA BEGUM LIPI/ Tayebalipi' (at the centre)

Stainless steel

Height: 8.25 in (20.8 cm)

Width: 20.75 in (52.9 cm)

Depth: 9.25 in (23.7 cm)

\$ 5,470 - 7,035

Rs 3,50,000 - 4,50,000

From a limited edition of five

PROVENANCE:

Pi Art Gallery, London



"The world is so big, I prefer to concentrate on what is around me, what I really know. Many of my experiences are common to many women in Bangladesh, so when I make work about myself, it is also I hope universal." – TAYEBA BEGUM LIPI

108

DHANANJAY SINGH (b. 1977)

Untitled

Signed and dated 'Dhananjay 16' (inside the pot)

2016

Stainless steel and bronze

Height: 50.25 in (127.7 cm)

Width: 20.75 in (52.8 cm)

Depth: 18.50 in (46.7 cm)

\$ 15,625 - 23,440

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

PROVENANCE:

Acquired directly from the artist

Property of a Gentleman, New Delhi



"I am keenly interested in the process of the transformation of form that takes place gradually and continuously... It's an endless cycle, with no starting or end point, which gets manifested in frozen moments in my varied sculptural forms." – DHANANJAY SINGH

109

ARUNKUMAR H G (b. 1968)

Untitled

Paper pulp, white cement, graphite and clear coating

Height: 19 in (48 cm)

Width: 34.75 in (88.5 cm)

Depth: 15 in (38 cm)

\$ 7,815 - 10,940

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



110

DEBANJAN ROY (b. 1975)

India Shining VIII (Gandhi Supported by Two)

Inscribed 'DEBANJAN ROY' (upper left and upper right) 2009

Acrylic on fiberglass

Height: 65.25 in (165.50 cm)

Width: 59 in (150 cm)

Depth: 25.25 in (64 cm)

\$ 14,065 - 18,750

Rs 9,00,000 - 12,00,000

From a limited edition of five



EXHIBITED:

Experiments with Truth: Recent works by Debanjan Roy, New York: Aicon Gallery, 8 July - 1 August 2009 (another from the edition)

PUBLISHED:

Experiments with Truth: Recent works by Debanjan Roy, New York: Aicon Gallery, 2009, (illustrated, another from the edition)



111
SENAKA SENANAYAKE (b. 1951)

Untitled
 Signed and dated 'Senaka Senanayake 1992' (lower right)
 1992
 Oil on canvas
 52.25 x 44 in (132.9 x 111.8 cm)

\$ 12,500 - 15,625
Rs 8,00,000 - 10,00,000

112
GIGI SCARIA (b. 1973)

Untitled
 Signed and dated in 'GIGI SCARIA 2013' (lower right)
 2013
 Acrylic and automobile paint on canvas
 47.25 x 47.5 in (120.3 x 120.5 cm)

\$ 6,250 - 9,375
Rs 4,00,000 - 6,00,000

PROVENANCE:
 Saffronart, 3-5 December 2014, lot 16





PROPERTY OF A GENTLEMAN, NEW DELHI

113

NATARAJ SHARMA (b. 1958)

Deconstructing Time

Signed, inscribed and dated 'Nataraj/ NATARAJ SHARMA/ "DECONSTRUCTING TIME"/ 1992 - 2002/ BARODA' (on the reverse)
1999 - 2002

Watercolour, acrylic and oil on paper pasted on board
20.75 x 57.5 in (53 x 146 cm)

\$ 23,440 - 31,250

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

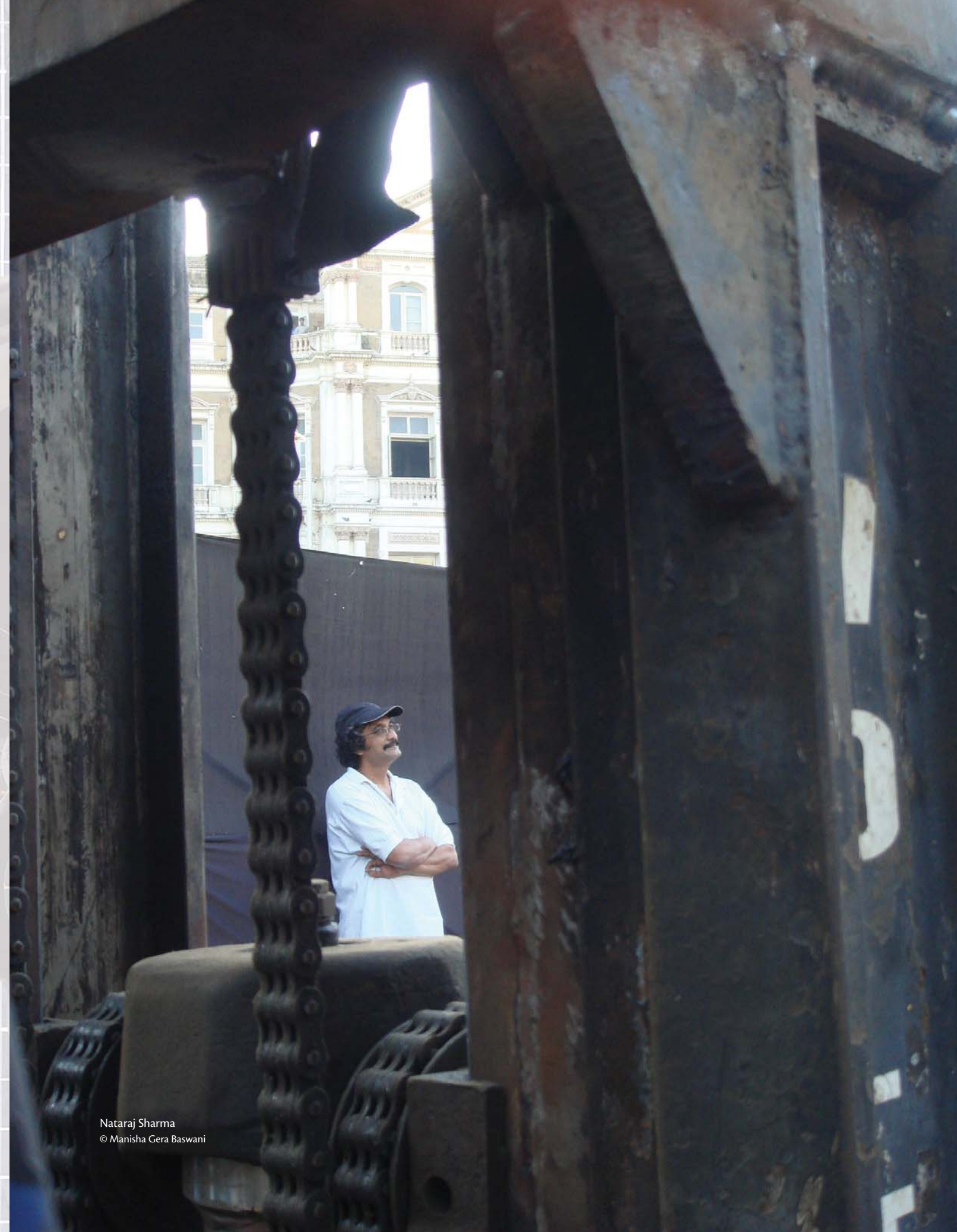
PROVENANCE:

Acquired directly from the artist
Saffronart, 3-4 September 2008, lot 2

EXHIBITED:

Real in Realism, New Delhi: Vadehra Art Gallery, 2002

In the 1990s, Nataraj Sharma moved from Bangalore to Baroda, ushering in a new phase in his artistic process. He began deviating from his early figurative works of city dwellers and labourers, to works—almost always executed on paper—that were populated by displaced machine parts and barren, industrial landscapes. In the present lot, titled *Deconstructing Time*, the artist lifts machine parts out of their normal industrial environment. Creating a “composite industrial structure,” as he puts it, Sharma comments on the passage of time in the machine age. Here, the machine parts float against a midnight-blue grid. Reflecting on this change in focus, Sharma has said, “Moving to the outskirts of this city in western India, I was confronted with a primal, elemental landscape dotted by factories that looked extremely desolate in the summer. The world might be at the forefront of technology but for us these outdated factories and chunky machines are an everyday reality. I am not here to make moralistic statements about our oil-stained and garbage strewn landscapes. I want to seek the peculiar beauty of these desolate structures. Their permanence is comforting.” (Artist quoted in *Real in Realism*, New Delhi: Vadehra Art Gallery, 2002)



Nataraj Sharma
© Manisha Gera Baswani

PROPERTY OF A GENTLEMAN, NEW DELHI

114

SUDARSHAN SHETTY (b. 1961)

Wet Paper

Inscribed, signed and dated "Wet paper'/ Sudarshan Shetty/ 2005' (on the reverse)

2005

Oil on canvas

72 x 48 in (182.6 x 122.1 cm)

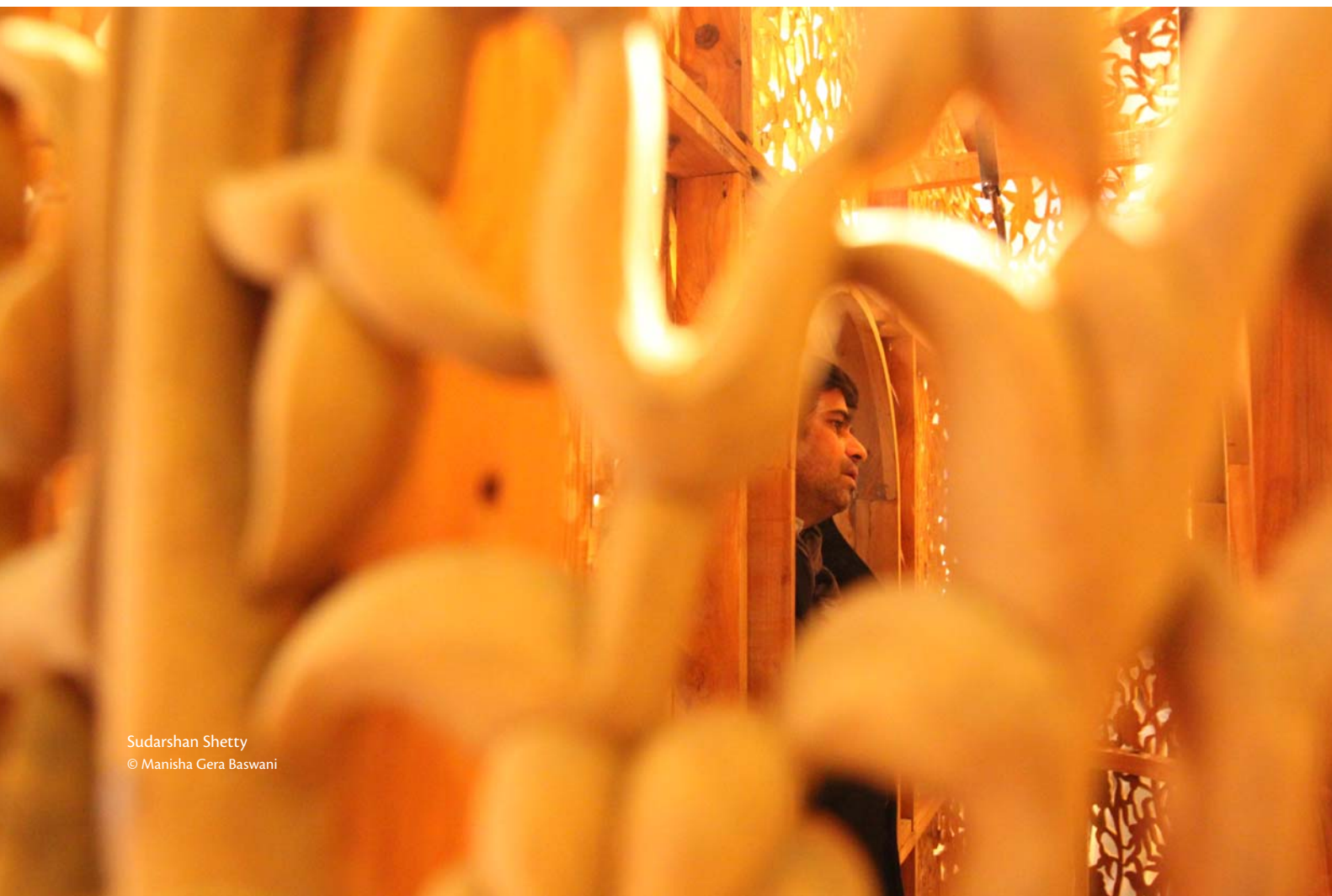
\$ 15,625 - 23,440

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

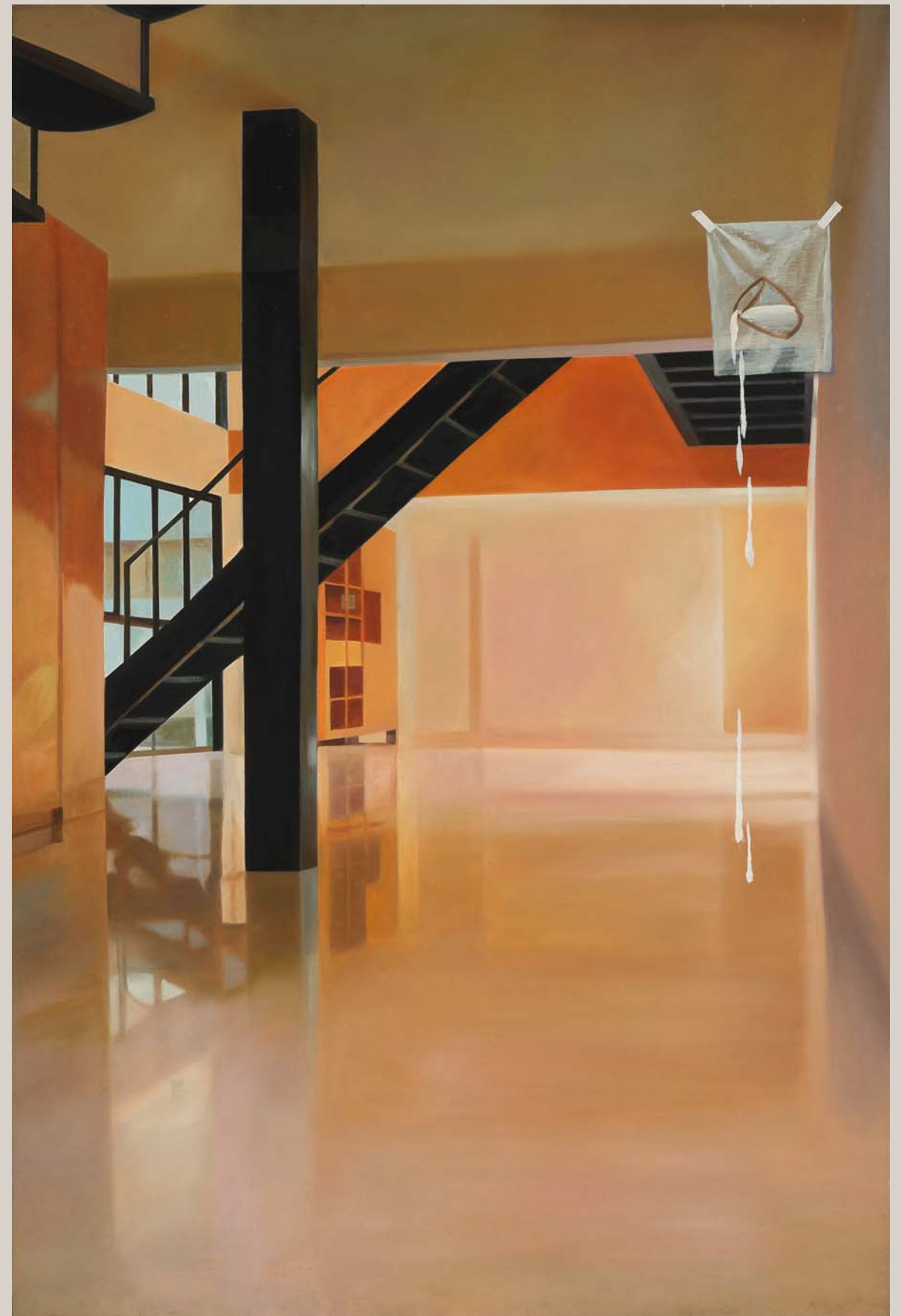
PROVENANCE:

Acquired directly from the artist

"I am interested in the idea of absence, a human absence, of being elsewhere." — SUDARSHAN SHETTY



Sudarshan Shetty
© Manisha Gera Baswani





115
**HEMA
 UPADHYAY** (1972 - 2015)

Untitled
 Signed and dated 'Hema 2009' (on
 the reverse)
 2009
 Mixed media on paper
 71.5 x 44.25 in (181.5 x 112.6 cm)

\$ 12,500 - 18,750
Rs 8,00,000 - 12,00,000

PROVENANCE:
 Acquired from Nature Morte, New Delhi

“**H**ema Upadhyay’s work speaks strongly of the metropolis of Mumbai – the issues such as migrations, dislocation, multi-cultural aspects of the city are very much part of her work. Her... work conjures up an image of a world that exists literally below the surface, is mysterious, invisible and carries intimations about secrets and lies, about romance and violence.” (*Hema Upadhyay*, Vadehra Art Gallery, online)

In 2008-09, Hema Upadhyay made a series of paintings titled *Yours Sincerely*. The present lot is filled with

ornate floral motifs and geometric patterns executed in vibrant colours. Darkness literally takes over as a nebulous, smoky form makes its way across the canvas. Human figures are interspersed across the canvas. Upadhyay often included self-portraits in her works. They are diminutive in scale, and when situated in the landscape of her canvas, offer commentary on the larger socio-cultural landscape. In an artist statement, she explained, “I like to tell any stories, whether real or imaginative. These are even reflections of one’s phobias, shortcomings.”



116
ATUL DODIYA (b. 1959)

Shabari in her Youth - V
 Inscribed, signed and dated 'ATUL DODIYA/ "Shabari in
 her youth - V"/ 2004/ Atul 04' (on the reverse)
 2004
 Watercolour on paper
 22 x 14.75 in (55.7 x 37.3 cm)

\$ 6,250 - 9,375
Rs 4,00,000 - 6,00,000

PROVENANCE:
 Christie's, New York, 19 March 2009, lot 1057



117

ANJU DODIYA (b. 1964)

In Custody

Inscribed and dated 'ANJU DODIYA/ 1999/ 'IN CUSTODY''
and signed 'Anju' (on the reverse)

1999

Watercolour on paper

44 x 68.75 in (111.6 x 174.7 cm)

\$ 23,440 - 31,250

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

PROVENANCE:

Private Collection, Mumbai

EXHIBITED:

Embarkations, Mumbai: Sakshi Gallery, 2000

PUBLISHED:

Embarkations, Mumbai: Sakshi Gallery, 2000

PROPERTY OF A GENTLEMAN, NEW DELHI

118

OMPAL SANSANWAL (b. 1964)

Untitled

Signed and dated 'OmPal' 2015' (on the reverse)
2015

Acrylic and pen on canvas

48.25 x 96 in (122.6 x 244 cm)

\$ 9,375 - 12,500

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

PROVENANCE:

Acquired directly from the artist





PROPERTY OF A GENTLEMAN, NEW DELHI

119

PHANEENDRA NATH CHATURVEDI (b. 1981)

Untitled

Signed and dated 'Phaneendra 2016' (lower left)

2016

Mixed media on archival paper

44.25 x 120 in (112.5 x 304.8 cm)

\$ 10,940 - 14,065

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

This work comprises four panels, each measuring

44.25 x 30 in (112.5 x 76.2 cm)

PROVENANCE:

Acquired directly from the artist

120

JAGANNATH PANDA (b. 1970)

The Tarrace - II

Signed and dated 'Jagannath Panda 06' (lower right); inscribed, signed and dated 'The Tarrace - II/ JAGANNATH PANDA/ Jagannath Panda 06' (on the reverse)

2006

Acrylic and fabric on canvas
71.25 x 47.25 in (181 x 120 cm)

\$ 14,065 - 18,750

Rs 9,00,000 - 12,00,000

PROVENANCE:

Saffronart, 8-9 December 2010, lot 57

EXHIBITED:

Recent Works by Jagannath Panda, London: Saffronart and Berkeley Square Gallery, 29 June-15 July 2006

PUBLISHED:

Recent Works by Jagannath Panda, London: Saffronart and Berkeley Square Gallery, p.27 (illustrated)



"In my work, I present myself like a witness to urban life... I never try to project an idea of a different or an ideal world that we should be living in." – JAGANNATH PANDA



Painted in 2004, the present lot examines the consequences of urbanisation on cultural and social customs. Making a commentary on the immersion of Ganesha after the festivities, Panda shows a lone Ganesha idol floating to the bottom of a dark sea. Flowers, ornaments and vestments are scattered around. The image is set against the backdrop of tower cranes, bullet trains and moving traffic: all symbols of progress. The contrast between tradition and modernity is made with a single powerful

image in which Panda captures the poignancy of the clash. Panda has "...steadily constructed a language of alienation that is contained paradoxically within images of settlement, in small or large format, he works through the positioning of opposites, of the enforcing of structures, and the evacuation of life forms, of mythic cycles and contemporary time, of value and its imminent loss." (Gayatri Sinha, *Recent Works by Jagannath Panda*, London: Saffronart and Berkeley Square Gallery, 2006)



PROPERTY OF A LADY, MUMBAI

121

JAGANNATH PANDA (b. 1970)

Untitled

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

Acrylic on canvas
72 x 60 in (182.7 x 152.5 cm)

\$ 18,750 - 23,440
Rs 12,00,000 - 15,00,000

PROVENANCE:

Saffronart, 16-17 March 2011, lot 46

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. Viewings – Details listed in the Sales and Enquiries section of the online catalogue
- ii. The online auction catalogue available on saffronart.com
- 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, upon request.

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 Saffronart 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 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 the discretion of Saffronart.
- 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 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 of up to and including USD 1,500,000; 15% of the winning bid value in excess of USD 1,500,000 up to and including USD 3,000,000; and 12% of the winning bid value in excess of USD 3,000,000. For lots being shipped from India, a GST (Goods and Services 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 GST 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 GST at applicable rates on the winning bid value and an 18% GST on the Buyer's Premium. 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 not marked as Special Lots:

For lots originating from India, an 18% GST 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 Pvt. Ltd.
- (i) RTGS/NEFT: Details will be included with the invoice and available upon request
- (ii) 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 Pvt. Ltd.
- (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. Please note that while USD payments are accepted for Special Lots, we require an Indian address for shipment.

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

1. For Antiquities: Upon receipt of payment from the buyer, Saffronart will apply to the ASI (Archaeological Survey of India) for transfer of ownership of the antiquity and we estimate that the process will take between 60- 90 days. We will be able to deliver your purchase as soon as we have completed all formalities with the ASI and the antiquity has been transferred to your name.

Purchases are shipped out within 7 - 10 business days after completion of the ASI transfer, and are insured under the terms of Saffronart 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.

2. For Non-antiquities: 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 the ASI registration certificate any relevant documentation for the lot that has been mentioned in the lot details. Please note that Saffronart does not issue any authenticity certificates.

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?

- i. 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.
- ii. 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.

How do I participate in your next auction?

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

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

CONDITIONS FOR SALE

These conditions for sale set out the terms on which **We** offer the **Lots** listed in this catalogue for sale on behalf of sellers, 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** saffronart.com. You will find a glossary at the end explaining the meanings of the words and expressions which are in **bold**.

1. Eligibility and Compliance

- 1.1 **We** have been granted a valid licence under the **Antiquities Act** and **Rules** for conducting the auction of **Lots** which are **Antiquities** and for dealing in **Antiquities** as a part of the **Lots** being auctioned.
- 1.2 **We** have verified the valid registration of the **Antiquities** in the name of the relevant sellers as required under the **Antiquities Act** and the **Rules**.
- 1.3 **We** will have no ownership interest in any **Lot** which is an **Antiquity**, till the receipt of full payment by **Us** in respect of such **Antiquity** from a winning bidder in accordance with paragraph 6.7 below. Upon receipt of full payment by **Us** from the winning bidder, the ownership of the **Antiquity** along with its registration (as required under the **Antiquities Act**) will be first transferred/delivered from the seller to **Us**, and thereafter will be transferred/delivered by **Us** to the winning bidder in accordance with the provisions of these conditions for sale.
- 1.4 The possession of the **Lots** which are **Antiquities** has passed from the respective sellers to **Us** within the territory of India in accordance with the provisions of the **Antiquities Act** and the **Rules**, and the sellers have intimated the Archaeological Survey of India of such transfer of possession of the concerned **Antiquity** from such seller to **Our** designated premises.

2. Our role as the agent of the Seller:

- 2.1 **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.

- 2.2 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.

3. Catalogue Descriptions and Condition of Lot

- 3.1 **We** offer all **Lots** for sale at the 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.
- 3.2 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 auction, and potential buyers should seek appropriate advice on the condition of each **Lot** from their own professional advisors.
- 3.3 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.
- 3.4 The bidders undertake to:
 - (i) inspect and satisfy themselves prior to the 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**.
- 3.5 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.

- 3.6 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 this auction.

4. Viewing the Lots and Bidder Registration

- 4.1 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) Viewings – details listed in the 'Sales and Enquiries' section;
 - (ii) The Online **Auction Catalogue**; and
 - (iii) The Mobile **Auction Catalogue**
- 4.2 **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.
- 4.3 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.
- 4.4 **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.
- 4.5 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.

- 4.6 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.

- 4.7 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.

- 4.8 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.

5. Bidding

- 5.1 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.
- 5.2 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 5.4 below) for updates on latest bids and time extensions, if any.
- 5.3 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.

- 5.4 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.
- 5.5 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 5.2 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**.
- 5.6 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 5.5 above in order to view the most updated bid history and countdown clock.
- 5.7 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.

- 5.8 The foreign currency exchange rate used is constant during the auction, and has currently been set at 1:64 (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.
- 5.9 **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.
- 5.10 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.
- 5.11 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. 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.

- 5.12 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.
- 5.13 **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**.
- 5.14 **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.
- 5.15 **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.
- 5.16 **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.
- 5.17 **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**.
- 5.18 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.

- 5.19 **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**.

6. Completing the Purchase

- 6.1 **We** will raise invoices on the winning bidder for the sale price and **Buyer's Premium**, applicable taxes on sale of the **Lots** and other additional charges that may be incurred by **Us**, if any, including shipping and handling of the **Lots** and additional levies.
- 6.2 (a) The title to all **Lots** marked with shall pass from the seller to **Us** outside the territory of the United States of America.
- 6.2 (b) The title to the **Lots** other than mentioned in 6.2(a) above 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.
- 6.3 For **Lots** which are not **Antiquities**, 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(s)**. In any event, **Lots** purchased will not be released or shipped out to the winning bidder or his/her representative until the winning bidder has fulfilled his/her payment and other obligations as described in these conditions for sale.
- 6.4 (a) Subject to fulfilment of all these conditions for sale, the title to the **Lots** which are **Antiquities**

shall pass to the winning bidder upon full payment by the winning bidder to **Us**, and such winning bidder assumes full risk and responsibilities thereafter. However, since **We** cannot deliver possession of the **Antiquity** to a third person prior to transferring the ownership along with valid registration to such third person in accordance with the provisions of the **Antiquities Act** and the **Rules**, subject to receipt by **Us** of full payment and of the duly signed requisite forms and documents from the winning bidder required for the purpose of transferring the ownership along with registration of the **Antiquity** to the winning bidder, **We** shall make best endeavours to transfer/deliver such **Antiquity** to the winning bidder within 90 days from the date of the receipt of full payment, and transfer papers from the winning bidder. The winning bidders are hereby made aware that the process for transfer of ownership along with registration from one person to the other in accordance with the provisions of the **Antiquities Act** and the **Rules** is a process administered by the Archaeological Survey of India and may take longer than the envisaged period of 90 days. **We** will not be responsible for any delays involved in transfer/delivery of ownership along with registration of any **Antiquity**. In the event that the registering officer or any other employee of the Archaeological Survey of India empowered to execute the transfer of ownership along with registration of an **Antiquity** insists on sending the duly transferred registration certificate directly to the winning bidder, **We** will not be responsible for any damage or loss in transit of the said registration certificate. Winning bidders are advised to read and abide by the provisions of the **Antiquities Act** and the **Rules** and all notifications issued thereunder from time to time, which are available with the Archaeological Survey of India and also at the website of the Archaeological Survey of India (www.asi.nic.in).

- 6.4 (b) **Lots** over a hundred years old, whether registered with the ASI or otherwise, or deemed National Treasures, are NON-EXPORTABLE as per the **Antiquities Act** and the **Rules**, and cannot be exported out of India.
- 6.5 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 1,500,000 (ii) 15% of the winning bid value in excess of USD 1,500,000 up to and including USD 3,000,000 and (iii) 12% of the winning bid value in excess of USD 3,000,000. GST applicable on the **Buyer's Premium** shall be payable by the winning bidder.

- 6.6 The winning bidder shall be invoiced based on details provided at the time of registering for the auction. Winning bidders located in India will be invoiced in INR and all other winning bidders will be invoiced in USD. Payments must be made in the currency on the invoice in any of the following modes of payment.

For INR payments

1. Cheque/Demand Draft
2. RTGS/NEFT
3. Credit card: up to INR equivalent of USD 5,000

For USD payments

1. Cheque
2. Direct wire transfer
3. Credit card: up to USD 5,000

NOTE: Payments in excess of USD 5,000, 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.

- 6.7 The winning bidder shall pay the sale price and Buyer's Premium in full (including the applicable taxes and other charges, if any) within 7 (seven) business days from the date of invoice. Subject to paragraph 6.4 above, no shipment or delivery of the **Lot** will be made to the winning bidder if the sale price and Buyer's Premium (including the applicable taxes and other service charges, if any) are not received by **Us** and until all proper documentation in connection with the sale of the **Lot** has been completed, and until the ownership along with registration of the **Lot** has not been transferred from **Us** to the winning bidder (in case of **Lots** which are **Antiquities**, such transfer being in accordance with the provisions of the **Antiquities Act** and the **Rules**). Payments will not be accepted from any parties other than the winning bidder as recorded on the invoice.

- 6.8 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 **Lot(s)** are 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/her nominee only upon full payment of all such costs.

- 6.9 **Lots** marked as "Art Treasures" and/or "**Antiquities**" under the **Antiquities Act** and **Rules** cannot be exported outside India, notwithstanding that the payment in lieu of such **Lots** may be received from the winning bidder in USD. If you are the successful bidder for any such **Lot**, you agree not to export such **Lot** outside of India. Each winning bidder is solely responsible for meeting the requirements of the **Antiquities Act** and **Rules**, 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**.

- 6.10 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.

- 6.11 With respect to **Lots** which are **Antiquities**, pursuant to the ownership along with registration of the **Antiquity** being transferred from **Us** to the winning bidder in accordance with the provisions of the **Antiquities Act** and **Rules**, if the winning bidder informs **Us** that the winning bidder wishes to collect the **Antiquity** from **Us** in person and such **Antiquity** is not collected by the winning bidder within 30 days of the registration formalities being completed, **We** shall arrange for storage of the **Antiquity** at the winning bidder's expense, and shall only release the **Antiquity** after payment has been made, in full, of the sale price

and **Buyer's Premium**, including storage and insurance at applicable rates.

- 6.12 **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.

7. Authenticity Guarantee

- 7.1 **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**. **We** only guarantee, subject to the qualifications below, the information mentioned in all capital letters in the title heading of the **Lot** in the **Auction Catalogue**. **We** do not guarantee any other attribute of such **Lot** even if such other attribute is in all capital letters.

- 7.2 The authenticity guarantee does not apply to title heading or part of a title heading which is qualified. A title heading is qualified when it is limited by a clarification or limitation in all capital letters in the title heading of the **Lot** in the **Auction Catalogue**.

- 7.3 The authenticity guarantee does not apply if the title heading of the **Lot** in the **Auction Catalogue**, as on the date of auction or as amended by any saleroom notice, either is in accordance with the generally accepted opinion of experts, or indicates that there is a conflict of opinion of such experts.

- 7.4 The authenticity guarantee does not apply if it is proved that the title heading of the **Lot** in all capital letters in the **Auction Catalogue**, is not authentic only by scientific means or processes which, on the date **We** published the **Auction Catalogue**, was not generally available or accepted, or which was unreasonably expensive or impractical to use, or which was likely to have caused damage to the **Lot**, or which was likely to have caused loss of value to the **Lot**.

- 7.5 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**.

7.6 The guarantee above shall be subject to the following conditions:

- (i) the claim is made by the winning bidder as registered with **Us** and if the winning bidder has owned the **Lot** continuously between the date of auction and the date of claim (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.

7.7 All such claims will be handled on a case-by-case basis, and in the case of an authenticity claim, **We** 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.

7.8 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.

7.9 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.

8. Privacy of Personal Information

8.1 **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.

8.2 The winning bidder agrees to maintain the confidentiality of the information about the seller, including name and address, as mentioned in any **antiquity** related document/s.

9. Extent of Our Liability

9.1 **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 7). 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 7 above.

9.2 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.

10. Copyright

All content of **Our Auction Catalogue**, the print catalogue, eCatalogue and content on the **Website** and **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 **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 maybe 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.

11. Legal Notices

11.1 **We** may validly serve a bidder with legal notice, if required, under these conditions of sale by:

- (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**.

11.2 Such legal notice shall be deemed to have been properly served:

- (i) in the case of email transmission - on the date of the transmission; or
- (ii) in case of transmission by courier - 2 business days after the dispatch of the notice by courier.

12. Waiver

No failure or delay in exercising any right, power, privilege or remedy under these conditions for sale shall in any way impair or affect the exercise thereof or operate as a waiver thereof in whole or in part. No single or partial exercise of any right, power, privilege or remedy under these conditions for sale shall prevent any further or other exercise thereof or the exercise of any other right, power, privilege or remedy.

13. Severability

If any part of these conditions of sale between the winning bidder and **Us** 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.

14. Governing Law and Jurisdiction

These conditions for sale are subject to the laws of India. All parties are subject to the exclusive jurisdiction of courts at Mumbai, Maharashtra, India.

15. 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.

GLOSSARY

Antiquities Act: The **Antiquities** and Art Treasures Act, 1972 and any amendments made thereto from time to time.

Antiquity/Antiquities: An **antiquity** as per Section 2 of the **Antiquities Act** and registered under the provisions of Sections 14 and 16 of the **Antiquities Act**.

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 **Antiquities** 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.

Buyer's Premium: The amount charged by **Us** from the winning bidder for services rendered by **Us**, in accordance with these conditions for sale, in connection with the purchase of the **Lots** by the winning bidder.

GST: Goods and Services Tax

Lot/Lots: A property, including an **Antiquity**, to be offered at the auction, or two or more properties/ **Antiquities** to be offered at the auction as a group.

MobileApp: Mobile application developed by Saffronart, in Saffronart's capacity as **Our** service provider providing a mobile auction platform for the auction.

Our/Us/ We: Saffronart Private Limited

Reserve Price: The minimum price that a seller has communicated to **Us** as being acceptable for the sale of a **Lot** through the auction.

Rules: The **Antiquities** and Art Treasure **Rules**, 1973 and any amendments made thereto from time to time.

Technical Downtime: The time period during which the **Website** or its server is not in operation due to a malfunction.

Website: Saffronart's website (www.saffronart.com), in Saffronart's capacity as **Our** service provider providing an online auction platform for the auction.

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.

<p>Below \$5001</p> <ul style="list-style-type: none"> • By \$100 up to \$1,000 • By \$150 up to \$2,500 • By \$250 up to \$5,000 	<p>\$100,001 – \$500,000</p> <ul style="list-style-type: none"> • By \$10,000 up to \$150,000 • By \$15,000 up to \$200,000 • By \$20,000 up to \$250,000 • By \$25,000 up to \$500,000
<p>\$5,001 – \$10,000</p> <ul style="list-style-type: none"> • By \$500 up to \$7,500 • By \$750 up to \$10,000 	<p>\$500,001 – \$1,000,000</p> <ul style="list-style-type: none"> • By \$50,000 up to \$750,000 • By \$75,000 up to \$1,000,000
<p>\$10,001 – \$50,000</p> <ul style="list-style-type: none"> • By \$1,000 up to \$15,000 • By \$1,500 up to \$25,000 • By \$2,500 up to \$50,000 	<p>\$1,000,001 – \$5,000,000</p> <ul style="list-style-type: none"> • By \$100,000 up to \$2,000,000 • By \$150,000 up to \$3,000,000 • By \$200,000 up to \$4,000,000 • By \$250,000 up to \$5,000,000
<p>\$50,001 – \$100,000</p> <ul style="list-style-type: none"> • 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 of up to and including USD 1,500,000; 15% of the winning bid value in excess of USD 1,500,000 up to and including USD 3,000,000; and 12% of the winning bid value in excess of USD 3,000,000. 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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<p>DEITY</p>  <p>Lot 10 P. 20</p>	<p>ATTENDANT WITH BIRD</p>  <p>Lot 11 P. 21</p>	<p>DANCING GANESHA</p>  <p>Lot 12 P. 22</p>

GANESHA



Lot 13 P.23

SHIVA AND PARVATI WITH HALO



Lot 14 P.25

HARIHARA



Lot 15 P.26

N S BENDRE



Lot 70 P.105

JYOTI BHATT



Lot 33 P.47

NANDALAL BOSE



Lot 24 P.40

VISHNU



Lot 16 P.27

VARAHA



Lot 17 P.28

ATTENDANT WITH FLYWHISK



Lot 18 P.29

SAKTI BURMAN



Lot 98 P.135

AVINASH CHANDRA



Lot 55 P.82

PHANEENDRA NATH CHATURVEDI



Lot 119 P.160

ATTENDANT WITH CHILDREN



Lot 19 P.30

VISHNU WITH HIS RETINUE



Lot 20 P.33

SADEQUAIN



Lot 102 P.139

SANKHO CHAUDHURI



Lot 104 P.143

ABDUR RAHMAN CHUGTAI



Lot 100 P.137



Lot 101 P.138

WILLIAM DANIELL



Lot 21 P.37

PRABHAKAR BARWE



Lot 99 P.136

MANJIT BAWA



Lot 49 P.73

TAYEBA BEGUM LIPI



Lot 107 P.146

MAHADEV VISVANATH DHURANDHAR



Lot 26 P.42

ANJU DODIYA



Lot 117 P.158

ATUL DODIYA



Lot 116 P.157

V S GAITONDE



Lot 62 P.97

ARUNKUMAR H G



Lot 109 P.148

ZARINA HASHMI



Lot 60 P.92

RAM KUMAR



Lot 58 P.89



Lot 81 P.116

BADRI NARAYAN



Lot 64 P.100

Lot 65 P.101

M F HUSAIN



Lot 37 P.55



Lot 38 P.57



Lot 50 P.74



Lot 51 P.75



Lot 52 P.76

BADRI NARAYAN



Lot 66 P.102



AKBAR PADAMSEE



Lot 34 P.50



Lot 35 P.51



Lot 59 P.91

M F HUSAIN



Lot 103 P.142

BHUPEN KHAKHAR



Lot 72 P.107

KRISHEN KHANNA



Lot 39 P.58

LAXMAN PAI



Lot 68 P.104



Lot 69 P.104

JAGANNATH PANDA



Lot 120 P.161



Lot 121 P.163

KRISHEN KHANNA



Lot 40 P.59



Lot 41 P.62



Lot 74 P.109



Lot 96 P.134



Lot 97 P.134

MADHVI PAREKH



Lot 90 P.128

MANISHA PAREKH



Lot 105 P.144

MANU PAREKH



Lot 88 P.126

GANESH PYNE



Lot 42 P.63



Lot 43 P.64



Lot 89 P.127

A A RAIBA



Lot 82 P.121

JAMINI ROY



Lot 27 P.43



Lot 28 P.43

JEHANGIR SABAVALA



Lot 32 P.46

A A RAIBA



Lot 83 P.122



Lot 84 P.123



Lot 85 P.124

OMPAL SANSANWAL



Lot 118 P.159

GHULAM RASOOL SANTOSH



Lot 61 P.93

MADHAV SATWALEKAR



Lot 86 P.125

S H RAZA



Lot 36 P.53



Lot 56 P.83



Lot 57 P.87



Lot 78 P.113



Lot 79 P.113

GIGI SCARIA



Lot 112 P.151

SENAKA SENANAYAKE



Lot 111 P.150

NATARAJ SHARMA



Lot 113 P.152

LANCELOT RIBEIRO



Lot 87 P.125

N N RIMZON



Lot 106 P.145

DEBANJAN ROY



Lot 110 P.149

LALU PRASAD SHAW



Lot 53 P.78



Lot 73 P.108

GULAM MOHAMMED SHEIKH



Lot 71 P.106

AMRITA SHER-GIL



Lot 29 P.44

SUDARSHAN SHETTY



Lot 114 P. 155

ARPITA SINGH



Lot 54 P. 81

DHANANJAY SINGH



Lot 108 P. 147

K G SUBRAMANYAN



Lot 44 P. 64



Lot 80 P. 115

GAGANENDRANATH TAGORE



Lot 22 P. 38



Lot 23 P. 39

F N SOUZA



Lot 30 P. 45



Lot 31 P. 46



Lot 45 P. 65



Lot 46 P. 67

JAGDISH SWAMINATHAN



Lot 63 P. 99

T VAIKUNTAM



Lot 67 P. 103



Lot 94 P. 132



Lot 95 P. 133

F N SOUZA



Lot 47 P. 70



Lot 48 P. 71



Lot 75 P. 111



Lot 76 P. 112

HEMA UPADHYAY



Lot 115 P. 156

RAMGOPAL VIJAI VARGIYA



Lot 25 P. 41

F N SOUZA



Lot 77 P. 112



Lot 91 P. 128



Lot 92 P. 129



Lot 93 P. 131

★
EVENING SALE
MUMBAI | LIVE | MARCH 2018



Jehangir Sabavala, *The Star That Beckons*, 1968, Oil on canvas, 49.5 x 39.25 in



Nicholas Roerich, *Untitled (Kanchenjunga)*, Tempera on board, 11.5 x 17.25 in

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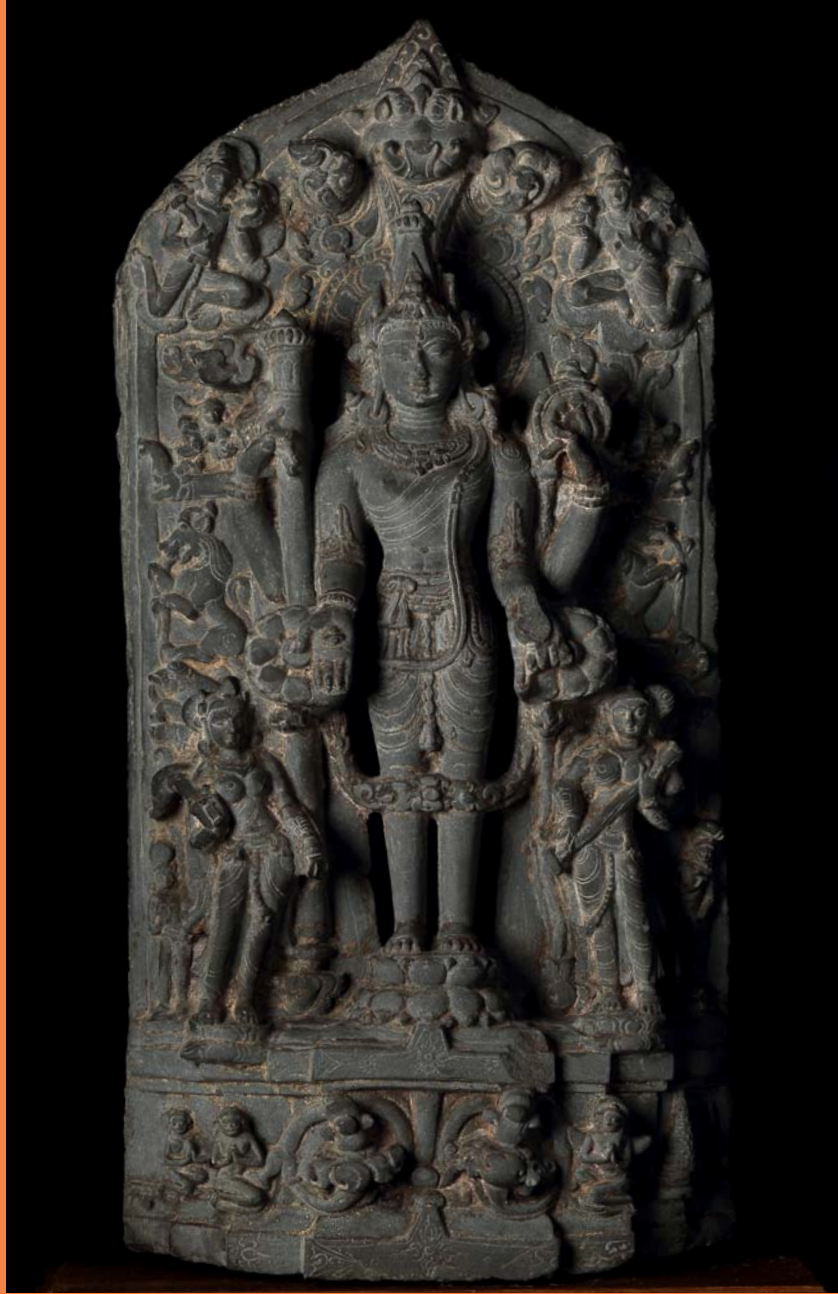
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