

An abstract painting with a textured, expressive style. The background is a mix of warm brown and orange tones, with cooler blue and grey areas. There are visible brushstrokes and some darker, more saturated patches of color, particularly in the lower right and upper right. The overall composition is dynamic and layered.

EVENING SALE

MUMBAI | LIVE
16 FEBRUARY 2017

SAFFRONART



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Thursday, 16 February 2017
Registration: 6.30 pm
Auction: 7.30 pm

Industry Manor, Ground Floor, Appasaheb Marathe Marg, Prabhadevi, Mumbai 400025

PREVIEWS AND VIEWINGS

NEW DELHI

Preview and cocktails
Friday, 3 February 2017
6.30 pm onwards

Viewings
2 - 5 February 2017
11 am - 7 pm

Saffronart
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MUMBAI

Preview and cocktails
Friday, 10 February 2017
7.30 pm onwards

Viewings
11 - 16 February 2017
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Till 3 pm on 16 February 2017

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*"I have always been a loner...
My happiest moments are spent
with myself and my art."*

– TYEB MEHTA

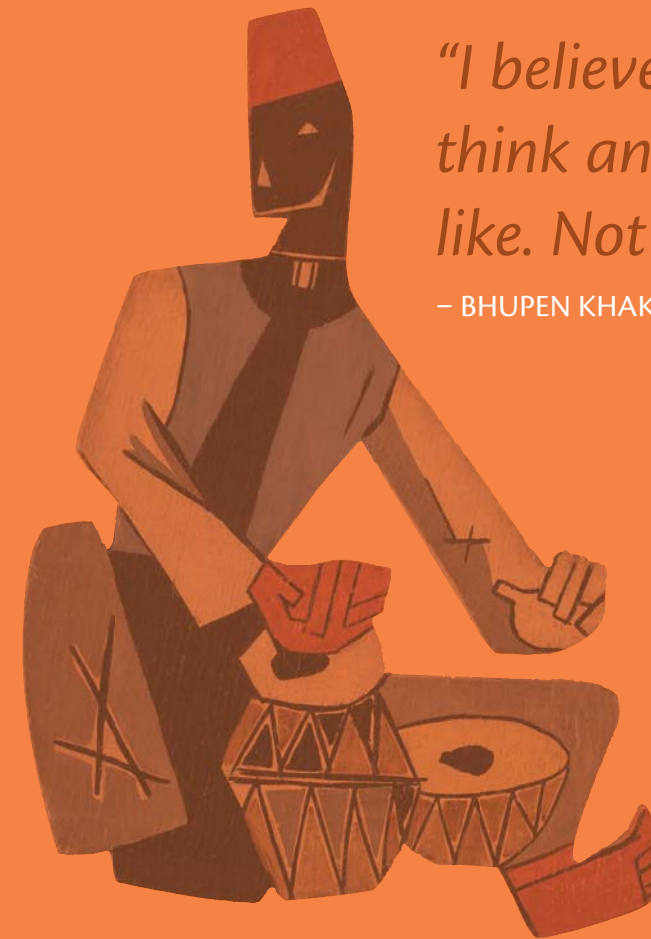


"Art is always ahead of [its] time."

– M F HUSAIN

"When I'm telling the truth, there's no restraint."

– BHUPEN KHAKHAR



*"I believe... in art you must do what you
think and what you feel and what you
like. Not what others expect you to do."*

– BHUPEN KHAKHAR

*"I feel one should have an unwavering
affair with one's creativity."*

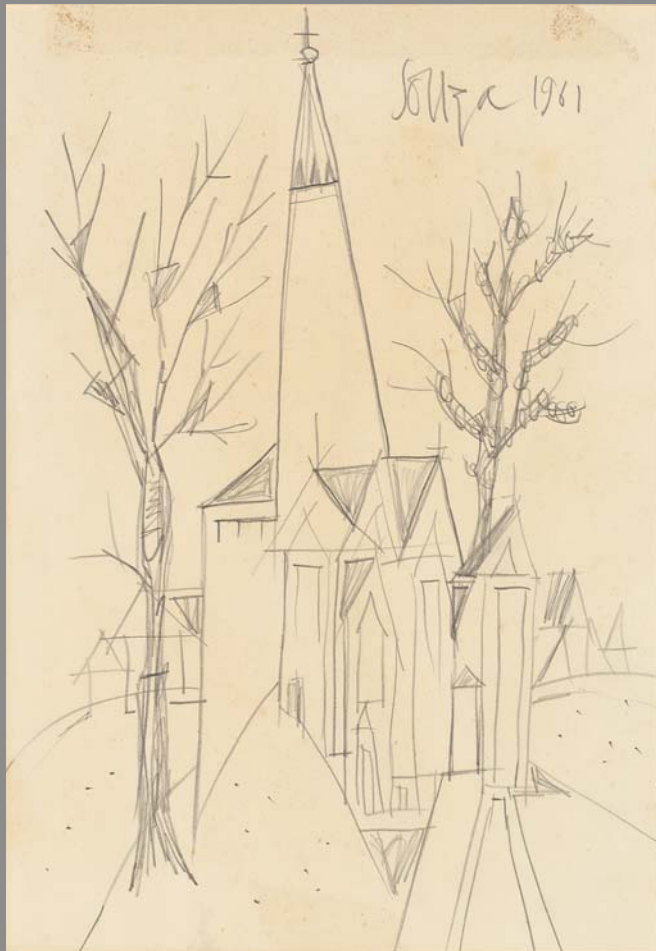
– GANESH PYNE

*"I don't paint forms, forms emerge
from the dynamism of movement."*

– AKBAR PADAMSEE

*"I have grown detached—I want
to find the same peace that the
mystics found..."*

– RAM KUMAR



1

F N SOUZA (1924 - 2002)

Untitled

Signed and dated 'Souza 1961' (upper right)
1961

Pen and pencil on paper
10.5 x 7.5 in (26.7 x 19.1 cm)

Rs 1,50,000 - 2,50,000
\$ 2,240 - 3,735

PROVENANCE:

Acquired directly from the artist
Private Collection, New Delhi



2

F N SOUZA (1924 - 2002)

Untitled

Signed and dated 'Souza 1953' (lower left)
1953

Graphite on paper pasted on board
8.5 x 7.25 in (21.6 x 18.1 cm)

Rs 1,50,000 - 2,00,000
\$ 2,240 - 2,990

PROVENANCE:

Formerly from the family of Francis Newton Souza

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, MUMBAI

3

AKBAR PADAMSEE (b. 1928)

a) Untitled

Signed and dated 'PADAMSEE 93' (lower right)
1993

Charcoal on handmade paper pasted on board
11 x 8.75 in (27.7 x 22.1 cm)

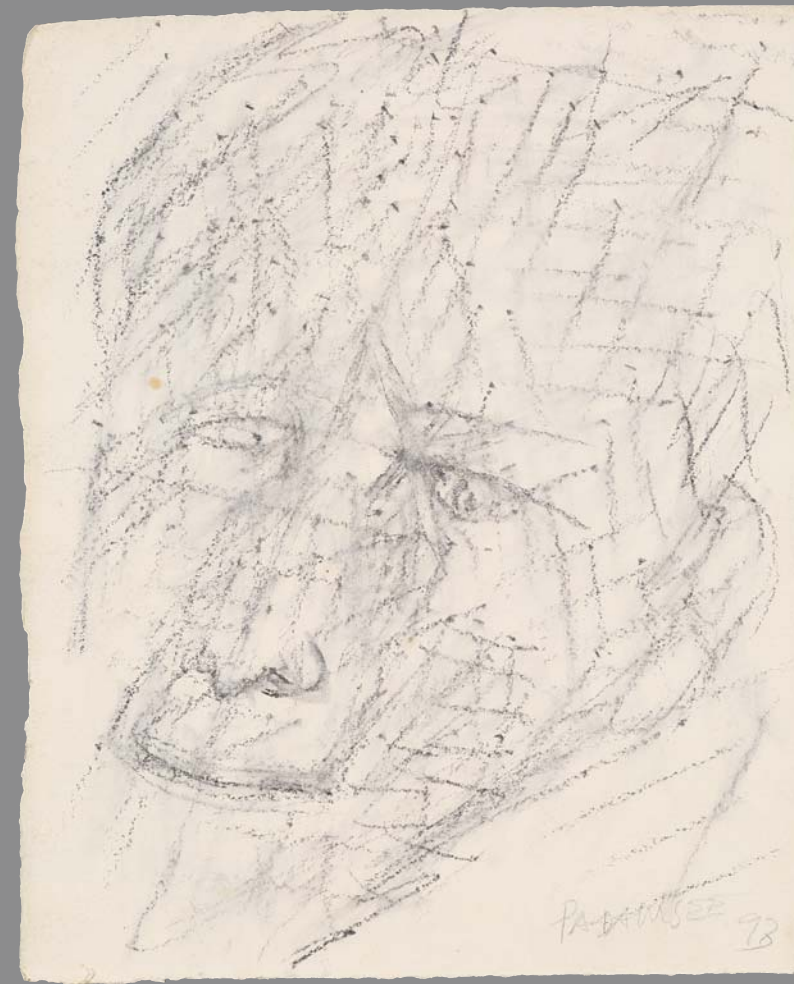
b) Untitled

Signed and dated 'Padamsee 2015' (lower right)
2015

Pen and ink on paper
10.75 x 6.75 in (27 x 17 cm)

Rs 5,00,000 - 7,00,000
\$ 7,465 - 10,450

(Set of two)



a



b



4

**BHUPEN
KHAKHAR** (1934 – 2003)

Two Friends

Signed and dated in Gujarati (lower right)
1997

Watercolour on handmade paper
15.5 x 11.5 in (39.2 x 29.4 cm)

Rs 8,00,000 – 10,00,000
\$ 11,945 – 14,930

PROVENANCE:

Acquired directly from the artist
Private Collection, Maharashtra

EXHIBITED:

Ahmedabad: Herwitz Gallery, Amdavad Ni
Gufa, 1997

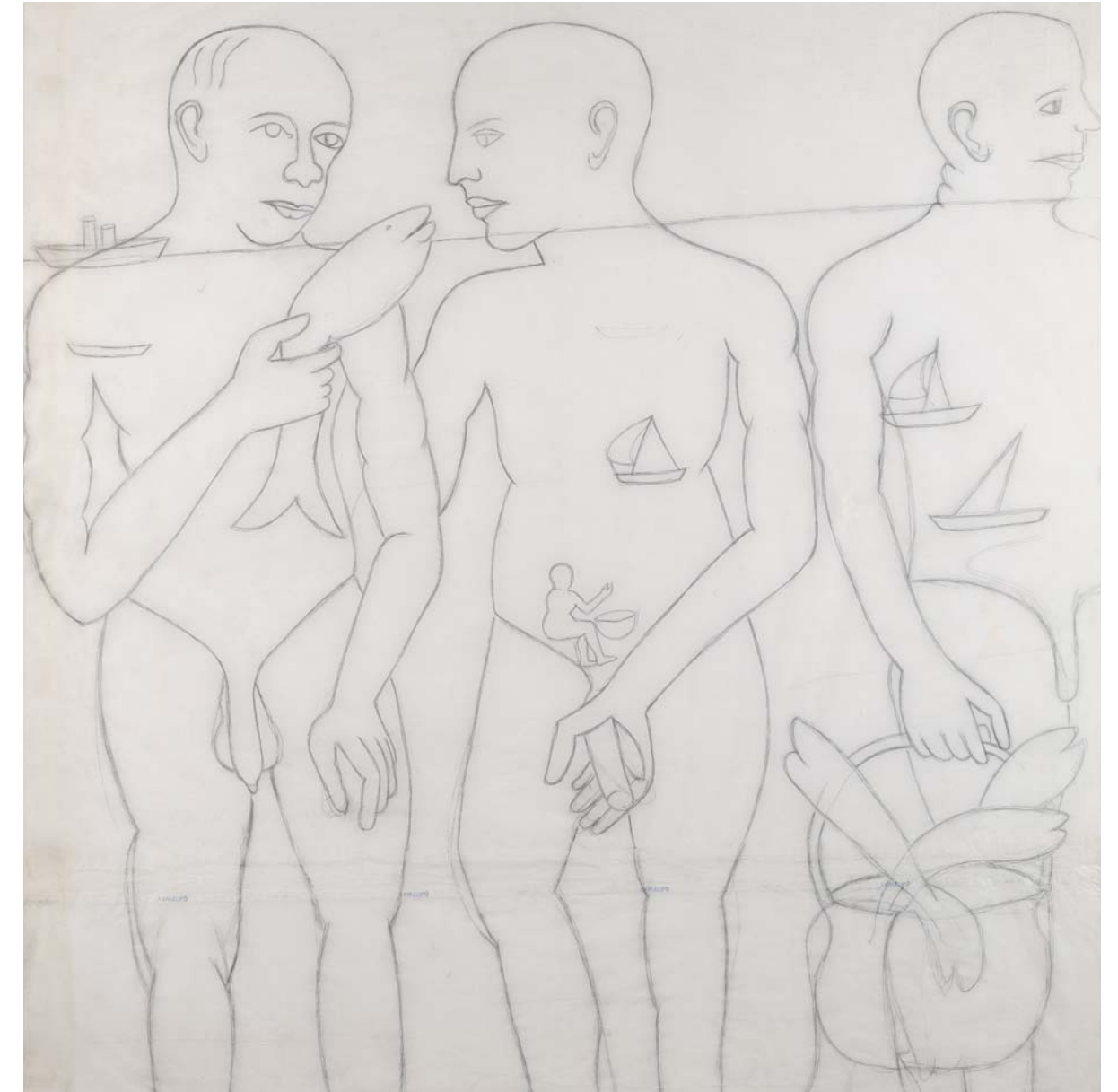
Ahmedabad: Archer Art Gallery, 2003

Ahmedabad: Marvel Art Gallery, 2004

PUBLISHED:

Yashodhara Dalmia, *The Making of
Modern Indian Art: The Progressives*, New
Delhi: Oxford University Press, 2001, p. 87
(illustrated)

Inaugural Show, Ahmedabad: Marvel Art
Gallery, 2004 (illustrated)



5

BHUPEN KHAKHAR (1934 – 2003)

Untitled

Pencil on tracing paper
48.75 x 48.25 in (124 x 122.5 cm)

Rs 12,00,000 – 18,00,000
\$ 17,915 – 26,870

PROVENANCE:

Vadehra Art Gallery, New Delhi

EXHIBITED:

Impulses In Drawing, New Delhi: Vadehra
Gallery, 16 July – 25 August 2015



Bhupen Khakhar
© Jyoti Bhatt

Bhupen Khakhar's work has often been described as subversive, a deliberate challenge to the status quo. His work became thematically more explicit over time, and often confronted sensitive topics, such as homosexuality, as seen in the present lot. According to Kamala Kapoor, "Challenging the viewer to react, and as a result, taking on from time to time a certain amount of mixed reception, the artist is known to describe himself as a gay activist. By making a bold statement, he confronts and questions a sensitive situation, serving up in the process an emotional history of his own life, and the transitions he has gone through to become an artist." ("A Subversive Rasa," *Bhupen Khakhar: A Retrospective*,

Mumbai: The National Gallery of Modern Art, 4–26 November 2003, p. 17)

Khakhar's paintings are translucent, light watercolours, usually in unmixed, single applications of blues, pinks and greens. The immediacy of his subject matter is enhanced by the clarity of the washes that are painted on untouched white backgrounds. "Issues of class, the gender divide, sexual preferences, aesthetic hegemonies and the paradoxes and realities of middle class living in subjectively loaded representations have continued to be articulated through a passionate fidelity to the painterly medium." (*Bhupen Khakhar*, p. 17)

SADANAND BAKRE (1920-2007)

Born in 1920 in Baroda, Sadanand Bakre was among the least known of the members of the Progressive Artists' Group. He was a graduate of the Sir J J School of Art in Mumbai, where he studied sculpture. His talent was recognised and he was encouraged to excel in his art by many, including the leading art critic Rudy von Leyden, who introduced him to the modernist movements in America and Europe. Like many of his generation, Bakre's development as an artist followed the trajectory of moving from academic realism to abstraction, in his paintings as well as his sculptures.

The decade of the 1960s was one which saw the evolution of Bakre's vocabulary and style. From "spiky forms," he had, by the late 60s, moved to more simplified forms and his interest in structure becomes apparent, as seen in lots 6, 7 and 8. Bright colours are balanced with flat white planes that focus on the architecture in the city or landscape. Walls, domes, roofs and the land are all composed with bold geometric lines that suggest a cubist sensibility.

Bakre's paintings and sculptures were shown and appreciated at several significant galleries in Europe and Mumbai. After time spent in Europe, the artist eventually returned to India in the 1980s and settled down in the Konkan region of Maharashtra, where he died in 2007.

Sadanand Bakre
Image courtesy of artnewsnviews.com



6

6

SADANAND BAKRE (1920 - 2007)

Untitled

Signed 'Bakre', signed again and dated in Devnagari (lower left); inscribed 'S. K. BAKRE' and signed and dated again in Devnagari (on the reverse)

1962

Oil on canvas

21.75 x 17.5 in (55 x 44.7 cm)

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

\$ 2,990 - 4,480

7

SADANAND BAKRE (1920 - 2007)

Untitled

Inscribed 'S. K. BAKRE' and signed and dated in Devnagari (on the reverse)

1962

Oil on canvas

11.75 x 14.5 in (30 x 37 cm)

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

\$ 2,990 - 4,480

PROVENANCE:

Collection of Mr. and Mrs. A Witherick
Private Collection, London
Private Collection, North India

8

SADANAND BAKRE (1920 - 2007)

Untitled

Signed 'Bakre', signed again and dated in Devnagari (lower right); inscribed 'S. K. BAKRE' and signed and dated again in Devnagari (on the reverse)

1962

Oil on canvas

17.25 x 21.75 in (44 x 55 cm)

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

\$ 2,990 - 4,480

PROVENANCE:

Acquired directly from the artist
Private Collection, Barcelona
Private Collection, North India

PROVENANCE:

Acquired directly from the artist
Private Collection, Barcelona
Private Collection, North India



7



8

9

K H ARA (1914 – 1985)

Untitled

Signed 'ARA' (lower right)

Watercolour on paper

29.25 x 21.25 in (74.2 x 54.1 cm)

Rs 7,00,000 – 9,00,000

\$ 10,450 – 13,435

PROVENANCE:

Grosvenor Gallery, London

Dhoomimal Gallery, New Delhi



9

PROPERTY OF A DISTINGUISHED GENTLEMAN, NEW DELHI

10

MANJIT BAWA (1941 – 2008)

Untitled

Signed 'Manjit Bawa' (lower right)

Pastel on paper

10.75 x 14.75 in (27.2 x 37.4 cm)

Rs 5,00,000 – 7,00,000

\$ 7,465 – 10,450



10



11

RAM KUMAR (b. 1924)

Untitled

Signed and dated 'Ram Kumar 89' (on the reverse)

1989

Acrylic on paper pasted on mountboard

23 x 36 in (58.6 x 91.4 cm)

Rs 8,00,000 – 10,00,000

\$ 11,945 – 14,930

PROVENANCE:

Acquired directly from the artist

Property of a Gentleman, New Delhi

The present lot was painted in 1962, which saw the culmination of the Cubist idiom that Sabavala had explored for a decade since his return from Paris. Titled *Down To A Sunless Sea*, Sabavala borrows a line from Samuel Taylor Coleridge's famous poem *Kubla Khan*. The poem, conceived by Coleridge supposedly in an opium-induced dream, describes the landscape of Xanadu, the capital city in the kingdom of Kublai Khan, a great Mongolian emperor in the 13th century. In Kublai Khan's walled kingdom, flows the river Alph, running through dark caverns and down to the lifeless sea:

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

The poem further expands on the tumultuous aspect of nature from which the river is born, contrasting it with the serene, constructed garden of Kublai Khan's domed palace. Using vivid imagery, Coleridge paints a fantastical landscape alluding to the power of intense imagination and creativity, which come together beautifully in the utopian Xanadu.

The present lot is quite likely Sabavala's pictorial (and metaphorical) interpretation of this poem which presents the imagery of the sunny dome, the icy caves and the tempestuous river in Sabavala's own unique interpretation of the Cubist idiom. In the artist's landscapes in the early 60s, "Man lives and floats in a far more extended and larger world than we normally envisage." (Artist quoted in Ranjit Hoskote, *Pilgrim, Exile, Sorcerer: The Painterly Evolution of Jehangir Sabavala*, Mumbai: Eminence Designs Pvt. Ltd., 1998, p. 92) As he broke away from Cubist formalism, the sharp angularities of Sabavala's paintings softened and became multi-faceted, made sublime by strokes of illumination. According to the poet Adil Jussawala, "The bleached light Sabavala presents us so frequently is the Indian light, honestly recorded, and I will admit that it is only after seeing Sabavala's paintings that I have been struck by qualities in the light which I would not otherwise have appreciated. But, as a whole, the landscape in each painting appears to be governed by a force that exists not in the objective landscape but in the painter himself.. Its origins lie, I think, in literature, in the poetry of spiritual desolation, of purgatory, of the after-life, and of *angst*." (As quoted in Hoskote, pp. 90-91)



Jehangir Sabavala
Image courtesy of Shirin Sabavala



φ 12

JEHANGIR SABAVALA (1922 - 2011)

Down To A Sunless Sea

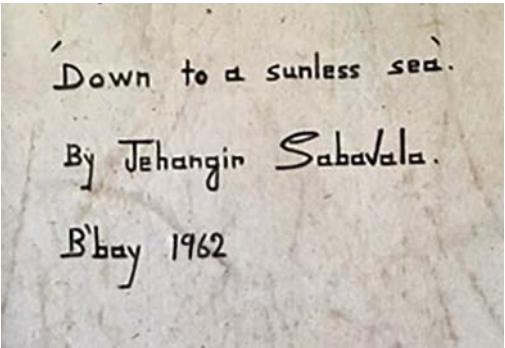
Signed and dated 'Sabavala 62' (lower left) and inscribed "Down to a sunless sea' / By Jehangir Sabavala / B'bay 1962' (on the reverse) 1962

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

Rs 50,00,000 - 70,00,000
\$ 74,630 - 104,480

PROVENANCE:

Private Collection, USA
Private Collection, UK



Inscription on the reverse of the painting



Nasreen Mohamedi
© Jyoti Bhatt

PROPERTY FROM THE COLLECTION OF GEETA KHANDLWAL, MUMBAI

13

NASREEN MOHAMEDI (1937 – 1990)

Untitled

Watercolour and ink on paper
16.75 x 11.5 in (42.3 x 29.3 cm)

Rs 12,00,000 – 18,00,000

\$ 17,915 – 26,870

PROVENANCE:

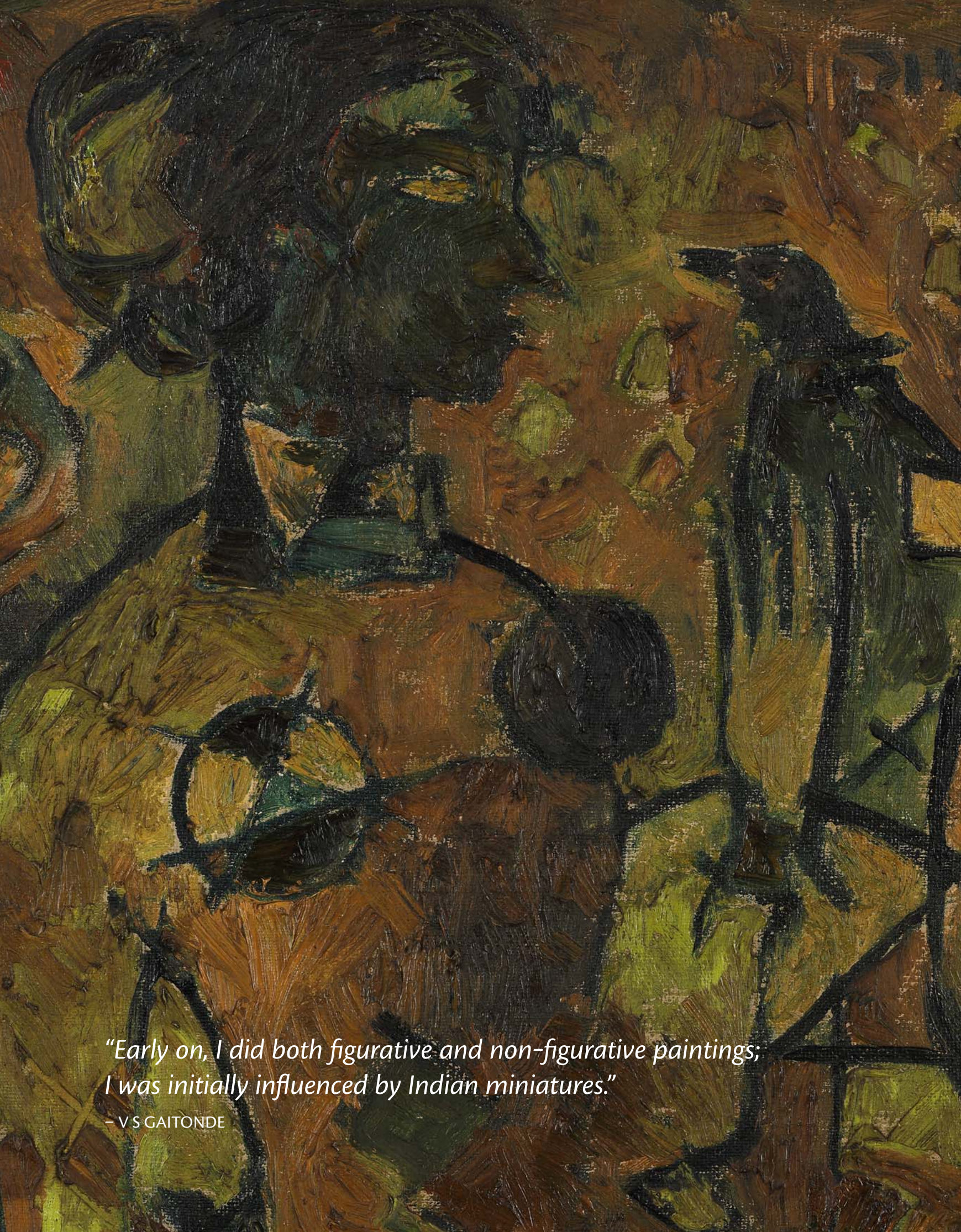
Acquired directly from the artist

Nasreen Mohamedi's art, like herself, is enigmatic, compounded by the fact that the artist most often chose to leave her works undated, and offered no information about their orientation. The present lot bears similarity to the works on paper from the 1960s, when Mohamedi drew from nature to create semi-abstract, almost calligraphic drawings in muted tones.

"Though her works from the 1960s seem to be within the lineage of lyrical abstraction, they are the most agitated works in her entire oeuvre. A certain messiness comes through, of nature withered, abandoned, bearing only traces of the "beatings" of life. Fatal signs of decay are accentuated: dry leaves with empty veins and spines, an isolated branch of a swayed palm left to perish. Ink wash and dry brush are adequate to create the rising agitating ripples in another drawing, the tip of the brush trembling as it leaves a mark to bleed on the moist paper... a monochromatic intensity takes over... Despite signs of vulnerability in her intricately rendered fragile forms, hope, made visible through light-filled openings, seeps into the wrecked forms and illuminates areas of the washed-out ground... Interposing the linear and tonal and using watery washes of dark and diluted ink, she leaves pockets of white paper untouched to make empty space on paper behave as light." (Roobina Karode, *Nasreen Mohamedi: Waiting Is a Part of Intense Living*, Madrid: Museo Nacional Centro de Arte Reina Sofia and New York: The Metropolitan Museum of Art, 2016, p. 27)

In recent years, Mohamedi has gained international recognition for her unique contribution to abstract art. Reviewing her posthumous solo show at the Tate Liverpool in 2014, Florence Waters writes, "Mohamedi broke away from the mainstream practice of figurative painting in post-Independence India. Her emphasis on minimal linear gestures to create infinite imaginary landscapes and structures exemplifies her desire to, as she wrote in her diaries, obtain "the maximum of the minimum"." ("Nasreen Mohamedi, Tate Liverpool, review: 'mastery of material and form'", *The Telegraph*, 11 June 2014, online)





*“Early on, I did both figurative and non-figurative paintings;
I was initially influenced by Indian miniatures.”*

– V S GAITONDE

Painted in 1952, this portrait offers a peek into the early stages of V S Gaitonde’s career. The artist, who would later achieve fame as one of India’s foremost abstractionists, was at this time a recent graduate of the JJ School of Art, and a teacher at the same institute for a brief period in 1951. A figurative work painted with a dark, earthy palette, the composition is informed by a study of Indian artistic traditions.

There was an implicit influence of Indian miniature painting evidenced in the way Gaitonde illustrated his early figures in a two-dimensional, almost Cubist style, without much shading, contoured by heavy black outlines and geometric shapes, as seen in the present lot. According to art critic Sandhini Poddar, this kind of articulation had its precursor in Jain painting of the 11th – 15th century, where artists

rendered human figures in “three-quarter profiles with fish-shaped eyes, angular postures and narrow waists.” (Sandhini Poddar, *V S Gaitonde: Painting as Process, Painting as Life*, New York: The Solomon R Guggenheim Museum, 2014, p. 20)

The subject of this painting, Bhanu Athaiya, née Rajopadhye, was a student of Gaitonde at the JJ School of Art during his time as a teacher there, and the only woman to be part of the Progressive Artists’ Group in Bombay. Athaiya is an Academy Award winning costume designer in the field of Hindi cinema. After graduating from the art school, she began her career as a fashion illustrator for various women’s magazines during the 1950s, and eventually went on to design costumes for well-known filmmakers such as Guru



Gaitonde (left) with Bhanu Rajopadhye Athaiya (right) at a study tour of Sir JJ School of Art to Udaipur, during his fellowship period, in the academic year of 1950-51.

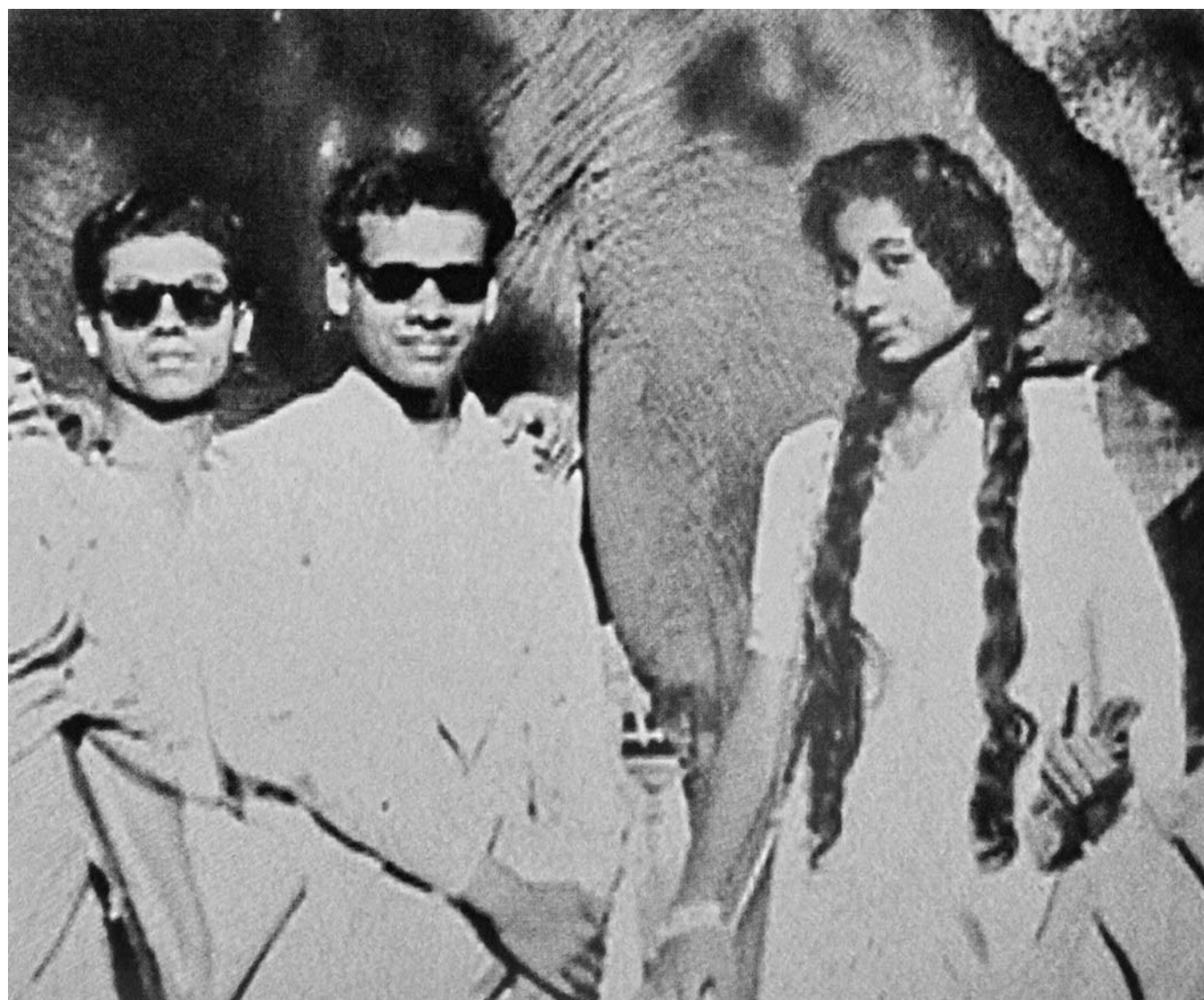
Image courtesy: Sukhashil Narayan Chavan

Reproduced from *Vasudeo Santu Gaitonde: Sonata of Solitude*, Mumbai: Bodhana Arts and Research Foundation and New Delhi: The Raza Foundation, 2016, p. 67

Dutt, Yash Chopra, Raj Kapoor, to name a few. Her most notable achievement was winning an Oscar for costume design in Richard Attenborough's 1982 film *Gandhi*—she was the first Indian to do so.

During his teaching tenure, Gaitonde took his students on various study trips across India, and Athaiya had accompanied him to Udaipur on one of them. "Gaitonde was clearly taken with his attractive young student and her talent, immortalizing her in a painting..." (Meera Menezes, *Vasudeo Santu Gaitonde: Sonata of Solitude*, Mumbai:

Bodhana Arts and Research Foundation, 2016, p. 59) This painting was later acquired by fellow artist Krishen Khanna, who recalls Gaitonde naming the work "the Black Princess" because of Athaiya's dark beauty. "The painting... is rendered in a sombre palette with predominantly brown, ochre and green tones. In this depiction of Bhanu, the artist invokes one of his favourite motifs at the time – that of a woman and a bird. Here, the female protagonist is depicted in profile, gazing at a bird perched on her finger... As Khanna emphasised, "It is absolutely Gaitonde-esque. You can see where he was going from there." (Menezes, p. 59)



Gaitonde (centre) with Bhanu Rajopadhye Athaiya (extreme right)
Reproduced from *Vasudeo Santu Gaitonde: Sonata of Solitude*, Mumbai: Bodhana Arts and Research Foundation and New Delhi: The Raza Foundation, 2016, p. 65 (detail)
Facing page: Lineage and Authenticity Certificate from Krishen Khanna

Lineage & Authenticity Certificate

Artwork details



Artists Name V.S. Gaitonde

Size 20" x 17"

Medium Oil on Canvas.

Lineage History & Remarks

This painting was acquired by an exchange for one of my paintings. It is a most significant work in Gaitonde's development and stands out amongst the work done during that period of transition from figurative to lyrical abstracts. He called it 'The Black Princess' making a connection with the Black Princess in the Ajanta Frescoes. When Husain saw it he remarked that the warmth which this painting exudes and its totally sensuous nature evokes the sensation of warm 'halwa'. It has a great ambience and charm without for a moment becoming sweet or sentimental. He painted one **KRISHEN KHANNA**

A48/ 11A. DLF. PHASE 1. GURGAON 122002 HARYANA.

more, quite different but in the same genre but in my opinion, not as good - This work is the best of that period -
Krishen Khanna

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, NEW DELHI
14

V S GAITONDE (1924 - 2001)

Portrait of Bhanu Rajapadhyaya

Signed and dated in Devnagari (upper right); inscribed 'GAITONDE: "portrait of Bhanu Rajapadhyaya" / Bhanu later marries ATHIYA- SHE WON AN OSCAR FOR HER COSTUME DESIGNS IN "GANDHI" / THIS PAINTING WAS GIVEN TO ME BY GAITONDE IN 1952.' (on the hardboard on the reverse)
1952

Oil on canvas pasted on board
20 x 17.25 in (51 x 43.6 cm)

Rs 2,00,00,000 - 3,00,00,000
\$ 298,510 - 447,765

PROVENANCE:

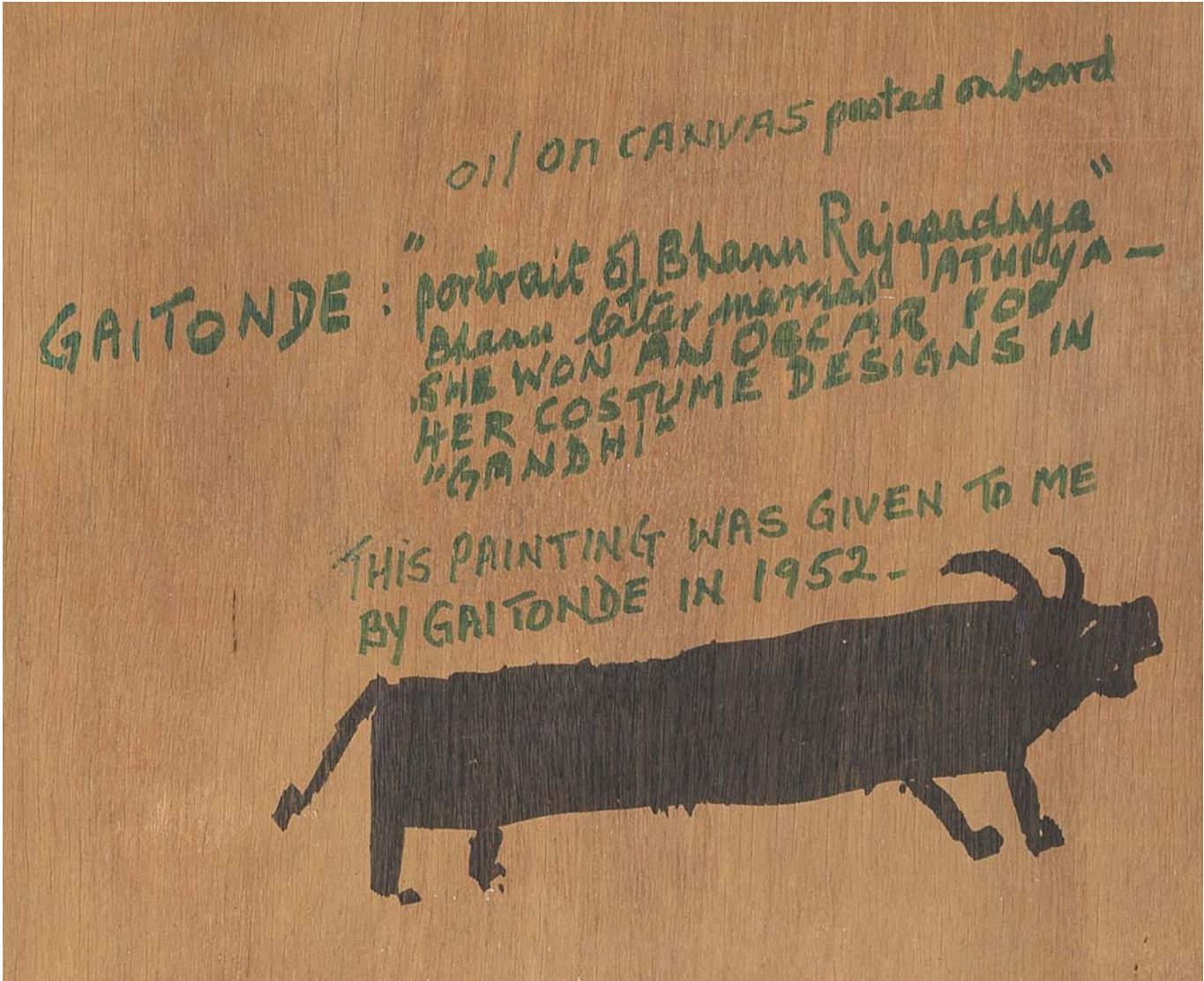
Acquired directly from the artist in exchange for one of the owner's paintings in 1952

EXHIBITED:

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

PUBLISHED:

Sandhini Poddar ed, V.S.Gaitonde: *Painting as Process, Painting as Life*, New York: Guggenheim Museum Publications, 2014, p. 48 (illustrated)
Roshan Sahani and Narendra Dengle, *Vasudeo Santu Gaitonde: Sonata of Light*, Mumbai: Bodhana Arts and Research Foundation, 2016, p. 60 (illustrated)



Inscription on reverse of painting



BOMBAY ART SOCIETY

PRIZE LIST

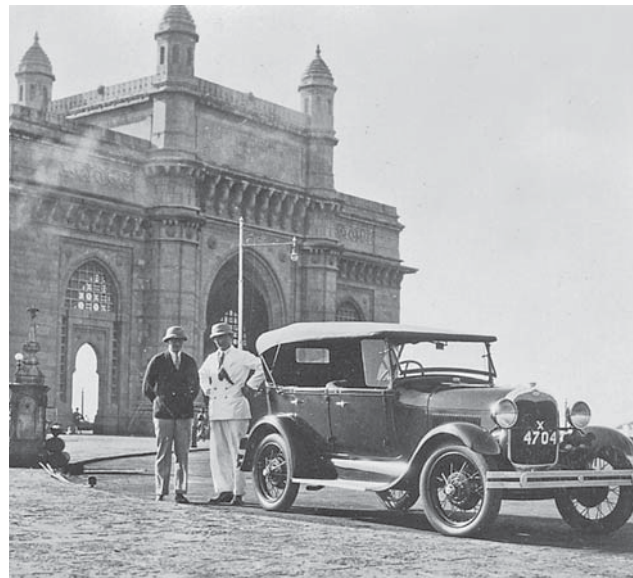
A. MEDALS

The Society's GOLD MEDAL for the best work in the Exhibition
Awarded to Mr. S. H. Raza ... Nos. 205, 206, 207, 208.

EMIL WEBER

In the late 1930s, many European companies set up a base for trade in India, including a group of Swiss automotive companies who had their headquarters in Bombay. Among the company representatives that arrived in the city was Emil Weber, who worked with the famous Schweizerische Lokomotiv- und Maschinenfabrik (Swiss Locomotive and Machine Works) manufacturing company, or SLM as they were popularly known. A global company for producing steam and electric locomotive engines, SLM built locomotives for the Indian Railways back in 1928 and the years that followed.

As most of these Swiss companies originated from the town of Winterthur near Zürich, the company men in Bombay were very well acquainted with each other. During World War I, they were advised not to travel back home and they subsequently settled down in the Bandra and Cumbala Hill neighbourhoods of Bombay, forming a "Swiss Colony." One of these representatives, Mr. Scherrer from Volkart Brothers, made acquaintance with Kekoo Gandhi, who owned Chemould Frames, a picture frame manufacturing company. Through his business, Gandhi had come to know the young generation of artists in Bombay then, including Raza. Gandhi, who went on to become one of India's foremost art patrons, exhibited paintings in his showroom window while promoting them to prospective clients such as Mr. Weber.



Emil Weber and friend in front of Gateway of India, circa 1935
Image courtesy of the Weber family

The family recalls that Mr. Weber became a patron of Raza's early works, even suggesting that the artist paint the view of the Girgaum Chowpatty Bay seen in lot 15, which won the Gold medal in the 1948 Bombay Art Society exhibition. He later went to great lengths to acquire the painting even though it was not listed for sale. Mr. Weber eventually left India in 1949 and returned to Switzerland. He remained an avid collector of Raza's paintings for decades to come, even visiting Raza in Paris in 1982, the same year in which he acquired lot 17 from an exhibition in Bern.

Lots 15, 16 and 17 are from Mr. Weber's personal collection.



S H Raza
Image courtesy of Ruxana Pathan

Facing page: Bombay Art Society's exhibition catalogue announcing S H Raza as the winner of the gold medal for the present lot.
Reproduced from *Diamond Jubilee Exhibition, Bombay*: Bombay Art Society, December 1948, pp. 9, 10, 17

PROPERTY FROM THE WEBER FAMILY COLLECTION, SWITZERLAND

φ 15

S H RAZA (1922 – 2016)

Bombay from Malabar Hill

Signed and dated 'S.H.RAZA 48' (lower right)
1948

Gouache on paper
23.5 x 35.25 in (59.5 x 89.4 cm)

Rs 15,00,000 – 20,00,000
\$ 22,390 – 29,855

PROVENANCE:

Acquired from Bombay Art Society in December 1948

Emil Weber collection, Basel

Thence by descent

Heinz Weber, Basel and Rosemarie Herbrand-Weber, Munich

EXHIBITED:

Diamond Jubilee Exhibition, Bombay:
Bombay Art Society, December 1948

PUBLISHED:

Manu Thacker and G
Venkatachalam, *Present-day Painters*
of India, Bombay: Sudhangshu
Publications, circa1950s, pl. 11
(illustrated)

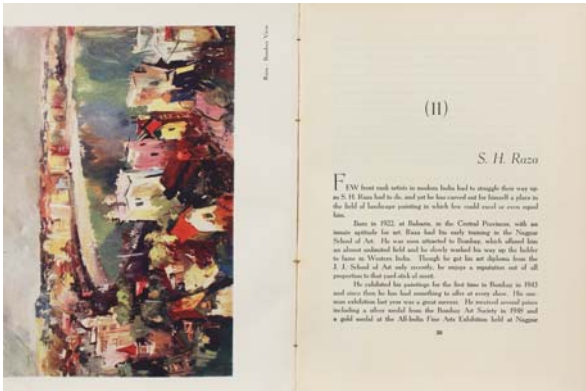
Rizio Yohannan Raj, "From View to
vision," *Frontline*, 2 September 2016,
online (illustrated)



CLASS III					
Water Colour Paintings—Western School					
(See Prize No. 1)					
19	H. H. the Maharaja Gaekwar of Baroda's Prize No. 2	...	...	...	200
	—Mr. H. A. Gade—No. 232				
20	The Advocate General Mr. Daphtary's Prize	...	...	...	150
	—Mr. M. S. Joshi—Nos. 210, 211, 213, 217				
21	Sir Chintaman D. Deshmukh's Prize	...	...	...	100
	—Mrs Magda Nachman—No. 225				
22	Mr. V. V. Oak's Prize	...	...	...	100
	(For the best local landscape in water-colour)				
	—Mr. S. H. Raza—No. 207				
23	Prof. O. V. Muller Memorial Prize	...	...	...	80
	—Mr. D. D. Dalal No. 212				
24	The Late Mr. Narayan Anant Desai Topiwala Memorial Prize No. 1	...	...	...	50
	Mr. Francis Newton—No. 228				
25	Mr. L. S. Dabholkar's Prize	...	...	...	50
	—Mr. S. V. Waghulkar—No. 246.				

No.	Name	Artist	Rs.
204.	Amira Qadal...	S. H. Raza	... 200
205.	Kashmir Valley...	S. H. Raza	... 300
206.	Khrew Village...	S. H. Raza	... 200
207.	Bombay from Malabar Hill	...S. H. Raza	(Not for Sale)
208.	Srinagar...	S. H. Raza	(Not for Sale)
209.	Quiet Corner...	D. D. Dalal	... 150
210.	The East Gate of Rani Mandir	...M. A. Joshi	... 110
211.	Ganapati Visarjan...	M. A. Joshi	... 250
212.	End of the Season...	D. D. Dalal	... 350
213.	Tanga Stand Nasik...	M. S. Joshi	... 100
214.	Lonely Bit...	D. G. Kulkarni	... 75
215.	Well & Tree...	D. G. Kulkarni	... 80
216.	The Village Patel...	Manohara Joshi	300
217.	Mahatma Gandhi's Raksha Visarjan	...M. S. Joshi	... 225
218.	Temple...	A. H. Padamsee	... 100
219.	Nasik...	A. H. Padamsee	... 100
220.	Kurshed...	Mrs. M. Nachman	... 250
221.	Life Study...	K. V. Gulvani	... 75
222.	Ditwaria Indore...	Manohara Joshi	250
223.	Sick Girl...	Mrs. M. Nachman (Not for Sale)	
224.	Boy in White Cap	...Mrs. M. Nachman	... 300

Above and Left: Bombay Art Society's exhibition catalogue announcing S H Raza as the winner of the gold medal for the present lot.
Reproduced from *Diamond Jubilee Exhibition*, Bombay: Bombay Art Society, December 1948, pp. 9, 10, 17



The present lot illustrated in Manu Thacker and G Venkatachalam eds, *Present-day Painters of India*, Bombay: Sudhangshu Publications, 1950

This unusually large watercolour painted by Raza during his early years as an artist, won the Gold Medal at the Bombay Art Society's Diamond Jubilee exhibition in December 1948. Raza was awarded the Gold Medal for best work in this exhibition for this and three other watercolour landscapes. It also won a money prize for "best local landscape in water-colour." The Weber family recalls that Mr. Weber, who had encouraged Raza to paint the scene of the Chowpatty Bay as seen from Malabar Hill, later convinced the artist to sell him the painting as it was not for sale at the exhibition.



View from Malabar Hill, Bombay, India, Dinodia Mumbai Photos

PROPERTY FROM THE WEBER FAMILY COLLECTION, SWITZERLAND

φ 16

S H RAZA (1922 - 2016)

Untitled
Signed and dated 'RAZA 1982' (on the reverse)
1982
Acrylic on canvas
25.5 x 19.75 in (65 x 50 cm)

Rs 60,00,000 - 80,00,000
\$ 89,555 - 119,405

PROVENANCE:
Acquired from Galerie Loeb, Bern in 1982
Emil Weber collection, Basel
Thence by descent
Heinz Weber, Basel and Rosemarie Herbrand-Weber,
Munich

EXHIBITED:
Solo Exhibition, Bern: Galerie Loeb, 1982

The colours and composition of the present lot demonstrate elements of gestural brushwork, but distinct elements of structure and geometry are also visible. The loose brushwork is circumscribed within a frame composed of solid, horizontal lines of colour. Raza employs dark, multi-hued earthy colours and divides space in a way that is reminiscent of a traditional miniature painting format.

Art critic Rudy von Leyden, wrote of Raza's "... perceptiveness for a final supreme and universal viewing of nature, not as appearance, not as spectacle but as an integrated force of life and cosmic growth reflected in every elementary particle and in every fibre of a human being... 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. Painting acts itself out as a natural force, struggling in darkness, breaking into light, shivering in cold, burning in heat, trying to find form and yet dissolving into chaos... the work of art emerges as an entity of vibrating power, metamorphosis incarnate, unchangeable and ever changing like the forces of nature reflected in the human mind." (Rudolf von Leyden, "Metamorphosis," *Raza*, Mumbai: Chemould Publications and Arts, 1985)

Gallerist Kekoo Gandhi took the initiative to introduce Indian artists to European collectors in the late 1970s. In 1982, Gandhi's eldest daughter organised a show of Raza's paintings at the Gallery Loeb in Bern, which was attended by several expats, including Mr. Weber, who had been posted in India between 1930 and 1946. Rudy von Leyden, who had first spotted Raza as a young artist at the Bombay Art Society in the 1950s, too attended and gave a touching speech. The present lot was acquired by Mr. Weber at this exhibition, which showcased some of Raza's finest work evoking the colours and emotions of the forests of India.



Untitled (La Terre), 1987
Acrylic on canvas, 31 x 31 in
Sold at INR 1 crore (USD 180,012)
Saffronart, 19-20 June 2013, lot 31



Another painting by Raza from the 1982 exhibition in Bern which evokes the lush beauty of nature.
S H Raza, La Terre / The Earth (Green), 1981
Sold at INR 1.68 crores (USD 254,545)
Saffronart, New Delhi, 9 September 2016, lot 35



PROPERTY FROM THE WEBER FAMILY COLLECTION, SWITZERLAND

φ

17

S H RAZA (1922 – 2016)

Untitled (City Temple)

Signed and dated 'S. H. RAZA. 49.' (lower left)

1949

Watercolour on paper

13 x 19.25 in (33.1 x 48.7 cm)

Rs 6,00,000 – 8,00,000

\$ 8,960 – 11,945

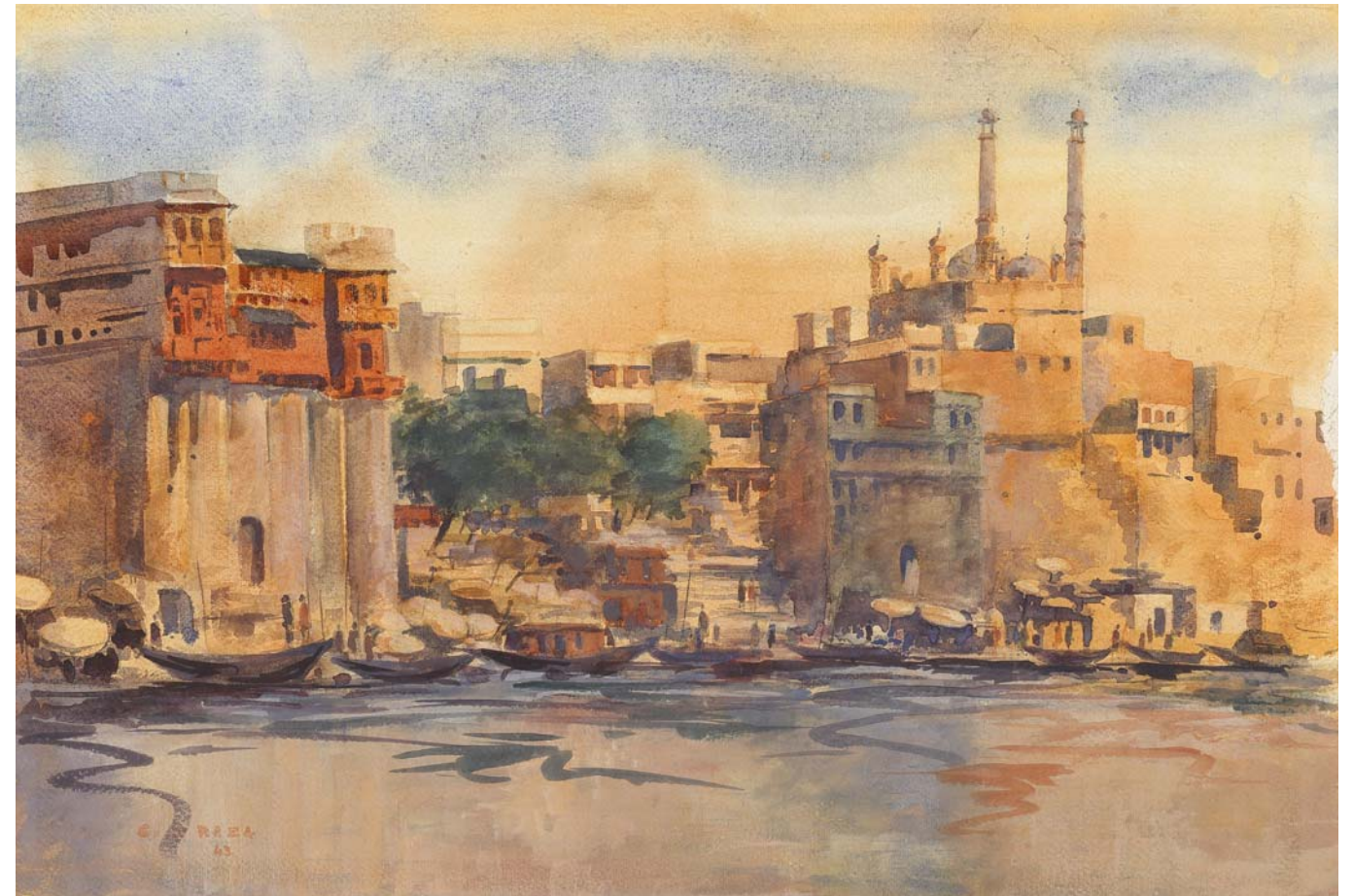
PROVENANCE:

Acquired directly from the artist

Emil Weber collection, Basel

Thence by descent

Heinz Weber, Basel and Rosemarie Herbrand-Weber, Munich



PROPERTY OF A DISTINGUISHED GENTLEMAN, NEW DELHI

18

S H RAZA (1922 – 2016)

Untitled (Benares)

Signed and dated 'S. H. RAZA 43' (lower left)

1943

Watercolour on paper

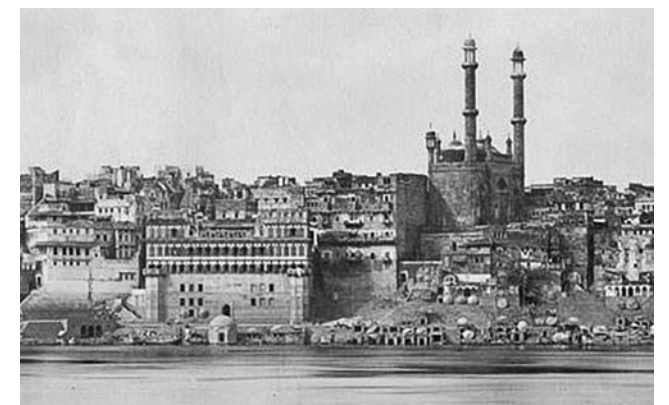
15 x 22 in (38.3 x 56 cm)

Rs 12,00,000 – 18,00,000

\$ 17,915 – 26,870

PROVENANCE:

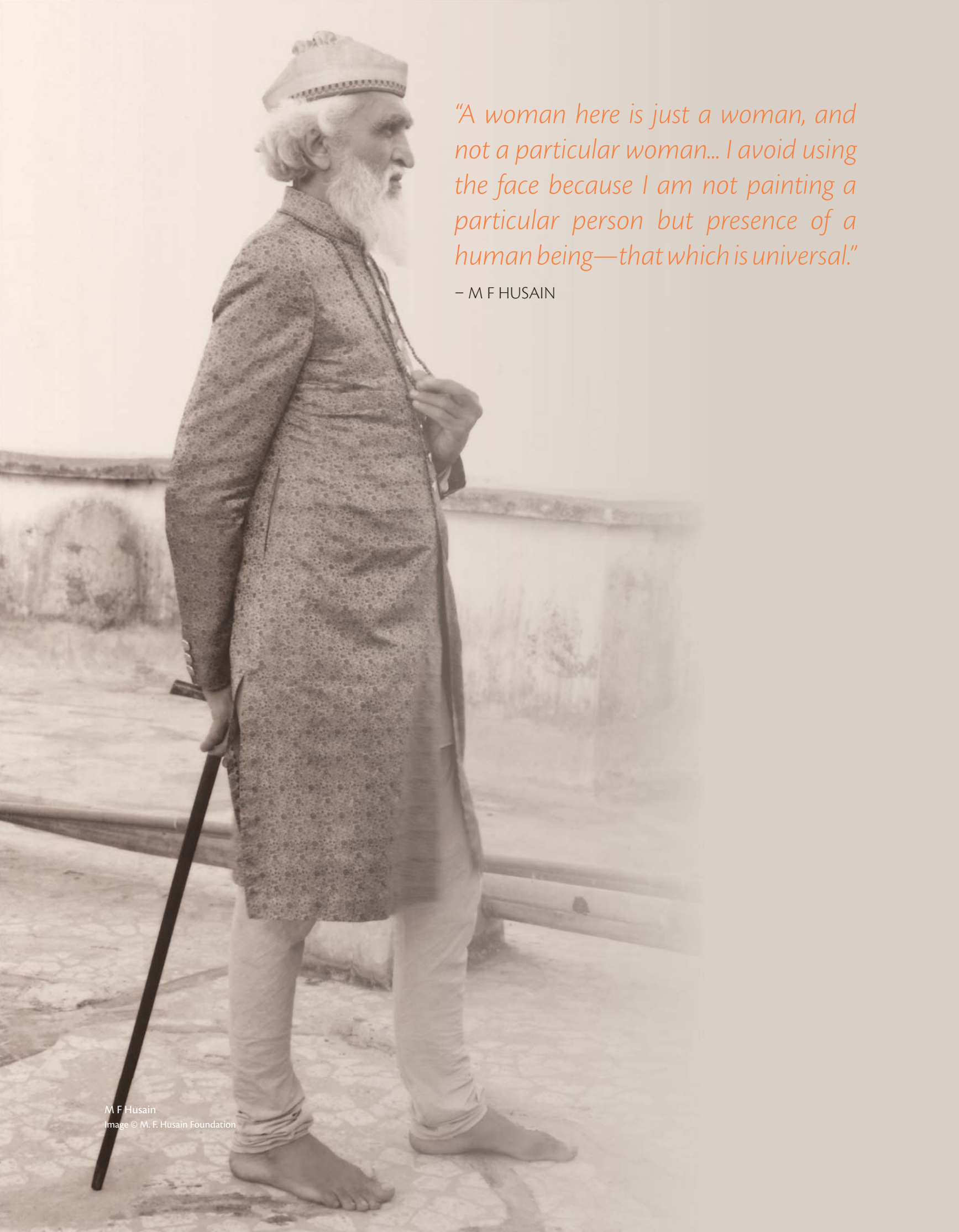
Christie's, New York, 20 March 2013, lot 15



View of old city of Benares

The present lot belongs to this nascent phase during the 1940s when Raza painted watercolours of pilgrimage sites such as Benares during his travels. His work attracted the attention of the influential critic Rudy von Leyden. "Even at this early stage, what distinguished Raza's work from that of most other landscape painters was its non-representational quality, with the colour tonalities creating an innate rhythm...

As Leyden observes, 'This was the period of the student, the learner who explored not only the unending aspects of nature but with equal curiosity into the infinite facets and possibilities of his medium, the manners of his painting and the unfolding powers of his own imagination.' (Yashodhara Dalmia, *The Making of Modern Indian Art: The Progressives*, New Delhi: Oxford University Press, 2001, pp. 146-147)



"A woman here is just a woman, and not a particular woman... I avoid using the face because I am not painting a particular person but presence of a human being—that which is universal."

– M F HUSAIN

M F Husain
Image © M. F. Husain Foundation

19

M F HUSAIN (1913 - 2011)

Untitled

Signed in Devnagari (upper right)

Oil on canvas

39 x 19.5 in (98.8 x 49.5 cm)

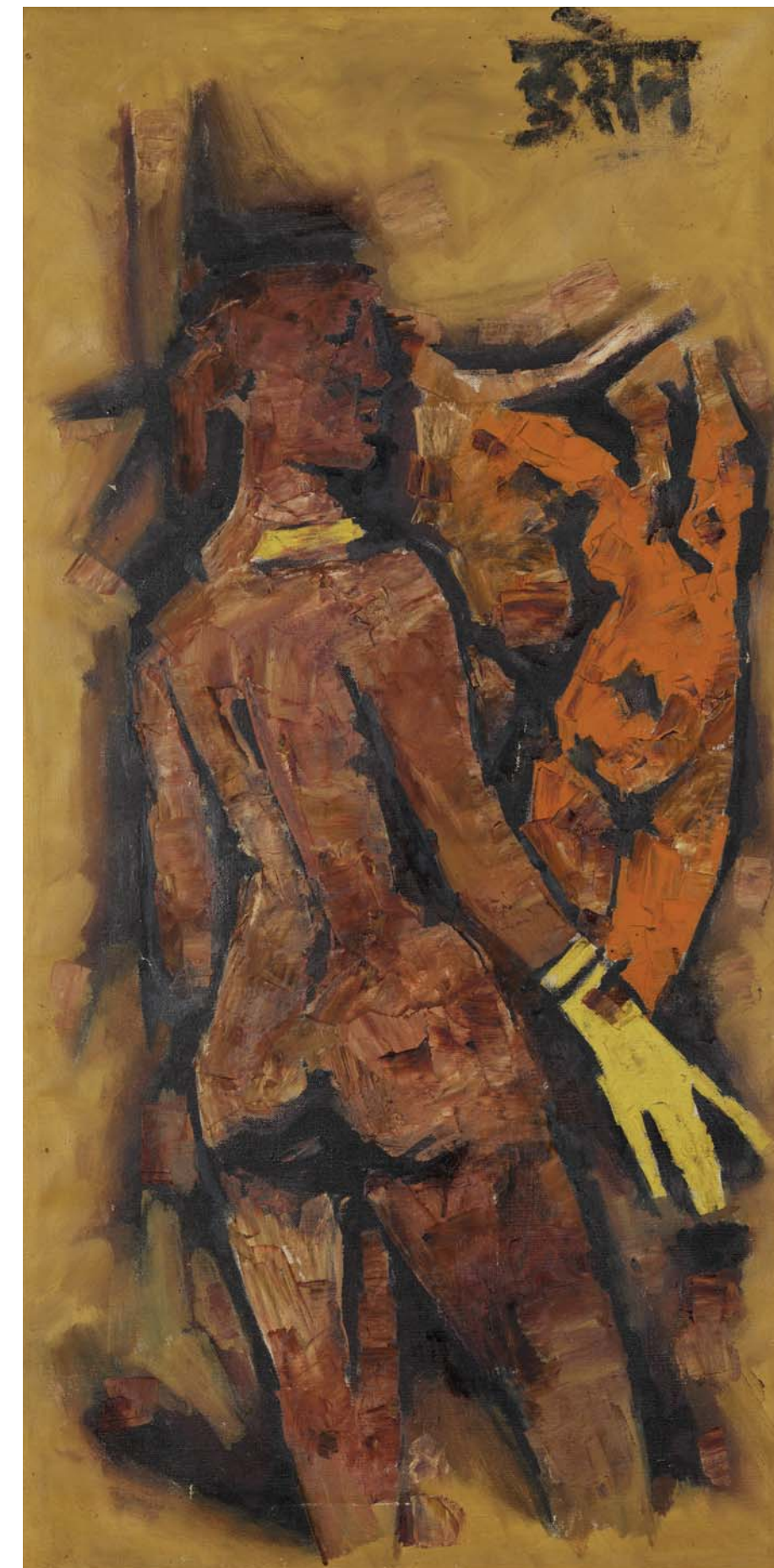
Rs 1,00,00,000 - 1,50,00,000

\$ 149,255 - 223,885

PROVENANCE:

Vadehra Art Gallery, New Delhi

Husain could draw a village woman with as much dexterity and compassion as he could a portrait of Mother Teresa or Indira Gandhi. He was as interested in rural India, with women and their water pots or animals, as he was in pop-culture, portraying movie stars from Bollywood. "The human figure has remained the prime motif of his art, the vehicle for his exploration of the nature and drama of reality." (Richard Bartholomew and Shiv S Kapur, *Husain*, New York: Harry N Abrams, Inc., 1972, p. 36) The oddly placed glove on the hand in the foreground conveys Husain's unique sense of humour, and perhaps suggests a connection between rural and urban, ancient and modern ways.



M F Husain and Ram Kumar were among the first generation of artists in post-independence India to incorporate Western aesthetics to carve a unique “Indian” identity in modern art. They struck a mutual friendship after meeting for the first time in 1953 and over the years, collaborated on several artistic endeavours, including group exhibitions. Kumar, who is best-known for his Varanasi (Benaras) paintings, visited the pilgrimage site for the first time with Husain.

The present lot is a portrait of Ram Kumar, painted by Husain as an homage to his compatriot and friend Kumar, who was unable to attend a joint exhibition of the two artists in Prague. They had participated in a joint exhibition in Delhi earlier that same year.

In a nod to the artist, Husain painted the present lot in the early figurative style of Kumar, who, until the mid-1960s, painted human subjects, whose lost expressions invoked a

deliberate pathos that conveyed his own despairing views on the human condition. According to critic Nirmal Verma, in Kumar’s early works, “The forlorn figures huddled in the foreground not only appear to be estranged from their environment, but what is more disturbing, they seem to be strangers to one another... If Ram Kumar’s figures look so bereft, it is because they are bereft of all emotions, entirely de-emotionalised; frozen in their immobility they freeze us from within... With all his stylization one can recognise the human contours of the bodies, their gaunt faces and staring eyes, they even have a certain kind of wan beauty.” (Gagan Gill ed., *Ram Kumar: A Journey Within*, New Delhi: Vadehra Art Gallery, 1996, p. 22)

Adopting a similar aesthetic, Husain painted a stoic-faced Kumar in the foreground, posed with folded arms, dressed in a suit – a stance very similar to some of Kumar’s own depictions of male forms during the mid- to late 1950s.

20

M F HUSAIN (1913 – 2011)

Portrait of Ram Kumar

Signed in Devnagari and signed again ‘Husain’ (lower right); inscribed and dated ‘PRAHA / 22 VI 76’ (lower left); bearing Vadehra Art Gallery label on the hard board (on the reverse)
1976

Acrylic on canvas
49.75 x 26.5 in (126.1 x 67 cm)

Rs 50,00,000 – 70,00,000
\$ 74,630 – 104,480

EXHIBITED:

Ram Kumar: A Retrospective, New Delhi: National Gallery of Modern Art (NGMA) presented by Vadehra Art Gallery, 20 November – 12 December 1993

M F Husain: A Tribute, New Delhi: Vadehra Art Gallery, 2012

Ideas of Sublime, New Delhi: Lalit Kala Akademi presented by Vadehra Art Gallery, 5–10 April 2013

PUBLISHED:

Ram Kumar: A Retrospective, New Delhi: Vadehra Art Gallery, 1993 (illustrated, unpaginated)

Gagan Gill ed., *Ram Kumar: A Journey Within*, New Delhi: Vadehra Art Gallery, 1996, p. 208 (illustrated)

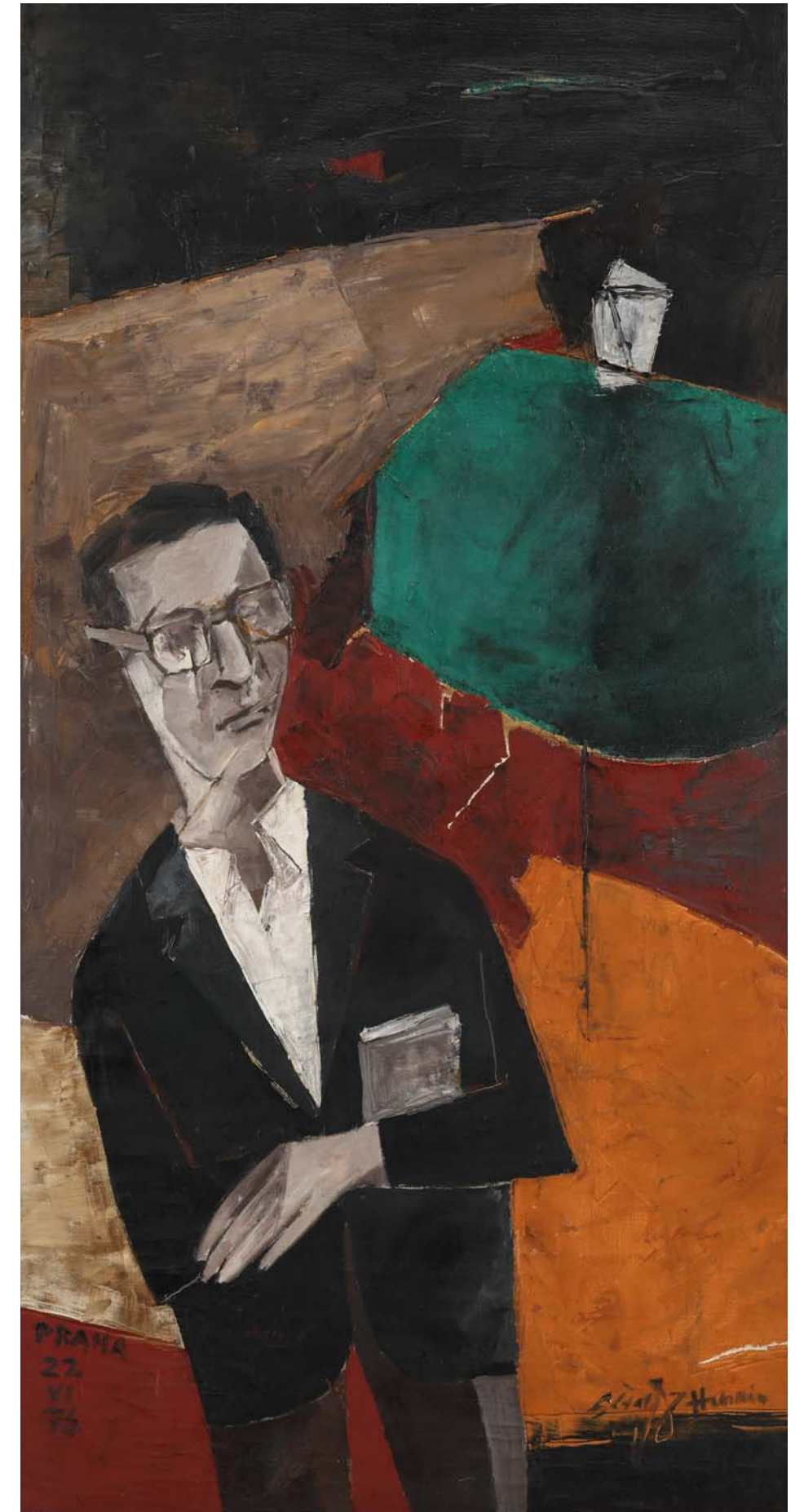
Yashodhara Dalmia, *M F Husain: A Tribute* New Delhi: Vadehra Art Gallery, 2012, pp. 34–35 (illustrated)



Ram Kumar, *Vagabonds*, 1956. Reproduced from Gagan Gill ed., *Ram Kumar: A Journey Within*, New Delhi: Vadehra Art Gallery, 1996, p. 58



Ram Kumar in front of his portrait by M F Husain at the group show, *Ideas of Sublime*, curated by Gayatri Sinha at the Lalit Kala Akademi in New Delhi in 2013. Husain painted Ram Kumar in his style. Image courtesy of Manisha Gera Baswani



Souza's portraits and paintings of heads underwent gradual transformations over time, from the cross-hatching technique that became the hallmark of his early works, to the loops, whorls and squiggles which animated the distorted visages of his subjects. His technique demonstrates his versatility as a draughtsman, while offering a scathing commentary on what he saw as the hypocrisy of society, especially the clergy and members of the elite. In the present lot, Souza uses his trademark bold, sinewy lines, and bright colours. The circular forms where the eyes and mouth should be, resemble pockmarks which had begun to appear in his works during the 1960s.

By the early 1960s, Souza had gained widespread recognition in England for his writing and art. He had held a number of

successful one-man shows at Gallery One in London. Organised by Victor Musgrave, they propelled Souza's career as an artist. The present lot was made in the same year that Souza held his most impressive one-man show at the gallery's new premises in North Audley Street. Writing about his paintings of heads, critic Andrew Forge observed that "Somewhere behind any serious portrait painting there is a wish to gain command of a person... But in Souza you can see the real thing operating, you can see him closing in on his images as though they could save his life, or backing away from them as though they could kill him. Souza himself has said that he has made of his art 'a metabolism. I express myself freely in paint in order to exist.'" (Andrew Forge, "Round the London Galleries," *The Listener*, 28 November 1957)



Souza with the present lot in the background
Ida Kar, *Francis Newton Souza*, 1961



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, DUBAI

φ 21

F N SOUZA (1924 - 2002)

Head of a Woman

Signed and dated 'Souza 61' (upper right); inscribed and dated 'F. N. SOUZA / 1961 / Head of a Woman'; bearing Grosvenor Gallery label (on the reverse)
1961

Oil on paper pasted on linen
30 x 22 in (76.2 x 55.9 cm)

Rs 40,00,000 - 60,00,000
\$ 59,705 - 89,555

PROVENANCE:
Collection of the artist
Private Collection, UK

EXHIBITED:
Indian Modernist Landscapes, 1950-1970, Bakre / Ribeiro / Souza, London: Grosvenor Gallery, 2-25 November 2016



PROPERTY FROM AN EMINENT PRIVATE COLLECTION, NEW DELHI

22

F N SOUZA (1924 - 2002)

Flowers

Signed and dated 'Souza 61' (upper left); inscribed and dated 'FLOWERS / F N SOUZA / 1961' (on the reverse)

Oil on board

23.75 x 30 in (60.6 x 76.2 cm)

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

\$ 89,555 - 119,405

PROVENANCE:

Estate of Francis Newton Souza

Christie's, London, 9 June 2010, lot 6

The present lot, titled *Flowers*, is an unusual subject choice for Souza. In a thematic oeuvre dominated by still-lives composed of liturgical objects, Souza painted only a few still-lives of flowers in vases, varying form and style with each painting. Some of these works, including the present lot, were academically informed paintings which experimented with colour and composition, and were a rare departure from Souza's otherwise scathing portrayals of humanity. In the present lot, he explores the stylistic and formal possibilities of a theme often explored by European still-life painters, and by some of his contemporaries including K H Ara. And yet, Souza imbues the subject with a distinctly sinister, menacing aura, with the use of heavy black, red and brown impasto contained within thick, black outlines.



Reproduced from F N Souza, *Words and Lines*, London: Villiers Publications Ltd., 1959, p. 29

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, DUBAI

φ 23

F N SOUZA (1924 - 2002)

Untitled (Landscape)

Signed and dated 'Souza 55' (lower right)

1955

Gouache and graphite on paper

14.5 x 21.25 in (36.8 x 54 cm)

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

\$ 52,240 - 67,165

PROVENANCE:

Acquired in Paris, circa 1955

Thence by descent

Private Collection, Brazil

Sotheby's, London, 7 October 2014, lot 22

1955 was a milestone in Souza's career when he had a solo show at Victor Musgrave's Gallery One in London and achieved overnight fame as an artist and writer. At the pinnacle of success, his illustrated short story, *My Friend and I* is considered iconic. In the background of the drawing is a medieval cityscape with a dome, steeple and unembellished walls. In the present lot, also painted in 1955, the same cityscape, based partly on the London skyline is transformed by Souza's imagination into an energetic and striking work of art.



F N Souza, *My Friend and I*, 1955

Pen and ink on paper

Reproduced from F N Souza, *Words and Lines*, London: Villiers Publications Ltd., 1959, p. 22



"We were bold and full of fire. Our landscapes were full of brilliant colours!"

– F N SOUZA

PROPERTY OF A GENTLEMAN,
BANGALORE

24

N S BENDRE (1910 - 1992)

Untitled

Signed and dated in Devnagari and
signed again 'Bendre' (lower right)
1976

Oil on canvas board
29.25 x 23.5 in (74.6 x 59.7 cm)

Rs 40,00,000 - 60,00,000
\$ 59,705 - 89,555

PROVENANCE:
Saffronart, 6-7 December 2006, lot 81



Bendre painting *en plein air*
Image courtesy of the Bendre family

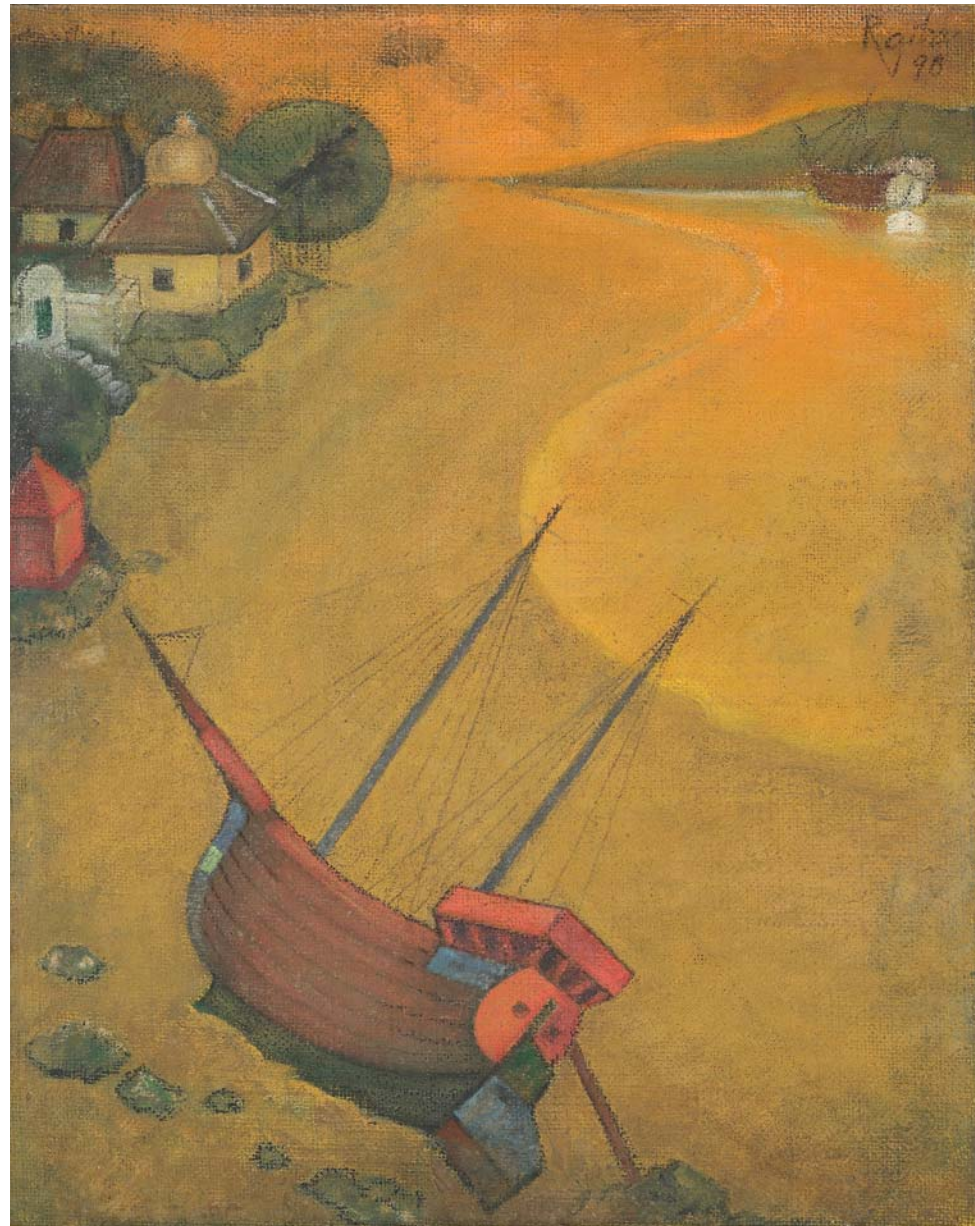


Shakuntala's act of picking a thorn from her foot is immortalised in Raja Ravi Varma's painting. In the present lot, Bendre references this archetype of female sensuality.
Source: Wikimedia Commons

Bendre's artistic career began at the State School of Art in Indore in 1929. A contemporary of Nandalal Bose, he was the Dean of the Faculty of Fine Arts at M S University of Baroda from 1959 and a member of the committee of artists who set up the Lalit Kala Akademi. As an artist, Bendre was equally adept at portraits, landscapes and still-lives. Over six decades, he experimented with Cubism, Expressionism and Pointillism to express classically Indian themes such as birds and animals, figures, and landscapes of Indian villages.

The present lot was painted in 1976 at a time of great creativity after he had settled in Mumbai in 1966, after extensive travels through India and Europe. The subject of women in the landscape tending to their goats draws references from miniature painting and mythology, and pays homage to Raja Ravi Varma in addition to incorporating influences from traditional Japanese painting in the use of flat paint and the rendering of the flowering trees. In the latter half of his career, Bendre "gives prime importance to his visual experience, but he does not resort to naturalistic representation. He interprets it on his canvas in his own terms and offers what he has seen and enjoyed..." (Ram Chatterji, *Bendre: The Painter and the Person*, Mumbai: The Bendre Foundation for Art and Culture & Indus Corporation, 1990, p. 61) Bendre's complete mastery over form, technique and composition is seen in this charming rendition of a village landscape.





PROPERTY OF A DISTINGUISHED GENTLEMAN, MUMBAI

25

A A RAIBA (1922 – 2016)

Golden Dusk

Signed and dated 'Raiba 98' (upper right): inscribed, signed and dated 'GOLDEN DUSK / Raiba 98 / VIRAR' (on the reverse) 1998

Oil on jute
20 x 16 in (50.8 x 40.5 cm)

Rs 5,00,000 – 7,00,000
\$ 7,465 – 10,450

PROVENANCE:

Gallery 7, Mumbai

A A Raiba, an early member of the Progressive Artists' Group, was born in Bombay in 1922 and enrolled at the Sir J J School of Arts in 1942, where he studied miniature painting techniques. He went to Kashmir between 1957 and 1959, and the valley "informed a substantial part of Raiba's art practice. He drew frequent allusions to humans, animals and folk motifs that he witnessed in the temples of Jammu and Himachal Pradesh. This was the period when he shifted his focus on the imagery of landscapes, nudes and still-life." (*Critical Collective*, 9 May 2016, online) Raiba later developed an interest in the history of his own Konkani community and the present lot evokes the coastal beauty of a fishing village.

26

A A RAIBA (1922 – 2016)

Untitled (Crucifixion)

Signed and dated 'Raiba 64' (lower right) 1964

Oil on canvas pasted on plywood
59 x 24 in (149.9 x 61 cm)

Rs 15,00,000 – 20,00,000
\$ 22,390 – 29,855

PROVENANCE:

Delhi Art Gallery, New Delhi

EXHIBITED:

Indian Divine: Gods and Goddesses in 19th and 20th Century, New Delhi: DAG Modern, 10 October – 30 November 2014

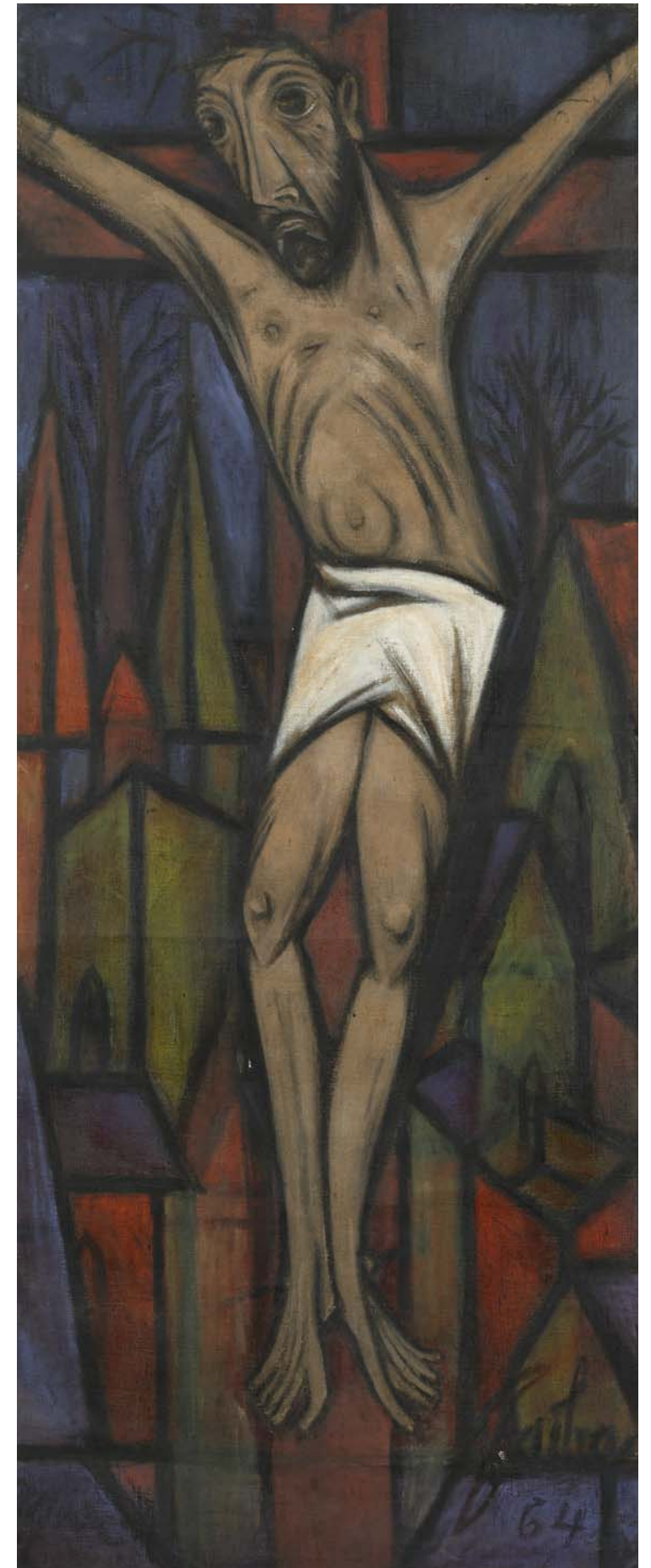
PUBLISHED:

Kishore Singh ed., *Indian Divine: Gods and Goddesses in 19th and 20th Century*, New Delhi: Delhi Art Gallery, 2014, (illustrated)



A A Raiba

© A A Raiba and Clark House Initiative



"I don't paint forms, forms emerge from the dynamism of movement."

– AKBAR PADAMSEE



© Manisha Gera Baswani

The present lot, with its expansive colour fields signals a shift towards abstraction from Padamsee's structured landscapes of the early 1960s. The fiery red that forms the central band, sandwiched between the darker horizontals, is a precursor to Padamsee's Metascape series that followed in the 1970s, dominated by richly textured and vivid palettes of red and blue. In works such as the present lot, Padamsee began constructing landscapes focussing on form, structure and colour, which were devoid of indications of space and time. This painting shares a sensibility of abstraction in the landscape with Padamsee's 1963 painting titled *Delta*, in which too, colours are layered to suggest a ghost-like fluidity which defies identification.

Padamsee's works from the 1960s, as seen in the present lot, "...tend towards stark and dark reduction, resulting in compositions that appear significantly more conceptualized than the earlier series, if still legible and oriented as landscapes... by formally pulling back and presenting angular, broad panoramas of unpopulated land, Padamsee draws the viewer's attention to the rhetorical emptiness of these landscapes; that is, rather than these vistas appearing coincidentally or casually as if there are no people passing through them, they demonstrate a conscious, strategic approach to appear exclusively non-figural." (Bhanumati Padamsee and Annapurna Garimella eds., *Akbar Padamsee: Work in Language*, Mumbai: Marg Publications and Pundole Art Gallery, 2010, pp. 206, 208)

JEAN-MARIE DROT

The present lot was acquired by Jean-Marie Drot, a well-known French writer and documentary filmmaker. Born in Nancy in 1929, Drot was considered an illustrious pioneer of French cultural television. In 1960, Drot began filming a documentary series on the old quarter of Montparnasse, once the heart of the cultural life of Paris where artists, poets and intellectuals gathered. *Les Heures Chaudes de Montparnasse*, a 14-episode series faithfully recreated the flamboyant art scene of 1920s Paris, and demonstrated Drot's talent as an incisive documentarian. Drot also produced monographic films on several other individual artists of the Ecole de Paris, including, among others, Amedeo Modigliani, Alberto Giacometti and Marcel Duchamp.

With his significant contributions to the field of art and culture, Drot was appointed cultural advisor to the French embassy in Greece and director of the Institut Français d'Athens from 1982 to 1984. The following year he became director of the Académie de France at Villa Medici in Rome, Italy. Accompanied by his friend, the novelist and art historian André Malraux, Drot travelled to many parts of the world, experiencing many cultures. He was passionate about collecting art and acquired many works by European and international artists, including Indian modernists Akbar Padamsee and S H Raza. The present lot was part of the Jean-Marie Drot's extensive collection of world art.

Image courtesy of Cornette de Saint Cyr Auction House



φ 27

AKBAR PADAMSEE (b. 1928)

Untitled

Circa 1960s

Oil on canvas

39.25 x 39.25 in (100 x 100 cm)

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

\$ 223,885 - 298,510

PROVENANCE:

Collection of Mr Jean-Marie Drot, Paris
Private Collection, UK



Akbar Padamsee, *Delta*, 1963
Saffronart, New Delhi, 11 September 2015,
lot 48
Sold at INR 3 crores (USD 461,538)

PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION, NEW DELHI

28

AKBAR PADAMSEE (b. 1928)

Untitled

Signed and dated 'PADAMSEE
2006' (upper right); inscribed and
dated twice 'AKBAR PADAMSEE /
2006' (on the reverse)

2006

Oil on canvas

47.5 x 95.5 in (120.8 x 242.7 cm)

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

\$ 447,765 - 746,270

(Diptych)

PROVENANCE:

Acquired directly from the artist



"I don't paint forms, forms emerge from the dynamism of movement."

– AKBAR PADAMSEE

The present lot is a diptych in which the two panels mirror each other. It is a continuation of the imagined landscapes of Padamsee’s “Mirror Image” series, offering a glimpse into his meditations on time, space and the duality of perception and reality through form, colour and texture.

Segueing from the *Metascapes* he painted in the 1970s, Padamsee began working on the “Mirror Image” series in 1994. The idea of the mirror-image as a device struck the artist during his first experiments with printmaking, when he saw the impressions created from a plate that he had engraved. He recalls, “I was surprised to note that the print made from the plate I had etched did not resemble the original. The gestalt had changed. I started using a mirror when working on the plate to figure out what the print would look like. Looking at my face in this mirror, I realized that what I saw was a mirror-image, as unfamiliar as the print from the etched plate.” (as quoted in Meher Pestonji, *Akbar Padamsee: Mirror-Images*, Mumbai: Pundole Art Gallery, 1994, unpaginated)

Exploring the relationship between an image and its reflection further, Padamsee noted how the two could be so similar and yet so different. Endless and eternal, the mirror-images “...include both a truly detached and analytical approach and a fascination for tautological rules. In the paintings the image prods the exercise, form being distilled to reveal the ore. Curiously the endeavour is as old as it is modern: the artistic pursuit of a philosophical intent.” (Mala Marwah, *Lalit Kala Contemporary* 23, New Delhi: Lalit Kala Akademi, 1979, p. 36)



FROM METASCAPES TO MIRROR IMAGES

Using a colour palette of blue, red and brown, Padamsee’s landscapes transitioned to ‘metascapes’ rooted in neither time, space nor location. Colours and textures developed into rich, saturated hues.



Classic Metascape, 1961
Saffronart, Mumbai, 13 February 2015, lot 31
Sold at INR 1.56 crores (USD 255,738)



Untitled, 1975
Saffronart, New Delhi, 5 September 2014, lot 30
Sold at INR 2.04 crores (USD 340,000)



Untitled, 1994
Saffronart, 30 November – 1 December 2016, lot 54
Sold at INR 4.2 crores (USD 617,647)



Untitled, 1995
Saffronart, 9–10 September 2009, lot 49
Sold at INR 1.88 crores (USD 391,000)

29

S H RAZA (1922 – 2016)

Untitled (Orange and Green Townscape)

Signed and dated 'RAZA '58' (upper right)

1958

Acrylic on paper pasted on board

25.25 x 19.5 in (64 x 49.3 cm)

Rs 60,00,000 – 80,00,000

\$ 89,555 – 119,405

PROVENANCE:

Private Collection, UK

Bonhams, London, 7 October 2014, lot 409



Katzenthal, wine village, Alsace, France
© mauritius images GmbH / Alamy Stock Photo



S H Raza, *Terre Jaune*, 1956
Saffronart, New Delhi, 5 September 2014, lot 20
Sold at INR 1.4 crores (USD 240,000)

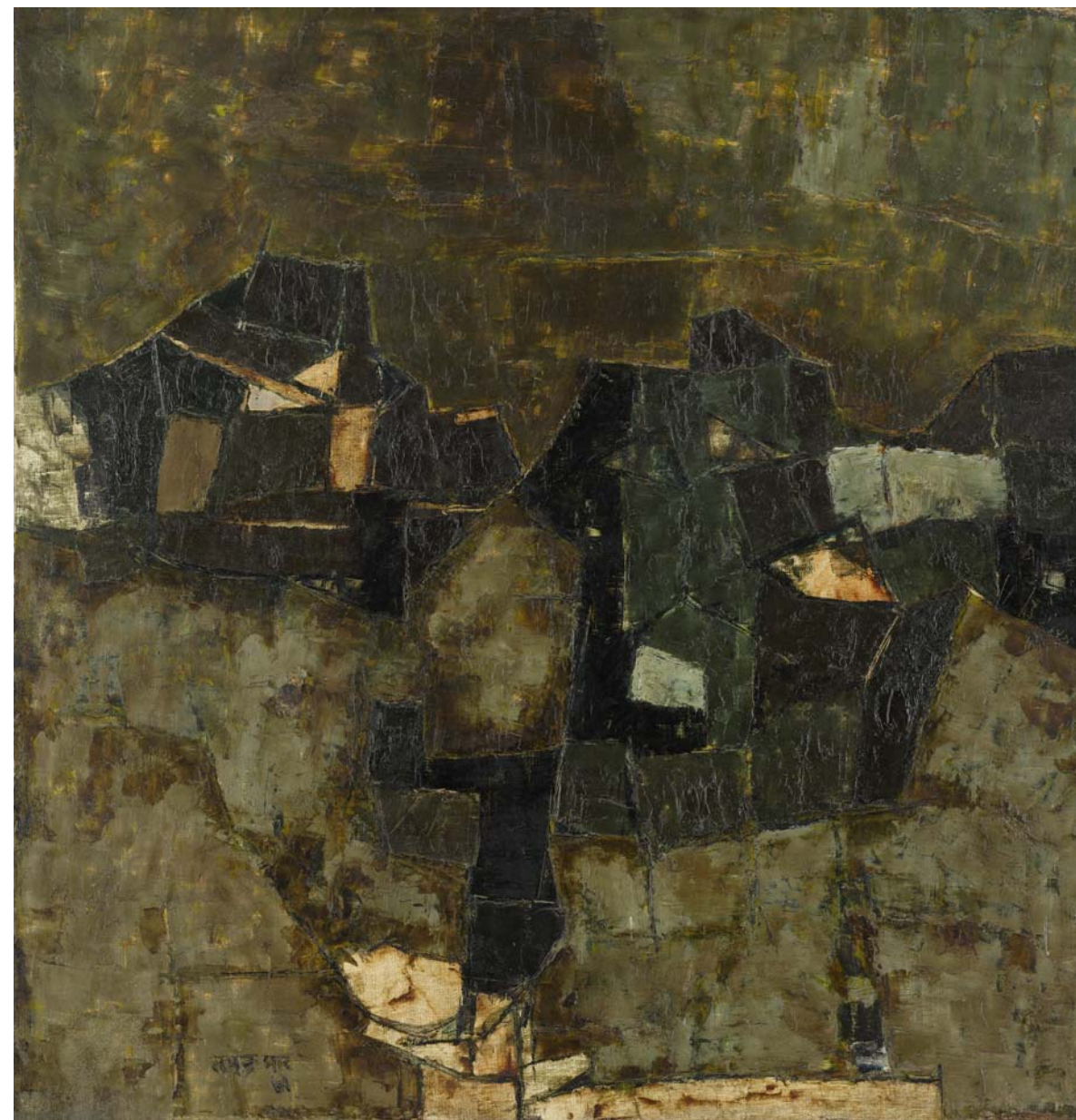
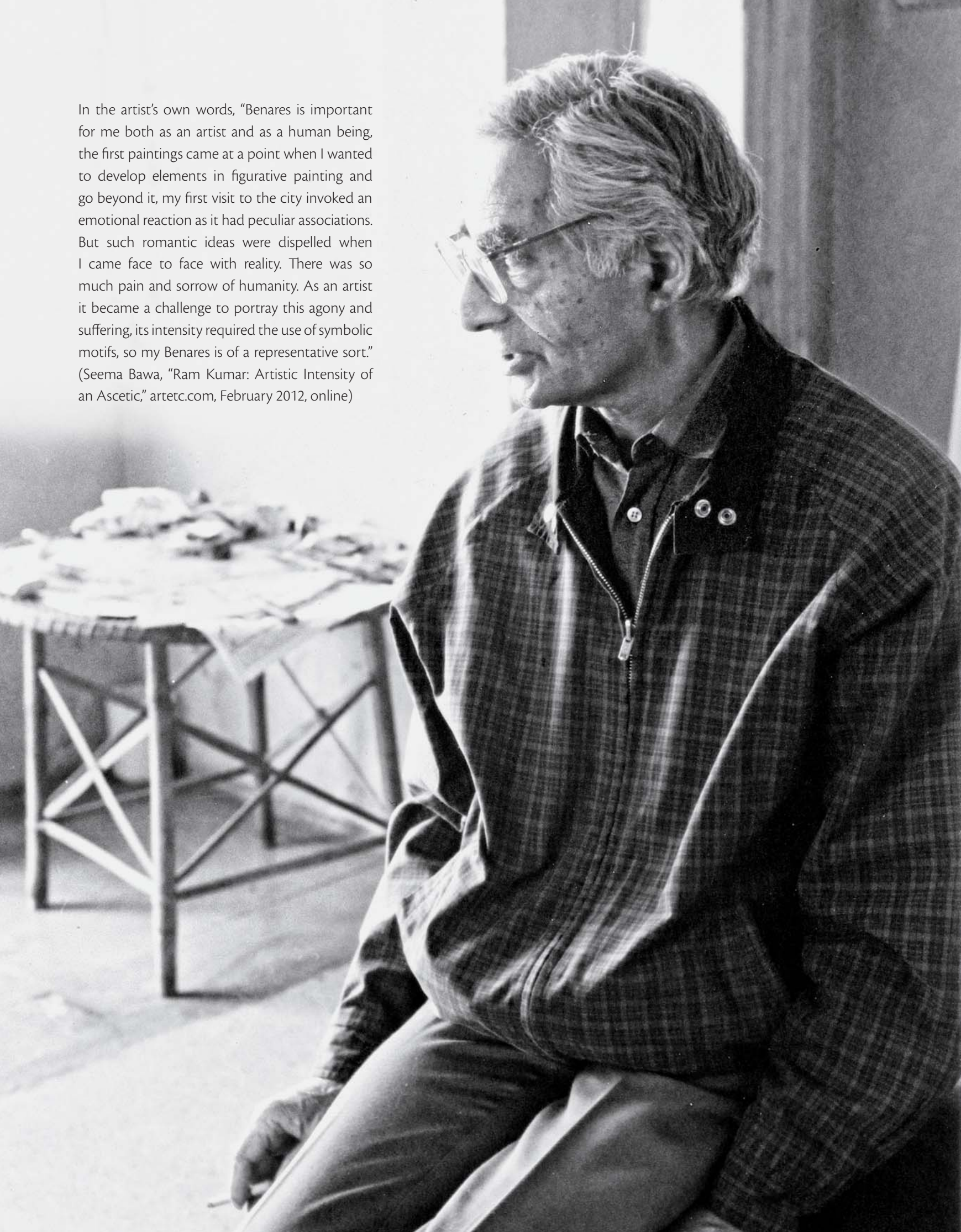
Between 1954 and 1965, S H Raza travelled extensively through France, including to Carcassone and Provence in the south. His work from this time is based on the rich colours and textures of the French landscape. “The French landscape is extraordinary: the villages seem situated so beautifully in the context of nature.” (Raza quoted in Ashok Vajpeyi, *Passion: Life and Art of Raza*, New Delhi: Rajkamal Books, 2005, p. 57) *Orange and Green Townscape* (lot 29) and *Yellow Townscape* (lot 31) are vibrant examples of Raza’s exploration of the relationship between colour and form, which became his main preoccupation in the 1950s. The French countryside is captured by houses painted in structured planes of white which are sandwiched between freely mixed colour fields, evoking Cezanne’s landscapes. Painted two years after Raza won the prestigious *Prix de La Critique* award which received extensive worldwide press coverage, they break away from Raza’s earlier academic paintings by placing greater emphasis on the emotive quality of colour.

Raza’s shift in focus was influenced by his encounter with photographer Henri Cartier-Bresson whom he met in Srinagar in 1948. On Bresson’s advice, Raza moved to France to study at the Ecole Nationale des Beaux-Arts in Paris, in 1950. He attended several exhibitions and carefully studied and analysed the works of European artists. He was especially drawn to the constructive qualities and emotive colours of Paul Cezanne and Henri Matisse.

Writing for *Thought* in 1959, Richard Bartholomew commented on the orchestration of colour in Raza’s work from this period: “Colour is the legend to each of these landscapes, because in each painting the flesh and form of colour are organic to the skeletal structure, we see the anatomy but not the division of the drawing. Therefore, there is no seductive line to give you the sense of the thing. Trees, houses, roads, streams, the undulation of the land, the falling shadows, the perpendicularity, the levelness, the foreground and the horizon all shift and throb with the life of colour, and the scene is not static. There is hardly a patch of colour that is passive.” (Richard Bartholomew, *The Art Critic*, New Delhi: Bart, 2012, p. 339)



In the artist's own words, "Benares is important for me both as an artist and as a human being, the first paintings came at a point when I wanted to develop elements in figurative painting and go beyond it, my first visit to the city invoked an emotional reaction as it had peculiar associations. But such romantic ideas were dispelled when I came face to face with reality. There was so much pain and sorrow of humanity. As an artist it became a challenge to portray this agony and suffering, its intensity required the use of symbolic motifs, so my Benares is of a representative sort." (Seema Bawa, "Ram Kumar: Artistic Intensity of an Ascetic," artetc.com, February 2012, online)



PROPERTY OF A GENTLEMAN, NEW DELHI

30

RAM KUMAR (b. 1924)

Untitled

Signed in Devnagari and dated '61' (lower left); signed and dated 'Ram Kumar 1961' (on the reverse)

1961

Oil on canvas

26.5 x 26.5 in (67 x 67 cm)

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

\$ 97,015 - 126,870

PROVENANCE:

Acquired directly from the artist



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

φ



PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION, DUBAI

31

SH RAZA (1922 - 2016)

Untitled (Yellow Townscape)

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

Acrylic on paper pasted on board
19.25 x 17.75 in (49 x 45 cm)

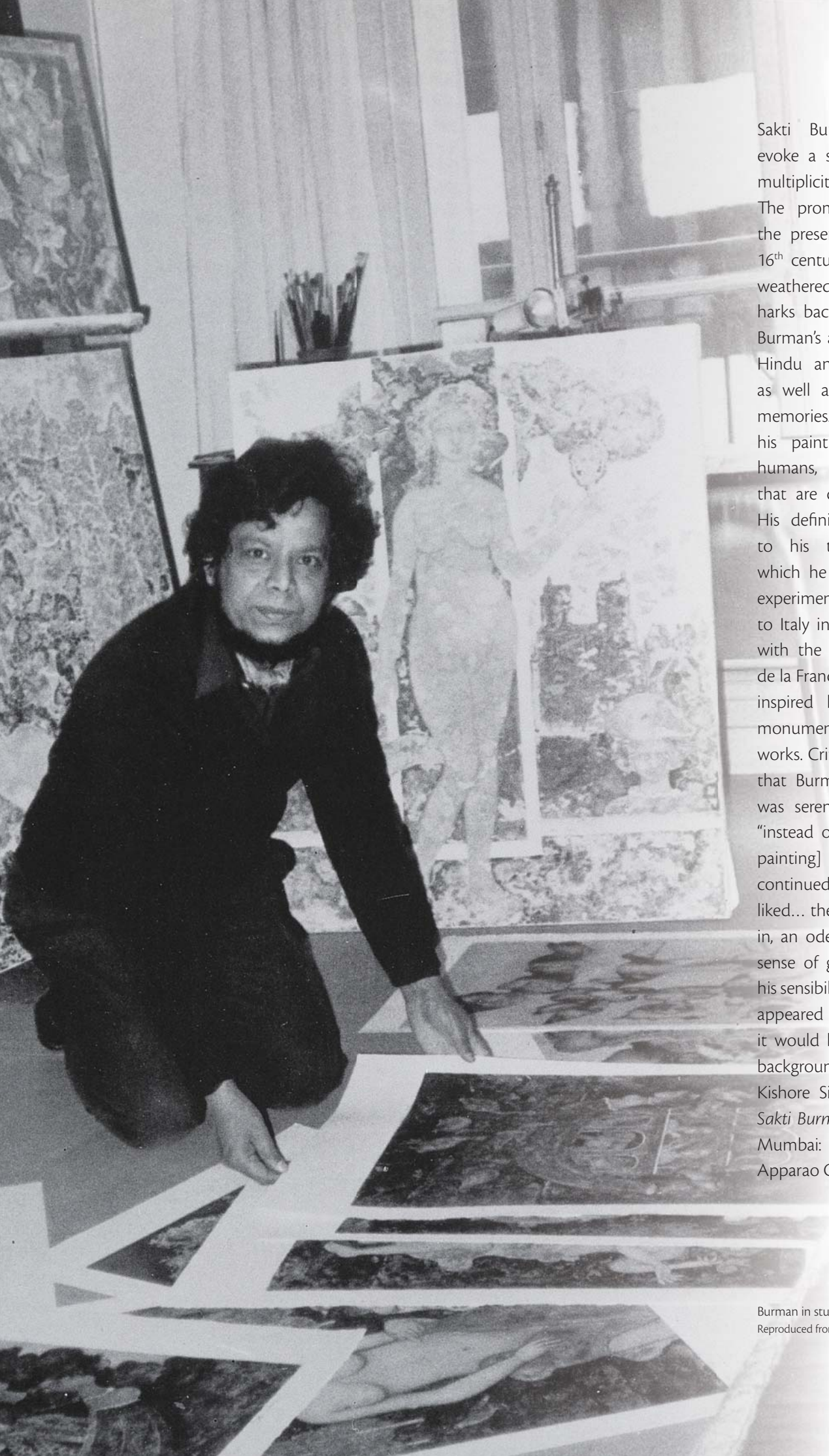
Rs 50,00,000 - 70,00,000
\$ 74,630 - 104,480

PROVENANCE:

Private Collection, UK
Bonhams, London, 7
October 2014, lot 408

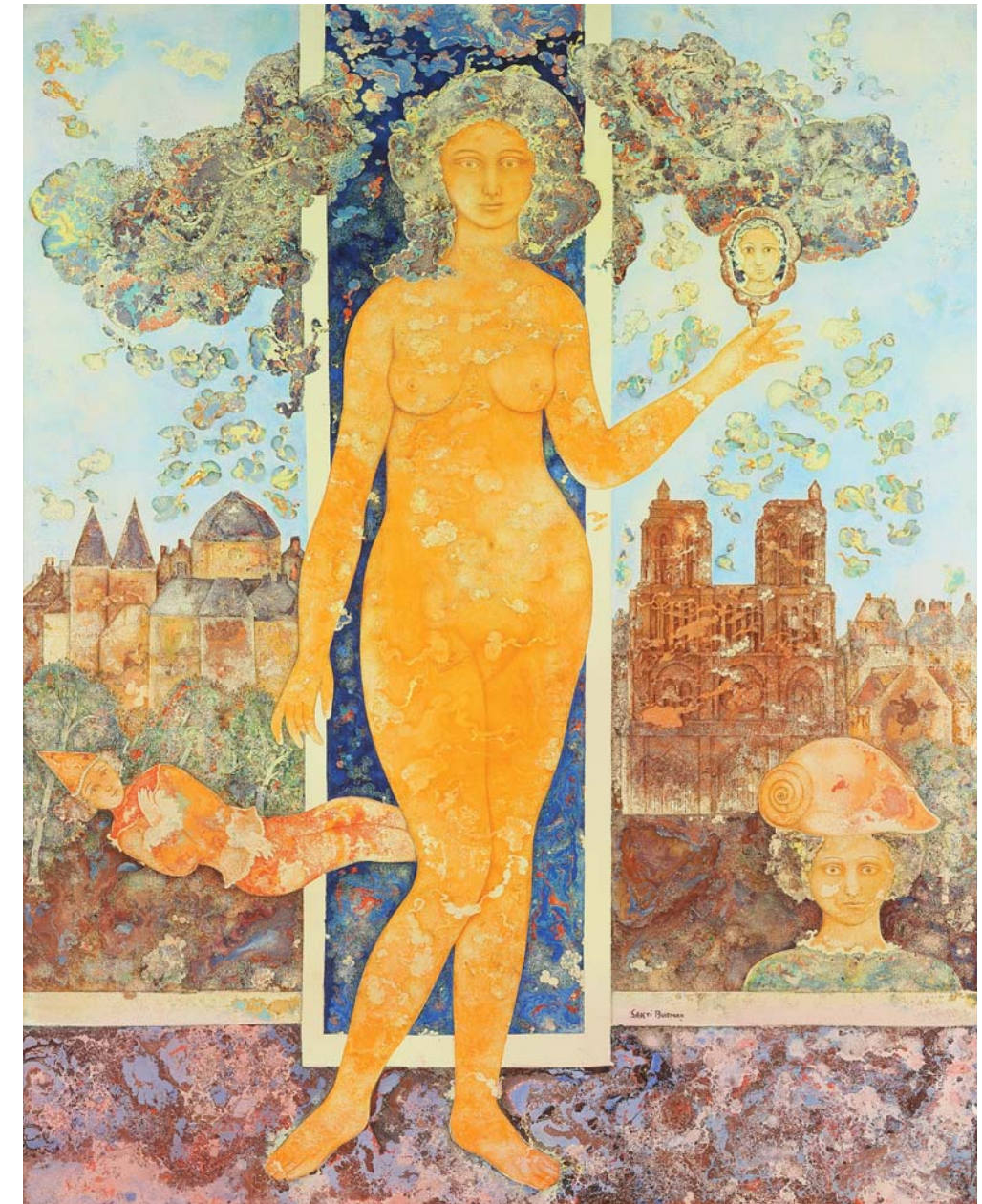


Vineyards Grand Cru of Wettolsheim,
Alsace, Haut Rhin, France
© DV Oenology / Alamy Stock Photo



Sakti Burman's paintings often evoke a surrealist feel, referencing multiplicities of time and place. The prominent female figure in the present lot might draw from 16th century European art but the weathered, fresco-like technique harks back to much earlier times. Burman's art drew extensively from Hindu and European mythology, as well as from the artist's own memories. Suggesting surrealism, his paintings are populated by humans, animals and cityscapes that are dreamlike in appearance. His defining oeuvre owes largely to his technique of marbling, which he arrived at after years of experimentation. Burman travelled to Italy in 1958 and his encounter with the frescoes of Giotto, Piero de la Francesca and Simone Martini inspired him to assimilate their monumentality and textures in his works. Critic Kishore Singh suggests that Burman's marbling technique was serendipitous, observing that "instead of just painting over [the painting] once it had dried, he continued to experiment, and liked... the colouration this resulted in, an ode to a passing age and a sense of gentle ageing that suited his sensibilities. The mural-like effect appeared first within the figures; it would later become part of the background as well." (B N Goswamy, Kishore Singh, Mrinal Ghosh eds., *Sakti Burman: The Wonder of It All*, Mumbai: Pundole Art Gallery and Apparao Galleries, 2012, p. 49)

Burman in studio with present lot in background.
Reproduced from *Sakti Burman*, Paris: Imprimerie de Blayac, 1984



32

SAKTI BURMAN (b. 1935)

Le Miroir du Temps (Mirror of Time)

Signed and dated 'SAKTI Burman'
(lower right)

Circa 1977-1983

Oil on canvas

39.25 x 31.75 in (99.5 x 80.4 cm)

Rs 28,00,000 - 32,00,000

\$ 41,795 - 47,765

PROVENANCE:

Private French Collection

Private Collection, New Delhi

PUBLISHED:

B N Goswamy, Kishore Singh, Mrinal Ghosh eds., *Sakti Burman: The Wonder of it All*, Mumbai: Pundole Art Gallery; Chennai: Apparao Art Galleries, 2012, p. 18 (illustrated)

Sakti Burman, Paris: Imprimerie de Blayac, 1984 (illustrated, unpaginated)

Burman at work on the present lot.

Reproduced from B N Goswamy, Kishore Singh, Mrinal Ghosh eds., *Sakti Burman: The Wonder of it All*, Mumbai: Pundole Art Gallery and Chennai: Apparao Galleries, 2012, p. 18



33

SAKTI BURMAN (b. 1935)

Untitled (Nude)

Signed 'SAKTI BURMAN' (lower right)

Oil on canvas

36 x 28.5 in (91.4 x 72.4 cm)

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

\$ 29,855 - 37,315

PROVENANCE:

Acquired directly from the artist, Paris

Private Collection, New Delhi

EXHIBITED:

Memory and Identity: Indian Artists Abroad, New York: DAG Modern, 14 September - 2 December 2016; New Delhi: DAG Modern, 19 December 2016 - 15 March 2017

The Naked and The Nude: The Body in Indian Modern Art, Mumbai: DAG Modern, 7 October - 10 December 2016

PUBLISHED:

Kishore Singh ed., *A Visual History of Indian Modern Art: Volume Two: Birth of Modernism: Academic Realism*, New Delhi: DAG Modern, 2014, p. 172 (illustrated)

Kishore Singh ed., *The Naked and The Nude: The Body in Indian Modern Art - Edition Two*, New Delhi, DAG Modern, 2015, p. 72 (illustrated)

Kishore Singh ed., *Memory & Identity: Indian Artists Abroad*, New Delhi: DAG Modern, 2016, p. 227 (illustrated)



Sakti Burman's nudes were influenced by the European tradition. The focus is on the form, with highlights and shadows subtly merging to reveal the soft contours of the body. Burman draws attention to the gently slouched figure by keeping extraneous detailing to a minimum. The background, including the bench she is seated on, the large panel to her left, and the easel and canvas behind her, are sparsely outlined and serve to accentuate the importance of the central figure.

Born in Kolkata in 1935, Burman received a thorough grounding in the Western academic tradition at the Government College of Art & Craft in Kolkata. His foray

into art began with careful studies of nudes and still-lives, which later laid a strong foundation for him to develop a unique pictorial style in the following decades. In 1956, he enrolled at the École Nationale Supérieure des Beaux-arts in Paris. The École des Beaux-arts is well known for nurturing the talents of some of India's leading modernists, including Amrita Sher-Gil, S H Raza, Jehangir Sabavala and Jogen Chowdhury. Burman's own trajectory shifted to mythical and fantastical beasts and humans painted using a marbling technique, which became the focus of his art in later years, but his underlying deftness with forms is seen in this more traditional work.

34

F N SOUZA (1924 - 2002)

Untitled

Signed and dated 'Souza 1952' (lower left)

1952

Pen and ink on paper pasted on mountboard

12.25 x 8.25 in (30.9 x 21.1 cm)

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

\$ 2,240 - 2,990

PROVENANCE:

Formerly from the Collection of Julian Hartnoll, London



35

F N SOUZA (1924 - 2002)

Untitled

Signed and dated 'Souza 1952' (lower right)

1952

Ink on paper pasted on paper

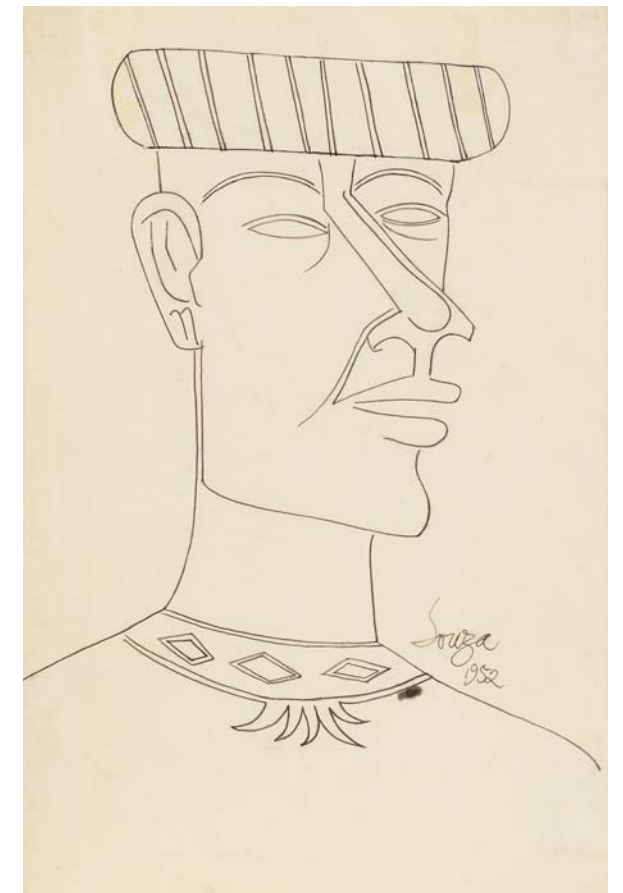
15.5 x 10 in (39.5 x 25.3 cm)

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

\$ 2,240 - 2,990

PROVENANCE:

Formerly from the Collection of Julian Sherrier, London



GANESH PYNE (1937 - 2013)*The Masks*

Signed and dated in Bengali (lower right)
1994

Tempera on canvas pasted on mountboard
21 x 23 in (53.6 x 58.5 cm)

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

\$ 82,090 - 97,015

PROVENANCE:

Bodhi Art, New Delhi

Saffronart, 19-20 September 2012, lot 21

PUBLISHED:

Ella Datta, *Ganesh Pyne: His Life and Times*,
Kolkata: Centre for International Modern
Art (CIMA), 1998, p. 97 (illustrated)

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

Toys and masks made repeated appearances in Ganesh Pyne's work. Placed beside skulls, detached limbs and disintegrating flesh, they perhaps represent a 'safe-space' within the gloomy shadows and haunting images of death in his compositions. In the present lot, two figures, one wearing a skull mask and the other, a silhouette holding a toy mask, appear to be in conversation. The dark palette, subtle gradation and texture lend the painting a surrealist air. Writer Shiladitya Sarkar observes that "Pyne's repertoire resonates with autobiographical references to childhood." (Shiladitya Sarkar, *Thirst of a Minstrel: The Life and Times of Ganesh Pyne*, New Delhi: Rupa & Co., 2005, p. 60) Growing up in Calcutta in the 1940s, Pyne witnessed first-hand, the carnage that accompanied the 1946 communal riots and Partition a year later. Additionally, Pyne's childhood was punctuated by a series of personal losses, including the deaths of his father and grandmother. His visual language is marked by the violence and tragedy he experienced in his early years.





A child prodigy in art, Amrita Sher-Gil showed an intense, almost obsessive, penchant for drawing and painting from the early age of six. Sher-Gil's early subjects ranged from illustrations of Hungarian fairytales during her school years in Dunaharaszti, Hungary, to painting impressions of women characters from films and novels. Her talent was appreciated and encouraged by many, including her uncle Ervin Baktay, who encouraged her to draw from live models, such as in the present lot.

Amrita seated at a bay window, c. 1932, 11 Rue Bassano, Paris
© Vivan Sundaram/Estate of Amrita Sher-Gil



recto

37

AMRITA SHER-GIL (1913 - 1941)

Untitled

Dated '25.6.1930' (lower left)

1930

Graphite on paper

12.25 x 9 in (31 x 22.6 cm)

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

\$ 37,315 - 52,240

NON-EXPORTABLE NATIONAL ART TREASURE

PROVENANCE:

Private Collection, India

"The painter in Ervin was quick to recognize Amrita's artistic talent, and he guided her to move away from the highly emotional early paintings and to draw from reality, emphasizing structure rather than naturalism. Under her uncle's direction, her lines started to become strong and angular, whether in a head of Beethoven or a self-portrait. However she did not give up painting water colours, particularly of the female figure, in an emotionally charged and sensuous manner." (Vivan Sundaram ed., *Amrita Sher-Gil: A Self-portrait in Letters & Writings, Volume 1*, New Delhi: Tulika Books, 2010, p. xl)

Sher-Gil maintained several sketchbooks of drawings and watercolours, and it is likely that the present lot, made in 1930, is from one such sketchbook. At this time, the artist was seventeen years old and had once again returned to Hungary, after a year in Paris studying at the Grand Chaumière and the studio of Lucien Simon at the École Nationale des Beaux-Arts.



verso

THE BENGAL SCHOOL

At the turn of the 20th century, when a colonial aesthetic based in realism dominated the Indian art scene, the nationalist sentiment sweeping through India also spilled into the art scene. A group of artists, led by Abanindranath Tagore, rejected the prevailing academic style by turning to indigenous and oriental art for inspiration. Their movement took shape in Shantiniketan in West Bengal and was dubbed the Bengal School of Art, which reached its apex in the 1920s.

The Bengal School artists rejected everything they associated with the West. Oil painting was replaced by watercolour, tempera and ink. They educated themselves in the techniques and forms of Mughal and Rajput painting, as well as the cave paintings of Bagh and Ajanta. India, and its reality and mythology remained central subjects. While seeking new forms of expression, Abanindranath Tagore came into contact with the Japanese art critic and intellectual Okakura Kakuzo and discovered the Japanese wash technique which he passed on to his art students.

Among those who incorporated the fusion of Oriental and indigenous techniques was Nandalal Bose (lots 40, 41), who successfully imbibed Japanese calligraphic techniques which he transformed into a unique visual language. A different wave of artists including Sailoz Mukherjea, Gaganendranath Tagore, Jamini Roy and Ramgopal Vijaivargiya introduced other influences. Mukherjea's work (lot 38) was characterised by a confluence of Bengal School and European techniques. Gaganendranath Tagore (lot 42) carved a new path by introducing Cubism into his work, bridging Western and Eastern approaches. Roy (43, 44) initially worked in the style of the Bengal School. He distanced himself from it to adopt the simplicity and solid colours of the Kalighat *pat*. Vijaivargiya (lot 39) found his inspiration from the Bengal School of painting as well as mythology, though he remained wholly unattached to any particular school of Indian art.

38

SAILOZ MUKHERJEA (1907 - 1960)

Untitled

Signed 'SAILOZ' (lower left); signed and inscribed in Bengali (lower left)

Ink on paper
9.25 x 6.5 in (23.7 x 16.7 cm)

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

\$ 2,240 - 3,735

NON-EXPORTABLE NATIONAL ART TREASURE

PROVENANCE:

Acquired directly from the artist
Dhoomimal Gallery, New Delhi



39

RAMGOPAL VIJAI VARGIYA (1905 - 2003)

Untitled

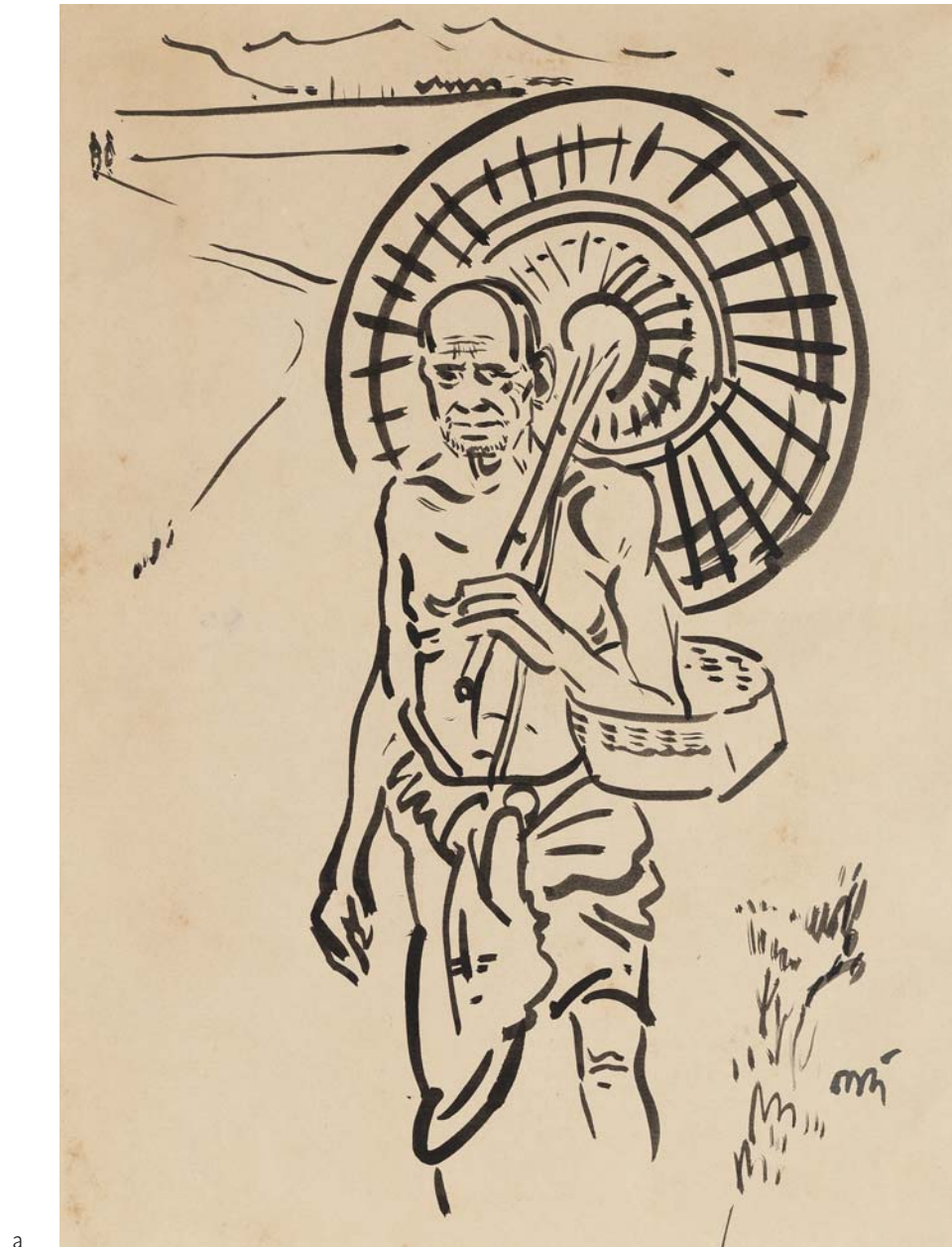
Signed in Urdu (centre right)
Gouache and watercolour wash on handmade paper
40 x 27 in (101.6 x 68.6 cm)

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

\$ 22,390 - 29,855

PROVENANCE:

Acquired from the artists's great grandson, Kolkata
Private Collection, New Delhi



a

40 a

40

NANDALAL BOSE (1882 - 1966)

a) *Untitled*

Signed in Bengali (lower right)
Ink on paper
10.75 x 8 in (27.5 x 20.2 cm)

b) *Untitled*

Signed in Bengali (lower left)
Ink on paper
8 x 12.75 in (20.3 x 32.5 cm)

Rs 5,00,000 - 7,00,000
\$ 7,465 - 10,450

**NON-EXPORTABLE
NATIONAL ART TREASURE**

(Set of two)

PROVENANCE:
Private Collection, Delhi



b

40 b

41

NANDALAL BOSE (1882 - 1966)

a) *Untitled (Landscape)*

Signed in Devnagari and dated '3 12 51' (upper right)
1951
Pastel and watercolour on card pasted on board
3.5 x 5.5 in (8.8 x 13.8 cm)

b) *Untitled (Mongoose and Snake)*

Signed in Bengali, dated '3 12 51' and
signed again in Devnagari (lower right)
1951
Pastel and watercolour on card pasted on board
3.5 x 5.5 in (8.8 x 13.8 cm)

Rs 4,00,000 - 6,00,000
\$ 5,975 - 8,960

NON-EXPORTABLE NATIONAL ART TREASURE

(Set of two)

PROVENANCE:
Formely from the Collection of Supratik Bose
Private Collection, Maharashtra



a



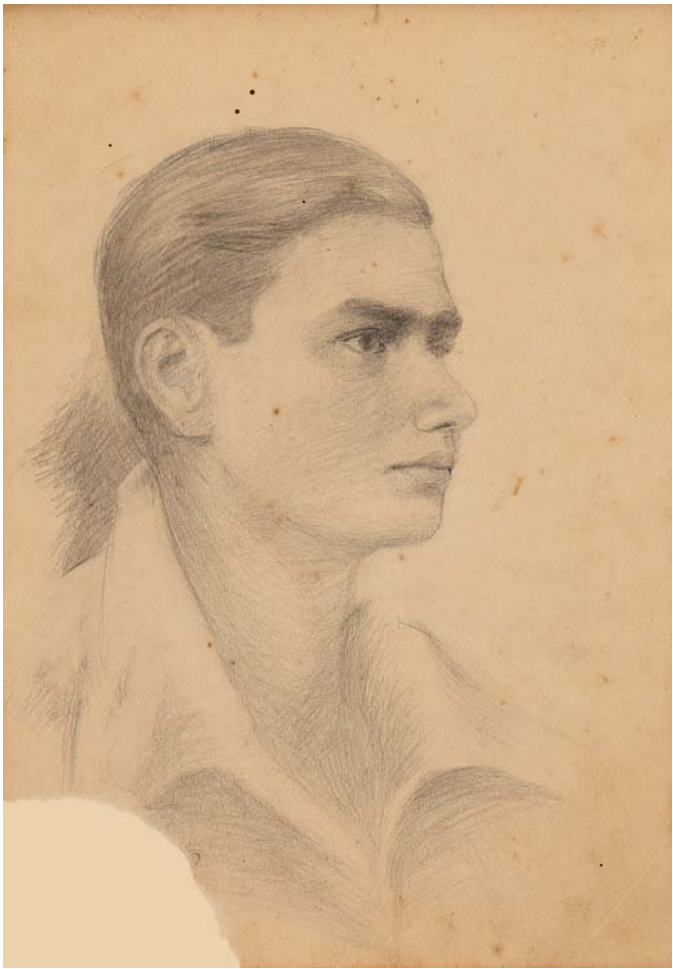
b

41



The present lot shows two preparatory drawings from a rare sketchbook, offering a glimpse into Gaganendranath Tagore's artistic process. The finished drawings for (b) are in the collection of Rabindra Bhavana at the Visva-Bharati in Santiniketan, and the Rabindra Bharati Society in Kolkata. They have been published in Samik Bandyopadhyay ed., *Paintings of Gaganendranath Tagore*, Kolkata: Pratikshan, 2015, pp. 233, 239, 240; and Pulinbihari Sen ed., *Gaganendranath Tagore*, Kolkata: The Indian Society of Oriental Art, 1972, p. 55.

Gaganendranath Tagore
Reproduced from Samik Bandyopadhyay ed., *Paintings of Gaganendranath Tagore*, Kolkata: Pratikshan, 2015, p. 381
With kind permission from Pratikshan



a

42

GAGANENDRANATH TAGORE (1867 - 1938)

a) *Untitled*

Pencil on paper
10 x 7 in (25.2 x 17.7 cm)

b) *Untitled*

Initialed 'G.T.' (lower right)
Pencil on paper
9.75 x 7 in (24.8 x 17.7 cm)

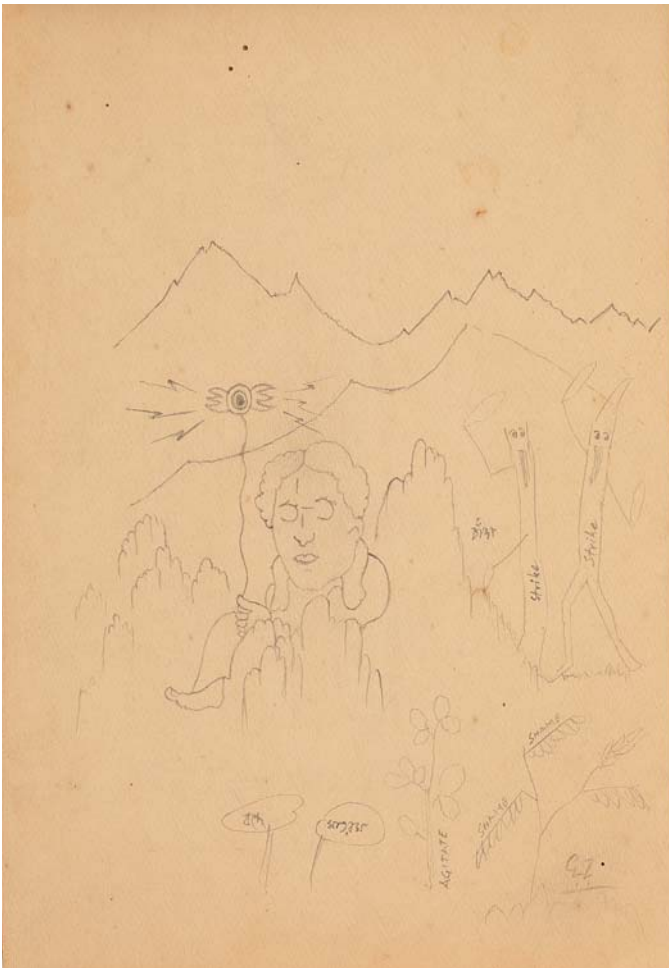
Rs 15,00,000 - 20,00,000
\$ 22,390 - 29,855

NON-EXPORTABLE
NATIONAL ART TREASURE

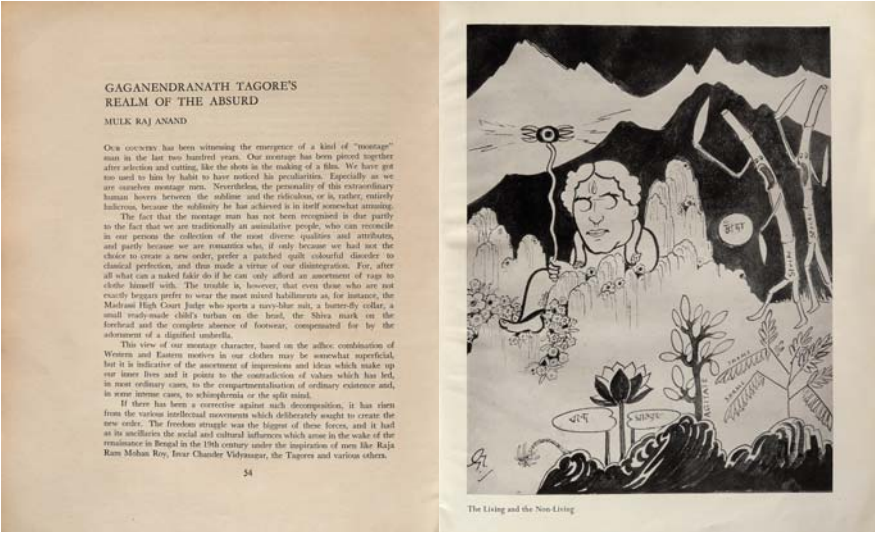
(Set of two)

PROVENANCE:

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



b



Mulk Raj Anand's essay, "Gaganendranath Tagore's Realm of the Absurd"
Published in Pulinbihari Sen ed., *Gaganendranath Tagore*, Kolkata: The Indian Society of Oriental Art, 1972, pp. 54-55



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



43

JAMINI ROY (1887 - 1972)

Untitled (Alpana)

Tempera on cloth pasted on board
43.75 x 33.5 in (111.4 x 85.4 cm)

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

\$ 29,855 - 37,315

**NON-EXPORTABLE
NATIONAL ART TREASURE**

EXHIBITED:

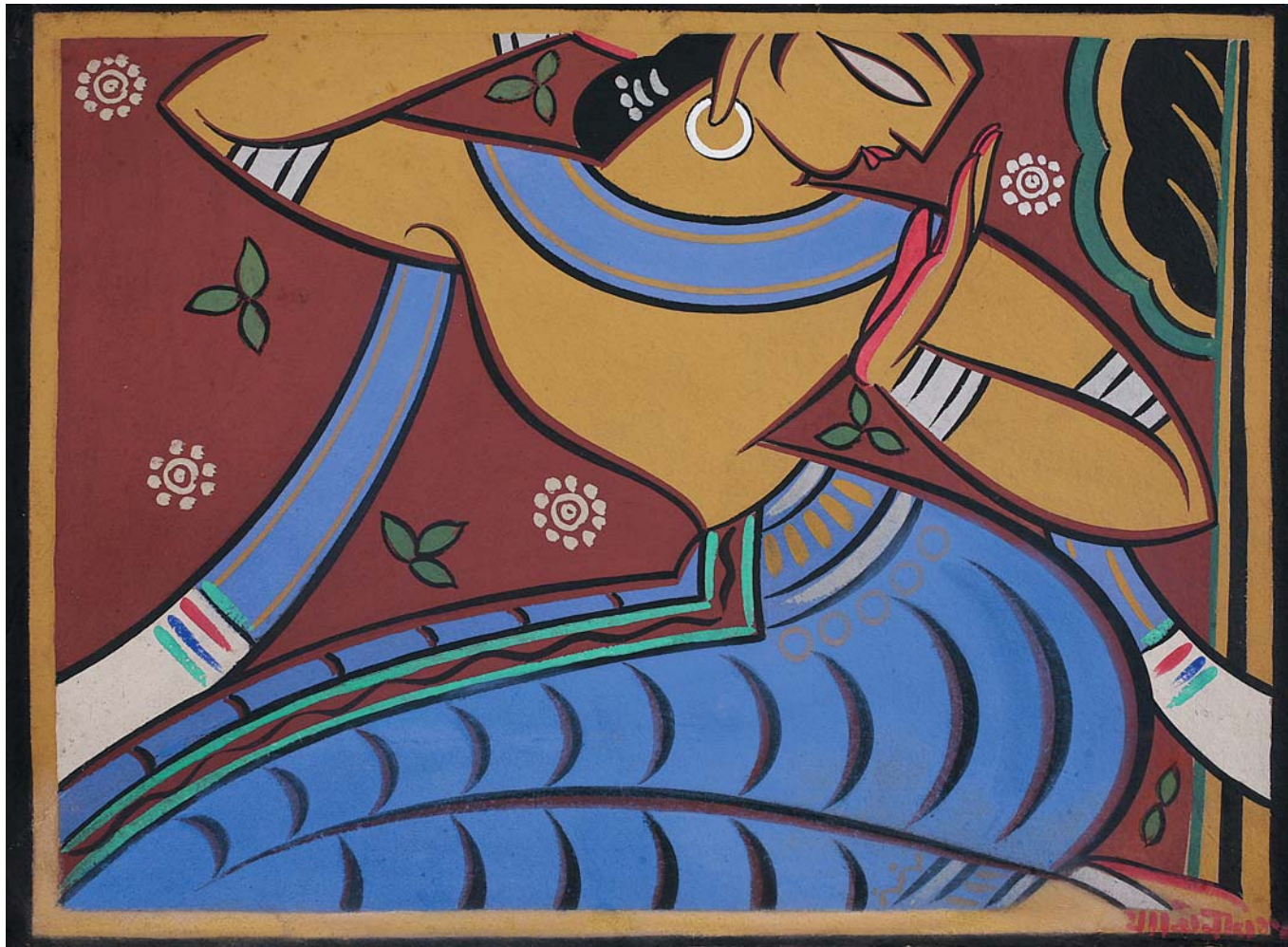
Carved Contours, New Delhi:
Dhoomimal Gallery, 29 January -
10 March 2016

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

PUBLISHED:

Jamini Roy, New Delhi: Dhoomimal
Gallery, 2016, p.34 (illustrated)

The circle has been used through the ages to symbolise the cosmos, relating to the sun and other celestial bodies. The concept of the *mandala* too originates in the circle and other geometric shapes. Jamini Roy, who took inspiration from folk traditions, creates a circular flower motif which was an auspicious symbol of fertility, which ties to the decorative idiom rooted in mythology and folklore.



44

JAMINI ROY (1887 - 1972)

Untitled

Signed in Bengali (lower right)

Circa 1950s

Gouache on paper

21 x 28 in (53.3 x 71.1 cm)

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

\$ 17,915 - 22,390

NON-EXPORTABLE NATIONAL ART TREASURE

PROVENANCE:

Private Collection, California

Christie's, New York, 21 March 2007, lot 5

Private Collection, New Delhi

EXHIBITED:

The Art of Bengal, New Delhi: DAG Modern, 25 January - 17 March 2012

PUBLISHED:

Kishore Singh ed., *The Art of Bengal*, New Delhi: Delhi Art Gallery, 2012, p. 239 (illustrated)

PROPERTY OF A DISTINGUISHED GENTLEMAN, NEW DELHI

45

JAMINI ROY (1887 - 1972)

Untitled

Initialed 'J.R.' (lower right)

Watercolour on board

16.75 x 19.25 in (42.7 x 49 cm)

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

\$ 13,435 - 17,915

NON-EXPORTABLE NATIONAL ART TREASURE

PROVENANCE:

Saffronart, 11-12 December 2013, lot 48

EXHIBITED:

Rabindranath Tagore, Amrita Sher-Gil, Jamini Roy, New Delhi:

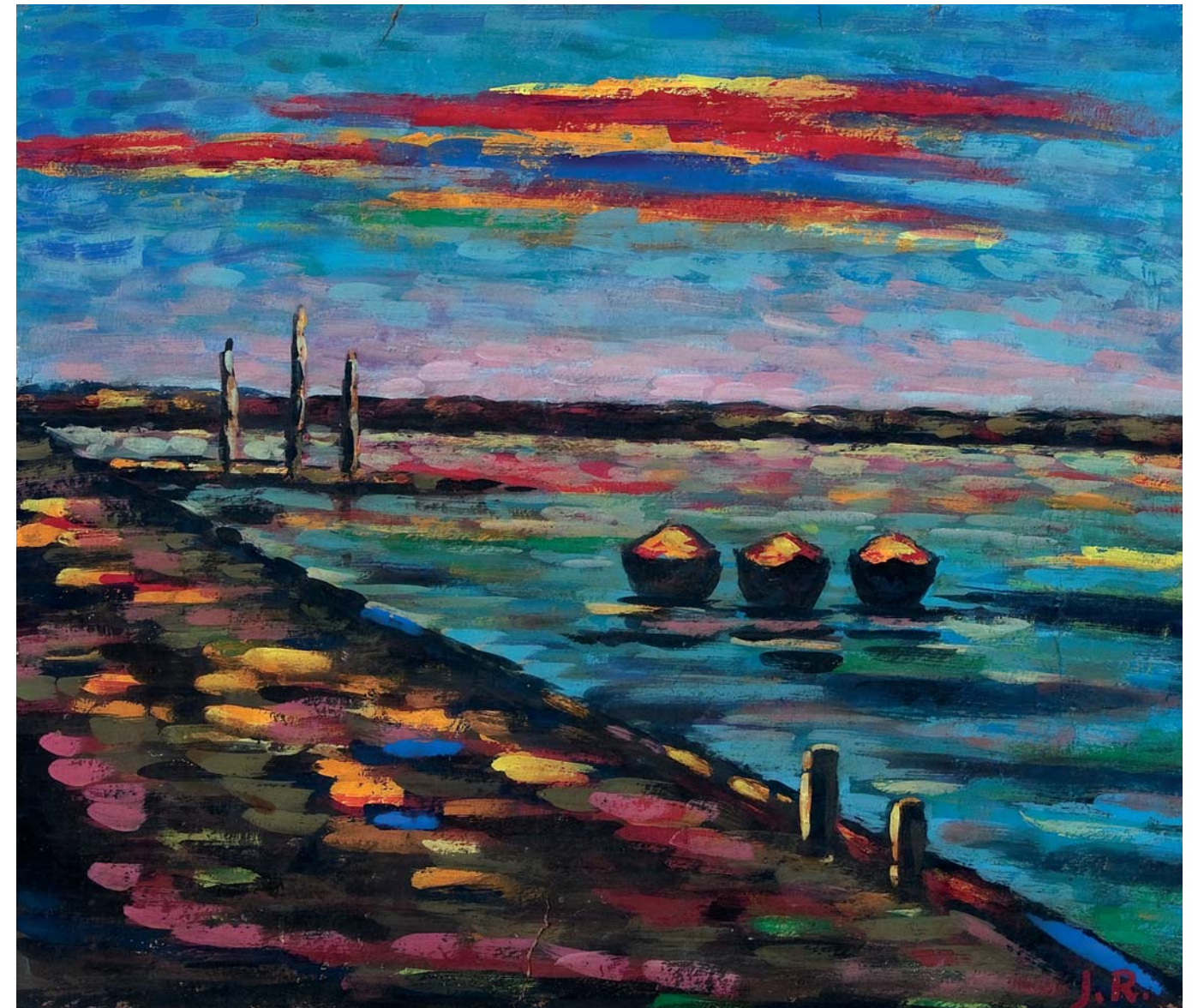
Vadehra Art Gallery, 10 September 2004

PUBLISHED:

Ella Datta and Vidya Shivadas eds., *Rabindranath Tagore, Amrita*

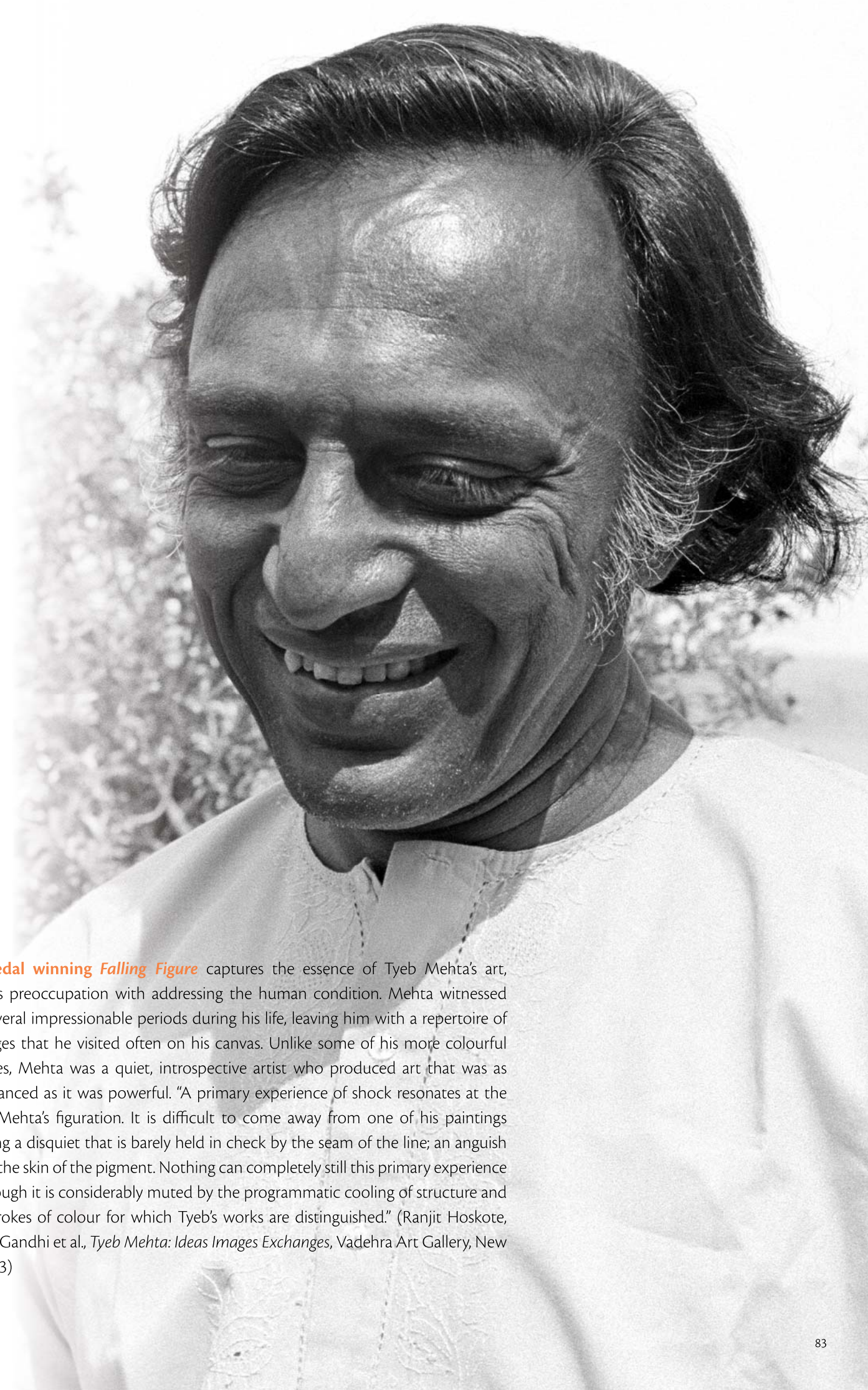
Sher-Gil, Jamini Roy, New Delhi: Vadehra Art Gallery, 2004,

pp. 11, 59 (illustrated)





This gold-medal winning *Falling Figure* captures the essence of Tyeb Mehta's art, articulating his preoccupation with addressing the human condition. Mehta witnessed violence at several impressionable periods during his life, leaving him with a repertoire of haunting images that he visited often on his canvas. Unlike some of his more colourful contemporaries, Mehta was a quiet, introspective artist who produced art that was as subtle and nuanced as it was powerful. "A primary experience of shock resonates at the core of Tyeb Mehta's figuration. It is difficult to come away from one of his paintings without sensing a disquiet that is barely held in check by the seam of the line; an anguish bursts against the skin of the pigment. Nothing can completely still this primary experience of shock, although it is considerably muted by the programmatic cooling of structure and the healing strokes of colour for which Tyeb's works are distinguished." (Ranjit Hoskote, Ramachandra Gandhi et al., *Tyeb Mehta: Ideas Images Exchanges*, Vadehra Art Gallery, New Delhi, 2005, p. 3)



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION,
NEW DELHI

46

TYEB MEHTA (1925 – 2009)

Falling Figure

Signed and dated 'Tyeb 65' (lower right)

1965

Oil on canvas

70.75 x 47.25 in (180 x 119.9 cm)

Rs 5,00,00,000 – 7,00,00,000

\$ 746,270 – 1,044,780

PROVENANCE:

Kumar Gallery, New Delhi

EXHIBITED:

Solo Show, New Delhi: Kumar Gallery, 1966

First Triennale India, New Delhi: Lalit Kala Akademi, 10 February
– 31 March 1968

India: Myth & Reality, Aspects of Modern Indian Art, Oxford:
Museum of Modern Art, 27 June – 8 August 1982

PUBLISHED:

First Triennale India, New Delhi: Lalit Kala Akademi, 1968,
(illustrated, unpaginated)

David Elliott and Ebrahim Alkazi eds., *India: Myth & Reality,
Aspects of Modern Indian Art*, Oxford: Museum of Modern Art,
1982, p. 22 (illustrated)

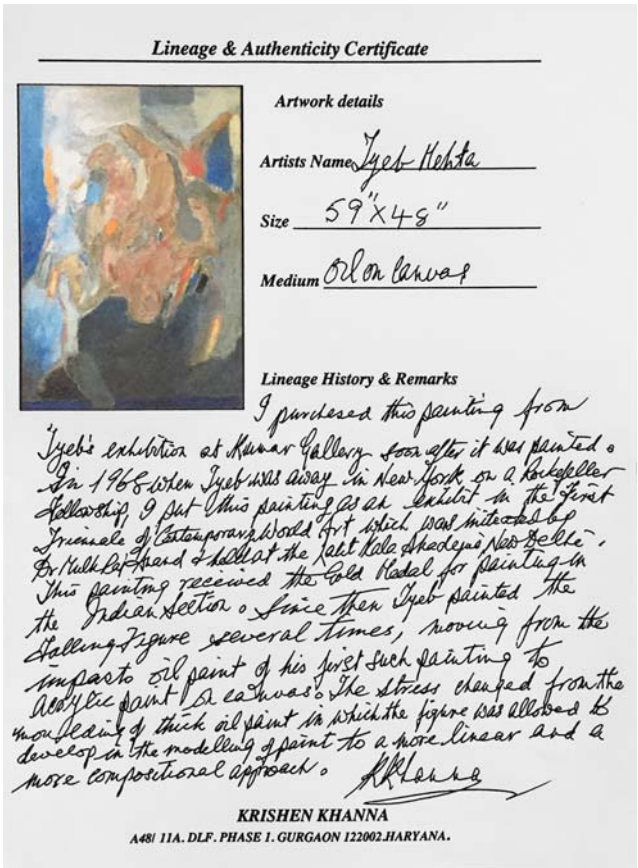
Sovon Som and Amit Kumar Mukhopadhyay eds., *Lalit Kala
Contemporary, Volume 36*, New Delhi: Lalit Kala Akademi, 1990
(illustrated, unpaginated)

Ranjit Hoskote, Ramachandra Gandhi et al., *Tyeb Mehta: Ideas
Images Exchanges*, New Delhi: Vadehra Art Gallery, 2005, p. 86
(illustrated)

Tyeb Mehta: Triumph of Vision, New Delhi: Vadehra Art Gallery,
2011, p. 8 (illustrated)

Richard Bartholomew, *The Art Critic*, Noida: Bart, 2012, p. 213
(illustrated)

Celebration 2016, Kumar Gallery: Sixty Years 1955-2015,
New Delhi: Kumar Gallery, 2016, p. 195 (illustrated)



Lineage and Authenticity Certificate from Krishen Khanna



Mehta's life was indelibly marked by the Partition. The sectarian violence remained the underlying element in his oeuvre. The powerful bull, the lone trapped rickshaw puller, falling birds and figures, as well as the goddesses Kali and Durga, are all used to express his feeling of bewilderment and anguish about the violence he encountered. The present lot, painted in 1965, is the earliest of the iconic Falling Figure series that Mehta began in the mid-1960s. In this seminal work, Mehta combines two subjects that he returned to throughout his career – the rickshaw puller and here used for the first time – the Falling Figure. Mehta's Falling Figure series of paintings are compositions of fractured planes, distorted limbs and agonised faces, falling into an undefined abyss. "In Tyeb's paintings, the figure is the bearer of all drama, momentum and crisis, a detonation against the ground it occupies and commands; by contrast, the field appears, at first sight, to be all flattened colour, a series of bland, featureless planes that impede the manifestation of the figure, or even fragment the figure into intriguing shards. Only gradually does the eye, unpuzzling the painting, recognise that Tyeb treats figure and field as interlocked and not separate entities. His paintings derive their enigmatic compound of shock and coolness, anguish and elegance, from the complex interweave of these elements." (Hoskote, et al. p. 4)

In its depiction of reigned in violence, the painting evokes the notion of the Absurd, conveying a fundamental sense of disharmony which was so urgently explored by artists and writers in the post-war climate of Europe. It was only logical that Mehta, who shared similar struggles with the self, would be drawn to this philosophy in his art. In *Ideas Images Exchanges*, poet and art critic Dilip Chitre cites a review of Mehta's early Falling Figures: "...in the simple act of falling, Tyeb takes us on into a metaphysical riddle. The falling is vertiginous; and metaphorically expresses man's freedom in the very act of infinite questing. It is the adventure of floating alone on a sea of awareness, or getting sucked, unresisting, down its velvet vortices." (*The Link*, 20 February 1966)

Mehta's pared down minimalism, serene use of light paint and even lighter brushwork creates a disturbing juxtaposition with the trauma that is the subject of his work. A sense of unease and disorientation results from this unlikely pairing of serene beauty and violence, which defines Mehta's art.

Report of the International Jury

The International Jury appointed for judging the exhibits of Contemporary World Art at the FIRST TRIENNALE—INDIA, met from the 4th to the 9th of February, 1968.

They considered the paintings, sculptures, graphics and objects submitted by the various gifted artists from 32 countries.

The Jury were unable to consider exhibits from Belgium, Finland, Nigeria and Switzerland, which unhappily arrived too late.

In their mature judgement, the International Jury has awarded the following prizes :

	International	Indian
GRAPHIC	Jose Luis Cuevas	K. G. Subramanyan
Medal	—Mexico	
Honourable Mention	Bonics (Bob Nieuwenhuis) —Netherlands	Devayani Krishna
II PAINTINGS	Ceri Richards	Krishen Khanna
Medal	—Britain	Tyeb Mehta
Honourable Mention	Mannel Felguerez	Bhupen Khakhar
	—Mexico	J. Swaminathan
	Stefan Gierowski	
	—Poland	
III SCULPTURE	Joseph Cornell	No award
Medal	—U.S.A.	
Honourable Mention	Donald Judd —U.S.A.	Sarbari Roy Chowdhury
		—Japan
	GOLD PLAQUE :	KIMURA KENTARO
		—Japan

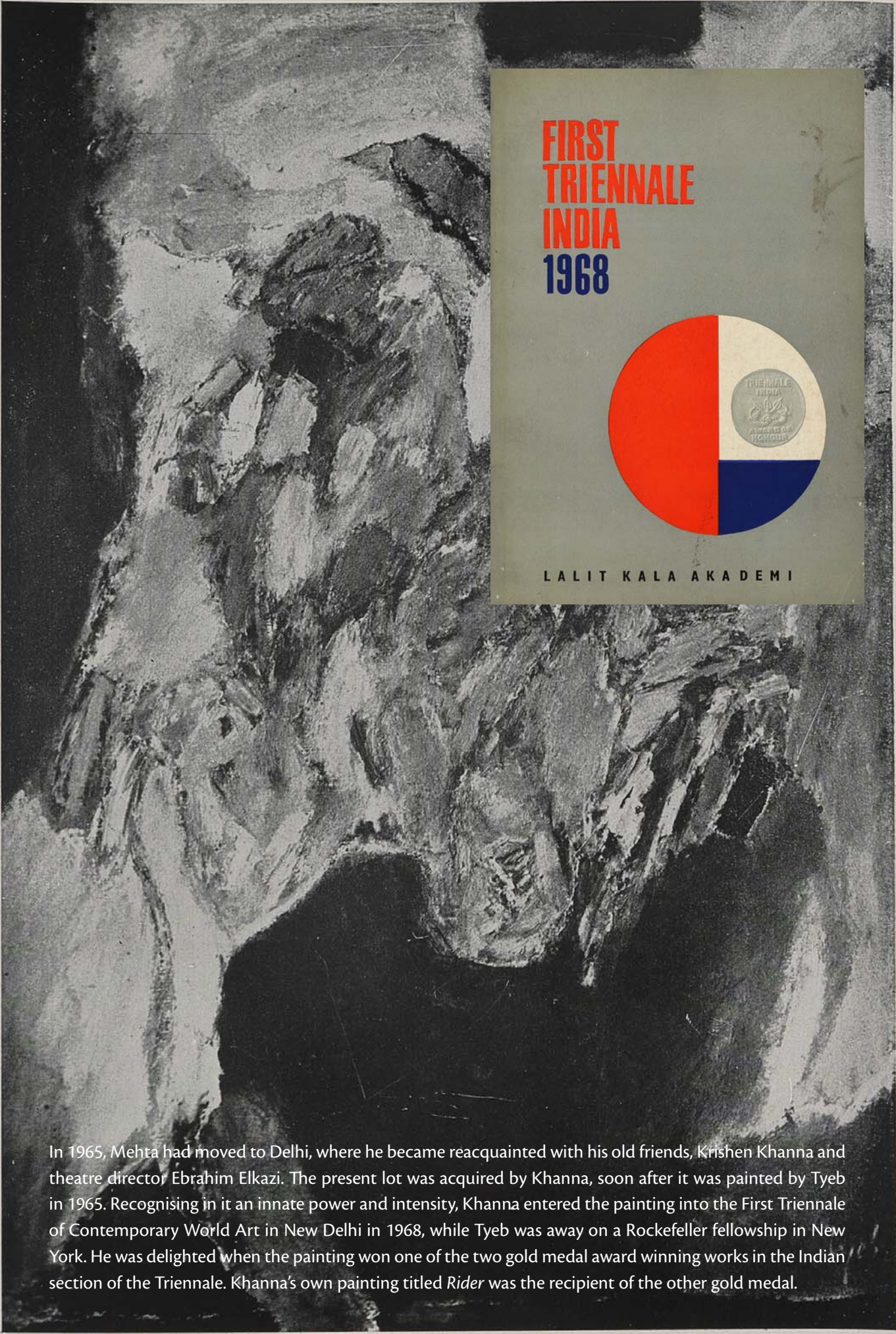
The International Jury were impressed by the challenging contribution made by the host country. They felt, however, that the contributions in pictorial art from India were more impressive, and, as no prize could be given for sculpture, the Jury unanimously decided to transfer the prize for sculpture, to another work in the painting section.

The Jury wish to record their appreciation of the compulsive contribution by many young talents, and especially draw attention to the works from the following countries :

Report by the international jury of the First Triennale of Contemporary World Art listing Tyeb Mehta as one of the two gold medal award winners, for *Falling Figure*.

	Nirode MAJUMDAR b. Calcutta, May 11, 1916
42	SODASI KALA IN GLORY , oil, 106.5×76.5 cm Coll. Mr. & Mrs. Vite, Calcutta
43	SUN AND MOON MEET , oil, 71×61 cm Coll. Mr. & Mrs. Vite, Calcutta
	Tyeb MEHTA b. 1925
44	FALLING FIGURE , oil, 180.5×122 cm Coll. Mr. Krishen Khanna, New Delhi
45	ALL IS ALWAYS NOW , oil, 125×300 cm Coll. National Gallery of Modern Art, New Delhi
	Hemanta MISRA b. Assam, 1917
46	CULTURE IN A CHANGING WORLD , oil on canvas, 76×51 cm
47	EXTINGUISHED FLAME , oil on canvas, 96.5×71 cm
	T.R.P. MOOKIAH b. Srivilliputhur, November 22, 1934
48	BIRD WITH SNAKE , alloy metal, 20.5×19×15 cm Akbar PADAMSEE b. Bombay, 1928
49	DYPTICH , oil, 120×120 cm Coll. Mr. Naval Vakil, Bombay
	Laxam PAI b. Margo (Goa), 1926
50	DANCE FORM , oil on canvas, 1967, 127×97 cm Coll. Mr. & Mrs. Robert C. Walker, New Delhi
	Shankar Balvant PALSIKAR b. Sakoli, May 17, 1961
51	COLOUR AND SOUND , oil, 102×107 cm
	Mahendra Dhirajram PANDYA b. Raypiplar, October 26, 1926
52	RECLINING FIGURE , wood, 91.5×183 cm Coll. Tata Institute of Fundamental Research, Bombay
53	CRUCIFIXION , wood, height 215 cm Coll. Tata Institute of Fundamental Research, Bombay
40	

A list of participants from India, including Tyeb Mehta, in the Triennale. Facing page: Present lot published in *First Triennale India 1968*, New Delhi: Lalit Kala Akademi, 1968.



In 1965, Mehta had moved to Delhi, where he became reacquainted with his old friends, Krishen Khanna and theatre director Ebrahim Elkazi. The present lot was acquired by Khanna, soon after it was painted by Tyeb in 1965. Recognising in it an innate power and intensity, Khanna entered the painting into the First Triennale of Contemporary World Art in New Delhi in 1968, while Tyeb was away on a Rockefeller fellowship in New York. He was delighted when the painting won one of the two gold medal award winning works in the Indian section of the Triennale. Khanna's own painting titled *Rider* was the recipient of the other gold medal.

EVOLUTION OF THE FALLING FIGURE

From the very early gestural brushstrokes to the precisely drawn lines of his later work, Mehta continued to focus on the Falling Figure as a symbol for human suffering.



Falling Figure, 1965-66
Reproduced from Ranjit Hoskote, Ramachandra Gandhi et al., *Tyeb Mehta: Ideas Images Exchanges*, Vadehra Art Gallery, New Delhi, 2005, p. 74



Falling Figure with Bird, 1988
Saffronart, 19-20 September 2012, lot 40



Falling Figure (diptych), 1991
Reproduced from Yashodhara Dalmia, *Tyeb Mehta: Triumph of Vision*, New Delhi: Vadehra Art Gallery, 2011, pp. 20-21



Falling Figure, 2001
Reproduced from Ranjit Hoskote, Ramachandra Gandhi et al., *Tyeb Mehta: Ideas Images Exchanges*, Vadehra Art Gallery, New Delhi, 2005, p. 228



Falling Figure, 1965
present lot

EVOLUTION OF THE RICKSHAW PULLER

From the early realistic sketches of the lone rickshaw puller to the inclusion of the bull or bird in flat colours and precise delineation, Mehta's art found new ways to represent the anguish of the human being in an existential struggle.



Rickshaw Puller



Figure with Rickshaw, 1959



Figure on Rickshaw, 1984



Figure on Rickshaw, 1984



Bull on Rickshaw, 1999

Reproduced from Yashodhara Dalmia, *Tyeb Mehta: Triumph of Vision*, New Delhi: Vadehra Art Gallery, 2011, pp. 97 and 58

Reproduced from Ranjit Hoskote, Ramachandra Gandhi et al., *Tyeb Mehta: Ideas Images Exchanges*, Vadehra Art Gallery, New Delhi, 2005, pp. 139, 140 and 220

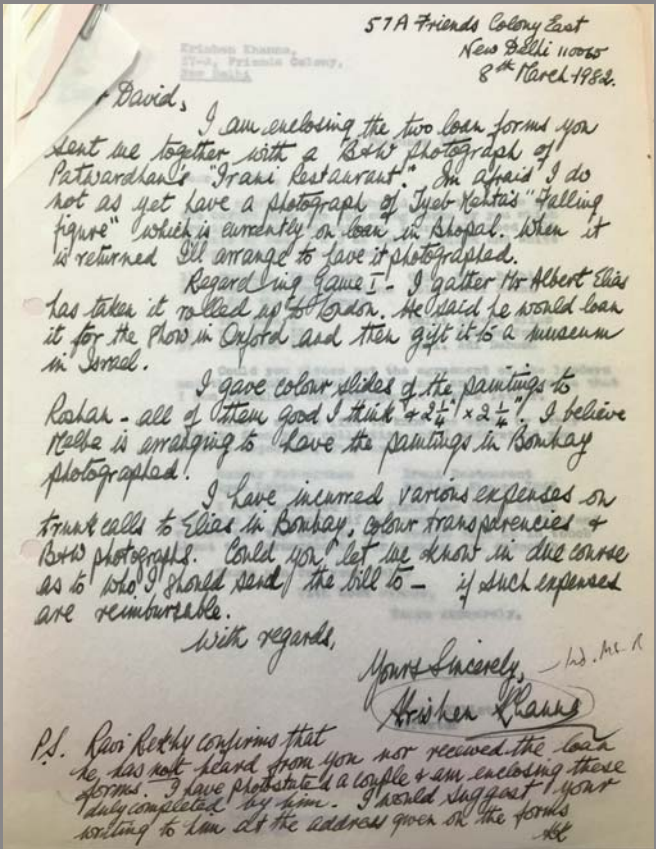
The present lot lies at the very beginning of the journey during which Mehta developed the vocabulary for expressing the anguish and trauma of human suffering. This early work combines the power and intensity of the rickshaw puller and the falling figure, both subjects which Mehta devoted a lifetime to exploring in all their depth and nuance.

“The falling figure with its animated, almost cinematic movement, which allowed it to retain a multiple, periscopic effect [was] awarded with the Gold medal in the first national Triennale held in New Delhi in 1968.” (Yashodhara Dalmia, *Tyeb Mehta: Triumph of Vision*, New Delhi: Vadehra Art Gallery, 2011, p. 9)

<p>Tyeb Mehta</p> <p>Trussed bull 1966 37 x 42 in, ill p 23 oil on canvas The artist</p> <p>Thrown bull 1961 24 x 36 in, ill p 22 oil on canvas Nuffield College, Oxford</p> <p>Woman with shawl 1962 50 x 40 in oil on canvas Mr E. Alkazi</p> <p>Falling figure 1965 72 x 48 in, ill p 22 oil on canvas Krishan and Renu Khanna, New Delhi</p> <p>Reclining nude 1965 51 x 74 in oil on canvas Mr M. F. Husain, Bombay</p> <p>The fall 1976 60 x 47 in, ill p 23 oil on canvas Chester Herwitz Family Collection</p> <p>Painting 1979 59 x 47 in, ill p 76 oil on canvas Chester Herwitz Family Collection</p> <p>K. G. Subramanyan</p> <p>Terracotta 1971 Bangla Desh series 31 x 31 in, ill p 24 terracotta relief Mr Kamaljit Bawa, New Delhi</p> <p>Terracotta 1971 Bangla Desh series 31 x 31 in, ill p 25 terracotta relief Mr Kamaljit Bawa, New Delhi</p>	<p>Terracotta IV 1971 Bangla Desh series 31 x 31 in, ill p 25 terracotta relief Mrs Mehta A. Davierwalla, Bombay</p> <p>Portraits 3 1978 22 x 22 in, ill p 49 terracotta relief The artist</p> <p>Four untitled terracotta reliefs 1982 The artist</p> <p>4 Social satire and political protest</p> <p>Krishan Khanna</p> <p>Hyasnas at Khem Karan 1965 42 x 42 in oil on canvas Mr Ravi Rekhy, New Delhi</p> <p>Che dead: preparation for the photograph 1970 73 x 50 in, ill p 26 oil on canvas Mr Ravi Rekhy, New Delhi</p> <p>The anatomy lesson 1971-72 37½ x 72 in oil on canvas Mr & Mrs Jasjit Singh, Bombay</p> <p>The game I 1971 67½ x 64 in oil on canvas Mr Albert Elias, London</p> <p>The game II 1972 69 x 92 in, ill p 27 oil on canvas Larsen and Toubro Ltd, Bombay</p>	<p>The game III 1972 78 x 122 in oil on canvas Mr Adi Dubash, Bombay</p> <p>A. Ramchandran</p> <p>The end of the Yadavas 1973 4 panels 48 x 48 in each, ill p 29 oil on canvas Kumar Gallery, New Delhi</p> <p>Nuclear Ragini: the dancers 1975 68 x 51 in, ill p 65 oil on canvas Kumar Gallery, New Delhi</p> <p>Melon seller 1977 90½ x 60 in, ill p 28 oil on canvas The artist</p> <p>Bikash Bhattacharjee</p> <p>Adam and Eve 1969 68½ x 46½ in, ill p 30 collage and oil on board Lalit Kala Akademi, New Delhi</p> <p>The doll 1972 48 x 48 in oil on canvas Dr Karan Singh, New Delhi</p> <p>Dolls 1972 60 x 36 in, ill p 31 oil on canvas Dr Karan Singh, New Delhi</p> <p>Portrait of Das 1972 42 x 40 in ink and pastel on paper Mr E. Alkazi</p>	<p>Jogen Chowdhury</p> <p>Reminiscences of a dream (lotus) 1969 18 x 24 in ink and pastel on paper Chester Herwitz Family Collection</p> <p>Reminiscences of a dream V 1969 18 x 24 in, ill p 53 ink and pastel on paper The artist</p> <p>Reminiscences of a dream 44 1973 21½ x 21½ in ink and pastel on paper The artist</p> <p>Sundari 1977 22 x 22 in ink and pastel on paper The artist</p> <p>After great confrontation 1977 13 x 14 in ink and pastel on paper Chester Herwitz Family Collection</p> <p>Waiting for his beloved 1979 22 x 22 in, ill p 32 ink and pastel on paper Chester Herwitz Family Collection</p> <p>Ganesh with crown 1979 15 x 14 in, ill p 33 ink and pastel on paper Chester Herwitz Family Collection</p> <p>Face of a thinker 1980 7½ x 7½ in, ill p 32 ink and pastel on paper Chester Herwitz Family Collection</p> <p>Portrait of a retired statesman 1980 7½ x 7½ in ink and pastel on paper Chester Herwitz Family Collection</p>
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Catalogue entry of Mehta's *Falling Figure*

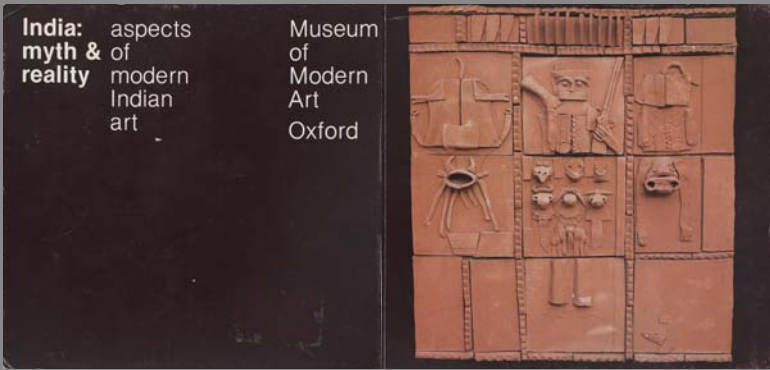
In 1982, Khanna loaned the present lot, among other paintings, to the Museum of Modern Art in Oxford to be exhibited in the *Myth & Reality: Aspects of Modern Indian Art* show. The exhibition, held from 27 June — 8 August 1982, was conceived by director David Elliot, known for curating shows of geographical diversity. *Aspects of Modern Indian Art* resulted from the collaborative efforts of Elliott, Ebrahim Alkazi, who was also the founder of Art Heritage Gallery, and British art dealer Victor Musgrave, who promoted select modern Indian artists at his galleries in London. Other artists in that show included Krishen Khanna himself, Ram Kumar, Nalini Malani, Sudhir Patwardhan, K G Subramanyan, Bikash Bhattacharjee, Satish Gujral, among others.



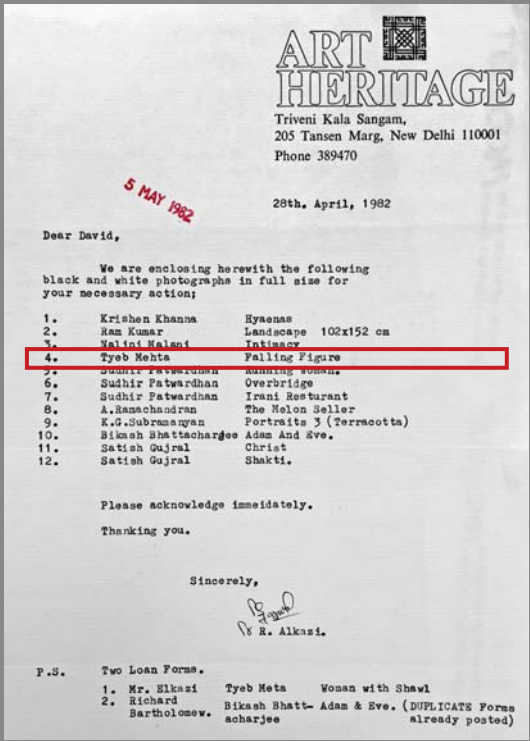
A letter from Khanna to Elliot on the loan form

MUSEUM OF MODERN ART OXFORD		Loan Agreement	
30 Pembroke Street Oxford OX1 1BP Telephone Oxford (0865) 722 738		Exhibition INDIA: MYTH & REALITY Date of showing 26.6.82 - 8.8.82 Other venues if touring None	
Name and address of owner KRISHEN KHANNA 57A FRIENDS COLONY EAST. NEW DELHI- 110065 Telephone No. 638159			
Name of artist TYEB MEHTA Title or description of work FALLING FIGURE		Date of work 1965	
Medium and support oil on canvas		Height 183 cm Width 122	
Dimensions (excluding frame or mount)		Depth 75 for sculpture, objects etc. PK	
Weight (if known)		Correct designation of ownership for catalogue entry COLLECTION: KRISHEN+RENU KHANNA	
Do you agree to the illustration of the work in the catalogue, press or on television? YES			
Do you agree to the work being photographed under the Museum's supervision for a publicity? LY To television LY c. Colour slides for educational use? LY Educational films? LY			
Can you supply or send a photograph of the work?			
or can you state any other source where one may be obtained?			
Address for collection and return of work (work will need to be collected at least three weeks before the opening of the exhibition) As Above. Telephone no. As above			
Value for insurance FIFTEEN THOUSAND ONLY			
I am willing to lend the above works on the conditions stated in the Museum's letter of 16.2.82.			
Sign: K Khanna		Signature of owner 26/2/82	

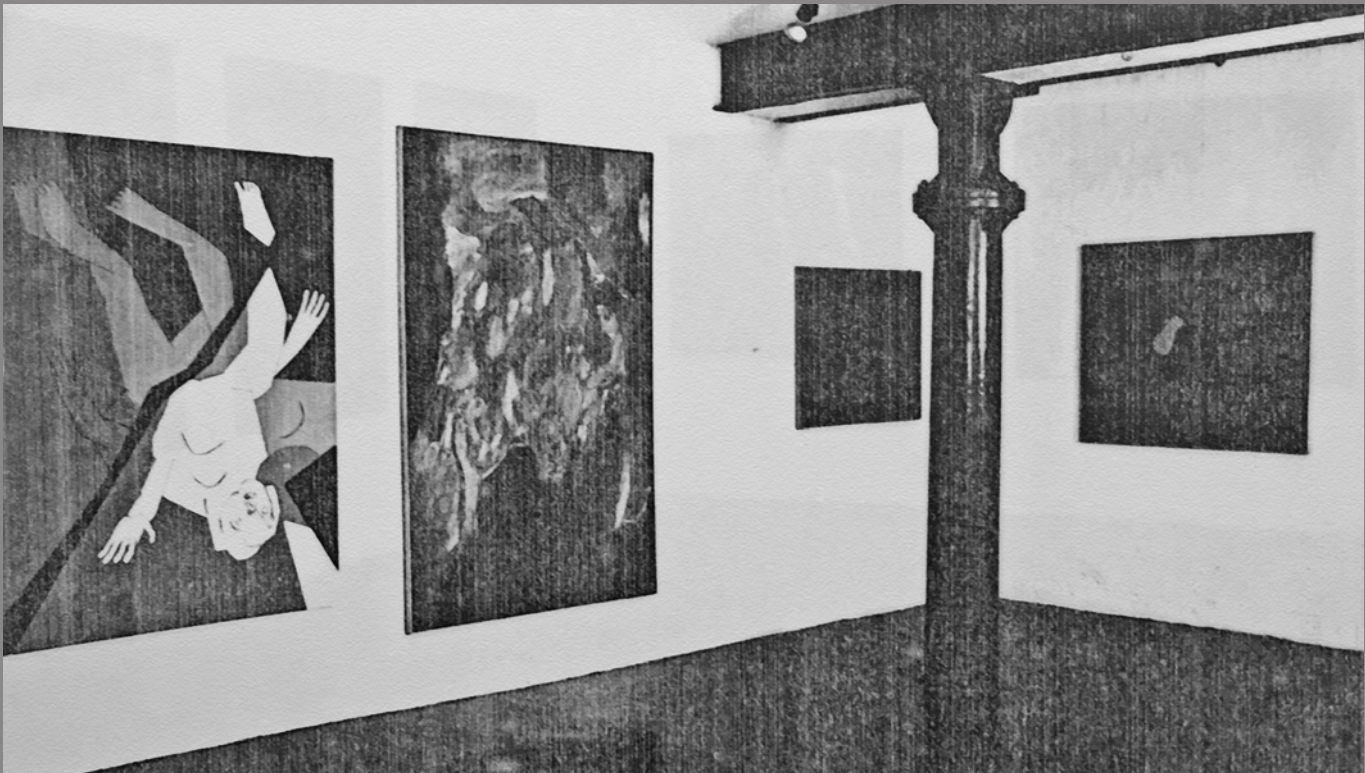
Loan agreement form signed by Krishen Khanna



Present lot published in David Elliott and Ebrahim Alkazi eds, *India: Myth & Reality, Aspects of Modern Indian Art*, Oxford: Museum of Modern Art, 1982, pp. 22-23



A letter from Art Heritage's Ebrahim Alkazi to David Elliot, former director of the Museum of Modern Art, Oxford, with details on photographs of works to be loaned to the museum



The present lot on display at the Museum of Modern Art, Oxford, 1982
Photograph by Ebrahim Alkazi reproduced from the MOMA archives



PROPERTY OF A DISTINGUISHED GENTLEMAN,
NEW DELHI

47

TYEB MEHTA (1925 - 2009)

Falling Figure II

Signed and dated 'Tyeb 92' (upper right)
1992

Crayon on paper pasted on paper
24.75 x 18.75 in (62.6 x 47.9 cm)

Rs 22,00,000 - 28,00,000
\$ 32,840 - 41,795

PROVENANCE:

Sotheby's, New York, 10 September
2012, lot 36

EXHIBITED:

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

PUBLISHED:

Tyeb Mehta: Triumph of Vision, New
Delhi: Vadehra Art Gallery, 2011, p. 70
(illustrated)

48

TYEB MEHTA (1925 - 2009)

Untitled

Inscribed, signed and dated 'for Raza & Jeanine / Tyeb 73' (lower right);
bearing Vadehra Art Gallery label on the hardboard (on the reverse)

1973

Pencil on paper

20.25 x 21 in (51.4 x 53.5 cm)

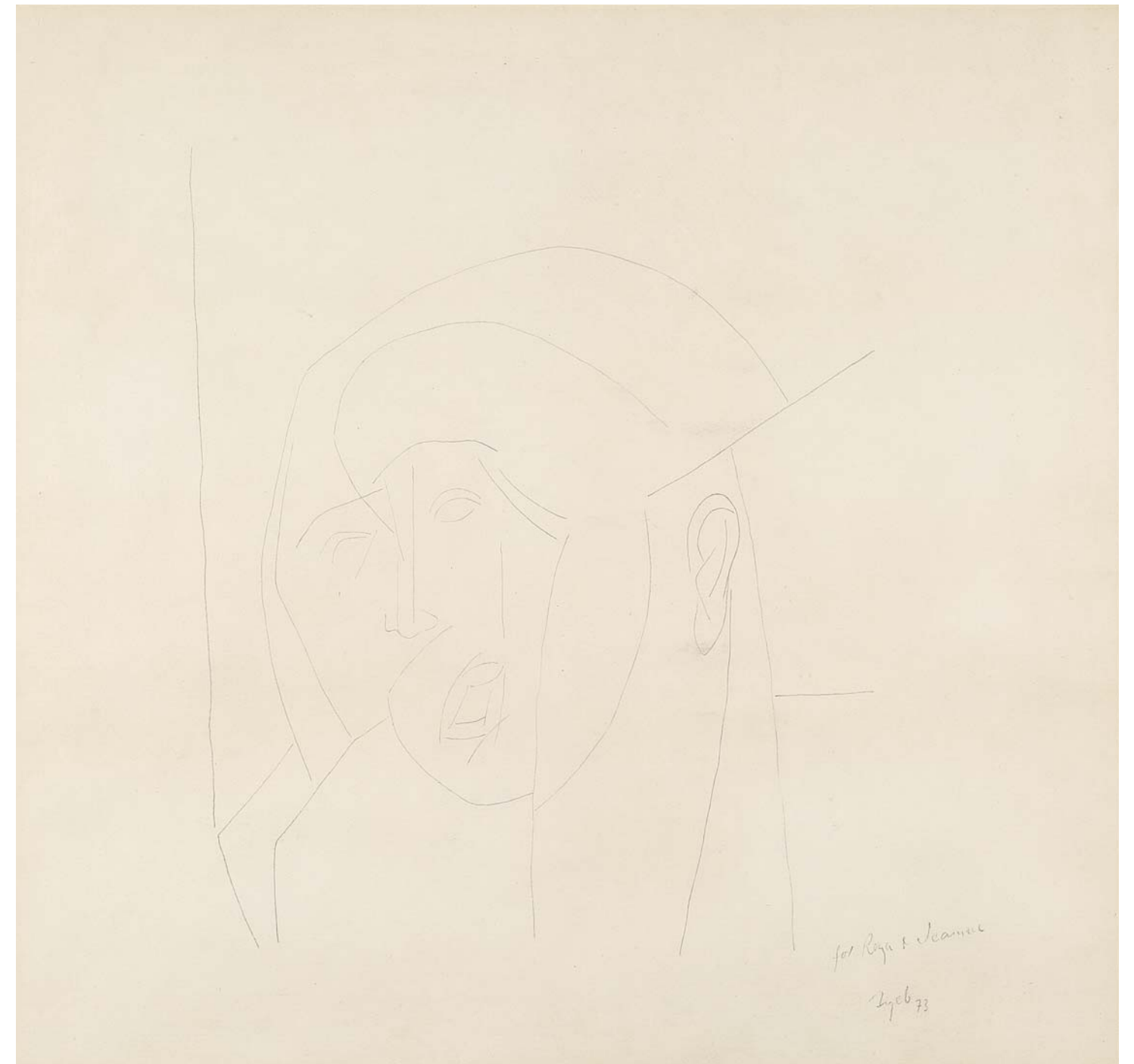
Rs 15,00,000 - 18,00,000

\$ 22,390 - 26,870

PROVENANCE:

Vadehra Art Gallery, New Delhi

Tyeb Mehta dedicated this drawing to fellow
artists S H Raza and his wife Jeanine, with
whom he shared a long friendship.



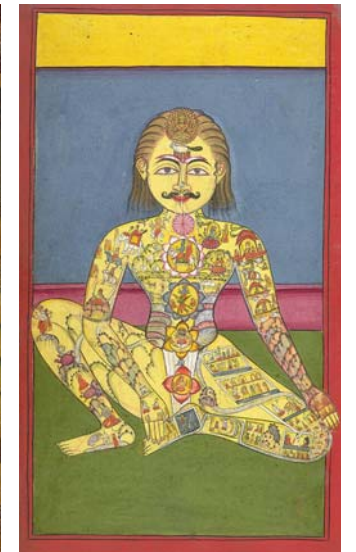


Raza's art was his chosen medium for expressing the spiritual life. He rooted his quest for metaphysical truths in the study of religious texts and literature. When he turned from gestural abstraction towards geometry in the late 70s, he claimed to have been reborn as an artist. The circle, which has, through the ages held a place of reverence in ancient cultures around the world, became a focal point of Raza's art. "Raza's paintings explore, through the definition of a few chosen signs of the circle, the square and the triangle, a sense of the infinite." (Geeti Sen, *Bindu: Space and Time in Raza's Vision*, New Delhi: Media Transasia Ltd, 1997, p. 110)

Kundalini, in Sanskrit, means "the coiled one." The concept is often depicted as a curled serpent lying at the base of the spine, representing the life force that animates all human beings. As each chakra associated with a different part of the body is awakened, the human being reaches a higher level of awareness. Referring to this concept of spiritual enlightenment, Raza has often been quoted to have said, "The bindu awakened a latent energy inside me." In the present lot, the *bindu* – the predominant motif in Raza's paintings – forms the origin point of the *kundalini*. Concentric circles radiating from the central *bindu* are formed by a pair of interlocking serpents, or *nagas*, which are potent symbols of energy in various mythologies. They are here incorporated into the circle to depict the cosmos which contains within it, the energy responsible for the continuous cycle of beginning and end.



Cosmic Man with Diagrams of Newar Yogic Six Chakra Transformation
Central Tibet, 19th century, LACMA
Source: Wikimedia Commons



Sapta Chakra (the seven *chakras*) from a 19th century Yogic manuscript
Source: Wikipedia



Manusyaloka, Map of the Human World, 19th century
Source: Wikimedia Commons

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION,
MUMBAI

49

S H RAZA (1922 – 2016)

Kundalini

Signed and dated 'RAZA 2000' (lower centre); signed,
dated and inscribed 'RAZA / 2000 / "KUNDALINI"' and
inscribed again in Devnagari (on the reverse)

2000

Acrylic on canvas

59 x 59 in (150 x 150 cm)

Rs 3,00,00,000 – 5,00,00,000

\$ 447,765 – 746,270

EXHIBITED:

Ashtha Nayak: The Living legends of Indian Contemporary Art,
Mumbai: Tao Art Gallery, 21 January – 28 February 2001

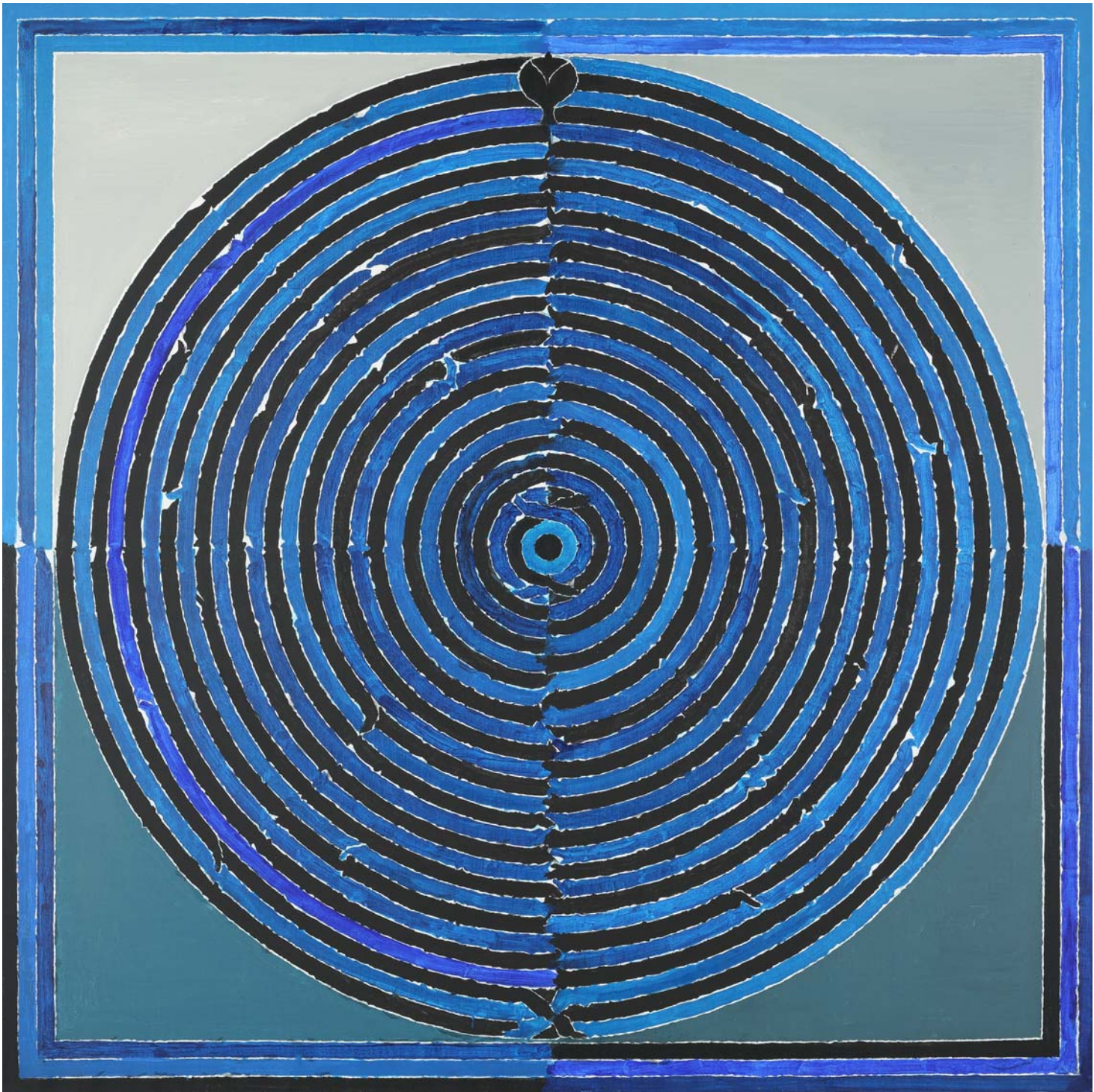
Modern Indian Art: 12 Contemporary Painters, New York:
Saffronart and Pundole Art Gallery, 12–16 May 2001

PUBLISHED:

Ian Findlay-Brown ed., *Modern Indian Art: 12 Contemporary
Painters*, New York: Saffronart, 2001 (illustrated)

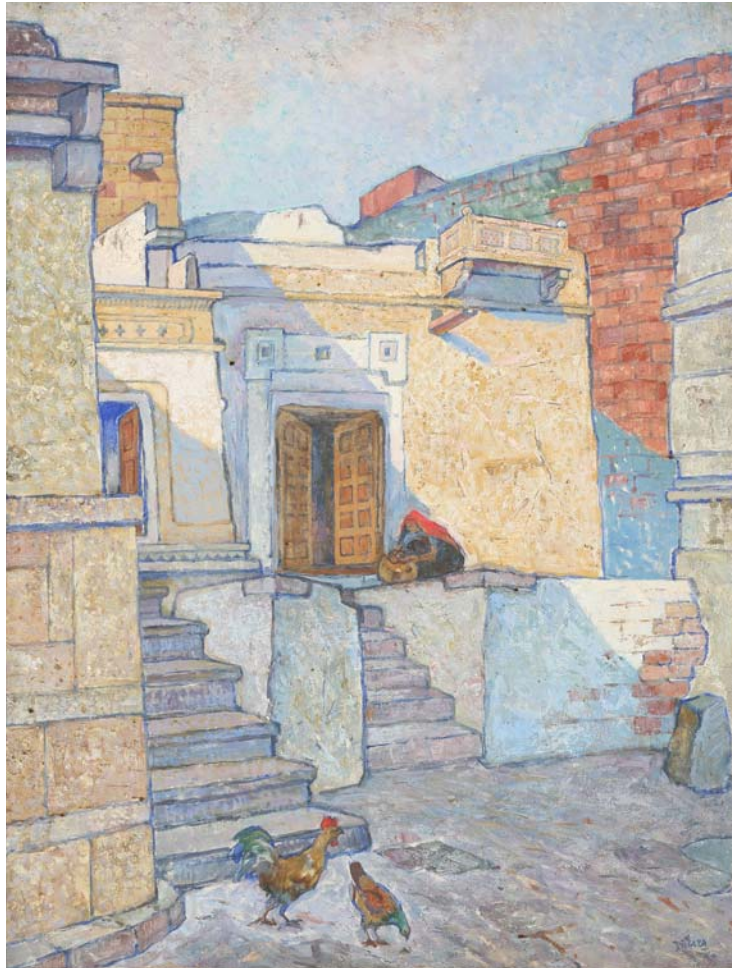


A similar painting, *Kundalini*, 1999, at Saffronart's exhibition, *Raza: A Retrospective*, New York, 20 September 2007



"Art is meditation; it meditates through colours."

– S H RAZA



PROPERTY FROM THE COLLECTION OF
GEETA KHANDELWAL, MUMBAI

50

MADHAV SATWALEKAR (1915 - 2006)

Untitled

Signed and dated in Devnagari (lower right)
1980

Oil on canvas
40.25 x 30.5 in (102 x 77.5 cm)

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

\$ 5,975 - 8,960

PROVENANCE:

Acquired directly from the artist



52

LAXMAN PAI (b. 1926)

Untitled (The Family)

Signed in Devnagari and signed and dated 'Laxman Pai
Paris 12/59' (lower right)

1959

Oil on canvas
24 x 18 in (61 x 46 cm)

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

\$ 2,990 - 4,480

PROVENANCE:

Private Collection, Paris

Private Collection, North India

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, MUMBAI

51

K K HEBBAR (1911 - 1996)

Untitled

Signed and dated 'Hebbar 12/11/87' (lower right)
1987

Ink on paper
19.75 x 14.25 in (50.1 x 36.3 cm)

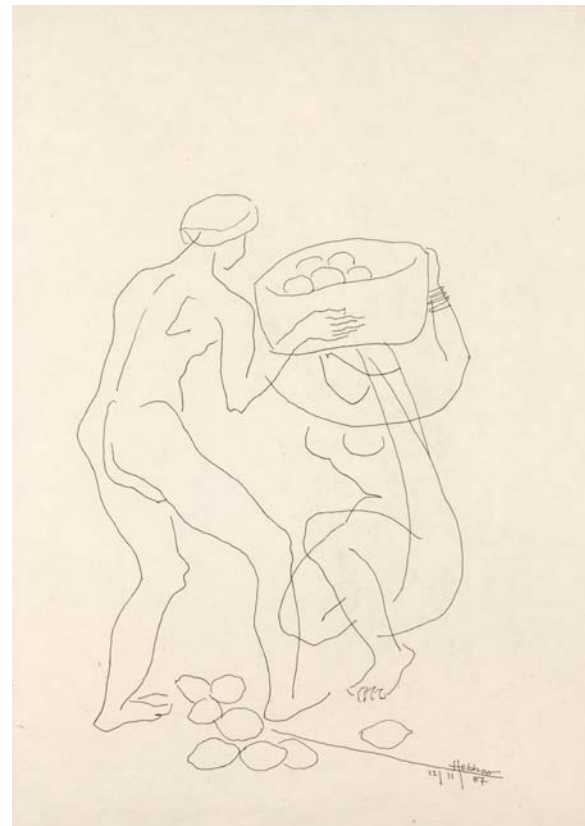
Rs 2,00,000 - 3,00,000

\$ 2,990 - 4,480

PROVENANCE:

Private Collection, Mumbai

Saffronart, 19-20 June 2012, lot 2



53

GOVIND MADHAV SOLEGAONKAR

(1912 - 1986)

Untitled (Blue Buddha)

Signed 'Solegaonkar' (lower right)

Oil on canvas
55 x 29.5 in (139.8 x 74.8 cm)

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

\$ 4,480 - 5,975

PROVENANCE:

Christie's, Amsterdam, 4 September 2012, lot 159



PROPERTY FROM THE COLLECTION OF THE
ARTIST'S FAMILY

54

K H ARA (1914 - 1985)

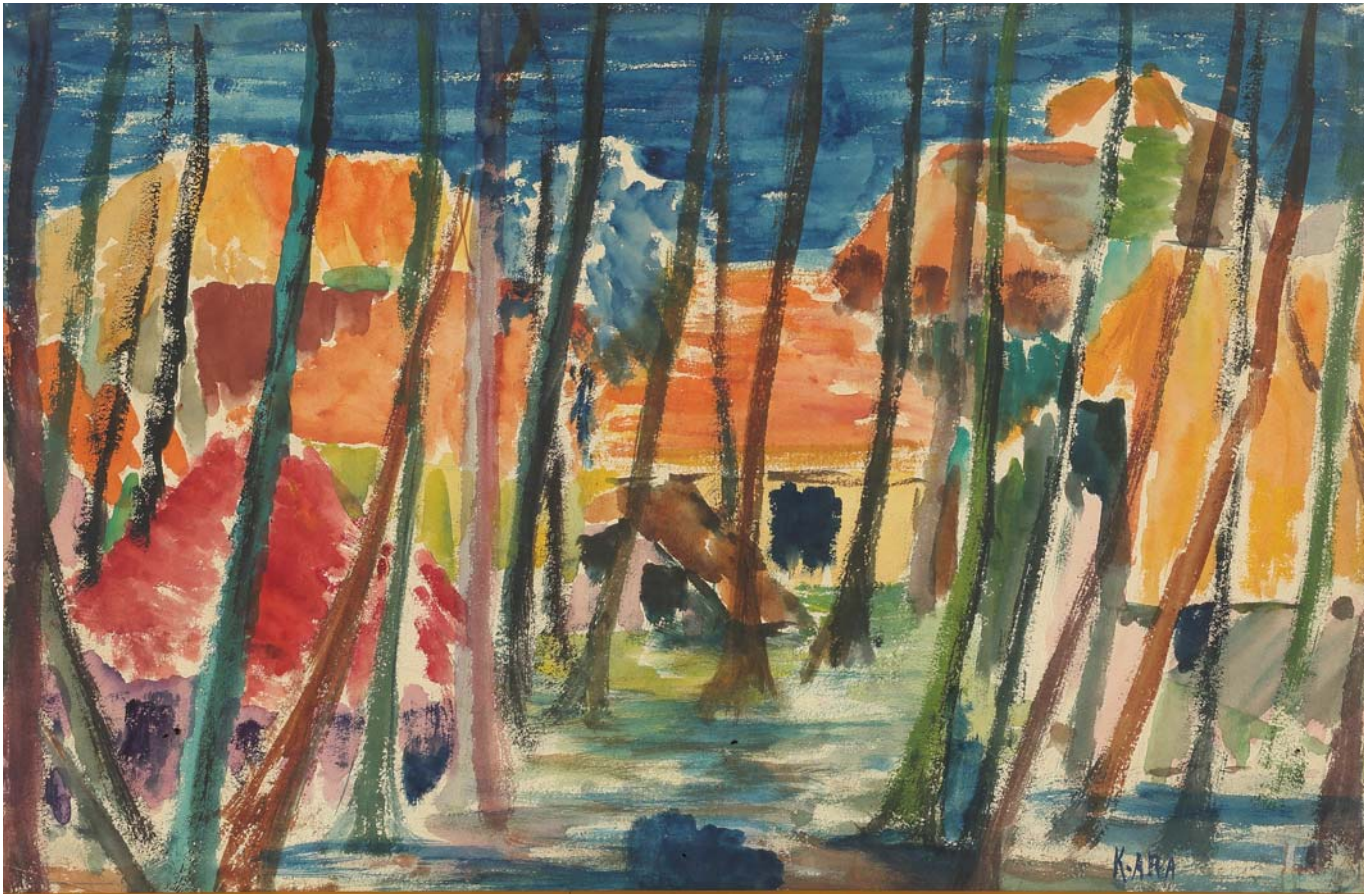
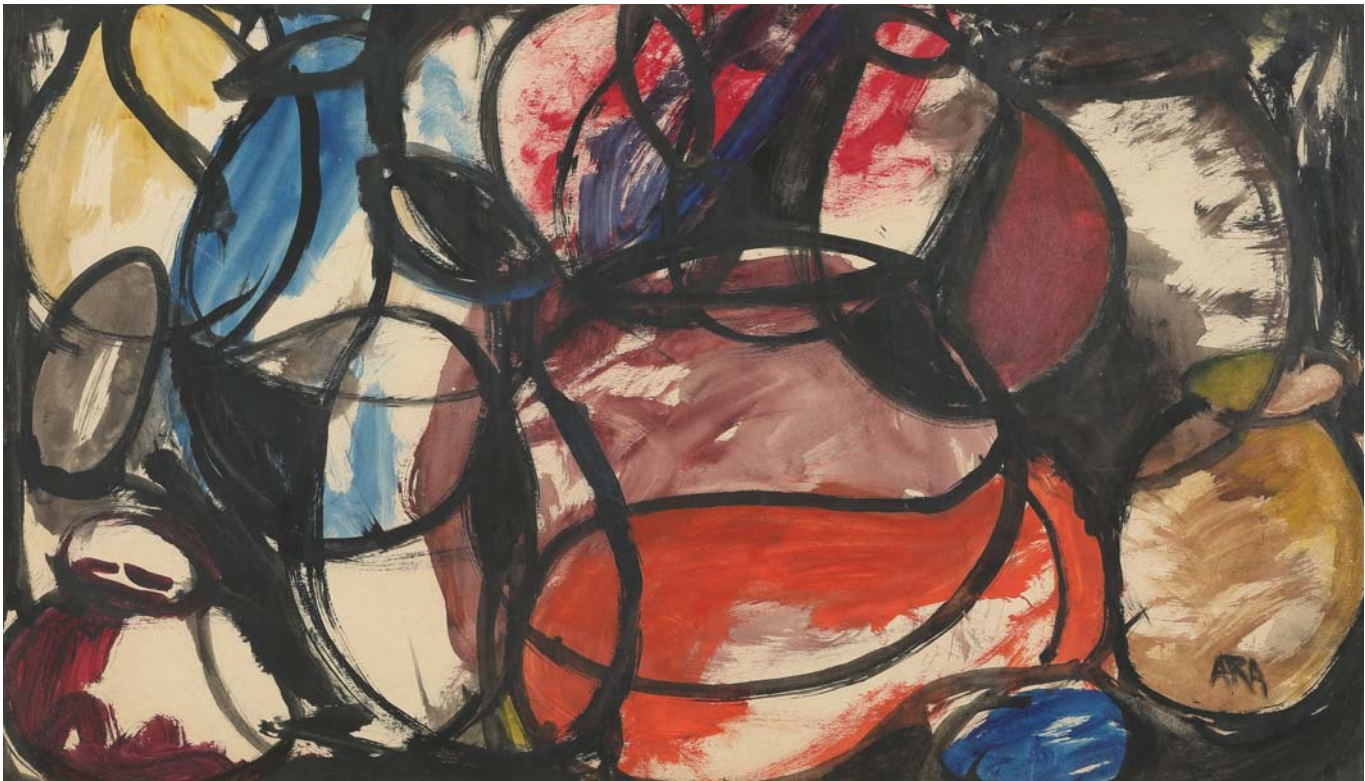
Juhu

Signed 'K. ARA' (lower right); inscribed
'1925 / Juhu' (on the reverse)

Watercolour on paper
12.5 x 19.25 in (31.5 x 48.8 cm)

Rs 5,00,000 - 7,00,000
\$ 7,465 - 10,450

K H Ara's early watercolours explored abstract and cubist notions of representing space. In the early work (lot 54), the landscapes is still visible, overlaid by bold vertical strokes to create structure. Some years later (lot 55), Ara moved to a brief period of complete abstraction in which shapes, form and colour alone dominate the composition.



PROPERTY FROM THE COLLECTION
OF THE ARTIST'S FAMILY

55

K H ARA (1914 - 1985)

Untitled

Signed 'ARA' (lower right); dated
'1967' (on the reverse)

1967
Gouache on paper
16.25 x 29.25 in (41.1 x 74.4 cm)

Rs 7,00,000 - 9,00,000
\$ 10,450 - 13,435



Image courtesy of Ruxana Pathan



The early part of Avinash Chandra's art career was dominated by landscapes and cityscapes. The present lot is the most mature work of the "realistic landscape" phase of Avinash Chandra's career. It also represents a biographical milestone in the artist's life because it was painted in June 1955, while he was on his honeymoon in Kashmir. Chandra married his college sweetheart, fellow artist Premlata on 7 May 1955. It shows the bridge over river Jhelum in the background and houseboats in the foreground. The scene is drawn at dusk with a fiery sky that casts a glow on the *shikharas* and the river. The lurking shadows around the buildings and the vegetation create a melancholic atmosphere.

Avinash Chandra was born in Simla in 1931. He travelled within India, and to England and Europe in the 1950s. In 1956, Chandra moved to the United Kingdom, where he studied the paintings of Vincent van Gogh and Soutine. Chandra's talent was recognised by many institutions. He was the first Indian artist to exhibit at Documenta—one of the most important art events in the world—in Kassel, West Germany, in 1964. He was awarded the John D Rockefeller III scholarship to study in New York the following year. With his move to the United States, Chandra moved away from landscapes and began focussing on the female body. His works are part of several important private and public collections, including many museums in the UK. Chandra passed away in 1991.

Avinash Chandra and Premlata as newlyweds in Kashmir in 1955
Image courtesy of the artist's family



PROPERTY FROM THE COLLECTION OF ALITA CHANDRA WIG, NEW DELHI

56

AVINASH CHANDRA (1931 - 1991)

Untitled

Signed and dated 'Avinash 55' (lower left)
1955

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

Rs 8,00,000 - 12,00,000
\$ 11,945 - 17,915

PROVENANCE:
Collection of the Artist



57

M F HUSAIN (1913 - 2011)

Untitled (Tabalchi)

Bearing a plaque "DESIGNED BY:- M.F.Husain,
COPYRIGHT With:-KUNCHALA, 73 Warden
Road, Bombay 26." (on the reverse)

Painted wood pasted on board

Height: 9 in (22.7 cm)

Board size: 17.25 x 11.5 in (43.7 x 29 cm)

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

\$ 8,960 - 11,945

PROVENANCE:

Property of a Writer

Pundole's, 3-4 September 2013, lot 65

58

M F HUSAIN (1913 - 2011)

Untitled (Dholak)

Bearing a plaque "DESIGNED BY:- M.F.Husain,
COPYRIGHT With:-KUNCHALA, 73 Warden
Road, Bombay 26." (on the reverse)

Painted wood pasted on board

Height: 11.25 in (28.6 cm)

Board size: 17.25 x 11.5 in (43.7 x 29 cm)

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

\$ 8,960 - 11,945

PROVENANCE:

Property of a Writer

Pundole's, 3-4 September 2013, lot 65



M F Husain, *Untitled*
Saffronart, 30 November -
1 December 2016, lot 57



“Husain’s experience of India repeatedly tells him the epical and the mythic are also the experiential, the experiential is the religious... the religious is folkloric, the folkloric is highly adaptive, and it is truly popular and demonstrably contemporary.” (Shyamal Bagchee, “Augmented Nationalism: The Nomadic Eye of Painter M F Husain,” *asianart.com*, 3 July 1998, online)

In the late 1960s, Husain began painting gods and goddesses of the Hindu pantheon, as well as scenes from the *Ramayana* and the *Mahabharata*. In the large, panoramic present lot, Husain pays tribute to Lord Ganesha, the ‘Lord of Wisdom’ and ‘Remover of Obstacles’. One of the most beloved and revered deities of the Hindu pantheon, the representation of Ganesha in Indian art dates back to the 5th century. Here, Ganesha is depicted in three classical poses. On the left, he is in a cosmic dance similar to Shiva, holding a snake with many heads. In the centre, a *Trimukha Ganesha* is seated holding a trident in one hand and balancing the universe in the other. On the right, Ganesha is seated on a bull in the *tribhanga pose*—a stance where the head and lower limbs are angled similarly, and the torso is bent in the opposite direction—while his hands assume *mudras*. The use of animal motifs, such as the snake, tiger and bull taps into “the deeper, inchoate reaches of emotion.” (Richard Bartholomew and Shiv S Kapur, *Husain*, New York: Harry N Abrams, Inc., 1972, p. 36)

Writer K Bikram Singh attributes Husain’s unique stylistic approach to the perception of gods as being either accessible or distant, according to their position in the hierarchy of the pantheon. “As a person and as an artist, Husain sees faith and spirituality as an extension of humanism and iconic images for him represent the ‘divinity of man’ that has expressed itself in a variety of representations in our world.” (K Bikram Singh, *Maqbool Fida Husain*, New Delhi: Rahul & Art, 2008, p. 168)

Set against the colours of the Indian flag, the present lot roots classical iconography in a post-independence India, bridging tradition and modernity. Husain’s “pictorial concerns were tied to imagining a secular modern Indian art. Simultaneously rejecting the preceding styles of naturalism and revivalism, Husain sought a language in paint that translated India’s ‘composite culture’ into a rich mosaic of colours. He stretched his canvas to monumental sizes to accommodate the panorama of Indian life that was real, mythical and symbolic all at once.” (*Manifestations IV: LXXV Artists*, New Delhi: Delhi Art Gallery, 2009, p. 93)



M F Husain, *Euphrosyne, Thalia, Aglaia*, 1990
Saffronart, Mumbai, 13 February 2015, lot 43
Sold at INR 2.4 crores (USD 393,443)



M F Husain, *Civilisation*, 1991
Saffronart, 6–7 December 2006, lot 62
Sold at INR 3.45 crores (USD 804,535)



Husain frequently integrated forms and classical poses from Indian sculpture in his paintings.
Dancing Ganesha, India, Pala Period, late 11th century AD, black stone. Chazen Museum of Art, University of Wisconsin–Madison, USA
Source: Daderot, via Wikimedia Commons

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

– M F HUSAIN



59

M F HUSAIN (1913 - 2011)

Untitled

Acrylic on canvas
83.75 x 196.75 in (212.5 x 500 cm)

Rs 4,00,00,000 - 6,00,00,000
\$ 597,015 - 895,525

This lot will be shipped in a roll

EXHIBITED

M F Husain: A Tribute, New Delhi: Vadehra Art
Gallery, 2012

PUBLISHED:

Yashodhara Dalmia, *M F Husain: A Tribute*,
New Delhi: Vadehra Art Gallery, 2012,
pp. 52-53 (illustrated)



PROPERTY FROM AN EMINENT PRIVATE COLLECTION,
NEW DELHI

60

M F HUSAIN (1913 - 2011)

Untitled

Signed and dated 'Husain 30 I 005' (lower right)

2005

Oil on canvas

36.5 x 50.5 in (92.9 x 128.3 cm)

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

\$ 104,480 - 134,330

PROVENANCE:

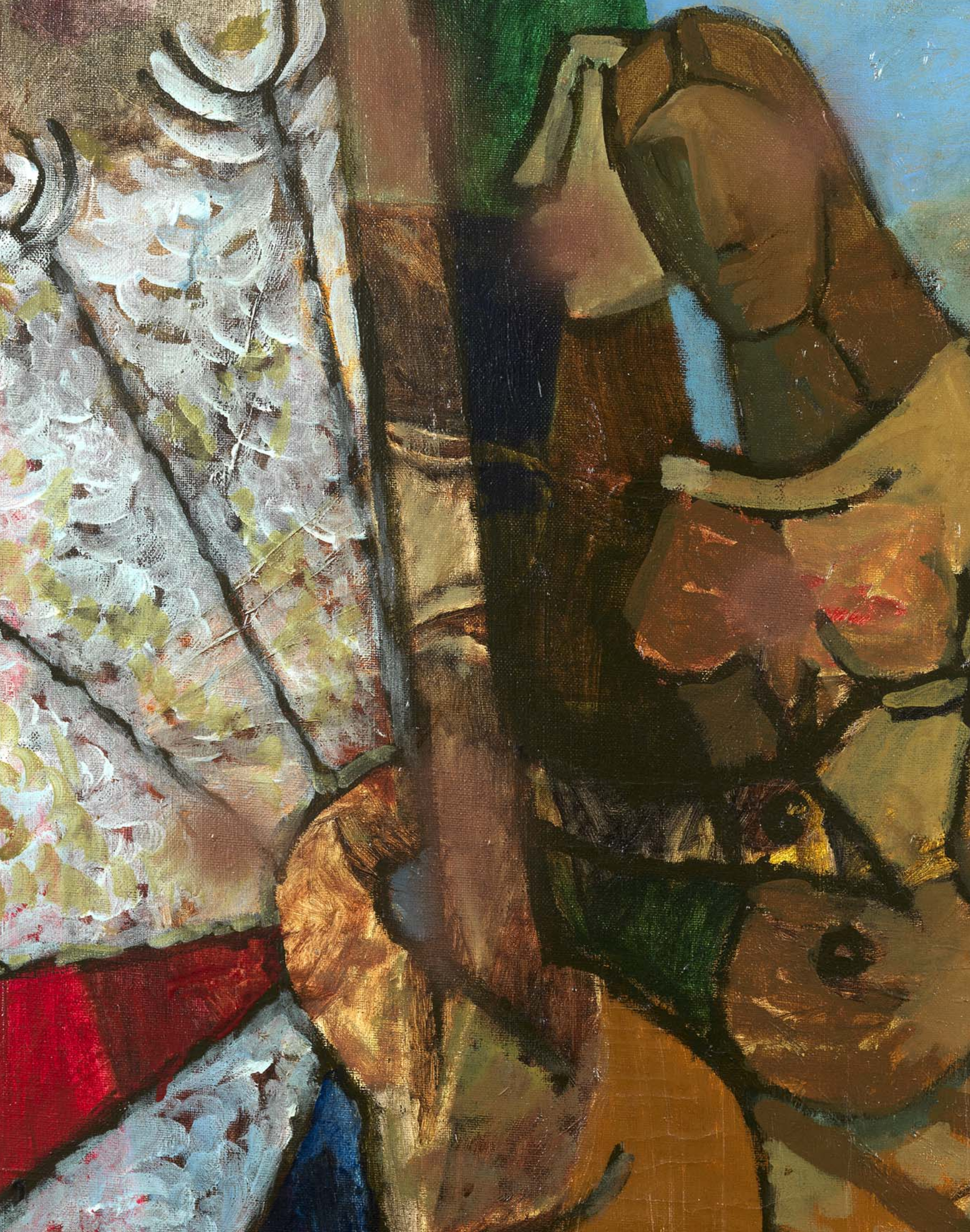
Acquired directly from the artist

Women, as subjects, were a dominant theme in Husain's art. The plasticity of Indian stone sculptures as well as aspects of Jain miniature paintings were incorporated into his fundamental approach to the female form. Husain travelled extensively across India between 1948 and 1955, where "his exposure, in rapid succession, to Mathura sculpture and Jain and Basohli painting... had a decisive impact on the formal aspect of his work." (Richard Bartholomew and Shiv S Kapur, *Husain*, New York: Harry N Abrams, Inc., 1972, pp. 36, 38) The strength and power of the female *shakti* is seen in the trio of women who are the subjects of the present lot.

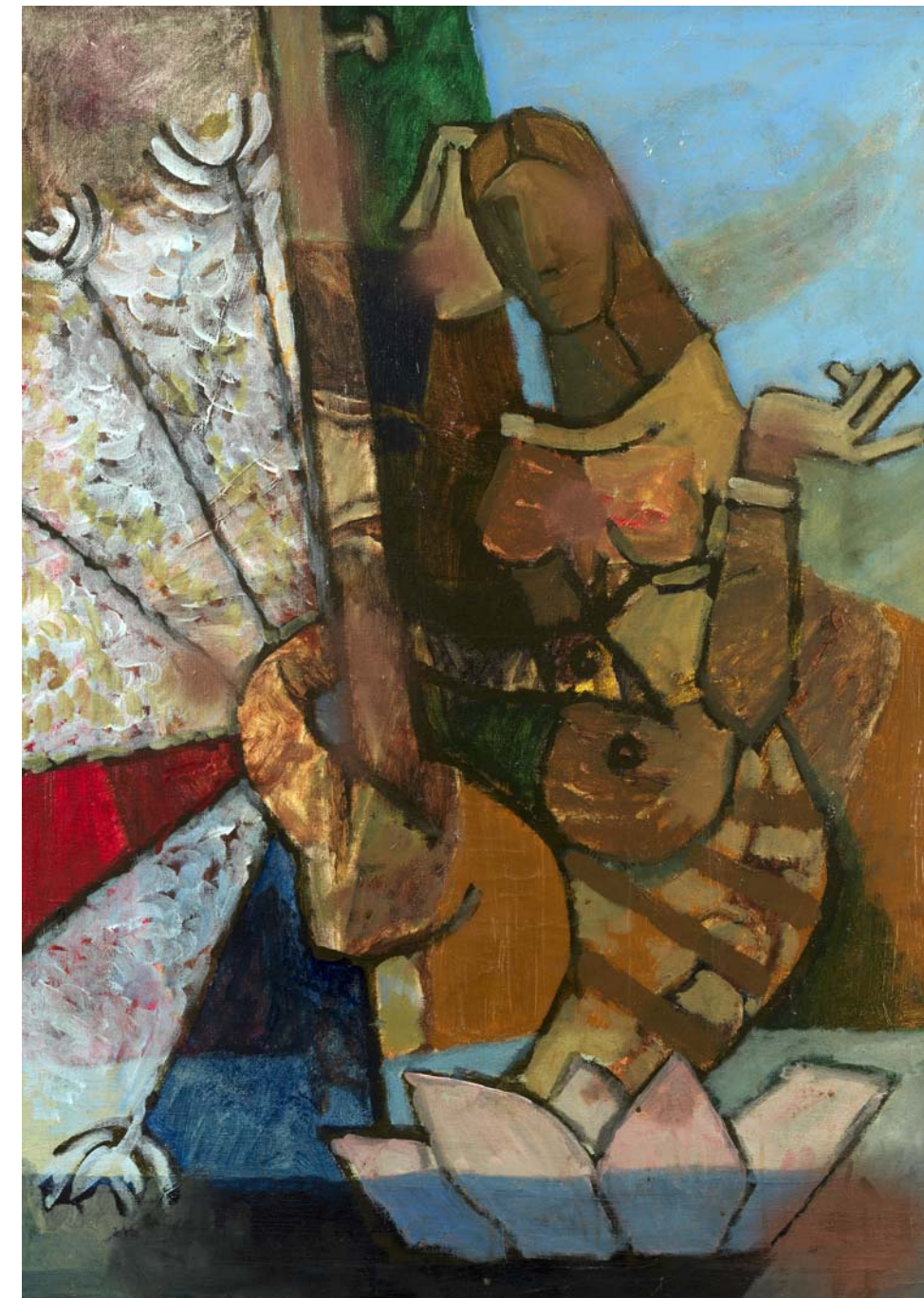


A sculpture of a female figure on the façade of a temple at the Khajuraho Group of Monuments in Chhatarpur, Madhya Pradesh. Husain was influenced by traditional Indian sculpture and incorporated the form in his own figurative works.

Source: Abhishek Singh, via Flickr



M F Husain's painting of Saraswati, who signifies knowledge and music, as identified by the *veena*, peacock and lotus, is part of his series on musicians that he began in 1959 and often revisited over the decades. The *veena* seen here is typical of the iconography associated with the deity and is a recurring motif in Husain's paintings of musicians. The inspiration to draw from classical Indian music and dance perhaps dates back to the artist's exposure to music recitals and dance performances during his childhood in the city of Indore, which in the late 1930s, under the rule of the princely Holkar dynasty, was an important centre of arts and culture. The artist adds dynamic notes of red, green and blue to the otherwise earthy swatches of ochre and white to create a composition executed in precise lines to achieve harmony of colour and form.



φ 61

M F HUSAIN (1913 - 2011)

Untitled

Signed and dated '78' (on the reverse)

1978

Oil on canvas

35.25 x 25.5 in (89.5 x 64.5 cm)

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

\$ 119,405 - 179,105

PROVENANCE:

Acquired from Pundole Art Gallery, Mumbai, 1978

Thence by descent

Private Collection, UK

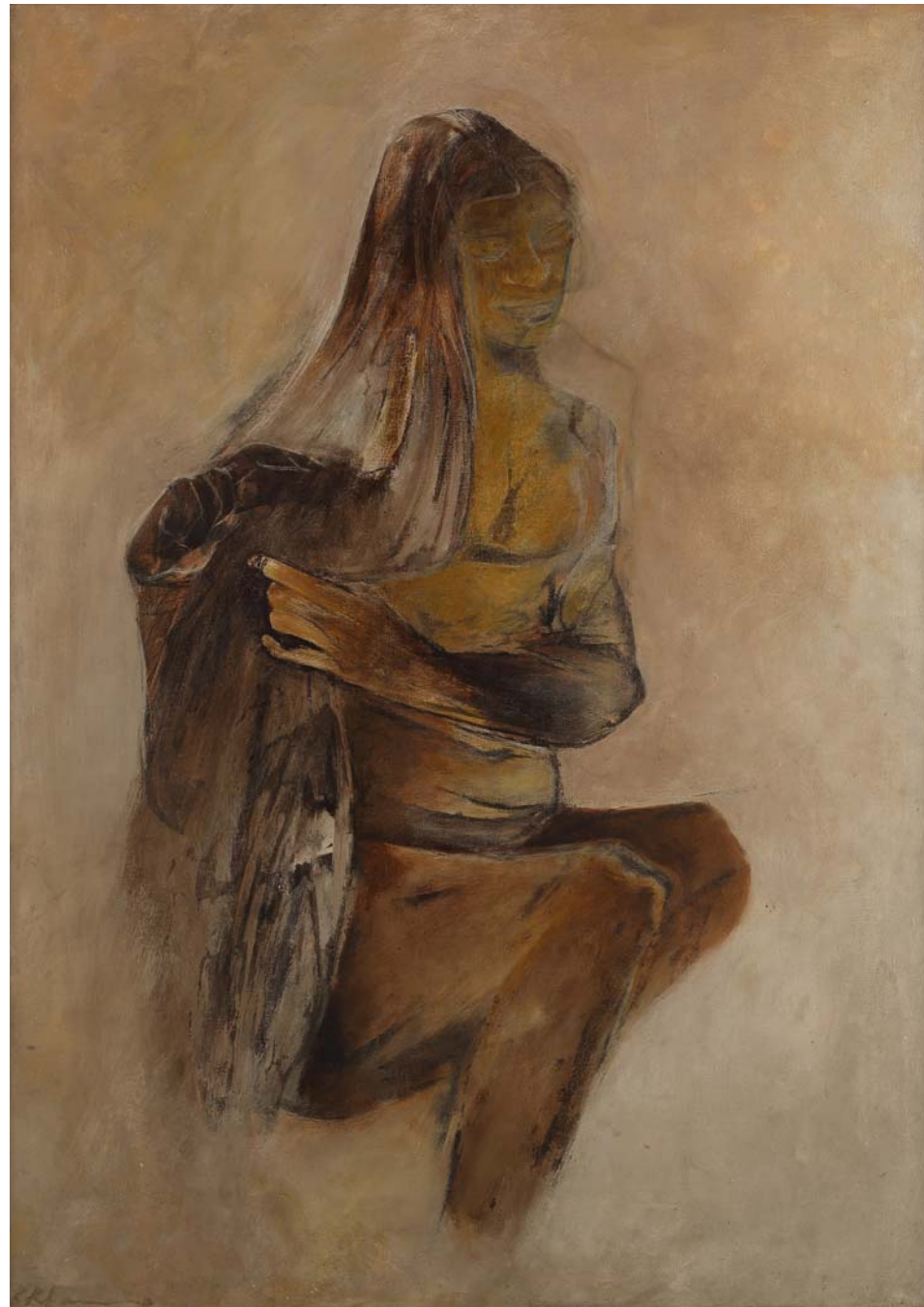


φ 62
M F HUSAIN (1913 – 2011)
Untitled (Dancers & Musicians)
 Signed in Devnagari (lower right); signed again, dated and inscribed 'Husain / 83-S / VI' (on the reverse)
 1983
 Oil on canvas
 38 x 50 in (96.5 x 127 cm)
Rs 1,00,00,000 – 1,50,00,000
\$ 149,255 – 223,885
PROVENANCE:
 Collection of Norton and Diana Ginsburg
 Gift to the Art Institute of Chicago in 2004
 Private Collection, New York

According to critic Shiv S Kapur, Husain's paintings of musicians were more than mere representational images, "but Husain's purpose in painting them was clearly to render the spirit of those arts in visual images... Husain's interest lay in rendering sculptural figures in flat surfaces of paint. In their intertwined and dissolving lines he also sought the expressive grace of musical notes..." (Richard Bartholomew and Shiv S Kapur, *Husain*, New York: Harry N Abrams, Inc., 1972, p. 42)



M F Husain, *Untitled*, 1960
 Saffronart, New Delhi, 10 September 2015, lot 26
 Sold at INR 2.16 crores (USD 332,308)



63

KRISHEN KHANNA (b. 1925)

Untitled

Signed 'K Khanna' (lower left)

Oil on canvas

43.75 x 31.75 in (111 x 80.9 cm)

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

\$ 37,315 - 52,240

PROVENANCE:

Dhoomimal Gallery, New Delhi

EXHIBITED:

Selected Works by Krishen Khanna, New Delhi: Dhoomimal Gallery, 8 - 31 July 2015

PUBLISHED:

Selected works by Krishen Khanna, New Delhi: Dhoomimal Gallery, 2015, (illustrated, unpaginated)

64

KRISHEN KHANNA (b. 1925)

Untitled

Signed and dated 'K Khanna 58' (lower right)

1958

Oil on canvas

42 x 21 in (106.7 x 53.3 cm)

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

\$ 37,315 - 52,240

PROVENANCE:

Acquired from Kumar Gallery, New Delhi in 1959

Collection of Dr. and Mrs. Ian Little

Private Collection, New Delhi

EXHIBITED:

The Naked and The Nude: The Body In Indian Modern Art, Mumbai: DAG Modern, 7 October - 10 December 2016

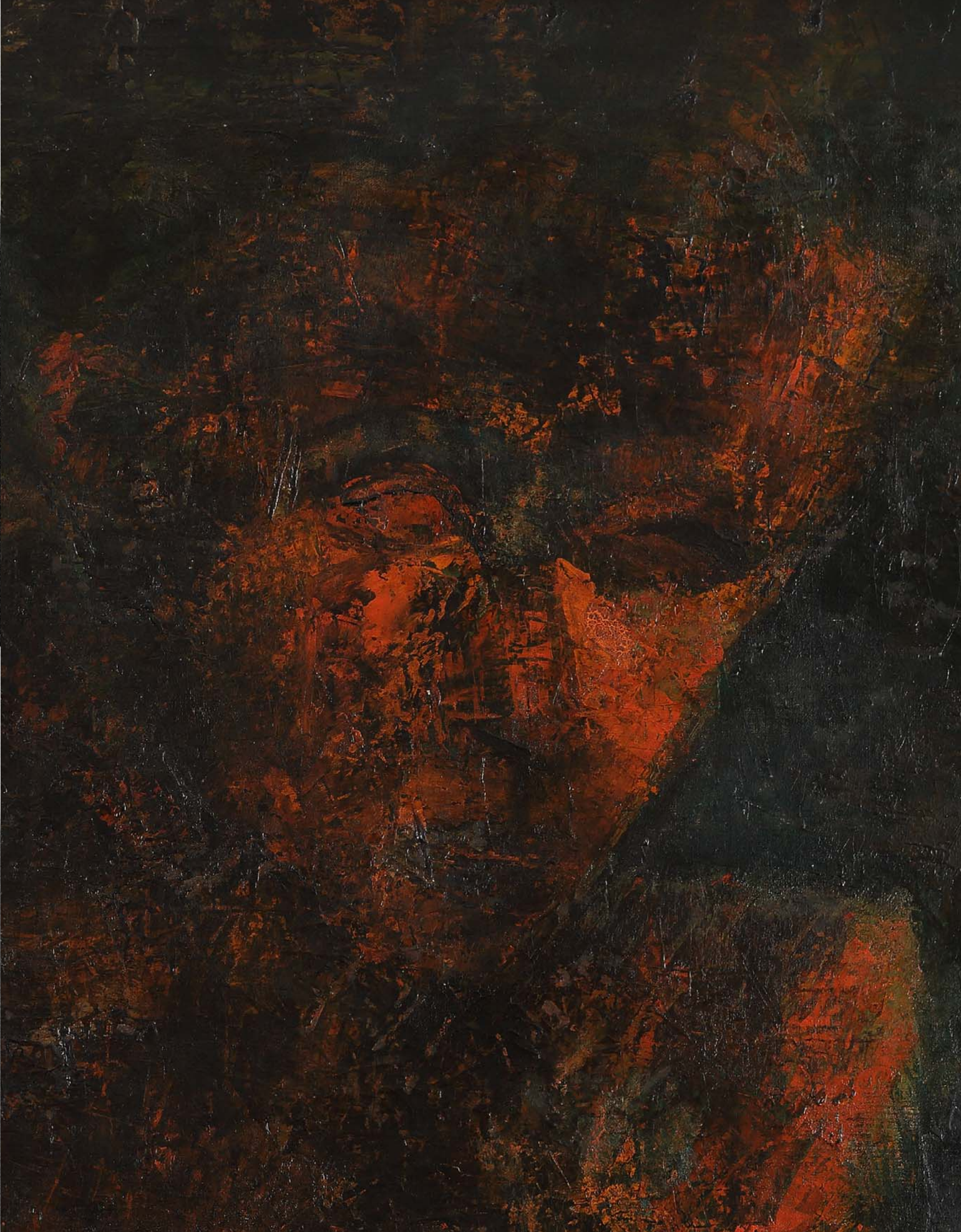
PUBLISHED:

Kishore Singh ed., *The Naked and The Nude: The Body in Indian Modern Art - Edition Two*, New Delhi: DAG Modern, 2015, p. 116 (illustrated)





Akbar Padamsee
Image courtesy of the artist



AKBAR PADAMSEE (b. 1928)*Untitled*

Signed and dated 'PADAMSEE 65' (upper left); bearing
Pundole Art Gallery label on the stretcher (on the reverse)
1965

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

Rs 1,50,00,000 – 2,00,00,000**\$ 223,885 – 298,510****PROVENANCE:**

Acquired from Pundole Art Gallery, Mumbai in 1965

Private Collection, Mumbai

Private Collection, Delhi

PUBLISHED:

Bhanumati Padamsee and Annapurna Garimella eds., *Akbar Padamsee: Work in Language*, Mumbai: Marg Publications in association with Pundole Art Gallery, 2010, p. 144 (illustrated)



Present lot published in Bhanumati Padamsee and Annapurna Garimella eds., *Akbar Padamsee: Work in Language*, Mumbai: Marg Publications in association with Pundole Art Gallery, 2010, p. 144

In the 1960s, Akbar Padamsee painted a series of nudes, such as the present lot. He painted these solitary, figures in luminescent, almost harsh, colours, with vibrant brushstrokes – evoke an overall sense of alienation and detachment. “The sharp, swift strokes of the impasto display a certain aggression... These nudes are simultaneously erotic and virtually inaccessible. The softened outline and the glowing colour palette pose a radical departure from the earlier cultish images, confirming the painter’s observation that “Different forms are born of different orders, different proportions and different libidos. Forms do not renew themselves but the specific which ordains them assumes new mathematical relationships...”” (Bhanumati Padamsee and Annapurna Garimella eds., *Akbar Padamsee: Work in Language*, Mumbai: Marg Publications and Pundole Art Gallery, 2010, pp. 138, 140)

In keeping with this thought, Padamsee experimented—through technique, form and vision—with the female figure for over six decades, varying the theme each time. “...these iterations and reiterations gain momentum like a mantra. What may appear repetitive or obsessive is actually a re-visitation that further pares his imagery till he is able to extract the bare essence of an idea/ideal. As he says, “That which attracts us existed already, was a part of our memory and like a phantom springs into the field of the eye – a sphinx of pleasure.”” (Padamsee and Garimella, p. 140) The present lot was painted in 1965, the same year in which Padamsee was awarded the J D Rockefeller III fellowship to travel to New York.



“That which attracts us existed already, was a part of our memory and like a phantom springs into the field of the eye – a sphinx of pleasure.”

– AKBAR PADAMSEE

PROPERTY OF AN IMPORTANT PRIVATE COLLECTION, NEW DELHI
66

A RAMACHANDRAN (b. 1935)

The Waterlilies Seller

Signed and dated with artist stamp 'RAMACHANDRAN 2004' (upper right); signed, dated and inscribed 'RAMACHANRAN / 2004 / 'The Waterlilies Seller'' and dated again '2004' (on the reverse)

2004
Oil on canvas
59.25 x 35.25 in (150.2 x 89.7 cm)

Rs 30,00,000 – 40,00,000
\$ 44,780 – 59,705

PROVENANCE:

Vadehra Art Gallery, New Delhi

EXHIBITED:

A Ramachandran: The Universe in the Lotus Pond, New Delhi: Vadehra Art Gallery; Kolkata: Birla Academy of Art and Culture, 2006

PUBLISHED:

Ella Datta ed., *A Ramachandran: The Universe in the Lotus Pond*, New Delhi: Vadehra Art Gallery, 2006, p. 35 (illustrated)
Rupika Chawla ed., *A Ramachandran: Bahurupi*, New Delhi: Vadehra Art Gallery, 2009, p. 147 (illustrated)

A Ramachandran was born in Kerala in 1935 and trained as a sculptor and muralist. His idealised images of women draw from his observations of the Bhil community of Rajasthan, where he spent a considerable amount of time. They formed the basis of his paintings of women, such as the present lot showing a seller of water lilies, which are native to the region. By the 1980s, he had imbibed the culture of Rajasthan and adopted a vibrant colour palette. His use of decorative motifs, powerful lines, and rich colours added a dramatic effect to an otherwise ordinary scene.

"Ramachandran is not content to merely represent the world of natural phenomena as perceived by the human eye. He transposes the visible reality into tropes expressing a personal philosophy, an idealised vision of the world where the poor are indeed inheritors of the earth... in traditional Indian art such a vision of the natural environment was used as a metaphor of heavenly bliss." (Ella Datta, *Face to Face: Art Practice of A. Ramachandran*, Mumbai: The Guild Art Gallery, 2007, p. 15)



Image courtesy of Manisha Gera Baswani





PROPERTY OF A GENTLEMAN, NEW DELHI

67

K G SUBRAMANYAN (1924 - 2016)

Untitled (Meeting of the Mystics)

Initialed in Tamil (lower left)

Gouache on board

23.25 x 23.25 in (59.3 x 59.3 cm)

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

\$ 14,930 - 17,915

PROVENANCE:

Acquired directly from the artist

EXHIBITED:

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

68

ANJOLIE ELA MENON (b. 1940)

Untitled (Birthday Party)

Signed and dated 'Anjolie Ela Menon 2004' (upper left)

Oil on canvas

47.5 x 34.75 in (120.5 x 88.2 cm)

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

\$ 52,240 - 67,165

PROVENANCE:

Sotheby's, New York, 19 September 2007, lot 72

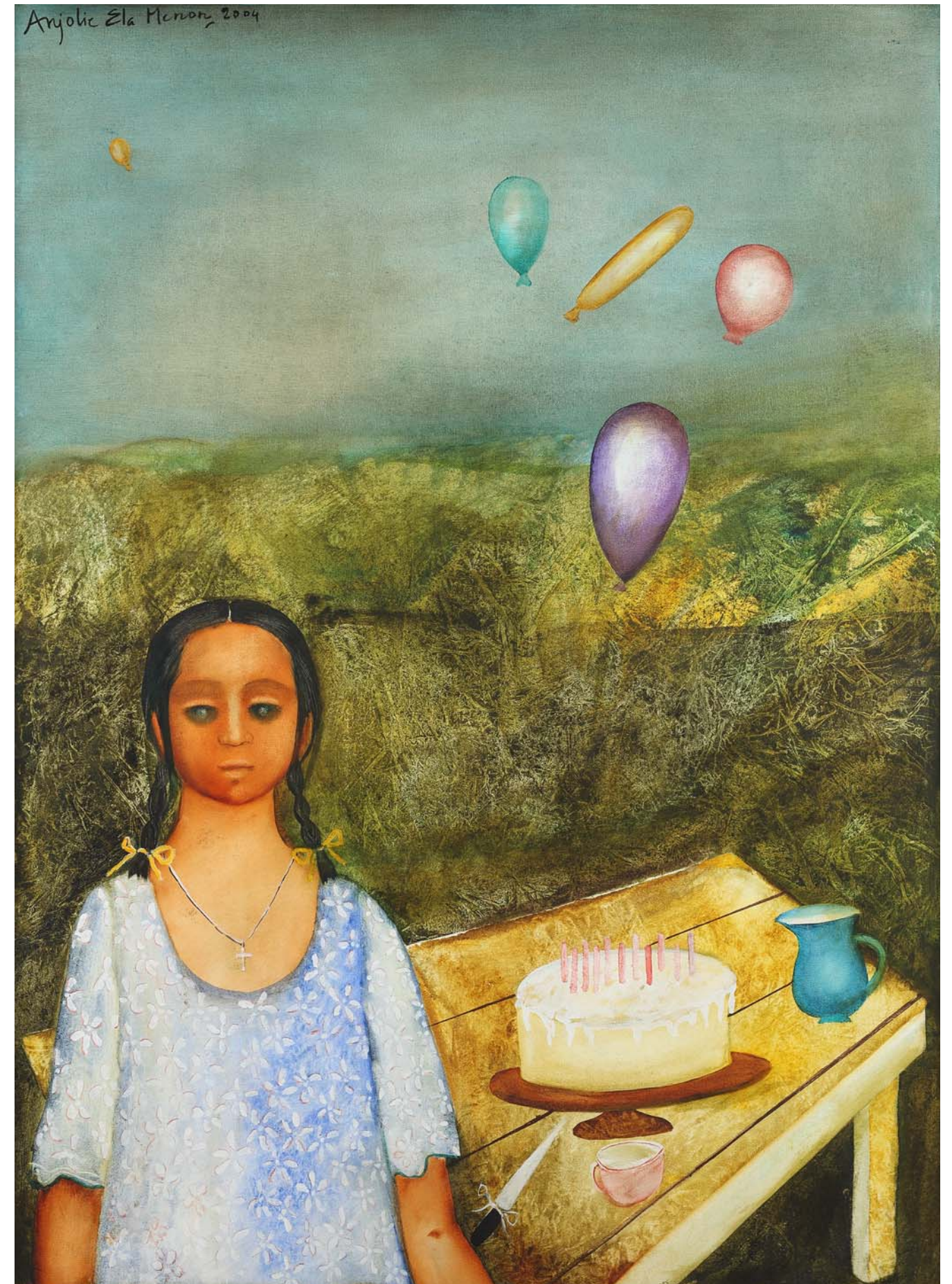
EXHIBITED:

Anjolie Ela Menon, New York: Aicon Gallery, 10 December 2004 - 23 January 2005

sixty x one twenty 5, New Delhi: The Oberoi presented by Montage Arts, 6-7 February 2010

PUBLISHED:

sixty x one twenty 5, New Delhi: Montage Arts, 2010 (illustrated, unpaginated)



MANJIT BAWA (1941 - 2008)

Untitled
Signed and dated 'Manjit Bawa 2000' (lower right)
2000
Charcoal on paper
59 x 34.25 in (150.1 x 86.7 cm)

Rs 35,00,000 - 45,00,000
\$ 52,240 - 67,165

PROVENANCE:

Sakshi Gallery, Mumbai
Collection of Bhavna and Ravi Bawa, New Delhi
Private Collection, Mumbai
Private Collection, Delhi

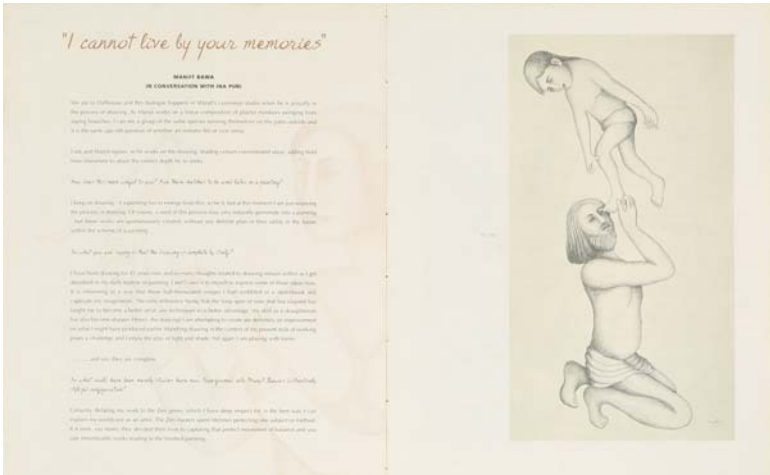
EXHIBITED:

Manjit Bawa: Recent Drawings - 2001, New Delhi: ITC Maurya Sheraton, 4-7 January 2001; Kolkata: Taj Bengal, 9-11 March 2001; Mumbai: Sakshi Gallery, 7 April - 8 May 2001
Let's Paint the Sky Red: Manjit Bawa - 2011, New Delhi: Visual Arts Gallery, India Habitat Centre, 20-27 August 2011; New Delhi: Vadehra Art Gallery, 1-30 September 2011

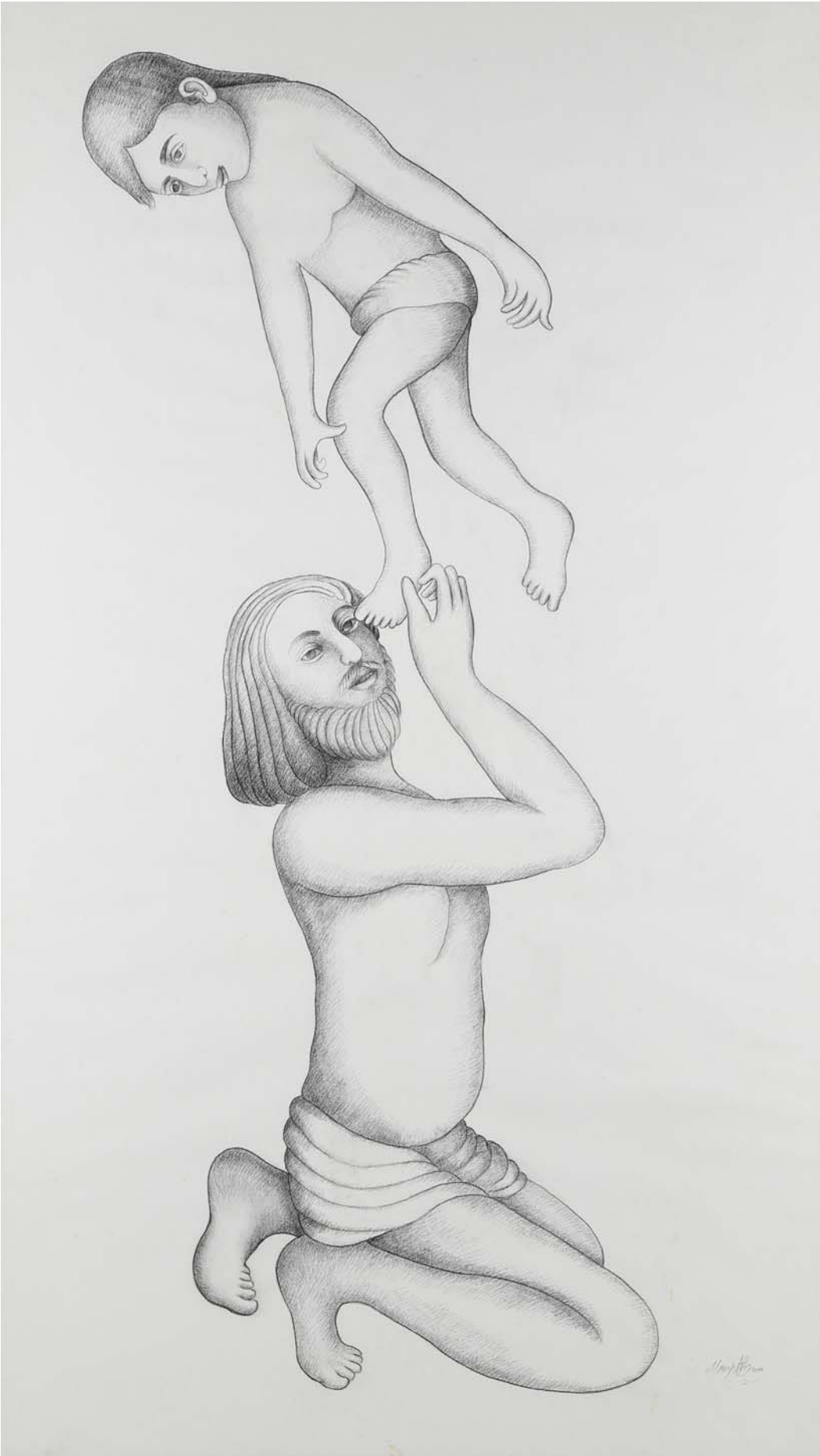
PUBLISHED:

Ina Puri and Prabhakar Kolte, *Manjit Bawa: Recent Drawings* - 2001, Mumbai: Sakshi Gallery, 2001 (illustrated, unpaginated)
Arun Vadehra, S Kalidas et. al, *Let's Paint The Sky Red: Manjit Bawa*, New Delhi: Vadehra Art Gallery, 2011, p. 56 (illustrated)

The present lot is part of a series of drawings by Manjit Bawa that were exhibited in 2001. Bawa, is well known for his sensitive and striking paintings of mythological heroes, saints, acrobats, birds and animals, taking liquid forms on monochromatic backgrounds. Retaining the fluidity of his paintings, his precise, large scale drawings demonstrate Bawa's skilled draughtsmanship. In his own words: "To an artist, drawing is a more effective medium, capturing easily the movement and expression of the subject but in my drawing I freeze the subject in space and time. While the rough sketches, often just strong lines in charcoal, have a flow about them, the finished work, despite its flowing movements become formalised and expressive of my own style, of what has become synonymous with my art." (Artist quoted in Ina Puri and Prabhakar Kolte, *Manjit Bawa: Recent Drawings* - 2001, Mumbai: Sakshi Gallery, 2001)



Present lot published in Ina Puri and Prabhakar Kolte, *Manjit Bawa: Recent Drawings* - 2001, Mumbai: Sakshi Gallery, 2001





“When you paint a work you don’t know where it’s going to be. At that time all you are concerned about is how you are going to paint it.”

– KRISHEN KHANNA

70

KRISHEN KHANNA (b. 1925)

Composition

Inscribed ‘ARTIST=KRISHEN
KHANNA / TITLE=COMPOSITION
/ =1965’ (on the reverse)

1965

Oil on canvas
13.5 x 24 in (34.5 x 61 cm)

Rs 2,00,000 – 3,00,000
\$ 2,990 – 4,480

PROVENANCE:

Kumar Gallery, New Delhi
Private Collection, London
Private Collection, USA
Private Collection, North India

“It is in depicting heads that Souza introduced his most inventive features that bring to the fore his whole painterly arsenal. His use of colour is conventional with thick, rigid strokes of paint squeezed straight from the tube on to the canvas. Their burnished quality is reminiscent of the old masters, its expressive content not fully exploited and not in cohesion with the radical quality of the subject.” (Yashodhara Dalmia, “A Passion for the Human Figure,” *The Making of Modern Indian Art*, New Delhi: Oxford University Press, 2001, p. 93)

Souza’s heads and human forms first appeared in the late 1940s, undergoing gradual transformations over time. The rigid heads became tubular and dismembered in appearance. In the 1970s, during his time in New York, Souza still showed a strong preference for the thick black line which framed the contours of many of his earlier heads, but he also experimented with heavy, colourful impasto work, as seen in the present lot. He also painted a series of landscapes during this time, characterised by energetic gestural movements, dribbling and splotching, which critic Aziz Kurtha likens to “action painting” in *Francis Newton Souza: Bridging Western and Indian Modern Art*. While this assumed a structural appearance in his landscapes, it produced a freer form of expression in his figurations, as seen in the present lot.

71

F N SOUZA (1924 – 2002)

Untitled

Signed and dated ‘Souza 75’ (upper left); bearing Vadehra Art Gallery label on the hardboard (on the reverse)

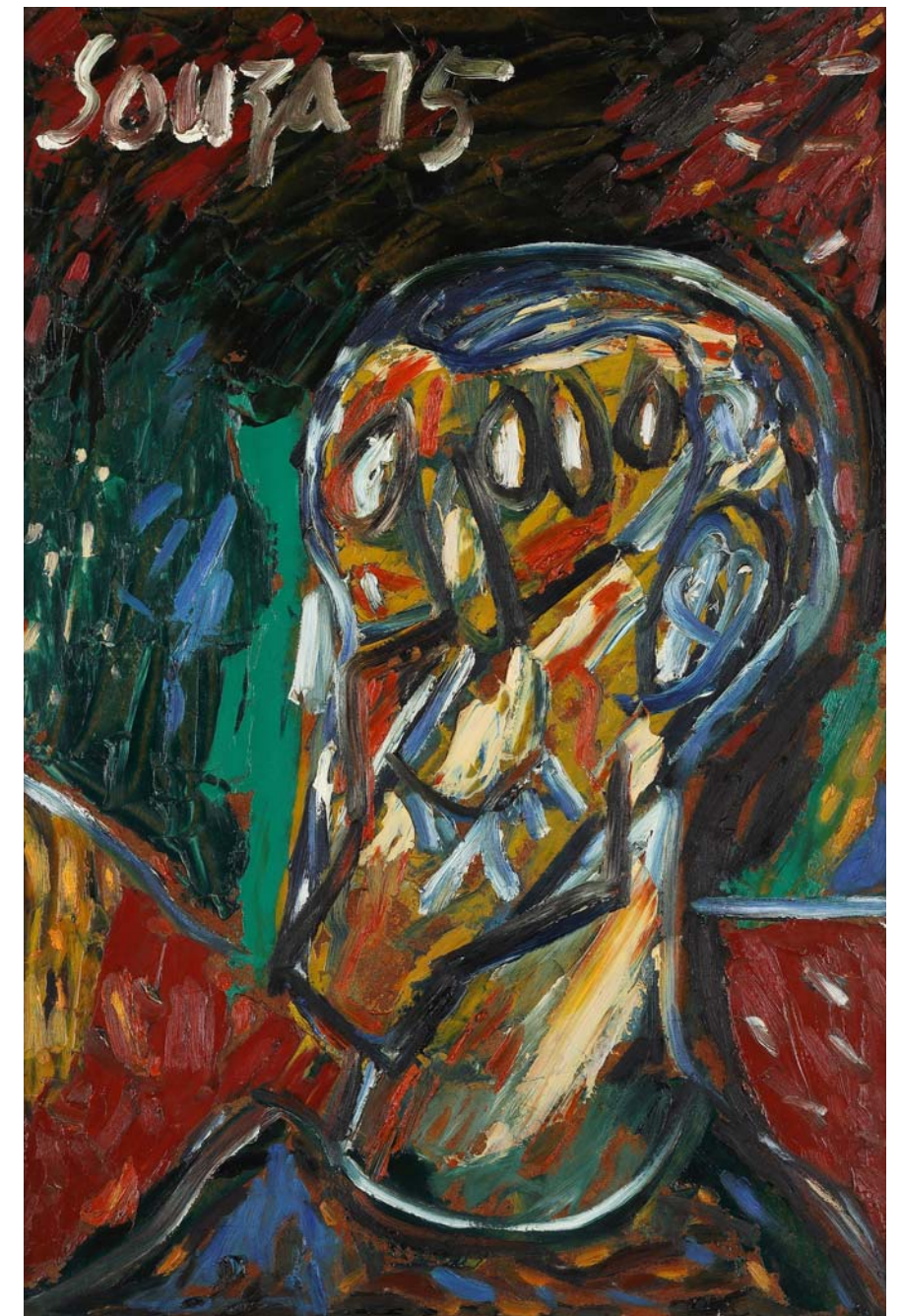
1975

Oil on board
23.5 x 15.75 in (60 x 39.7 cm)

Rs 20,00,000 – 30,00,000
\$ 29,855 – 44,780

PUBLISHED:

Vinod Bhardwaj ed., *Francis Newton Souza: Dhoomimal Gallery Collection*, New Delhi: Dhoomimal Gallery, 2009, p. 194 (illustrated)



GHULAM RASOOL SANTOSH (1929 – 1997)*Untitled*Signed in Devnagari (on the reverse); dated and inscribed
'85 / SANTOSH / GARHI STUDIO' (on the reverse)

1985

Acrylic and graphite on canvas

53 x 39 in (134.6 x 99.1 cm)

Rs 20,00,000 – 30,00,000**\$ 29,855 – 44,780****PROVENANCE:**

Acquired from the artist's family, New Delhi

Private Collection, Mumbai

Private Collection, New Delhi

Ghulam Rasool Santosh was a pioneer of neo-Tantric art. Works such as the present lot "... were neither totally abstract nor non-representational. They were imbued with specific symbolic connotations and fused with the mysterious juxtaposition of celestial geometric forms, and complex mystical colours inspired by a personal symbolic vision." (Pran Nath Mago, *Contemporary Art in India: A Perspective*, New Delhi: National Book Trust India, 2001, pp. 94, 95) The ambiguous figuration is created through geometric shapes and a precise symmetry which is complemented by a bright, glowing colour palette.

In an essay titled "A Post-Independence Initiative in Art," fellow artist Nilima Sheikh writes of G R Santosh's work, "The interlock of the contour in traditional Indian figuration with the Cubist design that had emerged at Baroda found its corollary in contemporary exotica – the cultic celebration of the contour via the abstractions of votive imagery and colour field dynamics." (Gulam Mohammed Sheikh ed., *Contemporary Art in Baroda*, New Delhi: Tulika, 1997, p. 80)





73

JAGDISH SWAMINATHAN

(1928 - 1994)

Untitled

Signed and dated in Devnagari (on the reverse)

1983

Oil on canvas

29.75 x 40.25 in (75.8 x 102.2 cm)

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

\$ 74,630 - 104,480

PROVENANCE:

Private Collection, Mumbai

"Let us assume the objects painted to be mere props for revealing the idea; the objects in themselves have relevance only as agents and not as themselves... The mind moves through the object to the idea, and through the idea to the object. Thus, the work becomes concrete and abstract at the same time."

– J SWAMINATHAN



74

RAM KUMAR (b. 1924)

Untitled

Signed and dated 'RAM KUMAR 70' (on the reverse)
1970

Oil on canvas

49.25 x 49.25 in (125.4 x 125.4 cm)

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

\$ 97,015 - 126,870

PROVENANCE:

Delhi Art Gallery, New Delhi

EXHIBITED:

India Modern: Narratives from 20th Century Indian Art,
New York: DAG Modern, 18 March - 6 June 2015; New
Delhi: DAG Modern, 13 July - 12 September 2015



Ram Kumar, *Untitled (Landscape)*, 1986
Saffronart, New Delhi, 5 September 2014
Sold at INR 72 lakhs (USD 120,000)

After a brief period when he painted figurative works in the 1950s, Ram Kumar turned towards landscapes, which gradually became abstract in form and technique as the artist's vision evolved. According to critic Richard Bartholomew, "In the period from 1960-64 Ram alternated between the "literary" and the "pure" styles of abstraction. Colour and the complexity of imagery determined the mood of the painting. The years from 1960-64 comprised a predominantly "grey" period, the sternest and the most austere in his career. Using the encaustic process Ram even delved into shades of black. Greys derived from blues and browns set off the facets of the textures, the drifts, the engulfed landforms, the isthmus shapes and the general theme of the fecund but desolate wasteland." (Gagan Gill ed., *Ram Kumar: A Journey Within*, New Delhi: Vadehra Art Gallery, 1996, p. 30)

Kumar's works from the 1960s, especially the well-known, early Benaras ones, were semi-representational, depicting architectonic elements—houses, passages, the iconic *ghats*—and relied heavily on Cubist

principles. This period turned into one of pure abstraction after the 1970s: "Instead of depending on textural effects and the vitality of the variegated detail, built up carefully with the spatula, Ram now depends on colour planes, and multiple perspectives in which colour is daringly and dynamically used, often very thin, and almost like a wash, and not as a foil for textural effects but as a kind of sprung rhythm that tensions the theme and carries within its body its own symbolism." (Gill, p. 31)

The present lot, is painted in muted tones similar to his '60s grey works, but rendered in the patchwork quilt-like colour planes of his later paintings. According to art critic Meera Menezes, "...the outer landscape would transform itself into the inner mindscape, which in turn would manifest itself on canvas and paper. The moods and sensations that were evoked in him by his meditation on the outer world would play out as colours and textures." (Meera Menezes, *Ram Kumar: Traversing the Landscapes of the Mind*, New Delhi and Mumbai: Saffronart, 2016, p. 13)



a



b



c



d



e

75

SOMNATH HORE (1921 – 2006)

a) *Untitled*

Initialed and dated 'S 30 1 82' (upper right)
1982
Watercolour and dry pastel on paper
10 x 14.2 in (25.4 x 36 cm)

b) *Untitled*

Initialed and dated 'S 15 1 83' (lower right)
1983
Watercolour and dry pastel on paper
10.2 x 14.4 in (25.9 x 36.6 cm)

c) *Untitled*

Initialed and dated 'S 5 1 83' (lower right)
1983
Watercolour and dry pastel on paper
10 x 14.2 in (25.4 x 36 cm)

d) *Untitled*

Initialed and dated 'S 28 1 82' (lower right)
1982
Watercolour and dry pastel on paper
10 x 14.2 in (25.4 x 36 cm)

e) *Untitled*

Initialed and dated 'S 12 1 82' (lower right)
1982
Watercolour and dry pastel on paper
10.2 x 14.4 in (25.9 x 36.6 cm)

Rs 8,00,000 – 12,00,000

\$ 11,945 – 17,915

(Set of five)

PROVENANCE:

Private Collection, Shantiniketan
Private Collection, New Delhi

Somnath Hore came to recognition on the Indian art scene for his hard-hitting documentation of the Bengal Famine of 1943 and the Tebhaga peasant movement of 1946. These events, and the political climate of Bengal, were strongly tied into his work throughout his career. His portraits of peasants, workers and animals reflect their acute anguish and suffering. And yet within the depictions of destitution are “suppressed men and women tentatively but surely asserting their humanity with quiet heroism.” (R Siva Kumar, *Somnath Hore*, Kolkata: The Seagull Foundation for the Arts, 2011, p. 55)

“It's not that you don't refer to things... The process is neither totally conscious nor totally subconscious. There are phases in which you work—a painting is not done in a single moment. It is done over a period of time; and in that, it's not one kind of painting that you do, because times change, you change, the world changes, and then you decide... The mundane world of autobiography turns into a larger biography that is available to others.” – G M SHEIKH

76

GULAM MOHAMMED SHEIKH (b. 1937)

A City is Known by its Statues

Inscribed 'A CITY IS KNOWN BY ITS STATUES' (lower centre);
signed and dated in Gujarati (lower right)
2014

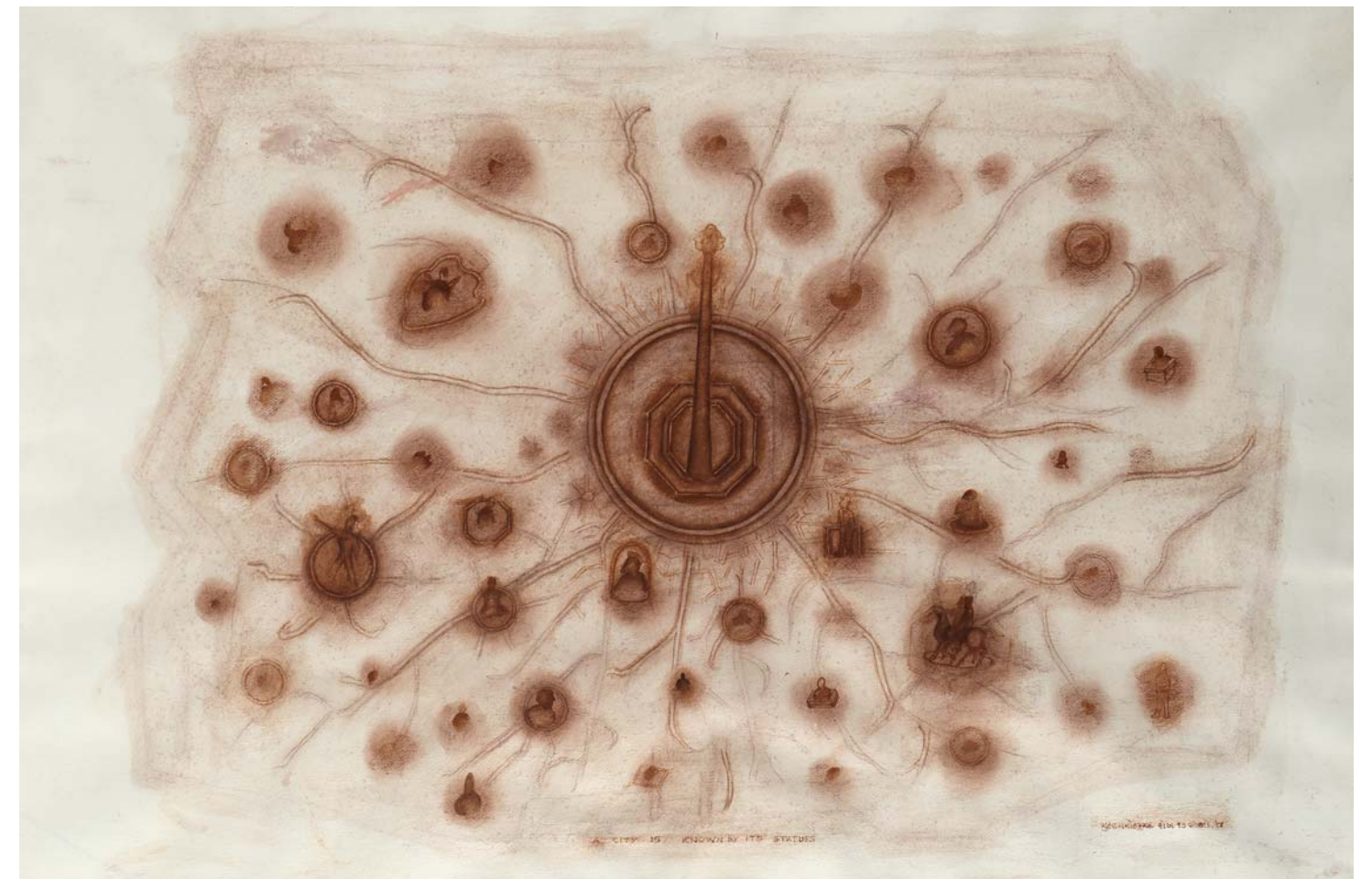
Watercolour on paper
23.5 x 35.75 in (59.5 x 91 cm)

Rs 10,00,000 – 15,00,000

\$ 14,930 – 22,390

EXHIBITED:

Masterpieces 2016, Mumbai: Taj Art Gallery presented by Aakriti Art Gallery, 11–13 November 2016



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, MUMBAI
77

HIMMAT SHAH (b. 1933)

Untitled

Dated and signed '06 / HIMMAT' (on the left edge of the base)
2006

Bronze

Height: 34.75 in (88.5 cm)

Width: 12.25 in (31 cm)

Depth: 11.25 in (28.7 cm)

Rs 10,00,000 – 15,00,000

\$ 14,930 – 22,390

Second 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. 19–21 (illustrated)

Himmat Shah's bronze and terracotta sculptures have a monumental presence. A multi-disciplinary artist, Shah immersed himself in many mediums before focussing on sculptures. He worked with terracotta and later moved to cast bronze, creating a distinctive vocabulary that harks back to ancient civilizations while also being timeless. He is best known for his sculptures of heads, often marked by lines and hatches. "On their bodies appear marks like those of journeys of the past, like a trail etched out across the Hindukush mountains or the salt flats of Gujarat, perhaps, tread by weary travellers as they traverse a death-defying trajectory. Or, perhaps, they are mammoth puzzles of the human condition and its existential states that defy simple definition." (Gayatri Sinha, *An Unreasoned Act of Being*, Aldershot: Mapin Publishing, Lund Humphries, 2007, p. 11)



Himmat Shah behind his book titled *High Relief*. Gurgaon, October 2014
Image courtesy of Manisha Gera Baswani

Meera Mukherjee researched traditional metal casting techniques while travelling through India. She apprenticed with Bastar sculptors in Madhya Pradesh, and eventually created her own process for casting, which creates the unusual finish that is characteristic of her sculptures. The present lot, a complex spiral of labourers, is cast in bronze. Despite the toughness of the material, it evokes the delicacy of filigree work. Mukherjee elevates her subjects from common labourers to a joyous grouping, bestowing them with a fluidity that is characteristic of her figuration. Mukherjee's work conveys a deep spiritual bond to her roots, her history and culture.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, MUMBAI

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MEERA MUKHERJEE (1923 - 1998)

Untitled

Bronze

Height: 11 in (27.7 cm)

Width: 13.75 in (35 cm)

Depth: 18 in (45.7 cm)

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

\$ 44,780 - 59,705

PROVENANCE:

Saffronart, 15-16 June 2011, lot 30

EXHIBITED:

The Margi and The Desi: Between Tradition and Modernity, New Delhi: Lalit Kala Akademi presented by Gallery Espace, 20-26 April 2004

PUBLISHED:

The Margi and The Desi: Between Tradition and Modernity, New Delhi: Lalit Kala Akademi presented by Gallery Espace, 2004, (illustrated)



FREQUENTLY ASKED QUESTIONS

How do I view the lots?

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

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

What do you mean by ‘Condition of Lots’?

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

What are special lots?

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

What are Price Estimates?

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

What is a Reserve Price?

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

How do I register to bid?

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

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

In some cases, Saffronart may request for a bidding limit value which is a per lot limit based on your current bid value. If you have bid or been approved to bid with us before, please use your Saffronart login and password to accept the conditions for sale online. 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 7,00,00,000; 15% of the winning bid value in excess of INR 7,00,00,000 up to and including INR 12,00,00,000; and 12% of the winning bid value in excess of INR 12,00,00,000.

How will I be invoiced?

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

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

What are additional charges?

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

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

What are the Duties and Taxes applicable on my purchase?

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

(i) Deliveries in India for lots originating in India

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

will be determined at the close of the auction and will be sent by email to the winning bidder.

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

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

(iii) **Shipments and Deliveries for Lots originating outside India (lots marked with the symbol ϕ)**
These lots have been imported into India, and in order to remove the lots from a Free Trade Warehousing Zone and into Indian free circulation for deliveries within India, a customs duty at 10.3% will be added to the hammer price. The applicable VAT/CST 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.

A 15% Service Tax on the Buyer's Premium is applicable on these lots.

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

How do I make payment?
Buyers will be required to complete payment within a period of 7 business days from the receipt of the invoice via

email. If you have not received your invoice within 48 hours of the close of the sale, please contact us.

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

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

For Buyers outside India
Payment can be made in USD only by the following acceptable modes of payment:

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

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

Buyers may choose to collect their purchases from the Saffronart office in Mumbai. In such cases, buyers are requested to make an appointment to collect purchases within 10 - 15 business days of completion of all payments and documentation formalities. Buyers who have completed payment formalities and have not taken delivery of their lots from Saffronart within 30 days of the completion of payment formalities will be charged demurrage at 1% per month on the value of the artworks.

What documentation will I receive with my purchases?
Upon confirmation of delivery or receipt of shipment, we will send you the invoices for your purchases along with any relevant documentation for the lot that has been

mentioned in the lot details. Please note that Saffronart does not issue any authenticity certificates and does not provide artist authenticities either.

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

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

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

How do I participate in your next auction?
If you would like to register to bid or consign to any of our upcoming auctions please contact any of our locations listed in the Sales and Enquiries section.

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

CONDITIONS FOR SALE

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

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

1. Our role as the agent of the Seller:

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

2. Catalogue Descriptions and Condition of Property

- 2.1 **We** offer all properties for sale at the auction on an "as is" basis, meaning that each property is sold with all existing faults and imperfections. **We** encourage all potential buyers to inspect each item carefully before bidding.
- 2.2 Size description/s of all the **Lots** featured in the **Auction Catalogue** are approximate. **We** encourage all potential buyers to inspect each item carefully before bidding.
- 2.3 Any statements made by **Us**, including by **Our** representatives/employees, about any property, whether orally or in writing, concerning attribution of such property to, for example, any school of art or craftsmanship, country or origin, history, provenance or condition, are only expressions of **Our** opinion or belief. Such opinions or beliefs have been formed honestly in accordance with the standard of care expected of an auction house, having due regard to the estimated value of each property. **We** have not carried out any exhaustive research or analysis on any property to be sold in this auction, and potential buyers should seek appropriate advice on the condition of each property from their own professional advisors.

- 2.4 For the convenience of bidders, **We** provide condition reports on properties upon request free of charge. The report includes **Our** bona fide opinion on the condition of the property and is not an alternative to viewing and inspecting a **Lot** by a bidder, or a bidder's duty to seek independent advice on the property, including its description, condition and authenticity.
- 2.5 The bidders undertake to:
 - (i) inspect and satisfy themselves prior to the auction as to the condition and description of the property;
 - (ii) rely on their own judgment as to whether the property matches its description; and
 - (iii) not rely on an illustration of any property given in the **Auction Catalogue**.
- 2.6 Neither **We** nor any of **Our Affiliates**, agents, representatives, employees or directors shall be liable for errors or omissions in any of the representations made in the **Auction Catalogue** or otherwise, with respect to the authenticity, description or condition of any property for sale through this auction.

3. Viewing the Lots and Bidder Registration

- 3.1 All **Lots** for sale are featured in the **Auction Catalogue**. The number listed next to each image is the **Lot** number and should be used as a reference during bidding, or for any information requests. The **Lots** in this sale may be viewed through any of the following:
 - (i) Previews and Viewings – details listed in the Sales and Enquiries section;
 - (ii) the online **Auction Catalogue**;
 - (iii) the printed **Auction Catalogue**; and
 - (iv) the mobile **Auction Catalogue**.
- 3.2 **We** may withdraw any property before, during, or after the auction, if **We** have reasons to believe that the authenticity of the property or the accuracy of the description of the property is in doubt, or if there is a breach of **Our** terms of business, or if **We** otherwise believe, in **Our** sole discretion, that it would be improper to include the property in the auction.
- 3.3 All properties shall be sold subject to the **Reserve Price**. If the winning bid is below the **Reserve Price**, the property shall be considered unsold. The **Reserve Price** on each property shall be confidential and **We** shall have no obligation to disclose the same to any bidder.
- 3.4 **We** have the sole and absolute discretion to (i) provide bidding access, whether in the saleroom, online, via

telephone or through an absentee/proxy bid; (ii) provide entry to the auction room and assign paddles; (iii) disallow bidders from entering into the auction room or from bidding; and (iv) ask bidders to surrender paddles at any time.

- 3.5 **We** may set limits on the value of bids that may be made by a bidder and/or require payment guarantees or deposits as a precondition to giving bidding access to a bidder. Bidders will be informed of their bidding limit, if any, and will not be allowed to bid further if their bidding limit has been exhausted.
- 3.6 All bidders are required to provide complete and accurate invoicing details to **Us** at the time of registration for the auction. Invoicing details, once registered, will not be changed. Winning bidders shall be invoiced based on details provided at the time of registering for the auction.
- 3.7 New bidders are advised to register at least 48 hours prior to the bid. Know-Your-Customer (KYC) documents and/or financial reference letters are required for individual and corporate clients and **We** will not grant bidding access if the bidder registration and KYC procedures are not complete.

4. Bidding

- 4.1 **Our** auctioneer will accept bids from the bidding room, from telephone bidders, from online/mobile bidders, and absentee/proxy bids submitted in advance of the auction, either online or through a written form. **Our** auctioneer has complete discretion on whether to accept an online/mobile bid, a room bid, a telephone bid or an absentee/proxy bid at any given time. Bids once placed by a bidder may not be cancelled. **We** reserve the right to reject, accept and/or cancel a bid at **Our** sole and absolute discretion.
- 4.2 Bidding in the Room: All approved bidders, including those who have registered online, will be handed a paddle to bid in the auction. Please bring a proof of identity to collect your paddle. Registrations will be made open 30 minutes prior to bidding.
- 4.3 Bidding Online: Bidders may view and hear the auction on their PC or Mac with **Our** real-time online video feed from the auction room. Online bidders may place a bid by clicking on the "Bid Now" button when their **Lot** of interest is open for bidding. If their bid is accepted by **Our** auctioneer, it will be recorded. **We** do not accept any liability in the unlikely event that an online bid is not executed or executed incorrectly.
- 4.4 Bidding on the Telephone: **We** accept requests from

bidders to place bids on the telephone with **Our** staff depending on availability. To avail of this service, you must be registered as a bidder in accordance with paragraph 3 above. Please note that the number of telephone lines available for telephone bidding may be limited and this facility is provided at **Our** sole and absolute discretion. **We** do not accept any liability in the unlikely event that a telephone bid is not executed or executed incorrectly, or in the event of faulty telephone connections or the bidder not being reachable.

- 4.5 Bidding on the Mobile Application: Bidders may download **Our** software application onto their eligible mobile device and use it to place bids during the auction. To avail of this service, you must be registered as a bidder in accordance with paragraph 3 above. **We** do not accept any liability in the unlikely event that a mobile bid is not executed or executed incorrectly.
- 4.6 Absentee/ Proxy Bids: Bidders may place bids prior to the sale either online or in writing by submitting the absentee/proxy bid form. Absentee/proxy bids may be accepted or refused at **Our** sole and absolute discretion.
- 4.7 Currency of Bidding: All bids may only be placed in Indian Rupees (INR). The foreign currency exchange rate used on **Our** website for invoicing of non-India based bidders in United States Dollars (USD), and for all other auction-related purposes, has currently been set at 1:67 (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 bid 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 7,00,00,000, (ii) 15% of the winning bid value in excess of INR 7,00,00,000 up to and including INR 12,00,00,000, and (iii) 12% of the winning bid value in excess of INR 12,00,00,000. Service tax applicable on the **Buyer’s Premium** shall be payable by the winning bidder.

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

For INR payments

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

For USD payments

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

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

5.5 No shipment or delivery of the property will be made if the **Sale Price** and **Buyer’s Premium** (including the applicable taxes and other service charges, if any) are not received by **Us** and until all proper documentation in connection with the sale of the property has been completed. **We** will not accept payments from any parties other than the winning bidder as recorded on the invoice.

5.6 The winning bidder acknowledges that **We** will abide by any export restrictions that may apply in the countries from where specific properties will be shipped. The winning bidder shall also be responsible to ensure that the property(ies) is freely importable into his country or to the country where the destination for delivery (as specified by the winning bidder) is located. If the winning bidder or **We** become aware of any restrictions to such import subsequent to the completion of the auction, the winning bidder shall provide an alternate delivery destination to **Us**. All costs associated with the process of delivery and storage (when required) of the property shall be borne by the winning bidder. The property(ies) shall be handed over to the winning bidder or his nominee only upon full payment of all such costs.

5.7 **Lots** marked as “Art Treasures” and/or “Antiquities” under the Antiquities and Art Treasures Act, 1972 cannot be exported outside India. If you are the successful bidder for any such **Lot**, you agree not to export such **Lot** outside of India. Each winning bidder is solely responsible for meeting the requirements of the Antiquities and Art Treasures Act, 1972 and/or

any related state legislation. Please note that the **Lots** are marked for your convenience only, and **We** do not accept any liability for errors or for failing to mark the **Lots**.

5.8 Non payment: In case payments are not received within 7 business days of each invoice, **We** shall treat the same as a breach of contract of sale by the winning bidder, and the seller may, in such an event, authorise **Us** to take any steps (including the institution of legal proceedings), as it may deem to be appropriate to enforce payment by the winning bidder. In addition, the winning bidder will be charged demurrage at 1% of the total value (winning bid plus **Buyer’s Premium**) or INR 10,000 per month, whichever is higher, till the date of actual payment.

5.9 Failure to collect: If the winning bidder informs **Us** that he/she wishes to collect the property from **Us** in person and if such property is not collected by the winning bidder within 30 days of the payment formalities being completed, **We** shall arrange for storage of the property at the winning bidder’s expense, and shall only release the property after payment has been made, in full, of the **Sale Price** and **Buyer’s Premium**, including storage and insurance at applicable rates.

5.10 **We** shall be entitled to exercise a lien on the property for payment of any sums due to **Us** from the winning bidder, including the **Sale Price**, **Buyer’s Premium** or costs relating to storage and insurance where they are to be borne by the winning bidder, in relation to any property purchased by the winning bidder.

6. Authenticity Guarantee

6.1 **We** provide a limited guarantee on the authenticity of the **Lots** for a period of one year from the date of the auction of such **Lots**. **We** only guarantee, subject to the qualifications below, the information mentioned in all capital letters in the title heading of the **Lot** in the **Auction Catalogue**. **We** do not guarantee any other attribute of such **Lot** even if such other attribute is in all capital letters.

(i) For properties characterised as “art work”, **We** guarantee only the authorship with reference to the name of the artist till such time that the property is in **Our** possession. **We** do not guarantee any other attribute of such property; and

(ii) For properties characterised as “precious objects (other than artworks)”, **We** guarantee characteristics or features mentioned in all capital letters in the heading of the “Description of the Property” in the **Auction Catalogue** (in the case of the **MobileApp Auction Catalogue**, the characteristics or features mentioned in all capital

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

- Once **We** obtain the refunded amount from the seller, **We** shall forward the same along with the amount charged by **Us** as the **Buyer’s Premium** to the winning bidder. **We** shall not be accountable to the winning bidder for any taxes, shipping, handling or any other charges that may have been applicable at any time from the sale of the **Lot** till the claim.
- 6.7 All such claims will be handled on a case-by-case basis, and in the case of an authenticity claim, **We** will require that examinable proof, which clearly demonstrates that the **Lot** is not authentic, is provided by an established and acknowledged authority. **Our** decision in respect of such claims shall be final and binding.
- 6.8 In all cases, **We** retain the right to consult with, at the expense of the winning bidder, two recognised experts in the field (such experts being mutually acceptable to **Us** and the winning bidder), to examine the **Lot** under question before deciding to rescind the sale and offer the refund under the guarantee set out above. The opinion of the experts shall not be binding on **Us**.
- 6.9 In the event of the seller’s failure to refund the proceeds as stated in this paragraph, the winning bidder shall return the concerned property in the **Lot** to **Us** and authorise **Us** as its agent to initiate legal proceedings against the seller. Any such steps taken or legal proceedings instituted by **Us** against the seller shall be to the cost of the winning bidder.
- 7. Privacy of Personal Information**
We will maintain the confidentiality of your personal information as disclosed to **Us** and undertake to not disclose such information to any third party, unless otherwise required by law or a governmental authority.
- 8. Extent of Our Liability**
8.1 **We** have an obligation to refund the **Sale Price** and **Buyer’s Premium** to the winning bidder only in the circumstances described above (in paragraph 6). Damages to, or losses or loss in value of any of the artwork (excluding frames) incurred during shipping and transit are covered as per the insurance policy obtained by **Us**. In case the winning bidder opts out of insurance coverage arranged for by **Us**, **We** shall not entertain any claims for damage or loss during shipping and transit. Subject to the authenticity guarantee above, neither **Our** suppliers nor **Us**, nor any of **Our** employees or agents, shall be responsible, either for the correctness of any statements as to the authorship, origin, date, age, attributes or genuineness of any property in the sale, or for any mistakes in the description of the properties, or for any faults or defects in the properties, or for any other act or omission whatsoever. **We** offer no

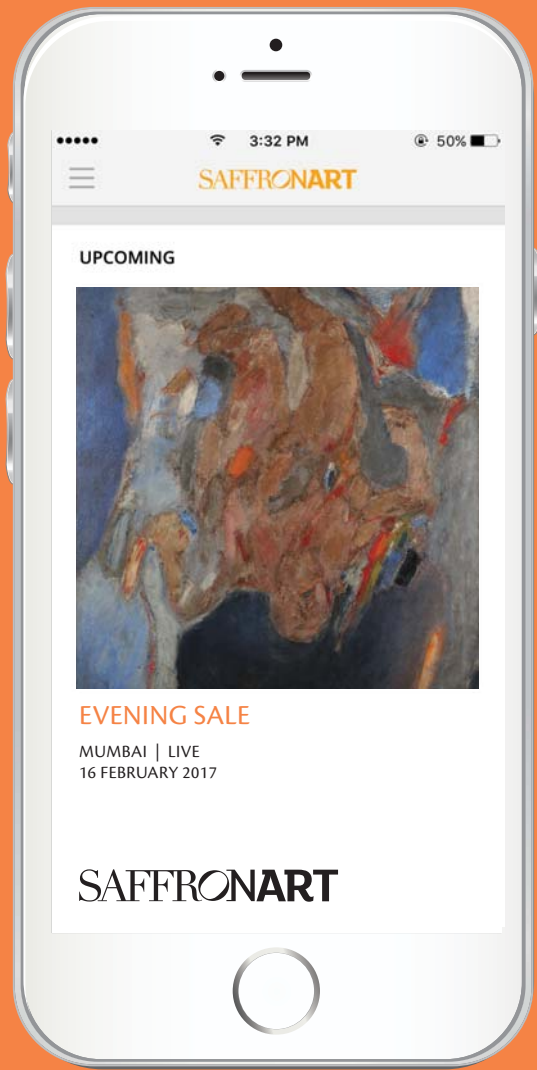
- guarantee or warranty other than the limited guarantee set out in Clause 6 above.
- 8.2 The rescission of the sale and the refund of the total **Sale Price** paid by the winning bidder is the sole remedy that may be sought by a winning bidder, and such remedy is exclusive and in lieu of any other remedy which may otherwise be available under law. **We** shall not be liable for any incidental or consequential damages incurred or claimed.
- 9. Legal Notices**
9.1 **We** may validly serve a bidder with a legal notice, if required, by the following means:
- (i) sending an email to the email address disclosed by the bidder to **Us**; or
 - (ii) sending a courier to the address disclosed by the bidder to **Us**.
- 9.2 Such legal notice shall be deemed to have been properly served:
- (i) in the case of email transmission: on the date of the transmission; and
 - (ii) in case of transmission by courier: 2 business days after the dispatch of the notice by courier.
- 10. Severability**
If any part of these conditions for sale is found by any court of law to be invalid, illegal or unenforceable, that part may be discounted and the rest of the conditions shall be enforceable to the fullest extent permissible by law.
- 11. Governing Law and Jurisdiction**
11.1 These conditions for sale are subject to the laws of:
- (i) India, in the event that the seller is located in India; and
 - (ii) The United States of America, in the event that the seller is located in any jurisdiction other than in India.
- Such laws shall apply to the construction of the conditions for sale and to the effect of the provisions thereof.
- 11.2 All parties are subject to the exclusive jurisdiction of courts at:
- (i) Mumbai, Maharashtra, India, in the event that the seller is located in India; and
 - (ii) New York, USA, in the event that the seller is located in any jurisdiction other than in India.
- 12. Symbols used in this catalogue**
△ **Lots** marked with △ indicate that Saffronart owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

- φ **Lots** marked with φ have been imported into India, and in order to remove the lots from a Free Trade Warehousing Zone and into Indian free circulation, a customs duty at 10.3% will be added to the hammer price. The applicable VAT/CST 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.
 - 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.

BID ON THE GO

SAFFRONART MOBILEAPP



- Bid real time
- Get alerts on selected lots
- View auction catalogues
- View past results

App available on Google Play and iTunes

SAFFRONART LIVE EVENING SALE – MUMBAI | 16 FEBRUARY 2017

ABSENTEE/PROXY BID FORM

To enter absentee/proxy bids, please sign the completed form and email it to auction@saffronart.com, or fax it to +91 22 2432 1187. You may also submit absentee/proxy bids online. For additional information, please refer to our 'Frequently Asked Questions (FAQs)' section at the back of the catalogue or on the Saffronart website.

"I request Saffronart, without legal obligation on its part, to bid on the Lots listed below, up to the maximum price I have specified. I agree that my Bid will be treated as an offer and is subject to the Conditions for Sale listed in the catalogue and on saffronart.com. I understand that Saffronart is accepting written Bids for the convenience of clients and I will not hold it liable for failure to record my Bid. I understand that a maximum Bid, once recorded, may not be cancelled."

Please print clearly in capital letters. Please mention the lot number and description accurately (artist name, title). Bidders are required to provide all invoicing details prior to the sale. The bidder as registered with Saffronart will be invoiced, and no invoices will be changed after the sale.

Lot No.	Artist/Description	Maximum Bid Amount in INR

Name: _____ Email: _____

Address: _____

City: _____ Pin/Post Code: _____ Country: _____

Tel (mobile): _____ Tel (office/home): _____

Saffronart username: _____

Signature _____

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 7,00,00,000, 15% of the winning Bid value in excess of INR 7,00,00,000 up to and including INR 12,00,00,000 and 12% of the winning Bid value in excess of INR 12,00,00,000. 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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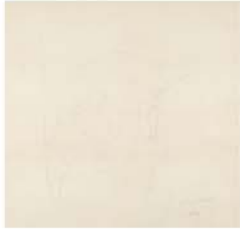
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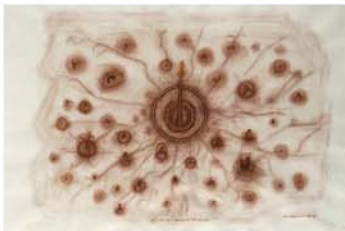
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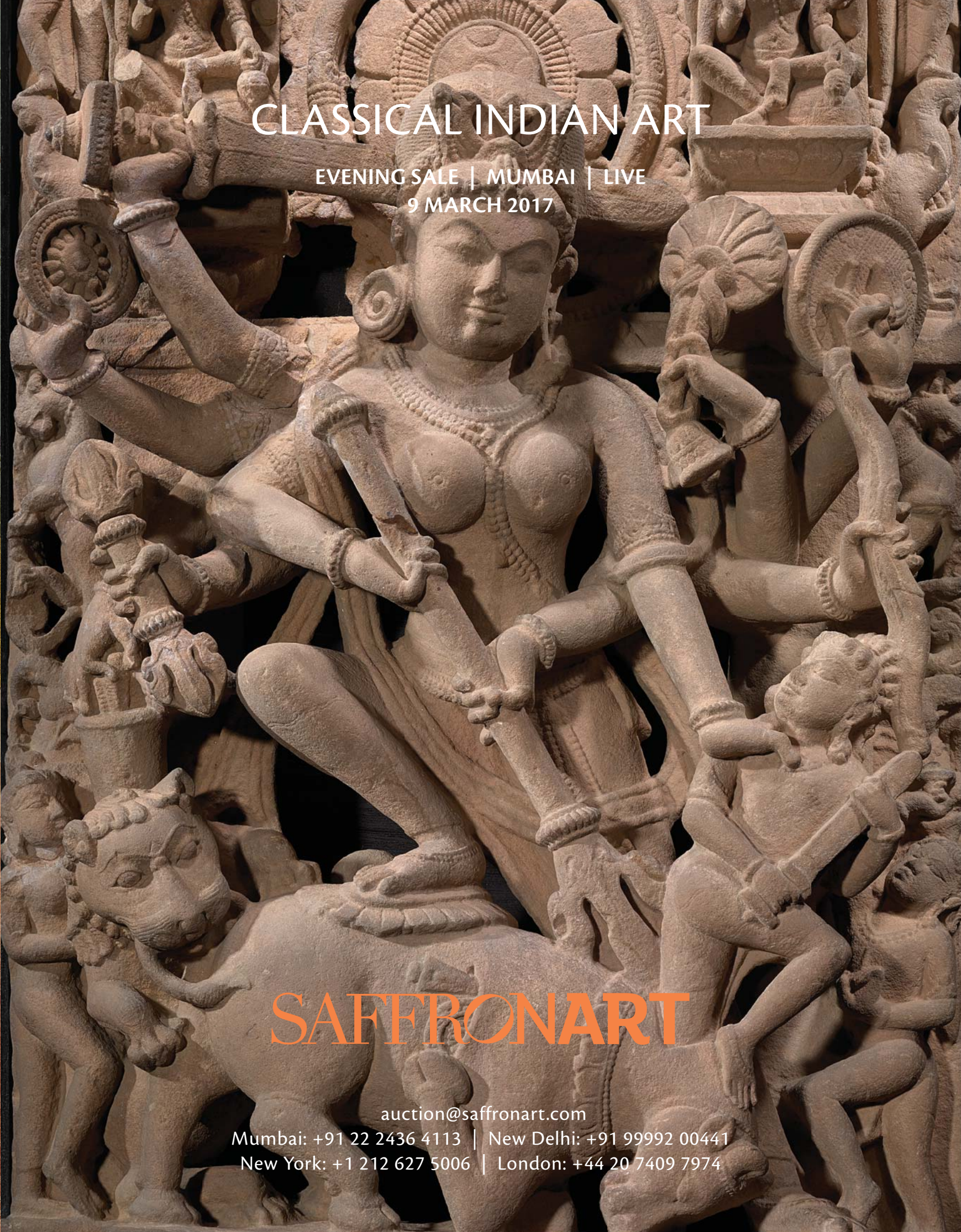


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RAGINI BASANT OF RAGA SRI
PROVINCIAL MUGHAL / BIKANER, CIRCA 1660, 5.75 x 4 in

Facing page: MAHISHASURAMARDINI (DURGA SLAYING THE BUFFALO DEMON)
UTTAR PRADESH OR MADHYA PRADESH, 10TH - 11TH CENTURY, Sandstone, 33.75 in high



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A PAIR OF OCCASIONAL CHAIRS, Teakwood, fabric, 26 x 28 x 27 in
Sold at: Rs 2,74,562 | \$ 5,384

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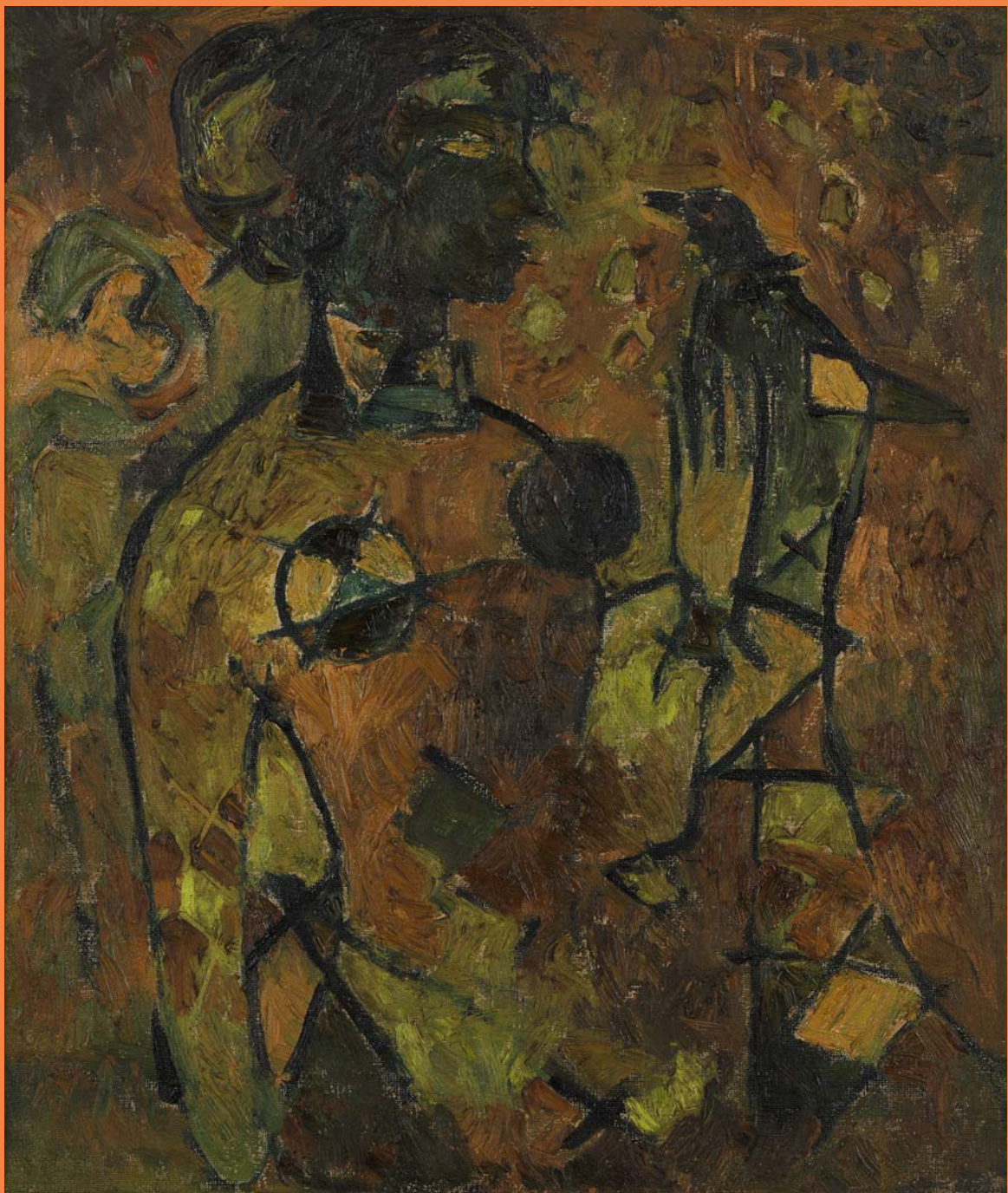
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