

The
Autumn
Palette

21 - 23 September 2026

EYE WITHIN ART



ABOUT US

EYE WITHIN ART: A Legacy of Indian Art and Innovation

Founded in 1995 in Kolkata (formerly Calcutta), EYE WITHIN ART originally known as THE EYE WITHIN has steadily established itself as a prominent name in the Indian art world. The organization was brought to life by the vision and passion of its founder and director, Mr. Goutam Das, an art lover and collector who sought to create a platform for Indian art to be bought, sold, and appreciated at a global level. EYE WITHIN ART has since grown into a hub for art enthusiasts and collectors, providing access to some of the finest works in Indian art.

A Digital Legacy in Indian Art

One of the key milestones in EYE WITHIN ART's journey is the creation of its first website, www.indianmasterpainters.com, which celebrated its silver jubilee in 2024. This website, one of the oldest platforms dedicated to Indian art, has played a pivotal role in bringing together collectors, artists, and art lovers from across the world. For nearly three decades, it has served as a beacon for showcasing the rich diversity of Indian art, offering a window into the past, present, and future of the country's artistic heritage.

A Rich History of Exhibitions and Collaborations

Throughout the years, EYE WITHIN ART has been at the forefront of promoting Indian art through various exhibitions and art camps both within India and abroad. These exhibitions have not only highlighted the works of established artists but have also provided a platform for emerging talents to showcase their creativity to the world. The organization's commitment to showcasing diverse forms of art has enabled it to become an integral part of the global art community.

In addition to exhibitions, EYE WITHIN ART has built lasting relationships with some of Bengal's most celebrated masters, collaborating with them and maintaining their official websites. These collaborations further reflect the organization's dedication to preserving the legacy of Indian art while ensuring that the works of these masters continue to reach a wider audience. The esteemed artists featured include:

Jogen Chowdhury www.jogenchowdhury.net

Shuvaprasanna Bhattacharya www.shuvaprasanna.com

Prokash Karmakar www.prokashkarmakar.com

Sunil Das www.sunildas.net

Suhas Roy www.suhasroy.com

A New Era: Launching Eastern India's First Art Auction House

In an exciting new chapter, EYE WITHIN ART is proud to announce the launch of Eastern India's first dedicated art auction house. Drawing on its three decades of expertise in the Indian art market, the auction house aims to provide collectors, art connoisseurs, and patrons with a trusted platform for buying and selling authentic works of art. With the support of a skilled team of experts, the auction house will create an environment that fosters transparency, professionalism, and passion for art, making it an ideal destination for both seasoned collectors and new art enthusiasts.

Conclusion

EYE WITHIN ART's journey is a testament to the enduring power of passion, vision, and commitment to preserving and promoting Indian art. From its humble beginnings in Kolkata to its position as a leader in the Indian art market, the organization continues to push the boundaries of what is possible. As it embarks on this new venture into art auctions, it reaffirms its commitment to being a bridge between artists and collectors, creating opportunities for meaningful exchanges in the world of art.

We invite you to explore our website, participate in our upcoming auctions, and become part of the vibrant legacy of Indian art.

Happy Bidding!

DETAILS OF "THE AUTUMN PALETTE"

This is an Online Auction. The Auction will take place solely at .

The auction will be LIVE from 21 September (Monday) to 23 September 2026 (Wednesday).

All the lots printed in this catalogue will be available for physical viewing at Kolkata, India.

The lots can also be viewed online through our website and e-catalogue.

Auction Timings

Starts: Monday, 21 September 2026, 12 PM Indian Standard Time (7:30 AM UK Time, 2:30 AM US Eastern Time)

Close: Wednesday, 23 September 2026, 8 PM Indian Standard Time onwards (3:30 PM UK Time, 10:30 AM US Eastern Time)

Note: The Lots have been divided into different lot groups. Each lot group closes at different times. These times has been listed in the Bid Closing Schedule.

Preview & Physical Viewing

Date: 21 & 22 September 2026 (Monday & Tuesday)

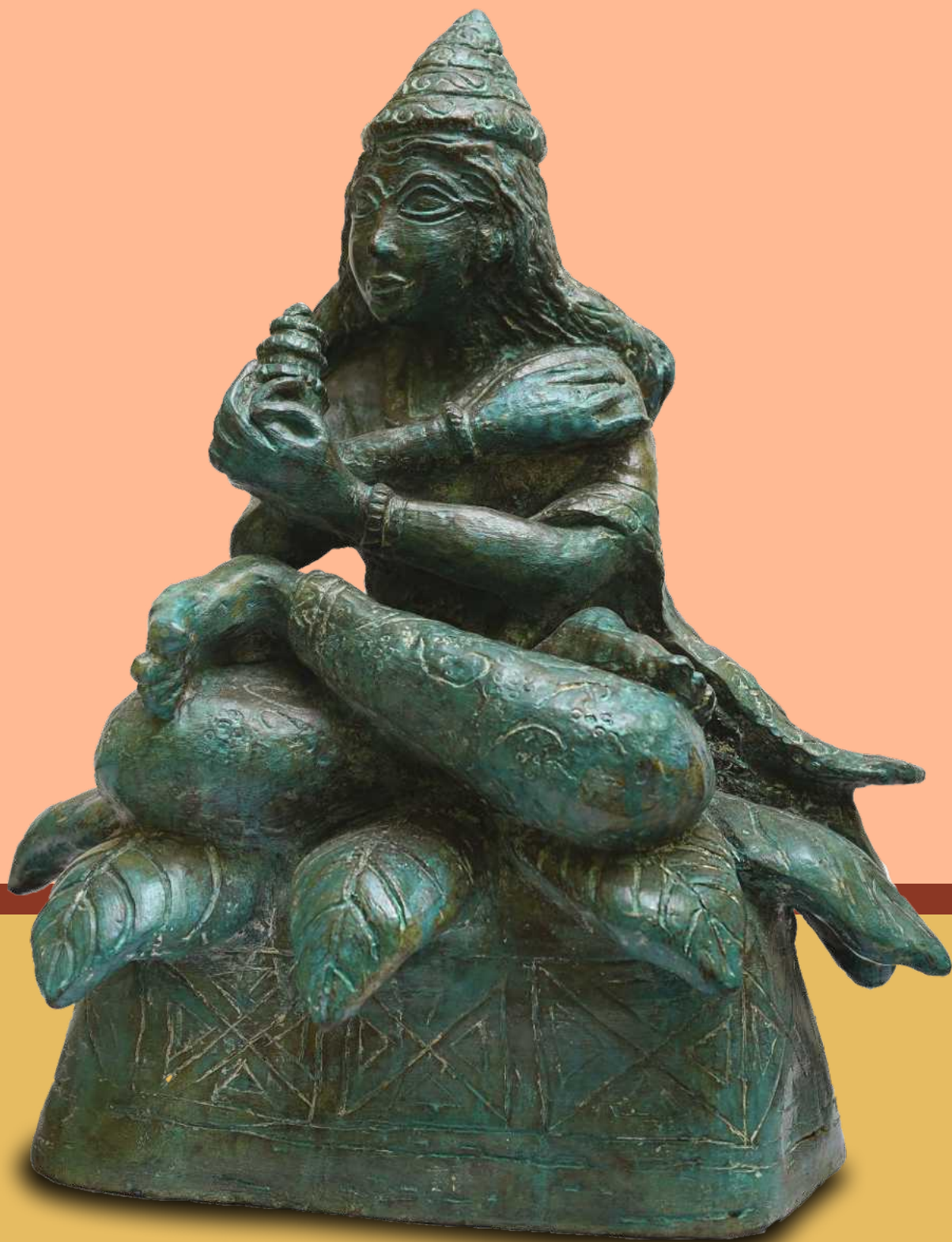
Venue: J W Marriott Hotel, Studio-1 | Address: 4A, JBS Haldane Avenue, Kolkata-700105, West Bengal, India

Sales & Auction Enquiries

Contact: Goutam Das | Telephone: +91-91632-80505 | Email: sales@eyewithinart.com

Address

Flat 2B, 2nd Floor, 25, S.N Roy Road, Kolkata – 700038, West Bengal, India.



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Closing Time : India 8:00 PM

US Eastern 10:30 AM

UK 3:30 PM



PARESH MAITY (1965)

Born in 1965 in Tamluk, West Bengal, Paresh Maity is widely celebrated as one of contemporary India's most prolific and versatile watercolorists and multi-disciplinary artists. He received his formal academic training with a Bachelor of Fine Arts from the Government College of Art and Craft, Kolkata, followed by a Master of Fine Arts from the College of Art, New Delhi, graduating with top honors from both institutions. Honored with the Padma Shri in 2014 alongside numerous national and international accolades—including the Royal Watercolour Society Award in

London—Maity has expanded his creative practice across monumental oil canvases, sculptures, installations, and photography. However, his enduring claim to fame remains his virtuoso command over the demanding medium of watercolor, distinguished by sweeping atmospheric washes, saturated chromatic brilliance, and an intuitive mastery over light and space inspired by his travels across Bengal, Rajasthan, Venice, and the Mediterranean.

This auction presents an exquisite horizontal landscape executed in watercolor on paper, measuring 8.9 x 19 inches and dated 2025, showcasing the artist's mastery over atmospheric luminosity and fluid tonal modulation. The 'Untitled' work represents an expansive landscape. (Watercolor on paper, 8.9 x 19 inches, 2025). Saturated in a radiant, golden-amber and saffron glow, the panoramic vista depicts a tranquil riverside landscape bathed in the warmth of dusk. Maity orchestrates a dynamic atmospheric interplay in the expansive sky, where fiery yellow-orange tones collide with a deep, smoky cloud drift. Along the distant horizon, architectural silhouettes—anchored by a slender spire or watchtower—and feathery foliage emerge through fluid wet-on-wet pigments and delicate textural stippling. In the foreground, rich terracotta and ochre washes mirror the shimmering, dusky radiance across the open land and water, punctuated by dark, upright cypress-like trees in the right register.

Effortlessly balancing spontaneity with lyrical precision, this glowing twilight scene exemplifies Paresh Maity's signature ability to capture the fleeting drama of natural light, making it a compelling acquisition for the collectors.



Lot No - 1

PARESH MAITY

Untitled

Signature at the lower left
2025

Watercolour on paper
8.9 x 19 inches

Estimate: ₹500,000 – 600,000
(\$ 5,380 - 6452)

Provenance: Collected from a Kolkata
based collector who collected it directly from the artist.



SHAMSHAD HUSAIN (1946 - 2015)

Shamshad Husain (1946–2015) holds a distinctive place in modern and contemporary Indian art, recognized for an introspective figurative language that engaged deeply with human vulnerability, urban alienation, and everyday social reality. Born in Mumbai, he began his artistic education at the Faculty of Fine Arts, Baroda (M. S. University of Baroda), studying under influential figures such as K. G. Subramanyan and Sankho Chaudhuri, before pursuing post-graduate studies in printmaking at the Royal College of Art, London. While coming from an illustrious artistic lineage as the son

of M. F. Husain, Shamshad forged an individual visual syntax characterized by quiet existential restraint, subdued palettes, and psychological gravity rather than flamboyant dynamism. A recipient of the National Award from the Lalit Kala Akademi (1983) and the Sahitya Kala Parishad Award, his oeuvre encompasses paintings, prints, and monumental ceramic murals that capture the quiet endurance of marginalized figures, laborers, and solitary individuals within modern life.

This auction presents a powerful painting, exemplifying Shamshad Husain's mature mastery over psychological isolation and structured color fields:

In this Untitled canvas (Acrylic on canvas, 24 x 36 inches), Shamshad Husain captures an intimate moment of solitary reflection through a resonant interplay of flattened color fields. Set against a brooding burgundy-maroon background, the composition frames a woman in three-quarter profile, frozen in quiet contemplation. She is clad in a vivid scarlet-red sari offset by a soft lilac-mauve blouse, with her features and outstretched arm articulated in a stark, flat mustard-ochre tone. The tension between her delicate, paused fingers and her wistful, distant expression strips the figure of domestic mundanity, transforming her into a timeless study of emotional stillness, vulnerability, and internal dialogue. Stripping away superfluous ornamentation to focus on pure emotional presence, this work exemplifies Shamshad Husain's humanistic approach to figurative modernism, capturing the poignant stillness and resilience of the human spirit.



Lot No - 2

SHAMSHAD HUSAIN

Untitled

Signature at the reverse side of the canvas

Acrylic on canvas
24 x 36 inches

Estimate: ₹60,000 – 80,000
(\$ 646 – 860)

Provenance: Acquired directly from the artist.



SANJAY BHATTACHARYA (1958)

Born in 1958 in Kolkata, Sanjay Bhattacharya stands as one of the most accomplished exponents of hyper-realism and atmospheric figurative painting in modern and contemporary Indian art. Graduating from the Government College of Art and Craft, Kolkata, in 1982, he honed his technical discipline under the guidance of the realism master Bikash Bhattacharjee. Beginning his early career in visual communication before turning exclusively to fine art, Bhattacharya achieved rapid critical acclaim, earning honors from the All India Fine Arts and Crafts Society (AIFACS), the Sahitya

Kala Parishad, and international recognition at the Second Asian-European Art Biennale in Ankara (1988). Renowned for his state portraits of Indian Presidents and his landmark retrospective series on Rajiv Gandhi, his visual practice bridges Dutch Baroque chiaroscuro, meticulous observational naturalism, and a deeply poetic, surrealist melancholy rooted in the decaying colonial architecture and quiet interiorities of urban Bengal.

This auction presents a monumental oil on canvas, showcasing Bhattacharya's mastery over tactile surface rendering, dramatic illumination, and enigmatic symbolism. Showcasing Sanjay Bhattacharya's signature hyper-realism and dramatic command of light, this monumental Untitled canvas (Oil on canvas, 69 x 49 inches, 1993) stages an arresting dialogue between architectural decay and sensual vitality. The vertical composition centers on a weathered colonial facade featuring a tall louvered doorway, where flaking plaster and fractured timber slats lay bare the rough brickwork beneath. Opening onto a cavernous interior gloom, the threshold overlooks a foreground bed of straw strewn with cleaved, glistening watermelons. The vivid scarlet pulp cuts sharply against the aged, sunlit masonry, transforming a forgotten corner into a poignant, psychologically charged meditation on time, memory, and presence. Through his dramatic handling of light, impeccable textural fidelity, and evocative play on thresholds and absences, Bhattacharya transforms an ordinary architectural corner into an introspective psychological landscape. Monumental in scale and virtuosic in technical execution, this seminal early canvas represents a definitive highlight of Sanjay Bhattacharya's realistic oeuvre.



Lot No - 3

SANJAY BHATTACHARYA

Untitled

Signature on the middle right

Oil on canvas
69 x 49 inches

Estimate: ₹ 900,000 – 1100,000
(\$ 9,678 – 11,828)

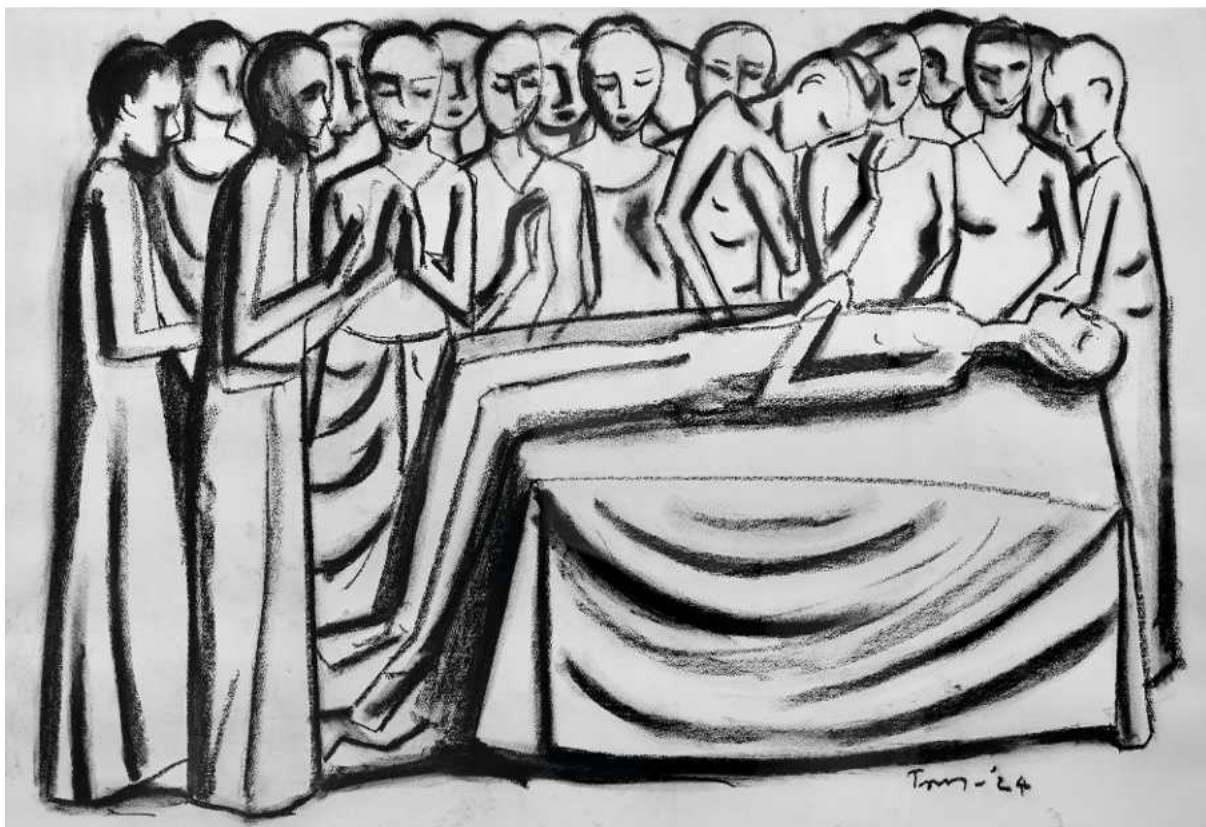
Provenance: Collected from a Kolkata based collector who collected it directly from the artist.



TOM VATTAKUZHLY (1967)

Born in 1967 in Kerala, Tom Vattakuzhy stands as one of the most compelling and nuanced narrative painters in contemporary Indian art. He received his formal academic training in printmaking and painting from Kala Bhavana, Visva-Bharati University, Santiniketan, followed by post-graduate studies at the Faculty of Fine Arts, M. S. University of Baroda. A recipient of prestigious honors, including the Kerala Lalithakala Akademi Award and the AIFACS Award, Vattakuzhy is renowned for his mastery over light, theatrical staging, and psychological depth. Steeped in the Christian iconographical heritage of Kerala, Western Renaissance and Baroque painting traditions, and the quiet interiority of everyday life, his practice reimagines sacred motifs, historical events, and secular narratives as silent, introspective human dramas.

his auction features a monumental, monochromatic work on paper that underscores Tom Vattakuzhy's command of psychological staging and figurative draftsmanship. In this large-scale charcoal drawing (44 x 30 inches, 2024), Vattakuzhy reinterprets classical Christian iconography—recalling the timeless Lamentation and Pietà traditions—into a stripped-down, secular vigil of communal loss. The composition centers on an emaciated, lifeless figure resting atop a shrouded bier, enclosed by a dense gathering of mourners whose bowed heads, praying hands, and heavy downcast eyes convey a profound collective stillness. Using deep charcoal contours and subtle smudged gradations, Vattakuzhy grounds the scene with the heavy, sculptural drapery of the foreground shroud, transforming an intimate moment of bereavement into an enduring, universal meditation on mortality and shared grief. Characterized by classical restraint, striking linear economy, and deep emotional resonance, this powerful 2024 drawing stands as a quintessential testament to Tom Vattakuzhy's poignant figurative draftsmanship and narrative mastery.



Lot No - 4

TOM VATTAKUZH

Untitled

Signature at the lower right
2024

Charcoal on paper
44 x 30 inches

Estimate: ₹200,000 – 300,000
(\$ 2,151 – 3,226)

Provenance: Acquired directly from the artist

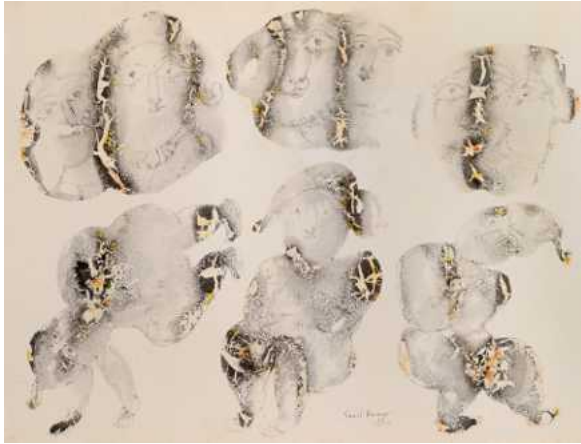


SAKTI BURMAN (1935)

Born in 1935 in Bidyakut (in undivided Bengal, present-day Bangladesh), Sakti Burman is celebrated as one of the most lyrical and imaginative figures in modern Indian art. He began his artistic education at the Government College of Art and Craft, Kolkata, before moving to Paris in the mid-1950s on a French government scholarship to train at the École Nationale Supérieure des Beaux-Arts. In Europe, Burman immersed himself in the classical fresco traditions of the Italian Renaissance—particularly the works of Giotto and Piero della Francesca—while absorbing the poetic visual sensibilities of Marc Chagall and Pierre Bonnard. Honored with the prestigious French distinction of the Chevalier de la Légion d'Honneur (2016) as well as the Medaille d'Argent at the Salon de Montmorency, Burman developed a visual idiom that bridges Indian mythic fable with European classical romanticism, characterized by dreamlike iconography and a distinct, marbling fresco-like texture.

This auction presents a rare pair of early monochromatic watercolors on paper from the late 1960s, documenting a pivotal period of formal and material experimentation in Burman's Paris atelier. The first 'Untitled' work is a horizontal composition that arranges six distinct figurative vignettes across two registers. The upper tier features ethereal, overlapping heads with delicate linear deftness, while the lower tier depicts floating, acrobatic figures. Burman employs fluid washes of smoky graphite and ink, interspersed with tactile fissures and delicate golden-ochre accents, evoking the weathered patina of ancient stone reliefs and peeling wall murals.

The other 'Untitled' work is a companion work of the first that arranges six stylized, costumed characters across an atmospheric, marled cream ground. Dressed in pointed hats, ruffs, and voluminous garments evocative of European commedia dell'arte jesters and Bengali folk puppetry, the floating figures blur the boundaries between theater and dream. Soft, textured ink washes create delicate, cloud-like bodies anchored by fine ink penwork in the expressive faces and hands. Reflecting an early mastery over texture, negative space, and cross-cultural fable, this pair of 1960s works offers vital art historical insight into the genesis of Sakti Burman's iconic visual language.



Lot No - 5

SAKTI BURMAN

Untitled

Signature at the lower right
1967

Watercolour on paper
19 x 25 inches

Estimate: ₹12,00,000 – 14,00,000
(\$ 12,904 – 15,054)

Provenance: Collected from a
Kolkata based collector who collected
it directly from the artist.



Lot No - 6

SAKTI BURMAN

Untitled

Signature at the lower left

Watercolour on paper
19 x 25 inches

Estimate: ₹12,00,000 – 14,00,000
(\$ 12,904 – 15,054)

Provenance: Collected from a
Kolkata based collector who collected
it directly from the artist.



VRINDAVAN SOLANKI (1942)

Born in 1942 in Junagadh, Gujarat, Vrindavan Solanki stands as one of modern and contemporary Indian art's most distinctive figurative painters, celebrated for his creativity and deeply expressive draftsmanship. He pursued his artistic education at the Faculty of Fine Arts, M. S. University of Baroda, an environment that enriched his keen observational discipline and modern design sensibilities. A recipient of prestigious honors, including the National Award from the Lalit Kala Akademi and the Bombay Art Society Gold Medal, Solanki has spent decades chronicling the pastoral cadence, traditional costumes, and intimate community bonds of rural Gujarat and Rajasthan. Rather than relying on overt facial portraiture, his visual idiom captures the essence of human presence through posture, body language, flowing silhouettes, and intricate textile patterns, evoking a timeless cultural ethos.

This auction presents an exceptional, large-scale painting. The 'Untitled' painting (Oil on canvas, 38 x 40 inches, 2024) is saturated in a luminous, golden amber and deep terracotta palette, this composition captures two rural figures seated together in quiet, unhurried companionship. Rendered from behind and in profile, the protagonists embody the quintessential Gujarati rural lifestyle. Solanki defines their postures with fluid, calligraphic dark contours while illuminating their garments with delicate, circular embroidery motifs and traditional jacket patterns. The warm monochrome palette glows with the warmth of a setting desert sun or hearth fire, transforming an ordinary moment of daily communion into an evocative, poetic meditation on regional heritage, stillness, and human connection. Distinguished by its rhythmic linear control, warm tonal radiance, and subtle cultural iconography, this 2024 canvas stands as a commanding example of Vrindavan Solanki's enduring figurative mastery.



Lot No - 7

VRINDAVAN SOLANKI

Untitled

Signature at the lower left
2024

Oil on canvas
38 x 40 inches

Estimate: ₹250,000 – 300,000
(\$ 2,689 – 3,226)

Provenance: Acquired directly from the artist



ANITA ROY CHOWDHURY (1938 - 2017)

Anita Roy Chowdhury (1938–2017) remains one of the most compelling modernists of post-Independence Bengal, celebrated for her lyrical expressionism and fluid formal sensibilities. Trained at the Government College of Art and Craft, Kolkata, under the tutelage of masters such as Gopal Ghosh and Satyen Ghosal, she developed an intimate visual language marked by dynamic brushwork and rhythmic, calligraphic contours. Over a distinguished career that saw associations with both the Society of Contemporary Artists and the Calcutta Painters group, Roy Chowdhury exhibited widely across prestigious platforms including the Academy of Fine Arts and the Jehangir Art Gallery. Her practice seamlessly oscillates between atmospheric landscapes and poignant figurative studies, each imbued with emotional immediacy and structural harmony.

This auction showcases two striking oil paintings that capture the core thematic pillars of her mature oeuvre. The painting from 2009, displays an expansive landscape demonstrates the artist's poetic dialogue with the natural environment. Cascading terraced slopes, nestled homesteads, and boats along a curving shoreline are rendered in sweeping, undulating strokes. Roy Chowdhury uses a fascinating palette soft ochres, muted greens, and lavender-streaked skies, the composition transforms the coastal topography into a living, breathing tapestry of organic movement.

In the other painting a figurative composition (2007, Oil on canvas, 36 x 30 inches) can be seen. In this dynamic work, Roy Chowdhury pivots to the human form, deploying visceral, calligraphic line that play against a luminous ground. Multiple sinuous, abstracted figures twist, recline, and float in fluid arrangements, evoking a raw sense of physical energy and vulnerability. The stripped-back palette and expressive draftsmanship give the tableau a timeless, choreographic resonance. United by their painterly vitality and sensitive handling of oil, these two canvases offer collectors a comprehensive glimpse into the visionary legacy of a pioneering woman artist of modern Indian art.



a.)



b.)

Lot No - 8

ANITA ROY CHOWDHURY

a.) Untitled

Signature at the lower center
2009

Oil on canvas
40 x 36 inches

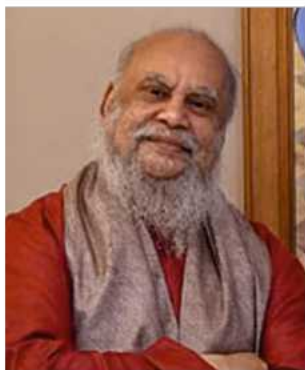
Estimate: ₹225,000 - 300,000
(\$ 2,420 - 3,226)

Provenance: Collected from a Kolkata based collector who collected it directly from the artist.

b.) Untitled

Signature at the lower left
2007

Oil on canvas
36 x 30 inches



SHUVAPRASANNA (1947)

Born in 1947 in Kolkata, Shuvaprasanna Bhattacharya stands as one of the most prominent and evocative voices of contemporary Indian figurative art. Graduating from the Indian College of Arts and Draftsmanship, Kolkata, in 1969, he emerged during a turbulent socio-political epoch that deeply shaped his creative consciousness. He actively contributed to artist collectives such as the Calcutta Painters and the Arts Acre Foundation, which he founded to foster cross-disciplinary artistic dialogue. A recipient of numerous state and national honors, Shuvaprasanna has forged

a singular visual idiom that oscillates between the gritty urban realities of Kolkata and a dreamlike, metaphysical surrealism. His practice is distinguished by its sophisticated manipulation of texture, delicate modeling, and recurring zoomorphic motifs—crows, owls, and mythic beasts—that serve as enigmatic witnesses to human existence and nature's quiet mysteries.

This auction presents two compelling acrylic canvases, illustrating the artist's mastery over tactile surfaces, poetic naturalism, and iconic animal iconography. The first 'Untitled' painting (Acrylic on canvas, 30 x 30 inches) is set against a distressed, mottled sea-green and ivory textured background, this square composition stages an intimate, botanical drama. Emerging from fluid green stems, a cluster of sculptural magenta-pink flower buds unfolds with deep crimson shadows. Hovering above the central bloom is an ethereal, pale-yellow winged insect or dragonfly rendered with delicate linear draftsmanship. The contrast between the rich, sculptural modeling of the petals and the weathered, tactile impasto of the background imbues this fleeting natural encounter with quiet contemplation and symbolic resonance.

Another 'Untitled' painting depicts a white owl (Acrylic on canvas, 40 x 30 inches, 2024). Set against an expansive, gestural field of deep cobalt and lapis blue, this vertical canvas features Shuvaprasanna's signature motif: the owl. Perched stoically upon a curved, russet-brown branch, the plumage of the white owl is built through tactile, feathered impasto strokes. Its large, hypnotic canary-yellow eyes gaze directly out of the frame with unblinking intensity. In Bengal's visual and mythological lore, the owl carries dual connotations of wisdom and spectral nocturnal surveillance; here, Shuvaprasanna isolates the creature against pure color, transforming it into a totemic emblem of silent watchfulness. Through their textured surfaces, rich chromatic contrasts, and symbolic intimacy, these two works encapsulate Shuvaprasanna's distinct ability to elevate everyday natural and urban motifs into enduring, poetic reflections.



Lot No - 9

SHUVAPRASANNA

Untitled

Signature at the lower right
2024

Acrylic on canvas
40 x 30 inches

Estimate: ₹100,000 – 150,000
(\$ 1,076 – 1,613)

Provenance: Acquired directly
from the artist



Lot No - 10

SHUVAPRASANNA

Untitled

Signature at the lower right
2024

Acrylic on canvas
30 x 30 inches

Estimate: ₹80,000 – 120,000
(\$ 861 – 1,291)

Provenance: Acquired directly
from the artist



K LAXMA GOUD (1940)

Born in 1940 in Nizampur, Telangana, Kalal Laxma Goud is one of contemporary Indian art's most celebrated versatile masters. After studying drawing and painting at the Government College of Fine Arts and Architecture in Hyderabad, he pursued mural design and printmaking at the Faculty of Fine Arts, M.S. University of Baroda, under the mentorship of K. G. Subramanyan. A recipient of the Padma Shri in 2016, Goud's artistic practice spans printmaking, reverse glass painting, drawing, terracotta, and bronze casting. His visual world is rooted in the rustic vitality, raw eroticism, and tribal-

rural cultures of rural Andhra Pradesh and Telangana, capturing the primal, sensual connection between human beings, flora, and fauna through a sophisticated modernist framework.

This auction features an exceptional cast bronze bust measuring 19.5 x 15 x 12 inches, showcasing Goud's mastery over three-dimensional form and artisanal ornamentation. The sculpture portrays a rural woman of regal poise, her sharp, almond-shaped eyes, defined facial planes, and prominent bindi exuding quiet strength and timeless dignity. Her elaborate coiffure, surmounted by a stylized central crest, is complemented by ornate traditional jewelry—including tiered necklaces, ear ornaments, and intricate neckpieces—faithfully echoing the indigenous adornments of pastoral communities.

Goud enriches the bronze with fine surface incisions across her draped attire, juxtaposing tactile, hatched textures against the polished warmth of the figure's skin. The sculpture is heightened by a delicate, natural verdigris patina nestled in the crevices, evoking the character of an excavated icon or classical sacred bronze. Blending vernacular charm with sculptural sophistication, this arresting bust stands as one of the significant pieces of work from the auction.



Lot No - 11

K LAXMA GOUD

Untitled

Signed in at the reverse side of the sculpture

Bronze
19.5 x 15 x 12 inches

Estimate: ₹11,00,000 - 14,00,000
(\$ 11,828 - 15,054)

Provenance: Collected from a Kolkata based collector who collected it directly from the artist.



MANISH PUSHKALE (1973)

Born in 1973 in Bhopal, Madhya Pradesh, Manish Pushkale stands as one of the most compelling voices in contemporary Indian abstraction. Initially trained in geology, Pushkale's artistic sensibilities were honed within the vibrant intellectual atmosphere of Bharat Bhavan in Bhopal, where he engaged closely with modern stalwarts like J. Swaminathan and S. H. Raza. This unique convergence of geological consciousness, philosophical inquiry, and literary sensibility deeply informs his practice. A recipient of the prestigious French Government's Chevalier dans l'Ordre des

Arts et des Lettres, Pushkale has represented India at major international platforms, including the Venice Biennale. His visual lexicon moves beyond decorative non-figuration, engaging with archeological memory, sacred topography, sonic resonance, and the meditative accumulation of time.

This auction presents a large painting measuring 39 x 39 inches, executed in mixed media in 2024, exemplifying Pushkale's mature philosophical and visual vocabulary:

The composition of the 'Untitled' work (Mixed media on canvas, 39 x 39 inches, 2024) unfolds across an intricate, labyrinthine field constructed through thousands of minute, rhythmic, stitch-like dashes and stippled linear paths. Evoking the tactile qualities of ancient indigenous textile traditions, sacred mandalas, and geological strata, the hypnotic surface radiates an earthen luminescence. Anchoring this dense labyrinth of linear currents are carefully plotted geometric focal points—small, luminous chromatic orbs (in azure, terracotta, ochre, teal, and maroon), an angular crimson glyph, and an ethereal, curved boat-like or vessel form in the lower right register.

Through this meticulous interplay of rhythmic mark-making and contemplative pauses, Pushkale transforms the canvas into an ontological map of time, memory, and spiritual quietude. Sophisticated, tactile, and deeply resonant, this work represents is one the most significant works offered in this auction.



Lot No - 12

MANISH PUSHKALE

Untitled

Signature at the reverse side of the canvas
2024

Mix Media on canvas
39 x 39 inches

Estimate: ₹225,000 – 300,000
(\$ 2,420 - 3,226)

Provenance: Acquired directly from the artist





Lot No 13 - 24

Closing Time : India 8:10 PM

US Eastern 10:40 AM

UK 3:40 PM



BIMAN BIHARI DAS (1943)

Born in 1943 in Tamluk, West Bengal, Prof. Biman Bihari Das is one of India's most distinguished modern sculptors. He completed his Diploma in Modelling and Sculpture with distinction from the Government College of Art & Craft, Kolkata, in 1966, followed by advanced research under legendary sculptor Chintamani Kar. Das later pursued specialized training in bronze casting at Portsmouth Polytechnic in the UK under a British Council scholarship and was subsequently awarded a Fulbright Fellowship and an Indo-Hungarian UGC grant. Over a prolific pedagogical and administrative career, he served as a lecturer in sculpture at the College of Art, New Delhi (1969–1994), before returning to Kolkata as the Principal of the Government College of Art & Craft (1994–2002), and later leading the College of Art, New Delhi, as Principal and serving at the helm of the All India Fine Arts and Crafts Society (AIFACS). In recognition of his immense contribution to Indian sculpture, he was honored with the Lalit Kala Akademi National Award (1972) and the Padma Shri in 2014.

This auction features an exceptional cast bronze sculpture from his celebrated 'Gate Series' (2000), measuring 16.5 x 9 x 4 inches. Conceived as a sacred architectural threshold reminiscent of ancient temple 'toranas' and sanctum portals, the work establishes a poignant dialogue between structural geometry and organic figuration. Within the arched portal, an intimately clustered couple leans inward in tender embrace, their softly modeled, rounded contours conveying human warmth and emotional shelter. Above them, perched atop the horizontal lintel, sits a triad of iconic, stylized figures in serene communion, shifting the composition from worldly affection to a higher spiritual plane.

Enhanced by a rich, weathered patina with subtle green undertones, the sculpture evokes the tactile sensibility of time. Das balances negative spatial voids with textured solid bronze, transforming an architectural gateway into a timeless metaphor for passage, contemplation, and romantic harmony. Monumental in spirit despite its domestic scale, this work represents a prized acquisition for connoisseurs of modern Indian sculpture.



Lot No - 13

BIMAN BIHARI DAS

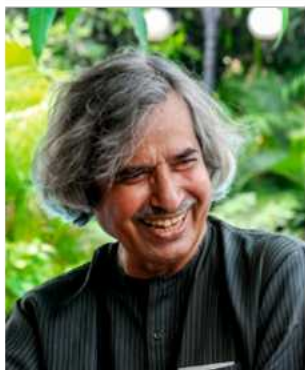
Gate Series

Signature at the right side of the sculpture
2000

Bronze
16.5 x 9 x 4 inches

Estimate: ₹125,000 – 200,000
(\$ 1,345 – 2,151)

Provenance: Acquired directly from the artist



JOGEN CHOWDHURY (1939)

Born in 1939 in Faridpur (present-day Bangladesh), Jogen Chowdhury stands as one of modern and contemporary Indian art's most celebrated masters of linear figuration. Uprooted by the 1947 Partition, he moved to Kolkata and graduated from the Government College of Art and Craft in 1960, later studying at the École Nationale Supérieure des Beaux-Arts in Paris on a French Government scholarship. Over a distinguished career, Chowdhury served as the Keeper of the Art Collection at Rashtrapati Bhavan, New Delhi, and later as Professor of Painting at Kala Bhavana, Santiniketan. Decorated with prestigious honors, including the Kalidas Samman and the Banga Bibhushan, he pioneered an unmistakable visual vocabulary characterized by sinuous, meandering calligraphic contours, organic corpulence, and a deep psychological inquiry into sensuality, vulnerability, and indigenous iconography.

This auction brings together an exceptional suite of four works spanning ink drawings, mixed media on paper, and bronze sculpture, illustrating Chowdhury's versatile mastery across mediums. The one of the significant 'Untitled' work depicts Hindu deity Ganesha (Mixed media on paper, 12 x 12 inches, 2025). Rendered with characteristic fluid, rhythmic black contours and soft chromatic washes of rose and warm yellow, this intimate icon embodies a nuanced cultural essence of Bengal. The composition blends folk imagery with an avant-garde sensibility while adhering to classical iconographic traits. Seated in quiet poise, the deity holds a delicate lotus stalk in one hand, while his other three hands remain open and gestural. Chowdhury infuses the sacred form with a buoyant, playful vulnerability, turning the iconic god into a tender, living presence.

The other 'Untitled' represents a floral vase (Brush & ink on paper, 16 x 9.6 inches, 1998) inscribed with Jogen, 1998 Santiniketan, this powerful monochrome drawing features blooming and drooping flora arranged in an ornamental vase framed by a stylized border. The thick, dynamic brush lines and graphic vitality reflect his profound creative dialogue with nature during his tenure at Santiniketan.

Jogen Chowdhury has continuously engaged with diverse media in both two- and three-dimensional formats. Lakshmi (Bronze, 13 x 12 x 10.5 inches, 2024) seamlessly translates his signature linear sensibility into sculptural space. This cast bronze work portrays the goddess Lakshmi seated in a meditative posture atop lush foliage and an incised pedestal. Finished with a rich turquoise-cerulean patina, the rounded volumes, delicate ornamentation, and serene countenance synthesize the warmth of traditional terracotta and classical Indian temple sculpture with Chowdhury's sensitive handling of corporeality.

Bearing the title 'Sundari' (Mixed media on paper, 12 x 16 inches, 2024), this compelling portrait captures a regal, crowned figure who hovers between mortal grace and divine presence. Rendered with Chowdhury's signature undulating black line-work and tender washes of blush and saffron-yellow, her gaze and cascading hair reflect his mastery over linear lyricism and emotive restraint. Encompassing graphic ink, lyrical color, and tactile bronze, this comprehensive selection represents an exceptional opportunity for discerning collectors to acquire definitive examples of Jogen Chowdhury's celebrated artistic vision.



Lot No - 14

JOGEN CHOWDHURY

Untitled

Signature on the middle right and top left
2024

Mix media on paper
12 x 16 inches

Estimate: ₹400,000 – 600,000
(\$ 4,301 – 6,452)

Provenance: Collected from a Kolkata based collector who collected it directly from the artist.



Lot No - 15

JOGEN CHOWDHURY

Untitled

Signature at the lower right
2025

Mix media on paper
12 x 12 inches

Estimate: ₹300,000 – 400,000
(\$ 3,226 – 4,301)

Provenance: Collected from a Kolkata based collector who collected it directly from the artist.



Lot No - 16

JOGEN CHOWDHURY

Lakshmi

Signature at the reverse side of the sculpture
2024

Bronze
13 x 12 x 10.5 Inches

Estimate: ₹400,000 - 500,000
(\$ 4,301 - 5,377)

Provenance: Acquired directly from the artist.





Lot No - 17

JOGEN CHOWDHURY

Untitled

Signature at the bottom middle & lower left
1998

Brush & Ink on paper
16 x 9.6 inches

Estimate: ₹500,000 - 600,000
(\$5,377 - 6,452)

Provenance: Collected from a Kolkata
based collector who collected it directly
from the artist.



PROKASH KARMAKAR (1933-2014)

Prokash Karmakar (1933–2014) remains one of the most fiercely passionate and radical non-conformists of post-Independence Indian modernism. Born in Kolkata to artist Prahlad Karmakar, he faced intense personal hardship, displacement, and economic precarity after the sudden passing of his parents. Although he briefly attended the Government College of Art and Craft, Kolkata, Karmakar largely charted an independent artistic path. In the 1960s, driven by an urgent desire to take art out of bourgeois galleries into public consciousness, he mounted historic open-air street exhibitions along the railings of Kolkata's street parks and co-founded the pioneering Calcutta Painters collective in 1963.

A French Government fellowship in 1968 took him to Paris, where he encountered European Expressionism, the visceral draftsmanship of Chaïm Soutine, and the works of Pablo Picasso. A recipient of the National Award from the Lalit Kala Akademi (1968) and the Abanindra Puraskar (1999), Karmakar forged an unmistakable visual language characterized by tempestuous, undulating black contours, raw eroticism, and a restless inquiry into primal vitality, mythology, and human vulnerability.

This auction brings together a two captivating set of paintings – a landscape canvas, and a mythological painting. In the first 'Untiled' painting (Oil on canvas, 36 x 56 inches, 1999) Karmakar creates a landscape, the central form is of an ancient tree which he transforms into an organic, living being. Saturated in glowing shades of turquoise, cerulean, lilac, and twilight ochre, the trunk undulates with corporeal rhythm beneath a golden sun, bridging pastoral nature with primal memory.

In the other painting from the lot is an image of Durga (Acrylic on canvas, 89 x 120 cm, 2012). This late, monumental canvas showcases Karmakar's bold geometric abstraction of the mythic battle between Durga and Mahisasura. Delineated in sweeping, heavy black contours against a stark white ground, an ochre-gold ten-armed Durga draws her bow with heroic force, crushing the stylized purple demon beneath her stride. Spanning spontaneous linear drafts, lyrical landscapes, and bold mythic canvases, this exceptional selection of works offers collectors a intriguing view of Prokash Karmakar's passionate modernist legacy.



Lot No - 18

PROKASH KARMAKAR

Untitled

Signature at the lower left
1999

Oil on canvas
36 x 56 inches

Estimate: ₹400,000 – 500,000
(\$ 4,301 – 5,377)

Provenance: Acquired directly from the artist family.



Lot No - 19

PROKASH KARMAKAR

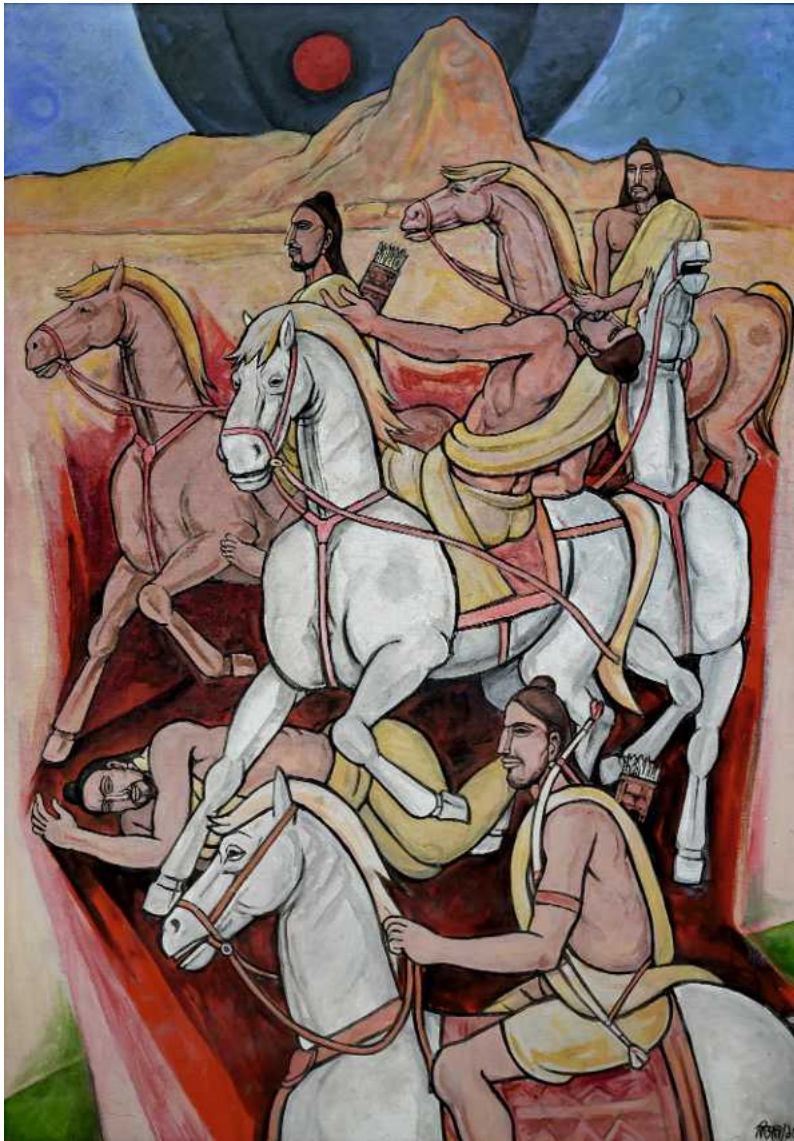
Durga

Signature under the demon
2012

Acrylic On Canvas
35 X 47.2 inches

Estimate: ₹350,000 - 500,000
(\$ 3,764 - 5,377)

Provenance: From a very reputed art Collector of Kolkata.



Lot No - 20

BIJAN CHOUDHURY

Untitled

Signature at the lower right
2010

Acrylic on canvas
42 x 60 inches

Estimate: ₹250,000 – 350,000
(\$ 2,689 – 3,764)

Provenance: Collected from a Kolkata based collector who collected it directly from the artist.



BIJAN CHOUDHURY (1931-2012)

Bijan Choudhury (1931-2012) stands as a monumental figure in post-independence Indian modernism. Born in Faridpur (present-day Bangladesh), his artistic training began at the Government College of Art and Craft, Kolkata, before his political activism and Marxist leanings led to his expulsion—a testament to the social conviction that would forever define his practice. He went on to graduate from Dacca Art College.

Determined to break away from the romanticized conventions of the Bengal School, Choudhury co-founded two seminal modern art collectives, the 'Society of Contemporary Artists' (1960) and the 'Calcutta Painters' (1964). Beyond his studio, he shaped generations of artists as the Principal of the Indian College of Art and Draftsmanship, Kolkata (1976-1980), and authored the art text *Silpa Katha*. His prolific career earned him major accolades, including the 'Rabindra Bharati Award' (1978), the prestigious 'Abanindra Puraskar' by the Government of West Bengal (1995), and an Honorary Doctorate from Rabindra Bharati University (2004).

Two seminal works featured in this auction showcase Bijan Choudhury's mature artistic vision. The first, 'Untitled' (2011, 42 x 60 inches, Acrylic on Canvas), is a large-scale late work that encapsulates his mastery of kinetic drama and historical allegory. Choudhury was deeply fascinated by the epic Mahabharata, a theme that frequently recurs across his series of paintings. In this composition, we see the sage-like Pandavas riding on horseback, their true identity revealed through their warrior physiques, bows, and arrows, despite wearing the attire of ascetics. Rendered with powerful brushstrokes, the visual field surges with muscular tension, sharply foreshortened figures, and charging steeds. Utilizing a rich palette of ochres, earth tones, and crimson reds, Choudhury employs razor-sharp contours to evoke a profound sense of ideological struggle, urgency, and monumental momentum.

The other 'Untitled' work, 22 x 26 inches, Oil on Canvas, also tends to depict an interior life of the women in Mahabharata. In contrast to the other painting, this intimate oil painting showcases Choudhury's engagement with lyrical Cubism and quiet domesticity. Through soft tonal gradients, geometric planar shifts, and delicate linear rhythm, he explores psychological depth and internal reflection. The inclusion of symbolic motifs—such as the handheld mirror and the caged bird—serves as an allegory for gaze, emotional isolation, and introspective space. Shifting effortlessly between public historical narratives and quiet private interiors, Choudhury's art bridges indigenous folk traditions like Kalighat patas with an individualistic figurative idiom. His legacy remains historically potent due to its unwavering commitment to humanism and the socio-political realities of his era.



Lot No - 21

BIJAN CHOUDHURY

Untitled

Signature at the lower right
1999

Oil on canvas
22 x 26 inches

Estimate: ₹150,000 to 200,000
(\$ 1,613 - 2,151)

Provenance: Collected from a Kolkata based collector who collected it directly from the artist.



MANINDRA BHUSAN GUPTA (1898 – 1968)

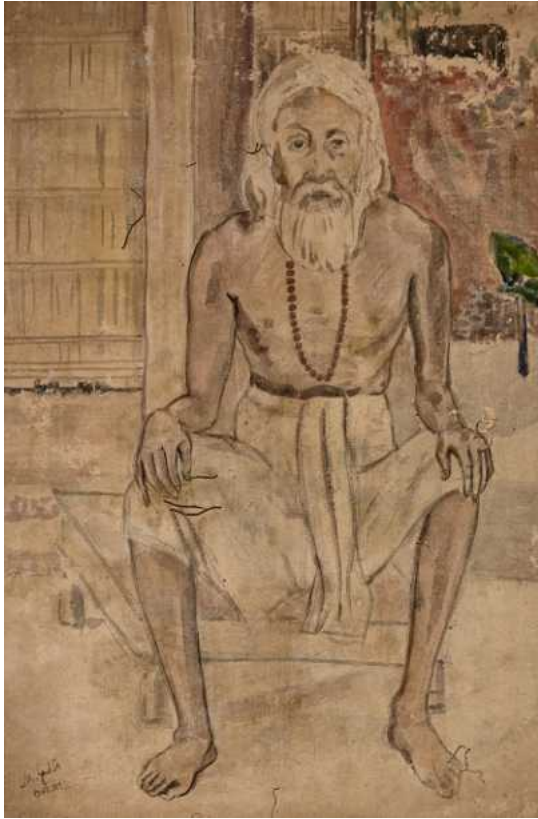
Manindra Bhusan Gupta (1898–1968) stands as a vital, socially engaged bridge between the nationalist aesthetics of Santiniketan and the acute socio-economic realities of twentieth-century India. Born in Dhaka (in undivided Bengal), Gupta was among the early batches of illustrious students at Kala Bhavana, Santiniketan, where he trained directly under the tutelage of Nandalal Bose. Later, he served with distinction as a master pedagogue at the Government College of Art and Craft, Kolkata. A painter, printmaker, and art writer, Gupta traveled to Ceylon (Sri Lanka) to

teach and document ancient murals, absorbing both classical Buddhist idioms and indigenous folk sensibilities. While grounded in the linear lyricism and wash techniques of the Bengal School, his oeuvre is defined by a rare ideological transition toward social realism, chronicling the dignity, resilience, and struggles of working-class laborers, peasants, and ascetics with unvarnished empathy.

This auction brings together two remarkable watercolor works that illuminate Gupta's profound humanitarian vision and technical dexterity:

The 'Untitled' work (Watercolor on paper, 21.7 x 15 inches, dated 31 Dec 1948) is inscribed with Paul Gauguin's poignant maxim, "Your civilisation is a disease" (Gauguin), this historically significant painting offers an incisive critique of industrial exploitation. Executed shortly after Independence, the composition depicts a weary column of coal miners and subaltern laborers marching along an arid track, carrying pickaxes, woven hats, and safety lanterns. In the smoking industrial background, towering chimneys and coal heaps loom beneath a fiery sunset sky. Gupta renders the lean, sinewy musculature of the laborers with monumental dignity, transforming an everyday scene of industrial toil into a powerful anti-industrialist manifesto.

In stark contrast, the other 'Untitled' work (Watercolor on paper, 17.5 x 11.5 inches) is a contemplative portrait depicting elderly, bearded ascetic seated in quiet repose upon a wooden cot. Characterized by soft, earthy tonal washes and delicate linear detailing, the work captures the weathered countenance, rudraksha rosary, and bare physical presence of the hermit with meditative restraint and profound spiritual gentleness. Marked by ideological depth, masterly draftsmanship, and deep humanism, this rare pair of works provides collectors an exceptional opportunity to acquire these pieces of one of the prolific masters of early modern Indian art.



Lot No - 22

MANINDRA BHUSAN GUPTA

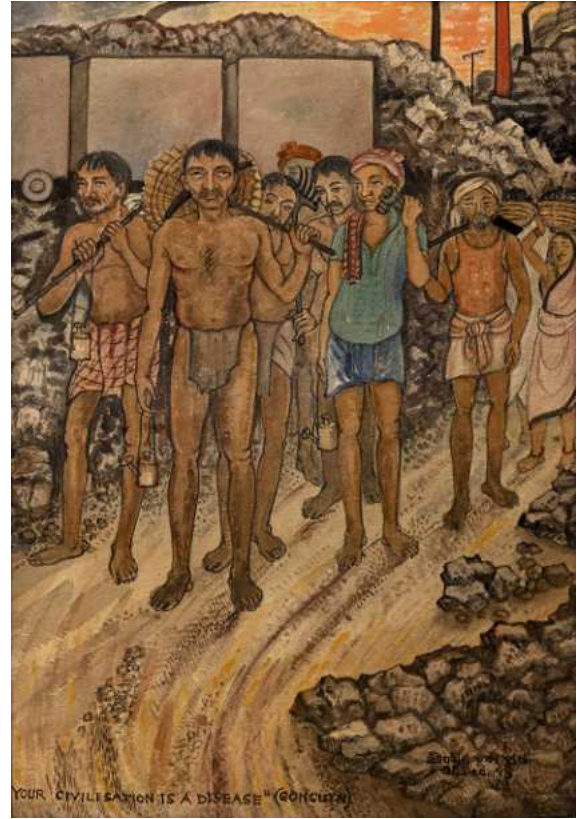
Untitled

Signature at the lower left

Watercolour on paper
17.5 x 11.5 inches

Estimate: ₹200,000 – 300,000
(\$ 2,151 – 3,226)

Provenance: Collected from a Kolkata based collector who collected it directly from the artist's family.



Lot No - 23

MANINDRA BHUSAN GUPTA

Untitled

Signature at the lower right
1948

Watercolour on paper
21.7 x 15 inches

Estimate: ₹200,000 – 300,000
(\$ 2,151 – 3,226)

Provenance: Collected from a Kolkata based collector who collected it directly from the artist's family.



JAMINI ROY (1887 – 1972)

A towering modernist pioneer and a declared National Treasure Artist of India, Jamini Roy (1887–1972) developed one of the most significant indigenous avant-garde visual idioms in twentieth-century Indian art. Born in Beliatare, Bankura, Roy initially mastered Western academic realism at the Government College of Art and Craft, Kolkata, under Abanindranath Tagore and Percy Brown. In the early 1920s, disillusionment with colonial academicism and the romanticized revivalism of the Bengal School prompted him to tread a different aesthetic path. Returning to the roots of rural Bengal, Roy drew deep structural inspiration from the living vernacular traditions of Kalighat patuas, Bankura terracotta reliefs, folk toys, and traditional scroll paintings.

Rejecting imported synthetic pigments, Roy formulated organic earth colors ground from alluvial silt, chalk, indigo, and vermilion, paired with a distinct indigenous binder. Honored with the Padma Bhushan in 1954 and the Lalit Kala Akademi Fellowship in 1956, he forged a modernist idiom defined by monumental planar simplification, bold sweeping calligraphic contours, and radiant flat chromatic registers that led towards an appreciation of modern art among wider audience.

This auction presents a masterly and rare panoramic narrative panel executed in tempera on board, measuring 9 x 25 inches. Saturated in an earthy crimson-red ground, the horizontal composition unfolds across three architectural pavilions (mandapas or canopied shrines) topped with traditional pitched roofs. The panel depicts a sacred hermitage assembly: enshrined beneath the left canopy, an enthroned, golden-hued Rishi Valmiki sits flanked by his devoted young disciples, Lav and Kush, rendered in rich ochre and sienna tones. Their expressive, almond-shaped eyes, sweeping postures, and rhythmic white ornamentation showcase Roy's signature calligraphic precision and vernacular sensibility. The narrative continues into the sacred tapovan beneath the adjoining central canopy, where two spotted deer rest in quiet repose—an iconic motif evoking the idyllic harmony of the ancient forest ashram. In the far right pavilion, Sita—having found sanctuary in Valmiki's hermitage after departing Rama's abode—is rendered with poignant reverence. Seated in serene profile, she gazes across the sacred grove toward her sons with quiet fortitude and maternal tenderness.

By translating this poignant episode from the Ramayana into the architectural rhythms and decorative idioms of rural Bengal, Jamini Roy achieves a masterful synthesis of epic mythology and living folk tradition. Rhythmic, expressive, and richly narrative, this rare horizontal panel epitomizes Roy's ability to elevate indigenous visual culture into timeless modernism, making it an extraordinary centrepiece for a valuable collection.



Lot No - 24

JAMINI ROY

Untitled

Signature at the lower right

Tempera on board
9 x 25 inches

Estimate: ₹400,000 – 600,000
(\$ 4,301 – 6,452)

Provenance: Collected from a Kolkata based collector.
THIS LOT IS A NATIONAL ART TREASURE - NON EXPORTABLE ITEM.







Lot No 25 - 36

Closing Time : India 8:20 PM

US Eastern 10:50 AM

UK 3:50 PM



AKHILESH VERMA (1956)

Born in 1956 in Indore, Madhya Pradesh, Akhilesh (often writing mononymously as Akhilesh) stands as one of India's most distinctive abstract practitioners. After completing his diploma in Fine Arts at the Indore School of Art, he settled in Bhopal, where he became deeply immersed in the fertile multidisciplinary milieu of Bharat Bhavan. Over a celebrated career spanning decades, he has received numerous accolades, including the prestigious Bharat Bhavan Biennale Award, the Raza Foundation Award, and the Government of India Senior Artist Fellowship. Rooted in the tribal

and indigenous visual cultures of Central India while conversing fluently with global modernism, Akhilesh's practice reimagines abstraction not as strict geometric constructions, but as a living, poetic ecology of signs, memory, and spatial silence.

This auction presents a magnificent large-scale acrylic on canvas measuring 48 x 60 inches, exemplifying the artist's mature mastery over chromatic intensity and calligraphic mark-making. Saturated in an electric, luminous ultramarine blue, the field serves as an expansive cosmic void. Suspended at the center is an intricate constellation of golden-ochre pictograms, animalistic glyphs, linear fragments, and playful zoomorphic figures. These primitive-modernist notations echo the spontaneous vitality of prehistoric cave petroglyphs and tribal ideograms, yet they remain untethered to literal decipherment.

Through this dance between intense monochromatic color and buoyant, floating ciphers, Akhilesh orchestrates a profound rhythm of energy and stillness. The canvas functions as an intuitive map of thoughts and primordial echoes, vibrating with joy and meditative wonder. Resonant with quiet power and spatial elegance, this piece captures the pure essence of Akhilesh's visual poetry.



Lot No - 25

AKHILESH VERMA

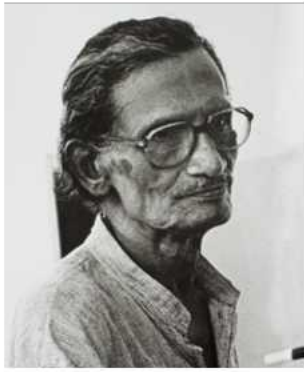
Once in a Blue Moon

Signature at the reverse side of the canvas
2017

Acrylic on canvas
48 x 60 inches

Estimate: ₹200,000 – 300,000
(\$ 2,151 – 3,226)

Provenance: Acquired directly from the artist



RABIN MONDAL (1929 – 2019)

Born in 1929 in Howrah, West Bengal, Rabin Mondal stands as one of the most uncompromising, powerful voices of Neo-Expressionism in modern Indian art. Growing up amidst the industrial sprawl of Howrah during the turbulent decades of the Bengal Famine, the Second World War, the 1947 Partition, and subsequent communal riots, Mondal's visual consciousness was indelibly marked by human suffering, urban squalor, and socio-political decay. After graduating in Commerce from Vidyasagar College, Kolkata, he pursued art through evening courses at the

Government College of Art and Craft and later joined the Indian College of Arts and Draftsmanship. A vital organizer in Bengal's modern art movement, he was a key founder of the Calcutta Painters group in 1963. Honored with numerous accolades, including the Abanindra Puraskar (2001), Mondal dismantled aesthetic idealism to forge a brooding, visceral language centering on tragic archetypes, primal icons, and moral crises—most notably realized in his celebrated 'King', 'Queen', and 'Deity' series.

This auction presents two significant paintings from his wide artistic spectrum. Rabin Mondal creates the portrait of a man (Acrylic on board, 15 x 8 inches, 2008) in his signature style. In this totemic portrait, Mondal constructs a monumental, mask-like face evocative of an ancient deity or primitive idol. Heavy, impasto-laden black contours define the elongated facial planes, hooded eyes, flattened nose, and dark framing coiffure, anchoring the protagonist with solemn, unyielding gravity. The interior planes of the visage and torso pulse with tactile energy, built through agitated layers of crimson, ochre, moss green, and flecks of chalky white applied with raw, scraped immediacy. The tactile surface suggests weathered stone, oxidized metal, or ritual pigment, transforming the human figure into an enduring emblem of existential resilience and archaic power.

In the other painting Mondal portrays a 'Queen' (Mixed Media on board, 6.9 x 9.8 inches, 2005) with his characteristic bold brushstrokes and expressionistic color palate with hues of green, yellow, blue and Indian red. The painting exudes a sense of ancient iconicity and a brooding introspective sense often found in Mondal's oeuvre. Characterized by dense textural impasto, stark linear discipline, and deep psychological intensity, these works opportunity to witness a quintessential example of Rabin Mondal's raw expressionist vision.



Lot No - 26

RABIN MONDAL

Untitled

Signature at the top left
2008

Acrylic on board
15 x 8 inches

Estimate: ₹125,000 – 200,000
(\$ 1,345 – 2,151)

Provenance: Acquired directly
from the artist.



Lot No - 27

RABIN MONDAL

Untitled

Signature at the top left
2005

Mix Media on board
6.9 x 9.8 inches

Estimate: ₹50,000 – 100,000
(\$ 538 – 1,076)

Provenance: Acquired directly
from the artist.



SUHAS ROY (1936 – 2016)

Suhas Roy (1936–2016) occupies an esteemed place in modern Indian art, widely celebrated for his refined mastery over various artistic mediums, sensitivity to light, and poetic romanticism. Born in undivided Bengal (present-day Bangladesh), he completed his diploma in fine arts from the Government College of Art and Craft, Kolkata, in 1958, before traveling to Paris to train at the École des Beaux-Arts and the prestigious printmaking studio Atelier 17 under S. W. Hayter. Returning to India, Roy served as a dedicated pedagogue, heading the Department of Painting at Kala Bhavana, Visva-Bharati University in Santiniketan for several decades. While his later career achieved widespread acclaim through his iconic 'Radha' portraits—celebrated for their lyrical sensuality and luminous modeling—his early and mid-career oeuvre was profoundly shaped by plein-air landscapes, townscapes, and atmospheric architectural studies executed with consummate technical precision.

This auction features an evocative, intimate watercolor on paper, the 'Untitled' painting (Watercolor on paper, 10.5 x 14.5 inches) depicts a rural landscape. Executed with rapid, confident washes and fine calligraphic marks, this landscape depicts a sunlit village path framed by humble, terracotta-tiled roof huts and rustic timber structures. Roy masterfully captures the play of bright daylight and deep cast shadows across the uneven earthen road. Overhead, a web of poles and wirelines cuts across the pale sky, introducing a modernist linear dynamic to the quiet rural scene. In the background, silhouettes figures are engaged in daily chores dissolve gently into warm, earthy tones of sienna, cobalt grey, and olive green, evoking the serene cadence of pastoral life. Exemplifying Suhas Roy's exceptional command of transparent washes, tonal depth, and atmospheric perspective, this charming early study stands as a vital art historical record of his landscape practice and deep observational sensitivity.



Lot No - 28

SUHAS ROY

Untitled

Signature at the lower left

Watercolour on paper
10.5 x 14.5 inches

Estimate: ₹150,000 – 200,000
(\$ 1,613 - 2,151)

Provenance: Collected from a Kolkata
based collector who collected it directly from the artist.



SOHAN JAKHAR (1978)

Born in 1978 in Rajasthan, Sohan Jakhar represents a distinctive voice in 21st-century Indian contemporary art, known for his critical and vibrant engagement with globalization, visual kitsch, and rural-urban transitions. He received his formal academic training with a Bachelor of Fine Arts from Rajasthan School of Art, Jaipur, followed by a Master of Fine Arts from the College of Art, New Delhi. A recipient of honors including the Rajasthan Lalit Kala Akademi Award and international residencies across Europe and Asia, Jakhar navigates the collision between traditional Indian folk

aesthetics, mass media consumer culture, and Western Pop Art. His signature visual language frequently employs multi-layered stenciling, floral textile backdrops, screen-print techniques, and posterized portraiture to investigate issues of identity, tourism, migration, and the commodification of local heritage in contemporary India.

Highlighting Sohan Jakhar's distinct engagement with Pop sensibilities and cultural hybridity, this monumental 'Untitled' work (Acrylic on canvas, 68 x 48 inches) features a compelling triad of female figures. Positioned before a decorative wallpaper field of stylized floral rosettes in earthy terracotta and green, the central veiled woman stands alongside two companions whose styling merges regional identity with globalized visual cues. Through a technique reminiscent of screen-printed posters and stencils, Jakhar flattens forms into stark shadow planes punctuated by sharp accents of pastel pink, powder blue, and vibrant lime. The direct, poised gazes of the trio animate the canvas, creating an arresting dialogue between folk heritage, mass-media aesthetics, and modern figurative portraiture. Through its synthesis of screen-print flat tones, decorative textile motifs, and graphic figurative balance, this canvas stands as a compelling testament to Sohan Jakhar's dynamic inquiry into identity and visual culture in modern India.



Lot No - 29

SOHAN JAKHAR

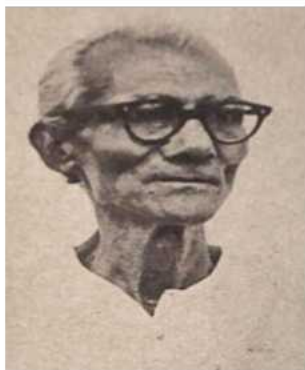
Untitled

Signature at the reverse side of the canvas
2007

Acrylic on canvas
68 x 48 inches

Estimate: ₹400,000 – 500,000
(\$ 4,301 – 5,377)

Provenance: Acquired directly from the artist. This painting won Silver Brush Award in 2008, Organised by Eye Within Art.



GOBARDHAN ASH (1907 – 1996)

Gobardhan Ash (1907–1996) stands as one of the fiercest pioneers of modernism in Bengal, whose artistic rebellion challenged both colonial academic realism and the nostalgic revivalism of the Bengal School. Born in Begumpur, Hooghly, Ash studied at the Government College of Art and Craft, Kolkata (1926–1930), where his defiance of institutional pedagogy and involvement in nationalist movements led him to form the Young Artists' Union (1931) and co-found the historic Art Rebel Centre in 1933. He later trained under Devi Prasad Roy Chowdhury at the Government School of Arts and Crafts, Madras, and went on to join the influential Calcutta Group in 1950. A reclusive visionary who documented the horrors of the 1943 Bengal Famine with profound empathy, Ash was honored with the Abanindra Puraskar (1984) and the AIFACS Veteran Artist Award (1988). His expansive oeuvre moves seamlessly from social realism and dynamic folk adaptations to raw, individual expressionism.

This auction presents a monumental oil on canvas measuring 122 x 122 cm, dated 1996—the culminating year of the artist's prolific life. Saturated in an earthy, burnt-sienna and terracotta ground, the composition presents a haunting assembly of stylized, mask-like human visages. Deconstructed into stark, angular geometric planes and bold, graphic black contours, the faces emerge like archetypal spirits or village archetypes bound in silent communion. The triangular, pyramidal geometry uniting the heads evokes a sense of collective shelter, endurance, and quiet existential solidarity.

Executed with rapid, visceral brushstrokes and raw textural vitality, the painting highlights Ash's lifelong commitment to stripping the human condition down to its most authentic, primal essence. Formally daring and deeply poignant as a late-career statement, this major canvas represents a rare acquisition celebrating the enduring legacy of an uncompromising pioneer of Indian modern art.



Lot No - 30

GOBARDHAN ASH

Untitled

Signature at the lower right
1996

Oil on Canvas
48 x 48 inches

Estimate: ₹500,000 – 700,000
(\$ 5,377 – 7,527)

Provenance: From a very reputed art Collector of Kolkata.



VINOD SHARMA (1952)

Born in 1953 in Delhi, Vinod Sharma stands as one of the most distinguished abstractionists in contemporary Indian art. He pursued his formal academic training with a Bachelor of Fine Arts from the College of Art, New Delhi, followed by a Master of Fine Arts from the Faculty of Fine Arts, M.S. University of Baroda. A recipient of the National Award from the Lalit Kala Akademi, the Sahitya Kala Parishad Award, and a Fellowship from the Government of India, Sharma has forged a individual aesthetic language centered on the silent, primordial forces of nature.

Eschewing human figures or man-made architecture, his visual practice investigates geological time, elemental erosion, and atmospheric expanse. Sharma is renowned for his signature technique—layering, dragging, and washing pigments over meticulously textured grounds—transforming the painted surface into tactile terrains reminiscent of barren valleys, sand dunes, wind-carved canyons, and misty horizons.

Rendered in acrylic on canvas (24 x 36 inches), this panoramic 'Untitled' landscape presents a meditative expanse of rolling dunes and mineral ridges. Saturated in subtle gradations of rose-pink, dusty crimson, muted charcoal, and crystalline white, the composition captures an untamed desert suspended between dawn and twilight. Fine webbed textures and fluid striations across the layered surface evoke natural geological erosion and wind-drifted sands. Along the upper register, washes of misty grey and pale ivory create a quiet horizon that balances the rugged terrain beneath it. Merging tactile material experimentation with a disciplined palette, the work exemplifies Vinod Sharma's enduring engagement with the sublime scale and stillness of the natural world.



Lot No - 31

VINOD SHARMA

Untitled

Signature at the right side
2019

Acrylic on canvas
24 x 36 inches

Estimate: ₹200,000 – 300,000
(\$ 2,151 – 3,226)

Provenance: Collected from a Kolkata based collector who collected it directly from the artist.



ADITYA BASAK (1953)

Born in 1953, Aditya Basak is a distinguished voice in contemporary Indian art whose work bridges psychological inquiry and figurative surrealism. After completing his training at the Government College of Art and Craft in Kolkata, Basak forged a deeply contemplative visual language recognized through honors such as the National Award from the Lalit Kala Akademi and the Pollock-Krasner Foundation Award. Rather than depicting literal scenes, his paintings explore the subterranean chambers of human consciousness, societal vulnerability, and the weight of history. His

style combines rigorous draftsmanship with intricate, weathered surfaces, yielding visual worlds that feel simultaneously ancient, cinematic, and profoundly introspective.

This auction features an impressive tempera on board measuring 44 x 32 inches, presenting a striking representation of Basak's mastery over drama, scale, and medium. The painting is structured around a stark vertical duality. The upper half is enveloped in a scorched, crimson-red atmosphere, where floating organic totems, shell-like fossils, and a luminous circular crest evoke cosmic cycles and deep time. Beneath this whirlwind of elements, a sea of human figures converges in dynamic chiaroscuro. Rendered with sharp highlights and deep, cavernous shadows, this assembly suggests an archetypal gathering—a pilgrimage, a mass migration, or a community confronting an unseen threshold.

Basak's delicate handling of tempera gives the board a dry, fresco-like texture, enriching the work with the character of an unearthed relic. By suspending primeval symbols over a crowded, transient human multitude, the artist reflects on mortality, collective memory, and the enduring resilience of the spirit. Visually magnetic and dense with metaphor, this major work stands as a compelling highlight for discerning collectors of modern and contemporary Indian art.



Lot No - 32

ADITYA BASAK

Untitled

Signature at the lower left

Tempera on board
44 x 32 inches

Estimate: ₹125,000 – 200,000
(\$ 1,345 – 2,151)

Provenance: Acquired directly from the artist



RAM KUMAR (1924-2018)

Ram Kumar (1924–2018) stands as one of the most contemplative and introspective voices of post-Independence Indian modernism. Born in Shimla, he initially pursued a master's degree in economics at St. Stephen's College, Delhi, before his literary and visual impulses drew him toward art. In 1949, Kumar traveled to Paris to train under modernist masters André Lhote and Fernand Léger, absorbing the structural rigor of Cubism and European modernism. Closely associated with the Progressive Artists' Group in Bombay and the Delhi Silpi Chakra, Kumar was also an accomplished Hindi short-story writer, imbuing his visual practice with a deep narrative sensibility. Honored with the Padma Shri (1972), Padma Bhushan (2010), and the Kalidas Samman, his early career centered on melancholic figurative studies of alienated urban youth. However, his pivotal journey to Varanasi in the early 1960s marked a profound aesthetic shift, leading him to abandon direct representation in favor of silent, austere, and meditative abstract paintings.

This auction presents a rare and intimate calligraphic ink drawing The 'Untitled' drawing (Pen & ink on paper, 5.4 x 8.3 inches, dated '97) is executed in an electric ultramarine-blue felt-tip ink, this spontaneous work captures Kumar's mastery over rhythmic gesture and calligraphic brevity. Dynamic sweeping curves, built from dense horizontal hatches and layered strokes, evoke the lyrical contours of birds, perched figures, or stylized Devanagari letterforms in flight. A delicate, ruled horizontal line cuts through the dynamic arches, establishing a subtle horizon and architectural anchor against the stark white ground. Rather than a purely detached abstraction, the drawing retains the quiet vitality, balance, and poetic warmth that define his late explorations on paper.

Spontaneous yet structurally disciplined, this vibrant ink work provides an intimate glimpse into the fluid draftsmanship and meditative geometry of one of India's grand abstractionist masters.



Lot No - 33

RAM KUMAR

Untitled

Signature at the lower right

Pen & Ink on paper
5.4 x 8.3 inches

Estimate: ₹100,000 – 150,000
(\$ 1,076 - 1,613)

Provenance: Acquired from the Story LTD Absolute Tuesdays 15 July 2025 auction.



REBA HORE (1926 -2008)

Reba Hore (1926–2008) occupies a distinct and poignant position in post-Independence Indian art, celebrated for an intensely personal, unrestrained visual language grounded in raw emotional candor. Trained at the Government College of Art and Craft in Kolkata, she developed an early political and social consciousness through her association with the Communist Party of India. Alongside her partner, the eminent artist and printmaker Somnath Hore, she lived and worked across Kolkata and New Delhi before settling in Santiniketan, where she cultivated a deeply introspective, prolific studio practice.

Steering clear of academic formalism and market trends, Hore embraced painting as a direct, visceral response to her lived reality. Working predominantly in oil pastels, gouache, and mixed media on paper, she captured domestic scenes, rural laborers, neighborhood animals, and moments of quiet suffering with urgent, spontaneous marks. Her dense cross-hatching, heavy linear rhythms, and luminous swathes of color avoid romanticization, choosing instead to reveal the fragile, resilient core of everyday existence.

This auction brings together a compelling pair of mixed-media works on paper from 1992, highlighting her expressive draftsmanship and psychological sensitivity. In the first 'Untitled' painting (Mixed media on paper, 12 x 14.5 inches, 1992), a curled dog is depicted—intimate piece captures a stray dog coiled in restful slumber. Layering rapid charcoal cross-hatching over warm rust and terracotta washes, Hore renders the vulnerable animal with unvarnished tenderness and tactile warmth, elevating a modest, overlooked encounter into a poignant reflection on companionship and survival.

The other 'Untitled' painting (Mixed media on paper, 12 x 14.5 inches, 1992) represents a figure by the water anchored by a palette of stormy cobalt, ochre, and stark white highlights, this work portrays a sari clad, stooping female figure washes clothes near water. Rapid, textured pastel strokes and fluid gouache washes envelop the subject in motion and atmosphere creating a dynamic effect in the picture. The dark, emphatic contours delineate a form weighted with physical fatigue yet imbued with quiet, enduring dignity. Characterized by dynamic materiality, emotional truth, and deep empathy, this suite offers a rare opportunity to collect fascinating works by one of modern India's most compelling expressionist voices.



a.)



b.)

Lot No - 34

REBA HORE

a.) Untitled

Signature at the lower right
1992

Mix media on paper
12 x 14.5 inches

Estimate: ₹200,000 - 300,000
(\$ 2,151 - 3,226)

Provenance: Collected from a Kolkata based collector who collected it directly from the artist family.

b.) Untitled

Signature at the lower right
1992

Mix media on paper
12 x 14.5 inches



SUBRATA GANGOPADHYAY (1959)

Born in 1959 in Kolkata, Subrata Gangopadhyay stands as one of contemporary India's most celebrated exponents of modern figurative realism and expressive impressionism. He received his rigorous academic training at the Government College of Art and Craft, Kolkata, graduating with a First Class Diploma in Painting in 1980 under the guidance of academic masters such as Bikash Bhattacharjee. Beginning his professional journey as a senior artist at the Ananda Bazar Patrika group, Gangopadhyay soon turned entirely to studio painting, earning widespread national acclaim,

including prestigious honors from the All India Fine Arts and Crafts Society (AIFACS) and the West Bengal State Lalit Kala Akademi. His visual idiom synthesizes classical academic draftsmanship, theatrical lighting, and bravura impasto brushwork, celebrating the joyous vitality of Indian performing arts, classical dancers, festive traditions, and portraits of daily life.

This auction features an exuberant and richly textured figurative painting.

The 'Untitled' painting (Acrylic on canvas, 30 x 36 inches, 2022) is Pulsating with kinetic energy, this multi-figured composition captures a group of female dancers immersed in the rhythmic spirit of the Dandiya / Garba. Anchoring the foreground are two lead dancers holding dandiya sticks, adorned in elaborately embroidered traditional chaniya cholis, shimmering jewelry, and ornate headpieces. Gangopadhyay constructs the swirling fabric of their skirts through dynamic, broken strokes of saturated emerald, green, fiery vermilion, sunflower yellow, and royal blue. The rhythmic movement of their arms, graceful tilts of their heads, and joyful facial expressions are illuminated by theatrical highlights that dissolve seamlessly into a kaleidoscope of dancing figures in the background. Combining virtuosic figurative draftsmanship with a vibrant, impasto-laden impressionist palette, this canvas exemplifies Subrata Gangopadhyay's mastery in translating music, festive movement, and cultural celebration into a rich, sensory visual experience.



Lot No - 35

SUBRATA GANGOPADHYAY

Untitled

Signature at the lower left
2022

Acrylic on canvas
30 x 36 inches

Estimate: ₹150,000 – 250,000
(\$ 1,613 - 2,689)

Provenance: Acquired directly from the artist.



SHANU LAHIRI (1928-2013)

Shanu Lahiri (1928–2013) stands as one of the most dynamic, pioneering women artists of post-Independence India, celebrated for her vibrant modernism, bold public art initiatives, and passionate pedagogic leadership. Born into an illustrious cultural family in Kolkata—her brothers being the legendary writer Kamal Kumar Majumdar and modernist painter Nirode Mazumdar—she broke institutional glass ceilings by becoming the first female student to receive the AIFACS President's Gold Medal upon graduating from the Government College of Art and Craft, Kolkata, in 1951. Following advanced training at the École des Beaux-Arts and the Académie Julian in Paris on a French government scholarship, Lahiri returned to India with an energized modernist syntax that fused European post-impressionist vigor with indigenous folk vitality.

Beyond her studio practice, Lahiri was a trailblazing feminist force in Indian art, founding the all-women collective 'The Group' in 1983 alongside contemporary women artists to create dedicated exhibition spaces for female creative voices. She later served as the Dean of the Faculty of Visual Arts at Rabindra Bharati University and pioneered large-scale community murals across Kolkata, transforming public walls and urban flyovers into vibrant civic canvases. Her oeuvre is characterized by buoyant chromaticism, calligraphic black contours, and an empathetic celebration of female agency, domestic intimacy, and maternal strength.

This auction presents a spirited, lyrical figurative composition. The 'Untitled' painting (Acrylic on canvas, 16 x 11 inches, 1993) is rendered with fluid, energetic gestural brushwork; the vertical composition centers on a serene, introspective female protagonist seated beside a large spinning wheel or bicycle frame. Lahiri articulates the visage with graceful, closed-eyed serenity, delineated by fine calligraphic black lines and warm orange-ochre washes. Swirling swathes of cobalt blue, sunlit yellow, and warm umber sweep across the canvas, dissolving the boundary between the figure and the dynamic forms. The circular cobalt wheel in the lower right functions both as a dynamic formal anchor and a timeless symbol of labor, domestic routine, and continuous movement. Exemplifying Shanu Lahiri's signature economy of line, luminous transparency, and poetic humanism, this vibrant painting stands as a testament to the enduring creative vitality of Bengal's foremost woman modernist.



Lot No - 36

SHANU LAHIRI

Untitled

Signature at the lower left

Acrylic on canvas
16 x 11 inches

Estimate: ₹ 75,000 – 125,000
(\$ 807 – 1,345)

Provenance: Collected from a Kolkata based collector who collected it directly from the artist.





Lot No 37 - 48

Closing Time : India 8:30 PM

US Eastern 11:00 AM

UK 4:00 PM



SUDHANSU SUTAR (1969)

Born in 1969 in Odisha, Sudhanshu Sutar stands as one of the most compelling voices in contemporary Indian narrative figurative art. Having completed his fine arts training at Utkal University, Bhubaneswar, Sutar relocated to New Delhi, where the profound cultural encounter between his agrarian roots and rapid urbanization deeply shaped his creative sensibility. A recipient of several prestigious honors, including the All India Fine Arts and Crafts Society (AIFACS) Award, Sutar constructs theatrical, dreamlike tableaux that merge hyper-realistic rendering with

surrealist allegory. His practice critically interrogates socio-political realities, historical memory, ecological loss, and the anxieties of modern progress, transforming the picture plane into an introspective stage where national icons, ordinary laborers, and symbolic elements converge in quiet contemplation.

This auction presents a monumental, evocative canvas that showcases Sutar's mastery over surreal stage design, psychological space, and historical allegory: The 'Untitled' painting (Acrylic on canvas) is structured like an open-air theatrical set, the composition is defined by clean, geometric perspective—flanked by sky-blue walls and a striking, expansive scarlet-red floor. The architecture dissolves upwards, where the ceiling gives way to a sprawling, luminous white cloud against an open horizon, seamlessly collapsing the boundary between domestic containment and the infinite cosmos. Seated in profile upon a dark wooden chair is the solitary figure of Mahatma Gandhi, dressed in a simple white loincloth and engaged in quiet contemplation. Directly opposite stands a slender, bare tree whose delicate upper branches dematerialize into an ascending flight of white doves, while a folded golden origami boat rests quietly in the foreground. Through this stark juxtaposition of vast empty space, saturated chromatic fields, and layered metaphors—the tree of life, birds of peace and liberation, and the humble paper boat—Sutar orchestrates a poignant meditation on memory, ideological solitude, and the enduring quest for freedom in the contemporary world.



Lot No - 37

SUDHANSU SUTAR

Untitled

Signature at the middle right
2018

Acrylic on Canvas
36 x 48 inches

Estimate: ₹200,000 – 300,000
(\$ 2,151 – 3,226)

Provenance: Collected from a Kolkata based collector who collected it directly from the artist.



Lot No - 38

SUNIL DAS

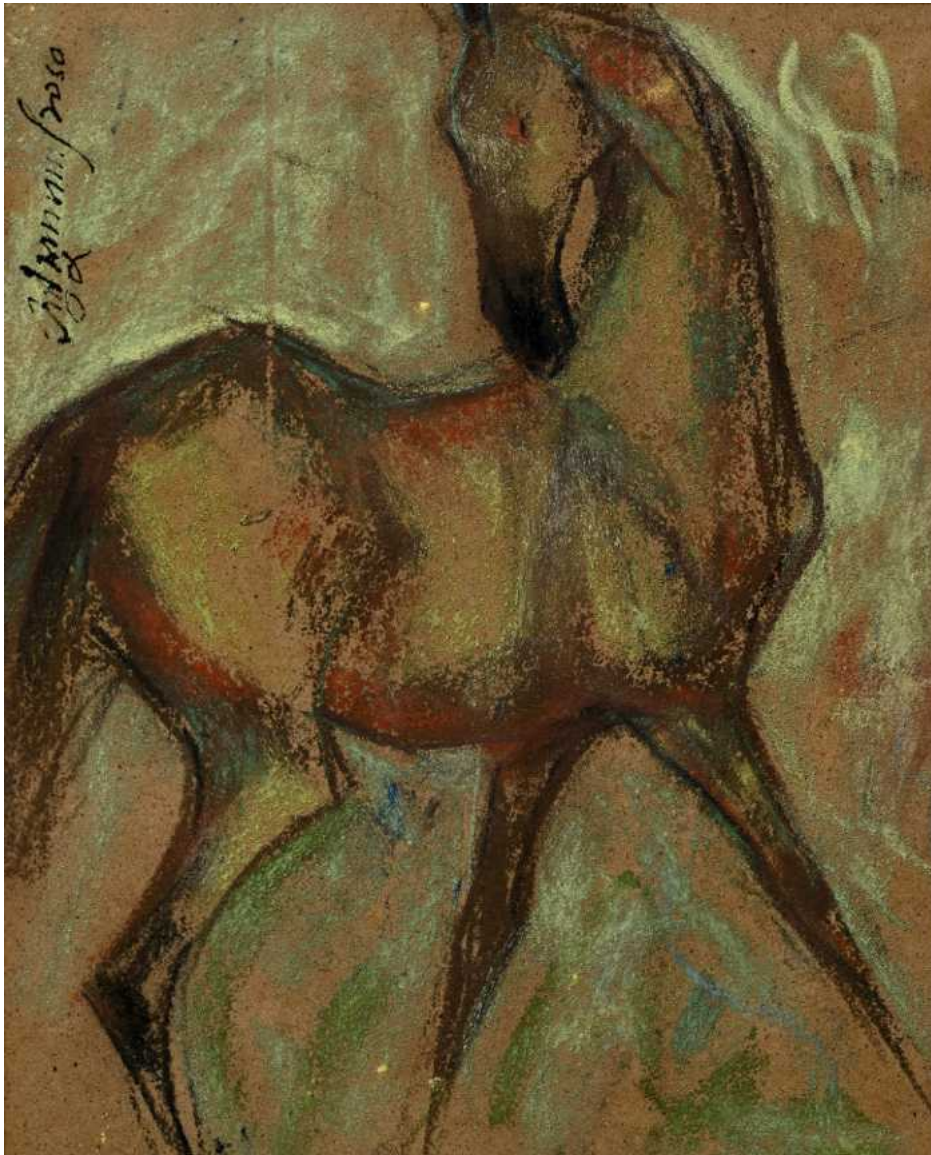
Untitled

Signature at the lower left

Charcoal on paper
12 x 17.5 inches

Estimate: ₹ 200,000 – 400,000
(\$ 2,151 - 4,301)

Provenance: Collected from a Kolkata based collector who collected it directly from the artist.



Lot No - 39

SUNIL DAS

Untitled

Signature at the top left

Charcoal & Dry Pastel on paper
10.5 x 8.5

Estimate: ₹ 250,000 – 350,000
(\$ 2,689 – 3,764)

Provenance: Collected from a Kolkata based collector who collected it directly from the artist.



SUNIL DAS (1939 – 2015)

Sunil Das (1939–2015) stands as one of the most significant and visceral expressionists in modern Indian art. Born in Kolkata, he studied at the Government College of Art and Craft before securing a French government scholarship in 1961 to train in Paris at the École Nationale Supérieure des Beaux-Arts and under master printmakers Johnny Friedlaender and S. W. Hayter at Atelier 17. As a pivotal founder-member of the Society of Contemporary Artists (1960) and later the Calcutta Painters (1963), Das was honored with the National Award from the Lalit Kala Akademi twice (1959 and 1978) and conferred the Padma Shri in 2014. Driven by raw kinesthetic draftsmanship, his legendary encounters

with the stables of the Calcutta Armed Police and the bullfighting rings of Spain gave rise to his iconic horse and bull studies—universal emblems of untamed energy, existential confrontation, and primal vitality.

This auction brings together a comprehensive suite spanning expressive drawings, pastels, and a rare bronze sculpture, highlighting Das's lifelong investigation of equestrian and taurine dynamism across multiple media. The first drawing (Charcoal on paper, 22 x 18 inches, 2000) depicts a horse in his signature style; this vertical charcoal study captures a horse rearing in explosive motion. Das builds the tensed neck muscles, flare of the nostrils, and sweeping tail with swift, layered charcoal strokes, merging anatomical precision with frantic, atmospheric contour lines that evoke raw velocity.

In another drawing he captured two skeletal horses in motion (Conté / ink on paper, 12 x 17.5 inches). Executed in brown Conté, this horizontal drawing depicts two overlapping steeds in stride. The composition relies on sharp, intersecting diagonal lines and swift hatching reminiscent of European Futurist studies, capturing the collective rhythm, speed, and geometric force of galloping forms.

Beside drawing, horses appear as central characters in Sunil Das's paintings. In the 'Untitled' painting (Mixed media / pastel on paper, 10.5 x 8.5 inch), we can see a brilliantly studied figure of a horse in motion, bathed in earthy ochre, terracotta, and olive hues. Softly rubbed pastels delineate the muscular back and arch of the neck, presenting a quieter, more sculptural rendering of equestrian grace.

Das's fascination towards the form of horse goes beyond the two-dimensional surface and gets depicted in sculptural forms as well. The 'Untitled' reclining equine form (Bronze, 17 x 4 x 3 inches, 2005) translates his fluid graphic gestures of drawing into three dimensions; this patinated cast-bronze sculpture distills the elongated contours of a horse into a sleek, semi-abstract form. The undulating ridges along the spine and the tactile, hand-modeled surface capture muscular tension in a state of suspended rest.

Beside horses, bulls too appeared in numerous works of Sunil Das. The 'Untitled' work (Charcoal and pastel on paper, 2003) is a drawing depicting a monumental bull lunging forward. Saturated, velvet-black charcoal defines the massive head and sharp upward-curving horns, accented with fiery terracotta washes along the flank. Whiplashing lines trace the arc of the tail and hooves, embodying the intense physical confrontation of the bullring. Traversing charcoal, pastel, and cast bronze, this collection offers a definitive exploration of Sunil Das's relentless draftsmanship and his enduring contribution to modern Indian expressionism.



Lot No - 40

SUNIL DAS

Untitled

Signature at the lower left
2000

Charcoal on paper
22 x 18 inches

Estimate: ₹300,000 – 400,000
(\$ 3,226 – 4,301)

Provenance: Collected from a Kolkata based collector who collected it directly from the artist.



Lot No - 41

SUNIL DAS

Untitled

Signature at the top left
2003

Charcoal & dry pastel on paper
16.4 x 21 inches

Estimate: ₹300,000 to 400,000
(\$ 3,226 - 4,301)

Provenance: Collected from a Kolkata based collector who collected it directly from the artist.



Lot No - 42

SUNIL DAS

Untitled

Signature at the upper back of the sculpture
2005

Bronze
17 x 4 x 3 inches

Estimate: ₹200,000 - 300,000
(\$ 2,151 - 3,226)

Provenance: Collected from a Kolkata based collector who collected it directly from the artist.



DHIRAJ CHOUDHURY (1936 – 2018)

Dhiraj Choudhury (1936–2018) remains one of modern Indian art's most passionate humanists and expressionist artist. Born in Brahmanbaria (in present-day Bangladesh), he studied at the Government College of Art and Craft, Kolkata, and the Delhi Polytechnic, later dedicating over three decades to teaching at the College of Art, New Delhi. Decorated with numerous honors including the National Award from the Lalit Kala Akademi, Choudhury developed an incisive visual vocabulary fueled by socio-political outrage, existential empathy, and unvarnished realism. His practice is characterized by a fierce, nervous linear energy, deploying pen and ink as instruments of immediate psychological inquiry.

This auction brings together an exceptional suite of three pen-and-ink drawings executed in 2005, capturing the raw immediacy of lived experience and clinical vulnerability. The first 'Untitled' drawing (Pen and ink on paper, 11 x 14 inches) is a densely hatched, fractured composition where expressive female visages peer through overlapping architectural grids and biomorphic forms. The dense web of cross-hatching and fractured geometry creates a poignant understanding of the deep psychological terrain.

The second 'Untitled' drawing (Pen and ink on paper, 11 x 14 inches, dated 12.11.05) is inscribed with the place and time of the drawing – "Waiting room CMRI 6 PM". This rapid, observational sketch captures the heavy silence of a hospital corridor. With swift, gestural contours and spontaneous line-work, Choudhury renders seated figures suspended in anxious anticipation, translating collective waiting into an evocative study of human vulnerability.

The other 'Untitled' drawing depicts a scene from a clinical ward (Pen and ink on paper, 11 x 8.5 inches): A stark and poignant scene depicting medical attendants attending to a bedridden patient amidst monitors, drips, and a ticking clock. The composition's angular distortions and jagged linework heighten the acute fragility of life within a clinical apparatus. Marked by unsparing observation and masterly draftsmanship, this poignant collection offers collectors an intimate encounter with Choudhury's deeply empathetic and expressionist vision.



Lot No - 43

DHIRAJ CHOUDHURY

a.) Untitled

Signature at the lower right

Pen ink on paper
11 x 14 inches



b.) Untitled

Signature at the lower right
2007

Pen ink on paper
11 x 14 inches



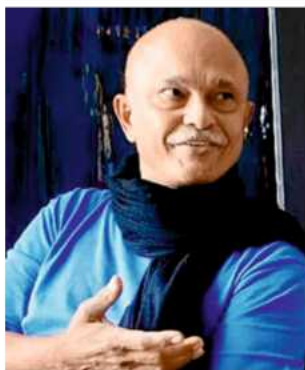
b.) Untitled

Signature at the lower middle
2005

Pen ink on paper
11 x 8.5 inches

Estimate: ₹150,000 – 250,000
(\$ 1,613 - 2,689)

Provenance: Collected from a Kolkata based collector who collected it directly from the artist.



PRABHAKAR KOLTE (1946)

Born in 1946 in Nerurpar, Maharashtra, Prabhakar Kolte stands as one of the foremost pioneers of lyrical abstraction in post-Independence Indian art. He completed his diploma in painting from the Sir J. J. School of Art, Mumbai, in 1968, where he later taught as an influential faculty member from 1972 to 1994, deeply shaping successive generations of Indian artists. Greatly influenced by the Swiss-German modernist Paul Klee and the spiritual resonance of the colour-field tradition, Kolte developed a radical non-representational vocabulary centered on pure chromatic spatiality. A recipient of the prestigious Maharashtra State Art Award, the Bombay Art Society Gold Medal, and the Kalidas Samman, Kolte conceives painting not as a vehicle for depicting narrative or literal imagery, but as an autonomous, living architecture of color, light, and psychic consciousness.

This auction presents one of his signature abstract paintings measuring 60 x 48 inches, executed in acrylic in 2012, exemplifying Kolte's mature mastery over layered chromatic tension and visual syntaxes.

The Untitled work is composed along a striking vertical axis, the pictorial surface orchestrates a powerful dialogic tension between a blazing crimson-scarlet expanse on the left and a deep, brooding obsidian-black field on the right. Rather than flat geometric planes, Kolte constructs the surface through multiple tactile stratifications—thick, impasto bands, geometric cut-outs, and deliberate drips that peel back the dominant hues to reveal luminous underlayers of cobalt blue, emerald green, canary yellow, and violet. The vibrant, organic drips and structured horizontal apertures function like architectural fissures, suggesting light filtering through a dense urban facade or hidden geological strata. Balancing calculated geometric order with visceral, spontaneous gesture, the canvas transforms paint into a pulsating emotional substance. Monumental in scale, formally rigorous, and visually hypnotic, this late masterwork stands as an exceptional work of a contemporary master.



Lot No - 44

PRABHAKAR KOLTE

Untitled

Signature at the top left
2012

Acrylic on canvas
60 x 48 inches

Estimate: ₹15,00,000 – 17,00,000
(\$ 16,130 - 18,280)

Provenance: Collected from a Kolkata based collector who collected it directly from the artist.



LALU PRASAD SHAW (1937)

Born in 1937 in Suri, Birbhum, Lalu Prasad Shaw stands as one of modern India's most refined visual chroniclers of middle-class domesticity, gentility, and iconic figuration. After graduating from the Government College of Art and Craft, Kolkata, in 1959, Shaw initially gained widespread acclaim in the 1960s and 1970s as a pioneering printmaker and a key figure in the Society of Contemporary Artists. Over time, his practice pivoted toward the classical medium of gouache and tempera, drawing profound inspiration from the nineteenth-century Kalighat *pata*, Company

School portraiture, and early Bengali photography. Decorated with honors including the National Award from the Lalit Kala Akademi (1971) and the West Bengal State Lalit Kala Akademi Award, Shaw forged an unmistakable visual language distinguished by crisp, architectural draftsmanship, flat saturated color fields, and gentle, satirical charm.

This auction showcases two exemplary tempera paintings that illustrate Shaw's mastery over social genre and devotional iconography:

'Babu Bibi' (Tempera on board, 28 x 22 inches, 2017) is set against a vibrant crimson-red ground and framed by a warm ochre border, this quintessential work portrays a fashionable nineteenth-century Bengali couple engaged in subtle courtship. Dressed in a striped, indigo sari and a matching striped kurta with a pleated white dhoti, the protagonists mirror each other's postures, each delicately holding and inhaling the scent of a white blossom. Shaw's sharp, calligraphic outlines and meticulous rendering of striped textiles, gold ornaments, and round-rimmed spectacles evoke the nostalgic vanity and theatrical elegance of colonial Calcutta's babu culture.

The other painting depicts the Hindu deity Ganesha (Tempera on board, 22 x 28 inches, 2021). In this striking devotional composition, Shaw translates classical Hindu iconography through his individual artistic idiom. The four-armed deity sits in serene lalitasana upon a carved wooden low stool, attired in an immaculate white dhoti with red borders and adorned with delicate gold jewelry. Holding a battle-axe (parashu), a sacred noose (pasha), a sacred modak, and raising a hand in abhaya mudra, Ganesha is accompanied by his loyal vahana, the mouse, resting below. The flat, radiant red background amplifies the graphic clarity, immaculate contouring, and tranquil warmth of the icon. Characterized by impeccable linear discipline, chromatic brilliance, and cultural nostalgia, these two temperas represent definitive highlights of Lalu Prasad Shaw's celebrated oeuvre.



Lot No - 45

LALU PRASAD SHAW

Ganesha

Signature at the lower right
2021

Tempera on board
22 x 28 inches

Estimate: ₹350,000 - 450,000
(\$ 3,764 - 4,840)

Provenance: Collected from a Kolkata based collector who collected it directly from the artist.



Lot No - 46

LALU PRASAD SHAW

Babu Bibi

Signature at the lower left
2017

Tempera on board
28 x 22 inches

Estimate: ₹350,000 – 450,000
(\$ 3,764 – 4,840)

Provenance: Collected from a Kolkata based collector who collected it directly from the artist.



Lot No - 47

GANESH HALOI

Untitled

Signature at the lower right
2022

Gouache on handmade paper
15 x 23 inches

Estimate: ₹700,000 - 900,000
(\$ 7,527 - 9,678)

Provenance: Collected from a Kolkata based collector who collected it directly from the artist.



GANESH HALOI (1936)

Born in 1936 in Jamalpur (now in Bangladesh), Ganesh Haloi is one of India's most prolific artist of abstract landscape and spatial memory. Uprooted by the trauma of Partition in 1947, he found his calling in art and graduated from the Government College of Art and Craft, Kolkata, in 1956. He then went on to study and document for seven formative years (1957–1963) the frescos at the Ajanta Caves for the Archaeological Survey of India. This immersive engagement with classical Indian frescoes, combined with an enduring nostalgia for the lush riparian terrain of his lost homeland,

shaped his distinct visual vocabulary. Rather than replicating observed nature, Haloi distills the landscape into a contemplative syntax of signs, dots, delicate washes, and floating architectural lines. His internationally celebrated practice—featured notably at Documenta 14 in Kassel and Athens—bridges meditative stillness with profound ecological intimacy.

This auction features a striking pair of gouache works on handmade paper executed in 2022, showcasing the artist's mature mastery over tonal nuance and spatial poetics in the first composition (Gouache on handmade paper, 15 x 23 inches) he creates a metaphysical essence of a lost landscape. The subtle horizontal plane anchored in dark, textured wash against a luminous, unpainted expanse creates an intuitive expanse of landscape that goes beyond the physical terrain. Slender, branching stalks, zigzagging fault lines, and delicate stippled marks rise across the pictorial field, evoking seismic geological memory and the fragile persistence of organic life.

In another untitled composition (Gouache on handmade paper, 15 x 23 inches) a dense stand of vertical, reed-like vegetation emerges from a horizontal divide, with undulating, tender tendrils reaching upward into a soft wash of sky. The dynamic contrast between solid dark registers and feathery, rhythmic foliage transforms an intimate botanical glance into an expansive spatial meditation. Executed in a restrained, earthy monochrome that highlights the tactile grain of handmade paper, these works embody Haloi's signature synthesis of memory, cartography, and quietude, standing as exceptional acquisitions for connoisseurs of modern Indian abstraction.



Lot No - 48

GANESH HALOI

Untitled

Signature at the lower right
2022

Gouache on handmade paper
15 x 23 inches

Estimate: ₹700,000 - 900,000
(\$ 7,527 - 9,678)

Provenance: Collected from a Kolkata based collector who collected it directly from the artist.





Lot No 49 - 63

Closing Time : India 8:40 PM

US Eastern 11:10 AM

UK 4:10 PM



K. G. SUBRAMANYAN (1924 – 2016)

Kalpathi Ganpathi Subramanyan (1924–2016), affectionately known as Mani-da, remains one of modern India's most versatile creative polymaths—an eminent painter, muralist, sculptor, printmaker, writer, and theorist. Immersed early in the Gandhian Quit India movement, Subramanyan received his artistic training at Kala Bhavana, Santiniketan, under stalwarts Nandalal Bose, Benode Behari Mukherjee, and Ramkinkar Baij, later continuing his studies at the Slade School of Fine Art in London. Over a transformative pedagogical career, he shaped the Faculty of Fine

Arts at M.S. University of Baroda and later returned to Kala Bhavana as Professor of Painting and Professor Emeritus. Recognized with India's highest civilian honors—including the Padma Shri, Padma Bhushan, and Padma Vibhushan—Subramanyan dismantled hierarchies between high modernism and vernacular craft, articulating an expansive "living tradition" that celebrated indigenous materials, narrative irony, and artisanal tactility.

This auction presents a masterly and rare painted terracotta plate (shora) titled Durga, measuring 30 cm in diameter. The circular tondo captures the dynamic clash of Mahishasuramardini, which Subramanyan orchestrates with exuberant vitality and witty graphic abbreviation. The multi-armed goddess Durga, adorned with a crowned headdress, flowing dark tresses, and patterned attire, thrusts her spear forward with poised agility. Her mount (vahana) is depicted here as a striped feline—a tiger rather than the conventional lion—through which Subramanyan makes a nuanced reference to the vernacular folk iconography of Bengal. The tiger lunges forward to bite Mahishasura's leg as Durga confronts the horned demon in an energetic diagonal tension.

Rendered in a lively, earthy palette of bright ochre, chalk white, brick red, and stark carbon black, the composition is framed by a delicate twisted-rope border along the rim. The brisk, calligraphic linework and textured slips preserve the raw, tactile vitality of folk murals while demonstrating Subramanyan's modern command over rhythm, space, and mythic theatre.

Seamlessly uniting classical narrative, modernist spatial dynamics, and indigenous terracotta practice, this painted platter stands as a quintessential testament to Subramanyan's enduring genius, making it a prized highlight for discerning collectors of Indian modernism.



Lot No - 49

K. G. SUBRAMANYAN

Durga

Signature at the lower middle

Terracotta
30 Cm Diameter

Estimate: ₹350,000 – 500,000
(\$ 3,764 – 5,377)

Provenance: From a very reputed art Collector of Kolkata.



Lot No - 50

KRISHEN KHANNA

Untitled

Signature at the lower left

Acrylic and charcoal on canvas
30 x 24 inches

Estimate: ₹12,00,000 - 14,00,000
(\$ 12,904 - 15,054)

Provenance: Acquired from Giftex Auction 15-16 January 2025



KRISHEN KHANNA (1925)

A towering luminary of modern Indian art, Krishen Khanna (b. 1925) is celebrated for his profound, humanistic approach to narrative figuration. Born in Ferozepur (in undivided Punjab), Khanna spent his formative years at Imperial Service College in England and Government College, Lahore, before embarking on a successful corporate banking career. His artistic convictions led him to resign from banking in 1961 to dedicate himself fully to painting. Closely associated with the revolutionary Progressive Artists' Group in Bombay, Khanna forged a distinct visual idiom marked by masterful draftsmanship, psychological depth, and deep social empathy. Decorated with the Lalit Kala Akademi National Award, the Padma Shri, and the Padma Bhushan, his oeuvre captures the dignity and resilience of everyday subaltern lives—most famously in his iconic 'Bandwallah', 'Truck', and biblical series.

This auction brings together two diverse works that demonstrate Khanna's expressive range across drawing and textile arts. The 'Untitled' work (Acrylic and charcoal on canvas, 30 x 24 inches) of a fragmented portrait done in monochromatic palette, the figurative drawing presents an introspective bust of an individual whose identity is unknown. Built through delicate tonal shading and intricate cross-hatching, the facial planes and drapery fracture into soft, faceted geometric segments, crowned by a prominent bindi. The subtle tension between linear structure and painterly smudging imbues the visage with an ethereal, dreamlike interiority.

The other 'Untitled' work deals with one of his perennial subject matter - The Bandwallahs (Hand-knotted carpet - Silk & wool, 60 x 60 inches) Translating his most celebrated thematic series into a tactile textile medium, this monumental square tapestry captures a spirited brass ensemble in mid-performance. Dressed in dark, sharp-crested uniforms and peaked caps, the musicians blow into horns, clatter percussion, and strike drums. The interplay between velvety dark volumes and shimmering warm ochres, golds, and ivory weave the brass instruments into a lively sensory rhythm. Seamlessly uniting intimate graphic draftsmanship with grand, tactile design, these two pieces stand as exceptional acquisitions reflecting the multifaceted legacy of a master modernist.



Lot No - 51

KRISHEN KHANNA

Untitled

Signature at the reverse side of the carpet

Hand knotted carpet- Silk & Wool
60 x 60 inches

Estimate: ₹550,000 - 750,000
(\$ 5,914 - 8,065)

Provenance: Collected from a Kolkata based collector who collected it directly from the artist.



Lot No - 52

GANESH PYNE

Untitled

Pen & ink on graph paper
11 x 8.5 inches

Estimate: ₹200,000 to 300,000
(\$ 2,151 - 3,226)

Provenance: Collected from a Kolkata based collector.

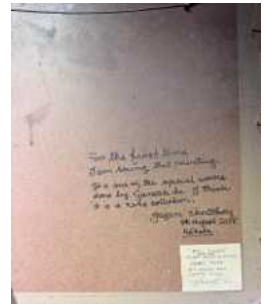
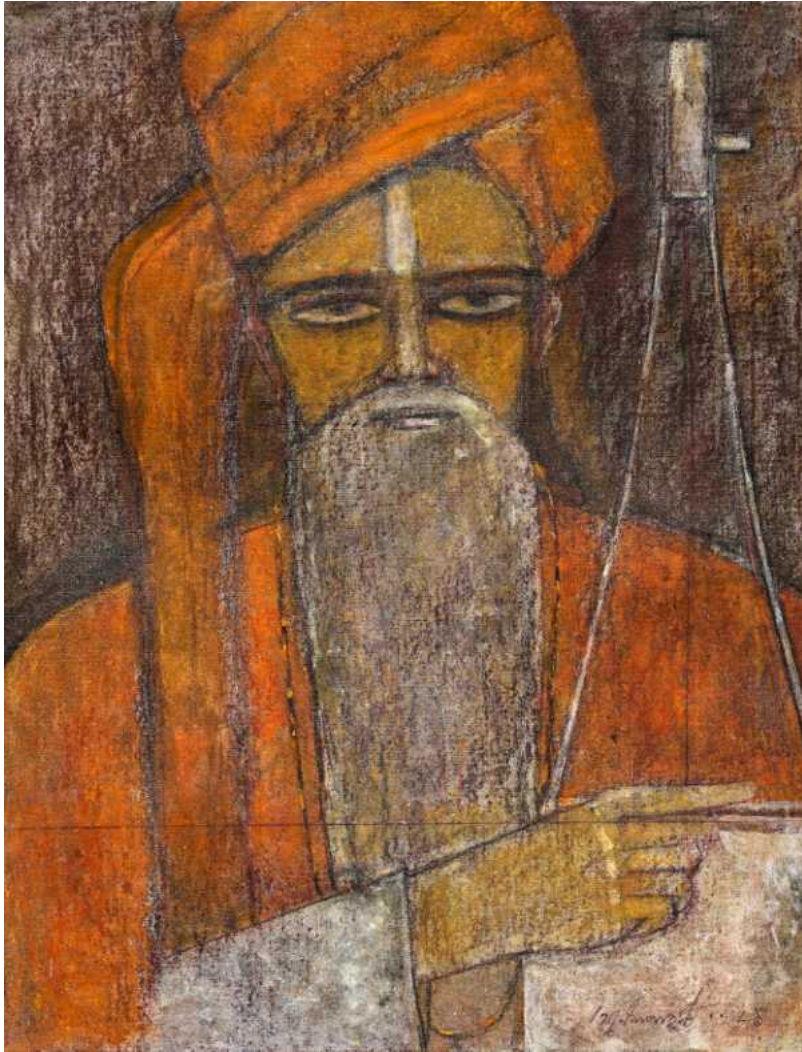


GANESH PYNE (1937 – 2013)

Ganesh Pyne (1937–2013) stands as one of the most prolific and revered masters of modern Indian art, often described as the poetic visionary of darkness and melancholy. Born in Kolkata, Pyne graduated from the Government College of Art and Craft in 1959. Deeply shaped by the oral storytelling of his grandmother, the trauma of the 1946 Calcutta riots, and the introspective aesthetics of the Bengal School—particularly Abanindranath Tagore—he pioneered a distinct form of indigenous surrealism. A prominent member of the Society of Contemporary Artists, Pyne was decorated with major accolades, including the Raja Ravi Varma Award, the Abanindra Puraskar, and the Shiromani Puraskar. His visual idiom is celebrated for its evocative chiaroscuro, skeletal figuration, and intriguing handling of light, memory, and existential mortality.

This auction showcases two rare and poignant works that illuminate Pyne's profound engagement with devotional lore and literary memory. The first 'Untitled' work of the The Baul / Devotional Mystic (dated 1981) rendered in warm saffron and earth-toned ochres, this contemplative portrait depicts an ascetic Baul or wandering minstrel. Adorned with a vibrant turban, a Vaishnava tilak, and a flowing white beard, the figure gazes meditatively forward while gently holding the neck of an ektara. The dry, stippled surface texture and soft, atmospheric lighting imbue the mystic with a timeless spiritual dignity.

The other 'Untitled' work portraying 'Kabuliwala' (Pen and ink on graph paper, dated 1989) is drawn with Pyne's signature dense cross-hatching, this arresting profile captures Rabindranath Tagore's iconic literary protagonist, the Kabuliwala. Alongside the turbaned, bearded figure, Pyne inscribes a moving handwritten Bengali text reflecting on how this childhood tale persistently haunted and nourished his creative consciousness across his artistic journey. Rendered on graph paper, the sharp juxtaposition of rigorous geometric lines and delicate psychological draftsmanship creates an intimate, autobiographical work. Together, these works present a fascinating opportunity to acquire some of the most deeply introspective and significant works of Ganesh's Pyne's illustrious artistic spectrum.



Lot No - 53

GANESH PYNE

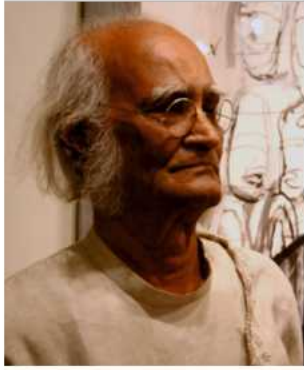
Baul Singer

Signature at the lower right
1981

Mix media on canvas
17 x 13 inches

Estimate: ₹1,25,00,000 – 1,75,00,000
(\$ 1,34,409 – 1,88,172)

Provenance: Acquired from a reputed collector in Kolkata. Exhibited in 89th Birth Anniversary of Ganesh Pyne, organised by Society of Contemporary Artist, in June 2026. Shown and certified by Jogen Chowdhury and Ganesh Haloi.



PARITOSH SEN (1918 – 2008)

Paritosh Sen (1918–2008) stands as one of the most formidable pioneers of Indian modernism, renowned for introducing a vigorous, cosmopolitan visual idiom to the subcontinent's post-colonial art discourse. Born in Dhaka (in undivided Bengal), Sen broke away from traditional expectations to study under Devi Prasad Roy Chowdhury at the Government School of Arts and Crafts, Madras. In 1943, alongside fellow visionaries such as Prodosh Das Gupta, Nirode Mazumdar, and Gopal Ghose, he co-founded the historic Calcutta Group—the collective credited with steering modern Indian art away from the nostalgic lyricism of the Bengal School toward an unapologetic engagement with socio-political reality and European modernism.

Sen subsequently traveled to Europe in 1949, training at the Académie André Lhote and the École des Beaux-Arts in Paris, where he also encountered Pablo Picasso, an interaction that left an indelible mark on his formal sensibilities. Decorated with numerous honors—including the Lalit Kala Akademi Fellowship, the Kalidas Samman, and the Abanindra Puraskar—Sen was also a distinguished essayist and pedagogue. His multifaceted oeuvre bridges the structural rigor of Post-Impressionism and Cubist spatial flattening with an acute, empathetic eye for everyday human drama, urban satire, and subaltern vulnerability.

This auction features a powerful and intimate figurative watercolor, measuring 45 x 29 cm and executed in 1991:

The 'Untitled' work (Watercolor on paper, 45 x 29 cm, 1991) captures a pensive image of a malnourished child. With a minimal palette with burnt sienna, and smoky carbon black, Sen is able to create an image that instantly reverberates in the sensitive mind. The seated, emaciated boy staring blankly into the distance shows a void of a cruel and inhumane society, where a child endures such pain of hunger. Sen constructs the form through bold, energetic ink contours paired with fluid, spontaneous watercolor washes. The exposed ribcage, hollowed torso, and distended features are rendered with unsparing visceral honesty, while the dense cross-hatching in the background anchors the figure within an uneasy, psychological space. Rather than reducing the subject to mere pathos, Sen's dynamic draftsmanship captures a resilient inner life and haunting psychological presence. Masterfully balancing expressive distortion with deep humanism, this poignant watercolor exemplifies Paritosh Sen's sensitive mind.



Lot No - 54

PARITOSH SEN

The Boy

Signature at the lower left
1991

Watercolour
17.7 x 11.4 inches

Estimate: ₹ 250,000 – 350,000
(\$ 2,689 – 3,764)

Provenance: From a very reputed art Collector of Kolkata.



SAMARENDRA NATH GHOSH (1912-1995)

Samarendra Nath Ghosh (popularly known as Samar Ghosh) belongs to the distinguished lineage of early twentieth-century Bengal School masters who navigated an exquisite balance between nationalist aesthetic revivals and academic structural rigor. Hailing originally from East Bengal (present-day Bangladesh), Ghosh moved to Kolkata to pursue fine arts at the Government School of Art under the direct mentorship of Mukul Dey. Renowned as one of Dey's most talented disciples, Ghosh excelled across printmaking, drawing, and painting, earning the prestigious Governor's Gold Medal twice for his artistic excellence. His exceptional draftsmanship and command over visual narrative also caught the attention of Abanindranath Tagore, leading to notable book illustrations for seminal literary classics such as 'Nalok' and 'Kshirer Putul'. Ghosh's visual practice synthesized the delicate, atmospheric wash technique of the Bengal School with realistic anatomical observation, capturing both mythological narratives and everyday pastoral life with remarkable lyrical warmth.

This auction presents an exquisite, historically evocative work blending the classical aesthetics of Bengal School and a sensitive realistic idiom.

The 'Untitled' painting (Wash & watercolor on paper, 13.1 x 9.5 inches) saturated in a warm, dusky atmosphere of dusk or godhul (the hour of cow dust), the composition portrays a dynamic pastoral scene from the Krishna Leela. The young, blue-skinned Krishna strides energetically across the dusty terrain, clad in a dhoti and a peacock-feather crown, playing his bamboo flute. Surrounding him is a surging herd of cattle rendered with exceptional anatomical precision—muscular bulls and gentle cows in rich chestnut, deep umber, and luminous ivory tones, their bells and decorative neckbands rendered with delicate clarity. In the background, rolling blue hills, atmospheric dust clouds illuminated by the setting sun, and cowherds directing the herd evoke a timeless rural cadence, while feathery kash reeds in the foreground add botanical charm to the frame. With its luminous atmospheric layering and spirited rendering of pastoral life, this masterwork crystallizes the poetic ethos of the Bengal School, highlighting Ghosh's significant role in expanding the school's visual idiom to a great extent.



Lot No - 55

SAMARENDRA NATH GHOSH

Untitled

Signature at the lower right

Wash & Watercolour on paper
13.1 x 9.5 inches

Estimate: ₹150,000 to 200,000
(\$ 1,613 - 2,151)

Provenance: Acquired directly from the Artist's Family.



DHIRENDRANATH BRAHMA (1924 – 2016)

Dhirendranath Brahma (1924–2016) was one of the foremost stalwarts and torchbearers of the Neo-Bengal School tradition. Trained at the Government College of Art and Craft, Kolkata, under legendary masters such as Chintamani Kar and Satyendranath Banerjee, Brahma deeply internalized the classical Indian aesthetic canons of the 'Shilpa Shastras' alongside Far Eastern wash techniques. He later served as a revered pedagogue and Head of the Department of Indian Painting at his alma mater, shaping generations of artists. Honored with the prestigious Abanindra

Puraskar by the Government of West Bengal, Brahma's practice is celebrated for its lyrical grace, calligraphic delicacy, and mastery over traditional tempera and watercolor wash methods.

This auction presents a sensitive watercolor on paper board measuring 11 x 16 inches, presented within a classic multi-tiered painted border reminiscent of traditional Indian miniature folios. The composition portrays the infant deity 'Balgopal' (child Krishna) rendered in a striking cerulean blue hue. Shown from behind in a playful three-quarter turn, the child takes hesitant, exploratory steps toward an imposing classical pillar, his head tilted upward in naive curiosity. Behind him lie scattered fragments of butter pots and a solitary peacock feather, subtly referencing the beloved mythological narrative of the butter thief (Makhan Chor).

Brahma's mastery of the wash technique is evident in the luminous, graded warmth of the background and the fine, calligraphic precision that defines the infant's soft silhouette and delicate waistband. The quiet restraint of the setting elevates the playful domestic scene into a serene, devotional contemplation. Intimate in scale and steeped in classical Indian miniature traditions, this painting stands as a rare and exquisite example of Brahma's dedication to reviving the traditional visual idioms.



Lot No - 56

DHIRENDRANATH BRAHMA

Untitled

Signature at the lower right

Watercolor on paper board
4.9 x 7.5 inches

Estimate: ₹100,000 – 200,000
(\$ 1,076 - 2,151)

Provenance: Acquired from Kolkata based collector. Artist gifted this artwork to the collector at his rice ceremony.



BHURI BAI (MID-1960s – 2024)

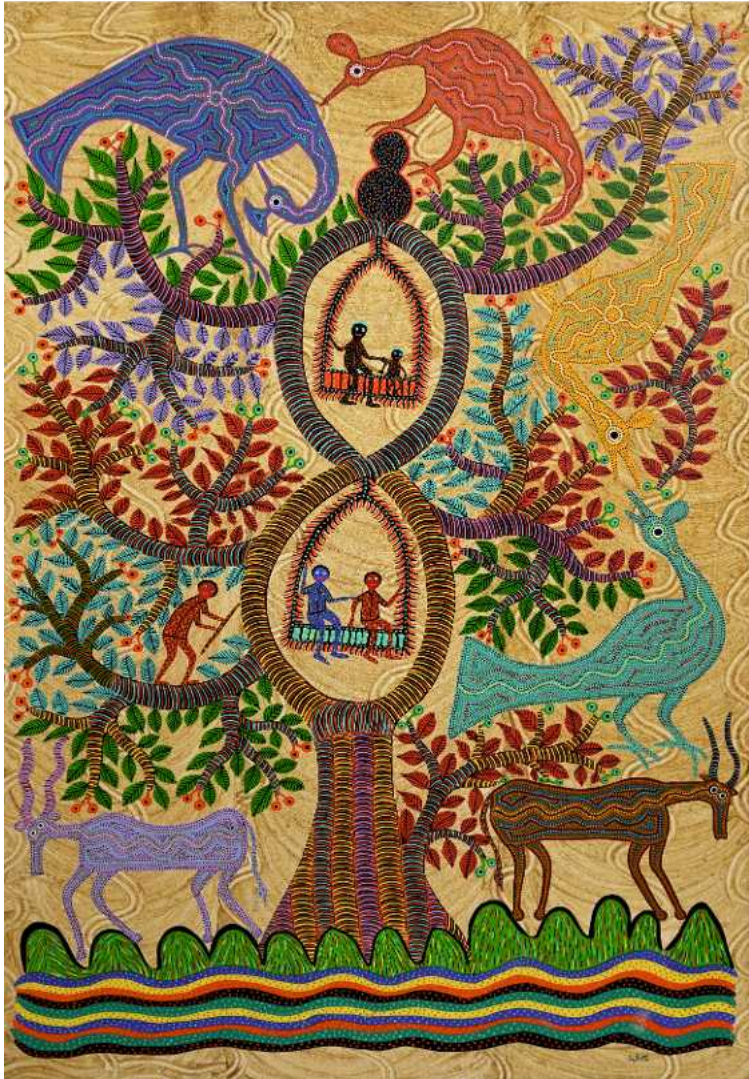
Bhuri Bai stands as an internationally acclaimed trailblazer of contemporary indigenous art in India, credited as the first Bhil artist to transition traditional ritual wall murals (*Pithora*) onto paper and canvas. Born in Pitol village in the Jhabua district of Madhya Pradesh, she learned the sacred visual vocabulary of her community in childhood, painting mud walls with natural clays, cow dung, and vegetable pigments. While working as a construction laborer at Bharat Bhavan in Bhopal during the early 1980s, her raw artistic instinct was recognized by visionary artist-

curator J. Swaminathan, who encouraged her to adapt her ancestral techniques using modern acrylics and poster colors. A recipient of India's fourth-highest civilian honor, the Padma Shri (2021), as well as the Shikhar Samman and the Devi Ahilya Samman, Bhuri Bai's oeuvre transforms the animistic folklore, mythic cosmologies, and everyday pastoral memories of the Bhil tribe into a radiant, contemporary modernist idiom.

This auction presents a monumental mixed-media canvas measuring 73.5 x 51 inches, exemplifying the artist's mastery over composition, vibrant color fields, and intricate dotting techniques:

The 'Untitled' work depicts the iconic 'Tree of life' (Mixed media on canvas, 73.5 x 51 inches), the composition unfolds as a dense ecological sanctuary teeming with sacred fauna and communal coexistence. The central trunk and intertwined branches—encased in rhythmic, multicolored striations—create sheltered openings housing human figures perched upon traditional swings. Radiating from the canopy are polychromatic branches blooming with stylized foliage, surrounded by leaping antelopes, peacocks, chameleons, and mythical birds adorned with glowing, multi-colored dot patterns. The lower register is anchored by rolling green mounds and undulating, ribbon-like waters filled with rhythmic stippling.

Set against a textured, light sand-toned ground enlivened with subtle wavy linear currents, the work radiates kinetic joy, mythic intimacy, and spiritual reverence for nature. Monumental in scale and executed with meticulous precision, this painting stands as a one of Bhuri Bai's seminal works, celebrating the creative energy of one of the iconic artist of contemporary indigenous art.



Lot No - 57

BHURI BAI

Untitled

Signature at the lower right

Mix media on canvas
73.5 x 51 inches

Estimate: ₹400,000 – 500,000
(\$ 4,301 – 5,377)

Provenance: Collected from a Delhi based collector who collected it directly from the artist.



HAREN DAS (1921 – 1993)

Harendra Narayan Das (1921–1993), often known as Haren Das, stands as one of modern India's most revered masters of graphic art and printmaking. Born in Dinajpur (in undivided Bengal, now Bangladesh), Das studied at the Government College of Art and Craft, Kolkata, where he trained under pioneers like Ramendranath Chakraborty. He subsequently joined his alma mater as a faculty member, eventually heading the Department of Graphic Arts and laying the technical foundations for printmaking pedagogy in India. Recognized with numerous accolades, including gold medals from the Academy of Fine Arts and the prestigious Abanindra Puraskar, Das elevated printmaking into a high art form. While post-Independence modernism leaned heavily toward oil painting and expressive abstraction, Das remained devoted to woodcut, engraving, and linocut, chronicling the pastoral life, agrarian labor, and tranquil landscapes of Bengal with unmatched precision and warmth.

This auction showcases two masterly graphic works from the early 1950s that illustrate Das's poetic command of atmosphere, light, and ingenious carving. In the first 'Untitled' print (Woodcut / Linocut on paper, 8 x 14.2 inches, 1953) a nocturnal vision of quiet beauty is captured with utmost dexterity. This print represents the serene expanse of a riverbank under the veil of night through its brilliant play of chiaroscuro. Using a restrained, dusky palette, Das orchestrates delicate reflections shimmering across dark rippling water, punctuated by the rhythmic silhouettes of wooden fishing stakes and dense foliage along the horizon. The composition is a masterclass in tonal subtlety and chiaroscuro.

In the second 'Untitled' print (Linocut on paper, 19 x 31 inches, 1951) an expansive rural tableau rendered in soft, harmonized hues of olive, ochre, and sage is brilliantly portrayed. Das depicts an open, radiant landscape with rock formations, solitary palm trees, long cast shadows, and a lone figure traversing the terrain with a sensitive naturalism. The clean carving lines, sweeping open expanse, and delicate atmospheric washes imbue the pastoral scene with a timeless, meditative stillness. His mastery over the technique of linocut is exemplified in this work where he has been able to create a luminosity that is often found in watercolors than in linocuts. Uniting technical virtuosity with deep empathy for the rural soil, these exquisite prints offer collectors an extraordinary glimpse into the expressive legacy of India's foremost printmaker.



Lot No - 58

HAREN DAS

On the bosom of darkness

Signature at the lower right
1953

Woodcut
8 x 14.2 inches

Estimate: ₹100,000 - 150,000
(\$ 1,076 - 1,613)

Provenance: Collected from
a Kolkata based collector
who collected it directly
from the artist's family.



Lot No - 59

HAREN DAS

Untitled

Signature at the lower right
1951

Linocut on paper
19 x 31 inches

Estimate: ₹100,000 - 150,000
(\$ 1,076 - 1,613)

Provenance: Collected from
a Kolkata based collector
who collected it directly
from the artist's family.



THOMAS W. DANIELL (1749 – 1840)

Thomas Daniell (1749–1840), alongside his nephew William Daniell (1769–1837), holds a monumental position in the history of colonial printmaking and topographical landscape art. Trained at the Royal Academy Schools in London, Daniell set sail for India in 1785, embarking on an epic, decade long expedition across the subcontinent that spanned northern plains, southern kingdoms, and the rugged foothills of the Himalayas. Utilizing the camera obscura for topographical precision alongside the British aesthetic conventions of the Picturesque and the Sublime, the Daniells documented historic architecture, ancient temple complexes, and uncharted terrains with unparalleled fidelity. Upon returning to England, their extensive field drawings and watercolors were translated into the monumental multi-volume publication 'Oriental Scenery' (1795–1808), an aquatint masterpiece that permanently shaped the European imagination of India and remains an indispensable art historical archive of the subcontinent's landscape heritage.

Originating from Thomas and William Daniell's historic 1789 Himalayan expedition, the print *View Taken Near the City of Sirinagur* (53 x 72.5 cm) stands as a landmark visual record of early topographical printmaking. Capturing the ancient capital of the Garhwal Kingdom, this expansive composition leads the viewer along a sunlit foreground road framed by mature trees and boulders, animated by wayfarers traversing the rugged valley. Beyond the terraced riverbed, rhythmic contours of foothills rise dramatically against the distant mountain massifs, crowned by the fortified structures and dwellings of Srinagar. Meticulously rendered with atmospheric depth and linear precision, the work crystallizes the Daniells' vital contribution to documenting eighteenth-century Himalayan geography and architecture. Balancing classical European landscape composition with precise geographical observation, this work stands as a seminal document of early Himalayan expeditionary art, reflecting Thomas Daniell's profound legacy in chronicling the architecture and natural vistas of eighteenth-century India.



Lot No - 60

THOMAS W. DANIELL

View Taken Near The City Of Sirinagur

Signature at the lower right

Lithograph

No. XXIV

20 x 28.5 inches

Estimate: ₹400,000 – 500,000
(\$ 4,301 – 5,377)

Provenance: From A Very Reputed Art Collector of Kolkata.



M F HUSAIN (1915 – 2011)

Maqbool Fida Husain (1915–2011) remains the most iconic and globally recognized figure of modern Indian art, often described as the quintessential visual chronicler of a post-Independence nation. Born in Pandharpur, Maharashtra, Husain moved to Bombay after early years in Indore, where he initially earned a modest living painting monumental cinema billboards and designing wooden toys. In 1947, he became a founding member of the revolutionary Progressive Artists' Group (PAG) alongside F. N. Souza, S. H. Raza, and K. H. Ara. This historic collective sought to liberate Indian art from colonial academic realism and the nostalgic revivalism of the

Bengal School, forging an unapologetically bold, cosmopolitan language rooted in the living spirit of India.

Over an illustrious seven-decade career, Husain was honored with India's highest civilian awards—the Padma Shri (1955), Padma Bhushan (1973), and Padma Vibhushan (1991)—alongside a nomination to the Rajya Sabha in 1986. His prolific visual idiom synthesized the energetic, geometric fracturing of European Modernism (particularly Cubism and Expressionism) with the sinuous grace of classical Indian sculpture, folk rituals, and indigenous miniature traditions. Whether depicting epic mythologies like the Mahabharata and Ramayana, historical milestones, or the timeless rhythms of rural labor, Husain worked with a restless, visceral immediacy, elevating line into an instrument of kinetic power.

This auction showcases three exceptional works spanning intimate ink portraits on paper and an incised copper plate, illustrating the artist's versatile draftsmanship across mediums. The two portraits are accompanying drawings of two female individuals done in ink wash on paper, 22 x 30 inches. Executed with swift, calligraphic economy, this evocative monochromatic portrait captures a contemplative female head resting gently against a poised hand. In another portrait a frontal visage emerges from misty, diffused washes, framed by dark, sculptural masses of hair. Husain uses fluid tonal washes and decisive brush gestures to carve out facial architecture, creating a compelling study in interiority and psychological stillness. Husain achieves an ethereal presence with minimal tonal application, demonstrating his mastery over negative space, rapid execution, and the emotive resonance of the human gaze.

Pandharpur ki Aurat / Gaja Gamini Series (Engraved copper plate, 24 x 20 inches, 1996, Edition 14/25) translates his iconic thematic dialogue between womanhood, memory, and cinema, this incised copper plate depicts a rural woman from behind, carrying a bundle upon her head and an infant on her hip as she moves past an earthen lamp (*chirag*) and a tethered bull. Accompanied by his evocative poetic verse inscribed in Devanagari script recalling the resilient women of his birthplace ("*Pandharpur ki ek aurat...*"), the sharp, continuous incised lines showcase Husain's legendary command over linear contour and maternal archetypes.

Spanning spontaneous brush washes and enduring metallic engraving, this diverse suite offers collectors an extraordinary opportunity to engage with the dynamic oeuvre of India's grand modernist master.



Lot No - 61

M F HUSAIN

Gaja Gamini Series

Signature at the lower right
1996

Copper Plate
24 x 20 inches

Estimate: ₹300,000 - 400,000
(\$ 3,226 - 4,301)

Provenance: Collected from a Kolkata based collector



Lot No - 62

M F HUSAIN

Untitled

Watercolour on paper
22 x 30 inches

Estimate: ₹15,00,000 – 20,00,000
(\$ 16,130 – 21,506)

Provenance: Acquired from the Pundole's auction.



Lot No - 63

M F HUSAIN

Untitled

Watercolour on paper
22 x 30 inches

Estimate: ₹15,00,000 – 20,00,000
(\$ 16,130 – 21,506)

Provenance: Acquired from the Pundole's auction.

CLOSING SCHEDULE

For the convenience of our bidders especially if they are bidding on multiple lots, groups of lots are scheduled to close at different times on 23 September 2026.

Pre-determined groups of lots will close according to the bid-closing schedule below unless a bid is recorded within a span of 3 minutes prior to the lot's scheduled closing time. In this case, the countdown clock for that lot will be reset to 3 minutes and the lot closing time will be extended accordingly. Bidding on any lot will only end if there is no bid recorded for a span of 3 minutes.

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

Groups	Lot Number	Closing Time (India)	Closing Time (US Eastern)	Closing Time (UK)
1	1-12	8:00 PM	10:30 AM	3:30 PM
2	13-24	8:10 PM	10:40 AM	3:40 PM
3	25-36	8:20 PM	10:50 AM	3:50 PM
4	37-48	8:30 PM	11:00 AM	4:00 PM
5	49-63	8:40 PM	11:10 AM	4:10 PM

Terms & Conditions of Sale

EYE WITHIN ART PRIVATE LIMITED, a company incorporated under the Companies Act, 1956 & 2013, having its registered office at 34, Southern Avenue, Kolkata-700029, hereinafter commonly referred to as EYE WITHIN ART, is involved in the business of buying, selling and conducting online auctions of various paintings, sculptures and other Artworks hereinafter referred to as the "said Artwork" through its websites.

www.eyewithinart.com mentioned here is the company's exclusive online auction portal.

The purchase and sale of artworks done through any of the online auctions held by EYE WITHIN ART shall be governed by the terms and conditions and other rules and regulations mentioned below.

1. Definitions and Interpretations

1.1 Definitions

- "Applicable Law" shall mean to the extent it applies to a Person, all applicable laws, statutes, by-laws, rules, regulations, orders,

ordinances, protocols, codes, guidelines, policies, notices, directions, judgments, decrees or other requirements or official directive of any Governmental Authority or Person acting under the authority of any Governmental Authority and/or of any statutory authority in India, whether in effect on the Execution Date or thereafter;

- "EYE WITHIN ART's Auction" or "Auction" shall mean an online auction conducted by EYE WITHIN ART in accordance with the Terms and Conditions mentioned here;

- "EYE WITHIN ART's Buyer's Margin" or "Margin" shall mean the percentage of margin charged by EYE WITHIN ART to the successful registered bidder on the Hammer Price of the Artwork, in any auction conducted or hosted by EYE WITHIN ART. This Margin shall be 15%, unless specified otherwise;

- "Auction Date" shall mean the date(s) on which the EYE WITHIN ART's Auction is conducted for the Lot;

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

- "Buyer" shall mean the Person whose bid is accepted by EYE WITHIN ART as the winning bid in an EYE WITHIN ART Auction, at EYE WITHIN ART's discretion;

- "Estimate Price" shall mean the estimates provided by EYE WITHIN ART, at its discretion based on the average market value of the Lot;

- "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;

- "GST" shall mean Goods and Services Tax;
- "Hammer Price" shall mean the final winning bid amount in the Auction placed by a Registered Bidder, which shall be above the Estimate, and also above the Reserve Price, if any, set by the Owner or EYE WITHIN ART, and which excludes the EYE WITHIN ART Buyer's Margin;
- "INR" or "₹" shall mean Indian Rupees, the lawful currency of the Republic of India and "USD" or "\$" shall mean American Dollar, the lawful currency of the United States of America;
- "Lot" shall mean the individual item of artwork or any other item being offered for sale at an EYE WITHIN ART Auction;
- "No Reserve Auction" shall mean an Auction in which no Reserve Price has been set in respect of the Lots being offered in the Auction;
- "Person" shall mean any individual, sole proprietorship, unincorporated association, unincorporated organization, body corporate, corporation, company, partnership, limited liability company, joint venture, Hindu Undivided Family, Governmental Authority or trust or any other entity or organization;
- "Prospective Bidder" shall mean any Person who wishes to participate to potentially bid in any EYE WITHIN ART Auction;
- "Registered Bidder" or "Bidder" shall mean any person who has registered with EYE WITHIN ART to participate and bid in any Auction conducted by EYE WITHIN ART;
- "Reserve Price" shall mean the minimum price at which the Lot shall be sold at the EYE WITHIN ART Auction and shall not be disclosed to the Registered Bidders;
- "Opening Bid" is the price at which all bidding for the Lot will start;
- "TCS" shall mean tax collected at source;
- "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 EYE WITHIN ART Auction, as may be amended by EYE WITHIN ART from time to time; and
- "Website" shall mean www.eyewithinart.com.

1.2 Interpretation

Unless the context of these Terms and Conditions of Sale requires otherwise:

- words of any gender are deemed to include those of the other gender;
- words using the singular or plural number also include the plural or singular number respectively;
- the terms 'hereof', 'herein', 'hereby', 'hereto' and derivatives or similar words refer to these Terms and Conditions of Sale or specified Clauses thereof, as the case may be;

- the term 'Clause' refers to the specified clause of these Terms and Conditions of Sale;
- headings and bold typeface are only for convenience and shall be ignored for the purpose of interpretation;
- 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 a statutory provision shall include any subordinate legislation made from time to time under that provision;
- references to "Terms and Conditions of Sale" shall be construed as a reference to these Terms and Conditions of Sale as may be amended, varied, supplemented or novated in writing at the relevant time in accordance with the terms herein;
- any reference to books, files, records or other information or any of them means books, files, records or other information or any of them in any form or in whatever medium held including paper, electronically stored data, magnetic media, film and microfilm;
- 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;
- any time of day or date is to that time or date in India; and
- time is of the essence in the performance of the Parties' respective obligations under and pursuant to these Terms and Conditions of Sale. If any time period specified herein is extended, such extended time shall also be of the essence. Headings are for convenience only. References to law include amendments and updates.

2. Registration of Bidders

2.1 In order to qualify as a Bidder and be eligible to bid at an EYE WITHIN ART's Auction, a Prospective Bidder should complete all registration and verification formalities with EYE WITHIN ART as stipulated in these Terms and Conditions of Sale and shall provide all documents as may be required by the Auctioneer without raising any objection.

2.2 If a Prospective Bidder is not previously registered with EYE WITHIN ART, he/she shall register with EYE WITHIN ART to bid at an EYE WITHIN ART Auction at least 3 (three) Business Days before the Auction date.

2.3 The Prospective Bidder shall fill up the online registration form on the Website and may be required to provide EYE WITHIN ART with the following details - (i) a government issued proof of identity; (ii) a government issued proof of residence; (iii) PAN and Aadhar details (proof of the prospective bidder's tax residency status); (iv) any information requested by EYE WITHIN ART to examine the Prospective Bidder's source of funds; (v) purpose behind purchasing the Lot, if deemed necessary by EYE WITHIN ART in its sole discretion; (vi) if the Prospective Bidder is not

an individual, any additional information and documentation with respect to the entity, which EYE WITHIN ART's may in its sole discretion require (in addition to information required in this Clause 2.3 (iv) and (v)), including but not limited to: (a) its certificate of incorporation/establishment/registration; (b) proof of authority of the authorised representative to transact on behalf of the entity; (c) details mentioned in Clause 2.3 (i), (ii) and (iii) in respect of the authorised representative.

2.4 EYE WITHIN ART 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 if any of the information furnished under Clause 2.3 is not acceptable for any reason whatsoever.

2.5 The prospective bidder may be required to provide a financial reference (past 6 months' bank statements, the last 3 years' IT Returns, etc.) and/or a security deposit determined in accordance with the table below or such other amount as determined by EYE WITHIN ART in its sole discretion (the "Security Deposit"), prior to gaining bidding access at an EYE WITHIN ART Auction, if deemed necessary by EYE WITHIN ART. The Bidder shall not be entitled to any interest on the Security Deposit for the duration that it remains with EYE WITHIN ART. The Security Deposit shall be returned to the Bidder within 15 working days from the conclusion of the Auction.

Security Deposit	Bidding Limit
₹10,000	₹1,00,000
₹50,000	₹5,00,000
₹1,00,000	₹10,00,000
₹2,50,000	₹25,00,000
₹5,00,000	₹50,00,000
₹10,00,000	₹1,00,00,000

2.6 EYE WITHIN ART 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 EYE WITHIN ART shall give bidding access to any prospective bidder at its discretion, subject to the fulfillment of all registration formalities as

contained in these Terms and Conditions of Sale.

2.8 EYE WITHIN ART shall provide all bidding access at least 24 hours before the Auction Date.

2.9 EYE WITHIN ART reserves the right to cancel any bidding access provided to a Bidder without assigning any reason.

2.10 EYE WITHIN ART reserves the right to withdraw a Lot before, during or after the bidding at an EYE WITHIN ART Auction, at its sole discretion, including if it has a reason to believe that the authenticity or accuracy of the Lot is in doubt.

2.11 EYE WITHIN ART reserves the right to postpone completion of a sale under an EYE WITHIN ART Auction until EYE WITHIN ART completes its registration and client identification formalities without assigning any reason.

2.12 EYE WITHIN ART reserves the right to refuse registration to any entity at its sole discretion without assigning any reason.

2.13 The email and the phone number given by the Prospective Bidder at the time of registration cannot be changed by the Registered Bidder once it has been registered with EYE WITHIN ART. It can only be changed by EYE WITHIN ART by proper verification to its satisfaction after the Registered Bidder initiates a request for such a change by making a written request to EYE WITHIN ART.

3. Reserve Price, Estimates and Margin

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

3.2 EYE WITHIN ART may provide an Estimate Price for each Lot to be auctioned, based on the average market value of the said Lot as determined by EYE WITHIN ART.

3.3 The Estimate Price given by EYE WITHIN ART's shall only be a guide to the Bidders and does not indicate with any accuracy, the Total Purchase Price (as defined below).

3.4 The Estimate Price given by EYE WITHIN ART, and the Hammer Price of the Lot at an EYE WITHIN ART Auction do not include: (i) EYE WITHIN ART's Buyer'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.

3.5 The base price i.e. the Estimated Price is based on an average market value of the lot, determined at EYE WITHIN ART's discretion. This Price is provided only as a guide for the Bidders. Bidders should not rely solely on the Estimate Price as a prediction of the price that the Lot may get sold at in any auction. All Bidders are advised to carry out their independent research. The Estimate Price does not include the EYE WITHIN ART's Buyer's Margin, packing, insurance, shipping, handling charges and any other taxes.

4. Conduct of Auction

4.1 The auction catalogue for an EYE WITHIN ART Auction shall be made available at least 1 (one) week before the Auction Date to all Prospective Bidders listed in the EYE WITHIN ART's database and who EYE WITHIN ART deems fit to receive the said catalogue. EYE WITHIN ART has the right to withdraw a Lot at its sole discretion before, during or after an Auction, including but not limited to when it has reason to believe that the authenticity of the Lot or accuracy of the description is in doubt.

4.2 Bidding Process

4.2.1 Bids may be placed online by Registered Bidders. EYE WITHIN ART shall not be responsible for any Bidders not being able to place their bids online due to lack of an understanding of the Auction and/or bidding process or due to a lack of connectivity.

4.2.2 EYE WITHIN ART may, in its sole and absolute discretion, set limits on the number of bids that may be made by a Bidder without assigning any reason.

4.2.3 Bidders shall be informed of their bidding limits, if applicable. Upon exhausting his/her applicable bidding limit, a Bidder will not be able to place any further bid, unless otherwise permitted by EYE WITHIN ART in its sole discretion or upon the Bidder depositing such sum of money with EYE WITHIN ART for increasing the bidding limit. It is clarified that any increase in the bidding limit being made available to any Bidder is at EYE WITHIN ART's sole discretion without assigning any reason.

4.3 Absentee / Proxy Bids

4.3.1 Absentee or proxy bids are those bids which are placed by a Registered Bidder in any Auction, either before the start of the Auction or during a live Auction, where the system automatically places the bids for the Registered Bidder as per the amounts and/or limits set by the Registered Bidder (a "Proxy Bid" or an "Absentee Bid").

4.3.2 Absentee or Proxy Bids can only be placed by a Bidder through the Website.

4.3.3 A Proxy Bid placed during a live auction cannot be canceled once placed.

4.3.4 If a Proxy Bid is placed during the live Auction, the amount shall be at least 20% (twenty percent) higher than the next valid bid.

4.3.5 The Bidder may place a Pre-Auction Proxy Bid at any time at least 24 hours prior to the start of an EYE WITHIN ART Auction and may place a Proxy Bid at any time after the Auction goes live until the end of the Auction.

4.3.7 EYE WITHIN ART reserves the right to reject any Proxy Bid at its sole and absolute discretion without assigning any reason.

4.4 Opening Bids

The value of the Opening Bid shall be determined as follows:

4.4.1 the Opening Bid shall be the value of the lower estimate in respect of the Lot; or

4.4.2 in case of a No Reserve Auction, the Opening Bid shall be Rs. 20,000 (Indian Rupees Twenty Thousand).

4.5 Bid Increments

4.5.1 Except as provided below, all live bids on the Website shall have an increment of 10% (ten percent); and

4.5.2 if the bid exceeds Rs. 5,00,00,000 (Indian Rupees Five Crores), the increment on the live bid shall be 5% (five percent).

4.6 Phone Bidding

4.6.1 Phone bidding is a free service offered as a convenience to all Registered Bidders. EYE WITHIN ART is not responsible for any error (human or otherwise), omission, or breakdown in providing this service.

4.6.2 Phone bid requests must be made no later than 48 hours prior to the Auction. EYE WITHIN ART will accept bids by telephone for Lots only if any of its staff is available to take such bids. EYE WITHIN ART may record telephone bids at its sole discretion and by bidding on the telephone, the Registered Bidder agrees to EYE WITHIN ART recording any telephonic conversations at its sole discretion. All telephone bids are governed by these Terms and Conditions of Sale.

4.6.3 In the case of telephone bids, at about the time the Lot comes up for auction, attempts will be made to contact the Bidder by telephone and, if successful, the Bidder may then participate in the auction through the EYE WITHIN ART's staff. The Bidder accepts that any such contact is at the Bidder's sole risk. EYE WITHIN ART does not take any responsibility and shall not be liable should there be any interruption or suspension of phone services.

4.6.4 The Bidder accepts that in the event that the telephone link is not established, or breaks down, or in the event of any confusion or disruption, the Bidder may not be able to participate in the Auction.

4.6.5 EYE WITHIN ART will not be held responsible or liable for instructions or authorizations given to it which are unclear or incomplete, and in the case of unclear or incomplete instructions, such bids will not be accepted and/or placed in the concerned Auction.

4.6.6 If it is impossible to obtain telephone contact or the link breaks down, EYE WITHIN ART is authorized to continue to bid on behalf of the telephone bidder up to the maximum bid last stated over the call.

4.6.7 In order to avail the phone bidding service, the Bidder must provide access to his/her account on the Website, including the login credentials and the password to his/her account, to an EYE WITHIN ART's representative, who will then place the Bid on his/her behalf. If the password is not available with the Bidder, he/she may choose to generate an OTP from the Website, which he/she will have to provide to the EYE WITHIN ART's representative to access his/her account. The Bidder is advised to change his/her account password after the end of each Auction when he/she has disclosed his/her password or the OTP to any EYE WITHIN ART's representative to avoid any unauthorised account access in the future.

4.6.8 The Bidder shall not hold EYE WITHIN ART responsible for any unauthorised access to his/her account and/or any losses, damages, liabilities, claims, demands made, charges and expenses which are suffered, sustained or incurred by the Bidder as a result of such unauthorised access. The Bidder shall indemnify, keep indemnified and hold harmless EYE WITHIN ART, at all times, from and against any actions, suits, proceedings, notices, claims, demands made, penalties, losses, damages, liabilities, costs, charges and expenses that EYE WITHIN ART may suffer as a result of any unauthorised access to the Bidder's account.

4.6.9 It is made clear if for any reason such phone call / mobile call is disconnected or not audible or complete conversation could not be audible for any reason whatsoever EYE WITHIN ART will not be liable for the same and decision taken by EYE WITHIN ART in this regard without assigning any reason will be final and binding upon the parties.

4.7 Personalized Bid Notifications The Bidder shall be kept informed about the progress of his/her bids at an EYE WITHIN ART Auction, including when he/she is outbid and/or when he/she wins a particular Lot, by e-mail and mobile alerts.

4.8 By bidding at an EYE WITHIN ART Auction, the Bidder makes an irrevocable offer to purchase the Lot. Such an offer shall be deemed to be accepted when the bid placed by the Bidder is the Hammer Price for any Lot in an Auction.

4.9 Bids may be placed in USD or INR. All foreign currency exchange rates during an EYE WITHIN ART Auction shall be based on a constant rate. However, they are subject to change after each session.

4.10 EYE WITHIN ART reserves the right to accept, record and/or reject any bid without assigning any reason whatsoever.

4.11 EYE WITHIN ART reserves the right to reject the highest bid from any Bidder on the Auction Date, at its sole discretion without assigning any reason whatsoever.

4.12 Once the Bidder has placed a bid and/or a Proxy Bid, the Bidder cannot cancel such a bid.

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

4.14 In the event a bid is placed under 3 (three) minutes from the closing schedule of the Lot, the closing time for that Lot will be reset to 3 (three) minutes. This process shall continue until there are no further bids placed under 3 (three) minutes remaining for the end of the Auction for the Lot in question.

4.15 EYE WITHIN ART 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 without assigning any reason whatsoever.

5. AUTHENTICITY

5.1 EYE WITHIN ART assures, on behalf of the source/owner of the Lot, the authenticity of the Lot on its Website to the best of its knowledge and abilities. EYE WITHIN ART relies on the authenticity guarantees given by the source of the Lot and cannot be held liable for its accuracy. Bidders and Buyers are advised to conduct their independent verification of the Lot for its authenticity and condition. It is made clear that the owner of the Artwork with regard to the authenticity of the Art in auction shall be liable for giving the guarantee about the authenticity.

5.2 The Buyer may, subject to conditions under Clause

5.3 below, raise a claim challenging the authenticity of the Lot within 1 (one) month from the date the Lot is collected or received by the Buyer from EYE WITHIN ART. A claim for refund in the case of any in-authenticity of the Lot may be made only by the Buyer, and nobody else. If the

Buyer transfers the Lot to any other entity, that entity shall not be eligible to make any claim against EYE WITHIN ART for any reason whatsoever.

5.3 In order to successfully raise a claim to challenge the authenticity of the Lot under this Clause 5:

5.3.1 the Buyer shall be required to produce examinable proof clearly demonstrating that the Lot is deemed inauthentic by an established and acknowledged authority;

5.3.2 the Lot should be in the same condition as it was at the time of purchase from EYE WITHIN ART, subject to EYE WITHIN ART's satisfaction; and

5.3.3 any expenses incurred by EYE WITHIN ART in recovering the amount refundable under Clause 5.5 below shall be borne by the Buyer.

5.4 In the unlikely event that any Lot is proved to be inauthentic to EYE WITHIN ART's satisfaction, within a period of 1 (one) month from the date the Lot is collected or received by the Buyer from EYE WITHIN ART, EYE WITHIN ART shall be liable to pay back the Total Purchase Price minus any shipping charges, to the Buyer, subject to the recovery of such amount by EYE WITHIN ART from the original owner/source of the Lot. The Lot shall be returned to EYE WITHIN ART by the Buyer in the same condition as it was, when it was delivered, at the Buyer's expense and responsibility. 5.5 In the unlikely event that a Lot is proved to be inauthentic to EYE WITHIN ART's satisfaction, EYE WITHIN ART shall raise a claim for refund of money with the original owner/source. If the original owner/source fails to refund the amount, the Buyer shall authorize EYE WITHIN ART and cooperate in any manner possible to recover the amount as may be due and payable by the original source/owner to EYE WITHIN ART, by adopting any appropriate legal proceedings at the costs and expenses of the buyer without making the EYE WITHIN ART liable in any manner.

5.6 The Buyer shall be responsible for any expenses that EYE WITHIN ART's may need to incur in order to authenticate the Lot, in the case of any claim of in-authenticity.

6. PAYMENT BY THE BUYER

6.1 The title and ownership interest in the Lot shall be transferred in favour of the Buyer, along with the assignment of any copyright that EYE WITHIN ART owns, only after all payment due under this Clause 6 is received by EYE WITHIN ART in its bank account notified to the Buyer for payment through bank transfer.

6.2 The total purchase price payable by the Buyer to EYE WITHIN ART shall include the Hammer Price, EYE WITHIN ART's Buyer's Margin, GST (as applicable), TCS (if applicable) and any shipping, packing and handling charges incurred by EYE WITHIN ART in connection with the Lot, as calculated by EYE WITHIN ART (the "Total Purchase Price").

6.3 EYE WITHIN ART shall raise an invoice in the name of the Buyer within 3 (three) Business Days of the Auction Date (the "Invoice Date").

6.4 The Buyer shall pay the Total Purchase Price to EYE WITHIN ART within 7 (seven) days of the Invoice Date.

6.5 The Buyer who are residing in abroad, apart from the total purchase price including all taxes, transportation charges, any other impositions of taxes including import duty of their respective country, necessary permission from the appropriate authority/country if required, shall be the sole responsibility of the Buyer and the EYE WITHIN ART will not be liable in any manner.

6.6 Buyers, who are Indian tax residents, shall pay the Total Purchase Price in INR, and all other Buyers shall pay the Total Purchase Price in USD. If the Total Purchase Price is stipulated in INR terms, then the Buyer must ensure that EYE WITHIN ART receives the full payment of the Total Purchase Price, irrespective of exchange rate fluctuations, if any.

6.7 Apart from the auction price, the Buyer shall pay all taxes, impositions, transportation charges, packer charges, GST and all other impositions that may be imposed by any authority prior to taking delivery of the said Art work.

6.8 In the event the Buyer does not pay the Total Purchase Price of the Art work along with the aforesaid dues and expenses within the timeframe provided under Clause 6.4, he shall be liable to pay a Late Fee to EYE WITHIN ART's at 2% (two percent) per month on the Total Purchase Price for up to 1 (one) month on and from 7 (seven) days from the Invoice Date (the "Long Stop Date"), after which the Sale may be subject to cancellation at EYE WITHIN ART's sole and absolute discretion and the Buyer will be liable to pay liquidated damages of 15% on the Hammer Price. The Buyer agrees that the aforesaid amount represents a genuine pre-estimate of the damages which EYE WITHIN ART will suffer as a consequence of the Buyer's failure to pay the Total Purchase Price on or before the Long Stop Date.

6.9 In the event the Buyer does not pay the Total Purchase Price including aforesaid expenses within the stipulated time frame provided under Clause 6.4, EYE WITHIN ART shall treat such non-payment as a breach of these Terms and Conditions of Sale and the Parties shall proceed on the premise that a Dispute under Clause 10 has arisen.

6.10 In the event the Buyer does not pay the Total Purchase Price including aforesaid expenses and taxes within the stipulated time frame provided under Clauses 6.4 and 6.6, EYE WITHIN ART may at its discretion dispose the Lot as it may deem fit, including by a re-auction.

7. DELIVERY AND COLLECTION OF PURCHASED LOT

7.1 Subject to receipt and clearance of the Total Purchase Price including aforesaid taxes, expenditure, EYE WITHIN ART shall ship the Lot to the Buyer within 7 (seven) days from receipt of the Total Purchase Price (the "Date of Payment").

7.2 All delivery duration / periods mentioned shall only be an estimate based on past experience and estimates given by EYE WITHIN ART's delivery partners and shall not be construed to be a guarantee.

7.3 Subject to receipt and clearance of the Total Purchase Price including expenses and taxes and other impositions mentioned herein above payable by the Buyer, the Buyer may also opt to collect the Lot from EYE WITHIN ART at his own expense and responsibility. 7.4 Any Buyer who opts to collect the Lot from EYE WITHIN ART under Clause 7.3, but fails to collect the said Lot within 30 (thirty) days from the Date of Payment shall be charged a demurrage/storage fee at

2% (two percent) per month on the Total Purchase Price of the Lot calculated from the Date of Payment.

7.5 The Buyer shall be liable to insure the Lot against any damages or losses in transit and the buyer shall be solely responsible for all such damages and losses that may be caused in transit.

7.6 Unless the description of the Lot stipulates otherwise, all purchased Lots are packed and dispatched as per EYE WITHIN ART's determination of the best mode of shipping. However, if the Buyer prefers an alternative mode of shipment, the same may be implemented at the Buyer's sole cost and responsibility. EYE WITHIN ART shall invoice the buyer for costs incurred in relation to the foregoing and shall not incur any responsibility for any damage that may be caused to the Lot during transit.

7.7 In the case of international shipments, the Buyer shall be liable for all costs, charges and expenses including risk of transportation i.e. any damage caused during the transit.

7.8 From the date of handing over the Artwork all liabilities as well as responsibility of the EYE WITHIN ART ceases and the Buyer shall be solely responsible taking the Artwork to the destination at his own costs, risks and expenses.

8. EXTENT OF EYE WITHIN ART'S LIABILITY

8.1 The description of the Lot, as contained on the Website is to the best of EYE WITHIN ART's opinion and as represented by the original source/owner of the Lot. Bidders are advised to engage and consult with independent professionals/experts on the same.

8.2 EYE WITHIN ART shall not be liable for any damage or loss during transit of the Lot. Such losses must be covered by the Buyer as provided under Clause 7.5.

8.3 EYE WITHIN ART shall not be liable for any loss or damage caused in case the Website has any technical problems, including for any failure or delay in executing the bids placed via the Website.

8.4 EYE WITHIN ART shall not be liable for the rejection of any bids received post the stipulated closing time of the auction of the Lot. EYE WITHIN ART acknowledges that there may be a lag period between the Bidder placing the bid and the same being received and registered by EYE WITHIN ART. Bidders are advised to safeguard against such lags in placing individual bids by updating their account with the relevant Proxy Bid.

8.5 EYE WITHIN ART and any of its affiliates and (as applicable) their respective directors, officers, employees, representatives and advisors shall not be liable for any errors or omissions on the Website, in the catalogue or in any marketing communication.

9. EXTENT OF BUYER'S LIABILITY

9.1 Securing the winning bid shall be deemed to result in an enforceable contract of sale between EYE WITHIN ART and the said Bidder in accordance with these Terms and Conditions of Sale.

9.2 All Lots offered in an EYE WITHIN ART Auction are in its 'present/current condition' encompassing all existing faults and imperfections. Bidders are advised to inspect each Lot carefully before bidding.

9.3 The Buyer shall be solely liable for all expenses for packing, insurance, shipping or handling charges in connection with the sale of the Lot.

9.4 The Buyer shall be liable for any duties or taxes in addition to the Total Purchase Price under Clause 6.2 in connection with the sale of the Lot.

9.5 All Lots classified as Antiquities or Art Treasures under the Antiquities and Art Treasures Act, 1972 are non-exportable and cannot be taken out of India. Any attempt to export such a work without the express permission of Archaeological Survey of India (ASI) shall entirely be at the Buyer's risk.

9.6 All Lots deemed to be a 'Notified Antiquity' under the Antiquities and Art Treasures Act, 1972 need to be registered with ASI. After such a Lot is sold at the auction, it is the Buyer's responsibility to intimate the ASI of such transfer and to ensure that the registration is transferred to the Buyer's name.

9.7 Due to the unpredictable nature of internet/mobile data network and mobile app accessibility, there may be a lag period between the time of the Bidder placing the bid, and it being received/registered by EYE WITHIN ART's server. Although the Bidder may have placed a bid within the stipulated closing schedule, if EYE WITHIN ART receives the transmitted bid post the closing schedule the bid will be rejected. It shall be the Bidder's responsibility to update his account with the relevant Proxy Bid in order to safeguard any lag-oriented delays while placing individual bids.

10. GOVERNING LAW AND DISPUTE RESOLUTION

10.1 These Terms and Conditions of Sale shall be governed by and construed in all respects in accordance with the Applicable Laws of India, as amended from time to time (without giving effect to its principles of conflict of laws).

10.2 Any and all disputes, differences or claims whatsoever arising out of or in connection with or relating to these Terms and Conditions of Sale, including the existence, breach, termination validity and/or interpretation thereof ("Dispute"), shall be resolved mutually and amicably by both the Parties. If the Dispute cannot be so resolved within a period of fifteen (15) days. Either Party will be at liberty to refer to the sole Arbitrator to adjudicate the dispute between the parties. The arbitration shall be conducted in accordance with the provisions of the Arbitration & Conciliation Act, 1996 or any statutory re-enactment or modification thereof. The venue of the arbitration proceeding will be held in Kolkata and shall be conducted in the English language.

10.3 All the costs and fees with respect to any arbitration under these Terms and Conditions of Sale shall be borne by the Parties equally without recourse to recovery of costs. Any reference to arbitration under the terms of these Terms and Conditions of Sale, shall be made by either Party in writing. 10.4 Each of the Parties hereby acknowledges and agrees that its failure to participate in arbitration proceedings commenced pursuant to Clause 10.2 above in any respect or to comply with any request, order or direction of the arbitrator shall not preclude the arbitrator from proceeding with such arbitration and/or making a valid final award.

10.5 Except as may be otherwise provided herein, all notices, requests, waivers and other communications made pursuant to these Terms and Conditions of Sale shall be in writing and signed by or on behalf of the Party giving it. Such notice shall be served by sending it by electronic mail to the email address of the Bidder/Buyer or EYE WITHIN ART (contact@eyewithinart.com), as the case may be, or delivering by hand, registered post A.D., or courier to the registered address of the Party. Any notice so served shall be deemed to have been duly given (i) in case of delivery by hand, when hand delivered to the other Party; or (ii) when sent by electronic mail, upon transmission of the message by the Party giving notice; or (iii) when sent by registered post A.D., where 7 (seven) Business Days have elapsed after posting; or (iv) when delivered by courier on the 2nd (second) Business Day after deposit with an overnight prepaid delivery service, with next Business Day delivery guaranteed, provided that the sending Party receives a confirmation of delivery from the delivery service provider.

11. CONDITIONS OF SALE

Please read these conditions of sale and the sale particulars carefully before placing any bid on a Lot or buying any Lot using buy now/bid now/Proxy Bid/phone bid. These conditions of sale and the sale particulars, along with the important notices and explanation of the cataloging practice, set out the terms and conditions on which EYE WITHIN ART offers the Lots listed in the catalogue. By registering to bid and/or by bidding at an Auction, Bidders agree to these terms and conditions and they will become contractually binding on such Bidders. This Clause also describes certain limitations and exclusions of liability for EYE WITHIN ART and the seller of a Lot, where applicable. Bidders should ensure that they have understood all charges, fees and taxes that may be applied to their respective bid prices before they place their bid(s).

11.1 The condition of Lots can vary widely due to factors such as age, previous damage, restoration, repair, and wear and tear. Their nature means that they will rarely be in perfect condition. Lots are sold "as is", in the condition they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by EYE WITHIN ART or its associates/employees.

11.2 Any reference to condition in the sale particulars or in a condition report will not amount to a full description of condition, and images may not show the condition of a Lot clearly. Colours and shades may look different on the screen/in the pages compared to the appearance on a physical inspection. Condition reports may be available as per the sole discretion of EYE WITHIN ART to help Bidders evaluate the condition of a Lot. Condition reports are provided free of charge as a convenience to Bidders and are for guidance only. These condition reports offer EYE WITHIN ART's opinion, but they may not refer to all faults, inherent defects, restoration, alteration or adaptation. For that reason, they are not an alternative to Bidders seeking their own professional advice.

11.3 Estimates are based on the condition, rarity, quality and provenance of the Lot and on prices recently paid at auction for similar property. Estimates can change. Neither a Bidder, nor anyone else, may rely on any estimate as a prediction or guarantee of the actual selling price of a Lot or its value for any other purposes. Estimates do not include any buyer's premium/premiums or any applicable taxes or charges.

12. MISCELLANEOUS

12.1 By participating in any auction, the Bidder acknowledges and accepts that he/she is bound by these Terms and Conditions of Sale, as may be updated from time to time on the Website. EYE WITHIN ART may make changes to these Terms and Conditions of Sale from time to time without any prior notification. It shall be the Bidder's sole responsibility to make himself/herself aware of the updated Terms and Conditions of Sale, if any, before an EYE WITHIN ART Auction.

12.2 Each and every obligation under these Terms and Conditions of Sale shall be treated as a separate obligation and shall be severally enforceable as such in the event of any obligation or obligations being or becoming unenforceable in whole or part. To the extent that any Clause of these Terms and Conditions of Sale are unenforceable, they shall be deemed to be deleted and any such deletion shall not affect the remainder of these Terms and Conditions of Sale not so deleted, provided the fundamental terms of these Terms and Conditions of Sale are not altered.

12.3 The Bidder consents to his/her data, as provided to EYE WITHIN ART at the time of registration, being stored, engaged with, and used by EYE WITHIN ART across its formats, including but not restricted to – Website registrations, social lead generation forms, search engine lead forms, etc.

12.4 The Registered Bidder consents to his/her data, as provided to EYE WITHIN ART at the time of registration, being shared by EYE WITHIN ART with third party providers, tools and/or processors for the purpose of EYE WITHIN ART's marketing and analytic services and in order to facilitate EYE WITHIN ART providing a better experience to its clients/customers. EYE WITHIN ART does not sell the personal information of its Registered Bidders.

12.5 Until the Buyer pays the Total Purchase Price to EYE WITHIN ART, no title, right of ownership or otherwise shall be transferred to the Buyer.

12.6 EYE WITHIN ART reserves the right to store, maintain and use any data as it may collect before, during or after any auction to provide any service in the present or future. EYE WITHIN ART shall also have the right to use such data as it may see fit in order to analyse, improve and market its services. These data shall include any personal information, auction data, bid history, pricing history, etc.

12.7 Only the Courts at Calcutta shall have the exclusive jurisdiction to try and entertain the disputes between the parties.

Our Other Websites



indianmasterpainters
Buy & Sell Master's Art



visit us at: www.indianmasterpainters.com

Official Website of Jogen Chowdhury



visit us at : www.jogenchowdhury.net

Official Website of Shuvaprasanna



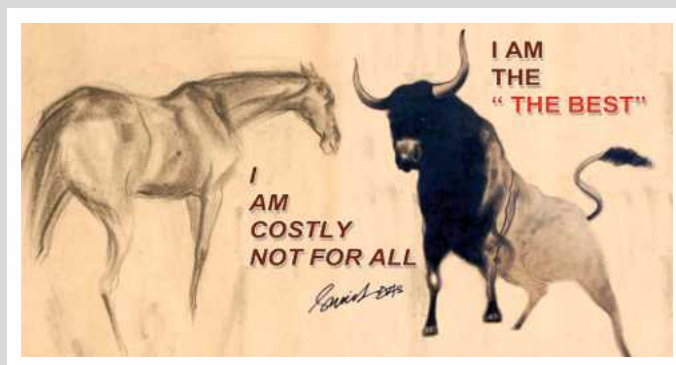
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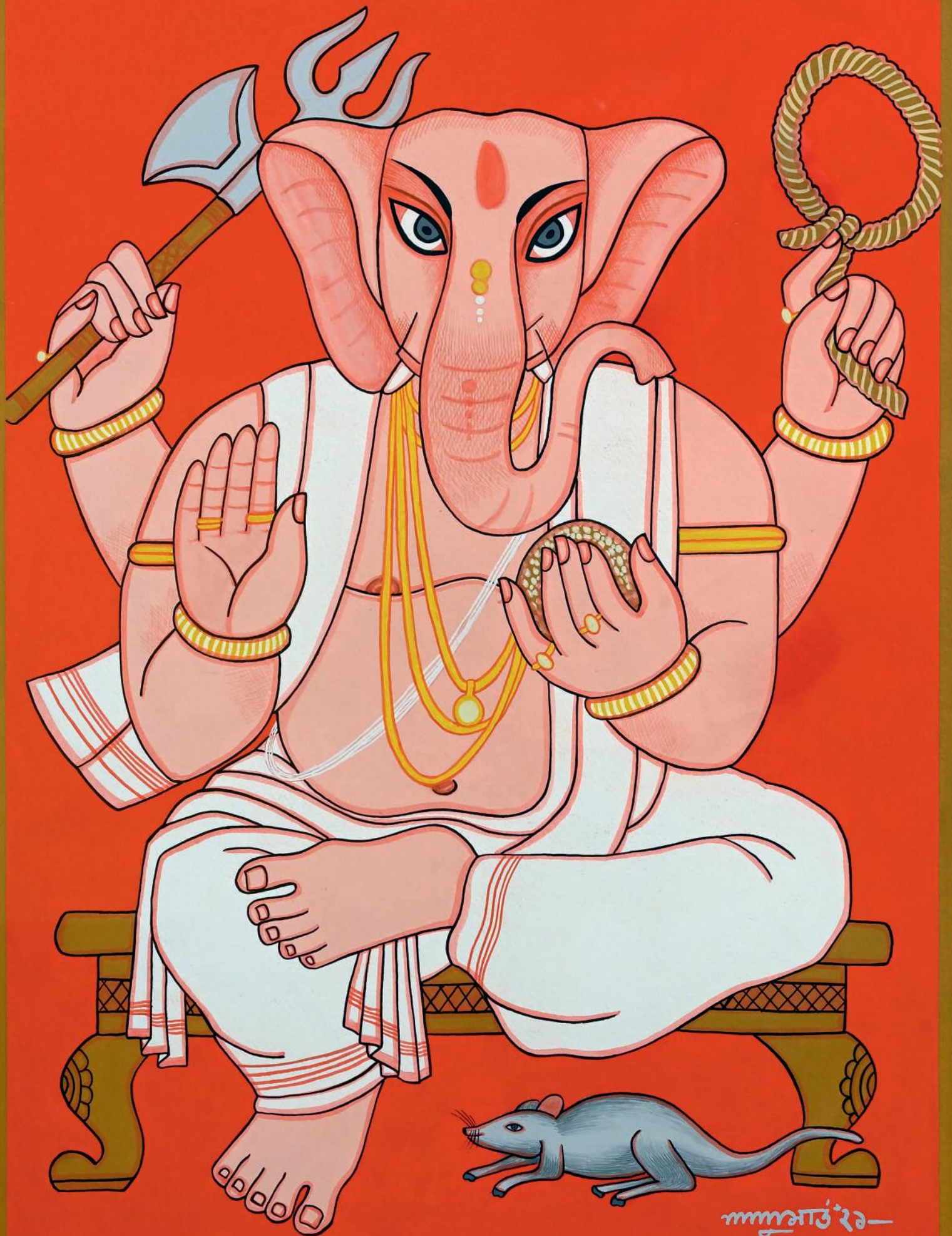


visit us at: www.prokashkarmakar.com

Official Website of Sunil Das



visit us at: www.sunildas.net





EYE WITHIN ART
www.eyewithinart.com