

AstaGuru

Building Legacies | Connecting Generations



HISTORIC MASTERPIECES

DECEMBER 14-17, 2025

HISTORIC MASTERPIECES

DECEMBER 14-17, 2025

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:

Sunday, 14 December, 2025 10:30 am IST
(12:00 am US Eastern Time 14 December, 2025)

Close:

Wednesday, 17 December, 2025 8:00 pm IST
(9:30 am US Eastern Time 17 December, 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 5 to 17 December, 2025
11:30 am - 7:30 pm

ICIA Building, Rampart Row,
Next to Rampart House,
Kala Ghoda, Mumbai - 400001

ENQUIRIES

Anthony Diniz
anthony@astaguru.com
Tel: 91-22-65748333
Fax: 91-22-22048140

LEGACY BEYOND WEALTH

AstaGuru's full-spectrum investment services for our clients



FAMILY OFFICE SERVICES

Bespoke investment strategies designed to grow, protect, and personalise your wealth



EXCLUSIVE OPPORTUNITIES

Diversify beyond traditional markets with handpicked alternative assets across geographies & sectors



WEALTH STRUCTURING

Structured solutions to preserve and transfer your legacy seamlessly across generations

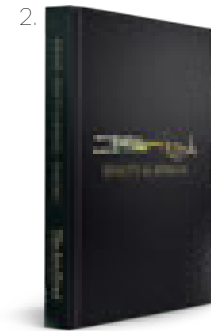
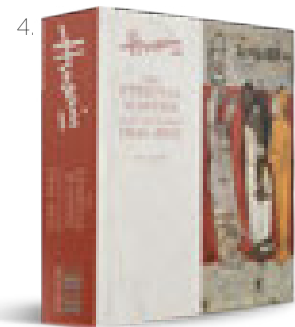
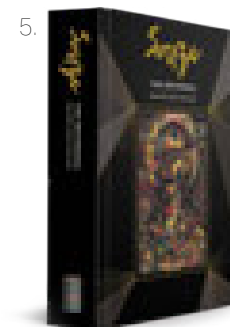
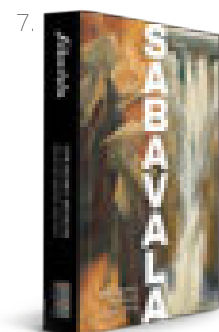
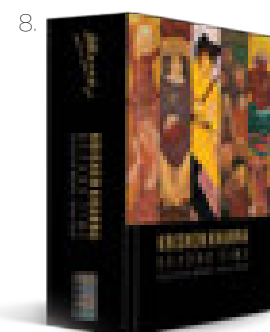
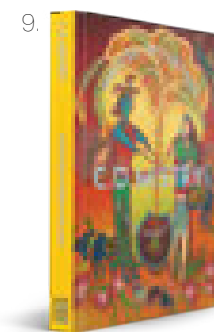


INVESTMENT SOLUTIONS

Comprehensive, conflict-free wealth management tailored to your family's long-term aspirations

AstaGuru Privé Private Limited
AMFI-Registered Mutual Fund Distributor
CIN: U66190MH2024PTC434515 | GSTIN: 27ABBCA6119R1Z8
Registered Office: 2nd Floor, Bhogilal Hargovindas Building,
K Dubash Marg, Kala Ghoda, Fort, Mumbai - 400 001

Tel: 022-2204 8138/39



**PUBLISHING, RESEARCH
& ARCHIVING**

- | | |
|--|---|
| 1. SAYED HAIDER RAZA
SEPTEMBER 2020 | 6. NARAYAN SHRIDHAR BENDRE
JANUARY 2025 |
| 2. BIKASH BHATTACHARJEE
OCTOBER 2022 | 7. JEHANGIR SABAVALA
MAY 2025 |
| 3. ANJOLIE ELA MENON
JANUARY 2023 | 8. KRISHEN KHANNA
JULY 2025 |
| 4. MAQBOOL FIDA HUSAIN
FEBRUARY 2024 | 9. C D MISTRY
AUGUST 2025 |
| 5. FRANCIS NEWTON SOUZA
APRIL 2024 | |



**PRESERVE THE PROVENANCE.
HONOUR THE LEGACY.**

Estimated at ₹ 6 Crores.
Auctioned for ₹ 25 Crores.

Find what your art is really worth.
Request a private valuation.
Sell with AstaGuru.

GET IN TOUCH: +91 72089 01938
1st Floor, Verma Chambers, 11 Homji Street, Fort, Mumbai - 400 001
contact@astaguru.com | www.astaguru.com



M F HUSAIN

Loan Against Art

LUXETROPE FINANCE

Luxetrope Finance Private Limited
www.luxetropefinance.com | Call +91 8655303080

Registered Office: Bhogilal Harigovinddas Building, Kakushroo Dubash Marg, Kala Ghoda, Fort, Mumbai 400001
CIN: U64920MH2024PTC424238 | RBI Registration No.: N-13.02522 | Luxetrope Finance Private Limited does not solicit/accept public deposits | Terms and conditions apply

GIFTEX.IN

Experience The Exceptional

ART CARPETS
MEMORABILIA JEWELLERY
SILVER MAPS TIMEPIECES
HEIRLOOMS TEXTILES
ACCESSORIES BOOKS
COINS FURNITURE
WRITING STAMPS
INSTRUMENTS SCULPTURE
MEDALS CLOCKS

Rare Collectibles Auctions

POWERED BY

AstaGuru

Building Legacies | Connecting Generations

AG



AN
IMPRESSIVE
PAIR OF ART DECO
BAJUBANDS.

Estimated at ₹ 80 Lakhs.
Auctioned for ₹ 1.33 Crores.

Find what your heirlooms are really worth.
Request a private valuation.
Sell with AstaGuru.

GET IN TOUCH: +91 72089 01938
1st Floor, Verma Chambers, 11 Homji Street, Fort, Mumbai - 400 001
contact@astaguru.com | www.astaguru.com



CONSERVATION & RESTORATION SERVICES

All materials used in treatments are fully reversible and conservation grade

Conservation Services

- Surface Cleaning (Dust, External Deposits, Stains)
- Anti-fungal Treatment & Pest Management
- Consolidation & Stabilisation of Paint Layer for Cracks and Flaking
- Stabilisation of Support (Tears, Holes, Distortions)

Restoration Services

- Re-stretching
- Re-framing
- Reassembling Broken Objects
- Recovering Discoloured Surfaces
- Removal of Discoloured Varnish
- Aesthetic Integration of Artworks (Filling in Loss, Retouching, Varnishing or Top Coating)

For further information, please contact:
ICIA Gallery, Rampart Row, Next to Rampart House,
Kala Ghoda, Mumbai 400 001, India

Tel: +91 22 65748333
Fax: +91 22 22048140
Email: contact@astaguru.com

SHOWKEEN

*An Exhibition Of Modern
& Contemporary Indian Art*

PRESENTED BY

AstaGuru

Building Legacies | Connecting Generations



AstaGuru



RISHI ACHARYA
President

CLIENT ADVISORY



SNEHA K GAUTAM
Director
sneha@astaguru.com



SUNNY CHANDIRAMANI
Director
sunny@astaguru.com



SIDDHARTH SIVAKUMAR
Director
siddharth.sivakumar@astaguru.com



RIDDHI GANDHI
Deputy Director
riddhi@astaguru.com



RAKSHANDA HUSSAIN
Deputy Director
rakshanda@astaguru.com



MAMTA RAHATE
Deputy Director
mamta@astaguru.com



ANKITA TALREJA
Deputy Director
ankita@astaguru.com



RADHIKA KERKAR
Associate Director
radhika@astaguru.com



SANGHITA SINGH
Director
sanghita@astaguru.com



NIRAV CHANDARANA
Assistant Vice-President
nirav@astaguru.com



DEELIP JAGASIA
Assistant Vice-President
deelip@astaguru.com



SONAL AURANGABADWALLA
Associate Director
sonal@astaguru.com



JASMINE MERCHANT
Assistant Vice-President
jasmine@astaguru.com



AKLEEMA SHEIKH
Assistant Vice-President
akleema@astaguru.com



EKTA NANDRAYOG
Assistant Vice-President
ekta@astaguru.com



SIDDHANT PURI
Assistant Vice-President
siddhant@astaguru.com



RISHNITT S HEERA
Assistant Vice-President
rishnitt@astaguru.com



PRACHI MALKAR
Manager
prachi@astaguru.com



AVIVA DAMANIA
Manager
aviva@astaguru.com



NITEESHA TOLANI
Manager
niteesha@astaguru.com

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 [21%] 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
₹ 3,00,000	₹ 20,00,000
₹ 4,50,000	₹ 30,00,000
₹ 7,50,000	₹ 50,00,000
₹ 15,00,000	₹ 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 shall be the 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 (₹).
- Buyers in India must pay for their purchase in ₹ and all other buyers must pay in \$.

Closing and Winning Bid

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

Bid Cancellation

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

Margin

- In addition to the hammer price, a margin calculated at 21% 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 15 days of the payment being cleared. Buyers may choose to collect their purchase from AstaGuru in Mumbai within 15 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 65748333

A Sea Of Colours

COMPARABLE WORKS SOLD IN PAST AUCTIONS



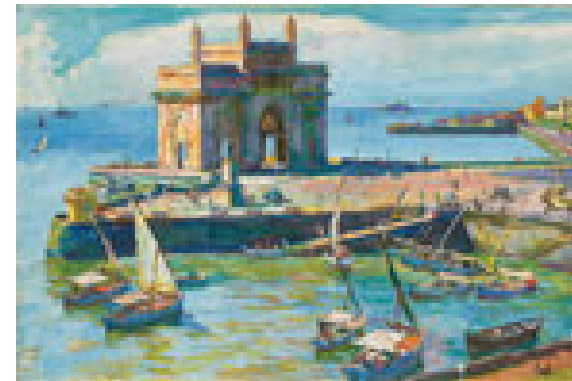
PRESENTED LOT

UNTITLED

23 x 28 in (58.4 x 71 cm)
Oil on canvas
Circa 1950
Signed: Bottom Left

A luminous coastal panorama, the presented lot captures old Bombay from a vantage that unfolds the city as a sweep of light, colour, and restless movement. Rendered in his distinctly European-modernist language, the scene is alive with quick, expressive strokes that dissolve architectural detail into a shimmering tapestry of form. Here, Bombay is not merely depicted; it is felt. Beneath

the brushwork lies the sensibility of an artist who helped shepherd India's modernist awakening, offering a new visual vocabulary to the young Progressives he mentored. This painting stands as both an ode to the city that embraced him and an early, vibrant testament to the aesthetic shifts that would shape modern Indian art.



GATEWAY OF INDIA

16 x 24 in (40.6 x 61 cm)
Oil on canvas
Sold for \$ 47,576



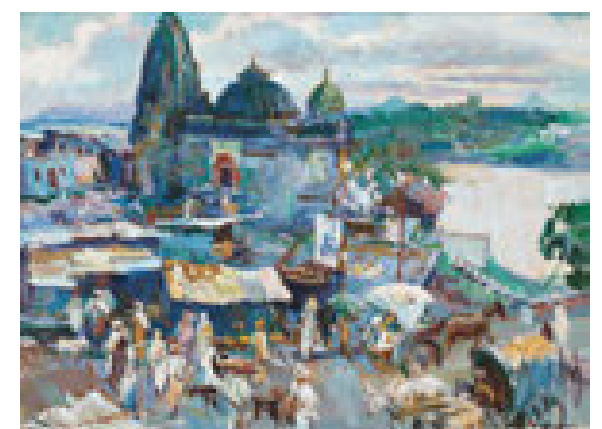
BARKEN AM ZATTERE

19.5 x 27.5 in (49.5 x 70 cm)
Oil on canvas
Sold for \$ 43,307



UNTITLED

36.5 x 47.7 in (92.5 x 121.5 cm)
Oil on canvas
Sold for \$ 33,378



UNTITLED (STREET SCENE)

22.5 x 30 in (57.2 x 76.2 cm)
Oil on canvas
Sold for \$ 42,422

A vintage photograph of
Malabar Hill, Mumbai



Lot No. 1

WALTER LANGHAMMER

1905-1977

UNTITLED

23 x 28 in (58.4 x 71 cm)

Oil on canvas

Circa 1950

Signed: Bottom Left

₹ 10,00,000 - 15,00,000 | \$ 11,628 - 17,442

Provenance: Property from the collection of Nari Jal Mehta, thence by descent

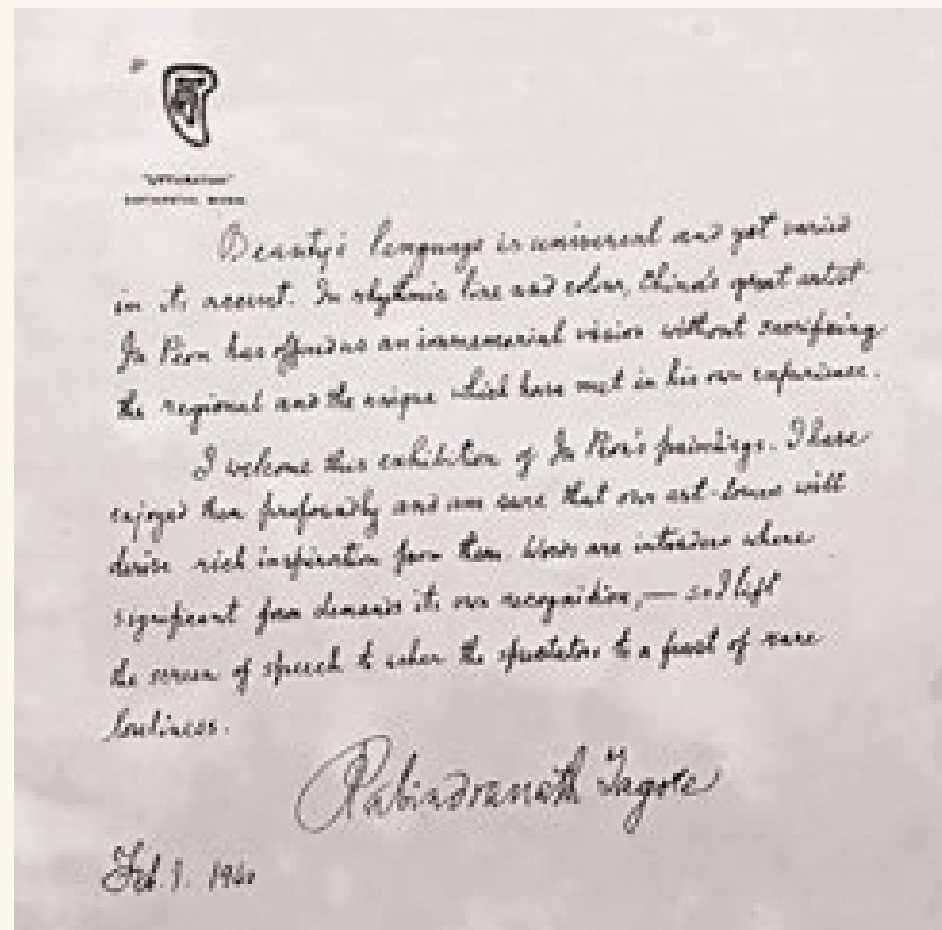
An Austrian-born painter, Walter Langhammer emerged as a pivotal force shaping the early contours of modern Indian art. Trained at the Vienna Academy and influenced by European modernist currents, he arrived in Bombay in the late 1930s after fleeing Nazi persecution with his wife, Käthe Urbach. Beyond developing his own practice, Langhammer became a transformative mentor within the city's artistic circles. As Art Director of The Times of India, he supported emerging talent, offered studio space, and hosted informal salons that encouraged experimentation at a time when academic realism still dominated art education. His encouragement played a pivotal role in emboldening the young artists who would form the Bombay Progressive Artists' Group in 1947. Langhammer introduced them to European modernist ideas, nurtured their individuality, and validated their break from conservative traditions. In doing so, he helped lay the intellectual and aesthetic groundwork for one of the most significant movements in Indian modernism.







A photo of Anil Chanda, Rabindranath Tagore, Ju Peon and Tan Lee; an appreciation letter for Ju Peon by Tagore (Left page)
Rabindranath Tagore with Ju Peon; an appreciation letter for Ju Peon by Nandalal Bose



Xu Beihong in Santiniketan: A Moment of Asian Modernism

Widely regarded as the father of modern Chinese painting, Xu Beihong forged a modernism that united the discipline of European academic realism with the contemplative clarity of the Chinese literati tradition. His visit to Santiniketan in 1939–40, at Rabindranath Tagore’s invitation, became one of the most significant cultural exchanges of modern Asia.

At Kala Bhavana, Beihong taught and painted alongside Nandalal Bose, Benodebehari Mukherjee, and Ramkinkar Baij. He immediately recognised Santiniketan as a place where intellectual training, creative freedom, and ethical purpose converged. Tagore praised him for carrying an “immemorial vision without sacrificing the regional and the unique,” while Nandalal described his brush as revealing “the soul of China.” Their responses capture the rare depth of this encounter.

The three ink works presented here, preserved in young Tan Lee’s notebook, record this moment with unusual intimacy. Tan Lee was the son of Tan Yun-shan — founder of Cheena Bhavana and Beihong’s closest collaborator in India — which explains the personal warmth of these gifts. A leaf of Vimalakīrti Sūtra calligraphy, a study of an ox, and a running horse were created

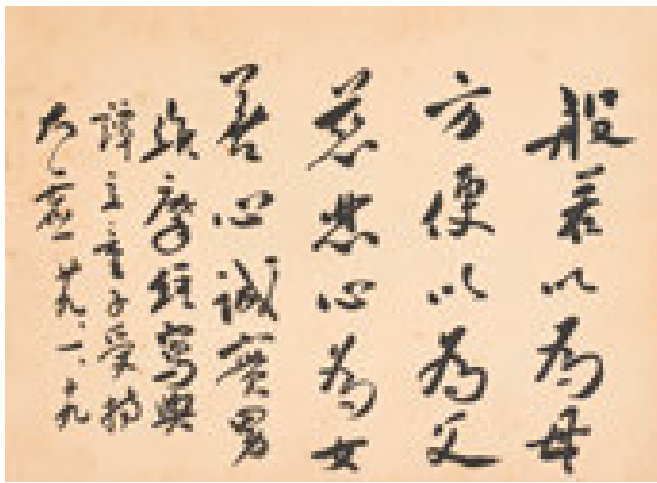
during Beihong’s stay and offered directly to the child. The ox study bears an especially telling inscription: “For my young friend Tan Lee to appreciate and enjoy,” signed and dated by Beihong himself.

The Vimalakīrti Sūtra leaf, dated Republic Year 29 (1940), expresses the Mahāyāna ideal that wisdom, compassion, sincerity, and skilful action must work together — a philosophy that resonated deeply with both Tagore and Beihong and shaped their understanding of the artist’s moral role.

The ox is rendered with quiet dignity, its calm posture reflecting Beihong’s empathy for labour and endurance. Its presence aligns naturally with the agrarian world of Santiniketan and the humanistic ethos of Ramkinkar Baij. The horse, one of Beihong’s most iconic subjects, is shown in a subtle three-quarter angle that gives the figure a sculptural lift. Broad washes shape the torso, while the mane erupts in quick, calligraphic strokes. The suspended stride, taut with restrained momentum, conveys a vitality that is inward rather than theatrical—strength disciplined by form.

Works from Beihong’s Santiniketan period are exceptionally rare. Small in scale yet immense in significance, these three leaves, converging Chinese humanism and Tagorean universalism, capture the moral and aesthetic heartbeat of modern Asia.

The Art of Xu Beihong



Widely regarded as one of the most influential figures in the formation of modern Chinese art, Xu Beihong (also referenced in older foreign sources as Ju Peon) played a pivotal role in synthesising classical Chinese ink traditions with the techniques of European academic realism. Born in Jiangsu province, Xu received early training in classical calligraphy and ink painting before travelling to Japan and later Paris, where he studied at the École Nationale Supérieure des Beaux-Arts. This cross-cultural education equipped him with a rare fluency in both artistic languages, enabling him to modernise Chinese painting without severing its philosophical and aesthetic lineage. Xu Beihong’s significance lies not merely in his mastery of form but in his intellectual project: he championed a rigorous, realist discipline at a moment when China was redefining its cultural identity. His iconic ink-brush horses, marked by anatomical precision and expressive dynamism, became symbols of resilience and national spirit during periods of political upheaval. As an educator and cultural reformer, Xu shaped an entire generation of artists through his leadership at the National Beiping Art School and later at the Central Academy of Fine Arts. His advocacy for academic training, artistic integrity, and cultural renewal established him as a cornerstone of China’s 20th-century artistic renaissance.

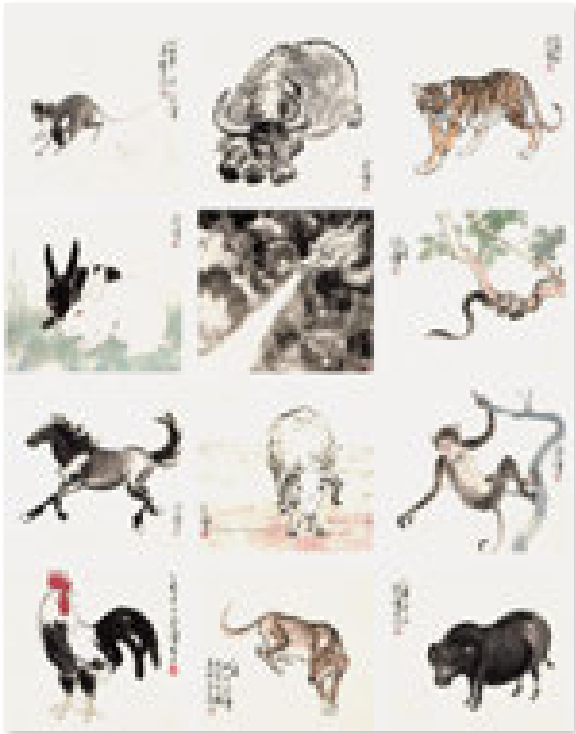
PRESENTED LOT

XU BEIHONG’S SKETCHBOOK: TWO SKETCHES AND A CALLIGRAPHIC WORK
7.2 x 10 in (18.3 x 25.4 cm) each
Ink & brush on paper
Circa 1940

COMPARABLE WORKS SOLD IN PAST AUCTIONS



RUNNING HORSE
53.5 x 28 in (136 x 71 cm)
Ink & watercolour on paper | 1943
Sold \$ 10,366,560



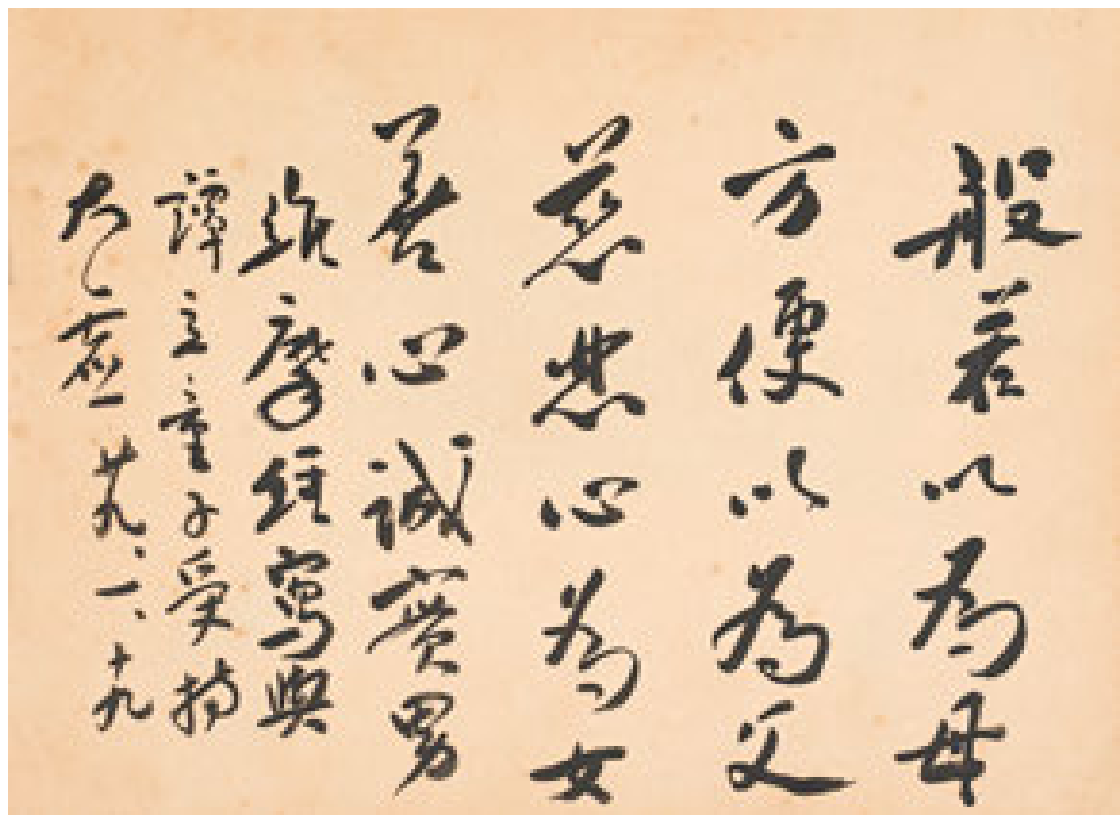
TWELVE ANIMALS
13 x 13.8 in (33 x 35 cm) each
Ink & watercolour on paper | 1945
Sold for \$ 9,529,000



CULTIVATION ON THE PEACEFUL LAND
59 x 98 in (150 x 250 cm)
Coloured ink & watercolour on paper | 1951
Sold for \$ 36,679,200



SIX CELESTIAL HORSES
37 x 70 in (94 x 177.8 cm)
Coloured ink on paper | 1942
Sold for \$ 13,933,370



Lot No. 2

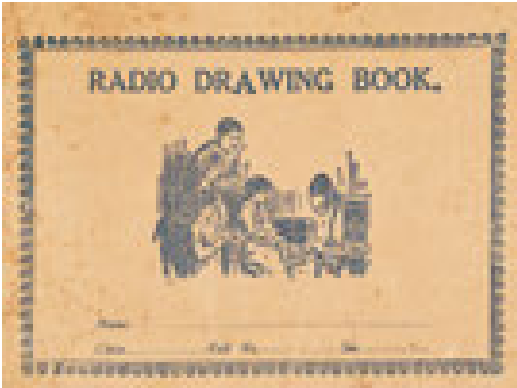
XU BEIHONG
1895-1953

**XU BEIHONG'S SKETCHBOOK: TWO SKETCHES
AND A CALLIGRAPHIC WORK**
7.2 x 10 in (18.3 x 25.4 cm) each
Ink & brush on paper
Circa 1940

₹ 25,00,000 - 35,00,000 | \$ 29,070 - 40,698

Provenance: Property from a collection based in Kolkata.
Artwork originally from the collection of Tan Lee and
Shyamali Khastagir

Cover of the sketchbook





A Rare Tagore Painting



PRESENTED LOT

FROM ACROSS THE DARK | 14.5 x 19.3 in (36.8 x 49 cm) | Ink, poster colour & crayon on cardboard | 1937 | Signed & Dated: Verso

Rabindranath Tagore's association with the Kumaon hills, especially Almora and Ramgarh, marks some of the most intimate phases of his life. In May 1903, months after the death of his wife Mrinalini and during his daughter Renuka's final illness, he took her to Almora, hoping the mountain climate might help. The stay left a lasting emotional imprint, bound to tenderness and vulnerability.

In May 1914, after Rathindranath Tagore purchased a bungalow in Ramgarh, the poet spent time there and wrote to C F Andrews that his life felt full and *no longer broken and fragmentary*, a rare moment of inner steadiness.

Tagore's final and longest return came in 1937. He arrived in Almora at the end of April and remained through June. During these weeks, he painted with a renewed intensity. In a letter dated 11 June 1937, he speaks of a *strange listlessness* that had come with age, yet writes that his *only shelter... is with my brush and the paints*. Almora offered quietude and distance from public duties, enabling unusually sustained work.

During this stay, he met Yuvraj Dewakar Prakash Singh of Kasmanda. The Yuvraj and Yuvrani were mourning the recent passing of their young child, and it was within this atmosphere of shared stillness that the present painting, created during

his 1937 Almora period-was offered.

A solitary figure sits low on a darkened hillside, partially illuminated amid deep greens and ochres. Above, another figure rises from shadow, extending an arm that emits a faint glow. The diagonal sweep of the landscape creates a quiet tension between the two forms-one enclosed in darkness, the other reaching across it. The loose, charged brushwork and atmospheric palette are unmistakably characteristic of Tagore's late style.

Accompanying the painting is a handwritten card bearing the phrase *Tamosah Parastat - From across the dark* - signed and dated 5th Āsārh 1344 (19 June 1937). Given Tagore's own experience of losing children, the words carry a moving resonance. For him, darkness marked a passage rather than an ending; the inscription becomes a gesture of compassion to grieving parents, extending a bridge across the silence that loss imposes.

Presented to the then-Yuvrani Vidyawati Devi of Kasmanda during this Almora stay, the painting and the card have remained together ever since. They stand as a rare testament to Tagore's late creative life and the private human bonds that shaped it.

COMPARABLE WORKS SOLD IN PAST AUCTIONS

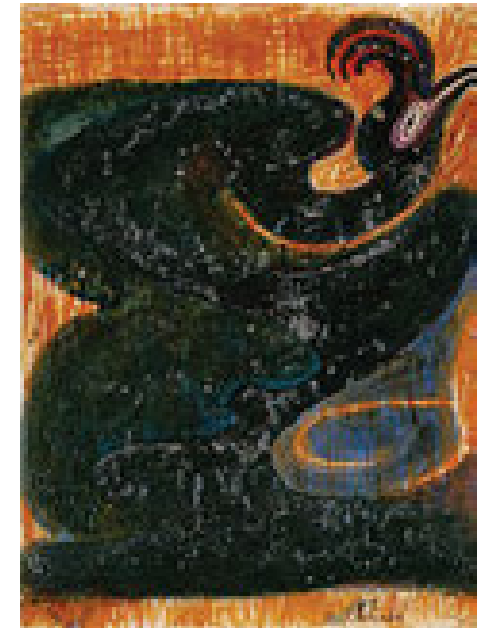


UNTITLED (COUPLE)

22.3 x 18 in (56.8 x 45.7 cm)

Mixed media on paper laid on card | C. 1930

Sold for \$ 637,500



BIRD

10 x 7.3 in (25.6 x 18.8)

Ink on paper

Sold for \$ 473,256



UNTITLED (THREE BAULS)

10 x 14 in (25.4 x 35.7 cm)

Watercolour, coloured ink & pastel on paper | 1938

Sold for \$ 772,051



UNTITLED

14.3 x 21.2 in (36.5 x 54 cm)

Coloured ink & poster colour on paper | 1936

Sold for \$ 471,076

Lot No. 3

RABINDRANATH TAGORE
1861-1941

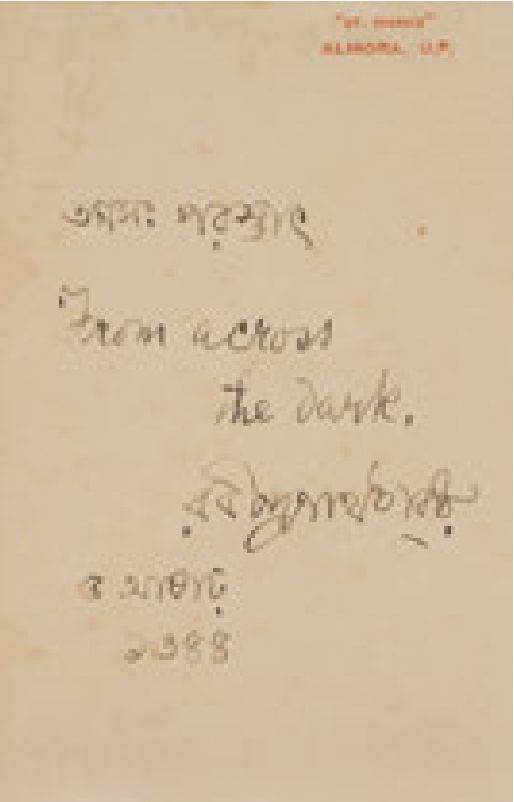
FROM ACROSS THE DARK
14.5 x 19.3 in (36.8 x 49 cm)
Ink, poster colour & crayon on cardboard
1937
Signed & Dated: Verso

₹ 2,00,00,000 - 3,00,00,000 | \$ 232,558 - 348,837

Provenance: Artwork was originally gifted to Rajmata Vidyawati Devi of Kasmanda by Rabindranath Tagore. Property from a collection based in Mumbai.

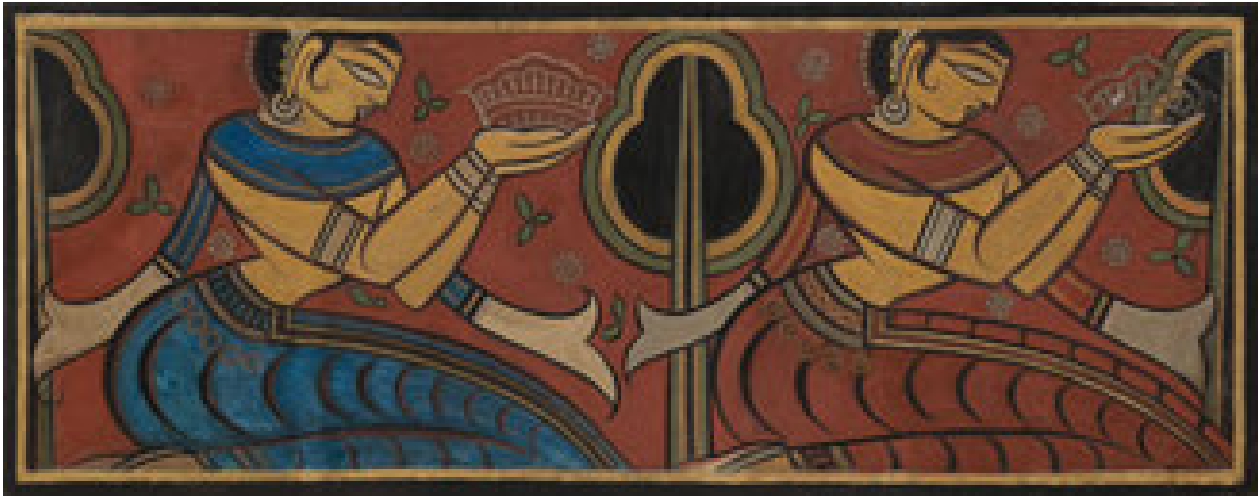
This lot is a National Art Treasure - Non Exportable Item (payment only in Indian Rupees)

Postcard affixed to the verso



A Duet of Jamini's Rhythm

COMPARABLE WORKS SOLD IN PAST AUCTIONS



PRESENTED LOT

UNTITLED (NAYIKAS)

29 x 78 in (73.7 x 198 cm)
Tempera on cloth pasted on board
Circa 1940
Signed: Bottom Right

The figurative works of Jamini Roy were highly stylised but featured simple forms. He emphasised bold black lines and flat areas of colour. Drawing inspiration from the Kalighat pata paintings and Bengal patua traditions, he reinterpreted them in his works within a modernist framework. He created works inspired by village life, epics, and devotional themes. The presented lot features two female forms, each holding an ornate vase, dressed in traditional Indian attire in vibrant red, blue, and natural colour tones. Roy has used tempera on cloth

pasted on board, a medium derived from natural sources. The angular faces, the large almond-shaped eyes, and the gestures are very serene, reflecting his fascination with the grace and beauty of rural Indian women. The ornate vases also serve as motifs of devotion, joy, and cultural continuity. The repetition of each figure in the same form in the composition conveys balance and order. Through such works, Roy sought to elevate the everyday life of villages to the realm of fine art, creating a distinct visual identity rooted in Indian ethos.



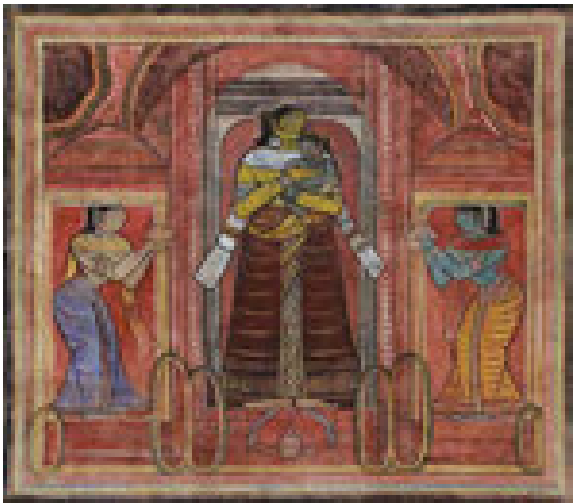
UNTITLED (DRALHA)

44.6 x 27.2 in (113.3 x 69.2 cm)
Tempera on paper laid on board
Sold for \$ 579,600



UNTITLED

50 x 31 in (127 x 78.7 cm)
Tempera on canvas
Sold for \$ 202,054



UNTITLED

100.2 x 113.4 in (254.5 x 288 cm)
Tempera on cloth
Sold for \$ 573,739



UNTITLED (KRISHNA AND BALARAM)

34 x 58 in (86.4 x 147.3 cm)
Tempera on linen
Sold for \$ 163,800



Lot No. 4

JAMINI ROY

1887-1972

UNTITLED (NAYIKAS)

29 x 78 in (73.7 x 198 cm)

Tempera on cloth pasted on board

Circa 1940

Signed: Bottom Right

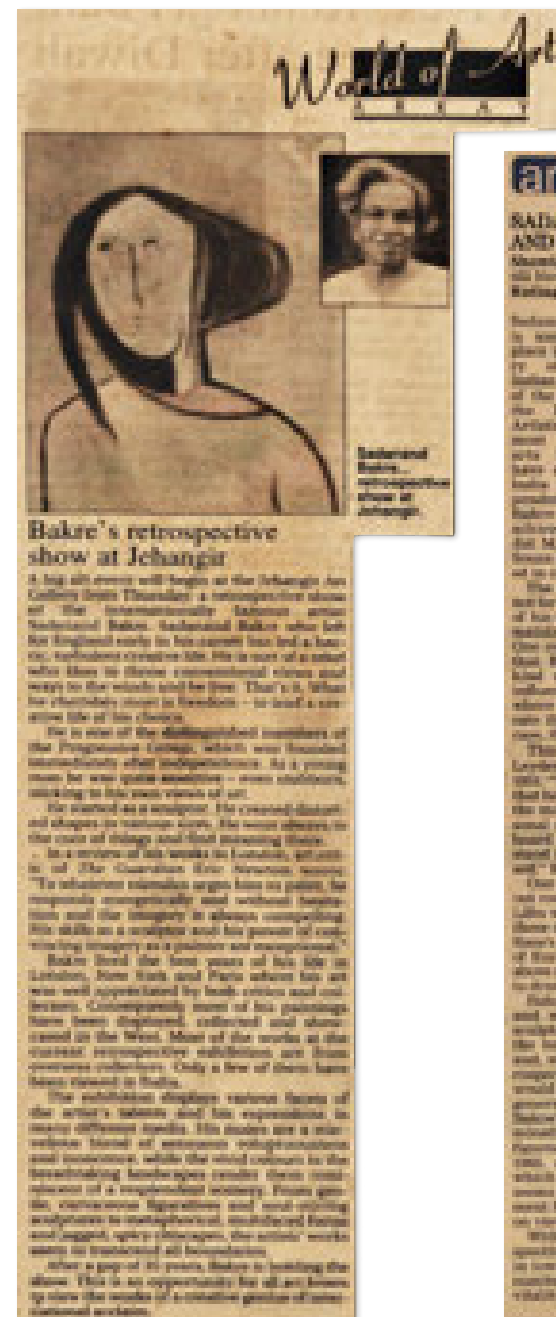
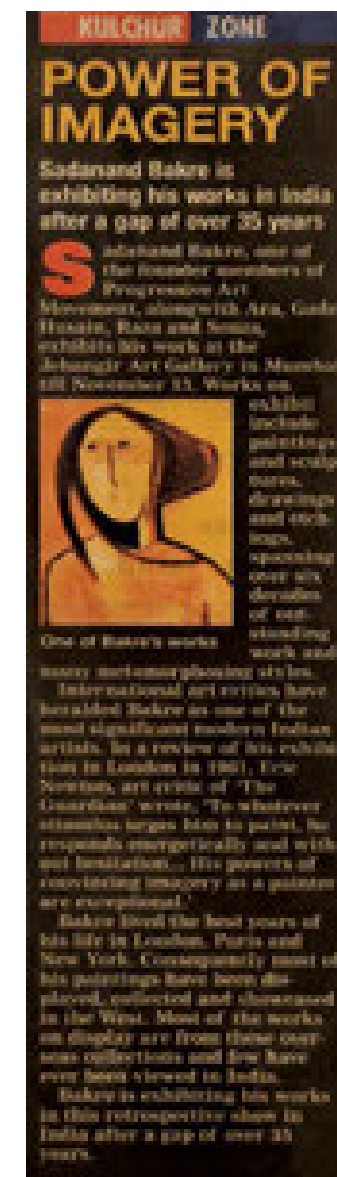
₹ 50,00,000 - 70,00,000 | \$ 58,140 - 81,395

Provenance: Property from a collection based in New Delhi,
thence by descent

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



THE PRESENTED LOT IS A WIDELY PUBLISHED WORK



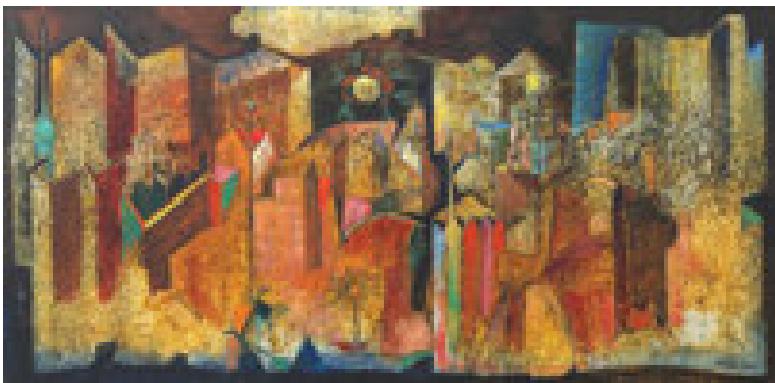
A Portrait In Colour Planes

COMPARABLE WORKS SOLD IN PAST AUCTIONS

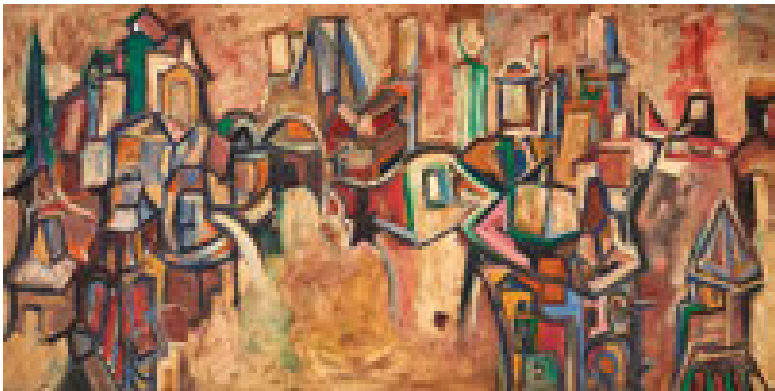


PRESENTED LOT

MONA LISA
28 x 24 in (71 x 61 cm)
Oil on canvas
1961
Signed & Dated: Top Right



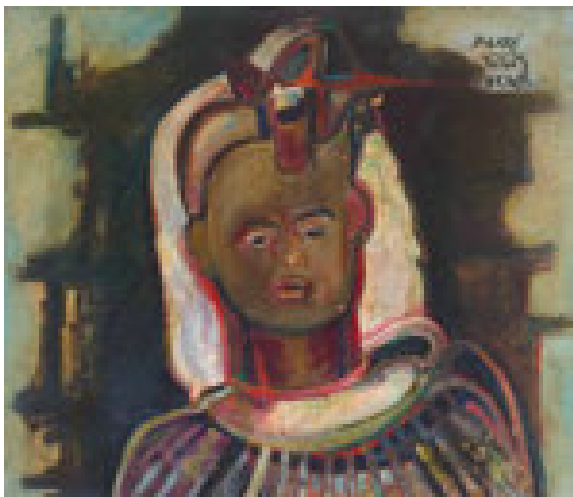
UNTITLED
17.7 x 35.6 in (45 x 90.4 cm)
Oil on board | 1964
Sold for \$ 146,208



UNTITLED
24 x 48 in (61 x 122 cm)
Oil on board | 1963
Sold for \$ 232,298



UNTITLED
48 x 48 in (122 x 122 cm)
Oil on Masonite board | 1959
Sold for \$ 122,675



UNTITLED
24 x 29 in (61 x 73.7 cm)
Oil on canvas | 1961
Sold for \$ 120,650

Lot No. 5

SADANAND K BAKRE

1920-2007

MONA LISA

28 x 24 in (71 x 61 cm)

Oil on canvas

1961

Signed & Dated: Top Right

₹ 15,00,000 - 20,00,000 | \$ 17,442 - 23,256

Exhibited: ‘Sadanand Bakre: Painting & Sculptures’ at Jehangir Art Gallery, Mumbai, November 6-13, 2002

Published: ‘A Lesson In Progressive Art’ in The Asian Age, November 7, 2002
‘World of Art’ in Afternoon Despatch & Courier, November 4, 2002

‘Art Dekko’ in Times of India, November 10, 2002
‘Power of Imagery’ in Bombay Times, The Times of India, November 12, 2002

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

Executed in 1961, this rare figurative work occupies a distinctive position within Sadanand Bakre’s predominantly abstract and landscape-driven oeuvre. Although a founding member of the Progressive Artists’ Group and initially celebrated for his modernist sculptural practice, Bakre’s forays into portraiture are infrequent and reveal a markedly introspective aesthetic enquiry. In this composition, the artist reduces the human form to an assemblage of gently modelled planes, asserting a sculptural discipline that underpins his pictorial language. The elongated visage, tapering lines, and enigmatic, pared-down expression foreground Bakre’s sustained engagement with European modernism while retaining an austere idiom that is uniquely his own. This work was a significant part of Bakre’s major post-return exhibition in Bombay, and was widely published during the critical coverage of the exhibition. More than a rarity, the work stands as a key indicator of Bakre’s shifting sensibilities in the early 1960s, bridging his sculptural foundations with his mature painterly concerns and offering a glimpse into a moment of recalibration in his artistic journey.

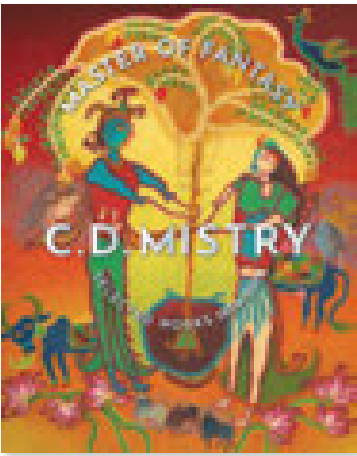
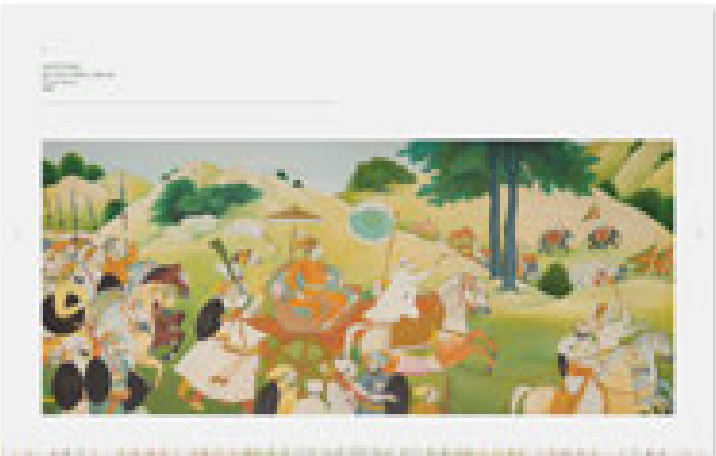




A Royal Procession

This expansive composition is a striking example of Mistry’s narrative style, where history, folklore, and classical Indian aesthetics merge seamlessly. Rendered in soft palette and refined linearity, the scene depicts a royal cavalcade as it moves with ceremonial grandeur across a rolling landscape. At the centre, a noble figure seated in a chariot becomes the focal point of the procession, shaded by an ornate parasol and attended by courtiers who announce his arrival with fans and standards. Mistry

choreographs the movement with remarkable clarity: armoured soldiers march in disciplined formation, horsemen surge forward with raised shields, and distant groups of elephants and tents animate the background with a sense of unfolding drama. The delicately modelled hills, stylised trees, and carefully tiered spatial arrangement recall the visual language of Rajasthani miniature painting, yet Mistry imbues the scene with a modern fluency and a gentle lyricism that is uniquely his own.



Cover of the publication with the work illustrated



PRESENTED LOT

UNTITLED | 42 x 96.5 in (106.7 x 245 cm) | Oil on canvas | Circa 1982

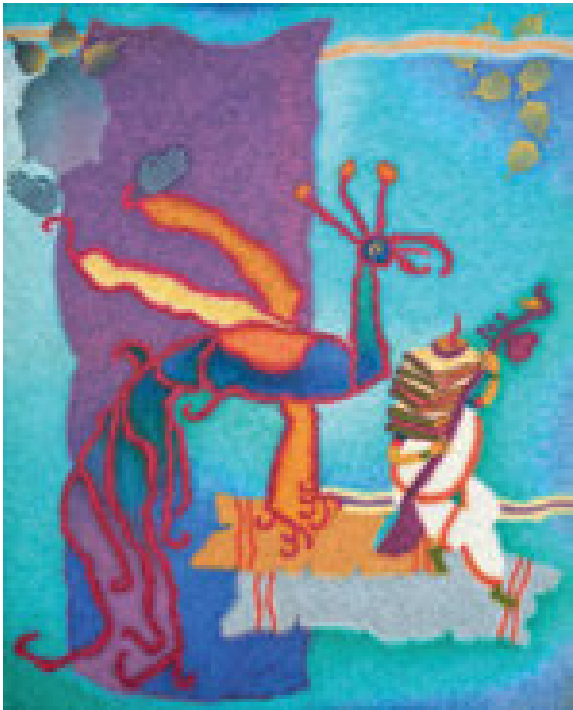
COMPARABLE WORKS SOLD IN PAST AUCTIONS



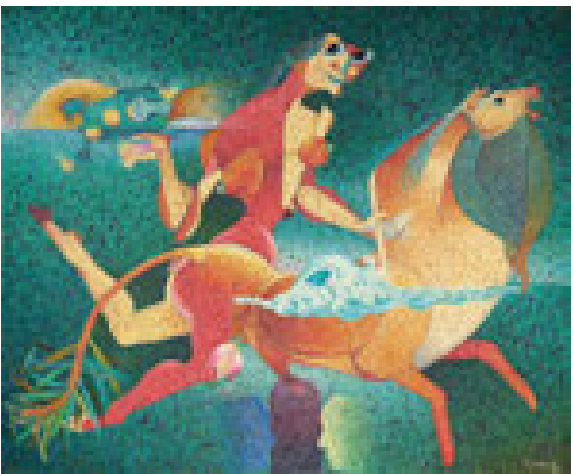
FORCE & FANTASY - 4
55 x 66 in (139.7 x 167.6 cm)
Oil on canvas | 2016
Sold for \$ 27,624



RADHA KRISHNA CHURNING CURD
63 x 54 in (160 x 137.2 cm)
Oil on canvas
Sold for \$ 20,233



VEENADHARINI
60 x 48 in (152.4 x 122 cm)
Oil on canvas
Sold for \$ 18,314



FORCE & FANTASY - 1
54 x 63 in (137.2 x 160 cm)
Oil on canvas
Sold for \$ 15,136



Lot No. 6

C D MISTRY

1933-2023

UNTITLED

42 x 96.5 in (106.7 x 245 cm)

Oil on canvas

Circa 1982

₹ 30,00,000 - 40,00,000 | \$ 34,884 - 46,512

Exhibited: 'C D Mistry: Master of Fantasy - Selected Works from 1976-2019' at www.theartstrust.com (online)

Published: 'Master of Fantasy - Selected Works 1976-2019, by The Arts Trust, 2025, pgs. 28-29

Provenance: Property from the estate of artist C D Mistry



A Sacred Form

COMPARABLE WORKS SOLD IN PAST AUCTIONS



PRESENTED LOT

CHRIST
12 x 7 x 2.5 in (30.5 x 17.8 x 6.4 cm)
Bronze

Somnath Hore's sculptural work reveals a quiet yet searing distillation of his lifelong engagement with the human condition. In Christ, he approaches a universal symbol of suffering and compassion through a language marked by restraint, abstraction, and emotional clarity. The bronze form, with its attenuated profile and upward-reaching hand, conveys a profound sense of vulnerability and introspection. Rather than depicting the figure naturalistically, Hore evokes an inner state, an embodiment of sacrifice, endurance, and spiritual gravity. The sculpture's pared-down contours and textured surfaces echo the artist's deep empathy for humanity's struggles, transforming the traditional icon into a contemporary meditation on resilience.



BROTHER & SISTER
14.6 in (27 cm)
Bronze | 1985
Sold for \$ 525,105



PIG SPEARED
6.8 x 13.6 in (17.5 x 34.6 cm)
Bronze | 1992
Sold for \$ 394,380



WILD BOAR
10.2 in (26 cm)
Bronze
Sold for \$ 211,328



OLD MINER
5.6 in (14.5 cm)
Bronze | 1985
Sold for \$ 205,598

Lot No. 7

SOMNATH HORE

1921-2006

CHRIST

12 x 7 x 2.5 in (30.5 x 17.8 x 6.4 cm)

Bronze

₹ 1,00,00,000 - 1,50,00,000 | \$ 116,279 - 174,419

Published: 'Somnath Hore: 1921-2006' by Arthshila Trust, New Delhi, 2021, pg. 238

Provenance: Property from a private collection based in Maharashtra



Top View



Cover of the publication with the work illustrated



A Progressive's World

COMPARABLE WORKS SOLD IN PAST AUCTIONS

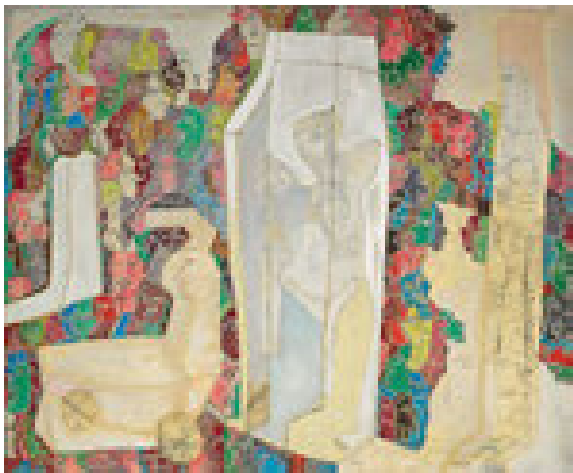


PRESENTED LOT

UNTITLED
39.5 x 27.5 in (100.3 x 69.8 cm)
Mixed media on wooden board



UNTITLED: HEADS IN A JUNGLE
62.7 x 67.8 in (159.5 x 172.4 cm)
Mixed media with sand on canvas | 1973
Sold for \$ 154,622



KINGS AND THE CROWD
57.8 x 70 in (147 x 177.8 cm)
Mixed media on canvas | 1969
Sold for \$ 162,500



PRIEST
33 x 26.7 in (83.8 x 68 cm)
Oil on canvas
Sold for \$ 112,680



UNTITLED
39.8 x 24.2 in (101.4 x 61.5 cm)
Mixed media on canvas
Sold for \$ 145,285

Lot No. 8

MOHAN SAMANT

1924-2004

UNTITLED

39.5 x 27.5 in (100.3 x 69.8 cm)

Mixed media on wooden board

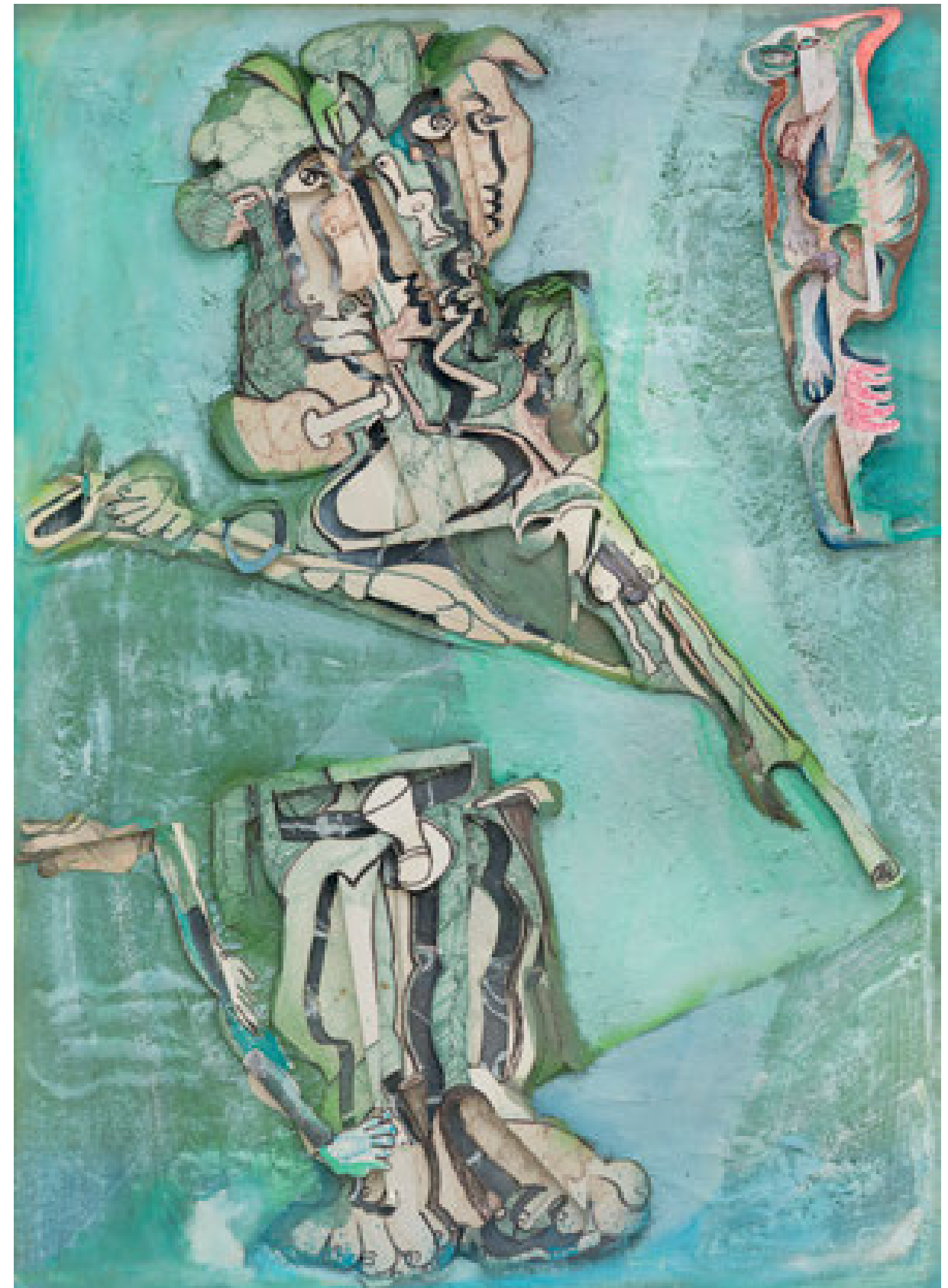
₹ 15,00,000 - 20,00,000 | \$ 17,442 - 23,256

Provenance: Property from a collection based in Mumbai.

Artwork was acquired by the present owner from Pundole

Art Gallery

Born in Bombay, Mohan Samant displayed an early aptitude for both music and art. A dedicated sarangi player throughout his life, he ultimately chose painting as his vocation, graduating with a diploma from the Sir J J School of Art in 1952. Although initially guided by his teacher Shankar Palsikar, whose grounding lay in the traditional school, Samant quickly moved towards an expressionistic idiom as he sought to articulate a distinctive artistic voice. Samant's mature language, often described as primitivist modernism, emerged through an arresting fusion of the expressive, the primitive, and the abstract. His compositions are distinguished by their unconventional colour harmonies, incisive lines, punctuated textures, and stylised figuration. Drawing upon a remarkable confluence of faiths, histories, and cultures, he absorbed influences from ancient Egyptian art, Mughal and Jain miniature traditions, and tribal and folk symbolism. In his hands, Hindu mythology, Egyptian wall-painting sensibilities, and modernist concerns converged seamlessly. His relief-like impasto surfaces, reminiscent of weathered stone or eroded walls, further accentuated this archaeological quality. Echoing the ethos of Art Brut artists such as Jean Dubuffet, Samant often approached the canvas as an excavation site, probing its fissures and residues to unearth unexpected forms. In 1952, he joined the Progressive Artists' Group and went on to receive several significant honours. A John D. Rockefeller III Fund fellowship took him to New York in 1959, where he stayed until 1964. He returned permanently in 1968, establishing his base in New York City for the rest of his life.





Lot No. 9

K H ARA
1914-1985

UNTITLED (STILL LIFE WITH FISH)

21 x 28.5 in (53.3 x 72.4 cm)

Watercolour on paper

Circa 1950

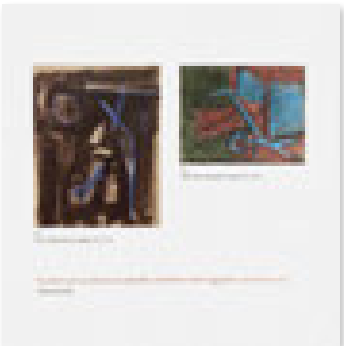
Signed: Bottom Right

₹ 10,00,000 - 15,00,000 | \$ 11,628 - 17,442

Provenance: Property from a collection based in New Delhi



Cover of the publication with the work illustrated



Lot No. 10

RAM KUMAR
1924-2018

UNTITLED

21.5 x 27.5 in (54.6 x 70 cm)

Pastel, wax & ink on paper

1968

Signed & Dated: Verso

₹ 10,00,000 - 15,00,000 | \$ 11,628 - 17,442

Published: 'Ram Kumar: Traversing the Landscapes of the Mind' by Saffronart, 2016, pg. 161

Provenance: Property from a collection based in New Delhi

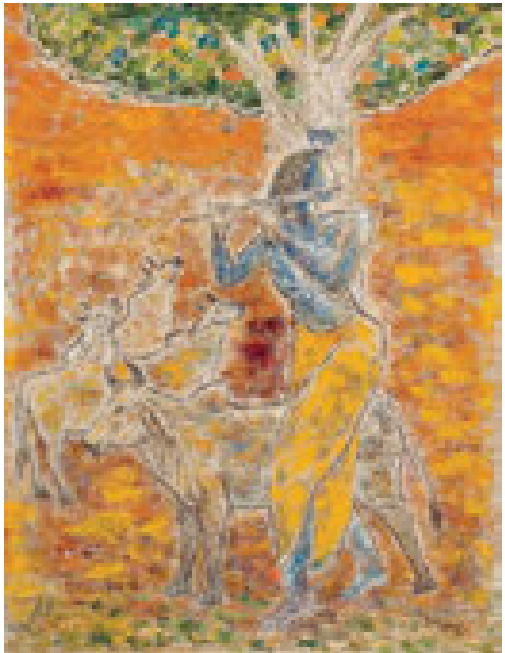




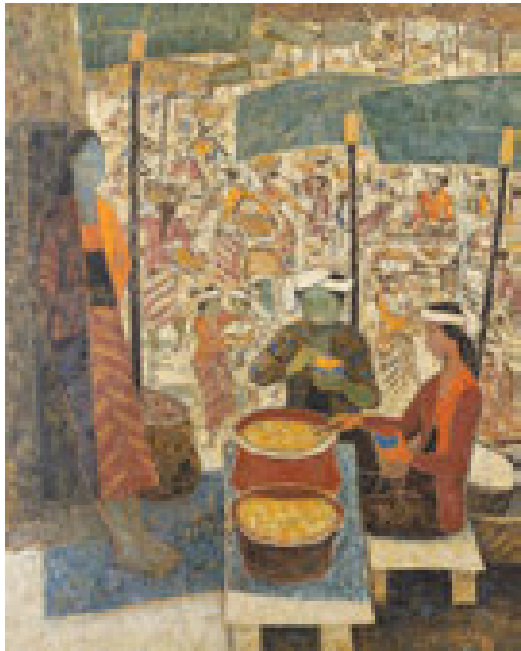
COMPARABLE WORKS
SOLD IN PAST AUCTIONS



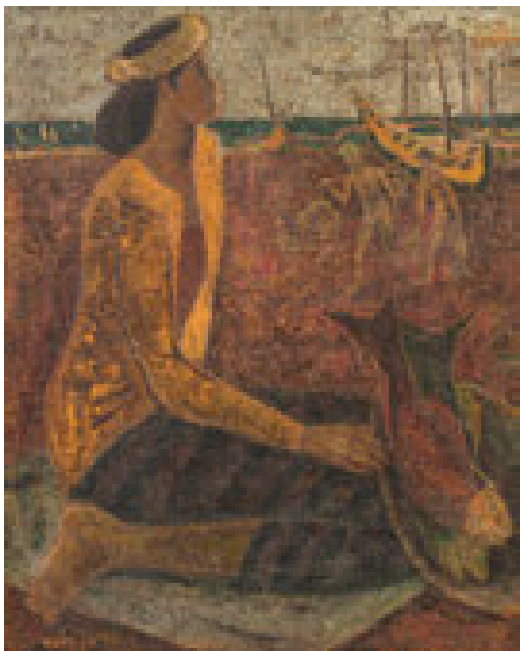
UNTITLED
30 x 40 in (76.4 x 102 cm)
Oil on canvas | 1958
Sold for \$ 419,100



UNTITLED (KRISHNA THE DIVINE HERDSMAN)
43.5 x 34 in (110.5 x 86.4 cm)
Oil on canvas | 1987
Sold for \$ 348,184



UNTITLED (MARKET PLACE)
29.2 x 23.5 in (74.5 x 59.5 cm)
Oil on canvas | 1959
Sold for \$ 317,513



FRESH FISH
29.2 x 23.5 in (74 x 59.5 cm)
Oil on canvas | 1960
Sold for \$ 297,739

Lot No. 11

K K HEBBAR

1911-1996

UNTITLED (GANESHA)

23.5 x 18 in (59.7 x 45.7 cm)

Oil on canvas

1981

Signed & Dated: Bottom Right

₹ 55,00,000 - 65,00,000 | \$ 63,953 - 75,581

Provenance: Property from a collection based in New Delhi.
Artwork was previously auctioned by Pundole’s

Throughout his career, Hebbbar remained rooted in Indian visual culture, especially the coastal landscapes and people of Karnataka, while exploring modernist techniques like stylisation, distortion, and the expressive use of line. In this beautiful composition, he distils the image of Ganesha into a radiant, near-abstract presence, revealing his characteristic ability to merge spiritual iconography with modernist expression. The form of the deity emerges subtly from a richly textured field of mauves, crimsons, and earthy tones, created through Hebbbar’s vigorous, impasto-laden brushwork. The elongated red trunk becomes the central anchor, cutting through the tactile surface with rhythmic decisiveness-an echo of Hebbbar’s lifelong engagement with gesture, movement, and line. The composition is divided vertically, with a luminous ochre band on the right heightening the sanctified aura of the image. Offerings, rendered in simplified, almost primitive outlines, rest at the bottom, grounding the divine form within the rituals of daily devotion. Rather than depicting the deity in a literal manner, Hebbbar allows Ganesha to materialise organically from colour, texture, and mark, showcasing his mature style where figuration and abstraction coexist seamlessly.





Souza & the Paradox of Faith

Few modern Indian artists interrogated religion with as much intensity as F N Souza. Born into a Goan Roman Catholic family, he absorbed the visual world of churches, icons, and rituals from childhood, yet his engagement with faith unfolded as a volatile, lifelong negotiation. Christianity was both his inheritance and his provocation, a backdrop against which he questioned authority, morality, and the idea of spiritual purity. His paintings frequently reworked biblical themes, Christ, the apostles, and the Madonna, but divested them of idealised sanctity. Instead, he rendered them figures with raw, sometimes grotesque distortions, exposing the hypocrisies he associated with institutional religion. His explorations, however, were never merely iconoclastic. By deforming sacred imagery, Souza probed deeper questions of sin, suffering, desire, and salvation. Ultimately, Christianity, for Souza, was neither rejected nor embraced. The duality served as a fertile artistic ground and remained central to his visual language throughout his career.

COMPARABLE WORKS SOLD IN PAST AUCTIONS



PRESENTED LOT

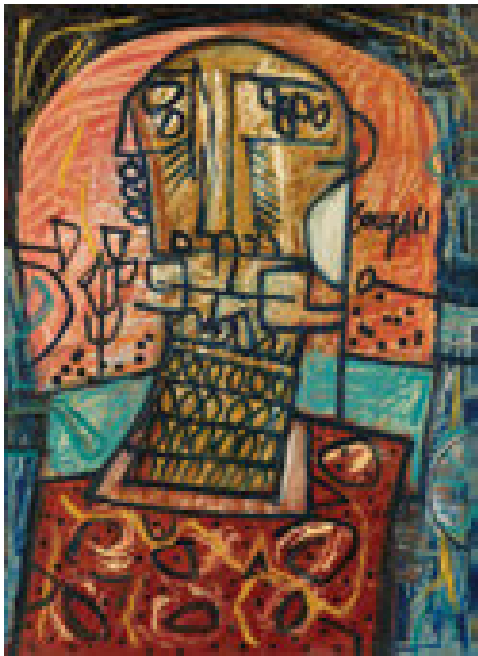
UNTITLED (CHRIST)
22 x 27.8 in (56 x 70.6 cm)
Oil on canvas
1992
Signed & Dated: Bottom Right

In the presented lot, Souza juxtaposes a stark crucifixion figure with a portrait, constructing a charged psychological dialogue within a landscape of angular rooftops and spired architecture. The composition embodies Souza’s characteristic tension between the sacred and the human, between spiritual suffering and worldly introspection. The crucified figure, rendered with dramatic black contours, establishes an immediate emotional intensity. In contrast, the figure, defined

by severe modelling and deep planar shadows, appears contemplative. Souza often used such paired figures to articulate themes of existential conflict. The vibrancy of the palette, with yellows, blues, greens, and russet tones, injects a dynamic, expressionist energy into the subject. The stylised architecture receding into the background recalls Souza’s fascination with ecclesiastical structures, which he reimagined as symbolic rather than literal spaces.



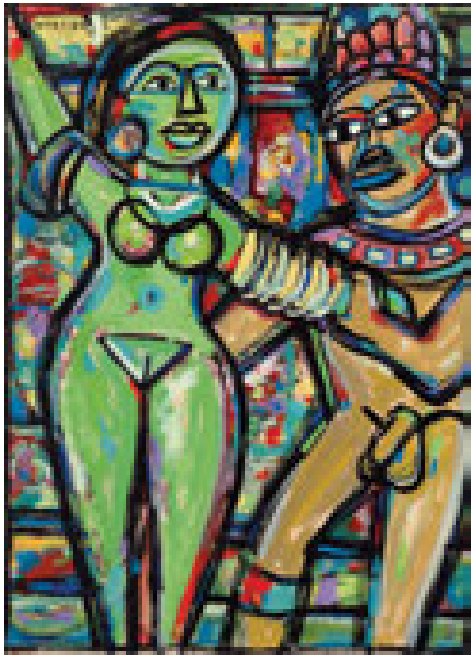
UNTITLED
27.7 x 21.2 in (70.5 x 54 cm)
Mixed media on paper | 1956
Sold for \$ 297,739



UNTITLED
29.7 x 21.8 in (75.4 x 55.4 cm)
Oil on paper laid on cloth | 1961
Sold for \$ 176,400



UNTITLED
27 x 20.5 in (68.6 x 52 cm)
Mixed media on paper | 1956
Sold for \$ 157,958



COUPLE
30 x 22 in (76.2 x 56 cm)
Pencil & gouache on paper | C. 1940
Sold for \$ 155,987

Lot No. 12

F N SOUZA

1924-2002

UNTITLED (CHRIST)

22 x 27.8 in (56 x 70.6 cm)

Oil on canvas

1992

Signed & Dated: Bottom Right

₹ 40,00,000 - 60,00,000 | \$ 46,512 - 69,767

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

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





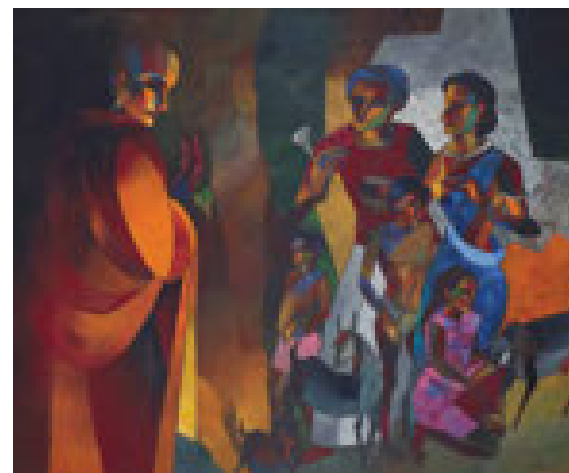
Geometry of Grace

COMPARABLE WORKS SOLD IN PAST AUCTIONS



PRESENTED LOT

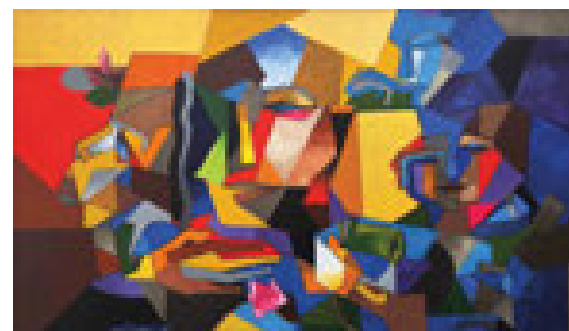
UNTITLED
60 x 60 in (152.4 x 152.4 cm)
Acrylic on canvas
2018
Signed & Dated: Bottom Right



THE MERCIFUL ONE
60 x 72 in (152 x 182 cm)
Oil on canvas
Sold for \$ 20,233



SARANAGATA II
59.5 x 71.5 in (150 x 181 cm)
Oil on canvas | 2010
Sold for \$ 22,290



UNTITLED
36 x 60 in (91 x 152 cm)
Oil on canvas | 2019
Sold for \$ 8,943



UNTITLED
24 x 24 in (61 x 61 cm)
Oil on canvas | 2021
Sold for \$ 6,941

Lot No. 13

NIREN SENGUPTA

b. 1940

UNTITLED

60 x 60 in (152.4 x 152.4 cm)

Acrylic on canvas

2018

Signed & Dated: Bottom Right

₹ 15,00,000 - 20,00,000 | \$ 17,442 - 23,256

Provenance: Property from a collection based in New Delhi

Born in 1940, Niren Sengupta is an acclaimed Indian painter from Bengal. He studied Science at Calcutta University and got another degree in Fine Arts from the Government College of Art and Crafts, Kolkata. A former Principal of College of Art, New Delhi, Niren found great solace in painting and it soon turned into his passion to express his chamber of thoughts and emotions. His works are an expression of his spiritual reflections and his innermost language infused with beauty and serenity. Sengupta is the founding member of Gallery 26 in Kolkata and also an Executive member of the Academy of Visual Media, New Delhi. He has showcased his works in several solo and group exhibitions at prestigious institutions and holds over 30 years of teaching experience at both graduate and postgraduate levels. The artist has received several awards for his works including the AIFACS Award; NBT Award in New Delhi; Award for Humanity Udayan Care; and DSCWOS. He continues to work and lives in New Delhi.



Chromatic Stillness

COMPARABLE WORKS SOLD IN PAST AUCTIONS



PRESENTED LOT

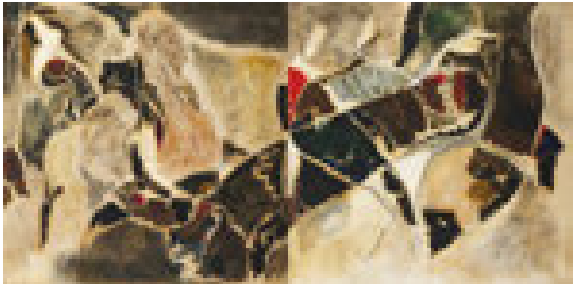
UNTITLED
38 x 38 in (96.5 x 96.5 cm)
Oil on canvas
Signed: Verso



SOUTH INDIAN LANDSCAPE
59.3 x 83.5 in (150.6 x 212 cm)
Oil on canvas | 1974
Sold for \$ 157,500

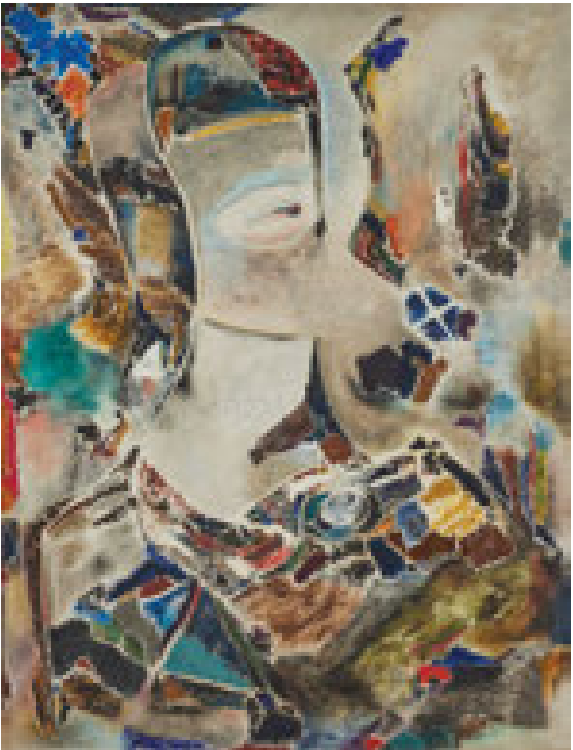


UNTITLED
48 x 72 in (122 x 182 cm)
Oil on canvas
Sold for \$ 46,676



UNTITLED (DIPTYCH)
47.2 x 95 in (120 x 241 cm)
Oil on canvas
Sold for \$ 69,154

What seems at first to be pure abstraction in Bal Chhabda's work gradually discloses his gentle bending of familiar shapes into fluid, ambiguous forms. The present lot exemplifies this sensibility. A field of diffused greys and earth tones sets the atmospheric ground, layers with gestural swatches of crimson, black, teal, saffron, and white. These pigment blocks, sometimes sharply asserted, sometimes feathered into surrounding space, create a dynamic visual that alludes to shifting terrains or emotional landscapes without settling into a singular interpretation. The interplay of heavy dark forms with luminous chromatic accents reflects the artist's instinctive ability to balance the sombre tension and vibrant release of colours.



HEAD OF CHRIST
96 x 71.3 in (243.8 x 182.2 cm)
Oil on canvas | 1963
Sold for \$ 76,200

Lot No. 14

BAL CHHABDA

1923-2013

UNTITLED

38 x 38 in (96.5 x 96.5 cm)

Oil on canvas

Signed: Verso

₹ 6,00,000 - 8,00,000 | \$ 6,977 - 9,302

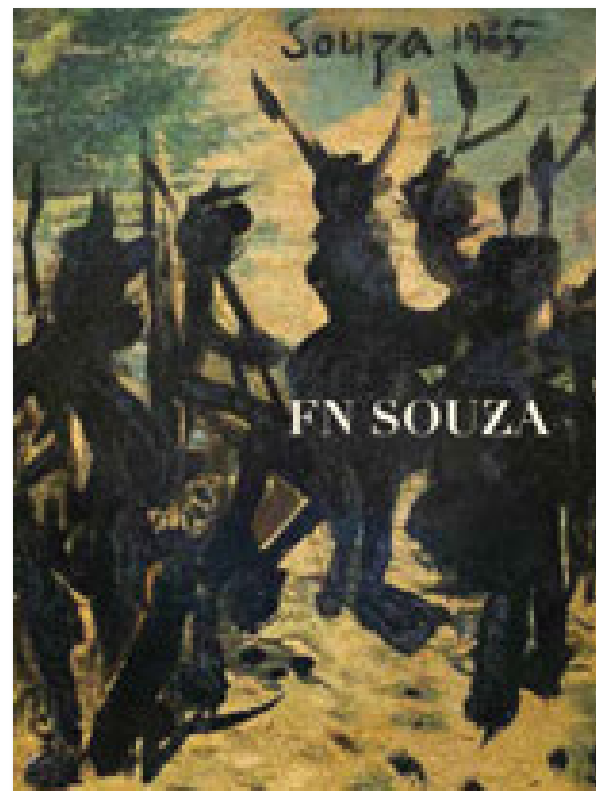
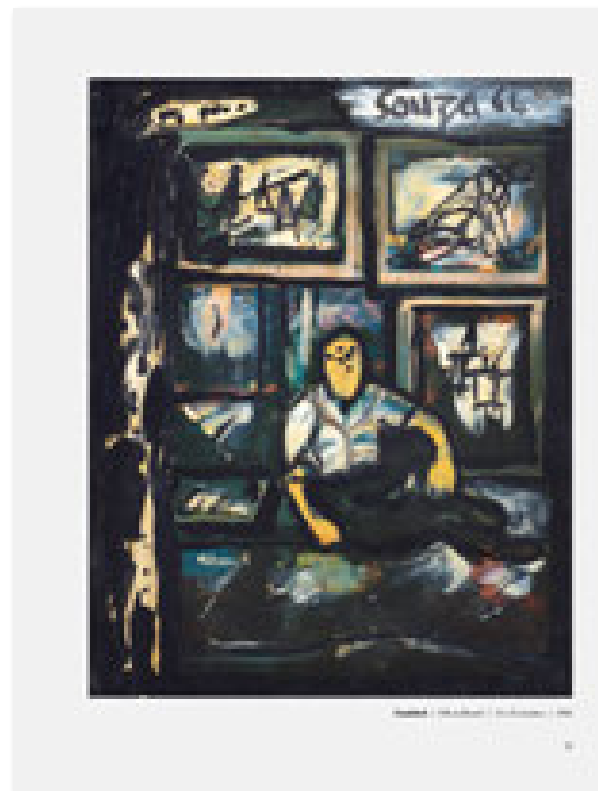
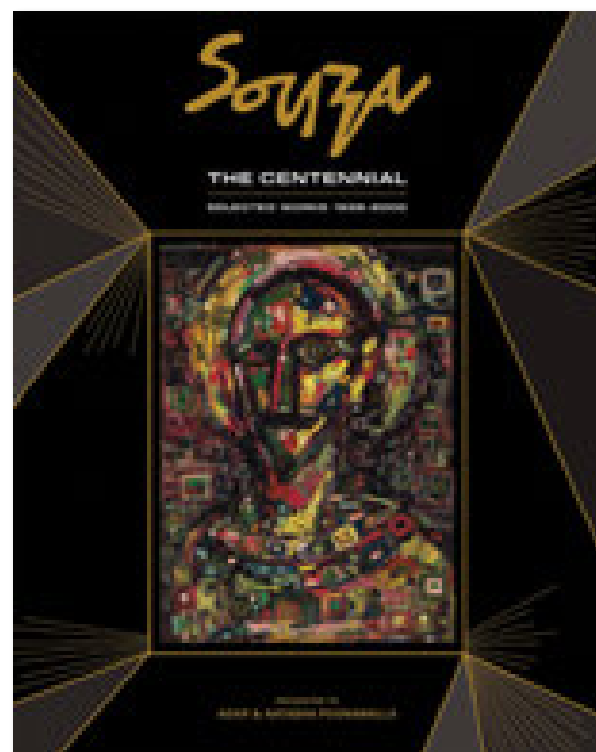
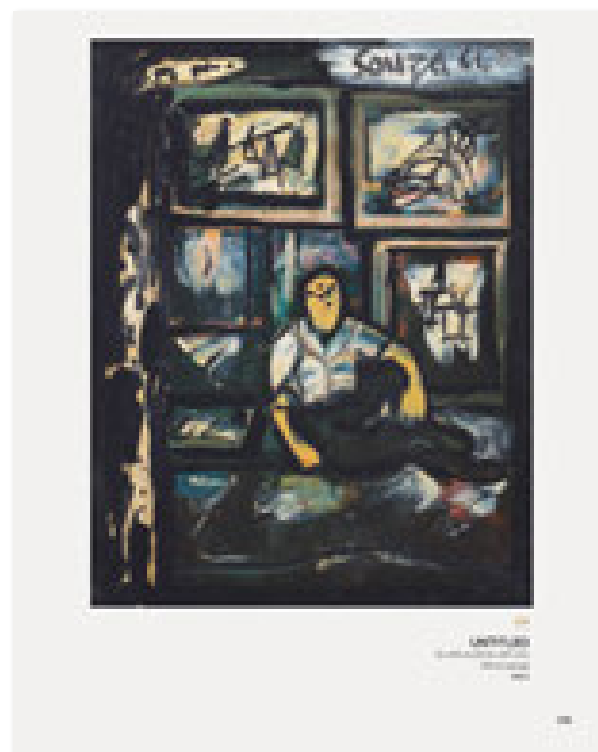
Provenance: Property from a collection based in Mumbai

A principal figure in the shaping of modern Indian art, Chhabda's trajectory was as unconventional as it was influential. Born into a film distribution family in Ahmedabad, he pursued moviemaking ventures in Hollywood before returning to Bombay, where the creative ferment of the 1950s transformed his life. A chance encounter with M F Husain initiated his entry into the inner circle of the moderns, and soon he was closely connected with Tyeb Mehta, S H Raza, Krishen Khanna, Ram Kumar, and V S Gaitonde. Chhabda became both patron and peer, building a significant personal collection and founding Gallery 59 in 1959, a pioneering space that offered vital support to artists navigating a nascent and financially precarious art market. His own practice, too, was recognised internationally, earning him a Rockefeller Fund Fellowship in 1972 to visit the United States and engage with contemporary art movements firsthand. Chhabda's work channels an interior world where memory, mood, and painterly gesture coexist.

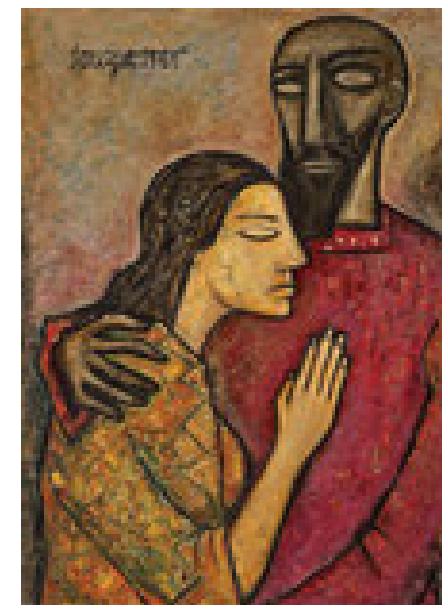




Covers of the publications with the work illustrated



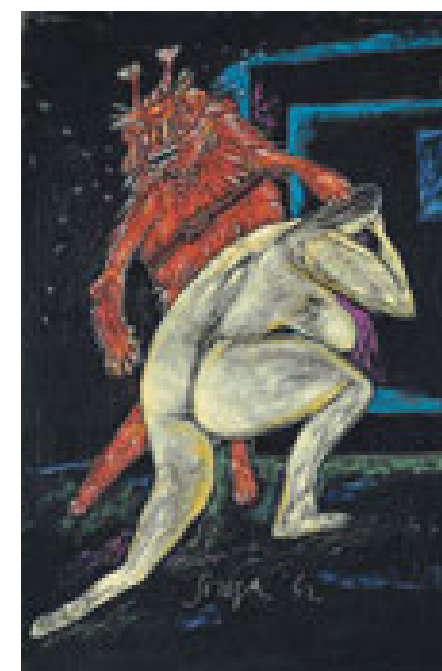
COMPARABLE WORKS SOLD IN PAST AUCTIONS



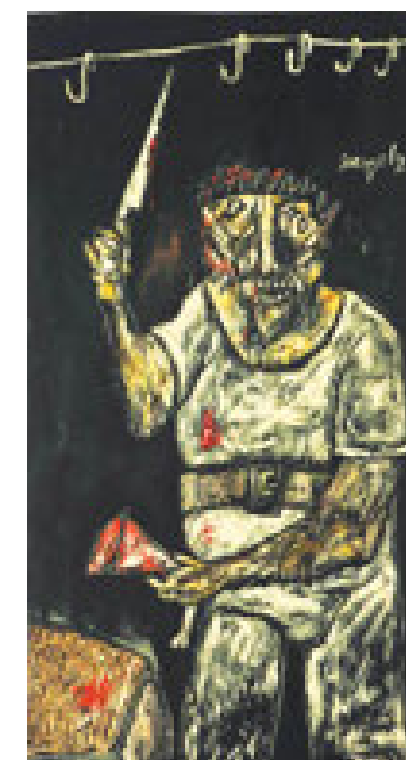
THE LOVERS
46.5 x 34 in (118 x 86.4 cm)
Oil on board heightened with gold | 1960
Sold for \$ 4,890,000



THE DEPOSITION
54.3 x 67 in (138 x 170.5 cm)
Oil on canvas | 1963
Sold for \$ 1,904,918



RED CURSE
70 x 45 in (177.8 x 114.3 cm)
Oil on black satin | 1962
Sold for \$ 1,271,996



THE BUTCHER
81.3 x 44 in (206.4 x 112 cm)
Oil on satin | 1962
Sold for \$ 1,685,000

Lot No. 15

F N SOUZA
1924-2002

UNTITLED
12 x 9.5 in (30.5 x 24 cm)
Oil on canvas
1964
Signed & Dated: Top Right

₹ 20,00,000 - 30,00,000 | \$ 23,256 - 34,884

Exhibited: ‘F N Souza’ at Dhoomimal Art Centre, New Delhi, October 7 -27, 2024

‘100 Years Of Francis Newton Souza - The Centennial: Selected Works from 1939-2000’ at www.theartstrust.com (online)

Published: ‘F N Souza’ by Dhoomimal Art Centre, New Delhi, 2024, pg. 13

‘Souza - The Centennial: Selected Works From 1939-2000’ by The Arts Trust, pg. 145

Provenance: Property from a collection based in New Delhi.
Artwork originally from the collection of Dhoomimal Art Centre

The 1960s marked one of the most intense and exploratory phases of F N Souza’s practice. Having already established himself in London and after periods in Rome and New York, Souza entered this decade with a renewed urgency, pushing his art into deeper psychological and expressive terrain. His paintings from these years reveal an artist no longer concerned with outward observation alone, but increasingly driven by the turbulence of his inner world. Executed in 1964, this work encapsulates the raw emotional force that defined Souza’s art in the mid-1960s. The dark, brooding palette and the sharply distorted figure reflect a mind grappling with faith, desire, and existential unrest. The figure, compressed within a tight pictorial space, appears simultaneously vulnerable and resistant, echoing the dualities that shaped Souza’s own emotional and spiritual life. Thick, forceful strokes, irregular contours, and a deliberately fragmented form generate an atmosphere of tension, as if the canvas itself vibrates with unspoken conflict. Rather than a literal likeness, this painting can be read as a psychological self-portrait, an insight into Souza’s unfiltered honesty and his willingness to channel turmoil into art. It stands as a powerful testament to the decade in which Souza transformed inner conflict into some of the most compelling imagery of his career.





A Solitary Gaze

COMPARABLE WORKS SOLD IN PAST AUCTIONS



PRESENTED LOT

UNTITLED

29 x 47 in (73.7 x 119.4 cm)

Oil on canvas

1990

Signed & Dated: Bottom Left

Executed with B Prabha's characteristic palette, the presented lot depicts a female figure seated in quiet repose against an understated landscape. The attention to the posture and expression reveals her deep empathy for rural women, who formed the core of Prabha's visual world. The treatment of the drapery, combined with the stylised rendering of the figure's slender limbs and windswept hair, hallmarks the lyrical modernism that defined her mature style. Stripped of narrative excess, the painting foregrounds the inner life of its subject, offering a poignant reflection on quiet strength, an enduring theme in Prabha's oeuvre.



UNTITLED

48 x 60 in (122 x 152.4 cm)

Oil on canvas | 1983

Sold for \$ 158,069

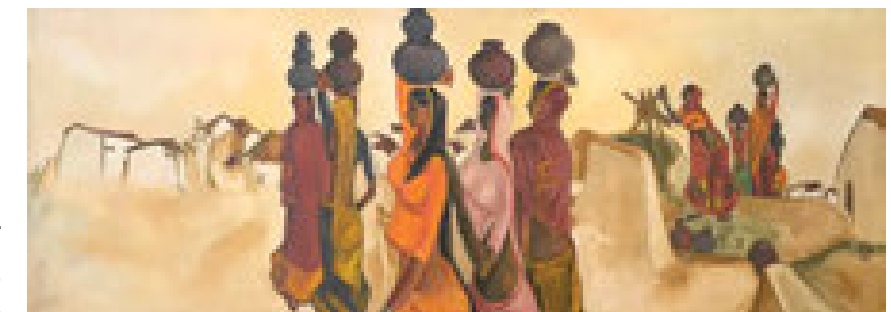


UNTITLED

33 x 95 in (83.8 x 241.3 cm)

Oil on canvas | 1979

Sold for \$ 175,015



WOMEN AT THE WELL

33 x 96 in (83.8 x 243.8 cm)

Oil on canvas | 1979

Sold for \$ 147,074



UNTITLED

47 x 113 in (119.4 x 287 cm)

Oil on canvas | 1986

Sold for \$ 150,172

Lot No. 16

B PRABHA

1933-2001

UNTITLED

29 x 47 in (73.7 x 119.4 cm)

Oil on canvas

1990

Signed & Dated: Bottom Left

₹ 20,00,000 - 30,00,000

\$ 23,256 - 34,884

Provenance: Property from a collection based in Singapore

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



A Tender Devotion

COMPARABLE WORKS SOLD IN PAST AUCTIONS



PRESENTED LOT

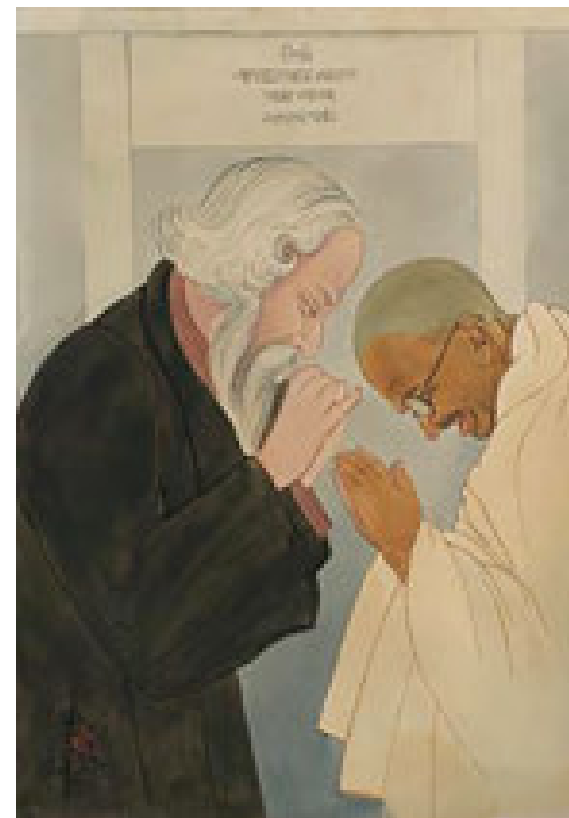
KRISHNA

8.5 x 6.7 in (21.6 x 17 cm)
Tempera on cloth pasted on board
Signed & Dated: Bottom Right



THE PROCESSION

50.5 x 129 in (128.3 x 327.7 cm)
Pencil & watercolour on paper
Sold for \$ 114,000



TAGORE & GANDHI

27.5 x 19.5 in (70 x 49.6 cm)
Gouache on paper | 1952
Sold for \$ 102,016



KAVI-SAMRAT EMPEROR HARSHAVARDHANA AND HIS SISTER RAJYASRI IN PRAYAG

27.5 x 19.5 in (69.8 x 49.5 cm)
Gouache on paper | 1952
Sold for \$ 40,655

Lot No. 17

ASIT KUMAR HALDAR

1890-1964

KRISHNA

8.5 x 6.7 in (21.6 x 17 cm)

Tempera on cloth pasted on board

Signed: Bottom Right

₹ 10,00,000 - 15,00,000 | \$ 11,628 - 17,442

Provenance: Property from the collection of Rupak De, former head of the Indian Forest Services. Artwork was gifted to De's mother by the artist in 1958

Asit Kumar Haldar was an influential early modern Indian artist associated with the Bengal School and among the first Indian painters to receive formal training in both India and Europe. A nephew of Rabindranath Tagore, he studied at Santiniketan and participated in Lady Herringham's historic Ajanta copying project, an experience that profoundly shaped his understanding of classical Indian form and line. In 1911, he trained at the Royal Academy of Arts in London, later returning to India to teach at Santiniketan before becoming the first Indian principal of the Government School of Art, Lucknow. Haldar's work blends mythological, historical, and allegorical themes with a refined, decorative sensibility, marking him as a significant figure in India's transition from nationalist revivalism to a more modern artistic vocabulary. In this charming depiction of child Krishna, Asit Kumar Haldar brings together the delicate lyricism of the Bengal School with his own refined sense of ornament and colour. The young Krishna is shown in a tender, almost mischievous moment, holding a piece of butter, an iconographic nod to the beloved moniker of *makhan chor*. The cool bluish-green skin tone contrasts gently with the warm ochres and reds, while the luminous halo and simplified backdrop emphasise both serenity and divinity. The stylised pottery in the background and the rhythmic contouring of Krishna's figure reflect Haldar's deep engagement with classical Indian forms.



The Grammar of Imagination: Ganesh Pyne's Jottings



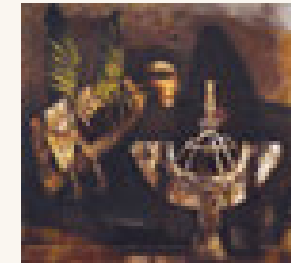
Ganesh Pyne in his home in Kolkata

For an artist as meticulous, hermetic, and inwardly illumined as Ganesh Pyne, the sketchbook was not a peripheral space. It was the true crucible, the chamber in which his symbols were born, his stories rehearsed, his private myths shaped long before they appeared in the burnished, exacting tempera surfaces that made him one of India's most enigmatic modernists. Pyne called these fleeting visual notations his jottings, but the modest term conceals their magnitude. To look closely at them is to enter the private workshop of his imagination.

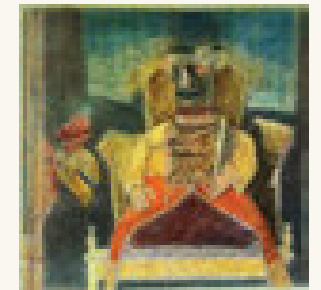
Pyne's finished works are famously deliberate. His chosen medium, tempera, demands precision; it allows neither impulsive movement nor afterthought. The jottings, by contrast, reveal an artist thinking with his hand, quick ink lines, ghostly washes, tentative contours, sudden eruptions of image. They form a visual diary in which dream fragments, mythic figures, childhood memories, and the shadows of his subconscious appear in raw, unfiltered form. Across these pages one sees the artist testing gestures, arranging symbols,



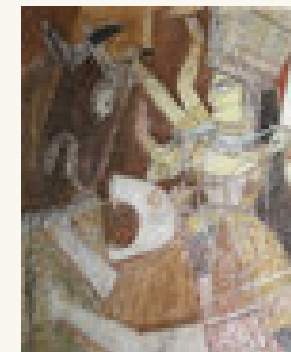
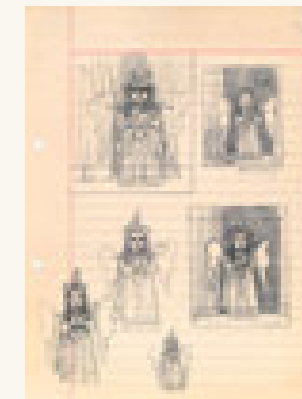
This sketch from the presented lot was the preparatory drawing for this painting



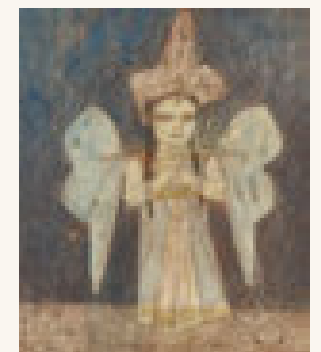
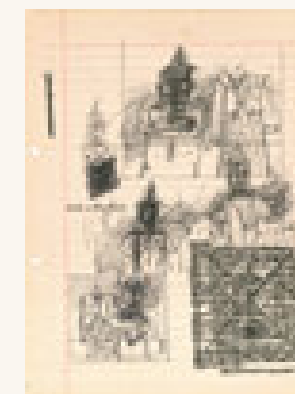
This sketch from the presented lot was the preparatory drawing for the painting titled 'A Court Scene'



This sketch from the presented lot was the preparatory drawing for the painting 'Durga'

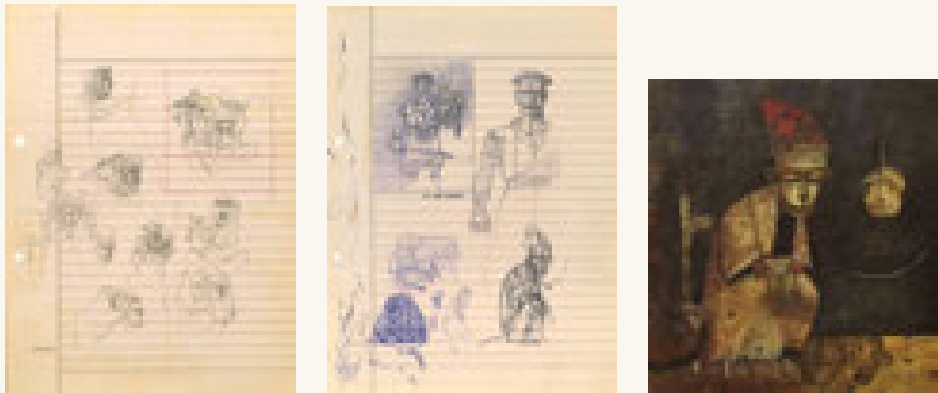


This sketch from the presented lot was the preparatory drawing for the painting titled 'Child As A Fairy'

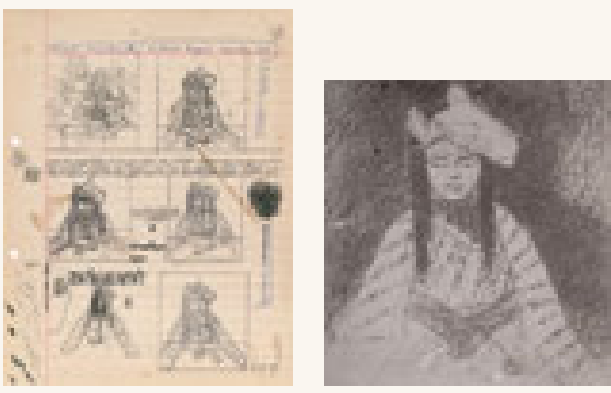


These sketches from the presented lot were preparatory drawings for the painting titled 'Emperor's Clothes'

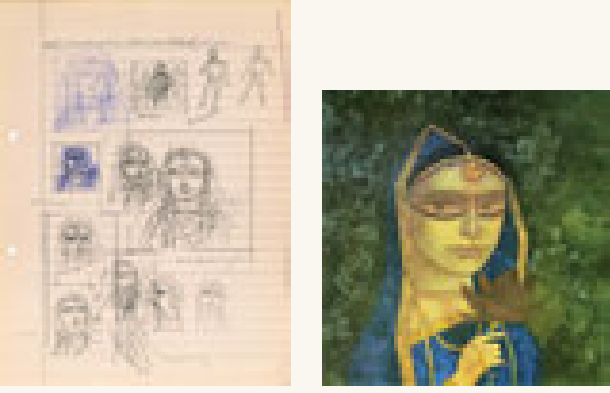
These sketches from the presented lot were preparatory drawings for the painting titled 'Veer Bahadur'



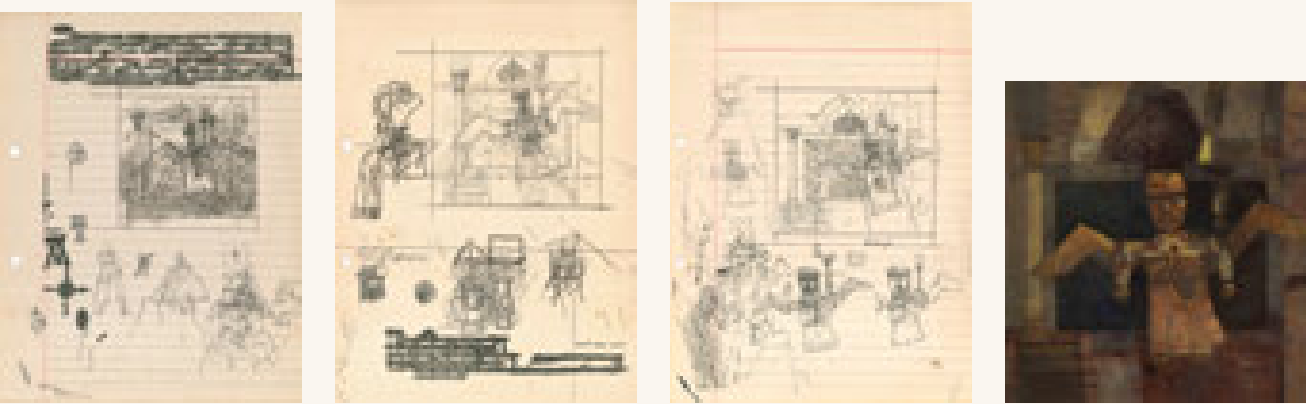
This sketch from the presented lot was the preparatory drawing for the painting 'The Tigress'



This sketch from the presented lot was the preparatory drawing for the painting titled 'The Lady With A Flower'



These sketches from the presented lot were preparatory drawings for this painting



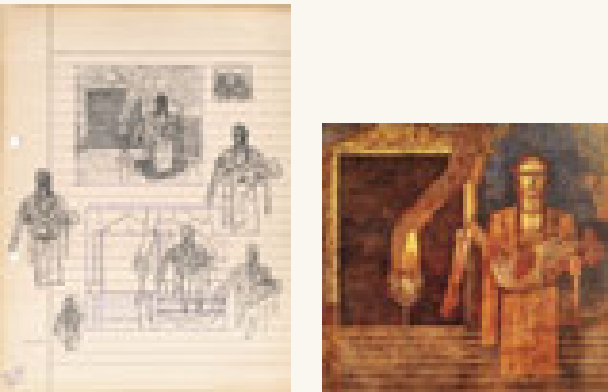
This sketch from the presented lot was the preparatory drawing for the painting 'The Swans'



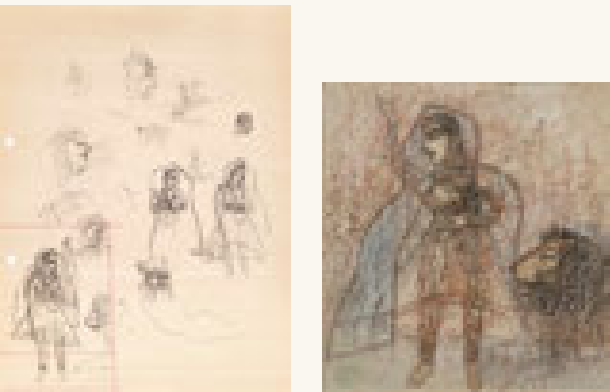
This sketch from the presented lot was the preparatory drawing for the painting titled 'The Jester'



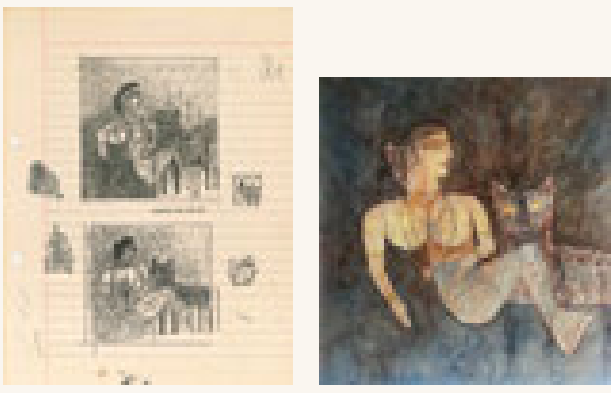
This sketch from the presented lot was the preparatory drawing for the painting 'Man With The Corpse'



This sketch from the presented lot was the preparatory drawing for the painting 'Untitled (Dancer)'



This sketch from the presented lot was the preparatory drawing for the painting 'Mermaid'

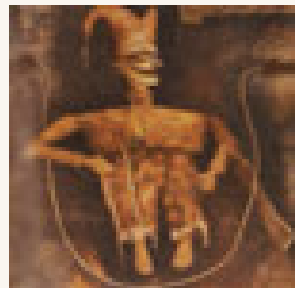


This sketch from the presented lot was the preparatory drawing for the painting titled 'The Woman And The Flower'

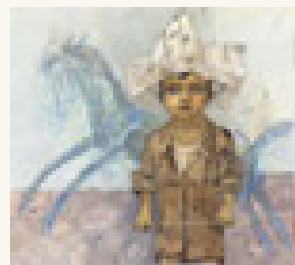




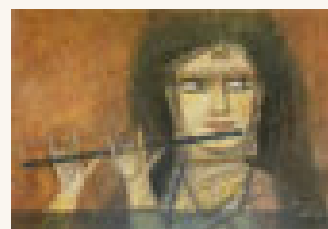
This sketch from the presented lot was the preparatory drawing for the painting 'The Clown'



This sketch from the presented lot was the preparatory drawing for the painting 'The Boy And The Painted Horse'



These sketches from the presented lot were preparatory drawings for the painting titled 'The Flute'

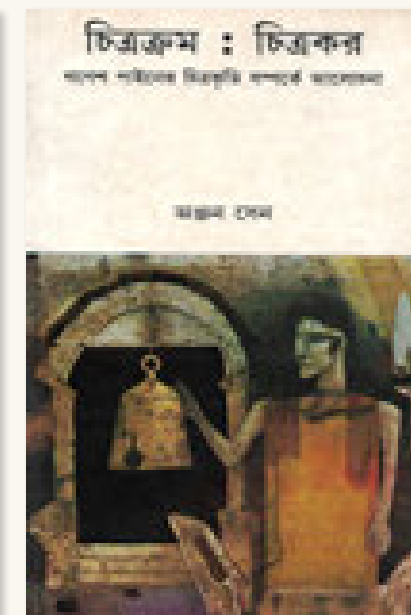


The presented lot is an exceptional set of jottings that highlight the creative process of Pyne, making them an invaluable part of Modern Indian Art

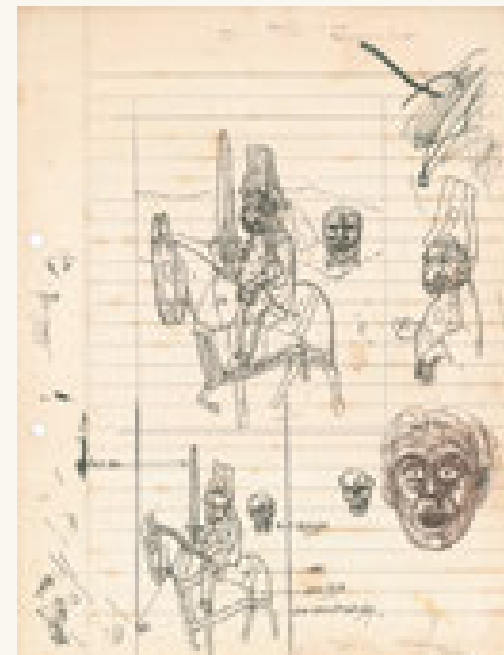
and discovering emotional temperatures that would define his mature paintings.

What makes the present set of more than sixty notebook sketches so compelling is its scale and range. A single jotting can offer a glimpse into a painter's mind; a set of this magnitude becomes a narrative in itself. Seen together, these pages function like a cartography of Pyne's inner world, showing how an idea flickered into being, how it returned in variation, how it eventually crystallised into the images that today embody his legacy.

Many of the sketches in this ensemble hold an even greater charge: they are the embryonic forms of works now considered landmarks in Pyne's oeuvre. Early studies for The Swans, Emperor's Clothes, Durga, The Lotus, The Jester, The Flute, A Court Scene, Woman and the Flower, Child as a Fairy, and several others appear here in their first incarnations. To encounter these drawings is to witness the moment of ignition, the hesitant curve of a bird's neck, the first outline of a deity, the nascent posture of a solitary figure,



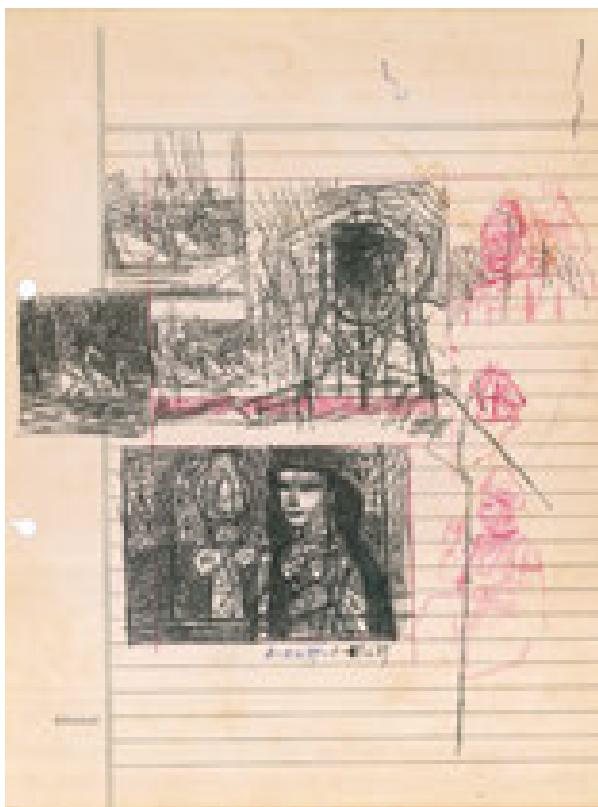
Covers of the publications featuring 'The Rider'



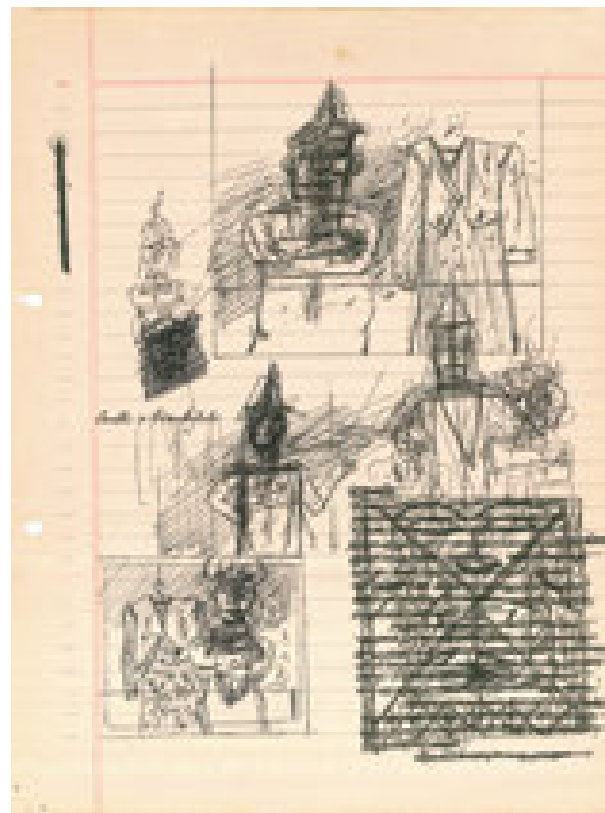
the architecture of a courtly tableau. What later emerged as meticulously composed paintings begins here as fluid, vulnerable thought.

Yet these jottings are more than preparatory sketches. They contain the essential psychological charge that defines Pyne's work: solitude, eeriness, a soft glimmer of enchantment, the omnipresence of myth, and the haunting interplay between innocence and dread. The figures are often spectral, suspended between this world and another. Animals appear as omens. Children morph into talismans. Everyday objects acquire a quiet metaphysical glow. In their terseness, the jottings sometimes reveal more than the finished temperas; stripped of polish, they expose the trembling edge between memory and imagination, between fear and tenderness, that Pyne navigated throughout his life. Seen through the lens of this set, Pyne's practice becomes clearer: the notebook was his realm of freedom. Here he could confront unresolved emotions, revisit childhood visions, and distil images until they acquired the symbolic intensity he sought. The journey from these pages to his final works is not linear but rhythmic, ideas surface, retreat, mutate, and reappear across time. The jottings capture this rhythm in its purest form.

As a body, these sixty-odd leaves offer more than insight; they offer intimacy. They bring us as close as one can get to the private terrains from which Pyne's darkly luminous worlds were summoned. They show the artist unguarded, searching, discovering, and in doing so, reveal the secret grammar of one of Indian modernism's most distinctive imaginations.



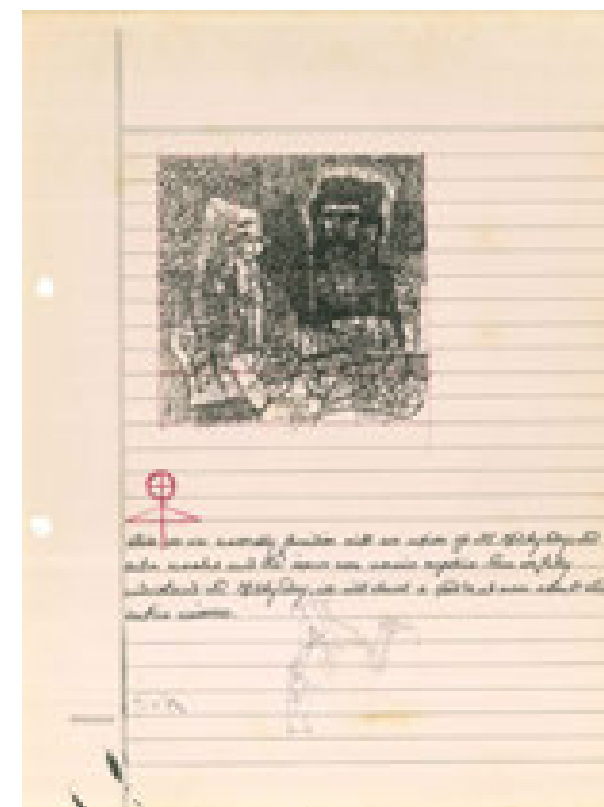
1



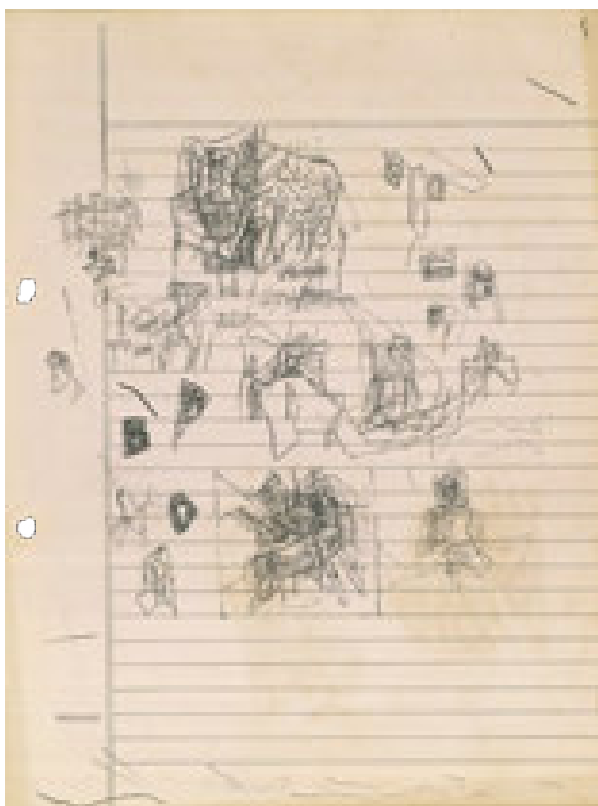
2



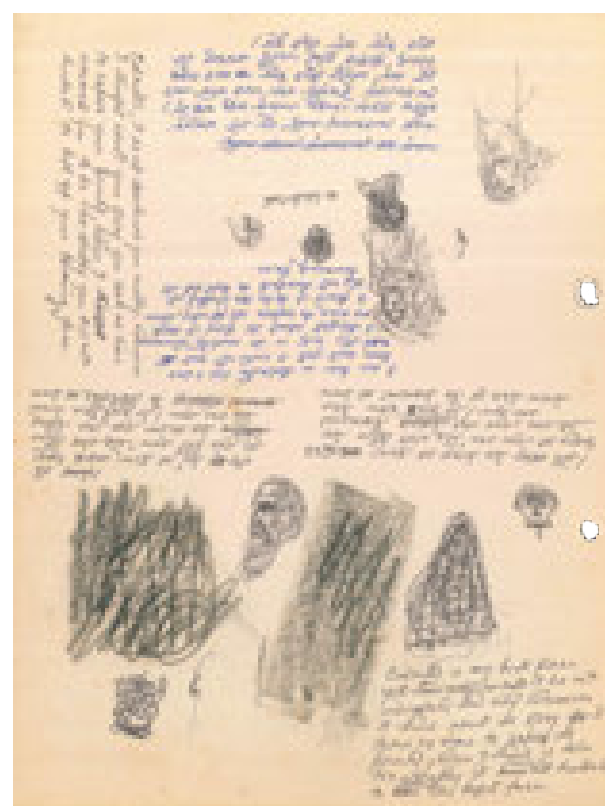
Verso



3



4



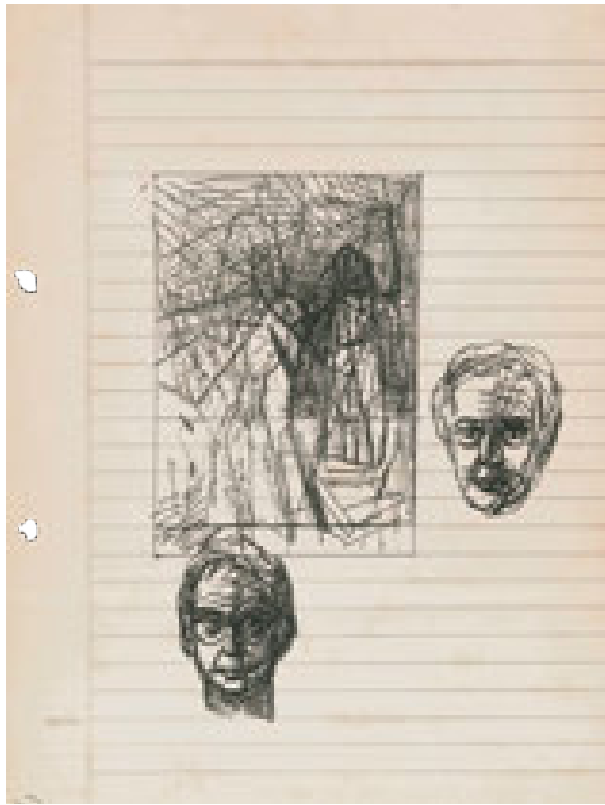
Verso



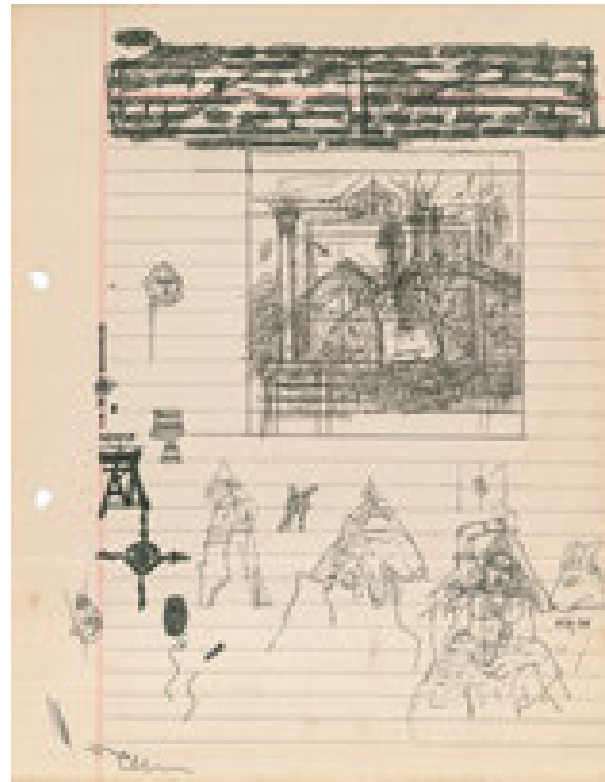
5



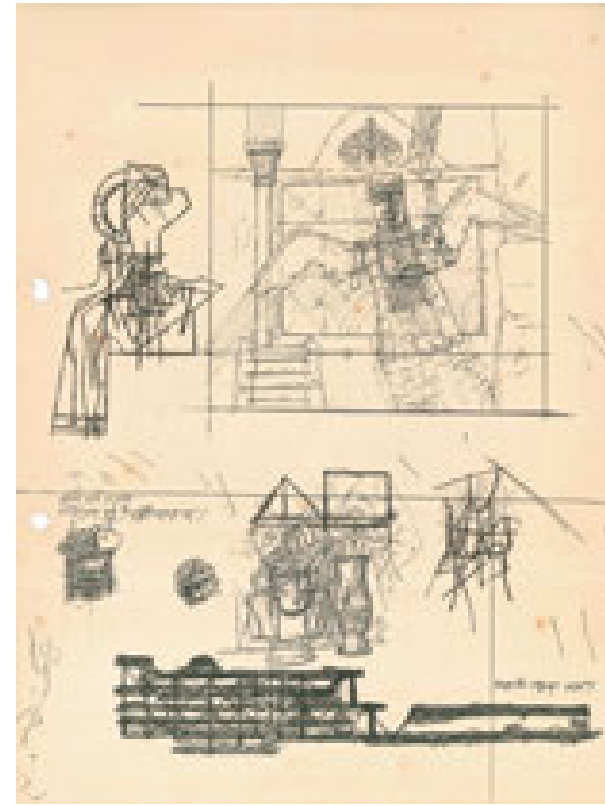
Verso



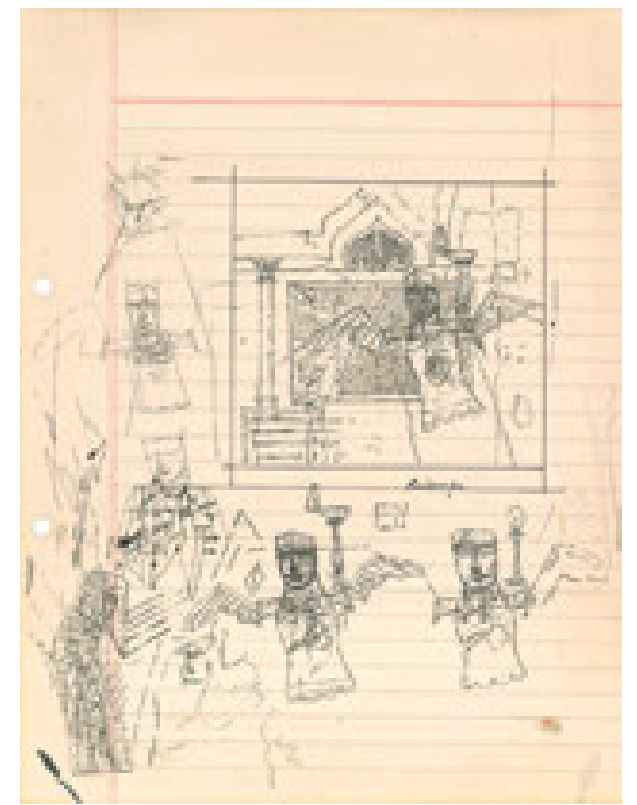
6



7



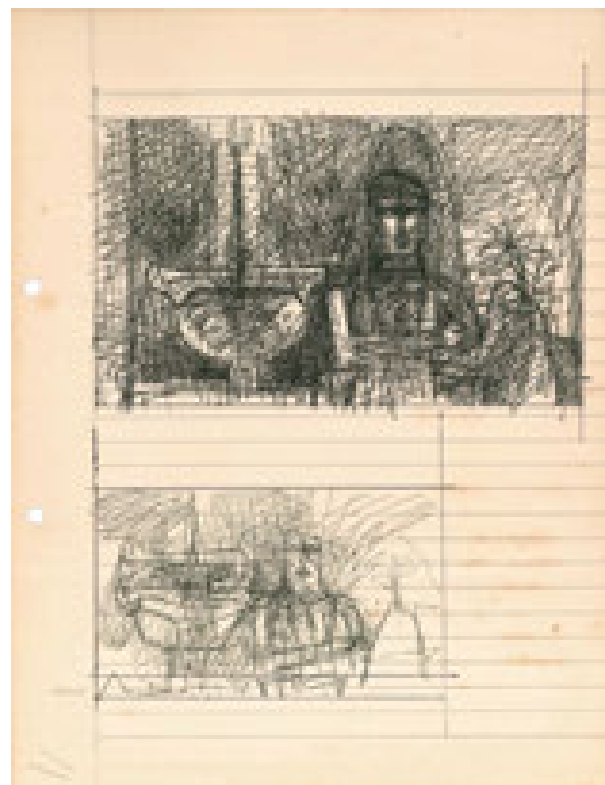
8



9



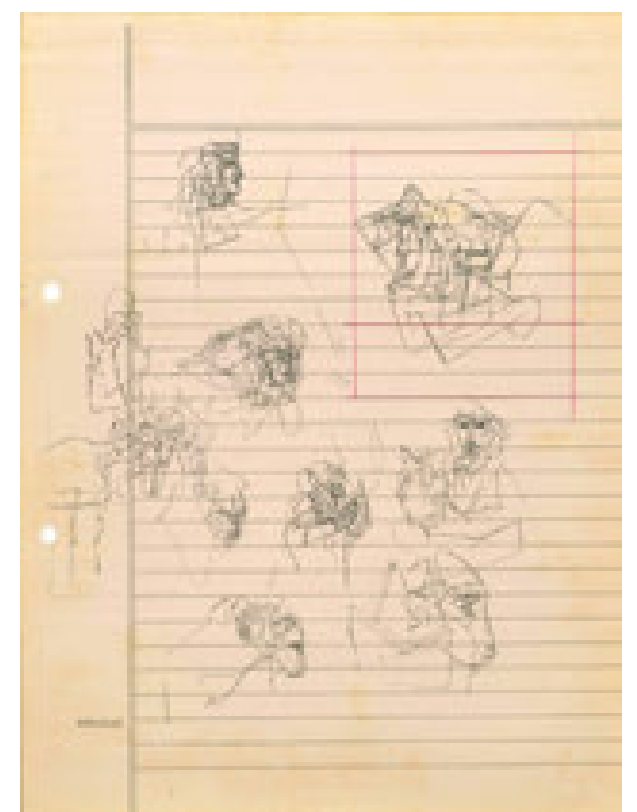
10



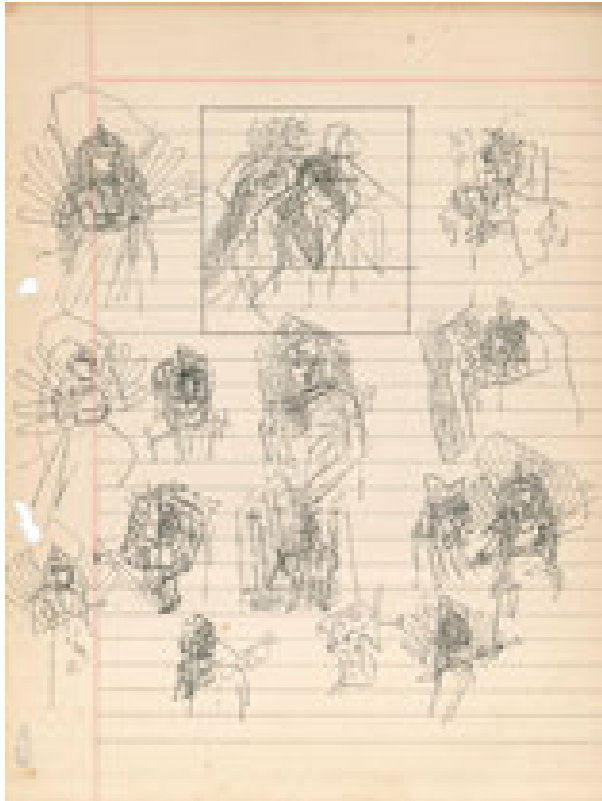
11



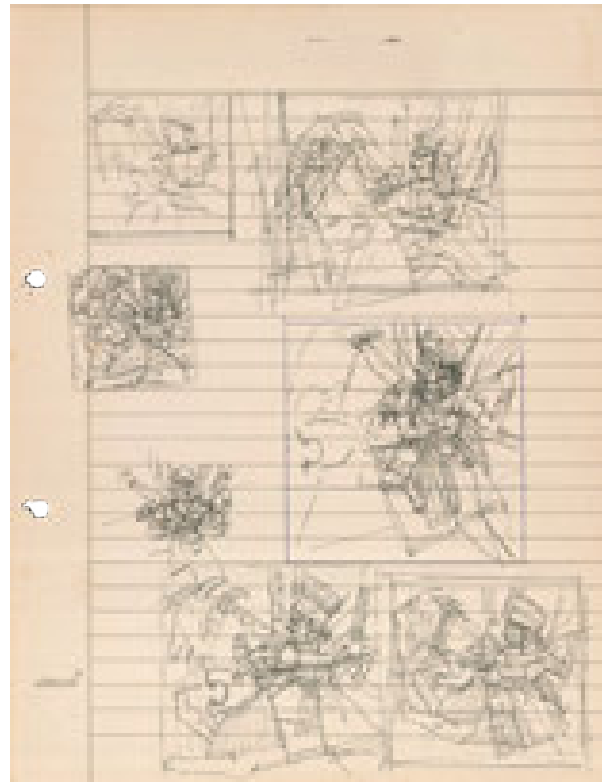
12



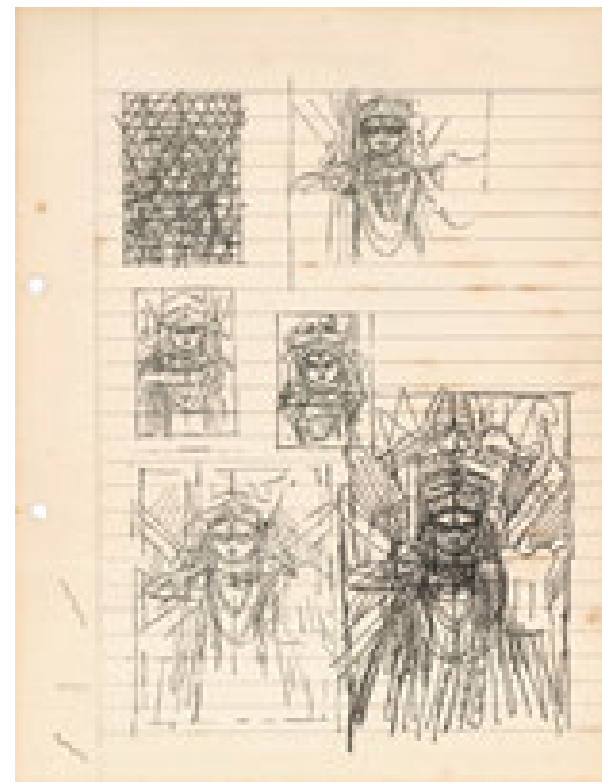
13



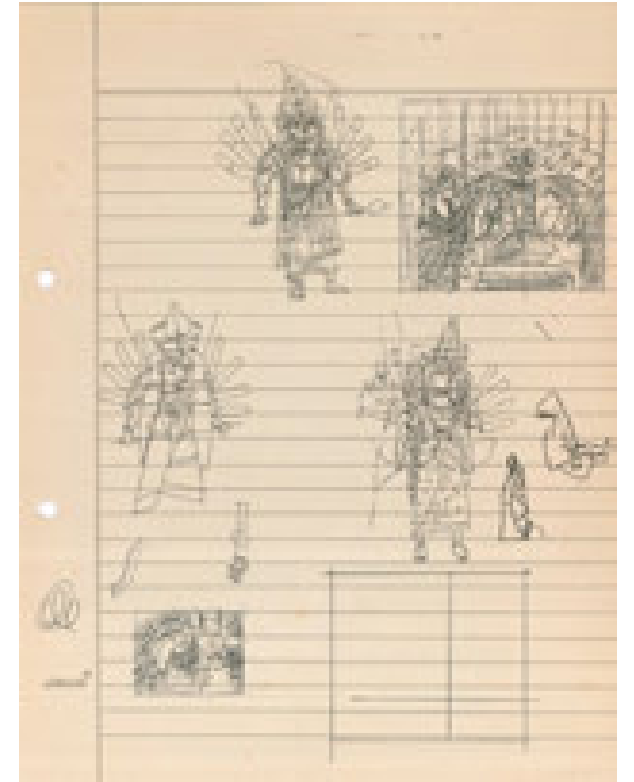
14



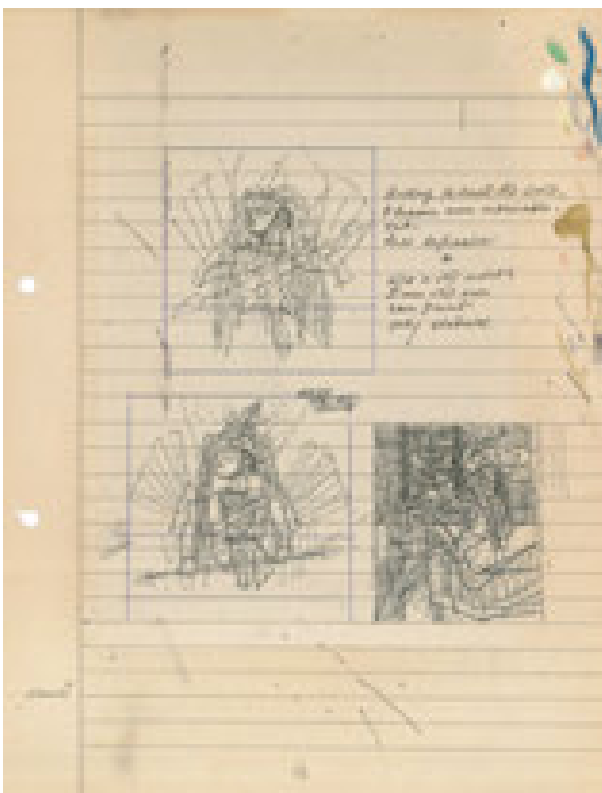
15



16



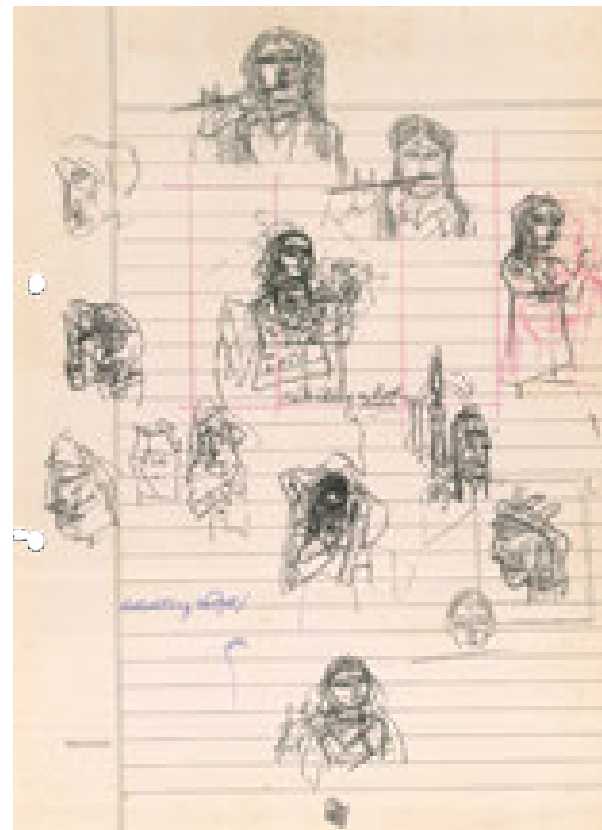
17



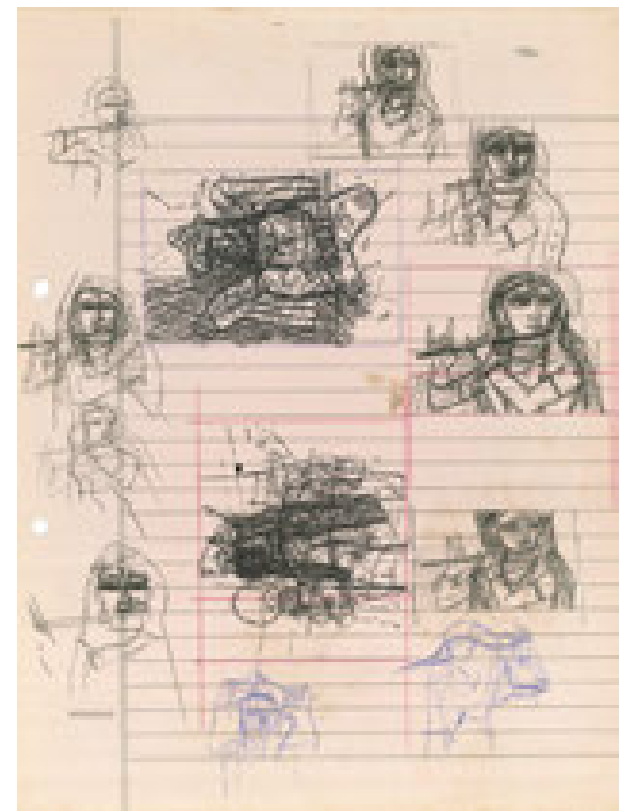
18



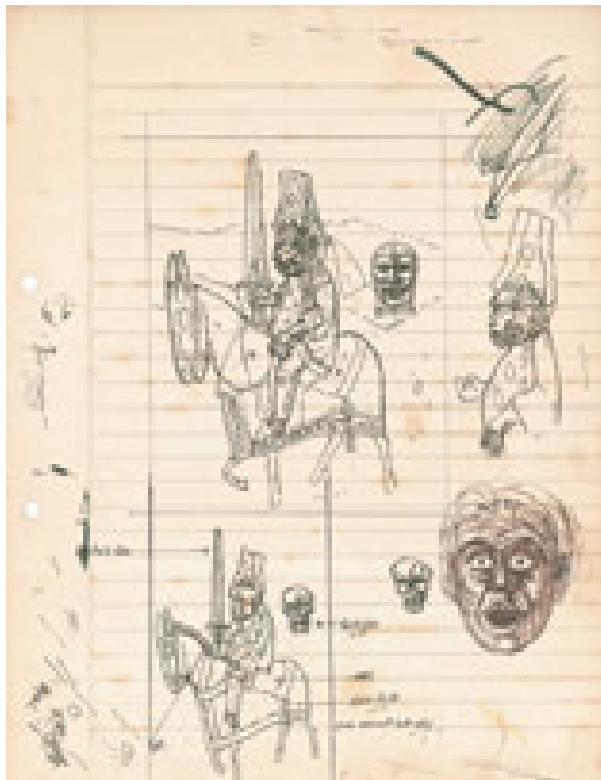
19



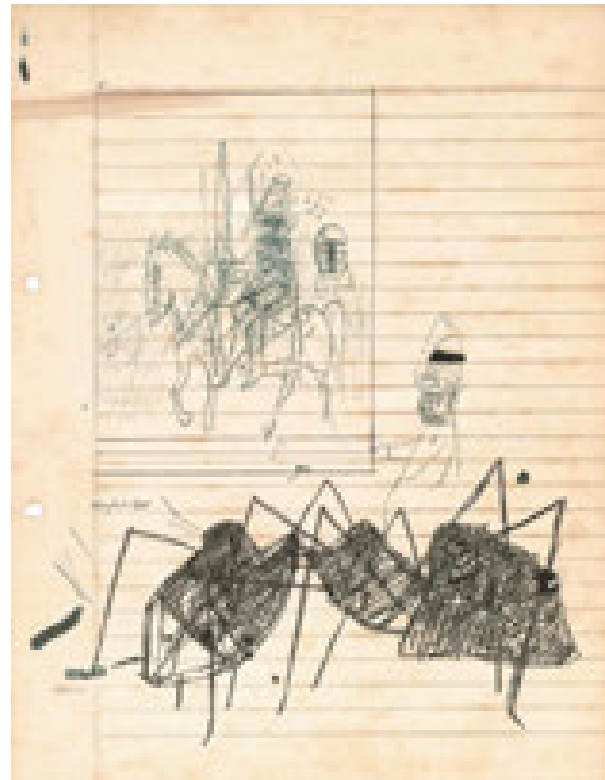
20



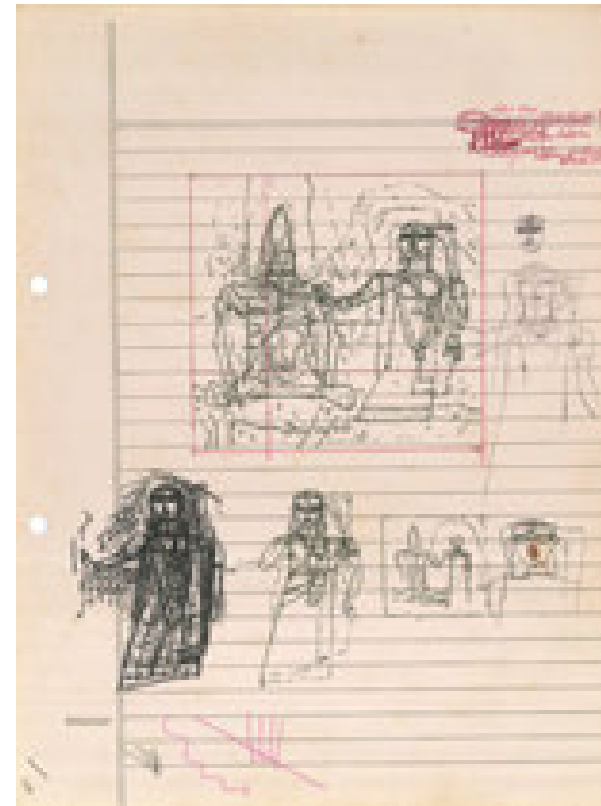
21



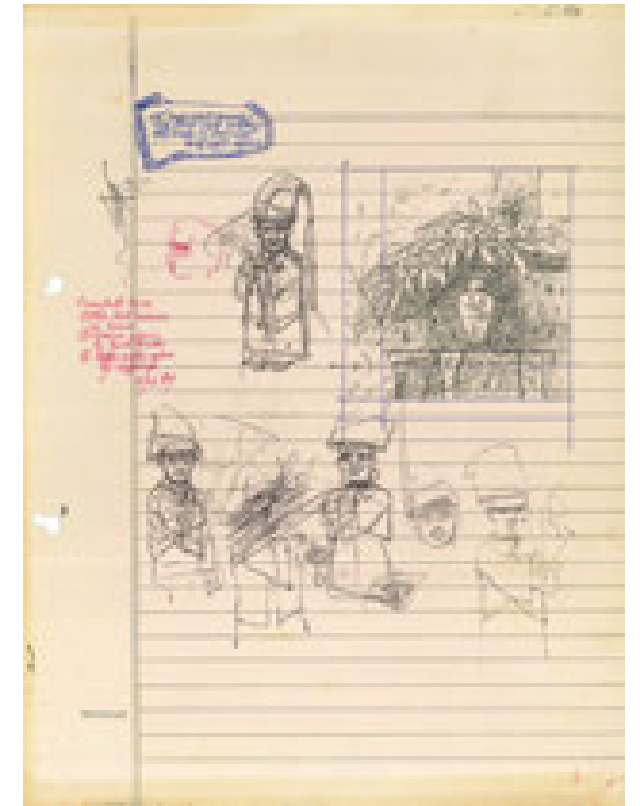
22



23



24



25



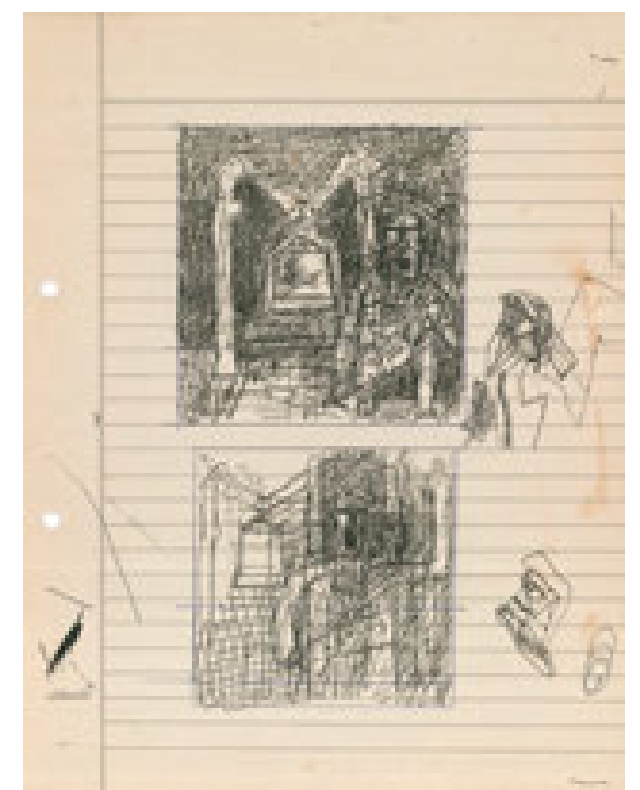
26



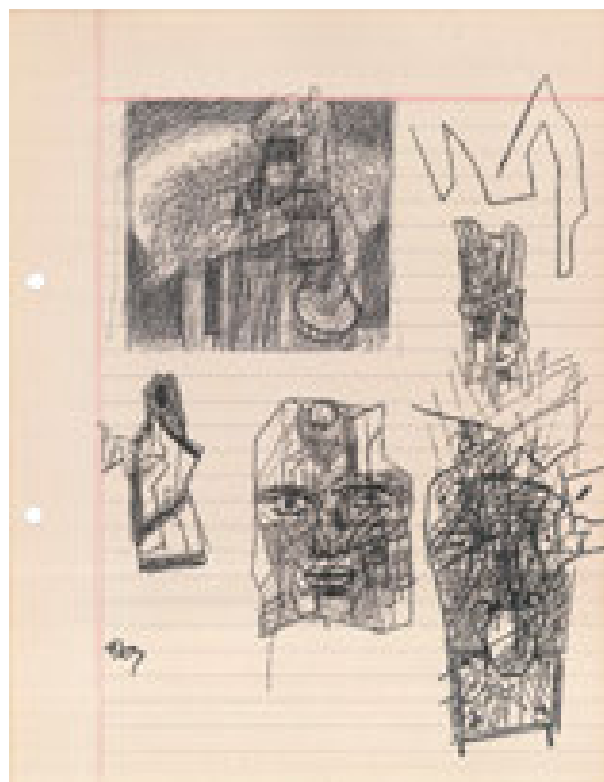
27



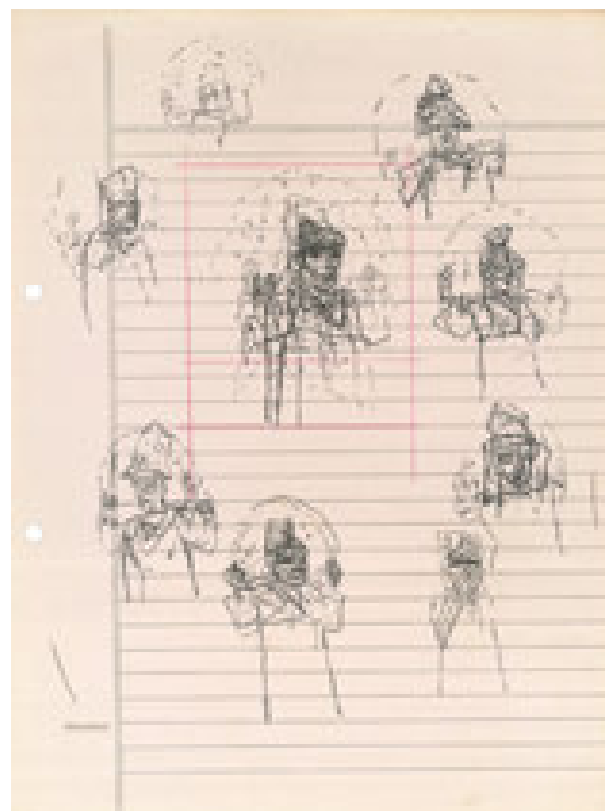
28



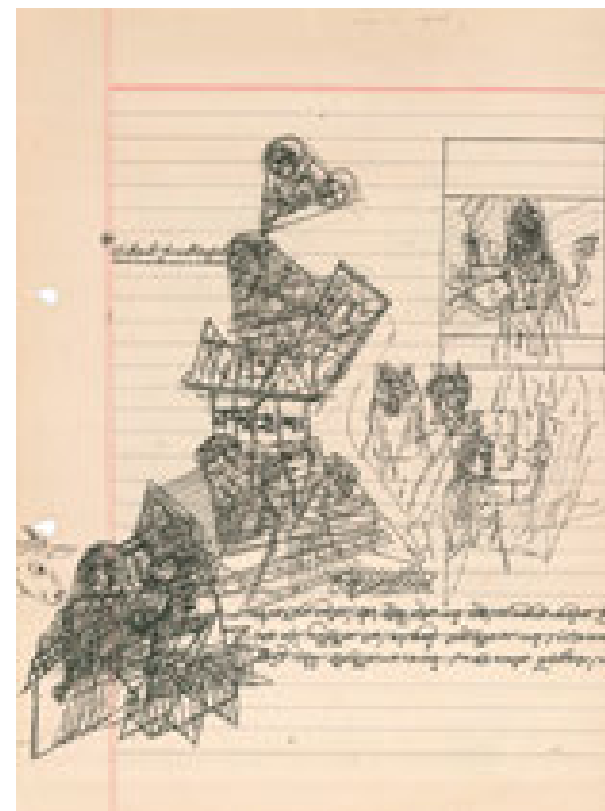
29



30



31



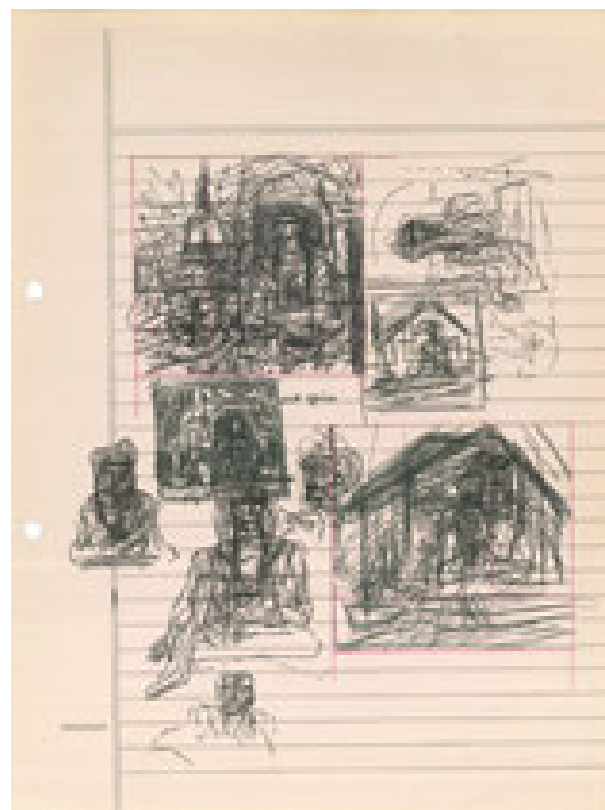
32



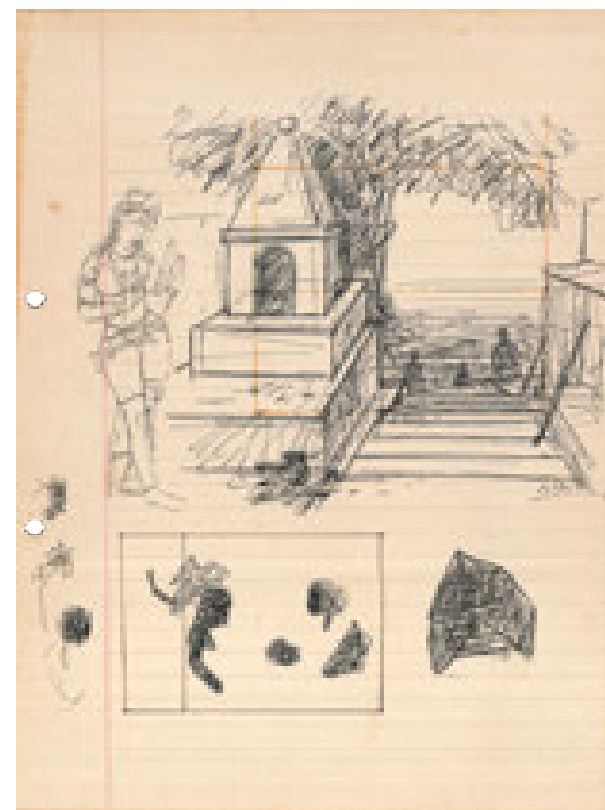
Verso



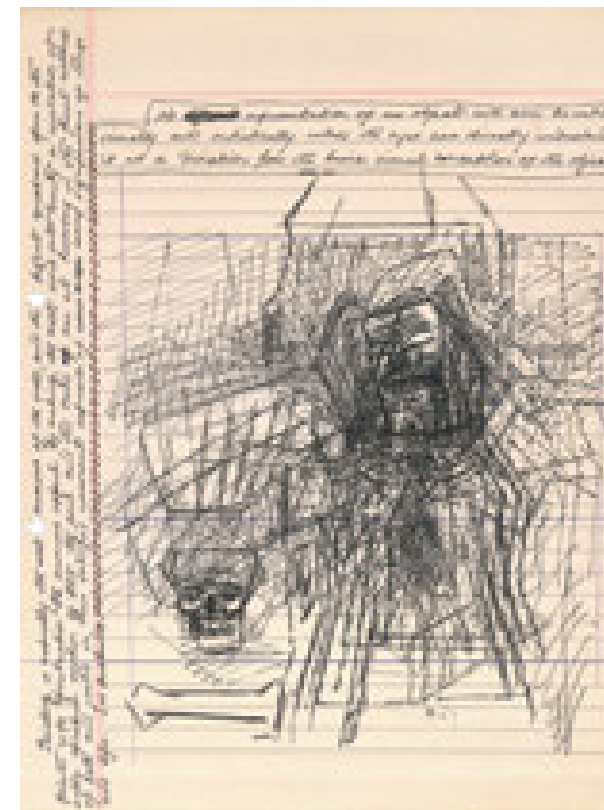
33



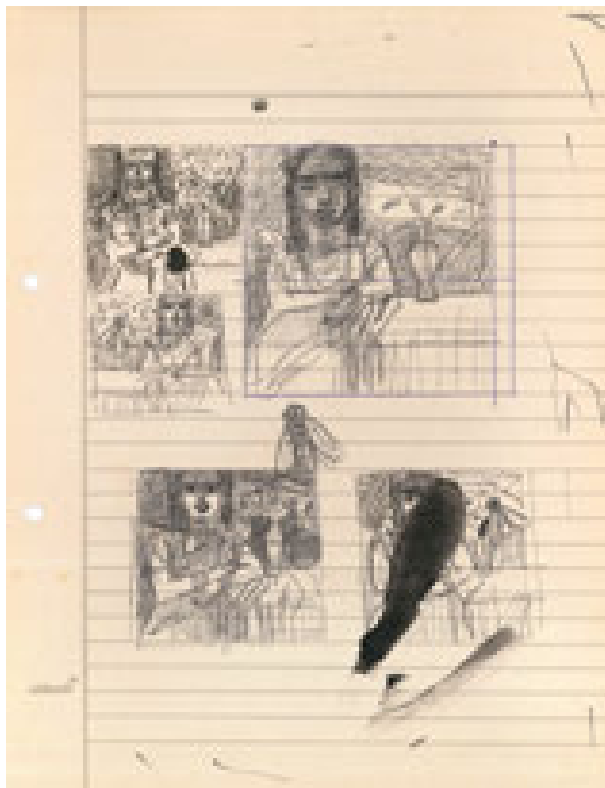
34



35



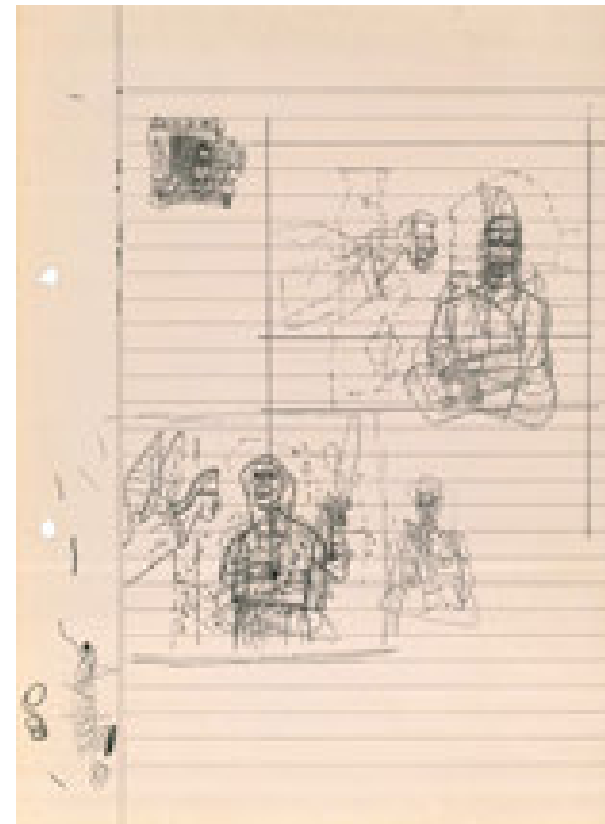
36



37



38



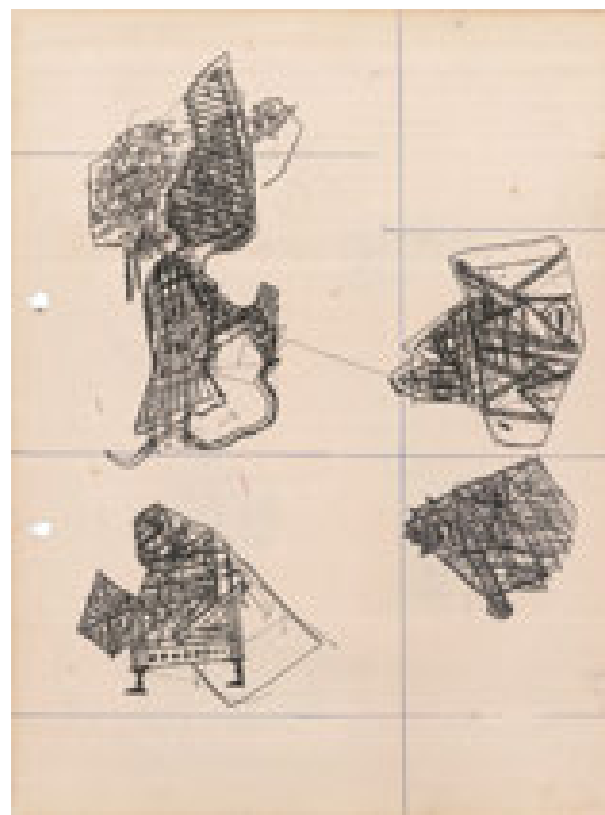
39



40



41



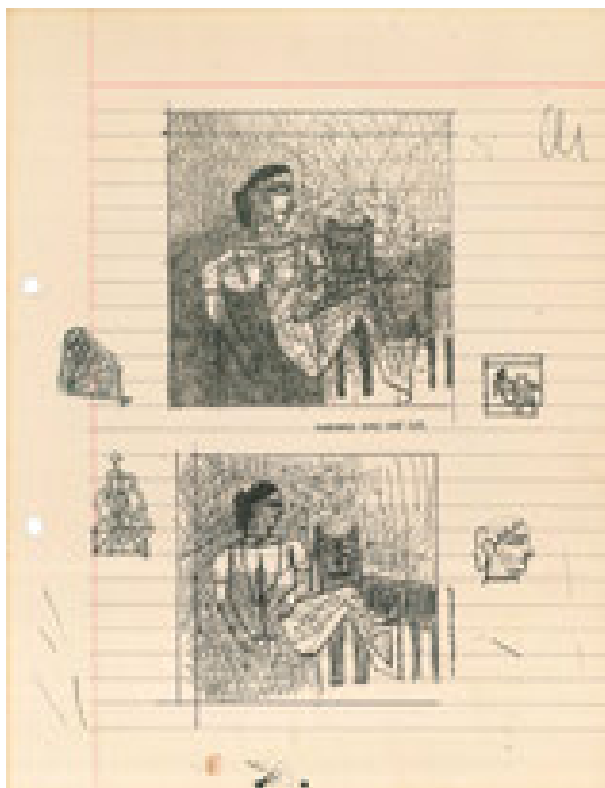
Verso



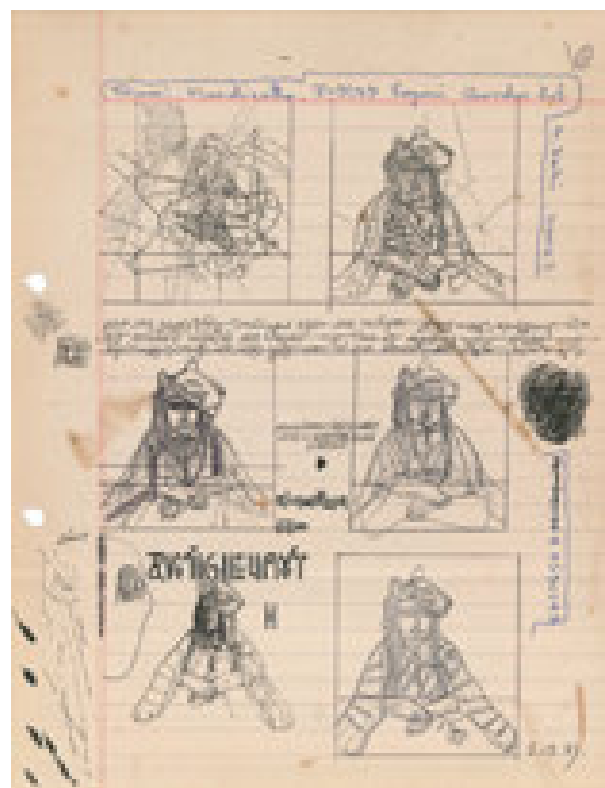
42



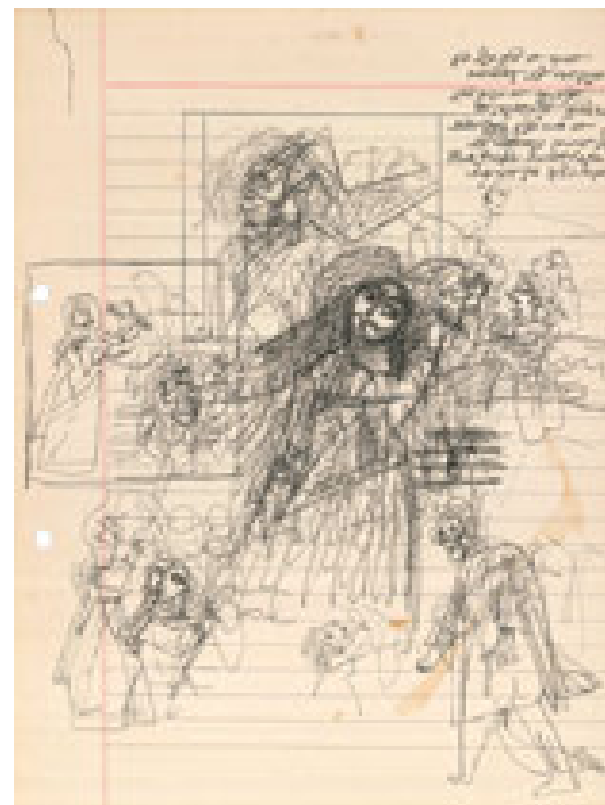
Verso



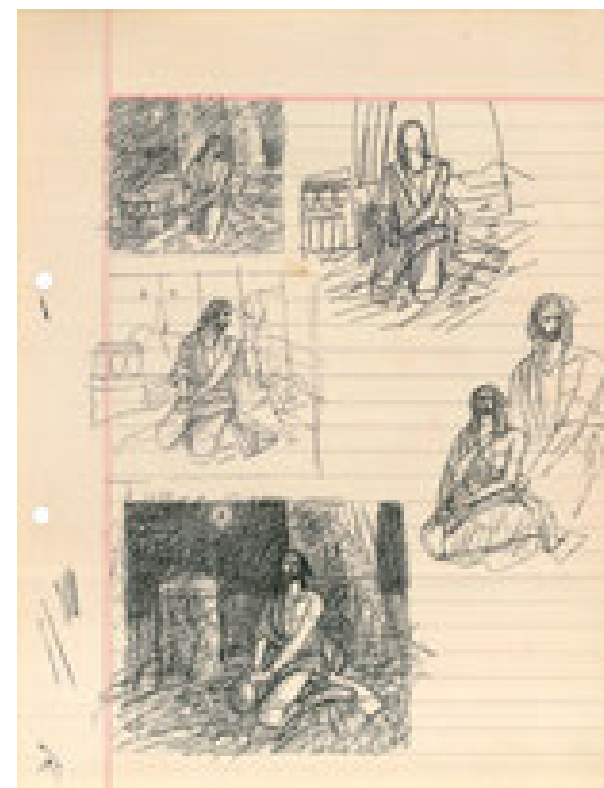
43



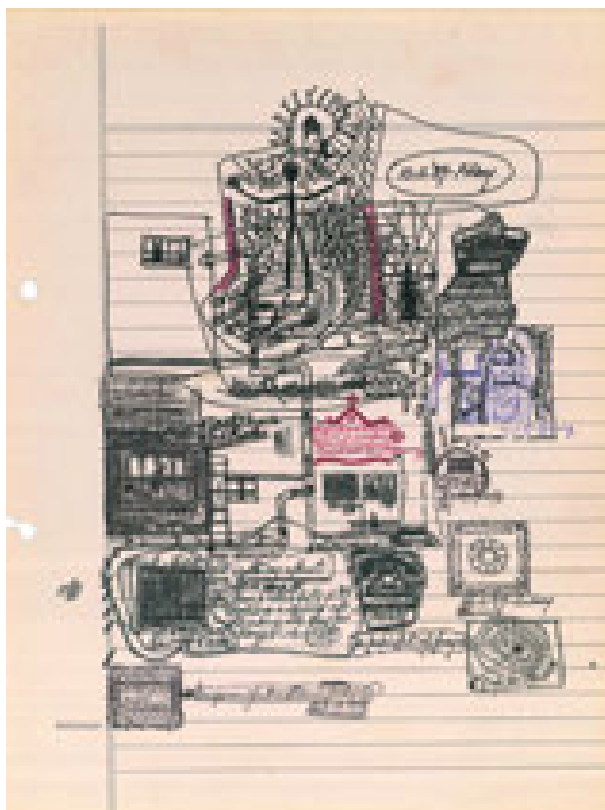
44



45



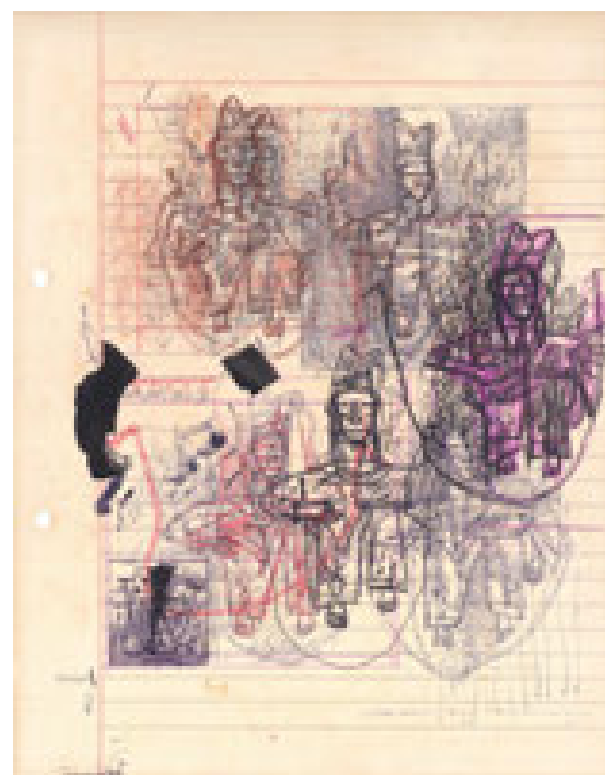
46



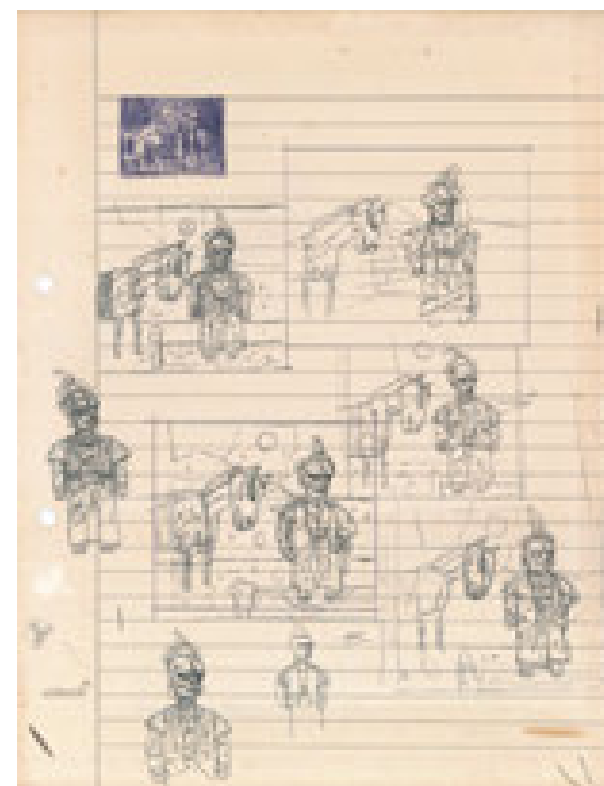
47



Verso



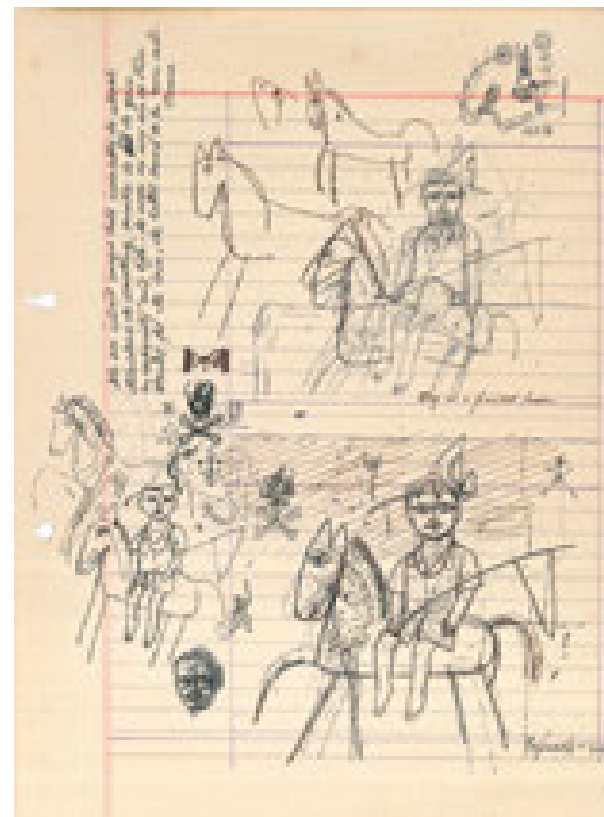
48



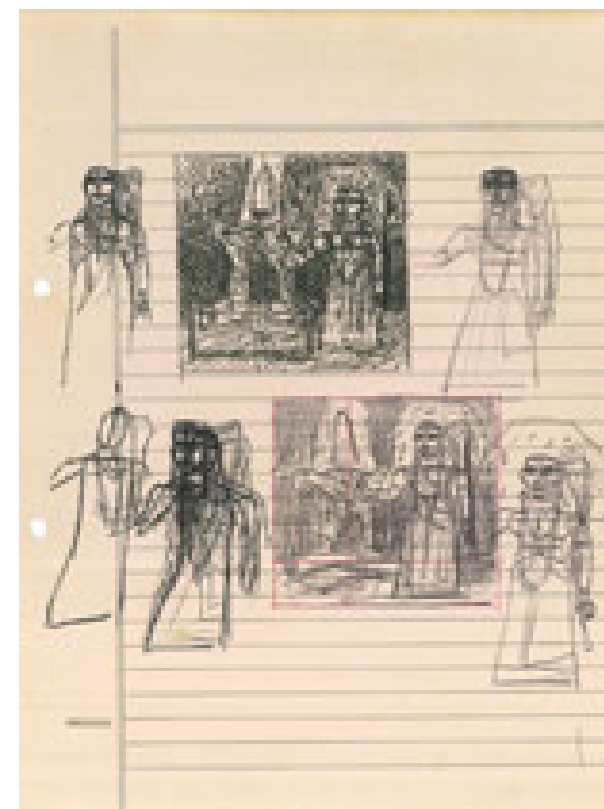
49



50



51



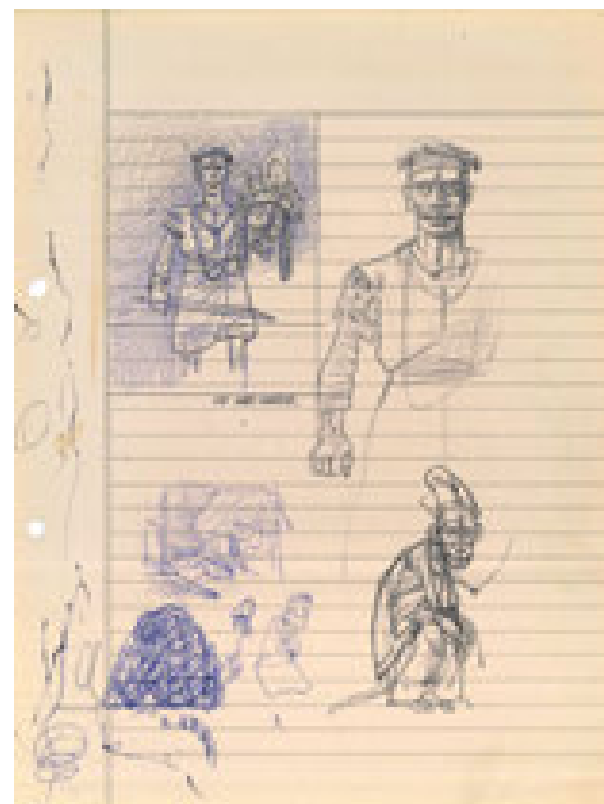
52



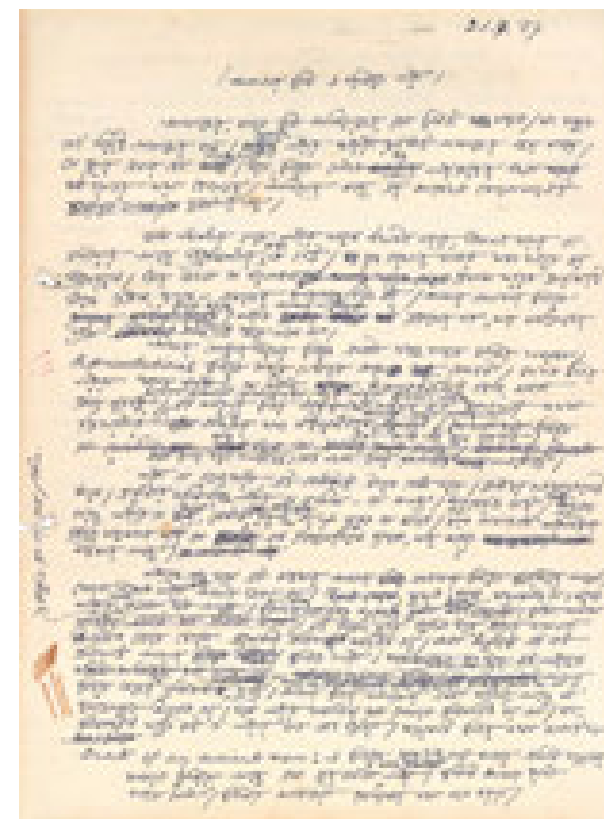
Verso



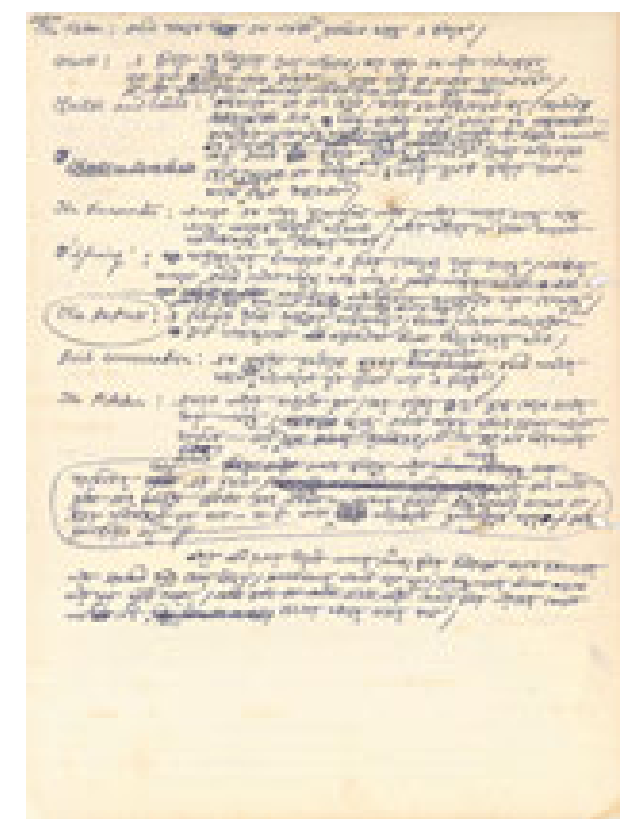
53



54



55



Verso



Lot No. 18

GANESH PYNE

1937-2013

64 JOTTINGS ON 55 SHEETS

11 x 8.3 in (28 x 21 cm) each

Pen & ink on paper

₹ 50,00,000 - 70,00,000 | \$ 58,140 - 81,395

Provenance: Property acquired directly from the artist, currently from the collection of Prashant Tulsyan

Lot No. 19

SOHAN QADRI

1932-2011

UNTITLED

25 x 39 in (63.5 x 99 cm)

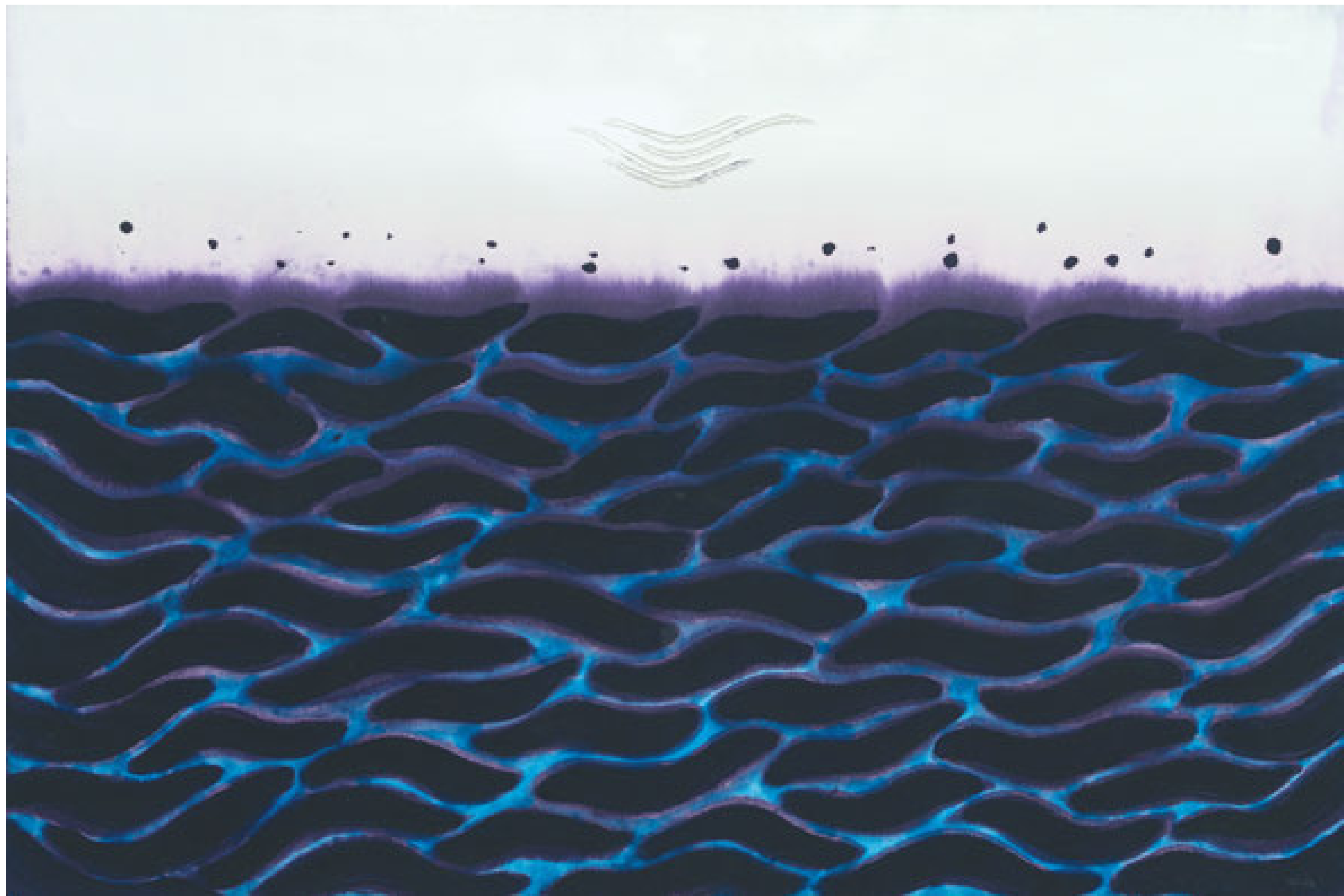
Ink & dye on paper

1996

Signed & Dated: Bottom Right

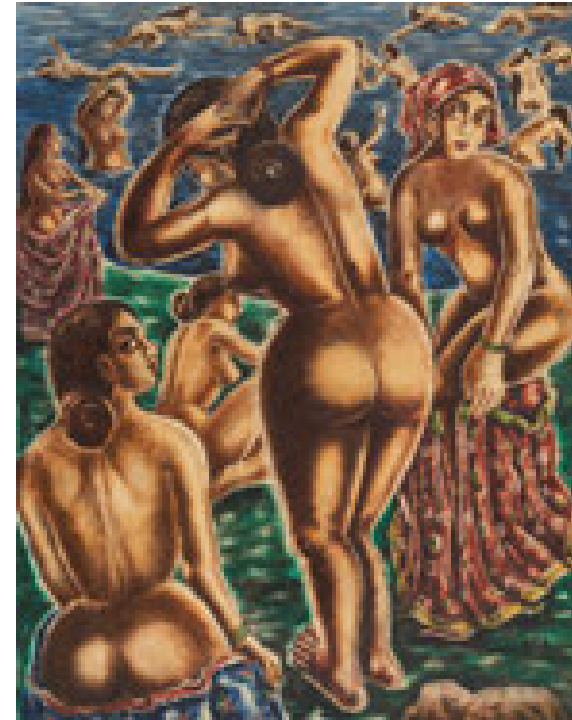
₹ 15,00,000 - 20,00,000 | \$ 17,442 - 23,256

Provenance: Property from a collection based in Chennai. Artwork originally from the collection of Dhoomimal Art Gallery

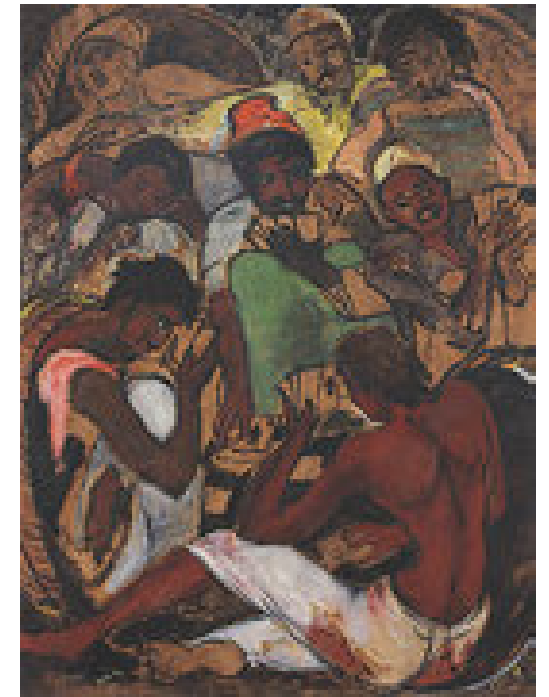




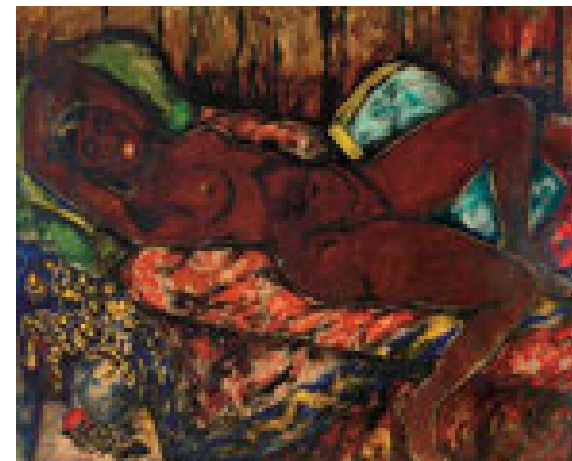
COMPARABLE WORKS SOLD IN PAST AUCTIONS



UNTITLED (BATHING GOPIS)
60 x 47 in (152.4 x 119.4 cm)
Oil on canvas
Sold for \$ 289,800



UNTITLED
39.5 x 29.5 in (100.6 x 74.7 cm)
Oil, watercolour & charcoal on paper pasted on linen
C. 1940
Sold for \$ 169,032



UNTITLED
48 x 59 in (121.8 x 149.8 cm)
Oil on canvas
Sold for \$ 240,000



UNTITLED
26 x 34 in (66 x 86.4 cm)
Oil on canvas | C. 1945
Sold for \$ 144,641

Lot No. 20

K H ARA
1914-1985

UNTITLED

26.5 x 16.5 in (67.3 x 42 cm)
Oil on canvas
Signed: Bottom Right

₹ 10,00,000 - 15,00,000 | \$ 11,628 - 17,442

Provenance: Property originally from the collection of Bobby Mazumdar, thence by descent

This stunning portrait reflects Ara’s lifelong engagement with the lived realities and quiet dignity of Indian women. Set against the dim interior of a rustic dwelling, the solitary female figure stands barefoot, her posture relaxed yet introspective. Ara captures her in a moment of pause, holding a small vessel in one hand and offering flowers with the other, imbuing the scene with a sense of unspoken narrative. The artist’s signature earthy palette, dominated by deep browns, muted reds, and soft ochres, heightens the raw, unembellished atmosphere. Light enters subtly from the left, illuminating the woman’s face and torso, while the background remains deliberately rough and shadowed, echoing Ara’s interest in portraying modest, everyday environments without romanticisation. The expressive modelling of her features and the delicate handling of her garments reveal Ara’s sensitivity to the inner life of his subjects.





Tyeb Mehta's Abstract Figures

COMPARABLE WORKS SOLD IN PAST AUCTIONS



PRESENTED LOT

UNTITLED (GESTURE)

59 x 47 in (150 x 119.4 cm)

Oil on canvas

1977

Signed & Dated: Verso

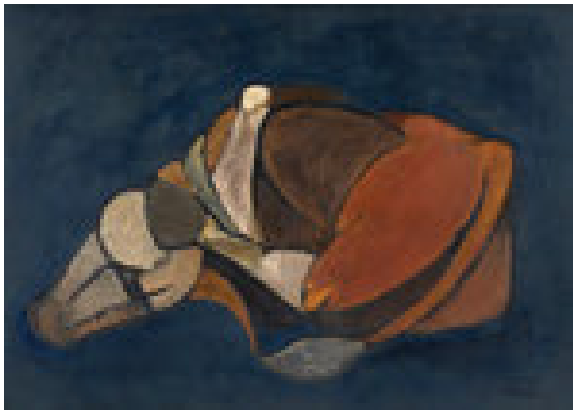


TRUSSED BULL

37 x 41.5 in (94 x 105.5 cm)

Oil on canvas | 1956

Sold for \$ 7,233,071



TRUSSED BULL

36 x 50.2 in (91.5 x 127.5 cm)

Oil on canvas | 1956

Sold for \$ 6,360,792



MAHISHASURA

59.3 x 47.2 in (150.5 x 120 cm)

Acrylic on canvas | 1995

Sold for \$ 4,226,560



UNTITLED (DIAGONAL)

70 x 60 in (177.8 x 152.4 cm)

Oil on canvas | 1973

Sold for \$ 6,797,323

Cover of the publication with the work illustrated

Tyeb Mehta



Ideas Images Exchanges



Gesture - 1977, 150 x 120 cms. Oil on Canvas

A Tyeb Masterpiece

Tyeb Mehta occupies a singular place in the evolution of modern Indian art, his career marked by a relentless pursuit of formal clarity and a profound engagement with the human condition. Born in Kapadvanj and raised in the dense quarters of Mumbai's Bhendi Bazaar, Mehta came of age in a nation struggling with the turbulence of Partition, an experience that left a deep psychological imprint on him and quietly underpinned his lifelong preoccupation with violence, suffering and the fragility of the human form. Although he trained at the Sir J J School of Art, his true artistic identity took shape through his association with the Progressive Artists' Group, whose members, Souza, Raza, Gade, Ara and Husain, sought to break away from academic naturalism and imagine a new visual language for a new nation. Mehta's response to this modernist moment was distinctly his own: an austere, economical, deeply introspective mode of figuration that gradually shed all embellishment and moved toward an increasingly purified structural geometry.

His years in London between 1959 and 1964, and later in New York, exposed him to the experiments of European and American modernism. Francis Bacon's visceral distortions, the impact of cinematic editing, and the minimalist force of large, flat colour fields all played a role in shaping his vocabulary. Yet Mehta resisted the impulse toward expressive excess; instead, he pared his compositions down to essentials, allowing psychological tension to arise not from gestural drama but from silence, stillness and compression.

By the late 1960s and through the 1970s, he had arrived at a language marked by sharply delineated contours, unmodulated planes of colour and figures that appear monumental despite their simplicity, poised between vulnerability and endurance. It is within this crucial decade of transition that the presented lot emerges, demonstrating Mehta's growing command of a pared-down but emotionally charged idiom. The work presents a figure assembled from flat, interlocking planes of red, pink, white and ochre, her body compressed within a shallow architectural space defined by fields of lavender-grey and a stark panel of cobalt. The limbs rendered as clean, sculptural forms without modelling, their weight conveyed through the economy of line rather than painterly volume. What is immediately striking is the deliberate fragmentation of the figure: the torso is divided between contrasting chromatic

zones, one breast simply delineated in black contour against a white block while the other emerges from a warm, flesh-toned plane; the head, tinted a deeper red, turns slightly inward, the hand raised to the mouth in a gesture that evokes contemplation, hesitation or quiet distress. The posture, though static, conveys a taut psychological charge, an inward compression that feels neither entirely anguished nor entirely at peace, but suspended in an ambiguous emotional state characteristic of Mehta's most compelling works. The spatial construction of the painting further intensifies this emotional compression. The figure sits against an arrangement of colour fields that read simultaneously as wall, window and abstract plane, reflecting Mehta's ability to collapse environment into pure geometry. A sharp black vertical cuts through the lower portion of the composition, anchoring the figure while also suggesting an edge or threshold.

Unlike the Diagonal Series, which fractures the picture plane with decisive slashes, this 1977 canvas generates tension through containment rather than rupture. The verticals remain stable, the geometry restrained, and the emotional force arises from the figure's constrained, folded posture and the intimate proximity of interlocking shapes. The painting thus captures a moment in Mehta's artistic evolution when he had already begun to strip his canvases of narrative excess, moving toward an image built on distilled form and psychological gravity. The figure is monumental yet tender, simplified yet resonant with lived experience. Here, Mehta demonstrates how little is required to evoke the complexities of human emotion: a handful of planes, a few measured lines, a body folded into itself, a gesture of the hand suggesting introspection or unease. The silence of the canvas becomes its deepest register.

In retrospect, this work stands as an eloquent testament to Mehta's mastery during the 1970s, a decade that shaped the vocabulary for his later breakthroughs. It reveals an artist refining his language with almost ascetic discipline, searching for a form capable of holding the weight of memory, trauma and existential inquiry without overt narrative cues. It bridges the raw psychological charge of his earlier work and the structural audacity of his later output, offering a rare glimpse of an artist at the threshold of a major transformation while still rooted in the intimate, brooding humanism that defines his oeuvre.

The presented lot generates tension through containment rather than rupture. The verticals remain stable, the geometry restrained, and the emotional force arises from the figure's constrained, folded posture and the intimate proximity of interlocking shapes

From The Chester & Davida Herwitz Collection



The presented lot originally belonged to the famed **Chester and Davida Herwitz** collection, often cited as one of the most comprehensive amalgamations of modern and contemporary Indian art in the world. The husband-wife duo explored the depth of Indian art, and were closely associated with many Indian icons, including Tyeb Mehta. The collection of contemporary Indian art, assembled over the past 30 years, represents a remarkable and enduring vision. Chester and Davida Herwitz recognised long ago the vast array of talented artists in India and embarked on a continuous effort to acquire the finest of their work. Travelling across the country and dedicating several months each year to this endeavour, they built a collection of great breadth and depth. In fact, Chester Herwitz's importance to the Indian art landscape cannot be overstated. Among the collection's many treasures, the presented lot stands out for its impressive scale, brilliant colour composition.

Lot No. 21

TYEB MEHTA

1925-2009

UNTITLED (GESTURE)

59 x 47 in (150 x 119.4 cm)

Oil on canvas

1977

Signed & Dated: Verso

₹ 30,00,00,000 - 40,00,00,000 | \$ 3,488,372 - 4,651,163

Published: ‘Tyeb Mehta: Ideas Images Exchanges’ by Vadehra Art Gallery, New Delhi, 2009, pg. 123

Provenance: Property from a collection based in Western India. Artwork originally from the Chester and Davida Herwitz Collection. Artwork was previously auctioned by Sotheby’s in 2000

Created in 1977, this striking work demonstrates Mehta’s complete command. The protagonist, rendered in warm, saturated tones that contrast sharply with the cool planar background, appears suspended between composure and shock, her limbs gently unravelled by the slashing black bar that anchors the composition. Mehta orchestrates the body with a sculptural clarity reminiscent of Bacon’s boxed-in figures, yet the mood here is more contemplative, shaped by a refined economy of form. The interlocking planes of cream, blue and mauve heighten the sense of spatial compression, while the flattened forms intensify the emotional charge. This 1977 canvas exemplifies the maturity of Mehta’s work in the 1970s, where a seemingly simple structural device becomes a conduit for profound psychological depth.



Lot No. 22

HIMMAT SHAH
1933-2025

UNTITLED
24 x 15 x 8 in (61 x 38 x 20.3 cm)
Rajnagar white marble
Signed: Bottom Right

₹ 15,00,000 - 20,00,000 | \$ 17,442 - 23,256

Published: ‘Himmat in Stone’ by Institute of Contemporary Indian Art, Mumbai, pgs. 22-23

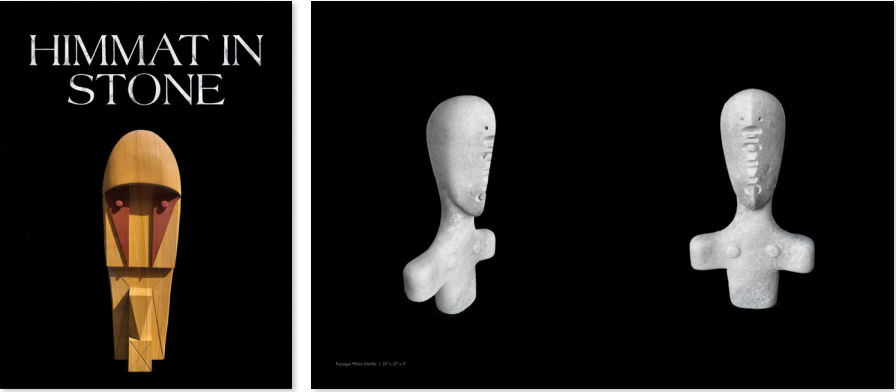
Provenance: Property from a collection based in New Delhi.
Artwork was acquired by the present owner directly from the artist



Another view



Cover of the publication with the work illustrated



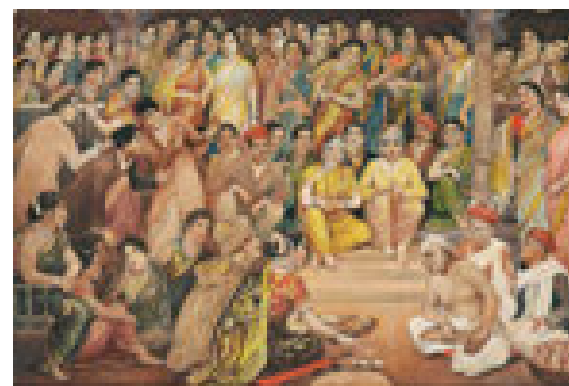
Dhurandhar's World In Watercolours



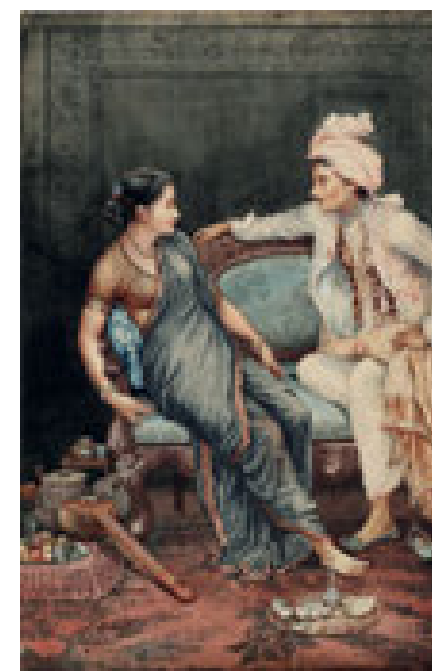
UNTITLED
18.3 x 26.6 in (46.5 x 67.6 cm)
Watercolour on paper | 1943
Sold for \$ 90,735



A VIEW OF BOMBAY
4.5 x 9.8 in (11.4 x 25 cm)
Ink & wash on paper | 1897
Sold for \$ 178,410

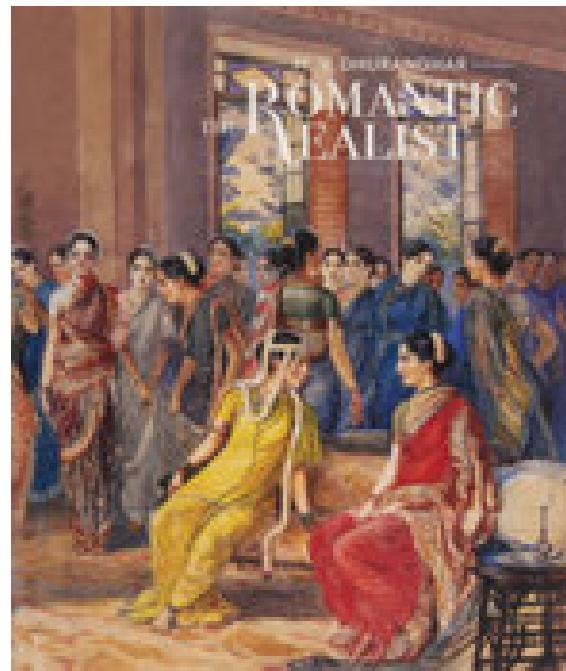
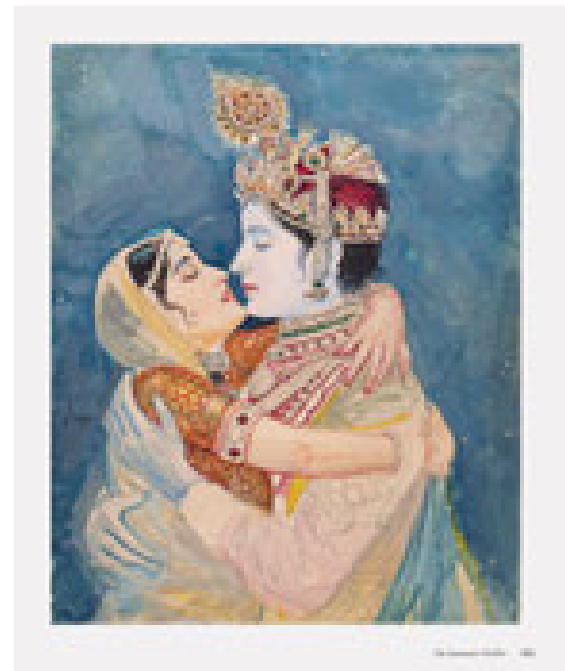
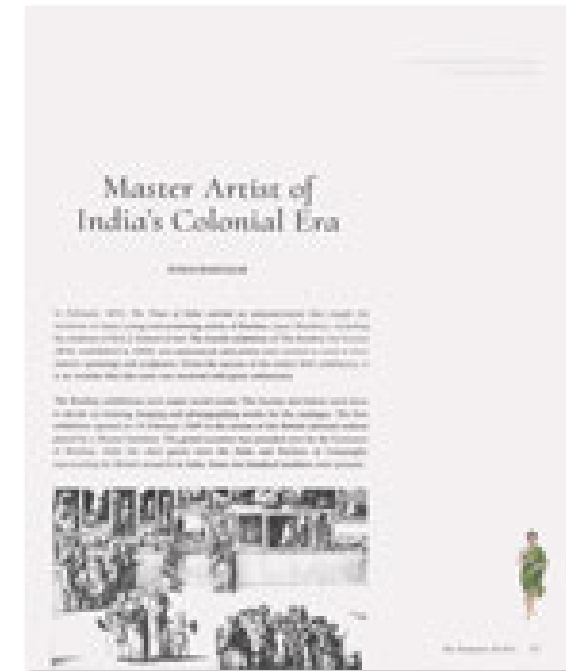


A PATHARE PRABHU WEDDING CEREMONY
18 x 27 in (45.7 x 68.6 cm)
Watercolour on paper | 1944
Sold for \$ 62,870



UNTITLED
20 x 13 in (50.8 x 33.3 cm)
Watercolour on paper laid on board | 1890
Sold for \$ 87,500

Cover of the publication with the works illustrated



Renowned for his impeccable draughtsmanship and the refined lyricism of his imagery, M V Dhurandhar remains one of the most influential academic artists of early 20th-century India. Celebrated for his prolific output of more than 5,000 paintings and tens of thousands of illustrations, he is remembered primarily as the anchor of academic realism in Bombay. Yet, within this vast legacy, his sophisticated works in watercolour remains one of the least discussed and most revealing facets of his artistic mastery.

Though Dhurandhar excelled in oils, drawings and commercial illustration, the watercolour medium offered him a unique field of experimentation. Far from treating it as a secondary or preparatory tool, he employed it with an authority and ambition that elevated watercolour into a narrative powerhouse. Through it, he constructed complex, figure-rich compositions that bridged European academic training with Indian social, cultural and historical themes. What distinguishes his watercolour practice is its refusal to be limited by the medium's fragility. He deployed it with the same structural confidence as oils, with figures carefully modelled, shadows sharply cast, and architectural details crisply drawn.

Dhurandhar's training at the Sir J J School of Art, where he later became Head Master and the first

Indian Director, deeply shaped his approach to watercolour. The discipline and precision of the academic method are visible even in his most fluid washes. He used watercolour not for quick impressions but for fully realised scenes with meticulous modelling of form, keen observation of body language, and dramatic control of light and shade.

In the set of works offered through the presented lot, Dhurandhar's mastery is evident in the controlled washes, the precision of line, and the graceful balance between detail and atmosphere. Whether depicting scenes of everyday life, mythological episodes, or idealised figures, each watercolour reflects his unparalleled ability to infuse classical realism with a distinctly Indian sensibility. Together, the works offer a glimpse into an artist deeply committed to beauty, craftsmanship, and the storytelling traditions that defined his era.

These works show Dhurandhar's unusual ability to sustain density in watercolour. Instead of dissolving forms into the atmosphere, he aggregates them into cohesive, dramatic ensembles. This is where his academic foundation meets his instinct for storytelling.

A



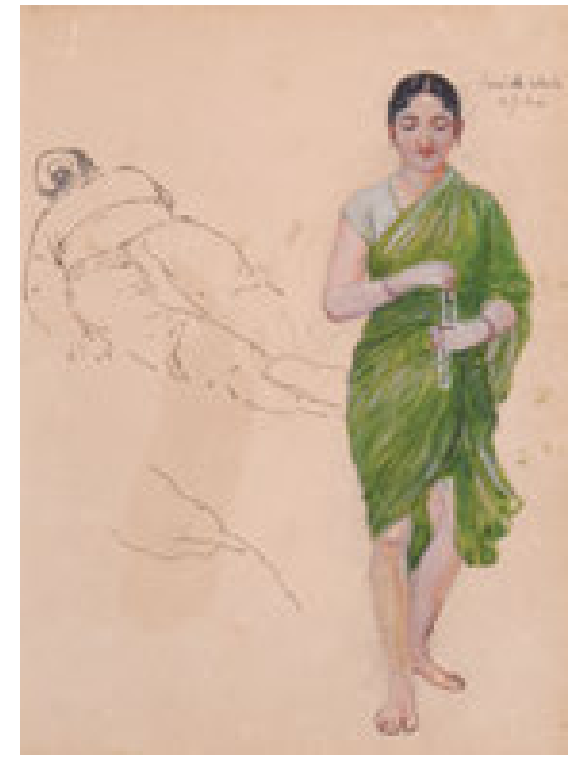
B



C



D



E



Verso



Lot No. 23

M V DHURANDHAR

1867-1944

A) DATTATREYA GURUMURTI | 8 x 6.5 in (20.3 x 16.5 cm) | Mixed media on paper

B) UNTITLED | 8 x 6 in (20.3 x 15.2 cm) | Watercolour on paper

C) UNTITLED | 7.5 x 5.5 in (19 x 14 cm) | Watercolour on paper

D) NARASINH VADI | 8 x 6 in (20.3 x 15.2 cm) | Mixed media on paper | 1940 | Dated: Top Right

E) UNTITLED | 8 x 6 in (20.3 x 15.2 cm) | Watercolour on paper

₹ 8,00,000 - 12,00,000 | \$ 9,302 - 13,953

Published: 'M V Dhurandhar: The Romantic Realist' by the National Gallery of Modern Art, Mumbai, 2018, pgs. 46, 98, 144, 195

Provenance: Property from a collection based in New Delhi

This lot is a set of five works

(E) is a double-sided work



UNTITLED
80 x 60 in (203.2 x 152.4 cm)
Oil on canvas | 1992
Sold for \$ 289,800

COMPARABLE WORKS
SOLD IN PAST AUCTIONS



UNTITLED
59.7 x 49.7 in (151.8 x 126.4 cm)
Oil on canvas | 1978
Sold for \$ 228,600



UNTITLED
80 x 60.5 in (203.2 x 153.7 cm)
Oil on canvas
Sold for \$ 149,000



ENLIGHTENMENT
34 x 41 in (86.5 x 104 cm)
Oil & wax on canvas | 1962
Sold for \$ 96,463

Lot No. 24

G R SANTOSH

1929-1997

UNTITLED (PYRAMID)

42 x 28 in (106.7 x 71 cm)

Oil on canvas

1968

Signed & Dated: Bottom Left

₹ 30,00,000 - 40,00,000 | \$ 34,884 - 46,512

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

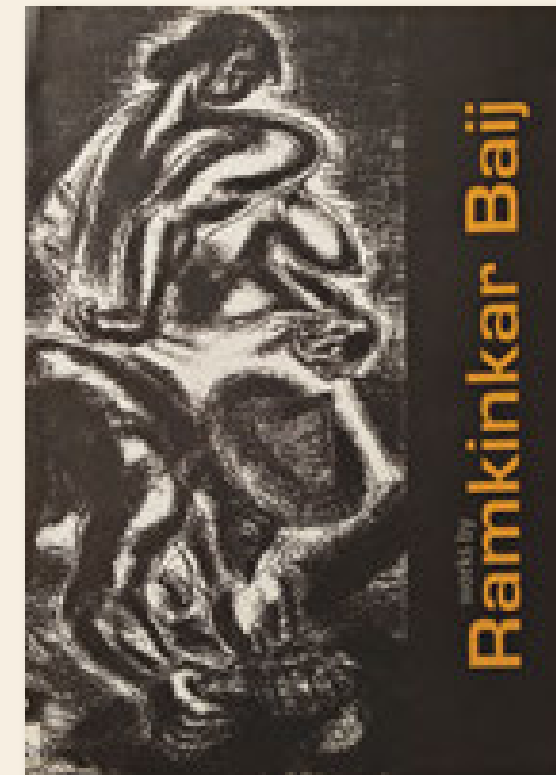
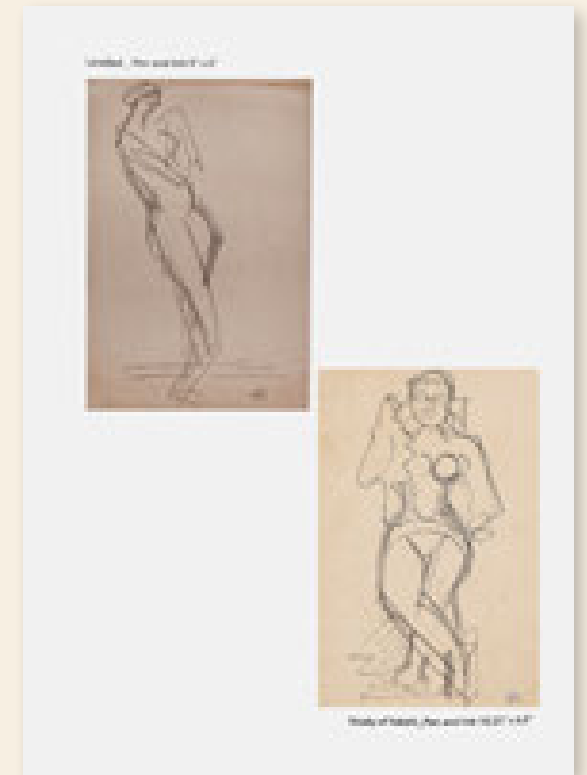
A profound shift occurred in G R Santosh's visual vocabulary in 1964 following a mystical experience at the Amarnath Caves. Leading to a spiritual awakening, this event turned him to the philosophy and iconography of Tantra, a system that became the primary driver of his mature artistic output. Santosh devoted his life to both the study and practice of Tantra, functioning as a yogi as well as an artist. His canvases are best understood not as mere pictures but as visual meditations on complex esoteric themes: cosmic energy, the union of Shiva and Shakti, and the fundamental duality of existence. Characterised by precise geometry and a vibrant yet restrained colour palette, his art translates these complex concepts into highly structured, compelling abstract forms. The works radiate a luminous, almost transcendental quality, firmly establishing Santosh as the foremost proponent of the Neo-Tantric art movement.



Foundations of a Monument: Studies for Yaksha–Yakshi



Cover of the publication with the work illustrated



Though public statues existed earlier, Ramkinkar Baij's Yaksha–Yakshi marked one of the first instances where the Government of India commissioned a work that did more than adorn—it had to mean something, reflect shared values, and belong to the people. India's first Prime Minister, Nehru, envisioned the new republic not only in terms of governance but also in forms shaped by memory and aspiration.

One such building was the still-unfinished Reserve Bank of India in New Delhi. The appointed committee proposed sculptures at its entrance that reflected the themes "Prosperity through Industry" and "Prosperity through Agriculture." Art critic and scholar Karl Khandalavala suggested the yaksha and yakshi as carriers of these ideas. The proposal was approved. Nine artists were invited. Six responded. Five sent concept sketches. Only Ramkinkar submitted both sketches and maquettes—as if he had already envisioned them in place.

The commission was received in 1955, and although the final carving began only in 1963, Ramkinkar worked through a decade of studies, drawings, and models between 1955 and 1966. The project was completed by the end of 1966. Today, Yaksha–Yakshi stands as one of the most iconic and meaningful public sculptures in India, at once timeless and

modern. Ramkinkar Baij, widely regarded as the founding father of modern Indian sculpture, fused classical forms with radical imagination, giving shape to a new idiom of public art for a newly independent nation—shaped through the many ways he imagined the yaksha–yakshi, as their iconographies shifted across his studies.

The spherical pot-belly of the yaksha makes the figure a symbol of prosperity. The shape of the stomach is reminiscent of that of a purnaghata or pot of plenty. Ramkinkar's final Yaksha does not have a potbelly, but the persistence of his association with prosperity is evident in the sack of coins he carries, which is in the same vein as the depiction of yakshas in Puranic Hinduism. Here, in Puranic Hinduism, the Yaksha-Kubera attains divine status, becoming the Lord of Wealth and a lokapala, or guardian of the people, while the yakshas in general assume the duty of guardians of wealth.

The Yakshi endures—from early Buddhist art as the shalabhanjika, the tree-touching woman whose gesture invokes fertility. At Sanchi, it is beneath such a tree that Maya gives birth to the Buddha, her pose and touch echoing the same promise of renewal. It was likely these nurturing associations that Ramkinkar was exploring in his early studies for the Yakshi figure.

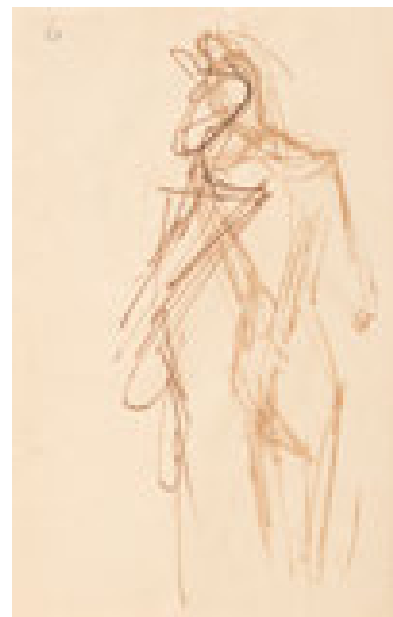
1



2



3



7



8



9



4



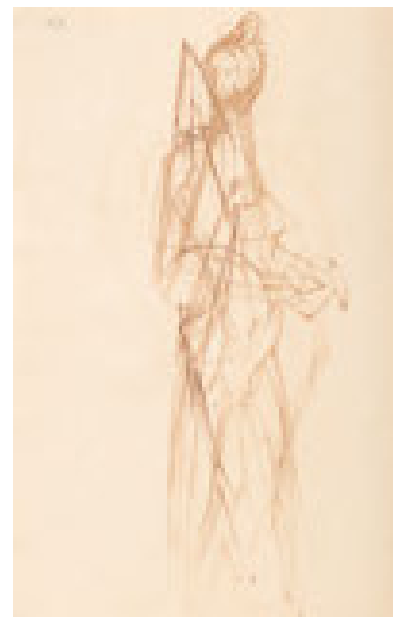
5



6



10



11



12



13



14



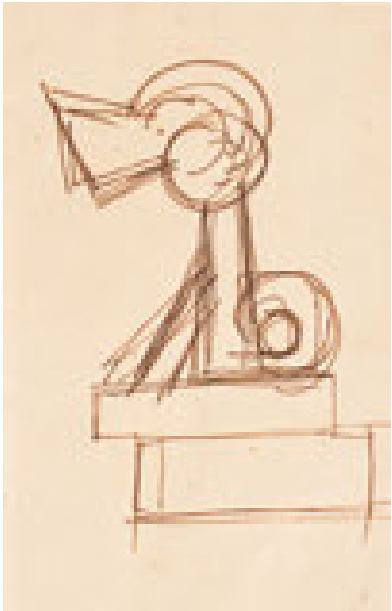
15



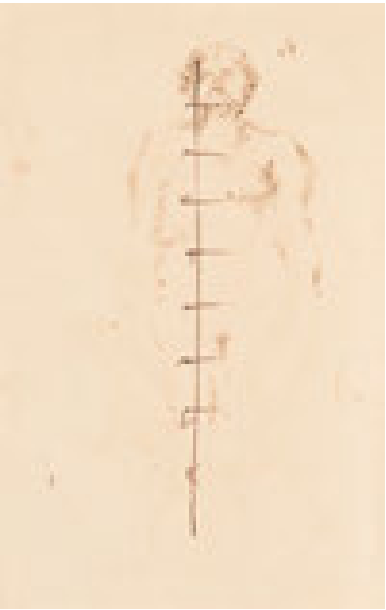
20



21



22



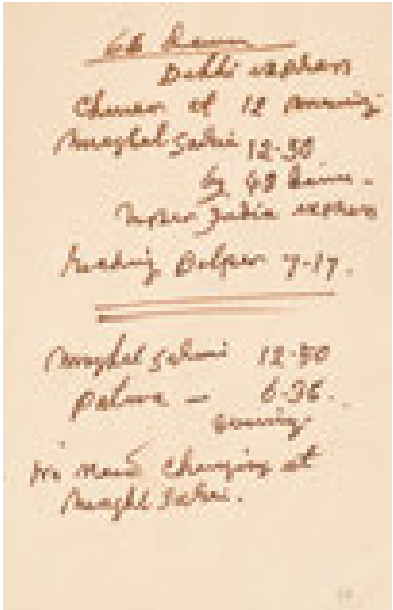
16



17



18



23



24



19

A Sketchbook Containing Seventeen Preparatory Studies for the Iconic Yaksha–Yakshi Sculptures of the Reserve Bank of India, along with Five Other Drawings Relating to Contemporary Works, and a Travel Schedule.

Accompanied by an Independent Preparatory Sketch for the Yaksha–Yakshi Sculptures.

Lot No. 25

RAMKINKAR BAIJ

1906-1980

UNTITLED

1-23) 6.5 x 4 in (16.5 x 10.2 cm)

24) 9 x 6 in (23 x 15.2 cm)

Pen & ink on paper

₹ 10,00,000 - 15,00,000 | \$ 11,628 - 17,442

Exhibited: ‘Ramkinkar Baij’ at Akar Prakar, Kolkata, September 14 - November 2, 2013

Published: ‘Ramkinkar Baij’ by Akar Prakar, Kolkata, 2013

Provenance: Property from a collection based in Kolkata. Originally acquired by Soumyen Adhikari, Santiniketan, directly from the artist.

Lot No. 26

SENAKA SENANAYAKE

b. 1951

UNTITLED

47 x 23 in (119.4 x 58.4 cm)

Oil on canvas

2007

Signed & Dated: Bottom Right

₹ 20,00,000 - 30,00,000 | \$ 23,256 - 34,884

Provenance: Property from a collection based in Mumbai



COMPARABLE

UNTITLED

48 x 36 in (122 x 91.4 cm)

Oil on canvas | 2007

Sold for \$ 96,155





Manjit's Blue Realm

COMPARABLE WORKS SOLD IN PAST AUCTIONS



PRESENTED LOT

FLYING
36 x 56 in (91.4 x 142.2 cm)
Oil on canvas
1978
Signed & Dated: Verso

The presented lot not only showcases Manjit Bawa’s fascinating artistic evolution, but more importantly is firmly attributed with his formative style. A minstrel and a seeker, the sources of his inspiration had no bounds, be it through the intangible waves of music or the inevitable onset of characters one confronts in a dream. And both these triggers can be synthesized through this work, which exudes a soaring, rhythm of flight. Aptly titled *Flying*, the protagonist appears to be what may have drifted into the artist’s subconscious in a dream. Its existence, still a mystery, a faceless form, and

this factor is co-related with his quest to unearth his muse. While the contours were not etched the space where it resides was established, given the fact that the background of the presented work and his later period works were created from a place of familiarity. Another validating aspect of the work, or rather the importance of its creation for the artist is affirmed with the fact that he selected the same to be adopted as a tapestry artwork. The presented lot also highlights his virtuosity as a draftsman, and his impeccable ability to translate his visionary imagination into a painted image.



UNTITLED (KRISHNA)
57.7 x 64.5 in (146.6 x 163.8 cm)
Oil on canvas | 1992
Sold for \$ 3,011,086



UNTITLED (SHIVA)
69 x 62 in (175.2 x 157.4 cm)
Oil on canvas | 1995
Sold for \$ 2,265,086



UNTITLED (DURGA)
68 x 81 in (172.7 x 205.8 cm)
Oil on canvas | 2004
Sold for \$ 1,980,000



UNTITLED
66 x 78 in (167.6 x 198 cm)
Oil on canvas | C. 2000
Sold for \$ 1,200,771

Lot No. 27

MANJIT BAWA

1941-2008

FLYING

36 x 56 in (91.4 x 142.2 cm)

Oil on canvas

1978

Signed & Dated: Verso

₹ 3,00,00,000 - 5,00,00,000

\$ 348,837 - 581,395

Provenance: Property from a collection based in Mumbai. Artwork was previously auctioned by Christie's in 1997 and by AstaGuru in 2021

Manjit Bawa's luminous canvases probe form and space with a remarkable intimacy, drawing viewers into the artist's uniquely imagined world. His mastery of colour, particularly his smooth blends and subtle gradations, carries echoes of post-Renaissance painting, even as he rejected perspectival depth in favour of resolutely flat backgrounds. Bawa often credited these radiant, uniform colour fields to his years as a silkscreen painter at the London School of Printing in Essex during the late 60s, a discipline that sharpened his sense of chromatic purity. This treatment lends his forms an otherworldly lightness: human and animal figures appear to float into the foreground as if by magic. They do not emerge from a defined landscape nor anchor themselves within a widening horizon; instead, they materialise abruptly, almost like apparitions, within a field that reads as an aura.

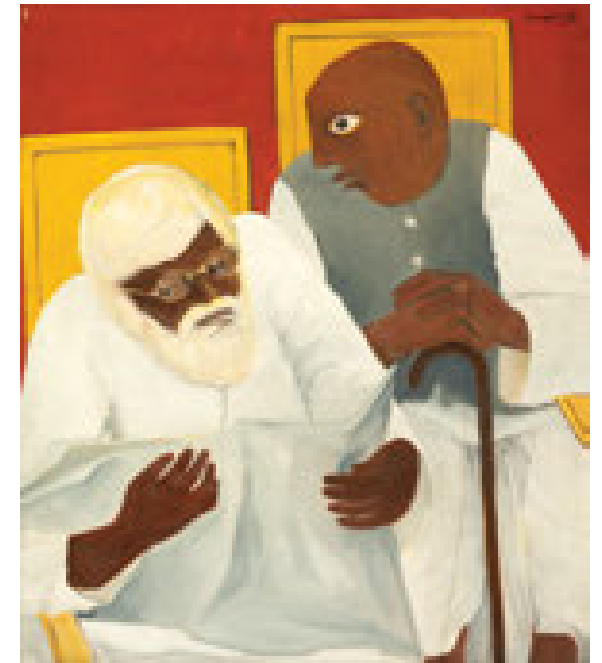




OTHER WORKS BY THE ARTIST



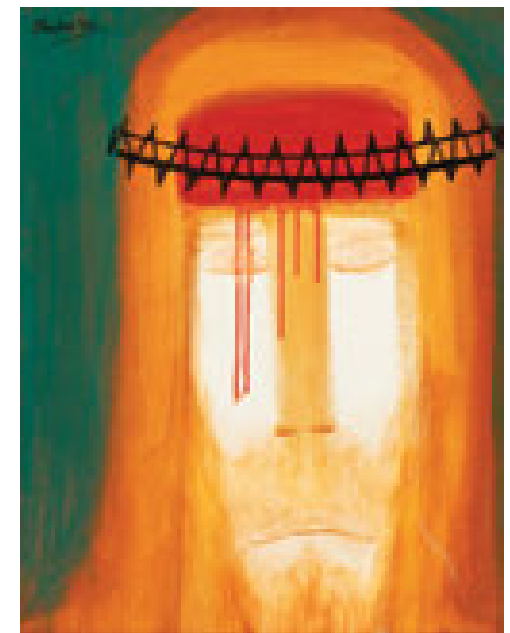
THREE WIDOWS
20 x 30 in (50.8 x 76.2 cm)
Oil on canvas | 1999



MORNING NEWS
28 x 24 in (71 x 61 cm)
Oil on canvas | 1998



PLAY
30 x 20 in (76.2 x 50.8 cm)
Oil on canvas | 1990



CROWN OF THORNS
24 x 18 in (61 x 45.7 cm)
Oil on canvas | 2007

Lot No. 28

JHUPU ADHIKARI

1927-2013

THREE WISE MEN

36 x 24 in (91.4 x 61 cm)

Mixed media on canvas

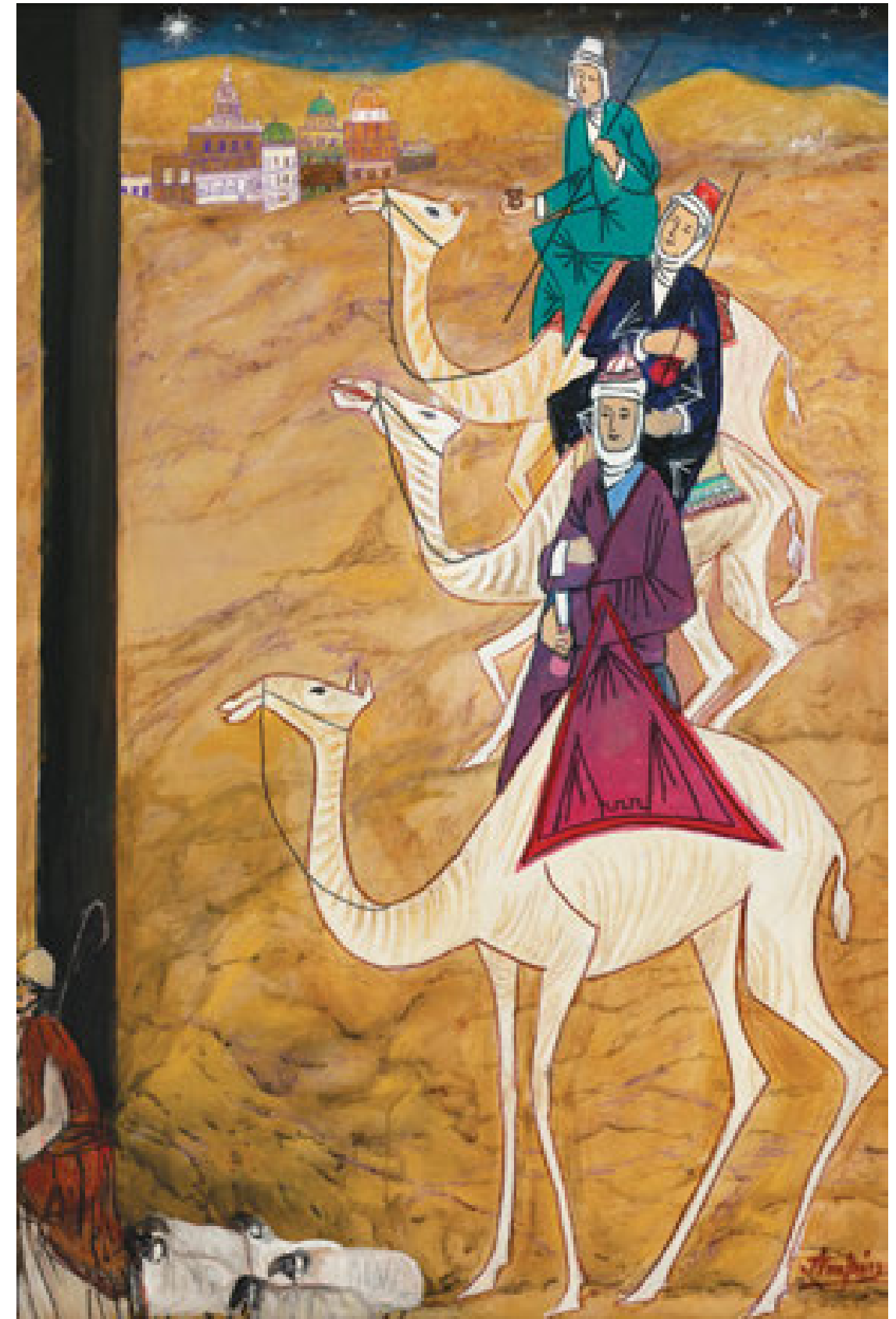
2012

Signed & Dated: Bottom Right

₹ 6,00,000 - 8,00,000 | \$ 6,977 - 9,302

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

Jhupu Adhikari, who shared an active period of art practice with Post Independence Modern Indian artists, turned to advertising after studying Fine Arts at Government College of Art and Craft, Calcutta, and graphic design (then known as 'commercial art') at Central School of Arts and Crafts, London. Celebrated for his versatility of mediums, he was known for his landscapes as well as figurative works. In this lyrical composition, seemingly inspired by the biblical journey of the Magi through a modern lens, the three wise men, dressed in vivid robes and seated atop gracefully elongated camels, move across a gently rolling desert painted in warm, textured tones. Their calm, introspective demeanour and the measured rhythm of the procession lend the scene a quiet solemnity. In the distance, a radiant townscape shimmers beneath a star-filled sky, alluding to the guiding star of the Nativity. A shepherd tending his flock enriches the foreground, adding a grounded, human touch. With its balanced palette, elegant linework, and softly unfolding narrative, the painting presents a serene and imaginative rendering of a timeless story.





Lot No. 29

F N SOUZA

1924-2002

UNTITLED (STILL LIFE)

18.5 x 25 in (47 x 63.5 cm)

Acrylic on paper

1994

Signed & Dated: Bottom Right

₹ 10,00,000 - 15,00,000 | \$ 11,628 - 17,442

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

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

Lot No. 30

S H RAZA

1922-2016

ENCOUNTER

11.8 x 11.8 in (30 x 30 cm)

Acrylic on canvas

1995

Signed & Dated: Verso

₹ 15,00,000 - 20,00,000 | \$ 17,442 - 23,256

Provenance: Property from a collection based in Mumbai



Lot No. 31

K LAXMA GOUD

b. 1940

UNTITLED (GANESHA)

84 x 26 x 18 in (213.4 x 66 x 45.7 cm)

Acrylic on wood

2021

Signed & Dated: Bottom Centre

₹ 10,00,000 - 15,00,000 | \$ 11,628 - 17,442

Provenance: Property from a collection based in Kolkata.
Artwork was previously auctioned by AstaGuru in 2023

A remarkable artist, sculptor, printmaker and draughtsman, K Laxma Goud was born in Nizampur, Telangana in 1940. He received his diploma in Drawing and Painting from the Government College of Art and Architecture in Hyderabad. He moved to Baroda in 1963 and studied Mural and Printmaking at M S University, Baroda. While being introduced to contemporary art, he continued to learn traditional fresco techniques. He is known for his impressive works in varied mediums such as gouache, etching, pastel, painted glass and sculpture. He delved into a range of themes inspired by his upbringing in his village, which he only discovered while studying in an urban setting. The sense of loss and his themes. include erotica, animal imagery, nature and mythology. His portraiture of women and men represent the Indian ethos and its dynamism. Since the 1970s, he has been creating vivid yet sensitive portrayals of the unrestrained sexuality that resides in villages. While maintaining his urban lens, he creates surreal and erotic works that skirt the line between being nostalgic and mythical. His works have been exhibited throughout the world with the most prominent solo exhibitions being held in Hyderabad, Mumbai, New Delhi, London, Kolkata and Jaipur. He has also been the recipient of several awards including the Andhra Pradesh State Lalit Kala Academy Award in the years 1962, 1966 and 1971.





A Unique Work By J P Gangooly

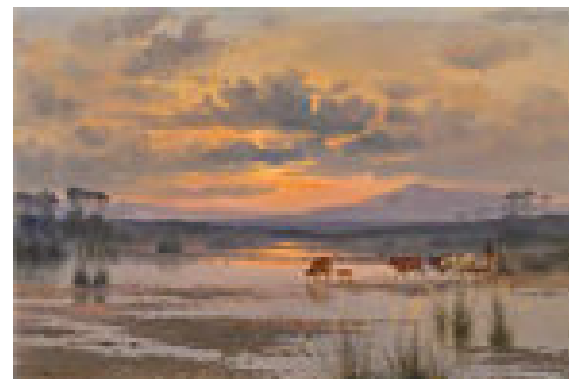
COMPARABLE WORKS SOLD IN PAST AUCTIONS



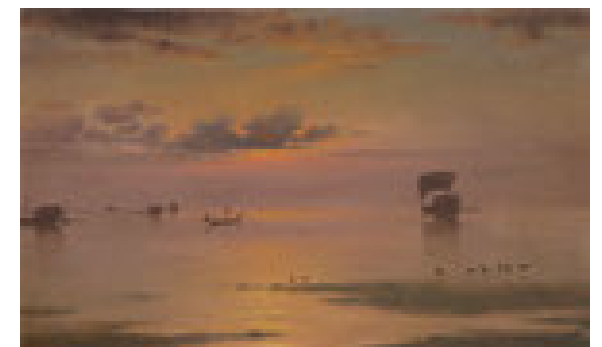
UNTITLED (SUNRISE)
23.5 x 47 in (59 x 119 cm)
Oil on canvas | C. 1930
Sold for \$ 314,884



UNTITLED
24.5 x 35.4 in (62.2 x 90 cm)
Oil on board | C. 1930
Sold for \$ 138,119



UNTITLED
11.7 x 17.8 in (29.8 x 45.5 cm)
Oil on board
Sold for \$ 64,349



UNTITLED (VISAKHAPATNAM)
16 x 26.6 in (41 x 67.7 cm)
Oil on canvas
Sold for \$ 76,915

Lot No. 32

J P GANGOOLY
1876-1953

UNTITLED
44.4 x 31 in (112.8 x 78.7 cm)
Oil on canvas
Signed: Bottom Left

₹ 30,00,000 - 40,00,000 | \$ 34,884 - 46,512

Provenance: Artwork originally from collection Ramanand Tewari, owner of Pilgrims Book House, Varanasi, acquired from him by Prashant Tulsyan

A leading figure in the academic realist movement of early 20th-century Calcutta, Jamini Prakash Gangooly was well-known for his mesmerising landscapes. Born in 1876, the artist grew up immersed in Bengal's vibrant cultural and artistic milieu. He was associated with the eminent Jorasanko family of Abanindranath and Gaganendranath Tagore. Trained under the British painter Charles Palmer, Gangooly developed a unique artistic language. He merged European naturalism with the lyricism and colour of the Indian landscape. This exceptional skill and sensitivity earned him wide acclaim, including the Finlay Prize in 1902 for *Wet Banks of the Ganges* and the Bombay Art Society Gold Medal in 1910. The presented lot is an evocative mythological tableau by J P Gangooly that captures a dramatic moment of divine intervention rendered in the soft, atmospheric style characteristic of early Bengal School-influenced painters. It depicts a sage, his figure enveloped by a glowing halo. He extends a beam of spiritual energy toward a collapsing figure in the foreground whose body is arched backward in surrender. Beside the sage kneels a female attendant, draped in warm ochres and deep reds, holding a garland of flowers as an offering. Her posture expresses reverence and devotion, reinforcing the ritualistic gravity of the scene. Gangooly bathes the composition in a mystical palette of deep earth tones. This composition reveals Gangooly's versatility and his ability to adapt his realist technique to a more symbolic and introspective subject.



Lot No. 33

BHURI BAI

b. 1968

UNTITLED (LIFE IN MY VILLAGE)

68 x 91.5 in (172.7 x 232.4 cm)

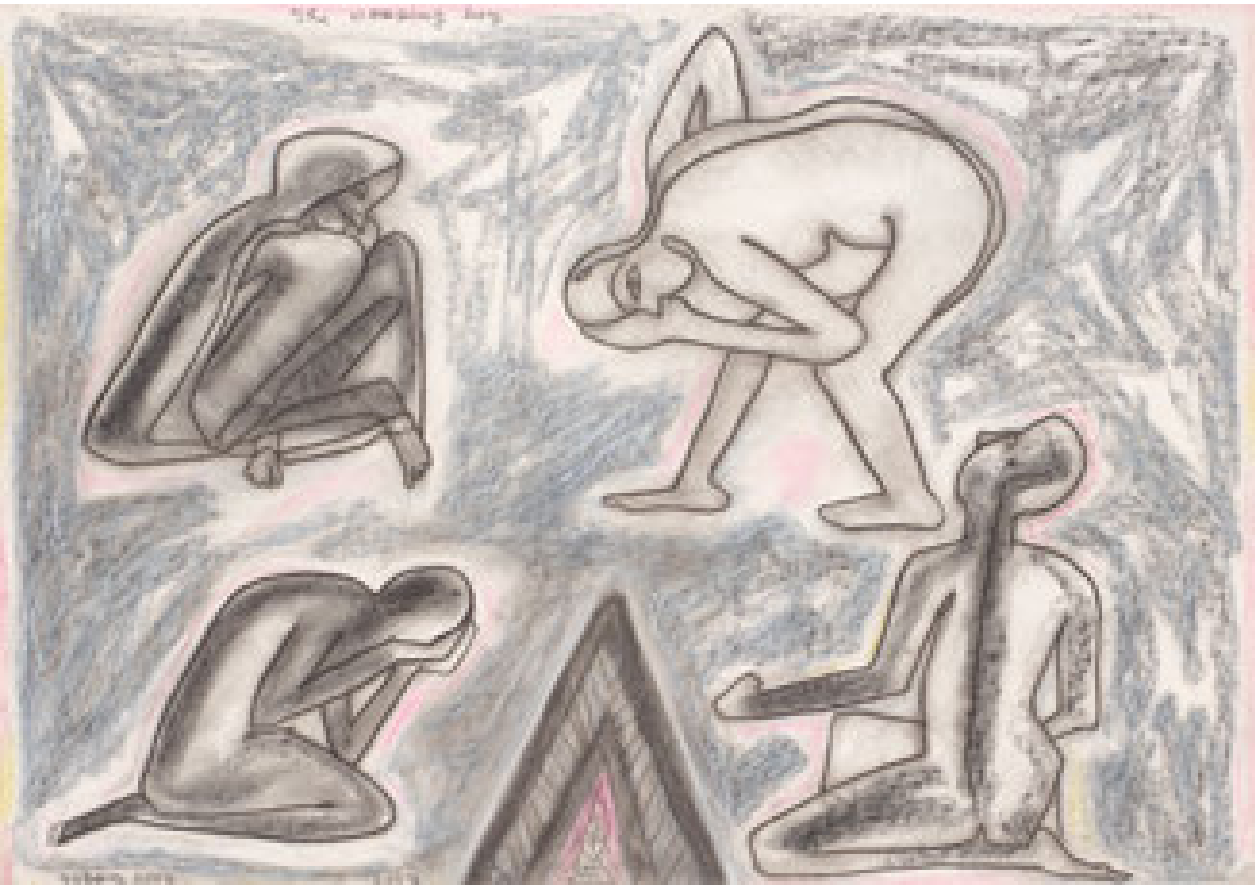
Acrylic on canvas

Circa 2014

Signed: Bottom Right

₹ 5,00,000 - 7,00,000 | \$ 5,814 - 8,140

Provenance: Property from a collection based in Mumbai



Lot No. 34

JOGEN CHOWDHURY

b. 1939

THE WEeping BOY

27.5 x 39 in (69.8 x 99 cm)

Charcoal & pastel on paper

2007

Signed & Dated: Bottom Left

₹ 10,00,000 - 15,00,000 | \$ 11,628 - 17,442

Provenance: Property from a collection based in New Delhi



A Fragmented Visage

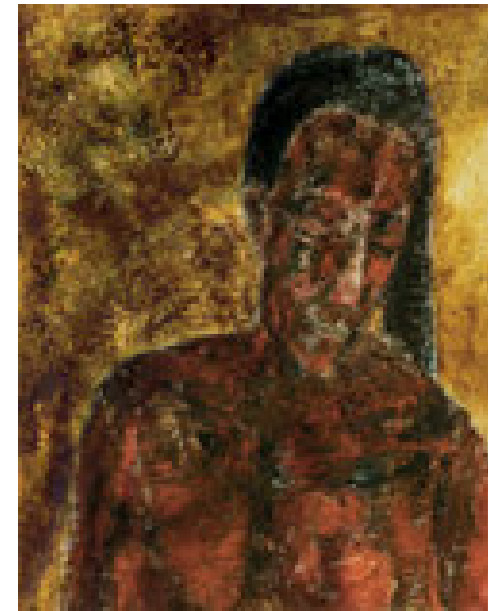
COMPARABLE WORKS SOLD IN PAST AUCTIONS



PRESENTED LOT

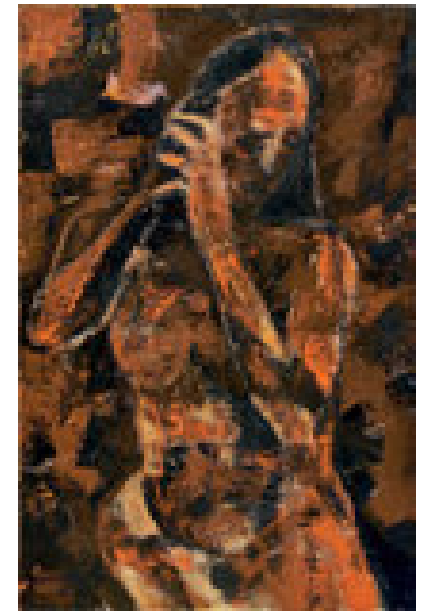
HEAD | 35 x 35 in (89 x 89 cm) | Oil on canvas | 1992 | Signed & Dated: Top Left

Executed in Padamsee's distinctive ochre-brown palette, this compelling *Head* belongs to one of the most introspective strands of his oeuvre. Rather than pursuing likeness, Padamsee constructs the human face as a field of shifting planes and tonal modulations. The features, reduced to a network of scratched, linear accents, seem to emerge and dissolve within the dense, textured surface, creating a portrait that is simultaneously present and elusive. Across the canvas, facet-like brushstrokes recall his early Paris years, when he absorbed the lessons of Cézanne and the Expressionists while forging his own idiom. The result is a head that feels sculpted rather than painted, defined by light and form rather than descriptive detail. The downward tilt of the face heightens the sense of inwardness, transforming the figure into an archetype of solitude and reflection.



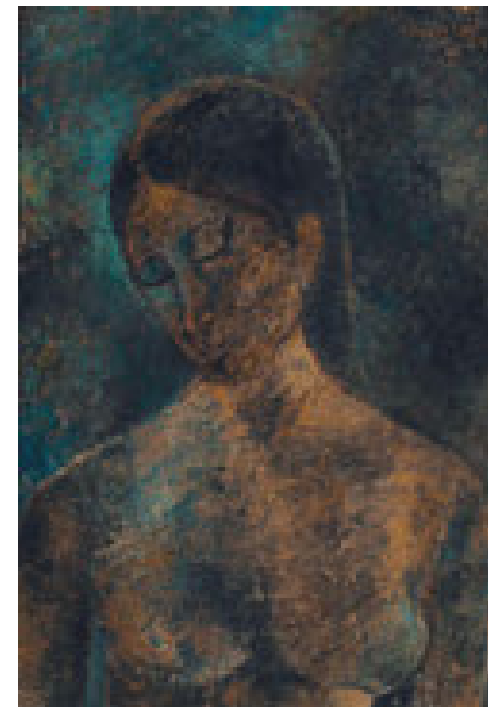
**JEUNE FEMME AUX CHEVEUX NOIRS,
LA TÊTE INCLINÉE**

35.8 x 28.6 in (91.3 x 72.8 cm)
Oil on canvas | 1962
Sold for \$ 578,500



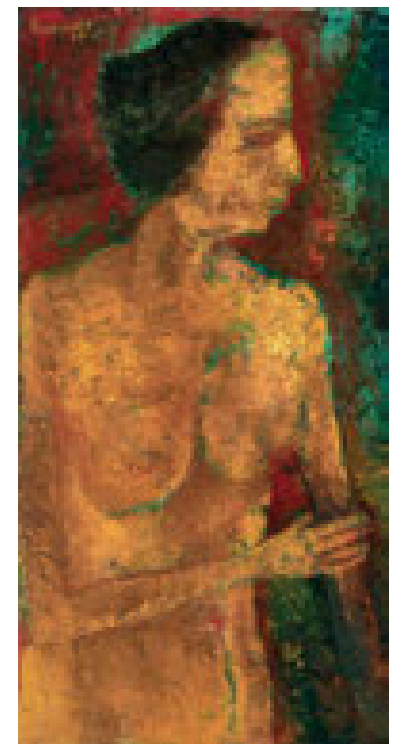
WOMAN WITH CONCH

39.2 x 25.5 in (100 x 65 cm)
Oil on canvas | 1962
Sold for \$ 387,136



UNTITLED (NUDE)

36.2 x 25.4 in (92 x 64.8 cm)
Oil on canvas | 1967
Sold for \$ 348,500



NUDE

54 x 27 in (137 x 68 cm)
Oil on canvas | 1987
Sold for \$ 353,205

Lot No. 35

AKBAR PADAMSEE

1928-2020

HEAD

35 x 35 in (89 x 89 cm)

Oil on canvas

1992

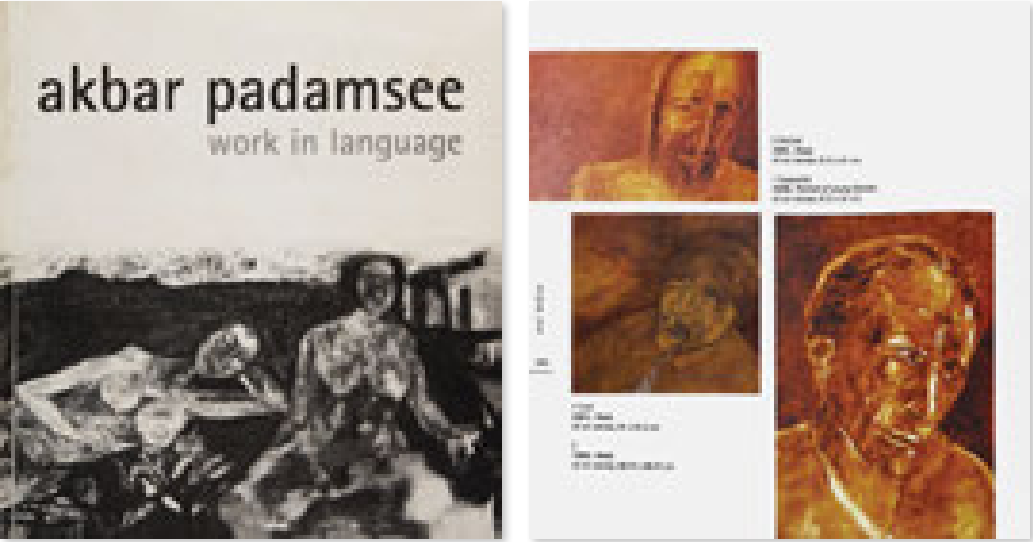
Signed & Dated: Top Left

₹ 2,00,00,000 - 3,00,00,000 | \$ 2,32,558 - 3,48,837

Published: ‘Akbar Padamsee: Work in Language’ by Marg Publication, Mumbai, 2010, pg. 284

Provenance: Property from a collection based in Mumbai. Artwork was previously auctioned by Christie’s in 2002 & AstaGuru 2017

Cover of the publication with the work illustrated



A



B



E



F



C



D



G



H

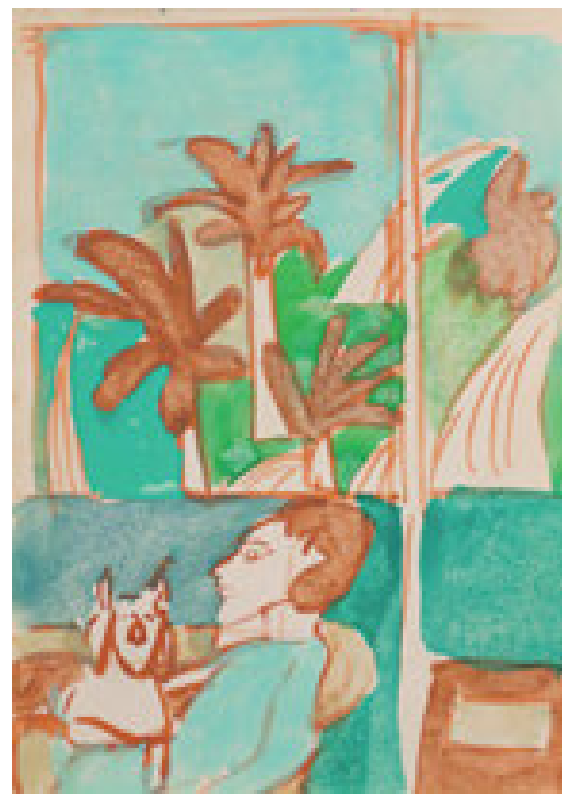


I

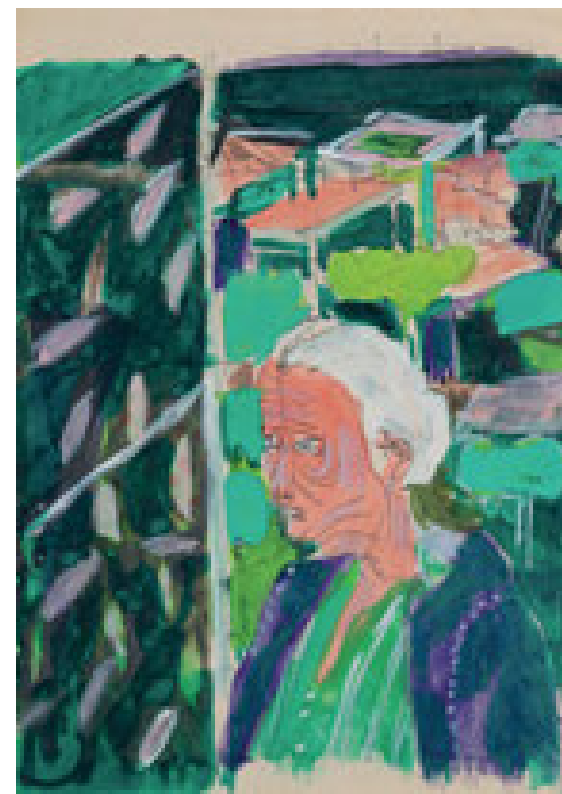


Verso

J



K



L



M



Lot No. 36

K G SUBRAMANYAN

1924-2016

A) UNTITLED | 7.5 x 5.4 in (19 x 13.7 cm) | Ballpoint pen & watercolour on card | Signed: Bottom Right

B) UNTITLED | 7.5 x 5.4 in (19 x 13.7 cm) | Ballpoint pen & watercolour on paper | Signed: Bottom Left

C) UNTITLED | 7.5 x 5.4 in (19 x 13.7 cm) | Pen & watercolour on card | Signed: Bottom Centre

D) UNTITLED | 7.5 x 5.4 in (19 x 13.7 cm) | Ballpoint pen & watercolour on card | Signed: Bottom Centre

E) UNTITLED | 7.5 x 5.4 in (19 x 13.7 cm) | Ballpoint pen & watercolour on paper | Signed: Bottom Right

F) UNTITLED | 7.5 x 5.4 in (19 x 13.7 cm) | Ballpoint pen & watercolour on card | Signed: Bottom Right

G) UNTITLED | 7.5 x 5.5 in (19 x 14 cm) | Ballpoint pen & watercolour on card | Signed: Bottom Left

H) UNTITLED | 7.5 x 5.5 in (19 x 14 cm) | Ballpoint pen & watercolour on card | 1983 | Signed & Dated: Bottom Left

I) UNTITLED | 7.5 x 5.4 in (19 x 13.7 cm) | Ballpoint pen & watercolour on card | Signed: Bottom Right

J) UNTITLED | 7.3 x 5.2 in (18.5 x 13.2 cm) | Gouache on paper

K) UNTITLED | 7.3 x 5.2 in (18.5 x 13.2 cm) | Ballpoint pen & gouache on paper

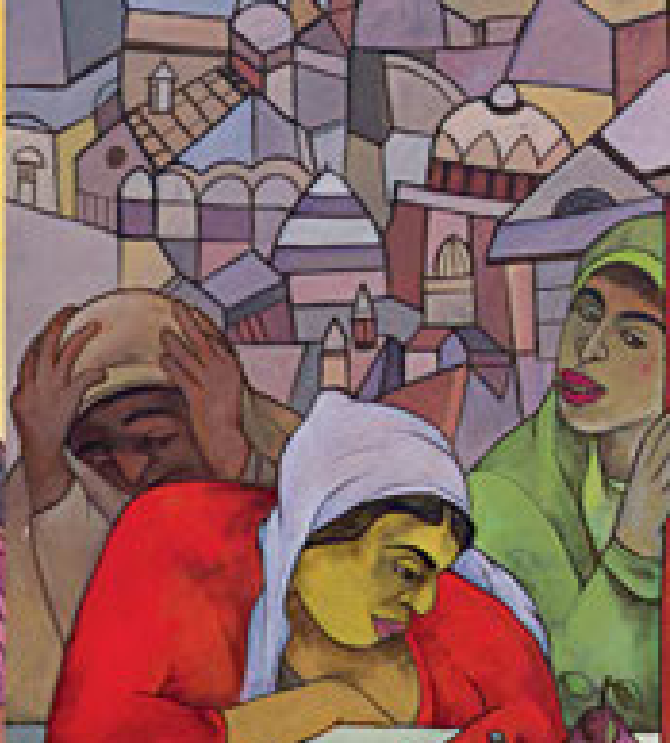
L) UNTITLED | 7.3 x 5.2 in (18.5 x 13.2 cm) | Gouache on paper

M) UNTITLED | 7.4 x 5.2 in (18.8 x 13.2 cm) | Gouache on paper

₹ 13,00,000 - 20,00,000 | \$ 15,116 - 23,256

Provenance: Property from the estate of artist K G Subramanyan

This lot is a set of 13 works | (I) is double-sided work



A Colourful Cacophony

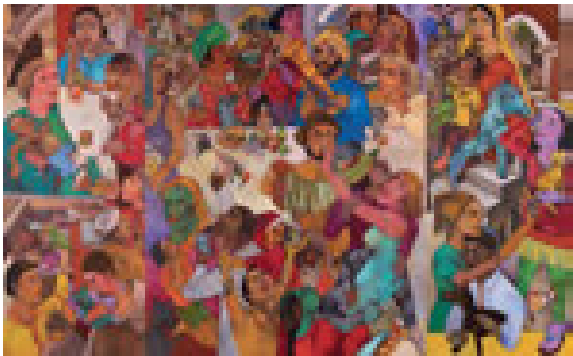
COMPARABLE WORKS SOLD IN PAST AUCTIONS



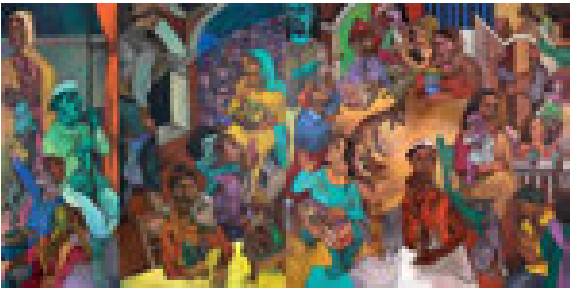
PRESENTED LOT

INTROSPECTIVE TIMES (TRIPTYCH)
60 x 114 in (152.4 x 289.6 cm)
Acrylic on canvas
Signed: Bottom Left

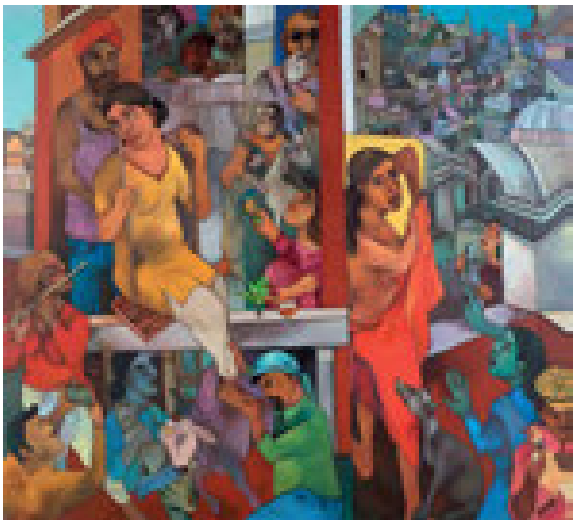
Born in Patiala, Gurcharan Singh is a renowned Indian painter, celebrated for his exceptional figurative artworks. He trained at the Government College of Arts and Crafts in Chandigarh, where he developed a focus on depicting individuals from economically disadvantaged backgrounds, particularly marginalised and exploited women. Throughout his career, Singh explored the complex relationships that shape our world, often using symbolic representations to delve into deeper themes. He is widely recognised for his outstanding figurative painting, capturing the essence of everyday life by portraying men, women, children, and animals in large-scale, powerful compositions. Singh has exhibited his work in solo exhibitions at prestigious galleries in Chandigarh, New Delhi, Mumbai, Paris, and Canada. His artwork is housed in esteemed institutions such as the Lalit Kala Akademi, the National Gallery of Art in New Delhi, and India House in Paris. He received the National Award in 1976.



UNTITLED (TRIPTYCH)
60 x 96 in (152 x 243 cm)
Acrylic on canvas
Sold for \$ 45,119



UNTITLED (DIPTYCH)
60 x 120 in (152.4 x 304.8 cm)
Acrylic on canvas
Sold for \$ 45,203



COOPERATIVE COEXISTENCE
60 x 66 in (152.4 x 167.6 cm)
Acrylic on canvas
Sold for \$ 37,982



UNTITLED
60 x 48 in (152 x 121 cm)
Acrylic on canvas
Sold for \$ 30,134



Lot No. 37

GURCHARAN SINGH

b. 1949

INTROSPECTIVE TIMES (TRIPTYCH)

60 x 114 in (152.4 x 289.6 cm)

Acrylic on canvas

Signed: Bottom Left

₹ 30,00,000 - 40,00,000 | \$ 34,884 - 46,512

Provenance: Property from a collection based in Mumbai

Lot No. 38

TVAIKUNTAM

b. 1942

UNTITLED

48 x 36 in (122 x 91.4 cm)

Acrylic on canvas

2015

Signed & Dated: Bottom Right

₹ 15,00,000 - 20,00,000 | \$ 17,442 - 23,256

Provenance: Property from a collection based in New Delhi

A celebrated Indian modern artist known for his striking figurative paintings inspired by the rural life of Telangana. Born in Burugupalli, a village in Karimnagar district, Vaikuntam grew up observing the vibrant culture, rituals, and people around him, especially the women who would later become the central subjects of his art. Vaikuntam's signature style is defined by bold lines, earthy yet vivid primary colours, and stylised forms that capture the grace and dignity of Telangana's rural folk. His palette reflects the heat and dust of the region, while his compositions echo the rhythms of daily life. Over the decades, he has exhibited extensively in India and abroad, earning recognition as one of the most distinctive voices in contemporary Indian art. His works remain celebrated for their rootedness, authenticity, and emotive portrayal of his homeland.



Portrait Of A Lady

COMPARABLE WORKS SOLD IN PAST AUCTIONS



PRESENTED LOT

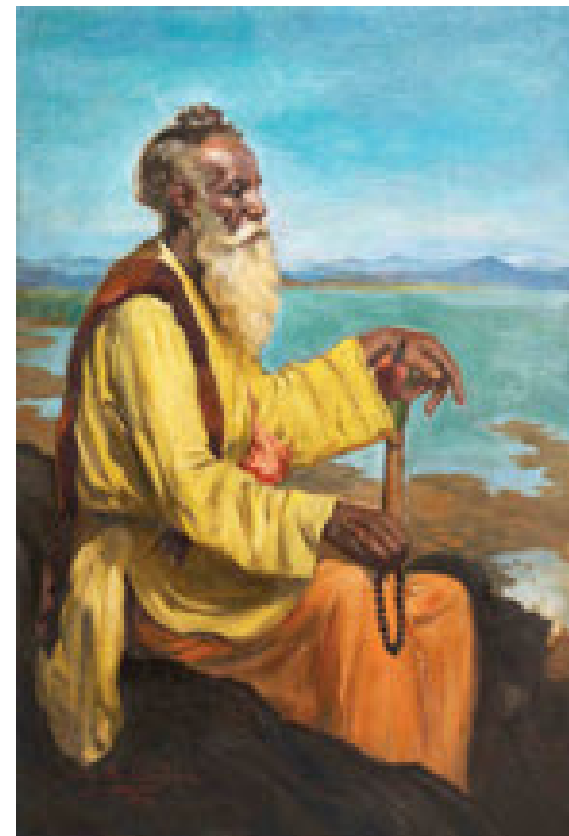
UNTITLED

22 x 18 in (56 x 45.7 cm)

Oil on canvas

1930

Signed & Dated: Bottom Right

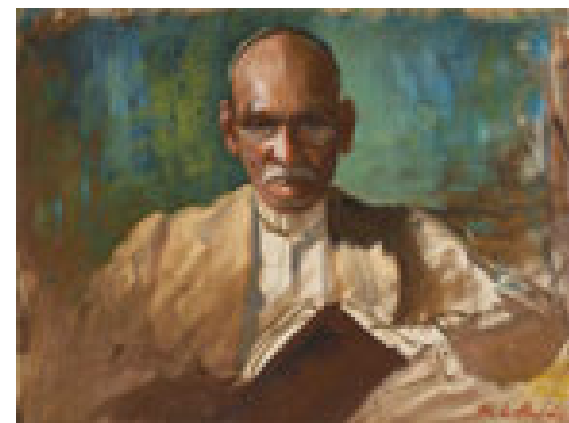


UNTITLED (THE SADHU)

37.5 x 25 in (95.2 x 63.5 cm)

Oil on canvas | 1954

Sold for \$ 37,982



PORTRAIT OF A GENTLEMAN

12.5 x 17 in (31.8 x 43.3 cm)

Oil on canvas | 1945

Sold for \$ 7,544



UNTITLED (STILL LIFE)

16 x 18.5 in (40.6 x 47 cm)

Oil on canvas | Circa 1940

Sold for \$ 28,740



SEATED WOMAN

12.6 x 9.9 in (32 x 25 cm)

Watercolour on paper | 1946

Sold for \$ 6,915

Lot No. 39

S L HALDANKAR
1882-1968

UNTITLED
22 x 18 in (56 x 45.7 cm)
Oil on canvas
1930
Signed & Dated: Bottom Right

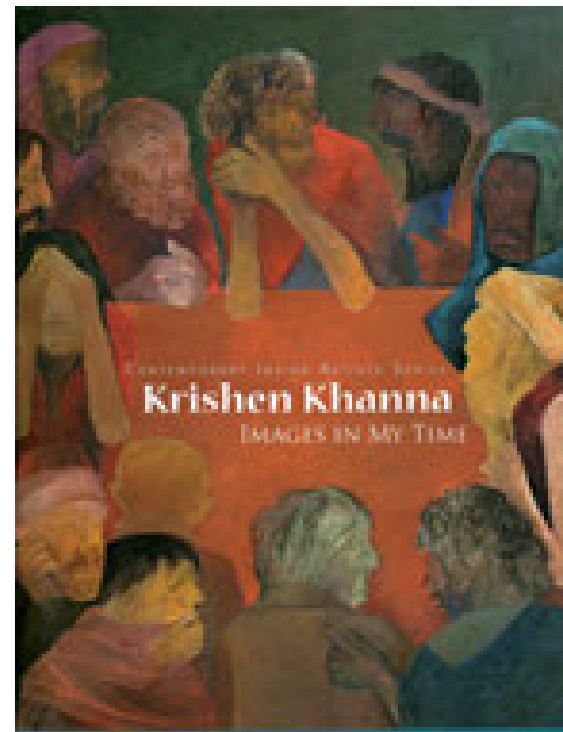
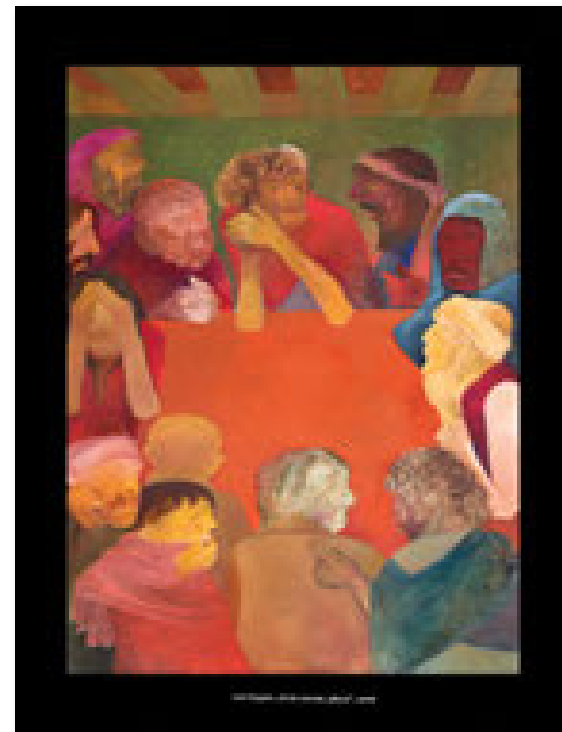
₹ 10,00,000 - 15,00,000 | \$ 11,628 - 17,442

Provenance: Property from the estate of artist S L Haldankar

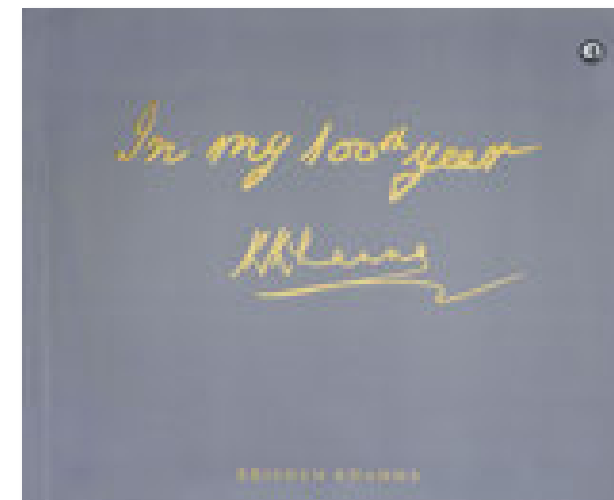
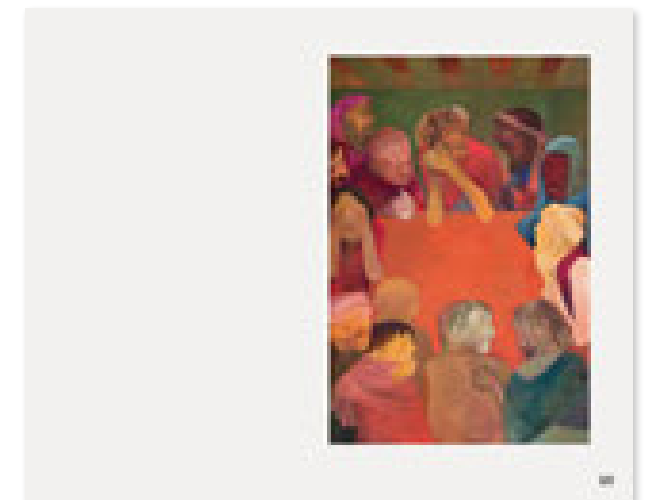
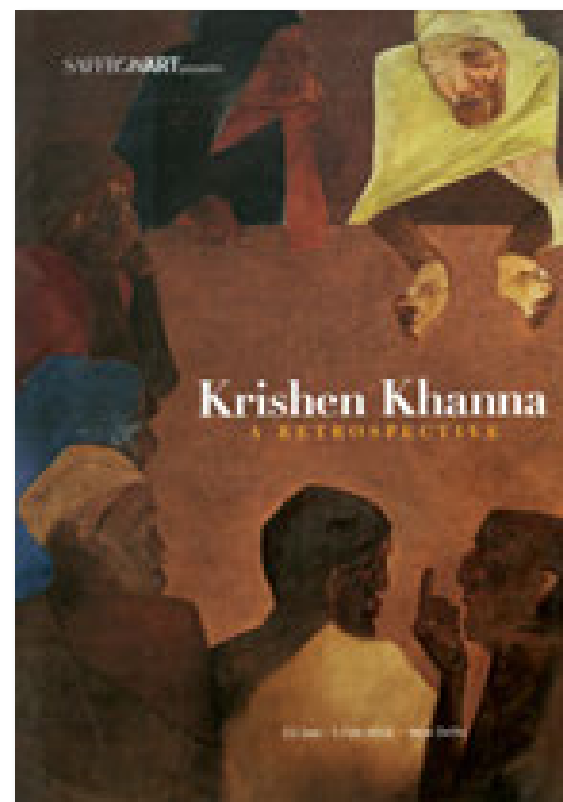
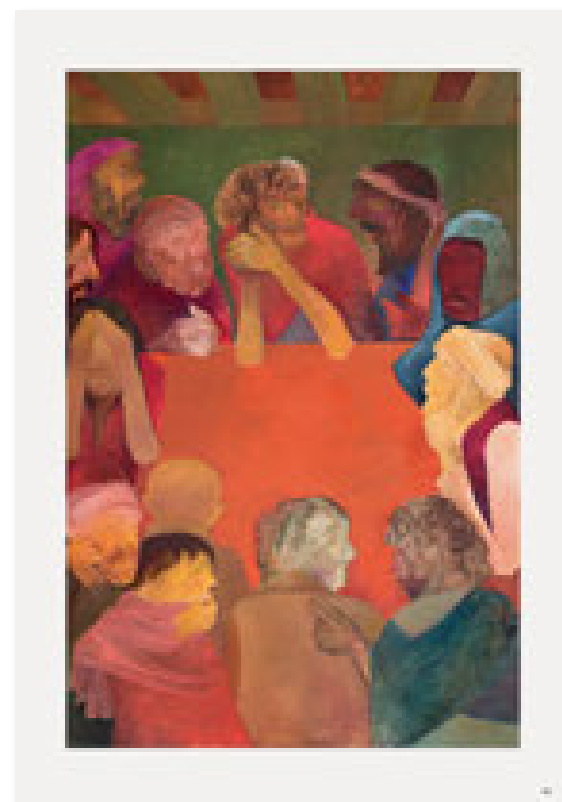
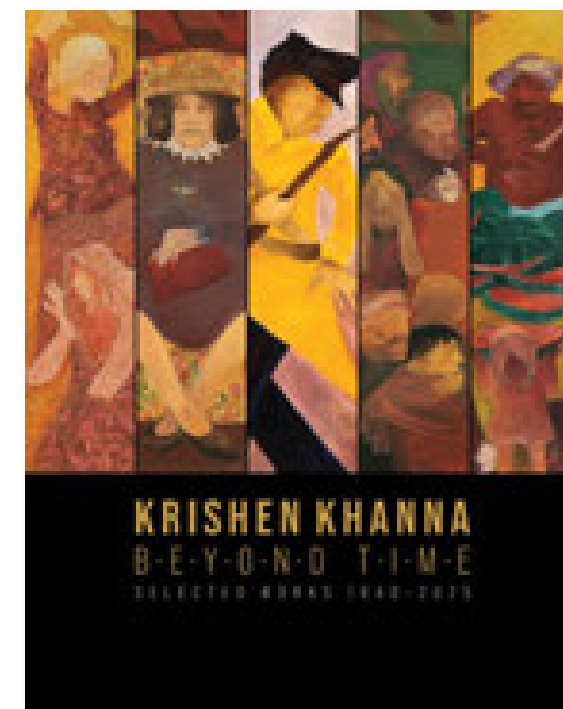
This sensitively rendered portrait exemplifies S L Haldankar's acclaimed mastery of realist portraiture, a discipline in which he emerged as one of the foremost figures of the Bombay School. Trained at the Sir J J School of Art and later founder of the Haldankar Art Institute, he was celebrated for his delicate control of light, tonal gradation, and the quiet emotional tenor he brought to his subjects. In this work, the woman's softly modelled features, framed by her saree veil, reveal the artist's instinct for capturing unguarded human presence with empathy and restraint. Haldankar's subtle transitions of shade and his finely observed textures affirm the qualities that made his portraits enduring markers of grace and finesse.







Covers of the publications with the work illustrated



The presented lot is a celebrated work that has been widely exhibited in India and abroad



'Krishen Khanna: A Retrospective' at Rabindra Bhavan, Lalit Kala Akademi, New Delhi, 2010 (Above & Top Left)
'Krishen Khanna' at Royal Academy of Art, London, 2007 (Above Right)

COMPARABLE WORKS SOLD IN PAST AUCTIONS



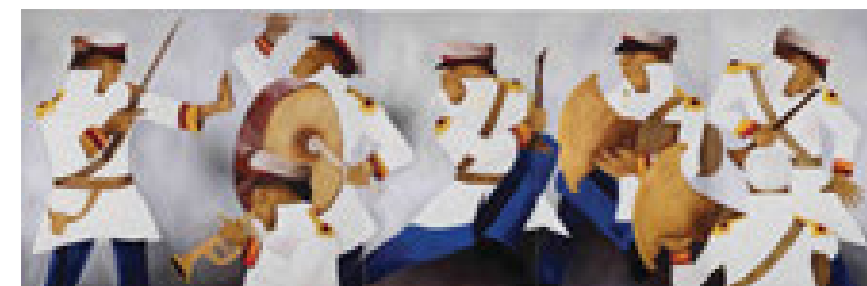
JESUS AT EMMAUS

72 x 47.8 in (182.8 x 121.4 cm)
Oil on canvas | C. 2005
Sold for \$ 441,170



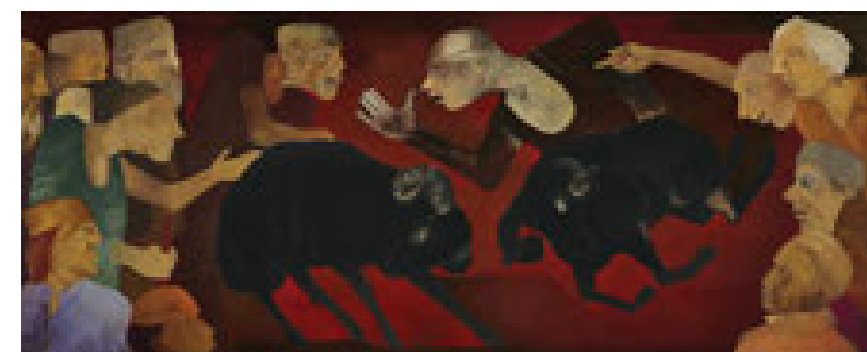
MEETING AT EMMAUS

70 x 45 in (178 x 114.7 cm)
Oil on canvas | 1979
Sold for \$ 311,974



**UNTITLED:
BANDWALLAH
PROCESSION
(PENTPTYCH)**

60 x 180 in
(152.4 x 457.2 cm)
Oil on canvas
Sold for \$ 917,266



UNTITLED

45 x 111 in
(114.3 x 282 cm)
Oil on canvas
Sold for \$ 515,221

Lot No. 40

KRISHEN KHANNA

b. 1925

THE LAST SUPPER

72 x 48 in (183 x 122 cm)

Oil on canvas

Signed: Verso

₹ 2,00,00,000 - 3,00,00,000 | \$ 232,558 - 348,837

Exhibited: ‘Krishen Khanna’ at Royal Academy of Art, London, 2007

‘Krishen Khanna: A Retrospective’ at Rabindra Bhavan, Lalit Kala Akademi, New Delhi, 2010

Published: ‘Contemporary Indian Artists Series - Krishen Khanna: Images In My Time’ by Norbert Lynton, Edited by Gayatri Sinha, Mapin Publishing Ahmedabad, 2007, cover & pg. 131

‘Krishen Khanna: A Retrospective’, exhibition catalogue, Saffronart, New Delhi, 2010, pg. 127

‘Krishen Khanna: In My 100th Year’ by Aleph Book Company, 2024, pg. 325

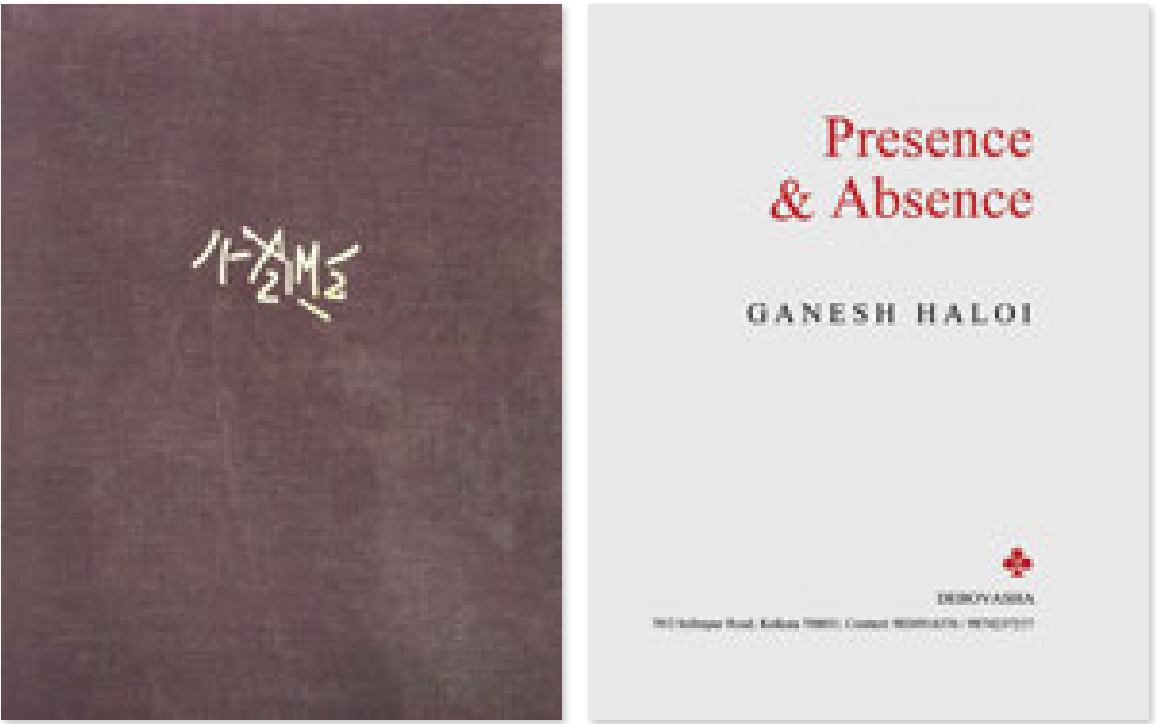
‘Krishen Khanna: Beyond Time’ by The Arts Trust, Mumbai, 2025

Provenance: Property from a collection based in Mumbai

In *The Last Supper*, Krishen Khanna reinterprets one of the most iconic scenes in Western art through his distinct humanist and expressionist sensibility. Rather than adhering to traditional iconography, Khanna stages the moment as a deeply psychological encounter, capturing the charged emotions and fraught tensions among the gathered figures. The disciples are rendered with stark individuality, each face shaped by anxiety, doubt, grief, or contemplation, while the dense, closely packed composition heightens the sense of collective unease. Khanna’s earthy palette, textured surfaces, and sculptural modelling infuse the work with an almost theatrical gravitas. The flattened spatial arrangement and dramatic gestures underscore the narrative’s moral conflict, transforming the biblical episode into a universal meditation on loyalty, betrayal, and the human condition. A rare and significant work within his oeuvre, *The Last Supper* exemplifies Khanna’s mastery in conveying complex emotional atmospheres and his enduring engagement with biblical themes.

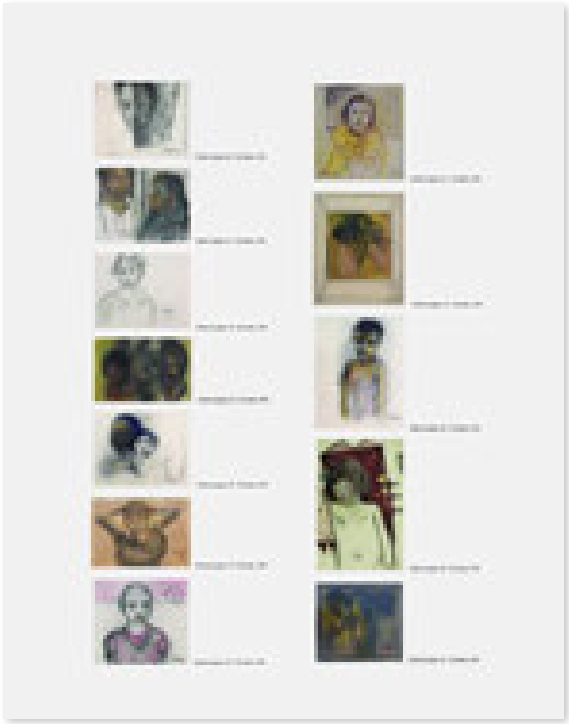


Cover of the publication with the work illustrated



The Minimalism of Ganesh Haloi

Ganesh Haloi is a seminal figure of post-Independence Indian art whose practice bridges abstraction with an intimate, lived sense of landscape. His childhood displacement during the Partition deeply marked his sensibility; the lost terrain of East Bengal became a recurring emotional undercurrent rather than a literal subject. After relocating to Kolkata, Haloi trained at the Government College of Art & Craft and later joined the Archaeological Survey of India, where years spent documenting ancient Ajanta murals refined his mastery of line, form, and the quiet lyricism that would distinguish his mature work. In recent decades, Haloi has expanded his language across mediums, watercolour, mixed media, and subtle ink drawings, all united by a contemplative, almost Zen-like precision. Widely exhibited in India and internationally, he is regarded as a ‘painter of silence’, shaping an abstract vocabulary uniquely his own within the context of Bengali modernism.



Lot No. 41

GANESH HALOI

b. 1936

UNTITLED

15 x 21.6 in (38 x 55 cm)

Pastel on paper

1995

Signed & Dated: Bottom Right

₹ 7,00,000 - 10,00,000 | \$ 8,140 - 11,628

Exhibited: ‘Presence & Absence: Ganesh Haloi’
at Debovasha, Kolkata, June 4-July 4, 2023

Published: ‘Presence & Absence: Ganesh Haloi’
at Debovasha, Kolkata

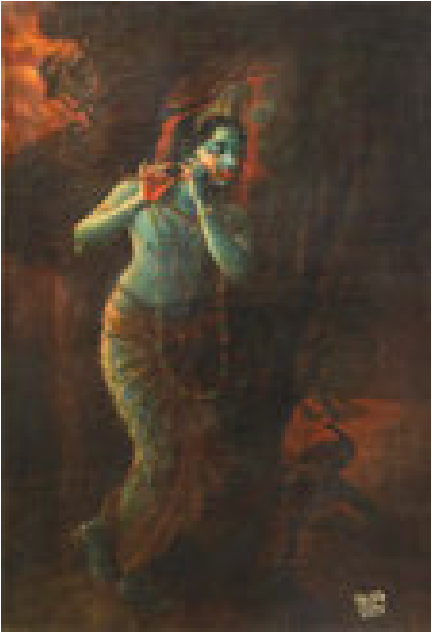
Anandabazar Patrika, July 15, 2023 issue

Provenance: Property from a collection based
in Kolkata





COMPARABLE WORKS SOLD IN PAST AUCTIONS



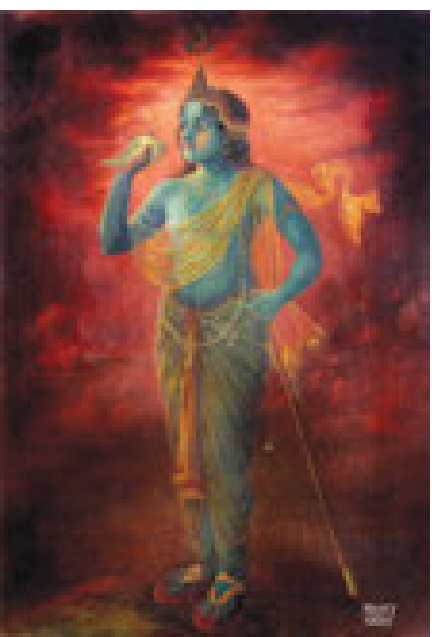
UNTITLED
30 x 20 in (76.2 x 50.8 cm)
Oil on canvas | 1930
Sold for \$ 37,670



UNTITLED
30 x 22.5 in (76 x 56 cm)
Oil on canvas | 1931
Sold for \$ 36,770



UNTITLED
29.5 x 20 in (74 x 50 cm)
Oil on canvas | 1930
Sold for \$ 29,676



UNTITLED
30 x 20 in (76.2 x 50.8 cm)
Oil on canvas | 1932
Sold for \$ 24,377

Lot No. 42

SITAL CHANDRA BANDYOPADHYAY

1878-1967

UNTITLED

19 x 14.5 in (48.3 x 36.8 cm)

Watercolour on paper

Circa 1930

Signed: Bottom Right

₹ 10,00,000 - 15,00,000 | \$ 11,628 - 17,442

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

A self-taught artist born in pre-partitioned India, Sital Chandra Bandyopadhyay was deeply devoted to Krishna. Bandyopadhyay uniquely fused Indian traditional forms with the academic expression of European techniques in his art. In this evocative painting, Krishna stands gracefully beneath a tree, playing his flute, his serene blue form adorned with delicate garlands and crowned with a vibrant peacock feather. The artist's meticulous handling of light creates a soft, glowing halo around him, enhancing his divine presence. Radha kneels before him in adoration, her expression suffused with longing and devotion. Draped in earthy-toned garments that flow naturally around her form, she embodies quiet surrender and emotional depth. Bandyopadhyay's mastery of watercolour-like tonal transitions is evident in the luminous sky, reflective waters, and atmospheric landscape, all of which frame the divine lovers in a poetic, dreamlike ambience.





Celebrating Nature's Grace

COMPARABLE WORKS SOLD IN PAST AUCTIONS



PRESENTED LOT

JAL UTSAV

36 x 48 in (91.4 x 122 cm)
Watercolour, pen & ink on paper pasted on Alucobond board
2020
Signed & Dated: Verso

Jal Utsav is a vibrant celebration of femininity, divinity, and the life-giving spirit of nature, hallmarks of Jayasri Burman's richly imaginative visual language. Set within a fantastical waterscape teeming with lotus blooms and white swans, the composition centres on resplendent female figures who appear as

guardian-deities of the natural world. Burman's signature folk-inspired style shines through her jewel-toned palette, ornamental detailing, and mythopoetic symbolism. The tree in full blossom, musical instruments, flowing garments, and serene expressions together evoke a sense of harmony, festivity, and abundance.



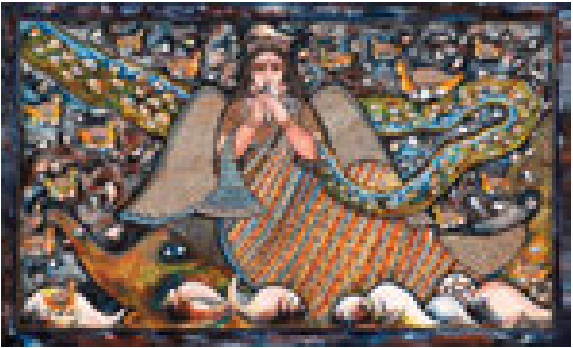
JANAM UTSAV

36 x 36 in (91.4 x 91.4 cm)
Watercolour, pen & ink on paper pasted on Alucobond board | 2021
Sold for \$ 64,223



NANDINI

54 x 54 in (137.2 x 137.2 cm)
Watercolour, pen & ink on paper pasted on Alucobond board | 2020
Sold for \$ 58,727



ABAHANA (INVOCATION)

61 x 102.2 in (155 x 259.5 cm)
Watercolour, acrylic & pen on paper pasted on board | 2019
Sold for \$ 137,449



UNTITLED (DIVINE MOTHER)

83.7 x 35.7 in (212.6 x 90.7 cm)
Acrylic on canvas | 2005
Sold for \$ 64,891

Lot No. 43

JAYASRI BURMAN

b. 1960

JAL UTSAV

36 x 48 in (91.4 x 122 cm)

Watercolour, pen & ink on paper pasted on
Alucobond board

2020

Signed & Dated: Verso

₹ 15,00,000 - 20,00,000 | \$ 17,442 - 23,256

Provenance: Property from a collection based
in Mumbai

Jayasri Burman is one of India's leading contemporary women artists, celebrated for her lush, mythic visual language and vibrant storytelling. Trained at the prestigious Kala Bhavana, Santiniketan, her art is deeply rooted in Indian mythology, folk traditions, and the cultural tapestry of Bengal. Burman's works are lyrical compositions where women are draped in vivid textiles, adorned with traditional jewellery, and surrounded by flowing fish, flowers and birds that emerge as symbols of grace, resilience, and divinity.



Lot No. 44

T VAIKUNTAM

b. 1942

UNTITLED (GANESHA)

20 x 14 in (50.8 x 35.6 cm)

Acrylic on canvas

2022

Signed & Dated: Bottom Right

₹ 5,00,000 - 7,00,000 | \$ 5,814 - 8,140

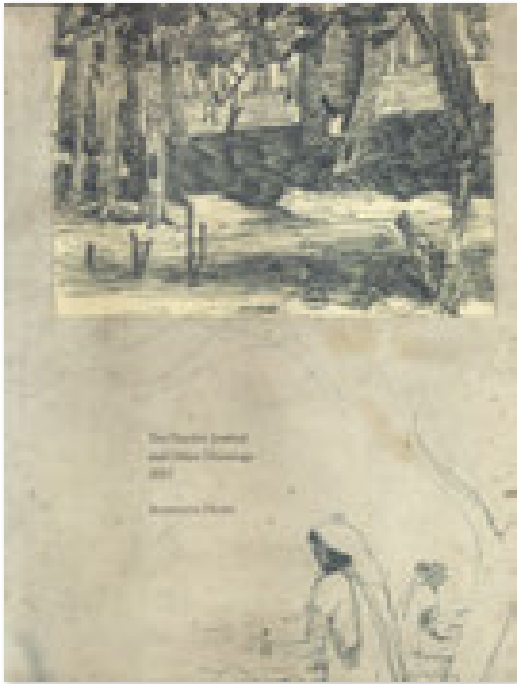
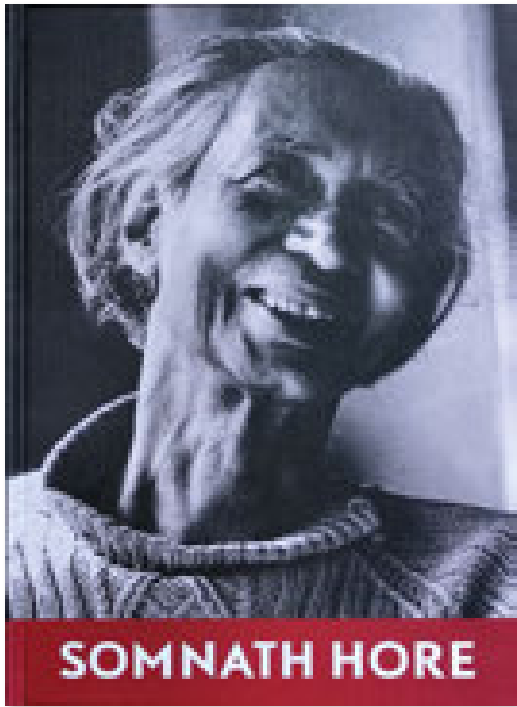
Provenance: Property from a collection based in New Delhi

In this vibrant portrayal, Vaikuntam translates his signature visual language, rooted in the bold contours and saturated palette of rural Telangana, into a devotional idiom. The deity's monumental form, rendered in flattened planes of olive, vermillion, and gold, echoes the stylisation and rhythmic linework seen across Vaikuntam's celebrated figurative oeuvre. Here, the sensuous curvature of the elephant-headed god, the exaggerated gestures of the hands, and the meticulous decorative detailing draw from the artist's long engagement with folk aesthetics and temple iconography.



Cartography Of Wounds

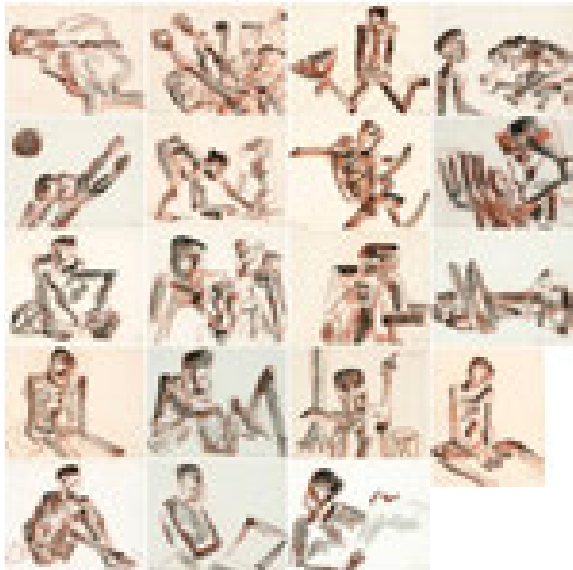
Covers of the publications with the work illustrated



COMPARABLE WORKS SOLD IN PAST AUCTIONS



WOUNDS - 40
20 x 25 in (50.8 x 63.5 cm)
Pulp print pasted on board | 1977
Sold for \$ 50,000



UNTITLED (SET OF NINETEEN)
8.5 x 11 in (21.5 x 28 cm) each
Watercolour & dry pastel on paper | 1983
Sold for \$ 50,190



WOUNDS SERIES
19.5 x 23.3 in (49.5 x 59.2 cm)
Cast handmade paper-pulp print | 1977-79
Sold for \$ 42,818



WOUNDS 22
19.5 x 23.3 in (49.5 x 59.2 cm)
Pulp print on paper pasted on board | 1972
Sold for \$ 43,456

Lot No. 45

SOMNATH HORE

1921-2006

WOUND 43

19.8 x 24.2 in (50.3 x 61.5 cm)

Pulp print pasted on board

1979

Signed & Dated: Bottom Right

₹ 25,00,000 - 35,00,000 | \$ 29,070 - 40,698

Exhibited: ‘Somnath Hore: A Centenary’ Exhibition curated by K S Radhakrishnan’ at Emami Art, Kolkata & Artshila in Santiniketan, June 18-July 24, 2022

‘Tea Garden & Other Drawings’ at Kerala Lalit Kala Akademi, Ernakulam, May 26-June 26, 2017

Published: ‘Somnath Hore: 1921-2006’ by Arthshila Trust, New Delhi, 2021, pg. 50

‘Tea Garden & Other Drawings’ by Kerala Lalit Kala Akademi, 2017

Provenance: Property from a collection based in Kolkata

Wounds by Somnath Hore is a series of paper pulp print works that the artist delved into in the 1970s. Witnessing political conflict, violence and suffering in India and Vietnam, he became preoccupied by the wound as a concept. The simplistic yet bold works were created by first, creating clay moulds. These were in turn used to make moulded cement matrices on uncoloured paper pulps to create Hore’s own paper. This paper was then moulded into gashes stained with red pigment, mimicking bleeding wounds. The process of creating these wounds too is, in a sense, violent. Created through cutting, scratching and dipping the plate into acid, these works reflected the artist’s view of finding violence all around him once he witnessed war. A majority of Hore’s oeuvre is informed by his emotions and thoughts surrounding massive, unprecedented loss due to conflict, especially the Bengal famine of 1943. However, this series is a unique departure from his usual sculptural works, not only due to the medium used but also because of the experimental nature of the technique, all the while adhering to modernist sensibilities.



Lot No. 46

ATUL DODIYA

b. 1959

THE TITANIC DAYS

72 x 48 in (183 x 122 cm)

Enamel paint & synthetic varnish with gold on laminate pasted on plywood
2006-2010

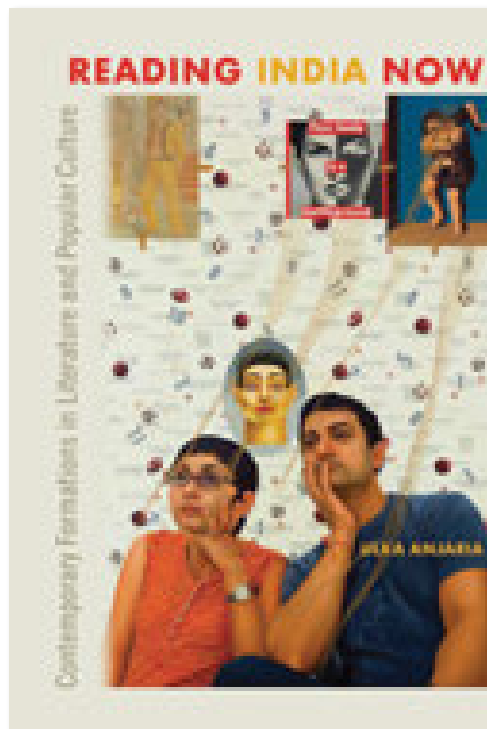
Signed & Dated: Verso

₹ 15,00,000 - 20,00,000 | \$ 17,442 - 23,256

Exhibited: 'Saptapadi: Scenes from a Marriage (Regardless)' at Vadehra Art Gallery, Mumbai, March 2 - 24, 2007

Published: 'Reading India Now: Contemporary Formations in Literature and Popular Culture' by Orient Blackswan, Mumbai, 2019, cover page

Provenance: Property from a collection based in Mumbai



The presented lot as the cover of the publication





Souza's Iconic Landscape

COMPARABLE WORKS SOLD IN PAST AUCTIONS



PRESENTED LOT

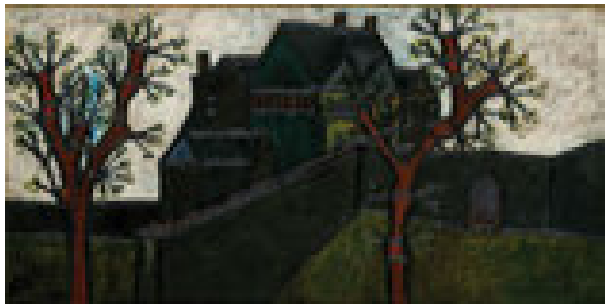
UNTITLED (LANDSCAPE)

42.3 x 42.3 in (107.4 x 107.4 cm)
Oil on canvas
1994
Signed & Dated: Bottom Left



HOUSES IN HAMPSTEAD

35.2 x 57 in (89.5 x 145 cm)
Oil on canvas | 1962
Sold for \$ 7,606,795



LANDSCAPE WITH TWO TREES

24 x 48 in (61 x 122 cm)
Oil on board | 1955
Sold for \$ 1,330,780



LANDSCAPE (RED BUILDING)

36 x 48 in (91.4 x 122 cm)
Oil on Masonite board | 1955
Sold for \$ 1,032,041



UNTITLED (CHURCH ON A HILL)

41.8 x 24 in (106.2 x 60.8 cm)
Oil on board | 1954
Sold for \$ 945,000

Throughout the 1990s, Souza vigorously expanded his extensive body of work, and his creations during this mature period, in a sense, served as a retrospective of his remarkable career. Distilling his lifelong preoccupations into a sharper, more economical visual language, he revisited all his signature themes, including landscapes, nudes, still lifes, heads, and biblical themes. His landscapes, especially, underwent a marked transformation. The densely turbulent compositions executed with feverish brushwork gave way to schematised, almost architectural constructions, where churches, rooftops, and winding streets were reduced to bold silhouettes and graphic outlines. This decade reveals an artist fully in command of his pictorial vocabulary, transforming familiar subjects through a confident, declarative line that functions as both structure and psyche.

Lot No. 47

F N SOUZA

1924-2002

UNTITLED (LANDSCAPE)

42.3 x 42.3 in (107.4 x 107.4 cm)

Oil on canvas

1994

Signed & Dated: Bottom Left

₹ 1,00,00,000 - 1,50,00,000 | \$ 116,279 - 174,419

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

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

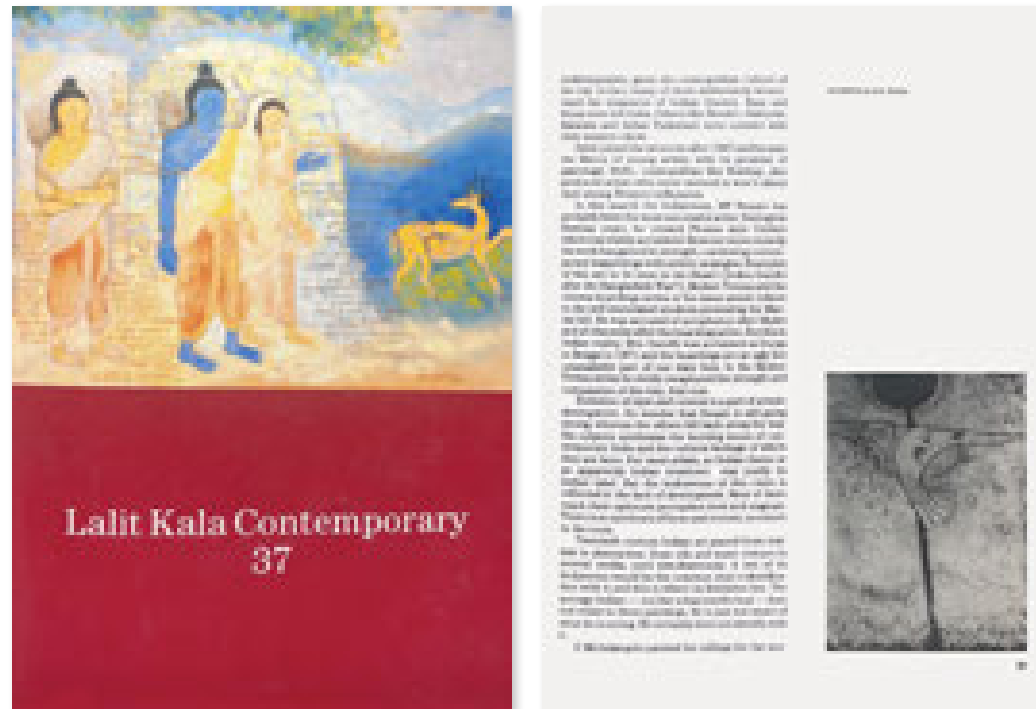
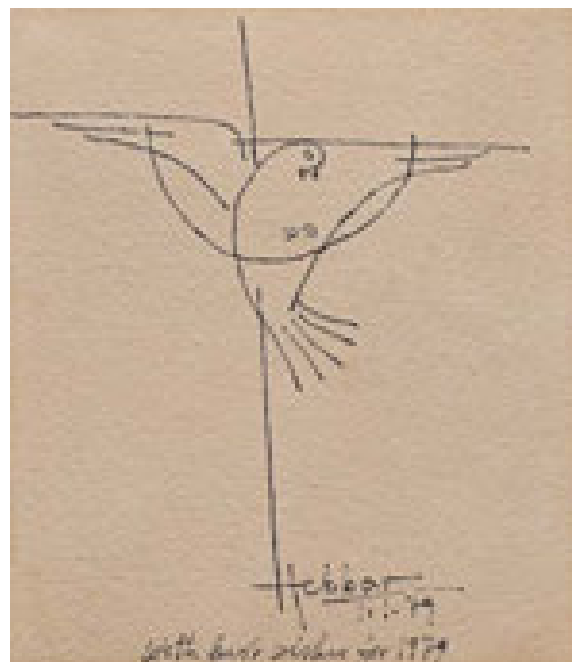
Painted in 1994, this landscape reflects F N Souza's late-period return to architectural themes, reimagined through the sharper graphic language that characterised his 1990s style. The work presents an invented, almost emblematic building complex, part cathedral, part fortress, outlined in Souza's unmistakable bold black contours. The structure rises against a turbulent, colour-charged sky, a signature of his late expressionist sensibility, where atmosphere becomes psychological rather than descriptive. The trees flanking the composition, with their stylised forms and thickly defined branches, introduce a counter-rhythm to the angular geometry of the architecture. Their exaggerated silhouettes and flat, saturated greens echo Souza's long-standing interest in distortion as a means of imposing emotional intensity on the landscape genre. By the 1990s, Souza's landscapes were no longer observational but constructed, mental terrains shaped by memory, imagination, and his lifelong fascination with ecclesiastical architecture. In this painting, the path leading to the monumental structure anchors the viewer, yet the scene remains suspended between the real and the symbolic. The result is a compelling synthesis of Souza's early architectural preoccupations and his late-period expressive freedom, making this work an important example of the artist's mature vocabulary.





Ascent of Peace

Cover of the publication with the work illustrated

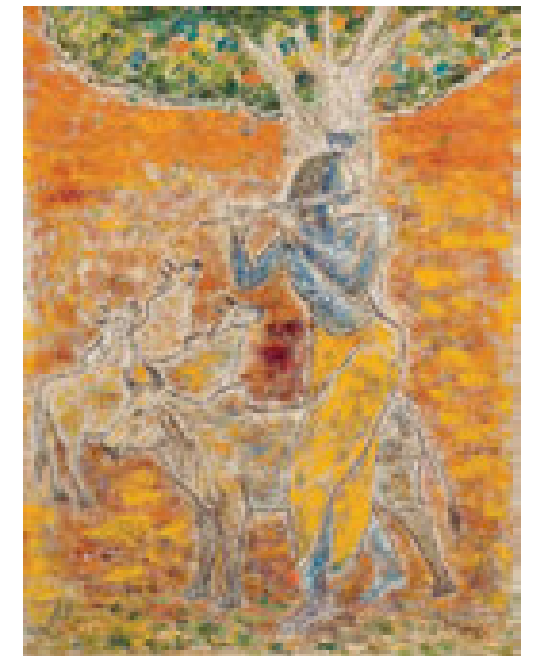


Untitled, 1979
(A preparatory drawing
for the present lot)

COMPARABLE WORKS SOLD IN PAST AUCTIONS



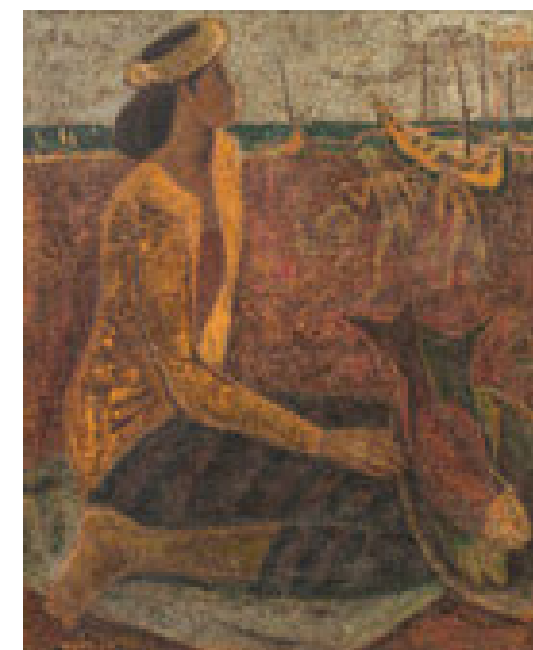
UNTITLED
30 x 40 in (76.4 x 102 cm)
Oil on canvas | 1958
Sold for \$ 419,100



UNTITLED (KRISHNA THE DIVINE HERDSMAN)
43.5 x 34 in (110.5 x 86.4 cm)
Oil on canvas | 1987
Sold for \$ 348,184



UNTITLED (MARKET PLACE)
29.2 x 23.5 in (74.5 x 59.5 cm)
Oil on canvas | 1959
Sold for \$ 317,513



FRESH FISH
29.2 x 23.5 in (74 x 59.5 cm)
Oil on canvas | 1960
Sold for \$ 297,739

Lot No. 48

K K HEBBAR

1911-1996

UNTITLED

40 x 30 in (101.6 x 76.2 cm)

Oil on canvas

1979

Signed & Dated: Top Right

₹ 1,00,00,000 - 1,50,00,000 | \$ 116,279 - 174,419

Published: ‘Lalit Kala Contemporary -37’ by Lalit Kala Akademi, 1991, pg. 51

Provenance: Property from a collection based in New Delhi

Painted in 1979, the presented lot emerges from a deeply reflective period in Hebbbar’s practice. During the mid to late 1970s, he absorbed the turbulence of his times, dwelling on the psychological aftermath of the 1971 Bangladesh Liberation War, an event whose human cost continued to reverberate across the subcontinent. India itself had only recently emerged from the infamous Emergency. These events reshaped public consciousness and heightened Hebbbar’s already keen social sensitivity. During these tumultuous times, Hebbbar turned to the enduring symbol of the dove, a universal emblem of peace, renewal, and resilience. Suspended above taut strands of barbed wire, the bird lifts itself towards the radiant orb of the sun. The ascending motion, rendered with Hebbbar’s characteristically lyrical line and textured surface, transforms the composition into a quiet but potent allegory. The barbed wire evokes histories of confinement and brutality, while the dove’s upward thrust suggests liberation, the possibility of healing, and the fragile optimism of a new dawn. This work exemplifies Hebbbar’s instinctive ability to translate lived realities into distilled, symbolic form. Throughout his oeuvre, he navigated between the visionary and the narrative: at times romanticising his scenes with a poetic sensibility, at others grounding them in specific socio-political events. Whether addressing the plight of the marginalised or responding to sweeping global shifts, such as humanity’s leap into space and the ambivalence it stirred, Hebbbar consistently channelled a rare empathy.





A Universal Love



PRESENTED LOT

UNTITLED (MOTHER AND KRISHNA)

40 x 54 in (101.6 x 137.2 cm)

Acrylic on canvas

Circa 1990

Signed: Bottom Right

In the presented lot, Husain orchestrates a tableau of movement where Mother Teresa's presence becomes an anchoring force around which the surrounding figures, women carrying water pots, children in playful motion, circle like fragments of a larger human narrative. The painting's palette is characteristically bold; blocks of red, green, blue, and earthy ochres pulse with the vitality of everyday life. Yet within this dynamism lies a strong emotional core. Husain weaves together the sacred and the quotidian, presenting Mother Teresa not as a distant icon but as a living embodiment of nurture amidst the flux of the world.



UNTITLED (MOTHER TERESA)

30.5 x 52.5 in (77.5 x 133.4 cm)

Acrylic on canvas | C. 1980



MOTHER TERESA

36 x 48 in (91.4 x 122 cm)

Acrylic on canvas | C. 2006

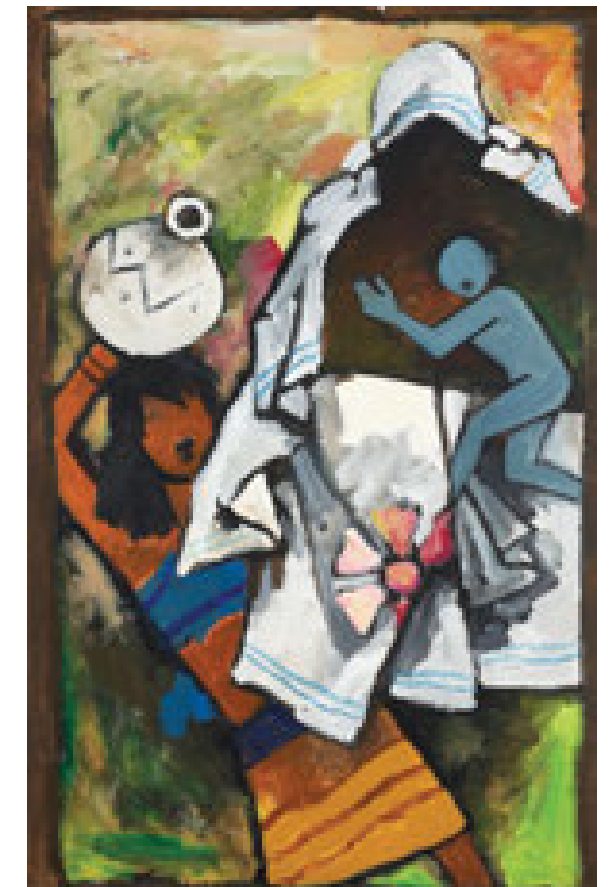


MOTHER TERESA

50.4 x 91.7 in (128 x 233 cm)

Oil on canvas | 1988

Other Important Works From The Series



MOTHER TERESA

62 x 40 in (157.5 x 101.6 cm)

Acrylic on canvas | C. 1990

Lot No. 49

M F HUSAIN

1915-2011

UNTITLED (MOTHER AND KRISHNA)

40 x 54 in (101.6 x 137.2 cm)

Acrylic on canvas

Circa 1990

Signed: Bottom Right

₹ 3,00,00,000 - 5,00,00,000

\$ 348,837 - 581,395

Provenance: Property from a collection based in Mumbai

In his celebrated Mother Teresa series, M F Husain rendered one of the most enduring symbols of compassion into a visual language that is both deeply personal and universally resonant. Rather than portray her likeness, Husain transformed Mother Teresa into an icon of pure, selfless care, rendered through the flowing white and blue folds of her sari. Having lost his own mother in early childhood, Husain carried throughout his life the ache of a face he could not recall. That absence finds poignant expression in these faceless depictions, where Mother Teresa becomes an embodiment of a presence defined not by features but by sacrifice and the sanctity of human connection. More than homage, these works form a private emotional vocabulary through which Husain reconciles memory, loss, and longing. They reveal an artist seeking not just to honour a saintly figure, but to articulate the universal need for maternal grace.



Lot No. 50

AKBAR PADAMSEE

1928-2020

UNTITLED (POSTURE OF A WOMAN)

23.2 x 15.3 in (59 x 39 cm)

Linseed oil & charcoal on canvas board

1989

Signed & Dated: Top Right

₹ 8,00,000 - 10,00,000 | \$ 9,302 - 11,628

Provenance: Property from a collection based in New Delhi

This striking nude study exemplifies Akbar Padamsee’s lifelong engagement with the human form as an elemental, almost metaphysical subject. Rendered in soft charcoal tones, the figure appears suspended in a liminal space, its contours emerging through a delicate interplay of smudged lines, tonal washes, and restrained modelling. Padamsee avoids any descriptive detailing of the face or setting, instead reducing the body to its essential volumes, an approach that aligns with his broader aesthetic of distillation and structural clarity. In this work, the artist focuses on the architecture of the torso: the subtle shifts of weight, the curvature of the abdomen, and the gentle tension along the shoulder. These passages of form are defined not through academic precision but through Padamsee’s intuitive understanding of the body as a site of pure geometry. The nearly monochromatic palette intensifies the sculpture-like quality of the figure, allowing the viewer to experience the nude as a meditative object rather than a narrative presence.





Lot No. 51

MANU PAREKH

b. 1939

FESTIVAL AT TEMPLE OF BENARES

35 x 47 in (89 x 119.4 cm)

Acrylic on canvas

2004

Signed & Dated: Centre Right

₹ 10,00,000 - 15,00,000 | \$ 11,628 - 17,442

Provenance: Property from an international collection

Lot No. 52

REBA HORE

1926-2008

UNTITLED

20 x 20 in (50.8 x 50.8 cm)

Oil on canvas

2006

Signed & Dated: Bottom Left

₹ 5,00,000 - 7,00,000 | \$ 5,814 - 8,140

Provenance: Property from a collection based in Kolkata



Lot No. 53

JOGEN CHOWDHURY

b. 1939

UNTITLED

19.5 x 14 in (49.5 x 35.6 cm)
Pastel, ink & watercolour on paper
1996
Signed & Dated: Bottom Centre

₹ 10,00,000 - 15,00,000 | \$ 11,628 - 17,442

Provenance: Property from a collection based in New Delhi.
Artwork was previously auctioned by AstaGuru

COMPARABLE

TWO MEN

22 x 28 in (56 x 71 cm)
Ink & pastel on paper | 1992
Sold for \$ 135,216



Lot No. 54

BHURI BAI

b. 1968

UNTITLED

63 x 123 in (160 x 312.4 cm)

Acrylic on canvas

Signed: Bottom Right

₹ 6,00,000 - 8,00,000 | \$ 6,977 - 9,302

Provenance: Property from a collection based in New Delhi

The presented lot shows Bhuri Bai's unique way of bringing the Bhil world to life. Using her trademark dotted patterns, she fills the surface with animals, trees, spirits, and human figures, all connected through a shared natural rhythm. While rooted in ancestral memory, the work is also characteristically playful, introducing unexpected elements like a spacecraft or fantastical hybrid creatures with the same ease as forest dwellers. This fusion of the everyday and the otherworldly reflects Bhuri Bai's pioneering ability to translate Bhil visual language traditions onto contemporary media.





Bikash's Surrealism

COMPARABLE WORKS SOLD IN PAST AUCTIONS



PRESENTED LOT

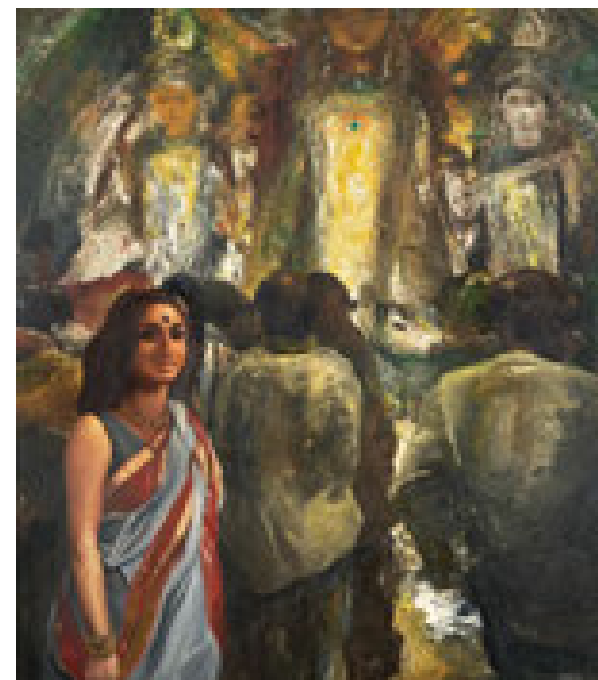
DEVENDRANARAYAN AND DAYAVATI

48 x 48 in (122 x 122 cm)

Oil on canvas

1983

Signed & Dated: Bottom Left

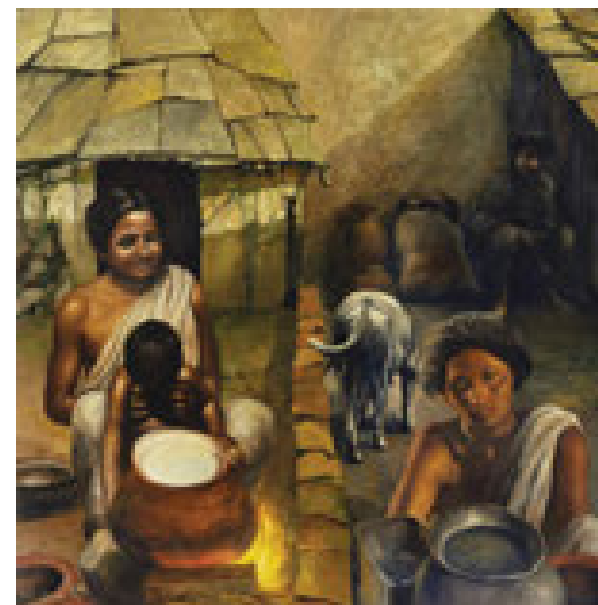


DURGA

67 x 60 in (170.2 x 152.4 cm)

Oil on canvas | 1988

Sold for \$ 294,640



TWO SISTERS NO. 2

48 x 47.8 (122 x 121.6 cm)

Oil on canvas | 1982

Sold for \$ 256,385

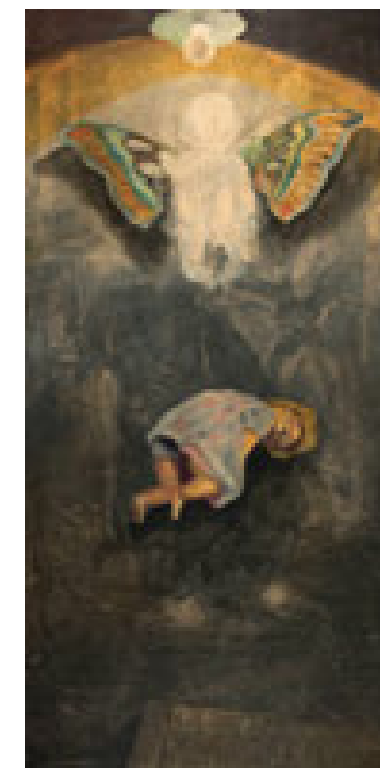


SHE & THE MORNING

54 x 42 (137.2 x 106.7 cm)

Oil on canvas | 1974

Sold for \$ 179,225



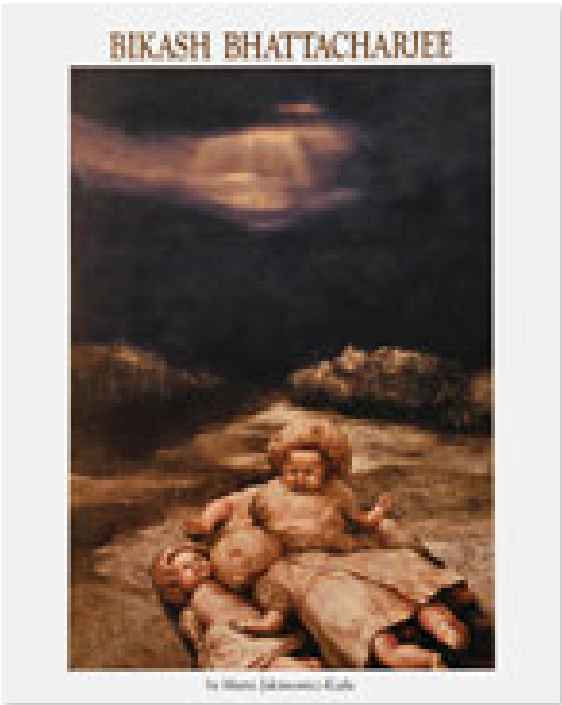
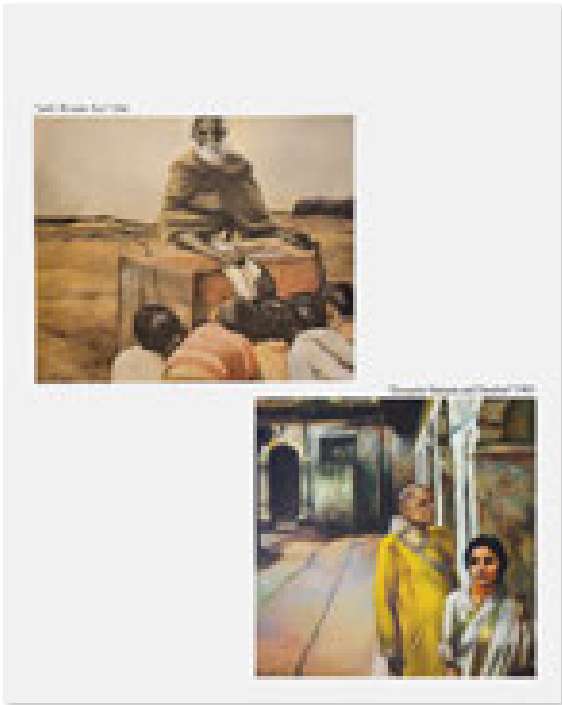
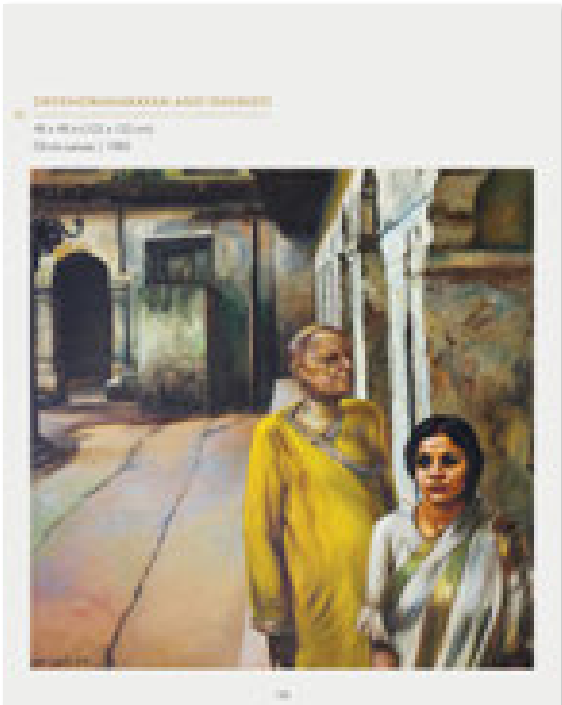
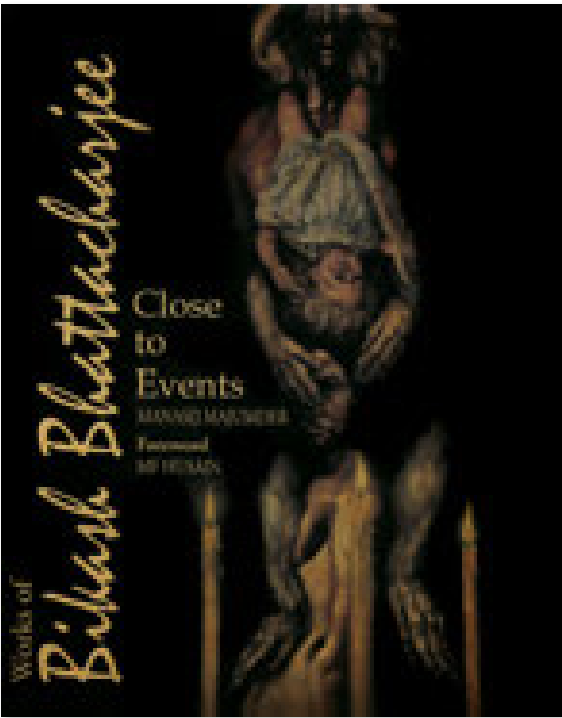
DOLL

68 x 34 in (172.7 x 86.4 cm)

Oil on canvas | 1971

Sold for \$ 263,776

Covers of the publications with the work illustrated



Bikash Bhattacharjee's subjects effortlessly lingered between social realism and a quiet surrealism. Emerging from his lived experiences of urban life, they assemble a diverse human landscape, from sex workers, beggars, middle-class people and those who shaped the pulse of post-independent Calcutta. For him, the city itself, with its dark mood, labyrinthine lanes, crumbling buildings, and persistent political unrest, was a recurring subject. Often painted against ominous black backgrounds, Bhattacharjee rendered them all with a haunting presence and an exceptional play of pigment with light and shadow. What also set Bhattacharjee apart was his uncanny ability to isolate a fleeting moment and dissolve it into something intimate and psychological, dense with mood and meaning. A painter of mood and of atmosphere, he infused his scenes with a psychological depth beneath everyday encounters. The impressions absorbed as he evolved, the

layered social fabric and moral complexities of the city, became central to shaping not only what he painted, but how he painted. It guided his sensibility toward the overlooked, sharpening his awareness of human vulnerability, and ultimately giving his work its unmistakable appeal.

In *Devendranarayan and Dayavati*, Bikash Bhattacharjee turns his unerring gaze toward an old couple whose presence is inseparable from the worn architecture around them. The figures stand side by side, yet appear emotionally distanced, each absorbed in their own interior world. The weathered courtyard behind them, functioning not merely as a setting, but as an extension of their lived reality. A moment suspended between past and present, the work showcases Bhattacharjee's penchant for bringing everyday subjects into focus with profound presence and his gift for revealing the inner life beneath the visible world.

Lot No. 55

BIKASH BHATTACHARJEE

1940-2006

DEVENDRANARAYAN AND DAYAVATI

48 x 48 in (122 x 122 cm)

Oil on canvas

1983

Signed & Dated: Bottom Left

₹ 60,00,000 - 80,00,000 | \$ 69,767 - 93,023

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

Published: 'Bikash Bhattacharjee' by Marta Jakimowicz-Karle, Kala Yatra, Bangaluru, pg. 30

'Close to Events: Works of Bikash Bhattacharjee' by Manasij Majumder, New Delhi, 2007, pg. 189

'Bikash - Beauty & Bengal: A selection of Works From 1950 - 2000' by The Arts Trust, Mumbai, 2022, pg. 100

Provenance: Property from a collection based in New Delhi





Lot No. 56

RAM KUMAR
1924-2018

UNTITLED (LANDSCAPE)
16 x 23 in (40.6 x 58.4 cm)
Acrylic on paper
2006
Signed & Dated: Verso

₹ 5,00,000 - 7,00,000 | \$ 5,814 - 8,140

Provenance: Property from a collection based in New Delhi



Lot No. 57

S NANDAGOPAL
1946-2017

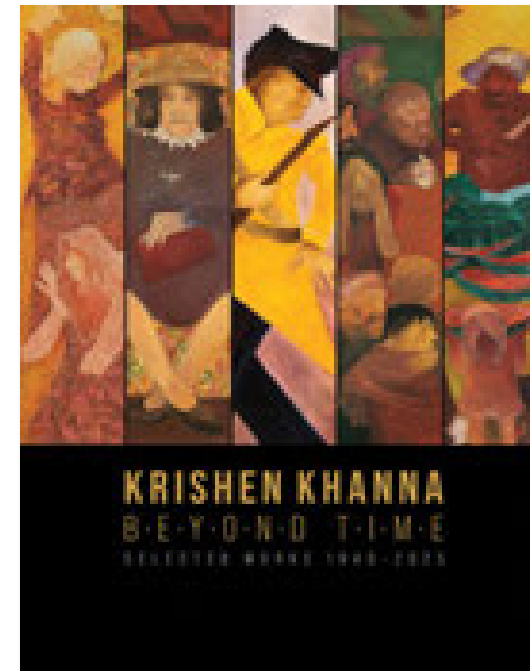
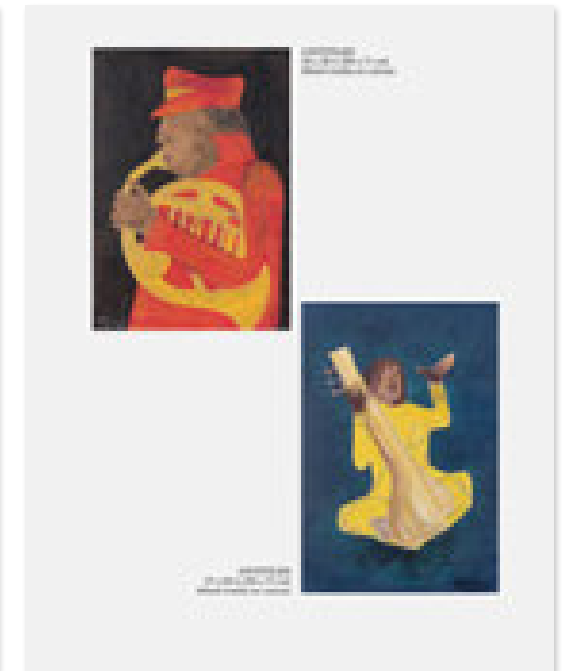
TWO HEADS AND A WHEEL
28 x 19 x 7 in (71 x 48.3 x 17.8 cm)
Welded copper & brass
Circa 2010

₹ 6,00,000 - 8,00,000 | \$ 6,977 - 9,302

Provenance: Property from a collection based in New Delhi.
Artwork was previously auctioned by AstaGuru



Cover of the publication with the work illustrated



*The artist
working on the
presented lot*

Lot No. 58

KRISHEN KHANNA

b. 1925

UNTITLED (THE MUSICIAN)

41 x 29 in (104 x 73.7 cm)

Mixed media on canvas

Signed: Bottom Right

₹ 10,00,000 - 15,00,000 | \$ 11,628 - 17,442

Published: ‘Krishen Khanna: Beyond Time’ by The Arts Trust, Mumbai, 2025

Provenance: Property from a collection based in New Delhi

Like many of Krishen Khanna’s genre paintings, his musician series grew out of personal memory and lived experience. For Khanna, painting and music have always been closely intertwined. Due to his growing interest in classical Indian music while working at Grindlays, his Madras residence became a performative arena for distinguished musicians, including mridangam genius Palghat Mani Iyer and flautist Mahalingam. The encounters, fuelled by electric performances, inspired the Musician Series. Rendered with deliberate composition and rhythm in form, these works perfectly capture the crescendo of singers, tabla players, and instrumentalists at work. The presented lot depicts a mridangam player, an important figure in Carnatic music. Executed in bright yellow against a deep blue background, the musician seems completely absorbed in his art, his gestures and expression reflecting divine concentration. Khanna renders the scene with his signature economy of line and bold contours, allowing emotion to take centre stage. Through this work, Khanna captures the essence of music as a spiritual experience when the artist, instrument, and sound become one.



Lot No. 59

PIRAJI SAGARA
1931-2014

UNTITLED
42 x 69 in (106.7 x 175.3 cm)
Mixed media on wood
1973
Signed & Dated: Bottom Left

₹ 8,00,000 - 12,00,000 | \$ 9,302 - 13,953

Provenance: Property from a collection based in North India



Lot No. 60

BIMAL DAS GUPTA
1917-1995

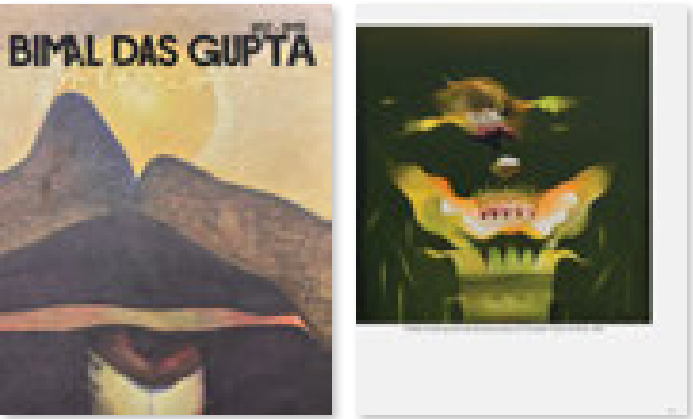
UNTITLED
32 x 32 in (81.3 x 81.3 cm)
Acrylic, gouache & charcoal on canvas
1980
Signed & Dated: Verso

₹ 5,00,000 - 10,00,000 | \$ 5,814 - 11,628

Published: 'Bimal Das Gupta: An Ode to A Legend' by Dhoomimal Gallery & Gallery Silver Scapes, New Delhi, 2024, pg. 73

Provenance: Property from a collection based in New Delhi

Cover of the publication with the work illustrated





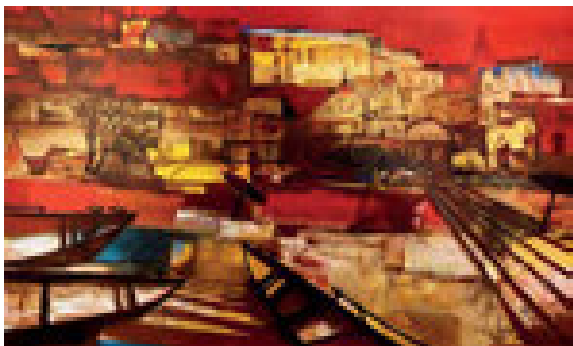
The City Of Faith

COMPARABLE WORKS SOLD IN PAST AUCTIONS



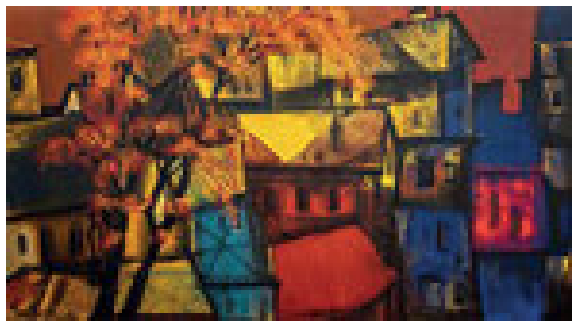
UNTITLED (A TRIBUTE TO RAJA RAVI VARMA)

Diameter: 84 in (213 cm)
Oil on canvas | 2013
Sold for \$ 129,556



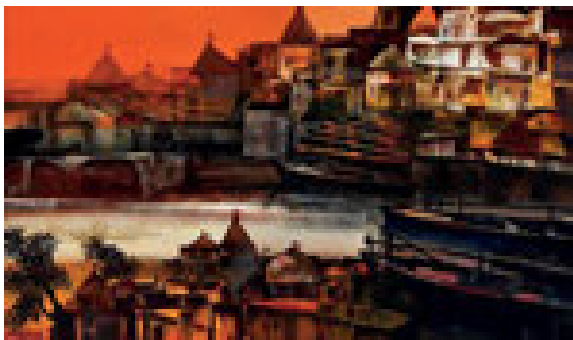
MAGICAL VISION

83.7 x 143.5 in (212.5 x 364.5 cm)
Acrylic & oil on canvas | 2007
Sold for \$ 136,868



GULMOHAR III

54 x 96 in (137.2 x 243.8 cm)
Oil on canvas | 2009
Sold for \$ 90,000



MAGIC OF MORNING

71.8 x 119.8 in (182.7 x 304.4 cm)
Oil & acrylic on canvas | 2025
Sold for \$ 86,790

Lot No. 61

PARESH MAITY

b. 1965

THE CITI OF FAITH

72 x 48 in (183 x 122 cm)

Oil & acrylic on canvas

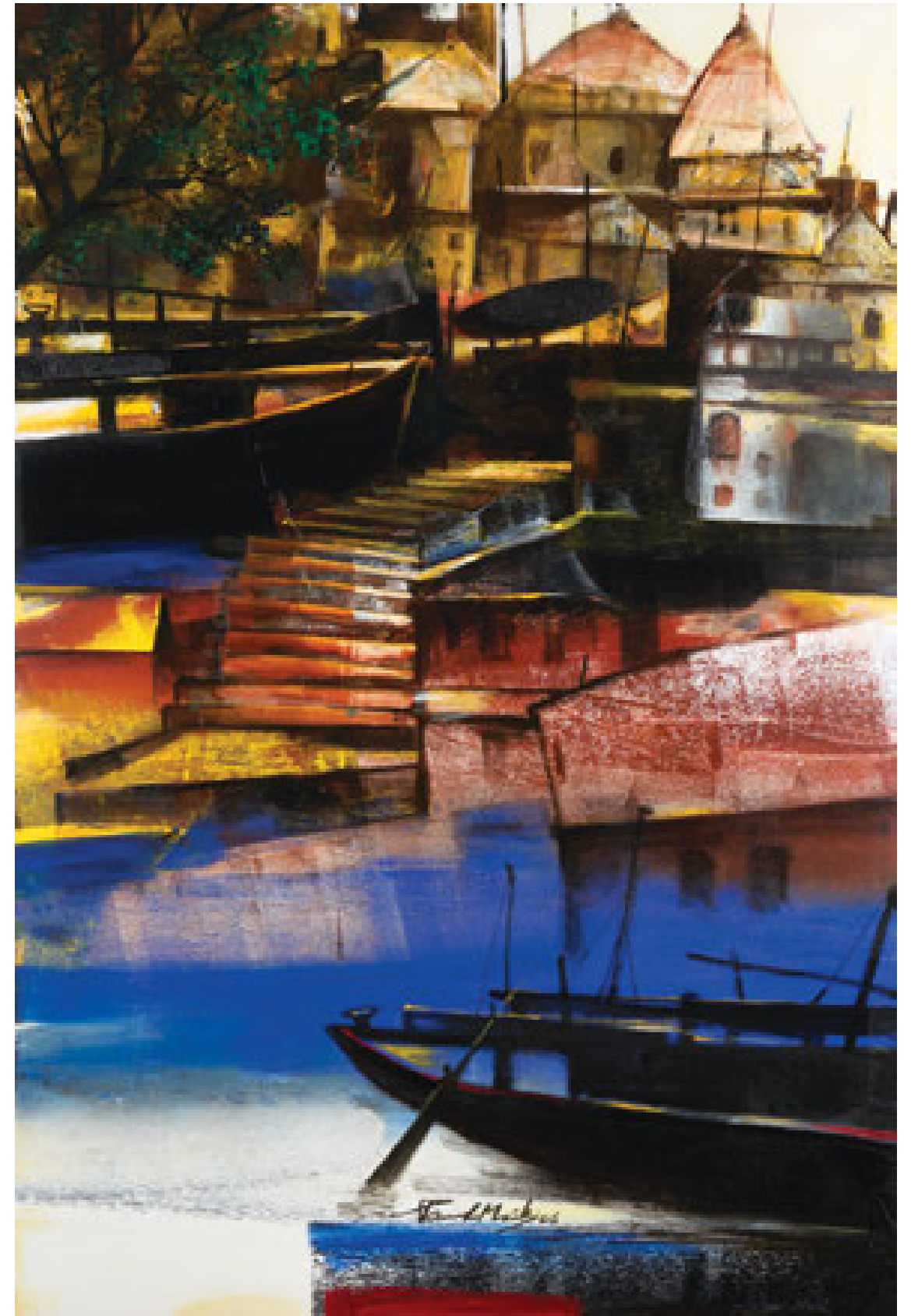
2006

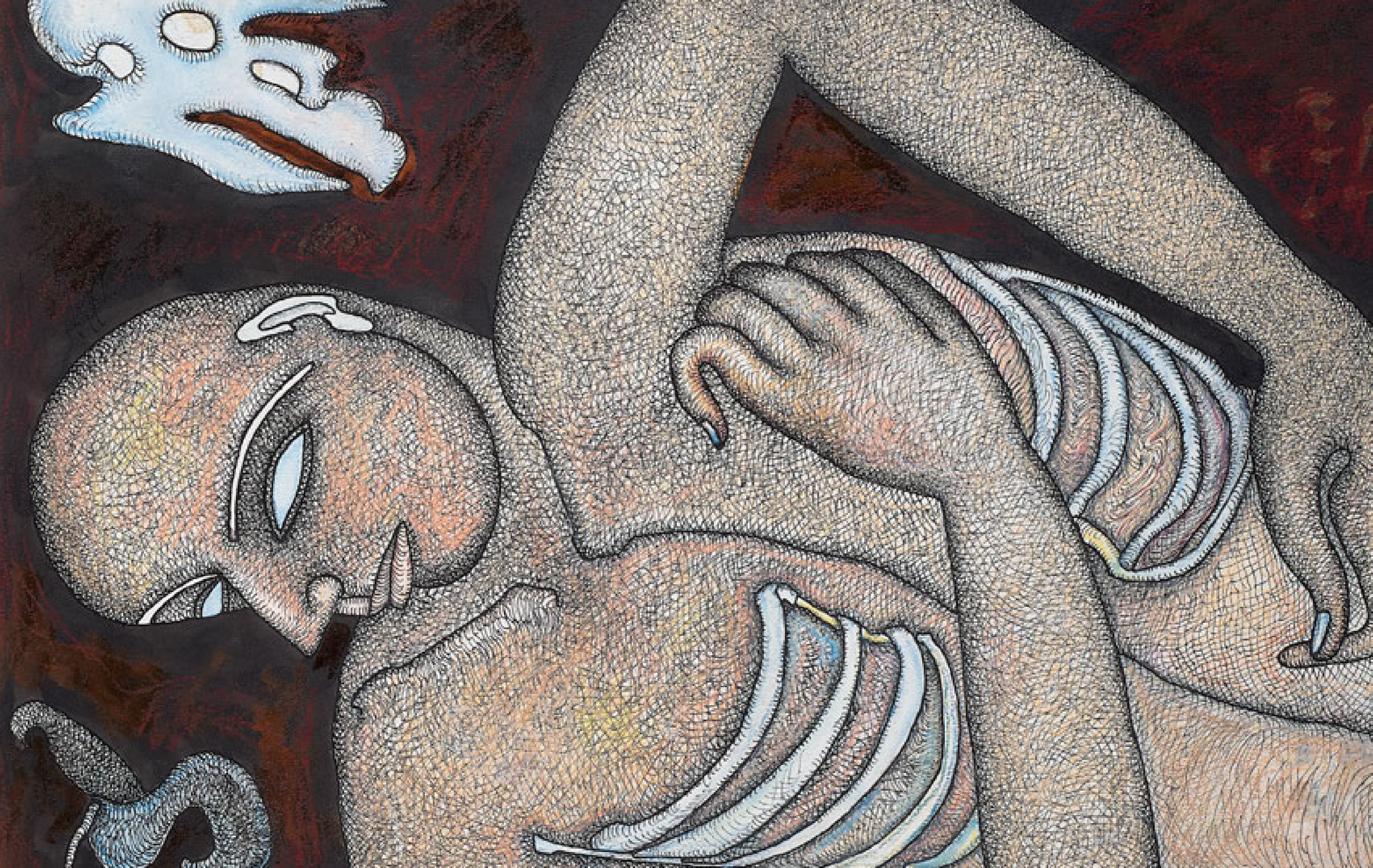
Signed & Dated: Bottom Centre

₹ 20,00,000 - 30,00,000 | \$ 23,256 - 34,884

Provenance: Property from a collection based in Mumbai

In this serene work from the celebrated Benares series, Paresh Maity transforms the city's iconic ghats into an orchestration of light, shadow, and architectural rhythm. Broad planes of ochre, rust, and gold collide with deep indigo waters, creating a dramatic tension between the ancient stone steps and the gently moored boats. Maity's dynamic brushwork and layered textures infuse the scene with the city's characteristic pulse, its rituals, density, and spiritual stillness. Rather than a literal record, the composition becomes an atmospheric memory of Varanasi, where shifting light and monumental forms merge into a powerful visual symphony.





A Jogen Masterpiece

COMPARABLE WORKS SOLD IN PAST AUCTIONS



PRESENTED LOT

UNTITLED

13.5 x 19.5 in (34.3 x 49.5 cm)
Watercolour, ink & pastel on paper
2011
Signed & Dated: Top Right

The presented lot is a powerful example of Jogen Chowdhury's distinctive style and profound engagement with the human condition. Executed in his signature technique of cross-hatching to create a dense, textured surface that imbues the figure with a palpable sense of weight and psychological depth. The gnarled posture of the subject, with its partially exposed skeletal

form, is a recurring motif in his oeuvre, reflecting his exploration of vulnerability, mortality, and the inner turmoil of existence. He approaches figuration through a uniquely Indian lens inspired by traditional folklore. This work, like many of his works, transcends a simple portrait, becoming a symbolic representation of a universal experience of sadness and introspection.



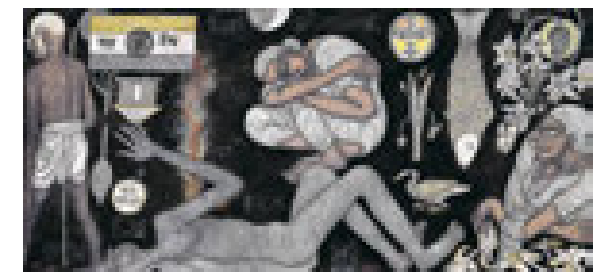
DAY DREAMING

59.8 x 71.6 in (152 x 182 cm)
Ink & pastel on paper | 1979
Sold for \$ 613,959



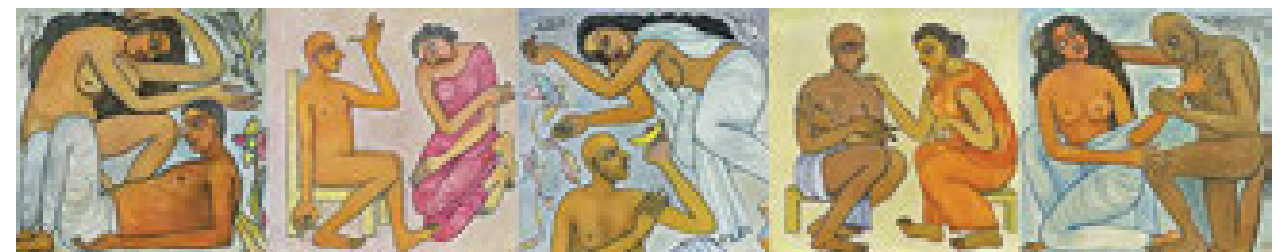
BEARDED MAN WITH TWO WOMEN

40 x 60 in (101.6 x 152.4 cm)
Watercolour, ink & pastel on paper | 2017
Sold for \$ 390,936



PARTITION 1947

40 x 86 in (101.6 x 218.4 cm)
Watercolour, pastel, pen, colour pencil
& mixed media on paper | 2017
Sold for \$ 433,347



STORY OF WOMAN

60 x 300 in (152 x 762 cm)
Oil on canvas | 2013
Sold for \$ 550,177

Lot No. 62

JOGEN CHOWDHURY

b. 1939

UNTITLED

13.5 x 19.5 in (34.3 x 49.5 cm)

Watercolour, ink & pastel on paper

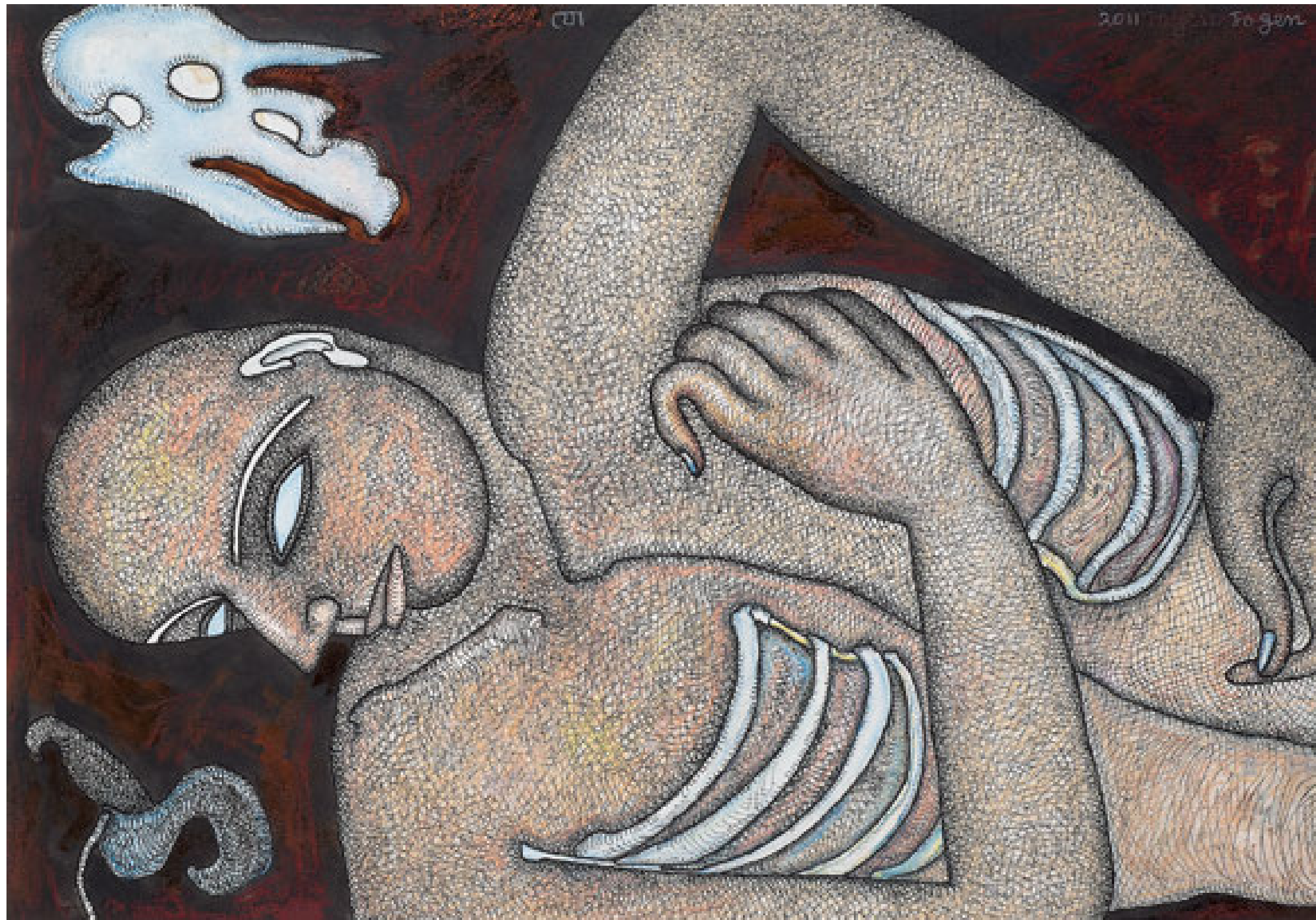
2011

Signed & Dated: Top Right

₹ 40,00,000 - 60,00,000 | \$ 46,512 - 69,767

Provenance: Property from a collection based in New Delhi

Jogen Chowdhury's art is defined by his masterful command of the line and an acute sensitivity to the psychological states embedded within the human form. One of the most distinctive voices of post-independence Indian modernism, he developed a unique cross-hatching technique that gives his figures an arresting, tactile presence. His imagery often draws from Bengali cultural memory, lived experience, and an understanding of political unease, transforming everyday bodies into carriers of inner tension, irony, and desire. Over decades, Chowdhury has forged a visual language that is both intimate and unsettling, rooted in figuration yet profoundly psychological, making him one of the most influential contemporary exponents of expressive line in Indian art.



Lot No. 63

C D MISTRY

1933-2023

UNTITLED

83.5 x 42 in (212 x 106.7 cm)

Oil on canvas

Signed: Bottom Right

₹ 10,00,000 - 15,00,000 | \$ 11,628 - 17,442

Provenance: Property from a collection based in Mumbai

COMPARABLE

FORCE & FANTASY - 4

55 x 66 in (139.7 x 167.6 cm)

Oil on canvas | 2016

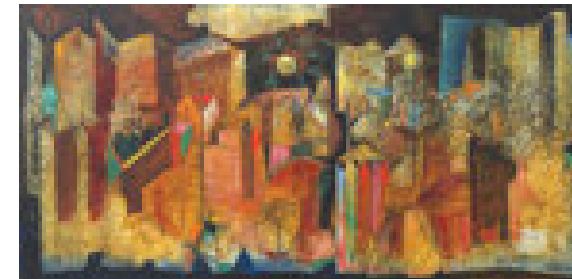
Sold for \$ 27,624





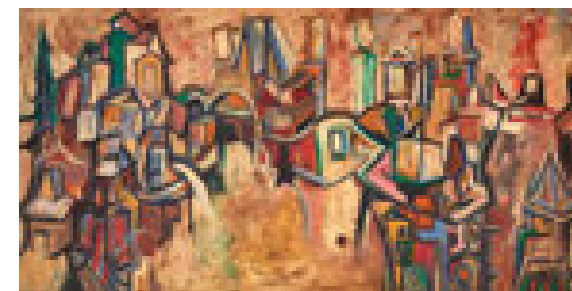
Bakre's Dynamic Abstraction

COMPARABLE WORKS SOLD IN PAST AUCTIONS



UNTITLED (TOWNSCAPE)

17.7 x 35.6 in (45 x 90.4 cm) | Oil on board | 1964
Sold for \$ 146,208



UNTITLED

24 x 48 in (61 x 122 cm) | Oil on board | 1963
Sold for \$ 232,298

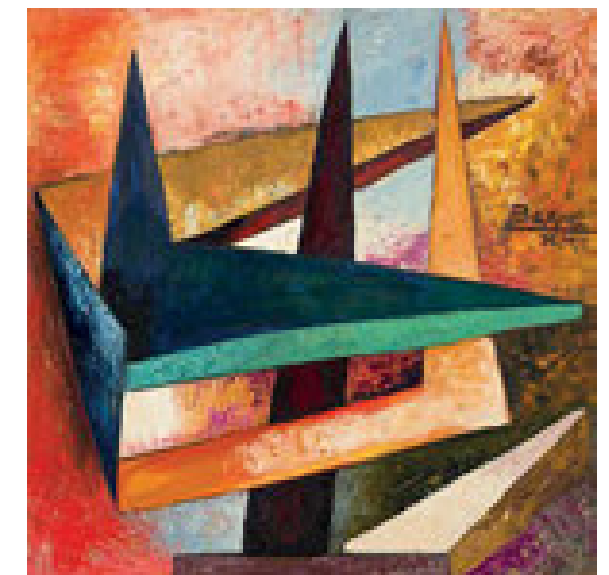


UNTITLED

32.5 x 48 in (82.5 x 122 cm) | Oil on board | C. 1950
Sold for \$ 107,846

Sadanand Bakre's abstractions reveal an artist intent on simplifying experience into pure form. Eschewing narrative, he constructed dynamic worlds of angular planes, textured surfaces, and charged spatial tensions that seem to vibrate with contained energy. His palette, often restrained yet deliberate, served to heighten the structural drama of each composition. In these works, Bakre's sculptural instincts are unmistakable: the canvases feel carved rather than painted, shaped through intuition, discipline, and a deep inquiry into the emotional possibilities of form itself.

In his abstract works, Bakre pursued what critics described as a sculptural understanding of form. On canvas, human and organic shapes were fragmented, distorted, or reduced to their structural essentials. His compositions often unfold through intersecting planes, flattened geometries, and dynamic rhythms, reflecting an ongoing dialogue with Cubist idioms.



UNTITLED

48 x 48 in (122 x 122 cm) Oil on Masonite board | 1959
Sold for \$ 122,675

Lot No. 64

SADANAND K BAKRE

1920-2007

UNTITLED

35 x 25 in (89 x 63.5 cm)

Oil on canvas

1960

Signed & Dated: Top Right

₹ 20,00,000 - 30,00,000 | \$ 23,256 - 34,884

Provenance: Property from a collection based in New Delhi.
Artwork originally from the estate of artist Sadanand K Bakre

This 1960 composition exemplifies Sadanand Bakre’s mastery of abstraction and exploration of dynamic structures, bold geometry, and emotionally charged surfaces. The work is built from interlocking angular forms that appear to pivot, lean, and collide, creating a sense of tension and architectural balance. Bakre’s palette, dominated by ochres, rusts, and deep blues, intensifies the painting’s internal drama, while his thick, tactile impasto lends the surface a sculptural presence, echoing his parallel practice as a sculptor. The radiating wheel-like motif at the centre injects a rhythmic, almost mechanical energy, suggesting movement and transformation. Characteristic of Bakre’s abstract idiom, the work rejects literal representation in favour of a raw, intuitive construction of space, form, and texture. It reflects a crucial moment in his evolution, when he was shaping a distinctly modernist language that positioned him among the pioneering voices of post-independence Indian abstraction.





Bawa's Mystic Figure

COMPARABLE WORKS SOLD IN PAST AUCTIONS



PRESENTED LOT

UNTITLED
28 x 33 in (71 x 83.8 cm)
Oil on canvas
1992
Signed & Dated: Verso

Rendered in the artist's unmistakable visual idiom, this work exemplifies Manjit Bawa's poetic engagement with the human figure. Set against a radiant monochromatic ground, the stylised protagonist, shaped by Bawa's characteristic soft modelling and saturated palette, appears suspended in a timeless, contemplative moment. The fluid drapery, sculptural physiognomy and

vivid, almost otherworldly hues reflect Bawa's deep interest in Indian classical aesthetics, Pahari miniature traditions, and the metaphysical quietude that permeates his oeuvre. By isolating the figure and granting it an emblematic stillness, the artist transforms a simple gesture into a lyrical meditation on presence, introspection, and the inner life.



UNTITLED (KRISHNA)
57.7 x 64.5 in (146.6 x 163.8 cm)
Oil on canvas | 1992
Sold for \$ 3,011,086



UNTITLED (SHIVA)
69 x 62 in (175.2 x 157.4 cm)
Oil on canvas | 1995
Sold for \$ 2,265,086



UNTITLED (DURGA)
68 x 81 in (172.7 x 205.8 cm)
Oil on canvas | 2004
Sold for \$ 1,980,000



UNTITLED
66 x 78 in (167.6 x 198 cm)
Oil on canvas | C. 2000
Sold for \$ 1,200,771

Lot No. 65

MANJIT BAWA

1941-2008

UNTITLED

28 x 33 in (71 x 83.8 cm)

Oil on canvas

1992

Signed & Dated: Verso

₹ 2,00,00,000 - 3,00,00,000 | \$ 232,558 - 348,837

Provenance: Property from a collection based in New Delhi.
Artwork was previously auctioned by Saffronart in 2004

The art of Manjit Bawa stands apart for its lyrical simplicity and radiant use of colour. At a time when many of his contemporaries favoured muted greys and browns, Bawa boldly embraced the vivid hues of India, including bright yellows, greens, blues, and intense reds. He developed a style deeply rooted in Indian sensibility yet unmistakably modern in its expression. Drawing inspiration from Indian mythology, epics, folklore, and Sufi philosophy, Bawa created a visual language entirely his own, marked by his distinctive treatment of features such as the nose, eyes, fingers, and lips. Figures of Krishna, Kali, and Shiva, as well as birds and animals, often appear in his paintings, symbolising the harmony between the divine, the natural, and the human. His works are characterised by flat planes of colour, the element of akasa or vast, pure space, where both form and emptiness coexist. With minimal yet expressive lines and subtle gradations of tone, Bawa achieved a rare balance between form and feeling. His rounded, delicate figures, often floating in ethereal stillness, evoke serenity and transcendence. In blending mythic themes with modern aesthetics, Bawa forged a visual language that remains both deeply Indian and universally poetic.



Lot No. 66

MANU PAREKH

b. 1939

HOLY DIP AT BANARAS

39 x 29 in (99 x 73.7 cm)

Oil on board

2019

Signed & Dated: Bottom Left

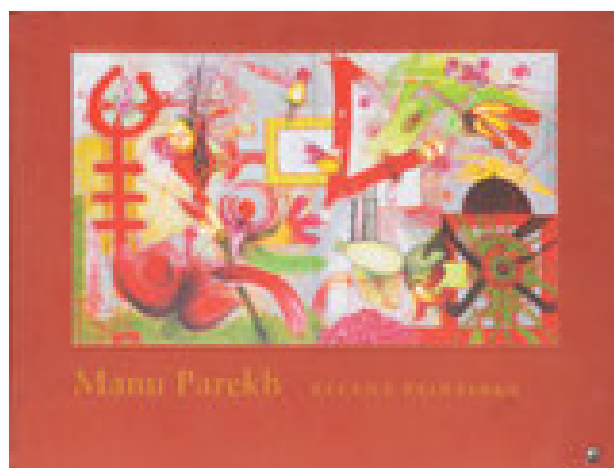
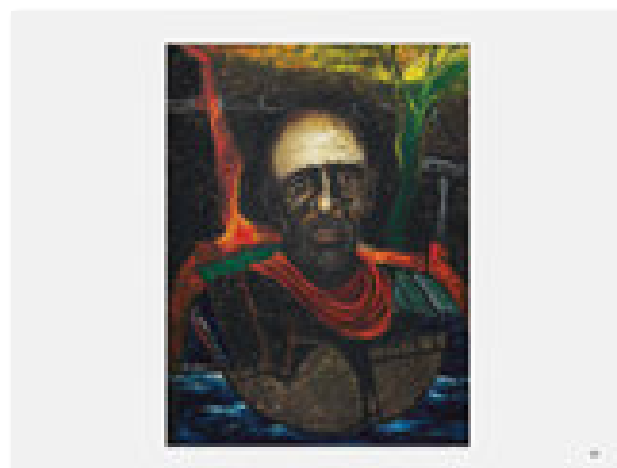
₹ 5,00,000 - 7,00,000 | \$ 5,814 - 8,140

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. 85

Provenance: Property from a collection based in New Delhi

Cover of the publication with the work illustrated





Lot No. 67

NATARAJ SHARMA
b. 1958

ATHENS 08:10

44 x 72 in (111.8 x 183 cm)

Mixed media on board

2011

Signed & Dated: Verso

₹ 7,00,000 - 10,00,000 | \$ 8,140 - 11,628

Provenance: Property from a collection based in Mumbai

Standing the interstice of the modern era, Nataraj Sharma's art practice is influenced by a multiplicity of experiences and, in essence offers incisive commentary about the complex relationship between humans, landscapes, and urbanisation. His canvases are conjured with wit and are ruminative of the implications of a rapidly transforming urban environment. The artist achieves this vision with a complex visual interplay and improvisation of varied elements, including memories, panoramic views, technology, detailed imagery, and nature. Executed with a unique visual code that adds new connotations to already familiar imagery, his works are dramatic, broody, quiescent, and defiant, all at the same time.



Lot No. 68

PRABHAKAR KOLTE

b. 1946

UNTITLED

51.5 x 72 in (130.8 x 183 cm)

Acrylic on canvas

2020

Signed & Dated: Top Left

₹ 8,00,000 - 12,00,000 | \$ 9,302 - 13,953

Provenance: Property from a collection based in New Delhi

Lot No. 69

K G SUBRAMANYAN

1924-2016

THE BEAST AND THE GODDESS

30 x 22 in (76.2 x 56 cm)

Gouache on handmade paper

Signed: Bottom Left

₹ 5,00,000 - 7,00,000 | \$ 5,814 - 8,140

Exhibited: 'Recent Works by K.G. Subramanyan 2009', travelling exhibition by the Seagull Foundation for the Arts, Akar Prakar, and Aakriti Art Gallery, 2009

Provenance: Property from the estate of artist K G Subramanyan

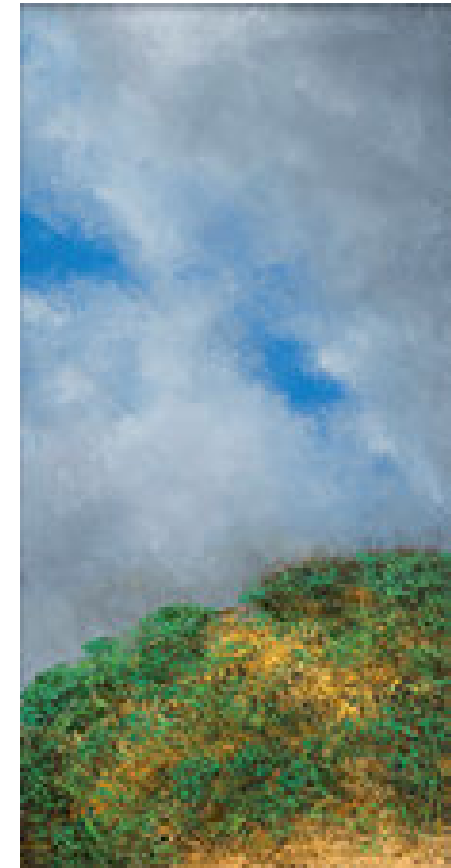




COMPARABLE WORKS SOLD IN PAST AUCTIONS



UNTITLED
48 x 72 in (122 x 183 cm)
Oil on canvas | 1995
Sold for \$ 60,463



UNTITLED
47.7 x 23.7 in (121 x 60.5 cm)
Oil on canvas | 2023
Sold for \$ 237,504



UNTITLED (TRIPTYCH)
48 x 107.5 in (122 x 273 cm)
Oil on canvas | 2002
Sold for \$ 100,491



RIVER PATH (DIPTYCH)
48 x 84 in (122 x 213.4 cm)
Oil on canvas | 1995
Sold for \$ 53,861

Lot No. 70

PARAMJIT SINGH

b. 1935

UNTITLED

48 x 36 in (122 x 91.4 cm)

Acrylic on canvas

1989

Signed & Dated: Bottom Left

₹ 10,00,000 - 15,00,000 | \$ 11,628 - 17,442

Provenance: Property from a collection based in New Delhi

Paramjit Singh’s artistic prowess is brilliantly showcased in the presented lot, 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 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.





Lot No. 71

BHURI BAI

b. 1968

UNTITLED (I WAS DREAMING)

60 x 118 in (152.4 x 299.7 cm)

Acrylic on canvas

Signed: Bottom Left

₹ 7,00,000 - 9,00,000 | \$ 8,140 - 10,465

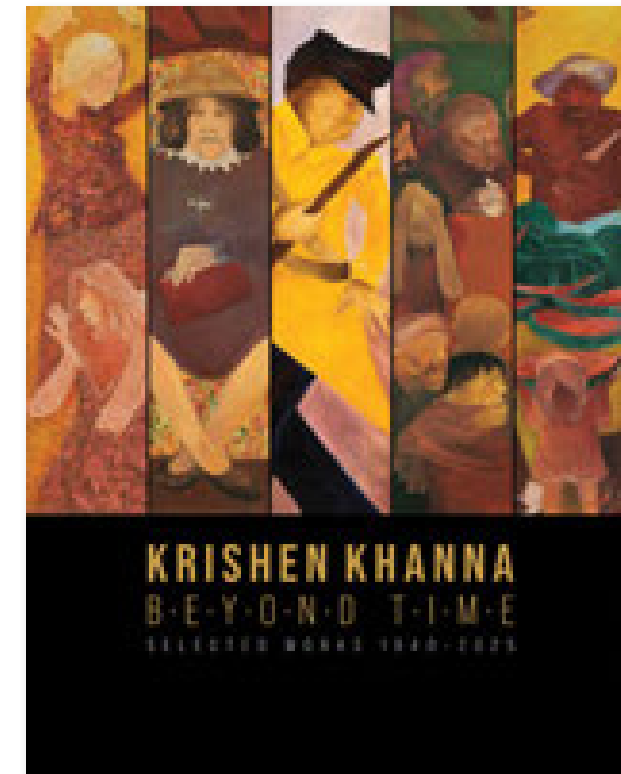
Provenance: Property from a collection based in Mumbai

Bhuri Bai is a pioneering Bhil artist who transformed her community's ritual wall-painting tradition into a celebrated form of contemporary art. Discovered by J Swaminathan while working as a labourer at Bharat Bhavan, she became the first Bhil woman to paint on paper and canvas. Her vibrant works, filled with dotted textures and rhythmic forms, narrate tales of Bhil myths, wildlife, and everyday village life. In this large-scale work, figures, animals, and rituals populate a field of rhythmic dots, each mark carrying both intimacy and ritual cadence. For Bhuri Bai, these dotted lines are autobiographical as much as they are communal, narrating the story of her people while also chronicling her own journey.



The artist with the presented lot

Cover of the publication with the work illustrated



Lot No. 72

KRISHEN KHANNA

b. 1925

UNTITLED

48 x 72 in (122 x 183 cm)
Oil & mixed media on canvas
Signed: Bottom Left

₹ 15,00,000 - 20,00,000 | \$ 17,442 - 23,256

Published: ‘Krishen Khanna: Beyond Time’ by
The Arts Trust, Mumbai, 2025

Provenance: Property from a collection based in
New Delhi



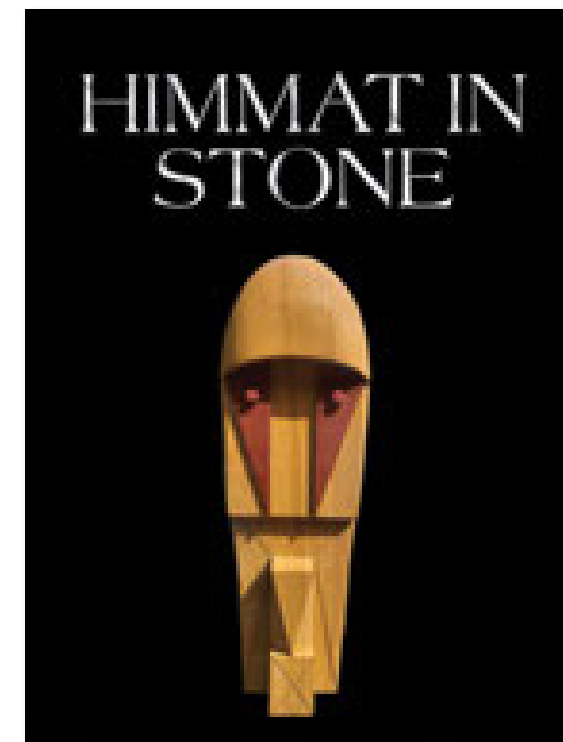


An Iconic Himmat Head

Born in Lothal, an ancient Indus Valley site in Gujarat, Himmat Shah grew up surrounded by a sense of material history that later became central to his art. After training at the Sir J J School of Art and studying painting at the Maharaja Sayajirao University of Baroda, he emerged as part of the avant-garde collective Group 1890, which sought a fresh, modern visual language for post-independence India. A French Government scholarship took him to Paris in 1967, where exposure to contemporary printmaking deepened his engagement with process and experimentation. Although he worked across mediums, Shah ultimately found his most powerful voice in

sculpture, creating terracotta and bronze forms, especially his iconic elongated head that evokes both archaic memory and modern abstraction. His practice was defined by an intuitive sensitivity to material, from burnt paper to clay to metal leaf, each used to explore themes of time, erosion, and the human condition. Honoured with major awards, including two National Awards and the Lalit Kala Akademi Fellowship, and celebrated through retrospectives such as Hammer on the Square at KNMA, Himmat Shah remains a central figure in Indian modern art, quietly radical, materially inventive, and deeply rooted in the continuum between the ancient and the contemporary.

Cover of the publication with the work illustrated



Lot No. 73

HIMMAT SHAH

1933-2025

UNTITLED

72 x 22 x 18 in (183 x 56 x 45.7 cm)

Red sandstone

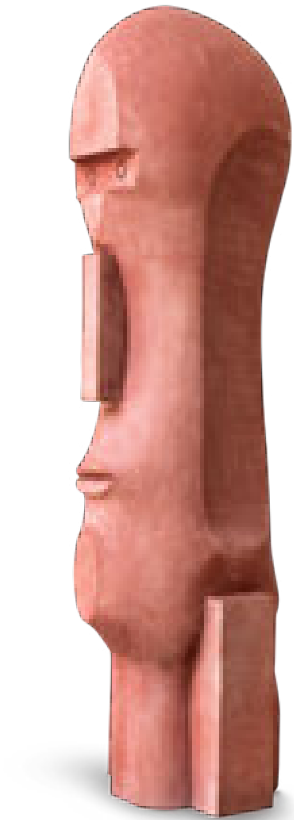
Signed: On the reverse

₹ 40,00,000 - 60,00,000 | \$ 46,512 - 69,767

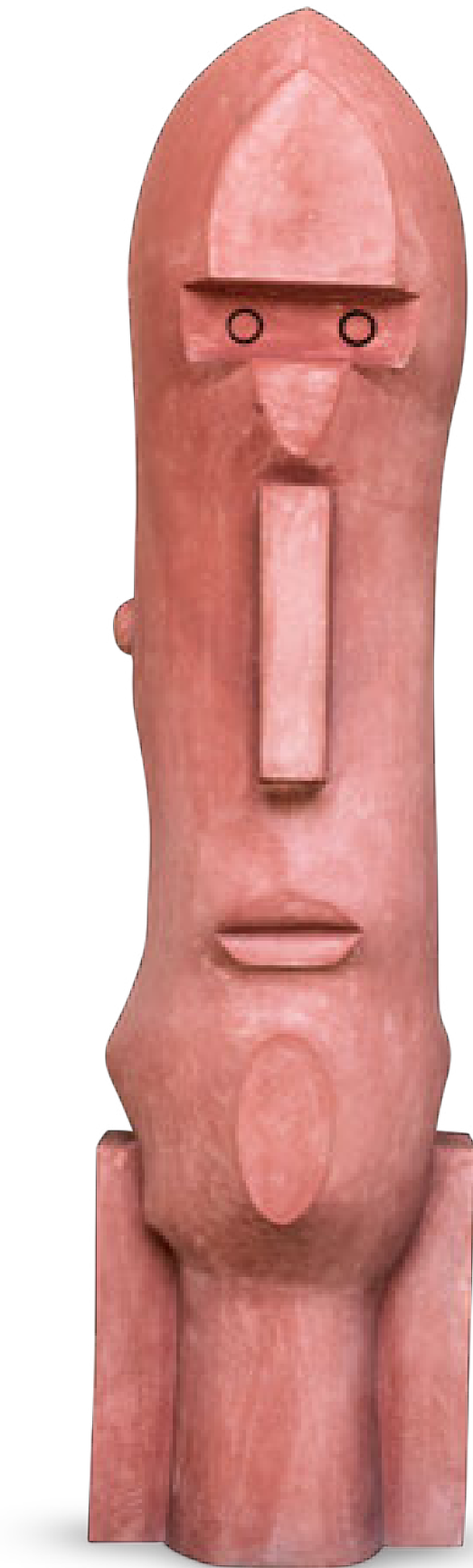
Published: ‘Himmat in Stone’ by Institute of Contemporary Indian Art, Mumbai, 2025, pg. 39

Provenance: Property from a collection based in New Delhi

In this commanding sculptural head, Himmat Shah shapes the human form to its most essential, archetypal geometry. Executed in red sandstone, the work carries the artist’s deep engagement with primitivist forms and the tactile, time-worn textures. The elongated head, pared-down features, and carefully incised planes create a presence that is both ancient and modern, echoing ritual objects and Shah’s lifelong pursuit of the head as a vessel of memory. The sculpture’s austere abstraction underscores Shah’s belief that form, surface, and silence can speak more powerfully than likeness, making this work a compelling example of his exceptional idiom.



Another view



Lot No. 74

AMIT AMBALAL

b. 1943

UNTITLED

48 x 60 in (122 x 152.4 cm)

Acrylic on canvas

2021

Signed & Dated: Verso

₹ 20,00,000 - 30,00,000 | \$ 23,256 - 34,884

Exhibited: 'Ab Tera Kya Hoga Kaliya' at Sakshi Gallery, Mumbai, March 9 - April 7, 2023

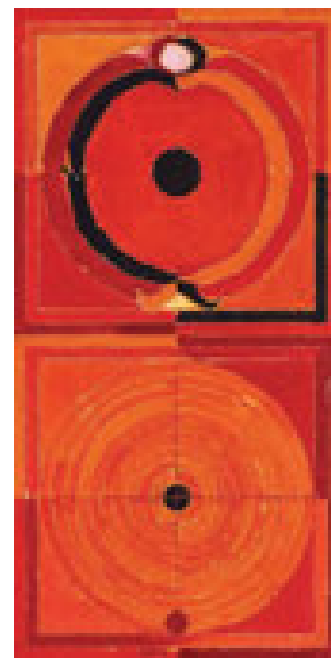
Provenance: Property from a collection based in Ahmedabad

Amit Ambalal's art style is marked by a playful blend of tradition and contemporary sensibility, where humour becomes a central expressive device. Drawing inspiration from the Nathdwara pichwai painting tradition, he adapts its devotional aesthetics into a modern, often satirical visual language. His compositions feature everyday characters, animals, and mythological figures caught in theatrical, almost mischievous moments, rendered with a childlike spontaneity that belies their conceptual sharpness. Fluid lines, translucent washes, and a deliberately naïve approach to form give his works an immediacy and warmth, while the subtle irony running through them invites viewers to reconsider the sacred, the mundane, and the social quirks of daily life. Through this distinctive fusion, Ambalal creates a world that is whimsical yet thoughtful, rooted in cultural memory yet refreshingly contemporary.





TREE & BINDU
23.6 x 11.8 in (60 x 30 cm)
Acrylic on canvas | 1990
Sold for \$ 193,625



NAGAS
31.5 x 16 in (80 x 40.6 cm)
Acrylic on canvas | 1989
Sold for \$ 126,746

COMPARABLE WORKS SOLD IN PAST AUCTIONS



TREE
20 x 12 in (50.8 x 30.5 cm)
Acrylic on canvas | 1995
Sold for \$ 104,339



FIRE
23.5 x 23.5 in (59.7 x 59.7 cm)
Acrylic on canvas | 2005
Sold for \$ 237,857

Lot No. 75

S H RAZA

1922-2016

BINDU AND EARTH (DIPTYCH)

21.3 x 8.8 in (54 x 22.4 cm)

Acrylic on canvas

1996

Signed & Dated: Bottom Right

₹ 20,00,000 - 30,00,000 | \$ 23,256 - 34,884

Provenance: Property from a collection based in Mumbai
Artwork was previously auctioned by Christie's in 2007
Originally from the collection of Grosvenor Gallery, London
Acquired by the present owner from Vadehra Art Gallery, New Delhi

By the 1970s, Raza came to realise that he was missing the *bhava*, the essence or feeling, of Indian aesthetics in his work. He aspired to weave spirituality into his art, striving to evoke the sensory richness experienced in the presence of classical Indian poetry, dance, and music. Raza dedicated himself to understanding the sanctity of space within his compositions, undertaking extensive research into structures, diagrams, and colours. He studied the principles underpinning mandalas and chakras, not to replicate them, but to reinterpret their essence through his own creative lens. Using his unique visual language, he sought to convey his perception of shapes, colours, and energy. After a long and introspective journey, Raza achieved mastery over this universe of his creation. The culmination of his exploration was the *Bindu*, the germinal point of all existence. This motif, undoubtedly, marked his artistic rebirth, symbolising a profound transformation in his work. Raza's Bindu, a Sanskrit term meaning *dot*, *point*, or *seed*, transcends its literal representation. Infused with metaphysical and spiritual significance, it embodies the origin of creation, the core of energy, and the essence of life itself, resonating as a powerful and timeless symbol.





Glow Of The Dusk

COMPARABLE WORKS SOLD IN PAST AUCTIONS

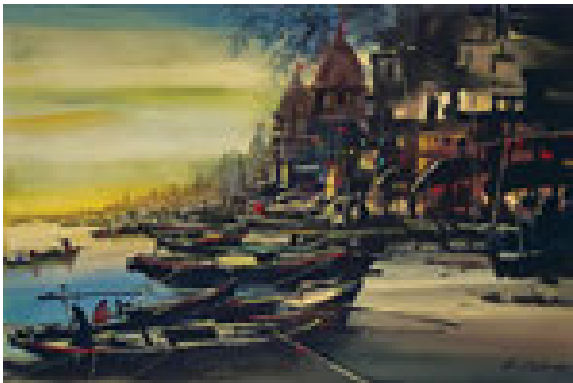


PRESENTED LOT

THE MYSTIC MELODY

40 x 60 in (101.6 x 152.4 cm)
Watercolour on paper
2024
Signed & Dated: Bottom Left

This atmospheric watercolour reflects Paresh Maity’s remarkable command over light, mood, and fluid colour transitions. A glowing dusk sky spreads across the composition in sweeping bands of gold, rose, and deep blue, creating a sense of unfolding vastness. The boats in the foreground, sketched with crisp, confident strokes, introduce a quiet human presence against the shimmering expanse of water. Hills and distant vessels recede into soft mist, lending the landscape an almost cinematic depth. Through its radiant palette and gentle interplay of silhouette and illumination, the work captures the lyrical charm of Maity’s profound explorations, where nature becomes an immersive emotional experience.



THE CELESTIAL

40 x 60 in (101.6 x 152.4 cm)
Watercolour on paper | 2003
Sold for \$ 43,140



BOATS

35.8 x 71.3 in (91 x 181 cm)
Watercolour on paper | 2004
Sold for \$ 66,000



WATERLOGGING

40 x 40 in (101.6 x 101.6 cm)
Watercolour on paper | 1998
Sold for \$ 36,000



THE BLOSSOMS

60 x 40 in (152.4 x 101.6 cm)
Watercolour on paper | 2007
Sold for \$ 48,975

Lot No. 76

PARESH MAITY

b. 1965

THE MYSTIC MELODY

40 x 60 in (101.6 x 152.4 cm)

Watercolour on paper

2024

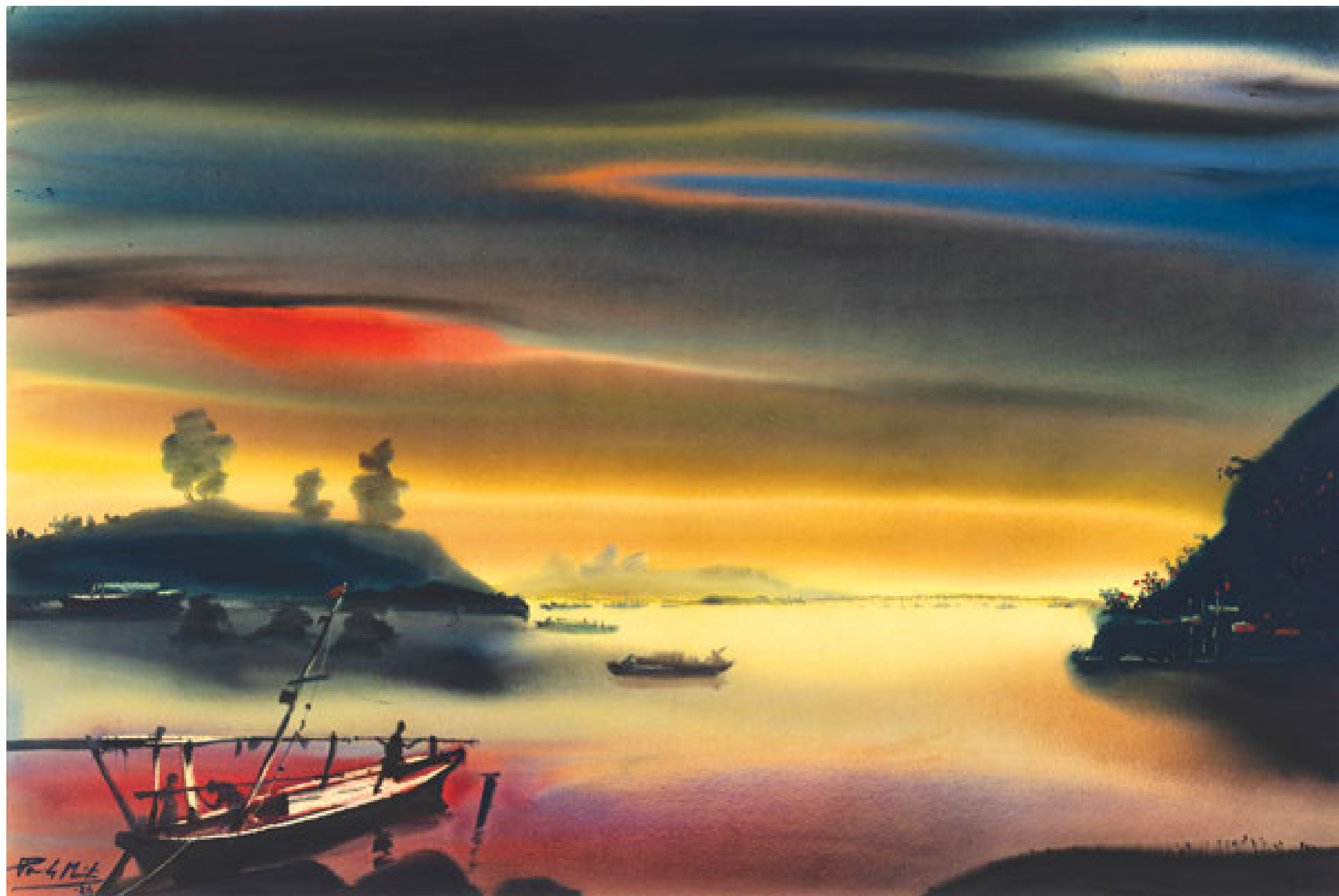
Signed & Dated: Bottom Left

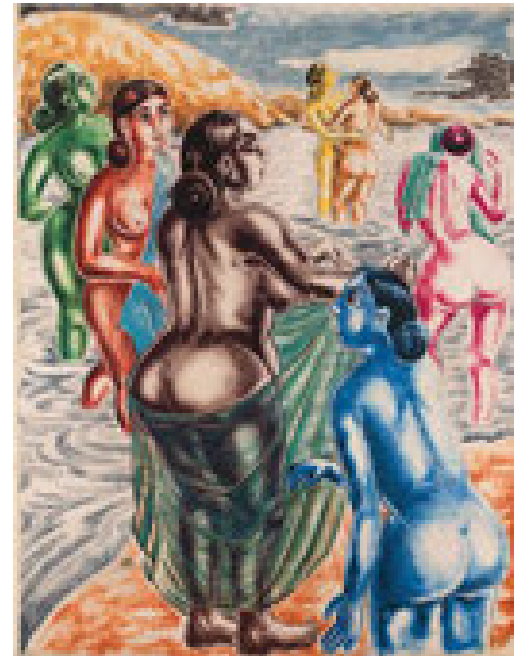
₹ 20,00,000 - 30,00,000

\$ 23,256 - 34,884

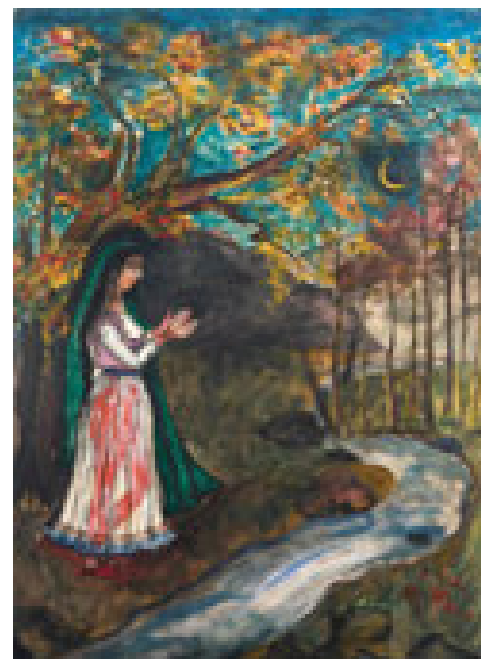
Provenance: Property from a collection based in New Delhi

Paresh Maity's mastery of watercolour is one of the most defining aspects of his artistic journey. From his early years in Tamluk to his extensive travels across India and abroad, he has used the medium to translate the character of place into luminous, atmospheric compositions. His landscapes, whether depicting the misty rivers of Bengal, the sunlit deserts of Rajasthan, or the reflective waterways of Kerala, reveal a remarkable command over light, fluidity, and tonal depth. The transparency of watercolour becomes a way to evoke mood rather than detail, allowing each scene to breathe with immediacy and emotion. Celebrated for their vibrancy and clarity, his works not only demonstrate his technical finesse but also his enduring ability to locate poetry in the everyday rhythms of nature and architecture.





BATHERS
60 x 49.5 in (152.7 x 125.7 cm)
Watercolour on paper
Sold for \$ 292,968

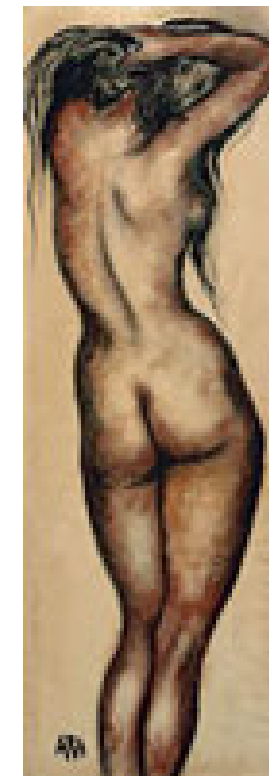


UNTITLED
29.5 x 21 in (74 x 53 cm)
Watercolour on paper
Sold for \$ 59,233

COMPARABLE WORKS SOLD IN PAST AUCTIONS



BATHERS
58 x 92 in (147.3 x 233.7 cm)
Watercolour on paper | C. 1960
Sold for \$ 389,516



NUDE
57.5 x 19 in (145.8 x 48.7 cm)
Mixed media on paper
Sold for \$ 132,840

Lot No. 77

K H ARA

1914-1985

UNTITLED (VILLAGE BELLE)

19 x 10 in (48.3 x 25.4 cm)

Watercolour on paper

Circa 1940

Signed: Bottom Right

₹ 6,00,000 - 8,00,000 | \$ 6,977 - 9,302

Exhibited: 'Remembering Ara: A Retrospective Exhibition' at Jehangir Art Gallery, 1988

Provenance: Property from a collection based in Mumbai, thence by descent

The presented lot underscores the breadth of Ara's visual language. It bears testimony to a moment in his practice where traditional Indian motifs and painterly modernity intersect. Rare in subject and mood, it depicts a village woman poised mid-stride, her figure animated by the subtle sway of her veil and the rhythmic fall of her ghaghra. Balancing an earthen pot with effortless grace, she embodies a timeless rural archetype, yet Ara's treatment elevates her beyond mere genre depiction. The work reveals Ara's fascination with lyrical figuration, marked by soft modelling, shimmering hues, and a gentle romanticism unusual within his later, more expressionistic oeuvre. The textured foliage, dappled ground, and atmospheric background create an intimate setting that frames the lone figure with exceptional beauty.





Rural Enigmas

COMPARABLE WORKS SOLD IN PAST AUCTIONS



PRESENTED LOT

HOMEWARD BOUND

24 x 39 in (61 x 99 cm)

Oil on canvas

1954

Signed & Dated: Bottom Right

Painted in 1954, *Homeward Bound* is one of N S Bendre's early masterpieces from his transformative Baroda period. At first glance, the painting's rhythmic procession of figures, rendered through a tapestry of short, pulsating strokes captures a simple rural moment. Yet, within its surface lies a complex convergence of artistic impulses that defined a pivotal juncture in Bendre's career. This work emerges at a moment when the artist, long celebrated for his mastery of watercolour, gouache, and pastels, began recalibrating his visual language. It precedes the decisive shift toward abstraction that would occupy him in the late 1950s, but it also clearly reveals the early seeds of that evolution.



UNTITLED

42 x 72 in (106 x 182 cm)

Oil on canvas | 1980

Sold for \$ 892,622

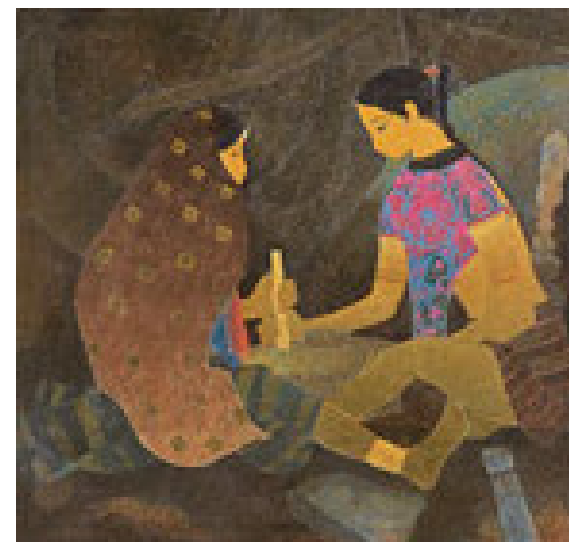


UNTITLED

35.7 x 80 in (90.5 x 203 cm)

Oil on canvas | 1983

Sold for \$ 941,100

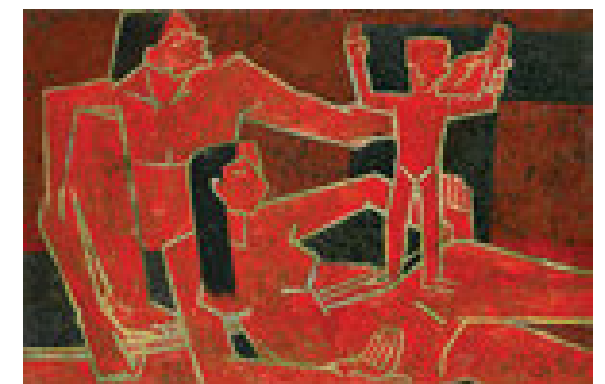


UNTITLED

42 x 40 in (107 x 111.8 cm)

Oil on canvas | C. 1980

Sold for \$ 725,880



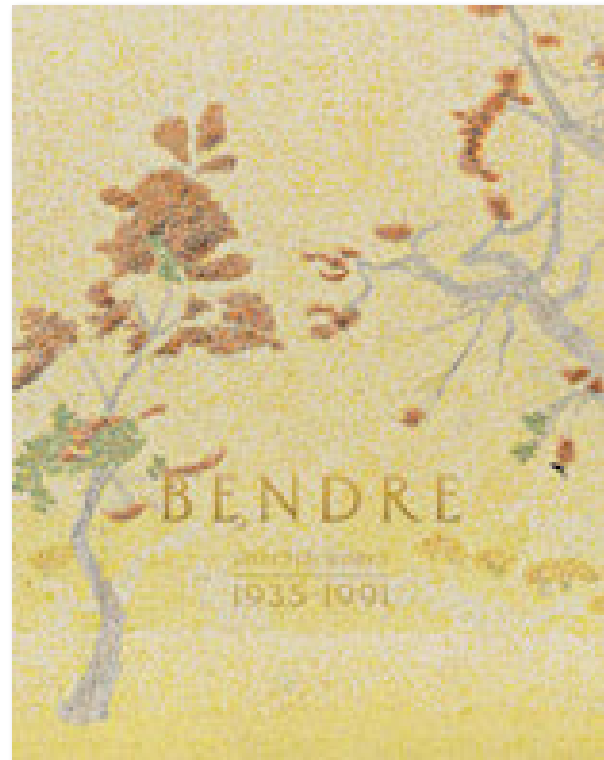
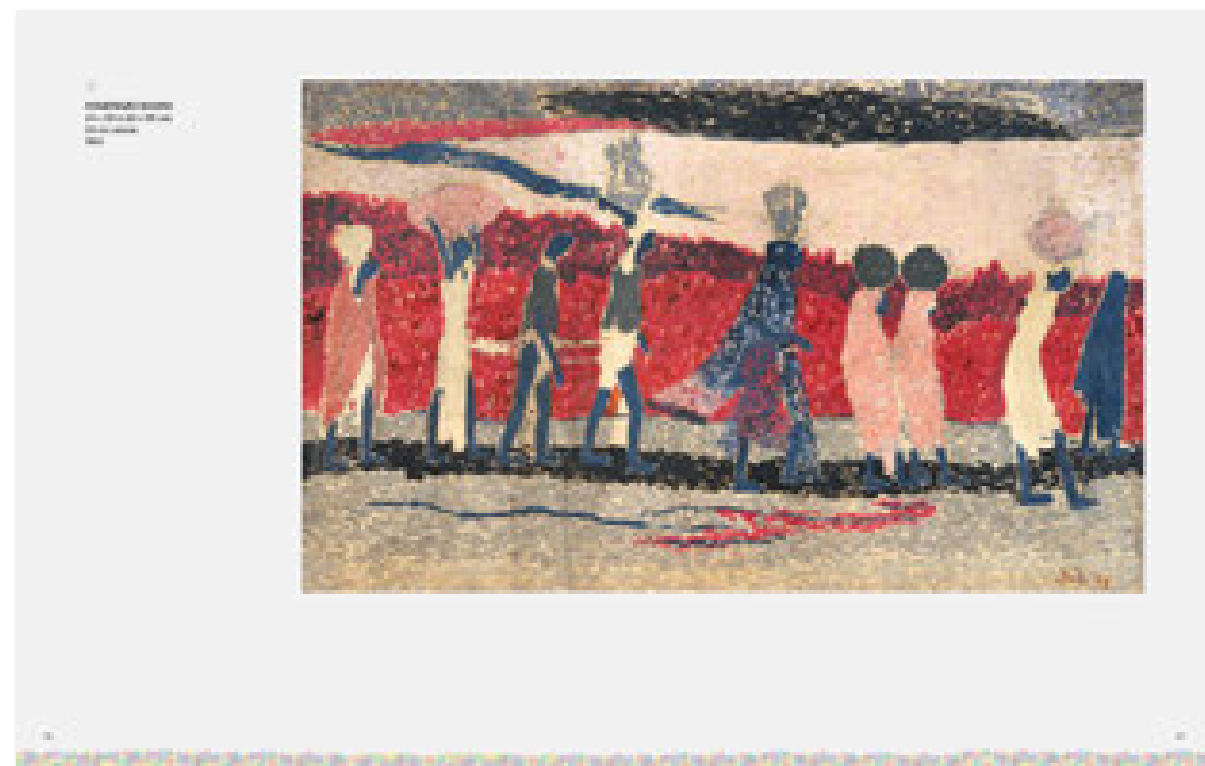
BHIL FAMILY

47.6 x 71.6 in (121 x 181.8 cm)

Oil on board | 1957

Sold for \$ 676,080

Cover of the publication with the work illustrated



The Baroda years, from 1950 to 1966, were crucial not only for Bendre's role as an educator and founding force of the Faculty of Fine Arts but also for the remarkable breadth of experimentation that marked his personal practice. Before arriving in Baroda, Bendre had already established himself as a formidable painter of landscapes and figurative studies, distinguished by expressive handling reminiscent of Impressionist and Expressionist mannerisms. His gouache works, vibrant, spare, and deeply attuned to the individuality of his sitters, often placed solitary figures against minimal or ambiguous backdrops, lending them a sense of universality and quiet monumentality. *Homeward Bound*, however, moves decisively away from this singular-figure emphasis. Instead, Bendre brings forth a communal scene, most likely villagers returning from the fields, captured through an innovative handling of pigment. The application is broken, textured, and layered in a manner that unmistakably preludes the pointillist technique, though adapted with an intuitive, distinctly Indian sensibility. Rather than deploying colour dots with scientific precision, Bendre allows small strokes and flecks of pigment to accumulate into a shimmering visual field. The red of the landscape vibrates against the cool blues of the figures, creating a dynamic interplay between movement and stillness.

This work also reflects the deepening of Bendre's engagement with rural life, cultivated through extensive travel across Gujarat and Rajasthan during the 1950s. His protagonists, clothed in traditional attire and burdened with everyday labour, are not romanticised but portrayed with a quiet dignity. They walk as a collective, yet each figure retains individuality through posture and gesture. The flattened spatial construction, the simplified silhouettes, and the horizontally stretched composition all signal Bendre's search for a more distilled, essential form of representation.

More importantly, *Homeward Bound* offers a glimpse into Bendre's impending departure from naturalistic figuration. By the later 1950s, he would begin pouring thin liquid colours onto canvas surfaces, manipulating their movement to create abstract forms born from instinct and subconscious design. The seeds of that abstraction and his fascination with surface rhythm, colour relationships, and structural arrangement are fully present here. The painting serves as a hinge between the representational works of his early career and the visionary abstractions that would follow. Born in Indore in 1910, Narayan Shridhar Bendre received his initial training at the State Art School in his hometown before completing his Government Diploma in Art in Bombay. The



Bendre at his painting studio at M S University, Baroda, Circa 1958

trajectory of his career changed decisively with his move to the Maharaja Sayajirao University in Baroda, where he joined the newly established Faculty of Fine Arts in 1950 as the Head of the Painting Department and later served as its Dean from 1959. As a founding member of the Baroda Group, Bendre played a pivotal role in shaping the artistic direction of the university, steering it away from the confines of Academic Realism and towards a more experimental, modernist ethos informed by Post-Impressionism, Expressionism, and Cubism. His extensive travels across the United States and Europe further deepened his engagement with global modernist movements.

Though he left Baroda in 1966 and settled permanently in Bombay, the artistic foundations he laid during the Baroda years remained central to his practice. Bendre consistently celebrated the pastoral, turning his attention to the rhythms of rural India: its landscapes, labouring figures, and intimate moments of village life. From the 1970s onward, he evolved a distinctive personal idiom rooted in Pointillism, constructing images through pixel-like dots and small horizontal strokes. Eschewing conventional shadow and perspective, he created spatial depth through a gradual refinement and reduction of detail, allowing forms to recede into subtly shifting planes.

Lot No. 78

N S BENDRE

1910-1992

HOMEWARD BOUND

24 x 39 in (61 x 99 cm)

Oil on canvas

1954

Signed & Dated: Bottom Right

₹ 2,00,00,000 - 3,00,00,000

\$ 232,558 - 348,837

Exhibited: 'Bendre: Selected Works 1935-1991'
at www.theartstrust.com, 2022 (online)

Published: 'Bendre - Selected Works 1935-1991'
by The Arts Trust, Mumbai, pgs. 46-47

Provenance: Property from a collection based
in Mumbai





COMPARABLE WORKS SOLD IN PAST AUCTIONS



PROPHET I
35.4 x 23 in (90 x 58.2 cm)
Oil on board | 1952
Sold for \$ 848,588



GREY NUDE
39.6 x 30 in (100.7 x 76 cm)
Plastic emulsion on canvas | 1960
Sold for \$ 538,840



MAN IN CITY
29 x 39.5 in (73.7 x 100.3 cm)
Oil on canvas | 1953
Sold for \$ 509,613



RED NUDE
28.7 x 21.3 in (73 x 54 cm)
Oil on canvas | 1953
Sold for \$ 324,500

Lot No. 79

AKBAR PADAMSEE

1928-2020

PROPHET

29 x 21 in (73.7 x 53.3 cm)

Oil on canvas

2011

Signed & Dated: Top Right

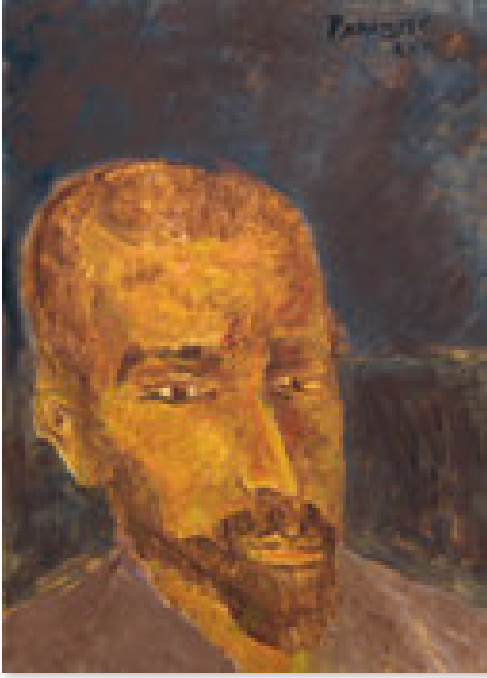
₹ 20,00,000 - 30,00,000 | \$ 23,256 - 34,884

Exhibited: ‘Past Forward: Recent Works in Oil on Canvas by Akbar Padamsee’ at Priyasri Art Gallery, Mumbai, April 26 - May 17, 2013

Published: ‘Past Forward : Recent Works in Oil on Canvas by Akbar Padamsee’ by Priyasri Art Gallery, Mumbai, 2013

Provenance: Property from a collection based in Mumbai

Cover of the publication with the work illustrated



The Final Truth

COMPARABLE WORKS SOLD IN PAST AUCTIONS



PRESENTED LOT

UNTITLED (BENEDICTION)

47 x 55 in (119.4 x 139.7 cm) | Mixed media on canvas | Signed: Bottom Left

In this composition, Krishen Khanna returns to the charged final moments of the Mahabharat, depicting the *Pandavas* gathered around the fallen *Bhishma*. Unlike other works from the series, Khanna heightens the drama here through a striking interplay of steely blues and muted earthen tones, giving the scene an almost sculptural solidity. Bhishma's figure, rendered in stark, chalk-like white, appears ethereal, his once formidable presence reduced to a fragile, otherworldly glow.

The surrounding warriors, clad in fragmented, angular armour, lean toward him with gestures that shift between concern, reverence, and humility. Their faces, each distinctly modelled, convey the unspoken burden of responsibility that accompanies their victory. Khanna eschews overt theatrics, instead drawing the viewer into a moment of intimate moral confrontation: the vanquishers seeking wisdom from the one brought down by the very codes he upheld.



BLESSING ON THE BATTLEFIELD I

60 x 56 in (152.4 x 142 cm)
Oil on canvas | 1997



UNTITLED (BENEDICTION) (DIPTYCH)

83 x 60 in (210.8 x 152.4 cm)
Mixed media on canvas



BLESSING ON A BATTLEFIELD

70 x 47 in (178 x 119.4 cm)
Oil on canvas | 1997

Krishen Khanna's sustained engagement with the Mahabharata stems not from an interest in mythic spectacle but from the epic's enduring moral charge. Across paintings and drawings, he turns to episodes, such as the humiliation of Draupadi or Bhishma's last moments, to reflect on the anxieties, injustices, and ethical failures that recur across human history. The moral depth of these scenes allows Khanna to reflect on the burdens of loyalty, the cost of war, and the fragile search for wisdom amid devastation. Critics have long noted how Khanna often aligns the epic's themes of conflict, exile, and fractured kinship with his own memories of Partition, enabling ancient narrative to illuminate modern histories of rupture. Through his pared-down figuration and meditative palette, Khanna transforms scenes from the epic into a contemporary allegory of conscience.



Lot No. 80

KRISHEN KHANNA

b. 1925

UNTITLED (BENEDICTION)

47 x 55 in (119.4 x 139.7 cm)

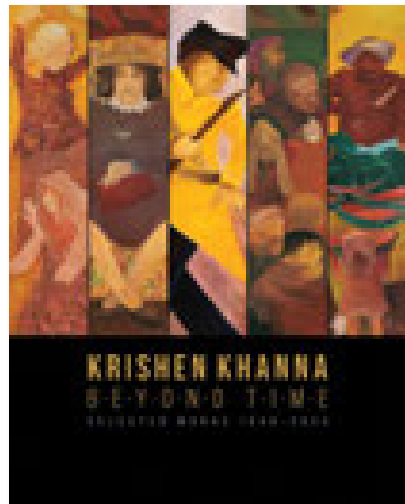
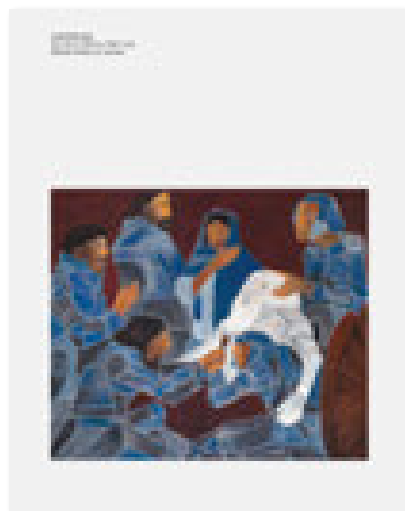
Mixed media on canvas

Signed: Bottom Left

₹ 60,00,000 - 80,00,000 | \$ 69,767 - 93,023

Published: 'Krishen Khanna: Beyond Time' by The Arts Trust, Mumbai, 2025

Provenance: Property from a collection based in New Delhi



Cover of the publication with the work illustrated



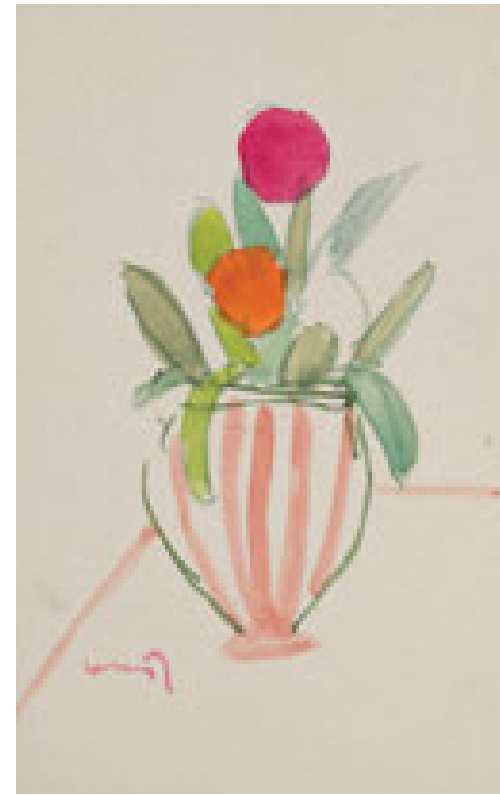
A



B



E



F



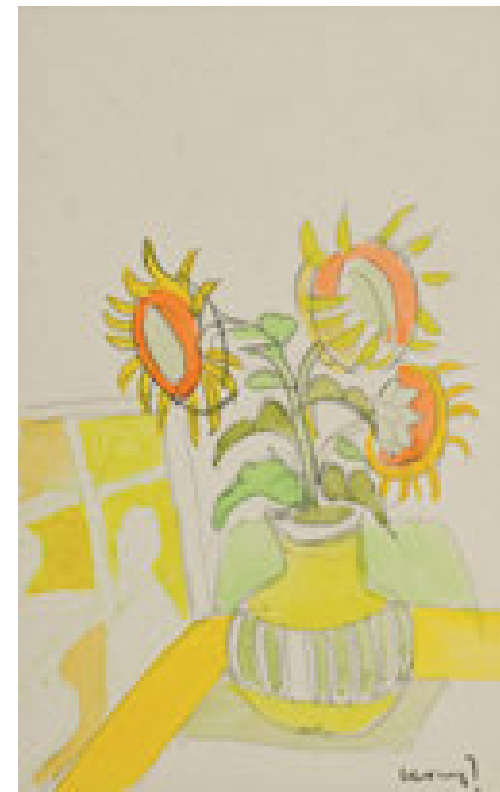
C



D



G



H





Lot No. 81

K G SUBRAMANYAN

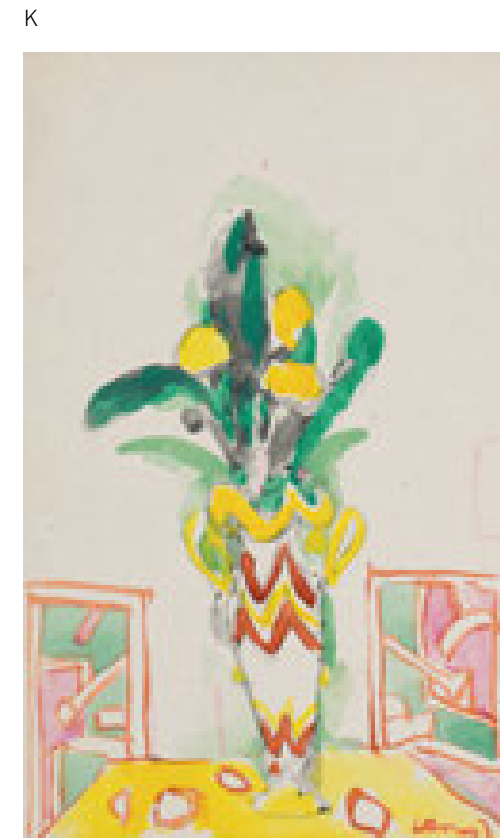
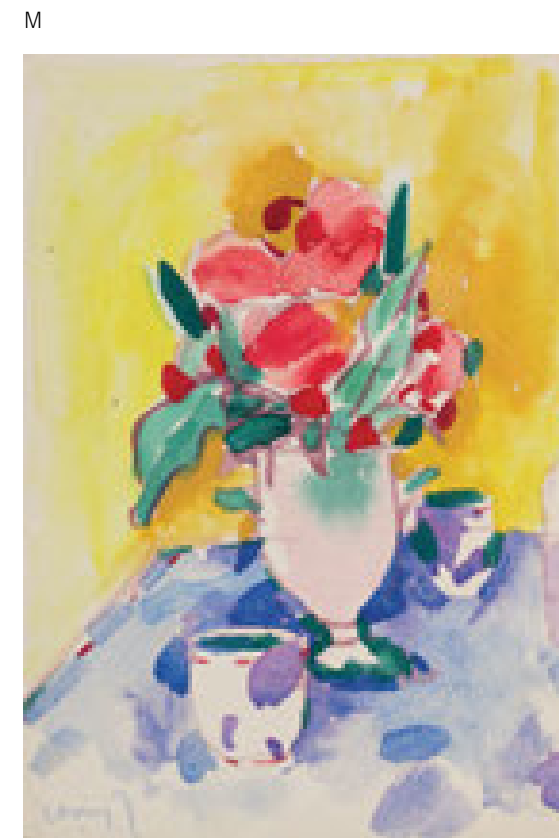
1924-2016

- A) UNTITLED** | 5.8 x 4 in (14.7 x 10.2 cm) | Ballpoint pen & watercolour on paper | 1982 | Signed: Bottom Right
B) UNTITLED | 5.8 x 4 in (14.7 x 10.2 cm) | Watercolour on handmade paper | Signed: Bottom Right
C) UNTITLED | 5.8 x 4 in (14.7 x 10.2 cm) | Watercolour on handmade paper | Signed: Bottom Right
D) UNTITLED | 5.8 x 4 in (14.7 x 10.2 cm) | Watercolour on handmade paper | Signed: Bottom Left
E) UNTITLED | 5.5 x 3.5 in (14 x 9 cm) | Watercolour on handmade paper | Signed: Bottom Left
F) UNTITLED | 5.8 x 4 in (14.7 x 10.2 cm) | Watercolour on handmade paper | Signed: Bottom Right
G) UNTITLED | 5.5 x 3.5 in (14 x 9 cm) | Watercolour on handmade paper | Signed: Bottom Right
H) UNTITLED | 5.8 x 4 in (14.7 x 10.2 cm) | Watercolour on handmade paper | Signed: Bottom Left
I) UNTITLED | 15.8 x 12.8 in (40 x 32.5 cm) | Gouache on paper
J) UNTITLED | 5.8 x 4 in (14.7 x 10.2 cm) | Watercolour on handmade paper | Signed: Bottom Right
K) UNTITLED | 5.5 x 3.5 in (14 x 9 cm) | Watercolour on handmade paper | Signed: Bottom Right
L) UNTITLED | 5.8 x 4 in (14.7 x 10.2 cm) | Watercolour on handmade paper | Signed: Bottom Right
M) UNTITLED | 5.8 x 4 in (14.7 x 10.2 cm) | Watercolour on handmade paper | Signed: Bottom Left

₹ 10,00,000 - 15,00,000 | \$ 11,628 - 17,442

Provenance: Property from the estate of artist K G Subramanyan

This lot is a set of 13 works



Covers of the publications with the work illustrated



Lot No. 82

KRISHEN KHANNA

b. 1925

UNTITLED (BANDWALLA)

30 x 22 in (76.2 x 56 cm)

Mixed media on paper

Signed: Bottom Right

₹ 7,00,000 - 9,00,000 | \$ 8,140 - 10,465

Exhibited: 'ShowKeen: An Exhibition of Modern & Contemporary Indian Art' at Nehru Centre, Mumbai, April 18-20, 2025

Published: 'Krishen Khanna: Centurion of Colour' by Institute of Contemporary Indian Art, Mumbai, 2025, pg. 102

'ShowKeen: An Exhibition of Modern & Contemporary Indian Art' by The Arts Trust, Mumbai, 2025, pg. 65

'Krishen Khanna: Beyond Time' by The Arts Trust, Mumbai, 2025

Provenance: Property from a collection based in New Delhi



Swaminathan's Sacred Geometry

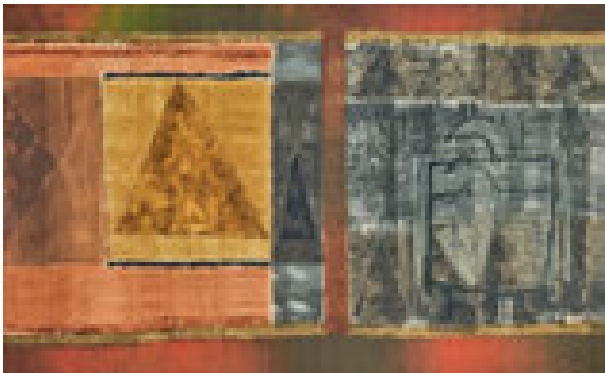
COMPARABLE WORKS SOLD IN PAST AUCTIONS



PRESENTED LOT

UNTITLED
46 x 64 in (116.8 x 162.6 cm)
Oil on canvas
1993
Signed & Dated: Verso

Painted in 1993, the work centres on a triangle with another one inverted over it. Texture played a significant role in the canvas, with shapes in the centre, countered by overlaid gestural patterning. His use of geometric shapes in the works is inspired by yantras, geometric tantric diagrams that resonated with him. While neo-tantric abstractions often employ bold colours and strong lines, Swaminathan's palette was dominated by neutral tones reminiscent of rural and tribal surroundings. This period of Swaminathan stands as a powerful testament to his quest for a truly Indian modernity, rooted in indigenous imagination.



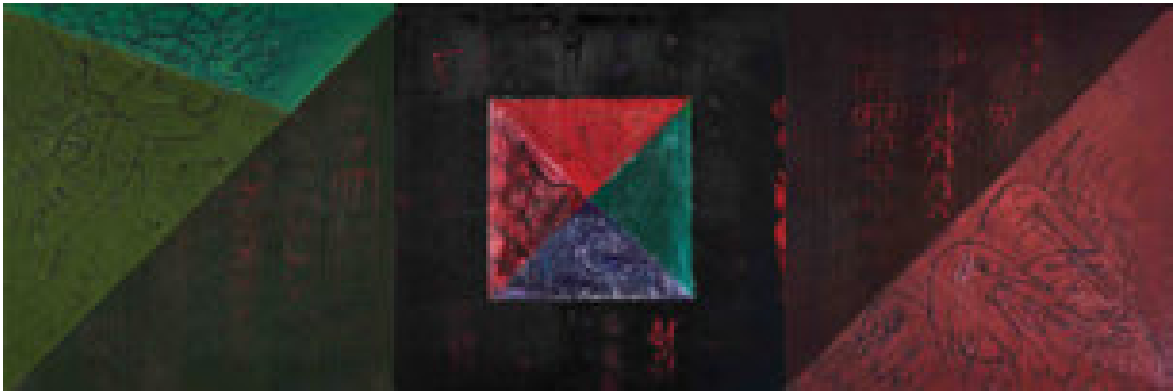
UNTITLED
57.5 x 92 in (146 x 234 cm)
Oil & wax on canvas | 1991
Sold for \$ 988,024



UNTITLED
37.7 x 37.7 in (172 x 172 cm)
Oil on canvas | 1993
Sold for \$ 1,293,235



UNTITLED
65.4 x 65.4 in (166 x 166 cm)
Oil on canvas | 1992
Sold for \$ 938,548



THE ALTAR (TRIPTYCH)
61.2 x 184.2 in (155.5 x 468 cm)
Oil on canvas | 1988
Sold for \$ 2,905,760

Lot No. 83

J SWAMINATHAN

1928-1994

UNTITLED

46 x 64 in (116.8 x 162.6 cm)

Oil on canvas

1993

Signed & Dated: Verso

₹ 3,00,00,000 - 4,00,00,000

\$ 348,837 - 465,116

Provenance: Property from a collection based in Mumbai, thence by descent. Artwork was originally sold by Vadehra Art Gallery

By the early 1990s, J Swaminathan's artistic philosophy had fully coalesced, deeply informed by his profound engagement with Tribal aesthetics. His oeuvre during this period, including this work executed in 1993, moved beyond the geometric abstractions and *Bird, Mountain, Tree* motifs. Here, the artist's canvas became a primal, mystical space, where he focused on capturing the spirit and essence of the image rather than its physical reality, achieving a powerful visual synthesis of modernism and ancient sensibility. The triangle, the sun, nagas, calligraphic graffiti and highly textured surfaces are central elements of this last period. Some of the elements draw inspiration from specific folk symbols and legends; others are entirely of Swaminathan's own creation. The presented lot belongs to this final, highly introspective phase of his career.



Lot No. 84

M F HUSAIN

1915-2011

INTELLECTUAL

19 x 14 in (48.3 x 35.6 cm)

Watercolour & mixed media on paper

1981

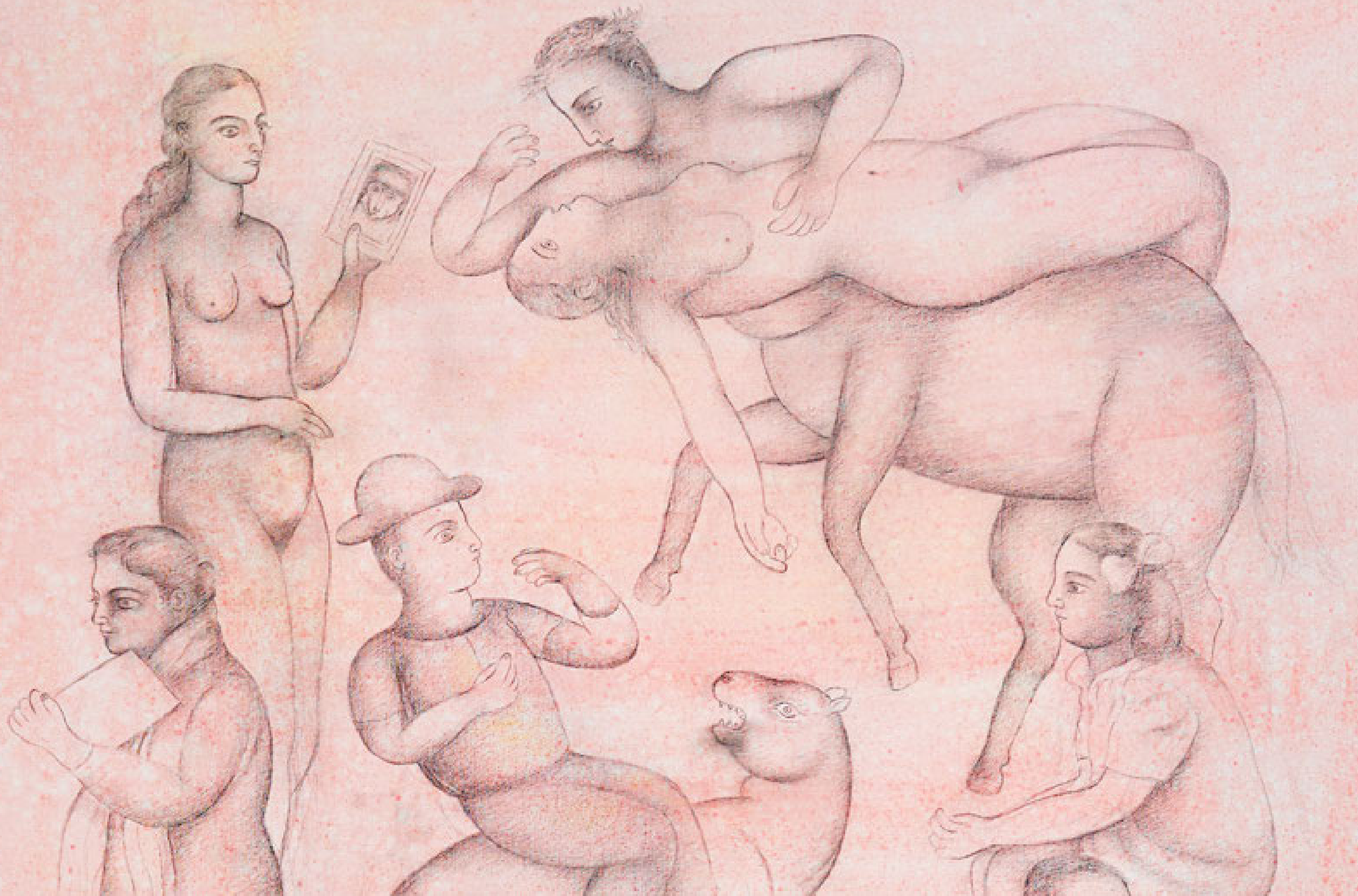
Signed & Dated: Bottom Right

₹ 12,00,000 - 16,00,000 | \$ 13,953 - 18,605

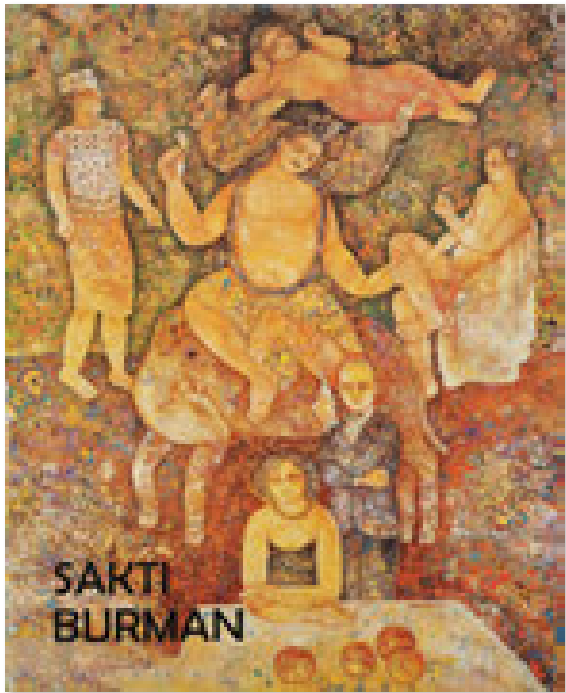
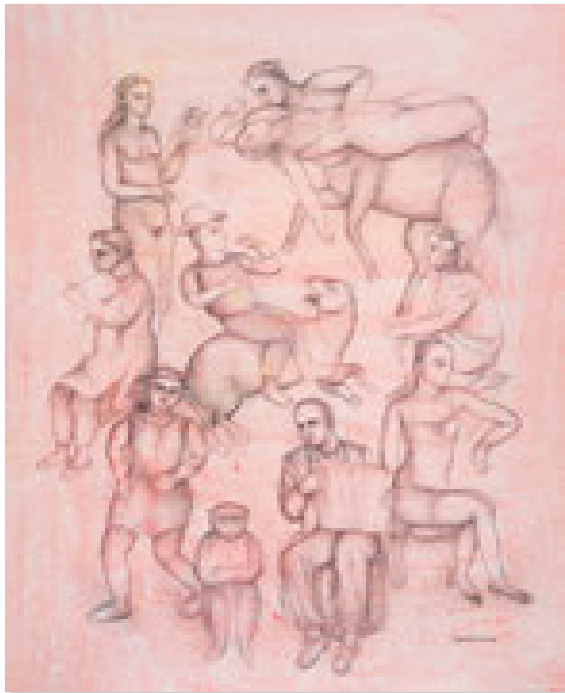
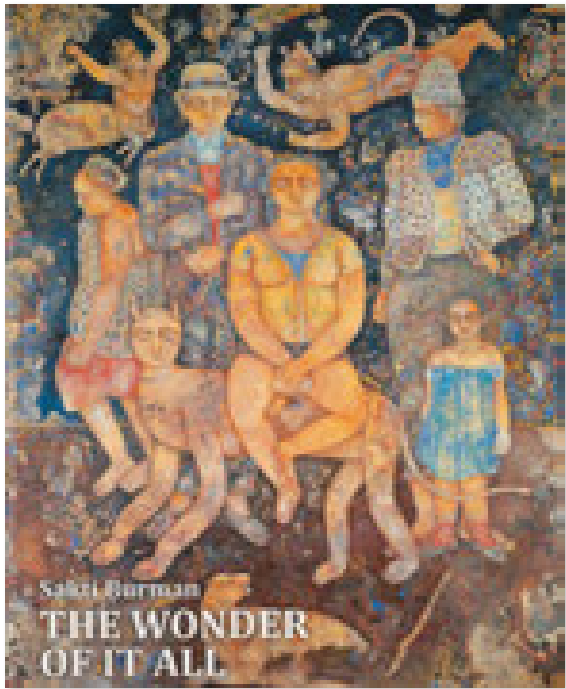
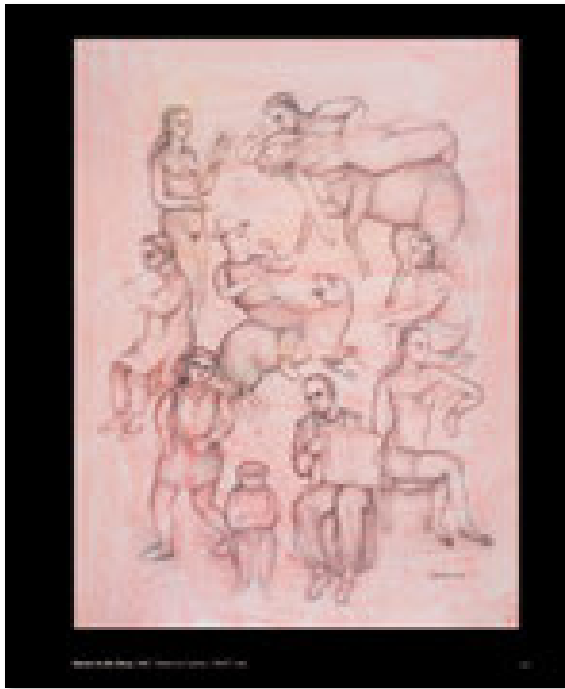
Provenance: Property from a collection based in New Delhi

Intellectual stands out as a rare and compelling work within M F Husain's oeuvre, distinguished not only by its subject but also by its unique treatment of the human form. Unlike his more widely seen narrative or thematic series, this composition isolates the head as a site of inquiry, allowing Husain to explore the psychological density and fractured consciousness of the modern thinker. The visage, mapped with mosaic-like divisions and accentuated by Husain's assertive contouring, appears sculptural, almost archaeological, as though excavated from layers of introspection. The intensely worked background of crimson and earth tones heightens the presence of the figure, while the restrained palette and raw textural handling underscore the expressive urgency of the work.





Covers of the publications with the work illustrated



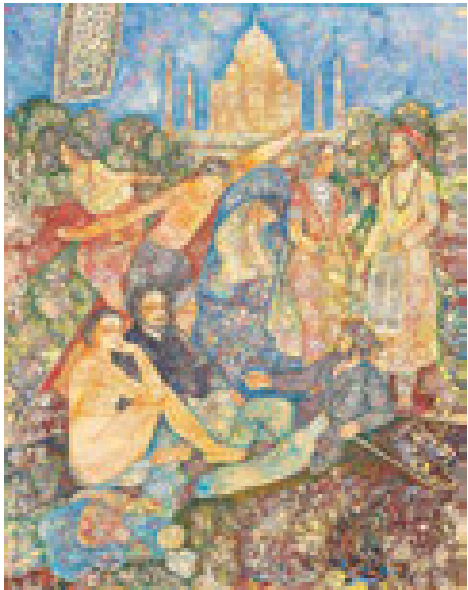
Sakti's Private Universe



DURGA
56.7 x 44.2 in (144 x 112.5 cm)
Oil on canvas | C. 1995
Sold for \$ 842,688



GATHERING OF THE COMEDIANS
57.5 x 45 in (146 x 114.3 cm)
Oil on canvas | 2001
Sold for \$ 594,700



LE DÉJEUNER AU TAJ MAHAL, HOMMAGE À MANET
57.3 x 44.8 in (145.5 x 113.8 cm)
Oil on canvas
Sold for \$ 525,105



REVE
57.2 x 45 in (145 x 114 cm)
Oil on canvas | 1981
Sold for \$ 330,000

Lot No. 85

SAKTI BURMAN

b. 1935

UNTITLED (STORIES IN THE STORIES)

51 x 38 in (129.5 x 96.5 cm)

Mixed media on canvas

Circa 2007

Signed: Bottom Right

₹ 60,00,000 - 80,00,000 | \$ 69,767 - 93,023

Published: 'Sakti Burman: The Wonder of It All' by Pundole Art Gallery, Mumbai & Apparao Galleries, Chennai, 2012, pg. 307

'Sakti Burman: Now and Then' by UNESCO, 2008, pg. 16

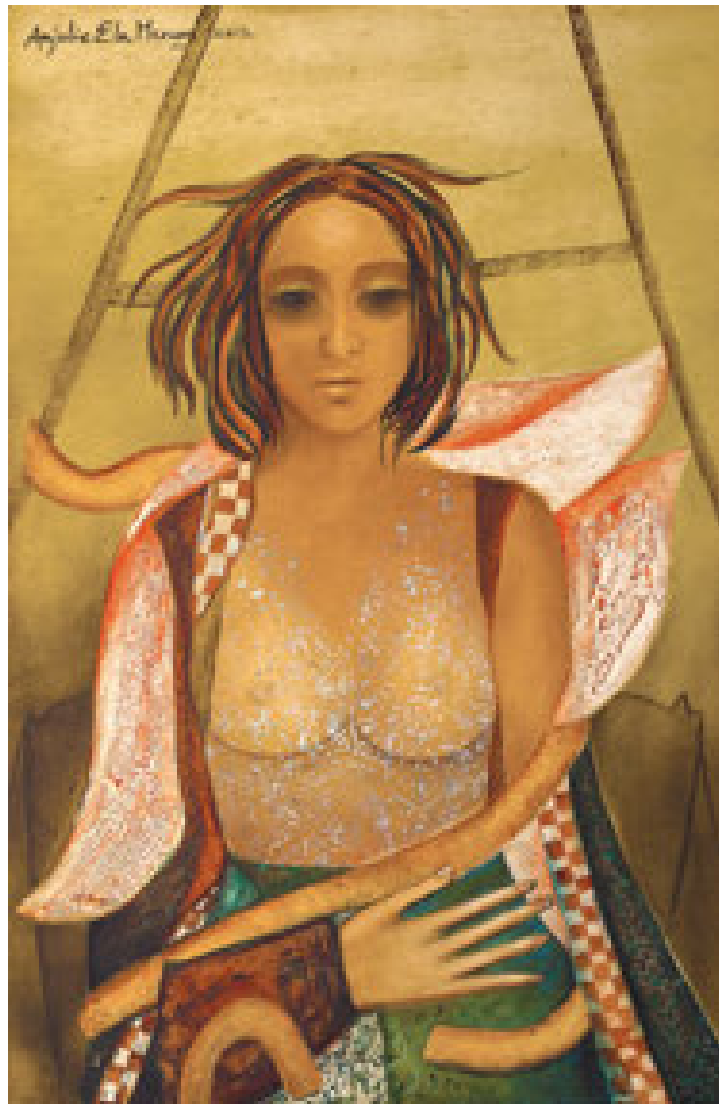
Provenance: Property from a collection based in Mumbai

Sakti Burman's works invite viewers into a dream-like universe inhabited by strange, fantastical figures. Suspended between myth and reality, this world melds empirical experiences and imagination with hues that are at once vivid and faded. The captivating luminescent imagery evokes a sense of mythical pantomime theatre where the characters, with their spellbound gazes, are reminiscent of angels, goddesses, harlequins, and dryads. In *Stories In The Stories*, he constructs a delicate constellation of figures suspended in a timeless fresco. A rider mounted on a hybrid creature, a reclining pair entwined in languid repose, a musician absorbed in his instrument, and a child standing with contemplative stillness, every motif feels at once intimate and mythic. Executed in a retrained palette, the entire ensemble becomes a lyrical meditation on the multiple universes that reside within a single human consciousness.



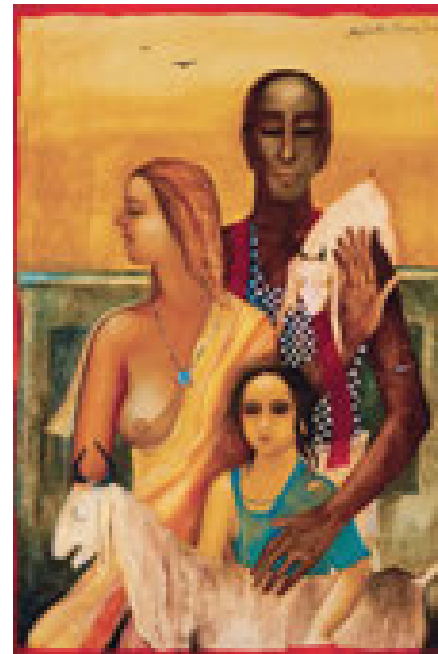
Anjolie's Meditative Portraiture

COMPARABLE WORKS SOLD IN PAST AUCTIONS

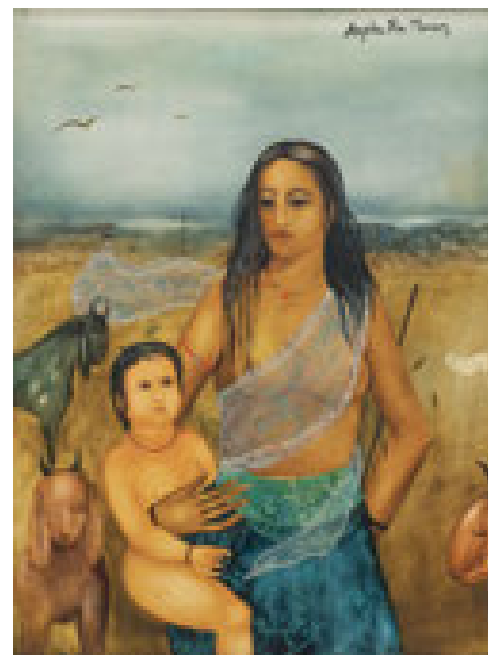


PRESENTED LOT

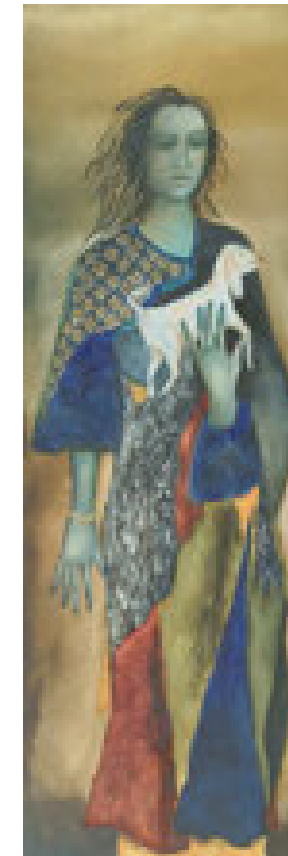
UNTITLED
36 x 24 in (91.4 x 61 cm)
Oil on Masonite board
2012
Signed & Dated: Top Left



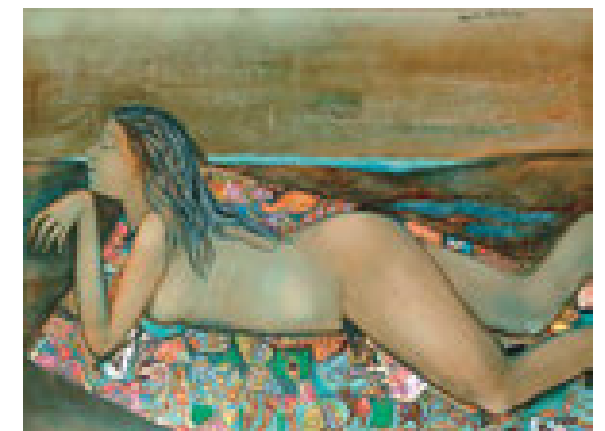
PASTORAL II
60 x 40 in (152 x 101 cm)
Oil on canvas | 2002
Sold for \$ 165,728



UNTITLED
46.5 x 35.5 in (117 x 89 cm)
Oil on Masonite board
Sold for \$ 93,020



UNTITLED
72 x 24 in (183 x 61 cm)
Oil on Masonite board
Sold for \$ 144,000



NUDE EDEN REVISITED
36 x 47 in (91.5 x 119.4 cm)
Oil on Masonite board | 2006
Sold for \$ 130,363

Lot No. 86

ANJOLIE ELA MENON

b. 1940

UNTITLED

36 x 24 in (91.4 x 61 cm)

Oil on Masonite board

2012

Signed & Dated: Top Left

₹ 30,00,000 - 40,00,000 | \$ 34,884 - 46,512

Provenance: Property from a collection based in New Delhi

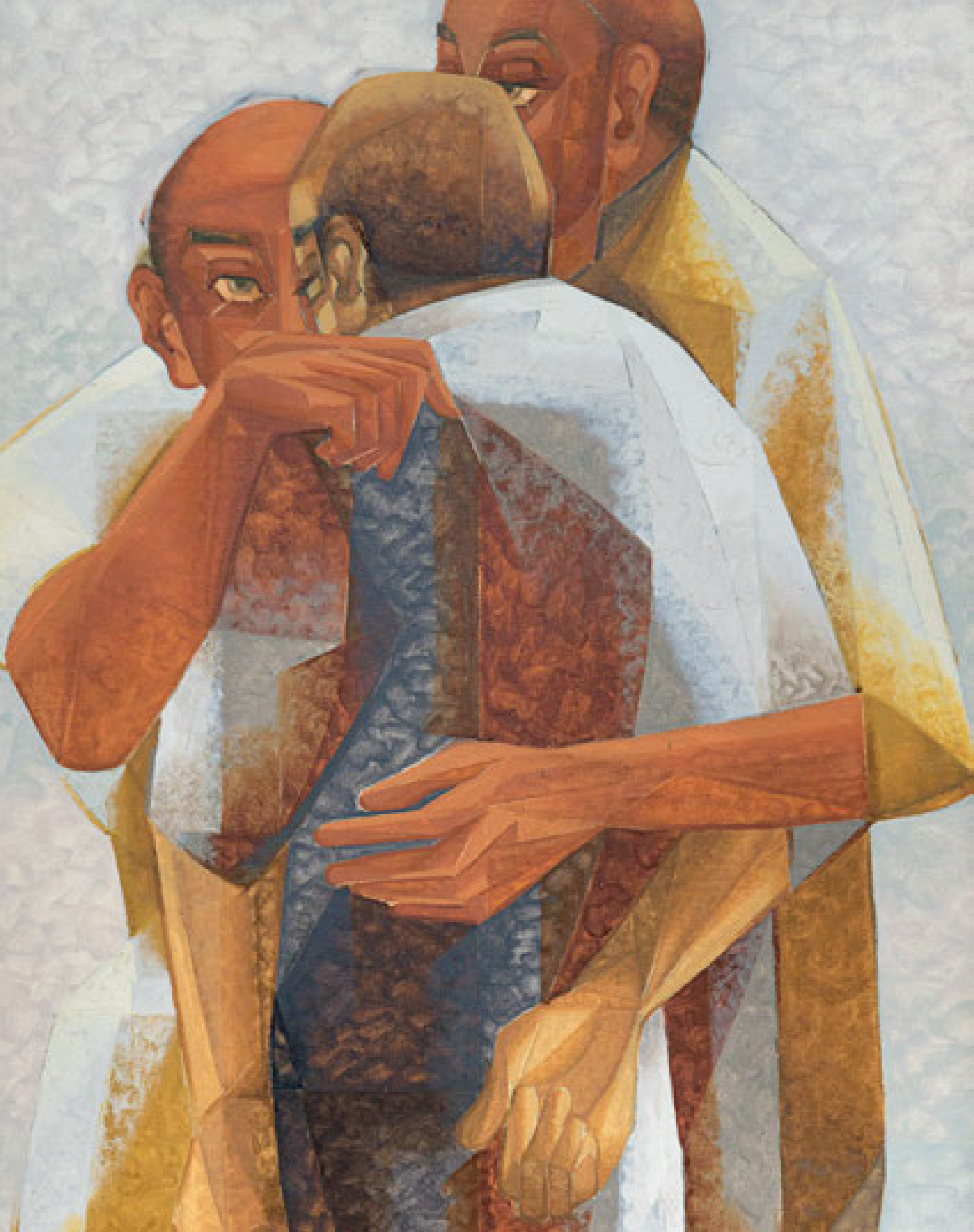
The artist with the presented lot



Anjolie Ela Menon’s extensive and constantly evolving body of work defies easy compartmentalisation. Her oeuvre has undergone extreme changes over her long painting career, which she attributes to a philosophy that “dissatisfaction is the source of growth.” She advises artists to “abandon known (and often acclaimed) ground for new territory,” a principle evident in her own disdain for categorisation. Menon embraces her role as a maverick, comfortable not fitting into a single category and finding self-expression in an artistic language often out of sync with her contemporary context.





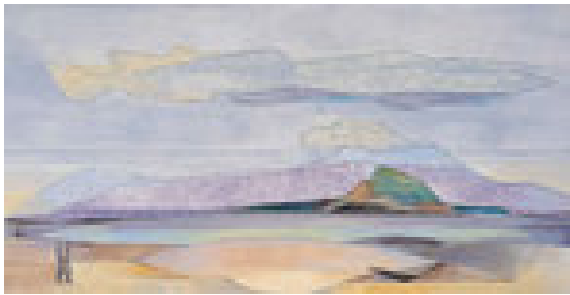


THE JOURNEY OF THE MAGI
41 x 31.2 in (104.5 x 79.4 cm)
Oil on canvas | 1963
Sold for \$ 2,734,000



THE EMBARKATION
42.2 x 32.2 in (107.3 x 89 cm)
Oil on canvas | 1965
Sold for \$ 1,590,000

COMPARABLE WORKS SOLD IN PAST AUCTIONS



UNTITLED
30 x 60 in (76 x 152 cm)
Oil on canvas | 1998
Sold for \$ 1,863,389



THE ANCHORITE
58 x 35 in (147.5 x 89 cm)
Oil on canvas | 1983
Sold for \$ 1,894,704

Conspirators by Jehangir Sabavala

The late 1980s and, more decisively, the 1990s marked a renewed outward turn in Jehangir Sabavala’s artistic journey. After long periods spent probing the inner landscape, he returned to the natural world with a deeper sense of communion, seeking to capture not merely its topography but its transience, drama, and spiritual charge. In these years, the human figure once again enters the frame, no longer as a solitary wanderer searching for utopia, but as a quiet trespasser within a vast cosmic order. The vistas themselves seem endowed with presence, landlocked seas, mysterious cities, molten volcanoes, and sentinel-like trees appear as living forces through which the human subject must pass with humility.

Clouds, one of Sabavala’s lifelong fascinations, also undergo a transformation. Informed by his stays in the Kumaon hills, where icy peaks revealed their shifting moods with every hour, these airy, stratified clouds become counterpoints to the geometry below. What once felt ominous in his earlier decades is now a theatre for birds of prey, their silhouettes both threatening and inviting. This preoccupation crystallised into the ‘Bird Forms’ series of the late 1980s, where ascent, vigilance, and the idea of flight became metaphors for aspiration and foreboding alike.

Across this period, Sabavala forged landscapes that feel timeless, evoking pre-modern Iran, Afghanistan, or Central Asia while resisting any specific geography. Rivers zigzag across faceted terrains, mountain ridges shimmer like cut gemstones. His technique, sharpened over decades, resembles the meticulous art of jewellery making, planes of land are carved, bevelled, and adorned with luminous tones. The subdued greys and vapour blues of his early career are replaced by ceruleans, amethysts, ochres, and citrus hues. These radiant surfaces often veil a latent danger, mirroring the artist’s own arduous journeys and his growing frustration with the steady erosion of nature. Yet Sabavala never allowed despair to darken his canvases. Even works that grapple with loss or destruction gleam with jewel-like luminosity, as in several untitled paintings from the late 1990s.

The human figure, too, re-enters Sabavala’s universe with renewed vitality. No longer the wraith-like silhouettes of earlier years, these subjects possess volume, presence, and a certain theatrical intensity. Monks, *purdah* clad women, travellers, and imagined beings confront the viewer directly, their presence heightened by Sabavala’s preference for the classical over the contemporary. Some borrow from Kabuki drama, Botticellian poise, or Bodhisattva serenity. Others

emerge wholly imagined, figures that carry the artist’s inner vision with an electrifying charge.

A central motif that gains profound footing during this period is flight, not only in the literal wings of birds, but in the upward gaze, the spiritual ascent, and the metaphysical journeys of his protagonists. The androgynous figures in The Strangers series, for instance, appear as if arriving from sky or sea, part-seers and part-pilgrims, suspended between worlds.

By the 1990s, the turbulent clouds of the 1970s had sharpened into raptors, eagles, vultures, hawks, and kestrels sighted in the Western Ghats. If these birds occupy the skies as conquerors, many of Sabavala’s human figures from the same decade seem like their earthly counterparts, vulnerable, marked by destiny, or burdened by history. An aged couple evokes Dhritarashtra and Gandhari in their renunciation, monks in saffron robes advance with purpose yet appear manipulated by unseen forces, an anchorite emerges from an anthill-like shelter into a transformed world, and three fishermen offer ritual obeisance to the sluggish waters off Adyar Beach.

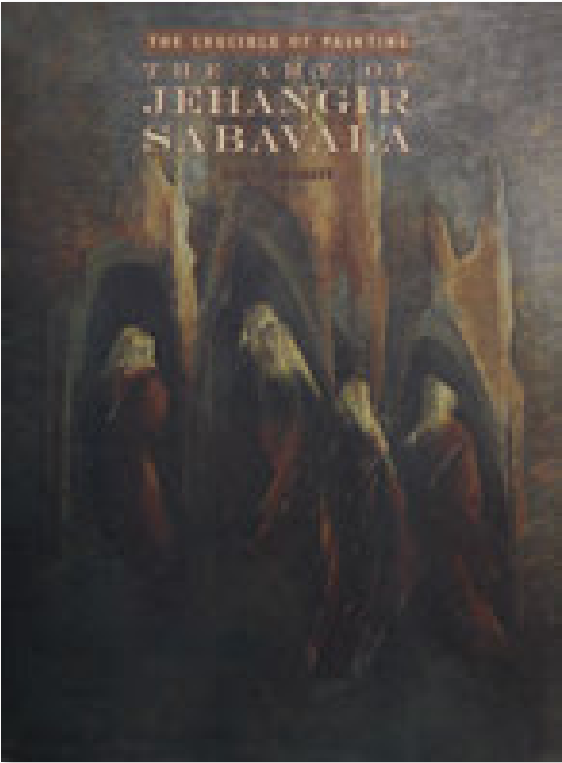
It is within this register of human frailty and spiritual charge that *Conspirator* assumes its place. The work gathers a tightly knit cluster of figures engaged in a ritual of secrecy, heads inclined, gestures muted, bodies bound by a shared, unspoken pact. They feel like descendants of the magi, monks, and nuns who traversed Sabavala’s earlier decades, yet they are rendered with a heightened sense of tension and interior drama. In *The Conspirator*, Sabavala channels the forces that animate much of his late oeuvre, the mystique of gathering, the symbolism of the cloaked figure, and the quiet choreography of complicity and silence. The painting stands as a culmination of his preoccupation with the human condition, not as spectacle, but as a series of inward, whispered negotiations.

Through the 1990s, Sabavala’s paintings reveal an artist expanding his scope while paring away academic constraint, an artist who sought to hold beauty, danger, divinity, and secrecy in the same breath. The result is a body of work that glows with serenity yet trembles with unease, where the landscape becomes a stage for both revelation and concealment. *Conspirator* is one of the most evocative articulations of this period, a tableau where the monumental and the intimate converge, and where Sabavala’s lifelong quest for quiet drama finds one of its most compelling expressions.



Label from CIMA, Kolkata, on the verso

Cover of the publication with the work illustrated



Lot No. 87

JEHANGIR SABAVALA

1922-2011

CONSPIRATORS

60 x 25.7 in (152.4 x 65.3 cm)

Oil on canvas

1996

Signed & Dated: Bottom Right

₹ 4,00,00,000 - 6,00,00,000 | \$ 465,116 - 697,674

Exhibited: 'Recent Paintings by Jehangir Sabavala' at Jehangir Art Gallery, Mumbai, 1998

'Colours of Independence', by CIMA, Kolkata and the National Gallery of Modern Art(NGMA), New Delhi, 1997

Published: 'Crucible Of Painting: The Art Of Jehangir Sabavala' by Ranjit Hoskote, 2005, pg. 153

Provenance: Property from a collection based in Mumbai



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 ₹ 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
₹ 3,00,000	₹ 20,00,000
₹ 4,50,000	₹ 30,00,000
₹ 7,50,000	₹ 50,00,000
₹ 15,00,000	₹ 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 21% 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.

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 21%, 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 or ₹”** 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
₹ 3,00,000	₹ 20,00,000
₹ 4,50,000	₹ 30,00,000
₹ 7,50,000	₹ 50,00,000
₹ 15,00,000	₹ 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 [21%] 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 15 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 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 21% 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 15 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.

FAQ

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.

HISTORIC MASTERPIECES

Closing Schedule for 17 December, 2025

AUCTION CLOSING

For your convenience, especially if you are bidding on multiple lots, lots are scheduled to close at different times on 17 December, 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 - 20	21 - 40	41 - 60	61 - 87
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 am
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

LEGACY JEWELLERY, SILVER & TIMEPIECES ONLINE AUCTION



COMING SOON

HISTORIC MASTERPIECES

DECEMBER 14-17, 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 ₹ / \$

*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.

www.astaguru.com

