

EXHIBITION  
OF  
PAINTINGS  
&  
SCULPTURES

BY THE MEMBERS  
OF  
**Calcutta Group**  
&  
**Bombay Progressive Group**  
**1950**

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**FEATURING GOBARDHAN ASH**

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**5**  
**PRINSEPS**

LIVE AUCTION

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## Estate of Gobardhan Ash

Recreating the 2nd exhibition of the Progressive Artists' Group  
and Calcutta Group, 1950.

14<sup>th</sup> January, 2022

**FIRST NFT AUCTION IN INDIA**

[www.prinseps.com](http://www.prinseps.com)



## Curator's Note

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The 1950's was a period where Indian art was on a cusp. A time where artists were breaking the mould of figurative and realistic art works that stemmed from the Bengal School of art. Gobardhan Ash was one of the pioneers of this art style shift. Breathing life into his figures, Ash diverged totally from the traditional school. His figures can be compared in today's time to avatars or what one refers to in the digital age as a profile picture, a graphical representation of a user.

In 2017, Cryptopunks, one of the first NFT's was released. A collection of ten thousand figures (avatars). These figures seem to resemble a style that Gobardhan Ash discovered and pioneered decades ago. Today, Prinseps is juxtaposing the digital avatar with Gobardhan Ash's avatars. What we see today as an avatar, Gobardhan Ash had expressed with his unique, primitive watercolour on paper works more than seventy years ago.

Prinseps is the first Indian auction house to enter the NFT space. The Gobardhan Ash auction has been curated and planned with great detail and responsibility to build on art history. We begin our auction with these avatars, one physical artwork followed by its NFT. We include thirty-five rare works on paper from the 1950s and thirty-five unique edition tokens of the same. We are proud to re-create an exhibition that happened in the 1950s, that bears semblance to the crypto punks movement, but from seven decades ago.

As an auction house striving to curate and bring to the forefront exciting finds, we are thrilled to announce this upcoming auction. We believe that although the digital art market and technology have been there for some time, the many advantages of NFT's in particular are now being seen and will continue to be appreciated as this art world develops into the mainstream.

**Brijeshwari Gohil**

## Estate of Gobardhan Ash

14<sup>th</sup> January, 2022

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Auction is now open for written bids / proxy bidding  
Live Auction commences at 7.00 pm on 14<sup>th</sup> January 2022.

Lots will be auctioned sequentially.

Bids can be placed online, via telephone, or live on the auction floor

Lot Numbers	Closing Time (India)	Closing Time (US Eastern)	Closing Time (US Pacific)	Closing Time (UK)	Closing Time (Japan)	Closing Time (Hong Kong)
1 - 70	7.00 pm	8.30 am	5.30 am	1.30 pm	10.30 pm	9.30 pm

An introduction to  
Gobardhan Ash's Avatars

# PHYSICAL & NFT AUCTION

NFT's or Non Fungible Token's are a new technology phenomenon allowing clear ownership and easy transferability of digital art which can be unique or in editions.

In understanding NFT, one needs to understand digital art and perhaps the progression of the mediums on which art is painted/ executed. Since time immemorial - art has been painted on wooden panels, walls, paper, and from around the 16th century on canvas. In the 20th century, with the advent of the computer and photo editing tools, it became possible to design artworks purely on the computer and meant to be displayed on a TV screen or monitor-like devices. Photography is certainly a part of this digital art phenomenon that started much earlier than the advent of computers. Digital art existed long before the advent of NFTs.

Avatar, also known as a profile picture or user picture in the computing world, refers to a graphical representation of a user or the user's character or persona or possibly physical traits. It may take either a two-dimensional form as an icon in Internet forums and other online communities or a three-dimensional form, as in games or virtual worlds. (Wikipedia).

**Avatars tend to reflect some amount of “personality”, “emotion”, “possibly cute” and are generally primitive in an implementation having a sparse use of colours or minimal texturing.**

## Gobardhan Ash's Avatars from the 1950s

Ash's experiments in art from the 1950s are exactly what can be characterised as avatars, that is, 'primitive' artworks depicting personality traits. His art from the 1950s showcases his individuality alongside his characteristic and inimitable technique. His paintings include a technique composed of a scientific arrangement of colour dots, almost pointilliste. His works being impeccable character studies such as the painting, Mother and Son. The works are all watercolour on paper (two-dimensional renderings), with vibrant colours making them quite ideal for transformation into an NFT. As we blend the old with the new, we begin our auction of these 'avatars', with one physical artwork, followed by its NFT (a unique edition).

The Prinseps Gobardhan Ash Avatar auction includes 35 rare works on paper from the 1950s and 35 unique edition tokens of the same. We are proud to re-create an exhibition that happened in the 1950s, that bears semblance to the crypto punks movement, but from seven decades ago.





Gobardhan Ash:

# THE QUIET MASTER ARTIST

A silent, dedicated artist content amidst the walls of paintings stacked in his Begampur mud house stirred a quiet revolution against the preconceived notions of artistic expression. No wonder Gobardhan Ash (b.1907) carved a niche for himself as an individualistic artist who fearlessly explored diverse artistic styles and techniques.



The prolific artist entered the art arena in the mid-1920s when two art trends reigned supreme in the Indian art world. One being the **Bengal School** that followed literary painting with rigid standards. While the other was the art school brand of pseudo-Victorianism. He refused to bow down to either of the two schools of thought that dominated modern

Indian art. When the set norm was to paint divinities or female figures en route temples, Mr. Ash chose to silently jump off the bandwagon. He painted a gypsy mother clutching her newborn tight to her chest and tired farmers laboring in the fields. And this was how he sparked a new trend of **social realism** in India.



*Gypsy Mother by Gobardhan Ash, 1950, Gouache on Board*



*Renunciation is the fundamental principle of art for all ages. The real spirit of art is the universal language which freely, frankly correlate and enlighten the human society. [1]*

*- Gobardhan Ash*



In 1926, Gobardhan Ash enrolled in the **Government School of Art** in Calcutta but dropped out 5 years later, rejecting the pedagogy that disillusioned him. In 1931, he trained at the **Madras School of Art** under the mentorship of the famous- painter sculptor **Devi Prasad Roy Chowdhury**. However, he resisted the highly skilled academic realism and segued into the confident flamboyance of the impressionistic technique. Ash refused to succumb and limit his artistic dreams and aspirations to a set curriculum. He left Madras to head back to Calcutta to pursue his career as a full-fledged artist. That was where he worked with **Atul Bose** at his studio for several years.



*His genre picture depicting 'Tillers of the land' & labourers with their dilapidated abodes, won for him popular recognition as far back as 1930. Since then he has travelled a long way. [2]*

- **Atul Bose**

The 1930s stood witness to two artist groups competing for a place in the sun in undivided India. The first being a rather large group of artists called Realists wanting to represent Indian life and themes in an academic Neoclassical style. The second group of artists was more inclined to explore the age-old tradition of Indian art. And at that time, **Rabindranath Tagore**, **Jamini Roy**, and **Gaganendranath Tagore** were trying hard to establish links with the tradition of modern art in their own manner. Gobardhan Ash however was a young and restless artist who was branded as a rebel against the tradition. In 1931, he founded the **Young Artists' Union** in Calcutta with like-minded artists such as **Abani Sen**, **Kalikinkar Ghosh Dastidar**, **Renu Roy**, and others. Under the guidance of Atul Bose, Mr. Ash founded the **Academy of Fine Arts** in 1933.



Standing from left: Abani Sen, Gobardhan Ash, Bimal Dey, Jahar Sen, Ardhendu Chatterjee, Haridhan Dutta. Sitting from left: S.N. Dey, Atul Bose, Amiya Basu at AFA's First Annual Exhibition, Kolkata -1933.

In the same year, he established the Art Rebel Centre alongside Abani Sen, Annada Dey, and Bhola Chatterjee to create art that was fearless, true, and assertive in its desire to fuel artistic freedom.

“Our aim is to create an art that is strong, bold, verile and anti-sentimental, fearless in its desire for new adventures, a powerful advance-guard, which alone can save Art in India now threatened by traditional conservatism and habitual indifference of the public.” [3]

This young art activist along with other artists wanted to steer away from the mainstream mythological and historical depictions at that time, and express contemporary life through their art. This urgent desire gave birth to artist groups such as the Young Artists' Union in 1931 and the Art Rebel Centre in 1933. Both these ventures enabled a conducive creative space for young artists of this country.

Ash's works created a strong statement and raised quite a few social concerns relevant to his social and political milieu back then. Hunger, deprivation, poverty, misery, and suffering seeped through Ash's use of coherent lines, shapes, and forms. His blatant yet intense depiction of human tragedies not only stirred an emotional response but also reflected the crucial changes taking place in the social and political fabric at that time. The famine that hit Bengal in 1943 furthermore awakened a sense of artistic duty and responsibility amongst artists to represent the life of the people suffering in rural Bengal. Gobardhan Ash stripped bare the stark and uninhibited truth of life through scanty washes of earthy brown tones, reflecting endless human misery. While his contemporaries such as Zainul Abedin and Chittaprosad Bhattacharya preferred black and white, or the use of graphics as a medium. Abedin's famine works were more figurative and skeletal; as he drew on the lifeless beings collapsed on the pavements of Calcutta. This ill-fated devastation drove many artists to look afresh at their artistic and visual expression.

"The famine became, as Chaudhuri notes, the catalyst for thinking beyond realism's mimetic power to relieve the suffering of such vast magnitudes. She writes: "Few will forget the searing images of emaciated human bodies and hungry cattle, dogs and crows in the sketches, paintings, and figures produced by Zainul Abedin, Gobardhan Ash, Chittaprosad Bhattacharya, and Ramkinkar Baij in those [famine] years. It might even be argued that for Bengal, the real crisis of modernist representation is constituted by the famine and the events surrounding it. These events demanded, for those who lived through them, the sobering, 'truthful,' witness of social realism: yet at the same time, they lay beyond the reach of realism, beyond the comforting illusion of representational adequacy that the ideology of realism propagates." [4]

The decade of the 1940s saw the uprising of a new modern art movement in the country. The social and economic milieu in the 1940s developed a new aesthetic in the realm of Indian visual art. Realistic art sans middle-class sentimentalism and romanticism was

coined as progressive. The Calcutta Group of artists came into existence at this time as a reaction and retaliation to the Bengal Famine. The Group represented the time and turbulence of the "man-made" famine. They aimed to give artistic expression and a voice to the concerns of the common man.

The founders and core members of the Calcutta Group were Prodosh Das Gupta (notable sculptor), and the painters Gopal Ghosh, Rathin Maitra, Nirode Mazumdar, Subho Tagore, and Prankrishna Pal. They were later joined by Abani Sen (1947), Gobardhan Ash (1950), Sunil Madhav Sen (1952), and Hemant Misra (1953). In 1943, the Calcutta Group released a manifesto stating Realism as the crux of their artistic endeavor. Their works depicted the horrors, stark social reality, and their personal sense of concern in a contemporary modernist fashion deeply rooted in the environment and people of Bengal.

At that time, Gobardhan Ash's artworks were already bordering along the lines of social realism. His work reflected the social and economic milieu during the ill-fated decade of the 1940s. He was a conscientious artist who used poverty, hunger, deprivation, and human suffering as emotional components in his work. He reflected the time and turbulence of the Bengal Famine in rusty, brown washes.

And despite his self-imposed seclusion in his modest Begumpur mud house, as an artist, he could not exist in isolation. His haunting Bengal Famine series brought him into the public eye when it was first discovered by the Progressive Writers' Association in 1945. After his Bengal Famine series, Ash adopted gouache as a medium to instill body into his colours. Dabs and patches of opaque paint portrayed rural Bengal at that time. His style bordered on Pointillism, Expressionism, and Folk Art.





*Comrade by Gobardhan Ash, 1950, Gouache on paper.*

In 1949, secretary of the Calcutta Group, Prodosh Das Gupta came across his paintings in keeping with the social milieu and invited him to be a member of the Calcutta Group. Impressed with Ash's pen and wash sketches, Prodosh Das Gupta expressed interest in holding a solo exhibition of his works at the Calcutta Group. Following this conversation, he was soon visited in his Begampur residence by Prodosh Das Gupta and two other members of the Calcutta Group Prankrishna Pal, and Rathin Mitra. Oblivious to the treasures that hid in his modest mudhouse, they stumbled upon piles of bright and lively modern art, unique and eclectic, steeped in the new wave art form. These were beyond the pen and wash sketches that they were expecting.

*The three gentlemen sifted through my stockpile with much industry, and finally narrowed down on 56 paintings for the proposed exhibition. I was to prepare these for the event by sticking boards and so on. The Group would look after the rest. I agreed to the proposal. The exhibition was finally held on January 5, 1950 at 1, Chowringhee Terrace, Gokhale Road, Calcutta, and was curated by Prodosh Dasgupta. It was a grand success! [5]*

- Gobardhan Ash



His works were also exhibited in the joint show of the **Calcutta Group** and **Progressive Artists' Group** alongside masters such as **K.H. Ara**, **Francis Newton Souza**, **Maqbool Fida Husain**, **S.H. Raza**, **H.A. Gade**, and **S.K. Bakre** at Calcutta in 1950.

SOUZA, NEWTON.			
42.	Lovers.	...	.... 100/-
43.	Bridge	...	.... 100/-
44.	Church corner	...	.... 100/-
45.	Nude girl	...	.... 1,000/-
46.	Lovers	...	.... 500/-
GOBARDHAN ASH.			
47.	Nondescript	...	.... 250/-
48.	Startled	...	.... 75/-
49.	Deserters	...	.... 75/-
50.	Udipuri	...	.... 75/-
51.	Springtide	...	.... 75/-
52.	The dance	...	.... 75/-
53.	Mother and son	...	.... 75/-
54.	Happy family	...	.... 100/-
55.	Hunger	...	.... 50/-
56.	Mosgool	...	.... 50/-
57.	In the unknown land	...	.... 100/-

Joint exhibition of paintings and sculptures by the members of Calcutta Group & Bombay Progressive Group, 1950

In 1953, he took part in the Calcutta Group exhibition in New Delhi. Ash has had several solo shows in major Indian cities and participated in a lot of all India expositions. However, after the Calcutta Group disbanded due to lack of artistic camaraderie; Ash slipped back into his solitude. His works from the 1950s were manifestations of his elective affinities with Bengal folk painting followed by a neo-naturalistic phase. In 1956, Gobardhan Ash opened the **Fine Art Mission** free Art School in Begampur.

The reclusive genius switched to oils in the 1960s, where he painted a whole series on children, reflecting and gauging their various moods. In the 1970s, he switched to open landscapes- painting tired farmers laboring in the fields reflecting the socio-economic reality at that time. While his later years comprised an array of self-portraits eliciting a sense of self-awareness. He would peer into the mirror, memorise his changing facial features, and document them with every passing year. His portraits were like chapters in a novel of ageing.

Gobardhan Ash has left behind a treasure trove of artistic versatility spanning through various languages of art. His works from various periods of his life portray the different phases of his artistic creativity, experimentation, and expression. His silence filled with the revolting spirit of his paintings that echo loud and clear even today.

References

[1] Critical analysis on Gobardhan Ash's paintings, GOTI

[2] Gobardhan Ash by Atul Bose, 1969, Ash's exhibition catalogue of 1969

[3] 1933 Guide, Art Rebel Centre Exhibition Catalogue

[4] Systems of Life Biopolitics, Economics, and Literature on the Cusp of Modernity, Richard A. Barney and Uiarren Montag, Editors, FORDHAM UNIVERSITY PRESS, NEW YORK 2019

[5] My tryst with the Calcutta Group by Gobardhan Ash.



## Gobardhan Ash: A TIMELINE



*Gobardhan Ash's family residence in Begampur, Kolkata*

- 1907  
Born, Begampur, Hooghly (W.B.)



*Govt. College of Art &... - Govt. College of Art & Craft, Calcutta (facebook.com)*



*Government College of Art & Craft - Wikipedia*

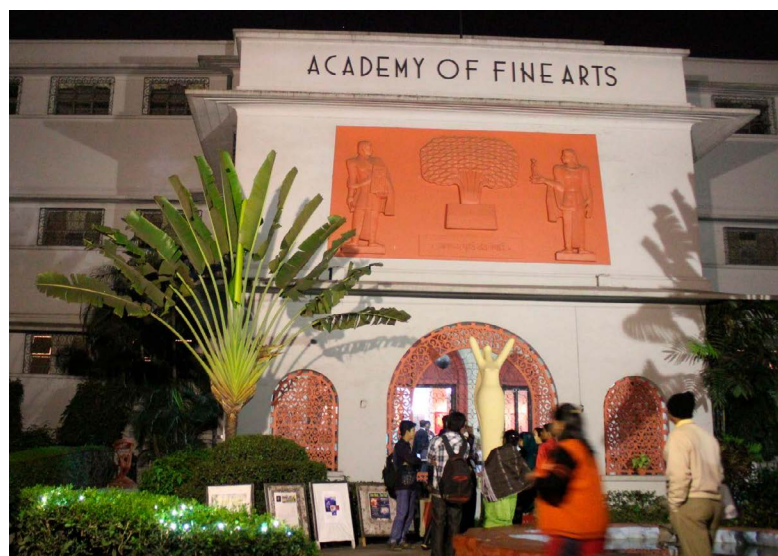
- 1926 - 1930  
Art Education: Govt School of Arts and Crafts, Calcutta





*Fine art Colleges in  
Tamilnadu - Drawing  
Master (drawingmasters.  
blogspot.com*

- 1931-32  
Art Education: Govt School of Arts and Crafts, Madras
- 1931  
Founder member, Young Artists' Union, Calcutta
- 1932  
Founder Secretary, Art Rebel Centre, Calcutta
- 1933  
Founder member, Academy of Fine Arts, Calcutta



*Academy of Fine Arts,  
Kolkata - Wikipedia*

- 1944 - 1945  
Supervisor Artist, Central Ordnance Depot, Agra
- 1946 - 1948  
Chief Artist, Indian Institute of Art and Industry Calcutta
- 1950  
Elected member of Calcutta Group
- 1953 - 1955  
Prof. in painting, Indian Art College, Calcutta



*(1) The Indian College Of Arts And Draftsmanship. | Facebook*

- 1956  
Founded Fine Art Mission, Begampur, W.B.

# THE HISTORY BEHIND THE YOUNG ARTISTS' UNION (1931) & THE ART REBEL CENTRE (1933)

by **Gobardhan Ash**

[The present article by the veteran artist Gobardhan Ash, stands testament to two of the pioneering ventures, in recent years, at creating a cumulative creative space for young artists of this country - both of which he had been a part of. Mr. Ash was subsequently involved with the Calcutta Group as well.]

## YOUNG ARTISTS' UNION, 1931

The Young Artists' Union was founded in 1931, by Abani Sen, Gobardhan Ash, Annada Dey, and Digin Bhattacharya. Later collaborators who eventually made their way into the group include Kalikinkar Ghoshdastidar, Suren Dey, Sachin Das, Pankaj Basu, and others. The inaugural exhibition for the Union was held at the Town Hall on December 25, 1931, during the Rabindra Jayanti Mela, commemorating Rabindranath Tagore's 70th birth anniversary. However, there is a fairly protracted history behind the formation of this group, which I will attempt to relate briefly:

In 1930, during the students' agitation at the Government Art School, Renu Roy defected to the Principal Mukul Roy and his clique, and collaborated in sabotaging the movement. He went on to demolish some plaster-cast models with the intent of framing the students, and testified before the D.P.I. Stapleton and the Governing Body that it had been the handiwork of the protesting students. Based on his statement, several students listed as part of a "criminal conspiracy" were expelled. Consequently, the protests escalated, and Roy's misdeeds were exposed. Unnerved by the sudden turn of events, Renu Roy rode over to school on his new motorcycle, a fact unbeknownst to his parents. He owned up to his actions and apologised to the other students.

Anxious and fidgeting, Renu snatched away someone's tiffin, to everyone else's shock. He was to travel overseas in six months' time (at his father's expense, of course), and his newly earned infamy induced an unbearable guilt within. After strutting about uneasily for a while, he excused himself before evening, saying he would go meet the then Education Minister. He sped off on his bike. The very next day, we were to learn that Renu Roy had been speeding at 70 mph down Bhawanipore, and had met with an accident with a lorry at the Upper Circular Road-Fariapukur crossing. He had been admitted to the Medical College seriously injured.



Apparently, the motorcycle handle had pierced his abdomen. Having somehow managed to wrench it out, he fell unconscious whilst trying to note down the number of the lorry that hit him. He bled severely. Finally, locals rushed him to the Emergency Ward at the Medical College, where he was admitted immediately. His family got to know the news and soon reached the hospital, where they spent the night in anxiety. The doctors informed them that Renu's kidney had burst.

The patient's condition was uncertain, and he had been put on oxygen supply. A medical board had been set up, and they concluded that it would be a major and complicated operation. He was unlikely to survive. Having briefly regained consciousness, Renu had told the surgeons, "Don't be afraid, Doctor. Go on [with the] operation." The doctors had exclaimed, "It is a record in [the] Medical Journal!" He passed away that night.

The cadaver was sent to the morgue for post-mortem. Renu's brother and we rallied to get the body out, and could only succeed after much hassle. He seemed like a normal, healthy person as he lay in the morgue. Renu's corpse was then dressed in the pyjamas his brother had brought, and we carried it to the Art School's lawn to hold a memorial service. Just then, the Principal screamed from upstairs: "You can't have a funeral here!" As we tried to enforce our will anyway, we were summarily shooed out.

Grieving, we accompanied Renu's brother on a funeral procession to the Nimtala Ghat Cemetery to cremate the body. We called for the cremation worker, prepared a pyre and laid Renu's corpse on it. His brother proceeded to light it. It burnt away brightly, till all was reduced to cinders. As the fire died down, we, the students, pledged to create a space for learning and practising art in Renu's memory, where we would continue with our artistic efforts.

Following a tedious search, we finally located a house in Ultadanga, which we rented to set up our base. The four of us - **Abani Sen, Gobardhan Ash, Annada Dey**, and **Digin Bhattacharya** - moved in at the place. The others commuted from their own homes. To make up for space, we decided that 7-8 people were to pursue indoor study, while an equal number would pursue outdoor study, according to the ongoing programme. The Indoor Study involved routine work in life study, still life and composition with models. The Outdoor consisted of sketching, animal drawing, figures, landscapes, and occasional visits to the Zoo.

Six months passed by thus, until lack of funds forced us to let go of the rented place. Practice now hinged on individual enterprise. We would occasionally meet up for outdoor gatherings and ponder over the situation. Our disarrayed efforts afforded us no clear vision for the future.

*Around that time, in 1931, our teacher Mr. Atul Bose had just returned to Calcutta following his second trip abroad. Some 30-32 in number, we thronged his Bondel Road residence one day, and sought his counsel as to our modus operandi. To boost our forlorn spirits, he suggested that we put up an exhibition. The suggestion was met with unanimous assent. Mr. Bose then christened our venture 'Young Artists' Union'.*

The Rabindra Jayanti Mela, commemorating Rabindranath Tagore's 70th birth anniversary, held at the Town Hall, was upon us the following December. It was decided that we would rent a stall there for hosting our purpose. Oddly, most of those present were awkwardly silent. No sooner had we walked outside than they began clamouring in dissent. An exhibition? What an insane suggestion! It was most certainly an egregious venture, they concluded, and each went their way.

The four of us - **Abani Sen, Annada Dey, Digin Bhattacharya**, and **I** - were in for a shock at this sudden apostasy. In shame and indignation, we pledged to go forward with our plans, with or without others' assistance.



By evening, we had gathered that Jñananjan Niyogi was in-charge of renting out stalls, and approached him forthwith. We young artists must have a stall to ourselves. The standard rent being sixty rupees, we requested a concession. Mr. Niyogi readily agreed, and settled it at thirty rupees.

Finally, informing us of our stall number, he booked it under Young Artists' Union. We scrambled up the amount soon, paying the dues and collecting the receipt. The date of inauguration was also made known to us then. Concluding the business at the Town Hall, we made for Bowbazar. Filling out the details of the event, and mentioning Abani's name, I submitted it at Dainik Basumati's office. The following day, it was widely advertised in the newspaper. The recent apostates of the plan were, needless to say, thoroughly shocked. Their attempts to desist us had been futile after all.

But headstrong as we were we had ignored the biggest impediment to our progress: the funds! How were we to account for the expenditure to follow? At this point, I firmly elected to gather the funds. Seeking donations from family, friends, and relatives, I finally collected enough to run our operation. We further decided to move in together. Annada Dey and I were roommates. Abani Sen lived on R.G. Kar Road, and Digin Bhattacharya lived near Baithakkhana. Given how difficult it would be to operate remotely, we moved in at Bowbazar.

***Our programme - washing up and stuffing breakfast in morning; bundling brushes, paint, paper, boards, pen and ink, pencils and other stationery, and spend the day sketching and painting in fields, at Maidan, the Zoo, and on the streets; returning in the evening to munch on something, and leaving one of our number to cook up whatever inedibles he could, the other three scouted out the artists that had dropped out previously.***

They were surprised, and quite ashamed of leaving us in the lurch. However, all we asked of them were a couple of paintings and the contribution of a rupee each. This they willingly did, leaving the rest of the trouble to us.

In the time leading up to the Exhibition, we would visit the artists each evening, after the day's work of painting had ended. Following their eviction from the Art School Hostel during the student agitation days, many had taken up residence at a mess at 3, Wellington Street. We collected paintings from the likes of **Purna Chakraborty, Phani Gupta, and Pratul Banerjee** from this very place.

Going about collecting paintings from artists was our only way to organise the Exhibition. And well, it was quite a success. The Maharajas of Nepal and Tripura paid visits and even purchased paintings from us.

Purna's, mine and a couple of other paintings got sold. Mr. Percy Brown, former Principal of the Government Art School, commented, "Your Exhibition is far better than [the] Govt. Art School Exhibition." The world-renowned Chinese artist, Mr. Cow, visited the Exhibition. He did not speak English, and wrote down his remarks in our Visit Book in Chinese. His interpreter wrote in English: "Friendship between India and China." Purna Chakraborty and the others, whose paintings were sold, duly received the proceeds from the sale.

A pencil sketch of Renu Roy had been put on display at the Exhibition. One evening, I noticed a lady gazing intently at the sketch. I suspected her to be Renu's mother. Renu's brother, who was standing beside her, confirmed that she was their mother. Upon being addressed 'mother' by us, she swooned and fainted. We immediately carried her over to an empty stall, arranged for water, and fanned her till she gradually regained consciousness.

Addressing her as her children, she spoke, "He's gone. He was fated to go. But you are like my own sons. You must visit our home at Dumdum. Please come by after the Exhibition is over." Renu's father was called Surendranath Roy. He was a zamindar in Dumdum. As promised, we stopped by Dumdum one day. Renu's parents greeted us, and treated us most kindly and lovingly.

They spoke much of their deceased son, and shed tears for his sake. Finally, Mr. Roy addressed us, “You are like my own sons. I have a lot of fallow and arable land in Dumdum. Why don’t you all settle down on some land, put it to cultivation, and rear cattle for milk? You will receive my whole-hearted help. Once all is settled, you can draw and paint contentedly. Unfortunately, we failed to make proper use of his beneficence.

Being used to ‘ready-made’ life, we could not possibly have borne this plan to fruition.

Who knows where the swirling eddies of time have washed us up.



*Ganesh Haloi & Gobardhan Ash (1993)*



*Gobardhan Ash & Ganesh Pyne.*

## ART REBEL CENTRE, 1933

Art Rebel Centre, founded in 1933, was formed and led by Gobardhan Ash, Abani Sen, Annada Dey, and Bhola Chatterjee. Subsequently, some of those invited to submit their work in exhibitions accepted membership.

These include **Lalit Chandra, Haridas Ganguly, Samar Dey, Amar Dasgupta, Sachin Das, Kalikinkar Ghoshdastidar, Khagen Roy, and Suren Dey**, among others. **Manoj Bose** and **Rabi Bose** became members too, despite not providing paintings for exhibitions.

**The following is a brief history of how Art Rebel Centre came to be.**

I was studying at the **Madras Art School** in 1932. Sir (**Atul Bose**) mostly lived in Delhi around this time, and I invariably kept in touch. I wrote to him from Madras that I wanted to visit him in Delhi. “You don’t need to travel here,” he replied. For he would be visiting Calcutta in December (1932), and stay on for a long while. “If you are in Calcutta then, do meet me,” he wrote. I returned to Calcutta toward the end of December (1932), closely entertaining the idea of holding a second exhibition there. A couple of days after returning, I visited Sir at his Bondel Road residence, and discussed my work in Madras, and following that, about the prospective exhibition. “Great,” he exclaimed. We conversed some more on a myriad of things, till he said, “Why don’t you come over with Abani (Abani Sen) next time? We could discuss this in detail.”

Shortly after this meeting, I contacted Abani Sen and Annada Dey and informed them of my intention. Abani and I then called on Sir one day. He instructed us in setting up a methodology for organising the Exhibition. We replied that most artists in Calcutta were our acquaintances. There was no need to form a committee just then. We would visit them in person, let them know about the Exhibition, and request their participation.

After returning from Sir’s, the three of us – **Abani Sen, Annada Dey, and I** – pondered over our course of action for some time. We concluded that involving Bhola da (Bhola Chatterjee) in the Exhibition would allow for a sound organisation.



On informing him about it, Bhola da eagerly agreed to join in. It was maintained that no committee was to be formed for now. Only after gathering in the submissions, and deciding upon the venue, would we invite the participants and form a committee in their presence. Agreeing to this, Bhola da said, “Among the four of us, you three would be handling the work. I’ll always be there for support. This seems to work fine.”

I later informed Sir of Bhola da’s joining us. He said, “Remember your ideals and march on.” We decided to approach the artists, informing them that the Exhibition was to be held in April, 1933, and they must submit paintings for the occasion. They should ready their choice works by the end of March, and try, if possible, to provide new paintings. We would duly collect these, along with their contributions to the cause. We would check on them periodically.

Returning from Madras, I stayed a while at my uncle’s place in Shibpur. Shortly thereafter, I shifted to my friend’s home on Banerjee Lane, Bowbazar, in Calcutta. I was to stay here now. My friend’s father was an officer in the Railways (D.T.S.). He decided to take his family on a long trip/pilgrimage, and acquired rail passes to that end. He left the upper storey of the house under my care, and arranged for a pantry of rice, pulses, oil, salt, etc. and a cooker.

***“Take care of yourself,” he told me, “You can cook your food on the cooker, and paint in peace.”***

This place, we decided, would be used to store the submissions, and hold our meetings.

One day, Abani Sen, Annada Dey, Bhola da, and I met to deliberate on our *modus operandi*. One question remained □ what of money? The same question had plagued us during the formation of the Young Artists’ Union. While they proffered help in every other way, everyone always bailed out when it came to money. In the case of both Young Artists’ Union (1931) and Art Rebel Centre (1933), as unlikely as it seemed, I took a leap of faith and arranged for the funds to conduct the Exhibitions. Like before, I reached out to family and friends, requesting them to contribute. The fruits of their sympathy enabled us to hold these events. Virtually every artist associated with these events was aware of this fact.

Contributions from the artists and donations from persons of import helped further. Whenever faced with financial crises, I approached Sir (Atul Bose), who always helped out and encouraged me.

Meanwhile, I wrote to Kalikinkar Ghoshdastidar, Khagen Roy and others at the Madras Art School informing them that the Exhibition had been scheduled in Calcutta in the middle of April, 1933. If they were to contribute to this event, they must get back to Calcutta by the end of March. I would add their paintings to the catalogue after I received them. They duly returned with their paintings.

The work for the Exhibition was manned by the four of us □ Gobardhan Ash, Abani Sen, Annada Dey, and Bhola Chatterjee. With Bhola da as figurehead, the three of us handled the artwork, visiting artists and noting down their name, address, and titles and prices of their paintings, and contributions as well. We ended up with 50 paintings among the four of us, and 150 submissions.

We and Bhola da now strived to select from them such paintings to hold the best possible Exhibition we could. Although, the paintings we had collected were all quite worthy. We had already provided the Banerjee Lane address to the artists for contact purposes.



The search for the venue continued meanwhile. After a long search, we finally discovered a house with an empty hall on the third floor at 49, Dharmatala Street. The gate-keeper informed us that the house belonged to Sir Debprasad Sarbadhikari, who lived in his Creek Row residence. We met and informed him that we young artists were planning to hold an Exhibition. We would need to rent the hall on the third floor at 49, Dharmatala Street for at least ten days. He agreed. We ended up paying over a hundred rupees in rent. He absolutely refused to negotiate. In the end, it turned out that he originally came from Hooghly district, of which I was a native.

Following this, he agreed to my request of letting us use the hall two days prior in order to deck it up for the Exhibition. Thursday, 20th April, 1933, was decided upon as the date of inauguration.

Well in advance of preparing the catalogue, i.e., leaving aside time for printing it, the artists were informed of a specific date and time to meet. In the meeting, the followings were unanimously and democratically decided upon – Bhola Chatterjee as President, Gobardhan Ash as Secretary/Treasurer, Abani Sen and Annada Dey as Additional Secretaries, and Suren Dey and Rabi Bose as Additional Secretaries of Reception Committee.

**Bhola Chatterjee christened this endeavour Art Rebel Centre, and also designed the catalogue cover. Sir (Atul Bose) wrote the Foreword in the catalogue. It has been reproduced below:**

“Our aim is to create an art that is strong, bold, virile and anti-sentimental, fearless in its desire for new adventures, a powerful advance-guard, which alone can save Art in India now threatened by traditional conservatism and the habitual indifference of the public.

This, our art, will be an enticing stimulant, a powerful incentive for creative genius, [which] alone can deliver Art in India from its present throes. We call upon the public to come and see, to scrutinize, criticise, to understand and sympathize with this new movement in Art in India.”

The venue and date for the Exhibition was advertised through newspapers upon being confirmed. Bhola Chatterjee himself contacted Mr. A. K. Basu, B.A., L.L.B. (Cantab), and arranged for him to inaugurate the Exhibition.

Mr. A.K. Basu inaugurated the Exhibition with a speech in the presence of several talented artists of varying fame, art connoisseurs and critics. The vote of thanks was delivered by the President Bhola Chatterjee, on behalf of the Art Rebel Centre Exhibition, who also added a word or two about the Exhibition. Everyone at the event, especially the artists of Calcutta, acknowledged that there had never been such an amazing Exhibition in Calcutta arranged at such a short notice.

Contemporary newspapers reviewed this Exhibition as justifiably well-famed and of a high standard, and was well-appreciated.

## References

[1] Manuscript in Bengali provided by son of Gobardhan Ash, Nirban Ash

# MY TRYST WITH THE CALCUTTA GROUP

by **Gobardhan Ash**

Sometime in the middle of December, in 1949, I met **Prodosh Dasgupta, Prankrishna Pal, and Rathin Mitra** at the **Calcutta Photo Society** at 157B, Dharamtolla Street. Prodosh happened to be a previous acquaintance. The other two gentlemen, however, I met for the first time. “Why, we’ve been looking for you. There’s something we would like to discuss,”



*The Calcutta Group, 7 January 1943, Image Courtesy: Nirode Mazumda*

At that time, I had been quite well-known for my use of the pen-and-wash medium. I had bagged the 1st prize at the **Madras All-India Fine Arts Exhibition** and another prize at the **Delhi Fine Arts Exhibition**, both in ‘36; and the Calcutta Prize at the **Academy of Fine Arts** in ‘37. In fact, I happened to be sort of a pioneer in employing this medium. All these points, they claimed, had piqued their interest in organising an exhibition.

Two of their veteran members, **Rathin Maitra** and **Gopal Ghosh**, had quit the Calcutta Group. Struggling to fill this sudden void, they’d been searching for a bold and dependable artist when they finally chanced upon me. It was now for them to check out my works. They called on my Begumpore residence that very month, as had been agreed upon. Here, they stumbled upon piles of bright and lively modern art, unique and eclectic, steeped in the new wave art form. This was, of course, besides the pen-and-wash sketches they had expected to see.

*“How could you, sir?” they protested. “You’ve been hiding this mountainous cache of works all along!” “It’s hardly surprising,” I grinned. “I’ve been painting and sketching for quite a while now. My room’s stuffed full with these. In fact, I’d be in a stiff were it not for my dear friends, the termites. They’ve already devoured some fifty paintings.” “Are you serious?” “Absolutely.”*

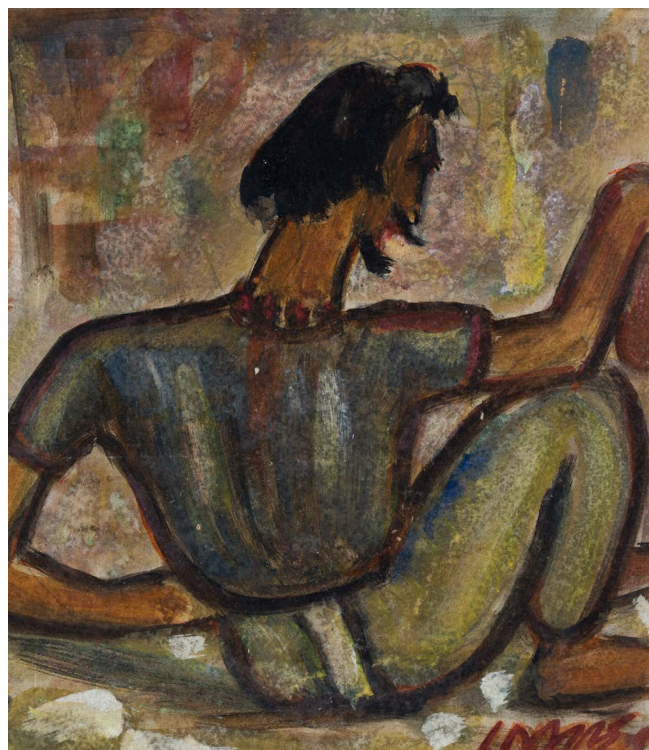
The three gentlemen sifted through my stockpile with much industry, and finally narrowed down on 56 paintings for the proposed exhibition. I was to prepare these for the event by sticking boards and so on. The Group would look after the rest. I agreed to the proposal. The exhibition was finally held on January 5, 1950 at 1, Chowringhee Terrace, Gokhale Road, Calcutta, and was curated by Prodosh Dasgupta. It was a grand success!



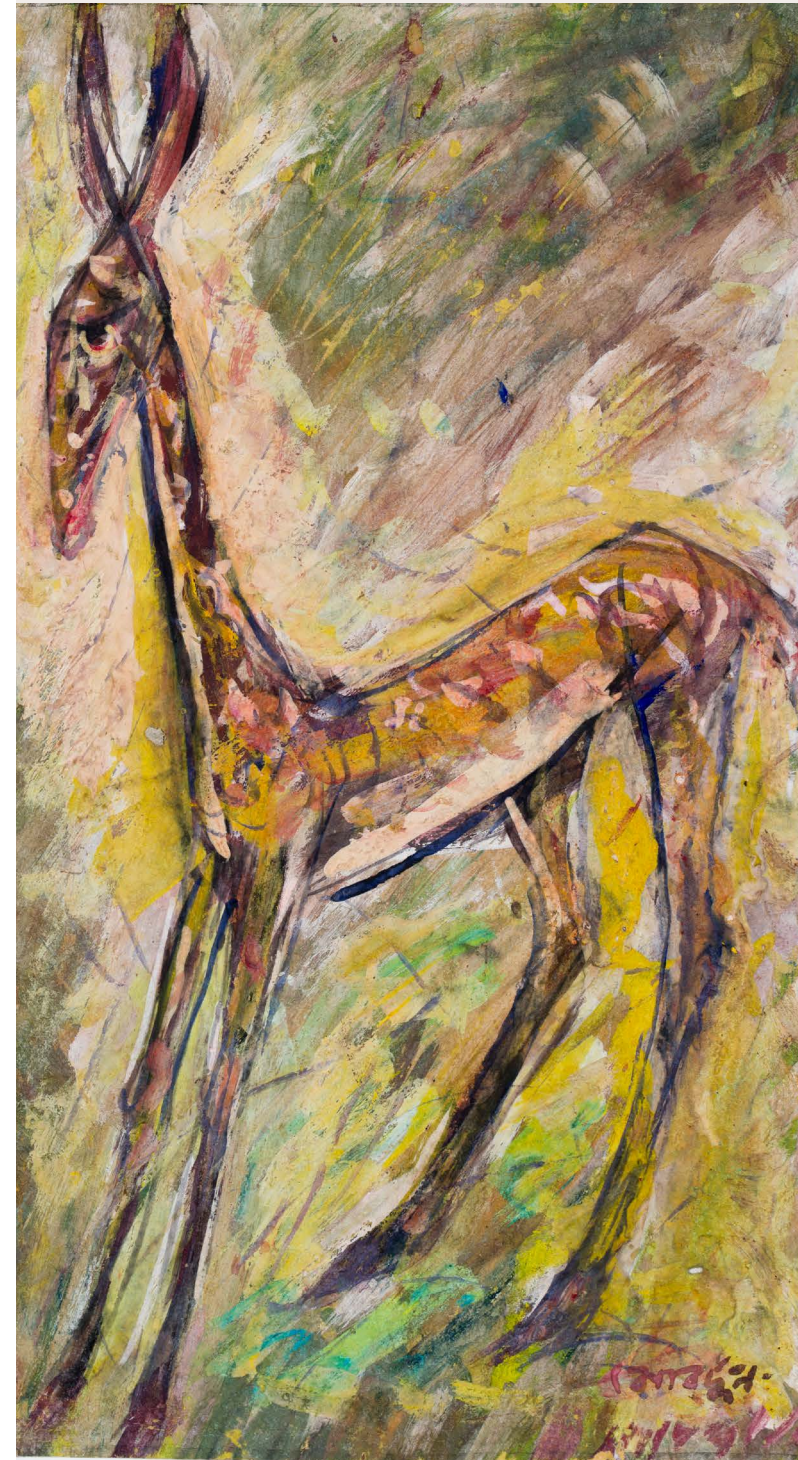
A few other exhibitions had been running in town around that time, not to mention the annual exhibition of the **Academy of Fine Arts**. The Statesman, dated Friday January 6, 1950 featured my works. Praise and appreciation for this novel enterprise was also echoed in the nation and several Bengali newspapers and magazines. When Prodosh Dasgupta, Prankrishna Pal, and Rathin Mitra had visited me on behalf of the Calcutta Group, they told me:

*“All you have to do is paint and sketch, and keep at it. The exhibitions and the rest are up to us.”*

Later on Wednesday, April 12, 1950, the **Calcutta Group** and **Bombay Progressive Group** Combined Exhibition was held at old No. 1, Chowringhee Terrace, (Gokhale Road) Calcutta. Works from 15 artists were compiled and put on show.



*Mosgul by Gobardhan Ash, 1950, Gouache on Board*



*Startled by Gobardhan Ash, 1950, Gouache on Board*

On Thursday, April 13, 1950, the Statesman published a critical overview of the works. Besides this, various other newspapers and magazines in both Bengali and English congratulated the Calcutta Group on their efforts. Once again in '53, some of my works were displayed at a combined exhibition by the Group in Delhi. **That's about as far as my journey with the Calcutta Group goes.** Shortly after my joining them, two more artists, **Hemanta Mishra** and **Sunil Madhav Sen** jumped onto the bandwagon.

Prodosh Dasgupta & co. egged me on to keep drawing and painting. “We’re here for you,” they proclaimed. “The Calcutta Group is with you for organising more exhibitions.” I hardly needed this reminder, for I’ve been painting tirelessly for years now, all along my career as an artist.

*I’ve never cared as much for appreciation. Paintings and drawings flowed seamlessly from my paintbrush. Moreover, I’d never stick to the ‘mottos’ set by the Group as far as painting went. This was quite unlike the other members. My art had developed long before I chanced to veer into this company. I must admit though that meeting Prodosh Dasgupta, Prankrishna Pal, and Rathin Mitra paved the road for two solo exhibitions, which I will forever remain grateful for.*

### References

[1] Manuscript in Bengali provided by son of Gobardhan Ash, Nirban Ash



# GET STARTED

The original artwork and NFT of the same will be auctioned in subsequent lots.

## HILL GIRL

An avatar created by Gobardhan Ash in 1950





## Lot No. 01

### IRANI

---

Gouache on silk cloth  
1950  
Signed lower right  
12 x 9.5 in.

#### Estimate

INR 30,000 - 1,50,000

## Lot No. 02 (NFT)

### IRANI

---

#### Unique NFT

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

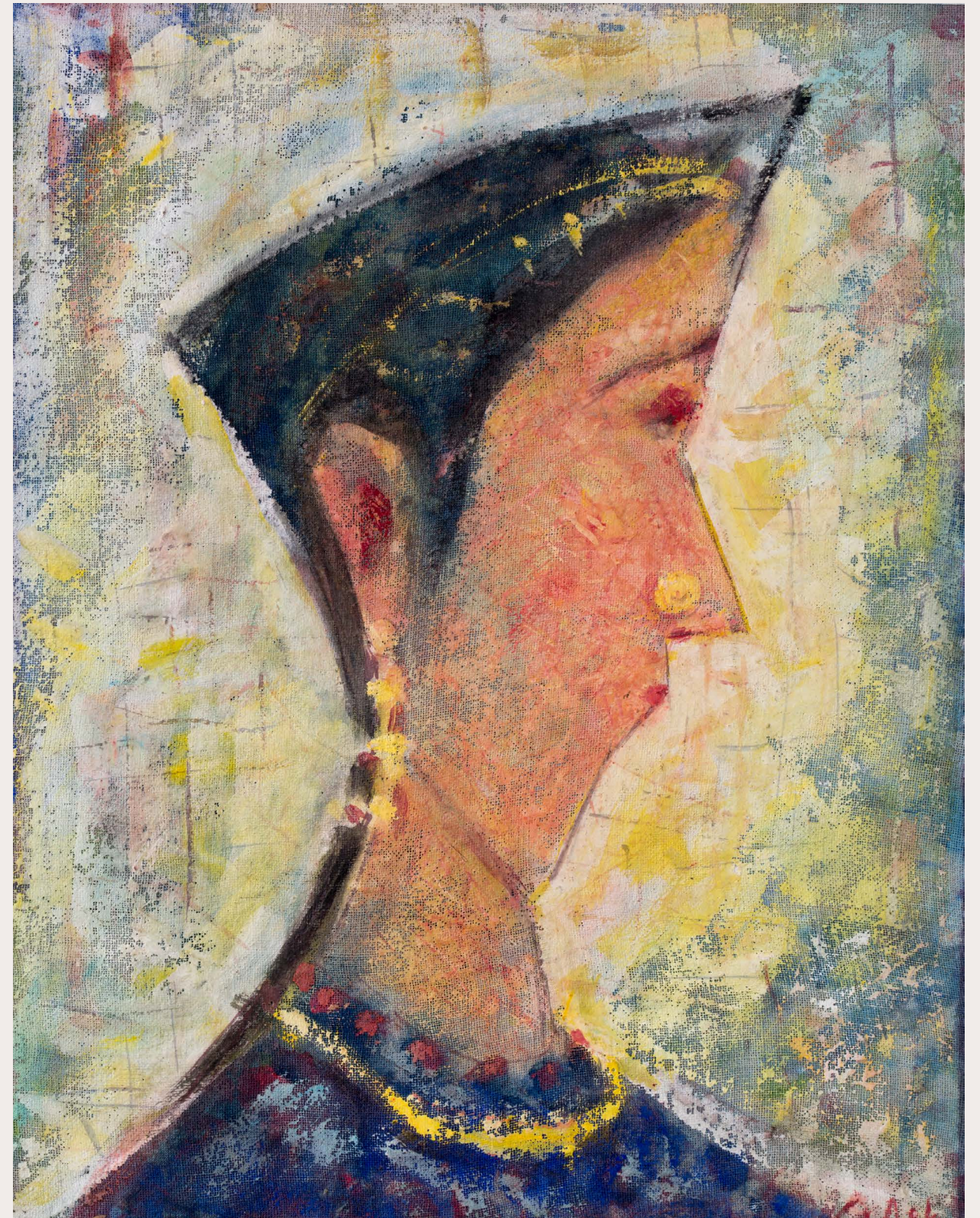
#### Estimate

INR 1,000 - 25,000

#### Catalogue Notes

Irani stands for a native or inhabitant of Iran. - often depicted with a sharp nose. This 1950 work accentuates the subject's facial features, hence classifying as an avatar that is defined as a primitive artwork depicting one's personality traits.

Lot number /01 & 02 (NFT)





Lot No. 03

## TRIBHANGA

---

Gouache on paper  
1950  
Signed lower right  
17 x 8.5 in.

### Estimate

INR 30,000 - 1,50,000

Lot No. 04(NFT)

## TRIBHANGA

---

### Unique NFT

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

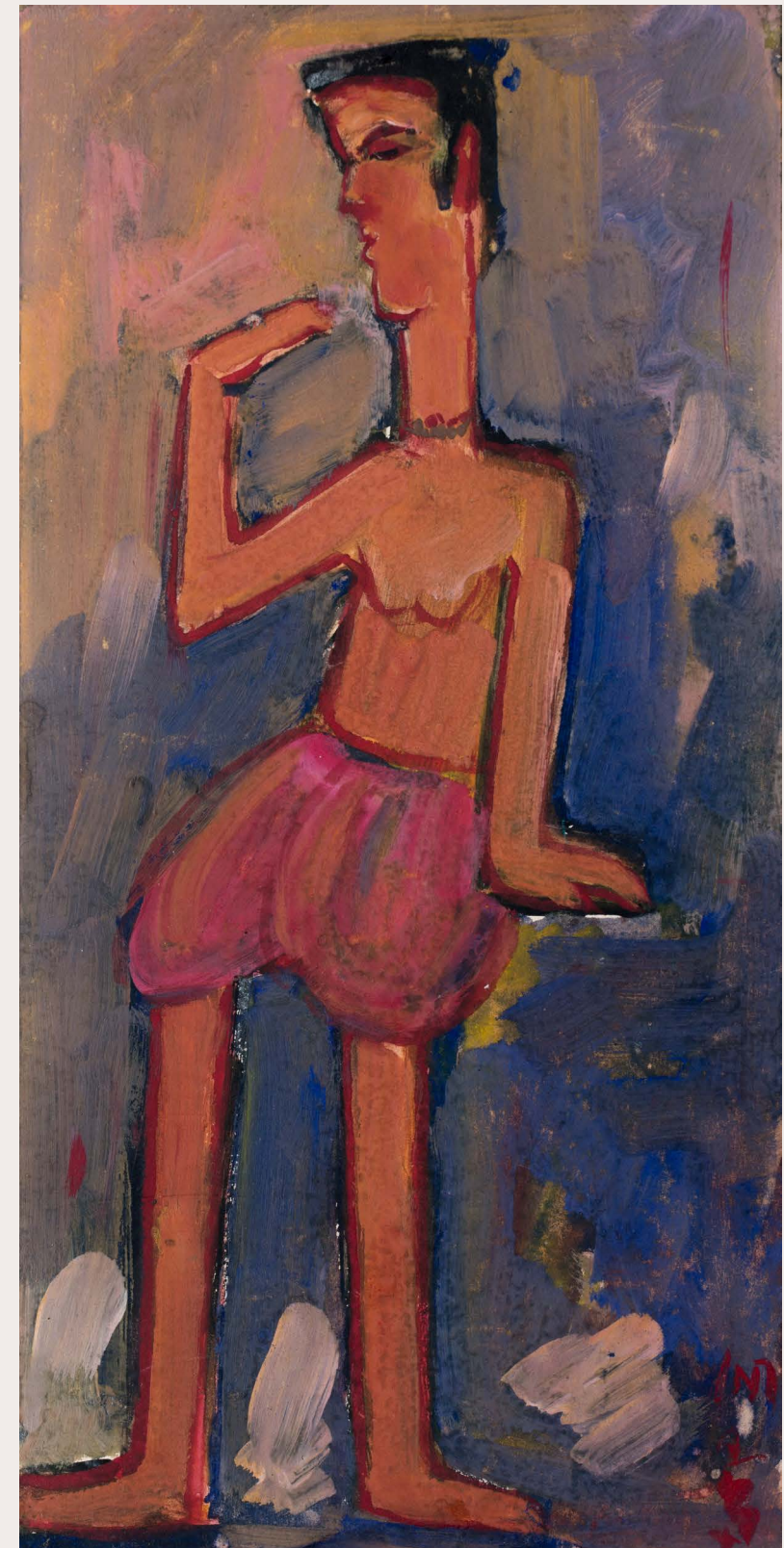
### Estimate

INR 1,000 - 25,000

### Catalogue Notes

Tribhanga is a common stance used in traditional Indian Art and popular Indian dance forms such as the Odissi. The word's literal translation is three parts break. Here, you see the figure bending in one direction at the shoulders and neck, the other direction at the knees and then the hips.

Lot number /03 & 04(NFT)





Lot No. 05

## VILLAGE WOMAN

---

Gouache on paper  
1950  
Signed lower left  
16.5 x 7 in.

Estimate

INR 30,000 - 1,50,000

Lot No. 06 (NFT)

## VILLAGE WOMAN

---

Unique NFT

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

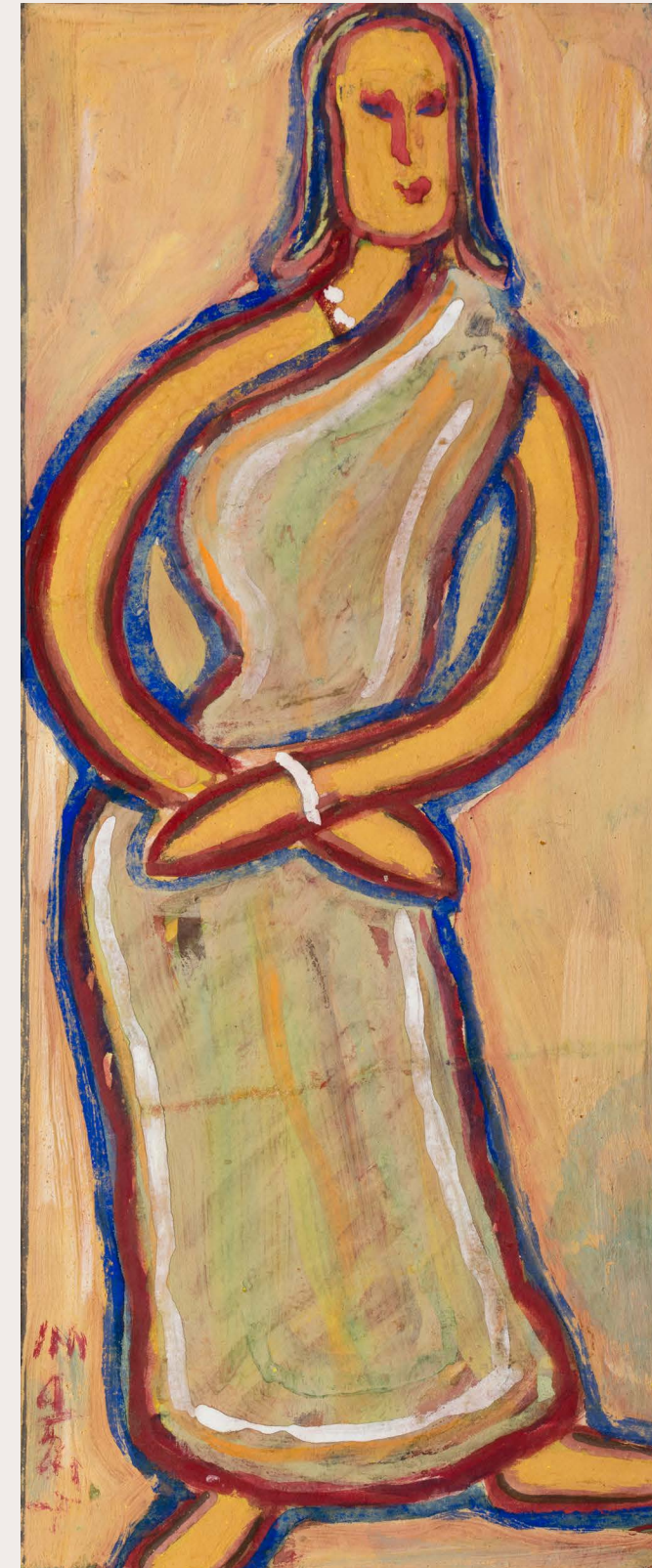
Estimate

INR 1,000 - 25,000

Catalogue Notes

A character study of a village woman depicting traditional village clothing worn in the rural parts of India.

Lot number /05 & 06(NFT)





**Lot No. 07**

## MOTHER AND SON

---

Gouache on paper  
1948  
Signed lower right  
16 x 10 in.

**Estimate**

INR 30,000 - 1,50,000

**Lot No. 08(NFT)**

## MOTHER AND SON

---

**Unique NFT**

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

**Estimate**

INR 1,000 - 25,000

**Catalogue Notes**

This 1948 work studies the close (and simple) relationship between a mother and son.

**Exhibited**

Joint Exhibition of the Calcutta Group and the Progressive Artists' Group,  
1950

*Lot number* /07 & 08(NFT)





Lot No. 09

## ROY BAHADUR

Gouache on paper  
1950  
Signed lower right  
16.5 x 10 in.

### Estimate

INR 30,000 - 1,50,000

Lot No. 10 (NFT)

## ROY BAHADUR

### Unique NFT

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

### Estimate

INR 1,000 - 25,000

### Catalogue Notes

During the era of Rani Rashmoni in West Bengal and cultural trappings, Roy Bahadur depicts the stance of the quintessential Zamindar, holding a cane.

Lot number /09 & 10(NFT)





**Lot No. 11**

## TWO SISTERS

---

Gouache on paper  
1950  
Signed lower right  
12 x 11.5 in.

**Estimate**

INR 30,000 - 1,50,000

**Lot No. 12 (NFT)**

## TWO SISTERS

---

**Unique NFT**

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

**Estimate**

INR 1,000 - 25,000

**Catalogue Notes**

Two almost identical baby sisters with simplified and imaginative faces and similar primitive facial features.

*Lot number* /11 & 12(NFT)





Lot No. 13

ORPHAN

---

Gouache on paper  
1950  
Signed lower right  
10.8 x 8.5 in.

Estimate

INR 30,000 - 1,50,000

Lot No. 14 (NFT)

ORPHAN

---

Unique NFT

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

Estimate

INR 1,000 - 25,000

Catalogue Notes

This work depicts the wanting eyes of an orphan donning plain, unadorned clothing.

Lot number /13 & 14(NFT)





**Lot No. 15**

**AFTER RAID**

---

Oil on board  
1950  
Signed lower right  
17.5 x 10 in.

**Estimate**

INR 30,000 - 1,50,000

**Lot No. 16 (NFT)**

**AFTER RAID**

---

**Unique NFT**

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

**Estimate**

INR 1,000 - 25,000

**Catalogue Notes**

Could refer to the aftermath of the 1942 Japanese air raids (bombings) in Calcutta, with the mother and child's eyes emoting a sense of fear.

*Lot number* /15 & 16(NFT)





**Lot No. 17**

## GYPSY QUEEN

---

Gouache on paper  
1948  
Signed lower right  
16.5 x 10 in.

**Estimate**

INR 30,000 - 1,50,000

**Lot No. 18 (NFT)**

## GYPSY QUEEN

---

**Unique NFT**

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

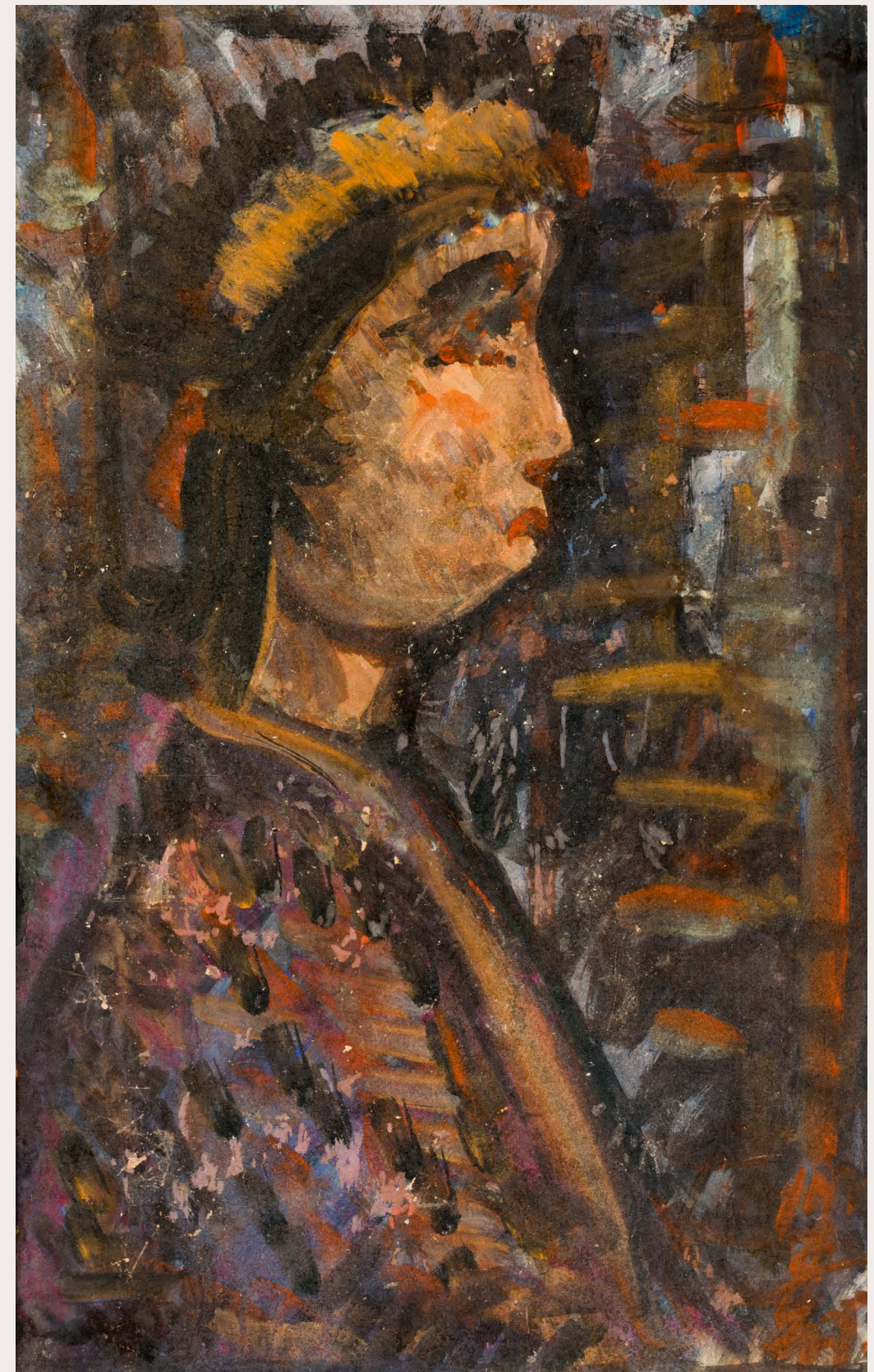
**Estimate**

INR 1,000 - 25,000

**Catalogue Notes**

Dabs of vivid colour and an elaborate headgear justify the artwork's title of a Gypsy Queen.

*Lot number* /17 & 18(NFT)





Lot No. 19

## CHILDISH

---

Gouache on paper  
1950  
Signed lower right  
10.5 x 9 in.

Estimate

INR 30,000 - 1,50,000

Lot No. 20 (NFT)

## CHILDISH

---

Unique NFT

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

Estimate

INR 1,000 - 25,000

Catalogue Notes

This portrait with its beady eyes and rounded / curved hands and feet resembles a child in dreamland.

Lot number /19 & 20(NFT)





**Lot No. 21**

**DEVI BAHAN**

Gouache on board  
1948  
Signed lower right  
10 x 10.5 in.

**Estimate**

INR 30,000 - 1,50,000

**Lot No. 22 (NFT)**

**DEVI BAHAN**

**Unique NFT**

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

**Estimate**

INR 1,000 - 25,000

**Catalogue Notes**

Translates to the carrier of Goddess Durga, while the painting shows the magnificent lion Durga is often seen seated on.

*Lot number* /21 & 22(NFT)





**Lot No. 23**

**IN THE SUN**

---

Gouache on board  
1950  
Signed lower right  
14 x 11.5 in.

**Estimate**

INR 30,000 - 1,50,000

**Lot No. 24 (NFT)**

**IN THE SUN**

---

**Unique NFT**

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

**Estimate**

INR 1,000 - 25,000

**Catalogue Notes**

Fiery colours such as flashes of red and yellow used in the portrait depict similarities to the sun.

*Lot number* /23 & 24(NFT)





Lot No. 25

FA-HI-AN

Gouache on board  
1948  
Signed lower right  
13 x 8 in.

Estimate

INR 30,000 - 1,50,000

Lot No. 26 (NFT)

FA-HI-AN

Unique NFT

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

Estimate

INR 1,000 - 25,000

Catalogue Notes

This avatar depicts a Chinese Buddhist monk who travelled by foot from China to India to study Buddhist texts.

Lot number /25 & 26(NFT)





**Lot No. 27**

## AN IMPRESSION

---

Gouache on board  
1948  
Signed lower right  
12 x 11 in.

**Estimate**

INR 30,000 - 1,50,000

**Lot No. 28 (NFT)**

## AN IMPRESSION

---

**Unique NFT**

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

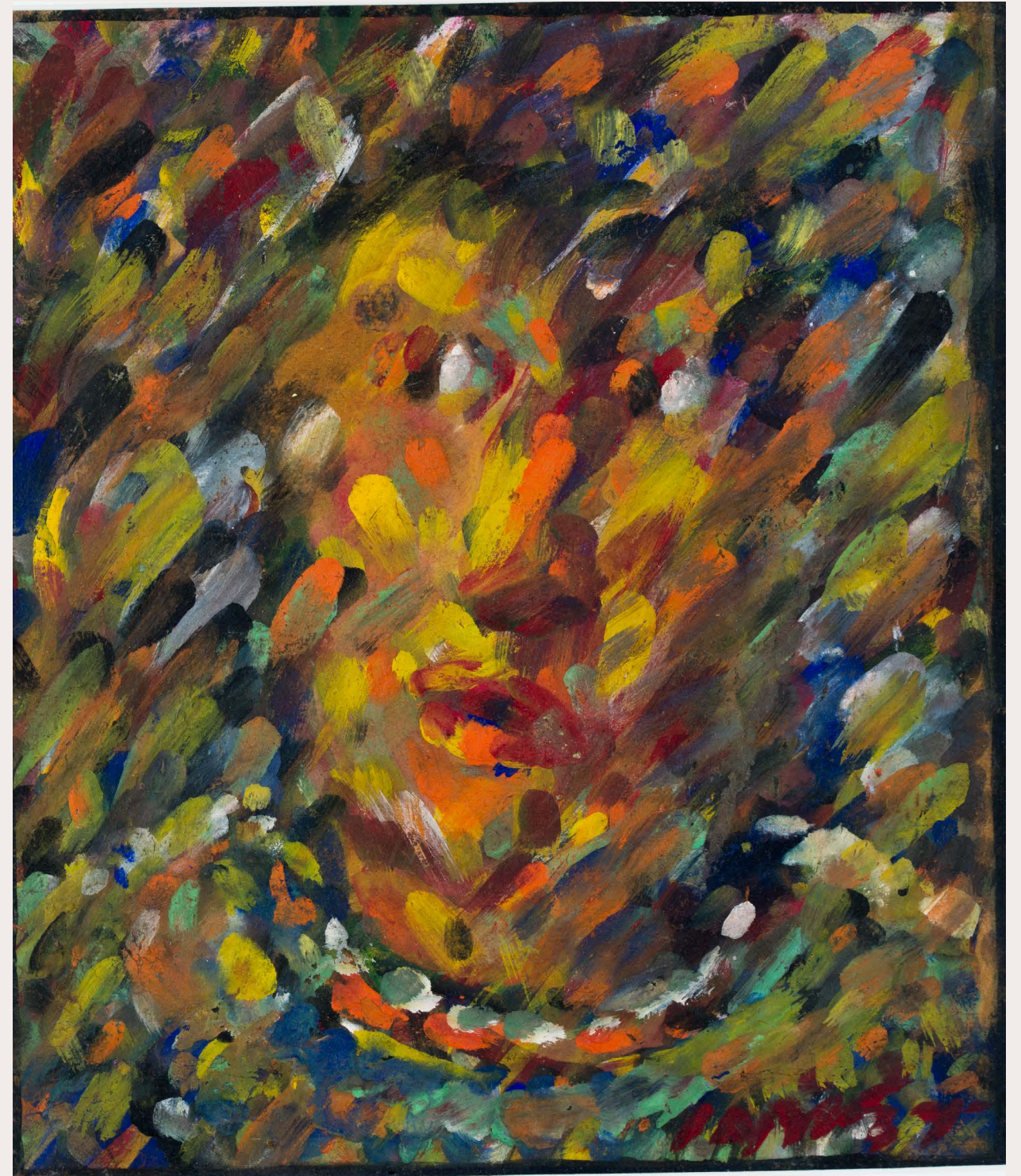
**Estimate**

INR 1,000 - 25,000

**Catalogue Notes**

A colourful portrait that plays on the artistic style of “Impressionism” to create an artwork titled “an impression”.

*Lot number* /27 & 28(NFT)





Lot No. 29

## HYPOCRITE

---

Gouache on paper  
1950  
Signed lower right  
13 x 8 in.

### Estimate

INR 30,000 - 1,50,000

Lot No. 30 (NFT)

## HYPOCRITE

---

### Unique NFT

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

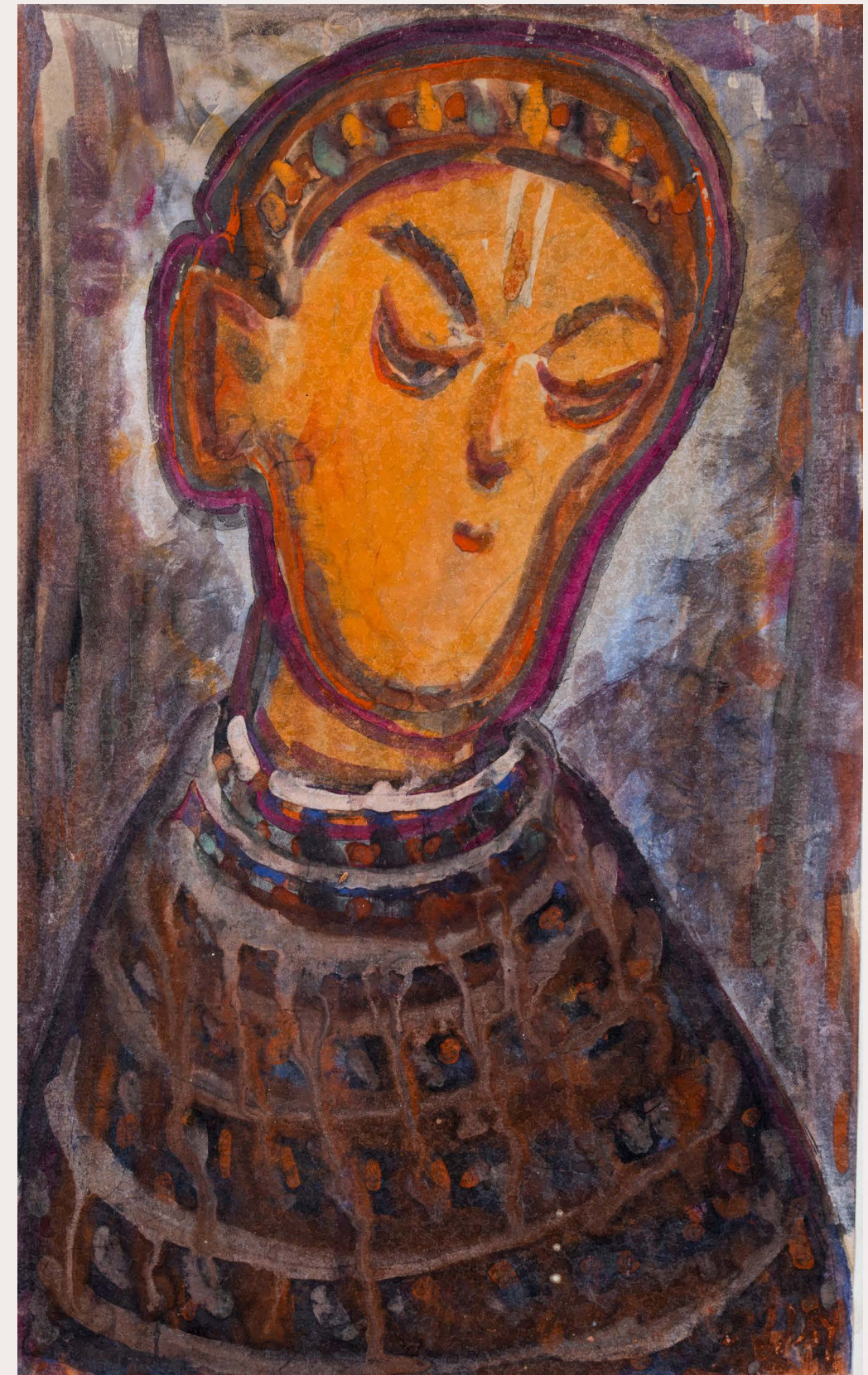
### Estimate

INR 1,000 - 25,000

### Catalogue Notes

The dark colours surround the avatar with a lower gaze and puckered eye-brows showing a certain amount of pretence.

Lot number /29 & 30 (NFT)





**Lot No. 31**

## TEMPLE OF SHIVA

---

Oil on board  
1950  
Signed lower right  
14 x 10 in.

**Estimate**

INR 30,000 - 1,50,000

**Lot No. 32 (NFT)**

## TEMPLE OF SHIVA

---

**Unique NFT**

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

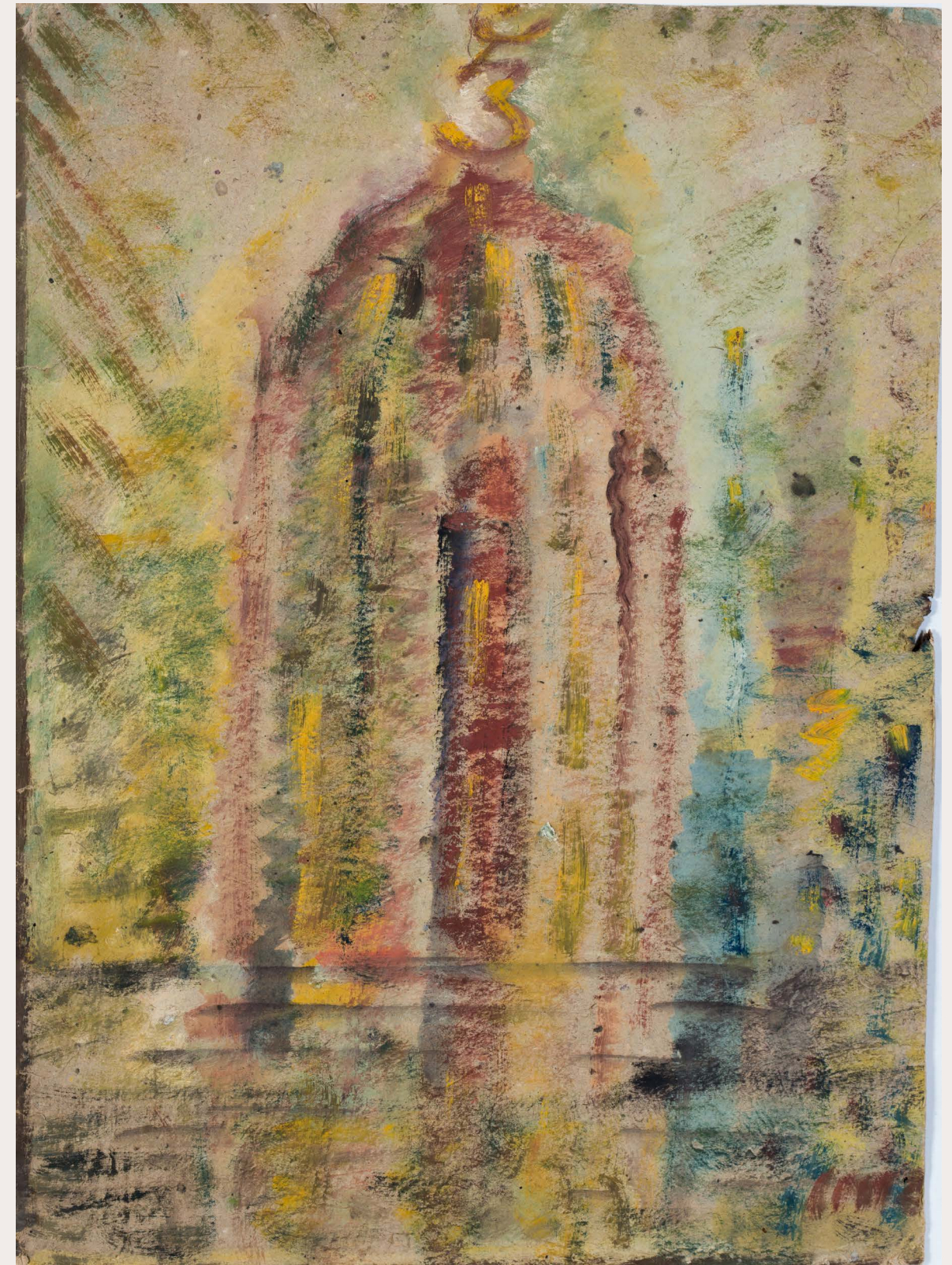
**Estimate**

INR 1,000 - 25,000

**Catalogue Notes**

A work depicting the quintessential elements of a Shiva temple comprising a towering structure and dome with an Om sign at the top.

*Lot number* /31 & 32(NFT)





### Lot No. 33

## MOSGUL

---

Gouache on board  
1949  
Signed lower right  
9 x 8 in.

### Estimate

INR 30,000 - 1,50,000

### Lot No. 34 (NFT)

## MOSGUL

---

### Unique NFT

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

### Estimate

INR 1,000 - 25,000

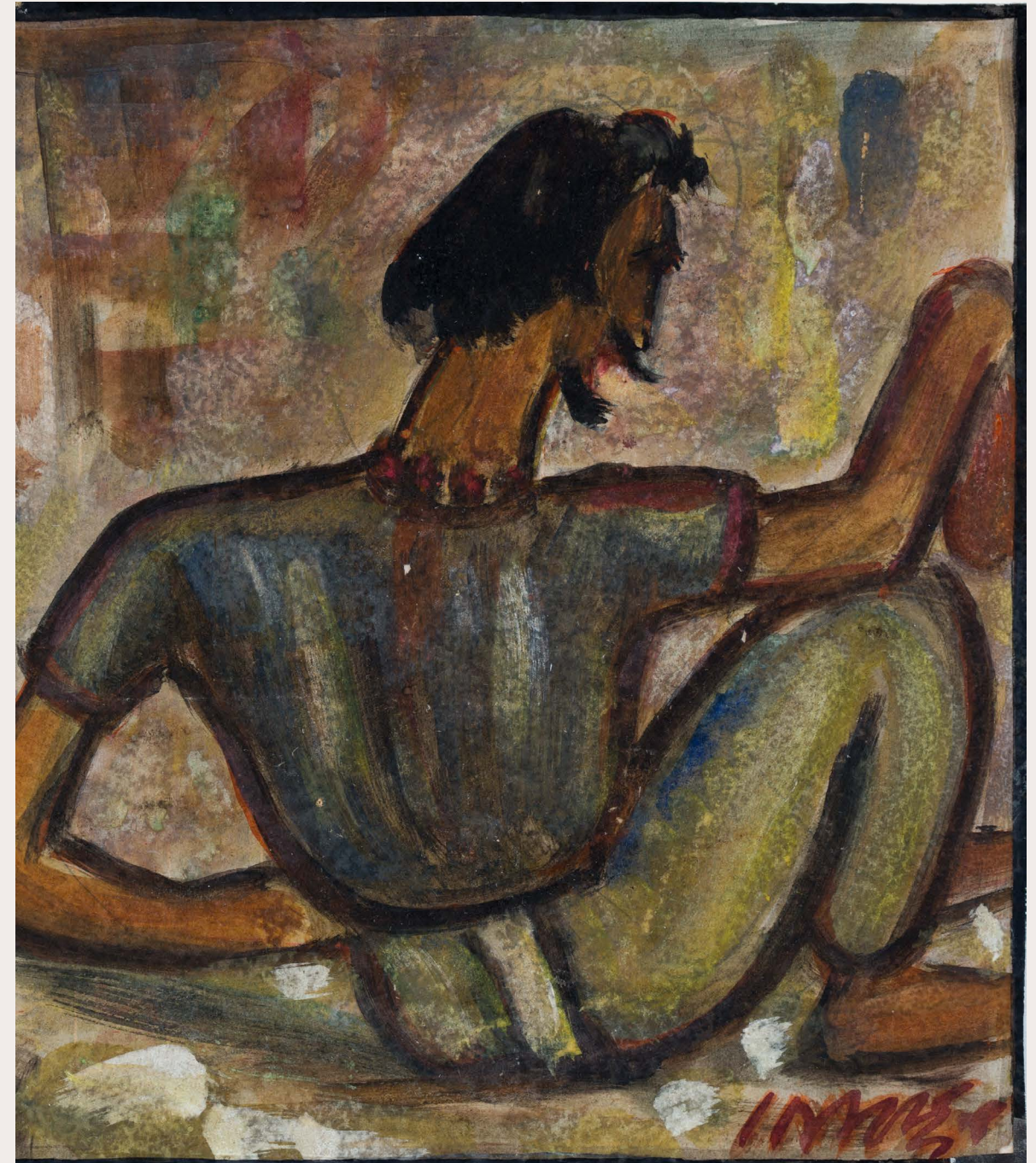
### Catalogue Notes

The term Mosgul's bengali translation is to be engaged or lost in thought which is depicted by the man's demeanor.

### Exhibited

Joint Exhibition of the Calcutta Group and the Progressive Artists' Group, 1950.

Lot number /33 & 34(NFT)





Lot No. 35

## THE PIPE

---

Gouache on board  
1950  
Signed lower right  
9 x 7.5 in.

### Estimate

INR 30,000 - 1,50,000

Lot No. 36 (NFT)

## THE PIPE

---

### Unique NFT

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

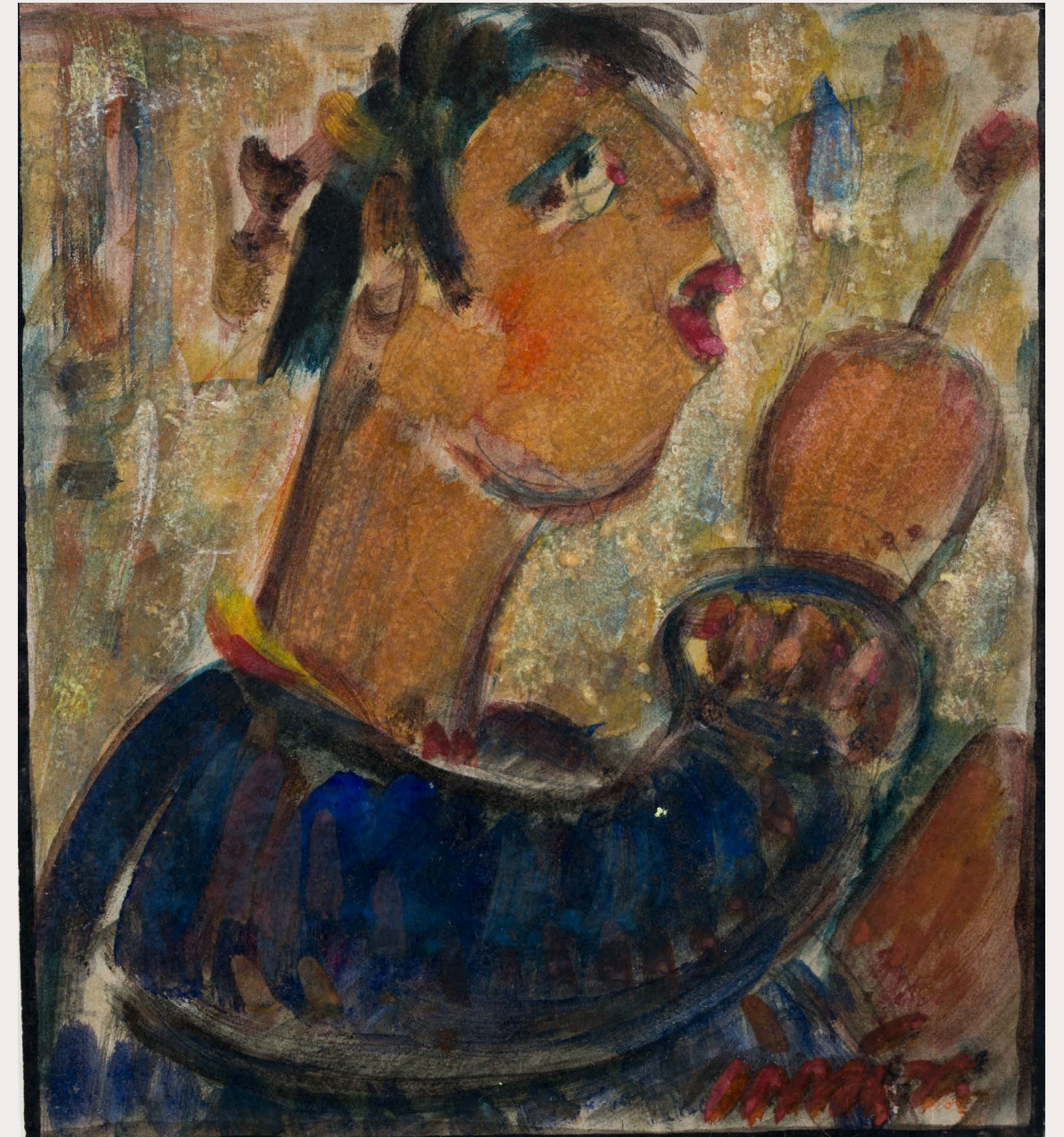
### Estimate

INR 1,000 - 25,000

### Catalogue Notes

The artwork is a simple depiction of a man holding a pipe.

Lot number /35 & 36(NFT)





Lot No. 37

## JOY

---

Gouache on board  
1948  
Signed lower right  
13 x 9 in.

Estimate

INR 30,000 - 1,50,000

Lot No. 38 (NFT)

## JOY

---

Unique NFT

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

Estimate

INR 1,000 - 25,000

Catalogue Notes

The work emotes the feeling of joy with the subject's hands up in the air.

Lot number /37 & 38 (NFT)





**Lot No. 39**

## **HUNGER (DOG)**

---

Gouache on board  
1948  
Signed lower right  
9 x 10 in.

### **Estimate**

INR 30,000 - 1,50,000

**Lot No. 40 (NFT)**

## **HUNGER (DOG)**

---

### **Unique NFT**

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

### **Estimate**

INR 1,000 - 25,000

### **Catalogue Notes**

The artwork shows an emaciated dog with a rather scrawny physique signifying hunger.

### **Exhibited**

Joint Exhibition of the Calcutta Group and the Progressive Artists' Group, 1950.

*Lot number* /39 & 40(NFT)





**Lot No. 41**

## THE HORSE

---

Gouache on paper  
1950  
Signed lower right  
10.5 x 9 in.

**Estimate**

INR 30,000 - 1,50,000

**Lot No. 42 (NFT)**

## THE HORSE

---

**Unique NFT**

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

**Estimate**

INR 1,000 - 25,000

**Catalogue Notes**

Swift strokes of colour depict movement and speed, hence conveying the horse to be in motion.

*Lot number* /41 & 42(NFT)





**Lot No. 43**

**STARTLED**

---

Gouache on board  
1950  
Signed lower right  
13 x 7 in.

**Estimate**

INR 30,000 - 1,50,000

**Lot No. 44 (NFT)**

**STARTLED**

---

**Unique NFT**

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

**Estimate**

INR 1,000 - 25,000

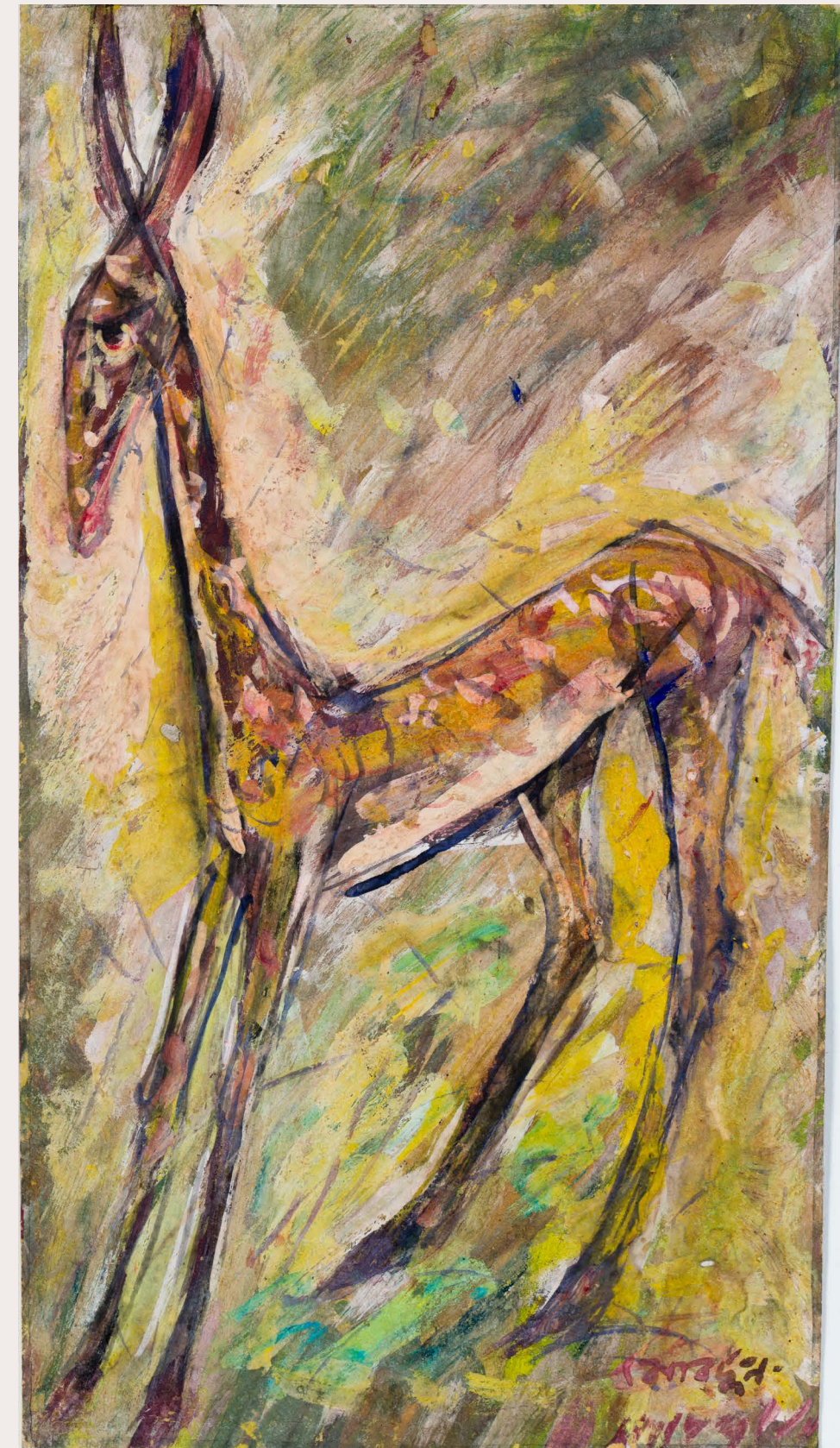
**Catalogue Notes**

The painting portrays a deer that seems to have been stopped in its tracks, hence justifying the title.

**Exhibited**

Joint Exhibition of the Calcutta Group and the Progressive Artists' Group, 1950.

*Lot number* /43 & 44(NFT)





Lot No. 45

## KATHAKALI (II)

Gouache on paper  
1950  
Signed lower right  
9 x 6 in.

Estimate

INR 30,000 - 1,50,000

Lot No. 46 (NFT)

## KATHAKALI (II)

Unique NFT

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

Estimate

INR 1,000 - 25,000

Catalogue Notes

Kathakali is a classical Indian dance form popular in Kerala. The subject seems to be holding a deep bend, not unlike the stance of a Kathakali dancer.

Lot number /45 & 46 (NFT)





Lot No. 47

## KHOKA BABU

Gouache on paper  
1950  
Signed lower right  
7.5 x 5 in.

### Estimate

INR 30,000 - 1,50,000

Lot No. 48 (NFT)

## KHOKA BABU

### Unique NFT

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

### Estimate

INR 1,000 - 25,000

### Catalogue Notes

The title translates to an innocent child in Bengali, as depicted in the picture. The subject's primitive facial features and round eyes convey the same.

Lot number /47 & 48(NFT)





Lot No. 49

## BOGGY LAND

Oil on board  
1950  
Signed lower right  
13 x 11 in.

### Estimate

INR 30,000 - 1,50,000

Lot No. 50 (NFT)

## BOGGY LAND

### Unique NFT

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

### Estimate

INR 1,000 - 25,000

### Catalogue Notes

A boggy land colloquially refers to a ghost town with two eerie figures representing the same. The dark blue colours further add on to the otherworldly atmosphere.

Lot number /49 & 50 (NFT)





Lot No. 51

## COMRADE

---

Gouache on paper  
1950  
Signed lower right  
16.5 x 11 in.

### Estimate

INR 30,000 - 1,50,000

Lot No. 52 (NFT)

## COMRADE

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### Unique NFT

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

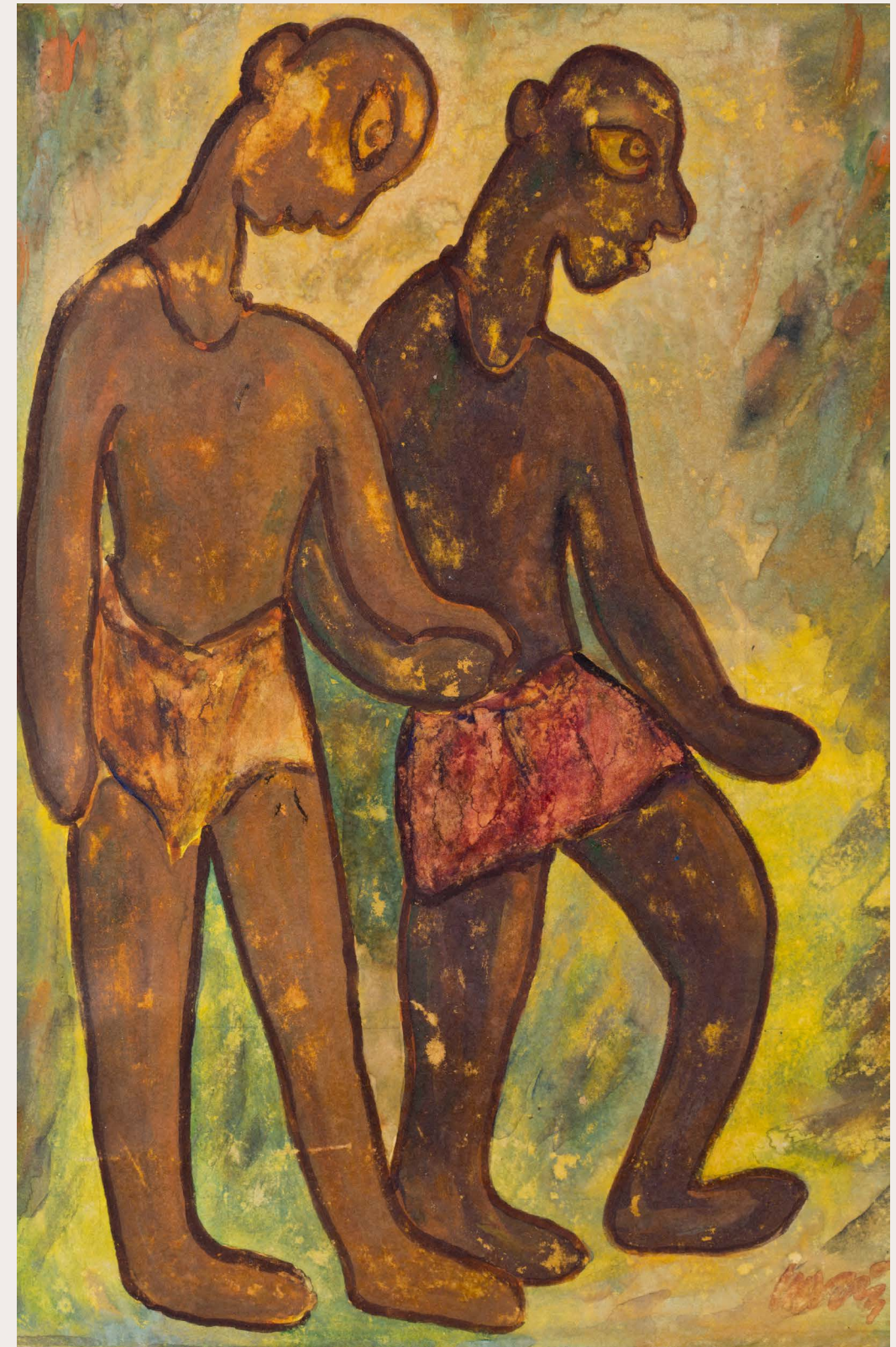
### Estimate

INR 1,000 - 25,000

### Catalogue Notes

This painting represents the relationship between two friends, their camaraderie depicted by holding each other's hands as they walk.

Lot number /51 & 52(NFT)





Lot No. 53

## PILGRIM (II)

Gouache on board  
1948  
Signed lower right  
13 x 11 in.

### Estimate

INR 30,000 - 1,50,000

Lot No. 54 (NFT)

## PILGRIM (II)

### Unique NFT

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

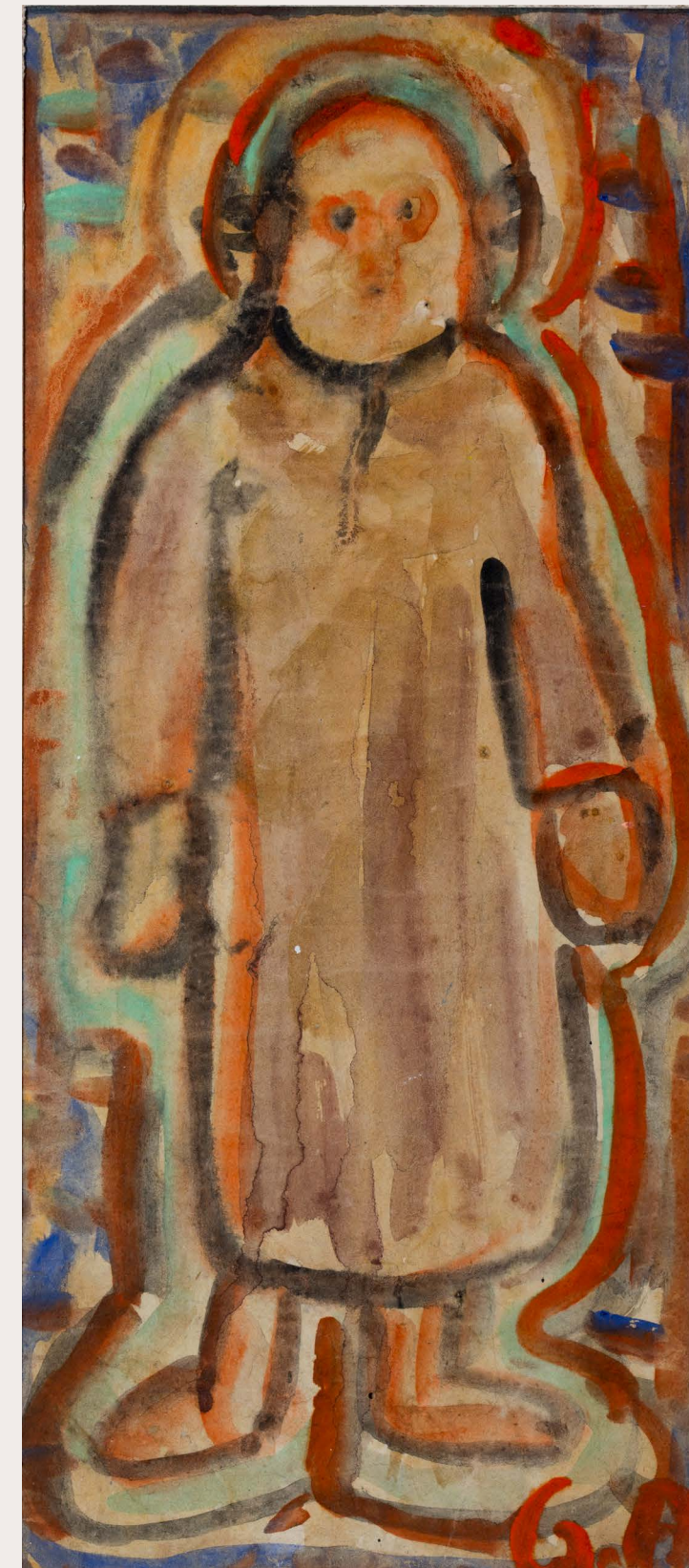
### Estimate

INR 1,000 - 25,000

### Catalogue Notes

A pilgrim is a traveller visiting a religious place. The subject's simple attire comprising a khaki suit is typical of a pilgrim traveller in India.

Lot number /53 & 54(NFT)





Lot No. 55

## RUPKATHA

Gouache on paper  
1948  
Signed lower right  
10 x 7 in.

Estimate

INR 30,000 - 1,50,000

Lot No. 56 (NFT)

## RUPKATHA

Unique NFT

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

Estimate

INR 1,000 - 25,000

Catalogue Notes

Rupkatha is a Bengali word meaning a folk tale or an imaginative story. The colours themselves seem to be floating around the subject like a dream, with the baby cocooned in the centre.

Lot number /55 & 56 (NFT)





**Lot No. 57**

## EXPERIENCE

---

Gouache on paper  
1950  
Signed lower right  
11 x 8 in.

### Estimate

INR 30,000 - 1,50,000

**Lot No. 58 (NFT)**

## EXPERIENCE

---

### Unique NFT

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

### Estimate

INR 1,000 - 25,000

### Catalogue Notes

A gentleman's face showing signs of wisdom and experience.

*Lot number* /57 & 58(NFT)





Lot No. 59

## HILL GIRL

---

Gouache on paper  
1950  
Signed lower right  
13 x 7.5 in.

### Estimate

INR 30,000 - 1,50,000

Lot No. 60 (NFT)

## HILL GIRL

---

### Unique NFT

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

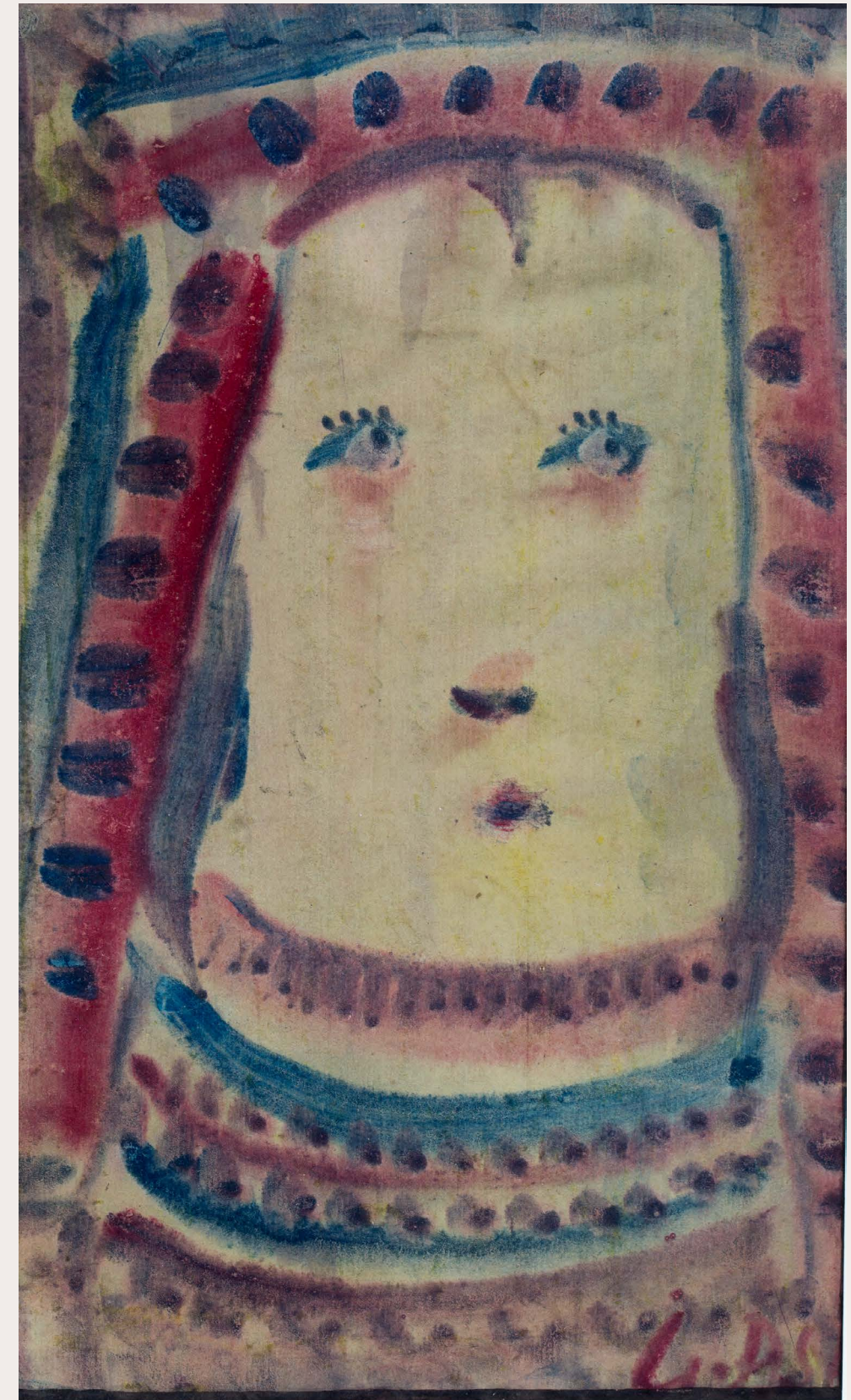
### Estimate

INR 1,000 - 25,000

### Catalogue Notes

This is a depiction of a girl from the mountains with long eyelashes, a heavily embroidered headdress, and a scarf around her neck.

Lot number /59 & 60(NFT)





**Lot No. 61**

**A DOLL**

—  
Gouache on board  
1948  
Signed lower right  
10 x 5.5 in.

**Estimate**

INR 30,000 - 1,50,000

**Lot No. 62(NFT)**

**A DOLL**

—  
**Unique NFT**

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

**Estimate**

INR 1,000 - 25,000

**Catalogue Notes**

The painting depicts a wooden doll with squarish facial features and an elaborate costume-like dress.

*Lot number* /61 & 62(NFT)





**Lot No. 63**

## GYPSY MOTHER

---

Gouache on board  
1950  
Signed lower right  
9 x 9 in.

### Estimate

INR 30,000 - 1,50,000

**Lot No. 64(NFT)**

## GYPSY MOTHER

---

### Unique NFT

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

### Estimate

INR 1,000 - 25,000

### Catalogue Notes

A travelling mother clutching her baby tight to her chest, depicting the closeness between a mother and her child.

*Lot number* /63 & 64(NFT)





Lot No. 65

## WATCHMAN

---

Gouache on paper  
1950  
Signed lower right  
16 x 7.5 in.

### Estimate

INR 30,000 - 1,50,000

Lot No. 66 (NFT)

## WATCHMAN

---

### Unique NFT

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

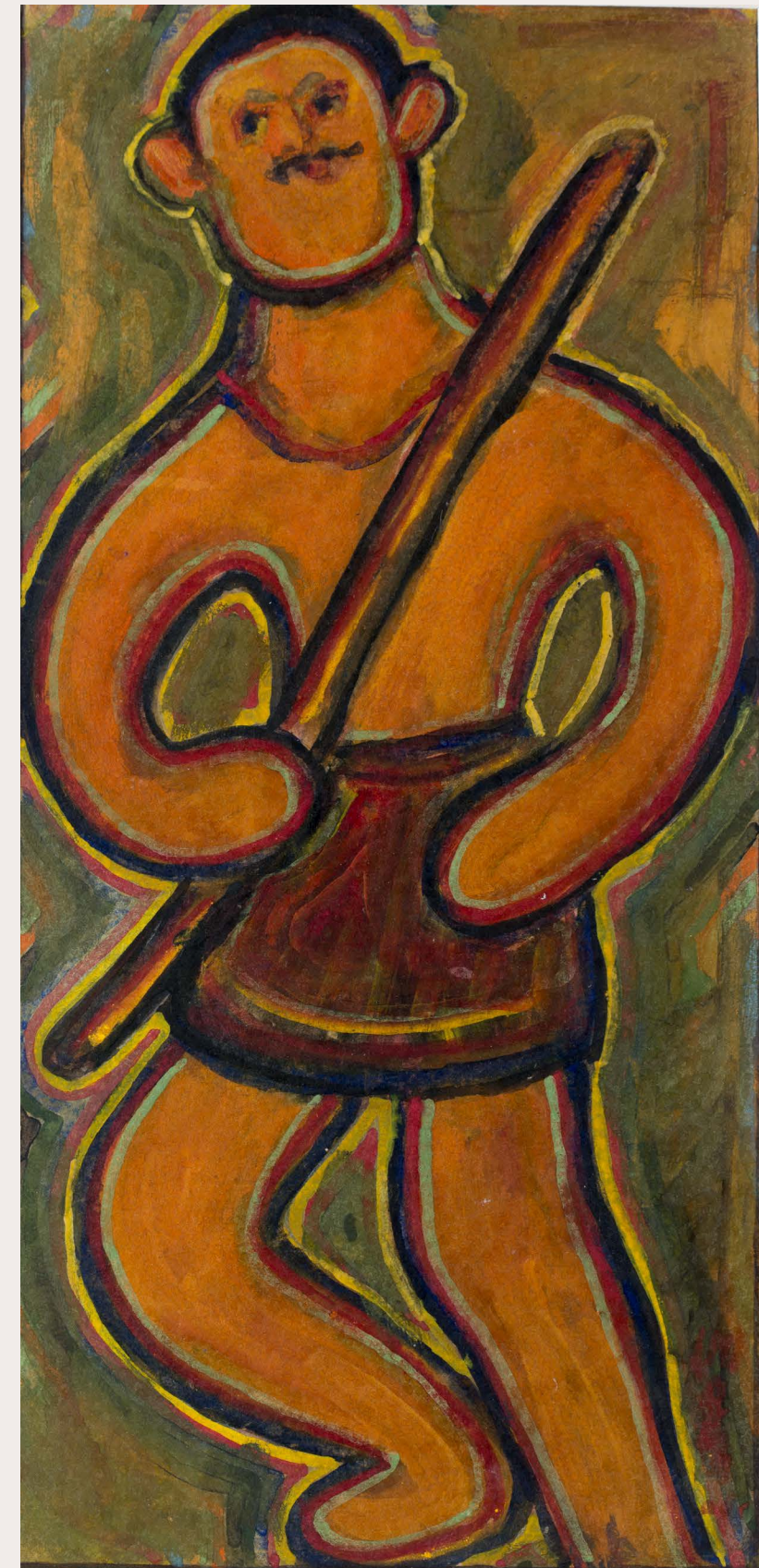
### Estimate

INR 1,000 - 25,000

### Catalogue Notes

This work depicts a strong and muscular man on the watch, holding a stick in his hand.

Lot number / 65 & 66 (NFT)





Lot No. 67

## AT REST

Gouache on paper  
1948  
Signed lower right  
17 x 8.5 in.

### Estimate

INR 30,000 - 1,50,000

Lot No. 68 (NFT)

## AT REST

### Unique NFT

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

### Estimate

INR 1,000 - 25,000

### Catalogue Notes

A woman clad in a sari is seen leaning against a wall, seated on a plush chair, with her hands clasped together portraying a state of rest.

Lot number / 67 & 68 (NFT)





Lot No. 69

## PRAYER

---

Gouache on paper  
1948  
Signed lower right  
14.5 x 9.5 in.

### Estimate

INR 30,000 - 1,50,000

Lot No. 70 (NFT)

## PRAYER

---

### Unique NFT

Blockchain: ETHEREUM  
Contract: ERC-721  
Royalty: 10% Subsequent Sales

### Estimate

INR 1,000 - 25,000

### Catalogue Notes

A colourful ornamental figurative in a meditative / prayer-like pose.

Lot number / 69 & 70 (NFT)





## SALE ROOM:

Auction Sales & Curation, [sales@prinseps.com](mailto:sales@prinseps.com)  
Gallery Sales & General Enquiries, [gallery@prinseps.com](mailto:gallery@prinseps.com)  
Accounting Dept, [accounts@prinseps.com](mailto:accounts@prinseps.com)

**+91-9810213922**

**+91-9810053345**

**+91-9820093510**

**+91-9820098515**

## AUCTION

[www.prinseps.com/auctions/](http://www.prinseps.com/auctions/)  
Catalogues are also available at [www.prinseps.com](http://www.prinseps.com)  
Bids can be placed at [www.prinseps.com](http://www.prinseps.com) or  
via phone bidding, proxy bid forms,  
or live on the auction floor.

## REACH US AT:

**Prinseps Auction House & Gallery**  
**3rd Floor, Birla Centurion, PB Marg,**  
**Worli, Mumbai 400030, India**  
**+91-98200 22709**

## TERMS & CONDITIONS

---

This document contains very important information regarding your rights and obligations, as well as conditions, limitations, and exclusions that might apply to you with respect to your purchase, sale, and display of the non-fungible tokens ("nfts") offered through this website, <https://prinseps.Com/> (the "website"). The following summary is intended to provide you with an overview of important legal provisions contained in this document that are described in more detail in the sections below.

These terms require the use of arbitration to resolve disputes, rather than jury trials or class actions. By agreeing to these terms, you agree to resolve all disputes through binding individual arbitration, which means that you waive any right to have the dispute decided by a judge or jury, and you waive any right to participate in collective action, whether that be a class action, class arbitration, or representative action. You have the ability to opt out of this arbitration clause by sending us notice of your intent to do so within thirty (30) days of your initial agreement to these terms.

By using the website to purchase nfts, you affirm that you are of legal age to enter into this agreement, and you accept and are bound by these terms and conditions.

You may not purchase nft's, or otherwise make use of the services available on this website if you: (a) do not agree to these terms, our website terms of use, and privacy policy; (b) are not the older of (i) at least 18 years of age or (ii) the legal age to form a binding contract with prinseps auctions pvt ltd ("company," "we," or "us") and its assignees; or, (c) are prohibited from accessing or using this website or any of this website's contents, nfts, or other goods or services by applicable law.

These terms and conditions of purchase ("terms") apply to your purchase, sale, and display of non-fungible tokens ("nfts") through the website and use of any other services made available through the website. These terms are an integral part of the website and, together with our website terms of use, privacy policy, and any other document referenced herein, govern your access to and use of this website and your purchases of nfts and other goods on or through the website. We reserve the right to change or modify these terms at any time and in our sole discretion. Any changes to the terms will be in effect as of the "last updated date" referenced on the website. You should review these terms prior to purchasing any product or services that are available through this website. Your continued use of this website after the "last updated date" will constitute your acceptance of and agreement to such changes.

When each nft is sold or minted by you for the first time, the agreement for sale is between the company and the initial purchaser. All nfts are stored on and accessible through the ethereum blockchain. As such, the company does not maintain the nfts on this website and, aside from transferring control of the nft hash receipt of sale to the initial purchaser of the nft, the company has no control over the transfer, storage, ownership, or maintenance of the nft.

All transactions initiated through our service are facilitated and run by third-party electronic wallet extensions, and by using our services you agree that you are governed by the terms of service and privacy policy for the APPLICABLE EXTENSIONS.

### Linking Your Cryptocurrency Wallet

When you link your cryptocurrency wallet, you understand and agree that you are solely responsible for maintaining the security of your wallet and your control over any wallet-related authentication credentials, private or public cryptocurrency keys, and any and all non-fungible tokens or cryptocurrencies that are stored in or are accessible through your wallet. Any unauthorized access to your cryptocurrency wallet by third parties could result in the loss or theft of NFTs and/or funds held in your wallet and any associated wallets, including any linked financial information such as bank account(s) or credit card(s). We are not responsible for managing and maintaining the security of your cryptocurrency wallet nor for any unauthorized access to or use of your cryptocurrency wallet.



## Terms of Sale

By placing an order on the Website, you agree that you are submitting a binding offer to purchase an NFT or other service. If you are the initial purchaser of an NFT or you are purchasing a service, then all amounts due are to be paid to Prinseps Auctions Pvt. Ltd. and/or its assignees. You also acknowledge and agree that Company receives ten percent (10.00%) of every subsequent sale of an NFT (“Royalty”). For example, if you are the initial purchaser, and you sell an NFT for the cryptocurrency equivalent of INR (Indian Rupees) 100.00 to a subsequent purchaser, the cryptocurrency equivalent of INR 10.00 of that purchase price will automatically be transferred to Company and you will receive the cryptocurrency equivalent of INR 90.00. The company has the right to collect Royalties for NFT sales in perpetuity and may use those funds in any manner Company sees fit. **As such, if you sell an NFT on a third-party NFT marketplace, you agree to include a statement substantially similar to the following in the description of the NFT:**

“10% Royalty applies for this and all future sales of this NFT. See the Prinseps Gobardhan Ash Avatar NFT Auction Terms of Purchase, available at prinseps.com for details. You agree to sell your NFTs only on market places such as opensea.io who collect and remit royalties.”

In addition, when you buy an NFT on this Website, you agree to pay all applicable fees associated with the transaction.

No refunds are permitted except with respect to any statutory warranties or guaranties that cannot be excluded or limited by law.

## Intellectual Property

Other than our intellectual property rights as described in our Website Terms of Service, all other trademarks, product names, and logos on the Website are the property of their respective owners and may not be copied, imitated, or used, in whole or in part, without the permission of the applicable trademark holder. Without limiting the foregoing, if you believe that third-party material hosted on the Website infringes your copyright or trademark rights, please file a notice of infringement by contacting us at gallery@prinseps.com or, with respect to your copyright rights, by using the process and information described under the “Copyright Infringement” section of our Website Terms of Use.

In addition to any rights granted under our Website Terms of Use, we hereby grant you a limited, non-exclusive, non-transferable, revocable license to access and use the Website content. In return, you agree: (a) not to engage, or assist, in any activity that violates any law, statute, ordinance, regulation, or sanctions program, or that involves proceeds of any unlawful activity; and, (b) not to engage in any other activity or behavior that poses a threat to Prinseps Auctions Private Limited and/or its assignees, (e.g., by distributing a virus or other harmful code, or through unauthorized access to the Website or other users’ cryptocurrency wallets and not to interfere with other users’ access to or use of the Website or services.

With respect to the NFTs, each purchaser of an NFT is granted an exclusive, limited license to such NFT and its content to access, use, or store such NFT and its content solely for their personal, non-commercial purposes. NFTs are a limited-edition digital creation based upon the content that may be trademarked and/or copyrighted by, and which are otherwise owned or used under license by, the Company. Unless otherwise specified, your purchase of an NFT does not give you the right to publicly display, perform, distribute, or otherwise reproduce the NFT or its content for any commercial purpose. You further agree that you are not receiving any copyright interest in the NFT or its content, and indeed, you agree that Company may sell, license, modify, display, broadcast, and create derivative works based upon your NFT or its content. Any commercial exploitation of the NFT could subject you to claims of copyright infringement. If you purchase an NFT on the Website, you hereby agree to hold us harmless from and against any and all violations or breaches of these Terms.

If you are unsure whether a contemplated use of the Website content or a NFT and its content would violate these Terms, please contact us at gallery@prinseps.com.

## Taxes

We are not responsible for determining the withholding, sales, use, value added, transfer or other taxes, together with any interest and penalties imposed with respect thereto (“Taxes”), that may apply to transactions on this Website. You agree that you are solely responsible for determining what, if any, Taxes apply to your transactions and to withhold, collect, report and remit the correct amounts of Taxes to the appropriate taxing authorities. Unless otherwise indicated on an applicable invoice, amounts due on this Website are exclusive of sale, use, value-added or similar Taxes (“Sales Taxes”). This means that Sales Taxes become your sole responsibility. Upon our request, you agree to promptly provide a properly executed tax form that is reasonably required by us so to comply with our tax reporting obligations.

## Privacy

You acknowledge and agree to the collection, use, and disclosure of your personal information in accordance with our Privacy Policy, which is incorporated into these Terms.

## Modifications

You agree and understand that we may modify part or all of this Website or the services without notice, and that we may update these Terms and any other document incorporated by reference therein at any time.

## Disclaimers

Except as expressly provided to the contrary in a writing by the company, the website and any website content contained therein, and any and all nfts listed therein are provided on an “as is” and “as available” basis without warranties or conditions of any kind, either express or implied. The company (and its suppliers) make no warranty that the website will (a) meet your requirements; (b) be available on an uninterrupted, timely, secure, or error-free basis; or, (c) be accurate, reliable, complete, legal, or safe.

We will not be responsible or liable to you for any loss and take no responsibility for, and will not be liable to you for, any use of nfts including but not limited to any losses, damages or claims arising from: (v) user error such as forgotten passwords, incorrectly constructed transactions, or mistyped addresses; (w) server failure or data loss; (x) corrupted wallet files; (y) unauthorized access to applications; or, (z) any unauthorized third party activities, including without limitation the use of viruses, phishing, brute forcing, or other means of attack against the website or nfts.

Nfts are intangible digital assets. They exist only by virtue of the ownership record maintained in the ethereum network. Any transfer of title that might occur in any unique digital asset occurs on the decentralized ledger within the ethereum platform. We do not guarantee that the company or any company party can effect the transfer of title or right in any nft.

We are not responsible for sustained casualties due to vulnerability or any kind of failure, abnormal behavior of software (e.G., Wallet, smart contract), blockchains, or any other features of the nfts. Prinseps auctions pvt. Limited and its assignees/affiliates and its and their respective owners, officers, directors, and employees are not responsible for casualties due to late reports by developers or representatives (or no report at all) of any issues with the blockchain supporting nfts including forks, technical node issues, or any other issues having fund losses as a result.

Nothing in these terms shall exclude or limit the liability of either party for fraud, death, or bodily injury caused by negligence, violation of laws, or any other activity that cannot be limited or excluded by legitimate means.



### Assumption of Risk

Please note that accessing, purchasing, or using NFTs entails a potentially significant degree of risk because of the price and liquidity of blockchain assets. As such, by purchasing an NFT, you accept and acknowledge the following risks:

- 1) The prices of blockchain assets including NFTs are extremely volatile. Fluctuations in the price of other digital assets could materially and adversely affect the NFTs, which may also be subject to significant price volatility. We cannot guarantee that any purchasers of NFTs will not lose money.
- 2) You are solely responsible for determining what, if any, taxes apply to your NFTs transactions. Neither the Company nor any other Company Party is responsible for determining the taxes that apply to NFTs transactions.
- 3) Our Website does not store, send, or receive NFTs. This is because NFTs exist only by virtue of the ownership record maintained on its supporting blockchain. Any transfer of NFTs occurs within the supporting blockchain and not on this Website.
- 4) There are risks associated with using an Internet-based currency, including but not limited to, the risk of hardware, software, and Internet connections, the risk of malicious software introduction, and the risk that third parties may obtain unauthorized access to information stored within your wallet. You accept and acknowledge that the Company will not be responsible for any communication failures, disruptions, errors, distortions or delays you may experience when using the NFTs, however, caused.
- 5) A lack of use or public interest in the creation and development of distributed ecosystems could negatively impact the development of those ecosystems and related applications and could therefore also negatively impact the potential utility or value of NFTs.
- 6) The regulatory regime governing blockchain technologies, cryptocurrencies, and tokens is uncertain, and new regulations or policies may materially adversely affect the development of the Website and the utility of NFTs.

7) The Website will rely on third-party platforms such as MetaMask, Coinbase, Rarible, OpenSea and others to perform the transactions for the sale of NFTs. If we are unable to maintain a good relationship with such platform providers; if the terms and conditions or pricing of such platform providers change; if we violate or cannot comply with the terms and conditions of such platforms; or if any of such platforms lose market share or falls out of favor or is unavailable for a prolonged period of time, access to and use of the Website will suffer.

NFTs are not legal tender and are not backed by any government. Transactions in NFTs may be irreversible, and, accordingly, losses due to fraudulent or accidental transactions may not be recoverable. Some transactions in NFTs shall be deemed to be made when recorded on a public ledger, which is not necessarily the date or time that you initiated the transaction. The value of NFTs may be derived from the continued willingness of market participants to exchange fiat currency or digital assets for NFTs, which may result in the potential for a permanent and total loss of value of a particular NFT should the market for that NFT disappear.

You agree and understand that you are solely responsible for determining the nature, potential value, suitability, and appropriateness of these risks for yourself, and that we do not give advice or recommendations regarding NFTs, including the suitability and appropriateness of, and investment strategies for, NFTs. You agree and understand that you access and use this Website at your own risk; however, this brief statement does not disclose all of the risks associated with NFTs and other digital assets.

### Limitation of Liability

To the fullest extent permitted by law, in no event will the company be liable to you or any third party for any lost profit or any indirect, consequential, exemplary, incidental, special or punitive damages arising from these terms, the website, website content, the services or third-party websites and products, or for any damages related to loss of revenue, loss of profits, loss of business or anticipated savings, loss of use, loss of goodwill, or loss of data, whether caused by tort (including negligence), breach of contract, or otherwise, even if foreseeable and even if the company has been advised of the possibility of such damages. Access to, and use of, the website, website content, the services or third-party websites and products are at your own discretion and risk, and you will be solely responsible for any damage to your computer system or mobile device or loss of data resulting therefrom.

Notwithstanding anything to the contrary contained herein, in no event shall the maximum aggregate liability of the company arising out of or in any way related to this agreement, the access to and use of the website, website content, nfts, or any services purchased on the website exceed the greater of (a) INR (Indian Rupee) 100.00 Or (b) the amount you have paid to the company for the services in the last twelve months out of which liability arose.

### Indemnification

To the fullest extent permitted by applicable law, you agree to indemnify, defend and hold harmless Prinseps Auctions Private Limited and its assignees/affiliates, and our respective past, present and future employees, officers, directors, contractors, consultants, equity holders, suppliers, vendors, service providers, parent companies, subsidiaries, affiliates, agents, representatives, predecessors, successors and assigns (individually and collectively, the “company parties”), from and against all actual or alleged third party claims, damages, awards, judgments, losses, liabilities, obligations, penalties, interest, fees, expenses (including, without limitation, attorneys’ fees and expenses) and costs (including, without limitation, court costs, costs of settlement and costs of pursuing indemnification and insurance), of every kind and nature whatsoever, whether known or unknown, foreseen or unforeseen, matured or unmatured, or suspected or unsuspected, in law or equity, whether in tort, contract or otherwise (collectively, “claims”), including, but not limited to, damages to property or personal injury, that are caused by, arise out of or are related to: (a) your use or misuse of the nfts; (b) your violation of these terms; (c) your violation of the rights of a third party, including another user; and, (d) your failure to pay any taxes or sales taxes in connection with your transactions on this website or to provide us with a properly executed tax form described in section 4. You agree to promptly notify us of any third-party claims and cooperate with the company parties in defending such claims. You further agree that the company parties shall have control of the defense or settlement of any third-party claims. This indemnity is in addition to, and not in lieu of, any other indemnities set forth in a written agreement between you and us.

### Governing law

All matters relating to the website and these terms, and any dispute or claim arising therefrom or related thereto (in each case, including non-contractual disputes or claims), shall be governed by and construed in accordance with the internal laws of the state of Maharashtra, India without giving effect to any choice or conflict of law provision or rule.

Any legal suit, action, or proceeding arising out of, or related to, these terms or the website shall be instituted exclusively in the courts of Maharashtra, although we retain the right to bring any suit, action, or proceeding against you for breach of these terms in your country of residence or any other relevant country. You waive any and all objections to the exercise of jurisdiction over you by such courts and to venue in such courts.

### Disputes and arbitration agreement

Carefully read the following arbitration agreement ("Arbitration Agreement"). It requires you to arbitrate disputes with Prinseps Auctions Private Limited (and its assignees) and limits the manner in which you can seek relief from us.

1) Applicability of Arbitration Agreement. You agree that any dispute or claim relating in any way to your access or use of the Website, to any services sold or distributed through the Website, including NFTs, or to any aspect of your relationship with Prinseps Auctions Private Limited will be resolved by binding arbitration, rather than in court, except that (a) you may assert claims in small claims court if your claims qualify; and, (b) you or the Company may seek equitable relief in court, without the requirement to post a bond or other security, for infringement or other misuse of intellectual property rights (such as trademarks, trade dress, domain names, trade secrets, copyrights, and patents).

2) Any dispute or difference arising out of touching or concerning this contract including its construction, scope, implication, performance, effect, validity, breach thereof or for determining any claim, right or liability of the parties hereunder shall be referred to arbitration in accordance with its rules of arbitration and subject to the provisions of arbitration & conciliation act, 1996 or any statutory amendment thereof from time to



time in force

3) Authority of arbitrator. The arbitrator shall have exclusive authority to (a) determine the scope and enforceability of this arbitration agreement and (b) resolve any dispute related to the interpretation, applicability, enforceability or formation of this arbitration agreement including, but not limited to any claim that all or any part of this arbitration agreement is void or voidable. The arbitration will decide the rights and liabilities, if any, of you and the company. The arbitration proceeding will not be consolidated with any other matters or joined with any other cases or parties. The arbitrator shall have the authority to award monetary damages and to grant any non-monetary remedy or relief available to an individual under applicable law, the arbitral forum’s rules, and the agreement (including the arbitration agreement). The arbitrator shall issue a written award and statement of decision describing the essential findings and conclusions on which the award is based, including the calculation of any damages awarded. The arbitrator has the same authority to award relief on an individual basis that a judge in a court of law would have. The award of the arbitrator is final and binding upon you and us. And you agree that to the extent monetary or non-monetary remedy or relief is granted, such request for relief may be enforced as needed by any court of competent jurisdiction.

4) Waiver of trial. You and prinseps auction private limited (and its assignees) hereby waive any constitutional and statutory rights to sue in court and have a trial in front of a judge. You and the company are instead electing that all claims and disputes shall be resolved by arbitration under this arbitration agreement, except as otherwise indicated in this section 12. An arbitrator can award on an individual basis the same damages and relief as a court and must follow this arbitration agreement as a court would. However, there is no judge or jury in arbitration, and court review of an arbitration award is subject to very limited review.

5) Waiver of class or other non-individualized relief. All claims and disputes within the scope of this arbitration agreement must be arbitrated on an individual basis and not on a or collective class basis, only individual relief is available, and claims of more than one customer or user cannot be arbitrated or consolidated with those of any other customer or user. If a decision is issued stating that applicable law precludes enforcement of any part of this subsection’s limitations as to a given claim for relief, then that claim must be severed from the arbitration and brought in the state or federal courts located in the state of maharashtra, india. All other claims shall be arbitrated.

6) Severability. Except as provided herein, if any part or parts of this arbitration agreement are found under the law to be invalid or unenforceable, then such specific part or parts shall be of no force and effect and shall be severed and the remainder of the arbitration agreement shall continue in full force and effect.

7) Survival of agreement. This arbitration agreement will survive the termination of your relationship with the company.

8) Modification. Notwithstanding any provision in these terms to the contrary, we agree that if the company makes any future material change to this arbitration agreement, you may reject that change within thirty (30) days of such change becoming effective by writing to us at the following address: prinseps auctions private limited, birla centurion 3rd fl, worli, mumbai 400030.

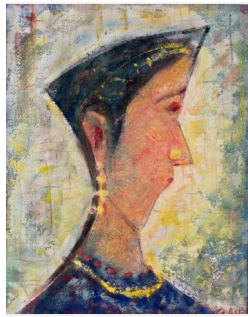
Miscellaneous

If any term, clause, or provision of these Terms is held invalid or unenforceable, then that term, clause, or provision shall be severable from these Terms and will not affect the validity or enforceability of any remaining part of that term, cause, or provision, or any other terms, clause, or provision of these Terms. These Terms, together with our Website Terms of Use and Privacy Policy, comprise the entire agreement between you and us relating to your access to and use of the Website and any NFTs you have purchased and supersede any and all prior discussions agreements, and understandings of any kind. Except as otherwise provided herein, these Terms are intended solely for the benefit of the parties and are not intended to confer third-party beneficiary rights upon any other person or entity. In the event of any inconsistency between these Terms and our Website Terms of Use, these Terms shall govern with respect to the conflicting subject matter.

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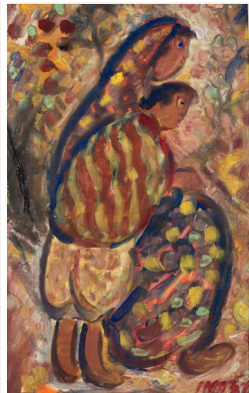
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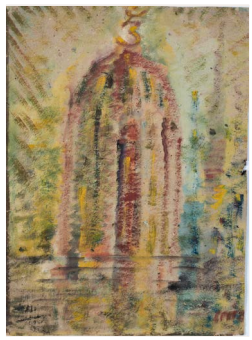
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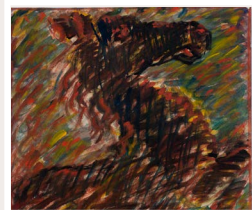
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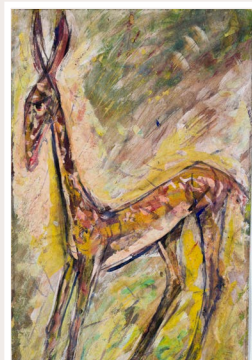
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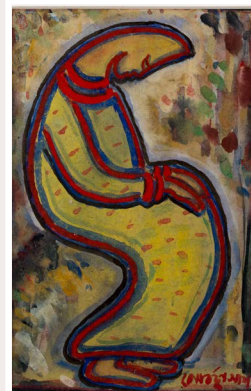
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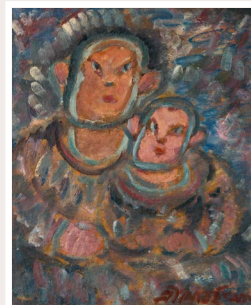
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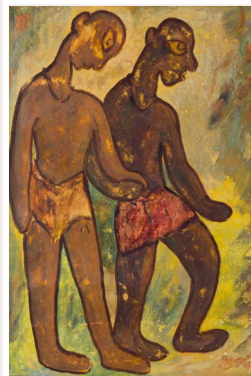
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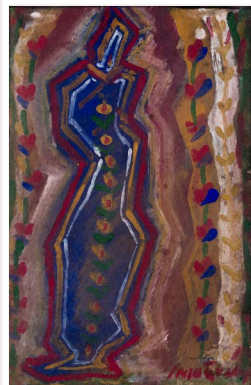
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*"The real spirit of art is the universal language which freely, frankly and correlates and enlightens human society. And commands sincere respect but never compromises, - the real character of the contemporary art and artist, - the advancement towards an international movement in the field of art with the spirit and flavor of the past, present and future."*

- Gobardhan Ash



