Asta Guru India's Premium Auction House



ICONS OF MODERN ART

Masters Legacy

APRIL 27-28, 2024





SALE GUIDE

All bidding will take place on www.astaguru.com

All lots are published in this catalogue and may be viewed on the website.

Start:

Saturday, 27 April, 2024 10:30 am IST (1:00 am US Eastern Time 27 April, 2024)

Close:

Sunday, 28 April, 2024 8:00 pm IST (10:30 am US Eastern Time 28 April, 2024)

Please note that bidding closes at different times according to lot groups/sessions.
These timings have been listed in the Bid Closing Schedule.



VIEWING

23 - 28 April, 2024 11:30 am - 7:00 pm Institute of Contemporary Indian Art ICIA Building, Rampart Row, Next to Rampart House, Kala Ghoda, Mumbai - 400 001, India

ENQUIRIES

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AstaGuru Auction House Pvt. Ltd.
The Antiquities and Art Treasures Rules 1973 - License No. 20



It would not be an exaggeration to say that the story of AstaGuru is the story of the Indian art market, and the extraordinary growth it has seen over the last two decades. We trace our origins to a singular love for fine art, and a desire to help artists reach the pinnacle of global collecting. An online platform, then, was the obvious choice.

What began with a couple of enthusiastic people, has grown to become India's Premier Art Auction House, with diverse segment expertise and a committed team of more than 100 talented individuals. Beyond art, AstaGuru now presents other luxury categories and is adding more segments and art-related products and services.

On the occasion of our 100th auction, we highlight some landmark works that have been presented in auction over the years.

The AstaGuru Timeline

2008

- Established as an art auction house
- First Contemporary standalone auction
- First Contemporary and Modern combined auction

Artworks, antiques, timepieces, luxury items and memorabilia sold

₹2,000 Crore+ Auction sales generated since inception

AstaGuru's share of the Indian auction market for the financial year 2023-24

LANDMARK ARTWORKS SOLD BY ASTAGURU (2008-2014)



Contemporary Indian Art February 2008

ATUL DODIYAThe Needle – Appalique 70 x 45 in

₹ 1,21,51,997 \$ 325,752

★ INDIAN RECORD AT THE TIME



Modern Indian Art July 2012

HEMENDRANATH MAZUMDAR After Bath

47 x 23 in ₹ 53,78,459 \$ 105,459

★ WORLD RECORD AT THE TIME



Contemporary Indian Art February 2008

JITISH KALLAT

Canis Familiaris – A Dog's Life 70 x 47 in

₹ 53,46,877 \$ 143,331

★ TATE MODERN
EXHIBITED ARTWORK
PRESENTED



Modern Indian Art | January 2014

BADRI NARAYAN

Untitled | 50 x 98 in ₹ 22,26,400 | \$ 37,736

★ LARGEST BADRI PRESENTED IN AUCTION TILL DATE

2010

• First Modern Indian Art standalone auction, featuring iconic Masters



2013

 Reimagining of the No Reserve auction, which included important artworks by prominent artists for the first time in India

ve tant for the

2014

• Crossed ₹40 Crore in turnover and held 4 auctions in one year for the first time





* All \$ values are historical conversion rates at that time

LANDMARK ARTWORKS SOLD BY ASTAGURU (2014-2018)



Modern Indian Art January 2014

J SWAMINATHAN Untitled (Bird Tree Mountain) 68 x 68 in

₹ 1,95,92,320 \$ 332,072

* LARGEST
PAINTING FROM THE
BIRD TREE SERIES
PRESENTED IN
AUCTION TILL DATE



Modern Indian Art August 2015

JAMINI ROY Krishna With Gopis 48 x 35.5 in

₹ 57,64,602 \$ 97,705

★ WORLD RECORD AT THE TIME



Modern Indian Art January 2014

BIKASH BHATTACHARJEE Untitled

₹ 23,00,000 \$ 38,982

35 x 18 in

★ EARLIEST CANVAS PRESENTED IN AUCTION



Modern Indian Art August 2015

NANDALAL BOSE Untitled 18.5 x 12.3 in

₹ 2,91,37,011 \$ 493,847

★ CURRENT WORLD RECORD



Modern & Contemporary Indian Art September 2014

ANJOLIE ELA MENON Yashoda and Krishna 62 x 57 x 7 in

₹ 88,90,015 \$ 153,276

★ CURRENT WORLD RECORD



Modern Indian Art March 2016

RAMKINKAR BAIJ Santhal Couple 67.5 x 33 in

₹ 1,80,91,793 \$ 282,683

★ CURRENT WORLD RECORD



Modern Indian Art March 2016

KRISHEN KHANNA Last Supper 72 x 48 in

₹ 1,90,56,537 \$ 297,758

★ WORLD RECORD AT THE TIME



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Modern & Contemporary Indian Art | August 2017

JOGEN CHOWDHURY

Story Of Woman | 60 x 300 in ₹ 3,19,50,450 | \$ 532,507

★ LARGEST CANVAS PRESENTED IN AUCTION



Modern Indian Art March 2016

A RAMACHANDRAN Girls In The Lotus Pond 76 x 104 in

₹ 88,90,015 \$ 138,906

★ WORLD RECORD AT THE TIME



Modern & Contemporary Indian Art August 2017

GANESH PYNE
The Door, The
Windows
15.5 x 13.5 in

₹ 2,83,17,896 \$ 471,964

★ WORLD RECORD AT THAT TIME



Silver Series Modern Indian Art Oct 2016

MEERA MUKHERJEE Untitled 11.5 x 9 x 12.5 in

₹ 40,74,590 \$ 65,719

★ IMPORTANT WORK ON THE COVER OF HER MUSEUM EXHIBITION



Modern Indian Art March 2018

BIKASH BHATTACHARJEE Doll 60 x 36 in

₹ 1,27,33,228 \$ 205,375

★ WORLD RECORD AT THE TIME

* All \$ values are historical conversion rates at that time



Rarity is the true measure of luxury, and our curation focuses on that.

The genesis of AstaGuru lies in the pursuit of the creative endeavour and all of its wonderful manifestations. Through our expansion into other luxury categories, we have concentrated on making sure that we curate landmark works, and only the best selection is available to our discerning collectors and connoisseurs.

Following a versatile and comprehensive path to multiple segments of the luxury market, AstaGuru offers the most comprehensive depth in its auctions. While art will always be our principal market, we have grown to encompass aspects of the human creative pursuit that resonate with art.

In terms of curation, we believe in exclusivity and importance of each object that we present. Be it iconic Italian statues or limited edition exceptional timepieces, we believe our focus on quality is what sets us apart.

FINE ART

& JEWELLERY

HEIRLOOMS & SILVER

RARE ARTEFACTS

MASTERS, MODERN, CONTEMPORARY & INTERNATIONAL **TIMEPIECES**



LANDMARK ARTWORKS SOLD BY ASTAGURU (2018)



Modern Indian Art March 2018

MANJIT BAWA Untitled 66 x 78 in

₹ 7,78,86,163 \$ 1,256,228

★ WORLD RECORD AT THAT TIME



Modern Indian Art December 2018

MANCHERJI **PITHAWALLA** Diana of the Uplands 62.2 x 47 in

₹ 49,30,253 \$72,502

★ CURRENT WORLD RECORD



Modern Indian Art March 2018

PRODOSH DAS **GUPTA** Broken Idol 40.5 x 16 x 16.5 in

₹ 48,56,164 \$71,413

★ WORLD RECORD AT THAT TIME



Modern Indian Art December 2018

M V DHURANDHAR Untitled 37 x 25 in

₹ 1.07.75.776 \$158,467

★ WORLD RECORD AT THE TIME

- First standalone timepiece auction in India
- AstaGuru expands its domain by introducing new categories, including memorabilia, rare books, numismatic and philatelic, and heirloom silver
- First standalone Southeast Asian Contemporary
- First vintage and classic cars auction





First textile auction, which includes iconic shawls and other vintage textiles

LANDMARK ARTWORKS SOLD BY ASTAGURU (2019-2021)



Modern Indian Art March 2019

PRABHAKAR BARWE Canvas Bag 35.4 x 47.2 in

₹ 82,02,709 \$ 120,628

★ WORLD RECORD AT THE TIME



Modern Indian Art July 2020

PRABHAKAR BARWE

First Cloud 47 x 58.5 in

₹ 1,19,31,214 \$163,440

★ WORLD RECORD AT THE TIME



Southeast Asian Contemporary Art August 2019

RANBIR SINGH **KALEKA** Untitled 144 x 60 in

₹ 41,32,755 \$ 62,165

★ CURRENT WORLD RECORD



SOMNATH HORE

Dog | 7.5 x 10.2 x 5 in ₹ 1,14,83,795 | \$ 161,742

★ WORLD RECORD AT THE TIME



Modern Indian Art | July 2020

RAM KUMAR

In Search of Lost Times | 48 x 120 in ₹ 2,85,27,187 | \$ 390,782

★ LARGEST SINGLE CANVAS PRESENTED IN AUCTION





PARITOSH SEN

House of Banaras 48 x 48 in

₹62,29,947 \$87,745

★ CURRENT WORLD RECORD



Modern Indian Art September 2021

BADRI NARAYAN

Untitled 59 x 59 in

₹ 1,07,38,093 \$149,140

★ CURRENT WORLD RECORD



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Modern Indian Art | December 2021

Untitled | 45 x 111 in | ₹ 3,84,78,137 | \$ 527,096

★ CURRENT WORLD RECORD



Modern Indian Art September 2021

K LAXMA GOUD

Untitled 60 x 37 in

₹ 1,70,94,045 \$237416

★ CURRENT WORLD RECORD



Modern Indian Art | December 2021

N S BENDRE

Untitled | 42 x 72 in ₹ 6,66,63,372 | \$ 913,196

★ WORLD RECORD AT THAT TIME



Modern India Art | December 2021

M V DHURANDHAR

Untitled | 26 x 66.5 in ₹ 5,90,59,517 | \$ 809,034

★ WORLD RECORD AT THE TIME



Modern Indian Art December 2021

JEHANGIR SABAVALA

Untitled 52.5 x 38 in

₹ 9,36,61,441 \$1,283,033

★ CURRENT INDIAN RECORD

* All \$ values are historical conversion rates at that time



Across domains of luxury, our presented lots have garnered real connoisseur interest.

Important Ruby Bead Necklace ₹ 1,71,91,350



May 2021 Piaget exceptional timepiece ₹ 1,10,93,071



Silver Dinner Set By Roberts & Belk ₹90.44.750



November 2018 Rolls Royce Silver Wraith 1947 ₹ 1.70.57.922



Pair of Large Glass Campana Urns ₹ 1,37,65,500



Exceptional Kerman Wool Carpet ₹ 35,65,000



As AstaGuru has grown, we have garnered many firsts in the art and luxury market. Our stellar selection and curation has given us an edge and propelled us forward. For instance, in our maiden auction, an Atul Dodiva work sold for about three times more than listed the highest prices of their work with AstaGuru.

We have also reimagined the "No Reserve" auction format, with prominent artists being presented to a much wider audience.

Over the years, our jewellery, timepieces, and silver auctions have shone the light on beautiful artefacts, while our first rare book auction in 2018 dusted off the notion that iconic books were not collectable. In fact, our 2020 auction dedicated exclusively to the estimate. Many artists, both Masters and Contemporary, have MF Husain works was the first time such an initiative was undertaken by an auction house.

> Be it classic cars or heritage textiles, our focus is presenting the most relevant, desirable and authentic lots in any category.

LANDMARK ARTWORKS SOLD BY ASTAGURU (2022)



Masters Legacy April 2022

ANTONIO XAVIER TRINDADE La Source 39 x 21.2 in

₹ 73,21,427 \$ 100,292

★ CURRENT WORLD RECORD



Masters Legacy April 2022

F N SOUZA Girl In a Yellow sweater 48 x 36 in

₹14,38,39,391 \$1,970,401

★ CURRENT INDIAN RECORD



Masters Legacy April 2022

PILL00 **POCHKHANAWALA** Untitled (Ed: Unique) 62 x 16 x 13 in

₹ 2,59,86,186 \$ 355,974

★ WORLD RECORD AT THE TIME



* CURRENT INDIAN RECORD



The AstaGuru Timeline

- First hybrid heirloom jewellery,
- exceptional timepieces and silver auction
- A landmark standalone auction of works by M F Husain. The iconic 'Voices' fetches record price.
- Increased online auction penetration by 374%, in part due to the pandemic



 First opulent collectibles auction, which presents items from renowned estates.



• First international art auction, which presents legendary artists such as Henri Matisse, Salvador Dali Pablo Picasso, Marc Chagall, Pierre-Auguste Renoir, Andy Warhol, Damien Hirst, Jeff Koons and Takashi Murakami, among others

auction houses with ₹340 Crore+

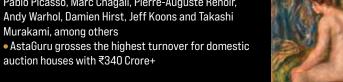


 AstaGuru conducts the maximum number of auctions in one financial year, with 16 auctions

• Two standalone auctions with famous global artists conducted for the first time in India







* All \$ values are historical conversion rates at that time

LANDMARK ARTWORKS SOLD BY ASTAGURU (2022-2023)



Masters Legacy | April 2022

A RAMACHANDRAN

Lotus Pond In the Monsoon Breeze (Quadriptych) | 76 x 208 in ₹ 3,13,08,750 | \$ 428,886

★ WORLD RECORD AT THE TIME

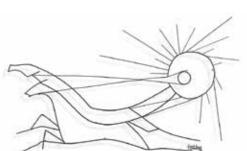


Collectors Choice
June 2022

PV JANAKIRAM Untitled 20.5 x 9.5 x 5 in

₹ 38,68,306 \$ 51,576

★ CURRENT WORLD RECORD



Modern Treasures | September 2022

K K HEBBAR

Surya –Sun Chariot | 98 x 173 x 2 in ₹ 66,67,511 | \$ 85,480

★ ONLY HEBBAR SCULPTURE TO BE PRESENTED IN AUCTION



Historic Masterpieces December 2022

HEMENDRANATH MAZUMDAR

Untitled (Radha And Krishna) 54 x 38 in

₹ 3,69,76,906 \$ 462,210

★ CURRENT INDIAN RECORD



Historic Masterpieces December 2022

BIKASH Bhattacharjee

Resuscitative Mythic Man 88.5 x 32 in

₹ 1,96,52,052 \$ 245,650

★ WORLD RECORD AT THE TIME



Historic Masterpieces | December 2022

K G SUBRAMANYAN

Pastoral (Triptych) | 49 x 147 in ₹ 2,25,02,850 | \$ 281,285

★ CURRENT WORLD RECORD



Modern Treasures September 2023

HOMI BHABHA

Angels' Concert... Homage To Mozart 40 x 56 in

₹ 89,46,414 \$ 110,449

★ CURRENT WORLD RECORD



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Modern Treasures | September 2023

B PRABHA

Untitled | 47 x 113 in ₹ 1,24,17,187 | \$ 153,298

★ CURRENT WORLD RECORD



Modern Treasures September 2023

GANESH PYNE

Winter Morning 16.2 x 14.5 in

₹ 5,95,38,462 \$ 735,043

★ CURRENT WORLD RECORD



Modern Treasures | September 2023

T VAIKUNTAM

Untitled | 72 x 120.5 in ₹ 1,41,35,220 | \$ 141,038

★ CURRENT WORLD RECORD



Modern Treasures September 2023

K H ARA Bathers

Bathers 58 x 92 in

₹ 3,22,07,401 \$ 397,622

★ CURRENT WORLD RECORD



Modern Odyssey December 2023

JOGESH CHANDRA SEAL

Untitled 22.5 x 30 in

₹ 78,59,066 \$ 95,841

★ CURRENT WORLD RECORD



LANDMARK ARTWORKS SOLD BY ASTAGURU (2023-2024)



Modern Odyssey | December 2023

MANJIT BAWA

Untitled (Krishna) | 57.75 x 64.5 in ₹ 25,11,12,268 | \$ 3,062,344

★ CURRENT WORLD RECORD



Modern Odyssey December 2023

BIKASH BHATTACHARJEE Doll 68 x 34 in

- ₹ 2,19,97,871 \$ 268,267
- ★ CURRENT WORLD RECORD



Dimensions Defined February 2024

DHANRAJ BHAGAT

Dual Personality 54 x 30.3 x 18.1 in

- ₹ 38,87,185 \$ 47,404
- ★ WORLD RECORD AT THE TIME



Collectors Choice | March 2024

S NANDAGOPAL

The Message | 84.4 x 70.5 x 20 in ₹ 44.61,794 | \$ 55,083

★ CURRENT WORLD RECORD

Initiated with a sincere passion for fine art and driven with a focus to grow the elite collector market, AstaGuru is committed to offering the best online auction experience with transparency, innovation and, above all, an exceptional curation of works.

Asta Guru India's Premium Auction House



Masters Legacy

APRIL 27-28, 2024

TEAM ASTAGURU



VICKRAM SETHI CHAIRMAN



TUSHAR SETHI CEO



DIGAMBER SETHI COO

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satyajit@astaguru.com PUNE



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AJINKYA SINGH ajinkya@astaguru.com MUMBAI



ROHIT MENON rohit@astaguru.com Zonal Head West

BUYING AT ASTAGURU

Estimates

- Estimates are based on an average market value of the lot, determined at AstaGuru's discretion.
- These are provided only as a guide for Buyers.
- Buyers should not rely on estimates as a prediction of actual price. Buyers are advised to carry out independent research.
- Estimates do not include margin, packing, insurance, shipping, handling charges and any other taxes.

Reserves

- The Reserve price is the minimum price at which the lot shall be sold.
- The Reserve price is confidential and will not be disclosed.

Margin

- In addition to the hammer price, the buyer agrees to pay AstaGuru a margin calculated at [18%] of the winning bid value on each lot.
- For all lots, taxes are payable on the final price which includes the Auction House Margin at the applicable rate, included in the invoice.

Bidding

Pre-Registration and Verification

- Prospective buyers should be registered and verified by AstaGuru in order to bid.
- If you have already registered before, you will still need to login and accept the terms and conditions for the sale. (Use your previous login Id).
- Fill the form online in order to pre-register, or call AstaGuru.
- Once you have pre-registered, a representative will call you to verify your details.
- If the representative cannot reach you, an email will be sent.
- AstaGuru may (i) request a security deposit to be made in ₹ or its equivalent in \$
 (in the event the buyer is a non-resident). The tier based bidding limit corresponding to security deposit are as the following.

Security Deposit	Bidding Limit
₹ 2,00,000	₹ 20,00,000
₹ 3,00,000	₹ 30,00,000
₹ 5,00,000	₹ 50,00,000
₹ 10,00,000	₹ 1,00,00,000

- (ii) please note if there has been no acquisition during the auction a refund of the entire deposit amount is issued to the relevant account within 15 working days; (iii) in case there has been an acquisition, the deposit amount will be adjusted with the total amount payable for the purchase; (iv) request additional information from the bidders, including PAN and Aadhar details to verify any information in the registration form; (v) request any additional bank references or guarantees.
- In case pre-registration has been applied on behalf of a corporate entity upon the completion of verification all first time corporate users will require to update the relevant 'Articles of Incorporation' and 'Memorandum of Association'.
- All bidders should obtain bidding access 24 hours before the auction.
- Once your application for bidding access has been accepted you shall receive an email confirming your bidding access along with your login ld and password.
- AstaGuru reserves the right to give bidding access at its discretion.

BUYING AT ASTAGURU

Absentee Bids

- You may place an absentee bid, by faxing the written bid form available online and in the printed catalogue.
- All bids must come in 24 hours before the auction.

Proxy Bids

- You may place proxy bids on the website once the auction catalogue goes live and will be available until the end of the auction.
- Once you have identified the lot that you would like to bid on, click on "Proxy bid" and enter desired amount (10% more than the "next valid" bid) and confirm your bid at the value submitted.
- Proxy bid placed on a lot before an auction cannot be resubmitted online. Bidders can update such proxy bids by submitting a duly signed written bid form provided on the website.
- In case a bidder is outbid on their proxy bid, they will be intimated of the same and can update the proxy online if they wish to so.
- AstaGuru reserves the right to reject any proxy bid at its discretion without having to provide any explanation.

Opening Bid

- Opening Bid is the value at which the auction house starts the bidding of each lot.
- Opening bid is 10% lower than value of the lower estimate.

Bidding Online

- Once you have identified the lot that you would like to bid on, click on "Bid" to confirm your bid at the value listed.
- You may participate in the bidding process, by entering the next valid bid each time you are out-bid.
- In the event a bid is placed under three minutes from the closing schedule of the lot, the closing time for that particular lot will be extended by three minutes. The extension will continue until such time that the last bid is not placed under three minutes from the closing time.
- All lots bid history will be made available to be viewed for valid bidders.

Modes of Bidding

- Online bidding access, access to bid through AstaGuru's Mobile App and telephone bidding facility, shall be given at our discretion.
- We may set limits on the number of bids that may be made by a bidder.
- Bidders/Participants shall be informed of their bidding limits if applicable.
- Upon exhausting the respective bidding limit any further bid will be restricted at AstaGuru's behest.

Bid Increments

• All bids will have an increment of 10% of the current valid bid. Once the bid value exceeds the Rupees five crores (equivalent value \$) the increment will be of 5%.

Personalized Bid Notifications

- By clicking on 'My Bid Summary', which is your personalized bid page, you may choose how frequent you would like to be notified of a change on your bid status.
- You may also be notified on your registered email address and mobile number, if:
- You are outbid on a particular lot;
- You have won a particular lot in an auction.

BUYING AT ASTAGURU

Bid History

- Bid history indicates the value recorded for each lot since the start of the auction.
- The bid history, current bid and countdown shall be accurate at the time of downloading/refreshing the page.
- However, such information shall not reflect during the data transmission/processing period as to when the information is being relayed from the bidder's computer to our server and vice versa.
- The most recent/updated bid values will reflect only when the information on bid values is refreshed, which shall happen either automatically, or when a bidder clicks on the "Refresh" icon on the website/mobile App page.
- After the values on the page have been refreshed, any further progress with regards to the bid will reflect on the bid history page only once the bidder refreshes the page again.
- The page may also refresh automatically on the website.
- Bid History will not be displayed once the auction has closed.

Bid Extension

- Bidding terminates for the specified lot groups in accordance with the bid closing schedule.
- In the event a bid is placed under three minutes from the closing schedule of the lot, the closing time for that lot will be reset to three minutes. This process shall continue until there are no further bids placed under three minutes remaining for the end of the auction.
- Under such circumstances of closing extension, bidding on the lot shall only end if no bid is recorded during the duration of the granted extension.
- Bidders are advised to click on the 'Refresh' button icon on AstaGuru's website page.
- It is of utmost importance to 'Refresh' the website page at regular intervals in order to ensure updates on the latest bids and time extensions get corresponded effectively.

Currency of Bidding

- Bids can be placed in US Dollars (\$) or Indian Rupees (₹).
- Buyers in India must pay for their purchase in ₹ and all other buyers must pay in \$.

Closing and Winning Bid

- Winning bid is the last and highest bid at which the lot has closed.
- No new bids can be placed after the Winning Bid
- The closing bid is considered the winning bid only if such bid exceeds the reserve price.
- All winning bids shall be posted on the website after the close of the auction.

Bid Cancellation

• Once a bid / proxy bid has been placed, the Bidder cannot cancel it. AstaGuru reserves the rights to cancel any bid, as determined in its discretion.

Margin

• In addition to the hammer price, a margin calculated at 18% of the winning bid value is added on each lot and is payable by the buyer, exclusive of packing, insurance, shipping, handling charges and any taxes as may be payable.

After the Sale

- If you have won a lot you shall be informed via email after the auction has closed.
- You shall thereafter receive an email with the invoice stating the final purchase price payable for the lot.
- If you are the winning bidder, you are legally bound to purchase the lot from AstaGuru.
- · No purchased lots will be shipped out until full payment has been received and cleared by AstaGuru.

BUYING AT ASTAGURU

Invoicing

- All details for the invoice are to be provided prior to the auction accurately, in the online registration form.
- After the sale, the Buyer as invoiced is required to pay the final purchase price in full (including additional charges as may be applicable).
- No lots shall be dispatched to the Buyer without receipt of payment in full by AstaGuru.

Shipping and Insurance

- All packing, insurance, shipping or handling charges will be borne by the buyer.
- Unless the description of the lot stipulates otherwise, all purchased lots are framed and dispatched. However if the buyer prefers an alternative, the same may be implemented, at AstaGuru's discretion and at the buyers cost. AstaGuru will invoice the buyer for costs incurred in relation to the foregoing.
- Shipping charges are charged on courier rates and are determined on basis of the size, weight and destination of the package.
- In case of international shipments the additional charges calculated are only till the destination port. Import-related duties, taxes delivery and any other charges, wherever applicable, will be directly paid by the buyer.

Duties & Taxes

- All duties and taxes shall be borne by the buyer.
- All sales in India shall attract the applicable GST on the winning bid, including margin
- There shall be no GST on International sales.

Payment

- Buyers will be required to complete payment of the final purchase price within a period of 7 business days from the receipt of the invoice via e-mail.
- Any delay in payment will be liable for a 2% interest charged per month.

Refund Policy

- Security Deposit If there has been no acquisition during the auction a refund of the entire deposit amount is issued to the relevant account within 15 working days.
- Security Deposit Adjustment In case there has been an acquisition, the deposit amount will be adjusted with the total amount payable for the purchase.
- Please note once a lot(s) has/have been acquired the refund policy is not applicable, furthermore there is no provision for cancelling the transaction.

Delivery / collection of purchase

- Purchased lots will be shipped within 7 days of the payment being cleared. Buyers may choose to collect their purchase from AstaGuru in Mumbai within 7 days from date of the payment being cleared.
- Buyers who have duly completed payment formalities, but have not taken delivery of their purchased lots from AstaGuru within 30 days of the date of payment will be charged interest @ 2% per month on the value of the lot.

Participate in our next auction

• If you are interested in selling works from your collection with AstaGuru, please contact us at contact@astaguru.com or at the auction help desk +91 22 22048139.

Seminal Portraits in Colonial India by Benjamin Hudson



PORTRAIT OF SRIMATI PRAVABATI AS A YOUNG GIRL 56.3 x 44 in (143 x 112.2 cm) Oil on canvas

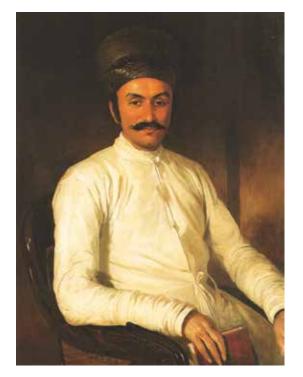


PORTRAIT OF RAJA ISWAR CHANDRA SINHA 50 x 39.8 in (127 x 101 cm) Oil on canvas

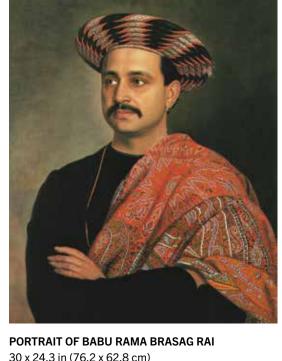
remain in the region until 1862 was pivotal, allowing him to defy artistic norms prevalent contemporaries embraced impressionism academic realism, a departure deemed audacious during its waning popularity

Benjamin Hudson's journey in India began in the West. Yet, this divergence fuelled with his arrival in Calcutta in the mid his acclaim in India, where he emerged 1850s, a time when academic realism as a beacon for local artists transitioning had fallen out of fashion in the West. towards Western academic realism.

His sojourn in India proved transformative, Hudson's oeuvre in India reflected his as he garnered prestigious commissions penchant for miniature-esque paintings from Indian elites, including royals and East and demonstrated remarkable technical India Company traders. Hudson's decision to proficiency. His portraits, notably of Burdwan court members and the Nawab of Murshidabad, not only captured the essence among his European counterparts. While of his subjects but also bridged cultural divides, inspiring indigenous artists. Through and chiaroscuro, Hudson championed his artistry, Hudson left an indelible legacy, reshaping perceptions of traditionalism and innovation in the tapestry of Indian art.



PORTRAIT OF FRAMJI NASSERWANJI PATEL, A PARTNER IN WALLACE & CO. 56.3 x 44 in (143 x 112.2 cm), Oil on canvas



30 x 24.3 in (76.2 x 62.8 cm) Oil on canvas, Circa 1854



PORTRAIT OF BANGSO GOPAL NANDI 56.3 x 44 in (143 x 112.2 cm) Oil on canvas



PORTRAIT OF SIR WILLIAM BROOKE O'SHAUGHNESSY WITH A TELEGRAPH MACHINE 50 x 40 in (127 x 101.5 cm), Oil on canvas

BENJAMIN HUDSON

c.1823-1900

PORTRAIT OF RAJAH PRATAP CHANDRA SINHA

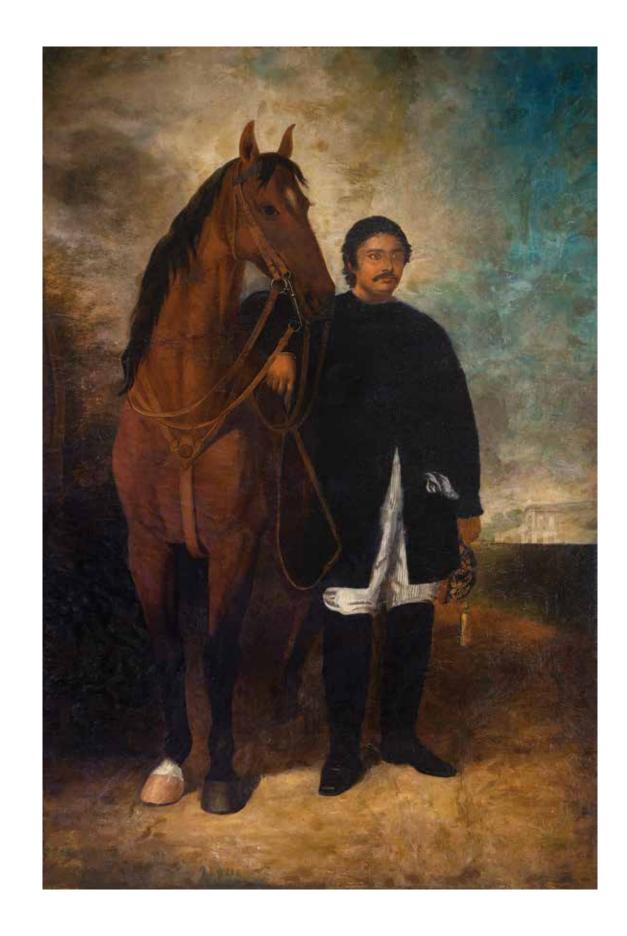
104 x 68.4 in (264.1 x 173.9 cm) Oil on canvas Signed: Bottom Right

₹ 10,00,000 - 15,00,000 | \$ 12,195 - 18,293

Provenance: Property originally from a collection based in Kolkata.

This lot is a registered antique with the Government of India, under the Antiquities and Art Treasures Act -1972, under Antiquities and Art Treasures Rule 1973, under section 16 of the above act, with the Archaeological Survey of India (ASI)

The presented lot is Hudson's portrait of Rajah Pratap Chandra Sinha who belonged to the Sinha family of Paikpara. Born in 1827 in the Roshora region of Murshidabad, West Bengal, Sinha was given the title of Raja Bahadur in 1854. Lord Canning, the then Viceroy of India, appointed Sinha as part of the Companionship of the Star of India. An advocate of remarriage in Hindu widows and a proponent of education, especially amongst girls, he spent a large part of his life establishing hospitals and schools in Bengal. Among his many achievements is the founding of a free dispensary in Paikpara Rajbata, several primary and high schools and aiding the establishment of the Calcutta Fever Hospital and Belgachhia Theatre. Sinha passed away in Paikpara in 1866.





William Daniell The Master Landscape Painter

Important works in past auctions



A VIEW OF THE ISLE OF EIGG WITH THE SCURR OF EIGG IN THE DISTANCE $12.2\times16~\text{in}~(31\times40.7~\text{cm})$ Oil on canvas



EDINBURGH, A VIEW OF THE ROUND TOWER OF EDINBURGH CASTLE
32.4 x 42.4 in (82.5 x 107.9 cm)
Oil on canvas



DEER IN A WOODED LANDSCAPE 23.2 x 29.1 in (59 x 74 cm)
Oil on canvas



A VIEW OF LONDON FROM GREENWICH PARK 38 x 54 in (96.6 x 137 cm)
Oil on canvas



SHIPPING AT WHAMPOA, CHINA 34 x 50.3 in (86 x 128 cm) Oil on canvas



EAST INDIAMEN ON THE MADRAS ROAD, BAY OF BENGAL 23.6 x 35.2 in (69 x 89.5 cm) Oil on canvas



A VIEW OF WINDSOR CASTLE FROM THE SOUTHWEST, WITH COOPER HILL TO THE LEFT AND THE PLAIN OF RUNNYMEDE IN THE MIDDLE $23.8 \times 36 \text{ in } (60.5 \times 91.5 \text{ cm})$ Oil on canvas



A VIEW OF CULZEAN CASTLE ON THE AYRSHIRE COAST 20×25 in $(50.8 \times 63.5 \text{ cm})$ Oil on canvas



THE ACTION AT TRAFALGAR, 21 OCTOBER 1805 27 x 42 in (68.6 x 106.7 cm) Oil on canvas

One of the most well known 'Orientalist' or western artists, English painter William Daniell, all of fifteen, embarked on a journey to India alongside his uncle Thomas Daniell in 1785.

Their quest for picturesque landscapes and desire to cater to Europe's growing fascination with the exotic led them on an adventurous route through Indonesia to Canton, China, before finally reaching Calcutta. Returning to England in 1794, they again passed through Canton due to disruptions in the Middle East caused by war. Their experiences, including scenes from Indonesia and China, were documented and published in "A Picturesque Voyage to India by Way of China" in 1801, garnering immense popularity and influencing decorative arts in both England and France.



WILLIAM DANIELL RA

1769-1837

KWEI-LIN CHINA

12.5 x 18.5 in (31.8 x 47 cm)
Oil on board
Circa 1780
Signed: Bottom Left

₹ 10,00,000 - 15,00,000 | \$ 12,195 - 18,293

Provenance: Property from a collection based in North India. Originally from the estate of a professor at a university in Texas, USA.

This lot is in the process of being registered as an antique with the Government of India, under the Antiquities and Art Treasures Act -1972, under Antiquities and Art Treasures Rule 1973, under section 16 of the above act, with the Archaeological Survey of India (ASI)

The presented lot titled 'Kwei-Lin China,' captures the stunning beauty of the mountainous terrain in Kweilin, now known as Guilin, situated in the Guangxi Zhuangzu in the northeast of China. Guilin has long been celebrated for its captivating karst landscapes and served as a crucial hub between China's central government and its southwest border during World War II, playing a significant role in military, transportation, and cultural affairs.

JAMINI ROY

1887-1972

UNTITLED

23 x 31.5 in (58.4 x 80 cm) Tempera on weaved cane Circa 1960 Signed: Bottom Right

₹ 10,00,000 - 15,00,000 | \$12,195 - 18,293

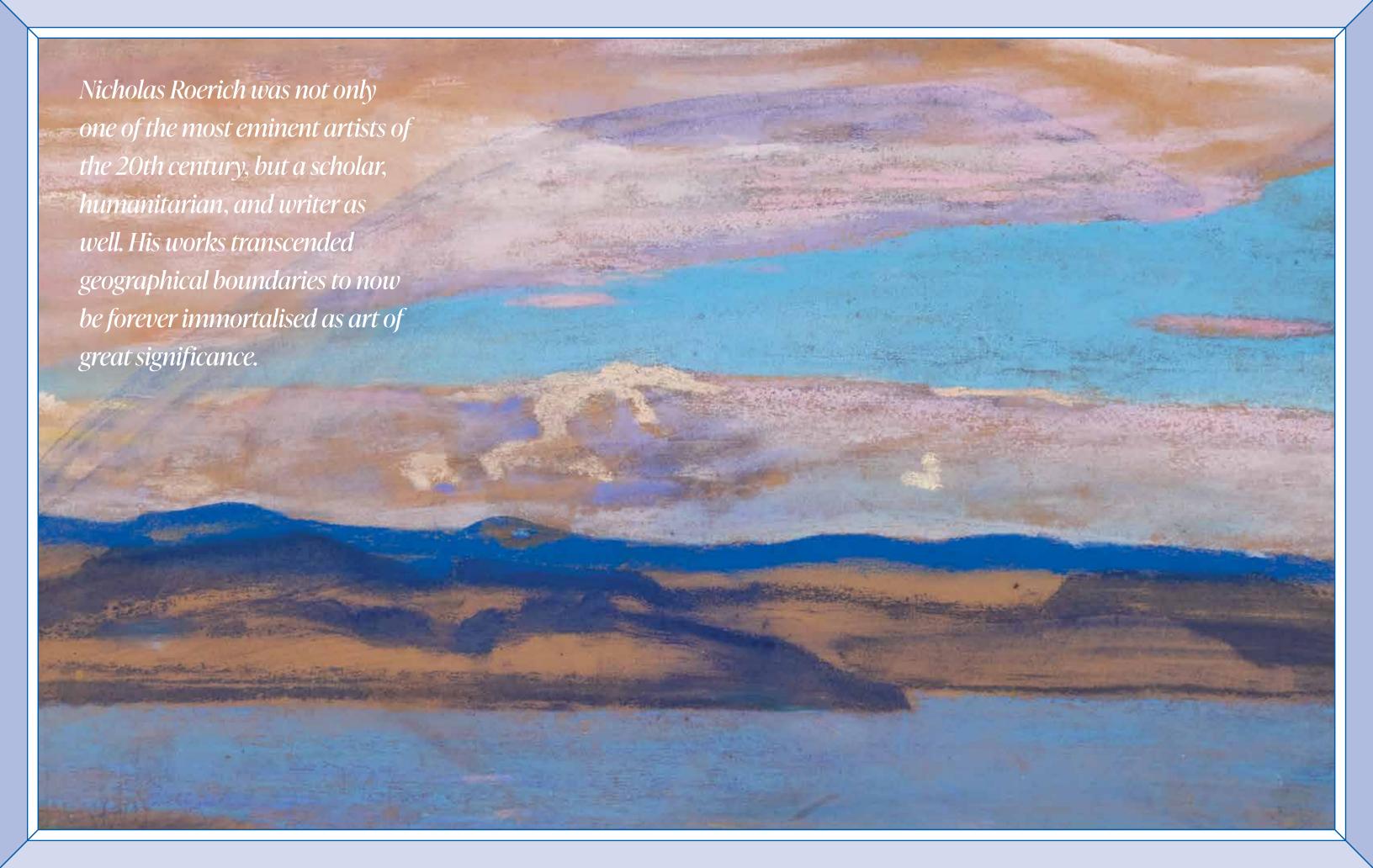
Provenance: Property from a collection based in Mumbai.

This lot is a National Art Treasure - Non Exportable Item (payment only in Indian Rupees)

Jamini Roy, born on 11 April 1887, was best known for his works inspired by Indian culture and traditions. Hailing from a middle-class family of landowners in West Bengal, he grew up in an artistic environment. At age 16, he was drawing classical nudes and oil paintings under the guidance of Abanindranath Tagore, who was the Vice Principal of Government College of Art, Kolkata. Roy received his Diploma in Fine Arts in 1908 and began his career as a commissioned portrait painter.

Indian epics, daily village life, women and children were the themes surrounding his paintings. In 1955, Jamini Roy was awarded the Padma Bhushan by the Government of India. During the 1970s, he was recognized as one of Navratna (9 gems) of Indian Art, along with Raja Ravi Varma, Rabindranath Tagore, Amrita Sher-Gil, and other notable artists. Roy's works can be found today at the Victoria and Albert Museum in London, the Harn Museum of Art at the University of Florida, and the National Gallery of Modern Art in New Delhi, among other institutions. The artist died in 1972 in Kolkata, India.



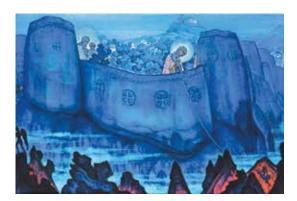


Nicholas Roerich & The Ways of Nature Iconic works sold in past auctions

Nikolai Konstantinovich Roerich was born on October 9, 1874 in St. Petersburg, Russia and, despite his father's objections, joined the Academy of Art at sixteen. To quell concerns from his lawyer father about pursuing a career in art, he joined St. Petersburg University at the same time. Throughout his life, he resided in various countries including Finland, Scandinavia, the United Kingdom and the United States of America, eventually settling in India in 1923.

Undoubtedly, all these travels through diverse topographies, witnessing rich cultures and diverse people influenced his work. The most impactful of his vast oeuvre are his studies of mountain ranges, especially his depiction of the Himalayas. This enduring fascination with mountains began when he saw a painting of a mountain range at a young age. Only later in life did he discover that this majestic painting was that of Kanchenjunga and vowed to someday visit the peak and paint it himself.

Roerich's paintings of various mountains exhibit a profound admiration for these natural wonders, characterised by vibrant colours and meticulous detail. His ability to convey both the grandeur of nature and the depth of cultural significance through his art surpassed other landscape works of the time. These would in turn inspire generations of artists to come. He often explored his interest in mysticism and spirituality, another recurring theme for the artist.



MADONNA LABORIS 33 x 48.8 in (84 x 124 cm) Tempera on canvas, 1931 Sold for \$ 12,094,109



THE SIGNAL FIRES OF PEACE 39.4×61 in $(100 \times 155$ cm) Tempera & oil on canvas, 1917-18 Sold for \$ 2,389,530



AND WE CONTINUE FISHING, FROM
THE "SANCTA" SERIES
28.1 x 40 in (71.5 x 101.5 cm), Tempera on canvas, Circa 1922
Sold for \$ 1,927,761



THE HEAVENLY BATTLE
19.7 x 29 in (50 x 74 cm)
Tempera and pastel on board, 1909
Sold for \$ 2,578,987



LAO-TZE 29 x 45.5 in (73.7 x 115.6 cm) Tempera on canvas Sold for \$ 2,200,000



SANGACHELING, FROM THE SERIES SIKKIM 28.7 x 46.3 in (73 x 117.5 cm) Tempera on canvas Sold for \$ 1,584,695



THE COMMAND20.3 x 30 in (51.5 x 76 cm)
Tempera on canvas
Sold for \$ 1,650,138



CONFUCIUS, THE JUST ONE 29.5 x 38.5 in (75 x 97.8 cm) Tempera on canvas, 1925 Sold for \$ 1,248,000



THE GREATEST AND HOLIEST OF TANGLA FROM THE "SHAMBHALA" SERIES (ED: 79) 29×46.3 in $(73.7 \times 117.5$ cm), Tempera on canvas, 1929 Sold for \$ 1,426,500

NICHOLAS ROERICH

1874-1947

UNTITLED (CLOUDS)

19.5 x 25.5 in (49.5 x 64.7 cm) Tempera on board 1919 Signed & Dated: Bottom Right

₹ 2,00,00,000 - 3,00,00,000 | \$ 243,902 - 365,853

Exhibited: Nicholas Roerich Taidenäyttely, Salon Strindberg, Helsinki, March—April 1919

Published: Exhibition catalogue, Nicholas Roerich Taidenäyttely, Helsinki, Lindbergs tryckeri, 1919, p. 6, No. 72, listed as Saaria (edition in Finnish)

Exhibition catalogue, Nicholas Roerich Taidenäyttely, Helsinki, Lindbergs tryckeri, 1919, p. 6, No. 72, listed as Holmar (edition in Swedish)

Authenticity of the work has been confirmed in the past by (late) Olga Glebova, former Senior Researcher at the Roerich Museum in Moscow and an expert on the artist

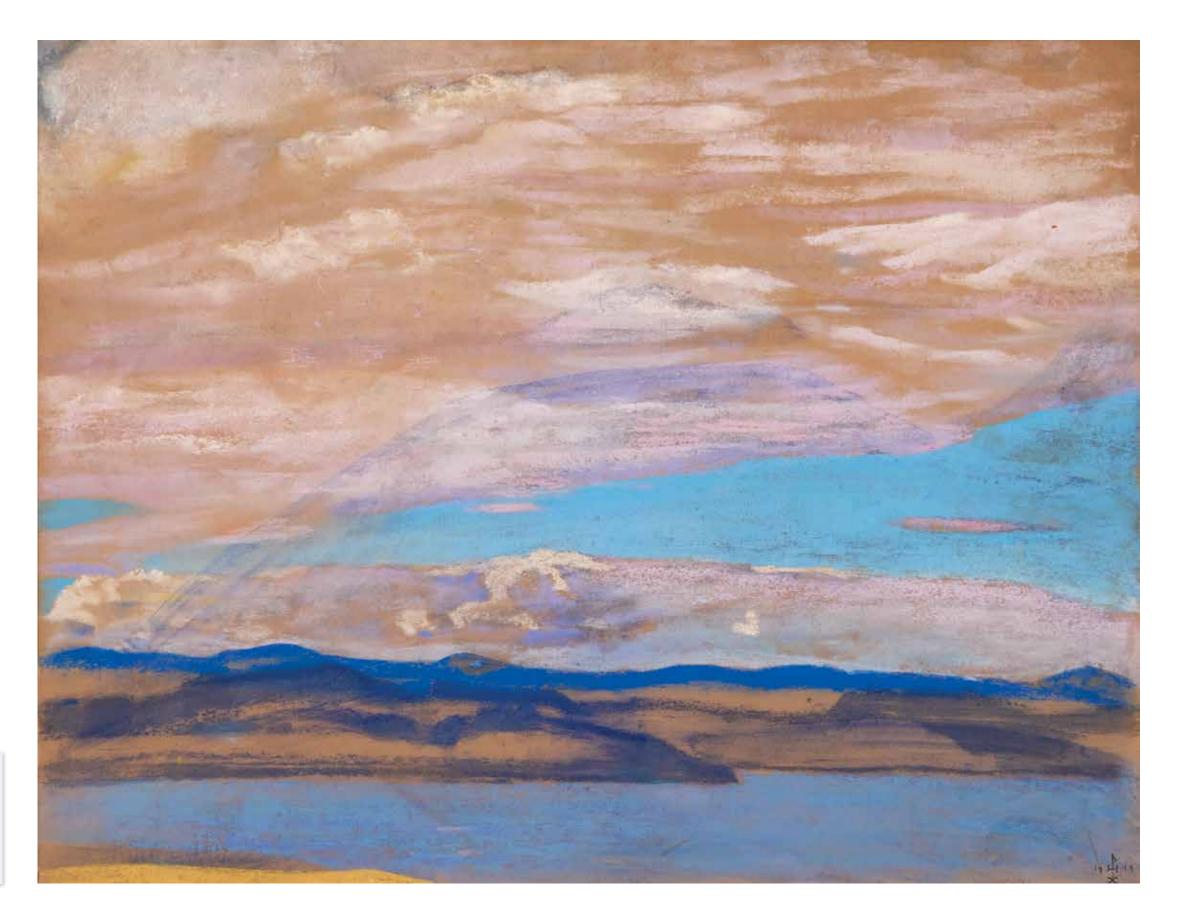
We would like to thank Gvido Trepsa, director of the Nicholas Roerich museum, New York for his assistance in cataloguing the work in the past

Provenance: Property from a collection based in Mumbai. This lot was previously auctioned at Rago 19th/20th Century American/European Art, 17 November, 2012.

This lot is a National Art Treasure - Non Exportable Item (payment only in Indian Rupees)

The presented lot listed in the Finnish and Swedish Editions of the 1919 exhibition catalogue







A luminary of academic realism in Calcutta, artist Jamini Prakash Gangooly was a master painter

influenced by his familial ties to the esteemed Through subtle brushwork and nuanced tonality, Jorasanko family of Abanindranath and Gangooly imbued his landscapes with a captivating Gaganendranath Tagore, exposing him to the rich cultural milieu of Bengal from an early age. Trained under the tutelage of British painter Charles Palmer, Gangooly was celebrated for his expertise in both Gangooly honed his craft, blending European naturalistic techniques with the vibrant imagery of a prominent figure in the art world during the early his homeland.

Renowned for his exquisite portrayal of light and shade, Gangooly's penchant for capturing the known for his profoundly beautiful landscapes. transient beauty of twilight hours set him apart. His beach scenes, like the presented lot, are revered Born in 1876, Gangooly's artistic journey was for their painterly finesse and emotive depth. aura, evoking a sense of melancholic nostalgia.

> portraiture and landscape painting, making him twentieth century. His renown extended far beyond

his native India, earning him widespread recognition and numerous accolades. Notably, in 1902, he distinguished himself as the sole Indian entrant in the landscape category at Simla, clinching the prestigious Finlay Prize for his masterpiece, "Wet Banks of the Ganges." Additionally, his talents were lauded with the Bombay Art Society Gold Medal in 1910, further solidifying his status as a distinguished artist of his era.

The presented lot stands as a testament to Gangooly's unparalleled skill and his ability to transport viewers to ethereal realms through the canvas.

Lot No. 5

IP GANGOOLY

1876-1953

UNTITLED (SUNRISE)

23.5 x 47 in (60 x 119.3 cm) Oil on canvas Circa 1930 Signed: Bottom Left

₹ 10,00,000 - 15,00,000 \$12,195 - 18,293

Provenance: Property from a collection based in New Delhi. Originally from the collection of Manjula Badhwar Mayor.



JAMINI ROY

1887-1972

UNTITLED (NAYIKA)

22.7 x 70.8 in (57.8 x 180 cm) Tempera on cloth pasted on board

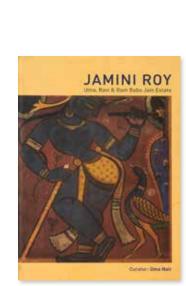
₹ 20,00,000 - 30,00,000 | \$ 24,390 - 36,585

Exhibited: 'Carved Contours: Jamini Roy' at Dhoomimal Gallery, New Delhi, 5th February - 10th March, 2016

Published: 'Carved Contours: Jamini Roy' by Dhoomimal Gallery, New Delhi, 2016, pg. 26-27

Provenance: Property from a collection based in New Delhi.

This lot is a National Art Treasure - Non Exportable Item (payment only in Indian rupees)





Cover of the publication with the work illustrated

AMRITA SHER-GIL

1913-1941

UNTITLED

10 x 7 in (25.4 x 17.8 cm) Watercolour on paper Circa late 1920 Signed: Verso

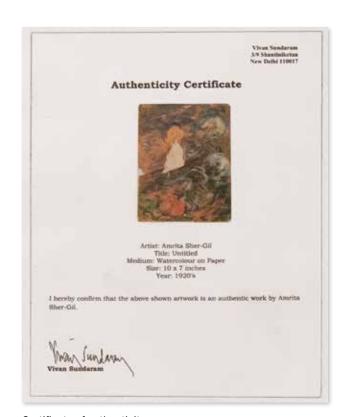
₹ 20,00,000 - 30,00,000 | \$ 24,390 - 36,585

Provenance: Property from a collection based in Mumbai.

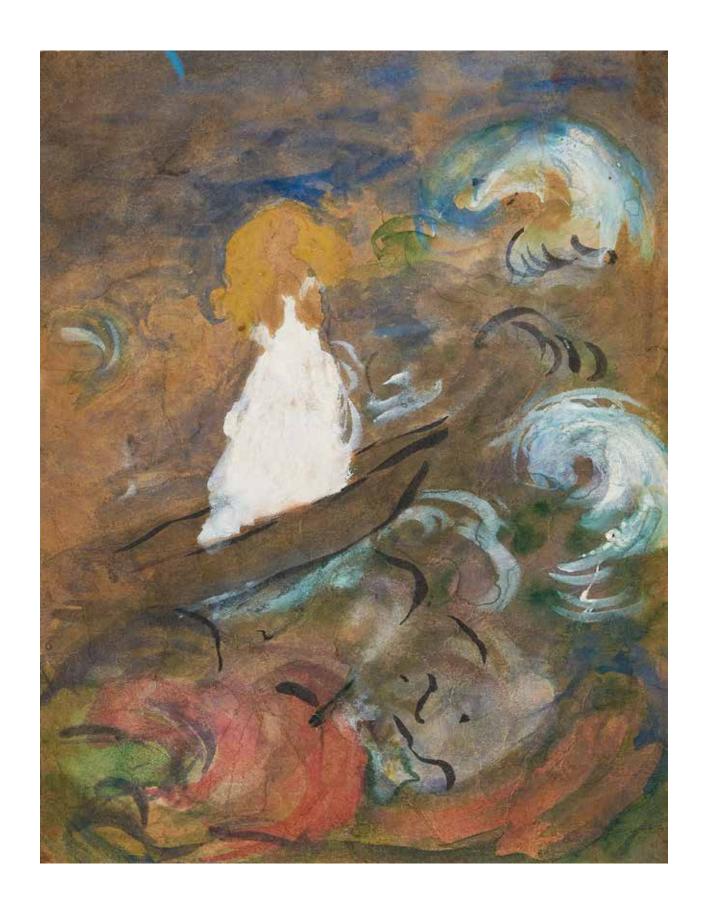
This lot is a National Art Treasure - Non Exportable Item (payment only in Indian Rupees)

Amrita Sher-Gil, a Hungarian-Indian painter, is hailed as one of the foremost avant-gardewomen artists of the early 20th century and a trailblazer in modern Indian art. Her passion for painting emerged early, receiving formal instruction in the art from the age of eight. Recognition came swiftly, with her oil painting titled "Young Girls" garnering acclaim at just 19 years old. Throughout her life, Sher-Gil journeyed extensively to countries like Turkey, France, and India, drawing inspiration from both precolonial Indian art styles and contemporary culture. Her artistic contributions mark her as a significant figure in 20th-century Indian art, elevating her legacy to the ranks of pioneers from the Bengal Renaissance. Today, her paintings command some of the highest prices among works by Indian women painters.

Amrita Sher-Gil, born on January 30, 1913, in Budapest, Hungary, emerged as a significant figure in Indian art during the 1930s, becoming the first prominent female artist from the country. Despite her short life span of 28 years, she spearheaded the modern Indian art movement, paving the way for subsequent developments by groups like the Bombay Progressive Artists' Group. Sher-Gil also achieved the distinction of being made an Associate of the Grand Salon, becoming the first Indian to attain this honour. Her early works showcase a strong influence of European painting styles, particularly that of the post-Impressionists.



Certificate of authenticity



Landmark works by Sailoz Mookherjea



DANCE13.3 x 12.6 in (34 x 32 cm)
Oil on board



UNTITLED20 x 28.5 in (51 x 71.4 cm)
Oil on canvas, 1956

Sailoz Mookherjea's solo show to open in Delhi



to saided in temperament and to stay beeckers influenced by the training at the Government Act College and Later of its Paris, France, All those or influences are visible in his works.

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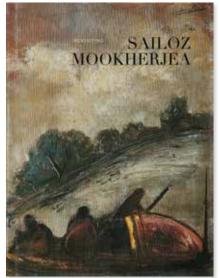
Newspaper clipping from 'The Sunday Guardian' featuring the presented lot



UNTITLED (LANDSCAPE) 19.6 x 28.2 in (49.9 x 71.7 cm) Oil on canvas



The presented lot on exhibit at Dhoomimal Art Centre, New Delhi





Cover of the publication with the work illustrated

SAILOZ MOOKHERJEA

1906-1960

UNTITLED

26 x 32 in (66 x 81.2 cm) Oil on canvas Signed: Top Left

₹ 10,00,000 - 15,00,000 | \$12,195 - 18,293

Exhibited: 'Revisiting Sailoz Mookherjea' at Dhoomimal Art Centre, New Delhi, 28 October - 30 November 2017

Published: 'Revisiting Sailoz Mookherjea' by Dhoomimal Art Centre, 2017, pg 120-121

'The Sunday Guardian' 22-28 October supplement, pg. 23

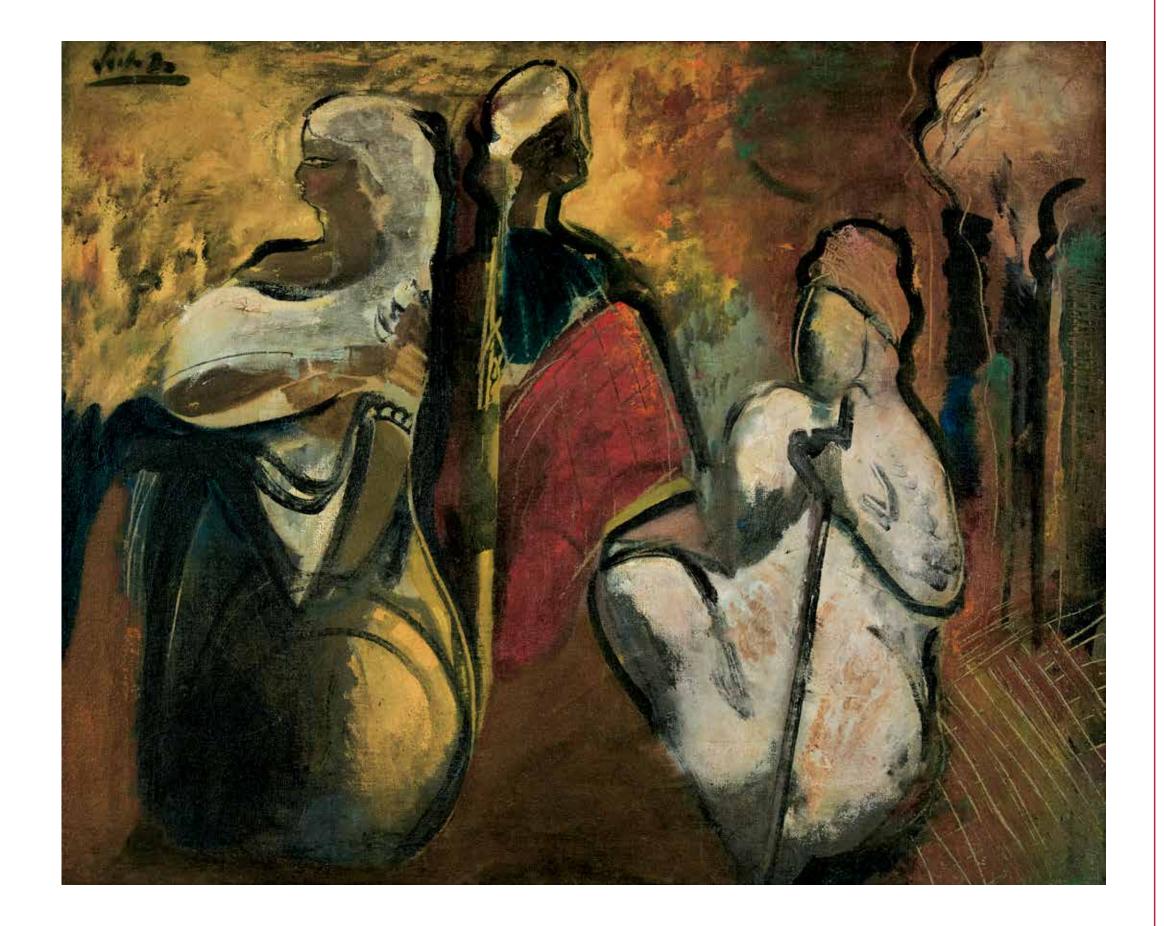
Provenance: Property from an important collection based in New Delhi.

This lot is a National Art Treasure - Non Exportable Item (payment only in Indian Rupees)

One of India's earliest pioneers of modern painting, Sailoz Mookherje was born in Kolkata in 1907 and started his artistic journey with a diploma in Fine Arts from the Government College of Arts and Crafts, Calcutta, in 1932. His professional path led him to teach at Delhi Polytechnic and assume the role of Art Director at the Imperial Tobacco Company before he relocated to Paris in 1937.

His sojourn in Europe brought a significant evolution to his artistic style, though his thematic focus remained rooted in rural Indian life and landscapes. Mookherjea's later works witnessed a departure from traditional forms as he embraced the style of arbitrary scribbles and intermingling colours.

Mookherjea's contribution to Indian art earned him the esteemed title of 'National Art Treasure' by the Government of India. The artist passed away in 1960.



SADANAND K BAKRE

1920-2007

(A) SCULPTURE: DEER

 $8.5 \times 8.5 \times 6$ in (21.6 x 21.6 x 15.2 cm) Bronze

(B) PAPERWORK: DEER

13.5 x 10 in (34.3 x 25.4 cm)
Pencil on paper
1947
Signed & Dated: Bottom Centre

₹ 12,00,000 - 16,00,000 | \$ 14,634 - 19,512

Published: 'Sadanand K Bakre' by Grosvenor Gallery, London, 2023, pg. 26 (another)

'Sadanandji K Bakre' by Son-Et-Lumiere Art Gallery, Mumbai (another)

Provenance: Property from a collection based in Mumbai.

This lot is a set of two works.

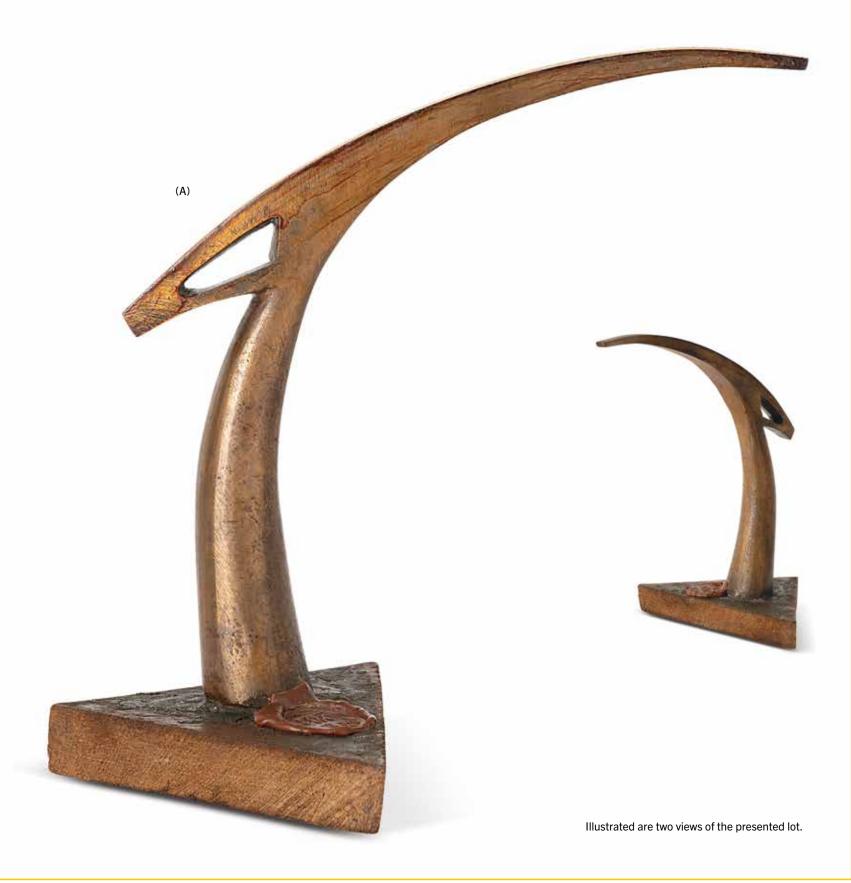




Covers of the publications with the work illustrated



(B)



MANJIT BAWA 1941-2008

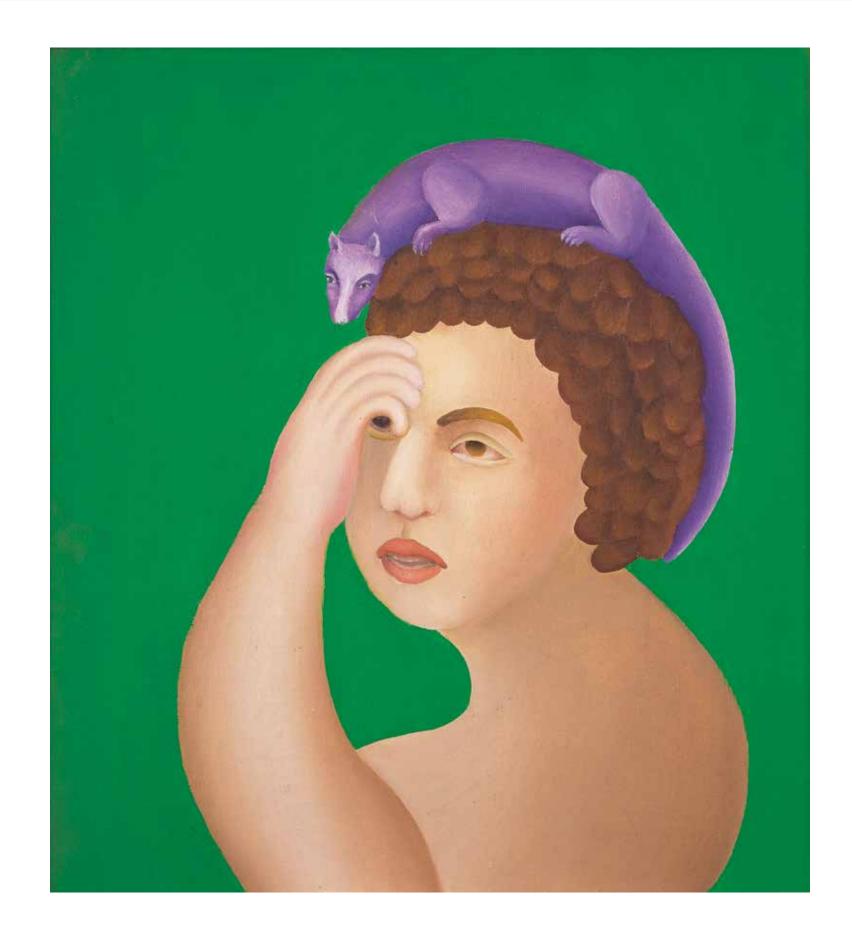
UNTITLED

21 x 19.2 in (53.3 x 48.8 cm) Oil on canvas

₹ 80,00,000 - 1,00,00,000 | \$ 97,561 - 121,951

Provenance: Property from a collection based in Mumbai. The artwork was previously auctioned in 2005.

Manjit Bawa's radiant artworks on canvas embody a singular journey through colour, form, and space, enticing the observer into an intimate encounter with the artist's universe. Rooted in his formal education as a serigrapher and printer, Bawa's distinctive palette is a testament to his mastery. His compositions marry the simplicity of line and form with nuanced gradients of colour and the interplay of light and shadow, known as chiaroscuro. Renowned for their vivid hues drawn from the vibrant Indian spectrum, Bawa's paintings captivate with their luminosity. Each canvas reveals a unique exploration of form and space, inviting viewers to immerse themselves in the artist's realm. Within these works, delicately rendered figures exude a palpable sense of vulnerability and transcendence, their weightlessness accentuated by the bold swaths of colour that suffuse the compositions.





A highly symbolic Hebbar painting

Born in Kattingeri, Karnataka in 1911, K.K. Hebbar grew up watching his father sculpt Ganesha idols and took an interest in art. Receiving some preliminary training in Mysore, he moved to Bombay to join the Sir J.J. School of Art. In 1949, he joined the Academie Julian in Paris like many of his contemporaries. Here, he would be inspired by the Western Art surrounding him. His works, however, reflected his inspirations in Indian folk art. Rooted in Indian traditional art, his works would explore Western styles of abstraction and surrealism. His works would also delve into social issues that concerned Hebbar, such as poverty, hunger and war. He was deeply fascinated by various art forms such as Mughal miniature painting and Kathak. Among the people influential in Hebbar's oeuvre are Amrita Sher-Gil for her command over the Western technique and Srilankan philosopher Ananda Coomaraswamy whose talks led Hebbar to explore traditional Indian art further.

His early works consisted of landscapes and figural compositions, which would later inform the distinctive style of his entire oeuvre. One of his most famous periods was the Kerala period in his early years. During this time, he predominantly painted the landscapes of the state inspired by several Impressionist artists including Paul Gauguin. This would later influence the development of Modern Indian Art and would solidify his position as a leading modernist of the time. The period lasted for over a decade and heavily featured the rich and vibrant seascapes of Kerala. With his experimentation with landscapes over the years, he would gain command over colour and movement. His blend of Impressionism with abstraction and surrealism created a distinct style that found widespread appreciation.

He was named a fellow of the Lalit Kala Akademi in 1976, and was awarded the Padma Bhushan by the Government of India in 1989. He also served as the chairman of the Artists' Centre in Mumbai from 1953 to 73.

KKHebbar's Sublime

Creations



UNTITLED29.9 x 35.3 in (76 x 89.5 cm)
Oil on board, 1959



UNTITLED 21.5 x 39.5 in (54.5 x 100.4 cm) Oil on canvas with gouache, 1969



UNTITLED30.1 x 40.1 in (76.5 x 101.9 cm)
Oil on canvas, 1958



UNTITLED

39.8 x 48 in (101 x 122 cm)

Oil on canvas, 1967

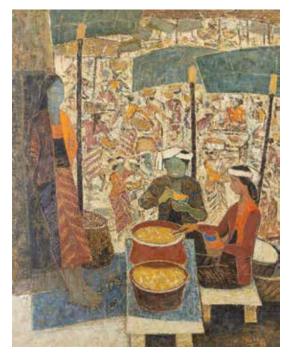
Significant works sold in past auctions



UNTITLED (MOTHER AND CHILD) 36.1×30 in (91.8×76.2 cm) Oil on canvas



UNTITLED (THE FLOW) 40.4 x 42.2 in (102.5 x 107.2 cm) Oil on canvas, 1973



UNTITLED (MARKET PLACE) 29.3 x 23.4 in (74.5 x 59.5 cm) Oil on canvas, 1959



UNTITLED30.3 x 40.3 in (76 x 102 cm)
Oil on canvas, 1980

K K HEBBAR

1911-1996

UNTITLED (KRISHNA THE DIVINE HERDSMAN)

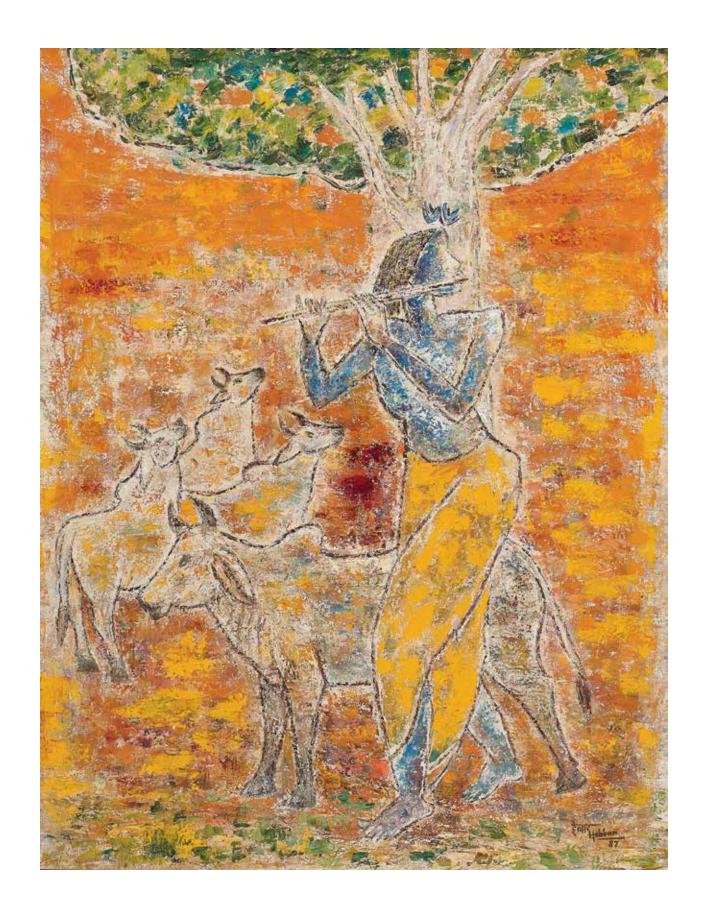
43.5 x 34 in (110.4 x 86.3 cm)
Oil on canvas
1987
Signed & Dated: Bottom Right

₹ 60,00,000 - 80,00,000 | \$ 73,170 - 97,561

Provenance: Property from an international collection based in America.

This lot has been imported into India. In order to release it from the Free Trade Warehousing Zone (FTWZ), a customs duty of 11% will be added to the hammer price. The applicable GST will be charged on the cumulative amount, inclusive of the hammer price and the customs duty.

Hebbar was first inspired by his father, who sculpted clay idols of Ganesha for festivities. This would lead him down the path of an artistic career and influence him to adopt folk art inspirations in his work. The cave paintings of Ajanta, Mughal and Jain miniature paintings too had an indelible impact on his oeuvre. His early works are evidence of these influences as the subject matter was predominantly rural life and the performing arts. This early introduction to traditional Indian painting and religious iconography folk art is evident in the presented lot, with his exploration of the iconic imagery of Krishna with his flute.





Husain's Historically Significant Works



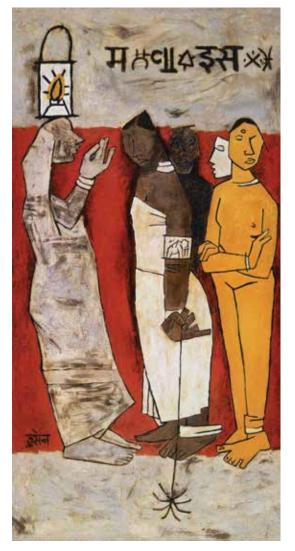
VOICES 53 x 226 in (134 x 574 cm) Oil on canvas, 1958



THE SIXTH SEAL 36 x 80 in (91.5 x 203.3 cm) Oil on canvas, 1964



BHARAT BHAGYA VIDHATA 110.2 x 523.6 in (280 x 1330 cm) Oil on canvas, 1964



96 x 48 in (243.8 x 121.9 cm)
Oil on canvas, 1956



BATTLE OF GANGA AND JAMUNA: MAHABHARATA 12 74 x 107.6 in (188 x 273.5 cm) Oil on canvas, 1972



SHATRANJ KE KHILADI 94.3 x 172.3 in (239 x 437 cm) Acrylic on canvas, 1980



YATRA33.5 x 42.9 in (85.1 x 108.9 cm)
Oil on canvas, 1955



PASSAGE OF TIME 21.5 x 42 in (54.6 x 106.7 cm) Oil on canvas pasted on board, 1954

M F HUSAIN

1915-2011

EQUUS

42.5 x 78.2 in (108 x 199 cm) Oil on canvas 1979 Signed & Dated: Top Right

₹ 4,00,00,000 - 6,00,00,000 \$ 487,804 - 731,707

Published: 'The Eternal Master - Selected Works 1941-2011' by The Arts Trust, 2024, pg. 224-225

Provenance: Property from an important collection based in Mumbai.







Cover of the publication with the work illustrated



The artist with the presented lot at Tao Art Gallery

S H RAZA

1922-2016

BINDU-LILA

20 x 20 in (50.8 x 50.8 cm) Acrylic on canvas 2004 Signed & Dated: Bottom Left

₹ 20,00,000 -30,00,000 | \$ 24,390 - 36,585

Exhibited: 'Rang Raas' by Tao Art Gallery, 2006

Published: 'Rang Raas' by Tao Art Gallery, 2006

'Satya: The Truth: Paintings by S. H. Raza' by Tao Art Gallery

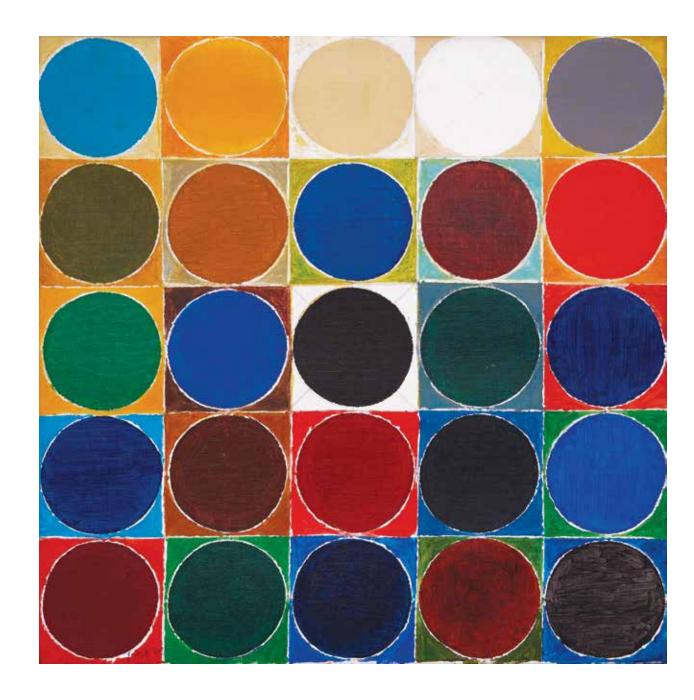
Provenance: Property from an important collection based in Mumbai.

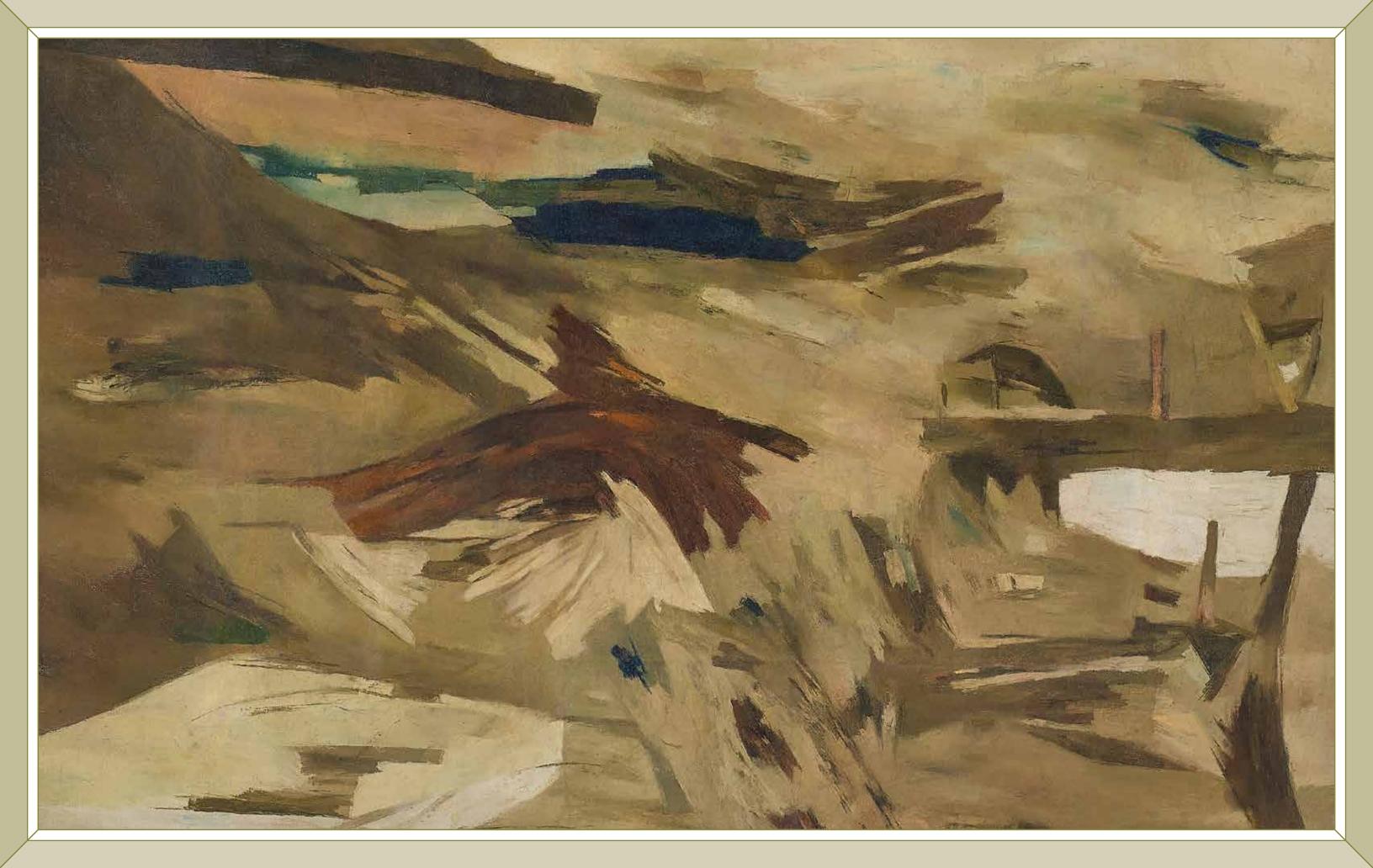






Covers of the publications with the work illustrated





Landscapes by Ram Kumar



LANDSCAPE 36 x 48 in (91.4 x 121.9 cm) Oil on canvas, 1965



UNTITLED49 x 49 in (124.5 X 124.5 cm)
Oil on canvas, 1970



UNTITLED41 x 70 in (104.1 x 177.8 cm)
Oil on canvas, 1968



UNTITLED40 x 55 in (101.6 x 139.7 cm)
Oil on canvas, Circa 1970

Important works from past auctions



UNTITLED46 x 47 in (116.8 x 119.4 cm)
Oil on canvas, 1987



UNTITLED 45 x 51 in (106 x 129 cm) Oil on canvas



UNTITLED33 x 44.5 in (83.8 x 113 cm)
Oil on canvas, Circa 1970



PAINTING IV 37.9 x 70 in (96.5 x 177.8 cm) Oil on canvas, 1978



UNTITLED 33 x 50 in (83.8 x 127 cm) Oil on canvas, 1980

RAM KUMAR 1924-2018

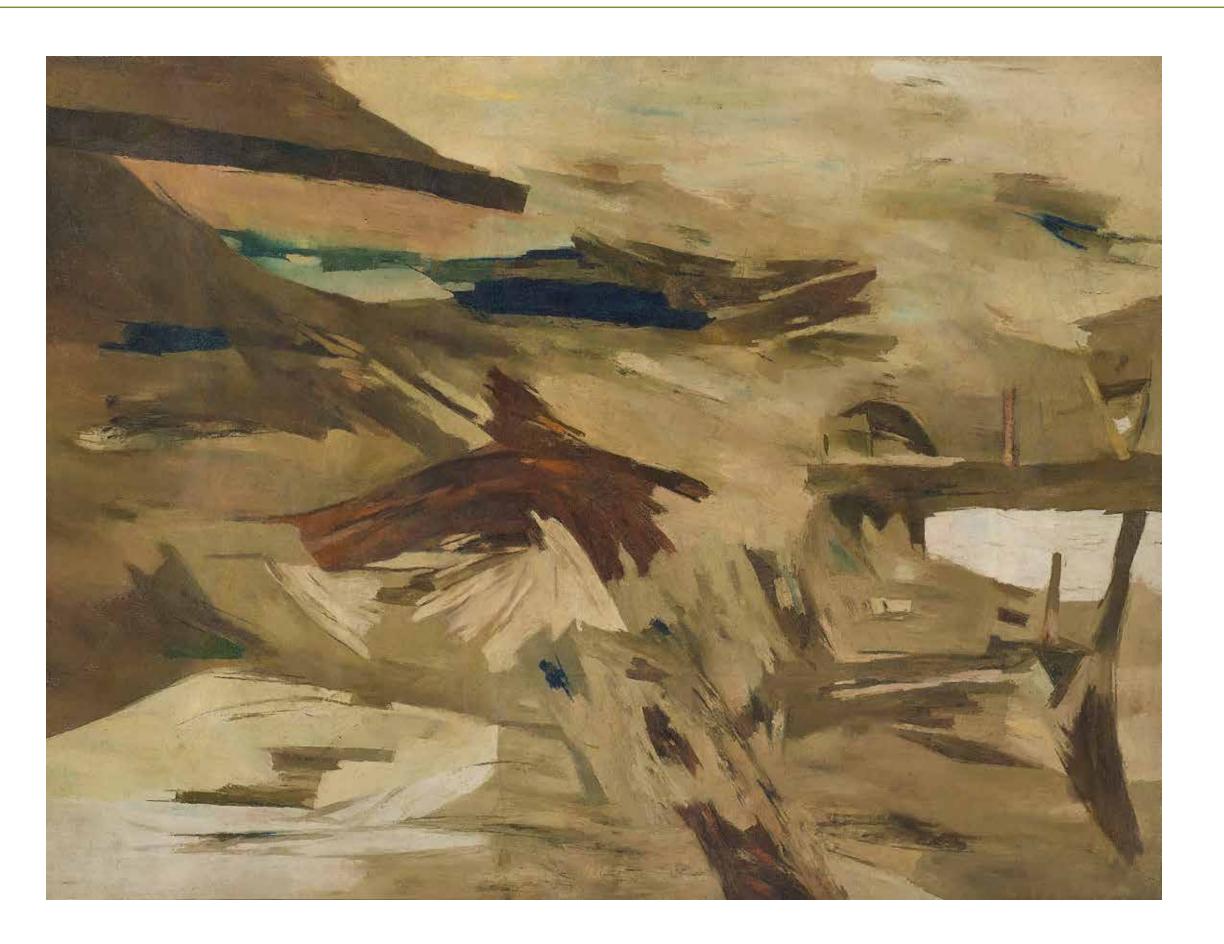
UNTITLED

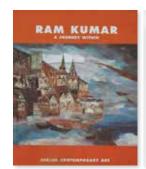
50 x 65 in (127 x 165 cm) Oil on canvas Signed & Dated: Verso

₹ 80,00,000 - 1,20,00,000 | \$ 97,561 - 146,341

Published: 'Ram Kumar: A Journey Within' by Vadehra Art Gallery, pg. 14

Provenance: Property from a collection based in Mumbai.







Cover of the publication with the work illustrated

The 1940s & Souza



GOLGOTHA IN GOA 35.5 x 35.3 in (90.1 x 89.8 cm) Oil on plywood, 1948



UNTITLED30 x 24 in (76.2 x 61 cm)
Oil on board, 1949

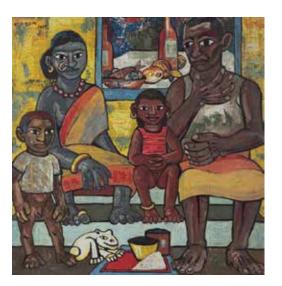


CHRIST 10.6 x 8 in (27 x 20 cm) Oil on board, 1948



VIEW FROM CRAWFORD MARKET, BOMBAY 30.1 x 30.1 in (76.5 x 76.5 cm)
Oil on panel, 1946

Important works from the decade



UNTITLED (INDIAN FAMILY) 47.1 x 46.1 in (119.7 x 117.2 cm) Oil on board, 1947



BOMBAY BEGGERS 20.2 x 13.4 in (51.4 x 34 cm) Watercolour on paper, 1944



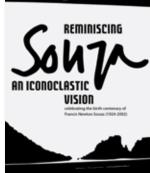
THE JEALOUS LOVER 36 x 24 in (91.4 x 60.9 cm) Oil on board, 1949

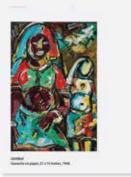


MEN IN BOATS 28.4 x 30 in (72.1 x 75.6 cm) Oil on board, 1945

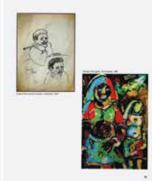


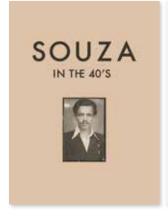














Covers of the publications with the work illustrated

F N SOUZA

1924-2002

UNTITLED

22 x 15 in (55.9 x 38.1 cm) Gouache on paper 1947 Signed: Top Right

₹ 30,00,000 - 40,00,000 | \$ 36,585 - 48,780

Exhibited: 'Souza In The 40'S' at London, New Delhi and Goa by Grosvenor Gallery & Saffronart, 14 December 2018 - 25 January 2019

'Raza & His Contemporaries : Seeking a Vital Form' by Dhoomimal Gallery 7 Feb - 10 Mar 2023

'Reminiscing Souza: An Iconoclastic Vision' at Dhoomimal Gallery, 8-30 March, 2024

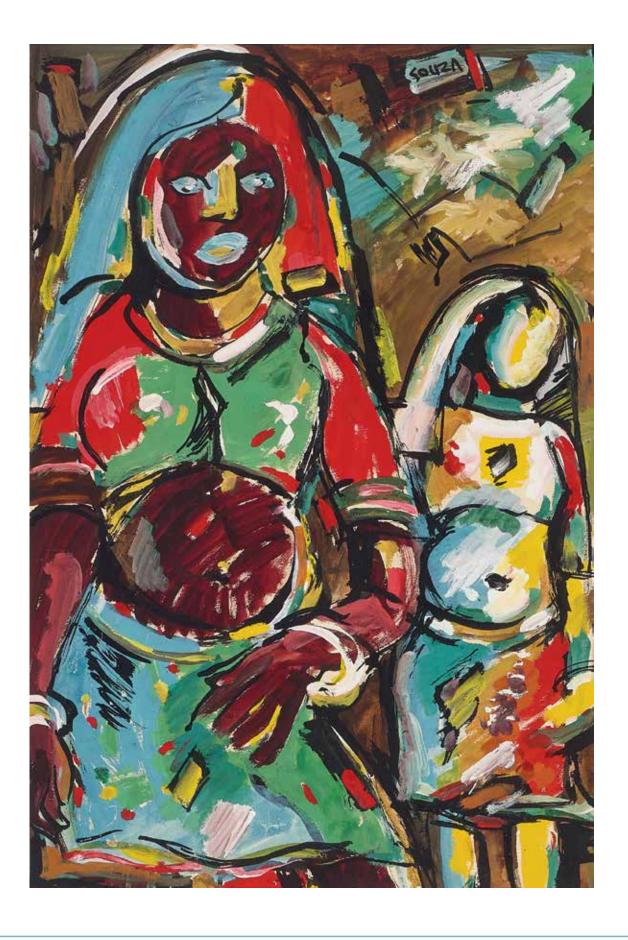
Published: 'Souza In The 40'S' by Grosvenor Gallery, 2018, pg. 127

'Francis Newton Souza: Dhoomimal Gallery Collection' by Dhoomimal Gallery, pg. 61

'Raza & His Contemporaries : Seeking a Vital Form' by Dhoomimal Gallery, 2023, pg. 31

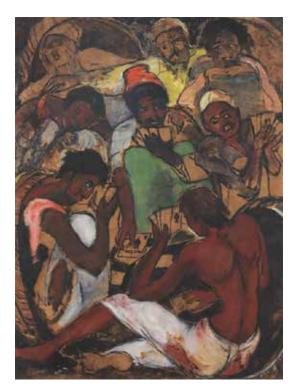
'Reminiscing Souza: An Iconoclastic Vision' by Dhoomimal Gallery, pg. 15

Provenance: Property from a collection based in New Delhi.





~ Iconic works by KHAra ~



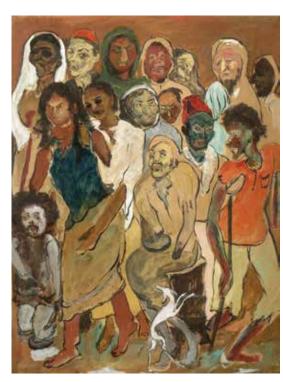
UNTITLED
39.5 x 29.5 in (100 x 74 cm)
Oil, watercolour and charcoal on paper pasted on linen, Circa 1940



DRUMMERS30 x 39.8 in (76 x 101.2 cm)
Oil on canvas, Circa 1950



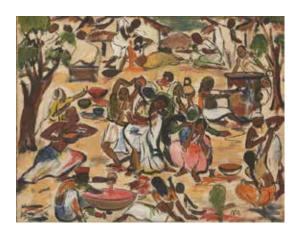
UNTITLED30 x 40 in (76.2 x 101.6 cm)
Oil on canvas, Circa 1980



UNTITLED (BEGGARS OF BOMBAY) 39.5 x 29.5 in (100.3 x 74.9 cm) Oil on board, Circa 1940



AAJ KA INSAAN65 x 42 in (165 x 106.7 cm)
Oil on canvas, Circa 1960



HOLI 20.1 x 25.7 in (51.2 x 65.2 cm) Oil on canvas



UNTITLED 60 x 48 in (152.4 x 122 cm) Oil & gouache on paper, Circa 1960



BREAKFAST TABLE 20.7 x 25.3 in (52.5 x 64.3 cm) Oil on canvas



NAGA CIRCLE 57 x 91 in (144.8 x 231 cm) Watercolour on paper Signed: Bottom Left

₹ 1,00,00,000 - 1,50,00,000 \$ 121,951 - 182,926

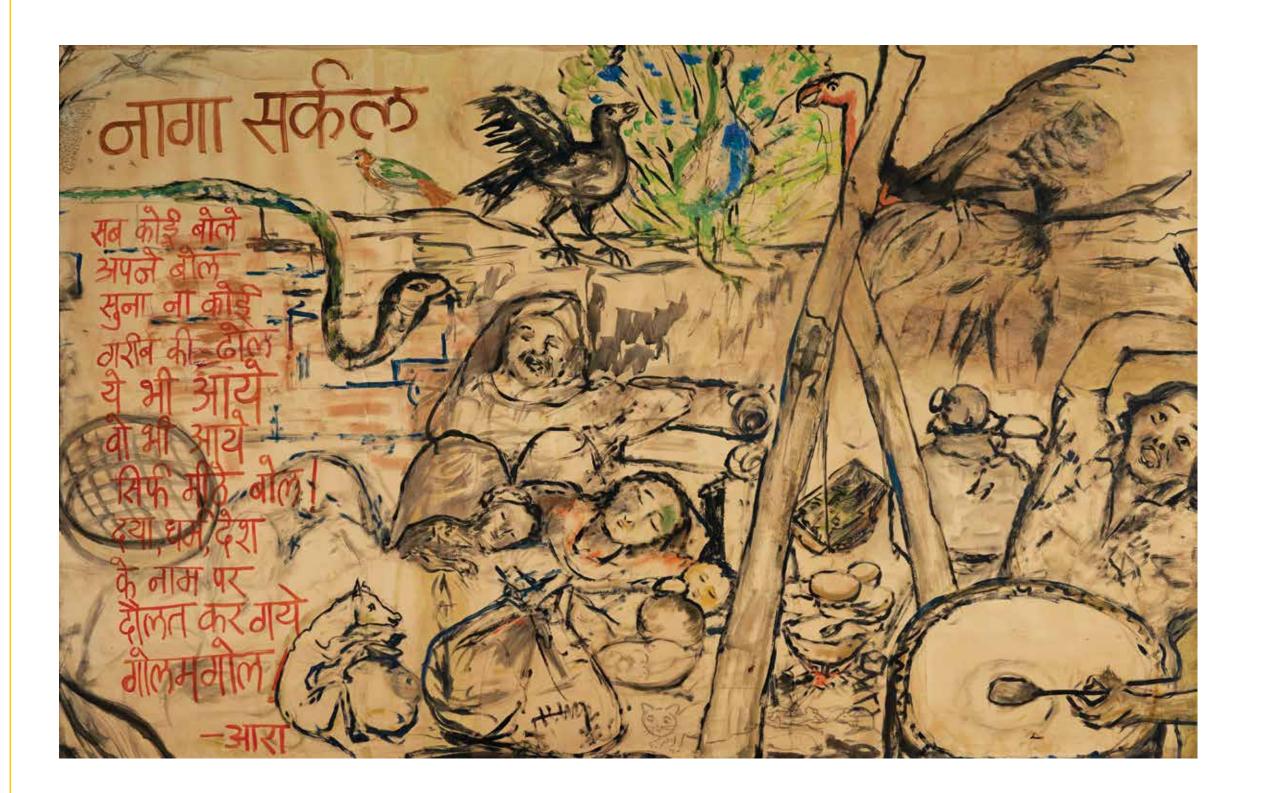
Provenance: Property from a collection based in Mumbai.

K. H. Ara's "Naga Circle" is a poignant depiction of societal neglect towards the less fortunate. Through vibrant watercolours, Ara captures a group of marginalised individuals gathered around drums, their rhythmic beats unheard amidst the cacophony of self-serving voices. The satirical Hindi poem inscribed on the canvas further amplifies the artist's message, criticising the indifference of society towards the struggles of the impoverished. Ara's masterful blend of art and social commentary invites viewers to reflect on the disparity between privilege and poverty, urging empathy and action in the face of injustice. "Naga Circle" stands as a powerful testament to Ara's commitment to amplifying the voices of the marginalised.

COMPARABLE



BATHERS 58 x 92 in (147.3 x 234 cm) Watercolour on paper, Circa 1960 Sold for \$ 397,622



M F HUSAIN

1915-2011

UNTITLED (HANUMAN)

22 x 15 in (55.8 x 38 cm) Mixed media on paper Circa 1970 Signed: Bottom Left

₹ 10,00,000 - 15,00,000 | \$12,195 - 18,293

Provenance: Property from an international collection. Artwork was acquired by the present owner directly from the artist.

Since childhood, Husain held a deep affinity for Hanuman, the beloved character from the Ramayana. Throughout his illustrious career, he crafted numerous paintings featuring the devoted monkey God, among the roughly two hundred artworks dedicated to the epic as a whole. Fascinated by the tales of Ram's loyal devotee, Husain's creations exalt Hanuman's valour, resilience, and unwavering devotion to Lord Rama. In the late 1960s, Husain ventured into portraying the Ramayana, marking the beginning of a series that would later include depictions inspired by the Mahabharata.

Over the following decade, he persisted in capturing scenes from the Ramayana, revisiting particular elements and moments that held personal significance to him. Through his art, Husain immortalized the enduring allure of Hanuman and the timeless narratives of devotion and heroism found within Hindu mythology.



PARESH MAITY

b. 1965

ILLUMINATION

66 x 94 in (168 x 239 cm)
Oil & acrylic on canvas
2005
Signed & Dated: Bottom Left

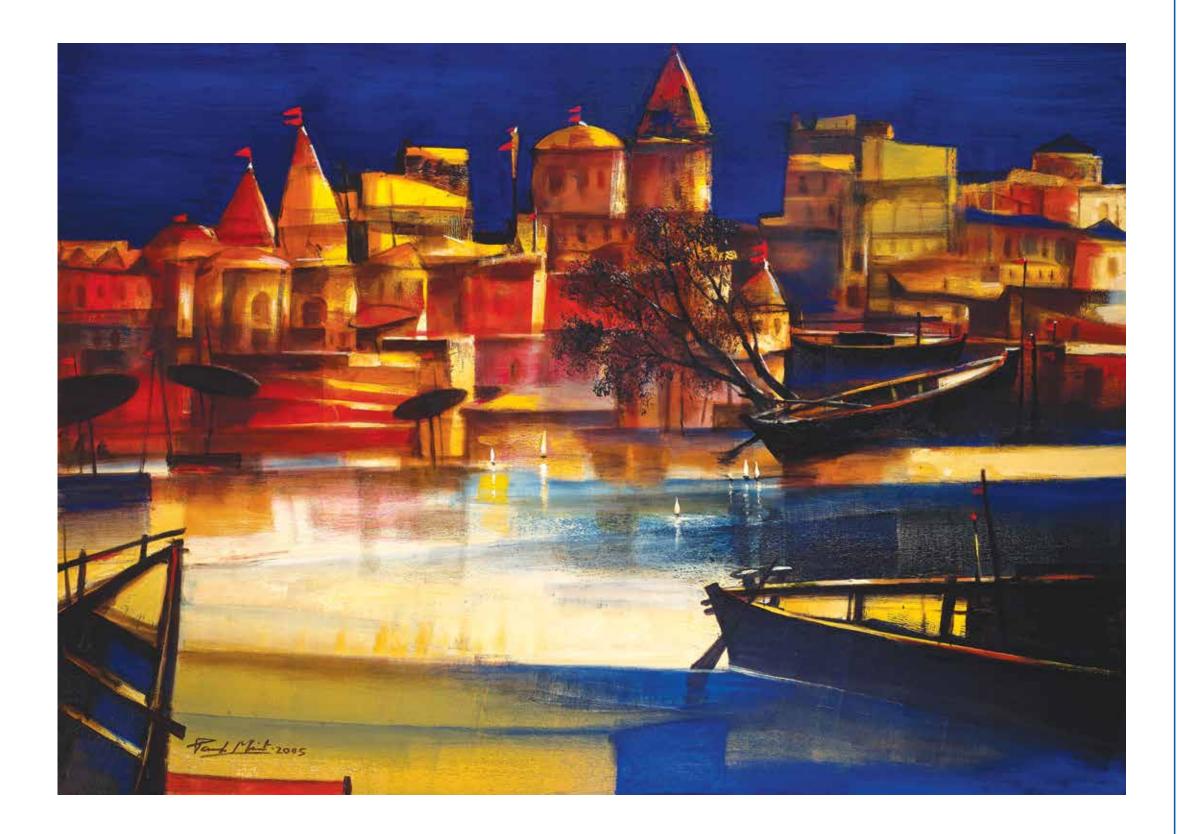
₹ 20,00,000 - 30,00,000 | \$ 24,390 - 36,585

Provenance: Property from a collection based in New Delhi.

Born in 1959, Tamluk, Paresh Maity is a master of watercolours. He studied at the Government College of Art & Craft, Kolkata, and completed his M.F.A. from the Delhi College of Arts.

Maity uses nature as his inspiration and has travelled across India and various international locations to seek inspiration for his work. The artist likes to experiment with several mediums, including watercolours, oils, sculptures, and mixed media.

Paresh Maity is known for capturing the essence of the cities through his watercolour paintings. In one of his compositions, Banaras Ghat, he uses vibrant colours to depict the heart and soul of the city. The artist's exploration through a variety of forms and colours is admired by the viewers. Maity, over time, has participated in over 80 exhibitions across India and abroad. In 2014, he was honoured with the prestigious Padma Shri award by the Government of India. The artist continues to work and lives in India.



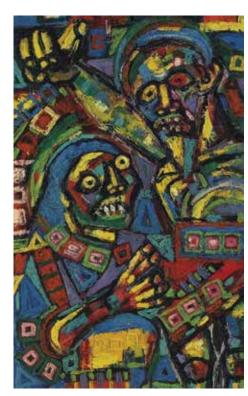
Souza's Biblical theme works sold in past auctions



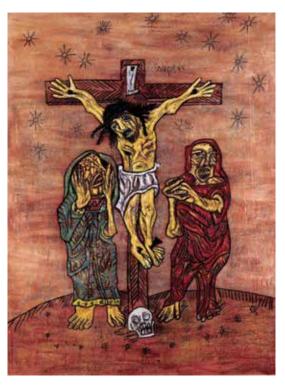
THE DEPOSITION 54.3 x 67.1 in (138 x 170.5 cm) Oil on canvas, 1963



THE LAST SUPPER 50 x 48.8 in (127 x 124 cm) Oil on canvas, 1972



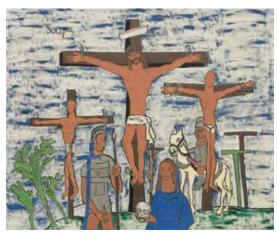
37.2 x 23.5 in (94.6 x 59.7 cm) Oil on canvas, 1947



THE CRUCIFIXION 67 x 52.2 in (177 x 132.7 cm) Oil on canvas, 1963



UNTITLED 69.4 x 65.5 in (176.5 x 166.4 cm) Oil on canvas, 1986



CRUCIFIXION 59 x 71 in (150 x 180.3 cm) Oil & acrylic on canvas



LAST HOWL FROM THE CROSS 60.5 x 41.4 in (153.7 x 105.4 cm) Oil on canvas, 1963



F N SOUZA

1924-2002

PIETA

30 x 24 in (76.2 x 61 cm) Acrylic on board 1963 Signed & Dated: Top Right

₹ 2,00,00,000 - 3,00,00,000 | \$ 243,902 - 365,853

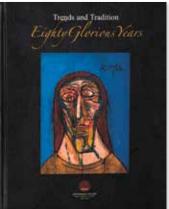
Published: 'Francis Newton Souza: Dhoomimal Gallery Collection' by Dhoomimal Gallery, pg. 114

'Trends and Tradition: Eighty Glorious Years edited by Vinod Bhardwaj & Brij Sharma' by Dhoomimal Gallery, 2017, pg. 72

Provenance: Property from a collection based in New Delhi.

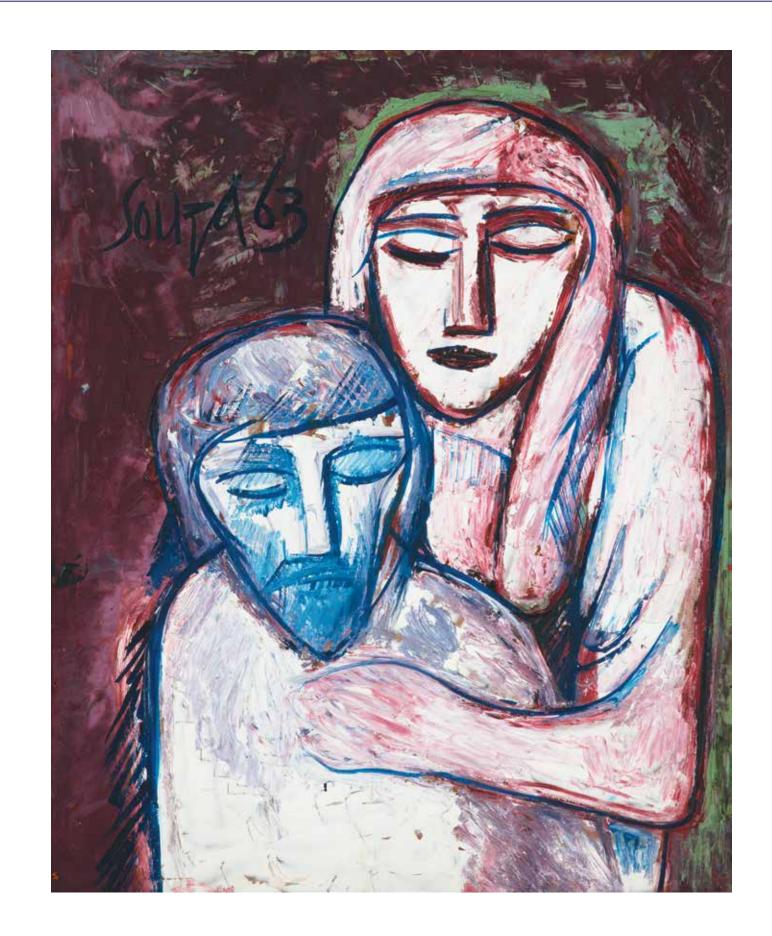








Covers of the publications with the work illustrated



COMPARABLE



UNTITLED
53 x 39 in (134.6 x 99.1 cm)
Oil on canvas
Sold for \$ 69,300

Lot No. 20

G R SANTOSH

1929-1997

UNTITLED

53 x 39 in (134.6 x 99 cm) Oil on canvas Signed: Verso

₹ 20,00,000 - 30,00,000 | \$ 24,390 - 36,585

Exhibited: 'Raza & His Contemporaries: Seeking a Vital Form' by Dhoomimal Gallery 7 Feb - 10 Mar 2023

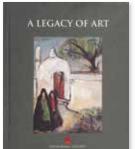
Published: 'Raza & His Contemporaries: Seeking a Vital Form' by Dhoomimal Gallery, 2023, pg. 105

'A Legacy of Art: Eighty Glorious Years' by Dhoomimal Gallery, New Delhi, 2007, pg. 119

'Glimpses of History of Contemporary Indian Art' by Rajiv Jain Memorial Foundation, pg. 18

Provenance: Property from a collection based in New Delhi.



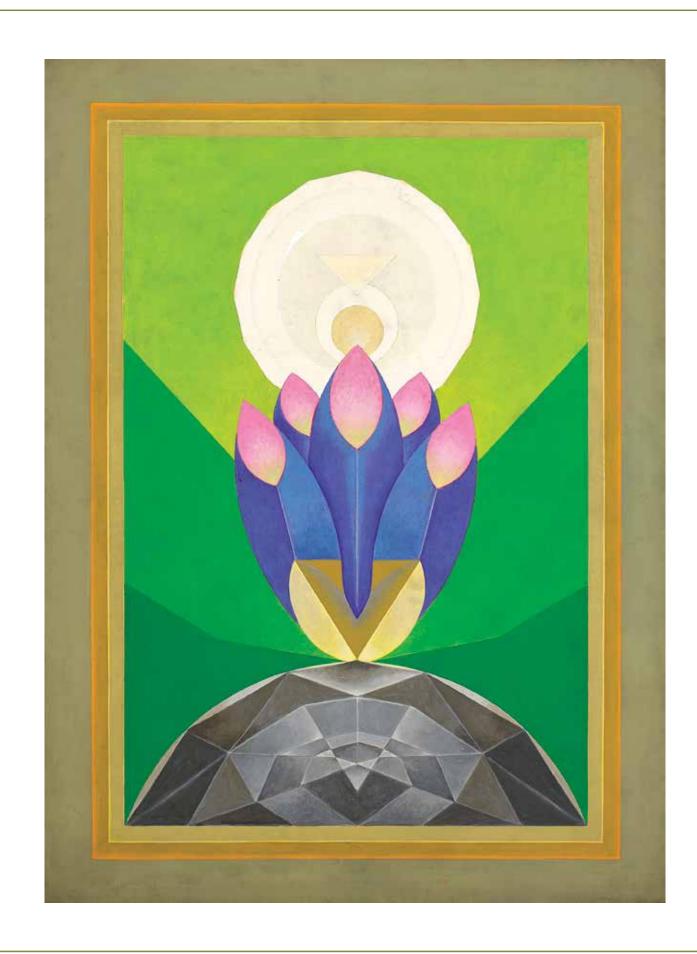








Covers of the publications with the work illustrated





A A ALMELKAR

1920-1982

UNTITLED

35 x 59.5 in (89 x 151 cm)
Oil on canvas
1978
Signed & Dated: Bottom Right

₹ 10,00,000 - 15,00,000 | \$12,195 - 18,293

Provenance: Property from a collection based in New Delhi. Acquired from the estate of S H Harilal Khatri.

Hailing from Solapur, Maharashtra, A A Almelkar embarked on his artistic journey at the tender age of seven. After completing his formal education at a local school, he enrolled in the prestigious Sir J. J. School of Arts in Mumbai. Throughout his student years, he garnered acclaim, securing numerous awards at exhibitions hosted by esteemed institutions such as the Art Society of India and the Bombay Art Society.

Almelkar found his true mentor in Khatri, a revered folk painter from Gujarat, who instilled in him a profound reverence for meticulous draftsmanship. His artistic lineage was steeped in the rich tradition of stylized "Indian" paintings, characterized by intricate detailing and influences from the miniature art tradition, which flourished during his formative years at the art college.

B PRABHA

1933-2001

UNTITLED (MOTHER AND CHILD)

36 x 30.5 in (91.4 x 77.4 cm)
Oil on canvas
1983
Signed & Dated: Bottom Left

₹ 20,00,000 - 30,00,000 | \$ 24,390 - 36,585

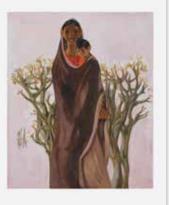
Published: 'Artoholics MMXXIII' catalogue

Provenance: Property from a collection based in New Delhi. The work was acquired by the present owner from Sotheby's.

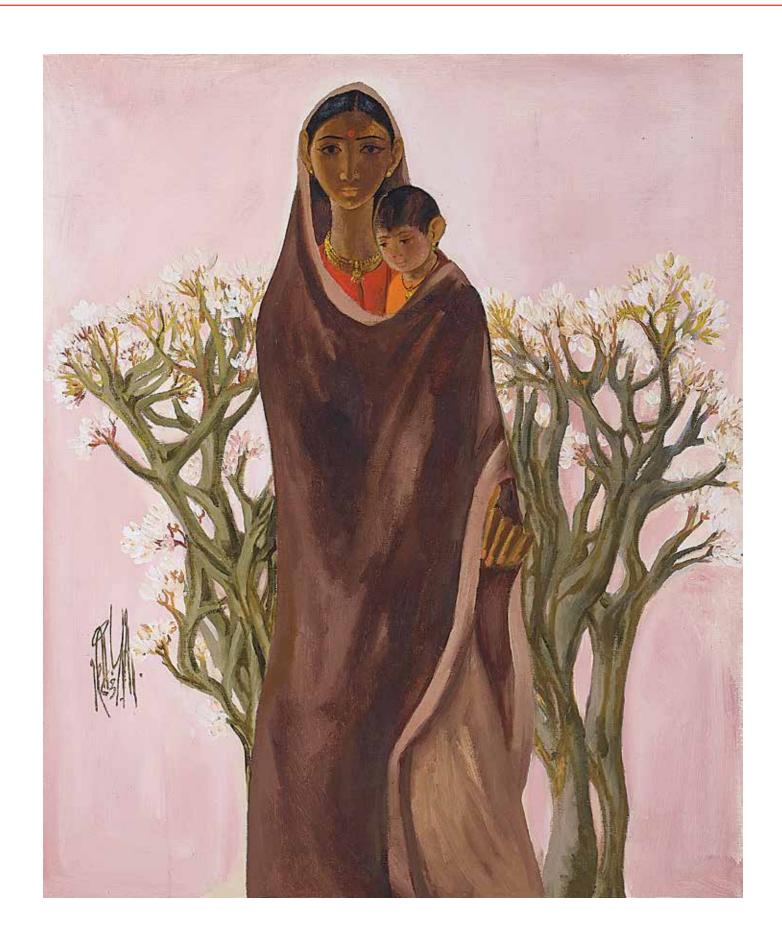
Although her early works were abstract, she found a certain kinship with the imagery of rural women, whose trials and tribulations, daily life and simplicity she documented through her paintings. She experimented with several mediums throughout her career but finally settled on oil paints as her preferred medium, utilising which she developed a signature style. Among the myriad themes and subject matters she explored, the most prominent were landscapes, still lifes, figurative works and social issues. Most of her works showcase slender, elongated female figures in traditional clothing, highlighted with use of a single dominant colour used in the background. The rural setting and the pensive gazes of her subjects further showcase her artistic skills and preoccupations.

Besides the rural women of India, Prabha also delved into the life of the common man from the working class. Ranging from fisherfolk to farmers to the daily wage workers in urban areas, she attempted to showcase their anxieties and successes through her visual syntax.





Cover of the publication with the work illustrated





h 1936

UNTITLED

48 x 48 in (122 x 122 cm)
Acrylic on canvas
2005
Signed & Dated: Bottom Right

₹ 15,00,000 - 20,00,000 | \$ 18,293 - 24,390

Provenance: Property from a collection based in Mumbai. Artwork was acquired by the present owner from Tao Art Gallery.





Lot No. 23

GANESH HALOI

b. 1936

UNTITLED

14 x 21 in (35.6 x 53.3 cm) Gouache & dry pastel on paper 1995 Signed: Bottom Centre

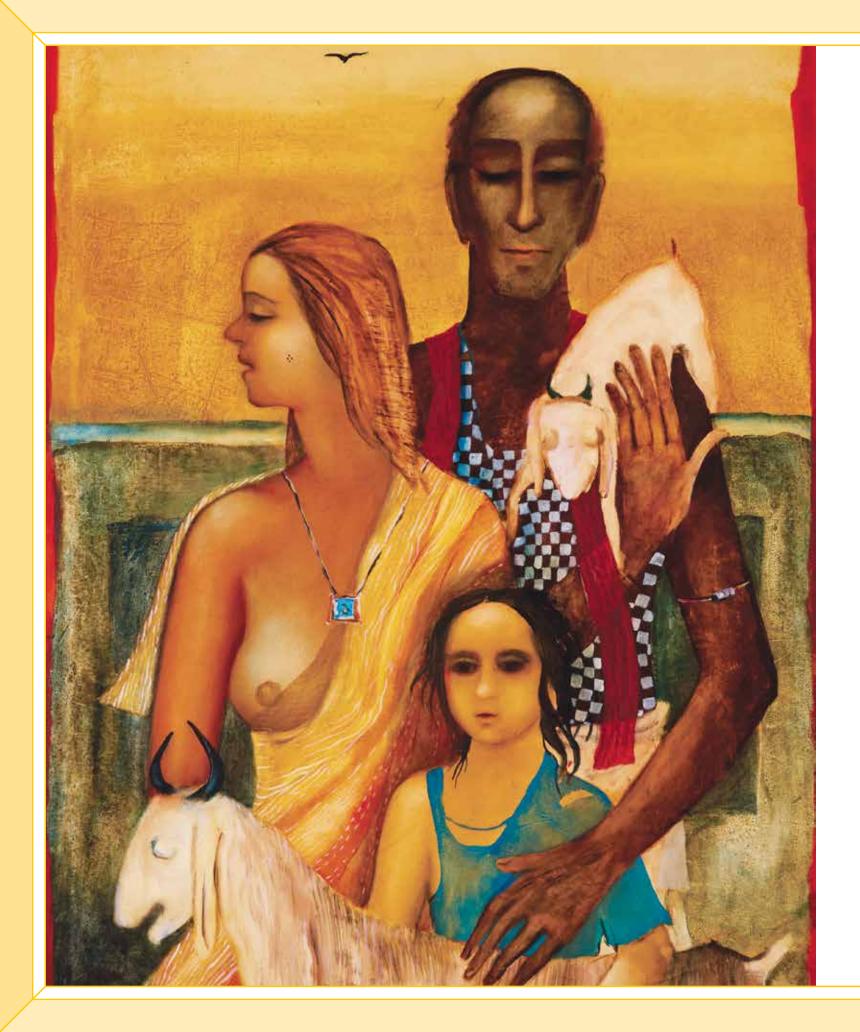
₹ 10,00,000 - 15,00,000 | \$12,195 - 18,293

Published: 'Artoholics MMXXIII' catalogue

Provenance: Property from a collection based in New Delhi.



Cover of the publication with the work illustrated



Anjolie Ela Menon's Goat And Shepherd Series

Renowned modernist Anjolie Ela Menon's ever-evolving career spanning six decades has seen her tackle diverse themes and subjects with exceptional technique. While she has been inspired by artists such as Amrita Sher-Gil, M. F. Husain, Vincent van Gogh, and Modigliani, she has crafted a style entirely her own. Her vibrant works deal with an array of subjects including Biblical imagery, motherhood, the rich culture of India and rural life.

Her signature technique involves creating hard surface like masonite. Applied over time, the painting develops an ink-wash like effect that adds to the serenity and the underlying vein of melancholia present in most of her works. Her incredible use of colour using oils has earned her repute as a colourist and she is also credited with

introducing the modern Indian art world to the genre of kitsch. Her pastoral series is inspired by the studio she works out of in Nizammudin and the sights surrounding it. Her observations and reinterpretations of the scenes she sees translate into iconic imagery that is now synonymous with Menon. The rural surroundings, especially the goat herders and their goats have been a constant source of inspiration for Anjolie during her career.

The Goat and Shepherd series is evidence several translucent layers of oil paint on a of this, executed in the memory of the days before the pandemic struck. She draws parallels between the bearded faces of the goat herders she paints and the protagonists in Byzantine art. Also featured in the series are women who clutch their children close, again a reference to the mother-child relationship that Menon holds so dear.

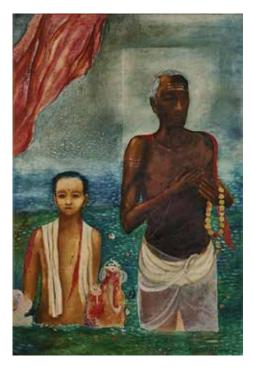
Other important Figurative works by the artist



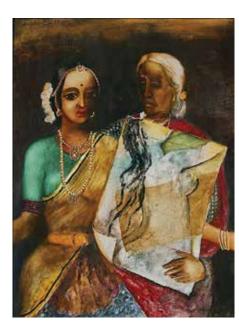
GOAT PEOPLE 57 x 36 in (144.8 x 91.4 cm) Oil on canvas, 2002



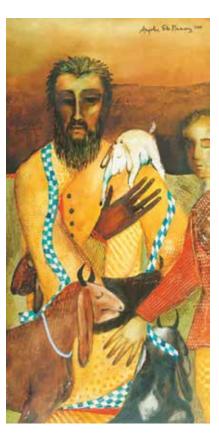
THAKURMA & BABA60 x 42 in (152 x 107 cm)
Oil on masonite board, 1990



VISARJAN 60 x 40.6 in (152 x 102 cm) Oil on canvas, 1990



ARANGETRAM 48 x 36 in (121 x 91 cm) Oil on masonite



UNTITLED48.2 x 24.1 in (122.3 x 61.2 cm)
Oil on masonite board



UNTITLED 46.5 x 35.5 in (117 x 89 cm) Oil on masonite board



UNTITLED 48 x 24 in (60 x 121 cm) Oil on masonite board, 1987



GOATHERD
72 x 48 in (183 x 122 cm)
Oil on masonite board, 2017

ANJOLIE ELA MENON b. 1940

PASTORAL II

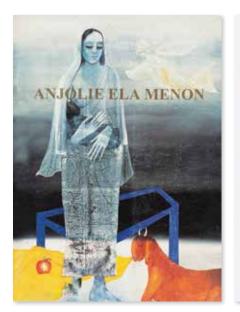
60 x 40 in (152.4 x 102 cm) Oil on masonite board Signed & Dated: Top Right

₹ 60,00,000 - 70,00,000 | \$ 73,170 - 85,365

Exhibited: 'Anjolie Ela Menon' by Vadehra Art Gallery, 20 Feb-2 March, 2003

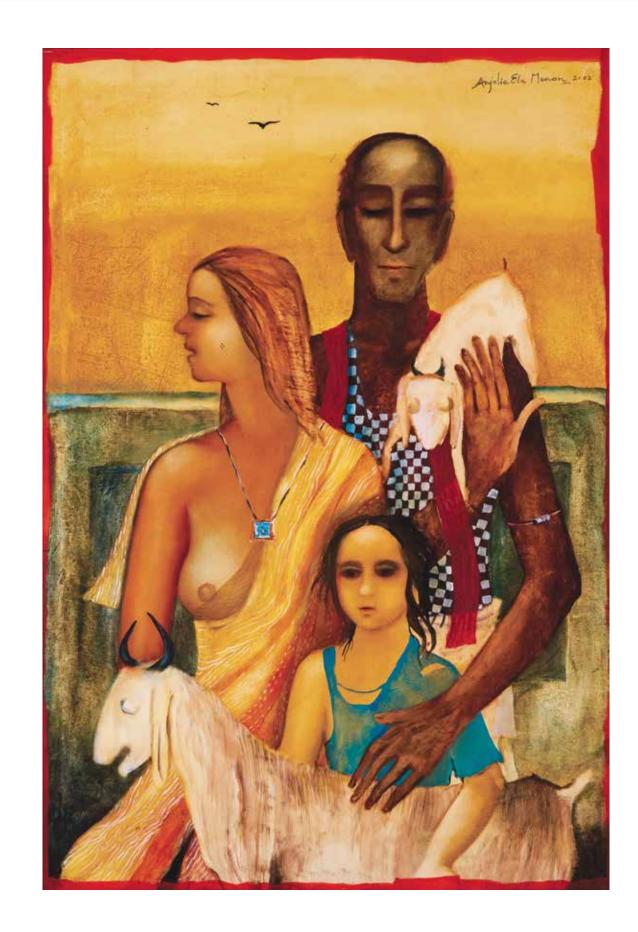
Published: 'Anjolie Ela Menon' by Vadehra Art Gallery, 2003

Provenance: Property from a collection based in South India.





Cover of the publication with the work illustrated



SATISH GUJRAL 1925-2020

UNTITLED

24 x 36 in (61 x 91.4 cm) Mixed media on textured canvas 2016 Signed & Dated: Bottom Right & Verso

₹ 20,00,000 - 30,00,000 | \$ 24,390 - 36,585

Provenance: Property from a collection based in North India.





UNTITLED 34 x 46 in (86.3 x 117 cm) Mixed media on textured canvas, 2003 Sold for \$ 54,528



BIREN DE

1926-2011

UNTITLED

46 x 32 in (117 x 81.2 cm) Oil on canvas Signed: Verso

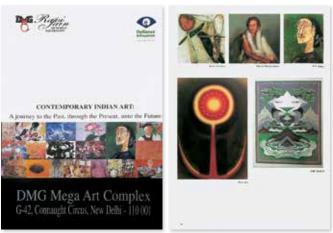
₹ 15,00,000 - 20,00,000 | \$ 18,293 - 24,390

Published: 'Contemporary Art in India: A Perspective' by National Book Trust - Ministry of Education of the Government of India, New Delhi, 2001, pg. 161

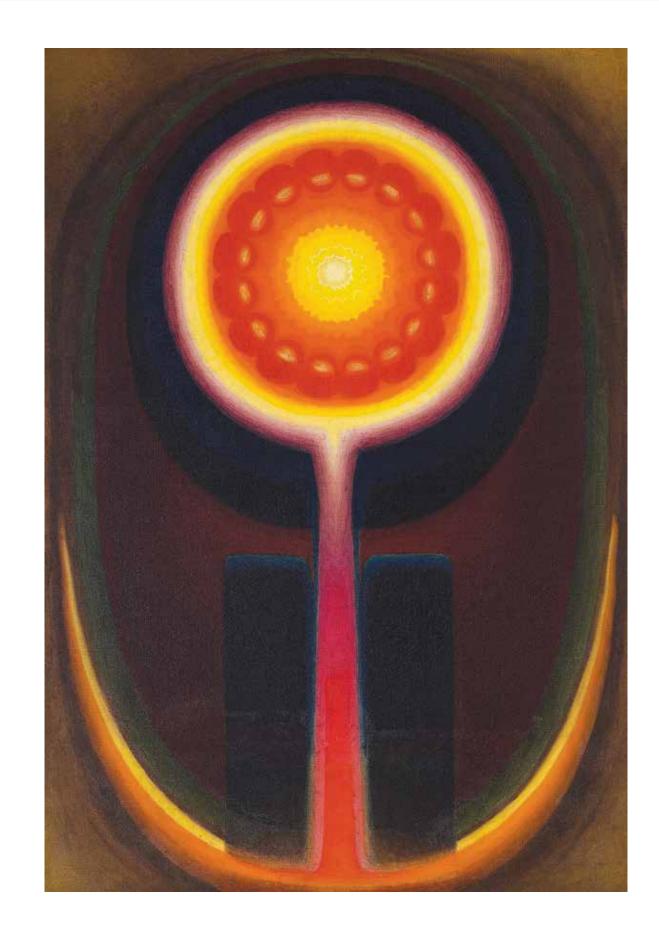
'Contemporary Indian Art : A Journey To The Past, Through The Present, Unto The Future' by Dhoomimal Gallery, Ravi Jain Memorial Foundation & Reliance Infocomm, pg. 10

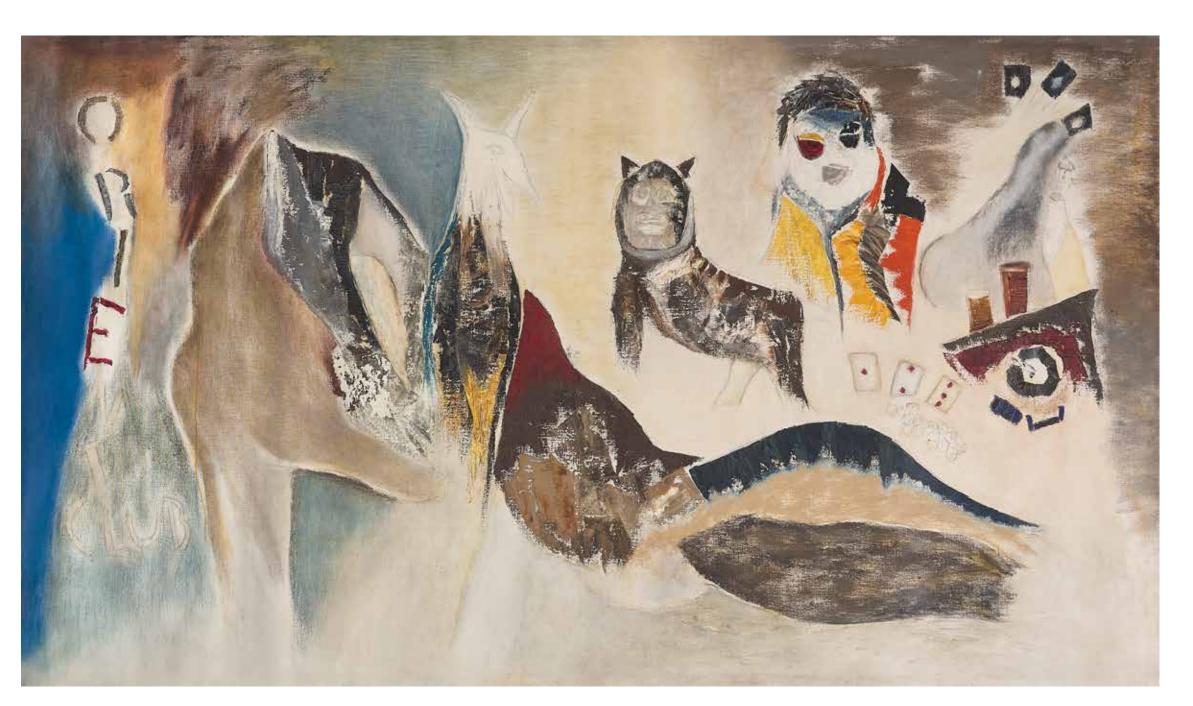
Provenance: Property from a collection based in New Delhi.





Covers of the publications with the work illustrated





BAL CHHABDA

1923-2013

UNTITLED

39 x 68 in (99 x 173 cm) Oil on canvas 1989 Signed & Dated: Verso

₹ 15,00,000 - 20,00,000 | \$ 18,293 - 24,390

Provenance: Property from a collection based in Mumbai.

Born in Punjab in 1923 in undivided India, Bal Chhabda was a versatile and influential figure known for his multifaceted personality. Recognized as an artist, gallerist, avid collector, and filmmaker, Chhabda's journey in the world of creativity unfolded through various artistic expressions. Chhabda's artistic journey extended beyond the boundaries of India, with his participation in prestigious group exhibitions in Paris and Tokyo. He received accolades, including the Governor's award at the Tokyo Biennale in 1961, the Lalit Kala Akademi Award in 1965, and a Rockefeller Fund Fellowship to travel and work in the USA.

RAM KUMAR

1924-2018

UNTITLED

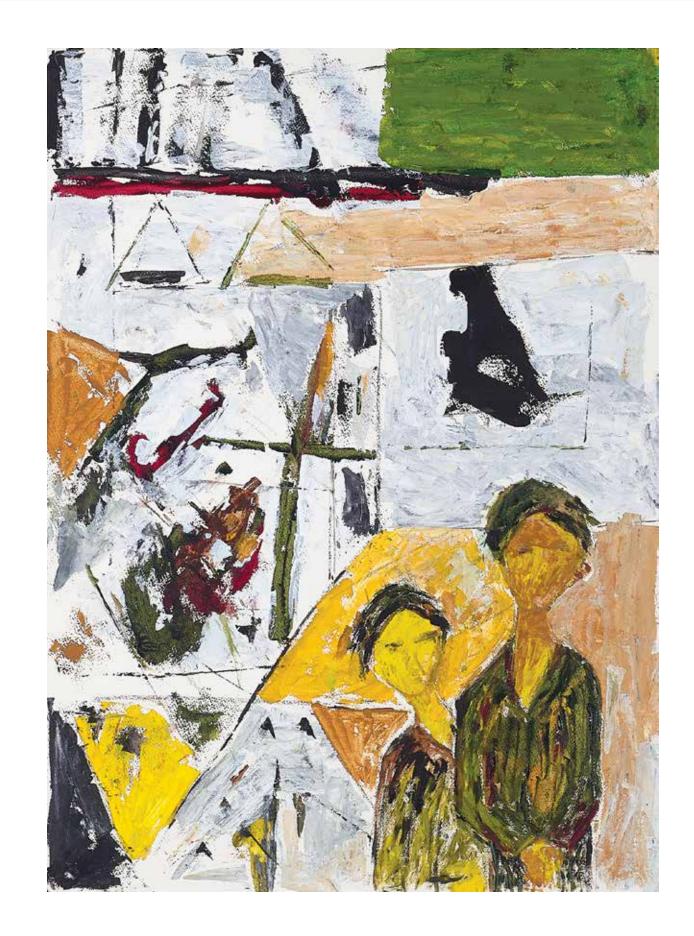
30 x 22 in (76.2 x 56 cm) Acrylic on paper 2014 Signed & Dated: Verso

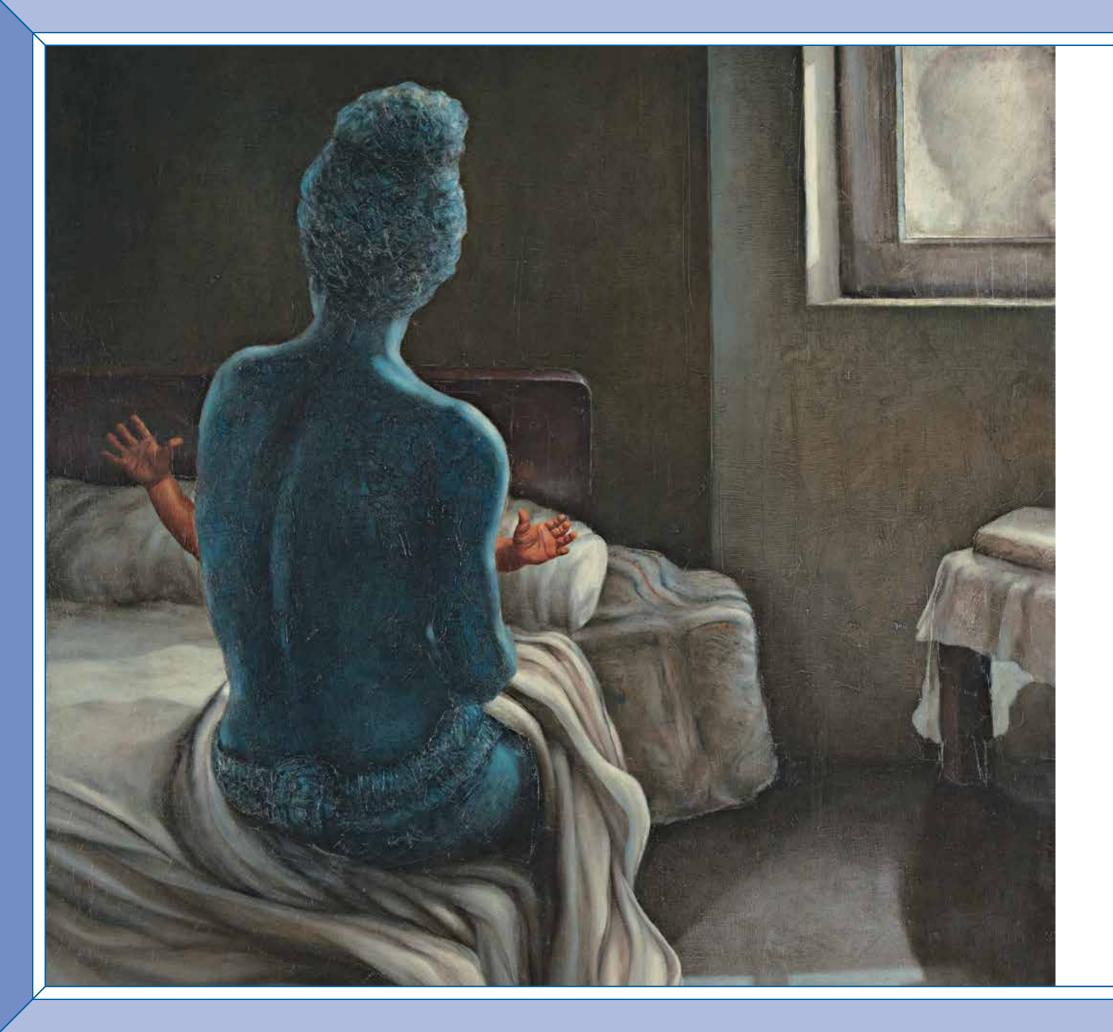
₹ 10,00,000 - 15,00,000 | \$12,195 - 18,293

Provenance: Property from a collection based in New Delhi.

Prolific artist Ram Kumar was devoted to his craft, so much so that he quit his comfortable banking career to pursue art and part-time jobs to support his passion. In 1949, after his first solo exhibition at YMCA, Shimla, he decided to move to Paris to study under famed artist and writer, Andre Lhote. Here, he was introduced to Lhote's style of figurative and still life works that would have an indelible impact on his life. He also studied under the influential Cubist artist and sculptor, Fernand Leger around this time.

In the early 1950s, he was active in political circles where he met poets such as Paul Eluard and Louis Aragon. He also worked as a freelance journalist and travelled extensively through Berlin, Prague and Warsaw. During this time, he explored the human condition through figurative works and there was a growing Cubist influence in his works. He was also drawn to the traumas of not only the partition in India but the ravages of war in Europe. His socialist ideology was visible in the solitude seen in his paintings. These semi-abstract figurative works were indicative of the impression post-Cubism made on the artist. Only upon his return to India in 1952, finding figuration too mechanical for his style, did Kumar begin to paint his signature abstract landscapes.





Portraying 'She' Exceptional Bikash works

Bikash Bhattacharjee, a revered modernist hailing from Bengal, is celebrated for his pivotal role in revitalising realism during a period when artists were moving away from the style. His oeuvre often centred around the depiction of the Bengali middle class, exploring their aspirations, anxieties, and complexities.

The formative experiences and encounters of Bhattacharjee's early life profoundly influenced his portraiture, earning him widespread acclaim in later years. While his portraits encompassed a diverse range of subjects, he held a particular fascination for portraying women. Renowned for his ability to render subjects with striking realism or infuse them with his unique brand of surrealism, Bhattacharjee's adept manipulation of light and shadow lent a haunting quality to his works, rendering them deeply captivating.

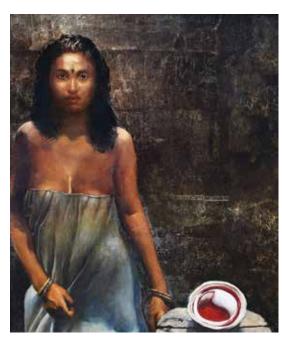
Beyond mere portrayal, Bhattacharjee's paintings of women served as a poignant commentary on societal treatment, illuminating the prejudices and adversities they endured. Among his most notable series, "She," delved into the experiences of women across different social strata, shedding light on the oppression faced by traditional Bengali women as well as those who dared to defy societal norms. Additionally, Bhattacharjee's exploration of Calcutta's red-light district and its inhabitants further enriched his body of work, offering profound insights into marginalised communities.

The presented lot is a fine example of the series and showcases his expertise in both realism and surrealism. Here, the woman can be seen painted in the palette and likeness of a sculpture, facing a child who has their arms outstretched, her mask laid to the side, as early morning light streams in. The oil on canvas exhibits the sensuality with which Bhattacharjee often depicted his female subjects and the multiple facets of women he deftly painted in a singular composition.

The She Series



SHE IN THE NIGHT42.5 x 44 in (108 x 111.8 cm)
Oil on canvas, 1973



SHE AND DRINK 42 x 36 in (106.5 x 91 cm) Oil on canvas, 1986



ONE NEW LOOK 36.2 x 36.2 in (92 x 92 cm) Oil on canvas, 1979

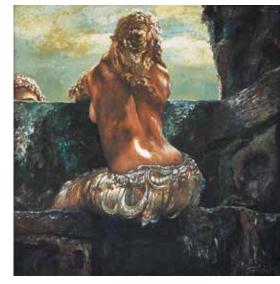


UNTITLED45 x 45 in (114.3 x 114.3 cm)
Oil on canvas, 1992

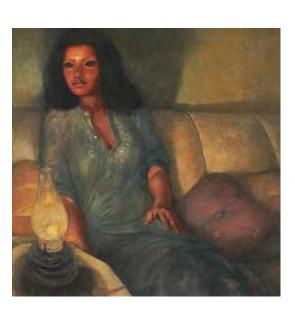
Other important works



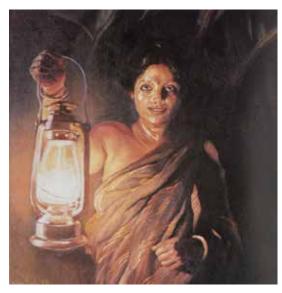
THE OFFICE48 x 48 in (122 x 122 cm)
Oil on canvas, 1979



UNTITLED45 x 45 in (114.3 x 114.3 cm)
Oil on canvas, 1992



AND THE LAMP 33.5 x 33.5 in (85 x 85 cm) Oil on canvas, 1979



SHE IN THE NIGHT45 x 45 in (114.3 x 114.3 cm)
Oil on canvas, 1985

BIKASH BHATTACHARJEE 1940-2006

SHE & THE MORNING

54 x 42 in (137.2 x 106.7 cm) Oil on canvas Signed & Dated: Bottom Left

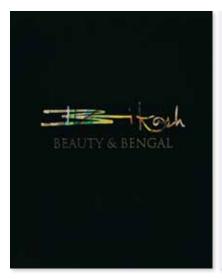
₹ 50,00,000 - 70,00,000 | \$ 60,975 - 85,365

Exhibited: 'Bikash - Beauty & Bengal: A selection of Works from 1950 – 2000'at www.theartstrust.com, 16th October, 2022 (online)

Third International Triennale, India, 1975

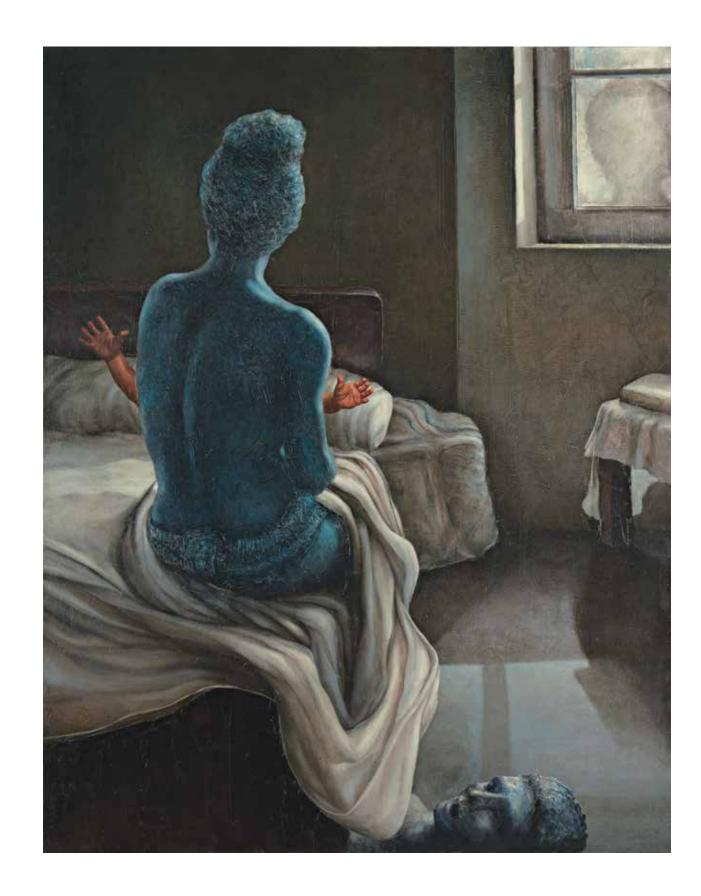
Published: 'Bikash - Beauty & Bengal: A selection of Works from 1950 – 2000' by The Arts Trust, Mumbai, 2022, pg. 72

Provenance: Property from a collection based in New Delhi.





Cover of the publication with the work illustrated





GURCHARAN SINGH

b. 1949

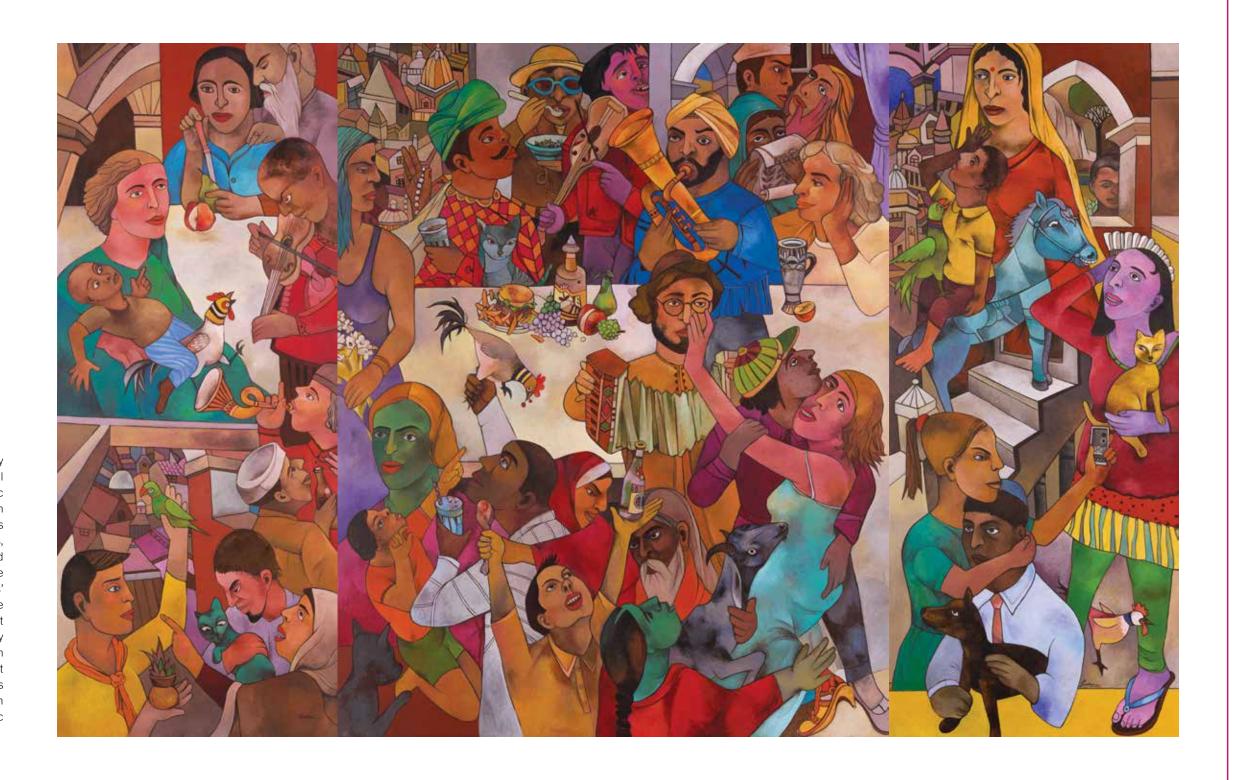
UNTITLED (TRIPTYCH)

60 x 96 in (152.4 x 243.4 cm) Acrylic on canvas Signed: Bottom Right (on each panel)

₹ 20,00,000 - 30,00,000 | \$ 24,390 - 36,585

Provenance: Property from a collection based in Mumbai.

Born in 1949 in Patiala, India, Gurcharan Singh is a highly regarded Indian painter renowned for his exceptional figurative artworks. He undertook his academic pursuits at the Government College of Arts and Crafts in Chandigarh. Singh's artistic focus centers on individuals hailing from economically disadvantaged backgrounds, with a specific emphasis on marginalized and exploited women. Notable pieces in his collection include 'The Red Light in Black and White' and 'Les Miserables' Throughout his artistic odyssey, Singh explored the intricate relationships between diverse elements that shape our world. Significantly, his paintings consistently feature a recurring theme of juxtaposing animals with prostitutes, serving as symbolic representations that unveil the primal nature inherent in humanity. This approach skillfully probes the interconnections between animal and human instincts. Gurcharan Singh's artistic brilliance extends beyond his chosen subject matter.



BIREN DE

1926-2011

UNTITLED

42 x 42 in (107 x 107 cm) Oil on canvas 1972 Signed & Dated: Bottom Left

₹ 15,00,000 - 20,00,000 | \$ 18,293 - 24,390

Provenance: Property from an important collection based in Mumbai.

Eminent modern Indian artist Biren De was born departed from New York, he had fully adopted the in Faridpur (part of present-day Bangladesh) on 8 October 1926. He first moved with his family such as mandalas to explore the metaphysical. He to Kolkata in 1944 to pursue his artistic studies executed impressive works in bright colours such as at the Government College of Arts and Crafts. He vivid blues and bold reds to invoke divine energy. A then began travelling extensively through Europe, large part of his oeuvre dealt with union of male and starting 1949, exhibiting his works in places of female energies - symbolising them through hardrenown including Salon de Mai in Paris in 1951. 1n 1959, he was awarded the Fulbright Scholarship, for which he resided in New York for a year. the consciousness was to arouse the psyche of not

painter, influenced by the Post-Impressionist by colour, wheels, the Sun, seeds and the lotus. movement. By 1956, one could notice that his figurative works were gaining abstract elements His myriad achievements throughout his lifetime and becoming fragmented. Along with some peers, include teaching at the College of Art, New Delhi De made a deliberate attempt to move away from from 1952 to 1963, national awards from Lalit Kala the styles of Indian artists of yore and embrace Akademi in 1958 and 1964, and the Padma Shri the inner workings of the mind. By the time he had award in 1992.

Neo-Tantric movement, utilising geometric shapes edged shapes for man and u-shapes for women. His ultimate goal throughout this exploration of just himself but the viewers. Among the recurring He first began his artistic career as a portrait motifs in his oeuvre are a central bindu surrounded



AMARNATH SEHGAL

1922-2007

UNTITLED (ED: 1/5)

6 x 11.8 x 3.8 in (15.2 x 30 x 9.6 cm)

Bronze

1970

Signed & Dated: On the base

₹ 10,00,000 - 15,00,000 | \$12,195 - 18,293

Provenance: Property from a collection based in New Delhi.







GANESH PYNE

1937-2013

THE HEAD

21.5 x 18.5 in (54.6 x 47 cm)
Pen,ink,charcoal & pastel on paper pasted on card
2000
Signed & Dated: Bottom Right

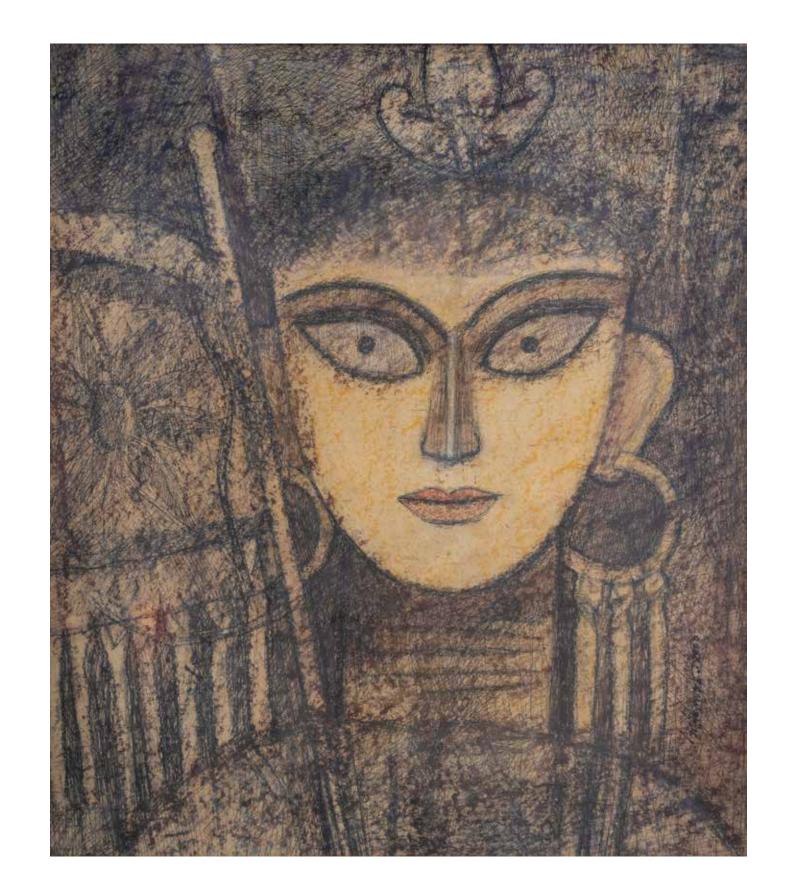
₹ 10,00,000 - 15,00,000 | \$12,195 - 18,293

Provenance: Property from an important collection based in Kolkata.

Born in 1937 in Calcutta, Ganesh Pyne's artistic journey commenced in his early years with sketches and doodles. After completing his schooling, he pursued his passion by enrolling at the Government College of Art & Crafts in Calcutta. In 1959, he achieved a diploma in Fine Arts.

During his formative years, Pyne found inspiration in the creative legacies of Abanindranath and Gaganendranath Tagore. During the early 1960s, he dedicated a portion of his day to sketching for animated films at Mandar Mullick's studio. In 1963, he became a founding member of the Society of Contemporary Artists, marking the beginning of his consistent participation in the society's annual exhibitions, showcasing three temperas or mixed media works until the late 1980s.

Initially, Pyne depicted vibrant mornings and roadside temples in watercolours and sketches, influenced by Walt Disney's optimism. Influences from artists such as Hals, Rembrandt, and Paul Klee also shaped his vision. As time progressed, his personal emotions became a wellspring of artistic inspiration, channelling feelings of alienation, pain, horror, and rage onto his canvases. His bold, precise, and controlled lines resulted in drawings that resonated powerfully in form and content. Stripped of colour, his paintings found their strength in their fundamental structure.



BAL CHHABDA

1923-2013

UNTITLED

52.5 x 68.5 in (133.3 x 174 cm) Oil on canvas 1994 Signed & Dated: Verso

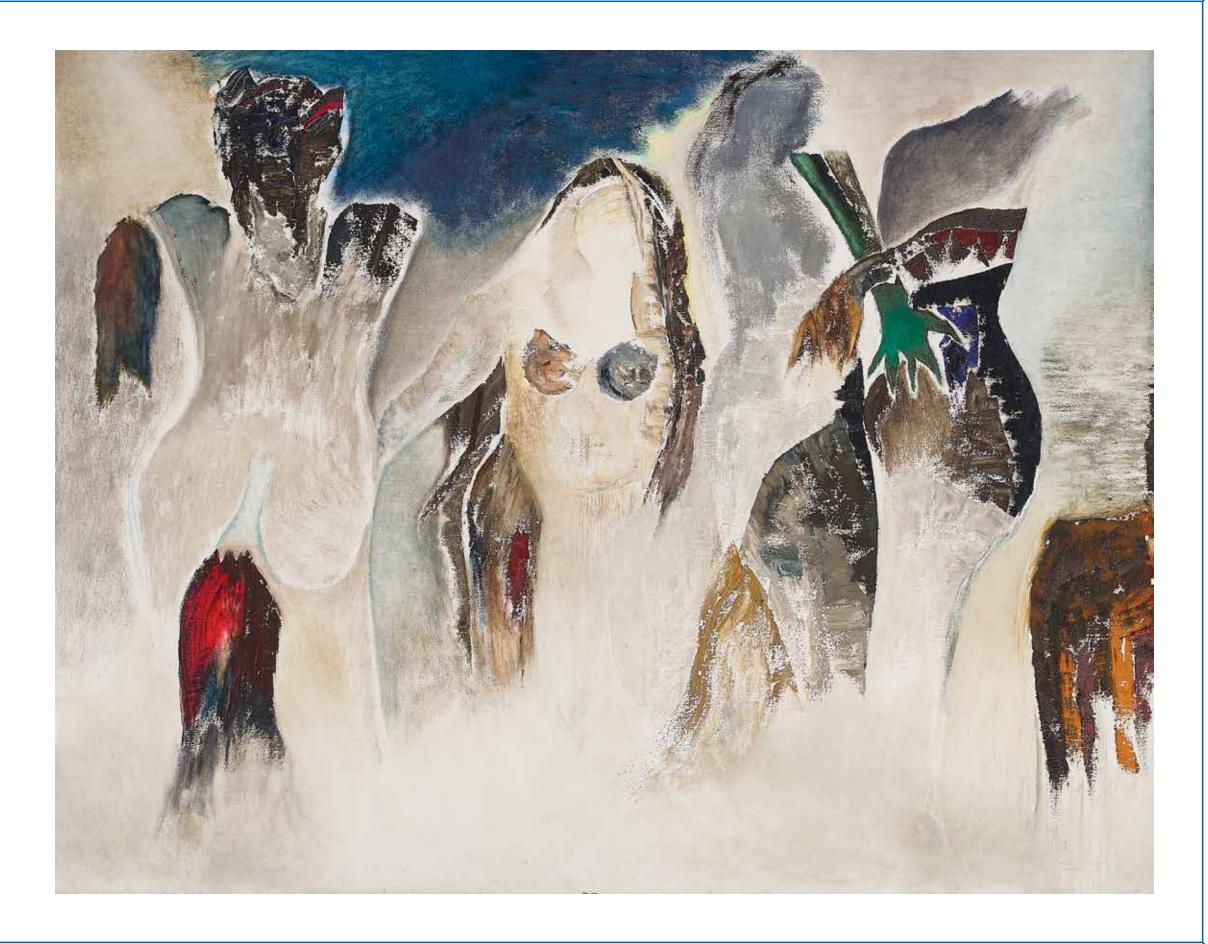
₹ 20,00,000 - 25,00,000 | \$ 24,390 - 30,487

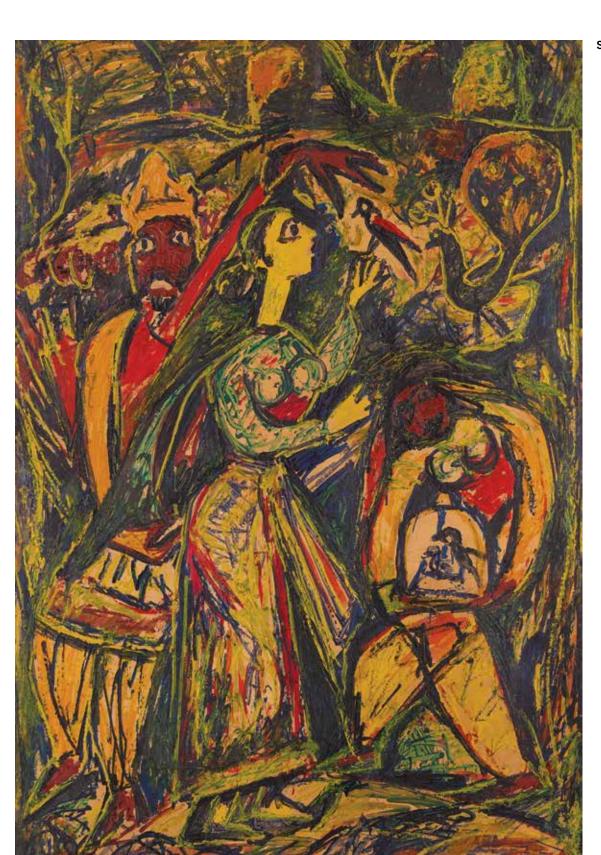
Exhibited: '50 Years of Bal Chhabda: Paintings in New York' by Tamarind Art Gallery, New York, May - June, 2006

Provenance: Property from a collection based in Mumbai.



The artist with the presented lot during the exhibition at Tamarind Art Gallery, New York





SIDE 1

Lot No. 36

K H ARA

1914-1985

UNTITLED

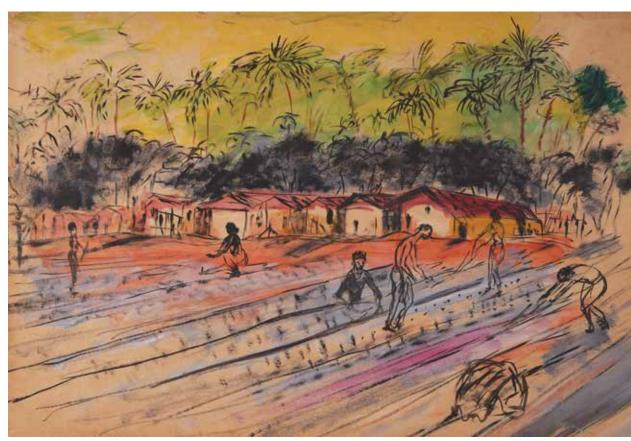
34.5 x 23.3 in (87.6 x 59 cm) Oil on paper Circa 1950 Signed: Bottom Right

₹ 20,00,000 - 30,00,000 | \$ 24,390 - 36,585

Provenance: Property from a collection based in Mumbai.

This lot is a double-sided work.

SIDE 2



KRISHEN KHANNA

b. 1925

GENTLEMEN OF THE BAND

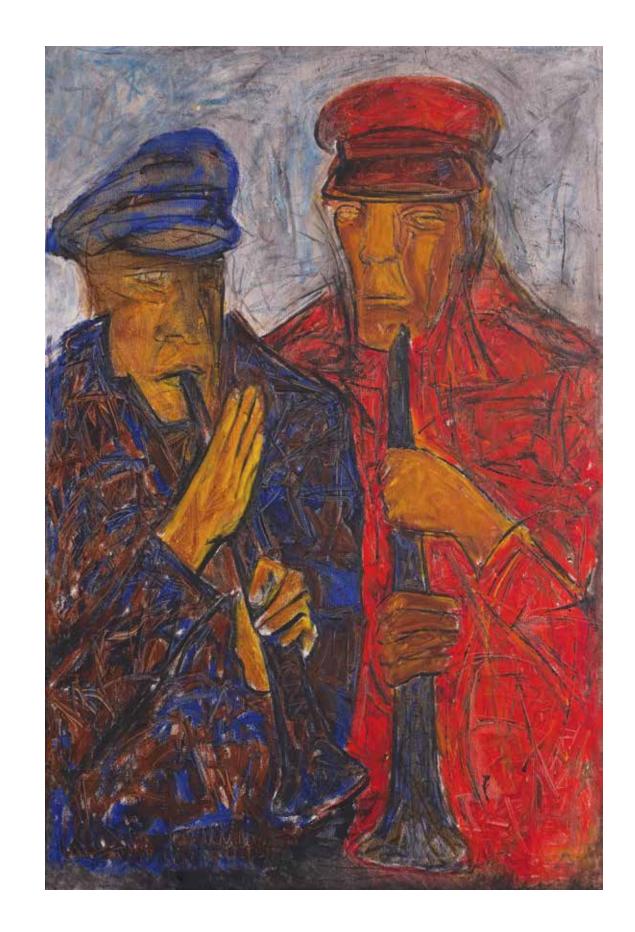
36 x 24 in (91.4 x 61 cm)
Oil on canvas
Circa 2000
Signed: Bottom Right

₹ 20,00,000 - 30,00,000 | \$ 24,390 - 36,585

Provenance: Property from a collection based in Mumbai.

Krishen Khanna, born in 1925, in Lyallpur, now Faislabad, Pakistan is a self-taught artist. He completed his B. A. honours from the Government College, Lahore. He studied art at the Imperial Service College in England after receiving the Rudyard Kipling Scholarship in 1938. Khanna's family migrated to Shimla, India after the communal riots. Many of his early works reflect these scenes and the chaos's effect on the artist's personal life. In 1948, he worked as an officer in Grindlay's Bank, Mumbai. During this period, he became friends with S. B. Palsikar and F. N. Souza. Followed by becoming a member of the Progressive Artists' Group and getting acquainted with other artists like M. F. Husain, S. H. Raza, K. H. Ara, and more.

After 14 years of service as a banker, he resigned to pursue art full-time. The artist's creations brought India international recognition after Khanna participated in exhibitions like the Tokyo Biennial (1957), the Sao Paulo Biennial (1960), and the Venice Biennial in 1962. The Government of India appreciated his contribution to Indian art by bestowing several honors, including the Lalit Kala Ratna Award in 2004, Padma Shri in 1990, and the Padma Bhushan in 2011. Khanna continues to work and lives in New Delhi.





M F HUSAIN

1915-2011

UNTITLED

42.3 x 50 in (107.4 x 127 cm)
Mixed media on fabric
Circa 1990
Signed: Bottom Right

₹ 50,00,000 - 70,00,000 | \$ 60,975 - 85,365

Provenance: Property from a collection based in Mumbai.

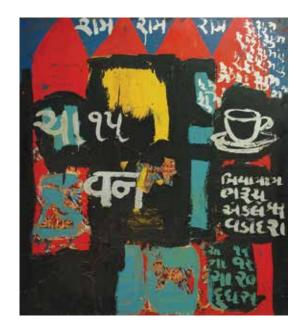
Throughout his long, illustrious career, Husain experimented with a vast array of mediums. This was fitting as he first began his artistic endeavours creating children's toys and later, painting billboards. He was equally comfortable with oil paints, pastels, acrylic paints, watercolours, ink and mixed media. He was known for using base mediums ranging from smaller works on paper and canvases to large scale works on walls. He often depicted the same visual imagery through the varied mediums at his disposal, revisiting his recurring motifs time and again. This allowed him to play with the scale and scope of his works. His experimentation with materials also led him to create exemplary works in wood, leather and fabric such as the presented lot.

Bhupen Khakhar's 1960s

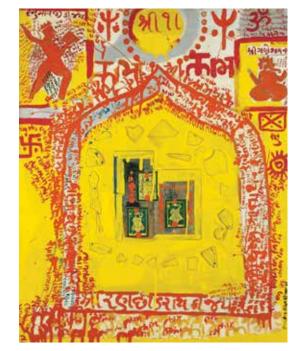
Other works from the decade

Khakhar's mixed media and oil on board creation circa 1950 titled 'Hanuman' is his version of presenting the deity as done in the villages of India. The imagery resembles statues which are found ubiquitously under Banyan trees in the hinterland of India. These sacred statues are made by villagers out of mud and the colouring agent is a mix of Sindoor (cinnabar) infused with oil which is then poured over the sacred relic. The artist's brings this work to life by adding an expressionist narrative, none the less he maintains the ritualistic essence by projecting the colouring concoction still dripping.

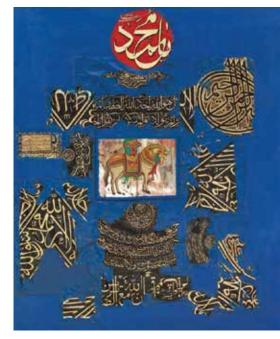
Bhupen was a late bloomer in the art spectrum. He realised his inclination towards creating art owing to the dissatisfaction his chartered accountancy profession aroused. His journey in this field began with a course in art criticism from the M S University in Baroda.



RED GANESH/TEA SHOP 34.8 x 30.6 in (88.3 x 77.8 cm) Collage and mixed media on board, 1965



INTERIOR OF A HINDU HOUSE - I 30.1 x 24.1 in (76.5 x 61.4 cm) Oil, mirror, collage and mixed media on canvas, 1965



INTERIOR OF A MUSLIM HOUSE NO.1 36 x 30 in (91.4 x 76.2 cm) Collage and mixed media on canvas, 1965



PAN SHOP NO. 133 x 33 in (83.8 x 83.8 cm)
Oil and collage on canva, 1965



INTERIOR OF A TEMPLE 48 x 47.8 in (121.9 x 121.3 cm) Mixed media on board, 1965



WALL OF A SMALL HINDU TEMPLE 29 x 35 in (73.6 x 88.9 cm)
Collage and mixed media on board, 1966



INTRODUCTION OF HINDU TEMPLE II 67.5 x 59.7 in (171.5 x 151.5 cm) Mixed media and collage on board

BHUPEN KHAKHAR

1934-2003

HANUMAN

 $42\,x\,42$ in (107 x 107 cm) Oil on relief plaster, with incised and mixed media on board 1960

₹ 1,20,00,000 - 1,30,00,000 | \$ 146,341 - 158,536

Exhibited: Master Show, Apparao Art Gallery, Chennai

Provenance: Property from an international collection.

The presented lot on display during exhibition at Apparao Art Gallery, Chennai







Religious Iconography by Manjit Bawa



UNTITLED 57.75 x 64.5 in (147 x 164 cm) Oil on canvas, 1992



UNTITLED (DURGA)67.9 x 81 in (172.7 x 205.8 cm)
Oil on canvas, 2004



UNTITLED (GAJA LAKSHMI) 75.5 x 65.7 in (192 x 167 cm) Oil on canvas, 2004



KRISHNA EATING THE FIRE 71 x 97 in (180.5 x 246.5 cm) Oil on canvas, Circa 1980



UNTITLED (RAVANA & JATAYU) 22 x 30 in (55.8 x 76.2 cm) Oil on canvas, Circa 1990



UNTITLED (RECLINING VISHNU) 66 x 78 in (168 x 198 cm) Oil on canvas, Circa 2000



UNTITLED (HANUMAN) 50 x 67.5 in (127 x 171.4 cm) Oil on canvas, Circa 1970 (PRESENTED LOT)



UNTITLED69 x 91.5 in (175.2 x 232.4 cm)
Oil on canvas, 1990



UNTITLED 87 x 70 in (221 x 178 cm) Oil on canvas

MANJIT BAWA 1941-2008

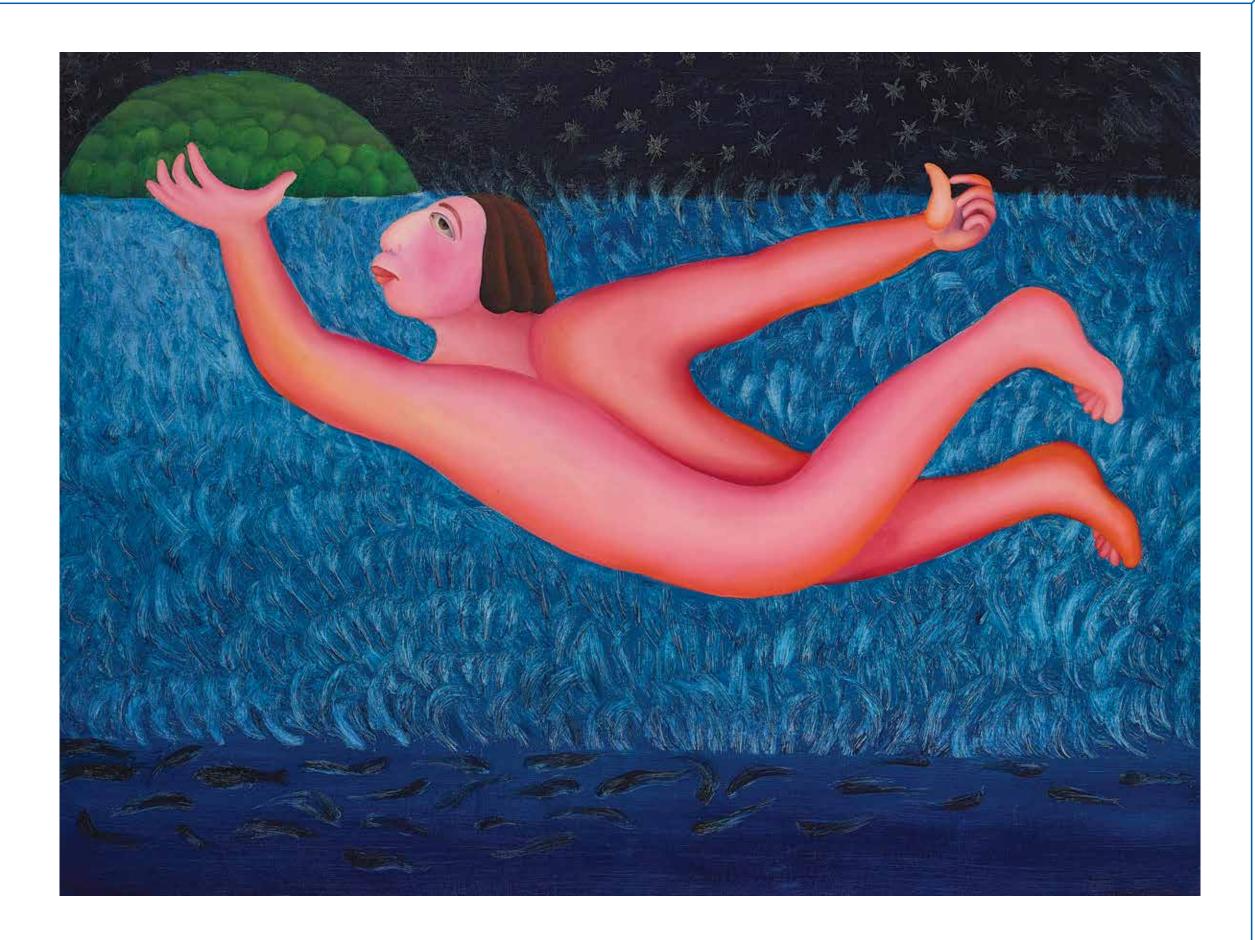
UNTITLED (HANUMAN)

50 x 67.5 in (127 x 171.4 cm) Oil on canvas Circa 1970

₹ 6,50,00,000 - 8,50,00,000 \$ 792,683 - 1,036,585

Provenance: Property from an important collection based in Kolkata. Artwork was acquired by the present owner directly from the artist.

An ardent follower of Sufi philosophy and spirituality, Manjit Bawa translated his interests onto his canvases. He drew inspiration from Indian mythology for his subject matter, forging a unique visual language that is reminiscent of Rajput miniature painting, surrounded by large areas of vibrant colour. Among the many mythological figures he painted, Krishna, Kali and Shiva became recurring motifs. His technique and style lend to the ethereal nature of these figures, who he considered icons of his country.



S H RAZA

1922-2016

TARPAN

39.5 x 39.5 in (100.3 x 100.3 cm) Acrylic on canvas 1998 Signed & Dated: Bottom Right

₹ 1,50,00,000 - 2,00,00,000 | \$ 182,926 - 243,902

Exhibited: 'Raza & His Contemporaries: Seeking a Vital Form' by Dhoomimal Gallery 7 Feb - 10 Mar 2023

Published: 'Raza & His Contemporaries: Seeking a Vital Form' by Dhoomimal Gallery, 2023, pg. 10

'Artoholics MMXXIII' catalogue

Provenance: Property from a collection based in Mumbai. Artwork was originally sold by Sotheby's.

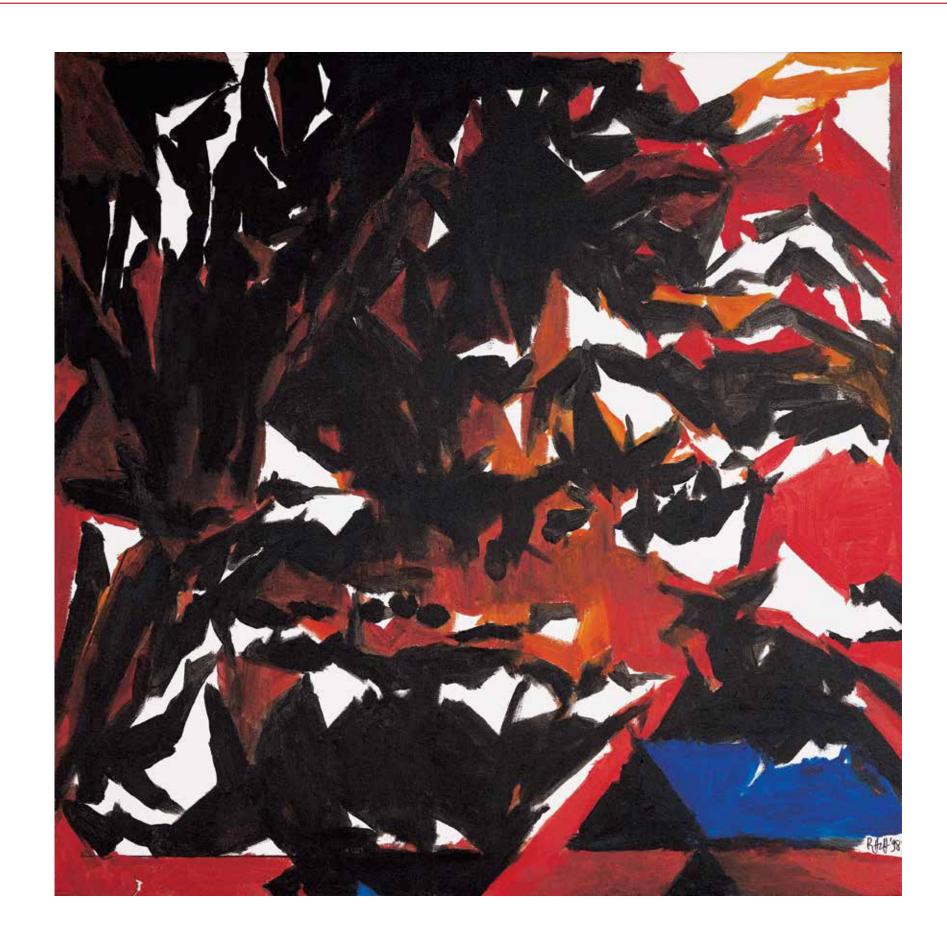








Covers of the publications with the work illustrated



Rameshwar Broota's Early Works



THAT COMMON STORY 70 x 105 in (177 x 267 cm) Oil on canvas, 1969



UNTITLED (SELF-PORTRAIT) 23.4 x 16 in (59.5 x 41 cm) Oil on board, 1962



PRAVEEN27.2 x 20.7 in (69.1 x 52.6 cm)
Oil on canvas



ANATOMY OF THAT OLD STORY 60 x 77.5 in (147 x 197 cm) Oil on canvas, 1970



UNTITLED 32.7 x 32.7 in (83 x 83 cm) Oil on canvas, 1968



TRANSPLANTATION54.2 x 54.2 in (137.8 x 137.8 cm)
Acrylic on canvas, 1972



UNTITLED 31.2 x 20 in (79.3 x 50.8 cm) Oil on canvas, 1963



THE LOST SELF50 x 78 in (127 x 198 cm)
Oil on canvas, 1971



THUS CAME THE WEEKEND

36 x 48 in (91.4 x 122 cm) Oil on canvas 1968 Signed & Dated: Bottom Right

₹ 50,00,000 - 70,00,000 | \$ 60,975 - 85,365

Provenance: Property from an important collection based in Mumbai.



This presented lot represents one of Broota's early works, created prior to his departure from portraiture. Depicting a woman immersed in profound contemplation, this oil painting on canvas underscores the essence of Broota's artistic style—marked by stark simplicity, concise expression, and a meticulous attention to detail. It is these qualities, rather than adherence to any specific ideology or aesthetic doctrine, that endow his art with its remarkable potency.

COMPARABLE



UNTITLED 60 x 37 in (152.4 x 94 cm) Gouache on paper, Circa 1980 Sold for \$ 237,416

A remarkable artist, sculptor, printmaker and draughtsman, K Laxma Goud was born in Nizampur, Telangana in 1940. He received his diploma in Drawing and Painting from the Government College of Art and Architecture in Hyderabad. He moved to Baroda in 1963 and studied Mural and Printmaking at M.S. University, Baroda. While being introduced to contemporary art, he continued to learn traditional fresco techniques.

He is known for his impressive works in varied mediums such as gouache, etching, pastel, painted glass and sculpture. He delved into a range of themes inspired by his upbringing in his village, which he only discovered while studying in an urban setting. The sense of loss and His themes include erotica, animal imagery, nature and mythology. His portraiture of women and men represent the Indian ethos and its dynamism. Since the 1970s, he has been creating vivid yet sensitive portrayals of the unrestrained sexuality that resides in villages. While maintaining his urban lens, he creates surreal and erotic works that skirt the line between being nostalgic and mythical.

His works have been exhibited throughout the world with the most prominent solo exhibitions being held in Hyderabad, Mumbai, New Delhi, London, Kolkata and Jaipur. He has also been the recipient of several awards including the Andhra Pradesh State Lalit Kala Academy Award in the years 1962, 1966 and 1971.

Lot No. 43

K LAXMA GOUD

UNTITLED

60 x 48 in (152.4 x 122 cm) Acrylic on canvas 2022 Signed & Dated: Bottom Right

₹ 30,00,000 - 40,00,000 | \$ 36,585 - 48,780

Provenance: Property from a collection based in North India.



M F HUSAIN

1915-2011

UNTITLED (HANUMAN)

15 x 22 in (38.1 x 55.8 cm) each

(A) Mixed media on paper

(B) Watercolour on paper

(C) Watercolour on paper

Circa 1970

Signed:

(A) Top Left

(B) Bottom Left

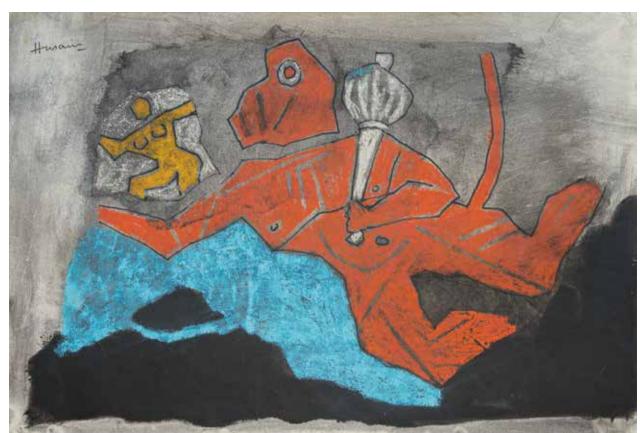
(B) Bottom Right

₹ 30,00,000 - 40,00,000 | \$ 36,585 - 48,780

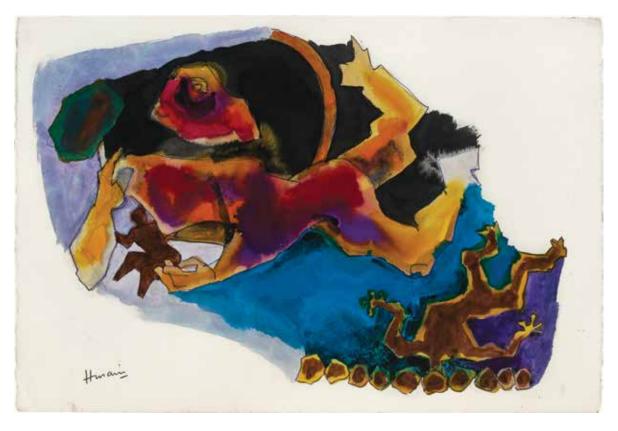
Provenance: Property from an international collection. Artwork was acquired by the present owner directly from the artist.

This lot is a set of three works.

(A)







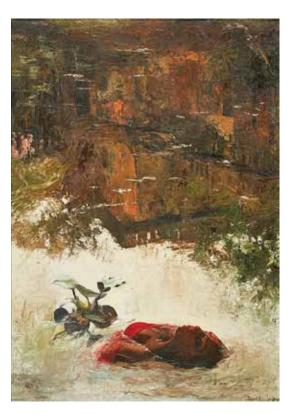




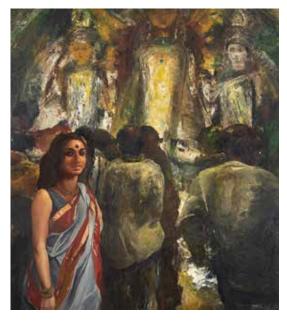
Other works from the famed Bikash Bhattacharjee series



UNTITLED67.5 x 59 in (171.5 x 150 cm)
Oil on board, 1989



VISARJAN72 x 60 in (183 x 152.4 cm)
Oil on canvas, 1989



DURGA67 x 60 in (170.2 x 152.4 cm)
Oil on canvas, 1989



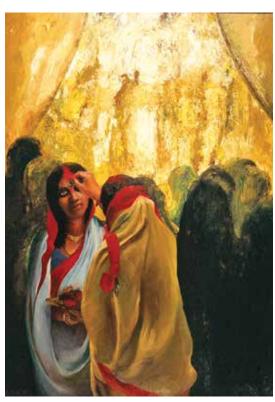
DARPAMOYEE72 x 60 in (183 x 152.4 cm)
Oil on canvas, 1989



MIRROR 67 x 47 in (170.2 x 119.4 cm) Oil on canvas, 1989



UNTITLED 60 x 68 in (152.4 x 173 cm) Oil on canvas, 1990



DURGA68 x 48 in (173 x 122 cm)
Oil on canvas, 1990



DURGA IN THE MORNING 48 x 68 in (122 x 173 cm) Oil on canvas, 1990

BIKASH BHATTACHARJEE

MORNING

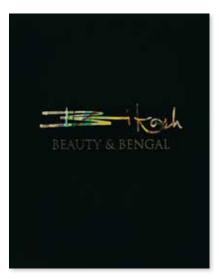
45 x 45 in (114.3 x 114.3 cm) Oil on canvas Signed & Dated: Top Right

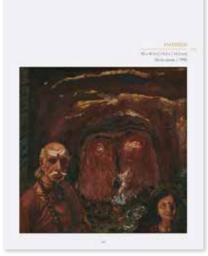
₹ 40,00,000 - 60,00,000 | \$ 48,780 - 73,170

Exhibited: 'Bikash - Beauty & Bengal: A selection of Works from 1950-2000 at www.theartstrust.com, 16th October, 2022 (online)

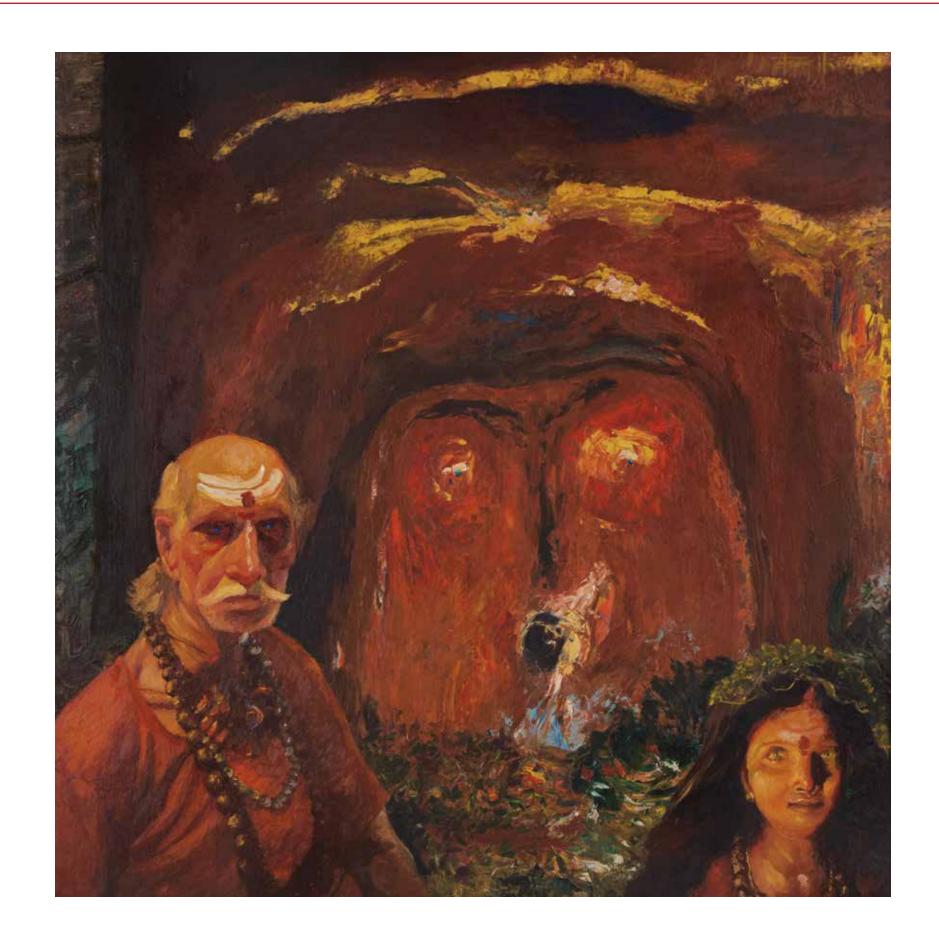
Published: 'Bikash - Beauty & Bengal: A selection of Works from 1950 - 2000' by The Arts Trust, Mumbai, 2022, pg. 147

Provenance: Property from a collection based in Mumbai.





Cover of the publication with the work illustrated



HIMMAT SHAH

b. 1933

UNTITLED (ED: 4/5)

35 x 12.5 x 9 in (89 x 32 x 23 cm)

Bronze

Signed: On the reverse

₹ 20,00,000 - 30,00,000 | \$ 24,390 - 36,585

Exhibited: 'Himmat in London' by Saffronart, 17th December 2021-13th February, 2022. (another)

Published: 'Himmat in London' by Saffronart, 2021, pg. 36-37 (another)

Provenance: Property from a collection based in New Delhi.



The artist with the presented lot (another)











Cover of the publication with the work illustrated





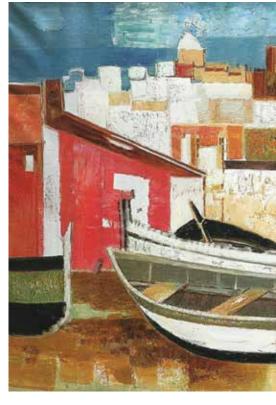
Sakti Burman



BENARES LANDSCAPE 36.2 x 28.7 in (92 x 73 cm) Oil on canvas, 1960



UNTITLED32.5 x 46 in (82.5 x 117 cm)
Oil on canvas, 1960



BARQUE DEVANT UN VILLAGE 26 x 37 in (66 x 94 cm) Oil on canvas, Circa 1960



UNTITLED 25.5 x 36.5 in (64.8 x 92.7 cm) Oil on canvas, Circa 1960

Early works in Europe



PRINTEMPS ESPAGNOL 31.2 x 39 in (79.5 x 99 cm) Oil on canvas, 1960



HOUSES 28.4 x 35.5 in (72.3 x 90.2 cm) Oil on canvas, 1959



UNTITLED (THE SEASIDE) 40 x 30 in (101.6 x 76.2 cm) Oil on canvas, 1960 (PRESENTED LOT)



UNTITLED44 x 57 in (112.3 x 144.8 cm)
Acrylic on canvas, 1960

SAKTI BURMAN

b. 1935

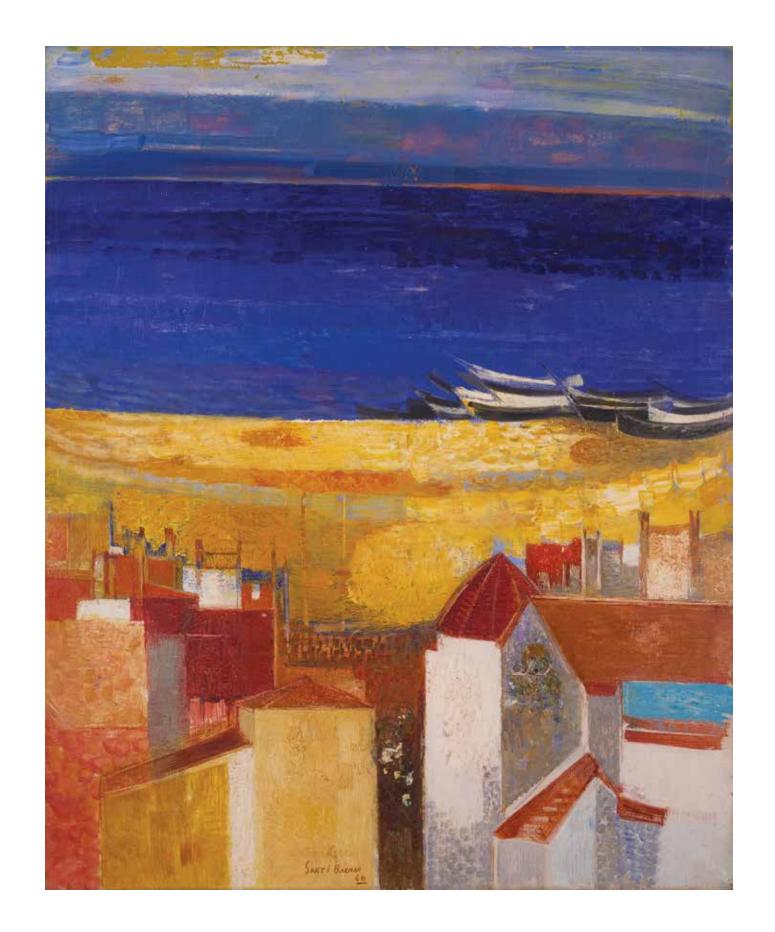
UNTITLED (THE SEASIDE)

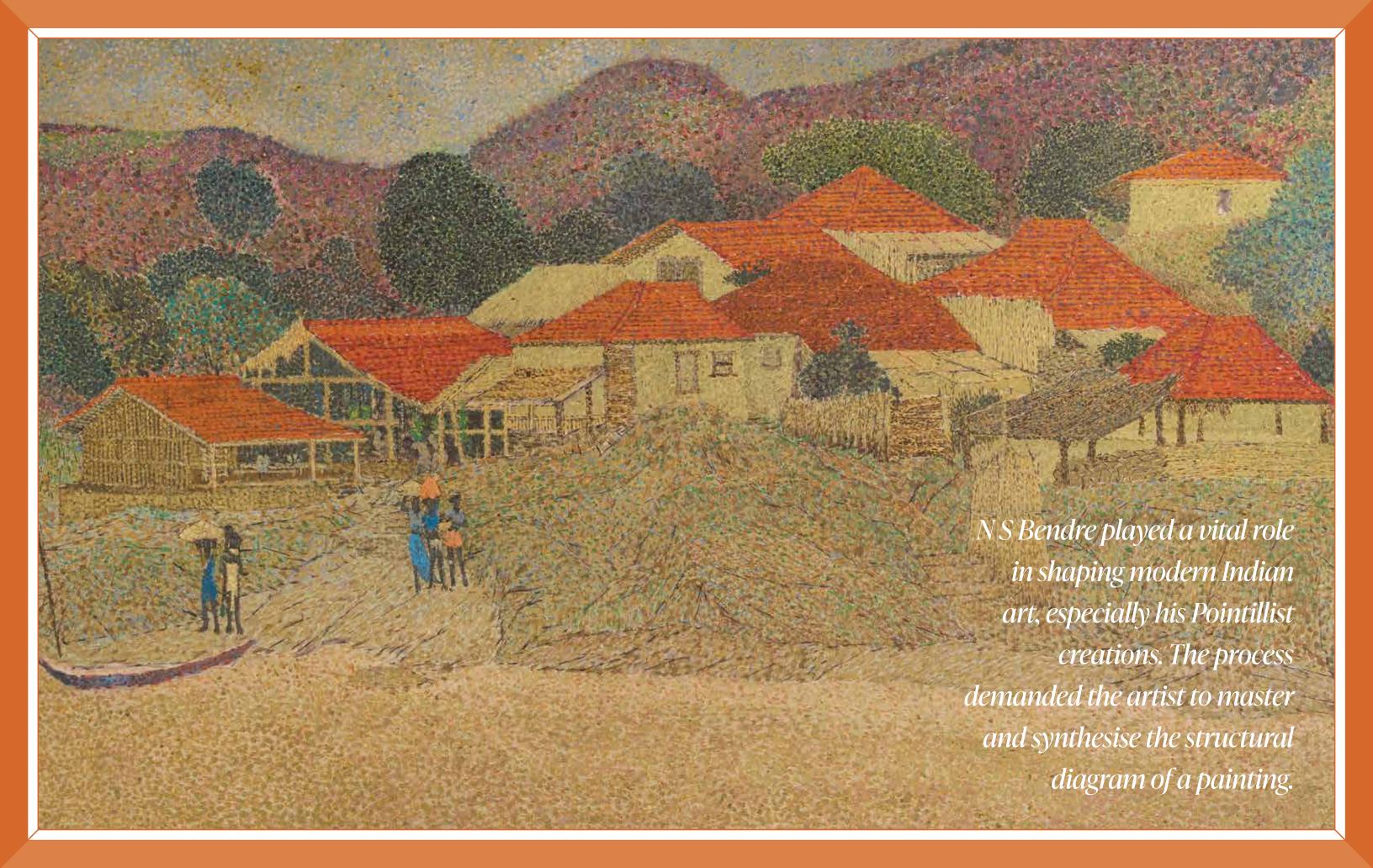
40 x 30 in (101.6 x 76.2 cm) Oil on canvas 1960 Signed & Dated: Bottom Centre

₹ 40,00,000 - 60,00,000 | \$ 48,780 - 73,170

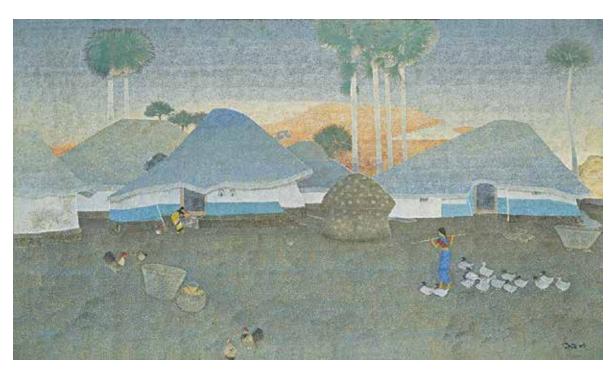
Provenance: Property from a collection based in Chennai.

Painted in 1960, four years following Sakti Burman's relocation to Paris and enrollment at the Ecole Nationale Superieure des Beaux-Arts, the presented lot marks a significant juncture in his life and career. Despite encountering financial challenges during his early years, Burman's trajectory underwent a remarkable transformation through encounters with influential figures and exposure to pivotal artworks. His sojourns to Italy introduced him to the masterpieces of Renaissance luminaries such as Raphael, da Vinci, Titian, and Botticelli, while his time in Spain immersed him in the works of Francisco Goya and Diego Velazquez, all of whom left an indelible imprint on his artistic sensibilities. In the French milieu, Burman found inspiration in the works of Henri Matisse, Marc Chagall, and Pierre Bonnard, whose art profoundly influenced his own. The landscapes from this period, including the present piece, bear traces of Matisse's spontaneous brushwork, Bonnard's intimate portrayal of interiors and rooftops, and an infusion of Indian aesthetics, all synthesized into a style uniquely his own.





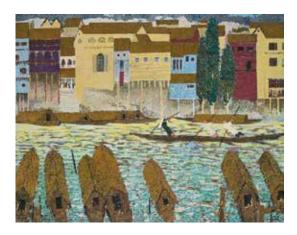
NS Bendre



UNTITLED 42 x 72 in (106.7 x 183 cm) Oil on canvas, 1980



BOATS AT PORBUNDER 36 x 42.1 in (91.5 x 107 cm) Oil on canvas



KASHMIR LANDSCAPE 36.2 x 46.2 in (92 x 117.6 cm) Oil on canvas

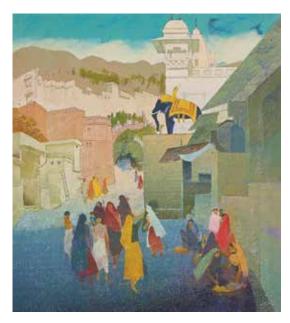
Important oil on canvas works sold in past auctions



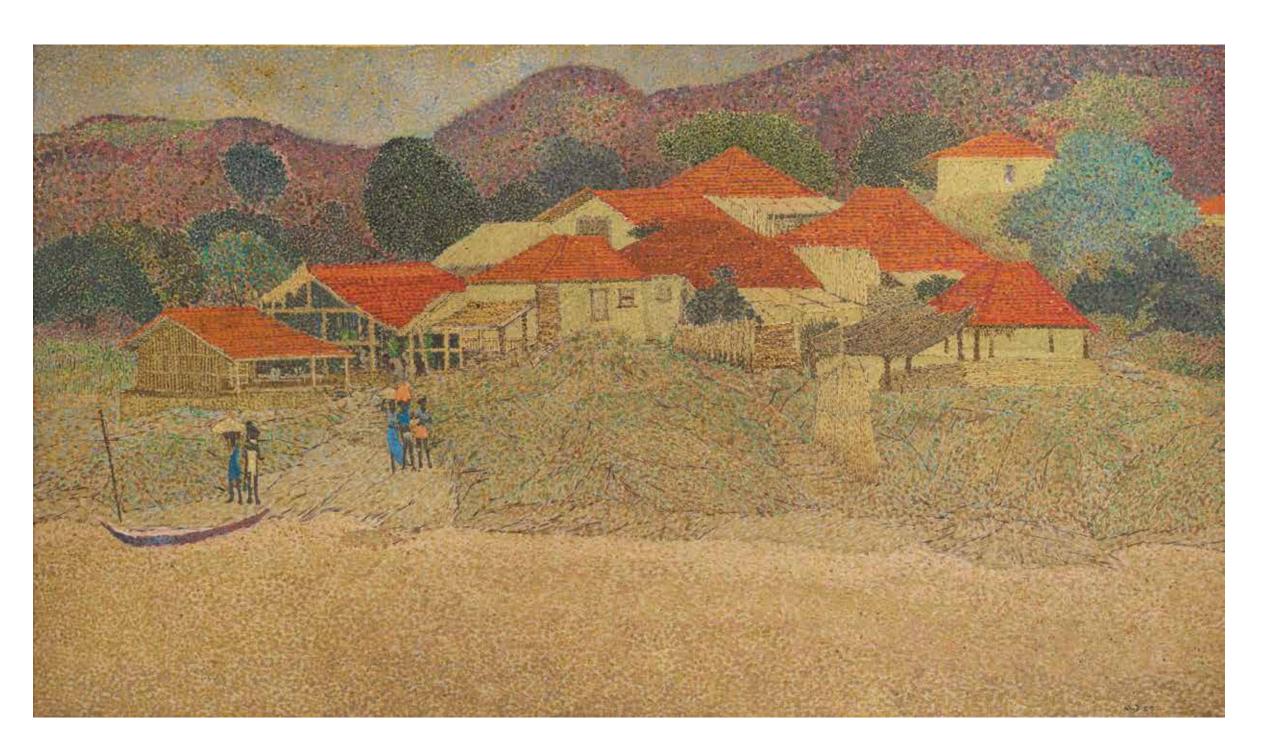
A BUNDI HOUSE 66 x 30 in (167.3 x 76 cm) Oil on canvas, 1979



TARNETAR FAIR 34 x 50 in (86.3 x 127 cm) Oil on canvas, 1981



JAISALMER FORT 40 x 36 in (101.6 x 91.6 cm) Oil on canvas, 1979



N S BENDRE

1910-1992

UNTITLED

27 x 48 in (68.6 x 122 cm)
Oil on canvas
1966
Signed & Dated: Bottom Right

₹ 2,00,00,000 - 3,00,00,000 \$ 243,902 - 365,853

Provenance: Property from an important collection based in Mumbai.

N S Bendre's contribution has played a vital role in shaping modern Indian art. In specific, his pointillism creations earned him the title of being a pioneer of the technique in India. The process and the acute skill set required to compose a painting as such; demands the artist to master and synthesise the structural diagram of a painting. N S Bendre had successfully deciphered this fundament and created such masterpieces given his long tenure as a dedicated artist and teacher. His pointillism artworks got composed in a pattern of intricate dotwork that required perfect integration of colour & form. An avid traveller with an eye for natural beauty, N S Bendre was greatly inspired by the poetic landscape of India and its rural life, and was drawn towards the simplistic charm of a woman's world.



MEERA MUKHERJEE 1923-1998

UNTITLED

9.8 x 6.5 x 3.5 in (25 x 16.5 x 8.9 cm) Bronze

₹ 65,00,000 - 80,00,000 | \$ 79,268 - 97,561

Provenance: Property from an important collection based in Kolkata.



Reverse view





PILGRIMS TO HARIDWAR 12 x 12 in (30.5 x 30.5 cm) Bronze Sold for \$ 362,940





Jesus At Emmaus by Krishen Khanna

The Biblical theme is a recurring subject in Krishen Khanna's artistic delving. His father had gifted him a reproduced illustration of Da Vinci's Last Supper when he was a young boy. On seeing the work, Krishen remained engrossed in his attempts to sketch the last supper. Therefore, the inclination to capture the rich and varied use of Christian imagery is traced in his works. The presented work by Krishen Khanna depicts the incident that took place in the evening of the day when Jesus resurrected. A couple of disciples, namely Cleopas and another, who remains anonymous, upon getting know that the tomb of Jesus was found empty earlier that day were discussing the events of the past few days. They were asked by a stranger about the matter of their conversation and eventually after walking together for a distance settled to share a meal at Emmaus. The disciples were not firm in their faith and were thus agnostic, with regards to the resurrection. When they sit to eat, they recognize the risen, amongst them and are left with gaping mouths and astonished eyes.

Important Biblical theme



DOUBTING THOMAS WITH JESUS 63 x 37.3 in (160 x 94.7 cm)
Oil on canvas, 1978



THE RAISING OF LAZARUS72 x 48 in (182.9 x 121.9 cm)
Oil on canvas, 2005



72 x 52 in (182.9 x 132.1 cm) Oil on canvas, 2006



LAST SUPPER72 x 48 in (182.9 x 122 cm)
Oil on canvas



PIETA 40 x 30 in (101.6 x 76.2 cm) Oil on canvas, 2005

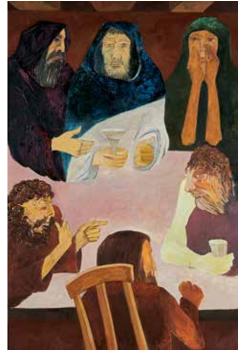


EMMAUS 72 x 48 in (182.9 x 122 cm) Oil on canvas, 2016

paintings by Krishen Khanna



PIETA72 x 96 in (182.9 x 243.8 cm)
Oil on canvas. 2008



JESUS AT EMMAUS
72 x 47.8 in (183 x 121.4 cm)
Oil on canvas (PRESENTED LOT)



THE GOOD SAMARITAN
72 x 48 in (182.9 x 122 cm)
Oil on canvas



PIETA42 x 30 in (106.7 x 76.2 cm)
Oil on canvas, 2004



THE BETRAYAL60 x 48 in (152.4 x 121.9 cm)
Oil on canvas, 2005

KRISHEN KHANNA

b. 1925

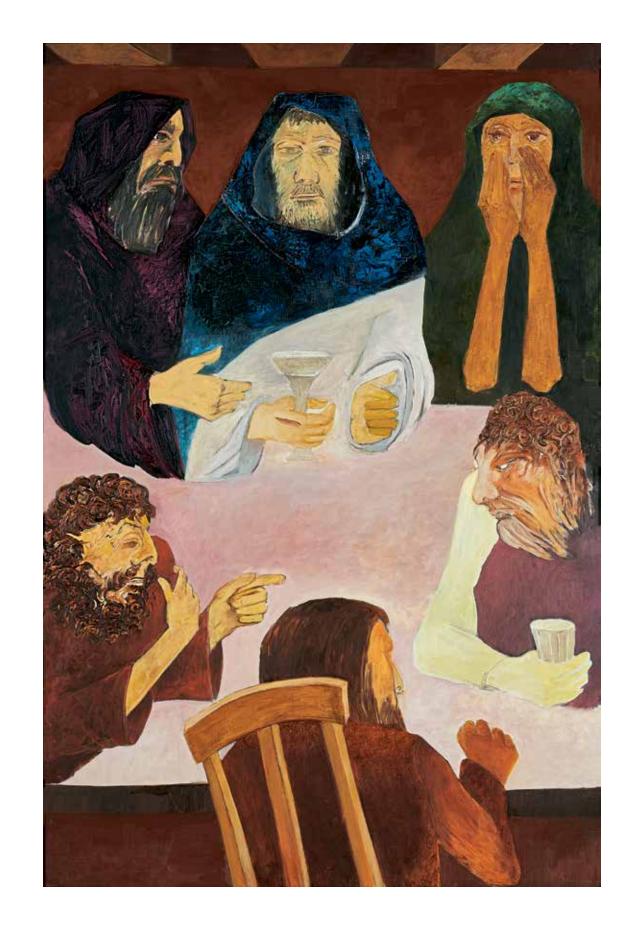
JESUS AT EMMAUS

72 x 47.8 in (183 x 121.4 cm) Oil on canvas Circa 2005 Signed: Bottom Right

₹ 1,50,00,000 - 2,50,00,000 \$ 182,926 - 304,878

Provenance: Property from a collection based in New Delhi.

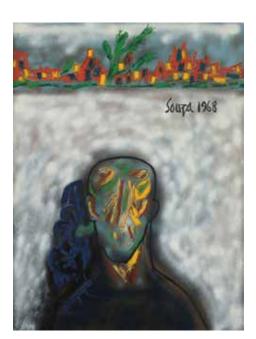
In 1980's, Krishen Khanna created themes based on the betrayal of Christ, he presented him without his divinity and focused on the catastrophes he faced in his human form. His artistic ideology is based on his empathy towards the struggle and injustice encountered by the weak, in this way he glorifies their endeavors. Krishen Khanna is without a doubt one of India's most eloquent and accomplished artists and has been part of several decision-making bodies, such as the Lalit Kala Akademi, National Gallery of Modern Art and Roopanker Museum. He was awarded the Padma Bhushan Award in 2011.



FN Souza in the 1960s



HEAD (ANGST) 35 x 29 in (89 x 74 cm) Oil on board, 1968



THE MAN FROM AFTER
48 x 36 in (121.9 x 91.4 cm)
Oil, acrylic and spray paint on masonite, 1968



UNTITLED 48 x 36 in (122 x 91.4 cm) Oil & mixed media on board, 1968

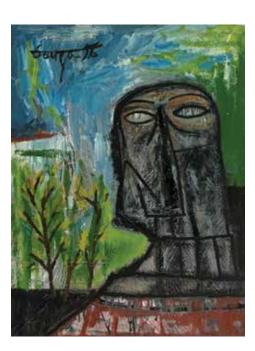


CROWNED CHRIST48 x 36 in (122 x 91.5 cm)
Oil on board, 1956

Similar works from the decade



UNTITLED39 x 28 in (99.06 x 71.12 cm)
Oil on canvas, 1963



HEAD IN A LANDSCAPE 48 x 36 in (121.9 x 91.4 cm) Oil on board, 1956



UNTITLED (HEAD)
35.7 x 32.7 in (90.8 x 83.2 cm)
Oil on canvas, 1965 (PRESENTED LOT)



PAGODA HEAD48 x 36 in (121.9 x 91.4 cm)
Oil on board, 1956

F N SOUZA

1924-2002

UNTITLED (HEAD)

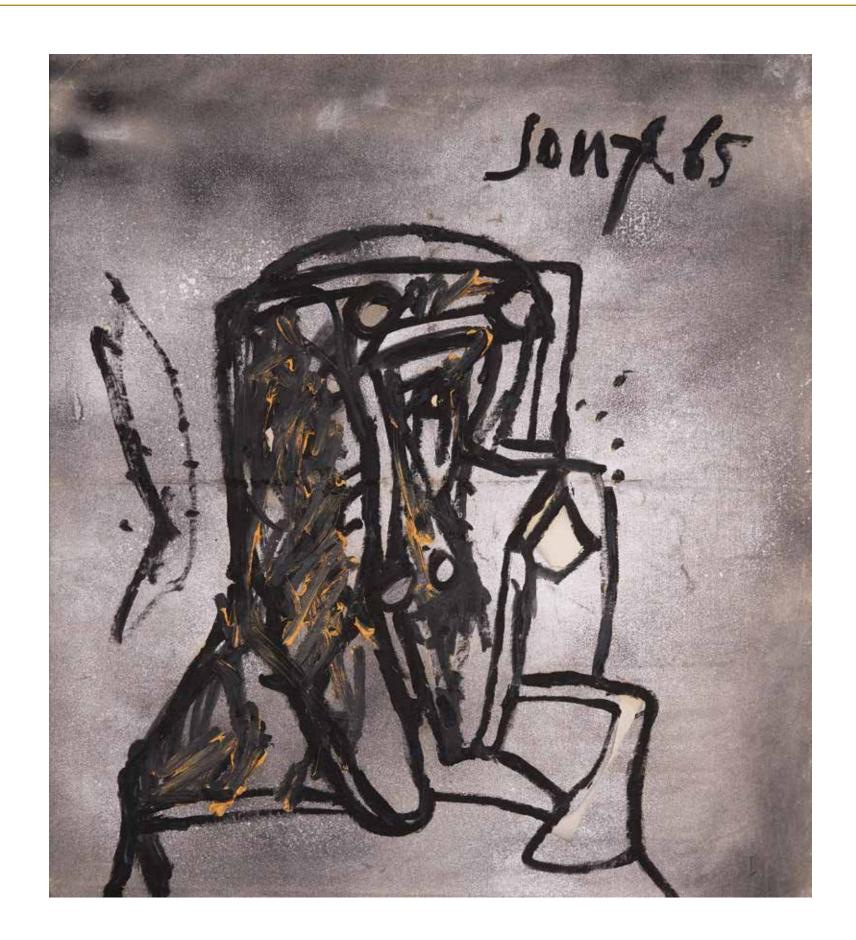
35.7 x 32.7 in (90.8 x 83.2 cm) Oil on canvas 1965 Slgned & Dated: Top Right

₹ 1,50,00,000 - 2,00,00,000 | \$ 182,926 - 243,902

Provenance: Property from a collection based in North India. Artwork was acquired by the present owner from Christie's.

F.N. Souza's body of work is celebrated for its boundary-pushing nature and distinct individualism. This is particularly evident in his renowned 'Head' series, where he redefines portraiture with complex, distorted visages. Originating in the early 1950s, coinciding with his relocation to London, Souza drew inspiration from European art movements and figures like Francisco Goya during his stay in the city from 1949 to 1967, influencing the evolution of his head series.

These faces serve as an expression of Souza's inner turmoil, characterized by their unsettling and raw portrayal while showcasing the artist's mastery of intricate detailing. Rather than focusing on outward appearances, the series prompts viewers to delve into introspection. As time progressed beyond the 1950s, the heads became increasingly abstract and experimental, featuring mutated features. Souza distinguished himself from Picasso by claiming to have pushed the boundaries of facial morphology even further.



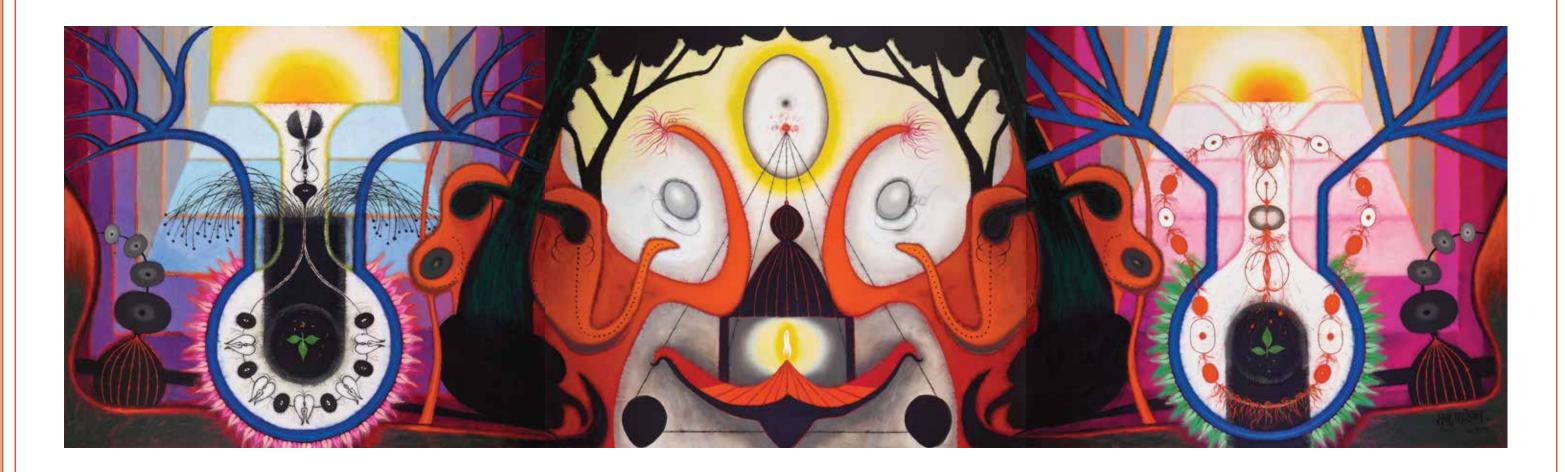


Manu Parekh's Banaras





The artist with the presented lot



MANU PAREKH

BANARAS (TRIPTYCH)

84 x 288 in (213.4 x 731.5 cm) Oil on canvas 2011 Signed & Dated: Bottom Right

₹ 2,00,00,000 - 3,00,00,000 | \$ 243,902 - 365,853

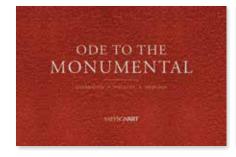
Exhibited: 'Manu Parekh: 60 Years of Selected Works' 26th August — 24th September, 2017, at the National Gallery of Modern Art, New Delhi. 12th March — 15th April, 2018, at the National Gallery of Modern Art, Mumbai

'Ode to the Monumental' at Lalit Kala Akademi, New Delhi, and at Jehangir Art Gallery, Mumbai, March 14-18 2014

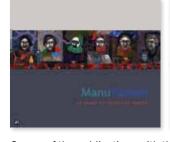
Published: 'Ode to the Monumental: Celebration Visuality Ideology' by Saffronart, 2014

'Manu Parekh: Recent Paintings' by Aleph Book Company, New Delhi, 2019, pg. 60-61

Provenance: Property from a collection based in New Delhi.









Covers of the publications with the work illustrated

Sadanand Bakre's Canvases

Important works from past auctions



UNTITLED 48 x 48 in (122 x 122 cm) Oil on masonite board, 1959



UNTITLED (STILL - LIFE) 20 x 24 in (50 x 60 cm) Oil on masonite board, 1964



WHOSE WHO - UNFINISHED ACT 40 x 49.5 in (101 x 125 cm) Oil on canvas, 1992



UNTITLED24 x 30 in (61 x 76.2 cm)
Oil on board, 1959



UNTITLED

18 x 48 in (45.4 x 121.9 cm)

Oil and mixed media on board, 1964



UNTITLED
24 x 36 in (61 x 91.4 cm)
Oil and mixed media on board, 1966



UNTITLED18 x 24 in (45 x 60 cm)
Oil on board, 1962



UNTITLED19.5 x 15.7 in (49.5 x 40 cm)
Oil on canvas, 1960

SADANAND K BAKRE

1920-2007

COVENTRY

36 x 20 in (91.4 x 50.8 cm) Oil on board 1970 Signed & Dated: Bottom Right

₹ 10,00,000 - 15,00,000 | \$12,195 - 18,293

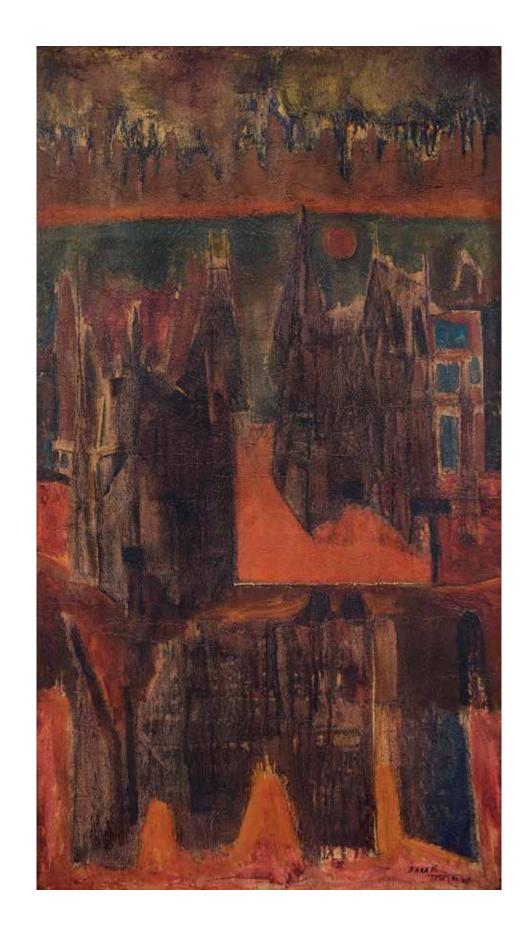
Provenance: Property from a collection based in Mumbai.

Born in Baroda in 1920, Sadanand K. Bakre's artistic journey commenced when his family relocated to Bombay, where he enrolled at the Gokhale Education Society School. Encouraged by his drawing teacher, Bakre delved into painting with dedication. At the youthful age of 16, he debuted his first solo exhibition, showcasing a diverse array of drawings ranging from figures to still life, along with watercolour landscapes and clay models of drapery. In 1939, Bakre ventured into the Sculpture department of the prestigious Sir J.J. School of Art, immersing himself in the realm of Academic Realism. With innate talent and a diligent work ethic, he swiftly mastered techniques such as clay modelling, plaster casting, and bronze casting.

COMPARABLE



BACKYARD OF PABLO CASALS HOUSE (IN SPAIN) 36 x 28.7 in (91 x 72 cm) Oil on canvas, 1962 Sold for \$ 85,875



K H ARA 1914-1985

UNTITLED

18 x 23 in (45.7 x 58.4 cm) Oil on canvas Signed: Bottom Left

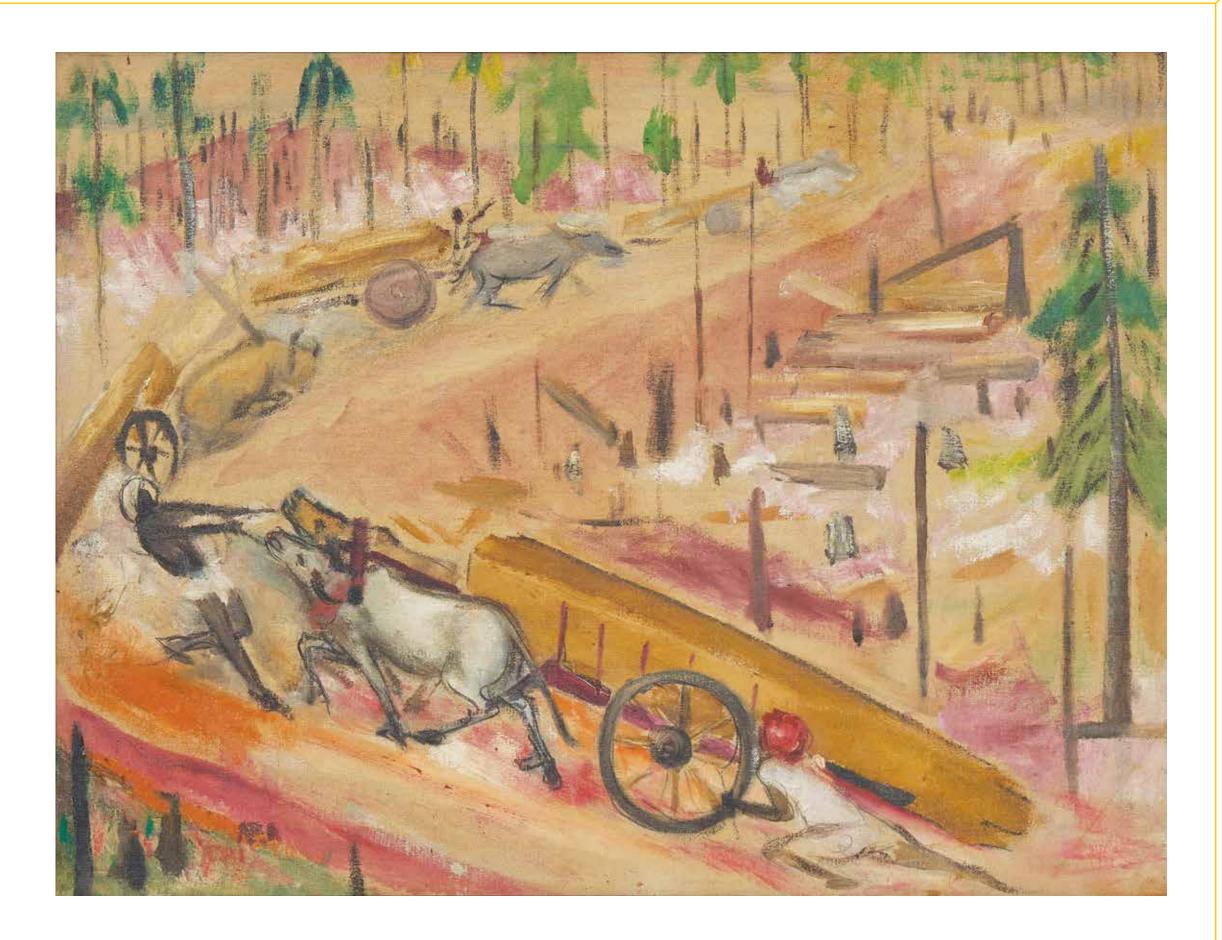
₹ 20,00,000 - 25,00,000 | \$ 24,390 - 30,487

Provenance: Property from a collection based in Mumbai.





UNTITLED 19.5 x 25.2 in (49.6 x 64.3 cm) Oil on canvas Solf for \$ 94,169



KRISHEN KHANNA

b. 1925

UNTITLED (BANDWALLAH)

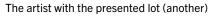
32 x 25 x 25 in (81.3 x 63.5 x 63.5 cm)
Patinated bronze
2016
Signed & Dated: On the reverse

₹ 20,00,000 - 30,00,000 | \$ 24,390 - 36,585

Exhibited: 'Bronzed: From Paint to Patina' group exhibition at Institute of Contemporary Indian Arts, Mumbai, 2019 (another)

'Bronzed: From Paint to Patina' by Institute of Contemporary Indian Arts & Aleph Book Company, 2019, pg. 62-63 (another)

Provenance: Property from a collection based in New Delhi.







View 2

Cover of the publication with the work illustrated





S H RAZA

1922-2016

SANSAR

20 x 20 in (50.8 x 50.8 cm) Acrylic on canvas 2004 Signed & Dated: Bottom Left

₹ 20,00,000 - 30,00,000 | \$ 24,390 - 36,585

Exhibited: 'Rang Raas' by Tao Art Gallery, 2006

Published: 'Rang Raas' by Tao Art Gallery, 2006

'Satya: The Truth: Paintings by S. H. Raza' by Tao Art Gallery

Provenance: Property from a collection based in Mumbai.



The artist with the presented lot at Tao Art Gallery



Covers of the publications with the work illustrated





JOGEN CHOWDHURY

b. 1939

UNTITLED

42 x 84 in (107 x 213 cm) Acrylic on canvas 2020 Signed & Dated: Various

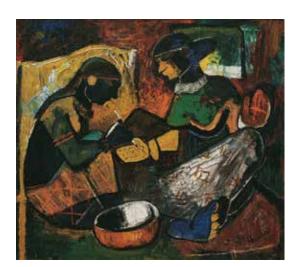
₹ 25,00,000 - 35,00,000 \$ 30,487 - 42,682

Provenance: Property from an international collection. Artwork was acquired by the present owner directly from the artist.

Husain in the 1950s



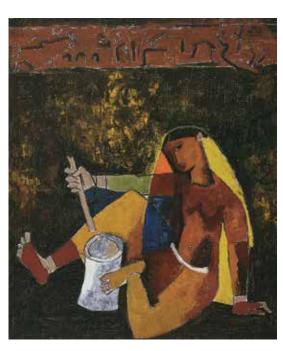
PEASANT COUPLE47.5 x 36.5 in (120.7 x 92.7 cm)
Oil on canvas, 1950



MENDHI23 x 25.5 in (58.7 x 64.8 cm)
Oil on canvas, 1951



HOLI 40 x 45 in (101.6 x 114.3 cm) Oil on canvas, 1951



VILLAGE WOMAN 24 x 19.8 in (61 x 50.3 cm) Oil on canvas, 1954

Other significant paintings from the decade



LAMP26.4 x 14.6 in (67 x 37 cm)
Oil on canvas, 1957



MAN 49.8 x 98 in (126.5 x 249 cm) Oil on fibreboard, 1951



THE PULL47.5 x 47.5 in (120.7 x 120.7 cm)
Oil on board, 1952



ZAMEEN36.2 x 215.7 in (92 x 548 cm)
Oil on canvas, 1955

M F HUSAIN

1915-2011

UNTITLED

29 x 24 in (73.7 x 60.9 cm) Oil on canvas 1957 Signed & Dated: Top Right

₹ 60,00,000 - 80,00,000 | \$ 73,170 - 97,561

Provenance: Property from an important collection based in Mumbai.

The 1950s represented a crucial period in Husain's career, characterized by his exploration of diverse influences from both India and beyond. This era witnessed a captivating evolution in his artistic style, marked by significant changes in subject matter, technique, and global artistic inspiration. Finding inspiration in the simplicity of rural and tribal life, Husain embraced these themes as central to his artistic expression during the 1950s. His profound connection to these communities was evident in his work, reflecting a deep admiration for their resilience and culture. In 1953, he journeyed to Europe, encountering European art firsthand. While he didn't align with Picasso's artistic vision, Husain acknowledged the groundbreaking language of modern art Picasso had pioneered. The distortion of form in Picasso's work sparked Husain's exploration of vast creative possibilities.



T VAIKUNTAM

b. 1942

UNTITLED

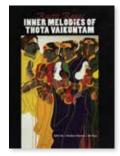
48 x 72 in (121.9 x 182.9 cm) Acrylic on canvas 2006 Signed & Dated: Bottom Left

₹ 30,00,000 - 40,00,000 | \$ 36,585 - 48,780

Published: 'Rustic Ragas: Inner Melodies of Thota Vaikuntam' by Timeless Books & AbMaa Publishing, 2008, pg. 90-91

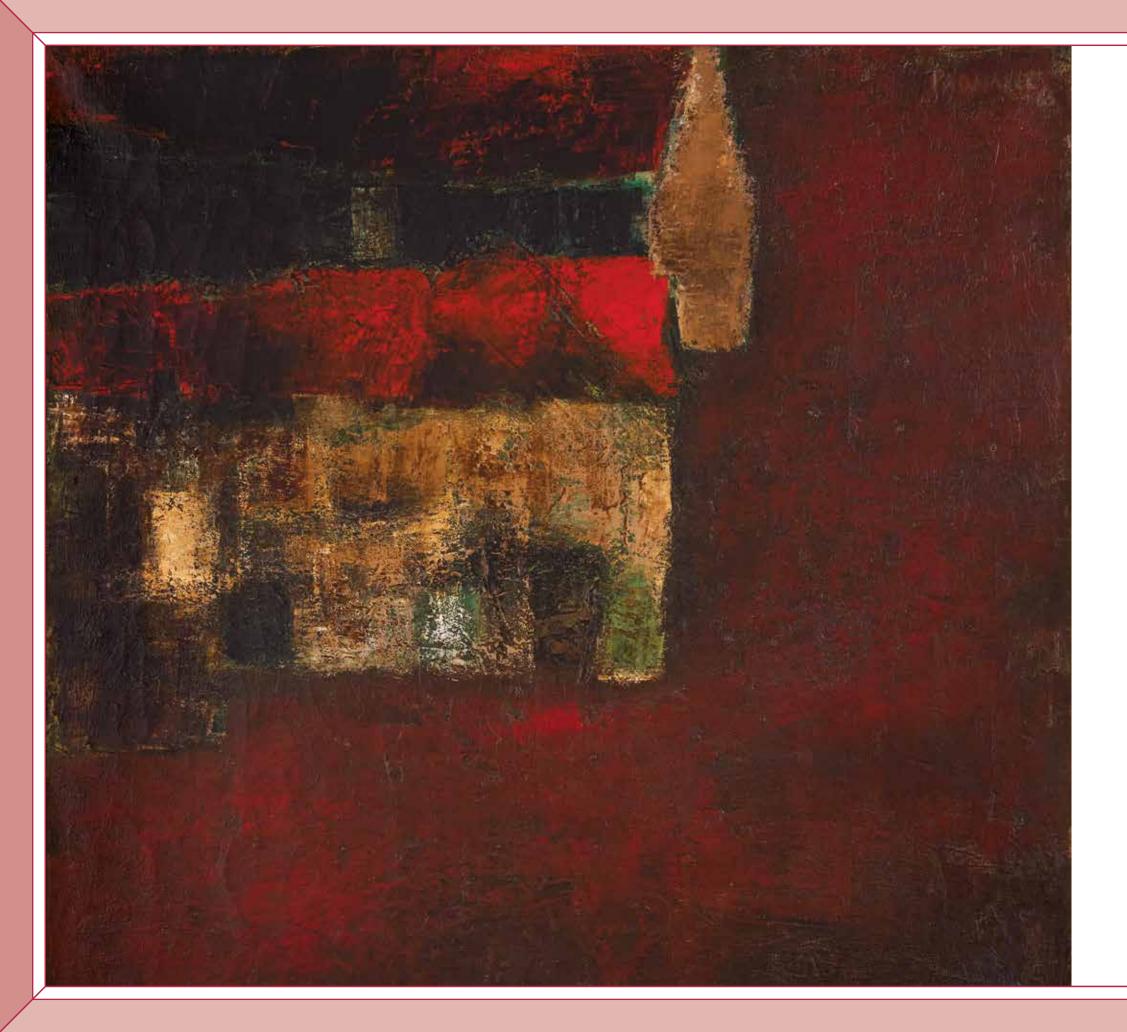
Provenance: Property from a collection based in New Delhi.

Cover of the publication with the work illustrated









An important work by Akbar Padamsee

Throughout his career, Akbar Padamsee oscillated between painting figures and landscapes. Each new series from the 1950s onward unveiled fresh insights into colour, form, or space. While some formal challenges persisted, others found resolution over time.

Unlike peers who depicted landscapes as records of specific locales, Padamsee focused on nature's broader themes—mountains, trees, water—yet devoid of specific places. His landscapes, like this 1963 Untitled piece, reveal subtle shifts over the preceding decade and celebrate the natural world's grandeur. In this era, the line cedes prominence to colour, reshaping space and challenging conventional perspectives. These mid-1960s works foreshadow Padamsee's later Metascape series, embodying his radical vision of idealized landscapes. Thick oil paint, textured surfaces, and scratched areas define his signature technique.

Padamsee's 1965 landscapes, marked by stark reduction and conceptual depth, paved the way for his future explorations. They offer valuable insights into his artistic evolution, hinting at the archetypal landscapes that would define his later career.

Painted in 1963, during Akbar Padamsee's residency in New York on a John D. Rockefeller III grant, this presented work exhibits Padamsee's adeptness with geometric shapes and profound comprehension of colour dynamics. This minimalist composition is a brilliant example of his artistic prowess during his prime period.

The painting features two abstracted houses dominating the left side, amidst expansive, boldly coloured spaces in red, black, and brown hues. The houses, juxtaposed against vast emptiness, evoke a sense of both presence and absence. With a sumptuous palette and thick impasto technique, Padamsee infuses the canvas with intense allure while maintaining absolute control over his medium. The landscape's captivating quality exudes an otherworldly essence characteristic of Padamsee's oeuvre. Through this masterpiece, viewers are invited into a realm where form and colour intertwine to evoke profound contemplation and aesthetic pleasure.



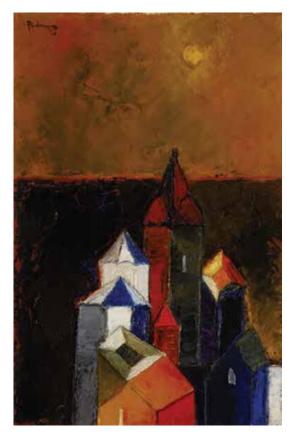
~ Early works by Akbar Padamsee ~



PAYSAGE 38.5 x 40.5 in (98 x 103 cm) Oil on board, 1961



LANDSCAPE38.2 x 49.2 in (97 x 125 cm)
Oil on masonite, 1956



UNTITLED16.3 x 10.8 in (41.6 x 27.3 cm)
Oil on canvas, 1956



LANDSCAPE39.6 x 39.4 in (100.6 x 100.3 cm)
Oil on canvas, 1965



PAYSAGE36.2 x 25.6 in (92 x 65 cm)
Oil on board, 1961



UNTITLED39 x 33 in (99 x 91.4 cm)
Oil on canvas, 1963



METASCAPE I48 x 48.2 in (122.3 x 122.6 cm)
Oil on canvas, 1975



METASCAPE 48.2 x 48 in (122.5 x 122 cm) Oil on canvas, 1971

AKBAR PADAMSEE

1928-2020

TWO HOUSES (DEUX MAISONS)

39.5 x 39.5 in (100.3 x 100.3 cm) Oil on canvas 1963 Signed & Dated: Top Right

₹ 2,00,00,000 - 3,00,00,000 | \$ 243,902 - 365,853

Exhibited: 'Akbar Padamsee Solo Exhibition' at Musée d'art Contemporain, Montréal, Quebec, Canada, 15th March - 10th April, 1966

Akbar Padamsee Solo Exhibition at Galerie 9, Paris, France, 19 May to 5 June 1965

Listed: Akbar Padamsee's solo exhibition catalogue by Musée d'art Contemporain, Montréal, Quebec, Canada, 1966, sr. no. 6

Provenance: Property from an important collection based in Mumbai.

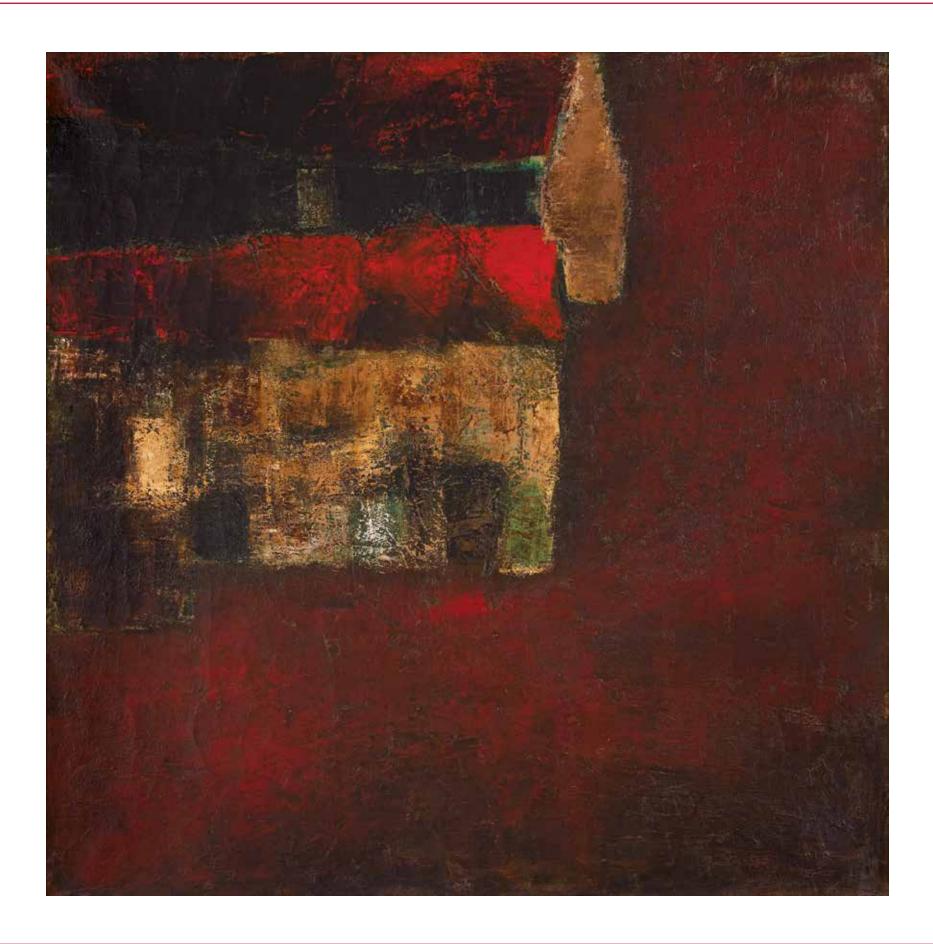


LISTE I	DES OEUVRES	
Holes		
	1. "Mentugue Ness"	31% x 31%
	2. "Nouge Mes"	31% x 31%
	3. "Chroin range"	31% x 31%
	4 "Antiqui"	2015 x 3015
	5. "Bivines"	29% x 39%
	6. "Deut maiere"	2015 x 3015
	7. "Lac"	40 x 40
	E. "Arbest"	40 x 40
	9. "Messages"	50 x.50
	10. "No"	36 x36
	II. "Fenne"	28% x 36%
	12, "Tits d'Issesse"	25% x 36
	13. "No"	2916 x 3616
Quadriptypie		
	14. "Dir de frame"	34 1.47
	15. "Payage"	24 x 47
	16, "Payage"	26 147
	12.7%	24 947
Dispuse		ne mane
	18. "Provige are Bron"	24 4.47
	11. "No"	26 667
	26. "Disc d'home"	22, 130
		CA.M. A. San

Cover of the Musée d'art Contemporain catalogue with the work listed



Invitation card for the 1965 exhibition at Galerie 9, Paris

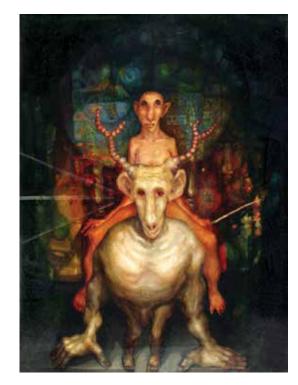




Bikash's works with a similar theme



VISITATION59.6 x 35.4 in (151.4 x 90 cm)
Oil on board, 1968



UNTITLED 48.2 x 36.2 in (122.3 x 92 cm) Oil on canvas, 1969



UNTITLED30 x 21.2 in (76.2 x 53.8 cm)
Mixed media on board, 1969



ONLOOKER 24 x 30.3 in (61 x 77 cm) Mixed media on board, 1970



TOTEM57.4 x 31.8 in (145.8 x 80.8 cm)
Oil on board, 1971



RESUSCITATIVE MYTHIC MAN 88.5 x 32 in (225 x 81.2 cm) Mixed media on canvas, 1967

BIKASH BHATTACHARJEE

1940-2006

SHE

60 x 35.5 in (152.4 x 90 cm) Oil & mixed media on board 1968 Signed & Dated: Bottom Right

₹ 50,00,000 - 70,00,000 | \$ 60,975 - 85,365

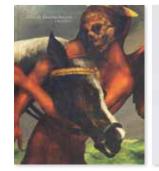
Exhibited: 'Bikash Bhattacharjee: A Retrospective' at Emami Chisel Art, Kolkata & Vadehra Art Gallery, Delhi, 2009

Published: 'Bikash Bhattacharjee: A Retrospective' by Emami Chisel Art, Kolkata, 2009, pg. 47

> 'Works of Bikash Bhattacharjee: Close to Events' by Niyogi Books, 2007, pg. 139

CECIU, R. L. (2013). The Architectonics of Corporeal and Textual Selves: From Durga Via Banalata Sen to the Virtual Indian Woman. Asian Studies. pg. 83

Provenance: Property from an important collection based in Kolkata.

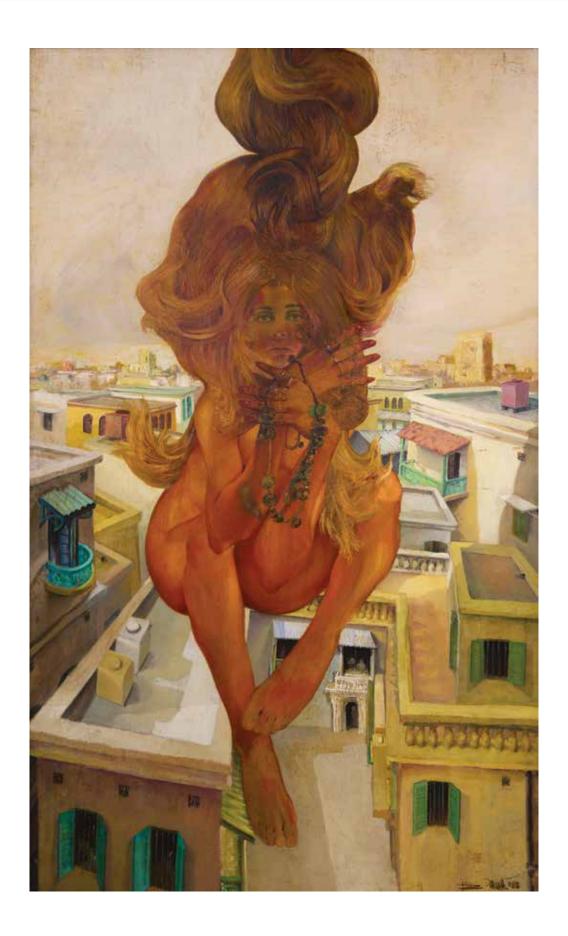








Covers of the publications with the work illustrated





Krishen Khanna's Wildlife theme works



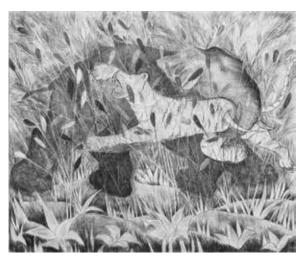
MY FAVOURITE TIGER
48 x 72 in (122 x 183 cm)
Acrylic and charcoal on canvas



UNTITLED 48 x 72 in (122 x 183 cm) Acrylic and charcoal on canvas



GAJA MOKSHA 95.7 x 95.7 in (243 x 243 cm) Acrylic and charcoal on canvas



COMBAT IN A FOREST 72 x 84 in (183 x 213.3 cm) Acrylic and charcoal on canvas





The artist with the presented lot



KRISHEN KHANNA

b. 1925

UNTITLED

72 x 145 in (182.8 x 368.3 cm) Acrylic and charcoal on canvas Signed: Bottom Right

₹ 1,00,00,000 - 1,50,00,000 \$ 121,951 - 182,926

Provenance: Property from a collection based in New Delhi.

The presented lot by Krishen Khanna is a large-scale work. It was executed with acrylic and charcoal, a combination of mediums that the artist has consistently revisited through the course of his career. Marked by monumentality and ambition of scale, Khanna's monochromatic creations emerge from the depth of his nuanced imagination.

It depicts a faunal fight between these two majestic animals. Rendered in a shadowy aura, the work does not depict a background in the conventional sense, instead focuses on the figures, capturing a compelling exchange of energy and combat. Krishen Khanna's skilful use of the medium of charcoal is evident in the way he creates light and shadow to bring out the nuances of his subjects.



J Swaminathan's Large Scale Works

~ Significant works sold

in past auctions \sim



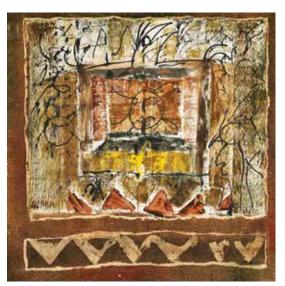
UNTITLED 65.4 x 65.4 in (166 x 166 cm) Oil on canvas, 1992 (PRESENTED LOT)



UNTITLED 67.7 x 67.7 in (172 x 172 cm) Oil on canvas, 1993



THE ALTAR (TRIPTYCH) 60 x 180 in (152.4 x 457.2 cm) Oil on canvas, 1998



UNTITLED 65 x 65 in (122 x 167.5 cm) Mixed media on canvas, 1992



UNTITLED 50 x 69 in (126.7 x 175 cm) Oil on canvas, 1993

Swaminathan's paintings are an alternative pictorial space that combine purely conceptual landscapes with bright colour fields with oft recurring mountains, stretches of water, trees, diagonally levitating stones and archetypal bird form. In his paintings of the '90's, the eminent artist broke away from his earlier well ordered colour and geometry, going back to retrieve the pristine freshness of symbols as used in tribal art, applying the pigments with his fingers. He pondered about the way of life and translated his experiences onto the canvas. Although riding on an astute theme his paintings are simplistic and captivating. The ambiguous imagery and emerging hues chronicle the thrust of light in comparison to the darkness.



UNTITLED 57.4 x 89 in (146 x 226.1 cm) Oil on canvas, 1991

J SWAMINATHAN

1928-1994

UNTITLED

65.4 x 65.4 in (166 x 166 cm)
Oil on canvas
1992
Signed & Dated: Verso

₹ 4,00,00,000 - 6,00,00,000 | \$ 487,804 - 731,707

Exhibited: 'The Masters of India Art Show' at The Oberoi, by The Arts Trust, Bombay, March 15th -22nd, 1992

Provenance: Property of an important collection based in Mumbai. The lot was acquired by the current owner from The Arts Trust, 1992.



Poster & catalogue cover of The Masters of India Art Show by The Arts Trust



M F HUSAIN

1915-2011

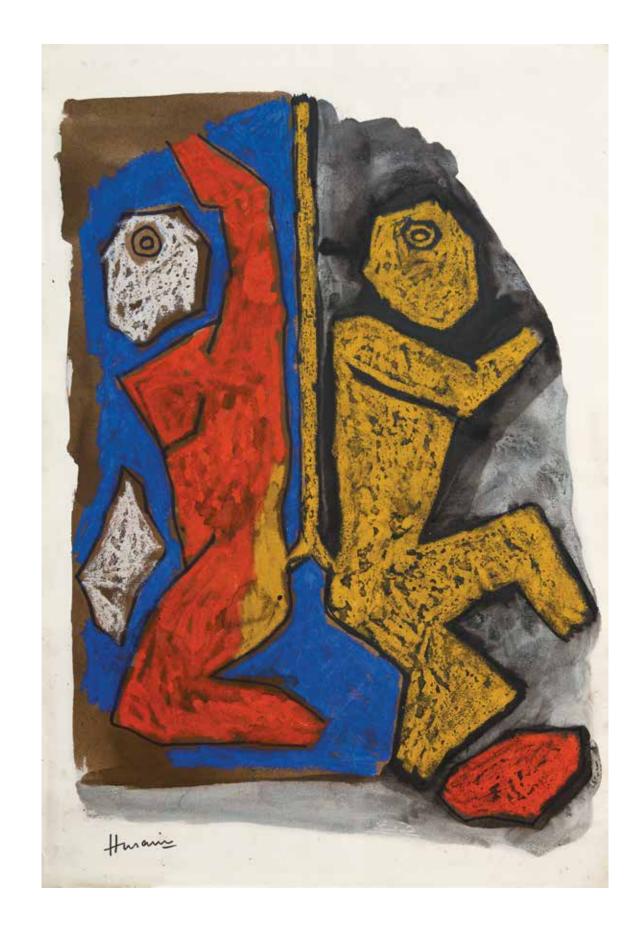
UNTITLED (HANUMAN)

22 x 15 in (55.8 x 38.1 cm) Mixed media on paper Circa 1970 Signed: Bottom Left

₹ 10,00,000 - 15,00,000 | \$12,195 - 18,293

Provenance: Property from an international collection. Artwork was acquired by the present owner directly from the artist.

Since his early years, Husain harboured a profound admiration for Hanuman, the beloved figure from the Ramayana. Throughouthis esteemed career, he produced numerous paintings featuring the devoted monkey-God, contributing to a body of work encompassing around two hundred pieces dedicated to the epic in its entirety. Enthralled by the tales of Ram's steadfast devotee, Husain's artworks celebrate Hanuman's courage, resilience, and unwavering devotion to Lord Rama. In the late 1960s, Husain delved into depicting the Ramayana, initiating a series that would expand to include inspirations from the Mahabharata. Over the subsequent decade, he persisted in capturing scenes from the Ramayana, revisiting specific elements and moments that held personal significance to him. Through his artistic endeavours, Husain immortalized the enduring charm of Hanuman and the timeless narratives of dedication and heroism woven within Hindu mythology.



ZARINA HASHMI

1937-2020

STEPS (ED: 4/7)

22.5 x 28.5 x 1.5 in (57 x 72.3 x 3.81 cm)

Cast paper with black pigment and aluminum powder

₹ 30,00,000 - 40,00,000 | \$ 36,585 - 48,780

Provenance: Property from a collection based in Mumbai. Artwork was acquired by the present owner from Bodhi Art Gallery.

Zarina Hashmi was an Indian-American artist born in 1937, in Aligarh. Zarina graduated with a BS (Honours) degree in mathematics from the Aligarh Muslim University in 1958. She studied printmaking at Atelier 17 in Paris, with S. W. Hayter and Krishna Reddy. To further expand her curiosity, Zarina got educated in woodblock printing at Toshi Yoshido's studio in Tokyo after receiving the Japan Foundation Fellowship.

Hashmi mirrors her journey from different places through her art by creating minimalistic visuals infused with abstract and geometric styles. Themes surrounding her art echo the longing for home, identity, her travels, memories, distance, and exile. Zarina was brought up in a loving and supportive family while living in different places which naturally became a subject in many of her works with the influence of colonialism and existentialism, as reflected in the artist's creative vision.





LAXMAN SHRESHTHA

b. 1939

UNTITLED

50 x 50 in (127 x 127 cm) Oil on canvas Signed: Verso

₹ 15,00,000 - 20,00,000 | \$ 18,293 - 24,390

Provenance: Property from a collection based in Mumbai.

Laxman Shreshtha, born in 1939 in Siraha, Nepal is known for his meditative and sensuous abstract works. He studied art at various schools including the University of Bihar, Patna; the Sir J. J. School of Art, Mumbai; the Ecole Nationale Superieure des Beaux-Arts, Paris; and the Central School of Art, London between the years 1950 to 1970. His art is emotive of his spiritual quest with the intermingling usage of tertiary colours, finding solutions in his compositions for his extensional problems through Western philosophies, the Upanishads, and Buddhism. Shreshtha's journey of self-discovery during his upbringing in a Nepalise aristocratic family to an art student struggling to make ends meet is reflected in his artwork. He began his career as a figurative artist and found his refuge in abstract art. His large-scale works are inspired by the mountains and landscapes of Nepal, echoing his home. He's greatly inspired by music and often listens to Jazz and classical music while working on his creations. Laxman Shreshtha has earned several honours and scholarships including the British Council Grant and the French Government Scholarship. The artist has held numerous solo exhibitions across India and abroad.

COMPARABLE



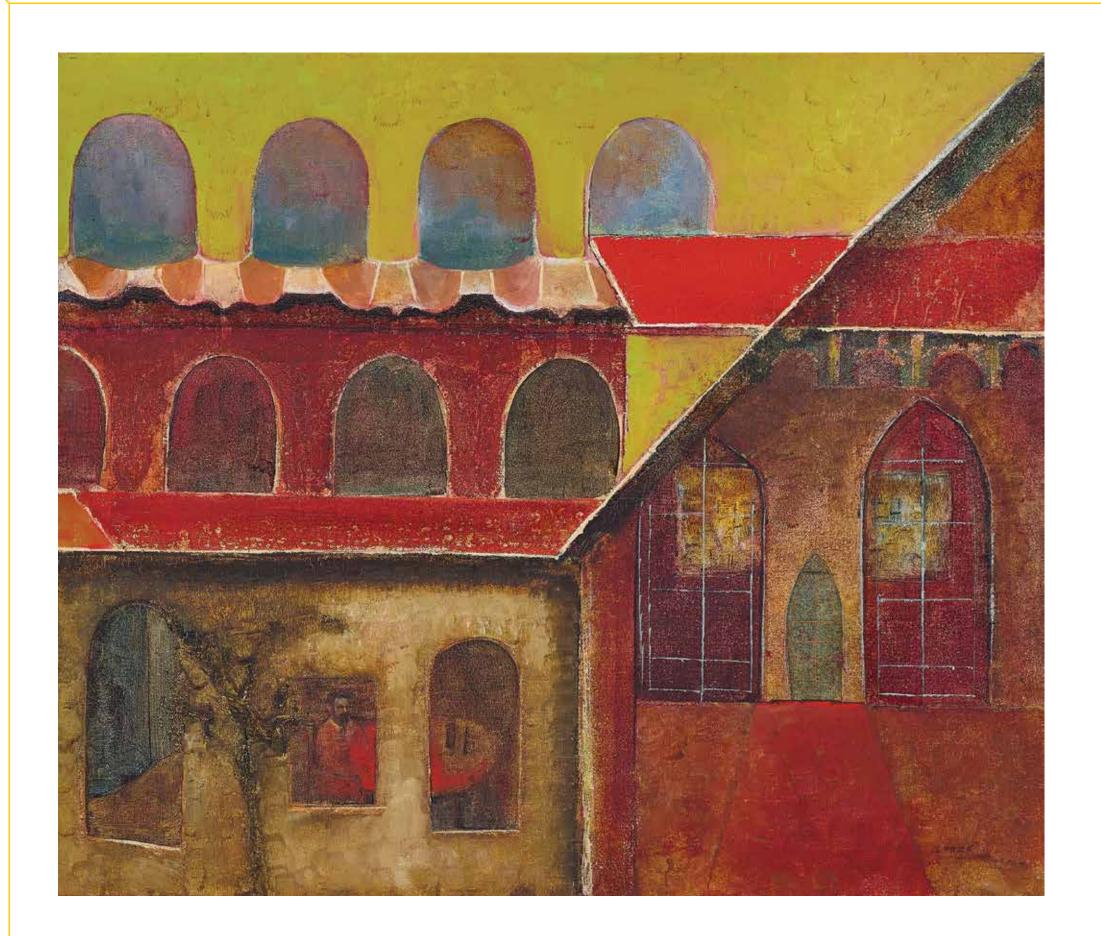
UNTITLED

50 x 50 in (127 x 127 cm)

Oil on canvas

Sold for \$ 86,811





SADANAND K BAKRE

1920-2007

UNTITLED

14 x 16.5 in (36 x 42 cm)
Oil on canvas
1966
Signed & Dated: Bottom Right & Verso

₹ 10,00,000 - 15,00,000 | \$12,195 - 18,293

Exhibited: 'Raza & His Contemporaries: Seeking a Vital Form' by Dhoomimal Gallery 7 Feb - 10 Mar 2023

Published: 'Raza & His Contemporaries: Seeking a Vital Form' by Dhoomimal Gallery, 2023, pg. 31

'Sadanand K Bakre' by Grosvenor Gallery, London, 2023, pg. 80

Provenance: Property from a collection based in New Delhi.









Covers of the publications with the work illustrated

M F HUSAIN

1915-2011

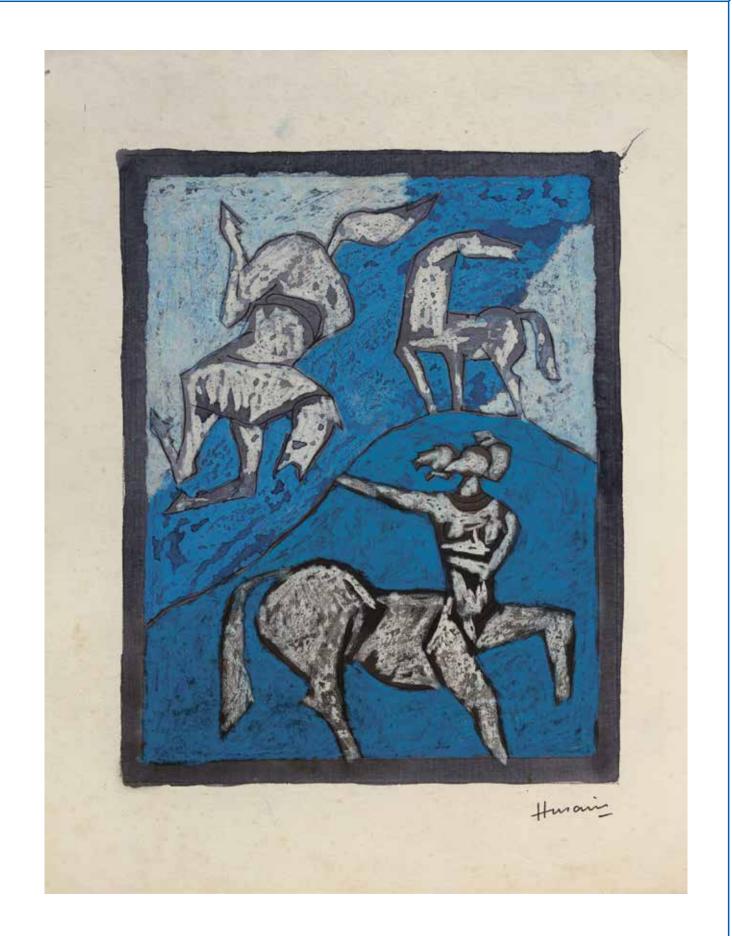
UNTITLED (HORSES)

20 x 15 in (50.8 x 38.1 cm) Mixed media on board Circa 1970 Signed: Bottom Right

₹ 10,00,000 - 15,00,000 | \$12,195 - 18,293

Provenance: Property from an international collection. Artwork was acquired by the present owner directly from the artist.

Even as a young boy M F Husain was enamored by horses, first realising his fascination for them while witnessing the tazias taken out during Muharram processions. He was often seen drawing several horse forms in chalk or coal on his school's walls and notebooks. Later on in life, the artist travelled to China where he was able to study Song dynasty horse pottery and meet artist Qi Baishi. Baishi's work too depicted horses with minimal lines yet immense movement and served as inspiration. Other influences include European artists Franz Marc and Marino Marini and icons of ancient Greek civilization like the Trojan horse and Bucephalus. He intended the powerful depiction of the horse to signify grace and freedom. The artist stated "My horses like lightning, cut across many horizons. Seldom their hooves are shown. They hop around the spaces. From the battlefield of "Karbala" to Baukura terracota, from the Chinese Tse pei Hung horse to St. Marco horse, from ornate armoured "Duldul" to challenging white of "Ashwamedh"... the cavalcade of my horses is multidimensional".



Rangopal Vijayvargiya Artworks sold in past auctions



UNTITLED 40 x 27 in (101.6 x 68.6 cm) Gouache, watercolour, wash on handmade paper



UNTITLED (KRISHNA WITH GOPIS) 52.5 x 33.5 in (133 x 85 cm) Watercolour and gouache on paper, 1930



UNTITLED 70 x 40.5 in (178 x 103 cm) Mixed media on paper, 2001



UNTITLED 38.5 x 25.75 in (98.1 x 65.3 cm) Watercolour on paper

Beauty of Form Artworks in national collections



KAMASHRINGAR 52 x 34.2 in (132 x 87 cm) Watercolour on paper



NUDE COUPLES 11.2 x 7.5 in (28.5 x 19.1 cm) Watercolour on paper



SNAKE CHARMERS 13 x 8.6 in (33 x 21.9 cm) Watercolour on paper



PRINCE SIDDHARTHA LEAVING HIS PALACE 20 x 10.4 in (50.6 x 26.5 cm) Watercolour on paper

RAMGOPAL VIJAYVARGIYA

1905-2003

UNTITLED

29 x 21 in (73.7 x 53.3 cm) Oil on canvas 1994 Signed & Dated: Bottom Right

₹ 12,00,000 - 15,00,000 | \$ 14,634 - 18,292

Provenance: Property from a collection based in Jaipur. Artwork was acquired by the present owner directly from the artist.

Artist Ramgopal Vijayvargiya, born in Baler, Rajasthan, in 1905, wasdrawntotheworld of art from a very early age. His first exposure to the basic principles of drawing came through a wandering ascetic. When his father discovered Ramgopal's passion for painting, he wholeheartedly supported his artistic pursuits. Ramgopal Vijayvargiya went on to study at the Maharaja School of Arts and Crafts, where he was fortunate to receive guidance from the renowned Bengal revivalist, Shailendranath De.

At the tender age of 17, Ramgopal held his debut solo exhibition at the Fine Arts and Crafts Society in Kolkata. His exceptional talent was evident, leading to his accelerated progress in the college curriculum. In fact, within a year, he had advanced to the final year of his five-year course, ultimately graduating in just eight months.

Following his academic journey, Ramgopal briefly took on the role of a drawing teacher, but this occupation proved short-lived. By the time he reached the age of 30, he had already established a prominent reputation in the world of art, with nearly a thousand of his paintings finding eager buyers. Many of these artworks drew inspiration from the works of poets and writers, including Kalidas and Omar Khayyam, among others. Through the course of his career, the artist created a large body of work. His paintings are now housed in various important collections around the world.



K LAXMA GOUD

b. 1940

UNTITLED (ED: 1/5)

(A) & (C): 16 x 11 x 3 in (40.6 x 28 x 7.6 cm) each (B): 74.5 x 32 x 10.5 in (189.2 x 81.2 x 26.7 cm)

Bronze & wood

Signed: Bottom Left (Panel B)

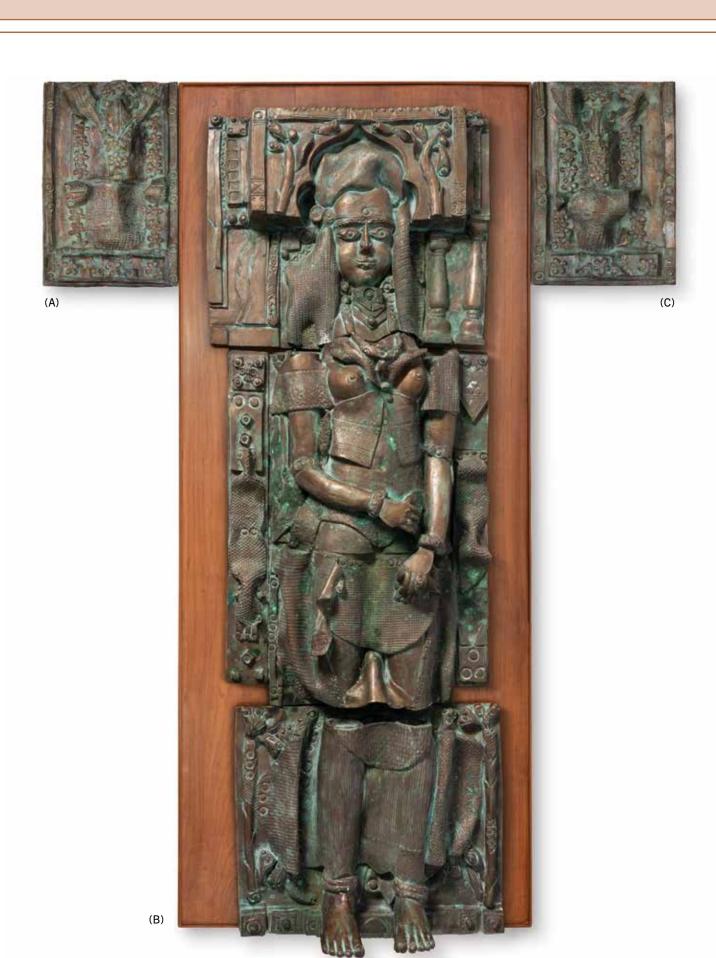
₹ 15,00,000 - 20,00,000 | \$ 18,293 - 24,390

Provenance: Property from a collection based in Hyderabad. Artwork was acquired by the present owner directly from the artist.

Laxma Goud is renowned for his elegant yet forceful line drawings and watercolours, showcasing his mastery as a draughtsman. His artistic versatility extends to printmaking and painting, employing mediums such as etching, gouache, pastel, and grass paintings. Goud's signature style is characterized by meticulously crafted lines and subtle washes of colour, capturing the symbiotic relationship between humanity and nature. He infuses his work with a sense of eroticism inherent in the natural world, while also imbuing it with humor, groundedness, and vigor. Goud often metamorphoses his subjects, turning men into goats and goats into women, exploring the interconnectedness between humans and their surroundings. Through his art, he examines the impact of urbanization on rural landscapes, presenting a nostalgic portrayal of a simpler time under threat. His compositions evoke a bucolic innocence, frozen in time, with vibrant depictions of flora and fauna symbolizing the idyllic harmony between man and environment.

The artist with the presented lot (another)







The Seminal Icons of Manjit Bawa



UNTITLED78.7 x 59.6 in (200 x 151.5 cm)
Oil on canvas



UNTITLED (SOHNI)35.4 x 42 in (90.1 x 106.6 cm)
Oil on canvas, 1992



UNTITLED (ACROBAT) 89.7 x 67.9 in (228 x 172.7 cm) Oil on canvas, 1999



UNTITLED69.5 x 86 in (176.5 x 218.4 cm)
Oil on canvas, 2005

Important works in past auctions



UNTITLED (SHIVA)69 x 62 in (175.2 x 157.4 cm)
Oil on canvas, 1995



UNTITLED63.5 x 65 in (161.3 x 165.1 cm)
Oil on canvas



UNTITLED44.5 x 69 in (113 x 175 cm)
Oil on canvas, Circa 1995



UNTITLED (LION AND GOAT)
34 x 43 in (86.3 x 109.2 cm)
Oil on canvas, 1979 (PRESENTED LOT)



DEVI64.1 x 78.1 in (162.9 x 198.4 cm)
Oil on canvas, 1993

MANJIT BAWA

UNTITLED (LION AND GOAT)

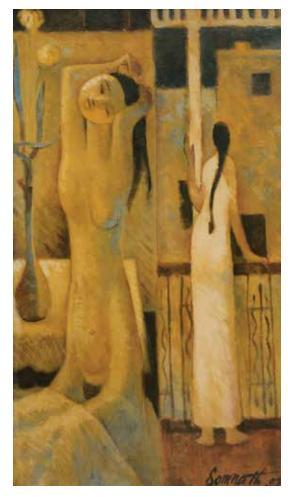
34 x 43 in (86.3 x 109.2 cm) Oil on canvas Signed & Dated: Bottom Right

₹ 2,00,00,000 - 3,00,00,000 | \$ 243,902 - 365,853

Provenance: Property from a collection based in Mumbai. Artwork was previously auctioned by Christie's in 2014.



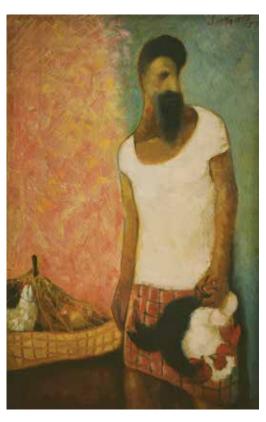
Figurative works by Somnath Hore



UNTITLED33.5 x 18.5 in (85 x 47 cm)
Oil on canvas, 1957



UNTITLED22 x 33 in (55.8 x 83.8 cm)
Oil on canvas, 1960



THE CHICKEN SELLER 33.9 x 20.9 in (86 x 53 cm) Oil on canvas, 1959



UNTITLED24 x 32 in (61 x 81.2 cm)
Oil on canvas, 1961



UNTITLED28.1 x 18.7 in (71.4 x 47.4 cm)
Oil on canvas, 1960



COMPANIONS47 x 34.5 in (119.3 x 87.6 cm)
Oil on canvas, 1960



UNTITLED (MEAT-WALLAH) 33 x 18 in (84 x 45.7 cm) Oil on canvas, Circa 1960



UNTITLED
20 x 15 in (50.8 x 38.1 cm)
Oil on canvas

SOMNATH HORE

1921-2006

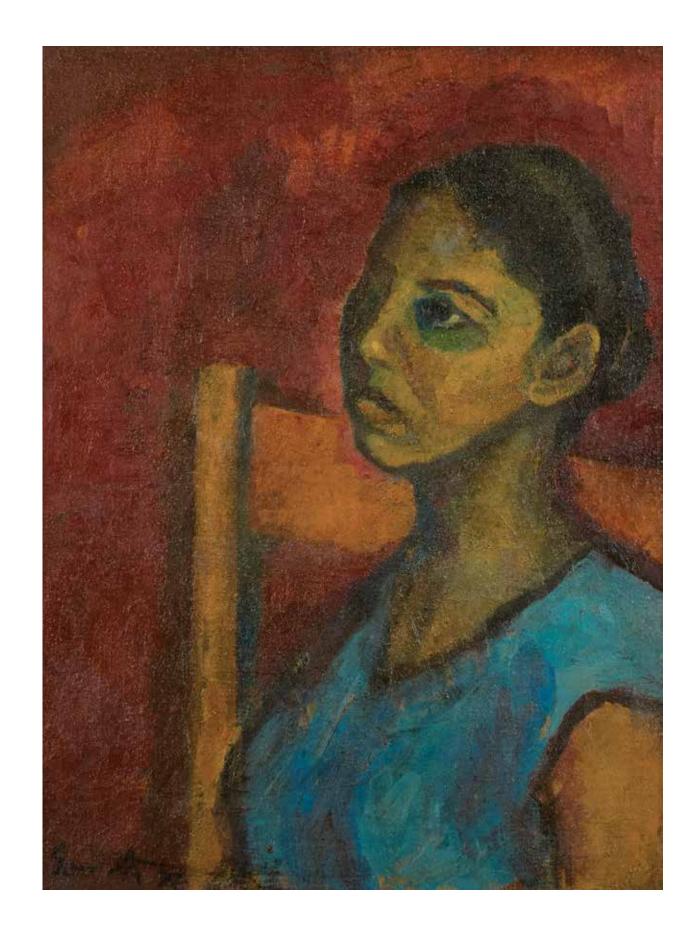
UNTITLED

24 x 18 in (61 x 45.7 cm)
Oil on canvas
1978
Signed & Dated: Bottom Left

₹ 40,00,000 - 60,00,000 | \$ 48,780 - 73,170

Provenance: Property from an important collection based in Mumbai. Originally from the Pitti Family Collection.

Somnath Hore was born in 1921 in the village of Barama, situated in Chittagong, which is now part of Bangladesh. Even from a young age, he engaged in creating posters for the Communist Party, facilitated by the party's leader, who aided his admission into the Government College of Art & Craft. Between 1954 and 1967, Hore held various positions. Initially, from 1954 to 1958, he served as a lecturer at the Indian College of Art and Draughtsmanship in Calcutta. Subsequently, until 1967, he fulfilled roles such as overseeing the Graphic section at the Delhi College of Art, acting as visiting faculty at MS University in Baroda and leading the Graphic Art department at Kala Bhavan, Visva Bharati. Additionally, in 1960, he joined the Society of Contemporary Artists.





The Lost Continent Series by MF Husain

An iconic set of canvases





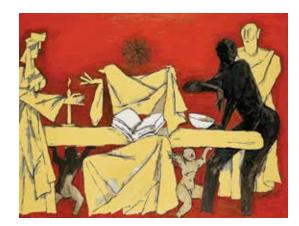
UNTITLED
72 x 90 in (182.9 x 228.6 cm)
Oil on canvas, 2005



UNTITLED72 x 90 in (182.9 x 228.6 cm)
Oil on canvas, 2005



UNTITLED72 x 90 in (182.9 x 228.6 cm)
Oil on canvas, 2005



UNTITLED
72 x 90 in (182.9 x 228.6 cm)
Oil on canvas, 2005



UNTITLED72 x 90 in (182.9 x 228.6 cm)
Oil on canvas, 2005



UNTITLED72 x 90 in (182.9 x 228.6 cm)
Oil on canvas, 2005



UNTITLED72 x 90 in (182.9 x 228.6 cm)
Oil on canvas, 2005



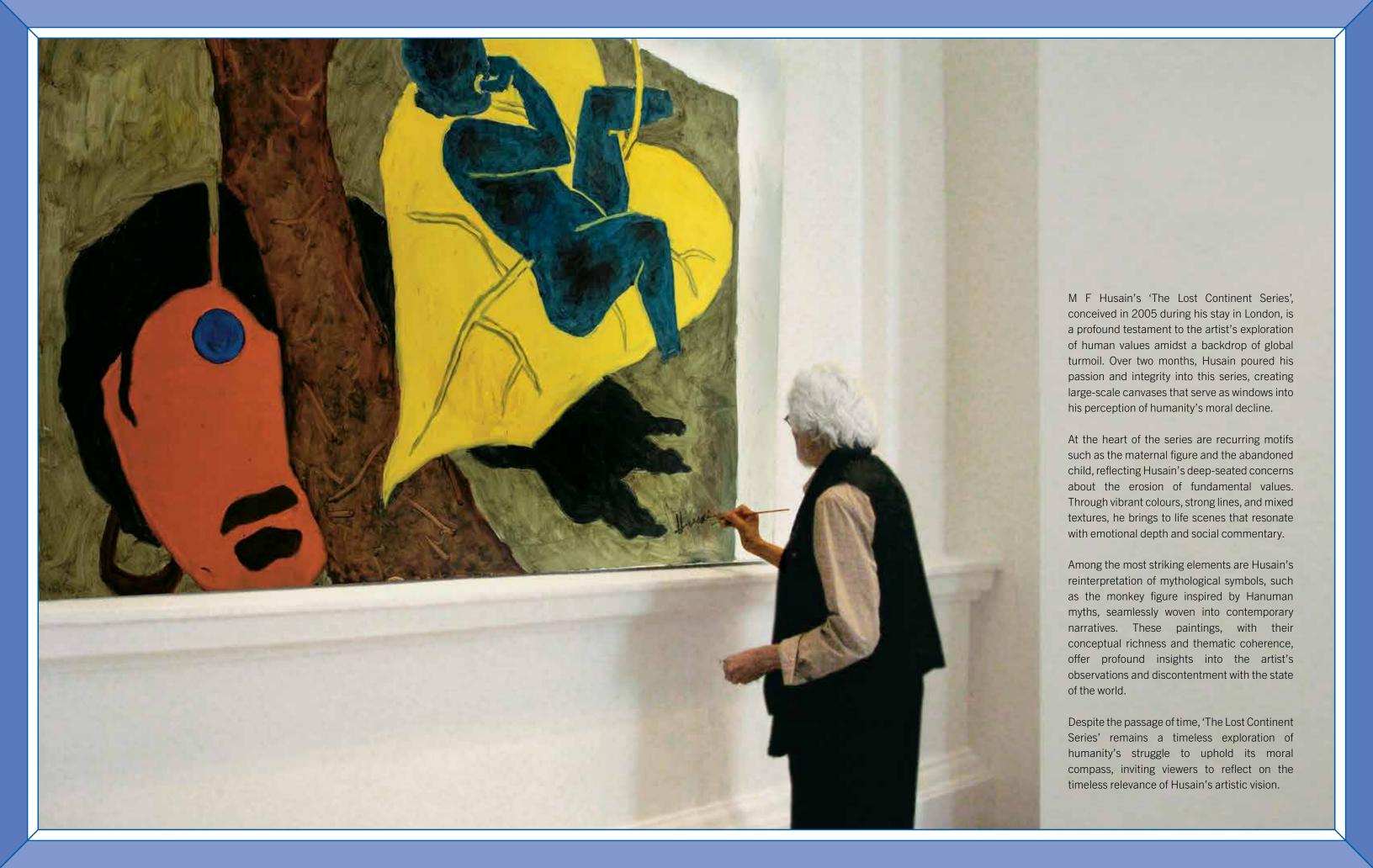
UNTITLED72 x 90 in (182.9 x 228.6 cm)
Oil on canvas, 2005 (**PRESENTED LOT**)



UNTITLED 72 x 90 in (182.9 x 228.6 cm) Oil on canvas, 2005



UNTITLED72 x 90 in (182.9 x 228.6 cm)
Oil on canvas, 2005



M F HUSAIN

1915-2011

UNTITLED (THE LOST CONTINENT - SERIES)

72 x 90 in (183 x 228.6 cm) Acrylic on canvas 2005 Signed & Dated: Bottom Right

₹ 2,00,00,000 - 3,00,00,000 | \$ 243,902 - 365,853

Exhibited: 'M.F. Husain: The Lost Continent' at The Gamble Room, Victoria and Albert Museum, London, July, 2005

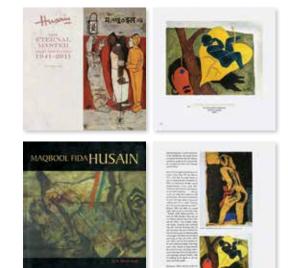
'M.F Husain: 'The Lost Continent' at The Arts House, Old Parliament Building, Singapore, 6th - 11th October, 2005

Published: 'M.F. Husain: The Lost Continent' exhibition catalogue, 2005

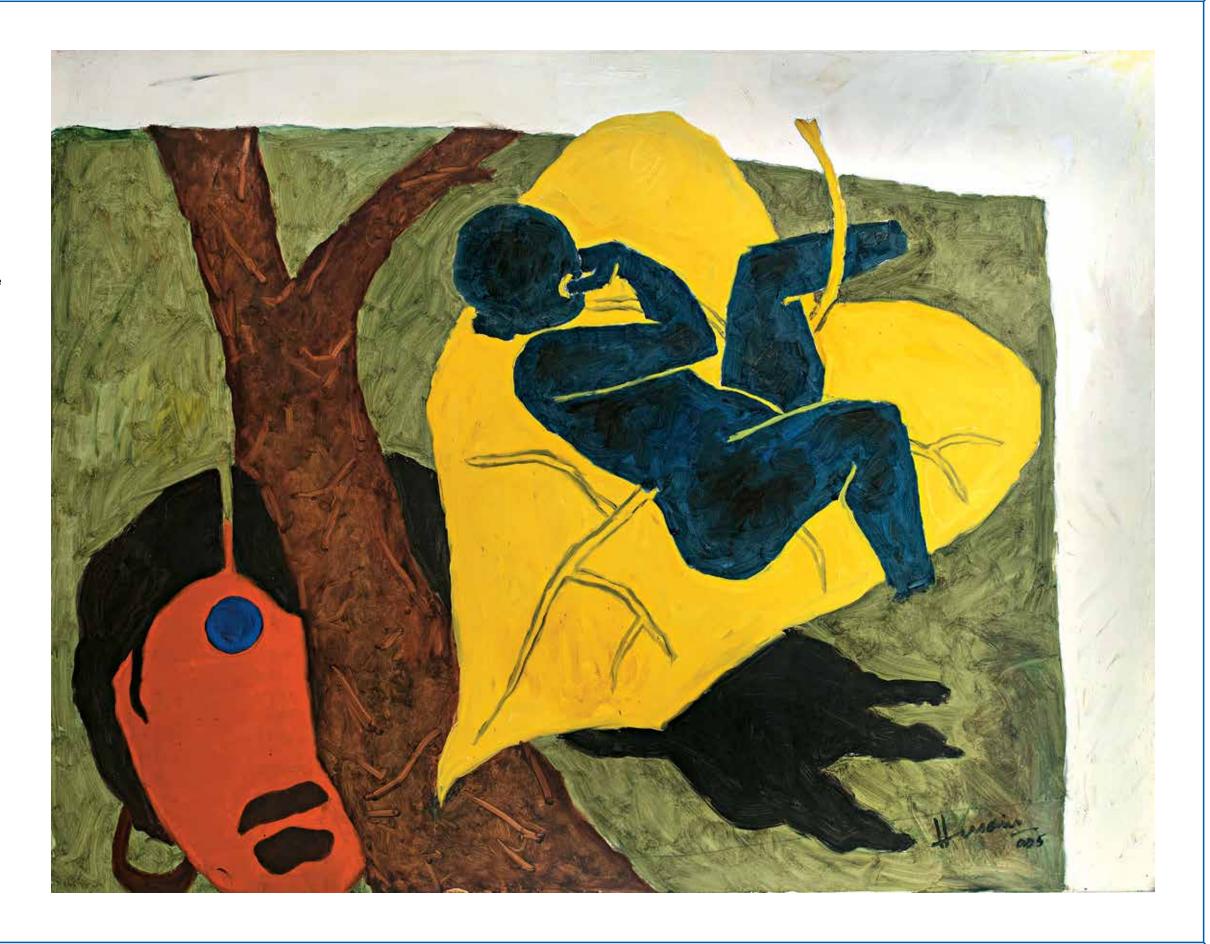
'Maqbool Fida Husain' by Rahul & Art, 2008, pg. 374

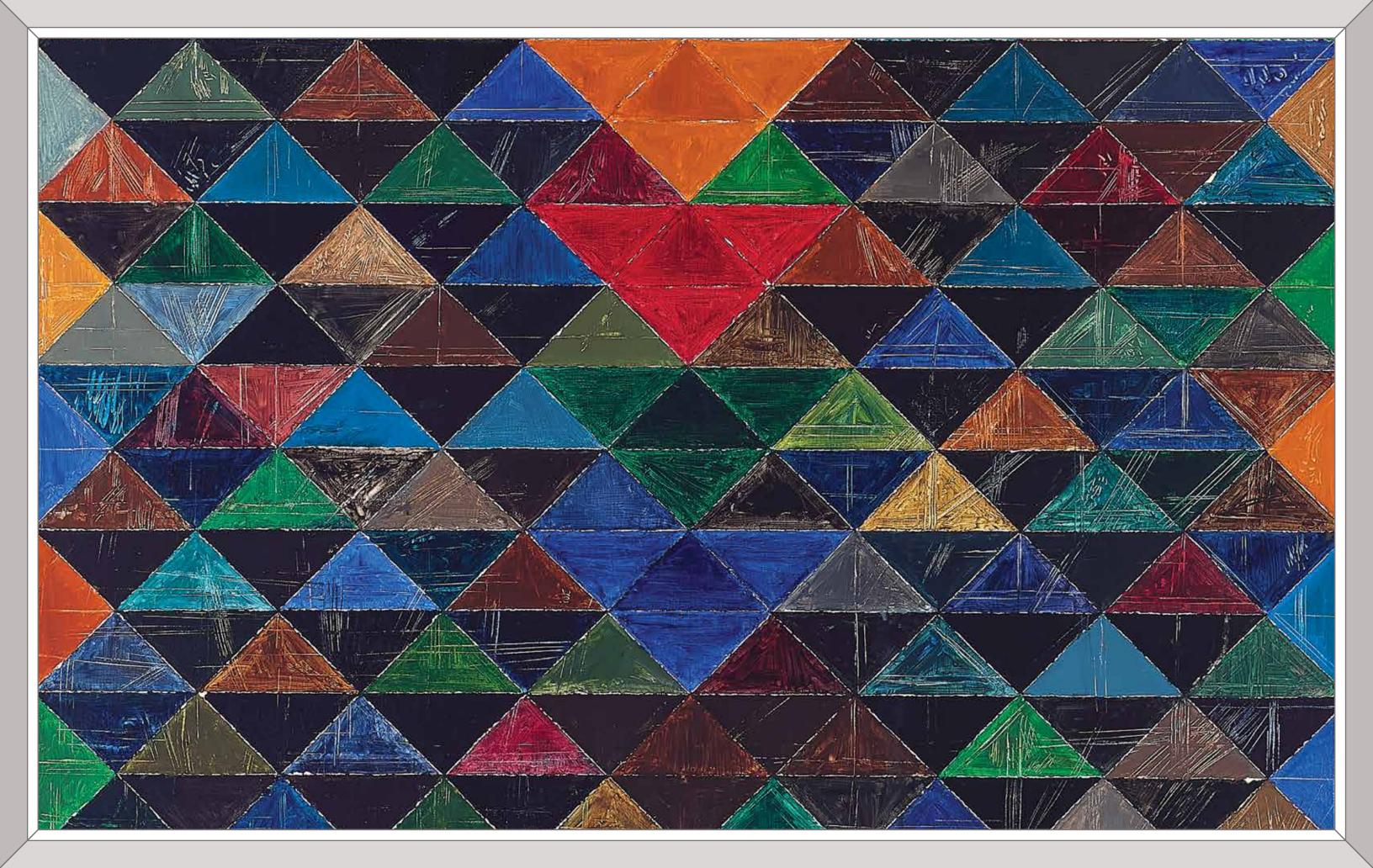
'The Eternal Master - Selected Works 1941-2011' by The Arts Trust, 2024, pg. 528

Provenance: Property from an international collection.



Covers of the publications with the work illustrated





Sayed Haider Raza & The Power of Symbolism



JALA BINDU47.3 x 47.3 in (120 x 120 cm)
Acrylic on canvas, 1998



GERMINATION48 x 48 in (122 x 122 cm)
Acrylic on canvas, 1996

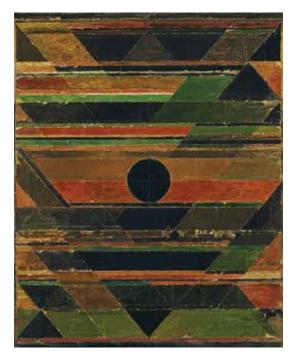


TANAVA58.5 x 58.5 in (148.6 x 148.6 cm)
Acrylic on canvas, 2001



PRAKRITI 47.2 x 47.2 in (120 x 120 cm) Acrylic on canvas, 1997

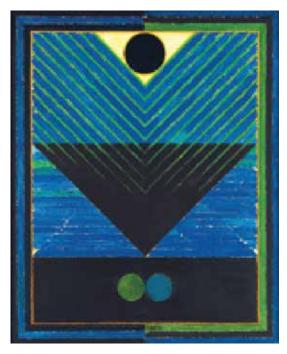
Famous works from past auctions



BHOOMI 39.5 x 31.5 in (100.3 x 80 cm) Acrylic on canvas, 1987



TRIANGLES
39.4 x 39.4 in (100 x 100 cm)
Acrylic on canvas, 1997 (PRESENTED LOT)



POLARITY 40 x 31.5 in (101.6 x 80 cm) Acrylic on canvas, 1990



UNTITLED (PANCH TATVAS) 31.5 x 31.5 in (80 x 80 cm) Acrylic on canvas,1988

S H RAZA

1922-2016

TRIANGLES

39.4 x 39.4 in (100 x 100 cm) Acrylic on canvas 1997 Signed & Dated: Bottom Right

₹ 2,60,00,000 - 3,60,00,000 | \$ 317,073 - 439,024

Exhibited: Raza: Celebrating 85 Years by Aryan Art Gallery, travelling shows in 2006-2007 - 14th-31st January 2007 at Aryan Art Gallery, New Delhi, and 20th-26th August 2007 at Museum Gallery, Mumbai

Published: Raza: Celebrating 85 Years by Aryan Art Gallery, 2007

Provenance: Property from a collection based in New Delhi.



S H Raza at the exhibition with fellow artist Ram Kumar





Cover of the publication with the work illustrated





Husain's Horses

Significant paintings sold in past auctions



HORSES

37 x 66 in (94 x 168 cm)

Oil on canvas, Circa 1980 (PRESENTED LOT)



FURY ETCHED 70.5 x 97.3 in (179 x 247 cm) Oil on canvas, Circa 1970



UNTITLED 47 x 55 in (119.4 x 139.7 cm) Acrylic on canvas, 1974



UNTITLED (HORSES)
32 x 71.6 in (81 x 182 cm)
Oil on canvas, 1980



UNTITLED 30 x 51 in (76.2 x 129.5 cm) Oil on canvas, 1982



HORSES 39.4 x 69.7 in (100.3 x 177 cm) Oil on canvas, Circa 1970



UNTITLED 28.3 x 76 in (78 x 193 cm) Acrylic on canvas, Circa 1970

Husain & The Patels

The family shared a close bond with the iconic artist



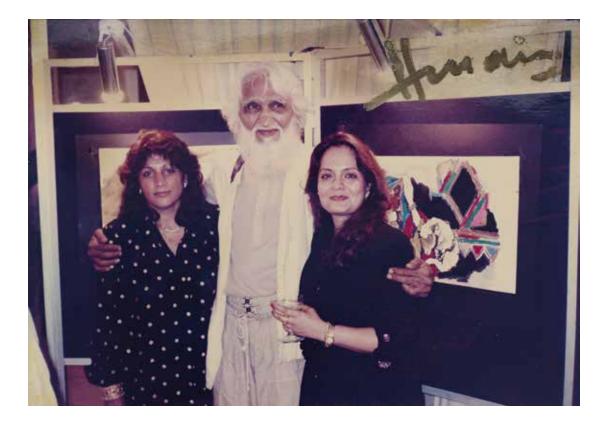


The presented lot is originally from the collection of Rajni Patel, who shared a close bond with Maqbool Fida Husain. The artist also shared a rapport with Asha and Amit Patel. The lot is an important work that shows Husain's prowess and fascination with horses.

Even as a young boy M F Husain was enamored by horses, first realising his fascination for them while witnessing the tazias taken out during Muharram processions. He was often seen drawing several horse forms in chalk or coal on his school's walls and notebooks. Later on in life, the artist travelled to China where he was able to study Song dynasty horse pottery and meet artist Qi

Baishi. Baishi's work too depicted horses with minimal lines yet immense movement and served as inspiration. Other influences include European artists Franz Marc and Marino Marini and icons of ancient Greek civilization like the Trojan horse and Bucephalus. He intended the powerful depiction of the horse to signify grace and freedom. The artist stated "My horses like lightning, cut across many horizons. Seldom their hooves are shown. They hop around the spaces. From the battlefield of "Karbala" to Baukura terracota, from the Chinese Tse pei Hung horse to St. Marco horse, from ornate armoured "Duldul" to challenging white of "Ashwamedh"... the cavalcade of my horses is multidimensional".







M F HUSAIN

1915-2011

UNTITLED (HORSES)

37 x 66 in (94 x 168 cm)
Oil on canvas
Circa 1980
Signed: Bottom Right

₹ 4,00,00,000 - 6,00,00,000 \$ 487,804 - 731,707

Published: 'The Eternal Master - Selected Works 1941-2011' by The Arts Trust, 2024, pg. 270

Provenance: Property from the collection of Asha and Amit Patel based in Mumbai. Originally from the collection of Rajni Patel.



Cover of the publication with the work illustrated

B PRABHA

1933-2001

UNTITLED

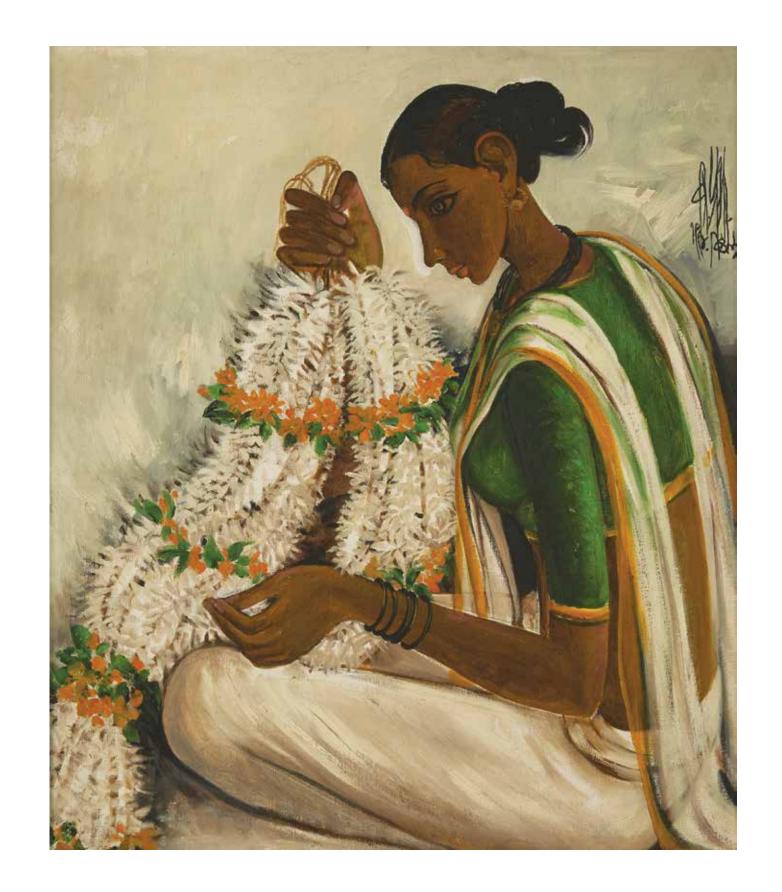
30 x 24 in (76.2 x 61 cm) Oil on canvas 1980 Signed & Dated: Top Right

₹ 15,00,000 - 20,00,000 | \$ 18,293 - 24,390

Provenance: Property from a collection based in New Delhi.

Born in 1933 in Bela village, Nagpur, B Prabha was a visionary artist at a time when it was uncommon for women to pursue art as a career. She joined the College of Art in Nagpur after which she studied at the Sir J.J. School of Art in Mumbai. After obtaining her diploma from the institution, she went on to have a prolific career dominated by figurative works, executed in her unique style. In 1958, she was awarded first prize at the Bombay State Art Exhibition, one of many achievements to come.

She was endlessly inspired by European masters such as Vincent Van Gogh, Pablo Picasso, Modigliani and Paul Gauguin. Looking to India she found inspiration in the art of Amrita Sher-Gil, N.S. Bendre and A.A. Almelkar. The latter's influence is evident in her Kashmir landscapes that showcase her interest in classical Indian painting.



Monumental Canvases of Vaikuntam



UNTITLED (KRISHNA) 79 x 114 in (200 x 289 cm) Acrylic on canvas



UNTITLED
72 x 120.5 in (182 x 305 cm)
Acrylic on canvas, 2015



UNTITLED 60 x 48 in (152.4 x 122 cm) Acrylic on canvas, 2014



UNTITLED 60 x 48 in (152 x 121 cm) Acrylic on canvas, 2016

Important works sold in past auctions



UNTITLED 60 x 84 in (152 x 213 cm) Acrylic on canvas, 2016



UNTITLED 48 x 60 in (121 x 152 cm) Acrylic on canvas



UNTITLED (GANESHA) 60 x 60 in (152 x 152 cm) Acrylic on canvas, 2012



UNTITLED
72 x 60 in (183 x 152.4 cm)
Acrylic on canvas (PRESENTED LOT)

Lot No. 77

T VAIKUNTAM

b. 1942

UNTITLED

72 x 60 in (183 x 152.4 cm) Acrylic on canvas Signed: Bottom Right

₹ 40,00,000 - 60,00,000 | \$ 48,780 - 73,170

Provenance: Property from a collection based in New Delhi.

Born in 1942 in Boorugupali, Andhra Pradesh, acclaimed artist Thota Vaikuntam is best known for vibrant paintings inspired by the daily lives of rural folk. In 1970, he received his diploma in painting from the College of Fine Arts and Architecture, Hyderabad and won the Lalit Kala Akademi Fellowship from Maharaja Sayajirao University of Baroda in the following year, studying under the guidance of renowned artist K. G. Subramanyan.

As a child, Vaikuntam was fascinated by the impersonation of women characters by male theater artists in his village. The impact of these performances and the folk culture surrounding him in his everyday life is evident in his paintings. He is associated with the usage of rich primary colours which add strength and character to the figures. He also drew inspiration from women, particularly strong maternal figures. Later, as his creative vision expanded, the figures started including teachers, priests, farmers, and labourers. The colourful poetic paintings with bold lines and intricate brush strokes delve into rural themes and subjects of Telangana, his native.

The artist's first solo exhibition was held at the Kala Bhavan in Hyderabad in 1973. After this, his works were regularly exhibited in Hyderabad, Kolkata, New Delhi, Bangalore, and Mumbai. Many of his works were also showcased abroad including the UK, the US, Seoul, and Hong Kong.

Vaikuntam earned many prestigious awards including the Biennale Award, Bharat Bhavan, Bhopal, 1988, the National Film Award for Best Art Direction for the film 'Daasi' directed by B. Narsing Rao in 1988, the National Award for Painting from the Government of India in 1993.



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- · AstaGuru can grant, record and reject any bid.
- Bidding access shall be given at AstaGuru's discretion.
- AstaGuru may request a security deposit to be made in ₹ or its equivalent in \$
 (in the event the buyer is a non-resident). The tier based bidding limit corresponding to security deposit are as the following.

Security Deposit	Bidding Limit
₹ 2,00,000	₹ 20,00,000
₹ 3,00,000	₹ 30,00,000
₹ 5,00,000	₹ 50,00,000
₹ 10,00,000	₹ 1,00,00,000

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- AstaGuru has the right to withdraw a lot before, during or after the bidding, if it has reason to believe that the authenticity of the Property or accuracy of description is in doubt.
- Reserve price on lots are confidential.
- AstaGuru shall raise all invoices including Auction House Margin and related taxes.
- The Auction House Margin shall be calculated at 18% on the hammer price.
- Foreign currency exchange rates during the auction are made on a constant of \$ as per converted in the catalogue.
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- In an unlikely event of any technical failure and the website is inaccessible, the lot closing time shall be extended.
- Bids recorded prior to the technical problem shall stand valid according to the terms of sale.
- All Lots are offered during the auction in its 'present/current condition', this implies and encompasses all existing faults and imperfections. We encourage all potential buyers to inspect each item carefully before bidding.

AUTHENTICITY GUARANTEE

- AstaGuru assures on behalf of source that all properties on the website are genuine works of the artists listed.
- However in an unlikely event if a property is proved to be unauthentic to AstaGuru's satisfaction within a period of 1 month from the collection date, the seller shall be liable to pay back the full amount to the buyer. These claims will be handled on a case-by-case basis, and will require that examinable proof which clearly demonstrates that the property is unauthentic is provided by an established and acknowledged authority. Only the actual buyer (as registered with AstaGuru) can make the claim.
- The property when returned, should be in the same condition as when it was purchased.
- AstaGuru shall charge the buyer in case any steps are to be taken for special expenses that shall take place in order to prove the authenticity of the property.
- In case the source fails to refund the amount, AstaGuru shall be authorized by the buyer to take legal action on behalf of the buyer to recover the money at the expense of the buyer.

EXTENT OF ASTAGURU'S LIABILITY

- AstaGuru has to obtain the money from the source and refund to the buyer the amount of purchase value in case the work is not authentic.
- All damages and loss during transit must be covered by the insurance policy, AstaGuru will not be liable.
- AstaGuru or any member of its team is not liable for any mistakes made in the catalogue.
- The description and additional information provided by AstaGuru in the catalogue is to our best opinion, however we have not undertaken a comprehensive research exercise and therefore potential buyers are encouraged to gauge and consult with professional advisors of their preference.
- If any discrepancy with regards to description and additional information occurs AstaGuru/ AstaGuru Team Members are not liable for the same.
- AstaGuru's liability with regards to authenticity is limited to the values mentioned in Capital letters in the title heading section of the Lot. Furthermore the AstaGuru's liability for the same is limited for a period of one month from the date of the auction of the lots.
- AstaGuru is not liable for any claims on insurance.
- AstaGuru is not liable in case the website has any technical problems.
- If any part of the Conditions for Sale between the Buyer and AstaGuru is found by any court 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.
- The said named Owner being the principal is the sole, absolute and rightful owner of the ARTWORK(S) and is able to transfer good and marketable title over the ARTWORK(S) to AstaGuru, free from any liens, encumbrances, unpaid taxes or dues or charges. There are no legal proceedings pending in respect of the ARTWORK(S) and the ARTWORK(S) is not the subject matter of any dispute.

EXTENT OF THE BIDDER'S LIABILITY

- The bidder must take the onus of inspecting the condition and cross checking the descriptive information with regards to the lots prior to the auction schedule.
- The bidder must assert their decision based on their own judgment.
- In parity with the unpredictable nature of internet/Mobile App data network there may be a lag period between the time of the bidder placing the bid and it being received/registered by AstaGuru's server. Although the bidder may have placed a bid within the stipulated closing schedule, none the less AstaGuru receives the transmitted bid, post the closing schedule the bid will be rejected under such circumstances. Therefore bidders are requested to update their account with the relevant Proxy Bid in order to safeguard any lag oriented delays while placing individual bids.

LAW AND JURISDICTION

- The terms and conditions of this Auction are subject to the laws of India, which will apply to the construction and to the effect of the clauses. All parties are subject to the exclusive jurisdiction of the courts at Mumbai, Maharashtra, India.
- Under the circumstances that a legal notice has to be issued by AstaGuru, the modes to do so are as follows:
- I: Via an email to the registered email id as per AstaGuru's records.
- II: Via dispatch of a courier to the registered address as per AstaGuru's records.

TERMS AND CONDITIONS OF SALE

1. DEFINITIONS AND INTERPRETATION

1.1 Definitions

- "Applicable Law" shall mean to the extent it applies to a Person, all applicable laws, statutes, by-laws, rules, regulations, orders, ordinances, protocols, codes, guidelines, policies, notices, directions, judgments, decrees or other requirements or official directive of any Governmental Authority or Person acting under the authority of any Governmental Authority and/or of any statutory authority in India, whether in effect on the Execution Date or thereafter;
- "AstaGuru Auction" (or "auction") shall mean an online auction conducted by AstaGuru in accordance with these Terms and Conditions of Sale;
- c) "AstaGuru Buyer's Margin" (or "Margin") is the percentage of margin charged by AstaGuru to the successful Registered Bidder on the Hammer Price of the Artwork, in any auction conducted or hosted by AstaGuru. This Margin shall be 18%, unless specified otherwise.
- d) "Auction Date" shall mean the day on which the AstaGuru Auction is conducted for the Lot:
- "Business Day" shall mean any day, other than Saturday or Sunday, on which banking institutions in Mumbai, India are open for banking transactions;
- "Buyer" shall mean the Person whose bid is accepted by AstaGuru as the winning bid in an AstaGuru Auction, at AstaGuru's discretion;
- (s) "Estimate Price" shall mean the estimates provided by AstaGuru, at its discretion based on the average market value of the Lot:
- h) "Governmental Authority" shall mean any international, national, provincial, regional, central, state, municipal or local government, any instrumentality, subdivision, court, administrative, executive or regulatory agency, commission, board, tribunal or other authority thereof, or any quasi-governmental or private body exercising any regulatory, taxing, legislative or other governmental or quasi-governmental authority (in each of the foregoing cases, whether in India or outside India), in each case, having jurisdiction pursuant to Applicable Law:
- i) "Hammer Price" is the final winning bid amount in the Auction placed by a Registered Bidder, which shall be above the Estimate, and also above the Reserve Price, if any, set by the Owner or AstaGuru, and which excludes the AstaGuru Buyer's Margin.
- j) "INR" shall mean the lawful currency of the Republic of India;
- "Lot" shall mean the individual jewellery / memorabilia / automobile / timepiece / artwork or any other item being offered for sale at an AstaGuru Auction;
- "Person(s)" shall mean any individual, sole proprietorship, unincorporated association, unincorporated organization, body corporate, corporation, company, partnership, limited liability company, joint venture, Governmental Authority or trust or any other entity or organization:
- "Prospective Bidder" is anyone who wishes to participate to potentially bid in any AstaGuru Auction.
- "Registered Bidder" (or "Bidder") shall mean any person who has registered with AstaGuru to participate and bid in any auction conducted by AstaGuru.
- "Reserve Price" shall mean the minimum price at which the Lot shall be sold at the AstaGuru Auction and shall not be disclosed to the Registered Bidders;
- p) "Opening Bid" is the price at which all bidding for the Lot will start.
- "Terms and Conditions of Sale" means the terms and conditions stipulated herein below, which are applicable to all Buyers, Bidders and any prospective bidders in an AstaGuru Auction, as may be amended by AstaGuru from time to time; and
- r) "Website" shall mean www.astaguru.com;
- .2 Interpretation: Unless the context of these Terms and Conditions of Sale requires otherwise:
- a) words of any gender are deemed to include those of the other gender;

- words using the singular or plural number also include the plural or singular number respectively:
- the terms 'hereof', 'herein', 'hereby', 'hereto' and derivatives or similar words refer to these Terms and Conditions of Sale or specified Clauses thereof, as the case may be:
- the term 'Clause' refers to the specified Clause of these Terms and Conditions of Sale:
- headings and bold typeface are only for convenience and shall be ignored for the purpose of interpretation;
- f) reference to legislation or law or to any provision thereof shall include references to any such law as it may from time to time, be amended, supplemented or re-enacted, and any reference to statutory provision shall include any subordinate legislation made from time to time under that provision:
- g) references to the "Terms and Conditions of Sale" shall be construed as a reference to these Terms and Conditions of Sale as may be amended, varied, supplemented or novated in writing at the relevant time in accordance with the terms herein;
- any reference to books, files, records or other information or any of them means books, files, records or other information or any of them in any form or in whatever medium held including paper, electronically stored data, magnetic media, film and microfilm;
- i) no provisions of these Terms and Conditions of Sale shall be interpreted in favour of, or against, any party by reason of the extent to which such party or its counsel participated in the drafting hereof or by reason of the extent to which any such provision is inconsistent with any prior draft hereof;
- j) any time of day or date is to that time or date in India; and
- k) time is of the essence in the performance of the Parties' respective obligations. If any time period specified herein is extended, such extended time shall also be of the essence.

2. REGISTRATION OF BIDDERS

- 2.1 In order to qualify as a Bidder and be eligible to bid at an AstaGuru Auction, prospective bidders should complete all registration and verification formalities with AstaGuru as stipulated in these Terms and Conditions of Sale.
- 2.2 If a prospective bidder is not previously registered with AstaGuru, he shall register with AstaGuru to bid at an AstaGuru auction at least 4 (four) Business Days before the Auction date.
- 2.3 The prospective bidder shall fill the online registration form on the Website and may be required to provide AstaGuru, with the following details (i) any government issued proof of identity; (ii) any government issued proof of residence; (iii) PAN and Aadhar details (proof of the prospective bidder's tax residency status); (iv) any information requested by AstaGuru to examine the prospective bidder's source of funds; (v) purpose behind purchasing the Lot, if deemed necessary by AstaGuru; (vi) if the prospective bidder is not an individual, AstaGuru may require additional information and documentation with respect to the entity in addition to information required in this Clause 2.3 (iv) and (v), including but not limited to: (a) its certificate of incorporation/establishment/registration; (b) proof of authority of the authorized representative to transact on behalf of the entity; (c) details mentioned in 2.3(i), (ii) and (iii) of the authorized representative.
- 2.4 AstaGuru shall verify the details provided by the prospective bidder under Clause 2.3 and may at its sole discretion, refuse acceptance of registration of a prospective bidder, should any of the information furnished under Clause 2.3 is not acceptable or for any reason whatsoever.
- 2.5 The prospective bidder may be required to provide a financial reference (past 6 months' bank statements, the last 3 years' IT Returns, etc.) and/or a deposit of Rs. [3,00,000 (Indian Rupees Three Lakh) to 5,00,000 (Indian Rupees Five Lakh)] or such other amount as determined by AstaGuru, prior to gaining bidding access at an AstaGuru Auction, if deemed necessary by AstaGuru. The Bidder shall not be entitled to any interest on the Security Deposit for the duration

TERMS AND CONDITIONS OF SALE

- that it remains with AstaGuru and is returned to the Bidder in case the Bidder is unsuccessful in the auction, or if the value of the successful bid is less than the amount of Security Deposit, then the positive difference between the Total Purchase Price and the Security Deposit.
- 2.6 AstaGuru reserves the right to: (i) request additional information from the prospective bidder to verify the information provided in the registration form; (ii) request any additional bank references or guarantees from the prospective bidder.
- 2.7 AstaGuru shall give bidding access to any prospective bidder at its discretion, subject to the fulfilment of all registration formalities as contained in these Terms and Conditions of Sale.
- 2.8 AstaGuru shall provide all bidding access at least 24 hours before the Auction Date.
- 2.9 AstaGuru reserves the right to cancel any bidding access provided to a
- 2.10 AstaGuru reserves the right to withdraw a Lot before, during or after the bidding at an AstaGuru Auction, at its sole discretion, including if it has a reason to believe that the authenticity or accuracy of the Lot is in doubt
- AstaGuru reserves the right to postpone completion of a sale under an AstaGuru Auction until AstaGuru completes its registration and client identification formalities
- **2.12** AstaGuru reserves the right to refuse registration to any entity at its sole discretion.
- 2.13 The email and the phone number given by the Prospective Bidder at the time of registration cannot be changed by the Registered Bidder once it has been registered with AstaGuru. It can only be changed by AstaGuru by proper verification to its satisfaction after the Registered Bidder initiates a request for such a change by making a written request to AstaGuru.
- 2.14 AstaGuru may at its discretion use any third-party payment gateway providers for collecting payments on its Digital Platforms, either for the deposit or the payment for the purchase of any item through auction, or for any other purpose. Anyone who makes any payment though such third-party payment gateway shall be bound by the Terms & Conditions of that payment gateway provider in addition to and not in derogation of these present Terms & Conditions. In the case of any conflict, those provisions shall be upheld which provide the benefit of data protection and privacy to the payer. AstaGuru does not retain any Credit Card or Debit Card information, and all such transactions are carried out on the third-party payment gateway provider.
- **2.15** AstaGuru may choose to receive payments through Bank Transfer or Cheque or any other appropriate means of payment.

3. RESERVE PRICE, ESTIMATES AND MARGIN

- 3.1 The Reserve Price is confidential and will not be disclosed to any Bidders.
- 3.2 AstaGuru may provide an Estimate Price for each Lot to be auctioned, based on the average market value of the said Lot as determined by AstaGuru.
- 3.3 The Estimate Price given by AstaGuru shall only be a guide to the Bidders and does not indicate with any accuracy, the Total Purchase Price (as defined below).
- 3.4 The Estimate Price given by AstaGuru, and the Hammer Price of the Lot at an AstaGuru Auction do not include: (i) AstaGuru Buyer's Margin at [18%] of the Hammer Price; (ii) any packing, insurance, shipping or handling charges in connection with the sale of the Lot; (iii) any duties or taxes payable on the Lot.
- 3.5 The Estimate Price is based on an average market value of the lot, determined at AstaGuru's discretion. This Price is provided only as a guide for the Bidders. Bidders should not rely solely on the Estimate Price as a prediction of the price that the Lot may get sold at in any auction. All Bidders are advised to carry out their independent research. The Estimate Price does not include the AstaGuru Buyer's Margin, packing, insurance, shipping, handling charges and any other taxes.

4. CONDUCT OF ASTAGURU AUCTION

4.1 The auction catalogue for an AstaGuru Auction shall be made available 1 (one) week before the Auction Date for all prospective bidders as may be available in the AstaGuru database and who AstaGuru deems fit to receive the catalogue. AstaGuru has the right to withdraw a Lot before, during or after the auction, if it has reason to believe that the authenticity of the Lot or accuracy of the description is in doubt.

4.2 Bidding Process

- a) Bid may be placed online by the Registered Bidders. AstaGuru shall not be responsible for any Bidders not being able to place their bids online due to lack of an understanding of the process.
- b) AstaGuru may set limits on the number of bids that may be made by a
- c) Bidders shall be informed of their bidding limits, if applicable. Upon exhausting the respective bidding limit, the Bidder will not be able to place any further bid, unless allowed by AstaGuru at its sole discretion or by depositing such sum of money with AstaGuru for increasing the bidding limit; such facility being made available to any Bidder at AstaGuru's sole discretion.
- d) If the Bidder is successful, then the further process is described herein. If a Bidder is unsuccessful, then the Security Deposit shall be refunded to the Buyer within 5 working days of the auction date.
- e) In the case a Bidder is successful, the Security Deposit shall be adjusted towards to the Total Purchase Price.

4.3 Absentee / Proxy Bids

- a) Absentee or Proxy Bids are those bids which are placed by a Registered Bidder in any auction, either before the start of the auction or during a live auction, where the system automatically places the bids for the Registered Bidder as per the amounts set by the Bidder.
- Absentee or Proxy Bids can only be placed by a Bidder through the AstaGuru website
- A Proxy Bid placed before the start of an auction (pre-auction Proxy Bid) may be placed at least 24 hours prior to the start of an auction. A preauction Proxy Bid can be cancelled more than 24 hours prior to the start of an auction.
- A Proxy Bid placed during a live auction cannot be cancelled once placed.
- e) The starting value of a Proxy Bid placed before the start of an auction (pre-auction Proxy Bid) shall be at least 10% higher than the Opening Bid.
- f) If a Proxy Bid is placed during the live auction, the amount shall be at least 20% higher than the next valid bid, for all bids below ₹5,00,00,000/- (Rupees Five Crores) and shall be at least 7% higher than the next valid bid for all bids above ₹5,00,00,000/- (Rupees Five Crores).
- g) The increments for the Proxy Bids shall be 10% for all bids below ₹5,00,00,000/- (Rupees Five Crores) and shall be 5% for all bids above ₹5,00,00,000/- (Rupees Five Crores).
- h) The Bidder may place a proxy bid at any time, before an AstaGuru Auction goes live until the end of the auction.
- The Bidder may place a proxy bid by submitting a duly signed written bid form provided on the Website.
- j) AstaGuru reserves the right to reject any proxy bid at its discretion.

4.4 Opening Bids

The value of the opening bid shall be determined as follows:

a) The opening bid shall be [10%] lower than the value of the lower estimate

b) In case of a 'No Reserve' auction, the opening bid shall be at [INR 20,000 (Indian Rupees Twenty Thousand)]. (A 'No Reserve' auction is one in which, no 'Reserve Price' has been set.)

4.5 Bid Increments

- a) All live bids on the Website shall have an increment of 10% (ten per cent);
- b) Älf the bid exceeds INR 5,00,00,000 (Indian Rupees Five Crores only), the increment on the live bid shall be 5%.

TERMS AND CONDITIONS OF SALE

4.6 Phone Bidding

- a) Phone bidding is a free service offered as a convenience to all Registered Bidders and "AstaGuru Auction House Pvt Ltd." is not responsible for any error (human or otherwise), omission, or breakdown in providing this service.
- Phone Bids request must be made no later than 24 hours prior to the auction. AstaGuru will accept bids by telephone for lots only if any staff is available to take the bids. AstaGuru may record telephone bids at its discretion. By bidding on the telephone, the Registered Bidder is agreeing to AstaGuru recording any telephonic conversations. The telephone bids are governed by these Conditions of Sale.
- c) In the case of telephone bids, at about the time the Lot comes up for auction, attempts will be made to contact the Bidder by telephone and, if successful, the Bidder may then participate in the auction through the AstaGuru staff. The Bidder accepts that such contact is at the Bidder's risk. AstaGuru does not take any liability or responsibility should there be any interruption or suspension of phone services.
- d) The Bidder accepts that in the event that the telephone link is not established, or breaks down, or there is any confusion or disruption, then the Bidder will not be able to participate in the Auction.
- e) AstaGuru will not be held responsible for instructions or authorizations given to them which are unclear or incomplete, and in the case of unclear or incomplete instructions, such bids will not be accepted and/or placed in the concerned auction.
- f) If it is impossible to obtain telephone contact or the link breaks down, AstaGuru is authorized to continue to bid on behalf of the telephone bidder up to the maximum bid last stated over the call.
- g) The Bidder shall have to provide his Login access, including the password to his account to an AstaGuru representative, who will then place the Bid on his behalf. If the password is not available with the Bidder, he may choose to generate an OTP from the AstaGuru website, which he will have to provide to the AstaGuru representative to access his account. The Bidder is advised to change his account password after the end of each auction when he has disclosed his password or the OTP to any AstaGuru representative to avoid any unauthorised account access in the future.
- h) The Bidder indemnifies AstaGuru from any claims and damages that he may incur as a result of him disclosing his account access details to an AstaGuru representative.

4.7 Personalized Bid Notifications

- The Bidder shall be kept informed about the progress of his bids at an AstaGuru Auction, including when he is outbid or when he wins a particular Lot by e-mail and mobile alerts.
- 4.8 By bidding at an AstaGuru Auction, the Bidder makes an irrevocable offer to purchase the Lot. Such an offer shall be deemed to be accepted when the bid placed by the Bidder is the 'Hammer Price' for any Lot in an auction
- 4.9 Bids may be placed in USD or INR. All foreign currency exchange rates during an AstaGuru Auction shall be based on a constant rate. However, they are subject to change after each session.
- $\textbf{4.10} \quad \text{AstaGuru reserves the right to accept, record and reject any bid.}$
- **4.11** AstaGuru reserves the right to reject the highest bid from any Bidder on the Auction Date, at its sole discretion.
- **4.12** Once the Bidder has placed a bid and/or a proxy bid, the Bidder cannot cancel such a bid.
- **4.13** The closing bid is considered to be the winning bid only if such a bid exceeds the Reserve Price.
- **4.14** In the event a bid is placed under three minutes from the closing schedule of the Lot, the closing time for that Lot will be reset to three minutes. This process shall continue until there are no further bids placed under three minutes remaining for the end of the auction.
- **4.15** AstaGuru reserves the right to rescind the sale within 7 (seven) Business Days of the Auction Date on account of a breach of any of these Terms and Conditions of Sale.

5. AUTHENTICITY

- 5.1 AstaGuru assures on behalf of the source/owner of the Lot, the authenticity of the Lot on its Website to the best of its knowledge and abilities. AstaGuru relies on the authenticity guarantees given by the source of the Lot and cannot be held liable for its accuracy. Buyers are advised to conduct their independent verification of the Lot for its authenticity and condition.
- 5.2 The Buyer may, subject to conditions under Clause 5.3, raise a claim challenging the authenticity of the Lot within 1 month from the date the Lot is collected by the Buyer from AstaGuru. A claim for refund in the case of any inauthenticity of the Lot may be made only by the Buyer, and nobody else. If the Buyer transfers the Lot to any other entity, that entity shall not be eligible to make any claim against AstaGuru for any reason whatsoever.
- 5.3 In order to successfully raise a claim to challenge the authenticity of the Lot under this Clause 5:
 - a) the Buyer shall be required to produce examinable proof clearly demonstrating that the Lot is deemed inauthentic by an established and acknowledged authority;
 - b) the Lot should be in the same condition as it was at the time of purchase from AstaGuru, subject to AstaGuru's satisfaction; and
 - c) any expenses incurred by AstaGuru in recovering the amount refundable under Clause 5.5 shall be borne by the Buyer.
- 5.4 List of Authenticators- If the Lots are Memorabilia, AstaGuru relies on the below mentioned 3rd party authenticators, as may be updated from time to time. at AstaGuru's discretion.
- PSA / DNA, based out of Newport Beach, California, United States of
- Authentic Autographs Unlimited (AAU), based out of Las Vegas, United
 States of America
- James Spence Authentication (JSA), based out of Florida, United States of America.
- Online Authentics, based out of California, United States of America.
- Beckett Authentication Services (BAS), based out of Phoenix, Arizona, United States of America.
- Guaranteed Forensic Authenticators (GFA), based out of United States
 of America
- Firma Stella based out of United Kingdom
- Field of Dreams, based out of Texas, United States of America.
- Online Authentics, based out of California, United States of America.
- Antiquities Experts, based out of New York, United States of America.
- Wonderland Memorabilia, based out of Nottingham, UK
- Antiquities of California (AOC), United States of America
- SchwartzSportsAuthentic.com
- Upper Deck Authenticated (UDA), based out of California, United States of America.
- International Cricket Council (ICC) based out of Dubai, United Arab Emirates. Autograph Collectables, based out of California, United States of America.
- Icons.com.
- Online Authentics, based out of California, United States of America.
- Authenticatedsignedink.com.
- 5.5 If the Buyer's claim to challenge the authenticity of the Lot under Clause 5 is successful, the Buyer shall be refunded the Total Purchase Price (as defined below), subject to recovery of such amount by AstaGuru from the source of the Lot.
- 5.6 In the unlikely event that any Lot is proved to be inauthentic to AstaGuru's satisfaction, within a period of 1 month from the date the Lot is collected by the Buyer from AstaGuru, AstaGuru shall be liable to pay back the Total Purchase Price minus any shipping charges, to the

TERMS AND CONDITIONS OF SALE

- Buyer. The Lot shall be returned to AstaGuru by the Buyer in the same 7. DELIVERY AND COLLECTION OF PURCHASED LOT condition as it was, when it was delivered, at the Buyer's expense and responsibility.
- 5.7 The Buyer shall be responsible for any expenses that AstaGuru may need to incur in order to authenticate the Lot, in the case of any claim of inauthenticity.
- In the unlikely even that a Lot is proved to be inauthentic, AstaGuru shall raise a claim for refund of money with the original owner/source. If the original owner/source fails to refund the amount, the Buyer shall authorize AstaGuru and cooperate in any manner possible to recover the amount as may be due and payable by the original source/owner to AstaGuru, by adopting any appropriate legal proceedings.

PAYMENT BY THE BUYER

- The title and ownership interest in the Lot shall be transferred in favour 6.1 of the Buyer, along with the assignment of the Copyright that AstaGuru owns, only after all payment due under Clause 6 is received by AstaGuru in its bank account notified to the Buyer for payment through bank transfer. Every sale shall be completed, and the title of ownership shall be transferred to the Buyer, in accordance with the provisions of law as may be applicable from time to time. In particular, in the case of items covered under the Antiquities & Art Treasures Act, 1972, as also any vehicles, etc. covered under the Motor Vehicles Act, 1988, and the amendments as may be made from time to time, the transfer of ownership shall occur only after statutory requirements are complied with, and not before.
- **6.2** The Total Purchase Price payable by the Buyer to AstaGuru shall include the Hammer Price, AstaGuru Buyer's Margin and any shipping, packing and handling charges incurred by AstaGuru in connection with the Lot. as calculated by AstaGuru.
- AstaGuru shall raise an invoice in favour of the Buyer within 3 (three) Business Days of the Auction Date ("Invoice Date").
- The Buyer shall pay the Total Purchase Price to AstaGuru within 7 (seven) days of the Invoice Date ("Collection Date").
- **6.5** Buyers, who are Indian Tax residents, shall pay the Total Purchase Price in INR and all other Buyers shall pay in USD. If the Total Purchase Price is stipulated in INR terms, then the Buyer must ensure that AstaGuru receives the full payment of the Total Purchase Price, irrespective of exchange rate fluctuations, if any,
- In the event the Buyer does not pay the Total Purchase Price within the timeframe provided under Clause 6.4, he shall be liable to pay a Late Fee to AstaGuru at 2 % (two per cent) per month up to 4 months after which, the Sale may be subject to cancellation and a further penalty of 18% on the "Hammer Price"
- 6.7 In the event the Buyer does not pay the Total Purchase Price within the stipulated timeframe provided under Clause 6.4, AstaGuru shall treat such non-payment as a breach of these Terms and Conditions of Sale and Parties shall proceed on the premise that a Dispute under Clause 10 has arisen.
- In the event the Buyer does not pay the Total Purchase Price within the stipulated timeframe provided under Clause 6.4 & 6.6. AstaGuru may at its discretion dispose the Lot as it may deem fit, including by a re-auction.
- AstaGuru may at its discretion use any third-party payment gateway providers for collecting payments on its Digital Platforms, either for the deposit or the payment for the purchase of any item through auction, or for any other purpose. Anyone who makes any payment though such third-party payment gateway shall be bound by the Terms & Conditions of that payment gateway provider in addition to and not in derogation of these present Terms & Conditions. In the case of any conflict, those provisions shall be upheld which provide the benefit of data protection and privacy to the payer. AstaGuru does not retain any Credit Card or Debit Card information, and all such transactions are carried out on the third-party payment gateway provider.
- 6.10 AstaGuru may choose to receive payments through Bank Transfer or Cheque or any other appropriate means of payment
- 6.11 If any statutory requirements cannot be complied with for any reason whatsoever, AstaGuru reserves the right to terminate the transaction and cancel the Sale.

- 7.1 Subject to receipt and clearance of the Total Purchase Price, AstaGuru shall ship the Lot to the Buyer within 7 Days from receipt of the Total Purchase Price ("Date of Payment").
- 7.2 All delivery durations / periods mentioned shall only be an estimate based on past experience and estimates given by our delivery partners and shall not be construed to be a guarantee.
- 7.3 Subject to receipt and clearance of the Total Purchase Price payable by the Buyer, the Buyer may also opt to collect the Lot from AstaGuru at his own expense and responsibility.
- 7.4 Any Buyer who onts to collect the Lot from AstaGuru under Clause 7.2 but has not collected the said Lot within 30 days from the Date of Payment shall be charged a demurrage/storage fee at 2% per month on the Total Purchase Price of the Lot calculated from the Date of
- The Buyer shall be liable to insure the Lot against any damages or losses
- Unless the description of the Lot stipulates otherwise, all purchased Lots are packed & dispatched as per AstaGuru's determination of the best mode of shipping. However, if the Buyer prefers an alternative, the same may be implemented at the Buyer's cost & responsibility. AstaGuru will invoice the buyer for costs incurred in relation to the foregoing and shall not incur any responsibility for any damage that may be caused to the Lot during transit.
- In the case of international shipments, International Chamber of Commerce (hereinafter: ICC) EXW (Mumbai), Incoterms 2020 shall be applicable to these Terms & Conditions of Sale
- 7.8 Every sale shall be completed in accordance with the provisions of law as may be applicable from time to time. In particular, in the case of items covered under the Antiquities & Art Treasures Act, 1972, as also any vehicles, etc. covered under the Motor Vehicles Act. 1988, and the amendments as may be made from time to time, the transfer of ownership shall occur only after statutory requirements are complied with, and not before. The timelines for delivery shall commence only after the requirements of law have been complied with.

EXTENT OF ASTAGURU'S LIABILITY

- 8.1 The description of the Lot, as contained on the Website is to the best of AstaGuru's opinion and as represented by the source. Bidders are advised to engage and consult with independent professionals / experts on the same
- 8.2 AstaGuru shall not be liable for any damage or loss during transit of the Lot. Such losses must be covered by the Buyer as provided under
- AstaGuru shall not be liable in case the Website has any technical problems, including for any failure or delay in executing the bids placed via the Wehsite
- AstaGuru shall not be liable for the rejection of any bids received post the stipulated closing time of the bid. AstaGuru acknowledges that there may be a lag period between the Bidder placing the bid and the same being received and registered by AstaGuru, Bidders are advised to safeguard against such lags in placing individual bids by updating their account with the relevant Proxy Bid.
- 8.5 AstaGuru and any of its affiliates and (as applicable) their respective directors, officers, employees, representatives and advisors shall not be liable for any errors or omissions on the Website, in the catalogue or in any marketing communication.
- Each and every obligation under these Terms & Conditions of Sale shall be treated as a separate obligation and shall be severally enforceable as such in the event of any obligation or obligations being or becoming unenforceable in whole or in part. To the extent that any provision or provisions of these Terms & Conditions of Sale are unenforceable, they shall be deemed to be deleted from these Terms & Conditions of Sale and any such deletion shall not affect the enforceability of the remainder of these Terms & Conditions of Sale not so deleted provided the fundamental Terms & Conditions of Sale are not altered

TERMS AND CONDITIONS OF SALE

8.7 AstaGuru shall made an honest endeavour to ensure that the Sale goes through properly and the title of ownership is transferred to the Buyer, and shall assist the Buyer in completing any statutory compliances as may be required. However, AstaGuru shall not be liable and cannot be held responsible for any statutory compliances which may fail for no fault of AstaGuru. It shall primarily be the Buyer's responsibility to ensure all statutory compliance.

9. EXTENT OF BUYER'S LIABILITY

- 9.1 Securing the winning bid shall be deemed to result into an enforceable contract of sale between AstaGuru and the said Bidder in accordance with these Terms and Conditions of Sale
- 9.2 All Lots offered in an AstaGuru Auction are in its 'present/current condition' encompassing all existing faults and imperfections. Bidders are advised to inspect each Lot carefully before bidding.
- The Buyer shall be liable for all the packing, insurance, shipping or handling charges in connection with the sale of the Lot.
- The Buyer shall be liable for any duties or taxes in addition to the Total Purchase Price under Clause 6.2 in connection with the sale of the Lot.
- 9.5 All Lots classified as Antiquities or Art Treasures under the Antiquities and Art Treasures Act, 1972 are non-exportable and cannot be taken out of India. Any attempt to export such a work without the express permission of Archaeological Survey of India (ASI) shall entirely be at the Buver's risk.
- 9.6 All Lots deemed to be a 'Notified Antiquity' under the Antiquities and Art Treasures Act, 1972 need to be registered with ASI. After such a Lot is sold at the auction, it is the Buyer's responsibility to intimate the ASI of such transfer.
- Due to the unpredictable nature of internet/Mobile App data network, there may be a lag period between the time of the Bidder placing the bid, and it being received/registered by AstaGuru's server. Although the Bidder may have placed a bid within the stipulated closing schedule, nonetheless. AstaGuru receives the transmitted bid post the closing schedule; in that event the bid will be rejected under such circumstances. It shall be the Bidder's responsibility to update his account with the relevant Proxy Bid in order to safeguard any lagoriented delays while placing individual bids.

10. GOVERNING LAW AND DISPUTE RESOLUTION

- 10.1 These Terms & Conditions of Sale shall be governed by and construed in all respects in accordance with the Applicable Laws of India, as amended from time to time [without giving effect to its principles of conflict of laws]
- 10.2 Any dispute, claim or controversy whatsoever arising out of or in connection with or relating to these Terms & Conditions of Sale, including the existence, breach, termination or invalidity thereof ("Dispute"), shall first be attempted to be resolved by good faith negotiations between the respective senior executives of the Parties who have the authority to settle such Dispute. Negotiations pursuant to this clause shall be requested by either Party by notice to the other Party in writing.
- 10.3 In the event that any Dispute is not resolved through negotiations in accordance with Clause 10.2 above within 14 (fourteen) days after one Party has served a written notice on the other Party requesting the commencement of negotiations, either Party may elect to refer the dispute to mediation by a Sole Mediator, who shall either be an Advocate having at least 10 years' practice at the Bombay High Court with experience or training in Mediation, or a retired High Court Judge. The expenses for Mediation shall be borne equally by the Parties. The Mediation can take place at any venue mutually convenient to the Parties or even online through a video-conferencing application or any other suitable platform or application.
- 10.4 In case of the failure of the mediation proceedings, any dispute arising out of or in connection with this Agreement, including any question regarding its existence, validity or termination, shall be referred to and finally resolved by arbitration in accordance with the Arbitration Rules

of the Mumbai Centre for International Arbitration ("MCIA Rules"), which rules are deemed to be incorporated by reference in this clause. The seat of the arbitration shall be Mumbai. The Tribunal shall consist of one arbitrator, appointed with the mutual consent of both parties. The language of the arbitration shall be English. The law governing this arbitration agreement shall be The Arbitration & Conciliation Act. 1996, or any statutory amendment or modification thereof. The law governing the contract shall be the Indian Contract Act, 1872, or any statutory amendment or modification thereof. All the costs and fees to be borne by the parties to these Terms & Conditions of Sale in equal measure without recourse to recovery of costs. Any reference to Arbitration under the terms of these Terms & Conditions of Sale, shall be made by either Party in writing. The Courts in Mumbai shall have exclusive jurisdiction in relation to any court proceedings, arising under, out of, or in relation to the arbitration. All costs related to the Arbitration shall be borne by both the Parties equally.

- 10.5 Each of the Parties hereby acknowledges and agrees that its failure to participate in arbitration proceedings commenced pursuant to Clause 10.4 above in any respect or to comply with any request, order or direction of the arbitrator shall not preclude the arbitrator from proceeding with such arbitration and/or making a valid final award.
- 10.6 The decision/ award of the arbitrator shall be made in writing and shall be final and binding on the Parties. The Parties shall submit to the arbitrator's award and the same shall be enforceable in any competent
- 10.7 All notices or other communications to be given under these Terms & Conditions of Sale shall be made in writing and by letter to the Registered Address of AstaGuru or by email to legal@astaguru.com; and shall be deemed to be duly given or made when delivered (in the case of personal delivery).

11. MISCELLANEOUS

- 11.1 By participating in any auction, the Bidder acknowledges and accepts that he is bound by these Terms & Conditions of Sale, as may be updated from time to time on the AstaGuru website at www.astaguru.com. AstaGuru can make changes to these Terms and Conditions of Sale from time to time without any prior notification. It shall be the Bidder's responsibility to make himself aware of the updated Terms and Conditions of Sale, if any before an AstaGuru
- 11.2 Each and every obligation under these Terms and Conditions of Sale shall be treated as a separate obligation and shall be severally enforceable as such in the event of any obligation or obligations being or becoming unenforceable in whole or part. To the extent that any Clause of these Terms and Conditions of Sale are unenforceable, they shall be deemed to be deleted and any such deletion shall not affect the remainder of these Terms and Conditions of Sale not so deleted. provided the fundamental terms of these Terms and Conditions of Sale are not altered
- 11.3 AstaGuru reserves the rights to store, engage with, and use all the data shared by a Registered Bidder across all formats, including but not restricted to - website registrations, social lead generation forms, search engine lead forms, etc.
- 11.4 AstaGuru does not sell the personal information of its Registered Bidders AstaGuru however does share personal information with third parties for the purpose for marketing and analytics services to create and improve its marketing activities, its own services and provide a better experience to its clients/customers.
- 11.5 Until the Buyer pays the Total Purchase Price to AstaGuru, no title, right of ownership or otherwise shall be transferred in favour of the Buyer.
- 11.6 AstaGuru reserves the right to store, maintain and use any data as it may collect before, during or after any auction to provide any service in the present or future. AstaGuru shall also have the right to use such data as it may see fit in order to analyse, improve and market its services. These data shall include any personal information, auction data, bid history, pricing history, etc.



1: What is a Condition Report?

A: All Lot are dispatched in its 'present/current condition', furthermore the lots are sold and shipped in their respective original form, which includes any flaws or age oriented wear and tear. AstaGuru strongly urges all bidders to inspect the lots to their satisfaction and not be dependent on the illustrations and description stated in the catalogue, which may be deemed as AstaGuru's opinionated statements in their truest form.

2: What are the various Modes to Bid?

- A: Bidding Online: All bidders can select and add the lots of their interest in 'My Auction Gallery' and place bids upon the relevant notification (in case they have been out bid in a lot that is being pursued).
- B: Phone Bidding: AstaGuru will provide Phone Bidding facility based on the availability of phone lines and available staff capacity. While bidding telephonically a team member will assist the bidder and place bids on their behalf, once we have received a confirmation.

For quality control reasons the calls may be recorded for future reference.

C: Mobile App Bidding:

All bidders can download the AstaGuru App from i Tunes App store or Google Play store.

AstaGuru App is available without any charge.

Once the App is downloaded and account verified bidders may place their bids via Astaguru's Mobile App.

D: Written/Proxy Bids:

Bidders can place bids on lots of their interest by submitting the written bids form (available at the final section of the catalogue) or by updating their account online on AstaGuru's website/Mobile App.

All form of written bids need to be communicated 24 hours prior to the auction's start time.

3: What are the applicable additional charges?

A: All post sales charges are borne by the buyer, this includes packaging, insurance, shipping and handling charges.

Shipping will be charged as per all the applicable parameters such as weight and distance.

Lot winners can arrange for their lots to be handled at their own discretion, however all required formalities and documentation must be completed prior to taking possession.

4: What are the various Duties & Taxes applicable?

A: All applicable Duties & Taxes are borne by the Buyer.

I: All sales in India will attract GST.

II: No GST applicable on International Sale.

III: Import Duties if applicable are specified explicitly in the description section.

5: Procedure in case goods/lots are damaged in transit?

A: Bidders are requested to inform AstaGuru about any damage incurred while the goods/lots are being shipped. Intimation about the same must be communicated within 2 days of taking custody of the goods/lots. Any grievances after the stipulated timeframe will not have any validation as per AstaGuru's liability and will be considered as a null and void claim.

Please contact AstaGuru for any further clarification.



Closing Schedule for April 28, 2024

AUCTION CLOSING

For your convenience, especially if you are bidding on multiple lots, lots are scheduled to close at different times on April 28, 2024.

Bidding terminates for the specified lot groups in accordance with the bid closing schedule. In the event a bid is placed under three minutes from the closing schedule of the lot, the closing time for that lot will be reset to three minutes. This process shall continue until there are no further bids placed under three minutes remaining for the end of the auction. Under such circumstances of closing extension, bidding on the lot shall only end if no bid is recorded during the duration of the granted extension.

Lots have been allotted into groups, and the closing schedule for the various groups is as follows:

Groups	1	2	3	4
Lot Numbers	1-20	21 - 40	41 - 60	61 - 77
Closing Time (IST)	8:00 pm	8:30 pm	9:00 pm	9:30 pm
Closing Time (US EASTERN Time)	10:30 am	11:00 am	11:30 am	12:00 pm
Closing Time (US WESTERN Time)	7:30 am	8:00 am	8:30 am	9:00 am
Closing Time (UK Time)	3:30 pm	4:00 pm	4:30 pm	5:00 pm
Closing Time (JAPAN)	11:30 pm	12:00 am	12:30 am	1:00 am
Closing Time (HONG KONG)	10:30 pm	11:00 pm	11:30 pm	12:00 am





You're Invited...

Modern Art

Contemporary Art

International Art





TYEB MEHTA Diagonal, 69 x 59 in, Oil on canvas, 1973 Winning Bid: ₹ 25,29,41,062



SUBODH GUPTA Untitled (Ed: Unique) Stainless steel and utensils, 2014 Winning Bid: ₹ 1,79,08,605



PIERRE-AUGUSTE RENOIR Baigneuse Assise, 17.1 x 14.3 in (43.4 x 36.3 cm), Oil on canvas Winning Bid: ₹ 5,44,14,607

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Jewellery & Ornaments



TIFFANY & CO. A Pair Of Art Deco Silver Fruit Bowls Winning Bid: ₹ 16,79,263



ROLEX 18K Yellow Gold & Diamond Oyster Perpetual Lady Datejust Wristwatch Winning Bid: ₹ 34,15,500



An Important Two Row Zambian Emerald Bead Necklace From A Reputed Family Winning Bid: ₹ 1,37,65,500

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Individual pieces or suites, a breakdown of the price of stone and precious metal



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Expert-based authentication, detailed condition reports, a 360° true valuation



HEIRLOOM SILVER

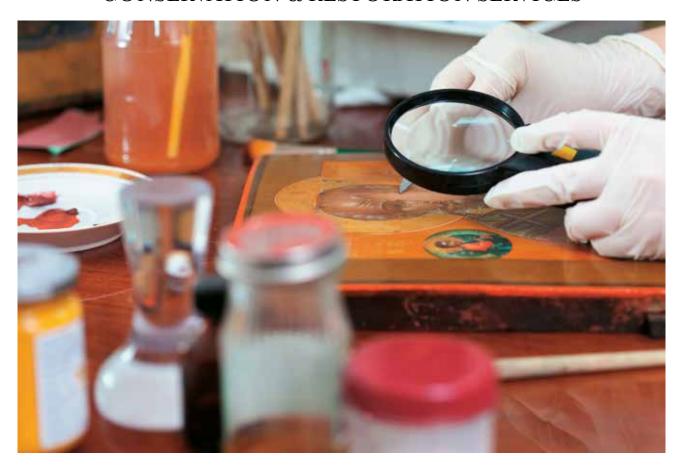
Identification of period and markings, design authenticity and metal analysis



ICIA Building, Rampart Row, Next to Rampart House, Kala Ghoda, Mumbai - 400 001. India Tel:+91 22 2204 8138 / 39 • Fax: +91 - 22 - 2204 8140 • Email: contact@astaguru.com



CONSERVATION & RESTORATION SERVICES



Conservation Services

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- Antifungal Treatment & Pest Management
- Consolidation & Stabilization of Paint Layer for Cracks and Flaking
- Stabilization of Support (Tears, Holes, Distortions)

Restoration services

- Re Stretching & Reframing
- Reassembling Broken Objects
- Recovering Discoloured Surfaces
- Removal of Discoloured Varnish
- Aesthetic Integration of Artworks (Filling in Loss, Retouching, Varnishing/ Top Coating)

Note: All materials used in treatments are fully reversible and conservation grade.

For further information please contact:

ICIA Gallery, Rampart Row, Next to Rampart House, Kala Ghoda, Mumbai - 400 023. India
Tel: +91 22 6901 4800 / 2204 8138 / 39 • Fax: +91 - 22 - 2204 8140 • email: contact@astaguru.com





"I request AstaGuru, 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 terms and conditions listed in the catalogue and on

I understand that AstaGuru is accepting written bids for the convenience of clients and I will not hold them liable for failure to record my bid. I understand that a Maximum Bid once recorded may not be cancelled."

www.astaguru.com

Bidders are required to provide all invoicing details to AstaGuru prior to sale as no invoices will be changed after the sale and the bidder will be invoiced as registered with AstaGuru.

Email ID:

WRITTEN BID FORM

To enter proxy bid(s) please sign the completed form and fax to (91 22) 2207 5231.

Name	
*Address:	
*City:	*Pin*Country:
*Tel:	_ (Mobile):
Tel:(office):	_ *Tel: (home):
Fax: (office):	_ Fax: (home):
*AstaGuru login ID:	_ *Password;

Please print clearly in capital letters, and specify if bids are in ₹ or \$.

*Information requested on this form is mandatory. Please mention the Lot Number and description accurately.

Lot No.	Description	Maximum Bid Amount ₹/\$

*Signature	DATE

