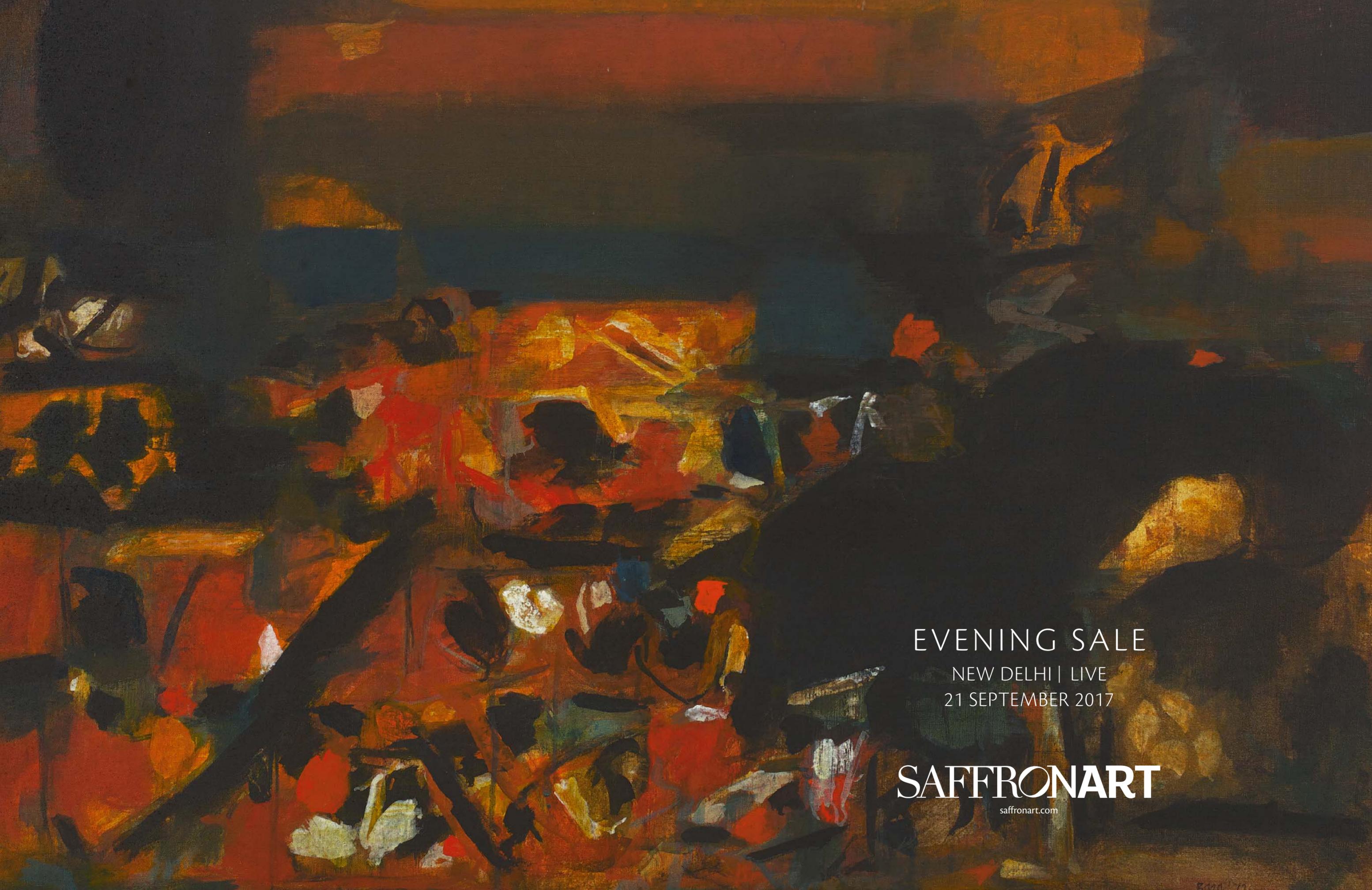


EVENING SALE

NEW DELHI | LIVE

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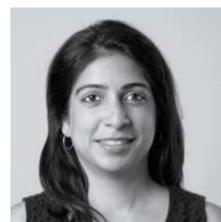
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AUCTION

Thursday, 21 September 2017

Registration: 6.30 pm

Auction: 7.30 pm

VENUE

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

PREVIEWS AND VIEWINGS

MUMBAI

Preview and cocktails

Friday, 1 September 2017

7 pm onwards

Viewings

2 – 8 September 2017

11 am – 7 pm, Monday to Saturday

Sunday by appointment

Venue

Saffronart

Industry Manor, Ground Floor

Appasaheb Marathe Marg

Prabhadevi, Mumbai 400025

NEW DELHI

Preview and cocktails

Tuesday, 19 September 2017

7 pm onwards

Viewings

14 – 20 September 2017

11 am – 7 pm, Monday to Saturday

Sunday by appointment

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New Delhi 110011

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DINESH VAZIRANI

HUGO WEIHE

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“In the close interrelation between the visible and the invisible, and in the epic simplicity of their interplay, lies the charm of India.”

– NICHOLAS ROERICH

“My work is my own inner experience and involvement with the mysteries of nature and form.”

– SHRAZA

“...abstract is derived from nature. Take a part of a tree or a branch without its surroundings and it turns abstract.”

– RAM KUMAR

“Someone who has the sensibility to enjoy looking at a work of art knows the intense power the work conveys.”

– AKBAR PADAMSEE

“The visual arts is a universal language, you can be anywhere in the world but the work that [I] do has a strong link to 5,000 years of our great Indian culture.”

– M F HUSAIN

“It is the viewer who gives the work of art its immortality.”

– J SWAMINATHAN





PROPERTY FROM THE
RUXANA PATHAN COLLECTION

2

K H ARA (1914 - 1985)

Untitled

Signed 'ARA' (lower right)
Watercolour on paper
19.75 x 28.75 in (50 x 73 cm)

Rs 7,00,000 - 9,00,000
\$ 11,115 - 14,290

PROVENANCE

From the personal collection of the artist

© Jyoti Bhatt
Image courtesy of Asia Art Archive

K H Ara, a largely untrained artist, "did some evening work in a studio doing... object drawings, passed a Teacher's examination and painted under all sorts of influences." (Rudy von Leyden, "Ara," *Critical Collective*, online) These words don't quite do justice to the extraordinary range of Ara's repertoire. He was encouraged and influenced by Walter Langhammer to a great extent. Perhaps because he did not have formal training, Ara's curiosity and desire to learn led him to read and research from as many sources as were available to him in Mumbai. He studied various forms of modern art in Europe, experimenting with cubism, deconstructivism as well as more traditional formalism. But ultimately, Ara's art was his own. "Ara's achievement lay in fusing a raw sensuality with a calculated structuring, thereby revitalizing the entire still life genre. He constantly experimented with paint to acquire what he describes as the 'honest expression of form.'" (Yashodhara Dalmia, *The Making of Modern Indian Art: The Progressives*, New Delhi: Oxford University Press, 2001, p. 133) Leyden, Langhammer, and Dr. Homi Bhabha were early admirers of his art and there is a fine collection of Ara's work at the Tata Institute of Fundamental Research. Lots 1, 2 and 30, which range from a village landscape and horses that seem to have an European influence, to a classic still-life with flowers, offer a glimpse into the width and depth of his practice.



PROPERTY FROM THE RUXANA PATHAN COLLECTION

1

K H ARA (1914 - 1985)

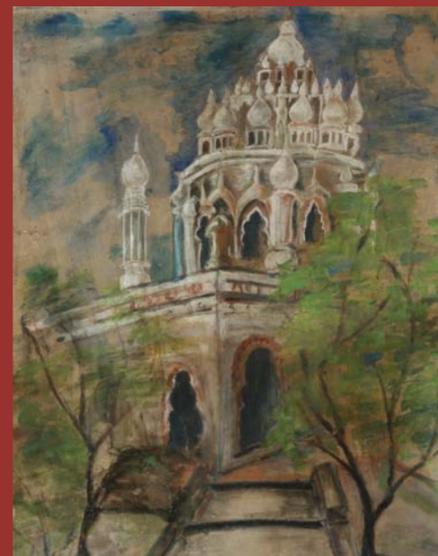
Untitled

Signed 'ARA' (lower left)
Watercolour on paper
21 x 26.5 in (53.2 x 67.3 cm)

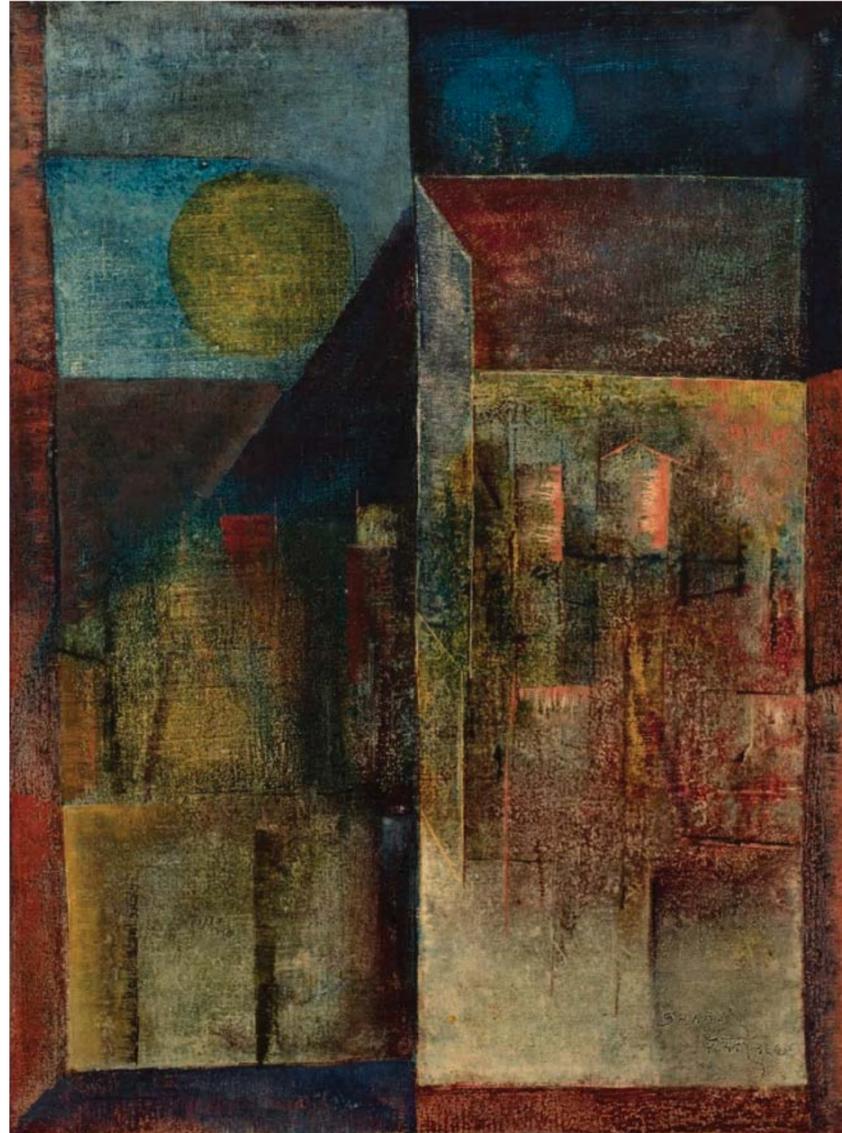
Rs 7,00,000 - 9,00,000
\$ 11,115 - 14,290

PROVENANCE

From the personal collection of the artist



verso



3

SADANAND BAKRE (1920 - 2007)

Untitled (Landscape with Sun)

Signed 'BAKRE' and signed and dated in Devnagari (lower right); signed and dated again in Devnagari and inscribed 'S.K.BAKRE, 19ST HELENS GDNS/ LONDON/ W10' (on the reverse)
1968

Oil on canvas

16.25 x 12 in (41 x 30.5 cm)

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

\$ 4,765 - 6,350

PROVENANCE

Private Collection, UK

Acquired from the above



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, MUMBAI

4

F N SOUZA (1924 - 2002)

Untitled

Signed and dated 'Souza 56' (upper left)

1956

Gouache and ink on paper pasted on paper

10 x 8 in (25.2 x 20.1 cm)

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

\$ 6,350 - 9,525

PROVENANCE

Saffronart, Mumbai, 15 February 2014, lot 2

In the long tradition of artist friendships, the Progressive Artists' Group stands out as one in which the artists maintained lifelong relationships through good and bad times, encouraging and critiquing each other in their personal and professional lives. Among them were M F Husain and F N Souza, both powerful personalities with their own unique visual language. Souza first encountered Husain when he saw his painting, *Potters*



F N Souza
© Jyoti Bhatt



at the Bombay Art Society's 1947 group exhibition. Impressed by his talent, he invited Husain to join the Bombay Progressive Artists' Group. "...Souza in particular, [was] to be a seminal influence on Husain. They met often and discussed issues that concerned the direction of their work and its reuse of existing traditions." (Yashodhara Dalmia, *The Making of Modern Indian Art: The Progressives*, New Delhi: Oxford University Press, 2001, p. 102) The short-lived group was a worthy precursor to decades of interactions through which artists of the post-Independence era were engaged in defining new national and personal identities of modernism.



Image courtesy of M. F. Husain Foundation

PROPERTY FROM AN IMPORTANT
EUROPEAN PRIVATE COLLECTION

φ 5

F N SOUZA (1924 - 2002)

Portrait of Husain

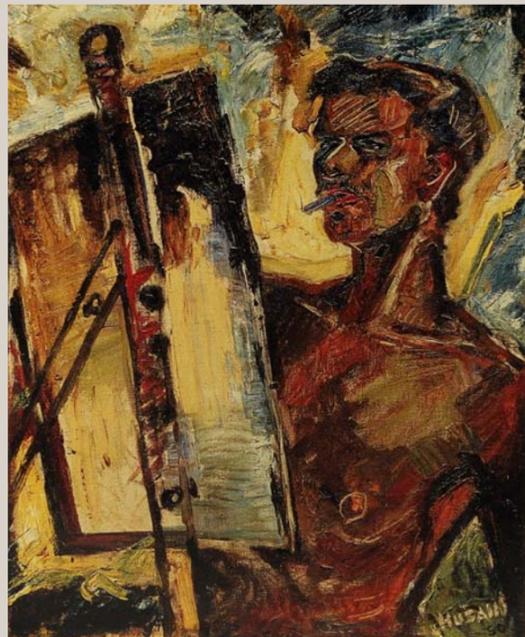
Signed and dated 'F.N. Souza 1948' and inscribed
'Portrait of Husain (on the reverse)
1948

Oil on board
35.25 x 23.5 in (89.5 x 59.7 cm)

Rs 70,00,000 - 90,00,000
\$ 111,115 - 142,860

PROVENANCE

From the personal collection of the artist
Bonham's, London, 16 June 1999, lot 42

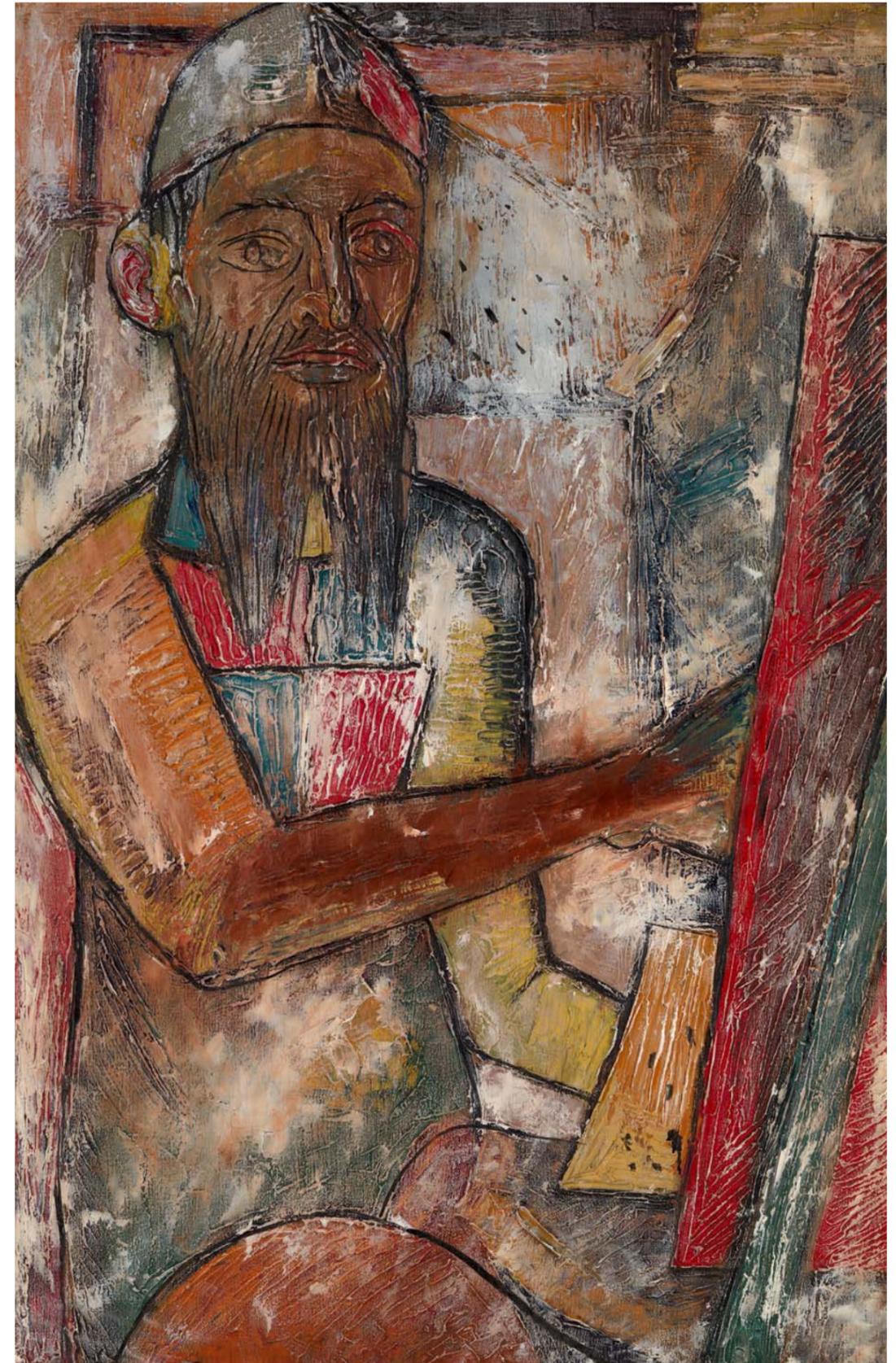


Husain's reciprocal admiration of Souza is evident in his portrait of the latter, painted in 1950. It was later exhibited at the National Gallery of Modern Art, Mumbai, in 1996, as part of the inaugural show, *The Moderns*. Reproduced from Yashodhara Dalmia, *The Making of Modern Indian Art: The Progressives*, New Delhi: Oxford University Press, 2001, pl. 33

This portrait of Husain was made by Souza shortly after the formation of the Progressive Artists' Group. "Although the first exhibition of the Progressive Artists Group was held in 1949, in the then Bombay city, the group came formally into existence as early as 1947, in a meeting held on December 15, (which was reported in 'Blitz' dated Dec. 20 of that year)." (Ratan Parimoo and Nalini Bhagwat, "Progressive Artists Group of Bombay: An Overview, The Spirit of Late 1940s and Early 1950s", *Art Etc. News and Views*, January 2012, online) Husain painted a portrait of Souza at the same time, which was later exhibited at the National Gallery of Modern Art, Mumbai, in 1996, as part of the inaugural show, *The Moderns*.

In 1948, the same year in which the present lot was painted, Souza and Husain visited the *India Independence Exhibition* at the Rashtrapati Bhavan in New Delhi. They were both strongly influenced by the Gupta sculptures on display. Along with Ara and Bakre, they also spent some time at the Baroda Art Museum. They continued to exchange ideas based on mutual interests in art even after the group disbanded, and resorted to an epistolary friendship when Souza left for England in 1949. In a letter written to all the members of the Progressive Artists' Group from London dated 21 August 1949, Souza thanks Husain for his letter, and calls him, "my best friend." (Ashok Vajpeyi ed., *Geysers: Letters between Sayed Haider Raza & his Artist-Friends, The Raza Correspondence Vol. II*, New Delhi: Vadehra Art Gallery, 2017, p. 15)

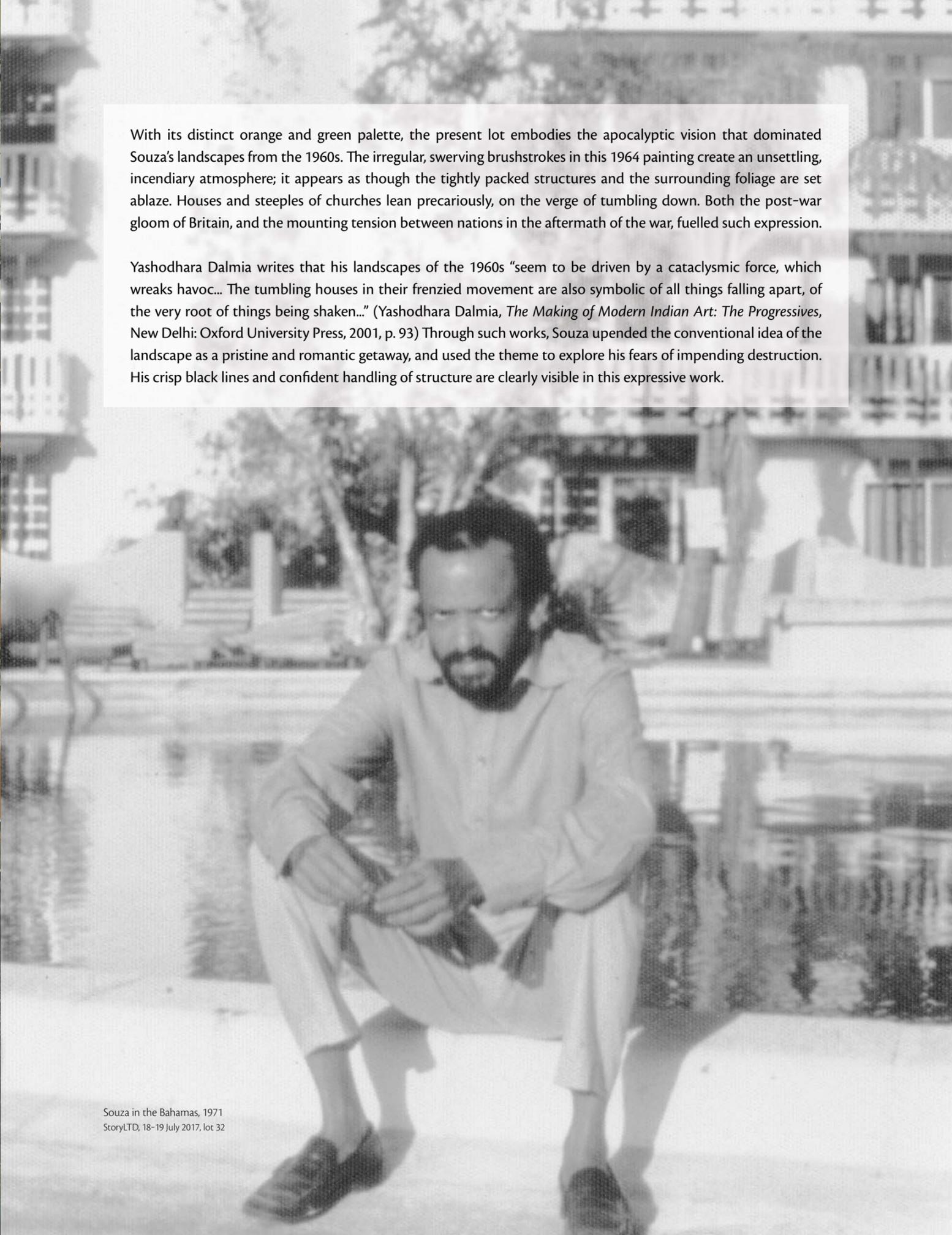
The present lot reveals Souza's obvious respect for and camaraderie with Husain. Some of the techniques, such as the heavy black outlines, dark colour palette and thick application of paint, are characteristic of Souza's style. Yet the portrait has no evidence of Souza's angry, jagged lines, arrows and pock-marks, offering a rare lack of criticism and an unusually respectful presentation of his subject. The light, happier palette is one that is sometimes glimpsed in some of Souza's landscapes, but not often seen when painting the human figure.





With its distinct orange and green palette, the present lot embodies the apocalyptic vision that dominated Souza's landscapes from the 1960s. The irregular, swerving brushstrokes in this 1964 painting create an unsettling, incendiary atmosphere; it appears as though the tightly packed structures and the surrounding foliage are set ablaze. Houses and steeples of churches lean precariously, on the verge of tumbling down. Both the post-war gloom of Britain, and the mounting tension between nations in the aftermath of the war, fuelled such expression.

Yashodhara Dalmia writes that his landscapes of the 1960s "seem to be driven by a cataclysmic force, which wreaks havoc... The tumbling houses in their frenzied movement are also symbolic of all things falling apart, of the very root of things being shaken..." (Yashodhara Dalmia, *The Making of Modern Indian Art: The Progressives*, New Delhi: Oxford University Press, 2001, p. 93) Through such works, Souza upended the conventional idea of the landscape as a pristine and romantic getaway, and used the theme to explore his fears of impending destruction. His crisp black lines and confident handling of structure are clearly visible in this expressive work.



Souza in the Bahamas, 1971
StoryLTD, 18-19 July 2017, lot 32

PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION, MUMBAI

6

F N SOUZA (1924 - 2002)

Untitled

Signed and dated "Souza 64" (upper left)
1964

Oil on masonite board
22.75 x 29 in (58 x 73.6 cm)

Rs 80,00,000 - 1,00,00,000
\$ 126,985 - 158,735

PROVENANCE

Saffronart, 19-20 June 2008, lot 7

Souza's landscapes are vibrant and evocative, displaying his
mastery over line and composition.



Untitled, 1964
Saffronart, New Delhi, 8 September 2016, lot 39



White Landscape, 1964
Saffronart, 20 June 2013, lot 57





PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION, NEW DELHI

7

RAM KUMAR (b. 1924)

Untitled

Signed and dated 'Ram Kumar 1963' (on the reverse)
1963

Oil on canvas

14 x 20 in (35.6 x 50.8 cm)

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

\$ 31,750 - 47,620

PROVENANCE

Acquired directly from the artist

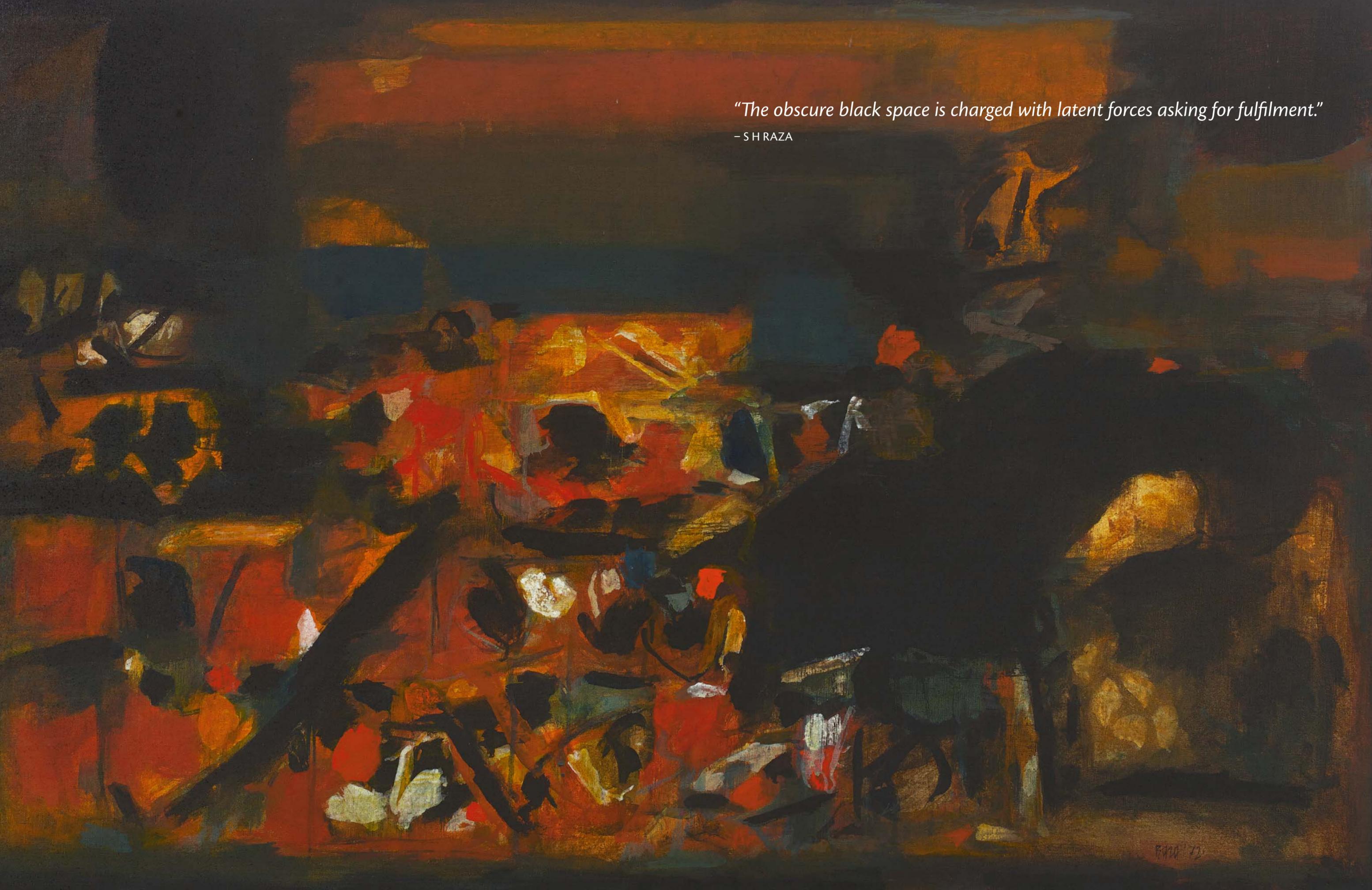
The present lot is an unusual work from Ram Kumar's early Benaras paintings. The small size and the textured brown background, which veers towards maroon, are both rare in his oeuvre. As is now well known, a trip to Varanasi with Husain in 1960 was a defining moment in Ram Kumar's life. The city

of death and rebirth supplied Kumar with a new exposure to human suffering and he sought to portray the despondence and torment through increasingly abstract depictions of the city.

His paintings from this period were characterised by their gaunt, dark colour palette, as seen in the present lot. "The years from 1960-64 comprised a predominantly "grey" period, the sternest and more austere in his career. Using the encaustic process Ram even delved into shades of black. Greys derived from blues and browns set off the facets of the textures, the drifts, the engulfed landforms, the isthmus shapes and the general theme of the fecund but desolate landscape." (Richard Bartholomew, "The Abstract as a Pictorial Proposition," Gagan Gill ed., *Ram Kumar: A Journey Within*, New Delhi: Vadehra Art Gallery, 1996, p. 30) The present lot presents just such a Cubist patchwork of riverbank buildings which seem to float on the maroon backdrop with no suggestion of water or sky, invoking isolation that is without scale or mooring.

"The obscure black space is charged with latent forces asking for fulfilment."

- SHRAZA



8/10/72



Through the 1970s and 1980s, Raza explored the emotional content of colours and landscape, seen most strikingly in his *La Terre* series from this period. Raza held a deep fear and fascination for the dense forests of Kakaiya, and this feeling intensified at night. He once recalled, "Nights in the forests were hallucinating; sometimes the only humanizing influence was the dancing of the Gond tribes. Daybreak brought back a sentiment of security and well-being. On market day, under the radiant sun, the village was a fairyland of colours. And then, the night again. Even today I find that these two aspects of my life dominate me and are an integral part of my paintings." (Artist quoted in Jacques Lassaigne, *Raza Anthology 1980-90*, Mumbai: Chemould Publications and Arts, 1991)

Large format canvases such as the present lot, reveal this consideration of the role of darkness amid colour and life. The interplay of red and black reveals a struggle for balance

between Raza's contrasting feelings of safety and fear about his native land. While the red is confined within distinct structures, the looming blackness traps it with an almost menacing presence. Black, as a colour, held immense potential for Raza, in that it was the "mother colour" from which all other colours emerged. Paintings that resulted from his meditations on black were powerful evocations of the mysteries of the forest and of the night.

According to art critic Rudy von Leyden, for Raza, "Painting acts itself out as a natural force, struggling in darkness, breaking into light, shivering in cold, burning in heat, trying to find form and yet dissolving into chaos... the work of art emerges as an entity of vibrating power, metamorphosis incarnate, unchangeable and ever changing like the forces of nature reflected in the human mind." (Rudy von Leyden, "Metamorphosis," *Raza*, Mumbai: Chemould Publications and Arts, 1985)



La Terre, 1973
Christie's, New York, 18 March 2014, lot 25
Sold for \$3.1 million
S H Raza: A Retrospective, New York: Saffronart and Berkeley Square,
21 September – 31 October 2007



La Terre, 1986
Saffronart, New Delhi, 4 September 2014, lot 15
Sold for INR 8.17 crores (\$1.36 million)



PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION, DUBAI

φ 8

S H RAZA (1922 - 2016)

La Terre

Signed and dated 'RAZA 72' (lower
right); inscribed 'RAZA/ 1972/ 50M/
"La Terre"' (on the reverse)

1972

Oil on canvas

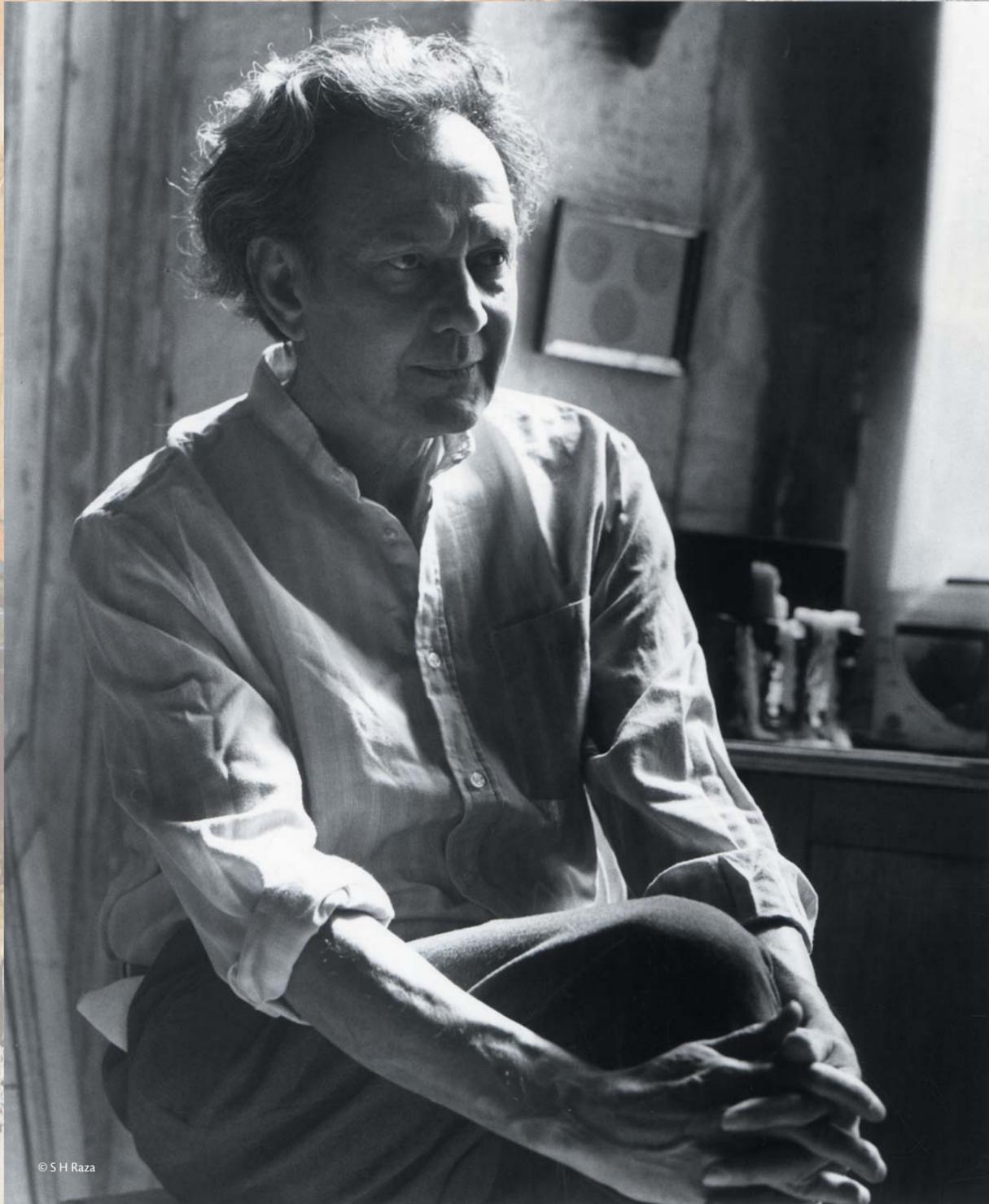
28.75 x 45.75 in (73 x 116 cm)

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

\$ 317,465 - 476,195

PROVENANCE

Acquired directly from the artist
The R Floch Collection, France



© S H Raza



PROPERTY FROM AN IMPORTANT
EUROPEAN PRIVATE COLLECTION

φ 9

S H RAZA (1922 - 2016)

Untitled (Mountain Village)

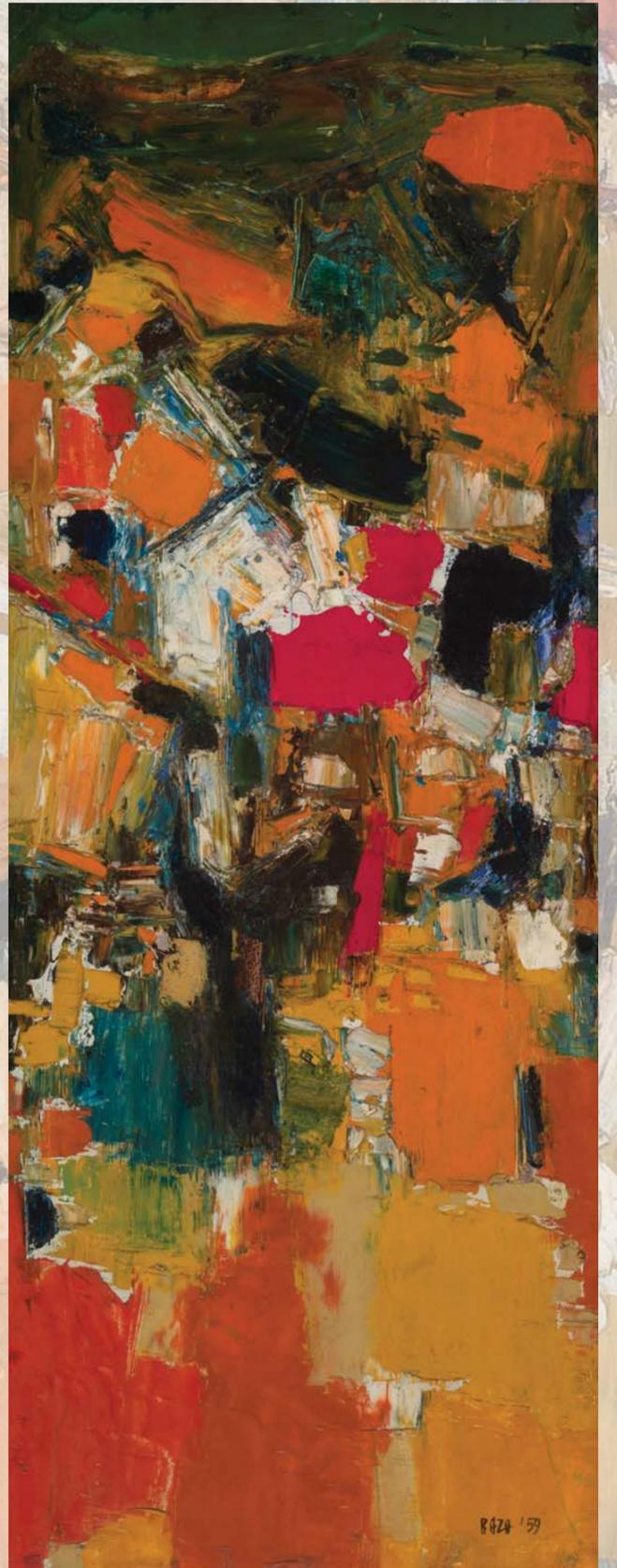
Signed and dated 'RAZA '59' (lower right)
1959

Oil on board
31.75 x 12.25 in (80.6 x 31.1 cm)

Rs 50,00,000 - 70,00,000
\$ 79,370 - 111,115

PROVENANCE

Acquired directly from the artist
Dr. Rudy von Leyden Collection



“[My] art has always been a combination of Indian literature, music, dance and architectural traditions.” – M F HUSAIN



PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION, NEW DELHI

10

M F HUSAIN (1913 - 2011)

Untitled

Signed in Devnagari (upper left); signed and
dated 'Husain/ '64' (on the reverse)

1964

Oil on canvas

26.5 x 39.75 in (67 x 100.9 cm)

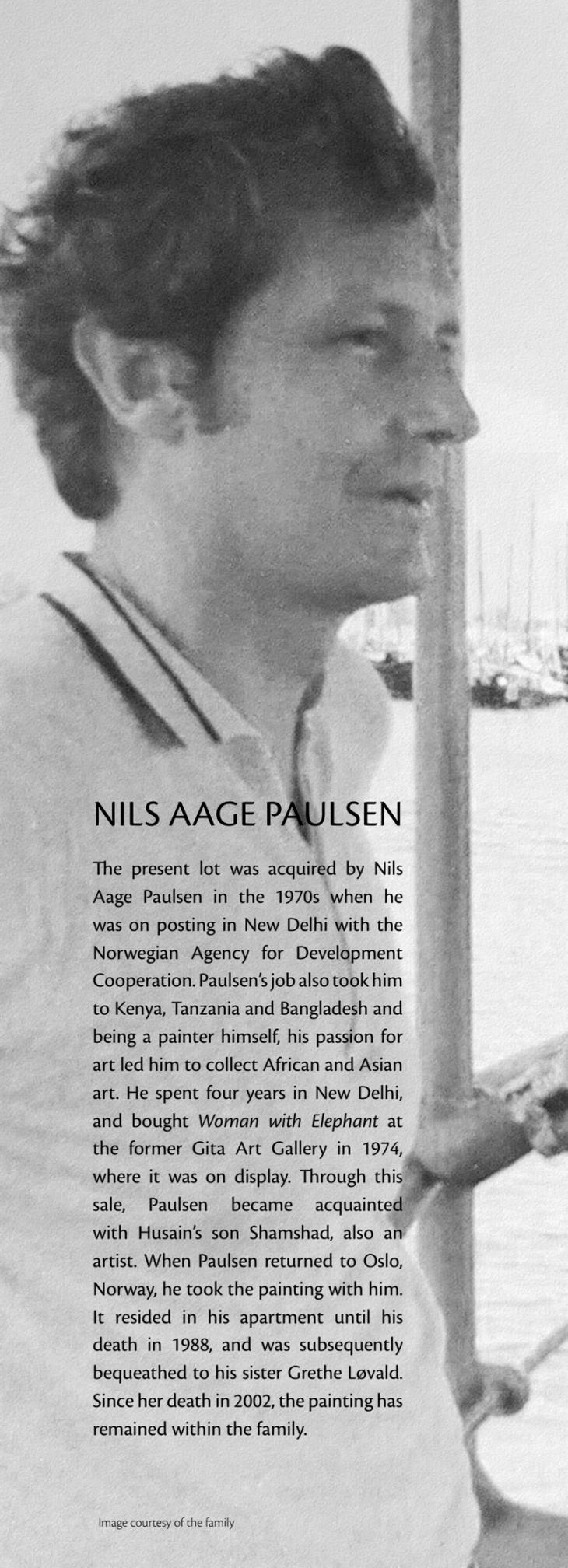
Rs 60,00,000 - 80,00,000

\$ 95,240 - 126,985

PROVENANCE

Acquired from Gita Art Gallery, circa 1970s

M F Husain's interest in painting musicians began in 1959 and he revisited the theme over several decades. The inspiration to draw from classical Indian music and dance perhaps dated back to the artist's exposure to music recitals and dance performances during his childhood in the city of Indore, which in the late 1930s, under the rule of the princely Holkar dynasty, was an important centre of arts and culture. In addition to musical instruments such as the *veena*, *tabla*, and *tanpura*, Husain evokes the intangible mood of music through the use of specific colours.



NILS AAGE PAULSEN

The present lot was acquired by Nils Aage Paulsen in the 1970s when he was on posting in New Delhi with the Norwegian Agency for Development Cooperation. Paulsen's job also took him to Kenya, Tanzania and Bangladesh and being a painter himself, his passion for art led him to collect African and Asian art. He spent four years in New Delhi, and bought *Woman with Elephant* at the former Gita Art Gallery in 1974, where it was on display. Through this sale, Paulsen became acquainted with Husain's son Shamshad, also an artist. When Paulsen returned to Oslo, Norway, he took the painting with him. It resided in his apartment until his death in 1988, and was subsequently bequeathed to his sister Grethe Løvald. Since her death in 2002, the painting has remained within the family.

Image courtesy of the family

PROPERTY FROM A PRIVATE COLLECTION, NORWAY

φ 11

M F HUSAIN (1913 - 2011)

Untitled (Woman with Elephant)

Signed in Devnagari (upper left)

Oil on canvas

30 x 24 in (76.5 x 61 cm)

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

\$ 79,370 - 111,115

PROVENANCE

Acquired from Gita Art Gallery, New Delhi, 1974

Collection of Nils Aage Paulsen, Norway

Thence by descent

Husain used symbols to create juxtapositions and incorporate mythology and storytelling in his art. Elephants in his paintings, were symbols of "power and pursuit, or of mysterious encounters." (Richard Bartholomew and Shiv S Kapur, *Husain*, New York: Harry N Abrams, Inc., 1971, p. 20) The white elephant on the woman's lap in the present lot alludes to the story of Buddha's birth, where Queen Maya of Sakya dreamt of a white elephant the night before Prince Siddhartha was born. Husain was familiar with this myth and addressed it in paintings such as *Maya Dreams of an Elephant* (circa 1980s), *Maya II* and *Maya With Pink Elephant*. The unlikely pairing of the two figures without the story, exudes the same uncanny, yet joyous energy as do Husain's paintings of women with lamps, spokes and horses. Speaking to Richard Bartholomew, Husain hinted that this juxtaposition "may be symbolic if the particular relationship is effective—because two images when placed together act upon each other. The symbol then derives its life from the energy released." (Artist quoted in Bartholomew and Kapur, p. 21)

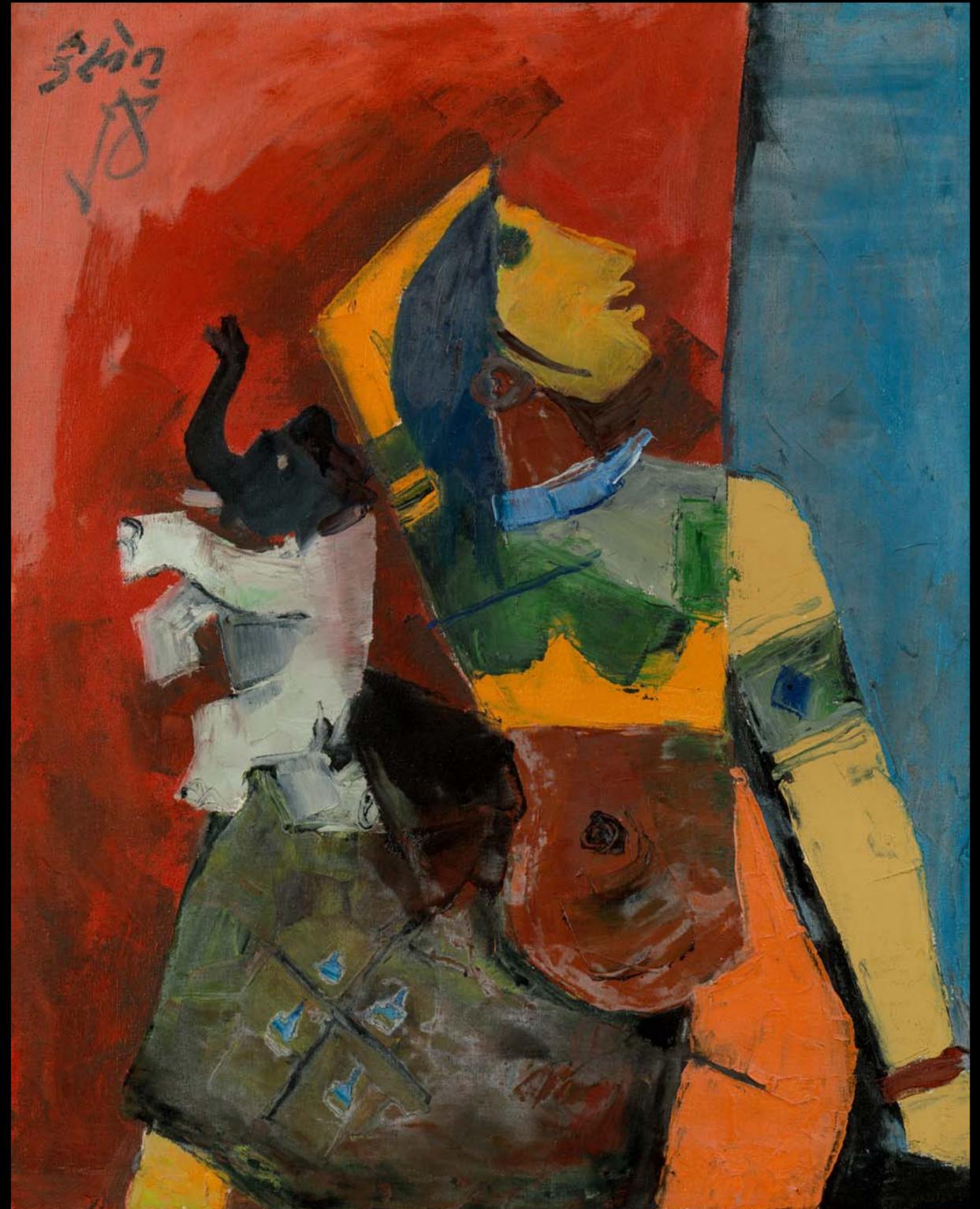


Husain's paintings of a woman with elephant are layered with symbolism and mythological references.

Dreams, 1979

Saffronart, New Delhi, 8 September 2016, lot 49

Sold for INR 4.4 crores (\$672,727)





The present lot is a rare early work by Jehangir Sabavala. Having spent over ten years as a student at art schools in Europe and India, Sabavala had mastered the art of the still-life. Flowers in vases have been painted by artists through the ages, and yet, like any true artist, Sabavala makes this ubiquitous subject his own. The muted palette which resolves the contrasts between pink and brown, supplemented by green is a colour scheme that is distinctly his own. Five decades later, one sees the pinks, lighter and more ethereal, in his *Pilgrim* series of paintings. A few other still-lives which he made in the 1950s have similar compositions and a focus on exploring the foreground and background, to expand his understanding of Cubism.

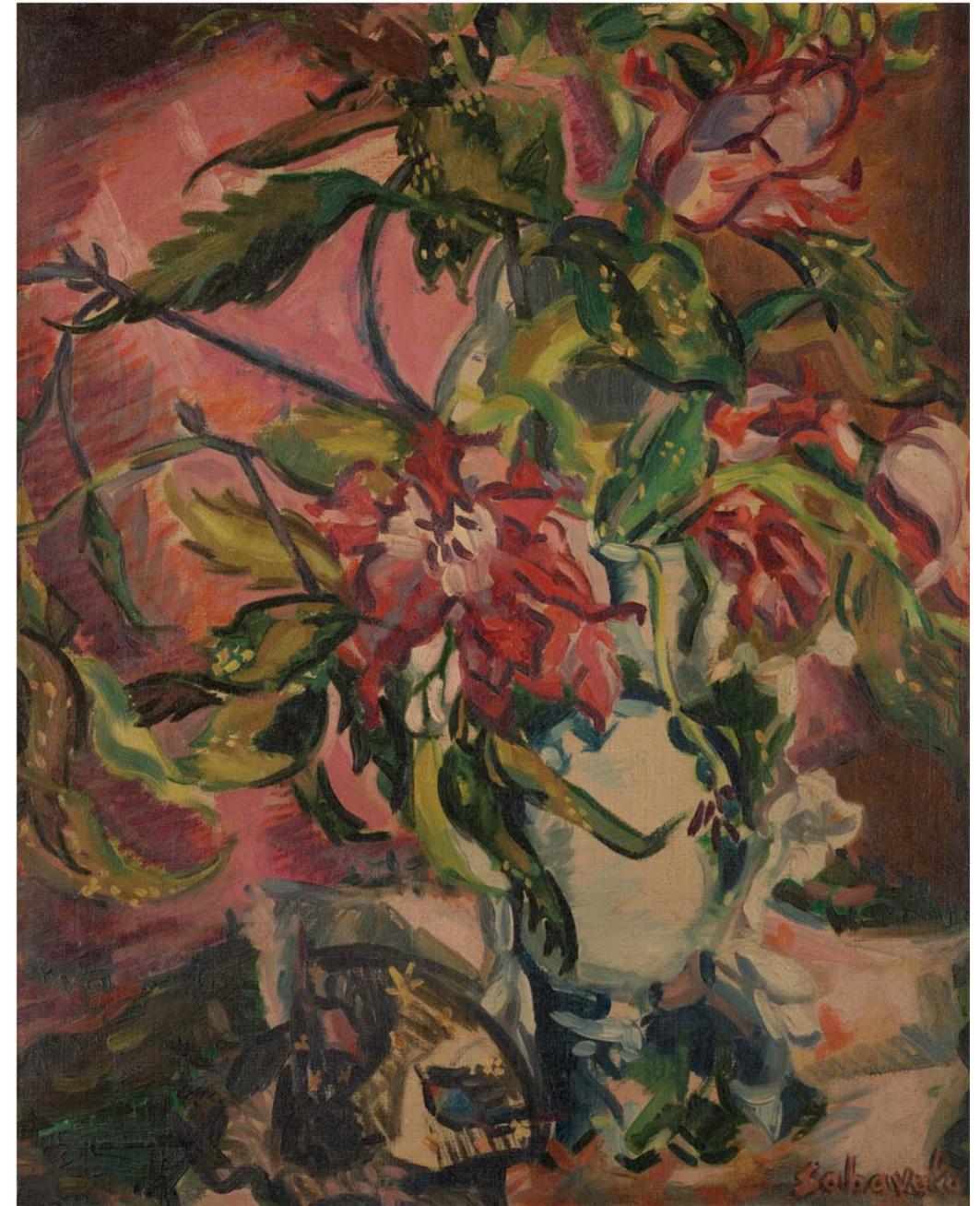
Sabavala was conscious of this deliberate exploration and has said that he was involved in a "great deal of intellectualising: the analysis of planes, the passages of light. I became more sure of how I wanted my paintings fractured and adopted a definite form, a daring, high-pitched and high-keyed palette." (Artist quoted in Ranjit Hoskote, *The Crucible of Painting: The Art of Jehangir Sabavala*, Mumbai: Eminence Designs Pvt. Ltd., 2005, p. 63) All these elements can be seen in the present lot.



Jehangir Sabavala, *Leaves a Violin...*, 1950
Saffronart, 10–11 May 2005, lot 25



Jehangir Sabavala, *Cannas in Blue Pot*, 1953
Saffronart, 10–11 June 2009, lot 4



PROPERTY OF A DISTINGUISHED PARSİ LADY, PUNE

12

JEHANGIR SABAVALA (1922 - 2011)

Untitled

Signed 'Sabavala' (lower right)

Oil on canvas

24 x 19.25 in (61 x 49.2 cm)

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

\$ 79,370 - 111,115

PROVENANCE

Acquired directly from the artist



Gaitonde at work in his room at the Chelsea Hotel, New York, 1965
© Bruce Frisch



"The silence of the canvas."

– V S GAITONDE

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

Gaitonde's paintings have been variously described as lyrical, meditative, abstract, expressionist and non-objective. They are all of this and yet these words are not enough to describe the intangible, ephemeral quality that defines them. It is perhaps, not surprising that among his earliest collectors were theoretical physicist Dr. Homi Bhabha and other intellectuals of international standing. Gaitonde's work through the 1960s reveals an introspective artist whose creations have an enduring and universal appeal. This is borne out by the consistent increase in price and record-breaking sales that Gaitonde's works have seen at auctions in recent years.

"There is a kind of metamorphosis in every canvas, and the metamorphosis never ends."

– V S GAITONDE

1961

Untitled

V S Gaitonde: *Works from Private Collections*,
New Delhi: Saffronart, 21 January – 4 February 2011



1962

Untitled

V S Gaitonde: *Works from Private Collections*,
New Delhi: Saffronart, 21 January – 4 February 2011



1965

Untitled

Saffronart, 10–11 December 2008, lot 76



1968

Untitled

V S Gaitonde: *Works from Private Collections*,
New Delhi: Saffronart,
21 January – 4 February 2011



1969

Untitled

Saffronart, 6– 7 December 2006, lot 68



PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

φ 13

V S GAITONDE (1924 - 2001)

Untitled

Signed and dated in Devnagari (on the reverse)

1963

Oil on canvas

50 x 40.25 in (127 x 102.2 cm)

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

\$ 1,587,305 - 2,380,955

PROVENANCE

Estate of Carole Nimmo Bourne, New York

Private Collection, New York

Similar works by the artist, executed in a dark blue palette around the same time as the present lot.



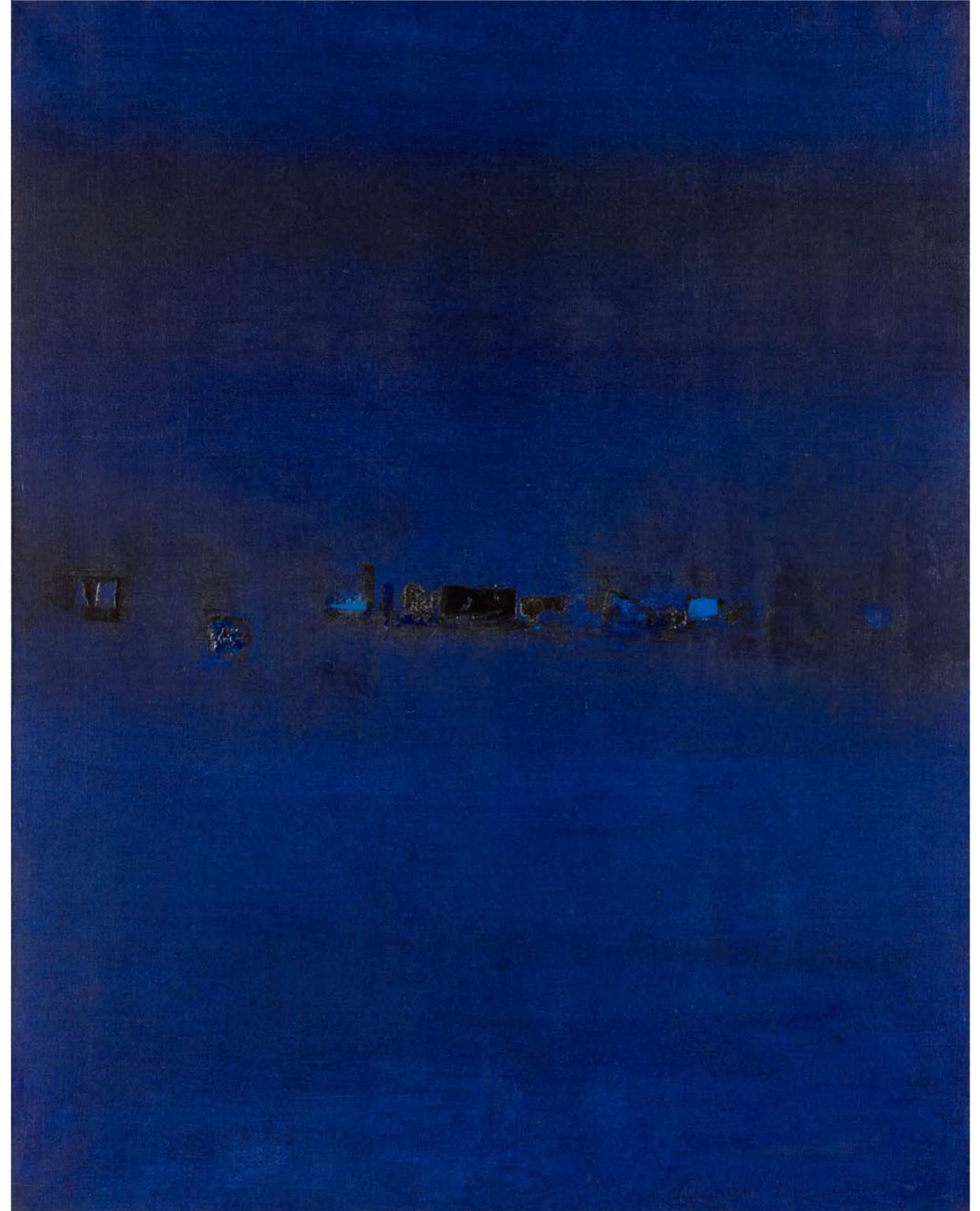
Untitled, 1963



Untitled, 1965

Reproduced from Sandhini Poddar, *V.S. Gaitonde: Painting as Process, Painting as Life*, New York: The Solomon R Guggenheim Museum, 2014, pp. 75, 77, pl. 27, 29

Vasudeo Santu Gaitonde's aesthetic vision was rooted in a deeply meditative sensibility. Although he was loath to calling himself an abstract artist and disliked being slotted into any known genres, Gaitonde is undoubtedly one of India's foremost modern abstract expressionists. According to art historian Gayatri Sinha, "In the dogged fidelity to an idea and its execution, Gaitonde's standing in Indian art is unique, as is his contribution in plotting the graph of one stream of Indian modernism." From his modest beginnings of growing up in a *chawl* in the Girgaum area of Mumbai, Gaitonde went to achieve great acclaim as a formidable artist not only in India, but also internationally. *New York Times* art critic Holland Cotter has referred to him as "a 20th-century Indian modernist who looked westward, eastward, homeward and inward to create an intensely personalized version of transculturalism, one that has given him mythic stature in his own country and pushed him to the top of the auction charts." (Holland Cotter, "An Indian Modernist With a Global Gaze," *The New York Times*, 1 January 2015, online)





Carole Nimmo Bourne (centre) in New York

CAROLE NIMMO BOURNE

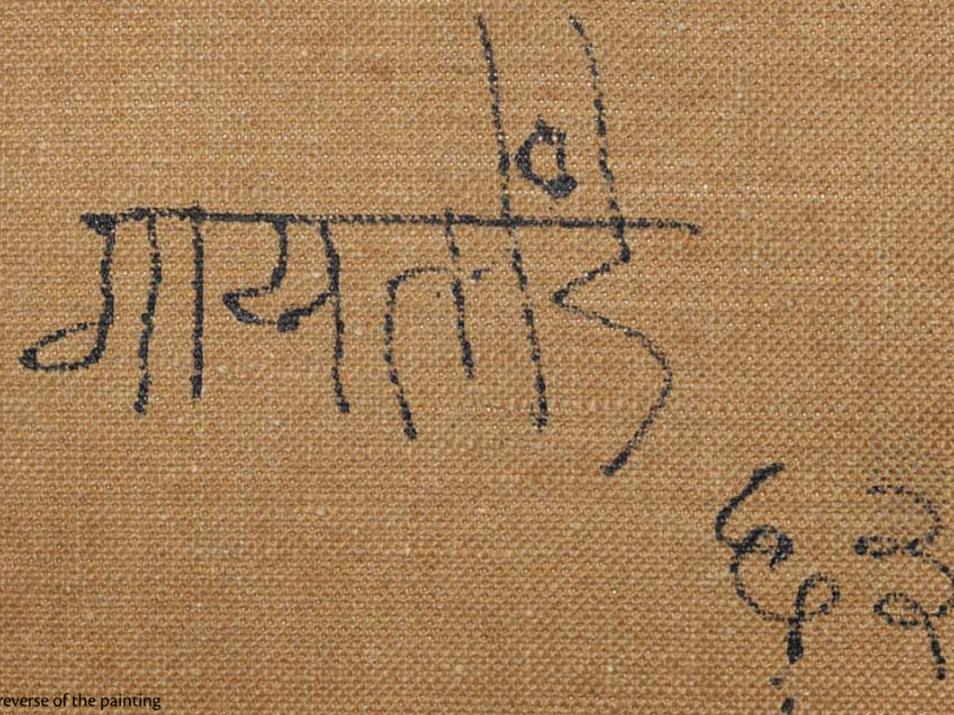
The present lot was once part of the private collection of Carole Nimmo Bourne, a philanthropist from New York. Bourne travelled with her husband, Kenneth Barnes Bourne, Jr, who worked with the Singer Sewing Machine company, to Alaska, Europe, the Middle East and the Far East. Bourne joined the Ford Foundation in 1960. She worked in an administrative capacity with Oscar Harkavy, who headed the Economic Development Administration (EDA) Program, later known as the Population Program, which was quite active in India in the 1960s and '70s. After she left the Foundation in 1978, Bourne attended courses in history and art history, often at the Metropolitan Museum of Art. It is likely that she acquired the present lot during her extensive travels with her spouse or with the Ford Foundation. Bourne succumbed to cancer in New York in 2009.

Gaitonde graduated from the J J School of Art in 1948, and was invited to join the Bombay Progressives in the early 1950s, when he had a studio at the Bhulabhai Desai Memorial Institute. In the decade that followed, Gaitonde experimented with various forms of figuration and abstraction that showed a certain Western influence, but was also informed by his knowledge of traditional Indian art, including murals, miniatures and Jain manuscripts. By the early 1960s, when the present lot was painted, Gaitonde had departed completely from figuration, and focussed on a "non-objective" mode of expression. He painted with rollers and palette knives rather than brushes, to achieve a deep, monochromatic palette, as seen in the present lot. "He built paint up and scraped it off. He laid it down in layer after aqueous layer, leaving stretches of drying time in between. He said himself that much of his effort as an artist was in the realm of thinking, planning, trying things out. After what appeared to be unproductive periods — he averaged only five or six paintings a year — he suddenly plunged ahead, letting accident have a hand, as he pressed bits of painted paper to canvas to make patterns, or placed paint-soaked strips of cloth on surfaces and left them there, like patches of impasto or embroidery." (Cotter, online)

Executed in a vertical format—an orientation he would work with exclusively from 1968 onwards—the present lot is dark blue, with an inky blackness across the top half of the canvas, and smaller swatches of black at the bottom, most likely achieved through the use of rollers. At the centre is an impasto laden streak, with thick flecks of turquoise and black peppered across it. "...Gaitonde was also working with painting itself. The creation of texture in an unconventional way, the use of thick lugubrious pigment, the evocation of light and, finally, the subtle balancing of the image on canvas as if it were undulating on water and gradually surfacing in the light..." (Dnyaneshwar Nadkarni, *Gaitonde*, New Delhi: Lalit Kala Akademi, 1983, unpaginated)

Of a similar midnight blue painting, now in an important private collection, which was exhibited at the Guggenheim's *V. S. Gaitonde: Painting as Process, Painting as Life* exhibition in 2015, art critic Rachel Spence writes, it "was less picture than apparition. Those sooty indigo strata suggested a moonlit ocean, yet its untitled state warned against narrative readings. The elusive depths, with their sticky, luminous burden, evoked lines by Yeats: "Like a long-legged fly upon the stream./ His mind moves upon silence." (Rachel Spence, "V.S. Gaitonde: Painting as Process, Painting as Life, Peggy Guggenheim Collection, Venice — 'Meditative,'" *Financial Times*, 22 December 2015, online)

The present lot appears to be an image of a horizon separating a dark night sky from a tempestuous sea, but Gaitonde's work was never that literal. Gaitonde's friend, architect Narendra Denge recounted at a talk at the Goa Art and Literature Festival in 2016, that Gaitonde said, "I never draw things as I see them." What he painted was a deeply personal vision of the physical world filtered through deep interests in Zen philosophy, the teachings of Maharshi Ramana, and the work of Paul Klee and Abstract Expressionism. The influences were many, but his thought process was singular and the resulting art, unique and enigmatic.



Inscription on the reverse of the painting

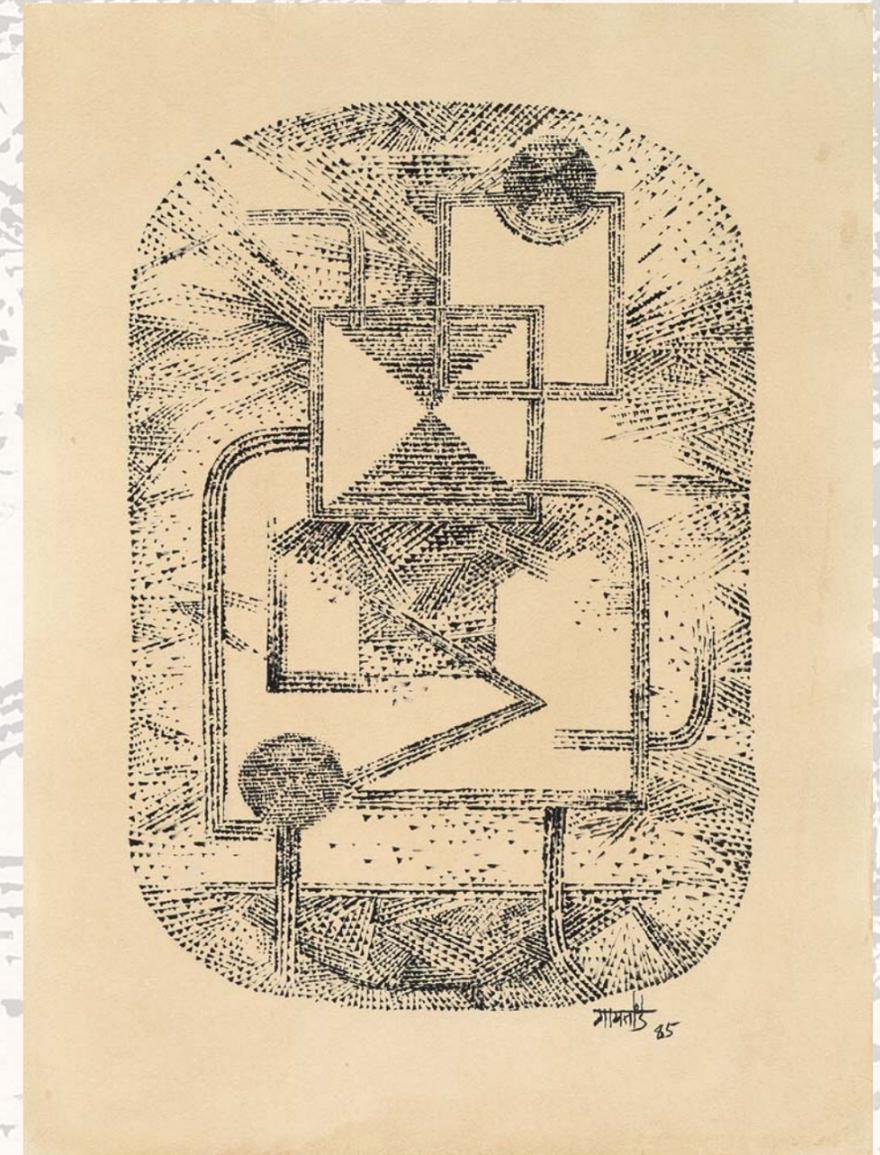


14

14
V S GAITONDE (1924 - 2001)

Untitled
 Signed in Devnagari and dated '8.12.1974 / 18.12.1974' (lower right)
 1974
 Ink on paper
 10 x 9.25 in (25.5 x 23.2 cm)
Rs 15,00,000 - 18,00,000
\$ 23,810 - 28,575

PROVENANCE
 Gifted by the artist to a Private Collector, New Delhi
 Acquired from the above



15

15
V S GAITONDE (1924 - 2001)

Untitled
 Signed in Devnagari and dated '85' (lower right)
 1985
 Ink on paper pasted on board
 13.75 x 10.25 in (34.7 x 26 cm)
Rs 12,00,000 - 18,00,000
\$ 19,050 - 28,575

PROVENANCE
 Acquired directly from the artist by Sunil Das
 Gifted to the present owner by Sunil Das in 2009

V S Gaitonde considered his art to be non-objective and non-conformist. An accident in the mid-1980s caused him to take a hiatus from painting on canvas. Gaitonde turned to smaller format works on paper, as seen in the present lot. "For Gaitonde, painting was... a deep inner investigation. Though he might have forsaken the paint and brush during this decade, he did not cease drawing." (Meera Menezes, *Vasudeo Santu Gaitonde: Sonata of Solitude*, New Delhi: Bodhana Arts and Research Foundation, 2016, p. 187) He also explored the visual possibilities of form and

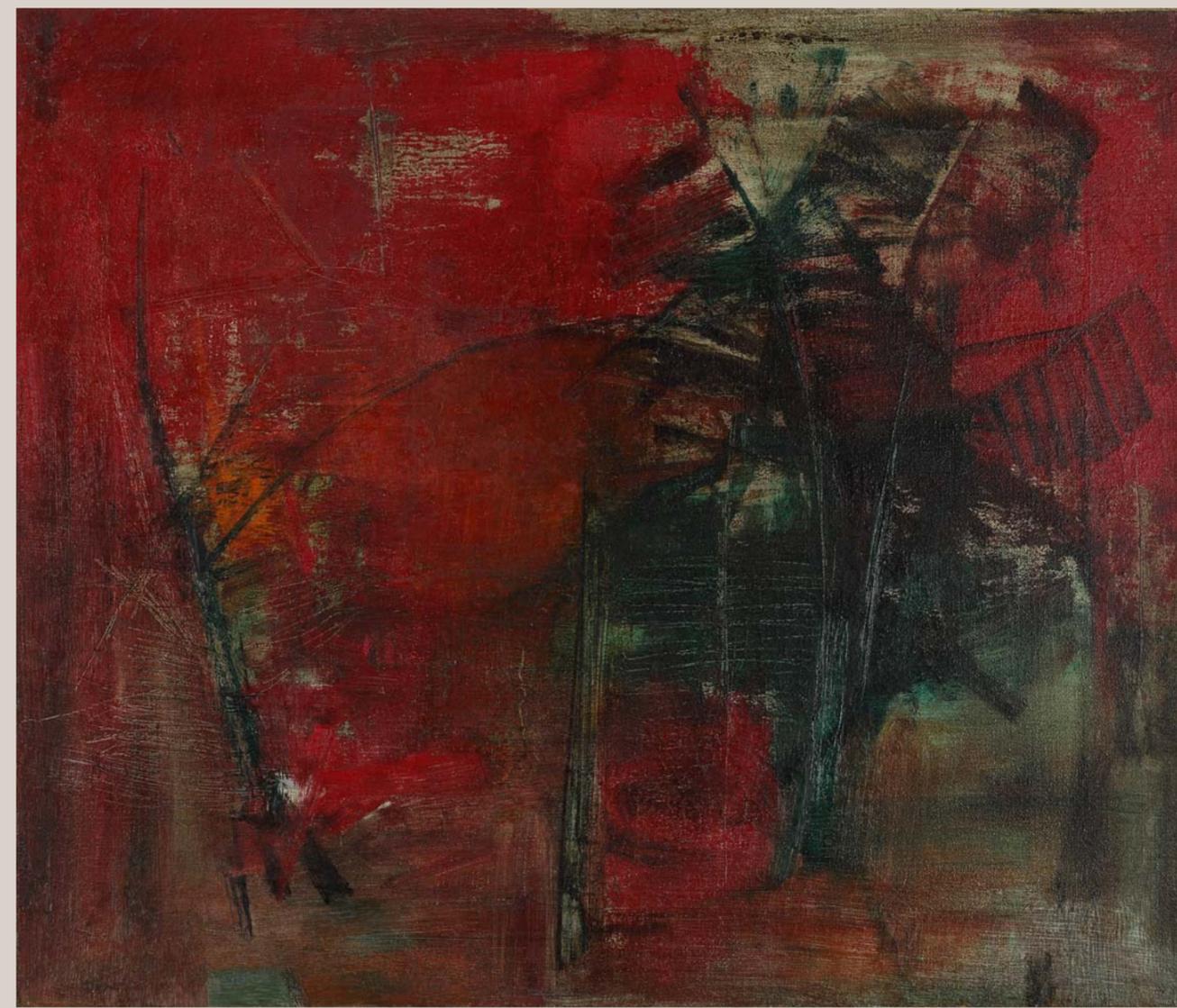
calligraphy. "His ink drawings from 1985-87... form an important part of his overall oeuvre and consist of nonmimetic calligraphic and hieroglyphic markings made with spontaneous gestures and rhythmic movements. The draftsman of old returns in these works." (Sandhini Poddar, *V. S. Gaitonde: Painting as Process, Painting as Life*, New York: The Solomon R Guggenheim Museum, 2014, p. 31) The geometric forms and maze-like composition is evidence of a focussed artist who is sure of his technique, but remains elusive about the message.

गायताड 85

The 1950s and early 1960s were crucial years in Nasreen Mohamedi's life. During this period, she travelled to London, Turkey, Iran, Karachi, and Bahrain, where her father was posted. She returned to India after studying painting at the St. Martin's School of Art in London, and took part in her first exhibition with Bal Chhabda's Gallery 59 in Bombay in 1961. The present lot, painted that same year, is possibly influenced by the desert landscape of Bahrain, with its vast, scale-less expanses which are thought to have made a particular impact on her art. The structure of the trees, stark and without foliage, and the hot red burning glare of the desert sun is captured with the abstract simplicity that was to become more prominent in Mohamedi's later work. Another watercolour (see reference image) painted during the same period displays a similar vocabulary of stark tree trunks and an empty landscape that suggests desert sand dunes.

She painted only a few canvases during her remarkable career, and by the 1970s had ceased working with the easel altogether. The present lot is therefore important not just for the medium but also because it belongs to a time when the artist began her foray into abstraction at the Bhulabhai Institute in Bombay. The paintings from this period are considered the "most agitated works in her entire oeuvre," according to critic Roobina Karode. "Nasreen's works in the early 1960s, especially her canvases, retained the texture of being washed by the sea, cleansed of all excess, with only a few apparitions of perceptible forms. The opaqueness of the oil paint was amply diluted... and delicately register a few faint traces of the physical world." (Roobina Karode, *Nasreen Mohamedi: Waiting Is a Part of Intense Living*, Madrid: Museo Nacional Centro de Arte Reina Sofia, and New

York: The Metropolitan Museum of Art, 2016, pp. 23-24) Mohamedi, who died in 1990 at the age of 53, has in recent years, gained wide international acclaim. A 2015-2016 multi-city exhibition of her work — a collaboration between the Kiran Nadar Museum of Art, Delhi, The Museo Nacional Centro de Arte Reina Sofia in Madrid and the Metropolitan Museum of Art in New York — set her clearly among the leading non-western abstract modern artists. The present lot, signed and dated by the elusive artist, offers a critical peek into her artistic journey.



PROPERTY OF A GENTLEMAN, MUMBAI

16

NASREEN MOHAMEDI (1937 - 1990)

Untitled

Signed and dated 'Nasreen '61' (on the reverse)

1961

Oil on canvas

18 x 21.75 in (45.5 x 55.2 cm)

Rs 65,00,000 - 85,00,000

\$ 103,175 - 134,925

PROVENANCE

Formerly in the Collection of Bal Chhabda



Inscription on the reverse of the painting



Another painting from the same period displays a similar vocabulary of stark tree trunks and a desert landscape. Nasreen Mohamedi, *Untitled*, early 1960s, watercolour on paper. Image courtesy of the Navjot and Sasha Altaf collection



"Life is like a dollhouse. We are all always playing musical chairs. Playfulness is my language, not my subject." – ARPITA SINGH

PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION, MUMBAI

17

ARPITA SINGH (b. 1937)

Girl at the Window

Signed and dated 'ARPITA SINGH 1989' (lower centre);
inscribed and dated 'Arpita Singh/ Girl at the window/ 1989/
Chester Herwitz' (on the reverse)

1989

Watercolour on paper
16 x 11.25 in (40.5 x 28.4 cm)

Rs 4,00,000 – 6,00,000
\$ 6,350 – 9,525

PROVENANCE

Formerly in the Chester and Davida Herwitz Collection
Sotheby's, New York, 5 December 2000, lot 110

18

K G SUBRAMANYAN (1924 – 2016)

Summer

Initialed in Malayalam (lower right); signed, dated and initialed,
'K.G. Subramanyan/ 2007/ "Summer"' (on the reverse)

2007

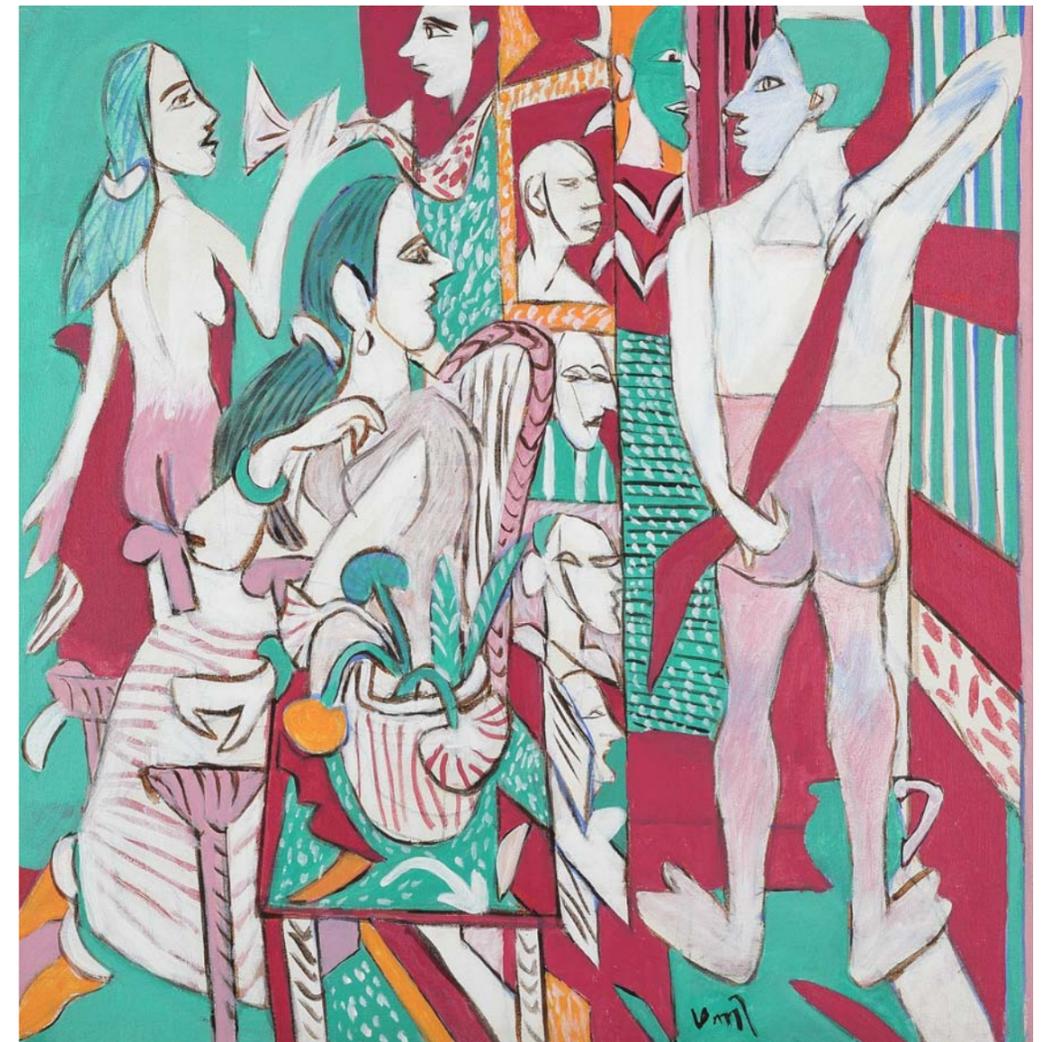
Acrylic on canvas
30 x 30 in (76.3 x 76.3 cm)

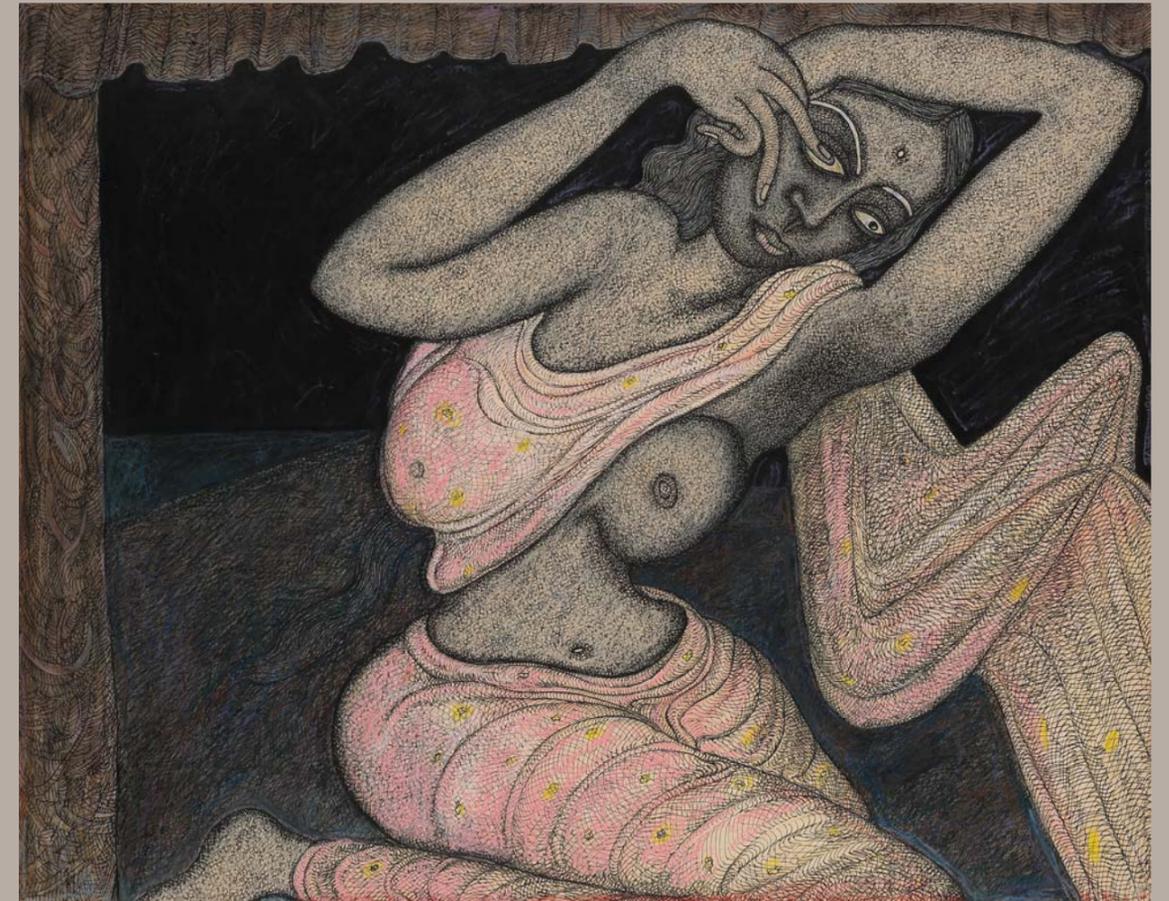
Rs 10,00,000 – 12,00,000

\$ 15,875 – 19,050

EXHIBITED

The Magic of Making, Kolkata: The Seagull Arts and Media Resource
Centre, 5 December – 5 January 2007; Chennai: Gallery Sumukha, 24
January – 5 February 2008; Bangalore: Gallery Sumukha, 20 February – 8
March 2008; New Delhi: Lalit Kala Akademi, 17–28 March 2008; Mumbai:
Coomaraswamy Hall, Prince of Wales Museum, 28 April – 4 May 2008





PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION, GOA

19

JOGEN CHOWDHURY (b. 1939)

Untitled

Signed and dated in Bengali (upper right); signed
and dated, 'Jogen 1999' (centre right)

1999

Pastel and ink on paper pasted on paper
21 x 27.25 in (53.5 x 69.5 cm)

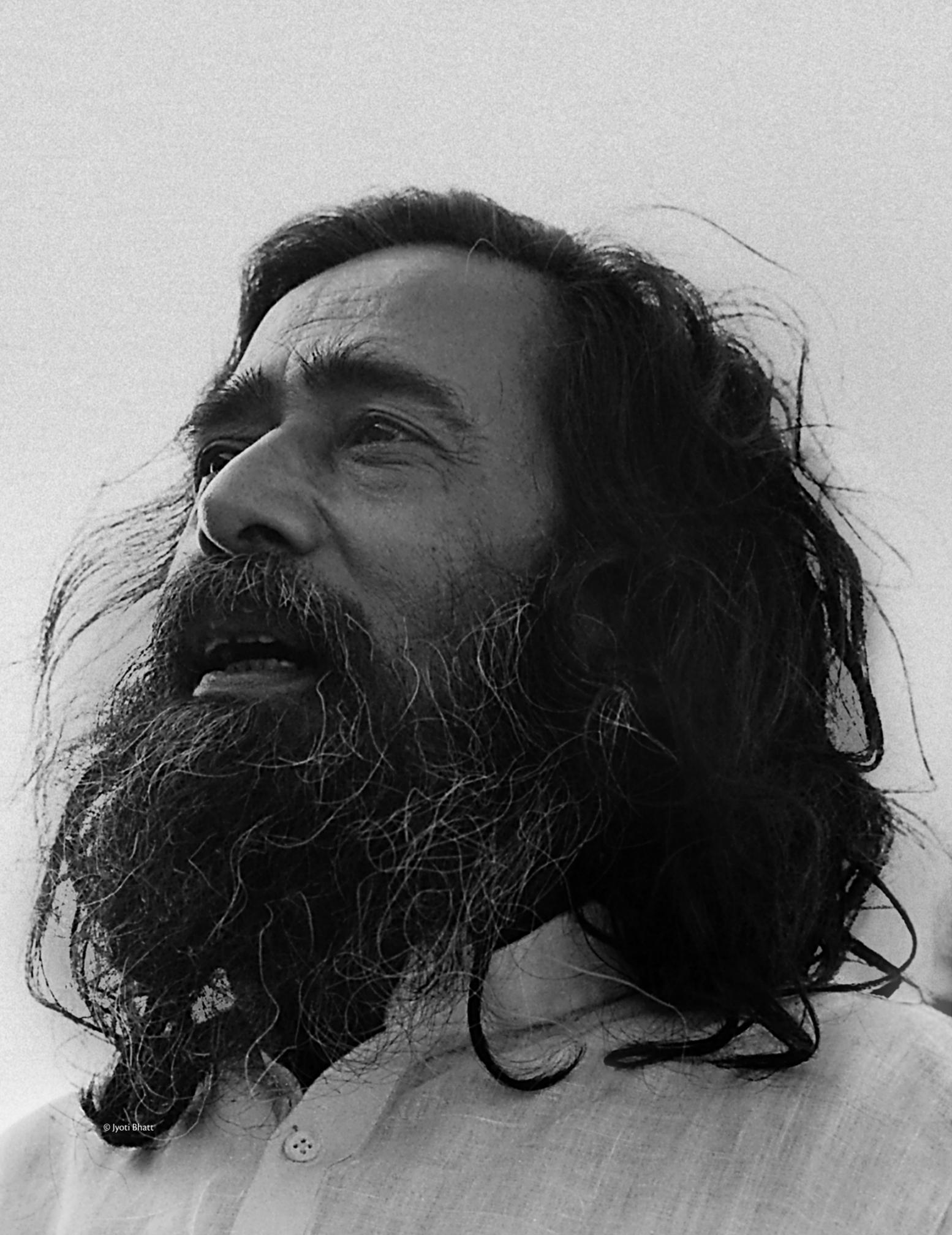
Rs 45,00,000 - 55,00,000

\$ 71,430 - 87,305



Couple I - Man and Woman, 1986.
Saffronart, 8-9 September 2010, lot 48
Sold for INR 1.59 crores (\$354,583)

According to Jogen Chowdhury, "figuration is extremely important... I want to portray our human environment, the people of our country, their nature, their way of sitting because they are different from others. You'll notice that there's a peculiar Indianness in their gestures and that attracts me. And it is this—the particular characteristics we see—that I wish to distill in my art. I develop these portrayals through distortion... I try to impart in my figures an extra quality that's beyond academic naturalism, a certain abstract quality that makes them supra-real." (The artist quoted in Rakhi Sarkar, Jogen Chowdhury and Rita Dutta, *Jogen Chowdhury: His Life and Times*, Kolkata: Cima Gallery Pvt. Ltd., 10 February – 11 March 2006, p. 37) His drawings of women are not studies in portraiture, they are the artist's very particular interpretation of his subjects, with a focus on the human body depicted with the aloof curiosity of scientific observation. In the present lot, the woman, with her raised arms and averted eyes, suggests a pose sometimes seen in Indian miniature painting. She is oblivious to the viewer, absorbed in her own thoughts. The painting assumes a dramatic quality, akin to a theatrical performance, with the subject illuminated in an otherwise darkened room.



φ 20

JAGDISH SWAMINATHAN (1928 - 1994)

Untitled

Signed and dated in Devnagari (on the reverse)
1984

Oil on canvas
35.25 x 35.25 in (89.4 x 89.4 cm)

Rs 60,00,000 - 80,00,000
\$ 95,240 - 126,985

PROVENANCE

Private Collection, Mumbai
Acquired from the above

This work has a certificate of authenticity granted
by the J Swaminathan Foundation.

MANJIT BAWA (1941 - 2008)

Untitled

Signed and dated 'Manjit 95' (on the reverse)
1995

Oil on canvas
23.25 x 21.5 in (58.9 x 54.3 cm)

Rs 60,00,000 - 80,00,000
\$ 95,240 - 126,985

PROVENANCE

Acquired directly from the artist
Private Collection, New Delhi
Saffronart, 10 September 2015, lot 29
Acquired from the above



Untitled, 1995
Saffronart, New Delhi, 10 September 2015, lot 14
Sold for INR 72 lakhs (\$110,769)
Bawa's art was influenced by a wide range of sources, including miniature painting



Portrait of a Princess, Marwar, circa 1780
Saffronart, *Classical Indian Art*, Mumbai,
14 December 2015, lot 9

Manjit Bawa's art was like the artist himself, a sensitive and complex amalgamation of influences that were vast and eclectic. For technique, he drew upon Mughal, Rajput and Pahari miniatures as well as silk-screen printing, which he studied in Britain. For narrative, he dove into stories from Indian mythology. The serenity of Bawa's flat background colours, was perhaps informed by Sufism, a philosophy he believed in deeply. 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.

Bawa painted humans and animals with equal fluidity, capturing nuances of expression with a few masterful strokes. "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." (S Kalidas, *Let's Paint the Sky Red: Manjit Bawa*, New Delhi: Vadehra Art Gallery, 2011, p. 19) The present lot, a seemingly simple portrait of a woman, holds within it a world of meaning, possibilities, and references. Pensively staring off canvas, she touches her necklace with her rubbery, spider-like fingers. She has elements of the classical muse, yet could belong to the present. There are no indications of place or scale, she seems timeless in her reverie.



"The colours and the simplicity of people I met fascinated me."

– MANJIT BAWA



"My paintings are so simple that everybody can relate to them and enjoy them. There is no 'ism' in my work." – LALU PRASAD SHAW

22

LALU PRASAD SHAW (b. 1937)

Untitled

Signed and dated in Bengali (lower left)

2014

Gouache on paper

23.75 x 18.5 in (60.2 x 47 cm)

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

\$ 7,940 - 11,115



23

LAXMAN PAI (b. 1926)

Dancer

Signed in Devnagari and signed and dated, 'Laxman Pai 85'

(lower right); inscribed 'DANCER' (on the reverse)

1989

Oil on canvas

35.75 x 23.5 in (90.5 x 59.8 cm)

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

\$ 6,350 - 9,525



Krishen Khanna's early paintings of musicians stemmed from his growing interest and engagement with Carnatic music in the 1950s. Khanna had moved with his family to 115 Lloyds Road, Nungambakkam in January 1953, to work for the Chennai branch of Grindlays Bank. His four month-old daughter, Rasika, developed a serious interest in Bharatnatyam. To nurture her interest, Khanna would often invite leading musicians and dancers to their home. These included the eminent *mridangam* players Palghat Mani Iyer and his protégé Palghat Raghu, the flautist Mahalingam, and the violinist T N Krishnan, among others. Khanna also frequented Carnatic concerts with Narayana Menon, then Director of the All India Radio, who was instrumental in introducing Khanna to these luminaries.

Khanna's interest in Carnatic music intensified with his own artistic pursuits. He attempted to capture the lyricism and dexterity of the musicians on his canvases. These paintings "range from rapid gestural experiment to more carefully constructed compositions, in which the rhythm of the work emerges from the vertical-horizontal positioning of the musicians and instruments." (Gayatri Sinha, *Krishen Khanna: A Critical Biography*, New Delhi: Vadehra Art Gallery, 2001, p. 48) Khanna brought to "the act of painting the dextrous speed of the music. He was intrigued by the informal manner in which a raga began and then entered a formal structure. His attempt was to transform the creation of rhythmic sound in time, into the movement of brush in space." (Sinha, p. 48) The present lot captures the mood of a concert organised at his Lloyds Road residence.

PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION, NEW DELHI

24

KRISHEN KHANNA (b. 1925)

Concert at 115 Lloyds Rd

Signed 'K Khanna' (lower left); signed and inscribed 'K
Khanna/ KRISHEN KHANNA/ "CONCERT AT 115 Lloyds
Rd"' (on the reverse)

Oil on canvas

48 x 60 in (121.7 x 152.2 cm)

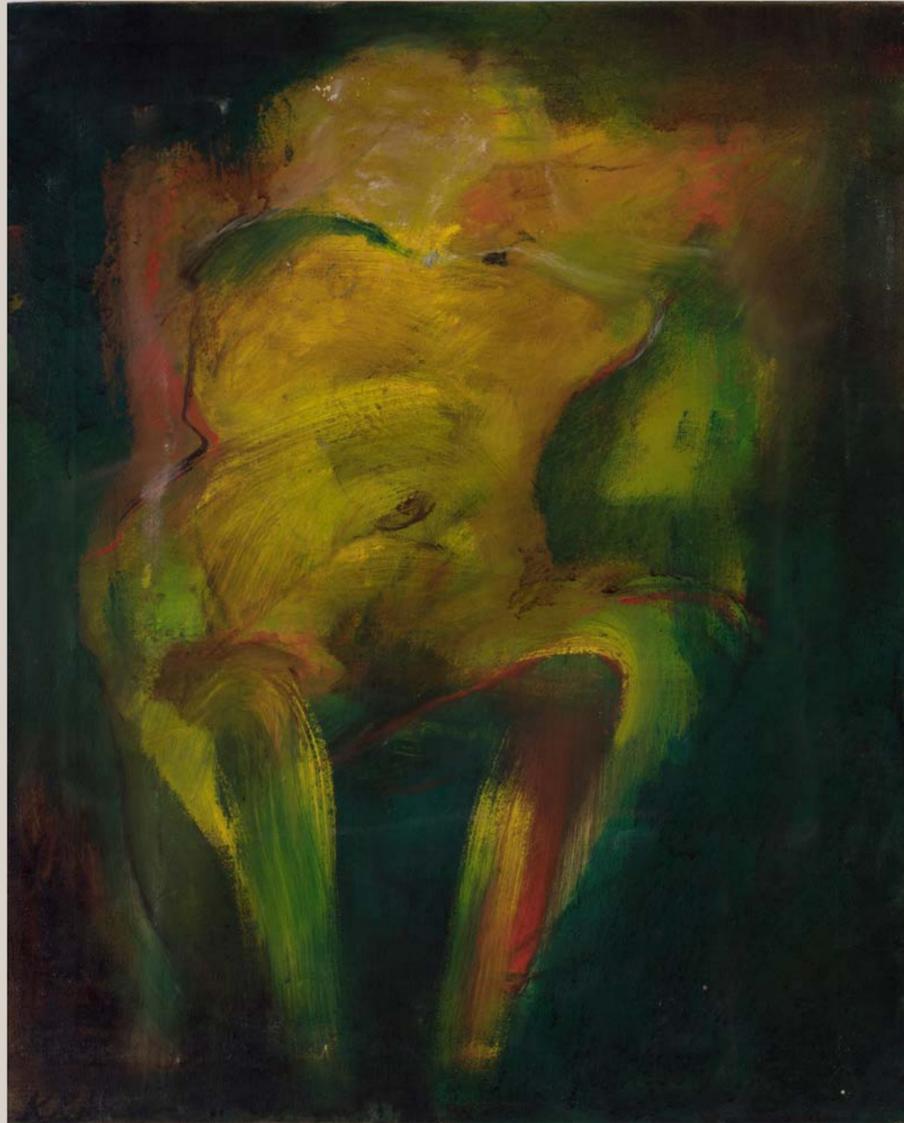
Rs 60,00,000 - 80,00,000

\$ 95,240 - 126,985

PROVENANCE

Acquired directly from the artist





26

BIREN DE (1926 - 2011)

Untitled

Signed and dated 'Biren de 63' (lower right); inscribed
'BIREN DE ' 63' (on the reverse)

1963

Oil on canvas

35.75 x 23.75 in (90.5 x 60.5 cm)

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

\$ 15,875 - 19,050

PROVENANCE

Private Collection, Mumbai

25

KRISHEN KHANNA (b. 1925)

Untitled (Watermelon Eater)

Signed and dated 'KKhanna 66' (lower left);
signed and dated again 'KKhanna 66' (on the reverse)

1966

Oil on canvas

21 x 17 in (53.5 x 43.3 cm)

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

\$ 3,175 - 4,765

PROVENANCE

Private Collection, UK

Acquired from the above





PROPERTY OF A MIDDLE EASTERN
CORPORATE COLLECTION

φ 27

RAM KUMAR (b. 1924)

Untitled

Inscribed and dated 'RAM KUMAR 65' and bearing Gallery
Chemould label on the stretcher (on the reverse)

1965

Acrylic on canvas

36 x 24 in (91.4 x 61 cm)

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

\$ 79,370 - 111,115

EXHIBITED

Ram Kumar: Selected Works 1950 - 2010, New Delhi: Lalit Kala
Akademi, 14-20 December 2010; New Delhi: Vadehra Art Gallery,
23 December 2010 - 10 January 2011

PUBLISHED

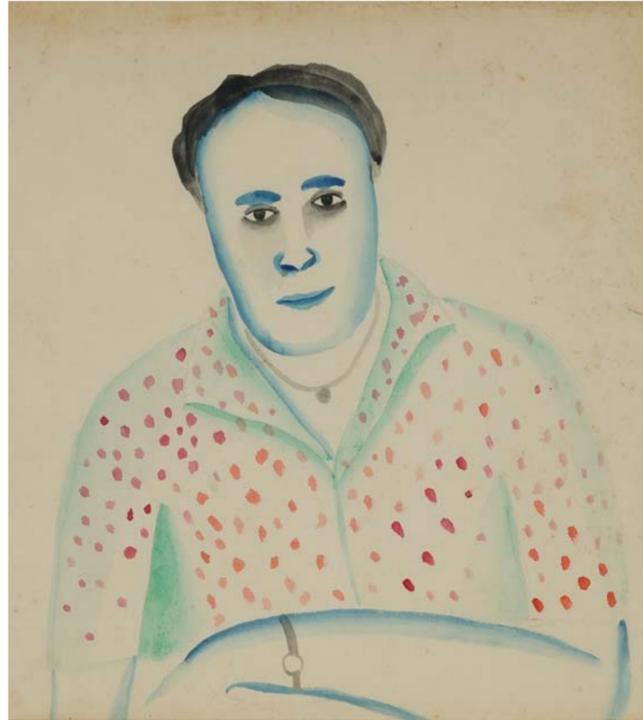
Uma Prakash, *Ram Kumar: Selected Works 1950 - 2010*, New Delhi:
Vadehra Art Gallery, p. 47 (illustrated)

The 1960s were a time of experimentation as artists delved deeper into their search for a national and personal identity through art. The monochromatic palette was explored by several artists, including Ram Kumar, who was during this time, also making a transition to abstract landscapes. Akbar Padamsee's exhibition of *Greyworks* in Mumbai in 1961 may have led to an added enthusiasm for this exploration. In 1961, Ram Kumar painted a similar monochromatic work titled *Greek Landscape*, perhaps in homage to Padamsee's masterpiece with the same name. Between 1960 and 1964, Kumar continued to experiment with shades of grey, oscillating between pure and literary styles of abstraction. The present lot retains the remnants of figuration, as seen in the clearly decipherable buildings and what may be interpreted as a human face peering down on the scene, while veering towards the non-figurative landscape compositions that were to become the defining vocabulary of his later phase. As the "sternest and the most austere [period] in his career... colour and the complexity of imagery determined the mood of the painting." (Gagan Gill ed., *Ram Kumar: A Journey Within*, New Delhi: Vadehra Art Gallery, 1996, p. 30) J Swaminathan wrote of this phase of Kumar's work: "He is able to transfer the unrelieved sadness of his male and female figures to the very tones of his colours, so that... he achieves an abstraction which oozes with a melancholy music, soft and gentle and remote, vaguely disturbing." (The artist, quoted in Gill, p. 76)





a



b

28

BHUPEN KHAKHAR (1934 - 2003)

a) *Untitled*

Watercolour on paper
9 x 9 in (23.4 x 23.4 cm)

b) *Untitled*

Watercolour on paper
9 x 9 in (23.4 x 23.4 cm)

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

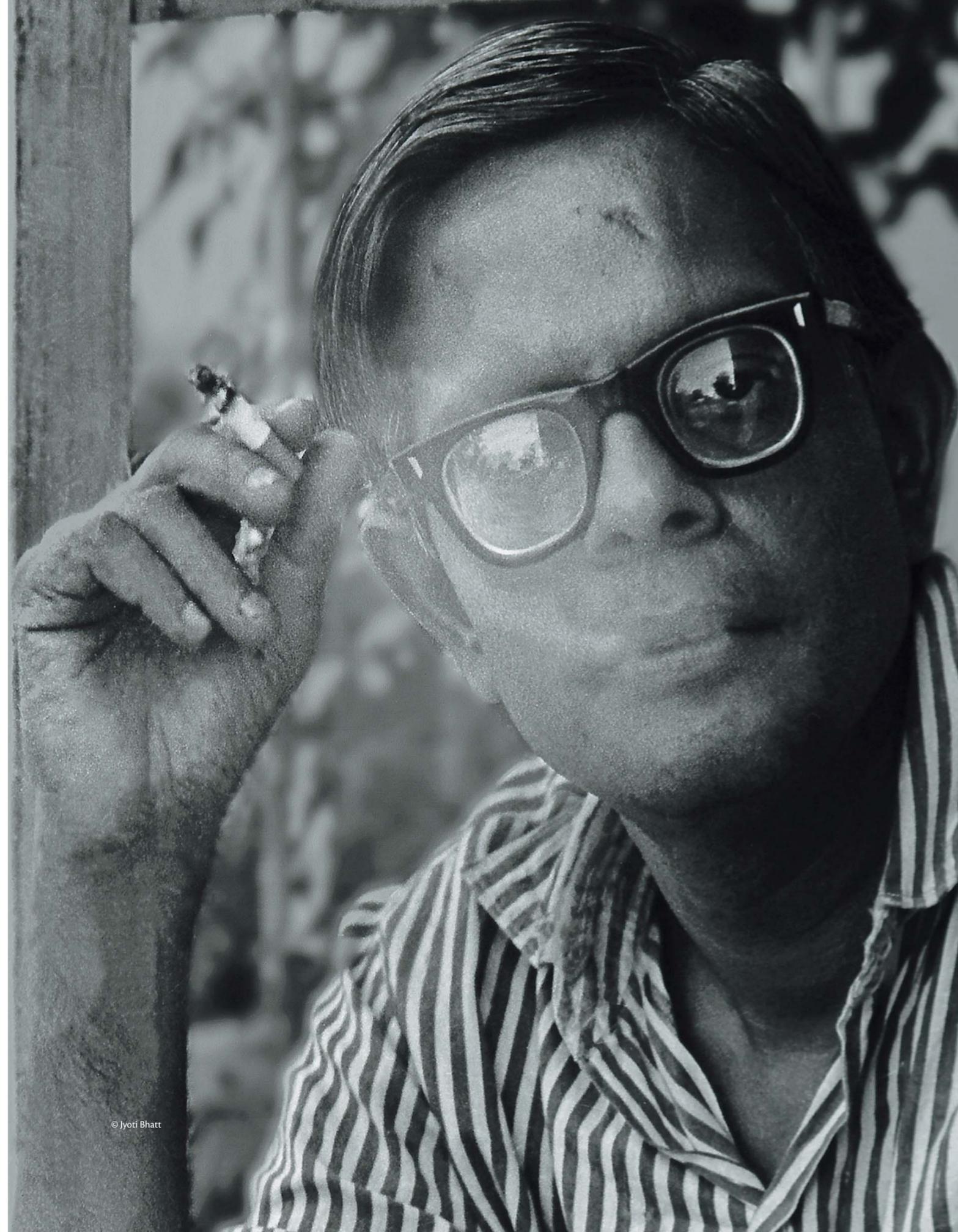
\$ 15,875 - 23,810

(Set of two)

PROVENANCE

Acquired from Chatterjee & Lal

"I have always felt that the human being is the source... Everything I see is in connection with the figure." – BHUPEN KHAKHAR



© Jyoti Bhatt



PROPERTY FROM AN IMPORTANT
FAMILY COLLECTION, DELHI

29

BHUPEN KHAKHAR (1934 - 2003)

Untitled

Reverse painting in acrylic on glass
44.25 x 39.5 in (112.5 x 100.5 cm)

Rs 2,50,00,000 - 3,50,00,000
\$ 396,830 - 555,560

PROVENANCE

Acquired directly from the artist
Collection of Dr. and Mrs. B V Doshi
Christie's, Mumbai, 19 December 2013, lot 80

Bhupen Khakhar made a declaration in 1978: "Human beings in their local environment, climate, provincial society; this should be the ultimate goal of the artist." (Timothy Hyman, *Bhupen Khakhar*, Mumbai: Chemould Publication and Arts and Ahmedabad: Mapin Publishing Pvt. Ltd., 1998, p. 78) The present lot, painted around the same time, depicts an imagined landscape portraying its entire topography as a linear map, with land, sky and water body all merging into one plane. At the centre is a cluster of temples, connecting to individual households and private scenes—narrative vignettes that Khakhar often utilised in his paintings. Similarly, floating figures in the air and river are figurative elements typical of Khakhar's later works.

The present lot once belonged in the personal collection of the renowned architect, Dr. Balkrishna Doshi. Doshi met Khakhar in the 1980s and invited him to do a solo show at the Kanoria Centre for Arts and Hutheesing Visual Arts Centre in Ahmedabad. He wrote about why this painting appealed to him then: "Amongst the exhibits, I noticed an unusual narrative painted on glass. I was struck by the comprehensive way in which it depicted the entire life of a peninsula... Bhupen had transformed the well-structured traditional narration of the traditional Nathdwara pichhwai style of painting into a free-wheeling architectural landscape. I saw, in it, a young-newly married couple flying in the sky, overlooking the countryside: a village with temples, canteens, houses and meandering streets surrounded by river and a bridge... Though freely dispersed, they appear to connect around their motherland, narrating stories, associations of timeless, ongoing life."

This is an unusual Khakhar work with an architectural focus on bringing the life of the city to the fore. Built forms such as buildings and bridges are treated on equal par with natural elements such as trees and the river. The combination of fluid paint and linear detailing makes this a rare work in Khakhar's oeuvre.





PROPERTY FROM THE RUXANA PATHAN COLLECTION

30

K H ARA (1914 - 1985)

Untitled

Signed 'ARA' (lower right)

Watercolour on paper

21.5 x 28.75 in (54.3 x 73.3 cm)

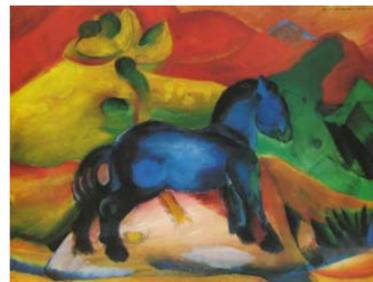
Rs 8,00,000 - 10,00,000

\$ 12,700 - 15,875

PROVENANCE

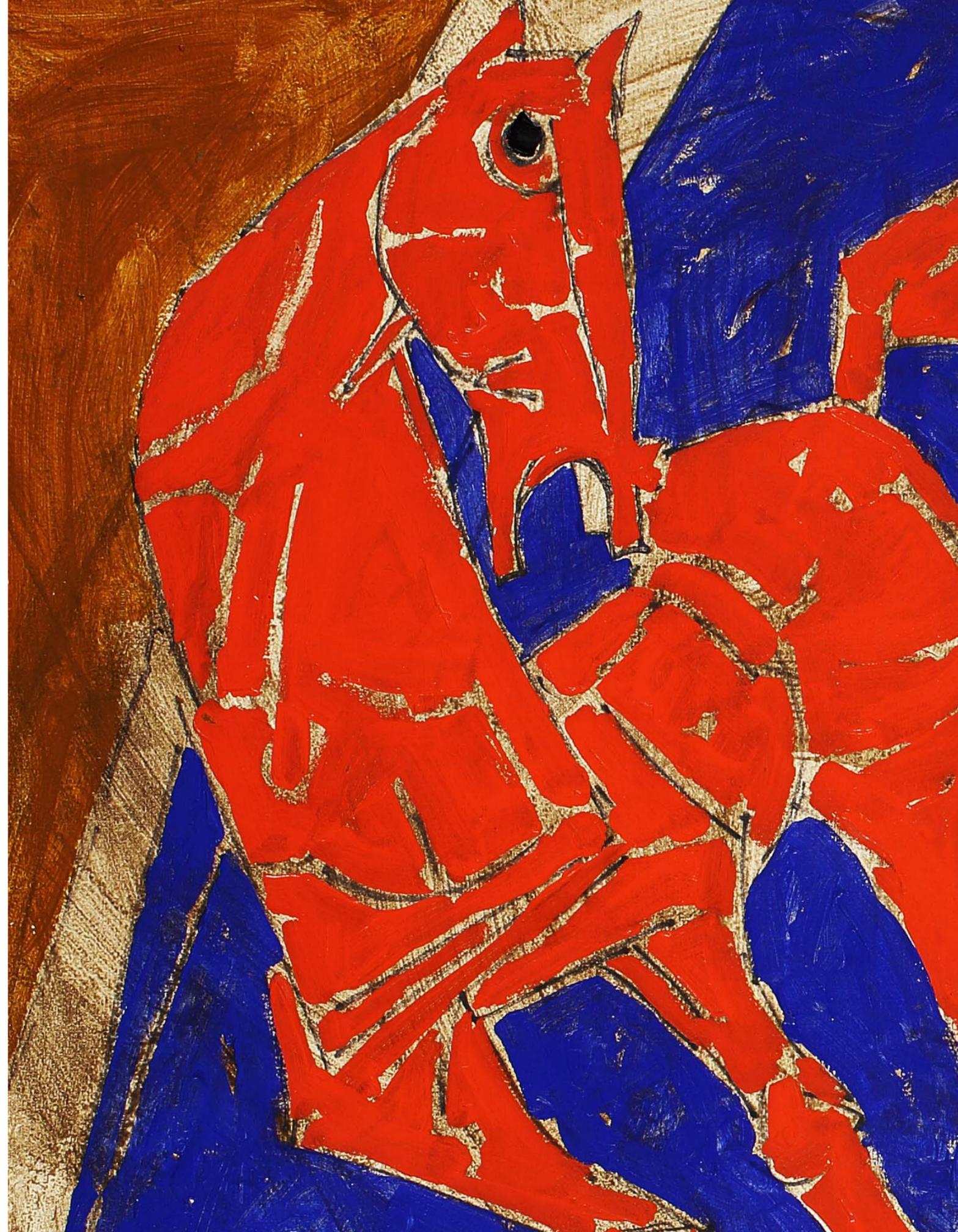
From the personal collection of the artist

Ara educated himself on art from a wide variety of sources, and the present lot has similarities with the work of German artist Franz Marc (1880-1916).



Franz Marc, *Das Blaue Pferdchen*, 1912
Saarland Museum, Saarbrücken
Source: via Wikimedia Commons

"Composition is the art of arranging in a decorative manner the diverse elements at the painter's command to express his feelings." – K H ARA



M F HUSAIN (1913 - 2011)

Untitled

Signed 'Husain' (lower right)

Oil on canvas

34.5 x 68 in (87.9 x 173 cm)

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

\$ 317,465 - 476,195

PROVENANCE

Acquired directly from the artist, Mumbai, 1985

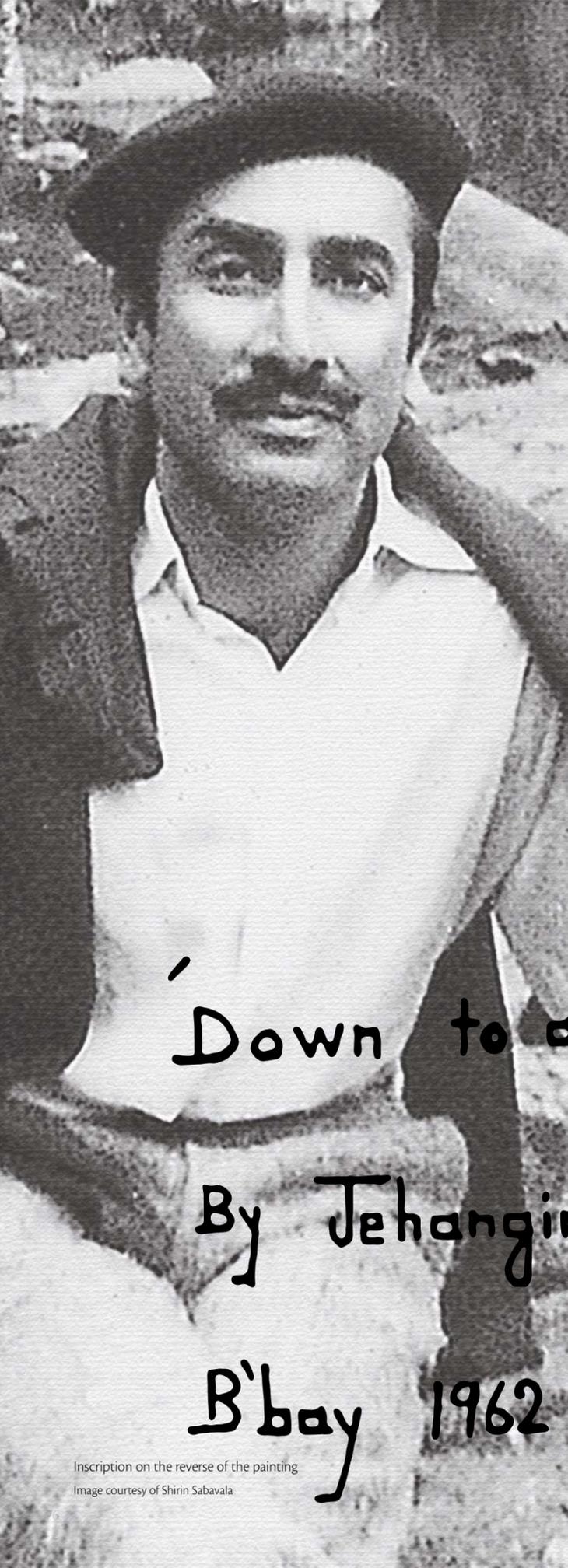
Private Collection, Mumbai

Private Collection, Dubai

Acquired from the above

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



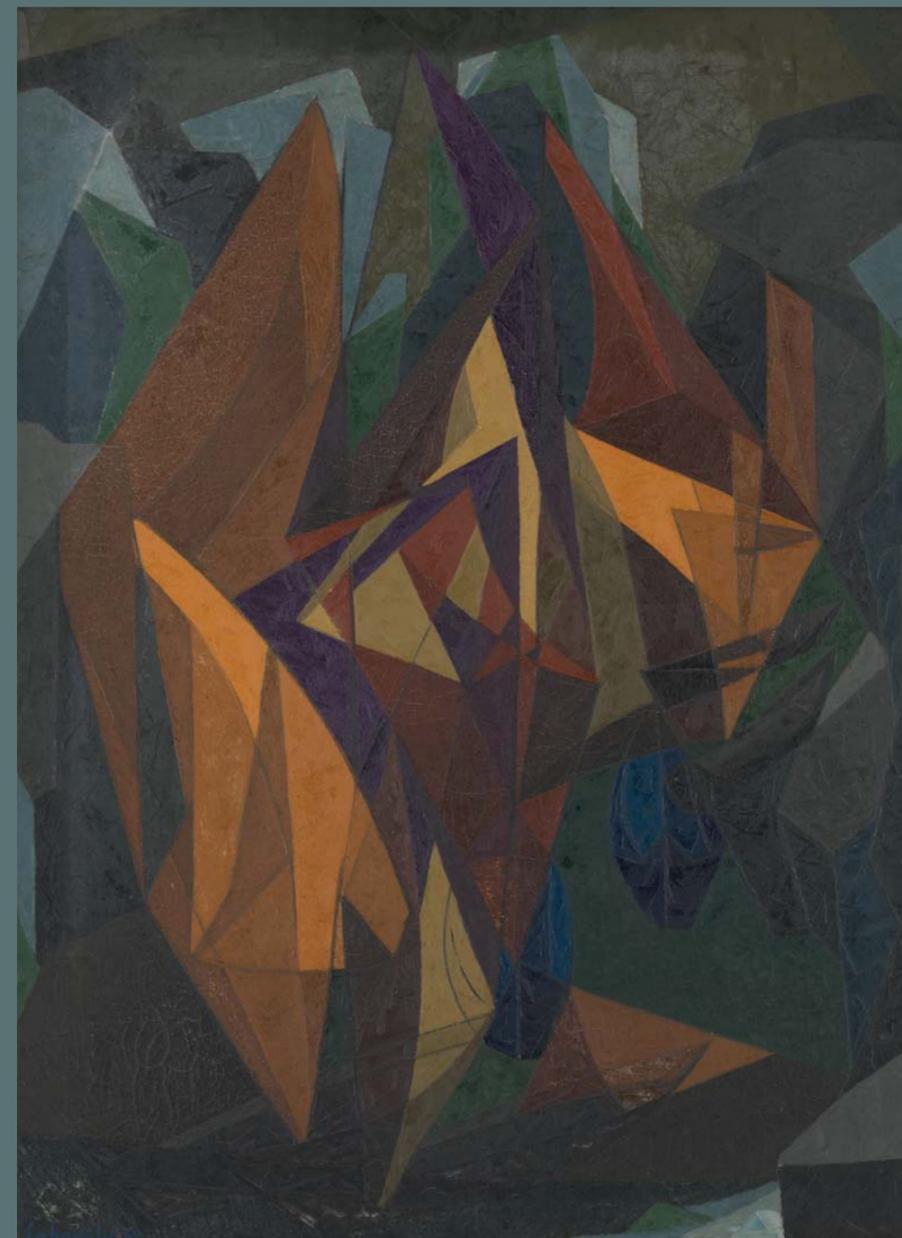


'Down to a sunless sea'.
By Jehangir Sabavala.
B'bay 1962

Titled *Down To A Sunless Sea*, Sabavala borrows a line from Samuel Taylor Coleridge's famous poem *Kubla Khan*.

*"In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round;
And there were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery."*

The present lot is quite likely Sabavala's pictorial (and metaphorical) interpretation of this poem which presents the imagery of the sunny dome, the icy caves and the tempestuous river in Sabavala's own unique interpretation of the Cubist idiom. In the artist's landscapes in the early 60s, "Man lives and floats in a far more extended and larger world than we normally envisage." (Artist quoted in Ranjit Hoskote, *Pilgrim, Exile, Sorcerer: The Painterly Evolution of Jehangir Sabavala*, Mumbai: Eminence Designs Pvt. Ltd., 1998, p. 92) As he broke away from Cubist formalism, the sharp angularities of Sabavala's paintings softened and became multi-faceted, made sublime by strokes of illumination.



φ 32
JEHANGIR SABAVALA (1922 - 2011)

Down To A Sunless Sea

Signed and dated 'Sabavala 62' (lower left); inscribed "Down to a sunless sea'/ By Jehangir Sabavala/ B'bay 1962' (on the reverse)
1962

Oil on canvas
39.25 x 29.25 in (100 x 74 cm)

Rs 50,00,000 - 70,00,000
\$ 79,370 - 111,115

PROVENANCE

Private Collection, USA
Private Collection, UK



33

S H RAZA (1922 - 2016)

Sansara

Signed and dated 'RAZA '92' (lower right);
inscribed in Devnagari and signed, dated
and inscribed 'RAZA/ 1992/ "SANSARA"
(on the reverse)

1992

Acrylic on canvas
47.25 x 23.5 in (120 x 60 cm)

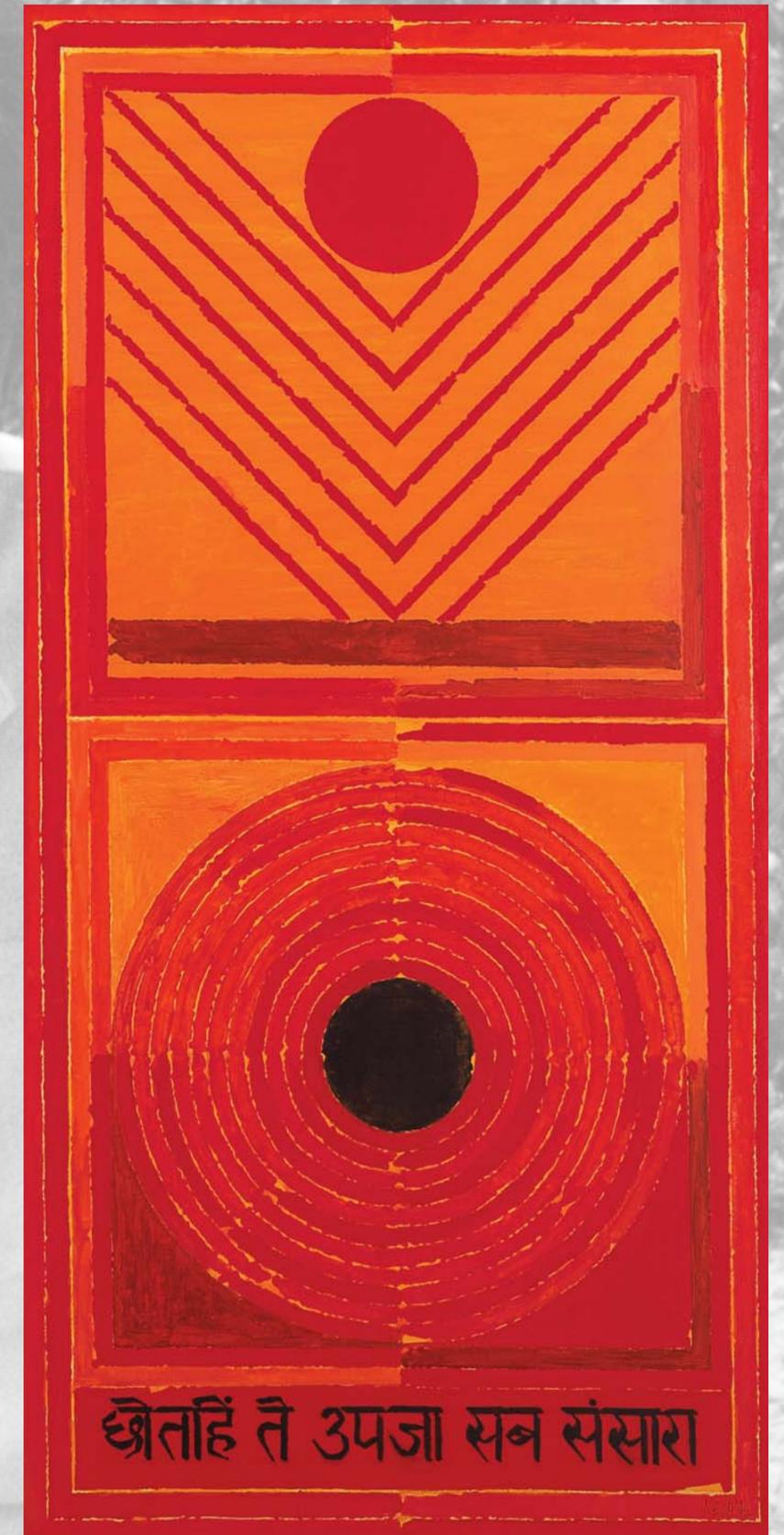
Rs 80,00,000 - 1,20,00,000
\$ 126,985 - 190,480

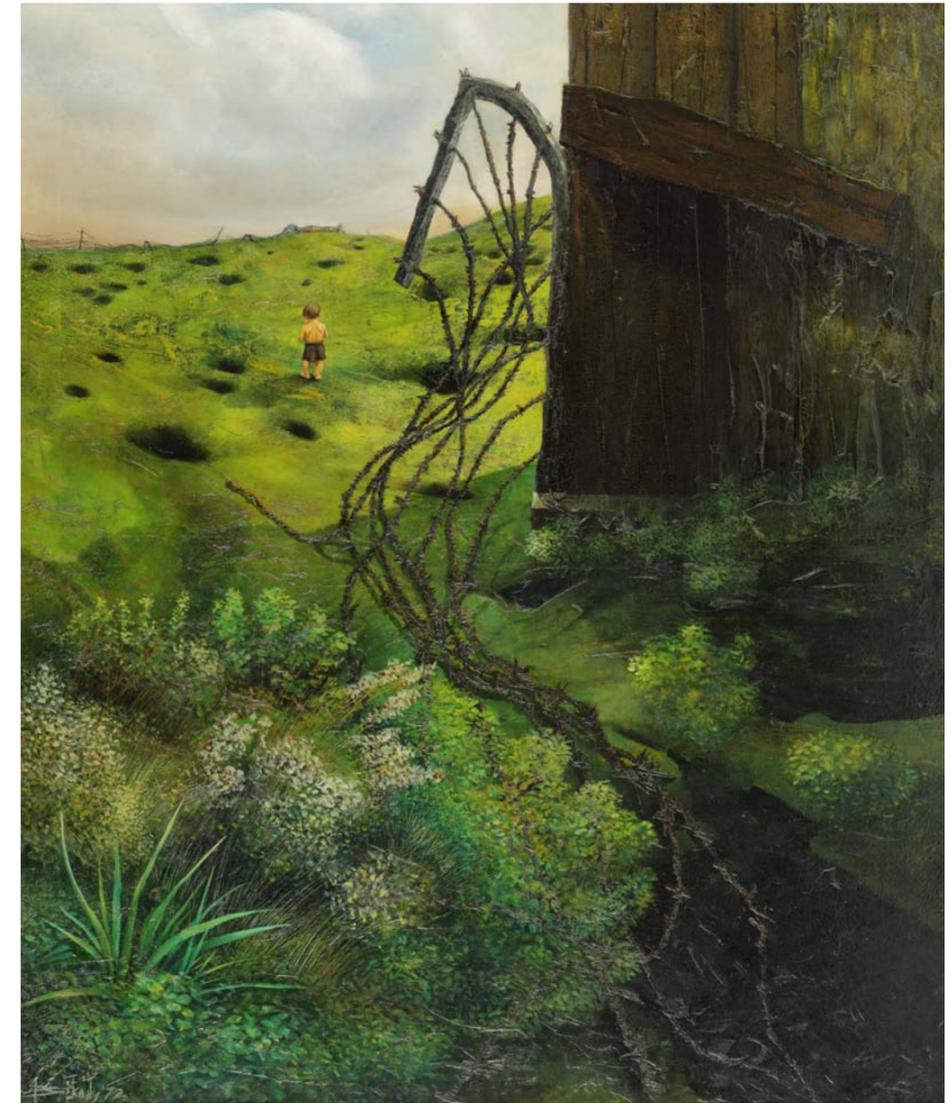
PROVENANCE

Acquired directly from the artist
A Distinguished Family Collection, New Delhi
Private Collection, New Delhi

EXHIBITED

Sakshi Salon, Mumbai: Sakshi Gallery
6-30 April 2017





PROPERTY OF A DISTINGUISHED LADY, MUMBAI

34

BIKASH BHATTACHARJEE (1940 - 2006)

Untitled

Signed and dated 'Bikash 72' (lower left)
1972

Oil on canvas
69.75 x 57.75 in (177 x 146.7 cm)

Rs 45,00,000 - 65,00,000
\$ 71,430 - 103,175

PROVENANCE

Acquired directly from the artist
Private Collection, East India

Bikash Bhattacharjee's paintings are hyper-realistic in their execution of technical details and colour, and on close inspection, are unsettling. In the present lot, the innocent reverie of a small boy is juxtaposed against an immense pockmarked landscape with an isolated house barely visible over the horizon. Trails of barbed wire, and an extreme close-up of part of a built structure add a menacing tone. Detailed, almost impressionistic rendition of shrubbery in the foreground manages to convey beauty as well as discomfort. Writing about similar works from the 1970s through the 1990s, Manasij Majumder says that such paintings "give one some idea of the artist's own childhood even if these canvases are not entirely autobiographical... Bikash has always cherished the memories of his growing up as a boy, under the loving care of his widowed mother, dogged no doubt by a sense of insecurity, loneliness and poverty." (Manasij Majumder, *Close to Events: Works of Bikash Bhattacharjee*, New Delhi: Niyogi Books, 2007, p. 200)



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, MUMBAI

35

ARPITA SINGH (b. 1937)

Untitled

Signed and dated, 'ARPITA SINGH 1988' (lower right); dated and signed, '1988/ 1988/ ARPITA SINGH' (lower left)

1988

Mixed media on paper
16 x 13.25 in (40.5 x 33.7 cm)

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

\$ 6,350 - 9,525



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

φ 36

GEORGE KEYT (1901 - 1992)

Untitled

Signed and dated 'G. Keyt 60' (lower left)

1960

Watercolour and acrylic on paper
19 x 14.5 in (48.3 x 36.8 cm)

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

\$ 4,765 - 6,350



PROPERTIES FROM AN IMPORTANT PRIVATE COLLECTION, NEW DELHI

37

B PRABHA (1933 - 2001)

Untitled

Signed and dated in Devnagari (lower left)
1977

Oil on canvas
29.5 x 25.5 in (75.1 x 65 cm)

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

\$ 15,875 - 23,810

B Prabha, a woman artist who came from a small village near Nagpur, was concerned with the plight of rural and marginalised women, who formed the thematic basis of her oeuvre. She developed her own distinct style, working mainly in oils. The elongated, almost regal form, which was typical of her rendering of female figures, is instantly recognisable. A demure, yet elegant poise defines Prabha's women, who are usually solitary or exude a sense of solitude as they go about their daily lives. Prabha's work speaks volumes about the honesty of village life, painted in carefully chosen colours.



38

B PRABHA (1933 - 2001)

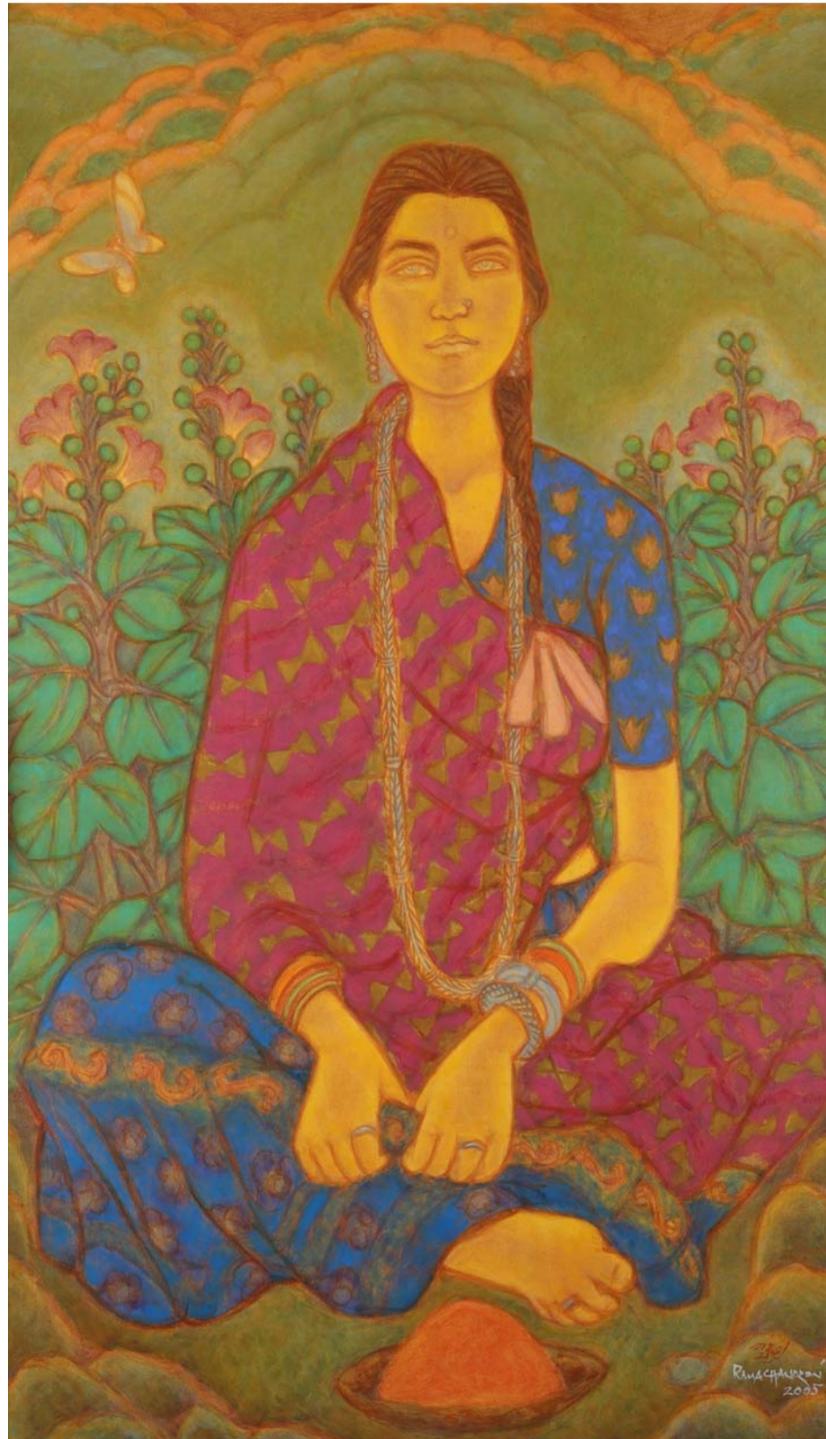
Untitled

Signed and dated in Devnagari (upper right)
1977

Oil on canvas
29.75 x 25.5 in (75.3 x 64.7 cm)

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

\$ 15,875 - 23,810



PROPERTY FROM AN IMPORTANT FAMILY COLLECTION, DELHI

39

A RAMACHANDRAN (b. 1935)

Pulki with Abhir

Signed and dated with artist stamp 'RAMACHANDRAN' 2005' (lower right); signed, dated and inscribed "'Pulki with Abhir"/ RAMACHANDRAN/ 2005' (on the reverse)

2005

Oil on canvas

59.5 x 35.25 in (151 x 89.8 cm)

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

\$ 47,620 - 63,495

PROVENANCE

Acquired from Vadehra Art Gallery, New Delhi

PUBLISHED

Rupika Chawla ed., *A Ramachandran: Bahurupi*, New Delhi: Vadehra Art Gallery, 2009, p. 148 (illustrated)



40

SAKTI BURMAN (b. 1935)

Untitled

Signed 'SAKTI BURMAN' (lower left); signed again 'SAKTI BURMAN' (on the reverse)

Circa 1980s

Oil on canvas

18 x 23.75 in (45.8 x 60.4 cm)

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

\$ 23,810 - 31,750

EXHIBITED

Sakti Burman 60's - 80's, New Delhi and Kolkata: Aakriti Art Gallery, 7-28 August and 6-21 November 2015

PUBLISHED

Mrinal Ghosh, *Sakti Burman 60's - 80's*, Kolkata: Aakriti Art Gallery Pvt. Ltd., 2015, p. 29



Artist with the present lot at the opening of his solo exhibition, *Sakti Burman 60's - 80's*, organised by Aakriti Art Gallery, 2015
Image courtesy of Aakriti Art Gallery, Kolkata



41

F N SOUZA (1924 - 2002)

Head

Signed and dated 'Souza 1956' (upper left); inscribed and dated 'F.N.SOUZA / HEAD - 1956' (on the reverse)

1956

Mixed media on paper

21.75 x 14.75 in (55 x 37.7 cm)

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

\$ 28,575 - 38,100

PROVENANCE

Acquired in New York between late 1990s - early 2000s

Private Collection, New York

Private Collection, Mumbai

42

F N SOUZA (1924 - 2002)

Standing Nude

Signed and dated 'Souza 1952' (upper right); inscribed and dated 'F.N. SOUZA/ STANDING NUDE/ 1952' (on the reverse)

1952

Oil on board

28.5 x 15.25 in (72.1 x 38.7 cm)

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

\$ 63,495 - 95,240

PROVENANCE

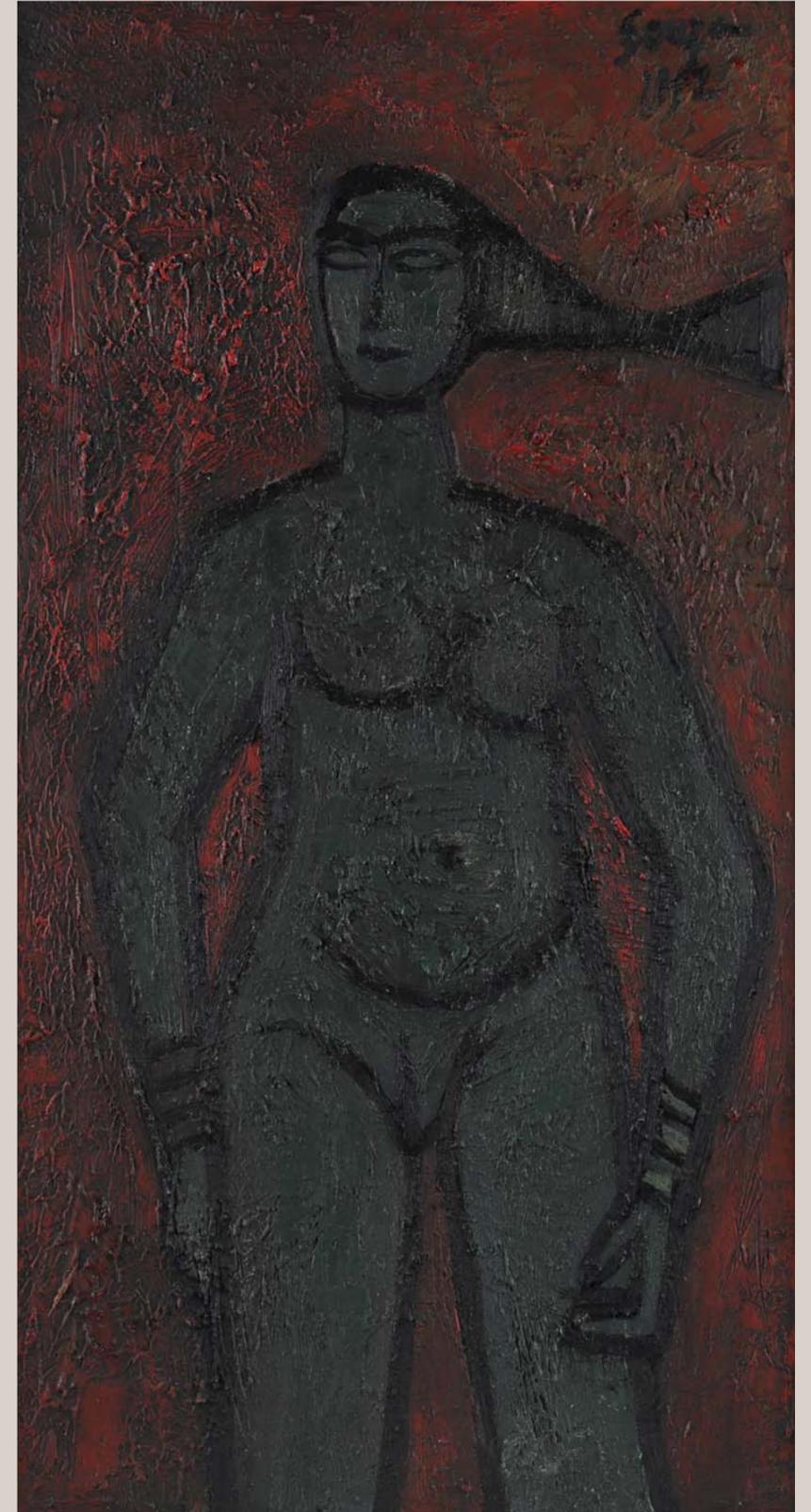
Originally acquired from Gallery One, circa 1950s

Private Collection, New Delhi

The present lot was painted in 1952, at the beginning of a period widely considered to be the peak of F N Souza's artistic career. It demonstrates his mastery over form, line and composition, and cements his skills as a draughtsman. Solidly rooted and dominating the board, this standing nude is fearless and defiant. Souza's thick, black lines outline her without excessive detail. A few years before leaving for England in 1949, Souza and Husain had travelled together to see the stone sculptures of Mathura. The influence of those sandstone carvings, as well as references to Mohenjodaro, is seen in the pose and bracelets of his subject.



Dancing Girl of Mohenjodaro
Source: via Wikimedia Commons





43



44

43

RAMGOPAL VIJAI VARGIYA (1905 - 2003)

Untitled

Signed in Devnagari (lower right)

Watercolour on paper

38.5 x 25.75 in (98.1 x 65.3 cm)

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

\$ 23,810 - 31,750

PROVENANCE

Triveda Fine Arts, New Delhi

Acquired from the above

PUBLISHED

Kishore Singh ed., *Manifestations VI*, New Delhi: Delhi Art Gallery, 2011, p.190

Kishore Singh ed., *A Visual History of Indian Modern Art: Volume Three, Revivalism & Beyond*, New Delhi: Delhi Art Gallery, 2015, p. 509

44

NANDALAL BOSE (1882 - 1966)

Untitled

Signed and dated in Bengali (lower right)

1945

Watercolour on handmade paper

19.25 x 25.25 in (49 x 64 cm)

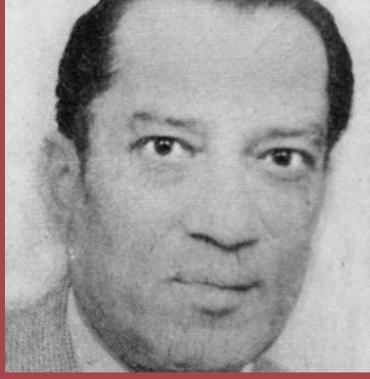
Rs 15,00,000 - 20,00,000

\$ 23,810 - 31,750

NON-EXPORTABLE NATIONAL ART TREASURE

PROVENANCE

Formerly in the collection of the artist's grandson, Supratik Bose



DR. SUSANTA SEN (1906 – 1985)

A well-respected physician with a passion for collecting art, Dr. Susanta Sen, affectionately known as Buddha, was born on 7 November 1906 in Kolkata. His family members were prominent among the Brahmo Samaj community, founded by Raja Ram Mohun Roy in 1828. Dr. Sen's foray into medicine began with him obtaining a pre-medical degree in Kolkata, following which he enrolled at Cambridge to earn a Doctorate in Medicine.

With impeccable professional qualifications, Dr. Sen was specifically interested in the study and treatment of tuberculosis. Working in Frankfurt, in 1934 he developed the most sophisticated treatment for pneumothorax known at the time, with the assistance of a German doctor. In recognition, he was awarded the Fellowship of the College of Chest Physicians (FCCP) from America.

In 1941, two years after World War II had begun, Dr. Sen travelled to India to tend to Japanese prisoners of war. His services earned him a position as a Civil Surgeon in New Delhi, the first Indian to hold this position. Dr. Sen's reputation was further bolstered by his friendship with Prime Minister Nehru and Indira Gandhi. Dr. Sen was Nehru's personal physician from 1945-1956, following which he returned to London.

In 1962, a strike was called by doctors in the province of Saskatchewan, Canada, in opposition to a government-run medical insurance plan. In response, the Saskatchewan government called for physicians from London to migrate to the region. Dr. Sen moved to North Battleford, a city in west-central Saskatchewan, and married in 1965. He practised there for the rest of his years, returning to India in November 1985, where he passed away a month later.

Lots 45, 46 and 47 were part of Dr. Sen's personal collection. Perhaps it was Jamini Roy's rooting in the art traditions of his native Bengal which appealed to Dr. Sen.

45

JAMINI ROY (1887 - 1972)

Untitled

Signed in Bengali (lower right)
Tempera on paper
17.5 x 10.5 in (44.2 x 26.5 cm)

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

\$ 4,765 - 7,940

NON-EXPORTABLE NATIONAL ART TREASURE

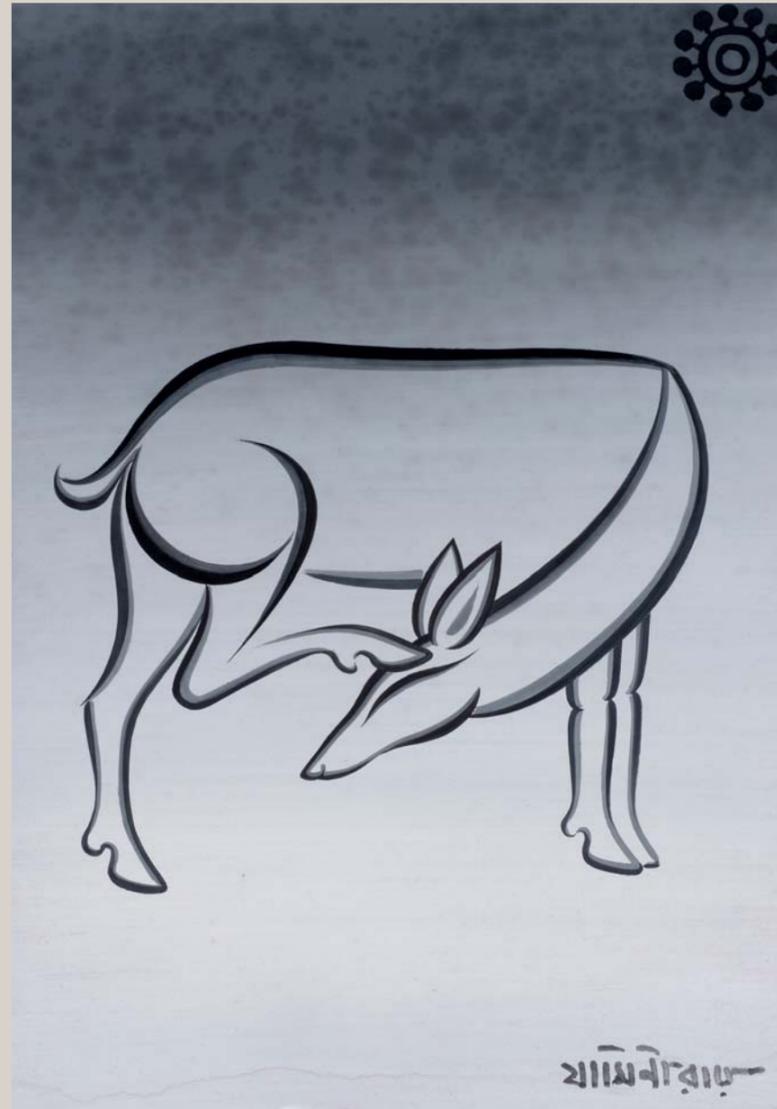
PROVENANCE

Property from Dr. Susanta Sen's Private Collection
Thence by descent
Acquired from the above

Jamini Roy was formally initiated into art in the early 1900s when he joined the Government Art School, Kolkata, which trained him in the European academic realist style. At the time, Abanindranath Tagore's revivalist Bengal School had become synonymous with nationalism. Roy was gripped by the dilemma of developing his own style and breaking free from both Western academicism and Indian nationalism.

In the latter half of the 1920s, following decades of experimentation with colour and form, Roy turned to his origins, seeking an answer in Bengali folk art. Art historian Sona Datta highlights this move as a "very deep concern with regeneration and the recovery of "roots"... The search for identity and rootedness became an object and "Back to the village" became a popular slogan in the freedom struggle." (Sona Datta, *Urban Patua: The Art of Jamini Roy*, Mumbai: Marg Publications, 2010, pp. 33-35) Roy turned briefly to Kalighat paintings, imbibing some aspects, but soon, his interest in the *pat*, the scroll-paintings of the Bankura region, took over and he developed the unique style for which he is best known. Roy also drew inspiration from the crafts, wooden and clay toys, and terracotta objects of the region. All these influences are seen in his paintings.





46

46

JAMINI ROY (1887 - 1972)

Untitled

Signed in Bengali (lower right)

Tempera on paper

17.25 x 12.25 in (43.6 x 31 cm)

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

\$ 4,765 - 7,940

NON-EXPORTABLE NATIONAL ART TREASURE

PROVENANCE

Property from Dr. Susanta Sen's Private Collection

Thence by descent

Acquired from the above



47

47

JAMINI ROY (1887 - 1972)

Untitled

Signed in Bengali (lower right)

Tempera on paper

27.75 x 13.75 in (70.5 x 35 cm)

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

\$ 12,700 - 15,875

NON-EXPORTABLE NATIONAL ART TREASURE

PROVENANCE

Property from Dr. Susanta Sen's Private Collection

Thence by descent

Acquired from the above



Amrita Sher-Gil, 1926-1928
© Vivan Sundaram

48

AMRITA SHER-GIL (1913 - 1941)

Untitled

Watercolour and pencil on paper
13.25 x 9 in (33.8 x 23 cm)

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

\$ 71,430 - 103,175

NON-EXPORTABLE NATIONAL ART TREASURE

Provenance

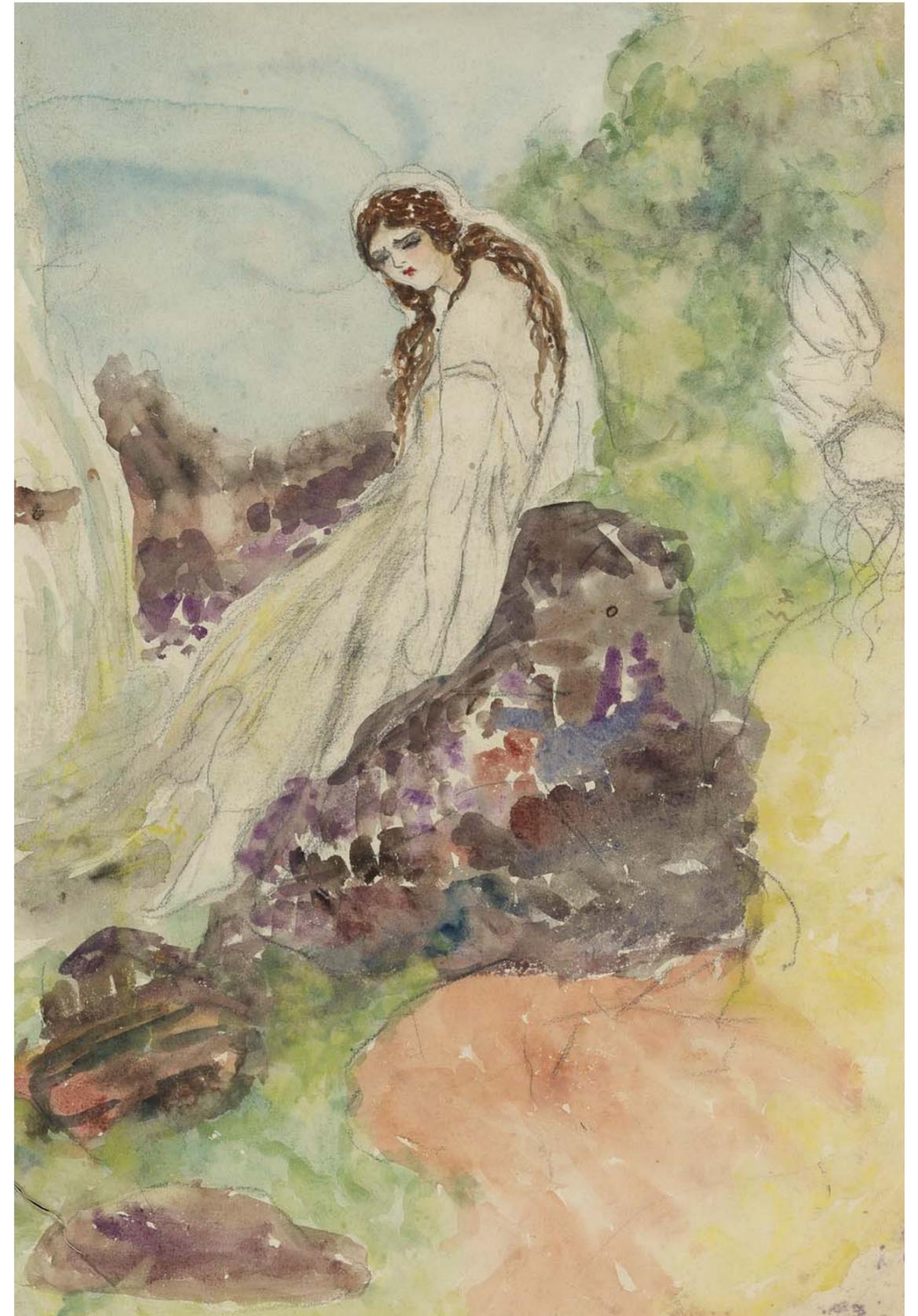
Acquired directly from the artist's family

Amrita Sher-Gil displayed a prodigious talent for art from early childhood, obsessively filling sketchbooks with drawings and watercolours. Crayon illustrations of Hungarian fairytales during her school years in Dunaharaszti, Hungary, led to paintings of female figures depicted "in an emotionally charged and sensuous manner," (Vivan Sundaram ed., *Amrita Sher-Gil: A Self-Portrait in Letters & Writings, Volume 1*, New Delhi: Tulika Books, 2010, p. xl) as Sher-Gil grew older and her sensibilities matured.

The Sher-Gil family moved to Simla in the 1920s, where she often painted watercolours based on her impressions of female characters from films and novels, or occasionally from personal observations. Around 1924, she won her first prize for art, a cash award of Rs. 50, for painting her first responses to cinema. The present lot, with its similarity to other Sher-Gil watercolours of this time, is most likely from this period. Sher-Gil's diaries are replete with letters, observations, and her own stories and poems. One such entry which appears in *Amrita Sher-Gil: A Self-Portrait in Letters & Writings*, describes a scene that closely resembles the one in the present lot:

"Azelda

I saw her by a clear brook dipping her feet into its transparent waters and running her white fingers through it. Her lips like pink rosebuds, her delicate features as if carved out of the whitest alabaster, her huge dark liquid eyes with her long curling eyelashes had the expression of sweet innocence, her black hair parted into two luxuriant thick braids and plaited with white seed pearls, and a little pearl pendant with three sparkling diamonds hanging from her forehead like great pure teardrops. She was clothed only in flimsy pink silk whose silky folds barely concealed her white limbs and her slender arms were bare..." (Sundaram, p. 30)

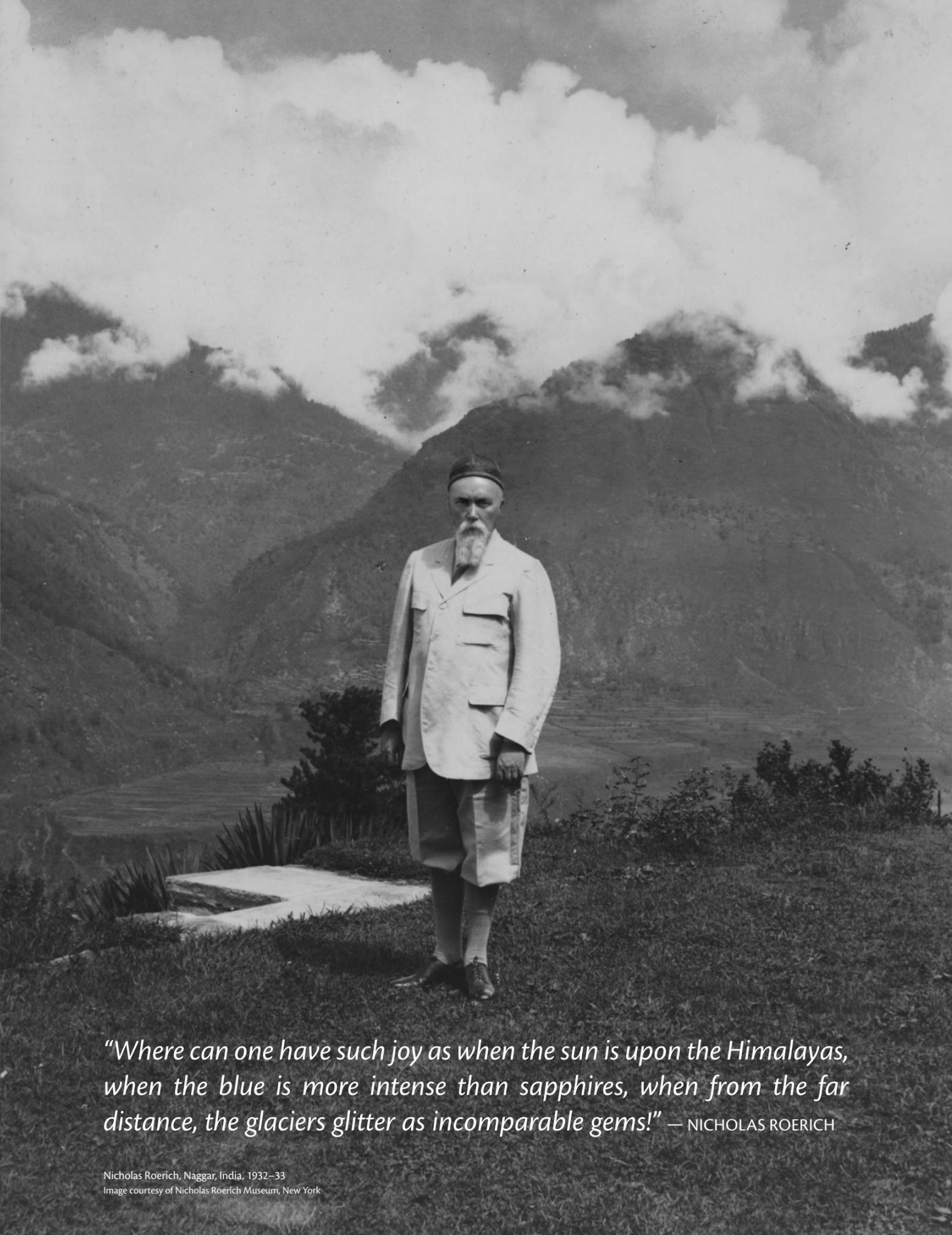




Praised as “the wizard of eastern landscapes” by the noted art scholar O C Gangoly, Nicholas Roerich was a writer, theosophist, and prolific artist from Russia, who made India his home. Roerich’s contribution to Indian art was so great that he is the only artist of foreign origin whose works have been declared national art treasures. The present lot, titled *Himalayas* was painted during his final years when he resided in Naggar, a village in the Kullu Valley of Himachal Pradesh, and captures the essence of his oeuvre.

Roerich’s paintings from the late 1930s through the early part of 1940s depict the glorious subtleties reflected in

the myriad tones and hues of the Himalayan landscape. The present lot is dominated by a single, blue palette. Roerich masterfully captures the way the sun paints certain facets of the icy mountains in bright light, while enshrouding its neighbouring terrain in nuanced degrees of darkness. The inclusions of light pink and purple tones indicate a soft, twilight presence, suggesting that this particular moody scene is one of many visions the Himalayas has to offer. This expert execution of the interplay between light and shadow, and the faithful representation—without being completely realistic—of his beloved subject, earned Roerich the honoured title of the “Master of Mountains.”



“Where can one have such joy as when the sun is upon the Himalayas, when the blue is more intense than sapphires, when from the far distance, the glaciers glitter as incomparable gems!” — NICHOLAS ROERICH

Nicholas Roerich, Naggar, India, 1932–33
Image courtesy of Nicholas Roerich Museum, New York

Roerich's association with India began in his childhood, with an old family painting of a majestic mountain that he admired. He later discovered that it was the famous Kangchenjunga in the Himalayan range, a mountain he would later trek to and be inspired to paint. Quoting from the Chinese book, *Wei Tsang T'u-Shih*, in his diary in 1924, he writes, "The luster of the mountain peaks is equal unto emerald. Verily the beauty and perfection of all objects make this place incomparable." (*Altai-Himalaya: A Travel Diary, Part I India*, New York: Nicholas Roerich Museum, online)

Born Nicholas Konstantinovich Roerich on 9 October 1874 in St. Petersburg, Russia, Roerich was raised in an upper middle-class family which interacted with influential people in Russia's vibrant art and cultural scene. He developed an interest in archaeology and prehistoric artefacts, and showed a propensity for drawing at a young age. He wished to pursue a career as an artist, but his father, a lawyer, did not consider it an appropriate profession. Eventually reaching a compromise, Roerich enrolled simultaneously at the Academy of Art, and St. Petersburg University to study law.

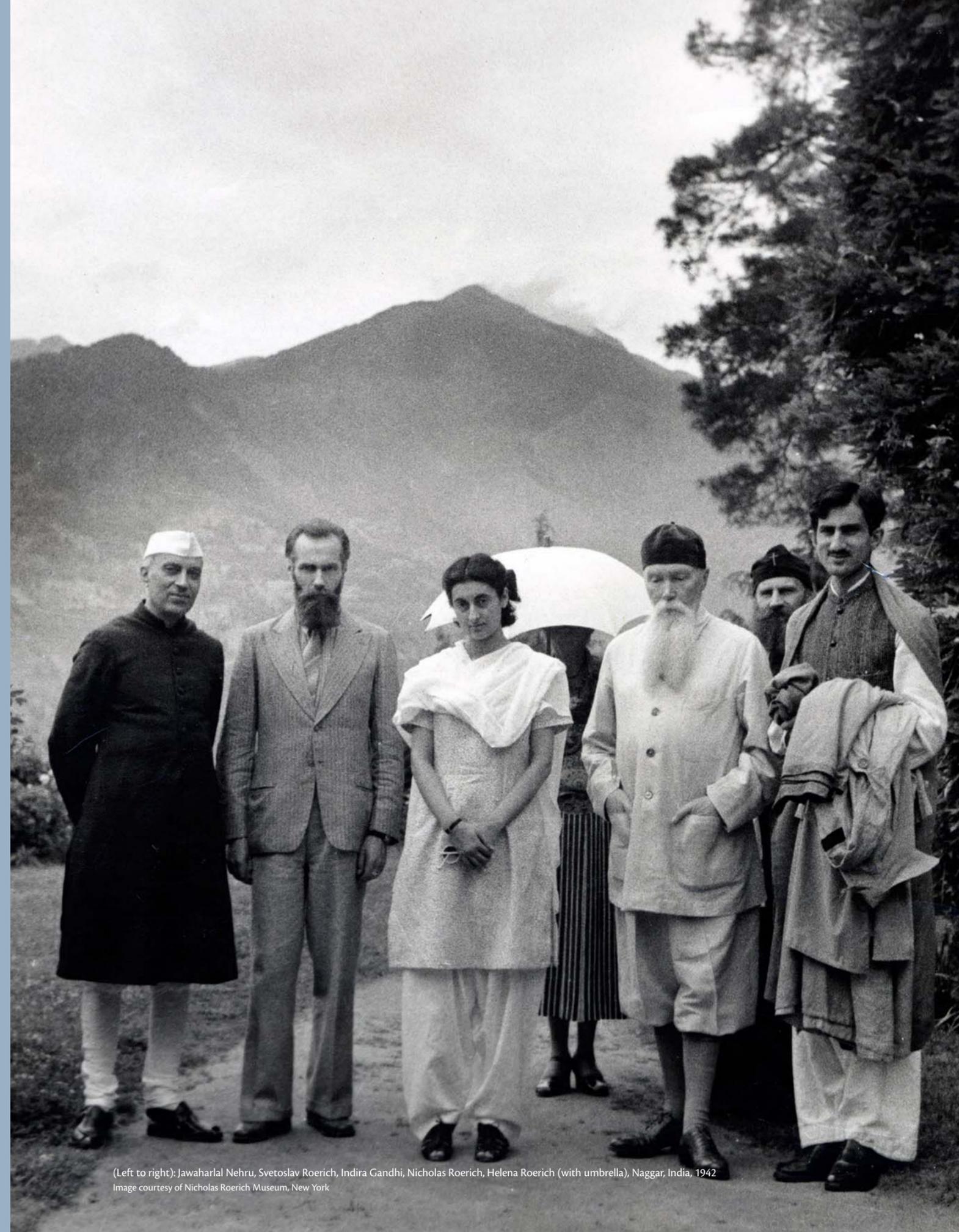
Over the next few years, Roerich immersed himself in the music, arts and theatrical spaces of Russia. He served on the editorial board of the *World of Art* magazine, a publication founded by his contemporaries, and later was the secretary of the School of the Society for the Encouragement of Art. During this time, Roerich sought to revolutionise the system of art training by bringing all the various fields of art under one roof, and giving his faculty freedom to design their own curriculum. "The cross-fertilization of the arts that Roerich promoted was evidence of his inclination to harmonize, bring together, and find correspondences between apparent conflicts or opposites in all areas of life. This was a hallmark of his thinking, and one sees it demonstrated in all the disciplines he explored. He constantly sought to break down compartmentalization, and, indeed, even in his own art he defied categorization and created a universe uniquely personal." (Nicholas Roerich Museum, online)

By the first two decades of the 20th century, Roerich had established himself as an eminent artist not just in Russia, but in parts of Europe as well. At this time, a combination of factors led the Roerichs, which included his wife Helena, and two sons George and Svetoslav, to leave the country. With Roerich's deteriorating health, and the dangerous political atmosphere in the years preceding the Russian Revolution of 1917 and World War I, the Roerichs set for India.

Arriving in Bombay, (now Mumbai) in December 1923, the artist and his family set upon a tour of India's historic sites and cultural centres and met with several artists, writers, scholars and scientists including the Tagores and Bose Sen. Roerich kept meticulous records of all the sights, the people he met and his impressions of those encounters. Their journey culminated in Sikkim, and it was evident that Roerich was drawn to the spiritual and sociological elements of the culture in addition to the physical magnificence of the Himalayan mountains. The family continued on an expedition across Central Asia, covering Chinese Turkestan, Altai, Mongolia and Tibet for the next five years. Prompted by an anthropological interest in the "ancient origins of human civilisation," (Maria Zinger-Golovkina, "Painting. Late 19th to the early 20th century," Irina Volchenkova ed., *Masterpieces of the State Tretyakov Gallery: Russian Art from the 12th to early 20th century*, Moscow: Red Square Publishers, p. 114)—an intellectual and aesthetic curiosity that was evident even in his earlier paintings of Russian landscapes, folklore and mythology—Roerich's aim was to study the life and culture of these uncharted territories and its inhabitants.

The Roerichs eventually returned to India in 1928 and settled in the Kullu Valley in the Himalayan foothills. Together they founded the Urusvati Himalayan Research Institute, a centre for the study of the Western Himalayas and adjacent regions, which incorporated the learning from their expeditions.

Roerich's Himalayan-inspired art was deeply informed by a sense of spiritual exploration. In many of the paintings from this time, "we can see philosophical concepts and ideas giving birth to visual images, and the splendor of Northern India providing the physical setting." (Nicholas Roerich Museum, online) His paintings capture not only the physical magnificence and ethereal atmosphere, but also evoke the spirit of the Himalayas, as seen in the present lot. They are a symbolic reflection of his own spiritual journey and the strength of character he acquired, facing the physical challenges of his arduous expeditions. Roerich is a highly revered figure internationally, and most of his paintings are in public institutions in the US, Russia and India. The present lot is a most significant, rare work to be offered at auction in India.



(Left to right): Jawaharlal Nehru, Svetoslav Roerich, Indira Gandhi, Nicholas Roerich, Helena Roerich (with umbrella), Naggar, India, 1942
Image courtesy of Nicholas Roerich Museum, New York

PROPERTY OF A LADY, INDIA

49

NICHOLAS ROERICH (1874 - 1947)

Himalayas

Signed in Russian with artist's monogram
(lower right); signed 'N. Roerich' and
inscribed 'Himalayas/ 53' (on the reverse)
1940

Tempera on canvas

18.25 x 30.75 in (46.4 x 78 cm)

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

\$ 190,480 - 285,715

**NON-EXPORTABLE
NATIONAL ART TREASURE**

PROVENANCE

Acquired directly from the artist, Indore
Thence by descent



50

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)

Four toys mounted on the panel, left to right measuring
Height: 15 in (29.4 cm), 8.75 in (22.2 cm), 8.5 in (21.4 cm),
11.25 in (28.6 cm) respectively

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

\$ 47,620 - 63,495

PROVENANCE

Acquired by Mr. Cyril Vernick in 1989 from the
widow of a French politician
Sotheby's, London, 7 October 2014, lot 9 (a)

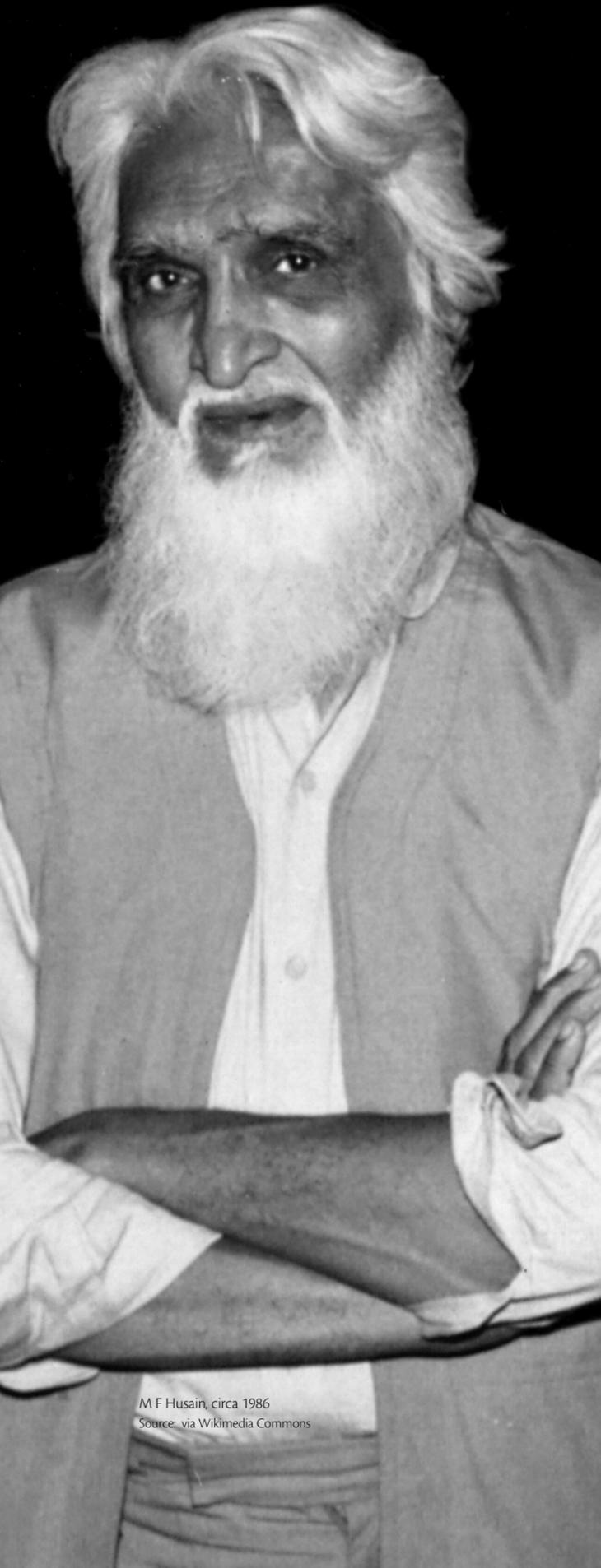
PUBLISHED

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

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



DESIGNED BY: M.F. Husain
COPYRIGHT WITH: KUNCHALA
73, WARDEN ROAD, BOMBAY 26



M F Husain, circa 1986
Source: via Wikimedia Commons

PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION, NEW DELHI

51

M F HUSAIN (1913 - 2011)

Untitled

Signed in Devnagari and signed and
dated 'Husain '77' (upper left)
1977

Oil on canvas
47.75 x 35.75 in (121.3 x 90.6 cm)

Rs 80,00,000 - 1,20,00,000
\$ 126,985 - 190,480

PROVENANCE

Acquired from Gita Art Gallery, circa 1970s

M F Husain's knowledge of India's many religions and mythologies allowed him to refer to diverse sources for inspiration. The present lot is quintessentially Husain, with multi-layered symbolism. Husain subtly explores the effect of juxtaposing different motifs, such as the flower with the lamp: the latter a recurring element in many of his paintings. The elephant assumes a symbolic or mythological role depending on the context, either when concomitant with women, or as the sole subject where the reference is to Ganesha.

The present lot also refers to Gajalakshmi, one of the eight manifestations of Goddess Lakshmi. Traditional iconography shows Gajalakshmi seated on a lotus, flanked by two elephants who pour water over her. She is typically depicted with four arms: her two upper arms holding lotuses, and her two lower arms in a gesture of blessing her devotees with wealth and prosperity. In some paintings, gold coins are seen flowing from her hands, symbolising wealth and prosperity. In this version by Husain, the imagery is pared down, but still recognisable. The central figure holds a flower in her upper left hand, coins flow from her right hand, and an elephant is part of the composition. Whether or not one is familiar with the iconography, Husain's paints each element in his distinct style, creating a painting with a dynamic composition.



brightly coloured mist that often reminds one of Turner, and in these soft colours, melting like drifting mists into each other, live his human figures, surrounded and half-hidden in this atmosphere. This deliberate use of sfumato, often in lovely colours including greens, blues and crim-

an artist of Tyeb's calibre, especially when he has already spent five months studying modern European art in Paris and London.

That was five years ago, two years after Tyeb got his dip-

THE WORKS OF TYEB MEHTA

a talk delivered by E. Alkazi at the opening of Mr. Mehta's exhibition

such painters, virtuosity becomes major pre-occupation. Their fanatical vocation is to technique and to the invention of the painter's means for its sake.

On the other hand, I would call a such as Rembrandt, Cezanne and the temporary sculptor, Giacometti, artists deep personal experience. With their skill serves an idea, a personal view of the universe. Their concern is for himself; their pre-occupation is with human predicament. The works of artists tend to be contemplative and imbued with a tragic sense of life.

The denial of virtuosity by these artists is not necessarily an indication of paucity of talent. In their eyes virtuosity is suspect, a temptation for empty display, a distraction from the crucial meaning of their work.

Mehta's fine human figures

By our Art Critic

New Delhi, March 11—We have an impressive exhibition in the latest work of Tyeb Mehta at exhibition Kumar Gallery. With Mehta, once again, we have what may be called the return of the human figure, but so in a vital manner.

The figures are evocative in the way of the painters of yore, of Europe, but the mode is contemporary. Shall one call it a mixture of the impressionist and the expressionist? Mehta maintains the sense of human mystery, and



Wife Sakina with Tyeb Mehta as he embarks for London, 1959
Image courtesy of the artist's family

PROPERTY FROM THE FAMILY OF TYEB MEHTA

52

TYEB MEHTA (1925 - 2009)

Crucifixion

Signed and dated 'Tyeb 59' (lower left)

1959

Oil on canvas

54.25 x 35.25 in (138.1 x 89.7 cm)

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

\$ 634,925 - 952,385

PROVENANCE

Gifted by the artist to his daughter

PUBLISHED

Ranjit Hoskote, Ramachandra Gandhi et al., *Tyeb Mehta: Ideas Images Exchanges*, New Delhi: Vadehra Art Gallery, 2005, p. 55 (illustrated)



Tyeb Mehta worked with a Christian theme on only one occasion, other than the present lot. This lithograph of a Christ figure was made when Bal Chhabda invited some artists to explore this medium in 1958-59.

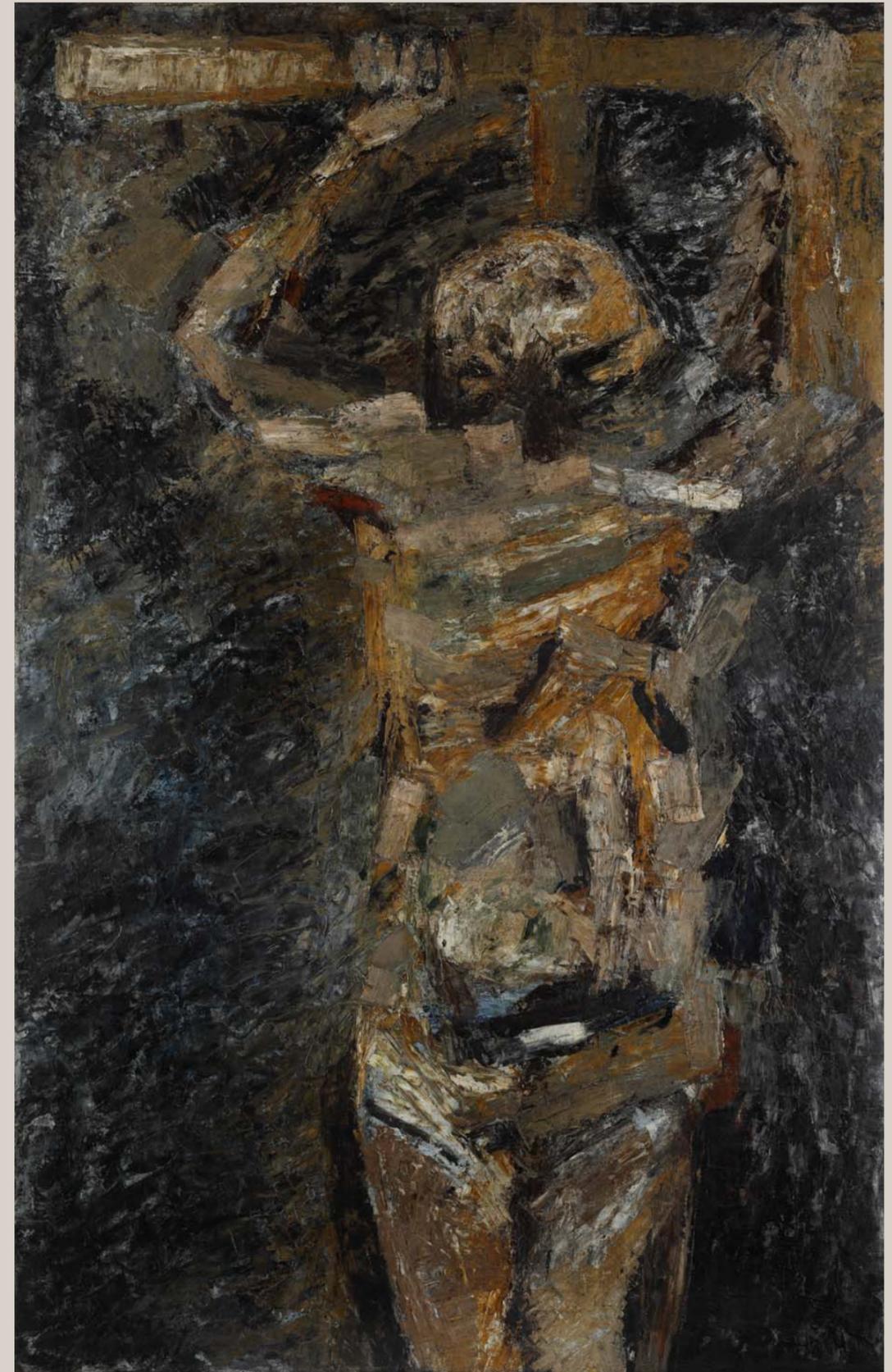
Tyeb Mehta, *Christ*, 1958

Reproduced from Mortimer Chatterjee and Tara Lal, *The TIFR Art Collection*, Mumbai: The Tata Institute of Fundamental Research, 2010, p. 126

The Christian theme of the present lot is an unusual choice of subject for Tyeb Mehta. In 1959, Mehta had moved to London and would spend the next five years there. *Crucifixion*, painted in 1959, is from his time in England, which was in the throes of the post-war atmosphere of angst in Europe. But for Mehta personally, this was "a period of considerable rejuvenation. Among the works of major artists, Tyeb was influenced by Francis Bacon whose consciousness of anguished humanity expressed in grotesque imagery made an impact on him." (Yashodhara Dalmia, *Tyeb Mehta: A Triumph of Vision*, New Delhi: Vadehra Art Gallery, 2011, p. 7) In subject matter too, perhaps his unusual choice reflects the influence of Christian themes of resurrection and redemption that were predominant at the time.

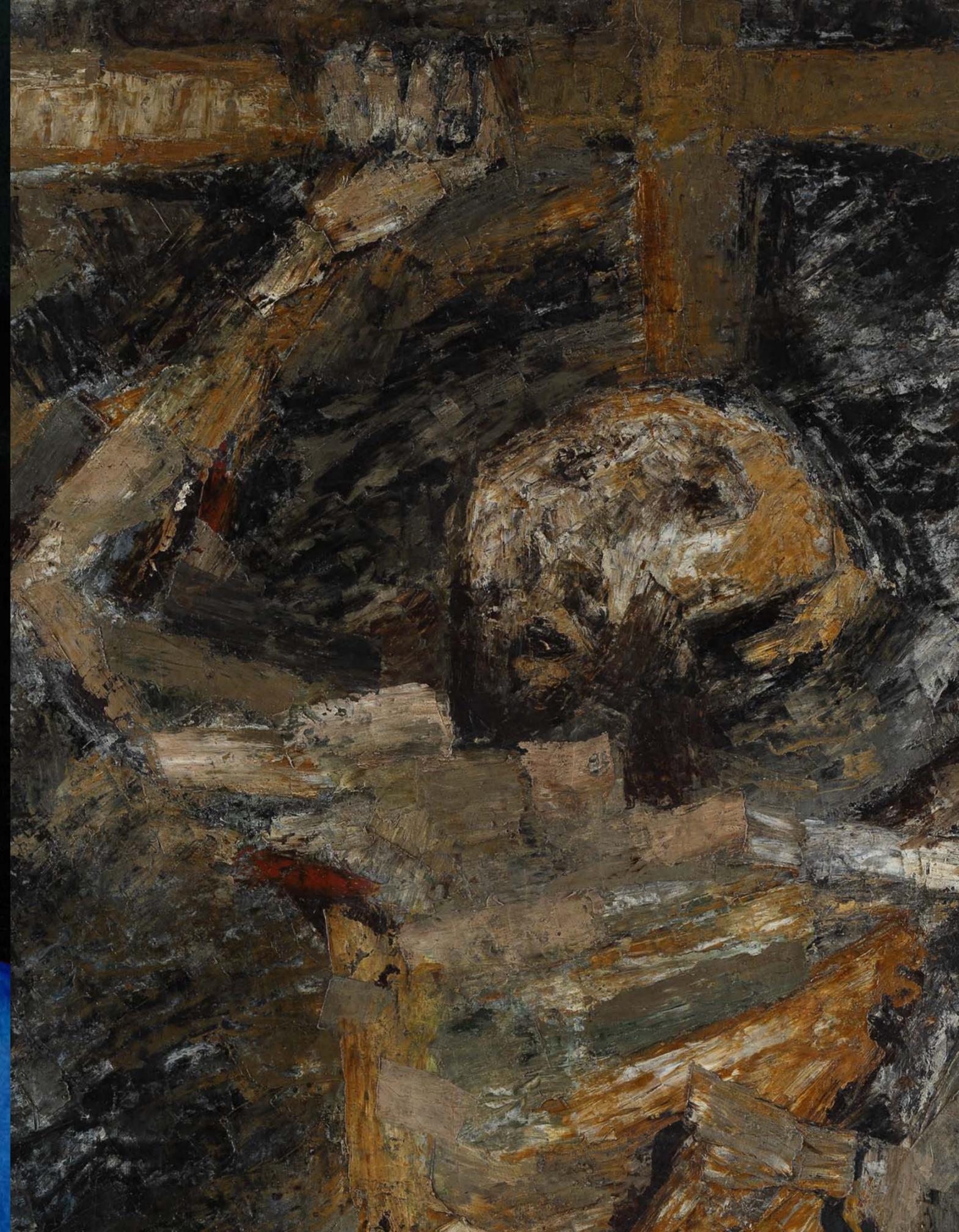
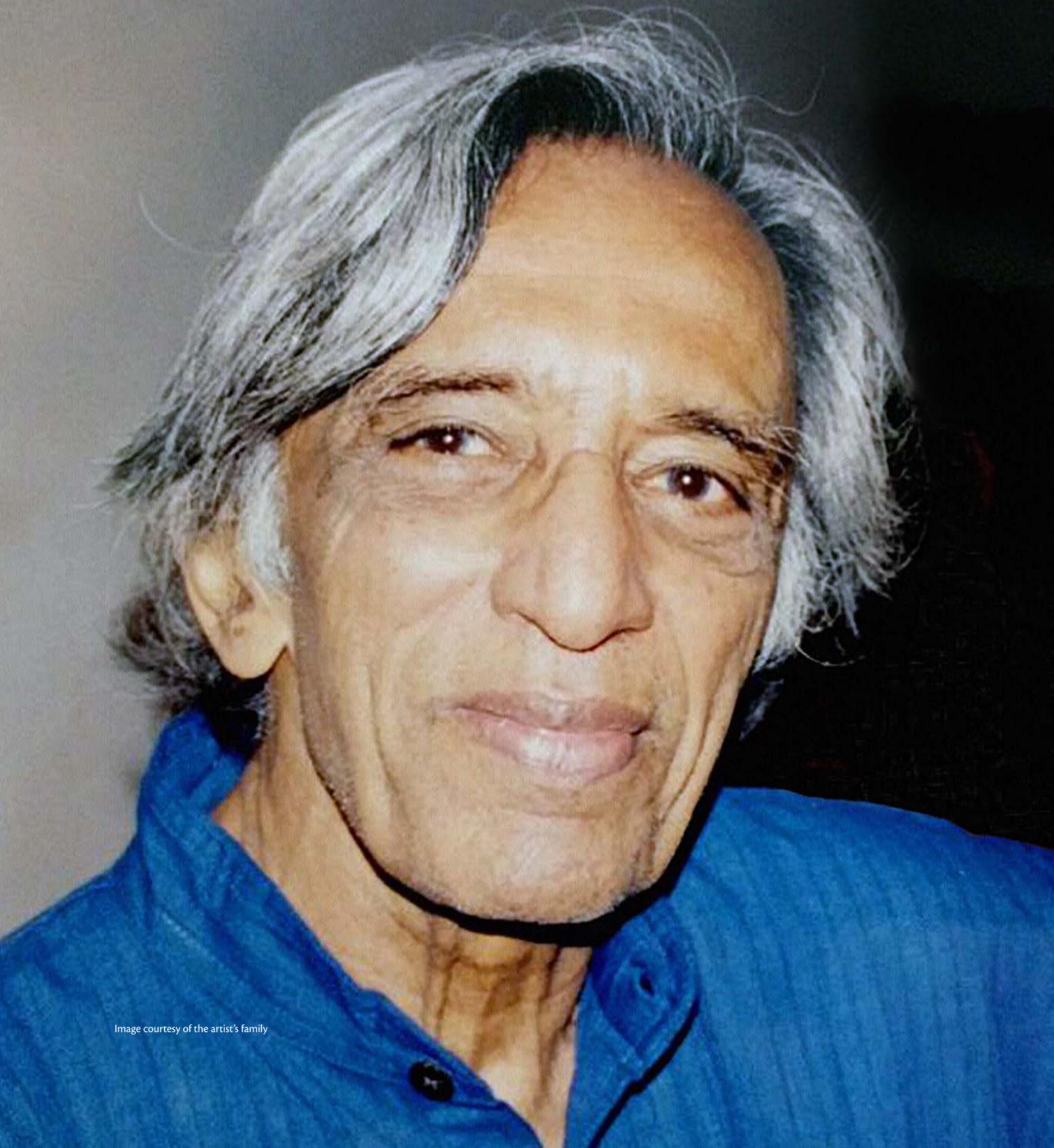
The element of human suffering that was the defining essence of Mehta's bulls, rickshaw pullers and falling figures which he would begin painting in 1965, is already palpable in this work. Mehta's life was indelibly marked by the Partition. The sectarian violence remained the underlying element in his oeuvre. In its depiction of the crucified Christ figure, the present lot evokes notions of reigned-in violence which Tyeb sought to present throughout his career. During his time in Europe, Mehta was also drawn to the writings of Camus and Sartre, and the notion of the Absurd, which were so urgently explored by artists and writers in the post-war climate. Perhaps Mehta found a co-relation in India's own struggle for Independence.

Mehta's impasto-laden brushwork from this time, as seen in the present lot, "was typified by a direct rendering of experience on the surface. His paintings in sombre tones could loosely be termed expressionistic and articulated the fate of individuals who were in some way cornered by fate. The thickly stroked paint would layer the surface with a heavy patina of disquiet... A compressed battle would ensue also between the figure and the space surrounding it..." (Dalmia, p. 5) The figure of Christ provides the ideal subject matter for Mehta to explore his own ideas of disquiet, and that moment of tension just before violence occurs which embodies the fundamental core of his art.



"I paint of my times, but I am not of this time."

– TYEB MEHTA



PROPERTY OF A LADY, MUMBAI

53

S H RAZA (1922 - 2016)

Untitled

Signed and dated 'RAZA '78' (lower right); signed and dated again 'RAZA 1978' (on the reverse)

1978

Acrylic on canvas

23.5 x 23.5 in (60 x 60 cm)

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

\$ 63,495 - 95,240

EXHIBITED

Split Visions: Abstraction in Modern Painting,

New York: Aicon Gallery, 18 August - 17

September 2016



Oasis, 1975

Saffronart, Mumbai, 12 February 2015, lot 35

Sold for INR 1.86 crores (\$304,918)

S H Raza evokes the emotive qualities of the landscape of northern India in this painting from 1978. The gestural brushwork carries forward Raza's unrestrained, expressionist technique of the preceding decade. The composition and earthy colours bear a raw energy which explores the emotive content of colour. Paintings such as this indicate his shift towards the intangible, metaphysical concepts of philosophy that were to be his focus in later years.

Through the 1970s, Raza was intent on returning to his roots. After studying colour, structure and composition in France in the 1950s, and then creating spontaneous, non-representational landscapes in the 1960s, Raza felt his art to be incomplete without reference to his country. In his own words, "It was not easy to acquire some measure of success and have a standing in France and Europe. My ambition was greater and I thought that I had to go back to my sources... to study more seriously the fundamental principles that underlie the Indian arts." (S H Raza, Ashok Vajpeyi, *Passion: Life and Art of Raza*, New Delhi: Rajkamal Books, 2005, p. 60) He made frequent trips through India from 1975, and revisited Babaria and Kakaiya in Madhya Pradesh, where he had spent his childhood.

On these visits to India, Raza delved into Indian poetry, music, dance, literature, philosophy and painting. He studied human expression and mood in miniature paintings. "We know very well that in a painting this investing of climate, a mood is an Indian concept. I constantly gave importance to this desire to paint a mood of the morning or the day, or of an evening like in the *ragas* and *raginis*, even if the whole perception was in colour, and in the actual work." (Raza and Vajpeyi, p. 60) He painted fluid landscapes in the 1970s, free from the restrictions of his previous classical, Western training. The present lot captures the intangible qualities of emotion and mood which Raza associated with Indian life and art.



JEHANGIR SABAVALA (1922 - 2011)

Untitled

Signed and dated 'Sabavala '06' (lower right)

2006

Oil on canvas

49.5 x 35.25 in (125.5 x 89.7 cm)

Rs 1,75,00,000 - 2,25,00,000

\$ 277,780 - 357,145

PROVENANCE

Acquired directly from the artist

Property of a Gentleman, New Delhi

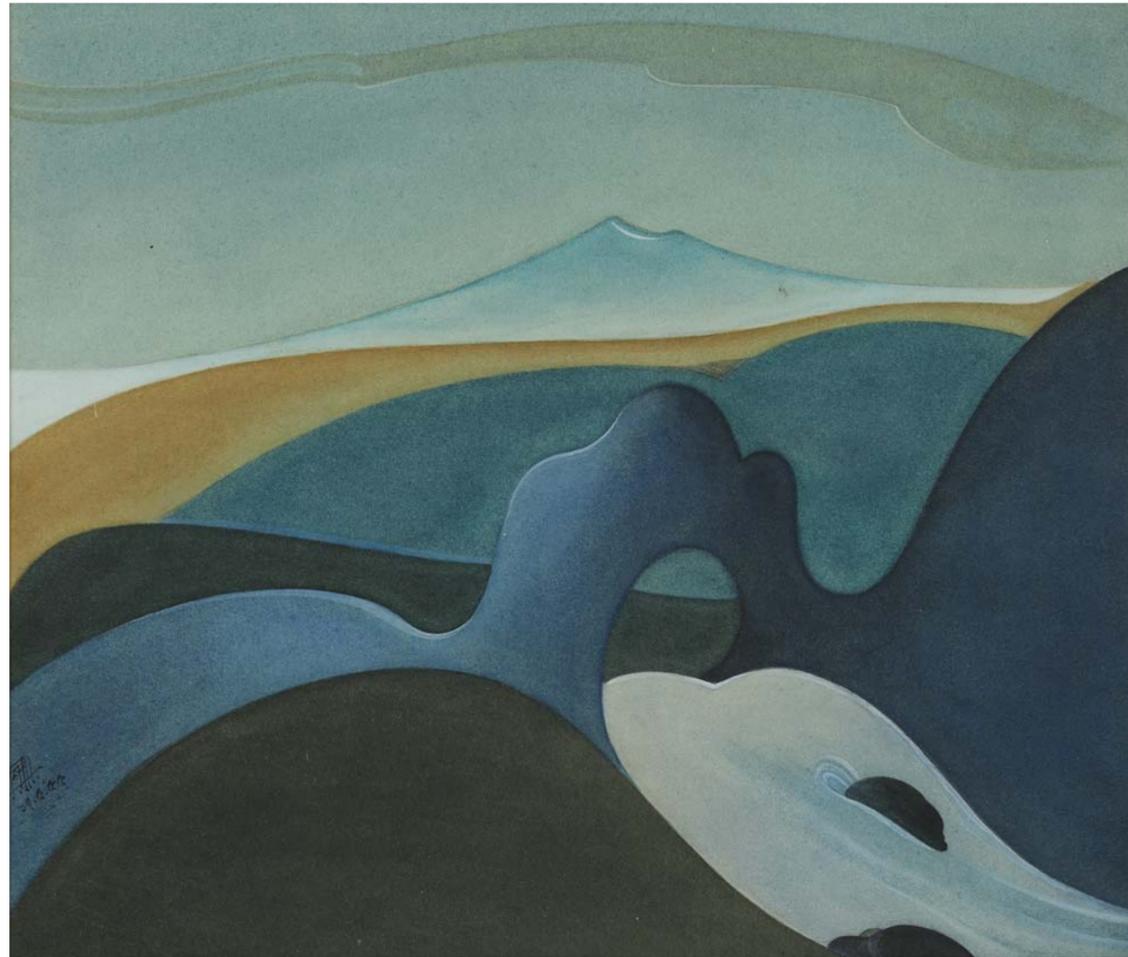
Private Collection, North India

"I have always responded to nature's strong imperatives, to its swift changing moods, to its grandeur and monumentality. Divinity in nature can perhaps be captured by silence and stillness – by a rendering of its atmosphere, a depiction of its quality of colour and light. With it comes a liberation of the spirit and all repressions fall away. Is there really a divide between reality and dream?" — JEHANGIR SABAVALA

From his first solo show at the Taj Mahal Hotel in Mumbai in 1951, to the paintings he executed in the last decade of his artistic journey, such as the present lot, Jehangir Sabavala's paintings continued to develop and evolve. Over his career of more than sixty years, which he likened to a pilgrimage, Sabavala pushed forward in his quest to find lyricism and serenity in a seemingly irredeemable world. The present lot with its subtle Cubist composition seems to glow from an unidentifiable inner source of

light. Sabavala's paintings "are suffused with a light that emerges from within the canvas: a light that breaks the surface at the edges of the image, delineating body and topography, earth and flame, rock and sky as a single flow of faceted forms... Crystalline in structure, these forms interpenetrate... seem to change into one another before our eyes when we look at them closely." (Ranjit Hoskote, *The Crucible of Painting: The Art of Jehangir Sabavala*, Mumbai: Eminence Designs Pvt. Ltd., 2005, pp. 193, 196)





55

55
GANESH PYNE (1937 - 2013)

Untitled

Signed and dated in Bengali (lower left)
 1955

Watercolour on paper
 9.5 x 11.25 in (24.3 x 28.5 cm)

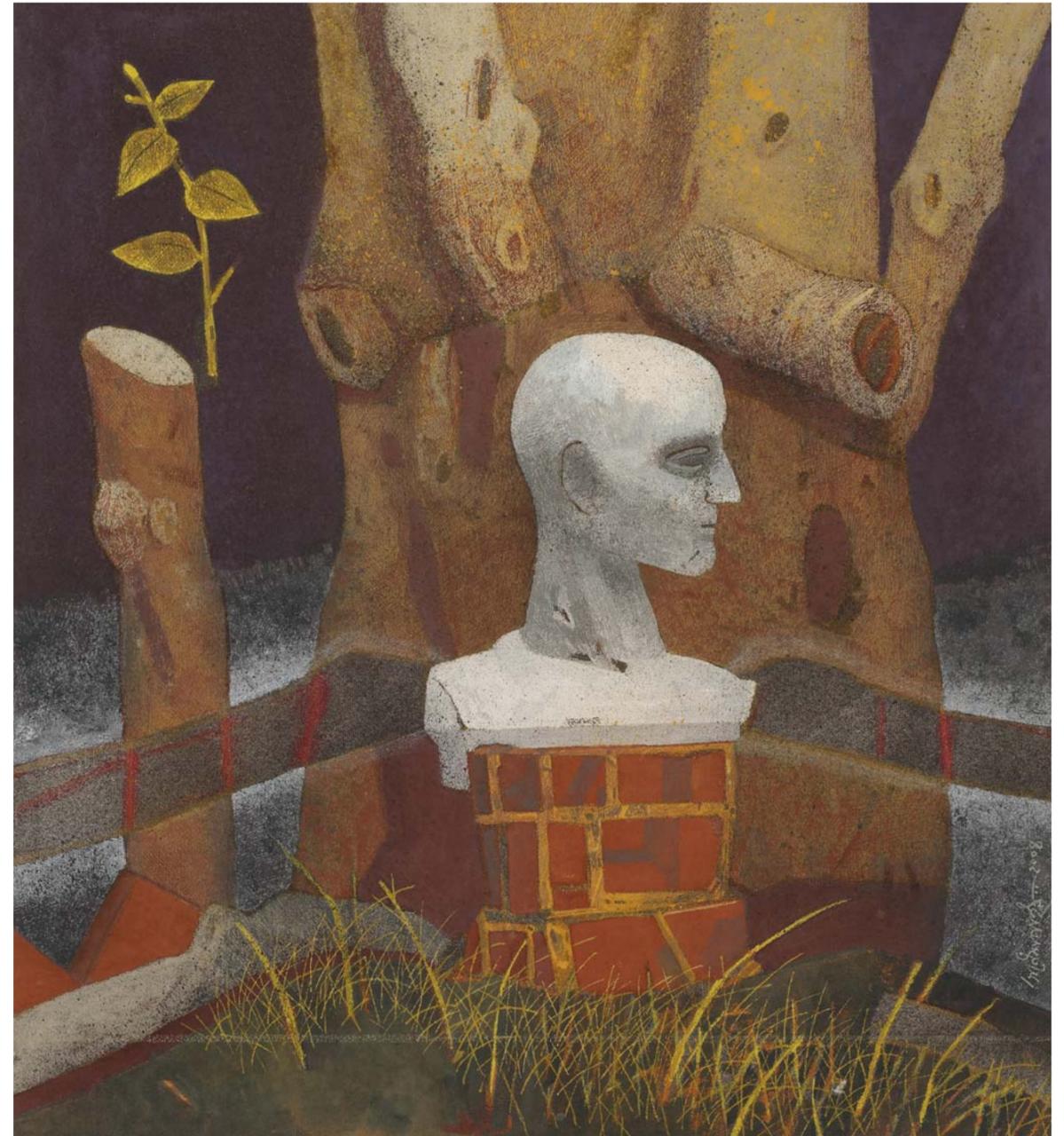
Rs 7,00,000 - 9,00,000
\$ 11,115 - 14,290

PUBLISHED

Ranjit Hoskote, *Ganesh Pyne: A Pilgrim in the Dominion of Shadows*, Mumbai: Galerie 88, 2005, p. 21

“Death, or the negation of life, has always haunted me.”

— GANESH PYNE



56

56
GANESH PYNE (1937 - 2013)

The Gardener

Signed in Bengali and dated '2008' (lower right)
 2008

Tempera on canvas
 21 x 19.5 in (53.4 x 49.4 cm)

Rs 28,00,000 - 38,00,000
\$ 44,445 - 60,320

PUBLISHED

Ranjit Hoskote, *Ganesh Pyne: A Pilgrim in the Dominion of Shadows*, Mumbai: Galerie 88, 2005, p. 123

Ganesh Pyne's art is marked by a sense of gloom, drawn from his own personal experiences with death. The focal point of the present lot is a pale, ghostly bust at the base of a dying tree trunk. *The Gardener*, referred to in the title, is palpable by his absence. When Pyne paints subjects such as "assassins, woodcutters, fishermen, gardeners, hunters... He projects his men as a vanquished breed... It is quite apparent, that the men Pyne portrays in his canvases are often weighed down with... 'a tragic sense of life'"

(Shiladitya Sarkar, *Thirst of a Minstrel: The Life and Times of Ganesh Pyne*, New Delhi: Rupa & Co., 2005, pp. 55-56)

Pyne often used everyday objects "for the purpose of hinting at the macabre or creating a philosophical mood." (Sarkar, pp. 63-64) In the present lot, the artist depicts elements of nature such as dry grass, barren tree trunks, and a lone branch and leaf, heightened by mist and shadows, to create a scene which suggests isolation and alienation.



The present lot is thematically linked to a series of large format canvas works titled *Traces of Man* that Rameshwar Broota created in the late 1990s. Following his seminal 'Ape' and 'Man' series from the 1970s and 1980s, the artist had turned away from figuration to semi-abstract concepts, playing with textured surfaces that alternately concealed and revealed various proto-human figures and architectural forms. While the figure has receded in these works, Broota's man features through his absence. "Broota imagined a scenario where man had disappeared but his relics, the remains of his civilisation colonised his imagination." (Ella Datta, *Rameshwar Broota*, New Delhi: Vadehra Art Gallery, 2004-05, online)

As Gayatri Sinha notes, "Broota's central subject is man, through whose tensions and aspirations, lusts and endeavours, the greater issues of life are mediated. God is indifferent or distant, the human 'other' is absent; the solitary man becomes the site for conflict and resolution." (Gayatri Sinha, *Rameshwar Broota: Recent Paintings*, New Delhi: Vadehra Art Gallery, 2001, p. 23)

A new step in Broota's ongoing search for the nature of truth, this series of existential canvases accelerated the process of paring his paintings of all that he deemed superfluous, including narrative and colour. In addition to producing a distinctive finish, the artist's labour intensive reverse-method of painting mirrors his own struggles and those of his subjects. Using a technique he discovered while correcting a damaged piece, Broota builds up translucent layers of grey, blue, brown, or metallic pigments on his surface. Then, using a razor blade, the artist painstakingly nicks away at these layers to literally unearth his image from beneath the painted surface.

"The chromatic nuances resulting from the scratching, in spite of their austerity, can be mesmerizing. Broota's magical handling of myriad textures creates a brilliant impact. Broota achieves this through the variety of ways he wields the razor, sometimes to gouge out paint, at other times to employ linear strokes or fine cross-hatchings. The minute detail is a fascinating visual experience." (Datta, online)



Broota moves toward texture and semi-abstract to create largely monochromatic works that allude to human civilization through signs and traces.
Rameshwar Broota, *Traces of Man - The Unknown-Soldier - I*, 1999
Saffronart, 16-17 March 2011, lot 14
Sold for INR 80.55 lakhs (\$183,080)



φ 57

RAMESHWAR BROOTA (b. 1941)

Untitled

Signed 'R. Broota' and inscribed '(R. BROOTA)/
1999/ N. DELHI' (on the reverse)
1999

Oil on canvas
45.75 x 39.5 in (116 x 100.5 cm)

Rs 75,00,000 - 95,00,000
\$ 119,050 - 150,795

PROVENANCE

Private Collection, Malaysia
Private Collection, UK



PROPERTY OF A MIDDLE EASTERN CORPORATE COLLECTION

φ 58

AKBAR PADAMSEE (b. 1928)

Untitled

Signed and dated 'PADAMSEE 04' (upper left of the left panel)

2004

Oil on canvas

54.25 x 72.25 in (137.5 x 183.3 cm)

Rs 1,80,00,000 - 2,20,00,000

\$ 285,715 - 349,210

(Diptych)

PROVENANCE

Acquired directly from the artist

This diptych is part of Akbar Padamsee's continuing exploration of the stillness and structure of the landscape, through paintings which have over the years, been categorised as *Metascapes* or *Mirror Images*. This work could be both. 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 ochres, a mountainous landscape that is at once real and surreal. It is physically possible, yet imagined.

In a conversation with Naeem Vakil in 1980, Padamsee said, "If you observe a true artist, you will notice that his brush does not move on the canvas, it is moving in space." (Naeem Vakil, "Akbar Padamsee: A Man of Many Moods," *Bombay*, 7-21 December 1980) With the sure hand of a master artist, Padamsee's brush must have moved through space to capture on canvas these intertwined geographic forms which revealed themselves to him.



Akbar Padamsee, *Untitled*, 2006
Saffronart, Mumbai, 16 February 2017, lot 28
Sold for INR 3.6 crores (\$545,455)





The Angelroths at the farewell party of their final posting in Karachi, 2001
Image courtesy of the family

DIRK AND HIXE ANGELROTH

Born in Würzburg, Germany, Dirk Angelroth grew up in Gifhorn and Braunschweig, and studied journalism, German literature, and history at the universities of Würzburg, Berlin and Vienna.

After graduating, he and his wife Hixe, joined the Goethe-Institut, a global non-profit organisation promoting the study of German language and fostering cultural relations abroad. From 1965 to 2002, Angelroth worked at the organisation's branches in Chennai, Mumbai, and Pune in India, as well as in Jakarta, Karachi, Manila, Göttingen, and Melbourne. Angelroth was the director at most of these branches, and well-respected and beloved among his peers. Angelroth is also the author of two books of short stories and anecdotes from India, Pakistan and Southeast Asia, *The White Lady in the Tree* and *The Flight to Uluru* (*Die weiße Frau im Baum* and *Der Flug zum Uluru*).

The Angelroth's relationship with India has continued over the years, and the couple divide their time between Austria and Goa. Lots 59 and 60 were acquired by the Angelroths at a solo exhibition of Ram Kumar's new work in Mumbai in the late 1970s. Both paintings have been a part of their international lifestyle and have graced their home in Austria since the Angelroths retired.



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

– RAM KUMAR

Goa does not feature too often in Ram Kumar's work, which is dominated by his continued involvement with Benaras. This Goan landscape from the 1970s, painted in a large, horizontal format is a departure from Kumar's other work. Land mass and water, sterns and masts of boats are still decipherable in this semi-abstract composition. Brighter tones of browns and blues are used to recreate this place on the water, which is like Kumar's Benaras in construction, but not in the mood it evokes.

PROPERTY FROM THE DIRK AND HIXE ANGELROTH COLLECTION, AUSTRIA

φ 59

RAM KUMAR (b. 1924)

Goa Landscape

Signed and dated 'Ram Kumar 1976' and inscribed 'Goa Landscape' (on the reverse)

1976

Oil on canvas

20 x 44.25 in (50.8 x 112.3 cm)

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

\$ 79,370 - 111,115

PROVENANCE

Acquired from Pundole Art Gallery, Mumbai, 1976



The Angelroths bid goodbye to the Ram Kumar painting in Austria as they continue their international travels.
Image courtesy of the family

PROPERTY FROM THE DIRK AND HIXE ANGELROTH
COLLECTION, AUSTRIA

φ

60

RAM KUMAR (b. 1924)

Untitled

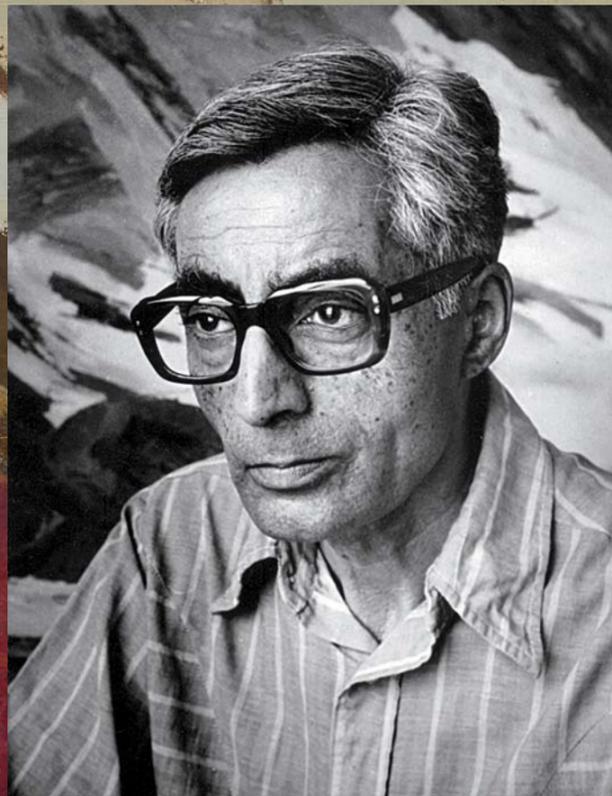
Signed and dated 'Ram Kumar 76' (on the reverse)
1976

Oil on canvas
50 x 32.5 in (127 x 82.6 cm)

Rs 60,00,000 - 80,00,000
\$ 95,240 - 126,985

PROVENANCE

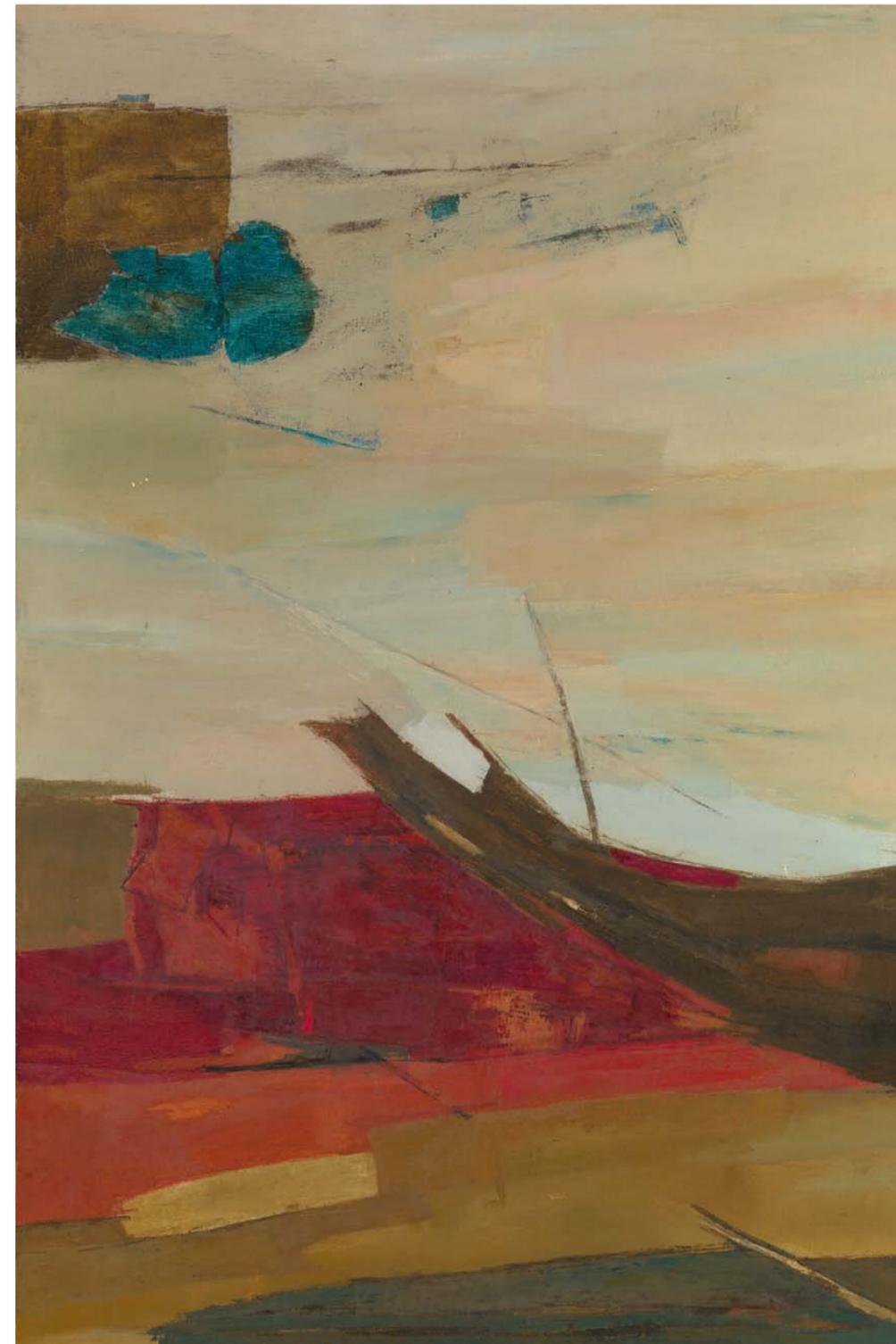
Acquired from Pundole Art Gallery, Mumbai, 1976



Ram Kumar has honed his visual repertoire and painted landscapes which evoke the intangible, over a remarkable career spanning seven decades. His austere colour palette and careful brushstrokes reveal an ability to beckon moods through abstract representation, as seen in the present lot. Limiting his palette to shades of tans, ochre, red, and blue, he treats the abstracted landscape with elegiac restraint. "The variegated colours of these irregular planes are suggestive of tracts of sea and sand, of rocky mountains and flat fields, of barren, parched earth and fecund vegetation. It is left to colour and textures to transmit the moods and sensations that the various topographical elements convey. Perhaps they even represent the more unseen but perceived elements in the phenomenal world—the warm sunshine, a cooling breeze, the dampness of mists or hot, gusty winds. Ochres, rusts, yellows, greens, mauves and ultramarine blues are orchestrated together to produce complex colour symphonies, which induce alternate feelings of both movement and stillness." (Meera Menezes, *Ram Kumar: Traversing the Landscapes of the Mind*, Mumbai: Saffronart, 2017, p. 13)

Writing for *Lalit Kala Contemporary* in 1975-76, the same period when the present lot was painted, art critic Richard Bartholomew eloquently summed up the evolution in Kumar's vision: "...there is a spatial quality in the recent painting (1970 onwards), a sense of flight, of movement, and there is an aerial perspective (sometimes a series of perspectives), and it seems that the painter is looking at landscape in a number of ways and from different angles and points of view... Everything from the past is there... It has been a long journey through nature and life to be able to see things in this way and from this perspective." (quoted in Rati Bartholomew, Pablo Bartholomew, Carmen Kagal and Rosalyn D'Mello eds., *Richard Bartholomew: The Art Critic*, New Delhi: BART, 2012, pp. 539-540, 544)

In the decades that followed, Kumar phased out any vestige of the figurative, using colour and planes that had no obvious basis in either architecture or the physical landscape. The present lot is part of an important phase when Kumar straddled the worlds of the outer, physical and inner landscapes of memory and mood.



"There is an enigmatic mystery about the inner life of a colour applied on canvas" – RAM KUMAR

"Blue is not only the colour of the sky, but can be made to project itself forward..." – AKBAR PADAMSEE

PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION, NEW DELHI

61

AKBAR PADAMSEE (b. 1928)

Untitled

Signed and dated 'PADAMSEE 70' (upper left)

1970

Oil on canvas

61.75 x 107.75 in (157 x 273.7 cm)

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

\$ 317,465 - 476,195



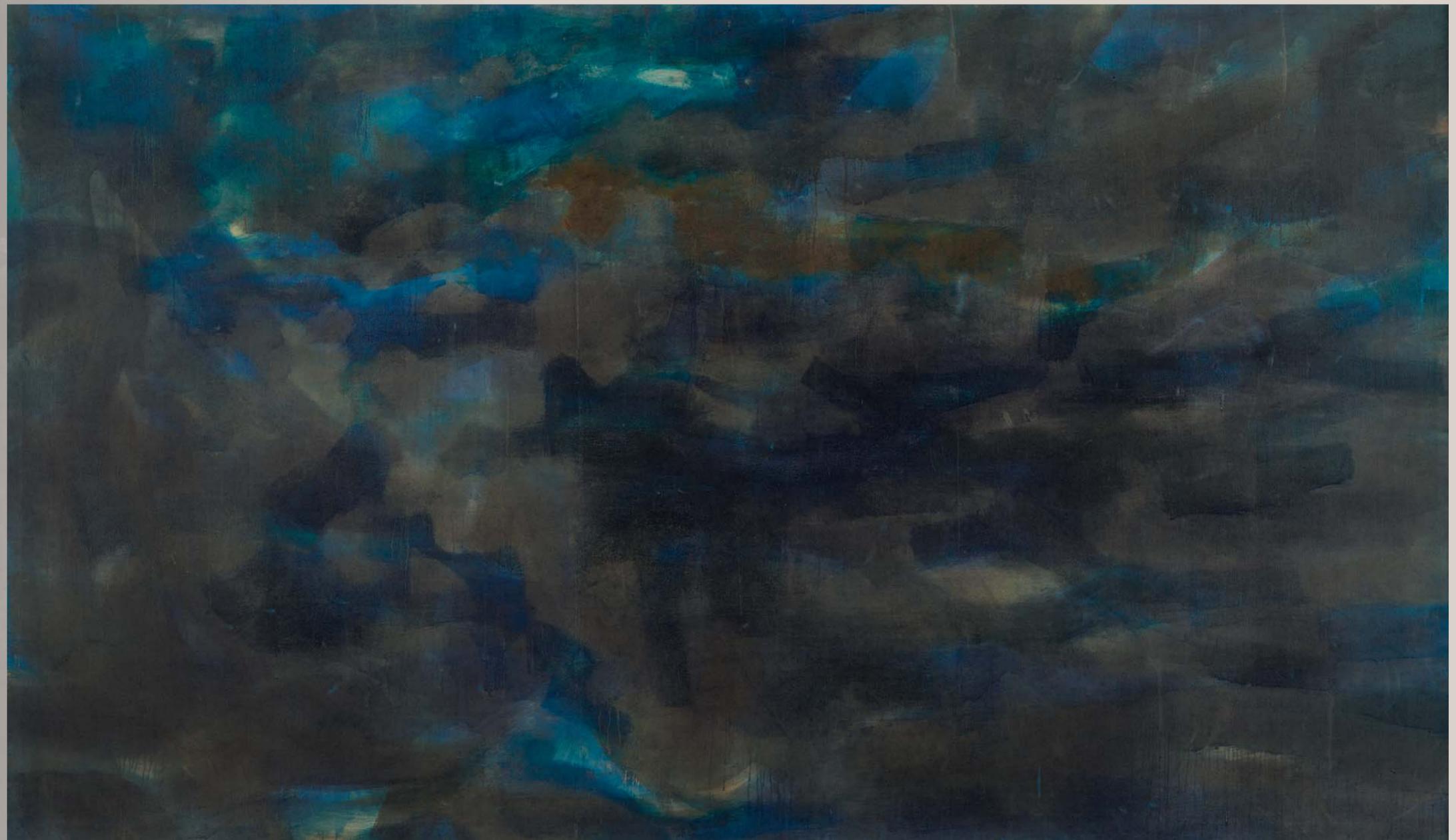
Padamsee's iconic Grey Works from the early 1960s echo the monochromatic palette and immense solitude of the present lot.

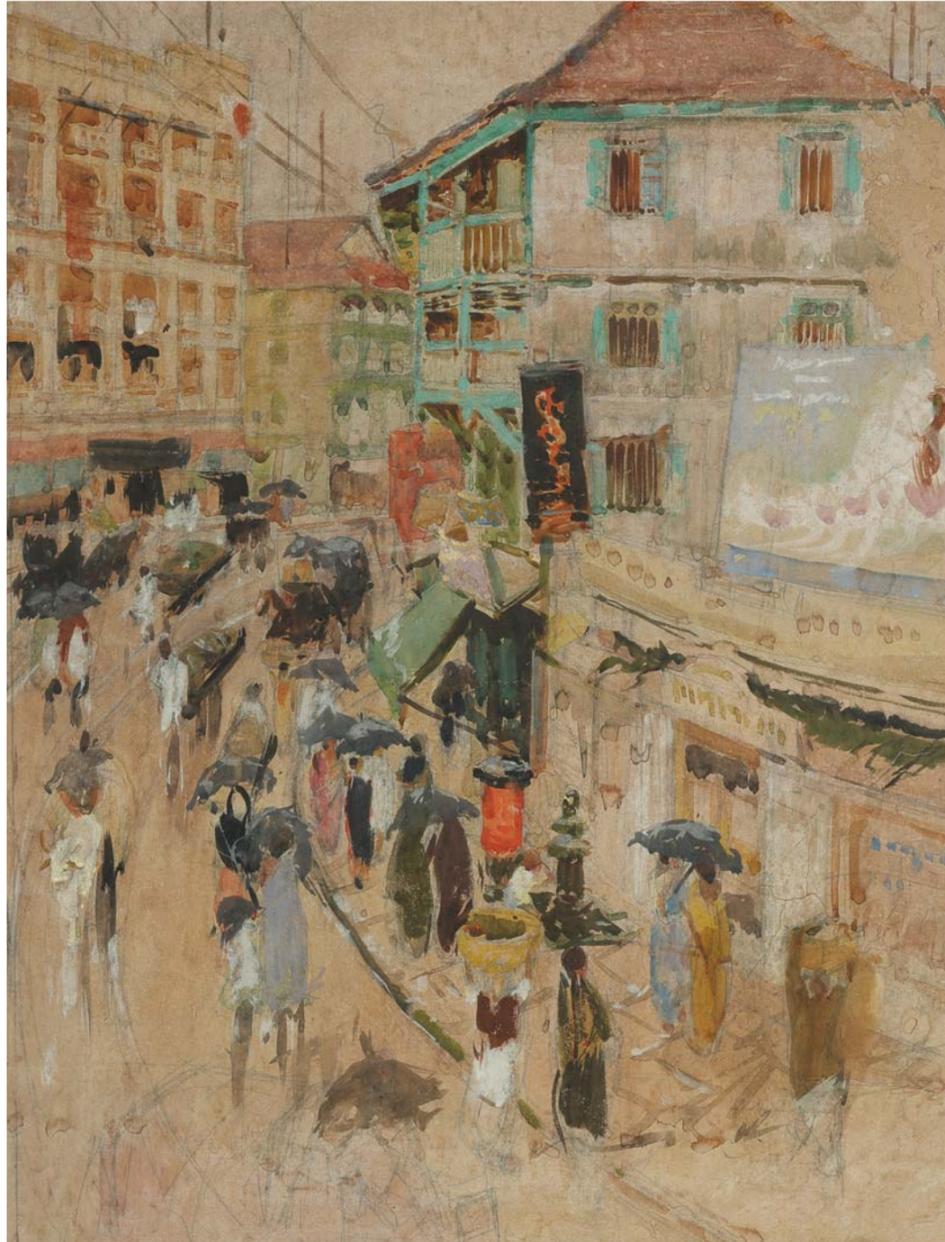
Greek Landscape, 1960

Saffronart, New Delhi, 8 September 2016, lot 13
Sold for INR 19.19 crores (\$2.9 million)

The only seascape that Akbar Padamsee painted, this vast canvas of a stormy sea was originally commissioned by prominent Mumbai lawyer Naval Vakil, who was an important collector and patron to many Indian Modernists. Painted in 1970, the painting has its origins in the view of the Arabian Sea as seen from Vakil's Napean Sea Road home. Padamsee captures the turbulence of the sea through variations of blue, black and grey. Brushstrokes change direction capturing the fluidity and movement of the waves, simulating the churning of the ocean. Swatches of black and blue mirror the night sky and echo the dark depths of the sea. Art critic Geeta Kapur writes of Padamsee's paintings, "Anything that is worth contemplating is possessed of a solitude and indeed Akbar's landscapes are immensely solitary." ("Akbar Padamsee: the other side of solitude," *Contemporary Indian Artists*, New Delhi: Vikas Publishing House Pvt Ltd, 1978, p. xx) The present lot evokes this very quality of immense solitude.

The scale of the work and largely monochromatic palette recall Padamsee's iconic Grey Works from the previous decade, which explored tonality and structure in a similar vein. His interpretation of the sea, while vast and lonely, is also imbued with an internal emotional content. This ability to balance solitude and intellect with energy and feeling, is the key to why Padamsee's paintings are uniquely situated in the landscape of Indian modernism.





PROPERTY FROM THE ARTIST'S FAMILY COLLECTION

62

N S BENDRE (1910 - 1992)

Untitled

Circa 1940s

Watercolour on board

21.75 x 18 in (55.1 x 45.5 cm)

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

\$ 11,115 - 14,290



PROPERTY FROM THE ARTIST'S FAMILY COLLECTION

63

N S BENDRE (1910 - 1992)

Untitled

Signed and dated in Devnagari (upper left)

1957

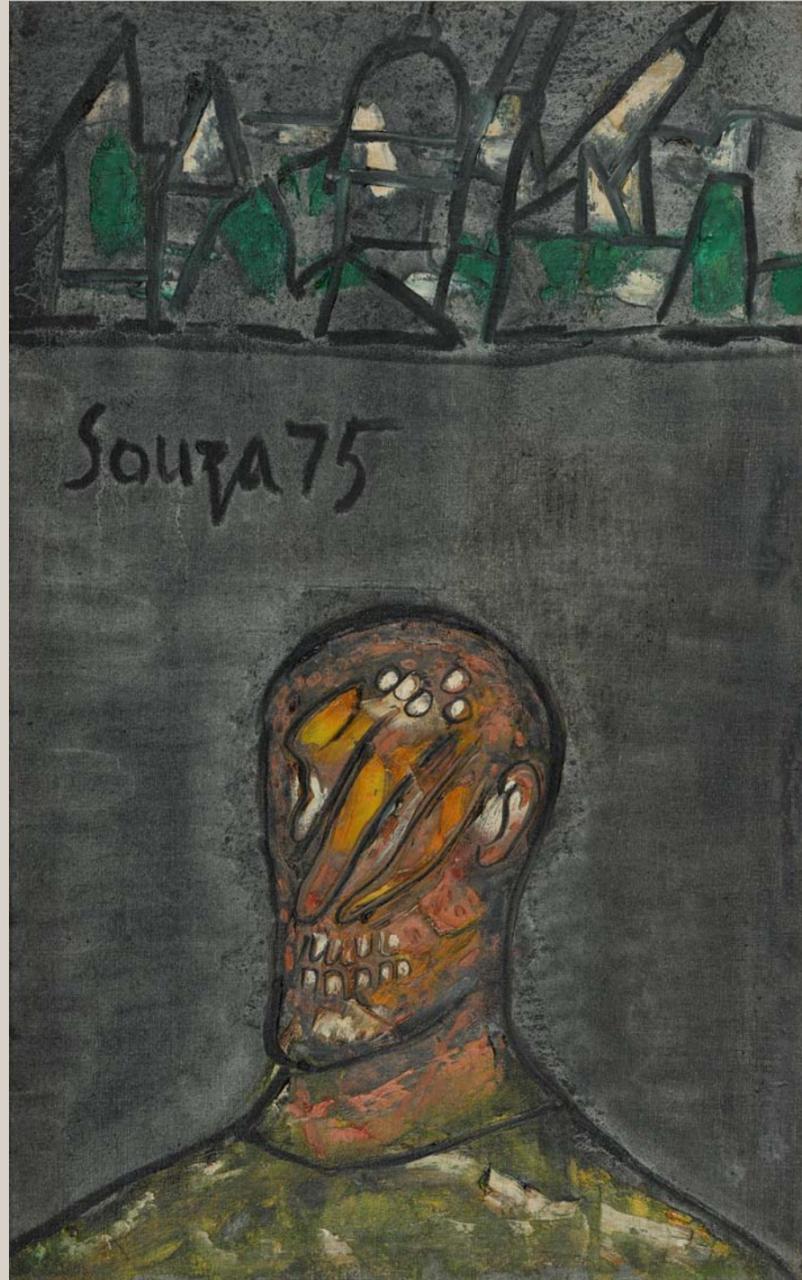
Oil on masonite board

23.5 x 47.5 in (59.4 x 120.5 cm)

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

\$ 47,620 - 63,495

N S Bendre was equally adept at portraits, landscapes and still-lives. Over six decades, he experimented with Cubism, Expressionism and Pointillism to express classically Indian subject matter, including birds, animals, humans, and Indian village scenes. The present lot, a painting of two langurs, was made in 1957, when he was teaching at the Faculty of Fine Arts, MS University Baroda. Bendre was well-known for his paintings *en plein air*, and he would often take his students outdoors to paint from nature. Langurs are a common sight in many parts of India, both rural and urban. Here, Bendre paints one observing the other without much of a background or context. The soft colour palette is dominated by shades of brown, against which the two animals are placed to dramatic effect, their tails creating movement across the canvas.



64

F N SOUZA (1924 - 2002)

Untitled

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

Oil and acrylic on canvas
33.75 x 21.75 in (85.7 x 55.3 cm)

Rs 45,00,000 - 65,00,000
\$ 71,430 - 103,175

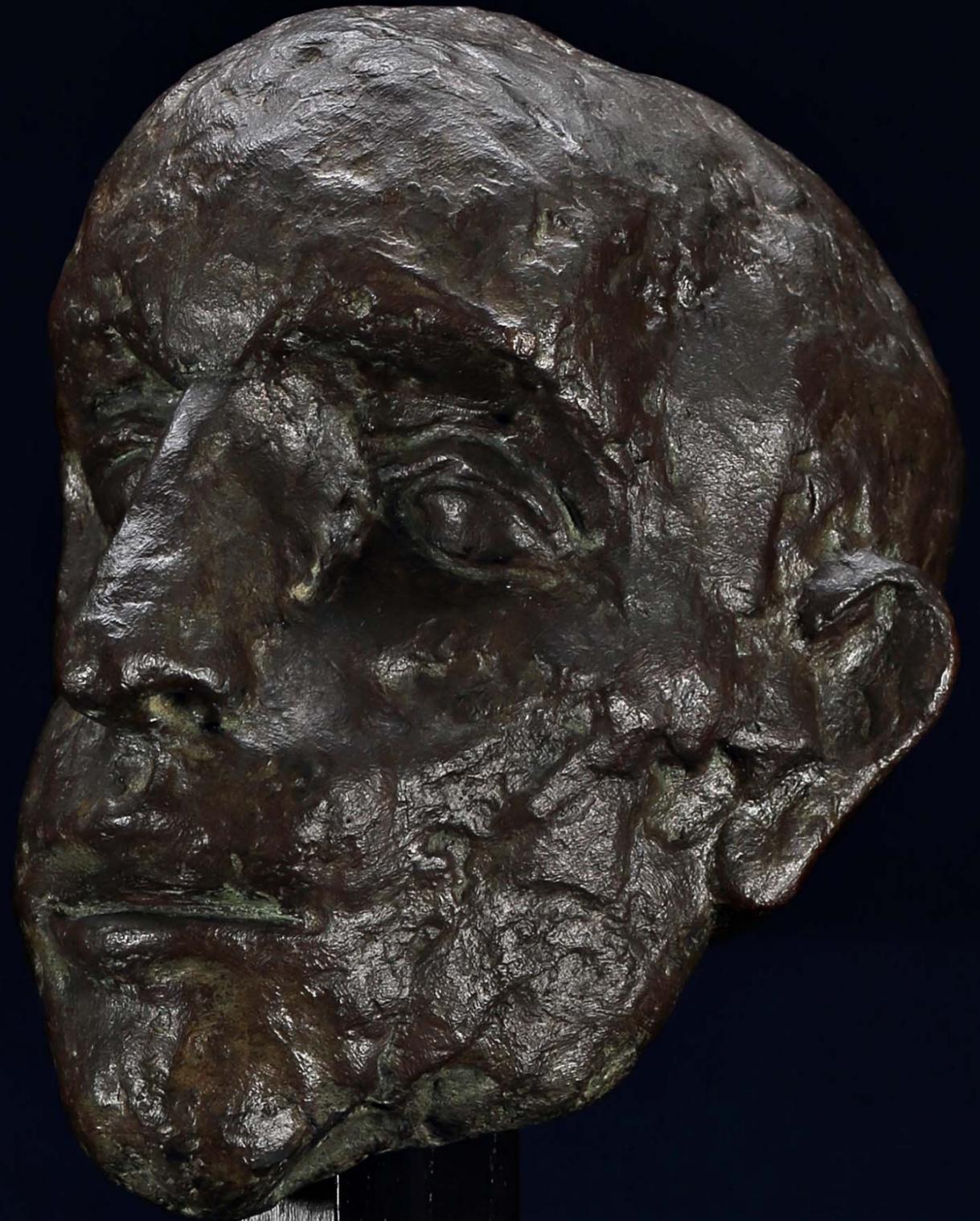
PROVENANCE

Acquired from Dhoomimal Art Gallery, New Delhi

PUBLISHED

Vinod Bhardwaj ed., *Francis Newton Souza: Dhoomimal Gallery Collection*, New Delhi: Dhoomimal Gallery, 2009, p. 195

"Sculpting and form, it is difficult to distance oneself... The head frees one of that." – AKBAR PADAMSEE



65

AKBAR PADAMSEE (b. 1928)

Untitled

Initialed 'AP' and inscribed '4/4' (on the reverse)

Bronze

Height: 10.25 in (26 cm)

Width: 9 in (23 cm)

Depth: 11.5 in (29.5 cm)

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

\$ 23,810 - 31,750

The work has been mounted on a wooden base of size H: 9.4 in (24 cm) x W: 9 in (23 cm) x D: 9.5 in (24.5 cm)

Fourth from a limited edition of four

PUBLISHED

Bhanumati Padamsee and Annapurna Garimella eds., *Akbar Padamsee: Work in Language*, Mumbai: Marg Publications and Pundole Art Gallery, 2010, p. 164 (illustrated)



66

AKBAR PADAMSEE (b. 1928)

Untitled

Inscribed 'PADAMSEE 2/4' (on the reverse)

Bronze

Height: 13.25 in (33.5 cm)

Width: 5.5 in (14.2 cm)

Depth: 4.75 in (12 cm)

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

\$ 23,810 - 31,750

The work has been mounted on a wooden base of size H: 4.5 in (11.4 cm) x W: 6.75 in (17.7 cm) x D: 5.25 in (13.9 cm)

Second from a limited edition of four

PUBLISHED

Bhanumati Padamsee and Annapurna Garimella eds., *Akbar Padamsee: Work in Language*, Mumbai: Marg Publications and Pundole Art Gallery, 2010, p. 169 (illustrated)



Akbar Padamsee's experiment with sculptures lasted for brief periods of time during the 1950s and again in the mid-1980s. He made only a few of these bronze sculptures, perhaps because he did not enjoy the many intermediaries needed in the casting process. As a result they are rare, and hard to come by.

The artist's continued interest in constructed form is evident in the kneaded clay-like metalworking technique. "They are like pieces of space covered by the unity of a single, simple gesture." (Nanak Ganguly, "Akbar Padamsee's Sculptures," Bhanumati Padamsee and Annapurna Garimella eds., *Akbar Padamsee: Work in Language*, Mumbai: Marg Publications and Pundole Art Gallery, 2010, p. 167) The present lots suggest a quality of aloofness – yet seem weighed down by emotional content. It is this very dichotomy that characterises much of Padamsee's art.



"As the fires keep burning, for the 10 or 12 hours that a piece is being fired, I am alert and trying to keep it alive. Sculpture thus becomes a complete, total process. It is like 'nurturing and nourishing', like making a human being and bringing him to life." – MEERA MUKHERJEE



67

MEERA MUKHERJEE (1923 - 1998)

Untitled

Bronze

Height: 4.25 in (11.1 cm)

Width: 12.5 in (32 cm)

Depth: 6.75 in (17.2 cm)

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

\$ 47,620 - 63,495

PROVENANCE

Private Collection, Gujarat

Acquired from the above

Meera Mukherjee apprenticed with Bastar sculptors in Madhya Pradesh, and created her own process for casting, which creates the unusual finish that is characteristic of her work. Despite the toughness of the material, her cast bronze sculptures evoke the delicacy of filigree work. With a focus on labourers and village life, Mukherjee's art conveys a deep spiritual bond to her roots, history and culture.

MEERA MUKHERJEE (1923 - 1998)

Untitled

Bronze

Height: 15.25 in (39 cm)

Width: 18 in (46 cm)

Depth: 10.75 in (27 cm)

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

\$ 47,620 - 63,495

The work has been mounted on a wooden base of size H: 3 in (8 cm)
x W: 19 in (48.5 cm) x D: 9.25 in (23.5 cm)

PROVENANCE

Private Collection, Kolkata

Acquired from the above

Saffronart, Mumbai, 15 February 2014, lot 75

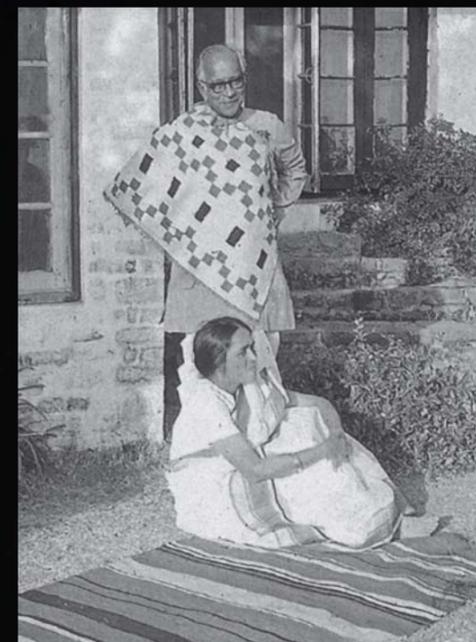


Newspaper article titled "Sculptures with the Soul of Indianness," 9 August 1991, referring to a show at Gorky Sadan, Kolkata, held to mark Meera Mukherjee's 75th birth anniversary. The present lot was included in this show which highlighted rare works in addition to archival photographs of Mukherjee's life and art practice.

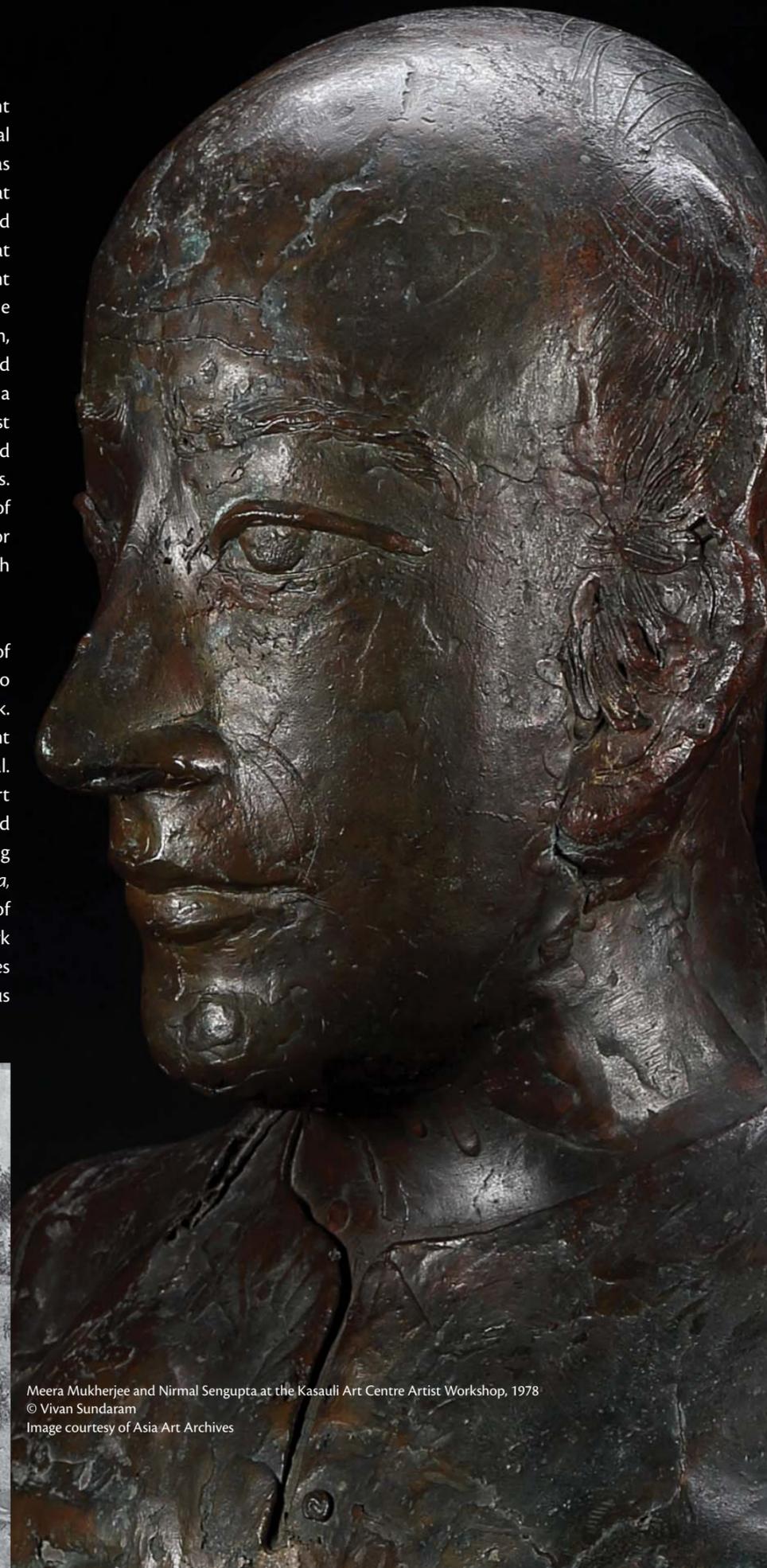


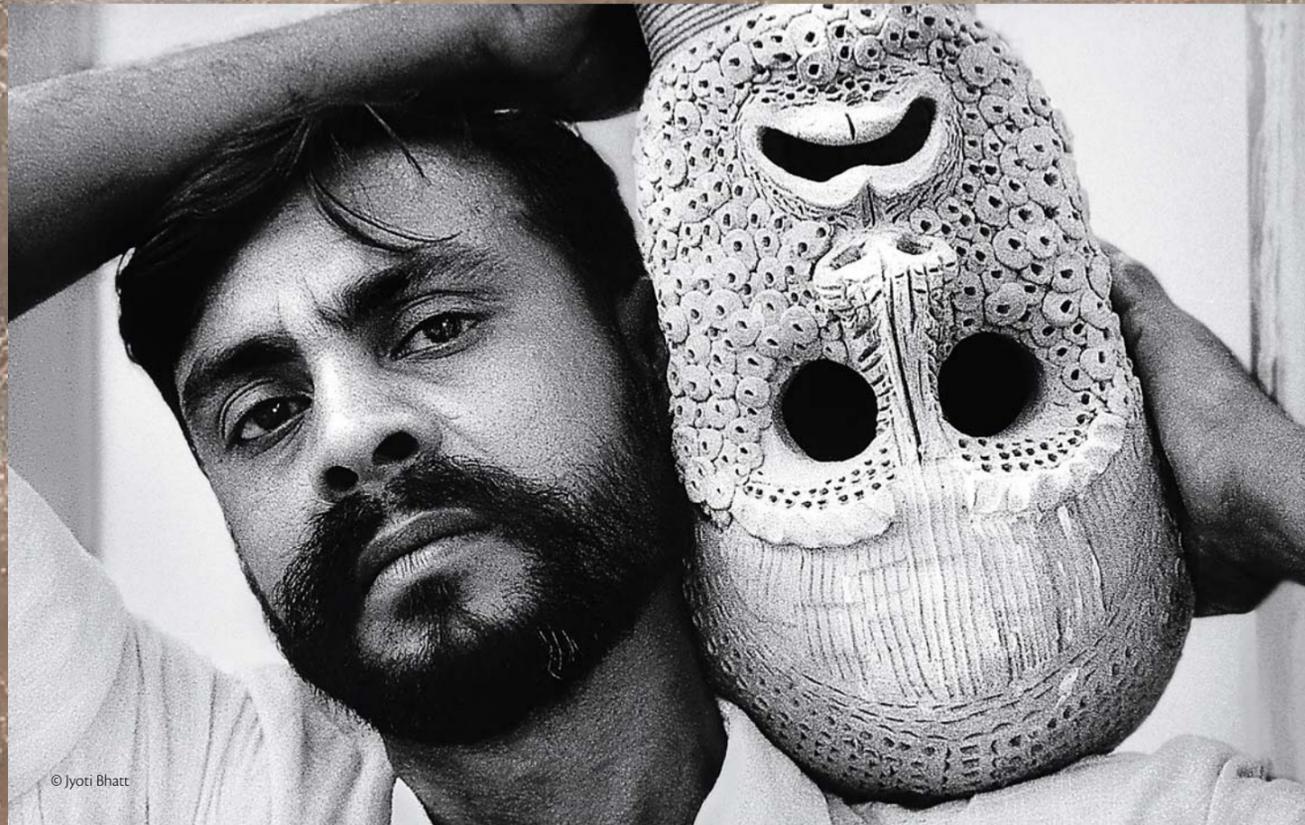
The present lot is a bust of prominent Brahmo Samaj community member, social activist, and artist Nirmal Sengupta. He was a published author, served as sub-editor at the All India Radio, and spoke Arabic and Chinese. Sengupta published literature that was considered seditious by the government in the pre-Independence years, for which he was imprisoned. When World War II began, he served as a captain in the Indian army, and was assigned to negotiate the surrender of a group of Japanese armed forces in Southeast Asia. Sengupta later became a civil servant and following retirement, engaged in social causes. His most significant legacy is the founding of the *Dhan-Khet Vidyalay* (Paddyfield School) for underprivileged children in Nalgora Haat, south of Kolkata.

The present lot is a sensitive depiction of Sengupta by artist Meera Mukherjee, who was closely acquainted with him and his work. The artist and the subject are both important historical figures in the cultural life of Bengal. In 1978, they were both part of the Kasauli Art Centre Artist Workshop. Sengupta provided significant assistance to Mukherjee in compiling reports for her book, *Metal Craftsmen of India*, published the same year. This sculpture of Sengupta, crafted with Mukherjee's trademark dedication to emotion and technique, captures her respect for Sengupta's selfless and generous nature.



Meera Mukherjee and Nirmal Sengupta at the Kasauli Art Centre Artist Workshop, 1978
© Vivan Sundaram
Image courtesy of Asia Art Archives





© Jyoti Bhatt



69

HIMMAT SHAH (b. 1933)

Untitled

Signed and dated 'HIMMAT 06'
and inscribed '4/5' (at the base)
2006

Bronze

Height: 57.75 in (147 cm)

Width: 15.5 in (40 cm)

Depth: 17.75 in (45.5 cm)

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

\$ 63,495 - 95,240

Fourth from a limited edition of five

EXHIBITED

*Aspects of Modern and Contemporary
Indian Sculpture*, Mumbai: Saffronart,
January 25 - February 15, 2007
(another from the edition)

PUBLISHED

Gayatri Sinha ed., *An Unreasoned Act
of Being: Sculptures by Himmat Shah*,
Ahmedabad: Mapin Publishing, 2007,
pp. 16-17 (another from the edition)

This image was photographed in 2007

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, MUMBAI

70

T VAIKUNTAM (b. 1942)

Untitled

Each signed and dated in Telugu and inscribed '4/7'
(lower right at the bottom)

2006

Bronze

Each measuring approximately:

Height: 12.5 in (32 cm)

Width: 7 in (18 cm)

Depth: 9.5 in (23.6 cm)

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

\$ 11,115 - 14,290

Each piece has been mounted on a wooden base of size
H: 2.75 in (7.4 cm) x W: 9 in (23.3 cm) x D: 9 in (23.3 cm)





Ravinder Reddy at work
Image courtesy of Barla Bhargav

φ 71

G RAVINDER REDDY (b. 1956)

Devi

1998

Synthetic polymer paint and gold leaf on polyester resin fiberglass

Height: 111.5 in (283.2 cm)

Width: 91 in (231.1 cm)

Depth: 94.5 in (240 cm)

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

\$ 317,465 - 476,195

EXHIBITED

Private Mythologies: Contemporary Art from India, Tokyo: The Japan Foundation Asia Center, 17 October - 29 November 1998

Partage d'Exotismes, Lyon: 5th Biennale de Lyon, 27 June - 24 September 2000

Popular Cultures, Pittsburg: The Andy Warhol Museum, 7 June - 2 September 2001

Monumental Sculptures, New York: Deitch Projects, 8 September - 27 September 2001

Devi, Washington, DC: Sackler Museum, 4 November 2001- 17 March 2002

New Delhi New Wave, Milan: Primo Marella Gallery, 22 November 2007 - 12 January 2008

PUBLISHED

Jerome Neutres ed., *New Delhi New Wave*, Bologna: Damiani Editore, 2007, cover and pp. 34, 37, 41 (illustrated)

Ravinder Reddy's *Devi* is a striking combination of tradition and kitsch, referencing the various iconic forms of the Goddess since antiquity. Taking from the canon of classical Indian sculpture, the gold and red tones are reminiscent of the painted wooden images seen in South Indian temples. The scale and bright colours, which are according to the artist, typical of India, make the sculptures equally attuned to the pop art idiom of contemporary street art. Reddy began making monumental heads of women in the mid-1990s and they have come to epitomise his interest in blending the old with the new not just in form, but also in technique. According to Reddy, "Fibreglass has no colour or history behind it, it can take any shape and form. I am interested in concept and presenting it, not the material." (Akhila Ranganna, "Why Sculptor G Ravinder Reddy is obsessed with large, disembodied heads of women", 18 August 2017, *Scroll.in*, online) The present lot is monumental in its scale and impact.



"I strive for something iconic and monumental that transcends the boundaries of culture, nature and geography." – RAVINDER REDDY

72

SUBODH GUPTA (b. 1964)

Untitled (Guldasta)

Stainless steel

Height: 31 in (78.1 cm)

Width: 17 in (43.1 cm)

Depth: 18 in (45.9 cm)

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

\$ 47,620 - 63,495

PROVENANCE

Christie's, Mumbai, 11 December 2014, lot 72



Gupta subverts the idea of the flower bouquet with his ironic take on a theme long favoured in still-life paintings.

Ambrosius Bosschaert the Elder, *Bouquet in an Arched Window*, circa 1618-1620
Mauritshuis, The Hague

Source: via Wikimedia Commons

Named *Guldasta*, the Urdu word for “bouquet”, Subodh Gupta’s installation offers an ironical interpretation of the cultural connotations of flower arrangements. Bouquets have adorned homes and public spaces since the 3rd millennium BC, and continue to be presented as gifts to mark special occasions. Each flower is selected for its colour and fragrance, and also for its symbolism. Flower arrangements have also been a popular subject of still-lives since the 17th century. The subject thus has a demonstrated history of appeal to a particular kind of sensibility.

Gupta’s “bouquet,” however, is an assortment of flat and round stainless steel ladles arranged in a bucket. He supplants the refined aesthetics of a flower bouquet and instead celebrates the mundane aesthetics of ordinary, everyday life. In doing so, Gupta establishes continuity with Marcel Duchamp’s notion of the “readymades,” where objects are stripped of their functionality. In elevating the humble kitchen tools found in every Indian kitchen, into the realm of art, Gupta uses the formal language of art to create a dialogue about commoditisation and value.

Gupta’s large and small-scale sculptures are composed of both, used and new utensils, and have been shown worldwide. In a 2016 interview, Gupta stated, “With the brand new, shiny, stainless steel utensils there’s always a bit of tension and deception, they are attractive and sparkling yet cold and empty.” (Christina Chua, “An Interview with Subodh Gupta,” *The Artling*, 24 November 2016, online) The present lot embodies this disconnect even more with its intriguing title.





φ 73
BHARTI KHER (b. 1969)

Off Centre

Signed and dated 'Bharti Kher 2008'; inscribed 'off centre' (on the reverse)
 2008

Bindis on gold painted wood panel
 71.75 x 71.75 in (182.2 x 182.2 cm)

Rs 40,00,000 - 50,00,000
\$ 63,495 - 79,370

PROVENANCE
 Acquired from Bose Pacia, New York



φ 74
BAIJU PARTHAN (b. 1956)

Archeology-Kerala-1

Signed and dated 'Baiju Parthan 2007' (upper right);
 signed and dated again 'Baiju Parthan 2007' and
 inscribed 'ARCHEOLOGY-KERALA-1' (on the reverse)
 2007

Acrylic on canvas
 72 x 72 in (182.9 x 182.9 cm)

Rs 7,00,000 - 9,00,000
\$ 11,115 - 14,290

PROVENANCE
 Acquired from Vadehra Art Gallery, New Delhi

PUBLISHED
 Ranjit Hoskote, Dr. Leon Tan and Gopal Mirchandani eds., *Baiju Parthan: Reset*, Mumbai: Afterimage Publishing, 2016, p. 17

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MUMBAI

75

JAGANNATH PANDA (b. 1970)

Water

Signed and dated 'Jagannath Panda 05' (lower right); signed, dated and inscribed 'Jagannath Panda 05/ JAGANNATH PANDA/ 'WATER' - 2005' (on the reverse)

2005

Acrylic on canvas

72.25 x 82.75 in (183.3 x 210.5 cm)

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

\$ 23,810 - 31,750

PROVENANCE

Acquired directly from the artist

Jagannath Panda's paintings and sculptures are based on issues of migration, displacement and alienation which result from urbanisation in his native Orissa, and his current home on the outskirts of New Delhi. In *Water*, painted in 2005, class and social divides are made unsettlingly stark through juxtaposition. A pristine, empty swimming pool in the foreground is in sharp contrast to a crowd gathered around a water tanker in an arid expanse of land in the background. A pole perched at the edge of the swimming pool forms a literal divide between the beneficiaries of urbanisation, and those marginalised as a result of it. A lone crow, nonchalant and free of societal class structures, sips water from the private swimming pool while the disenfranchised masses await a turn at collecting water for their daily needs.



NATARAJ SHARMA (b. 1958)*Urban Animal (Horse)*Signed, dated and inscribed 'Nataraj/ NATARAJ SHARMA/
URBAN ANIMAL (HORSE)/ 19 JAN 2006 - 27 FEB 2012/ 19 JAN
06/ BARODA' (on the reverse on both panels)

2006 - 2012

Oil on canvas

91.5 x 133.5 in (232.5 x 339 cm)

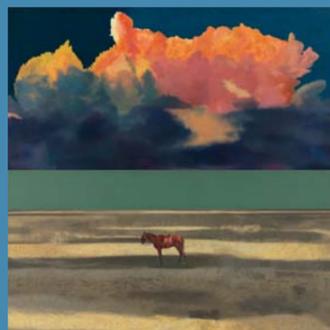
Rs 40,00,000 - 60,00,000

\$ 63,495 - 95,240

(Diptych)

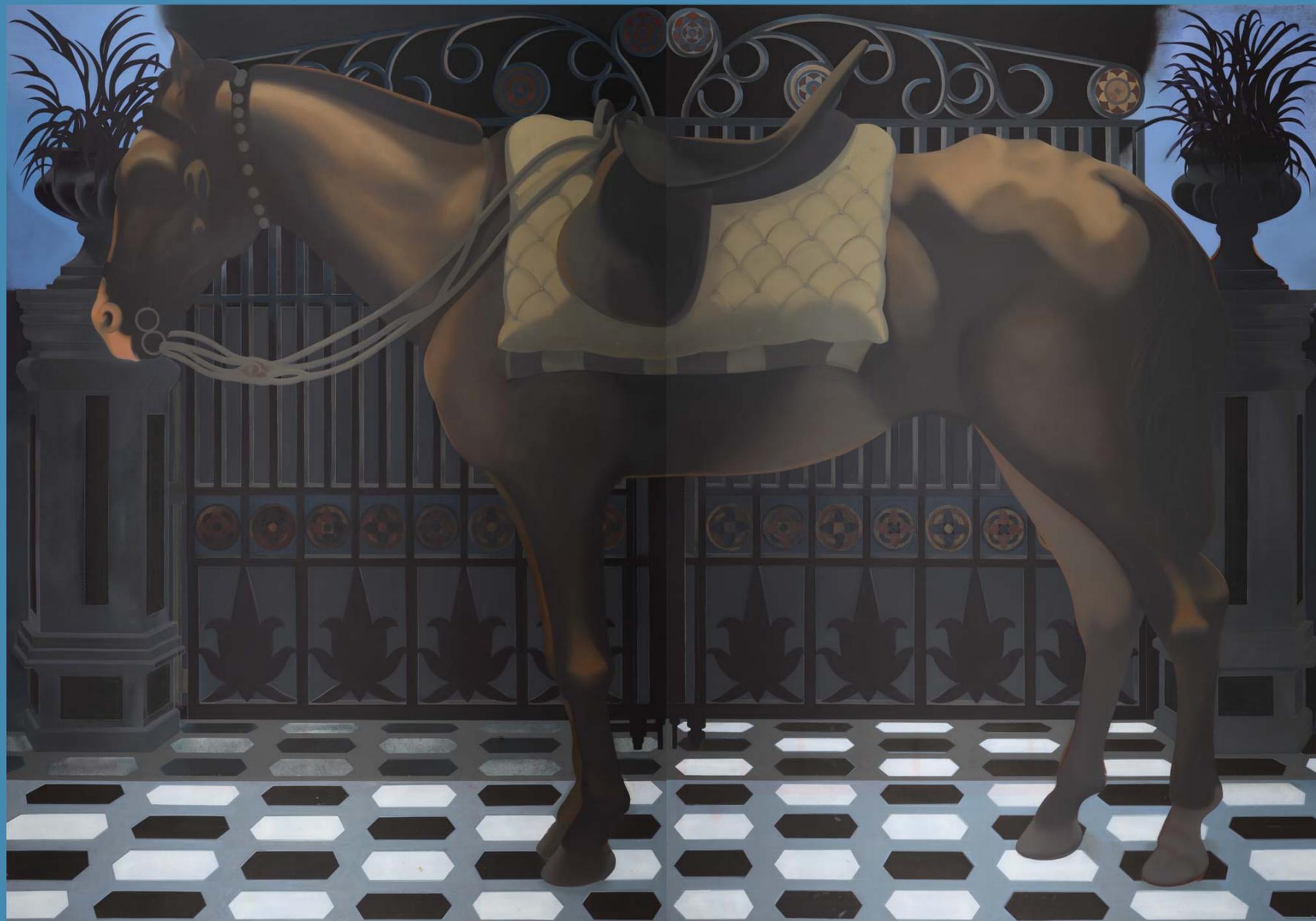
EXHIBITED*Ideas of the Sublime*, New Delhi: Lalit Kala Akademi, 5-10 April 2013

The present lot is an unusual composition from Sharma's otherwise machine-oriented works, and suggests a new concern for the artist. *Urban Animal (Horse)* depicts a domesticated horse standing in front of an ornate gate. The opulent setting is at odds with the equine animal whose rustic-looking harness and saddle point to its plebeian ownership. Sharma has created other similar works in which animals or humans stand alone against an elaborate backdrop. These works reiterate the artist's preoccupation with confronting the collision between nature and the manmade environment. Sharma's art is informed by global socio-political events, combined with his experiences of growing up in Egypt, UK and Zambia, and studying art in India.



Sharma's *Vapi Horse*, painted in 2003-2004, is similar to the present lot and depicts a solitary, domesticated horse at the centre of a barren field, seen from afar.

Vapi Horse, 2003-04 (Diptych)
Saffronart, New Delhi,
10 September 2015, lot 68



77

T V SANTHOSH (b. 1968)

Advent of the New Saviour

Inscribed, dated and signed 'T.V.SANTHOSH - 2007/
TVSanthosh' (on the reverse)

2007

Oil on canvas

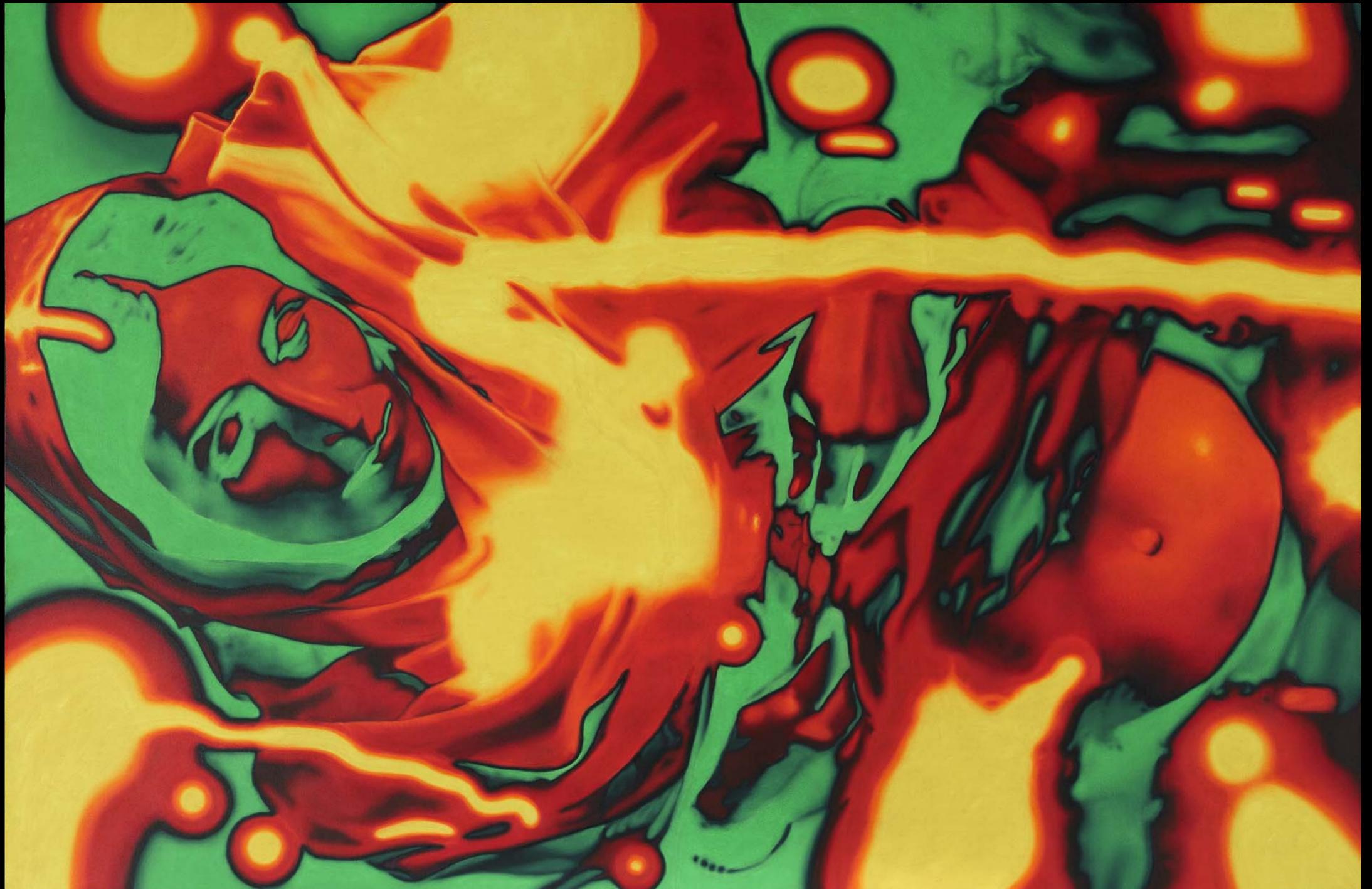
47.75 x 72 in (121.6 x 183 cm)

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

\$ 39,685 - 55,560

PUBLISHED

*T. V. Santhosh: Blood and Spit; Living with a Wound; A Room
to Pray; Countdown*, Mumbai: The Guild Art Gallery and New
York: Jack Shainman Gallery, 2009, pp. 118, 136





φ 78
ASHIM PURKAYASHTA (b. 1967)
Untitled
 Signed and dated 'Ashim 06' (on the reverse)
 2006
 Acrylic on canvas
 90 x 66 in (228.6 x 167.6 cm)
Rs 5,00,000 – 7,00,000
\$ 7,940 – 11,115

PROVENANCE
 Acquired from Thomas Erben Gallery, New York



φ 79
RIYAS KOMU (b. 1971)
Ground - IV (Iraq Project)
 Inscribed and dated 'RIYAS KOMU - 2008 / GROUND - IV (IRAQ PROJECT)' and signed and dated 'Riyas Komu - 08' (on the reverse)
 2008
 Oil on canvas
 60 x 48 in (152.4 x 121.9 cm)
Rs 4,00,000 – 6,00,000
\$ 6,350 – 9,525

PROVENANCE
 Acquired from The Guild Art Gallery, Mumbai

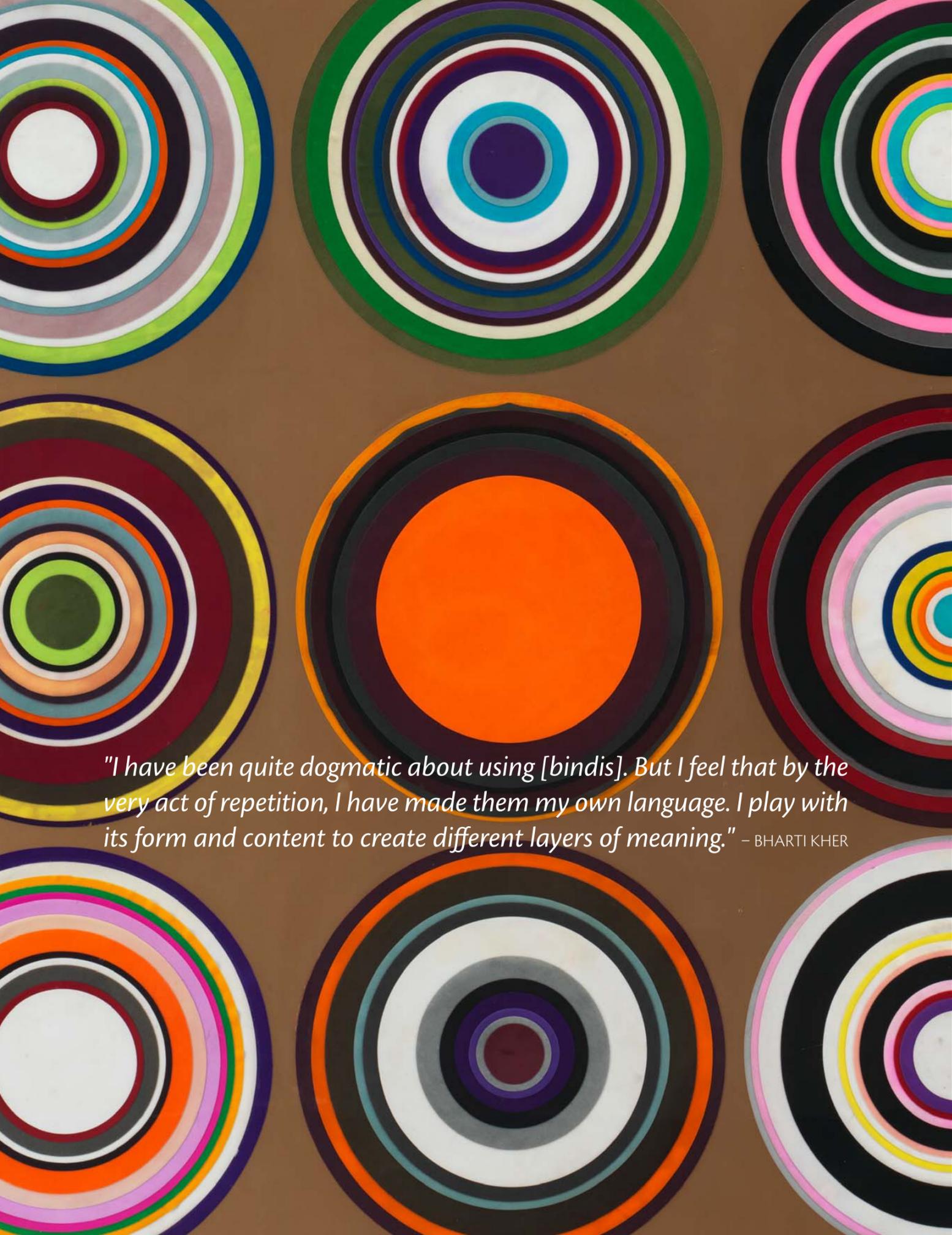
THUKRAL AND TAGRA (b. 1976 and 1979)*Use Product Only as Directed*Signed, dated and inscribed "USE PRODUCT ONLY AS DIRECTED"/ Jiten Thukral/ Sumir Tagra/ THUKRAL & TAGRA/ JAN 07' (on the reverse)
2007Acrylic and oil on canvas
72 x 72 in (182.9 x 182.9 cm)**Rs 18,00,000 - 22,00,000****\$ 28,575 - 34,925****PUBLISHED**Peter Nagy, *Thukral and Tagra*, New Delhi: Nature Morte and New York: Bosc Pacia, 2007, p. 27

Artist duo Jiten Thukral and Sumir Tagra use fine and commercial art, design, production and application to blur the lines between high art and popular culture. Their work is characteristically kitschy, yet addresses complex issues facing India's rapidly urbanising population. The present lot is from a 2007 series in which they take a cheeky, irreverent jab at consumerism. Fake mass products branded 'Bosedk' – a Punjabi expletive – are marketed through these paintings and installations. Thukral and Tagra present the products using enticing graphics, which echo the "hollow yet seductive coercions of advertising and the blinkered aspirations of Punjabi youth." (Shruti Ravindran, "Beaux Mundas," *Outlook*, November 2008). Their work offers a light-hearted look at the emptiness of prevailing consumerist culture.



Jiten Thukral and Sumir Tagra
Image courtesy of the artists and Chatterjee & Lal





"I have been quite dogmatic about using [bindis]. But I feel that by the very act of repetition, I have made them my own language. I play with its form and content to create different layers of meaning." – BHARTI KHER



φ 81

BHARTI KHER (b. 1969)

Train'D To Kill 1

Signed and dated 'Bharti Kher 2008' and inscribed 'TRAIN'D TO KILL 1' (on the reverse on panel 4)
2008

Bindis on gold painted wood panel
120 x 120 in (304.8 x 304.8 cm)

Rs 80,00,000 - 1,20,00,000
\$ 126,985 - 190,480

This work comprises four panels with each part measuring
60 x 60 in (152.4 x 152.4 cm)

PROVENANCE

Nature Morte, New Delhi

FREQUENTLY ASKED QUESTIONS

How do I view the lots?

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

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

What do you mean by ‘Condition of Lots’?

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

What are special lots?

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

What are Price Estimates?

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

What is a Reserve Price?

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

How do I register to bid?

Bidders are advised to register at least 24 hours in advance of the sale. Bidders may choose to register online or send in their details to Saffronart and we will process the details for you. Saffronart requires

the following details from a first time bidder to register and process an approval to bid:

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

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

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

How do I Bid?

- (i) Bidding in the Room: All approved bidders, including those who have registered online, will be handed a paddle to bid in the auction. Please bring a proof of identity to collect your paddle. Registrations open 30 minutes prior to the sale.
- (ii) Bidding Online: Bidders may view and hear the auction on their PC or Mac with our real-time online video feed from the auction room. Online bidders may place a bid by clicking on the “Bid Now” button when their lot of interest is open for bidding. If their bid is accepted by the auctioneer, it will be recorded.
- (iii) Bidding on the Phone: Saffronart accepts requests from bidders to place bids on the phone with our staff depending on availability. To avail of this service, you must be registered as a bidder. Please note that the number of telephone lines available for telephone bidding may be limited and this facility is provided at Saffronart’s discretion.
- (iv) Bidding on the Mobile: Bidders may download a software application from Saffronart onto their eligible mobile device and use it to place bids during the sale. To avail of this service, you must be registered as a bidder.
- (v) Absentee/Proxy Bids: Bidders may place bids prior to the sale either online or in writing by submitting the absentee/proxy bid form. See the Absentee/Proxy Bid Form available at the back of the printed catalogue, or on the website. Absentee/proxy bids shall be accepted up to a certain time prior to the sale which will be listed online.

What are bid increments?

Any new bid must be greater than the current highest bid by a minimum

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

Can a bid be cancelled?

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

What is the currency of bidding?

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

What is an opening/start bid?

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

When does a lot sell?

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

What is Buyer’s Premium?

Saffronart charges the buyer a premium on the winning bid value. The Buyer’s Premium is calculated at the rate of 20% of the winning bid value on each lot up to and including INR 10,00,00,000; 15% of the winning bid value in excess of INR 10,00,00,000 up to and including INR 15,00,00,000; and 12% of the winning bid value in excess of INR 15,00,00,000. For lots being shipped from India, a GST (Goods and Services Tax) at applicable rate 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 a 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 originating in India

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 ϕ)

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

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

An 18% GST on the Buyer’s Premium is applicable on these lots.

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

How do I make payment?

Buyers will be required to complete payment within a period of 7 business days from the receipt of the invoice via email. If you have not

received your invoice within 48 hours of the close of the sale, please contact us.

For Buyers in India

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

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

For Buyers outside India

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

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

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

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

Buyers may choose to collect their purchases from the Saffronart office in Mumbai. In such cases, buyers are requested to make an appointment to collect purchases within 10 - 15 business days of completion of all payments and documentation formalities. Buyers who have completed

payment formalities and have not taken delivery of their lots from Saffronart within 30 days of the completion of payment formalities will be charged demurrage at 1% per month on the value of the artworks.

What documentation will I receive with my purchases?

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

What if my shipment reaches damaged?

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

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

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

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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.

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

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

1. Our role as the agent of the Seller:

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

2. Catalogue Descriptions and Condition of Property

- 2.1 **We** offer all properties for sale at the auction on an "as is" basis, meaning that each property is sold with all existing faults and imperfections. **We** encourage all potential buyers to inspect each item carefully before bidding.
- 2.2 Size description/s of all the **Lots** featured in the **Auction Catalogue** are approximate. **We** encourage all potential buyers to inspect each item carefully before bidding.
- 2.3 Any statements made by **Us**, including by **Our** representatives/employees, about any property, whether orally or in writing, concerning attribution of such property to, for example, any school of art or craftsmanship, country or origin, history, provenance or condition, are only expressions of **Our** opinion or belief. Such opinions or beliefs have been formed honestly in accordance with the standard of care expected of an auction house, having due regard to the estimated value of each property. **We** have not carried out any exhaustive research or analysis on any property to be sold in this auction, and potential buyers should seek appropriate advice on the condition of each property from their own professional advisors.
- 2.4 For the convenience of bidders, **We** provide condition reports on properties upon request free of charge. The report includes **Our** bona fide opinion on the condition of the property and is not an alternative to viewing and inspecting a **Lot** by a bidder, or a bidder's duty to seek independent advice on the property, including its description, condition and authenticity.
- 2.5 The bidders undertake to:
 - (i) inspect and satisfy themselves prior to the auction as to the condition and description of the property;

- (ii) rely on their own judgment as to whether the property matches its description; and
- (iii) not rely on an illustration of any property given in the **Auction Catalogue**.

- 2.6 Neither **We** nor any of **Our Affiliates**, agents, representatives, employees or directors shall be liable for errors or omissions in any of the representations made in the **Auction Catalogue** or otherwise, with respect to the authenticity, description or condition of any property for sale through this auction.

3. Viewing the Lots and Bidder Registration

- 3.1 All **Lots** for sale are featured in the **Auction Catalogue**. The number listed next to each image is the **Lot** number and should be used as a reference during bidding, or for any information requests. The **Lots** in this sale may be viewed through any of the following:
 - (i) previews and viewings – details listed in the Sales and Enquiries section;
 - (ii) the online **Auction Catalogue**;
 - (iii) the printed **Auction Catalogue**; and
 - (iv) the mobile **Auction Catalogue**.
- 3.2 **We** may withdraw any property before, during, or after the auction, if **We** have reasons to believe that the authenticity of the property or the accuracy of the description of the property is in doubt, or if there is a breach of **Our** terms of business, or if **We** otherwise believe, in **Our** sole discretion, that it would be improper to include the property in the auction.
- 3.3 All properties shall be sold subject to the **Reserve Price**. If the winning bid is below the **Reserve Price**, the property shall be considered unsold. The **Reserve Price** on each property shall be confidential and **We** shall have no obligation to disclose the same to any bidder.
- 3.4 **We** have the sole and absolute discretion to (i) provide bidding access, whether in the saleroom, online, via telephone or through an absentee/proxy bid; (ii) provide entry to the auction room and assign paddles; (iii) disallow bidders from entering into the auction room or from bidding; and (iv) ask bidders to surrender paddles at any time.
- 3.5 **We** may set limits on the value of bids that may be made by a bidder and/or require payment guarantees or deposits as a precondition to giving bidding access to a bidder. Bidders will be informed of their bidding limit, if any, and will not be allowed to bid further if their bidding limit has been exhausted.
- 3.6 All bidders are required to provide complete and accurate invoicing details to **Us** at the time of registration for the auction. Invoicing details, once registered, will not be changed. Winning bidders shall be invoiced based on details provided at the time of registering for the auction.

- 3.7 New bidders are advised to register at least 48 hours prior to the bid. Know-Your-Customer (KYC) documents and/or financial reference letters are required for individual and corporate clients and **We** will not grant bidding access if the bidder registration and KYC procedures are not complete.

4. Bidding

- 4.1 **Our** auctioneer will accept bids from the bidding room, from telephone bidders, from online/mobile bidders, and absentee/proxy bids submitted in advance of the auction, either online or through a written form. **Our** auctioneer has complete discretion on whether to accept an online/mobile bid, a room bid, a telephone bid or an absentee/proxy bid at any given time. Bids once placed by a bidder may not be cancelled. **We** reserve the right to reject, accept and/or cancel a bid at **Our** sole and absolute discretion.
- 4.2 Bidding in the Room: All approved bidders, including those who have registered online, will be handed a paddle to bid in the auction. Please bring a proof of identity to collect your paddle. Registrations will be made open 30 minutes prior to bidding.
- 4.3 Bidding Online: Bidders may view and hear the auction on their PC or Mac with **Our** real-time online video feed from the auction room. Online bidders may place a bid by clicking on the "Bid Now" button when their **Lot** of interest is open for bidding. If their bid is accepted by **Our** auctioneer, it will be recorded. **We** do not accept any liability in the unlikely event that an online bid is not executed or executed incorrectly.
- 4.4 Bidding on the Telephone: **We** accept requests from bidders to place bids on the telephone with **Our** staff depending on availability. To avail of this service, you must be registered as a bidder in accordance with paragraph 3 above. Please note that the number of telephone lines available for telephone bidding may be limited and this facility is provided at **Our** sole and absolute discretion. **We** do not accept any liability in the unlikely event that a telephone bid is not executed or executed incorrectly, or in the event of faulty telephone connections or the bidder not being reachable.
- 4.5 Bidding on the Mobile Application: Bidders may download **Our** software application onto their eligible mobile device and use it to place bids during the auction. To avail of this service, you must be registered as a bidder in accordance with paragraph 3 above. **We** do not accept any liability in the unlikely event that a mobile bid is not executed or executed incorrectly.
- 4.6 Absentee/Proxy Bids: Bidders may place bids prior to the sale either online or in writing by submitting the absentee/proxy bid form. Absentee/proxy bids may be accepted or refused at **Our** sole and absolute discretion.
- 4.7 Currency of Bidding: All bids may only be placed in Indian Rupees (INR). The foreign currency exchange rate used on **Our** website for invoicing of non-India based bidders in United States Dollars (USD), and for all other auction-related purposes, has currently been set at 1:63 (USD:INR), and will be constant during the auction. Before the start of the auction, **We** may, at **Our** sole and absolute discretion, change the exchange rate used, based on

fluctuations in market exchange rates. The estimates for individual properties have been 'rounded off' for ease of reference and may not reflect the exact exchange rate used for bid calculations.

- 4.8 Technical Downtime: In the unlikely event that **Our** website or mobile application is inaccessible to bidders or partially disabled due to **Technical Downtime** at any time, the auction will continue in the saleroom, unless specifically discontinued at **Our** sole and absolute discretion. Bidders may contact **Us** during such **Technical Downtime** to bid by telephone, subject to availability. **We** accept no liability for any **Technical Downtime**. Online or mobile bids recorded prior to or after any **Technical Downtime** may be treated as valid. **We** shall not be liable for any loss of information due to the **Technical Downtime**. The data logs of **Our** server will determine the duration of the **Technical Downtime**. Any determination made by **Us** in respect of recording of bids shall be final.
- 4.9 Mobile and Internet Networks: Due to the nature of mobile and internet traffic, there may be an unpredictable time-lag between a bidder placing a bid, and that bid being received by **Us**. **We** accept no liability for such time lags owing to mobile and internet networks.
- 4.10 Bidders are advised to keep their login ID, password and paddle secure at all times. **We** will hold the bidder responsible for all bids placed by using their paddle or login ID and password, whether via **Our** website, through the mobile device or in the sale room.
- 4.11 **Our** auctioneer may place bids on behalf of sellers either by placing consecutive bids or by placing bids in response to other bidders, provided such bids are less than the **Reserve Price**. **Our** auctioneer will not place bids on behalf of the seller for **Lots** that are offered with no **Reserve Price**.
- 4.12 At the discretion of **Our** auctioneer, proxy bids submitted on "no reserve" **Lots** will be executed at a minimum of 10% of the lower estimate of the relevant **Lot** if there is no competing bid, and provided that the proxy bid amount is greater than such minimum value.
- 4.13 **Our** employees may not bid in the auction once the auction has started. They may, however, submit an absentee/proxy bid for an amount which may be equal to or above the lower estimate of a **Lot** before the auction commences. Once the auction has started, they may not increase their bid or alter it in any way. **Our** employees may bid in charity auctions that are held on **Our** auction platform.
- 4.14 Sellers are not allowed to bid on the particular **Lot(s)** they have consigned otherwise than as permitted under these conditions for sale.
- 4.15 A currency converter may be in operation in the saleroom for the convenience of bidders. **We** accept no liability for any malfunction in the currency converter.
- 4.16 **We** and **Our** auctioneer (acting on **Our** behalf) have the right to exercise reasonable discretion in setting bid increments, accepting and refusing any bid, advancing the bidding, withdrawing or dividing any **Lot**, combining any two or more **Lots**, and in the case of error or dispute, during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or

reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary, the sale record maintained by **Us** and **Our** auctioneer will be conclusive.

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

5. Completing the Purchase

- 5.1 **We** will raise invoices on the winning bidder for the **Sale Price** and **Buyer's Premium**, applicable taxes on sale of properties and other additional charges that may be incurred by **Us**, if any, including shipping and handling of the property and additional levies.
- 5.2 The title to the property shall pass from the seller to **Us** outside the territory of the United States of America.
- The title to the properties purchased shall pass to the winning bidder at the time that bidding is closed for each property and such winning bidder shall thereafter assume full risk and responsibility for such properties. In any event, the properties purchased will not be released or shipped out to the winning bidder or his representative until the winning bidder has fulfilled his payment and other obligations as described in these conditions for sale.
- 5.3 In respect of each sale at the auction, **We** shall charge a **Buyer's Premium** calculated at the rate of (i) 20% of the winning bid value of up to and including INR 10,00,00,000, (ii) 15% of the winning bid value in excess of INR 10,00,00,000 up to and including INR 15,00,00,000, and (iii) 12% of the winning bid value in excess of INR 15,00,00,000. A **GST** applicable on the **Buyer's Premium** shall be payable by the winning bidder.
- 5.4 The winning bidder shall be invoiced based on details provided at the time of registering for the auction. Winning bidders located in

India will be invoiced in INR and all other winning bidders will be invoiced in USD. Payments must be made in the currency on the invoice in any of the following modes of payment.

For INR payments

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

For USD payments

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

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

- 5.5 No shipment or delivery of the property will be made if the **Sale Price** and **Buyer's Premium** (including the applicable taxes and other service charges, if any) are not received by **Us** and until all proper documentation in connection with the sale of the property has been completed. **We** will not accept payments from any parties other than the winning bidder as recorded on the invoice.
- 5.6 The winning bidder acknowledges that **We** will abide by any export restrictions that may apply in the countries from where specific properties will be shipped. The winning bidder shall also be responsible to ensure that the property(ies) is freely importable into his country or to the country where the destination for delivery (as specified by the winning bidder) is located. If the winning bidder or **We** become aware of any restrictions to such import subsequent to the completion of the auction, the winning bidder shall provide an alternate delivery destination to **Us**. All costs associated with the process of delivery and storage (when required) of the property shall be borne by the winning bidder. The property(ies) shall be handed over to the winning bidder or his nominee only upon full payment of all such costs.
- 5.7 **Lots** marked as "Art Treasures" and/or "Antiquities" under the Antiquities and Art Treasures Act, 1972 cannot be exported outside India. If you are the successful bidder for any such **Lot**, you agree not to export such **Lot** outside of India. Each winning bidder is solely responsible for meeting the requirements of the Antiquities and Art Treasures Act, 1972 and/or any related state legislation. Please note that the **Lots** are marked for your convenience only, and **We** do not accept any liability for errors or for failing to mark the **Lots**.
- 5.8 Non payment: In case payments are not received within 7 business days of each invoice, **We** shall treat the same as a breach of contract of sale by the winning bidder, and the seller may, in such an event, authorise **Us** to take any steps (including the institution of legal proceedings), as it may deem to be appropriate to enforce payment by the winning bidder. In addition, the winning bidder will be charged demurrage at 1% of the total value (winning bid

plus **Buyer's Premium**) or INR 10,000 per month, whichever is higher, till the date of actual payment.

- 5.9 Failure to collect: If the winning bidder informs **Us** that he/she wishes to collect the property from **Us** in person and if such property is not collected by the winning bidder within 30 days of the payment formalities being completed, **We** shall arrange for storage of the property at the winning bidder's expense, and shall only release the property after payment has been made, in full, of the **Sale Price** and **Buyer's Premium**, including storage and insurance at applicable rates.
- 5.10 **We** shall be entitled to exercise a lien on the property for payment of any sums due to **Us** from the winning bidder, including the **Sale Price**, **Buyer's Premium** or costs relating to storage and insurance where they are to be borne by the winning bidder, in relation to any property purchased by the winning bidder.

6. Authenticity Guarantee

- 6.1 **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.
- (i) For properties characterised as "art work", **We** guarantee only the authorship with reference to the name of the artist till such time that the property is in **Our** possession. **We** do not guarantee any other attribute of such property; and
- (ii) For properties characterised as "precious objects (other than artworks)", **We** guarantee characteristics or features mentioned in all capital letters in the heading of the "Description of the Property" in the **Auction Catalogue** (in the case of the **MobileApp Auction Catalogue**, the characteristics or features mentioned in all capital letters may be displayed in a position other than the heading) till such time that the property is in **Our** possession. **We** do not guarantee any other attribute of such property. Further, all coloured stones, unless certified, may or may not be treated for enhancements.
- 6.2 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**.
- 6.3 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.
- 6.4 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**.

- 6.5 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**.
- 6.6 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.

- 6.7 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.
- 6.8 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**.
- 6.9 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.

7. Privacy of Personal Information

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

8. Extent of Our Liability

- 8.1 **We** have an obligation to refund the **Sale Price** and **Buyer's Premium** to the winning bidder only in the circumstances

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

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

9. Legal Notices

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

10. Severability

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

11. Governing Law and Jurisdiction

- 11.1 These conditions for sale are subject to the laws of:
- (i) India, in the event that the seller is located in India; and
- (ii) The United States of America, in the event that the seller is located in any jurisdiction other than in India.
- Such laws shall apply to the construction of the conditions for sale and to the effect of the provisions thereof.
- 11.2 All parties are subject to the exclusive jurisdiction of courts at:
- (i) Mumbai, Maharashtra, India, in the event that the seller is located in India; and

- (ii) New York, USA, in the event that the seller is located in any jurisdiction other than in India.

12. Symbols used in this catalogue

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

GLOSSARY

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

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

BIDDING INCREMENTS

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

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

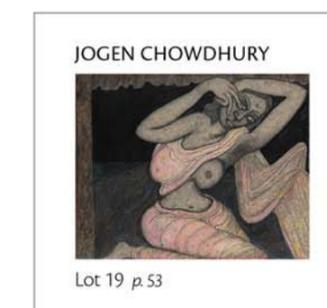
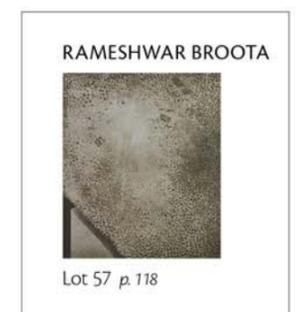
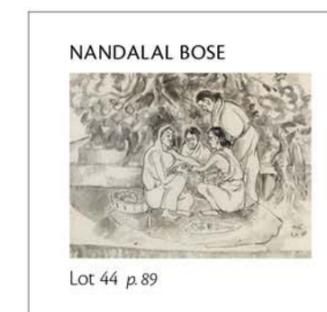
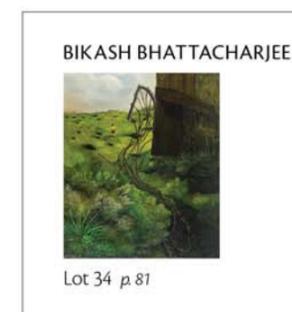
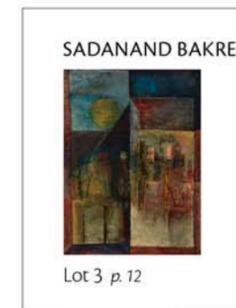
All bids for this sale will be accepted in INR. Equivalent currency values displayed on our website are for your convenience. The auctioneer may vary the increments during the course of the auction at his or her discretion. For overseas bidders participating in this auction, please refer to our Conditions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

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

For New Bidders

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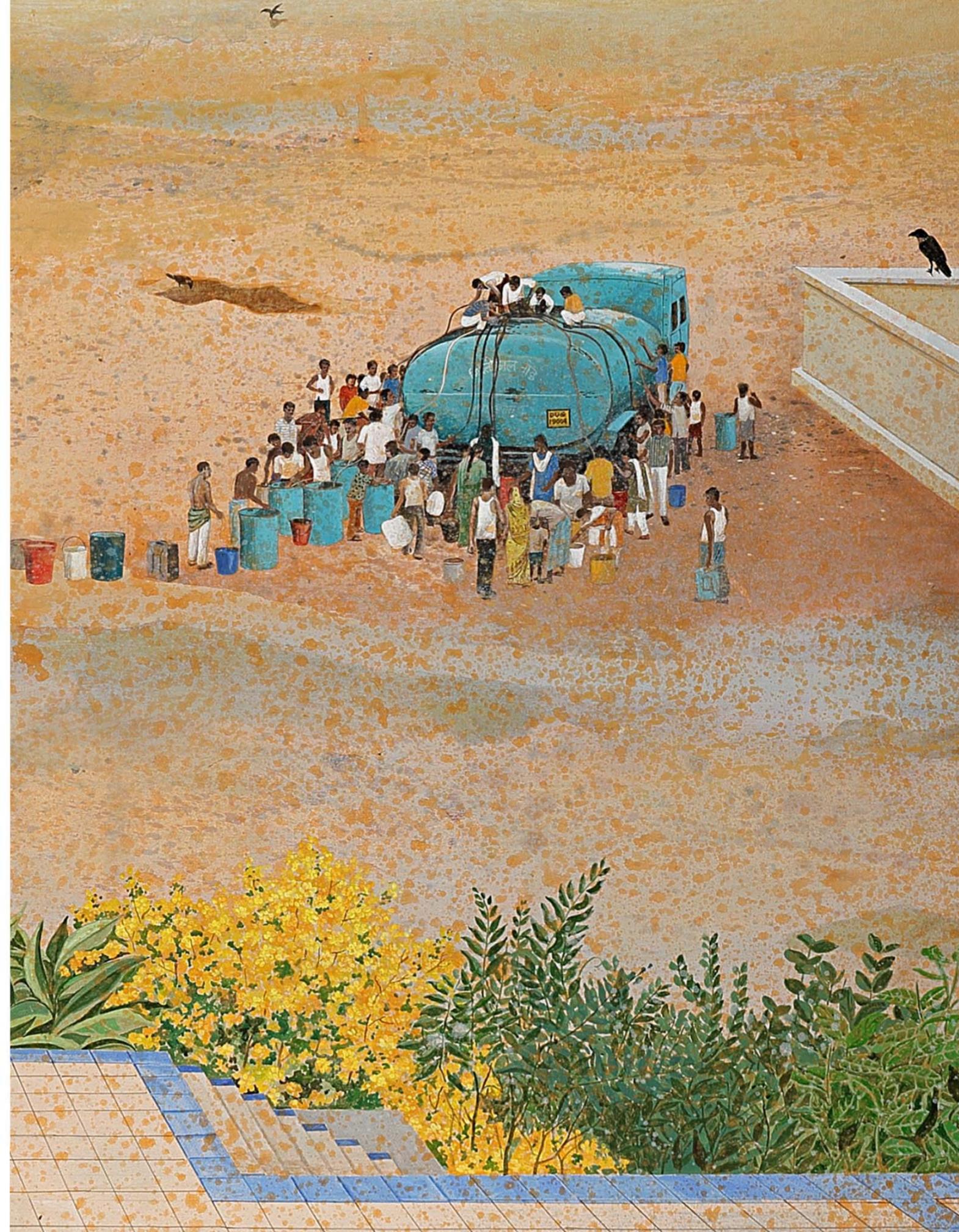
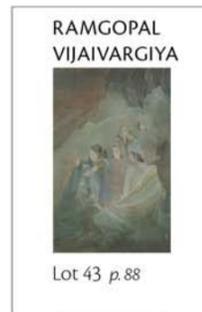
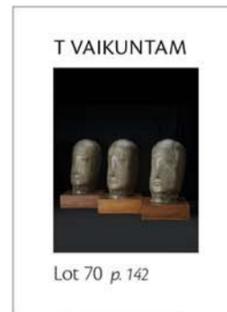
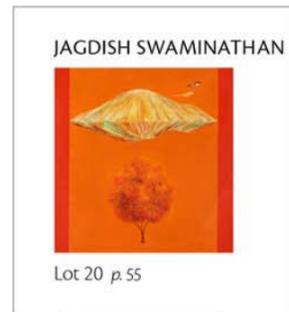
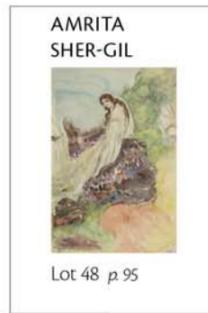
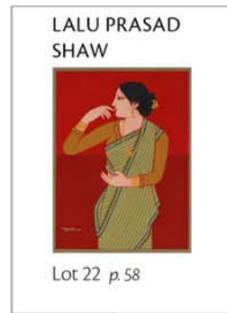
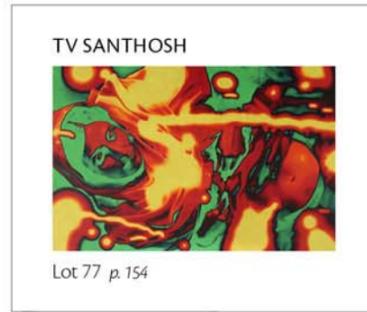
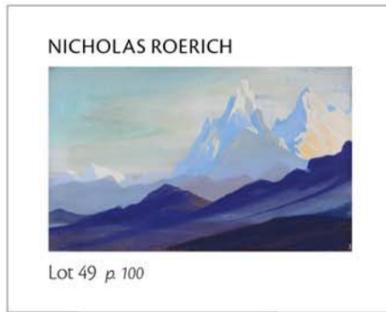
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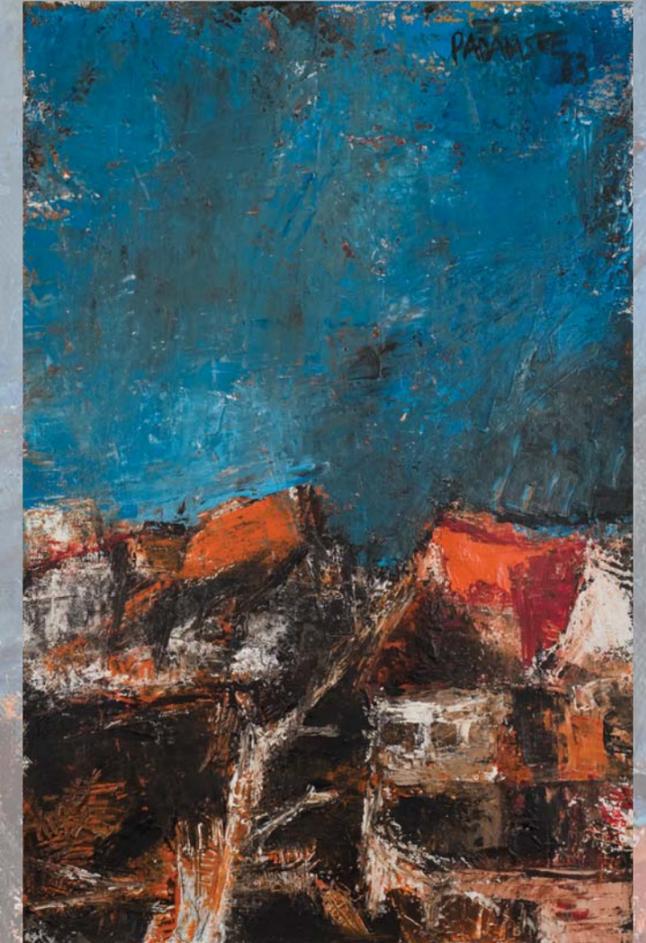
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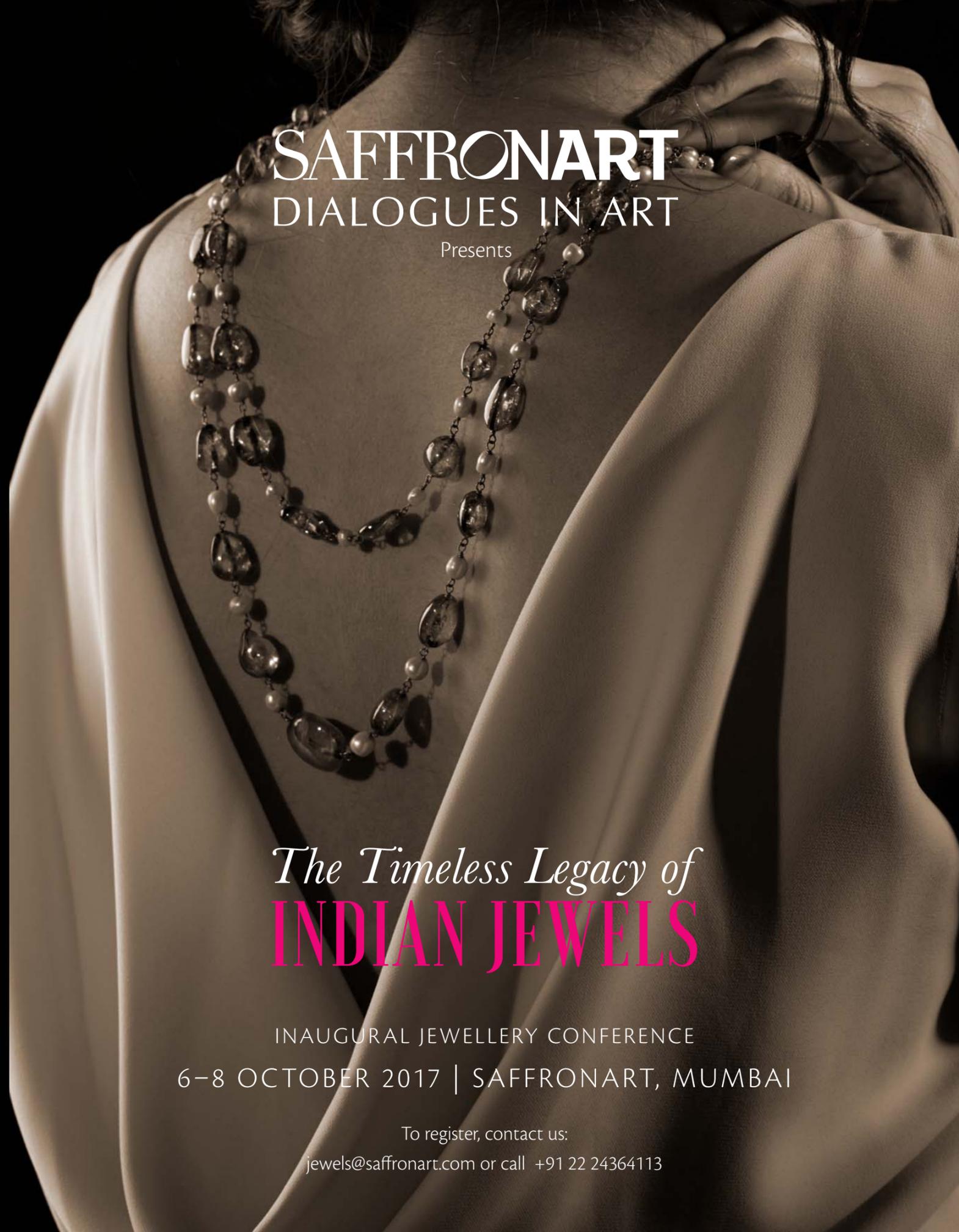
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