



SUMMER ONLINE AUCTION

6 - 7 JUNE 2017

SAFFRONART



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AUCTION

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

AUCTION DATES

Start: Tuesday, 6 June 2017, 9 am Indian Standard Time
(11.30 pm US Eastern Time on 5 June 2017, and 4.30 am UK Time on 6 June 2017)

Close: Wednesday, 7 June 2017, 8.15 pm Indian Standard Time
(10.45 am US Eastern Time, and 3.45 pm UK Time on 7 June 2017)

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

VIEWINGS AND PREVIEWS

NEW YORK

Preview and cocktails:

Thursday, 5 May 2016
6 – 8 pm

Viewings and Appointments:

8 May – 7 June 2017
11 am – 7 pm, Monday – Friday
Saturday – Sunday by appointment

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

LONDON

Preview and cocktails:

Thursday, 25 May 2017
6 – 9 pm

Viewings:

26 May – 7 June 2017
11 am – 7 pm, Monday – Friday
11 am – 3 pm, Saturday

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

NEW DELHI

Viewings:

8 May – 7 June
11 am – 7 pm, Monday – Saturday
Saffronart, The Claridges
12 Dr. A P J Abdul Kalam Road
New Delhi 110011

MUMBAI

Viewings:

18 May – 7 June 2017
11 am – 7 pm, Monday – Saturday
Saffronart, Industry Manor, 3rd Floor
Appasaheb Marathe Marg
Prabhadevi, Mumbai 400025

AUCTION ENQUIRIES

INDIA Mumbai Contact: Punya Nagpal, Dhanashree Waikar, Shaheen Virani, Aashish Dubey or Deepika Shah
Email: auction@saffronart.com
Help Desk Tel: +91 22 2432 2898 / 4333 6200 / 2436 4113 extension 203/228/205/244
Fax: +91 22 2432 1187

New Delhi Contact: Amit Kumar Jain or Amit Kapoor | Email: delhi@saffronart.com
Tel: +91 11 2436 9415 / +91 99992 00441

Bangalore Contact: Sneha Sikand | Email: sneha@saffronart.com | Tel: +91 97174 64017

USA Contact: Anu Nanavati | Email: newyork@saffronart.com | Tel: +1 212 627 5006

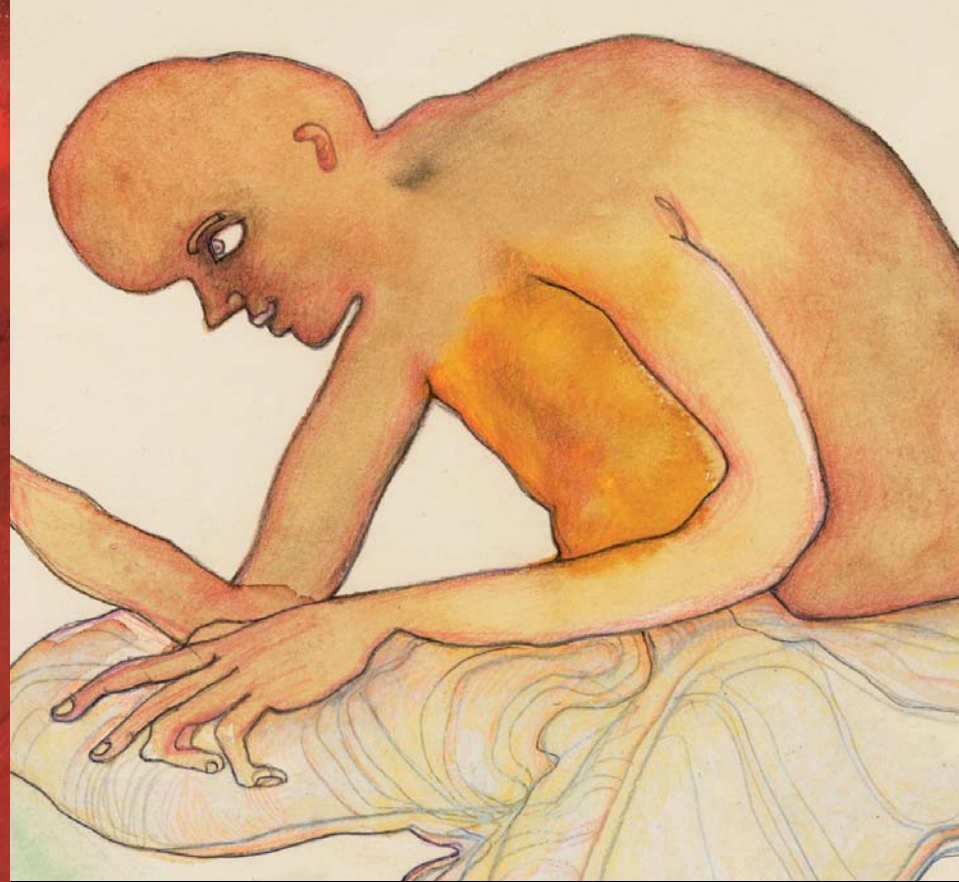
UK Contact: Abha Housego | Email: london@saffronart.com | Tel: +44 20 7409 7974

ADDRESSES

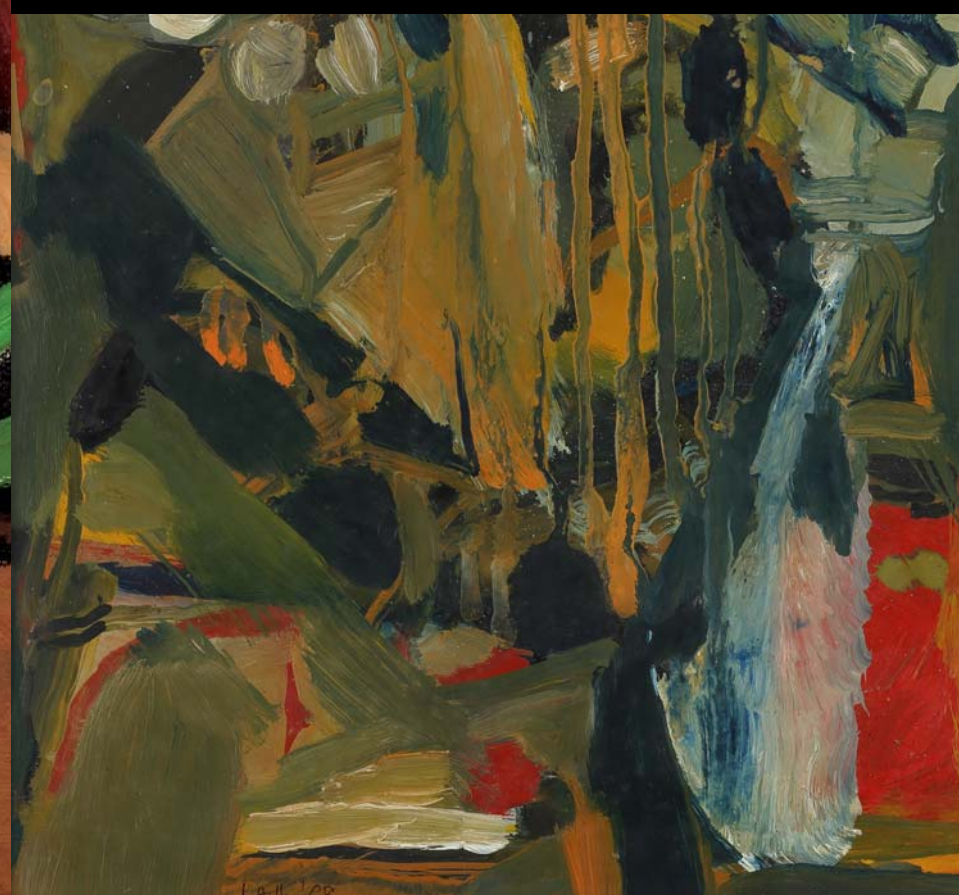
India Mumbai: Industry Manor, Ground and 3rd Floor, Appasaheb Marathe Marg, Prabhadevi, Mumbai 400025
New Delhi: The Claridges, 12 Dr. A P J Abdul Kalam Road, New Delhi 110011

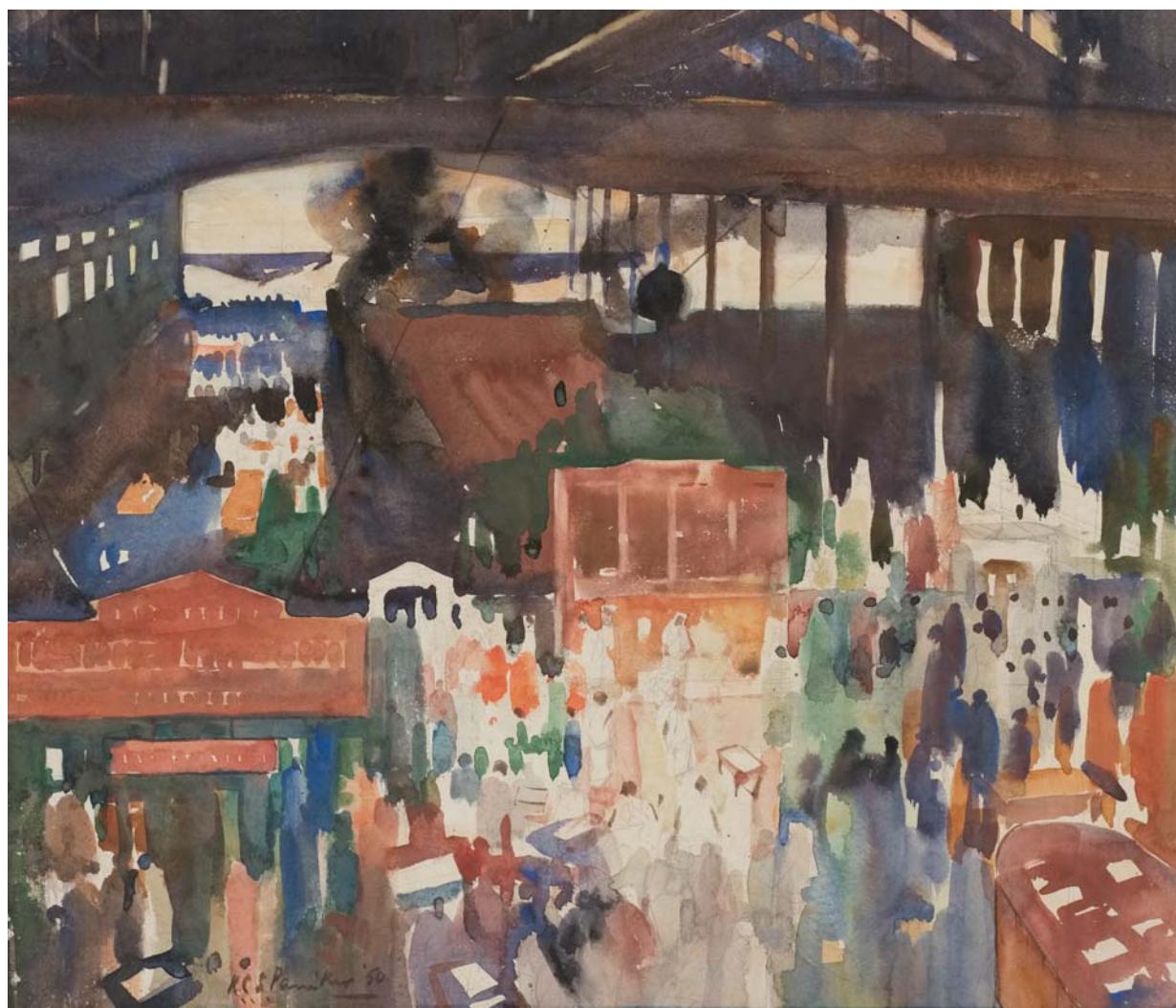
USA The Fuller Building, 595 Madison Avenue, Suite 900, New York, NY 10022

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



LOTS 1-33
Closing Time: Wednesday, 7 June 2017
7.30 pm (IST)
10 am (US Eastern Time)





❖ 1

K C S PANIKER (1911 - 1977)

Untitled

Signed and dated 'KCS Paniker 50' (lower left)

1950

Watercolour on paper

17 x 20 in (43 x 50.8 cm)

\$ 5,000 - 7,000

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

PROVENANCE:

Acquired, circa 1950

Thence by descent

Born in Coimbatore in 1911, K C S Paniker founded the Cholamandal Artists' Village in Chennai, and was responsible for placing South India on the map of Indian modernism. Paniker, whose career as an artist began late, when he was thirty, studied at the Madras School of Arts and Crafts under renowned sculptor D P Roy Choudhury. Travels in India and later Europe led him to a deep understanding of Indian and Western art, which informed his own distinct vision, which later in his career turned towards the metaphysical.

"Canals used to make me highly emotional. And my eyes used to, at such times, fill with tears." – K C S PANIKER

❖ 2

K C S PANIKER (1911 - 1977)

Untitled

Signed and dated 'Paniker 58' (lower left)

1958

Ink on paper

23.5 x 29.5 in (59.7 x 75 cm)

\$ 6,000 - 8,000

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

PROVENANCE:

Acquired, circa 1950

Thence by descent

Lots 1 and 2 are from 1950-51, an early phase of K C S Paniker's career. Four years during childhood in his native Kerala provided the subject matter for many of his paintings, which he painted from his early memories. The dappled light and robust colours of the tropical landscape are captured in the deft strokes of his watercolours. People inhabit the landscape with as much vibrancy as the land which roots them.

Paniker's work has been acquired by leading museums in India, including the National Gallery of Modern Art in New Delhi and the National Art Gallery in Chennai. His paintings are part of private collections in India and around the world.





a



b

3

GAGANENDRANATH TAGORE (1867 - 1938)

a) *Untitled*

Pencil on tissue paper
7 x 9.75 in (17.5 x 24.5 cm)

b) *Untitled*

Pencil on tissue paper
7 x 9.25 in (17.6 x 23.8 cm)

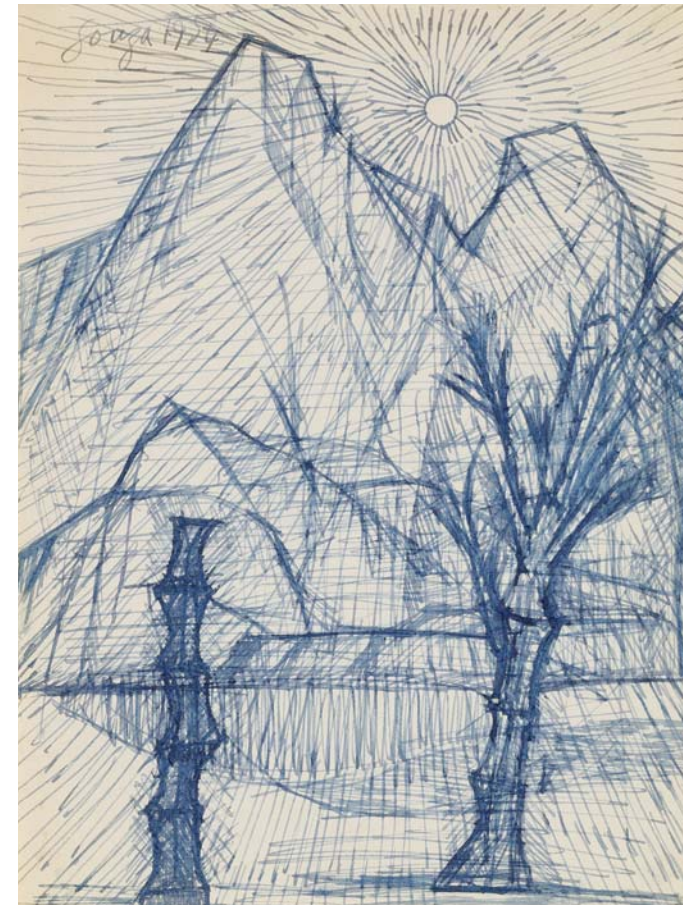
\$ 23,440 - 31,250
Rs 15,00,000 - 20,00,000

**NON-EXPORTABLE
NATIONAL ART TREASURE**

(Set of two)

PROVENANCE:

Acquired directly from the
artist's family, Kolkata



❖ 4

F N SOUZA (1924 - 2002)

Untitled (Mountainscape)

Signed and dated 'Souza 1954' (upper left)
1954

Pen on paper
10.5 x 8 in (26.6 x 20.4 cm)

\$ 2,500 - 3,500

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

PROVENANCE:

Formerly from the Family of Francis Newton Souza



PROPERTY OF A GENTLEMAN,
NEW DELHI

5

RAM KUMAR (b. 1924)

Untitled

Signed and dated 'Ram Kumar
1975' (on the reverse)

1975

Charcoal on paper pasted on
mountboard

15 x 19.75 in (37.8 x 50 cm)

\$ 6,250 - 7,815

Rs 4,00,000 - 5,00,000

PROVENANCE:

Acquired directly from the artist



In the early part of his career, like most of his peers, Raza painted in the realistic mode. He had moved to Bombay in 1943 to enrol at the Sir JJ School of Art, and the sights and sounds of the city inspired him. His watercolours from this decade were often scenes of the architecture of Bombay and other cities in India which he visited. The present lot is most likely, the tower of the Railway Hospital in Byculla, now known as the Bharat Ratna Dr. Babasaheb Ambedkar Memorial Hospital. Raza captures the details of the façade with accuracy. Mastery over light, colour and perspective is already evident.

PROPERTY OF A DISTINGUISHED GENTLEMAN, NEW DELHI

6

S H RAZA (1922 - 2016)

Untitled (Landscape)

Signed 'S.H.RAZA' (lower right)
Watercolour on paper pasted on board
20.75 x 14 in (53 x 35.7 cm)

\$ 18,750 - 28,125

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

PROVENANCE:

Christie's, New York, 20 March 2013, lot 16



The Railway Hospital building, initially conceptualised as Elphinstone College, 1870.

Source: Wikimedia Commons

7

S H RAZA (1922 - 2016)

Untitled

Signed and dated 'RAZA '68' (lower left)
1968

Oil on board
16 x 16 in (40.7 x 40.7 cm)

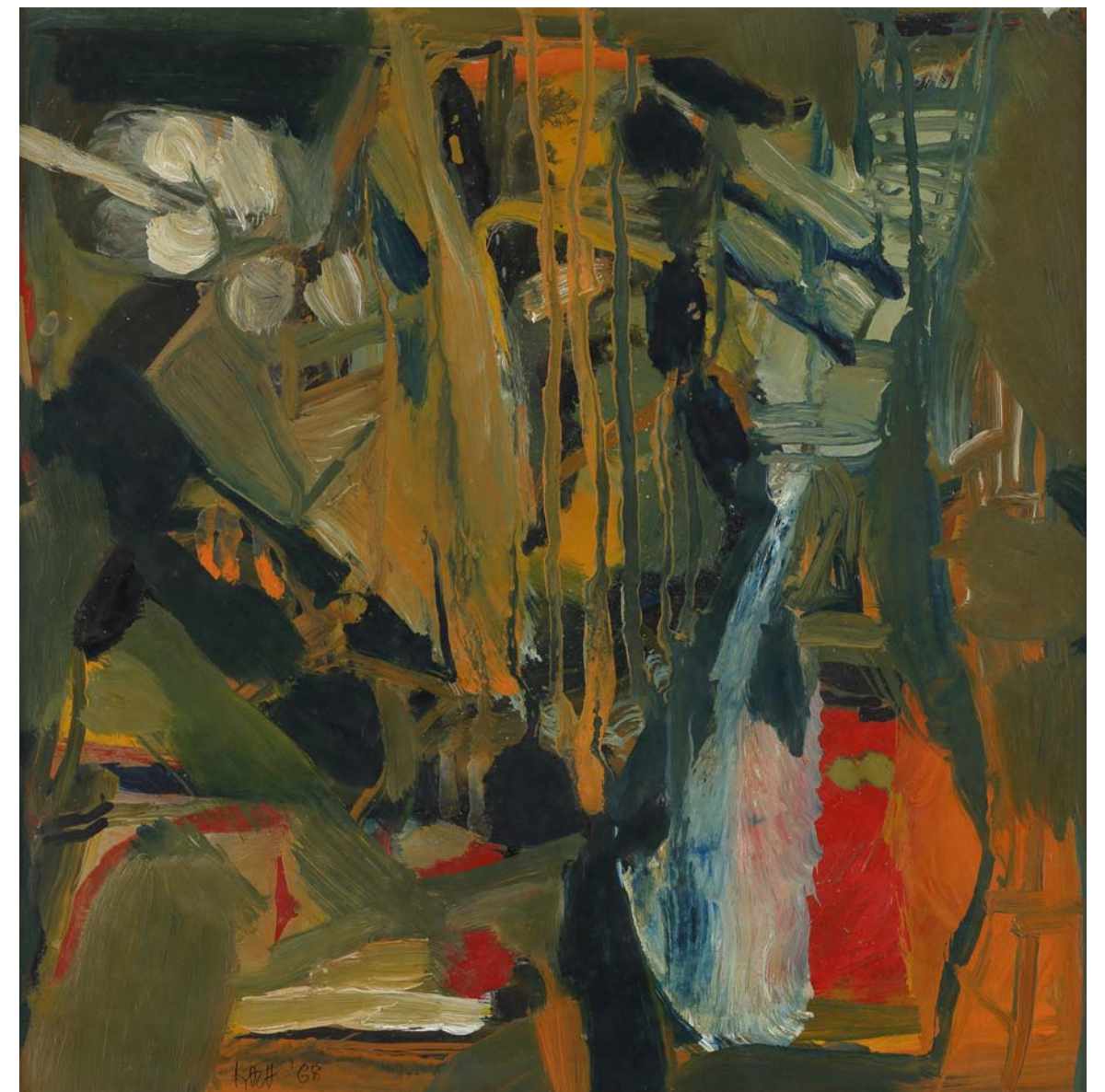
\$ 28,125 - 34,375

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

PROVENANCE:

Acquired from Vadehra Art Gallery, New Delhi
Collection of a Prominent Lawyer, New Delhi
Private Collection, New Delhi

During the 1960s, Raza's frequent visits to India from his home in France, led him to rediscover the landscapes of his childhood spent in the forests of Madhya Pradesh. The tropical colours of his homeland erupted on his canvas in furious, gestural strokes as seen in the present lot. "Many works of this phase... could be seen to be depicting seasons at one level and, at another, exploring the emotive meaning, the unsuspected sensuousness nature invariably evokes. They are emotional essays in colour. There was passionate fury and restless reaching out to catch the essence of experiences." (Ashok Vajpeyi ed., *A Life in Art: S H Raza*, New Delhi: Art Alive Gallery, 2007, p. 78)



RAM KUMAR (b. 1924)

Untitled

Signed and dated 'Ram Kumar 1961' (on the reverse)
1961

Oil on canvas
13.25 x 25 in (33.8 x 63.5 cm)

\$ 45,000 - 55,000

Rs 28,80,000 - 35,20,000

PROVENANCE:

Acquired directly from the artist

Ram Kumar went through several phases during his career, on his journey from the figurative to the abstract. From playing an important role in the drama of his paintings in the 1950s, the figure was to be completely eliminated from his works in the following decade, when he turned to landscapes which were to become bearers of the emotive in his art. In 1960, a trip to Varanasi, the city of death and rebirth, supplied Kumar with a new exposure to human suffering that lay at the intersection of faith and torment. With this new turn, he sought to liberate reality from its human context. His early Benares works negotiate the built cityscape and the landscape with the occasional, but increasingly abstract depictions of built forms and the river. "Yet the greyish mist that enveloped the temple city apparently snaked its way into the landscape as well. It was as if the artist could not yet throw off its oppressive weight. The process had to be gradual. He would also continue to toggle between expressionism and abstraction, just as he would oscillate between the city and the landscape." (Meera Menezes, *Ram Kumar: Traversing the Landscapes of the Mind*, Mumbai: Saffronart, 2016, p.12)

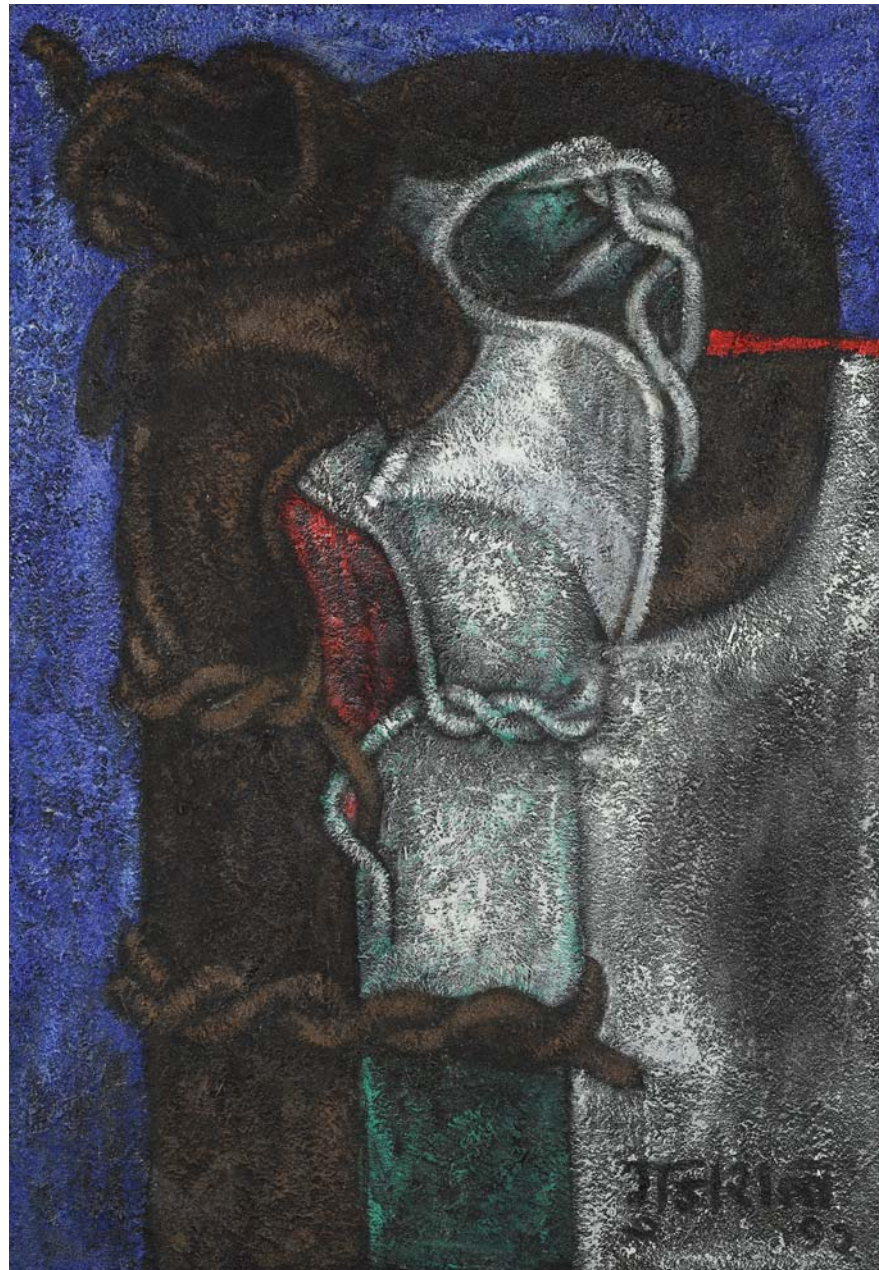
The present lot, painted in 1961, is one of Kumar's earliest Benares paintings, a subject which has become a defining theme in his oeuvre. Domes, spires and homes are still visible in the predominantly brown composition with the occasional patch of blue river. Richard Bartholomew says of this period, "The years from 1960-64 comprised a predominantly grey period, the sternest and the most austere in his career. Using the encaustic process Ram even delved into shades of black. Greys derived from



blues and browns set off the facets of the textures, the drifts, the engulfed landforms, the isthmus shapes and the general theme of the fecund but desolate landscape." (Richard Bartholomew, "The Abstract Principle in the Paintings of Ram Kumar," Rati Bartholomew and Pablo Bartholomew eds., *The Art Critic*, Noida: BART, 2012, p. 539)

This sense of desolation is clearly visible in the present lot, with its thick, muddy, impasto. "The dextrous use of colour conveys the feeling of a dark and dank city swaddled in river mists and smoke. This Benares as Kumar paints it is no city of joy, this is a city of the dead and the dying." (Menezes, pp. 11-12) It is a vision that is unique and quintessentially Kumar's.

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



9
SATISH GUJRAL (b. 1925)

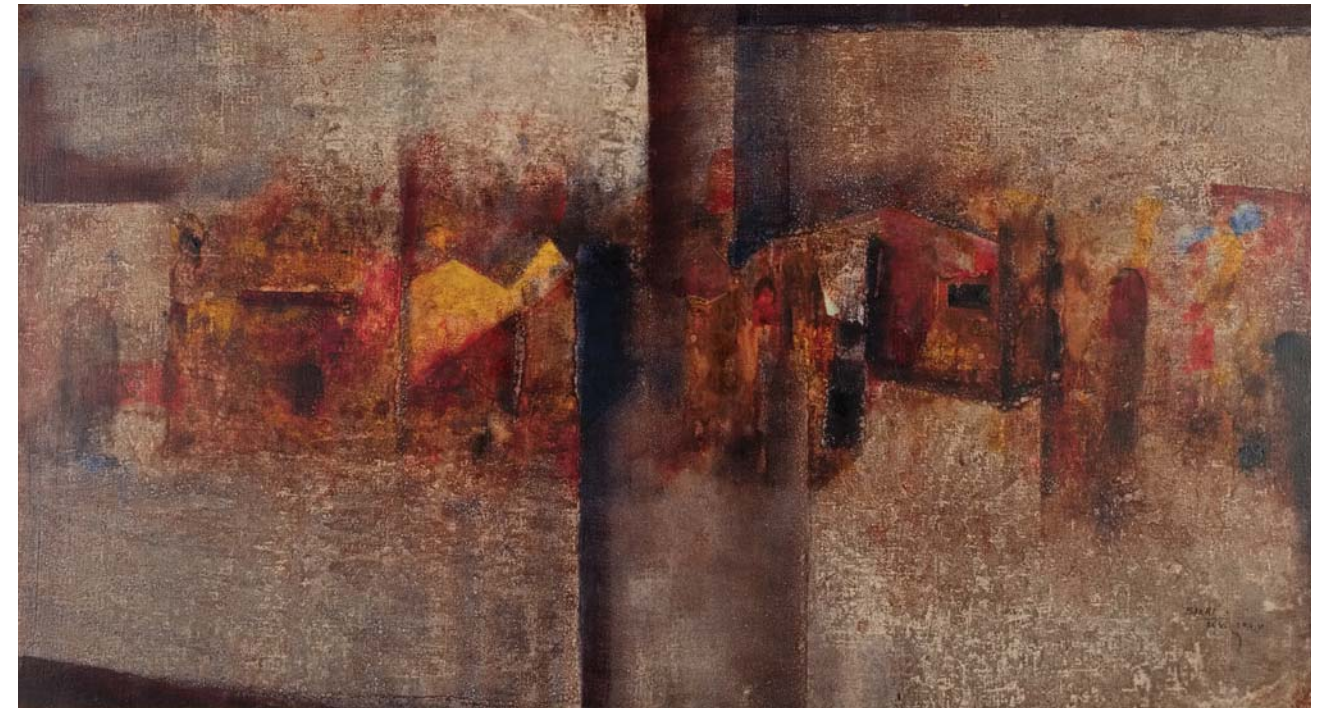
Untitled
 Signed in Devnagari and dated '92' (lower right)
 1992
 Mixed media on canvas
 48 x 33 in (121.8 x 83.9 cm)

\$ 23,440 - 31,250
Rs 15,00,000 - 20,00,000

PROVENANCE:
 Christie's, South Kensington, 10
 June 2010, lot 221

PUBLISHED:
Contemporary Indian Art:
Glenbarra Art Museum Collection,
 Himeji: Glenbarra Art Museum,
 1993, p. 38 (illustrated)

A consummate draughtsman, painter, sculptor, architect and writer, Satish Gujral's artistic career has spanned more than six decades and several media and genres. The present lot, painted in 1992, is similar to some works from the same year which focussed on Christian themes and religious iconography. The textured grainy canvas and the dark palette were characteristic of his paintings from this period, as were the abstract contouring forms, which were evident in his burnt wood sculptures as well.



❖ 10
SADANAND BAKRE (1920 - 2007)

Untitled
 Signed 'BAKRE' and signed and dated in Devnagari (lower right);
 inscribed 'S. K. BAKRE / 11 ST. HELENS GDNS / LONDON, W, 10'
 and signed and dated again in Devnagari (on the reverse)
 1967
 Oil on canvas
 21.25 x 39.25 in (54 x 100 cm)

\$ 6,000 - 8,000
Rs 3,84,000 - 5,12,000

PROVENANCE:
 Private Collection, Detroit



PROPERTY FROM A PROMINENT
 PRIVATE COLLECTION, MUMBAI

11
RABIN MONDAL (b. 1932)

Untitled
 Signed and dated 'Rabin August'79'
 (lower left)
 1979
 Mixed media on paper
 14.5 x 21.5 in (37 x 54.7 cm)

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

PROVENANCE:
 Acquired from Art Heritage, New Delhi

PROPERTY FROM A PROMINENT PRIVATE COLLECTION,
MUMBAI

12

AKBAR PADAMSEE (b. 1928)

Landscape

1965

Oil on canvas

32.75 x 32.75 in (82.9 x 82.9 cm)

\$ 156,250 - 234,375

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

PROVENANCE:

Acquired from Art Heritage, New Delhi

EXHIBITED:

Retrospective Show, presented by New Delhi: Art Heritage at
Mumbai: Jehangir Art Gallery, 12-20 January 1980

PUBLISHED:

Bhanumati Padamsee and Annapurna Garimella eds., *Akbar
Padamsee: Work in Language*, Mumbai: Marg Publications
and Pundole Art Gallery, 2010, p. 208, 353 (illustrated)



Kali Pundole with the present lot at Jehangir Art Gallery, Mumbai in 1980
Reproduced from Padamsee and Garimella eds., p. 353

Similar landscapes from the 1960s



Delta, 1963
Saffronart, New Delhi, 2015, lot 48
Sold at INR 3 crores (USD 461,538)



Landscape, 1967
Reproduced from Padamsee and Garimella
eds., p. 210

Akbar Padamsee's travels through India, Europe and North America during the 1950s and early 1960s prompted him to explore landscape painting as he encountered diverse terrains. Transcending notions of time and space, these landscapes became the central focus of his artistic practice during this decade. "Rather than an intent to describe the natural world per se, the artist's object was the total conceptual and metaphysical ken of his visual environment, with his paintings impressing an immediate perceptual experience that relied on expression and sensation rather than realist recognition." (Beth Citron, "Akbar Padamsee's Artistic Landscape of the '60s", Bhanumati Padamsee and Annapurna Garimella eds., *Akbar Padamsee: Work in Language*, Mumbai: Marg Publications and Pundole Art Gallery, 2010, p. 195)

The landscapes from 1965 in particular were significantly dark, reduced to their essentials and stripped of any details evident in previous works. The muted colours and brushstrokes create an "expansive sense of great open, uninhabitable ground" in which the seen landscape is redefined as an experienced abstraction. In the present lot, a small vestige of recognisable architecture remains in the building-like form nestled in mid-field. Writing of the present lot, Citron states: "*Landscape* beams an impossibly angled light source across a consciously vast and desolate terrain, interrupted only by the presence of a single vacant house and mirrored by the polar, darkened sky above... by formally pulling back and presenting angular, broad panoramas of unpopulated land, Padamsee draws the viewer's attention to the rhetorical emptiness of these landscapes..." (Padamsee and Garimella eds., pp. 206, 208)

"The landscape has no boundaries..." – AKBAR PADAMSEE



PROPERTY FROM A PROMINENT PRIVATE COLLECTION, MUMBAI

13

AKBAR PADAMSEE (b. 1928)

Untitled

Signed and dated 'PADAMSEE 85' (upper right - near the rim)
1985

Bronze

Height: 17 in (43.2 cm)

Width: 6.5 in (16.2 cm)

Depth: 9.75 in (24.8 cm)

\$ 31,250 - 46,875

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

First from a limited edition of two

PROVENANCE:

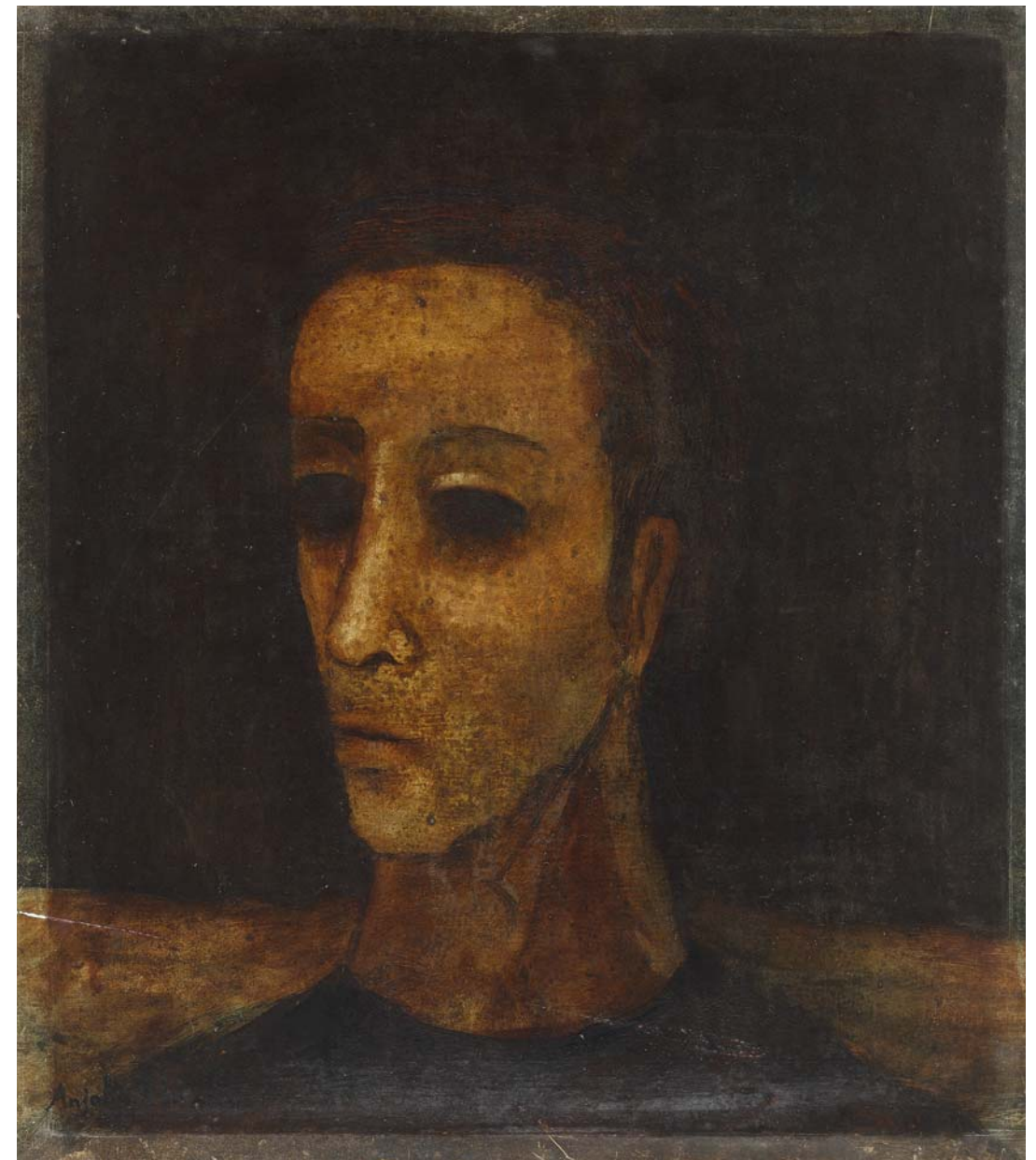
Acquired from Art Heritage, New Delhi



Akbar Padamsee, a deeply intellectual artist, has addressed his concerns with the metaphysical definitions of form and space through his paintings, drawings, photography, film-making and sculpture. In the 1950s, he made masks in beaten metal, and in 1984-85 he worked on a group of free standing bronze masks and heads, which were cast in a foundry in Mumbai. In an interview when these sculptures were exhibited in Delhi and Mumbai, he stated, "Sculpting and form, it is difficult to distance oneself... The head frees one of that. There is an experimental quality about these." (Artist quoted in Laxmi Lal, "I Need To Be In A State Of Grace," *The Times of India*, 11 May 1986) This experiment seems to have lasted for only a brief period of time, and 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.

Poignancy and isolation mark the frozen silence of the singular face, as seen in the present lot, and yet there seems to be a whole range of emotions on display. "Apart from their startling, sinister beauty... his sculptures have a striking power of penetration and hold the possibility of visualizing a tangible object which defies identification as the surrealistic subconscious is dredged... Enigmatic as they are, each viewing results not in familiarity but in fresh discoveries." (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.171) Padamsee'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." (Ganguly, p. 167)

"Love and fear have faces, they have eyes and mouth." – AKBAR PADAMSEE



PROPERTY FROM A PROMINENT PRIVATE COLLECTION, MUMBAI

14

ANJOLIE ELA MENON (b. 1940)

Untitled

Signed 'Anjolie Ela' (lower left)

Oil on masonite

16.5 x 14.5 in (42 x 36.8 cm)

\$ 23,440 - 31,250

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

PROVENANCE:

Acquired from Art Heritage, New Delhi

PORTRAIT OF AN UMBRELLA

*It lies folded, the umbrella.
Its crumpled black robe slumbers quietly.
Its few metal ribs may not correspond
To its ageless shadow –
Though a thin wooden stem tried to uphold
The burden,
Burden of burning streaks of light
Piercing drops of water.
Careless winds collide in mid-air
Shooting down arrows.
The ribs tremble;
The black spreads like spilled ink on blotting paper.
Images of human voices emerge in black spaces,
The voice of squatted toes, twisted, shrunken
And withdrawn.
The umbrella lies in its folds.
Men, women come, sit around
The umbrella—then slowly turn away.*

– M F HUSAIN

❖ 15

M F HUSAIN (1913 - 2011)

Untitled

Signed 'Husain' and signed in Devnagari (on the reverse)

Acrylic on canvas

33.25 x 33.25 in (84.5 x 84.5 cm)

\$ 65,000 - 85,000

Rs 41,60,000 - 54,40,000

PROVENANCE:

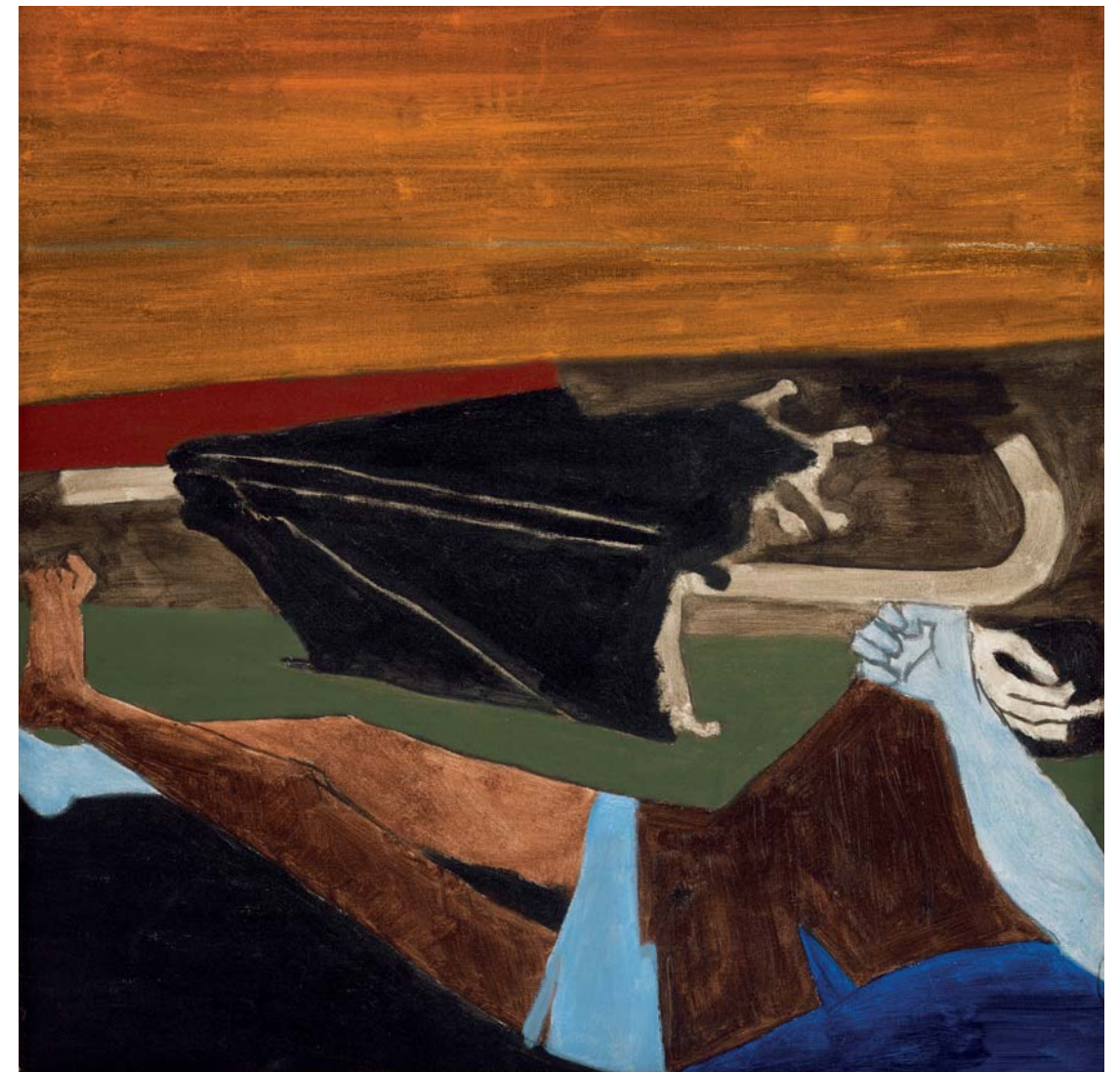
Formerly in the Chester and Davida Herwitz Collection

Sotheby's, New York, 3 April 1996, lot 69

Private Collection, USA

Husain's early work had a marked tendency towards symbolisation, seen here in the motif of the umbrella. He often juxtaposed objects, creating a multi-layered narrative, in which everyday objects became vehicles for stories.

"In order to address the common people he paints umbrellas rather than painting people directly in the manner of social realism... the lives of ordinary people are evoked through the poetic portrayal of an object—the umbrella—which is their metaphor. It, like them, is common and close to hand yet equally unnoticed and unportrayed. Husain brings these people to life through that symbol: "the umbrella is the centrepiece, the multitude, yet each person alone." (Dr. Daniel Herwitz ed., *Husain*, Mumbai: Tata Steel Publications, 1988, p. 28)





❖ 16
M F HUSAIN (1913 - 2011)
Montu
 Signed 'Husain' and signed in Devnagari (lower right) and inscribed 'MONTU' (lower left)
 Watercolour and pencil on paper
 10.75 x 13.25 in (27 x 33.5 cm)

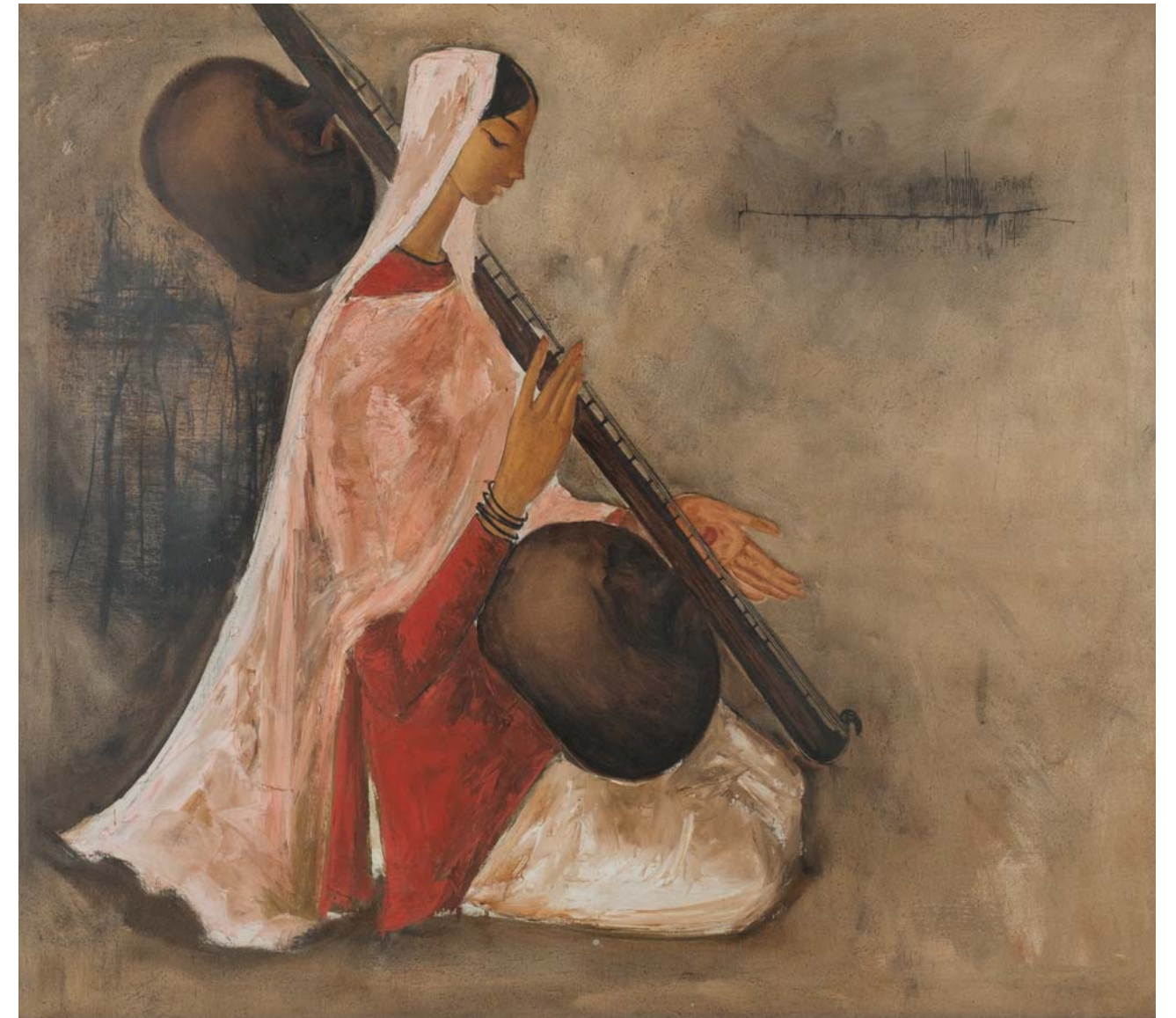
\$ 7,000 - 9,000
Rs 4,48,000 - 5,76,000

PROVENANCE:
 Formerly in the Chester and Davida Herwitz Collection
 Sotheby's, New York, 3 April 1996, lot 157
 Private Collection, USA



PROPERTY OF A DISTINGUISHED LADY, MUMBAI
 17
MANJIT BAWA (1941 - 2008)
Untitled
 Signed and dated 'Manjit Bawa 98' (lower right)
 1998
 Charcoal on paper
 29.25 x 22 in (74.3 x 55.7 cm)

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



❖ 18
B PRABHA (1933 - 2001)
Untitled
 Signed and dated 'B. Prabha 13th August, 1964' (upper right)
 1964
 Oil on canvas
 38.25 x 43 in (97 x 109.5 cm)

\$ 15,000 - 18,000
Rs 9,60,000 - 11,52,000

PROVENANCE:
 Acquired in India, circa 1960
 Private Collection, Florida
 Private Collection, Northeast USA



a



b

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, UK

❖ 19

GANESH PYNE (1937 - 2013)

a) *Baul*

Signed and dated in Bengali (lower left) and bearing a label with the title, signed and dated in Bengali by the artist on the hardboard (on the reverse)

2005
Watercolour and pastel on paper
12 x 9 in (30.5 x 22.9 cm)

b) *Young Baul*

Signed and dated in Bengali (lower left) and bearing a label with the title, signed and dated in Bengali by the artist on the hardboard (on the reverse)

2005
Watercolour and pastel on paper
12 x 9 in (30.5 x 22.9 cm)

\$ 10,000 - 12,000

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

(Set of two)

PROVENANCE:

Acquired from Galerie 88, Kolkata



❖ 20

A A RAIBA (1922 - 2016)

Music and Dance

Signed 'A.A. Raiba' (centre left) and inscribed 'MUSIC AND DANCE / BY / A.A. RAIBA' (on the reverse)

Gouache on cloth laid on card
10.5 x 11.25 in (26.5 x 28.8 cm)

\$ 3,000 - 5,000

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

PROVENANCE:

Formerly from a Family Collection, Hawaii

Krishen Khanna is among the few Indian modernists who focussed on the figure, when many gravitated towards the non-representational. Khanna's earliest *bandwallas* were painted in the 1970s, when he explored the consequences of war and victimisation, and marginalised figures became his main preoccupation. "As an artist, Krishen's own response to the marginal figure was already manifest in his paintings of refugees in the 1950s. His paintings of *bandwallas* build up a broad narrative around these figures, one that draws from mixed social references." (Krishen Khanna, Gayatri Sinha et al., *Krishen Khanna: Images in My Time*, Aldershot: Lund Humphries, 2006, pp. 29, 31) The figures in the present lot are caught in a break during music-making. Their expressions are barely discernible, but the overall mood is pensive. They are blurry, almost blending into the background, a statement on their status in society, but as the subjects of Khanna's painting, they gain dignity.



❖ 21

KRISHEN KHANNA (b. 1925)

Untitled

Signed and dated 'KKhanna 71' (on the reverse)
1971

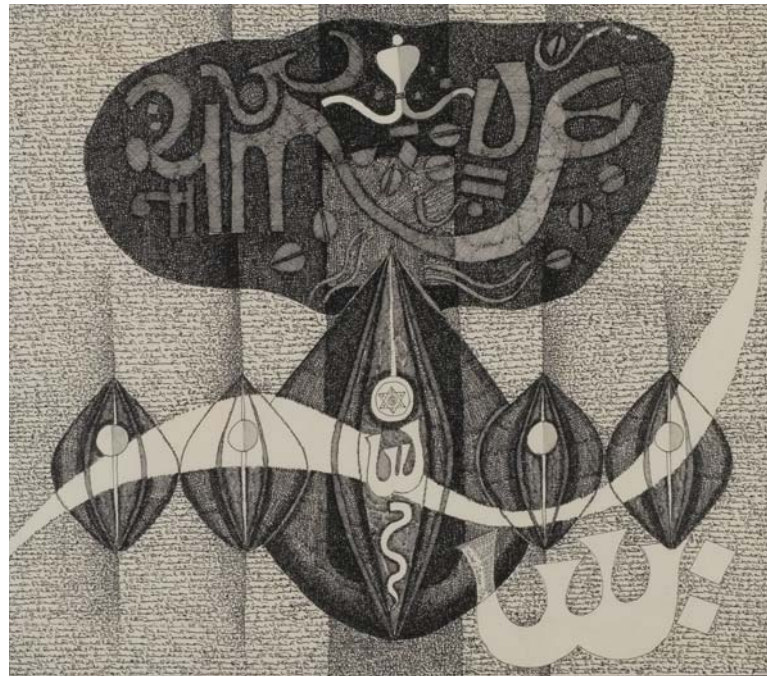
Oil on canvas
49.5 x 35.5 in (125.7 x 90.2 cm)

\$ 30,000 - 50,000

Rs 19,20,000 - 32,00,000

PROVENANCE:

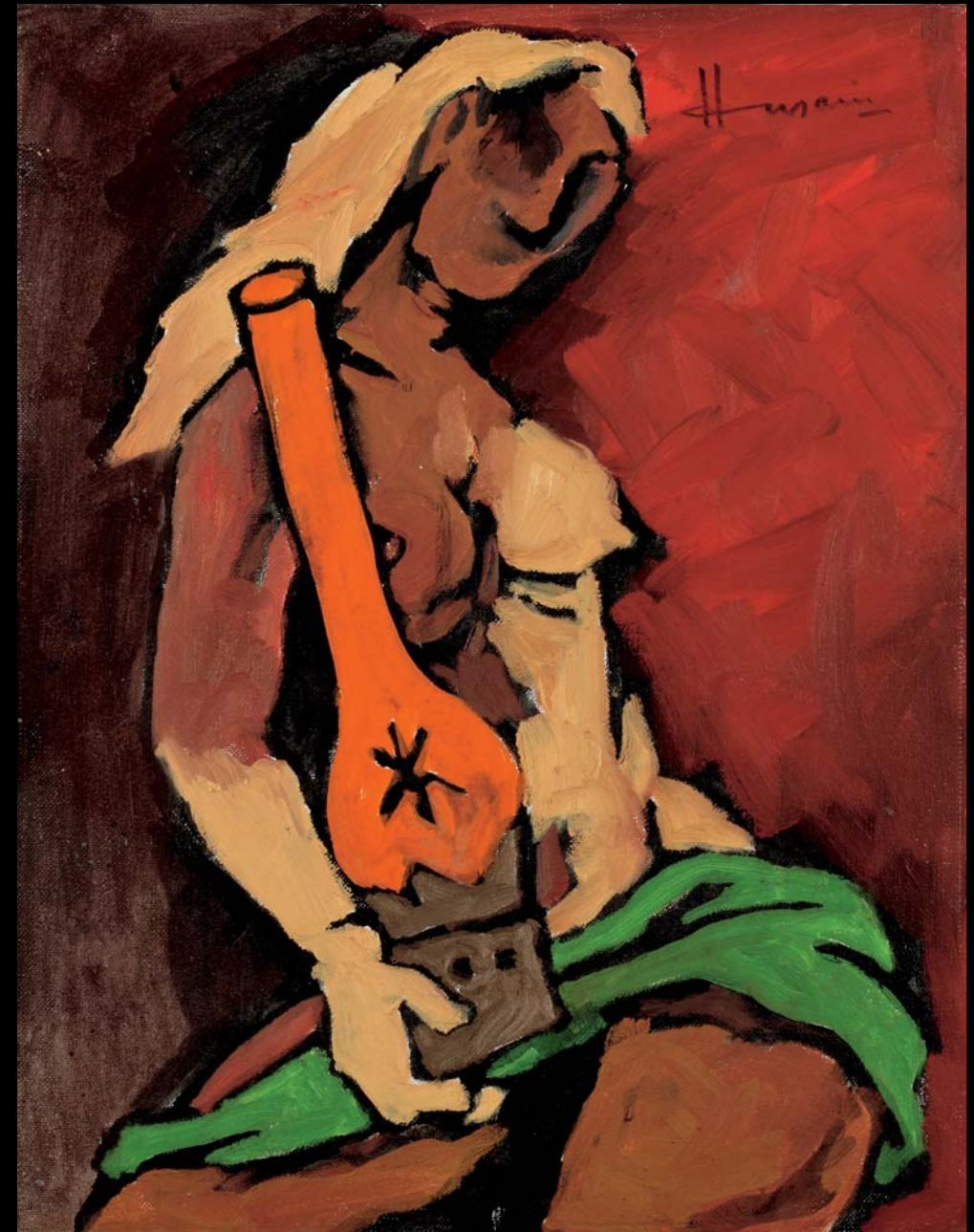
Acquired in Mumbai, circa 1970
Private East Coast Collection



❖ 22
J SULTAN ALI (1920 - 1990)
Untitled
 Signed and dated 'Sultan Ali 80' and
 signed in Devnagari (lower right)
 1980
 Pen and pencil on paper
 13.25 x 15.25 in (33.8 x 38.5 cm)
\$ 1,500 - 2,500
Rs 96,000 - 1,60,000



❖ 23
B VITHAL (1934 - 1992)
Untitled
 Signed 'B. Vithal' (lower left)
 Oil on canvas
 29 x 23 in (73.5 x 58.5 cm)
\$ 2,000 - 3,000
Rs 1,28,000 - 1,92,000



24
M F HUSAIN (1913 - 2011)
Untitled
 Signed 'Husain' (upper right)
 Oil on canvas board
 17.5 x 13.5 in (44.3 x 34 cm)
\$ 31,250 - 46,875
Rs 20,00,000 - 30,00,000

PROVENANCE:
 Saffronart, 10-11 March 2010, lot 82



❖ 25
F N SOUZA (1924 - 2002)
Untitled (Standing Nude)
 Signed and dated 'Souza 64' (upper right); bearing Grosvenor Gallery label (on the reverse)
 1964
 Ink on paper
 21.5 x 16 in (54.5 x 40.5 cm)
\$ 3,000 - 5,000
Rs 1,92,000 - 3,20,000

PROVENANCE:
 Grosvenor Gallery, London
 Acquired from the above by Dr. A Sladen
 Christie's, New York, 23 March 2010, lot 4



❖ 26
F N SOUZA (1924 - 2002)
Untitled (Seated Nude)
 Signed and dated 'Souza 62' (upper left); bearing Grosvenor Gallery label (on the reverse)
 1962
 Oil on magazine paper
 8 x 5.5 in (20.5 x 14 cm)
\$ 4,000 - 6,000
Rs 2,56,000 - 3,84,000

EXHIBITED:
 F. N. Souza, New York: Saffronart & Grosvenor Gallery, 2008

PUBLISHED:
 F. N. Souza, New York: Saffronart & Grosvenor Gallery, 2008, p. 59 (illustrated)



❖ 27
SAKTI BURMAN (b. 1935)
Le Petit Chaperon Rouge
 Signed 'Sakti Burman' (lower right)
 Oil on canvas
 30.5 x 38.5 in (77.5 x 98 cm)
\$ 25,000 - 35,000
Rs 16,00,000 - 22,40,000

PROVENANCE:
 Acquired from Mark King Gallery, New York, 1973
 Private New Jersey Collection



Letter from the current owner to Burman enquiring about the present lot



Burman's response providing the title and dating the painting to the period between 1966 and 1969



❖ 28

BADRI NARAYAN (1929 - 2013)

Untitled

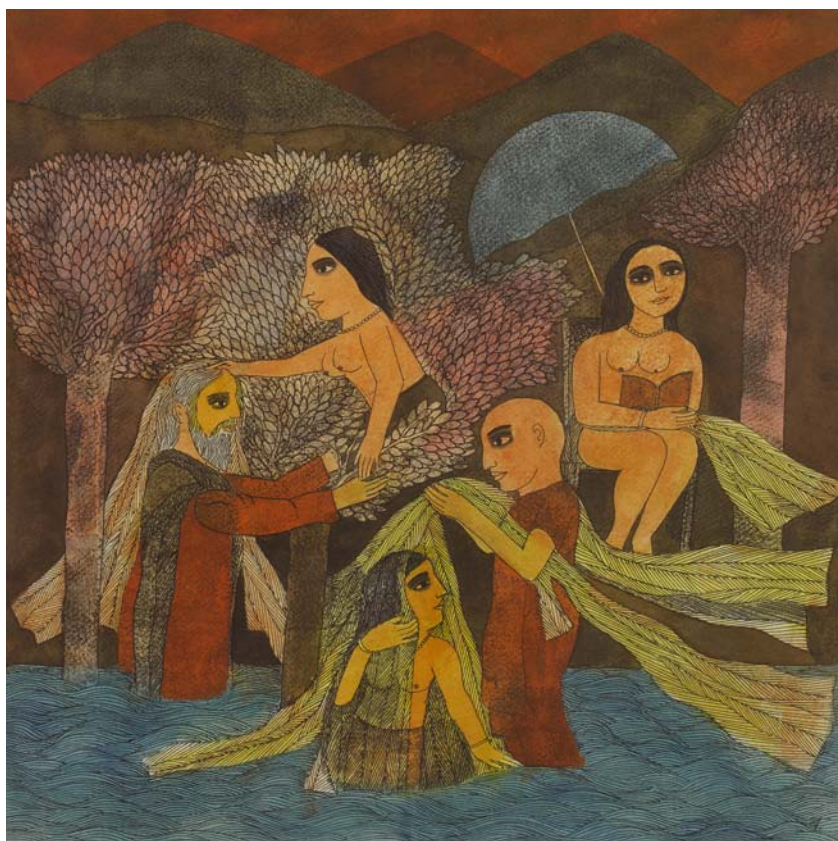
Signed in Devnagari (lower right)
Watercolour, pastel, pen and ink on paper
14.5 x 10.5 in (36.8 x 26.4 cm)

\$ 3,000 - 5,000

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

PROVENANCE:

Acquired from Pundole Art Gallery, Mumbai, 1995



PROPERTY OF A GENTLEMAN,
LONDON

❖ 29

BADRI NARAYAN (1929 -

2013)

Untitled

Initialed in Devnagari (lower right)
Watercolour and ink on paper
21 x 21 in (53.3 x 53.3 cm)

\$ 8,000 - 10,000

Rs 5,12,000 - 6,40,000

PROVENANCE:

Acquired from Pundole Art Gallery,
Mumbai, 1995



PROPERTY OF A GENTLEMAN, LONDON

❖ 30

LALU PRASAD SHAW (b. 1937)

Untitled

Signed and dated in Bengali (lower right)
1994

Acrylic on paper
12.5 x 10.25 in (31.8 x 26 cm)

\$ 5,000 - 6,000

Rs 3,20,000 - 3,84,000

PROVENANCE:

CIMA Gallery, Kolkata

"My prints and painting reflects the same penchant for experimentation with form and space, image and ground relationship, harmony and balance... I did not want to add a literary meaning to my works always. I just wanted to create an image."

– LALU PRASAD SHAW



PROPERTY OF A GENTLEMAN, LONDON

❖ 31

LALU PRASAD SHAW (b. 1937)

Untitled

Signed and dated in Bengali (lower right)
1995

Acrylic on paper
17.25 x 11.5 in (43.8 x 29.2 cm)

\$ 6,000 - 8,000

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

PROVENANCE:

CIMA Gallery, Kolkata



"People for me are an increasingly sophisticated and alluring proposition when I look for a subject." – JOGEN CHOWDHURY

❖ 32

JOGEN CHOWDHURY (b. 1939)

Untitled

Initialed, dated and inscribed in Bengali (lower right)
1982

Watercolour and coloured pencil on paper
9.5 x 9.75 in (24 x 25 cm)

\$ 4,000 - 6,000

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

PROVENANCE:

Formerly in the Chester and Davida Herwitz Collection
Sotheby's, New York, 3 April 1996, lot 117
Private Collection, USA

EXHIBITED:

*Flame of Many Colors: Contemporary Indian Painting
from the Chester and Davida Herwitz Collection Part II,*
Worcester: Worcester Art Museum, 1986



❖ 33

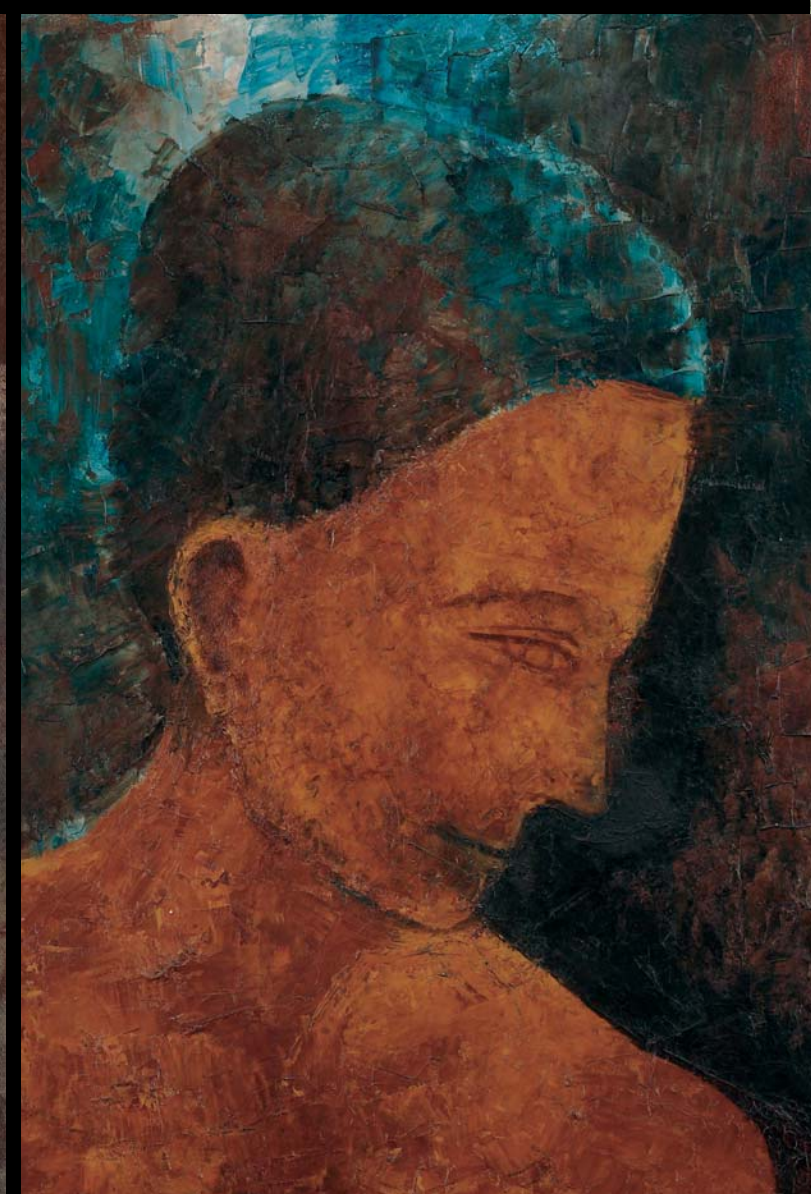
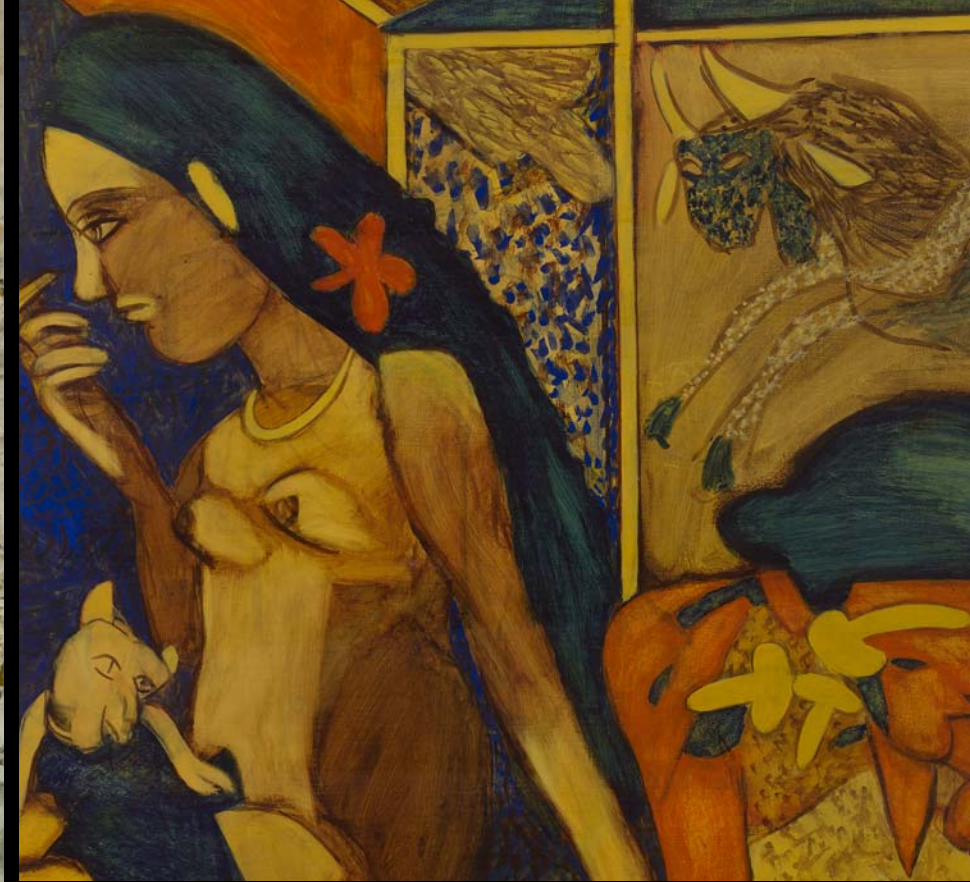
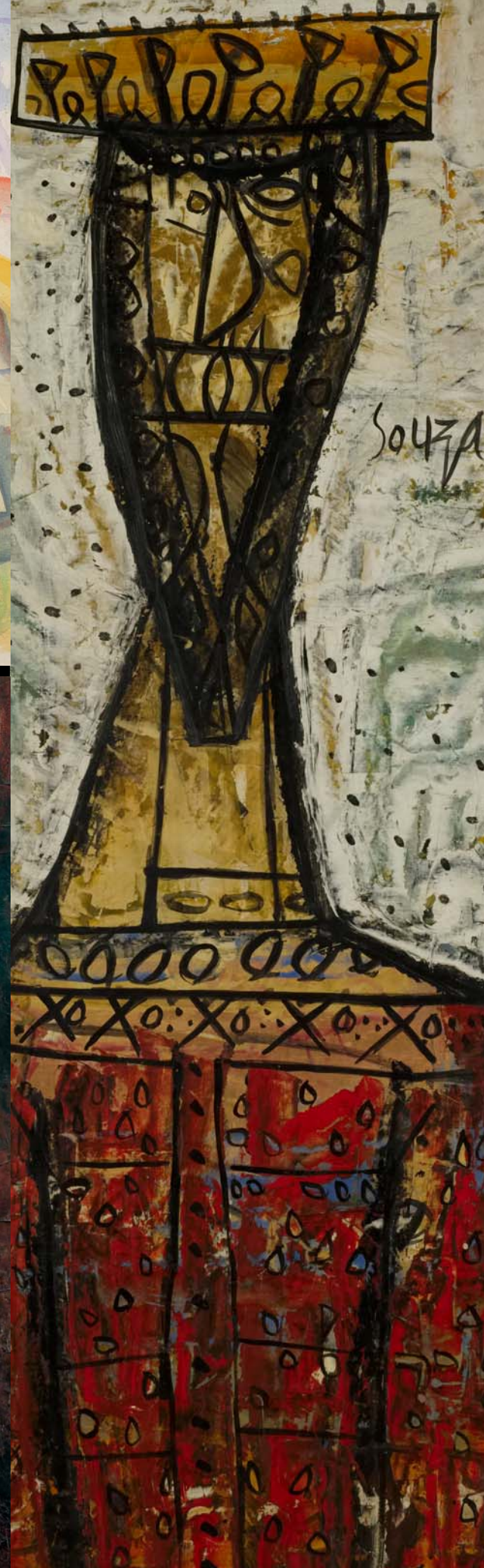
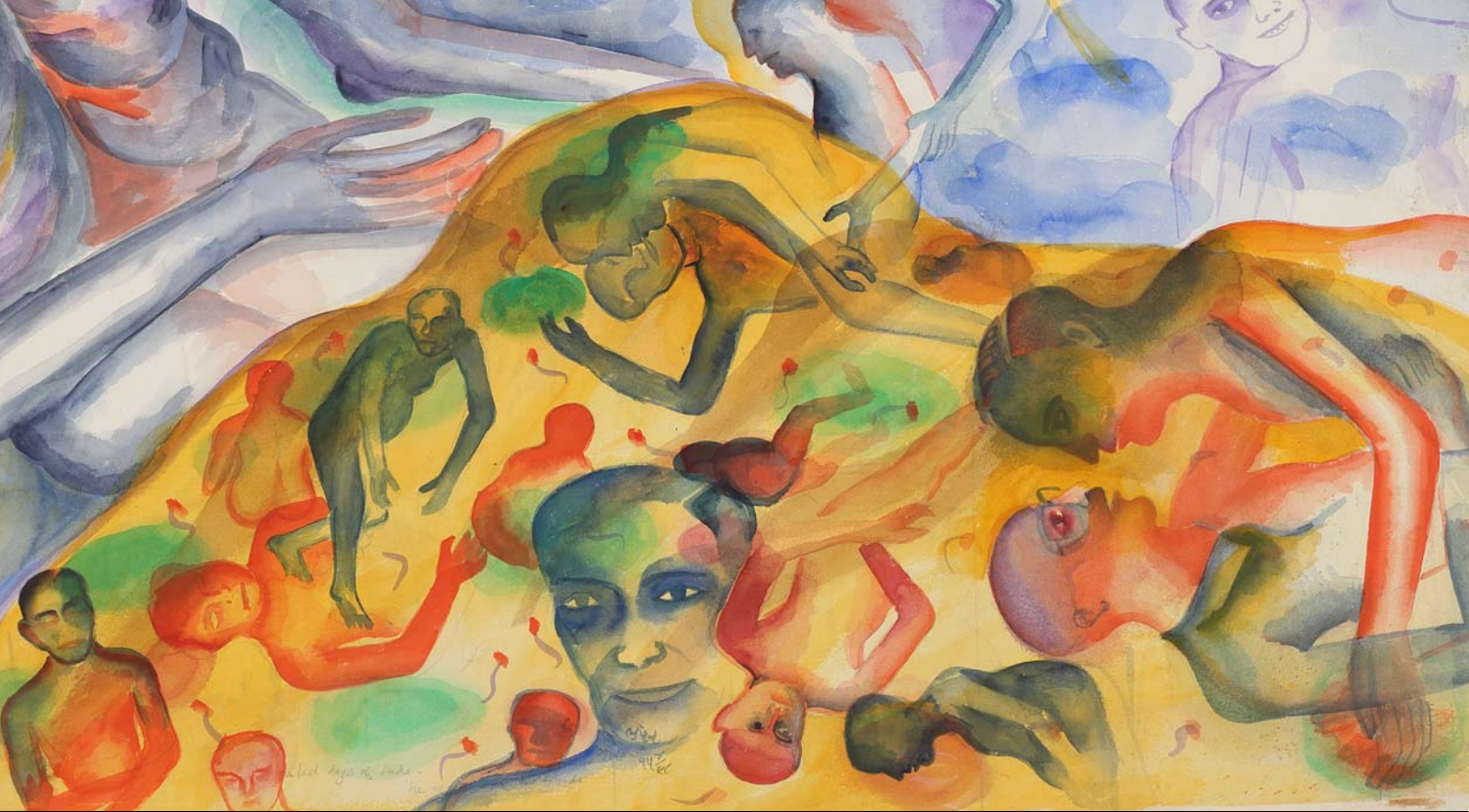
JOGEN CHOWDHURY (b. 1939)

Untitled

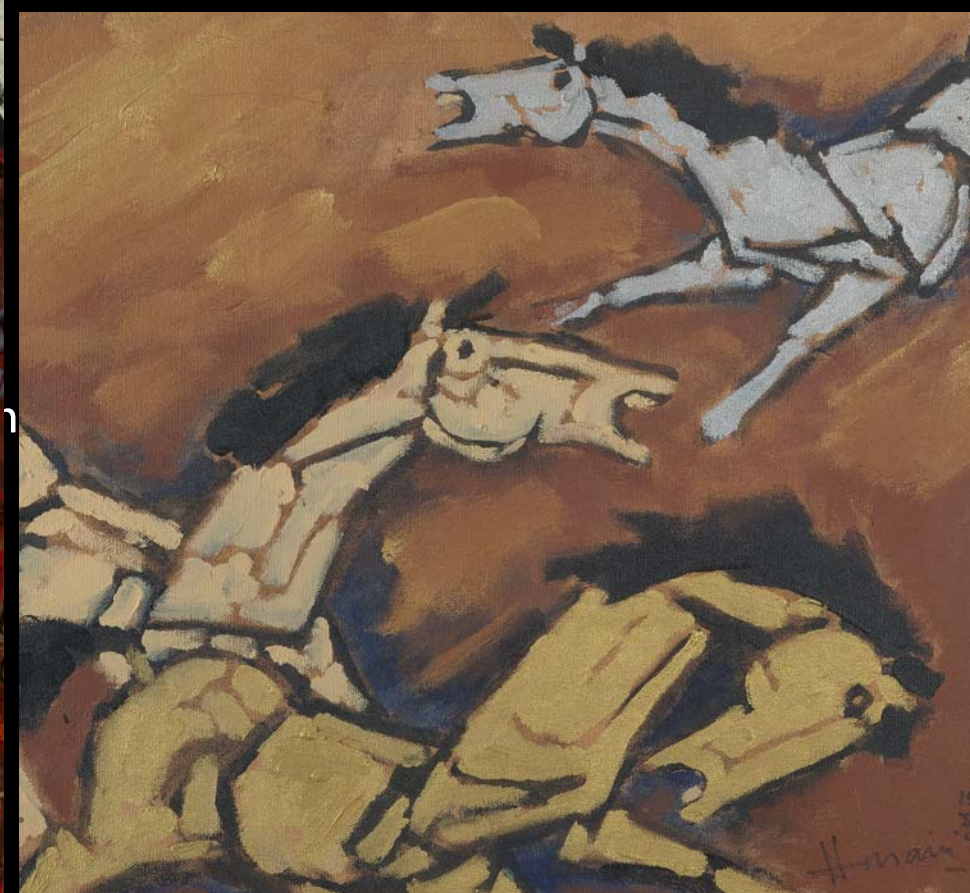
Pastel, marker, pen and ink on paper pasted on board
9 x 7.5 in (22.9 x 18.8 cm)

\$ 9,000 - 12,000

Rs 5,76,000 - 7,68,000



LOTS 34-63
Closing Time: Wednesday, 7 June 2017
7.45 pm (IST)
10.15 am (US Eastern Time)





a



b

34

**GAGANENDRANATH
TAGORE** (1867 - 1938)

a) *Untitled*

Pencil on tissue paper
7 x 9 in (17.6 x 22.6 cm)

b) *Untitled*

Pencil on tissue paper
9.25 x 6.75 in (23.3 x 17.6 cm)

\$ 23,440 - 31,250

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

**NON-EXPORTABLE
NATIONAL ART TREASURE**

(Set of two)

PROVENANCE:

Acquired directly from the artist's family, Kolkata

In the mid-1980s, V S Gaitonde's artistic practice changed drastically because of an accident that caused him to take a nearly eight year hiatus from painting on canvas. Gaitonde turned his attention to smaller format works on paper, as seen in the present lot. "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, and encounters the artist who has complete control over cadence, tonality and scale. Here form meets nonform, presence meets absence, and movement meets stillness. These works unveil Gaitonde's understanding of the silences of Zen as well as the dynamics of Tantra." (Sandhini Poddar, *V S Gaitonde: Painting as Process, Painting as Life*, New York: The Solomon R Guggenheim Museum, 2014, p. 31)

Gaitonde's deep interest in Zen philosophy and the teachings of J Krishnamurthy were part of a continuing quest. "For Gaitonde, painting was not just what manifested itself on the canvas, but it was also 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)



PROPERTY OF A DISTINGUISHED GENTLEMAN, MUMBAI

35

V S GAITONDE (1924 - 2001)

Untitled

Signed and dated in Devnagari (lower right)

1985

Ink on paper
10.5 x 7.75 in (26.5 x 19.5 cm)

\$ 28,125 - 34,375

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

PROVENANCE:

Sakshi Gallery, Mumbai



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, UK

❖ 36

GANESH PYNE (1937 - 2013)

Untitled

Signed and dated in Bengali (upper right)

1956

Watercolour on paper

13.25 x 12.5 in (33.5 x 32 cm)

\$ 12,000 - 15,000

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

PROVENANCE:

Acquired from Galerie 88, Kolkata

EXHIBITED:

Ganesh Pyne: A Pilgrim in the Dominion of Shadows,
Mumbai: The Museum Gallery presented by Galerie 88,
18-24 April 2005

PUBLISHED:

Ranjit Hoskote, *Ganesh Pyne: A Pilgrim in the Dominion of Shadows*, Mumbai: Galerie 88, 2005, p. 25

PROPERTY FROM AN EMINENT PRIVATE COLLECTION, MUMBAI

37

GANESH PYNE (1937 - 2013)

Vulture

Signed and dated in Bengali (lower left); bearing a label with title, signed and dated in Bengali by the artist on the hardboard (on the reverse)

1982

Tempera on canvas

21.25 x 15.75 in (54 x 39.9 cm)

\$ 46,875 - 62,500

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

PROVENANCE:

Vadehra Art Gallery, New Delhi



Ganesh Pyne's art was shaped by his childhood encounters with the violence he experienced during riots in Kolkata in pre-Independent India. These unsettling memories emerge in his paintings in the form of images drawn from myths and private dreams. The present lot comes from a particularly tragic period in the artist's life. Painted after his older brother's death, his despair is evident from the skeletal figure of the vulture, a predatory bird symbolic of death. Left bereft by loss, "Pyne's temperas turned from a heart-wrenching bleakness to a sublimation of personal grief." (Ella Dutta, *Ganesh Pyne: His Life and Times*, Calcutta: CIMA Pvt. Ltd., 1998, p. 61)



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, SINGAPORE

❖ 38

F N SOUZA (1924 - 2002)

Untitled

Signed and dated 'Souza 1966' (upper left)

1966

Mixed media on paper

17 x 10.75 in (43 x 27.5 cm)

\$ 10,000 - 15,000

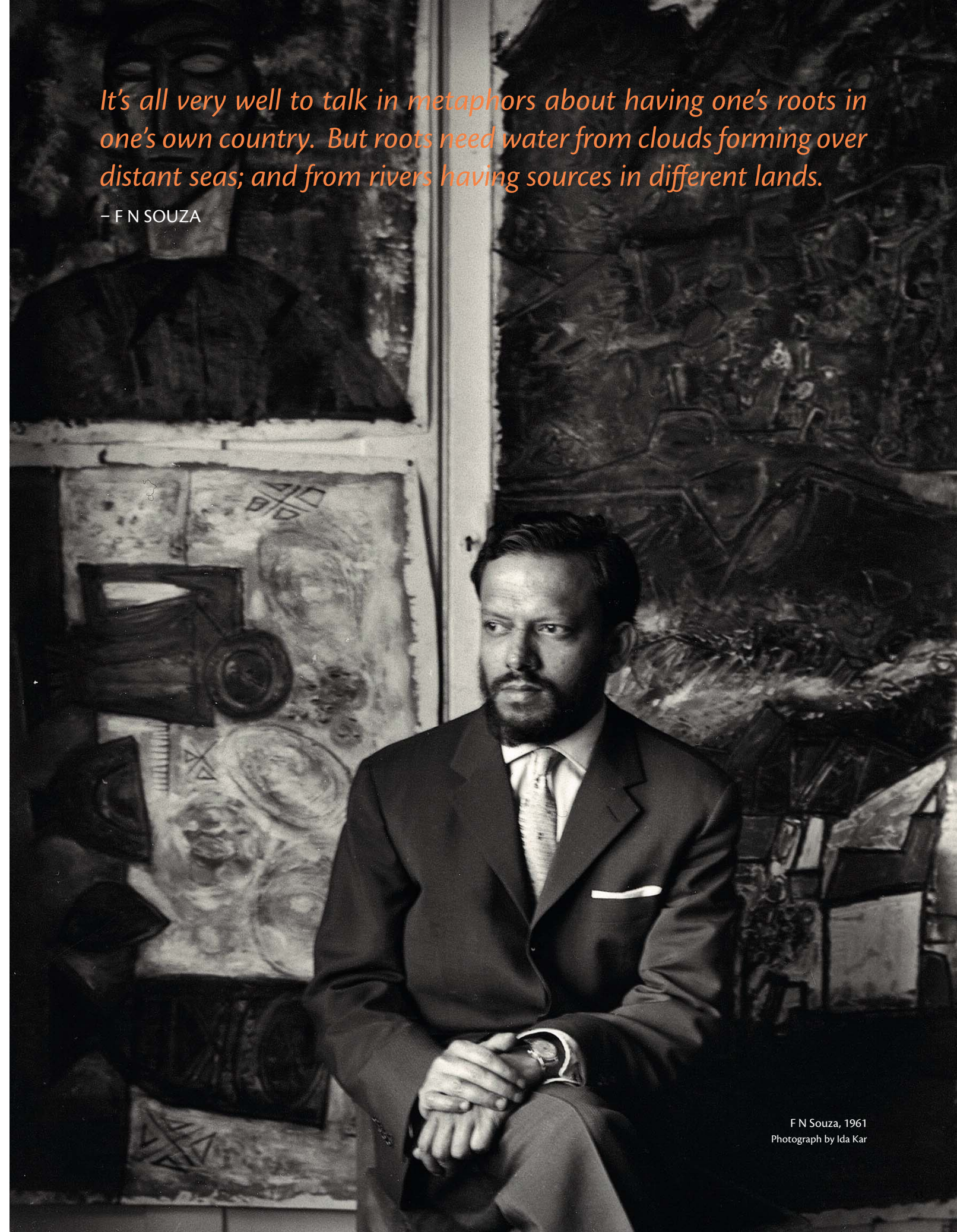
Rs 6,40,000 - 9,60,000

PROVENANCE:

Saffronart, 6-7 December 2006, lot 36

It's all very well to talk in metaphors about having one's roots in one's own country. But roots need water from clouds forming over distant seas; and from rivers having sources in different lands.

– F N SOUZA



F N Souza, 1961
Photograph by Ida Kar

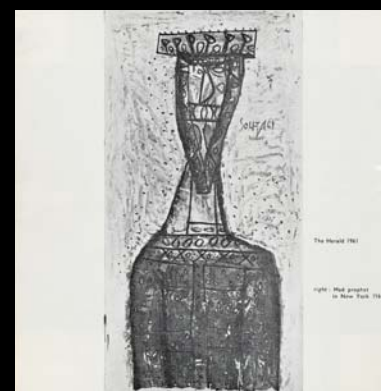
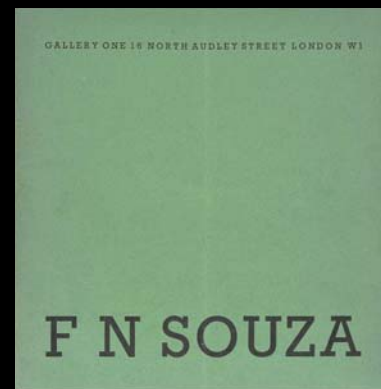


Dated 1961, *The Herald* comes from what is widely considered to have been the most prolific and successful phase in F N Souza's career. He had moved to England in 1949, and the freedom of being on new shores led to a time of great professional and personal enrichment. The next few decades were marked by work that synthesised Souza's learnings from classical Indian and Western art. His work till then already drew from the splendour of the architecture and ceremonies of the Roman Catholic church, his near brush with death from an attack of small pox, the scenic beauty of his native Goa, and the poverty he witnessed in Bombay. In England, he accessed an even wider range of sources and referenced literature, art, artists and religions from many parts of the world. In his own words, "It's all very well to talk in metaphors about having one's roots in one's own country. But roots need water from clouds forming over distant seas; and from rivers having sources in different lands."

The present lot is one of several paintings from the early 1960s when Souza painted figures and heads of Catholic saints, kings, and prophets. A herald was a messenger in medieval times and in Catholicism, is often an angel. In this painting, the figure has no markings of an angel and if he is indeed, a messenger, "Hark the herald," as the hymn goes, as he seems to bring news of Souza's own typically scathing views of



Catalogues of Souza's solo exhibitions held in 1957, 1959, 1961 and 1962 at Gallery One



Cover of *F N Souza*, London: Gallery One, 1961
The present lot illustrated on p. 10

humanity. The grimacing face is sharp and angular, with the gnashing teeth often seen in Souza's portraits. The long neck and rigid torso suggest an aura of royalty but also discomfort. Similar works from the early 1960s have, "The ability to capture both, the sorrow of emotional poverty and the soulless grandeur of inherited power, [which] was a remarkable feature of Souza's imagery of royalty in a bygone era." (Aziz Kurtha, *Francis Newton Souza: Bridging Western and Modern Indian Art*, Ahmedabad: Mapin Publishing, 2006, p. 85) Uneasy is the head that wears the crown in the present lot. Painted with the confidence of an artist sure of his craft, *The Herald* is a significant work from Souza's finest phase, combining clear imagery with stark emotion.

Gallery One played a significant role in Souza's rise as an artist. For nearly a decade, after his arrival in England, Souza struggled to make ends meet. But following the publication of his autobiography, *Nirvana of a Maggot*, in 1954, Souza gained fame. The following year he met poet, art critic and the owner of Gallery One, Victor Musgrave. Musgrave and Souza's interests coincided perfectly: Souza's art was iconoclastic, and Musgrave represented artists from outside the establishment. In 1955, Musgrave organised Souza's first solo exhibition. The exhibition was a sell-out and proved to be a turning point for both Souza and Gallery One. Subsequently, Musgrave held several successful shows showcasing the artist's work, which caught the attention of leading critics. Souza's solo exhibition in 1961, in which the present lot was exhibited, included nineteen portraits and landscapes, and was the "most impressive of all," according to his biographer, Edwin Mullins.

In the same year, George Butcher, a respected art critic, wrote about Souza's importance as an artist living in London: "Behind Souza, on a rather profound level, stands a continuous tradition, dramatically renewed since the Independence of India, which has never been naturalistic or abstract. Souza's integrity to this tradition is also, surprisingly, his strength in the context of Western painting." (G M Butcher, "The Image and Souza," *The Studio*, Volume 162 No. 823, London: Longacre Press Pvt. Ltd., November 1961, p. 177) The period from the late 1950s through the 1960s was a time when Souza had come into his own as an artist and was able to consolidate influences from the East and the West to create his own unique identity in the art world.

PROPERTY FROM A PRIVATE COLLECTION, SOUTH AMERICA

❖ 39

F N SOUZA (1924 - 2002)

The Herald

Signed and dated 'Souza 61' (upper right) and bearing Gallery One label (on the reverse)

1961

Oil on canvas

48 x 22.75 in (121.8 x 57.8 cm)

\$ 300,000 - 500,000

Rs 1,92,00,000 - 3,20,00,000

PROVENANCE:

Gallery One, London

EXHIBITED:

F N Souza, London: Gallery One, 1961

PUBLISHED:

F N Souza, London: Gallery One, 1961, p.10 (illustrated)

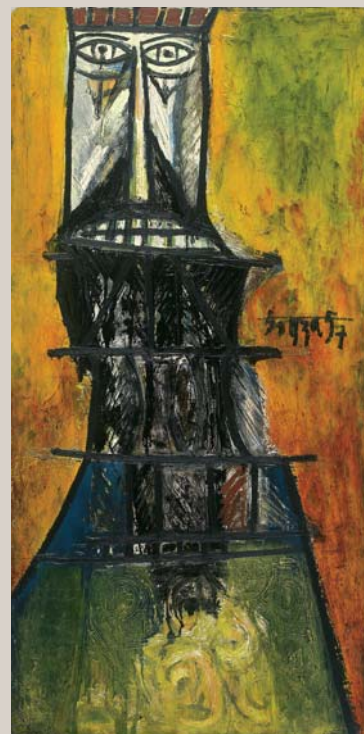


The Herald on display at the owner's family home.

Souza painted figures of saints, prophets and kings during his most prolific years in London. Many of these works are now in important collections around the world.



Mr Sebastian, 1955
Kiran Nadar Museum of Art, New Delhi
Image courtesy of Grosvenor Gallery

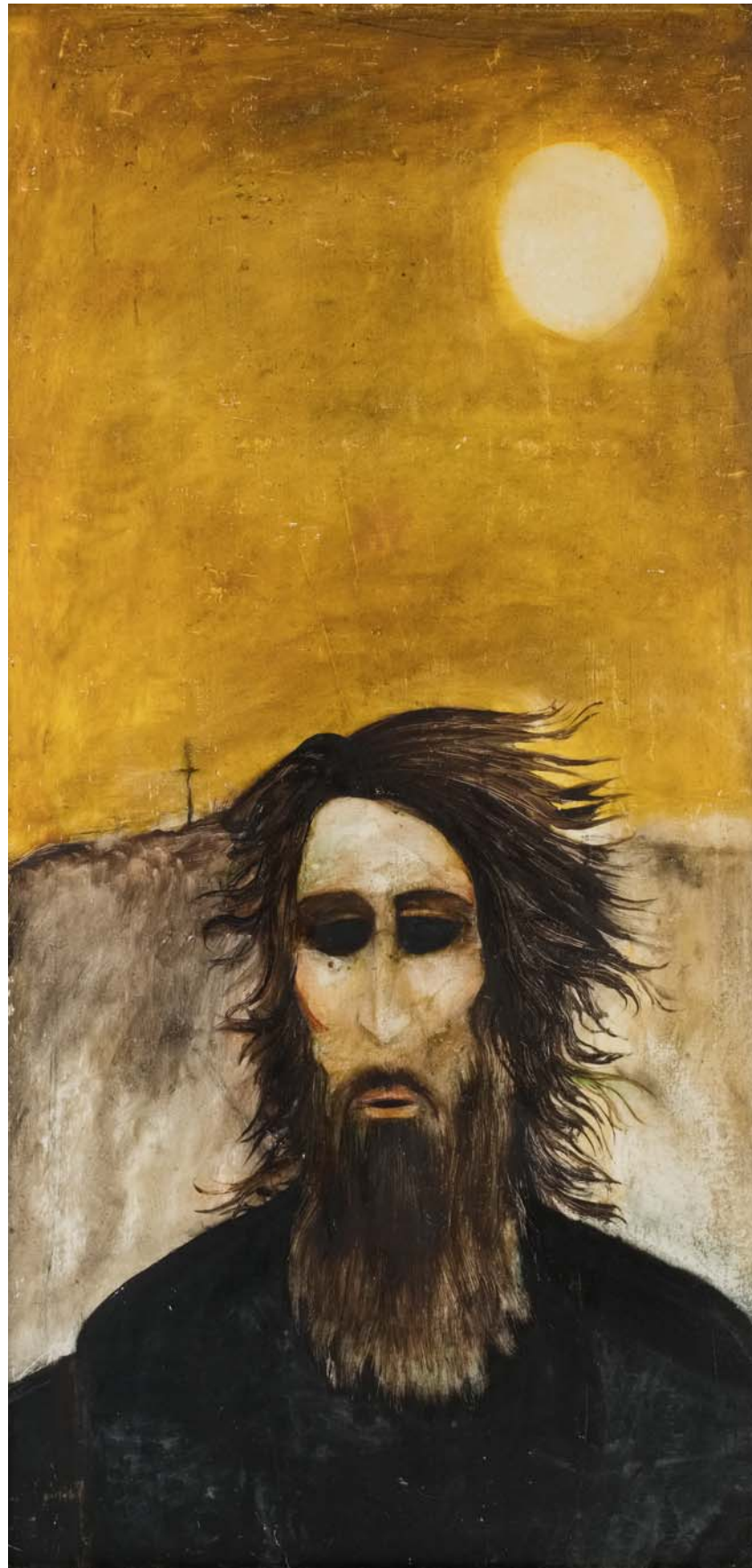


The King, 1957
Saffronart, 16–17 March 2011, lot 35
Private Collection, USA



Christ on Palm Sunday, 1959
Saffronart, New Delhi, 8 September 2016,
lot 22
Private Collection, UK





40

❖ 40
**ANJOLIE ELA
 MENON** (b. 1940)

The Prophet
 Signed 'Anjolie Ela Menon' (upper
 right) and bearing label inscribed
 "'The Prophet" / Anjolie Ela Menon
 - 1972' (on the reverse)
 1972
 Oil on board
 47.75 x 23.5 in (121 x 60 cm)

\$ 20,000 - 30,000
Rs 12,80,000 - 19,20,000

PROVENANCE:
 Sotheby's, New York, 29 March 2006,
 lot 57

EXHIBITED:
*Remaking the Modern II - London
 Summer 2014 Exhibition*, London: Alon
 Zakim Fine Art, 6-9 June 2014

PROPERTY FROM AN EMINENT
 PRIVATE COLLECTION, MUMBAI

41
SAKTI BURMAN (b. 1935)

Automne
 Signed 'SAKTI BURMAN' (lower
 left); inscribed and signed
 'AUTOMNE (overwritten on
 'EmmE Bleue') / SAKTI BURMAN'
 (on the reverse)
 Oil on canvas
 35.75 x 28.25 in (90.8 x 71.6 cm)

\$ 43,750 - 50,000
Rs 28,00,000 - 32,00,000

PROVENANCE:
 Acquired from Pundole Art Gallery,
 Mumbai



41

Sakti Burman's paintings are colourful and vibrant and draw from a wide variety of sources. Based on his own dreams, the French Impressionists, as well as the poetry of Rabindranath Tagore and Charles Baudelaire, they suggest the peeling paint of Greek frescoes. His unique marbling technique is seen here in a composition that sets figures from real and imagined mythologies into frames that imply structure. "The impact is not much

unlike a surrealist inwardness ensured by a mechanism of aesthetic ordering of a topsy-turvy pictorial world...there are often clearly marked areas of smooth and textured passages of paint, played off one against the other, as a chequered colour groundwork for the image to convey a pure imaginative experience of strong visual sensation." (Manasij Majumder, *Sakti Burman: Dreamer on the Ark*, Bombay: Pundole Art Gallery, 2001, pp. 128-129)

PROPERTY OF A GENTLEMAN, LONDON

❖ 42

JAGDISH SWAMINATHAN (1928 - 1994)

Untitled

Oil on canvas

37.75 x 29.75 in (95.8 x 75.5 cm)

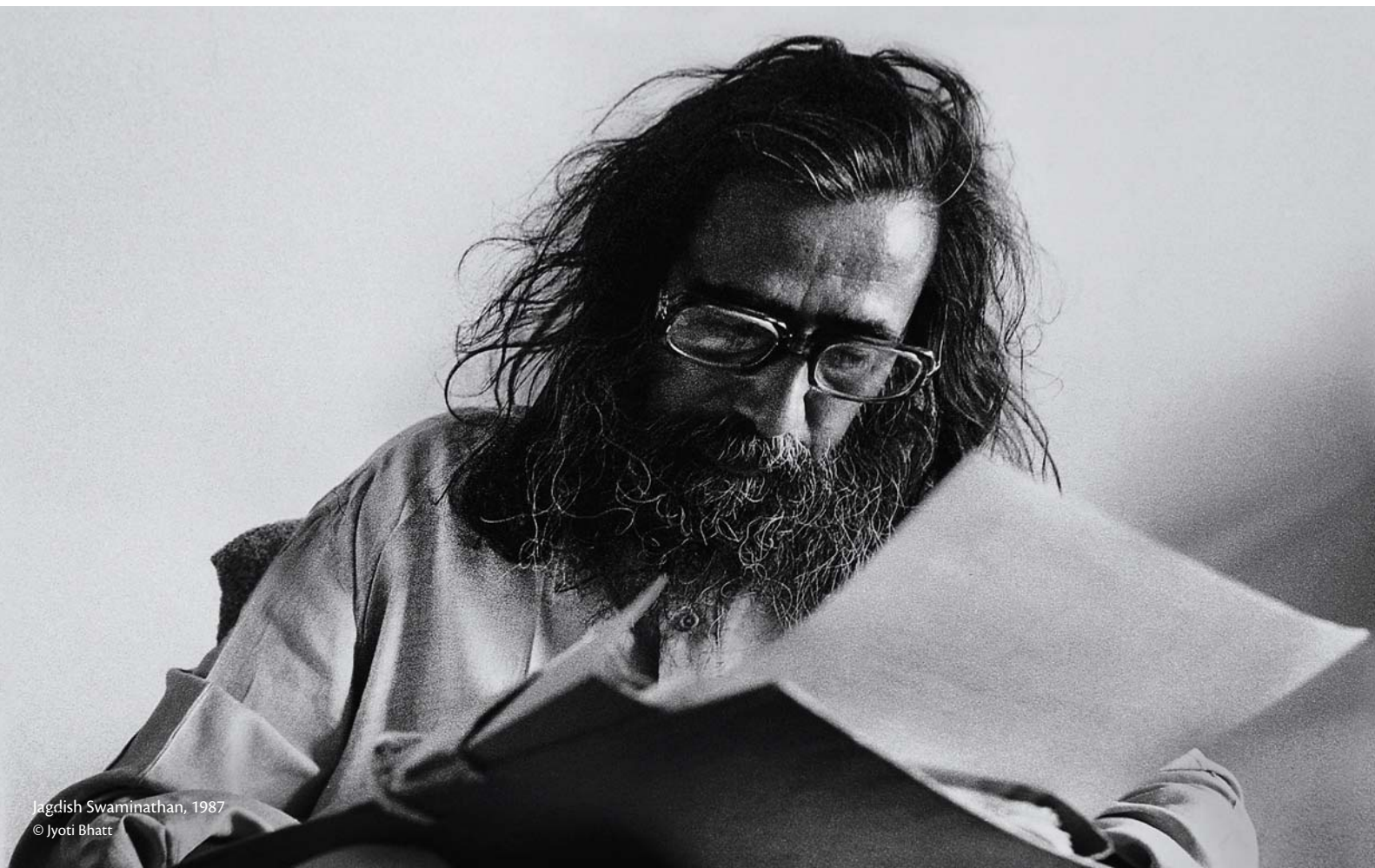
\$ 70,000 - 90,000

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

Jagdish Swaminathan devoted nearly two decades to a group of paintings known as the "Bird, Mountain, Tree" series. These instantly identifiable works (lots 42 and 100) feature stylised birds, mountains, and trees floating in expanses of pure colour, with a distinct focus on yellow. There is no sense of scale to these paintings which are largely composed without any identifiable horizon line. A red bird with a kite-like tail can flame beside a mountain or tree, even steps appear to be suspended in an alternate

reality. Though the objects are identifiable, the paintings straddle the realm of abstraction. In Swaminathan's words, "Let us assume the objects painted to be mere props for revealing the idea; the objects in themselves have relevance only as agents and not as themselves... The mind moves through the object to the idea, and through the idea to the object. Thus, the work becomes concrete and abstract at the same time." (J Swaminathan, "The Traditional Numen and Contemporary Art," *Lalit Kala Contemporary Number 29*, New Delhi: Lalit Kala Akademi, April 1980, p. 11)

Swaminathan was a writer, painter, and political activist, who strived to redefine Modernism in India by looking to the origins of tribal art and the roots of language and philosophy. He was a founding member of the 1962 Group 1890, which published a manifesto that sought to challenge Western modernism and attempted to "see phenomena in their virginal states." It is this attempt to see the existing anew but without reference to a particular time and place, that defines Swaminathan's art.



Jagdish Swaminathan, 1987
© Jyoti Bhatt



❖ 43

S H RAZA (1922 - 2016)

Heart

Signed and dated 'Raza 72' (lower centre); signed and dated 'Raza 1972' and inscribed 'HEART' (on the reverse) 1972

Acrylic on tin
25.25 x 19.25 in (64 x 49 cm)

\$ 40,000 - 60,000

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

PROVENANCE:

Christie's, New York, 30 March 2006, lot 85

The present lot was painted when Raza lived in the village of Gorbio in the south of France, and was moving from his earlier phase of Cubist abstraction towards a freer form of expression. "His restless mind was seeking 'a kind of liberation from the severity of geometrical construction'... he continued to explore further possibilities of colour, making colour rather than any geometric design or division, the pivotal element around which his paintings moved. Also, colours were not being used as merely formal elements: they were emotionally charged. Their movements or consonances on the canvases seemed more and more to be provoked by emotions, reflecting or embodying emotive content." (Ashok Vajpeyi ed., *A Life in Art: S H Raza*, New Delhi: Art Alive Gallery, 2007, p. 78)



PROPERTY OF A DISTINGUISHED GENTLEMAN, NEW DELHI

44

S H RAZA (1922 - 2016)

Untitled

Signed and dated 'RAZA 1986' (on the reverse) 1986

Acrylic on paper pasted on mountboard
25.5 x 19.5 in (64.7 x 49.7 cm)

\$ 23,440 - 28,125

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

PROVENANCE:

Acquired directly from the artist
Christie's, New York, 23 March 2011, lot 616



45
SANKHO CHAUDHURI (1916 - 2006)

Untitled

Wood

Height: 25.25 in (64 cm)

Width: 12.25 in (31 cm)

Depth: 4.5 in (11.2 cm)

\$ 12,500 - 15,625

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

Illustrated are two views of the sculpture

PROVENANCE:

Acquired directly from the artist

Private Collection, Vadodara



EXHIBITED:

Sankho Chaudhuri: Exhibition of Paintings and Sculptures, Vadodara: Sarjan Art Gallery, 18-29 January 2005

Baroda: A Tale of Two Cities, Vadodara: Sarjan Art Gallery, October 2008

PUBLISHED:

Sankho Chaudhuri: Exhibition of Paintings and Sculptures, Vadodara: Sarjan Art Gallery, 2005 (illustrated unpaginated)

Baroda: A Tale of Two Cities, Vadodara: Sarjan Art Gallery, 2008, p. 70 (illustrated)



46
HIMMAT SHAH (b. 1933)

Untitled

Inscribed and dated 'HIMMAT 2000' (at the edge of the base)
2000

Bronze

Height: 26 in (66 cm)

Width: 8.25 in (21 cm)

Depth: 7.5 in (18.8 cm)

\$ 23,440 - 31,250

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

First from a limited edition of five

EXHIBITED:

Exhibition of Bronze Sculptures by Himmat Shah, London: Berkeley Square Gallery, 10-22 May 2007 (another from the edition)

PUBLISHED:

Gayatri Sinha ed., *An Unreasoned Act of Being: Sculptures by Himmat Shah*, Ahmedabad: Mapin Publishing, 2007, p. 73 (illustrated) (another from the edition)

Bhupen Khakhar's art was based on personal as well as political concerns, going against the grain of dominant artistic practices of his time. He often positioned himself as the subject in his paintings, and the present lot, titled *His Last Days of Aids - He Remembered His Friends* is self explanatory. The gaunt and sickly appearance of the central figure refers to the artist's own illnesses, to which he ultimately succumbed. "Toward the end of his career as he fought against prostate cancer he painted human bodies that were violated by disease, war and violence, interspersed with the experiences of tender, fearless calm." (Shivaji K Panikkar, "An Art Historian's Appreciation," bhupenkhakharcollection.com, online)

During his last moments on the death-bed, old friends and lovers reappear, creating a hallucinatory, memoir-like scene in which he revisits his life. These "spaces filled with figures, meticulous descriptions, bright colours and a complex spatial arrangement," (Enrique Juncosa, "The Integrative Art of Bhupen Khakhar," Timothy Hyman, Enrique Juncosa et al., *Bhupen Khakhar: A Retrospective*, Mumbai: NGMA and The Fine Art Resource, 2003, p. 12) are typical of his style, which was based on vignettes within a narrative structure. Khakhar was also influenced by Buddhist culture and imagery which he encountered on a visit to Sri Lanka. His works thereafter often incorporated Buddhist imagery, and the central figure in this lot may allude to the image of the emaciated Buddha overcoming the suffering of the human body to attain salvation.



47

BHUPEN KHAKHAR (1934 - 2003)

His Last Days of Aids - He Remembered His Friends

Signed twice and dated in Gujarati and inscribed 'his last days of Aids - he remembered his friends' (lower centre) 1998

Watercolour on paper
42.75 x 49 in (108.4 x 124.5 cm)

\$ 93,750 - 125,000
Rs 60,00,000 - 80,00,000

PROVENANCE:

Acquired directly from the artist
Private Collection, Vadodara

EXHIBITED:

Remembering Bhupen, Vadodara: Sarjan Art Gallery, 8-29 August 2015

PUBLISHED:

Remembering Bhupen, Vadodara: Sarjan Art Gallery, 2015 (illustrated, unpaginated)



Another narrative watercolour by Khakhar
Procession, 1991
Saffronart, New Delhi, 10 September 2015, lot 32
Sold at INR 1.2 crores (USD 184,615)

❖ 48

RAMESHWAR BROOTA (b. 1941)

Untitled

Signed and dated in Devnagari (lower left)

1967

Oil on canvas

23.75 x 34 in (60.5 x 86.5 cm)

\$ 25,000 - 35,000

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

PROVENANCE:

Acquired from Triveni Kala Sangam, New Delhi in 1973

Rameshwar Broota's paintings from the late-sixties began to depart from classic portraiture to figures of labourers in urban settings, based on personal observations. "Broota had already moved away from the thick impasto of his early portraits to a condensed narration, his tall canvases now filled with larger-than-life figures of laborers, minutely capturing the last surviving shreds of life existing in their weathered bodies and tense muscles. He was thus representing the neglected and marginalised with heroic dimensions, poetic justice if you like. Their elongated limbs and brooding postures, rendered Broota's anguish and indignation in an expressive style. In their pictorial treatment, he thinned down the oil paint and its consistency to get a watercolor like effect, creating a transparency that made the painted bodies of the deprived lose their weight and fleshiness. The paled skin tones... came to represent the anemic condition of his protagonists." (Roobina Karode, *Visions of Interiority: Interrogating the Male Body*, New Delhi: Kiran Nadar Museum of Art, 2014, online)



a



b



c



d

❖ 49

AKBAR PADAMSEE (b. 1928)

a) Untitled

Signed and dated 'PADAMSEE 95' (upper left)

1995

Charcoal on paper

14.5 x 10 in (37 x 27 cm)

b) Untitled

Signed and dated 'PADAMSEE 1970' (upper left)

1970

Charcoal on paper

11.25 x 7.75 in (29 x 20 cm)

c) Untitled

Signed and dated 'PADAMSEE 95' (upper left)

1995

Charcoal on paper

10.5 x 14.5 in (27 x 37 cm)

d) Untitled

Signed and dated 'PADAMSEE 96' (upper right)

1996

Charcoal on paper

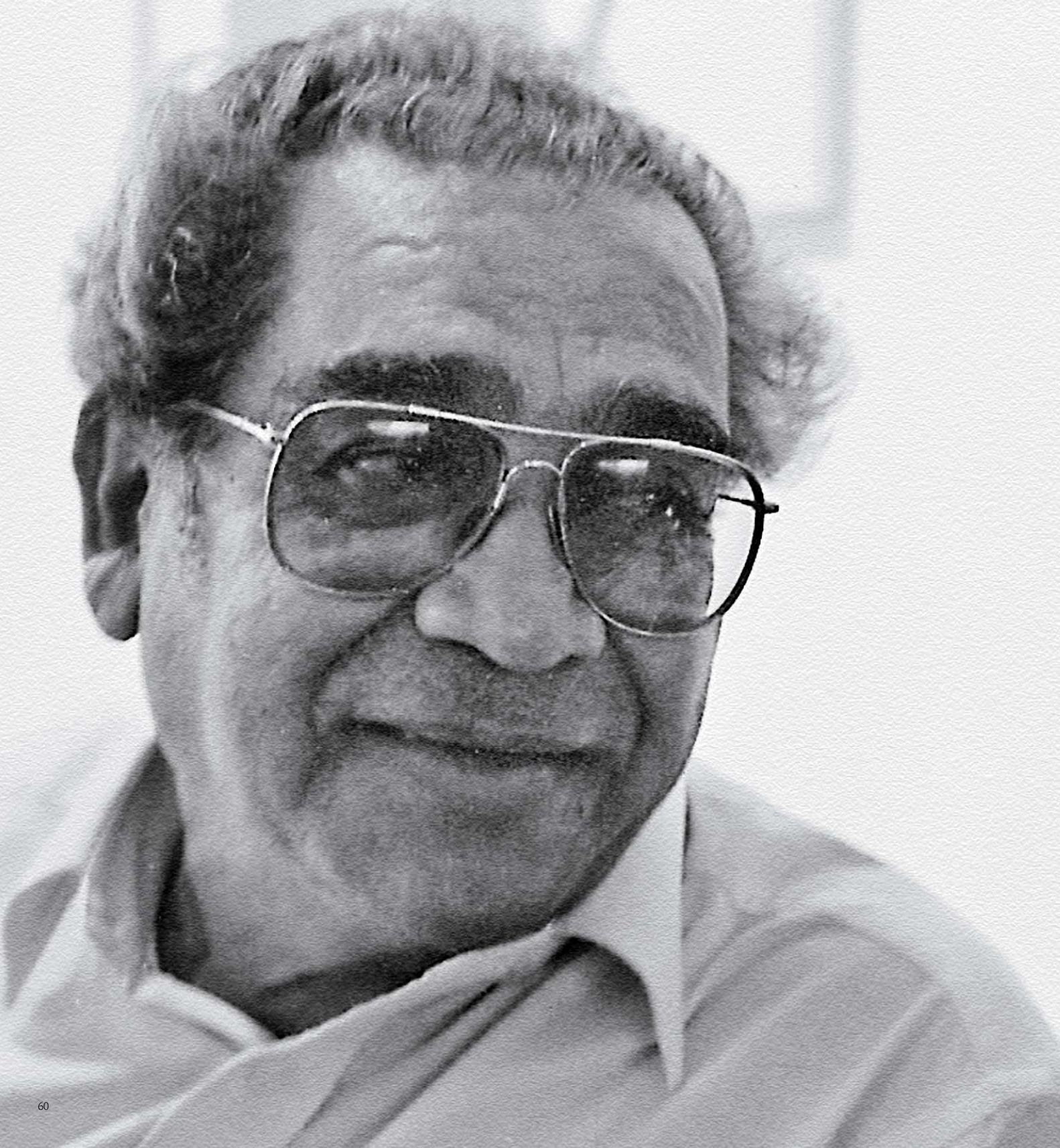
14.5 x 10.5 in (37 x 27 cm)

\$ 4,000 - 5,000

Rs 2,56,000 - 3,20,000

(Set of four)

"To express any mood or emotion, one must have the knowledge of sublimating the subject matter." – AKBAR PADAMSEE



❖ 50
△ **AKBAR PADAMSEE** (b. 1928)

Untitled

Signed 'Padamsee' (upper left)

1987

Oil on canvas

35 x 35.25 in (89 x 89.5 cm)

\$ 100,000 - 150,000

Rs 64,00,000 - 96,00,000

PROVENANCE:

Saffronart, 8-9 December 2010, lot 81

PUBLISHED:

Bhanumati Padamsee and Annapurna Garimella eds., *Akbar Padamsee: Work in Language*, Mumbai: Marg Publications in association with Pundole Art Gallery, 2010, p. 70 (illustrated)

Akbar Padamsee alternates between figures and landscapes throughout his career. The present lot, painted in 1987, carries forward his technique of evoking mood through swift dabs of paint applied with a palette knife. The palette is mellow in comparison with the rich, saturated colours of the metascapes of the 1970s. The figure's downcast eyes and the dark colours set a melancholic tone. By the 1980s, Padamsee's figuration was "heavier than that of the sixties but not much different. The bodies and faces have aged a little. There are single figures and couples. The mood is one of irrevocable sadness. The heads are turned away from the aridity which life holds." (Ella Dutta, *Akbar Padamsee: The Spirit of Order*, New Delhi: Art Heritage, 1988-89, online)



❖ 51
F N SOUZA (1924 - 2002)
 a) *Untitled*
 Signed and dated 'Souza 1997' (upper right) 1997
 Chemical alteration on magazine paper
 13.25 x 10.25 in (34.2 x 26.5 cm)

b) *Untitled*
 Signed and dated 'Souza 97' (upper left) 1997
 Pen and sketchpen on paper
 12 x 8.75 in (30.4 x 22.5 cm)

c) *Untitled*
 Pen and coloured pencil on paper
 9.25 x 7.25 in (24 x 18.8 cm)

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

(Set of three)

PROVENANCE:
 Formerly in the Shelly Souza Collection



❖ 52
F N SOUZA (1924 - 2002)
Untitled
 Signed and dated 'Souza 66' (lower left); bearing Hartnoll Gallery label (on the reverse) 1966
 Gouache on magazine paper
 4.25 x 6 in (11 x 15 cm)

\$ 2,000 - 3,000
Rs 1,28,000 - 1,92,000

PROVENANCE:
 Formerly from the Collection of Julian Hartnoll, London

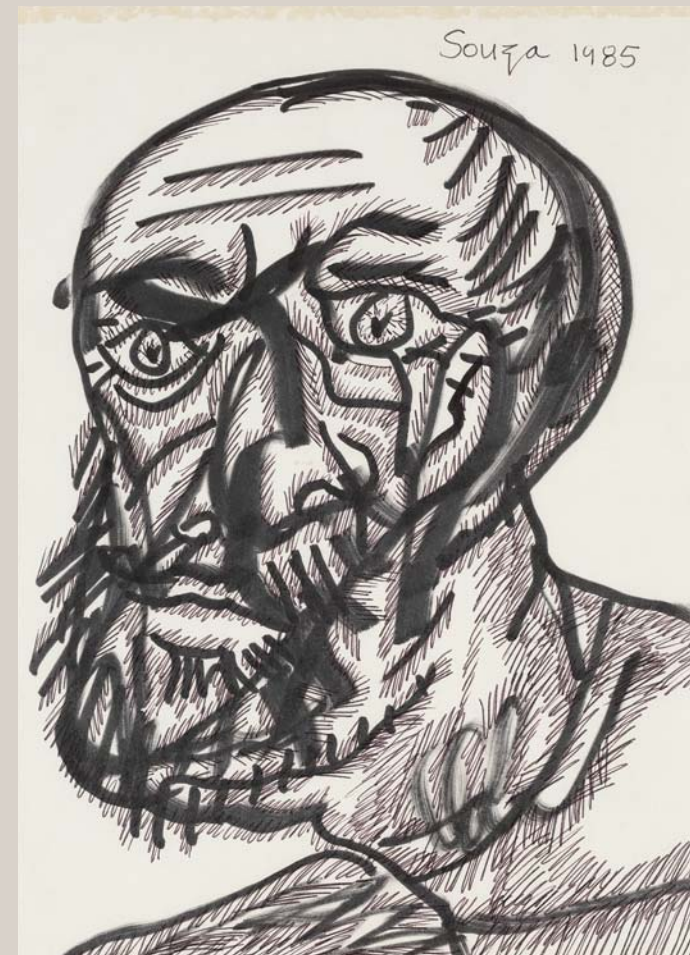


53
F N SOUZA (1924 - 2002)
 a) *Untitled*
 Signed and dated 'Souza 97' (upper left) 1997
 Chemical alterations on magazine paper
 11.75 x 8.75 in (29.8 x 22.2 cm)

b) *Untitled*
 Signed and dated 'Souza 97' (upper centre) 1997
 Chemical alterations on magazine paper
 10.5 x 7.75 in (26.6 x 19.6 cm)

\$ 9,375 - 12,500
Rs 6,00,000 - 8,00,000
 (Set of two)

PROVENANCE:
 Formerly in the Shelly Souza Collection

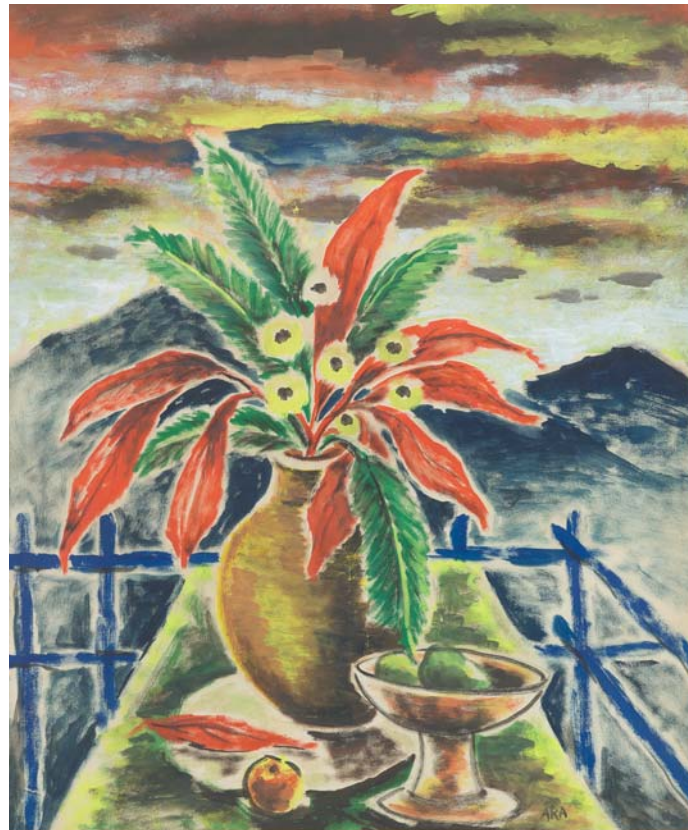


PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MUMBAI

54
F N SOUZA (1924 - 2002)

Untitled
 Signed and dated 'Souza 1985' (upper right) 1985
 Marker, pen and ink on paper
 10.75 x 7.5 in (27 x 19 cm)

\$ 1,565 - 3,125
Rs 1,00,000 - 2,00,000



55
K H ARA (1914 - 1985)
Untitled
 Signed 'ARA' (lower right)
 Watercolour on paper
 28.5 x 22.25 in (72.5 x 56.2 cm)

\$ 9,375 - 12,500
Rs 6,00,000 - 8,00,000

PROVENANCE:
 Private Collection, Mumbai

*"None of these landscapes
 are of actual places, but a
 sort of collective experience..."*

– LANCELOT RIBEIRO



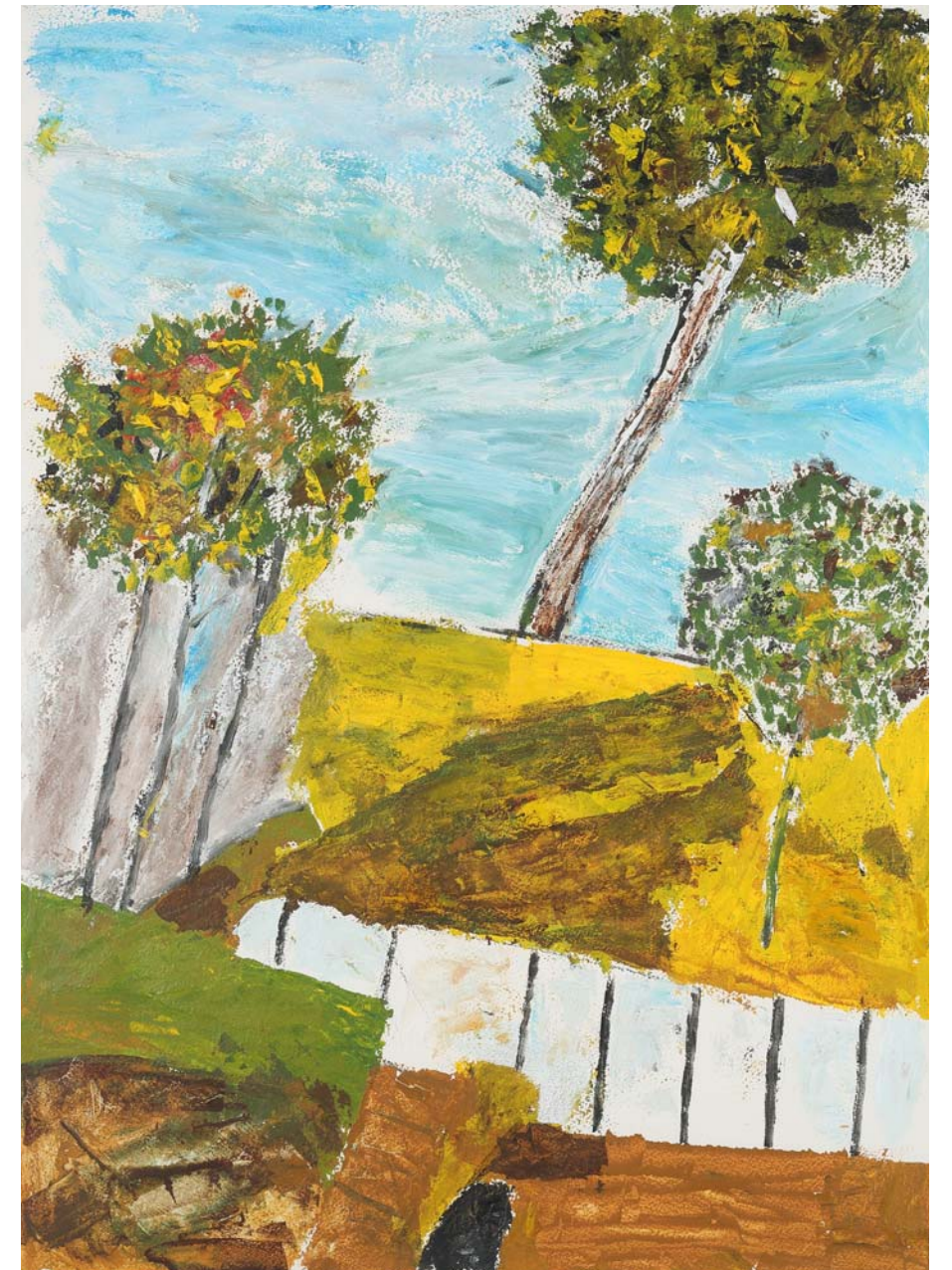
❖ 56
LANCELOT RIBEIRO (1933 - 2010)
Green Landscape
 Signed and dated 'Ribeiro 60' (lower right);
 signed and dated 'Ribeiro 60', inscribed 'GREEN
 LANDSCAPE' and bearing Grosvenor Gallery
 label (on the reverse)
 1960
 Oil on canvas
 23.5 x 18.5 in (60 x 47 cm)

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

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

*"I have never been and never will be completely abstract... Take a part
 of a tree or a branch without its surroundings and it turns abstract."*

– RAM KUMAR

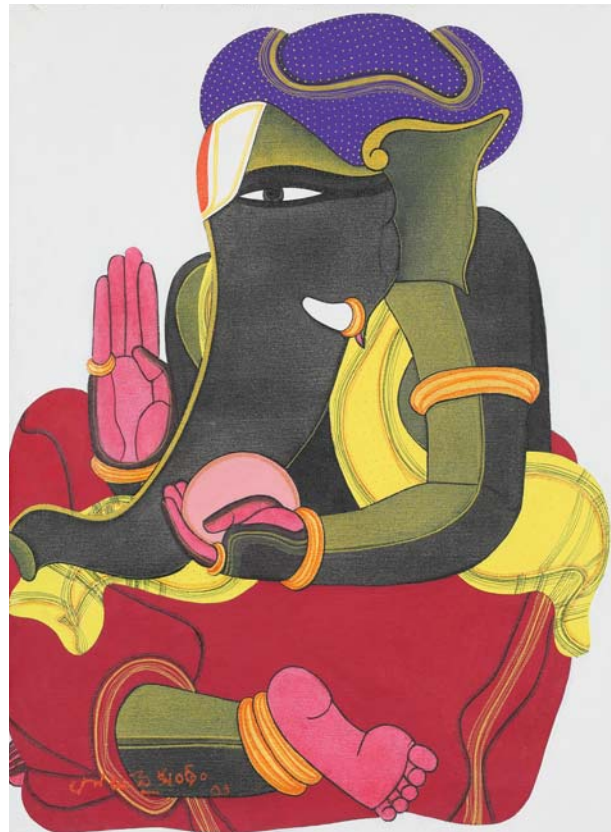


PROPERTY OF A DISTINGUISHED
 GENTLEMAN, MUMBAI

57
RAM KUMAR (b. 1924)

Untitled
 Signed and dated 'Ram Kumar
 2014' (on the reverse)
 2014
 Acrylic on paper pasted on
 mountboard
 30 x 22.25 in (76.5 x 56.3 cm)

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



❖ 58

T VAIKUNTAM (b. 1942)

Untitled

Signed and dated in Telugu (lower left)

2012

Acrylic on canvas

23.5 x 17.75 in (59.5 x 45.3 cm)

\$ 12,000 - 15,000

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



❖ 59

K G SUBRAMANYAN (1924 - 2016)

Deities

Initialed in Tamil and dated '2012' (lower centre)

2012

Gouache on board

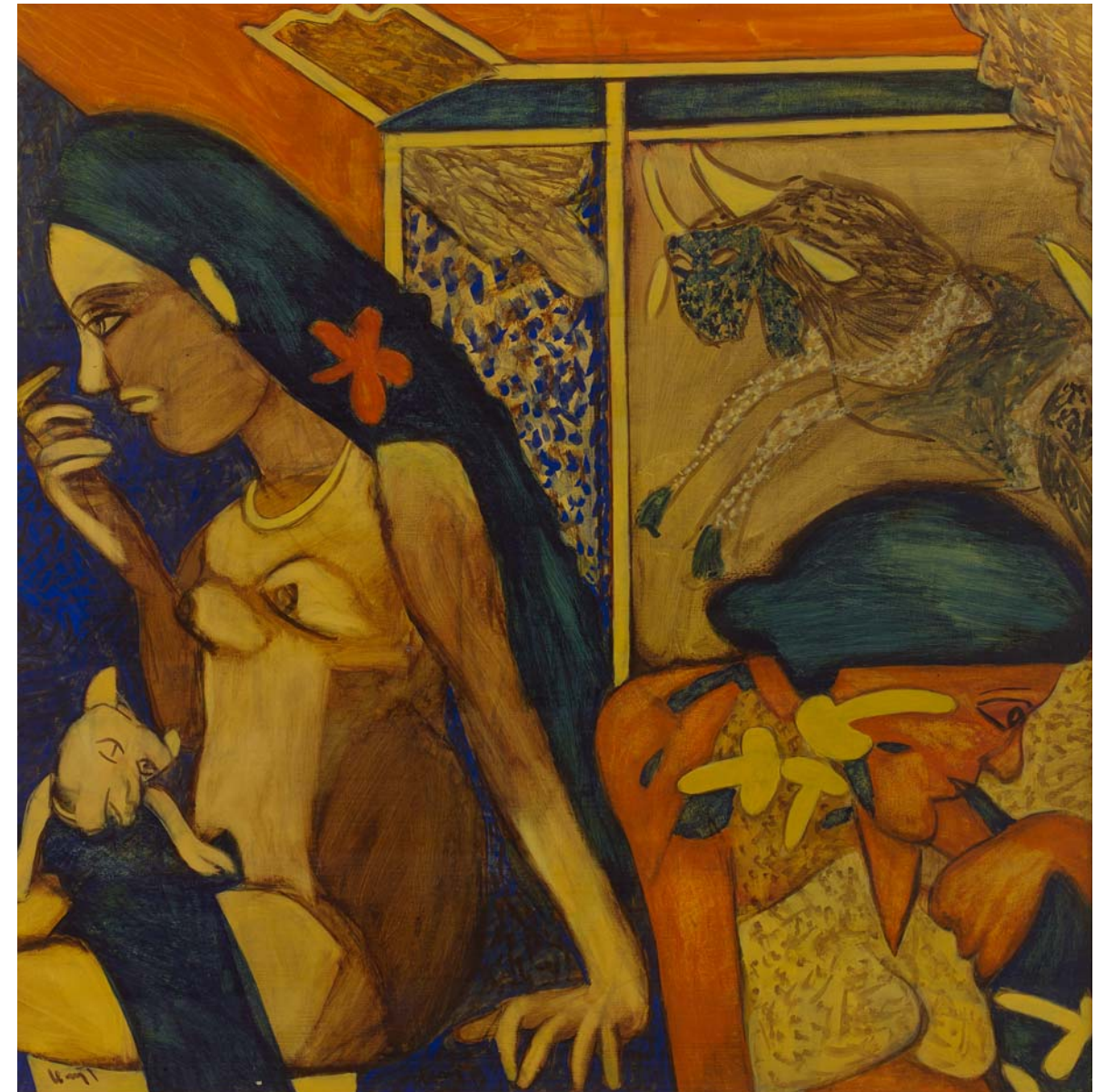
15.25 x 15.25 in (39 x 39 cm)

\$ 10,000 - 12,000

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

EXHIBITED:

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



PROPERTY OF A GENTLEMAN, LONDON

❖ 60

K G SUBRAMANYAN (1924 - 2016)

Untitled

Initialed in Tamil (lower left)

Acrylic on board

23.5 x 23.5 in (59.7 x 59.7 cm)

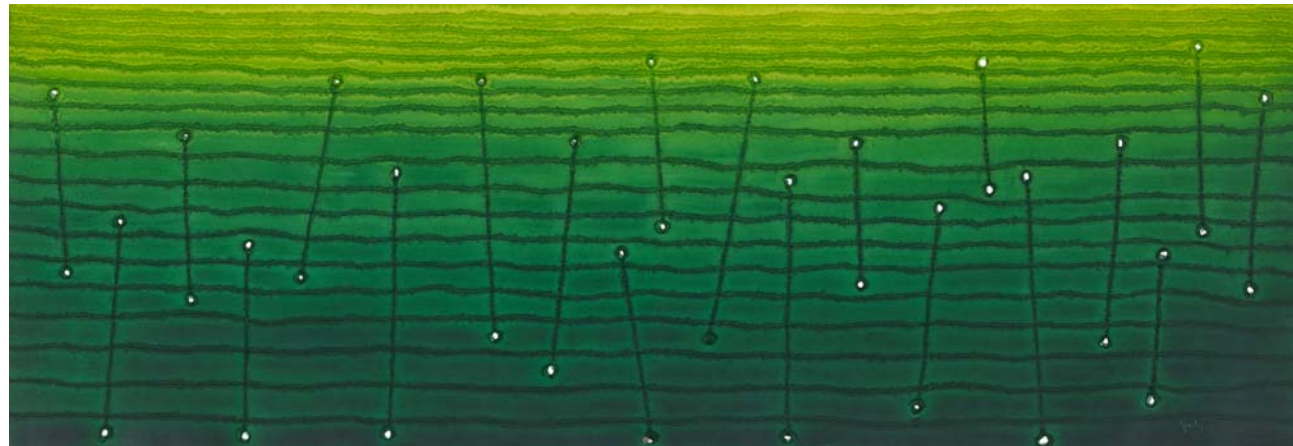
\$ 12,000 - 15,000

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

PROVENANCE:

Formerly in the Chester and Davida Herwitz Collection
Sotheby's, New York, 5 December 2000, lot 121

"My work... deconstructs an old concept and sees its similarities with others... In a culture where the gods have to incarnate themselves as human beings (sometimes even as animals) to come to the aid of fellow humans..." – K G SUBRAMANYAN



PROPERTY OF A GENTLEMAN, LONDON

❖ 61

SOHAN QADRI (1932 - 2011)

Untitled

Signed and dated 'Qadri 01' (lower right);
signed and dated 'Qadri 01' (on the reverse)
2001

Ink and dye on paper
13.75 x 39.25 in (34.9 x 100 cm)

\$ 4,000 - 6,000

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

PROVENANCE:

Apparao Galleries, New Delhi

PROPERTY OF A GENTLEMAN, LONDON

❖ 62

SOHAN QADRI (1932 - 2011)

Untitled

Signed and dated 'Qadri 04' (lower centre);
signed and dated 'Qadri 04' (on the reverse)
2004

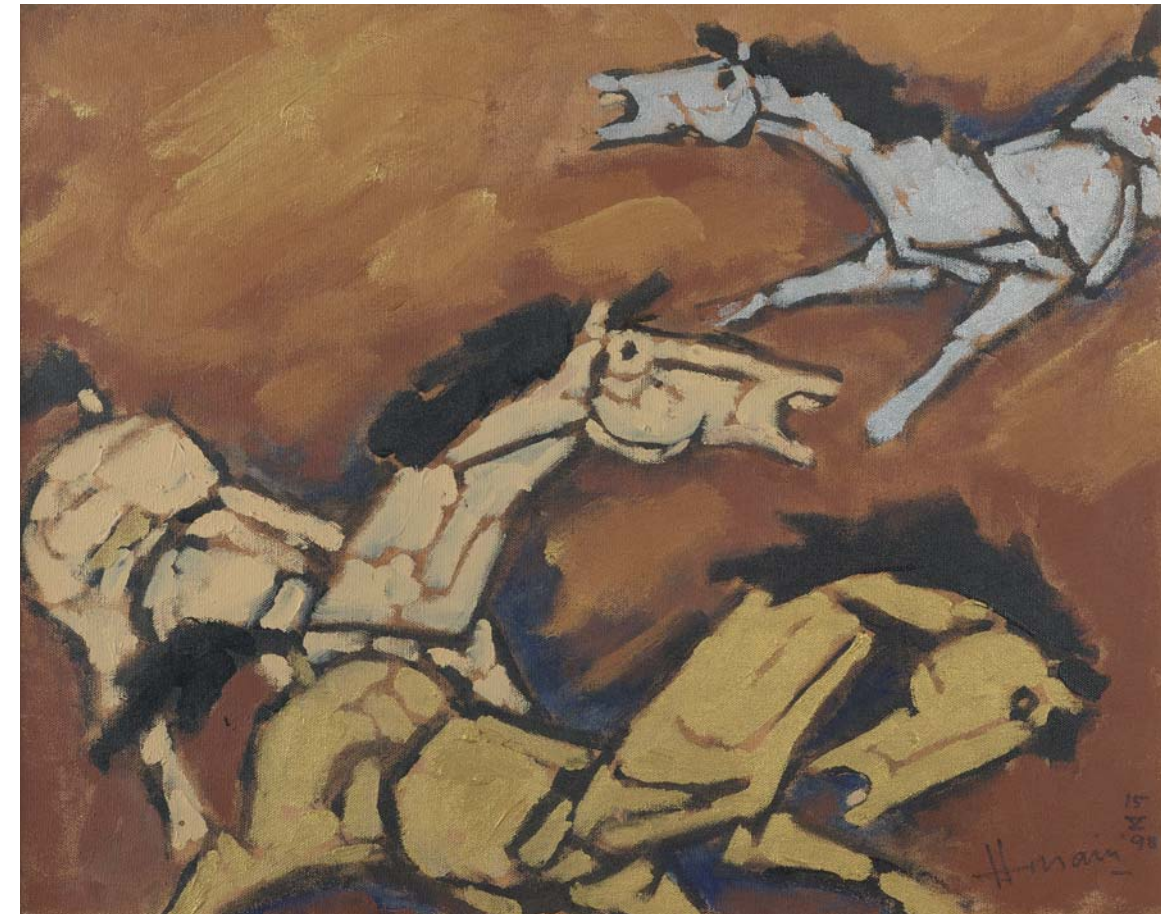
Ink and dye on paper
39.25 x 27.5 in (99.7 x 69.8 cm)

\$ 5,000 - 7,000

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

PROVENANCE:

Apparao Galleries, New Delhi



63

M F HUSAIN (1913 - 2011)

Untitled

Signed and dated 'Husain / 15 V 98' (lower right)
1998

Acrylic on canvas pasted on board
16 x 20 in (40.9 x 51 cm)

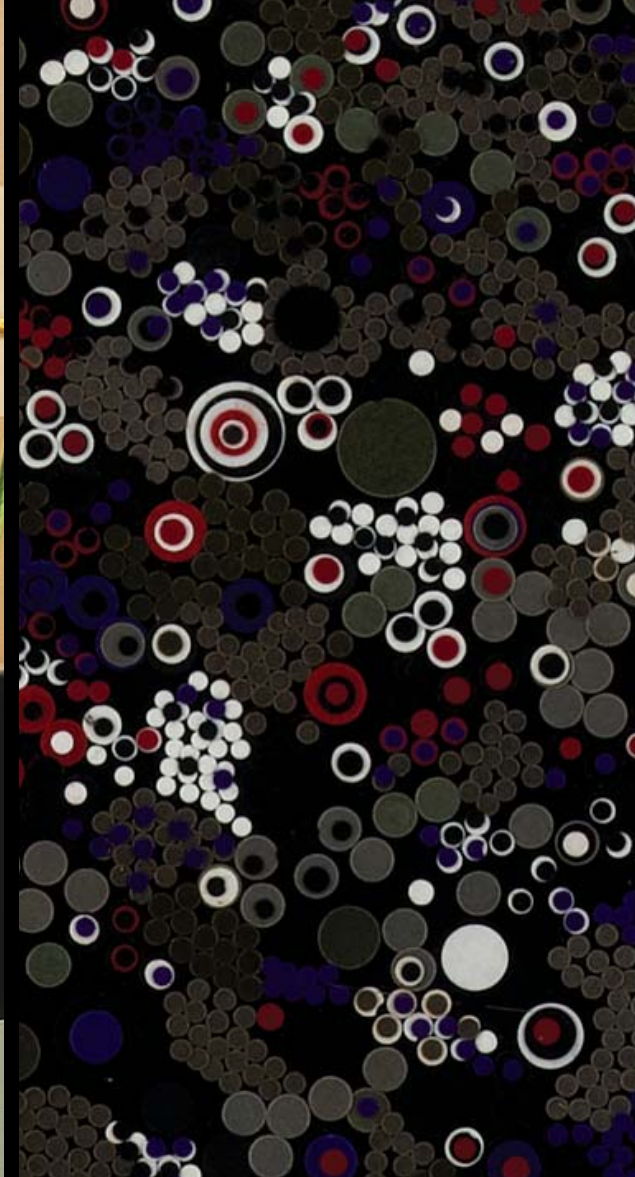
\$ 23,440 - 31,250

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

PROVENANCE:

Acquired from Madhuri Dixit Nene
Private Collection, Mumbai

"My horses, like lightning, cut across many horizons, hop across spaces, from the battlefield of Karbala 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." – M F HUSAIN



THE CONTEMPORARIES

LOTS 64-94

Closing Time: Wednesday, 7 June 2017

8 pm (IST)

10.30 am (US Eastern Time)



Born post-1947, contemporary artists in India continue the search for identity and representation that was begun by the previous generation. But they are fundamentally different from the Modernists, who posed their art with reference to India's Independence. Contemporary art in India is increasingly informed by globalisation, and a re-examination of national and personal identity. In the process, art has expanded from canvas and paint to multi-media and installations which harness technology. Artists can make a statement with materials as varied as fibreglass, razor blades, photographic manipulation or with equal confidence, expand on traditional art forms such as calligraphy. The following lots present the unbridled freedom of expression and multitude of voices which create the vibrancy of the contemporary moment.





❖ 64
SENAKA SENANAYAKE (b. 1951)

Untitled

Signed and dated 'Senaka Senanayake 1984' (lower right)

1984

Oil on canvas

41.75 x 35.5 in (106 x 90 cm)

\$ 8,000 - 10,000

Rs 5,12,000 - 6,40,000

PROVENANCE:

Acquired directly from the artist

Private Collection, Northeast USA



"I call myself a happy artist. I paint natural beauty in all its brightest colours, and I want people who view my art to feel uplifted."

– SENAKA SENANAYAKE

The flora and fauna of Sri Lanka's forests are the anchoring theme of Senaka Senanayake's art. The Colombo-based artist is deeply committed to preserving the depleting rainforests of Sri Lanka, many of which were converted into tea estates and rubber plantations during the years of colonial rule. His brightly hued canvases appear deeply spiritual, and evoke unbridled happiness, which is of great importance to the artist. The forest scenes with birds and animals within close-ups of large leaves and flowers create a dream-like magical realm that is reminiscent of the artist Henri Rousseau. Lots 64 and 65, are painted in Senanayake's typically cheerful palette and offer a defiant vision of natural beauty to a world dominated by war and strife. They are a celebration of simplicity and living in harmony with nature.

65

SENAKA SENANAYAKE (b. 1951)

Untitled

Signed and dated '2007 Senaka Senanayake' (lower right)

2007

Oil on canvas

47.5 x 58.75 in (120.4 x 149.5 cm)

\$ 23,440 - 28,125

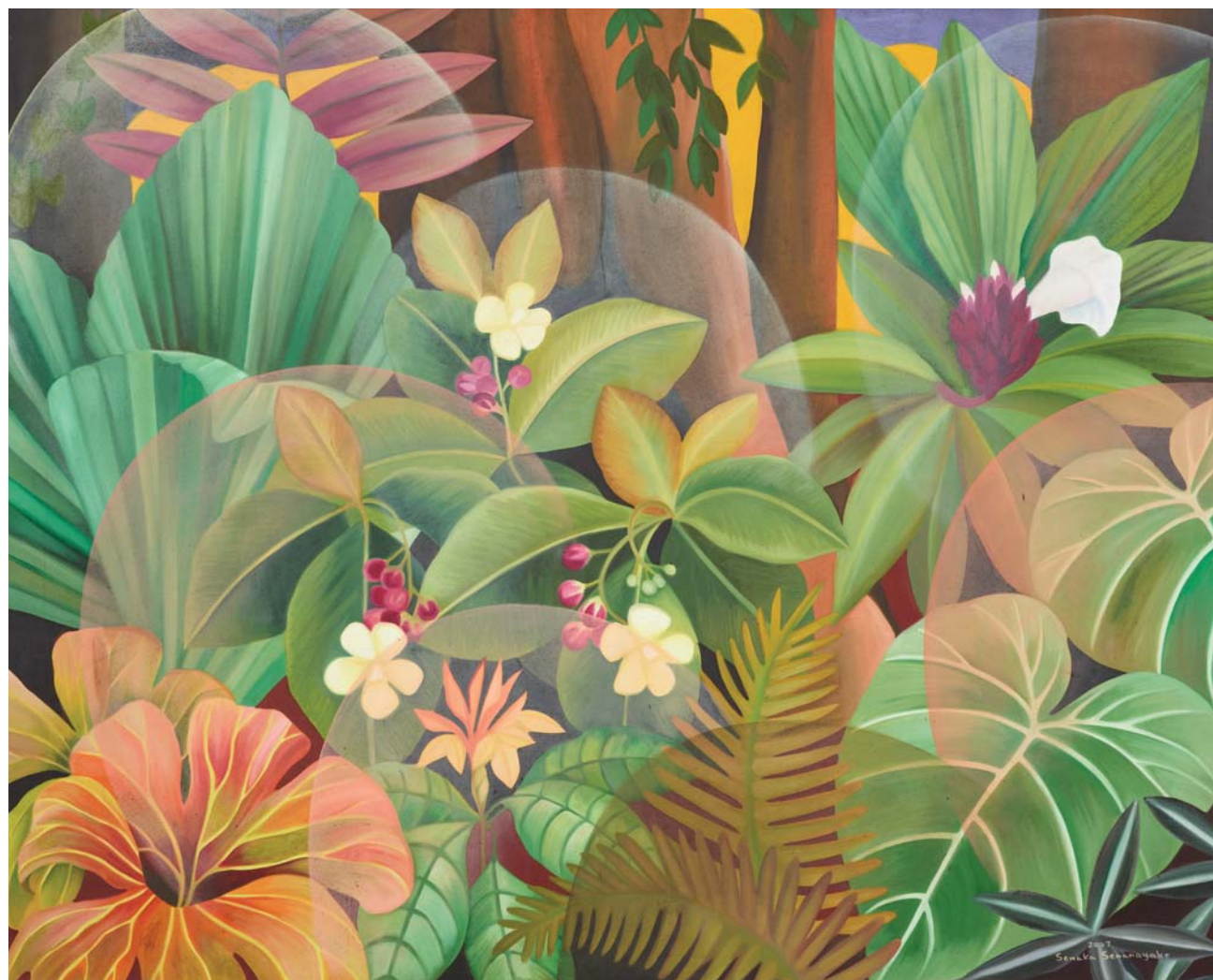
Rs 15,00,000 - 18,00,000

PROVENANCE:

Acquired from Art & Soul Gallery, Mumbai

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

Senanayake is considered a child prodigy, whose work was first exhibited in Colombo when he was just a little boy, and he had a solo show in New York at the age of ten. As a teenager, he held exhibitions in Sri Lanka as well as Europe, the USA and Asia. He later studied Art and Architecture at Yale, and after this formal training in art, returned to Sri Lanka, where he continues to paint the spiritual beauty of his native forests.



❖ 66

ADEELA SULEMAN (b. 1970)

Untitled

Signed and dated in Urdu (inner rim) 2008

Powder coated and enamel painted steel cooking utensils and steel spoons, with foam and cloth

Height: 31 in (78.7 cm)

Width: 19 in (48.3 cm)

Depth: 18 in (45.7 cm)

\$ 4,000 - 6,000

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

EXHIBITED:

Asian Art Biennial 2013: *Everyday Life*, Taiwan: National Taiwan Museum of Fine Arts, 5 October 2013 - 5 January 2014





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, SINGAPORE

❖ 67

SHIBU NATESAN (b. 1966)

Approach

Signed and dated 'Shibu Natesan 05'; signed in Malayalam and inscribed "APPROACH" (on the reverse) 2005

Oil on linen
37.5 x 39.25 in (95.5 x 100 cm)

\$ 12,000 - 18,000

Rs 7,68,000 - 11,52,000

PROVENANCE:

Saffronart, 11-12 March 2009, lot 9

EXHIBITED:

Paths of Progression: An Exhibition of Paintings by 12 Contemporary Artists, New Delhi: Bodhi Art, 21 August - 15 September 2005; Mumbai: Saffronart, 26 August - 5 September 2005; New York: Saffronart, 21 September - 5 October 2005; Singapore: Singapore Tyler Print Institute (STPI), 22 October - 5 November 2005

PUBLISHED:

Peter Nagy, *Paths of Progression: An Exhibition of Paintings by 12 Contemporary Artists*, Mumbai: Saffronart, 2005 (illustrated, unpaginated)



A bound lion strung upside down as a tortoise makes its way across the floor beneath, makes for a surreal scene. Upon closer inspection, the seemingly realistic rendition belies the unnerving realisation that the lion's limbs, torso and the expression on his face are modelled on a human. There is the suggestion of the materials of sado-masochism in the black ribbons that tie the lion's paws. Shibu Natesan's work creates tension through the juxtaposition of unlikely images rendered in a photo-realistic style. They are "evocative through an unexpected elision of symbols. In this way, he challenges the comfort of recognition. Given his painterly facility, Natesan...brings in taut metaphors of physical domination and power structures in a world of moral contestation." (Gayatri Sinha, "Talks, Works and Realism", *The Hindu*, 4 February 2005) Natesan's large format canvases are composed of disassociated subjects, diverse settings, and symbols ranging from wild animals to Caribbean reggae artists. Titled *Approach*, the present lot offers another multi-layered construct where the tortoise literally "approaches" the lion, but there is also the question of what references a viewer might invoke as they approach this painting.

Shibu Natesan
© Manisha Gera Baswani



68

SUBODH GUPTA (b. 1964)

Sat Samunder Par (9)

Signed in Devnagari, dated and inscribed '03-04 / SUBODH GUPTA / SAAT SAMUNDER PAR (9)' (on the reverse)

2003-04

Oil on canvas

65.25 x 89.75 in (165.6 x 227.8 cm)

\$ 93,750 - 125,000

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

EXHIBITED:

Generation - i, Mumbai: Saffronart, 4-31 March 2004

The present lot belongs to a series of large-scale works, titled "Saat Samundar Paar" ("Across the Seven Seas"), in which Subodh Gupta addresses the phenomenon of migration in modern times. The airport with its ubiquitous baggage carts captured in

the moment of arrival, become symbols of the worker toiling in foreign lands to provide goods associated with luxury to his family upon return. In these works that employ a technique of photo-realism, "The people and backgrounds are rendered in a blocky, two-dimensional shorthand while only the objects of Gupta's ultimate interest, the trolleys with luggage, are fleshed out completely, painted in a realistic manner. As if to say we are nothing more than the commodities we drag around us: 'I Pack Therefore I Am.' Poised upon a wheeled trolley are suitcases and packages that represent a life condensed, the most necessary objects ..." (Peter Nagy, "Transitory Indecisions and Fluctuating Monuments", *Subodh Gupta*, New Delhi: Nature Morte and Mumbai: Sakshi Gallery, 2000, p. 7)

Gupta addresses the complexities of capitalism, immigration, and the objects which define or alienate those who return and those who remain. Unseen, but addressed too, are those who will be the receivers of the hard-earned, neatly packed treats that are being so carefully wheeled out on the baggage cart.



❖ 69

TAYEBA BEGUM LIPI (b. 1969)

Untitled

Signed and inscribed 'TAYEBA BEGUM LIPI / Tayebalipi'
(at the centre)

Stainless steel

Height: 8.5 in (21.5 cm)

Width: 20 in (50.8 cm)

Depth: 9.5 in (24.1 cm)

\$ 6,000 - 8,000

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

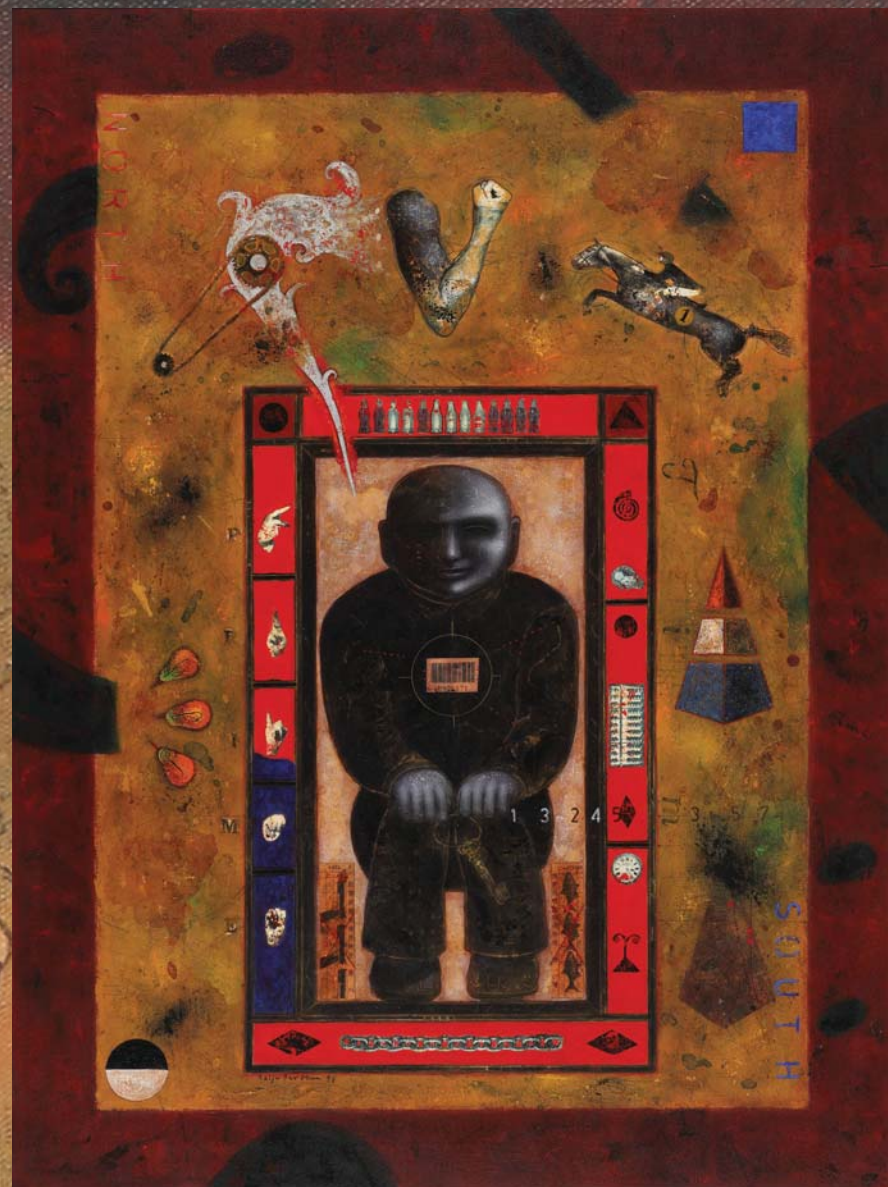
PROVENANCE:

Pi Art Gallery, London

Tayeba Begum Lipi is one of Bangladesh's foremost contemporary artists. Her practice includes installations, paintings and sculpture, printmaking, and video as a means to comment on the politics of gender and female identity and representation. She is best known for her sculptural works, which re-create everyday objects associated with women and their lives through unlikely and provocative choice of materials such as metal and safety pins. The present lot, presents the ubiquitous

women's handbag or purse made not from the usual soft leather or cloth but out of gleaming stainless steel and razor blades to suggest notions of violence, and of armour and steely confrontation. A note on the artist on the Guggenheim website states, "Inspired by the strong women of her childhood, Lipi's work questions the representation of women's bodies and the history of their social roles, particularly in Bangladesh, where historical and religious expectations continue to determine what is permissible." (Tayeba Begum Lipi, The Guggenheim, online) Lipi completed a Master of Fine Arts in Drawing and Painting at the Faculty of Fine Arts, University of Dhaka in 1993, and was awarded a Grand Prize at the 11th Asian Art Biennale Bangladesh in 2003. She has been a presence on the global art stage since 2012, when she was invited to participate in the critically acclaimed Guggenheim Museum survey of contemporary Southeast Asian art titled "No Country", and her work is now part of the museum's permanent collection. Her work continues to receive acclaim for its constant innovation and for the conversation she invokes on the roles and representations of women and marginalised genders, a topic of increasing relevance not just in Bangladesh but throughout the world.





70

BAIJU PARTHAN (b. 1956)

Chromium Breath - Primetime Embodiment

Signed and dated 'Baiju Parthan 98' (lower left); inscribed, signed and dated 'CHROMIUM BREATH- Primetime Embodiment. / Baiju Parthan 1998' (on the reverse) 1998

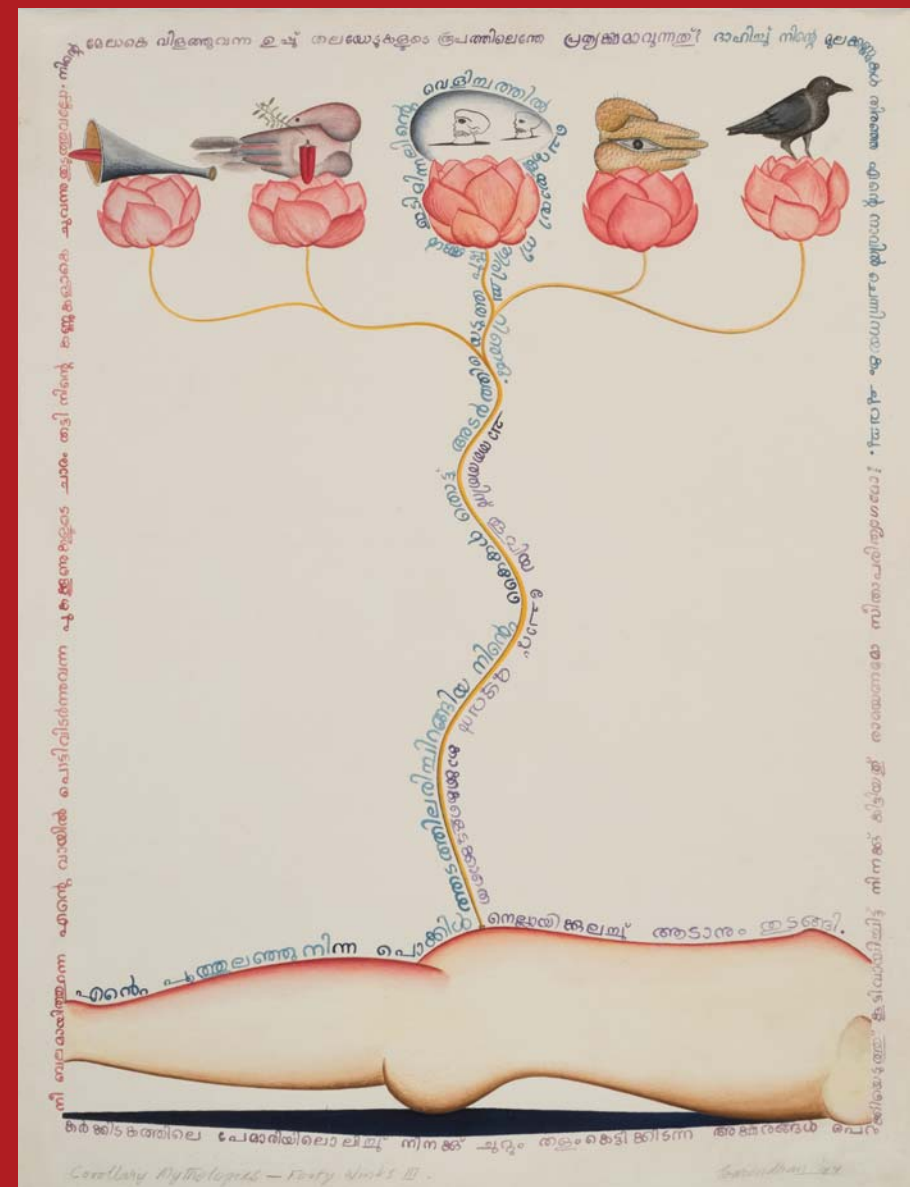
Inkjet transfer, string and acrylic on canvas
48 x 36 in (121.7 x 91.2 cm)

\$ 6,250 - 9,375

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

PROVENANCE:

Acquired from Lakeeren Gallery, Mumbai



❖ 71

SURENDRAN NAIR (b. 1956)

Corollary Mythologies - Forty Winks III

Signed and dated 'Surendran '94' (lower right) and inscribed 'Corollary Mythologies - Forty Winks III' (lower left) 1994

Watercolour on paper
25.5 x 19.5 in (65 x 49.5 cm)

\$ 2,000 - 3,000

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

PUBLISHED:

Surendran Nair, *Itinerant Mythologies*, Mumbai: Sakshi Gallery and Synergy Art Foundation Ltd, 2006, p. 126 (illustrated)



72

JITISH KALLAT (b. 1974)

Active Desktop

Dated and inscribed '- (c) 2002 JITISH K / ACTIVE DESKTOP' (lower left of the left panel); inscribed '(c) JK ACTIVE DESKTOP' (centre right of the right panel, visible on close inspection)

2002

Mixed media on canvas
54.25 x 60 in (138 x 152.6 cm)

\$ 15,625 - 23,440

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

(Diptych)

PROVENANCE:

Acquired from The Guild Art Gallery, Mumbai

"The city street is my university. One finds all the themes of life and art – pain, happiness, anger, violence and compassion – played out here in full volume." –JITISH KALLAT

73

JITISH KALLAT (b. 1974)

Ecto

2005

Black lead, fibreglass and stainless steel

Height: 66 in (167.6 cm)

Width: 18 in (45.7 cm)

Depth: 18 in (45.7 cm)

\$ 23,440 - 28,125

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

From a limited edition of three

EXHIBITED:

The Lie of the Land, Chicago: Walsh Gallery, 3-25 September, 2004 (another from the edition)

Humiliation Tax, Mumbai: Gallery Chemould, 2005 (another from the edition)

Jitish Kallat: Aquasaurus, Sydney: Sherman Contemporary Art Foundation, 25 October - 20 December 2008 (another from the edition)

PUBLISHED:

The Lie of the Land, Chicago: Walsh Gallery, 2004 (another from the edition)

Humiliation Tax, Mumbai: Gallery Chemould, 2005 (another from the edition)

Jitish Kallat's preoccupation with the plight of street children and child labourers began in 2005 with the exhibition *Humiliation Tax* at Chemould Art Gallery. *Ecto*, a weighed-down tea-boy drinking from a kettle, was part of this exhibition. Covered in black lead, the installation literally leaves a mark on the viewer when touched. "*Ecto* invokes youthful innocence and the possibilities that therein lie, but made of black lead, fibreglass and stainless steel, and its surface covered in graphite, *Ecto* leaves a mark on any hand that dares touching it, either "affectionately or in sympathy". In Kallat's work... 'you' as a 'viewer' are never bereft of a role in the story, the possibility of contamination to even a bystander being ever present." ("*Here After Here*": India's Jitish Kallat – artist profile," *Art Radar*, 15 February 2017, online)





❖ 74

ATUL DODIYA (b. 1959)

Untitled

Signed and dated 'Atul '05' (lower left)

2005

Kaza paper, carbon toner, vine charcoal, gold leaf, cotton shirt, paper pulp, screenprinting ink, pigment on handmade STPI cotton and linen paper
67 x 55.25 in (170 x 140.4 cm)

\$ 10,000 - 12,000

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

PROVENANCE:

Acquired from Bodhi Art Gallery
Private Collection, UK

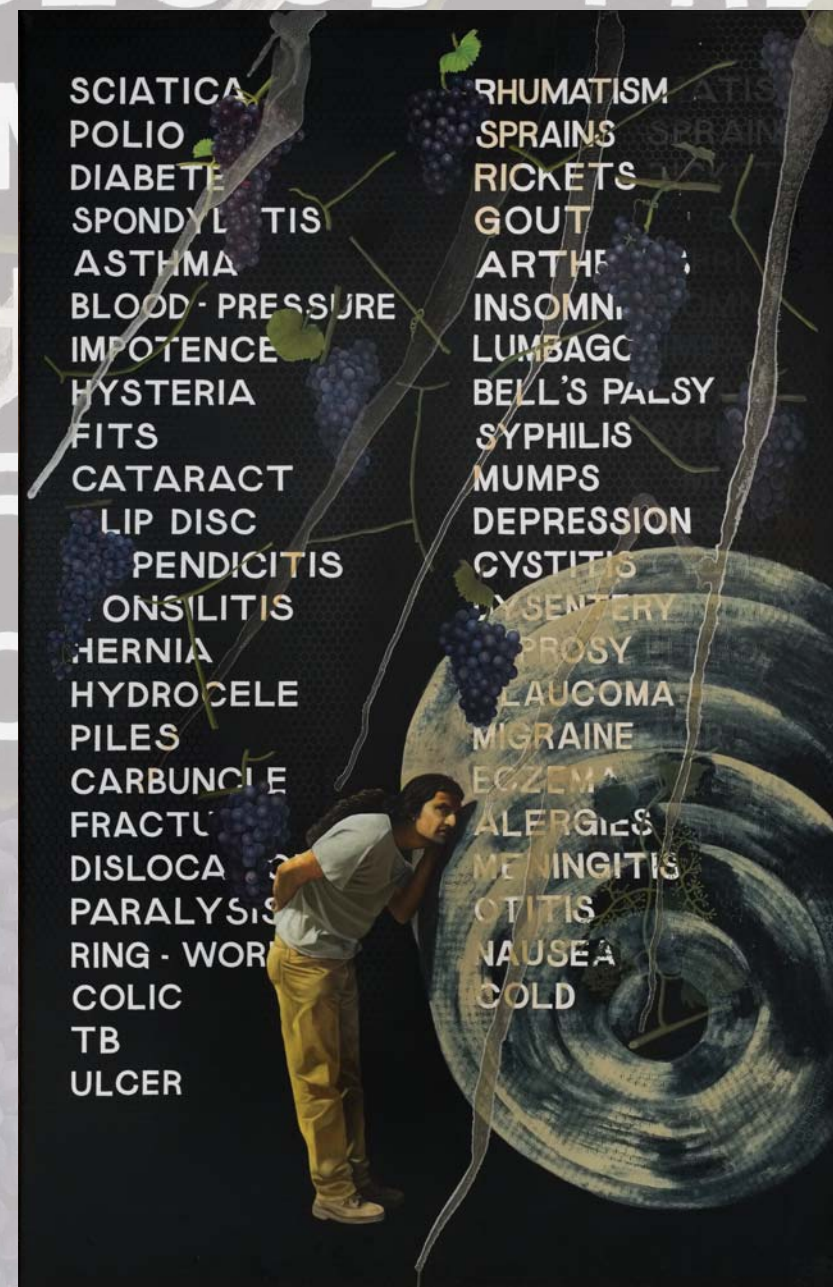
EXHIBITED:

Atul Dodiya: The Wet Sleeves of My Paper Robe (Sabari in Her Youth: After Nandalal Bose), Singapore: Singapore Tyler Print Institute (STPI), 7-21 January 2006

PUBLISHED:

N Adajania and R Hoskote, *Atul Dodiya: The Wet Sleeves of My Paper Robe (Sabari in Her Youth: After Nandalal Bose)*, Singapore: Singapore Tyler Institute (STPI), 2006, p. 32 (illustrated)

BLOOD - PRESSURE



❖ 75

ATUL DODIYA (b. 1959)

Five Drips from Vesuvius

Signed 'Atul' and dated and inscribed 'ATUL DODIYA / "FIVE DRIPS FROM VESUVIUS" / 1998' (on the reverse)

1998

Enamel paint on laminate board
71.75 x 47.5 in (182 x 120.5 cm)

\$ 25,000 - 35,000

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

PROVENANCE:

Acquired from Gallery Chemould,
Mumbai

PUBLISHED:

Ranjit Hoskote, *Atul Dodiya: Antler Anthology*, Mumbai: Gallery Chemould, 2003, p. 6 (illustrated)
Ranjit Hoskote ed., *Atul Dodiya, Munich: Prestel Verlag*; New Delhi: Vadehra Art Gallery, 2013, p. 96 (illustrated)

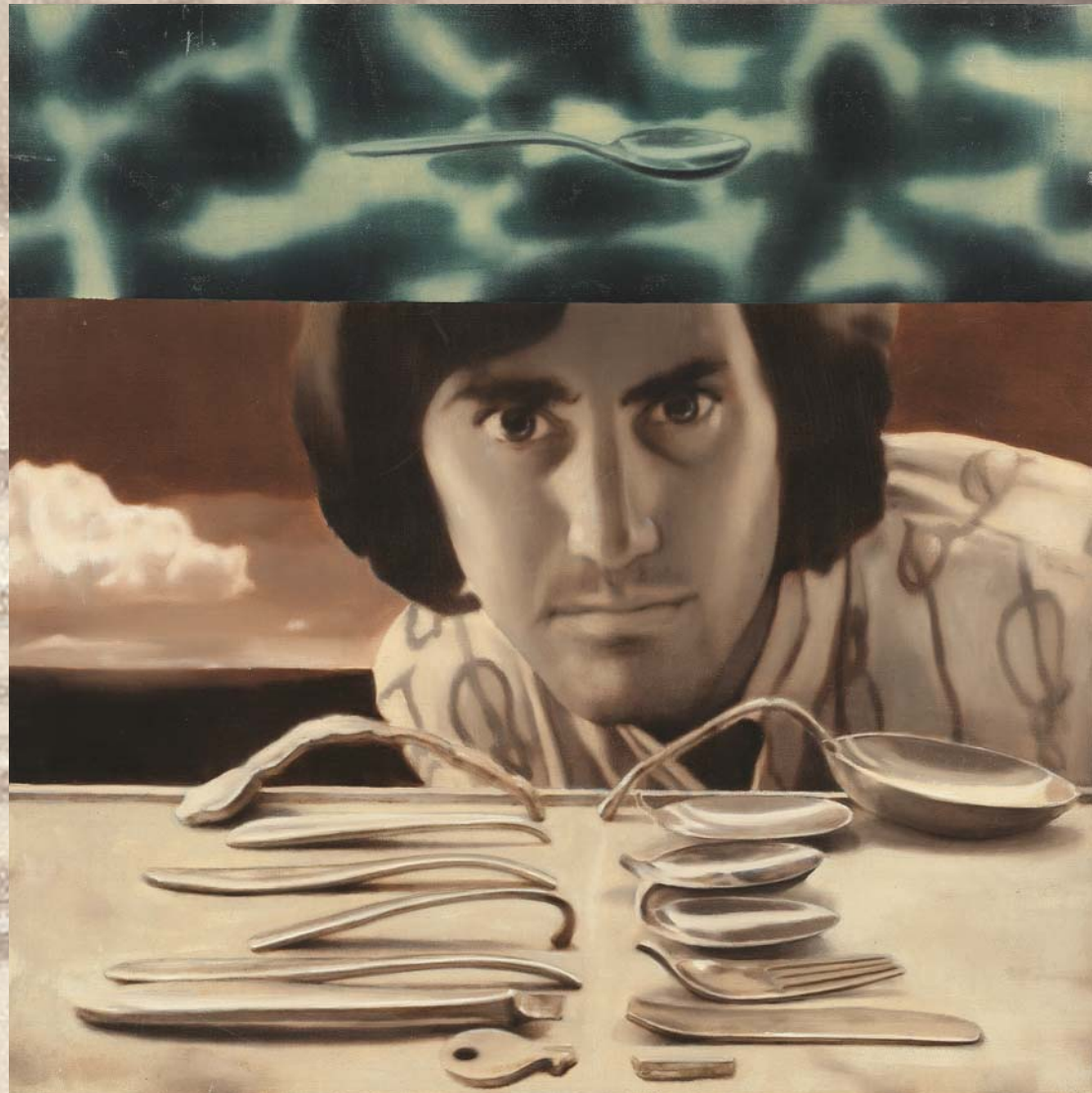
Five Drips from Vesuvius is the first of a seminal series of works Dodiya embarked on in 1998 incorporating text in a conceptual form. It is a tribute to the young Bombay artist Girish Dahiwalé who committed suicide that same year. Two columns of medical conditions combined with an image of Dahiwalé with his ear against a sculptural form comprised of circles form a memento mori, with the bunches of grapes and drips emblematic of a fleeting burst of life. The dispassionate listing of words – ominous in their connotation – becomes the artistic framework. "Dreams, health, culture, politics, humour, life itself in fact, nurtures the creative act and the formal strategies underpinning it." (E Juncosa, "Painted Words," Ranjit Hoskote ed., *Atul Dodiya*, New Delhi: Vadehra Art Gallery and Prestel Publishing, 2013, p. 95)

HERNIA

HYDROCELE

PILES

CARBUNCLE



76

T V SANTHOSH (b. 1968)

Mind Over Matter

Inscribed, dated and signed "MIND OVER MATTER" /
T. V. SANTHOSH / 0'2 / T V Santhosh' (on the reverse)
2002

Oil on canvas
23.75 x 23.75 in (60.3 x 60.3 cm)

\$ 10,940 - 14,065
Rs 7,00,000 - 9,00,000

PROVENANCE:

Acquired from The Guild Art Gallery, Mumbai



❖ 77

SUNIL GAWDE (b. 1960)

Life

2007

Cast bronze

Height: 33.5 in (85.1 cm)

Width: 31 in (78.7 cm)

Depth: 24 in (61 cm)

\$ 9,000 - 13,000

Rs 5,76,000 - 8,32,000

From a limited edition of three and one
artist's proof

Illustrated are two views of the sculpture

PROVENANCE:

Saffronart, Mumbai, 14 February 2014, lot 17



❖ 78
DHRUVI ACHARYA (b. 1971)
Untitled
 Signed and dated 'Dhruvi Acharya 2008' (lower right)
 2008
 Acrylic and resin on wood panel
 9.75 x 9.75 in (25 x 25 cm)
\$ 2,000 - 3,000
Rs 1,28,000 - 1,92,000



79
GIGI SCARIA (b. 1973)
Untitled
 Signed and dated 'GIGI SCARIA 2016' (lower right)
 2016
 Acrylic on canvas
 36 x 24 in (91.2 x 60.9 cm)
\$ 3,125 - 4,690
Rs 2,00,000 - 3,00,000



80
MANISHA PAREKH (b. 1964)
Dispersed Fall
 Signed and dated 'Manisha Parekh '2005';
 signed, dated and inscribed 'Manisha Parekh
 '05 / "Dispersed Fall" (on the reverse)
 2005
 Handmade paper on board
 24 x 36 in (61.2 x 91.3 cm)
\$ 6,250 - 7,815
Rs 4,00,000 - 5,00,000

PROVENANCE:
 Saffronart, 15-16 March 2006, lot 63



RASHID RANA (b. 1968)*Ommatidia I (Hrithik Roshan)*

2004

C print + DIASEC

33 x 29.5 in (83.8 x 74.9 cm)

\$ 6,250 - 9,375

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

From a limited edition of twenty

EXHIBITED:

Rashid Rana - Identical Views, New Delhi: Nature Morte, 10-31 July 2004; Mumbai: Chatterjee & Lal, 12-26 February and New York: Bose Pacia, 19 July - 20 August 2005 (another from the edition)

Subodh Gupta, Rashid Rana and L.N. Tallur, New York: Bose Pacia, 2005 (another from the edition)

Desi Pop, Lille: Green Cardamom at Maison Folie Wazemmes, 2006-07 (another from the edition)

The 5th Asia-Pacific Triennial of Contemporary Art, Brisbane: Queensland Art Gallery and Gallery of Modern Art, 2006-07 (another from the edition)

Face East: Contemporary Asian Portraiture, London: Wedel Fine Art, 2008 (another from the edition)

The Empire Strikes Back: Indian Art Today, London: Saatchi Gallery, 2010 (another from the edition)

PUBLISHED:

Rashid Rana - Identical Views, New York: Bose Pacia, Mumbai: Chatterjee & Lal, and New Delhi: Nature Morte, 2004-05 (another from the edition)

The Empire Strikes Back: Indian Art Today, London: Saatchi Gallery, 2010 (another from the edition)

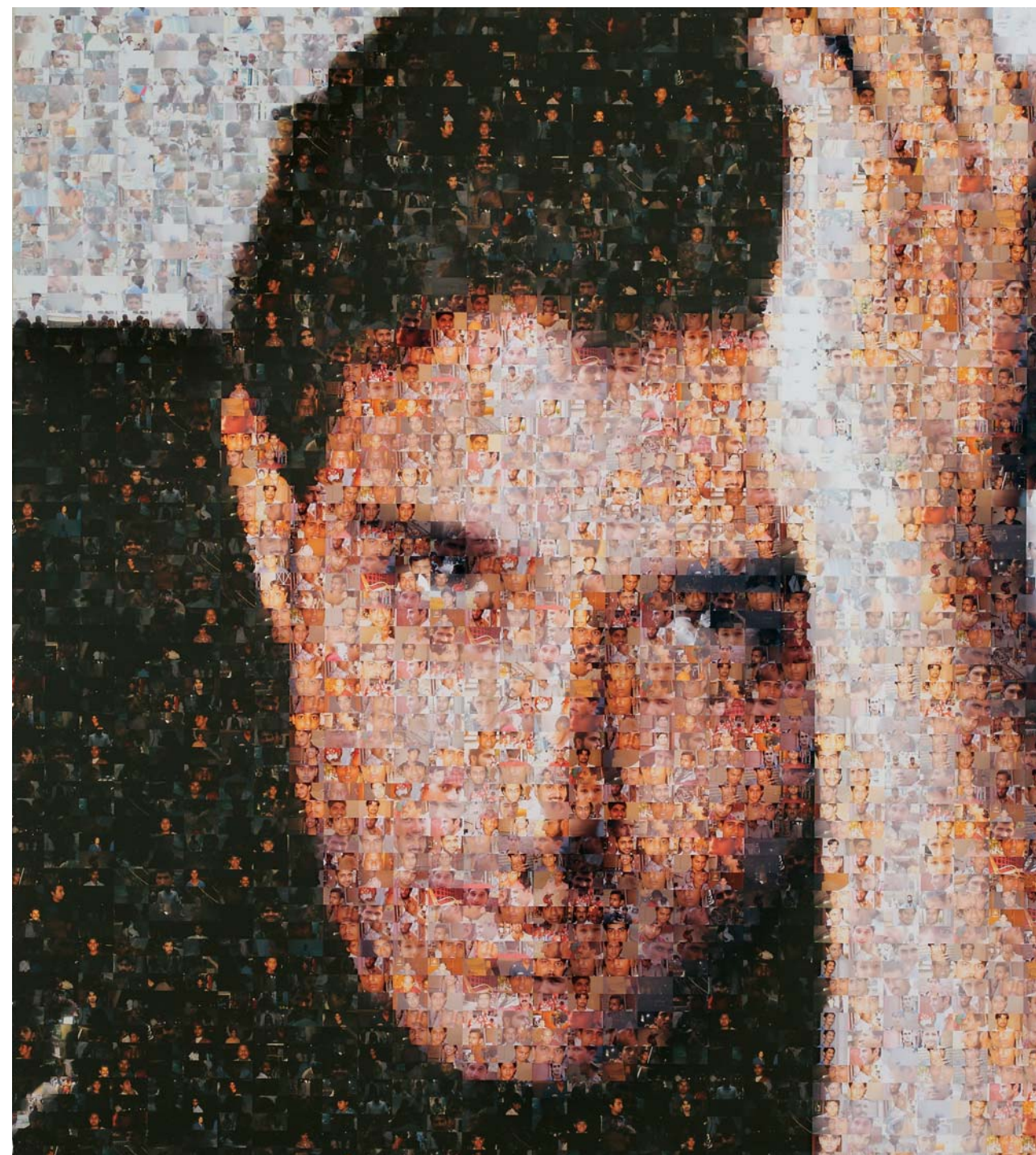
The present lot is part of Rana's *Ommatidia* series, named for the term which defines the bio-structural components that hold together the multiple lenses that form the compound eye of a housefly. As suggested by the title, the works in this series are "pixellated" reproductions of popular poster images of Bollywood stars Shah Rukh Khan, Salman Khan and Hrithik Roshan (the subject in the present lot). The photographic montage of the actor – an idolised figure in India and South Asia – is composed of several thousand photographs of ordinary young men taken from the streets of Lahore. "Tiny documentary photographs taken in the chaotic streets of Lahore provide a wider picture of celebrity as figment; a mass



Rashid Rana
Image courtesy of the artist

media construct sustained by the projected, collective dreams and aspirations of ordinary Pakistani society as it jostles politically and culturally with neighbouring India." (Ulanda Blair, *Flash*, Victoria: Centre for Contemporary Photography, March-June 2007, p. 9)

The resulting effect serves to shift the viewer's focus from the idol to the structures that construct and support his heroic image, literally as well as metaphorically. "Visually, Rana's prints are large, sometimes even heroic in scale, and they appear from a distance as slightly blurred, low-resolution renditions of banalities: landscapes, film posters or press photographs. Drawing near, one realizes that the large and visible 'pixels' are themselves smaller photographs, which magically assemble to compose the larger image. To step near, and away, and near again, to see dark and light photographs becoming the pupil or the highlight in somebody's eye, is to experience marvellous visual complexity. But there is also always a carefully calibrated relationship between the larger image and the smaller images that compose it, and this relationship provides an intellectual substance that endures even after the first visual surprise ebbs away. Usually chosen with caustic wit, the smaller images tend to subvert or at least complicate the larger image that they create, setting up a complex relay of meanings and their deconstruction." (Quddus Mirza, Adnan Manani, Kavita Singh et al., *Rashid Rana*, Mumbai: Chatterjee & Lal and Chemould Prescott Road, 2010, p. 25)



❖ 82

BHARTI KHER (b. 1969)

Untitled

Signed and dated 'Bharti Kher 2006' (on the reverse)

2006

Bindis on aluminum composite panel

95.5 x 47.5 in (242.5 x 120.5 cm)

\$ 60,000 - 80,000

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

PROVENANCE:

Acquired from Jack Shainman Gallery, New York

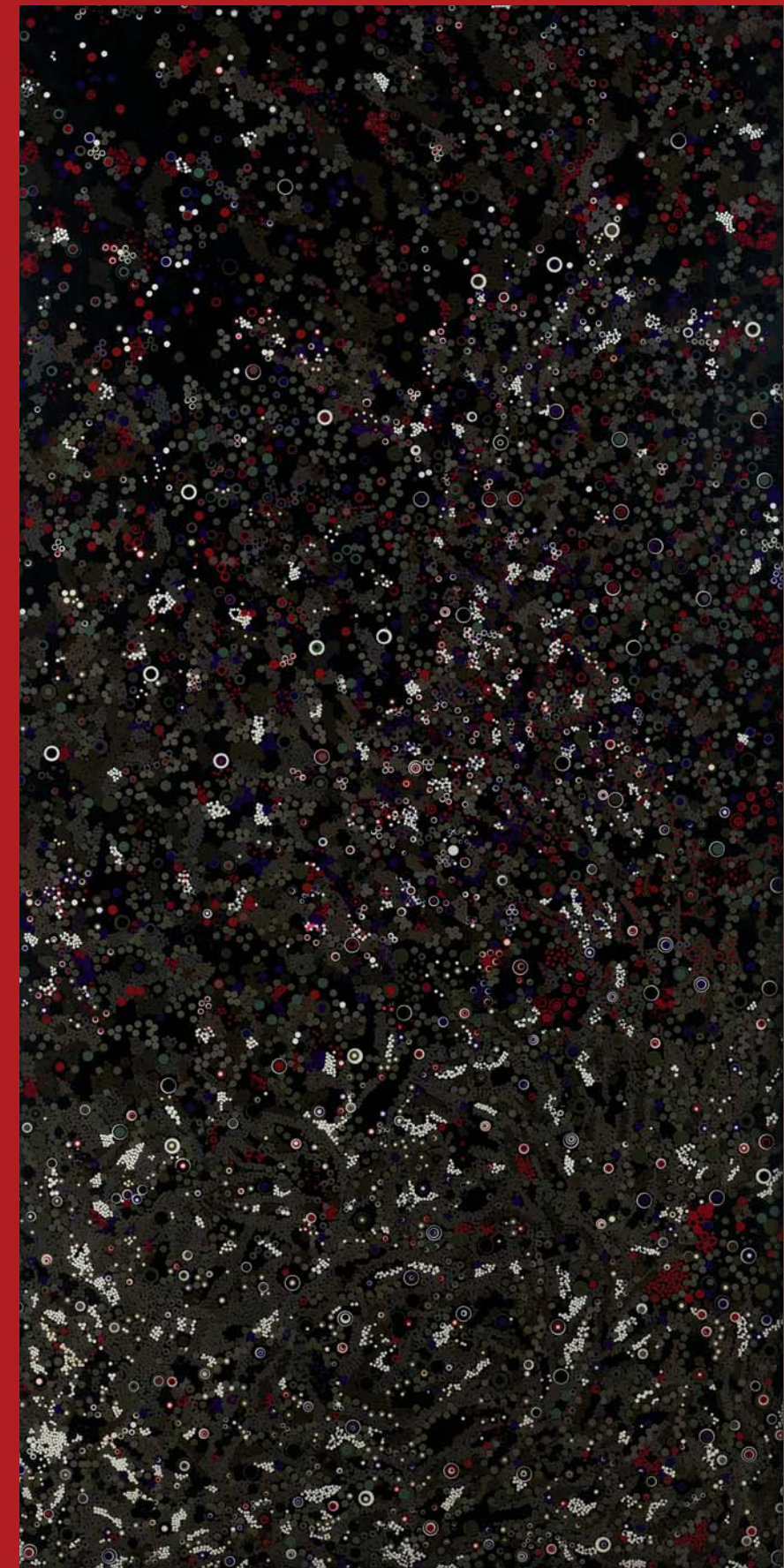
Private Collection, Germany



The *bindi* has been the defining element of Bharti Kher's works, which are often composed of surfaces entirely covered in large and small *bindis*. In the present lot, she uses her material of choice, the ubiquitous *bindi*, to create an abstract composition which may evoke the Milky Way or the even larger universe. The smallest element, the dot on the forehead, fraught with symbolism, is taken out of its loaded context to reference a reality that lies beyond gender, beyond societal structures, and beyond life on earth. True to her words, the big picture is learned from the small one.

The present lot has similarities to a series of wall-mounted panels created by Kher in 2006. Also comprised of multi-coloured *bindis*, they were exhibited at the Jack Shainman Gallery in New York, in 2007. "Employing the *bindi* as a central motif in her work, Kher uses this tiny object to transform the surfaces of both her sculptures and her paintings. Sensual abstract designs created by the *bindi* swirl together to form extraordinary textured surfaces... and the visually arresting compositions of the paintings." ("Bharti Kher", *An Absence of Assignable Cause*, 15 November – 22 December 2007, Jack Shainman gallery, online)

"Everything starts from the home, your journey and your consciousness. We always see the big picture and sometimes there is more to learn from the small one." – BHARTI KHER



83

ARUNKUMAR H G (b. 1968)

Untitled

Fibre glass

Height: 17 in (43.3 cm)

Width: 28 in (71 cm)

Depth: 13.5 in (34.1 cm)

\$ 6,250 - 9,375

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



84

DHANANJAY SINGH (b. 1977)

Untitled

Inscribed 'Dhananjay 016' (on the base)

2016

Stainless steel and bronze

Height: 52.75 in (133.7 cm)

Width: 21.75 in (55.1 cm)

Depth: 24.5 in (62 cm)

\$ 14,065 - 18,750

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





❖ 85
PRAJAKTA POTNIS (b. 1980)

Fore Play

Signed and dated 'Prajakta 2004'
 and inscribed 'PRAJAKTA POTNIS
 / 'FORE PLAY"' (on the reverse)
 2004

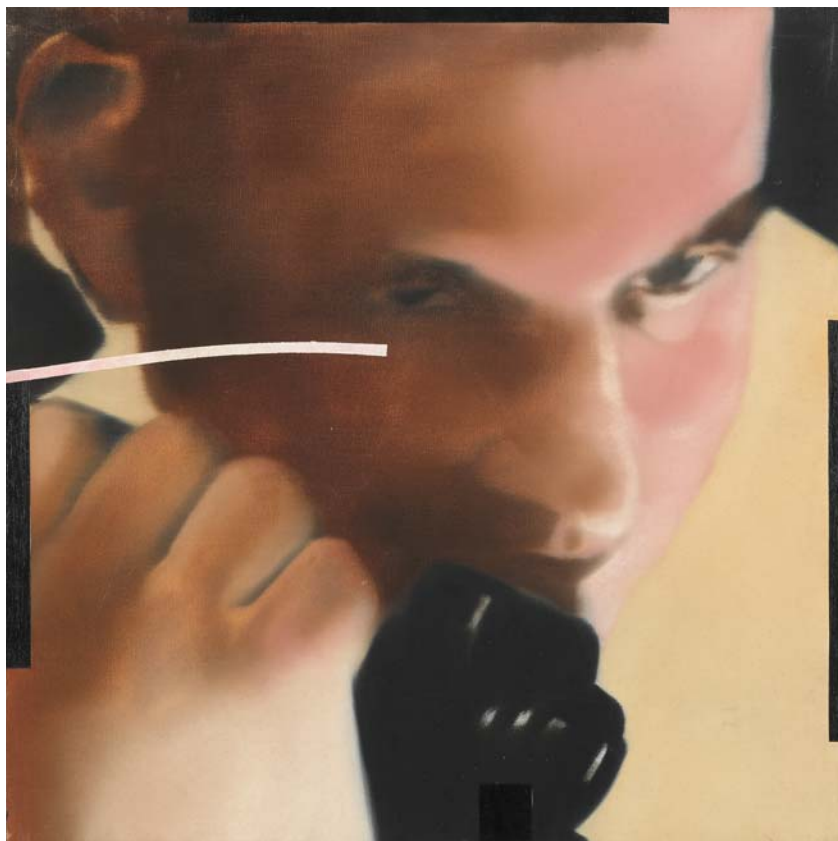
Acrylic and emulsion on canvas
 71.75 x 71.75 in (182.5 x 182.5 cm)

\$ 2,000 - 3,000
Rs 1,28,000 - 1,92,000

PROVENANCE:

Acquired from the The Guild Art
 Gallery, Mumbai

In this work from her *Soft Toy* series of 2004, Potnis recreates childhood memories and anxieties on a monumental scale and sugarcoats them in pastel shades of emulsion paint, associated with the comfort of home. The dolls seem to come alive in a delicate interplay with artificiality but a pun in the title suggests that all is not as sweet as it first appears.



86
RIYAS KOMU (b. 1971)

*The Last Version of Flowering
 History - 5*

Inscribed, signed and dated 'The
 last version of FLOWERING
 history- 5 / riyaz KOMU-03' (on
 the reverse)
 2003

Acrylic and oil on canvas
 24 x 24 in (61.1 x 61.1 cm)

\$ 4,690 - 6,250
Rs 3,00,000 - 4,00,000

PROVENANCE:

Acquired from The Guild Art Gallery,
 Mumbai



87
NATARAJ SHARMA (b. 1958)

Structure 2

2006
 Etching on pigment stained paper laid on
 cloth pasted on board
 77.75 x 59.25 in (197.5 x 150.2 cm)

\$ 9,375 - 12,500
Rs 6,00,000 - 8,00,000

EXHIBITED:

Nataraj Sharma: Stretch, New York: Bodhi Art,
 2007

PUBLISHED:

Nataraj Sharma: Stretch, New York: Bodhi Art,
 2007 (illustrated, unpaginated)

88

A BALASUBRAMANIAM (b. 1971)

Untitled

Signed 'A. Balasubramaniam' (lower left) and dated '97' (lower centre)

1997

Etching on paper
30.5 x 11.5 in (77.2 x 29.3 cm)

\$ 4,690 - 6,250

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

Vertical composition of three mounted prints, with each circular cut-out measuring 4.75 in (12.5 cm) in diameter

Thirteenth from a limited edition of nineteen

PROVENANCE:

Acquired directly from the artist

89

A BALASUBRAMANIAM (b. 1971)

Limited from Unlimited II

Signed 'A Balasubramaniam' (lower left); inscribed 'Limited from Unlimited II' (lower centre) and dated '2000' (lower right)

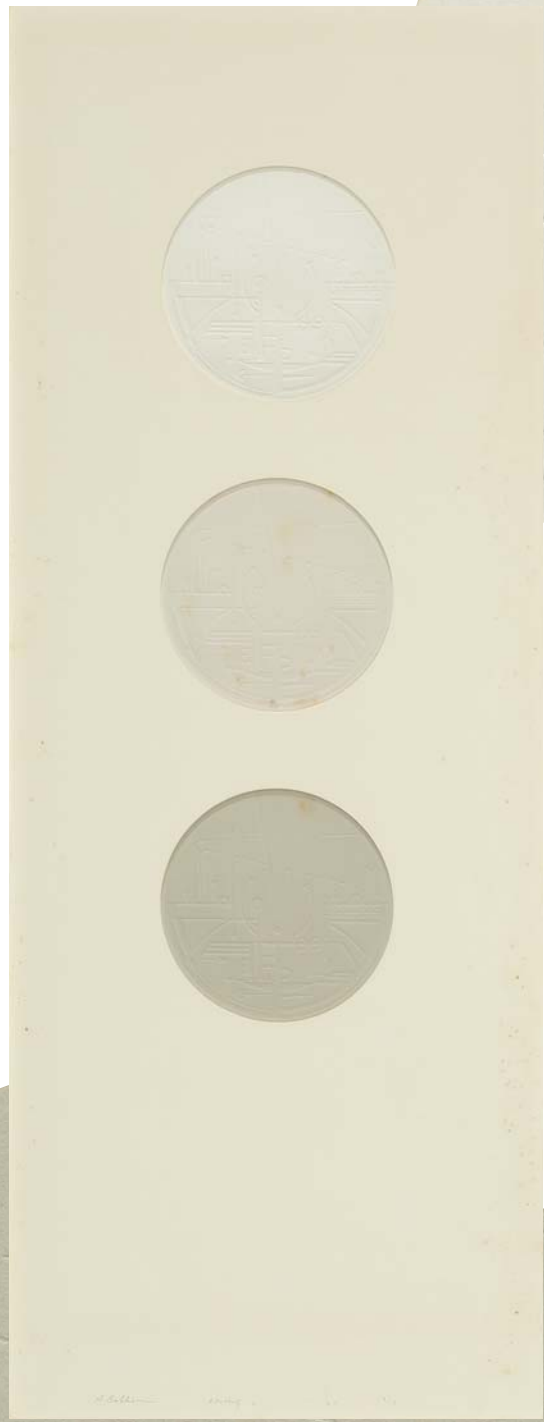
2000

Silk screen and silicon on paper pasted on paper
27.75 x 20.75 in (70.3 x 52.5 cm)

\$ 6,250 - 9,375

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

This is an artist's proof edition



88

"It is important to be aware of little details around life."

– A BALASUBRAMANIAM



89

90

PHANEENDRA NATH CHATURVEDI (b. 1981)

Untitled

Signed and dated 'Phaneendra 2014' (lower right)

2014

Pencil and coloured pencil on archival paper

176.75 x 30 in (448.8 x 76.2 cm)

\$ 6,250 - 7,815

Rs 4,00,000 - 5,00,000

This work comprises of four panels

44.25 x 30 in (112.2 x 76.2 cm) (each)



91

MOHAMMAD ALI TALPUR (b. 1976)

Untitled

Signed and dated 'Mohammad Ali 2012' (on the reverse)

2012

Ink on paper

21.5 x 29.5 in (54.4 x 74.8 cm)

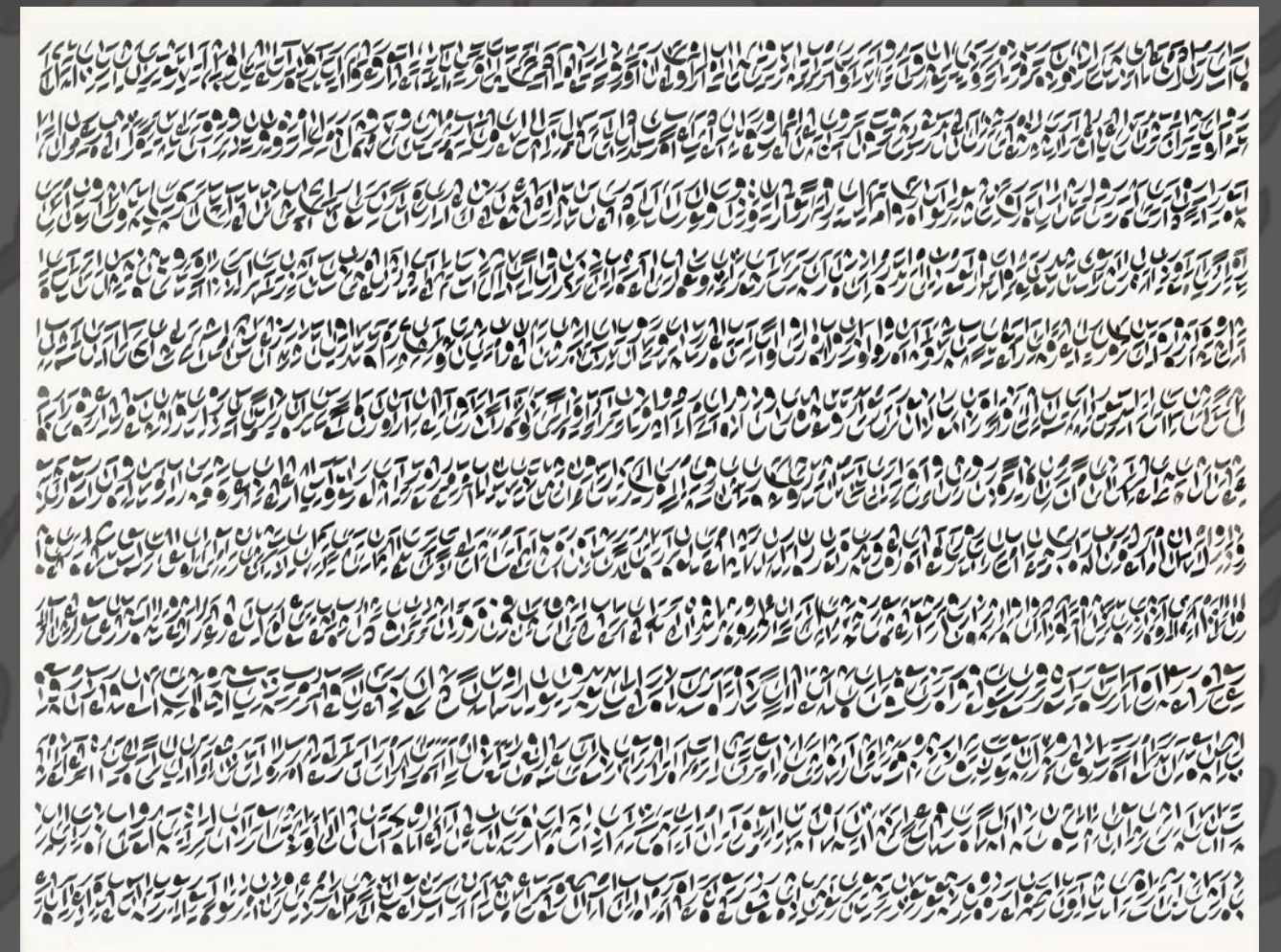
\$ 4,690 - 6,250

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

EXHIBITED:

Crossing Over, New Delhi: Latitude 28, 2 February - 20 March 2013

(another from the edition)





92

VALAY SHENDE (b. 1980)

Untitled

Metal discs

Height: 29 in (73.5 cm)

Width: 86.25 in (219.3 cm)

Depth: 54.25 in (137.7 cm)

\$ 46,875 - 54,690

Rs 30,00,000 - 35,00,000

First from a limited edition of three and one artist's proof

Contemporary artist and sculptor Valay Shende interrogates socio-economic and political issues that affect the common man in India's rapidly urbanising and globalising society. The present lot is one of many cattle-themed sculptures the artist has created over the last decade. The buffalo serves many practical purposes in India's largely agricultural society: its milk

is a source of nourishment and the hide is used for leather goods. In a similar work, "Shende compares the buffalo and the common man in order to pay homage to this simple but essential animal. This sculpture consists of brass metal discs welded together, an allusion to the fact that we are all made up of atoms and we all share common experiences even with a buffalo." (Artist statement, Kashya Hildebrand, online) The shiny reflective surfaces are, quite literally, a mirror to society.

Shende's life-size installations are made of modern, industrial material such as metal, fibreglass, or even a car, and make an ironic statement about the flesh and blood of the subjects he portrays. Shende's video installations and sculptures, including the bovine-themed pieces, have been shown at exhibitions in India and worldwide, and are part of several private collections.



"I want the viewer to be able to see himself in the work of art."

– VALAY SHENDE

93

JAGANNATH PANDA (b. 1970)

Untitled

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

2004

Acrylic on canvas

43.25 x 43.25 in (110 x 110 cm)

\$ 12,500 - 15,625

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

EXHIBITED:

Generation-i, Mumbai: Saffronart, 4 -31 March 2004



93

94

SUHASINI KEJRIWAL (b. 1973)

Untitled

Mixed media on canvas

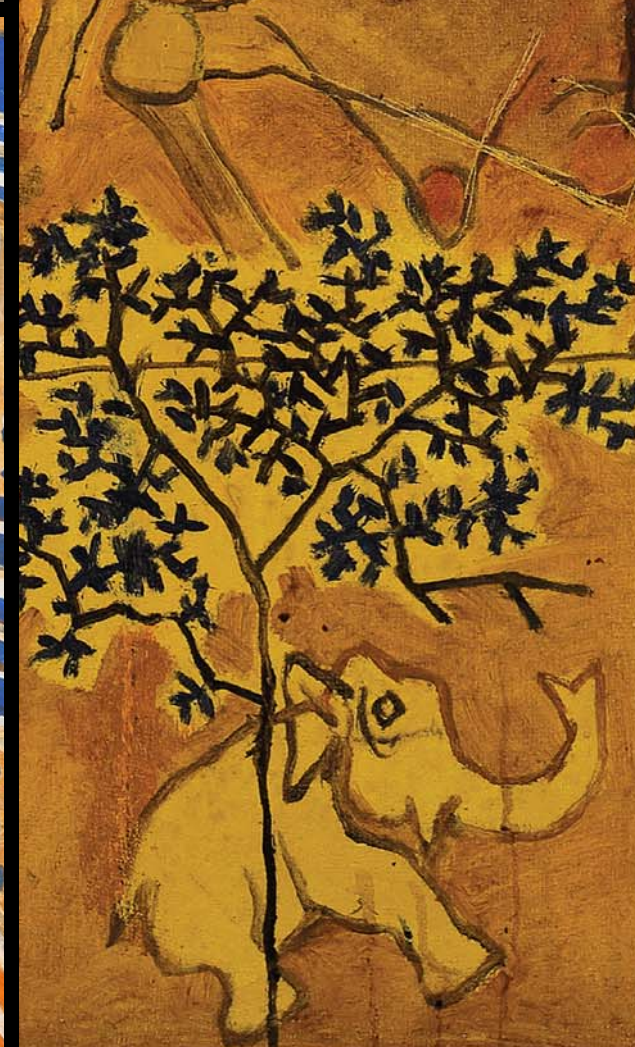
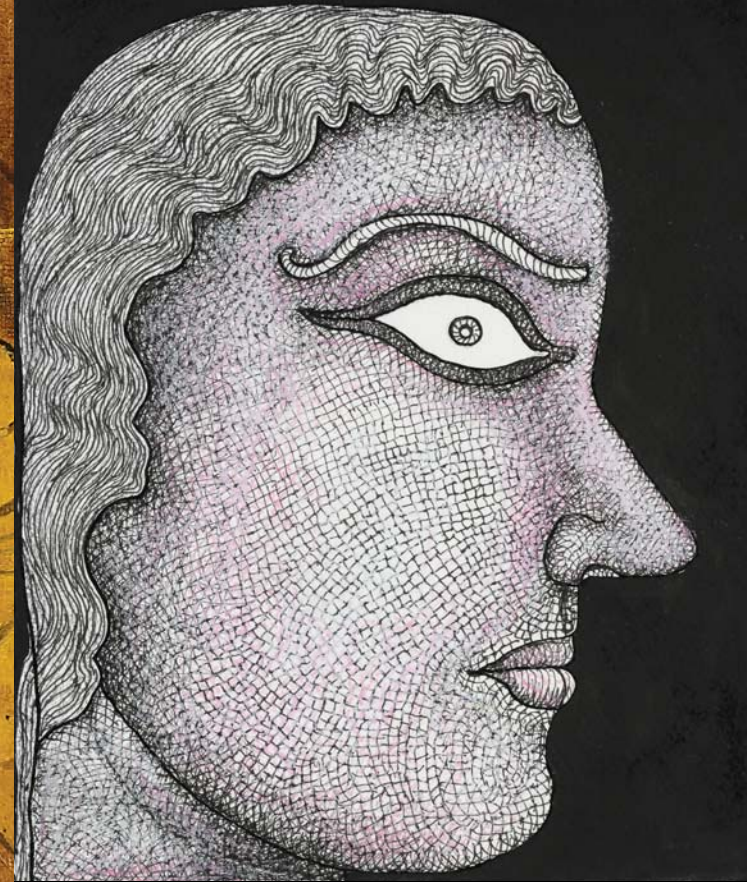
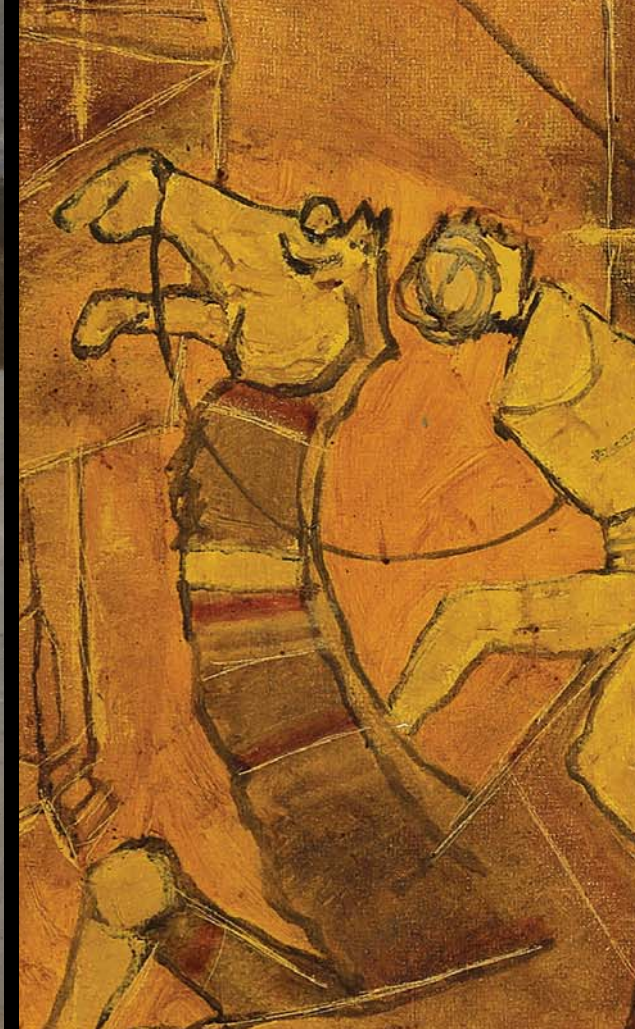
23.75 x 35.75 in (60.5 x 90.6 cm)

\$ 7,815 - 10,940

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



94



LOTS 95-119
Closing Time: Wednesday, 7 June 2017
8.15 pm (IST)
10.45 am (US Eastern Time)



❖ 95

S H RAZA (1922 - 2016)

Pancha-Tatava

Signed, dated and inscribed 'RAZA / 2004 / "PANCHA-TATAVA"' and inscribed again in Devnagari (on the reverse)

2004

Acrylic on canvas

17.25 x 14.25 in (44 x 36.5 cm)

\$ 15,000 - 20,000

Rs 9,60,000 - 12,80,000

PROVENANCE:

Acquired directly from the artist

Private Collection, Singapore



PROPERTY FROM AN IMPORTANT
EAST COAST COLLECTION

❖ 96

**GHULAM RASOOL
SANTOSH** (1929 - 1997)

Untitled

Signed in Devnagari, dated and
inscribed 'SANTOSH 76' (on the
reverse)

1976

Oil on canvas

49.5 x 39.25 in (126 x 99.5 cm)

\$ 15,000 - 18,000

Rs 9,60,000 - 11,52,000

PROVENANCE:

Jehangir Art Gallery, Mumbai

PUBLISHED:

Ram Chatterji, *Indian Painting Today*
1981, Bombay: Jehangir Art Gallery
Publication, 1981, p. 27 (illustrated)



G R Santosh introduced Tantric art into the vocabulary of Modernism in India. He juxtaposed geometric shapes based on the human figure with an aura of mysticism. In the introductory note to the present lot, which was exhibited at the Jehangir Art Gallery in a group show in 1981, art critic Ram Chatterji wrote, "...his shapes are derived from the male and female anatomy, symbolically arranged in his pictorial structure which is invariably symmetrical. These images, which are bright and clear emerge from the surrounding areas of darkness, the ever unfathomable creative force." (*Indian Painting Today – 1981*, Bombay: Jehangir Art Gallery Publication, 1981, p. 27)



The present lot illustrated in Ram Chatterji, *Indian Painting Today* 1981, Bombay: Jehangir Art Gallery Publication, 1981, p. 27

*"My painting attempts at projecting the One which is unknown,
which is beyond rupa, which is beyond value." – G R SANTOSH*

PROPERTY OF A GENTLEMAN, NEW DELHI

97

RAM KUMAR (b. 1924)

Leh

Signed and dated 'Ram Kumar 1980' (on the reverse)
1980

Oil on canvas
72.75 x 51.5 in (185 x 130.5 cm)

\$ 140,625 - 187,500

Rs 90,00,000 - 1,20,00,000

PROVENANCE:

Acquired directly from the artist

EXHIBITED:

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

PUBLISHED:

Uma Prakash, *Ram Kumar: Selected Works 1950-2010*, New Delhi: Vadehra Art Gallery, p. 79 (illustrated)

Ram Kumar visited Ladakh twice, in 1976 and 1993, each time painting a series of works afterward inspired by the colours of the stark mountains and arid landscape, as seen in the present lot. The artist says, "The landscape haunted me for quite some time. Later when I tried to paint my impressions on canvas, I could not imagine any colors. The eternal silence of a wasted, barren earth which refused to compromise with man could not be visualized in any other colors except grey and black and white." (Artist quoted in Uma Prakash, *Ram Kumar: Selected Works 1950-2010*, New Delhi: Vadehra Art Gallery, 2010, p. 9)

The artist is well-known for painting abstract—sometimes desolate, yet meditative—landscapes inspired by his travels around the world. The present lot, painted in 1980 following his first visit to the Leh district in Ladakh, is part of his long spiritual journey that began with Benares in the sixties. "It was a lifelong effort to find some harmony between a rich, throbbing 'spiritually-visited' nature and the secret, fleeting thoughts of an artist." (Artist quoted in Prakash, p. 13)

"As I began to paint, the landscapes came naturally and gradually, the outlines faded into abstracts... There is an enigmatic mystery about the inner life of a colour applied on canvas. It stands out by itself in the beginning but slowly it starts building up relationships with other areas, other colours, and forms. This continues. There is a pause, a silence, an accident and in the end some sort of harmony." – RAM KUMAR



THE ENDURING IMPORTANCE OF THE FALLING FIGURE



Falling Figure, 1965
Saffronart, New Delhi, 16 February 2017, lot 46
Sold at INR 6 crores (USD 909,091)



Falling Figure with Bird, 1988
Saffronart, 19 – 20 September 2012, lot 40
Sold at INR 9.6 crores (USD 1.8 million)

The *Falling Figure* has entranced connoisseurs and collectors over the years for the intensity of emotion it captured in the moment of absolute distress. Krishen Khanna, fellow artist and a dear friend of Mehta, was among the first to recognise the force of Mehta's art. In an introductory note to the exhibition of Mehta's paintings at the Kumar Gallery in 1966, Khanna writes, "You keep asking a question of us all and the process of examination of our values is continuous." Khanna acquired one of the earliest *Falling Figures* (top), similar to the present lot, and entered it in the First Triennale of Contemporary World Art in New Delhi in 1968. That painting was one of two gold medal winning works in the Indian section of the Triennale.

PROPERTY FROM THE FAMILY OF
TYEB MEHTA

98

TYEB MEHTA (1925 - 2009)

Falling Figure

Signed and dated 'Tyeb 65' (upper right)
1965

Oil on canvas

40.75 x 29.75 in (103.3 x 75.5 cm)

\$ 312,500 - 468,750

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

PROVENANCE:

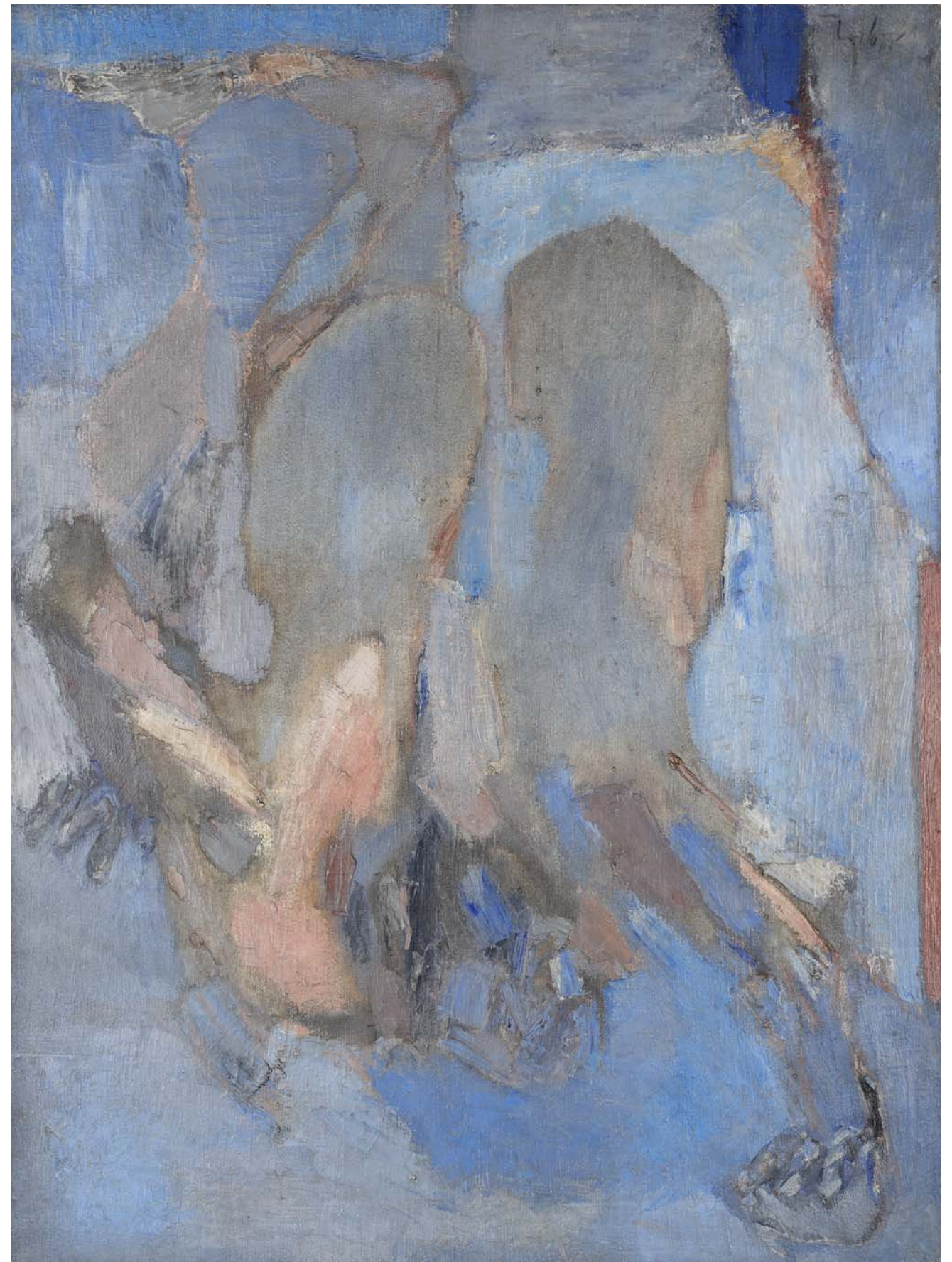
Gifted by the artist to his daughter

PUBLISHED:

Ranjit Hoskote, Ramachandra Gandhi et. al., *Tyeb Mehta: Ideas Images Exchanges*, New Delhi: Vadehra Art Gallery, 2005, p. 79 (illustrated)

In *Ideas Images Exchanges*, poet and art critic Dilip Chitre cites a review of Mehta's early *Falling Figures*: "...in the simple act of falling, Tyeb takes us on into a metaphysical riddle. The falling is vertiginous; and metaphorically expresses man's freedom in the very act of infinite questing. It is the adventure of floating alone on a sea of awareness, or getting sucked, unresisting, down its velvet vortices." (*The Link*, 20 February 1966, as quoted in Ranjit Hoskote, Ramchandra Gandhi et. al., *Tyeb Mehta: Ideas Images Exchanges*, New Delhi: Vadehra Art Gallery, 2005, p. 326)

The present lot, painted in 1965, is among the earliest of the iconic *Falling Figure* series that Mehta began in the mid-sixties. Within the hazy, ephemeral, flesh-toned forms that emerge from a sea of blue, one finds the seeds of what would become the seminal series of Mehta's career. Mehta's *Falling Figure* series of



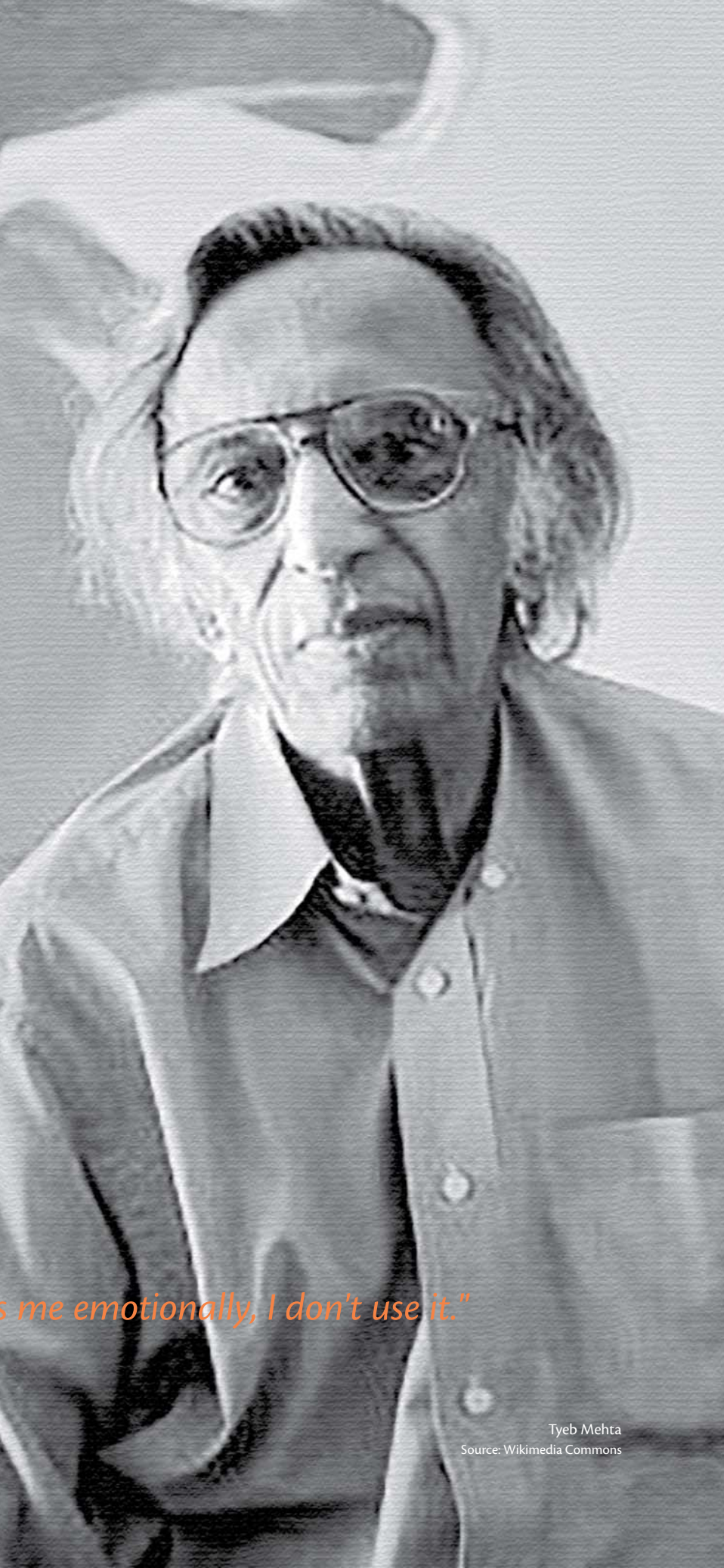
paintings are compositions of fractured planes, distorted limbs and agonised faces, falling into an undefined abyss. A sense of unease and disorientation results from the gravity-defying fall, caught in the act of dropping into the unknown.

Mehta's life was indelibly marked by the Partition. The sectarian violence remained the underlying element in his oeuvre. In its depiction of reigned in violence, the painting evokes the notion of the Absurd, conveying a fundamental sense of disharmony which was so urgently explored by artists and writers in the post-war climate of Europe. It was only logical that Mehta, who shared similar struggles with the self, would be drawn to this philosophy in his art.

"In Tyeb's paintings, the figure is the bearer of all drama, momentum and crisis, a detonation against the ground it occupies and commands; by contrast, the field appears, at first sight, to be all flattened colour, a series of bland, featureless planes that impede the manifestation of the figure, or even fragment the figure into intriguing shards. Only gradually does the eye, unpuzzling the painting, recognise that Tyeb treats figure and field as interlocked and not separate entities. His paintings derive their enigmatic compound of shock and coolness, anguish and elegance, from the complex interweave of these elements." (Hoskote et. al, p. 4)

"Unless an image moves me emotionally, I don't use it."

— TYEB MEHTA



Tyeb Mehta

Source: Wikimedia Commons

Falling Figure
TWO things strike one immediately about Tyeb Mehta whose exhibition of paintings opened the other day. One is his

stubborn modesty as a person: he is quiet and thoughtful and disinclined to pontificate on matters artistic; his dialogues are internally carried on; he discourages eavesdroppers. There is the mantle of the solitary around him.

As a painter Mr Mehta is out on a limb as it were, doggedly alone among contemporary Indian painters in his style and approach to art. His brush is quick and light, he uses luminous colours to build his shapes; his preoccupation is the mass, or non-mass of the human figure in compositions of arrested motion. We asked him about it. Why was he so fascinated by the falling figure which occurs frequently in his work, perhaps apocalyptically?

Perhaps this is an inner phantasm, or an experience of the spirit, Mehta said, I do not know, it is difficult to say; he is there and I like to paint him.

Among the large canvases around us, we looked at "him": round head, the disquieting face of a human rabbit, or of an astronaut fighting gravity, mouth open, the body palpable yet bloated as if filled with air. It is the image of a migrant on the edge of corporeality. It could be an experience of the Fall, or of banishment.

Tyeb Mehta was in England for five years recently. He participated in group exhibitions and held highly successful one-man shows. On his return to India he exhibited at the Lalit Kala Akademi's annual show and received an award. We asked him how he found Indian painting on his return.

In the market place, he said, a good part of it anyway. I believe, he earnestly added, that a painter must be consistent and spiritually committed in his work; much of contemporary Indian painting offers no commitment of any kind, it witnesses no true experience, it is facile and decorative and its purpose is to make some money.

He admits however, that conflict, aggression and claustrophobia marked his formative years spent in the Bohra Muslim ghettos of Bombay. Road, Thus, it isn't difficult to see where his unconscious imaginal metaphors of the "rickshaw puller", "the falling figure" and the "trussed bull" come from.

The splayed out and impossibly contorted multi-limbed human forms of his repeated "falling figure" motif, as those of the "rickshaw puller", enact a spectacle of body language that speaks of terror, doubt, panic and anguish.

What appears at first glance to be postures and dynamic body movements are not paintings of performance, but of extreme states of being, played out against the materiality of flat bifurcated colourfields in clear matt colours. Transmuted to canvas, these emotionally suffused states of being, stir in the viewer what can best be described as understanding, an experience of the quality of the sensation experienced.

Sometimes, as if in augmentation of the experience, he slashes and fragments his image with a disjunctive diagonal. "When I do this, my canvas becomes charged," he says, "and it creates a spontaneous dislocation of composition even as it re-inforces it's centrifugal unity."

Bodies in extremities like this have been seen before in the Renaissance paintings of the "Last Judgement" and

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 sets out to portray the drama of the human emotions with force and poignance. Simple but stark are his studies in black and white, and which show a definite command of the painterly medium. Richer are the oils on canvas, for instance, Black Hand in blue, or the red Freedom.

This particular dramatization of experience has been achieved with delicacy and visual interestingness, and yet the feeling they give out is almost the same that one gets from the stills of a tragic play.

The exhibition is open till March 23.

Sophisticated touch in Tyeb Mehta's art

By Our Art Critic
 Tyeb Mehta, currently holding a one-man show of paintings at Gallery Chemould, has gained in stature recently after a five-year stay abroad. There is, too, a slightly sophisticated touch to be discerned in his art presently and a certain poise and self-confidence all of which enable him to present ordinary visages in a resounding manner.

The human figure and a representative from the animal world—the bull—dominate his thoughts, and, in his own manner, which if not profound is without doubt arresting, he glimpses the tragedy of existence in simple situations that mainly project a sense of defeat.

Colour scheme
 Where he does not concern himself with despair—as in "The Swing" or "The Bull"—one can plainly appreciate his colour sense and his expressionist idiom. "The Swing" is the best among the straightforward compositions, while "the bull" catches the eye mainly because of the colour scheme.

Turning to the "Figure and Bull" representations, one feels that Tyeb Mehta has somewhere at the back of his mind the Europa legend.

There is, it appears, the same sense of despair of Francis Bacon in Tyeb Mehta, though the full force of it remains to be harnessed and projected with heightened awareness in the purest tragic vein. With greater content, Tyeb Mehta will be among our foremost figurative artists.

Timeless Art Profile — 13
Tyeb Mehta
 By KAMALA KAPOOR
ATRIFLE quiet and reticent, Tyeb Mehta doesn't easily give many clues as to how his concerns have emerged. "I am tired of beating my chest," he says about his painting, during a brief interview preceding this article. But the statement can be extended to include his personality.
 He admits however, that conflict, aggression and claustrophobia marked his formative years spent in the Bohra Muslim ghettos of Bombay. Road, Thus, it isn't difficult to see where his unconscious imaginal metaphors of the "rickshaw puller", "the falling figure" and the "trussed bull" come from.
 The splayed out and impossibly contorted multi-limbed human forms of his repeated "falling figure" motif, as those of the "rickshaw puller", enact a spectacle of body language that speaks of terror, doubt, panic and anguish.
 What appears at first glance to be postures and dynamic body movements are not paintings of performance, but of extreme states of being, played out against the materiality of flat bifurcated colourfields in clear matt colours. Transmuted to canvas, these emotionally suffused states of being, stir in the viewer what can best be described as understanding, an experience of the quality of the sensation experienced.
 Sometimes, as if in augmentation of the experience, he slashes and fragments his image with a disjunctive diagonal. "When I do this, my canvas becomes charged," he says, "and it creates a spontaneous dislocation of composition even as it re-inforces it's centrifugal unity."
 Bodies in extremities like this have been seen before in the Renaissance paintings of the "Last Judgement" and

National exhibition Inventiveness of Indian artists stands out
 By our Art Critic
 Delhi, Feb. 28—Imagine a small, 100 matter how much an advocate of art or craft, suddenly by the side of something like Ali Baba's cave of riches. You will probably not find it easy to take your pick.
 The new wave in art, the new wave in sculpture, the new wave in painting, the new wave in design, the new wave in architecture, the new wave in music, the new wave in dance, the new wave in drama, the new wave in film, the new wave in television, the new wave in radio, the new wave in the press, the new wave in the theatre, the new wave in the cinema, the new wave in the world of art.
 The exhibition is open till March 23.

Timeless Art Profile — 13 Tyeb Mehta
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Extensive media coverage of Tyeb Mehta's art in the 1960s lauded the power and presence of his paintings.



99

M F HUSAIN (1913 - 2011)

Untitled

Signed in Devnagari (upper left)

Circa 1970s

Oil on canvas

65.75 x 22 in (166.8 x 56 cm)

\$ 101,565 - 117,190

Rs 65,00,000 - 75,00,000

PROVENANCE:

Private Family Collection, Punjab

Thence by descent

Private Family Collection, New Delhi

Saffronart, New Delhi, 10 September 2015, lot 27

To say that M F Husain's art is a tapestry of India would still be an understatement. Every subject and object was a source of inspiration to this artist who painted movie stars and village women with equal zeal. The present lot presents the colours and imagery of the Rajasthan landscape. The domed *chhatra* and arched openings of the stone architecture and the camel with rider and a blazing sun are painted on a vertical canvas. But the artist could never be pinned down by so simple a reading and so we have a Rapunzel-like figure above and at the bottom of the tableau, an elephant under a tree. There are multiple layers to be deciphered in this composition, rendered in Husain's deft style.



❖ 100

JAGDISH SWAMINATHAN (1928 - 1994)

Untitled (Bird & Mountain Series)

Oil on canvas

31.5 x 45.25 in (80 x 115 cm)

\$ 90,000 - 120,000

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

PROVENANCE:

Dhoomimal Art Gallery, New Delhi

Private Collection

Christie's, New York, 23 March 2011, lot 537

EXHIBITED:

Remaking the Modern II - London

Summer 2014 Exhibition, London: Alon

Zakim Fine Art, 6-9 June 2014

"The introduction of the representational context in terms of colour geometry gives birth to psycho-symbolic connotations. Thus a mountain remains not a mountain but becomes the abode of Shiva. It becomes a totem capable of exercising its magical eternal influence on those who come within its field of vision." – J SWAMINATHAN



101

F N SOUZA (1924 - 2002)

Untitled

Signed and dated 'Souza 90' (centre right)

1990

Oil on canvas

47.75 x 59.25 in (121.5 x 150.7 cm)

\$ 54,690 - 70,315

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

EXHIBITED:

Distillations, Mumbai: Birla Academy of Art and Culture, 17 October - 4 November 2000

F N Souza & H A Gade Show, The Arts Trust, Online, December 2014

PUBLISHED:

Distillations, Mumbai: Birla Academy of Art and Culture, 2000 (illustrated, unpaginated)

With a visual language that was deeply personal and offered astute insights into society, Francis Newton Souza was at the forefront of Indian modernism. His iconoclastic approach to painting was seen as much in his landscapes as in his scathing portraits. He worked with a range of materials and experimented with technique and composition. Souza's landscapes "vary from linear blocks to almost abstract colourful shapes with trees in the foreground to offset the geometric lines." (Aziz Kurtha, *Francis Newton Souza: Bridging Western and Modern Indian Art*, Ahmedabad: Mapin Publishing, 2006, p. 118)

The present lot was painted in 1990, two decades after his move from London to New York. The present lot, with its unrestrained gestural brushstrokes, presents the fiery and unbridled approach that made Souza an icon of modern Indian art. The subtle presence of steeples against a mountainous backdrop points to his continued thematic preoccupation with the church. It also recalls the European landscapes that formed a large part of his oeuvre during his time in France and Spain in the early 1960s.



❖ 102

F N SOUZA (1924 - 2002)

The Remark

Signed and dated 'Souza 63' (upper right) and inscribed 'F.N. SOUZA / The Remark / 1963' (on the reverse)

1963

Oil on canvas

58.75 x 32.75 in (149.2 x 83 cm)

\$ 200,000 - 300,000

Rs 1,28,00,000 - 1,92,00,000

PROVENANCE:

The London Arts Group Gallery, Detroit

Saffronart, 10-12 May 2005, lot 38

Souza moved from London to the United States in 1967. While there, he was invited to Michigan by Eugene Schuster, who had just opened the London Arts Group Gallery in Detroit. Schuster was an admirer of Souza's art, and organized a large solo show for him. The present lot was part of this seminal show, which also included several significant early Souza works, such as *Birth*, *Lovers*, and *Christ on Palm Sunday*, which are now considered masterpieces. The present lot was retained by Schuster's gallery as part of its collection.

Similar works by Souza reveal his scathing views on sexuality



Lovers, 1955
Saffronart, 6-8 December 2005, lot 44
Sold at INR 6.5 crores (USD 1.48 million)

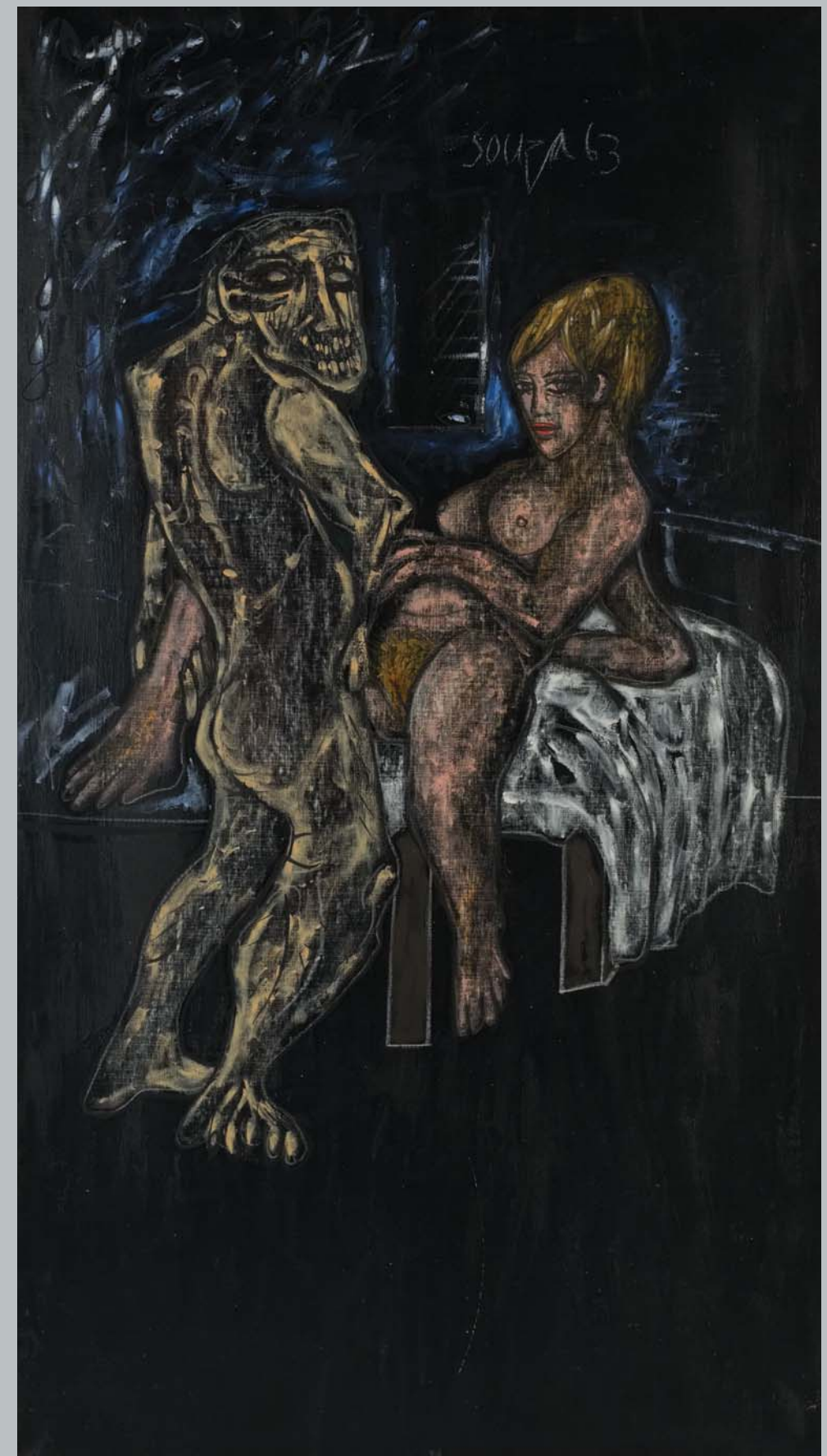


Lovers, 1964
Saffronart, 18-19 June 2008, lot 98
Sold at INR 87 lakhs (USD 218,500)



Untitled, 1973
Saffronart, Mumbai, 10 December 2015, lot 60
Sold at INR 13 lakhs (USD 20,000)

"And if I could, I'd always choose evil and perversity, hell and brimstones... Perhaps God loves me but I don't know it. I don't know good from evil, purity from perversity, hell from pleasure, brimstones from snowflakes, corruption from honesty... All these are one and the same to me. I carry the burden of oneness in nothingness." – F N SOUZA





103
B PRABHA (1933 - 2001)

Untitled
Signed and dated in Devnagari (lower right)
1976
Oil on canvas
31.5 x 27.5 in (80 x 69.8 cm)

\$ 9,375 - 12,500
Rs 6,00,000 - 8,00,000

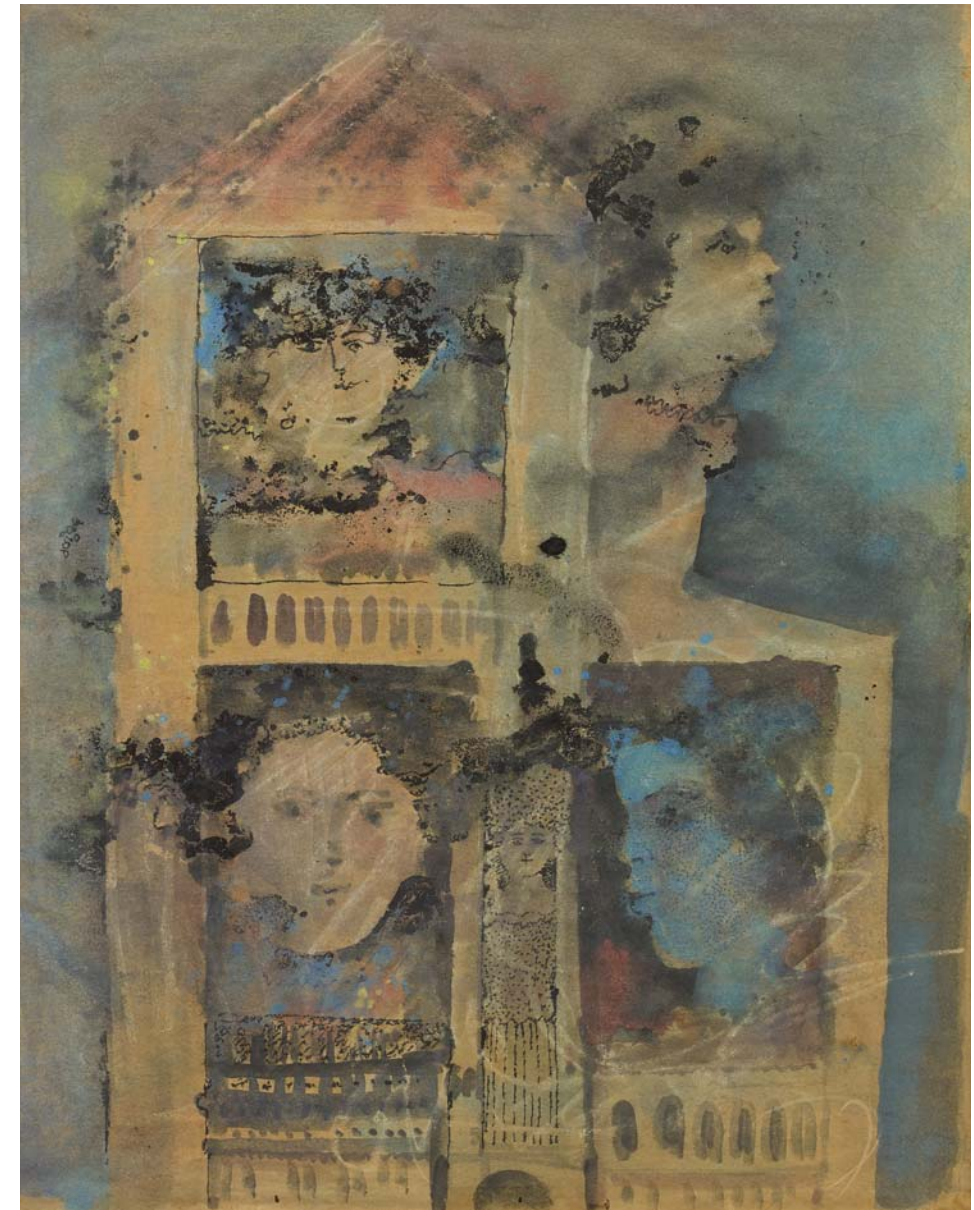
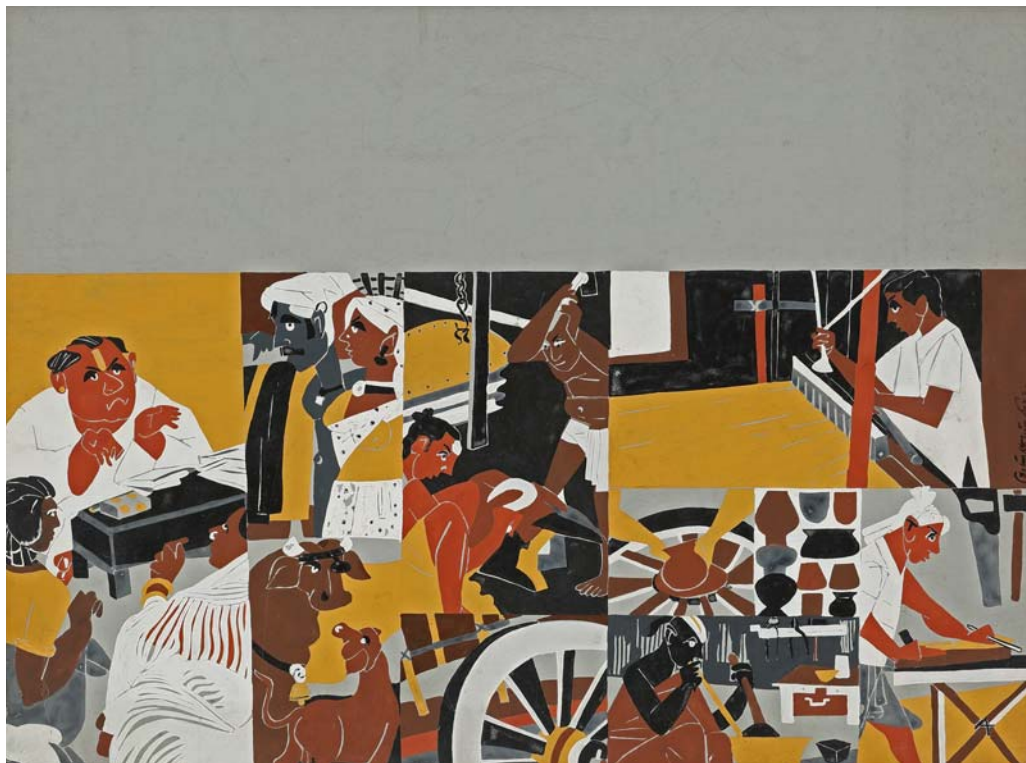
PROVENANCE:
Acquired from Pundole Art Gallery, Mumbai, 1975
Private Collection, Pune

104
K LAXMA GOUD (b. 1940)

Untitled
Mixed media on paper
22.75 x 14.75 in (57.7 x 37.5 cm)

\$ 9,375 - 12,500
Rs 6,00,000 - 8,00,000

PROVENANCE:
Acquired from The Guild Art Gallery, Mumbai



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, UK

❖ 105
SAKTI BURMAN (b. 1935)

Untitled
Watercolour on paper
14.75 x 11.75 in (37.5 x 30 cm)

\$ 10,000 - 12,000
Rs 6,40,000 - 7,68,000



106

MANU PAREKH (b. 1939)

Untitled

Signed in Devnagari and dated '12' (lower right)
2012

Acrylic on canvas
29.5 x 39.5 in (75 x 100.2 cm)

\$ 7,815 - 10,940

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

PROPERTY FROM A PRIVATE
GERMAN COLLECTION

❖ 107

S B PALSIKAR (1917 - 1984)

Untitled

1974/75

Oil on canvas

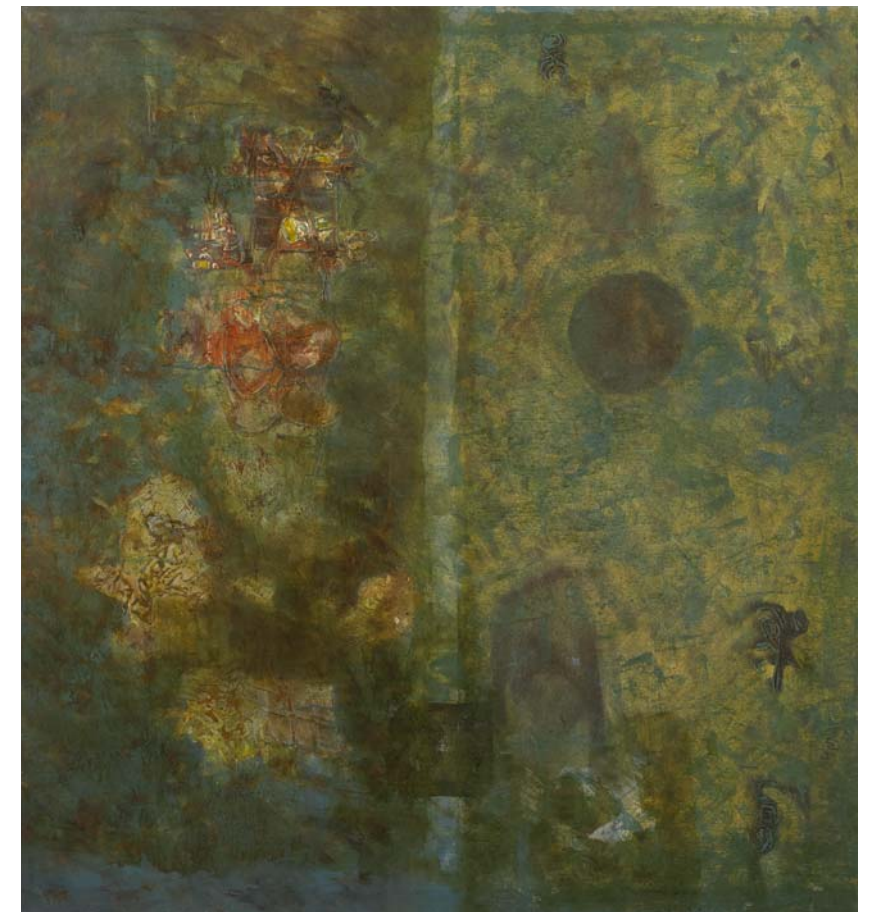
49.25 x 45.25 in (125 x 115 cm)

\$ 6,000 - 8,000

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

PROVENANCE:

Acquired directly from the artist



PROPERTY FROM A PRIVATE
GERMAN COLLECTION

❖ 108

**LAXMAN
SHRESTHA** (b. 1939)

Untitled

Inscribed 'LAXMAN SHRESTHA'
(on the reverse)

1978

Oil on canvas

34.75 x 38.5 in (88 x 98 cm)

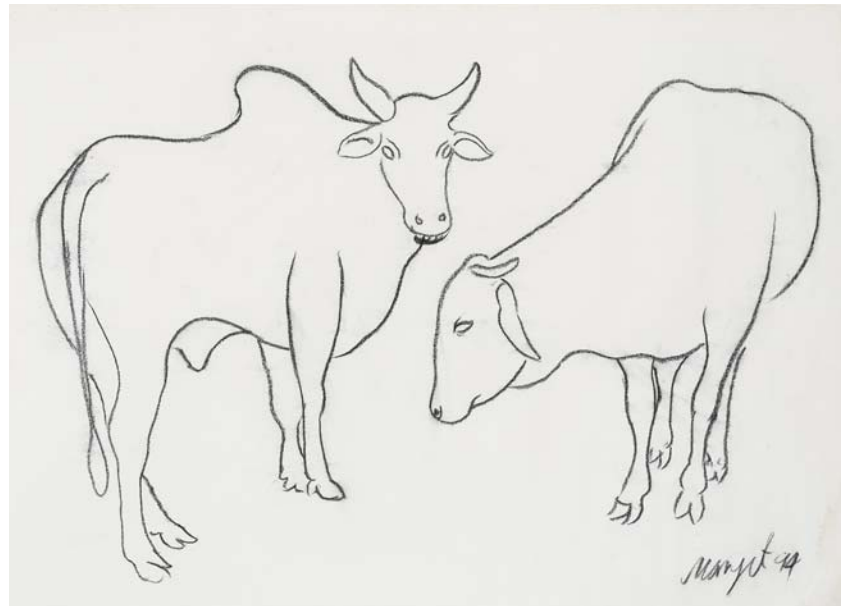
\$ 6,000 - 8,000

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

PROVENANCE:

Acquired directly from the artist





PROPERTY OF A DISTINGUISHED GENTLEMAN, NEW DELHI

109

MANJIT BAWA (1941 - 2008)

Untitled

Signed and dated 'Manjit 94' (lower right)

1994

Charcoal on paper

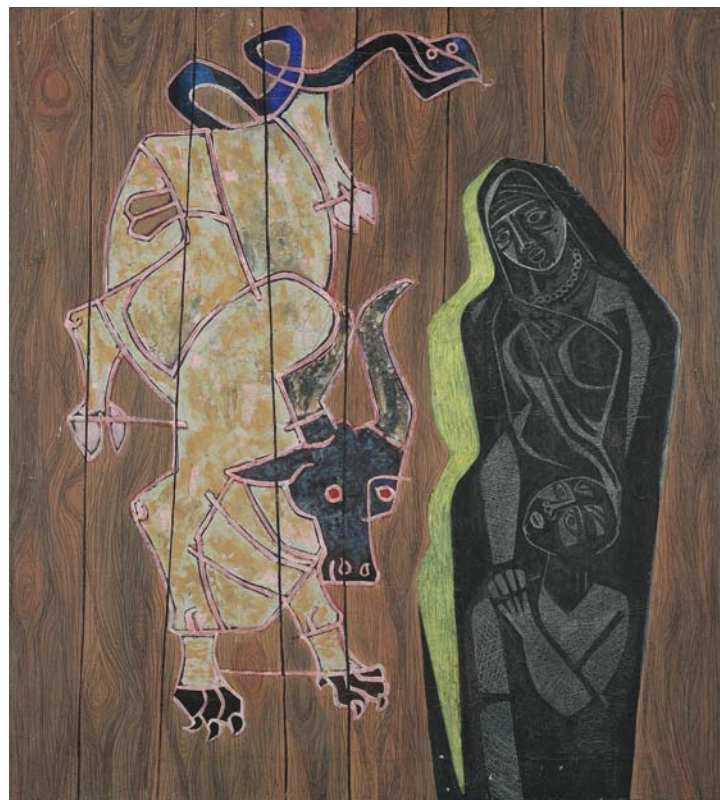
20.5 x 27.5 in (52 x 69.7 cm)

\$ 12,500 - 15,625

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

PROVENANCE:

Saffronart, 25-26 March 2013, lot 84



PROPERTY FROM THE ESTATE OF HARDEVI KARAMCHANDANI

110

JYOTI BHATT (b. 1934)

A Dream

Inscribed and signed 'A DREAM / Jyoti Bhatt' (on the reverse)

Oil on canvas

36.5 x 31.75 in (93 x 80.5 cm)

\$ 6,250 - 9,375

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

The present award-winning lot is a milestone in Jyoti Bhatt's career. Titled *A Dream*, it was his final submission towards his Bachelor's degree in art from the Baroda Faculty of Fine Arts, and was ranked Number 1. It was later acquired by his friend and art lover, Hardevi Karamchandani, who was faculty in the English department of MSU Baroda. The

painting is rich with folk motifs and symbolism. A vigorous bull with tiger claws and a snake tail is juxtaposed beside a serene and stately mother with child. The background is painted to resemble wood slats, and Bhatt employs some of the stylistic elements of printmaking, on which he later focussed.

PROPERTY OF A GENTLEMAN, NEW DELHI

111

KRISHEN KHANNA (b. 1925)

Untitled

Signed 'K Khanna' (lower right); signed and inscribed 'K Khanna / KRISHEN KHANNA' (on the reverse)

Oil on canvas

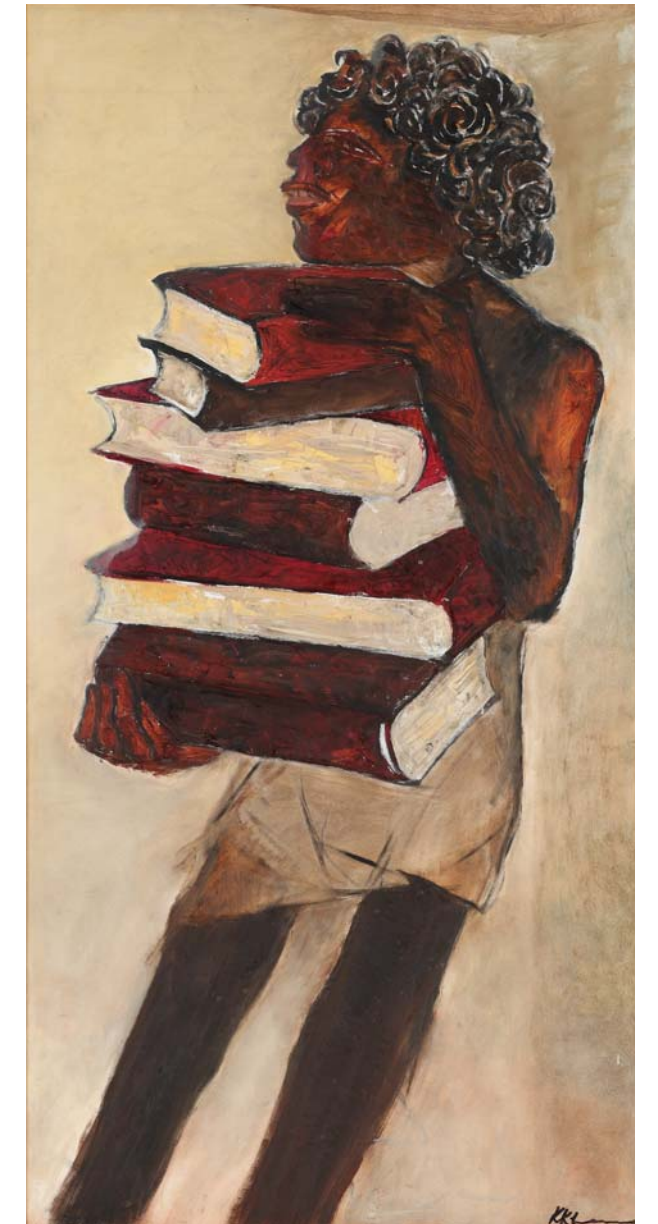
35.75 x 17.5 in (91 x 44.5 cm)

\$ 18,750 - 23,440

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

PROVENANCE:

Acquired directly from the artist



112

AKBAR PADAMSEE (b. 1928)

Untitled

Signed and dated "PADAMSEE 2005" (upper right) 2005

Watercolour on paper

21.75 x 14.5 in (55.3 x 36.9 cm)

\$ 4,690 - 7,815

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

PROVENANCE:

Saffronart, 19-20 September 2012, lot 64



PROPERTY OF A GENTLEMAN, LONDON

❖ 113

K LAXMA GOUD (b. 1940)

Untitled

Signed and dated 'K Laxma Goud 79' (lower right)
1979

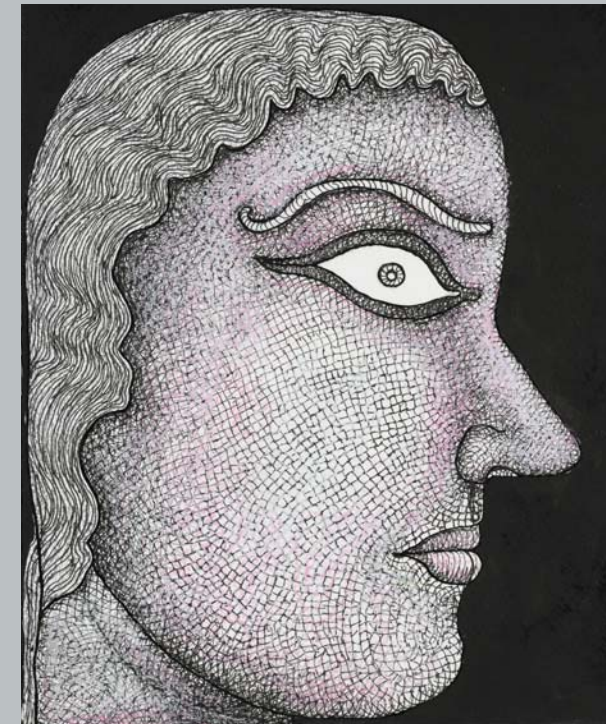
Watercolour and acrylic on paper
13.25 x 10 in (33.6 x 25.4 cm)

\$ 6,000 - 8,000

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

PROVENANCE:

Christie's, London, 4 June 1997, lot 205



❖ 115

JOGEN CHOWDHURY (b. 1939)

Untitled

Pastel, marker, pen and ink on paper pasted on board
9 x 7.5 in (22.9 x 18.8 cm)

\$ 9,000 - 12,000

Rs 5,76,000 - 7,68,000



114

K G SUBRAMANYAN (1924 - 2016)

Panorama

Initialled in Tamil (lower centre)

Gouache on board

14.75 x 14.5 in (37.5 x 36.8 cm)

\$ 9,375 - 12,500

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

EXHIBITED:

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



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MALAYSIA

❖ 116

JOGEN CHOWDHURY (b. 1939)

Couple (Love)

Signed and dated 'Jogen 6.3.2001' (upper centre); initialled and dated in Bengali (lower right); inscribed 'Couple (Love)' (upper centre)
2001

Pastel, ink and pencil on paper
22 x 28 in (56 x 71 cm)

\$ 5,000 - 7,000

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

PROVENANCE:

Acquired from Bodhi Art Gallery, Singapore



117
LALU PRASAD SHAW (b. 1937)

Untitled
 Signed and dated in Bengali (lower left)
 2015
 Gouache on paper
 22 x 15 in (55.9 x 38 cm)

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

PROVENANCE:
 Acquired directly from the artist



118
LALU PRASAD SHAW (b. 1937)

Untitled
 Signed and dated in Bengali (lower left)
 2016
 Gouache on paper
 22 x 15 in (56 x 38 cm)

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

PROVENANCE:
 Acquired directly from the artist

"I did not want to add a literary meaning to my works always. I just wanted to create an image." – LALU PRASAD SHAW

119
T VAIKUNTAM (b. 1942)

Untitled
 Signed and dated in Telugu (lower left)
 2013
 Acrylic on canvas
 48 x 59.5 in (122 x 151 cm)

\$ 46,875 - 62,500
Rs 30,00,000 - 40,00,000

PROVENANCE:
 Acquired directly from the artist



FREQUENTLY ASKED QUESTIONS

How do I view the lots?

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

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

What do you mean by 'Condition of Lots'?

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

What are special lots?

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

What are price estimates?

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

What is a reserve price?

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

How do I register to bid?

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

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

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

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

How do I bid?

- i. Bidding Online: Once you have identified the lot that you would like to bid on, click on "Bid Now" and enter either the bid amount for regular bidding, or a maximum price for proxy/automatic bidding. Regular bidding is the method by which you actively participate in the bidding process by entering the next valid bid (or one of a higher value) each time you are outbid. Your screen will display the next (minimum) valid bid, based on a predetermined increment. You may enter a bid at that exact value only. You may also view the entire bid history prior to making your decision. After you enter your bid, it is advisable to view the bid history to verify that your bid has been recorded. Please note that bidders may be contacted during the auction for bid verification in order to protect all bidders and maintain the efficacy of the process.
- ii. Bidding on the Phone: Saffronart accepts requests from bidders to place bids on the phone with our staff depending on availability. To avail of this service, you must be registered as a bidder. Please note that the number of telephone lines available for telephone bidding may be limited and this facility is provided at Saffronart's discretion.

- iii. Bidding on the Mobile: Bidders may download a software application from Saffronart onto their eligible mobile device and use it to place bids during the sale. To avail of this service, you must be registered as a bidder. Download the App from the iTunes App store and the Google Play store.
- iv. Absentee/Proxy Bids: Bidders may place bids prior to the sale either online or in writing by submitting the absentee/proxy bid form. See the Absentee/Proxy Bid Form available at the back of the printed catalogue, or on the website.

What are bid increments?

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

Can a bid be cancelled?

Once the auction has started, bids may not be cancelled by a bidder. Absentee/proxy bids may be altered prior to the start of the auction. Absentee/proxy bids placed online may be lowered if the bidder has not reached their proxy (maximum) value. Saffronart reserves the right to cancel a bid at its discretion if it considers it necessary to do so.

What is the currency of bidding?

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

What is an opening/start bid?

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

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

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

How do I track my bids?

Under 'My Bids' on the page "My Auction Gallery", bidders can keep track of their bids. For ease of tracking bids, bidders are advised to assign bidding nicknames to themselves when prompted.

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

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

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

The closing bid for a lot is the highest bid at the time a particular lot's bidding has ended. No further bids can be made at that point. The closing bid is considered a winning bid, only if the bid equals or exceeds the reserve price. If the closing bid on a particular lot is below the reserve price, it will not be considered a winning bid and the lot will be deemed unsold. However, if the closing bid belongs to a

proxy bidder and is below the reserve price, but the proxy bidder's maximum bid price exceeds or equals the reserve price, then the lot will be sold to the proxy bidder at the reserve price. The winning bids for all sold lots will be posted on the website after the close of the auction.

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

What is a Buyer's Premium?

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

How will I be invoiced?

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

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

What are additional charges?

All post-sales expenses, including packing, insurance, shipping or handling charges, are borne by the buyer. Shipping will be charged on courier rates and are determined by the value,

origin and destination of the package. Local deliveries will be charged at actuals.

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

What are the Duties and Taxes applicable on my purchase?

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

i. Deliveries in India for lots originating in India:

Any sale of lots originating from India to an address in India is subject to a 13.5% VAT on the winning bid value and a 15% Service Tax on the Buyer's Premium. A CST of 2% instead of the 13.5% VAT will be applicable on the winning bid value only if the purchasing entity is a business; the delivery location of the lot is outside the state of the location of the sale as mentioned in the Sales and Enquiries section of the catalogue and the Buyer provides the necessary documentation required by the Sales Tax authorities. The final charges will be determined at the close of the auction and will be sent by email to the winning bidder.

ii. International shipments for lots originating in India:

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

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

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

These lots are located outside India. Persons residing in India can bid on and pay for in USD by complying with the appropriate foreign exchange regulations for making overseas payments. There are import duties

applicable on artworks shipped into India. Please contact Saffronart for further details.

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

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

How do I make payment?

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

For Buyers in India

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

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

For Buyers outside India

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

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

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

Purchases shipped out within 10 - 15 business days of the payment being cleared are insured under the terms of Saffronart's insurance policy (please note that frames are not insured). If there is an expected delay in dispatch, the buyer will be informed of the delay via email, unless the buyer has indicated an alternative preferred mode of communication. Buyers may choose to collect their purchases from the Saffronart office in Mumbai. In such cases, buyers are

requested to make an appointment to collect purchases within 10 - 15 business days of completion of all payments and documentation formalities. Buyers who have completed payment formalities and have not taken delivery of their lots from Saffronart within 30 days of the completion of payment formalities will be charged storage and insurance at applicable rates.

What documentation will I receive with my purchases?

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

What if my shipment reaches damaged?

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

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

- ❖ Lots marked with ❖ are not situated in India and therefore, may only be bid for and purchased in USD. Persons residing in India, wishing to bid in USD must be eligible under the various foreign exchange regulations to make payments overseas. Please contact Saffronart for further details.
- △ Lots marked with △ indicate that Saffronart owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.
- ⊙ The seller of lots marked with ⊙ is guaranteed a minimum price. This guarantee may be provided by Saffronart, or jointly by Saffronart and any third party, or any third party.

How do I participate in your next auction?

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

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

CONDITIONS FOR SALE

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

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

1. Our role as the agent of the Seller

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

1.2 Making a bid online constitutes an irrevocable offer to purchase the **Lot** and the acceptance of a bid as the winning bid by **Us** shall result in an enforceable contract of sale between **Us**, acting solely as the agent of the seller, and the winning bidder.

2. Catalogue Descriptions and Condition of Lots

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

2.2 Any statements made by **Us**, including by **Our** representatives/employees, about any **Lot**, whether orally or in writing, concerning attribution of such **Lot** to, for example, any school of art or craftsmanship, country or origin, history, provenance or condition, are only expressions of **Our** opinion or belief. Such opinions or beliefs have been formed honestly in accordance with the standard of care expected of an auction house, having due regard to the estimated value of each **Lot**. **We** have not carried out any exhaustive research or analysis on any **Lot** to be sold in this online auction, and potential buyers should seek appropriate advice on the condition of each **Lot** from their own professional advisors.

2.3 For the convenience of bidders, **We** provide condition reports on **Lots** upon request free of charge. The report includes **Our** bona fide opinion on the condition of the **Lot** and is not an alternative to viewing and inspecting a **Lot** by a bidder, or a bidder’s duty to seek independent advice on the **Lot**, including its description, condition and authenticity.

2.4 The bidders undertake to:

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

2.5 Size description/s of all the **Lots** featured in the **Auction Catalogue** are approximate. **We** encourage all potential buyers to inspect each item carefully before bidding.

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

3. Viewing the Lots and Bidder Registration

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

- (i) Previews and Viewings – details listed in the ‘Sales and Enquiries’ section;
- (ii) The Online **Auction Catalogue**;
- (iii) The Printed **Auction Catalogue**; and
- (iv) The Mobile **Auction Catalogue**

3.2 **We** may withdraw any **Lot** before, during, or after

the online auction, if **We** have reasons to believe that the authenticity of the **Lot** or the accuracy of the description of the **Lot** is in doubt, or if there is a breach of **Our** terms of business, or if **We** otherwise believe, in **Our** sole discretion, that it would be improper to include the **Lot** in the auction.

3.3 All **Lots** shall be sold subject to the **Reserve Price**. If the winning bid is below the **Reserve Price**, the **Lot** shall be considered unsold. The **Reserve Price** on each **Lot** shall be confidential and **We** shall have no obligation to disclose the same to any bidder. **Lots** sold in “Absolute Auctions” or marked as sold with “No Reserve” are not subject to a **Reserve Price** and will be sold to the highest bidder, irrespective of the bid amount.

3.4 **We** have the sole and absolute discretion to: (i) determine the form and content of the descriptions of **Lots** in the **Auction Catalogue**, (ii) granting bidding access to a bidder, (iii) recording, rejecting or accepting bids, and (iv) deciding which bid constitutes the winning bid, if any.

3.5 Online bidding access, and access to the **MobileApp** and the telephone bidding facility, shall be given at **Our** discretion and **We** may set limits on the number of bids that may be made by a bidder and/or require payment guarantees or deposits as a precondition to giving bidding access to a bidder. Bidders will be informed of their bidding limits, if any, and will not be allowed to bid further if their bidding limit has been exhausted.

3.6 Bid updates and time extensions, if any, shall be updated on the **Website**. On the **Website**, bidders may refresh bidding values by clicking on the “Refresh” icon or the re-load/refresh buttons on their browsers, to view latest bid updates and time extensions, if any. **We** shall evaluate the bid histories of specific **Lot** groups periodically to preserve the efficacy of the auction process. This exercise may be conducted by **Us** internally or through third parties solely at **Our** discretion.

3.7 All bidders are required to provide complete and accurate invoicing details to **Us** at the time of registration for the auction and invoicing details once registered will not be changed. The bidder shall be invoiced based on details provided at the time of registering for the auction. New

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

4. Bidding

4.1 For the convenience of bidders, in particular bidders who are placing bids on more than one **Lot**, **Lot** groups are scheduled to close at different times during the auction.

4.2 The bidding for various **Lot** groups shall be closed in accordance with the bid closing schedule. However, a bid can be recorded by **Us** in the 2 minutes prior to the closing time of the **Lot**. The closing time for such **Lot** shall be extended to a time that is 2 minutes after the time that the last bid was made. In the event of extension of closing time in accordance with this paragraph, bidding on the **Lot** shall only end if no bid is recorded by **Us** for a continuous period of 2 minutes. Bidders are advised to click on the “Refresh” icon on the **Website** page being viewed by them or on the “Refresh” button in the browser at regular intervals (in accordance with the provisions of paragraph 4.4 below) for updates on latest bids and time extensions, if any.

4.3 The **Website** shall also contain a “My Auction” filtered view of the **Auction Catalogue** and the bidder may click on this link to access information on all bids made by the bidder in respect of various **Lots**. For ease of tracking bids, bidders are advised to assign bidding nicknames to themselves. The **Website** shall contain the bid history for each **Lot**, being the bid amounts that have been recorded since the start of the auction till the current highest bid; and a countdown clock indicating the amount of time available for placing bids before the closing time.

4.4 The bid history, current bid and countdown clock shall be accurate at the time of downloading of those values. However, such information shall not reflect any changes in the bid history, current bid and/or countdown clock that may have occurred during the time taken for this information to reach the bidder’s computer from **Our** server. The most updated bid values shall be shown

- only when the information on bid values is refreshed, which shall happen either automatically, or when a bidder clicks on the "Refresh" icon on the **Website** page, or on the "Refresh" or "Reload" button on his/her internet browser. After the values on the page have been refreshed, any changes in the bid history shall not be visible to the bidder until the values are refreshed again, whether automatically on the **Website**, or by the bidder.
- 4.5 When the countdown clock counts down to zero, in the case where the closing time in respect of a particular **Lot** has been extended by a further 2 minutes pursuant to paragraph 4.2 above, the countdown clock may not reflect such extension. The bidder may wait for the values on the page to refresh automatically on the **Website**, or click on the "Refresh" icon on the page, or on the "Refresh" or "Reload" button on his/her internet browser after the countdown clock has counted down to zero to determine whether the closing time has been extended for that **Lot**.
- 4.6 The countdown clock combined with the current highest bid as shown on the bid history on the **Website** shall only be an indication of the highest bid amount at the time when the values on the **Website** were refreshed in the manner set out in paragraph 4.5 above. Should bidders want more frequent updates, they are advised to refresh values as described in paragraph 4.5 above in order to view the most updated bid history and countdown clock.
- 4.7 Bidders may download the **MobileApp** onto any mobile device that supports Android and iOS, and use it to place advance bids. To avail of this service, you must be registered as a bidder. **We** do not accept any liability in the unlikely event that a bid through the **MobileApp** is not executed or executed incorrectly.
- 4.8 The foreign currency exchange rate used is constant during the auction, and has currently been set at 1:64 (USD:INR). Prior to the start of the auction, **We** may at **Our** discretion change the exchange rate used, based on fluctuations in market exchange rates. The estimates for individual **Lots** have been 'rounded off' for ease of reference and may not reflect the exact exchange rate used for bid calculations.

- 4.9 **Technical Downtime:** In the unlikely event that the **Website** or **MobileApp** is inaccessible to bidders or partially disabled due to **Technical Downtime** at any time during the half an hour prior to the scheduled closing time of the auction for any of the **Lot** groups, the closing time of that **Lot** group and subsequent **Lot** groups will be extended by the duration of such **Technical Downtime**. In case the **Technical Downtime** extends beyond the closing time for a particular **Lot** group, the **Website** and the **MobileApp**, as the case may be, shall, after the **Technical Downtime**, show the auction for the particular **Lot** group as closed. However, the closing time for such **Lot** group and subsequent **Lot** groups shall be extended by the duration of the **Technical Downtime** and appropriate details of the extension shall be published on the **Website** shortly after recovery from the **Technical Downtime**. Bids recorded prior to any **Technical Downtime** will be treated as valid. **We** shall not be liable for any loss of information due to the **Technical Downtime**. The data logs of **Our** server will determine the duration of the **Technical Downtime** and any determination made by **Us** in respect of extension of the closing time shall be final.
- 4.10 Due to the nature of internet and/or mobile traffic, there may be an unpredictable time-lag between a bidder placing a bid, and that bid being received by **Us**. Therefore, although a bidder may have placed his/her bid prior to the closing time, the bid may be received by **Us** after the closing time for the **Lot** in respect of which the bid has been placed and shall, in such an event, be rejected. In order to prevent bids being rejected in such a manner, bidders may set proxy bids/automatic bids on **Lots** which the bidder wishes to bid for.
- 4.11 Proxy bids may be recorded with **Us** 12 hours prior to the closing time, subject to the other provisions of these conditions for sale, including any limits imposed by **Us** on the number of bids that a bidder may place. Proxy Bids are accepted from bidders once they have been given bidding access for the auction and may be entered prior to auction start and up until the auction closes.
- 4.11a Once a bid is registered in **Our** system, whether placed by an active bidder or by proxy, it is immediately and automatically displayed for all registered users to see.

- 4.12 Bidders are advised to keep their login ID and password secure at all times. **We** will hold the bidder responsible for all bids placed using their login ID and password, whether via the **Website** or through the **MobileApp**. Bidders choosing to bid via telephone are advised to re-set their passwords at the close of the auction.
- 4.13 **Our** employees may not bid in the auction once the auction has started. They may, however, submit an absentee/proxy bid for an amount which may be equal to or above the lower estimate of a **Lot** before the auction commences. Once the auction has started, they may not increase their bid or alter it in any way. **Our** employees may also bid in charity auctions that are held on the **Auction Platform**.
- 4.14 **Our** auction platform does not allow any bids to be placed by **Us** on behalf of a seller. All bids recorded are from registered bidders.
- 4.15 **We** have the right to exercise reasonable discretion in setting bid increments, refusing any bid, advancing the bidding, withdrawing or dividing any **Lot**, combining any two or more **Lots**, and in the case of error or dispute, during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary, the sale record maintained by **Us** will be conclusive.
- 4.16 **We** reserve the right not to award the winning bid to the bidder with the highest bid at the closing date if **We** deem it necessary to do so.
- 4.17 **We** shall retain the right to display the results of the sale and **Lot** details sold by **Us**, including catalogue descriptions and prices on the **Website** at all times, including after the completion of the sale. **We** regret that **We** cannot agree to requests to remove these details from the **Website**.
- 4.18 At **Our** discretion, proxy bids submitted on "no reserve" **Lots** will be executed at a minimum of 10% of the lower estimate of the relevant **Lot** if there is no competing bid, and provided that the proxy bid amount is greater than such minimum value. Notwithstanding the above, in

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

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

5. Completing the Purchase

- 5.1 **We** will raise invoices on the winning bidder for the sale price and **Buyer's Premium**, applicable taxes on sale of **Lots** and other additional charges that may be incurred by **Us**, if any, including shipping and handling of the **Lot** and additional levies.
- 5.2 The title to the **Lot** shall pass from the seller to **Us** outside the territory of the United States of America. The title to the **Lots** purchased shall pass to the winning bidder at the time that bidding is closed for each **Lot** and such winning bidder shall thereafter assume full risk and responsibility for such **Lot**. In any event, the **Lots** purchased will not be released or shipped out to the winning bidder or his/her representative until the winning bidder has fulfilled his payment and other obligations as described in these conditions for sale.
- 5.3 In respect of each sale at the auction, **We** shall charge a **Buyer's Premium** calculated at the rate of (i) 20% of the winning bid value of up to and including USD 1,000,000 (ii) 15% of the winning bid value in excess of USD 1,000,000 up to and including USD 1,600,000 and (iii) 12% of the winning bid value in excess of USD 1,600,000. For **Lots** being shipped from India, a service tax on the **Buyer's Premium** shall be to the account of the winning bidder. This is applicable for deliveries within India as well as overseas.
- 5.4 Irrespective of the currency in which the bidders have placed their bids, winning bidders located in India will be invoiced in INR and all other winning bidders will

be invoiced in USD. Payments must be made in the currency on the invoice in any of the following modes of payment.

For INR payments

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

For USD payments

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

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

- 5.5 The winning bidder shall pay the sale price and **Buyer's Premium** in full (including applicable taxes and other charges, if any) within 7 business days from the closing date of the auction. No shipment or delivery of the **Lots** will be made to the winning bidder if the sale price and **Buyer's Premium** (including applicable taxes and other service charges, if any) are not received by **Us** and until all proper documentation in connection with the sale of the **Lot** has been completed. Payments will not be accepted from any parties other than the winning bidder as recorded on the invoice.
- 5.6 The winning bidder acknowledges that **We** will abide by any export restrictions that may apply in the countries from where specific **Lots** will be shipped. The winning bidder shall also be responsible to ensure that the concerned **Lot** is freely importable into his/her country or to the country where the destination for delivery (as specified by the winning bidder) is located. If the winning bidder or **We** become aware of any restrictions to such import subsequent to the completion of the auction, the winning bidder shall provide an alternate delivery destination to **Us**. All costs associated with the process of delivery and storage (when required) of the **Lot** shall be borne by the winning bidder. The **Lot(s)** shall be handed over to the winning bidder or his nominee only upon full payment of all such costs.
- 5.7 **Lots** marked as "Art Treasures" under the Antiquities and Art Treasures Act of 1972 cannot be exported outside

India. If you are the successful bidder for any such **Lot**, you agree not to export such **Lot** outside India. Each winning bidder is solely responsible for meeting the requirements of the Antiquities and Art Treasures Act of 1972 or any related state legislation. Please note that the **Lots** are marked for your convenience only, and **We** do not accept any liability for errors or for failing to mark the **Lots**.

- 5.8 Non payment: In case payments are not received within 7 business days of each invoice, **We** shall treat the same as a breach of contract of sale by the winning bidder, and the seller may, in such an event, authorise **Us** to take any steps (including the institution of legal proceedings), as it may deem to be appropriate to enforce payment by the winning bidder. In addition, the winning bidder will be charged demurrage at 1% of the total value (winning bid plus **Buyer's Premium**), or INR 10,000 per month, whichever is higher, till the date of actual payment.
- 5.9 Failure to collect: If the winning bidder informs **Us** that he/she wishes to collect the **Lot** from **Us** in person and if such **Lot** is not collected by the winning bidder within 30 days of the payment formalities being completed, **We** shall arrange for storage of the **Lot** at the winning bidder's expense, and shall only release the **Lot** after payment has been made, in full, of the sale price and **Buyer's Premium**, including storage and insurance at applicable rates.
- 5.10 **We** shall be entitled to exercise a lien on the **Lot** for payment of any sums due to **Us** from the winning bidder, including the sale price, **Buyer's Premium** or costs relating to storage and insurance where they are to be borne by the winning bidder, in relation to any **Lot** purchased by the winning bidder.

6. Authenticity Guarantee

- 6.1 **We** provide a limited guarantee on the authenticity of the **Lots** for a period of one year from the date of the auction of such **Lots**. **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.

- 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 **Lots** (excluding frames) incurred during shipping and transit are covered as per the insurance policy obtained by **Us**. In case the winning bidder opts out of insurance coverage arranged for by **Us**, **We** shall not entertain any claims for damage or loss during shipping and transit.

Subject to the authenticity guarantee above, neither **Our** suppliers nor **Us**, nor any of **Our** employees or agents, shall be responsible, either for the correctness of any statements as to the authorship, origin, date, age, attributes or genuineness of any **Lot** in the sale, or for any mistakes in the description of the **Lots**, or for any faults or defects in the **Lots**, or for any other act or omission whatsoever. **We** offer no guarantee or warranty other than the limited guarantee set out in paragraph 6 above.

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

9. Copyright

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

10. Legal Notices

10.1 **We** may validly serve a bidder with a legal notice, if required, by the following means:

- (i) sending an email to the email address disclosed by the bidder to **Us**; or
- (ii) sending a courier to the address disclosed by the bidder to **Us**.

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

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

11. Severability

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

12. Governing Law and Jurisdiction

12.1 These conditions for sale are subject to the laws of:

- (i) India, in the event that the seller is located in India; and
- (ii) The United States of America, in the event that the seller is located in any jurisdiction other than in India.

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

12.2 All parties are subject to the exclusive jurisdiction of courts at:

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

13. Symbols used in this catalogue

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

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

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

GLOSSARY

1. **Affiliates:** Saffron Art Private Limited, Planet Saffron Inc., Planet Saffron Management Co. LLC, and their holding or subsidiary companies as on the date of the online auction.

2. **Auction Catalogue:** The catalogue published by **Us**, whether in print, on the **MobileApp** or on the

Website, containing details of the auction along with the description, price and other details of **Lots** to be offered for sale at such auction. In case of any discrepancy between the print **Auction Catalogue**, the **MobileApp Auction Catalogue**, the online **Auction Catalogue** and/or the eCatalogue, the online **Auction Catalogue**, as modified by **Us** from time to time, shall take precedence.

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

4. **Lot/Lots:** An item to be offered at the online auction, including two or more items to be offered at the online auction as a group.

5. **Our/Us/We:** Saffronart Management Corporation, acting either on its own behalf, or as a representative of any of its **Affiliates**.

6. **MobileApp:** Mobile application developed by **Us**, providing a mobile auction platform for the auction.

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

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

9. **Website:** **Our** website for the purposes of the online auction, located at the URL www.saffronart.com.

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.

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

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

1. I agree and consent to paying the Buyer's Premium calculated at the rate of 20% of the winning bid value on each lot up to and including USD 1,000,000; 15% of the winning bid value in excess of USD 1,000,000 up to and including USD 1,600,000; and 12% of the Winning Bid in excess of USD 1,600,000. All applicable duties and taxes, and shipping and handling charges shall be borne by me.
2. I understand that if Saffronart receives identical absentee/proxy Bids, and if these Bids are the highest for the Lot, Saffronart will sell the Lot to the Bidder whose Bid it received and accepted first.
3. I understand that absentee/proxy Bids submitted on "no reserve" lots will be executed at a minimum of 10% of the lower estimate (the "Minimum Value"), if there is no competing Bid, and the absentee/proxy Bid amount is greater than the Minimum Value.

For New Bidders

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

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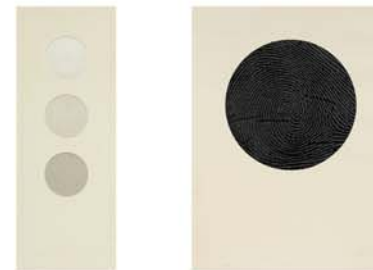
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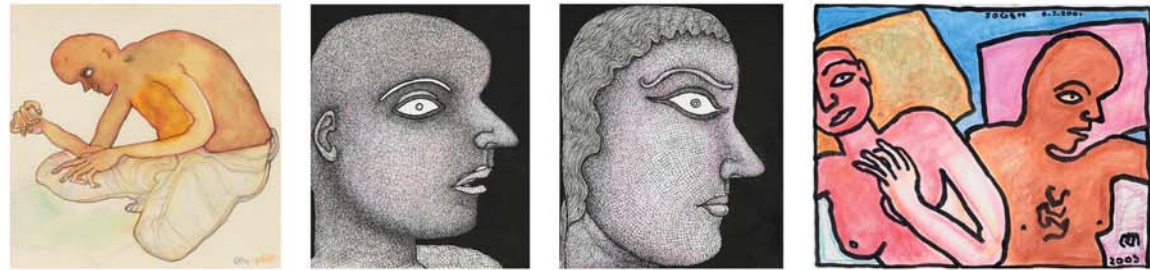
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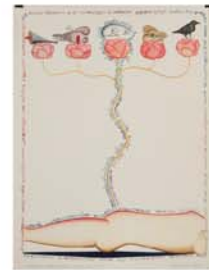
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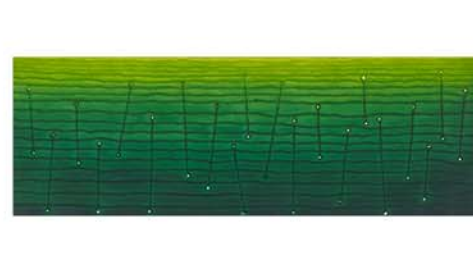
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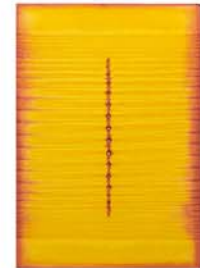


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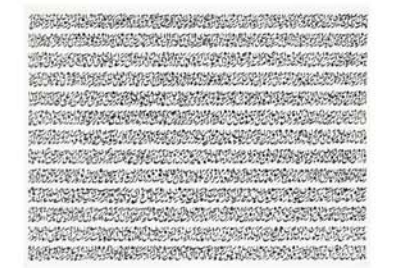


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