

An abstract painting by Alfredo Souza, featuring bold, expressive brushstrokes in shades of blue, green, and black. The composition is dense and layered, with the word 'SOUZA' written in black ink in the upper left quadrant. The overall style is gestural and dynamic, characteristic of Souza's work.

Bonhams

Modern and Contemporary South Asian Art

New Bond Street, London | 9 December 2025



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New Bond Street, London | 9 December 2025 at 3pm GMT

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# South Asian, Middle Eastern and Islamic and Indian Art

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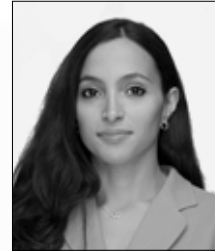
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*A rare and magnificent Untitled (Head)  
from Souza's most sought after period*

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“Renaissance painters painted men and women making them look like angels. I paint for angels, to show them what men and women really look like.”

- F.N. Souza, 1962.

1 AR

**FRANCIS NEWTON SOUZA (INDIA, 1924-2002)**

*Untitled (Head)*

signed and dated 'Souza 62' centre left  
oil on paper laid down on board, framed  
34.5 x 26.5cm (13 9/16 x 10 7/16in).

£20,000 - 30,000

€23,000 - 34,000

US\$26,000 - 40,000

**Provenance**

Property from a private collection, London; acquired from the artist circa 1960s, thence by descent;  
Bonhams, *Islamic & Indian Art*, 25th October 2007, lot 311.  
Property from a private collection, London; acquired from the above.

Painted in 1962, a period marking a pivotal shift in Souza's artistic development, this masterpiece, *Untitled (Head)*, stands as a defining moment in his career, bridging the visual languages of his 1950s and 1960s periods. Created during his celebrated Gallery One years, the work embodies both an aesthetic breakthrough and a testament to Souza's rise as a leading figure in contemporary art.

After leaving India for London in 1949, Souza endured several years of hardship before establishing himself as a vital voice within postwar British art. His perseverance culminated in widespread recognition by the late 1950s, notably with his first major solo exhibition at Gallery One in 1959. Organised by Victor Musgrave, this landmark show marked Souza's emergence on the international stage. Musgrave's vision proved instrumental in shaping the global recognition of modern Indian art. He was among the first to exhibit artists such as Sayed Haider Raza, Akbar Padamsee, Tyeb Mehta, Paritosh Sen, Avinash Chandra, Anwar Jalal Shemza, Ram Kumar, Laxman Pai, Maqbool Fida Husain, and Souza himself, an audacious and pioneering gesture that redefined the visibility of South Asian modernists abroad.

Throughout his career, Souza sustained an unyielding commitment to experimentation. His portraits of the 1950s are distinguished by assertive cross-hatched lines, while by the early 1960s his approach had evolved toward radical distortion, transforming faces into complex, mutated forms. The present lot stands as a compelling testament to this evolution, an image where intensity, audacity, and emotion converge.

“I have created a new kind of face... I have drawn the physiognomy way beyond Picasso, in completely new terms. And I am still a figurative painter... [Picasso] stumped them and the whole of the western world into shambles. When you examine the face, the morphology, I am the only artist who has taken it a step further.” (F. N. Souza quoted in Y. Dalmia, 'A Passion for the Human Figure', *The Making of Modern Indian Art: The Progressives*, Oxford University Press, New Delhi, 2001, p. 94).

As theatre director Ebrahim Alkazi, who lived with Souza in London during the 1950s, observed “Souza has despised artists who have merely played with the fire of art, warmed their hands over its embers. For he himself has stepped into the flames... His fundamental aim is to destroy art as it is commonly understood.” (E. Alkazi, *Souza's Seasons in Hell* Art Heritage, Vol. 6, New Delhi, 1986–87, p. 76).

*Untitled (Head)* captures Souza's artistic inferno. The painting channels his inner turmoil and relentless drive into a primal, distorted portrait, where exaggerated, disjointed features and heavy cross-hatching reject traditional aesthetics. Aggressive black lines and a stark palette transform the face into a grotesque icon, a visceral commentary on suffering and the raw physicality of existence.

Here, Souza's exploration of the human condition reaches an uncompromising intensity. It conveys anguish and post-war existential anxiety while offering a critique of societal hypocrisy. The painting presents a profound inquiry into identity and offers a daring critique of the role and meaning of art.

2 \*

**JAMINI ROY (1887-1972)**

*Untitled (Woman)*

tempera on weave, framed

51.7 x 33.9cm (20 3/8 x 13 3/8in).

**£7,500 - 11,000**

**€8,500 - 13,000**

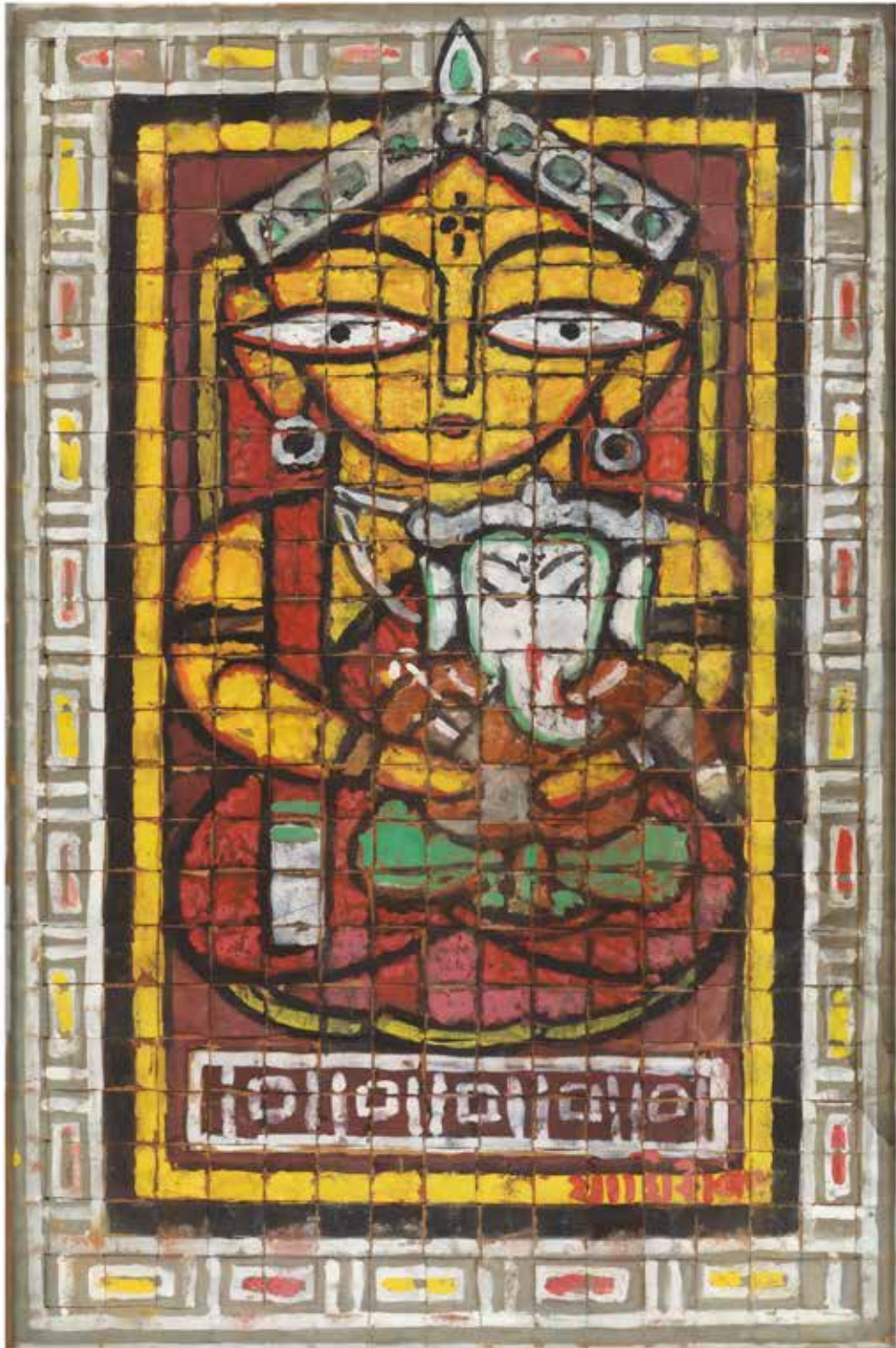
**US\$9,900 - 14,000**

**Provenance**


Property from a private collection, USA;

Acquired from a thrift store.

In this striking tempera on weave, Roy presents a monumental figure of a woman cradling the infant Ganesh, her presence dominating the composition. The image is meticulously constructed from small squares, reflecting Roy's distinctive approach to form and structure. Three decorative borders frame the central figure, creating a rhythmic containment that enhances the work's visual harmony. The painting is imbued with the artist's signature motifs, simplified, flattened forms, bold outlines, and vibrant, earthy colours evoking both folk traditions and a timeless, devotional aura. Through this work, Roy merges folk aesthetics with a modernist sensibility, celebrating maternal care, divinity, and the enduring power of Indian visual culture.







‘Each part of the canvas is painted with loving care, each brushstroke is aware of itself, every impression is infused with light, which makes the picture surface vibrate with a transcendental glow. Gulgee, while painting, wants to carry the viewer along by appealing to his emotional and sensual faculties.

(*Painting in Pakistan*, Lahore, 1991, pp. 119–120).

3

**ISMAIL GULGEE (1926-2007)**

*Untitled (Abstract)*

oil on canvas, framed

44.6 x 29.5cm (17 9/16 x 11 5/8in).

£8,000 - 12,000

€9,100 - 14,000

US\$11,000 - 16,000

**Provenance**

Acquired directly from the artist;

Property from a private collection, Karachi;

Acquired from the above.

Widely regarded as one of Pakistan's most significant modern artists, Gulgee pushed the boundaries of artistic expression, blending profound spirituality with a strikingly modern visual language. His luminous and captivating abstract works earned him international acclaim, finding their place in both private and institutional collections across the world.

Gulgee's practice reimaged traditional Islamic calligraphy through abstraction, transforming Arabic script into sweeping, gestural compositions that radiate vitality. His works are meditations on rhythm, movement, and light - each brushstroke animated by colour and motion.

Trained initially as a portrait painter, Gulgee's early exposure to calligraphy, encouraged by his father, himself a skilled calligrapher, laid the foundation for his later experiments with tradition and innovation. In 1960, his encounter with an exhibition by the American abstract artist Elaine Hamilton in Karachi proved pivotal. Inspired by the dynamism of action painting, he began combining its spontaneity with the discipline of calligraphy, creating a new approach to modern South Asian art.

In works such as the present lot, *Untitled (Abstract)*, Gulgee's sweeping gestures and radiant colours embody both physical immediacy and spiritual contemplation, an enduring testament to his visionary approach and his profound contribution to the language of modern Islamic art.

## Untitled (Self Portrait)

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4 \*

### MAQBOOL FIDA HUSAIN (1915-2011)

*Untitled (Self Portrait)*

signed 'Husain' in Devanagari lower right  
oil on canvas, framed  
106 x 56cm (41 3/4 x 22 1/16in).

£55,000 - 70,000

€63,000 - 80,000

US\$72,000 - 92,000

#### Provenance

Acquired by John Guyer, while stationed in India, Afghanistan and Sri Lanka 1950s-1970s from Kumar Gallery, Sundanagar, New Delhi, in 1973

Thence by descent;

Bonhams, *Modern & Contemporary South Asian Art*, 11th June 2015, lot 18;

Property from a private collection, California; acquired from the above.

In this striking *Untitled (Self-Portrait)*, Husain presents a deeply introspective image that merges personal identity with broader historical and symbolic resonance. Depicted without arms, Husain stands broad-shouldered and upright, partially enclosed within a rectangular outline suggestive of a mirror, a device that frames both reflection and self-confrontation. From the centre of his torso emerges a single hand, rendered in the peaceful *kapithaka* mudra, a gesture often associated with offering and grace. The disjunction between body and gesture infuses the image with quiet tension, suggesting both limitation and transcendence.

Likely painted in the early 1970s, against the turbulent backdrop of the Indo-Pak war and the subsequent formation of Bangladesh, the work exemplifies Husain's ability to translate contemporary experience into layered visual allegory. The absent arms and the central hand may be read as metaphors for dismemberment and healing, echoing both the fragmentation of the subcontinent and the artist's search for continuity through creation.

Husain's genius lay in his capacity to weave current events, mythic imagery, and self-exploration into a unified visual language. Here, autobiography meets history, the artist positions himself not merely as observer but as participant, embodying the ruptures and reconciliations of his time. The muted palette and structural clarity underscore the painting's meditative tone, transforming the act of self-portraiture into a reflection on the human condition amid political upheaval.

*Untitled (Self-portrait)* stands as both a personal declaration and a historical document, an image of vulnerability, resilience, and spiritual poise from one of India's most visionary modernists.

John Guyer acquired this painting in India where he joined the Peace Corps and was country director of the program in Afghanistan. Later he started and was director of the Asia Foundation project in Sri Lanka.



*Morning Raga*

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Thereafter visual reality, the aim to construct a ‘tangible’ world receded. In its place there was a preoccupation with evoking the essence, the mood of places and of people

(as quoted in Geeti Sen, *The Seed and the Fruit: Metaphors in Raza's Painting*, S. H. Raza, Saffronart and Berkeley Square Gallery exhibition catalogue, 2005, p. 6).

5 \*

**SAYED HAIDER RAZA (1922-2016)**

*Morning Raga*

signed and dated ‘Raza 62’ lower right; further signed, dated and inscribed ‘Raza/BER\_453’62’/17 x 19 verso  
oil on canvas, framed  
48.4 x 43.3cm (19 1/16 x 17 1/16in).

**£35,000 - 50,000**

**€40,000 - 57,000**

**US\$46,000 - 66,000**

**Provenance**

Galerie Lara Vincy, Paris;  
Private Collection, USA;  
Thence by descent.

Note: This work will be included in the revised edition of SH Raza, *Catalogue Raisonné*, Volume I (1958-1971) by Anne Macklin on behalf of The Raza Foundation, New Delhi (image ref: SR4859).

*Morning Raga* marks a pivotal moment in the artist's evolution. Immersed in the vibrant artistic milieu of post-war America, Raza encountered leading Abstract Expressionists such as Sam Francis, Mark Rothko, and Jackson Pollock. Their emphasis on gesture, colour, and emotional immediacy profoundly influenced his practice, prompting a shift from structured landscapes to a more intuitive and expressive mode of abstraction.

In *Morning Raga*, Raza explores the interplay of form, colour, and rhythm to evoke the tonal and emotional resonance of an Indian raga, the musical mode traditionally associated with specific moods and times of day. Swaths of radiant blue, punctuated by dynamic strokes and luminous contrasts, convey the awakening energy of dawn. The work captures not a scene but a sensibility, transforming sound into colour, rhythm into composition.

This period of experimentation in the early 1960s laid the groundwork for Raza's later metaphysical abstractions, in which music, memory, and spiritual reflection became central to his visual language.

## Untitled (*Life Cycle Cradle to Grave*)

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‘...complexity of meaning is reflected in a corresponding complexity of technique. From 1963 onwards, Sultan Ali has been developing a very elaborate way of representing space: figures are superimposed on figures, colours merge into each other...All images are interdependent, each one is modified in its impact by the others. His pictures could be read as a mass of detail, but essentially Sultan Ali achieves a single impact, a single mood through which he has labelled ‘pictorial unification.’

Ulli Beier, Introduction *J. Sultan Ali.*, New Delhi: LKA, 1983, n.p.

6 \*

### **J. SULTAN ALI (1920-1990)**

*Untitled (Life Cycle Cradle to Grave)*

signed ‘J. Sultan Ali 1967’ lower right

oil on canvas, framed

80.5 x 120.4cm (31 11/16 x 47 3/8in).

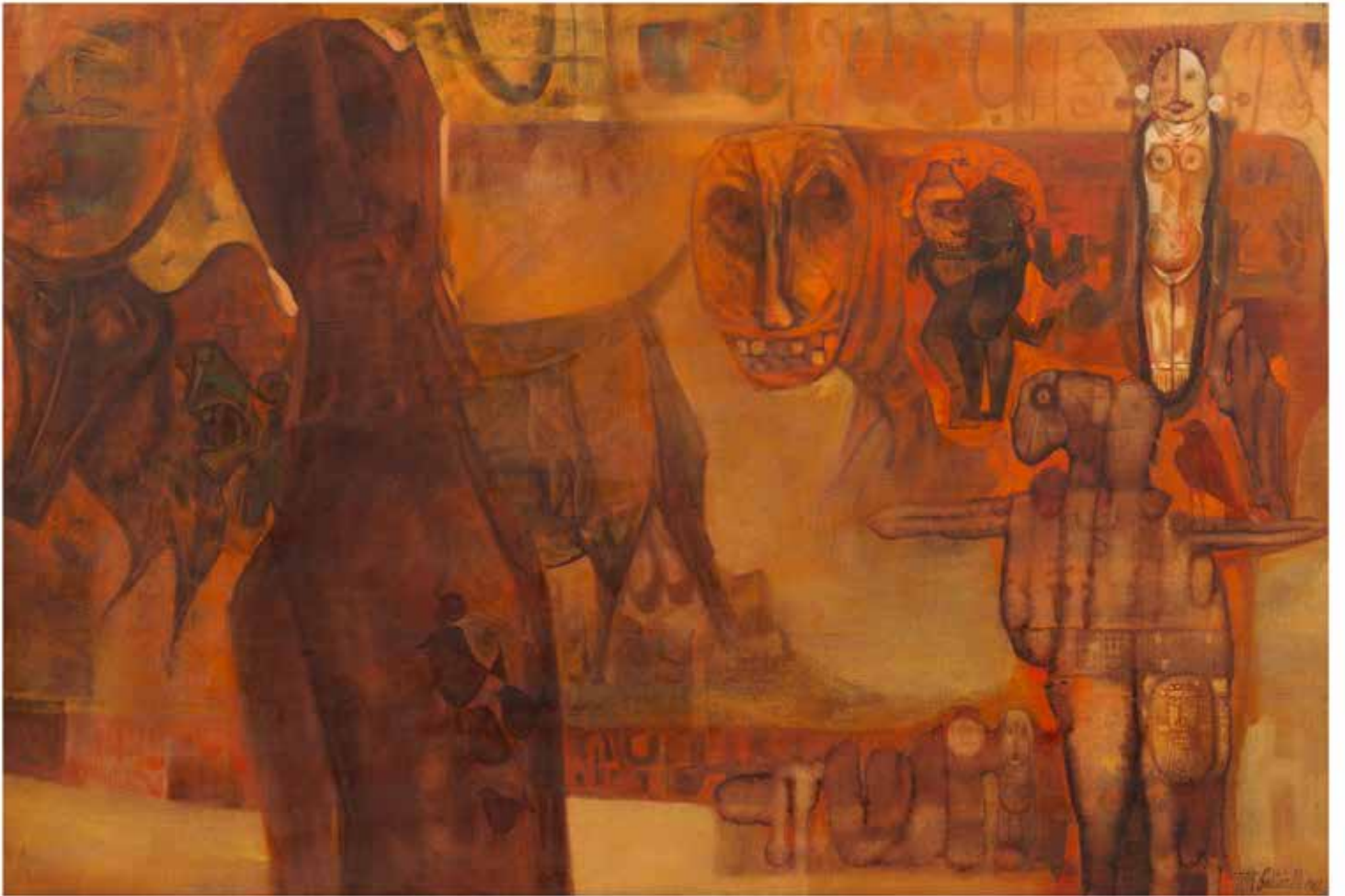
£40,000 - 60,000

€45,000 - 68,000

US\$53,000 - 79,000

### **Provenance**

Property from a private collection, Australia. Acquired in 1977 from Fine Art Auctioneers, Consolidated Auctions Pty Limited, Sydney; Thence by descent.



Often described as the voice of the 'Tribal Spirit' in modern Indian art, Ali forged a singular path within Indian modernism, embracing figuration at a moment when abstraction had come to characterise the path of Modern Indian art. Ali's pictorial world depicts a fascination with the vitality of nature and humanity, what he once described as 'a great fecund reality in its many varied and complex manifestations.' (J Sultan Ali in *J. Sultan Ali: A Figurative Painter with a Conviction*, S A Krishnan published in *Lalit Kala Contemporary*, Vol xxxiv No 1). Seeking a style that was uniquely his own, Ali found inspiration in the vibrancy of Indian tribal art, a visual language distinct from classical tradition, and began engaging deeply with the communities that sustained it.

His compositions are tightly knit yet often agitated, revealing a dynamic fusion of designs, colours, lines, and forms. The long, slender contours and angular geometry of his figures mark his departure from Western academic perspective, instead drawing on the *carpet perspective* of Indian and Persian miniature traditions, where his figures unfold in lyrical harmony.

Among the recurring motifs in his oeuvre, the *Nandi* (bull), seen here in the left section of the composition, receding into the middle ground, stands as the most significant. The artist's connection to this symbol traces back to his transformative encounter with a monumental stone bull in Devanahalli, near Kolar in Karnataka, 'I saw a stone bull, it was like an elephant, an animal which was at once beautiful, powerful and fierce.' (J Sultan Ali in *A Personal vision of Tribal and Folklore*, S A Krishnan, Published in *Lalit Kala Contemporary*, April 1980). For Ali, the bull became an embodiment of virility, energy, and sacred continuity, inextricably tied to India's mythic and tribal imagination. While rooted in folklore, Ali's work was never imitative, instead, it reinterpreted those sources into a modern idiom uniquely his own. As he noted, "I did take off from this vital source, (...) my Nandi is essentially my own." (ibid.)

Ali's engagement with Indian aesthetics within his oeuvre extended to the *rasas*, or emotional essences, that underpin traditional art theory. The *rasas* is a concept in Indian arts characterising the aesthetic flavour of any visual art. Ali was particularly drawn to the *Bhayanaka* (fear) and *Vira* (courage) *rasas*, sentiments that fill his works with a powerful and primal spiritual energy. In the present lot, the artist employs rich, resonant hues of yellow, brown, and red to depict distorted puppet-like faces, elongated mouths, and exaggerated bodily forms that pay homage to folk art traditions. Human and animal creatures fill and crowd the canvas, their forms merging in a dynamic, almost monstrous interplay, shaping a composition that is at once grotesque and picturesque.

This work captures the cycle from life to death and the tension between myth and life, which exist in constant dialogue, shaping the rhythms of human experience. For Ali, art was a 'design-oriented interpretation of nature' (ibid.), a means of expressing the timeless cycles of existence that connect the human and the cosmic. *Untitled (Life Cycle Cradle to Grave)* stands as a powerful testament to his vision, where tribal memory, folklore, and modern sensibility converge into a singular visual language filled with the mythic and the everyday. The work invites reflection on the universality and cyclicity of life, illustrating how existence unfolds physically and spiritually.

Born in Mumbai, Ali trained at the Government College of Fine Art in Chennai. Over his prolific career, he exhibited widely, with notable showings at the Lalit Kala Akademi, the Venice Biennale, the São Paulo Biennial, and the India Triennale in New Delhi.

For another work by the artist sold on these premises see, *Modern & Contemporary South Asian Art*, 10th December 2024, lot 5.



Original receipt from 1977.







سید حمزه  
۱۳۹۱

## *A monumental work depicting Ashvamedha & Six Horses*

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‘When we look at these creatures (horses), we must remember that the animal is not the subject of Husain’s paintings: it is the daemonic principle that he depicts, and to him it is neither good nor bad.’

Richard Bartholomew in *Maqbool Fida Husain*, by K. Bikram Singh, pg. 177.

7

### **MAQBOOL FIDA HUSAIN (1915-2011)**

*Untitled (Ashvamedha & Six Horses)*

signed ‘Husain’ in Devanagari and English and dated ‘91’ lower right;

signed and dated ‘91’ verso

acrylic on canvas, framed

76.1 x 127cm (29 15/16 x 50in).

**£250,000 - 350,000**

**€280,000 - 400,000**

**US\$330,000 - 460,000**

### **Provenance**

Property from a private collection, London.

Acquired from the artist.





Husain's *Untitled (Ashvamedha & Six Horses)* is a commanding meditation on power, sacrifice, and transcendence. Painted almost entirely in modulations of white, with only the faintest breath of blue animating the surface, this monumental work demonstrates Husain's ability to create visual drama through restraint. The large horizontal composition stages a compelling tableau; on the left sits a regal figure, perhaps a *swami* or king, enthroned upon a raised *takht*, presiding over the ceremonial Ashvamedha, while six horses surge dynamically across the plane, embodying energy, vitality, and divine force.

The Ashvamedha, an ancient Vedic ritual of royal consecration, was traditionally performed to assert a monarch's sovereignty and cosmic legitimacy. A sacred horse, representing the spirit of the king, was set free to wander for a year, followed by warriors who protected it. Upon its return, the horse was ritually sacrificed, symbolising renewal, dominion, and the cyclical power of life and death. Husain, ever attuned to the mythic and the allegorical, revisits this potent symbol not as literal narration but as an abstracted visual metaphor for creation, conquest, and spiritual release.

The presence of six horses rather than one intensifies the drama of the composition. In Vedic and later Indian thought, the horse signifies strength, speed, and divine vitality, attributes associated with Surya, the sun god, whose chariot is drawn by seven horses, each representing a ray of light. Husain's choice of six may allude to the balance between motion and control, matter and spirit, the threshold between the earthly and the celestial. The horses, rendered in sweeping, angular contours, seem to explode from the stillness of the seated figure, their fluid forms evoking both animal musculature and the rhythmic dynamism of Husain's brush.

Executed entirely in tones of white, with hints of pale blue defining shadow and depth, the work exudes a meditative luminosity. The limited palette strips away ornamentation, allowing the viewer to confront the essence of form and movement. White, for Husain, often carried associations of purity, transcendence, and the spiritual void, a state of potential rather than completion. The faint blue undertone introduces a subtle coolness, invoking air, space, and divinity, and tempering the heat of mythic intensity with calm reflection.

Stylistically, the painting bears all the hallmarks of Husain's mature idiom: the bold simplification of line, the monumental treatment of subject, and the fusion of modernist abstraction with classical Indian themes. The king or swami, rendered in his quintessential pose atop the *takht*, acts as both participant and observer, an axis of stillness around which the elemental forces of the horses revolve. Through this juxtaposition, Husain transforms an ancient ritual into a timeless allegory of human ambition, creative energy and spiritual aspiration.

In *Untitled (Ashvamedha & Six Horses)*, Husain achieves a synthesis of myth and modernity, of motion and stillness. The work exemplifies his lifelong engagement with India's civilizational narratives and his gift for recasting them in a language both contemporary and universal. Here, the Ashvamedha is not merely an emblem of royal might, but a profound reflection on the eternal cycles of power, sacrifice, and renewal.

8 \*

**SADEQUAIN (1930-1987)**

*A group of standing figures*

signed and dated 'Sadequain 1963' upper centre  
oil on canvas, framed

120.1 x 88.4cm (47 5/16 x 34 13/16in).

£40,000 - 60,000

€57,000 - 80,000

US\$66,000 - 92,000

**Provenance**

Property from a private collection, Pakistan

**Published**

Abdul Hamid Akhund et al, *Sadequain: The Holy Sinner*, Karachi :  
Mohatta Palace Museum in collaboration with Unilever Pakistan, 2003,  
pg. 198, plate no. 150.

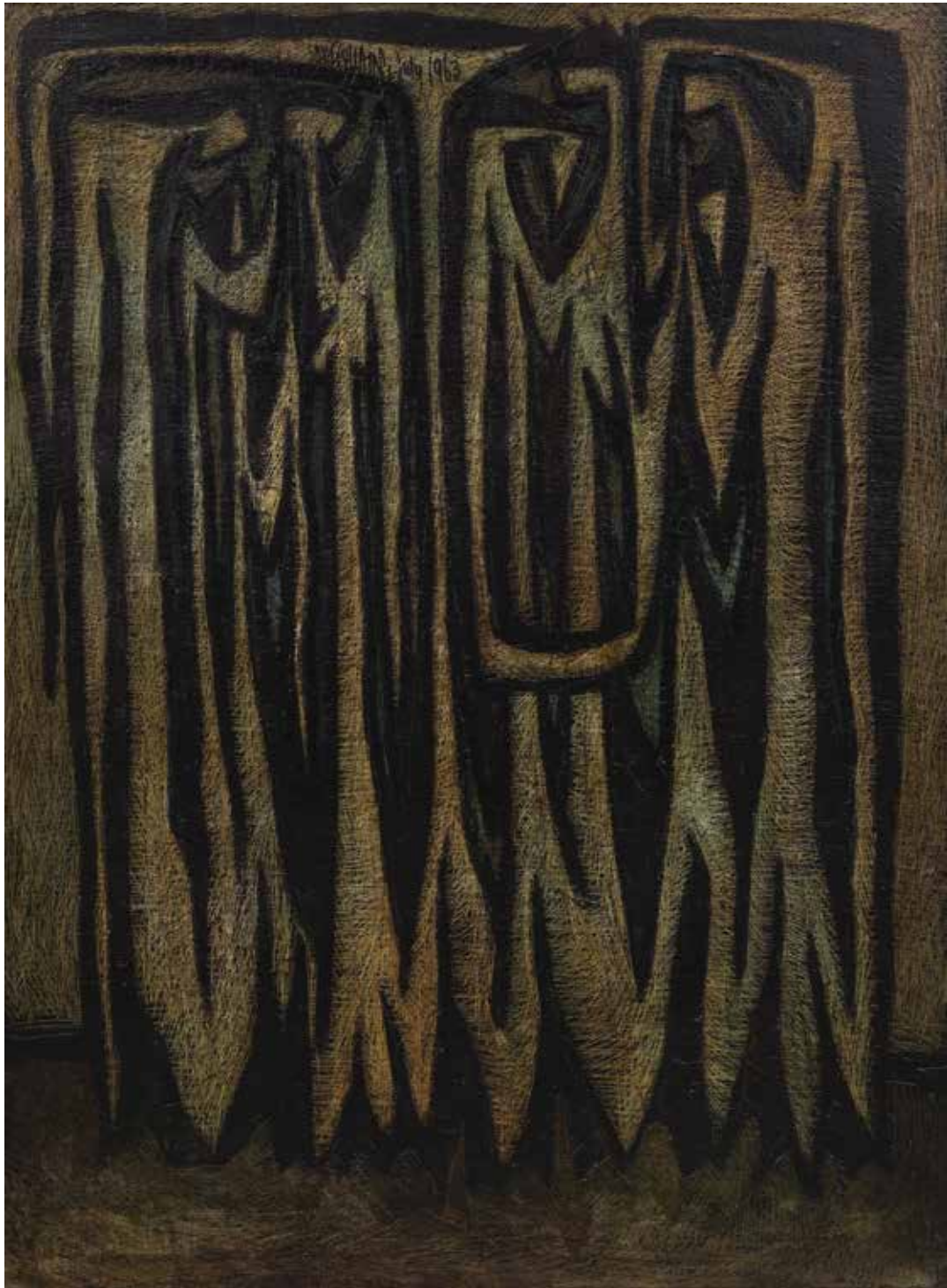
Emerging from a family of calligraphers, Sadequain established himself as a defining figure of Pakistani modernism. During the 1960s he worked extensively in Paris, receiving the Biennale de Paris award in 1961, while maintaining an active presence in Pakistan through frequent exhibitions. Working entirely outside formal training, he developed a body of work over three decades that is remarkable for its complexity and allegorical significance. His distinctive blend of calligraphic line and abstracted figuration set him apart from his contemporaries and secured his place as a singular voice in modern art.

This present work exemplifies Sadequain's densely composed style, in which every available surface is packed with lines and forms. It dates to one of his most critically celebrated periods, the Blue and Ochre Phase, and belongs to the 1963 series *Group of Standing Figures*. Distorted, almost ethereal anthropomorphic forms seem to dissolve into one another through an interlaced network of shapes.

Sadequain reimagined the human form with striking singularity, drawing inspiration from the great Renaissance masters, particularly El Greco, whose elongated, skeletal figures captivated him. Often surreal and grotesque, his figures are stretched and contorted to the point that they verge on the inanimate, dissolving traditional notions of shape and proportion.

“Sadequain adds up the impression of space, density, volume and reality of matter, which transforms an abstract thought into a material fact...”

(Raymond Cogniat, *Le Figaro*, Paris, 16 October 1962)



The intuitive experience speaks all languages and knows no formal boundaries. Only emptiness [within], should communicate with emptiness of the canvas.'

- Sohan Qadri.



9

**SOHAN QADRI (1932-2011)**

*Receding Symphonies*

signed and dated 'S Qadri 66' upper centre; further inscribed in pen, *Receding Symphonies*, Sohan Qadri, P.O. Box 6507, Nairobi, E.A  
verso

oil on canvas, framed

86.9 x 126.5cm (34 3/16 x 49 13/16in).

£20,000 - 30,000

€23,000 - 34,000

US\$26,000 - 40,000

**Provenance**

Property from a private collection, UK.

Acquired in Nairobi, Kenya when the vendor's father worked for UNESCO, likely from Paa-yaa-paa Gallery or the Stanley Gallery; Thence by descent.

Painted in 1966, *Receding Symphonies* belongs to a pivotal moment in Qadri's artistic and spiritual journey, a period many consider to be his breakout year. The painting, composed in black ink on a pristine white background, embodies the Sufi principles of balance, negation, and transcendence that would come to define Qadri's mature style. The stark monochrome palette evokes the tension between emptiness and presence, a visual meditation on the dissolution of the ego, central to Sufi philosophy. The rhythmic forms seem to both emerge from and recede into the void, suggesting an eternal cycle of creation and disappearance.

*Receding Symphonies* thus stands at the threshold of Qadri's transformation from figurative painter to spiritual abstractionist. While still rooted in gestural mark-making, the work reveals a disciplined restraint and inward focus, reflecting his deep immersion in yogic and Sufi thought. Painted midway between India and his eventual home in Denmark, it captures the artist in motion, both geographically and metaphysically, poised between two worlds and two states of being.

This rare early work offers profound insight into the genesis of Qadri's lifelong pursuit, to fuse mysticism and minimalism, transforming the painted surface into an arena of meditation.





## Untitled (*Horses & Ganesh*)

---

I have not seen these wild animals in the jungle. I have seen them imprisoned in stone on the walls of Khajuraho, Konark, Mahabalipuram - the temples of medieval India.

M.F Husain.

10

**MAQBOOL FIDA HUSAIN (1915-2011)**

*Untitled (Horses & Ganesh)*

signed 'Husain 91' lower left

acrylic on canvas, framed

101.6 x 76.4cm (40 x 30 1/16in).

£150,000 - 200,000

€110,000 - 170,000

US\$130,000 - 200,000

**Provenance**

Property from a private collection, UK.

Acquired from the artist.





In *Untitled (Two Horses and Ganesh)*, Husain brings together two of his most enduring motifs, the horse and the deity Ganesh, in a composition that radiates dynamism and symbolic depth. Set against a vivid blue background bordered by two white horizontal bands, the painting balances movement and divinity through bold colour and form.

At the centre of the composition, a yellow horse with a white head dominates the foreground, its full body rendered in an energetic, leaping motion that seems to burst beyond the confines of the frame. Seated atop this horse is Ganesh, depicted with quiet authority, holding a radiant sun in his left hand, a gesture that fuses cosmic power with creative energy. Above, a white horse faces in the opposite direction, its neck and head alone visible, introducing balance and counterpoint to the composition's charged movement.

Husain's use of contrasting hues, yellow against black, white against blue, intensifies the painting's vitality while preserving clarity of form. The horses, long central to Husain's visual language, symbolize strength, grace, and unbridled spirit, while Ganesh represents wisdom and auspicious beginnings. Together, they embody a dialogue between the earthly and the divine, motion and stillness, energy and enlightenment.

11 \*

**BASHIR MIRZA (1941-2000)**

*Flower flower*

oil on canvas, framed  
90.4 x 90.4cm (35 9/16 x 35 9/16in).

£30,000 - 50,000

€34,000 - 57,000

US\$40,000 - 66,000

**Provenance**

Property from a private collection, Pakistan.

**Published**

Marjorie Husain, *The Last of the Bohemians: Bashir Mirza*, Karachi, 2006, p.165.

S. Amjad Ali, *Bashir Mirza: Pre-Eminent Figure artist, Islamabad, 1984*, pgs. 7 & 49.

Mirza's work ran the gamut of styles throughout his career. After producing a good deal of abstract painting and symbolic reactions to the 1965 war with India, he began a completely figurative style after his return from Germany in 1971, epitomised in the *Lonely Girls* and *Flower Flower* series of the early to mid-seventies, which seem to capture a rather seventies hippyish mood.

*Flower Flower* is part of the latter series and captures the artist's enduring fascination with solitude, sensuality, and the interior life of women. The composition is striking in its intimacy, a lone female figure, painted in luminous shades of green, occupies the lower left of the canvas. Her head turns slightly toward the viewer, meeting our gaze with quiet defiance, even playfulness, as she gently bites the tip of a white lily. Her hand is only faintly discernible, emerging subtly from the surrounding colour field.

Behind her stretches a diffused, dreamlike haze of purples, blues, and pinks, a chromatic atmosphere that heightens the mood of introspection and desire. The painting's delicate balance of figure and void, of stillness and tension, exemplifies Mirza's ability to evoke emotion through restraint. This *Flower Flower* stands as a companion or 'sister' to another work of the same title, also published in *The Last of the Bohemians: Bashir Mirza* on pg. 166, both exploring variations of mood within the same enigmatic theme.

Through simplified form and a sensuous palette, Mirza transforms the solitary figure into a universal symbol of longing and reflection. *Flower Flower* reveals the quiet power at the heart of the series, where silence speaks, and colour becomes emotion.

For others from the series sold on these premises see *Modern & Contemporary South Asian Art*, London, 25th October 2021, lot 63 and *Modern & Contemporary Arab, Iranian, Indian and Pakistani Art*, Dubai, 3rd March 2008, lot 58.



Bashir Mirza with the work in the background

I was moved to paint the 'Lonely Girl' not for reasons of war, but stimulated by the persistent sadness of the youth of Pakistan. Look around yourself and see the misery of the young, chained and victims of taboos..'

Bashir Mirza





12 \*

**KRISHNAJI HOWLAJI ARA (1914-1985)**

*Untitled (Nude)*

signed 'Ara' lower left

watercolour on paper, framed

74.5 x 54cm (29 5/16 x 21 1/4in).

**£15,000 - 20,000**

**€17,000 - 23,000**

**US\$20,000 - 26,000**

**Provenance**

Property from a private collection, India.

Acquired from Saffron Art, *Auction May 2006*, 10-11th May 2006, lot 101.

Ara, a founding member of the Progressive Artists' Group, was, in the words of critic Nissim Ezekiel, the first contemporary Indian painter to approach the female nude with meticulous care, remaining firmly within the bounds of naturalism.

Supporting himself as a car cleaner and developing his skills as a self-taught painter in his spare time, Ara came to the attention of art critics Rudy von Leyden and Walter Langhammer, who recognised his talent and encouraged him to pursue a career in art. Finally devoting himself fully to painting, Ara began in the 1930s and 1940s to create early works of villagers and rural landscapes, which earned him recognition from the Bombay Art Society and the Governor's Prize.

As his practice matured, Ara concentrated on a few recurring subjects,

refining the distinctive style for which he is now celebrated. These included still lifes and the female nude. His nudes fuse the monumental grace of Indian sculpture with the dynamism and freedom of Western modernism, establishing a uniquely Indian modernist idiom.

In this present work, *Untitled (Nude)*, Ara's treatment of the nude moves slightly beyond his usual naturalism. The figure, outlined in a firm black line, the figure, hands held to the breast and head in profile, assumes an almost sculptural goddess-like posture, emphasising the timeless themes of femininity, nudity, and form. Through the simplification of forms, the scale of the body, and the modernist treatment, Ara transforms this rare depiction of a female nude into an idiomatic image, balancing abstraction with his signature modern naturalism.

13 AR

**FRANCIS NEWTON SOUZA (1924-2002)**

*Untitled (Townscape)*

signed and dated 'Souza 59' upper right  
ink on paper, framed  
21 x 33.2cm (8 1/4 x 13 1/16in).

£6,000 - 8,000

€6,800 - 9,100

US\$7,900 - 11,000

**Provenance**

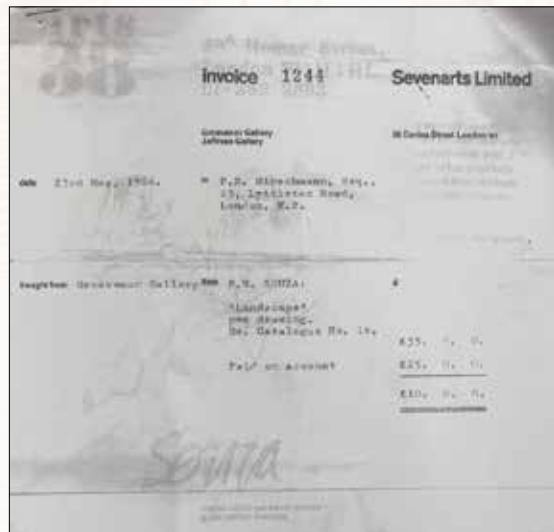
Property from a private collection, UK;  
Acquired from Grosvenor Gallery, 23d May 1966.

Souza, a founding member of the Progressive Artists' Group (PAG) in 1947, played a pivotal role in redefining the course of modern Indian art. Alongside Syed Haider Raza, K. H. Ara, M. F. Husain, H. A. Gade, and S. K. Bakre, he sought to move beyond the conservative traditions of pre-independence India, combining elements of Post-Impressionism, Cubism, and Expressionism with a distinctly Indian aesthetic.

After leaving India for London in 1949, Souza endured several years of struggle before establishing himself as a prominent voice in postwar British art. By the late 1950s, Souza had gained significant recognition, with his first major solo exhibition at Gallery One in 1959, organised by Victor Musgrave, a pivotal moment that marked his emergence on the international stage.

Painted in the same year, the present lot *Untitled (Townscape)* reflects a period of transition within Souza's practice. The work depicts a quiet European townscape, composed of closely arranged buildings, a church, and a bridge spanning a river, all rendered in rigid geometry. Unlike the artist's later more gestural and dramatic cityscapes of the 1960s, this composition retains the structured, almost static balance of his earlier style. While its architectural precision is striking, the scene also conveys the tension and energy of his emerging mature style, softened by the warm sepia tone lending the composition a sense of quiet calm.

Rooted in the traditions of European modernism yet anchored in his own distinctive visual language, Souza captures in this rare work a defining moment in his practice, poised on the fine line between structure and distortion. This townscape, among Souza's favoured subjects, embodies his striking synthesis of discipline and dynamism.



Invoice showing the purchase from 1966





14 \*

**LAIN SINGH BANGDEL (1919-2002)**

*Untitled (Mt. Everest West Side)*

signed 'Bangdel' lower right

oil on canvas

88.5 x 71cm (34 13/16 x 27 15/16in).

£25,000 - 30,000

€28,000 - 34,000

US\$33,000 - 39,000

**Provenance**

Property from the Collection of the Bangdel-Shakya Estate, Virginia, USA.

Bangdel stands as one of the most influential cultural figures of twentieth-century Nepal, a modernist painter, novelist, art historian, preservation advocate, and academic whose impact on South Asian art history has left a lasting mark. His artistic journey unfolded across continents: formative years in India, a significant period of experimentation in Europe, and ultimately a return to Nepal, where he helped shape a new visual identity for a rapidly modernising nation.

At the heart of his practice lay the Himalayan landscape, whose vast, shifting forms fuelled the artist's evolution toward abstraction. What was once a physical barrier gradually became a source of emotional and artistic connection, informing the distinctive visual language that would come to define Bangdel's mature work.

The present lot, *Mt Everest West Side* reflects this deep connection. Bangdel distils the formidable West Ridge, one of the mountain's most remote and technically challenging routes, into an abstracted, luminous composition. Rather than depict the ridge literally, he conveys its sheer difficulty and isolation through layered textures and tonal depth, masterfully capturing the emotional magnitude of the terrain as much as its physical presence.

In *Mt Everest West Side*, Bangdel achieves a modern style that merges global abstraction with an unmistakable connection to Nepal's mountains and cultural landscape.

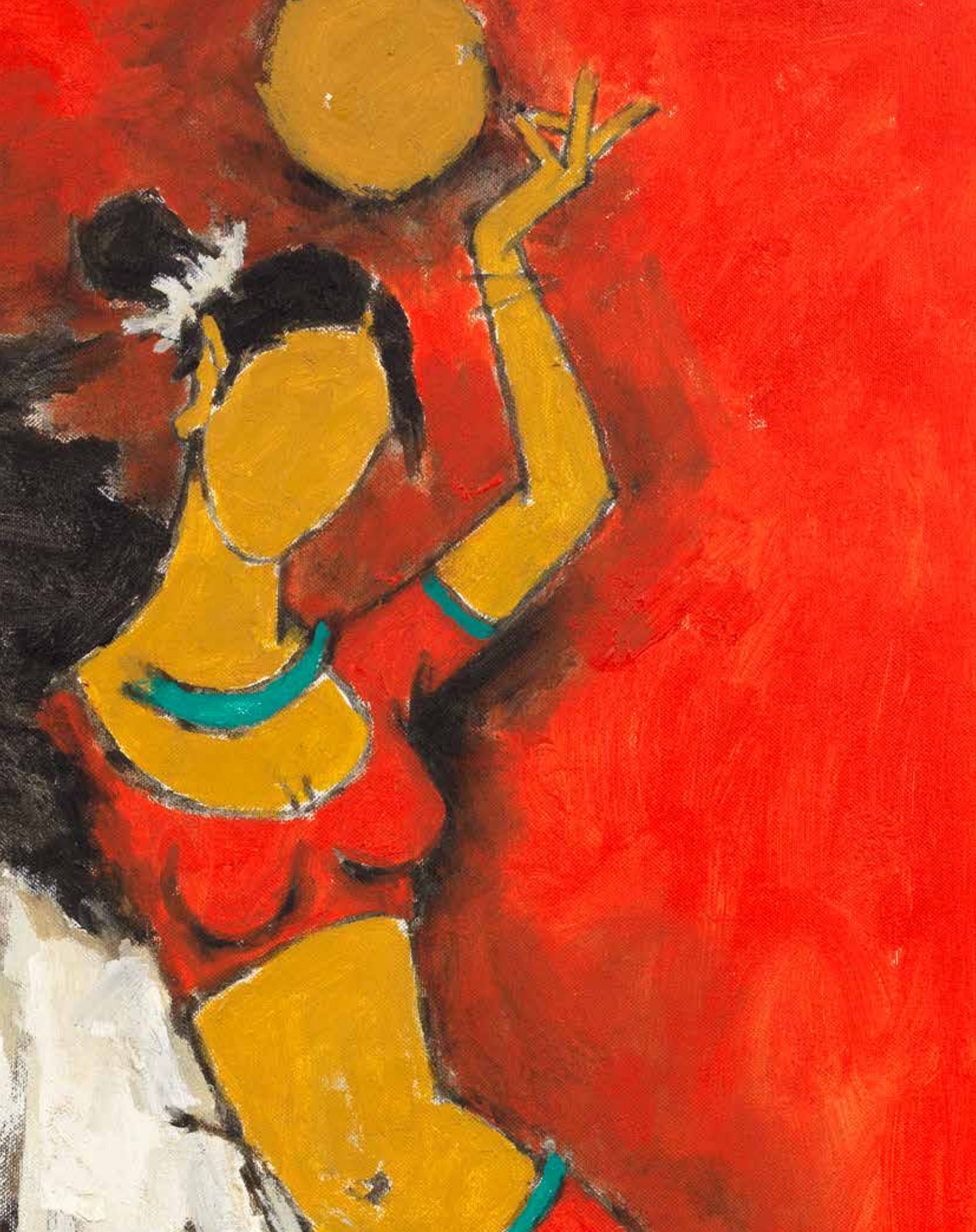
To learn more about Bangdel see Bonhams exhibition, *Lain Singh Bangdel: Mountains & Migration*, London, 11th - 21st November 2023 and to see a similar work sold in these rooms see *Modern & Contemporary South Asian Art*, 14th November 2023, lot 12.



Lain S Bangdel with *Mt Everest West Side* in the background

|| main 93





# Untitled (Lady, Horse and Elephant)

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15

**MAQBOOL FIDA HUSAIN (1915-2011)**

*Untitled (Lady, Horse and Elephant)*

signed 'Husain 93' upper left

acrylic on canvas, framed

102 x 76cm (40 3/16 x 29 15/16in).

£120,000 - 180,000

€140,000 - 200,000

US\$160,000 - 240,000

**Provenance**

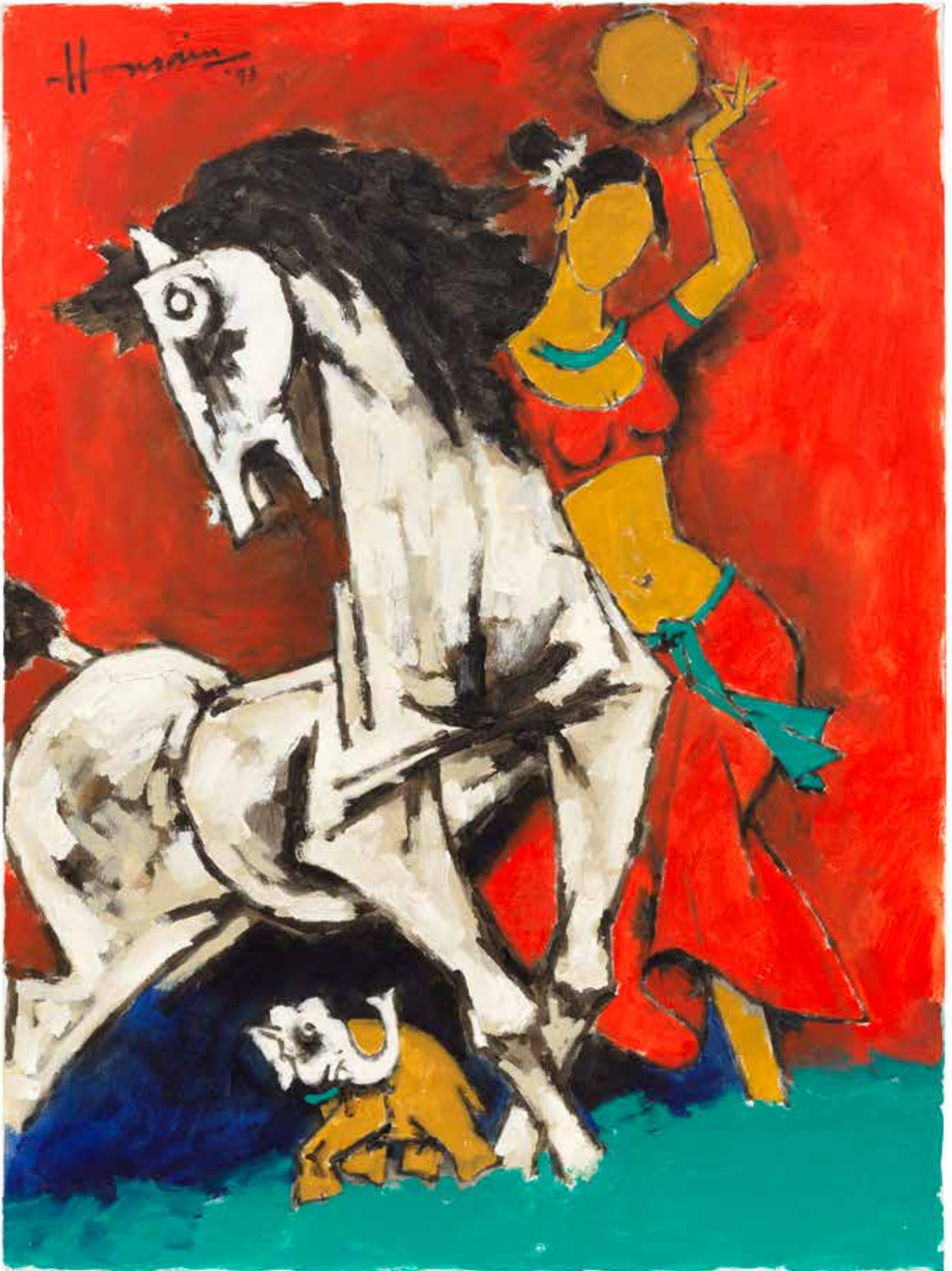
Property from a private collection, Dubai;

Acquired from the artist.

In *Untitled (Lady and Horse)*, painted in 1993, Husain unites two of his most enduring motifs, the woman and the horse, into a lyrical composition that radiates vitality and balance. A white horse, poised and powerful, occupies the centre of the work, its elegance mirrored by the sinuous form of a woman reminiscent of Husain's celebrated *Gaja Gamini* archetype. In the foreground, a diminutive elephant rendered in mustard and yellow adds a playful counterpoint, anchoring the composition while infusing it with symbolic charm.

The painting exemplifies Husain's mastery of rhythm and equilibrium. The sweeping curves of the female figure and the muscular tension of the horse create a dynamic yet harmonious interplay, while the vibrant mustard, white, and yellow tones pulse with life. The forms are simplified, but the energy is palpable, each contour alive with movement and emotion.

Here, Husain celebrates womanhood, grace, and the elemental forces of creation through his characteristic synthesis of myth, motion, and modernist abstraction. *Untitled (Lady and Horse)* embodies the artist's enduring fascination with beauty and power in perfect balance, expressed through colour, line, and the poetry of form.



16 \*

**GEORGE KEYT (1901-1993)**

*Untitled (Two Women)*

signed 'G. Keyt' lower right

oil on canvas, framed

49.4 x 44.4cm (19 7/16 x 17 1/2in).

£18,000 - 24,000

€20,000 - 27,000

US\$24,000 - 32,000

**Provenance**

Property from a private collection, Sri Lanka.

**Published**

SinhaRaja Tammita-Delgoda, *George Keyt: The Absence of A Desired Image*, The Taprobane Collection, Sri Lanka, 2023, p.170 (illustrated)

Widely regarded as Sri Lanka's most celebrated modernist of the twentieth century, Keyt forged a visual language that bridged international modernism with the deep-rooted forms of South Asian artistic tradition. His move to India in 1946 marked a turning point, immersing him in the landscapes, rituals, and classical iconography of Hinduism and Buddhism, sources that profoundly shaped his mature style.

Keyt reimagined these traditions through a distinctly modernist sensibility: angular, cubist-inspired structures, elongated bodies, and fauvist colour harmonies. While echoes of Cubism can be felt, his imagery also draws from centuries-old Indic forms, from the sculptural rhythms of temple carvings to the fresco legacies of Ajanta and Sigiriya. In this synthesis, Keyt continually reinvented his craft, crafting a visual idiom that feels both ancient and radically modern.

The present work, *Untitled (Two Women)*, exemplifies this blend of influence. Two female figures emerge from a dark terracotta background heightened with touches of green, one shown frontally and the other in profile, both sharing the hallmark almond-shaped eye that links many of Keyt's compositions. Their placement within the frame creates a dynamic interplay of forms - a relationship of gazes, curves, and contours, arranged in a composition that conceals as much of the figures as it reveals. Through this interplay, Keyt masterfully explores the tension between abstraction and embodiment, reaffirming his enduring fascination with the female form and the expressive potential of line and shape.

For similar works sold at Sotheby's see *Modern & Contemporary South Asian Art*, 18th March 2024, lot 162.

‘His idiom occasionally carries in it a hint of Picasso but is, once again, in direct line with the traditional styles of Central India, Mewar, and Basohli. But the originality of Keyt’s inspiration is undoubted, and his work remains uniquely his own.’

(R.Bartholomew and S.Kapur, *Husain*, New York, 1971, p. 27)



In art there is no such thing as evolution. Aesthetic  
experience at the age 11 is as vital as at 70.'

M.F. Husain



17

**MAQBOOL FIDA HUSAIN (1915-2011)**

*Untitled (Lady & Elephant)*

signed 'Husain 009' lower right  
pen and ink on paper  
50.4 x 40.7cm (19 13/16 x 16in).

£8,000 - 12,000

€9,100 - 14,000

US\$11,000 - 16,000

**Provenance**

Property from a private collection, UK;  
Acquired from the artist.

**Published**

K. Bikram Singh, *Maqbool Fida Husain*, 2008, pg. 342 (another from the series from 2006)

Husain's Kerala Series, particularly the pen-and-ink works in grayscale depicting a lady, child, and elephant, beautifully distills the region's cultural warmth into a language of bold line and lyrical form. In this composition, Husain reduces the scene to its essential contours, using fluid, sweeping lines to evoke the intimacy between woman and child, while the majestic elephant, a central symbol of Kerala's ritual life, anchors the image with quiet dignity. The grayscale palette heightens the work's immediacy, allowing Husain's masterful draughtsmanship to take precedence: every line is purposeful, alive, and expressive.

18

**MAQBOOL FIDA HUSAIN (1915-2011)**

*Untitled (Varanasi)*

signed 'Husain 006' upper right  
watercolour on paper  
50 x 70cm (19 11/16 x 27 9/16in).

**£15,000 - 20,000**

**€17,000 - 23,000**

**US\$20,000 - 26,000**

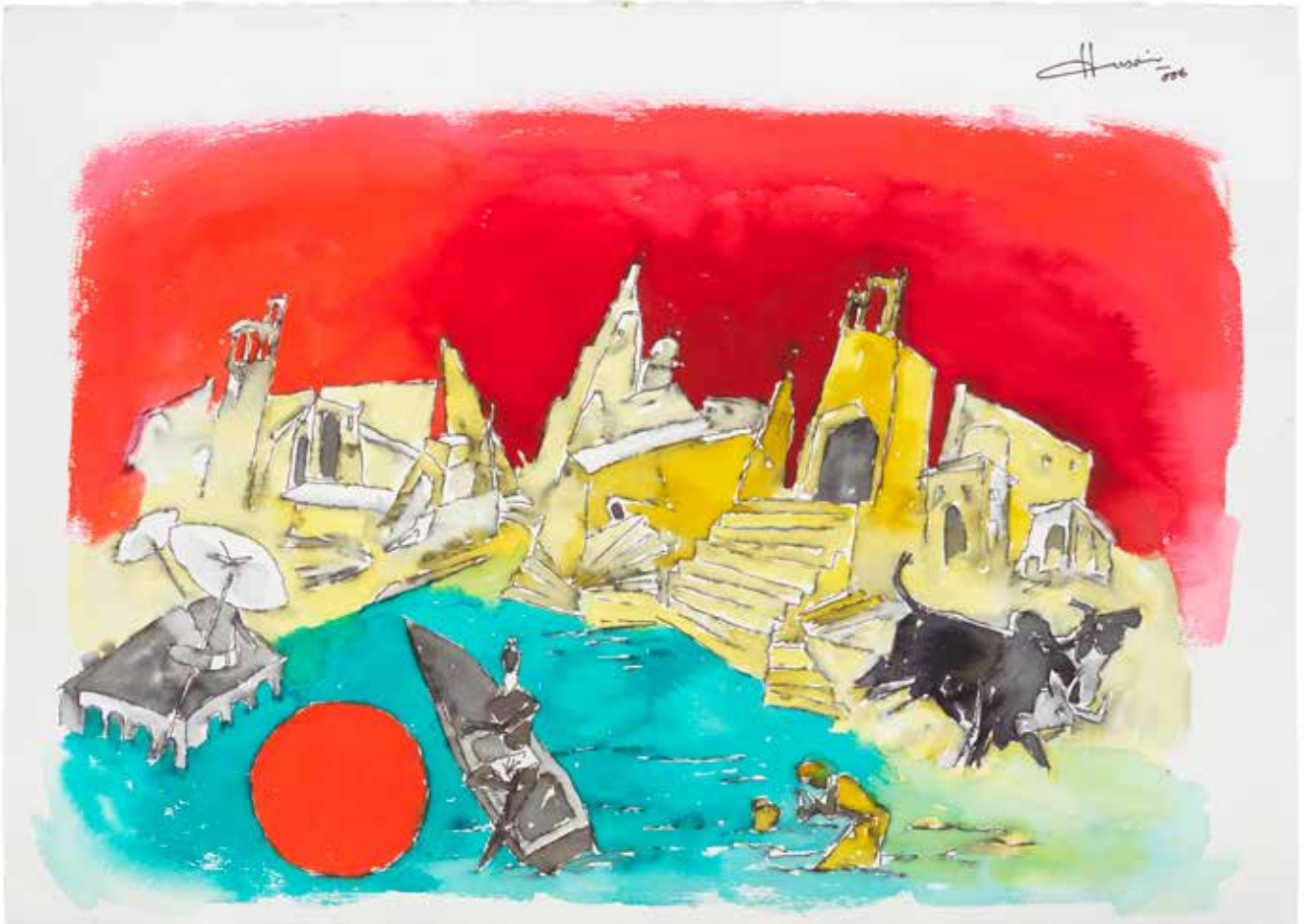
**Provenance**

Property from a private collection, UK;  
Acquired from the artist.

Husain's 2006 watercolour of Benares, rendered in vivid red, yellow, blue, and black, is a dynamic homage to the city's sacred and ever-moving life. Dominated by a vibrant red backdrop, the composition unfolds in layered vignettes: a swami seated in a boat anchors the foreground, his contemplative stillness contrasting with the rhythmic bustle around him. To the left, another swami sits beneath a chatri, while on the right a devotee performs ritual ablutions, his body bent in devotion. Two charging black bulls surge forward with force and urgency, injecting raw energy into the scene. Rising above these earthly actions, the iconic temples of Benares, painted in radiant yellow, glow like eternal beacons against the crimson sky. Using swift, economical strokes and a palette of symbolic intensity, Husain captures not just the geography of Benares but its spiritual pulse — a place where ritual, mythology, human devotion, and animal life intersect in a continuous, vibrant flow.

Varanasi...the city where the essence of true Indian civilization, past and present, throbs alive simultaneously?

M.F Husain



19 \*

**ZARINA HASHMI (1937-2020)**

*Bulldozer I & Bulldozer II*

both editioned 2/10 lower left, titled 'Bulldozer I & II' centre and signed 'Zarina 2015' lower right

woodcut printed in black on Kozo paper and mounter on arches cover buff paper, framed

25.4 x 12.5 cm and 25.4 x 31.8 cm

£18,000 - 24,000

€20,000 - 27,000

US\$24,000 - 32,000

**Provenance**

Property from a private collection, Delhi.

**Exhibited**

Another from the edition, *Bulldozer II*, 1/10 on Zarina's website, <https://www.zarina.work/work-on-paper-08-present?pgid=k2fet3qb-ff4980c0-079d-48ae-a44e-5cafe98c37e6>

Hashmi's practice was defined by her deep expertise of printmaking techniques, a singular minimalist aesthetic, and an intimate knowledge of handmade papers. A worldly printmaker, Hashmi trained across continents, mastering woodcut in Bangkok, etching in Paris, silk-screening in Bonn, Japanese woodblock techniques in Tokyo, and lithography in New York, where she made her home from 1976.

In this work, Hashmi experiments with the process and materials of printmaking, pushing the boundaries of traditional printmaking techniques. She once described collecting small planks from a roadside, cleaning, oiling, inking, and printing them to transfer the wood grain onto paper, an approach that reflects her long-standing habit of deep engagement with her materials, including her self-directed study of Indian handmade papers.

Her practice was informed both by Western modernists, such as Constantin Brâncuși and Kazimir Malevich, and by early training in the symmetry and restraint of Mughal architecture. This dual influence is evident in her minimalist abstract compositions, which balance geometry, open pace and restraint.

Executed in 2015 as part of a series, *Bulldozer I & II*, consists of two woodcuts printed in black on Kozo paper. Depicting a bulldozer's arm and side view, the works transform these machines into metaphors for force, destruction, and erasure, evoking themes of human control over nature, the fragility of memory, and the weight of political and social power. Both works reference the Syrian war, which Hashmi had been closely following; footage of bulldozers and diggers moving mountains of rubble through the country's destroyed cities deeply resonated with her and informed the imagery of these prints.

Through these bulldozers, the artist channels her lifelong personal and political meditation on displacement and the destruction of memory, situating these works in both personal and political terrain. As she reflected, 'Memory is the only lasting possession we have. I have made my life the subject of my work, using the images of home, the places I have visited, and the stars I have looked up to. I just want a reminder that I did not imagine my experiences.' (Firstpost, *Remembering Zarina Hashmi*, 2020).

To see another edition from the series sold at Sotheby's see *Modern and Contemporary South Asian Art*, 24th October 2023, lot 73.

“I do not feel at home anywhere, but the idea of home follows me wherever I go”

(The Statesman, *Remembering Zarina Hashmi and the Idea of Home*, 2020).





## Untitled (Woman and Dove)

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20 \* AR

**JAMIL NAQSH (1939-2019)**

*Untitled (Woman and Dove)*

oil on canvas, framed

117.5 x 87.5cm (46 1/4 x 34 7/16in)

**£20,000 - 30,000**

**€23,000 - 34,000**

**US\$26,000 - 40,000**

### **Provenance**

Property from a private collection, Pakistan.

In *Untitled (Woman and Dove)*, painted in the 1980s, Naqsh distills his signature themes of beauty, tenderness, and introspection into a monochromatic composition of striking restraint. Rendered in black and white, the work depicts a woman with her head gently tilted to the right, cradling a dove close to her face. The softness of her features and the fluid curvature of form convey an intimate stillness, an almost meditative dialogue between the human and the divine, the sensual and the spiritual.

Throughout his career, Naqsh returned repeatedly to the motif of the woman and the bird, symbols of purity, grace, and transcendence. In this work, the dove becomes both companion and metaphor, a fragile embodiment of peace and love, mirrored in the woman's quiet composure. The absence of colour heightens the emotional intensity, allowing tone, texture, and gesture to evoke an atmosphere of timeless serenity.

# Seven important works by Abanindranath Tagore & Nandalal Bose

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lots 21-27

Abanindranath Tagore (1871–1951), a nephew of the poet Rabindranath Tagore, was a pioneering figure in modern Indian art and the principal founder of the Bengal School of Art. Educated initially in conventional academic painting, Abanindranath soon became dissatisfied with Western academic methods, seeking instead an art that would express Indian cultural identity, spiritual values, and indigenous aesthetic traditions. He drew inspiration from Mughal miniatures, Rajput painting, and folk art, synthesizing these into a style that was both nationalist in vision and deeply lyrical.

Abanindranath was also profoundly influenced by East Asian techniques, particularly Japanese brushwork and the *morotai* method, which emphasizes soft tonal washes and subtle gradations of colour. These techniques allowed him to create ethereal, atmospheric compositions that conveyed mood, spirituality, and narrative with economy of line and form. Abanindranath's works often elevated landscape to a central expressive element, rather than a mere backdrop, reflecting his interest in nature as a locus of aesthetic and contemplative experience.

Nandalal Bose (1882–1966), one of Abanindranath Tagore's most celebrated students, became a leading figure in modern Indian art and a defining exponent of the Bengal School. Born in Bihar, Bose trained under Abanindranath at the Government School of Art in Calcutta, where he absorbed the principles of indigenous aesthetics and the emphasis on lyrical, expressive line that characterized his

mentor's style. While Abanindranath inspired him to look inward toward Indian tradition, Bose brought a distinct sensibility shaped by close observation of nature and an interest in the emotional and spiritual resonance of ordinary subjects.

Bose's early works reflect his mentor's influence in their use of ink, water-based media, and subtle tonal gradations, but he expanded these techniques to develop a personal vocabulary. Like Abanindranath, he drew on Japanese methods, *morotai*, layering of ink washes, and the nuanced brushstroke, but Bose often employed them to foreground the natural world, making trees, rivers, and landscapes central motifs rather than peripheral scenery. This approach was revolutionary in Indian painting, which traditionally treated landscape as secondary to figures or narrative.

The seven works by Bose and one work by Tagore offered in this auction, come directly from Nandalal Bose's storied collection. These works were gifted to the vendor by Bose's grandson, and they offer a deeply personal glimpse into the artistic legacy of Bose and Tagore. They comprise four ink-on-rice-paper works, and two prints by Bose, alongside a single ink-on-paper work by his mentor, Abanindranath Tagore, depicting a peacock. These works reflect the continuity of aesthetic and philosophical ideals passed from teacher to student, grounded in Indian themes yet enriched by cross-cultural influences.

The other works from Supratik Bose's collection were sold at Christies on 17th September 2013, as part of *The Art of Nandalal Bose, Abanindranath Tagore and Rabindranath Tagore: The Supratik Bose Collection*.



Abindranath Tagore



Nandalal Bose



21 \*

**ABANINDRANATH TAGORE (1871-1951)**

*Untitled (Peacock)*

ink on paper, framed

8.4 x 13.6cm (3 5/16 x 5 3/8in).

**£8,000 - 12,000**

**€9,100 - 14,000**

**US\$11,000 - 16,000**

**Provenance**

Property from a private collection, USA.

Nandalal Bose, Santiniketan, West Bengal, India;

Thence by descent to his son, Biswarup Bose, Santiniketan and grandson Supratik;

Gifted by Supratik Bose to the vendor; they attended Harvard Business School in the 1970s and became friends.

The delicate ink-on-paper drawing by Tagore depicts a peacock with characteristic elegance and restraint. Executed with fluid, expressive brushwork, the composition captures the grace and poise of the bird while simultaneously imbuing it with a subtle symbolic presence. The work demonstrates Tagore's mastery of line and tonal modulation, reflecting the influence of Japanese brush techniques and the *morotai* method, which emphasizes soft washes, layered tones, and ethereal gradations.

The peacock, a recurring motif in Tagore's oeuvre, represents both natural beauty and spiritual vitality. In this drawing, the bird is not merely a decorative element; it becomes the central subject, framed in space that is at once minimal and poetic. Tagore's approach contrasts with the conventions of earlier Indian painting, where landscape or background often played a secondary role. Here, the careful use of empty space around the peacock enhances its presence, allowing the viewer to focus on form, rhythm, and the subtle interplay of ink tones.

This work exemplifies Tagore's larger aesthetic philosophy: a synthesis of indigenous Indian visual traditions with international techniques, particularly those of East Asia, and a belief in art as a medium for expressing both beauty and contemplative reflection. The *Untitled (Peacock)* remains a testament to his ability to convey elegance, lyricism, and spiritual resonance with the simplest of materials—a few strokes of ink on paper.



22 \*

**NANDALAL BOSE (1882-1966)**

*Untitled (Five Trees)*

ink on rice paper, framed

35.9 x 49.3cm (14 1/8 x 19 7/16in).

**£8,000 - 12,000**

**€9,100 - 14,000**

**US\$11,000 - 16,000**

**Provenance**

Property from a private collection, USA.

Nandalal Bose, Santiniketan, West Bengal, India;

Thence by descent to his son, Biswarup Bose, Santiniketan and grandson Supratik;

Gifted by Supratik Bose to the vendor; they attended Harvard Business School in the 1970s and became friends.

This series of four works (lots 22-25) by Nandalal Bose, executed in ink on rice paper, exemplifies his mastery of line, composition, and tonal subtlety. Each work in the series focuses on trees as central

subjects, reflecting Bose's deep engagement with nature and his belief in the spiritual and aesthetic significance of the landscape. Rather than serving as a mere backdrop, the trees in these compositions are treated with careful observation, dynamic rhythm, and expressive form, demonstrating a conscious departure from traditional Indian painting conventions where landscape was secondary to figure or narrative.

Bose's technique shows the influence of Japanese ink painting, particularly the *morotai* approach, with its soft tonal washes and subtle gradations, as well as Japanese brushwork that emphasizes fluidity and economy of line. The ink on rice paper medium allows for delicate layering, producing a sense of depth and movement while retaining a light, ethereal quality. The trees are rendered with rhythmic repetition, gentle curves, and varied textures, creating compositions that are simultaneously precise and poetic.

These works reflect Bose's engagement with both natural observation and contemplative thought. The restrained palette and focus on form and gesture imbue the trees with quiet monumentality, conveying both vitality and serenity. Through this series, Bose demonstrates his belief that nature is not merely a setting for human action but a subject worthy of meditation and artistic exploration.



23 \*

**NANDALAL BOSE (1882-1966)**

*Untitled (Four Trees and a stream)*

ink on rice paper, framed

36.6 x 46.8cm (14 7/16 x 18 7/16in).

£8,000 - 12,000

€9,100 - 14,000

US\$11,000 - 16,000

**Provenance**

Property from a private collection, USA.

Nandalal Bose, Santiniketan, West Bengal, India;

Thence by descent to his son, Biswarup Bose, Santiniketan and grandson Supratik;

Gifted by Supratik Bose to the vendor; they attended Harvard Business School in the 1970s and became friends.



24 \*

**NANDALAL BOSE (1882-1966)**

*Untitled (Seven Trees)*

ink on rice paper, framed

35.7 x 49.4cm (14 1/16 x 19 7/16in).

£8,000 - 12,000

€9,100 - 14,000

US\$11,000 - 16,000

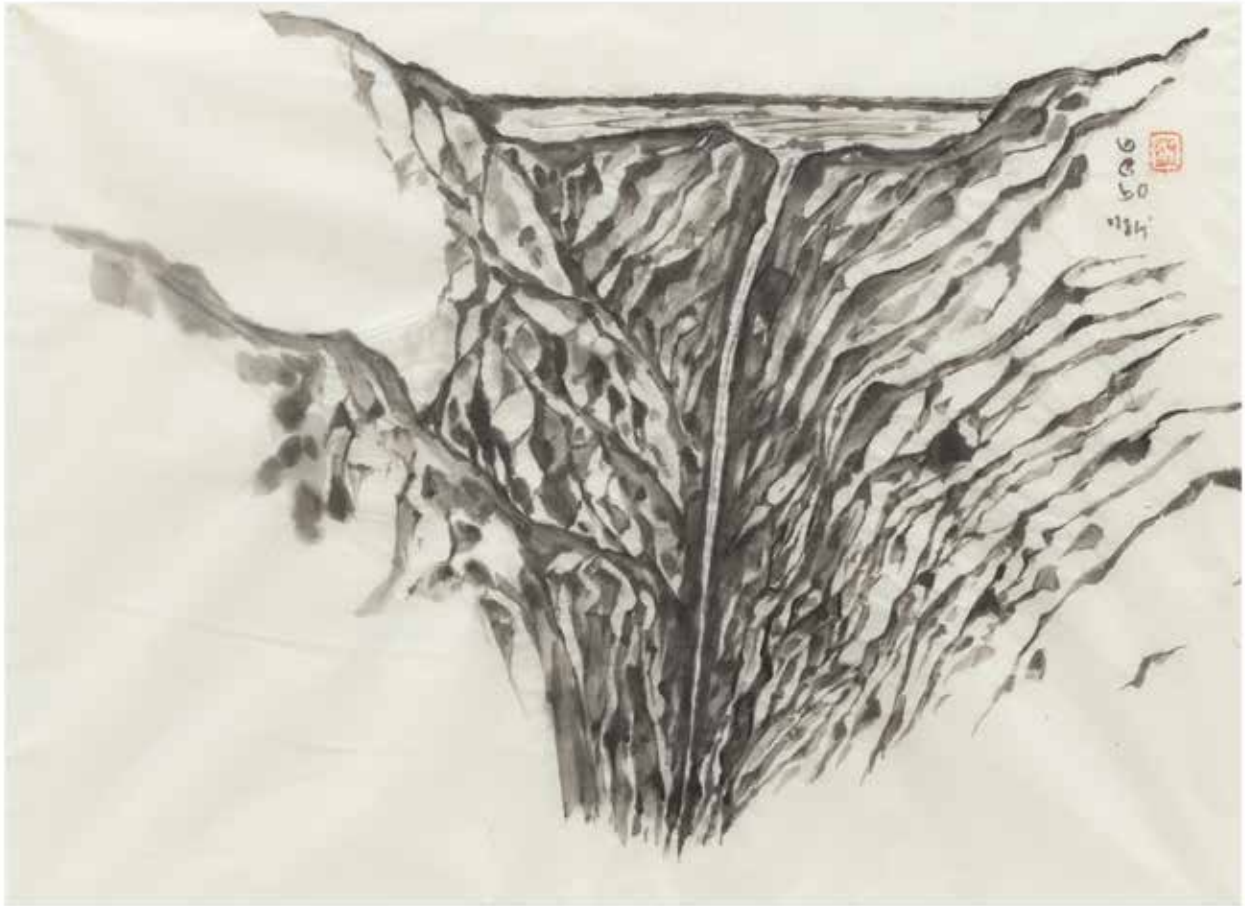
**Provenance**

Property from a private collection, USA.

Nandalal Bose, Santiniketan, West Bengal, India;

Thence by descent to his son, Biswarup Bose, Santiniketan and grandson Supratik;

Gifted by Supratik Bose to the vendor; they attended Harvard Business School in the 1970s and became friends.



25 \*

**NANDALAL BOSE (1882-1966)**

*Untitled (Tree)*

ink on rice paper, framed

35.8 x 49.3cm (14 1/8 x 19 7/16in).

£8,000 - 12,000

€9,100 - 14,000

US\$11,000 - 16,000

**Provenance**

Property from a private collection, USA.

Nandalal Bose, Santiniketan, West Bengal, India;

Thence by descent to his son, Biswarup Bose, Santiniketan and grandson Supratik;

Gifted by Supratik Bose to the vendor; they attended Harvard

Business School in the 1970s and became friends.



26 \*

**NANDALAL BOSE (1882-1966)**

*Untitled (Trees)*

signed 210 print 22.5.38 lower left and 'Nandalal Bose' lower right  
print, framed

22.1 x 14.2cm (8 11/16 x 5 9/16in).

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,600

**Provenance**

Property from a private collection, USA.

Nandalal Bose, Santiniketan, West Bengal, India;

Thence by descent to his son, Biswarup Bose, Santiniketan and  
grandson Supratik;

Gifted by Supratik Bose to the vendor; they attended Harvard  
Business School in the 1970s and became friends.

Bose was also an adept print maker, and this can be seen in lots 26 and 27. His prints from the 1930s and 1940s exemplify his mastery of lyrical simplicity and his deep engagement with the rhythms of rural life and nature. In the 1938 print of trees in a forest (lot 26), Bose immerses the viewer in an environment shaped by stylized forms and an almost musical repetition of trunks and foliage. His command of line transforms the natural world into pattern and poetry, rendering the forest both serene and dynamic. By contrast, the 1946 print of a woman with a hut (lot 27) captures an intimate, almost cinematic moment: the woman, seen from behind, moves toward the doorway of a humble dwelling, her posture quiet yet purposeful. The composition's bold contours and minimal detail create a sense of universality while preserving the tenderness of the scene. Together, these works reveal Bose's gift for distilling complex emotional and environmental atmospheres into spare, elegant imagery—hallmarks of the Santiniketan aesthetic he helped define.



27 \*

**NANDALAL BOSE (1882-1966)**

*Untitled (Woman with Huts)*

signed 7th print 1946 5th April lower left

print, framed

11.2 x 8.8cm (4 7/16 x 3 7/16in).

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,600

**Provenance**

Property from a private collection, USA.

Nandalal Bose, Santiniketan, West Bengal, India;

Thence by descent to his son, Biswarup Bose, Santiniketan and grandson Supratik;

Gifted by Supratik Bose to the vendor; they attended Harvard Business School in the 1970s and became friends.

‘Sadequain’s great contribution to modern art in Pakistan was that he amplified it with the living cultural resources of his broad and deep tradition in his own style and according to his conscience as no other artist could do.’

Akbar Naqvi, *Image and Identity: Fifty years of painting and sculpture in Pakistan*, Pakistan, 1998, p. 403.

28 \*

**SADEQUAIN (PAKISTANI, 1930-1987)**

*Untitled (Woman)*

signed and dated ‘Sadequain 13.4.61’ lower right

pen, ink marker and wash on paper

67 x 53.5cm (26 3/8 x 21 1/16in).

£8,000 - 12,000

€9,100 - 14,000

US\$11,000 - 16,000

**Provenance**

Property from a private collection, Germany.

Acquired from the Francois Forges Gallery in Paris;

Thence by descent.

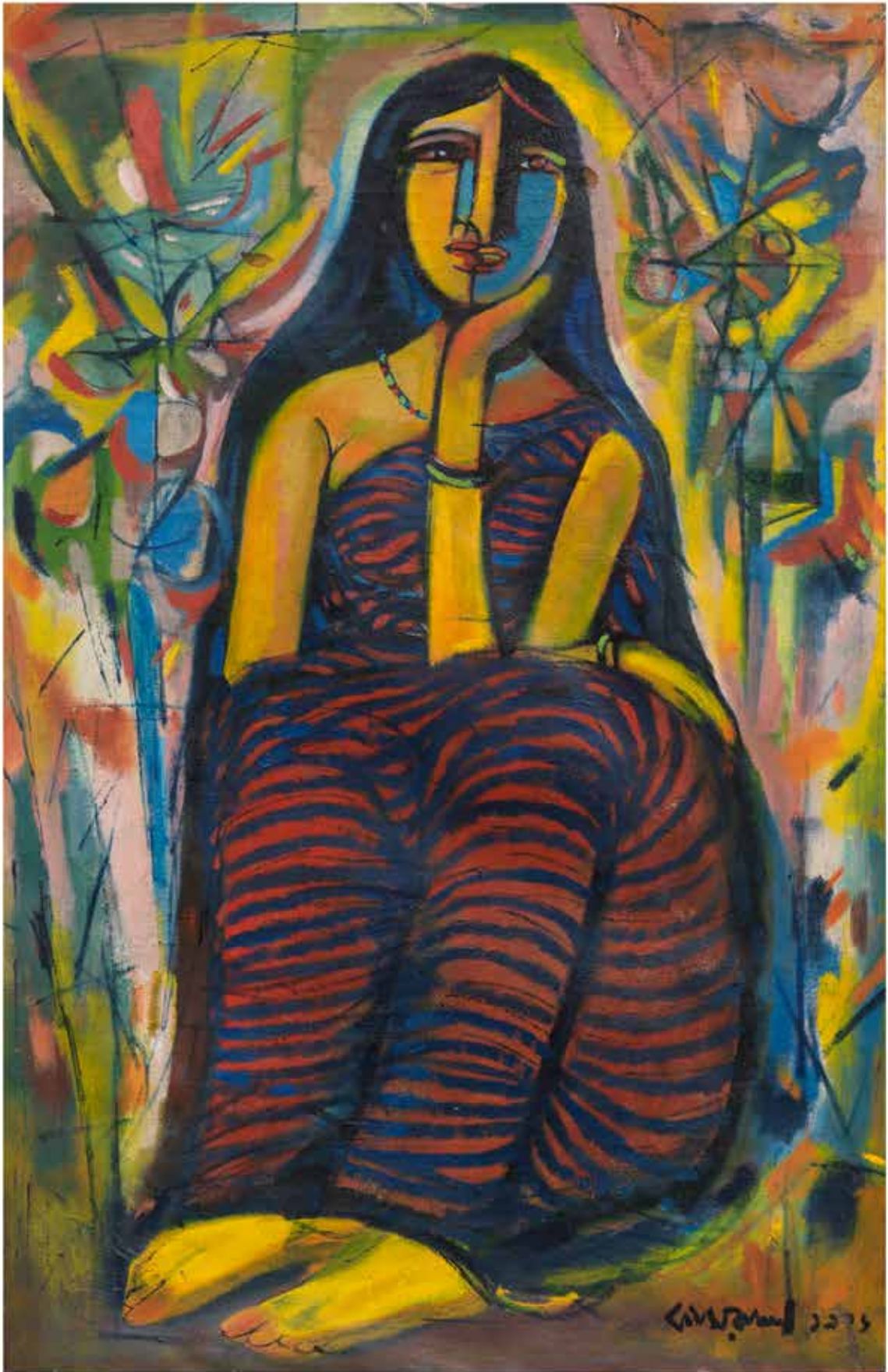
After winning the Pakistan National prize for painting in 1960, Sadequain was invited by the French Committee of the International Association of Plastic Arts to visit Paris. Already a celebrated artist in Pakistan, the next few years in Paris catapulted Sadequain onto the international stage. In 1961 he was awarded the ‘Laureate Biennale de Paris’ at the Paris Biennale and the scholarship prize enabled him to remain in Paris.

The two lots offered in this auction (lots 28 & 70) were painted in Paris in 1961 and 1962 respectively, the latter being the year that he received the President’s Pride of Performance award. They illustrate the distinguished Calligraphic Cubist style that Sadequain invented.

Influenced by the sculptures of Picasso and the Spanish arabesque of González, these heavily stylized, statuesque and monumental figures are depicted in broad sweeping lines, bearing the influence of the École de Paris. Responsible for the resurrection of Islamic calligraphy, he transformed the art of calligraphy into these eye-catching expressionist paintings. He married this with the scratched surface, which gives these works volume and amplifies their flatness. Resembling a cobweb, there is an intricacy and detail to these works which defies their appearance of simplicity.

To see similar works sold in these rooms see Bonhams, *Modern & Contemporary South Asian Art*, 6th June 2023, lots 11 and 12.





‘Modernist art in Bangladesh began with the arrival, after the Partition of India in 1947, of a group of artists trained at the Calcutta Art School... With the independence of Bangladesh in 1971, modernist art in the country came into its own and became progressively more experimental, especially with its turn towards the contemporary’

20th Century Indian Art: Modern, Post-Independence, Contemporary, United Kingdom, 2022, p. 620).

29

**QUAMRUL HASSAN (1921-1988)**

*Untitled (Lady)*

signed and dated 1976 in Bengali lower right

oil on canvas, framed

104.1 x 65cm (41 x 25 9/16in).

£6,000 - 8,000

€6,800 - 9,100

US\$7,900 - 11,000

**Provenance**

Property from a private collection, UK;

Acquired from the artist in Dhaka, Bangladesh;

Thence by descent.

This strikingly colourful work, *Untitled(Lady)*, is a quintessential example of Hassan's masterful fusion of indigenous folk traditions and modernist abstraction. The seated female figure, portrayed through bold geometric shapes and vivid planes of colour, reflects his engagement with both the visual language of the Bengal *patuas*, a folk tradition of scroll-painting, and the pioneering works of European modernism.

Hassan belonged to a generation of artists who sought to reclaim Bengali cultural identity in the years following the Partition of India, positioning their art as a form of resistance to the lingering legacy of colonial rule. As A.K.M. Khademul Haque observes,

Hassan's exposure to *patachitra* and *potuas* painters profoundly shaped his aesthetic, inspiring a preference for simplified forms, flat planes, spontaneous line work, and a vivid, colourful palette, all evident in this rare work. Alongside his admiration for Jamini Roy and Nandalal Bose, works of whom can be found in this auction (lots 2, 38, 41-46, 22-27) the influence of Western masters such as Picasso and Matisse shaped his oeuvre. Drawing on a multitude of rich inspirations, this masterful work showcases Hassan's cross-cultural techniques and seamlessly blurs the boundaries between figuration and abstraction.

30 \*

**RAM KUMAR (1924-2018)**

*Untitled*

signed and dated 'Ram Kumar 1967' verso

Japanese ink on paper, framed

55.6 x 71.1cm (21 7/8 x 28in).

**£5,000 - 7,000**

**€5,700 - 8,000**

**US\$6,600 - 9,200**

**Provenance**

Property from a private collection, Delhi;

Acquired from Asta Guru, *Collectors' Choice*, 26th-27th June 2025, lot 73.

**Published**

Ram Kumar, *Traversing the Landscapes of the Mind*, Saffronart, 2016, pg. 97.

Kumar was among India's leading post-independence modernists, celebrated for an ever-evolving style that spanned from figuration to abstraction. His artistic development was driven by his quest to establish a distinct Indian aesthetic reflecting a national identity, alongside his 1950 pivotal training in Paris with the great masters André Lhote and Fernand Léger. Following this training, Kumar established a distinctive post-Paris figurative phase in the 1950s, which seamlessly paved the way for his eventual immersion into the world of complete abstraction. By the late 1960s, Kumar's work reflects a steady shift towards full abstraction.

The present lot is a masterful study in abstraction. Using a neutral colour palette, the composition features bold, expressive black brushstrokes that build a dynamic, multidimensional surface. The intersecting lines and planes break down forms to their abstracted essence, effectively fragmenting the space and cementing Kumar's legacy as a master of the abstract landscape.



*Untitled (Lovers & Horse)*

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31 \*

**MAQBOOL FIDA HUSAIN (1915-2011)**

*Untitled (Lovers & Horse)*

signed 'Husain' upper left

watercolour, pen and ink on paper pasted on board, framed

29.4 x 41.5cm (11 9/16 x 16 5/16in).

£15,000 - 20,000

€17,000 - 23,000

US\$20,000 - 26,000

**Provenance**

Saffronart, *Autumn Art Auction*, 19-20th September 2012, lot 51.

Property from a private collection, USA; acquired from the above.

In this intimate yet dynamic composition, rendered in Husain's signature black and white palette, a man and woman are depicted in a tender embrace, the man supporting the woman as she bends gracefully forward. Behind them, a horse faces the couple, its poised stance and flowing lines echoing the emotional energy of the scene. Executed in watercolour and pen and ink, the work exemplifies Husain's mastery of line, fluid, economical, and deeply expressive.

The horse, a recurring symbol in Husain's oeuvre, embodies vitality, strength, and the elemental spirit of life. Here, its presence serves as both witness and counterpart to human emotion, binding passion and power within a single visual rhythm. The interplay of black and white underscores the work's sculptural clarity, reducing form to its essential contours and infusing the composition with a timeless, lyrical quality.

# Lifeline

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32 \*

## IMRAN QURESHI (B.1972)

*Lifeline*

the first inscribed 'Imran Qureshi, Lahore, 2017' verso  
acrylic and gouache on canvas  
91.4 x 61 cm each

£25,000 - 35,000

€28,000 - 40,000

US\$33,000 - 46,000

### Provenance

Property from a private collection, Europe.  
Acquired from Thaddaeus Ropac.

Qureshi is a celebrated contemporary artist and was awarded the Chevalier de l'Ordre des Arts et des Lettres, France in February 2025. He is recognised for seamlessly blending the visual and technical traditions of Mughal miniature painting within modern themes and action painting techniques. His practice explores the emergence of beauty from adversity, hope in the wake of suffering, and the creation of order from chaos, all of which can be seen in the present quadriptych lot, *Lifeline*.

A defining feature of his work is the use of red paint in which a burst of red paint flows across all four connected panels against a contrasting light blue background. The red evokes both the brutality of violence and the possibility of hope and regeneration. From these crimson splashes, delicate floral motifs emerge, emphasising the coexistence of suffering and beauty. The inclusion of a handprint on the forth panel draws attention to the human presence within the work, highlighting

our role in generating chaos and our intimate relationship with it, while emphasising the tension between man-made turbulence and the harmonious flow of nature's forms.

The quadriptych format allows Qureshi to depict stages of transformation across four interconnected panels, creating rhythm and a sense of unity. The fourfold composition invites reflection on the cycles of life, perhaps evoking the possibility of rejuvenation after moments of disorder.

In this strikingly delicate yet forceful work, Qureshi channels the visual language of miniature painting to address contemporary realities. As a leading figure instrumental in the evolution of Pakistan's neo-miniature movement, he transforms traditional motifs into powerful reflections on the nation's social and political landscape, confronting the persistence of violence while affirming the resilience and hope of human experience.





33

**B. PRABHA (1933-2001)**

*Untitled (Mother & Child)*

engraved 'Prabha' lower back

patinated bronze

41.4 x 15.9 x 16.9 (16 5/16 x 6 1/4 x 6 5/8)

£7,000 - 9,000

€8,000 - 10,000

US\$9,200 - 12,000

**Provenance**

Property from a private collection, UK;

Acquired from Freeman Fine Arts, *Modern & Contemporary Art*, 29th October 2019, lot 31.

Born in 1933 in the village of Bela, Prabha received her formal training at the Nagpur School of Art and the Sir J.J. School of Art in Mumbai respectively. After an initial engagement with abstraction in the early 1950s, she gradually evolved a distinctive visual language defined by graceful, elongated figures, a style she continued to explore throughout her oeuvre.

Best known for her evocative oil paintings of village women, Prabha translates her signature sensitivity to form and emotion into three dimensions in this rare sculpture. *Untitled (Mother and Child)* presents two elongated figures, a mother holding her child, both gazing in quiet unison, rendered in patinated bronze. Drawing upon Asian sculptural traditions while embracing the language of modern European art, the

composition merges elongated modern forms with emotional depth, reflecting Prabha's admiration for the strength and grace of rural women.

Though primarily celebrated as a painter, Prabha briefly turned to sculpture, drawn to its tactile immediacy and capacity for emotional resonance. In *Untitled (Mother and Child)*, she fuses tenderness and form with lyrical restraint, creating a timeless expression of the maternal bond. This work exemplifies her recurring exploration of women's lives and aligns with the broader moment in modern Indian art, when artists revisited and redefined indigenous sculptural traditions through the lens of modernism.

# Living Rubbish

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34 \* AR

## **ANNA MOLKA AHMED (1917-1994)**

*Living Rubbish*

signed 'Anna Molka' lower right

oil on board, framed

111.8 x 99.1cm (44 x 39in).

**£5,000 - 7,000**

**€5,700 - 8,000**

**US\$6,600 - 9,200**

### **Provenance**

Property from a private collection, Pakistan.

### **Exhibited**

Bonhams, *Anna Molka Ahmed*, London, 7th - 9th December 2025.

Ahmed often recalled her early memories of arriving in the subcontinent in 1939, prepared to be mesmerized by the romance of India. The realities of its poverty-stricken populace were quite overwhelming for her. She spoke and wrote about the partition of India and the many traumatic events she observed. *Living Rubbish* is among the works which record her emotional reaction, in this case to a group of emaciated bodies which she observes with empathy and a degree of curiosity. The title alone reveals the artist's response. The subjects were possibly the ascetics and *fakirs* found around shrines, fed by pious pilgrims who secure their place in heaven by dispensing alms. The tradition of giving up worldly goods and desires is an ancient one in the subcontinent but can still be unnerving to those who are unaccustomed to the phenomena. The deftly drawn figures, barely retaining their human features, merge into the tonal dark and light of the litter around them, a forceful depiction not necessarily of human debasement but of an optional way of existence. It is in essence a deeply philosophical enquiry into the life and choices of humankind.

To see the full exhibition on Anna Molka Ahmed, see Bonhams, *Anna Molka Ahmed*, London, 7th - 9th December 2025, <https://www.bonhams.com/auction/31762/anna-molka-ahmed-exhibition/>



35 \* AR

**JAMIL NAQSH (1939-2019)**

*Untitled (Woman with Pigeon)*

signed 'Jamil Naqsh 06' lower left

oil on canvas, framed

119.4 x 89.5cm (47 x 35 1/4in).

£35,000 - 50,000

€40,000 - 57,000

US\$46,000 - 66,000

**Provenance**

Property from a private collection, USA.

Gifted to the vendor by a friend.

**Published**

Albermarle Gallery, *Jamil Naqsh: A retrospective*, plate 51, 2011. (A similar work)

Nigaah Magazine: *Arts and Culture from South Asia*, Volume.1, Seventy Three, 2018. (A similar work)

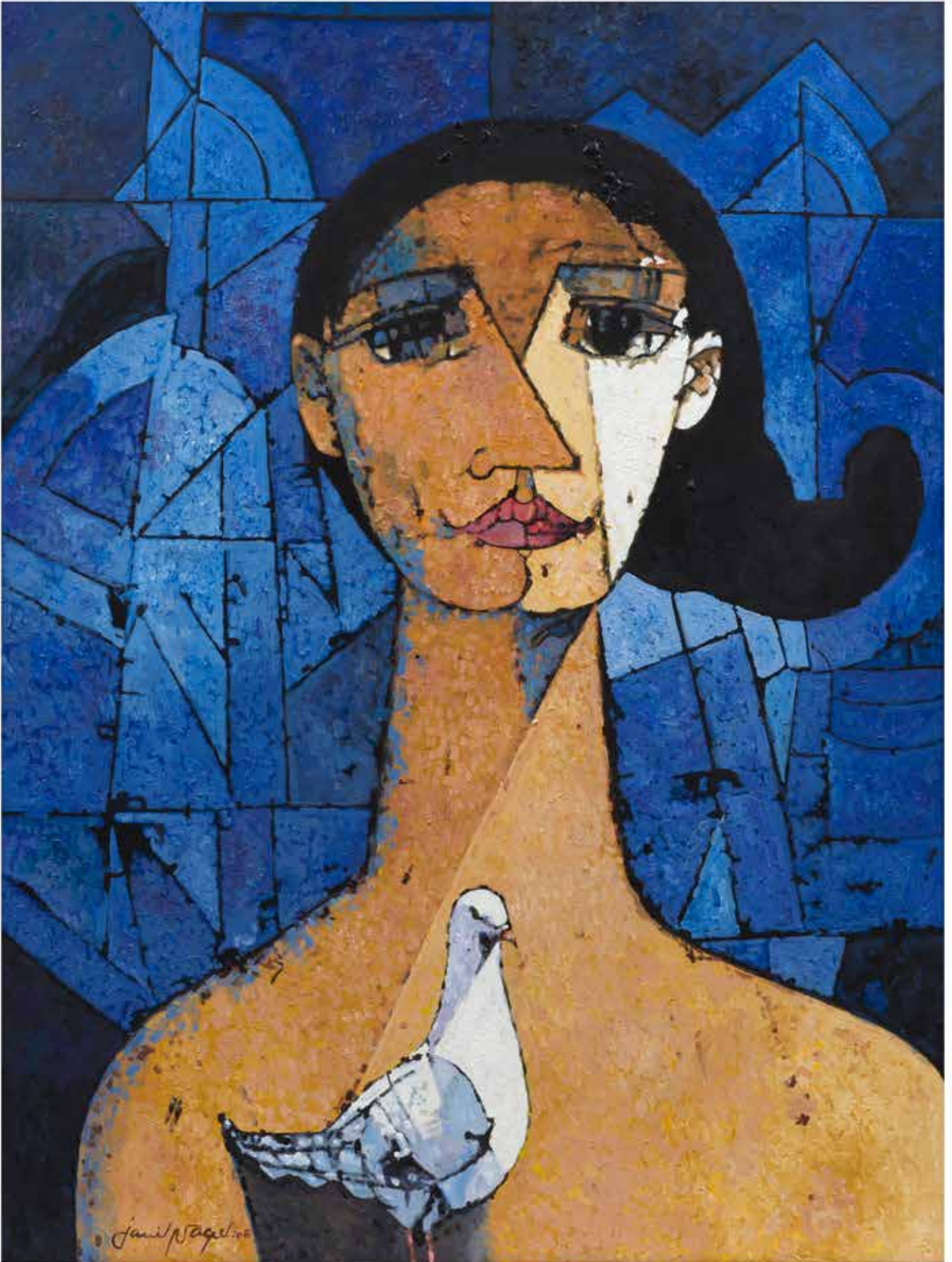
In *Untitled (Woman and Pigeon)*, Naqsh combines two of his most recurring themes, the woman and the pigeon, within a composition that bridges modernist abstraction and the lyrical symbolism of traditional miniature painting. The woman's stylised, geometric visage exemplifies Naqsh's ability to reinterpret the grace of traditional forms through a modern sensibility.

The motif of the pigeon holds profound resonance within South Asian art history. In Mughal and Rajput miniature painting, the lady with a pigeon or dove messenger was a recurring image, often symbolising love, longing, and communication across distance. Frequently portrayed in scenes of royal life, pigeons and doves served as messengers of love and emblems of purity and fidelity. At the Mughal court, the practice of pigeon rearing, *kabootarbaazi*, became both an artistic pursuit and a mark of refinement. The motif thus came to represent peace, devotion, and the delicate emotions of courtly love.

For Naqsh, this symbol carried both cultural memory and personal significance. The pigeon, often rendered alongside the female form, may recall the birds that once flew through the open windows of his childhood home and serve as a metaphor for spiritual freedom (*Jamil Naqsh: A retrospective*, 2003). Additionally, his enduring fascination with the female figure, deeply informed by his relationship with his muse and lifelong companion Najmi Sura, further enhances the emotional and personal charge of these works.

Through the synthesis of these motifs, Naqsh evokes a vision of stillness and transcendence. The interplay between the modern and the traditional, the geometric and the organic, situates *Untitled (Woman and Pigeon)* within the broader trajectory of South Asian modernism, where the spiritual and the sensibility of form intertwine.

For a similar work sold on these premises see *Modern & Contemporary South Asian Art*, 24th May 2022, Lot 13.





36 \*

**EARLY BENGAL SCHOOL (20TH CENTURY)**

*Untitled (Four Women)*

oil on canvas, framed

44 x 54.9cm (17 5/16 x 21 5/8in).

**£3,000 - 5,000**

**€3,400 - 5,700**

**US\$4,000 - 6,600**

**Provenance**

Property from a private collection, USA.

This exquisite work, depicting four women dancing, is a lyrical example of the Early Bengal School of Art. The Bengal School was a seminal, nationalist movement that sought to define a distinct Indian modernism by blending traditional Indian styles with Western techniques and, often, the soft, atmospheric quality of the Japanese wash technique. The present lot embodies this unique hybrid aesthetic.

The figures are rendered with simplified, elegant, and flowing lines emphasising an idealised, spiritual grace. The subject of rhythmic movement and dance aligns with the School's focus on Indian cultural heritage and folklore. The work is a powerful, romantic statement of Indian identity, offering a dreamlike, nostalgic vision of beauty and tradition.

‘Ahmed Parvez remains, even after death, one of Pakistan’s most noted painters.’

(Marcella Nesom Sirhandi, *Contemporary Painting in Pakistan*, Ferozsons, 1992, p.74)

‘The style in which he painted was not automatic but instinctive; it was not ideologically programmed but was a series of urges which could be consummated in the medium.’

(Akbar Naqvi, *Image and Identity: Fifty years of Painting and Sculpture in Pakistan*, Karachi, 1998, p. 304)

37 \* AR

**AHMED PARVEZ (1926-1979)**

*Untitled*

signed and dated ‘Ahmed Parvez 74’ lower right  
mixed media on board, framed  
60.4 x 45.5cm (23 3/4 x 17 15/16in).

**£5,000 - 7,000**

**€5,700 - 8,000**

**US\$6,600 - 9,200**

**Provenance**

Property from a private collection, Pakistan.

Parvez, born in Rawalpindi, was a pioneering figure of Pakistani modernism, celebrated for his bold experimentation and vibrant, expressive use of colour and abstraction. He began his art career in 1952 at age twenty-six, training in Lahore and at Punjab University in the European academic tradition. Parvez’s art defined by its dynamic compositions, spontaneous palette, and interwoven fluid, geometric, and patterned forms reflects his strong commitment to modernist expressionism and his pivotal role in defining Pakistan’s post-independence artistic identity.





38 \*

**JAMINI ROY (1887-1972)**

*Untitled (Mother & Child)*

signed lower right

gouache on board, framed

27 x 17.5cm (10 5/8 x 6 7/8in).

£6,000 - 8,000

€6,800 - 9,100

US\$7,900 - 11,000

**Provenance**

Property from a private collection, USA.

Acquired from Oriental Art Auctions;

Acquired from Auctionata, Berlin, 2014.

Roy's *Untitled (Mother and Child)* is a finely balanced and intimate example of the artist's iconic reinterpretation of traditional Bengali folk idioms. In this small yet powerful composition, the mother, tenderly cradles her yellow-hued child, their simplified forms outlined in bold black contours characteristic of Roy's style. The work's decorative rhythm is enhanced by his signature motifs, arched eyes, patterned drapery, and a sense of geometric harmony that unites figure and background.

For a similar work sold on these premises see Bonhams, *Indian, Himalayan & Southeast Asian Art*, New York, 18th September 2013, lot 171.

“For Chowdhury, the body has to communicate in silence. Often placing his figures against a vacant background, he does not appropriate the specificity of place or environment; instead, he transfers feelings of anguish on to his figures through gestural mark-making”

- DAG, *Jogen Chowdhury: Jogen Chowdhury An eminent Indian painter*



39 \*

**JOGEN CHOWDHURY (B.1939)**

*Untitled (Face in profile)*

signed and dated 'Jogen 99' and initials in Bengali lower centre  
pastel on paper, framed  
33.5 x 24.3cm (13 3/16 x 9 9/16in).

£5,000 - 7,000

€5,700 - 8,000

US\$6,600 - 9,200

**Provenance**

Property from a private collection, USA.

Acquired from Néo Enchères, Paris, *Art de vivre & prestige*, 25th  
September 2025, lot 136.

As one of India's most celebrated contemporary artists, Chowdhury has developed a distinctive personal style that rejects the smooth sensuality of the classical body, favouring instead the raw, unsettling textures of life. By 1999, the execution date of the present *Untitled (Face in Profile)* lot, he was already an internationally recognised and acclaimed artist, having exhibited globally in major cities and biennales across Paris, London, Tokyo, Mexico, and beyond.

This work exemplifies the mastery of his signature vision, presenting a bold juxtaposition of a black-and-white face in profile with elongated features. Through his almost grotesque imagery, Chowdhury delivers a striking and raw reflection on human nature.

# Flailing Barriers

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40

## **BANI ABIDI (B.1971)**

### *Flailing Barriers*

ink-jet print on paper laid on aluminium dibond

each 42 x 59.4 cm (16 9/16 x 23 3/8 inches)

Executed in 2015; from an edition of three; six prints on paper

£15,000 - 20,000

€17,000 - 23,000

US\$20,000 - 26,000

### **Provenance**

Experimenter, Kolkata, 2016;

Christies, *South Asian Modern & Contemporary Art*, 11th June 2019, lot 77.

Property from a private collection, UK; Acquired from the above.

### **Exhibition**

Karachi, Gandhara Art Space, ...*The most amount of people standing still, screaming & laughing*, 14 July - 8 August, 2016 (another from the edition exhibited)

Abidi is one of South Asia's most incisive contemporary artists, known for her sharp, often humorous engagement with questions of nationalism, bureaucracy, identity, and the aesthetics of power. Working across video, photography, and installation, Abidi examines the ways in which ordinary citizens navigate systems of state control, surveillance, and urban anxiety.

Abidi studied painting at the National College of Arts (NCA), Lahore, graduating in 1994, and later pursued an MFA at the School of the Art Institute of Chicago in 1999. Her training in both Pakistan and the United States gave her a dual perspective, rooted in local realities yet informed by global discourses of contemporary art. Over the past two decades, her works have been exhibited widely in international museums and biennales, including the Museum of Modern Art (New York), Tate Modern (London), the Guggenheim Museum (New York), the Kochi-Muziris Biennale, and documenta 13 (Kassel). Her practice, marked by a subtle interplay of irony and empathy, often blurs the boundaries between fiction and documentary, politics and poetics.

At the heart of Abidi's work lies an interest in how symbols of authority shape collective behaviour and emotion. Her ongoing exploration of urban infrastructure and its psychological impact finds powerful expression in her Security Barriers series (2008–2009), of which *Flailing Barriers* is a key work.

In *Flailing Barriers*, six security barriers, those ubiquitous concrete blocks and metal contraptions that have become fixtures in the post-9/11 urban landscapes of South Asia, are depicted in a state of animated disarray. The barriers appear to be dissolving, collapsing, or perhaps dancing, stripped of their rigidity and purpose. What once functioned as instruments of control and separation now seem to flail helplessly, their forms melting into absurdity.

Abidi's treatment of the barriers transforms them from oppressive objects into symbols of futility. Rendered with lightness and irony, the work suggests a world where the mechanisms of state power lose their coherence, and where the visual language of fear, gates, fences and blockades begins to unravel. The dissolving forms evoke both humour and unease: humour in the absurd spectacle of failed control, and unease in the recognition of how deeply such objects have infiltrated our visual and emotional landscape.

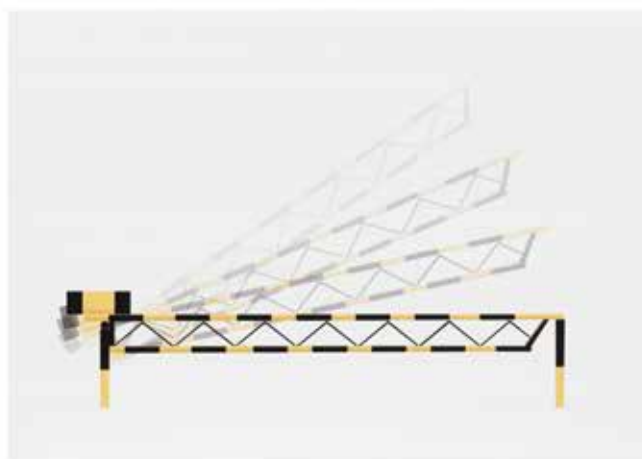
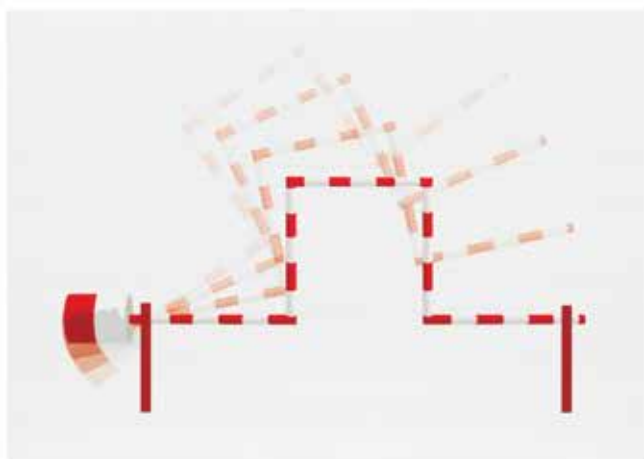
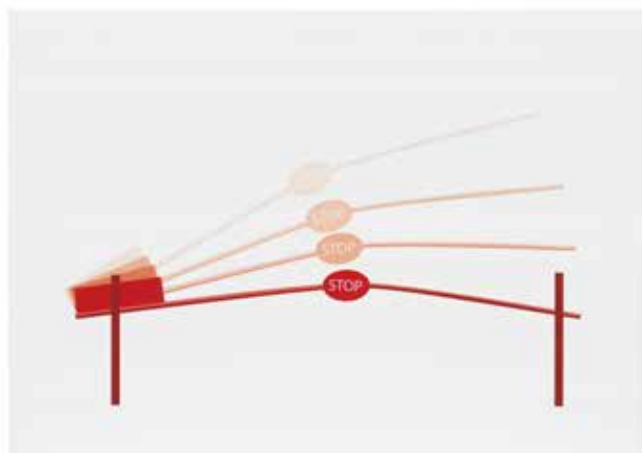
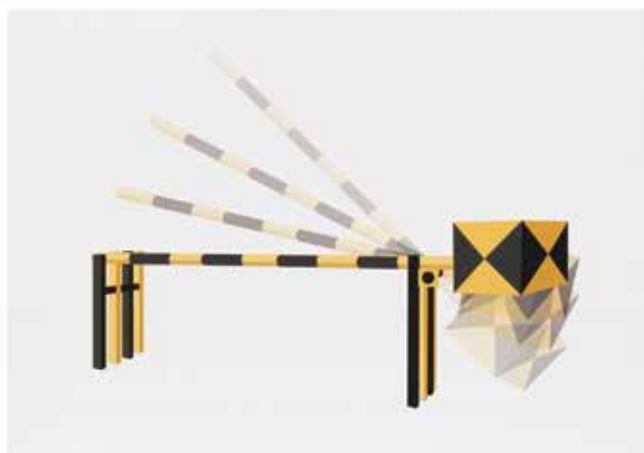
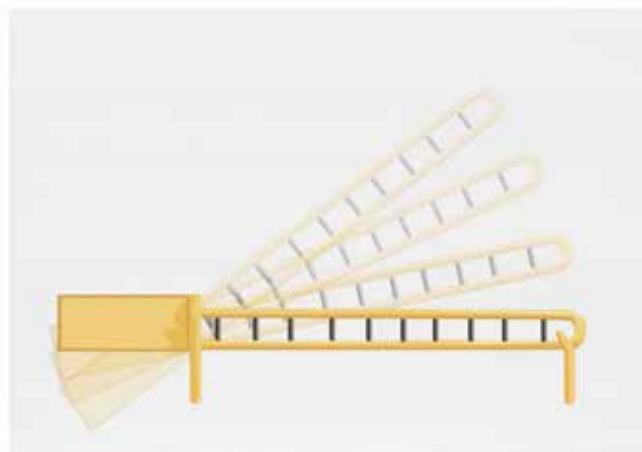
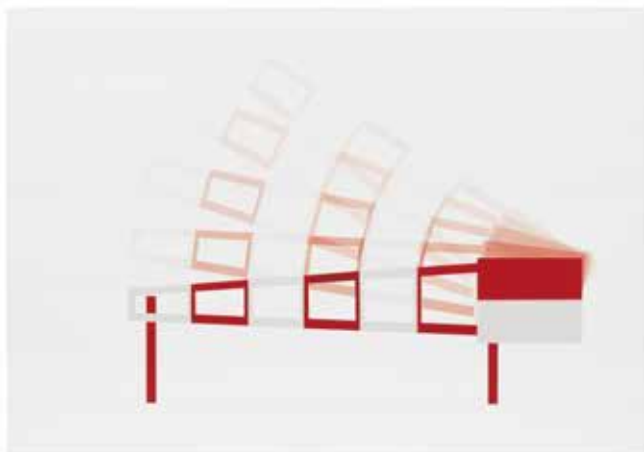
Through *Flailing Barriers*, Abidi reclaims the aesthetic potential of objects that typically embody intimidation. The title itself "flailing", implies struggle and collapse, evoking the fragility of systems that seek permanence through obstruction. By anthropomorphizing the barriers, she exposes the performative nature of security, the way it operates as theatre, as much about display and illusion as about actual protection.

As part of her broader Security Barriers series, which includes photographs, drawings, and sculptural representations of real barriers found in Pakistani cities, *Flailing Barriers* reveals Abidi's interest in the intersection of art, politics, and urban form. It is not only a critique of militarization and bureaucratic absurdity but also a meditation on resilience, the persistence of life, humour, and imagination within constrained spaces.

Abidi's work consistently challenges viewers to reconsider the banal artefacts of power that shape their daily realities. In *Flailing Barriers*, she turns the architecture of control into a site of vulnerability and satire, reminding us that even the most rigid structures can, eventually, come undone.

'I want to make a strong point about the fact that my work is not about Pakistan. It's about power, security, and militarised architecture; and it's about the vulnerability of regular people.'

- Bani Abidi.



## Six important Jamini Roys originally acquired by Eric and Austin Coates, the English composer of light music and his son, the British civil servant and author

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lots 41-46

Eric Coates, the celebrated English composer of light music, is remembered for his melodic charm and for shaping the soundscape of early-20th-century Britain. His son, Austin Coates, inherited a curiosity for cultures and people, which eventually led him to India and to a remarkable friendship with the modernist painter Jamini Roy. Throughout the 1950s and 60s, Coates and Roy maintained a warm and thoughtful correspondence. Their relationship deepened to the point that Austin Coates wrote the introduction to the Alpha Gallery's 1972 exhibition of Jamini Roy's works, offering one of the most perceptive early Western appreciations of the artist. In turn, Jamini Roy created the front-cover artwork for Coates's book *Invitation to an Eastern Feast*, a testament to the mutual respect between the two men and to an intercultural dialogue that enriched both their legacies.



Top left: Eric Coates, Bottom left: Austin Coates, Right: Jamini Roy

LONDON.

February 9th 1953.

Dear Jamini Roy,

I understand from my son, Austin, that you were interested in the photographs of the interior of my house in England, and I am sending you the enclosed which I hope you will accept with my very good wishes.

I would like to take this opportunity to thank you for your kindness to Austin and also to tell you how greatly my wife and I appreciate the compliment you have paid him in so kindly supplying a special drawing for the cover of his first book.

You may be interested to hear that your pictures occupy an honoured place in Austin's writing room here.

My good wishes to you.

Sincerely yours,

P.D. Austin, who is with us at the moment, (ERIC COATES)  
asks me to send you his affectionate regards.

Sri Jamini Roy,  
18 Bichi Serampore Lane,  
BALLYOURGE,  
CALCUTTA.  
INDIA.

18. Bichi Serampore Lane.  
Calcutta - 19  
23rd Jan '60.

My dear Austin.

A good time has already passed I have not received your news. During the Christmas time I have written to you and sent you a card still you are silent. This has upset me much and I have become very much worried about you. Do let me know how you are now. You know me and my mind and the deep feeling I have got for you. So your not writing to me for a long time upsets my mind very much. If in case you are not inclined to write to me just let me know clearly. I am very much anxious for you.

you wrote in your letter of October 10<sup>th</sup> 1959 that you <sup>may</sup> come to Calcutta. I would be very glad to meet you again.

Hope you are well.  
With all good wishes,  
yours Sincerely,  
Jamini Baha

Correspondence between Eric and Austin Coates and Jamini Roy



41

**JAMINI ROY (1887-1972)**

*Untitled (Three fisherman)*

signed in Bengali lower right

tempera on card, framed

27.4 x 40.2cm (10 13/16 x 15 13/16in).

**£6,000 - 8,000**

**€6,800 - 9,100**

**US\$7,900 - 11,000**

**Provenance**

Acquired from Jamini Roy by Eric Coates (1886-1957), the English composer of light music and violinist;

Thence by descent to his son, Austin Coates, the British Civil Servant and writer, regarded as the most distinguished English language author in Hong Kong;

Gifted by Austin Coates to the vendors' father.

*Untitled (Three Fishermen)* is a quintessential example of Roy's mastery of line, rhythm, and form, a celebration of simplicity elevated to the level of timeless design. Executed in tempera on card, the composition depicts three fishermen facing left, each holding a fish that turns in the opposite direction, creating a dynamic visual counterpoint. The repetition of figures, identical in posture and expression but differentiated by variations in skin tone and clothing demonstrates Roy's rhythmic sensibility and his ability to infuse harmony through subtle modulation.

Rendered in his distinctive bold black outlines and flat planes of colour, the work exemplifies Roy's synthesis of Bengal's folk traditions with a modernist aesthetic. The fishermen, sturdy yet stylized, embody dignity in labour and the spiritual grace of everyday life, recurring themes in Roy's oeuvre. The fish, a potent Bengali symbol of sustenance and fertility, enhances the cultural resonance of the image.

For a similar work sold at Sotheby's see, *Modern & Contemporary South Asian Art*, 15th September 2011, lot 8.

42

**JAMINI ROY (1887-1972)**

*Untitled (Dancer)*

signed in Bengali lower right  
tempera on card, framed

39.3 x 27.5cm (15 1/2 x 10 13/16in).

**£6,000 - 8,000**

**€6,800 - 9,100**

**US\$7,900 - 11,000**

**Provenance**

Acquired from Jamini Roy by Eric Coates (1886-1957), the English composer of light music and violinist; Thence by descent to his son, Austin Coates, the British Civil Servant and writer, regarded as the most distinguished English language author in Hong Kong; Gifted by Austin Coates to the vendors' father.

*Untitled (Dancer)* captures the grace and rhythmic vitality that define Roy's most iconic compositions. The dancer, with her cinched waist and flowing dress, faces left in poised movement, her *chunni* swirling as if animated by music. Her hands, caught mid-gesture, embody the fluid expressiveness of Indian classical dance, a subject that deeply fascinated Roy. The figure's yellow skin, red blouse, and blue skirt stand out vividly against a rich maroon background, creating a striking interplay of colour and contrast.

Every element of the painting bears the hallmarks of Roy's quintessential style—bold black outlines, flattened planes of colour, and a harmonious balance of geometry and rhythm. The dancer's stylised form, wide almond-shaped eyes, and ornamental detailing link her to Bengal's folk and temple traditions, yet the composition remains unmistakably modern in its restraint and design.

For a similar work sold at Christies see, *South Asian & Contemporary Art*, 17th September 2025, lot 703.





43

**JAMINI ROY (1887-1972)**

*Untitled (Flowers, fish, birds or Alpana)*

signed in Bengali lower right

tempera on card, framed

13 x 7.9cm (5 1/8 x 3 1/8in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

**Provenance**

Acquired from Jamini Roy by Eric Coates (1886-1957), the English composer of light music and violinist;

Thence by descent to his son, Austin Coates, the British Civil Servant and writer, regarded as the most distinguished English language author in Hong Kong;

Gifted by Austin Coates to the vendors' father.

Roy's tempera on card works, such as his depictions of flowers, fish, birds, and Alpana motifs, exemplify his mastery in distilling Bengal's folk and rural traditions into a refined modernist aesthetic. Executed with bold, simplified forms and a limited yet vibrant palette,

these compositions capture the rhythmic harmony of nature and the symbolic language of indigenous art. The use of tempera on card, a medium he favoured for its matte texture and immediacy lends these works an earthy intimacy. Whether portraying the curve of a fish, the symmetry of flowers, or the geometric purity of an *Alpana* pattern, Roy's paintings embody a timeless celebration of India's folk heritage, transformed through a modernist sensibility that remains uniquely his own.



44

**JAMINI ROY (1887-1972)**

*Untitled (Magical beasts)*

tempera on card, framed

7.6 x 12.5 cm (3 4 15/16 inches) and 7.5 x 14.5 cm (2 15/16 x 5 11/16 inches)

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,600

**Provenance**

Acquired from Jamini Roy by Eric Coates (1886-1957), the English composer of light music and violinist;  
Thence by descent to his son, Austin Coates, the British Civil Servant and writer, regarded as the most distinguished English language author in Hong Kong;  
Gifted by Austin Coates to the vendors' father.

Roy's tempera on card works, such as his depictions of flowers, fish, birds, and Alpona motifs, exemplify his mastery in distilling Bengal's folk and rural traditions into a refined modernist aesthetic. Executed with bold, simplified forms and a limited yet vibrant palette, these compositions capture the rhythmic harmony of nature and the

symbolic language of indigenous art. The use of tempera on card, a medium he favoured for its matte texture and immediacy lends these works an earthy intimacy. Whether portraying the curve of a fish, the symmetry of flowers, or the geometric purity of an *Alpona* pattern, Roy's paintings embody a timeless celebration of India's folk heritage, transformed through a modernist sensibility that remains uniquely his own.



45

**JAMINI ROY (1887-1972)**

*Untitled (Horse)*

signed in Bengali lower right  
tempera on card, framed  
9.3 x 14.7cm (3 11/16 x 5 13/16in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

**Provenance**

Acquired from Jamini Roy by Eric Coates (1886-1957), the English composer of light music and violinist;  
Thence by descent to his son, Austin Coates, the British Civil Servant and writer, regarded as the most distinguished English language author in Hong Kong;  
Gifted by Austin Coates to the vendors' father.

This striking work, *Untitled (Horse)* encapsulates Roy's mastery of form and colour within a minimalist framework. At the centre, a vibrant red

horse stands poised against a yellow background, framed by three bold borders in green, black, and white, each perfectly balanced to heighten the rhythmic harmony of the composition. The work radiates energy and elegance, embodying Roy's signature use of flat planes, strong outlines, and simplified shapes drawn from Bengal's folk traditions.



46

**JAMINI ROY (1887-1972)**

*Untitled (Girls, fish and flower)*  
signed in Bengali lower right  
tempera on card, framed  
15.3 x 9.9cm (6 x 3 7/8in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

**Provenance**

Acquired from Jamini Roy by Eric Coates (1886-1957), the English composer of light music and violinist;  
Thence by descent to his son, Austin Coates, the British Civil Servant and writer, regarded as the most distinguished English language author in Hong Kong;  
Gifted by Austin Coates to the vendors' father.

Roy's tempera on card works, such as his depictions of flowers, fish, birds, and Alpona motifs, exemplify his mastery in distilling Bengal's folk and rural traditions into a refined modernist aesthetic. Executed with bold, simplified forms and a limited yet vibrant palette,

these compositions capture the rhythmic harmony of nature and the symbolic language of indigenous art. The use of tempera on card, a medium he favoured for its matte texture and immediacy lends these works an earthy intimacy. Whether portraying the curve of a fish, the symmetry of flowers, or the geometric purity of an *Alpona* pattern, Roy's paintings embody a timeless celebration of India's folk heritage, transformed through a modernist sensibility that remains uniquely his own.

47 \*

**THOTA VAIKUNTAM (B.1942)**

*Untitled (Lady)*

signed and dated indecipherable in Telgu lower left  
acrylic on canvas board, framed  
39.5 x 29.2cm (15 9/16 x 11 1/2in).

**£5,500 - 6,500**

**€6,300 - 7,400**

**US\$7,300 - 8,600**

**Provenance**

Property from a private collection, India.  
Acquired from the artist.

Vaikuntam is a celebrated Indian artist whose works are held in major collections both nationally and internationally. Deeply rooted in Indian artistic traditions, his practice draws inspiration from the everyday life and cultural vibrancy of Telangana. Central to his oeuvre are striking portrayals of village women - figures of strength and sensuality. As *A Visual History of Indian Modern Art* notes, 'Bright primary colours evoking nature, rendered in fine brushstrokes, bring to life his sensuously rendered women, and their lustrous dark skin and sturdy bodies that are hardened by labour but also decorated in jewellery and flowers.' (Vol. 8, January – February 2015, New Delhi, p. 1759).

Vaikuntam's distinctive palette, dominated by rich primary colours such as red, saffron, and orange, reflects his commitment to the natural, elemental tones of Indian life. As he notes, 'I like using rich primary colours... because these are essentially Indian colours. I don't like using colours that are a mix of two... they don't exist in our surroundings, in our everyday life' (Thota in Uma Nair, *The Times of India*, 11 February 2023).

His artistic vision was also shaped by his years as an art teacher at Jawahar Bal Bhavan in Hyderabad, where the bold colours and uninhibited creativity of children left a lasting impression; the centre became a key source of inspiration, offering an environment untouched by academic constraints, where imagination flourished freely.



*Living Untitled (Standing Man & Seated Man)*

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48 \* AR

**IVAN PERIES (1921-1988)**

*Untitled (Standing Man & Seated Man)*

both initialed 'IP' upper left and dated '86' upper right

acrylic on paper

*seated man: 25.5 x 18.5 cm (10 1/16 x 7 5/16 inch) / standing man:*

*28.3 x 17.7 cm (11 1/8 x 6 15/16 inch)*

**£4,000 - 6,000**

**€4,500 - 6,800**

**US\$5,300 - 7,900**

**Provenance**

Property from a private collection, Sri Lanka.

Acquired from Ivan Peries wife, Veronica Peries in 2002.

Painted in 1986, just two years before Peries's death, the present lot *Standing Man and Seated Man* comes from the final chapter of the leading 20th century Sri Lankan modernist artist. A founding member of the landmark '43 Group, Peries helped catalyse a decisive break from the academic naturalism of the Ceylon Society of Arts, establishing a new modernist language for Sri Lankan art.

As art historian Jagath Weerasinghe noted, the '43 Group's key achievement was transforming European modernism into a distinctly Sri Lankan visual language, a synthesis Peries carried forward throughout his career. After receiving a government scholarship in 1948, he moved to London to study painting and later settled there permanently. Despite this distance, his work remained deeply tied to the culture, coastal landscapes, and village life of Sri Lanka, which continued to inform the emotional atmosphere of his art.

The present pair of acrylics depicts a seated man and a standing man, rendered in the distilled, geometric language characteristic of Peries's style. Reduced to simplified modernist forms and rendered in restrained, neutral and warm palettes, the figures appear introspective,

taking on a quiet, haunting lyricality. In these works, Peries demonstrates his enduring ability to evoke presence and emotion through essentialised forms, reinterpreting European modernist forms through a distinctly Sri Lankan lens.

The present lot forms part of a cohesive series of related works executed by Peries during the 1980s. Significantly, the series has been the source of record-setting results for the artist on the secondary market. The Ivan – Tree Series, offered at Christie's in March 2025, established a then-record of USD 43,000, which was surpassed in the September auction by another work from the series achieving USD 63,000, the current world record for the artist.

Institutional recognition of the importance of this body of work is likewise notable, the Victoria & Albert Museum, London, holds three examples from this series, and further related works are illustrated in plates 121–126 of *Ivan Peries: Paintings 1938–88* by Senaka Bandaranayake and Manel Fonseka (1996).

# Salvation

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49

**AYESHA MARIAM DURRANI (B.1976)**

*Salvation*

marbling, gouache on handmade paper, framed  
51.5 x 33.1cm (20 1/4 x 13 1/16in).

£4,000 - 6,000

€4,500 - 6,800

US\$5,300 - 7,900

## Provenance

Property from a private collection, Karachi.

Durrani is a leading contemporary Pakistani artist whose practice reinterprets the traditional Wasli technique of Mughal miniature painting. Combining classical methods with Western influences and modern materials, she brings a fresh perspective to the genre. Originating from a conservative Pathan family, Durrani challenges conventional notions of femininity through her recurring use of the dressmaker's mannequin, a metaphor for the nameless, faceless women shaped by social expectations.

In the present work *Salvation*, these motifs take on heightened significance, suggesting an act of liberation or self-realisation. Through patterns, prints, and fragmented garments, Durrani strikingly examines the struggle between individuality and conformity, positioning herself as a significant voice within the Neo-Miniature movement.



*Still Waters, Jal Mahal*

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50

**SHALINI BHARADWAJ (B.1973)**

*Still Waters, Jal Mahal*

title, date, location and artist name verso

oil on canvas

99.9 x 49.7cm each (39 5/16 x 19 9/16in).

99.9 x 149.1 cm all together

**£10,000 - 15,000**

**€11,000 - 17,000**

**US\$13,000 - 20,000**

**Provenance**

Property from the artist's collection.

In *Still Waters (Jal Mahal)*, Bhardwaj presents a contemplative monochrome study in black and white, where stillness and reflection merge into quiet poetry. The triptych unfolds across three panels: on the left, a woman in a patterned sari walks away from the viewer, balancing two *gharas* (water pots) on her head, her poised figure embodying both grace and endurance. The two adjoining panels open into distant views of the Jal Mahal, the famed 'Water Palace' of Jaipur.

Bhardwaj's restrained palette heightens the meditative tone of the composition, allowing texture, shadow, and gradation to evoke depth and serenity. The work reflects her sensitivity to rhythm and balance, where the quotidian act of carrying water resonates with the timelessness of the landscape.

Bhardwaj's interest in art and design began at an early age and led her to study Graphic Design at Nottingham Trent University, where she graduated with First Class Honours. During her studies she received numerous national awards, including the prestigious D&AD (British Design and Art Direction) Award and the Society of Typographic Designers Award. She went on to enjoy a successful career in online design, working with several leading digital studios in London. Today, Bhardwaj devotes her time to a range of creative pursuits from her West London studio, among them, HUTKE, her jewellery brand dedicated to original, handcrafted pieces.

For another work from the artist sold on these premises see *Modern & Contemporary South Asian Art Online*, 1st - 10th September 2025, lot 8.

51 \*

**ABDUR RAHMAN CHUGHTAI (1897-1975)**

*Untitled (Courtesan)*

'Rehman Chughtai' lower left and 'Courtesan' lower right  
etching

29.9 x 34.9cm (11 3/4 x 13 3/4in).

**£6,000 - 8,000**

**€6,800 - 9,100**

**US\$7,900 - 11,000**

**Provenance**

Property from a private collection, Germany.

*Untitled (Courtesan)* is steeped in the rich cultural traditions of South Asia, drawing inspiration from centuries-old artistic and literary sources. Beyond its surface beauty, the work carries layers of symbolism and subtext that invite deeper interpretation. The courtesan, with her enigmatic gaze and poised demeanour, becomes a symbol of femininity, desire, and agency. Devoid of clothing, and adorned with jewels, she challenges conventional notions of gender and power in traditional society.

For a similar work sold on these premises see *Modern & Contemporary South Asian Art*, 5th June 2024, lot 46.





52

**NIYAMAT MEHTA (B.1999)**

*Atman*

engraved 'NM' lower back

bronze mounted on makrana marble

48 x 49 x 11.5 cm (18 7/8 x 19 5/16 x 4 1/2 inches)

£2,500 - 3,500

€2,800 - 4,000

US\$3,300 - 4,600

**Provenance**

Property from the artist's collection.

This bronze sculpture channels the mythical *Uchchaisravas* (seven headed flying horse), which emerged during the cosmic churning of the ocean (*Samudra Manthan*) by the Gods and demons. The equine is symbolic of good over evil, embodying the essence of purity and strength. The horse's eye reflect the concept of 'Atman,' the eternal soul transcending the temporal body, inviting contemplation on the human potential to transcend and overcome the limitations of the material world.

Mehta is an emerging Indian sculptor known for blending classical European techniques with contemporary and mythological themes. Trained at the Florence Academy of Art under master sculptor Jason Arkles, she works primarily in bronze and hydro-resin, focusing on horses, human figures, and symbolic narratives.

Her style merges precision and emotion, reflecting influences from Rodin, Dalí, and Indian modernists like M. F. Husain. Mehta has exhibited internationally, including at the 2022 Venice Biennale (Palazzo Albrizzi), and held solo shows such as *Meraki* and *Essere* (Bikaner House, 2023 and 2025). Based in New Delhi, she runs *Atelier Della Firenze*, where she continues to create and mentor young artists.



53

**ELIZABETH BRUNNER (1910-2001)**

*Kashmir*

titled 'Kashmir' lower left and signed and dated indistinctly 1940/46  
right

oil on canvas, framed

55.1 x 43cm (21 11/16 x 16 15/16in).

£4,000 - 6,000

€4,500 - 6,800

US\$5,300 - 7,900

**Provenance**

Property from a private collection, UK.

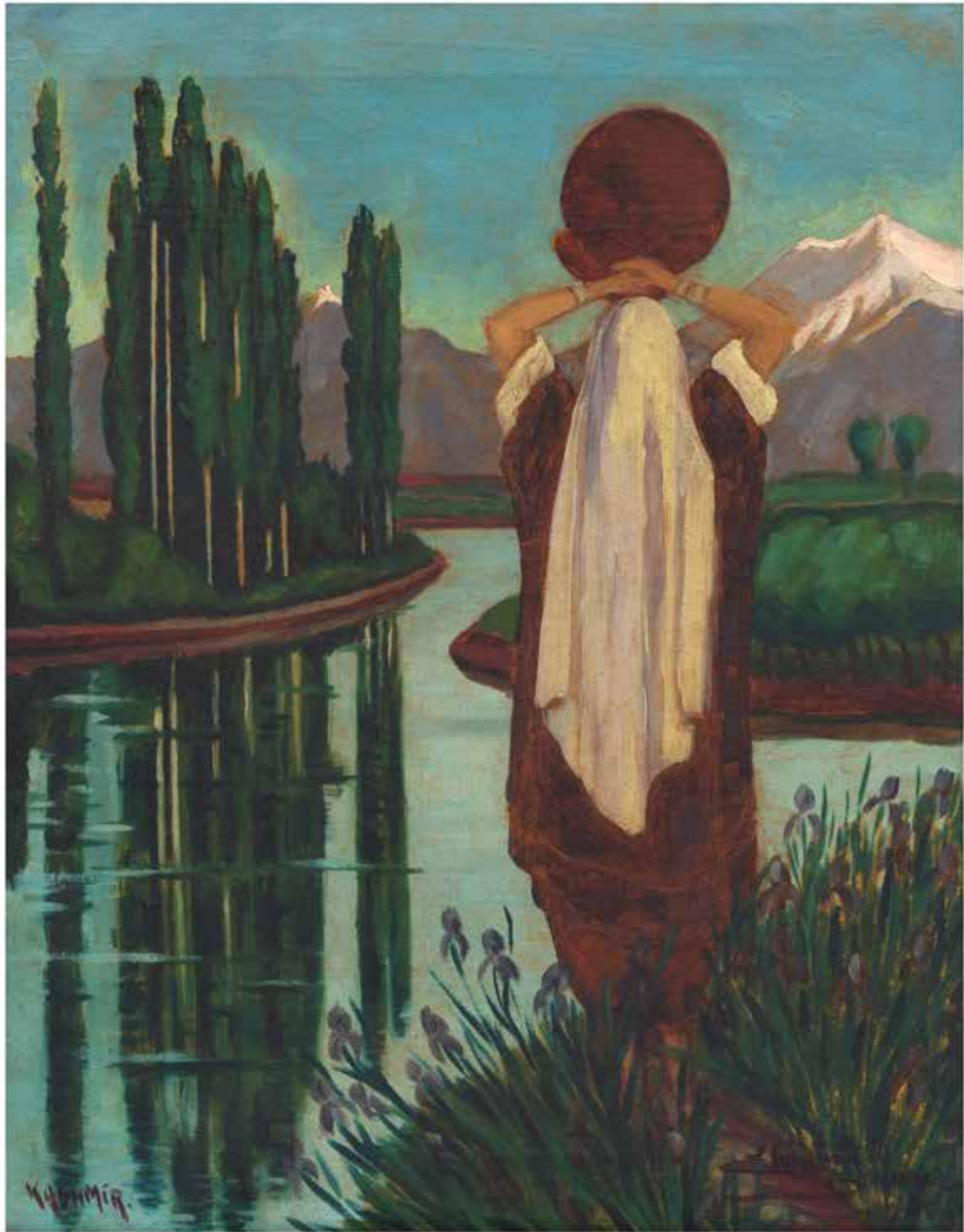
Brunner is a key figure in the twentieth-century story connecting European and Indian art. Born into a Hungarian family of artists, she developed within a European tradition. Like her compatriot Amrita Sher-Gil, who also navigated a Hungarian and Indian heritage, Brunner's practice evolved through her sustained engagement with India. Both artists drew on their Central European roots while responding closely to the people, landscapes, and ideas they encountered on the subcontinent.

Brunner's life was marked early by a vision: at nineteen, she dreamed of a silver-haired man handing her an oil lamp and urging her to carry its light across the world. Her mother, the artist Elizabeth Sass-Brunner, interpreted the dream as a summons from Rabindranath Tagore, whose visit to Budapest had left an indelible impression on Hungarian intellectual life. Mother and daughter then embarked for India in 1930, and were among the Europeans who made their way to Asia in the years between the two World Wars.

India became not simply a destination but a home. Santiniketan, the utopian environment nurtured by Tagore, offered a sanctuary that aligned with their spiritual aspirations and artistic ideals. From this base, the Brunners travelled widely across India, forming connections with its people, landscapes, and creative communities. They painted not only the prominent figures who shaped India's cultural life but also the everyday individuals who embodied its rhythms and spirit.

Brunner's works pulse with a gentle humanism, marked by a quiet spirituality and an attentive empathy that transcends classical portraiture. The present work, *Kashmir*, captures a serene moment in one of Kashmir's characteristic landscapes. A lone figure stands at the water's edge, seen from behind; her elongated silhouette and draped clothing giving her a composed and almost statuesque like presence. Before her, a calm river stretches between tall poplars, while the snow-covered Himalayan peaks rise in the distance.

The painting reflects Brunner's dual inheritance: the discipline and tonal restraint of her Central European training enriched by the luminosity and warmth she encountered in India. Combining lyrical sensitivity with a measured naturalism, *Kashmir* stands as a rare and strikingly beautiful testament to Brunner's place in Hungarian-Indian modernism and her deep connection to the region's people and landscapes.



'If I was to tell you there are ninety thousand ways to draw a straight line, would you believe me? Oh, no! Because most people cannot draw a line straight or otherwise'

- Avinash Chandra



54 <sup>AR</sup>

**AVINASH CHANDRA (1931-1991)**

*Untitled*

signed and dated 'Avinash 64' lower left  
watercolour on paper, framed  
45.3 x 58.8cm (17 13/16 x 23 1/8in).

£4,000 - 6,000

€4,500 - 6,800

US\$5,300 - 7,900

**Provenance**

Property from a private collection, UK.

Born in Shimla, Chandra forged a distinguished career between India and the United Kingdom. He studied at the Delhi Polytechnic Art School, where he later served as a professor. Among his students were notable artists such as Paramjit Singh, Arpita Singh, and Gopi Gajwani. In 1956, Chandra moved to London with his wife, marking the beginning of a defining phase in his artistic development.

Chandra's work reflects the influence of European modernism, most notably Picasso and Paul Klee, while also drawing upon the expressive techniques and emotional intensity of Van Gogh and Soutine. Writing in *The Guardian*, art critic Eric Newton remarked that '*Chandra's nearest counterpart in Western art is to be found in the work of Paul Klee.*'

The female figure remained a central motif throughout Chandra's oeuvre. His early compositions featured refined linear studies that, by the 1960s and 1970s, evolved into works charged with sensual and erotic undertones. Writing in *The Guardian*, art critic George Butcher hailed Chandra as '*a new painter of great ability,*' praising '*the glowing sensuality of his colour*' and '*the symbolic sexual references drawn from Hindu imagery.*'

The present *Untitled* work exemplifies this pivotal transitional phase in Chandra's practice. Executed in soft watercolours, it balances delicacy with an underlying sense of tension. The female form becomes increasingly abstracted, fragmented, and suspended across the canvas, juxtaposed with a phallic form. Through this composition, Chandra examines the dynamic interplay between the feminine and the masculine, employing abstraction, form, and fluidity of line, while charging the work with a subtle yet striking sensuality.

55 \* AR

**CHINTAMONI KAR (1915-2005)**

*Untitled (Lady)*

Engraved 'C Kar, 1963' side lower left

Bronze

30.5 x 11.2 x 7.6 cm

**£6,000 - 8,000**

**€6,800 - 9,100**

**US\$7,900 - 11,000**

**Provenance**

Property from a private collection, India.

Acquired from the artist;

Acquired from the above.

Renowned British–Indian sculptor, Kar was among the pioneers who redefined modern Indian sculpture in the mid-twentieth century. Initially trained in the academic and representational tradition of the Bengal School, his practice evolved toward a distinctly modern idiom following his studies in Paris in 1938. There, his encounter with European modernism and exposure to sculptural experimentation further liberated him from the constraints of strict formalism. As Kishore Singh observes, this period marked ‘a freedom from rigid tradition so sculptors no longer conformed to popular taste but were driven by sculptural values. ‘(*A Visual History of Indian Modern Art: The Making of Modern Sculpture in India*, Delhi, p. 1753).

In this bronze sculpture, *Untitled (Lady)*, Kar presents a faceless, voluptuous female form, poised in quiet contemplation. The work’s rounded volumes and self-contained form convey a meditative

stillness, while the gentle rhythm of the lady’s arms brings a lyrical grace to the figure. Though marked by European modernism in its stylised treatment, the work remains deeply rooted in local cultural traditions. Its tactile simplicity and sensuous form recall the sculptural language of South Asian folk and classical art. The absence of facial features universalises the figure, transforming it from individual portrait to timeless archetype, and affirming Kar’s modernist pursuit of pure sculptural expression over narrative.

Elected in 1947 as a member of the Royal Society of British Sculptors, the first and only Indian to receive this honour, Kar occupies a key position among the generation of artists who, from the 1930s onward, sought to reconcile modernist principles with an evolving postcolonial identity. *Untitled (Lady)* stands as a testament to this synthesis: at once rooted in Indian sensibility and alive with the expressive freedom of international modernism.





56

**RABIA ZUBERI (1940-2022)**

*Untitled (Woman)*

oil on canvas, framed

90.4 x 59.8cm (35 9/16 x 23 9/16in).

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,600

**Provenance**

Property from a private collection, UK.

A rare example of Zuberi's painterly practice, *Untitled (Woman)* reflects the sculptor's deep sensitivity to form, balance, and volume. Though best known as a pioneering modern sculptor of Pakistan, here Zuberi translates her sculptural language into two dimensions — the elongated figure of a woman rendered in a restrained, almost ascetic composition. The woman's body is barely outlined, her presence emerging softly from the canvas, while a shadow on the right of her face and torso lends the work a sense of quiet monumentality. Executed in a sombre, earthy palette, the painting echoes the tonal subtleties of stone or bronze, evoking the tactile qualities of sculpture. Rare and introspective, this work exemplifies Zuberi's ability to infuse stillness and grace into the human form, bridging the realms of painting and sculpture with poetic restraint.

57

**EARLY BENGAL SCHOOL (20TH CENTURY)**

*The Lover*

signed or titled 'Devi' lower left  
watercolour and ink on paper, framed  
17.5 x 21.7cm (6 7/8 x 8 9/16in).

**£5,000 - 7,000**

**€5,700 - 8,000**

**US\$6,600 - 9,200**

**Provenance**

Property from a private collection, UK.  
Acquired in India in the 1940s;  
Thence by descent.

Note: There is a John Mathieson & Co label on the reverse. The title 'The Lover' by K. Roy Choudhury has been added in ink, which appears to be a later addition, which is why the title appears to be 'Devi' as inscribed on the front of the painting.

*The Lover* presents a poignant meditation on loss and longing. A lone woman sits beside a grave, her body turned away from the viewer, her posture and forlorn expression conveying a quiet, intimate sorrow. The grave itself is softened by overgrown foliage, and the composition seems to float in an almost ethereal space, suggesting a realm between the earthly and the celestial. Dominated by greens and whites, the canvas evokes serenity tinged with melancholy, while the subtle red of small flowers punctuates the scene with tender,

almost hesitant life. The painting is a delicate balance of grief and transcendence, capturing the emotional depth and lyrical sensibility characteristic of the Early Bengal School of art.

The Early Bengal School of Art, emerging in the early 20th century, is known for its revival of Indian traditions combined with a lyrical, spiritual sensibility. Its works often feature soft, flowing lines, delicate colour palettes, and an emphasis on mood and emotion over strict realism. Subjects frequently draw from Indian mythology, poetry, and nature, portrayed with a sense of ethereal beauty and introspection. The style favours subtle symbolism, harmony, and an evocative, almost dreamlike atmosphere, reflecting both a nationalistic pride and a contemplative, spiritual depth.



“When I paint, I never think of my style as traditional or anything else.  
Sometimes it is traditional and sometimes it is not”

Indra Dugar



58 \*

**INDRA DUGAR (1918-1989)**

*Dawn over Ajanta Hills*

Signed and dated 'ajanta 9.1.70' lower left with a stamp.

wash on sandiss paper, framed

33.4 x 55.2cm (13 1/8 x 21 3/4in).

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,600

**Provenance**

Property from a private collection, Delhi.

Acquired from the family of the artist.

Dugar is widely regarded as one of India's leading landscape painters. Born in 1918 in Jiaganj, Murshidabad, West Bengal, he grew up immersed in the artistic atmosphere of Santiniketan. He first learned to draw and paint under the guidance of his father, while the influence of Nandalal Bose, his father's mentor, encouraged his early talent.

Without formal academic training, Dugar developed a distinctive style that set him apart from his contemporaries. Moving beyond the conventions of the Bengal School, he often travelled to observe nature first-hand, painting *en plein air* to capture the essence of his surroundings. Though he explored various media, his mastery of watercolour, particularly in delicate landscapes, became his hallmark. Over time, he simplified naturalistic details, yet instinctively preserved a harmonious palette, creating works that convey a serene and contemplative vision of nature.

The present work on paper, *Dawn over Ajanta Hills*, captures the serene beauty of a Maharashtra's landscape at first light, with gentle hills and cultivated terraces beneath a soft, glowing sky. Dugar's lyrical vision conveys both a subtly romantic tranquillity and his profound connection to India's natural world, making this work a rare and compelling testament to his mastery of landscape.



59

**SAKSHI KAPOOR (B.1991)**

*Oval Maidan*

signed 'Sakshi 25' lower right

oil on linen

22.8 x 30.2cm (9 x 11 7/8in).

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

**Provenance**

Property from the artist's collection.

Born and raised in Bombay, Kapoor received her artistic training at the Angel Academy of Art in Florence, Italy. She works primarily in oils and believes in the importance of technique, beauty, and harmony in art.

Kapoor started painting *en plein air* to romanticise daily life and capture the beauty of everyday scenes and architecture, and to connect with her environment and the city she calls home.

This painting of the *Oval Maidan* perfectly captures the mood and essence of a South Bombay afternoon. The Gothic Revival basalt building of the High Court provides an imposing backdrop juxtaposed with tropical palm trees and a dusty blue sky. Red laterite soil peeps through the grass, and boys training for cricket in their spotless white uniforms dart across the field.



60

**A.R. NAGORI (1938-2011)**

*Untitled (Silver body in the moonlight)*

signed 'Nagori' lower right

oil on canvas, framed

43.5 x 74.5cm (17 1/8 x 29 5/16in).

£5,000 - 7,000

€5,700 - 8,000

US\$6,600 - 9,200

**Provenance**

Property from a private collection, UK;

Acquired from Sotheby's, *Modern and Contemporary South Asian Art*, 18th March 2019, lot 78.

Note: There is an inscription on the reverse which reads 'Punjab varsity, visiting E. Pakistan '65. Coxes Bazar's, Silver Sands and silver body on a moonlit night. Post mid summer. We went after 12 midnight for swimming. A girl from English department 7a by from Fine Arts... indecipherable. Nagori 1964.

*Untitled (Silver body in the moonlight)* is an early work by Nagori, created during his student years at the Fine Arts Department of Punjab University in the early 1960s. The painting depicts two women lying on their fronts, rendered with careful attention to posture, form, and spatial arrangement. The work demonstrates Nagori's developing sensitivity to the human figure, foreshadowing the figurative focus and nuanced compositions that would characterize his later practice.

Executed during a student tour in 1964 to Cox's Bazar near Chittagong, East Pakistan (now Bangladesh), the painting reflects Nagori's direct engagement with local landscapes and everyday life. The serene coastal setting and intimate portrayal of the figures reveal both an observational precision and an emerging lyrical quality in his approach. As an early work, *Untitled (Silver body in the moonlight)* provides insight into Nagori's formative years, his explorations in figuration, and his evolving command over composition, form, and narrative within a realist framework.

For similar works by the artist sold on these premises see *Modern & Contemporary South Asian Art*, 6th June 2023, lot 27 and 14th November 2023, lot 47.

‘Nagori came from a social background and was angry enough at inequities, to be able to produce politically committed painting of a far authentic order than any other painter in Pakistan... Nagori showed profiles of protest publicly in Karachi in the hope of causing scandal. He built his public personality as a provocateur who, if he did not upset the officials of Pakistan National Council of Arts through his paintings, read papers in seminars in which he attacked real or imagined pressure groups and individuals who had harmed him in his mind.’

(Akbar Naqvi, Image and Identity: Fifty years of Painting and Sculpture in Pakistan, Karachi, 1998, p.520-522)



# You also live in Someone's eyes

## Curated for Bonhams by Vittoria Beltrame

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Lots 61 - 68

The Modern & Contemporary South Asian Art department at Bonhams and curator Vittoria Beltrame are pleased to present *You Also Live in Someone's Eyes*, an auction bringing together works by Amrit Singh Sandhu, Anjuli Rathod, Kavitha Balasingham, Anousha Payne, and artist duo Nina Mhach Durban and Athen Kardashian.

This section of the auction takes its title from a verse by Mumbai-based writer and poet Sanobar Khan, a line that captures the profound notion that each of us exists in the consciousness of others: through love, admiration, memory, or even pain. The phrase suggests that identity is never fixed or solitary - it is formed through shared experience and perception.

Each of the artists in *You Also Live in Someone's Eyes* engages with questions of selfhood, belonging, and inheritance. Their practices explore what it means to articulate the complexity of diasporic identity and the ways in which memory, displacement, and cultural hybridity inform creative expression. Working across painting, sculpture, drawing and installation, these artists weave together fragments of lived experience and collective history to build visual languages that are at once personal and universal.

Through their distinct material and conceptual approaches, the auction and view unfolds as a conversation about lineage and transformation: how emotion, memory, and familial tales are transmitted, altered, and reimagined across distance and time. In this shared space, the act of looking becomes reciprocal: to see is also to be seen, to hold and be held in the eyes of another.

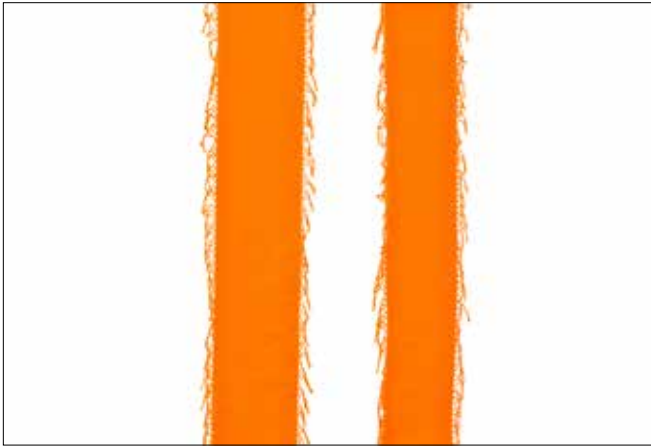
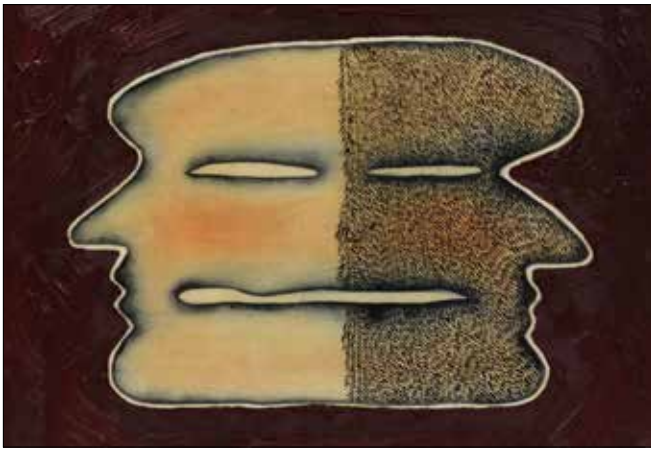
### ABOUT VITTORIA BELTRAME

Vittoria Beltrame is a curator, writer, and advisor dedicated to championing artists whose creative vision and talent deserve global recognition. Her practice is guided by a deep fascination with transhistorical themes, which informs her appreciation for diverse art movements and the enduring forms of talent they embody. Through her curatorial work, Beltrame seeks to create lasting dialogues between artists and movements across time.

She has curated exhibitions for galleries internationally, including Wilder Gallery, Tube Culture Hall and MyMA among others. Beyond her curatorial practice, Beltrame is an active writer, contributing to curatorial texts and various art publications. She also runs Art for Thought, a blog where she highlights standout exhibitions and artists each month. In addition, she has lectured at Christie's Education.

Beltrame oversees the residency program founded and hosted by Soho Revue, which offers emerging artists complimentary studio space, mentorship, and opportunities to connect with institutions and present their work. Most recently, she founded Carta Magna, a nomadic art platform dedicated exclusively to showcasing works on paper.

Beltrame holds an MSc in Art, Law, and Business from Christie's.





61

**ANOUSHA PAYNE (B.1991)**

*Corleck head (turning into a dog)*

watercolour and pigment on cotton, gel medium, bio epoxy, oil paint  
30.6 x 40.6cm (12 1/16 x 16in).

£2,500 - 3,000

€2,800 - 3,400

US\$3,300 - 4,000

**Provenance**

Property from the artist's collection.

**ANOUSHA PAYNE (B. 1991, LIVES AND WORKS IN PARIS)**

Working between painting and sculpture, Payne examines how mythology and material can express the porous boundary between the human and the non-human. A graduate of Camberwell College of Arts (BFA, 2014), Payne's practice centres on the anthropological concept

of new animism : the belief that all entities, living or otherwise, possess spirit and agency.

Her works, often composed of ceramic, textile, plaster, epoxy, and watercolour, operate as hybrid forms that challenge distinctions between object and being. Drawing from Tamil folklore and familial narratives, Payne constructs tactile worlds where myth and personal memory intertwine. The sculptural creatures in her works embody transformation. They are fluid, uncanny, humanoid and yet almost animalistic. They suggesting an ecosystem of shared vitality that transcends species and material.

Recent projects include Disir with Lucy Evetts and Aisha Christensen (curated by Kris Day), Into the Soft with Camilla Reyman (Copenhagen), and a residency at Villa Lena. Her work has recently been acquired by the Contemporary Art Society (CAS) through the Griffin Fund for the York Art Gallery.



62

**ANOUSHA PAYNE (B.1991)**

*A mask of a snake and a cat*

glazed stoneware

33 x 32 x 25 cm (13 x 12 5/8 x 9 13/16 inches)

£5,000 - 7,000

€5,700 - 8,000

US\$6,600 - 9,200

**Provenance**

Property from the artist's collection.



63

**KAVITHA BALASINGHAM (B.1994)**

*hey, hey*

hand woven cotton fabrics by newAROW, upholstered by artist and mother into tapestries, plywood, wires with ceramic tongues  
112 x 26cm (44 1/8 x 10 1/4in).

£1,800 - 2,400

€2,000 - 2,700

US\$2,400 - 3,200

**Provenance**

Property from the artist's collection.

**KAVITHA BALASINGHAM (B. 1994, KENT)**

Balasingham is an artist and educator whose practice explores the instability of meaning as it travels through distance, time, and technological mediation. She received her MFA from Goldsmiths (2022)

and is currently a Lecturer in Fine Art at Norwich University of the Arts. Her work has been exhibited at Turner Contemporary, Palmer Gallery, and Bow Arts, among others, and she has received support from Arts Council England and the Gilbert Bayes Trust.

Balasingham works across sculpture, drawing, and digital media, combining humour and speculative fiction to examine intimacy, translation, and miscommunication. As someone who maintains familial ties across continents through technology, she reflects on how emotion, memory, and language are altered through transmission: stretched, blurred, or refracted like light across space. Her forms occupy a state of partial arrival: neither message nor echo, but something suspended in between. In these quiet distortions, Balasingham locates tenderness, a recognition that even in misalignment, connection persists.



64

**KAVITHA BALASINGHAM (B.1994)**

*'Hello is anyone there?' 1 + 2*

paperclay, oxides and glazes

47 x 5 x 5 cm (18 1/2 x 1 15/16 x 1 15/16 inches)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600

**Provenance**

Property from the artist's collection.



65

**AMRIT SINGH SANDHU (B.1997)**

*Gathering*

gouache on paper, calico and wood  
168 x 210cm (66 1/8 x 82 11/16in).

£3,500 - 4,500

€4,000 - 5,100

US\$4,600 - 5,900

**Provenance**

Property from the artist's collection.

**AMRIT SINGH SANDHU (B. 1997, PUNJAB, LIVES AND WORKS IN LONDON)**

Working primarily with oil and water-based pigments, found textiles, and embroidery, Sandhu creates paintings that traverse the thresholds

between material, memory, and transformation. Trained as an oil painter, Sandhu earned her BFA from Pratt Institute, New York (2020). Her practice charts a process of adaptation, both formally and personally, as she negotiates the shifting environments that shape her diasporic identity.

Her recent works extend painting into sculptural and performative dimensions, from stretched and altered canvases to wearable, portable forms. Within these hybrid pieces, invented characters find liberation from static frames, inhabiting new states of movement and exchange. Sandhu's heritage underpins her visual vocabulary: archival family photographs and recollections become points of departure for layered reinterpretation, where nostalgia merges with discovery. The resulting figures and spaces, infused with childlike sensitivity, evoke both displacement and belonging - a poetic of becoming that mirrors her ongoing negotiation of home.



66 \*

**ANJULI RATHOD (B.1987)**

*Cord*

title and date 'Anjali Rathod 2023' verso  
 acrylic, flashe, watercolour, and soft pastel on canvas  
 86.2 x 101.3cm (33 15/16 x 39 7/8in).

£4,500 - 5,500

€5,100 - 6,300

US\$5,900 - 7,300

**Provenance**

Property from the artist's collection.

**ANJULI RATHOD (B. 1987, LIVES AND WORKS IN NEW YORK)**

Rathod's paintings construct layered psychological landscapes in which figures dissolve into and emerge from their surroundings. Drawing on personal experience and external references, her narratives

meditate on anxiety, alienation, and self-examination. Objects and animals often appear as symbolic extensions of emotional states, and embodiments of feeling where words might fail.

Her compositions speak to the complexities of diasporic experience, invoking the tension between presence and absence, reality and dream. Using elliptical imagery and a sense of animism within space, Rathod reflects on how language, memory, and identity intersect through the subconscious.

Rathod attended the School of the Museum of Fine Arts, Boston, and has held residencies at Shandaken Projects, The Studios at MASS MoCA, and The Millay Colony for the Arts. Her work has been shown widely in the United States and internationally, including solo exhibitions at Harkawik (Los Angeles), Y2K Group (New York), and Interstate Projects (Brooklyn), and group presentations at Indigo + Madder (London), Jeffrey Deitch (New York and Los Angeles), and Turner Contemporary (Margate).



67

**ATHEN & NINA (B. 2000)**

*Luckiest Girls in the World*

found printed canvas, stud earrings  
45 x 135cm (17 11/16 x 53 1/8in).

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,600

**Provenance**

Property from the artists' collection.

**NINA MHACH DURBAN AND ATHEN KARDASHIAN (B. 2000, LIVE AND WORK IN LONDON)**

The artist duo Durban and Kardashian share a multidisciplinary practice grounded in dialogue and collaboration. Together, they investigate how abstract memories and emotional residues might

be distilled into physical form. Their work often considers the politics of ownership, love, and inheritance, tracing how personal and marginalised histories are shaped by the materials through which they are told.

Engaging with found imagery, sculpture, and installation, the duo construct alternative archives that celebrate British-Asian identity and interrogate the transmission of diasporic experience. Their practice privileges touch and sensory engagement as ways of connecting with the past, proposing that intimacy itself can be an act of preservation.

Recent solo presentations include *Captive Heart* at Forma (2025), *Much Love I Leave Behind* at Indigo + Madder (2025), and *(I'm Not a Girl, Not Yet a Woman)* at The Shop, Sadie Coles HQ, presented by Soup Gallery (2024). Press coverage includes *Vogue India*, *Elephant Magazine* and *Frieze Magazine*.



68

**ATHEN & NINA (B. 2000)**

*Do not mistake temptation for opportunity*

found images, fortune and postcard on games board with beads and beaded string

52 x 52cm (20 1/2 x 20 1/2in).

£2,500 - 3,500

€2,800 - 4,000

US\$3,300 - 4,600

**Provenance**

Property from the artists' collection.



69<sup>AR</sup>

**PRAFULLA MOHANTI (B.1936)**

*Untitled (Blue)*

watercolour on paper, framed

74.4 x 54.4cm (29 5/16 x 21 7/16in).

£4,000 - 6,000

€4,500 - 6,800

US\$5,300 - 7,900

**Provenance**

Property from a private collection, UK.

Mohanti is an artist, writer, poet, dancer, architect and urban planner from Nanpur, Odisha and is renowned for his vibrant and deeply expressive artworks, two of which are featured here, that celebrate the essence of life, spirituality, and Indian culture. His paintings are characterized by bold colours, fluid forms, and intricate patterns, often drawing inspiration from his childhood memories of village life in Odisha; specifically his mother's *bindi* which feature heavily across his works. Mohanti's works blend modern abstraction with traditional Indian motifs, creating a unique visual language that reflects themes of harmony, joy, and the cosmic connection between humans and nature. His art, often symbolic and meditative, evokes a sense of universality while remaining deeply rooted in his cultural heritage.

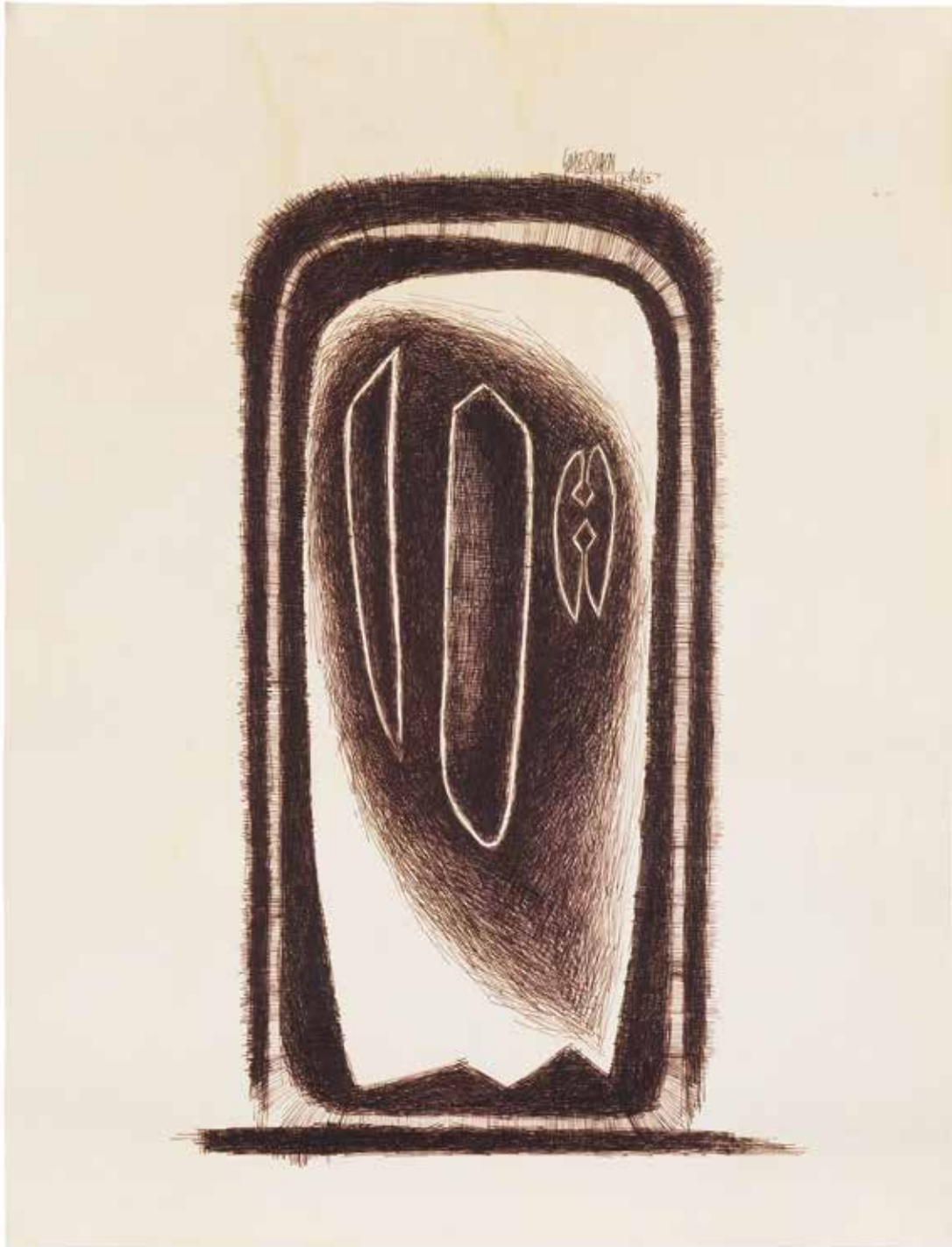
My painting is rooted in my village culture,  
which is influenced by yoga and tantra.'

(M. Irwin, 'Prafulla Mohanti', Ocula, 2020)



‘Sadequain’s great contribution to modern art in Pakistan was that he amplified it with the living cultural resources of his broad and deep tradition in his own style and according to his conscience as no other artist could do.’

Akbar Naqvi, *Image and Identity: Fifty years of painting and sculpture in Pakistan*, Pakistan, 1998, p. 403.



70 \*

**SADEQUAIN (PAKISTANI, 1930-1987)**

*Untitled (Four Figures)*

signed and dated 'Sadequain '25.4.62' upper right  
pen and ink on paper  
65.7 x 49.6cm (25 7/8 x 19 1/2in).

**£8,000 - 12,000**

**€9,100 - 14,000**

**US\$11,000 - 16,000**

**Provenance**

Property from a private collection, Germany.  
Acquired from the Francois Forges Gallery in Paris;  
Thence by descent to the present owner.

After winning the Pakistan National prize for painting in 1960, Sadequain was invited by the French Committee of the International Association of Plastic Arts to visit Paris. Already a celebrated artist in Pakistan, the next few years in Paris catapulted Sadequain onto the international stage. In 1961 he was awarded the 'Laureate Biennale de Paris' at the Paris Biennale and the scholarship prize enabled him to remain in Paris.

The two lots offered in this auction (lots 28 & 70) were painted in Paris in 1961 and 1962 respectively, the latter being the year that he received the President's Pride of Performance award. They illustrate the distinguished Calligraphic Cubist style that Sadequain invented.

Influenced by the sculptures of Picasso and the Spanish arabesque of González, these heavily stylized, statuesque and monumental figures are depicted in broad sweeping lines, bearing the influence of the École de Paris. Responsible for the resurrection of Islamic calligraphy, he transformed the art of calligraphy into these eye-catching expressionist paintings. He married this with the scratched surface, which gives these works volume and amplifies their flatness. Resembling a cobweb, there is an intricacy and detail to these works which defies their appearance of simplicity.

To see similar works sold in these rooms see Bonhams, *Modern & Contemporary South Asian Art*, 6th June 2023, lots 11 and 12.



71

**KRISHNA REDDY (1925-2018)**

*Untitled (Radiating Flowers)*

signed 'A. Krishna Reddy' and numbered 86/95 lower left and lower right

intaglio, framed

38 x 56.5cm (14 15/16 x 22 1/4in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 4,000

**Provenance**

Property from a private collection, UK.

Acquired from the Strand Book Shop & Gallery, NYC, 1989.

**Published**

Illustrated page 5. Krishna Reddy, Lalit Kala 1974.

For another from the edition in The Met Collection, New York, see object number, 2014.131.2.

Reddy's *Untitled (Radiating Flowers)* is a quintessential example of his mastery of multicolour viscosity printing, showcasing four luminous blossoms that seem to pulse with quiet energy. Dominated by serene blues and crisp whites, the composition is subtly enlivened by touches of yellow, red, and green, giving the flowers a gentle vibrancy without disturbing the overall harmony. The work embodies Reddy's signature ability to coax rich, layered colour from a single plate, creating an image that feels both meticulously crafted and effortlessly radiant.



72

**RAHUL ARYA (B.1971)**

*Study of a Young Boy*  
signed 'Rahul Arya 1997' lower right  
oil on canvas, framed  
120.5 x 95cm (47 7/16 x 37 3/8in).

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,600

**No Reserve**

**Provenance**

Property from a private collection, UK.

This masterful oil on canvas presents a mesmerising realist study of a young boy within a traditional domestic setting. The work demonstrates Arya's remarkable command of classical portraiture and his skill in creating atmospheric effect.

Through a dramatic use of chiaroscuro; the use of strong contrasts between light and dark, the artist accentuates the solitary figure, dressed in vibrant attire, against the textured surface of the wall. The interplay of sunlit highlights and deep shadows imbues the scene with a profound sense of solitude, transforming an everyday moment of waiting into a striking and evocative visual statement.

Arya's mastery of portraiture has earned him national and international acclaim: he was personally honoured by His Excellency Sh. Shankar Dayal Sharma at Rashtrapati Bhawan in 1997, and his portrait of Jose Martin was gifted by India to Cuba in 1995, now preserved at the Jose Martin Study Center in Havana.

73

**WASEEM AHMED (B.1976)**

*Untitled (Temple)*

dry pigment colour on archival paper, framed  
67.8 x 67.8cm (26 11/16 x 26 11/16in).

£2,500 - 3,500

€2,800 - 4,000

US\$3,300 - 4,600

**Provenance**

Property from a private collection, Pakistan.  
Acquired from the Sanat Initiative, Karachi, Pakistan in 2021.

**Exhibition**

Sanat Initiative, Karachi, Pakistan, November 2021.

This striking work, *Untitled (Temple)*, realised in gouache on photographic paper, presents a photograph of a temple in Pakistan, originally captured by celebrated photojournalist Maria Waseem, a Forbes award recipient. Waseem's photography practice is devoted to documenting the fragile remnants of Pakistan's pre-Partition heritage, capturing residential buildings, temples, gurdwaras, small mosques, and other structures that stand as quiet witnesses to a shared past.

Ahmed, one of Pakistan's leading contemporary miniature artists, has transformed the photograph with intricate gouache detailing, creating a unique collaboration that bridges photography and miniature painting. Ahmed is a contemporary miniature artist who received his degree in Miniature Painting from the National College of Arts in Lahore in 2004. He has exhibited his work extensively across Asia, the Middle

East, Europe, and North America. Working with gouache on wasli, traditional handmade paper, Ahmed's practice blends historical and contemporary themes.

Unusually for Ahmed, this work departs from the neo-miniature paintings and watercolours for which he is widely known and celebrated, offering a rare glimpse of Ahmed's experimentation beyond his signature style.

Here, the photographed ruined statue assumes a central role, almost becoming a miniature figure itself, evoking a subtle dialogue with what once was. Through this synthesis of historical imagery and cross-cultural visual references, Ahmed creates a work that quietly reflects on the passage of time, cultural memory, and the socio-political forces that shape it.





74<sup>AR</sup>

**BALRAJ KHANNA (1940-2024)**

*Pastoral Symphony II*

signed 'Khanna' lower left and name, year, title and Oxfordshire  
Museum No. 14 verso

mixed media on canvas, framed  
29.5 x 29.5cm (11 5/8 x 11 5/8in).

£3,000 - 5,000

€2,300 - 3,400

US\$2,600 - 4,000

**Provenance**

Property from a private collection UK.

Acquired from *Arte Moderna e Contemporanea*, 17th - 28th January  
2025, lot 81.

Khanna was an artist, writer and curator whose lyrical abstractions merge memories of his Punjabi childhood with the aesthetics of European modernism. Since the 1960s, his work has explored themes of nature, balance, and inner harmony through radiant colour and rhythmic form.

In *Pastoral Symphony II*, Khanna evokes a poetic vision of the natural world—floating shapes and gentle curves appear to drift in musical cadence, suggesting 'the theatre of the natural world.' The composition radiates serenity and joy, transforming the landscape into an abstract symphony of colour and movement. Bridging Eastern spirituality and Western modernist ideals, Khanna's work celebrates beauty, memory, and the universal language of visual harmony.

To see a similar work in the Tate collection see, *Out of the Blue (2)*, 1987, acrylic paint and sand on canvas, reference: T16321.

“I especially wanted to inspire the next generation to make a difference. I realized early on that showing destruction - burnt forests and dead animals - wouldn't move children. Instead, I began painting vibrant, joyful scenes filled with lush jungles, birds and butterflies. If children see the beauty, they might ask their parents why they don't see it in real life - and maybe, that question could spark change. Art can open their eyes to nature's wonders.”

Senaka Senanayake in *The Ceylon Journey*, Volume 02, No 1. June 2025, pg. 97.

75

**SENAKA SENANAYAKE (B.1951)**

*Untitled (Birds)*

signed 'Senaka Senanayake 1987 49/50' lower right  
print, framed  
38.9 x 58.8cm (15 5/16 x 23 1/8in).

£700 - 900

€800 - 1,000

US\$920 - 1,200

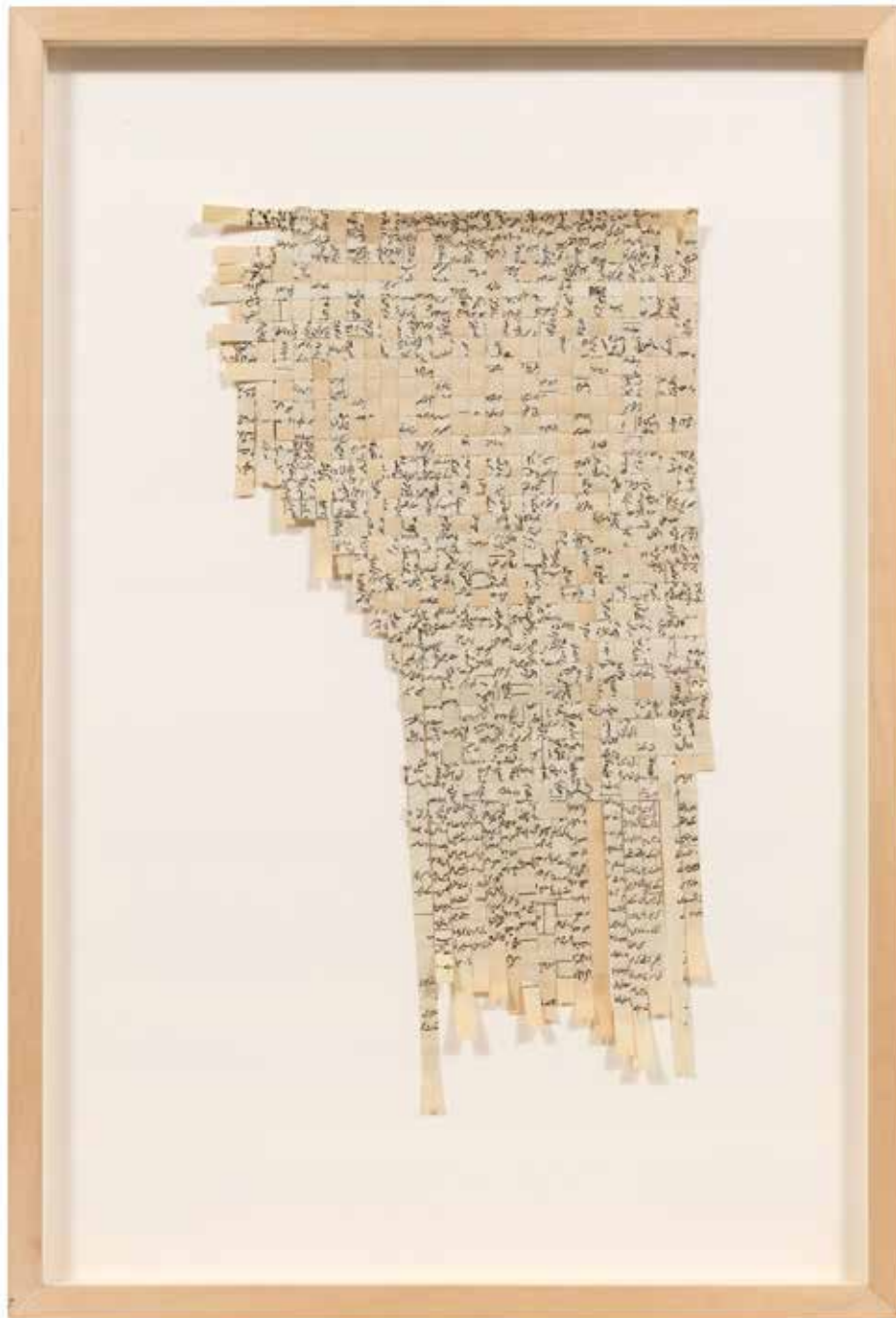
**Provenance**

Property from a private collection, UK;  
Acquired in Colombo, Sri Lanka;  
Thence by descent.



*A classic work from Ghulam Mohammad,  
winner of the prestigious Jameel Prize 4*

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76

**GHULAM MOHAMMAD (B.1979)**

*Untitled*

urdu alphabet letters on handcrafted wasli paper, framed  
39.1 x 21.5cm (15 3/8 x 8 7/16in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 4,000

**Provenance**

Property from a private collection, London.

Mohammad, an acclaimed Pakistani artist, is celebrated for his meticulous collages composed of hand-cut Urdu letters assembled into dense, layered compositions. Each work is an intricate tapestry of language and texture, where fragments of text are reconfigured into abstract forms that pulse with rhythm and meaning.

Through this labour-intensive process, Mohammad explores the complex intersections of language, identity, and belonging. Urdu, as both script and symbol, becomes a material and a metaphor, signifying cultural continuity while hinting at fragmentation and loss. His collages transform language into visual poetry, blurring the boundaries between reading and seeing.

Winner of the prestigious Jameel Prize 4 (Victoria and Albert Museum, London, 2016), Mohammad's practice reclaims the physicality of the written word, turning script into a meditative act of reconstruction. His works invite viewers to contemplate how language shapes collective memory and personal identity in the postcolonial world.

“The bare-breasted, unashamedly sexual women made by Souza are by now well-known. Yet with each encounter we are faced afresh with their voluptuous sexuality. A fact often overlooked is the tenderness, bordering on a caress with which the feminine contours are drawn”

(Y. Dalmia, *The Demonic Line*, New Delhi, 2001, p. 6).

77 \* AR

**FRANCIS NEWTON SOUZA (1924-2002)**

*Untitled (Nude with Dog)*

signed 'Souza 64' upper right

ink on paper, framed

40.1 x 25.5cm (15 13/16 x 10 1/16in)..

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 4,000

**Provenance**

Christies, London, 9th June 2011, Lot 15;

Story LTD;

Property from a private collection, Delhi; acquired from the above.



“Water-colours are my heart & soul”

Paresh Maity



78

**PARESH MAITY (B.1965)**

*Untitled (Woman)*

signed and dated 'Paresh Maity 98' lower left  
watercolour on paper pasted to board, framed  
37.9 x 19.9cm (14 15/16 x 7 13/16in).

**£2,000 - 3,000**

**€2,300 - 3,400**

**US\$2,600 - 4,000**

**Provenance**

Property from a private collection, UK.

**Published**

Brinda Bose, *Translating Desire: The Politics of Gender and Culture in India*, 15th Feb 2003, cover page.

The present watercolour *Untitled (Woman)* is a captivating example of Maity's vibrant, stylised figuration from the 1990s. The work features a bold, simplified female figure, rendered in flat olive with a decisive red stripe, alongside a stylised black duck, set against a crumpled paper background. The composition is defined by graphic black lines and a single, expressive eye while luminous colours and simplified shapes evoke a unique, exotic narrative.

Maity briefly experimented with abstraction early in his career, primarily as a way of freeing landscapes from conventional limitations. This early phase paved the way for his later figurative work, where the subject always takes centre stage. In this period, the contextual setting often recedes, allowing the figures, particularly their expressive faces, to dominate the composition. The stylised forms carry their own narrative, transporting the viewer into Maity's imaginative and vibrant world.

79

**NAREEN NATH (B.1937)**

No. 113

signature, date '95', address, phone number, title and size verso

oil on canvas, framed

47.1 x 39.5cm (18 9/16 x 15 9/16in).

**£2,000 - 3,000**

**€2,300 - 3,400**

**US\$2,600 - 4,000**

**Provenance**

Property from a private collection, UK.

Nath's work is distinguished by its vibrant use of colour and striking abstraction, earning him recognition and awards from both the Lalit Kala Akademi, New Delhi, and the Government of Madhya Pradesh.

As art critic and artist J. Appasamy observed of Nath's work, 'style itself is reticent, saying or suggesting only the least that needs to be stated. The colours too are limited and quiet and often consist of hues of the same colour. The whole painting has a certain expansiveness because the composition is open and can be thought of as part of a larger reality. There is a certain sense of mystery in these paintings; they affect the feelings of the spectator.' (J. Appasamy, *The Paths of Abstraction*, Lalit Kala Contemporary, Volumes 19 & 20, 1975).

Born in Maharashtra in 1937, Nath began his formal training in Fine Art in Indore before receiving a Diploma from the Sir J.J. School of Art, Bombay, in 1960. His paintings are represented in prominent collections across India and abroad, including the Lalit Kala Akademi and the National Gallery of Modern Art in New Delhi, as well as the Jehangir Nicholson Art Foundation in Bombay.



# Synonym

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80 \*

## REENA SAINI KALLAT (B. 1973)

*Synonym*

mixed media sculpture (acrylic paint, rubberstamps)/plexiglass  
182 x 120.2 x 11.2 cm

£12,000 - 18,000

€14,000 - 20,000

US\$16,000 - 24,000

### Provenance

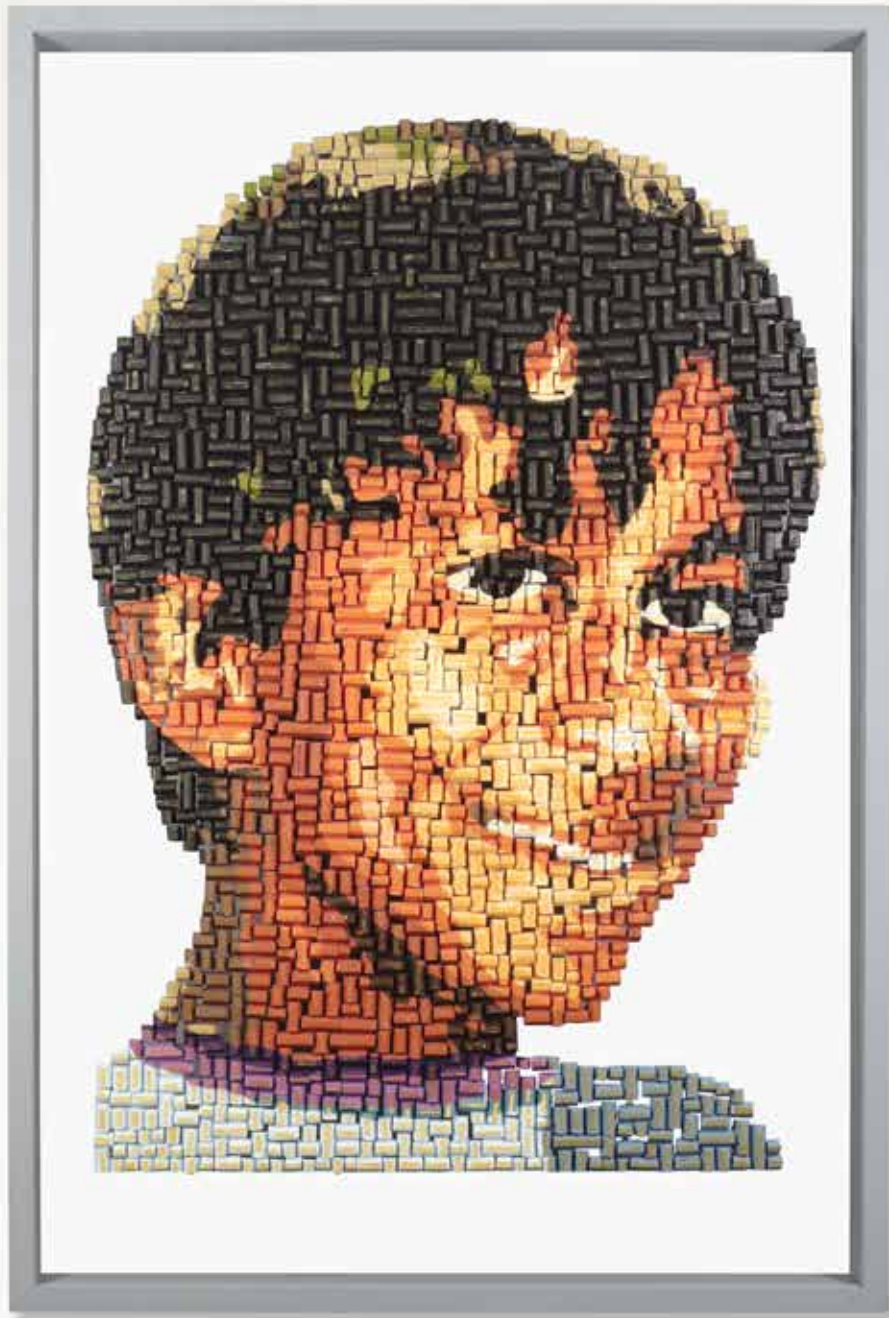
Property from a private collection, Italy.

Acquired from Primo Marelle Gallery, Milan in 2012.

Kallat's *Synonym* is a poignant and thought-provoking exploration of identity, memory, and displacement, themes that are central to her artistic practice. In this work, Kallat uses rubber stamps bearing names of people, places, or communities as both a medium and metaphor. The stamps, imprinted with multiple identities, symbolize the bureaucratic systems that classify, categorize, and often marginalize individuals. These individuals are those that have been registered as having gone missing in India, through natural calamities or during riots or mishaps; names of those abducted or those who absconded. By arranging these stamps into complex, visually rich patterns, Kallat highlights the tension between personal identity and the impersonal, institutional forces that seek to define it.

*Synonym* can be seen as a commentary on migration, border politics, and the erasure or transformation of cultural and personal identities over time. The repetitive use of names rendered in over 14 Indian languages suggests a collective experience, while the intricate design reflects the multifaceted nature of identity. Kallat's choice of rubber stamps—tools of administration and control—underscores the fragility of identity in the face of political or social systems. Through this work, she invites viewers to consider how identity is constructed, recorded, and ultimately, remembered.

Some of Kallat's recent and current shows include *Tiger & Dragons: India and Wales in Britain*; 23rd May - 2nd November 2025, *In the shadows*, Frieze Sculpture, Regent's Park, London, 16th September-2nd November 2025; *We Sinful Women: The Library Project*, The Library, SOAS University, 18th September - 7th December 2025; *Die Line / The Line*, Heidi Horten Collection, Vienna, 19th September 2025-8th March 2026; *The Power of Diversity*, 3rd October 2025-16th January 2026, Vienna.







81 \*

**D.C. JOGLEKAR (1896-1952)**

*Mahamad Shaha's Tomb Nagar, A ship Near Mumbra Creek, Bhaiya*  
 first two signed 'D.C Joglekar' lower right and the third initialed 'D.C'  
 centre right

watercolour on paper

23.4 x 33.6 cm (9 3/16 x 13 1/4 inches); 23.5 x 33.8 cm (9 1/4 x 13 5/16 inches); 33.8 x 23.2 cm (13 5/16 x 9 1/4 inches)

£5,000 - 7,000

€5,700 - 8,000

US\$6,600 - 9,200

**Provenance**

Property from a private collection, India.

A masterful watercolourist, Joglekar infused his work with the emotive depth of Indian aesthetics, blending technical skill with a contemplative, poetic vision. The present lot consists of three watercolours on paper - a portrait, a ship, and a view of a building - respectively titled *Bhaiya*, *A Ship near Mumbra Creek*, and *Mahamad Shah's Tomb Nagar*. These works exemplify his artistry, celebrated for precision and meticulous attention to detail.

A member of the Bombay School, Joglekar worked within a tradition rooted in realism and naturalism, influenced by British academic training. This beautiful group of watercolours reflects his mastery in capturing India's vibrant landscapes, monumental architecture, and people in traditional attire, bringing each scene to life with clarity, charm, and timeless sensibility.



82<sup>AR</sup>

**PRAFULLA MOHANTI (B.1936)**

*Untitled (Red)*

watercolour on paper, framed

74 x 54.4cm (29 1/8 x 21 7/16in).

**£4,000 - 6,000**

**€4,500 - 6,800**

**US\$5,300 - 7,900**

**Provenance**


Property from a private collection, UK.

Acquired from the artist.

Mohanti came to Leeds, UK in 1960 to study as a town planner. It was here that he concentrated on painting using bright colours, as a way to counteract the greyness of the city, and his room. *Untitled (Red)* illustrates how brightness became central to his oeuvre. Despite being painted nearly 40 years after he arrived in the UK, it exemplifies his style. The concentric circles, painted in shades of cool blues and vivid reds, with a central yellow light resemble the sun and is almost blinding in its intensity. He held his first public exhibition in 1964 at the Wakefield City Art Gallery in Yorkshire, where he showcased his works alongside 10 other others. Wakefield Council's purchases of Composition and Floral Theme around this time mark the first acquisitions of his work by a UK institution.







“My paintings come out of my life experiences. They may be figurative and pictorial, but it’s my imagination that adds the details.”

P. N Choyal

83

**P.N CHOYAL (1924-2012)**

*Woman & Cow*

signed 'P.N. Choyal 97' lower left; titled, artist name and address verso

oil on canvas, framed

83.9 x 103.8cm (33 1/16 x 40 7/8in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 4,000

**Provenance**

Property from a private collection, UK.

**Published**

Dr. O.P Joshi, *The Life and works of P.N. Choyal*, 2000, pg. 41.

Rendered in vivid, luminous hues, this striking oil on canvas, *Woman & Cow*, exemplifies Choyal's ability to fuse the figurative with the imagined. Born in 1924 and trained at the Jaipur School of Art, Choyal is celebrated for paintings that, while pictorial, emerge from a deeply personal and imaginative realm. Here, a woman and a white cow stand in an ethereal radiance, their forms bathed in shifting light that lends the scene a dreamlike, almost otherworldly presence.

Choyal's palette, glowing oranges, cool blues, and soft, incandescent whites, creates an atmosphere of nostalgia and emotional resonance. Though known for his evocative depictions of Rajasthan's forts and havelis, where realism and abstraction coexist in delicate tension, he brings the same sensibility to this more symbolic composition. The work's fluid lines, diffused light, and expressive colour harmonies reveal the artist's enduring interest in memory, inner vision, and the quiet poetry found in everyday life.



84 <sup>AR</sup>

**ANNA MOLKA AHMED (1917-1994)**

*Untitled (Portrait of a Man)*

oil on canvas, framed

59.6 x 44.1cm (23 7/16 x 17 3/8in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 4,000

#### **Provenance**

Property from a private collection, London.

In *Untitled (Portrait of a Man)*, Ahmed captures the quiet strength and dignity of her sitter through her characteristically expressive use of impasto. The man, with his hair slicked neatly back, occupies the entire frame, his direct gaze meeting that of the viewer with unflinching gravitas. The thick, textured brushwork animates the surface, lending sculptural presence to the face and clothing, while the interplay of blue and white tones in his shirt adds a subtle rhythm to the composition.

Ahmed's treatment of paint, dense, tactile, and instinctive, transcends mere likeness to evoke an inner world of thought and resolve. As one of Pakistan's pioneering modernists and a founder of the Fine Arts Department at the University of the Punjab, Ahmed's portraits are as much psychological studies as they are painterly experiments.

In this work, her mastery of form and texture conveys not only the individuality of the subject but also the universal human depth that defines her art. *Untitled (Portrait of a Man)* stands as a testament to her enduring ability to transform paint into emotion and presence.

To see Bonhams' exhibition on Anna Molka Ahmed see *Anna Molka Ahmed*, London, 7th - 9th December 2025, <https://www.bonhams.com/auction/31762/anna-molka-ahmed-exhibition/>





85

**KRISHNA REDDY (1925-2018)**

*Woman & her reflection*

edition 38/100 lower left and signed 'Krishna Reddy' lower right

print in colours

49 x 48.6cm (19 5/16 x 19 1/8in).

**£1,500 - 2,000**

**€1,700 - 2,300**

**US\$2,000 - 2,600**

**Provenance**

Property from a private collection, USA.

Reddy was an internationally renowned Indian printmaker and sculptor, best known for his innovative contributions to intaglio printmaking.

Born in Andhra Pradesh, Reddy studied art in India, London, and Paris, where he collaborated with artists like Henry Moore and Constantin Brâncuși.

His artistic journey led him to the Atelier 17 in Paris, a famous printmaking studio founded by Stanley William Hayter, where he developed ground-breaking techniques in viscosity printing.

Reddy's prints are celebrated for their complex use of multiple layers of colour, texture, and abstract forms, often reflecting themes of organic growth, movement, and transformation.



86

**ANGELA TRINDADE (1909-1980)**

*Untitled (Two Women)*

signed 'A.Trindade 1970' lower right

oil on canvas

40.7 x 50.8cm (16 x 20in).

**£1,500 - 2,000**

**€1,700 - 2,300**

**US\$2,000 - 2,600**

**Provenance**

Property from a private collection, UK.

Trindade was a pioneering Indian modernist painter whose work harmonised Indian spiritual themes with Western artistic techniques. A student of the Sir J. J. School of Art and daughter of the renowned painter Antonio Xavier Trindade, she developed a distinctive style marked by gentle line, luminous colour, and quiet introspection. Her depictions of women, serene, dignified, and timeless, explore themes of devotion, identity, and grace. Blending Christian and Indian iconography, Trindade positioned the female figure as both sacred and universal, bridging cultures and redefining feminine representation in twentieth-century Indian art.







87 \*

**CHARLES BASKERVILLE JR. (1896-1994)**

*Udaipur*

signed 'Charles Baskerville Udaipur' lower right  
watercolour on paper, framed  
40 x 32.3cm (15 3/4 x 12 11/16in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

**Provenance**

The estate of American philanthropist, socialite, and writer, Brooke Astor;  
Property from a private collection, USA; acquired from Thomaston Place Auction Gallery, *Summer Grandeur Day 1*, 28th August 2025, lot 1073.

In this vibrant and bustling watercolour, Baskerville Jr. captures a lively moment at the steps of Udaipur, Rajasthan. The scene teems with activity; vendors display garlands of fresh flowers, their wares forming a riot of colour at the heart of the composition. Women, clad in vivid yellow and red saris, ascend and descend the steps, their graceful forms echoing the rhythms of daily life. A sculpted elephant anchors the scene, its presence evoking both the grandeur and spiritual resonance of the setting. Baskerville's delicate brushwork and nuanced palette imbue the work with warmth and charm, transforming a fleeting, ordinary moment into a celebration of Indian culture and human vitality.

Brooke Astor (1902–2007) was an American philanthropist, socialite, and author, celebrated for her generosity and cultural contributions. Born Roberta Brooke Russell in New York City, she married three times, most notably to Vincent Astor, heir to the Astor family fortune. After his death in 1959, she became a leading figure in New York's charitable and cultural life, serving on boards such as the New York Public Library, the Metropolitan Museum of Art, and the American Ballet Theatre. Known for her elegance, wit, and tireless advocacy for education, the arts, and housing for the underprivileged, Astor left an enduring legacy of philanthropy, donating millions to causes that improved the lives of countless New Yorkers. She lived to be 105, embodying a century of civic engagement and social influence.

For another from the series sold at Sotheby's, see *The Estate of Jacqueline Kennedy Onassis*, 25th April 1996, New York, lot 657.



88

**OM PRAKASH SHARMA (B.1932)**

*Untitled (Two Women)*

signed 'Om Prakash 58' lower left

oil on canvas, framed

42.8 x 65.5cm (16 7/8 x 25 13/16in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 4,000

**Provenance**

Property from a private collection, UK.

*Untitled (Two Women)* is a lyrical oil on canvas by Sharma depicting two reclining women in a moment of leisure, femininity, and quiet grace. Sharma employs a vivid palette of yellows and earthy hues. The women's light attire and the lively, abstracted background of intersecting horizontal and vertical strokes highlight the artist's early experimentation with colour, composition, and the human form, well before his turn toward pure abstraction and his celebrated Ragamala series.

Painted in 1958, the work reflects an early stage of Sharma's practice, before his turn to Neo-Tantric themes in the 1960s, making it a rare example of his modernist, figurative period. Equally remarkable is the artist's treatment of the faceless figures in this lot, though rooted in figurative portraiture, they transcend individual identity to assume a more symbolic presence.



89

**ALI ABBAS (B.1968)**

*Untitled (Two Women)*

both signed 'Ali Abbas 09' lower right  
pencil and watercolour on paper, framed  
each 21.5 x 54 cm (8 7/16 x 21 1/4 in)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

**Provenance**

Property from a private collection, UK.

Abbas, a distinguished Pakistani watercolorist, is celebrated for his evocative depictions of the people and landscapes of Thar. A graduate of the University of Sindh, Jamshoro, where he earned his Master of Fine Arts in Painting in 1993, Abbas has developed a practice deeply rooted in observation, empathy, and restraint. His works reveal not only technical mastery of watercolour, a notoriously demanding medium, but also a profound sensitivity to the lived realities and quiet dignity of rural life in Sindh.

Renowned for his People of Thar series, Abbas transforms everyday moments into meditations on endurance, solitude, and belonging. In the pair of paintings shown here, two women are portrayed separately, one cradling a child, the other turned away from the viewer, both rendered in traditional attire with delicately nuanced expression. The mood is contemplative, the palette subdued and atmospheric, with earthy tones and muted washes that evoke the arid vastness of the desert landscape.



90<sup>AR</sup>

**HUGO VILFRED PEDERSEN (DANISH, 1870-1959)**

*Untitled (Girl)*

signed 'Hugo VP' upper right

oil on canvas, framed

36.2 x 24.3cm (14 1/4 x 9 9/16in).

**£3,000 - 5,000**

**€3,400 - 5,700**

**US\$4,000 - 6,600**

**Provenance**

Property from a private collection, UK; acquired from Brunn Rasmussen, *Paintings, furniture and varia*, 16th-28th April 2025, lot 88.

*Untitled (Girl)* presents a young girl in profile, adorned in traditional clothes and jewellery, rendered in Pedersen's sweeping expressive style that balances narrative and drama with striking modernity. The work is both classical and timeless, capturing a quiet dignity and charm that feels just as alive today. Born in Copenhagen in 1870, Pedersen trained at the Royal Academy of Fine Arts before spending two decades travelling through Southeast Asia and India, producing portraits of rulers and ordinary figures alike. Celebrated for his evocative depictions of colonial life, he earned the nickname "The Rajah Painter."

For a similar work sold at Brunn Rasmussen see *Paintings, furniture and varia*, 21st June - 1st July 2024, lot 115 and Bonhams Cornette de Saint-Cyr, *19th Century & Orientalise Paintings*, 13th November 2024, lot 67.



91 \*

**JYOTI SWAROOP (1939-2009)**

*Untitled*

etching on paper with chemicals, framed  
17.8 x 30.5cm (7 x 12in).

£1,500 - 2,500

€1,700 - 2,800

US\$2,000 - 3,300

**Provenance**

Property from a private collection, India.

The present lot is a compelling etching on paper with chemical treatment, rendered in dark, monochromatic brown tones. Its expressive brushwork and abstract forms exemplify Swaroop's experimental approach, inviting the viewer into a contemplative space where mystic forms resonate on an emotional level.

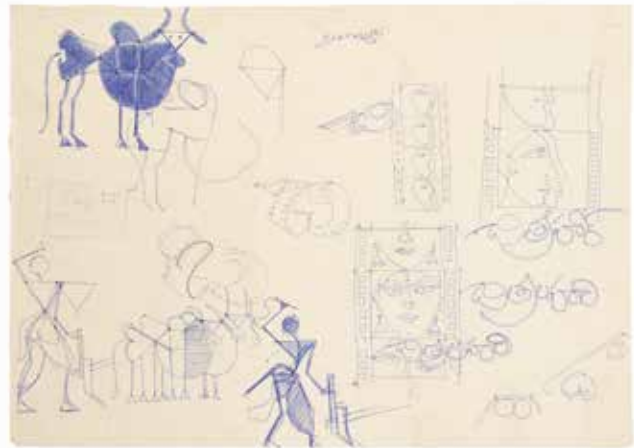
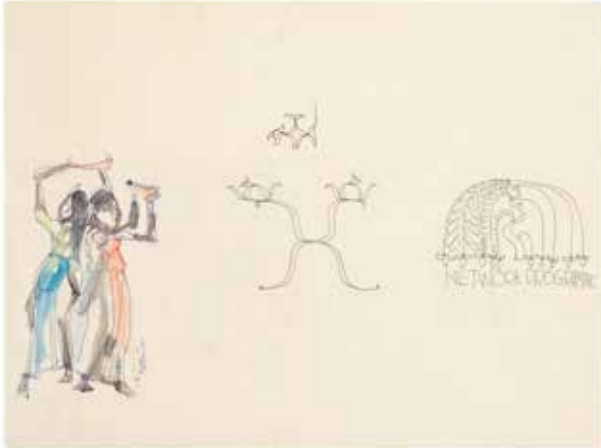
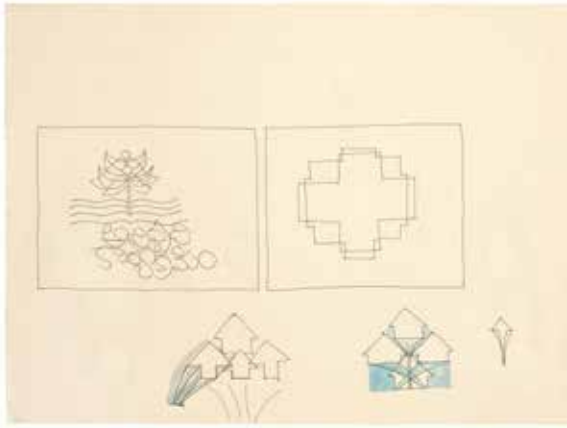
Born in Jodhpur in 1939 into a family of modest means, Swaroop showed an early and unusual interest in art. Considered one of the trailblazers of modern art in Rajasthan, he worked in an international style at a time when few others did, revolutionising traditional art forms dominated by folk and miniature styles. Often compared to Souza

in his time, Swaroop's work is marked by continual evolution - from dark, subdued watercolours and semi-figurative forms in his early period to later works featuring expansive colour fields, bold lines, and expressionistic use of colour, which have become hallmarks of his style.

Described as a seeker of the void, Swaroop consistently explored the depths of his distinctive visual language, producing work that is at once avant-garde and deeply evocative. This present *Untitled* lot with its monochromatic abstraction and expressive rendition, stands as a striking example of his experimental and emotive oeuvre.

To see other works from the artist see Bonhams, *Modern and Contemporary South Asian Art Exhibition Jyoti Swaroop*, 20th - 25th May 2022, <https://www.bonhams.com/auction/27948/modern-and-contemporary-south-asian-art-exhibition-jyoti-swaroop/>.

To see works by the artist sold in these rooms see Bonhams, *Modern & Contemporary South Asian Art Online*, 4th - 14th July 2022, lot 21 and *Modern & Contemporary South Asian Art Online*, 20th February - 6th March 2023, lot 68.



92

**LAXMA GOUD (B.1940)**

*Untitled (Sketches)*

signed and dated 'K.Laxma Goud 1988' in Telgu  
ink and watercolour on paper  
each 26.8 x 37.5 cm (10 9/16 x 14 3/4 inches)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600

**Provenance**

Property from a private collection, UK.

Note: There are 7 pages worth of sketches/drawings on 4 pages.

The 1988 sketch series by Goud reveals the restless, experimental energy that underpins his artistic vision. Spread across seven pages, these drawings executed with spontaneous precision, offer a window into Goud's imagination, where the boundaries between the human, animal, and divine dissolve into a shared rhythm of life. Figures, animals, and the image of Ganesh appear alongside abstract and exploratory forms, each rendered with the artist's unmistakable economy of line and earthy sensuality.

These sketches exemplify Goud's deep engagement with his rural Telangana roots, where myth, ritual, and everyday experience coalesce. The playful distortions and fluid morphing of figures show his mastery of line as both structure and emotion, an instrument of storytelling as much as observation. In their immediacy, the 1988 sketches record not finished ideas but the process of thought itself, an artist in dialogue with his memories, his culture, and his evolving visual language.



93

**INDRAPRAMIT ROY (B.1964)**

*Untitled (Hands)*

mixed media on paper, framed  
77 x 54.5cm (30 5/16 x 21 7/16in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

**Provenance**

Property from a private collection, London;  
Acquired from Gallery 7, Bombay, in 1996.

Note: There is a Chemould Frames label on the reverse, which has the date as 98.

Roy is a Baroda based contemporary artist and printmaker. He studied Printmaking (BFA, 1982–1987) at Visva-Bharati University,

Santiniketan, and Painting (MFA, 1987–1989) at the Faculty of Fine Arts, M.S. University, Baroda. He later completed an MA in Painting (1990–1992) at the Royal College of Art, London. Since 1995, he has taught at the Faculty of Fine Arts, M.S. University of Baroda, alongside a career that includes solo and group exhibitions across India, the United States, the United Kingdom, and Australia.

During his student years and through the early 1990s, Roy explored space as both a spatial and psychological construct, bringing narrative elements into dialogue with atmospheric masses of colour and texture. Through the opaque light of oils and their ability to defy the flat edge of the canvas, he developed a practice that allowed works to evolve organically.

In the present mixed-media work, the artist reflects on space, using layering and light to create shifting textures and depth to the paper.

For a similar work sold on these premises see *Modern & Contemporary South Asian Art Online*, 1-10th September 2025, lot 53.



94 \*

**INDIA (20TH CENTURY)**

*Untitled (Village scene)*

signed indecipherable lower right  
mixed media on canvas, framed  
112.9 x 55.7cm (44 7/16 x 21 15/16in).

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

**Provenance**

Property from a private collection,  
Australia. Acquired in 1977 from Fine Art  
Auctioneers, Consolidated Auctions Pty  
Limited, Sydney; Thence by descent.

Note: The work is referred to as 'Tall Thin  
Cows' in the receipt.

In *Untitled (Village Scene)*, the artist  
reimagines a pastoral scene with striking  
simplicity and elegance. The elongated forms  
of the animals, rendered with a refined sense  
of rhythm and proportion, highlight the artist's  
ability to transform the everyday into a study  
of balance and grace. At once minimal and  
expressive, the work exemplifies the artist's  
distinctive visual language and their sensitivity  
to form and movement.

FINE ARTS AUCTIONEERS				RECEIPT / STATEMENT	
CONSOLIDATED AUCTIONS PTY. LTD.				No 3290	
381 VICTORIA AVENUE - P.O. BOX 411					
CHATSWOOD, N.S.W. 2067					
PHONE 411-1777					
DATE	LOT No.	RECEIPTS	DEBIT	CASH	AMOUNT
20/8	234	2 paintings			90-
		Under Harris Tuckwell			
GROSS TOTAL:					
DEPOSIT:					90-
BALANCE 200:					
FINE ARTS AUCTIONEERS					
TRUST ACCOUNT RECEIPT					
CONSOLIDATED AUCTIONS PTY. LTD.					
381 VICTORIA AVENUE, P.O. BOX 411					
CHATSWOOD, N.S.W. 2067					
PHONE 411-1777					
DATE	RECEIVED FROM	DEPOSIT	DRAWN	CASH	AMOUNT
20/8	Gardner				90-
					90-

original receipt from 1970

95

**INDIA (20TH CENTURY)**

*Untitled (Woman)*

signed indecipherable centre right

oil on canvas, framed

73.9 x 43.4cm (29 1/8 x 17 1/16in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

**Provenance**

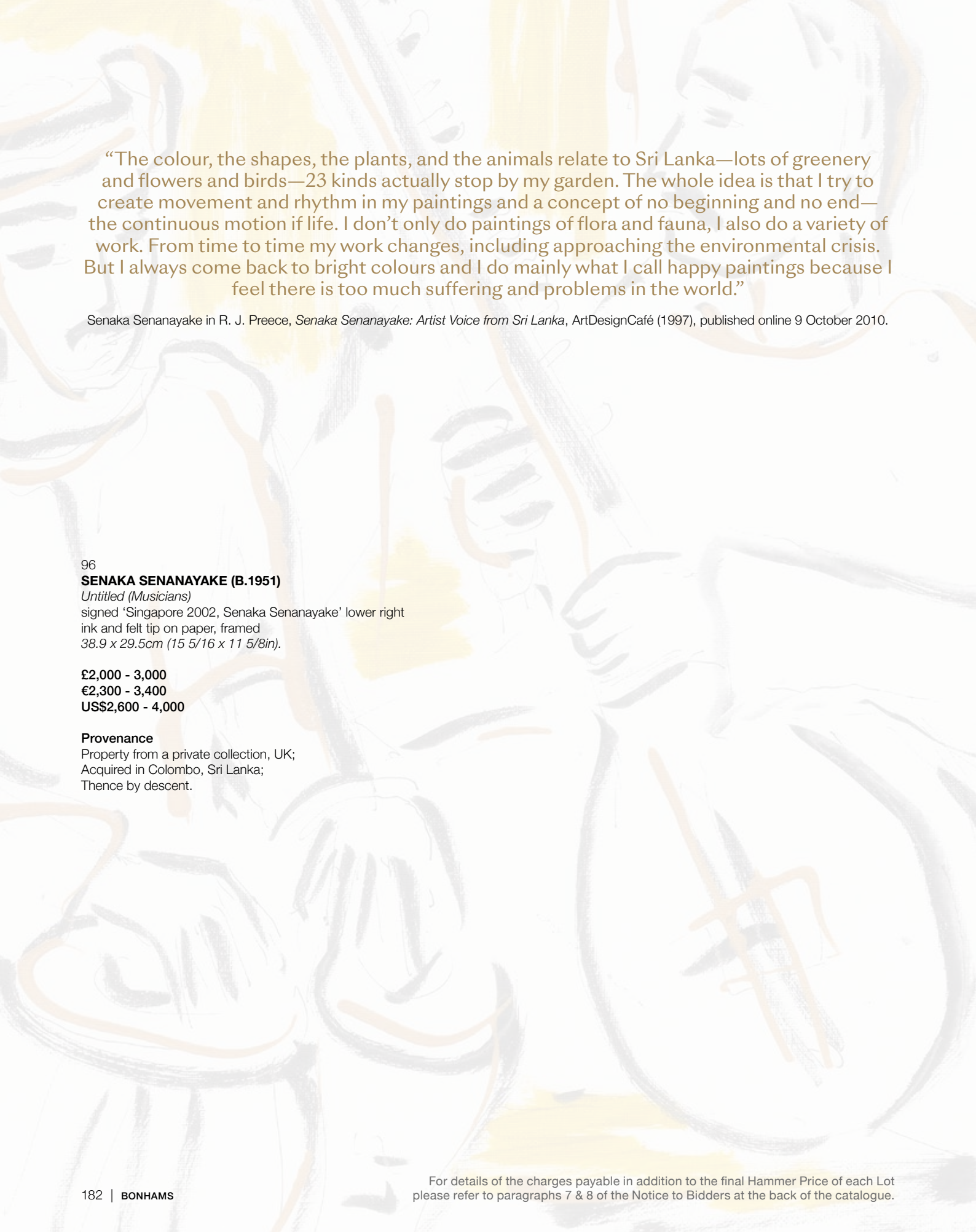
Property from a private collection, UK;

Acquired from a local house clearance in

2024.

This striking oil on canvas presents a beautiful woman rendered with her head turned gently to the left, her breast exposed beneath the folds of a vivid red sari. Reminiscent of Prabha's iconic depictions of women, the painting moves fluidly between figuration and abstraction, offering just enough anatomical clarity to anchor the subject while allowing the surrounding forms to soften and dissolve. The background glows in a rich yellow, creating a warm, atmospheric field against which the figure emerges. Her skin, modelled in expressive tones of brownish green, heightens the work's emotional resonance and lends the composition an otherworldly presence. Though she appears to sit atop a surface, this too slips into abstraction, reinforcing the painting's dreamlike balance between the real and the imagined.





“The colour, the shapes, the plants, and the animals relate to Sri Lanka—lots of greenery and flowers and birds—23 kinds actually stop by my garden. The whole idea is that I try to create movement and rhythm in my paintings and a concept of no beginning and no end—the continuous motion of life. I don’t only do paintings of flora and fauna, I also do a variety of work. From time to time my work changes, including approaching the environmental crisis. But I always come back to bright colours and I do mainly what I call happy paintings because I feel there is too much suffering and problems in the world.”

Senaka Senanayake in R. J. Preece, *Senaka Senanayake: Artist Voice from Sri Lanka*, ArtDesignCafé (1997), published online 9 October 2010.

96

**SENAKA SENANAYAKE (B.1951)**

*Untitled (Musicians)*

signed 'Singapore 2002, Senaka Senanayake' lower right  
ink and felt tip on paper, framed  
38.9 x 29.5cm (15 5/16 x 11 5/8in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 4,000

**Provenance**

Property from a private collection, UK;  
Acquired in Colombo, Sri Lanka;  
Thence by descent.





97

**RAJA RAVI VARMA (1848-1906)**

*Untitled (Kadambari/Saraswati)*

verso workshop stamp from Moti/Mochi Bazar, Bombay  
chromolithograph with applied embellishments  
49.1 x 34.4cm (19 5/16 x 13 9/16in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

**Provenance**

Property from a private collection, Germany.  
Acquired in 2023/2024 from a Berlin household.

This chromolithograph, depicting Kadambari, an epithet of Saraswati exemplifies Varma's ability to blend classical Indian iconography with the visual language of European realism. Printed at the Ravi Varma Press and later hand-embellished with applied details, the image captures the goddess seated serenely, adorned with jewels and drapery rendered in exquisite detail. Whether interpreted as the literary muse Kadambari or the goddess Saraswati, the composition reflects Varma's vision of divine femininity — graceful, learned, and luminous.

Chromolithographs such as this were instrumental in democratizing art in colonial India, making sacred imagery accessible to a wider public. The applied embellishments, likely added by hand after printing, enhance the work's devotional aura, transforming a mechanical reproduction into a cherished, almost sacred object. Today, such prints stand as testaments to Varma's pioneering role in shaping the visual culture of modern India, bridging courtly painting, popular art, and printmaking.



98 \*

**SAPNA (B.UNKNOWN)**

*Untitled (Village fishing scenes)*

signed 'Sapna 1993' lower left and centre right

pigments on paper

each 66.8 x 55 cm (26 5/15 x 21 5/8 inch)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

**Provenance**

Property from a private collection, France.

These two paintings dating from 1993, are executed in a distinctive folk style that balances narrative richness with visual restraint. Using a limited palette of whites and blacks, the works achieve remarkable depth and clarity, allowing the intricacy of the scenes to take centre stage. Each painting captures the rhythms of village life through a sequence of fishing activities: figures casting nets, sorting their catch, taking boats out to fish, selling their harvest, and women walking across a bridge carrying fish, all rendered with attentive observation and expressive detail.

A village appears in the distance, anchoring the scene and creating a sense of continuity between human activity and environment. The compositions are layered with multiple figures engaged in simultaneous actions, producing a dynamic interplay of movement, labour, and social interaction. Despite the monochromatic palette, Sapna conveys texture, volume, and spatial depth with precision, reflecting a mastery of folk idiom and a sensitivity to daily life.

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### 1. OUR ROLE

In its role as *Auctioneer of Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams*' job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about the *Lot*, or if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

*Bonhams* does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*, and this will govern *Bonhams*' relationship with the *Buyer*.

### 2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details. Any person who damages a *Lot* will be held liable for the loss caused.

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams*' opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

#### Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams*' opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

#### Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams*' reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

#### The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

#### Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

*Bonhams* undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams*' behalf, whether in the *Catalogue* or elsewhere. You should not suppose that such examinations, investigations or tests have occurred.

*Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams*' behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into your *Buyer's Agreement*.

#### Alterations

*Descriptions* and *Estimates* may be amended at *Bonhams*' discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE LOT IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY LOT OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

### 4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots for Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

## 5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams*' reputation.

#### Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Registration and Bidding Form* on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

#### Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a *Registration and Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

#### Bidding by post or fax

*Absentee Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your *Absentee Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

#### Bidding via the internet

In order to bid online in a *Sale*, you must be 18 or over and you must register to bid via the *Bonhams* App or [www.bonhams.com](http://www.bonhams.com). Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (iii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/\$10,000/HKD50,000/AUS\$10,000 depending on the jurisdiction and currency of the *Sale*, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.

Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you. We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

#### Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

**You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.**

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or vice versa.

#### 6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder* including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

#### 7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

28% of the *Hammer Price* on the first £40,000; plus  
27% of the *Hammer Price* from £40,001 and up to £800,000; plus  
21% of the *Hammer Price* from £800,001 and up to £4,500,000; plus  
14.5% of the *Hammer Price* above £4,500,000

A 3rd party bidding platform fee of 4% of the *Hammer Price* for *Buyers* using the following bidding platforms will be added to the invoices of successful *Buyers* – Invaluable; Live Auctioneers; The Saleroom; Lot-tissimo.

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the *Catalogue*.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of £1,000 or greater, the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed £12,500.

<i>Hammer Price</i>	Percentage amount
From £0 to £50,000	4%
From £50,000.01 to £200,000	3%
From £200,000.01 to £350,000	1%
From £350,000.01 to £500,000	0.5%
Exceeding £500,000	0.25%

#### 8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols, shown beside the *Lot* number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- \* VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the UK: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the UK: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-UK address, decides that the item is not to be exported from the UK, then he should advise *Bonhams* immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

#### 9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

**Bonhams' preferred payment method is by bank transfer.**

You may electronically transfer funds to our *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Account* details are as follows:

Bank: National Westminster Bank Plc  
Address: PO Box 4RY  
250 Regent Street  
London W1A 4RY  
Account Name: Bonhams 1793 Limited  
Account Number: 25563009  
Sort Code: 56-00-27  
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Debit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams*' reputation.

#### 10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

#### 11. SHIPPING

SHIPPING For information and estimates on domestic and international shipping as well as export licenses please contact The Packengers Ltd on +44 (0) 203 154 4360  
bonhamslondon@thepackengers.com

#### 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

From 28 June 2025, the import into the EU of non-EU origin property of a certain age (and in some categories above a certain value) into the EU is subject to additional requirements. Under the relevant EU Regulation, it is the *Buyer's* sole responsibility to assess whether any *Lot* meets the criteria for import into the EU. The refusal of any required Importer Licence or Importer Statement, or any delay in obtaining such Licence or Statement shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

#### 13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at:

<https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species#how-to-apply> or may be requested from:

Enquiries: [wildlife.licensing@apha.gov.uk](mailto:wildlife.licensing@apha.gov.uk)  
Applications: [CITESapplication@apha.gov.uk](mailto:CITESapplication@apha.gov.uk)  
Address: UK CITES Management Authority  
Centre for International Trade  
Horizon House, Deanery Road, Bristol BS1 5AH

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

#### 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

## 16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovableity" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

## Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

## Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the - of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

## Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

## Licensing Requirements

### Firearms Act 1968 as amended

*Bonhams* is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

*Lots* marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

*Lots* marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence. *Lots* marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

*Lots* marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held. Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

## Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

## 18. FURNITURE

### Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

## 19. JEWELLERY

### Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

### Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

### Signatures

#### 1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

#### 2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

#### 3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

## 21. PICTURES

### Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

## 22. PORCELAIN AND GLASS

### Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

## 24. WINE

*Lots* which are lying under Bond and those liable to VAT may not be available for immediate collection.

### Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

### Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm  
15 to 30 years old – top shoulder (ts) or up to 5cm  
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

### Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

### Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

*Buyers* must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

*Buyers* outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

### Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Chateau bottled  
DB – Domaine bottled  
EstB – Estate bottled  
BB – Bordeaux bottled  
BE – Belgian bottled  
FB – French bottled  
GB – German bottled  
OB – Oporto bottled  
UK – United Kingdom bottled  
owc – original wooden case  
iwc – individual wooden case  
oc – original carton

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- |    |   |
|----|---|
| Y  | This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale. |
| TP | Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.   |
| W  | Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.   |

- A Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artist's Resale Right Regulations 2006, as amended. See clause 7 for details.
- O The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. *Bonhams* is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

•, †, \*, G, Q, α see clause 8, VAT, for details.

**DATA PROTECTION – USE OF YOUR INFORMATION**

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website [www.bonhams.com](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from [info@bonhams.com](mailto:info@bonhams.com)

**APPENDIX 1**

**BUYERS SALE CONTRACT WITH SELLER**

**IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or on Bonhams' website, and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.**

**Under this contract the Seller's liability in respect of the quality of the Lot, it's fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy it.**

**1 THE CONTRACT**

- 1.1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale of the Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in *italics*.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

**2 SELLER'S WARRANTIES AND UNDERTAKINGS**

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 The *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary); the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

- 2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the *Bonhams* website, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue*.

**3 DESCRIPTIONS OF THE LOT**

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold. Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

**4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY**

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

**5 RISK, PROPERTY AND TITLE**

- 5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

**6 PAYMENT**

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay in full any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

**7 COLLECTION OF THE LOT**

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
- 7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove

the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

**8 FAILURE TO PAY FOR THE LOT**

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which is not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

**9 THE SELLER'S LIABILITY**

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source

- of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.
- 10 MISCELLANEOUS**
- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The Seller's failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the Seller's ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the Seller, addressed c/o Bonhams at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the Buyer given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
- 11 GOVERNING LAW**
- All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the Seller and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the Seller may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. Bonhams has a complaints procedure in place.

## APPENDIX 2

### BUYER'S AGREEMENT WITH BONHAMS

**IMPORTANT:** These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

#### 1 THE CONTRACT

- 1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a *Lot* has been knocked down by the Auctioneer.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the

*Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

- 1.3 As specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller and following completion of our enquiries pursuant to paragraph 3.11;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the *Catalogue* or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless Bonhams itself sells the *Lot* as principal) made as agent on behalf of the Seller.

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the *Contract for Sale* in respect of the *Lot*.

#### 3 PAYMENT AND BUYER WARRANTIES

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*: the *Purchase Price* for the *Lot*;
- 3.1.1 a Buyer's Premium in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to Bonhams.
- 3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:
- 3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, His Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or
- 3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further
- 3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or

enforced by the U.S., the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority.

- 3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.
- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
- 3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;
- 3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;
- 3.10.4 items purchased by you and your Principal through Bonhams are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S., the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and
- 3.10.5 that you consent to Bonhams relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.
- 3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the Seller, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

#### 4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the *Lot* to you, once you have paid to us; in cleared funds, everything due to the Seller and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "Storage Contract") with the Storage Contractor for the storage of the *Lot* on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the Storage Contractor's premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

#### 5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment

of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

## 6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

## 7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot* *Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

## 8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without

prejudice to the generality of the discretion and by way of example, we may:

- 8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or
- 8.1.2 deliver the *Lot* to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
- 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
- 8.2 The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
- 8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

## 9 FORGERIES

- 9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.
- 9.2 Paragraph 9 applies only if:
- 9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and
- 9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and
- 9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.
- 9.3 Paragraph 9 will not apply in respect of a *Forgery* if:
- 9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
- 9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
- 9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.
- 9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.
- 9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
- 9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.
- 9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

## 10 OUR LIABILITY

- 10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.
- 10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:
- 10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
- 10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- 10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act,

omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.4 You may wish to protect yourself against loss by obtaining insurance. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*; but not if: the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undscribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

## 12 MISCELLANEOUS

- 12.1 You may not assign either the benefit or burden of this agreement.
- 12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
- 12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
- 12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 12.5 If any term or part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity

- will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

### 13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

### DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from [info@bonhams.com](mailto:info@bonhams.com).

### APPENDIX 3

#### DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

#### LIST OF DEFINITIONS

**"Account"** the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

**"Additional Premium"** a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended, which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 pounds.

**"Auctioneer"** the representative of *Bonhams* conducting the *Sale*.

**"Bidder"** Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

**"Bonhams"** *Bonhams* 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

**"Book"** a printed *Book* offered for *Sale* at a specialist *Book Sale*.

**"Business"** includes any trade, *Business* and profession.

**"Buyer"** the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

**"Buyer's Agreement"** the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

**"Buyer's Premium"** the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

**"Catalogue"** the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

**"Commission"** the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

**"Consignment Fee"** a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"Contract Form"** the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

**"Contract for Sale"** the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

**"Contractual Description"** the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

**"Description"** any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

**"Entry"** a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

**"Estimate"** a statement of our opinion of the range within which the hammer is likely to fall.

**"Expenses"** charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus VAT if applicable.

**"Forgery"** an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

**"Guarantee"** the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

**"Hammer Price"** the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

**"Loss and Damage Warranty"** means the warranty described in paragraph 8.2 of the Conditions of Business.

**"Loss and Damage Warranty Fee"** means the fee described in paragraph 8.2.3 of the Conditions of Business.

**"Lot"** any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

**"Motoring Catalogue Fee"** a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

**"New Bond Street"** means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

**"Notional Charges"** the amount of *Commission* and VAT which would have been payable if the *Lot* had been sold at the *Notional Price*.

**"Notional Fee"** the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

**"Notional Price"** the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

**"Notice to Bidders"** the notice printed at the back or front of our *Catalogues*.

**"Purchase Price"** the aggregate of the *Hammer Price* and VAT on the *Hammer Price* (where applicable), the *Buyer's Premium* and VAT on the *Buyer's Premium* and any *Expenses*.

**"Reserve"** the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

**"Sale"** the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

**"Sale Proceeds"** the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any VAT chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

**"Seller"** the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

**"Stamp"** means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

**"Standard Examination"** a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

**"Storage Contract"** means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

**"Storage Contractor"** means the company identified as such in the *Catalogue*.

**"Terrorism"** means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

**"VAT"** value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

**"Withdrawal Notice"** the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

**"Without Reserve"** where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

#### GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

**"artist's resale right":** the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artist's Resale Right Regulations 2006, as amended.

**"bailee":** a person to whom goods are entrusted.

**"indemnity":** an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

**"interpleader proceedings":** proceedings in the Courts to determine ownership or rights over a *Lot*.

**"knocked down":** when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

**"lien":** a right for the person who has possession of the *Lot* to retain possession of it.

**"risk":** the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

**"title":** the legal and equitable right to the ownership of a *Lot*.

**"tort":** a legal wrong done to someone to whom the wrong doer has a duty of care.

**"warranty":** a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

#### SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

\*Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
  - (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
    - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
    - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
  - (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
  - (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
  - (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
    - (a) the seller;
    - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
    - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

# Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

# Bonhams

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

### Data protection

Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box

### Notice to Bidders.

At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

### If successful

I will collect the purchases myself   
 Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

Sale title: Modern & Contemporary South Asian Art	Sale date: 9 December 2025
Sale no. 30642	Sale venue: New Bond Street, London

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

**General Bid Increments:**

£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s
£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s
£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s
£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion
£5,000 - 10,000 .....by 500s	

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	

### Please answer all questions below

1. ID supplied: Government issued ID  and (if the ID does not confirm your address)  current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners

2. Are you representing the Bidder?  If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):  
 Bidder's ID: Government issued ID  and (if the ID does not confirm their address)  current utility bill/bank statement

Are you acting in a business capacity? Yes  No

If registered for VAT in the EU please enter your registration here:  /  -  -

Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid ★

**FOR WINE SALES ONLY**

Please leave lots "available under bond" in bond  Please include delivery charges (minimum charge of £20 + VAT)

**BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.**

Bidder/Agent's (please delete one) signature: \_\_\_\_\_ Date: \_\_\_\_\_

★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.





5219 Hurain



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London, W1S 1SR

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**AUCTIONEERS SINCE 1793**