

Bengal Art

Online Auction

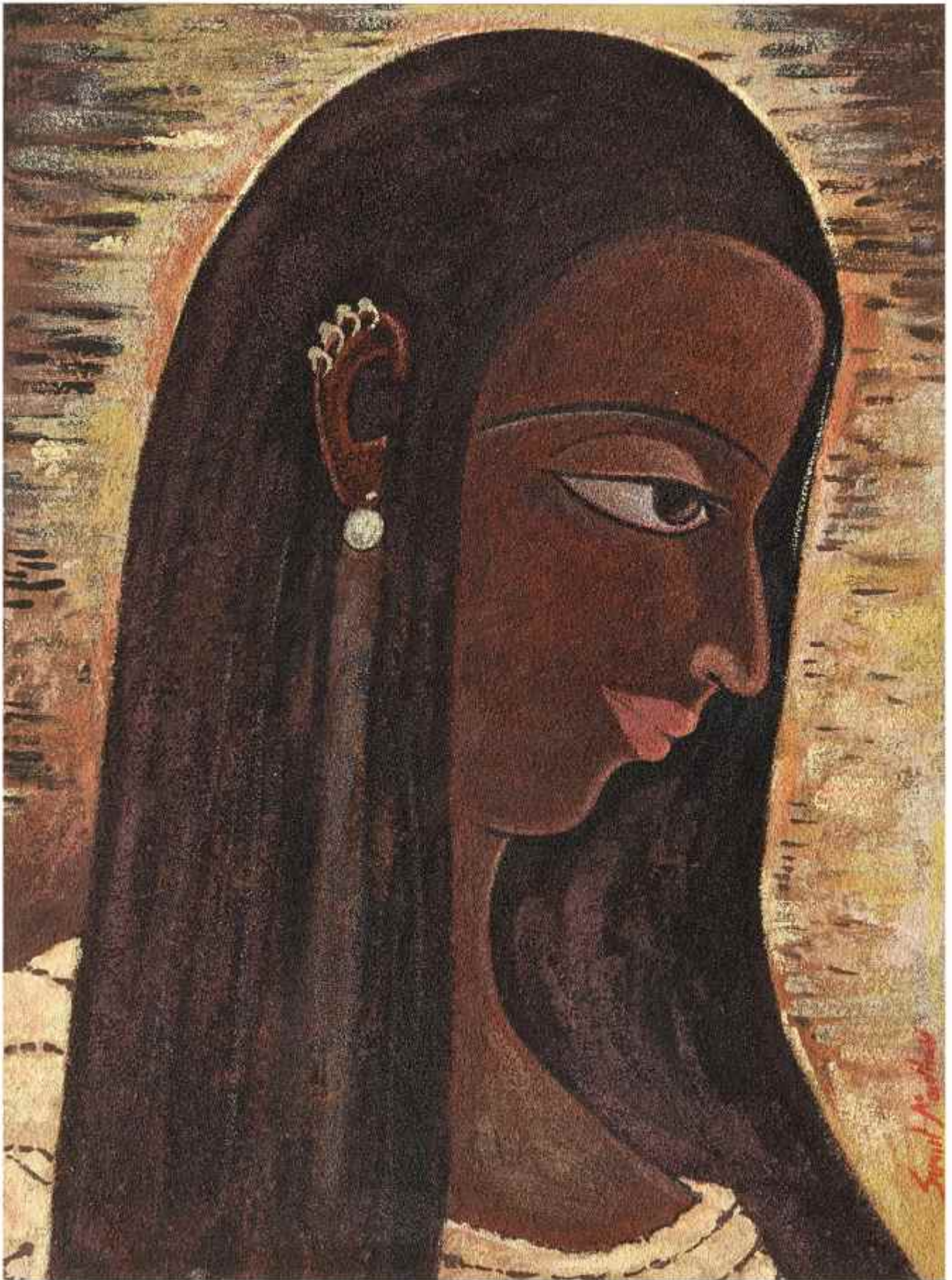
1st October 2025 at 8.00 pm



Indigo Art
AUCTIONS



Detail of Lot 19



Detail of Lot 13



Detail of Lot 09

INDIGO ART

BENGAL ART

ONLINE AUCTION

Bidding can be done through our website, absentee bids or by requesting a telephone bid.

Bidding start ending at 8.00 pm Wednesday 1st October 2025

Lots 1-60

VIEWING

Monday 15th September to 30th September 2025

11:00 am - 5:00 pm
(by prior appointment only)

at

INDIGO ART AUCTIONS

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+91 11- 4655 2989
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Catalogue also available at
www.indigoart.in



Detail of Lot 12.

1911/12



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AUCTION

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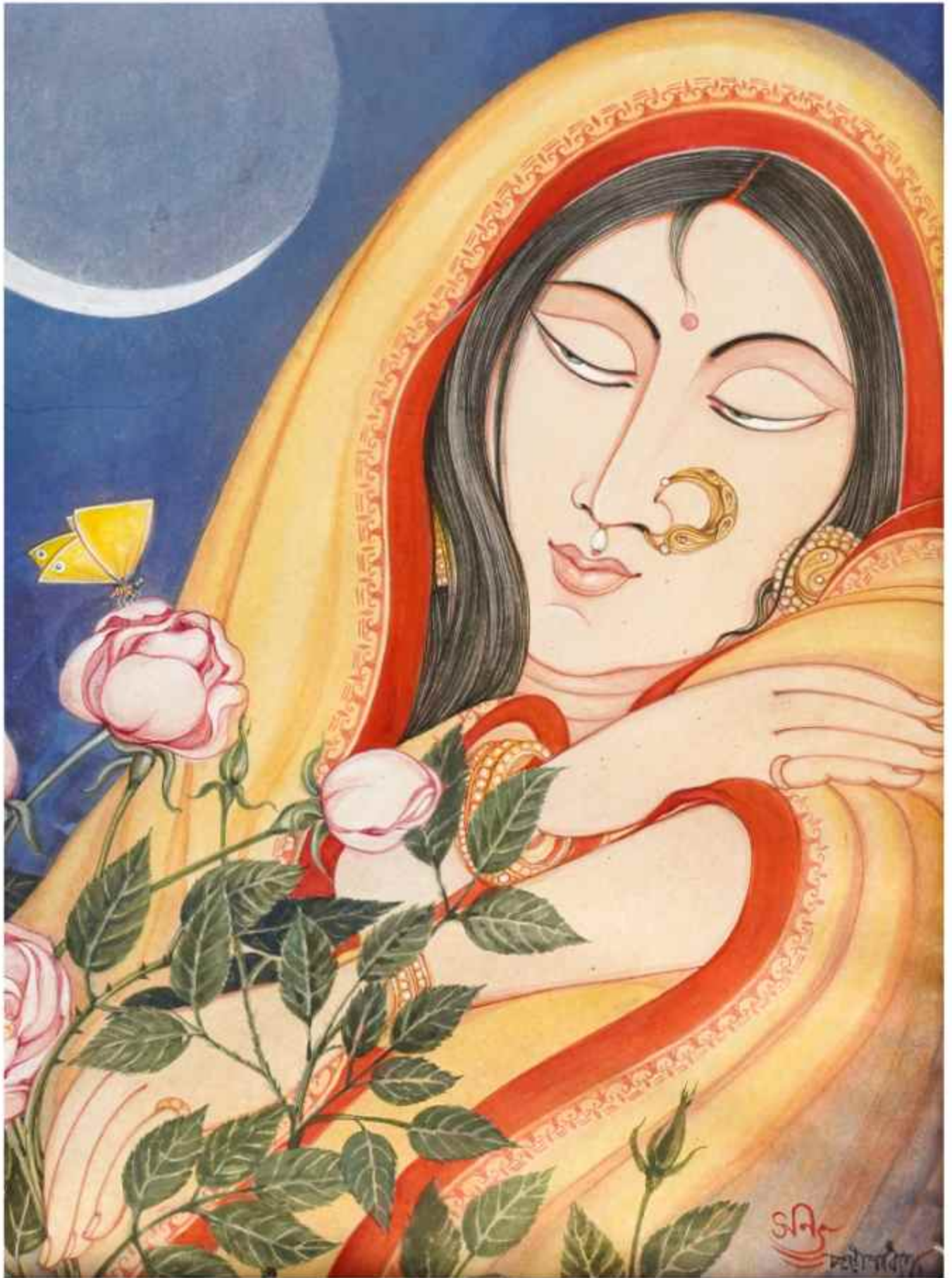
Front cover: Lot 06

Inside front cover: Lot 19,13

Opposite: Lot 09

Inside back cover: Lot 08

Back cover: Lot 28



MASTERS AND DISCIPLES: A TRIBUTE TO THE BENGAL SCHOOL'S ENDURING LEGACY

This auction presents a remarkable selection of works by the pioneering masters of the Bengal School, including Nandalal Bose, Ramkinkar Baij, and B.B. Mukherjee visionaries who redefined Indian art through a revival of indigenous aesthetics, modernist experimentation, and a deep engagement with nationalist ideals. Complementing these are rare works by their distinguished students and followers Indra Dugar, Indusudha Ghosh, Sanat Chatterjee, Khagen Roy, Moni Sanyal, and Tilak Bandyopadhyay each carrying forward the pedagogical legacy with their own distinct idioms. Together, these works capture a vital moment in Indian art history, where tradition and innovation coalesced into a uniquely modern expression.

Lot 1 to 10



Lot 01



Lot 02



Lot 03



Lot 04



Lot 08



Lot 05



Lot 09



Lot 06



Lot 07



Lot 10

Lot No.01

NANDALAL BOSE , LINES OF HARMONY FROM SANTINIKETAN

BOSE, NANDALAL

UNTITLED

Pen and Ink on Paper Pasted on paper Board

1948

Image size: 19.4 x 14.2 cm (7.6 x 5.5 inches)

Mount size: 30.2 x 24.8 cm (11.8 x 9.7 inches)

Signed and dated by the artist

Signed and dated in Bengali (lower right)

₹ 60,000-1,00,000

\$ 680-1,134

Nandalal Bose's pen and ink drawing is a refined example of Contextual Modernism, where traditional Indian aesthetics are reimagined through modernist techniques. Using fluid, economical lines, Bose captures two rural figures carrying baskets on a yoke, walking beneath a natural canopy of trees, evoking a sense of rhythm, harmony, and rural dignity.

The vertical composition, stylized forms, and gesture-driven linework reflect influences from Ajanta frescoes and East Asian ink traditions, particularly Japanese sumi-e. His emphasis on line over volume aligns with both Santiniketan philosophy and the visual clarity of South Asian light conditions.

A similar artistic approach is seen in the 1959 ink drawings of Indra Dugar, who was not only Bose's student but also a close friend. As documented in the DAG research report "The Art of Letters: Nandalal Bose & Indra Dugar's Friendship", Dugar created numerous works inspired directly by Bose's style and subjects. While Dugar's drawings share Bose's rural themes and compositional sensibility, his use of decorative, stylized lines reveals a subtle shift toward personal expression. Together, their works reflect a shared vision shaped by Santiniketan ideals, yet nuanced by individual interpretation and evolving modernist thought.

Condition - This beautiful paper artwork exhibits expected and characteristic signs of aging, including gentle overall discolouration consistent with age and a minor tear located at the upper right corner. The artwork remains in stable condition and retains its aesthetic and historical integrity. It is presented in its original

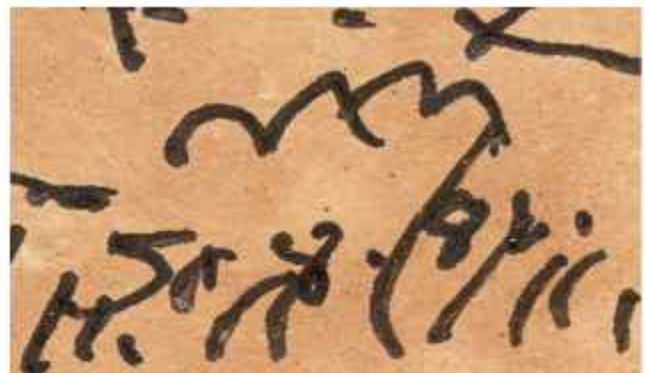
window mount, which is securely adhered to the artwork. Due to the tight adhesion, any attempt to separate the mount from the artwork may cause damage and is therefore not recommended. The mount itself complements the work and adds to its period authenticity, making it a valuable part of the piece's provenance. Overall, the artwork is in good condition for its age and displays well.

Nandalal Bose (1882 – 1966)

Born in Kharagpur in 1882, Nandalal spent his early life in the Kharagpur and Darbhanga area where he learnt to love nature and the simple ways of country life. He would spend hours watching the local artisans in their craft of making toys out of clay and he would also try his hand at it. At the age of sixteen, he left for Calcutta, where after a few years of unsuccessful attempts at academic studies in various colleges, he decided to study fine arts under Abanindranath Tagore at the Government Art School.

In 1909, he accompanied Lady Herringham to the Ajanta Caves to copy the mural paintings. In 1915, when the Vicitra Club was started at Jorasanko, Nandalal joined as an art teacher. His first visit in 1914 was a spiritual experience which left a lasting impress on his personality and his career as an artist. In 1923, Nandalal, with permission from his guru, settled in Santiniketan taking charge of Kala Bhavana, the faculty of Fine Arts.

In 1924, he accompanied Rabindranath on the Poet's visit to China, Japan and Burma. In 1934, he went to Ceylon with Rabindranath and was able to get acquainted with the arts and crafts of the island. At the invitation of Mahatma Gandhi, he took charge of Art exhibitions and decoration at the yearly sessions of the Indian National congress at Lucknow, Faizpur and Haripura.





Lot No. 02

LYRICAL FLORAL STUDY

MUKHERJEE, BENODE BEHARI

UNTITLED (FLOWER STUDY)

Watercolour & ink on paper

1946

Image size: 35 x 22.3 cm (13.7 x 8.7 inches)

Frame size: 69 x 45 cm (27 x 17.7 inches)

Signed and dated by the artist

Signed and dated in Bengali (lower left)

₹ 2,00,000-3,00,000

\$ 2,270-3,400

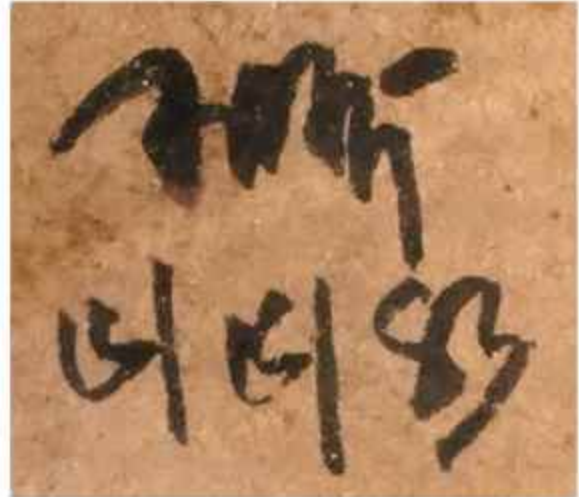
This delicate floral composition by Benode Behari Mukherjee exemplifies his lyrical engagement with nature and mastery of line and form. Executed in ink and washed on textured paper.

The work features two blooming roses in warm reddish tones, surrounded by a dynamic interplay of boldly rendered leaves. The contrast between the confident linearity of the foliage and the soft, atmospheric treatment of the flowers reveals Mukherjee's sensitivity to both structure and nuance.

Created in 1946, this piece reflects the artist's deep connection to the natural world, shaped by his time at Shantiniketan, where he absorbed the spiritual and aesthetic values of Far-Eastern art traditions.

Despite his severe visual impairment, Mukherjee's visual language remained remarkably refined, fusing personal observation with poetic abstraction. The painting's quiet elegance and subtle modernism affirm his pivotal role in shaping Indian modernist art.

Condition - This work is in excellent overall condition, particularly considering its age. The composition remains intact and visually compelling, with no significant damage or loss. The paper exhibits minor signs of natural aging, including light discoloration and scattered foxing, which are consistent with the work's age and materials. These age-related characteristics do not detract from the overall presentation or integrity of the piece and are typical of well-preserved works from this period.





Lot No.03

EXPRESSIONIST STUDY OF SANTHAL FIGURES

BAIJ, RAMKINKAR

UNTITLED (SANTHAL WOMEN WITH CHILD)

Watercolour and Ink on Paper

Image Size: 25 x 18.8 cm (9.8 x 7.4 Inches)

Frame Size: 46.6 x 36.2 cm (18.3 x 14.2 Inches)

Signed by the artist

Signed in Bengali (lower left)

₹ 1,00,000-1,50,000

\$ 1,134-1,700

This work exhibits elements of Expressionism, evident in the dynamic brushwork and the energetic portrayal of figures, which convey emotion and movement rather than strict academic realism. The figures, possibly from the Santhal community or representing rural life, were a recurring and significant thematic concern for Baij, reflecting his deep empathy for the common person and their daily struggles. The stylization of forms, particularly in the emphasis on bodily contours and the suggestion of movement through simplified yet impactful lines, points to his innovative blend of indigenous subjects with modernist techniques.

The use of a limited palette, here dominated by blue tones, contributes to the expressive quality and highlights the inherent vitality and rhythm that characterized much of his oeuvre, whether in painting or sculpture. This piece showcases his ability to capture the essence of his subjects with a bold and unprompted aesthetic, pushing the boundaries of conventional artistic representation in India.

Condition - The surface of the piece presents a subtle, natural undulation consistent with age. There is a minor tear located at the upper left, which appears stable and does not detract from the overall visual impact or readability of the work. Overall, the piece remains in good condition.

Ramkinkar Baij (1906-1980)

Born in humble surroundings in Bankura in 1906, Ramkinkar Baij showed his skill as an illustrator and artist even in his early teens. The litterateur and editor Ramananda Chatter-

jee with his keen sense of judgement spotted him and entrusted him to Nandalal Bose in 1925. Within a few years Ramkinkar showed an extraordinary command over technique and form and was soon appointed a teacher in Kala-Bhavana. He learnt the techniques of modelling on his own and took charge of the sculpture section with brilliant success.

Ramkinkar was a fearless critic of art and quite early in life made daring innovations to storm the citadel of convention-ridden artists. He was equally ruthless in dealing with western naturalists who preferred the safe path of popularity in verisimilitude.

It is significant that his first abstract sculpture 'Lamp stand', done in 1940, is the earliest example of this century in that medium. His two large compositions in cement on the simple lives of the Santals are great contributions to the heritage of Indian sculpture.

Ramkinkar was no less active in the field of painting. His oil paintings have all the vitality with which he invested his sculpture. In fact, in his watercolours he revelled in pure abandon - colours splash with brilliant effect, lines swirl in a cadence. He showed in his work what an artist can be with his faith in mother earth and her rich everyday beauty.

He died in 1980.





Lot No.04

A LANDSCAPE IN MOTION

BAIJ, RAMKINKAR

UNTITLED

Watercolor on Paper

Image size: 36 x 24.5 cm (14.1 x 9.6 Inches)

Frame size: 59 x 49.3 cm (23.2 x 19.4 Inches)

Signed by the artist

Signed in Bengali (lower left)

₹ 70,000-1,00,000

\$ 794-1,134

Unlike his oil, Ramkinkar Baijs watercolours possess an airy quality of translucence. The 1950s marked a shift in Baijs work, where painting in the medium reflected bold realism and spontaneity. A sense of movement and energy became a crucial aspect to the landscapes he painted with tremendous grace. Moving away from academic and subsequently the Shantiniketan style of painting which he had trained.

Baij preferred to capture the world expressionistically. His signature flourish of quick strokes and energetic lines invokes a sense of momentum in a scene, as visible in this landscape where the springy strokes delineate the curves of the choppy field. While perspective and depth may vary in his paintings, the image always possesses great evocativeness.

Condition - The work is in very good overall condition. There are sporadic, faint stains visible upon close inspection, which are minor and do not significantly affect the overall appearance or integrity of the piece.





W. H. R. 1911

Lot No.05

SERENE LANDSCAPE WITH JAPANESE AESTHETIC

DUGAR, INDRA

UNTITLED

Watercolour on Japanese Paper

Image Size: 38 x 29.2 cm (14.9 x 11.4 inches)

Frame Size: 61.7 x 52.2 cm (24.2 x 20.5 inches)

Signed by the artist

Signed 'INDRA' and artist's stamp (lower right)

₹ 2,25,000-3,25,000

\$ 2,552-3,686

Indra Dugar was a self-taught artist who followed the advice of stalwarts and adopted his own artistic philosophy. He established himself as one of India's greatest landscape painters, but Dugar, the man, chose to remain in the shadows. Indra Dugar's strength lay in executing delicate landscapes in watercolour. His mature works established him as one of the finest landscape painters in India. Progressively reducing naturalistic details in his paintings, he instinctively retained colour harmony for expressing serenity in nature.

This finely rendered work exemplifies the aesthetics of Japanese-style landscape painting, evoking the serenity and restraint that define the tradition of Japan. Executed on a subtly textured ground, the composition is anchored by a single white bird, possibly a heron or egret, poised delicately on a wooden bridge—a motif resonant with symbolic stillness and contemplative solitude.

A muted palette of earthy browns, gentle greens, and soft greys forms the atmospheric backdrop, allowing the crisp white of the bird and the touches of blue in the wild irises to emerge with striking clarity. This interplay of subtle tones and refined brushwork suggests an awareness of Japanese ink painting techniques, where economy of line and intentional negative space convey mood and meaning.

On the right, a stone lantern (toro) nestles beneath maple branches, alluding to traditional Japanese garden elements—spaces designed not merely for visual pleasure but for introspective experience. The treatment of the foliage-articu-

lated with delicate washes and fine contour lines—reveals the artist's skill in reducing naturalistic detail while maintaining compositional harmony.

Notably, the composition is horizontally compressed and placed low in the picture plane, allowing the upper register to remain open and contemplative, echoing the principles of "Ma"—the Japanese concept of space and pause. The lower corner bears a Hanko-style red artist stamp and signature, a mark of authorship or homage, reinforcing the influence of East Asian art traditions.

Although stylistically Japanese, the emotional tenor of the piece aligns closely with Indra Dugar's philosophy: the creation of a serene, meditative space through controlled colour and composition, rather than overt narrative. The overall effect is one of quiet lyricism,





inviting the viewer into a moment suspended between observation and introspection.

Condition - The work remains overall stable and visually appealing, executed with delicacy and retaining its fine details. A light liquid stain is visible at the upper and predominately lower right; however, it does not detract significantly from the aesthetic quality or legibility of the artwork.

Indra Dugar: (1918-1989)

Indra Dugar born in Jagunj, West Bengal in 1918 and died in Kolkata in 1989. Dugar attended school in Santiniketan, and was exposed to the artistic styles and techniques of Kala Bhavan and the Neo-Bengal School. Eventually, he outgrew the Bengal School and developed a highly individualistic style of painting.

Dugar was a versatile artist. He created decorative motifs for the annual sessions of the Congress at Ramgarh, Jaipur and Amritsar, which went beyond his chosen theme of Indian landscapes. He was an art critic with the Bengali publications *Desh* and *Anand Bazar Patrika*, and tried his hand at illustrating children's books. Dugar has shown his art in exhibition sponsored by the UNESCO in Paris, in 1946.

In 1987, Dugar donated paintings for the Amar Mahal Museum in Jammu. He was a member of the Academy of Fine Arts in Kolkata, and the All India Fine Arts and Crafts Society, New Delhi. Dugar was the recipient of several awards, including a silver medal from the Academy of Fine Arts, Kolkata in 1945, 1949 and 1950, and the 8th Sangeet Shyamala Award, Kolkata, in 1986.

Lot No.06

BENGALI BRIDE

CHATTERJEE, SANAT KUMAR

UNTITLED

Watercolour on Paper

Image Size: 42.2 x 32.8 cm (16.6 x 12.9 Inches)

Frame Size: 57.5 x 47.7 cm (22.6 x 18.7 Inches)

Signed by the artist

Signed in Bengali (lower right)

₹ 80,000-1,00,000

\$ 907-1,134

"Prof. Sanat Kumar Chatterjee is a torch bearer of renaissance in Indian paintings the torch lit and carried by Mr. Abanindra Nath Tagore and Ashit Kumar Haldar- and his work is a definite slap to so called modernism and he has conclusively proved that ancient Indian Tradition has something yet to give to the careworn humanity." Dr. Trigima Sen (Union Minister for Education in Government of India).

This painting exemplifies key aspects of the Bengal School of Art, a significant movement in Indian art history known for its revivalist approach and emphasis on indigenous aesthetics and spiritual essence, often in response to Western academic styles. It depicts a traditional motif of a Bengali woman, embodying the ideal bride. The composition balances the central figure with symbolic elements like the partially veiled moon and roses, contributing to the work's narrative depth and a sense of introspective serenity, characteristic of the Bengal School's departure from mere realistic representation towards a more evocative and symbolic portrayal.

Condition - Excellent

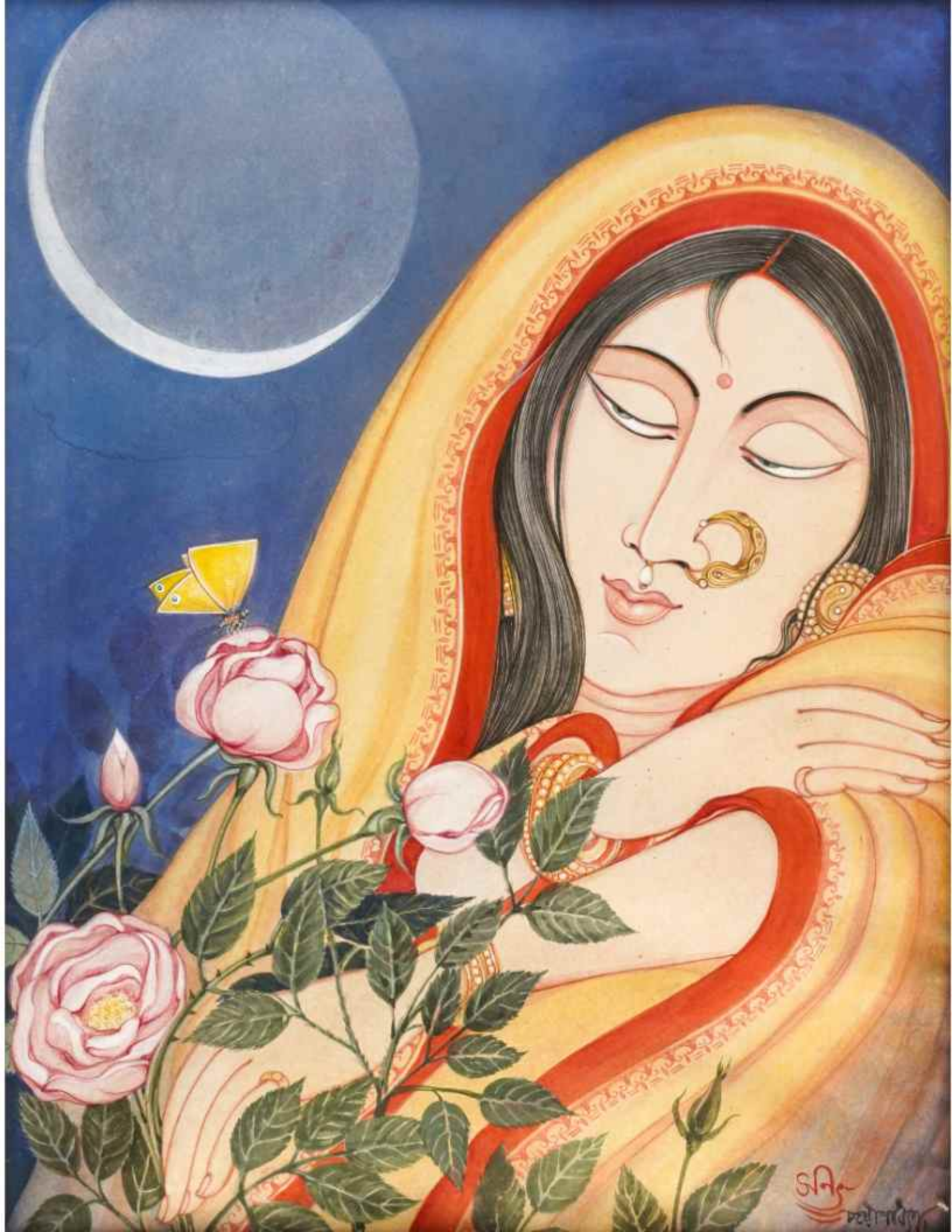
Sanat Kumar Chatterjee (1935-2017)

He was a distinguished Indian artist, poet, sculptor, musician, and astrologer, best known as one of the last prominent exponents of the Bengal School of Art. Born in 1935 in Lucknow, he spent his early years moving across British India due to his father's transferable job with Indian Railways. Encouraged by his parents, he pursued formal training in art, earning a diploma in fine arts from the Government College of Arts and Crafts, Lucknow, in 1960.

As a teenager, Chatterjee had the rare opportunity to meet and train under Asit Kumar Haldar, a pioneer of the Bengal School, who mentored him for fourteen years. He also received artistic guidance from Kshitindranath Majumdar in Allahabad. While deeply influenced by his mentors, Chatterjee eventually developed a distinctive style of his own, becoming especially renowned for his watercolour on silk paintings using the traditional wash technique.

On Haldar's recommendation, Chatterjee relocated to Simla, where he served for many years as the head of the fine arts department at the Government College. He remained in Simla until his death on 11 April 2017. Chatterjee's legacy endures through his contributions to Indian art and his role in preserving and transforming the ideals of the Bengal School for a new generation.





श्री
प्रो. विद्या

Lot No.07

LIFE AND ARCHITECTURE IN WATERCOLOUR

ATTRIBUTED TO SANYAL, MONI

UNTITLED (MOTHER AND CHILD)

Watercolour on Paper

Size: 48.8 x 37.2 cm (19.2 x 14.6 inches)

₹ 1,00,000-1,50,000

\$ 1,134-1,700

This watercolour by Moni Sanyal is a finely executed composition that blends architectural detail with human presence. In the foreground, a woman in a red sari and a young girl in a green dress walk along a path flanked by large, ochre-toned rock formations, rendered with rich earthy tones and fluid brushwork. The background features a cluster of domed and arched buildings in the traditional Rajasthani or Mughal style, set against a rocky hillscape with foliage delicately painted in varying greens.

The contrast between the monumental architecture and the intimate figures creates a dynamic interplay of scale and emotion. The artist's handling of colour is subtle yet precise, using

transparent washes and tonal variation to suggest depth and atmosphere.

Interestingly, the reverse of the paper also bears a faint, hazy landscape of trees, hinting at the artist's process—possibly a reused or repurposed sheet. This dual-sided work reveals Sanyal's resourcefulness and painterly sensitivity, capturing both place and mood with quiet elegance.

Condition - The paper work is in very good condition overall, with the material remaining stable and well-preserved. The edges are slightly uneven as per the artist process, and there are small tears present at the upper left and upper right. Minor holes are visible in the upper right area, along with pinholes in each corner, likely from previous mounting or display. These characteristics do not detract from the integrity or visual presentation of the piece.

Moni Sanyal (1912-1989)

Moni Sanyal was born in the early part of the 20th century and is credited to be among the artists who greatly contributed to the revival of Indian art. As a child, he made imitative clay idols of Durga, Kali and Saraswati that fascinated him and the potter's process of creating them had a profound effect on him. His family was not in support of an artistic training. However, his talent was recognized through scholarship programs and thus, his formal initiation into art began at the Indian Society of Oriental Art School. He graduated from Government School of Art in Calcutta and in 1932 he passed with special merit at the Royal Drawing Society, London.





Lot No. 08

'GITA UPDESH' ON SILK CLOTH

ROY, KHAGEN

UNTITLED (GITA UPDESH)

Watercolour & Gouache on Silk Cloth

1972

Image Size: 149.4 x 88.4 cm (58.8 x 34.8 Inches)

Frame Size: 160 x 99.4 cm (62.9 x 39 Inches)

Signed, inscribed and dated by the artist

Signed, inscribed and dated in Bengali (lower left)

₹ 5,50,000-6,00,000

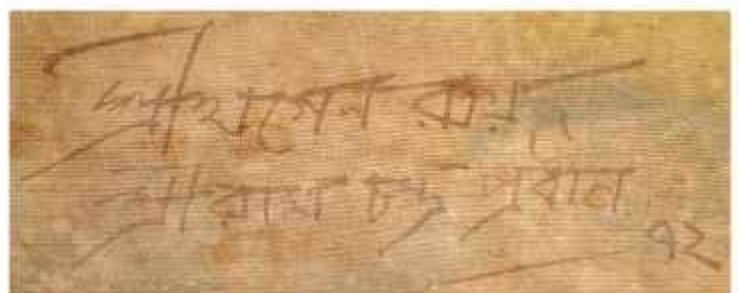
\$ 6,240-6,808

This painting is a vivid representation of a key moment from the Indian epic 'Mahabharata', capturing the scene of Lord Krishna and Arjuna on the battlefield of Kurukshetra. The iconography is deeply symbolic: Krishna, depicted with a blue complexion and a radiant halo, serves as Arjuna's charioteer and divine guide, while Arjuna, seated with his bow lowered, embodies the human dilemma of duty versus emotion.

The composition is horizontally oriented, emphasizing movement and dynamism through the forward charge of four white horses, which are rendered with rhythmic precision and grace. The use of flat planes of colour, strong linear outlines, and decorative detailing suggests stylistic influences from traditional Indian miniature painting, particularly those found in Pahari or Rajasthani schools. The chromatic palette—dominated by warm saffron, vibrant greens, and serene blues—enhances the spiritual and narrative quality of the scene. This visual retelling of the Bhagavad Gita moment not only serves a devotional purpose but also functions as a didactic representation of dharma (duty) and divine wisdom.

Inscription written in Bengali translated as 'shri Ram Chandra Pradhan' -context unknown as the subject of this work is 'Geeta Updesha' not related to 'Ram'.

Condition - This rare and exceptional stretched silk cloth artwork is presented in very good overall condition. The silk remains taut and well-preserved, showcasing vibrant colors and fine detailing that reflect the high quality of its craftsmanship. There are minor age-related imperfections, including sporadic paint loss—pri-





marily around the areas depicting white horses—and a few minute holes, consistent with the work's age. However, these do not detract from the artwork's visual impact or compositional integrity. The paint surface is otherwise stable, and the piece retains both its aesthetic appeal and historical significance.

Khagen Roy (1907–1983)

He was a quintessentially Indian artist whose work reflected a deep engagement with traditional aesthetics and spiritual themes. Deeply influenced by the Bengal School, his figures echoed the elegance of Indian classical art and sculpture. His

paintings are characterized by a soft, misty palette that evokes a dreamlike atmosphere—an artistic language that seamlessly blended indigenous traditions with European academic realism. Born in Bengal, Roy established his studio on Dharamtalla Street in Kolkata, working during a pivotal era when Indian art was navigating a path between Western artistic conventions and a renewed embrace of folk and classical Indian forms. This cultural crossroads, led by figures like Abanindranath Tagore, inspired Roy to explore new techniques, including the use of fresco. His subjects were often spiritual, drawing deeply from India's rich religious and philosophical heritage.



श्री कृष्ण
भारत १९९९



Lot No.09

**WATERCOLOR WORK BY
SANTINIKETAN'S VISIONARY
WOMAN ARTIST**

GHOSH, INDUSUDHA

KARTIKEYA

Watercolour on Paper

Size: 27.3 x 21 cm (10.7 x 8.2 inches)

Inscribed 'Kartikeya/ Indusudha Ghose' (on the reverse)

₹ 2,00,000-3,00,000

\$ 2,270-3,400

This exquisite painting is a compelling portrayal of 'Kartikeya' the Hindu god of war, rendered in a style evocative of the Bengal School's lyrical revivalism. The figure of Kartikeya is depicted gracefully with resplendent peacock—his traditional v'hana (vehicle)—whose iridescent plumage dominates the lower half of the composition, rendered with rhythmic precision and textural sensitivity.

The god's poised elegance, serene countenance, and inward gaze evoke a meditative stillness that contrasts with the martial accoutrements he bears: a bow, a quiver of arrows, and ornate jewelry that hint at his divine power and princely origins.



The composition unfolds in a symphonic palette of warm ochres, muted saffron, and peacock blues, masterfully modulated to convey both luminosity and depth. The soft, cloud-like forms around the base lend the image a mythopoetic atmosphere, as though Kartikeya is emerging from the mist of legend.

This work bears hallmarks of the 'Neo-Bengal style', especially in its linear grace, spiritual tone, and integration of Indian mythological themes with stylistic elements reminiscent of Ajanta murals. The artist's hand is disciplined yet expressive, aligning with the nationalist idiom championed by the likes of 'Nandalal Bose', who sought to craft a distinctly Indian modernism through revival and reinterpretation.

On the reverse of the painting, an "unfinished drawing" reveals the artist's process—an intimate glimpse into the making of the image. Together, both sides of this artwork form a meditation not only on Kartikeya as a deity of war and transcendence but also on the artist's search for a visual idiom that is both rooted in tradition and resonant with modern spiritual inquiry.

Condition - The artwork is in excellent overall condition, with paperwork well-preserved and intact. Minor abrasions are present on the left side of the chest of the figure, which do not detract from the visual integrity of the piece. Additionally, there is some black paper residue visible along the upper edge on the reverse, likely from prior mounting or storage. These issues are superficial and do not compromise the structural stability or aesthetic presentation of the work.



Back Image



Lot No. 10

CELEBRATION OF MOTHERHOOD IN WATERCOLOR

BANDYOPADHYAY, TILAK

UNTITLED (MOTHER AND CHILD)

Water color on paper

Image size: 20.3 x 11.9 cm (8 x 4.7 inches)

Mount size: 34.7 x 23.3 cm (13.7 x 9.2 inches)

Frame size: 36.8 x 25.4 cm (14.5 x 10 inches)

Signed by the artist

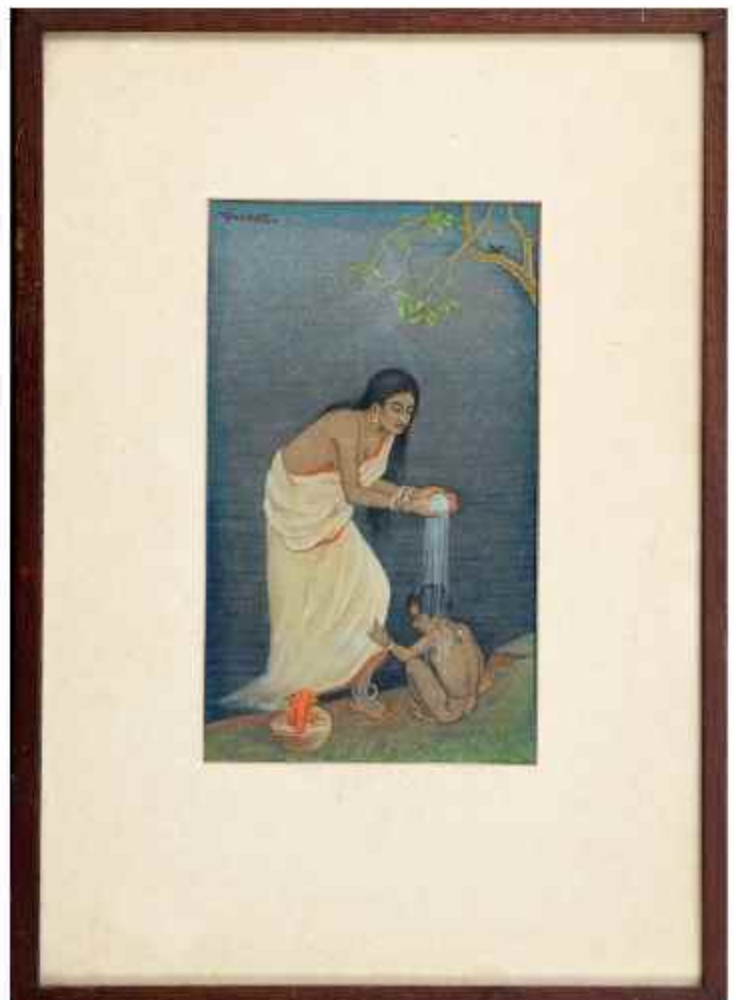
Signed in Bengali (upper left)

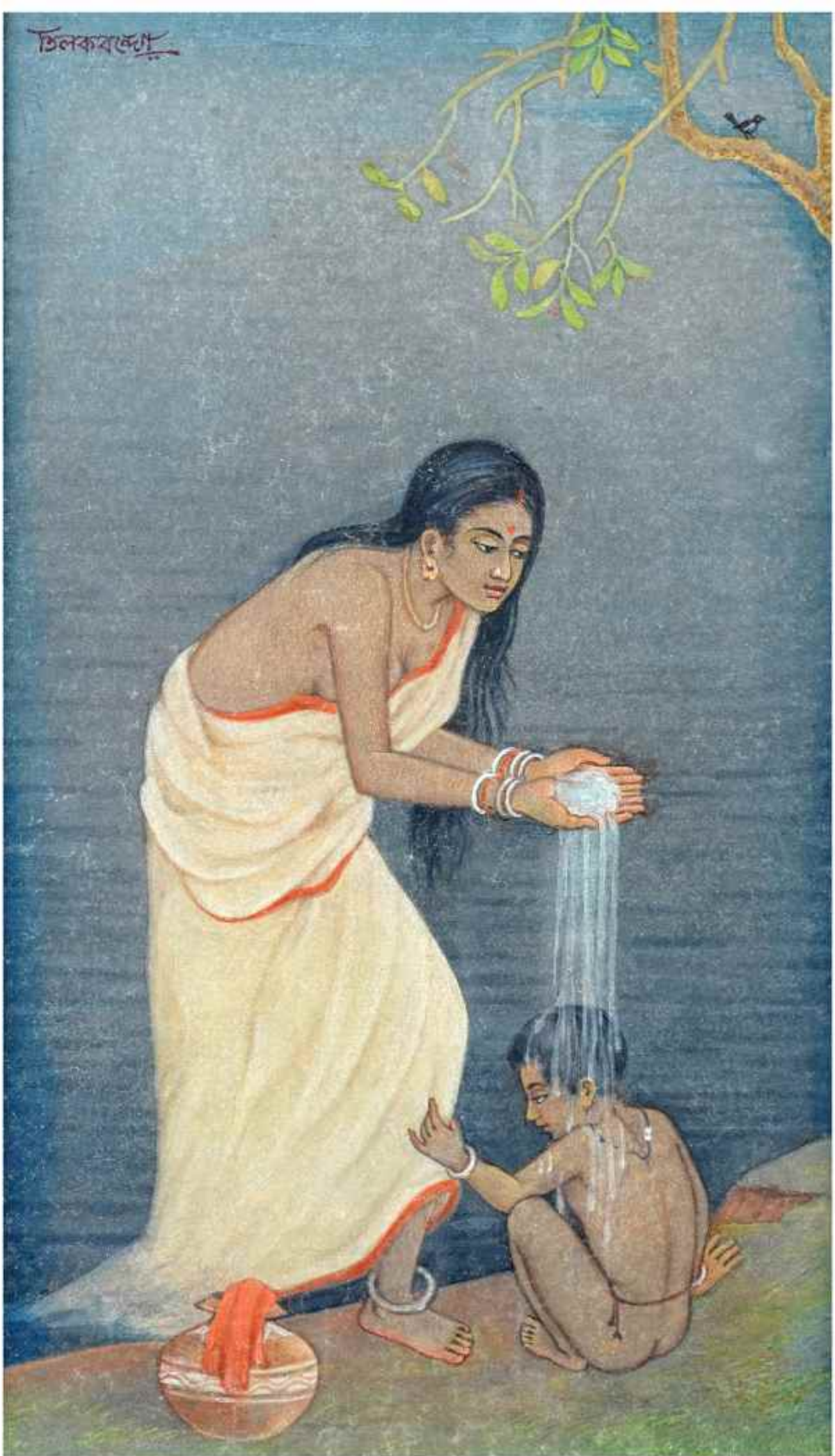
₹ 80,000-1,20,000

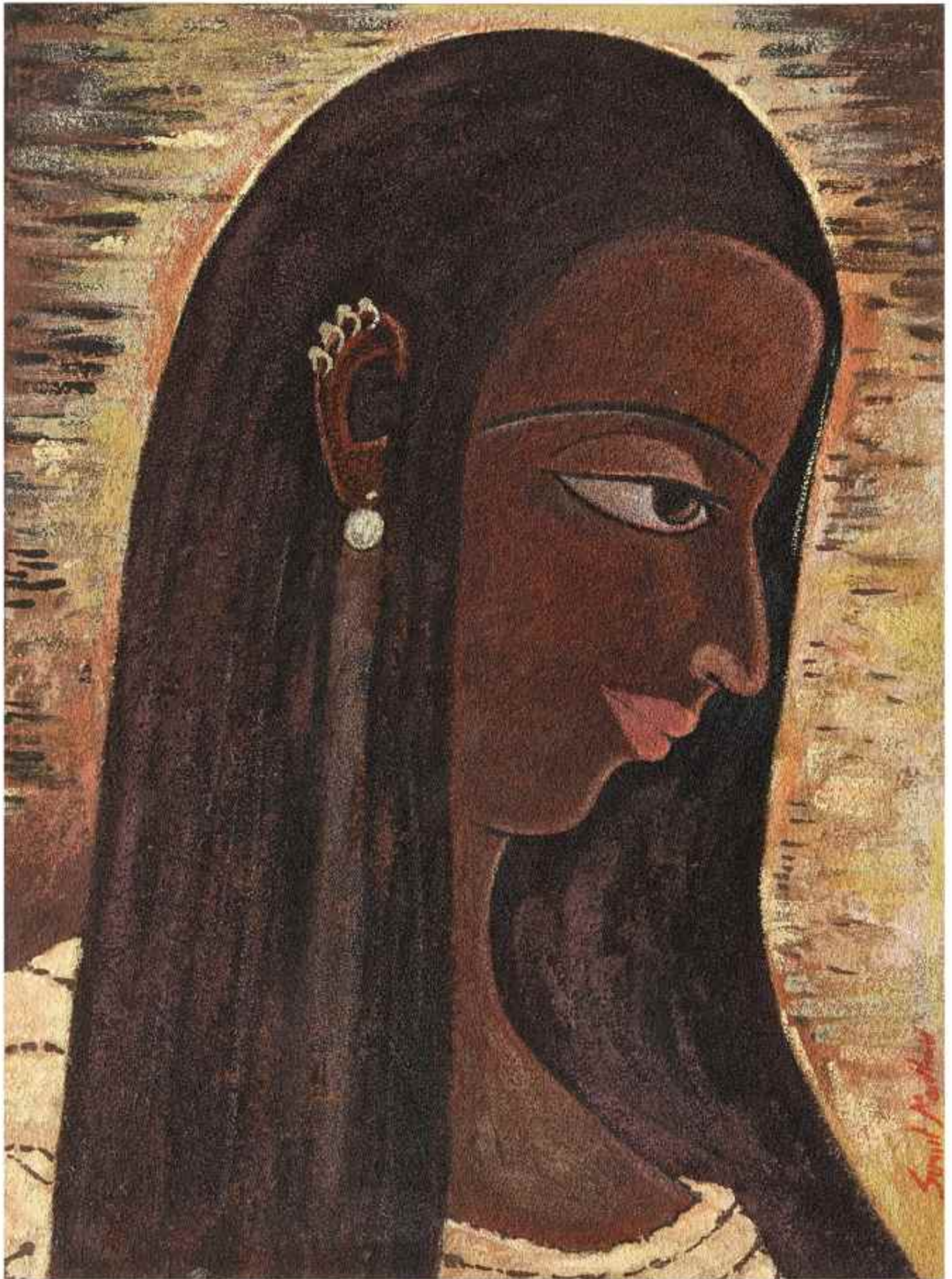
\$ 907-1,360

This delicate work by Tilak Bandyopadhyay, aligned with the ideals of the Bengal School of Art, exemplifies a lyrical synthesis of naturalism and cultural sentiment. The composition depicts a tender domestic scene of a mother bathing her child by the riverside, rendered with refined linearity and soft tonal gradations. The artist's restrained palette, emphasis on contour, and spiritualized simplicity resonate with the revivalist aesthetics championed by Abanindranath Tagore and his circle. The work not only reflects a nostalgic return to indigenous themes and traditional values but also embodies the Bengal School's quest to infuse everyday life with quiet dignity and poetic grace.

Condition - Excellent







MASTERS OF MODERN BENGAL

This curated selection brings together seminal works by four pivotal figures of modern Indian art—Nikhil Biswas, Gopal Ghosh, Sunil Madhav Sen, and Amalnath Chakladar—each representing a distinct yet interconnected voice in Bengal's post-colonial artistic evolution. Nikhil Biswas, a founding member of the Calcutta Group, is celebrated for his emotionally charged figuration and vigorous linework, reflecting a deep engagement with existential themes. Gopal Ghosh, known for his lyrical landscapes and delicate watercolours, brought a modernist sensibility to traditional forms, merging the rural ethos with painterly abstraction. Sunil Madhav Sen, both a practitioner and educator, navigated the transition from academic realism to a more experimental language, offering intimate portrayals of everyday life with subtle political undertones. Amalnath Chakladar, though less publicly heralded, contributed richly to the fabric of Bengal art through his nuanced explorations of texture and form, often imbuing his work with quiet philosophical depth. Together, these artists illuminate a vital chapter of India's artistic narrative, shaped by both global modernism and indigenous cultural currents.

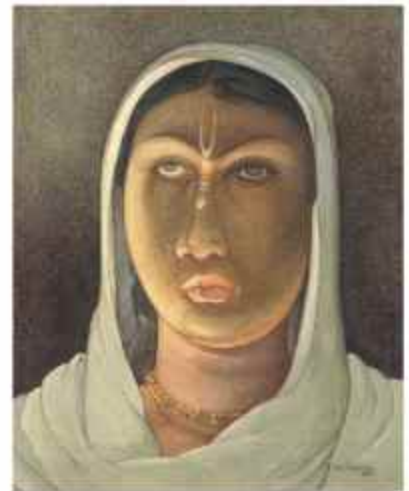
Lot 11 to 14



Lot 11



Lot 13



Lot 14



Lot 12

Lot No. 11

DYNAMIC EXPRESSIONS OF COLOUR AND MOTION

BISWAS, NIKHIL

UNTITLED (WOMEN DANCERS)

Watercolour on paper pasted on paper:

1956

Image Size: 54.6 x 36.8 cm (21.4 x 14.4 Inches)

Frame Size: 79 x 61 cm (31 x 24 Inches)

Signed and dated by the artist

Signed and dated 'Nikhil 56' (lower left)

₹ 1,25,000-2,25,000

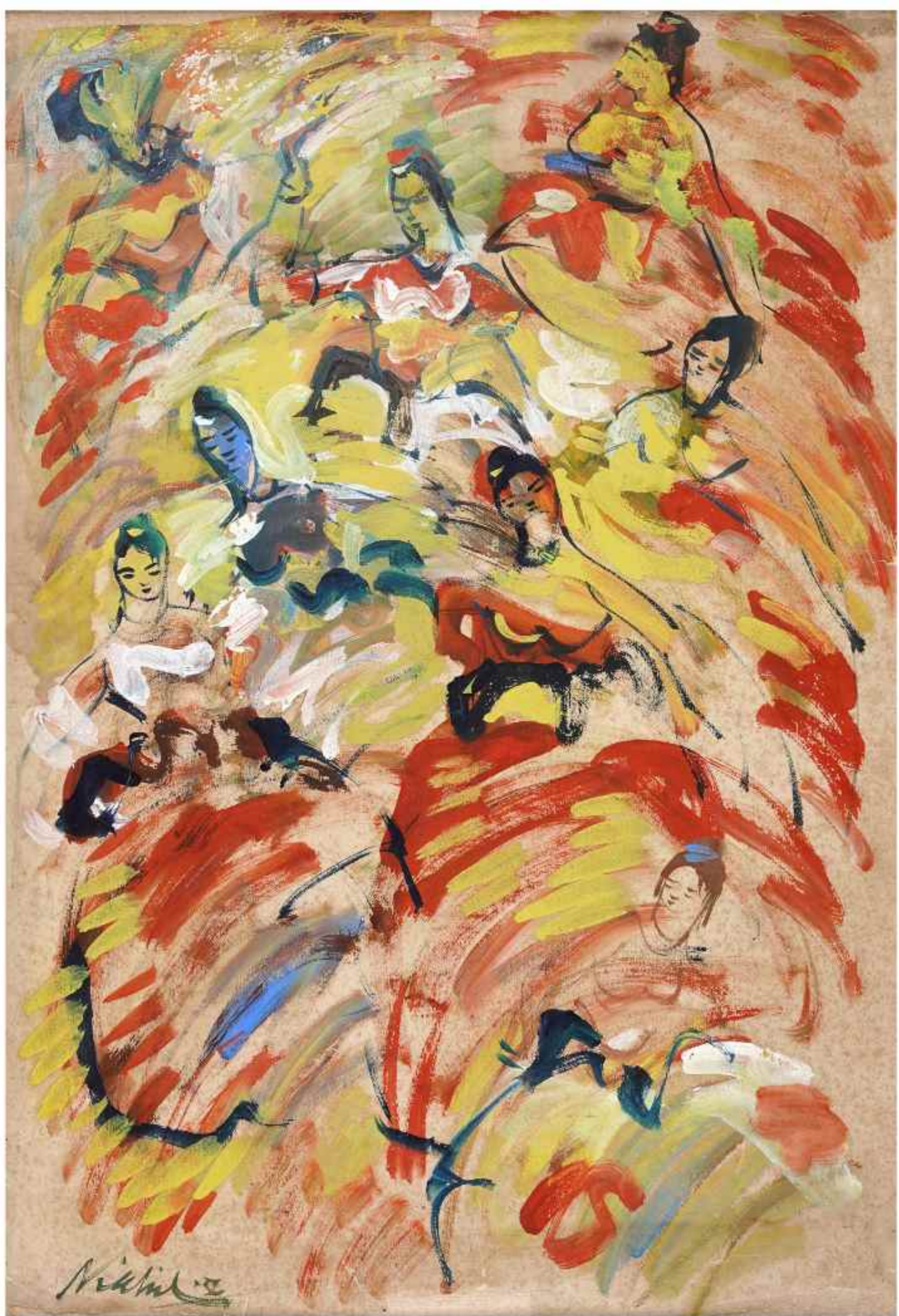
\$ 1,418-2,552

Nikhil Biswas's brilliantly composed expressionistic drawings and paintings, often created with a flurry of strokes, are some of his finest works of the period in which this work was made. The urgent strokes and energetic swirls in bright colours of yellows, reds, and oranges, pulsate and capture, as this Untitled work reveals, the vigour and vitality of the space. Fond of capturing female dancers on his surface, he renders in this painting a pictorial narrative with a joyous mosaic of activities. Biswas used colours in a manner that exuded a feistiness on the painted surface.

Condition - The artwork is in very good condition and has previously restored, possibly by the artist. It is mounted on a support paper that includes a rough sketch by the artist, enhancing its historical value. Minor liquid stains are visible on the reverse, with reinforcing paper strips along both sides providing structural support. The piece presents well, with no signs of active deterioration.



Back Image



Lot No. 12

IMPRESSIONIST LANDSCAPE

GHOSH, GOPAL

UNTITLED (LANDSCAPE)

Water colour and pastel on paper

1962

Image Size: 47.6 x 34.4 cm (18.7 x 13.5 Inches)

Frame Size: 77.5 x 64.5 cm (30.5 x 25.3 Inches)

Signed and dated by the artist

Signed in Bengali and dated '62' (lower left)

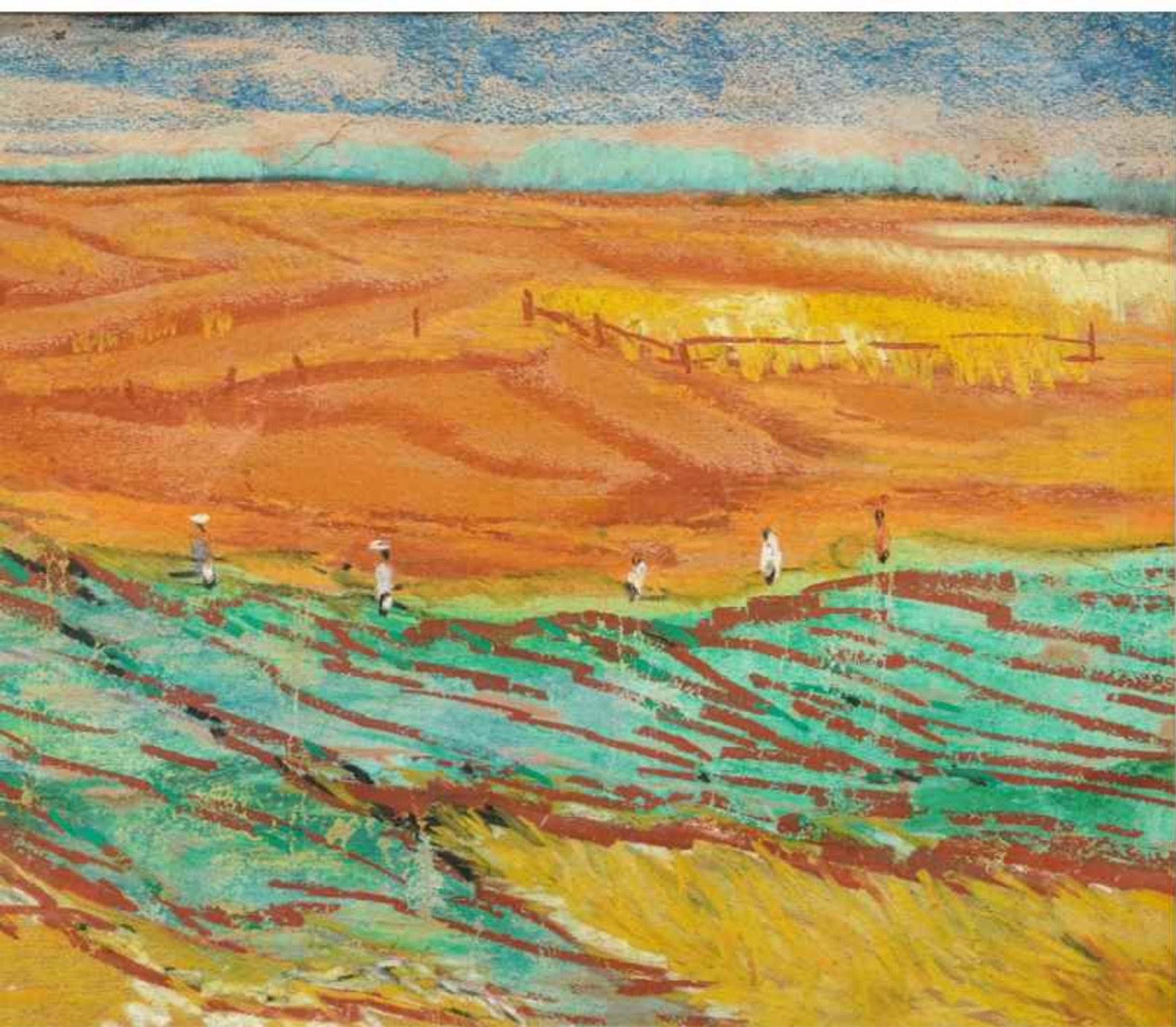
₹ 1,25,000-1,50,000

\$ 1,418-1,700

Gopal Ghose was deeply fascinated by the Indian landscape, which became a recurring theme throughout his artistic career. Traveling extensively across India on his bicycle, Ghose immersed himself in the diverse terrains and climates of the country from the snow-covered vistas of Shimla to the temperate coasts of Madras and the spiritual ghats of Benares. These experiences, both visual and emotional, translated into vivid compositions that celebrated the land's natural beauty.

This landscape, a radiant portrayal of rural India, reveals Ghose's impressionistic leanings and lyrical sensibility. With its fluid strokes and dynamic palette, the artwork captures the golden glow of cultivated fields interlaced with turquoise furrows and dotted with tiny human figures. The rolling land, bathed in sunlight, evokes the rhythm of agricultural life while hinting at a deeper poetic stillness.





Though small in scale, the painting carries a miniature-like delicacy, balanced by bold experimentation in colour and form. Ghose's mastery in drawing and painting is evident in his confident lines and atmospheric use of pastel shades, broken by unexpected patches of vibrant colour. His landscapes are not mere representations they are emotive interpretations, rich with sensory delight.

At a time when much of modern art was turning away from aesthetic pleasure, Gopal Ghose's works stood as quiet yet powerful reminders of beauty. His art rooted in observation, yet elevated by imagination offers a uniquely Indian impressionism that continues to resonate with warmth and grace.

Condition - Excellent



Lot No. 13

GRACE IN PROFILE

SEN, SUNIL MADHAV

UNTITLED (PORTRAIT)

Mixed Media on paper

Image size: 46.5 x 35 cm (18.3 x 13.7 inches)

Frame size: 65.8 x 54.3 cm (25.9 x 21.3 inches)

Signed by the artist

Signed in 'Sunil Madhav Sen' (lower right)

₹ 1,50,000-2,00,000

\$ 1700-2270

This evocative painting by Sunil Madhav Sen captures the serene profile of a woman, rendered in deep, earthy tones with elongated features and stylized form. Textured pigments and layered brushwork lend the image a tactile quality, while the minimalist background enhances the quiet introspection of the subject.

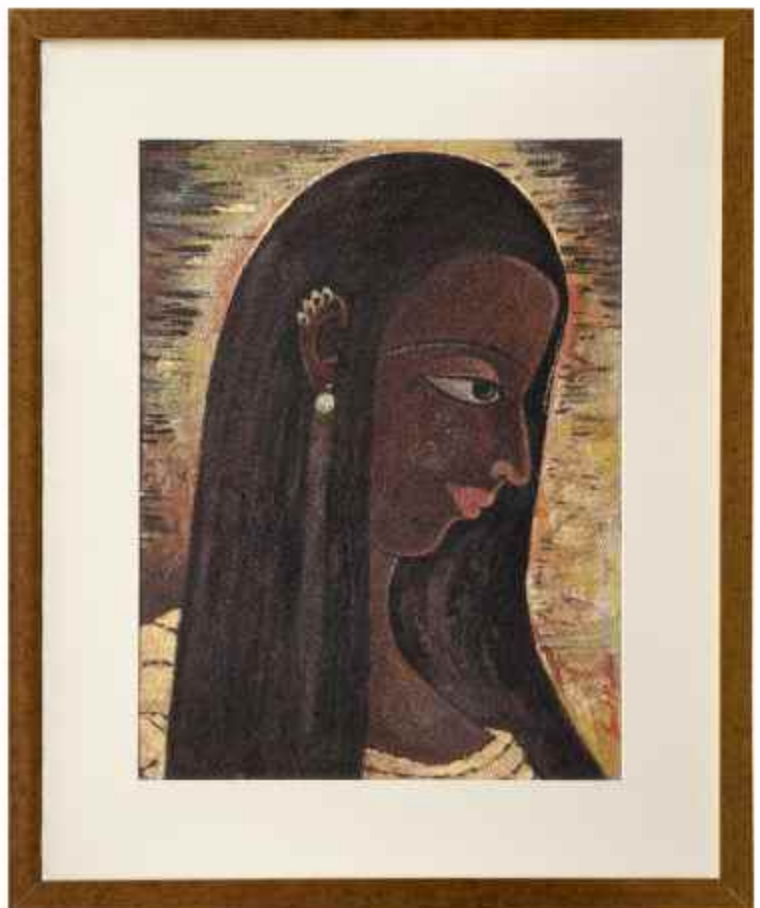
Rooted in folk traditions yet resonant with modernist influences, the work reflects Sen's fascination with everyday figures—here possibly a Nepalese or tribal woman—imbued with dignity and quiet strength. The fusion of ritualistic memory and contemporary form creates a timeless, emotive portrait that bridges the local and the universal.

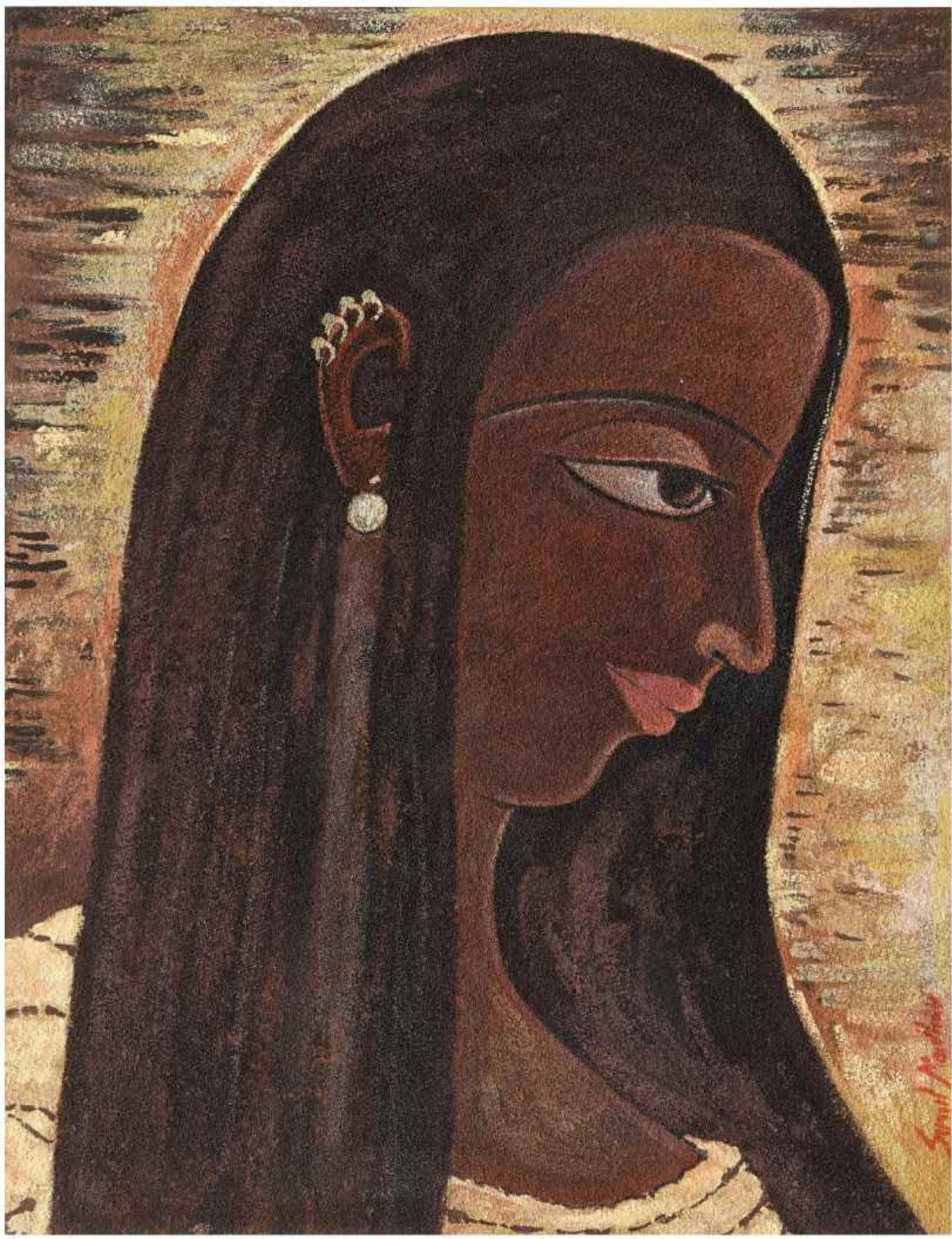
Condition - Excellent

Sunil Madhav Sen (1910-1979)

He was a self-taught Indian modernist painter whose work bridged traditional Indian folk art and modern Western styles. Born in Purulia, West Bengal, he initially learned art informally and later pursued degrees in liberal arts and law from Calcutta University. Though he never attended a formal art school, he apprenticed under renowned painter Hemendranath Mazumdar and learned through observation, visiting the studios of key Bengal artists like Abanindranath Tagore and Atul Bose. Early in his career, Sen worked in a naturalistic academic style, often copying European masters like Rembrandt and El Greco. Over time, however, his art evolved toward a unique synthesis—incorporating tribal and folk traditions with elements of cubism, expressionism, and textural experimentation. Deeply

inspired by rural and tribal life in Bengal, Nepal, and Bhutan, his works frequently depicted everyday people, especially women and tribal figures, while also addressing larger themes like the Bengal famine, social injustice, and mythological narratives. In 1952, he became a member of the Calcutta Group, a collective of modern Indian artists who focused on the contemporary social and political climate rather than romantic or academic themes. Sen exhibited widely, and his work is now part of several major collections, including the National Gallery of Modern Art, the Library of Congress, and the New York Public Library. Known for his experimental surfaces and deeply expressive figures, Sunil Madhav Sen remains an important figure in 20th-century Indian art, contributing significantly to the evolution of modernist visual language in post-colonial India.





Lot No. 14

A DEVOTIONAL GAZE EXECUTED IN FOUR DECADES

CHAKLADAR, AMALNATH

UNTITLED (PORTRAIT OF BRAHMAN WOMAN)

Tempera on Paper

1961-2001

Image Size: 67.3 x 46.6 cm (26.4 x 18.3 Inches)

Frame Size: 95.3 x 72.3 cm (37.5 x 28.4 Inches)

Signed, dated and inscribed by the artist

Signed and dated 'anChakladar/ 2001' (lower right); inscribed , signed twice, and dated thrice '1961/ Re Print in 1993; AMAL CHAKLADAR/ anChakladar/12/9/93/ Final Execution with major modifications in the year 2001/ anChakladar/ 25th Dec/ 2001' (on the reverse)

₹ 1,00,000-2,00,000

\$ 1,134-2,270

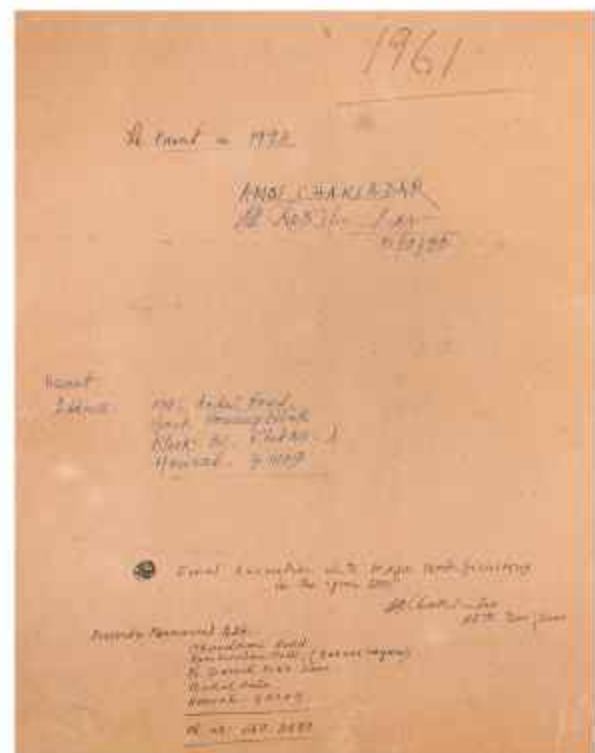
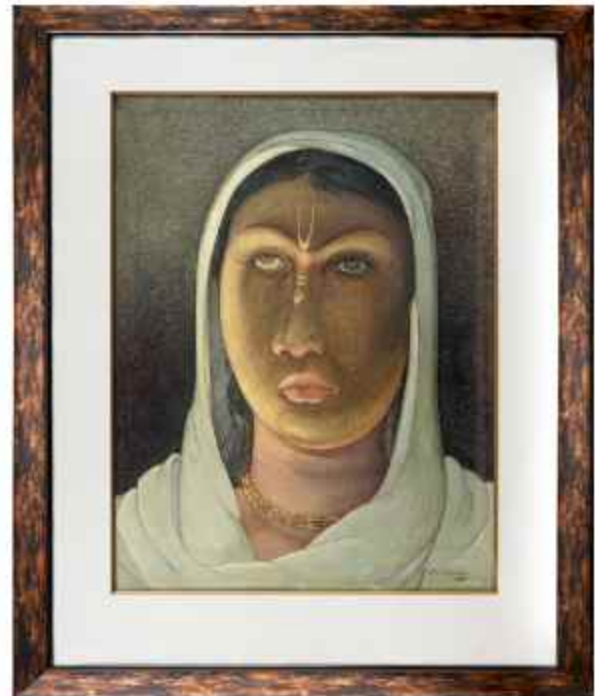
This powerful portrait exemplifies Amalnath Chakladar's signature blend of realism and stylized form, deeply rooted in the ethos of Indian modernism. Depicting a middle-aged Brahmin woman, the work is marked by elongated features and sculptural grace, rendered with quiet intensity and meditative stillness.

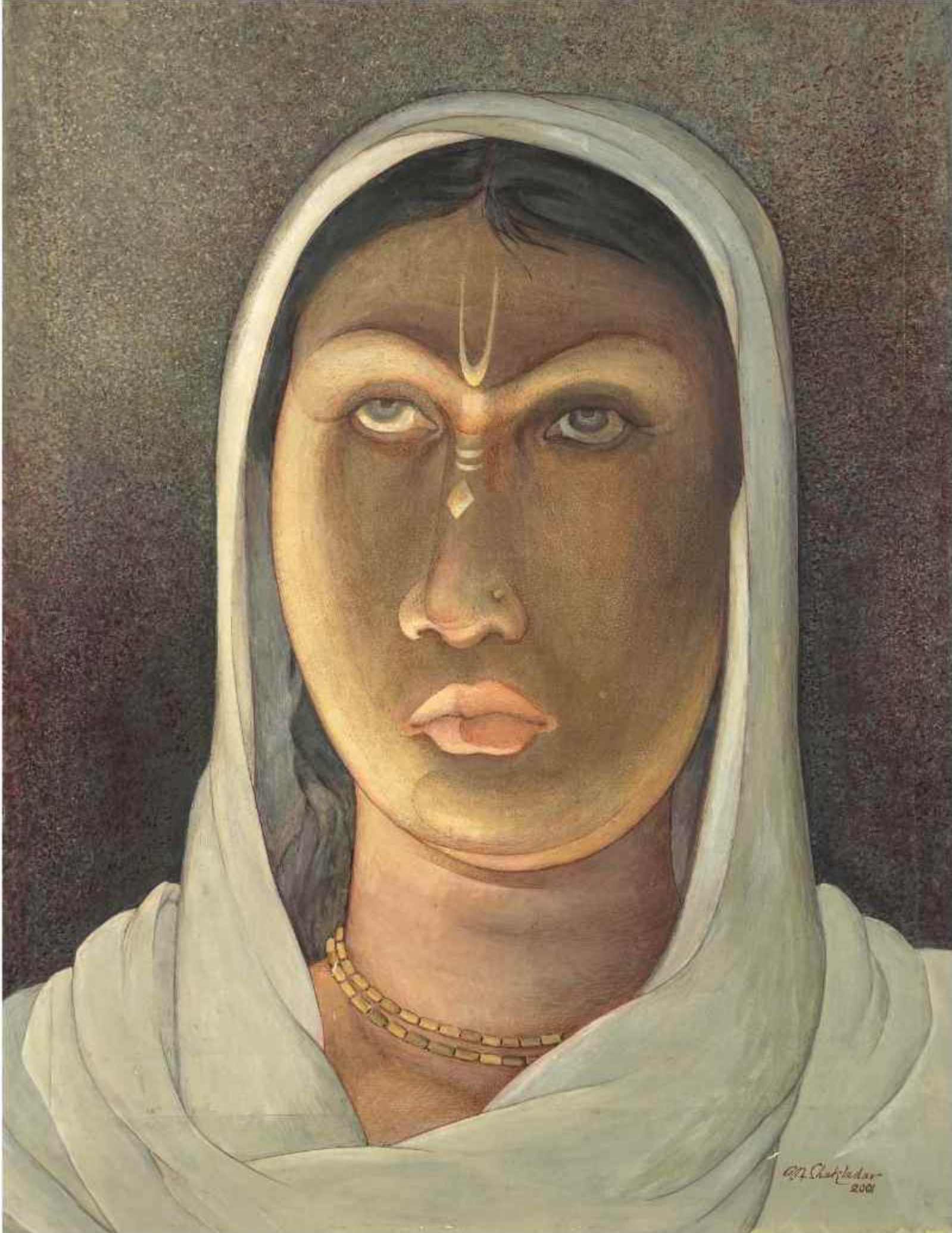
Executed over nearly four decades, the portrait reflects Chakladar's relentless pursuit of perfection and personal satisfaction. The subject's static, upward gaze evokes a profound sense of spiritual detachment and stoic dignity, subtly echoing themes of devotion, renunciation, and inner strength.

The sinuous contours and idealized facial structure recall classical Indian sculpture, particularly the divine elegance of Chola bronzes and temple iconography. Details such as the white cloth veil, tilak, and Tulsi mala emphasize an ascetic presence, contrasting poignantly with the rich, contemplative inner life hinted at in her expression.

Resisting dominant artistic idioms of his time, Chakladar forged a modernist language rooted in indigenous traditions and personal introspection. This untitled portrait stands as a testament to his acute observational skill, his ability to extract the sacred from the mundane, and his enduring quest to define a modern Indian identity-anchored in both transformation and tradition.

Condition - This work is in excellent overall condition. Minor surface scratches are visible upon close inspection, primarily located at the lower right, chin, and forehead of the figure. These do not detract from the overall visual impact or integrity of the piece. The artwork remains vibrant and structurally sound.





Art. Chakrabarti
2001



HIDDEN GEMS: BENGAL SCHOOL LEGACIES WITH ARTIST HANDWRITTEN LABELS

This curated selection of watercolour works by Amarendra Lal Choudhury and Sunil Madhab Chakraborty represents hidden gems of the Bengal School's enduring legacy. Both artists, deeply influenced by the aesthetics and philosophies of the Bengal Art School, bring a rare sensitivity and lyrical depth to their compositions. Each of these exceptional pieces bears the artist's original handwritten label on the reverse, along with the artist's signature, serving both as a mark of authenticity and as an intimate testament to their practice. Together, these works are not only remarkable for their artistic merit but also stand as significant archival records of Bengal's modern artistic heritage.

Lot 15 to 17



Lot 15



Lot 16



Lot 17

Lot No. 15

STYLIZED FUSION OF NATURE

CHOU DAURY, AMARENDRA LAL

NATURE

Mixed Media on Paper

1989

Image Size: 51 x 36 cm (20 x 14 Inches)

Mount Size: 84.5 x 74 cm (33.2 x 29 Inches)

Frame Size: 80.9 x 55.5 cm (31.8 x 21.8 Inches)

Signed, dated and titled by the artist with artist label

Signed and dated in Bengali (lower right); artist handwritten label on the backing board

₹ 1,00,000-2,00,000

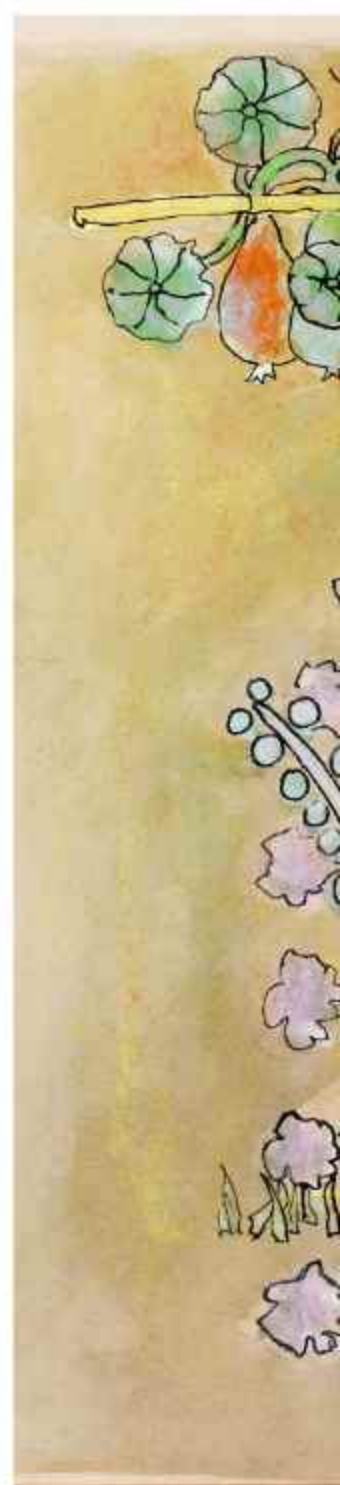
\$ 1,134-2,270

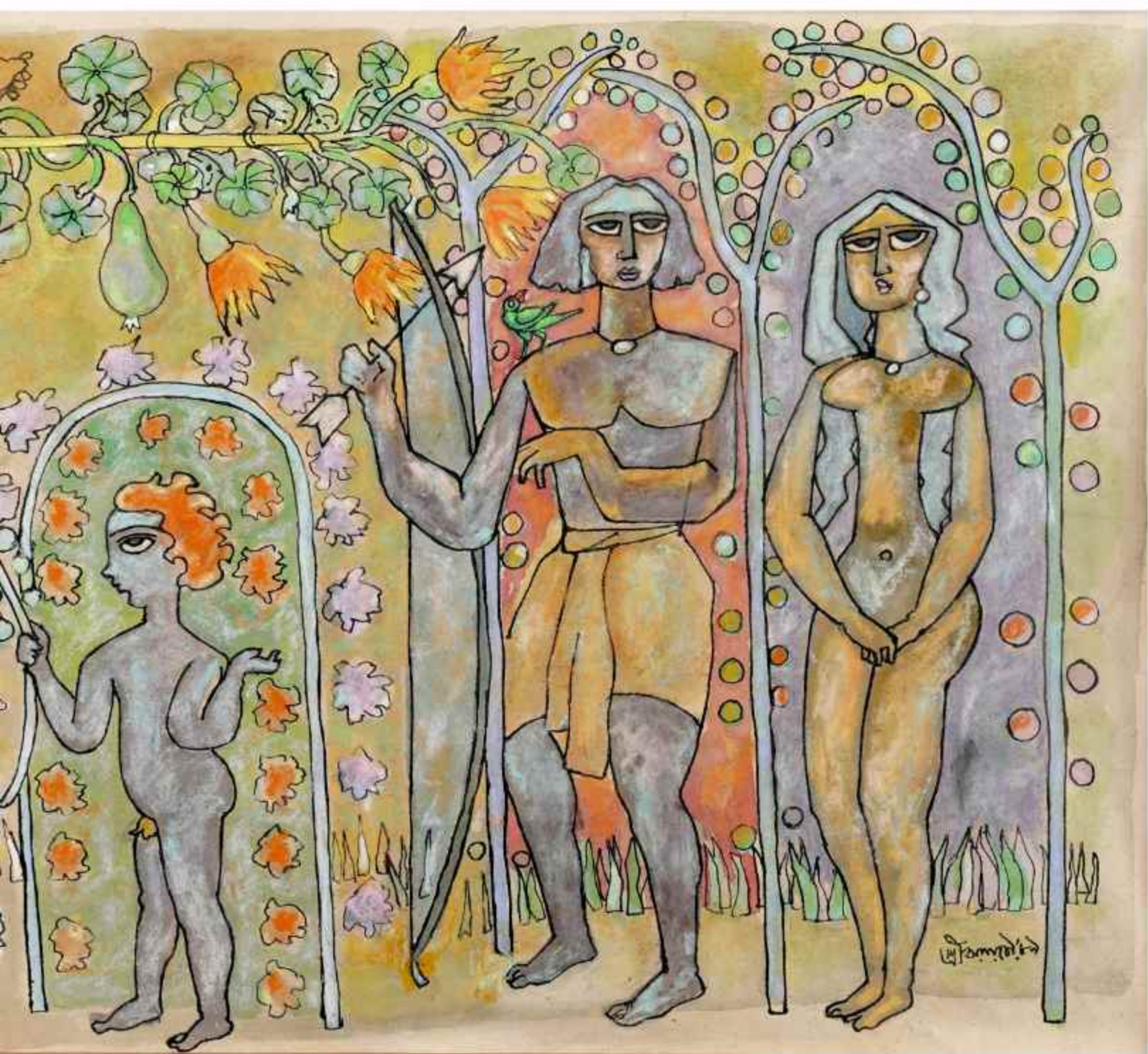
Artist's label on the backing board has the artist's signature in English and Bengali.

Inscription on the label 'ARTIST'S NAME: AMARENDRA LAL CHOWDHURY ADDRESS: 10 GALIFF STREET, SUITE-39 BLOCK-3, KOLKATA-700003/ TITLE - NATURE' MEDIUM: MIXED MEDIA'.

This stylized composition by Amarendra Lal Chaudhury, a Bengal artist, reflects a unique modernist reinterpretation of mythological or allegorical themes. The flattened pictorial space, outlined forms, and symbolic flora recall the influence of the Bengal School, yet depart from its idealism through a more expressionistic and narrative-driven visual language. The figures—rendered with simplified anatomy and introspective expressions—evoke folk art aesthetics, while the use of decorative arches and patterned vegetation suggests a fusion of indigenous iconography with contemporary figurative abstraction. The subdued yet vibrant palette enhances the surreal atmosphere, positioning the work within the broader context of post-independence Indian art that sought to reclaim cultural identity through mythic modernism.

Condition - The artwork is in very good condition overall. The paper surface shows only slight undulation, consistent with the artist's technique and choice of materials. Minor, sporadic paint stains are visible on the reverse, offering insight into the artist's creative process and adding character to the piece.





ARTIST'S NAME: AMARENDRALALCHOWDHURY
 ADDRESS: 10 GALIFFE STREET, SUITE-39
 BLOCK-3, CALCUTTA-700003
 TITLE: 'NATURE'
 SIZE: 37 CM. X 51 CM
 MEDIUM: MIXED MEDIA
 PRICE: 30,000/- (Thirty thousand only)
 Signature: *alchoudhury/amarendra*

Amarendra

Lot No. 16

IMPRESSIONIST LANDSCAPE

CHAKRABORTY, SUNIL MADHAB

SOLITUDE LANDSCAPE

Watercolour on Paper Pasted on Paper

Image Size: 50.5 x 36 cm (19.8 x 14 Inches)

Mount Size: 74 x 48.7 cm (29 x 19 Inches)

Frame Size: 82 x 56.5 cm (32.2 x 22.2 Inches)

Signed and titled by the artist with artist label

Signed in Bengali (lower right), artist label 'signed in Bengali and inscribed - SOLITUDE LANDSCAPE'(on the reverse)

₹ 70,000-1,00,000

\$ 794-1,134

This evocative landscape by Bengali artist Sunil Madhab Chakraborty exemplifies a synthesis of impressionistic brushwork and expressionist sensibility. The swirling strokes and vivid, textured layering of pastel hues conjure a dynamic river scene enveloped by dense, almost dreamlike vegetation. The composition resists strict realism, instead favoring an emotive portrayal of nature that blurs the line between observation and internal vision—an approach reminiscent of post-impressionist and modernist tendencies in early 20th-century Indian art. The presence of a solitary figure within the vastness of the landscape subtly introduces the Romantic theme of man in awe of nature, further anchoring the work in both local and transnational art historical dialogues.

Condition - The work, executed on paper and subsequently pasted on an additional paper support, remains overall stable. The surface presents a gentle undulation consistent with age, accompanied by minor, sporadic paint losses and small holes that do not detract from the overall visual integrity of the composition. A slight surface loss is visible along the upper edge, yet the work retains its aesthetic presence and legibility. These age-related characteristics are typical for works on paper of this period and attest to its authenticity and history of preservation.





ARTIST : SRINIL MAHAJAN CHAKRABORTY
 ADDRESS : 10 - 14, Sans Pratap Road,
 P.O : Durgapur - 4,
 Dist : Burdwan,
 WEST BENGAL

SOLITUDE
 Title of the exhibit ; *LANDSCAPE - ~~land~~*

Price Rs. ~~100~~ *THREE HUNDRED & FIFTY/-*
(M 350/-)



Lot No. 17

ENERGETIC SEACAPE

CHAKRABORTY, SUNIL MADHAB

LANDSCAPE-PURI

Watercolour on paper

Image Size: 65 x 38 cm (25.5 x 14.9 Inches)

Frame Size: 69.8 x 49.5 cm (27.4 x 19.4 Inches)

Signed, dated and titled by the artist with artist label

Signed and dated in Bengali (lower right), artist label 'signed in Bengali and inscribed - LANDSCAPE PURI' (on the reverse)

₹ 1,00,000-1,50,000

\$ 1,134-1,700

This dynamic seascape by Sunil Madhab Chakraborty, a Bengal School artist, captures the raw energy of the ocean juxtaposed with the resilience of coastal life. The composition, rendered in sweeping, gestural brushstrokes, evokes the rhythmic movement of the sea as it crashes onto the shore. Using a dynamic palette of blues, whites, and earthy ochres, Chakraborty conveys both the power of nature and the resilience of human labor, as a group of figures haul a boat through the surf. Rooted in the Bengal School's revivalist ethos, the work combines traditional Indian subject matter with a fluid, post-impressionistic style, transforming a familiar landscape into a spirited celebration of everyday life on the eastern coast of India.

Condition - The artwork is in very good condition overall. The paper surface shows only slight undulation, consistent with the artist's technique and choice of materials. Minor, sporadic paint stains are visible on the reverse, offering insight into the artist's creative process and adding character to the piece.





ARTIST : SUNIL MAHAR CHAKRAVORTY

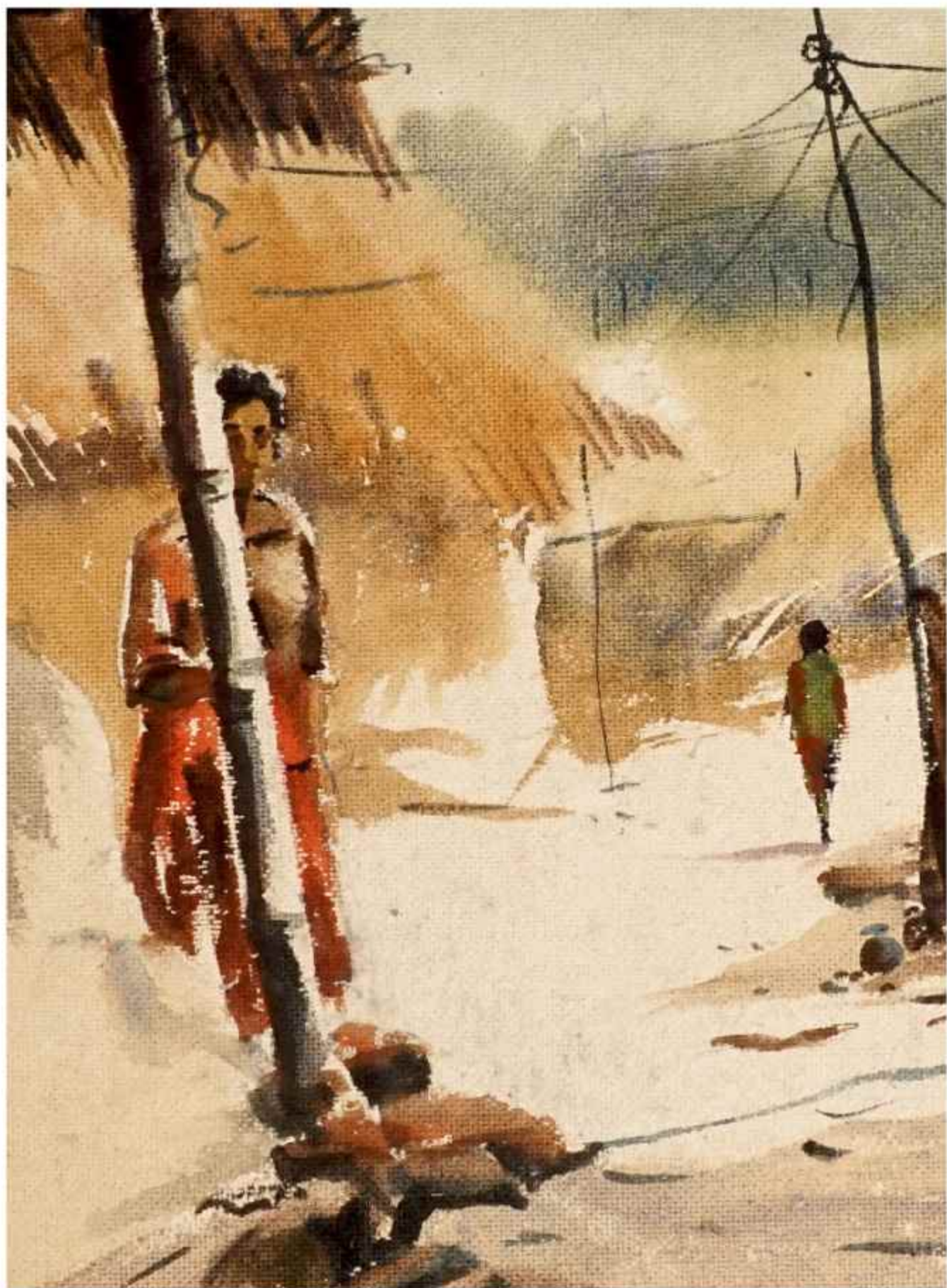
ADDRESS : 10 - 14, Rama Pratap Road
 P.O : Durgapur - 4
 Dist: Burdwan
 WEST BENGAL.

Title of the exhibit : LANDSCAPE-PURI

Price Rs. **FOUR HUNDRED ONLY**
 (RS 400/-)

via internet for

Sunil Mahar Chakravorty
 22.6.30



BETWEEN SILENCE AND TURMOIL: THREE MASTERS FROM BENGAL

This curated selection brings together the powerful visions of Bikas Bhattacharjee, Shyamal Dutta Ray, and Suvapasanna Bhattacharya, three pivotal figures in modern Indian art. Bikas Bhattacharjee's striking realism captures the psychological depth of urban life, reflecting a society in flux. Shyamal Dutta Ray reimagines the watercolour medium, using it to convey melancholy, political unrest, and existential unease with haunting subtlety.

Together, these works offer a rich tapestry of emotion, memory, and urban experience, marking a critical moment in the evolution of contemporary Indian art.

Lot 18 to 22



Lot 18



Lot 19



Lot 20



Lot 21



Lot 22



Lot 22

Lot No. 18

SOCIAL COMMENTARY THROUGH WATERCOLOUR

BHATTACHARJEE, BIKASH

UNTITLED (VILLAGE LANDSCAPE)

Watercolour on paper

1984

Image size: 54.6 x 37 cm (21.4 x 14.5 inches)

Mount size: 67.7 x 51 cm (26.6 x 20 inches)

Signed and dated by the artist

Signed and dated in (lower right), 1984.

₹ 2,00,000-2,50,000

\$ 2,270-2,836

Bikash Bhattacharjee's 1984 village landscape exemplifies his masterful negotiation between realism and surrealist undertones. Rendered in earthy tonalities, the deserted street, flanked by modest huts, acquires a haunting stillness. A partially obscured woman on the left, reluctant to emerge into visibility, and a distant figure receding into the background, intensify the sense of alienation. Subtly foregrounded shards of terracotta pottery evoke deprivation, thirst, and the unrelenting struggles of rural women, while the artist's nuanced handling of light infuses the scene with both palpable realism and enigmatic resonance. Rooted in the socio-political realities of Kolkata in the 1990s, the work stands as a poignant algorithms and survival.

Condition - The paper is in good overall condition, exhibiting well-preserved surfaces with no significant signs of wear or damage. There is a minor tear located at the lower right corner, which does not detract from the visual appeal or structural integrity of the piece.





Prakash '84

Lot No. 19

**MASTER MOSHAI:
A POIGNANT TRIBUTE**

BHATTACHARJEE, BIKASH

UNTITLED PORTRAIT

Pastel on Paper

1987

Image size: 44.5 x 27.7 cm (17.5 x 1.9 Inches)

Frame size: 71.5 x 52.5 cm (28 x 20.6 Inches)

Signed and dated by the artist

Signed and dated 'Bikash 87' (lower right)

₹ 4,50,000-5,00,000

\$ 5,106-5,672

In this compelling portrait titled 'Master Moshai', the artist captures the quiet strength and scholarly aura of a revered teacher figure. Master Moshai is a respectful Bengali term for a schoolmaster or learned elder - is depicted with a calm dignity that reflects both wisdom and introspection.

The subject is shown wearing a traditional black cap and round spectacles, dressed in a formal, understated outfit. His gaze is direct yet gentle, suggesting the thoughtful presence of a lifelong educator or intellectual. The artist uses mediums with great sensitivity, applying highlights sparingly but effectively to define facial features and clothing. A classic combination that draws the viewer's focus squarely to the subject's expression and character. It was created later in Bhattacharjee's career, potentially as a tribute or memorial piece.

Condition - Excellent

Bikash Bhattacharjee (1940-2006)

He was born on 21 June 1940 into a middle-class Bengali family, grew up in the politically charged atmosphere of Calcutta, which deeply influenced his visual and intellectual sensibilities. While sympathetic to the ideals and cultural values of the Communist Party, his artistic vision remained highly individualistic, avoiding direct representation of political leaders or oppressed masses. Instead, his work focused on portraying people as complex individuals with distinct subjectivities. Between the late 1960s and mid-1970s, he produced a series of surreal paintings often infused with dark fantasy and elements

of the grotesque. His iconic 'Doll' series, conceived in 1971 during the violence of the Naxal movement, expressed his emotional response through doll-like figures with erased eyes, symbolizing the loss of identity. Another recurring theme in his work was the depiction of women—prostitutes, middle-class housewives, and overtly sexualized figures—often rendered in a hyper-realistic style that carried a deeper allegorical meaning. Bhattacharjee received several major honors during his lifetime, including recognition from the Academy of Fine Arts, Calcutta, in 1962, the Lalit Kala Akademi's national award in 1971, the Bangla Ratna in 1987, and the Padma Shri in 1988. He passed away on 18 December 2006.





ikash, 87

Lot No.20

CONTEMPLATIVE PORTRAIT

BHATTACHARJEE, BIKASH

UNTITLED

(A PORTRAIT OF A LADY)

Pastel on Paper

1992

Image Size: 52.2 x 34.2 cm (20.5 x 13.4 Inches)

Frame Size: 76.6 x 52 cm (30 x 20.4 Inches)

Signed and dated by the artist

Signed and dated 'Bikash '92' (lower left)

₹ 1,50,000-2,50,000

\$ 1,700-2,836

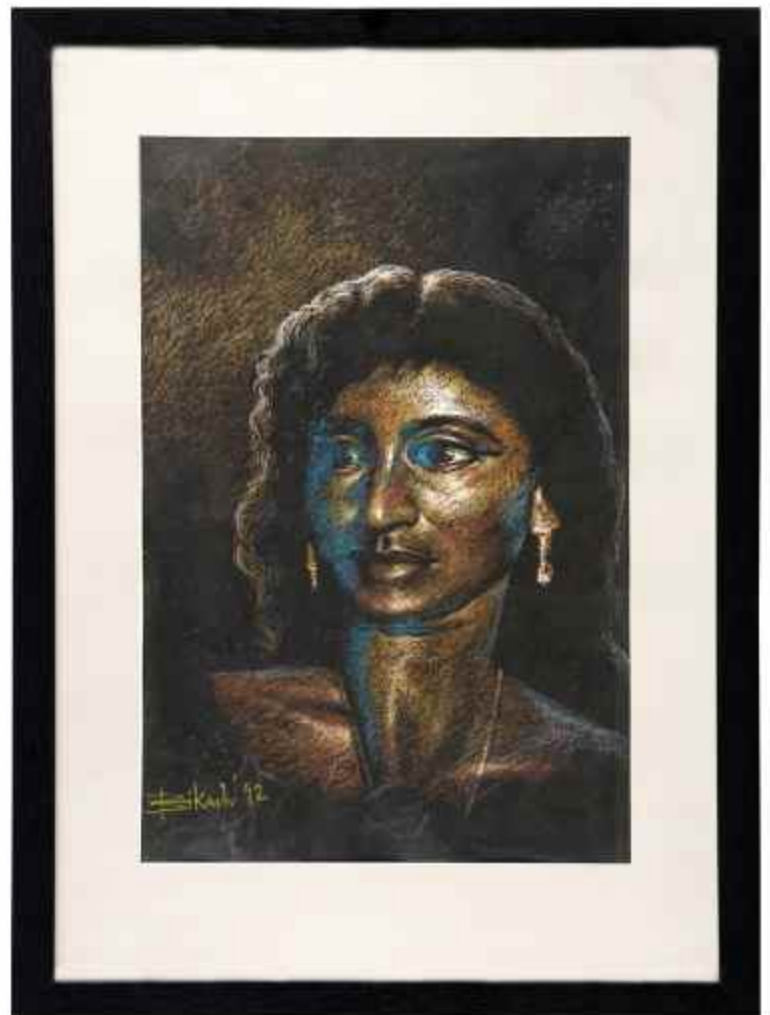


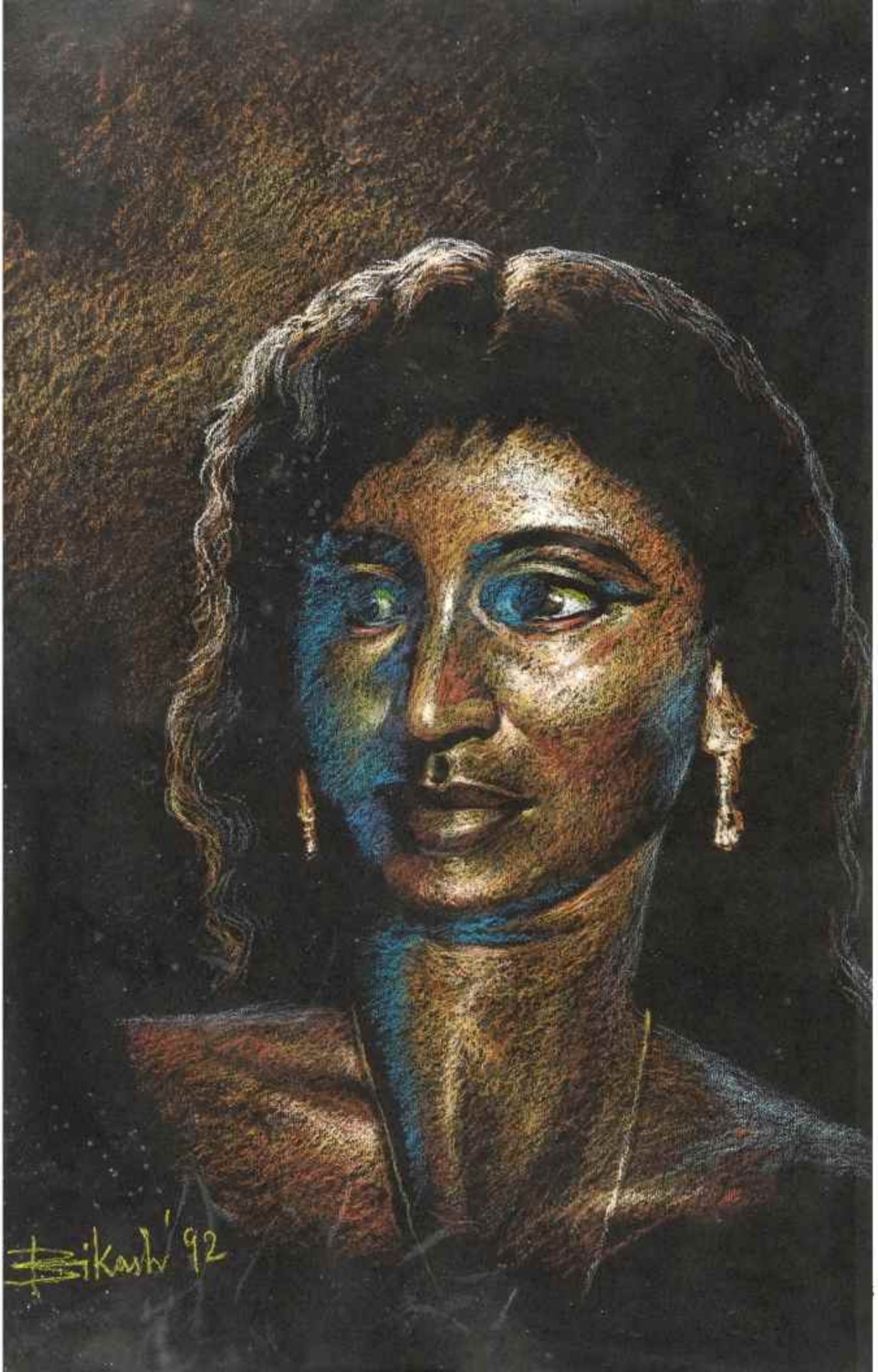
This portrait exemplifies a compelling fusion of realism and fantasy, where the artist captures the enigmatic beauty of a woman through expressive colour and dramatic chiaroscuro.

The figure, poised in a three-quarter view with a contemplative gaze, is illuminated by iridescent blues and warm golds, creating a psychological depth that transcends mere representation. Rooted in the tradition of modern Indian art and evocative of Bikash Bhattacharjee's oeuvre, the work reflects a fascination with female subjectivity—balancing sensuality with spirituality—while abstracting the figure from any specific context to evoke a timeless, archetypal presence.

The richly textured surface and symbolic use of colour contribute to a heightened emotional resonance, situating the piece within a lineage of portraiture that seeks not just to depict but to reveal the inner life of its subject.

Condition - Good





#Bikash '92

Lot No.21

SYMBOLIC COMPOSITION

RAY, SHYAMAL DUTTA

UNTITLED

Watercolor on Paper

1991

Image size: 59.2 x 44 cm (23.3 x 17.3 inches)

Frame size: 82 x 67.4 cm (32.2 x 26.5 inches)

Signed and dated by the Artist

Signed and dated in Bengali (lower right)

₹ 2,50,000-3,00,000

\$ 2,836-3,400

This watercolour by Shyamal Dutta Ray is a poignant reflection on time, memory, and cultural decay, blending realism with expressionist abstraction.

At the center, a weathered stone face—evocative of ancient temple sculptures—stands as a symbol of spiritual endurance amidst ruin. The textured detailing of the face contrasts with the faded, atmospheric background, where ghost-like outlines of temples dissolve into a smoky void, evoking the ephemerality of heritage.

Dutta Ray's use of chiaroscuro, muted palette, and symbolic composition speaks to a broader modernist concern with loss, identity, and the erosion of cultural memory. The work reads as a quiet elegy—a visual meditation on impermanence.

Condition - Good





Prasanna Kumar

Lot No.22

**SET OF TWO FROM 'OWL SERIES' BY
S. BHATTACHARYA**

**BHATTACHARYA,
SHUVAPRASANNA**

THE BIRD

Oil on Board

Image size: 61 x 60.8 cm (24 x 23.9 inches)

Frame size: 68 x 67.5 cm (26.7 x 26.5 inches)

(i) Signed 'Shuvapasanna' (lower right); inscribed "THE BIRD"/ SHUVAPRASANNA/ Calcutta" (on the reverse)

(ii) Signed 'Shuvapasanna' (lower left); inscribed "THE BIRD"/ SHUVAPRASANNA/ Calcutta" (on the reverse)

₹ 2,50,000-3,50,000

\$ 2,836-3,970

Emerging as a visionary artist deeply attuned to the pulse of his surroundings, Shuvapasanna has long explored the emotional and symbolic layers of urban life. Kolkata, with its tangled histories, shifting moods, and simmering tensions, serves as a central motif in his artistic language. His canvases are populated not only by the city's elements but also by a compelling bestiary—birds that embody the city's psyche. Among them, owls feature prominently as metaphors of nocturnal vigilance and psychological complexity.

In this evocative pair of owl portraits, Shuvapasanna reimagines the bird as a sentinel of Kolkata's social and political climate. Painted in expressive, fluid strokes and a moody, iridescent palette, the owls suggest both watchfulness and fragility. One figure, intense and shadowed in red-black tones, exudes a sense of latent menace and alertness. The other, calmer yet equally perceptive, seems immersed in a quiet, contemplative awareness. Together, they become avatars of the city's dualities—its unrest and resilience, its looming threats and hidden poise—capturing the elusive spirit that hovers over Kolkata's ever-changing urban landscape.

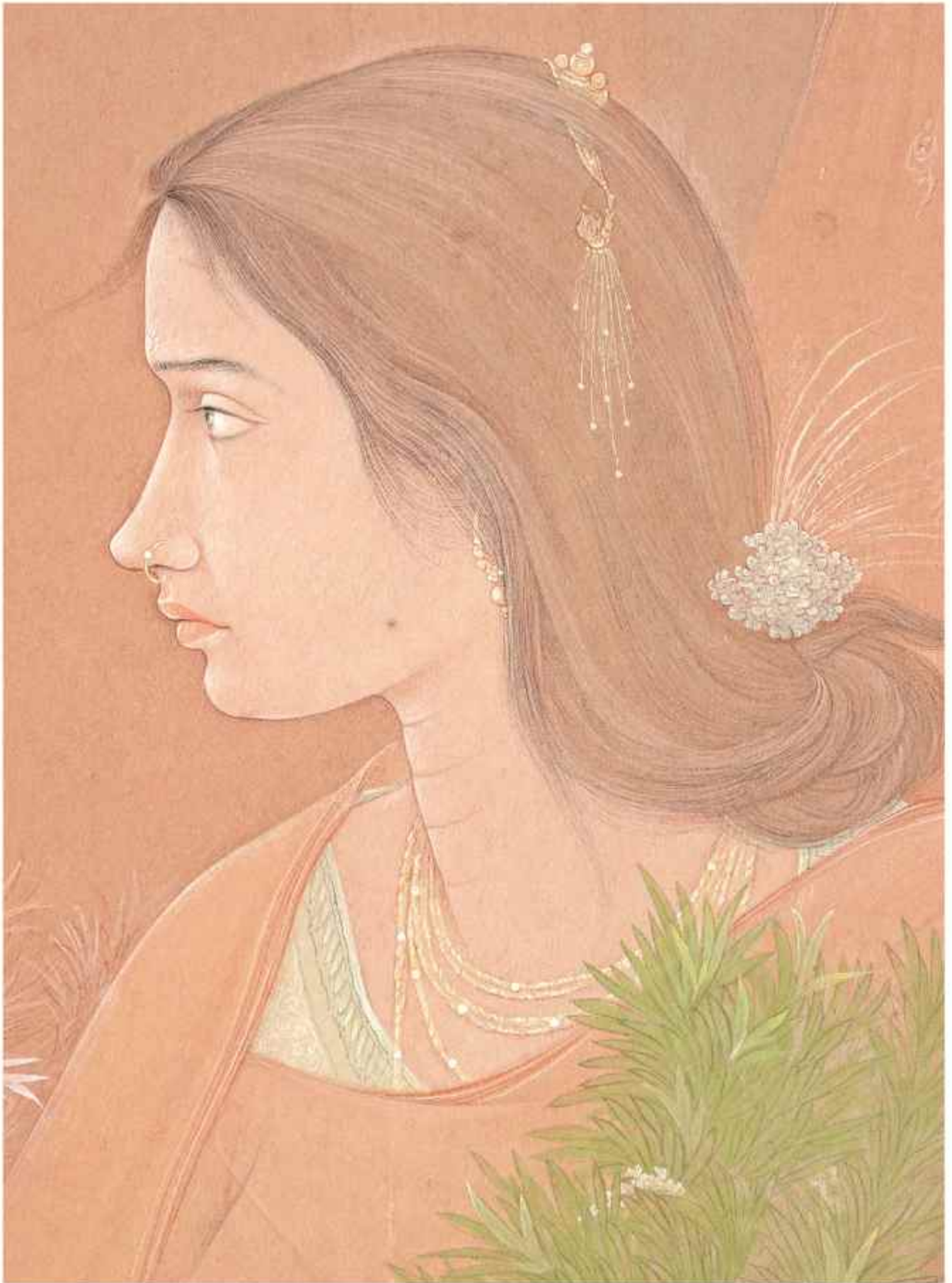
Condition - This oil on board artwork is in very good condition, featuring a vibrant, glossy finish that enhances its visual appeal. There is minor chipping at the lower left of the second owl in the set, which does not detract from the overall integrity or presentation of the piece.





THE BIRD
SHIVAPRASANNA
37C, COLLEGE ROW
CALCUTTA- 700003

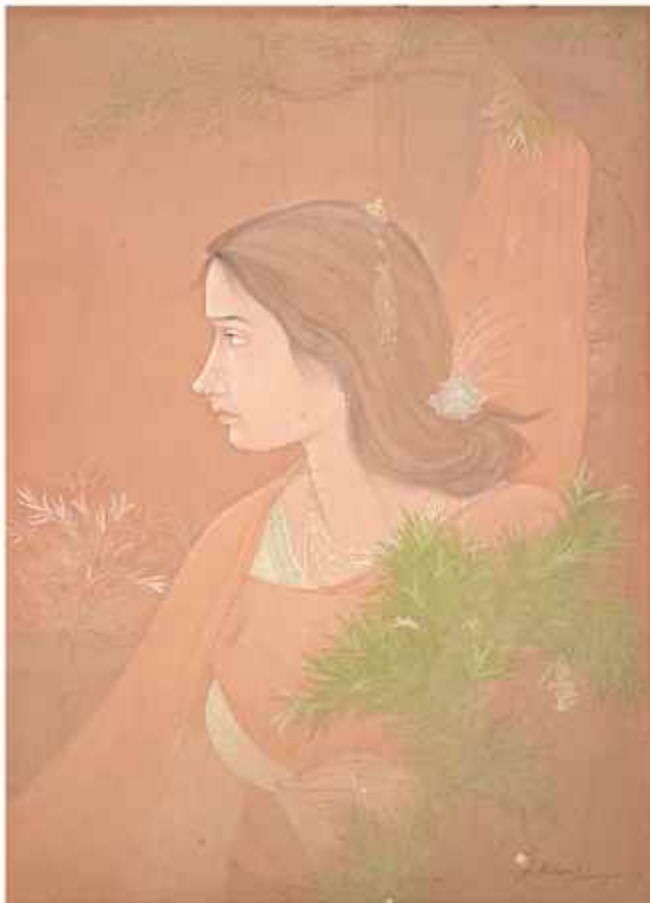




ETHEREAL VISIONS: PORTRAITS OF GRACE
AND
MYSTERY BY RATAN ACHARYA & SUHAS ROY

Presented here are two exceptionally evocative portraits of women, each masterfully rendered by two modern Indian masters Ratan Acharya and Suhas Roy. Acharya's work, executed with intricate delicacy, captures a quiet grace rooted in classical Indian aesthetics. The soft, earthy palette, fine detailing of ornaments, and poetic stillness of the subject evoke the miniature painting tradition while remaining distinctly modern in sensitivity. In contrast, Suhas Roy's portrait, marked by his signature romantic realism, portrays a woman imbued with mystery and ethereal beauty, her serene expression surrounded by blooming lotuses, a recurring motif in Roy's feminine iconography.

Lot 23 & 24



Lot 23



Lot 24

Lot No.23

GRACEFUL CONTEMPLATION

ACHARYA, RATAN

UNTITLED (A PORTRAIT OF A LADY)

Tempera on Paper

1995

Image Size: 42 x 28.2 cm (16.5 x 11 Inches)

Frame Size: 69.5 x 50.5 cm (27.3 x 19.8 Inches)

Signed and dated by the artist

Signed and dated 'Shri Ratan Acharya '95' (lower right)

₹ 1,25,000-1,75,000

\$ 1,418-1,985

This exquisite portrait by Ratan Acharya draws deeply from the visual and emotional lexicon of Indian medieval aesthetics, particularly the literary and artistic tradition of the "Nayika" — the heroine who braves all odds to meet her lover. Rendered in a warm, earthy palette reminiscent of classical miniature painting, the artist masterfully captures the quiet urgency and restrained grace of the female protagonist.

Depicted in the right profile, the woman gazes intently into the distance, her eyes filled with longing and anticipation — possibly awaiting the arrival of her beloved. Her posture, though calm, is imbued with subtle tension, further emphasized by the delicate drape that emerges from behind and gently wraps over her shoulder, suggesting movement and emotional unrest. This compositional choice subtly narrates a moment suspended in time, a pause filled with yearning and quiet resolve.

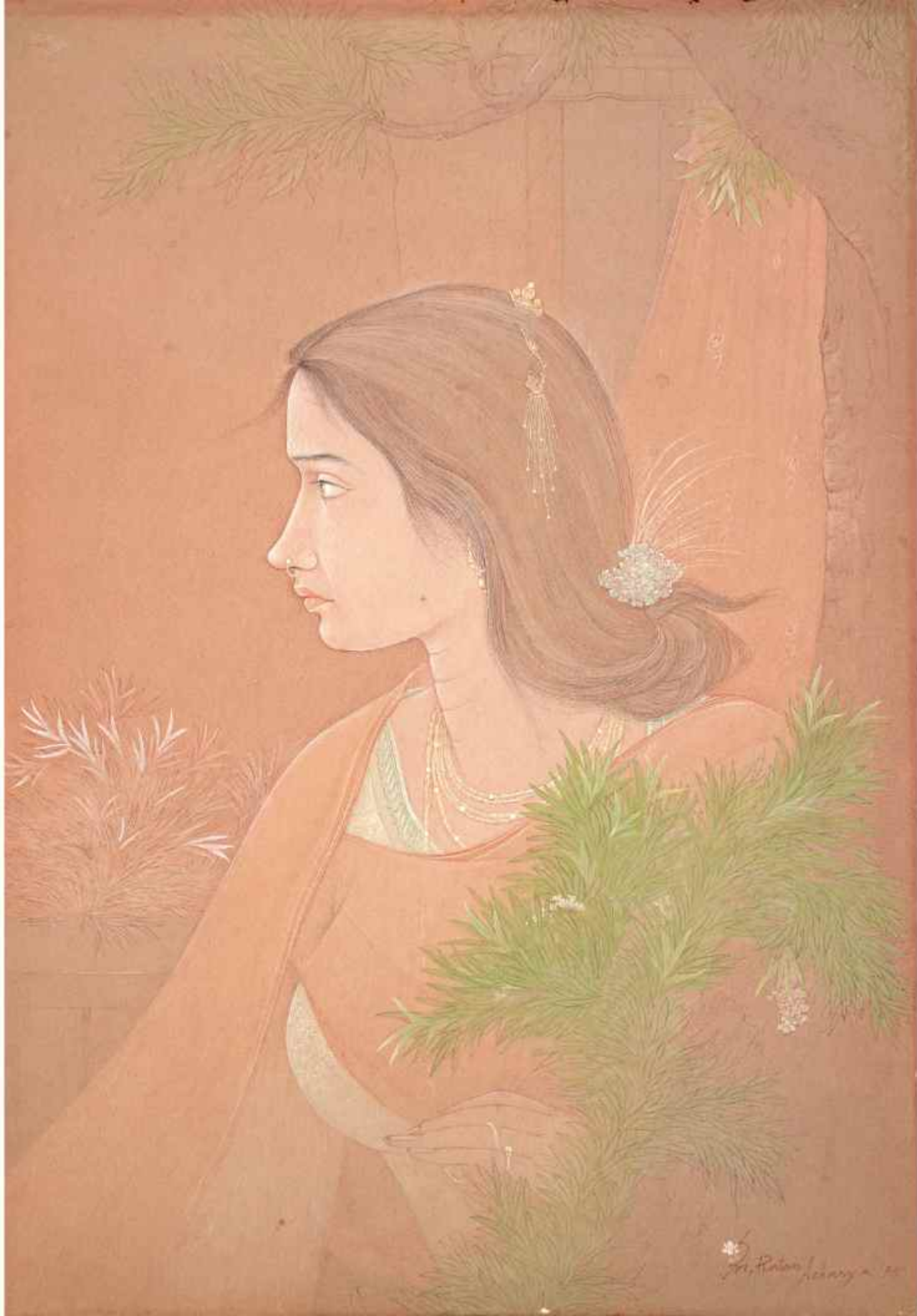
Her attire, jewelry, and hairstyle reflect the 'shringara rasa' — the aesthetic mood of romantic love and beauty. The artist's delicate brushwork, especially in the rendering of her ornaments and the foliage around her, echoes the finesse of "Pahari" or "Rajput miniatures", where nature often mirrors the heroine's internal state. The soft feathery plant forms and the intricate hair ornamentation hint at a nocturnal or twilight setting, often associated with secret trysts

in classical poetry and painting. The portrait does not merely depict a woman but embodies a cultural archetype — the idealized feminine figure caught between longing and dignity, action and stillness, tradition and emotion.

Through this image, Ratan Acharya successfully bridges the visual poetics of Indian classical art with a modern painterly sensibility, invoking a contemplative nostalgia for the emotional depth and symbolic richness of India's aesthetic heritage.

Condition - Excellent





Sh. Prasad, February 2, 1911

Lot No.24

A PORTRAIT FROM SUHAS ROY'S RADHA SERIES

ROY, SUHAS

UNTITLED (RADHA)

Mixed Media on Cardboard

2001

Image size: 37.5 x 24.7 cm (14.7 x 9.7 inches)

Frame size: 63.6 x 51 cm (25 x 20 inches)

Signed and dated by the artist

Signed and dated 'Suhas/2001' (lower left)

₹ 1,10,000-1,40,000

\$ 1,248-1,588

This artwork by Suhas Roy beautifully captures his signature style of portraying ethereal feminine beauty with a serene and dreamlike quality. The painting features a soft, glowing portrait of a woman adorned with delicate pink lotus flowers, symbolizing purity and spiritual grace. Set against a warm, reddish-brown background, the composition exudes calm and intimacy. Executed likely in pastel or mixed media, the work showcases Roy's masterful use of muted tones and gentle textures. The woman's tranquil expression and the presence of lotus flowers suggest a divine, almost mythical aura—hallmarks of Roy's celebrated "Radha" series.

Condition - Excellent

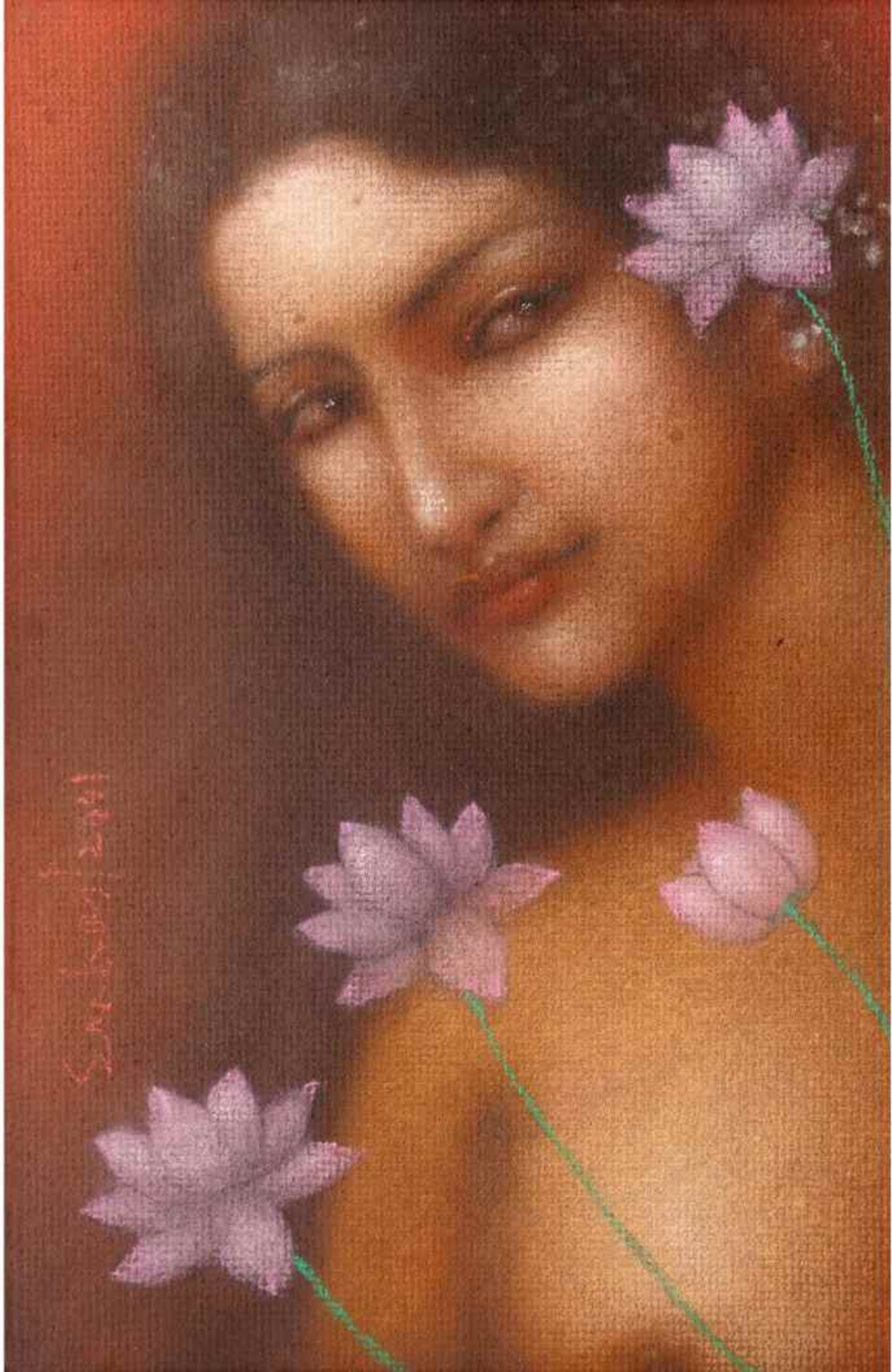
Suhas Roy (1936-2016)

He was born in 1936 in Bengal, was a distinguished Indian artist whose work delicately weaves the realms of sensuality, fantasy, and profound mysticism. A graduate of the Indian College of Arts and Draftsmanship, Kolkata, in 1958, Roy's artistic journey was enriched by his studies in graphic art and murals during an exchange program in Paris in 1965, supported by the French government. His deep connection with the female form and face became a hallmark of his oeuvre, where romanticized characters inhabit a dreamlike world that balances honesty with an ethereal sensuality. Drawing inspiration from everyday life, yet steeped in fantasy, his art

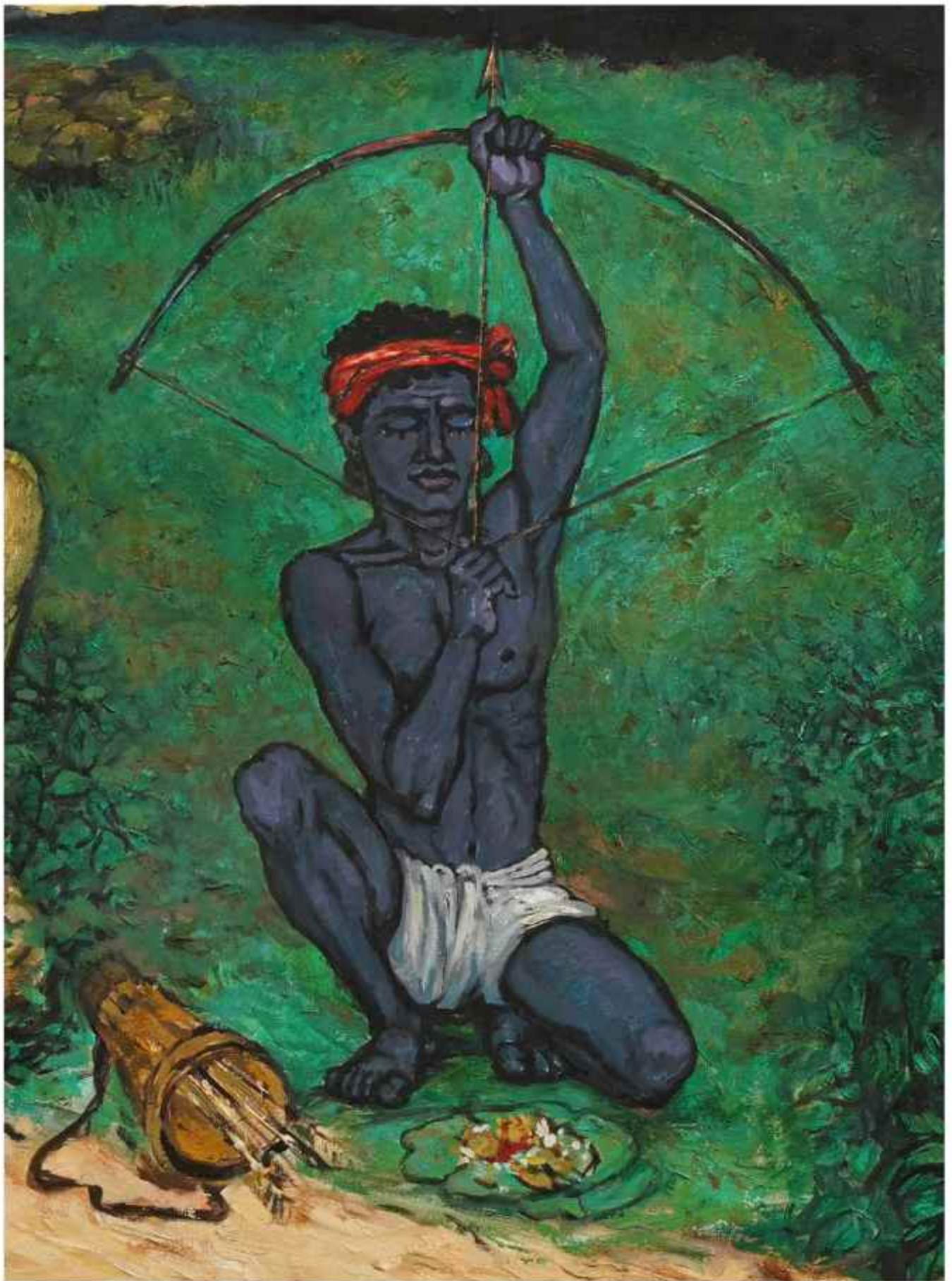
reflects the vast, complex textures of existence often perceived as mystical and shadowed by the unknown.

Roy's profound vision found international recognition, with exhibitions spanning the USA, Japan, France, Yugoslavia, Romania, Czechoslovakia, and Hungary, alongside prestigious venues in India such as the National Gallery of Modern Art, New Delhi, and the Jehangir Art Gallery, Mumbai. A respected educator, he served as principal of the Indian College of Arts and Draftsmanship (1971-1973) before becoming a revered lecturer and eventually head of the Department of Painting at Kala Bhavan, Santiniketan, where he lived and worked until his passing in 2016. Honored with numerous awards including the Annual Exhibition award at the Indian College of Arts and Draftsmanship (1958), the AIFACS Award (1969), and recognition from the Birla Academy of Art and Culture. Suhas Roy's legacy endures as a masterful interpreter of the mystical and the intimate in Indian contemporary art.





Shilpa Kulkarni 2011



CELEBRATING CONTEMPORARY VOICES OF BENGAL ART

This auction brings together a compelling selection of contemporary works by three distinguished artists Atin Basak, Gopal Sanyal, and Isha Mohammad each celebrated for their unique artistic vision and mastery of form. Atin Basak's works captivate with their vibrant interplay of color and texture, reflecting a deep engagement with abstraction and emotion. Gopal Sanyal's creations reveal a nuanced exploration of human experience and cultural narratives, blending figurative elements with modernist sensibilities. Isha Mohammad's art stands out for its delicate balance of detail and conceptual depth, offering introspective perspectives that resonate with both tradition and innovation. Together, these artists embody the dynamic spirit of today's art scene, inviting collectors to experience the richness and diversity of contemporary expression.

Lot 25 to 27



Lot 25



Lot 26



Lot 27

Lot No.25

INDIAN SURREALISM THROUGH THE CANVAS

BASAK, ATIN

SHARP KNIFE AND THE SEEDS RAIN

Acrylic on canvas

2002

Image Size: 59.7 x 59.6 cm (23.5 x 23.4 inches)

Frame Size: 64 x 63.9 cm (25.2 x 25 inches)

Signed, dated and titled by the artist

Signed and dated 'Atin Bask '02' (lower right); inscribed 'ATIN BASAK/ SHARP KNIFE AND THE SEEDS RAIN' (on the reverse)

₹ 40,000-60,000

\$ 452-680

This artwork by Atin Basak is a compelling example of contemporary Indian surrealism, merging elements of still life, portraiture, and symbolic abstraction within a compartmentalized composition.

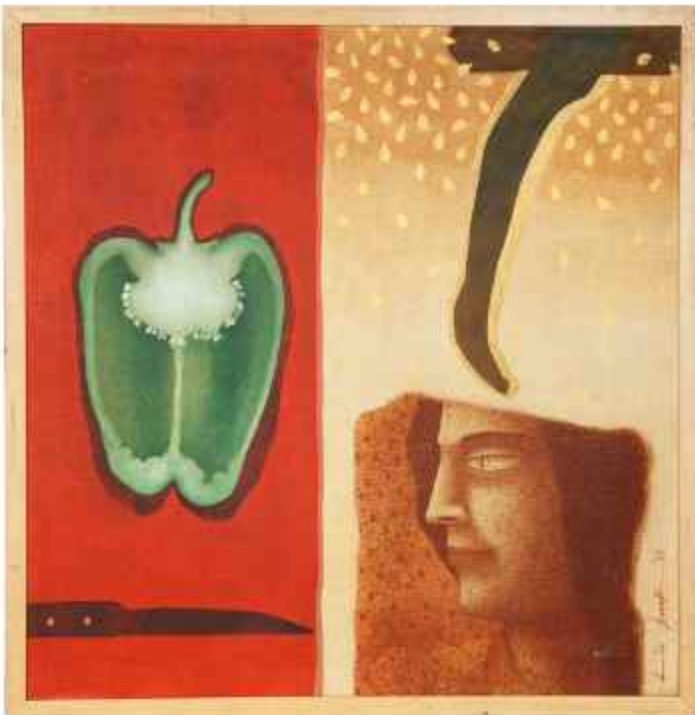
The painting is divided into two vertical sections: the left side dominated by a vivid, almost Fauvist red background against

which a green bell pepper, bisected to reveal its inner anatomy, is juxtaposed with the stark silhouette of a black knife. This section evokes themes of domesticity, mortality, and transformation through a minimal but powerful visual lexicon.

The right side presents a more introspective narrative, rendered in warm, earthy ochres and browns. A stylized human profile emerges from a textured plane reminiscent of ancient fresco techniques, possibly referencing classical Indian sculpture or Renaissance portraiture. Above the figure, a dark green chili pepper curves downward, its form mirrored in a surreal, dreamlike manner, while golden seed-like motifs rain down from the upper portion, suggesting fertility, memory, or the passage of time.

Basak's use of chiaroscuro enhances the sculptural quality of the face, drawing attention to the psychological depth of the figure. The composition plays with dualities: the organic and the artificial, the sensual and the cerebral, invoking a metaphysical inquiry rooted in both Indian visual culture and global modernist traditions.

Condition - Good





ATIN BASAK
95 BAITRAK KHAN ROAD
CALCUTTA - 700009
PHONE - 350 7681 / 9830007871

TITLE — SHARP KNIFE AND THE SEEDSRAIN

Lot No.26

REIMAGINED ICONOGRAPHY

SANYAL, GOPAL

UNTITLED (SHEPHERD)

Acrylic on Canvas

2003

Image Size: 89 x 73.9 cm (35 x 29 Inches)

Frame Size: 95 x 79.5 cm (37.4 x 31.2 Inches)

Signed and dated by the artist

Signed and dated 'Gopal/03' (lower left)

₹ 2,00,000-2,50,000

\$ 2,270-2,836

This painting by Gopal Sanyal exemplifies the artist's modernist approach to figuration, where traditional iconography is reimagined through expressive distortion and symbolic abstraction.

The central figure shepherd, a green-skinned youth playing a flute while seated on a buffalo, immediately evokes the image of the Hindu god Krishna. However, rather than adhering to the idealized depictions common in religious art, Sanyal renders the figure with exaggerated features—most notably the large, introspective eyes and elongated limbs—suggesting an emotional or psychological depth more aligned with Expressionist

tendencies. The buffalo, a humble domestic animal, replaces the divine cow traditionally associated with Krishna, further grounding the scene in the everyday. This visual strategy is characteristic of Sanyal's larger body of work, where he merges the sacred with the mundane, challenging viewers to find transcendence in ordinary life. The background, rendered in a warm, earthy palette, flattens conventional perspective, creating a surreal landscape that heightens the symbolic resonance of the scene.

Through this composition, Sanyal not only blurs the boundaries between myth and reality but also engages with broader post-independence modernist currents in Indian art, wherein artists sought to redefine cultural identity by infusing traditional themes with contemporary sensibilities.

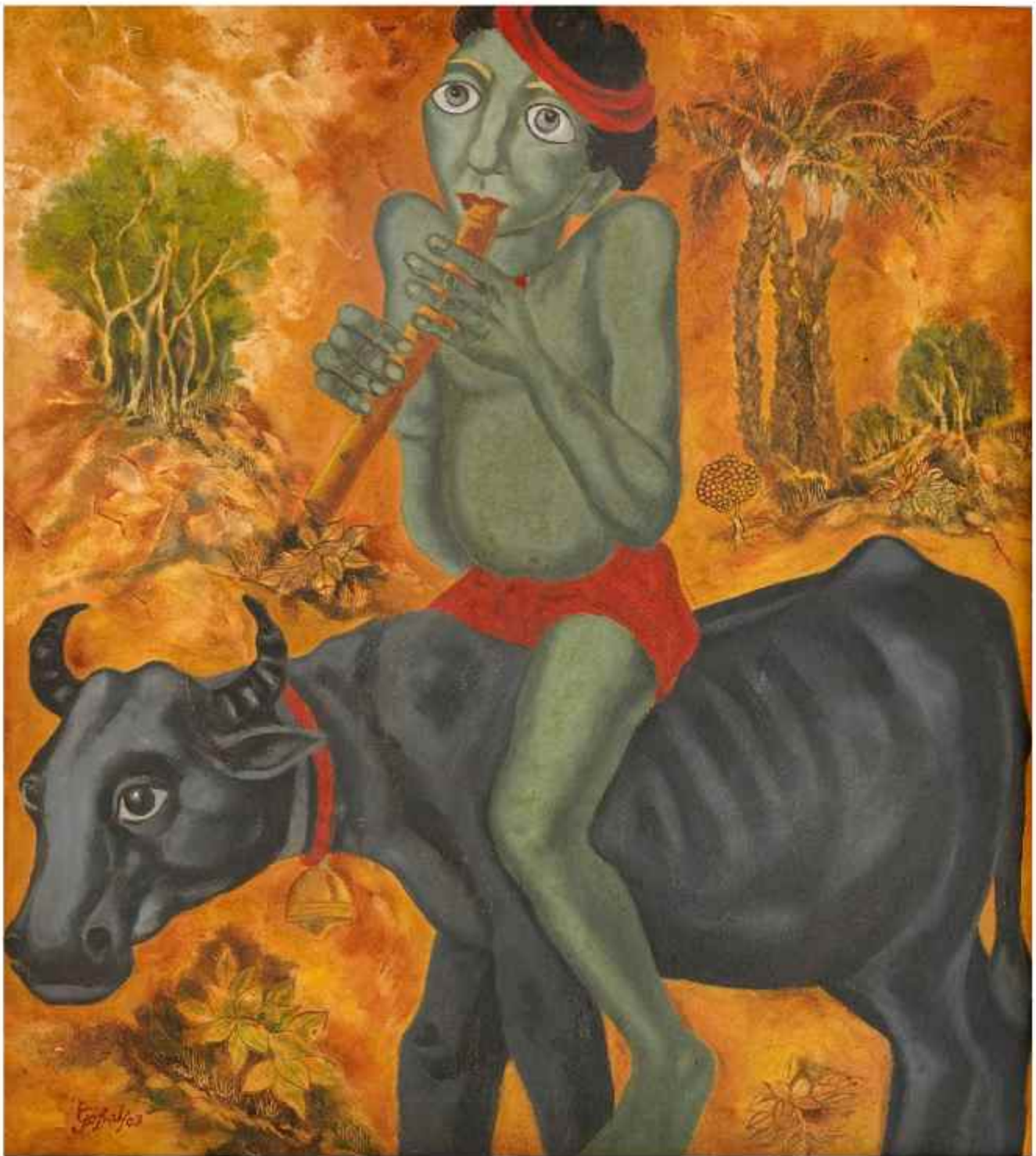
Condition - Excellent

Gopal Sanyal (1933–2006)

He was a pioneering modernist painter born in Orissa, India. He earned his diploma in painting from the Government College of Art & Craft, Kolkata in 1957.

Sanyal's artistic practice was rooted primarily in drawing, a medium he approached with meticulous attention to detail and an almost meditative care. However, serenity is rarely found in his





work. His drawings and paintings often emerged from a state of inner anguish, reflecting not only his personal experiences but also the intellectual and emotional climate shared with his contemporaries, particularly those associated with the Calcutta Group.

At the core of Sanyal's practice was the human figure—distorted, abstracted, and reimagined through the lens of tradition and modernist aesthetics. He portrayed everyday life with a quiet profundity, placing ordinary people and routines on the same visual and philosophical plane as the divine or transcendent.

His work received widespread recognition, earning him the National Scholarship for Painting three times from the Government of India, and the AIFACS Award in 1971 from the All-India Fine Arts and Crafts Society, New Delhi.

Born in 1935 at Lucknow to Nirmal Krishnan and Durga Devi, he showed a penchant for art quite early in life. For fourteen long years, Chatterjee trained under the erudite guidance of Asit Kumar Halder and Kshitindranath Majumdar the noted exponents of Bengal School. Over the years he gradually developed his own vocabulary with a characteristic aptitude in defining minute detailing that makes his work stand out in its exclusivity.

Lot No.27

SELF-LEARNING CONVEYED

MOHAMMAD, ISHA

EKALAVYA THE ARCHER

Oil on Canvas

2003

Image Size: 108.8 x 104 cm (42.8 x 40.9 Inches)

Frame Size: 117 x 101.7 cm (46 x 40 Inches)

Signed and dated by the artist

Signed and dated 'IshaMd./ 2003'; inscribed and dated Isha Mohammed./ "Ekalabya The Archar" [sic]/ October 2003' (on the reverse)

₹ 1,25,000-1,50,000

\$ 1,418-1,700

This painting by Isha Mohammad is a powerful visual narrative that reinterprets the story of Eklavya, a Bhil tribal youth and self-appointed disciple of the legendary teacher Dronacharya from the Mahabharata. Rendered in a dramatic figurative style with bold expressionist elements, the composition centralizes Eklavya in a moment of spiritual and political significance. His indigo-toned body, muscular and poised, kneels in a dynamic posture of devotion and determination, as he draws a bow-symbolizing both his martial skill and inner resolve. The use of saturated hues and stark tonal contrast amplifies the emotional gravity of the scene.

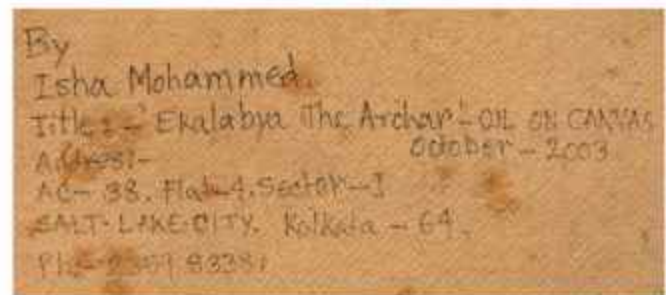
Eklavya is framed within a verdant, almost primeval landscape, which acts as a visual metaphor for his tribal roots and the natural world that nurtured his autodidactic pursuit. To his right stands a towering monolithic structure inscribed with a vertical sequence of tribal and totemic imagery, invoking indigenous iconography and ancestral memory. The juxtaposition of these motifs with the mythological subject matter serves as a visual reclamation of indigenous identity and agency within the classical Hindu canon.

To the left of the composition, a sculptural figure resembling Dronacharya, carved in muted ochres and wrapped in contemplative stillness, watches over the scene. His presence-stoic yet removed-suggests the tension between sanctioned knowledge systems and those forged through resistance and self-reliance.

The scattered offerings, broken drum, and surrounding flora underscore the ritualistic and sacrificial overtones of Eklavya's story, particularly his act of severing his thumb as guru dakshina.

Mohammad's textured brushwork and earthy palette root the painting in both a literal and metaphysical soil, bridging myth and marginality. Through this visual historiography, the artist not only critiques caste hierarchies but also elevates subaltern narratives. Eklavya is no longer a peripheral figure, but a cultural icon of resilience, autonomy, and spiritual legitimacy reinscribed into the visual tradition with dignity and agency.

Condition - Excellent





Isha Mohammad (1933 – May 11, 2021)

He was a prominent Indian Bengali painter, educator, and former principal of the Government College of Art and Craft, Kolkata. Born in Konnagar, Hooghly district (West Bengal), he grew up in a liberal household but faced significant hardship after the early death of his father, a designer at the Bata Company. Despite financial struggles and the social unrest of the time, Isha nurtured a deep passion for drawing, often sketching scenes from everyday life.

Initially admitted to the science stream at Uttarpara College to fulfill his mother's wishes, his artistic talent caught the attention of Dr. Kalikinkar Sengupta, a friend of Dr. Bidhan Chandra Roy, who helped him secure admission into the Government College

of Art and Craft, Kolkata. Graduating top of his class in 1958 in Western Painting, he trained under acclaimed artists like Chintamani Kar and Gopal Ghosh. In 1968, he received a German government scholarship to study graphic art in Düsseldorf, which influenced his stylistic shift from realism to expressionism and later to themes of social reality.

He was associated with the progressive artists' group Shilpi Sangh and served as president of the Asiatic Society. Known especially for his oil paintings and direct sketching style, he also created powerful portraits and social commentaries. He passed away on May 11, 2021, in Kolkata following a brief illness after recovering from COVID-19, leaving behind a lasting legacy in modern Indian art.



VISIONS OF MODERN INDIA: FOUR MASTERS, FOUR PERSPECTIVES

This selection of works offers a compelling cross-section of modern Indian art, reflecting both the diversity and depth of vision that defined a generation of pioneering artists. B. Prabha's evocative portrayal of a fisherwomen captures the quiet dignity and resilience of rural Indian women—a recurring theme in her oeuvre. With her elongated forms and subdued palette, Prabha communicates a deeply human story that transcends time and place. In contrast, F.N. Souza's incisive line drawing of a face exemplifies his bold, almost confrontational approach to portraiture. Ram Kumar's abstract work on paper reveals a more introspective and lyrical dimension of modernism. Finally, Piraji Sagara's sketch of Mount Abu captures the rugged serenity of the landscape with a tactile immediacy. Known for his architectural training and layered textures, Sagara here turns to nature, offering a rare glimpse into his sensitivity as a draughtsman. Together, these works reflect distinct yet interconnected visions of Indian modernity—rooted in personal, political, and poetic concerns.

Lot 28 to 31



Lot 28



Lot 30



Lot 31



Lot 29

Lot No.28

AN EMPOWERED OIL MASTERPIECE

PRABHA, B.

FISHER WOMEN

Oil on Canvas

1971

Image Size: 118 x 87.2 cm (46.4 x 34.3 Inches)

Frame Size: 132.5 x 102 cm (52 x 40 Inches)

Signed and dated by the artist

Signed and dated in Devanagari (upper right)

₹ 10,00,000-12,00,000

\$ 11,346-13,616

Provenance: Originally from the collection of Sanat Kumar Bose, Retired I.P.S., Calcutta; sold on February 26, 1992, to Dr. B.B. Bhadury of Calcutta, as recorded in a signed receipt acknowledging full payment for the paintings, including the present work.

This painting by B. Prabha, is a quintessential example of her deeply emotive and socially conscious style, grounded in modern Indian art sensibilities. The composition features two elongated female figures rendered with stylized proportions, a hallmark of Prabha's figurative approach influenced by both modernist aesthetics and traditional Indian mural forms. Their serene, melancholic expressions evoke quiet dignity and resilience, themes central to Prabha's body of work, especially her depictions of rural women.

The use of an earthy, ochre-dominated palette imbues the scene with a warmth that contrasts with the stark simplicity of the forms, reflecting the harsh yet dignified lives of the subjects. The subtle modeling of light and shadow lends a sculptural quality to the figures, while the textured background enhances the atmospheric depth. The draped garments and traditional jewelry hint at cultural specificity, anchoring the figures within a distinctly Indian context.

Her work stands out for its empathetic gaze toward the marginalized, particularly women, and in this piece, her use of minimalism and restraint speaks volumes. In sum, this painting exemplifies B. Prabha's fusion of social realism with lyrical modernism, celebrating feminine strength amid adversity.

Condition - The artwork is in overall excellent condition, there are a few sporadic, faint stains visible upon close inspection.



This is the receipt of B. Prabha from whom we have purchased



Lot No.29

SOUZA'S EARLY SIGNED & DATED FACE STUDY

SOUZA, F. N.

UNTITLED

Pen & ink on paper

1960

Image size: 17 x 11 cm (6.6 x 4.3 inches)

Frame size: 31.8 x 24.5 cm (12.5 x 9.6 inches)

Signed and dated by the artist

Signed and dated 'Souza 60' (upper left)

₹ 1,00,000-1,50,000

\$ 1,134-1,700

This drawing by Souza exemplifies a minimalist yet expressive approach, characteristic of modernist portraiture. Executed with confident, linear strokes, the work distills the human face to essential geometric forms, emphasizing contour and texture through sparse, deliberate marks. The exaggerated features such as the large eyes and prominent nose reflect an abstracted representation that challenges naturalistic conventions. The interplay of line and negative space creates a dynamic tension, evoking emotional depth despite its simplicity. This piece aligns with Souza's exploration of figuration and identity, where he synthesizes raw expressionism with formal restraint, contributing to the broader narrative of 20th-century avant-garde art.

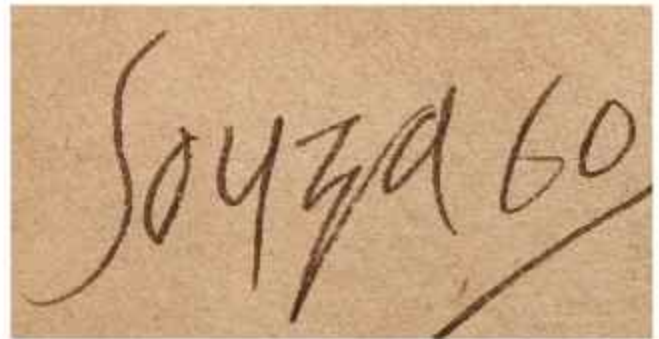
Condition - Very Good

F. N. Souza (1924 - 2002)

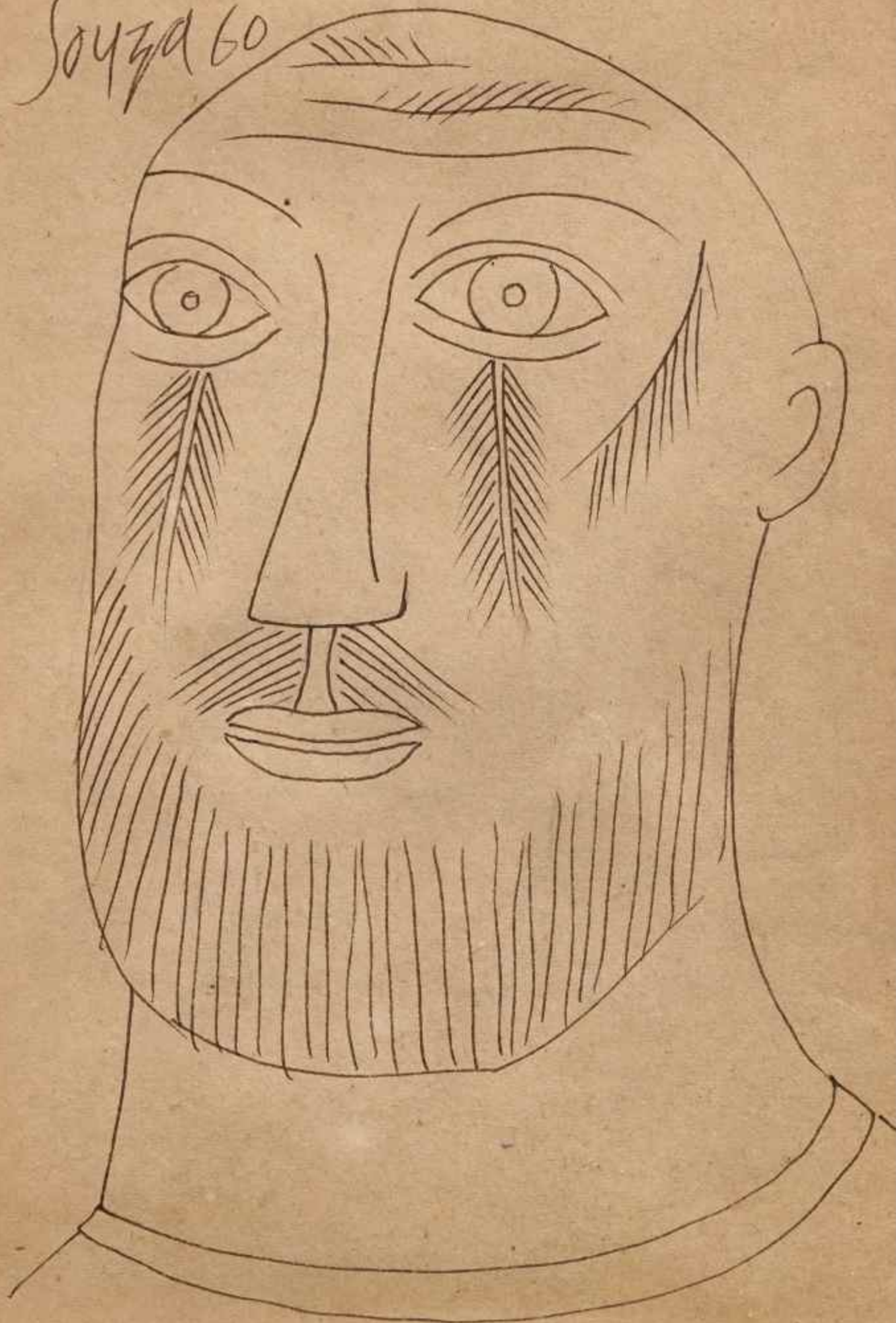
Francis Newton Souza, also known as FN Souza, was the first Indian painter of the post-independence generation who gained much recognition in the West. He is also known for his inventive human figures. Souza was a founding member of the Progressive Arts Group of Bombay along with M.F. Hussain, S. H. Raza and K.H. Ara. This organization meant to encourage Indian painters to use new methods. His success as an artist took off following the publication in 1955 of his autobiographical essay Nirvana of a Maggot in Stephen Spender Encounter magazine.

Souza is known for his artist of figures. The figures in his fe-

male paintings depict many feelings, tender feelings, gaiety and eagerness. His lines are sharp and powerful in the depiction of the faces. Souza grip has deepened in the illustrations. Since 1949 AD, Souza has been making similar nude women paintings, in which the feeling of kindness and harmony is displayed. Souza, who has been creating tangible paintings from the beginning, says that There is no such thing as abstract art. There are intangible elements in every tangible creation. Abstraction is not possible in art. In 1967, he migrated to New York where he received the Guggenheim International Award.



Sozda 60



Lot No.30

ONE OF THE EARLY WORK OF RAM KUMAR

KUMAR, RAM

UNTITLED

Watercolor and Pastel on paper

1961

Image Size: 34.3 x 16 cm (13.5 x 6.2 inches)

Frame Size: 61.9 x 47.7 cm (24.3 x 18.7 inches)

Signed and dated by the artist

Signed in Devanagari and dated '61' (lower right)

₹ 2,00,000-3,00,000

\$ 2,270-3,400

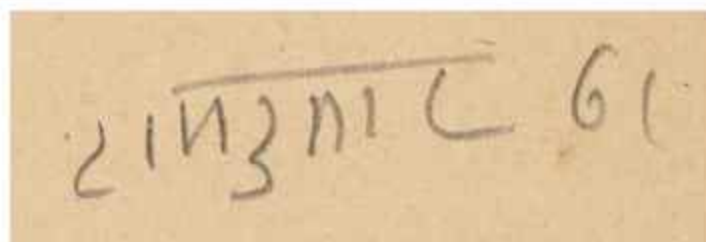
This abstract composition by Ram Kumar exemplifies his transition from figurative to non-representational art, reflecting the influence of post-war modernist idioms and the Parisian abstract movement. Executed with a melancholic palette, the work reveals an emotional topography rather than a physical one, echoing Kumar's existential concerns. The interplay of layered textures and calligraphic forms within a nebulous blue field suggests a meditative engagement with space and silence. Here, the canvas becomes a site of introspection, aligning with the ethos of lyrical abstraction that defined much of Kumar's mature practice.

Condition - This work is in very good condition overall. The surface is clean and well-preserved. Structural integrity is excellent, and the materials remain stable. There are punch holes along the left side, which appear intentional and do not detract from the overall presentation.

Ram Kumar (1924-2018)

He was born in 1924 in the picturesque hill town of Simla, was a towering figure in the evolution of modern





Indian art. Though his early aspirations were rooted in literature, with dreams of becoming a writer, it was the transformative pull of painting that ultimately defined his legacy. After studying economics at St. Stephen's College, New Delhi, and a brief stint in journalism, Kumar ventured to Paris in 1949 to study under the masters André Lhote and Fernand Léger. There, amid the artistic ferment of post-war Europe, he honed a visual language that would come to characterize his deeply contemplative works. A vital member of the Progressive Artists' Group alongside modernist giants like F.N. Souza, S.H. Raza, and M.F. Husain, Ram Kumar's art journey was deeply philosophical, marked by a shift from figuration to abstraction. His hauntingly beautiful land-

scapes, stripped of human presence yet suffused with emotional resonance, captured the loneliness and existential despair of the post-colonial psyche. With jagged contours and layered textures, his canvases explored the metaphysical relationship between man, nature, and the void in between. Beyond painting, he was also a gifted writer, receiving the Prem Chand Puraskar for his short stories. Honored with the Padma Shri in 1972 and celebrated in numerous retrospectives globally, Ram Kumar remained a profound voice in Indian modernism until his passing in 2018 at the age of 93, leaving behind a legacy of introspective beauty and timeless abstraction.

Lot No.31

RARE AND EARLY SKETCH OF PIRAJI SAGARA FROM MOUNT ABU SERIES

SAGARA, PIRAJI

MOUNT ABU

Japanese Ink on Paper

1980

Size: 55 x 38 cm (21.6 x 14.9 inches)

Signed, inscribed and dated by the artist

Dated, inscribed and signed '4/ 12/ 80/ M. ABU/ Piraji Sagra' (lower right); Exhibition label (on the reverse)

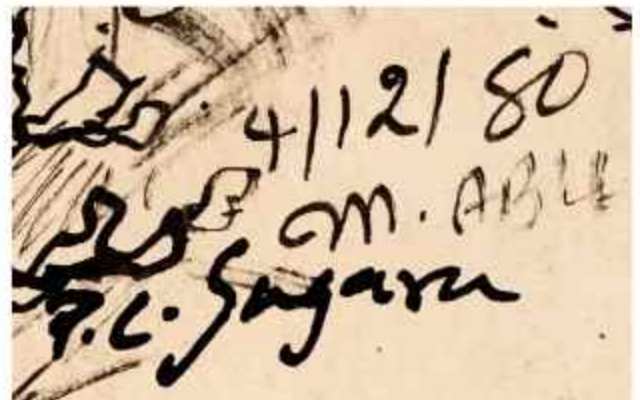
₹ 2,00,000-3,00,000

\$ 2,270-3,400

This work, an early sketch from Piraji Sagara's Mount Abu Series executed in Japanese ink on paper, marks a significant departure from the artist's signature relief-based practice. A rare and notable piece, it was exhibited in the 1982 retrospective commemorating 25 years of Sagara's artistic journey. Trained in academic drawing and painting at the prestigious Sir J. J. School of Art in Bombay, Sagara demonstrates in this work a masterful command of line, tonal contrast, and compositional balance.

The scene depicts rustic, vernacular dwellings nestled within a rugged, stony landscape punctuated by trees—capturing not only the physical textures of Mount Abu but also the cultural ethos of the region. The fluid, gestural quality of the ink medium conveys a sense of immediacy and observation, situating the work within the tradition of plein air studies and travel sketches.

Condition - The artwork is in overall good condition, with the paper exhibiting stability and preservation consistent with its age. Minor surface abrasions are present, specifically in the upper left and lower right corners; however, these are unobtrusive and do not detract from the visual integrity or overall presentation of the piece. The work remains structurally sound, with no significant signs of damage or deterioration.





Piraji Sagara (1931 - 2014)

He had natural talent for art so he joined drawing course after his matriculation. He completed Masters in Drawing in 1957 and in Arts in 1960 from Sir J. J. School of Art, Bombay. Inspired by folk traditions of Gujarat, Sagara introduced wood collages, Coloured board, tin plates, brass plates, nails in sculptures and paintings.

Main theme of his works was the abstruse mystery of nature. Apart from that, his other themes include Curious relationship of man with nature, with birds and animals, inherent contradictions in human existence, chaos and turmoil of the worlds we live in. Sagara taught at art at the School of Architecture, Ahmedabad from 1963 to his retirement. He continued to work there until his death.



ECHOES OF TRANSITION: UNSEEN FACETS OF CONTEMPORARY INDIAN ART

This auction presents a thoughtfully curated selection of works that capture rare and intimate moments in the careers of four distinguished Indian artists, offering collectors a glimpse into personal, transitional, and reflective phases of their practices. Manjit Bawa's line drawing of a boy is a poignant example of his mastery in distillation — a deceptively simple yet profoundly expressive rendering that embodies his signature lyrical minimalism. In contrast, Laxma Goud's pencil Sketches from His Memory Lane serve as a deeply personal visual journal, reflecting on his stay at the iconic Taj Hotel in Kolkata. These sketches, raw and contemplative, pull viewers into the artist's interior world, evoking nostalgia and quiet observation. Badri Narayan's 'Friends', one of his last known works before his passing, is a deeply emotive piece that echoes the themes of companionship and storytelling that defined his oeuvre making it a touching farewell from an artist whose visual language was always imbued with warmth and allegory. Completing the ensemble is an early, atypical work by Naina Kanodia, marking a departure from her later, more recognized style. This piece offers a rare view into the formative stages of her artistic evolution, capturing an exploratory spirit before she embraced her distinct visual idiom. Together, these works form a dialogue across time, memory, and artistic introspection, making this auction a meaningful journey through lesser-seen facets of celebrated legacies.

Lot 32 to 35



Lot 32



Lot 33



Lot 34



Lot 35

Lot No.32

AN IMPRESSIVE FACE STUDY

BAWA, MANJIT

UNTITLED (LINE DRAWING)

Pen on paper

2001

Size: 33 x 25.4 cm (13 x 10 inches)

Signed and dated by the artist

Signed and dated 'Manjit Bawa/ 2001' (lower left)

₹ 1,00,000-2,00,000

\$ 1,134-2,270

This untitled line drawing by Manjit Bawa reflects his mastery of minimalism and expressive contour. With fluid, unbroken lines on warm-toned paper, the portrait captures a calm, introspective face with stylized curls and delicate features.

While the subject is unknown, it may represent his son, Ravi, who often appeared in Bawa's works. Known for his bold, colourful paintings inspired by Indian mythology and Sufi thought, Bawa also turned to drawing as a meditative practice. Reminiscent of Matisse's line work, this sketch created late in Bawa's life embodies his search for simplicity, clarity, and emotional depth.

Mounted on Card Board

Condition - The work is in excellent overall condition. There are minor scratches located in the lower right area, which do not detract from the overall visual impact of the piece.

Manjit Bawa (1941 - 2008)

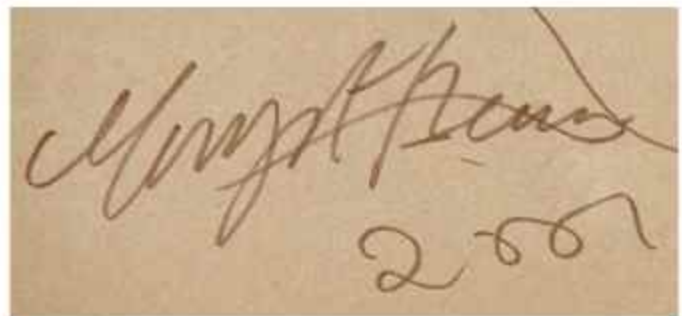
Renowned painter Manjit Bawa was born in Punjab and moved to Delhi, graduating from the College of Art, New Delhi where his professors included artists like Somnath Hore, Rakesh Mehra, Dhanaraj Bhagat and B.C. Sanyal. But his greatest mentor was Abani Sen who inspired the artist in identifying his own style. Bawa's experience as a silk screen printer in Britain between 1964- 1971 helped him to employ uncluttered modes of expression.

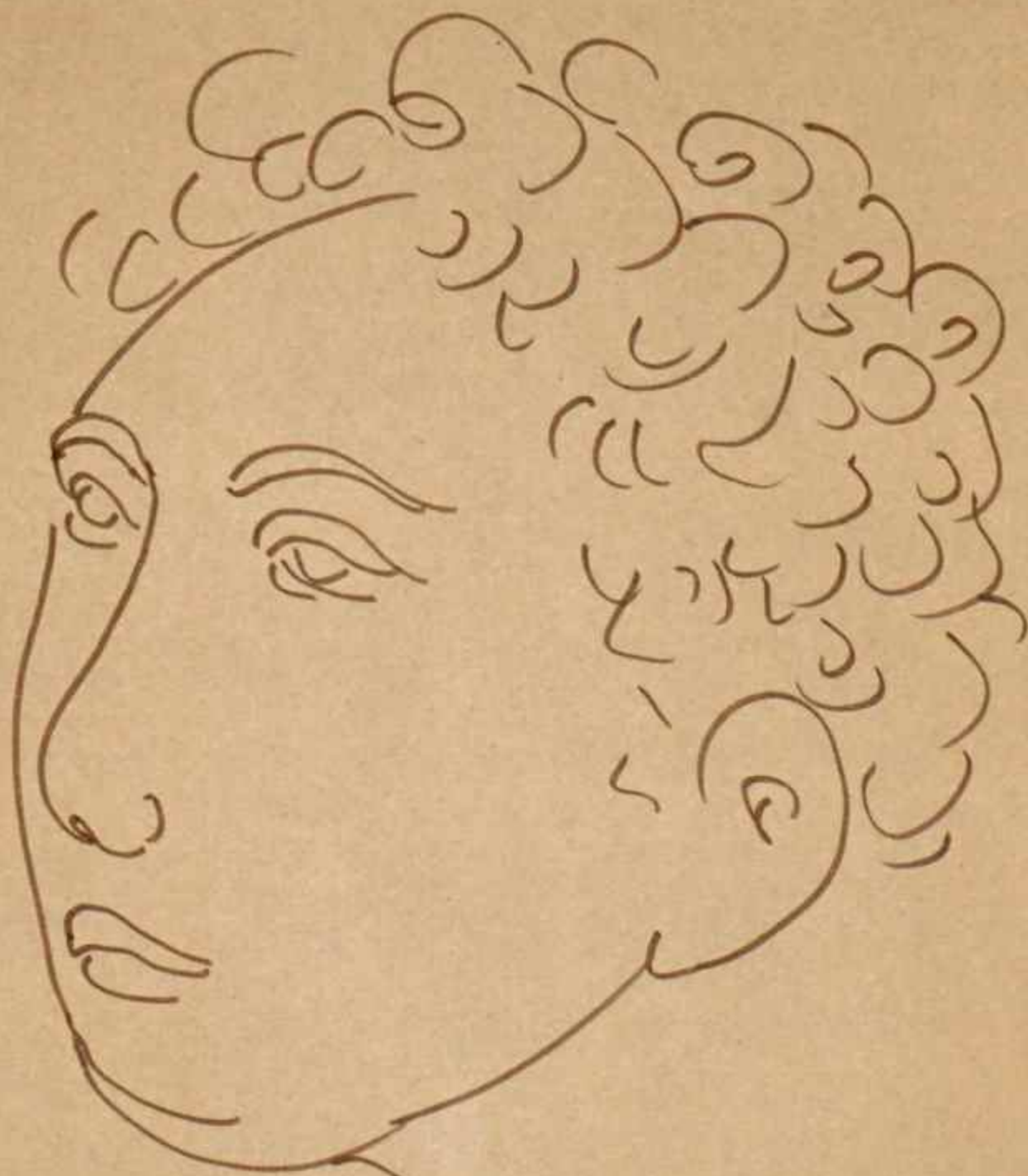
Nature appeared as a strongly significant theme in his works. He was an ardent seeker of philosophy and music which is reflected in his immense interest of religion- a combination of the two. There are manifestations of mythic symbols and animals turned

into auspicious iconography. Whatever the story might be, the presentation was of an imaginative manner.

A distinguishable feature is the central image always towering within the frame. It confronts the viewer in the way a sculpture does with its material and tactile reality. Female figures often energize the solid background with a quaint mode of stillness. He was known for his brilliant understanding and use of color. The artist preferred more traditionally Indian colors inspired by miniature paintings. The ochre of sunflowers, the green of the paddy fields, the red of the sun, and the blue of the mountain sky were prominent, pink and purple too profusely used. He was one of the first painters in modern India to break out of the grey and brown tones dominant in Western Art and known for his vibrant and fine tonalities in the service of a pristine and elegant simplicity.

Manjit Bawa was awarded the National Award in 1980 by the Lalit Kala Academy, New Delhi.





M. H. H.
2007

Lot No.33

**LINES AND WORDS ON PAPER,
CREATED AT TAJ KOLKATA BY
LAXMA GOUD**

LAXMA GOUD

**A SET OF TWO UNTITLED SKETCHES
ON TAJ BENGAL LETTER HEAD**

Graphite on paper

2002

Kolkata

Image size: 27.5 x 19.5 cm (10.8 x 7.6 inches)

Mount size: 41.8 x 31.7 cm (16.4 x 12.4 inches)

Signed and dated by the artist

Signed and dated in Telugu '002' (lower right) Each

₹ 80,000-1,20,000

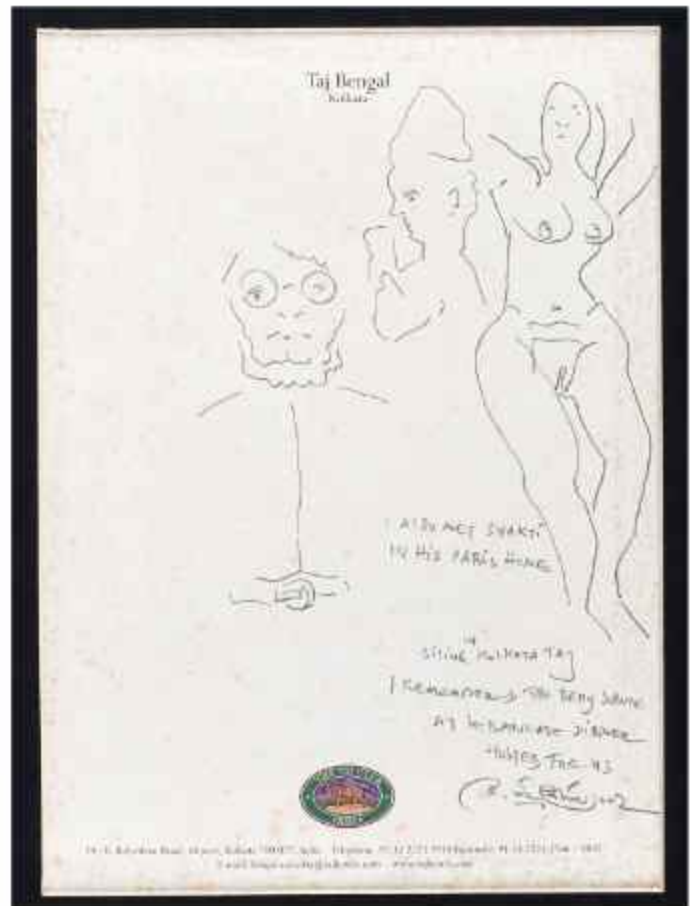
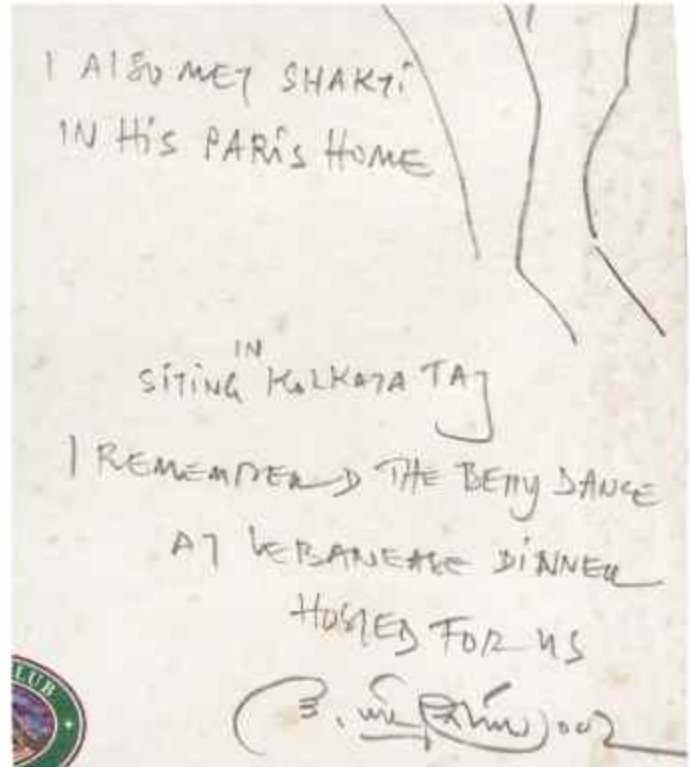
\$ 907-1,360

This pair of line drawings by Laxma Goud, on Taj Bengal, Kolkata stationery, captures intimate moments of reflection during the artist's stay at Taj Hotel. Sketched with Goud's signature minimalism and expressive lines, the works blend personal memory with artistic observation.

The first drawing features stylized figures reminiscent of Sakti Burman, alongside a handwritten note: "I also met Shakti in his Paris home. Sitting in the Kolkata Taj, I remembered the belly dance at a Lebanese dinner hosted for us." The composition and text evoke a nostalgic recollection of shared artistic networks and memorable experiences, merging past encounters with the present calm of his hotel stay.

The second sketch shows a poised woman seated at a dinner table with bottles and dishes. Her bare torso and confident posture suggest familiarity and intimacy, possibly portraying a friend or companion from the artist's visit.

Together, these spontaneous works act as visual memoirs of moments suspended in time blending travel, memory, and the aesthetics of everyday life through the lens of a modern Indian master.





শ্রী. মিত্র (স্বাক্ষর)

Condition - This set comprises two works on paper, each exhibiting characteristics consistent with age and handling, while remaining in stable and overall presentable condition. The first work displays a gently undulating surface and minor, sporadic foxing, which does not detract from the visual integrity or legibility of the piece. The paper retains good structural strength and visual appeal. The second work presents with fold mark traversing the

composition, accompanied by scattered minor foxing. The fold is well integrated into the work and may suggest intentional folding by the artist, potentially reflecting its function as a letter or personal document. Overall, both pieces maintain their aesthetic and historical value, with all observed condition points consistent with their nature and possible intended use.

Lot No.34

ONE OF BADRI NARAYAN'S LAST WORKS

NARAYAN, BADRI

FRIENDS

Watercolor on Paper

2013

Image size: 34.7 x 27 cm (13.6 x 10.6 Inches)

Frame size: 48 x 41.2 cm (18.8 x 16.2 Inches)

Signed, dated and inscribed by the artist

Initialled in Devanagari (lower right); inscribed and dated 'authenticated by/ Badri Narayan/ 02-08-2013/
Friends' (on the reverse)

₹ 3,00,000-4,00,000

\$ 3,400-4,538

This watercolor painting titled 'Friends', created by the renowned Indian artist Badri Narayan on 8th August 2013, stands as one of the final works before his passing on 23rd September 2013 due to frail health.

Known for his distinctive figurative style and narrative simplicity, Narayan's compositions often explored themes of human connection, myth, and memory. In the work, the artist presents two stylized figures intimate in their spatial closeness framed by warm, earthy tones and a symbolic plant motif that subtly separates and connects them. The flattened perspective, elongated features, and ornamental detailing are characteristic of Narayan's visual language, reminiscent of miniature painting traditions yet deeply personal in expression.

Given the proximity of this work to his death, the subject of a quiet moment between two companions may reflect the artist's meditative state and emotional preoccupations during his final days. The gentle interaction and the calm gaze of the figures suggest a contemplative reflection on friendship, companionship, and perhaps a farewell to the world he so poetically depicted. As such, 'Friends' not only exemplifies Badri Narayan's unique aesthetic but also captures a poignant glimpse into the artist's final thoughts, making it a deeply meaningful artifact in the history of modern Indian art.

Condition - Excellent





Friends by Bunker Nagaru

Artwork titled by
Bunker Nagaru
02.08.2013

Lot No.35

EARLY WORK OF NAYANAA KANODIA

KANODIA, NAYANAA

GATEWAY OF INDIA

Acrylic on Canvas

Size: 66 x 55 cm (25.9 x 21.6 inches)

Signed and inscribed by the artist

Signed and inscribed 'Naina'(lower right); inscribed 'Naina Kanodia and Gateway of India' (extended area of stretched canvas)

₹ 2,00,000-2,50,000

\$ 2,270-2,836

This early work titled 'Gateway of India' by Nayanna Kanodia, presents a refined architectural study imbued with atmospheric subtlety and nostalgic historicism. The monument, an iconic relic of Indo-Saracenic architecture, dominates the picture plane with its symmetrical massing and robust verticality. Kanodia's treatment of the edifice reflects a careful academic sensibility, revealing her early engagement with architectural precision and historical memory.

The palette is subdued and moody, with storm-laden greys and muted ochres that evoke a contemplative ambience, possibly alluding to the complex colonial past the structure represents. Soft diffusions of light and shadow lend the work a painterly chiaroscuro, offering depth while enhancing the monument's solemn gravitas. Small human figures, dwarfed by the towering structure, populate the lower register serving as scale markers and imbuing the scene with a quiet, lived realism. The attire of the figures suggests an early-to-mid 20th century setting, subtly anchoring the painting in historical temporality.

While Kanodia is widely celebrated for her later, vibrant depictions of Indian middle-class life in a naïve art idiom, this composition reveals her early grounding in more formal, representational aesthetics. Here, her approach aligns more with academic realism than her later folk-popular style, showing a transitional phase where architectural historicism meets a budding interest in socio-cultural narratives. Through this canvas, Kanodia not only captures the iconic monument but also frames it as a silent witness to India's layered colonial and postcolonial history.

Condition -The work is in overall good condition, presenting well with strong visual integrity. The surface is clean and well-preserved, with no signs of significant wear or damage. There is a minor bump located at the lower centre, which appears stable and does not detract from the overall presentation or





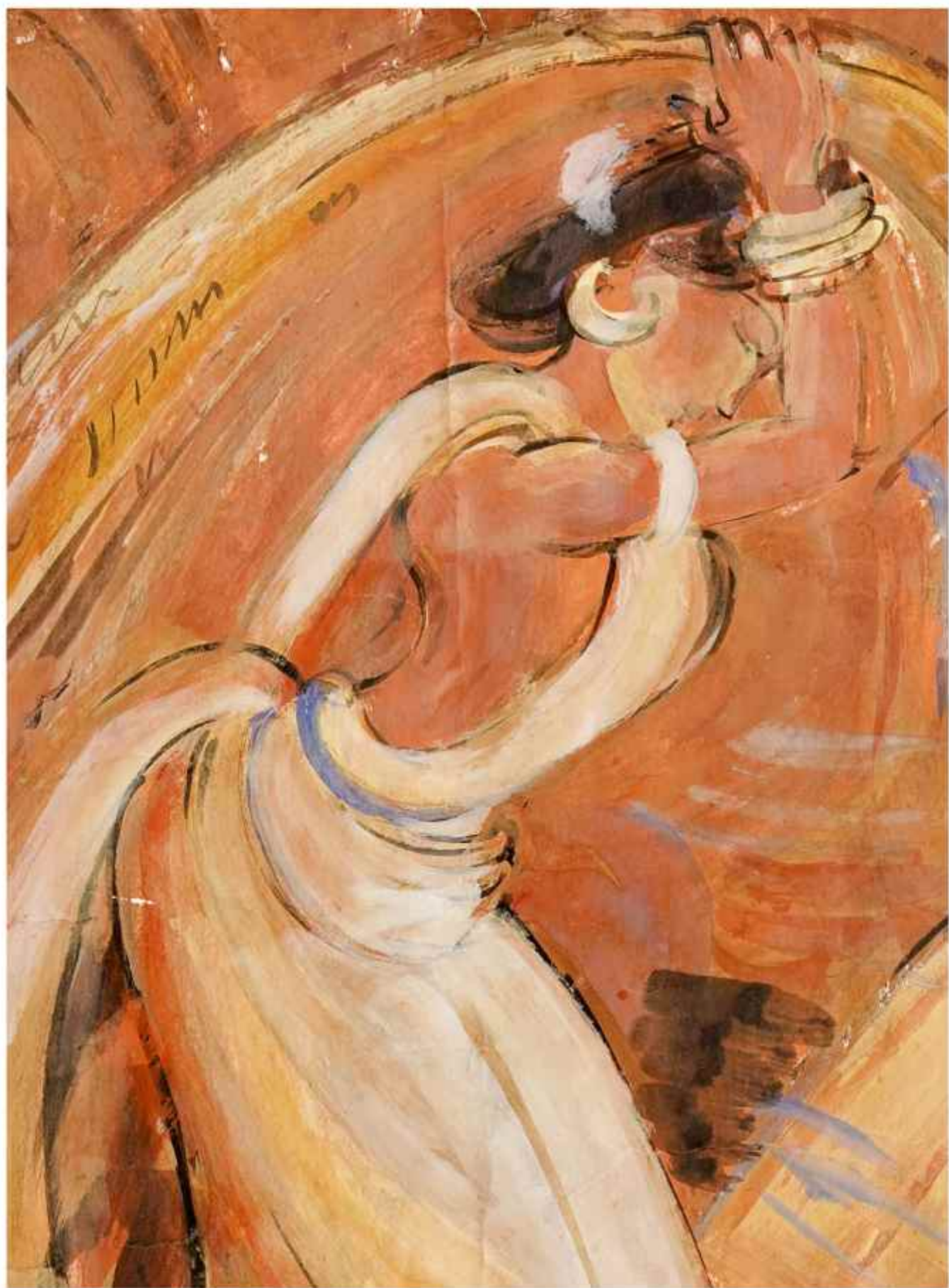
structural soundness of the piece.

Nayanaa Kanodia (B. 1950)

She was born in 1950 in Pune, Maharashtra. She has had no formal training in art except for a year's apprenticeship with Anjolie Ela Menon. It's interesting how Kanodia's art, even without formal training, has resonated deeply on the international stage. Her exhibitions in prestigious locations like the Victoria and Albert Museum in London and the Ueno Royal Museum in Tokyo show the global recognition of her talent and the universal relevance of her work. Her ability to capture the soul of India, with all its contradictions and transitions, has earned her a place in major public and private

collections around the world.

Nayanaa Kanodia's art is a unique reflection of India's evolving identity, capturing the essence of its society through a vibrant and dynamic lens. Her work navigates the intersection of tradition and modernity, where cultural roots are interwoven with contemporary advancements. By painting both notable figures and everyday people, she highlights the rich tapestry of life that often goes unnoticed. Her portrayal of Indian society, particularly through mundane yet profound scenes like crowded cafés and busy streets, reminds us of the beauty embedded in our daily surroundings.



WATERCOLOUR ELEGIES & BENGAL SCHOOL REVERIES: A CURATED SELECTION OF INDIAN MODERNISM

This refined selection of works celebrates the lyrical spirit and technical mastery of early Indian modernism, particularly through the lens of the Bengal School and its contemporaries. Highlighting watercolours attributed to M.V. Dhurandhar and signed by Ram Gopal Vijayvargiya, the collection reveals a shared devotion to Indian themes, rendered through the elegant line-and-wash technique. Their compositions—ranging from mythological narratives to scenes of everyday life—demonstrate a harmonious balance of detail, emotion, and cultural depth. Complementing these are three exquisite works that exemplify the Bengal School's poetic visual language: a gentle portrait attributed to Nandalal Bose, marked by compositional grace and tonal subtlety; and a vigorous charcoal study of a bull, unsigned yet evocative of the anatomical precision and dynamic linework typical of the early Bengal masters. Together, these works echo the ethos of India's artistic renaissance—imbued with refinement, sensitivity, and a deep-rooted cultural resonance.

Lot 36 to 40



Lot 36



Lot 37



Lot 38



Lot 39



Lot 40

Lot No.36

**MASTERPIECE OF ACADEMIC
REALISM ATTRIBUTED TO
DHURANDHAR**

ATTRIBUTED TO DHURANDHAR, M. V.

UNTITLED (A LADY ON A COUCH)

Watercolor on paper

Size: 22.6 x 15 cm (8.8 x 5.9 inches)

₹ 3,00,000-5,00,000

\$ 3,400-5,670

The composition captures an opulent interior domestic scene, likely from a princely or aristocratic household, emphasizing the "zenana" aesthetic, a genre Dhurandhar often explored. The central female figure is rendered with tender attention to costume, ornamentation, and posture. Her richly hued garments pink and blue drapery, and gold-embroidered fabric are painted with a sensitivity to textile texture and transparency, a hallmark of Dhurandhar's technique. She reclines gracefully on a bolstered divan, suggesting a moment of languid repose or anticipation, possibly waiting for a visitor or servant, the latter of whom is subtly depicted in the background adding a narrative layer through spatial depth and perspective.

The presence of the Jewellery box, partially open and revealing pearls and gold ornaments, serves as a symbol of both luxury and feminine identity. The ornate furniture, latticed balustrade, and draped textiles evoke a synthesis of Indo-Saracenic architecture and late Mughal decorative interiors, situating the subject within a richly historicized environment. The treatment of light diffused yet glowing enhances the tactile quality of the scene and imbues the space with an air of intimacy.

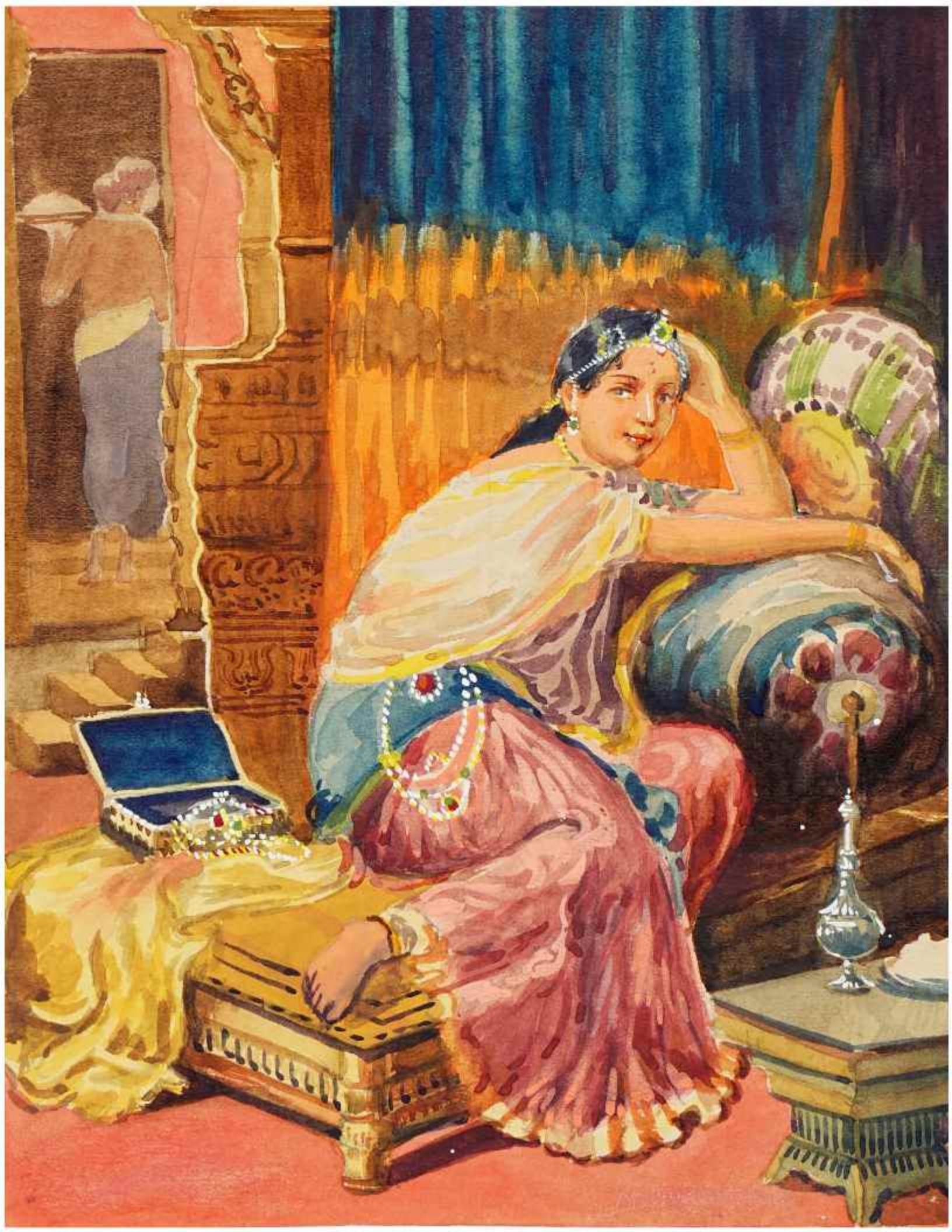
This work not only illustrates the artist's command over academic naturalism but also his contribution to the Indian revivalist movement, wherein colonial-era artists sought to depict indigenous subjects with empathy and visual dignity. Through his portrayal of everyday aristocratic life, the artist bridges the aesthetic traditions of the East and West, creating works that are at once ethnographic and romanticized, serving as a vital visual archive of early 20th-century Indian life and sensibility.

Condition - This watercolor is in excellent condition. The artwork displays strong colour retention and clarity. There are minor pin-

holes present at all four corners, likely from previous mounting or display; these do not affect the image area or overall visual integrity of the work. Overall, this piece is exceptionally well-preserved for its age and medium.

M. V. Dhurandhar (1867-1944) Bombay artists were producing work that was highly academic in its rendering and techniques, with a focus on indigenous subjects. Mahadev Vishwanath Dhurandhar (1867 - 1944) was foremost among them, maintaining a fine balance between academic realism and popular commercial art, inspired by Raja Ravi Varma. The artist – best known for his illustrative series on subjects like the city of Bombay and its people, Women of India, scenes from Hindu mythology and The Rubaiyat of Omar Khayyam, was a significant contributor to the early Indian art scene. Apart from being a notable painter working in multiple mediums, Dhurandhar was also a formidable arts educator and administrator, serving as the first Indian Director of the Sir J. J. School of Art from 1930.





Lot No.37

WATERCOLOUR FROM THE “OMAR KHAYYAM SERIES”

VIJAYVARGIYA, RAM GOPAL

UMAR KHAYAM

Watercolor on paper pasted on paper

Size: 34 x 21 cm (13.3 x 8.2 inches)

Signed and inscribed by the artist

Signed twice and inscribed in Devanagari (lower right and lower left)

₹ 1,50,000-2,00,000

\$ 1,700-2,270

Paste on paper

This evocative watercolour from Ram Gopal Vijayvargiya's 'Omar Khayyam Series' exemplifies a synthesis of Indo-Persian aesthetics and early 20th-century Indian modernism. Drawing upon the visual lexicon of Persian miniature painting, the composition features the poet-philosopher Omar Khayyam in an intimate tableau with a companion, set against a stylized rocky landscape punctuated by cypress trees—symbols of eternity in Persian iconography.

The sinuous contour lines, flattened perspective, and muted chromatic palette reveal Vijayvargiya's engagement with both traditional narrative painting and the formal innovations of the Bengal School. The inclusion of the musical instrument and the bottle allude to the hedonistic and existential themes of Khayyam's 'Rubáiyát', while the figures' entwined postures and serene gazes invoke a contemplative mood, transforming the scene into an allegorical meditation on love, art, and transience.

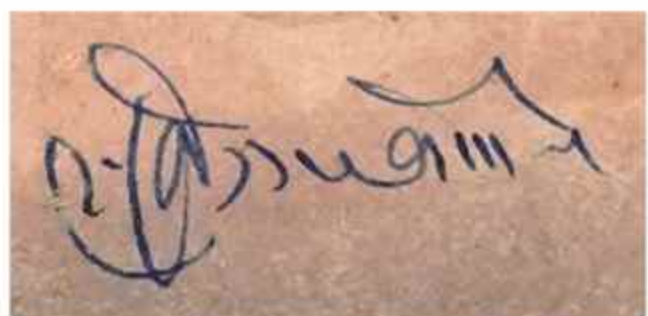
Condition - The artwork is a watercolor on paper, which has been securely mounted onto black paper at all four corners. The paper remains stable overall, with the mounting providing added support. The colors retain good vibrancy, and the composition is visually intact. There is some sporadic paint loss observed, but it appears minor and does not significantly detract from the overall aesthetic or structural integrity of the piece.

Ram Gopal Vijayvargiya (1905-2003)

Born in 1905 in Rajasthan, Vijayvargiya graduated from the Maharaja School of Art and moved to Calcutta, founding inspiration from the Bengal School style under the tutelage of Shailendra

Nath De. His works are heavily inspired from literary works by Kalidas and Omar Khayyam as well as Indian legends which were exhibited for the first time in 1928. Magazines of that time such as Modern Review and Vishal Bharat often showcased his works as plates. An artistic journey lasting several decades and encompassing thousands of work which are part of various collection all over the world, his work never display an inclination towards any particular type of school and had a very individual sense of perception and vision. They very much centred on women, ranging from spiritual to erotic all characterised by their excellent execution with graceful and accentuated lines giving suppleness to the paintings.

He was awarded the Padma Shri in 1984, the Lalit Kala Akademi Fellowship in 1988 and several other state and national recognitions. The master artist passed away in 2003 leaving behind a plethora of work that brims with cultural significance.





श्रीगुरुभ्यो नमः

श्रीगुरुभ्यो नमः

श्रीगुरुभ्यो नमः

Lot No.38

WATERCOLOUR WORK WITH STYLISTIC SENSIBILITIES

ATTRIBUTED TO BOSE,
NANDALAL

UNTITLED

Watercolour on paper

Image size: 53 x 35.8 cm (20.8 x 14 inches)

Frame size: 71.5 x 54.5 cm (28 x 21.4 inches)

Signed in indistinctly (center left)

₹ 80,000-1,00,000

\$ 907-1,134

This expressive work features a dynamic female figure rendered in working, gestural lines and earthy tones, evoking the stylistic sensibilities of Nandalal Bose and other masters of the Bengal School of Art. The figure's fluid posture, rhythmic movement, and the stylized treatment of drapery echo the revivalist ideals and indigenous aesthetics championed by the school, particularly its emphasis on folk life and traditional Indian forms.

The use of watercolour with visible brushwork adds a sense of immediacy and vitality, reminiscent of Bose's experiments in mural techniques and narrative compositions. The indistinct signature in the lower left appears incongruous with the overall execution and may have been added later. Overall, the piece aligns with early 20th-century Indian modernist concerns merging classical iconography with modernist expressivity.

Condition - This delicate watercolor on paper remains in overall good condition, displaying the subtle charm of natural aging. The work presents with minor vertical creases and light surface wear along the upper edge, consistent with age and handling. The reverse shows occasional foxing, typical for works on paper of this period. These characteristics do not detract from the visual impact or integrity of the piece.

Nandalal Bose (1882-1966)

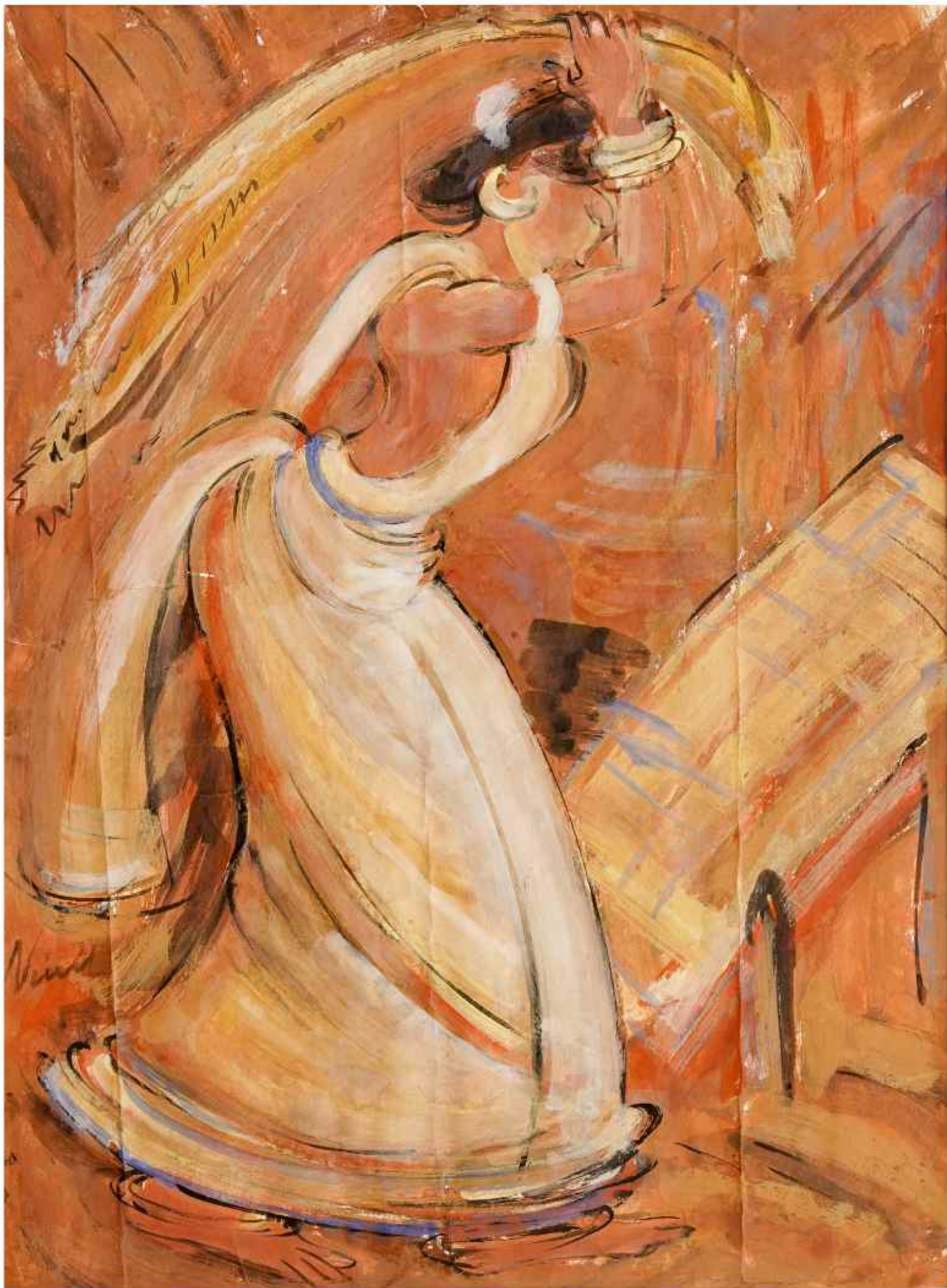
Born in Kharagpur in 1882, Nandalal spent his early life in the Kharagpur and Darbhanga area where he learnt to love nature and the simple ways of country life. He would spend hours watching the local artisans in their craft of making toys out of clay and he would also try his hand at it. At the age of sixteen,

he left for Calcutta, where after a few years of unsuccessful attempts at academic studies in various colleges, he decided to study fine arts under Abanindranath Tagore at the Government Art School.

In 1909, he accompanied Lady Herringham to the Ajanta Caves to copy the mural paintings. In 1915, when the Victra Club was started at Jarasanko, Nandalal joined as an art teacher. His first visit in 1914 was a spiritual experience which left a lasting impress on his personality and his career as an artist. In 1923, Nandalal, with permission from his guru, settled in Santiniketan taking charge of Kala Bhavana, the faculty of Fine Arts.

In 1924, he accompanied Rabindranath on the Poet's visit to China, Japan and Burma. In 1934, he went to Ceylon with Rabindranath and was able to get acquainted with the arts and crafts of the island. At the invitation of Mahatma Gandhi, he took charge of Art exhibitions and decoration at the yearly sessions of the Indian National congress at Lucknow, Faizpur and Haripura.





Lot No. 39

A TERRAIN LANDSCAPE

ATTRIBUTED TO CHAKRAVORTY, RAMENDRANATH

UNTITLED (DISTANT HORIZONS)

Oil on Board

Image Size: 34.3 x 24 cm (13.5 x 9.4 Inches)

Frame Size: 46 x 40.8 cm (18 x 16 Inches)

₹ 1,00,000-1,50,000

\$ 1,134-1,700

This evocative landscape, executed in oil on board, is attributed to Ramendranath Chakravorty. Though unsigned, the work reflects a refined command of form and atmosphere, rendered in a muted palette of ochres, russets, and olive tones. Depicting a semi-arid terrain with sparse vegetation and distant figures, the painting combines textured brushwork with a lyrical sensitivity to space and light. The composition's quiet intensity and vernacular subject matter resonate with Chakravorty's modernist approach to rural India, offering a contemplative engagement with land and life.

Condition - This work is in excellent condition and comes with its original grey wooden frame.





Lot No. 40

**THE BULL IN CHARCOAL,
RENDERED BY A MASTER ARTIST
OF BENGAL**

ANONYMOUS

UNTITLED (BULL)

Charcoal on Paper

1995

Image size: 52.6 x 43.7 cm (20.7 x 17.2 inches)

Mount size: 62.6 x 54 cm (24.6 x 21.2 inches)

Signed Indistinctly in Bengali (lower right)

₹ 40,000-60,000

\$ 452-680

This evocative charcoal drawing depicts a powerful bull in profile, rendered with bold, expressive strokes that capture the animal's muscular form and quiet strength. Likely created during the Bengal School movement, the piece reflects the region's emphasis on naturalism and emotional intensity. Though the artist remains unidentified due to indistinct signatures on the lower left and right, the confident handling of



charcoal and nuanced shading suggests a skilled hand from the Great Bengal tradition.

Condition - The artwork is in overall good condition. Minor sporadic creases are present, along with small holes located at the upper right and lower right (last leg of bull) areas. These imperfections do not detract from the visual integrity of the piece.



PORTRAITS AND COLONIAL GAZE FROM LATE 19TH TO EARLY 20TH CENTURY

This collection offers a rare glimpse into the visual narratives shaped by colonial encounters. Anchored by Lai Fong's 1898 oil portraits of European merchants—rendered with striking precision and psychological depth. Complementing these is a nuanced watercolor capturing local ethnic life, filtered through the colonial gaze. Together, these works reflect the complex interplay of identity, power, and cultural representation in a pivotal historical moment.

Lot 41 to 43



Lot 41



Lot 43

Lot No. 41

**OIL PORTRAITS OF MERCHANTS BY
CHINESE ARTIST OR TRAVELLER**

FONG, LAI

**SET OF TWO PORTRAIT OF A
EUROPEAN GENTLEMAN & LADY
(EUROPEAN MERCHANT OF 19TH
CENTURY CALCUTTA)**

Oil on Canvas

±1898

Calcutta

Image size: 58.8 x 44 cm (23 x 17.3 inches)

Frame size: 74.5 x 59.8 cm (29.3 x 23.5 inches)

Signed, inscribed and dated by the artist

Signed, inscribed and dated 'Lai Fong/ Calcutta/ 1898' (lower right)

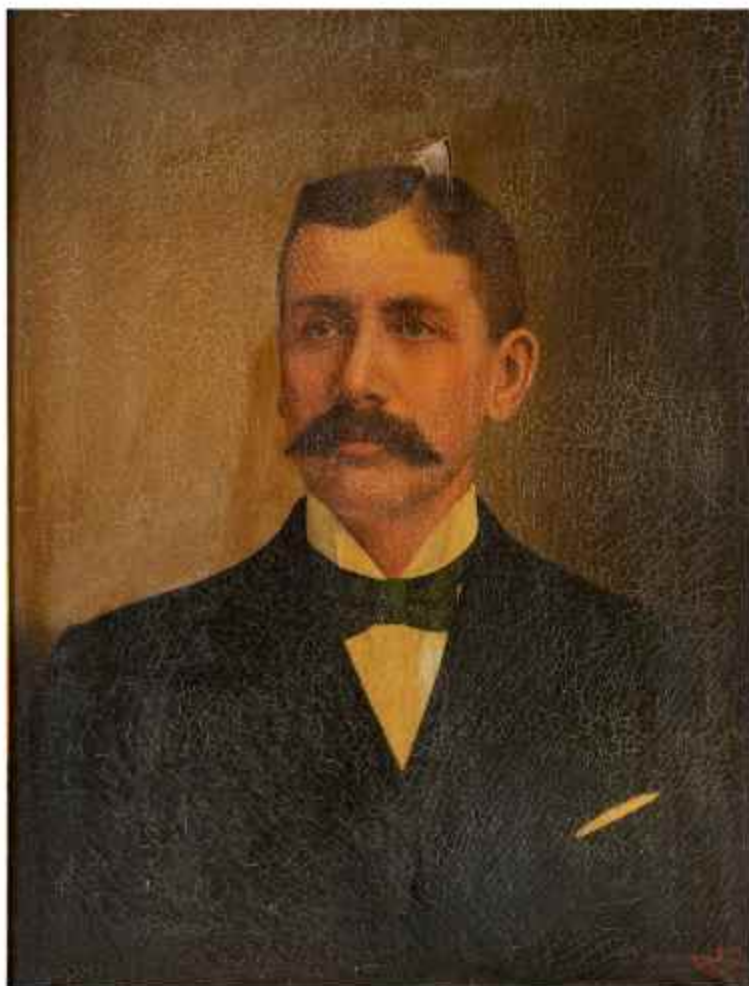
₹ 2,00,000-2,50,000

\$ 2,270-2,836

These two finely rendered oil portraits by Lai Fong capture a European couple in formal attire, likely painted in Calcutta during the late 19th century. The male sitter is depicted with a confident gaze, styled mustache, and dressed in a dark suit with a cravat, reflecting the period's colonial elite fashion. The female sitter wears a dark dress with striking accents and floral detailing, her composed expression and high-collared attire indicating Victorian influences. Both works exhibit Lai Fong's hallmark attention to detail, subtle realism, and sensitivity to texture and lighting qualities that defined his portraiture beyond maritime art.

Condition - The first oil portrait, depicting a male figure, presents a tear approximately 4 cm in length located at the head of the figure, accompanied by a minor tear at the forehead. The second portrait, featuring a female figure, shows a 1 cm tear at the top of the head and a minute tear above the left eyebrow. A significant restoration has been identified in the lower left quadrant of this painting, where a 10 cm section has been reinforced with black leather, further secured by a layer of black cloth. Both works show general signs of ageing and would benefit from professional conservation. Both the surface exhibits a dense network of craquelure throughout, consistent with age-related deterioration, and the varnish has noticeably yellowed over time.





Lot No. 42

EARLY ACADEMIC STYLE WORK

CHAKRAVORTY, RAMENDRANATH

UNTITLED (MILITARY PORTRAITURE)

Oil on Canvas

Size: 45.6 x 35.5 cm (17.9 x 13.9 Inches)

Signed by the Artist

Initialed 'R.C.' (upper right)

₹ 60,000-1,00,000

\$ 680-1,134

This particular portrait by Ramendranath Chakravorty of a military man is an early oil on canvas work during his academic training in Kolkata.

Likely from the Royal Force, indicated by the uniform and insignia. Rendered in a traditional realist style, the artist employs a muted, earthy palette to emphasize the subject's stoic demeanour and authoritative presence.

The brushwork is controlled yet expressive, particularly in the facial modelling, where light and shadow are used to sculpt the sitter's features with subtle chiaroscuro. The background is kept minimal and textured, drawing focus to the figure. This work reflects the conventions of wartime portraiture, balancing individual identity with symbolic representation.

Condition - This work is in overall good condition, presenting well with strong visual impact. There are minor surface irregularities, including small dents and areas of paint loss located at the lower right, lower left, and along the upper edge. These do not detract significantly from the overall composition. The work remains structurally sound and stable.





Lot No. 43

**A COMPANY SCHOOL WATERCOLOUR
BY F. A. BAKER**

BAKER, F A

**UNTITLED
(HOLY MEN WITH BULLS)**

Watercolor on paper

Image size: 35 x 20.7 cm (13.7 x 8 Inches)

Frame size: 63.4 x 44 cm (24.9 x 17.3 Inches)

Signed by the artist

Signed 'F.A. BAKER' (lower right)

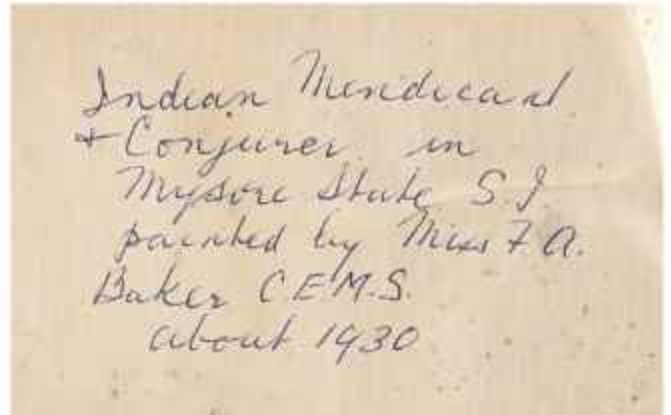
₹ 90,000-1,20,000

\$ 1,020-1,360

The handwritten inscription on the backing board—"Indian mendicant + Conjurer, Mysore State, S.I., painted by Miss F. A. Baker, C.E.M.S., about 1930"—is likely not by the artist but added by a later collector or cataloguer. Though informal, it provides valuable context, confirming the artist's identity, approximate date, and regional origin of the scene.

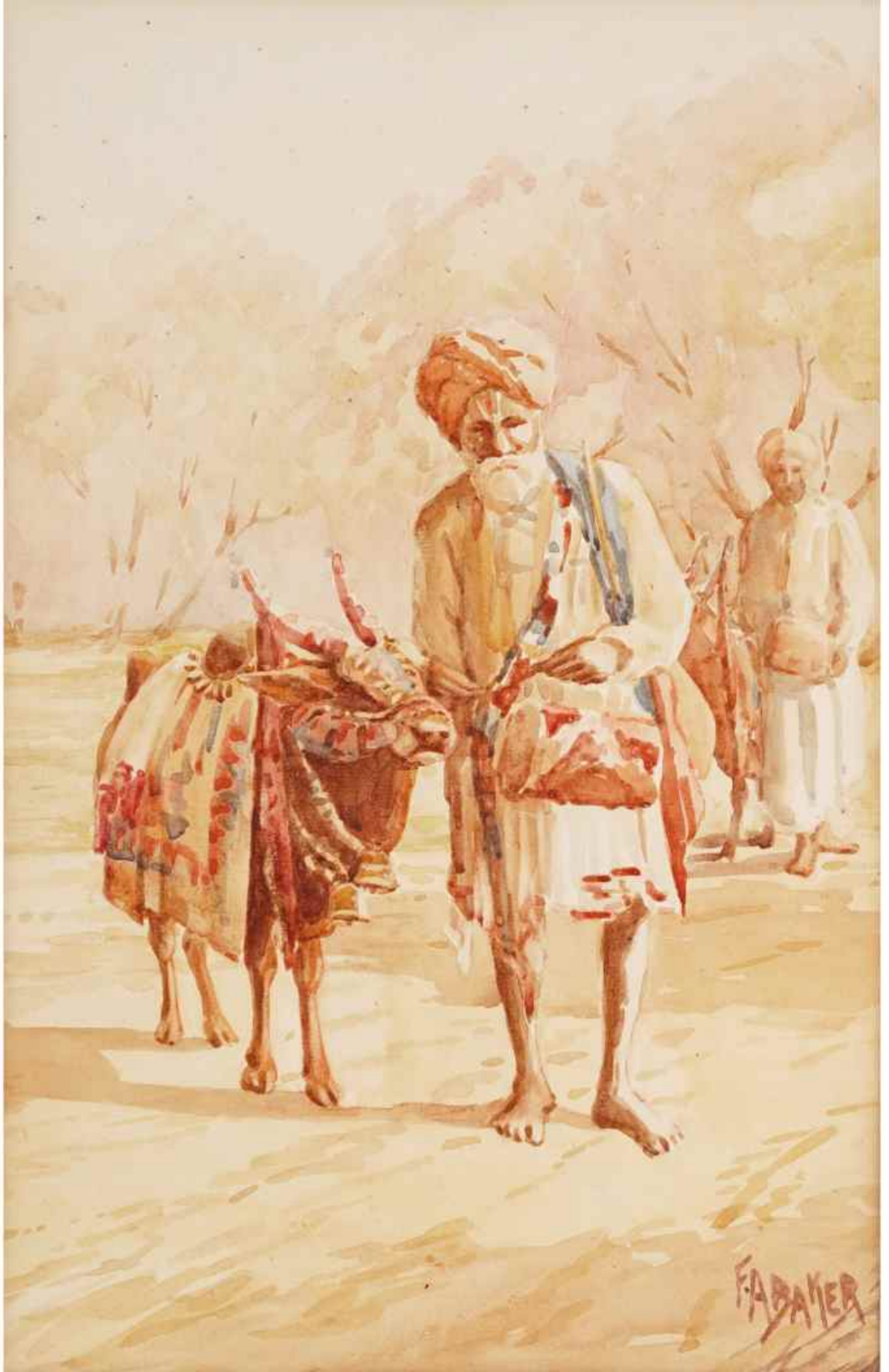
This finely rendered watercolour, painted F. A. Baker of the Church of England Missionary Society (C.E.M.S.), exemplifies the Company School tradition, blending European technique with Indian subject matter. Set in Mysore State, the painting depicts two barefoot holy men, each leading a richly adorned bull—a scene deeply embedded in Hindu spiritual practice. The bulls, draped in patterned textiles and garlands, symbolize 'Nandi', the sacred 'vahana' (vehicle) of Lord Shiva, and are venerated as divine beings. The artist's attention to costume, gesture, and environment reflects not only the technical skill but also an ethnographic curiosity typical of the Company School tradition, which merged European watercolour techniques with Indian subject matter.

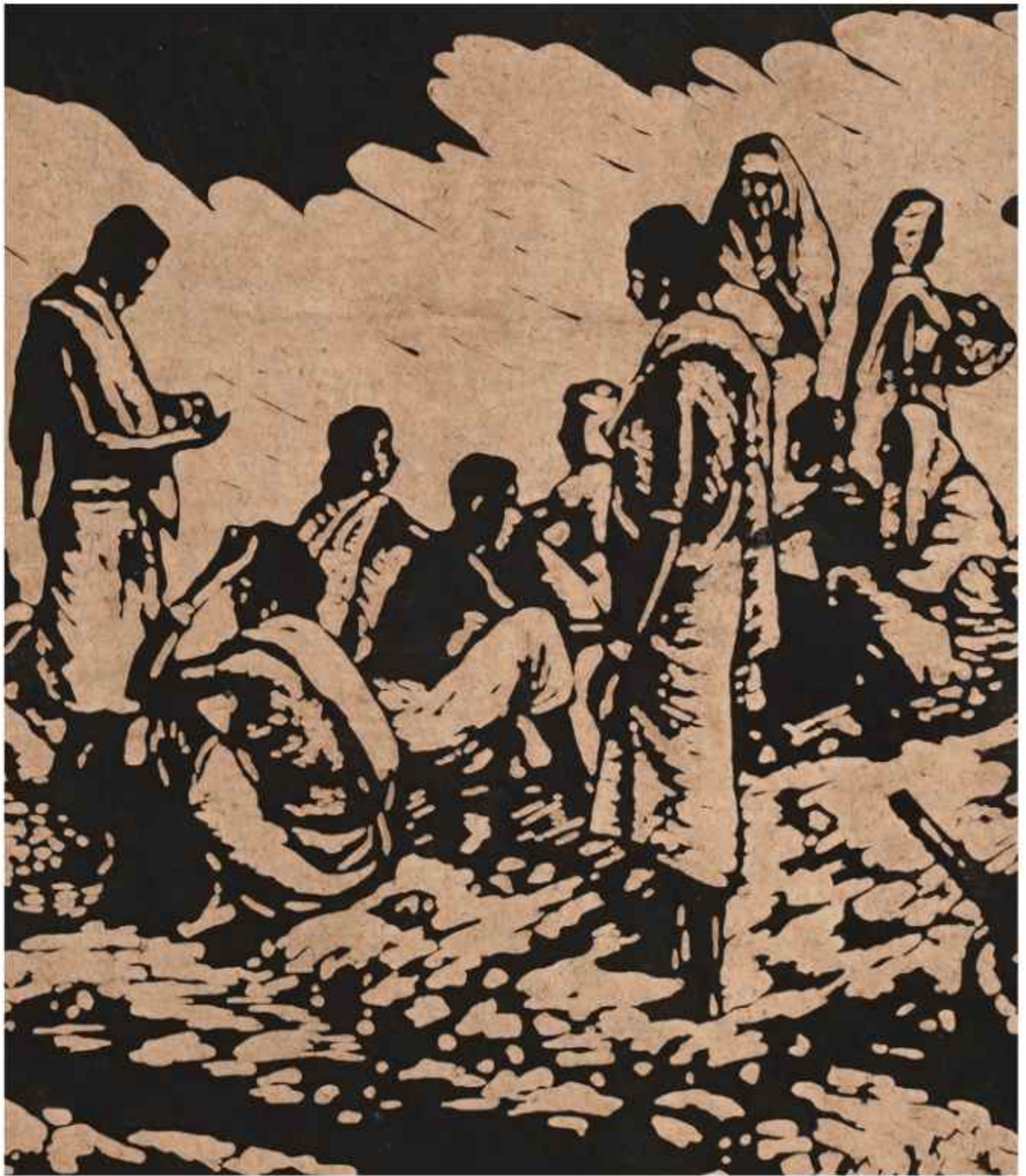
The composition may reference the 'Kichu Hayisuvudu' ritual performed during the 'Makara Sankranti' festival in Karnataka, where decorated bulls are led in procession and sometimes guided over embers as a symbolic act of purification, believed to protect crops, livestock, and ward off evil. Baker's use of soft, earthy tones, controlled brushwork, and atmospheric perspective creates a quiet, reverential mood. More than a genre scene, the work stands as both a visual document of ritual devotion and a testament to the syncretic artistic language that emerged in late



colonial India.

Condition - Excellent





GRAPHIC ART OF THE BENGAL SCHOOL

This curated selection of Bengal woodcuts showcases the diverse voices of modern Indian printmaking. Ramkinkar Baij's dynamic forms, Haren Das's refined rural scenes, and Chittaprosad's bold political imagery reflect a deep engagement with both craft and context. Ramendranath's lyrical precision and Amarendralal Choudhury's rare works add depth to this narrative of artistic and social transformation in 20th-century Bengal.

Lot 44 to 48



Lot 44



Lot 45



Lot 47



Lot 48



Lot 46

Lot No. 44

WOODCUT PRINT 'BANDE MATARAM'

BAIJ, RAMKINKAR

BANDE MATARAM

Woodcut on paper

Image size: 18 x 12 cm (7 x 4.7 inches)

Frame size: 39 x 36 cm (15.3 x 14.2 inches)

Signed by the artist

Signed in Bengali (lower right)

₹ 40,000-60,000

\$ 452-680

Edition: From A Limited Edition

Baij's woodcuts often depict scenes from everyday rural life, capturing moments of intimacy, struggle, and resilience. His compositions are characterized by bold, dynamic lines and a profound engagement with the human form:

This work, Baij portrays a human head wrapped with a fold around the forehead, inscribed with the phrase "Bande Mataram" in Bengali. Rendered with firm yet fluid strokes,



the image powerfully conveys both the physicality and emotional depth of its subject. The interplay of line and texture evokes a sense of quiet defiance and deep-rooted identity, reflecting Baij's sensitivity to the human condition and his political consciousness.

Condition - Good



Lot No. 45

LIMITED EDITION WOODCUT PRINT
DAS, HAREN

UNTITLED

Woodcut on paper

Image size: 18.8 x 13.2 cm (7.4 x 5 inches)

Mount size: 31 x 25.3 cm (12.2 x 9.9 inches)

Signed by the artist

Signed 'Haren Das' (lower right)

₹ 30,000-40,000

\$ 340-452

Edition: From A Limited Edition

This woodcut print by Indian artist 'Haren Das' powerfully captures a rural scene, likely depicting a group of villagers engaged in communal activity or rest, possibly during agricultural labor. Known for his mastery of printmaking and focus on rural life, Haren Das often portrayed the dignity and resilience of India's village communities. In this composition, the figures are rendered in bold black lines against a neutral background, highlighting



their form and expressions through contrast. The simplicity of the medium enhances the emotional depth and everyday realism of the scene, underscoring Das's commitment to representing the struggles and spirit of common people with empathy and technical finesse.

Condition - Excellent



Lot No. 46

LIMITED EDITION LINOCUT PRINT
BHATTACHARYA, CHITTAPROSAD

UNTITLED

Linocut on paper

Image size: 21.7 x 18.2 cm (8.5 x 7 inches)

Mount size: 33.8 x 30.4 cm (13.3 x 11.9 inches)

Signed by the artist

Signed 'Chittaprosad' (lower right)

₹ 30,000-40,000

\$ 340-452

Edition: From A Limited Edition

This Linocut print by Chittaprosad Bhattacharya powerfully captures the dignity of labor through a bold, expressionist depiction of a man working at a loom. Rendered in strong black lines on a neutral background, the composition emphasizes movement and focus, with the figure deeply engaged in her craft amidst a modest interior setting.

Chittaprosad's signature style marked by stark contrasts, simplified forms, and dynamic linearity reflects his commit-



ment to portraying the struggles and resilience of working-class life. Rooted in social realism, this piece exemplifies his use of accessible, reproducible mediums like Linocut to communicate with and about the common people, embodying both artistic integrity and political consciousness.

Condition - Excellent



Lot No.47

LIMITED EDITION WOODCUT PRINT

CHAKROBORTY, RAMENDRANATH

UNTITLED

Woodcut on paper

Image Size: 27 x 21.8 cm (10.6 x 8.5 Inches)

Sheet Size: 13.2 x 7.5 cm (5 x 2.9 Inches)

Frame Size: 30 x 25 cm (11.8 x 9.8 Inches)

Signed by the artist

Signed in Bengali (lower right)

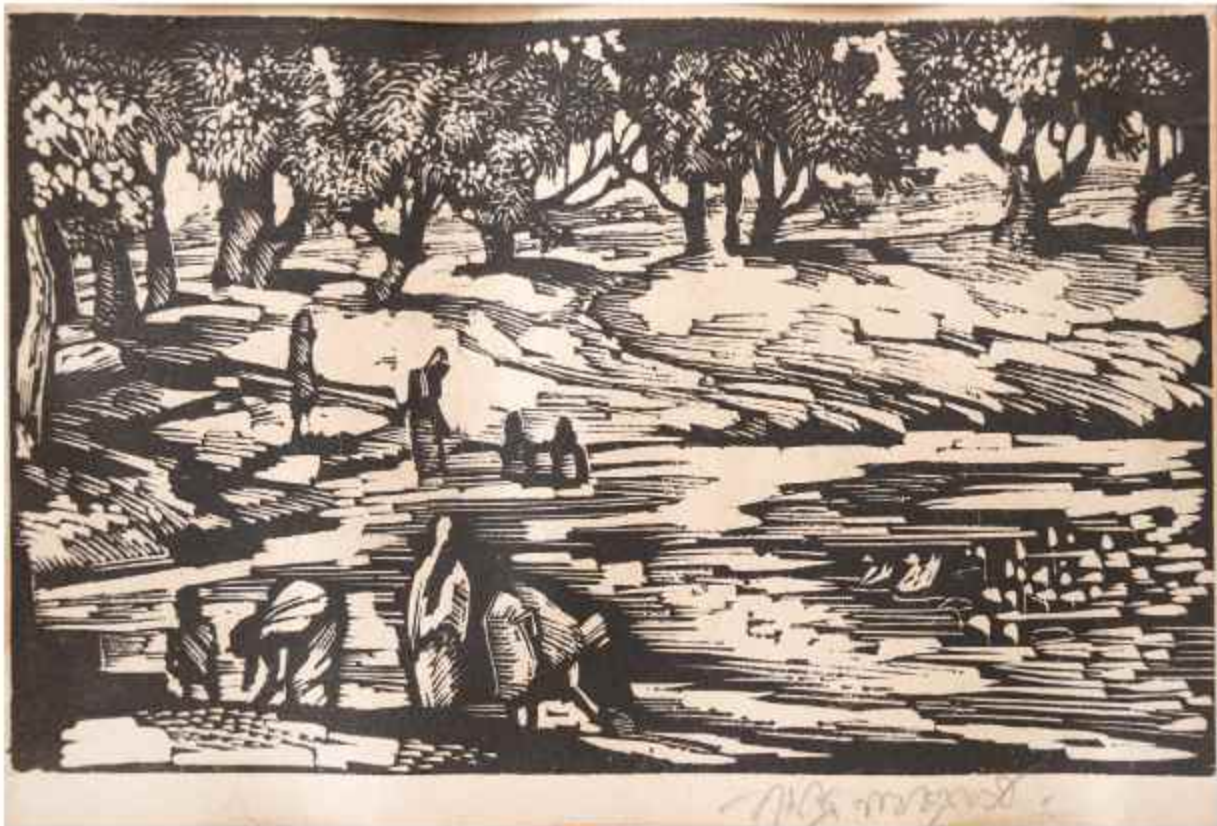
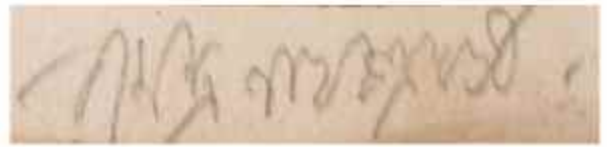
₹ 50,000-1,00,000

\$ 566-1,134

Edition: From A Limited Edition

This woodcut by Ramendranath exemplifies unparalleled mastery and precision. Through a rich interplay of lines, strokes, and textures, the work transcends technical skill to capture vivid visual experiences. Each mark serves as a deliberate visual sign, harmonizing the language of wood engraving with the essence of reality. The piece remains deeply faithful to its medium, showcasing both the artist's craftsmanship and his ability to create a compelling, textured narrative through every stroke.

Condition - Excellent



Lot No. 48

**LIMITED EDITION WOODCUT
PRINT**

CHOUDAURY, AMARENDRA LAL

CONVALESCENT

Woodcut on paper

Image Size: 29.8 x 24.6 cm (11.7 x 9.6 Inches)

Sheet Size: 14.5 x 12 cm (5.7 x 4.7 Inches)

Frame Size: 32 x 26.9 cm (12.5 x 10.5 Inches)

Signed, inscribed and titled by the artist

Signed 'AMARENDRA LAL CHOUDHARY' (lower right)
and inscribed 'CONVALESCENT' (lower left)

₹ 50,000-1,00,000

\$ 566-1,134

Edition: From A Limited Edition

"Convalescent" by Amrendralal Choudhary is a powerful woodcut that captures a deeply intimate moment of care and recovery. The monochromatic print skillfully portrays a figure sitting beside a bedridden patient, evoking themes of compassion, healing, and human connection. The use of bold lines and textured shading adds emotional depth, while the simple, domestic setting emphasizes the quiet strength found in caregiving. This piece eloquently reflects the delicate balance between vulnerability and resilience during convalescence.

Condition - Excellent



AMARENDRA LAL CHOUDHARY



(a) Artist's name and address AMARENDRA LAL CHOUDHARY
(b) Title of the exhibit CONVALESCENT
(c) Price (if for sale both in letters & figures) ₹ 50,000
(d) Whether for competition or not

LIMITED EDITION PRINTS & SIGNED BOOKS BY MODERN INDIAN MASTERS

This curated auction presents a rare confluence of limited edition prints and signed art books by some of India's most celebrated modern and contemporary artists. Anchored by the dynamic works of M.F. Husain, the collection features lithographs, serigraphs, and digital prints—including rare Artist's Proofs—that highlight his iconic visual language. These are complemented by signed prints from acclaimed contemporaries Paresh Maity and Paramjeet Singh, adding rich stylistic diversity. Alongside the prints, the auction also showcases collectible signed books, such as Husain's 'Art and Cinema' (1997), a multimedia tribute to his film 'Gaja Gamini', and Maity's 'The World on a Canvas' (2010), an immersive visual journey enriched with an original sketch and handwritten note by the artist. Together, these prints and publications reflect the vibrancy and legacy of Indian modernism across mediums.

Lot 49 to 57



Lot 49



Lot 50



Lot 51



Lot 54



Lot 57



Lot 52



Lot 53



Lot 55



Lot 56

Lot No.49

HUSAIN, M. F.

UNTITLED (MOTHER AND CHILD: A TRIBUTE TO MOTHER TERESA, THE GREAT HUMANIST OF OUR TIME)

Offset lithograph on paper

Image size: 54.3 x 36.4 cm (21.3 x 14.3 inches)

Sheet size: 55.5 x 43 cm (21.8 x 16.9 inches)

Signed and inscribed by the artist

Signed 'Husain' (lower right) and inscribed 'A/P' (lower left)

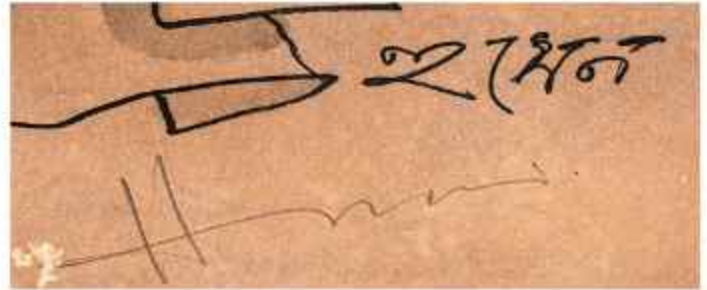
₹ 50,000-80,000

\$ 566-907

Edition: This is an artist's proof

This print is a part of the series of ten coloured lithographs, entitled "Mother and Child: a Tribute to Mother Teresa, the great humanist of our time". The lithographs depict the figure of Mother Teresa, an Albanian Roman Catholic nun, founder of the Missionaries of Charity in Kolkata (1950), in a semi-abstract and geometric style.

Condition - Good



Lot No.50

ARTIST PROOF

HUSAIN, M. F.

UNTITLED

Colored lithograph on paper pasted on mount board

Size: 101 x 81.3 cm (39.7 x 32 inches)

Signed and inscribed by the artist

Signed 'Husain' (lower right) and inscribed 'A/P' (lower left)

₹ 1,00,000-1,50,000

\$ 1,134-1,700

Edition: This is an artist's proof

This abstract print by M. F. Husain features bold brushstrokes and vibrant colors of the original painting, showcasing his signature expressionist style. Dominated by dynamic black

markings, a deep red vertical form, and a contrasting green mass, the composition evokes a sense of movement and emotional intensity. The forms hint at figurative elements, possibly a stylized figure, reflecting Husain's interest in mythology and human form. Printed on paper with rough, deckled edges, the artwork captures the raw, spontaneous energy typical of Husain's modernist vision.

Condition - This work is in excellent condition. The uneven edges of the paper are inherent to the artist's process and intentional. There are no visible issues affecting the stability or visual impact of the work.



Lot No. 51

HUSAIN, M. F.

SET OF SEVEN PRINTS FROM "GAJA GAMINI" SERIES

Digital print on paper

Mumbai

Size: 26 x 78.5 cm (9.75 x 31 Inches) (Each)

₹ 20,000-30,000

\$ 227-340

The set consists of seven lobby cards contained in an original black on white printed sleeve or envelope.

Condition - Good



Lot No.52

LIMITED EDITION SERIGRAPH

HUSAIN, M. F.

OUR PLANET CALLED EARTH

Serigraph on paper

Image size: 91.5 x 38 cm (36 x 14.9 inches)

Sheet size: 101 x 48 cm (39.7 x 18.8 inches)

Signed and inscribed by the artist

Signed 'Husain' (lower right), inscribed 'Our Planet Called Earth' (lower centre) and further inscribed '94/125' (lower left)

₹ 50,000-70,000

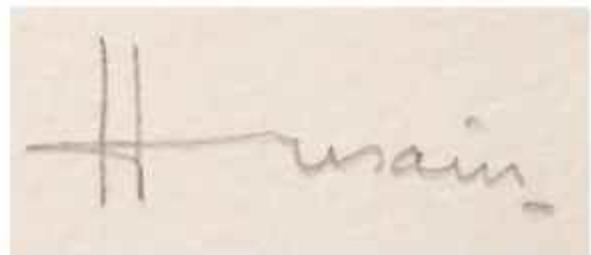
\$ 566-794

Edition: Ninety - fourth from a limited edition of 125

The Our Planet Called Earth series was commissioned in 2007 by Guru Swarup Srivastava, a Mumbai-based businessman and chairman of the Swarup Group of Industries. Known for his interest in art and culture, Srivastava envisioned the project as a monumental tribute to the 20th century—tasking M.F. Husain with capturing its defining events and transformations across 25 large-scale canvases. At the time, it was widely reported that each painting was commissioned at ₹1 crore, making the series one of the most high-profile and ambitious private art commissions in contemporary Indian history.

However, the artworks later became embroiled in a financial dispute involving Srivastava's companies and the National Agricultural Cooperative Marketing Federation of India (NAFED). As collateral for a defaulted ₹236 crore loan, the paintings were seized and eventually ordered to be auctioned by the Bombay High Court in 2025.

Condition - Excellent



Lot No. 53

LIMITED EDITION SERIGRAPH

HUSAIN, M. F.

OUR PLANET CALLED EARTH

Serigraph on paper

Image size: 91 x 45.6 cm (35.8 x 17.9 inches)

Sheet size: 101.2 x 56 cm (39.8 x 22 inches)

Signed and inscribed by the artist

Signed 'Husain' (lower right), inscribed 'Our Planet Called Earth' (lower centre) and further inscribed '74/125' (lower left)

₹ 50,000-70,000

\$ 566-794

Edition: Seventy - fourth from a limited edition of 125.

The Our Planet Called Earth series was commissioned in 2007 by Guru Swarup Srivastava, a Mumbai-based businessman and chairman of the Swarup Group of Industries. Known for his interest in art and culture, Srivastava envisioned the project as a monumental tribute to the 20th century-tasking M.F. Husain with capturing its defining events and transformations across 25 large-scale canvases. At the time, it was widely reported that each painting was commissioned at ₹1 crore, making the series one of the most high-profile and ambitious private art commissions in contemporary Indian history.

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Condition - Excellent



Lot No.54

**LIMITED EDITION BOOK WITH
AUDIO CASSETTE**

HUSAIN, M. F.

ART AND CINEMA (1997)

Printed Book

1997

Size: 33 x 33 cm (12.9 x 12.9 inches)

₹ 25,000-40,000

\$ 283-452

Published by Archer Art Gallery & Madhuri-McBull Creation

Pp. 160

No. of Paintings: 38 Painting + 1 Original Music Cassette

Limited edition to 1000 numbered copies, with audio
Cassette

A collectible volume by M. F. Husain, Art and Cinema presents the visual storyboard and script of his film Gaja Gamini. Blending fine art with cinema, this limited edition showcases Husain's vibrant, conceptual vision in a striking multi-



media format.

This thick and heavy book comes with the original silver-printed dust jacket. It is housed in the original textured slipcase and includes the original music cassette, which is placed inside a window cut within the book's pages.

Condition - Good



Lot No.55

LIMITED EDITION SERIGRAPH

SINGH, PARAMJEET

HAPPY MAN

Serigraph on paper

2004

Image size: 45.7 x 35.3 cm (17.9 x 13.8 inches)

Sheet size: 58.3 x 45.2 cm (22.9 x 17.7 inches)

Signed, inscribed and dated by the artist

Signed and dated 'Paramjeet Singh/ 8.04.2004' (lower right), inscribed 'Happy Man' (lower centre) and further inscribed '4/22' (lower left)

₹ 30,000-40,000

\$ 340-452

Edition: Fourth from a limited edition of Twenty Two

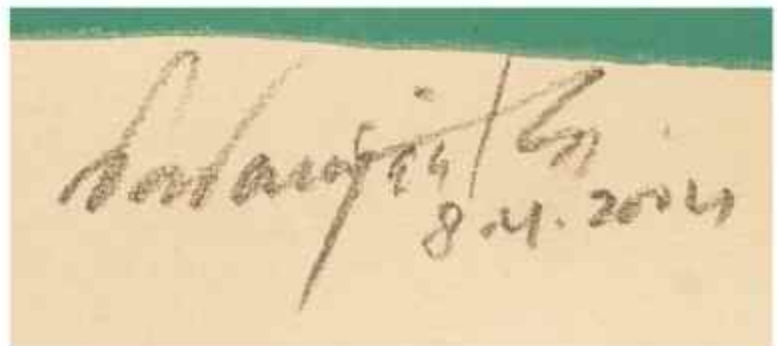
Paramjeet Singh's prints evoke an organic harmony between various elements of nature, brought to life through a pleasant juxtaposition of colours, as seen in this particular work. Having practiced silkscreen printing for over thirty years, Singh later transitioned to painting in acrylic and oil, continuing his exploration of fluid forms and meditative landscapes with a renewed depth and texture.

Condition - Excellent

Paramjeet Singh (B-1944)

He is a renowned Indian artist celebrated for his mastery in silkscreen printing, a medium he passionately explored for over three decades. Born and raised in Jamshedpur, Jharkhand, Singh initially seemed destined for a conventional career in architecture, but a chance visit to a local art class sparked a lifelong devotion to art. He pursued formal training at the College of Art, New Delhi, where he later returned as a lecturer after a brief stint in advertising. His artistic journey was deeply influenced by printmaker Jagmohan Chopra, whose mentorship led Singh to silkscreen printing—a relatively unexplored medium at the time that offered him freedom to experiment and seamlessly blend colours. Alongside silkscreens, he also explored woodcuts, linocuts, and etchings. His work is known for its organic har-

mony and vibrant interplay of natural elements. In 2000, he transitioned to painting in acrylic and oil. Singh's contributions to Indian art have been recognized with prestigious honors, including the Lalit Kala Akademi's national award and the Kala Vibhushan from the All India Fine Arts and Crafts Society. He continues to live and work in New Delhi.



Lot No.56

**LIMITED EDITION OFFSET
PRINT**

MAITY, PARESH

UNTITLED

Offset on paper

2008

Image size: 65.5 x 63.2 cm (25.7 x 24.8 inches)

Sheet Size: 70.6 x 68.5 cm (27.7 x 26.8 inches)

Signed, inscribed and dated by the artist

Signed, inscribed and dated 'Paresh Maity '08/ 48/100'
(lower left)

₹ 15,000-20,000

\$ 170-227



Edition: Forty-eighth from a limited edition of 100.

Condition - The work is in overall good condition. There are light creases present along the corners in the unprinted areas, which do not detract from the visual appeal or integrity of the piece.



Lot No.57

**TITLE PAGE SKETCHED AND SIGNED
BY PARESH MAITY**

MAITY, PARESH

THE WORLD ON A CANVAS

Printed Book

2010

New Delhi

Image size: 65.5 x 63.2 cm (25.7 x 24.8 inches)

Sheet Size: 70.6 x 68.5 cm (27.7 x 26.8 inches)

₹ 50,000-75,000

\$ 566-850

A VISUAL VOYAGE

Published by Artalive Gallery.

PP. 358.

Photographs by Nemaï Ghosh., Text by Sharmila Tagore.

The title page features an original sketch by Paresh Maity, accompanied by a handwritten note: "To jha / PareshMaity '10".

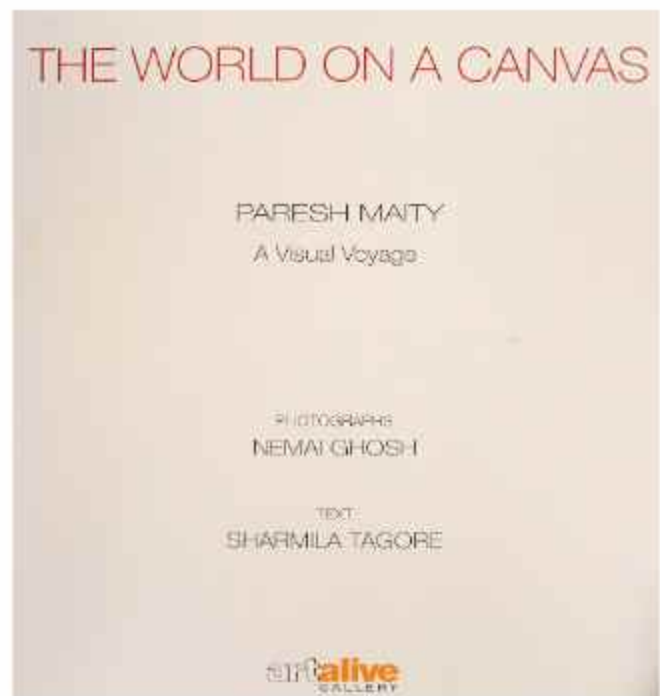
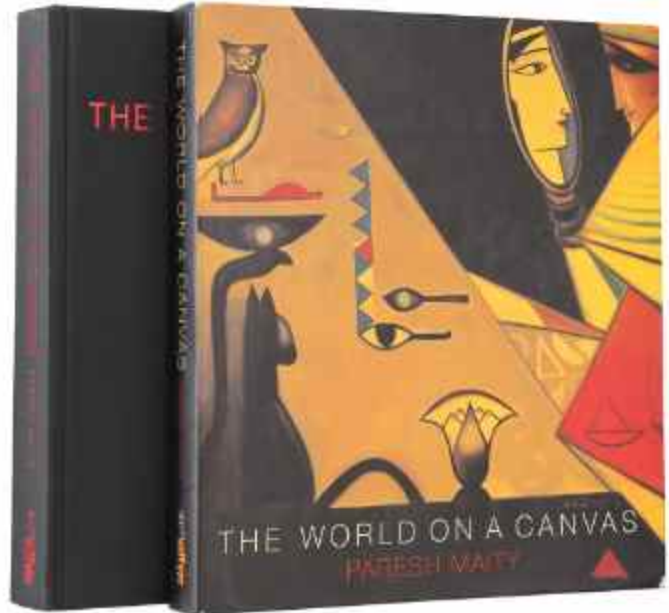
The book is a celebration of art, travel, and inspiration. Paresh Maity's vibrant works ranging from drawings and watercolours to oils, mixed media, and sculpture are deeply shaped by his global travels. From cities to remote hamlets, each place adds colour to his creative journey.

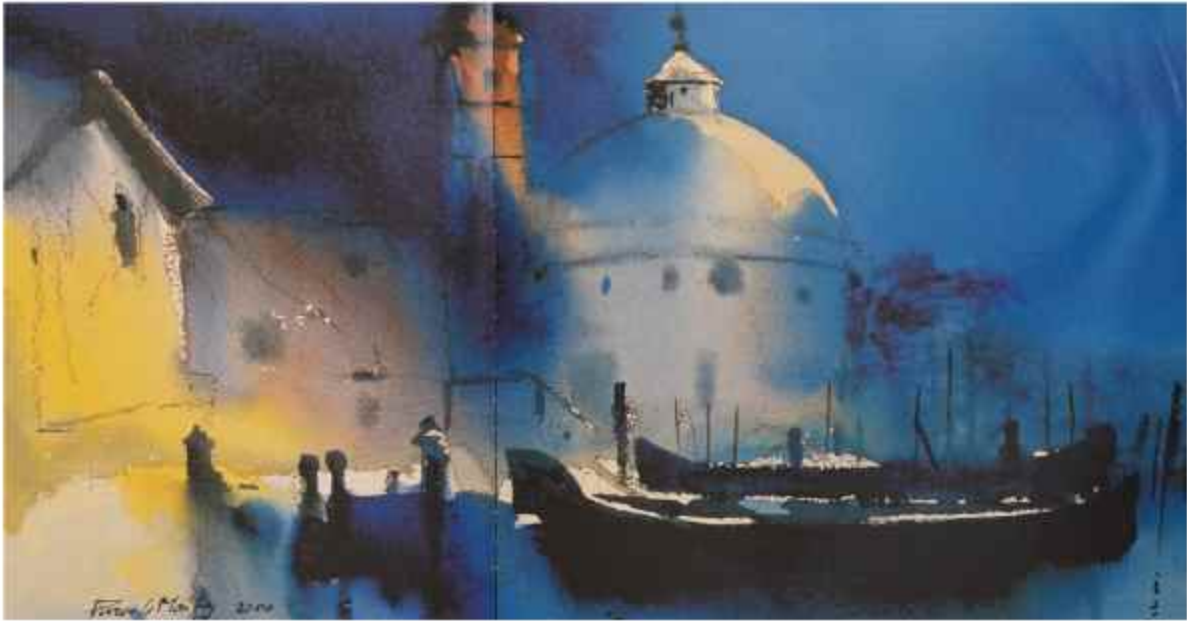
Renowned photographer Nemaï Ghosh captures the artist at work across diverse landscapes, while Sharmila Tagore offers a heartfelt foreword on his evolving artistic path.

A visual tribute to two creative legends, Paresh Maity and Nemaï Ghosh.

BINDING: Hardcover with Dust Jacket.

Condition - The book is in excellent overall condition, with clean pages and a well-preserved binding. The only flaw is that one page-bearing the artist's signature-is completely detached or torn. Otherwise, the volume shows minimal signs of wear and has been well maintained.





Lot No.58

A REFLECTION ON THE URBAN HUMAN CONDITION

ROY, SAJAL

LIFE

Oil on canvas

2004

Image size: 128.5 x 83.3 cm (50.5 x 32.7 inches)

Frame size: 129.7 x 84.4 cm (51 x 33.2 inches)

Signed and inscribed by the artist with Exhibition label

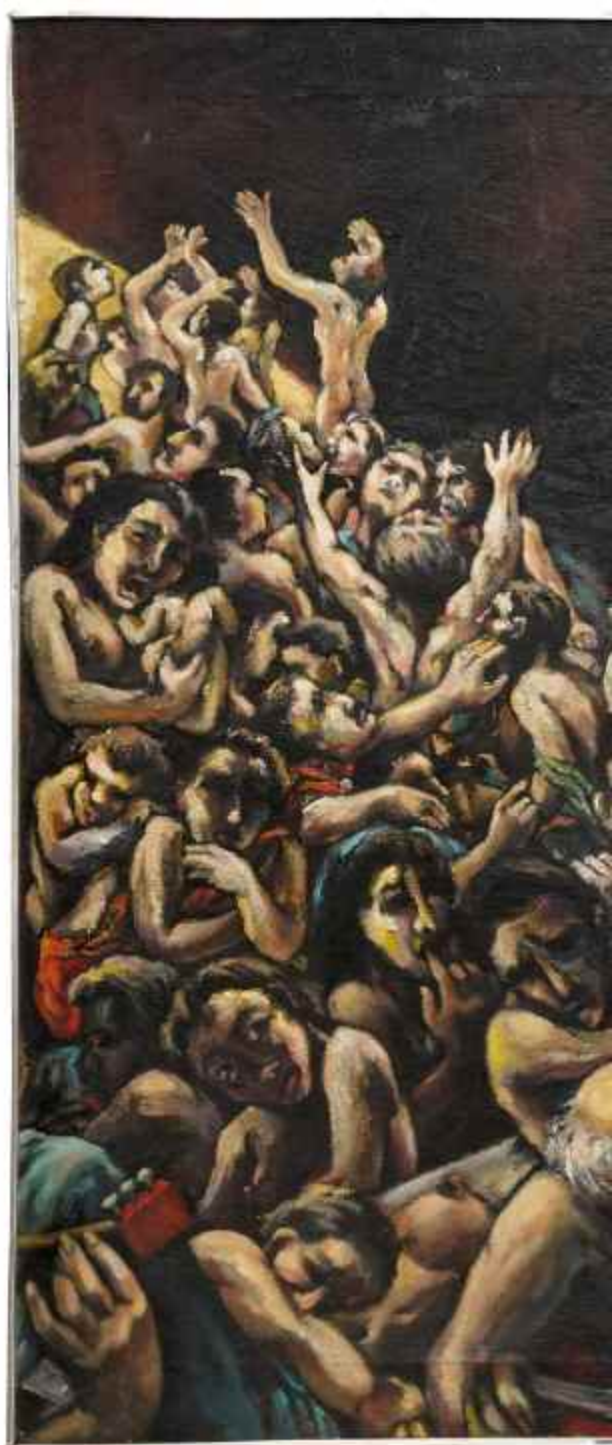
Signed 'SAJAL' (lower right); Lalit Kala Academy Exhibition Label inscribed 'SAJAL ROY/ LIFE' (on the reverse)

₹ 3,00,000-5,00,000

\$ 3,400-5,670

Titled 'Life', as confirmed by the Lalit Kala Academy label on the reverse, this monumental work confronts the viewer with an unflinching vision of modern existence. Against the looming silhouettes of city buildings in the background, the foreground is consumed by a chaotic mass of intertwined human figures. Their contorted bodies and anguished expressions embody the hidden struggles and suffocating entanglements of contemporary urban life. The artist's perspective starkly reveals the paradox of the city while it rises upward in steel and concrete, its people remain enmeshed in an endless web of survival, alienation, and suppressed truths. Through its raw, expressionist intensity, the painting becomes not only a mirror to today's metropolitan condition but also a timeless allegory of the human condition itself.

Condition - This artwork is in excellent condition overall. There is a light stretcher bar impression visible along the edges, which is consistent with the age and mounting of the piece and does not detract from its visual or structural integrity.





Lot No.59

**GERMAN PORCELAIN FIGURE
OF SHIVA**

ANONYMOUS

UNTITLED (SHIVA)

Hand painted porcelain sculpture

India

Size: 28 x 12.3 cm (11 x 4.8 inches)

₹ 15,000-20,000

\$ 170-227

Condition - Excellent



Lot No. 60

**GERMAN PORCELAIN FIGURE
OF KALI**

ANONYMOUS

UNTITLED (KALI)

Hand painted porcelain sculpture

India

Size: 14.8 x 13.9 cm (5.8 x 5.4 inches)

₹ 20,000-30,000

\$ 227-340

Numbered 142

Under the Base

Condition - Excellent



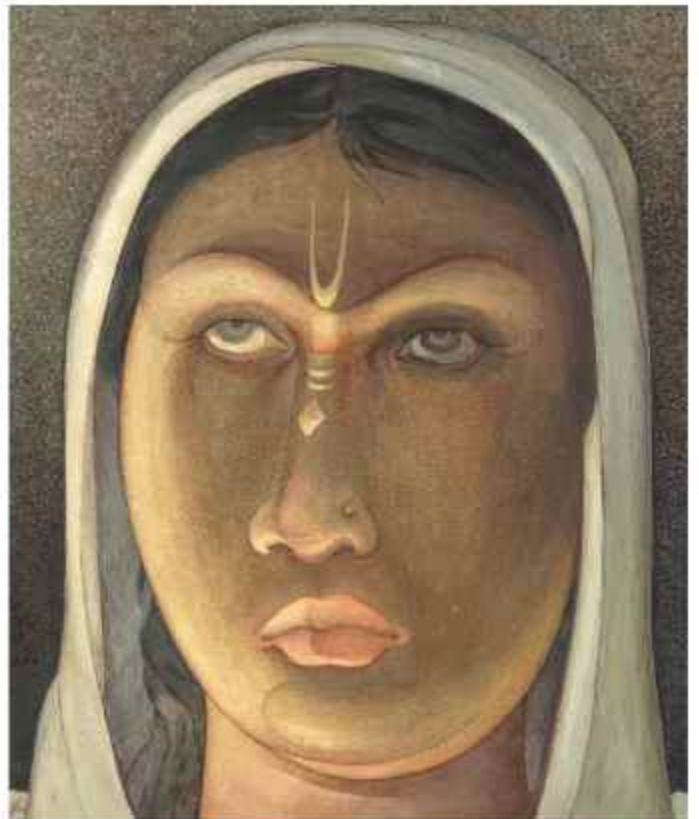
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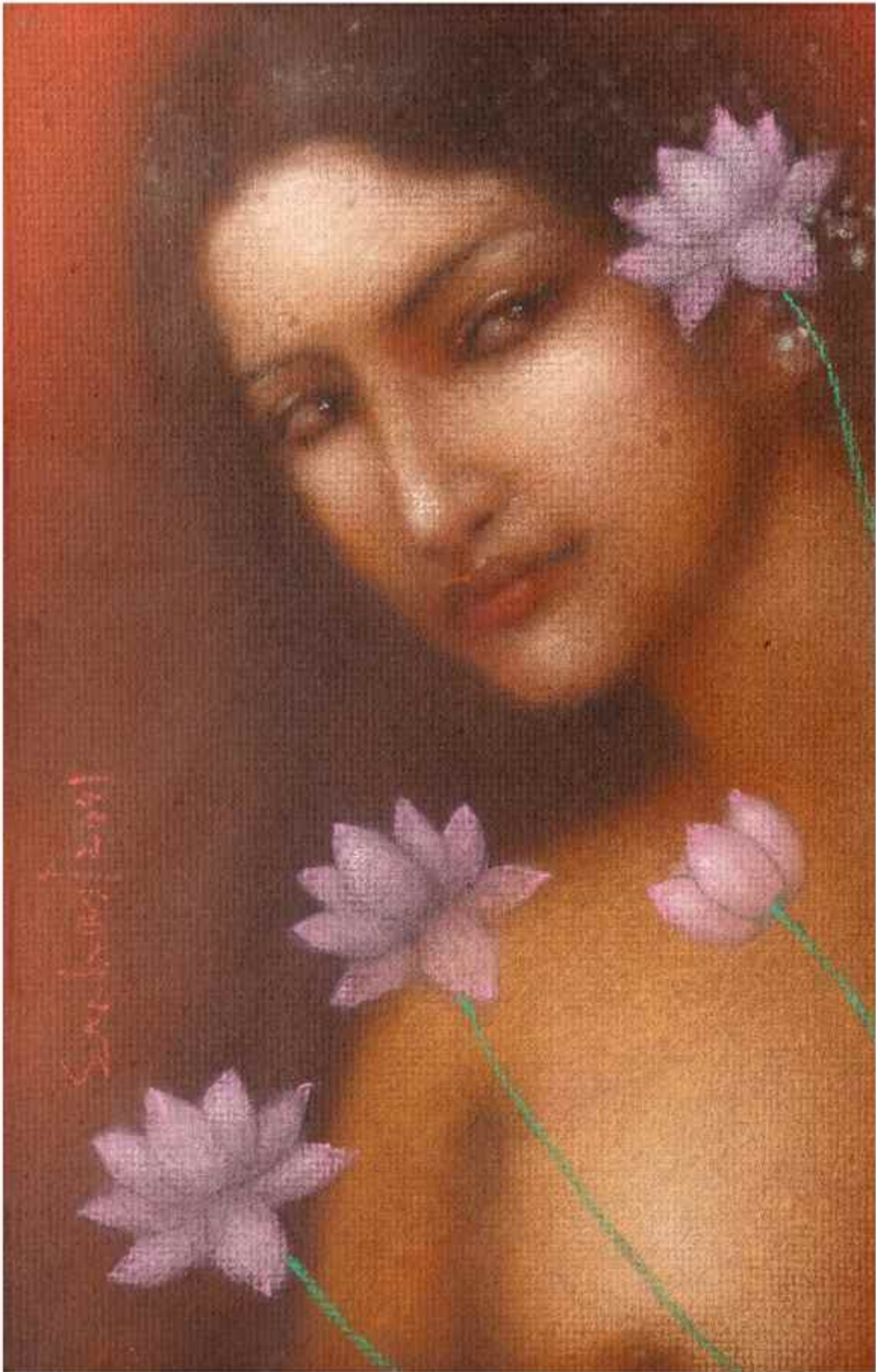
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Detail of Lot 11



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Online Bidding is available through our Bidding platform at our website: bid.indigoart.in (no surcharge).

You can also leave Absentee Bid through email or online form and we can also arrange Telephone Bidding.

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You can bid in person in auction room.

You can also leave Absentee Bid through email or online form and we can also arrange Telephone Bidding.

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All bidders are encouraged to examine the property offered for sale in person prior to the sale.

Terms & Conditions

General Terms:

1. DEFINITIONS AND INTERPRETATION

1.1 Definitions

(x) "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) "Indigo Art Auctions" shall mean an online auction conducted by Indigo Art in accordance with these Terms and Conditions of Sale;

(c) "Auction Date" shall mean the day on which the Indigo Art Auctions is conducted for the Lot;

(d) "Bidder" shall mean any Person eligible to make a bid or offer to purchase the Lot at an Indigo Art Auctions;

(e) "Business Day" shall mean any day, other than Saturday or Sunday, on which banking institutions in Delhi, India are open for banking transactions;

(f) "Buyer" shall mean the Person whose bid is accepted by "Indigo Art Auctions" as the winning bid in an Indigo Art Auctions, at Indigo Art's discretion;

(g) "Estimate Price" shall mean the estimates provided by Indigo Art, 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;

(j) "INR" shall mean the lawful currency of the Republic of India;

(k) "Lot" shall mean the individual jewellery/memorabilia/automobile/timepiece/artwork or any other item being offered for sale at an Indigo Art Auctions;

(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) "Reserve Price" shall mean the minimum price at which the Lot shall be sold at the Indigo Art Auctions;

(n) "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 Indigo Art Auctions, as may be amended by Indigo Art from time to time; and

(o) "Website" shall mean www.indigoart.in;

(i) "Hammer Price" shall mean the price at which the Lot is sold to a Buyer, exclusive of the margin and other applicable duties and taxes;

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; (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 & BIDDERS

2.1 In order to qualify as a Bidder and be eligible to bid at an Indigo Art Auctions, prospective bidders should complete all registration and verification formalities with "Indigo Art Auctions" as stipulated in these Terms and Conditions of Sale.

2.2 If a prospective bidder is not previously registered with Indigo Art, he shall pre-register to bid at an Indigo Art Auctions.

2.3 The prospective bidder shall fill the online registration form on the Website and may be required to provide "Indigo Art Auctions" with the following details – (i) any government issued proof of identity; (ii) any government issued proof of residence; (iii) PAN and Aadhar details; (iv) any information requested by "Indigo Art Auctions" to examine the prospective bidder's source of funds; (v) purpose behind purchasing the Lot, if deemed necessary by "Indigo Art Auctions"; (vi) if the prospective bidder is a company, in addition to information in this Clause 2.3 (iv) and (v); (a) its certificate of incorporation; (b) proof of authority of the authorized representative to transact on behalf of the company; (c) details mentioned in 2.3(i), (ii) and (iii) of the authorized representative.

2.4 "Indigo Art Auctions" 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 and/or a de-

posit of Rs. [50,000 (Indian Rupees Fifty Thousand)] to 2,00,000 (Indian Rupees Two Lakh)] or such other amount as determined by Indigo Art, prior to gaining bidding access at an Indigo Art Auctions, if deemed necessary by Indigo Art.

2.6 "Indigo Art Auctions" 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 "Indigo Art Auctions" 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.

"Indigo Art Auctions" reserves the right to cancel any bidding access provided to a Bidder.

2.8 "Indigo Art Auctions" reserves the right to withdraw a Lot before, during or after the bidding at an Indigo Art Auctions, at its sole discretion, including if it has a reason to believe that the authenticity or accuracy of the Lot is in doubt.

2.9 "Indigo Art Auctions" reserves the right to postpone completion of a sale under an Indigo Art Auctions until Indigo Art completes its registration and client identification formalities.

3. RESERVE PRICE, ESTIMATES AND MARGIN

3.1 The Reserve Price is confidential and will not be disclosed to any Bidders.

3.2 "Indigo Art Auctions" may provide an Estimate Price for each Lot to be auctioned, based on the average market value of the said Lot as determined by Indigo Art.

3.3 The Estimate Price given by "Indigo Art Auctions" shall only be a guide to the Bidders and do not indicate with any accuracy, the Final Purchase Price (as defined below).

3.4 The Estimate Price given by "Indigo Art Auctions" and the Hammer Price of the Lot at an Indigo Art Auctions do not include: (i) Indigo Art's margin at (15%) 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.

4. CONDUCT OF INDIGO ART AUCTIONS

4.1 The auction catalogue for an Indigo Art Auctions shall be made available (one) week before the Auction Date for all prospective bidders.

4.2 Proxy Bids

(a) The Bidder may place a proxy bid at any time, before an Indigo Art Auctions goes live until the end of the auction.

(b) The Bidder may place a proxy bid by submitting a duly signed written bid form provided on the Website.

(c) "Indigo Art Auctions" reserves the right to reject any proxy bid at its discretion.

(d) The proxy bid should be at least 10% (ten per cent) more than the opening bid, and in case such a bid is made during an Indigo Art Auctions, it shall be at least 10% (ten per cent) more than the next valid bid.

4.3 Opening Bids

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

(a) The opening bid shall be (50%) lower than the value of the lower estimate.

(b) In case of a 'No Reserve' auction, the opening bid shall be at [INR 2000 (Indian Rupees Two Thousand)].

4.4 Bid Increments

(a) All live bids on the Website shall have an increment of 10% (ten per cent):

4.5 Phone Bidding

(a) Phone bidding is a free service offered as a convenience to our clients and "Indigo Art Auctions" 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. We will accept bids by telephone for lots only if our staff are available to take the bids. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your 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 compete in the bidding through the Auctioneer's staff. The Bidder accepts that such contact is at the Bidder's risk. Auctioneer do 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) The Auctioneer will not be held responsible for instructions or authorizations given to them which are unclear or incomplete and these bids will not be accepted.

(f) If it is impossible to obtain telephone contact or the link breaks down, the Auctioneer is authorized to continue to bid on behalf of the telephone bidder up to the maximum bid last stated over the call.

4.6 Personalized bid notifications

The Bidder shall be kept informed about the progress of his bids at an Indigo Art Auctions, including when he is outbid or when he wins a particular Lot by e-mail alerts.

4.7 By bidding at an Indigo Art Auctions, the Bidder makes an irrevocable offer to purchase the Lot.

4.8 Bids may be placed in USD or INR. All foreign currency exchange rates during an Indigo Art Auctions shall be based on a constant rate. However, they are subject to change after each session.

4.9 Indigo Art Auctions reserves the right to grant, record and reject any bid.

4.10 Indigo Art Auctions reserves the right to not award the winning bid to the Bidder with the highest bid on Auction Date, at its sole discretion.

4.11 Once the Bidder has placed a bid and/or a proxy bid, the Bidder cannot cancel such a bid.

4.12 The closing bid is considered to be the winning bid only if such a bid exceeds the Reserve Price.

4.13 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 extended by three minutes.

4.14 Indigo Art Auctions 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 GUARANTEE

5.1 Indigo Art Auctions assures the authenticity of the Lot on its Website to the best of its knowledge and abilities. Indigo Art 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 own verification of the Lot.

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 Collection Date.

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 unauthentic by an established and acknowledged authority;

(b) the Lot should be in the same condition as it was at the time of purchase from Indigo Art, to "Indigo Art Auctions" satisfaction; and

(c) any expenses incurred by Indigo Art in recovering the amount refundable under Clause 5.5 shall be borne by the Buyer.

5.4 If the Buyer's claim to challenge the authenticity of the Lot under Clause 5 is successful, the Buyer shall be refunded the Final Purchase Price (as defined below), subject to recovery of such amount by Indigo Art from the source of the Lot.

6. PAYMENT BY THE BUYER

6.1 The title and ownership interest in the Lot shall be transferred in favour of the Buyer only after all payment due under Clause 6 is received and cleared by "Indigo Art Auctions".

6.2 The final purchase price payable ("Final Purchase Price") by the Buyer shall include the Hammer Price, Indigo Art's margin and any shipping, packing and handling charges incurred by Indigo Art in connection with the Lot, as calculated by Indigo Art.

6.3 Indigo Art Auctions 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 Final Purchase Price to "Indigo Art Auctions" within 7 (seven) days of the Invoice Date ("Collection Date").

6.5 Buyers who are Indian residents shall pay the Final Purchase Price in INR and all other Buyers shall pay in USD. If the Final Purchase Price is stipulated in INR terms, then the Buyer must ensure that "Indigo Art Auctions" receives the full payment of the Final Purchase Price, irrespective of exchange rate fluctuations, if any.

6.6 In the event the Buyer does not pay the Final Purchase Price within the timeframe

FAQ

1: What is a Condition Report?

A: All Lot are dispatched in its 'present/current condition', furthermore the lots are sold and shipped in their respective original form, which includes any flaws or age oriented wear and tear. Indigo Art Auctions 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 Indigo Art Auctions 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 'Add to Watchlist' and place bids upon the relevant notification (in case they have been out bid in a lot that is being pursued).

B: Phone Bidding:

Indigo Art Auctions 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: 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 Indigo Art Auctions website.

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 Indigo Art Auctions about any damage incurred while the goods/lots are being shipped. Intmation 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 Indigo Art Auctions liability and will be considered as a null and void claim.

Please contact Indigo Art Auctions for any further clarification. info@indigoart.in

Indigo Art Auctions

Bengal Art Online Auction

October 1st, 2025 at 8.00 pm

Absentee Bid Form

To enter proxy bid(s) please sign the completed form and email to info@indigoart.in

Name _____

*Address: _____

*City: _____ *Pin _____ *Country: _____

*Tel: _____ (Mobile): _____

Email ID: _____

Please print clearly in capital letters, and specify if bids are in INR or USD.

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

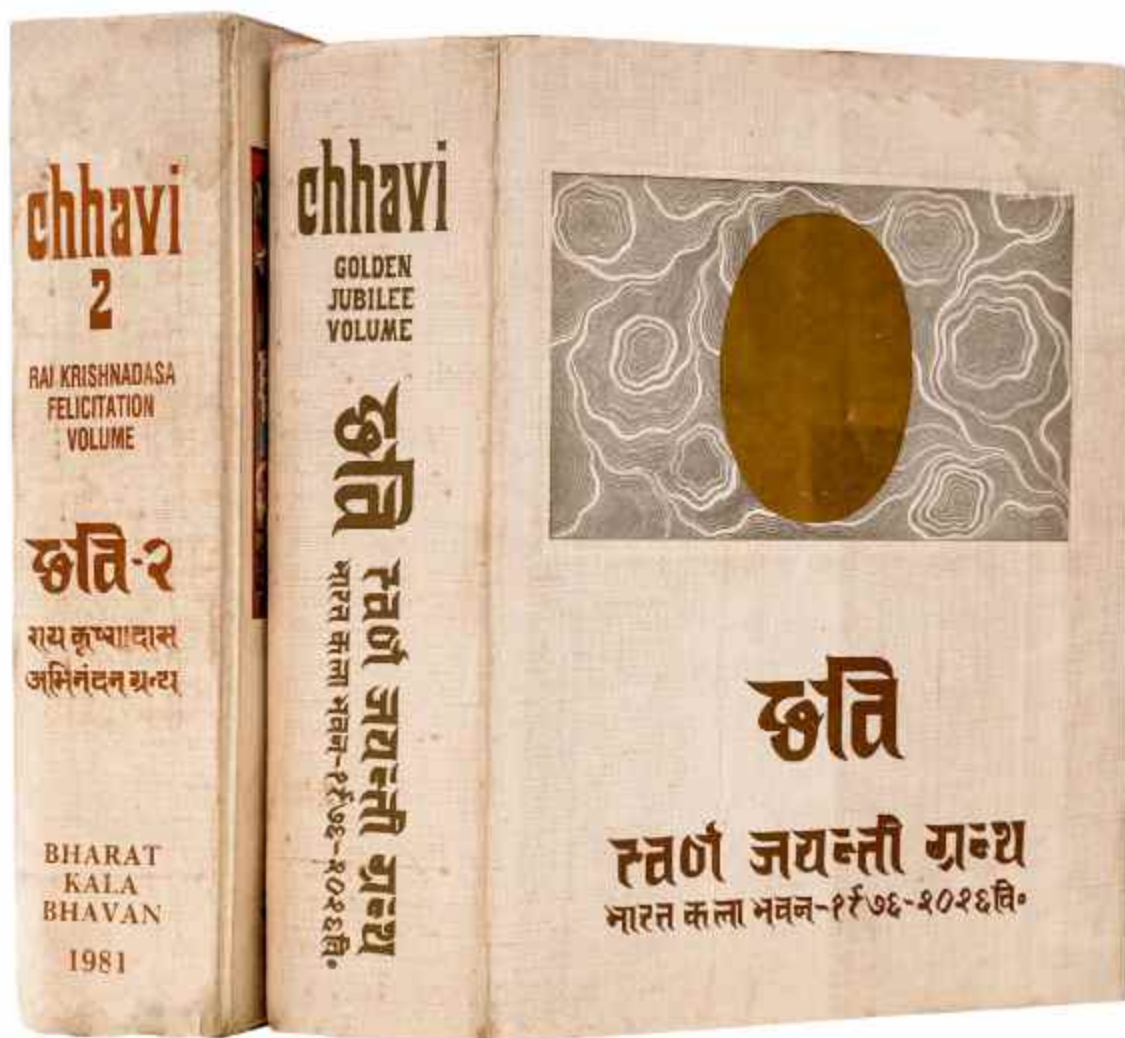
Lot No.	Description	Maximum Bid Amount INR/USD

*Signature

Date

Indigo Art Auctions
"I request Indigo Art, without legal obligation on its part, to bid on the Lots listed in this Bid Form, 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.indigoart.in
I understand that Indigo Art 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 Indigo Art prior to sale as no invoices will be changed after the sale and the bidder will be invoiced as registered with Indigo Art Auctions.

OUR UPCOMING
BOOKS ON INDIAN ART AUCTION



+91 11 4655 2989

info@indigoart.in

indigoart.in

**OUR UPCOMING
WATCHES, PENS & FINE JEWELLERY AUCTION**



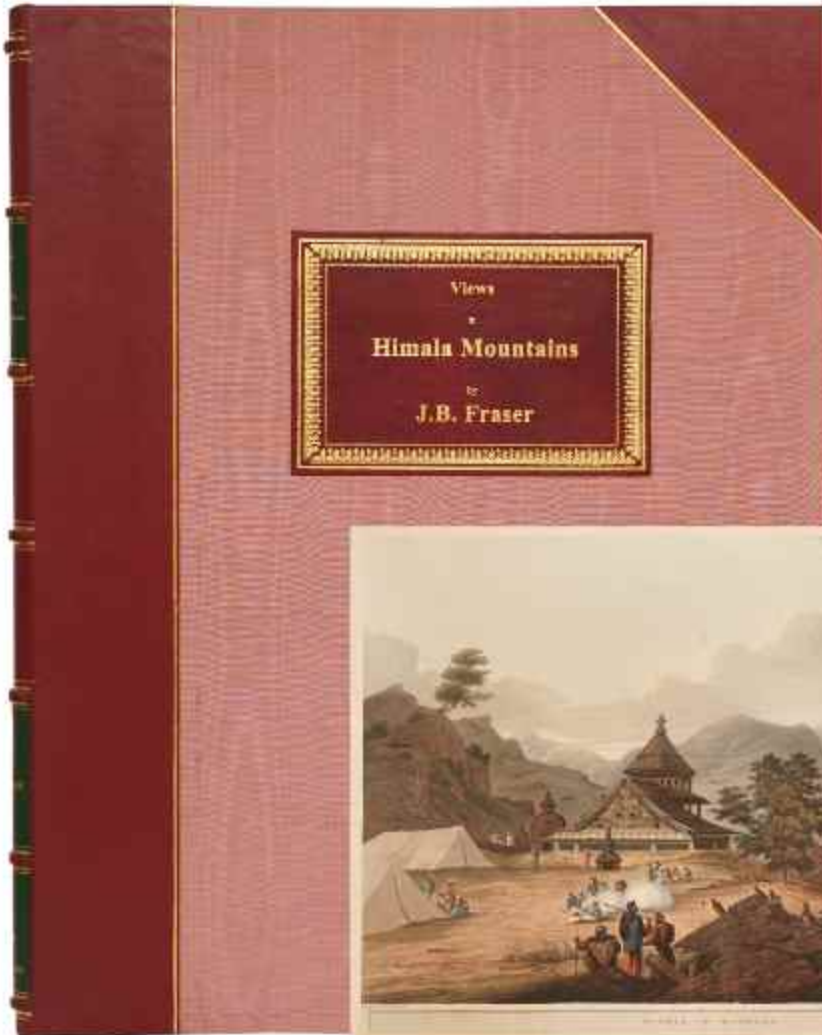
+91 11 4655 2989

info@indigoart.in

indigoart.in

**CONSIGNMENT INVITED FOR
OUR UPCOMING AUCTIONS**

IMPORTANT ANTIQUARIAN & LARGE PLATE BOOKS



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**CONSIGNMENT INVITED FOR
OUR UPCOMING AUCTIONS**

MODERN & CONTEMPORARY ART AUCTION



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श्रीधरदास चित्रक
श्रीधरदास चित्रक
१२



Detail of Lot 08



INDIGO ART AUCTIONS

www.indigoart.in

