

EYE WITHIN ART



INAUGURAL ONLINE AUCTION | 16 - 18 JULY 2026



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<https://www.jogenchowdhury.net>

Shuvaprasanna Bhattacharya<https://www.shuvaprasanna.com>

Prokash Karmakar<https://www.prokashkarmakar.com>

Sunil Das<https://www.sunildas.net>

Suhas Roy<https://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!

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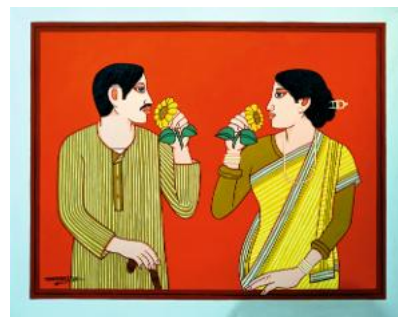
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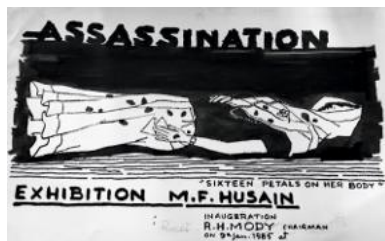


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This is an Online Auction. The Auction will take place solely at www.eyewithinart.com.

The auction will be LIVE from 16 July (Thursday) to 18 July 2026 (Saturday).

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: Thursday, 16 July 2026, 1 PM Indian Standard Time (8:30 AM UK Time 3:30 AM US Eastern Time)

Close: Saturday, 18 July 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: 16 & 17 July 2026 (Thursday & Friday)

Venue: J W Marriott Hotel | 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.



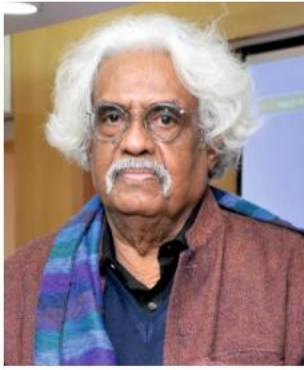


Lot No 1 - 10

Closing Time : India 8:00 PM

US Eastern 10:30 AM

UK 3:30 PM



A. RAMACHANDRAN (1935 - 2024)

Achuthan Ramachandran was a polymathic force in Indian modernism, spanning the realms of painting, sculpture, illustration, and pedagogy. Originally trained in Carnatic music and Malayalam literature, his trajectory shifted permanently after encountering Ramkinkar Baij's sculpture Santhal Family, prompting him to pursue fine arts at Santiniketan under masters like Nandalal Bose, Ramkinkar Baij and Benode Behari Mukherjee.

For twenty years, Ramachandran's early oeuvre captured a stark, dehumanized world reacting to political violence and industrial alienation. However, a transformative encounter with the Bhil community of Rajasthan initiated a fascinating aesthetic pivot. Moving away from the abject, he pioneered a monumental, celebratory style centered on the primordial, symbiotic link between humanity and nature punctuated with occasional witty portrayal of himself.

The current set of images part of this auction were created in 2006, embodies the distinctive sensibility of the artist offering viewers a sanctuary of peace against contemporary vulnerabilities. These works display his profound fascination with flora and landscapes, where soft, luminous hues are seamlessly balanced by his signature deft, calligraphic line-work.

Beyond the canvas, Ramachandran revolutionized art education at Jamia Millia Islamia and gained renown for his intuitive children's book illustrations. The recipient of India's highest accolades, including the Lalit Kala Akademi Fellowship (2002) and the Padma Bhushan (2005), he painted resiliently through late-career partial blindness, leaving an indelible artistic legacy upon his passing on February 10, 2024.



Lot No - 1

A. RAMACHANDRAN

Untitled

Signed in English & Dated '2006' (Lower Right)
2006

Watercolour on paper
14.5 x 10.5 inches

Estimate: ₹4,00,000 - ₹5,00,000
(\$ 4,440 - 5,560)

Provenance: Acquired from Vadehra Art Gallery,
Private collection Kolkata, India



Lot No - 2

A. RAMACHANDRAN

Untitled

Signed in English & Dated '2016' (Lower Right)
2016

Watercolour on paper
15 x 11 inches

Estimate: ₹4,00,000 - ₹5,00,000
(\$ 4,440 - 5,560)

Provenance: Acquired from Vadehra Art Gallery,
Private collection Kolkata, India



Lot No - 3

BIKASH BHATTACHARJEE

Body Language XIV

1960

Pastel on paper
29 x 18.75 inches

Estimate: ₹8,00,000 – ₹10,00,000
(\$ 8,890 - 11,110)

Provenance: Acquired directly from the Artist Family
Private collection Kolkata, India



BIKASH BHATTACHARJEE (1940 - 2006)

Born on June 21, 1940, Bikash Bhattacharjee stands as one of the definitive titans of Indian modernism. His paintings masterfully capture the palpable, often stark realities of contemporary society through a deeply observant and sensitive lens. Translating the human condition—agony, drudgery, misery, fallacy, and socio-political turbulence—of post-independence India, Bhattacharjee blended academic deftness with a haunting magic realism that infuses his oeuvre with a distinctive dynamism. Moving far beyond mere representational realism or optical perspective, his work transcends the surface to invite deep psychological contemplation on time, place, and human existence.

Bhattacharjee's career rose to prominence during the turbulent decades of the 1960s and 1970s in West Bengal. He achieved immense critical acclaim through seminal, thought-provoking bodies of work, most notably the Doll series (1971–74), the She series (1968–86), the Durga series (1988–90), and The King series (1994). A prominent figure within Bengali intellectual circles, his close friendship with the celebrated novelist Samresh Basu resulted in a brilliant suite of cerebrally engaging illustrations documenting the life of iconic sculptor Ramkinkar Baij, published in Basu's biographical novel *Dekhi Nai Phire* (Never Looked Back).

Bhattacharjee's dynamic creative energy left an indelible mark on art education. From 1973 to 1982, he served as a highly influential teacher at the Government College of Art and Craft, Calcutta, shaping the visual vocabulary of a generation of students.

The rare 1960s nude studies featured in this auction offer a definitive glimpse into the foundations of Bhattacharjee's mastery. Capturing the female form in exquisite corporeal detail, these figure sketches reveal his brilliant adaptation of Western academic draftsmanship. Yet, even in these early works, his practice moves beyond the purely anatomical; they reflect an intimate processing of the human condition, laying bare the deep psychological tenets and uneasy truths of human nature. Nurturing this rigorous technical training with a fierce individuality, Bhattacharjee forged the distinctive visual language that would ultimately define his career and inspire generations of Indian artists.

The recipient of India's highest institutional honors, Bhattacharjee was twice awarded the National Award by the Lalit Kala Akademi (1971, 1972). He was honored with the Banga Ratna (1987), the fourth highest civilian award Padma Shri (1988), and the prestigious Lalit Kala Akademi Fellowship (2003). Following a severe cerebral stroke in 2000 that tragically halted his prolific career, Bhattacharjee passed away on December 18, 2006, at the age of sixty-six. His profound legacy remains firmly anchored at the absolute vanguard of Indian art.



Lot No - 4

BIKASH BHATTACHARJEE

Body Language XIII

1960

Pastel on paper
29 x 19.5 inches

Estimate: ₹8,00,000 – ₹10,00,000
(\$ 8,890 - 11,110)

Provenance: Acquired directly from the Artist Family
Private collection Kolkata, India



BIJAN CHOUDHURY (1931 – 2012)

A significant yet sometimes overlooked figure of Bengal modernism, Bijan Choudhury's legacy lives on through his erudite persona and socially conscious art. Born in Faridpur (now in Bangladesh) in 1931, his raw artistic spirit led him to the Government College of Art and Craft, Kolkata, from which he was later expelled due to his leftist political activism. He then moved to Dhaka, graduating from the Government Institute of Arts under the tutelage of Zainul Abedin. Upon returning to Kolkata, Choudhury quickly gained recognition for his socio-politically charged imagery. A natural collaborator, he co-founded the Society of Contemporary Artists in 1959, later leaving to form the Calcutta Painters group in 1964 alongside Nikhil

Biswas, Prokash Karmakar, and Rabin Mondal.

Choudhury's visual language—marked by robust lines, striking colours, and bold figurative forms—is rooted in a deep political consciousness. The Untitled oil painting (2005) offered in this auction explores the intertwined themes of urban development and labour. While flyovers and high-rise buildings symbolize progress and prosperity, Choudhury shifts attention to the workers whose labour sustains such transformation and to the lives shaped by it. Through dynamic brushwork, vibrant colour, and powerful composition, he reveals the human dimension embedded within the city's evolving landscape, creating a compelling and immersive visual experience.

Beyond his prolific studio practice, Choudhury was an influential academician, fostering generations of artists as the principal of the Indian College of Art and Draftsmanship from 1976 to 1980. An accomplished writer, he also authored and illustrated *Shilpa Katha*, a seminal book on art. Before passing away on May 16, 2012, Choudhury received numerous accolades, including the Rabindra Bharati Award (1978) and the Abanindranath Puraskar (1995), cementing his position as a resilient and enduring force in Indian art history.



Lot No - 5

BIJAN CHOUDHURY

Untitled

Signed in English & Dated '2005' (Lower Right)
2005

Oil on canvas
60 x 48 inches

Estimate: ₹3,00,000 - ₹4,00,000
(\$3,330 - \$4,440)

Provenance: Acquired Directly from the Artist



BRATIN KHAN (1969)

A renowned contemporary Indian artist, Bratin Khan (b. 1969) is highly celebrated for his lyrical style that echoes with the delicate aesthetic sensibility of the Bengal School, miniature traditions, and the artistic atmosphere of Santiniketan, where he did his graduation at Kala Bhavana. His distinct practice infuses classical, mythic elegance with a soft, glowing light, capturing vast appreciation for his artistic practice.

This auction showcases two magnificent works that beautifully highlight the artist's mature aesthetic style. The first piece, from 2004, portrays an elegant noblewoman draped in a richly embellished red shawl and adorned with exquisite jewelry. The second painting, from 2005, presents a majestic royal figure donning a jeweled turban and multi-layered pearls, with his hand resting authoritatively on a lion-crested sword hilt. Both compositions utilize soft, glowing tonal gradations to project a sophisticated, nostalgic aura. Through this meticulous rendering, Khan masterfully evokes the timeless grandeur of classical Indian courtly portraiture, ensuring these pieces hold immense visual appeal to its admirers.



Lot No - 6

BRATIN KHAN

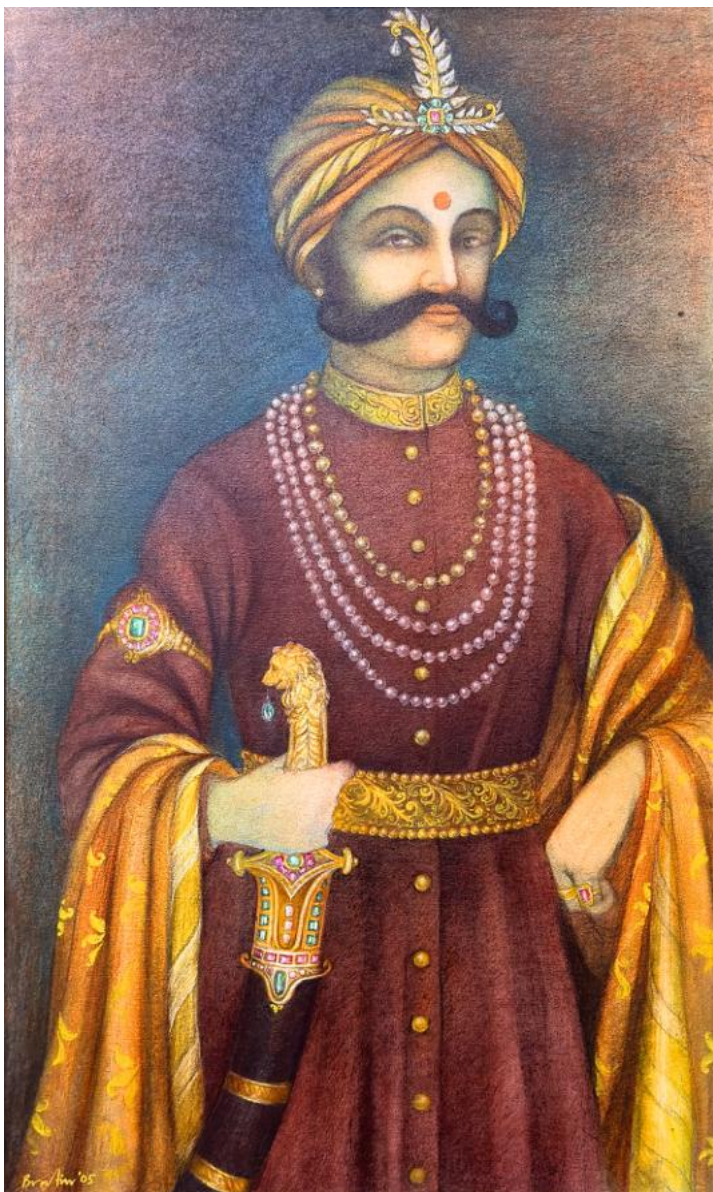
Untitled

Signed in English & Dated '2004' (Lower Left)
2004

Tempera on Canvas
40 x 24 inches

Estimate: ₹2,00,000 – ₹3,00,000
(\$2,220 - \$3,330)

Provenance: Acquired Directly from the Artist



Lot No - 7

BRATIN KHAN

Untitled

Signed in English & Dated '2005' (Lower Left)
2005

Tempera on Canvas
40 x 24 inches

Estimate: ₹2,00,000 – ₹3,00,000
(\$2,220 - \$3,330)

Provenance: Acquired Directly from the Artist



Lot No - 8

F N SOUZA

Untitled

Marker on tracing paper pasted on paper
13.25 x 11 inches

Estimate: 3,00,000 - 4,00,000
(\$3,330 - \$4,440)

Provenance: Acquired from SaffronArt Auction House,
17 December 2022, Lot no - 46 to 65.



F N SOUZA (1924-2002)

One of the most radical and influential pioneers of Indian modernism, Francis Newton Souza (1924–2002) is widely celebrated for his fiercely subversive visual language. A founding member of the Progressive Artists' Group in Bombay, Souza rejected traditional academic styles to forge an uncompromising path that confronted the hypocrisies of society, religion, and human sexuality. F.N. Souza's academic study is also unconventional like his artistic career, he had joined Sir. J.J School of Art but was expelled as he had pulled down the Union Jack flag during a school ceremony while participating in the Quit India Movement. Rebellious in nature and Raised in an orthodox Goan Christian lineage, Souza was deeply impacted by the grand,

dramatic imagery of the Catholic Church, yet he frequently targeted its institutional rigidity through pungent humour, biting satire, and intentionally provocative imagery in his paintings. Characterized by aggressive, thick black lines and a raw, visceral intensity, his oeuvre remains unparalleled in its expressive audacity and cerebral potency.

This auction presents three exceptional works that showcase the artist's legendary artistic vision and diverse stylistic approaches. The first Untitled piece, a mixed media on paper features a powerful female nude rendered in heavy turquoise and whitewashes, where bold contours and mask-like facial features project a primitive, monumental energy. In contrast, the second Untitled work, captures a couple in his signature satirical, line-drawn style from 1983, utilizing deft lines, loaded strokes to lay bare the vulnerabilities and shifting dynamics of human relationships. The final composition, highlights a much softer artistic temperament, offering a strikingly elegant, fluid and minimalist portrait of a woman with large, captivating eyes alongside an intricate monogram.

His monumental contributions to Indian art earned him immense global critical appreciation and major accolades, including the prestigious Lalit Kala Akademi National Award and the Kalidas Samman. Before his passing on March 28, 2002, Souza successfully carved an everlasting niche in Indian art, leaving behind a resilient, rebellious legacy that continues to command profound appreciation among discerning collectors today.



Lot No - 9

F N SOUZA

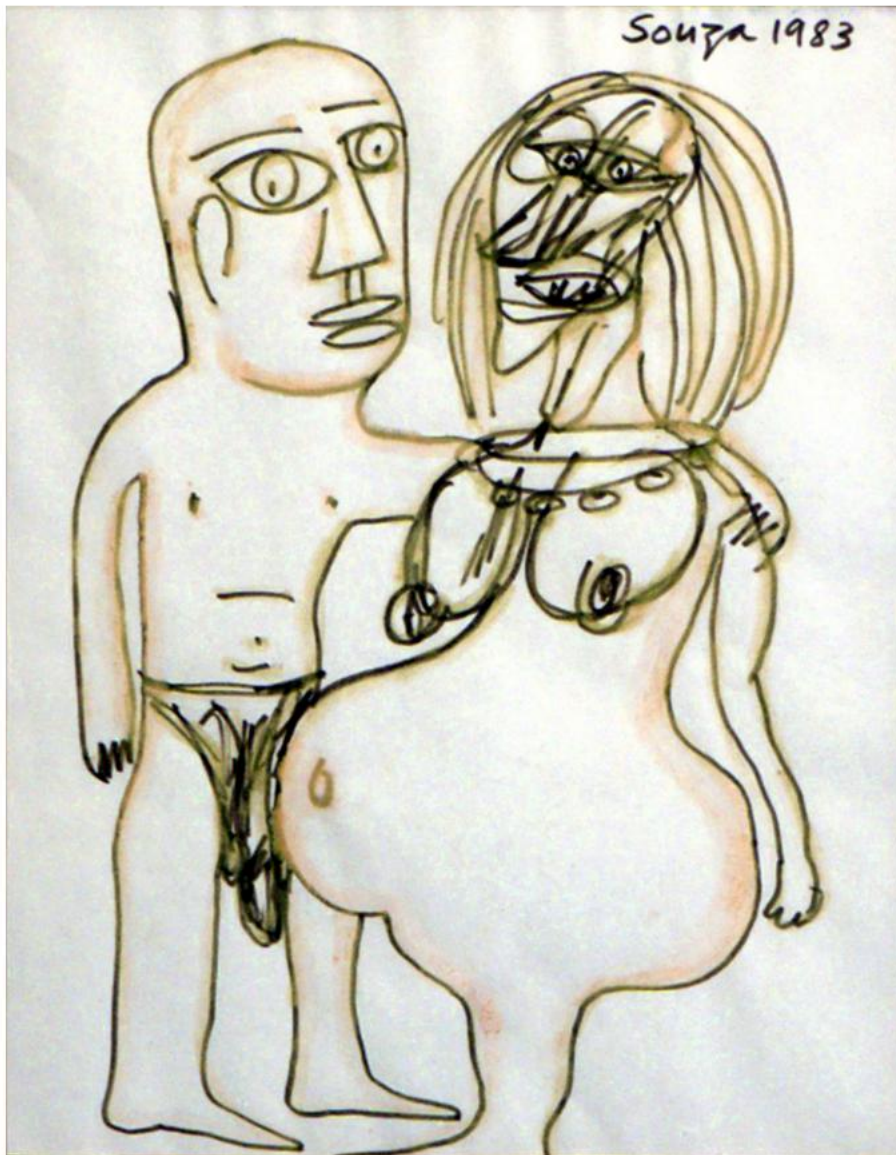
Untitled

Signed in English & Dated '2013' (Upper Right)
2013

Mix media on paper
10 x 7.5 inches

Estimate: ₹5,00,000 – ₹8,00,000
(\$5,560 - \$8,890)

Provenance: From a Private Collector in New Delhi who
acquired from Gallery 88 Solo Exhibition Souza 2001



Lot No - 10

F N SOUZA

Untitled

Signed in English & Dated '1983' (Upper Right)
1983

Chemical alteration and marker on magazine paper
10.25 x 8 inches

Estimate: ₹2,00,000 – ₹3,00,000
(\$2,220 - \$3,330)

Provenance: Acquired from SaffronArt Auction House,
17 December 2022, Lot no – 46 to 65.



Lot No 11 - 20

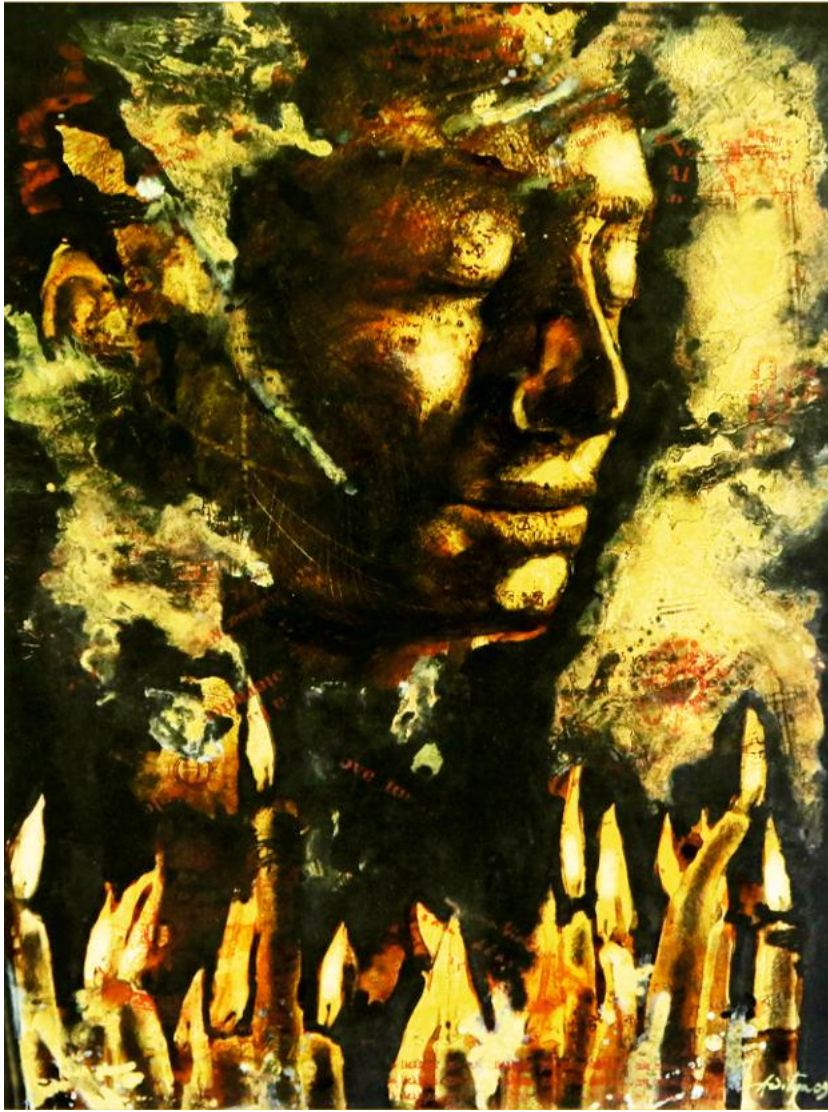
Closing Time India 8:10 PM | US Eastern 10:40 AM | UK 3:40 PM



ADITYA BASAK (1953)

A prominent contemporary Indian painter, Aditya Basak (b. 1953) graduated from the Government College of Art and Craft, Kolkata. Known for his profound surrealist sensibilities, Basak explores the deeper layers of the human psyche, mythology, and existential mystery through layered, atmospheric textures.

In this auction, a mixed-media work on paper dated 2009 has been featured. The composition depicts a monumental, golden-hued face in profile of Buddha with closed eyes, in a state of deep meditation or trance. Enveloped by smoky textures, typography fragments, and a row of burning candles at the base, it stands as a captivating exploration of the subconscious mind and spirituality.



Lot No - 11

ADITYA BASAK

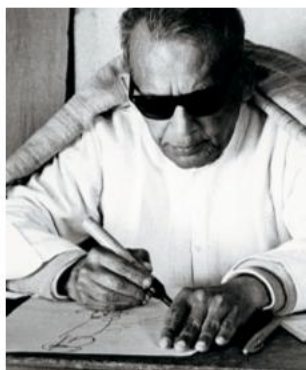
Untitled

Signed in '2009' (Lower Right)
2009

Mix media on board
20 x 28 Inches

Estimate: ₹1,00,000 - ₹2,00,000
(\$1,110 - \$2,220)

Provenance: Acquired directly from the artist



BENODE BEHARI MUKHERJEE (1904 - 1980)

A pioneering figure in modern Indian art, Benode Behari Mukherjee (1904–1980) reshaped the country's artistic landscape by blending East Asian artistic idioms with Western abstraction, driven by a contextually rooted aesthetic and conceptual sensibility. He studied under the tutelage of Nandalal Bose at Kala Bhavana, Santiniketan—where he later became an influential teacher—shifting his focus away from traditional mythology to capture the quiet beauty of nature and daily life. Remarkably, even after losing his sight completely in 1957, his deep spatial memory allowed him to keep creating monumental works, earning him the prestigious Padma Vibhushan.

The set of two works in this auction brings together two sensitive botanical drawings on textured handmade paper. Using swift calligraphic lines and light colour washes, Mukherjee's focus reveals the natural structure of the plants. The first piece uses a minimal economy of line to trace a slender branch filled with tiny, emerging buds and fresh leaves. The second drawing captures a wildflower, emphasizing the weight and flow of its wide leaves and open petals; the deft lines and minimal colors suggest his affinity toward East Asian painting traditions. By utilizing unpainted space and a simple, earthy palette, this quiet couple of drawings perfectly highlights Mukherjee's masterful ability to find rhythm in the natural world.



(B.)



(A.)

Lot No - 12

BENODE BEHARI MUKHERJEE

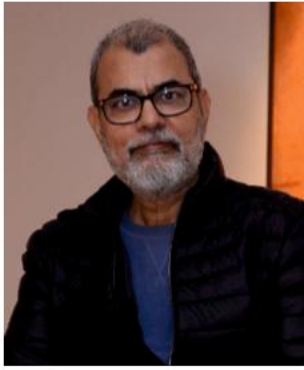
Untitled

Signed in (Lower Right)

Pen & ink & wash on paper
(A.) 8 x 5.5 Inches, (B.) 8 x 5.13 Inches

Estimate: ₹2,00,000 – ₹4,00,000
(\$2,220 - \$4,440)

Provenance: Acquired from a private collector
in Kolkata, India



CHANDRA BHATTACHARJEE (1961)

A master of evocative atmosphere, Chandra Bhattacharjee (b. 1961) is celebrated for his ethereal visual language exploring the delicate intersection of nature, memory, and the human psyche. An alumnus of the Indian College of Art and Draftsmanship, Kolkata. His distinct practice relies on a meticulous, cross-hatched and stippled texture that lends his surfaces a weathered, organic quality, infusing his subjects with a ghostly, quiet dignity.

The auction showcases an intriguing painting that demonstrates a rare harmony between the artist's instinctive naturalism and cerebral depth. The work captures a spectral image of a plant rendered in a monochromatic palette; its shadowy leaves are punctuated by striking white flowers that bloom with an almost luminous radiance, imbuing the composition with an ethereal presence. Enveloped in his signature smoky, tenebrous light, the painting exemplifies Chandra Bhattacharjee's atmospheric mastery. Through this distinctive visual language, he creates a haunting yet poetic image, reaffirming his position as one of the most significant figures in contemporary Indian art.



Lot No - 13

CHANDRA BHATTACHARJEE

Untitled

Signed in lower right

2024

Acrylic on Canvas

48 x 36 Inches

Estimate: ₹3,00,000 - ₹5,00,000
(\$3,330 - \$5,560)

Provenance: Acquired directly from the Artist
Private collection Kolkata, India.



CHINTAMANI KAR (1915 - 2005)

A towering maestro of Indian modernism, Chintamani Kar (1915–2005) remains one of the most celebrated sculptors of our time. Born in West Bengal, Kar trained at the Indian Society of Oriental Art, Kolkata, before moving to Paris in 1938 to study at the Académie de la Grande Chaumière. His international career flourished in London, where he joined the Royal Society of British Sculptors. Fusing classical European academic modelling with the fluid, rhythmic vitality of traditional Indian sculpture, Kar developed a deeply sophisticated abstract figurative language. He was married to Amina Ahmed Kar, who was also a prolific artists of her time. For his monumental contributions, he was elected an associate of the Royal Society of British

Sculptors and honored with the Padma Bhushan by the Government of India in 1974. He was also elected as the Principal of Government Art College of Art and Craft in 1956.

This auction proudly presents an exceptional bronze sculpture by Chintamani Kar, created in 1984. The work captures a sleek, rhythmic, and poignant figural form, defined by sinuous curves that seamlessly balance negative and positive space. The sculpture epitomizes Kar's mastery of the medium, transforming heavy bronze into graceful, tactile contours that embody a profound and meditative elegance.



Lot No - 14

CHINTAMANI KAR

Untitled

1987

Bronze

14.5 x 5.5 x 5 inches

Estimate: ₹4,00,000 – ₹6,00,000
(\$4,440- \$6,670)

Provenance: From the Family Collection of Painter Bijan Choudhury



JAYASHREE CHAKRAVARTY (1956)

Jayashree Chakravarty (b. 1956) is among India's most acclaimed contemporary artists, renowned for her richly layered works that explore memory, ecology, migration, and the fragility of natural environments. A graduate of Kala Bhavana, Santiniketan, she later pursued a postgraduate diploma at the Faculty of Fine Arts, M.S. University, Baroda, and was an Artist-in-Residence at École d'Art, Aix-en-Provence, France. Her distinguished career includes exhibitions in New York, Chicago, Paris, Vancouver, and other international venues, alongside honours such as the Bharat Bhavan Biennale Award, Bombay Art Society Award, French Government Scholarship, and British Council Visitorship Grant.

The auction features an intriguing mixed-media work on paper that exemplifies her distinctive visual language. Built through dense accumulations of gestural marks and intertwined organic forms, the composition evokes a landscape suspended between growth and erosion. Its intricate network of lines suggests roots, vegetation, and geological formations, reflecting Chakravarty's enduring engagement with nature's resilience and transformation.



Lot No - 15

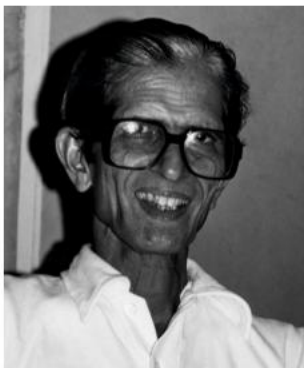
JAYASHREE CHAKRAVARTY

Untitled

Mix Medium on paper
22 x 32 Inches

Estimate: ₹3,00,000 - ₹4,00,000
(\$3,330 - \$4,440)

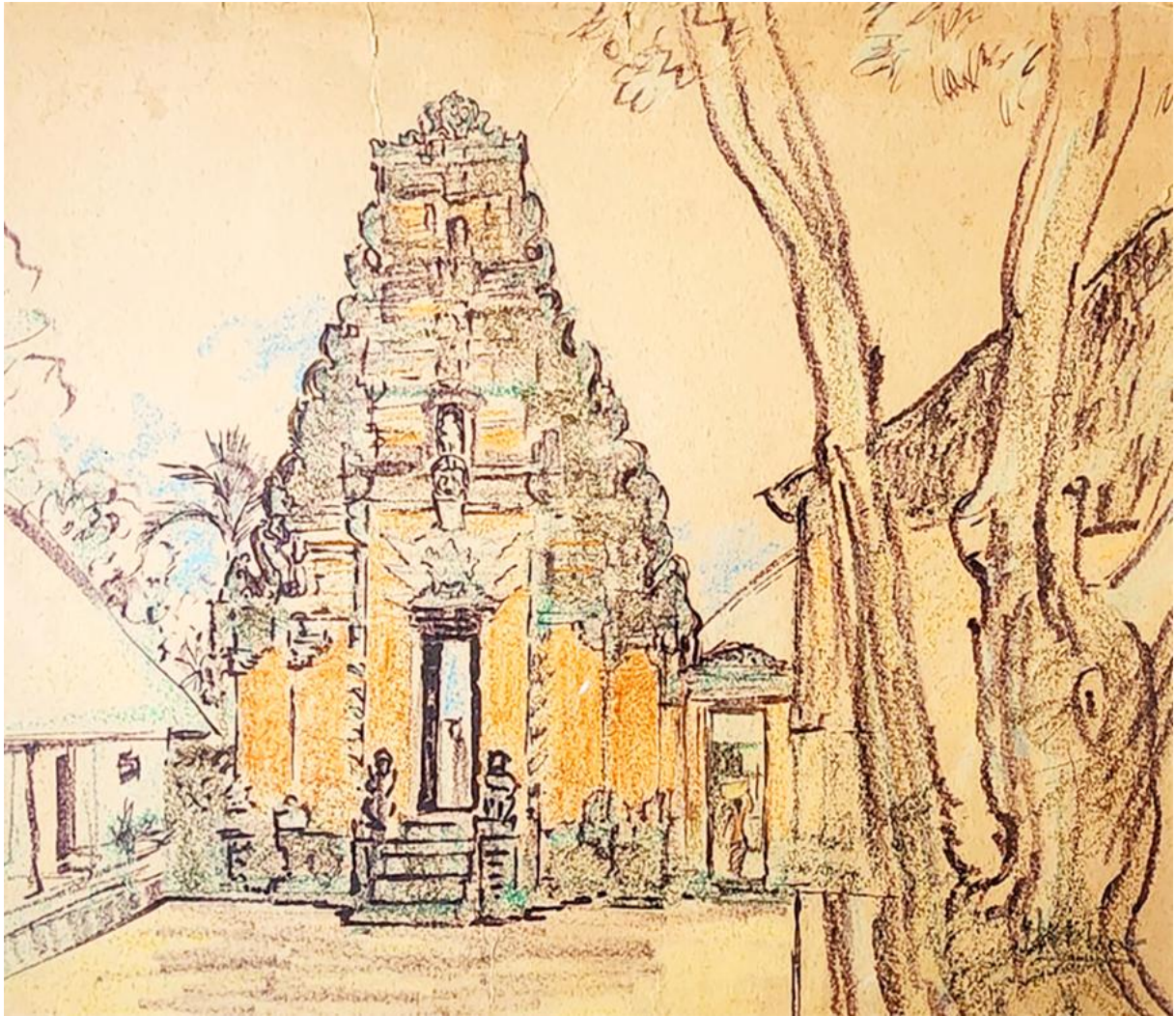
Provenance: Acquired directly from the artist



K K HEBBAR (1911 – 1996)

A pioneering luminary of Indian modernism, Kattingeri Krishna Hebbbar (1911–1996) is widely celebrated for his highly rhythmic draftsmanship and evocative narrative power. Born in Karnataka, Hebbbar trained at the Sir J.J. School of Art, Mumbai, before studying at the Académie Julian in Paris. His lifelong creative journey seamlessly integrated Western painterly techniques with traditional Indian art forms, capturing the pulse of folk life, classical dance, and rural landscapes. A highly respected art educator and former Chairman of the Lalit Kala Akademi, his profound artistic legacy earned him the prestigious Padma Bhushan.

This auction brings together a set of three works that demonstrate Hebbbar's legendary mastery of line and spontaneous observation. The first two pen-and-ink drawings on paper, KK Hebbbar serve as exquisite studies of wildlife and human activity, capturing various postures of monkeys and rural travellers with a quick, fluid, and lyrical economy of line. The third work, is a vibrant, textured pastel drawing featuring a traditional South Indian temple gateway (gopuram). Framed by overarching trees, the composition demonstrates his rare capability to infuse architectural heritage with structural rhythm and subtle colour tones, presenting a compelling set of works.



Lot No - 16

K K HEBBAR

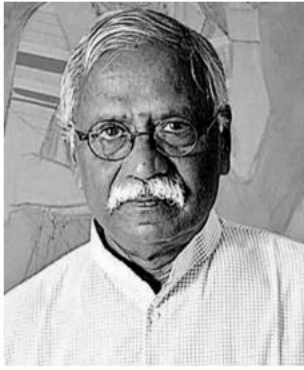
Temple of Borobudur

Signed in lower right
1967

Pastel on paper
13 x 15 inches

Estimate: ₹6,00,000 - ₹8,00,000
(\$6,670 - \$8,890)

Provenance: Acquired from the Artist Family



K LAXMA GOUD (1940)

One of the most celebrated artist, K. Laxma Goud (b. 1940) is known for his powerful, uninhibited portrayals of rural life and eroticism. A dextrous printmaker and painter, Goud had studied at Government College of Fine Arts and Architecture, Hyderabad, and MS University, Baroda, Goud later headed the Sarojini Naidu School of Arts and Communication. His draftsmanship explores the visceral, shape-shifting relationship between humanity and nature, earning him the Padma Shri in 2016.

This auction features an exceptional acrylic on canvas. The composition showcases a seated, terracotta-toned anthropomorphic figure interacting with a half-human, half-animal hybrid against a sparse background. Rendered in fluid, expressive contours, the work encapsulates Goud's signature preoccupation with surreal, zoomorphic forms, capturing a compelling raw spirit.



Lot No - 17

K LAXMA GOUD

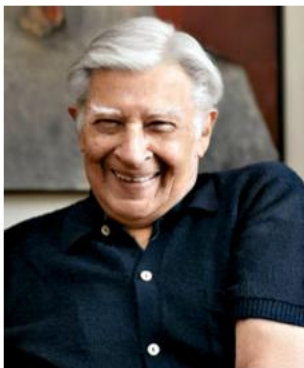
Untitled

Signed in English & Dated '2004' (Lower Left)
2004

Acrylic on canvas
18 x 24 inches

Estimate: ₹3,00,000 - ₹4,00,000
(\$3,330 - \$4,440)

Provenance: Acquired Directly from the Artist



KRISHEN KHANNA (1925)

A towering figure of Indian modernism, Krishen Khanna (b. 1925) is renowned for his deeply empathetic, narrative-driven figuration. A prominent member of the revolutionary Progressive Artists' Group, Khanna left a corporate banking career to commit completely to art. His distinct framework merges a mastery of classical drawing with humanistic social commentary, capturing the silent dignity of subaltern lives—such as dhobis, bandwallahs, and laborers—and earning him the prestigious Padma Bhushan.

This auction features a fascinating work by Khanna. The Untitled mixed-media painting employs vibrant pastel and charcoal to depict a spontaneous narrative scene of an elderly figure and a child sharing a moment of quiet companionship. The playful exchange between the two figures is heightened by the lively palette and expressive handling of the medium, creating a distinctive visual language that is both tender and evocative. The work stands as a compelling testament to Khanna's empathetic gaze and his ability to capture the nuances of human relationships, offering collectors and art enthusiasts a remarkable example of his artistic vision.



Lot No - 18

KRISHEN KHANNA

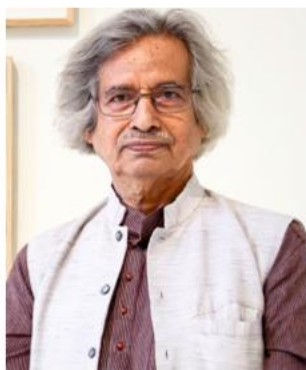
Untitled

Signed in English (Lower Right)

Mix Media on paper
37.5 x 23.5 Inches

Estimate: ₹5,00,000 – ₹7,00,000
(\$5,560 - \$7,780)

Provenance: Krishen Khanna My Sketch Book in colour by Saffronart, New Delhi, 2024 Page – 96.



JOGEN CHOWDHURY (1939)

Widely celebrated for his highly unique and creative individuality Jogen Chowdhury (b. 1939) remains one of the most iconic and influential voices of modern Indian art. Born in Faridpur (now in Bangladesh), Chowdhury studied at the Government College of Art and Craft, Kolkata, before traveling to Paris on a French Government scholarship to study at the École Nationale Supérieure des Beaux-Arts. Alongside his prolific art practice, Chowdhury has had an illustrious career as an educator and administrator, serving as the Keeper of the Presidential Art Collection at Rashtrapati Bhavan and later as a revered Professor of Painting at Kala Bhavana, Santiniketan. His conceptual framework stands distinct for its masterfully organic, undulating lines and cross-hatched textures that explore the depths of human relationships, sensuality, and socio-political satire. For his monumental contributions to the nation's creative sector, he was honoured with the Kalidas Samman and the Banga Bibhushan.

This auction presents a spectacular collection of two works showcasing the artist's multi-disciplinary genius. The first work, is a powerful ink on paper portrait from 1986, where his characteristic thick, swelling calligraphic brushstrokes outline a striking countenance adorned with a bindi. The other Untitled bronze piece, depicts Lord Ganesha in Chowdhury's signature fluid contours. The zoomorphic form of the deity with sinuous curves and a striking, large eye create an interesting dynamism carrying the essence of his painterly idiom. Collectively, these works showcase Chowdhury's rare capability to render form with an unparalleled visceral, tactile elegance that commands immense appreciation.



Lot No - 19

JOGEN CHOWDHURY

Untitled

Signed & Dated '1986' (Upper Left)
1986

Ink on Paper
11 x 15 inches

Estimate: ₹3,00,000 - ₹5,00,000
(\$3,330 - \$5,560)

Provenance: Acquired Directly from the Artist



Lot No - 20

JOGEN CHOWDHURY

Vinayaka

Signed backside of the sculpture in English & Dated '2024'
2024

Bronze
10.5 x 11.5 x 7.5 Inches

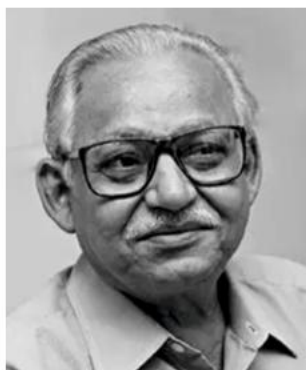
Estimate: ₹4,00,000 – ₹7,00,000
(\$4,440 - \$7,780)

Provenance: Acquired Directly from the Artist



Lot No 21 - 30

Closing Time India 8:20 PM | US Eastern 10:50 AM | UK 3:50 PM



LALU PRASAD SHAW (1937)

One of the significant masters of modern Indian art, Lalu Prasad Shaw (b. 1937) is highly celebrated for his iconic, and distinctive portrayals of the Bengali middle class. An alumnus of the Government College of Art and Craft, Kolkata, Shaw's practice draws deep inspiration from Kalighat patas and the company school of painting. His signature aesthetic framework synthesizes traditional Indian artistic sensibilities with immaculate, razor-sharp draftsmanship and flat, saturated colour applications—a sophisticated methodology that has garnered him extensive critical acclaim and prestigious accolades like the National Award.

This auction showcases an exceptional tempera work that beautifully highlights the artist's mature aesthetic style. The composition features a Bengali man and woman—instantly identifiable through their traditional attire—facing each other against a striking, saturated red background. Both figures are gracefully rendered with crisp contours as they delicately lift and smell matching yellow flowers. Shaw's genius lies in his ability to seamlessly adapt a folk idiom, transforming it into an individualized visual language that transcends the boundaries between mainstream and popular art forms. In a stroke of playful brilliance, he positions the woman's hand directly on the painted border, breaking the rigidity of the rectangular frame to disrupt its static quality and introduce a subtle sense of dynamism. Through this sophisticated arrangement, Shaw captures a refined, nostalgic moment of romantic elegance that demands instantaneous visual appreciation.



Lot No - 21

LALU PRASAD SHAW

Babu Bibi

Signed & Dated 2017 (Lower Left)
2017

Tempera on board
22 x 28 Inches

Estimate: ₹3,00,000 - ₹4,00,000
(\$3,330 - \$4,440)

Provenance: Acquired Directly from the Artist



LAXMAN AELAY (1965)

A prominent contemporary Indian artist, Laxman Aelay (b. 1965) is highly celebrated for his vibrant depictions of rural Telangana life. Drawing deep inspiration from his childhood in Kadirenigudem, Aelay's practice beautifully weaves folk traditions, regional attire, and local flora into highly stylized, contemporary visual narratives. An alumnus of JNTU, Hyderabad, his mastery of bold contours and rich ornamentation has earned him wide critical acclaim and global institutional recognition.

The auction showcases an exceptional canvas by the artist. The composition features a woman seated gracefully against a luminous yellow background populated with intricate floral motifs. Draped in a striking red sari adorned with floral designs paired with a green blouse featuring parrot motifs, the figure is rendered with crisp outlines, large expressive eyes, and a prominent red bindi. Through this vibrant palette and meticulous detail, Aelay celebrates the raw dignity and timeless essence of womanhood, presenting a compelling surface that resonates strongly with contemporary art lovers.



Lot No - 22

LAXMAN AELAY

Poolamma The Goddess of Life Series

Signed in Lower Right
2024

Acrylic on linen canvas
48 x 36 inches

Estimate: ₹6,00,000 - ₹8,00,000
(\$6,670 - \$8,890)

Provenance: Acquired directly from the artist



MADHAVI PAREKH (1942)

One of the most significant women artists in Indian art history, Madhavi Parekh was born in 1942 in Sanjay, Gujarat. Her journey demonstrates that art is truly an inner calling; she began painting in the mid-1960s with the encouragement of her husband, the renowned artist Manu Parekh. While she was pregnant with their first child, Manisha (who would also grow to become a significant figure in the Indian art world), Manu gifted her a book on drawing exercises by Paul Klee—an act that sparked her entry into the art world. Madhavi's engagement with art is defined by an unrestrained, highly creative spirit that pervades her entire oeuvre. Moving seamlessly from fantastical creatures, playful figures, and mythological narratives to mundane

subjects and folk imageries, her visual lexicon is vast and suffused with a powerful individual sensibility that sets her practice entirely apart.

The playful, uninhibited characterization of her figures is beautifully exemplified in the work presented in this auction. This Untitled composition depicts a man with a fish, rendered with her characteristic bold contours and distinct facial features to create a striking and whimsical portrait. Rich in texture and narrative charm, the artwork perfectly encapsulates Parekh's unique ability to transform the ordinary into a magical, deeply personal folklore.



Lot No - 23

MADHAVI PAREKH

Untitled

Signed & Dated '2016' (Right)
2016

Ink on paper
20 x 28 inches

Estimate: ₹3,00,000 - ₹4,00,000
(\$3,330 - \$4,440)

Provenance: Acquired directly from the Artist
Private collection Kolkata, India



MANU PAREKH (1939)

Born in Ahmedabad, Gujarat, Manu Parekh (b.1939) is a towering figure in modern Indian art whose multifaceted career spans decades of relentless experimentation across painting, stage design, and acting. Refusing to be confined by strict stylistic boundaries, Parekh's expansive oeuvre shifts seamlessly from chromatic abstraction to vivid figuration and allegorical narratives. Whether introspecting into the inner psychological realm or responding dynamically to nature's flora and fauna, his restless creative spirit has consistently redefined the visual landscape of contemporary Indian art. An alumnus of the prestigious Sir J.J. School of Art, Bombay, Parekh worked across India as a design consultant for various government institutions

before fully committing to his independent practice. His profound contributions have earned him widespread acclaim, including the National Award from the Lalit Kala Akademi (1982) and the Padma Shri (1991). Globally exhibited, he has also served as a cultural commissioner and consultant, mounting significant exhibitions of Indian art and crafts worldwide. Artistic excellence runs deep within his family; his wife, Madhvi Parekh, and his daughter, Manisha Parekh, are both highly accomplished, seminal voices in Indian modern and contemporary art.

The two works featured in this auction brilliantly capture two distinct facets of Parekh's creative genius. In the oil on canvas painting *Villager* (1997), Parekh transcends standard portraiture, transforming a rural subject into a powerful exploration of the inner self. Utilizing raw, expressionistic brushwork and an intuitive color palette, The dynamic composition radiates a psychological depth that subtly echoes the raw, visceral sensibilities found in Rabindranath Tagore's paintings—an artist Parekh deeply admires and whose creative spirit shares an implicit, kindred resonance with Parekh's own highly individualized expression. In contrast, the *Untitled* drawing on paper reveals a more raw, primal creative energy where the boundaries between reality and surrealism melt away. Through highly stylized lines, Parekh constructs a dreamlike landscape where human anatomy, botanical forms, and cosmic elements blur into a singular, mesmerizing entity.



Lot No - 24

MANU PAREKH

Villager

Signed in Lower Right
1997

Oil on canvas
30 x 24 inches

Estimate: ₹5,00,000 - ₹7,00,000
(\$5,560 - \$7,780)

Provenance: Acquired from StoryLTD, Lot No - 42,
20 December 2022 Private collection Kolkata, India



NANDALAL BOSE (1882 - 1966)

One of the most iconic figures of modern Indian art, Nandalal Bose (1882–1966) was a significant exponent of the Bengal School who synthesized indigenous traditions with a contextually rooted aesthetic. He received his formal artistic training under Abanindranath Tagore at the Government College of Art and Craft, Kolkata. As the legendary principal and an influential pedagogue of Kala Bhavana, Santiniketan, he championed drawing from nature and everyday life, leaving an indelible impact on India's visual identity—a monumental contribution recognized with the Padma Vibhushan.

This auction features an intimate postcard-sized drawing in pen and ink on paper. Executed in swift, skeletal pen strokes, the sketch depicts a gnarled tree teeming with perched birds. This rare drawing beautifully captures his masterful ability to evoke organic life with an elegant economy of line.



Lot No - 25

NANDALAL BOSE

Untitled

Signed & Dated '1960' (Lower Right)
1960

Pen & Ink on paper
6 x 4.5 Inches

Estimate: ₹1,00,000 - ₹2,00,000
(\$1,110 - \$2,220)

Provenance: Acquired from a private collector in Kolkata, India.
The Artist has gifted it to the collector.



PARESH MAITY (1965)

One of India's most celebrated contemporary artists, Paresh Maity (b. 1965) is globally renowned for his atmospheric landscapes and absolute mastery over watercolour. Born in Tamluk, West Bengal, Maity studied at the Government College of Art and Craft, Kolkata, and Delhi College of Art. His prolific practice spans painting, sculpture, and photography, capturing the sublime interplay of light, water, and life across various geographies. For his monumental contributions to art, he was honoured with the Padma Shri by the Government of India in 2014.

This auction features an exceptional watercolour on paper from 2004. The composition depicts a serene, atmospheric riverscape with moored boats, captured in a dramatic, almost monochromatic tone with hues of red that accentuates the visual. Through fluid washes and striking contrasts, Maity beautifully captures a fleeting moment of light filtering through heavy clouds, infusing a mundane landscape with a deep, meditative tranquillity that continues to captivate art lovers globally.



Lot No - 26

PARESH MAITY

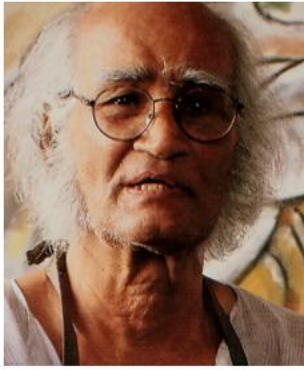
Boats

2004

Watercolour on paper
22 x 30 inches

Estimate: ₹8,00,000 – ₹10,00,000
(\$ 8,890 - \$11,110)

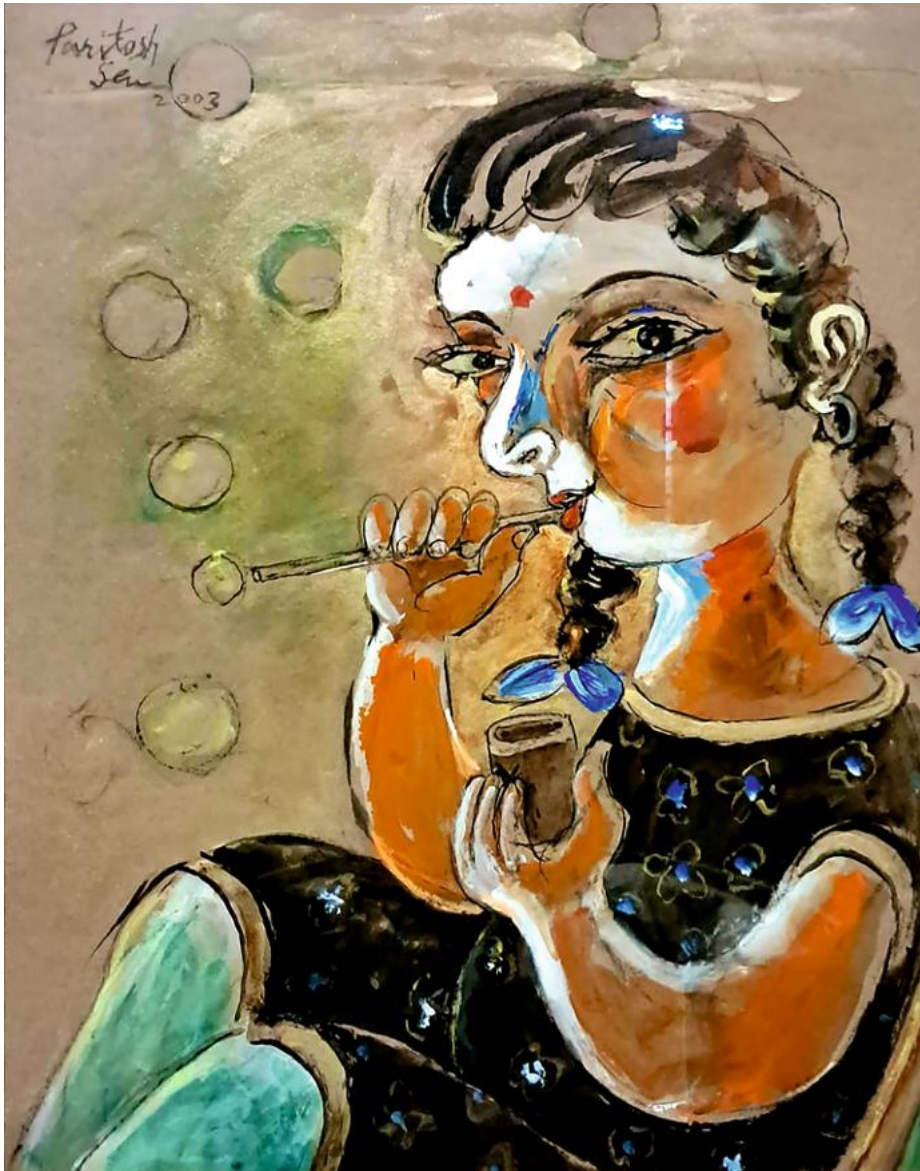
Provenance: Acquired directly from the Artist
Private collection Kolkata, India



PARITOSH SEN (1918 – 2008)

A founding luminary of modern Indian art, Paritosh Sen (1918–2008) remains highly celebrated for his bold, expressionistic figuration and incisive social commentary. Born in Dhaka, Sen graduated from the Government College of Arts and Crafts, Madras, before co-founding the revolutionary Calcutta Group in 1943. He later traveled to Paris, studying at the École des Beaux-Arts and Académie André Lhote, where he famously interacted with Picasso. Merging cubist spatial syntax with Indian colour sensibilities, his distinct practice earned him wide institutional acclaim like Lalit Kala Ratna by Lalit Kala Akademi and L'officier de l'ordre des arts et des lettres by the French Government.

This auction proudly presents a remarkable artwork highlighting his artistic genius. The final mixed-media work, from 2003, depicts a young girl blowing soap bubbles, beautifully rendering a whimsical, everyday moment with vibrant gouache accents. Paritosh Sen's pungent satire and robust visual vocabulary have left an indelible mark on the artistic landscapes of Bengal and modern India.



Lot No - 27

PARITOSH SEN

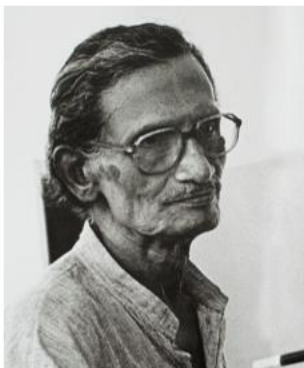
Untitled

Signed in English & Dated '2003' (Upper Left)
2003

Mix media on paper
24 x 19 Inches

Estimate: ₹2,00,000 – ₹3,00,000
(\$2,220 - \$3,330)

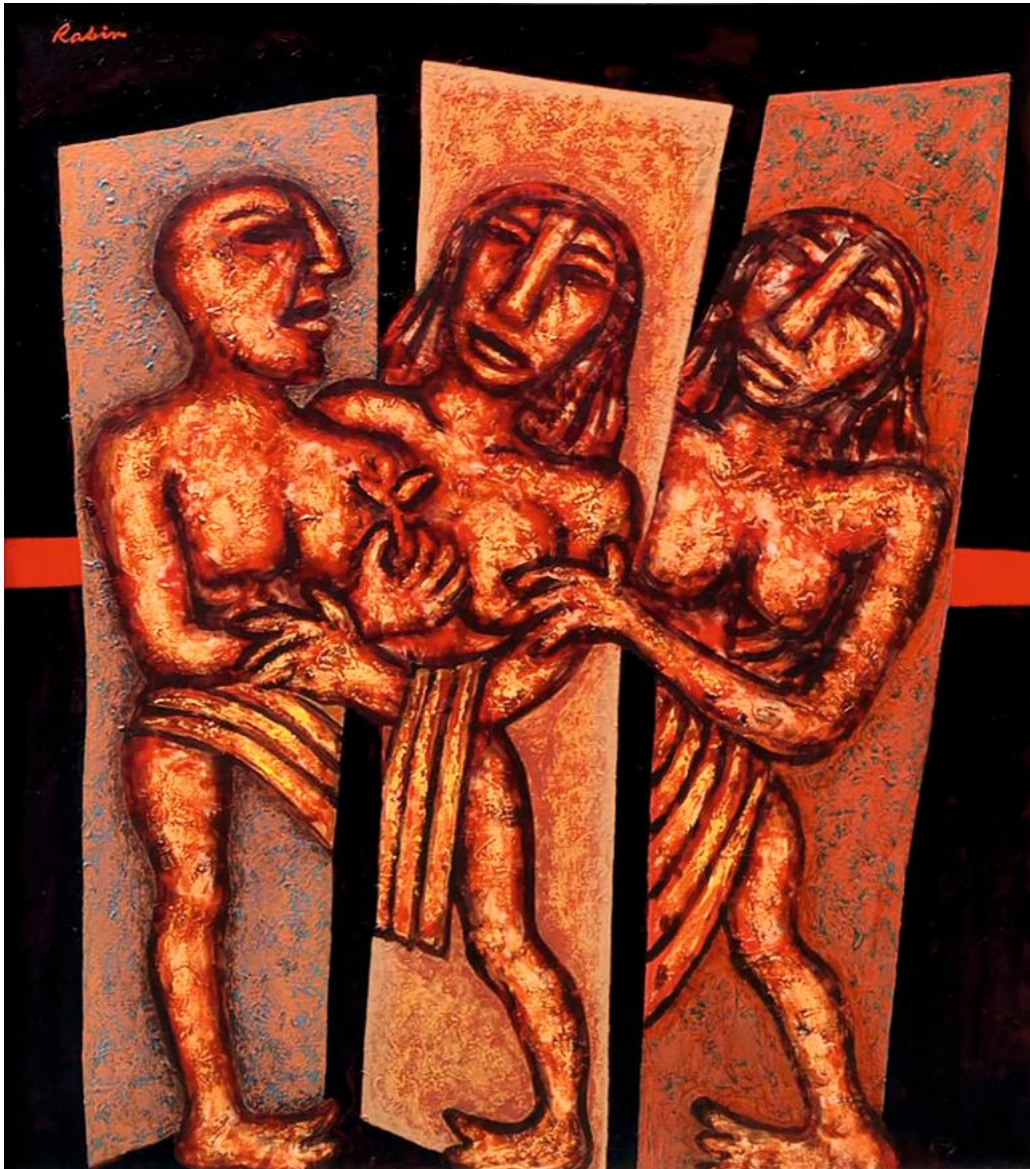
Provenance: Acquired directly from the Artist
Private collection Kolkata, India



RABIN MONDAL (1929 - 2019)

A prominent vanguard of Indian modernism, Rabin Mandal (1929–2019) is celebrated for his fiercely original expressionist vocabulary that channelled the socio-political turmoil of post-Partition Bengal. An alumnus of the Government College of Art & Craft, Kolkata, Mandal was a co-founder of the influential Calcutta Painters group in 1964. Driven by a profound existential awareness, his practice rejected decorative naturalism, drawing instead upon tribal art, primitive imagery, and Cubist fragmentation to explore the vulnerability, resilience, and contradictions of the human condition.

This auction presents a powerful painting that exemplifies Mandal's enduring engagement with archetypal and monumental figuration. The composition depicts a trio of stylized figures rendered in a striking red palette against a richly textured pictorial surface segmented by vertical divisions. Sculptural yet deconstructed, the interconnected forms are unified by a dominant red horizon, creating a dynamic tension between fragmentation and cohesion. The work epitomizes Mandal's ability to transform the human figure into a potent expressive symbol, imbuing the composition with a timeless dramatic intensity that continues to captivate art lovers.



Lot No - 28

RABIN MONDAL

Untitled

Signed in top left

Acrylic on canvas
52 x 46 Inches

Estimate: ₹7,00,000 - ₹10,00,000
(\$7,780 - \$11,110)

Provenance: Acquired directly from the Artist
Private collection Kolkata, India



Lot No - 29

GANESH HALOI

Untitled

Signed in lower right
2014

Gouache on paper
18 x 32 inches

Estimate: ₹12,00,000 - ₹15,00,000
(\$13,330 - \$16,670)

Provenance: Acquired directly from the Artist
Private collection Kolkata, India



GANESH HALOI (1936)

One of the most seminal abstractionists of modern Indian art, Ganesh Haloi (b. 1936) is widely celebrated for his meditative, lyrical landscapes. Born in Jamalpur (now in Bangladesh), Haloi migrated to Kolkata following the Partition—a displacement that profoundly shaped his spatial sensibility. He graduated from the Government College of Art and Craft, Kolkata, where he later returned as a revered faculty member, teaching for nearly three decades. His formative academic career also included seven years documenting the ancient murals at the Ajanta Caves for the Archaeological Survey of India, an immersion that deeply infused his conceptual understanding of line, texture, and organic form. Haloi has received

extensive international critical appreciation alongside prestigious accolades, including the Lalit Kala Akademi National Award and the Banga Bibhushan.

Haloi's unique visual lexicon marks a transition from representational landscape to a deeply abstract, spiritual geometry of nature. His canvases rarely depict literal vistas; instead, they function as cartographies of memory and time, mapped through a delicate interplay of lines, points, and floating textures. This auction showcases a stellar suite of gouache and ink works on paper. Moving seamlessly from vibrant, floating bands of primary colors to sparse, calligraphic brush marks on textured pictorial surface, these compositions embody an unparalleled sense of silent, poetic equilibrium that embodies a deep ontological journey.



Lot No - 30

GANESH HALOI

Untitled

Signed in lower right

2018

Watercolour on paper

20 x 14 inches

Estimate: ₹5,00,000 - ₹7,00,000
(\$5,560 - \$7,780)

Provenance: Acquired directly from the Artist
Private collection Kolkata, India



Lot No 31 - 40

Closing Time India 8:30 PM | US Eastern 11:00 AM | UK 4:00 PM



PROKASH KARMAKAR (1933 – 2014)

Prokash Karmakar (1933–2014) was a pioneering figure in Indian modern art and a founding member of the influential Calcutta Painters group. A graduate of the Government College of Art & Craft, Calcutta, he developed a highly individual visual language marked by expressive draughtsmanship, vibrant imagination, and poetic symbolism. His contribution to Indian art was widely recognized through numerous national and international exhibitions, and he was honoured with the prestigious Abanindra Puraskar by the Government of West Bengal.

The present pen-and-ink drawing demonstrates Karmakar's exceptional command of line and texture. Depicting two boats resting beneath a palm tree along a tranquil shoreline, the work is rendered through delicate stippling and flowing contours that create a quiet, contemplative atmosphere. Elegant and lyrical, the drawing transforms a simple coastal scene into an evocative meditation on landscape and solitude.



Lot No - 31

PROKASH KARMAKAR

Untitled

Signed & Dated '2012' (Lower Left)
2012

Pen & Marker on canvas
30 x 36 inches

Estimate: ₹2,00,000 – ₹3,00,000
(\$2,220 - \$3,330)

Provenance: Acquired directly from the Artist Family



RAM KUMAR (1924 – 2018)

One of the leading figures of Indian modernism and a founding member of the Progressive Artists' Group, Ram Kumar (1924–2018) began his academic journey studying economics at St. Stephen's College, Delhi, before training in Paris under André Lhote and Fernand Léger. Honoured with the Padma Bhushan, he earned widespread acclaim for his evocative, cubist-inflected abstract landscapes that captured a profound sense of introspection and solitude.

This auction presents an exceptional pen-and-ink drawing on paper from 1963. The work reveals a jagged architectural abstraction reminiscent of Kumar's celebrated Varanasi series, where fragmented structures dissolve into a contemplative urban landscape. Executed through intricate cross-hatched linear networks and angular geometric forms, the composition demonstrates his remarkable command of line, rhythm, and spatial tension. Stark yet poetic, the drawing embodies the quiet melancholy and meditative sensibility that define Ram Kumar's distinctive visual language, making it a compelling example of his mature artistic vision.



Lot No - 32

RAM KUMAR

Untitled

Signed (Lower Left)

1963

Pen & Ink on Board

15 x 19.5 Inches

Estimate: ₹4,00,000 – ₹6,00,000
(\$4,440- \$6,670)

Provenance: Acquired from the family collection of a private collector in Kolkata, India



REBA HORE (1926 - 2008)

An exceptional yet frequently underrepresented women artist in Indian modernism, Reba Hore (1926–2008) possessed a exceptional voice that navigated the shifting cultural landscapes of post-independence India. An activist and multifaceted creator, her practice remained profoundly intimate, functioning as an intuitive diary of her immediate surroundings and everyday encounters. While her life was closely intertwined with her husband, the legendary artist Somnath Hore, Reba successfully carved out an independent, fiercely original visual language characterized by an uninhibited, fluid handling of material.

This auction presents a fine example of her expressive mastery: an Untitled mixed-media work on paper depicting a female figure in a moment of quiet repose. The reclining subject, absorbed in solitude, is articulated through vigorous brushwork, an intuitive chromatic palette, and a dense web of energetic cross-hatching. Dramatic tonal contrasts lend the composition a profound sense of psychological introspection, while the tactile, gestural surface conveys both vulnerability and vitality. Through these expressive marks, Hore captures the emotional depth of her subject, reaffirming her status as a master of raw and deeply affecting expressionism.



Lot No - 33

REBA HORE

Untitled

Mix media on paper
13 x 17 inches

Estimate: ₹1,00,000 - ₹2,00,000
(\$1,110 - \$2,220)

Provenance: Acquired directly from the Artist Family



RINI DHUMAL (1948 - 2021)

A distinguished and influential figure in contemporary Indian art, Rini Dhumal (1948–2021) is widely celebrated for her powerful, female-centric iconography steeped in mythic and cultural narratives. Born in Bangladesh, she studied under the tutelage of K.G. Subramanyan at Faculty of Fine Arts, MS University, Baroda, and later apprenticed under S.W. Hayter and Krishna Reddy in Paris. She had also joined M.S. University as a professor later. Her practice beautifully synthesizes traditional Indian folklore with a bold modern expressionism, earning her numerous accolades including the Lalit Kala Akademi National Award.

This auction features an exceptional mixed media work from 2008. The composition features a meditative human figure a devotee with closed eyes and a striking vermilion tilak, gently cradling a large, expressive swan. Rendered against a highly textured, warm golden-yellow background adorned with intricate geometric, block-print motifs at the margins, the piece projects a profound sense of spiritual tranquillity and mythic grace. Through heavy contours and rich, tactile surfaces, Dhumal captures a timeless, meditative harmony between humanity and nature that commands great appreciation from collectors.



Lot No - 34

RINI DHUMAL

Untitled

Signed in English & Dated '2008' (Lower Right)
2008

Acrylic on canvas
24 x 18 Inches

Estimate: ₹2,00,000 – ₹3,00,000
(\$2,220 - \$3,330)

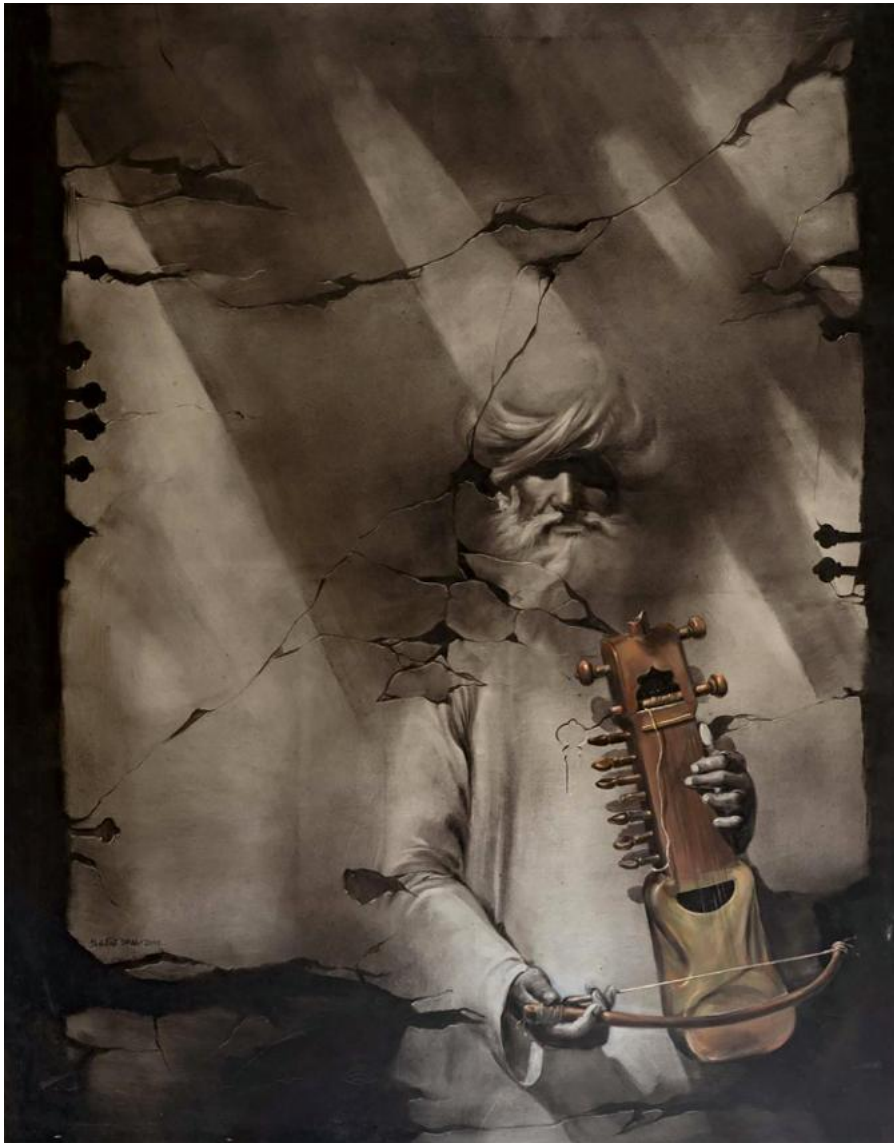
Provenance: Acquired Directly from the Artist



SANATAN DINDA (1971)

A phenomenal contemporary Indian artist, Sanatan Dinda (b. 1971) is widely celebrated for his hyper-realistic draftsmanship and deeply spiritual themes. An alumnus of the Government College of Art and Craft, Kolkata, Dinda's practice elegantly fuses classical European figuration with traditional Indian sensibilities, often experimenting across public installations, sculptures, and canvas painting to gain vast critical acclaim.

This auction showcases an exceptional canvas from 2001. The composition depicts a bearded, turbaned musician cradling a sarangi. Emerging through a dramatically cracked, stone-textured wall illuminated by sweeping shafts of light, the figure is rendered with profound chiaroscuro, creating an illusion between the figure and the wall. This hauntingly beautiful, hyper-realistic masterpiece captures a deeply meditative musical devotion, hinting towards culture, history and the lived experience of human beings.



Lot No - 35

SANATAN DINDA

Untitled

Signed in English & Dated '2001' (Lower Left)
2001

Oil on canvas
60 x 48 inches

Estimate: ₹6,00,000 - ₹8,00,000
(\$6,670 - \$8,890)

Provenance: Acquired directly from the Artist
Private collection Kolkata, India



SAKTI BURMAN (1935)

An eminent master of modern Indian art, Sakti Burman (b. 1935) is globally celebrated for his enchanting, dreamlike visual vocabulary that bridges European and Indian aesthetics. Born in Kolkata, Burman studied at the Government College of Art and Craft before moving to Paris in the 1950s to study at the École Nationale Supérieure des Beaux-Arts. His unique conceptual framework synthesizes classical Italian fresco textures with Indian mythology, folk tales, and European realism. For his monumental artistic contributions, he has been honoured with prestigious accolades, including the Chevalier de la Légion d'Honneur by the French Government.

This auction presents a fascinating watercolor painting that showcases the artist's highly recognizable marbling technique. The untitled work features whimsical, stylized, and performative figures arranged in a floating, frieze-like composition, where a unique palette and distinct marbling bring out a playfully engaging visual rhythm. The piece employs his signature mottled, fresco-like texture, creating a deeply contemplative and poetic atmosphere. Ultimately, this artwork offers collectors an exquisite glimpse into Burman's timeless, mythic universe.



Lot No - 36

SAKTI BURMAN

Untitled

Signed in English (Lower Left)

watercolour on paper
20 x 26 inches

Estimate: ₹3,00,000 - ₹4,00,000
(\$3,330 - \$4,440)

Provenance: Acquired Directly from the Artist



SAMIR AICH (1956)

A significant contemporary artist from Bengal, Samir Aich (b. 1956) graduated from the Government College of Art and Craft, Kolkata. His powerful practice explores primordial instincts, social turmoil, and existential anxiety, often pulling grotesque, semi-abstracted animalistic forms and human figures from deep shadow.

This auction showcases an acrylic on canvas that perfectly demonstrates his aggressive, dynamic and dramatic visual idiom. The composition features a chaotic cluster of snarling, monstrous entities with wide eyes and open jaws emerging from an abyssal void. Bathed in an eerie green glow, it stands as a raw, gripping testament to Aich's turbulent visual universe.



Lot No - 37

SAMIR AICH

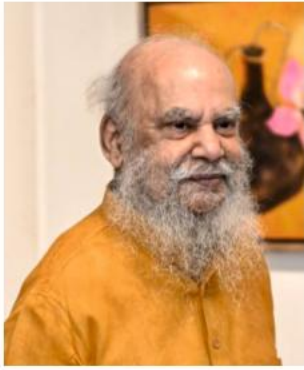
Untitled

Signed in English & Dated '1984' (Lower)
1984

Acrylic on Canvas
32 x 36 Inches

Estimate: ₹3,00,000 - ₹4,00,000
(\$3,330 - \$4,440)

Provenance: Acquired directly from the artist



SHUVAPRASANNA (1947)

A towering master of contemporary Indian art, Shuvaprasanna Bhattacharjee (b. 1947) is celebrated for his highly individualized visual language bridging urban reality and mythic lore. An alumnus of the Indian College of Art, Rabindra Bharati University, Kolkata, his extensive career spans painting, printmaking, and cultural leadership, earning him wide critical acclaim and the prestigious Banga Bibhushan.

This auction showcases a fascinating painting. The composition depicts a striking blue-skinned Krishna playing his flute alongside Radha, who leans in lovingly against a highly textured, mottled gold and deep-blue coloured background. Accompanied by a white cow, the figures are rendered in bold, stylized contours and flat, vibrant color blocks. Through this lyrical, vibrant interpretation of divine love, Bhattacharjee creates a captivating, timeless harmony that holds immense appeal for its viewers.



Lot No - 38

SHUVAPRASANNA

Untitled

Signed (Lower Right)

2026

Acrylic on Canvas

30 x 30 inches

Estimate: ₹2,00,000 – ₹3,00,000
(\$2,220 - \$3,330)

Provenance: Acquired Directly from the Artist



Lot No - 39

PRABHAKAR KOLTE

Untitled

Signed (Lower Left)

2018

Acrylic on canvas

60 x 36 inches

Estimate: ₹12,00,000 - ₹15,00,000
(\$13,330 - \$16,670)

Provenance: Acquired directly from the Artist
Private collection Kolkata, India

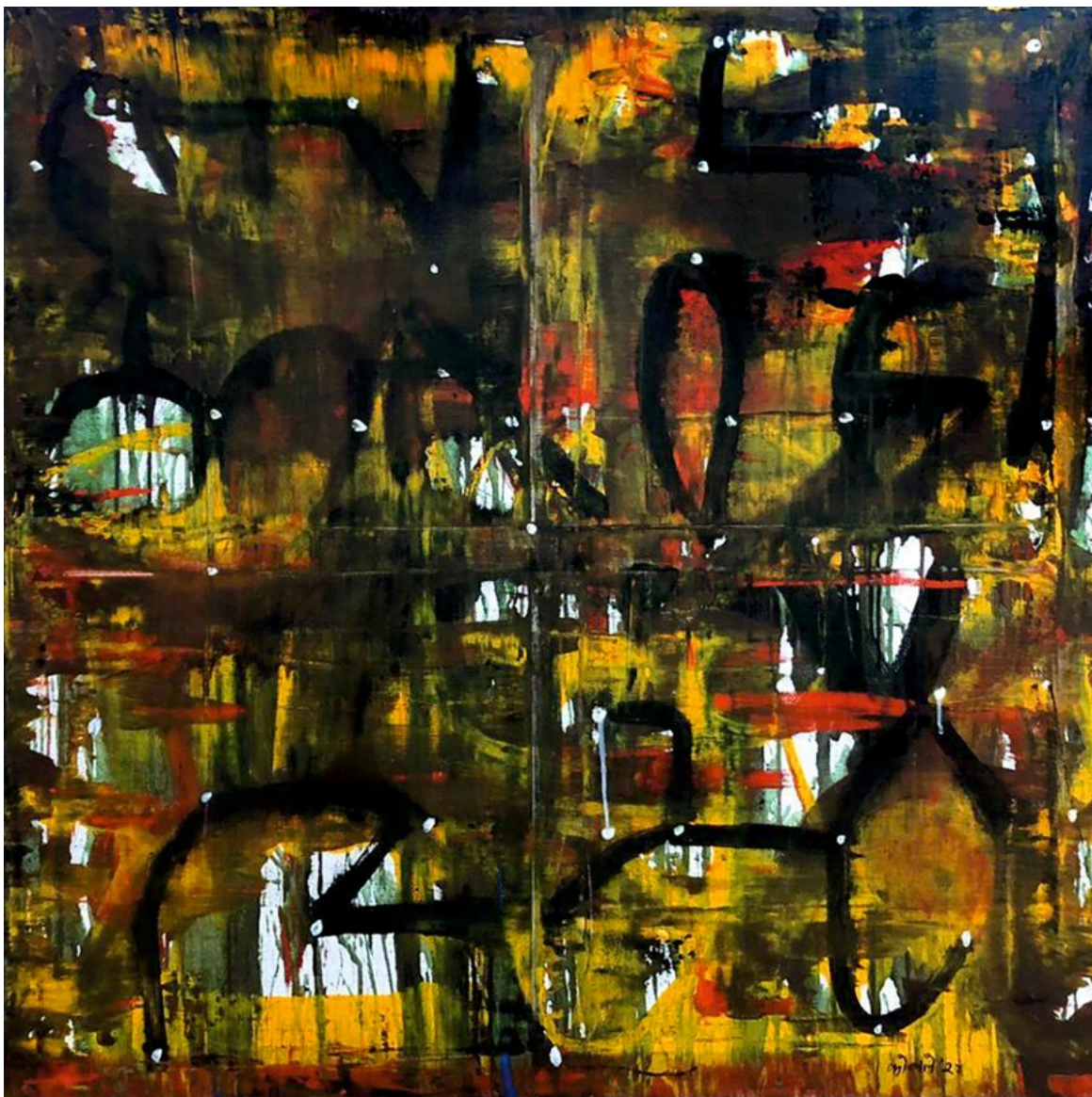


PRABHAKAR KOLTE (1946)

One of the leading Indian artists of our time, Prabhakar Kolte is widely celebrated for his cerebrally potent abstract paintings. An alumnus of the prestigious Sir J. J. School of Art, Mumbai, Kolte graduated in 1968 and later returned to his alma mater as a faculty member from 1974 to 1994, eventually leaving academia to devote himself entirely to his artistic practice. While Kolte's visual language has evolved significantly over the decades, his dedicated exploration of abstraction remains highly significant within the trajectory of post-independence Indian art. Alongside many artists of his generation, Kolte sought a distinct voice beyond representational art, choosing instead to navigate a profound aesthetic and philosophical realm

through non-objective form.

Kolte's work beautifully embodies both a spiritual essence and a rigorous aesthetic quest. Influenced by the thirteenth-century Marathi saint Dnyaneshwar's commentary on the Bhagavad Gita, the artist seeks to capture the spiritual essence of infinity on his canvases. On these visual surfaces, nothing is absolute; instead, Kolte creates a transitional space suspended between the ultimate and the temporal. His characteristic dripping blotches of paint alternately conceal and reveal underlying layers, creating an intriguing interplay of form and color that draws the viewer into a deeply contemplative zone. This mastery is vividly evident in the three exceptional works presented in this auction. For Kolte, the act of painting is itself both meditative and performative; as he immerses himself in marking, forming, and layering the canvas, the process itself becomes an integral conceptual component of the final artwork. Ultimately, these canvases stand as profound visual thresholds, inviting collectors to engage with the infinite and the unseen.



Lot No - 40

PRABHAKAR KOLTE

Untitled

Signed (Lower Left)

2021

Acrylic on canvas

39 x 39 Inches

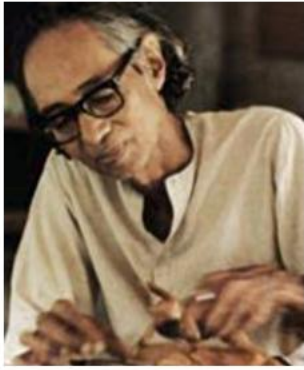
Estimate: ₹10,00,000 - ₹12,00,000
(\$11,110 - \$13,330)

Provenance: Acquired directly from the Artist
Private collection Kolkata, India



Lot No 41 - 51

Closing Time India 8:40 PM | US Eastern 11:10 AM | UK 4:10 PM

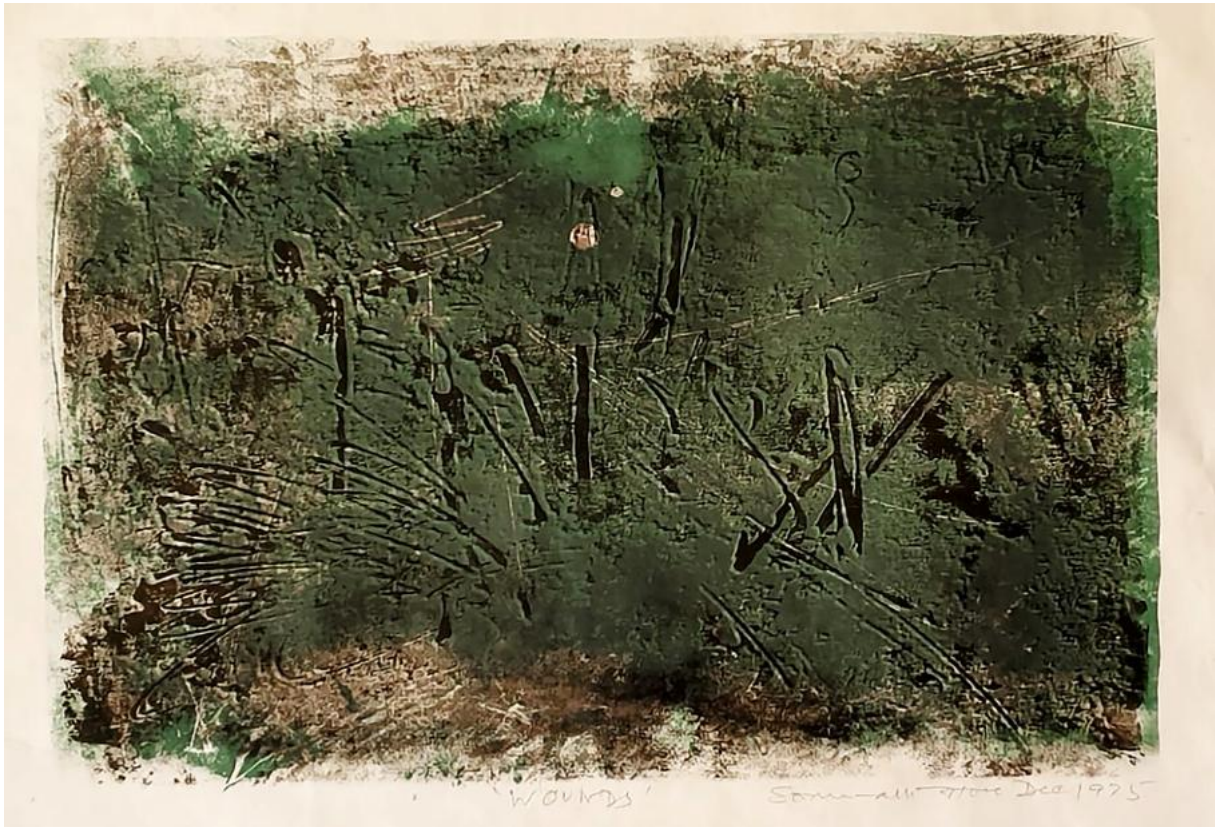


SOMNATH HORE (1921 - 2006)

One of the most towering figures of modern Indian art, Somnath Hore was a polymathic master whose profound legacy spans printmaking, painting, and sculpture. Born in Chittagong (now in Bangladesh) in 1921, Hore's early commitment to leftist politics led him to document the horrors of the 1943 Bengal Famine and the 1946 Tebhaga peasant movement alongside his mentor Chittaprosad, publishing his field drawings in the magazine Janayuddha. After studying at the Government College of Art and Craft, Kolkata, he established himself as a premier printmaker dedicated to chronicling human suffering and the angst of the downtrodden. He later headed the printmaking department at Kala Bhavana, Santiniketan, where he

spent the rest of his life teaching and innovating—most notably developing the paper pulp technique that birthed his seminal Wounds series.

Hore's trajectory reflects a major transition from direct figuration to a stark, non-representational idiom that captured a deeper, sublimated psychological experience. This shift is intriguingly evident in the Untitled lithograph from 1975 featured in this auction. Through a palette of muddy green tones punctuated by striking marks and scratches, the print evokes a visceral sense of psychological violence written directly into the textured surface. A globally revered artist honored with the Padma Bhushan by the Government of India, Hore passed away on October 1, 2006, leaving behind a resilient, deeply empathetic legacy that continues to inspire generations.



Lot No - 41

SOMNATH HORE

Untitled

Signed in lower right

1975

Lithographs

15 x 22 inches

Estimate: ₹3,00,000 - ₹4,00,000
(\$3,330 - \$4,440)

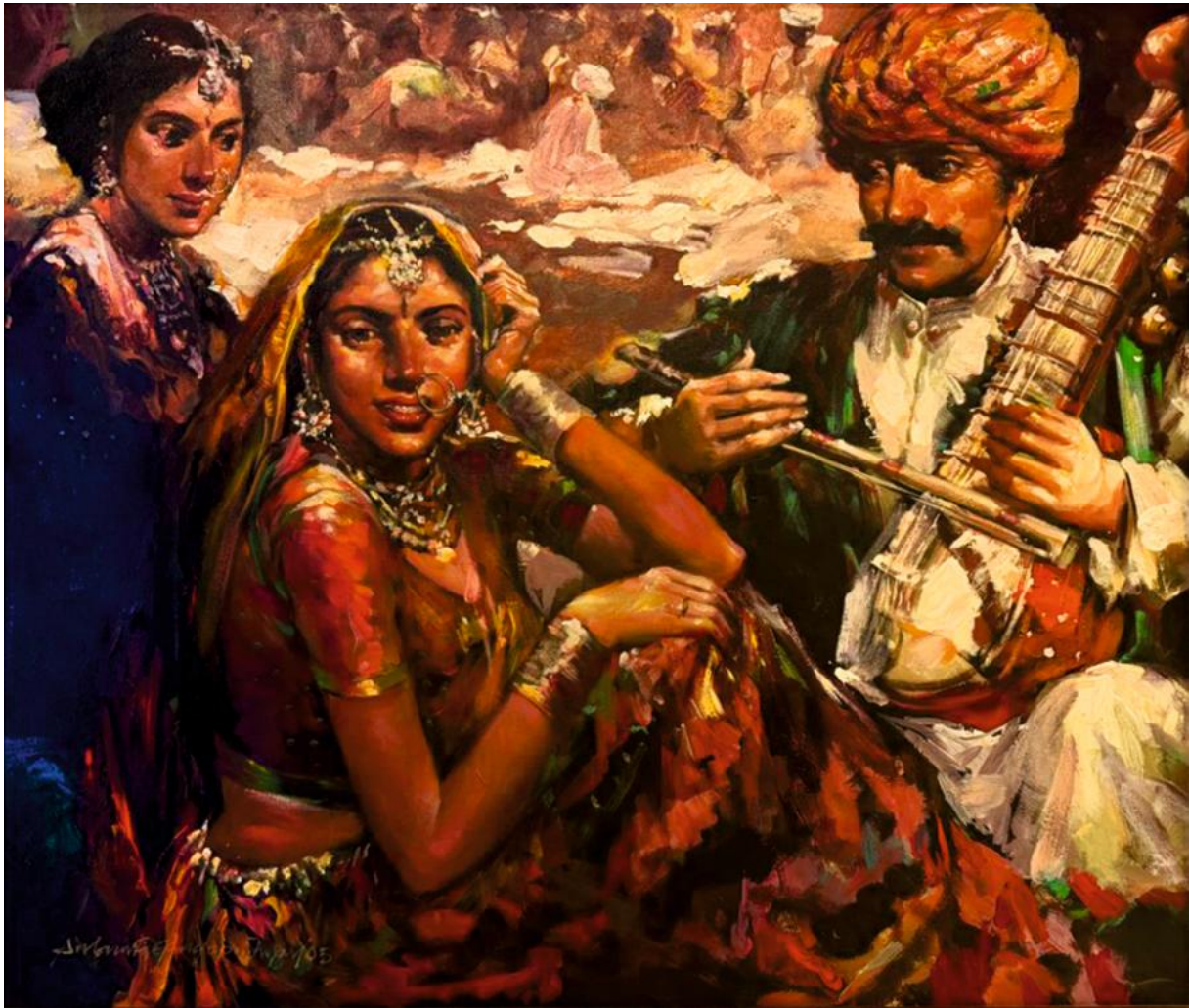
Provenance: Acquired Directly from the Artist Family



SUBRATA GANGOPADHYAY (1959)

Subrata Gangopadhyay (b. 1959) is a distinguished contemporary Indian painter celebrated for his vibrant figurative works inspired by Indian music, dance, mythology, and cultural traditions. Trained at the Government College of Art & Craft, Kolkata, he has exhibited extensively in India and internationally, earning acclaim for his expressive brushwork and masterful use of colour.

The auction presents one of his captivating paintings, exemplifying his signature style through a spirited musical performance brought to life with dynamic expressions and vibrant chromatic contrasts. The figures, adorned in richly coloured attire, create a rhythmic visual harmony that evokes a sense of festivity and celebration. Blending painterly vitality with lyrical elegance, the work reflects Gangopadhyay's enduring fascination with performance, femininity, and the joyous energy of Indian cultural life.



Lot No - 42

SUBRATA GANGOPADHYAY

Untitled

Signed in English & Dated '2005' (Lower Left)
2005

Acrylic on canvas
36 x 42 inches

Estimate: ₹3,00,000 - ₹4,00,000
(\$3,330 - \$4,440)

Provenance: Acquired Directly from the Artist



SUDHIR PATWARDHAN (1949)

One of the most iconic figures of Indian contemporary art, Sudhir Patwardhan's career followed an unconventional trajectory. A radiologist who practiced medicine until 2005, Patwardhan moved to Mumbai in the early 1970s, where his self-taught painterly practice matured. He became a prominent voice in the late-seventies narrative movement, focusing on the lives of common people within specific urban contexts and elevating the mundane into large-scale allegorical compositions. Characterized by an unparalleled empathy, his oeuvre captures the profound relationship between city architecture and the working class.

While discussing his practice, Patwardhan has observed, "The feeling of being an intruder now catches up with me and pulls me away from the image. I am probably fated to oscillate thus between proximity and distance. There are periods when I am neither here nor there. It is in this in-between space that figures closest to my heart take shape. Figures neither near nor far, like the distance between me and the stranger in the street or in the cafe. In such figures, close enough to be sensuously full-bodied and disquieting, but distanced through the act of observation and depiction, are compounded the pleasures and problems of both extremes."

This exploration of psychological distance is manifest in the *Untitled* (2009) canvas featured in this auction. Depicting a couple—one facing the viewer in the foreground, the other turned away—the composition establishes a physical and emotional chasm. In the absence of verbal communication, a silent dialogue and a penetrating tension become palpable. Ultimately, Patwardhan remains one of India's most significant figurative painters, creating visual surfaces that are both viscerally gripping and cerebrally potent.



Lot No - 43

SUDHIR PATWARDHAN

Untitled

Signed in English & Dated '2009' (Lower Right)
2009

Acrylic on paper
22 x 22 inches

Estimate: ₹3,00,000 - ₹4,00,000
(\$3,330 - \$4,440)

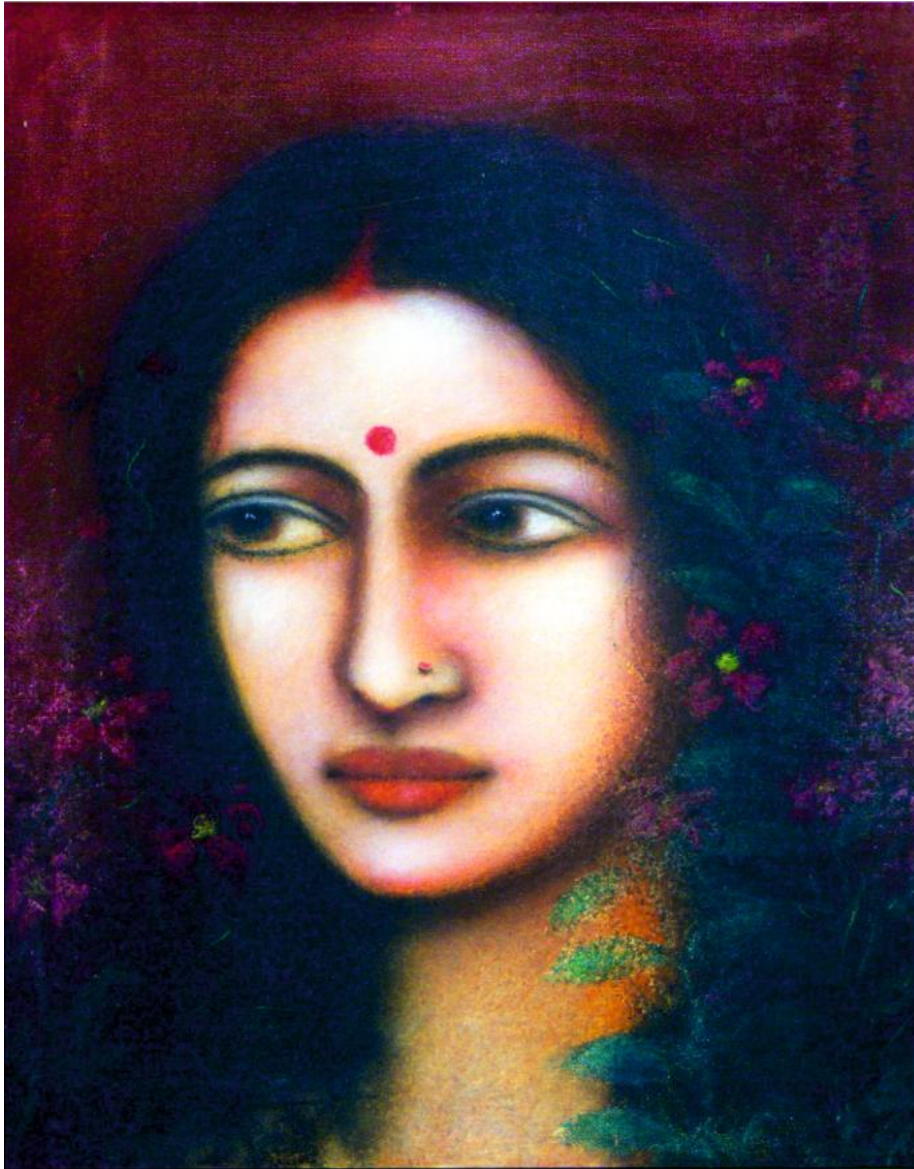
Provenance: Acquired from StoryLTD Auction, 31st August 2021, Lot No. 11.



SUHAS ROY (1936 – 2016)

A master of romanticized figuration, Suhas Roy (1936–2016) is celebrated for his highly refined, meditative portraits that evoke a sense of ethereal beauty and quiet grace. He studied at the Government College of Art and Craft, Kolkata, and later trained in Paris at the École des Beaux-Arts. Roy's signature aesthetic relies on incredibly soft, misty stippling and smooth tonal gradations, allowing his subjects to emerge gracefully from dark, atmospheric backgrounds.

This auction features one of Roy's fascinating artwork that beautifully showcase his mastery over the human countenance. The painting, from 2014, features a classic female protagonist from his iconic Radha series, framed by delicate red blossoms. Her pensive, downcast eyes and radiant skin tones highlight the lyrical, timeless quality that places Roy among the most beloved portraitists of contemporary Indian art.



Lot No - 44

SUHAS ROY

Untitled

Signed in top right
2014

Mix media on canvas
14 x 18 inches

Estimate: ₹2,00,000 – ₹3,00,000
(\$2,220 - \$3,330)

Provenance: Acquired directly from the Artist
Private collection Kolkata, India



THOTA VAIKUNTAM (1942)

An iconic titan of contemporary Indian art, Thota Vaikuntham (b. 1942) is celebrated for his powerfully stylized, sensuous portrayals of rural Telangana life. An alumnus of the College of Fine Arts and Architecture, Hyderabad, he refined his distinct visual language under K.G. Subramanyan at MS University, Baroda, earning prestigious accolades like the National Award.

This auction features a magnificent canvas. The composition showcases a voluptuous female figure in a dynamic posture, draped in an intricately patterned white and green sari. Filled with ornamental details, traditional jewellery, and a graceful hand gesture, the work beautifully epitomizes Vaikuntham's celebration of cultural pride.



Lot No - 45

THOTA VAIKUNTAM

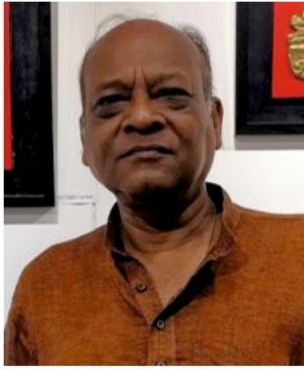
Untitled

Signed (Lower Right)

Acrylic on paper
22 x 15 inches

Estimate: ₹6,00,000 - ₹8,00,000
(\$6,670 - \$8,890)

Provenance: Acquired from Giftex – January 19-20 2026



TAPAS SARKAR (1952)

A distinguished contemporary Indian sculptor, Tapas Sarkar (b. 1952) graduated from the Government College of Art & Craft, Kolkata. Renowned for his explorations of human and mythological subjects, Sarkar has developed a distinctive sculptural language characterized by elongated forms, fluid contours, and a lyrical sense of movement, most often realized in bronze.

This auction presents a striking bronze sculpture of Lord Krishna playing the flute. Rendered in a highly stylized manner, the work captures the deity in an elegant tribhanga posture, its slender silhouette and flowing contours conveying a sense of rhythm and grace. Enhanced by a rich dark patina, the sculpture exemplifies Sarkar's ability to reinterpret classical Indian iconography through a modern aesthetic sensibility, seamlessly blending spiritual symbolism with sculptural sophistication.



Lot No - 46

TAPAS SARKAR

Krishna 1

Bronze

66 x 26 x 16.5 inches

Estimate: ₹7,00,000 - ₹10,00,000
(\$7,780 - \$11,110)

Provenance: Acquired directly from the artist



SUNIL DAS (1939 - 2015)

Sunil Das remains one of the most pivotal figures of Indian modern art. Born on August 4, 1939 and died on August 10, 2015 he studied at the Government College of Art and Craft, Kolkata. Even before graduating, he achieved the rare distinction of becoming the only artist to receive the National Award from the Lalit Kala Akademi as an undergraduate student. Following his graduation, he received a French Government scholarship to study at the prestigious École Nationale Supérieure des Beaux-Arts in Paris, where he also apprenticed under the legendary Stanley William Hayter and later Krishna Reddy. Alongside his prolific artistic career, he also contributed significantly to the creative sector as a designer for the Handloom division of

the Ministry of Textiles. While Das navigated several artistic shifts throughout his illustrious career, it is his iconic Horse series, Bull series, and Women and Prostitutes series that left an indelible mark—each defined by his masterful skill and an intuitive sensibility that charted a new course for Indian modernism.

This auction proudly presents three exceptional works that showcase Sunil Das's most prominent thematic explorations. Two pieces from the collection depict his celebrated horses, defined by the artist's characteristically powerful, dynamic lines and energetic brushstrokes. The raw dynamism and sensitive rendering of these animals create a distinctive liveliness, reflecting a deep, empathetic worldview that seamlessly translates into his figurative work. The third painting features a semi-nude woman with striking makeup, positioned against a stark red background—a powerful portrayal from his series on women in prostitution. Rejecting mere voyeurism or overt sensuality, Das approaches the subject with profound sensitivity. The composition lays bare the deep vulnerability of the figure while simultaneously commenting on the crudeness of a society that marginalizes and disenfranchises these individuals.

Throughout his lifetime, Sunil Das successfully carved a highly distinctive path for himself. From his choice of subject matter to his visceral visual language, he stood apart from his contemporaries, securing a permanent and influential niche in the narrative of Indian art history through his powerful practice.



Sunil Das

Image Courtesy
www.sunildas.net



Lot No - 47

SUNIL DAS

Untitled

Signed in English & Dated '2004' (Upper Left)
2004

Acrylic on Canvas
34 x 30 Inches

Estimate: ₹4,00,000 – ₹6,00,000
(\$4,440- \$6,670)

Provenance: Acquired directly from the Artist
Private collection Kolkata, India



Lot No - 48

SUNIL DAS

Untitled

Signed in English & Dated '1998' (Lower)
1998

Acrylic & Charcoal canvas
30 x 24 inches

Estimate: ₹4,00,000 - ₹6,00,000
(\$4,440 - \$6,670)

Provenance: Acquired directly from the Artist
Private collection Kolkata, India

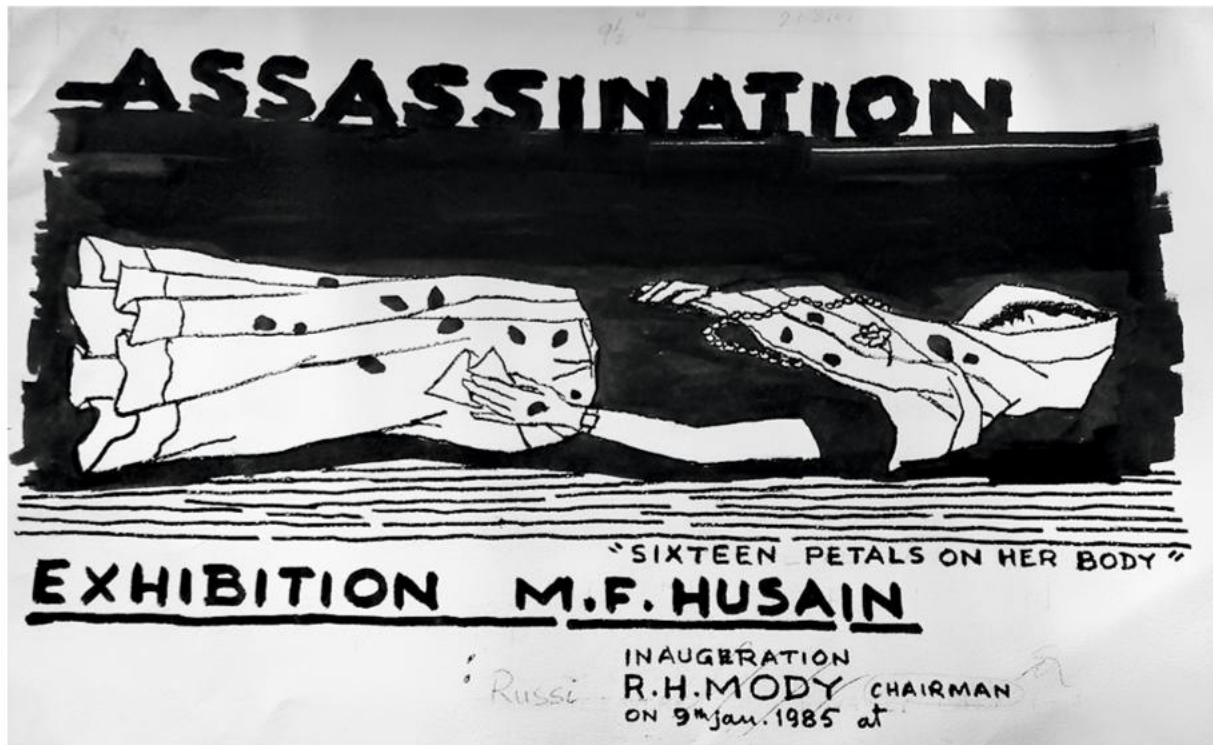


M F HUSAIN (1915 - 2011)

Arguably the most defining titan of Indian modern art, Maqbool Fida Husain (1915–2011) was a founding member of the Progressive Artists' Group in Bombay. From painting cinema billboards to achieving international acclaim, Husain developed a visual language that drew upon history, mythology, folk traditions, and popular culture, embodying the complex ethos of postcolonial India. Combining the fluidity of Indian classical forms with the spatial innovations of European Cubism, he transformed epic narratives and everyday life into powerful visual metaphors. His immense contribution to Indian culture was recognized with the Padma Bhushan and Padma Vibhushan.

This auction presents two distinctive works that highlight Husain's versatility across media. The first is a rare pen-and-ink drawing executed during his visit to Beijing in July 1984. Incorporating Chinese characters, a profile portrait, an open book inscribed *Bharatiya Chitra Kala*, and his characteristic animal motifs, the work reflects a spontaneous artistic dialogue between Indian and Chinese visual traditions.

The second is a striking poster design for his 1985 exhibition "Assassination: Sixteen Petals on Her Body." Rendered in bold black-and-white contrasts, the composition depicts a recumbent female figure adorned with scattered petals on the body of the unidentified recumbent woman. However, the petals resembles bullet wounds, the palm of the body also has a wound mark that recalls the mark of Jesus Christ, the deep symbolism that Hussain creates through the work presumably the deceased body is of Indira Gandhi, who was brutally assassinated in 1984, one year before this exhibition, the bold Assassination title signifies that tragic event. The work Combining graphic immediacy with emotional intensity, the work demonstrates Husain's ability to transform themes of loss, memory, and political unrest into a powerful visual statement.



Lot No - 49

M F HUSAIN

Sixteen Petals on Her Body

1985

Black Ink on white paper
8.6 x 14 Inches

Estimate: ₹4,00,000 – ₹7,00,000
(\$ 4,440- \$ 7,780)

Provenance: In the year 1984 after the unfortunate assassination of Mrs. Indira Gandhi, Husain drew a series of paintings in the memory of our former Prime Minister of India. The exhibition of these paintings was inaugurated by Russi Mody the Chairman of Tata Group. Husain drew this invitation card for this event and gifted it to the present owner.



Lot No - 50

M F HUSAIN

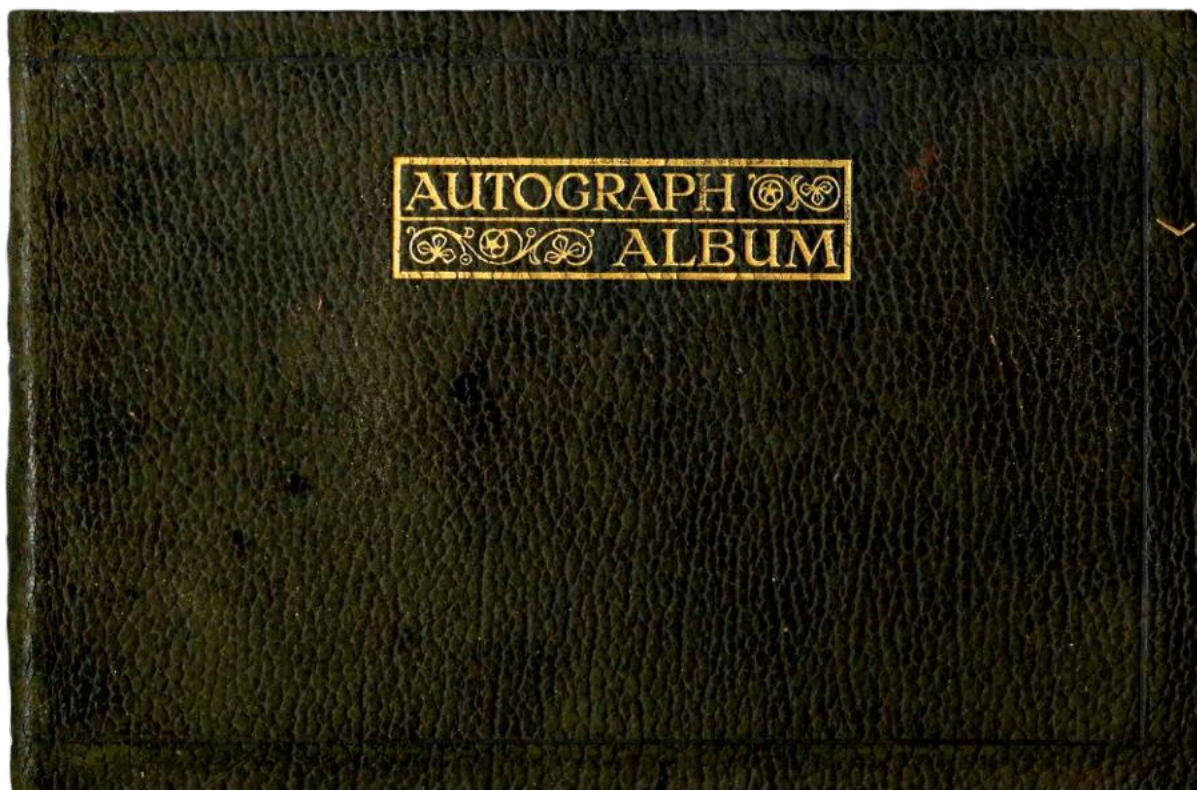
Bharatiya Chitra Kala

1984

Pen & Ink on paper
11.5 x 16 Inches

Estimate: ₹4,00,000 – ₹7,00,000
(\$ 4,440- \$ 7,780)

Provenance: Acquired from Art & Deal auction, Lot no – 78, Year 2023



Lot No - 51

Closing Time India 8:40 PM | US Eastern 11:10 AM | UK 4:10 PM

ALBUM OF GEETA ROY



Preserving memories is akin to preserving history—a sentiment beautifully embodied by one of the rarest and most fascinating lots in this auction: the personal autograph album of the artist Geeta Roy wife of Prasanto Roy one the significant exponent of Bengal School. As confirmed by an intimate handwritten inscription on the book's inside page, the blank album was gifted to her in the Bengali year 1334 / circa 1927. Armed with this precious gift, Geeta Roy became the active archivist of her creative world, personally gathering signatures, drawings, and verses from the legendary cultural figures of her time.

Far more than a mere compilation of signatures, Geeta Roy's album is an extraordinary repository of drawings, watercolours, poems, and inscriptions. Instead of offering standard autographs, these iconic figures responded to her with deeply personal artistic and literary expressions. The result is a priceless collection of rare, intimate works by the likes of Rabindranath Tagore, Abanindranath Tagore, Gaganendranath Tagore, Benode Behari Mukherjee, Ramkinkar Baij, Nandalal Bose, Kshitindranath Majumdar, Ramendranath Chakraborty, Vinayak Shivaram Masoji, Indira Devi Chaudhurani, Gauri Bhanja, and many other revered personalities. These entries reveal a warm space of affection, mutual respect, and high creative camaraderie shared between these masters and the Roy couples.

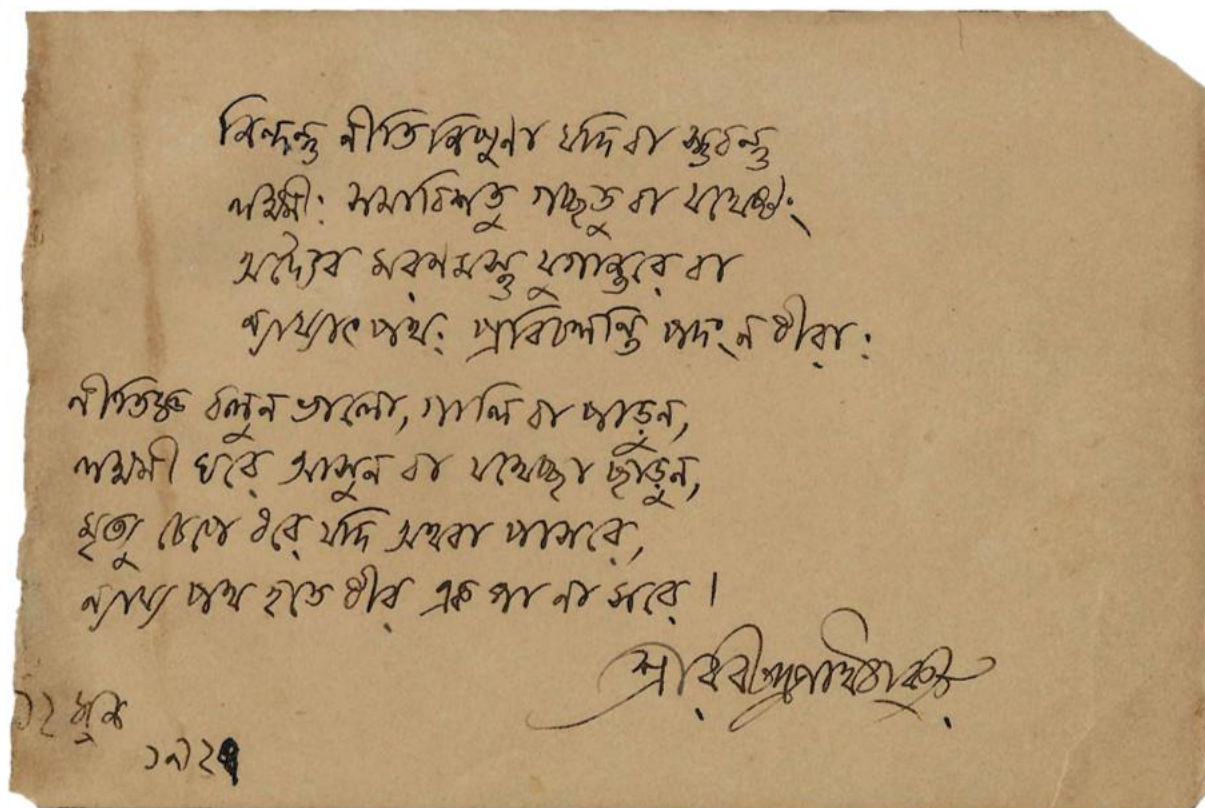
Lot No - 51

ALBUM OF GEETA ROY

Untitled 5.9 x 3.9 Inches

Estimate: ₹10,00,000 -20,00,000
(\$11,110 – \$22,220)

Provenance: Acquired from the family of Prasanto Roy



RABINDRANATH TAGORE

The crowning jewel of this exquisite collection is an inscription by the Nobel Laureate, Rabindranath Tagore. He penned a traditional Sanskrit verse alongside his own poetic Bengali translation—offering a timeless piece of life advice to the young couple.

Sanskrit verse:

নিন্দন্তু নীতিনিপুনা যদি বা স্তবন্তু
লক্ষ্মীঃ সমাশিতু গচ্ছতু বা যথেষ্টং
অদ্যৈব মরণমন্তু যুগান্তরে বা
ন্যায়াৎপথঃ প্রবিচলন্তি পদংনধীরা

Bengali verse:

নীতিগু বলুন ভালো, গালি বা পাড়ুন,
লক্ষ্মী ঘরে আসুন বা যথেষ্ট ছাড়ুন,
মৃত্যু চেপে ধরে যদি অথবা পাসরে,
ন্যায্য পথ হতে ধীর এক পা না সরে।

This extraordinary lot gains immense historical weight through its direct association with Geeta Roy. Transcending the nature of a conventional collector's album, it emerges as an intimate personal archive navigating various artistic trajectories. These spontaneous sketches and heartfelt inscriptions offer a rare, unmonitored glimpse into the deep camaraderie, warmth, and collective genius of the pioneers of modern Indian art, permanently preserved through the devotion of a woman at the center of the Santiniketan paradigm.

Artistic Highlights from the Album



GAGANENDRANATH TAGORE

An intriguing pen-and-ink drawing by the iconic Gaganendranath Tagore immediately commands attention. The work features an ambiguous, cross-hatched form anchored within the blank space of the paper. His powerful linework and enigmatic figures beautifully bring his signature cubist and abstract sensibility directly into Geeta's personal collection.



ABANINDRANATH TAGORE

One of the most captivating pieces in the album is an exquisite, minimalist painting by the great master and pedagogue, Abanindranath Tagore. Depicting a serene mountain landscape, the composition features a large, spiring tree while a flock of birds disperses into an infinite sky—a vastness brilliantly suggested through empty space. Abanindranath's calligraphic signature echoes the fluid, atmospheric brushwork of the painting itself, offered as a grand visual greeting for Geeta.

Nandalal Bose, Ramkinkar Baij & Benode Behari Mukherjee

The album highlights a playful delve into the natural kingdom by three legendary masters of Santiniketan, each dedicating a unique visual token to Geeta:



NANDALAL BOSE

Nandalal Bose contributes a brilliant pen-and-ink depiction of a cockfight. With minimal, dynamic, and broken lines, Bose's sharp execution deftly captures the sudden, tense movement of the clashing birds.



RAMKINKAR BAIJ

Ramkinkar Baij renders a pair of frogs using calligraphic lines reminiscent of traditional Japanese ink painting. The fluid yet powerful brushwork illustrates Baij's mastery of form and keen observation of nature.



BENODE BEHARI MUKHERJEE

Ramendranath Chakraborty: The significant painter, printmaker, and teacher offers a powerful imagery of two ducks swimming. His bold, deft brushstrokes create a rhythmic quality, transforming the water's waves into expressive, calligraphic forms.

The Masters of the Bengal School

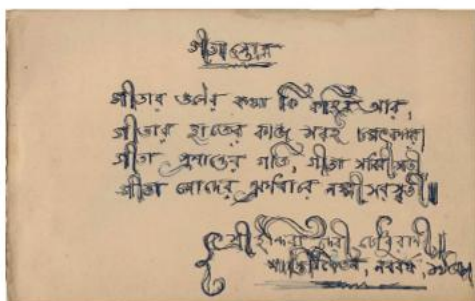
Contributions from other prolific artists and educators underscore the deep affection within this creative circle:



RAMENDRANATH CHAKRABORTY

The significant painter, printmaker, and teacher offers a powerful imagery of two ducks swimming. His bold, deft brushstrokes create a rhythmic quality, transforming the water's waves into expressive, calligraphic forms.

Literary Contributions and Verses



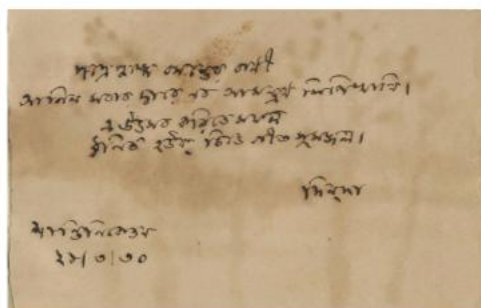
INDIRA DEVI CHAUDHURANI

Beyond the visual artists, the album features a wonderful contribution from Indira Devi Chaudhurani, a pivotal 20th-century literary figure, music composer, and niece of Rabindranath Tagore. She playfully and directly dedicated a short poem to the album's owner, Geeta Roy. Titled "Geeta Stottro" (The Geeta Hymn), the verse compellingly praises Geeta's personal virtues, her marriage to Prosanto, and her own artistic talents:

গীতার গুণের কথা কী কহিব আর
গীতার হাতের কাজ সবই চমৎকার
গীতা প্রশান্তের গতি, গীতা সাধ্বী সতী,
গীতা মোদের একাধারে লক্ষ্মী সরস্বতী ॥



MANI GUPTA



DINENDRANATH TAGORE



GOURI BHANJA

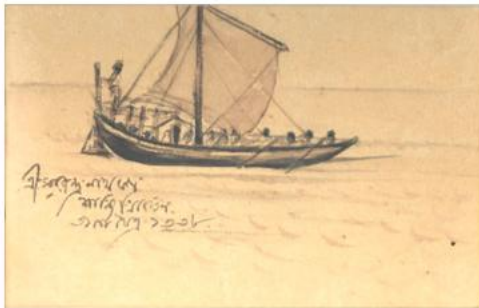
Another vital artistic voice from Santiniketan, Gauri Bhanja—daughter of Nandalal Bose—was an influential artist, designer, and educator at Kala Bhavana. She graces the album with an elegant painting of a mother and child, rendered in her characteristically delicate style. Signed simply as "Gauri" and inscribed "Santiniketan, 6/9/51", this tender visual contribution underscores a warm personal connection and creative bond with Geeta Roy.



PRABHAT MOHAN BANDYOPADHYAY



CHARUCHANDRA ROY



SURENDRANATH KAR

An influential artist, teacher, and architect who was instrumental in designing the structural layout of Santiniketan, Kar contributes an elegant depiction of a boat voyaging down a river, executed with remarkable economy and dynamism of line.



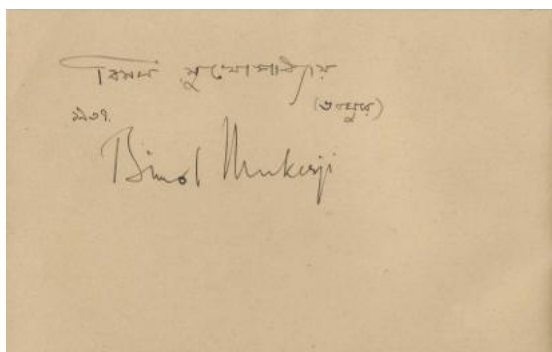
VINAYAK SHIVARAM MASOJI

A significant exponent of the Santiniketan School and a close contemporary to Geeta Roy, Masoji was celebrated for his distinctive miniature style. He graces this album with an intriguing, postcard-sized landscape depicting a small rural scene with various figures engaged in everyday activities under a protective canopy of trees.

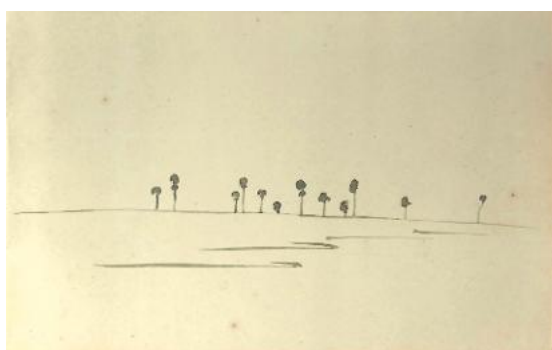
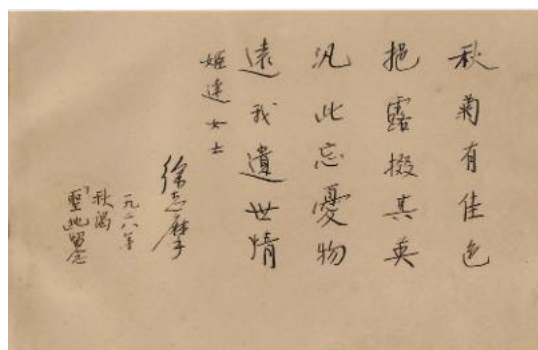


KSHITINDRANATH MAJUMDAR

Revered as a saintly artist and exponent of the Bengal School, Majumdar offers a deceptively simple line drawing of a tree. His free-flowing lines cut cleanly through the upper border of the page, demonstrating a total command over form that implies a sense of continuous space beyond the paper.



BIMAL MUKHERJI



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 18th July 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 the 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	1-10	8:00 PM	10:30 AM	3:30 PM
2	11-20	8:10 PM	10:40 AM	3:40 PM
3	21-30	8:20 PM	10:50 AM	3:50 PM
4	31-40	8:30 PM	11:00 AM	4:00 PM
5	41-51	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.





EYE WITHIN ART

www.eyewithinart.com