

MODERN INDIAN ART

WINTER ONLINE AUCTION | 5 – 6 DECEMBER 2018

SAFFRONART



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M.F. Husain

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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 be viewed in New Delhi, Mumbai and London by appointment.

AUCTION DATES

Start: Wednesday, 5 December 2018, 9 pm Indian Standard Time
(10.30 am US Eastern Time, and 3.30 pm UK Time on 5 December 2018)

Close: Thursday, 6 December 2018, 8.45 pm Indian Standard Time
(10.15 am US Eastern Time, and 3.15 pm UK Time on 6 December 2018)

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

PREVIEW AND VIEWINGS

NEW DELHI

PREVIEW

Thursday, 15 November 2018, 6.45 pm

A conversation on contemporary Indian art with **Amrita Jhaveri** and **Dinesh Vazirani**, followed by cocktails

VIEWINGS

16 - 25 November 2018
11 am - 7 pm, Monday to Saturday
11 am - 4 pm on Sunday

VENUE

Saffronart
The Oberoi
Dr. Zakir Hussain Marg
New Delhi 110003

MUMBAI

PREVIEW

Friday, 30 November 2018, 6.45 pm

A conversation on contemporary Indian art with **Amrita Jhaveri** and **Mortimer Chatterjee**, Chatterjee & Lal, followed by cocktails

VIEWINGS

20 November - 6 December 2018
11 am - 7 pm, Monday to Saturday
11 am - 4 pm on Sunday

VENUE

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

LONDON

PREVIEW

Wednesday, 21 November 2018
6.30 - 9 pm

VIEWINGS

22 November - 6 December 2018
11 am - 7 pm, Monday to Friday
Saturday and Sunday
by appointment

VENUE

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

SALES TEAM AND AUCTION ENQUIRIES

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

*"Beauty is Nature's creation;
colours are a wonder; Light, which
contains colours, is a miracle..."*

– FRANCIS NEWTON SOUZA



LOTS 1-21

Closing Time: Thursday, 6 December 2018

8 pm (IST)

9.30 am (US Eastern Time)



Jamini Roy in his studio
Reproduced from *Jamini Roy: National Art Treasure*, Kolkata: Purba, 2015



PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION, UK

❖ 1

JAMINI ROY (1887 - 1972)

Untitled (Mother and Child)

Signed in Bengali (lower right)
Tempera on card
28.5 x 15.5 in (72.4 x 39.1 cm)

\$ 15,000 - 20,000

Rs 10,80,000 - 14,40,000

PROVENANCE

Private Collection, San Francisco
Bonhams, London, 3 June 2009, lot 1



PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION, UK

❖ 2

JAMINI ROY (1887 - 1972)

Untitled

Signed in Bengali (lower right)
Tempera on card
27.25 x 14.25 in (69.3 x 36.2 cm)

\$ 15,000 - 20,000
Rs 10,80,000 - 14,40,000

PROVENANCE

Acquired directly from the artist
in the 1950s, while working for the
World Health Organisation

Private Collection, USA
Bonhams, Dubai, 3 March 2008, lot 27



"A picture is what it is: Man creates it. And whatever man creates reflects his character, his daily life, his innermost thoughts, indeed everything." — JAMINI ROY

PROPERTY OF A LADY, UK

❖ 3

JAMINI ROY (1887 - 1972)

Untitled

Initialed 'J. R.' (lower right)
Tempera on card
12.25 x 16.5 in (31.4 x 42 cm)

\$ 5,000 - 7,000
Rs 3,60,000 - 5,04,000

PROVENANCE

Acquired directly from the artist
From the collection of James
Armitage Campbell, acquired during
his time serving as a Medical Officer
in the Royal Air Force in the Indian
subcontinent, from 1940 to 1946
Thence by descent



4

JAMINI ROY (1887 - 1972)

Untitled

Signed in Bengali (lower right)
 Tempera on paper pasted on board
 18.25 x 10.25 in (46.5 x 25.9 cm)

\$ 11,115 - 13,890
Rs 8,00,000 - 10,00,000

**NON-EXPORTABLE
 NATIONAL ART TREASURE**

EXHIBITED

Carved Contours, New Delhi:
 Dhoomimal Gallery, 29 January -
 10 March 2016

Jamini Roy Exhibition, New Delhi:
 Dhoomimal Gallery, 5 - 28 April 2016

PUBLISHED

Jamini Roy, New Delhi: Dhoomimal
 Gallery, 2016, p. 22 (illustrated)



5

JAMINI ROY (1887 - 1972)

Untitled

Signed in Bengali (lower right)
 Tempera on paper pasted on
 cardboard
 26 x 13.75 in (65.8 x 35 cm)

\$ 8,335 - 11,115
Rs 6,00,000 - 8,00,000

**NON-EXPORTABLE
 NATIONAL ART TREASURE**

PROVENANCE

Acquired directly from the artist in
 India, circa 1950
 Private Collection, Los Angeles
 Thence by descent
 Private Collection, New Delhi

Sailoz Mukherjea is one of the nine artists whose works are designated National Treasures. Having travelled to Europe – where he met the artist Henri Matisse – in the mid-1930s, Mukherjea is widely considered to be among India’s earliest Modernists, combining European Romanticism with the traditions of miniature painting to create work that was a break from the realistic academicism of his time. In both composition and technique, he created his own unique vocabulary, as seen in the present lot with its typically minimal detailing and use of thin paint.

Groupings of village women engaged in conversation or communal interactions has been a favourite with Indian artists through the years. This thematic commonality ties the present lot to certain paintings by fellow National Treasure designate Amrita Sher-Gil. Mukherjea’s figures are delicate, and rather than dominating the painting, they are participants in a larger architectural setting or landscape. “... if he chose his scenes from reality these were imbued with a new poetry, though based on elements of the real world his pictures were in essence visionary. His women are all heroines of whose frail beauty we catch a fleeting glimpse, his landscapes are suffused with the nostalgia of things remembered that are no more.” (Jaya Appasamy, *Sailoz Mookherjea*, New Delhi: Lalit Kala Akademi, 1966, p. i)

This fragility is enhanced by his use of colour which “is generally very thin, lucid and luminous, his mastery of the medium is seen especially in his refined handling of transparent hues where the white of the canvas or of other colours shines through.” (Appasamy, p. iv) He sometimes used a “scratching” technique to scrape away paint which created movement in his compositions. The present lot is a fine example of Mukherjea’s artistic vision of India, its landscapes and people.



Sailoz Mukherjea with Dr. Rajendra Prasad, first President of India, at an exhibition of the artist's works
Image courtesy of Dhoomimal Gallery

Groupings of village women engaged in conversation or communal interactions has been a favourite with Indian artists through the years.



Amrita Sher-Gil, *Bride's Toilet*, 1937
Wikimedia Commons



6

SAILOZ MUKHERJEA (1907 - 1960)

Untitled

Signed 'Sailoz Mukherjea' (lower right)

Oil on canvas

27.25 x 21.25 in (69 x 53.7 cm)

\$ 16,670 - 20,835

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

NON-EXPORTABLE NATIONAL ART TREASURE

PUBLISHED

Vinod Bhardwaj and Brij Sharma eds.,
Trends and Tradition: Eighty Glorious Years,
New Delhi: Dhoomimal Gallery, 2017, p. 65
(illustrated)

Sailoz Mookherjea: A Legacy of Art, New
Delhi: Dhoomimal Gallery, 2017, p. 75
(illustrated)

Revisiting Sailoz Mookherjea, New Delhi:
Dhoomimal Gallery, 2017, p. 93 (illustrated)



7

NANDALAL BOSE (1882 - 1966)

Untitled (Kirtonia)

Signed and dated in Bengali (centre left)
1954

Ink on rice paper pasted on paper
5.5 x 3.5 in (13.8 x 8.7 cm)

\$ 8,335 - 11,115

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

**NON-EXPORTABLE
NATIONAL ART TREASURE**

PROVENANCE

Aakriti Art Gallery, Kolkata

Saffronart, Mumbai, 2 December 2014, lot 28

EXHIBITED

New Delhi: India Art Fair, presented by
Aakriti Art Gallery, 2013

PUBLISHED

Art of Bengal: Collectors Series 2, Kolkata:
Aakriti Art Gallery, 2012 (illustrated)

Samindranath Majumdar and Anuradha
Ghosh, *The Great Journey of Shapes: Collages
of Nandalal Bose*, Kolkata: Aakriti Art Gallery,
2015 (illustrated)



Nandalal Bose
Image courtesy of Delhi Art Gallery archive



8
ASIT KUMAR HALDAR (1890 - 1964)

Untitled

Signed in Bengali with artist's stamp, bearing a number 16 sticker (lower left) and initialled 'A.K.H.' (lower right); inscribed and dated 'ak .Haldar/ 26/2/52' (on the reverse) 1952

Gouache on paper
 28.5 x 20.5 in (72.5 x 52.1 cm)

\$ 8,335 - 11,115
Rs 6,00,000 - 8,00,000

PUBLISHED

Dr. Radha Kumud Mookerji, *Indian Culture at a Glance*, Lucknow: The Department of Education, Government of Uttar Pradesh, 1960, pl. 16 (illustrated)

Asit Kumar Haldar was a versatile artist and sculptor, as well as a writer, best known for his invention of the "lacit" technique of lacquer painting on wood. An important member of the Bengal School of Art, he painted detailed historical scenes and illustrated a wide range of books, including those of his grand uncle Rabindranath Tagore. In the present lot, the Chinese pilgrim and Mahayana Buddhist scholar Hiuen-Tsang, who visited India during the reign of the emperor Harshavardhana of Kannauj, is examined by the *Dwara-pandit* of the famous Nalanda University, which was known for attracting foreign scholars. The entrance examination of the university was extremely challenging, and was conducted by its learned gatekeepers. Haldar portrays the interaction between Hiuen-Tsang and his examiner in subtle earth colours and his characteristic figurative details, depicting tension through facial expressions and gestures that hint at the rigorous assessment process.

9
NICHOLAS ROERICH (1874 - 1947)

Sketch for Sons of Heaven

1919
 Pencil on paper
 9.75 x 12.5 in (24.9 x 32 cm)

\$ 11,115 - 13,890
Rs 8,00,000 - 10,00,000

NON-EXPORTABLE NATIONAL ART TREASURE

This is a double-sided work

PROVENANCE

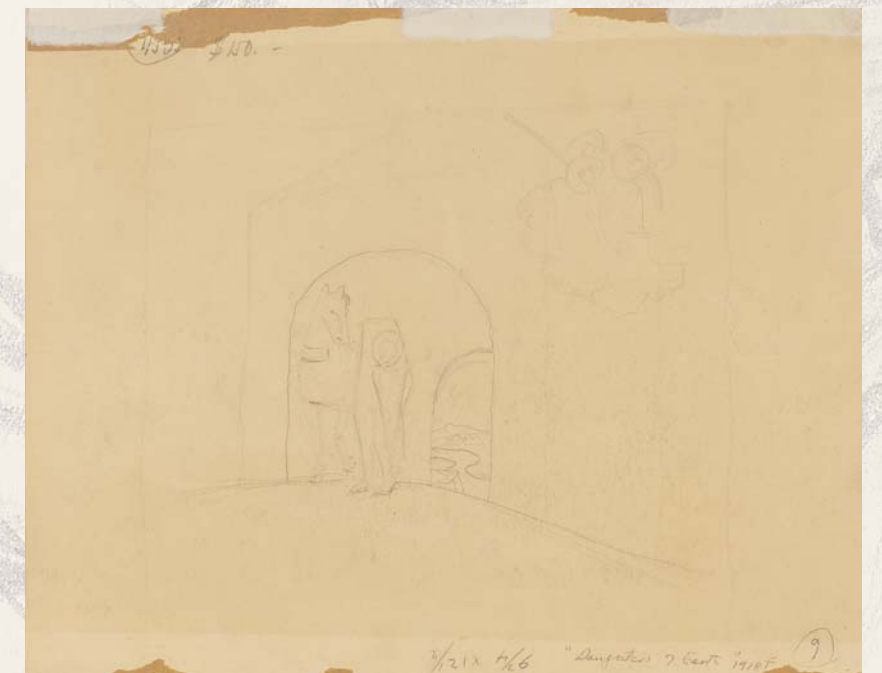
Acquired directly from the artist
 Collection of Louis and Nettie Horch, New York
 Bonhams, London,
 30 November 2011, lot 66

EXHIBITED

New York: Nicholas Roerich Museum (permanent collection) until 1935

PUBLISHED

Roerich Museum Catalogue, New York: Nicholas Roerich Museum, 1930, p. 450 (illustrated)



verso



❖ 10
A A ALMELKAR (1920 - 1982)

Untitled

Signed and dated 'A.A. ALMELKAR 1955' (lower right)
 1955

Pastel, ink and gouache on card paper
 14.25 x 14.25 in (36 x 36 cm)

\$ 6,000 - 8,000
Rs 4,32,000 - 5,76,000



11
A A RAIBA (1922 - 2016)

Untitled

Signed and dated 'Raiba 97' (lower right)
 1997

Oil on jute pasted on board
 37.25 x 29.25 in (94.5 x 74.3 cm)

\$ 11,115 - 13,890
Rs 8,00,000 - 10,00,000

PROVENANCE

Acquired directly from the artist

Between 1954 and 1965, Raza travelled extensively through France, including to Carcassone and Provence in the south. His work from this time results from the rich colours and textures of the French landscape, enhanced by a change in both his medium and subject matter. Beginning to paint with oils instead of gouache and tempera, "He moved out to the countryside; to Cezanne's Provence... and to the Maritime Alps where the French landscape with its trees, mountains, villages, and churches became his staple diet." (Yashodhara Dalmia, *The Making of Modern Indian Art: The Progressives*, New Delhi: Oxford University Press, 2001, pp. 151, 152)

The present lot was painted in 1956, the same year in which the artist won France's renowned Prix de la Critique award. It is a vibrant example of S.H. Raza's exploration of the relationship between colour and form, which became his main preoccupation in the 1950s. Writing for *Thought* in 1959, Richard Bartholomew commented on the orchestration of colour in Raza's work from this period: "Colour is the legend to each of these landscapes, because in each painting the flesh and form of colour are organic to the skeletal structure, we see the anatomy but not the division of the drawing. Therefore, there is no seductive line to give you the sense of the thing. Trees, houses, roads, streams, the undulation of the land, the falling shadows, the perpendicularity, the levelness, the foreground and the horizon all shift and throb with the life of colour, and the scene is not static. There is hardly a patch of colour that is passive." (Rati Bartholomew, Pablo Bartholomew, Carmen Kagal and Rosalyn D'Mello eds., *Richard Bartholomew: The Art Critic*, New Delhi: BART, 2012, p. 339)

"The French landscape is extraordinary: the villages seem situated so beautifully in the context of nature." – S.H. RAZA



❖ 12

S H RAZA (1922 - 2016)

Untitled

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

1956

Oil on canvas

15 x 24 in (38 x 61.2 cm)

\$ 45,000 - 55,000

Rs 32,40,000 - 39,60,000

This work will be included in the forthcoming volume of the *S H Raza: Catalogue Raisonné, Early Works*, compiled by Anne Macklin in collaboration with the Raza Foundation

PROVENANCE

Jabot & Millon, Hôtel des Ventes Giraudeau, Tours, 1 June 2015, lot 276

Private Collection, Australia



S H Raza, *Terre Jaune*, 1956
Saffronart, New Delhi,
4 September 2014, lot 20
Sold for Rs 1.44 crores (\$240,000)



South of France
Henk Monster, Wikimedia Commons



The present lot, painted almost entirely in a fiery red colour, embodies the apocalyptic vision that dominated Souza's landscapes from the 1960s. A gradual evolution from the structured compositions of the landscapes from the previous decade, these works are defined by fluid, irregular brushstrokes that project the appearance of a calamitous force of nature about to hit the earth. In works such as this 1964 painting, the unrelenting monochromatic red palette creates an unsettling, incendiary atmosphere; it appears as though the tightly packed structures and the surrounding foliage are set ablaze. Houses and steeples of churches lean precariously, on the verge of tumbling down.

Souza's landscapes of the 1960s reflected both, the post-war gloom of Britain, and the mounting tension between nations in the aftermath of the war. Yashodhara Dalmia writes that these works "seem to be driven by a cataclysmic force, which wreaks havoc... The tumbling houses in their frenzied movement are also symbolic of all things falling apart, of the very root of things being shaken..." (Yashodhara Dalmia, *The Making of Modern Indian Art: Progressives*, New Delhi: Oxford University Press, 2001, p. 93) Through *Hampstead Terraces*, which is likely based on a view of Hampstead Park, Souza subverts the conventional image of this charming, affluent neighbourhood into one of chaos, using crisp black lines and a confident handling of structures to explore the political and social unease prevalent during that time.



❖ 13

F N SOUZA (1924 - 2002)

Untitled (Hampstead Terraces)

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

Oil on board
24 x 30 in (61 x 76.2 cm)

\$ 80,000 - 100,000
Rs 57,60,000 - 72,00,000

PROVENANCE

Acquired in London, circa 1965
Private Collection, Auckland
ART+OBJECT, Auckland, 7 August 2014, lot 77
Private Collection, Australia



Untitled, 1964
Saffronart, New Delhi, 21 September 2017
Sold for Rs 1.2 crores (\$190,476)



14

F N SOUZA (1924 - 2002)

Untitled

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

Pen on paper
10 x 7.75 in (25.1 x 19.8 cm)

\$ 4,170 - 5,560
Rs 3,00,000 - 4,00,000

PROVENANCE

Private Collection, Mumbai
Saffronart, 2 December 2014, lot 1
Acquired from the above

PUBLISHED

Vinod Bhardwaj ed., *Francis Newton Souza: Dhoomimal Gallery Collection*, New Delhi: Dhoomimal Gallery, 2009, p. 103 (illustrated)

PROPERTY OF A DISTINGUISHED GENTLEMAN, MUMBAI

15

F N SOUZA (1924 - 2002)

Untitled

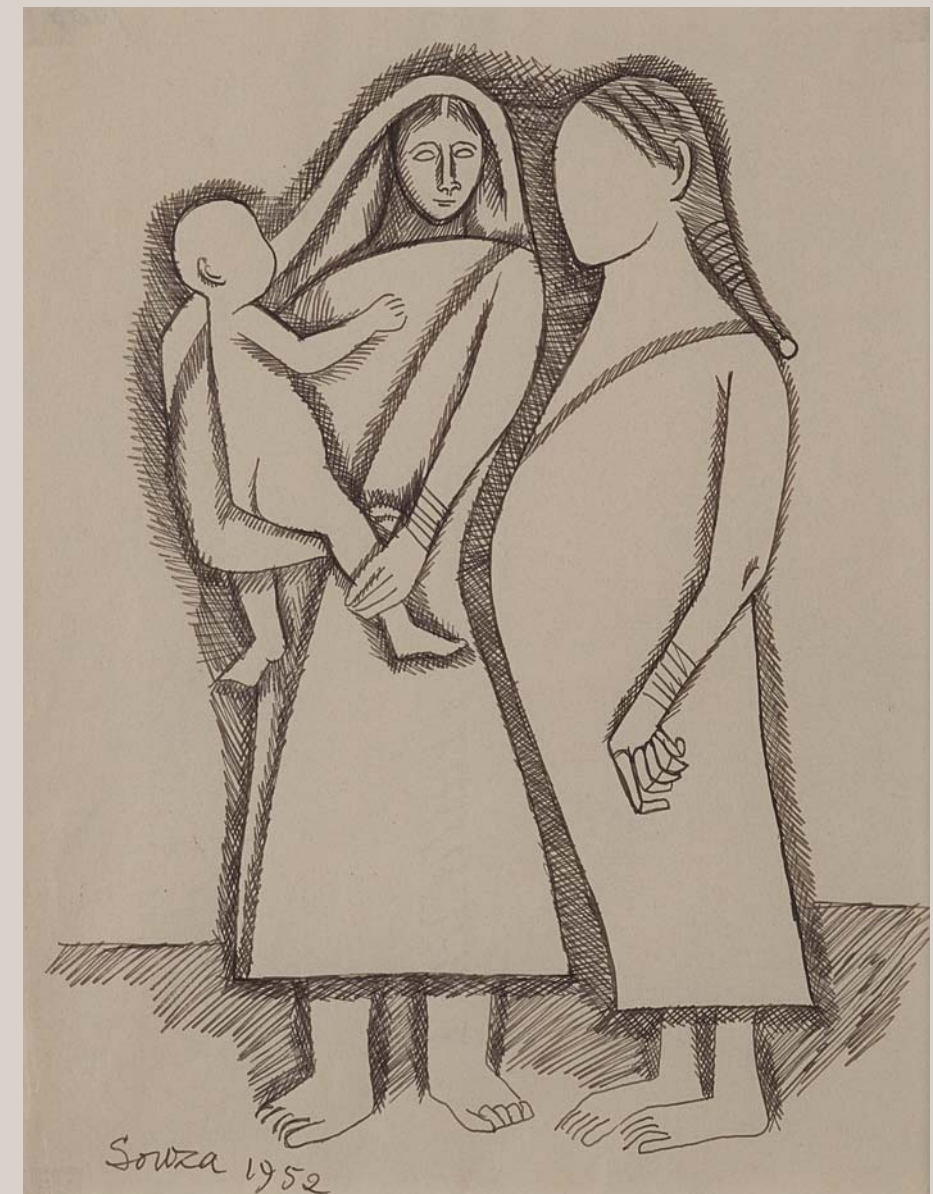
Signed and dated 'Souza 1952' (lower left)
1952

Ink on paper
10 x 7.75 in (25.7 x 19.8 cm)

\$ 4,170 - 5,560
Rs 3,00,000 - 4,00,000

PROVENANCE

Christie's, New York, 15 September 2010, lot 329 (a)



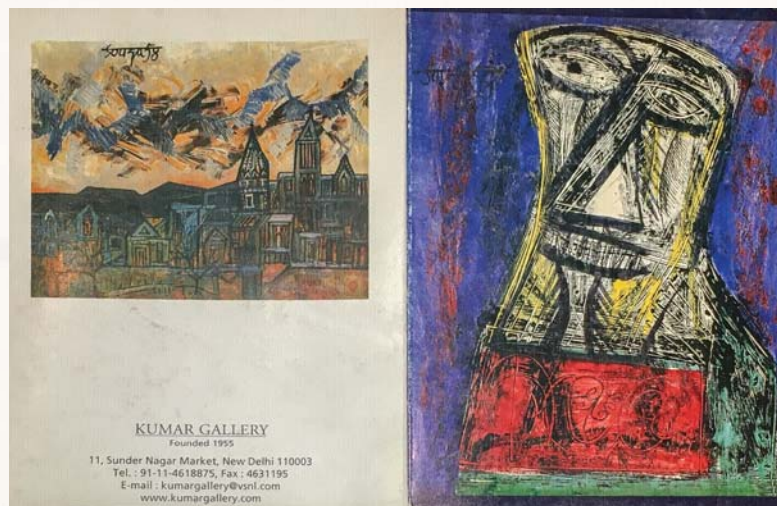
ART & REVIEW

DELHI, FRIDAY, 13 OCTOBER 2000

Millennium Marriage and Millennium
Always a rebel, Souza has no control and discipline on his own painting as he wished. Here, I do not think any comparisons need at all be drawn with other artists of the world in order to rate his work.

This restrained work was part of the second retrospective of Souza's works at the Kumar Gallery in New Delhi in 2000, from where it was acquired by the current collector. In a laudatory newspaper review of the exhibition, dated 13 October 2000, the critic astutely refers to the present lot as being among a small group of deeply religious works by Souza. "But as the years elapse, the lasting impression of Souza, apart from the voluptuous nudes, are of the deeply religious works like Saint, Sermon, Priest, Christ, St. Francis and so on. Though the artist himself would stubbornly deny any spiritual leanings, his deep religious consciousness manifests itself in these works." Souza's awe is evident in the simplicity of lines and composition which place the focus entirely on the subject of his reverence.

Francis Newton Souza: born 1924, Goa; Founder Progressive Artists' Group, Mumbai, 1947; Guggenheim International Award 1958 and Kalidasa Samman, 1999; Souza's one-man shows at Kumar Gallery, 1962, 1963, 1965, 1997 (Six Modern Masters), 'Retrospective I', 1999 and 'Retrospective II' 2000.			
Select Bibliography: Nirvana of a Maggot in Encounter, Words & Lines, London 1959; second editor; Nitin Bhayana, Delhi, 1999; 'Souza' Edwin Mullins, London 1962; F.N. Souza' Kumar Gallery 1962; Statements 1997; Six Contemporary Indian Artists, Geeta Kapur 1978; The White Flag Revolution 1982; New Poems 1985; The Critical Visions, A.S. Raman, Lalit Kala Akademi 1993; A History of Indian Paintings, The Modern Period, Krishna Chatterya 1994; The Flamed Mosaic, Indian Contemporary Painting, Neville Tuli, 1997; F.N. Souza: The Artist as Rebel, E. Alkazi, 1998-99			
Francis Newton Souza			
October 9 - 21, 2000			
1	Professor	1945	Gouache on paper 53 x 22 cms
2	Lady with flower	1949	Gouache on paper 53 x 38
3	Face	1950	Gouache on paper 56 x 38
4	Dancer	1950	Gouache on paper 56 x 38
5	Bride	1951	Oil on paper board 40 x 33
6	Landscape	1958	Oil on canvas 60 x 72
7	Man in blue	1958	Oil on canvas 77 x 57
8	Laughing head	1958	Oil on canvas 77 x 57
9	Saint	1958	Oil & ink on paper 42 x 33
10	Head in yellow	1958	Oil on paper 42 x 33
11	The Scientist	1961	Oil on canvas 62 x 52
12	Girl with a mirror	1962	Tempera on canvas 31 x 24
13	Lady in black	1962	Tempera on paper 36 x 23
14	Face	1962	Oil on paper 28 x 21
15	Blue moon	1962	Watercolour on paper 42 x 55
16	Man contemplating	1963	Oil on canvas 96 x 65
17	Mathematician	1963	Oil on canvas 88 x 85
18	Moon struck	1964	Oil on canvas 60 x 40
19	Man with red hat	1965	Oil on canvas 47 x 75
20	Viewers	1966	Oil on canvas 110 x 81
21	Nude	1966	Oil on canvas 47 x 35
22	Still life with fish	1966	Oil on canvas 52 x 71
23	Head in green	1966	Oil on canvas 50 x 35
24	Landscape	1966	Oil on canvas 40 x 56
25	Sermon	1966	Oil on canvas 133 x 86
26	Priest	1967	Oil on canvas 87 x 67
27	Christ in blue	1968	Mixed media 41 x 51
28	Philosopher	1970	Mixed media 34 x 22
29	Still life with lamp	1987	Oil on canvas 77 x 102
30	White head	1988	Oil on paper 77 x 58
31	Man in red	1988	Oil on paper 77 x 58
32	Pink head	1988	Oil on paper 75 x 58
33	House with trees	1991	Acrylic on paper 38 x 56
34	Landscape with trees	1991	Acrylic on paper 32 x 50
35	St. Francis	2000	Acrylic on paper 74 x 54
36	Millennium couple	2000	Acrylic on paper 54 x 74
37	Millennium marriage	2000	Acrylic on paper 54 x 74



Catalogue cover and present lot listed (above) in *Retrospective II: F N Souza*, New Delhi: Kumar Gallery, 9 - 21 October 2000



Newspaper review of exhibition



❖ 16
F N SOUZA (1924 - 2002)

Priest

Signed and dated 'Souza 67' (centre left)
1967

Oil, spray paint and stencil on canvas laid down on panel
33.5 x 25.5 in (85 x 65 cm)

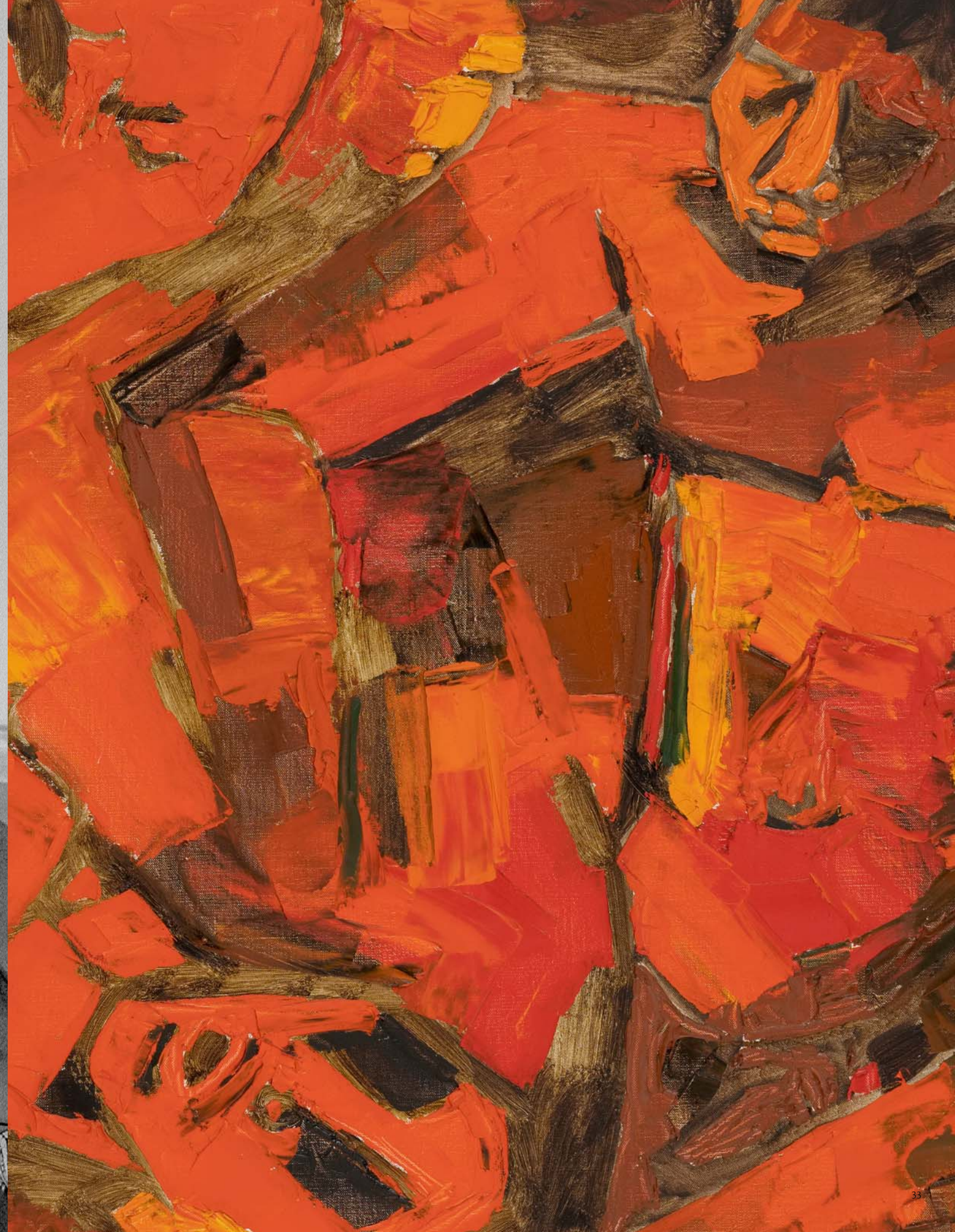
\$ 40,000 - 50,000
Rs 28,80,000 - 36,00,000

PROVENANCE

Acquired from Kumar Gallery, New Delhi
Private Collection, France

EXHIBITED

Retrospective II: Francis Newton Souza, New Delhi: Kumar Gallery, 9 - 21 October 2000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, NEW YORK

❖ 17

M F HUSAIN (1913 - 2011)

Untitled

Signed in Devnagari and dated '68' (lower right and on the reverse)

1968

Oil on canvas

27.75 x 35.75 in (70.5 x 90.7 cm)

\$ 90,000 - 120,000

Rs 64,80,000 - 86,40,000

PROVENANCE

Sotheby's, New York, 24 March 2010, lot 142

*"The extra beat
of my heart
Sneaks out
of the thatched and throbbing
Earth tones.*

*And tells
The deaf winds...*

*Take me to any part of my grave...
And it does not
belong to the tale...
just finished."*

– M F HUSAIN





PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION, MUMBAI

18

M F HUSAIN (1913 - 2011)

Untitled

Signed in Malayalam and dated '68' (upper left)

1968

Watercolour and wax on paper pasted on board
20.25 x 28 in (51.4 x 71.2 cm)

\$ 16,670 - 25,000

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

PROVENANCE

Formerly from the Collection of Badrivishal Pitti

PROPERTY OF AN IMPORTANT
COLLECTOR, NEW DELHI

19

RAM KUMAR (1924 - 2018)

Untitled

Signed 'Ram Kumar' (on the reverse)

Circa 1970s

Oil on canvas

34 x 19.75 in (86.2 x 50 cm)

\$ 34,725 - 48,615

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

PROVENANCE

Acquired directly from the artist



"There was an ambiguity about abstracts. I had something in mind, but chose not to title them, so everyone is free to have their own interpretation." – RAM KUMAR

20

RAM KUMAR (1924 - 2018)

Untitled

Signed and dated 'Ram Kumar 87' (on the reverse)

1987

Ink and wax on paper pasted on mount board

11.25 x 17.75 in (28.6 x 44.8 cm)

\$ 5,560 - 8,335

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

EXHIBITED

Ram Kumar: Traversing the Landscapes of the Mind,

New Delhi: Saffronart, 14 - 31 December 2016;

Mumbai: Saffronart, 14 - 26 March 2017

PUBLISHED

Meera Menezes, *Ram Kumar: Traversing the Landscapes of the Mind*, Mumbai: Saffronart, 2016, p. 34 (illustrated)



PROPERTY OF A LADY, NEW DELHI

21

K H ARA (1914 - 1985)

Untitled

Signed 'ARA' (lower left)

Gouache on paper

30 x 21.75 in (76 x 55.3 cm)

\$ 8,335 - 11,115

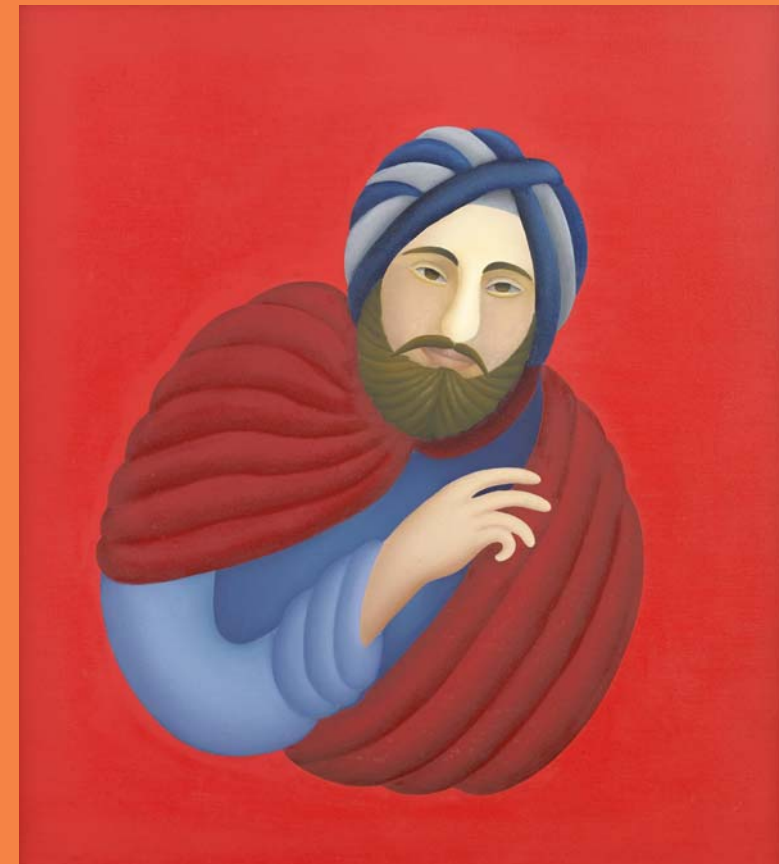
Rs 6,00,000 - 8,00,000

“Composition is the art of arranging in a decorative manner the diverse elements at the painter's command to express his feelings.”

– K H ARA

*"I study forms, imbibe knowledge
from all over."*

– MANJIT BAWA



LOTS 22-41

Closing Time: Thursday, 6 December 2018

8.15 pm (IST)

9.45 am (US Eastern Time)

22

K S KULKARNI (1916 - 1994)

Mirror

Signed 'KS Kulkarni' (lower left); signed and inscribed 'KS Kulkarni/ Mirror' (on the reverse)

Oil on board

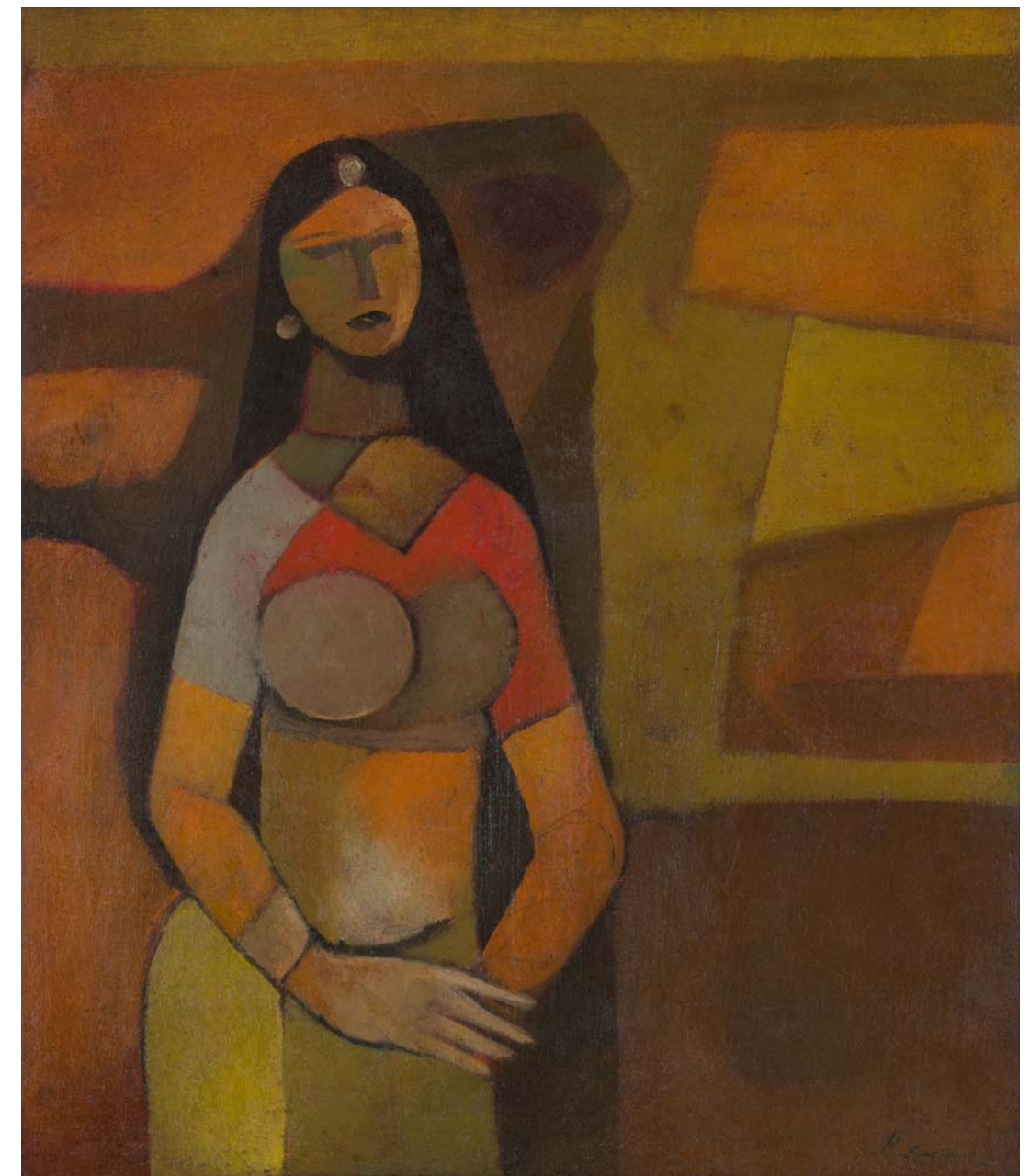
23 x 29.25 in (58.2 x 74.5 cm)

\$ 6,945 - 9,725

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

Krishna Shamrao Kulkarni was the founder-president of the Delhi Shilpi Chakra, and a founder member of the Triveni Kala Sangam in Delhi. While retaining the figurative, his forms are more symbolic than realistic, with balanced colours and soft textures, as demonstrated in the present lot. "The artist rejected anatomy. But he had an uncanny understanding of human form which breathed life into whatever he produced. A nice blend of sensitivity, simplicity and sublimity was behind the transformation from appearance to non-appearance, bordering on abstraction." (A S Raman, *K. S. Kulkarni*, New Delhi: Lalit Kala Akademi, 1988)

"You make something of what you see. All art is abstract. Something seen is abstracted into art." – KRISHNA SHAMRAO KULKARNI



23

BIMAL DASGUPTA (1917 - 1995)

Untitled

Signed 'B.Dasgupta' (lower right)

Oil on canvas

23.5 x 19.75 in (60 x 50 cm)

\$ 4,170 - 5,560

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

PROVENANCE

Acquired from Dhoomimal Gallery, New Delhi



N S Bendre
Image courtesy of the Bendre family



PROPERTY OF AN EMINENT PRIVATE COLLECTION, USA

❖ 24

N S BENDRE (1910 - 1992)

Untitled

Signed and dated in Devnagari (lower right)
1981

Oil on canvas
42 x 45 in (106.6 x 114.5 cm)

\$ 50,000 - 70,000

Rs 36,00,000 - 50,40,000

EXHIBITED

India: Contemporary Art from Northeastern Private Collections,
New Brunswick: Jane Voorhees Zimmerli Art Museum,
7 April - 31 July 2002

PUBLISHED

Jeffrey Wechsler and Umesh Gaur eds., *India: Contemporary Art from Northeastern Private Collections*, New Brunswick: Jane Voorhees Zimmerli Art Museum, 2002, p. 30 (illustrated)



25
B C SANYAL (1904 - 2003)

Untitled

Signed 'B. Sanyal' (lower left)
 Oil on canvas
 34.5 x 21 in (87.5 x 53.4 cm)

\$ 6,945 - 9,725
Rs 5,00,000 - 7,00,000

Bhabesh C Sanyal was a painter and sculptor, and a teacher to prominent Indian Modernists, including Satish Gujral and Krishen Khanna. He was born in Assam and studied in Bengal, moving to Lahore in 1929 where he set up the Lahore College of Art in 1937. Although he did not subscribe to any specific school of art, "Sanyal has a strong affection towards the Bengal School of art... His art is like his personality, simple, serene and clear." (Manu Parekh, *saffronart.com* online)

Much of Sanyal's oeuvre was influenced by the violence he witnessed growing up, as well as during the Partition of India, following which he migrated to Delhi from Lahore. Sanyal frequently painted human struggles and economic hardships, but was also known for his naturalistic rural scenes and landscapes, such as the present lot depicting a sombre mountainous terrain masterfully rendered in shades of grey. Sanyal co-founded the Delhi Shilpi Chakra, and participated in the Venice Biennale (1953) and the Sao Paulo Biennale (1961). In his later years, he spent much of his time in the Kangra Valley in Himachal Pradesh, setting up an artists' society in Andretta.



26
G R SANTOSH (1929 - 1997)

Untitled

Signed and dated 'SANTOSH/ 55' (lower left)
 1955
 Oil on paper pasted on mountboard
 22 x 30.25 in (56 x 76.8 cm)

\$ 11,115 - 13,890
Rs 8,00,000 - 10,00,000

PROVENANCE

Dhoomimal Art Centre, New Delhi



❖ 28

SHANTI DAVE (b. 1931)

The Wrong Side of the Tracks

Signed and dated 'Shanti Dave./ 63.' (upper right);
inscribed and dated "'THE WRONG SIDE OF THE
TRACKS"/ Shanti Dave/ Roma. 63.' (on the reverse)
1963

Oil on canvas
22.5 x 35 in (57 x 88.9 cm)

\$ 3,000 - 4,000

Rs 2,16,000 - 2,88,000

PROVENANCE

Skinner, Boston, 19 September 2014, lot 641

Acquired from the above

27

H A GADE (1917 - 2001)

Gossip

Signed 'Gade' (lower right)

1957

Oil on board

18.75 x 24.25 in (47.9 x 61.4 cm)

\$ 8,335 - 11,115

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

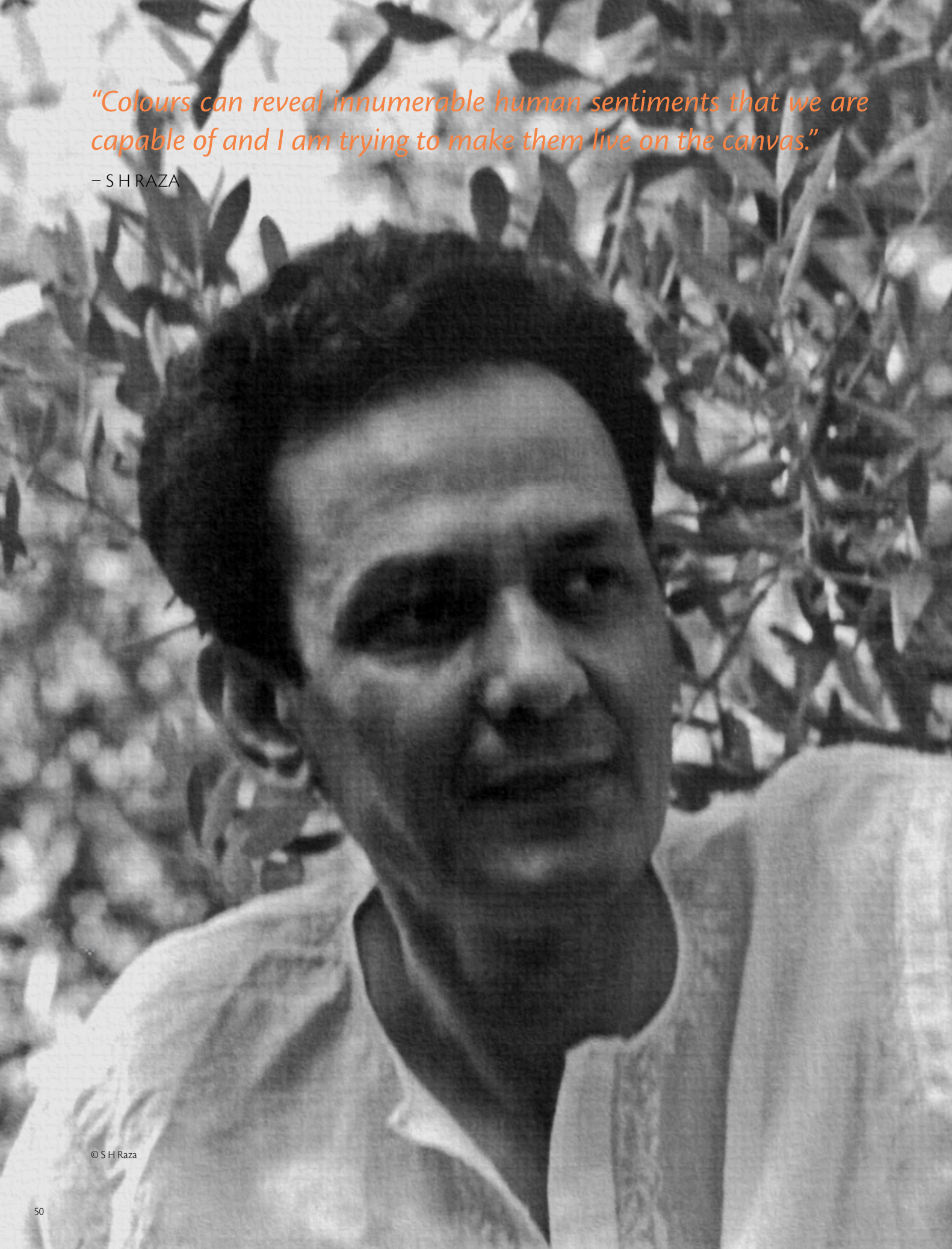
EXHIBITED

67th Annual Exhibition, Bombay: The Bombay Art Society, December 1957



“Colours can reveal innumerable human sentiments that we are capable of and I am trying to make them live on the canvas.”

– S H RAZA



© S H Raza



❖ 29

S H RAZA (1922 - 2016)

Day Raga

Signed and dated 'RAZA '62' (lower right); inscribed 'RAZA/ BER - 455' 62/ DAY RAGA HINDI (DAY CHANT MELODY)' (on the reverse)
1962

Oil on canvas
19 x 17.25 in (48.3 x 43.5 cm)

\$ 40,000 - 60,000

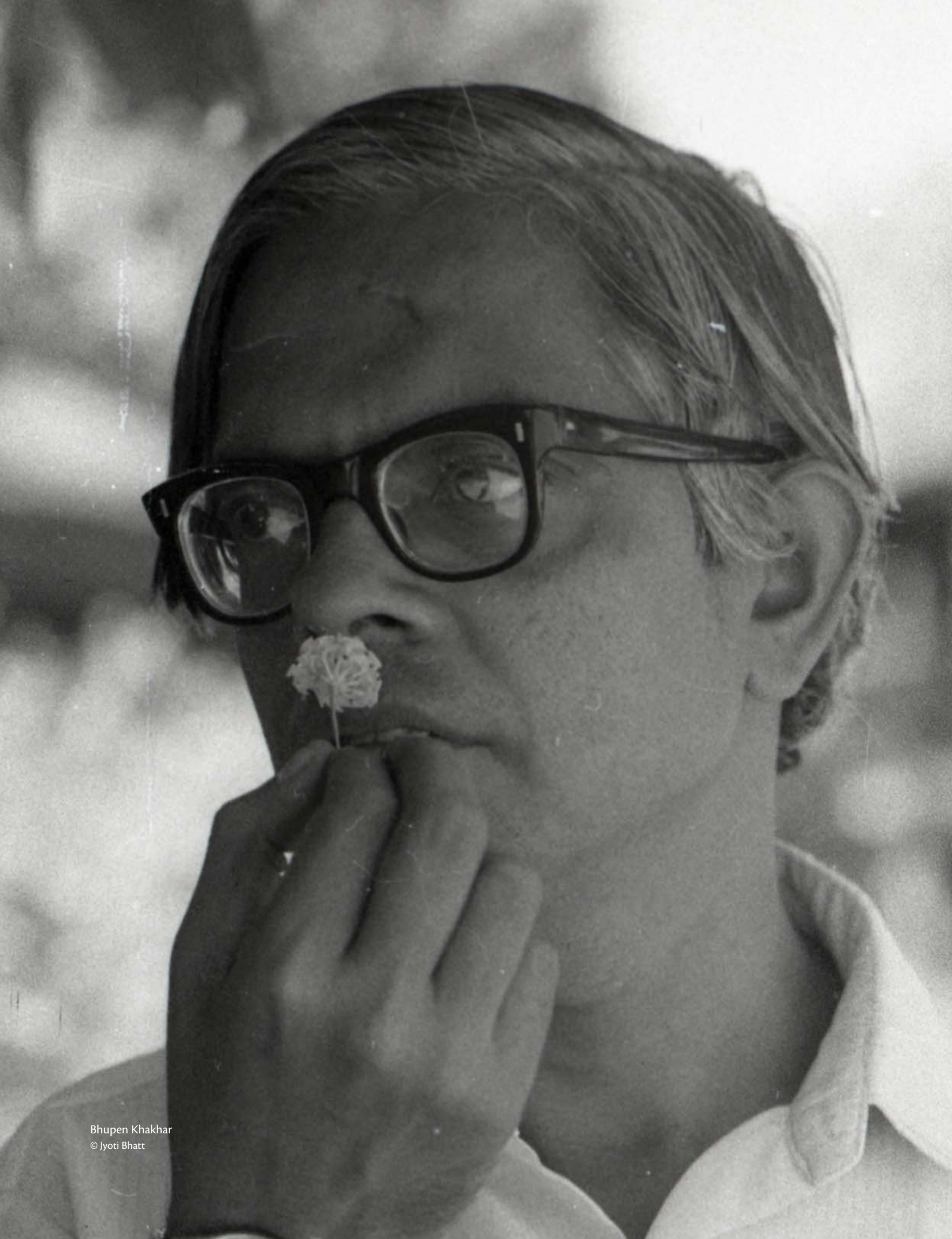
Rs 28,80,000 - 43,20,000

PROVENANCE

Acquired from Lanyon Art Gallery, Palo Alto, USA
Collection of a well-known Berkeley architect and art collector
The Modern Art Exchange, Oakland, 5 May 2015, lot 46
Acquired from the above

PUBLISHED

Anne Macklin, *S H Raza: Catalogue Raisonné, 1958 - 1971 (Volume I)*, New Delhi: Vadehra Art Gallery and The Raza Foundation, 2016, p. 91 (illustrated)



Bhupen Khakhar
© Jyoti Bhatt

PROPERTY OF A GENTLEMAN, BARODA

30

BHUPEN KHAKHAR (1934 - 2003)

Untitled (The Bathing Ghat)

1994

Oil on canvas

68.25 x 44.75 in (173.3 x 113.7 cm)

\$ 347,225 - 486,115

Rs 2,50,00,000 - 3,50,00,000

PROVENANCE

Acquired directly from the artist

Painted in 1994, the present lot is typical of Bhupen Khakhar's style during this period, yet unusual in its composition. A triangular canvas caps a rectangular one, creating a painting shaped like a roofed house, or a stained glass window in a cathedral. He invokes notions of home and the spiritual life, by the simple manipulation of accepted canvas shapes. The scene is divided into two parts physically, with the upper portion consisting of built forms, homes and buildings with triangular roofs and the lower half populated by figures along the water. Khakhar likely intended the present lot to be set on the *ghats* of the Ganga river, with its many connotations of faith, religion, and spirituality.

Khakhar drew inspiration from the 14th century pre-Renaissance painters of Siena, as well as Indian miniatures, incorporating their narrative compositions and technique. Like them, Khakhar often used saturated colour, and his earlier works were bold harmonies of Burnt Sienna and Prussian Blue. Khakhar was known to begin painting his canvases with one flat expanse of a single colour, and then gradually paint additional elements on this base, followed by a "pigment-brushed" finish, creating a silken sheen. In the present lot, Khakhar departs slightly from the brighter tones of the previous decade, retaining a dark blue palette offset by earth tones to depict the narrative scene. He was particularly taken by Ambrogio Lorenzetti's *The Well Governed City* (1338), a fourteen metre long panoramic fresco at the Palazzo Pubblico in Siena, which he first saw in 1976. "Lorenzetti created a sequence of spaces which allowed the spectator to penetrate within the medieval town and its workings... this spatial continuum was paralleled in the pictures attempted by Khakhar... he constructs each as a microcosm, for us to enter and wander in." (Timothy Hyman, *Bhupen Khakhar*, Mumbai: Chemould Publication and Arts, 1998, p. 2)

Khakhar invokes notions of both home and spirituality through the unusually shaped canvas in the present lot.



Stained glass window designed by Marc Chagall, Chichester Cathedral
Wikimedia Commons





According to Hyman, the artist associated this particular type of a landscape—set against a water body surrounded by lush vegetation—as a symbolic means of exploring his sexuality. Khakhar publicly acknowledged his homosexuality after a visit to England in 1979, and his works thereafter embraced the progressive and bold politics of his life as a gay activist and artist. He found himself “speaking for a class and a world hitherto unregarded, unrecorded. The most striking change was that his art became explicitly confessional, as often as not including a self-portrayal – sometimes approaching life-size, and frequently naked... the self is always juxtaposed to the world.” (Hyman, p. 68) The riverfront in the present lot serves as the vehicle for his personal explorations and commentaries on societal norms.

The dark background in the present lot is punctuated by men in flesh tones, embracing, frolicking in the water, or simply sitting comfortably next to each other, along a riverfront. In these real or imagined interactions, the artist often included himself, white-haired and bespectacled. With this deliberate act of subversion, and simultaneously confession, “Khakhar takes away the moral responsibility to censure anyone’s desire or sexual preference. The conspicuous nakedness of the male figures is the result of the painter having peeled his eyes to see the world as he wishes to...” (Geeta Kapur, “Bhupen Khakhar: Lightness of Being,” *A Tribute to Bhupen Khakhar*, Mumbai: Tao Art Gallery, 2004, p. 3) In the triangular upper half, he paints a village scene, bringing home, community and the individual into focus in this complex, multi-layered work. Khakhar has received increasing acclaim in recent years for his ability to address difficult social and political issues with a rare honesty and openness.



31

AKBAR PADAMSEE (b. 1928)

Untitled

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

Watercolour on handmade paper
14.75 x 22.75 in (37.6 x 57.5 cm)

\$ 8,335 - 11,115

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

PROVENANCE

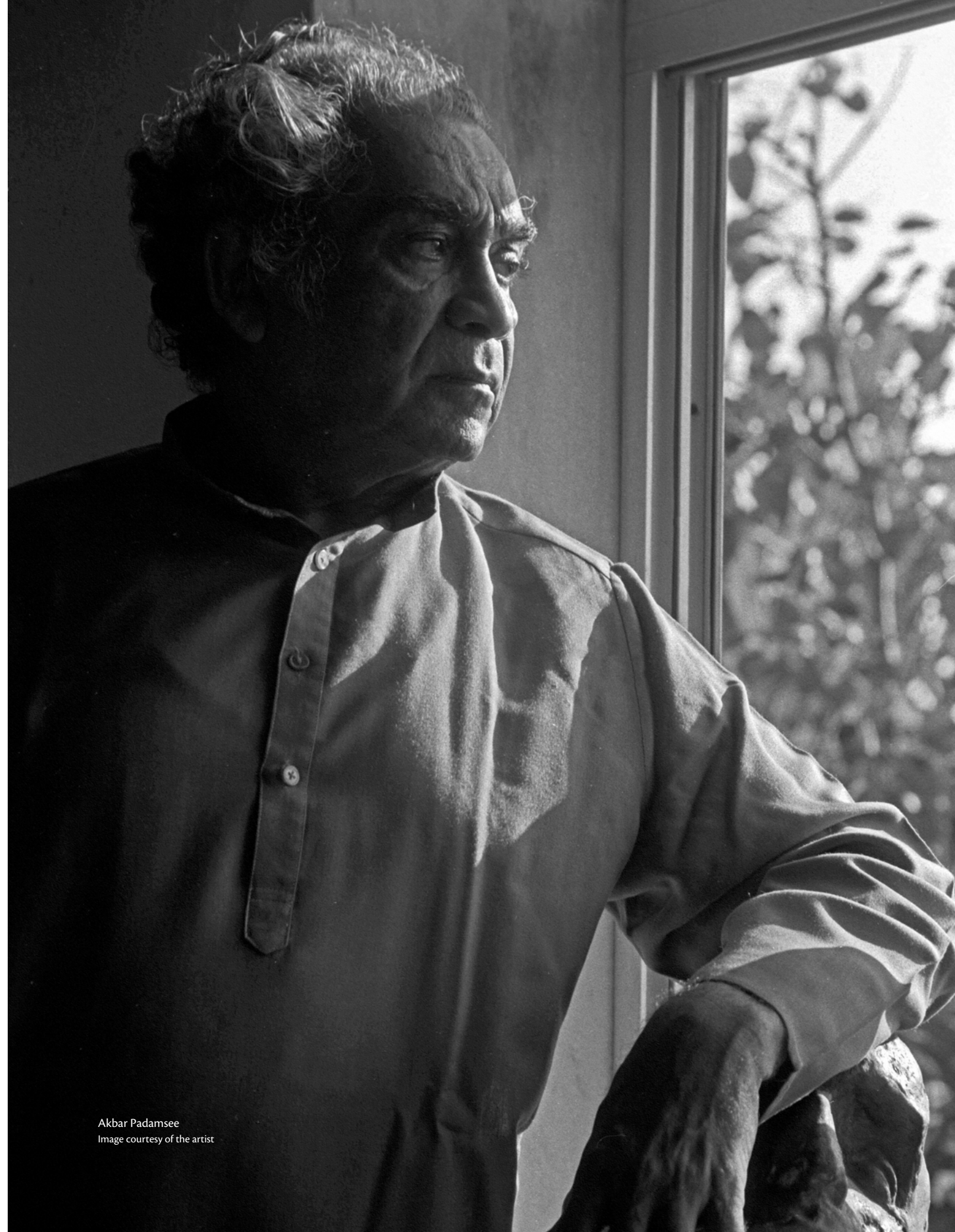
Acquired directly from the artist

EXHIBITED

Akbar Padamsee: Drawings, Watercolours, Photographs, Mumbai:
Pundole Art Gallery, 21 November - 4 December 2004

PUBLISHED

Ranjit Hoskote, *Akbar Padamsee: Drawings, Watercolours, Photographs*,
Mumbai: Pundole Art Gallery, 2004, p. 17 (illustrated)



Akbar Padamsee
Image courtesy of the artist



From classical forms in the 1950s to melancholic, haunting portraits in later years, Akbar Padamsee has explored figuration throughout his artistic career. The present lot, painted in 1987, with its overall subdued colour palette, is typical of his style during this period - a departure from the vibrant, saturated colours of his *metascapes*. Padamsee evokes mood through dabs of thick paint applied with a palette knife. 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 Datta, *Akbar Padamsee: The Spirit of Order*, New Delhi: Art Heritage, 1988-1989, online)

Padamsee's continued interest in the landscape is visible in the composition of this singular figure who dominates the canvas. "Lone figures have allowed him the possibility for exploring the formal and existential meaning of space and the location of the human in it. Singular males or females appear to work on the canvas like architecture does to populate and perhaps acculturate a terrain. That is why his portraits... endow a monumentality and ponderousness to the figures." (Bhanumati Padamsee and Annapurna Garimella eds., *Akbar Padamsee: Work in Language*, Mumbai: Marg Publications and Pundole Art Gallery, 2010, p. 90) Placed off-centre and located on a background that recalls his abstract landscapes from the 1960s, Padamsee's interests in form and structure are evident.

Padamsee has said that he often constructs portraits using his own reflection in the mirror as a starting point and as his "immediate inspiration." Rarely identifiable, these lone figures explore very real, existentialist concerns: "I draw my figures and forms from the world that I know intimately, but viewers also find there is a sense of detachment or alienation in them. My figures are not heroic creatures, nor are they angst-ridden, shattered beings. They exist, and on their flesh and bones is stamped the experience of living." (Artist quoted in an interview with Paromita Chakrabarti, *The Indian Express*, 20 September 2015, online) The present lot, with a pensive, older subject displays this "experience of living" in Padamsee's typically aloof, yet emotion-laden portrayal.



PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION, NEW YORK

❖ 32

AKBAR PADAMSEE (b. 1928)

Untitled

Signed and dated 'PADAMSEE/ 87' (upper right)
1987

Oil on canvas
27.25 x 54.25 in (69 x 137.5 cm)

\$ 110,000 - 150,000

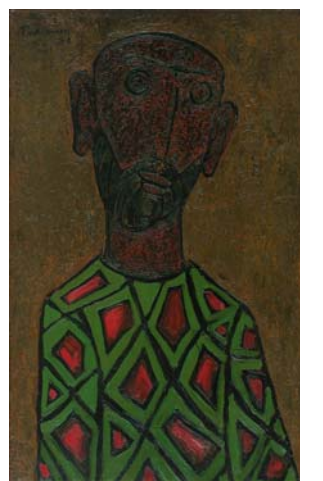
Rs 79,20,000 - 1,08,00,000

PROVENANCE

Saffronart, 16-17 March 2011, lot 80

PUBLISHED

Bhanumati Padamsee and Annapurna Garimella eds.,
Akbar Padamsee: Work in Language, Mumbai: Marg Publications
and Pundole Art Gallery, 2010, p. 105 (illustrated)



Untitled (Head), 1951
Saffronart, 10 September 2015, lot 42
Sold for Rs 1.56 crores (\$240,000)

PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION, HONG KONG

❖ 33

MANJIT BAWA (1941 - 2008)

Untitled

Signed and dated 'Manjit Bawa/ 2004' and
signed again in Urdu and Punjabi (on the reverse)

2004

Oil on canvas

27.75 x 24.5 in (70.3 x 62.4 cm)

\$ 70,000 - 90,000

Rs 50,40,000 - 64,80,000

PROVENANCE

Acquired from Indian Contemporary Gallery, Hong Kong

Inspired by Indian mythology, Sufi philosophy, and Sikh oral traditions, Manjit Bawa favoured figurative painting over abstraction. His paintings are easily identifiable, typically depicting precise, floating characters on flat, vibrant colour backgrounds. Bawa deliberately stayed away from artistic movements prevalent at the time, choosing instead to develop a style distinctly his own. He associated colour with Indianness, employing a rich palette to counter the sombre tones of British art. "Manjit's figure is at once an assertion of a tradition and its negation. It hardly owes anything to the realism of the West and its expressionistic aftermath... There is a certain bonelessness, a pneumatic quality to Manjit's figure which echoes both folk Pahari painting and the tantric frescoes of Himalayan Buddhism." (J Swaminathan, "Dogs Too Keep Night Watch," S Kalidas, Bhavna Bawa et al, *Manjit Bawa: Let's Paint the Sky Red*, New Delhi: Vadehra Art Gallery, 2011, p. 36) Bawa also worked as a silk-screen printer in Britain in the 1960s, and this influence can be clearly discerned in the uniform tones of his paintings.

Many of these elements can be seen in the present lot, in which a tranquil, saintly figure drifts in a deep red background, cut off from space, time and context. The folds of his turban and clothing are rendered in Bawa's characteristic free flowing curves. The artist has said that his characters are familiar faces from stories, experiences, memories, and the imagination. "As far as the figures are concerned, they are figments and fragments of my dream world. The split figures that remain suspended in space ... convey my innermost emotions. Our life is about being suspended in spatial areas, it's about creatures split up." (Artist quoted in "Manjit Bawa in Conversation with Ina Puri," *Bhav Bhaav Bhavya: Frames of Eternity*, Mumbai: Sakshi Gallery and Synergy Art Foundation Ltd.; Kolkata: Impresario; New Delhi: Gallery Espace, 1999, p. 6) With a gently raised hand, perhaps in blessing, the saint emanates a spiritual aura which pervades the entirety of Bawa's oeuvre.



"As you grow, you realise the need to minimalise and weed out the unnecessary. Focus becomes all important." – MANJIT BAWA



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MUMBAI

34

M F HUSAIN (1913 - 2011)

Untitled

Signed 'Husain' (upper left)
Acrylic on canvas
34.25 x 23 in (87.3 x 58.3 cm)

\$ 55,560 - 83,335
Rs 40,00,000 - 60,00,000

PROVENANCE

Saffronart, 5-6 December 2007, lot 86

PROPERTY OF A DISTINGUISHED
GENTLEMAN, LONDON

❖ 35

M F HUSAIN (1913 - 2011)

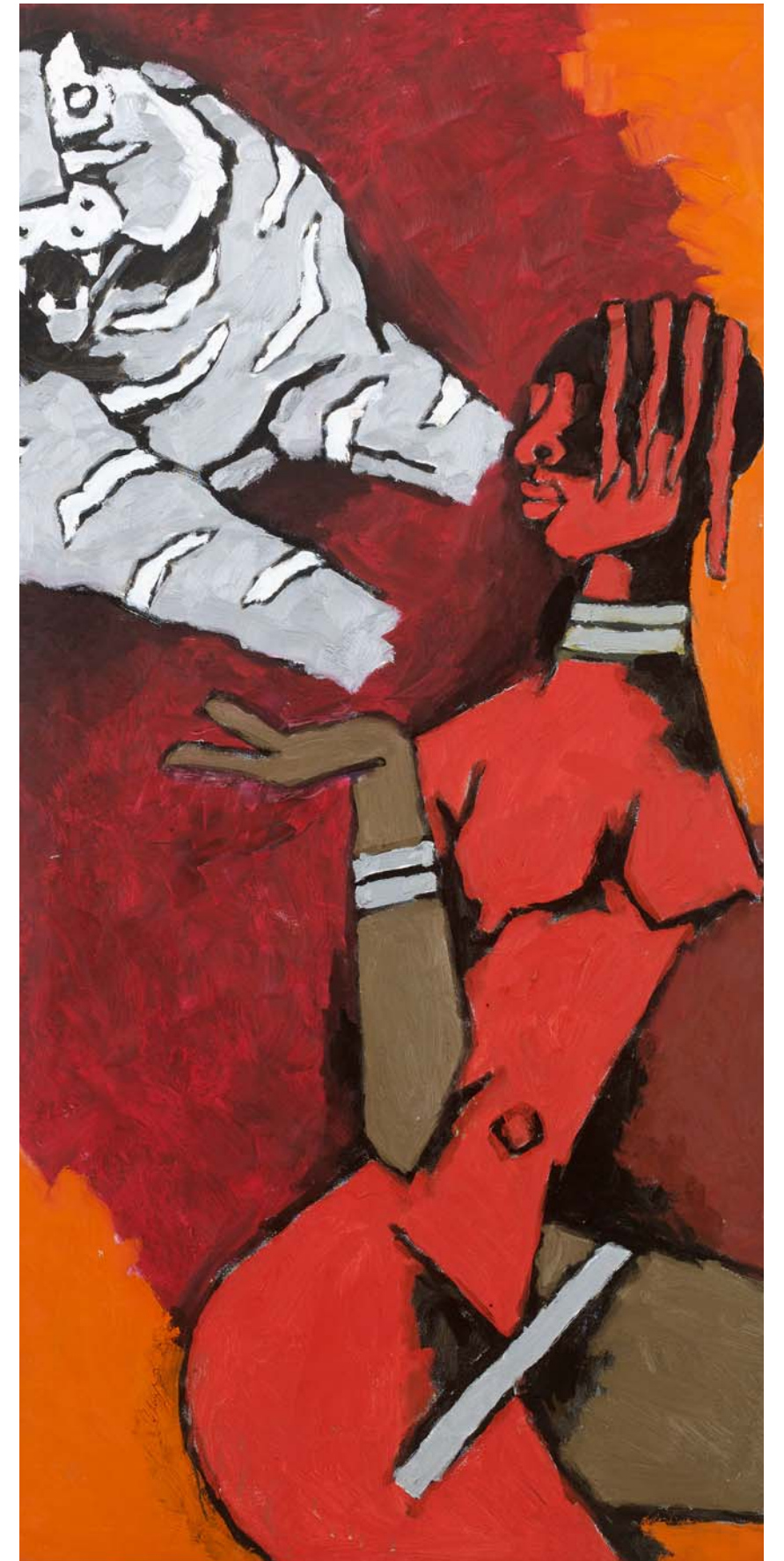
Untitled

Signed 'Husain' (on the reverse)
Acrylic on canvas
47.25 x 23.25 in (120 x 59 cm)

\$ 60,000 - 80,000
Rs 43,20,000 - 57,60,000

PROVENANCE

Saffronart, 9-10 September 2009, lot 77



PROPERTY FROM AN IMPORTANT
INTERNATIONAL COLLECTION

❖ 36

M F HUSAIN (1913 - 2011)

Untitled (Gaja Gamini)

Signed and dated 'Husain/ '96' (lower centre)
1996

Acrylic on canvas

40 x 30 in (101.5 x 76.1 cm)

\$ 100,000 - 150,000

Rs 72,00,000 - 1,08,00,000

PROVENANCE

Acquired directly from the artist, circa 1996

Private Collection, Switzerland

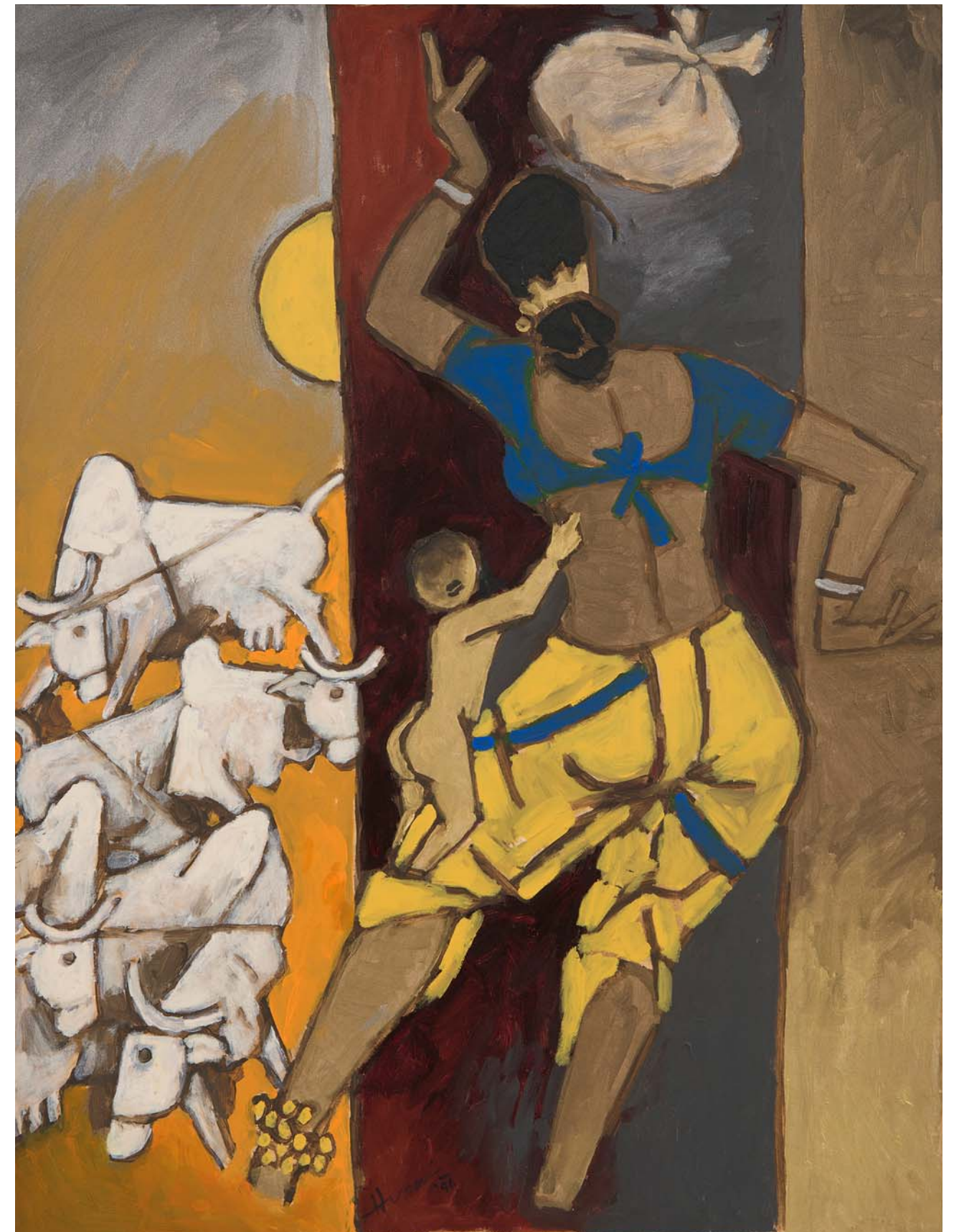
Striking the graceful *tribhanga* pose seen in classical art, despite the baby on her hip and the *gathri* balanced on her head, the woman depicted in the present lot represents the ideal, maternal Indian woman – a theme Husain frequently painted. The details of her form, the flowers in her hair, the *mudras* formed by her hands, as well as the *ghungru* on her foot are reminiscent of classical Indian art and dance, as well as ancient sculptures. “One reason why I went back to the Gupta period of sculpture was to study the human form – when the British ruled we were taught to draw a figure with the proportions from Greek and Roman sculpture... In the East, the human form is an entirely different structure... The way a woman walks in the village there are three breaks, from the feet, the hips and shoulder... they move in rhythm.” (Artist quoted in Yashodhara Dalmia, “A Metaphor for Modernity,” *The Making of Modern Indian Art: The Progressives*, New Delhi: Oxford University Press, 2001, p. 102)

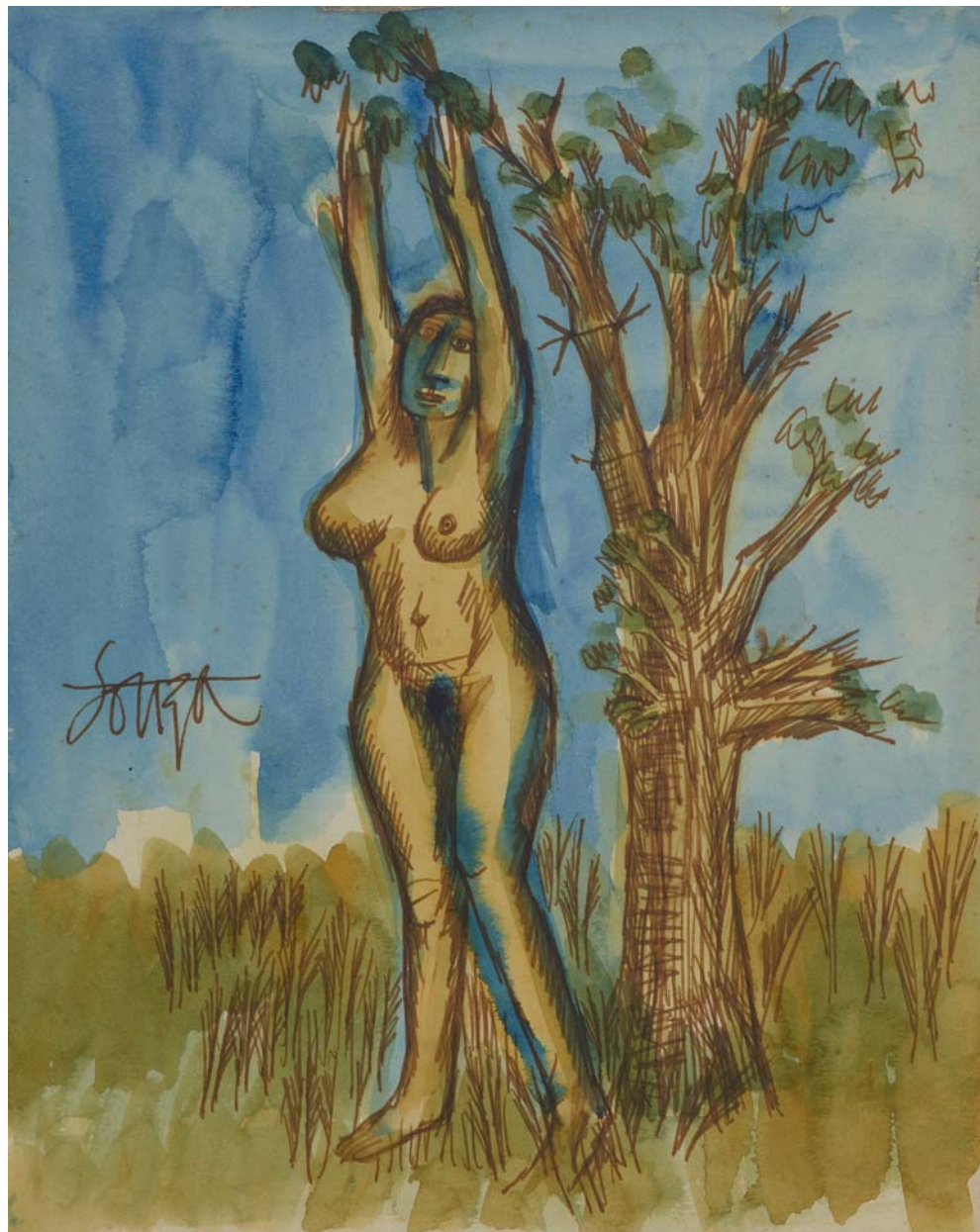
Although the elements of the present lot portray a picture of domesticated rural life, the title hints at Husain’s involvement in the world of cinema. In his early days as a painter, he used to paint large movie billboards, and he made several films throughout his career. Two years after painting this work, Husain began filming *Gaja Gamini*, a film about the facets of womanhood, starring Bollywood actress Madhuri Dixit. In the film, which is “in many ways an extension of his painted canvas,” Dixit played the role of various idealised women throughout history, expressing Husain’s belief that women are capable of taking on multiple roles during their lifetimes. (Dalmia, p. 126)



Postcard of Husain's drawings for his film *Gaja Gamini* with an image similar to the present lot

StoryLTD, 14-15 May 2014, lot 58





37

F N SOUZA (1924 - 2002)

Untitled

Signed 'Souza' (centre left)
Watercolour and sketch pen on paper pasted on
mount board
10 x 8 in (25.2 x 20.2 cm)

\$ 5,560 - 8,335

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

PROVENANCE

Palette Art Gallery, New Delhi

38

KRISHEN KHANNA (b. 1925)

Bandwalla

Signed 'KKhanna' (lower right); inscribed and signed
'Bandwalla/ KKhanna' (on the reverse)

Oil on canvas

36 x 12 in (91.3 x 30.6 cm)

\$ 16,670 - 20,835

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

PROVENANCE

Acquired directly from the artist

The present lot is part of Krishen Khanna's well-known *bandwallah* series, which he first began painting in the early 1970s. The origin of this series is rooted in the artist's personal experience, when he was leaving his studio in Delhi one afternoon and was held up by a passing band. "Against the background of the 18th-century Garhi fort with its large, capacious artist studios, the raucous band crammed into the small mean street of Garhi village. The syncopated tunes intended for the jollification of a *baraat* (wedding party), the quotient of assertive maleness and vigour of the accompanying groom's party, the residual image of the British colonial march past, and sanguine military energy collapsed into a singular image on that warm Delhi afternoon." (Gayatri Sinha, "Serenading Lajwanti," Krishen Khanna, Norbert Lynton et al, *Krishen Khanna: Images In My Time*, Ahmedabad: Mapin Publishing Pvt. Ltd. and Hampshire: Lund Humphries, 2007, p. 27)

As with Khanna's other genre paintings that depict scenes from roadside *dhabas* or migrant labourers in the backs of trucks, the image of the *bandwallah* is a form of social commentary on the class divide that continues to exist in urban Indian spaces. "Positioning himself as sympathetic spectator and a somewhat humorous narrator, Krishen Khanna has steadily painted the *bandwallah*; the heroics of the street have been rendered with a deep humanist sympathy... In their hired uniforms, they resemble the men in trucks; because of their ceaseless movement they become emblematic of the volatility of the city." (Sinha, p. 28)





K G Subramanyan
© Jyoti Bhatt

K G Subramanyan delved into a variety of styles and mediums, and his oeuvre extends from painting and printmaking to murals and sculpture. His keen observation and inculcation of diverse influences – which include Persian and Indian miniatures, the work of Henri Matisse, Japanese woodcuts, Kalighat *pats*, glass painting and classical and folk traditions of India – served more as points of departure than direct inspirations. The careful colouration and narrative elements in his paintings, “so magnificently visceral and sensuously visual, celebrate both life and art. They combine the gravity of creation with the pleasure of play.” (R Siva Kumar, “K. G. Subramanyan: In Retrospect,” *K. G. Subramanyan: A Retrospective*, New Delhi: National Gallery of Modern Art, 2003, p. 10)

The present lot, like many of Subramanyan’s paintings, is structured in panels or a grid, reminiscent of tapestries or murals, with their interconnected storylines. It portrays a variety of human emotions and interactions, from admiration and discussion to critique and bafflement. “...the grid also fragments the picture, and turns it into a compressed surface. A frame within a frame, it breaks the picture into several details, serves as a geometric counterpoint to the organic contours of objects, and keeps the images suspended between a whole and a collage of parts.” (R Siva Kumar, pp. 48-49)

PROPERTY OF AN EMINENT PRIVATE COLLECTION, USA

❖ 39

K G SUBRAMANYAN (1924 - 2016)

Art Gallery

Initialed in Tamil (lower left), inscribed and dated 'ART GALLERY K.G. SUBRAMANYAN/ 2000' (on the reverse) 2000

Mixed media on canvas
53.5 x 53.5 in (136 x 136 cm)

\$ 40,000 - 60,000

Rs 28,80,000 - 43,20,000

PROVENANCE

Saffronart, 6-12 December 2001, lot 80

EXHIBITED

K. G. Subramanyan: Recent Paintings,
New Delhi: Art Heritage, 2001

PUBLISHED

K. G. Subramanyan: Recent Paintings,
New Delhi: Art Heritage, 2001 (illustrated)





PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION, HONG KONG

❖ 40

THOTA VAIKUNTAM (b. 1942)

Untitled

Signed and dated in Telugu (lower right)
1994

Acrylic on board
25.25 x 15.25 in (64.1 x 38.5 cm)

\$ 5,000 - 7,000

Rs 3,60,000 - 5,04,000

PROVENANCE

Acquired from Indian Contemporary
Gallery, Hong Kong

PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION, HONG KONG

❖ 41

THOTA VAIKUNTAM (b. 1942)

Untitled

Signed in Telugu (lower right)
Acrylic on board

17.75 x 13.5 in (44.8 x 34.5 cm)

\$ 4,000 - 6,000

Rs 2,88,000 - 4,32,000

PROVENANCE

Acquired from Indian Contemporary Gallery, Hong Kong



“In this world, one comes across many things, natural and man-made, which are worth painting: trees, birds, water and landscapes, houses and city scenes. Man is the centre of my universe along with his emotions, his love, his social intercourse, his surroundings.”

– N S BENDRE



LOTS 42-63

Closing Time: Thursday, 6 December 2018

8.30 pm (IST)

10 am (US Eastern Time)



❖ 42

K K HEBBAR (1911 - 1996)

Untitled (Ajanta)

Signed and dated in Devnagari (lower left)
1966

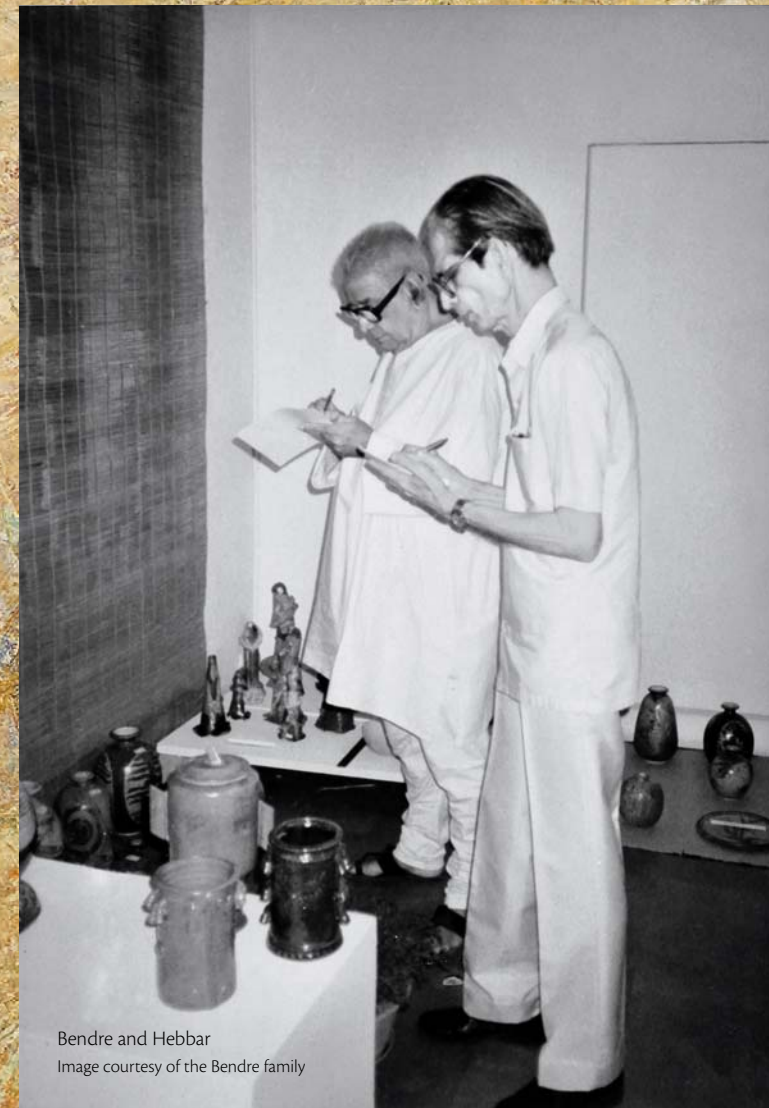
Oil on canvas
29.75 x 35.75 in (75.4 x 91 cm)

\$ 40,000 - 50,000
Rs 28,80,000 - 36,00,000

PROVENANCE

Collection of Chester and Davida Herwitz
Sotheby's, New York, 12 June 1995, lot 23
Christie's, New York, 20 March 2013, lot 30
Private Collection, UK

Rather than adhering to a particular artistic school, K K Hebbar developed his own visual language, drawing from elements of classical and folk traditions, Jain miniatures and Ajanta murals, and the rhythmic qualities of music and dance. The present lot was painted during the period when Hebbar's style had shifted from realism towards abstraction, with a careful use of colour, symbolism and texture. As with many of his landscapes which were based on places he had visited, this oil on canvas work is rendered in earth tones and a rocky texture that allude to the caves of Ajanta. "The sixties and seventies were the most prolific years when Hebbar worked on various series like space exploration, music, ... and mythological subjects mainly influenced by temple sculpture... The abstract element strengthened the picture's formal quality while the symbolism enhanced its communicative value." (Veena K Thimmaiah, *Hebbar: An Artist's Quest*, Bangalore: National Gallery of Modern Art and K K Hebbar Foundation, 2011, p. 81)



Bendre and Hebbar
Image courtesy of the Bendre family



PROPERTY OF A GENTLEMAN, NEW DELHI

43

N S BENDRE (1910 - 1992)

Untitled

Signed and dated in Devnagari (lower right)
1983

Oil on canvas
23.5 x 37.75 in (59.7 x 95.8 cm)

\$ 48,615 - 62,500

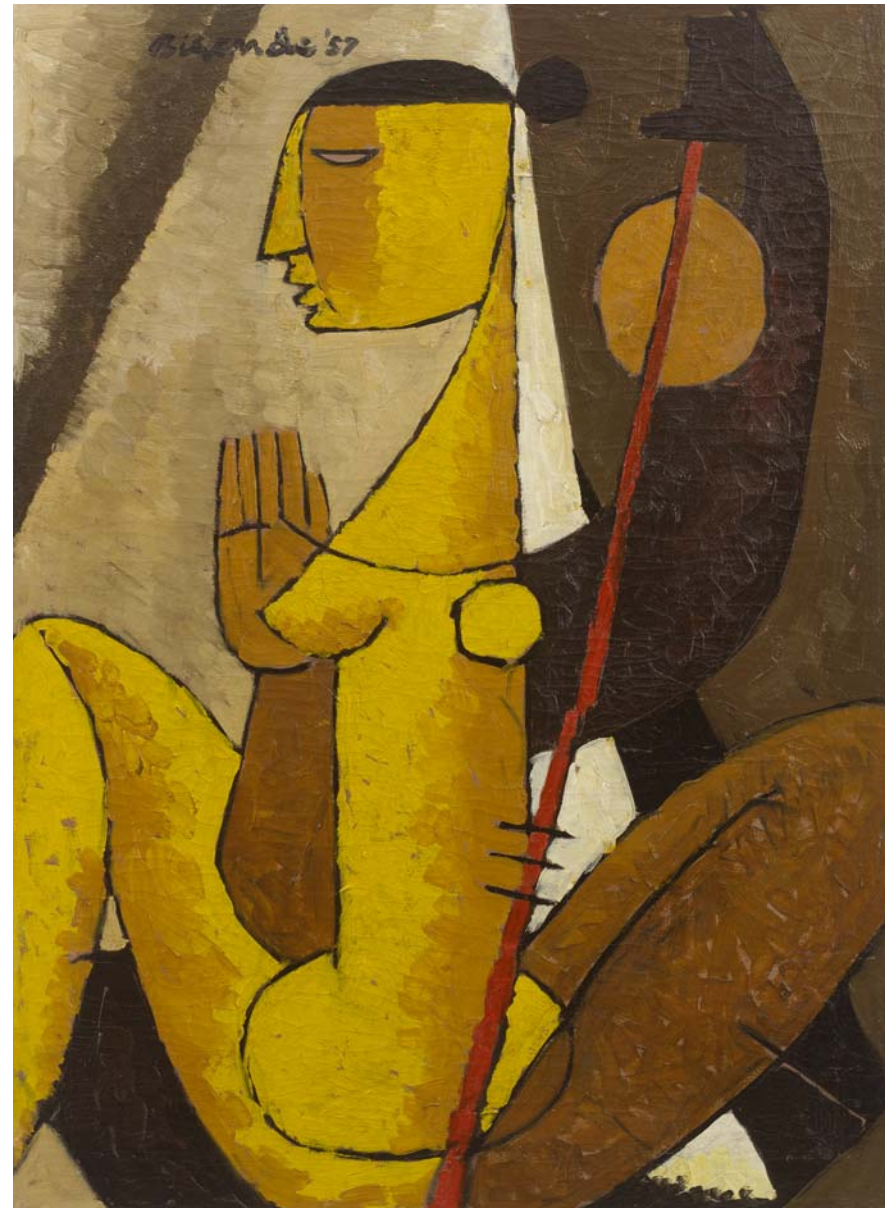
Rs 35,00,000 - 45,00,000

PROVENANCE

Private Collection, Mumbai

Acquired from the above

N S Bendre was equally adept at portraits, landscapes and still-lives. Over six decades, he experimented with Cubism, Expressionism and Pointillism to express classically Indian themes such as birds and animals, figures in village settings, and rural landscapes. Known for his mastery of painting *en plein air*, Bendre was drawn toward idyllic, pastoral scenes and many of his works are set in nature. The portrayal of rural women in villages or in the wide landscape, as seen in this painting, was a familiar theme in Bendre's oeuvre. The present lot is a fine example of Bendre's Pointillist phase. The village women and a peacock in the landscape draws references from miniature painting and mythology, in addition to incorporating influences from traditional Japanese painting in the rendering of the flowering trees. In the latter half of his career, Bendre "gives prime importance to his visual experience, but he does not resort to naturalistic representation. He interprets it on his canvas in his own terms and offers what he has seen and enjoyed..." (Ram Chatterji, *Bendre: The Painter and the Person*, Mumbai: The Bendre Foundation for Art and Culture & Indus Corporation, 1990, p. 61) Bendre's complete mastery over form, technique and composition is seen in this charming rendition of a village landscape.



❖ 44

BIREN DE (1926 - 2011)

The Musician - I

Signed and dated 'Biren de '57' (upper left); inscribed
'THE MUSICIAN - I/ BIREN DE (DELHI)' (on the reverse)

1957

Oil on canvas

30 x 21.5 in (76 x 54.5 cm)

\$ 10,000 - 15,000

Rs 7,20,000 - 10,80,000

PROVENANCE

Private Collection, Australia

45

F N SOUZA (1924 - 2002)

Untitled

Signed and dated 'Souza 64' (upper right)

1964

Acrylic on magazine paper pasted on paper

12 x 8.75 in (30.6 x 22.3 cm)

\$ 6,250 - 9,030

Rs 4,50,000 - 6,50,000

PUBLISHED

Vinod Bhardwaj ed., *Francis Newton Souza: Dhoomimal Gallery Collection*,
New Delhi: Dhoomimal Gallery, 2009, p. 123 (illustrated)





46

F N SOUZA (1924 - 2002)

Untitled

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

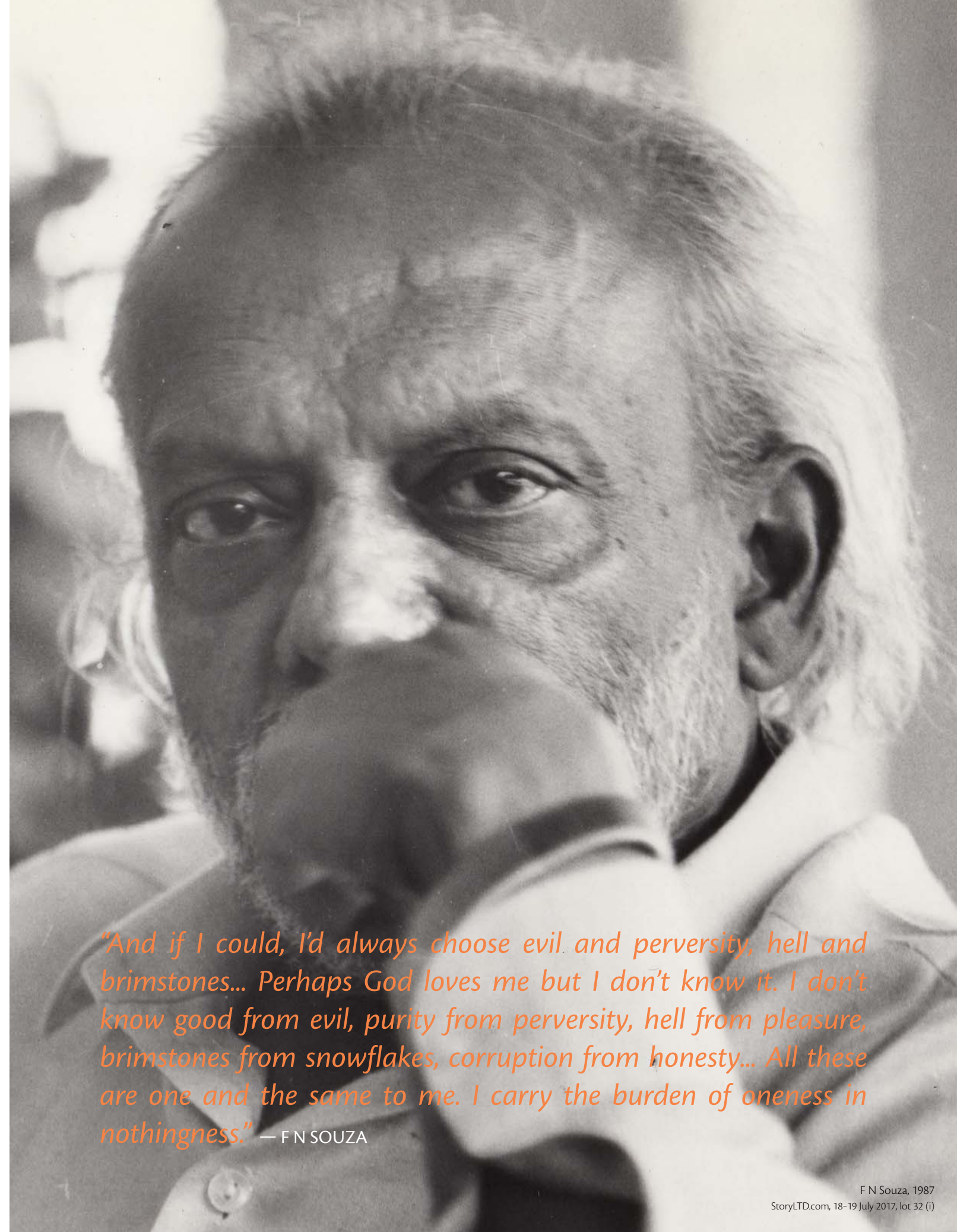
Pencil on paper pasted on mount board
8 x 10.5 in (20.5 x 26.5 cm)

\$ 2,780 - 4,170

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

PROVENANCE

Palette Art Gallery, New Delhi



"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



F N Souza had achieved considerable critical acclaim in London by the time he painted the present lot in 1961. *Lovers in the Park* combines two of Souza's primary preoccupations: landscapes painted in frenzied brushstrokes suggesting cataclysmic doom, and figures, male and female, caught in a moment of passion. In his energetic, gestural treatment of the canvas—which depicts a forest green park with the amorous couple in the centre by the banks of a tumultuous river—Souza conveys an atmosphere of urgency. The appearance of flooding, as seen in the present lot, has biblical overtones. In a 1962 Gallery One exhibition catalogue, Andrew Sinclair writes: "Souza sees himself as a priest of paint. His job is to show God the flawed face of men, and men the beauty and wrath of God. He is medieval in his insistence on the corrupt flesh of mankind and the fire of the divine. He paints to protest... It is this fierce tension between the terror of the flesh and its curious sympathy, between the fear of the Infinite and its strange still beauty on earth, that makes Souza suffer and show his suffering and his rare ease. Once seen, his work cannot be ignored, only clutched or contradicted." (Andrew Sinclair, *F N Souza*, London: Gallery One, 1962)

Richard Bartholomew says that Souza "deals with colour sensuously or sensually, impressing immediate and active images characteristically their own. The figure is morphosed in Souza's paintings so that it bears the burden of his message." (Rati Bartholomew, Pablo Bartholomew, Carmen Kagal and Rosalyn D'Mello eds., *Richard Bartholomew: The Art Critic*, New Delhi: BART, 2012, p. 85) Here, the figures are clearly the focal point of the painting even though the landscape is treated with the same degree of attention to expressive detail.

PROPERTY OF A DISTINGUISHED GENTLEMAN, LONDON

47

F N SOUZA (1924 - 2002)

Lovers in the Park

Signed and dated 'Souza 1961' (centre right); inscribed and dated 'Lovers in the Park/ F. N. SOUZA/ 1961' (on the reverse)

1961

Oil on board

23.75 x 29.5 in (60.2 x 75 cm)

\$ 85,000 - 95,000

Rs 61,20,000 - 68,40,000

PROVENANCE

Property from the Estate of Francis Newton Souza

Saffronart, 9-10 December 2009, lot 85



Lovers, 1955

Saffronart, 6-8 December 2005, lot 44

Sold for Rs 6.53 crores (\$1,486,100)



“There are times when I wander in the streets late at night or in the early hours of the morning. I avoid being seen at such times because I get beside myself like a lunatic searching for Light, a Glimpse, a fleeting Revelation, a moment of Inspiration, Light, Light... in vain, in vain...” — F N SOUZA

One of India's greatest Modernists, F N Souza catapulted to fame in the mid-1950s in post-war London. Painted in 1956, the present lot belongs to this iconic period of the artist's career, depicting a bleak rendition of a London neighbourhood. Dominated by shades of black and red, it conveys an eerie stillness that emphasises a dark atmosphere. A whole room dedicated to Souza's works at the recent *All Too Human* show at the Tate placed Souza firmly in the spectrum of post-war artists including Francis Bacon and Lucian Freud, who addressed the unease of a society and world in turmoil. The catalogue note captures the essence of Souza's paintings from this period, such as the present lot. "Like his contemporary Francis Bacon, Francis Newton Souza painted powerful figures whose references spanned a wide range of sources, from early Renaissance paintings to photography, expressing feelings and anxieties of the postwar era as well as reflecting his own personal anguish. This room focuses on Souza's work from the mid-1950s to the mid-1960s, at a time when he lived in London. The graphic power of Souza's lines produce simplified and bold images, while the thick oil paints applied liberally to the board or canvas, with swift strokes, give his work a sense of vitality and movement... Cityscapes, constructed from fragmented images and memories, are also important subjects and perhaps suggestive of Souza's cosmopolitan life and frequent travelling." ("F N Souza: Icons of a Modern World," *All Too Human: Bacon, Freud and a Century of Painting Life*, London: Tate, 28 February – 27 August 2018, p. 20, accessed on tate.org.uk, online)

Critic Edwin Mullins has written that Souza's landscapes were "often distorted to the point of destruction—houses no more than lopsided cubes...But they never threaten to dissolve into formalized abstract shapes. The violence and speed with which they are executed keep these images, however distorted, in touch with the painter's vision of what they really are." (Edwin Mullins, *Souza*, London: Anthony Blond Ltd., 1962, pp. 36, 38) With hints of Cubism and a dark, predominantly black palette, Souza conveys the mood and atmosphere in this sombre cityscape.

Souza's early years in London were punctuated by many hardships. This changed in 1954, when his works attracted the attention of Victor Musgrave, owner of a tiny gallery in Litchfield Street, the original Gallery One. The next year, Souza had his first solo exhibition at Gallery One, coinciding with the publication of his famous autobiographical essay "Nirvana of Maggot" in the literary magazine *Encounter*. The combination of the two brought Souza instant recognition, more or less overnight, according to Mullins.

PROPERTY FROM AN IMPORTANT
INTERNATIONAL COLLECTION

❖ 48

F N SOUZA (1924 - 2002)

London East End

Signed and dated 'Souza 56' (upper left); signed, dated
and inscribed 'F. N. SOUZA 1956/ LONDON EAST END.'
(on the reverse)

1956

Oil on board

24 x 48 in (61 x 122.2 cm)

\$ 280,000 - 340,000

Rs 2,01,60,000 - 2,44,80,000

PROVENANCE

Collection of Harold Kovner, New York

Grosvenor Gallery, London

Acquired from the above

In 1956, Souza found his first major patron, the wealthy American collector and hospital owner Harold Kovner. Having arrived from New York and looking for new artists in Paris, Kovner went to Gallery Iris Clert, but was unimpressed by their collection of abstracts. The eponymous gallery owner possessed several paintings by Souza, and showed them to Kovner with some reluctance. "Kovner jumped. Within 24 hours he had met Souza, given him money, taken away some pictures, made arrangements for the future, and was flying back to New York. The arrangement was a perfectly simple one. Souza was to keep him supplied with pictures every few months—entirely of the artist's choosing—and in return Kovner would keep him supplied with money." (Edwin Mullins, *Souza*, London: Anthony Blond Ltd., 1962, p. 26) The duration of this patronage, which lasted four years, was creatively and artistically the most energising period of Souza's career. Kovner's regular stipend relieved Souza of financial troubles, allowing him more freedom to paint than ever before. Kovner's support during this critical period was a time of unprecedented inventiveness for the artist. The present lot was part of Kovner's original collection of Souza paintings.



Harold Kovner with his portrait by Souza
Image courtesy of Victor Kovner

LAXMAN SHRESTHA (b. 1939)

Untitled

Signed 'Laxman' (centre left)

Oil on canvas

24 x 30 in (61 x 76.2 cm)

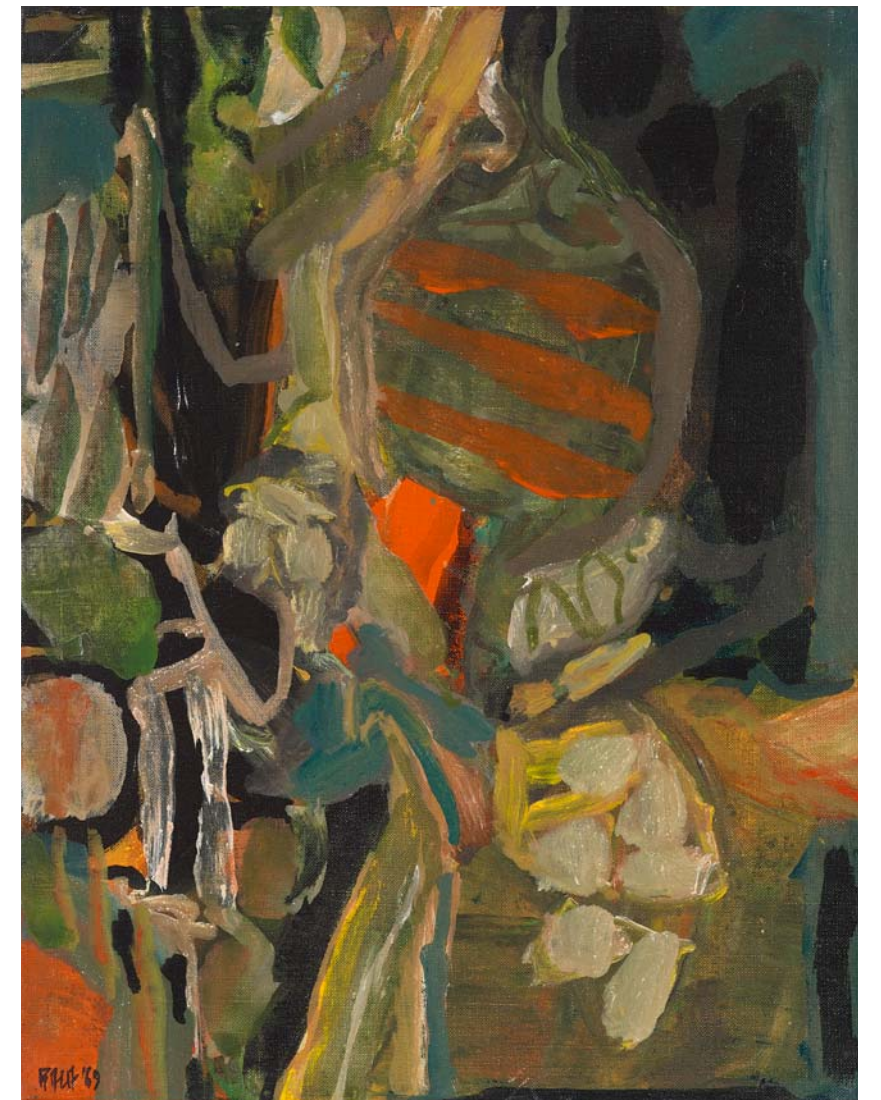
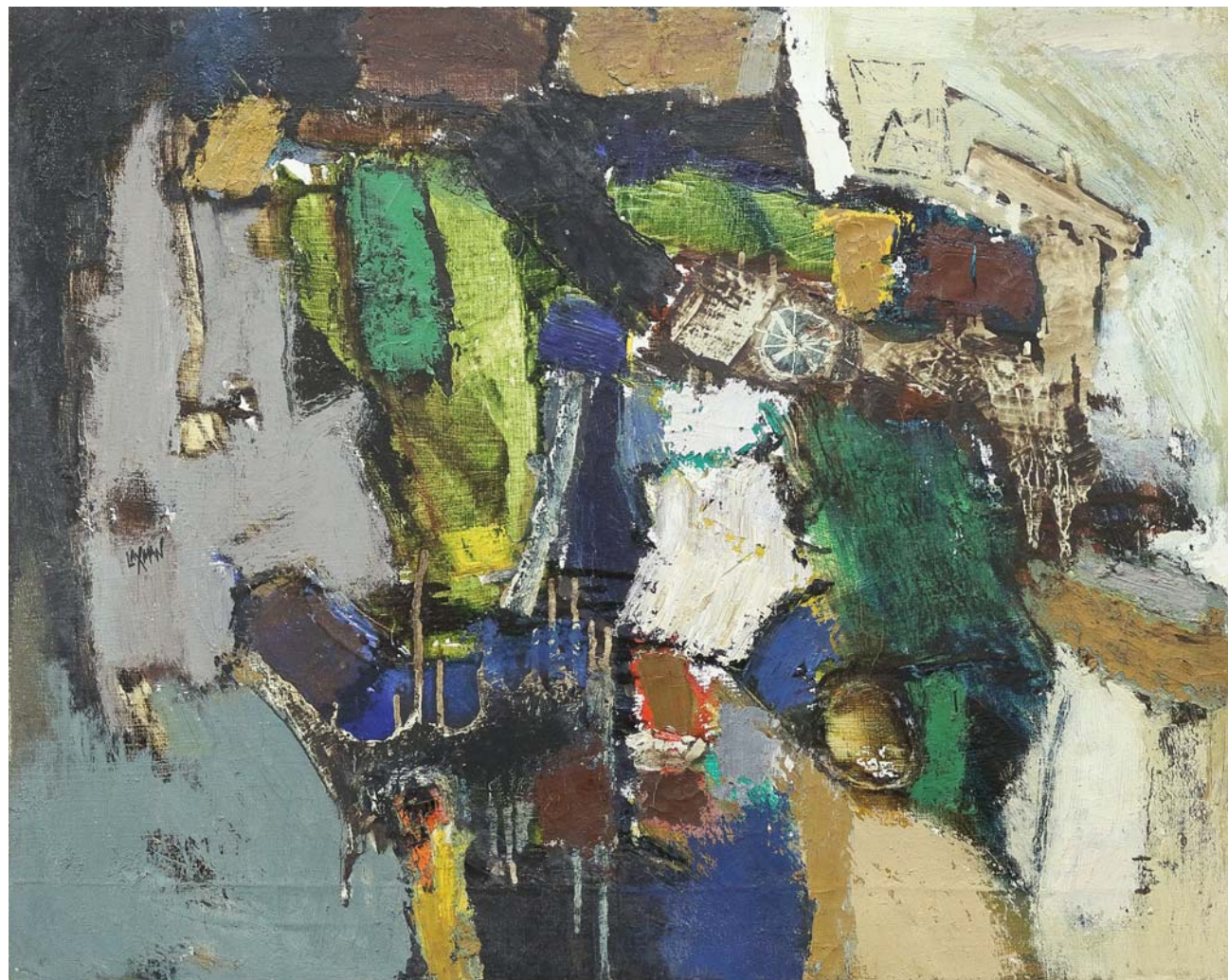
\$ 4,000 - 6,000

Rs 2,88,000 - 4,32,000

PROVENANCE

Acquired in India by a US diplomat, circa 1960s

Thence by descent



PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION, BANGALORE

50

S H RAZA (1922 - 2016)

Plantes Grasses

Signed and dated 'RAZA 69'
(lower left); signed, inscribed and
dated 'RAZA/ P-796 '69/ "Plantes
Grasses"/ 5F' (on the reverse);
bearing Galerie Lara Vincy stamp
(on the reverse on stretcher)
1969

Oil on canvas

13.5 x 10.5 in (34.6 x 26.5 cm)

\$ 25,000 - 33,335

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

This lot will be accompanied by a copy
of Anne Macklin, *S H Raza: Catalogue
Raisonne, 1958 - 1971 (Volume I)*, New
Delhi: Vadehra Art Gallery and The
Raza Foundation, 2016

PROVENANCE

Galerie Lara Vincy, Paris

Cornette de Saint Cyr, Paris, 27

October 2015, lot 2



PROPERTY OF A LADY, MUMBAI

51

RAM KUMAR (1924 - 2018)

Untitled

Signed in Devnagari and dated '61' (upper right); inscribed '1961' (on the reverse)

1961

Oil on canvas

32.5 x 22 in (82.6 x 56.1 cm)

\$ 27,780 - 41,670

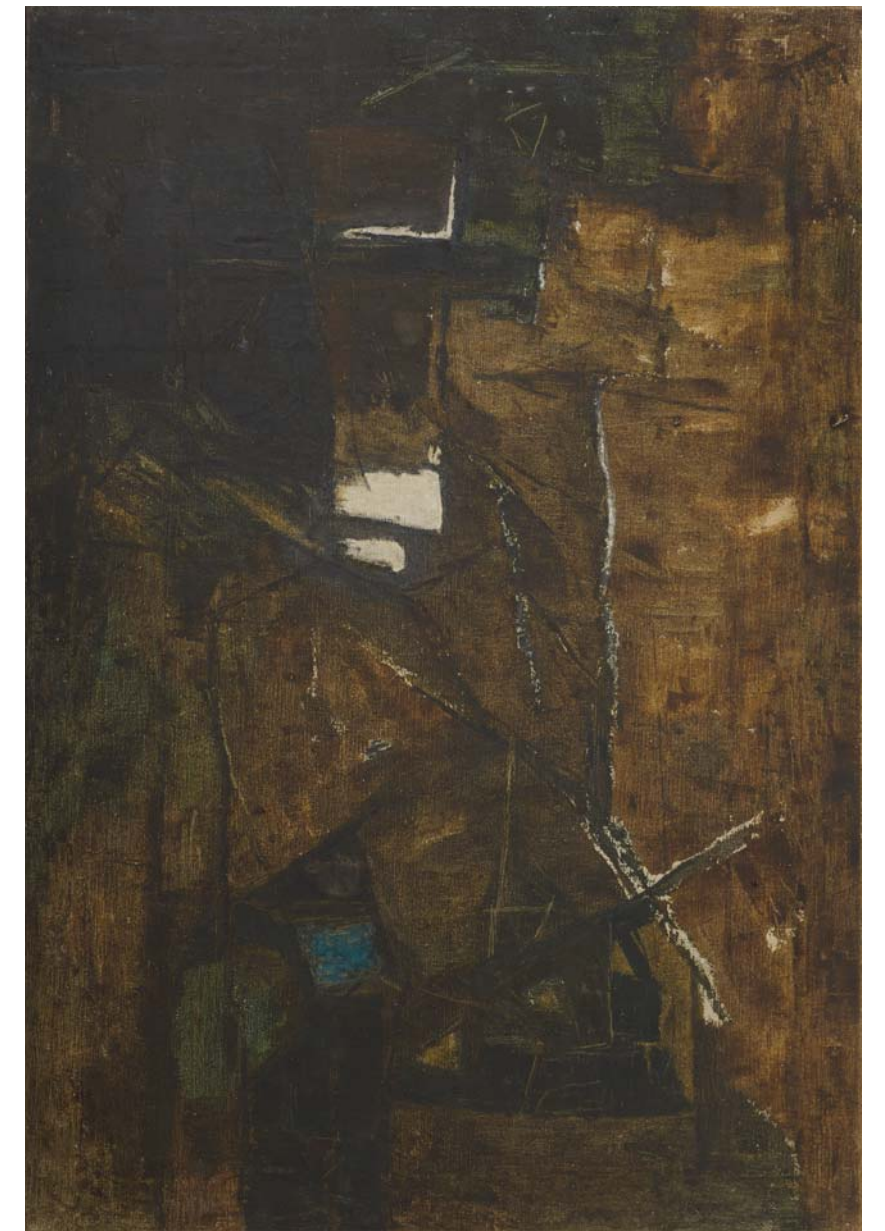
Rs 20,00,000 - 30,00,000

PROVENANCE

Acquired directly from the artist in India, circa 1970s

PUBLISHED

Uma Prakash, *Ram Kumar: Selected Works 1950-2010*, New Delhi: Vadehra Art Gallery, 2010, p. 45 (illustrated)



"The eternal silence of a wasted, barren earth which refused to compromise with man could not be visualised in any other colours except grey and black and white." – RAM KUMAR

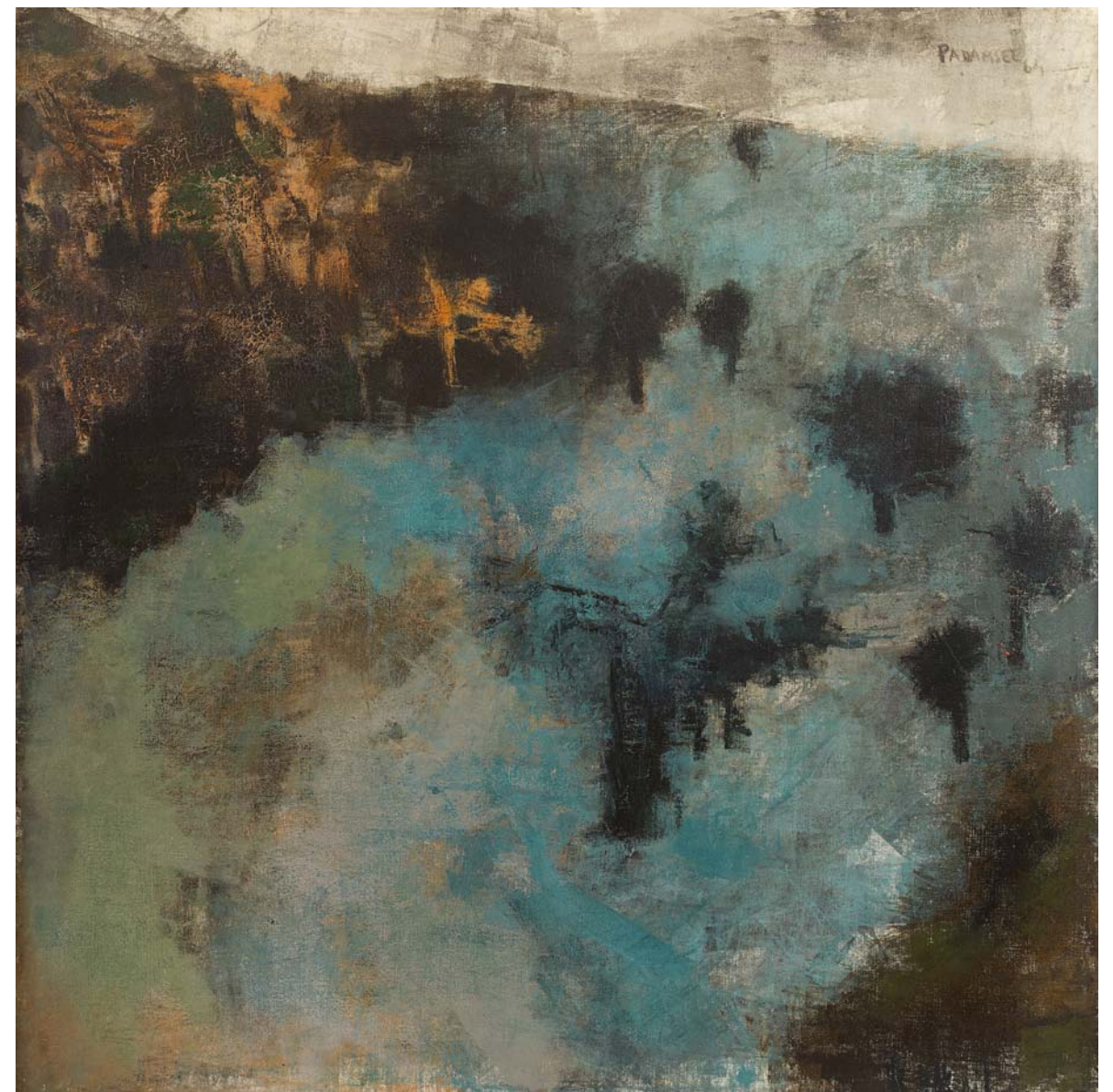
PADAMSEE

"I like to think of the surface of my paintings as an archaeological site where you can uncover surface after surface." – AKBAR PADAMSEE



In 1963 and 1964 Padamsee travelled to New York and across North America on a John D Rockefeller Foundation Fellowship, and this exposure led to a new phase in his work. "Padamsee's works from these two years attest to his first breakings from the use of landscape for formalist study or the rehearsal of the Western (especially French) classical tradition." (Beth Citron, "Akbar Padamsee's Artistic "Landscape" of the '60s," *Akbar Padamsee: Work in Language*, Mumbai: Marg Publications and Pundole Art Gallery, 2010, pp. 203, 206) The present lot, painted in 1964, is a fine example of this period of movement away from the figurative landscape, and before he began developing his *Metascapes*. It contains the monochromes of his earlier *Grey Works* but hints at the fuller colour palette that would follow in his later, brighter landscapes.

During this period, Padamsee worked with a limited, somewhat subdued palette, creating landscapes which contained some recognisable elements from nature, but are otherwise stripped of all geographic or chronological specificity. In the present lot, elements of a landscape are suggested by indications of a blue water body and some land masses and trees. Such works from the 1960s "tend towards stark and dark reduction, resulting in compositions that appear significantly more conceptualized than the earlier series, if still legible and oriented as landscapes... 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; that is, rather than these vistas appearing coincidentally or casually as if there are no people passing through them, they demonstrate a conscious, strategic approach to appear exclusively non-figural." (Citron, pp. 206, 208) Here, as in other works from this period, Padamsee constructs a landscape indicative of neither space nor time, focussing only on form, structure and colour.



❖ 52

AKBAR PADAMSEE (b. 1928)

Untitled

Signed and dated 'PADAMSEE/ 64' (upper right)

1964

Oil on canvas

47 x 47 in (119.3 x 119.3 cm)

\$ 300,000 - 500,000

Rs 2,16,00,000 - 3,60,00,000

PROVENANCE

Cornette de Saint Cyr, Paris, 9 June 2016, lot 5

Acquired from the above



Delta, 1963
Saffronart, New Delhi,
10 September 2015, lot 48
Sold for Rs 3 crores (\$461,538)

53

AKBAR PADAMSEE (b. 1928)

Untitled

Signed and dated 'PADAMSEE 85' (upper right)
1985

Watercolour on paper
21.5 x 14.5 in (54.8 x 36.9 cm)

\$ 4,170 - 6,945

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

PROVENANCE

Acquired directly from the artist



54

K LAXMA GOUD (b. 1940)

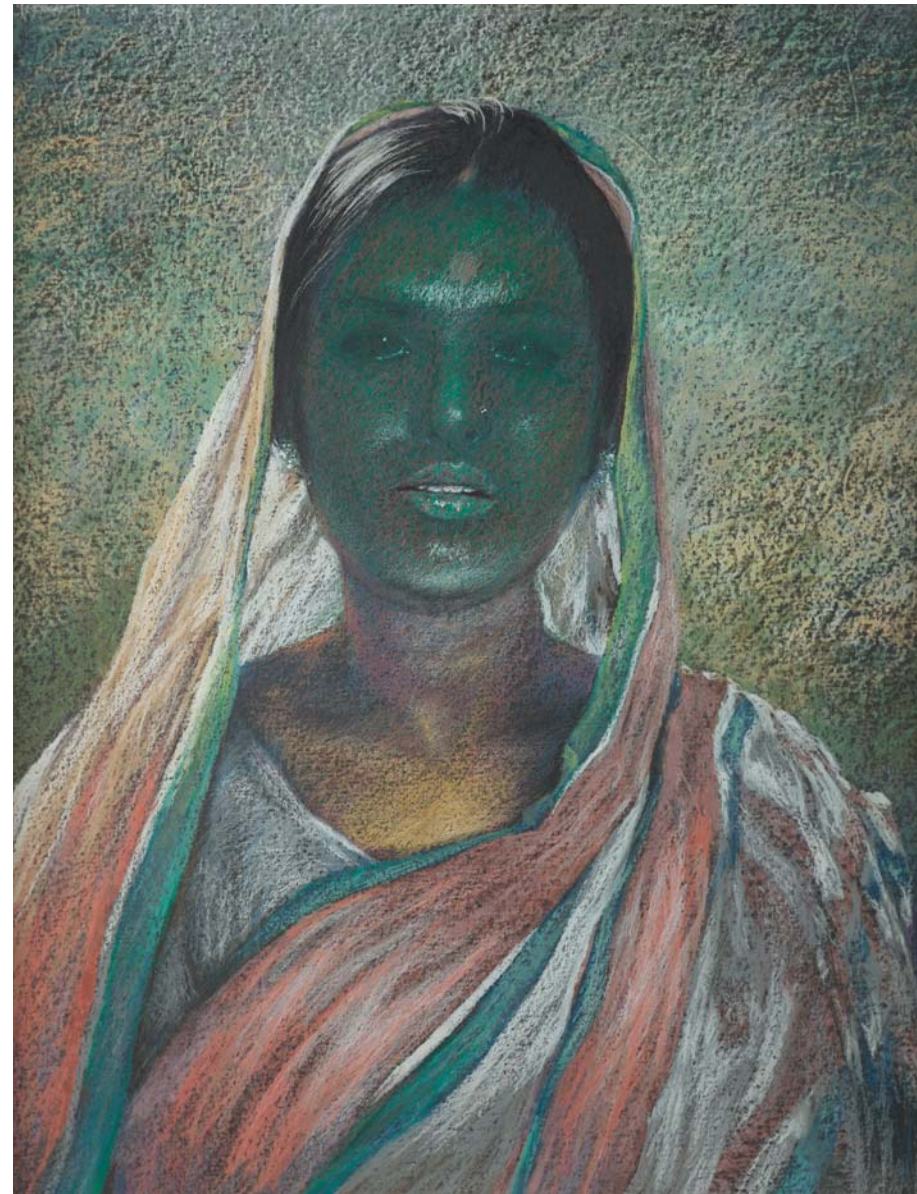
Untitled

Signed and dated in Telugu (lower centre)
2001

Coloured pencils and graphite on rice paper pasted on paper
27.75 x 17 in (70.3 x 43.3 cm)

\$ 6,945 - 9,725

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



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, MUMBAI

55

BIKASH BHATTACHARJEE (1940 - 2006)

Untitled

Signed and dated 'Bikash 84' (upper left)

1984

Pastel on paper pasted on board

25 x 19 in (63.8 x 48.3 cm)

\$ 13,890 - 20,835

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

PROVENANCE

Saffronart, Mumbai, 2 December 2014, lot 13

56

KRISHEN KHANNA (b. 1925)

Card Players

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

Oil on canvas

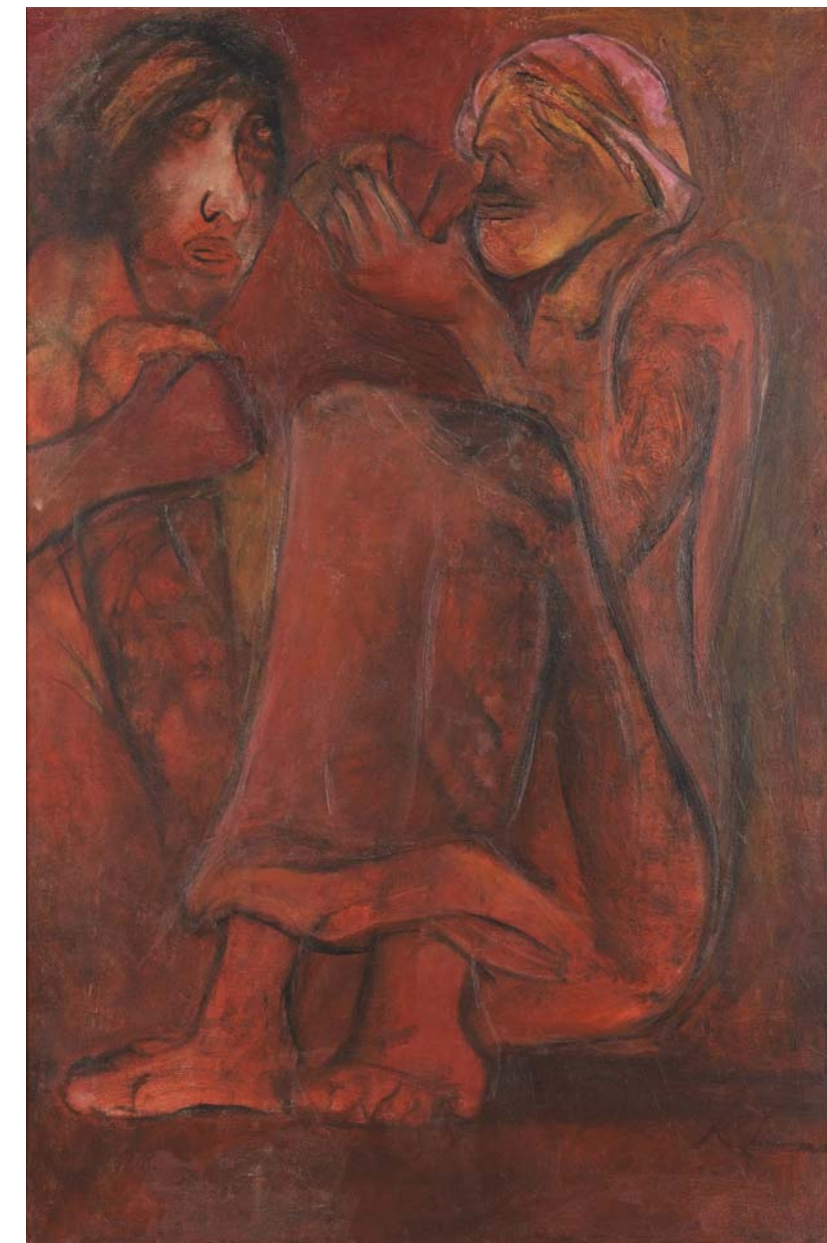
35.25 x 23.25 in (89.8 x 59.2 cm)

\$ 22,225 - 27,780

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

PROVENANCE

Saffronart, 10-11 May 2006, lot 135





Miniature paintings were a source of inspiration for Bawa, in both, subject matter and technique.



Krishna with Flute, Guler/Kangra, circa 1800
Wikimedia Commons

“To me peace, harmony and peaceful co-existence between man and man, or man and animal, became all important.”

– MANJIT BAWA

Bawa's striking paintings of imagined and real beings take liquid forms on monochromatic backgrounds. His deceptively simple and sensitive compositions, such as the present lot, draw from a range of mythological, religious, and visual traditions. Bawa's emphasis on human-animal interactions highlight his lifelong interest in non-verbal communication and harmony between all living beings. "In Bawa's paintings, humans and animals engage in a wordless dialogue that throws its participants back onto an older, nearly forgotten language of instinct and intuition. Standing before these paintings, we realize that Bawa has long been preoccupied with the theme of a universal language of communication. How, he appears to ask, do humans and animals account for one another's presence, share their responses? Bawa's question unveils a deeper disquietude: how can two beings, who share the same physical environment but occupy separate mental universes, compare their respective experiences of the world?" (Ranjit Hoskote, *Manjit Bawa: Modern Miniatures, Recent Paintings*, New York: Bose Pacia, 2000)

Art historian Geeti Sen reinforces this notion, stating that, "This interaction between man and beast forms a vital undercurrent in all Bawa's paintings. It is significant that the meditational form in his canvas could be an animal, as much as it could be a human form or a demigod or a deity." (S Kalidas, Bhavna Bawa et al, *Manjit Bawa: Let's Paint the Sky Red*, New Delhi: Vadehra Art Gallery, 2011, p. 77) The lush green paddy field background and reference to the classic Krishna and cows in the present lot is Bawa's personal interpretation of the cowherd and her flock theme.



PROPERTY FROM AN EMINENT PRIVATE COLLECTION, USA

❖ 57

MANJIT BAWA (1941 - 2008)

Untitled

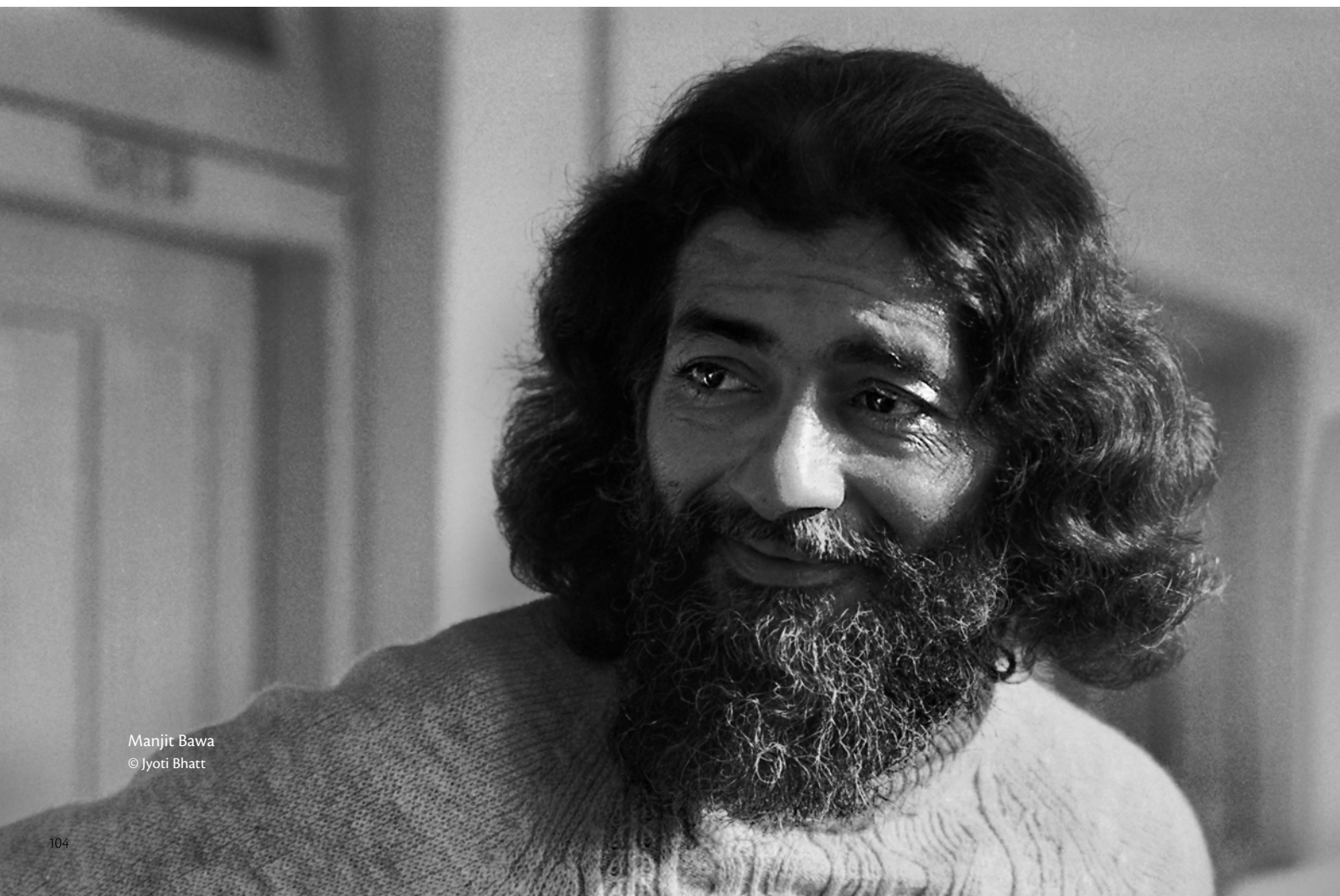
Circa 1994

Oil on canvas

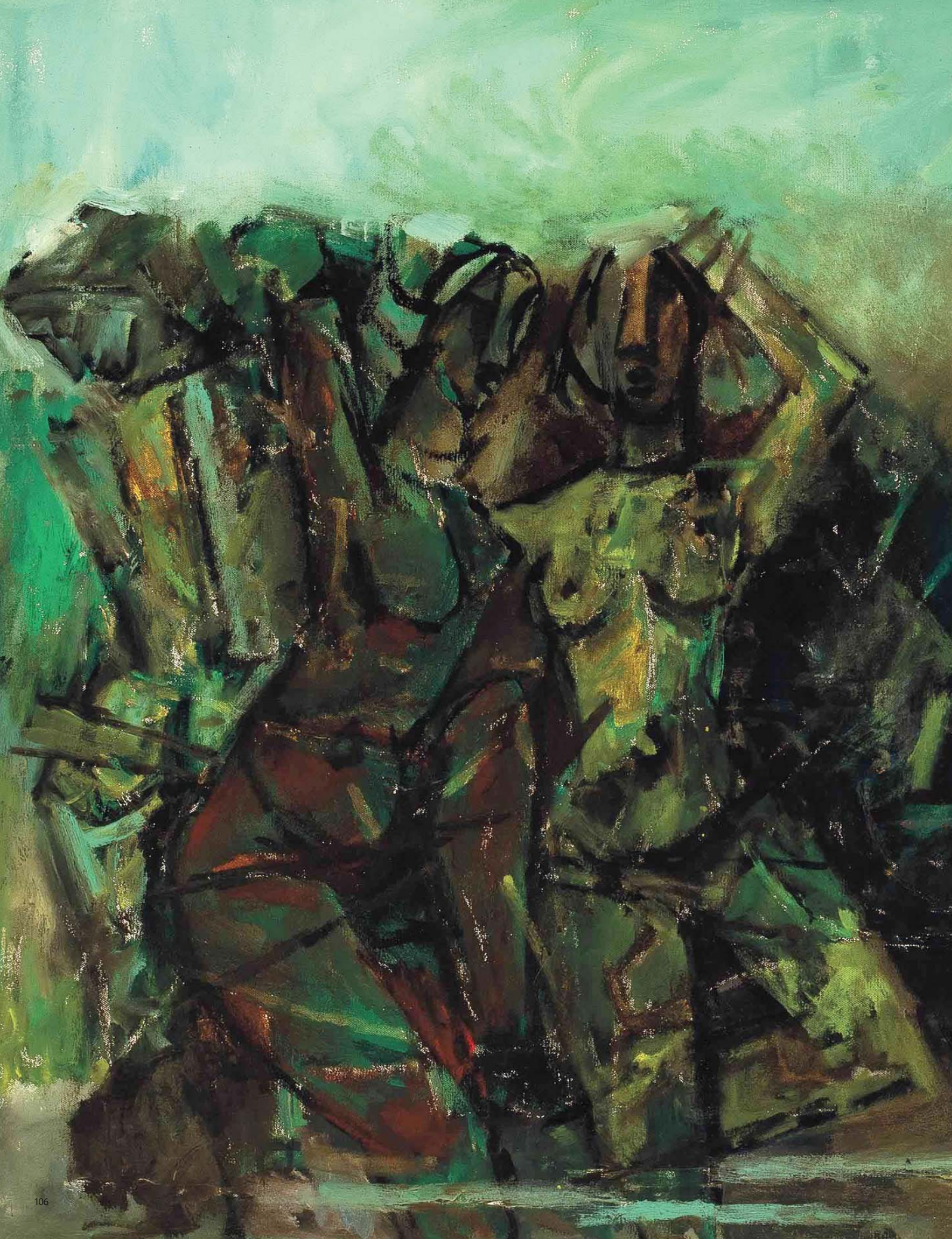
43.75 x 52.75 in (111 x 134 cm)

\$ 250,000 - 350,000

Rs 1,80,00,000 - 2,52,00,000



Manjit Bawa
© Jyoti Bhatt



PROPERTY FROM AN IMPORTANT
INTERNATIONAL COLLECTION

❖ 58

M F HUSAIN (1913 - 2011)

Untitled (Dancers and Musicians)

Signed in Devnagari (lower right); signed, dated
and inscribed 'Husain/ 83-S/ VI' (on the reverse)
1983

Oil on canvas
34.75 x 46.75 in (88.5 x 118.5 cm)

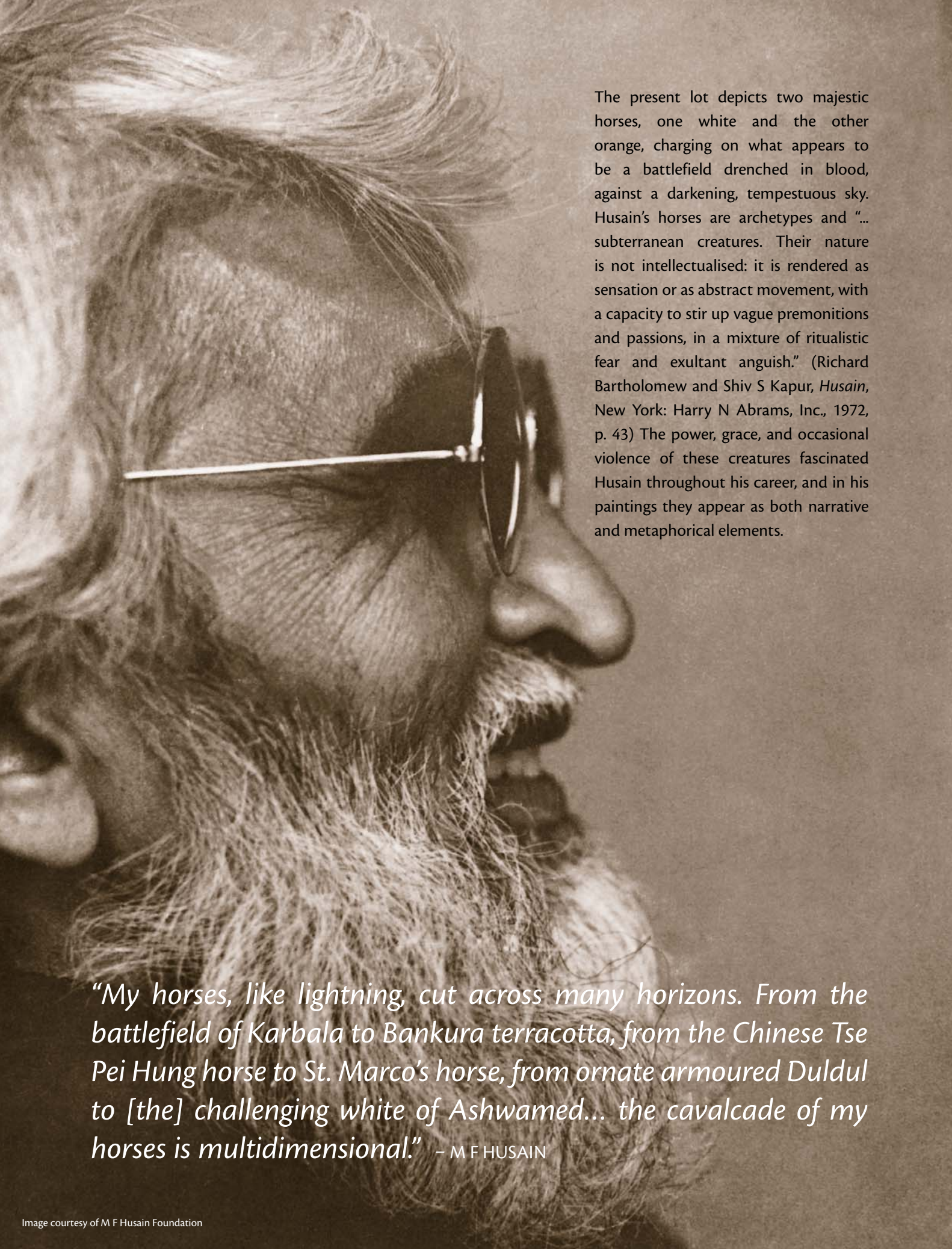
\$ 140,000 - 180,000

Rs 1,00,80,000 - 1,29,60,000

PROVENANCE

Collection of Norton and Diana Ginsburg
Gift to the Art Institute of Chicago in 2004
Christie's, London, 10 June 2015, lot 24

Husain began painting music as a theme in 1959, and continued to explore this field over the years. In the present lot, he uses shades of blue, green and earth colours to portray people lost in the revelry of melody and dancing. Light, shadow, and movement are rendered with deft brushstrokes, enabling the artist to capture the intangible aspects of a musical experience on canvas. "It would be incorrect to treat them as paintings of musicians and dancers: not only are they not representational but Husain's purpose in painting them was clearly to render the spirit of those arts in visual images." (Richard Bartholomew and Shiv S Kapur, *Husain*, New York: Harry N Abrams, Inc., 1972, p. 42) Husain grew up in Indore, an important capital for the arts in the late 1930s, and his interest in music and dance and music developed from the exposure he had to the classical arts during this period. His paintings of musicians often highlight musical instruments, such as the clearly outlined *veena* in the present lot, which is a recurring motif in his musical series.



The present lot depicts two majestic horses, one white and the other orange, charging on what appears to be a battlefield drenched in blood, against a darkening, tempestuous sky. Husain's horses are archetypes and "... subterranean creatures. Their nature is not intellectualised: it is rendered as sensation or as abstract movement, with a capacity to stir up vague premonitions and passions, in a mixture of ritualistic fear and exultant anguish." (Richard Bartholomew and Shiv S Kapur, *Husain*, New York: Harry N Abrams, Inc., 1972, p. 43) The power, grace, and occasional violence of these creatures fascinated Husain throughout his career, and in his paintings they appear as both narrative and metaphorical elements.

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



PROPERTY FROM AN IMPORTANT INTERNATIONAL COLLECTION

❖ 59

M F HUSAIN (1913 - 2011)

Untitled (Horse)

Signed 'Husain' (upper left)

Circa 1996

Acrylic on canvas

33.75 x 46 in (86 x 116.8 cm)

\$ 140,000 - 180,000

Rs 1,00,80,000 - 1,29,60,000

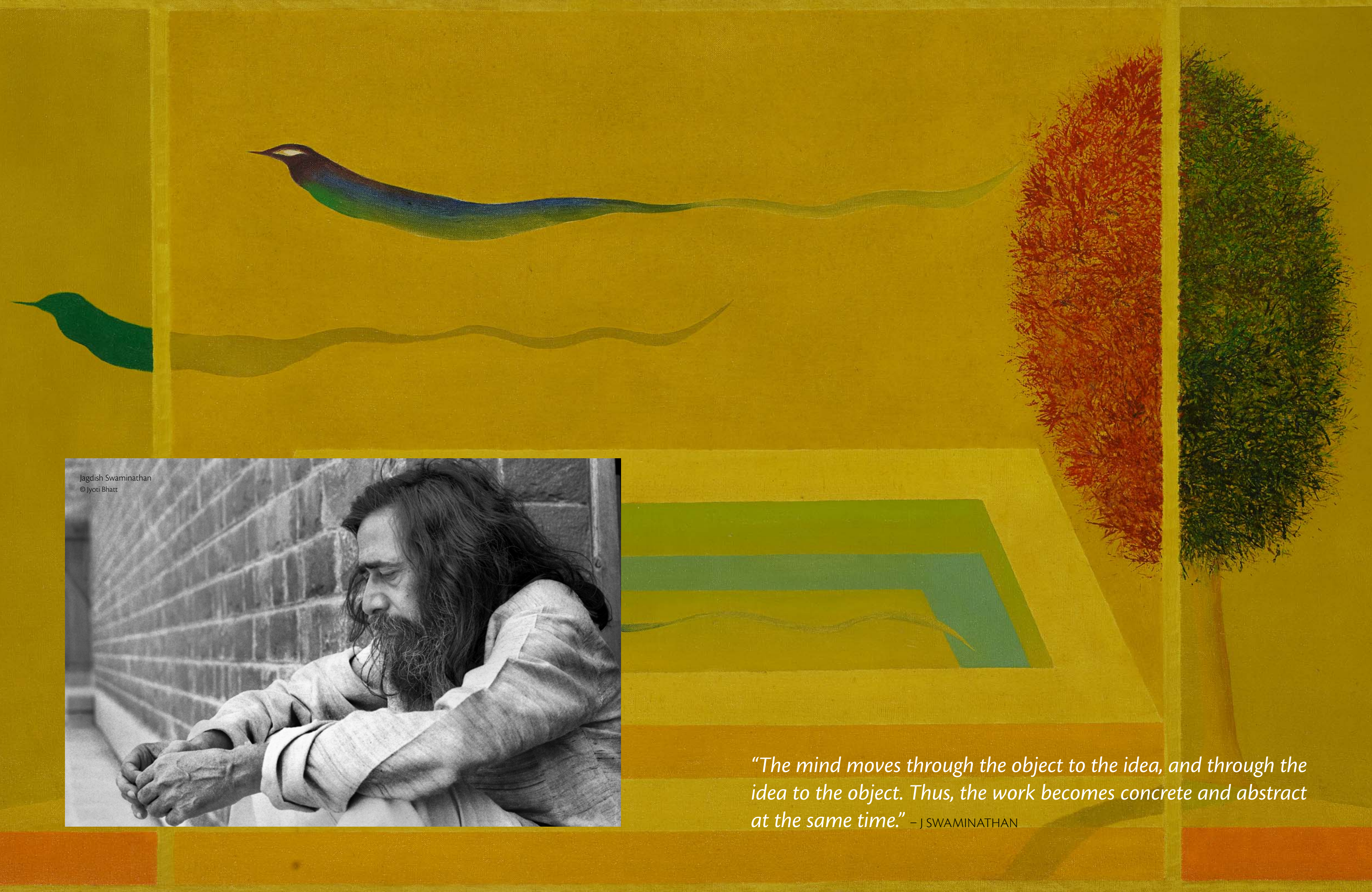
PROVENANCE

Acquired directly from the artist at his home in Bombay, circa 1996

Private Collection, Switzerland



Untitled
Saffronart, New Delhi, 21 September 2017, lot 31
Sold for Rs 2.16 crores (\$342,857)



Jagdish Swaminathan
© Jyoti Bhatt

“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

JAGDISH SWAMINATHAN (1928 - 1994)

Untitled

Oil on canvas
31.5 x 44.75 in (79.8 x 113.9 cm)

\$ 104,170 - 131,945

Rs 75,00,000 - 95,00,000

PROVENANCE

Acquired from Dhoomimal Art Centre, New Delhi

PUBLISHED

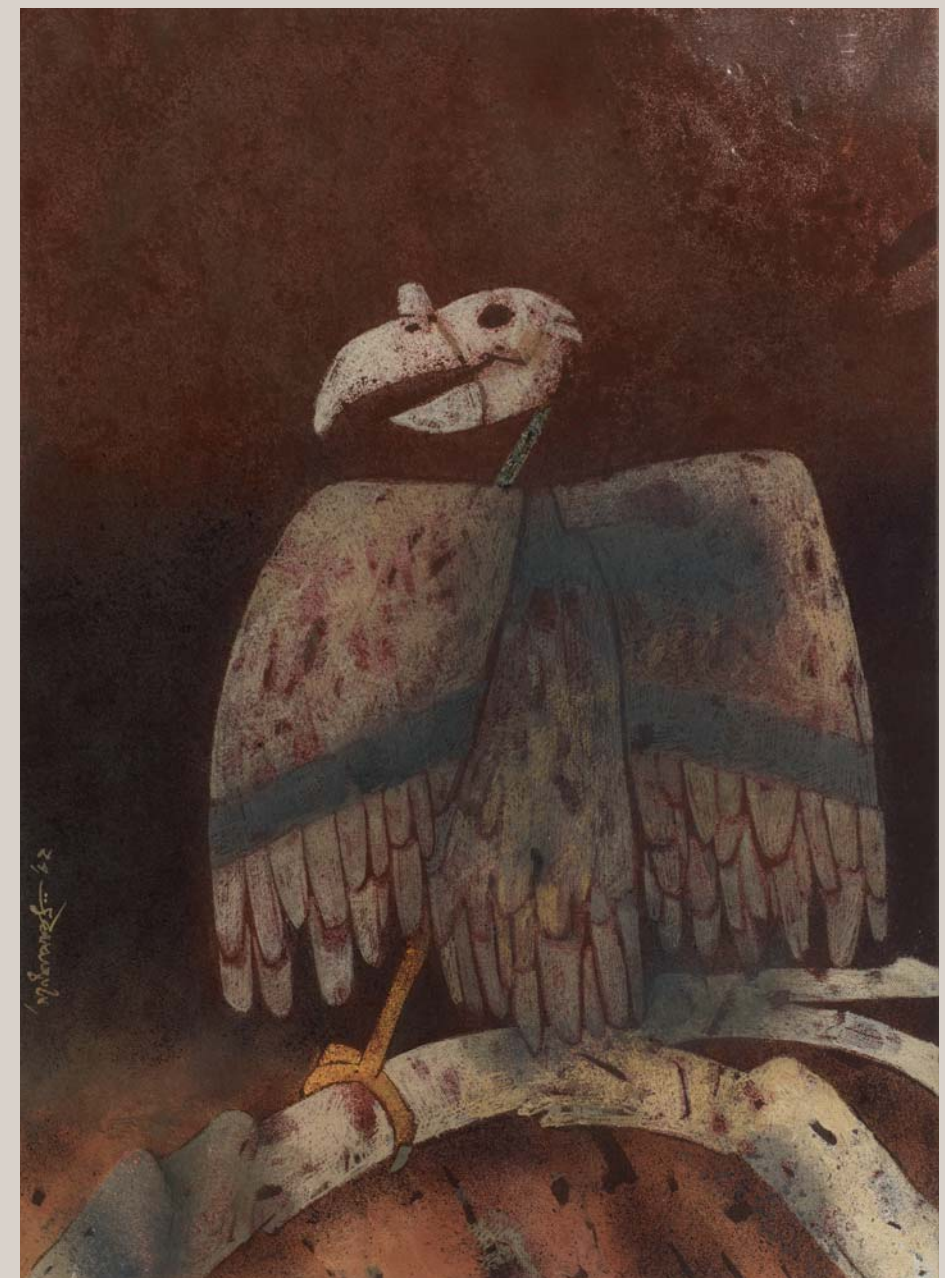
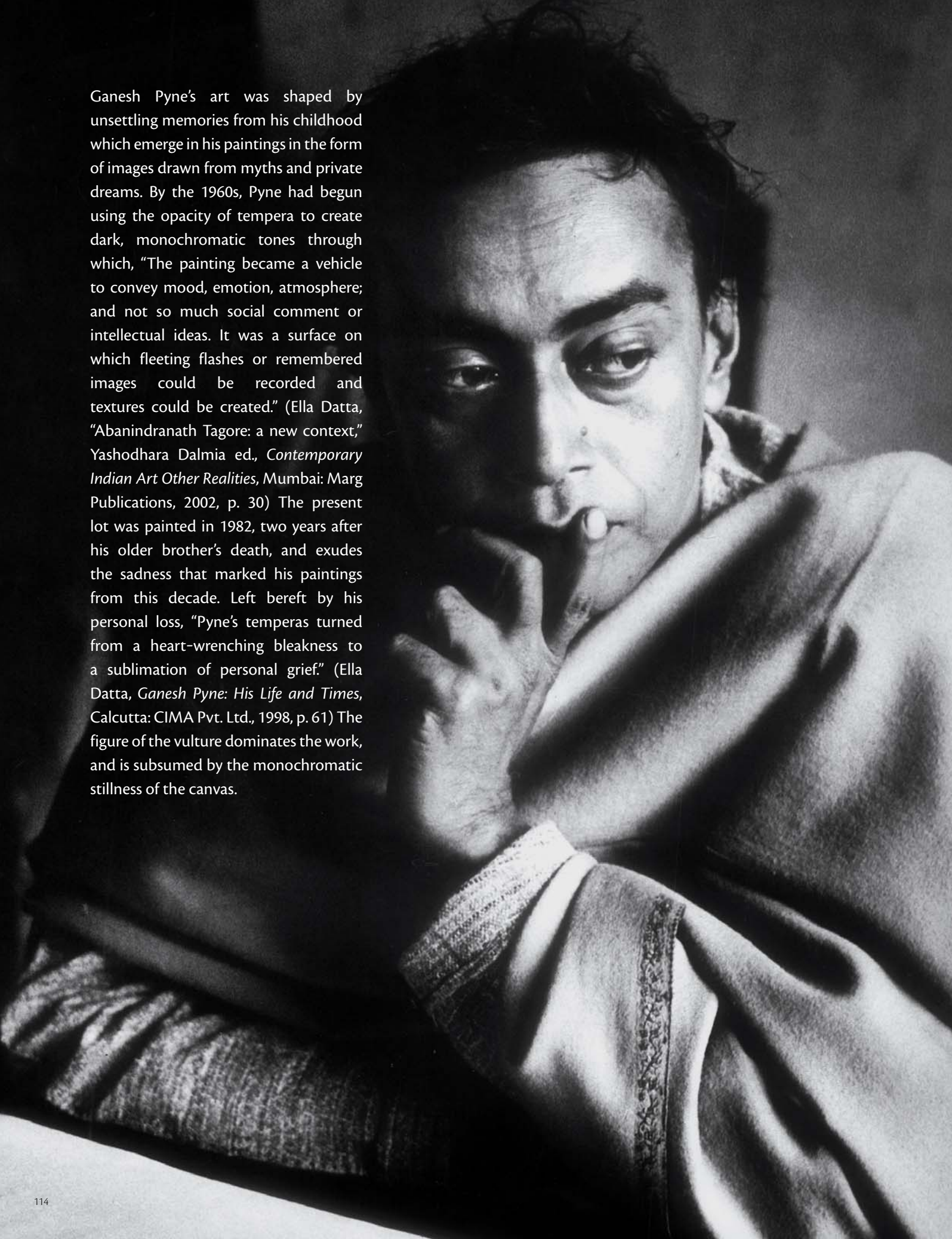
Vinod Bhardwaj and Brij Sharma eds., *Trends and Tradition: Eighty Glorious Years*, New Delhi: Dhoomimal Gallery, 2017, p. 151 (illustrated)



Jagdish Swaminathan rejected the idea that Indian Modernism developed from encounters with the West. He turned inwards instead, looking to lay the foundations of Indian Modernism through the nation's own folk and tribal art traditions. He sought to solidify his ideas, forming a collective of artists called Group 1890 in 1962, and founding the Roopankar Museum of Art at Bharat Bhavan, Bhopal, in the 1980s. Both the artist collective and the museum supplied him with a platform to refine his ideas. Swaminathan experimented with totemic symbols from early societies in a constant quest to simplify, to find the origins, to return to purity. The present lot, composed of a tree, birds, and a reflecting pool, all floating in a sea of yellow fit into his larger eponymously named 'Bird Mountain Tree' series.

The symbols here attain meaning beyond that which is represented. 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... Thus, the work becomes concrete and abstract at the same time." (J Swaminathan, "The Traditional Numen and Contemporary Art," New Delhi: *Lalit Kala Contemporary Number 29*, April 1980, p. 11) His objects, chosen from nature, are in themselves symbolic. In the present lot, the bird and its reflected image in the pool below suggests a fish, while the tree is split into two parts, suggesting the consecutive existence of multiple possibilities. Swaminathan's work offers the possibility of a more layered, deeper interpretation in which the objects signify more than their mere presence on the canvas.

Ganesh Pyne's art was shaped by unsettling memories from his childhood which emerge in his paintings in the form of images drawn from myths and private dreams. By the 1960s, Pyne had begun using the opacity of tempera to create dark, monochromatic tones through which, "The painting became a vehicle to convey mood, emotion, atmosphere; and not so much social comment or intellectual ideas. It was a surface on which fleeting flashes or remembered images could be recorded and textures could be created." (Ella Datta, "Abanindranath Tagore: a new context," Yashodhara Dalmia ed., *Contemporary Indian Art Other Realities*, Mumbai: Marg Publications, 2002, p. 30) The present lot was painted in 1982, two years after his older brother's death, and exudes the sadness that marked his paintings from this decade. Left bereft by his personal loss, "Pyne's temperas turned from a heart-wrenching bleakness to a sublimation of personal grief." (Ella Datta, *Ganesh Pyne: His Life and Times*, Calcutta: CIMA Pvt. Ltd., 1998, p. 61) The figure of the vulture dominates the work, and is subsumed by the monochromatic stillness of the canvas.



❖ 61

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)

\$ 60,000 - 80,000

Rs 43,20,000 - 57,60,000

PROVENANCE

Vadehra Art Gallery, New Delhi
Property from an Eminent
Private Collection, Mumbai
Saffronart, Mumbai, 12
February 2015, lot 46

62

BHUPEN KHAKHAR (1934 - 2003)

Untitled

Signed in Devnagari (lower right)

Watercolour on paper pasted on mount board

9.5 x 10.5 in (24.4 x 26.7 cm)

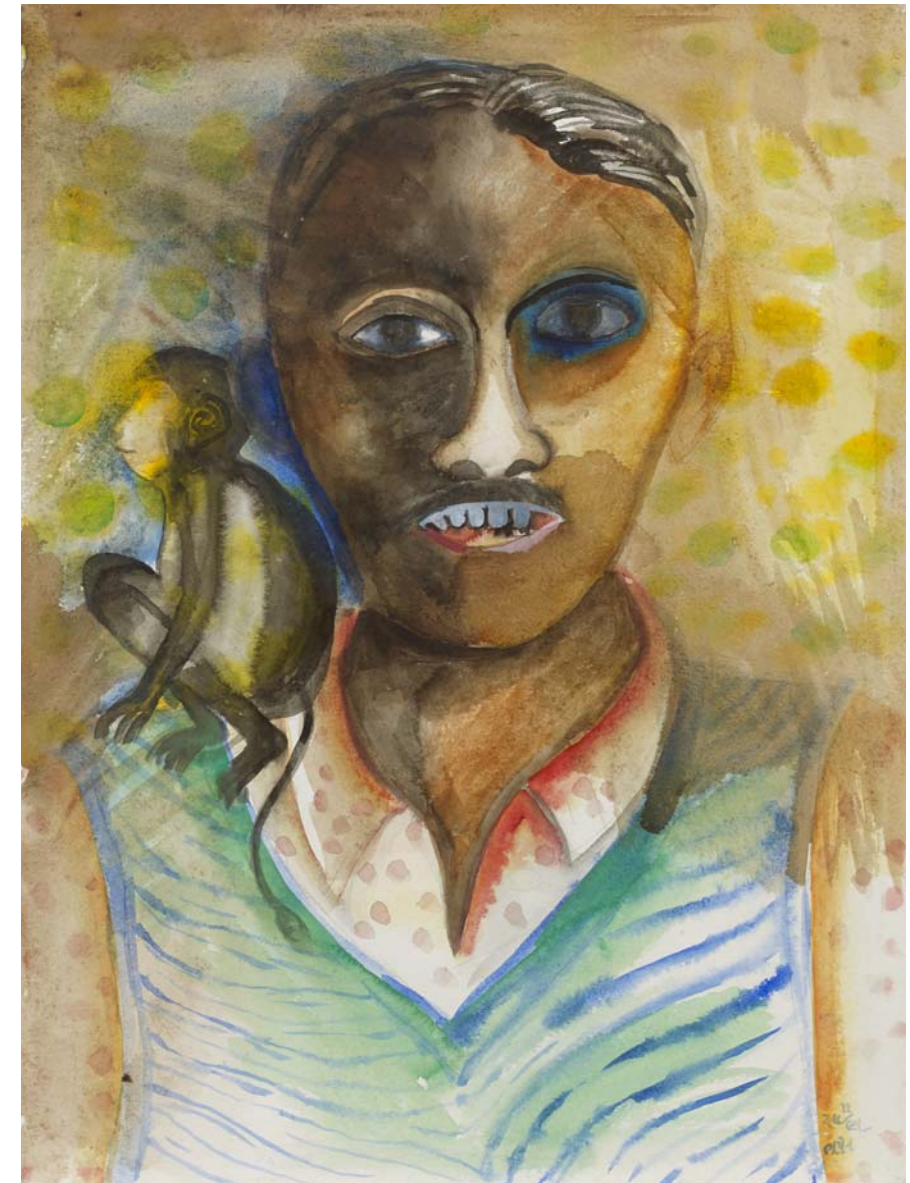
\$ 8,335 - 11,115

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

PROVENANCE

Private Collection, Baroda

Acquired from the above



❖ 63

BHUPEN KHAKHAR (1934 - 2003)

Man with a Monkey

Signed and dated in Gujarati (lower right)

1995

Watercolour and pencil on paper

30 x 22 in (76 x 56 cm)

\$ 20,000 - 25,000

Rs 14,40,000 - 18,00,000

EXHIBITED

The Other Self, New Delhi: National Gallery of Modern Art (NGMA), 9 December 1995 - 9 January 1996; Amsterdam: Stedelijk Museum Amsterdam, 25 May - 30 June 1996

“Somehow, I have always had the belief that a primitive force exists within us. As individuals, we have to satisfy this instinct; we cannot escape it. As an artist, I try to distill into each of my lines my own stories of darkness.”

– ARPITA SINGH



LOTS 64-86

Closing Time: Thursday, 6 December 2018

8.45 pm (IST)

10.15 am (US Eastern Time)



65

PARITOSH SEN (1918 - 2008)

Untitled

Signed and dated 'Paritosh Sen' 1990' (upper left); signed, dated and inscribed 'Paritosh Sen/ 1990/ Calcutta' (on the reverse of left panel) and inscribed and dated 'PARITOSH SEN/ 1990/ Calcutta' (on the reverse of right panel)

1990

Oil and acrylic on canvas

48 x 96 in (121.7 x 243.8 cm)

\$ 20,835 - 27,780

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

(Diptych)

❖ 64

PARITOSH SEN (1918 - 2008)

Sarode Player

Signed and dated 'P. SEN. 52' (lower left); inscribed and dated 'Sarode Player/ (ancient Indian instrument)/ Paris./ 1952.' (on the reverse)

1952

Oil on canvas

36 x 28.75 in (91.5 x 73 cm)

\$ 7,000 - 9,000

Rs 5,04,000 - 6,48,000

PROVENANCE

Private Collection, USA

Private Collection, Australia





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, BANGALORE

66

ARPITA SINGH (b. 1937)

Untitled

Signed and dated 'ARPITA SINGH 95' (lower right)

1995

Watercolour, acrylic and ink on paper

16 x 11.25 in (40.9 x 28.3 cm)

\$ 13,890 - 16,670

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

PROVENANCE

Saffronart, 18-19 June 2008, lot 16



"The world that I paint is part real, part naive; there are things that I see around — it could be as simple as telephones, aeroplanes, flowers or guns — and pair it with anything that I want to say at that moment." – ARPITA SINGH

ARPITA SINGH (b. 1937)

Jars

Signed and dated 'ARPITA SINGH/ 1997' (lower right)

1997

Oil on canvas

49.75 x 47.5 in (126.3 x 120.5 cm)

\$ 125,000 - 166,670

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

PROVENANCE

Christie's, London, 5 October 1999, lot 135

EXHIBITED

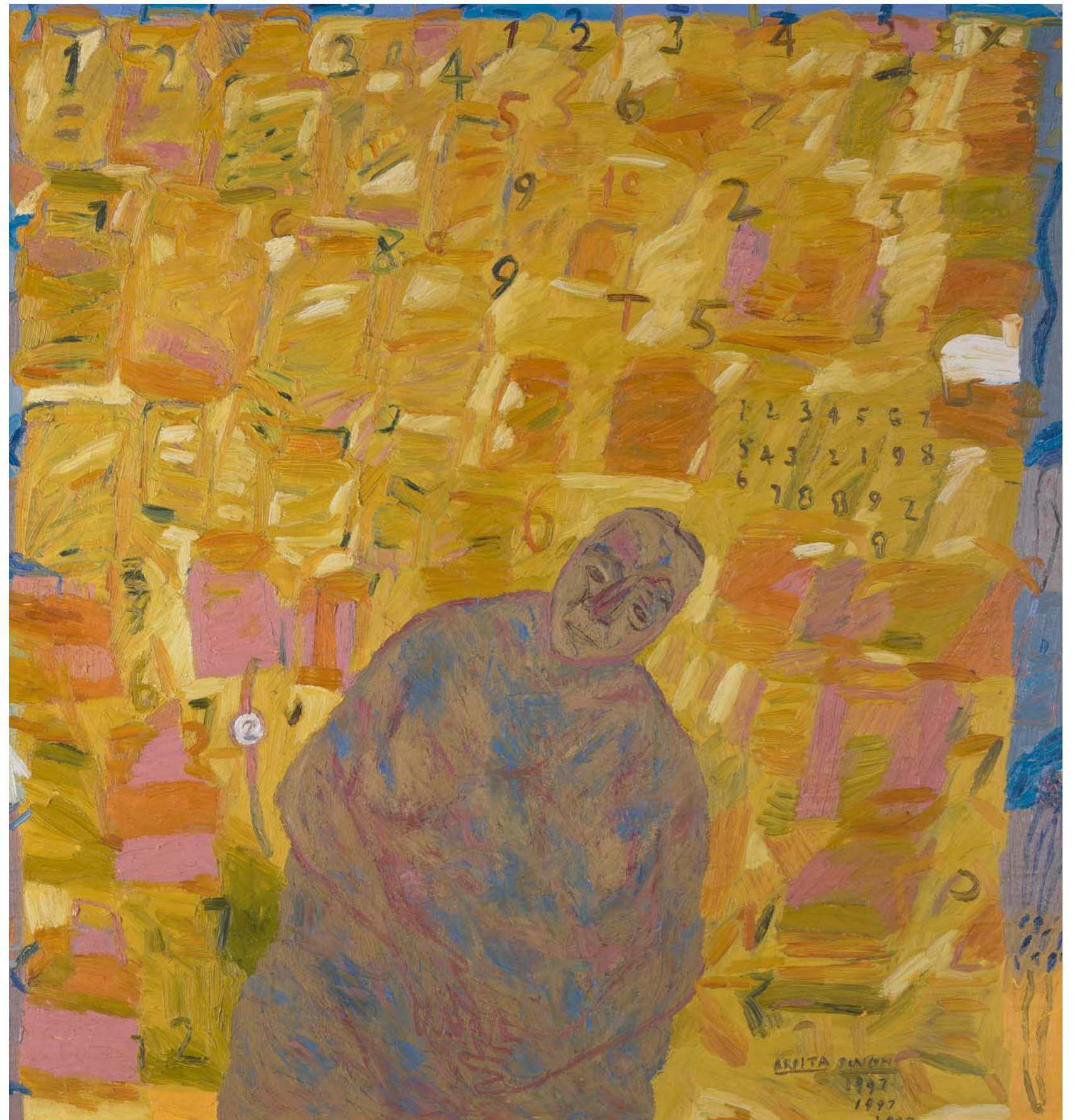
Indian Contemporary Art - Post Independence, organised by Vadehra Art Gallery at New Delhi: National Gallery of Modern Art (NGMA), July - August 1997

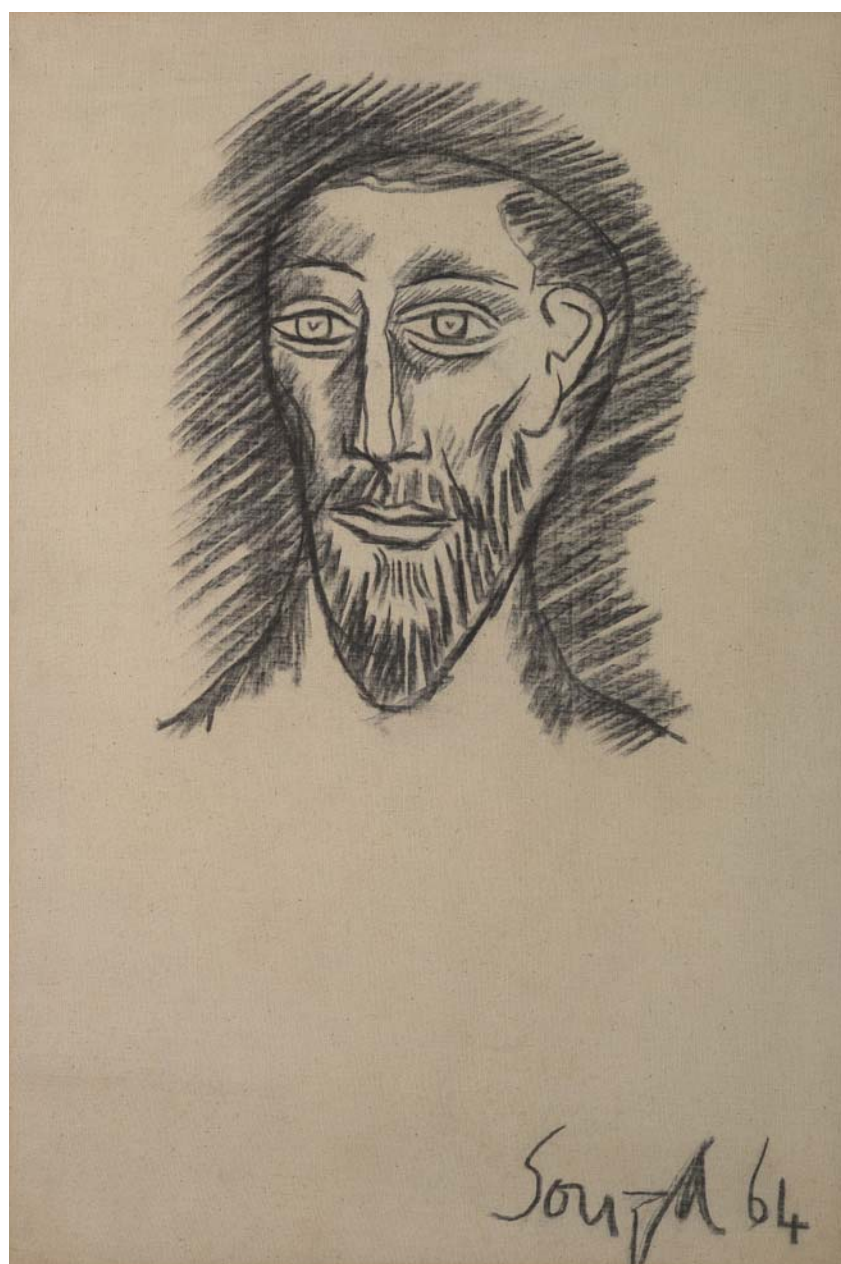
PUBLISHED

Deepak Ananth, *Arpita Singh*, Penguin Studio in association with New Delhi: Vadehra Art Gallery, 2015, p. 145 (illustrated)

Known for her vibrant palette and recurring motifs, primarily of everyday domestic objects, Arpita Singh packs many incongruous ideas and emotions into her layered works, which draw from a wide range of allusions and influences. After graduating from the Delhi College of Art, Singh worked as a consultant with The Weavers Service Centre, and her paintings often reflect the textured nature of a weave or patchwork. Singh "recycles her modernist expertise for painting in oil and grafts onto it as varied sources as naturalism, picture book illustration and the textile crafts – weaving, stitching and embroidery," lending a sense of pattern and repetition to the "elaborately coded world" of her painting. (Nilima Sheikh, *Arpita Singh: Paintings 1992-1994*, New Delhi: Vadehra Art Gallery, 1994)

In the present lot, the central figure is surrounded by an assortment of embedded motifs as well as floating numerals, referring to the dates on a calendar or numbers on a watch, alluding to the passage of time. "Of late, Arpita often paints the ageing woman – as icon, as protagonist, sometimes naked – baring the postmenopausal sexuality of her body, as cavernous as it is vulnerable." (Nilima Sheikh, "Of target-flowers, spinal cords, and (un)veilings," *Arpita Singh: Memory Jars*, New York: Bose Pacia Modern, 2003) While the title of the work, *Jars*, suggests containment and preservation, it is juxtaposed with the free and "ceaseless march of calendar dates... Humans may struggle to control time, tracking it incessantly with numbers, but it pushes ahead ceaselessly as the natural world progresses irrespective of the human. As a compositional device, Singh often lavishes great attention on the outer edges of her canvases, creating wide margins that contain ancillary elements... The images on the edges of Singh's pictures may function as footnotes or addendums to the main image, in these margins a fleeting thought or a whispered secret can be easily accommodated." (Peter Nagy, "The Simplest of Means of Arpita Singh," *Arpita Singh: Memory Jars*, New York: Bose Pacia Modern, 2003)





PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION, MUMBAI

68

F N SOUZA (1924 - 2002)

Untitled (Head)

Signed and dated 'Souza 64'
(lower right)

1964

Marker on linen

30.25 x 20.25 in (76.7 x 51.4 cm)

\$ 20,835 - 27,780

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

PROVENANCE

Private UK Collection

Bonhams, London, 7 October 2014,
lot 420

Saffronart, Bangalore, 15 April 2015,
lot 13

69

RAM KUMAR (1924 - 2018)

Untitled

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

1991

Acrylic on paper pasted on mount
board

23 x 18 in (58.4 x 45.7 cm)

\$ 13,890 - 20,835

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

PROVENANCE

Acquired directly from the artist

Property of an Important Collector,
New Delhi

Saffronart, 12 February 2015, lot 33

Acquired from the above

EXHIBITED

*Ram Kumar: Traversing the Landscapes
of the Mind*, New Delhi: Saffronart,
14 - 31 December 2016; Mumbai:
Saffronart, 14 - 26 March 2017

PUBLISHED

Meera Menezes, *Ram Kumar:
Traversing the Landscapes of the Mind*,
Mumbai: Saffronart, 2016, p. 203
(illustrated)





71

RAM KUMAR (1924 - 2018)

Untitled

Signed and dated 'Ram Kumar/ 2005' (on the reverse)
2005

Oil on canvas
24 x 36 in (61 x 91.4 cm)

\$ 27,780 - 41,670
Rs 20,00,000 - 30,00,000

PROVENANCE

Acquired directly from the artist
Private Collection, Gurgaon
Saffronart, New Delhi, 4 September 2014, lot 60

Ram Kumar's landscapes evolved from specific representations of seen sites to interpretations of places that are simplified into planes of structured colour. Kumar gradually became more interested in the mood of the space that could be evoked through abstract forms, than a realistic rendering of actual place. Architectural forms became less recognisable from the 1960s. The present lot, painted in 2005, could be any of the many places Kumar travelled to, and is composed of colour planes which meander and slope, creating movement. The Cubist interplay of juxtaposed planes of colour merge with a clear tendency toward abstraction.

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

70

RAM KUMAR (1924 - 2018)

Untitled

Signed and dated 'Ram Kumar 83' (on the reverse)
1983

Natural pigments and ink on paper pasted on mount board
23 x 36 in (58.5 x 91.2 cm)

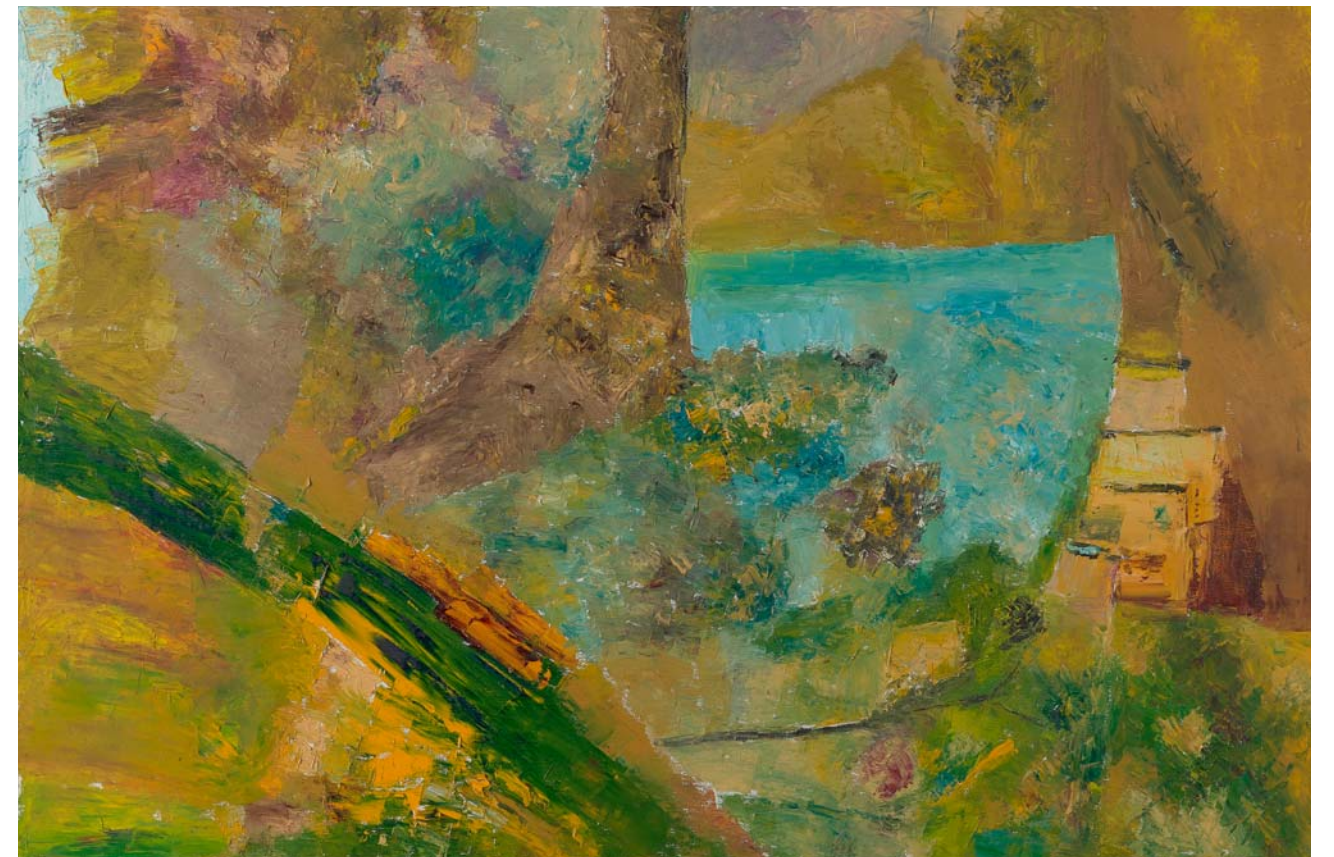
\$ 9,725 - 12,500
Rs 7,00,000 - 9,00,000

EXHIBITED

Ram Kumar: Traversing the Landscapes of the Mind, New Delhi: Saffronart, 14 - 31 December 2016; Mumbai: Saffronart, 14 - 26 March 2017

PUBLISHED

Meera Menezes, *Ram Kumar: Traversing the Landscapes of the Mind*, Mumbai: Saffronart, 2016, p. 32 (illustrated)





PROPERTY OF A DISTINGUISHED GENTLEMAN, LONDON

❖ 72

K G SUBRAMANYAN (1924 - 2016)

Untitled

Initialed in Tamil (lower right)
Reverse painting in oil and gouache on Mylar
25.5 x 19.75 in (65 x 50 cm)

\$ 12,000 - 15,000

Rs 8,64,000 - 10,80,000

PROVENANCE

Saffronart, 9-10 September 2009, lot 8



73

G R SANTOSH (1929 - 1997)

Untitled

Signed in Devnagari and inscribed 'SANTOSH' (on the reverse)
Oil on canvas
30 x 24 in (76.4 x 60.7 cm)

\$ 13,890 - 16,670

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

PROVENANCE

Acquired directly from the artist's family

The present lot is thematically linked to a series of large format canvas works titled *Traces of Man* that Rameshwar Broota created in the late 1990s. Following his seminal 'Ape' and 'Man' series from the 1970s and 1980s, the artist turned away from figuration to semi-abstract concepts, playing with textured surfaces that alternately concealed and revealed various proto-human figures and architectural forms. While the figure has receded in these works, Broota's man is traced through his absence. "Broota imagined a scenario where man had disappeared but his relics, the remains of his civilisation colonised his imagination." (Ella Datta, *Rameshwar Broota*, New Delhi: Vadehra Art Gallery, 2004-2005, online)

A new step in Broota's ongoing search for the nature of truth, this series of existential canvases accelerated the process of paring his paintings of all that he deemed superfluous, including narrative and colour. In addition to producing a distinctive finish, the artist's labour intensive reverse-method of painting mirrors his own struggles and those of his subjects. Using a technique he discovered while correcting a damaged piece, Broota builds up translucent layers of grey, blue, brown, or metallic pigments on his surface. Then, using a razor blade, the artist painstakingly nicks away at these layers to literally unearth his image from beneath the painted surface. "The chromatic nuances resulting from the scratching, in spite of their austerity, can be mesmerizing. Broota's magical handling of myriad textures creates a brilliant impact. Broota achieves this through the variety of ways he wields the razor, sometimes to gouge out paint, at other times to employ linear strokes or fine cross-hatchings. The minute detail is a fascinating visual experience." (Datta, online)



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MALAYSIA

❖ 74

RAMESHWAR BROOTA (b. 1941)

Untitled

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

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

\$ 85,000 - 95,000

Rs 61,20,000 - 68,40,000

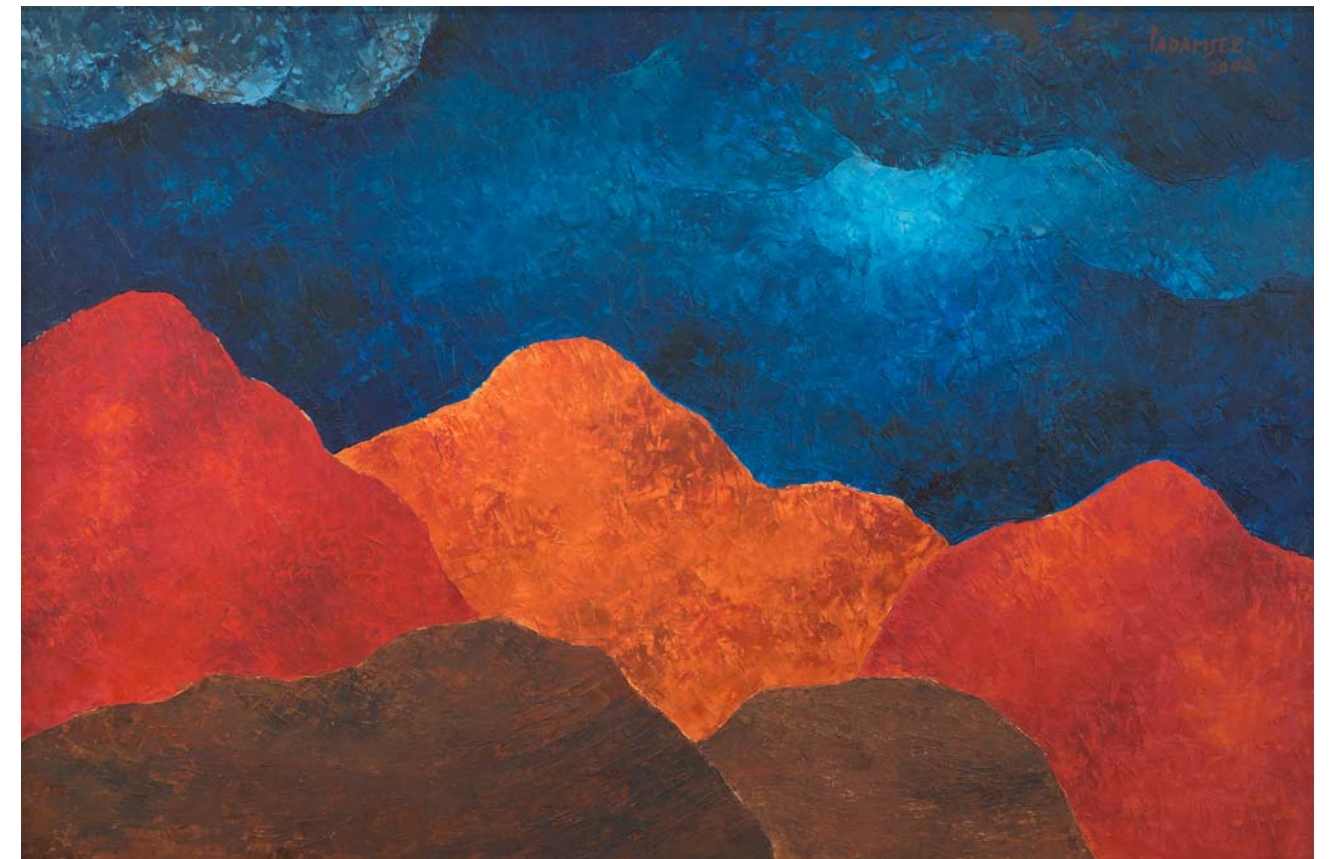
The present lot is indicative of Akbar Padamsee's continuing exploration of the stillness and structure of the landscape, which he terms *Metascapes*. "Meta means 'beyond' and these landscapes transcend conventions and look beyond norms of reality and style." (Artist quoted in Dnyaneshwar Nadkarni, "The Mirror Never Lies," Mumbai: *Times Of India*, 18 November 1994) In the composition of the present lot, one can find the underlying structure and careful construction which defines Padamsee's methodical way of "observing" the landscape. He creates, through his favourite juxtapositions of cadmium and orange, complemented by browns and blues, a mountainous landscape that is at once real and surreal. *Metascapes* continue to be a distinct part of Padamsee's meticulously structured vocabulary. Constantly experimenting with colour, form and structure, these paintings are imbued with an almost hallucinatory calm. They offer no points for reference, making it deliberately difficult to understand scale or to locate the foreground. It is their luminosity which enables a transcendence of notions of time and space.

"The landscape has no boundaries."

– AKBAR PADAMSEE



Akbar Padamsee at a Saffronart event



PROPERTY OF A LADY, MUMBAI

75

AKBAR PADAMSEE (b. 1928)

Untitled

Signed and dated 'PADAMSEE 2002' (upper right)

2002

Oil on canvas

36 x 54 in (91.6 x 137 cm)

\$ 138,890 - 208,335

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

PROVENANCE

Acquired directly from the artist

❖ 76

SATISH GUJRAL (b. 1925)

Untitled

Signed in Devnagari and dated '62' (lower right);
inscribed in Danish (on the reverse)

1962

Mixed media on canvas

25.75 x 31.5 in (65.2 x 79.8 cm)

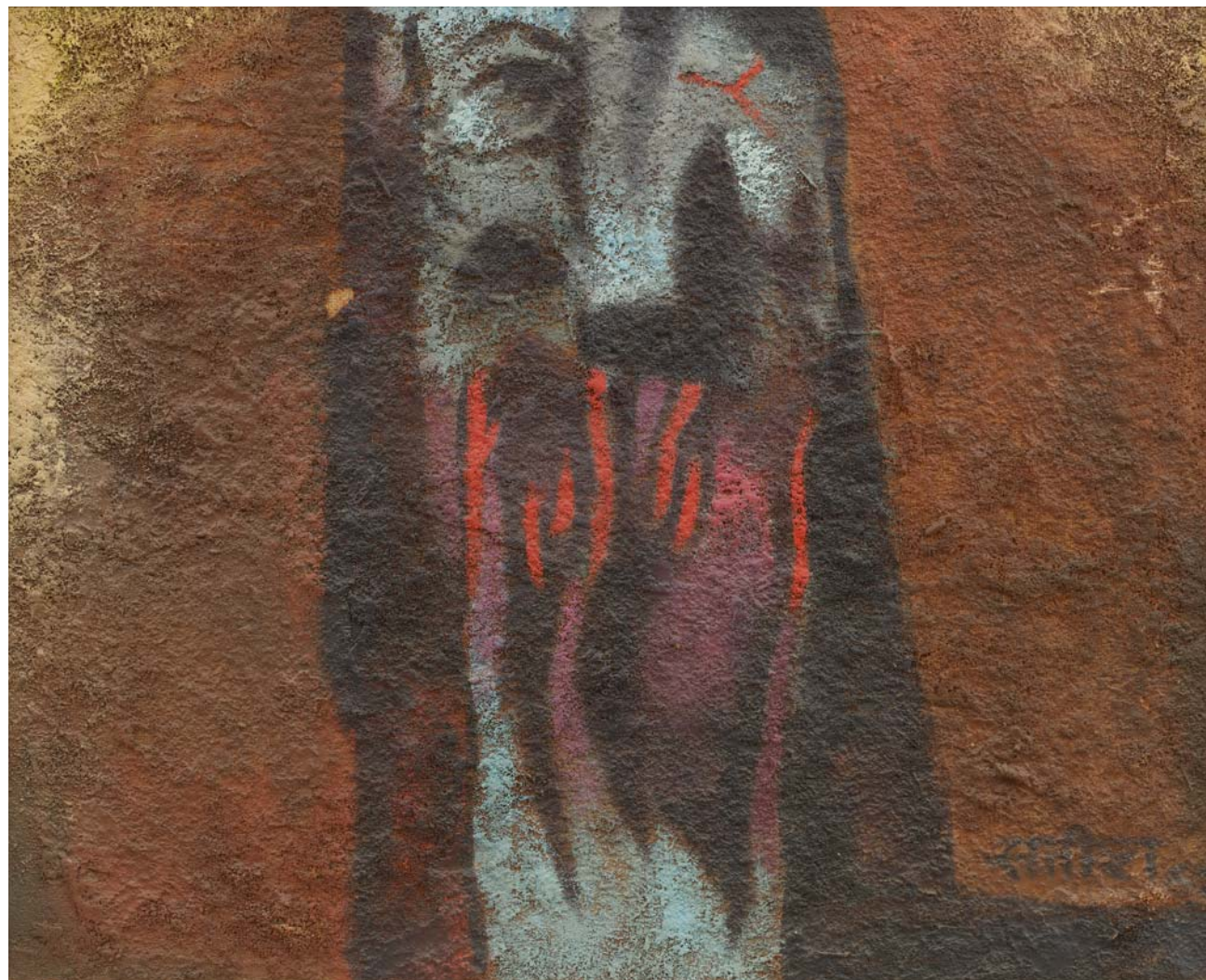
\$ 12,000 - 15,000

Rs 8,64,000 - 10,80,000

PROVENANCE

Gifted by the artist to the Developing Countries Foundation
of 1962, in 1990

Private Collection, Denmark



PROPERTY OF AN IMPORTANT COLLECTOR, NEW DELHI

77

SATISH GUJRAL (b. 1925)

Untitled

Signed in Devnagari (lower right); signed and dated
twice 'satishgujral/ 2011' (on the reverse)

2011

Mixed media on canvas

59.5 x 59.5 in (151 x 151 cm)

\$ 34,725 - 48,615

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

PROVENANCE

Acquired directly from the artist

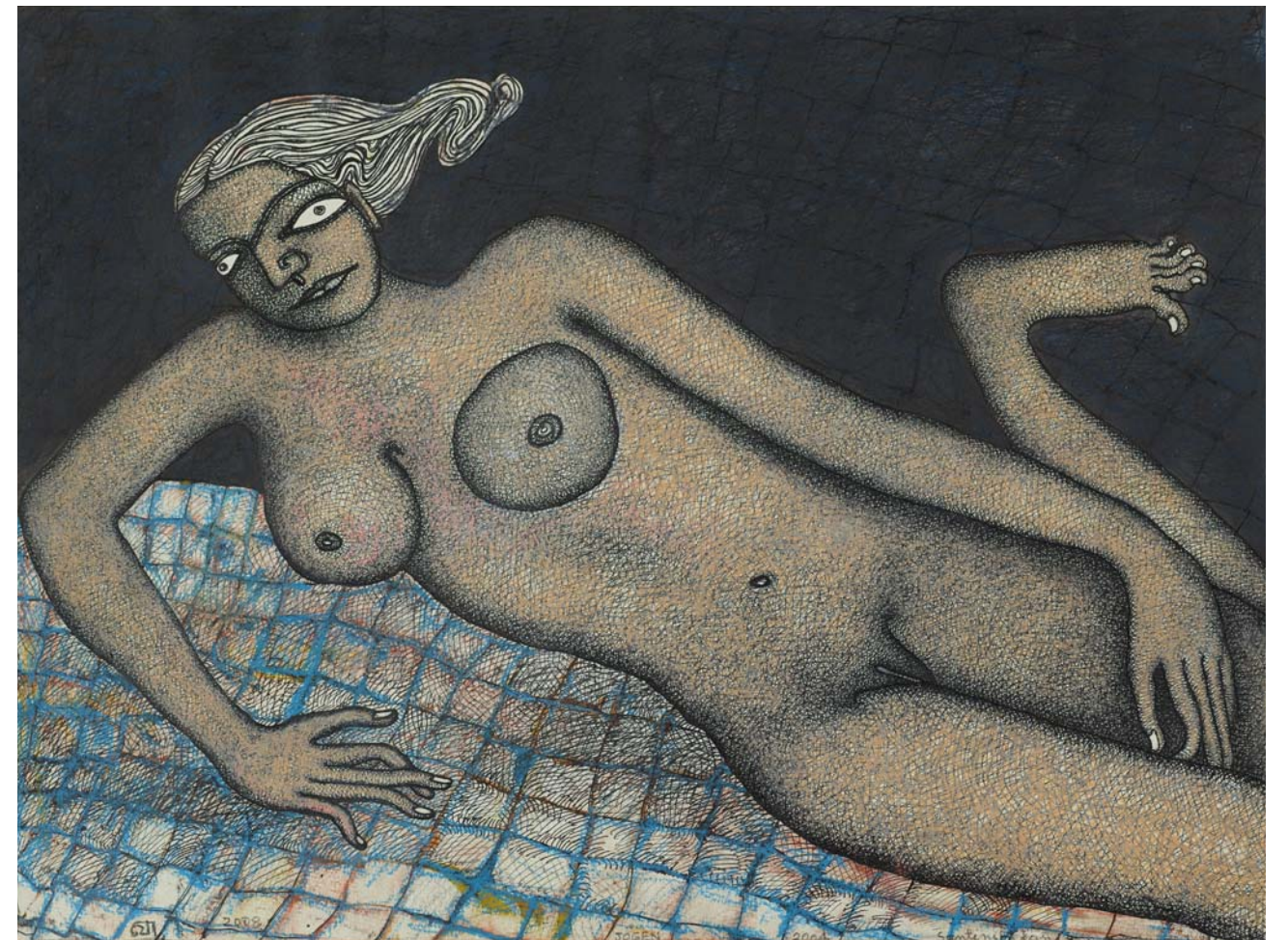


❖ 78
B PRABHA (1933 - 2001)
Untitled
Signed and dated 'b. prabha./ 1964.'
(centre right)
1964
Oil on canvas
40.25 x 25 in (102 x 63.5 cm)
\$ 18,000 - 22,000
Rs 12,96,000 - 15,84,000

PROVENANCE
Acquired directly from the artist in
Bombay, circa 1960
Auktionshaus Stahl, Hamburg,
28 September 2013, lot 672
Acquired from the above

79
JOGEN CHOWDHURY (b. 1939)
Untitled
Signed in Bengali (lower left), inscribed 'JOGEN/ 2004' (lower centre)
and inscribed again 'Santiniketan' (lower right)
2004
Mixed media on paper pasted on mount board
15 x 20 in (38 x 50.5 cm)
\$ 20,835 - 27,780
Rs 15,00,000 - 20,00,000

PROVENANCE
Palette Art Gallery, New Delhi



PROPERTY OF A GENTLEMAN, NEW DELHI

80

BIKASH BHATTACHARJEE (1940 - 2006)

Onlooker

Signed and dated 'Bikash '73' (lower left)

1973

Oil on board

30 x 41.75 in (76 x 106 cm)

\$ 34,725 - 48,615

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

PUBLISHED

Manasij Majumder, *Close to Events: Works of Bikash Bhattacharjee*,
New Delhi: Niyogi Books, 2007, pp. 108-109 (illustrated)



Untitled (In the Office)
Saffronart, 24 February 2016, lot 55
Sold for Rs 38.4 lakhs (\$56,471)

Bikash Bhattacharjee's photorealistic style coupled with a fantastical imagination led to somewhat eerie paintings that project an uneasy calm. Stylistically, Bhattacharjee "... chose to work in an idiom of realism, swimming as it were against the tide of modernism rising steadily in the mainstream Indian art scenario since the early '40s." (Manasij Majumder, *Close to Events: Works of Bikash Bhattacharjee*, New Delhi: Niyogi Books, 2007, p. 98) He manipulated the concepts of realism to develop his own distinctive style that has a strong cinematic component. As in the present lot, his works often feature a human or human-like central figure framed against a background that provides equally enigmatic context, allowing the viewer to create their own narrative.



Whether I'm realistic, naturalistic or surreal, I do not know. It may be a combination of attitudes and techniques.

– BIKASH BHATTACHARJEE

81

SAKTI BURMAN (b. 1935)

Untitled

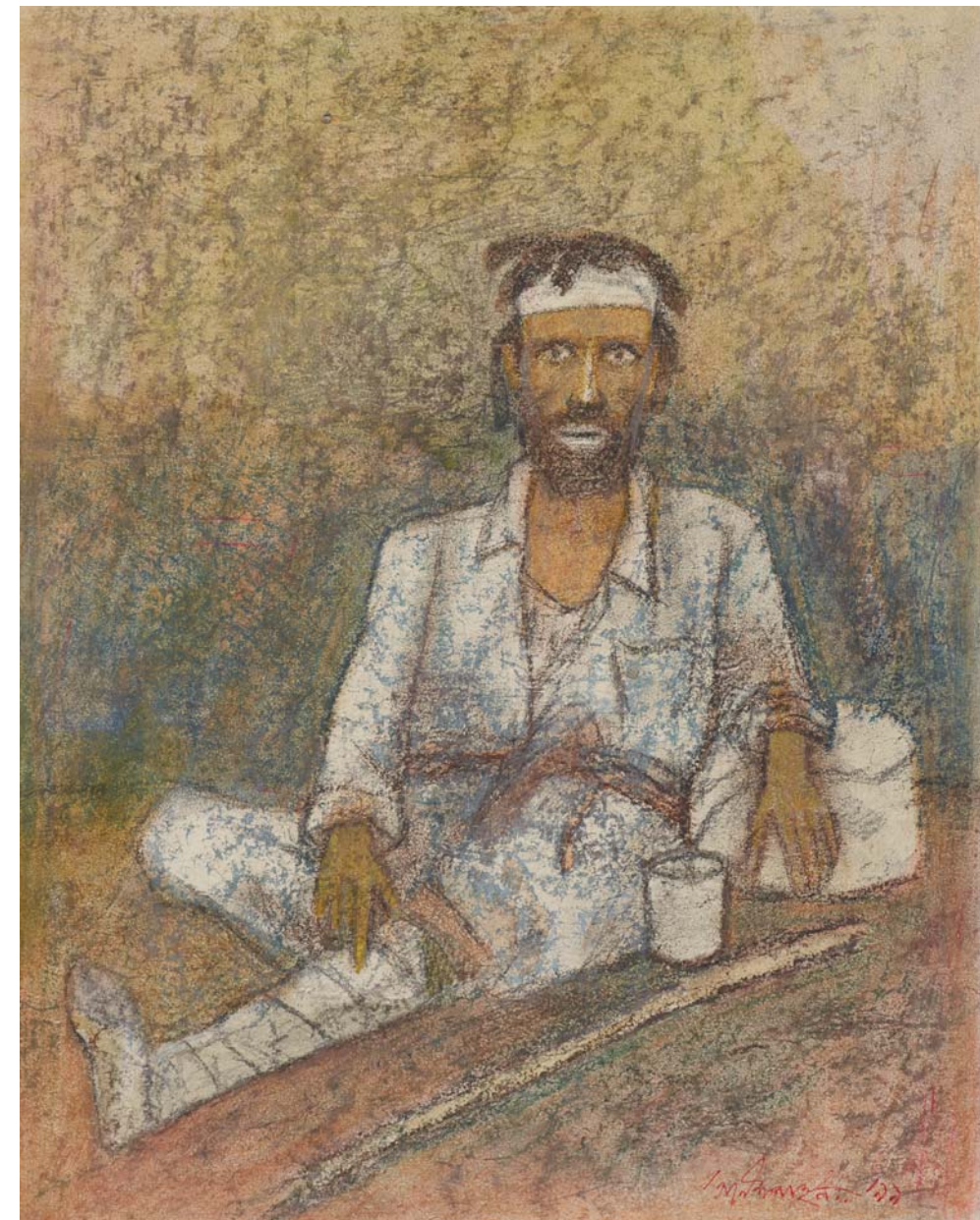
Signed 'SAKTI BURMAN' (lower right)

Oil, watercolour and sketch pen on paper pasted on mount board

18.25 x 24.5 in (46.5 x 62 cm)

\$ 2,780 - 4,170

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



82

GANESH PYNE (1937 - 2013)

Untitled

Signed and dated in Bengali (lower right)

1999

Dry pastel on paper pasted on mount board

12.75 x 10.25 in (32.5 x 26 cm)

\$ 11,115 - 13,890

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

EXHIBITED

Ganesh Pyne, New Delhi: Akar Prakar, 28 August - 6 October 2014

PROPERTY OF A DISTINGUISHED GENTLEMAN, LONDON

❖ 83

MANU PAREKH (b. 1939)

Untitled

Signed and dated 'Manu Parekh' 2004' (lower left)
2004

Acrylic and dry pastel on board
23.5 x 35.5 in (59.7 x 90 cm)

\$ 6,000 - 8,000

Rs 4,32,000 - 5,76,000

PROVENANCE

Saffronart, 9-10 December 2009, lot 61



84

THOTA VAIKUNTAM (b. 1942)

Untitled

Signed and dated in Telugu (lower left)
2010

Acrylic on canvas
35.75 x 59.75 in (90.7 x 152 cm)

\$ 27,780 - 34,725

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

PROVENANCE

Saffronart, 16-17 March 2011, lot 88

Acquired from the above

Thota Vaikuntam's vibrant paintings exemplify the people and cultural life of his native Telangana. The present lot depicts Krishna surrounded by *gopis*, a subject that has been popular among artists across India through the ages. Vaikuntam paints the figures with the facial features, dress and adornments which situate the familiar theme unequivocally in the Andhra Pradesh and Telangana region. The figuration finds its roots in Vaikuntam's childhood, when he watched travelling theatre groups and was, in particular, fascinated by male artists impersonating women. The solid colours and rich ornamentation evoke an unrestrained celebration of community.



a



b

❖ 85

ZARINA HASHMI (b. 1937)

a) *Untitled*

Signed and dated 'Zarina 72' and inscribed '5/6'
(lower left)

1972

Serigraph on paper

24.25 x 18.25 in (61.5 x 46.5 cm)

Fifth from a limited edition of six

b) *Untitled*

Signed and dated 'Zarina 72' and inscribed '12/20'
(lower left)

1972

Serigraph on paper

27.5 x 21.75 in (70 x 55 cm)

Twelfth from a limited edition of twenty

\$ 6,000 - 8,000

Rs 4,32,000 - 5,76,000

(Set of two)

EXHIBITED

Zarina Hashmi: Silent Soliloquy, New Delhi: Bodhi Art, 2006
(another from the edition)

Zarina Hashmi: Anamnesis 1970-1989, Mumbai: Lakeeren
Art Gallery, 25 February - 31 March 2011 (another from the
edition)

PUBLISHED

Uma Nair, *Zarina Hashmi: Silent Soliloquy*, Singapore: Bodhi
Art, 2006 (illustrated, another from the edition)

86

HIMMAT SHAH (b. 1933)

Untitled

Signed, dated and inscribed 'HIMMAT/
2006/ 5/5' (lower right)

2006

Bronze

Height: 16.5 in (41.9 cm)

Width: 8.5 in (21.9 cm)

Depth: 9.25 in (23.4 cm)

\$ 13,890 - 20,835

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

Fifth from a limited edition of five

PROVENANCE

Saffronart, 9-10 September 2009, lot 88

EXHIBITED

Himmat Shah, presented by Saffronart at
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, pp. 44,
46, 47 (illustrated, another from the edition)



"My forms are basically geometric. I start from geometry and then bring in forms and shapes from objects that I have touched and work with, and go from there." – ZARINA HASHMI

FREQUENTLY ASKED QUESTIONS

How do I view the lots?

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

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

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What are Price Estimates?

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

What is a Reserve Price?

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

How do I register to bid?

Bidders are advised to register at least 24 hours in advance of

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

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

In some cases, Saffronart may request for a bidding limit value which is a per lot limit based on your current bid value. If you have bid or been approved to bid with Saffronart before, please use your Saffronart login and password to accept the Conditions for Sale online. Please note the invoicing details provided at the time of registration cannot be changed after the sale.

How do I Bid?

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

Can a bid be cancelled?

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

What is the currency of bidding?

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

What is an Opening/Start Bid?

The opening/start bid is the value at which the auction house starts the bidding on a particular lot. Absentee/proxy bids received before the start of the auction will be recorded as follows:

- i. If the absentee/proxy bid is less than the opening bid value it will be recorded and displayed below the opening bid value at the time of the start of the auction in the bid history for that particular lot.
- ii. If the Absentee/Proxy bid is greater than the opening bid value and is less than the next valid bid for that lot (based on the minimum increments) it will be recorded and displayed as the current highest bid above the opening bid value at

the time of the start of the auction in the bid history for that particular lot. The next valid bid in this case will be greater than the current highest bid by a minimum increment, which applies to that bid value.

- iii. Multiple absentee/proxy bids received on a particular lot before the start of the auction will be recorded and displayed in the bid history of the lot according to the values with the highest bid being the current valid bid at the time of the start of the auction. Absentee/proxy bids received at the same value will be prioritised based on the time of receiving the bids and will be shown in the bid history of the lot.

How do I track my bids?

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

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

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

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

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

Groups of lots are scheduled to close at different times on the last day of the auction. The bid closing schedule for each auction is listed online, and at the back of the printed

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

What is Buyer's Premium?

In respect of each sale at the auction, Saffronart shall charge a Buyer's Premium calculated at 20% of the winning bid value of up to and including USD 2,000,000; 15% of the winning bid value in excess of USD 2,000,000 up to and including USD 3,000,000; and 12% of the winning bid value in excess of USD 3,000,000. For lots being shipped from India, a GST (Goods and Services Tax) on the Buyer's Premium shall be to the account of the buyer. This is applicable for deliveries within India as well as overseas.

How will I be invoiced?

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

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

What are additional charges?

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

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

What are the Duties and Taxes applicable on my purchase?

All duties and taxes applicable shall be borne by the buyer

and will depend on the value, origin and destination of the package.

i. Deliveries in India for lots originating in India:

Any sale of lots originating from India to an address in India is subject to GST at applicable rates on the winning bid value and an 18% GST on the Buyer's Premium. The final charges will be determined at the close of the auction and will be sent by email to the winning bidder.

ii. International Shipments for Lots not marked as Special Lots:

For lots originating from India, an 18% GST on the Buyer's Premium is applicable. There may be duties and taxes levied depending on the delivery destination which typically will be on the total of the winning bid and shipping and handling values. Depending on the shipping address, these duties and taxes vary according to customs regulations in the destination country. Any shipments to EU countries will be charged an additional VAT as applicable. Please contact Saffronart for further details.

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

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

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

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

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

How do I make payment?

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

For Buyers in India

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

- i. Cheque/Demand Draft: To be made in favour of Saffron Art Pvt. Ltd.
- 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 Pvt. Ltd.
- ii. Direct wire transfer: Details will be included with the invoice and available upon request
- iii. Credit card: up to USD 5,000
- iv. Payment from an NRE account: The invoice will be raised in USD based on the winning bid value, and the buyer will have to transfer an equivalent INR amount at the bank exchange rate. Please note that while USD payments are accepted for Special Lots, we require an Indian address for shipment.

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

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

Purchases are shipped out within 7 - 10 business days after completion of the ASI transfer, and are insured under the terms of Saffronart insurance policy (please note that frames are not insured). If there is an expected delay in dispatch, the buyer will be informed of the delay via email, unless the buyer has indicated an alternative preferred mode of communication.

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

Buyers may choose to collect their purchases from the Saffronart office in Mumbai. In such cases, buyers

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

What documentation will I receive with my purchases?

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

What if my shipment reaches damaged?

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

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

❖ 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.

How do I participate in your next auction?

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

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

CONDITIONS FOR SALE

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

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

1. Eligibility and Compliance:

- 1.1 **We** have been granted a valid licence under the **Antiquities Act** and **Rules** for conducting the auction of **Lots** which are **Antiquities** and for dealing in **Antiquities** as a part of the **Lots** being auctioned.
 - 1.2 **We** have verified the valid registration of the **Antiquities** in the name of the relevant sellers as required under the **Antiquities Act** and the **Rules**.
 - 1.3 **We** will have no ownership interest in any **Lot** which is an **Antiquity**, till the receipt of full payment by **Us** in respect of such **Antiquity** from a winning bidder in accordance with paragraph 6.7 below. Upon receipt of full payment by **Us** from the winning bidder, the ownership of the **Antiquity** along with its registration (as required under the **Antiquities Act**) will be transferred/delivered from the seller to the winning bidder in accordance with the provisions of these conditions for sale.
 - 1.4 The possession of the **Lots** which are **Antiquities** has passed from the respective sellers to **Us** within the territory of India in accordance with the provisions of the **Antiquities Act** and the **Rules**, and the sellers have intimated the Archaeological Survey of India of such transfer of possession of the concerned **Antiquity** from such seller to **Our** designated premises.
- ## 2. Our role as the agent of the Seller:
- 2.1 **We** undertake to sell the **Lots** through this online auction as agents for and on behalf of sellers. Unless stated otherwise, **We** have no ownership interest in any **Lot** in this online auction.
 - 2.2 Making a bid online constitutes an irrevocable offer to purchase the **Lot** and the acceptance of a bid as the

winning bid by **Us** shall result in an enforceable contract of sale between **Us**, acting solely as the agent of the seller, and the winning bidder.

3. Catalogue Descriptions and Condition of Lot

- 3.1 **We** offer all **Lots** for sale at the auction on an "as is" basis, meaning that each **Lot** is sold with all existing faults and imperfections. **We** encourage all potential buyers to inspect each item carefully before bidding.
- 3.2 Any statements made by **Us**, including by **Our** representatives/employees, about any **Lot**, whether orally or in writing, concerning attribution of such **Lot** to, for example, any school of art or craftsmanship, country or origin, history, provenance or condition, are only expressions of **Our** opinion or belief. Such opinions or beliefs have been formed honestly in accordance with the standard of care expected of an auction house, having due regard to the estimated value of each **Lot**. **We** have not carried out any exhaustive research or analysis on any **Lot** to be sold in this auction, and potential buyers should seek appropriate advice on the condition of each **Lot** from their own professional advisors.
- 3.3 For the convenience of bidders, **We** provide condition reports on **Lots** upon request free of charge. The report includes **Our** bona fide opinion on the condition of the **Lot** and is not an alternative to viewing and inspecting a **Lot** by a bidder, or a bidder's duty to seek independent advice on the **Lot**, including its description, condition and authenticity.
- 3.4 The bidders undertake to:
 - i. inspect and satisfy themselves prior to the auction as to the condition and description of the **Lot**;
 - ii. rely on their own judgment as to whether the **Lot** matches its description; and
 - iii. not rely on an illustration of any **Lot** given in the **Auction Catalogue**.
- 3.5 Size description/s of all the **Lots** featured in the **Auction Catalogue** are approximate. **We** encourage all potential buyers to inspect each item carefully before bidding.
- 3.6 Neither **We** nor any of **Our Affiliates**, agents, representatives, employees or directors shall be liable for errors or omissions in any of the representations made in

the **Auction Catalogue** or otherwise, with respect to the authenticity, description or condition of any **Lot** for sale through this auction.

4. Viewing the Lots and Bidder Registration

- 4.1 All **Lots** for sale are featured in the **Auction Catalogue**. The number listed next to each image is the '**Lot** number' and should be used as a reference during bidding, or for any information requests. The **Lots** in this sale may be viewed through any of the following:
 - i. Viewings – details listed in the 'Sales and Enquiries' section;
 - ii. The Online **Auction Catalogue**;
 - iii. the printed **Auction Catalogue**; and
 - iv. The Mobile **Auction Catalogue**
- 4.2 **We** may withdraw any **Lot** before, during, or after the online auction, if **We** have reasons to believe that the authenticity of the **Lot** or the accuracy of the description of the **Lot** is in doubt, or if there is a breach of **Our** terms of business, or if **We** otherwise believe, in **Our** sole discretion, that it would be improper to include the **Lot** in the auction.
- 4.3 All **Lots** shall be sold subject to the **Reserve Price**. If the winning bid is below the **Reserve Price**, the **Lot** shall be considered unsold. The **Reserve Price** on each **Lot** shall be confidential and **We** shall have no obligation to disclose the same to any bidder. **Lots** sold in "Absolute Auctions" or marked as sold with "No Reserve" are not subject to a **Reserve Price** and will be sold to the highest bidder, irrespective of the bid amount.
- 4.4 **We** have the sole and absolute discretion to: (i) determine the form and content of the descriptions of **Lots** in the **Auction Catalogue**, (ii) granting bidding access to a bidder, (iii) recording, rejecting or accepting bids, and (iv) deciding which bid constitutes the winning bid, if any.
- 4.5 Online bidding access, and access to the **MobileApp** and the telephone bidding facility, shall be given at **Our** discretion and **We** may set limits on the number of bids that may be made by a bidder and/or require payment guarantees or deposits as a precondition to giving bidding access to a bidder. Bidders will be informed of their bidding limits, if any, and will not be allowed to bid further if their bidding limit has been exhausted.
- 4.6 Bid updates and time extensions, if any, shall be updated on the **Website**. On the **Website**, bidders may refresh

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

- 4.7 All bidders are required to provide complete and accurate invoicing details to **Us** at the time of registration for the auction and invoicing details once registered will not be changed. The bidder shall be invoiced based on details provided at the time of registering for the auction.
 - 4.8 New bidders are advised to register at least 48 hours prior to the bid. Know-Your-Customer (KYC) documents and/or financial reference letters are required for individual and corporate clients and **We** will not grant bidding access if the bidder registration and KYC procedures are not complete.
- ## 5. Bidding
- 5.1 For the convenience of bidders, in particular bidders who are placing bids on more than one **Lot**, **Lot** groups are scheduled to close at different times during the auction.
 - 5.2 The bidding for various **Lot** groups shall be closed in accordance with the bid closing schedule. However, a bid can be recorded by **Us** in the 2 minutes prior to the closing time of the **Lot**. The closing time for such **Lot** shall be extended to a time that is 2 minutes after the time that the last bid was made. In the event of extension of closing time in accordance with this paragraph, bidding on the **Lot** shall only end if no bid is recorded by **Us** for a continuous period of 2 minutes. Bidders are advised to click on the "Refresh" icon on the **Website** page being viewed by them or on the "Refresh" button in the browser at regular intervals (in accordance with the provisions of paragraph 5.4 below) for updates on latest bids and time extensions, if any.
 - 5.3 The **Website** shall also contain a "My Auction" filtered view of the **Auction Catalogue** and the bidder may click on this link to access information on all bids made by the bidder in respect of various **Lots**. For ease of tracking bids, bidders are advised to assign bidding nicknames to themselves. The **Website** shall contain the bid history for each **Lot**, being the bid amounts that have been recorded since the start of the auction till the current highest bid; and a countdown clock indicating the amount of time

available for placing bids before the closing time.

- 5.4 The bid history, current bid and countdown clock shall be accurate at the time of downloading of those values. However, such information shall not reflect any changes in the bid history, current bid and/or countdown clock that may have occurred during the time taken for this information to reach the bidder's computer from **Our** server. The most updated bid values shall be shown only when the information on bid values is refreshed, which shall happen either automatically, or when a bidder clicks on the "Refresh" icon on the **Website** page, or on the "Refresh" or "Reload" button on his/her internet browser. After the values on the page have been refreshed, any changes in the bid history shall not be visible to the bidder until the values are refreshed again, whether automatically on the **Website**, or by the bidder.
- 5.5 When the countdown clock counts down to zero, in the case where the closing time in respect of a particular **Lot** has been extended by a further 2 minutes pursuant to paragraph 5.2 above, the countdown clock may not reflect such extension. The bidder may wait for the values on the page to refresh automatically on the **Website**, or click on the "Refresh" icon on the page, or on the "Refresh" or "Reload" button on his/her internet browser after the countdown clock has counted down to zero to determine whether the closing time has been extended for that **Lot**.
- 5.6 The countdown clock combined with the current highest bid as shown on the bid history on the **Website** shall only be an indication of the highest bid amount at the time when the values on the **Website** were refreshed in the manner set out in paragraph 4.5 above. Should bidders want more frequent updates, they are advised to refresh values as described in paragraph 5.5 above in order to view the most updated bid history and countdown clock.
- 5.7 Bidders may download the **MobileApp** onto any mobile device that supports Android and iOS, and use it to place advance bids. To avail of this service, you must be registered as a bidder. **We** do not accept any liability in the unlikely event that a bid through the **MobileApp** is not executed or executed incorrectly.
- 5.8 The foreign currency exchange rate used is constant during the auction, and has currently been set at 1:72 (USD:INR). Prior to the start of the auction, **We** may at **Our** discretion change the exchange rate used, based on fluctuations in market exchange rates. The estimates

for individual **Lots** have been 'rounded off' for ease of reference and may not reflect the exact exchange rate used for bid calculations.

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

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

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

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

6. Completing the Purchase

- 6.1 **We** will raise invoices on the winning bidder for the sale price and **Buyer's Premium**, applicable taxes on sale of the **Lots** and other additional charges that may be incurred by **Us**, if any, including shipping and handling of the **Lots** and additional levies.
- 6.2 (a) The title to all **Lots** marked with ❖ shall pass from the seller to **Us** outside the territory of the United States of America.
- 6.2 (b) The title to the **Lots** other than mentioned in 6.2 (a) above shall pass to the winning bidder at the time that bidding is closed for each **Lot** and such winning bidder shall thereafter assume full risk and responsibility for such **Lot**. In any event, the **Lots** purchased will not be released or shipped out to the winning bidder or his/her representative until the winning bidder has fulfilled his payment and other obligations as described in these conditions for sale.
- 6.3 For **Lots** which are not **Antiquities**, the title to the **Lots** purchased shall pass to the winning bidder at the time that bidding is closed for each **Lot** and such winning bidder shall thereafter assume full risk and responsibility for such **Lot(s)**. In any event, **Lots** purchased will not be released or shipped out to the winning bidder or his/her representative until the winning bidder has fulfilled his/her payment and other obligations as described in these conditions for sale.
- 6.4 (a) Subject to fulfilment of all these conditions for sale, the title to the **Lots** which are **Antiquities** shall pass to the winning bidder upon full payment by the winning bidder to **Us**, and such winning bidder assumes full risk and responsibilities thereafter. However, since **We** cannot deliver possession of the **Antiquity** to a third person prior to transferring the ownership along with valid registration to such third person in accordance with the provisions of the **Antiquities Act** and the **Rules**, subject to receipt by **Us** of full payment and of the duly signed requisite forms and documents from the winning bidder required for the purpose of transferring

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

- 6.4 (b) **Lots** over a hundred years old, whether registered with the ASI or otherwise, or deemed National Treasures, are NON-EXPORTABLE as per the **Antiquities Act** and the **Rules**, and cannot be exported out of India.
- 6.5 In respect of each sale at the auction, **We** shall charge a **Buyer's Premium** calculated at the rate of (i) 20% of the winning bid value of up to and including USD 2,000,000 (ii) 15% of the winning bid value in excess of USD 2,000,000 up to and including USD 3,000,000 and (iii) 12% of the winning bid value in excess of USD 3,000,000. **GST** applicable on the **Buyer's Premium** shall be payable by the winning bidder.
- 6.6 The winning bidder shall be invoiced based on details provided at the time of registering for the auction. Winning bidders located in India will be invoiced in INR and all other winning bidders will be invoiced in USD. Payments must be made in the currency on the invoice in any of the following modes of payment.

For INR payments

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

For USD payments

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

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

- 6.7 The winning bidder shall pay the sale price and **Buyer's Premium** in full (including the applicable taxes and other charges, if any) within 7 (seven) business days from the date of invoice. Subject to paragraph 6.4 above, no shipment or delivery of the **Lot** will be made to the winning bidder if the sale price and **Buyer's Premium** (including the applicable taxes and other service charges, if any) are not received by **Us** and until all proper documentation in connection with the sale of the **Lot** has been completed, and until the ownership along with registration of the **Lot** has not been transferred from the seller to the winning bidder (in case of **Lots** which are **Antiquities**, such transfer being in accordance with the provisions of the **Antiquities Act** and the **Rules**). Payments will not be accepted from any parties other than the winning bidder as recorded on the invoice.
- 6.8 The winning bidder acknowledges that **We** will abide by any export restrictions that may apply in the countries from where specific **Lots** will be shipped. The winning bidder shall also be responsible to ensure that the **Lot(s)** are freely importable into his/her country or to the country where the destination for delivery (as specified by the winning bidder) is located. If the winning bidder or **We** become aware of any restrictions to such import subsequent to the completion of the auction, the winning bidder shall provide an alternate delivery destination to **Us**. All costs associated with the process of delivery and storage (when required) of the **Lot** shall be borne by the winning bidder. The **Lot(s)** shall be handed over to the winning bidder or his/her nominee only upon full payment of all such costs.
- 6.9 **Lots** marked as "Art Treasures" and/or "Antiquities" under the **Antiquities Act** and **Rules** cannot be exported

outside India, notwithstanding that the payment in lieu of such **Lots** may be received from the winning bidder in USD. If you are the successful bidder for any such **Lot**, you agree not to export such **Lot** outside of India. Each winning bidder is solely responsible for meeting the requirements of the **Antiquities Act** and **Rules**, or any related state legislation. Please note that the **Lots** are marked for your convenience only, and **We** do not accept any liability for errors or for failing to mark the **Lots**.

- 6.10 Non payment: In case payments are not received within 7 business days of each invoice, **We** shall treat the same as a breach of contract of sale by the winning bidder, and the seller may, in such an event, authorise **Us** to take any steps (including the institution of legal proceedings), as it may deem to be appropriate to enforce payment by the winning bidder. In addition, the winning bidder will be charged demurrage at 1% of the total value (winning bid plus **Buyer's Premium**) or INR 10,000 per month, whichever is higher, till the date of actual payment.
- 6.11 With respect to **Lots** which are **Antiquities**, pursuant to the ownership along with registration of the **Antiquity** being transferred from **Us** to the winning bidder in accordance with the provisions of the **Antiquities Act** and **Rules**, if the winning bidder informs **Us** that the winning bidder wishes to collect the **Antiquity** from **Us** in person and such **Antiquity** is not collected by the winning bidder within 30 days of the registration formalities being completed, **We** shall arrange for storage of the **Antiquity** at the winning bidder's expense, and shall only release the **Antiquity** after payment has been made, in full, of the sale price and **Buyer's Premium**, including storage and insurance at applicable rates.
- 6.12 **We** shall be entitled to exercise a lien on the **Lot** for payment of any sums due to **Us** from the winning bidder, including the sale price, **Buyer's Premium** or costs relating to storage and insurance where they are to be borne by the winning bidder, in relation to any **Lot** purchased by the winning bidder.
7. **Authenticity Guarantee**
- 7.1 **We** provide a limited guarantee on the authenticity of the **Lots** for a period of one year from the date of the auction of such **Lots**. **We** only guarantee, subject to the qualifications below, the information mentioned in all capital letters in the title heading of the **Lot** in the

Auction Catalogue. **We** do not guarantee any other attribute of such **Lot** even if such other attribute is in all capital letters.

- 7.2 The authenticity guarantee does not apply to title heading or part of a title heading which is qualified. A title heading is qualified when it is limited by a clarification or limitation in all capital letters in the title heading of the **Lot** in the **Auction Catalogue**.
- 7.3 The authenticity guarantee does not apply if the title heading of the **Lot** in the **Auction Catalogue**, as on the date of auction or as amended by any saleroom notice, either is in accordance with the generally accepted opinion of experts, or indicates that there is a conflict of opinion of such experts.
- 7.4 The authenticity guarantee does not apply if it is proved that the title heading of the **Lot** in all capital letters in the **Auction Catalogue**, is not authentic only by scientific means or processes which, on the date **We** published the **Auction Catalogue**, was not generally available or accepted, or which was unreasonably expensive or impractical to use, or which was likely to have caused damage to the **Lot**, or which was likely to have caused loss of value to the **Lot**.
- 7.5 In the unlikely event that within one year from the sale of the **Lot** through auction, it is proved by the winning bidder, to **Our** reasonable satisfaction, that the **Lot** was not authentic and if, in **Our** opinion, bidders being aware of such error or omission would have bid significantly less than the actual sale price, **We** shall be entitled to rescind the sale, and the seller will be liable to refund to the winning bidder the sale price paid for the **Lot**.
- 7.6 The guarantee above shall be subject to the following conditions:
- i. the claim is made by the winning bidder as registered with **Us** and if the winning bidder has owned the **Lot** continuously between the date of auction and the date of claim (the benefit of the claim is not assignable to any subsequent owners or others who may acquire or have an interest in any of the **Lots**);
 - ii. the concerned property in the **Lot** is returned to **Us** in the same condition that it was in at the time of delivery of such property in the **Lot** to the winning bidder; and

- iii. the concerned property in the **Lot** is indisputably the same as purchased through the auction.

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

- 7.7 All such claims will be handled on a case-by-case basis, and in the case of an authenticity claim, **We** will require that examinable proof, which clearly demonstrates that the **Lot** is not authentic, is provided by an established and acknowledged authority. **Our** decision in respect of such claims shall be final and binding.

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

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

8. Privacy of Personal Information

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

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

9. Extent of Our Liability

- 9.1 **We** have an obligation to refund the sale price and **Buyer's Premium** to the winning bidder only in the circumstances described above (in paragraph 7). Damages to, or losses or loss in value of any of the **Lots** (excluding frames) incurred during shipping and transit are covered as per the insurance

policy obtained by **Us**. In case the winning bidder opts out of insurance coverage arranged for by **Us**, **We** shall not entertain any claims for damage or loss during shipping and transit. Subject to the authenticity guarantee above, neither **Our** suppliers nor **Us**, nor any of **Our** employees or agents, shall be responsible, either for the correctness of any statements as to the authorship, origin, date, age, attributes or genuineness of any **Lot** in the sale, or for any mistakes in the description of the **Lots**, or for any faults or defects in the **Lots**, or for any other act or omission whatsoever. **We** offer no guarantee or warranty other than the limited guarantee set out in paragraph 7 above.

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

10. Copyright

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

11. Legal Notices

- 11.1 **We** may validly serve a bidder with legal notice, if required, under these conditions of sale by:
 - i. sending an email to the email address disclosed by the bidder to **Us**; or
 - ii. sending a courier to the address disclosed by the bidder to **Us**.
- 11.2 Such legal notice shall be deemed to have been properly served:
 - i. in the case of email transmission - on the date of the transmission; or
 - ii. in case of transmission by courier - 2 business days after the dispatch of the notice by courier.

12. Waiver

No failure or delay in exercising any right, power, privilege or remedy under these conditions for sale shall in any way impair

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

13. Severability

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

14. Governing Law and Jurisdiction

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

15. Symbols used in this catalogue

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

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

GLOSSARY

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.

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

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

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

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

GST: Goods and Services Tax

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

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

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

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

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

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

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

BIDDING INCREMENTS

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

Below \$5000

- By \$100 up to but less than \$1,000
- By \$150 up to but less than \$2,500
- By \$250 up to but less than \$5,000

\$5,000 – \$10,000

- By \$500 up to but less than \$7,500
- By \$750 up to but less than \$10,000

\$10,000 – \$50,000

- By \$1,000 up to but less than \$15,000
- By \$1,500 up to but less than \$25,000
- By \$2,500 up to but less than \$50,000

\$50,000 – \$100,000

- By \$5,000 up to but less than \$75,000
- By \$7,500 up to but less than \$100,000

\$100,000 – \$500,000

- By \$10,000 up to but less than \$150,000
- By \$15,000 up to but less than \$200,000
- By \$20,000 up to but less than \$250,000
- By \$25,000 up to but less than \$500,000

\$500,000 – \$1,000,000

- By \$50,000 up to but less than \$750,000
- By \$75,000 up to but less than \$1,000,000

\$1,000,000 – \$10,000,000

- By \$100,000 up to but less than \$2,000,000
- By \$200,000 up to but less than \$3,000,000
- By \$300,000 up to but less than \$4,000,000
- By \$400,000 up to but less than \$5,000,000
- By \$500,000 up to but less than \$6,000,000
- By \$600,000 up to but less than \$7,000,000
- By \$700,000 up to but less than \$8,000,000
- By \$800,000 up to but less than \$9,000,000
- By \$900,000 up to but less than \$10,000,000
- By \$1,000,000 from \$10,000,000

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

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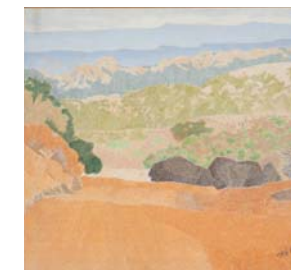
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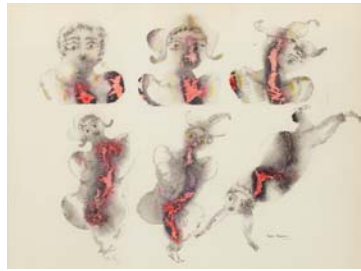
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1. I agree and consent to paying the Buyer's Premium calculated at the rate of 20% of the winning bid value of up to and including USD 2,000,000; 15% of the winning bid value in excess of USD 2,000,000 up to and including USD 3,000,000; and 12% of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

For New Bidders

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

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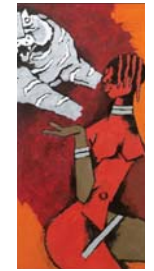
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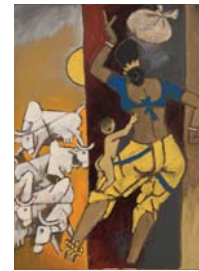
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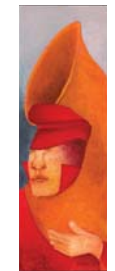


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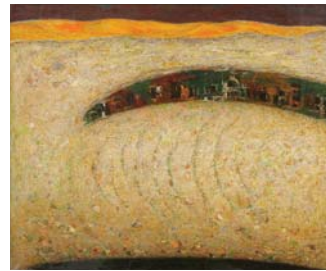
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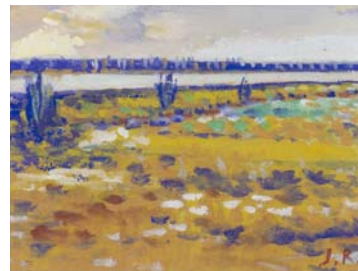


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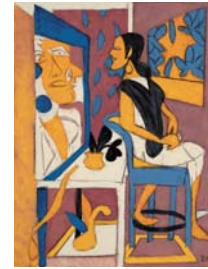


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SOUZA IN THE 40'S



Untitled, 1949, Lithographic print on paper, 56 x 38.5 cm

The exhibition focusses on the formative years of F N Souza. Showcasing some of his earliest works as a student in Goa and Bombay, as well as works from the period when he co-founded the Progressive Artists' Group in 1947, the same year as India's Independence. SOUZA in the 40's documents the beginnings of the artist's career, as well as that of the Modernist movement in Indian art. The exhibition ends around the time he migrated to London in 1949.

LONDON

14 December 2018 – 30 January 2019
Grosvenor Gallery

PANAJI

17 December 2018 – 30 January 2019
Sunaparanta, Goa Centre for the Arts

NEW DELHI

19 December 2018 – 18 January 2019
Saffronart

**Grosvenor
Gallery**



SAFFRONART

ACCEPTING CONSIGNMENTS



TYEB MEHTA, *Kali*, 1989, Oil on canvas, 67 x 54 in

Sold at Saffronart's Summer Online Auction (13 - 14 June 2018) for Rs 26.4 crores (\$4 million)

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