

AstaGuru

Building Legacies | Connecting Generations

MODERN INDIAN ART ONLINE AUCTION

DIMENSIONS DEFINED

FEBRUARY 20-22, 2025

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www.astaguru.com

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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:

Thursday, 20 February, 2025 10:30 am IST
(12:00 am US Eastern Time 20 February, 2025)

Close:

Saturday, 22 February, 2025 8:00 pm IST
(9:30 am US Eastern Time 22 February, 2025)

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



VIEWING

On request from 14 to 22 February, 2025
11:30 am - 7:30 pm

ENQUIRIES

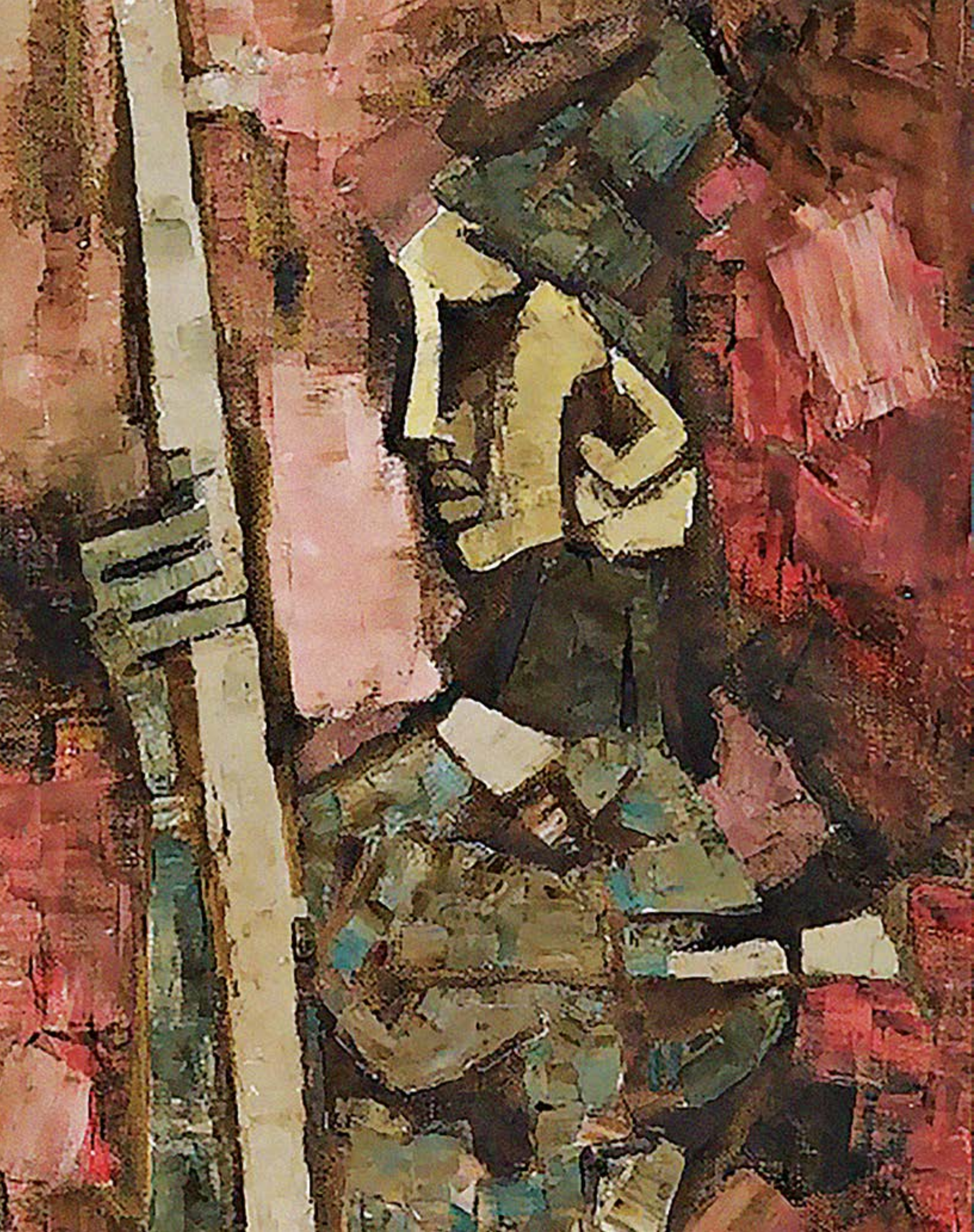
Anthony Diniz
anthony@astaguru.com
Tel: 91 -22-69014800 / 22048138/39
Fax: 91-22-22048140



AstaGuru

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

ICIA Building, Rampart Row, Next to Rampart House, Kala Ghoda, Mumbai - 400 001 India



TEAM ASTAGURU



VICKRAM SETHI
CHAIRMAN



TUSHAR SETHI
CEO



DIGAMBER SETHI
COO



RISHI ACHARYA
PRESIDENT

SPECIALISTS



SUNNY CHANDIRAMANI
sunny@astaguru.com



SNEHA K GAUTAM
sneha@astaguru.com



ANKITA TALREJA
ankita@astaguru.com



MAMTA RAHATE
mamta@astaguru.com



RAKSHANDA HUSSAIN
rakshanda@astaguru.com



RIDDHI GANDHI
riddhi@astaguru.com



JASMINE MERCHANT
jasmine@astaguru.com



RADHIKA KERKAR
radhika@astaguru.com



AKLEEMA SHEIKH
akleema@astaguru.com



DEELIP JAGASIA
deelip@astaguru.com



NIRAV CHANDARANA
nirav@astaguru.com



DONALD RAPHAEL
donald@astaguru.com

INTERNATIONAL ART



LARISSA GUIMARAES
larissa@astaguru.com



**JEHANGIR
READYMONEY**



JAY SAGAR
jay@astaguru.com



MUZAMMIL KAZI
muzammil@astaguru.com

TIMEPIECES

JEWELLERY

MOTORING

BUYING AT ASTAGURU

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 H 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 at least 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 Id and password.
- AstaGuru reserves the right to give bidding access at its discretion.

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 intimidated 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.

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 (H).
- Buyers in India must pay for their purchase in H 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.

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.

GENERAL TERMS

- By participating in this auction, you acknowledge that you are bound by the Conditions for Sale listed below and on the website www.astaguru.com
- Securing the Winning Bid results in an enforceable contract of sale.
- AstaGuru is authorized by source to display at AstaGuru's discretion images and description of all lots in the catalogue and on the website.
- 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 H 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 |

- AstaGuru may review bid history of specific lots periodically to preserve the efficacy of the auction process.
- 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.
- All invoicing details should be provided by the buyer prior to the auction.
- All payments shall be made within 7 days from the date of the invoice.
- In case payment is not made within the stated time period, it shall be treated as a breach of contract, AstaGuru shall take any steps including the institution of legal proceedings.
- AstaGuru will charge a 2% late payment fine per month.
- If the buyer wishes to collect the property from AstaGuru, it must be collected within 30 Days from the date of the auction. The buyer shall be charged a 2% storage fee if the property is not collected on time.
- AstaGuru is the sole authority to award the Winning Bid to the Bidder with the highest Bid at the end of the auction, and AstaGuru is also the sole authority to nullify the same if it deems it necessary.
- 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.

Lot No. 01

WALTER LANGHAMMER

1905-1977

PORTRAIT OF A GENTLEMAN WITH A CIGARETTE

34 x 30.5 in (86.4 x 77.5 cm)

Oil on canvas

Signed: Bottom Right

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Provenance: Property from a collection based in New Delhi

COMPARABLE



PORTRAIT OF S H RAZA

19.7 x 14.2 in (50 x 36 cm)

Oil on canvas 1940

Sold for \$40,413



Lot No. 02

JAMINI ROY

1887-1972

UNTITLED

15 x 9.5 in (38 x 24 cm)

Gouache on cardboard

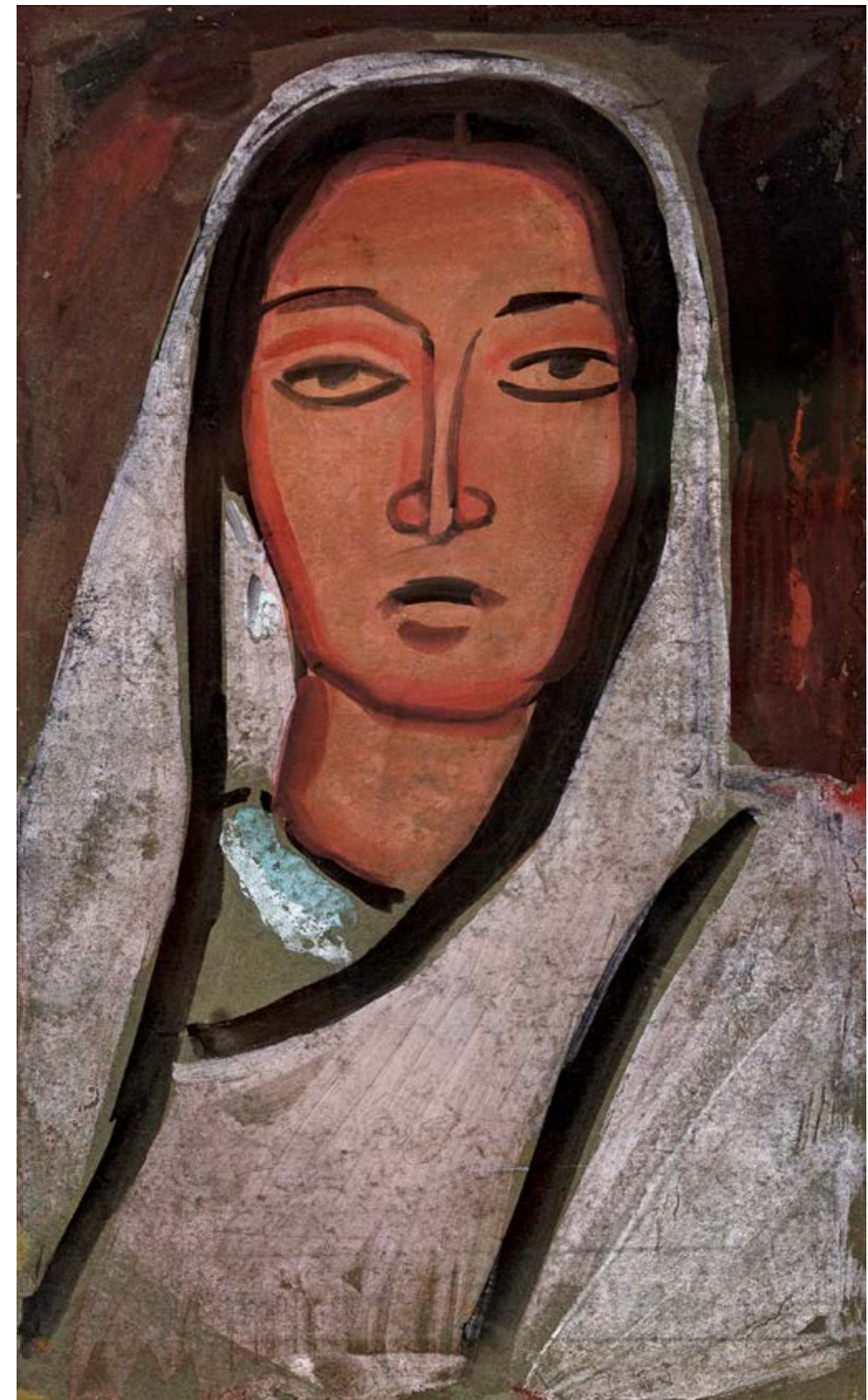
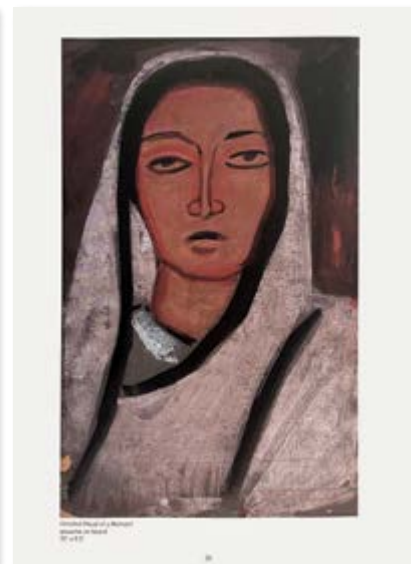
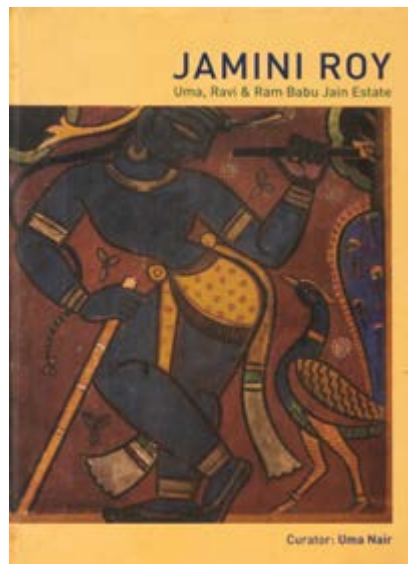
Circa 1930

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Provenance: Property from a collection based in New Delhi

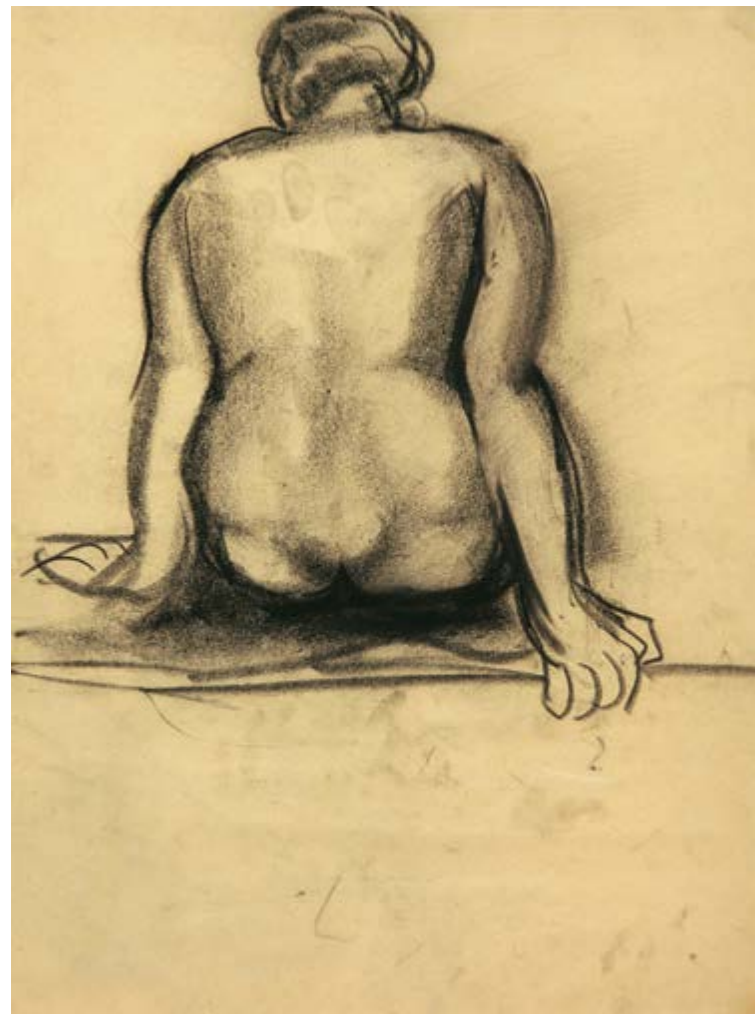
This lot is a National Art Treasure - Non Exportable Item
(payment only in Indian Rupees)

Covers of the publications with the work illustrated



Early Drawings of Amrita Sher-Gil

Important works from past auctions



UNTITLED
13.3 x 9.8 in (33.5 x 25 cm)
Charcoal on paper
(PRESENTED LOT)

This is an early drawing by Amrita Sher-Gil, executed in charcoal on paper, showcasing her mastery of form, volume, and human anatomy. The artwork presents a nude female figure seated with her back turned to the viewer, her posture relaxed yet expressive.

Sher-Gil's confident, bold strokes define the contours of the body, while delicate shading adds depth and a sense of three-dimensionality. The play of light and shadow across the back and arms suggests a keen observational skill, reflecting her academic training in classical figure drawing.

This drawing likely belongs to her early years, possibly from her time at the École des Beaux-Arts in Paris, where she was influenced by European academic traditions and the works of Old Masters. The raw, unembellished representation of the human form aligns with Sher-Gil's later explorations of Indian subjects, in which she sought to capture the essence of human emotion and physicality.



UNTITLED
13 x 9.3 in (33 x 23.6 cm)
Charcoal on paper, C. 1930



UNTITLED (SPANISH DANCER)
12 x 8.5 in (30.5 x 21.6 cm)
Pencil on paper, C. 1933



PORTRAIT
13 x 10 in (33 x 25.4 cm)
Charcoal on paper, C. 1931



UNTITLED
21.5 x 17.5 in (54.6 x 44.5 cm)
Charcoal on paper, C. 1930

Lot No. 03

AMRITA SHER-GIL

1913-1941

UNTITLED

13.3 x 9.8 in (33.5 x 25 cm)

Charcoal on paper

₹ 10,00,000 - 15,00,000 | \$ 12,048 - 18,072

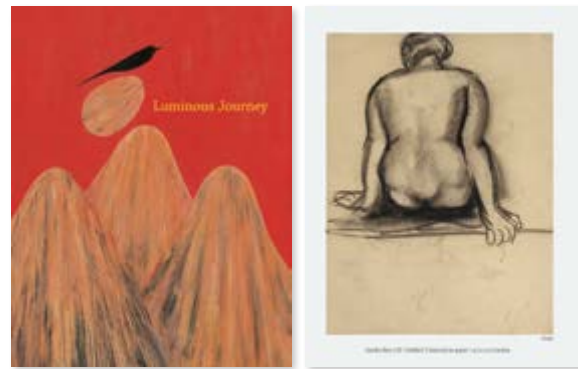
Exhibited: 'India Art Fair' at NSIC Grounds, New Delhi, April 28 - May 1, 2022

Published: 'Luminous Journey', India Art Fair 2022, pg. 16

Provenance: Property from a collection based in New Delhi

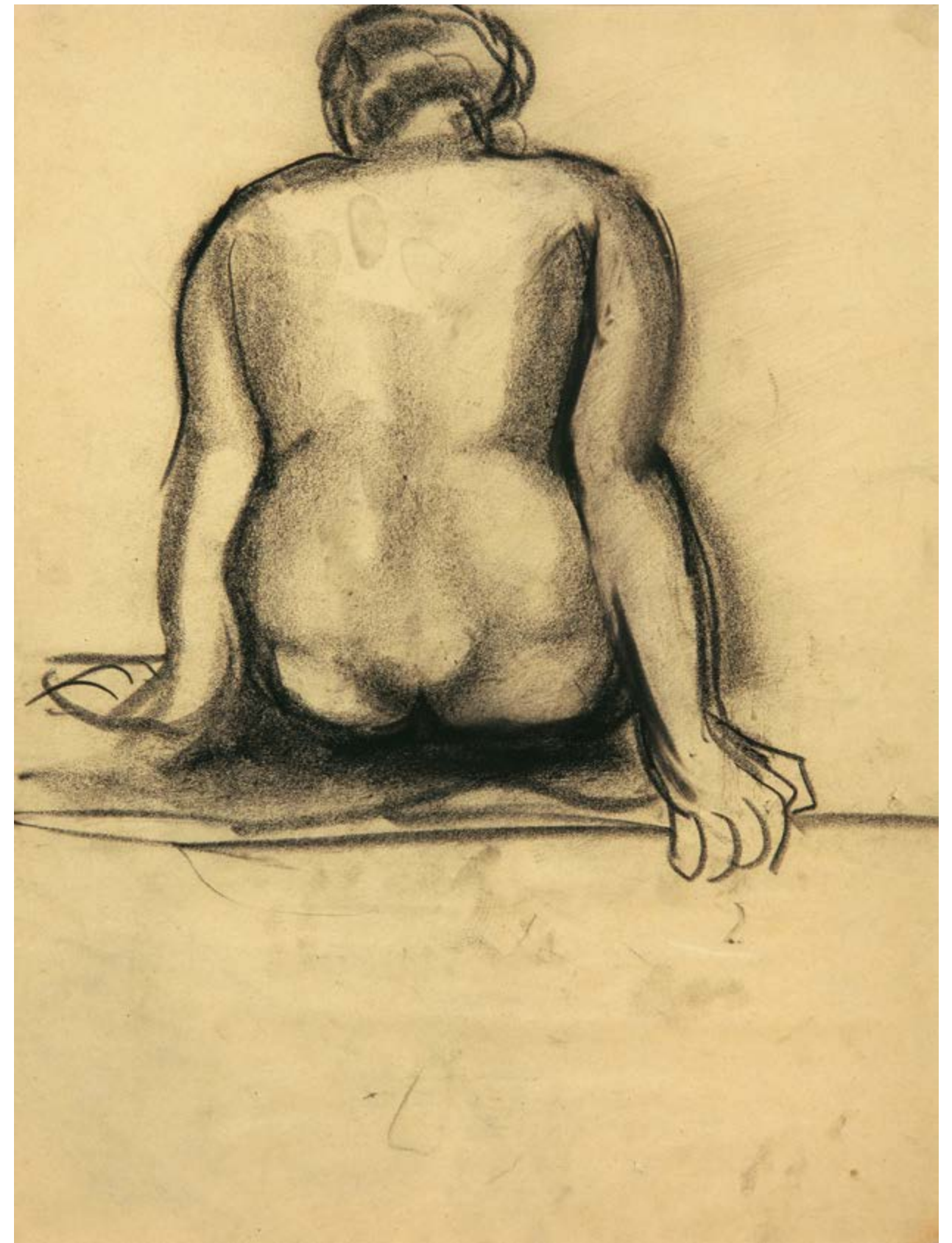
This lot is a National Art Treasure - Non Exportable Item
(payment only in Indian rupees)

This lot is a double-sided work

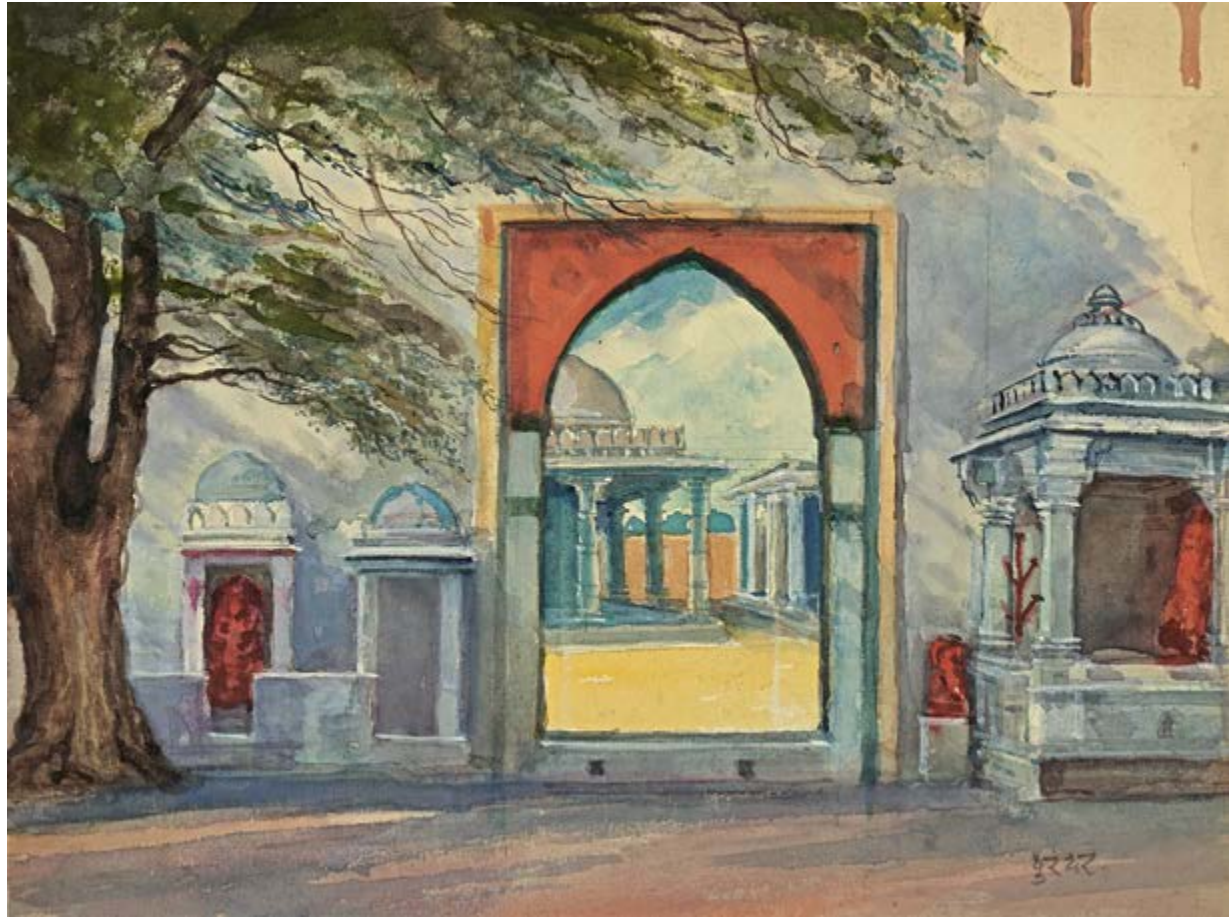


Cover of the publication with the work illustrated

Reverse side



A



B



C



Lot No. 04

M V DHURANDHAR

1867-1944

UNTITLED

A) 8.3 x 12.2 in (21 x 31 cm) | Watercolour on paper | Signed: Bottom Right

B) 6.8 x 12.8 in (17.3 x 32.5 cm) | Watercolour on paper | Signed: Bottom Right

C) 11.5 x 8.8 in (29.2 x 22.4 cm) | Watercolour on paper | Signed: Bottom Left

D) 7.4 x 10.7 in (18.8 x 27.2 cm) | Watercolour on paper | 1931 | Signed & Dated: Bottom Right

E) 7.7 x 11.3 in (19.6 x 28.7 cm) | Watercolour on paper | Signed: Bottom Left

₹ 15,00,000 - 20,00,000 | \$ 18,072 - 24,096

Provenance: Property from a collection based in New Delhi

This lot is a set of five works

Born in 1867, artist M V Dhurandhar had an early interest in drawing and enrolled at the Sir J J School of Art, Bombay, where he received special encouragement from its principal, John Griffiths.

Dhurandhar achieved early success, winning a gold medal from the Bombay Art Society. He remained closely associated with his alma mater, joining as a teacher soon after graduation. At the end of an illustrious teaching career, he became the school's first Indian director in 1930.

At the time, artists in Bombay were engaged in commissioned works that adhered to academic techniques and rendering but were set within an indigenous context, leading them to be known as history painters. Dhurandhar was the most significant among them, maintaining a balance between academic realism and popular commercial art.

Through his prolific output, Dhurandhar chronicled contemporary society in his paintings and widely circulated postcards. His well-known works include a series on Bombay and its people, scenes from Hindu mythology, and illustrations for The Rubaiyat of Omar Khayyam, among others. Otto Rothfeld's book Women of India, published in Bombay in 1920, was illustrated by him.

D



E



Lot No. 05

M V DHURANDHAR

1867-1944

UNTITLED

A) 12.5 x 8.5 in (31.8 x 21.6 cm) | Watercolour on paper | Signed : Bottom Left

B) 7.2 x 10.7 in (18.3 x 27.2 cm) | Watercolour on paper | Signed : Bottom Right

C) 7.7 x 12.7 in (19.6 x 32.3 cm) | Watercolour on paper | Signed : Bottom Right

₹ 10,00,000 - 15,00,000 | \$ 12,048 - 18,072

Provenance: Property from a collection based in New Delhi

This lot is a set of three works

A



B



C





Muses from Mythology

*Important figurative works of
Sital Chandra Bandyopadhyay*



UNTITLED
29.5 x 20 in (75 x 50.8 cm)
Oil on canvas, 1930
(PRESENTED LOT)

This presented lot captures a moment of quiet anticipation steeped in mythological symbolism. The composition is set against the dramatic hues of a sunset, casting a warm yet mysterious glow over the scene.

A graceful female figure, adorned in traditional attire with intricate jewellery, stands poised in the dimming light. Her expression, imbued with longing and expectancy, suggests she is awaiting someone, her posture both delicate and expressive. In her hand, she has a blue flower—perhaps a symbol of devotion or an offering of love—while a blue serpent coils around her leg, adding an enigmatic presence to the composition.

Bandyopadhyay's masterful use of European academic techniques combined with the lyrical quality of Indian classical art lends the painting a rich emotional depth, drawing the viewer into its timeless narrative of romance, mysticism, and longing.



UNTITLED
30 x 20 in (76.2 x 50.8 cm)
Oil on canvas, 1932



UNTITLED (PARTHA SARATHI)
19 x 14.5 in (48.3 x 36.8 cm)
Watercolour on paper, 1932



UNTITLED
30 x 20 in (76.2 x 50.8 cm)
Oil on canvas, 1932



RADHAKRISHNA MILAN
30 x 23 in (76.2 x 58.4 cm)
Oil on canvas, 1931

Lot No. 06

SITAL CHANDRA BANDYOPADHYAY

1878-1967

UNTITLED

29.5 x 20 in (75 x 50.8 cm)

Oil on canvas

1930

Signed & Dated: Bottom Right

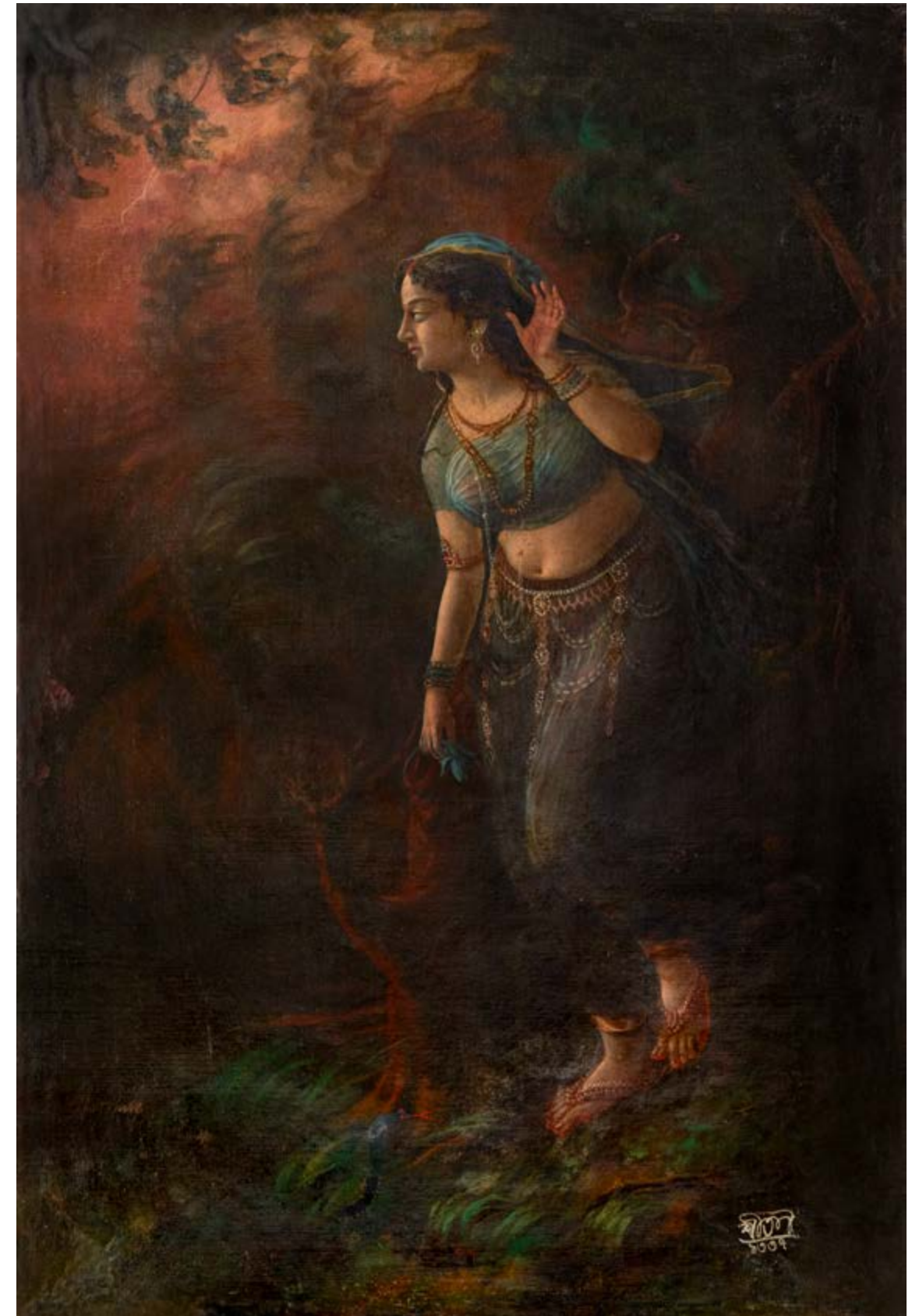
₹ 20,00,000 - 30,00,000 | \$ 24,096 - 36,145

Provenance: Property from a collection based in Kolkata

Sital Chandra Bandyopadhyay was a self-taught artist born in Barisal, East Bengal (now Bangladesh) during pre-independence India. Active between 1910 and 1930, Bandyopadhyay's work emerged in an era largely influenced by Raja Ravi Varma's classical style; however, he transcended traditional idol-like representations. His art conveyed intimate scenes of romance and love, imbuing his creations with emotional depth and vitality.

Bandyopadhyay's artistry was distinguished by a remarkable blend of Indian traditional forms and the academic expression of European techniques. Employing high-quality imported Italian materials, his paintings—whether executed in oil or watercolour—have retained their vibrancy even after a century.

Bandyopadhyay's legacy lies in his innovative approach to traditional themes, crafting timeless portrayals of Radha and Krishna that continue to resonate with admirers of Indian classical art. His body of work, still awaiting rediscovery, stands as a testament to his devotion, talent, and artistic ingenuity.



Lot No. 07

DHANRAJ BHAGAT

1917-1988

UNTITLED

7 x 3.5 x 1.5 in (17.8 x 9 x 3.8 cm)

Bronze

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Provenance: Property from a collection based in New Delhi



Another view



Lot No. 08

SATISH GUJRAL

1925-2020

UNTITLED

17 x 17 in (43 x 43 cm)

Oil on canvas

2006

Signed & Dated: Top Left & Verso

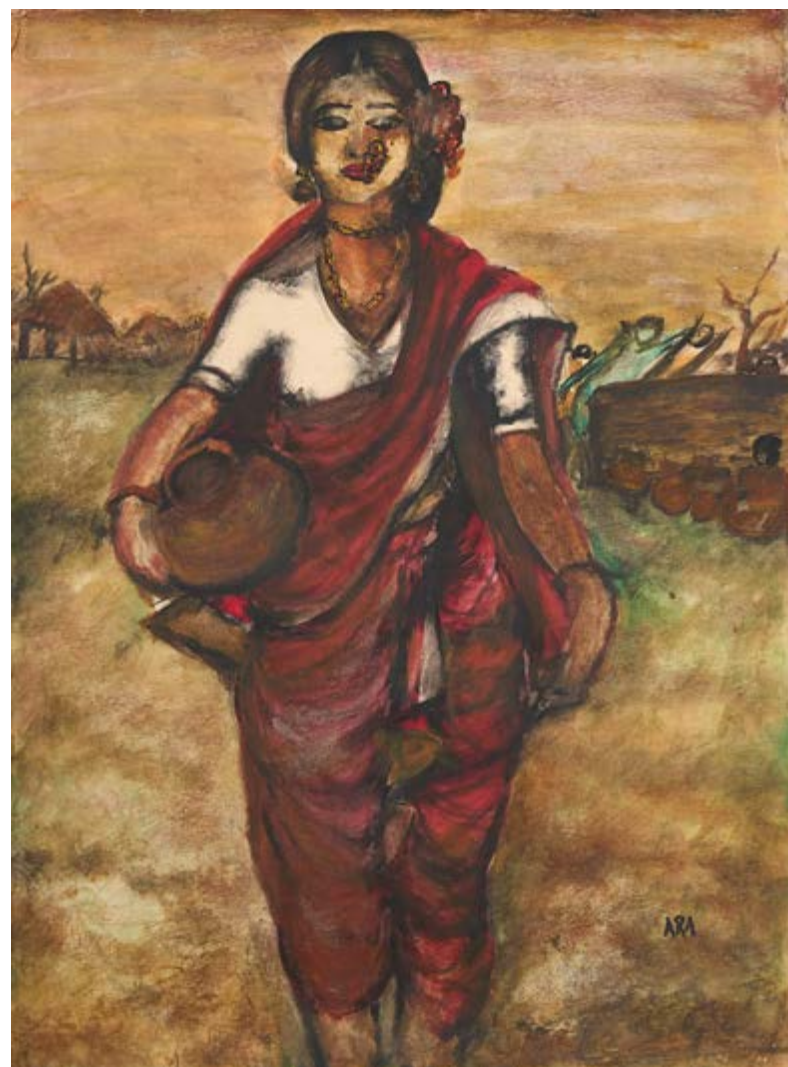
₹ 10,00,000 - 15,00,000 | \$ 12,048 - 18,072

Provenance: Property from a collection based in New Delhi



Of Nature & Form

Important K H Ara works from past auctions



UNTITLED
30 x 22 in (76.2 x 55.8 cm)
Watercolour & mixed media on paper
(PRESENTED LOT)

The presented lot showcases a rural Indian woman, depicted with a raw and expressive style. She is clad in a red and white saree, holding a clay pot, suggesting a traditional village setting. The background features earthy tones, simple huts, and figures engaged in daily activities, reinforcing the rustic atmosphere. Ara's signature is visible in the lower right corner.

The woman's face, though softly rendered, conveys a sense of quiet dignity and resilience. The emphasis on movement, with her slightly forward-leaning posture, captures a moment in her daily routine.



UNTITLED
29.5 x 21 in (75 x 53.3 cm)
Watercolour on paper



UNTITLED
39.5 x 29.5 in (100.6 x 74.7 cm)
Oil, watercolour & charcoal on paper pasted on linen,
C. 1940



UNTITLED
34.5 x 23.3 in (87.6 x 59.2 cm)
Oil on paper, C. 1950



UNTITLED
27.3 x 20.4 in (69.3 x 51.8 cm)
Watercolour & pastel on paper

Lot No. 09

K H ARA

1914-1985

UNTITLED

30 x 22 in (76.2 x 55.8 cm)

Watercolour & mixed media on paper

Signed: Bottom Right

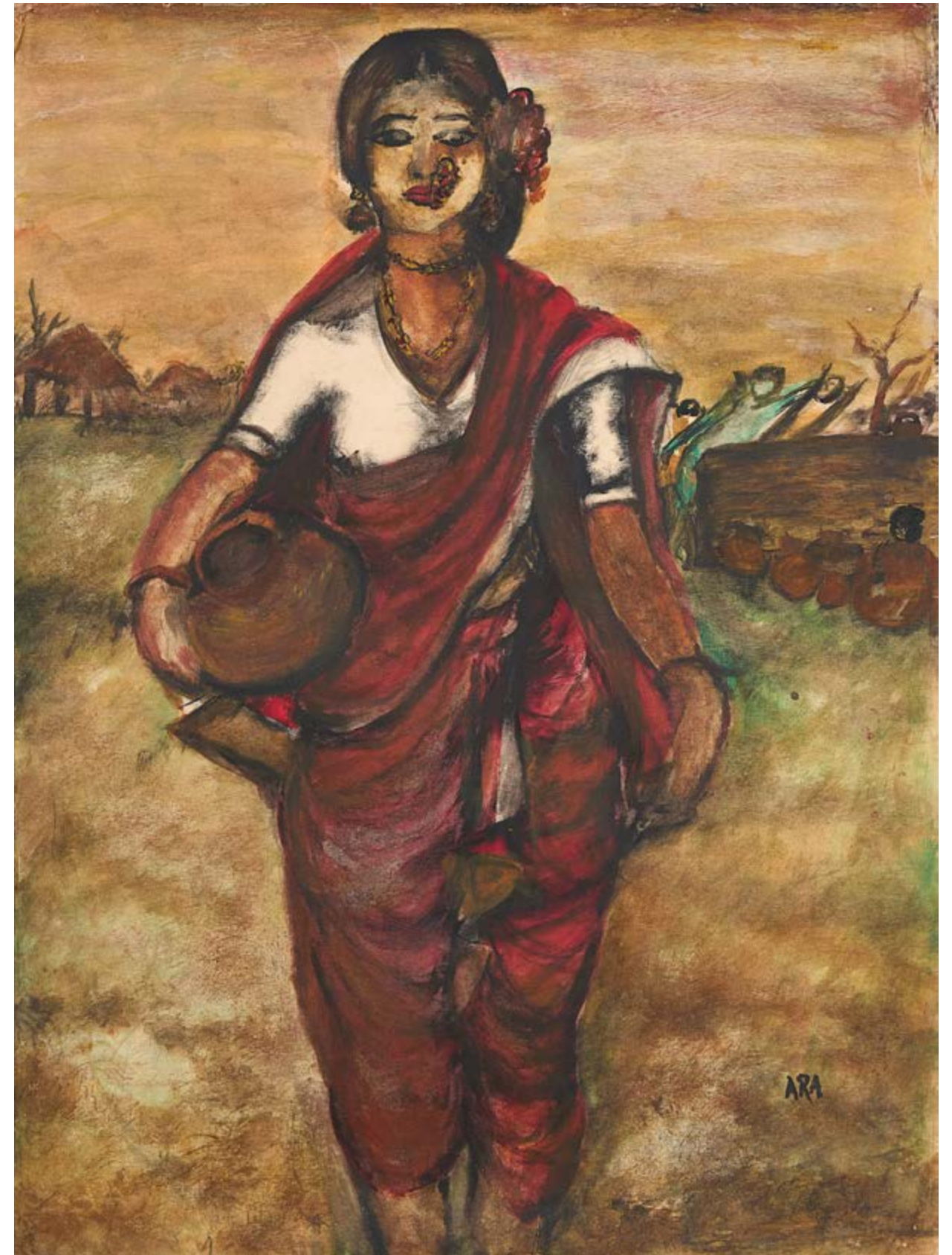
₹ 15,00,000 - 20,00,000 | \$ 18,072 - 24,096

Provenance: Property from a collection based in Mumbai

K H Ara emerged from the depths of adversity to achieve great success ushered in by his exceptional artistic merit. His journey, both in life and art, tells an extraordinary tale of unwavering passion and dedication. Born to extremely humble means in Bolarum, Secunderabad, in 1914, he lost his mother when he was only three. After coming to the city of Mumbai, the young Ara started to work as a car washer to make ends meet. In 1930, the budding teenager also joined the historic Salt Satyagraha Movement led by Mahatma Gandhi and consequently served a five-month jail sentence for his revolution.

The presented lot, served as a path-breaking juncture in the idiom of modern art in India at the time. Hailed as the first Indian painter to meticulously explore the female form, K H Ara brought with him a spontaneity that was independent of the tenets of academic painting. In many ways, he adopted the European style of presenting the nude form and calibrated it with his Indian roots and aesthetics.

Eventually, Ara found steady employment at a Japanese firm, where he was also given a small room as accommodation. A serendipitous encounter during these years led to the discovery of Ara's prowess by two influential benefactors, championing the bloom of modern Indian art—Rudy von Leyden, the art critic of the Times of India; as well as Walter Langhammer, a well-known painter and the Editor of the Illustrated Weekly of India. They mentored the young artist's untapped talent, von Leyden also began sending him a monthly stipend. The artist's first solo show at Chetna Restaurant in 1942 was a huge success. In the year 1947, he co-founded the Progressive Artists Group and was a part of the very genesis of modernism in independent India.





Lot No. 10

G R SANTOSH

1929-1997

UNTITLED

30 x 24 in (76.2 x 61 cm)

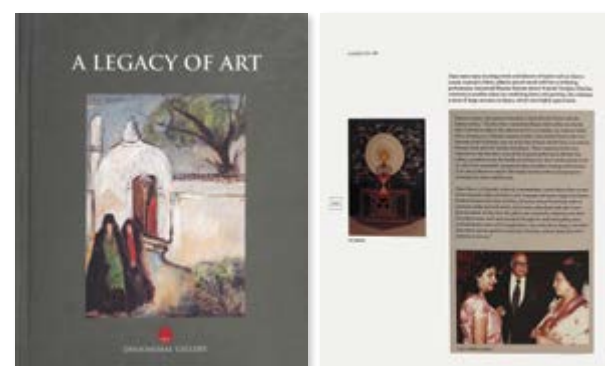
Oil on canvas

₹ 8,00,000 - 12,00,000 | \$ 9,639 - 14,458

Published: 'A Legacy of Art: Eighty Glorious Years' by Dhoomimal Gallery, New Delhi, 2007, pg. 112

Provenance: Property from a collection based in New Delhi

Cover of the publication with the work illustrated



Another view



Lot No. 11

SANKHO CHAUDHURI

1916-2006

UNTITLED (BIRD)

13.5 x 7 x 5.5 in (34.3 x 17.8 x 14 cm)

Stainless steel

₹ 6,00,000 - 8,00,000 | \$ 7,229 - 9,639

Provenance: Property from a collection based in New Delhi



Lot No. 12

KRISHEN KHANNA
b. 1925

THE TRUMPETER
60 x 15 in (152.4 x 38 cm)
Acrylic & charcoal on canvas
Signed: Verso

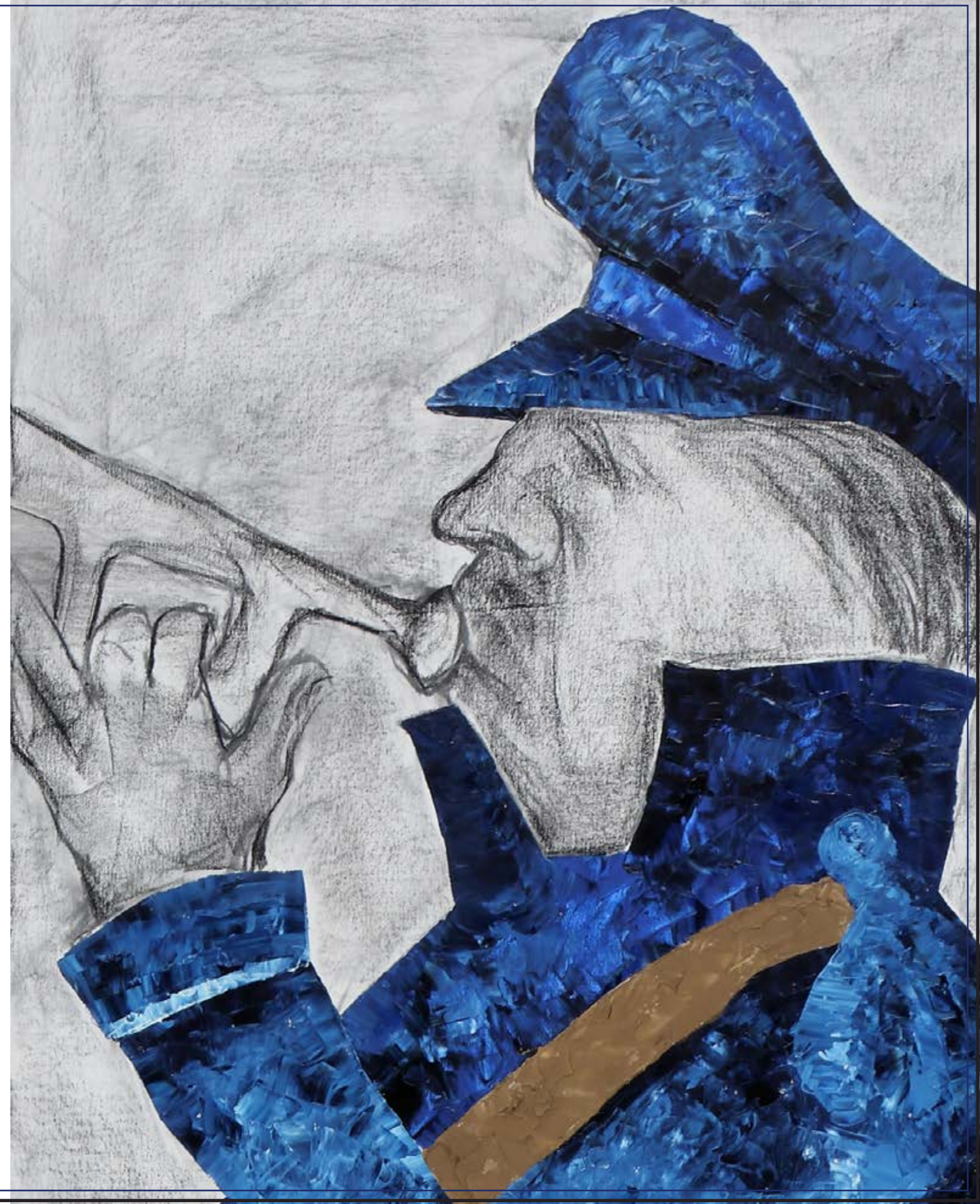
₹ 30,00,000 - 40,00,000 | \$ 36,145 - 48,193

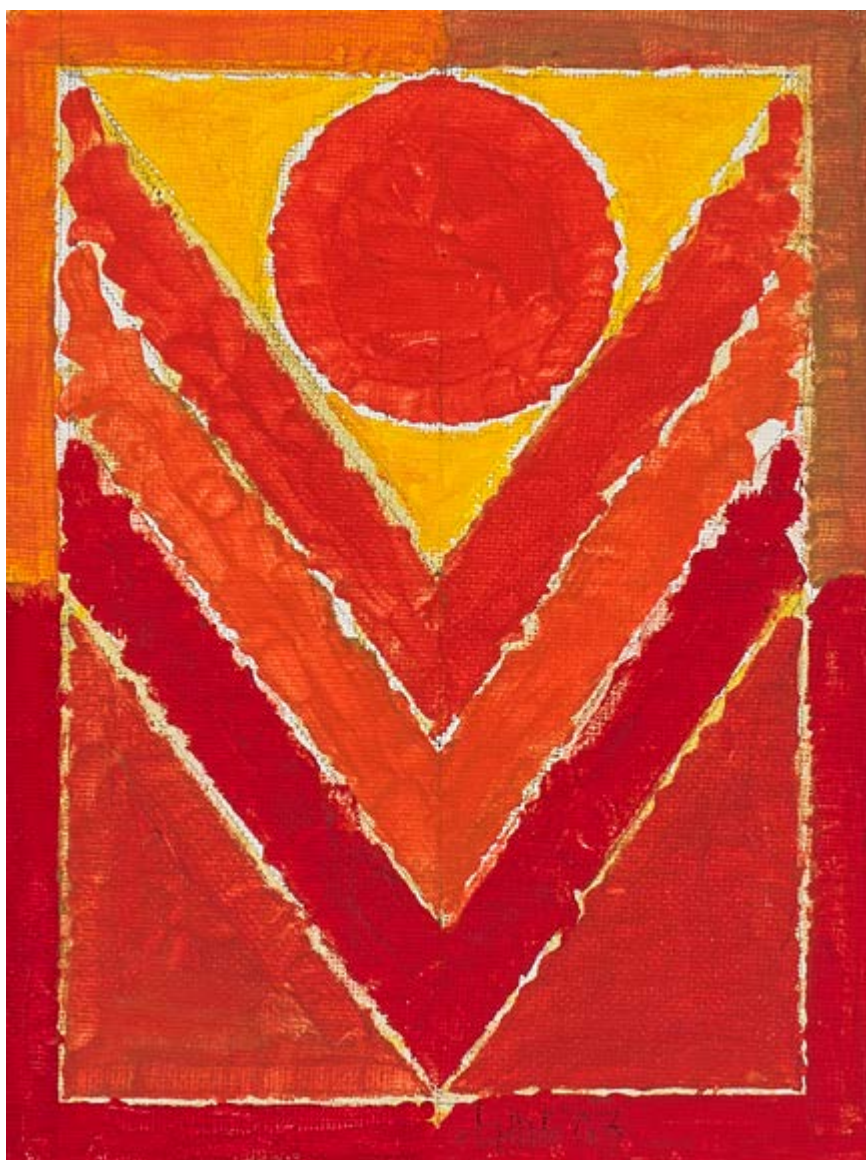
Provenance: Property from an international collection



The artist with the presented lot

Krishen Khanna, born in 1925, in Lyallpur, now Faisalabad, 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, and became a member of the Progressive Artists' Group, where he came in contact with M F Husain, S H Raza, K H Ara, and more.





Lot No. 13

S H RAZA

1922-2016

TREE

8 x 6 in (20.3 x 15.2 cm)

Acrylic on board

2003

Signed & Dated: Bottom Right

₹ 10,00,000 - 15,00,000 | \$ 12,048 - 18,072

Provenance: Property from a collection based in New Delhi



Cover of the publication with the work illustrated

Lot No. 14

M F HUSAIN

1915-2011

UNTITLED

15 x 22 in (38 x 56 cm)

Watercolour on paper

Circa 1980

Signed: Bottom Right

₹ 10,00,000 - 15,00,000 | \$ 12,048 - 18,072

Exhibited: 'Husain - The Eternal Master: Selected Works from 1941 - 2011' at www.theartstrust.com (online)

Published: 'The Eternal Master: Selected Works 1941-2011' by The Arts Trust, 2024, pg. 254

Provenance: Property from a collection based in New Delhi



Lot No. 15

HIMMAT SHAH

b. 1933

UNTITLED (ED: 1/5)

50 x 23 x 20 in (127 x 58.4 x 50.8 cm)

Bronze

Signed: On the reverse

₹ 20,00,000 - 30,00,000 | \$ 24,096 - 36,145

Exhibited: 'Himmat Shah: Innocence & Creativity' at Institute of Contemporary Indian Art, Mumbai, November 16-18, 2024

Published: 'Himmat Shah: Innocence & Creativity' by Institute of Contemporary Indian Art, Mumbai, 2024, pg. 18-19

Provenance: Property from a collection based in New Delhi



Reverse view



The artist with the presented lot (another)



Cover of the publication with the work illustrated





Lot No. 16

PIRAJI SAGARA

1931-2014

UNTITLED

30 x 48 in (76.2 x 122 cm)

Mixed media on wood

1966

Signed & Dated: Top Left

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Provenance: Property from a collection based in Mumbai



Cover of the publication with the work illustrated

Lot No. 17

RAM KUMAR

1924-2018

UNTITLED

22 x 35 in (56 x 89 cm)

Acrylic on paper

1983

Signed & Dated: Verso

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Published: 'Ram Kumar - Traversing the Landscapes of the Mind' by Saffronart, 2016, pg. 115

Provenance: Property from an international collection





Sinuuous Expressions

Important appukkuttan achary works from past auctions



THINKER
18 x 7.3 x 6.3 in (45.7 x 18.5 x 16 cm)
Wood, C. 1981



RECLINING II
9.5 x 13.6 x 4.5 in (24 x 34.5 x 11.4 cm)
Wood, C. 1981



STAGES OF LIFE
23 x 11 x 6 in (58.4 x 28 x 15.2 cm)
Wood
(PRESENTED LOT)



UNTITLED
23.5 x 4 x 2.5 in (59.7 x 10.2 x 6.4 cm)
Wood

Lot No. 18

APPUKUTTAN ACHARY

1925-1997

STAGES OF LIFE

23 x 11 x 6 in (58.4 x 28 x 15.2 cm)

Wood

Signed: Bottom Left

₹ 10,00,000 - 15,00,000 | \$ 12,048 - 18,072

Provenance: Property from a collection based in Bengaluru

Kesavan Appukuttan Achary was an Indian artist renowned for his contributions to sculptural art. Born in Trivandrum (now Thiruvananthapuram), Kerala, into a family of artists, carvers, and sculptors, he honed his skills at the Rama Varma Institute of Drawing and Painting in Thiruvananthapuram. In 1958, he joined the Government of India's Regional Design and Technical Development Centre. Throughout his career, Achary participated in numerous solo and group exhibitions, both in India and internationally. His works often explore sinuous forms with smooth, sensuous lines, showcasing the natural beauty of his chosen materials and highlighting his sculpting prowess.

One of his notable works, "Mother and Child" from the 1970s, is a hardwood carving that exemplifies his mastery in capturing intimate human relationships through art.

Achary's legacy continues to influence contemporary South Asian art, and his works are celebrated and sought after by collectors. He won several State awards in Kerala and Karnataka, as well as the National Award in 1965 from Dr. Radhakrishnan, former President of India.





Lot No. 19

PIRAJI SAGARA

1931-2014

UNTITLED

36 x 41.5 in (91.4 x 105.4 cm)

Mixed media on wood

1969

Signed & Dated: Top Right

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Provenance: Property from a collection based in Mumbai

Lot No. 20

TVAIKUNTAM

b. 1942

UNTITLED

30 x 22 in (76.2 x 56 cm)

Acrylic on paper

1994

Signed & Dated: Bottom Left

₹ 6,00,000 - 8,00,000 | \$ 7,229 - 9,639

Provenance: Property from a collection based in New Delhi





Timeless Tales

Important C D Mistry works from past auctions



RADHA KRISHNA CHURNING CURD
63 x 54 in (160 x 137.2 cm)
Oil on canvas (PRESENTED LOT)

This vibrant work is an interpretation of the divine couple engaged in an intimate and symbolic act. Krishna and Radha are depicted in an almost folkloric style, with elongated forms and exaggerated features. Krishna's blue-hued skin and peacock-feathered crown identify him as the divine cowherd, while Radha's gentle expression and flowing attire highlight her devotion. The two figures are engaged in churning

curd. The golden tree above them, heavy with fruit, acts as a celestial canopy, reinforcing the sacred nature of the scene. Surrounding the central figures are a variety of animals—cows, peacocks, and other creatures—rendered in a stylised manner with vibrant, patterned bodies. Their presence signifies the pastoral setting of Vrindavan, Krishna's earthly abode, and adds to the painting's lush, enchanted quality.



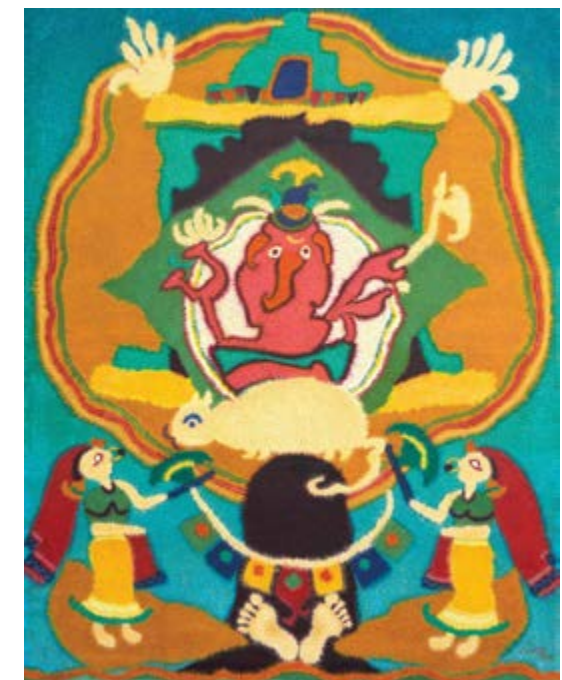
VEENADHARINI
60 x 48 in (152.4 x 122 cm)
Oil on canvas



FORCE & FANTASY - 1
54 x 63 in (137 x 160 cm)
Oil on canvas



SITA SWAYAMVAR
36 x 30 in (91.4 x 76.2 cm)
Oil on canvas, 2012



UNTITLED (SIDDHI VINAYAKA)
58.5 x 46.3 in (148.6 x 117.6 cm)
Oil on canvas, 2000

Lot No. 21

C D MISTRY

1933-2023

RADHA KRISHNA CHURNING CURD

63 x 54 in (160 x 137.2 cm)

Oil on canvas

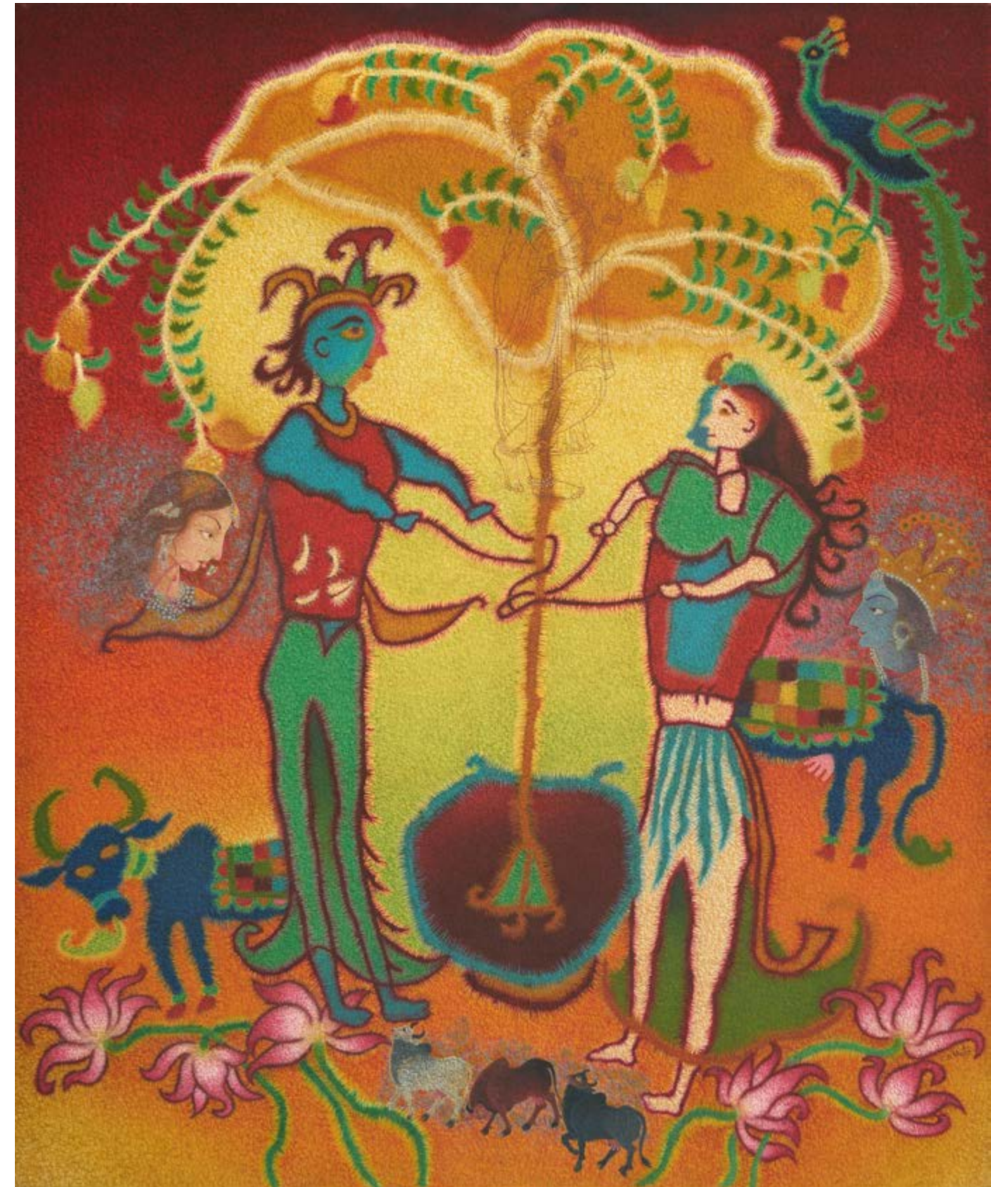
Signed: Bottom Right

₹ 15,00,000 - 20,00,000 | \$ 18,072 - 24,096

Provenance: Property from a collection based in Ahmedabad

Born in 1933 in Chikhli, Gujarat, C D Mistry was an admirer of the early Indian modernists and acknowledged his strong attraction to their concept of art possessing a distinct 'national' character. Consequently, much of his work centres around folk art, which he stylised and transformed into something entirely unique. Mistry applied this stylisation to Indian mythology and nature, adopting icons from these traditions and reimagining them as symbols. He has also illustrated narratives from the Hindu epics, the Ramayana and the Mahabharata. The deities Ganesha, Shakti, and Muralidhar appear vividly coloured on his canvases, which are adorned with folk motifs and intricate textures.

Inspired by tribal art and detailed craftsmanship, the works of C D Mistry reflect his deep passion for artistic storytelling. A passionate traveller who explored several countries, Mistry also drew creative inspiration from his numerous journeys. His contributions to Indian art earned him over 24 national and state awards and numerous solo and group exhibitions of his works have been held across the country.



Lot No. 22

A RAMACHANDRAN

1935-2024

UNTITLED

18 x 18 in (45.7 x 45.7 cm)

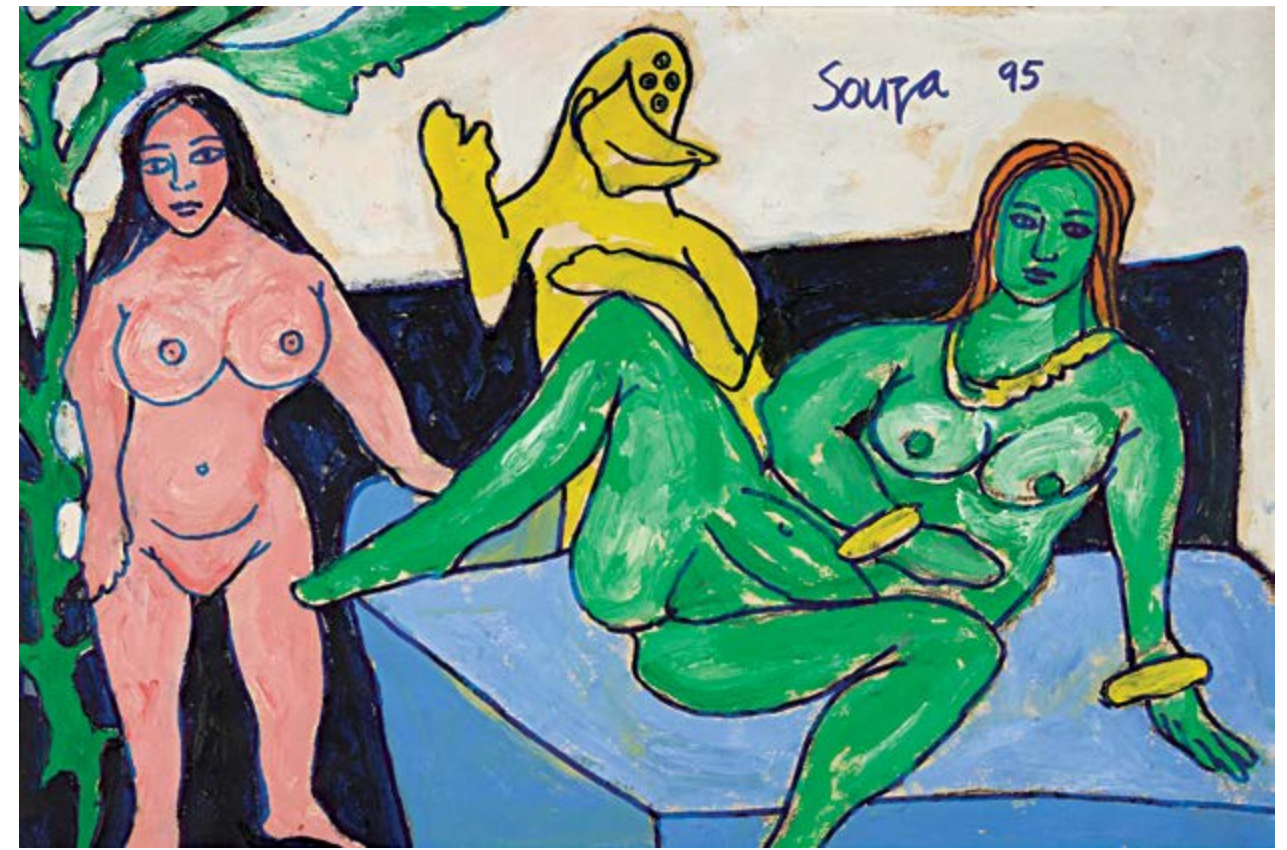
Oil on canvas

2005

Signed & Dated: Bottom Left

₹ 10,00,000 - 15,00,000 | \$ 12,048 - 18,072

Provenance: Property from a collection based in Mumbai



Lot No. 23

F N SOUZA

1924-2002

UNTITLED

13.8 x 21 in (35 x 53 cm)

Acrylic on paper

1995

Signed & Dated: Top Right

₹ 10,00,000 - 15,00,000 | \$ 12,048 - 18,072

Published: 'Francis Newton Souza: Dhoomimal Gallery Collection' by Dhoomimal Gallery, pg. 353

Provenance: Property from a collection based in New Delhi

Cover of the publication with the work illustrated



Sculpting The Divine

Important P V Janakiram works from past auctions



UNTITLED
24.4 x 11 x 6 in (without base)
Oxidized copper dipped in silver **(PRESENTED LOT)**

Born in 1930, P V Janakiram graduated from the Government College of Arts and Crafts, Chennai, earning a Diploma in Fine Arts (Painting) in 1953 and a Diploma in Fine Arts (Sculpture) in 1952. In 1973, he was awarded an Honorary Diploma in Sculpture by the Hungarian Government. A student of K C S Paniker and S Dhanapal, Janakiram was a key figure in the Madras Art Movement.

Throughout his career, he developed a distinctive style, using beaten sheet metal adorned with repoussé work to create two-dimensional, frontal portrait sculptures. His art was deeply influenced by the traditional temple sculptures of South India, particularly the kavachas-doorway covers made from beaten metal. Many of his works feature religious icons, including depictions of figures ranging from Balaji to Christ.



UNTITLED
12 x 9.5 x 2.3 in (30.5 x 24 x 5.8 cm)
Gilt & welded bronze



UNTITLED
20.5 x 9.5 x 5 in (52 x 24 x 12.7 cm)
Enamel & welded bronze



UNTITLED
A) 32 x 15 x 6 in (81.3 x 38 x 15.2 cm)
B) 35 x 10.5 x 6 in (89 x 26.7 x 15.2 cm)
Enamel & welded aluminium



UNTITLED
28 x 16 x 7 in (71 x 40.6 x 17.8 cm)
Oxidized copper

Lot No. 24

PV JANAKIRAM

1930-1995

UNTITLED

24.4 x 11 x 6 in (62. x 27.9 x 15.2 cm) without base
Oxidized copper dipped in silver

₹ 10,00,000 - 15,00,000 | \$ 12,048 - 18,072

Exhibited: 'Birla Academy of Art & Culture: Celebrates Silver Jubilee 1967 - 1992', at Birla Academy of Art & Culture, Kolkata, November, 1992

Published: 'Birla Academy of Art & Culture: Celebrates Silver Jubilee 1967 - 1992', by Birla Academy of Art & Culture, Kolkata, 1992

Provenance: Property from a collection based in Mumbai



Cover of the publication with the work illustrated





Lot No. 25

K H A R A

1914-1985

UNTITLED

22 x 15 in (59 x 38 cm)

Watercolour & mixed media on paper

Signed: Bottom Right

₹ 8,00,000 - 10,00,000 | \$ 9,639 - 12,048

Provenance: Property from a collection based in Mumbai



Cover of the publication with the work illustrated

Lot No. 26

JAYASRI BURMAN

b. 1960

PANCHAKANYA

36 x 36 in (91.4 x 91.4 cm)

Watercolour, pen & ink on paper pasted on Alucobond board

2021

Signed & Dated: Bottom Left

₹ 10,00,000 - 15,00,000 | \$ 12,048 - 18,072

Exhibited: 'River Of Faith: Jayasri Burman' At Bikaner House, New Delhi by Art Exposure, Kolkata, December 12-19, 2021

Published: 'River Of Faith: Jayasri Burman' by Art Exposure, Kolkata, pg. 115

Provenance: Property from a collection based in New Delhi



Lot No. 27

KRISHEN KHANNA

b. 1925

MISS AMERY, TEACHER OF ENGLISH

40 x 31 in (101.6 x 78.7 cm)

Oil on canvas

Signed: Bottom Right

₹ 20,00,000 - 30,00,000 | \$ 24,096 - 36,145

Provenance: Property from a collection based in New Delhi

Krishen Khanna's series of works based on the teacher 'Miss Amery' reflects a profound engagement with memory, identity, and displacement. Miss Amery, as described by the artist, was an elderly Englishwoman who visited his home in Lahore daily to teach his mother English. Her stout figure, floral dress, and chintz surroundings became an enduring visual and emotional memory for Khanna. Despite being English, she professed a deep affection for India, which she called home.

For Khanna, Miss Amery epitomized individuals in a precarious 'middle ground,' devoid of political alignment or a sense of belonging. Khanna's artistic interpretation of Miss Amery deliberately eschews colour, presenting her in a muted palette of oil drawings to faithfully convey her frugality, simplicity, and precise demeanour. The absence of vibrant hues accentuates her restrained presence and captures the essence of her unadorned character. Through this series, Khanna not only memorialises Miss Amery, but also explores themes of alienation, identity, and the fragility of those left adrift during times of socio-political upheaval.



Lot No. 28

PRODOSH DAS GUPTA

1912-1991

THREE GRACES

14.5 x 7 x 7 in (36.8 x 17.8 x 17.8 cm)

Bronze

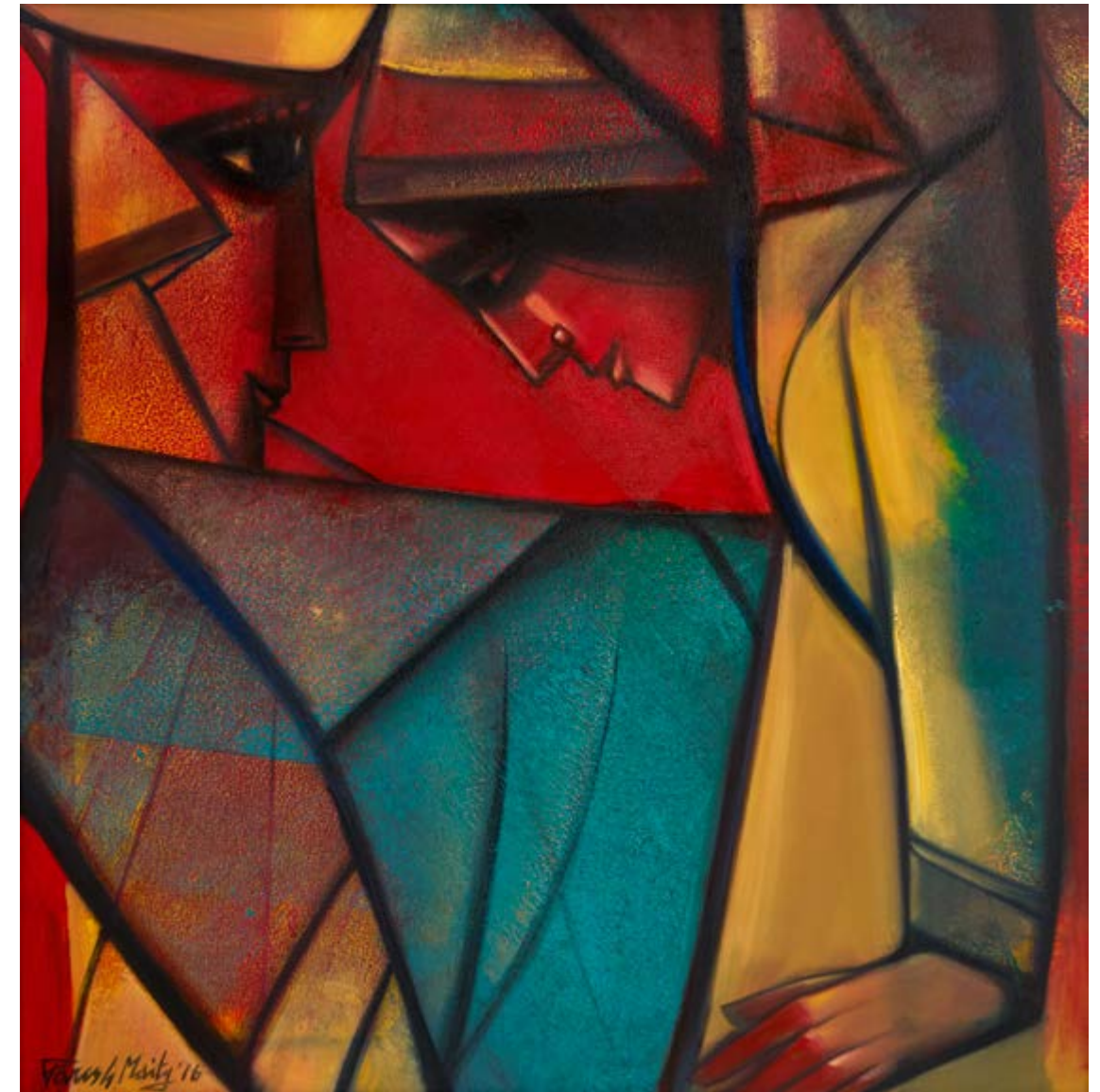
Signed: On the reverse

₹ 6,00,000 - 8,00,000 | \$ 7,229 - 9,639

Provenance: Property from a collection based in New Delhi



Another view



Lot No. 29

PARESH MAITY

b. 1965

IN CONVERSATION

36 x 36 in (91.4 x 91.4 cm)

Oil on canvas

2016

Signed & Dated: Bottom Left

₹ 8,00,000 - 12,00,000 | \$ 9,639 - 14,458

Provenance: Property from a collection based in Mumbai

Lot No. 30

PARAMJIT SINGH

b. 1935

UNTITLED (THE GARDEN)

59.5 x 47.5 in (151 x 120.7 cm)

Oil on canvas

1984

Signed & Dated: Bottom Left & Verso

₹ 15,00,000 - 20,00,000 | \$ 18,072 - 24,096

Provenance: Property from a collection based in New Delhi

Paramjit Singh's artistic prowess is brilliantly showcased in the presented work, a captivating demonstration of his ability to intricately weave stories on canvas through mesmerising landscapes. Often referred to as 'colour fields,' Singh's landscape creations provide a glimpse into his delicate dance between realism and abstraction. Each canvas is an exquisite portrayal of nature, transformed into lively, vibrant spaces through his distinctive brushwork—a hallmark of his artistic repertoire.

Singh's works, upon close inspection, reveal a rugged and fragmented quality, challenging easy identification of subjects like leaves, grass, pathways, or water bodies. However, from a distance, these seemingly disparate strokes seamlessly converge, exposing the artist's masterful command over his chosen medium. The adept use of oil paint results in a captivating interplay of light and colour reminiscent of the Impressionist masters, yet Singh's approach remains uniquely his own, carrying the unmistakable imprint of his artistic identity.

The vibrant hues and subtle tonal variations intermingle harmoniously, creating a symphony of visual sensations that establish a profound connection between the viewer and the natural world depicted. Singh's ability to evoke such rich emotions through his art showcases not only technical skill but also a deep and personal relationship with the landscapes he brings to life on canvas.





Woven In Folklore

Important K G Subramanyan works from past auctions



THE BLUE POOL

48 x 48 in (122 x 122 cm)

Acrylic on canvas, 1993-1995 (PRESENTED LOT)

A painter, muralist, sculptor, printmaker, writer, teacher and art historian, K. G. Subramanyan was a multi-talented Indian artist who developed a uniquely individual artistic style throughout his career. Initially studying economics at Presidency College, Madras, he eventually pursued art at Shantiniketan under the guidance of legendary artists Nandalal Bose, Benode Behari Mukherjee, and Ramkinkar Baij. Subramanyan's works, a vibrant fusion of the modern and the traditional,

drew inspiration from diverse sources, including indigenous Bengali artistic traditions, Indian tribal art, folk symbolism, and elements of European modernism such as cubism.

Drawing from the rich reservoirs of personal memories and mythical tales, the artist depicted women, children, objects, and animals in a theatrical play of vibrant colours, imbuing his canvases with a sense of magical realism.



MASK, ICON, MOUNT, MASCOT

53.7 x 53.7 in (136.5 x 136.5 cm)

Oil on canvas, 2000



THE VISITOR

54 x 54 in (137.2 x 137.2 cm)

Acrylic on canvas, 1994



THE WARDROBE MIRROR

54 x 54 in (137 x 137 cm)

Acrylic on canvas, 2002



PADMINI

54 x 54 in (137 x 137 cm)

Acrylic on canvas, 2002

Lot No. 31

K G SUBRAMANYAN

1924-2016

THE BLUE POOL

48 x 48 in (122 x 122 cm)

Acrylic on canvas

1993-1995

Signed & Dated: Bottom Left & Verso

₹ 50,00,000 - 70,00,000 | \$ 60,241 - 84,337

Exhibited: 'India Contemporary Art from Northeastern Private Collections' at Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey, New Brunswick, New Jersey, United States, April 7 – July 31, 2002

Published: 'India Contemporary Art from Northeastern Private Collections' by Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey, New Brunswick, New Jersey, United States, 2002, pg. 115

Provenance: Property from a collection based in Mumbai

Cover of the publication with the work illustrated





Lot No. 32

ZARINA HASHMI

1937-2020

FLYING FORM (ED: AP)

22.5 x 18 in (57 x 45.7 cm)

Etching

1968

Signed & Dated: Bottom Right

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Provenance: Property from a collection based in New Delhi

Lot No. 33

AA RAIBA

1922-2016

UNTITLED

32 x 42 in (81.3 x 106.7 cm)

Oil on jute laid on board

₹ 10,00,000 - 15,00,000 | \$ 12,048 - 18,072

Exhibited: 'A A Raiba: The Indian Master Painter' at Nehru Centre Art Gallery, Mumbai, December 15, 2016 - January 1, 2017

Provenance: Property from a collection based in Mumbai



An Alchemy of Form

Important Himmat Shah works from past auctions



UNTITLED (DURGA) (ED: 2/5)
47.5 x 24 x 24 in (120.7 x 61 x 61 cm)
Bronze, 2006
(PRESENTED LOT)

Himmat Shah is a versatile artist who has explored various mediums and styles throughout his career, yet he considers sculpture to be his most genuine form of artistic expression. Growing up near the site of ancient Indus Valley in Lothal, Shah infused the inspiration from his birthplace into his creations.

This influence is particularly evident in his acclaimed series of terracotta and bronze sculptures of 'heads', which remain some of his most celebrated works. The Heads series, which began in the 1970s, employed materials such as plaster, terracotta, and ceramics, reflecting the profound impact of his early experiences.

Over a career spanning more than seventy years, Shah has received numerous prestigious accolades. Among them are the Lalit Kala Akademi's National Award, which he won in both 1956 and 1962, the Sahitya Kala Parishad Award in 1988, and the Kalidasa Samman from the Government of Madhya Pradesh. His sculptures continue to evoke the ancient and the timeless, offering a deeply personal connection to the past while remaining relevant in the contemporary art world.



UNTITLED (ED: 4/5)
35 x 12.5 x 9 in (89 x 31.8 x 23 cm)
Bronze



UNTITLED (ED: 1/5)
70 x 36 x 41 in (177.8 x 91.4 x 104 cm)
Bronze



UNTITLED (ED: 3/5)
52 x 16 x 7.5 in (132 x 40.6 x 19 cm)
Bronze



TIRTHANKAR (ED: 1/5)
48 x 26 x 20 in (122 x 66 x 50.8 cm)
Bronze

Lot No. 34

HIMMAT SHAH

b. 1933

UNTITLED (DURGA) (ED: 2/5)

47.5 x 24 x 24 in (120.7 x 61 x 61 cm)

Bronze

2006

Signed: Bottom Left

₹ 20,00,000 - 30,00,000 | \$ 24,096 - 36,145

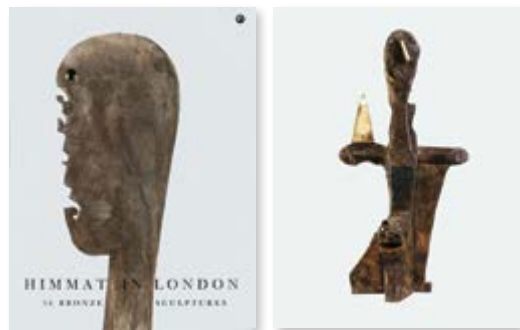
Exhibited: 'Hammer on the Square : Himmat Shah - A Retrospective' at Kiran Nadar Museum of Art, Delhi, 28th January - 20th July 2016 (another)
'The Euphoria of Being : Himmat Shah - A Continuing Journey Across Six Decades', at Jawahar Kala Kendra, Jaipur, 30th October, 2017 - 15th December, 2017 (another)
'Himmat in London' by Saffronart, Mumbai, December 17, 2021- February 13, 2022 (another)
The St. Regis Mumbai, Hotel collection. (another)

Published: 'The Art Initiative' by The Institute of Contemporary Indian Art & St. Regis, 2016, pg. 32
'Himmat in London' by Saffronart, Mumbai, 2022, pg. 39 (another)

Provenance: Property from a collection based in Mumbai



Another view



Covers of the publications with the work illustrated

Lot No. 35

SHOBHA BROOTA

b. 1943

UNTITLED

35.5 x 35.5 in (90.2 x 90.2 cm) each

Acrylic on canvas

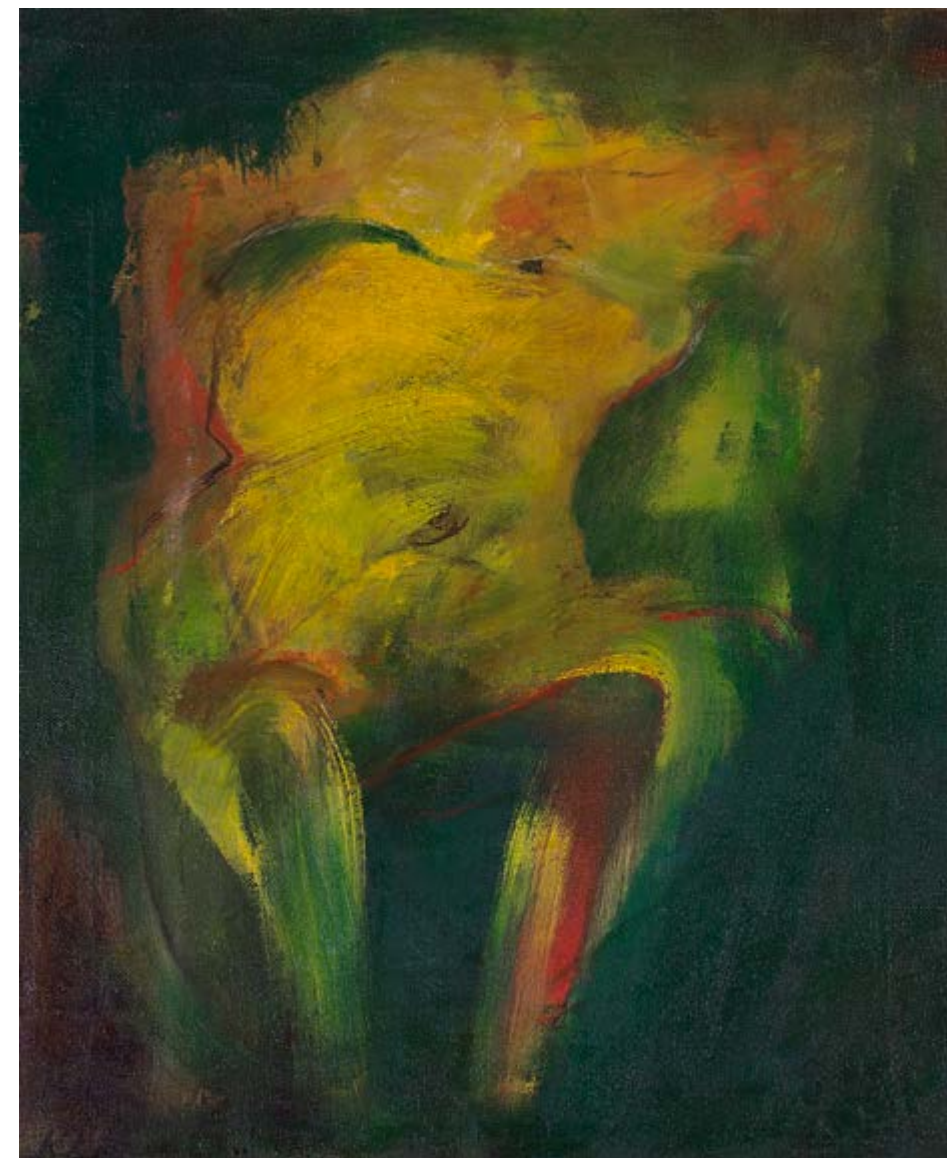
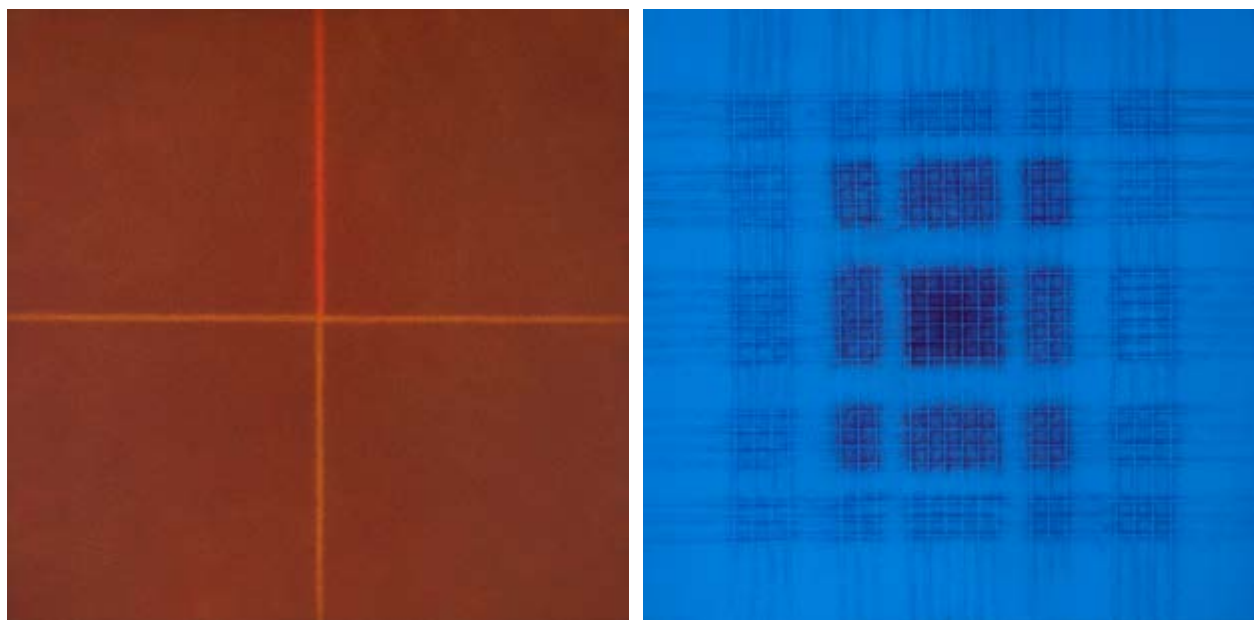
2011 & 2023

Signed & Dated: Verso

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Provenance: Property from a collection based in New Delhi

This lot is a set of two works



Lot No. 36

KRISHEN KHANNA

b. 1925

UNTITLED (WATERMELON EATER)

21 x 17 in (53.5 x 43.3 cm)

Oil on canvas

1966

Signed & Dated: Bottom Left

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Provenance: Property from a collection based in New Delhi



Lot No. 37

NIREN SENGUPTA

b. 1940

THE MERCIFUL ONE

60 x 72 in (152.4 x 183 cm)

Oil on canvas

Signed & Dated: Bottom Right

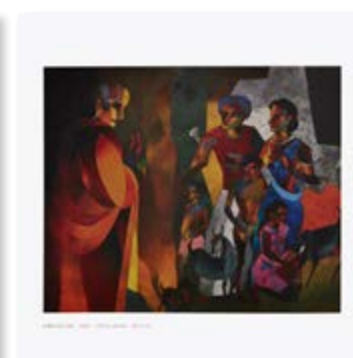
₹ 15,00,000 - 20,00,000 | \$ 18,072 - 24,096

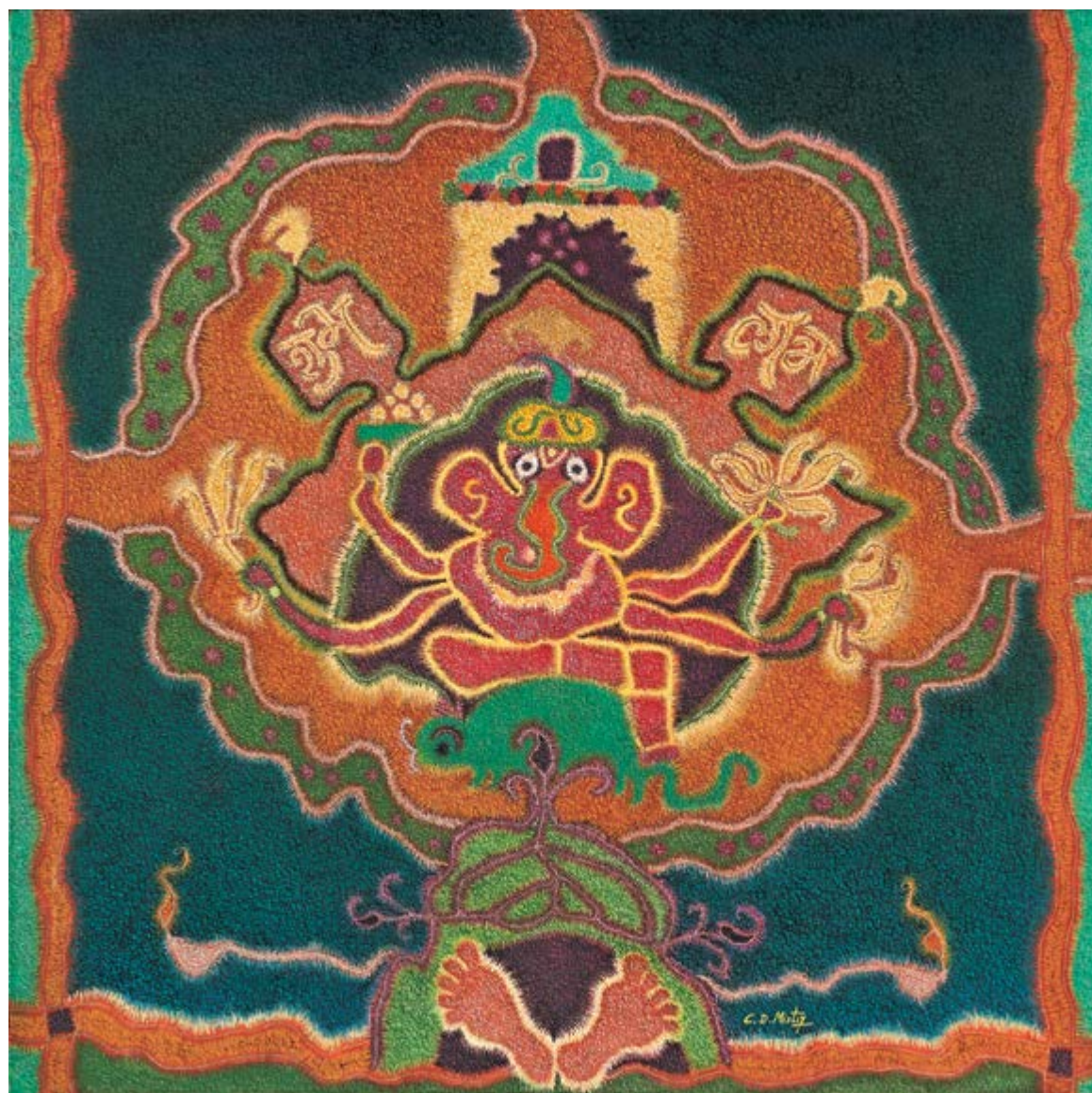
Exhibited: 'Niren Sengupta: 40 Years 40 Works' by Visual Arts Gallery, New Delhi, August 1-7, 2014

Published: 'Niren Sengupta: 40 Years 40 Works' by Visual Arts Gallery, New Delhi, 2014

Provenance: Property from a collection based in New Delhi

Cover of the publication with the work illustrated





Lot No. 38

C D MISTRY

1933-2023

SHRI GANESH

48 x 48 in (122 x 122 cm)

Oil on canvas

1976

Signed: Bottom Right

₹ 10,00,000 - 15,00,000 | \$ 12,048 - 18,072

Provenance: Property from a collection based in New Delhi

Lot No. 39

PRABHAKAR KOLTE

b. 1946

UNTITLED

59 x 59 in (150 x 150 cm)

Acrylic on canvas

2018

Signed & Dated: Top Left

₹ 8,00,000 - 12,00,000 | \$ 9,639 - 14,458

Provenance: Property from a collection based in New Delhi





Kaleidoscope of Colours

Important Gurcharan Singh works from past auctions



SENSITIVE TIMES

36 x 60 in (91.4 x 152.4 cm)

Acrylic on canvas **(PRESENTED LOT)**

The presented lot is a vivid and dynamic portrayal of a bustling scene, filled with diverse characters engaged in various activities. The composition is rich with movement, as figures overlap and interact, creating a sense of chaotic energy. Expressive facial gestures and body language convey a range of emotions, from curiosity and excitement to contemplation and even fatigue, reflecting the complexities of modern human interaction in public spaces.

Singh employs a bold and contrasting colour palette, enhancing the vibrancy of the setting while emphasizing the individuality of each figure. The inclusion of animals such as a horse, a rooster, a dog, and a cat, along with everyday market goods, adds layers of realism and symbolism to the artwork.



UNTITLED

60 x 48 in (152.4 x 122 cm)

Acrylic on canvas



CULTURAL CHAOS (DIPTYCH)

60 x 72 in (152.4 x 183 cm)

Acrylic on canvas



UNTITLED (TRIPTYCH)

60 x 84 in (152.4 x 213.4 cm)

Acrylic on canvas



UNTITLED

60 x 96 in (152.4 x 243.8 cm)

Acrylic on canvas

Lot No. 40

GURCHARAN SINGH

b. 1949

SENSITIVE TIMES

36 x 60 in (91.4 x 152.4 cm)

Acrylic on canvas

Signed: Bottom Right

₹ 15,00,000 - 20,00,000 | \$ 18,072 - 24,096

Provenance: Property from a collection based in Mumbai

Born in 1949 in Patiala, India, Gurcharan Singh is a renowned Indian painter celebrated for his exceptional figurative artworks. He trained at the Government College of Arts and Crafts in Chandigarh, where he cultivated a focus on depicting individuals from economically disadvantaged backgrounds, with particular attention to marginalised and exploited women. Among his most notable works are *The Red Light in Black and White* and *Les Misérables*.

Throughout his career, Singh has explored the intricate relationships that shape society, often employing symbolic representations to delve into profound themes. A distinctive feature of his approach is the juxtaposition of animals with prostitutes, a motif that reveals a primal nature. Through this technique, Singh masterfully examines the connection between animal instincts and human behaviour, prompting viewers to reflect on these shared traits at a deeper level.

Singh has showcased his work in solo exhibitions at prestigious galleries in Chandigarh, New Delhi, Mumbai, Paris, and Canada. He is widely recognised for his remarkable figurative paintings, capturing the essence of everyday life by portraying men, women, children, and animals in large-scale, evocative compositions. His works are part of esteemed collections, including those of the Lalit Kala Akademi and the National Gallery of Art in New Delhi, as well as India House in Paris. Acknowledged for his extraordinary contributions to art, Gurcharan Singh received the National Award in 1976.



Lot No. 41

B PRABHA

1933-2001

UNTITLED

30 x 25.2 in (76.2 x 64 cm)

Oil on canvas

1979

Signed & Dated: Top Left

₹ 15,00,000 - 20,00,000 | \$ 18,072 - 24,096

Provenance: Property from a collection based in Mumbai



Lot No. 42

SHRAZA

1922-2016

UNTITLED

9.5 x 7.3 in (24 x 18.5 cm)

Acrylic on canvas board

2004

Signed & Dated: Bottom Right

₹ 8,00,000 - 12,00,000 | \$ 9,639 - 14,458

Provenance: Property from a collection based in Mumbai

A Creative Confluence

Manjit Bawa's collaborative works from past auctions



UNTITLED
27.5 x 41 in (69.8 x 104.4 cm)
Mixed media on paper, 1994 **(PRESENTED LOT)**

This collaboration between Manjit Bawa and Parvaneh Etemadi represents a convergence of two distinct artistic styles, united by a shared commitment to a distilled and minimal aesthetic. Parvaneh Etemadi is among the most renowned female Iranian artists. She studied painting at the College of Fine Arts, Tehran University, where she became associated with a group of progressive and innovative painters from Talar Ghandriz. In her early years, Etemadi began as an abstract painter, emphasising free and fluid forms. However, she rose to prominence in the 1970s with her instantly recognisable minimalist compositions, characterised by hazy textures of oil colour on cement, depicting quotidian objects and forms.

The present collaboration attests to Etemadi's mastery of colour and texture, seamlessly combined with the unmistakable tropes of Bawa's visual language—his elegant contouring and delicate tonal gradations.

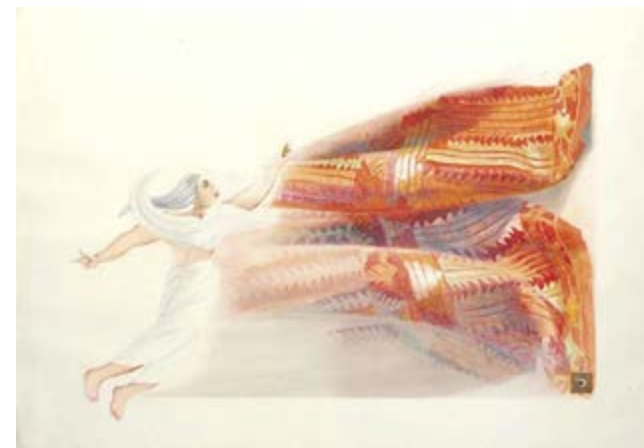
In the presented lot, there is a playful interaction between the two artists' recurring motifs—Bawa's animal figure and Etemadi's opulent, exquisitely rendered phulkari, the traditional Punjabi shawl or scarf. This work is infused with a vivid dynamism, as the two artists' worlds collide in a celebration of contrasting styles. The result is a glimpse into a new reality, where seemingly dissonant elements coexist in creative harmony.



UNTITLED
28.5 x 40 in (72.4 x 101.6 cm)
Colour pencil & dry pastel on paper, 1994

Manjit Bawa's global recognition stemmed from his exceptional mastery of colour and the creation of ethereal, floating forms. Drawing inspiration from mythology, Rajput miniature paintings, music, and literature, he forged a unique visual language that was entirely his own. He believed that while India was always transforming, at its core it remained unchanged, as reflected in his paintings.

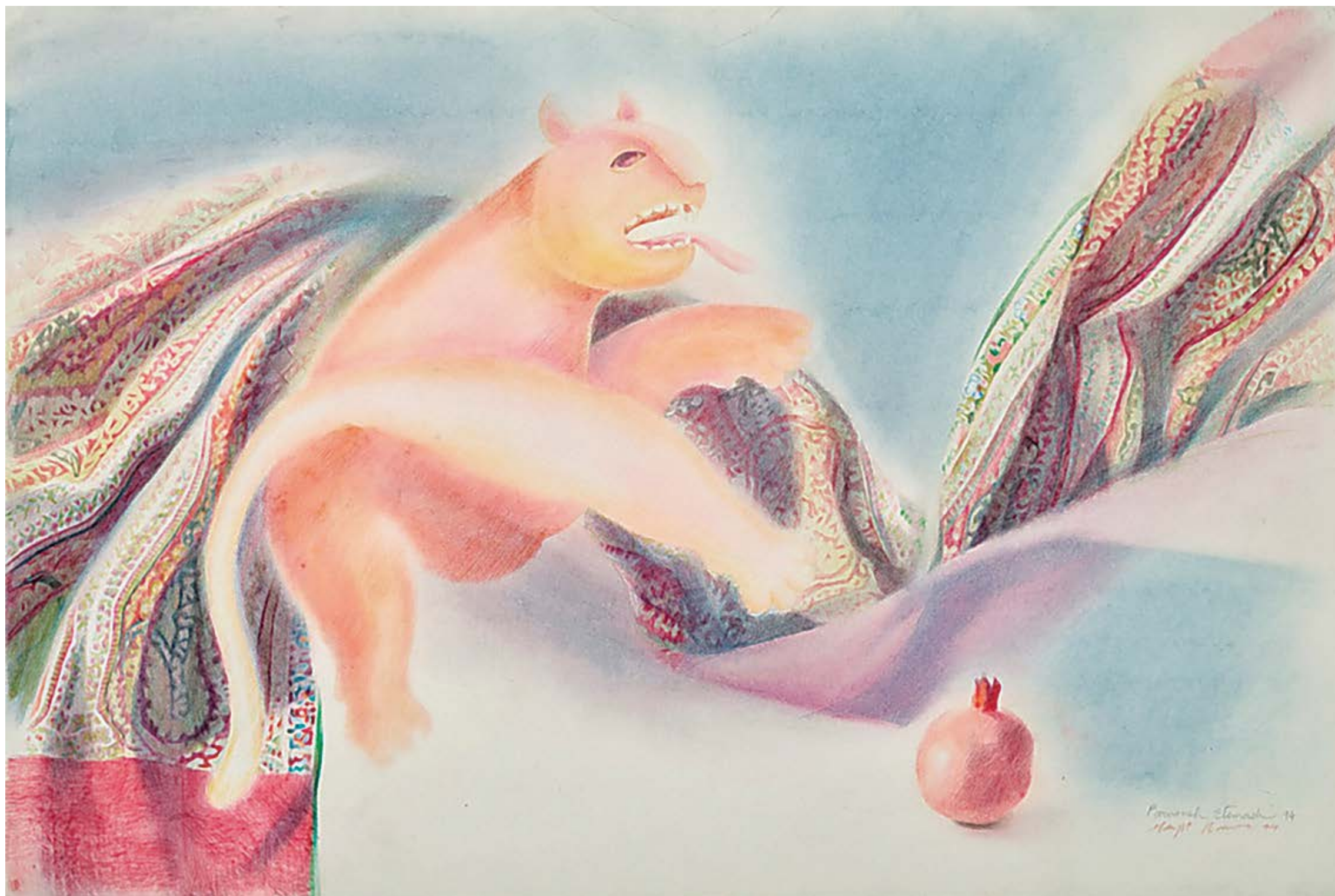
His childhood memories, including those of the cows and goats seen in metropolises and the shepherd he encountered in Himachal Pradesh, all became subjects of his vibrant works. While his works were primarily figurative, the subjects occupied little space as compared to the large swathes of unusual colours surrounding them. This imbued the works with a zen-like element.



UNTITLED
28.3 x 40 in (72 x 101.6 cm)
Colour pencil & dry pastel on paper, 1994



UNTITLED
41 x 27.8 in (104 x 70.6 cm)
Mixed media on paper, 1994



Lot No. 43

MANJIT BAWA

1941-2008

UNTITLED

27.5 x 41 in (69.8 x 104.4 cm)

Mixed media on paper

1994

Signed & Dated: Bottom Right

₹ 15,00,000 - 20,00,000 | \$ 18,072 - 24,096

(This work was executed in collaboration with Parvaneh Etemadi)

Provenance: Property from an international collection. This work was previously auctioned by Christie's

Manjit Bawa was born in Dhuri, Punjab, in 1941. His radiant works on canvas offer a distinctive exploration of colour, form, and space, drawing the viewer into an intimate encounter with the artist's world. Bawa's singular approach to colour was rooted in his formal training as a serigrapher and printer.

He studied serigraphy at the London School of Printing, Essex, and worked in London as a printmaker from 1967 to 1971. Upon returning to India, fellow artist Jagdish Swaminathan invited him to establish a printmaking department at Bharat Bhavan, Bhopal. Bawa took great pleasure in creating serigraphs, not only of his own works but also for his artist friends. In his own prints, he experimented with shapes and stark backgrounds, elements that later became integral to his visual language as a painter. The artist reimagined the free-floating form, which eventually evolved into figures, drawing from his early studies of the forms and colours found in Rajput and Pahari miniature paintings.



An Iconic Anti-War Painting

by M F HUSAIN



UNTITLED

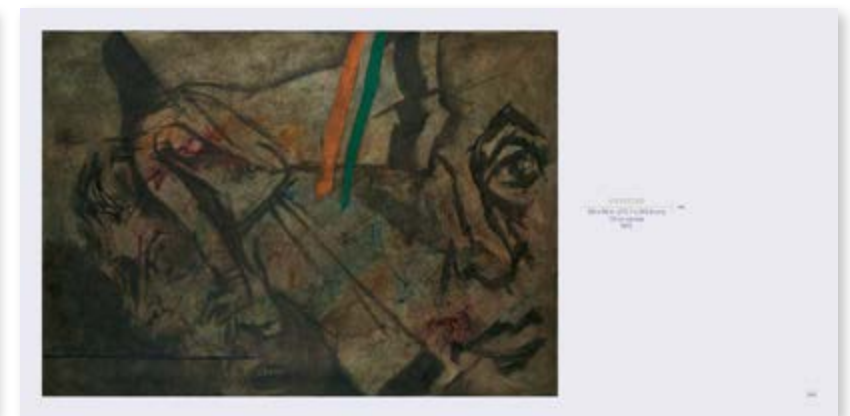
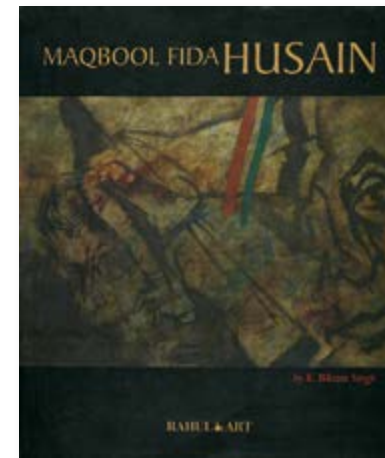
68 x 96 in (173 x 244 cm)

Oil on canvas, 1972 (PRESENTED LOT)

In the presented lot, M F Husain deviates from his signature style to create an iconic anti-war painting. This work was his response to the Bangladesh Liberation War of 1971, which resulted with the India-Pakistan conflict. Executed in the year 1972, the shrouded identities of the political masters can be deciphered as the primary adversaries, Indira Gandhi - the Indian Prime Minister, Zulfikar Ali Bhutto - Leader of West Pakistan and Mujibur Rahman - Leader of Bangladesh Resistance Movement, who later became the first Provisional President and the first elected Prime Minister of Bangladesh. The diagonal figure, rendered levitating, almost suggesting a brooding

sense of abandonment represents the war tone and wounded Indian Sub-Continent. Through this rare and important work, the artist showcases a glimpse into his political intellect, yet stays true to his fundamental approach of being a humanist painter.

Another rare attribute of this work is the colour composition of burnt umber with strong black lines. Featured on the cover of one of his most comprehensive publications as well as showcased in a documentary dedicated to his art, the work indeed is an important creation from the master's oeuvre.



Covers of the publications with the work illustrated



Screenshot : 'A Painter of Our Time' 1974, Timeline - 20.39.

Other Historic Canvases By M F Husain



YATRA
33.5 x 43 in (85 x 109 cm)
Oil on canvas, 1955



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



BETWEEN THE SPIDER AND THE LAMP
96 x 48 in (243.8 x 122 cm)
Oil on canvas, 1956



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



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



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



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

Lot No. 44

M F HUSAIN

1915-2011

UNTITLED

68 x 96 in (173 x 244 cm)

Oil on canvas

1972

Signed & Dated: Bottom Left

₹ 5,50,00,000 - 8,50,00,000

\$ 662,651 - 1,024,096

Exhibited: 'Husain - The Eternal Master: Selected Works from 1941 - 2011' at www.theartstrust.com (online)

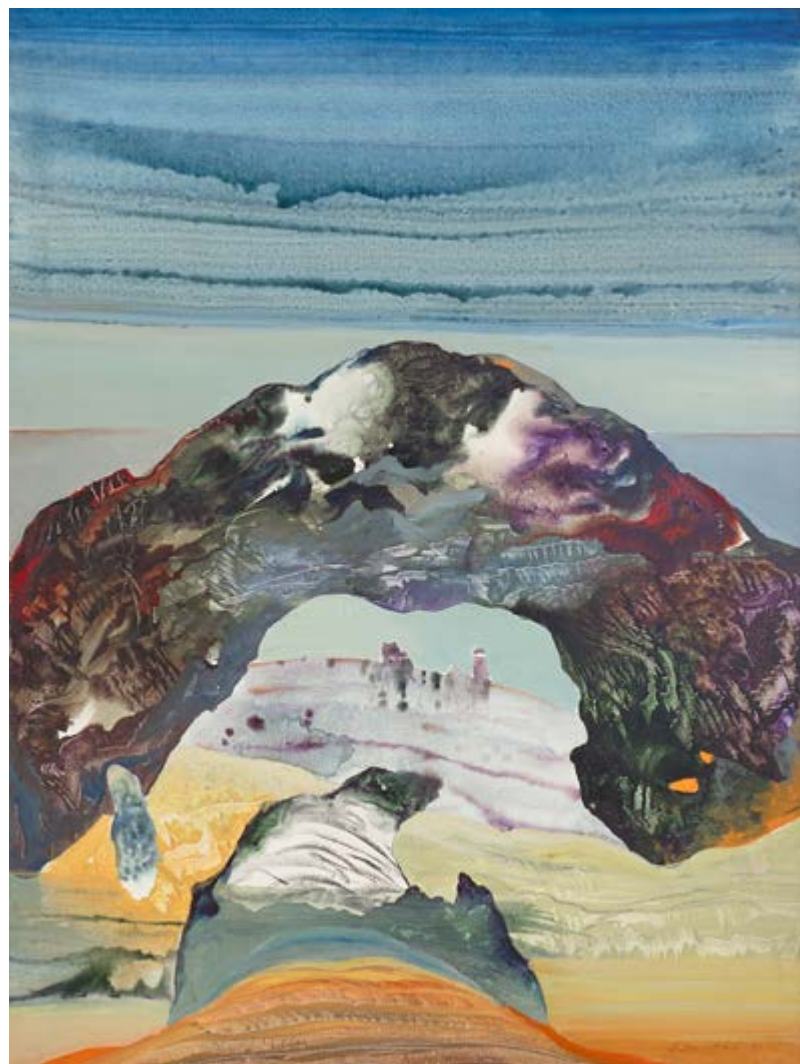
Published: 'Maqbool Fida Husain' by Rahul & Art, 2008, on the cover & g. 260 - 261

'The Eternal Master: Selected Works 1941-2011' by The Arts Trust, 2024, pg. 195

Featured in the Documentary: 'A Painter of Our Time' Directed by Santi P Chaudhury, Produced by Films Division of India, 1974

Provenance: Property from a collection based in Mumbai. The artwork originally belonged to the Pitti family collection





Lot No. 45

BIMAL DAS GUPTA

1917-1995

UNTITLED

47.2 x 35.5 in (120 x 90.2 cm)

Acrylic & ink on canvas

1991

Signed & Dated: Bottom Right

₹ 10,00,000 - 15,00,000 | \$ 12,048 - 18,072

Published: 'Bimal Dasgupta: An ode to a Legend,' by Dhoomimal Gallery & Gallery Silver Scapes, New Delhi, 2024, pg. 136

Provenance: Property from a collection based in New Delhi

Cover of the publication with the work illustrated



Cover of the publication with the work illustrated

Lot No. 46

JOHN FERNANDES

1951-2007

UNTITLED

20.2 x 19.5 in (51.3 x 49.5 cm)

Oil on canvas

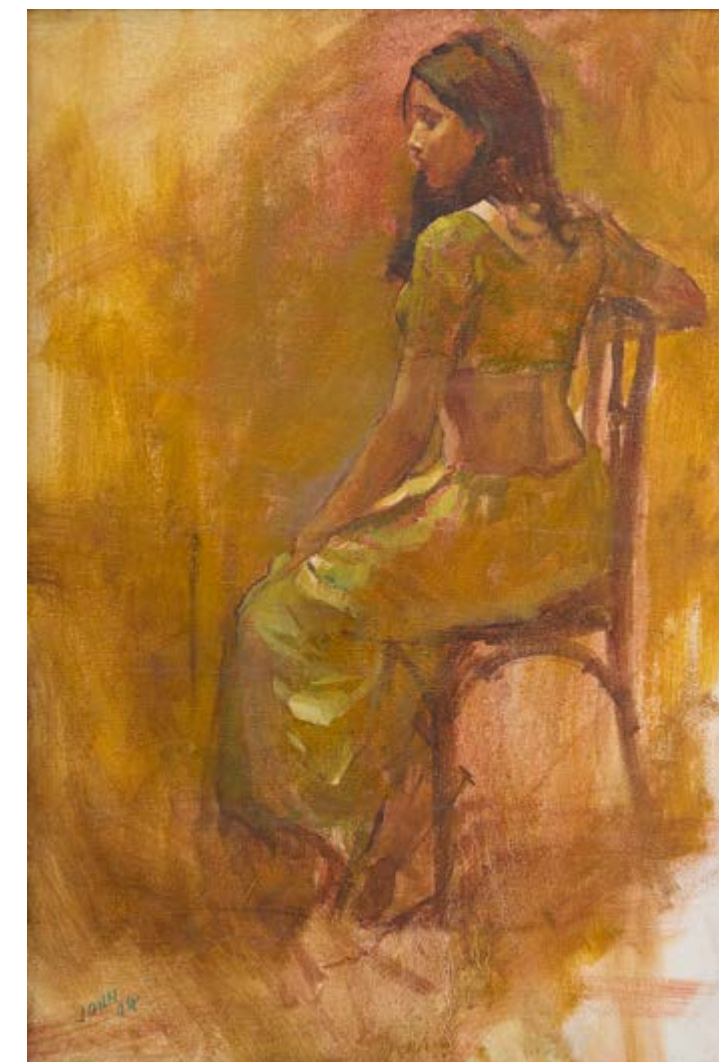
2004

Signed & Dated: Bottom Left

₹ 10,00,000 - 15,00,000 | \$ 12,048 - 18,072

Published: 'John Fernandes: Eternal Strokes' by Spenta Multimedia, 2014

Provenance: Property from a collection based in Mumbai



Lot No. 47

KRISHEN KHANNA

b. 1925

UNTITLED (KILLING OF JATAYU) (ED: 3/9)

18 x 11.5 x 18.5 in (45.7 x 29.2 x 47 cm)

Bronze

Signed: On the reverse

₹ 10,00,000 - 15,00,000 | \$ 12,048 - 18,072

Published: 'Sculpted: From Paint To Patina' by Aleph Book Company, 2024, pg. 84-85 (another)

Provenance: Property from a collection based in New Delhi



Another view



Cover of the publication with the work illustrated



The artist with the presented lot (another)



Lot No. 48

MANU PAREKH

b. 1939



Cover of the publication with the work illustrated

RIVERSCAPE (GANGA)

40 x 60 in (101.6 x 152.4 cm)

Acrylic on canvas

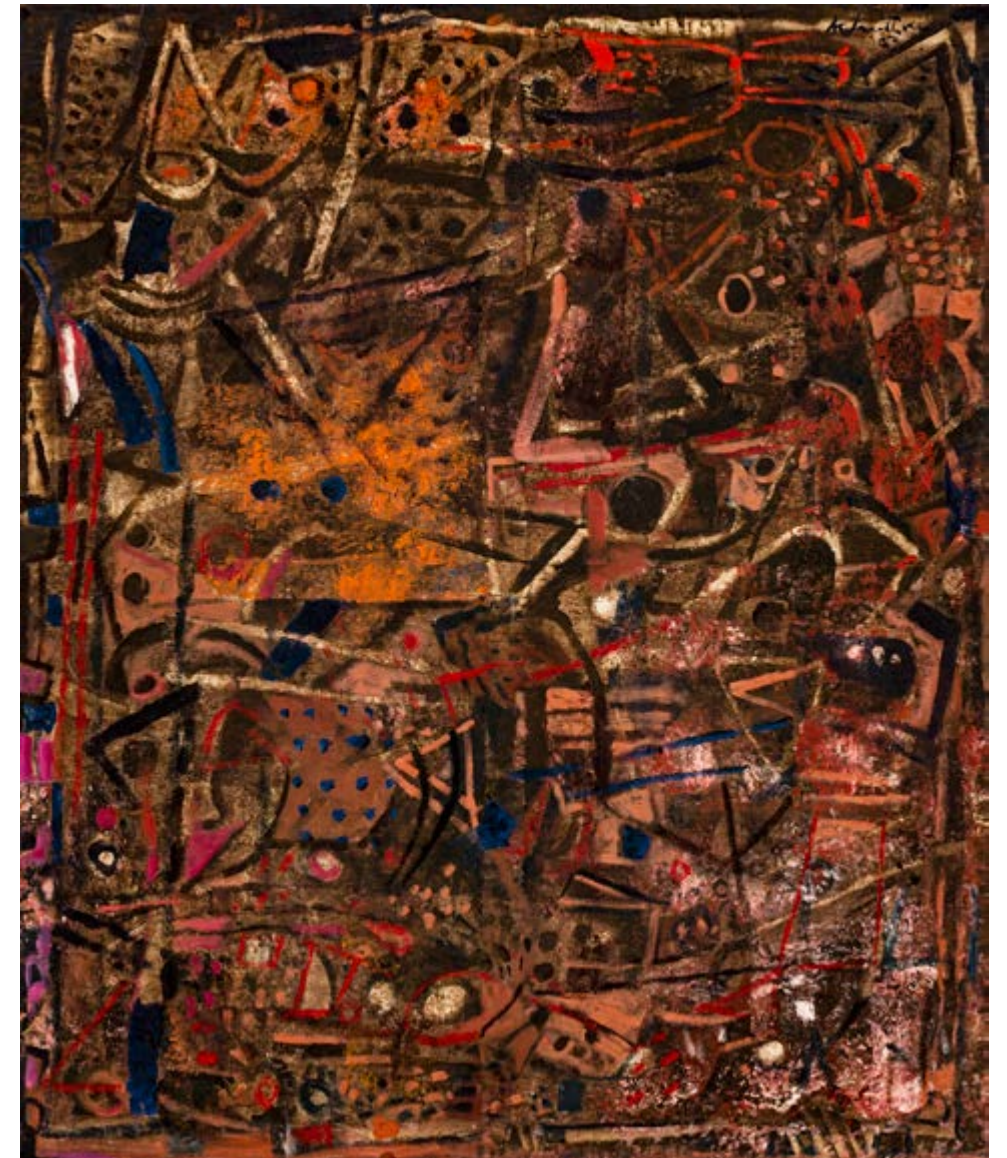
2004

Signed & Dated: Bottom Right

₹ 8,00,000 - 12,00,000 | \$ 9,639 - 14,458

Published: 'Banaras: Painting the Sacred City, Manu Parekh'
by Penguin Viking, 2005, pg. 39

Provenance: Property from a collection based in New Delhi



Lot No. 49

ACHUTHAN KUDALLUR

1945-2022

UNTITLED

58 x 48 in (147.3 x 122 cm)

Oil on canvas

2003

Signed & Dated: Top Right

₹ 6,00,000 - 8,00,000 | \$ 7,229 - 9,639

Provenance: Property from a collection based in New Delhi



Lot No. 50

BAL CHHABDA

1923-2013

UNTITLED

72 x 36 in (183 x 91.4 cm)

Oil on canvas

1985

Signed & Dated: Verso

₹ 20,00,000 - 30,00,000 | \$ 24,096 - 36,145

Provenance: Property from a collection based in Mumbai

Born in 1923 in Punjab, Bal Chhabda was renowned for being a gallerist, collector, filmmaker and primarily, a self-taught artist. He initially assisted in his family's film distribution business and held a passion for filmmaking, releasing his only film 'Do Raha' in 1952. However, meeting M F Husain changed the trajectory of his career. With encouragement from Husain and V S Gaitonde, Chhabda began painting in 1958.

His oeuvre seems filled with abstraction initially, but with closer inspection one can recognise known forms and shapes that have been masterfully distorted. These intriguing forms have a lyrical quality despite the evident lack of distinct boundaries. His loose brushstrokes diffuse the forms, giving them a suspended appearance. The play of colour in his works crafts its own spaces that give the illusion of both intimacy and expansiveness.

Along with being associated with the highly influential Progressive Artists' Group, he also founded Gallery 59, providing a much-needed space for contemporary art of the time. Here, he exhibited works by young artists, furthering their careers. He was the recipient of important awards during his lifetime including the Governor's Award at the Tokyo Biennale in 1961 and the Lalit Kala Akademi Award in 1965. The Jehangir Art Gallery in Mumbai held a large retrospective of his works in 2003.





Lot No. 51

SHANTI DAVE

b. 1931

UNTITLED

39.5 x 45 in (100.3 x 114.3 cm)

Oil & encaustic on canvas

2004

Signed & Dated: Bottom Right

₹ 6,00,000 - 8,00,000 | \$ 7,229 - 9,639

Provenance: Property from a collection based in New Delhi

Lot No. 52

K M ADIMOOLAM

1938-2008

NATURE

25 x 42 in (63.5 x 106.7 cm)

Oil on canvas

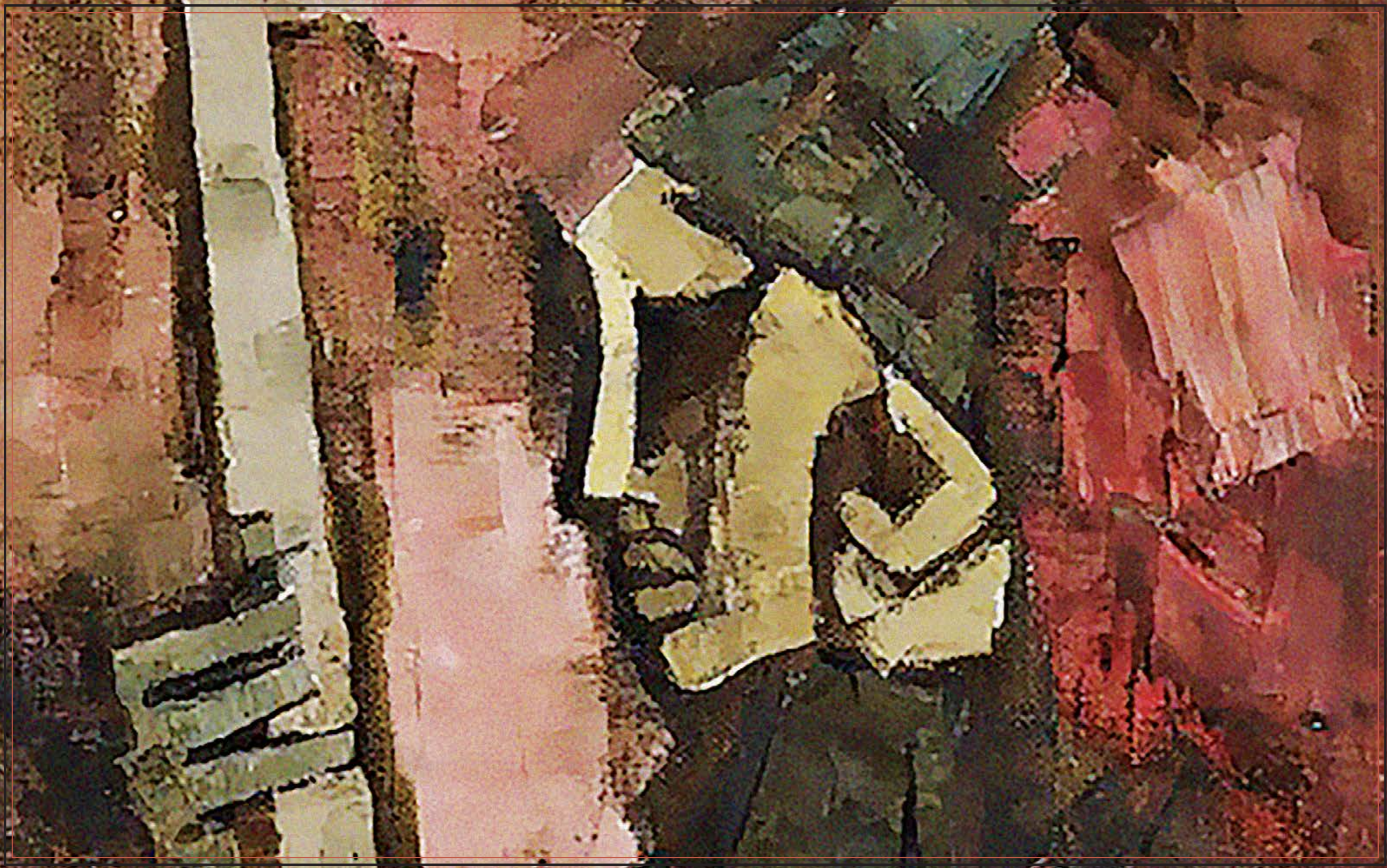
1995

Signed & Dated: Verso

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Provenance: Property from a collection based in New Delhi





Melodious Masterpieces

Important works from Husain's musical series

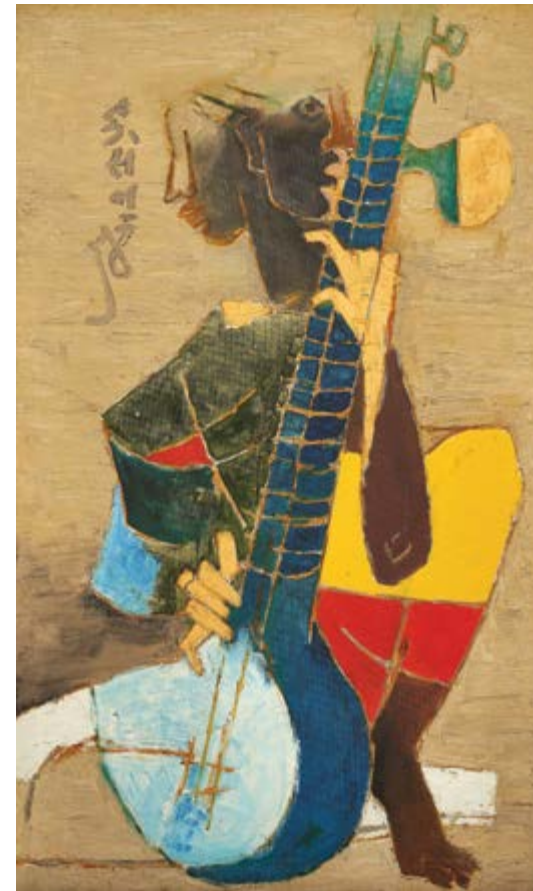


In the presented lot, Husain presents a delicate interplay between a musician and her instrument, the sitar. The toomba rests gently on her lap as she gazes at her finger placement on the dandi, perhaps in quiet anticipation of playing. Rendered in strokes of pink, green, and beige, the figure is partially illuminated, with soft light accentuating her sitar, face, and hands.

Husain's signature use of rich tones and sensuous impasto imbues the painting with a graceful naturalness, capturing the intimacy and connection between the musician and her instrument. The woman is depicted nude, yet, as with Husain's other representations of the female form, her portrayal is devoid of any overt sensuality. Instead, her body exists in serene harmony with the sitar, evoking a sense of unity and reverence that transcends the physical, highlighting the sacred bond between artist and art.

Music played a profound role in the artistic oeuvre of M F Husain, India's iconic modernist. Deeply influenced by the rhythms and narratives of Indian classical music, Husain often incorporated musical motifs into his paintings, reflecting his fascination with its emotional depth and cultural heritage. He viewed music as a universal language, mirroring the harmony, dynamism, and fluidity he sought in his art.

UNTITLED (WOMAN WITH SITAR)
41 x 18 in (104 x 46 cm)
Oil on canvas, Circa 1960
(PRESENTED LOT)



UNTITLED
56 x 34 in (142.2 x 89 cm)
Oil on canvas, C. 1970



UNTITLED (RAGAMALA SERIES)
36 x 30 in (91.4 x 76.2 cm)
Oil on canvas, C. 1970



UNTITLED
26.5 x 39.7 in (67 x 101 cm)
Oil on canvas, 1964



UNTITLED
32 x 40 in (81.3 x 101.6 cm)
Oil on canvas, C. 1970

Lot No. 53

M F HUSAIN

1915-2011

UNTITLED (WOMAN WITH SITAR)

41 x 18 in (104 x 46 cm)

Oil on canvas

Circa 1960

Signed: Bottom Right

₹ 2,00,00,000 - 3,00,00,000 | \$ 240,964 - 361,446

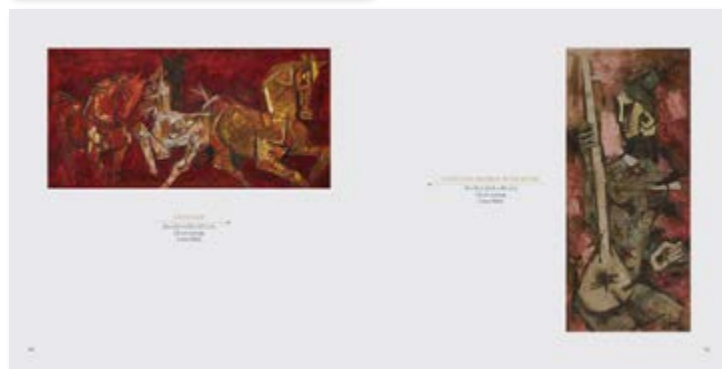
Exhibited: 'Husain - The Eternal Master: Selected Works from 1941 - 2011' at www.theartstrust.com (online)

Published: 'The Eternal Master: Selected Works 1941-2011' by The Arts Trust, 2024, pg. 91

Provenance: Property from an international collection. This lot was previously auctioned by Sotheby's



Cover of the publication with the work illustrated



Lot No. 54

KHARA

1914-1985

UNTITLED (STILL-LIFE)

17 x 16 in (43.2 x 40.6 cm)

Mixed media on board

Circa 1960

Signed: Bottom Right

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Provenance: Property from a collection based in Mumbai



Lot No. 55

K S KULKARNI

1916-1994

SAKSHI

48 x 48 in (122 x 122 cm)

Acrylic on canvas

1992

Signed: Bottom Left & Verso

₹ 10,00,000 - 15,00,000 | \$ 12,048 - 18,072

Provenance: Property from a collection based in New Delhi

Lot No. 56

KRISHEN KHANNA

b. 1925

UNTITLED (GANESHA)

43 x 43 in (109.2 x 109.2 cm)

Mixed media on paper

Signed: Bottom Right

₹ 20,00,000 - 30,00,000 | \$ 24,096 - 36,145

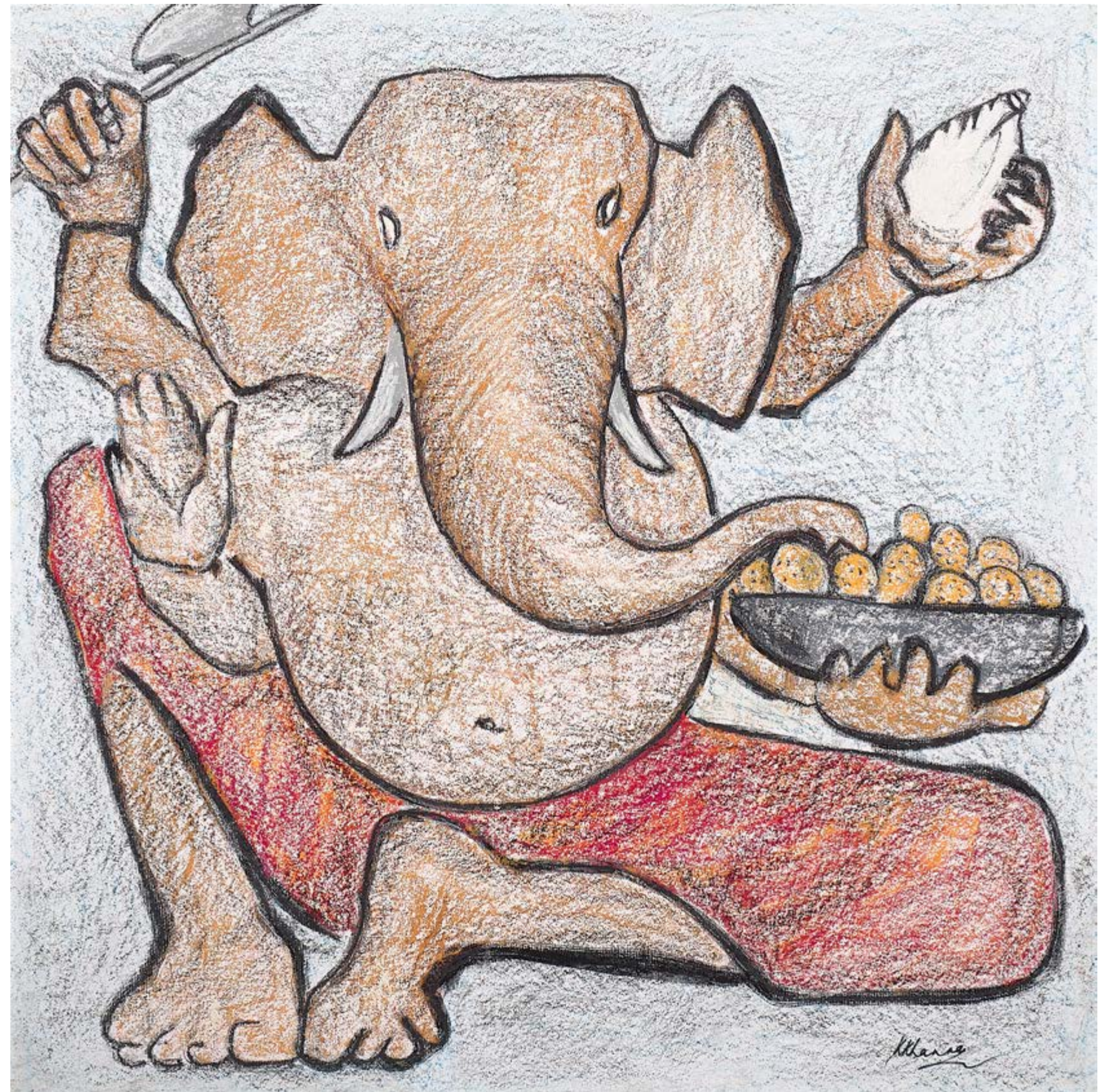
Exhibited: 'Krishen Khanna: My Sketchbook In Colour' at Saffronart, New Delhi, September 13-21, 2024

Provenance: Property from a collection based in New Delhi

The artist with the presented lot

The presented lot depicts Lord Ganesha in a modern, expressive style. The piece is characterised by bold black outlines, earthy tones, and a rough, textured finish, likely created using pastels or crayons.

Ganesha is shown in a relaxed, almost playful posture with exaggerated features, including large ears and a prominent trunk. His multiple hands hold symbolic objects: a bowl of ladoos (Indian sweets), a broken tusk, and a modak (sweet dumpling), reinforcing his traditional iconography. The piece exudes a sense of informality and dynamism, emphasizing movement and liveliness rather than rigid structure. Krishen Khanna's style—combining mythology with contemporary, expressive line work—is evident in this composition.





Cover of the publications with the work illustrated



The artist with the presented lot
(another)

Lot No. 57

HIMMAT SHAH

b. 1933

UNTITLED (ED: 4/5)

29 x 7.5 x 7.7 in (73.5 x 19 x 19.5 cm)

Bronze

2018

Signed & Dated: Bottom Left

₹ 6,00,000 - 8,00,000 | \$ 7,229 - 9,639

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

Published: 'Himmat in London' by Saffronart, Mumbai, 2022, pg. 66-67 (another)

Provenance: Property from a collection based in New Delhi

Lot No. 58

ANUPAM SUD

b. 1944

THE ALERT

47.5 x 60 in (120.7 x 152.4 cm)

Acrylic on canvas

1997

Signed & Dated: Bottom Right

₹ 10,00,000 - 15,00,000 | \$ 12,048 - 18,072

Provenance: Property from a collection based in New Delhi



Laxma Goud's Figurative Works

Important works from past auctions



UNTITLED
29.5 x 21.6 in (75 x 55 cm)
Oil on paper pasted on mount board
1964 (PRESENTED LOT)

This presented lot is an early creation by the artist and showcases a striking, Cubist-influenced portrayal of a female figure wearing a crown. The angular, fractured composition, along with the muted earthy palette of blues, browns, and beiges, suggests an exploration of form and emotion through abstraction. The woman's face is stylised with hollow, melancholic eyes and a slightly downturned

mouth, conveying a sense of contemplation or sorrow. The geometric segmentation of her body, particularly the breasts and shoulders, recalls influences from both tribal and modernist aesthetics. The rough, textured application of paint adds depth and dynamism to the piece, reinforcing the artist's experimental approach during this early phase of his career.



UNTITLED
29.5 x 21.3 in (75 x 54 cm)
Mixed media on paper, 1966



UNTITLED
30 x 22 in (76.2 x 55.8 cm)
Oil on canvas, 1963



UNTITLED
29.7 x 21.8 in (75.4 x 55.4 cm)
Oil on paper pasted on mount board, 1964



UNTITLED
30 x 22.5 in (76.3 x 56.5 cm)
Oil on canvas, 1966

Lot No. 59

K LAXMA GOUD

b. 1940

UNTITLED

29.5 x 21.6 in (75 x 55 cm)

Oil on paper pasted on mount board

1964

Signed & Dated: Top Right

₹ 22,00,000 - 30,00,000 | \$ 26,506 - 36,145

Provenance: Property from a collection based in Hyderabad

Born in 1940 in Nizampur, K Laxma Goud drew inspiration from his childhood in rural Andhra Pradesh, India. Growing up, he was surrounded by traditional leather puppetry, terracotta art, and the vibrant, carefree atmosphere of his village life. These influences left an indelible mark on him, later finding expression in his art.

Goud earned a diploma from the Government College of Art and Architecture in Hyderabad in 1963 and further pursued studies in mural painting and printmaking at M S University in Baroda from 1963 to 1965. However, his return to Nizampur profoundly impacted his artistic vision. He has experimented with various media, including oils, watercolours, pen, ink, coloured pencils, and etchings, as well as bronze and terracotta sculptures in later years. His small monochrome paintings depicting village life are particularly poignant, capturing the essence of his nostalgia.

Throughout his career, Goud has held numerous solo exhibitions and received many accolades, including the Padma Shri in 2016 and the Telangana State's Prafulla Dahanukar Lifetime Achievement Award in 2015.

The artist with the presented lot



Lot No. 60

VINOD SHARMA

b. 1952

UNTITLED

48 x 72 in (122 x 183 cm)

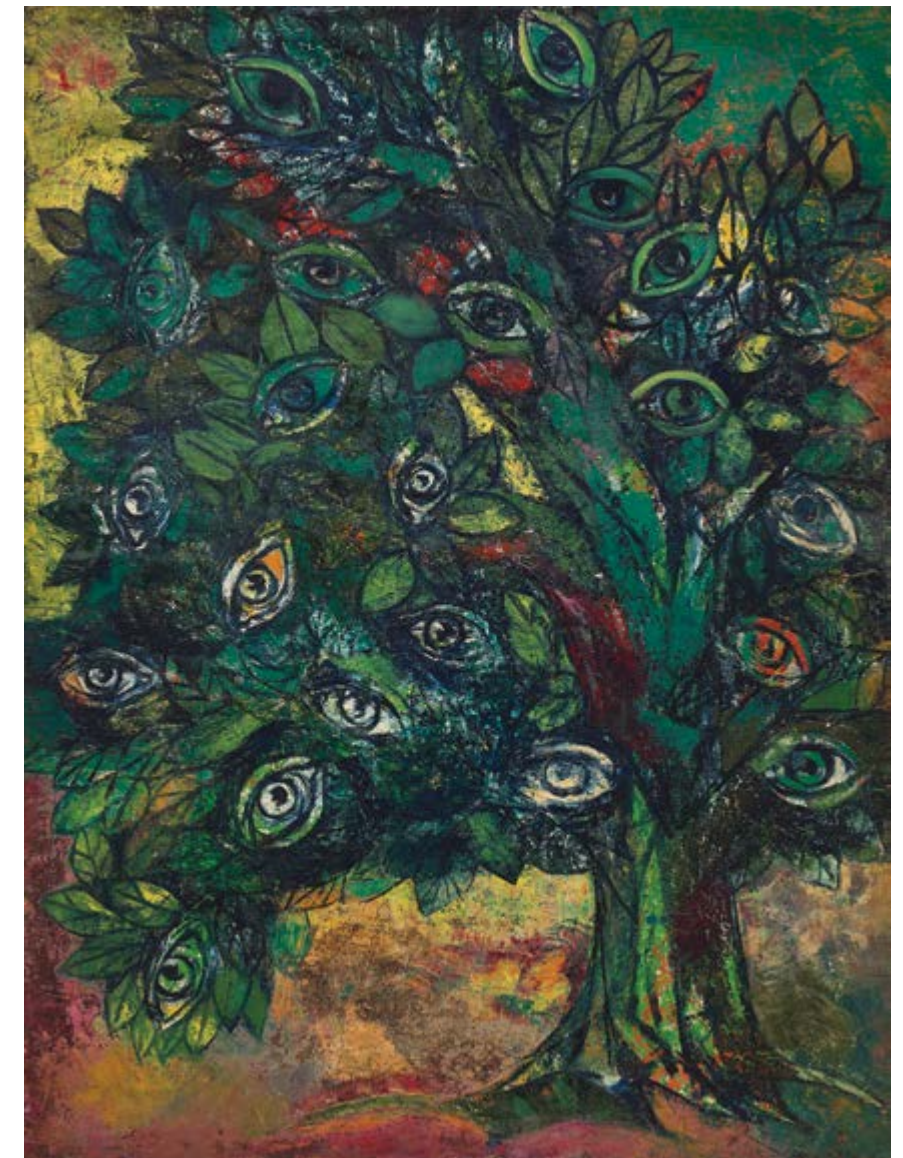
Oil on canvas

2023

Signed & Dated: Bottom Right

₹ 8,00,000 - 12,00,000 | \$ 9,639 - 14,458

Provenance: Property from a collection based in Mumbai



Lot No. 61

PIRAJI SAGARA

1931-2014

UNTITLED

48 x 36 in (122 x 91.4 cm)

Oil on wood

1975

Signed & Dated: Top Right

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Provenance: Property from a collection based in Mumbai

Sakti's Seminal Strokes

Important works from the 1960s in past auctions



UNTITLED
19.5 x 34.5 in (49.5 x 87.6 cm)
Oil on canvas, 1966 (**PRESENTED LOT**)

The presented lot by Sakti Burman features three distinct icon-like forms, each enclosed within a geometric frame, set against a textured, pastel-toned background. On the left, a stylised female face with delicate features appears within a shrine-like structure, accompanied by floral motifs. At the centre, a lush, verdant tree stands as a symbol of life and continuity, enclosed within a similar architectural frame.

To the right, a deity-like figure is depicted seated on an animal, exuding an ethereal presence. Burman's signature stippled technique and intricate layering of colours—soft yellows, greens, reds, and blues—create a fresco-like effect reminiscent of European Renaissance murals, while maintaining an Indian sensibility. The painting evokes a sense of mythology and reverie, blending classical iconography with an otherworldly, poetic aesthetic.



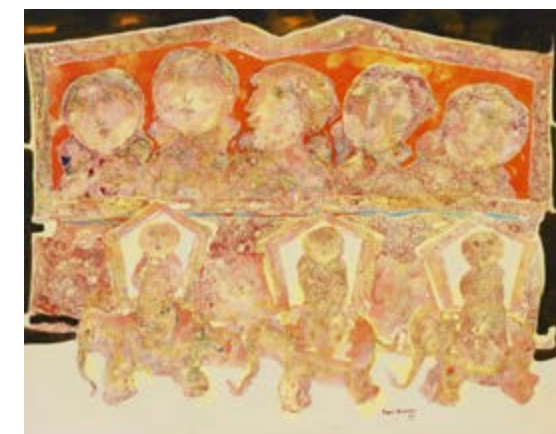
UNTITLED
47 x 34.7 in (119.4 x 88 cm)
Oil on canvas, 1966



UNTITLED
31.5 x 15.2 in (80 x 38.6 cm)
Oil on canvas, 1967



UNTITLED
21.3 x 25.6 in (54 x 65 cm)
Oil & acrylic on canvas, 1968



UNTITLED
31.5 x 39.2 in (80 x 99.6 cm)
Oil on canvas, 1967



Lot No. 62

SAKTI BURMAN

b. 1935

UNTITLED

19.5 x 34.5 in (49.5 x 87.6 cm)

Oil on canvas

1966

Signed & Dated: Bottom Left

₹ 20,00,000 - 30,00,000

\$ 24,096 - 36,145

Published: 'Sakti Burman: A Private Universe' by Skira and Art Alive Gallery, New Delhi, 2014, pg. 14-15

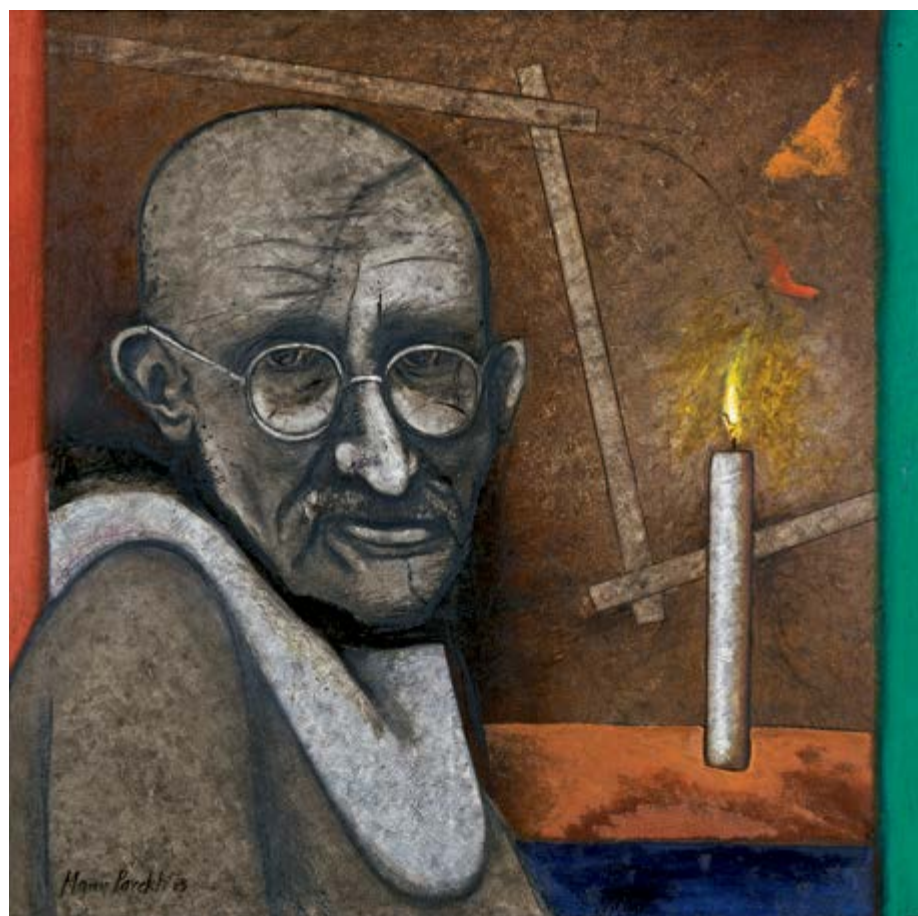
Provenance: Property from a collection based in New Delhi

Born in 1935 in Kolkata, Sakti Burman first studied painting at the Government College of Arts and Crafts, Kolkata, in 1956. He then moved to Paris to attend the Ecole Nationale Supérieure des Beaux-Arts and was awarded the Prix des Etrangers by this institution. In 1958, the artist travelled to Italy and had an opportunity to see the Italian frescoes of Giotto,

Piero de la Francesca and Simone Martini, which left a lasting impression on him. Soon, the artist evolved his incredibly distinctive lexicon with a confluence of pointillism and marbling technique that rendered his compositions with fresco-like surfaces. Sakti Burman has participated in numerous solo exhibitions, and biennales throughout his career.



Cover of the publication with the work illustrated



Lot No. 63

MANU PAREKH

b. 1939

PORTRAIT OF GANDHI I

48 x 48 in (122 x 122 cm)

Acrylic on canvas

2005

Signed & Dated: Bottom Left

₹ 6,00,000 - 8,00,000 | \$ 7,229 - 9,639

Exhibited: 'Manu Parekh: 60 Years of Selected Works' at the National Gallery of Modern Art, New Delhi, August 26- September 24, 2017
National Gallery of Modern Art, Mumbai, March 12- April 15, 2018
Kasturbhai Lalbhai Museum, Ahmedabad, May 4- June 3, 2018

Published: 'Manu Parekh: 60 Years of Selected Works' by Aleph Book Company, 2017, pg. 152

Provenance: Property from a collection based in New Delhi

Cover of the publication with the work illustrated



The artist with the presented lot (another)

Cover of the publication with the work illustrated



Lot No. 64

KRISHEN KHANNA

b. 1925

UNTITLED (ED: 1/9)

19.7 x 16 x 21 in (50 x 40.6 x 53.3 cm)

Patinated bronze

Signed: On the reverse

₹ 10,00,000 - 15,00,000 | \$ 12,048 - 18,072

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

Published: 'Bronzed: From Paint to Patina' by Institute of Contemporary Indian Arts & Aleph Book Company, 2019, pg. 59 (another)

Provenance: Property from an international collection





An Abstract Exploration

Important Ram Kumar works from past auctions



UNTITLED
35.5 x 47.2 in (90 x 120 cm)
Acrylic on canvas, 2007
(PRESENTED LOT)

This presented lot exhibits the signature style of Ram Kumar, one of India's most significant modernist painters. Known for his abstract landscapes, Kumar's works often evoke a sense of melancholy, vastness, and solitude. In this composition, the earthy palette of ochres, greens, and rust tones creates a textured landscape reminiscent of rugged terrain or the vast, desolate expanses that he frequently depicted. The artist has juxtaposed organic and structured forms with the

contrasting presence of a deep blue area. The abstraction, devoid of human presence, is characteristic of Kumar's post-figurative phase, where he moved away from depicting urban alienation and focused instead on the emotional depth of landscapes. The interplay of colours and the layering of textures lend a meditative quality to the work, inviting viewers to immerse themselves in its depth and interpret its vastness in their own way.



UNTITLED
50 x 65 in (127 x 165 cm)
Oil on canvas, 1984



UNTITLED
50 x 70 in (127 x 177.8 cm)
Oil on canvas, 1983



UNTITLED
33 x 44.5 in (83.8 x 113 cm)
Oil on canvas, C. 1970



UNTITLED
49 x 49 in (124.5 x 124.5 cm)
Oil on canvas, 1982



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

Lot No. 65

RAM KUMAR

1924-2018

UNTITLED

35.5 x 47.2 in (90 x 120 cm)

Acrylic on canvas

2007

Signed & Dated: Verso

₹ 60,00,000 - 80,00,000 | \$ 72,289 - 96,386

Provenance: Property from a collection based in New Delhi

Born in 1924 in Shimla, Ram Kumar was one of India's foremost modernists. During the early 1930s, while still at school, he aspired to be a writer rather than an artist. It was only around 1945 that he began to formally pursue artistic training. After studying economics at St. Stephen's College, New Delhi, in 1946, he travelled to Paris, where he studied painting under André Lhote and Fernand Léger between 1949 and 1952.

Ram Kumar's oeuvre resists the simplified narratives often associated with modern Indian art. Upon his return from Europe, he adopted a semi-figurative style influenced by post-cubism. Over time, however, he abandoned figuration entirely, focusing instead on abstract cityscapes and landscapes. This distinct approach set him apart from many of his contemporaries. His work primarily features abstracted landscapes with jagged, fragmented topographical forms, often imbued with a sense of ambient despair.

Kumar explored the concept of landscape as a construct, employing varied textures to convey its structural essence through abstract strokes. His art reflects a preoccupation with nature, existence, and the interplay between space, objects, and individuals. By embracing abstraction, Kumar sought to evoke a deeply personal and contemplative response from viewers. Unlike much Western abstract art, which often gestures towards transcendence, Kumar's works focus on the immediate, visual encounter between viewer and the artwork.



Lot No. 66

PARESH MAITY

b. 1965

BLUE HORIZON

30.5 x 22.5 in (77.5 x 57.2 cm)

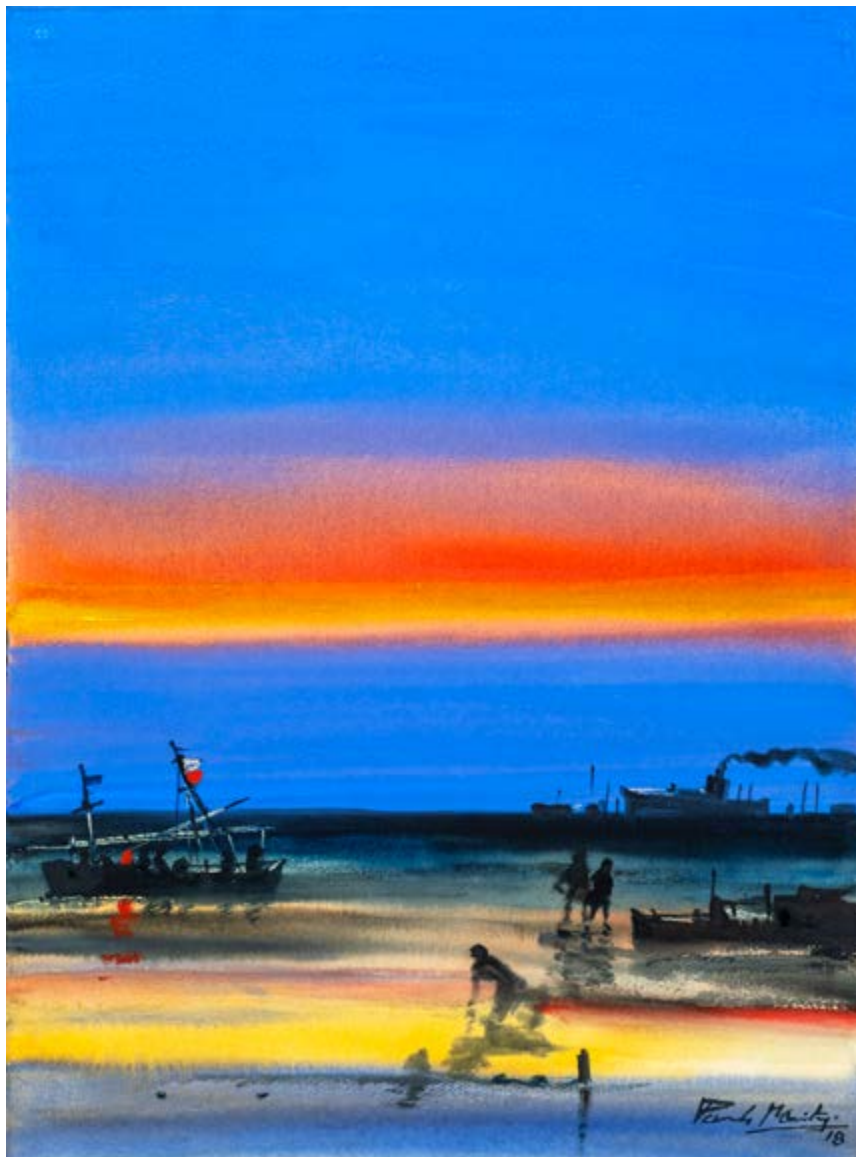
Watercolour on paper

2018

Signed & Dated: Bottom Right

₹ 6,00,000 - 8,00,000 | \$ 7,229 - 9,639

Provenance: Property from a collection based in New Delhi



Lot No. 67

K G SUBRAMANYAN

1924-2016

UNTITLED

29.6 x 21.7 in (75.2 x 55 cm)

Pencil & watercolour on paper

2000

Signed & Dated: Bottom Left

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Provenance: Property from a collection based in Mumbai

The Bare Beauties

Important K H Ara works from past auctions



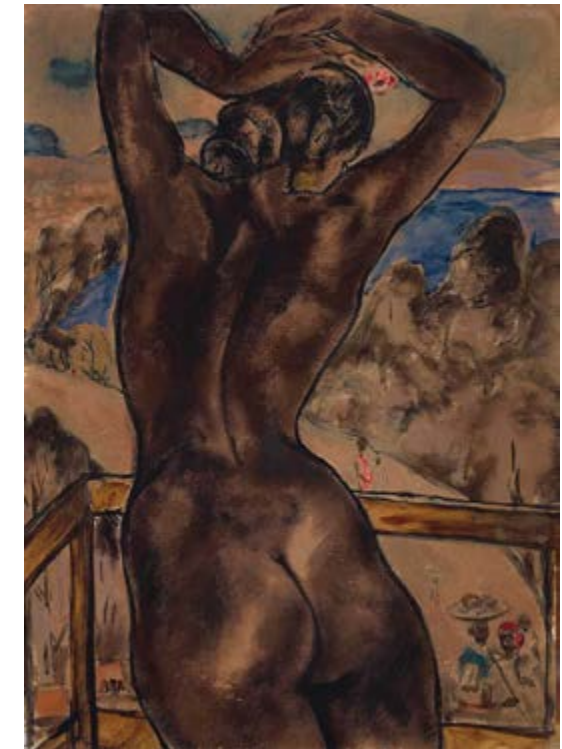
UNTITLED
30 x 22 in (76.2 x 56 cm)
Watercolour on paper, Circa 1960
(PRESENTED LOT)

In the career of K H Ara, it was his exploration of the nude form, such as the presented lot, which served as a path-breaking juncture in the idiom of modern art in India at the time. Hailed as the first Indian painter to meticulously explore the female form, K H Ara brought with him a spontaneity that was independent of the tenets of academic painting. In many ways, he adopted the European style of presenting the nude form and calibrated it with his Indian roots and

aesthetics. Characterised by fluid curves and contours, his nude paintings were executed with a heightened sense of refinement with regards to the sensuality it expressed. He was indeed a modernist for whom the form and language of art preceded all other social and political motivations. His art was intuitive, spontaneous and improvised, and not deliberate or intellectual, intended on finding expression which led to a peculiar eclecticism.



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



UNTITLED
30 x 21 in
Watercolour and acrylic on paper, C. 1960



UNTITLED
39.4 x 39.4 in (100 x 100 cm)
Oil on canvas, C. 1960



BATHERS
58 x 92 in (147.3 x 233.7 cm)
Watercolour on paper, C. 1960

Lot No. 68

K H ARA

1914-1985

UNTITLED

30 x 22 in (76.2 x 56 cm)

Watercolour on paper

Circa 1960

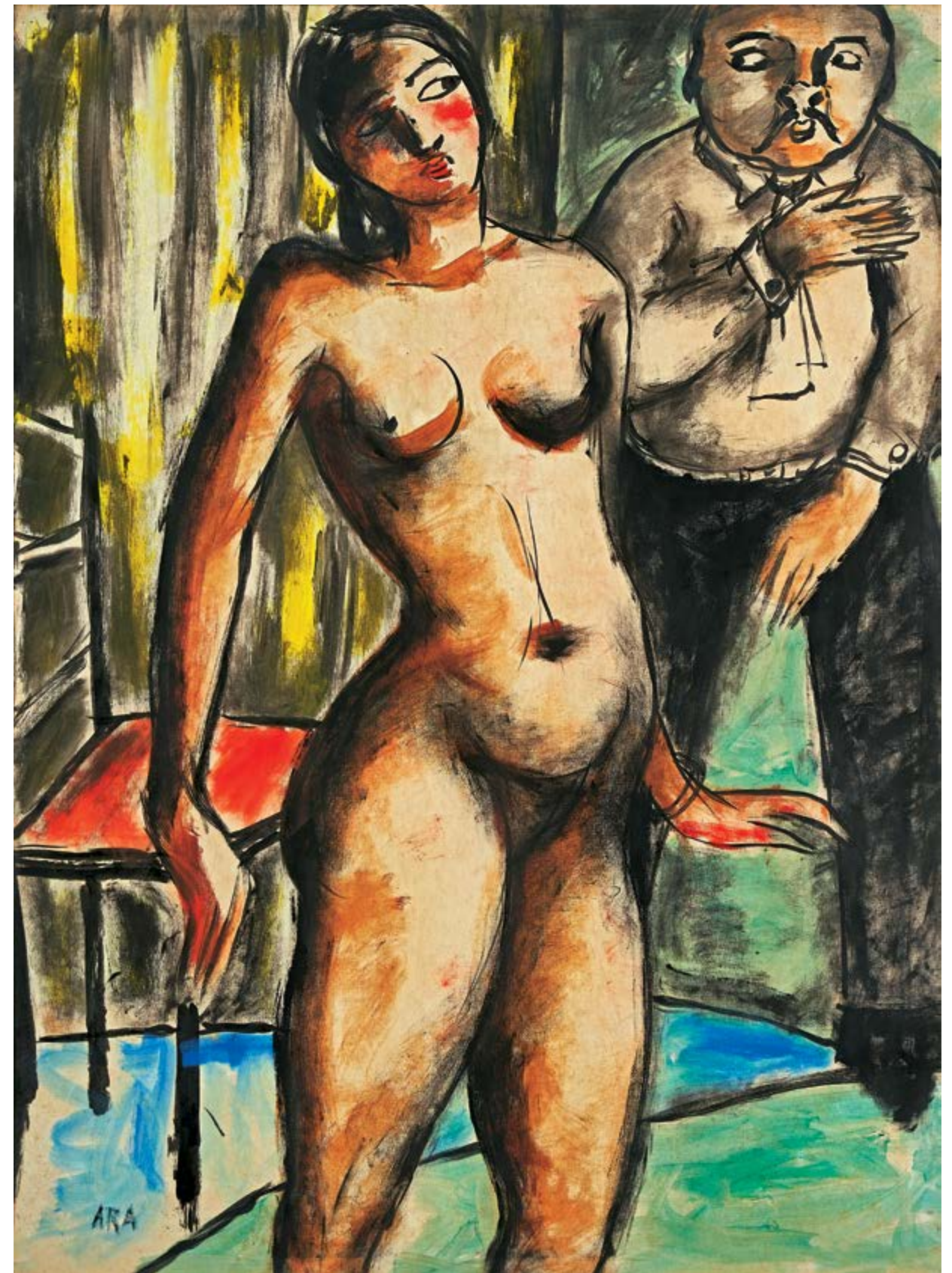
Signed: Bottom Left

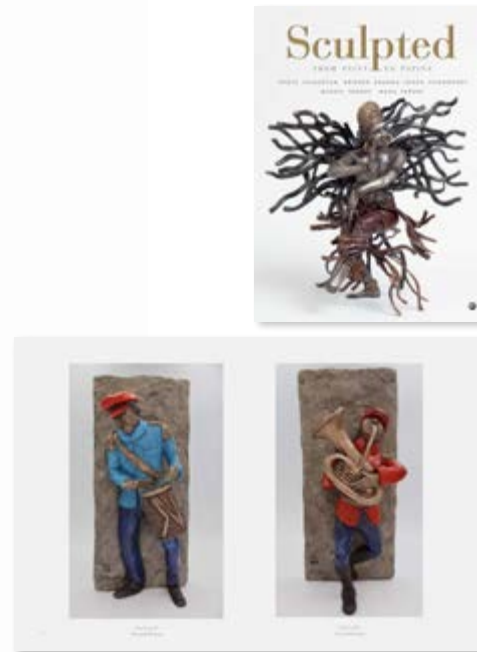
₹ 15,00,000 - 20,00,000 | \$ 18,072 - 24,096

Provenance: Property from a collection based in New Delhi

A prolific figure in the history of Modern Indian Art, K H Ara contributed immensely to the birth, as well as evolution, of modernism in India. During his later years, he devoted himself to the Artists' Centre in Mumbai and inspired the next generation of artists. He won the prestigious Governor's Award in 1944 and a Gold Medal from the Bombay Arts Society in 1952.

K H Ara's rise from extremely modest antecedents to become one of the most revered artists of India is an ode to the might of the human spirit. His legacy will continue to inspire future generations of artists and art enthusiasts, reminding us all of the transformative power of creativity and perseverance. The artist passed away in 1985.





Cover of the publication with the work illustrated

Lot No. 69

KRISHEN KHANNA

b. 1925

UNTITLED (ED: 1/9)

13 x 6 x 3.5 in (33 x 15.2 x 9 cm)

Patinated bronze

Signed & Dated: Bottom Left

₹ 6,00,000 - 8,00,000 | \$ 7,229 - 9,639

Published: 'Sculpted: From Paint To Patina' by Aleph Book Company, 2024, pg. 112 (another)

Provenance: Property from a collection based in New Delhi

Lot No. 70

SADANAND K BAKRE

1920-2007

UNTITLED (CHRIST)

10 x 11.5 in (25.4 x 29.2 cm)

Oil on board

1968

Signed & Dated: Verso

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Provenance: Property from a collection based in Mumbai



Lot No. 71

JOGEN CHOWDHURY

b. 1939

COUPLE (ED: 1/9)

12 x 12 x 9 in (30.5 x 30.5 x 23 cm)

Bronze

Signed: On the reverse

₹ 12,00,000 - 16,00,000 | \$ 14,458 - 19,277

Published: 'Sculpted: From Paint to Patina' by Aleph Book Company, 2024, pg. 136 (another)

Provenance: Property from a collection based in New Delhi



Reverse View

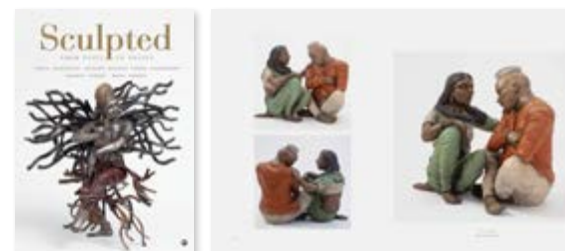


The presented bronze sculpture by Jogen Chowdhury is based on his masterful paper work executed in 1982. The said period was an important phase for the artist who was at that point in time working as the curator of the Art Gallery of Rashtrapati Bhavan and was residing in New Delhi. He is known for his works that explore the human condition, combining contemporary aesthetics and influences in traditional Indian art, both of which can be seen in the presented lot. One can see Jogen Chowdhury's painterly attributes extend to the well-crafted sculpture as it displays some of his signatures. The cross-hatch technique, one of the artist's preferred methods, is evident throughout the sculpture. The male and female figures have expressive features and a caricature-like appearance that Jogen Chowdhury's subjects are known for. This appearance is achieved through his skilful use of contorted lines and careful distortion, lending a dramatic characterisation to the subjects.

The artist with the presented lot (another)



Cover of the publication with the work illustrated





Lot No. 72

S H RAZA

1922-2016

UNTITLED

9.7 x 3.5 in (24.6 x 9 cm)

Acrylic on cardboard

2004

Signed & Dated: Bottom Right

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Provenance: Property from a collection based in Mumbai

Lot No. 73

ARPANA CAUR

b. 1954

CHARKHA

32.5 x 65.5 in (82.6 x 166.4 cm)

Oil on canvas

2018

Signed & Dated: Bottom Right

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Exhibited: 'Bapu through the Eyes of Artists' at Lalit Kala Academy, New Delhi, October 2-22, 2019

Provenance: Property from a collection based in New Delhi



Lot No. 74

KRISHEN KHANNA

b. 1925

UNTITLED

71 x 95.4 in (180.3 x 242.3 cm)

Oil & mixed media on canvas

Signed: Bottom Right

₹ 20,00,000 - 30,00,000 | \$ 24,096 - 36,145

Provenance: Property from an international collection



The artist working on the presented lot

This presented lot by Krishen Khanna features a monochromatic composition depicting a man riding a buffalo through a watery landscape. The figure appears elderly, bald, and emaciated, conveying a sense of struggle or resilience. His posture suggests he is gripping onto the animal as it moves forward. The buffalo, rendered with expressive lines, seems calm despite the chaotic surroundings, which are filled with reeds or tall grasses.

The work exudes a raw, gestural quality characteristic of Khanna's sketches. The background is abstract and loosely defined, reinforcing the sense of an arduous journey. The composition is framed within a heavily textured border, contrasting the stark simplicity of the central image. This painting aligns with Krishen Khanna's interest in human narratives, particularly themes of displacement, toil, and perseverance.



Lot No. 75

MANU PAREKH

b. 1939

MAN IN LANDSCAPE (DIPTYCH)

60 x 36 in (152.4 x 91.4 cm)

Oil on canvas

2019

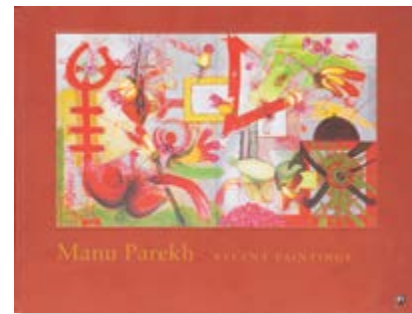
Signed & Dated: Bottom Left

₹ 6,00,000 - 8,00,000 | \$ 7,229 - 9,639

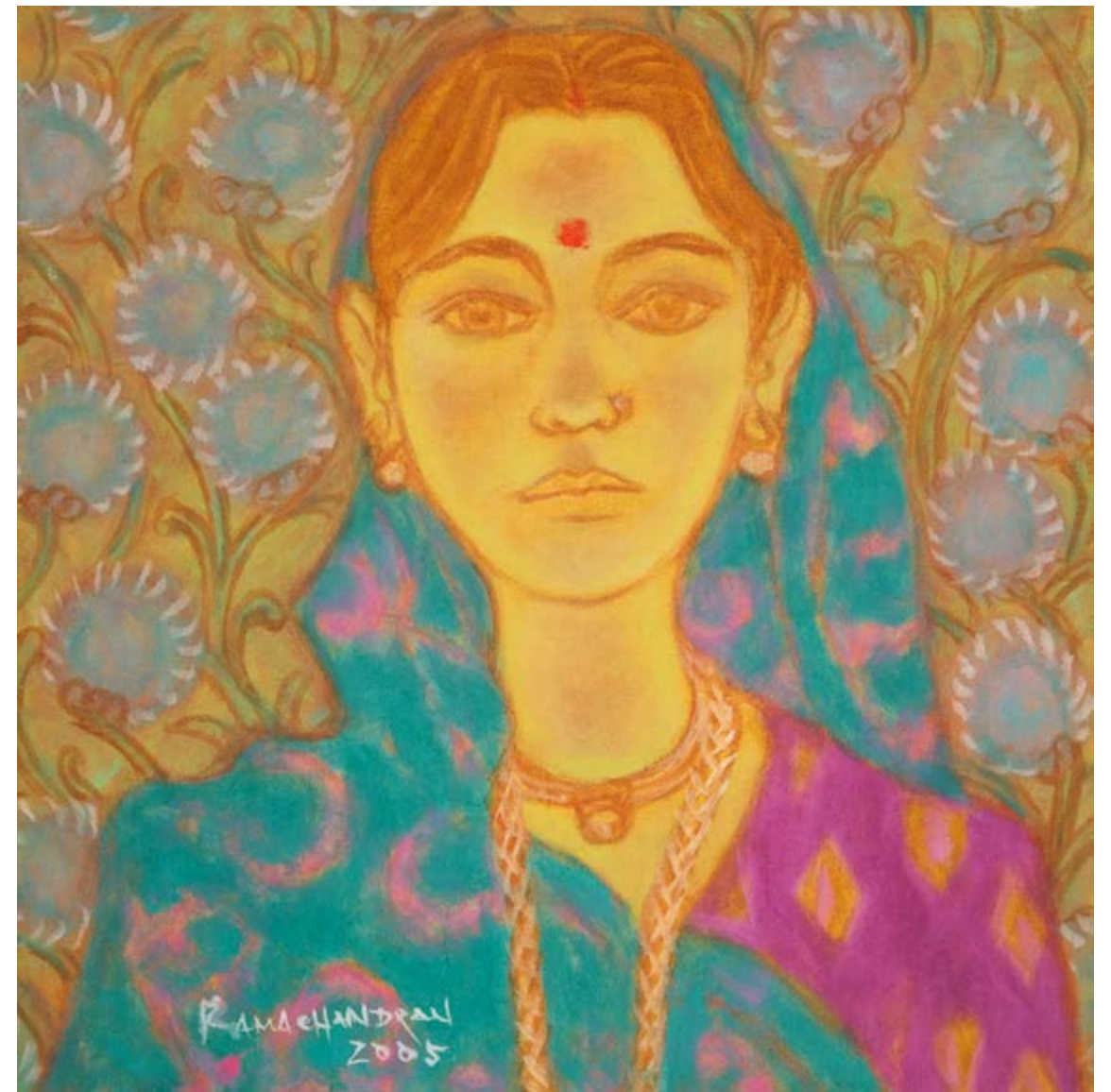
Exhibited: 'Manu Parekh: Recent Paintings' at Lalit Kala Academy, New Delhi, November 5-11, 2019

Published: 'Manu Parekh: Recent Paintings' by Saffronart, Mumbai, 2019, pg. 81

Provenance: Property from a collection based in New Delhi



Cover of the publication with the work illustrated



Lot No. 76

A RAMACHANDRAN

1935-2024

UNTITLED

18 x 18 in (45.7 x 45.7 cm)

Oil on canvas

2005

Signed & Dated: Bottom Left

₹ 10,00,000 - 15,00,000 | \$ 12,048 - 18,072

Provenance: Property from a collection based in Mumbai

Carved In Bronze

*Important Sunil Kumar Das
works from past auctions*



Sunil Kumar Das, born in Kolkata in 1952, was a distinguished sculptor known for his refined approach to form and expression. He completed his graduation from the Indian College of Art and Draftsmanship, Kolkata, in 1975, followed by Advanced Studies in Sculpture at Kala Bhavan, Visva Bharati, Santiniketan, under a Government of India National Cultural Scholarship (1977–1979).

Das's artistic practice revolves around simplification, distilling the essence of both human and animal figures to create forms that are emotively expressive. His sculptures are characterised by dynamic lines, intricate stone textures, and an interplay of positive and negative space. Through posture and poise, he imbues his subjects with an innate sense of movement and character.

UNTITLED
41 x 15 x 15 in (104 x 38 x 38 cm)
Bronze & stone
(PRESENTED LOT)



UNTITLED
31.5 x 11 x 11 in (80 x 28 x 28 cm)
Bronze



UNTITLED
20.5 x 11.3 x 8.7 in (52 x 28.7 x 22 cm)
Bronze & stone



UNTITLED
14.5 x 22 x 12 in (36.8 x 56 x 30.5 cm)
Bronze & marble



UNTITLED
27 x 25.5 x 12 in (68.6 x 64.8 x 30.5 cm)
Aluminium, wood & bronze

Lot No. 77

SUNIL KUMAR DAS

1952-2021

UNTITLED

41 x 15 x 15 in (104 x 38 x 38 cm)

Bronze & stone

Signed: On the reverse

₹ 15,00,000 - 20,00,000 | \$ 18,072 - 24,096

Provenance: Property from a collection based in Kolkata

The charm of Das's work lies in its quiet melancholy and effortless accessibility. His representations of animals capture their natural expressions, while his depictions of human figures—particularly feminine forms—exude understated elegance. He explored dual aspects of perceived reality, seamlessly integrating them into compositions that transcend traditional sculptural principles. By introducing volume and mass, he elevated his creations beyond two-dimensional constraints, allowing them to embody the essence of nature.

A key aspect of Das's visual language was his innovative combination of materials. He worked with stone and metal using two distinct techniques—carving and casting—to achieve contrasting tonal effects of light and shadow. In his composite sculptures, animate and inanimate elements are defined by different materials and methods, enhancing their expressive depth.

Das's works are housed in esteemed collections, including the National Gallery of Modern Art, New Delhi; Punjab Museum, Chandigarh; Lalit Kala Akademi, New Delhi; and Birla Academy, Kolkata. He received numerous accolades, including awards from the West Bengal State Academy (1976), All India Sculptor Camp, New Delhi (1977), TATA CAMP (1994, 1997), and the Surendra Paul Award, Kolkata (1999).





Lot No. 78

SHRAZA

1922-2016

UNTITLED

10.7 x 11.5 in (27 x 29.2 cm)

Acrylic on carton paper

2004

Signed & Dated: Bottom Right

₹ 10,00,000 - 15,00,000 | \$ 12,048 - 18,072

Provenance: Property from a collection based in Mumbai

Lot No. 79

PARESH MAITY

b. 1965

MORNING REST

30.5 x 22.5 in (77.5 x 57.2 cm)

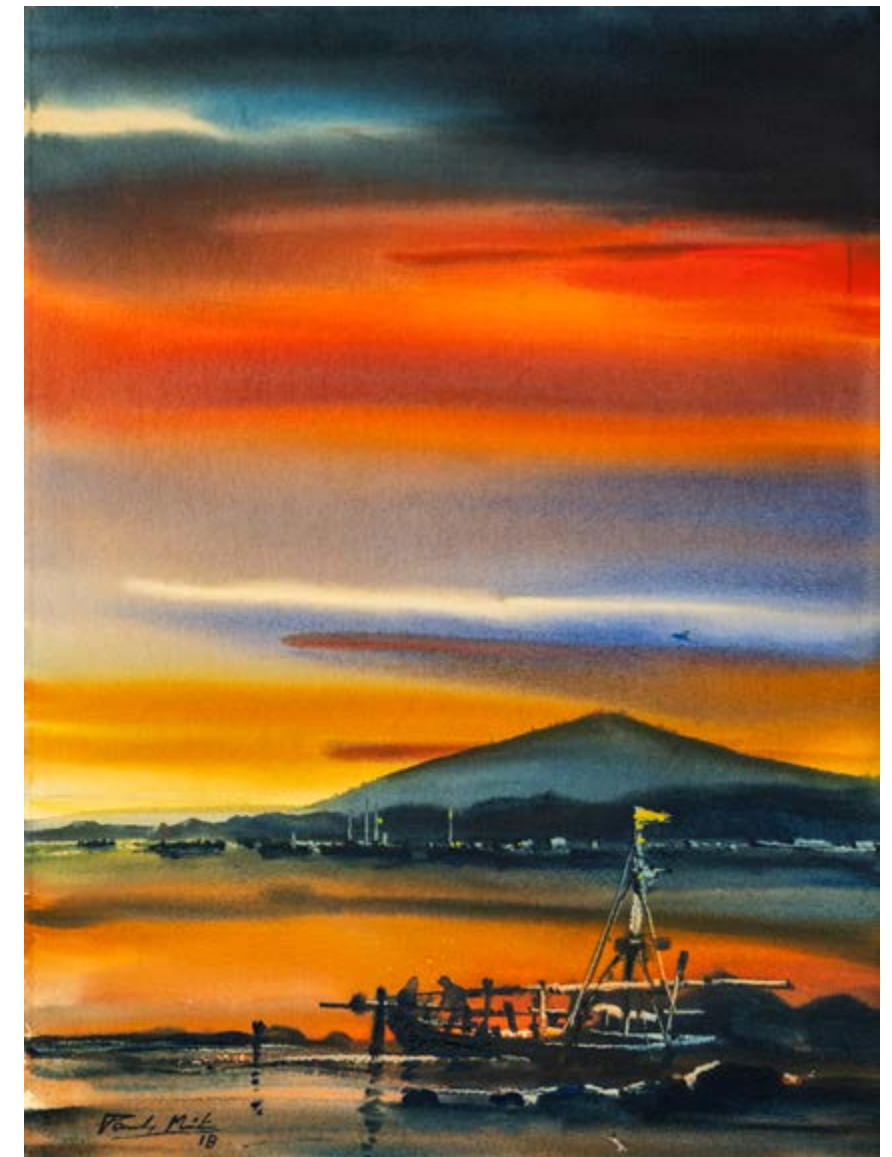
Watercolour on paper

2018

Signed & Dated: Bottom Left

₹ 6,00,000 - 8,00,000 | \$ 7,229 - 9,639

Provenance: Property from a collection based in New Delhi



Lot No. 80

JOGEN CHOWDHURY

b. 1939

UNTITLED

30 x 22 in (76.2 x 56 cm)

Mixed media on paper

2006

Signed & Dated: Top Right

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Provenance: Property from a collection based in Mumbai



Lot No. 81

T'VAIKUNTAM

b. 1942

UNTITLED

36 x 24 in (91.4 x 61 cm)

Acrylic on canvas

2024

Signed & Dated: Bottom Right

₹ 8,00,000 - 12,00,000 | \$ 9,639 - 14,458

Provenance: Property from a collection based in New Delhi



Lot No. 82

KRISHEN KHANNA

b. 1925

THE TRUMPETER

60 x 15 in (152.4 x 38 cm)

Acrylic & charcoal on canvas

Signed: Verso

₹ 30,00,000 - 40,00,000 | \$ 36,145 - 48,193

Provenance: Property from an international collection



The artist with the presented lot

A collection of works that brilliantly captures the vibrant spirit of Indian street musicians, Krishen Khanna's Bandwallah series is a theme the artist has constantly revisited throughout his career. As the legend goes, it was the 1970s, and while returning from his studio, the artist found himself in a traffic jam perpetuated by a wedding procession or baarat.

Watching the bandwallas belt out tunes while balancing their big brass instruments in their bright costumes led to an epiphany for him and these people became a recurring theme.



Lot No. 83

RAM KUMAR

1924-2018

UNTITLED

22.5 x 29 in (57.2 x 73.7 cm)

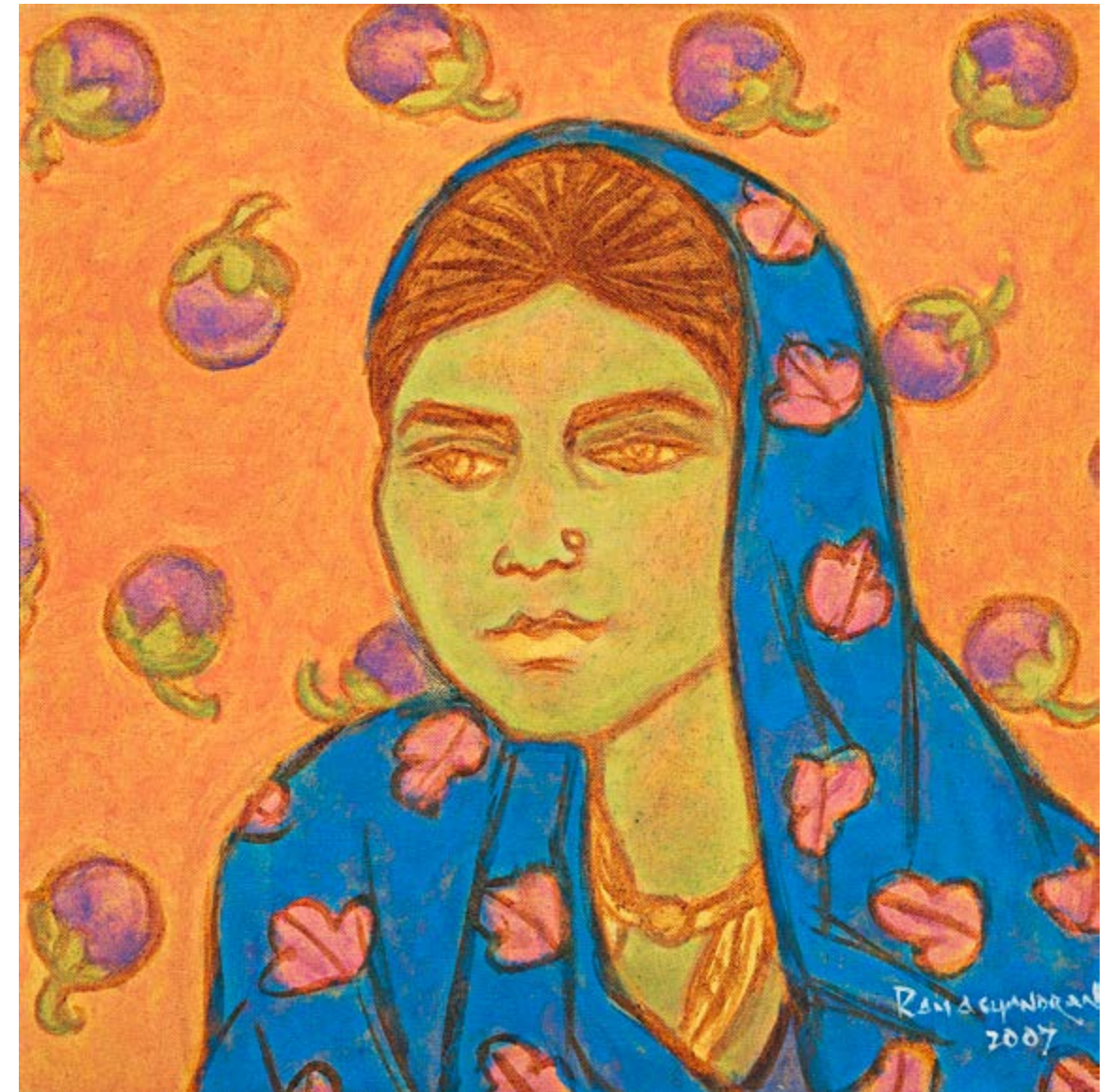
Acrylic on paper

1981

Signed & Dated: Verso

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Provenance: Property from an international collection



Lot No. 84

A RAMACHANDRAN

1935-2024

UNTITLED

18 x 18 in (45.7 x 45.7 cm)

Oil on canvas

2007

Signed & Dated: Bottom Right

₹ 10,00,000 - 15,00,000 | \$ 12,048 - 18,072

Provenance: Property from a collection based in New Delhi

Grace & Movement

Important Husain works based on the theme of dance



NAUCH GIRL
38 x 27 in (96.5 x 68.6 cm)
Acrylic on canvas
(PRESENTED LOT)

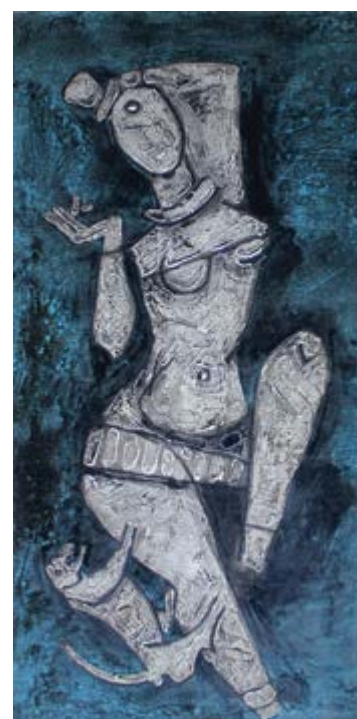
This presented lot by M F Husain is a dynamic and vibrant depiction of movement, characteristic of his bold and expressive style. The composition features a stylized female figure in motion, rendered in striking hues of yellow and orange. Her angular and fluid form suggests dance-like movement, with one arm raised above her head, evoking a sense of rhythm and grace.

Husain's signature brushstrokes are visible in the textured application of colour, particularly in the contrasting blue, green, and purple background, which frames the figure within geometric blocks. The strong black outlines further define the form while adding a sense of energy. The abstraction of the face, with simplified features and sharp edges, enhances the modernist approach while retaining an emotive quality.

This work exemplifies Husain's fascination with dance and the human form, celebrating movement, rhythm, and vitality through a fusion of Cubist influences and Indian artistic traditions.



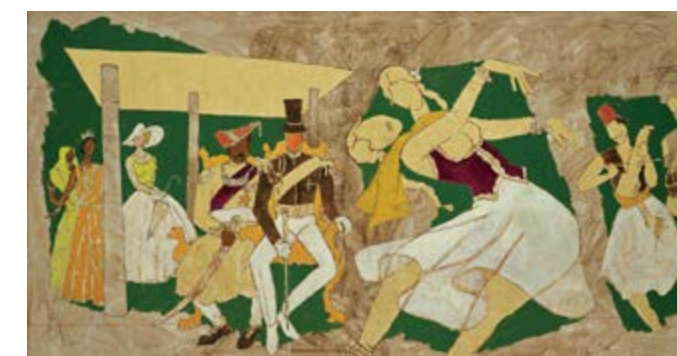
UNTITLED
72 x 36.5 in (183 x 92.7 cm)
Oil on canvas, C. 1960



UNTITLED
36 x 18 in (91.4 x 45.7 cm)
Oil on canvas, C. 1980



UNTITLED
84 x 53 in (213.4 x 134.6 cm)
Acrylic on paper, C. 1980



THE RAJ
47 x 92 in (119.4 x 233.7 cm)
Acrylic, metallic gold & bronze paint on canvas, 1986

Lot No. 85

M F HUSAIN

1915-2011

NAUCH GIRL

38 x 27 in (96.5 x 68.6 cm)

Acrylic on canvas

Signed: Bottom Left

₹ 1,20,00,000 - 1,60,00,000 | \$ 144,578 - 192,771

Provenance: Property from a collection based in Mumbai

Maqbool Fida Husain's artistic expressions pulsate with an aura of timelessness, his forms not only celebrate the sacred relics of the past but also ember the essence of thriving life. His creations continue to proffer an ongoing narrative which sustains its relevance amidst the ever-fleeting nature of the present. The artist has indeed played a pivotal role in introducing independent India's art to a wider audience both within India and internationally.

He was at the forefront of India's modernism movement and constantly influenced the very genesis of modern India's artistic evolution. Since his formative years, the artist integrated numerous indigenous traditions in his art, and this trait to assimilate the symbolic use of colour and spatial divisions, and incorporating folk iconography with a slight degree of modified distortion, aided him to create works that are instantly recognisable.





Lot No. 86

JOGEN CHOWDHURY

b. 1939

WOMAN IN AGONY

19.7 x 27 in (50 x 68.6 cm)

Mixed media on paper

2006

Signed & Dated: Various

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Provenance: Property from a collection based in Mumbai

Lot No. 87

K M ADIMOOLAM

1938-2008

GREYS MOVE FAST

33 x 43 in (83.8 x 109.2 cm)

Oil on canvas

1997

Signed & Dated: Verso

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Provenance: Property from a collection based in Mumbai





Hues of Horizons

Important Sabavala works from past auctions



IN THE AMBUSH OF A CALM

40 x 30 in (101.6 x 76.2 cm)

Oil on canvas, 1966

(PRESENTED LOT)

Born in 1922 in an affluent Parsi family, Jehangir Sabavala had an illustrious career based upon the foundation of his education from many prestigious art schools. After receiving his first diploma from Sir J J School of Art, he went to study in Europe. These included institutions such as the Heatherley School of Art, London, from 1945 to 1947, followed by a stint in Paris at Cubist master, Andre Lhote's Academie between the years 1948 to 1951.

For Sabavala, his time at the academy was very germane as he particularly enjoyed the way Lhote structured the course. In the mid-1960s, the artist returned to India and developed a resounding style that was inspired and synthesised based on his formal training in disparate western techniques including Cubism, Impressionism, and Expressionism. The artist primarily worked with oil and depicted many landscapes of dunes, beach scenes and sea-scapes. In a career spanning six decades, the artist showcased his works in multiple exhibitions including many solo shows. His works are a part of many collections in India and abroad.



THE EMBARKATION

42.3 x 32.2 in (107.3 x 82 cm)

Oil on canvas, 1965



THE STAR THAT BECKONS

48 x 38.2 in (122 x 97 cm)

Oil on canvas, 1968



MIRAGE

40.5 x 32.7 in (103 x 83.2 cm)

Oil on canvas, 1966



THE SKY LIKE A FURNACE BURNING

34 x 36 in (86 x 91 cm)

Oil on canvas, 1968

Lot No. 88

JEHANGIR SABAVALA

1922-2011

IN THE AMBUSH OF A CALM

40 x 30 in (101.6 x 76.2 cm)

Oil on canvas

1966

Signed & Dated: Bottom Right

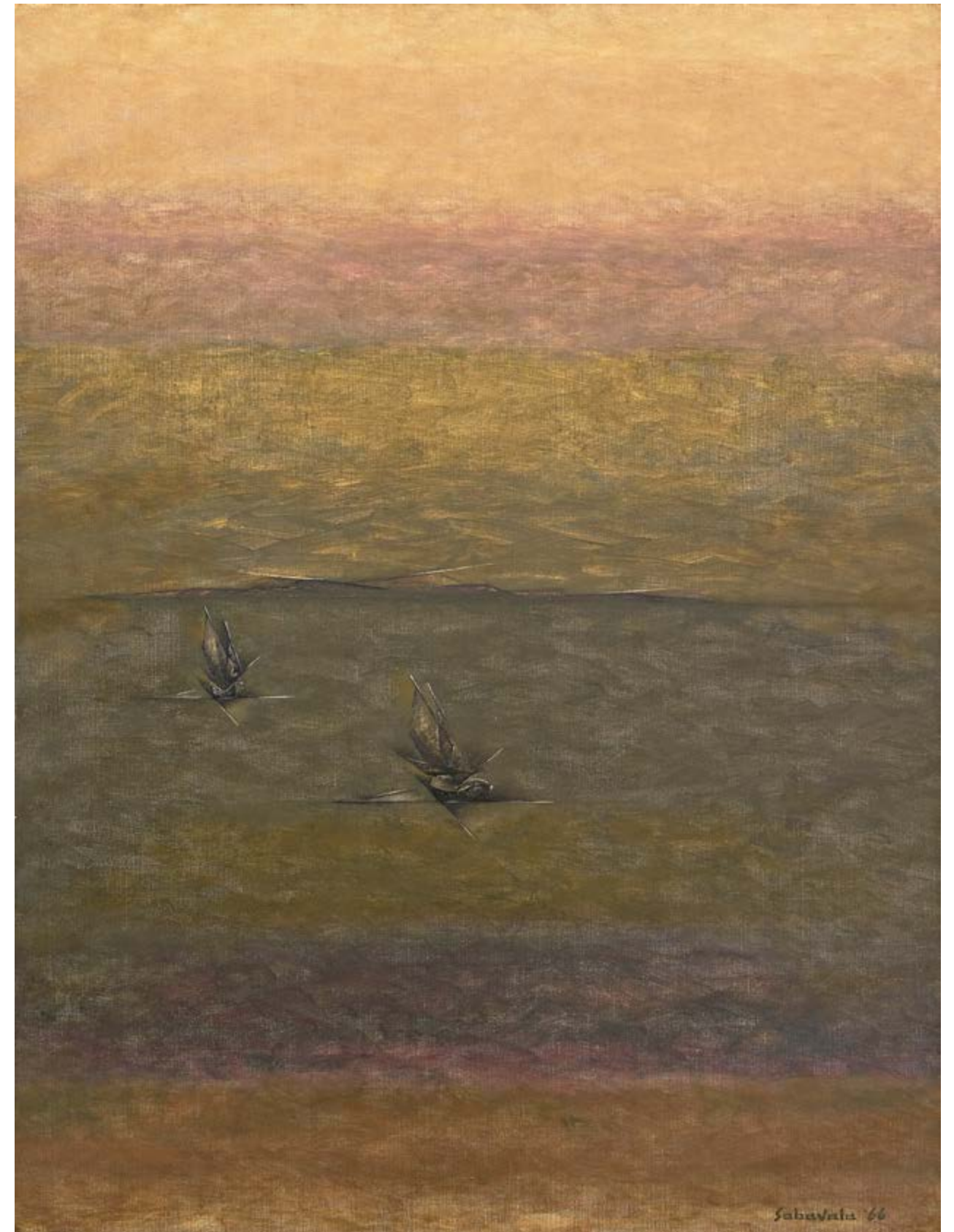
₹ 3,00,00,000 - 4,00,00,000 | \$ 361,446 - 481,928

Published: Jehangir Sabavala, exhibition catalogue, Mumbai, 1966 (unpaginated, listed)

Provenance: Property from a collection based in Mumbai. This lot was previously sold by Christie's

During the early 1960s, Jehangir Sabavala experienced a transformative phase in his career, refining a unique artistic language that elevated his paintings into 'visionary landscapes' and 'sites of epiphany.' This period marked an intense exploration of light, atmosphere, and form, shaping the ethereal and introspective quality that became a hallmark of his work. Between 1961 and 1964, Sabavala sought to move beyond the rigidity of Synthetic Cubism, finding inspiration in the works of Lyonel Feininger. Feininger's delicate depictions of light and form—whether in clouds, boats, or seas—offered Sabavala a means to extend the boundaries of representation into an exploration of clarity and luminosity.

A quintessential example of Sabavala's work from the 1960s, the presented lot is an evocative seascape constructed with meticulously graded horizontal bands of colour, hinting at a distant horizon where sea and sky converge. Portrayed at dusk, the scene captures the fleeting glow of pale pink clouds mirrored in tranquil, bluish-violet waters. Yet, beneath this serene exterior lies a quiet tension—two sailboats, immobilized in stillness, are stranded in the absence of wind and waves. The craggy coastline and faint suggestion of a lighthouse remain out of reach, underscoring the precariousness of the calm. Sabavala's luminous palette, layered with translucent paint, evoke a timeless beauty that blends physical reality with emotional depth.



A



B



Lot No. 89

GANESH PYNE

1937-2013

UNTITLED

11 x 13 in (28 x 33 cm) each

Pastel & pencil on paper

1982

Signed & Dated: Bottom Right & Top Right

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Provenance: Property from a collection based in New Delhi

This lot is a set of two works

Lot No. 90

K M ADIMOOLAM

1938-2008

UNTITLED

29.5 x 20.6 in (75 x 52.3 cm)

Mixed media on paper

1971

Signed & Dated: Bottom Right

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Provenance: Property from a collection based in Mumbai



The Unusual Forms

Important Paritosh Sen works sold in past auctions



PORTRAIT OF AN ANIMAL
60 x 60 in (152.4 x 152.4 cm)
Oil on canvas, 1967 (PRESENTED LOT)

This presented lot is a striking example of Paritosh Sen's bold, expressionist style. It features a distorted, almost grotesque depiction of a face, rendered with dynamic brushstrokes and an intense colour palette dominated by yellows, reds, blacks, and earthy tones. The exaggerated features, such as the wide-open mouth, layered eyes, and abstracted contours, evoke a sense of anguish or primal emotion.

Sen's works often reflect the themes of human suffering, existential struggle, and psychological

depth, influenced by European modernism and Indian artistic traditions. The expressive use of colour and form in this piece creates a raw, almost visceral impact, drawing the viewer into its emotional intensity. The dark background contrasts with the fiery hues, further amplifying the painting's dramatic effect.

This composition exemplifies Sen's ability to deconstruct the human figure, capturing not just physical form but also deep psychological states.



HOUSE OF BANARAS
48 x 48 in (122 x 122 cm)
Oil on board, 1958



MOTHER & CHILD
47 x 42 in (119.4 x 106.7 cm)
Oil on canvas, 1989



WOMAN SELLING CORN
54 x 48 in (137.2 x 122 cm)
Acrylic on canvas, 2004



ON THE WAY TO THE MARKET
60 x 72 in (152.4 x 183 cm)
Oil on canvas, 1990

Lot No. 91

PARITOSH SEN

1918-2008

PORTRAIT OF AN ANIMAL

60 x 60 in (152.4 x 152.4 cm)

Oil on canvas

1967

Signed & Dated: Top Left

₹ 12,00,000 - 16,00,000 | \$ 14,458 - 19,277

Published: 'Contemporary Indian Artists Series: Paritosh Sen in Retrospect' by Mapin Publishing, Ahmedabad, in association with Tulsyan Technologies Ltd, Chennai, 2001, pg. 46

'Paritosh Sen: IXth Decade' by Neovision, New Delhi, 2006, pg. 30

Provenance: Property from a collection based in Mumbai

Covers of the publications with the work illustrated





Lot No. 92

KHARA

1914-1985

UNTITLED (FLOWERS - X)

30 x 20.8 in (76.2 x 52.8 cm)

Watercolour on paper

Signed: Bottom Right

₹ 8,00,000 - 10,00,000 | \$ 9,639 - 12,048

Provenance: Property from a collection based in Mumbai

Lot No. 93

GANESH PYNE

1937-2013

UNTITLED (ABSTRACT)

6.8 x 9 in (17.3 x 23 cm)

Pen & ink on paper laid on card

1979

Signed & Dated: Bottom Left

₹ 7,00,000 - 9,00,000 | \$ 8,434 - 10,843

Provenance: Property from a collection based in Mumbai



Lot No. 94

KRISHEN KHANNA

b. 1925

UNTITLED (PIETA) (ED: 2/9)

5 x 20 x 15.5 in (38 x 50.8 x 39.3 cm)

Bronze

Signed: On the reverse

₹ 12,00,000 - 16,00,000 | \$ 14,458 - 19,277

Published: 'Sculpted: From Paint To Patina' by Aleph Book Company, 2024, pg. 78 (another)

Provenance: Property from a collection based in New Delhi



Cover of the publication with the work illustrated



One of acclaimed modernist Krishen Khanna's recurring subjects is the iconic imagery of the Pieta. It depicts a seated Mother Mary as she cradles Christ after his descent from the cross. His preoccupation with utilising Christ and his persecution as an allegory first began when, upon his return from England, his father brought him a copy of Leonardo Da Vinci's 'The Last Supper.' He also spent several summers at Franciscan brother Joseph Gardener's vicarage where he grew fascinated with the Bible and its many stories.

He first delved into biblical imagery in the 1960s depicting Christ to symbolise the plight of the common man and his enduring fascination with the subject of death. Among his many revered biblical works are interpretations of The Last Supper, Christ's descent from the Cross, Pieta and Emmaus.



The artist with the presented lot (another)



Lot No. 95

PIRAJI SAGARA

1931-2014

UNTITLED

29 x 37 in (73.7 x 94 cm)

Oil on canvas

1980

Signed & Dated: Bottom Right

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Provenance: Property from a collection based in New Delhi



Lot No. 96

TVAIKUNTAM

b. 1942

UNTITLED

23.4 x 15.5 in (59.4 x 39.4 cm)

Acrylic on canvas board

2007

Signed & Dated: Bottom Right

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Provenance: Property from a collection based in Mumbai

Lot No. 97

S H RAZA

1922-2016

PAYSAGE

25.5 x 19.5 in (64.8 x 49.5 cm)

Acrylic on tin

1971

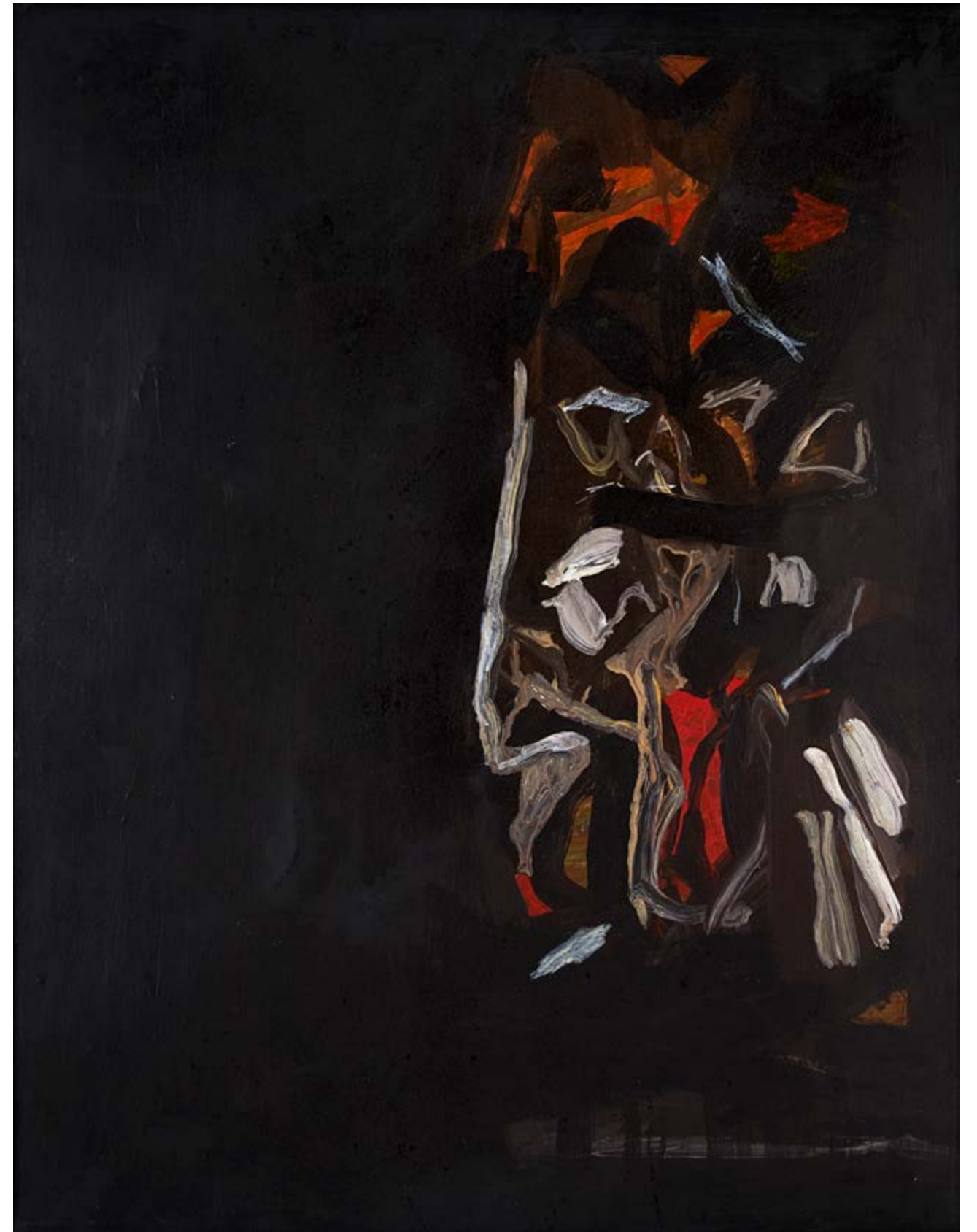
Signed & Dated: Verso

₹ 30,00,000 - 40,00,000 | \$ 36,145 - 48,193

Provenance: Property from a collection based in Ahmedabad

S H Raza, a master of abstraction and colour, created a lasting legacy in the art world, producing works that not only pushed the boundaries of abstraction but also had a profound and immediate effect on the viewer's perception and consciousness. Across seventy years of creative exploration, S H Raza delved into the realms of lost meanings, constantly weaving together the worlds of realism, poetry, and abstraction, as he sought to understand how image, colour, and memory intertwine in his art.

Paris left an indelible mark on Raza's creative journey, where he honed his technique with expressive, gestural brushwork and thick layers of impasto, laying the foundation for the abstract forms that emerged in his work in the 1970s. As Raza's style evolved, he moved towards vast, vibrant fields of colour, influenced by American Abstract Expressionism, opting for warm hues that reflected the oppressive heat of the Indian summer.



Lot No. 98

KRISHEN KHANNA

b. 1925

UNTITLED

63 x 31.4 x 26 in (160 x 79.8 x 66 cm)

Acrylic on fibreglass

Signed: Centre Left

₹ 6,00,000 - 8,00,000 | \$ 7,229 - 9,639

Provenance: Property from a collection based in New Delhi



Lot No. 99

PARAMJIT SINGH

b. 1935

RANAKPUR

40 x 40 in (101.6 x 101.6 cm)

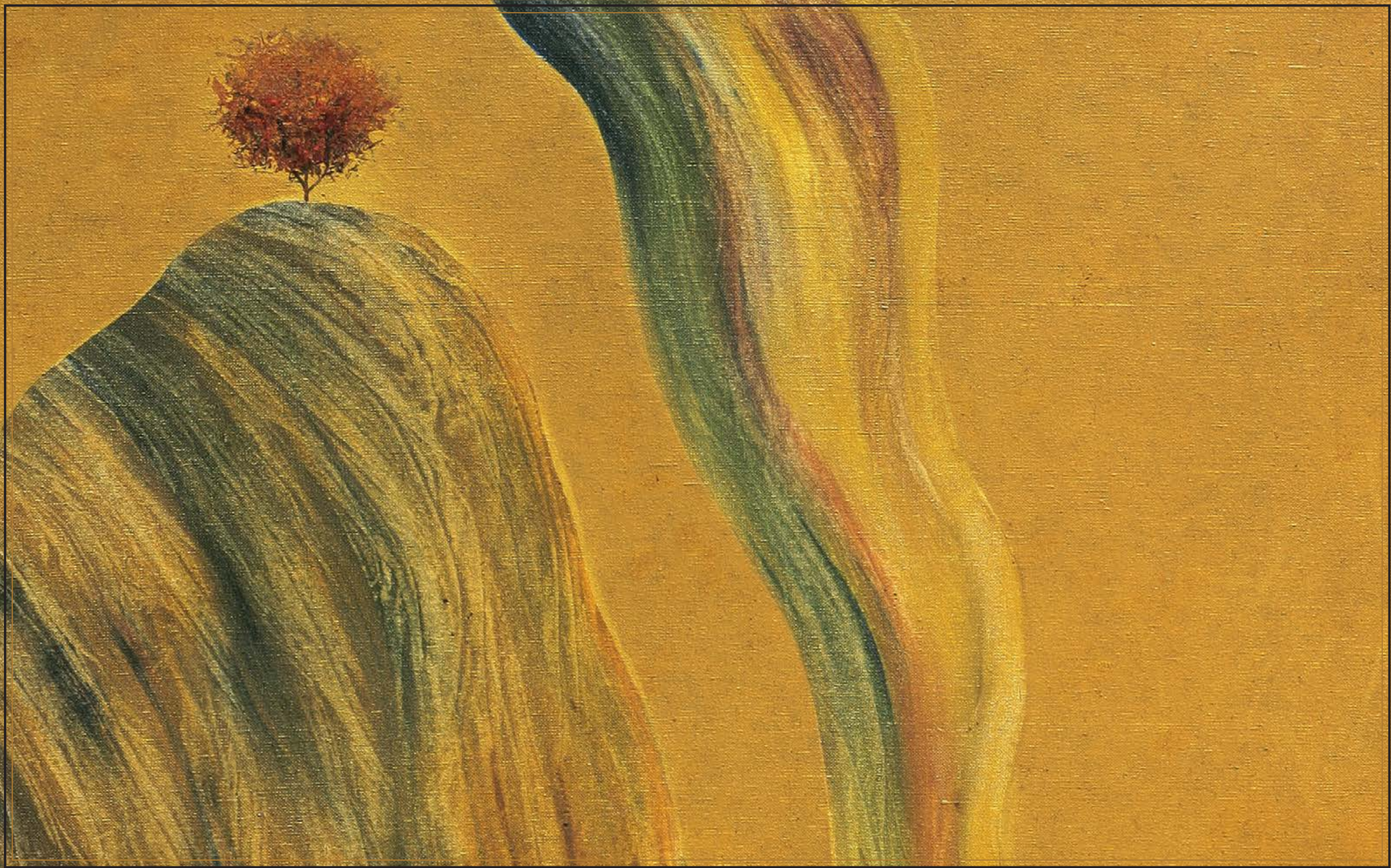
Oil on canvas

2013

Signed & Dated: Verso

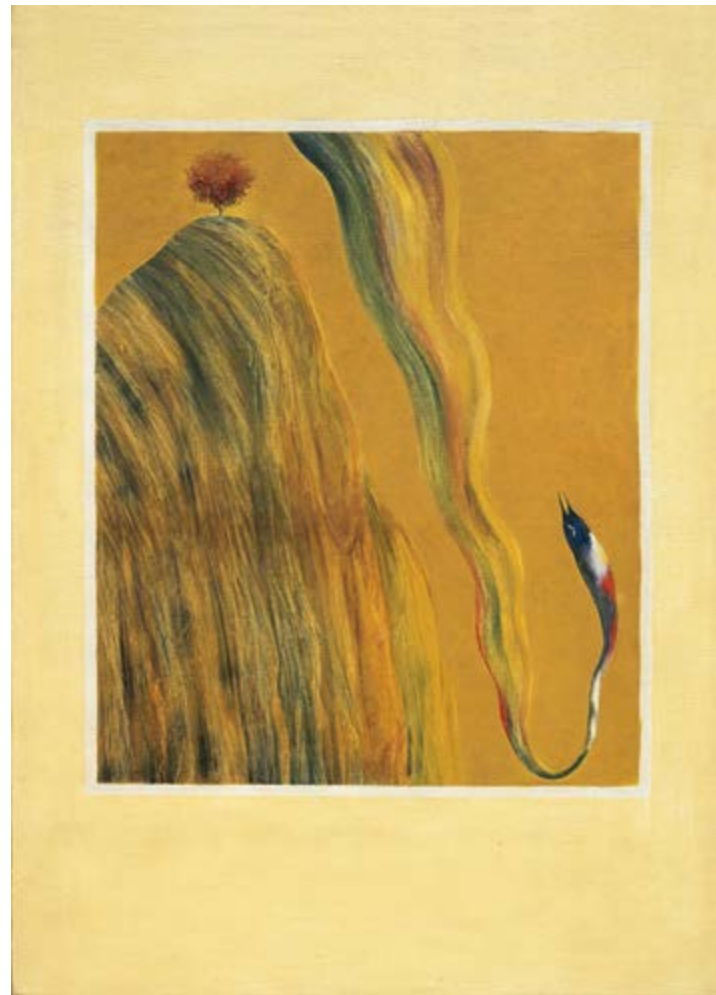
₹ 10,00,000 - 15,00,000 | \$ 12,048 - 18,072

Provenance: Property from a collection based in Mumbai



Perched On Canvas

Important Swaminathan works from past auctions



BIRD TREE MOUNTAIN
44 x 32 in (111.8 x 81.3 cm)
Oil on canvas, 1980 (PRESENTED LOT)

Jagdish Swaminathan's Bird, Tree, Mountain series is a profound reflection of his distinctive artistic philosophy, blending symbolism with a unique sense of spirituality. These seminal works explore the interconnectedness of natural elements, presenting a simplified yet deeply evocative visual language.

Birds, trees, and mountains are not merely representations of nature but serve as metaphors for universal harmony, occupying a two-dimensional space that transcends conventional perspective. Through this, Swaminathan invites viewers to engage with a meditative and timeless cosmos.



UNTITLED (BIRD, TREE AND MOUNTAINS SERIES)
43 x 29 in (109.2 x 73.7 cm)
Oil on canvas, 1983



BIRD TREE & MOUNTAIN SERIES
50 x 50 in (127 x 127 cm)
Oil on canvas, C. 1970



BIRD, MOUNTAIN, TREE
30 x 20 in (76.2 x 50.8 cm)
Oil on canvas, 1986



UNTITLED (BIRD TREE MOUNTAIN)
45 x 32 in (114.3 x 81.3 cm)
Oil on canvas, C.1960

Lot No. 100

J SWAMINATHAN

1928-1994

BIRD TREE MOUNTAIN

44 x 32 in (111.8 x 81.3 cm)

Oil on canvas

1980

Signed: Verso

₹ 1,50,00,000 - 2,50,00,000 | \$ 180,723 - 301,205

Exhibited: 'Contemporary Indian Art: An Exhibition of The Festival of India, Part I: The Gesture, and Motif,' at Royal Academy of Arts, London, September 18- October 5, 1982

'Homage to Swaminathan' by Dhoomimal Gallery at All India Fine Arts and Crafts Society (AIFACS), New Delhi, February 9 -14, 2008

'The Symbolism of Swaminathan: A Journey Through the Years' at Saffronart, New Delhi, January, 23- 30, 2020

Published: 'Homage to Swaminathan' by Dhoomimal Gallery, 2008, pg.17
'Trends & Tradition: Eighty Glorious Years' by Dhoomimal Gallery, New Delhi, 2017, pg.157

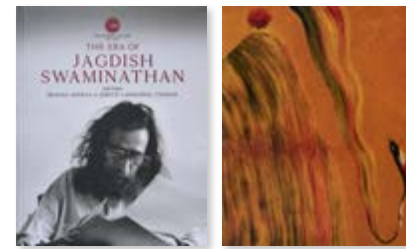
'The Symbolism of Swaminathan: A Journey Through the Years' by Saffronart, New Delhi, 2020, pg. 65

Exhibition poster & catalogue cover for 'Contemporary Indian Art: An Exhibition of The Festival of India, Part I: The Gesture, and Motif' at Royal Academy of Arts, London, 1982

Provenance: Property from a collection based in New Delhi

Born in Shimla in 1929, J Swaminathan's life took various transformative paths. He initially joined the Communist Party of India and spent nearly a decade as a journalist and art critic for Left-leaning publications until the mid-1950s. He briefly pursued art education at Delhi Polytechnic and in Warsaw, Poland. However, by the late 1950s, he embraced his destiny as a full-time artist.

In August 1962, Swaminathan spearheaded Group 1890, a collective he co-founded. The group's manifesto, predominantly crafted by Swaminathan, fervently criticised the 'vulgar naturalism and pastoral idealism' of the Bengal School and rejected the imposition of 'hybrid mannerism' from European modernism. The manifesto advocated perceiving phenomena in their nascent forms. Group 1890's first and only exhibition took place in 1963, leaving a notable mark on the art landscape.



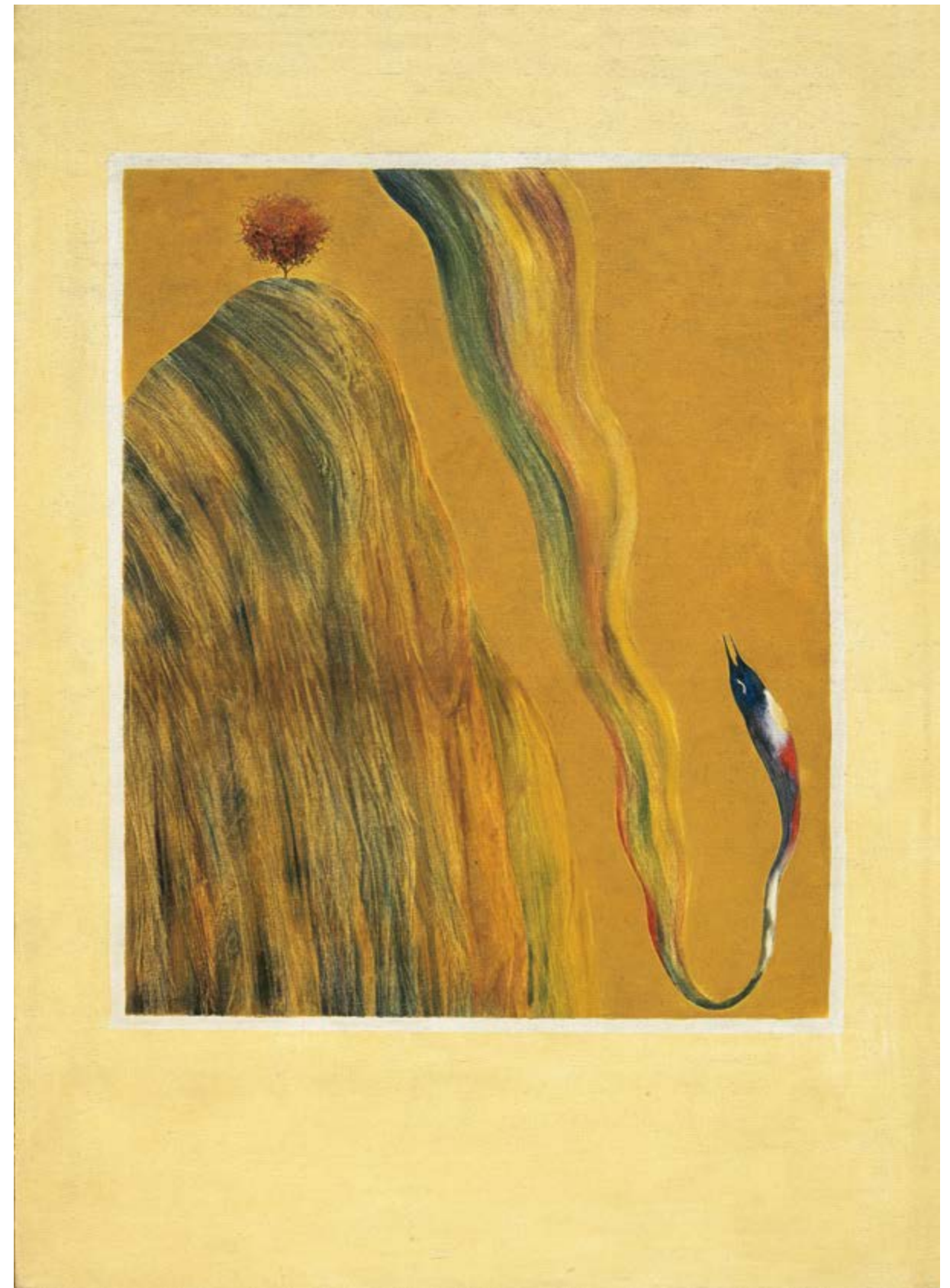
Covers of the publications with the work illustrated



The presented lot on view in Dhoomimal Gallery, New Delhi, February 2008



The presented lot on view at Royal Academy of Arts, London, October 1982



Lot No. 101

F N SOUZA

1924-2002

UNTITLED (STILL-LIFE)

25 x 21.5 in (63.5 x 54.6 cm)

Oil on canvas laid on board

1992

Signed & Dated: Bottom Right

₹ 25,00,000 - 35,00,000 | \$ 30,120 - 42,169

Provenance: Property from a collection based in New Delhi

Born in Goa, India, in 1924, F N Souza was one of the most influential modern Indian painters. Throughout his six-decade career, he explored a wide range of genres and styles, including the still-life, as the presented lot.

F. N. Souza's still-life paintings are marked by bold, expressive brushwork, vivid colours, and a sense of raw intensity. Unlike traditional still-life compositions that focus on realism and harmony, Souza's works deconstruct form with exaggerated outlines, distorted shapes, and aggressive strokes.

The presented composition features a bouquet of red flowers in a dark blue jug, set against a striking yellow background with a blue foreground executed with thick, impasto application of paint.





Lot No. 102

VINOD SHARMA

b. 1952

UNTITLED

48 x 60 in (122 x 152.4 cm)

Oil on canvas

2023

Signed & Dated: Bottom Right

₹ 6,00,000 - 8,00,000 | \$ 7,229 - 9,639

Provenance: Property from a collection based in Mumbai

Lot No. 103

JOGEN CHOWDHURY

b. 1939

WOUNDED

21.8 x 27 in (55.4 x 68.6 cm)

Mixed media on paper

2004

Signed & Dated: Various

₹ 5,00,000 - 7,00,000 | \$ 6,024 - 8,434

Provenance: Property from a collection based in Mumbai



Lot No. 104

TVAIKUNTAM

b. 1942

UNTITLED

48 x 36 in (122 x 91.4 cm)

Acrylic on canvas

2016

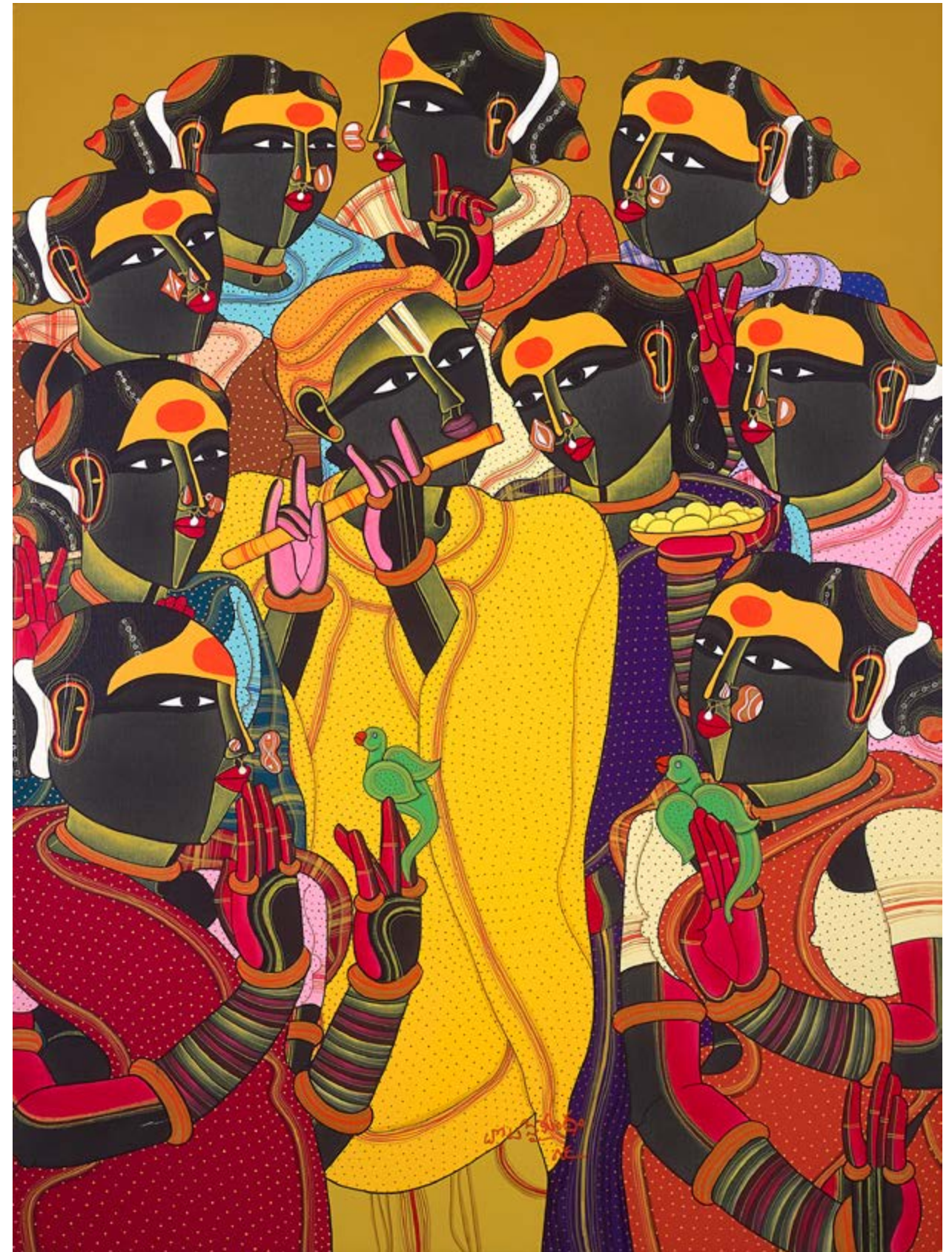
Signed & Dated: Bottom Centre

₹ 16,00,000 - 20,00,000 | \$ 19,277 - 24,096

Provenance: Property from a collection based in New Delhi

Thota Vaikuntam is celebrated for his distinctive artistic style. His paintings have been likened to poetry, portraying rural Indian life with an extraordinary beauty. Through vibrant colours and intricate lines, he captures both the joys and hardships of everyday existence in an engaging manner. He has received numerous accolades, including the Padma Shri, one of India's highest civilian honours.

Vaikuntam's artworks possess a strength inherent in every brushstroke. There is a commanding presence that emanates from his work, graced by his controlled lines and refined mastery. He predominantly employs primary colours, avoiding composite shades, which he considers unnatural as they do not occur in nature.



TERMS AND CONDITIONS OF SALE

1. DEFINITIONS AND INTERPRETATION

1.1 Definitions

- a) **“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;
- b) **“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;
- e) **“Business Day”** shall mean any day, other than Saturday or Sunday, on which banking institutions in Mumbai, India are open for banking transactions;
- f) **“Buyer”** shall mean the Person whose bid is accepted by AstaGuru as the winning bid in an AstaGuru Auction, at AstaGuru’s discretion;
- g) **“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;
- k) **“Lot”** shall mean the individual jewellery / memorabilia / automobile / timepiece / artwork or any other item being offered for sale at an AstaGuru Auction;
- l) **“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;
- m) **“Prospective Bidder”** is anyone who wishes to participate to potentially bid in any AstaGuru Auction.
- n) **“Registered Bidder”** (or **“Bidder”**) shall mean any person who has registered with AstaGuru to participate and bid in any auction conducted by AstaGuru.
- o) **“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.
- q) **“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;

1.2 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;
- b) words using the singular or plural number also include the plural or singular number respectively;
- c) 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;
- d) the term 'Clause' refers to the specified Clause of these Terms and Conditions of Sale;
- e) 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 an “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;
- h) 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 authorised representative to transact on behalf of the entity; (c) details mentioned in 2.3(i), (ii) and (iii) of the authorised 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 security deposit determined in accordance with the table below or such other amount as determined by AstaGuru in its sole discretion (the **“Security Deposit”**), 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 that it remains with AstaGuru. The Security Deposit shall be returned to the Bidder in case: (i) the Bidder is unsuccessful in the auction; or (ii) the value of the successful bid is less than the amount of the Security Deposit, in which case the positive difference between the Total Purchase Price and the Security Deposit shall be returned to the Bidder.

Tier Based Bidding Limit Corresponding To Security Deposit

| 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 crore and above. |

- 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 Bidder.
- 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.
- 2.11 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.

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 or due to a lack of connectivity.
- b) AstaGuru may set limits on the number of bids that may be made by a Bidder.
- 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 Bidder within 5 working days of the auction date.
- e) In case a Bidder is successful, the Security Deposit shall be adjusted towards the Total Purchase Price.
- f) In case a Bidder is successful and the Bidder fails to pay the Total Purchase Price on or before the Long Stop Date provided under Clause 6.6, AstaGuru reserves the right to forfeit the whole or any part of the Security Deposit as it determines in its sole and absolute discretion.

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.
- b) Absentee or Proxy Bids can only be placed by a Bidder through the AstaGuru website.
- c) A Proxy Bid placed before the start of an auction (pre-auction Proxy Bid)

TERMS AND CONDITIONS OF SALE

may be placed at least 24 hours prior to the start of an auction. A pre-auction Proxy Bid can be cancelled more than 24 hours prior to the start of an auction.

- d) 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 INR 5,00,00,000/- (Rupees Five Crores) and shall be at least 7% higher than the next valid bid for all bids above INR 5,00,00,000/- (Rupees Five Crores).
- g) The increments for the Proxy Bids shall be 10% for all bids below INR 5,00,00,000/- (Rupees Five Crores) and shall be 5% for all bids above INR 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.
- i) 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) If the bid exceeds INR 5,00,00,000 (Indian Rupees Five Crores only), the increment on the live bid shall be 5%.

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.
- b) 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 authorised 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

- a) 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.

TERMS AND CONDITIONS OF SALE

- 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.
- 4.10 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 America.
 - 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 Buyer. The Lot shall be returned to AstaGuru by the Buyer in the same 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.
- 5.8 In the unlikely event 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 authorise 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.
- 6. PAYMENT BY THE BUYER**
- 6.1 The title and ownership interest in the Lot shall be transferred in favour 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.
- 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.
- 6.3 AstaGuru shall raise an invoice in favour of the Buyer within 3 (three) Business Days of the Auction Date ("Invoice Date").
- 6.4 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.
- 6.6 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 on the Total Purchase Price for up to 1 (one) month on and from 7 (seven) days from the Invoice Date (the "Long Stop Date"), after which the Sale may be subject to cancellation at AstaGuru's sole and absolute discretion and the Buyer will be liable to pay liquidated damages of 18% on the "Hammer Price". The Buyer agrees that the aforesaid amount represents a genuine pre-estimate of the damages which AstaGuru will suffer as a consequence of the Buyer's failure to pay the Total Purchase Price on or before the Long Stop Date.
- 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.
- 6.8 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.
- 7. DELIVERY AND COLLECTION OF PURCHASED LOT**
- 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 opts 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 Payment.
- 7.5 The Buyer shall be liable to insure the Lot against any damages or losses in transit.
- 7.6 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.

- 7.7 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.
- 8. 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 Clause 7.4.
- 8.3 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 Website.
- 8.4 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.
- 8.6 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.
- 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.
- 9.3 The Buyer shall be liable for all the packing, insurance, shipping or handling charges in connection with the sale of the Lot.
- 9.4 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 Buyer'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.
- 9.7 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 lag-oriented 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 Disputes. Negotiations pursuant to this clause shall be requested by either Party by notice to the other Party in writing.

TERMS AND CONDITIONS OF SALE

- 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 court of law.
- 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 contact@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 Auction.
- 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 Lots 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 iTunes 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.

MODERN INDIAN ART ONLINE AUCTION DIMENSIONS DEFINED

Closing Schedule for 22 February, 2025

AUCTION CLOSING

For your convenience, especially if you are bidding on multiple lots, lots are scheduled to close at different times on 22 February, 2025.

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 - 25 | 26 - 50 | 51 - 75 | 76 - 104 |
| Closing Time (IST) | 8:00 pm | 8:30 pm | 9:00 pm | 9:30 pm |
| Closing Time (US EASTERN Time) | 9:30 am | 10:00 am | 10:30 am | 11:00 pm |
| Closing Time (US WESTERN Time) | 6:30 am | 7:00 am | 7:30 am | 8:00 am |
| Closing Time (UK Time) | 2:30 pm | 3:00 pm | 3:30 pm | 4:00 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 |

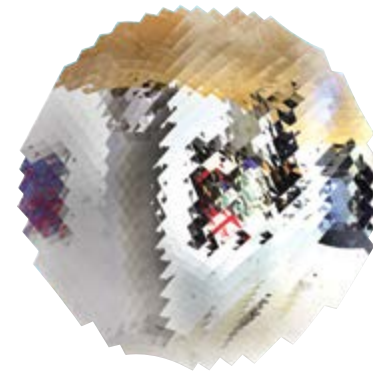
You're Invited...

Explore the potential for your prized collections
with our world-renowned auctions.



Modern Art

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



Contemporary Art

ANISH KAPOOR
Untitled
Stainless steel &
resin, 2012
Winning Bid:
₹ 9,04,07,609



International Art

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



Heirloom Silver

TIFFANY & CO.
A Pair Of Art Deco
Silver Fruit Bowls
Winning Bid:
₹ 89,30,760



Jewellery & Ornaments

AN IMPORTANT RUBY BEAD NECKLACE
An elegant 4 row necklace
with intense red Burmese ruby
beads from the historic mines of
Mogok.
Diamonds & emeralds.
Winning Bid:
₹ 1,71,91,350



Exceptional Timepieces

PATEK PHILIPPE
Nautilus Stainless Steel
Wristwatch, This Nautilus annual
calendar wristwatch with day,
date, moon phases, 24 hours
indication
Winning Bid:
₹ 99,58,905



Antiques & Artefacts

A LARGE PAIR OF ITALIAN CUT- AND BEADED- GLASS CAMPANA URNS ON MIRRORED PEDESTALS
Fred Leighton,
fitted as lamps
65 x 34 x 34 in
Winning Bid:
₹ 1,37,65,500



Vintage Automobiles

ROLLS-ROYCE 20/25 LIMOUSINE
1934 model with 3,700cc
petrol engine
Winning Bid:
₹ 1,98,59,400

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the right collectors for their precious pieces.

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OUR SERVICES

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AstaGuru Auction House Private Limited

ICIA Building, Rampart Row, Next to Rampart House, Kala Ghoda, Mumbai - 400 001. India
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 ACCESSORIES BOOKS
 COINS FURNITURE
 WRITING STAMPS
 INSTRUMENTS SCULPTURE
 MEDALS CLOCKS

Uncover Hidden Gems

Build your collection. Gift a memory. Become a connoisseur.



AstaGuru

Building Legacies | Connecting Generations

MODERN INDIAN ART ONLINE AUCTION DIMENSIONS DEFINED

FEBRUARY 20-22, 2025

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: _____

Email ID: _____

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 ₹ / \$ |
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*Signature

DATE

"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 www.astaguru.com

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."

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.

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