

EVENING SALE

MUMBAI | LIVE

13 MARCH 2018

**SAFFRONART**



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Sobavala '68



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## AUCTION

Tuesday, 13 March 2018

Registration: 6.30 pm

Auction: 7.30 pm

## VENUE

The Gallery Rooms, The Four Seasons, 1/136, Dr. E Moses Road, Worli, Mumbai 400018

## PREVIEWS AND VIEWINGS

### NEW DELHI

Preview and cocktails

Friday, 9 February 2018

7.30 pm onwards

Viewings

9 – 21 February 2018

11 am – 7 pm, Monday to Saturday

Sunday by appointment

Venue

Saffronart

The Oberoi

Dr. Zakir Hussain Marg

New Delhi 110003

### MUMBAI

Preview and cocktails

Wednesday, 28 February 2018

7 pm onwards

Viewings

1 – 12 March 2018

11 am – 7 pm, Monday to Saturday

Sunday by appointment

Venue

Saffronart

Industry Manor, Ground Floor

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The Oberoi, Dr. Zakir Hussain Marg, New Delhi 110003

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

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

*"There is nothing nearly original in art. Your originality depends on how you recognize all that you have seen."*

*Husain*

*"Painting is not a profession. It is a vocation, which demands total involvement, persistent research and hard work."*

*Stet*

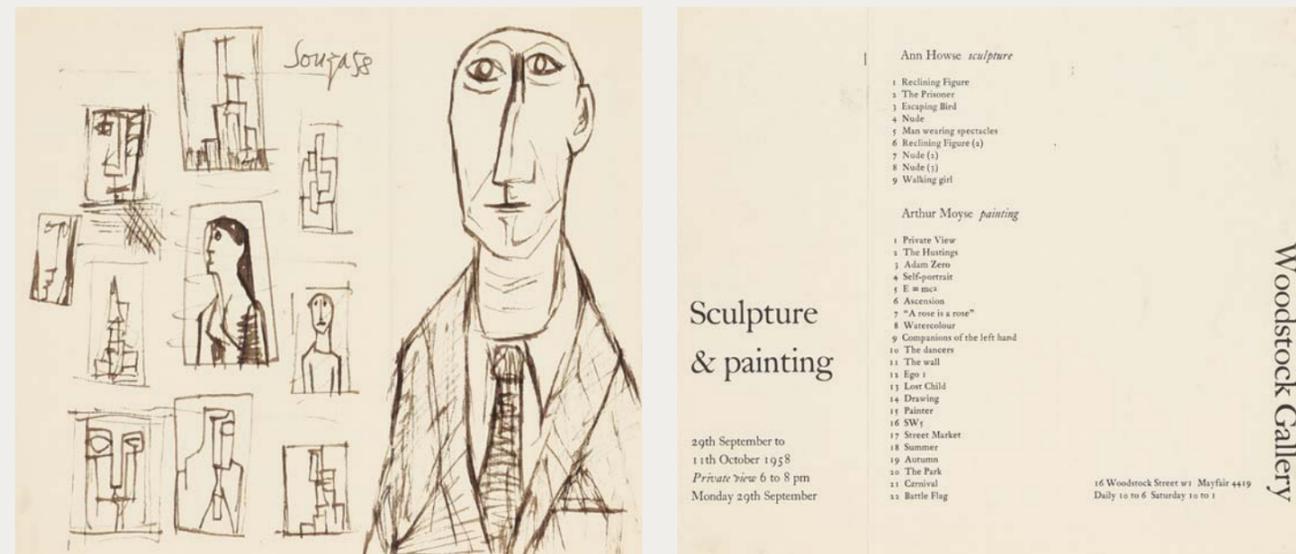
*"Art will unify all humanity. Art is one, indivisible. Art has many branches, yet all are one. Art is for all."*

*N. Roerich.*

## SOUZA SKETCHES ON INVITATION CARDS (LOTS 1-4)

The period between 1955 and 1961 saw Francis Newton Souza's rise to critical and commercial success. His autobiography, *Nirvana of a Maggot*, was published in 1955, the same year he held his first one-man show at Gallery One. From 1956 to 1960, he received a regular stipend from Harold Kovner, a wealthy American collector, in exchange for a regular supply of paintings. Empowered with greater artistic freedom, Souza created some of his best works during these years.

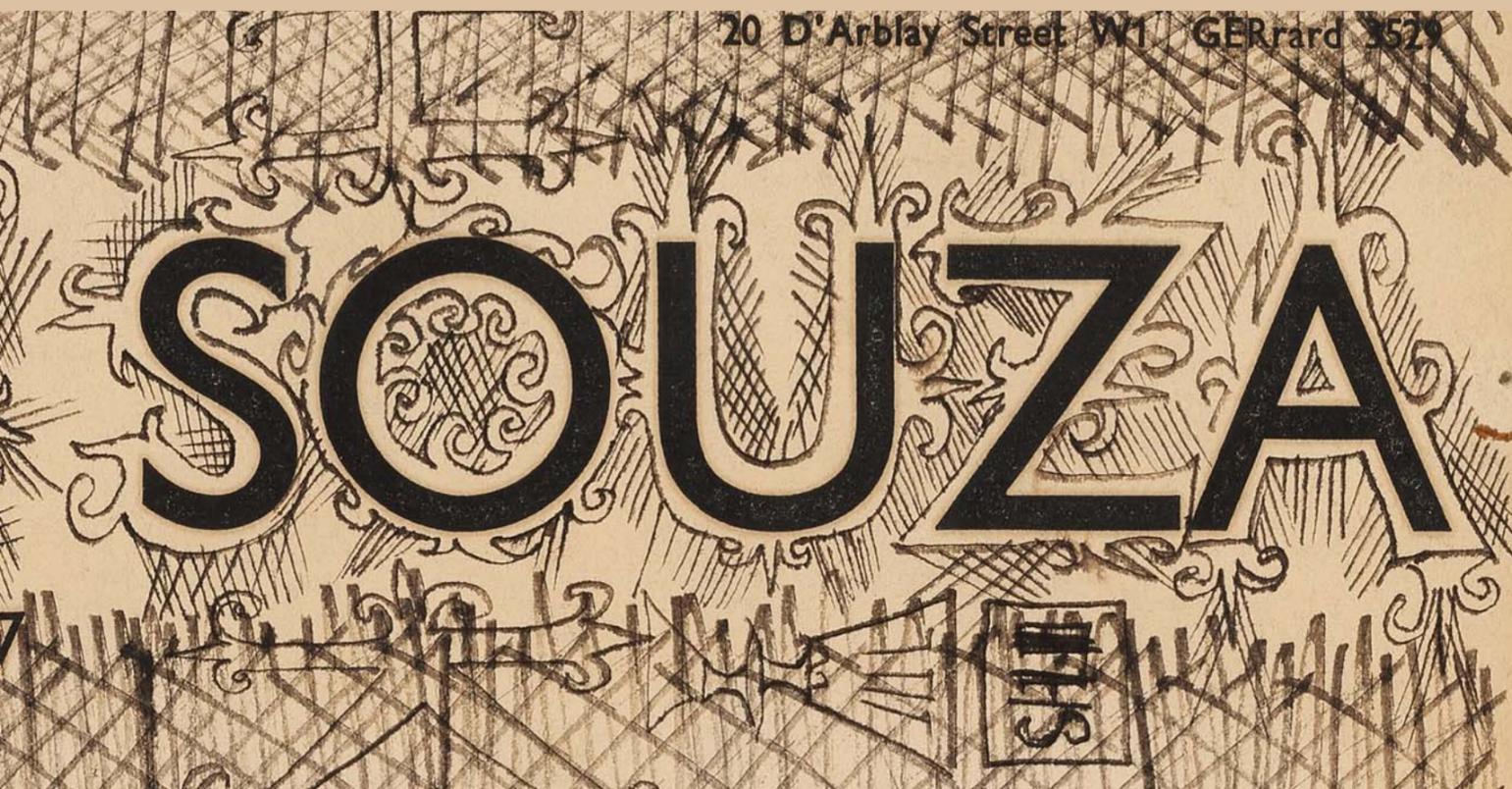
The following four lots, from 1958 and 1959, are fine examples of Souza's prolific output. Made as drawings on the reverse of invitation cards, they highlight Souza's versatility. Souza often experimented with surfaces and mediums. With oil paints and polyvinyl acetate, or chemical alterations on magazine paper, he transformed used and unused surfaces into cityscapes and figurative drawings. The present lots also offer insight into Souza's camaraderie with other migrants to England, whether artists, writers, poets, photographers or art dealers, and the solidarity that existed between them.



a

verso

In September 1958, Souza received an invitation to a private viewing of the sculptures and paintings of Ann Howse and Arthur Moyses at the Woodstock Gallery. The sketch on this invitation is atypical of Souza's style. A suited man, possibly a wealthy art collector, is seen viewing a cluster of paintings. Souza's lines, while steady and confident, appear to have been drawn quickly, suggesting that he might have spontaneously created this at the private viewing. Devoid of Souza's crosshatchings and facial distortions, it is free of any scathing commentary.



b

verso

PROPERTY OF A GENTLEMAN

1

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

a) *Untitled*

Signed and dated 'Souza 58' (upper centre)  
1958  
Pen on card  
7.75 x 9 in (19.6 x 22.8 cm)

b) *Untitled*

Signed and dated 'Souza 58' (lower left)  
1958  
Pen on card  
9 x 5.5 in (22.7 x 13.9 cm)

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

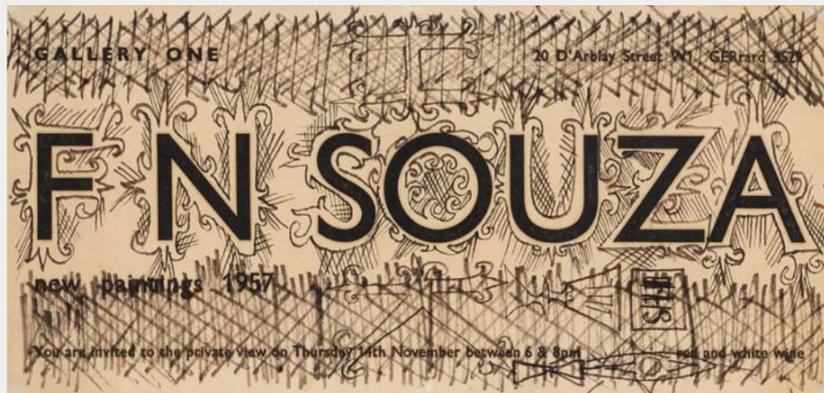
**\$ 3,175 - 4,765**

(Set of two)

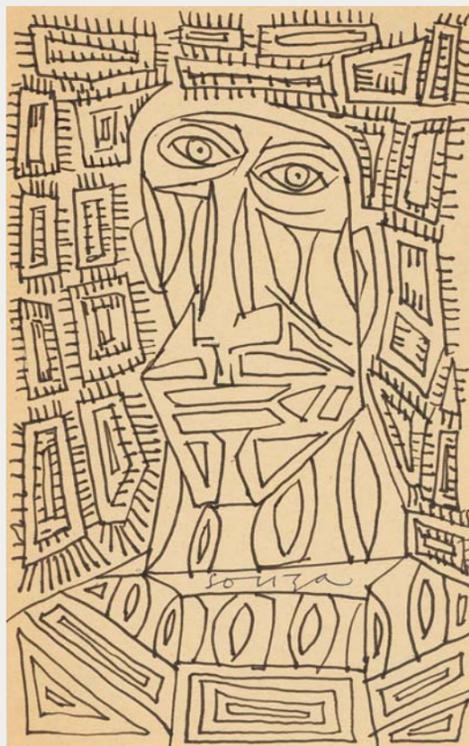
Souza's sketch on this invitation to Polish artist Georges van Haardt's show at Drian Gallery was probably based on London's impressive cathedrals. Drian Gallery was set up in 1957 at Porchester Place, Bayswater by Halima Nalecz, a Lithuanian immigrant who settled in England in 1947. Nalecz represented artists including van Haardt, who were snubbed by the more well-established galleries.



a



verso



b

PROPERTY OF A GENTLEMAN

2

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

a) *Untitled*

Pen on card  
3.5 x 7.25 in (8.7 x 18.6 cm)

**EXHIBITED:**

*F N Souza*, New York: Saffronart, 17 September - 15 October 2008;  
London: Saffronart, 4 - 16 December 2008

**PUBLISHED:**

*F N Souza*, Mumbai: Saffronart and London: Grosvenor Gallery,  
2008, p. 35 (illustrated)

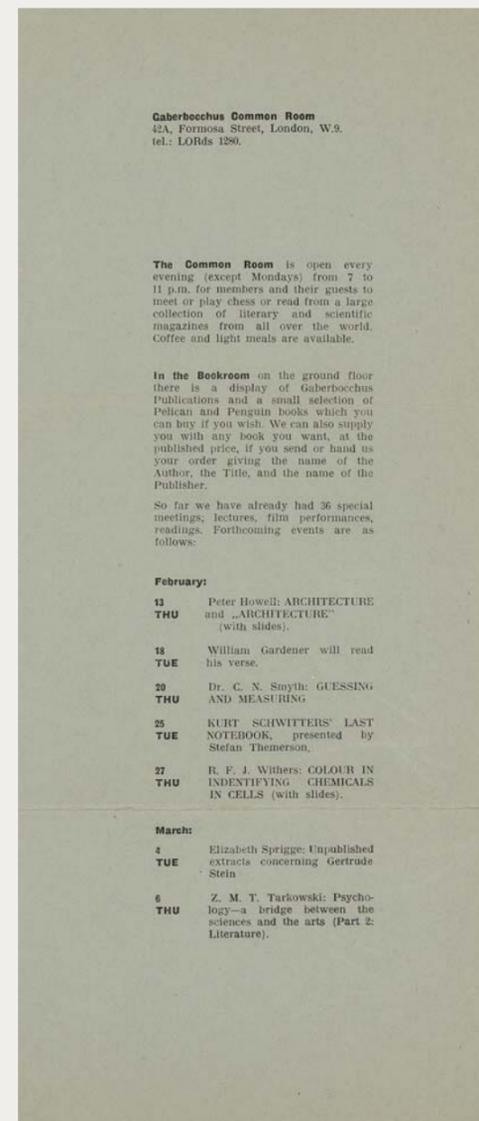
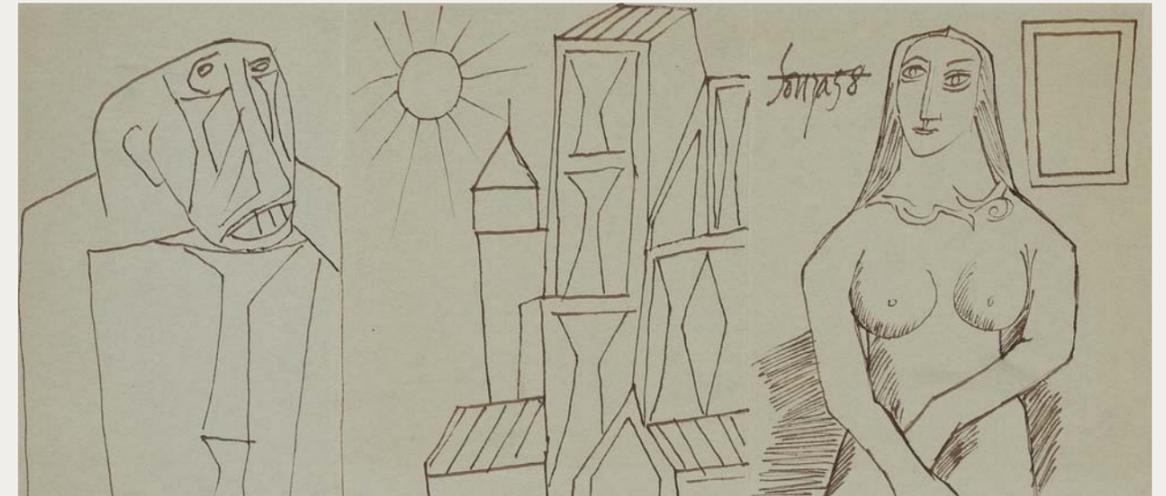
b) *Untitled*

Signed 'Souza' (lower centre)  
Pen on paper  
7.75 x 4.75 in (20 x 12 cm)

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

**\$ 3,175 - 4,765**

(Set of two)



verso

The Gaberbochus Common Room was set up to bridge the gap between the arts and sciences. Polish immigrants Stefan and Franciszka Themerson founded the Gaberbochus Press in 1948, and nine years later, transformed the basement of their office into the Common Room. Lectures, recitals, film screenings and performances were held here between 1957 and 1959. It is likely that Souza frequented the Common Room during this period. In a 1958 invitation, the sketch shows a leering man, whose expression contrasts with that of the demure sitter, separated by a landscape. In a conversation between Souza and the current owner, Souza revealed that the drawing could be interpreted as a drawing of the artist and his muse. Viewed in this light, Souza's sketch compresses a long history of intimacy that often resulted between the artist and his muse.

PROPERTY OF A GENTLEMAN

3

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

*Untitled*

Signed and dated 'Souza 58' (upper right)  
1958

Pen on card  
5 x 11.5 in (13 x 29.2 cm)

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

**\$ 3,175 - 4,765**



PROPERTY OF A GENTLEMAN

4

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

*Untitled*

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

Pen on card  
7.25 x 3.75 in (18.6 x 9.4 cm)

**Rs 2,00,000 - 3,00,000**  
**\$ 3,175 - 4,765**

Gallery One was founded by Victor Musgrave in 1953. Musgrave was a poet and art dealer who launched the careers of several artists outside the art establishment, including Souza, who exhibited at Gallery One between 1955 and 1961. In the present lot, the figure could be a self-portrait on the reverse of an invitation to a group exhibition titled *Winter Miscellany*. The group exhibition was held between 19 January – 5 March 1959 and included paintings and sculptures by various artists.

**GALLERY ONE** 20 D'Arbly Street London W1 GERrard 3529

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**WINTER MISCELLANY** paintings and sculpture by **Peter King**

**F. N. Souza** **Franciszka Themerson** **Alexander Weatherson** **Scottie Wilson**

**Douglas Swan** **Jankel Adler** **N. B. Samant** **Martin Bradley** **Wenger** **Millichip**

**John Bailey** **Don Cammell** **Avery** **Fitchett** **Baj** **Christoforou** **Kemeny** **Irwin**

---

From Monday 19th January to 5th March 1959



5

**K H ARA** (1914 - 1985)

*Yellow Roses*

Signed 'ARA' (lower left); inscribed 'Yellow  
Roses/ K.H. Ara/ Bombay' (on the reverse)  
Gouache, oil and pastel on paper  
26.25 x 20 in (66.7 x 50.6 cm)

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

**PROVENANCE:**

Acquired from Dhoomimal Gallery, New Delhi



verso

verso



PROPERTY FROM THE RUXANA PATHAN COLLECTION

6

**K H ARA** (1914 - 1985)

*Untitled*

Signed 'ARA' (lower right)

Watercolour and pastel on paper  
27.25 x 20.75 in (68.9 x 52.9 cm)

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

**\$ 9,525 - 12,700**

**PROVENANCE:**

From the personal collection of the artist



7

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

*Untitled*

Signed 'Gade' (lower left) and inscribed 'Baroda' (on the reverse)

Watercolour on paper  
14.25 x 14.75 in (36.5 x 37.5 cm)

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

**\$ 7,940 - 11,115**

**PROVENANCE:**

Dhoomimal Gallery, New Delhi

*Baroda*



Lehipura Gate, Baroda



8

**SADANAND BAKRE** (1920 - 2007)

*Untitled*

Signed 'BAKRE' (lower right); signed and dated in Devnagari and inscribed 'S.K.BAKRE/ 19 ST, HELENS GARDENS/ LONDON. W.10' (on the reverse)

1966

Oil on canvas  
14 x 16.25 in (35.3 x 41 cm)

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

**\$ 3,175 - 4,765**

**PROVENANCE:**

Acquired in London, circa 1960  
Collection of Mr. Jeffrey Schlesinger, President of Warner Bros. Worldwide Television Distribution  
Thence by descent  
Private Collection, India



PROPERTY FROM A CORPORATE COLLECTION, NEW DELHI

9

**SADANAND BAKRE** (1920 - 2007)

*Untitled*

Signed 'BAKRE' and signed and dated in Devnagari (lower right); inscribed 'S.K. BAKRE/ 19. ST. HELENS GDNS/ LONDON W 10' and signed and dated again in Devnagari (on the reverse)

1966

Oil on canvas  
29.25 x 39.25 in (74.5 x 100 cm)

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

**\$ 11,115 - 14,290**

PROPERTY OF A LADY, NEW DELHI

10

**MADHAV SATWALEKAR** (1915 - 2006)

Untitled

Signed and dated in Devnagari (lower right)

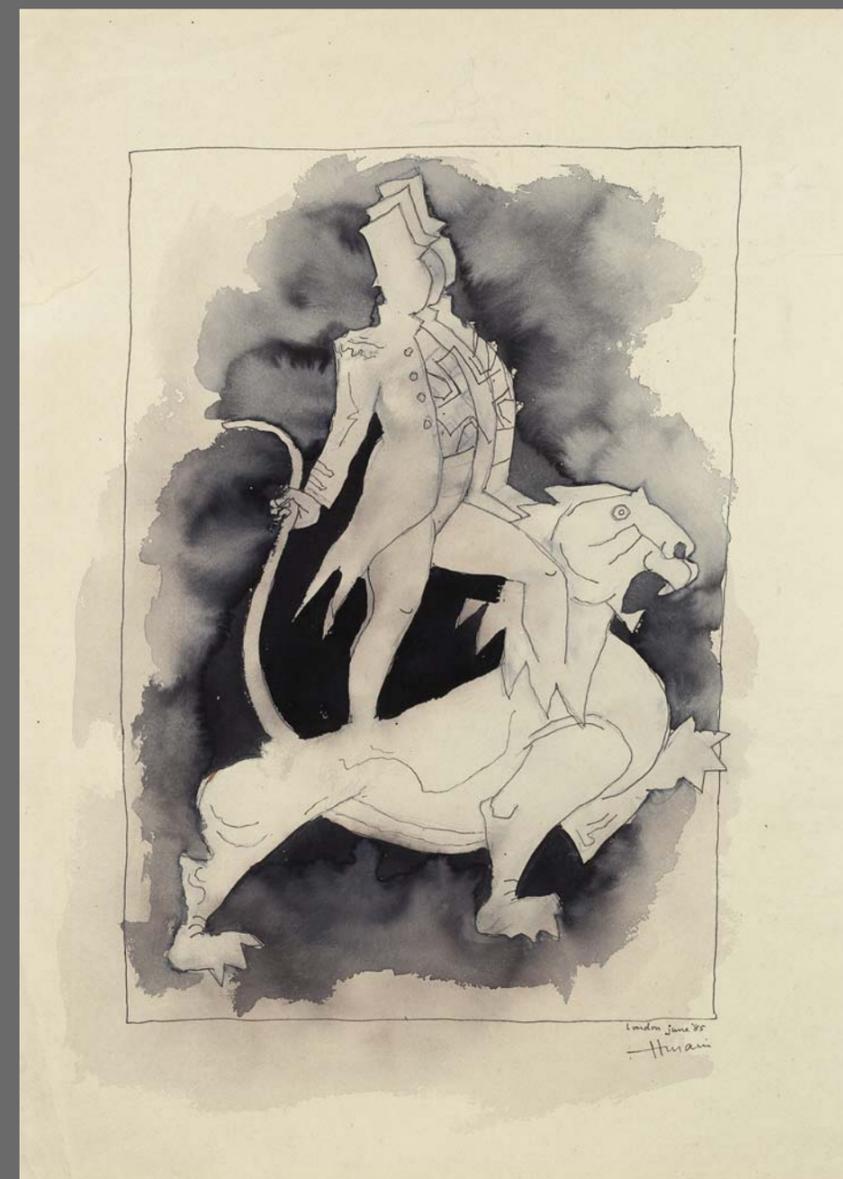
1992

Oil on canvas

32.25 x 40 in (81.9 x 101.4 cm)

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

**\$ 6,350 - 9,525**



11

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

Untitled (John Bull)

Inscribed, dated and signed 'London/ june '85/ Husain' (lower right)

1985

Watercolour, marker and pencil on handmade paper

29.25 x 21.5 in (74.5 x 54.5 cm)

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

**\$ 23,810 - 31,750**

**PUBLISHED:**

Sumathi Ramaswamy, "Husain's Raj: Visions of Empire and Nation," *Marg*, Vol. 67 No. 4, Mumbai: Marg Publications, June 2016, p. 33 (illustrated)



12

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

*Untitled*

Signed in Devnagari (upper left);  
inscribed 'II/ Trinidad' (on the reverse)

Oil on canvas  
36 x 14.25 in (91.2 x 36 cm)

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

**\$ 63,495 - 95,240**

**PROVENANCE**

Gifted by the artist, circa 1970

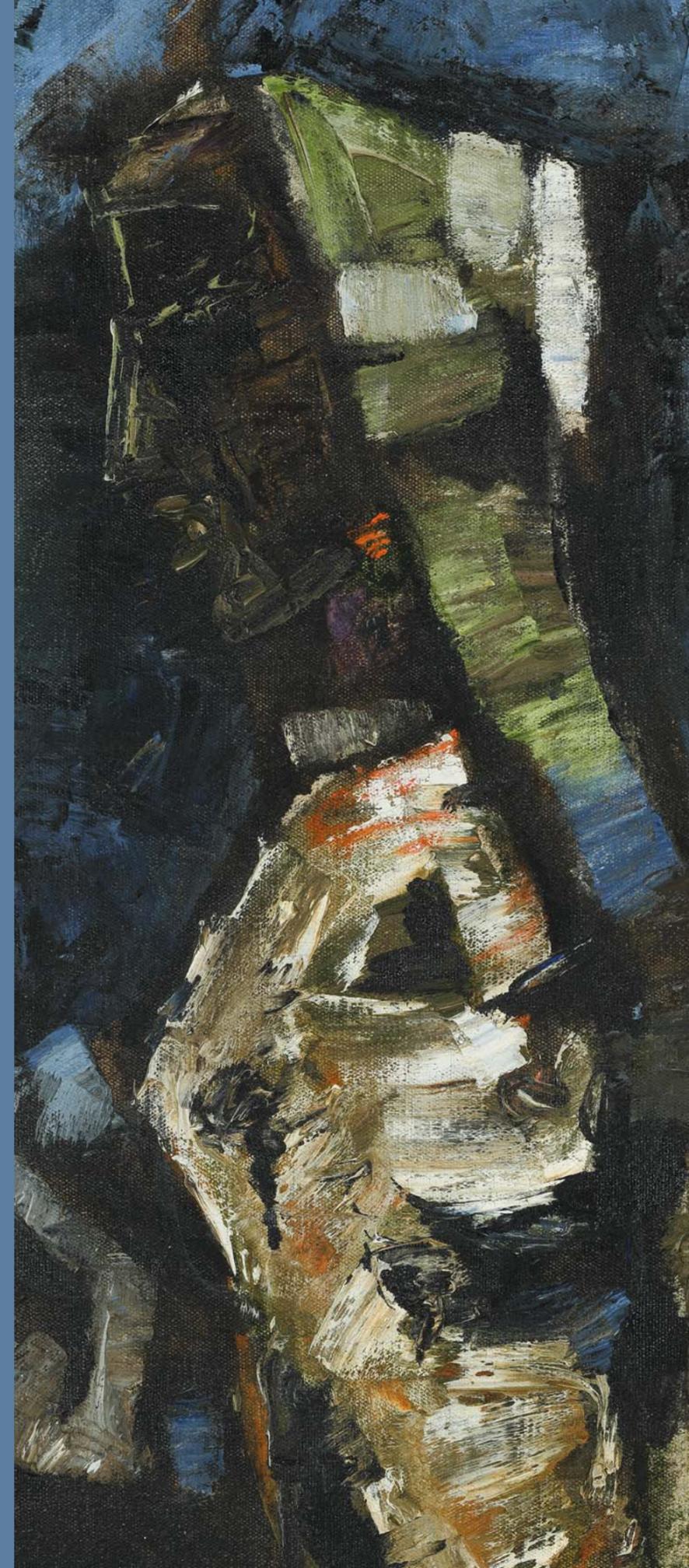
Thence by descent

*"I am essentially concerned  
with the human form and  
the mysteries of life."*

— M F HUSAIN

M F Husain's paintings of Mother Teresa, Indira Gandhi, and the *Gaja Gamini* series depicting Madhuri Dixit, spanned the spectrum from the reverential to the sensual. In paintings such as the present lot, a darker palette and ambiguous facial features create an aura of mystery. A vertical composition places the woman painted in profile in a restricted space. She is seated in contemplation and holds an orb. An unspoken dialogue is suggested between them. Husain often juxtaposed objects and symbols to tap into unformed emotions and to add a layer of meaning to his paintings.

Through his paintings of women, Husain created a range of emotions. "Women dumb with grief; forlorn and inconsolable women; women in their mercurial moods; seductive women; women limp with longing; women delirious with passion, roused to a ferocious sexuality; women supine in anguish; women forsaken... he has known them all, and for each he has created an expressive geometry, precise in evoking her particular state of mind." (E Alkazi, "Flickering Hieroglyphs: Some Recurrent Themes in Husain's Work," *Portrait of an Umbrella*, New Delhi: Art Heritage, 1977-78) Husain's masterful handling of his subject was informed by his studies of miniature painting, classical sculpture, and his own travels and observations of rural and urban life. Husain experimented with form, mood and style in each work, and no two are ever quite the same.



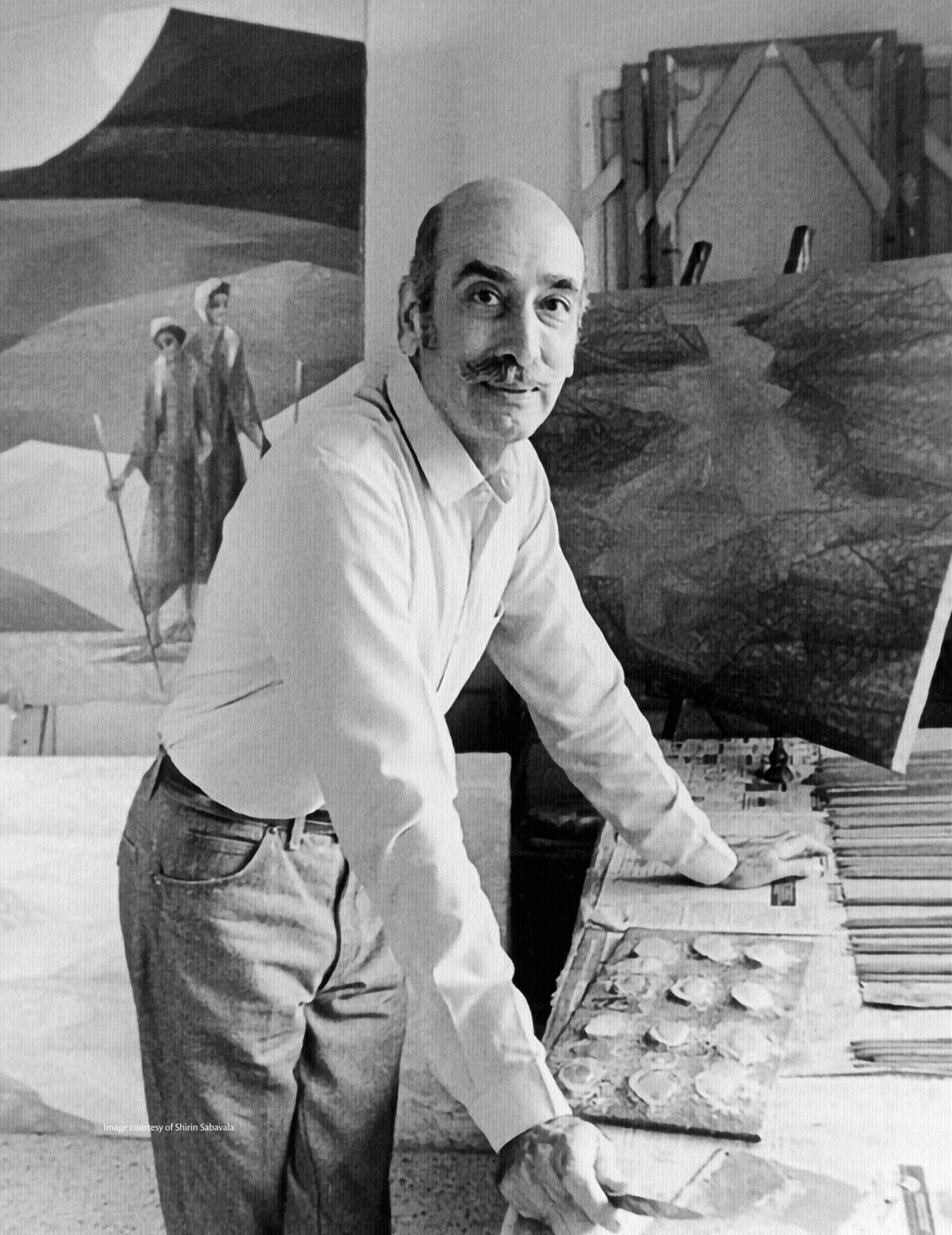


Image courtesy of Shirin Sabavala

*The Star that Beckons* is the first of three canvases with the same title, which Jehangir Sabavala painted over the course of three decades. *The Star that Beckons II* and *III* were painted in 1999. The present lot, the earliest exploration of the theme, was painted in 1968, and is arguably the finest, emerging from a time when the young artist was looking for his own voice. Through the 1960s, Sabavala made a conscious attempt to transcend the principles of Cubism which he had learnt at the Academie André Lhote a decade earlier. He was aware of “the dangers of an over-reliance on fragmentation... [and] began his trek, his outward spiralling towards the vast horizons lit by a cloudy incandescence that have held his unwavering attention.” (Ranjit Hoskote, *The Crucible of Painting: The Art of Jehangir Sabavala*, Mumbai: Eminence Designs Pvt. Ltd., 2005, p. 86) *The Star that Beckons* is evocative of the artist’s own journey, guided by his own intuition and the desire for a personal identity.

The 1984 Lalit Kala monograph on the artist describes the present lot in its fullness: “With this painting of 1968, begins Jehangir’s mature style that is to ride (through variations) full curve into his present work... The bonding is softer, more nuanced. Space and light combine in sensuous curves of wet sand and of sand-coloured sea. Palette is down to blond and grey. Space, light and shadow step forward. The traveller turns his back on us to the miles that lie ahead. As if to announce incipient allegory, the pilgrim theme surfaces. Denuded dreamscape surfaces.” (Pria Devi, *Jehangir Sabavala*, New Delhi: Lalit Kala Akademi, 1984, p. 6)



*“You do not only structure space, you... inhabit it.”*

— JEHANGIR SABAVALA

**JEHANGIR SABAVALA** (1922 - 2011)

*The Star that Beckons*

Signed and dated 'Sabavala '68' (lower left); inscribed and dated "The Star that Beckons" by Jehangir Sabavala '68' (on the reverse) 1968

Oil on canvas  
48 x 38.25 in (121.9 x 97 cm)

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

\$ 396,830 - 555,560

Also included with this lot is a signed copy of Mulk Raj Anand, *Sabavala, Sadanga Series*, Mumbai: Vakil, Feffer & Simon, 1966, inscribed "For Pat and Dermott/ with my best wishes/ Jehangir/ Bombay/ April '67"

**PROVENANCE:**

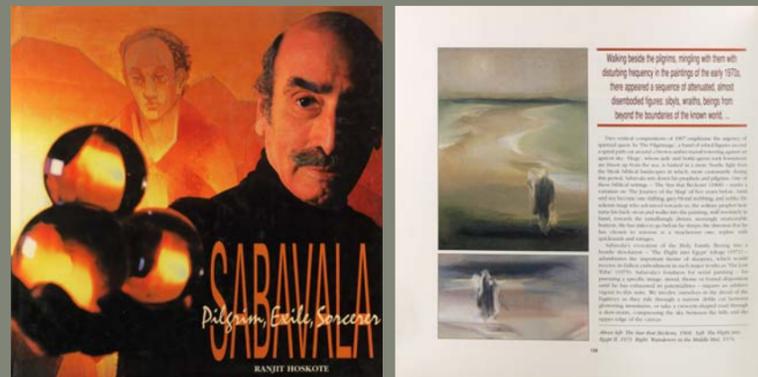
Acquired directly from the artist, 1968  
Collection of Sir Dermot and Patricia de Trafford  
Private Collection, UK

**PUBLISHED:**

Pria Devi, *Jehangir Sabavala*, New Delhi: Lalit Kala Akademi, 1984, p. 32 (illustrated)  
Ranjit Hoskote, *Pilgrim, Exile, Sorcerer: The Painterly Evolution of Jehangir Sabavala*, Mumbai: Eminence Designs Pvt. Ltd., 1998, p. 108 (illustrated)



The present lot published in *Jehangir Sabavala*, 1984



The present lot published in *Pilgrim, Exile, Sorcerer: The Painterly Evolution of Jehangir Sabavala*, 1998

The painting, with its stark landscape and receding horizon, muted colours and haunting absences, draws from a range of artistic, religious and literary references. "The Star that Beckons (1968) – marks a variation on *The Journey of the Magi* of five years before... the solitary prophet here turns his back on us and walks into the painting, staff resolutely in hand, towards the tantalisingly distant, seemingly unattainable horizon." (Ranjit Hoskote, *Pilgrim, Exile, Sorcerer: The Painterly Evolution of Jehangir Sabavala*, Mumbai: Eminence Designs Pvt. Ltd., 1998, p. 108) Sabavala's lone human figure makes a treacherous journey guided by a distant star, and the canvas is weighed down with emotional content that far exceeds the physicality of this minimal, pared down canvas.



## JEHANGIR SABAVALA A RECKONING BEYOND THE "ISMS"

MEERA GODBOLE-KRISHNAMURTHY  
Editor-in-Chief, Saffronart

Jehangir Sabavala was an iconoclast, an unusual persona on the Indian art scene. His interests lay in a myriad of "isms," from Cubism to Existentialism, from Romanticism to Spiritualism, and yet, he resisted being tied down to any particular philosophy. In spite of his decidedly European art training and intellectual leaning, as the film-maker Arun Khopkar put it, "People who only knew him as a 'Westernised' person, did not know how deep was his knowledge of the Indian landscape, its trees, rocks, ravines and waterfalls." (Arun Khopkar, "Colours of Absence," *The Hindu Magazine*, 10 September 2011, online) His art remains in a space that is universal and timeless, primarily because he dealt with the concerns of the human condition. He stated, "I think, as a painter, in all those hours spent alone, you are not only thinking of the painting. You are thinking of yourself, of death, of mortality, of tragedies and happiness." (Artist interview with Yashodhara Dalmia, quoted in Anindita Ghose, "In His Eternal Quest, Sabavala Applied Precepts of Cubism," *Live Mint*, 3 September 2011, online)

The 1960s and '70s were a period in which he had begun to break away from the formalism of structured Cubism in order to integrate allegory and certain nuances of mysticism into his work. *The Star that Beckons*, painted in



Caspar David Friedrich, *The Monk by the Sea*, 1808-1810  
Alte Nationalgalerie, Berlin  
Wikimedia Commons

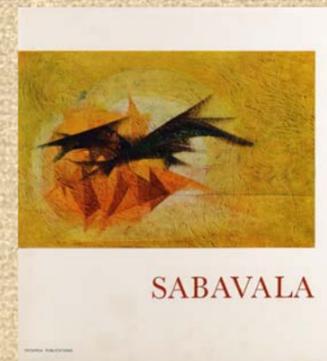
1968, embodies many of Sabavala's overriding concerns. In a revealing statement to the American art critic George Butcher in 1964, Sabavala wrote, "No longer am I satisfied with the juxtaposition of planes, the search for rare colour, the almost total denigration of the unpremeditated. It is the intangible which is now my goal. Space and light, and an element of mystery begin to permeate my canvasses." Not unlike the Star in the title of the present lot, it was Light which beckoned Sabavala. A luminescence began to permeate his serene canvases.

European traditions of landscape painting made a distinct impact on Sabavala's understanding of form and composition. Unlike the English and French Romantic painters who focussed on pastoral scenes or on taming the wilderness that was Nature, German Romanticism was unique in its almost cerebral desire to understand nature. This inquiry must have resonated with Sabavala's quest. Caspar David Friedrich's iconic 1808-1810 painting titled *The Monk by the Sea* offers insight into Sabavala's search for divinity. In both paintings, a lone figure, the *Rückenfigur*, is placed with his back to the viewer, on a lonely journey into a vast, still landscape with a horizon which seems to be a mere stand-in for infinity. There is no scale, no structural reference to suggest any notion of humanity or narrative possibilities. As a result, one is left contemplating the immensity of nature. Sabavala masters the art of minimalism in this canvas, creating an atmosphere that inspires awe.

Whether or not the journey is religious, as connotated by the beckoning star, or secular, in keeping with his portrayals of pilgrim in exile, Sabavala's subtle canvas presents a world of intrigue and introspection that lies beyond the merely mortal structures of the many "isms" that frame such conversations.



The present lot in the drawing room of the de Trafford family home, Beaulieu, Hampshire



Signed copy of book included with this lot

## SIR DERMOT AND PATRICIA DE TRAFFORD

The de Trafford family trace their roots to Lancashire in England. In 1967 Dermot de Trafford (who later became the head of the family as Sir Dermot de Trafford) and his wife Patricia visited India to attend a conference. They met Jehangir Sabavala in what was then called Bombay. He presented them with a book of his work, published by Sadanga, inscribing it to the collectors. This book is included as part of this lot. A friendship developed and subsequently, they purchased the present lot, *The Star That Beckons* directly from him. The painting was taken to their country house, fondly called The House in the Wood, near Beaulieu in Hampshire. It has hung in the drawing room ever since.

For Pat and Dermott —  
with my best wishes  
Jehangir  
Bombay / April '67

PROPERTY OF A GENTLEMAN, NEW DELHI

14

**RAM KUMAR** (b. 1924)

*Untitled*

Signed in Devnagari (lower right); signed and dated 'Ram Kumar/ 1985' (on the reverse)

1985

Acrylic on paper pasted on canvas  
22.75 x 35.5 in (57.5 x 90.3 cm)

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

**\$ 12,700 - 15,875**

**PROVENANCE:**

Acquired directly from the artist



PROPERTY FROM A CORPORATE COLLECTION,  
NEW DELHI

15

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

*Untitled*

Signed and dated 'RAZA 1975' (on the reverse)  
1975

Acrylic on canvas  
19.5 x 19.5 in (49.8 x 49.8 cm)

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

**\$ 31,750 - 39,685**

**PROVENANCE:**

Acquired from Delhi Art Gallery, New Delhi

The present lot was painted in 1975 during Raza's transition from gestural painting to geometric abstraction. Raza made frequent trips to India during this time, and Indian landscapes became the dominant theme in his work during the 1970s. "Nature became to Raza something not to be observed or to be imagined but something to be experienced in the very act of putting paint on canvas." (Rudolf von Leyden, "Metamorphosis," *Raza*, Mumbai: Chemould Publications and Arts, 1985) In this painting, the loose brushwork is set within a frame composed of bands of colour. This technique harks back to the tradition of Rajasthani miniature painting, in which scenes were set within frames of solid colour. The painting is unmistakably Indian in its earthy colours which are reminiscent of the North Indian landscapes of Madhya Pradesh and Rajasthan with which Raza was intimately familiar. Raza's structuring of lighter colours amidst dark swatches reveals his precise thinking and knowledge of colour theory, even while composing an abstract landscape.



The present lot was painted in 1974, when Souza lived in New York. By this time, the artist had held several important exhibitions in England and the US, and had achieved success and recognition in the international art world. His earlier landscapes and cityscapes contained linear structures and dark and sombre tones delineated by bold, black lines. The present lot, perhaps a rendition of Central Park and the surrounding city, is a rare, joyful departure into unrestrained gestural brushstrokes among a riot of bright colours.

There are no black lines here. The outlines of buildings are visible only in fragments, surrounded by a vibrant field of green and blue that is both, water and sky. According to art critic Geeta Kapur, "A huge cracker seems to go off in the foundations of his cities and the buildings begin to sway and tumble and lean against each other in frantic postures." (Geeta Kapur, "Devil in the Flesh," *Contemporary Indian Artists*, New Delhi: Vikas Publishing House, 1978, p. 30) This fiery and unbridled style of painting prompted critic Richard Bartholomew to write: "Souza can represent the essence of nature in a small, spontaneously assembled still-life or suggest in an equally small landscape the meaning of place and time... there is the brooding quiet and pristine freshness of dawn and night in the landscapes..." (quoted in Rati Bartholomew, Pablo Bartholomew, Carmen Kagal and Rosalyn D'Mello eds., *Richard Bartholomew: The Art Critic*, Noida: BART, 2012, p. 548)



16

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

*Townscape*

Signed and dated 'Souza 74' (upper left); inscribed and dated 'F. N. SOUZA/ TOWNSCAPE 1974' (on the reverse) 1974

Oil on board  
19.5 x 23.5 in (49.5 x 60 cm)

**Rs 25,00,000 - 35,00,000**  
**\$ 39,685 - 55,560**

**PROVENANCE:**

Saffronart, 4-6 May 2004, lot 40

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



Central Park, New York

*“In beauty we are united.  
Through beauty we pray.  
With beauty we conquer.”*

— NICHOLAS ROERICH





The “Master of Mountains,” Nicholas Roerich was a noted writer, theosophist and prolific artist from Russia, who made India his home. In his many expeditions across the mountainous terrains of Central Asia and the Himalayan range during the 1930s and '40s, Roerich came across wondrous sights that inspired a wealth of paintings and memoirs. Roerich’s eloquent writing reflects his spiritual connection with the mountains. This awe and wonder is captured even more strikingly in his paintings, as seen in the present lot.

In this painting, Roerich depicts snow-capped mountain peaks at twilight, with their multi-hued lighting. Subtle shades of pink and mauve emerge as the waning light hits the terrain. In this masterful study of light and shadow, Roerich gives careful attention to every topographical detail. Rocky ridges and snowy dunes invite the viewer to experience this moody landscape as he would have.

The present lot was painted when the artist resided in Naggar, a village in the Kullu Valley of Himachal Pradesh. Roerich was fascinated with the East, and India in particular, since his childhood when he first came across, and grew to admire, an old family painting of a majestic mountain. He later discovered that it was the famous Kanchenjunga in the Himalayan range, which he eventually trekked across and painted in his later years. Quoting from the Chinese book, *Wei Tsang T'u-Shih*, in his diary in 1924, he writes, “The luster of the mountain peaks is equal unto emerald. Verily the beauty and perfection of all objects make this place incomparable.” (*Altai-Himalaya: A Travel Diary, Part I India*, New York: Nicholas Roerich Museum, online)



PROPERTY FROM THE KEJRIWAL FAMILY COLLECTION, KOLKATA

17

**NICHOLAS ROERICH** (1874 - 1947)

*Himalaya*

Signed in Russian with artist's monogram (lower right);  
inscribed '152' (on the reverse)

1945

Tempera on board  
11.5 x 17.25 in (29.2 x 43.8 cm)

**Rs 80,00,000 - 1,00,00,000**

**\$ 126,985 - 158,735**

**NON-EXPORTABLE NATIONAL ART TREASURE**

**PROVENANCE:**

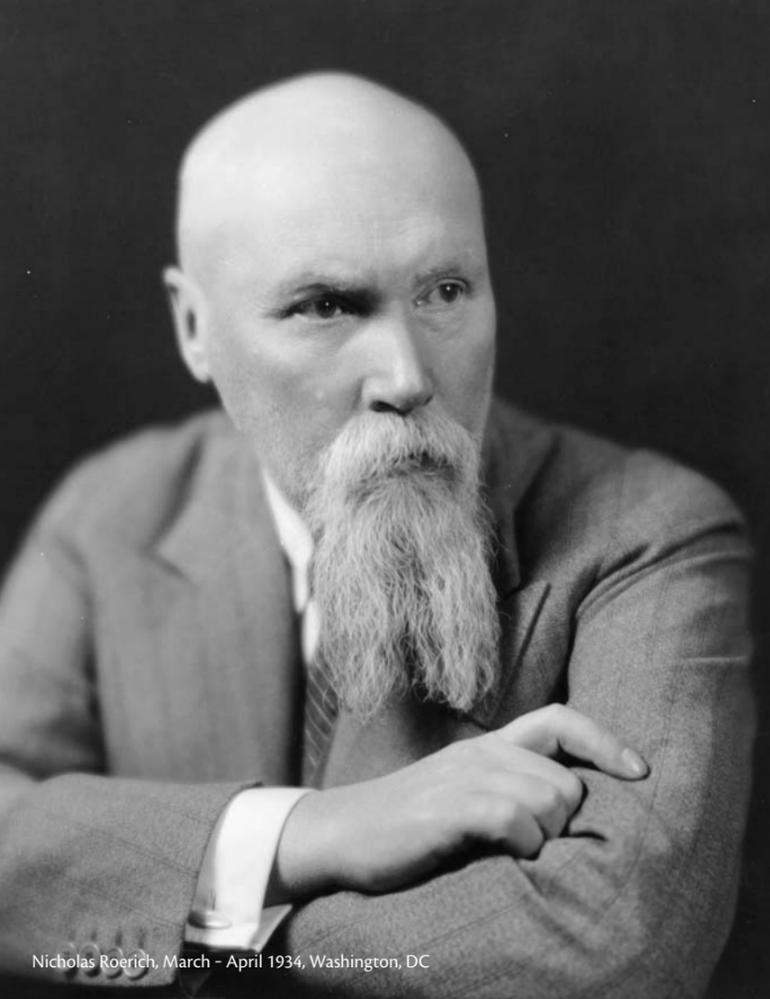
Acquired directly from the artist's son

H K Kejriwal Collection

Gifted to the present owner



*Himalayas*, 1940  
Saffronart, New Delhi, 21 September 2017, lot 49  
Sold for Rs 4.8 crores (\$761,905)



Nicholas Roerich, March - April 1934, Washington, DC



Nicholas, Helena, George and Svetoslav Roerich, 1932-33, Naggar, India  
Images courtesy of the Nicholas Roerich Museum, New York

In many of the paintings from this time, “we can see philosophical concepts and ideas giving birth to visual images, and the splendor of Northern India providing the physical setting.” (Nicholas Roerich Museum, online) His paintings successfully communicate not just the physical magnificence and ethereal atmosphere, but also evoke the spirit of the Himalayas, as seen in the present lot. As with his writings, they are a symbolic reflection of his own spiritual journey and the strength of character he acquired, facing the physical challenges of his arduous expeditions.

Roerich’s expeditions, which covered India, Chinese Turkestan, Altai, Mongolia and Tibet, resulted from the artist’s desire to understand spiritual and anthropological elements of Eastern cultures. This sentiment was also evident in some of his early Russian paintings which were often re-imagined and recreated scenes incorporating Russian history, myths, and traditions, prompted by an interest in the “ancient origins of human civilisation.” (Maria Zinger-Golovkina, “Painting. Late 19<sup>th</sup> to the early 20<sup>th</sup> century,” Irina Volchenkova ed., *Masterpieces of the State Tretyakov Gallery: Russian Art from the 12<sup>th</sup> to early 20<sup>th</sup> century*, Moscow: Red Square Publishers, p. 114)

Roerich’s contribution to Indian art was so great that he is the only artist of foreign origin whose works have been declared national art treasures. The artist is a highly revered figure internationally, and most of his paintings are in public institutions in the US, Russia and India. Roerich’s Himalayan-inspired works have sold at formidable prices in recent times, and the present lot is a rare and significant work to be offered at auction in India.



The Kejriwal family with Svetoslav Roerich (centre)  
Image courtesy of the Kejriwal family

## THE KEJRIWAL FAMILY

The present lot is from the collection of the Kejriwal family of Kolkata. The Kejriwals own tea plantations and textile mills, and are renowned for their extensive art collection. The family’s history of collecting art dates back to Mr Ram Kumar Kejriwal, who first began acquiring artwork in the 1940s. His son, H K Kejriwal, elaborates that he was “an eminent collector who was fascinated by Indian Art at a young age. It was his passion which inspired him to build a collection of unique, varied and rare art objects ranging from Indian miniature paintings, Bengal school of paintings to bronzes, terracottas, stone sculptures, stuccos, etc. He collected for more than half a century and donated very rare pieces of sculptures to the National Museum, New Delhi and Ashutosh Museum, Calcutta.” (H K Kejriwal, *H.K. Kejriwal Collection 1830-1995*, Bangalore: Karnataka Chitrakala Parishath, 1996, p. 3)

H K Kejriwal moved to Bangalore in 1971, and struck up a friendship with Svetoslav Roerich, son of Nicholas, who was then shuffling between his family home in Naggar, Kullu Valley, and Bangalore. “He became a very close friend of mine. I was fortunate enough to acquire from him some of his finest works as well as those of his internationally renowned father, Nicholas Roerich.” (Kejriwal, p. 3) Over the following decade, many works were acquired from Svetoslav, including the present lot, which has been with the family since.

The Kejriwal family’s greatest legacy is the donation of more than 300 paintings, drawings, prints and sculptures to the Karnataka Chitrakala Parishath, a significant art institution in Bangalore. Svetoslav, also a supporter of the institute, donated over a 100 of his own and his father’s paintings to the Parishath in 1990 as well. They are now in the permanent collection of the Roerich galleries in the Parishath.

18

**AMRITA  
SHER-GIL** (1913 - 1941)

*Untitled*

Watercolour and pencil on paper  
9.25 x 7.25 in (23.8 x 18.2 cm)

Rs 25,00,000 - 35,00,000  
\$ 39,685 - 55,560

**NON-EXPORTABLE  
NATIONAL ART TREASURE**

**PROVENANCE:**

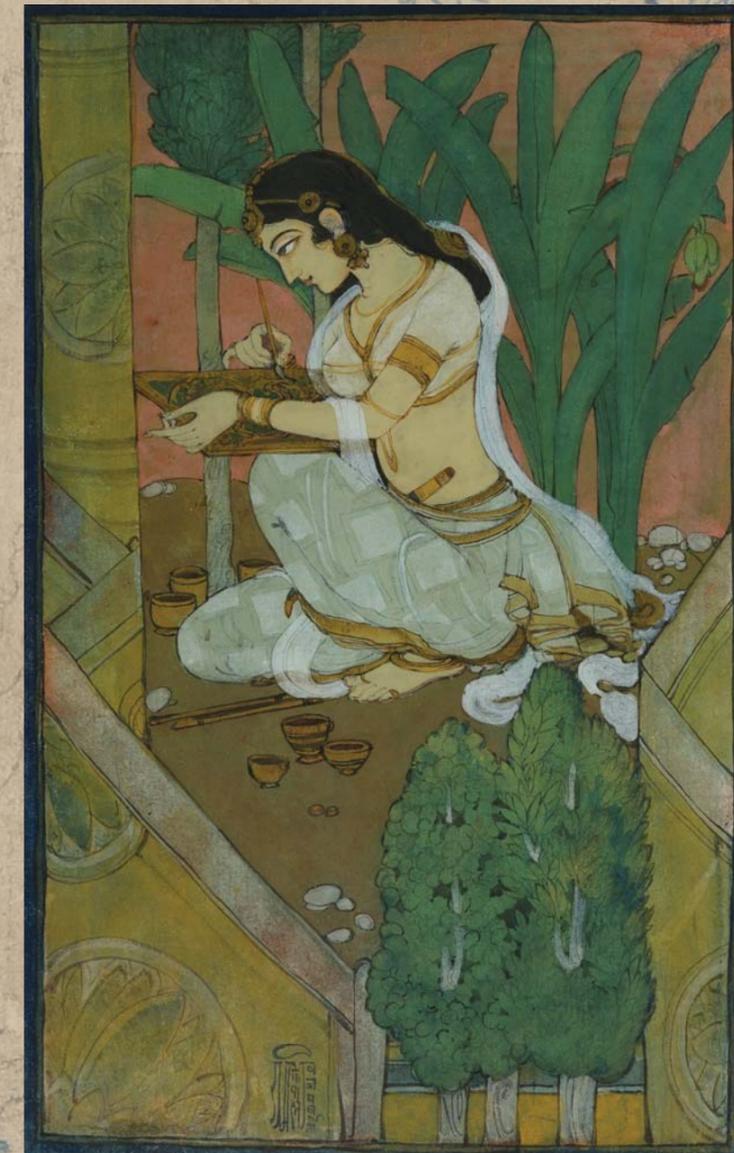
From the artist's family  
Private Collection, New Delhi



Amrita Sher-Gil, 1926-1928  
© Vivan Sundaram  
Estate of Umrao Singh Sher-Gil



Background: Reverse of the painting



19

**RAMGOPAL VIJAIVARGIYA** (1905 - 2003)

*Untitled (Dhanashree)*

Signed in Devnagari (lower centre) and  
inscribed in Devnagari (on the reverse)

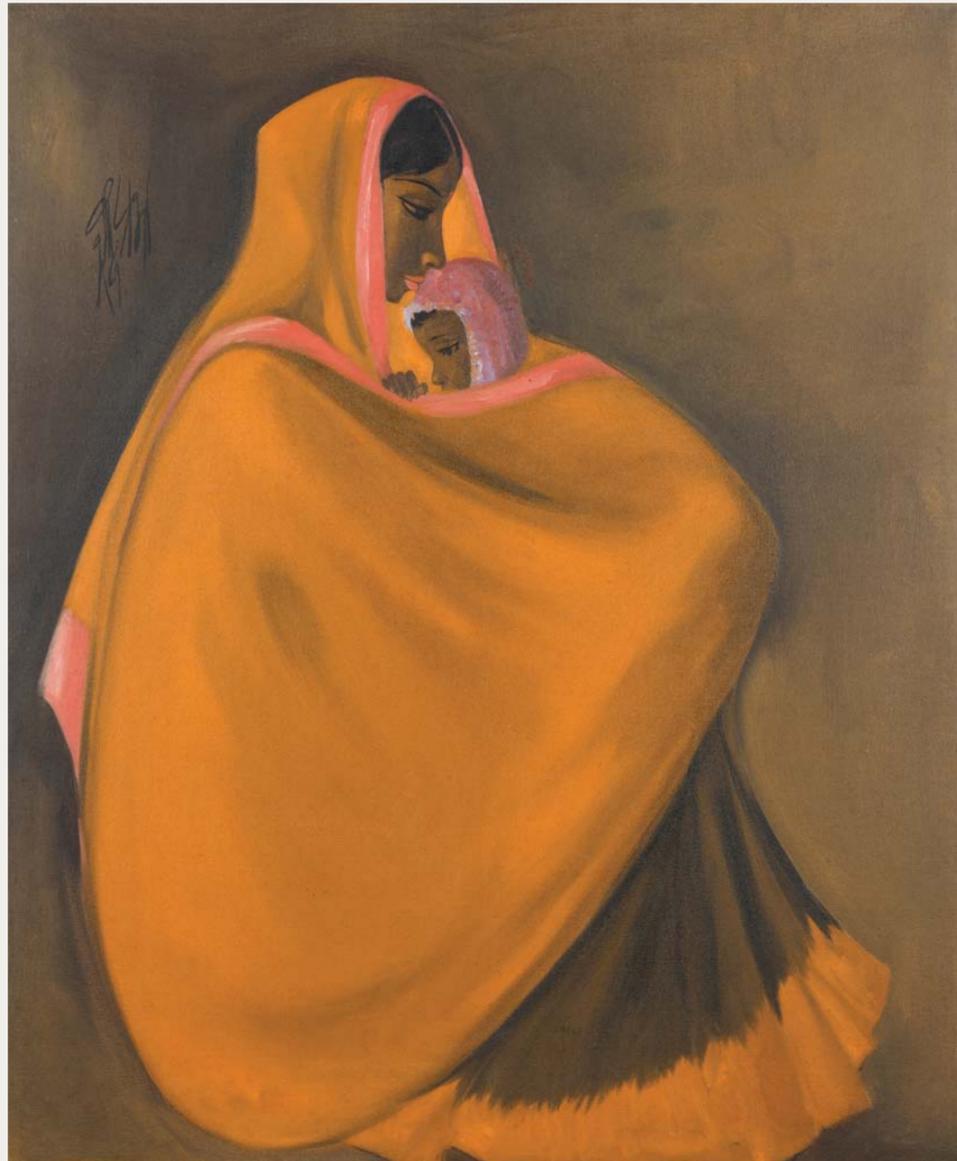
Gouache on paper  
13.25 x 8.25 in (33.6 x 21.2 cm)

Rs 5,00,000 - 7,00,000  
\$ 7,940 - 11,115

**PROVENANCE:**

Acquired directly from the artist in the 1930s  
Eminent Family Collection, Kolkata  
Thence by descent  
Private Collection, New Delhi

Background: Reverse of the painting



PROPERTY FROM A CORPORATE COLLECTION, NEW DELHI

20

**B PRABHA** (1933 - 2001)

*Untitled*

Signed and dated in Devnagari (upper left)

1981

Oil on canvas

30 x 24.75 in (76 x 63 cm)

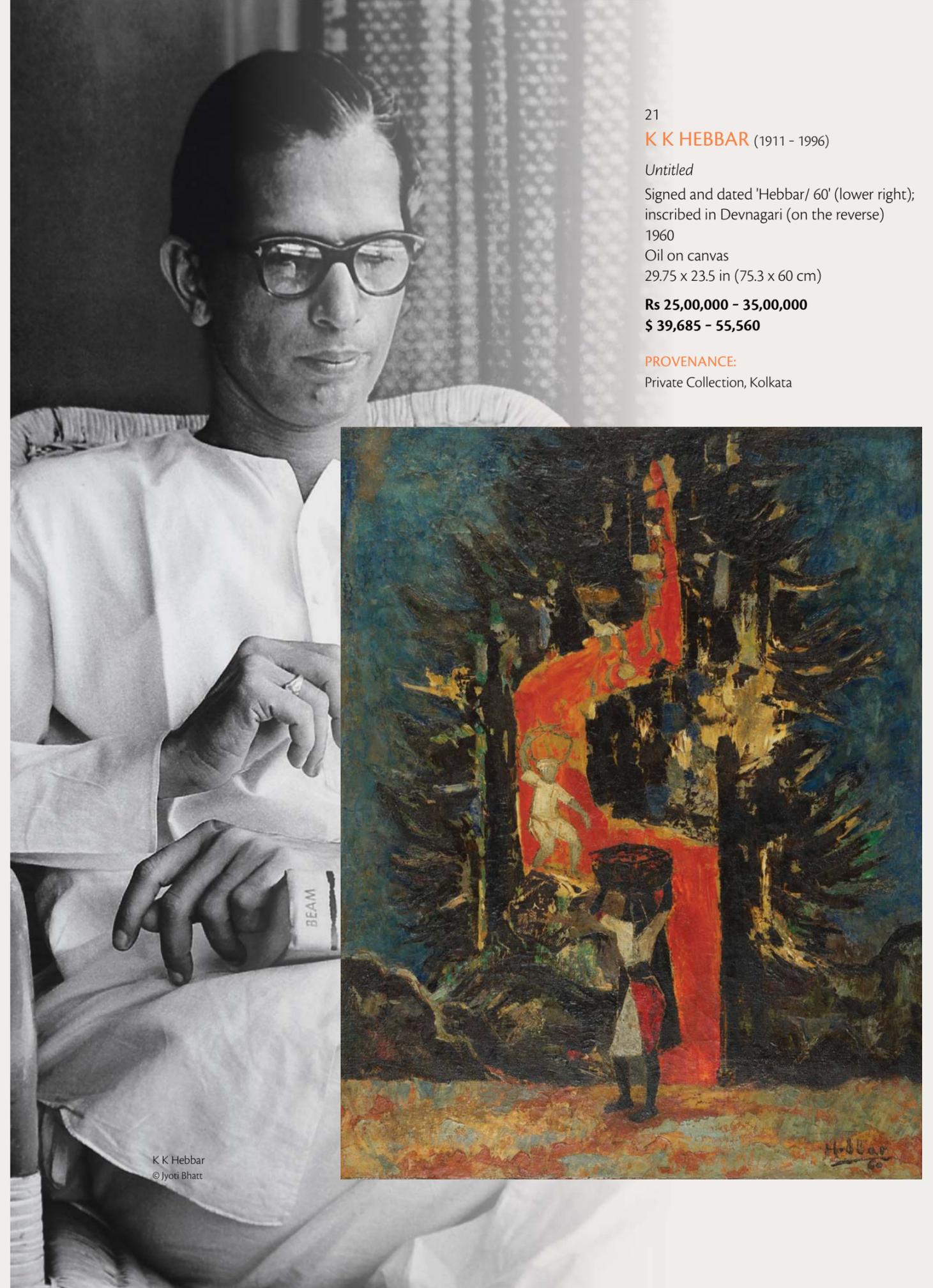
**Rs 10,00,000 - 15,00,000**

**\$ 15,875 - 23,810**

**PROVENANCE:**

Acquired from Kumar Art Gallery, New Delhi

The theme of mother and child has held a universal and timeless appeal for artists. It found special resonance with B Prabha, whose art was dedicated to portraying rural women, inspired by her own roots in the village of Bela, near Nagpur. Prabha's empathetic approach to womanhood is evident in the present lot, where an infant is huddled in the arms of its mother, in a clear expression of the intimacy of their relationship. Softly contoured lines and warm earth tones reinforce the warmth inherent in this bond.



21

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

*Untitled*

Signed and dated 'Hebbar/ 60' (lower right);  
inscribed in Devnagari (on the reverse)

1960

Oil on canvas

29.75 x 23.5 in (75.3 x 60 cm)

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

**\$ 39,685 - 55,560**

**PROVENANCE:**

Private Collection, Kolkata

K K Hebbar  
© Jyoti Bhatt

22

**A A RAIBA** (1922 - 2016)

*Untitled*

Signed 'Raiba' (lower right)

Oil on canvas

29.5 x 63.75 in (75 x 162 cm)

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

**\$ 19,050 - 23,810**

**PROVENANCE:**

Visual Art, UK

Private Collection, Delhi

A A Raiba was a versatile artist who worked in a range of media that included paper, glass, canvas and jute. Born into a Konkani Muslim family, he had a deep interest in the history and culture of his small community. Scenes and settings of rural life lay at the heart of his most evocative paintings. The large present lot, with seated figures and their cattle resting beneath a tree, captures their sojourn after a day of hard work. Every figure is detailed with particular attention to their nuanced poses and clothing. Raiba bestows a sense of dignity to this rural scene through the monumentality of scale and composition of this striking work.



23

**A A RAIBA** (1922 - 2016)

*Untitled*

Signed and dated 'Raiba 84' (centre right)

1984

Oil on jute

22 x 40.5 in (55.7 x 102.8 cm)

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

**\$ 12,700 - 15,875**

**EXHIBITED:**

*Miniature to Monumentalism: A A Raiba Retrospective*,  
Mumbai: Sir JJ School of Art, 25 March - 6 April 2013

Raiba's work was often based on the fishing villages found along the coastal landscape of the Konkani region. The present lot depicts two women in reclining and seated poses that are taken from classical art. Set against a moonlit night, Raiba details the fishing boats, sails and oar, with finesse. The earth tones add to the subdued atmosphere of the contemplative scene.





*"I have always felt that the human being is the source. Sometimes landscapes fascinate me. But I feel my paintings are incomplete without figures."*

— BHUPEN KHAKHAR

Bhupen Khakhar, a largely self-taught artist, developed a sophisticated pictorial language, employing vibrant oil, gouache, watercolour and acrylic paints. Largely figurative, his work offered commentary on the struggles of day to day life, or incisive observations of the unusual in the mundane. The present lot was painted towards the end of his career. Khakhar's interest in seascapes and fishing communities, which began in the 1970s, finds expression in this picturesque representation of what is probably the mosque and inlet in coastal Ratnagiri. Under an overcast sky, a small fishing community is seen in a cove. Shadowy figures are silhouetted against their catch, in contrast to the detailed rendering of coconut trees. While the landscape creates the atmosphere of the coastal town, the narrative literally unfolds on its fringes. Khakhar encloses the landscape within a red border populated with scenes of coastal life. Painted in gold, these vignettes bring out the vibrancy of the fishing community. This painting ties the genre of figurative narration that Khakhar is best known for, with the tradition of landscape painting.



24

**BHUPEN KHAKHAR** (1934 - 2003)

*Untitled (Ratnagiri)*

Signed and dated in Gujarati (lower right)  
2002

Acrylic on paper

44.75 x 71.25 in (113.7 x 181 cm)

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

**\$ 238,100 - 317,465**

**PROVENANCE:**

Sakshi Gallery, Mumbai

Christie's, Mumbai, 18 December 2016, lot 143

**EXHIBITED:**

*Landscapes*, Mumbai: Sakshi Gallery, 2002

*Bhupen Khakhar, A Retrospective*, organised by The Fine Art Resource at Mumbai: National Gallery of Modern Art (NGMA), 4-26 November 2003

**PUBLISHED:**

Timothy Hyman, Enrique Juncosa et al, *Bhupen Khakhar: A Retrospective*, Mumbai: The Fine Art Resource, 2003, p. 48 (illustrated)



verso



View of Kajali River, Ratnagiri

© Arunabh Bhattacharjee/Alamy Stock Photo

Jehangir Sabavala's art is universal and placeless, drawing deliberately from European traditions. But film maker Arun Khopkar points out that "People who only knew him as a 'Westernised' person, did not know how deep was his knowledge of the Indian landscape, its trees, rocks, ravines and waterfalls." (Arun Khopkar, "Colours of Absence," *The Hindu Magazine*, 10 September 2011, online) The present lot presents a sweeping, mountainous landscape with hints of domes and precise tree structures in the foreground, which are quite likely based on the terrain of the Western Ghats. Sabavala incorporated elements of Cubism into this ethereal view of a landscape which is familiar and yet evokes references beyond itself.



Image courtesy of Shirin Sabavala

*"I have always responded to nature's strong imperatives, to its swift changing moods, to its grandeur and monumentality."*

— J SABAVALA



25

**JEHANGIR SABAVALA** (1922 - 2011)

*Treeline II*

Signed and dated 'Sabavala 86' (lower right)

1986

Oil on canvas

36.25 x 60.25 in (92.2 x 153 cm)

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

**\$ 317,465 - 476,195**

**PROVENANCE:**

Acquired directly from the artist

Private Collection, Mumbai

Private Collection, New Delhi

**PUBLISHED:**

Ranjit Hoskote ed., *Pilgrim, Exile, Sorcerer: The Painterly Evolution of Jehangir Sabavala*, Mumbai: Eminence Designs Pvt. Ltd., 1998, p. 167 (illustrated)



View of the Western Ghats  
Wikimedia Commons



*“Forms emerge from darkness.”*

— SHRAZA



© S H Raza

PROPERTY FROM AN EMINENT PRIVATE COLLECTION, NEW DELHI

26

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

*Rajasthan IV*

Signed and dated 'RAZA '61' (lower left); signed, dated and inscribed 'RAZA/ P. 369 '61/ "RAJASTHAN" IV' (on the reverse)

1961

Oil on board

44.25 x 42.5 in (112.4 x 108.2 cm)

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

\$ 238,100 - 317,465

**PUBLISHED:**

Anne Macklin, *S H Raza: Catalogue Raisonné, 1958 - 1971 (Volume I)*, New Delhi: Vadehra Art Gallery, 2016, p. 71 (illustrated)

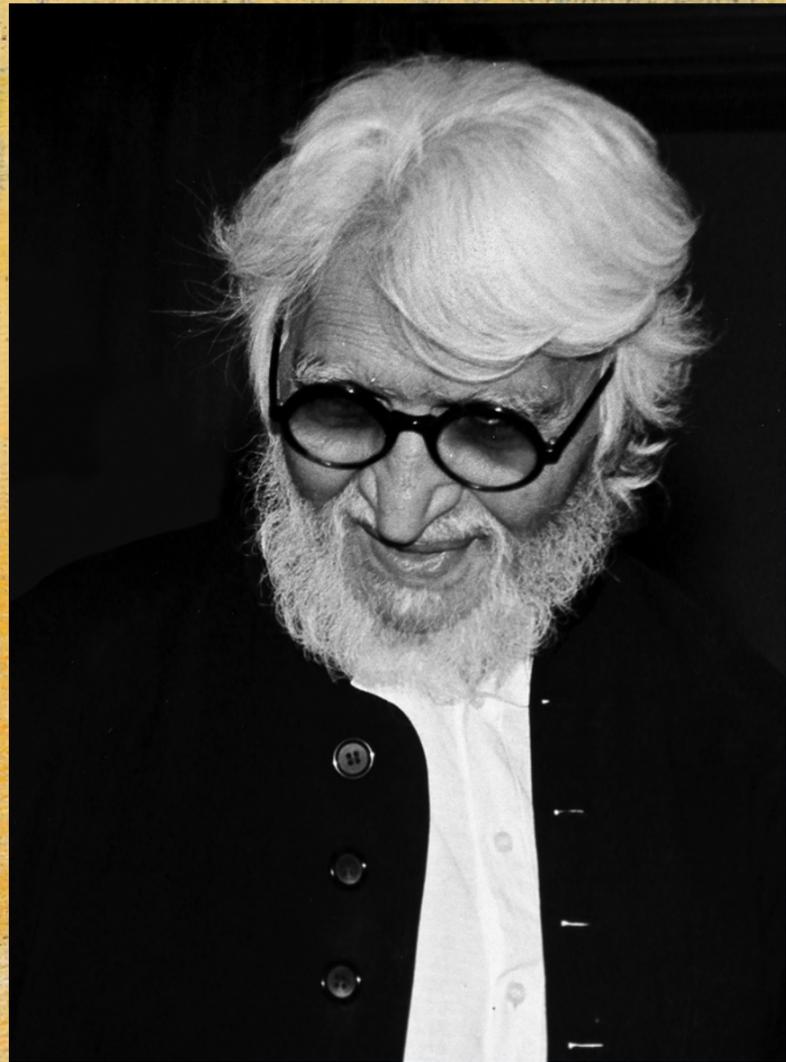
During the 1960s, Raza grew restless in France and began visiting India frequently, rediscovering childhood memories of the forests of Madhya Pradesh. He also travelled to other parts of India, but it was Rajasthan which inspired some of his most moving works. The colours of his homeland erupted on his canvas in joyous, gestural strokes as seen in the present lot. Paintings from this period, often named for the places they were inspired by, are non-figural abstractions where "...the outlines of any cognizant forms have virtually disappeared – you may catch here and there a glimpse of a figure, the shimmer of leaves on a tree or the vague markings of human habitation. But it is the mood which prevails, or to put it in his own terms, 'a certain climate of experience'. It is the brushstroke which assumes importance, to create this mood... Rajasthan becomes a metaphor for the colours of India: of vibrant greens and vermilion and ochres, as also blacks. Rajasthan is the mapping out of a metaphorical space in the mind... The image becomes thus enshrined as an icon, as sacred geography." (Geeti Sen, *Bindu: Space and Time in Raza's Vision*, New Delhi: Media Transasia Ltd., 1997, pp. 76, 98)

Raza was on a journey which would gradually lead him towards geometry and spirituality. The present lot is part of an important earlier phase in which he looked to nature for emotional content. Here, he "...could be seen to be depicting seasons at one level and, at another, exploring the emotive meaning, the unsuspected sensuousness nature invariably evokes. They are emotional essays in colour." (Ashok Vajpeyi ed., *A Life in Art: S H Raza*, New Delhi: Art Alive Gallery, 2007, p. 78)



RAZA  
P. 369 '61  
"RAJASTHAN" IV  
108 X 112.5 cm

Background: Reverse of the painting



*"The sound of galloping horses seemed like a tremor to me. Its echoes do not seem to stop."*

— M.F. HUSAIN



27

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

*Untitled*

Signed in Devnagari and inscribed, signed and dated 'To Rashmi & Fransic on their happy wedding/ with warm affection/ Husain/ 9 IX '74' (on the reverse)

1974

Oil on canvas

16 x 16 in (40.4 x 40.4 cm)

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

**\$ 47,620 - 63,495**

**PROVENANCE:**

Gifted by the artist on the occasion of their wedding, 9 September 1974

Collection of Rashmi Doré, Paris

Private Collection, New Delhi

PROPERTY FROM A CORPORATE COLLECTION, NEW DELHI

28

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

Untitled

Signed 'Husain' (centre right)

Acrylic on canvas

57.75 x 39.25 in (147 x 99.6 cm)

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

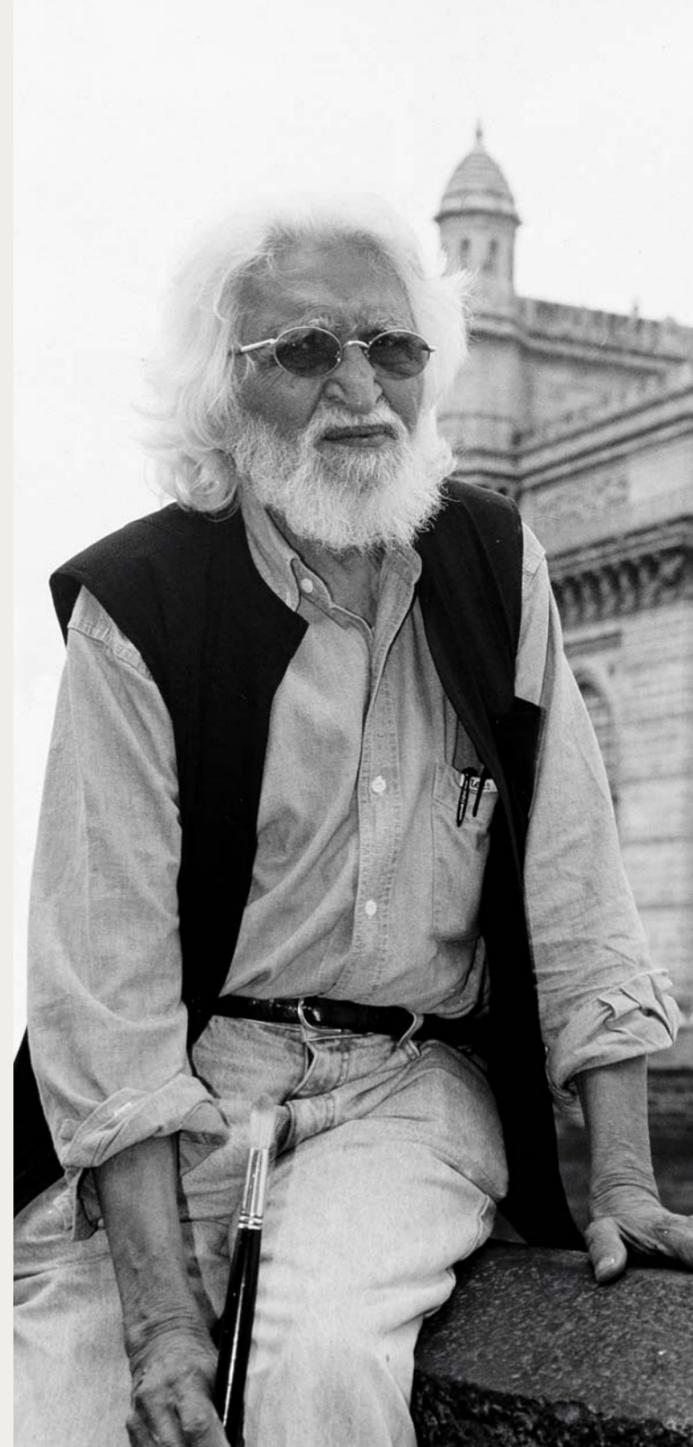
**\$ 63,495 - 95,240**

**PROVENANCE:**

Acquired from Delhi Art Gallery, New Delhi

This vertical composition presents vignettes of rural life, each with a distinct focus. The uppermost panel has a sculptural quality, with faces which are solid and weighty. In comparison, the traditionally garbed and animated man, woman and child in the centre panel are engaged in a form of dramatic storytelling or conversation. Their attire indicates a rural setting. At the bottom of the canvas is a quintessential Indian village scene, with a tree, water pots and silhouettes of cattle against the sun. Each section is composed of solid colours that add to the rustic character of the figures, all of which are set against a background of rich, brown earthiness.

Rustic, rural scenes dominated Husain's oeuvre in the 1950s. It was during this time that he created seminal works such as *Man* (1950) and *Zameen* (1955). In *Man*, he experimented with unusual forms, lines, shapes and colour, which he then continued to explore over the following decades. In *Zameen*, Husain juxtaposed montages of village life in a more complex composition. While the very large *Zameen* is incomparable in scale, the confidently rendered forms and the use of panels for storytelling as a compositional technique, is comparable to that of the present lot.



*Zameen*, 1955, oil on canvas, 92 x 548 cm

Collection of the National Gallery of Modern Art, New Delhi

Reproduced from K Bikram Singh, *Maqbool Fida Husain*, New Delhi: Rahul & Art, 2008, pp. 76-77

**SIR JACOB EPSTEIN** (1880 - 1959)*Rabindranath Tagore*

Signed 'Epstein' (lower right)

1926

Bronze

Height: 20 in (50.5 cm)

Width: 13.5 in (34.6 cm)

Depth: 12 in (30.6 cm)

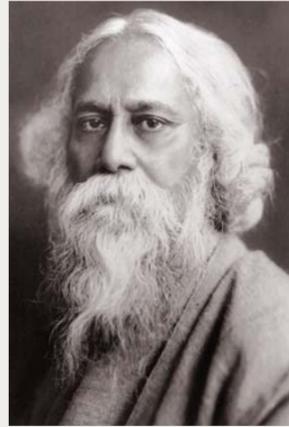
**Rs 8,00,000 - 10,00,000****\$ 12,700 - 15,875**

Conceived in 1926 and cast in an edition of 16

**PROVENANCE:**

Christie's, London, 4 March 1988, lot 135

Private Collection, India

**EXHIBITED:***Bronze Sculpture by Jacob Epstein*, Birmingham: Ruskin Gallery, 1927, no. 1 (another cast)*Sculpture by Jacob Epstein*, New York: Ferargil Gallery, 1927, no. 19 (another cast)*Fifty Years of Bronzes and Drawings by Sir Jacob Epstein (1880-1959)*, London: Leicester Galleries, June - July 1960, no. 22 (another cast)*Jacob Epstein: Sculpture and Drawings*, Leeds: City Art Galleries and London: Whitechapel Art Gallery, April - September 1987, no. 91 (another cast)**PUBLISHED:**Arnold Haskell, *The Sculptor Speaks: Jacob Epstein to Arnold Haskell: A Series of Conversations on Art*, London: Heinemann, 1931, p. 185 (illustrated, another cast)L B Powell, *Jacob Epstein*, London: Chapman & Hall, 1932 (illustrated, another cast)Jacob Epstein, *Let There be Sculpture*, London: Michael Joseph Ltd, 1940, pp. 111-12 (illustrated, another cast)R Black, *The Art of Jacob Epstein*, New York and Cleveland: World Publishing Company, 1942, p. 236, no. 125 (illustrated, another cast)Jacob Epstein, *Epstein: An Autobiography*, London: Hulton Press, 1955, p. 92 (illustrated, another cast)R Buckle, *Jacob Epstein, Sculptor*, London: Faber & Faber, 1963, pp. 146-8, pl. 224-5 (illustrated, another cast)E P and B A Schinman eds., *Jacob Epstein: A Catalogue of the Collection of Edward P. Schinman*, Vancouver: Fairleigh Dickinson University Press, 1970, p. 37 (illustrated, another cast)Evelyn Silber, *The Sculpture of Epstein*, Oxford: Phaidon, 1986, no. 172, p. 160 (illustrated, another cast)Rabindranath Tagore (1861-1941)  
Wikimedia Commons

Sir Jacob Epstein was well regarded for his portraiture and the ability to capture in his sculptures, the nuances of his sitters. Born in New York, Epstein attended art classes at the Art Students League, and eventually turned to sculpture as his eyesight deteriorated. He attended night school in 1899 where he studied under George Grey Bernard. Later, after two years at the École des Beaux-Arts and the Académie Julian in Paris, Epstein moved to London, set up his own sculpture studio, and became a British citizen in 1907. He was a founding member of the London Group, an association of writers and artists promoting modern art in England. During this period, Epstein came into contact with leading contemporary artists, including Picasso, Brancusi and Modigliani and met leading figures from around the world. As a result, he received many commissions which included famous personalities, such as Rabindranath Tagore, Albert Einstein, Jawaharlal Nehru, and the Maharaja and Maharani of Baroda, among others. The present lot is a cast of Tagore from an edition of sixteen thought to have been originally conceived in 1926. "Epstein modelled Tagore's head over life-size with big, bold strokes, so that the poet with his intense stare and flowing beard took on the monumental grandeur of a baroque apostle." (R Buckle, *Jacob Epstein Sculptor*, London: Faber & Faber, 1963 p. 149)





Meera Mukherjee  
Reproduced from Kishore Chatterjee, *Meera Mukherjee*, Kolkata: Galerie 88, 12 May - 7 June 2008



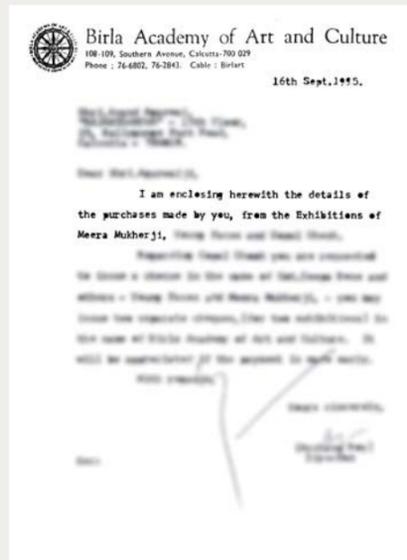
The present lot is a monumental four-sided sculpture composed of cast bronze panels in *bas relief*. Among the largest of Mukherjee's non-public sculptures, the two main sides are made of smaller sections joined together. One side shows a man seated cross-legged, holding a weighing scale, or balance. On the opposing side, two women are seen walking amid foliage, balancing pots on their heads, a rural scene Mukherjee would have seen often during her extensive travels across India. Mukherjee captures a multi-layered juxtaposition between female and male, *prakriti* and *purusha*, nature and justice or rationality, in her title: *Balance*. An artist committed to social causes and her own cultural and artistic roots, Mukherjee offers here, a multitude of nuanced interpretations to the notion of "balance" as an intellectual ideal. In 1995, this work was included in an exhibition at the Birla Academy of Art and Culture in what was then Calcutta, and acquired by an eminent collector.

Deeply interested in traditional sculpting traditions, Mukherjee travelled across India in the 1960s and 1970s, learning about metal-working techniques while compiling reports for her book, *Metal Craftsmen of India*. During this time, she apprenticed with Bastar sculptors in Madhya Pradesh, where she learnt the Dhokra method of casting—also known as *cire perdue* or lost wax—a technique that has existed in India for nearly 4,500 years. Mukherjee eventually invented her own sculpting process, first creating her work in wax, then building it up and adding surface decoration using wax strips and rolls. The present lot is an ambitious work for Mukherjee, who is best known for such smaller scenes of rural life. Mukherjee finds here, the perfect balance between the delicacy of her fine sculpting technique and the weightiness of large, cast bronze panels.

Mukherjee's sculptures, whether smaller, fine filigree rural scenes, Baul singers, or large public sculptures, all have a common humanism. As seen in the present lot, she offers realistic scenes of the dignity of human endeavour to evoke a higher meaning to our existence.



Present lot at the Saffronart gallery, New Delhi



Sl.No.	Name of the Artist	Title	Quantity	Price	Rs.
1.	Meera Mukherjee	Bronze Sculpture "Balance"	1	Rs. 3,75,00,000	3,75,00,000
2.					
3.					
4.					
5.					
6.					
7.					
8.					
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Original invoice from the Birla Academy of Art and Culture



Side a

30  
MEERA MUKHERJEE (1923 - 1998)

*Balance*  
Bronze  
Height: 53.75 in (136.3 cm)  
Width: 37 in (93.7 cm)  
Depth: 13 in (33 cm)

Rs 3,75,00,000 - 4,50,00,000  
\$ 595,240 - 714,290

Four-sided rectangular sculpture with figures in relief on two sides  
Side a has male figure with weighing scale  
Side b has female figures

PROVENANCE:  
Important Corporate Collection, Kolkata

EXHIBITED:  
Birla Academy of Art and Culture, Calcutta, 1995



Side b

*"Sculpture thus becomes a complete, total process. It is like nurturing and nourishing, like making a human being and bringing him to life."*

— MEERA MUKHERJEE



31

**SADANAND BAKRE** (1920 - 2007)

*Untitled (Bow and Arrow)*

Inscribed '1959' (on the base)

Circa 1950s

Brass and white metal

Height: 23.50 in (60 cm);

Width: 13.25 in (33.5 cm);

Depth: 6.75 in (17 cm)

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

\$ 15,875 - 23,810

**PROVENANCE:**

From the collection of the artist

Private Collection, Nagpur

Private Collection, New Delhi

**EXHIBITED:**

*Memory and Identity*, New York: DAG Modern, 14 September - 2 December 2016; New Delhi: DAG Modern, 19 December 2016 - 27 February 2017; Mumbai: DAG Modern, 4 March - 30 June 2017

PROPERTY OF A GENTLEMAN, NEW DELHI

32

**HIMMAT SHAH** (b. 1933)

*Untitled*

Inscribed and dated '3/5/ 06' (at the base);

signed 'Himmat' (on the reverse)

2006

Bronze

Height: 33.5 in (84.9 cm)

Width: 8 in (22.5 cm)

Depth: 12.75 in (32.4 cm)

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

\$ 19,050 - 23,810

Third from a limited edition of five

**PROVENANCE:**

Acquired directly from the artist

**PUBLISHED:**

Gayatri Sinha ed., *An Unreasoned Act of Being: Sculptures by Himmat Shah*, Ahmedabad: Mapin Publishing, 2007, pp. 26-27 (illustrated, another from the edition)



33

**SANKHO CHAUDHURI** (1916 - 2006)

*Untitled*

Bronze

Height: 17.25 in (43.5 cm)

Width: 3.25 in (8.5 cm)

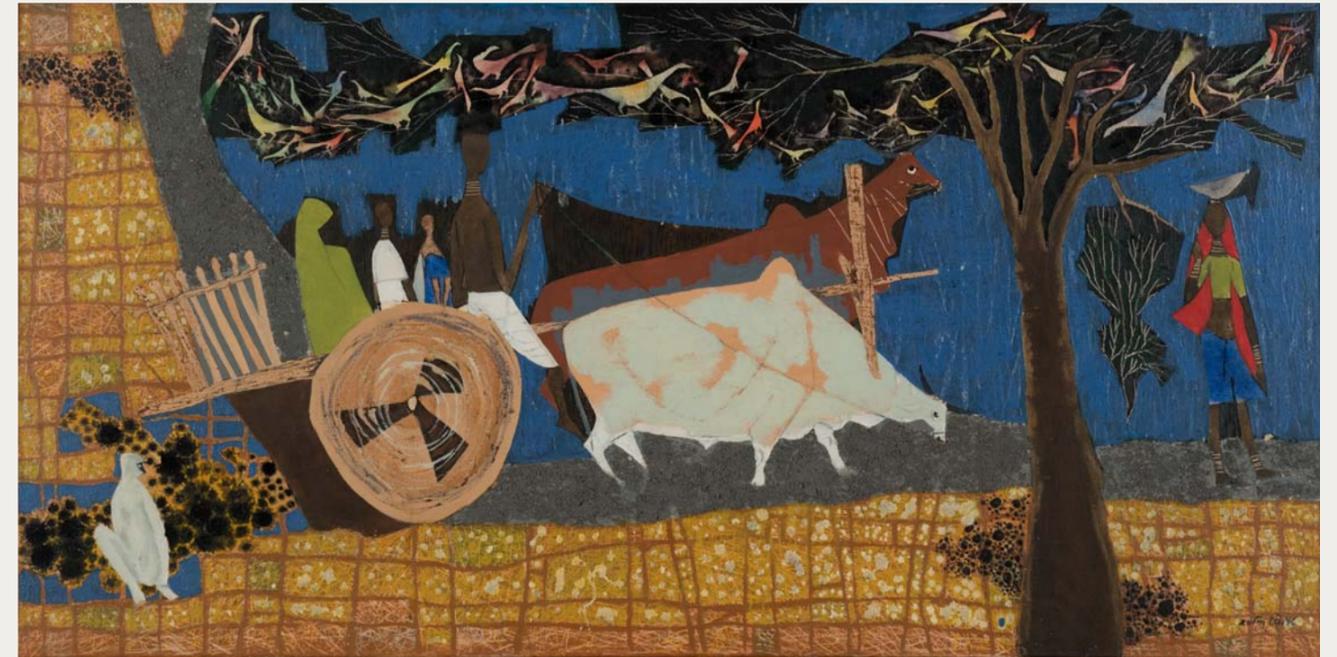
Depth: 3 in (7.6 cm)

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

\$ 9,525 - 12,700

**PROVENANCE:**

Private Collection, New Delhi



φ 34

**SHANTI DAVE** (b. 1931)

*Under the Shade*

Signed and dated in Devnagari (lower right); bearing Fine Arts College, Baroda label (on the reverse)

1958

Oil and mixed media on canvas

22.25 x 45 in (56.7 x 114.3 cm)

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

\$ 12,700 - 19,050

**PROVENANCE:**

Private Collection, California

Sotheby's, New York, 19 March 2008, lot 6

Private Collection, New Delhi

**EXHIBITED:**

*Goddess, Lion, Peasant, Priest: Modern and Contemporary Indian Art from the Shelley and Donald Rubin Private Collection*, Atlanta: Oglethorpe University Museum of Art, 15 March - 15 May 2011; New Jersey: The College of New Jersey (TCNJ), 19 October - 16 December 2012

**PUBLISHED:**

Rebecca Brown, *Goddess, Lion, Peasant, Priest: Modern and Contemporary Indian Art from the Shelley and Donald Rubin Private Collection*, Atlanta: Oglethorpe University Museum of Art, 2010, pp. 96-97 (illustrated)

φ 35

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

*Untitled*

Signed and dated 'Souza 1951' (lower right)  
1951

Gouache and oil on paper pasted on board  
20.5 x 13.75 in (52 x 35 cm)

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

**\$ 95,240 - 126,985**

**PROVENANCE:**

Gallery One, London

Private Collection, UK



*Profile of a Woman, 1952*  
Saffronart, 9-10 December 2009, lot 9  
Sold for Rs 99 Lakhs (\$215,625)

The present lot, similar to some of Souza's works from the early 1950s, depicts a woman with a ponytail and demure countenance. Painted in 1951, just two years after Souza had moved to England and was still trying to find his feet in the art world, it is a sombre and somewhat circumspect portrayal. It would be a few years, till 1955, when Souza had his first show at Gallery One, and began one of his most productive phases as an artist.

The elongated hairstyle and pupil-less eye are elements which Souza explored in other paintings from this period. In his figurative works, especially those of women, Souza drew inspiration from a range of influences — from South Indian bronzes and classical Indian art, to works of Spanish Romanesque painters, which he encountered after moving to London in 1950. In the present lot, one sees influences of Indian sculptural forms as well as Picasso's paintings of similar subjects. Souza uses his famed crosshatching technique in the bird's tail feathers.

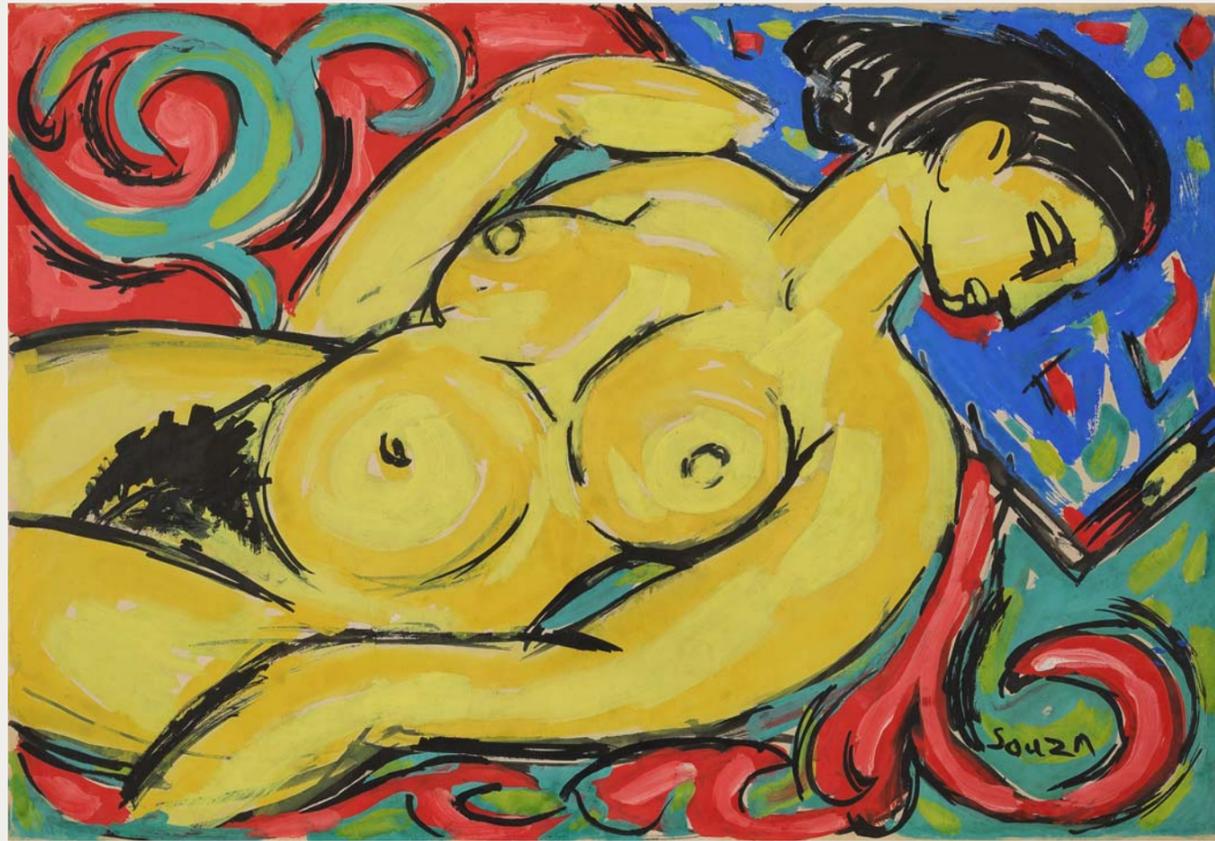


*"As for my art, I can confidently say that I am not influenced by anyone and that I am not experimenting."*

— F N SOUZA



F N Souza and Krishna Menon at an exhibition at India House, London, 1951



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, MUMBAI

36

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

*Untitled*

Signed 'SouZA' (lower right)

Gouache on paper pasted on paper

14 x 20.75 in (35.5 x 52.9 cm)

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

**\$ 23,810 - 31,750**

37

**B PRABHA** (1933 - 2001)

*Untitled*

Signed and dated in Devnagari (lower right)

1988

Oil on canvas

35.75 x 39 in (91 x 99 cm)

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

**\$ 28,575 - 38,100**

**PROVENANCE:**

Private Collection, USA

Private Collection, India



**N S BENDRE** (1910 - 1992)

*Untitled (Hill Range of Trimbakeshwar)*

Signed and dated in Devnagari (lower right)

1983

Oil on canvas

35.75 x 42 in (91 x 106.5 cm)

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

\$ 63,495 - 79,370

**PROVENANCE:**

Private Collection, New Delhi

**EXHIBITED:**

Art Exchange, Mumbai; Sakshi Gallery, 1 July - 6 August 2015





Benaras  
Samuel Bourne, Wikimedia Commons

PROPERTY OF A GENTLEMAN, NEW DELHI

39

**RAM KUMAR** (b. 1924)

*Untitled*

Signed in Devnagari and dated '1961'  
(upper right); signed 'Ram Kumar' and  
dated twice '1961' (on the reverse)

1961

Oil on canvas

26.5 x 26.75 in (67 x 67.9 cm)

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

\$ 63,495 - 95,240

**PROVENANCE:**

Acquired directly from the artist



*"Benares is important for me both as an artist and as a human being, the first paintings came at a point when I wanted to develop elements in figurative painting and go beyond it, my first visit to the city invoked an emotional reaction as it had peculiar associations. But such romantic ideas were dispelled when I came face to face with reality." — RAM KUMAR*



PROPERTY OF A GENTLEMAN, NEW DELHI

40

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

*Janmashtami*

Initialed twice in Tamil (lower centre); inscribed and dated 'DIPTYCH/ K.G. SUBRAMANYAN/ 2015/ 'JANMASHTAMI' (on the reverse on both panels) 2015

Acrylic on canvas  
47.5 x 96 in (120.6 x 243.7 cm)

**Rs 1,50,00,000 - 2,00,00,000**  
**\$ 238,100 - 317,465**

(Diptych)

**PROVENANCE:**

Acquired directly from the artist

K G Subramanyan was a painter, muralist, sculptor, printmaker, as well as a writer and illustrator of children's books. In a constantly evolving artistic career, Subramanyan experimented with a variety of forms, including his well-known reverse glass and acrylic paintings and terracotta murals. The latter, in particular, with their grid-like compositions came to inform his painting style in later years. In the present lot, Subramanyan constructs a scene, a seemingly non-linear narrative, contained within vertical panels. *Janmashtami*, as the painting is titled, celebrates the birth of Krishna. The various panels depict endearing stories and the iconography commonly associated with the blue-skinned god, such as Krishna playing the flute, or stealing butter.

Indian folk stories, mythic characters, and animals have been the focus of Subramanyan's work since the 1980s, but they were no mere illustrations or representations. "He uses them as metaphors to animate the everyday world in various ways—sometimes in celebration, sometimes in sly irony, and sometimes in gentle indignation." (R Sivakumar, "A Playful and Poetic Vision," *Mythologies: K.G. Subramanyan*, Kolkata: Galerie 88, 2013, p. 8)

**A A ALMELKAR** (1920 - 1982)

*Radha*

Signed A A ALMELKAR (lower right);  
bearing Venice Biennale (1954) and  
the Bombay Art Society labels (on  
the reverse)

1953

Watercolour on mountboard pasted  
on board

8 x 5.75 in (20.6 x 14.3 cm)

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

**\$ 4,765 - 7,940**

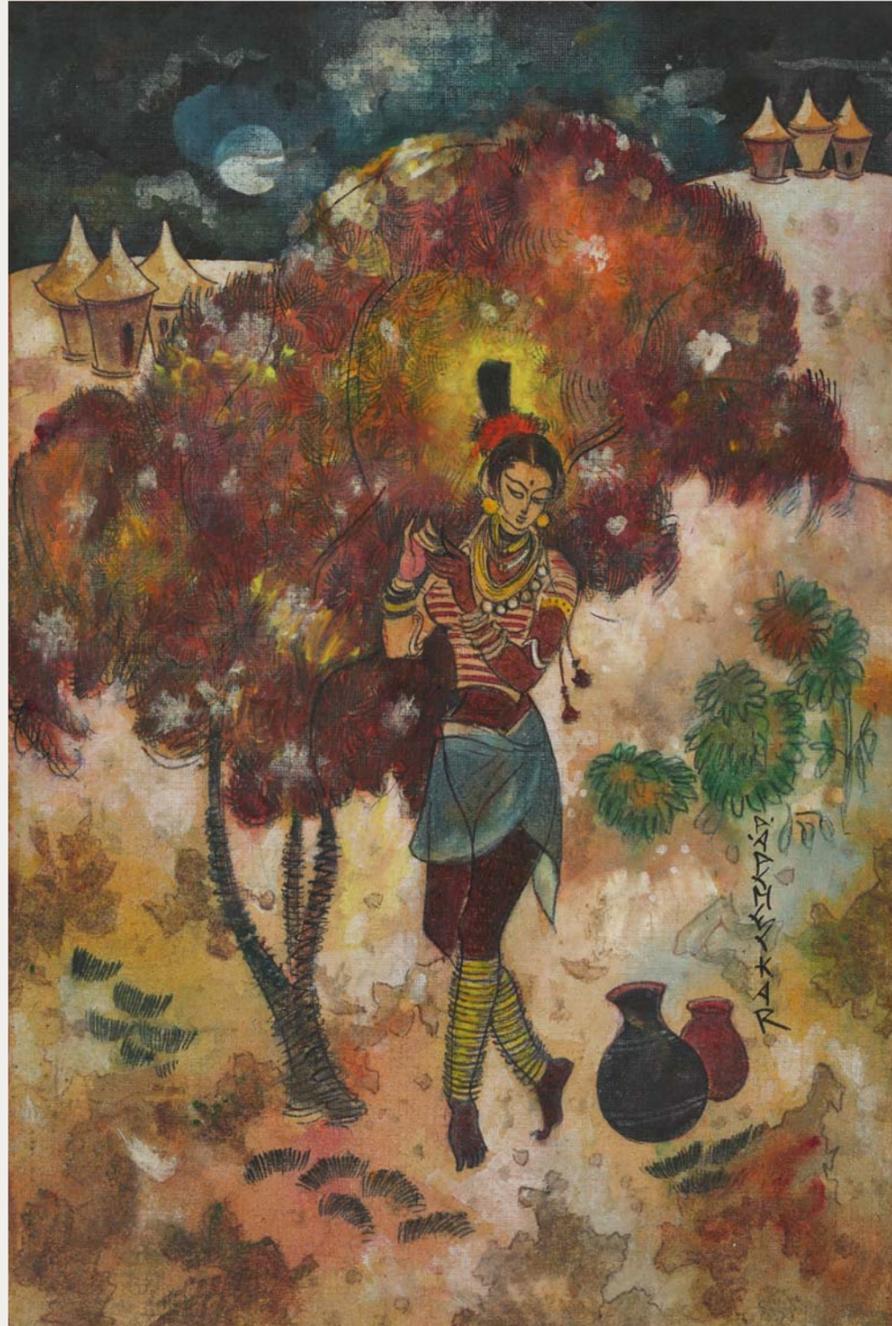
**EXHIBITED:**

63<sup>rd</sup> Annual Exhibition 1953-54, Bombay:

The Bombay Art Society, 1953

Venice: XXVII Biennale Internazionale  
d'Arte di Venezia,

19 June - 17 October 1954



This painting by Almelkar was exhibited at the Bombay Art Society's annual exhibition in 1953 and at the first exhibition of Indian art at the Venice Biennale in the following year. The lyrical composition, graceful lines and decorative elements are characteristic features of the artist's style. Almelkar was strongly influenced by traditional Indian art, particularly Indian miniatures from the Rajput and Deccan traditions. Around the mid-forties, he began painting subjects inspired by Indian history, mythology and the *raga-raginis* of Hindustani music. Almelkar often applied colours with his fingers, instead of a brush, and created unique textures using materials such as jute, combs or rags.

**BOMBAY ART SOCIETY.**

Date of Painting 1953  
Class of the Exhibit WATER COLOUR  
Prize or Medal if any) NIL  
previously won)  
Exact Title of the exhibit RADHA  
Price if for Sale RS. 220/-  
Artist's name and) A.A. ALMELKAR  
address) 40, L. RAJARAM ART STUDIO  
44, BOMMANJI LANE  
FORT, BOMBAY. NO

**XXVII.** Biennale Internazionale d'Arte  
di Venezia - 1954

**143**

6284



This is to certify that this painting  
is neither copy nor a colourable  
imitation  
A.A. ALMELKAR

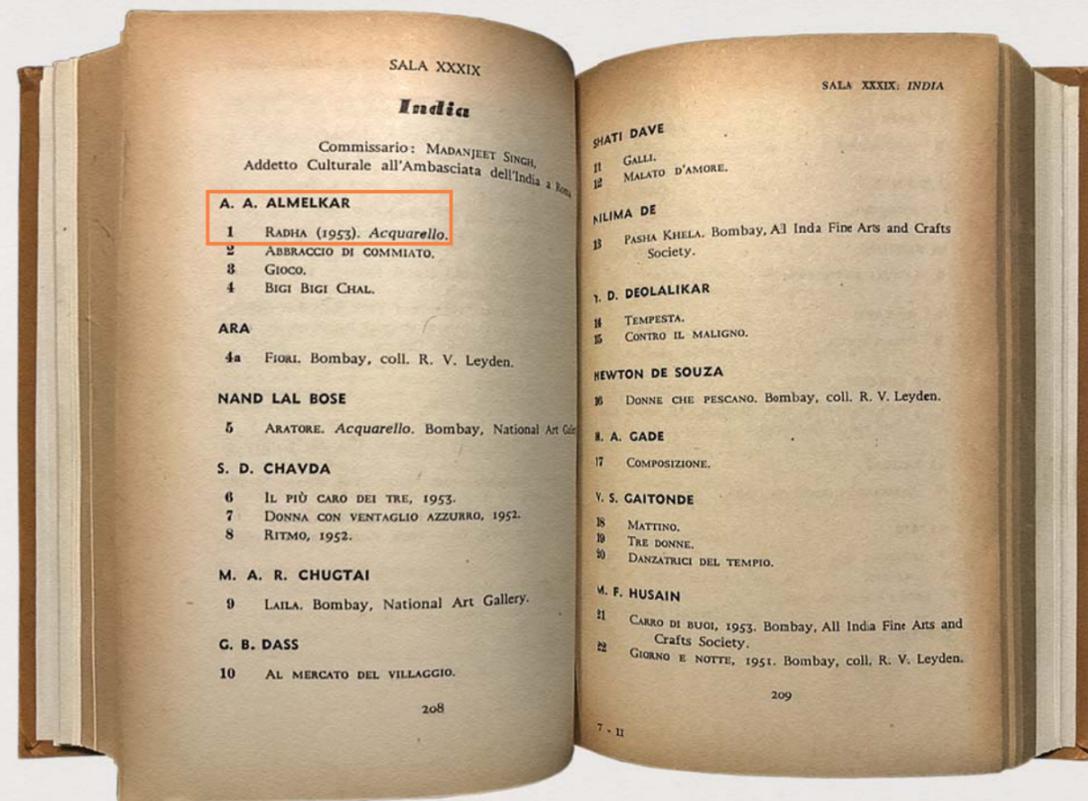
Labels on verso

## INDIAN ART AND THE VENICE BIENNALE

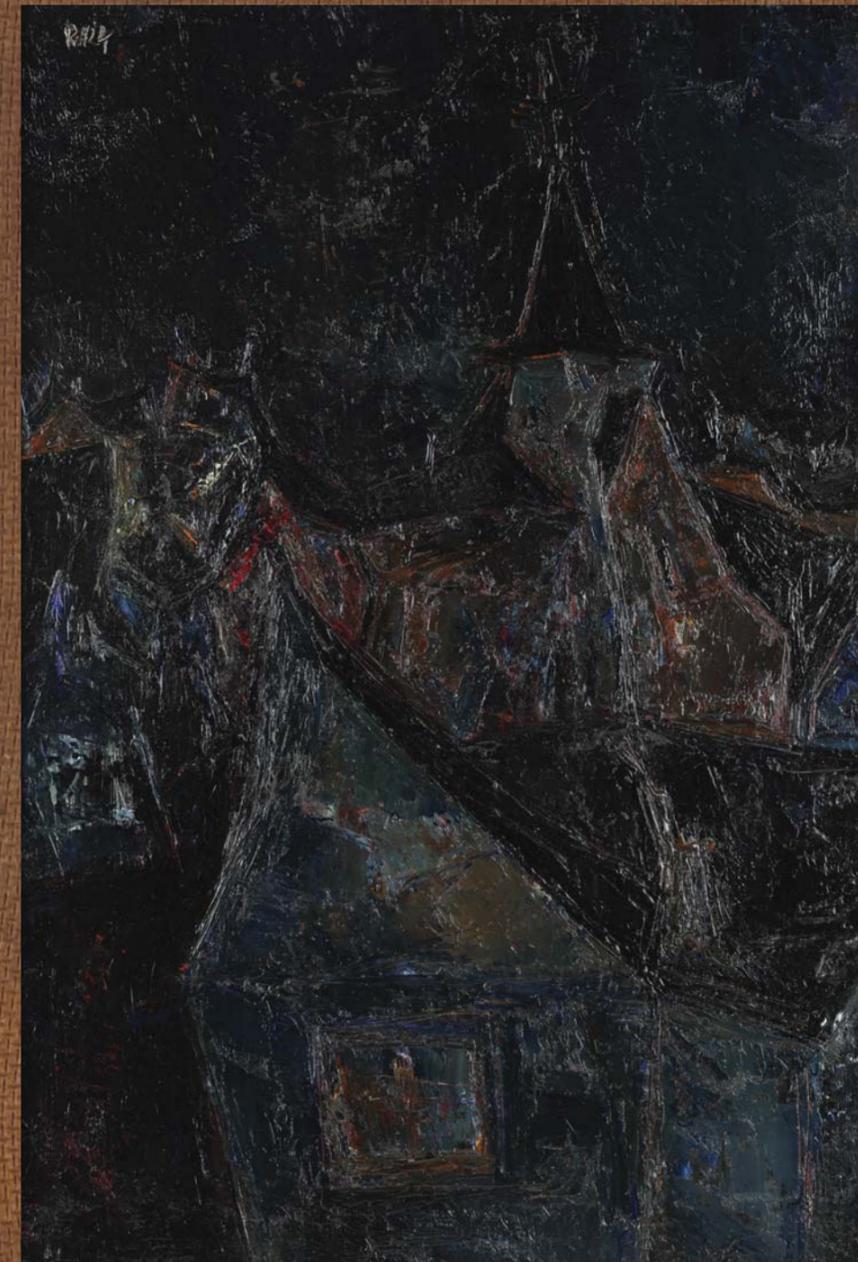
The Venice Biennale is one of the preeminent international art platforms to support and showcase contemporary art practices around the world. It was founded in 1895 to commemorate the silver anniversary of the accession of King Umberto I of Italy, and his consort Margherita of Savoy. Initially displaying only Italian artists by invitation, it opened its doors to international art and established national pavilions in 1907. The first of these was Belgium. In 1954, Indian art was exhibited at the Venice Biennale for the first time. This was also a time when the Indian art scene had gained some recognition, following the relative success of the Progressive Artists' Group in preceding years, and the establishment of the National Gallery of Modern Art and the Lalit Kala Akademi in the same year.

Spearheaded by Madanjeet Singh, then cultural attaché at the Indian Embassy in Rome, the retrospective displayed 59 paintings by 32 artists, including Jamini Roy, Amrita Sher-Gil, M F Husain, S H Raza and F N Souza. Singh travelled to Bombay, Madras and Calcutta, personally collecting works from both private and public collections for this show. The exhibition sold more than 40 works, an impressive number at a time when Indian artists were relatively unknown in Europe. *Radha*, painted by A A Almelkar a year prior, was part of this exhibition.

Singh also organised the succeeding exhibition of Indian Art at the Venice Biennale in 1956, focussing mainly on four Indian artists: M F Husain, Dinkar Kaushik, Akbar Padamsee and S H Raza, whose works had seen a favourable response in Europe by then. The following lot, *Eglise* by Raza, painted in 1953, was part of this show. Indian art continued to have a presence at the Venice Biennale until 1982. In 2011, an Indian Pavilion was organised once again, showcasing contemporary artists Zarina Hashmi, Gigi Scaria and Praneet Soi, Mriganka Madhukaillya and Sonal Jain.



Almelkar's *Radha* listed in the 1954 Venice Biennale exhibition catalogue. Almelkar was one among 32 artists represented at the first ever Indian Pavilion organised by Madanjeet Singh.



42

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

*Eglise*

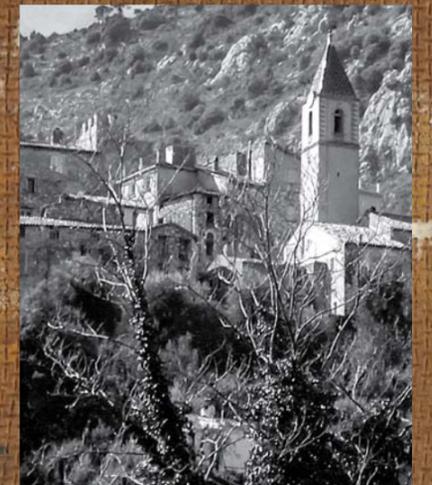
Signed 'RAZA' (upper left); inscribed and dated 'RAZA 1953' and bearing a Venice Biennale (1956) label (on the reverse) 1953

Oil on board  
22.5 x 15 in (57.2 x 38.1 cm)

Rs 35,00,000 - 45,00,000  
\$ 55,560 - 71,430



Venice Biennale label on verso



View of Gorbio in Alpes-Maritimes, France, where Raza had a home. Philippe Rogez, Wikimedia Commons

### EXHIBITED:

*The Arts of France and the World*, Venice: XXVIII Biennale Internazionale d'Arte di Venezia, 1 June - 1 October 1956

### PUBLISHED:

Ashok Vajpeyi ed., *Understanding Raza: Many Ways of Looking at a Master*, New Delhi: Vadehra Art Gallery, 2013, p. 276 (illustrated)  
"An Insight into the Artists: Strategies of Being," *Shodhganga*, p. 258 (illustrated)



PROPERTY FROM A CORPORATE COLLECTION, NEW DELHI

43

**K H ARA** (1914 - 1985)

*Untitled*

Signed 'ARA' (lower right)

Watercolour, gouache and pastel on paper

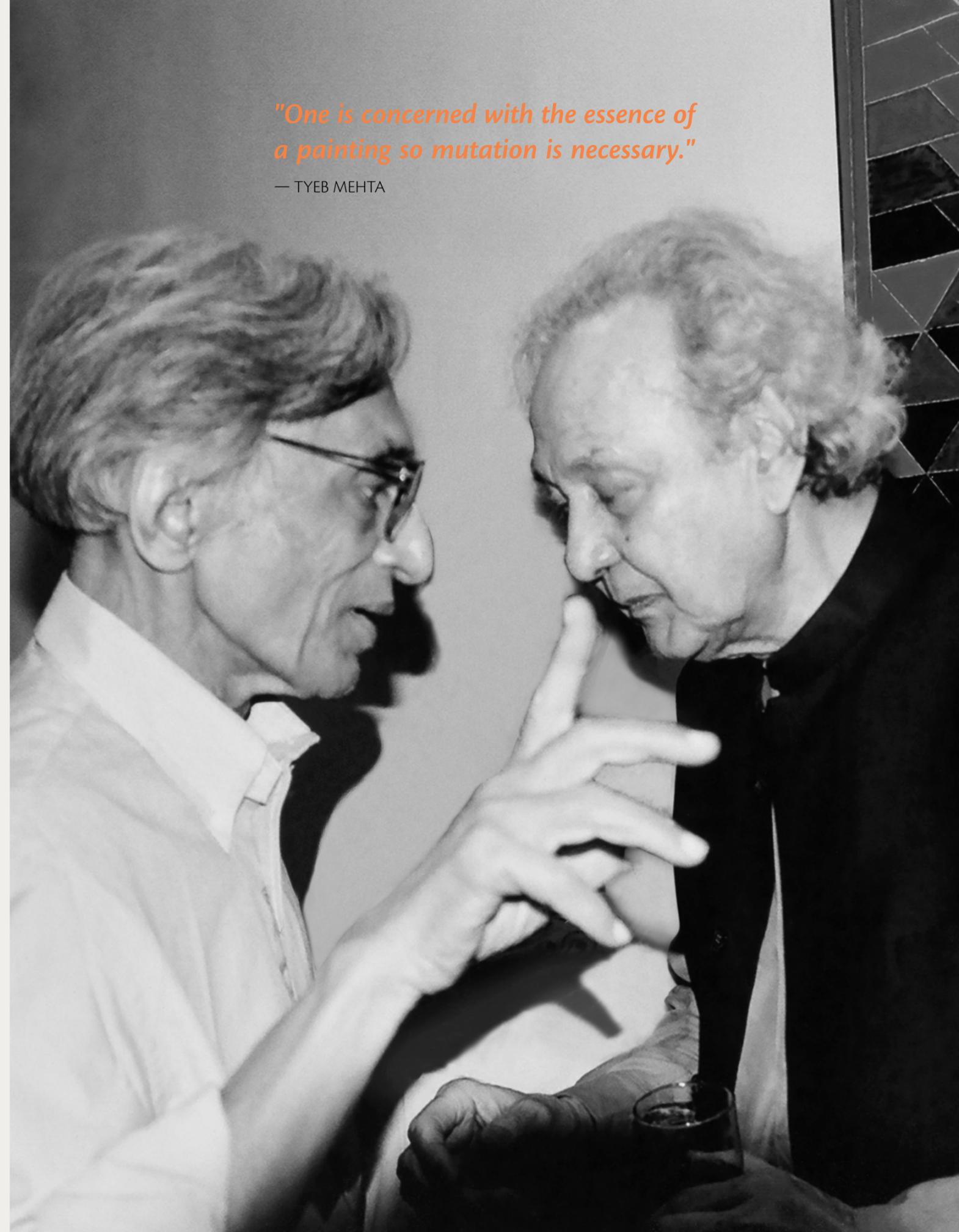
29.25 x 21.25 in (74.2 x 54 cm)

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

**\$ 11,115 - 14,290**

*"One is concerned with the essence of  
a painting so mutation is necessary."*

— TYEB MEHTA



PROPERTY FROM THE FAMILY OF TYEB MEHTA

44

**TYEB MEHTA** (1925 - 2009)

*Falling Bird*

Signed and dated 'Tyeb 02' and signed and dated again 'Tyeb 03.04' (on the reverse)  
2002-2004

Acrylic on canvas

47.75 x 36 in (121.4 x 91.3 cm)

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

**\$ 793,655 - 1,111,115**

**PROVENANCE:**

Gifted by the artist to his son

**EXHIBITED:**

*Tyeb Mehta: Triumph of Vision*, New Delhi: Vadehra Art Gallery, 15 January - 18 February 2011

**PUBLISHED:**

Ranjit Hoskote, Ramchandra Gandhi et al., *Tyeb Mehta: Ideas Images Exchanges*, New Delhi: Vadehra Art Gallery, 2005, p. 233 (illustrated)

Yashodhara Dalmia, *Tyeb Mehta: Triumph of Vision*, New Delhi: Vadehra Art Gallery, 2011, p. 37 (illustrated)

Tyeb Mehta with the present lot at his home in Mumbai  
Source: The Times of India Group. © BCCL. All Rights Reserved



Tyeb Mehta's art was focussed on subjects that referred to the complexities and dilemmas of the human condition. From his iconic "falling figure" to the trussed bull, Mehta explored a concise repertoire of subjects through an artistic career marked by quiet intensity. Whether the figures were human, animal or bird, they conveyed—at times even screamed—a sense of disquieting torment and trauma. These figures in crisis are at once, fantastical and earth-bound: unforgiving goddesses fighting demons to the death, rickshaw-pullers, trussed bulls, and birds and humans hurtling through the void.

The present lot, a human and bird companion in free fall, has its roots in Mehta's *Falling Figure* series, which he first began painting in the mid-sixties. By the late-1980s, Mehta had begun morphing the falling figure with that of a bird, a flurry of limbs and feathers, merging into a strange, composite creature. Over the following decade,

the falling bird began to take centre stage. Mehta elaborates, "I did the first drawing of the bird as far back as 1983 but as I went along I generally began to feel that the bird always flies so why not make it fall—it's a contradiction in terms. The bird can be made without bringing in flying because that has a different kind of body-lifting movement. Falling means you have more or less given up. It's an interesting idea because I work on fragmentation. It's one of my preoccupations." (Artist quoted in Yashodhara Dalmia, *Tyeb Mehta: Triumph of Vision*, New Delhi: Vadehra Art Gallery, 2011, p. 25)

Perhaps referencing the mythologies of Icarus and Jatayu, or invoking the literature of Camus, because Mehta was a well-read artist, the painting presents a worldview wrought with myths and juxtaposition, with hints of the absurd. Mehta's son, Yusuf points out that the artist worked with oxymorons. The powerful bull in

his paintings was trussed, the bird who ought to have spread his wings to fly was instead, tumbling down like a rock. Describing the present lot, Dalmia writes: "...the bone-white bird sinks downwards its feathers echoing dismembered hands separated by a calm blue sky, clutching itself, as it seems to fall upon us. The gruesome falling act, made even more surreal by the placid nature of its backdrop, heightens the act of cruelty inherent in the painting, and thus in nature." (Dalmia, p. 25)

"Is this an image of a man and bird wrestling in contorted embrace, all the way down their spiralling fall? What bird is this, lost in fall, toppling, shockingly falling at and even on top of us through a shift of gaze: its feathers form a dismembered hand, clutching at feathers, cut by a blue plane of sky." (Ranjit Hoskote, Ramchandra Gandhi et al., *Tyeb Mehta: Ideas Images Exchanges*, New Delhi: Vadehra Art Gallery, 2005, p. 42) Mehta dissects

the austere background into four cleanly defined colour planes, which intersect to further splinter the falling creature. Unlike the chaotic abyss of his earliest *Falling Figure*, the present lot reflects influences of the Colour Field paintings of American abstractionists which Mehta encountered during his Rockefeller III Fund Fellowship in New York in 1968. In particular, it was Barnett Newman, whose "monochromatic fields of color and strong vertical dividing lines proved critical for Mehta's own pictorial vocabulary." (Edward Saywell, *Bharat Ratna! Jewels of Modern Indian Art*, Boston: Boston Museum of Fine Arts, 2009-10, p. 11)

This painting is striking for its minimalism and restraint. By creating its own enigmatic narrative, it takes its place alongside some of the most iconic Mehta works that are much sought after by connoisseurs and collectors.

## FALLING FIGURES AND FALLING BIRDS: A TIMELINE

Humans and birds tumble into the abyss in cinematic descent. Fractured limbs and fluttering feathers are frozen in moments of horror. From Mehta's earliest gold-medal winning *Falling Figure* of 1965, to the auction record setting *Falling Figure with Bird* of 1988, Mehta gradually morphed man and bird to create a composite creature.



*Falling Figure*, 1965  
Gold medal award winner at the First Triennale of Contemporary World Art in New Delhi in 1968  
Saffronart, 16 February 2017, lot 46  
Sold for Rs 6 crores (\$909,091)



*Falling Figure with Bird*, 1988  
Saffronart, 19-20 September 2012, lot 40  
Sold for Rs. 9.63 crores (\$1,817,000)



*Bird*, 1999  
Reproduced from Ranjit Hoskote, Ramchandra Gandhi et al., *Tyeb Mehta: Ideas Images Exchanges*, New Delhi: Vadehra Art Gallery, 2005, p. 221



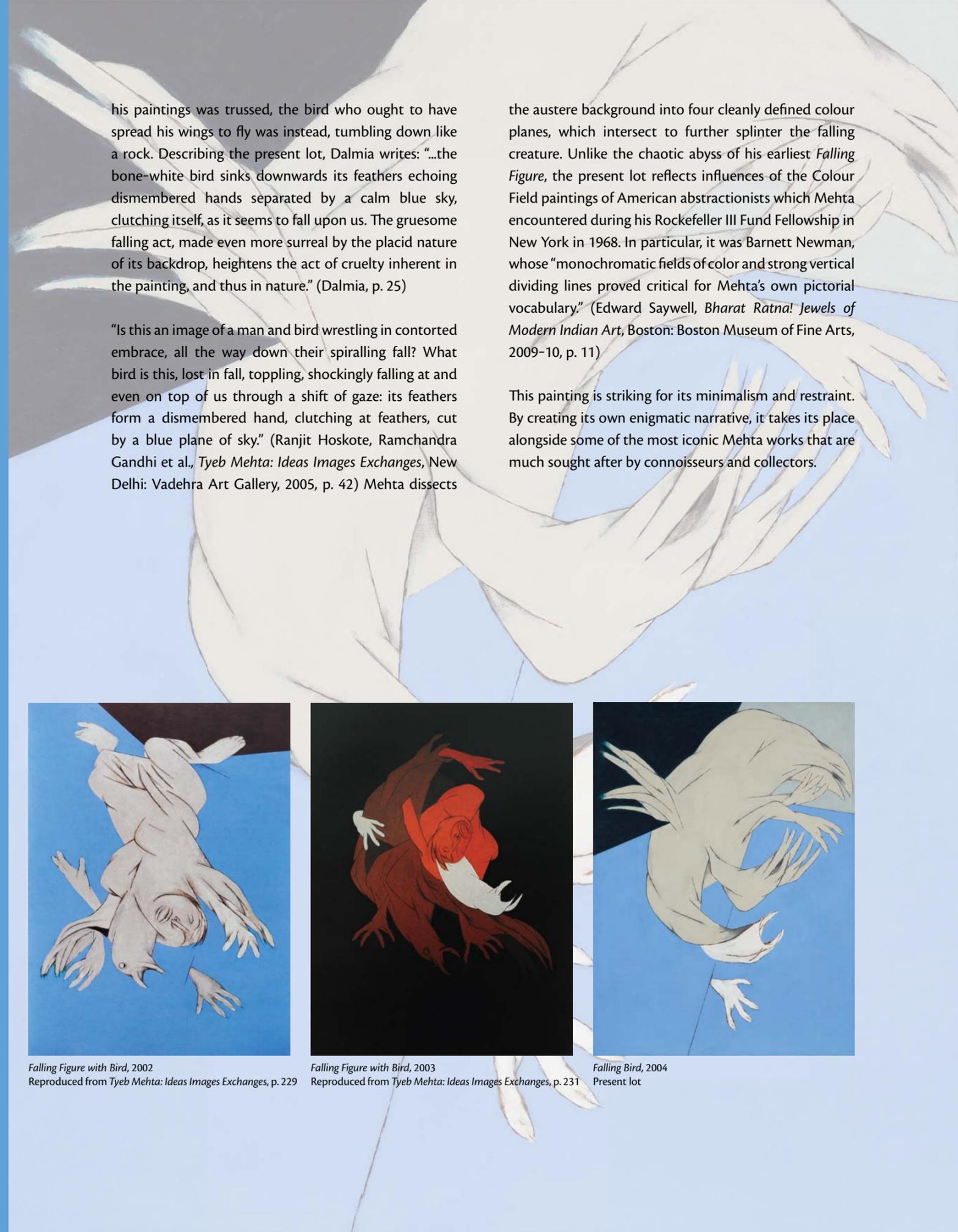
*Falling Figure with Bird*, 2002  
Reproduced from *Tyeb Mehta: Ideas Images Exchanges*, p. 229



*Falling Figure with Bird*, 2003  
Reproduced from *Tyeb Mehta: Ideas Images Exchanges*, p. 231



*Falling Bird*, 2004  
Present lot





"A painting grows gradually, organically. The bija, the seed, is the beginning of human life. This miniscule point which is energy condensed can grow from its embryonic form – to give birth to a whole series of paintings." — S H RAZA



PROPERTY FROM A FAMILY COLLECTION,  
NEW DELHI

45

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

*Bhoomi*

Signed and dated 'RAZA '87' (lower left);  
signed, dated and inscribed 'RAZA/ 1987/  
"BHOOMI"' (on the reverse)  
1987

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

**Rs 2,00,00,000 - 3,00,00,000**  
**\$ 317,465 - 476,195**

In this painting titled *Bhoomi*, Raza continues the spiritual and emotional journey he explored in other works, synonymously titled, *Earth* or *La Terre*. Raza's beloved *bindu* appears here, representing both the seed from which nature is created as well as the embryo from which human life is begun. This duality unites man with nature. Upright and inverted triangles in earth colours make up the geometric composition. They are symbols of *prakriti* and *purusha*, the female and male kinetic energies that are needed for creation. Painted in 1987 at a stage when Raza had begun to visit India more often from his residence in France, the present lot belongs to a group of paintings which drew upon his childhood memories of the forests of Madhya Pradesh.



*"Where women are honored,  
divinity blossoms there."*

Translation of the couplet from the *Manusmriti*, which Raza has incorporated into the painting.

46

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

*Nari*

Signed and dated 'RAZA '98' (lower centre);  
signed, dated and inscribed 'RAZA/ 1998/  
'NARI'' and inscribed again in Devnagari  
(on the reverse)

1998

Acrylic on canvas

47.25 x 23.5 in (120 x 60 cm)

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

**\$ 142,860 - 190,480**

**PROVENANCE:**

Acquired directly from the artist

Saffronart, Bangalore, 15 April 2015, lot 15



47

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

*Untitled*

Signed and dated 'HUSAIN 53' (upper right)

1953

Gouache, oil and marker on paper pasted on paper  
20.5 x 16.25 in (52 x 41 cm)

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

**\$ 31,750 - 47,620**

**PROVENANCE:**

Acquired directly from the artist, 1950

Private Collection of the Registrar of the Tata  
Institute of Fundamental Research, Mumbai

Thence by descent

Christie's, Mumbai, 15 December 2015, lot 11

Private Collection, New Delhi

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

Untitled

Signed 'Husain' (lower right)

Oil on canvas

24 x 36 in (61 x 91.2 cm)

Rs 55,00,000 - 65,00,000

\$ 87,305 - 103,175

**PROVENANCE:**

Acquired from Vadehra Art Gallery, New Delhi

M F Husain's horses encapsulate a complex and diverse plethora of cultural and artistic references. He paints them with the same frenetic energy they represent through their bucking and rearing postures. As the subjects of Husain's oeuvre, they are an amalgamation of both Indian and Western influences. As a child, Husain spent time with Acchan Mian, a farrier who was his grandfather's friend, and often fixed iron shoes on *tonga* horses. The horse was also a significant part of the Muharram processions he witnessed in Indore during his childhood. Duldul, the Imam's horse, was bedecked and venerated during these ceremonial processions. Chinese calligraphy also informed Husain's bold lines, and he was aware of German Expressionist Franz Marc and Italian sculptor Marino Marini's horse-themed works.

But Husain incorporated influences seamlessly to create paintings in his own inimitable style. In the present lot, two horses gallop with great speed and force towards a target which is outside the frame. Husain augments their energy using thick, black outlines and vibrant colours. Husain's choice of palette also reveals his familiarity with religious references. The white horse is a recurring motif in his paintings, appearing as a solitary figure, and is sometimes grouped with other horses. Husain was well acquainted with its significance in Hindu mythology: as the saviour appearing at the end of time, or as the horse drawing the chariot of Surya, the Sun God. So enthralled was Husain by the power of the horse, that he even refers to it in his own poetry.



Painted pottery horses  
China, Tang Dynasty (618-907 AD)  
Wikimedia Commons

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

*Untitled (Rajasthan Landscape)*

Signed in Devnagari (lower right)

Oil and ink on paper pasted on board  
26 x 48.5 in (66.2 x 122.9 cm)

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

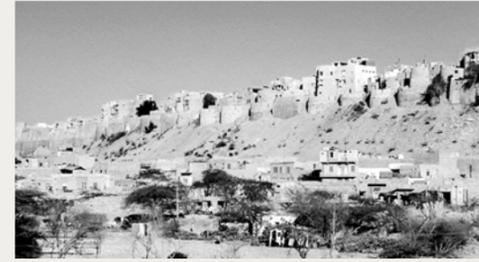
**\$ 71,430 - 87,305**

**PROVENANCE:**

Acquired from Chemould Gallery, Bombay, 1967

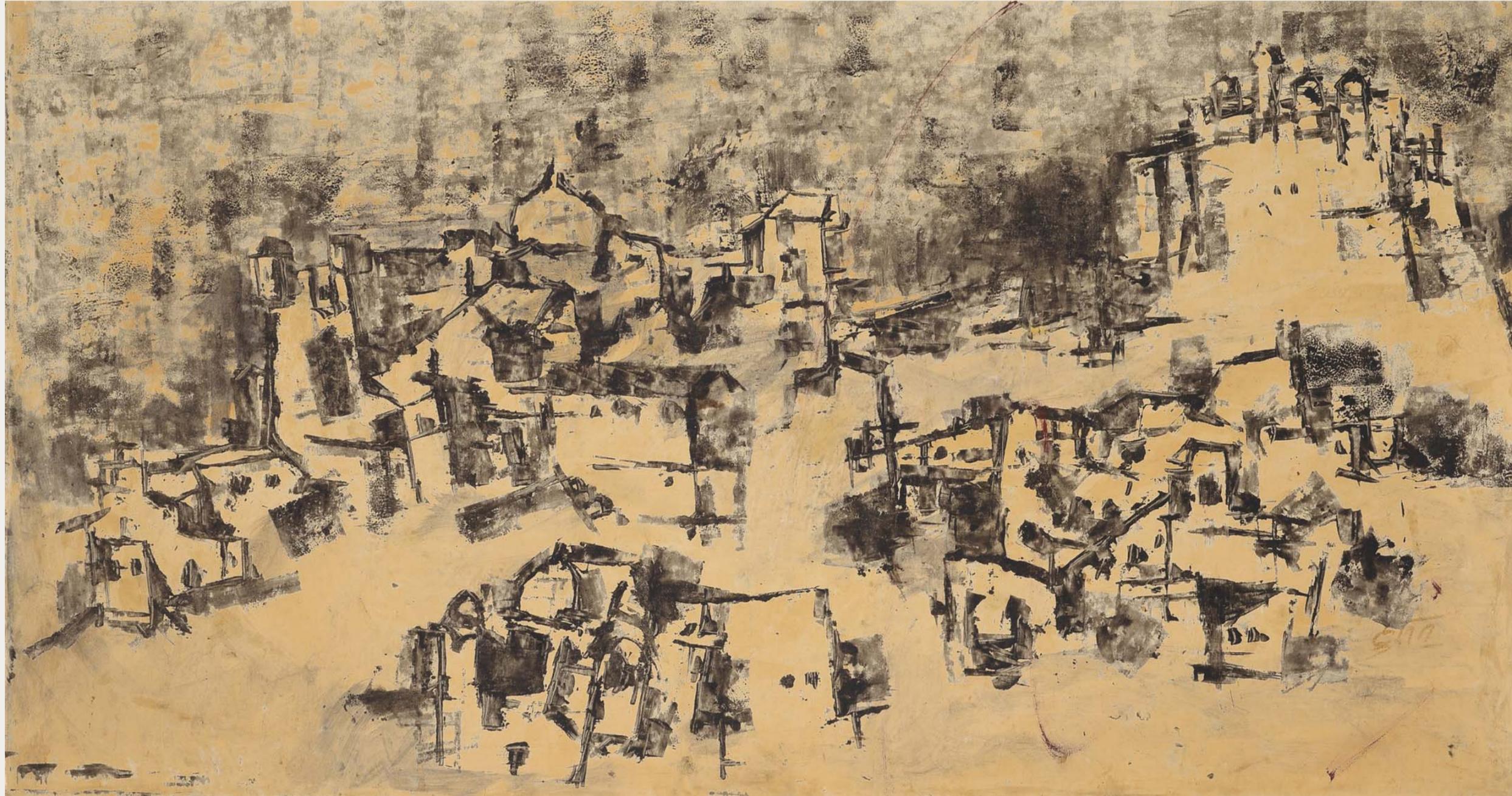
Private Collection

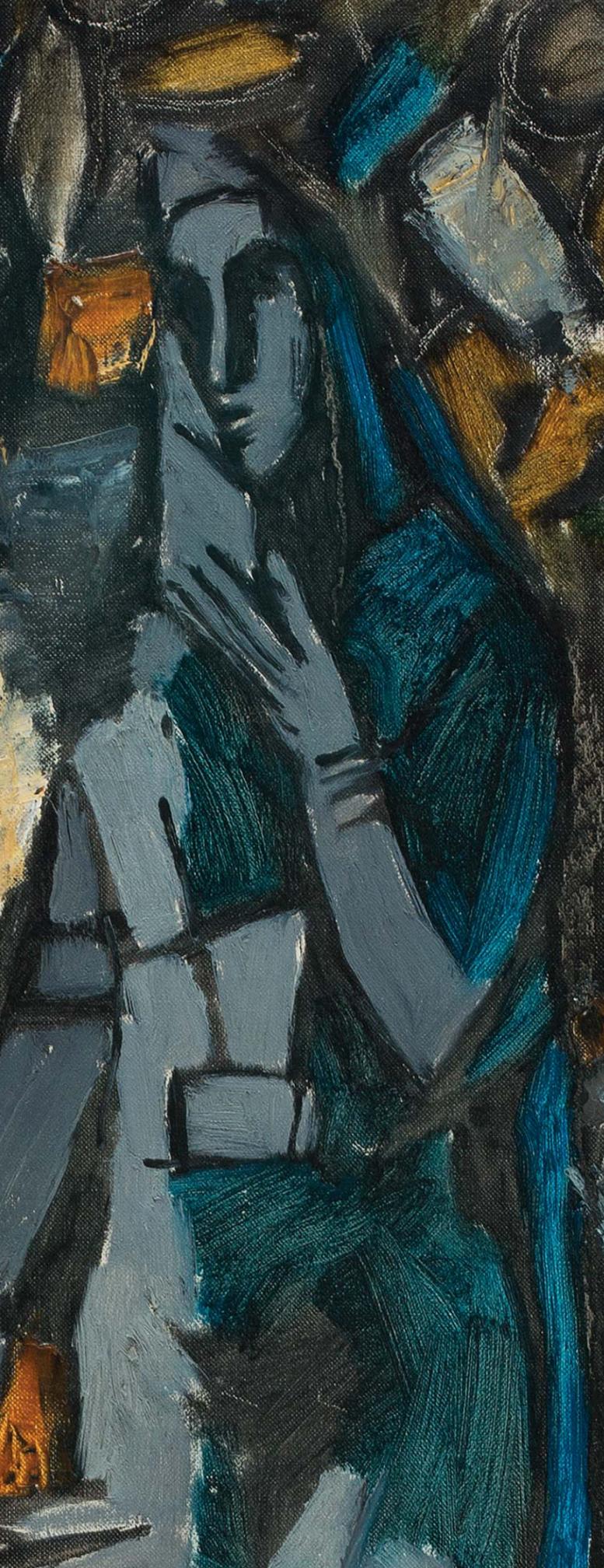
Sotheby's, New York, 18 March 2015, lot 1321



Typical view of Rajasthan landscape  
Wikimedia Commons

In the 1960s, Husain embarked on a tour through Rajasthan, painting and drawing his way through the forts and desert towns of Bundi, Udaipur, Jaisalmer and Chittor, among others. Here he absorbed the colours and atmosphere of rural Rajasthani culture and living. The present lot, a sweeping landscape that captures the fluid, golden sand dunes and the structure of built forms, offers a glimpse into Husain's ability to capture the essence of a place. In a compilation of buildings, he presents what is an unmistakable view of the unique climate and geography of Rajasthan.





50

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

*Untitled*

Signed and dated 'Husain 60' (lower right)  
1960

Oil on canvas  
40 x 20 in (101.6 x 50.8 cm)

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

\$ 142,860 - 190,480

**PROVENANCE:**

Shelley and Donald Rubin Collection, New York  
Sotheby's, London, 6 October 2015, lot 9

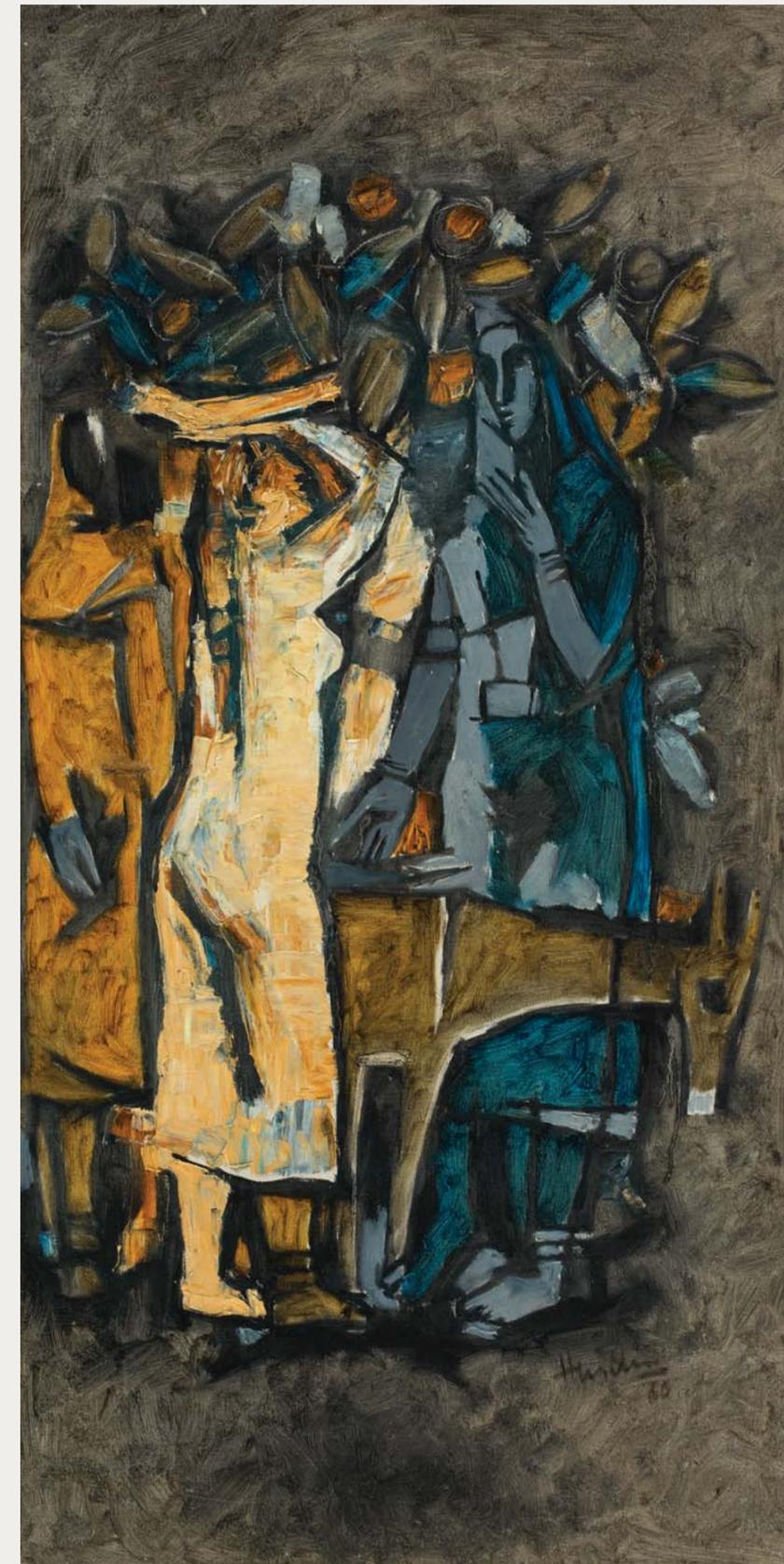
**EXHIBITED:**

*Goddess, Lion, Peasant, Priest: Modern and Contemporary Indian Art from the Collection of Shelley and Donald Rubin*, Atlanta: Oglethorpe University Museum of Art, 15 March - 15 May 2011

**PUBLISHED:**

Rebecca Brown, *Goddess, Lion, Peasant, Priest: Modern and Contemporary Indian Art from the Collection of Shelley and Donald Rubin*, Atlanta: Oglethorpe University Museum of Art, 2010, p. 101 (illustrated)

Husain often painted groups of women in rural settings. This grouping is described by critic Shiv S Kapur, as the subjects being "within a community of loneliness." (Richard Bartholomew and Shiv S Kapur, *Husain*, New York: Harry N Abrams, Inc., 1971, p. 41) In the present lot, the melancholic grey background with only a few splashes of yellow, enhance this sense of isolation. "He uses color emotively, in flat planes and subtle tones, amid restless active or strongly arresting lines." (Bartholomew and Kapur, p. 42) At the forefront of the canvas are three women and a mule. There is a more indistinct crowd of women in blue behind them, all of them seemingly engaged in some sort of manual labour. Some have speculated that this is a reference to the biblical tale of Mary riding into Bethlehem on a donkey. Husain's sources of inspiration and referencing were as vast as his capacity for creativity.



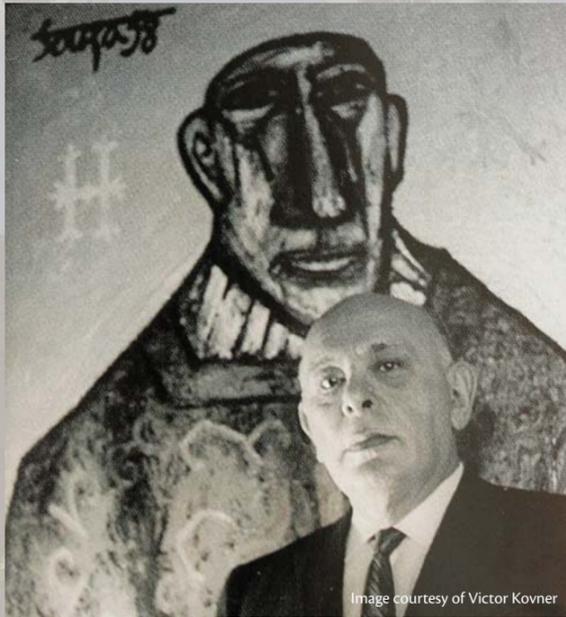


Image courtesy of Victor Kovner

Harold Kovner with his portrait by Souza

## HAROLD KOVNER

In 1956, Souza found his first major patron, the wealthy American collector and hospital owner Harold Kovner, through a gallery in Paris. Having arrived from New York looking for new artists, 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 some of these works 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, *F N Souza*, London: Anthony Blond Ltd., 1962, p. 26)

The duration of this patronage, which lasted four years, was creatively and artistically, the most energizing 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.



Souza has referred frequently to the profound impact of the Roman Catholic Church on his life and art. For him, it is "...not its dogmas but its grand architecture and the splendour of its services...The wooden saints painted with gold and bright colours staring vacantly out of their niches. The smell of incense, and the enormous crucifix ..." (F N Souza, *Words and Lines*, London: Villiers, 1959, p. 10) In the present lot, Souza paints a benevolent Christ dressed in an ornate red robe, his frontal gaze reminiscent of 'the wooden saints' or Byzantine icons. Although the subject retains the high-set eyes and tubular nose of the artist's more critical renditions, this Christ is sombre and melancholic. Set against a quiet village landscape, Souza offers a peaceful portrait conveying little of his cynicism and prejudices. Instead, this large painting conveys the largely concealed sense of religious awe that Souza rarely revealed. "Some of the most moving of Souza's paintings are those which convey a spirit of awe in the presence of a divine power..." (Edwin Mullins, *F N Souza*, London: Anthony Blond Ltd., 1962, p. 40)



PROPERTY FROM AN IMPORTANT INTERNATIONAL PRIVATE COLLECTION

φ 51

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

*Christ in a Village*

Signed and dated 'Souza 58' (lower right); inscribed and dated

'F. N. Souza/ CHRIST IN A VILLAGE-1958' (on the reverse)

1958

Oil on board

24 x 48 in (61 x 121.9 cm)

**Rs 2,20,00,000 - 3,00,00,000**

**\$ 349,210 - 476,195**

**PROVENANCE:**

Harold Kovner Collection, New York

Saffronart, 16-17 June 2010, lot 7



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



*Man and Woman Laughing, 1957*  
(also from the Kovner collection)  
Saffronart, New Delhi,  
10 September 2015, lot 34  
Sold for Rs 16.84 crores (\$2.59 million)

PROPERTY FROM A CORPORATE COLLECTION, NEW DELHI

52

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

*Untitled*

Signed 'GADE' (lower right)

Oil on canvas

27.5 x 33.5 in (69.6 x 85 cm)

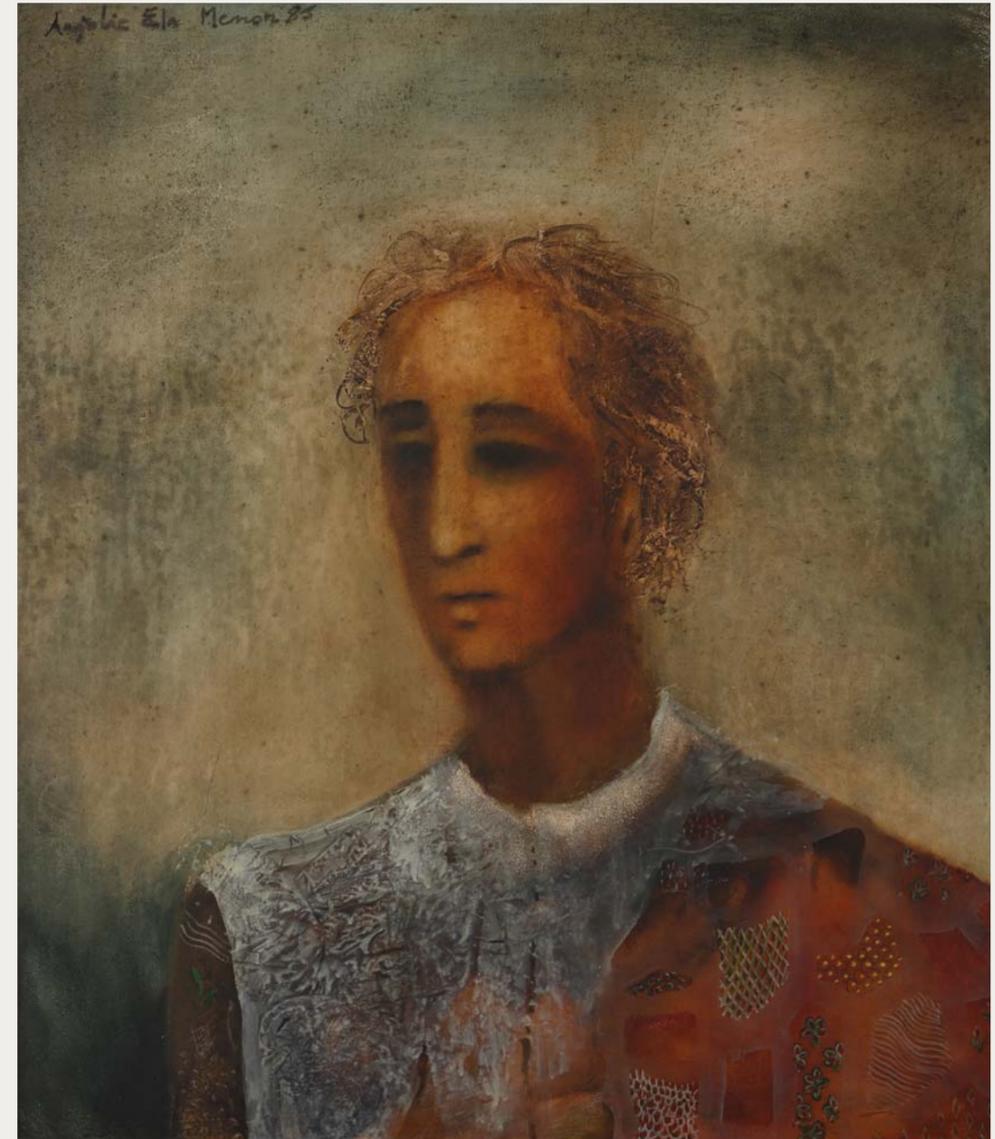
**Rs 6,00,000 - 8,00,000**

**\$ 9,525 - 12,700**

**PROVENANCE:**

Sotheby's, New York, 8 June 2000, lot 219

Saffronart, 6-8 December 2005, lot 18



53

**ANJOLIE ELA MENON** (b. 1940)

*Untitled*

Signed and dated 'Anjolie Ela Menon 85' (upper left)

1985

Oil on masonite board

24.75 x 21.25 in (62.7 x 54.2 cm)

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

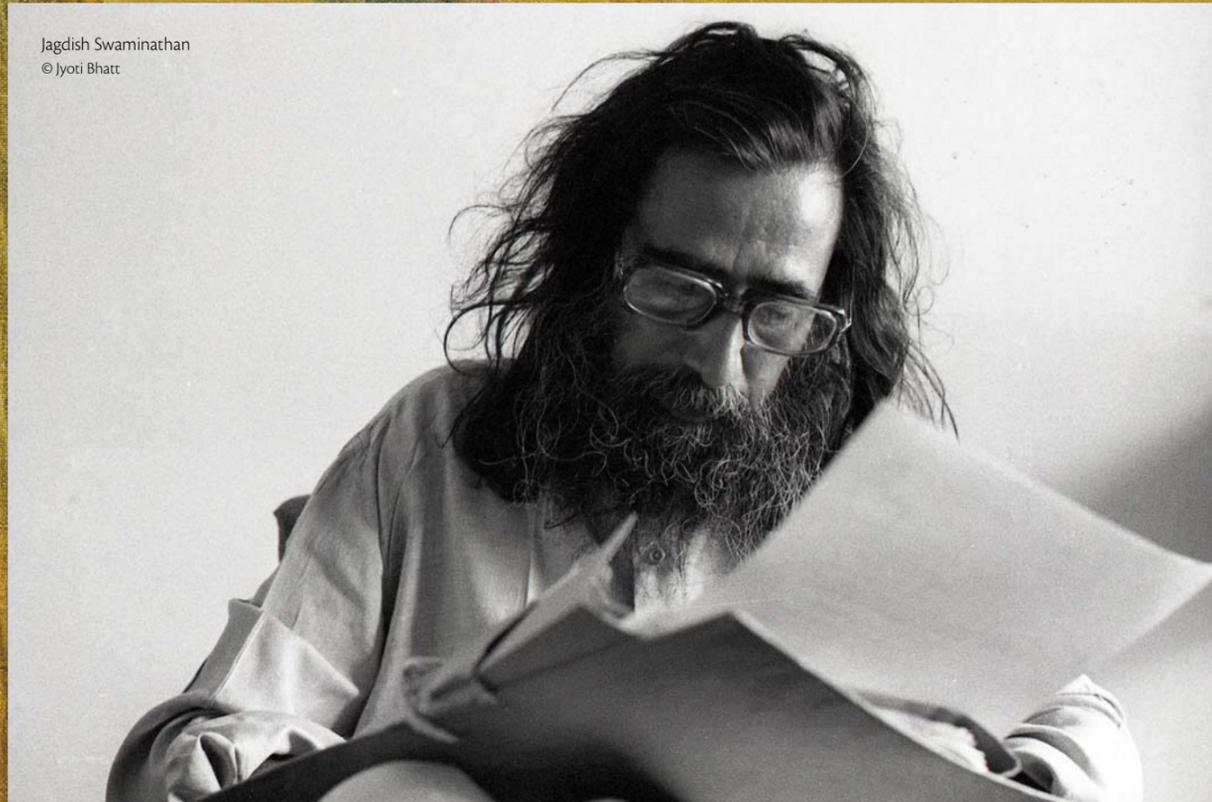
**\$ 23,810 - 31,750**

**PROVENANCE:**

Acquired directly from the artist

Private Collection, Mumbai

Private Collection, New Delhi



Jagdish Swaminathan  
© Jyoti Bhatt

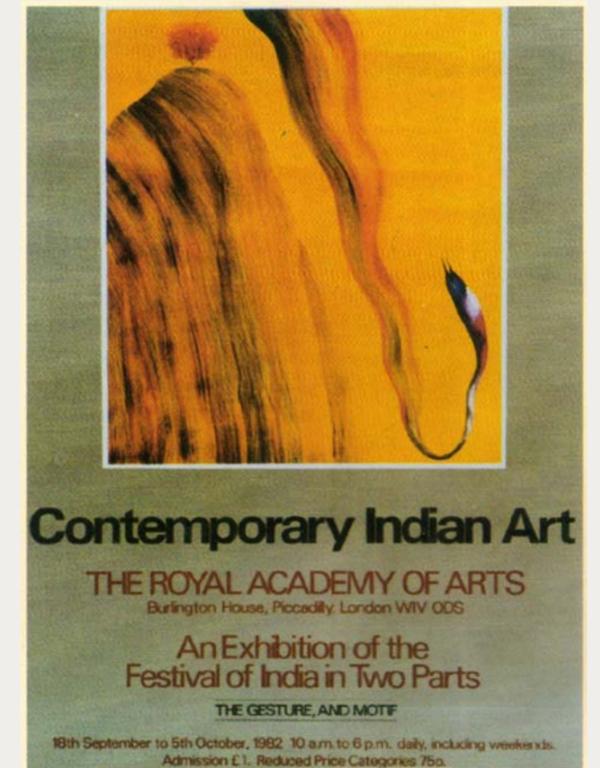
Jagdish Swaminathan's "Bird, Mountain and Tree" series exemplifies the beauty of basic symbols and geometric shapes found in India's indigenous art traditions. Swaminathan had a profound interest in the folk and tribal art of Central India. This stemmed from his rejection of the idea that Indian modernism developed from encounters with the West—which perhaps held true for some of his contemporaries such as Akbar Padamsee and Jehangir Sabavala. Swaminathan turned inwards instead, looking to lay the foundations of Indian modernism through the nation's own folk and tribal art traditions.

Swaminathan actively 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. He also explored a 'primitive' system of communication, adopting ancient symbolism as a tool to reconnect modern Indian art with its indigenous precursors. It is from these ideas that the "Bird, Mountain and Tree" series was born.

The series was self-explanatory. The purity which Swaminathan sought manifested effortlessly through the specific objects, and formed a link with the ancient symbols he strived to understand. In the present lot, the bird, mountain and tree are separate objects which complement each other. The mountain with the tree at its peak provides perspective and a sense of monumentality, which is balanced by what appears to be the path taken by a bird rising upwards. Swaminathan achieves a sense of



The present lot on display at *Contemporary Indian Art*, at the Royal Academy of Arts, London, 1982



Poster showing the present lot

harmony by juxtaposing the bird in motion with the static mountain and tree. He also offers the possibility of a more layered, deeper interpretation in which the objects signify more than their presence on the canvas.

The painting was exhibited with a few select works by the artist in the group show, *Contemporary Indian Art* as part of The Festival of India in Britain, in 1982. Held at The Royal Academy of Arts in London, the show was curated by Richard Bartholomew, Geeta Kapur and Akbar Padamsee. It featured 133 artworks by forty-five artists, and was divided into two parts. The present lot was displayed in the first part of the exhibition, titled *The Gesture and Motif*. The Festival of India was "designed to project the spirit of India and her achievements," (*Contemporary Indian Art: An Exhibition of The Festival of India* brochure, Mumbai: Vakils, 1982) and in this regard, Swaminathan's painting encapsulates the goal perfectly. The painting would have also presented a very different concept of Indian modernism to the British public, which was "relatively unacquainted with it," (*Contemporary Indian Art* brochure) thus taking Swaminathan's ideology beyond the borders of India to a wider audience.

"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

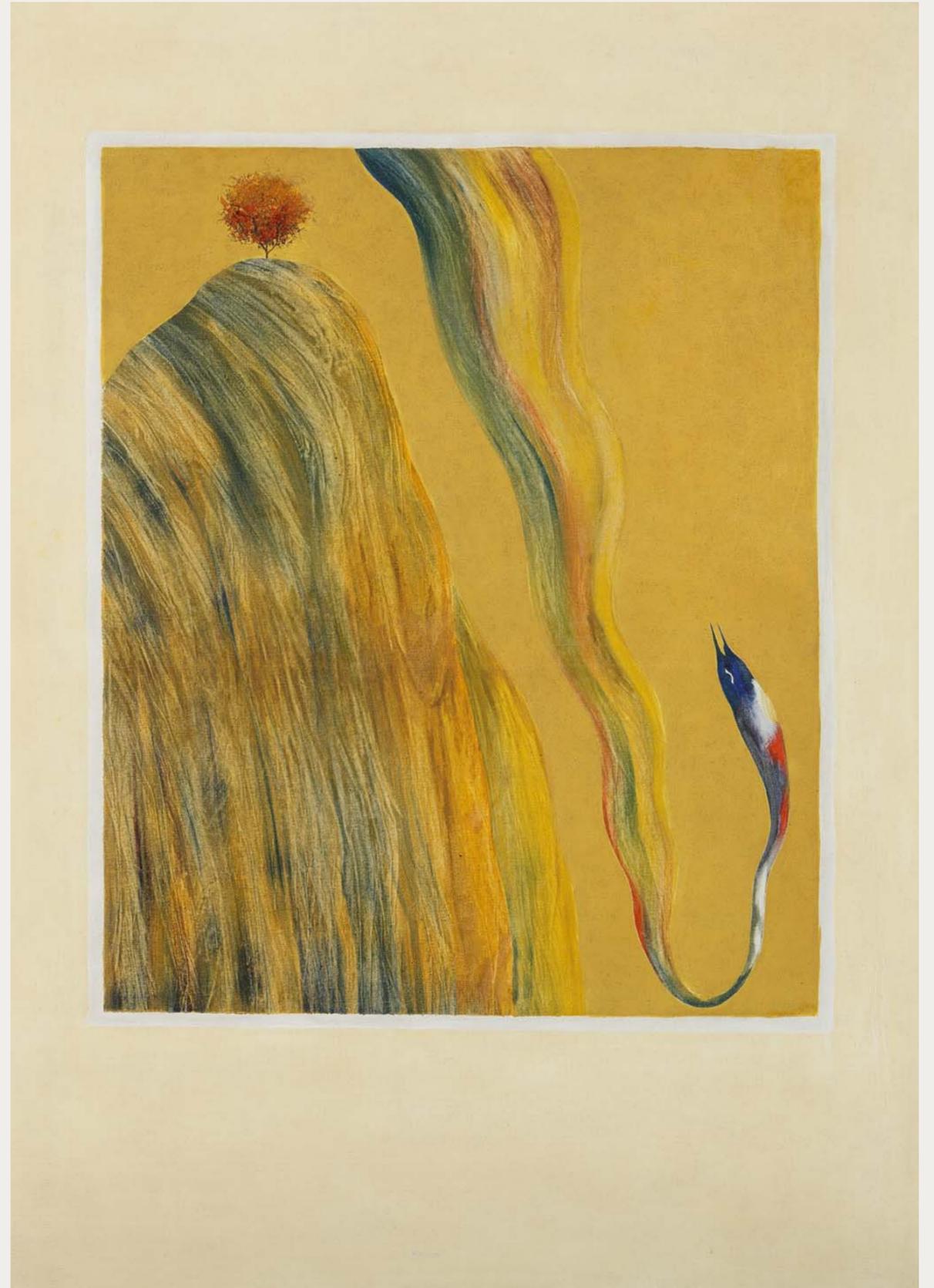
44.5 x 31.75 in (113.3 x 80.5 cm)

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

Dhoomimal Gallery, New Delhi

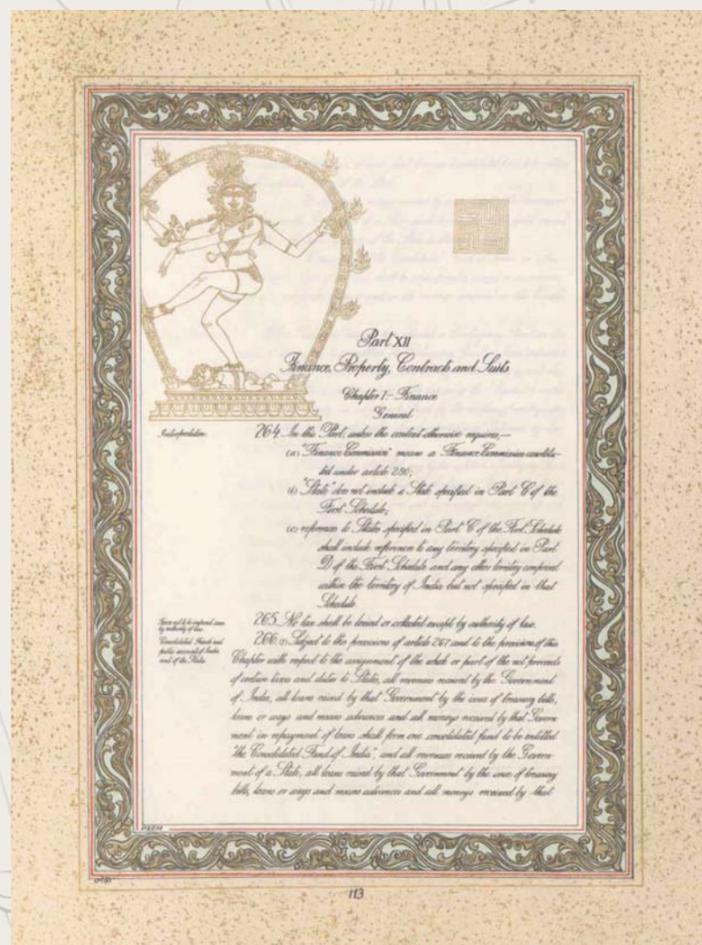
**EXHIBITED:***Contemporary Indian Art: An Exhibition of The Festival of India, Part I: The Gesture, and Motif*, London: Royal Academy of Arts, 18 September - 5 October 1982*Homage to J. Swaminathan*, presented by Dhoomimal Art Gallery at New Delhi: All India Fine Arts and Crafts Society (AIFACS), 9 -14 February 2008**PUBLISHED:***Homage to J. Swaminathan*, New Delhi: Dhoomimal Art Gallery, 2008, p. 17 (illustrated)Exhibition Poster of *Contemporary Indian Art: An Exhibition of The Festival of India, Part I: The Gesture, and Motif*, London: Royal Academy of Arts, 1982Vinod Bhardwaj and Brij Sharma eds., *Trends and Tradition: Eighty Glorious Years*, New Delhi: Dhoomimal Art Gallery, 2017, p. 157 (illustrated)

Swaminathan, Ravi Jain and Dr. Karan Singh at a Dhoomimal Art Gallery exhibition of the artist's work in New Delhi

Uday Jain and a guest with the present lot on display at *Homage to J. Swaminathan*, at Dhoomimal Art Gallery, New Delhi, February 2008

Nandalal Bose's drawing skills are on full display in this exquisite rendition of Nataraja. Bose would have been familiar with the well known early Chola sculpture of Nataraja from Tiruvalangadu in the Government Museum in what was then Madras. His study of the subject is evident in this drawing, where he adds the flaming ovoid aureole to complete the one which is missing in the Chola bronze. Its distinct shape is essential to the iconography that defines the Nataraja in the present lot.

The importance of this particular representation of the Nataraja figure is underlined by another drawing by Bose, which he made for an illustrated edition of the Constitution of India, published in the 1950s.



Bose's drawing of Nataraja in an illustrated edition of the Constitution of India was also based on the iconic Chola bronze in the Madras Museum collection.



Nataraja, Early Chola, 1000 AD, Tiruvalangadu Government Museum, Madras. Reproduced from C Sivaramamurti, *South Indian Bronzes*, New Delhi: Lalit Kala Akademi, 1981, pl. 24



55

**NANDALAL BOSE** (1882 - 1966)

Untitled

Signed in Bengali (lower right)

Ink and pencil on rice paper pasted on linen

53.5 x 45.5 in (135.6 x 115.7 cm)

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

**\$ 47,620 - 63,495**

**NON-EXPORTABLE NATIONAL ART TREASURE**

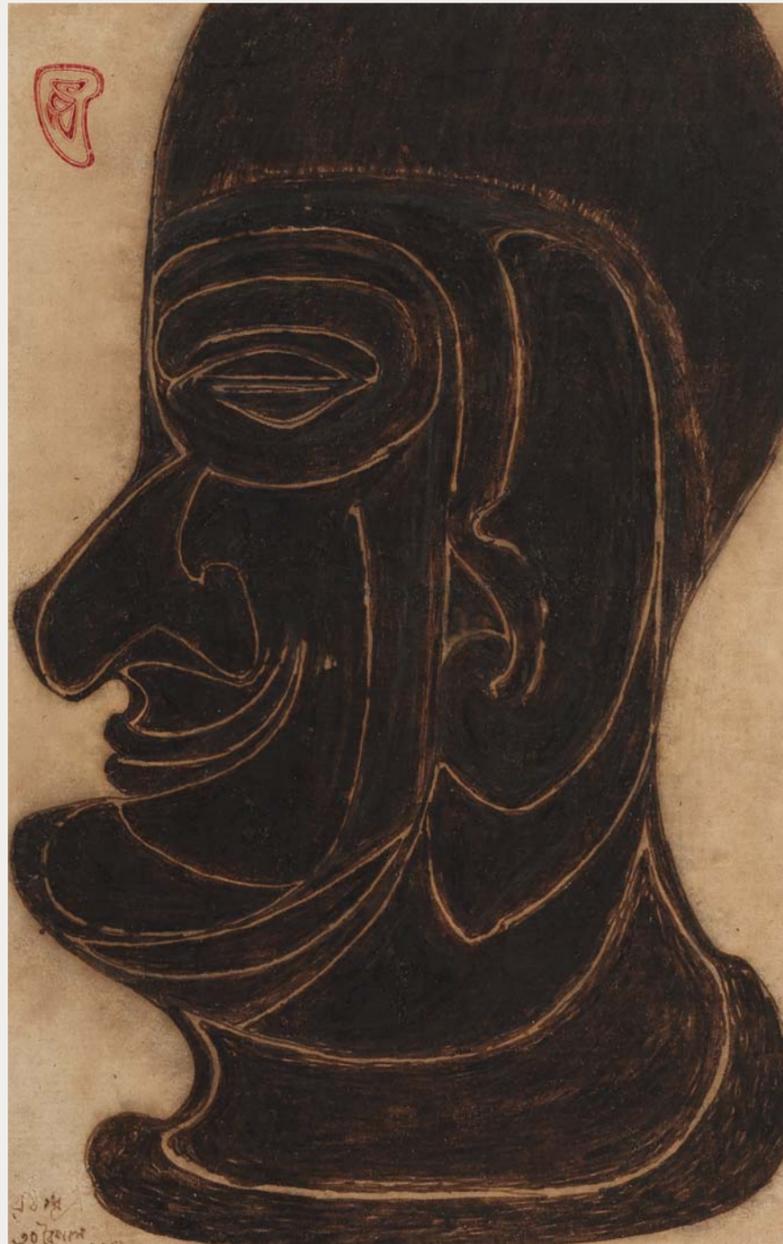
**PROVENANCE:**

From the collection of the artist

Inherited by his eldest son, Sri Bishwaroop Bose

Gifted to Anshuman Hui, Mumbai

Private Collection, New Delhi



56

**RABINDRANATH TAGORE** (1861 - 1941)

*Untitled*

Signed and dated in Bengali (lower left) with artist's seal (upper left)  
1936

Pen on paper pasted on paper  
9.25 x 6 in (23.3 x 15.3 cm)

**Rs 35,00,000 - 55,00,000**  
**\$ 55,560 - 87,305**

**NON-EXPORTABLE NATIONAL ART TREASURE**

**PROVENANCE:**

Private Collection, Kolkata  
Private Collection, New Delhi

**EXHIBITED**

*Manifestations X: 75 Artists*, New Delhi: Delhi Art  
Gallery, 26 October - 31 December 2013

**PUBLISHED:**

*Manifestations X: 75 Artists*, New Delhi: Delhi Art  
Gallery, p. 165 (illustrated)

"Jamini Roy is popularly remembered as the first Indian artist to have rejected the fashionable art world of the urban elite in Calcutta, to 'return' to explore the visual stimulus of his childhood, through which he formulated and ultimately forged a new trajectory for modern art in India." (Sona Datta, *Urban Patua: The Art of Jamini Roy*, Mumbai: Marg Publications, 2010, p. 14) In the latter half of the 1920s, Roy turned to the various folk arts of his native Bengal, but it was the scroll-paintings of Bankura, which grounded him. Composed with flat colours, Roy's works were mainly figurative, with expressive, sweeping lines. Irrespective of the subject, Roy's paintings were always deeply rooted to Indian folk art traditions and techniques.

57

**JAMINI ROY** (1887 - 1972)

*Untitled*

Signed in Bengali (lower right)

Tempera on paper

14 x 31.75 in (35.3 x 80.5 cm)

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

**\$ 9,525 - 12,700**

**NON-EXPORTABLE NATIONAL ART TREASURE**

**PROVENANCE:**

Private Collection, USA



Jamini Roy  
© Gabriel Irwin  
Image courtesy of the photographer's son



58

**JAMINI ROY** (1887 - 1972)

Untitled

Signed in Bengali (lower right)

Tempera on canvas

22.5 x 75.75 in (57.2 x 192.2 cm)

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

**\$ 47,620 - 63,495**

**NON-EXPORTABLE NATIONAL ART TREASURE**

**PROVENANCE:**

Private Collection, UK

Bonhams, London, 8 October 2013, lot 402



59

**JAMINI ROY** (1887 - 1972)

Untitled

Signed in Bengali (lower right)

Tempera on handmade paper

12 x 17.75 in (30.3 x 45.1 cm)

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

**\$ 6,350 - 9,525**

**NON-EXPORTABLE NATIONAL ART TREASURE**

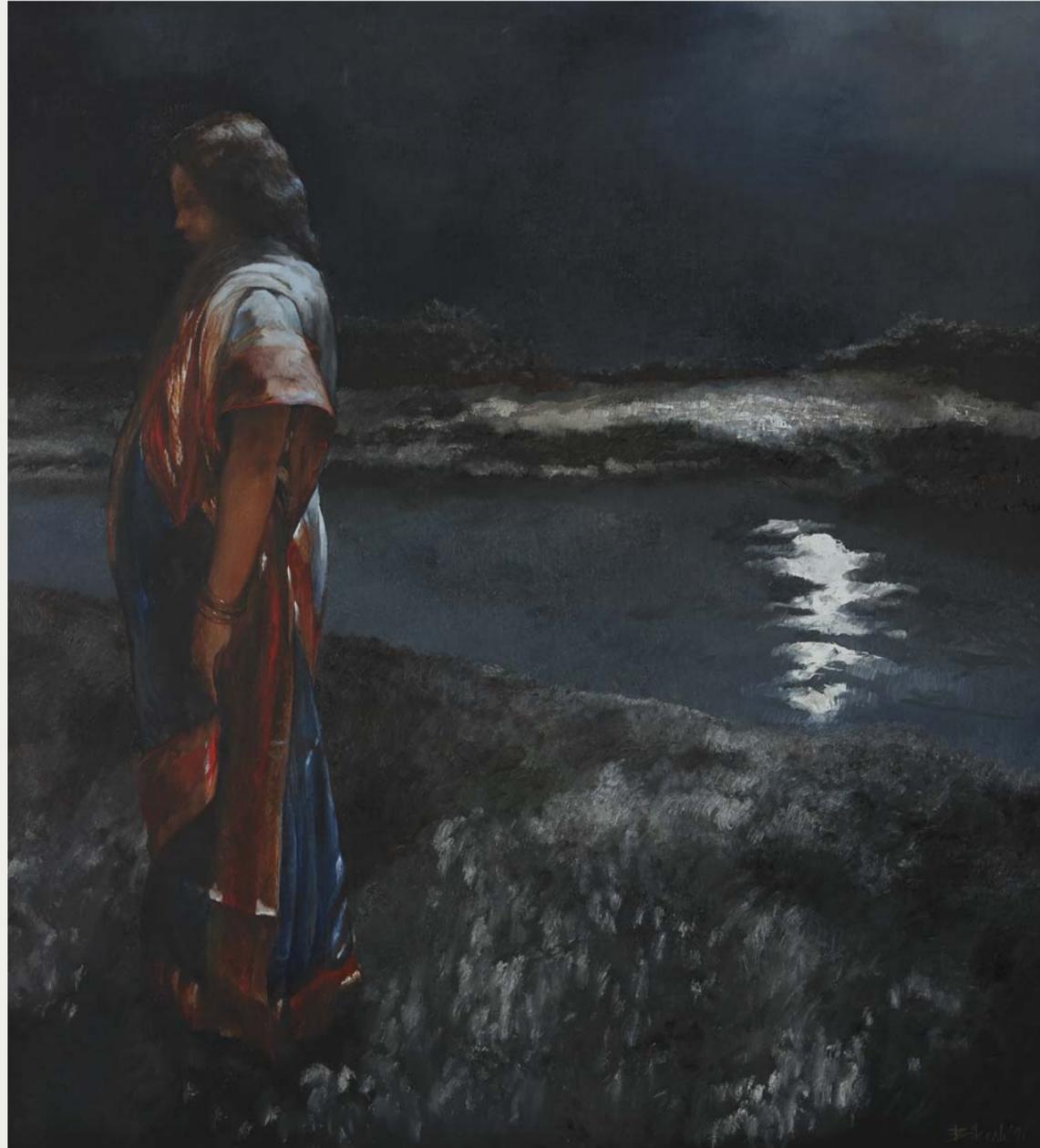
**PROVENANCE:**

Acquired in India, circa 1960

Collection of Sir Gordon Hobday, UK

Private Collection, India

Sir Gordon Hobday (1916-2015) was the Director of Research at Boots Pharmaceuticals in Nottingham from 1952-1968. Under his tenure the company developed ibuprofen, and he later went on to become Managing Director and Chairman in the 1970s.



60  
**BIKASH BHATTACHARJEE** (1940 - 2006)

*Chandrakala*  
 Signed and dated 'Bikash '91' (lower right); inscribed and dated  
 "'CHANDRKALA"/ 1991/ BIKASH BHATTACHARJEE' (on the reverse)  
 1991  
 Oil on canvas  
 64.75 x 58.5 in (164.7 x 148.5 cm)

**Rs 35,00,000 - 45,00,000**  
**\$ 55,560 - 71,430**

**PROVENANCE:**  
 Private Collection, New Delhi

61  
**GHULAM RASOOL**  
**SANTOSH** (1929 - 1997)

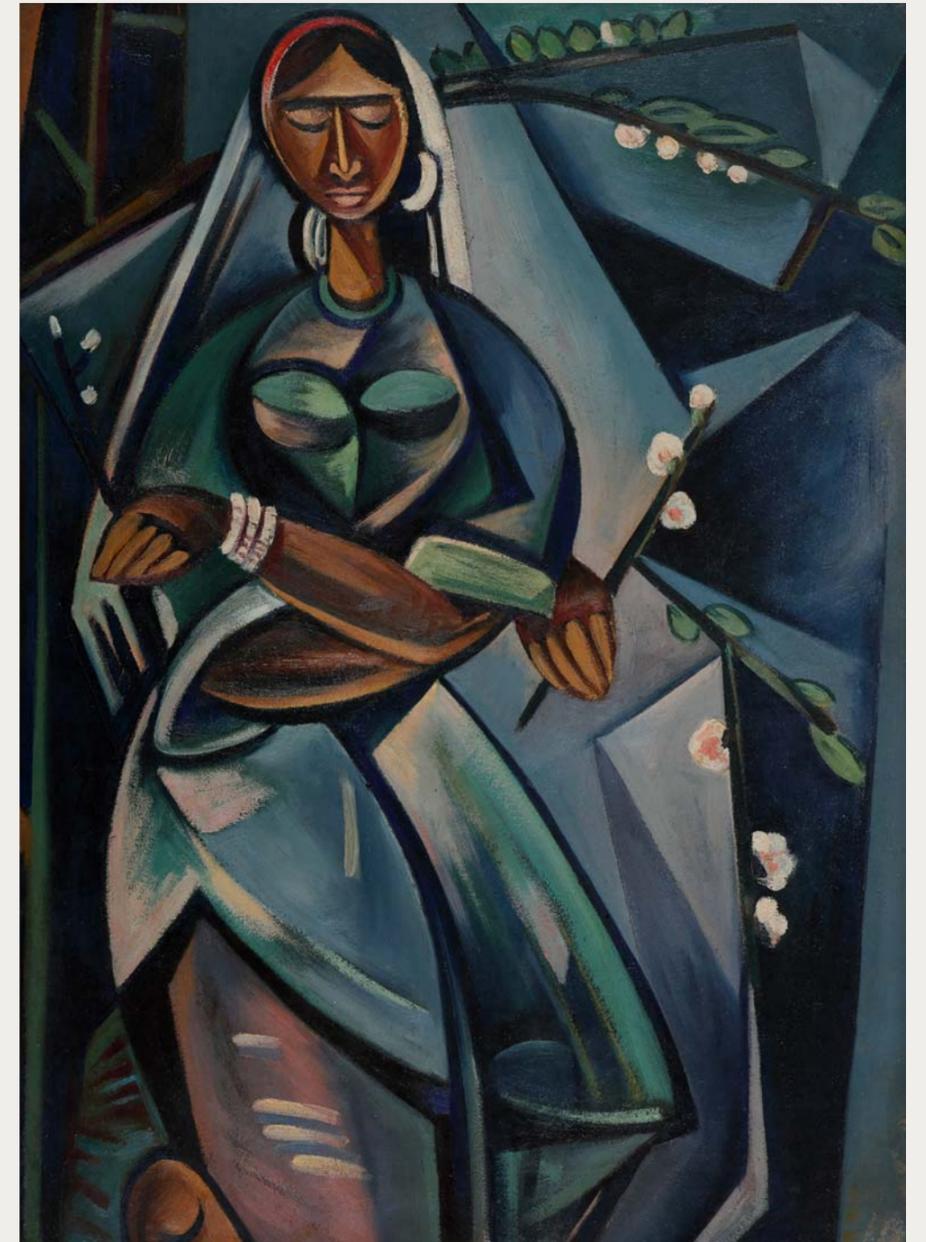
*Untitled*  
 Signed 'SANT' (lower right)  
 Oil on paper pasted on canvas  
 27.75 x 19.75 in (70.6 x 50 cm)

**Rs 6,00,000 - 8,00,000**  
**\$ 9,525 - 12,700**

**PROVENANCE:**  
 Formerly from the collection of the  
 artist's family  
 Private Collection, New Delhi

**EXHIBITED:**  
*Awakening: A Retrospective of G. R. Santosh*, New Delhi: Delhi Art Gallery,  
 December 2011 - January 2012

**PUBLISHED:**  
 Kishore Singh ed., *Awakening: A Retrospective of G. R. Santosh*, New  
 Delhi: Delhi Art Gallery, 2011,  
 p. 71 (illustrated)



**BADRI NARAYAN** (1929 - 2013)

*Untitled*

Initialled in Devnagari (lower right)

Oil on canvas

59 x 59 in (150 x 150 cm)

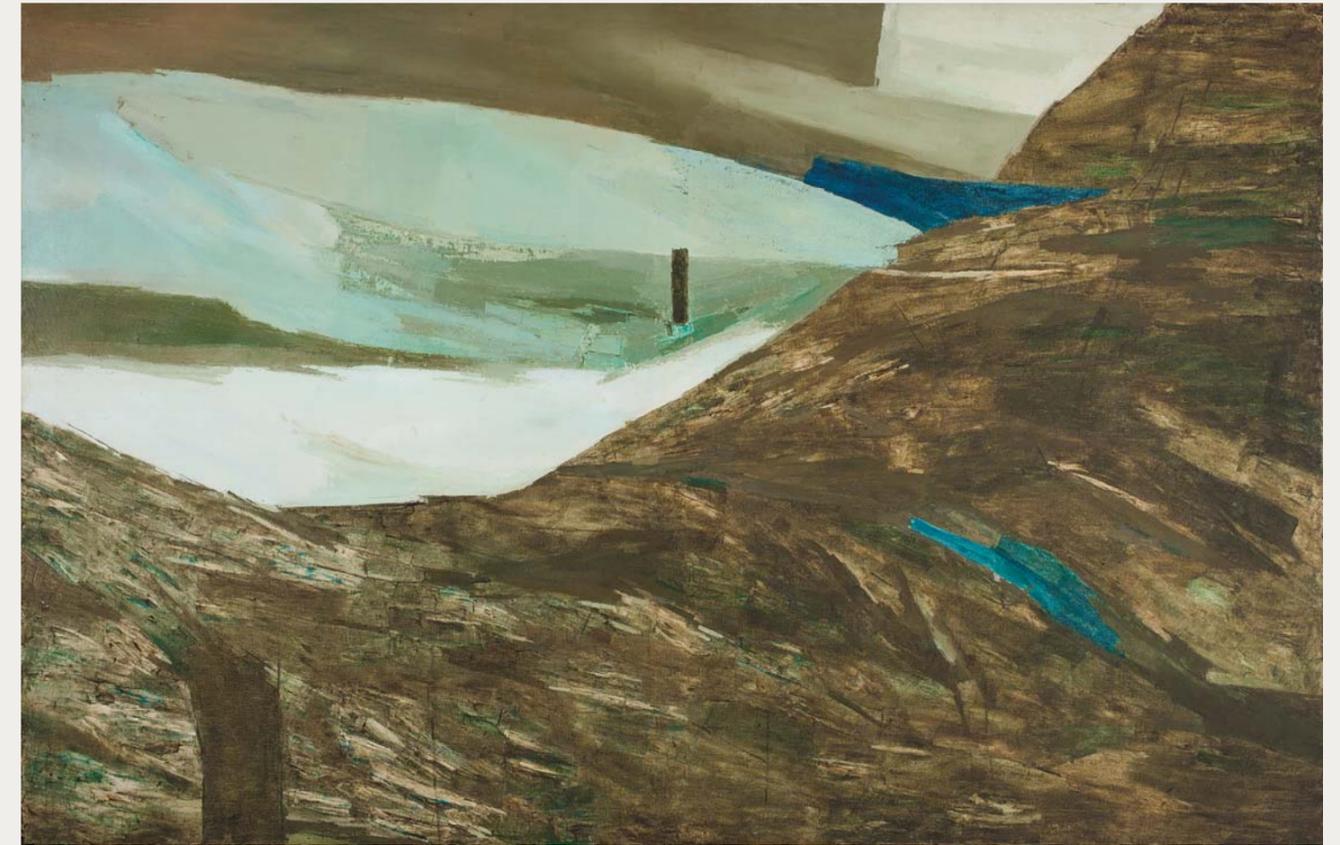
**Rs 25,00,000 - 35,00,000**

**\$ 39,685 - 55,560**

**PROVENANCE:**

Sotheby's, New York, 18 September 2008, lot 52

Private Collection, New Delhi



**RAM KUMAR** (b. 1924)

*Untitled*

Oil on canvas

45 x 70 in (114 x 178 cm)

**Rs 70,00,000 - 90,00,000**

**\$ 111,115 - 142,860**

**PROVENANCE:**

Pundole Art Gallery, Mumbai, 1979

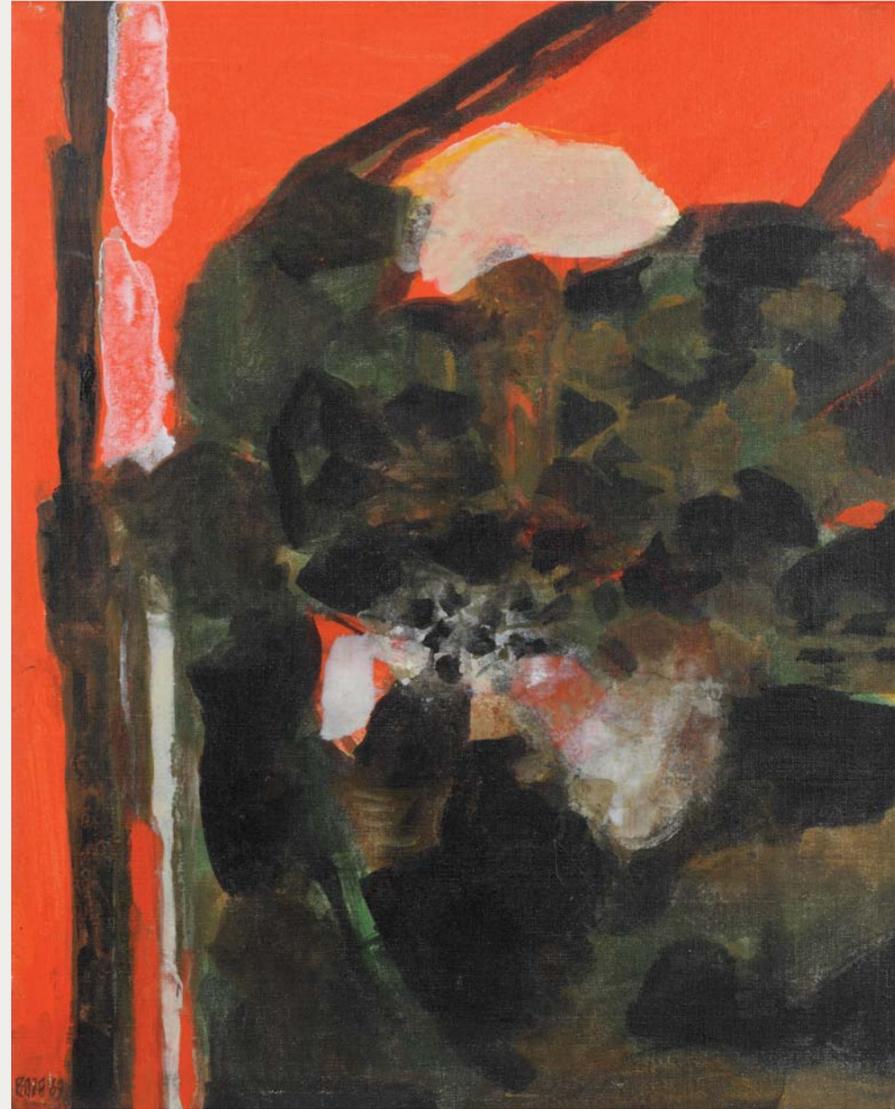
Private Collection, Mumbai

Private Collection, Delhi

**EXHIBITED:**

*Masterpieces of Indian Modern Art*, New York: DAG Modern, 8 March - 4 June 2016

Ram Kumar's abstract landscapes capture the essence of place without the use of identifiable built structures. Writing of the complex quality of Kumar's work, critic Richard Bartholomew says, "When I see a Ram Kumar painting... I get the feeling that I've been there before... The very forms of the composition suggest that. The hard and the soft, the tangible and the elusive, the structure and the sensation... Ram's work draws us into its field of vision, involving us visually, stimulating us to see this detail or that... There is great depth, in perspective and feeling. The experience encountered is extremely refined. A reductive principle in composition and an immaculate technique determine the scale." (Rati Bartholomew, Pablo Bartholomew, Carmen Kagal and Rosalyn D'Mello eds., *Richard Bartholomew: The Art Critic*, Noida: BART, 2012, p. 536) The present lot has the power to evoke this sense of place without specifying what that place might be.



64

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

*Voyage*

Signed and dated 'RAZA '69' (lower left); signed and dated twice and inscribed 'RAZA/ P810 '69/ RAZA/ "VOYAGE"/ P810/ 6F '69' (on the reverse)

1969

Acrylic on canvas

16 x 12.75 in (40.9 x 32.7 cm)

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

**\$ 19,050 - 23,810**

**PROVENANCE:**

Galerie Lara Vincy, Paris

Private Collection, Paris

Private Collection, New Delhi



65

**ZARINA HASHMI** (b. 1937)

*Untitled*

Signed and dated 'Zarina 77' (lower right)

1977

Pin drawing on paper

14.25 x 12 in (35.9 x 30.3 cm)

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

**\$ 11,115 - 14,290**

**PROVENANCE:**

Acquired from Bodhi Art Gallery, New Delhi

# FREQUENTLY ASKED QUESTIONS

## How do I view the lots?

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

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

## What do you mean by ‘Condition of Lots’?

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

## What are special lots?

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

## What are Price Estimates?

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

## What is a Reserve Price?

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

## How do I register to bid?

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

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

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

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

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

## How do I Bid?

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

## What are bid increments?

Any new bid must be greater than the current highest bid by a minimum increment. The next valid bid amount is the current highest bid plus the

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

## Can a bid be cancelled?

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

## What is the currency of bidding?

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

## What is an Opening/Start Bid?

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

## When does a lot sell?

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

## What is Buyer’s Premium?

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

## How will I be invoiced?

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

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

## What are additional charges?

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

courier rates and are determined by the value, origin and destination of the package. Local deliveries will be charged at actuals.

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

## What are the Duties and Taxes applicable on my purchase?

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

### (i) Deliveries in India for lots originating in India

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

### (ii) International shipments for lots originating in India

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

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

### (iii) Shipments and Deliveries for Lots originating outside India (lots marked with the symbol $\phi$ )

These lots have been imported into India, and in order to remove the lots from a Free Trade Warehousing Zone and into Indian free circulation for deliveries within India, a customs duty at 11% will be added to the hammer price. The applicable GST as mentioned above will be charged on the amount inclusive of the hammer price and the duty.

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

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

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

## How do I make payment?

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

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

#### For Buyers in India

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

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

#### For Buyers outside India

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

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

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

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

Buyers may choose to collect their purchases from the Saffronart office in Mumbai. In such cases, buyers are requested to make an appointment to collect purchases within 10 - 15 business days of completion of all payments and documentation formalities. Buyers who have completed payment formalities and have not taken delivery of their lots from

Saffronart within 30 days of the completion of payment formalities will be charged demurrage at 1% per month on the value of the artworks.

#### What documentation will I receive with my purchases?

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

#### What if my shipment reaches damaged?

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

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

- (i) Lots marked with  $\Delta$  indicate that Saffronart owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.
- (ii) Lots marked with  $\Phi$  have been imported into India, and in order to remove the lots from a Free Trade Warehousing Zone and into Indian free circulation, a customs duty at 11% will be added to the hammer price. The applicable VAT/CST will be charged on the amount inclusive of the hammer price and the duty.

#### 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](http://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 the seller, and if you make a successful bid, will form a contract for sale between you and the seller.

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

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

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

Making a bid by raising one's hand or paddle in the auction room, submitting an absentee/proxy bid, communicating a bid over the telephone to **Our** representative or bidding on **Our** website and/or through the **MobileApp** constitutes an irrevocable offer to purchase a property, and the acceptance of a bid as the winning bid by **Us** shall result in an enforceable contract of sale between **Us**, acting solely as the agent of the seller, and the winning bidder.

### 2. Catalogue Descriptions and Condition of Property

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

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

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

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

2.5 The bidders undertake to:

- (1) inspect and satisfy themselves prior to the auction as to the condition and description of the property;

(ii) rely on their own judgment as to whether the property matches its description; and

(iii) not rely on an illustration of any property given in the **Auction Catalogue**.

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

### 3. Viewing the Lots and Bidder Registration

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

(i) previews and viewings – details listed in the Sales and Enquiries section;

(ii) the online **Auction Catalogue**;

(iii) the printed **Auction Catalogue**; and

(iv) the mobile **Auction Catalogue**.

3.2 **We** may withdraw any property before, during, or after the auction, if **We** have reasons to believe that the authenticity of the property or the accuracy of the description of the property is in doubt, or if there is a breach of **Our** terms of business, or if **We** otherwise believe, in **Our** sole discretion, that it would be improper to include the property in the auction.

3.3 All properties shall be sold subject to the **Reserve Price**. If the winning bid is below the **Reserve Price**, the property shall be considered unsold. The **Reserve Price** on each property shall be confidential and **We** shall have no obligation to disclose the same to any bidder.

3.4 **We** have the sole and absolute discretion to (i) provide bidding access, whether in the saleroom, online, via telephone or through an absentee/proxy bid; (ii) provide entry to the auction room and assign paddles; (iii) disallow bidders from entering into the auction room or from bidding; and (iv) ask bidders to surrender paddles at any time.

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

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

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

#### 4. Bidding

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

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

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

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

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

#### 5. Completing the Purchase

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

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

#### For INR payments

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

#### For USD payments

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

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

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

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

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

## 6. Authenticity Guarantee

- 6.1 **We** provide a limited guarantee on the authenticity of the **Lots** for a period of one year from the date of the auction of such **Lots**. **We** only guarantee, subject to the qualifications below, the information mentioned in all capital letters in the title heading of the **Lot** in the **Auction Catalogue**. **We** do not guarantee any other attribute of such **Lot** even if such other attribute is in all capital letters.
- (i) For properties characterised as "art work", **We** guarantee only the authorship with reference to the name of the artist till such time that the property is in **Our** possession. **We** do not guarantee any other attribute of such property; and
- (ii) For properties characterised as "precious objects (other than artworks)", **We** guarantee characteristics or features mentioned in all capital letters in the heading of the "Description of the Property" in the **Auction Catalogue** (in the case of the **MobileApp Auction Catalogue**, the characteristics or features mentioned in all capital letters may be displayed in a position other than the heading) till such time that the property is in **Our** possession. **We** do not guarantee any other attribute of such property. Further, all coloured stones, unless certified, may or may not be treated for enhancements.
- 6.2 The authenticity guarantee does not apply to title heading or part of a title heading which is qualified. A title heading is qualified when it is limited by a clarification or limitation in all capital letters in the title heading of the **Lot** in the **Auction Catalogue**.
- 6.3 The authenticity guarantee does not apply if the title heading of the **Lot** in the **Auction Catalogue**, as on the date of auction or as amended by any saleroom notice, either is in accordance with the generally accepted opinion of experts, or indicates that there is a conflict of opinion of such experts.
- 6.4 The authenticity guarantee does not apply if it is proved that the title heading of the **Lot** in all capital letters in the **Auction Catalogue**, is not authentic only by scientific means or processes which, on the date **We** published the **Auction Catalogue**, was not generally available or accepted, or which was unreasonably expensive or impractical to use, or which was likely to have

caused damage to the **Lot**, or which was likely to have caused loss of value to the **Lot**.

- 6.5 In the unlikely event that within one year from the sale of the **Lot** through auction, it is proved by the winning bidder, to **Our** reasonable satisfaction, that the **Lot** was not authentic and if, in **Our** opinion, bidders being aware of such error or omission would have bid significantly less than the actual sale price, **We** shall be entitled to rescind the sale, and the seller will be liable to refund to the winning bidder the sale price paid for the **Lot**.
- 6.6 The guarantee above shall be subject to the following conditions:
- (i) the claim is made by the winning bidder as registered with **Us** and if the winning bidder has owned the **Lot** continuously between the date of auction and the date of claim (the benefit of the claim is not assignable to any subsequent owners or others who may acquire or have an interest in any of the **Lots**);
- (ii) the concerned property in the **Lot** is returned to **Us** in the same condition that it was in at the time of delivery of such property in the **Lot** to the winning bidder; and
- (iii) the concerned property in the **Lot** is indisputably the same as purchased through the auction.

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

- 6.7 All such claims will be handled on a case-by-case basis, and in the case of an authenticity claim, **We** will require that examinable proof, which clearly demonstrates that the **Lot** is not authentic, is provided by an established and acknowledged authority. **Our** decision in respect of such claims shall be final and binding.
- 6.8 In all cases, **We** retain the right to consult with, at the expense of the winning bidder, two recognised experts in the field (such experts being mutually acceptable to **Us** and the winning bidder), to examine the **Lot** under question before deciding to rescind the sale and offer the refund under the guarantee set out above. The opinion of the experts shall not be binding on **Us**.
- 6.9 In the event of the seller's failure to refund the proceeds as stated in this paragraph, the winning bidder shall return the concerned property in the **Lot** to **Us** and authorise **Us** as its agent to initiate legal proceedings against the seller. Any such steps taken or legal proceedings instituted by **Us** against the seller shall be to the cost of the winning bidder.

## 7. Privacy of Personal Information

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

## 8. Extent of Our Liability

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

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

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

## 9. Legal Notices

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

## 10. Severability

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

## 11. Governing Law and Jurisdiction

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

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

## 12. Symbols used in this catalogue

- △ Lots marked with △ indicate that Saffronart owns the **Lot** in whole or in part or has an economic interest in the **Lot** equivalent to an ownership interest.
- ϕ **Lots** marked with ϕ have been imported into India, and in order to remove the **lots** from a Free Trade Warehousing Zone and into Indian free circulation, a customs duty at 11% will be added to the hammer price. The applicable GST will be charged on the amount inclusive of the hammer price and the duty.

## GLOSSARY

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



## BIDDING INCREMENTS

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

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

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

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

### For New Bidders

If you have not previously registered with Saffronart, 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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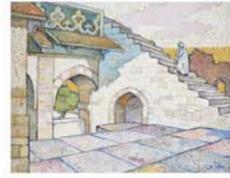
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ONLINE AUCTION | 11-12 APRIL 2018

SITA DEVI  
Untitled  
Natural pigments and ink on paper  
60 x 97.5 in

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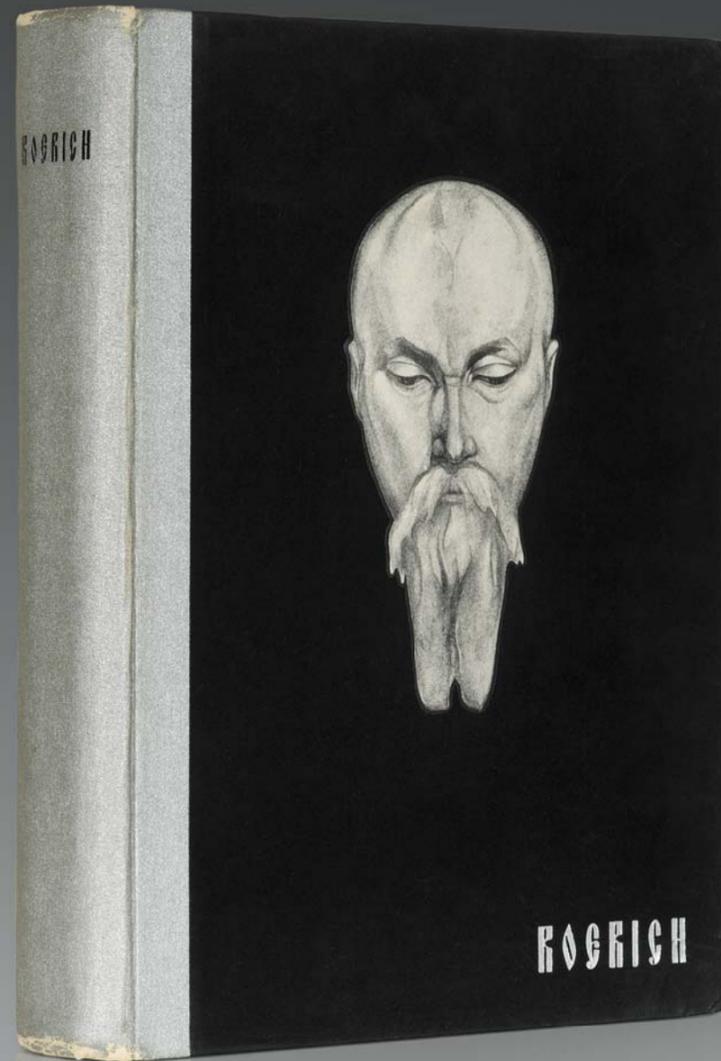
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ONLINE AUCTION | AUGUST 2018



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Saffronart, *The Design Sale*, 18-19 April 2017, lot 46  
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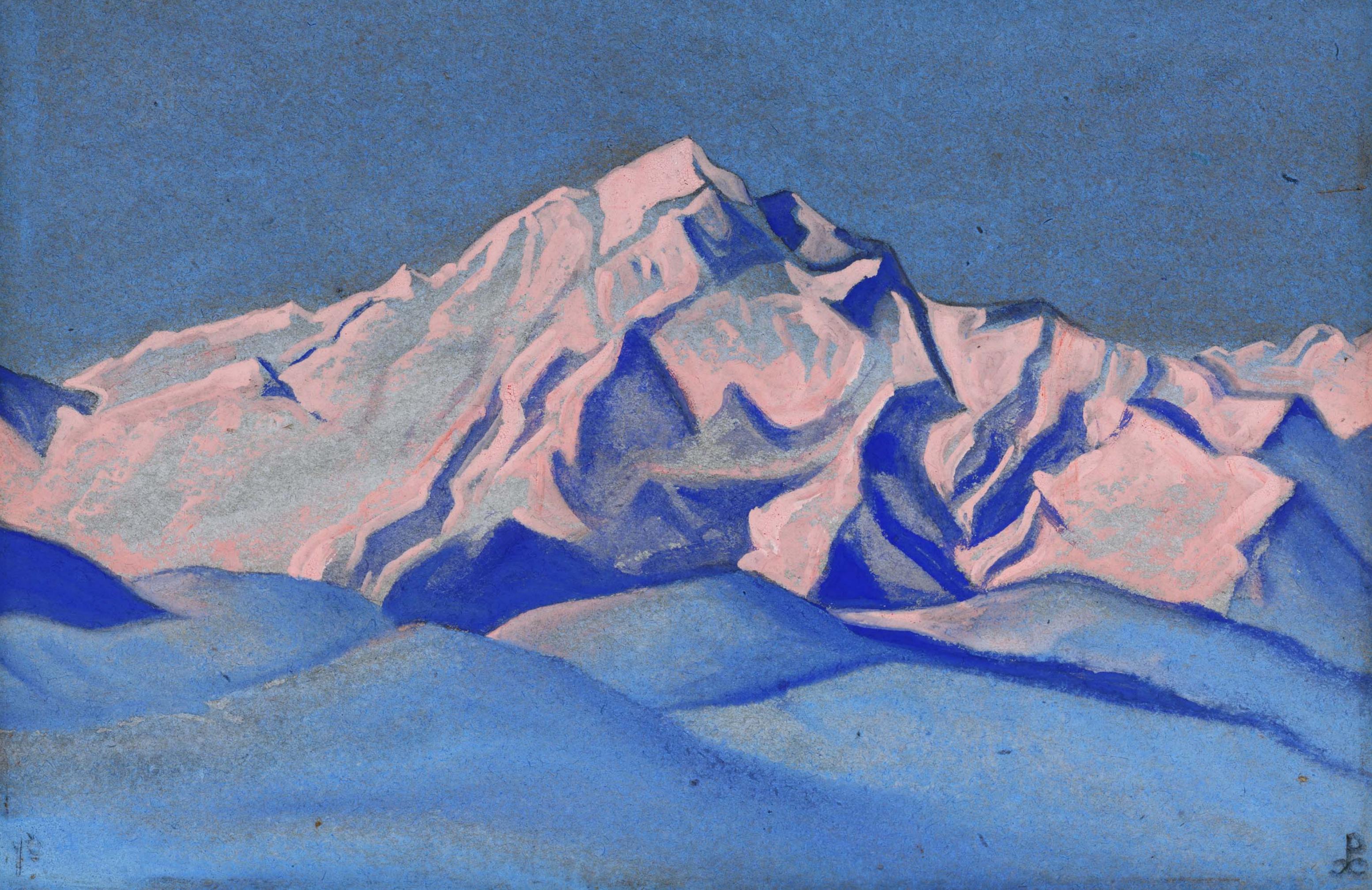
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