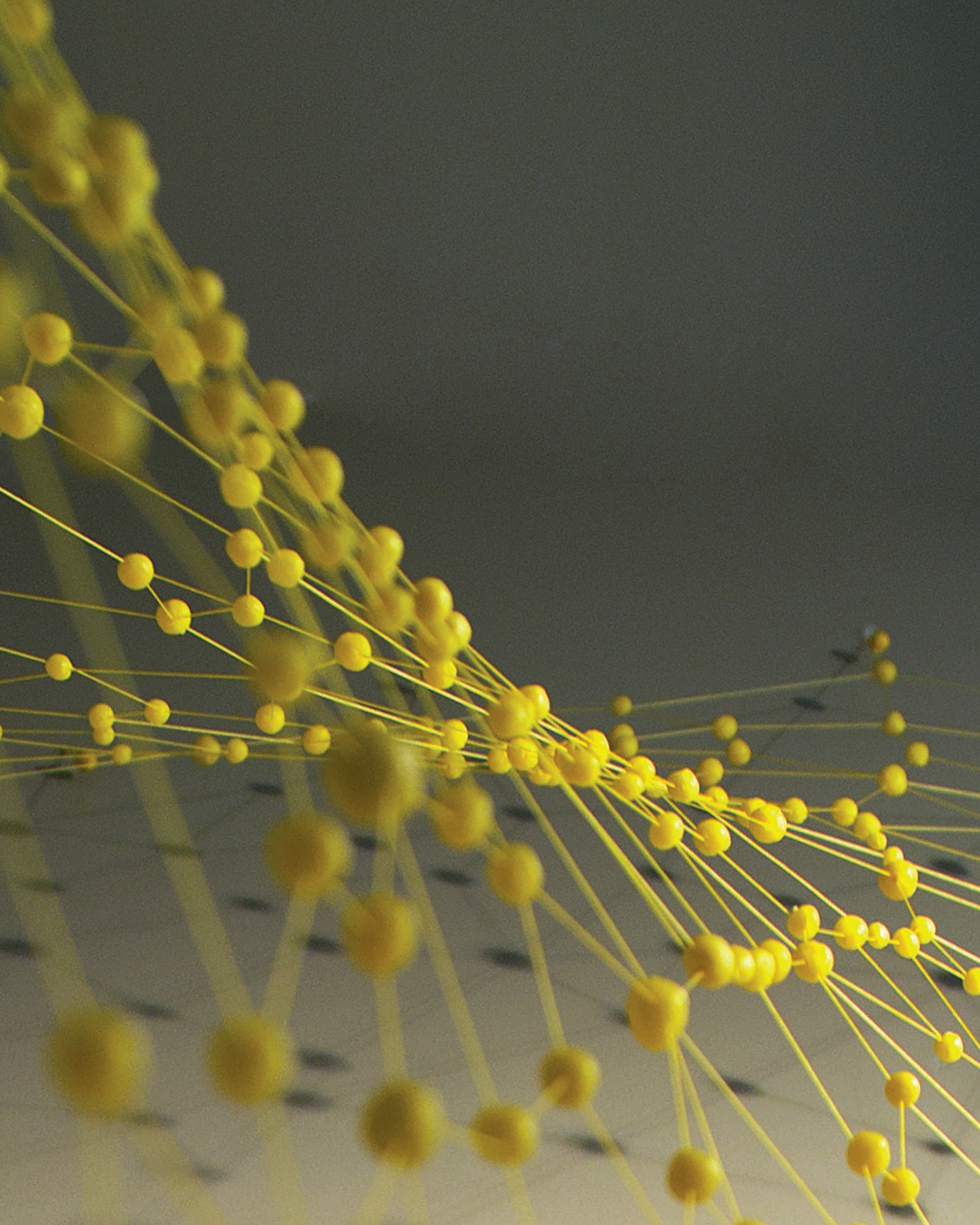




**SOUTH ASIAN MODERN  
+ CONTEMPORARY ART**

New York 14 September 2016

CHRISTIE'S



# SOUTH ASIAN MODERN + CONTEMPORARY ART

WEDNESDAY 14 SEPTEMBER 2016

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Front Cover: 609  
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21/06/16

## AUCTION

Wednesday 14 September 2016  
at 10.00 am (Lots 601-700D)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Friday	9 September	10.00 am - 5.00 pm
Saturday	10 September	10.00 am - 5.00 pm
Sunday	11 September	1.00 pm - 5.00 pm
Monday	12 September	10.00 am - 5.00 pm
Tuesday	13 September	10.00 am - 2.00 pm

## AUCTIONEER

William Robinson (#2017522)

## AUCTION CODE AND NUMBER

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[50]

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WORKS OF ART**  
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**14 SEPTEMBER**  
**SOUTH ASIAN MODERN  
+ CONTEMPORARY ART**  
NEW YORK

**20 OCTOBER**  
**ART OF THE ISLAMIC  
AND INDIAN WORLDS**  
LONDON, KING STREET

**21 OCTOBER**  
**ART OF THE ISLAMIC  
AND INDIAN WORLDS**  
LONDON, SOUTH  
KENSINGTON

**25 OCTOBER**  
**ANTIQUITIES**  
NEW YORK

**29 NOVEMBER -  
9 DECEMBER**  
**ANCIENT JEWELRY**  
ONLINE

**7 DECEMBER**  
**ANTIQUITIES**  
LONDON, KING STREET

**13 DECEMBER**  
**ART D'AFRIQUE,  
D'Océanie et  
D'Amérique du Nord**  
PARIS

**18 DECEMBER**  
**THE INDIA SALE**  
MUMBAI

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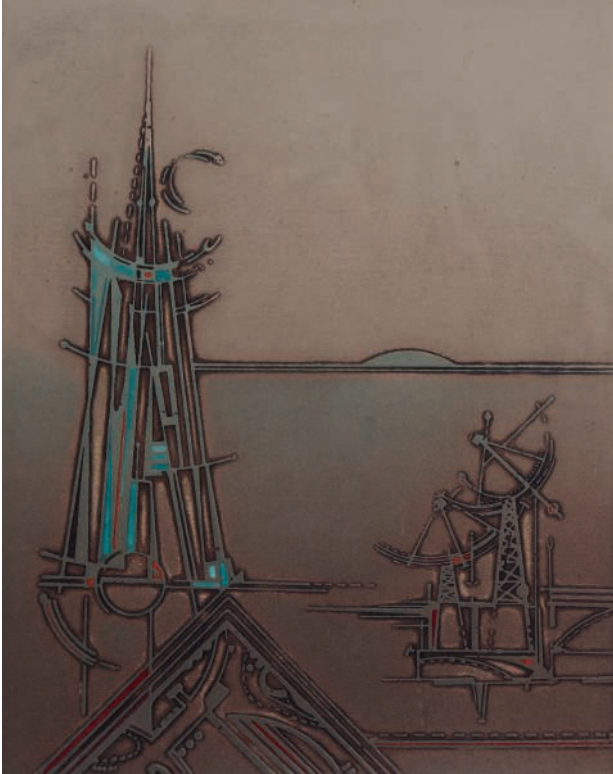
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PROPERTY FROM A FAMILY COLLECTION, NEW DELHI

**601**

**A. BALASUBRAMANIAM (B. 1971)**

*Marina; Grass-13 Remix; Grass Remix*

signed, titled, numbered and dated 'A. Balasubramaniam Marina Etching A/P 1997'; 'A. Balasubramaniam Grass-13 remix etching 97 2/22'; 'A. Balasubramaniam Grass River 97 Etching 2/22' (lower edge)

etchings on paper

9 $\frac{1}{8}$  x 7 $\frac{1}{4}$  in. (23.2 x 18.4 cm.); 4 $\frac{7}{8}$  x 2 $\frac{7}{8}$  in. (12.4 x 7.3 cm.)

6 $\frac{3}{8}$  x 2 $\frac{3}{8}$  in. (16.2 x 6 cm.)

Executed in 1997; artist's proof (one); number two from an edition of twenty two (two)

(3)

\$8,000-12,000

PROVENANCE:

Art Inc., New Delhi



PROPERTY FROM A FAMILY COLLECTION, NEW DELHI

**602**

**A. BALASUBRAMANIAM (B. 1971)**

*Fractured Conversations A to F*

signed, titled and dated 'A. Balasubramaniam Fractured

Conversations 2001' (lower edge) each

mixed media on wood and embossing on paper

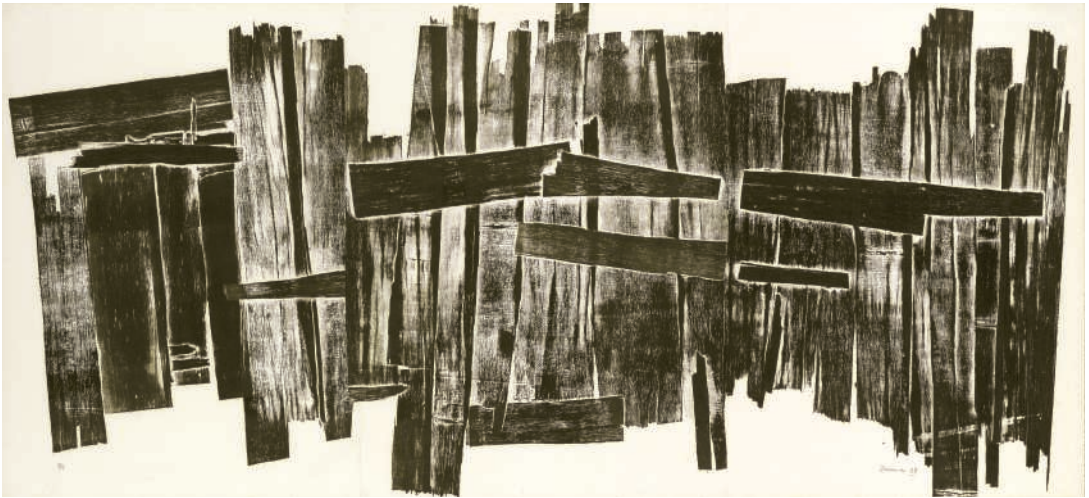
13¾ x 25½ in. (36.8 x 64.8 cm.) overall

Executed in 2001

\$12,000-18,000

PROVENANCE:

Gallery Espace, New Delhi



603

PROPERTY FROM THE ESTATE OF JOAN P. MILLER (LOTS 603-604)

**603**

**ZARINA (B. 1937)**

*Untitled*

signed, dated and numbered 'Zarina 69' / 3/5' (lower edge)  
relief print from collaged wood on Indian handmade paper  
25% x 55% in. (65.1 x 141.6 cm.)

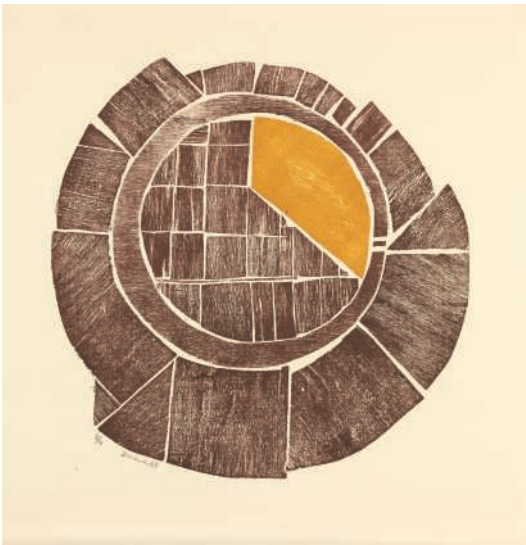
Executed in 1969; number three from an edition of four

\$12,000-18,000

**PROVENANCE:**

Formerly in the collection of Joan P. Miller, owner of India Ink Gallery in Los Angeles and Santa Monica who exhibited Zarina's work in the 1970s

Thence by descent



604

Zarina's minimalist body of work has constantly negotiated the divide between representation and abstraction, and her mastery of various print making processes illuminates the true versatility of the form.

Zarina's "gestures are always spare, generally abstract, and yet richly allegorical. She uses elements that can be explained biographically [...] Yet her work is not restricted to autobiography, nor does its interpretation require that knowledge from the viewer. On the contrary, it is readily available for appropriation, for it engages the viewer through his/her own biography." (R. Samantrai, 'Cosmopolitan Cartographies: Art in a Divided World', *Meridians: feminism, race, transnationalism*, Vol. 4, No. 2, Bloomington, 2004, p. 168)

This large woodcut is one of the most important early works by the artist to be offered at auction. Read as a fence or boundary, this monumental print also foreshadows the artist's later work, which dwells on homelands, borders, and the arbitrary creation of territories.





605

**604**

**ZARINA (B. 1937)**

*Untitled*

signed, dated and numbered 'Zarina 69 8/10' (lower left)  
relief print from collaged wood on Indian handmade paper  
22¾ x 22 in. (57.8 x 55.9 cm.)

Executed in 1969; number eight from an edition of ten

\$5,000-7,000

**PROVENANCE:**

See Lot 603

**605**

**SOMNATH HORE (1921-2006)**

*Untitled (Wounds Series)*

inscribed 'Artist's Proof' (lower left),  
incised 'Somnath 77' and signed and dated 'Somnath Hore 1977' (lower right)  
cast paper pulp  
19¼ x 23¾ in. (48.9 x 60.3 cm.)  
Executed in 1977; artist's proof

\$15,000-20,000

**PROVENANCE:**

Private collection, Mumbai  
Acquired from the above by the present owner, 2010

**EXHIBITED:**

New Delhi, DAG Modern, *The Printed Picture: Four Centuries of Indian Printmaking*, 2012

**LITERATURE:**

*The Printed Picture: Four Centuries of Indian Printmaking Vol. II*, exhibition catalogue, New Delhi, 2012, p. 142 (illustrated)

Many of Somnath Hore's works capture his response to the brutal reality of his immediate surroundings. In the 1970s, Hore employed a unique technique of creating prints on uncolored paper pulp from molds made out of cement, which he called *Wounds*. The result was a surface of varying texture, that simulated the appearance of "skin and flesh pierced by bullets, grazed by shots, ripped open by knives, battered by heavy sledgehammers, and spoilt by unattended gangrenes oozing blood and pus." (P. Ray, 'Somnath Hore and the Wounds', *Somnath Hore*, New Delhi, p. 8)



PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

**606**

**RASHID CHOUDHURY (1932-1986)**

*Untitled; Gypsy*

initialed and dated 'RC 79'; 'RC 84'; 'RC. 75' (in the weave, lower right)

hand-woven cotton tapestry; hand-woven wool tapestry

53 ½ x 43 ¾ in. (135.9 x 111.1 cm.); 47 x 24 ¼ in. (119.4 x 61.6 cm.)

53 x 43 in. (134.6 x 109.2 cm.)

Executed in 1979, 1984 and 1975; three tapestries (3)

\$6,000-8,000

**PROVENANCE:**

Acquired directly from the artist

Thence by descent

"[Rashid] Choudhury was born into a Zamindar aristocratic family in a village called Haroa in what is now called Bangladesh. Rural life in Bengal at that time thrived under a rich synthesis of Muslim and Hindu culture, and the young Choudhury's imagination was captivated by the colourful mythology that wasn't bound by religion. He was most attracted to the myths with intense movement in them, and he naturally gravitated towards goddesses such as Durga, whose ten hands swirled in different directions and celebrated annually in the Autumn Bengali Durga Pooja, as well as her Kali avatar and the Radha-Krishna archetype.

[...] Just as the plurality of culture he was exposed to in his childhood inspired the subject matter in his work, his diverse education inspired his technique. [...] The turning point in his career, however, was his time in Paris from 1960 to 1964 studying sculpture, fresco and tapestry at the Academy Julian and Beaux Arts in Paris, where he was awarded first prize for his frescoes. Choudhury was taken with the work of Marc Chagall and his transformation of myth into stained glass and

other traditional forms of art. His teacher, the famed tapestry artist Jean Lurçat, inspired the artist to work with tapestries despite the incredible expense at the time, which caused Choudhury intense financial difficulties up until his death. Choudhury returned to Dhaka in 1964 and soon after founded the first single loom tapestry factory in Bangladesh (which used indigenous material such as jute, vegetable dyes, silk, and wool) [...]." (*Dhaka Art Summit 2016*, exhibition catalogue, p. 161)



Preparatory painting for *Gypsy*, 1974-75; image reproduced from *Bangladesh Art: Collection of Contemporary Paintings*, Dhaka, 2003, p. 96 (not included with lot 606)



RC.75



607

Jeram Patel, one of the pioneers of abstract art in India, was a founding member of the collective Group 1890, along with artists Jagdish Swaminathan and Gulam Mohammed Sheikh. He passed away on 18 January 2016. According to his contemporaries, “[...] the eminent artist was a man of a quiet demeanor and a powerful, artistic language that was ahead of his time. In the 1960s, when artists in India were experimenting with form, Patel was pursuing a new kind of medium in abstraction—one that involved engraving on burnt wood that he set alight with a blowtorch. This method later became one of his most celebrated styles, along with his iconic black strokes and saturated shapes of ink on paper. Despite having a background in drawing and painting from Sir JJ School of Art in Mumbai, Patel later found inspiration to go beyond the canvas and paper during a visit to Japan in the late 1950s, where different materials for creating works were being used there

at the time. For Patel, the process of burning and destructing wood involved plunging into an unknown area and creating something that instinctively responded to his inner creative feelings. Regarding the innovative medium that he developed, he said, “[T]here is a search for the unknown which, I think, has always found expression in my works.” (T.K.Y. Siu, ‘Jeram Patel’, *ArtAsiaPacific*, 21 January 2016)

Patel joined the Faculty of Fine Arts, M. S. University, Baroda in 1976. Throughout his lifetime, he exhibited frequently in India and abroad, most notably the Sao Paulo Biennale, 1963 and 1977. He also received numerous awards, including the Lalit Kala Akademi national award in 1957, 1963, 1973 and 1984. In August 2016, the Kiran Nadar Museum of Art, New Delhi opened a solo retrospective show for the artist as part of their series on abstractionism and minimalism in Indian modern art.



608

**607**  
**JERAM PATEL (1930-2016)**

*Untitled*

signed and dated 'JERAM PATEL 86' (lower right)

acrylic on canvas

23 $\frac{1}{8}$  x 31 $\frac{1}{4}$  in. (58.7 x 79.4 cm.)

Painted in 1986

\$12,000-18,000

**PROVENANCE:**

Acquired directly from the artist, Vadodara

**608**  
**JERAM PATEL (1930-2016)**

*Untitled (Abstract)*

bearing a Dhoomimal Gallery label (on the reverse)

enamel and blowtorch on wood

24 x 24 in. (61 x 61 cm.)

Executed *circa* 1970s

\$25,000-35,000

**PROVENANCE:**

Acquired directly from the artist, Vadodara

Dhoomimal Gallery, New Delhi

Acquired from the above by the present owner



Bhabha Family, 1933  
Image courtesy National Centre for the Performing Arts, Mumbai

*There is no place for thought in the process of painting. Your entire body and mind reach a state of equilibrium [...] the paint and the canvas meet in a union in one brief moment.*

—V.S. Gaitonde

The iconic painting being offered this season epitomizes all of the qualities of Gaitonde's most superlative masterpieces. Painted in Bombay in 1970, the period considered by many as the most sought after in Gaitonde's illustrious career, it was one of the paintings chosen to represent the seminal works from this period, in his retrospectives at the Solomon R. Guggenheim Museum in New York and the Peggy Guggenheim Collection in Venice in 2014-16. As a result of such landmark exhibitions on the international stage, Gaitonde's works have unsurprisingly achieved record prices at auction, with his *Untitled* painting offered in Christie's India Sale in 2015, achieving \$4,384,777, a world auction record not only for the artist but for any modern Indian work of art.

Rich in history and global recognition, this painting has a steller provenance. For over three decades it was one of the center pieces in the collection of the eminent philanthropist, Dr. Jamshed Jehangir Bhabha (1914-2007), a key figure in an illustrious line of family members with a strong tradition of academia in the humanities and sciences and a relentless commitment to selfless service. His grandfather Dr. Hormusji Bhabha was the first Indian General of Education in India, his aunt, Meherbai Tata was the wife of



Image courtesy National Centre for the Performing Arts, Mumbai

Sir Dorabji Tata and his brother was the renowned nuclear physicist, founding director, and professor of physics at the Tata Institute of Fundamental Research (TIFR), Dr Homi Bhabha, who is known for having built the most comprehensive collection of Gaitonde's paintings for the TIFR. Jamshed Bhabha followed his brother's footsteps and acquired two paintings by the artist, which he prized all his life.

Jamshed Bhabha was a man of industry, administration, engineering and social sciences. However, it was his philanthropic drive that encouraged him to leave his most lasting legacy in the founding and building of the National Centre for the Performing Arts (NCPA) in 1969. This landmark complex constructed as a platform devoted to the promotion of music and the performing arts includes the 1010 seater Tata Theatre, dance academy and art gallery. Jamshed Bhabha donated his two prized Gaitonde paintings to the NCPA, which now plays host to world renowned operas and dance performances. It was only after his passing that the two paintings got separated and one of them belongs to a major Museum while the other was acquired by the distinguished Darashaw Collection.

Together with his family, Dara Mehta has slowly built one of the most impressive and rich collections of modern art in India today. A meticulous and informed collector, Mehta's vast knowledge on Indian art helps him select and identify key works by the artists he follows, each addition to the collection being a jewel in its own right. It is a rare opportunity to acquire a painting by Gaitonde with such an illustrious provenance, exhibition and publication history.

Gaitonde graduated from Sir J.J. School of Art in Bombay in 1948 and quickly associated himself with the seminal modernist collective, the Bombay Progressive Artists' Group. However, it was not long before Gaitonde turned to a more solitary path as artist and philosopher distinguishing himself from his contemporaries by abandoning figurative art and, within a decade, entirely embracing non-objective art focusing on color and light. As critic Holland Cotter stated, "He [Gaitonde] learned to use color as an independent expressive



Mehta family home; image reproduced from *Take on Art*, issue 14, 2014, p. 20

element and to break representational forms down to their abstract core. In doing so, he revealed an important historical truth: Indian painting had always been, fundamentally, about abstraction." (H. Cotter, 'An Indian Modernist with a Global Gaze' *The New York Times*, 1 January 2015)

Seeking his own path and yearning for experimentation, Gaitonde travelled to New York in 1964 on a Rockefeller Fellowship, where he saw the techniques and sensibilities of the abstract expressionist color field painter Mark Rothko. He also witnessed first-hand the rise of Conceptual Artists like Sol LeWitt and Joseph Kosuth, whose philosophy championed the primacy of the metaphysical concept in the artist's own mind as art. The philosophical mantra of Conceptual Art, that the physical art produced became the final manifestation of a realized innate idea from within the artist's consciousness, mirrored Gaitonde's own sensibilities. As Gaitonde describes, "A painting always exists within you, even before you actually start to paint. You just have to make yourself the perfect machine to express what is already there." (Artist statement, D. Nadkarni, *Gaitonde*, New Delhi, 1983, unpaginated)





Sir J. J. School of Art 1947 batch of students and professors; image reproduced from M. Menezes, *Vasudeo Santu Gaitonde: Sonata of Solitude*, New Delhi, 2016, pp. 33-34

For Gaitonde the process of creating an artwork was rigorous, holistic and all-consuming. As a result, he was never a prolific painter, completing only five or six canvases a year. For the artist, the physical act of painting his canvases was meticulous and precise but relatively swift and, fundamentally, the final result of a method that was as much spiritual as physical. It was the formulation of the concept, the incubation and propagation of the painting as an idea in his own consciousness that absorbed his attention and time. The current canvas on offer is therefore the product of an exhaustive methodology that combines the tangible and intangible. Gaitonde embraced and thrived upon a sense of 'nothingness', an inner contemplation that would inform his art and as such was uncompromising in his belief that art, the process and the final product, is an expression of the inner self. "I am first and foremost an individual. I cannot subscribe to any collective thinking and I will not acknowledge any thought that does not appeal to my reason. Emotions [are] intrinsically individual in their impact and revelation. And what I seek to portray, being true to myself remains personal. I can only hope for a certain understanding by others. That is the reason I don't caption my paintings and why a single colour dominates my compositions." (Artist statement, P. Pundir, 'An Untitled Canvas', *The Indian Express*, 5 January 2014)

The painting offered here was painted in 1970, while Gaitonde was still in Bombay

at a moment when he was recognized as being at the peak of his powers – in fact, the following year, he went on to receive the prestigious Padma Shri award from the Government of India. This painting radiates with the sophistication and sensitivity of Gaitonde's mastery of light and color. Gaitonde's unmistakable treatment of the canvas using roller and palette knife, layering, adding and taking away pigment to give the painting a sense of fathomless depth like an all-consuming seascape that ebbs and

flows from the artist's consciousness to the viewer's. There is almost a non-objective *chiaroscuro* as forms are rendered in shadow broken by shards of light which appear to bubble up from the dark depths of the canvas. As critic Yashodhara Dalmia states, "The planes of paint spread over the canvas, a reminder of nothing other than themselves [...] shafts of light which seem to emerge from the depths. An almost spiritual sublimation gets created from within paint rather than by reference to any school of thought." (Y. Dalmia, *Indian Contemporary Art Post Independence*, New Delhi, 1997, p. 18)

The present painting reverberates with a sense of irreverent calm as swathes of dark greens and greys are broken up by iridescent pools of light. There is an inexplicable and mesmerizing monumentality that far exceeds the limits of the canvas whereby this painting becomes a window into a stream of consciousness as Gaitonde takes the viewer to an entirely non-objective realm. This is a magnificent and rare masterpiece of meditation and represents a cornerstone moment in Gaitonde's oeuvre demanding contemplation and veneration.



The painting on view at the Solomon R. Guggenheim Museum, New York 2015

**609**

**VASUDEO S. GAITONDE (1924-2001)**

*Untitled*

signed and dated 'GAITONDE / 70' and signed and dated in Hindi (on the reverse)

oil on canvas

60 x 35¼ in. (152.4 x 88.9 cm.)

Painted in 1970

\$1,800,000-2,200,000

**PROVENANCE:**

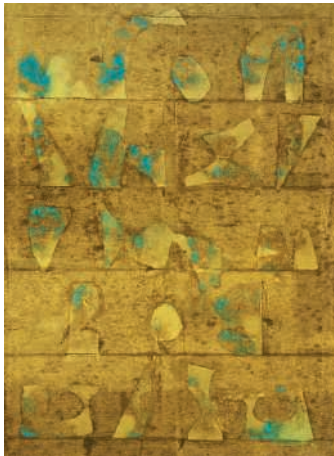
Acquired by Dr. Jamshed J. Bhabha  
The Collection of the National Centre for the  
Performing Arts, Mumbai  
Pundole's, Mumbai, 20 April 2011, lot 11

**EXHIBITED:**

New York, Solomon R. Guggenheim Museum,  
*V.S. Gaitonde: Painting as Process, Painting as Life*,  
October 2014-February 2015  
Venice, Peggy Guggenheim Collection, *V.S. Gaitonde: Painting  
as Process, Painting as Life*, October 2015-January 2016

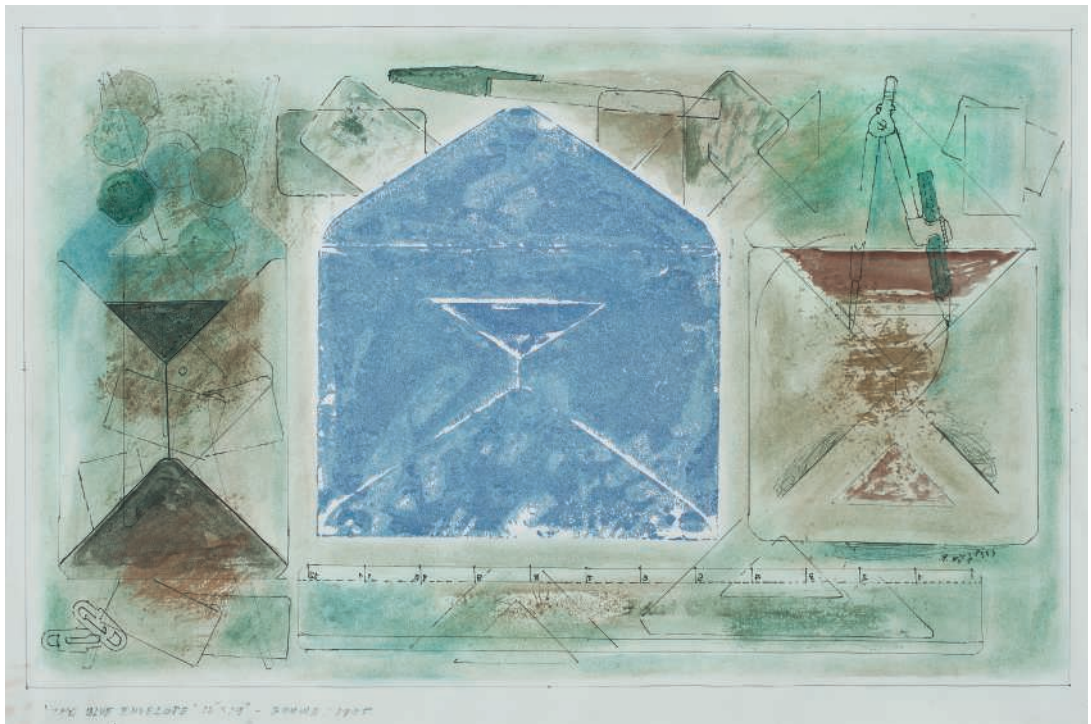
**LITERATURE:**

*V.S. Gaitonde: Painting as Process, Painting as Life*, exhibition  
catalogue, Munich, 2014, p. 82 (illustrated)



*Untitled*, 1995, Christie's India, 15 December 2015  
lot 25, sold for \$4,384,777; world auction record  
for the artist and category © Christie's Images  
Ltd, 2015





**610**  
**PRABHAKAR BARWE (1936-1996)**  
*The Blue Envelope*

titled, inscribed, signed and dated "THE BLUE ENVELOPE '12" x 19" - BARWE ! 1995" (lower left) and signed and dated in Hindi (lower right)

ink and watercolor on paper  
 12 x 18¾ in. (30.5 x 47.6 cm.) image  
 15 x 22½ in. (38.1 x 56.2 cm.) sheet  
 Executed in 1995

\$6,000-8,000

**PROVENANCE:**

Private collection, Mumbai

Acquired from the above by the present owner, 2015



**611**

**PRABHAKAR BARWE (1936-1996)**

*Kora Canvas - 2*

signed and dated in Hindi (lower center); further titled, signed,  
dated and inscribed in Hindi (on the reverse)

acrylic on canvas laid on canvas

44½ x 41¾ in. (112.1 x 106 cm.)

Painted in 1989

**\$40,000-60,000**

**PROVENANCE:**

Private collection, New Delhi

Acquired from the above by the present owner, 2016



612

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

*Germination*

signed, dated, inscribed and titled 'RAZA

1988 / Acrylique sur toile. / 50X50 cms

"GERMINATION" (on the reverse)

acrylic on canvas; diptych

19½ x 19½ in. (49.5 x 49.5 cm.) each

39½ x 19½ in. (99.4 x 49.5 cm.) overall

Painted in 1988

\$60,000-80,000

PROVENANCE:

Acquired by the late Indira Dhody,

New Delhi, circa early 1990s



PROPERTY OF A GENTLEMAN, NEW DELHI

**613**

**JAGDISH SWAMINATHAN (1928-1994)**

*Untitled (Bird, Tree and Mountain Series)*

oil on canvas

31 $\frac{1}{8}$  x 45 $\frac{1}{2}$  in. (80.3 x 115.6 cm.)

Painted *circa* 1980s

\$100,000-150,000

**PROVENANCE:**

Dhoomimal Gallery, New Delhi

Acquired from the above by the present owner



614



615

PROPERTY FROM A PRIVATE COLLECTION, MARYLAND

**614**  
**B. PRABHA (1933-2001)**  
*Untitled*

signed and dated in Hindi (lower right)  
 oil on canvas  
 32¼ x 95¼ in. (81.9 x 241.9 cm.)  
 Painted in 1977  
 \$50,000-70,000

PROVENANCE:  
 Acquired from an exhibition at the Taj Mahal Palace Hotel,  
 Bombay, circa 1978-80

PROPERTY FROM THE COLLECTION OF A GENTLEMAN

**615**  
**FRANCIS NEWTON SOUZA (1924-2002)**  
*Untitled (Landscape)*

signed and dated 'Souza 89' (upper right)  
 acrylic on canvas  
 10 x 30 in. (25.4 x 76.2 cm.)  
 Painted in 1989  
 \$8,000-12,000

PROVENANCE:  
 Acquired directly from the artist, Bombay, circa early 1990s



PROPERTY OF  
A DISTINGUISHED COLLECTOR, NEW YORK

**616**

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

*Waterfall*

signed and dated 'Souza 89' (upper left)

titled 'WATERFALL' (on the reverse)

acrylic on canvas

72¼ x 36 in. (183.5 x 91.4 cm.)

Painted in 1989

\$60,000-80,000

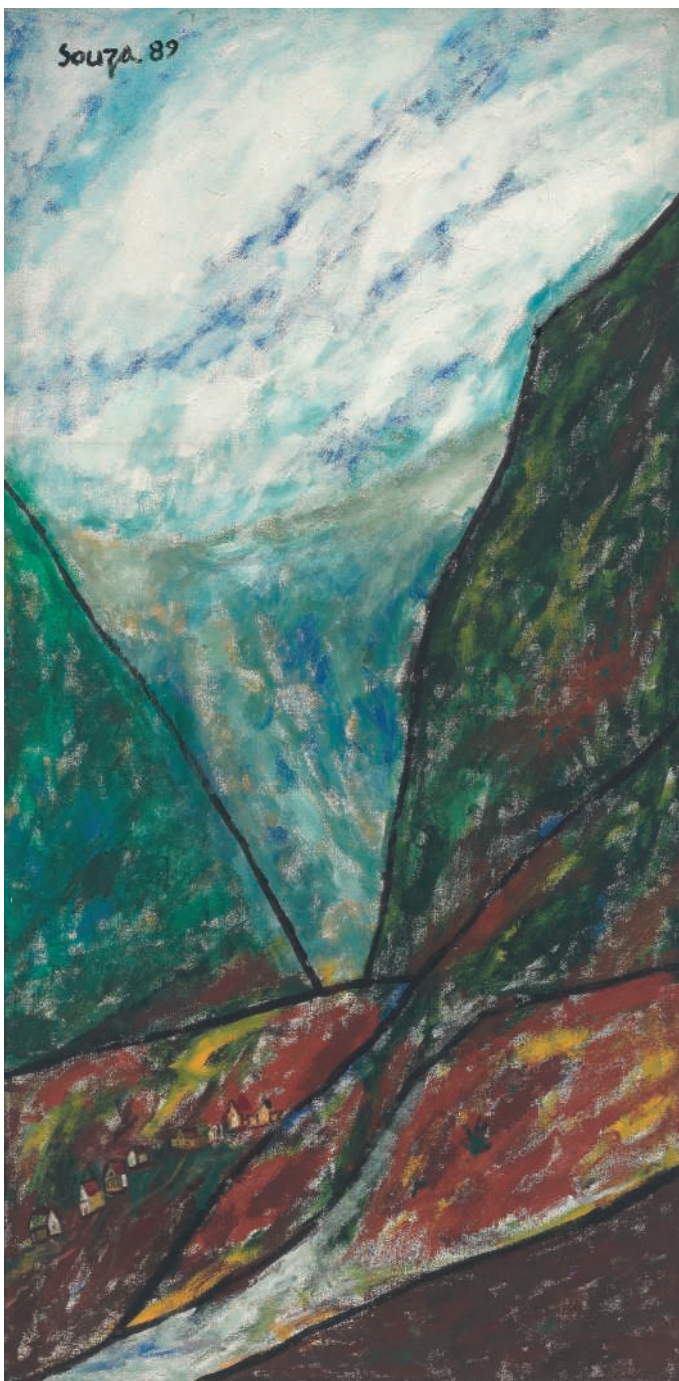
**PROVENANCE:**

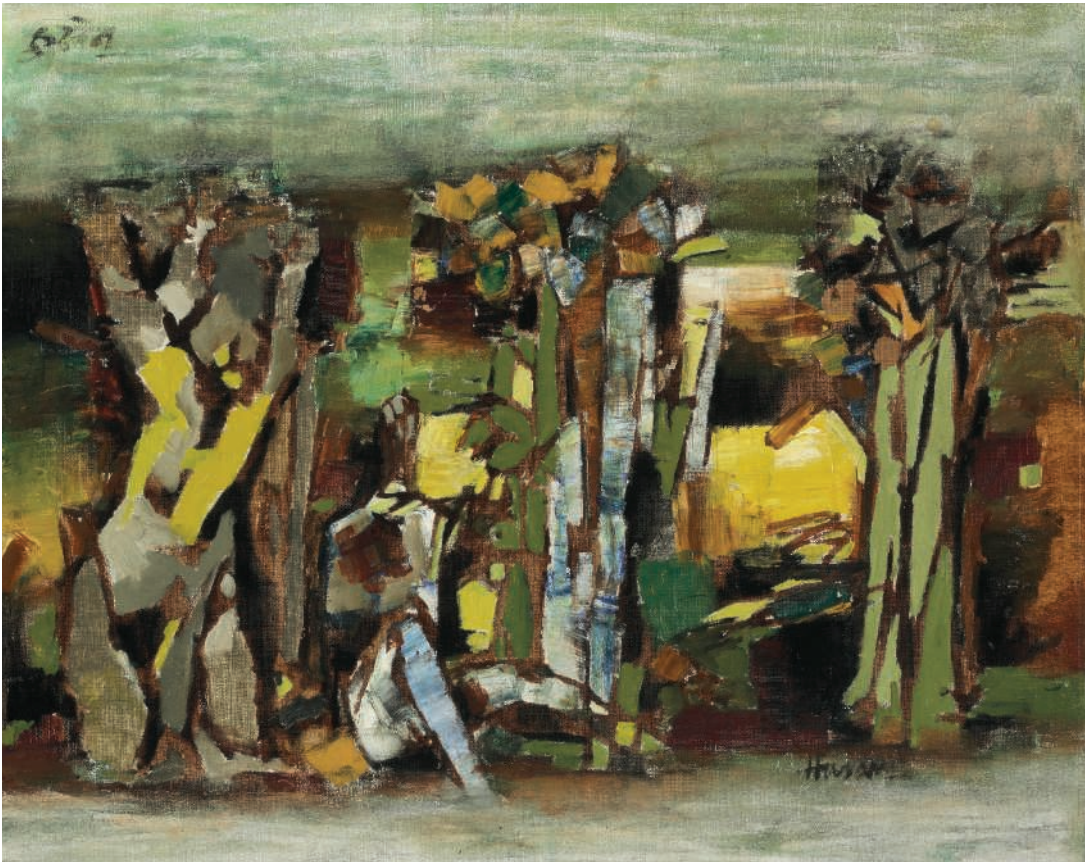
Dhoomimal Gallery, New Delhi

Osian's, 2 December 2005, lot 35

Private collection, Mumbai

Osian's, 23 June 2010, lot 92





PROPERTY FROM A PRIVATE WEST COAST COLLECTION

**617**

**MAQBOOL FIDA HUSAIN (1913-2011)**

*Wilderness*

signed 'Husain' (lower right) and signed in Hindi (upper left)  
titled 'WILDERNESS' (on the reverse)

oil on canvas

25¼ x 31¼ in. (64.1 x 79.3 cm.)

Painted *circa* late 1950s

\$100,000-150,000

**PROVENANCE:**

Acquired directly from the artist by His Excellency the late Aga Hilaly, Ambassador and High Commissioner of Pakistan to India, Sweden, the United Kingdom and the United States  
Christie's New York, 16 September 2008, lot 186

Maqbool Fida Husain was drawn to Kerala in the sixties for its wonderfully lush natural flora and fauna, the beauty and simplicity of its people, and its unique and ancient matriarchal society. This painting from the late 1950s can be regarded as a precursor to the artist's Kerala series, with its typical luscious foliage that almost camouflages the figures within.

Characteristic of Husain's works from this period are the figures that are almost part of the landscape, with the viewer having to seek them out. Here, this is the case with not only the seated figure at the center of the composition, but more significantly the hint of a figure monumentally and masterfully constructed within the tree on the left, reminiscent in pose of classical Indian sculpture. Husain has also cleverly used his earthy palette to create depth through the darker colors which recede into the background, with the brighter shades of yellow and mustard highlighting the foreground.

## HOMAGE TO A GREAT MASTER: SYED HAIDER RAZA (1922-2016)

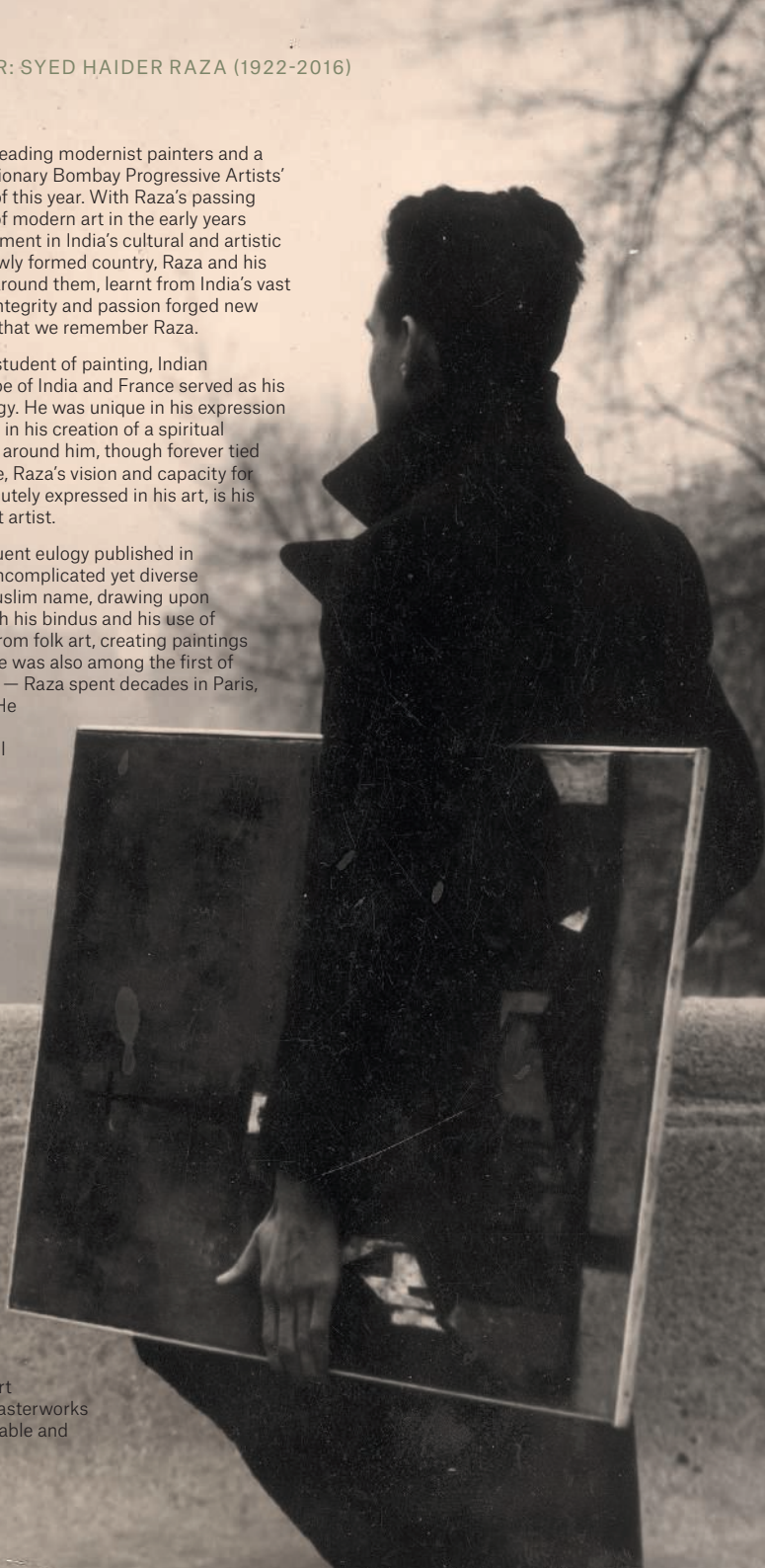
Syed Haider Raza, one of India's leading modernist painters and a founding member of the revolutionary Bombay Progressive Artists' Group passed away on 23 July of this year. With Raza's passing we are reminded that the emergence of modern art in the early years post-Independence was a defining moment in India's cultural and artistic history. Fueled by the energy of the newly formed country, Raza and his contemporaries absorbed everything around them, learnt from India's vast artistic heritage and with the utmost integrity and passion forged new modes of expression. It is in this spirit that we remember Raza.

At his most fundamental, Raza was a student of painting, Indian philosophy and theology. The landscape of India and France served as his source of inspiration and creative energy. He was unique in his expression of exuberance, hope and harmony, and in his creation of a spiritual abstractionism. Absorbed in the world around him, though forever tied to the memories of his childhood home, Raza's vision and capacity for exploration and experimentation, so acutely expressed in his art, is his legacy and what defines him as a great artist.

Deepanjana Pal elaborates in her eloquent eulogy published in The Hindu: "Raza's art embodied an uncomplicated yet diverse Indian modernity — an artist with a Muslim name, drawing upon both Hindu and Islamic philosophy with his bindus and his use of geometry, taking colours and shapes from folk art, creating paintings that were undeniably contemporary. He was also among the first of the Indian artists to go and live abroad — Raza spent decades in Paris, having moved there when he was 28. He had chosen the city because he was determined to see the paintings of Paul Cézanne. He stayed on and it became his home and yet the canvases were filled with kaleidoscopic fragments of the home he had left behind, arranged in careful and beautiful patterns. (D. Pal, 'Legendary Artist S.H. Raza Passes Away', The Hindu, 23 July 2016)

Throughout his lifetime, Raza received many accolades including the Prix de la Critique (1956) making him the first non-French artist to receive this honor, the Padma Sri (1981), Padma Bhushan (2007), Padma Vibhushan (2013) and the highest French civilian honor Commandeur de la Legion d'Honneur (2015). To celebrate his life and his commitment as an artist we have the honor of presenting a group of works that bring together the journey of the artist through his life.

Raza will forever be remembered as one of the first Indian artists to make his mark on the international scene. His intellectual capacity and artistic virtuosity to impart complex and abstract thoughts into masterworks of great beauty and fluidity is irreplaceable and he will be deeply missed.



Syed Haider Raza painted *L'Orage* (the tempest) in 1975, a fitting title for the climax of his expressionistic use of color. During that period, Raza increasingly embraced colors over form. Discernible figurative elements of the landscape seen in his works of the 50s dissolved during the 60s and early 70s into expansive explosions of color. In the 1970s, Raza reveals an increasingly sophisticated treatment of form and palette; "Raza incorporated in his work gestural elements. More importantly, he continued to explore further possibilities of colour, [...] Colours were not being used as merely formal elements: they were emotionally charged. Their movements or consonances on the canvases seemed more and more to be provoked by emotions, reflecting or embodying emotive content." (A Vajpeyi, *A Life in Art: S.H. Raza*, New Delhi, 2007, p. 78)

*L'Orage* belongs to a pivotal transformative period in Raza's career when, after many years working within the style of the *École de Paris*, his artistic path brought him full circle and he began to integrate vital elements of his Indian childhood and cultural heritage into his paintings. What this painting encapsulates is a moment of visual mediation between his Indian homeland and his adopted country of France. In the 1970s Raza began to feel a nostalgic longing for the landscape of his childhood "I am grateful [...] that I could come to certain recognition in the art world in France and the rest of the world. But I was still unhappy. I said to myself: Yes, it is all right to be an important painter of the *École de Paris* but where is your Indian background Raza? I asked myself and I started coming more and more regularly to India." ('A conversation with Raza', *Raza: A Retrospective*, exhibition catalogue, New York, 2007, unpaginated)

Although Raza spent over 60 years of his artistic career living in France, India and specifically the Indian landscape persisted and resonated within him and his practice. Geeta Kapur discusses this longing, "[...] nostalgia perhaps of the land he left behind when he settled in Paris, S.H. Raza opted wholeheartedly for the rhapsodic, nature based abstraction. The nostalgia was fierce and the earth was a conflagration of colours." (G. Kapur, 'Excerpt from different chapters of Contemporary

Indian Artists,' *Understanding Raza: Many Ways of Looking at a Master*, New Delhi, 2013, p. 172)

This painting perfectly presents Raza's powerful emotive longing for the Indian landscape so acutely felt and articulated in the 1970s. *L'Orage* is not only an homage to home but the personification of home. "Physical location did not necessarily mean a spiritual and creative dislocation [...] For him hereafter art was to be his home, reconstructed through memory, resonance and imagination. It was soon to be also his spiritual haven, a space where he could connect with the infinite, the limitless and the timeless." (A. Vajpeyi, 2007, p. 98)

In the present work, Raza invokes a deep sense of land and night by fusing abstract, representational and symbolic form into a powerful and mystic expression of the mood and atmosphere of the stormy Indian landscape. Rooted in Raza's childhood memories of life growing up in the small and densely forested village of Kakaiya, near the Narmada River valley in Madhya Pradesh, this painting is an evocative expression of the warm, pervasive darkness of the Indian night. "Nights in the forest were hallucinating [...] Sometimes the only humanising influence was the dancing of the Gond tribes. Daybreak brought back a sentiment of security and wellbeing. On market-day under the radiant sun, the village was a fairlyland of colours. And then, the night again. Even today I find that these two aspects of my life dominate me and are an integral part of my paintings." (Artist statement, Y. Dalmia, *The Making of Modern Indian Art: The Progressives*, New Delhi, 2001, p. 155)

Beyond the tension of night and day, there is implied the contrast between storm and serenity. *L'Orage* reveals the darkest menace of the storm through dark palette of blacks, browns and green swirling foliage. However, the bright whites and glimmers of radiant colors of calm break through, suggesting a rebirth after destruction. His rendering of the storm is analogous to his own artistic process during the period. Nature and the landscape had become philosophical and spiritual topoi: "Nature had become a pictorial metaphor: the forest, the river, the ravines, parched earth. The sun magnified a hundred times, exploding

with energy and dynamism as the sole luminary. The earthscape [...] these formed the essential components of [Raza's] work in the '60s and 70s." (G. Sen, 'Genesis', *Understanding Raza: Many Ways of Looking at a Master*, New Delhi, 2013, p. 74)

Earthy browns, greens, reds and gold saturate and envelop the canvas, flickering and dancing in the tempestuous twilight. Comparisons can be made with William Turner's use of light and color as seen in *Shade and Darkness - the Evening of the Deluge*. Richard Bartholomew identified color as the legend for Raza's landscapes. For Raza, the color black emanating from dark corners of this landscape represents 'the mother color' from which all others are born. Without darkness there can be no light - it is the deliberate calligraphic black hues that contrast the brilliant whites, reds and blues. *L'Orage* is an elemental work of art describing a conjunction of universal opposites. Its combination of the sensual enjoyment of physical detail and a tachist sense of painterliness with a mystic and conceptual imagery drawn from ancient Indian art distinguishes this work as supra-representational, moving into the realm of the spiritual. *L'Orage* is a monumental *magnum opus* that invokes a deep sense of the land stretching beyond the borders of the canvas and extending into infinity.

*L'Orage* is Raza's exaltation of and homage to India, a place he revisited through every brushstroke, capturing the essence and colors of the country during his years away.



Joseph Mallord William Turner, *Shade and Darkness - the Evening of the Deluge*, 1984 © Tate, London 2016



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

**618**

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

*L'Orage*

signed and dated 'RAZA '75' (lower right); further titled twice, dated twice, signed and inscribed "'[L]ORAGE", 1975, Collection Pierre Repellin / RAZA / 1975 / 156 x 183 cms / "'L'ORAGE"' (on the reverse)

acrylic on canvas

61 $\frac{5}{8}$  x 72 $\frac{1}{8}$  in. (156.5 x 183.2 cm.)

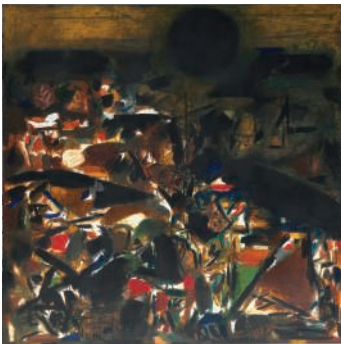
Painted in 1975

\$1,000,000-1,500,000

**PROVENANCE:**

Formerly from the collection of Pierre Repellin

Acquired from the above by the present owner



*La Terre*, 1973, Christie's New York, 18 March 2014, lot 220; sold for \$3,105,000  
© Christie's Images Ltd, 2014



*I have never really left the deep rooted, wonderful world of forest and rambling river, hill and sparkling stream. The time spent as Nature's child.*

—S.H. Raza

619

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

*Zamine*

signed and dated 'RAZA '60' (upper left); further signed, titled, inscribed and dated 'RAZA / "Zamine" / P\_315 '60' (on the reverse)

oil on canvas

39 x 31¼ in. (99.1 x 80.6 cm.)

Painted in 1960

\$180,000-250,000

**PROVENANCE:**

Galerie Lara Vincy, Paris

Galerie Loevenbruck, Paris

Acquired from the above by the present owner, 2014

**EXHIBITED:**

New Delhi, Mumbai and New York, DAG Modern,

*Indian Abstracts: An Absence of Form*, 2014-15

**LITERATURE:**

*Indian Abstracts: An Absence of Form*, exhibition catalogue, New Delhi, 2014, p. 331 (illustrated)

*A Visual History of Indian Modern Art, Volume V: Rise of Modernism*, exhibition catalogue, New Delhi, 2015, p. 965 (illustrated)

K. Singh, 'Home and the world: Indian artistes who thrived overseas', *Forbes India*, 14 April 2015 (illustrated)

A. Macklin ed., *SH Raza Catalogue Raisonné, 1958-1971 (Volume 1)*, New Delhi, 2016, p. 57 (illustrated)







620

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

**620**

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

*Untitled*

signed and dated 'Souza 1958' (lower left); bearing two Gallery One labels (on the reverse)

ink and felt tip pen on paper

29 $\frac{7}{8}$  x 8 $\frac{5}{8}$  in. (76 x 22 cm.)

Executed in 1958

\$6,000-8,000

PROVENANCE:

Gallery One, London

Christie's New York, 16 September 2009, lot 523

PROPERTY FROM A PRIVATE COLLECTION, HONG KONG (LOTS 621-622)

**621**

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

*Untitled (Nude Studies on Decorative Background)*

signed and dated 'Souza 56' (upper right) two

ink on paper; triptych

10 $\frac{5}{8}$  x 8 $\frac{1}{4}$  in. (27 x 21 cm.) each

Executed in 1956

\$3,000-5,000

PROVENANCE:

Formerly from the Estate of F.N. Souza

Saffronart, 20 June 2012, lot 31

Saffronart, 11 December 2015, lot 54

LITERATURE:

F. Souza ed., *F.N. Souza: Religion and Erotica*, London, 2005, front and back cover (illustrated)

**622**

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

*Untitled*

signed and dated 'Souza 61' (center right and lower left)

ink on paper

12 $\frac{1}{2}$  x 7 $\frac{1}{2}$  in. (31.7 x 19 cm.); 9 $\frac{7}{8}$  x 14 $\frac{3}{8}$  in. (25.1 x 36.5 cm.)

Executed in 1961; two works on paper

(2)

\$3,000-5,000

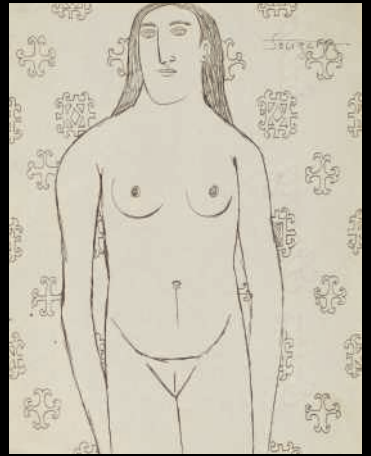
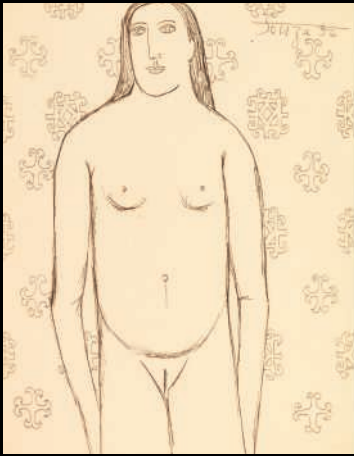
PROVENANCE:

Formerly from the Estate of F.N. Souza

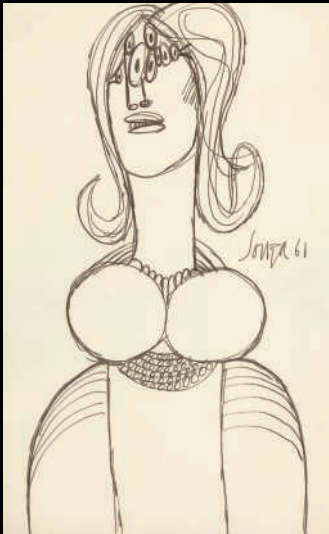
Christie's New York, 17 September 2014, lot 521 (one)

Saffronart, 16 April 2015, lot 14 (one)

Saffronart, 10 December 2015, lot 63



621



622



623



624

PROPERTY FROM THE AMIRI FAMILY COLLECTION

**623**

**MAQBOOL FIDA HUSAIN (1913-2011)**

*Untitled (Self-Portrait; Hanuman; Ravana; Nude; Ganesha)*

signed, dated and numbered as illustrated

12 ¾ x 9 ¾ in. (32.4 x 24.8 cm.) smallest

10 x 15 in. (25.4 x 38.1 cm.) largest

Executed in 1969; five prints on paper

\$7,000-9,000

(5)

PROPERTY FROM A PRIVATE COLLECTION, HONG KONG

**624**

**MAQBOOL FIDA HUSAIN (1913-2011)**

*Untitled (Two Views of Benaras)*

ink on paper

27 ¾ x 8 ¼ in. (70.3 x 21 cm.) each

Executed circa 1960s; two works on paper

\$12,000-18,000

(2)

PROVENANCE:

Formerly from the Collection of Badrivishal Pitti Pundole's, Mumbai, 17 January 2013, lot 107



PROPERTY FROM A CORPORATE COLLECTION, INDIA

**625**

**TYEB MEHTA (1925-2009)**

*Untitled*

signed and dated 'Tyeb 96' (lower right)

oil pastel on paper

25½ x 20 in. (64.7 x 50.8 cm.)

Executed in 1996

\$20,000-30,000



626

**626**  
**JAMINI ROY (1887-1972)**  
*Untitled (Mythological Scroll)*

signed in Bengali (lower right)  
tempera on card laid on cloth  
15½ x 59½ in. (39.4 x 151.1 cm.)  
\$12,000-18,000

**PROVENANCE:**

Chandrakala Lal became a friend and patron of Jamini Roy during the 1950s when she lived in Calcutta with her husband Shiv Lal. Mr. Lal's main company produced and exported iron ore to Europe and Asia. When his many trade partners and diplomats and dignitaries from all around the world visited the Lal family in Calcutta, Mrs. Lal would personally take them to Jamini Roy's studio and buy them each a painting as a gift, during the 1950s and early 60s. As well as purchasing paintings and supporting him financially, Mrs. Lal brought the artist food, art supplies and even medicine on their frequent visits to Roy's small studio, a simple house with a modest courtyard in the back, where the artist would sit and paint on the ground. This collection represents not only the sum of each carefully selected artwork, but the time-honored friendship between patron and artist. The paintings travelled from India to Surrey in the United Kingdom in 1968 when the family moved. However, the family remained friends and patrons of the artist until his death in 1972. Thence by descent

**627**  
**JAMINI ROY (1887-1972)**  
*Untitled (Seated Woman)*

signed in Bengali (lower right)  
tempera on card  
31¾ x 19¼ in. (80.7 x 48.9 cm.)  
\$12,000-18,000

**PROVENANCE:**

See Lot 626





628

**628**

**JAMINI ROY (1887-1972)**

*Untitled (Hunters and Elephant)*

signed in Bengali (lower center)

tempera on card

13¼ x 15½ in. (33.7 x 39.4 cm.)

\$6,000-8,000

PROVENANCE:

See Lot 626

**629**

**JAMINI ROY (1887-1972)**

*Untitled (Elephant)*

signed in Bengali (lower right)

tempera on card

13½ x 15¼ in. (34.3 x 40 cm.)

\$3,000-5,000

PROVENANCE:

See Lot 626



629

**630**

**JAMINI ROY (1887-1972)**

*Untitled (Woman on Horseback)*

signed in Bengali (lower right)

tempera on card

12 x 16½ in. (30.5 x 41 cm.)

\$5,000-7,000

PROVENANCE:

See Lot 626

**631**

**JAMINI ROY (1887-1972)**

*Untitled (Cat and Kitten)*

signed in Bengali (lower right)

tempera on card

16 x 16¼ in. (40.6 x 41.3 cm.)

\$4,000-6,000

PROVENANCE:

See Lot 626





630



631





633

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**632**

**GEORGE KEYT (1901-1993)**

*Untitled*

signed 'G Keyt' (upper center)

oil on canvas

50 x 32 in. (127 x 81.3 cm.)

Painted *circa* 1920s-30s

\$30,000-50,000

PROVENANCE:

Acquired in Sri Lanka in the mid-1960s  
Thence by descent

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

**633**

**ABDUR RAHMAN CHUGHTAI (1894-1975)**

*Untitled (Kunti)*

signed in Urdu (center right)

ink and watercolor on paper

27¼ x 22½ in. (69.3 x 57.1 cm.)

\$40,000-60,000

PROVENANCE:

Gifted by the artist to Habib-ur Rahman,  
former Minister of Education, Pakistan  
Thence by descent  
Sotheby's New York, 19 March 2012, lot 6

634

## JEHANGIR SABAVALA (1922-2011)

### *The White Veni*

signed and dated 'Sabavala '51' (lower right)

oil on canvas

38¼ x 28¾ in. (97.2 x 72.1 cm.)

Painted in 1951

\$220,000-280,000



*Jehangir Sabavala: A Retrospective*, NGMA, Mumbai, 2005-06, exhibition view with lot 634; image courtesy the Trustees, CSMVS Museum, Mumbai

Following a period of intensive training in London and then in Paris at the Academie Julian and Academie André Lhote, Jehangir Sabavala returned to India in 1951. As he struggled to develop an artistic vocabulary that reconciled the opposing demands of the Impressionist and Cubist traditions in which he was trained, he also realized that his work could not ignore its new and unique Indian context. Describing the period as a 'private journey of re-discovery' for the artist, Ranjit Hoskote explains that "Sabavala employed the 1950s in testing his Cubist education against the patterns of his experience: would it hold, could it be extended and modified?" (R. Hoskote, *The Crucible of Painting: The Art of Jehangir Sabavala*, Mumbai, 2005, p. 62)



*Jehangir Sabavala Exhibition of Paintings*, Jehangir Art Gallery, Mumbai, 1955; image courtesy the Trustees, CSMVS Museum, Mumbai



Image reproduced from V. Purohit, *Indian Hair Styles*, New Delhi, 1962, unpaginated

Painted in 1951, the year Sabavala returned to India and mounted his first solo exhibition at the Princes' Room of the Taj Mahal Hotel in Bombay, this is a portrait of the beautiful young Veena Purohit Shroff, dressed in a vibrant sari with her hair elaborately styled and decorated with a *veni* made of white jasmine flowers, after which the painting is titled. Exhibited in a few of his earliest shows in Mumbai, this painting went on to hold pride of place in the residence of the artist's in-laws, Mr. and Mrs. Dastur for several decades before it was sold.

Shroff, a renowned hair 'sculptor' who wrote a treatise on the various ways Indian women wore their hair over the centuries, remained a close friend of the artist and his family for several decades. A collector of antique hair ornaments, she also worked as a stylist on several films from the 1950s to the 1990s, including *Jhansi ki Rani*, Bollywood's first film in color. Inspired by classical Indian sculpture and painting, Shroff is remembered for her classic beauty and for "breathing life into the feminine coiffures frozen in ancient stone." (M. Handique, 'Forty Years of Good Hair Days', *Business Standard*, 28 February 1998)

#### PROVENANCE:

Gifted by the artist to his mother-in-law, Mrs. Dastur

Ashish Balram Nagpal Galleries, Mumbai

Acquired from the above in 1990

#### EXHIBITED:

Mumbai, Jehangir Art Gallery, 28 February - 9 March, 1955

Mumbai, Jehangir Art Gallery, *Jehangir Sabavala Exhibition of Paintings*, 15-23 November, 1958

Mumbai and New Delhi, National Gallery of Modern Art,

*Jehangir Sabavala, A Retrospective*, 19 December 2005 -

9 January 2006

#### LITERATURE:

R. Hoskote, *Sabavala: Pilgrim, Exile, Sorcerer*, Mumbai, 1998, p. 54 (detail illustrated)

R. Hoskote, *The Crucible of Painting: The Art of Jehangir Sabavala*, Mumbai, 2005, p. 53 (illustrated)

S. Kalidas, 'Pilgrim Painter', *India Today*, New Delhi, 2 January

2006, p. 94 (illustrated)

R. Hoskote, 'The Old Man and His Oils', *Tehelka*, 21 January

2006, p. 24 (illustrated)

In this painting, Sabavala poses his sitter comfortably against a pile of colorful rugs and cushions, expressing his strong academic training as well as the tentative foundations his distinctive style of construction and high-keyed palette. Speaking about this painting, the artist's biographer Ranjit Hoskote notes that it is one of the few that express the 'contrapuntal creative tensions' of his early career. Here, "the painter allows his fondness for colour free rein, and the orange and green of the sitter's clothes scintillate against the bold hauteur of her pose." (R. Hoskote, Mumbai, 2005, pp. 51-52)

Writing about this formative period of the artist's career, A.S. Raman concisely summed up the virtuosic balance between the West and India, academic discipline and individual freedom, and artistic 'authenticity' and tradition that such works represent. "Among the few serious, solitary Indian painters, Jehangir Sabavala has an honoured place [...] Sabavala infuses a lyrical and exotic flavour into his canvases which are authentic without being patently traditional. His manner of building up his compositions plane by plane and the subtle harmonies of his palette bear testimony to virtuosity and sensitivity of a high order." (A.S. Raman, 'The Art of Jehangir Sabavala', *The Illustrated Weekly of India*, 23 November, 1958)



635

## RAMKINKAR BAIJ (1910-1980)

*Untitled (Famine)*

oil on canvas

41 $\frac{7}{8}$  x 48 $\frac{1}{4}$  in. (106.4 x 122.6 cm.)

Painted circa 1976

\$100,000-150,000

### PROVENANCE:

Private collection, Calcutta

Acquired from the above by a private collector New Delhi, 1993

Acquired from the above by the present owner, 2013

### EXHIBITED:

New Delhi, National Gallery of Modern Art, *Ramkinkar Baij:*

*A Retrospective*, 2012

New Delhi, DAG Modern, *Manifestations X*, 2014

### LITERATURE:

S. Mallik, K. Singh eds., *Chittaprosad: A Retrospective, Vol I*,

New Delhi, 2011, p. 44 (illustrated)

R. Siva Kumar, *Ramkinkar Baij: A Retrospective*, exhibition catalogue, New Delhi, 2012, p. 390 (illustrated)

Deeply inspired by nature, the simple, hardworking Santhal tribal people he lived among, and his own folk background, Ramkinkar Baij evolved a unique aesthetic that is now recognised for its instrumental contribution to Indian art history. Regarded as a pioneer of modern Indian sculpture, Baij was also adept with the brush, and "[...] painted like a poet who saw life in every animate and inanimate thing around him."

(R. Siva Kumar, *Ramkinkar Baij: A Retrospective*, New Delhi, 2012, p. 12)

In the mid-1970s, Baij returned to the theme of famine, but as R. Siva Kumar explains, "[...] not on the basis of what he had once seen but on the basis of a story he had heard from his mother, and on his own dreams of her in which he relived the story. In the story recounted by Ramkinkar, one day his mother when she was a girl while carrying food to her father working in the fields comes across a dying man crying for food, she is caught in a dilemma but ignores his plea and proceeds on her errand, and finds the man dead when she returns after serving food. In the paintings – there is

one in oil and several in watercolor – she is shown at the moment of encountering the dying man, or at the moment of her existential crisis rather than at the tragic end of the story. If by choosing the moment of her existential crisis he leaves the outcome undecided and ambivalent, it is perhaps because she appeared as the food-giver or *Annapurna* in his dreams; and there are other drawings in which a monumental female figure is represented distributing food and thus affecting a positive mythic resolution to the story." (R. Siva Kumar, New Delhi, 2012, p. 390)



The painting featured in R.S. Kumar, *Ramkinkar Baij: A Retrospective*, exhibition catalogue, New Delhi, 2012, p. 390



*Ramkinkar was singularly reticent and otherworldly as he was single-minded in his commitment to art and humanity.*

—R. Siva Kumar



636

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

**636**

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

*Head of a Woman*

signed and dated 'Souza 73' (upper left); further signed, inscribed, titled and dated 'F. N. SOUZA / HEAD OF A WOMAN 1973 / OIL ON CANVAS / 18 x 24' (on the reverse)

oil on canvas laid on board

23¾ x 17⅞ in. (60.7 x 45.5 cm.)

Painted in 1973

\$25,000-35,000

**PROVENANCE:**

Acquired directly from the artist

Christie's New York, 16 September 2009, lot 551

**LITERATURE:**

A. Kurtha, *Francis Newton Souza: Bridging Western and Indian Modern Art*, Ahmedabad, 2006, p. 182 (illustrated)



637

**637**

**AVINASH CHANDRA (1931-1991)**

*Untitled (Moon in the Pink)*

signed and dated 'Avinash / 60' (on the reverse)

oil on canvas

36 x 27⅞ (91.4 x 70.8 cm.)

Painted in 1960

\$30,000-50,000

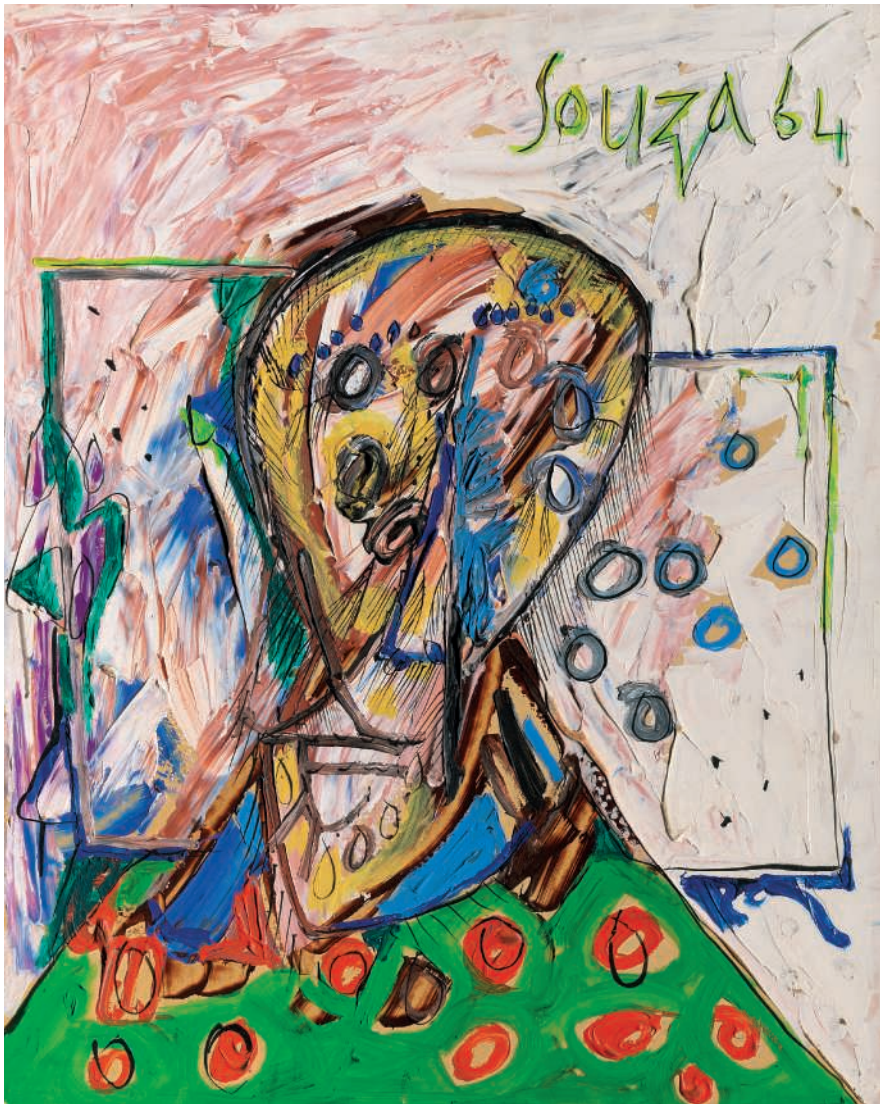
**EXHIBITED:**

New York, Mumbai and New Delhi, DAG Modern, *HUMANSAPES Avinash Chandra: A Retrospective*, 2015-16

**LITERATURE:**

*HUMANSAPES Avinash Chandra: A Retrospective*, exhibition catalogue, New Delhi, 2015, p. 114 (illustrated)





PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION

**638**

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

*Untitled (Head)*

signed and dated 'Souza 64' (upper right)

oil on board

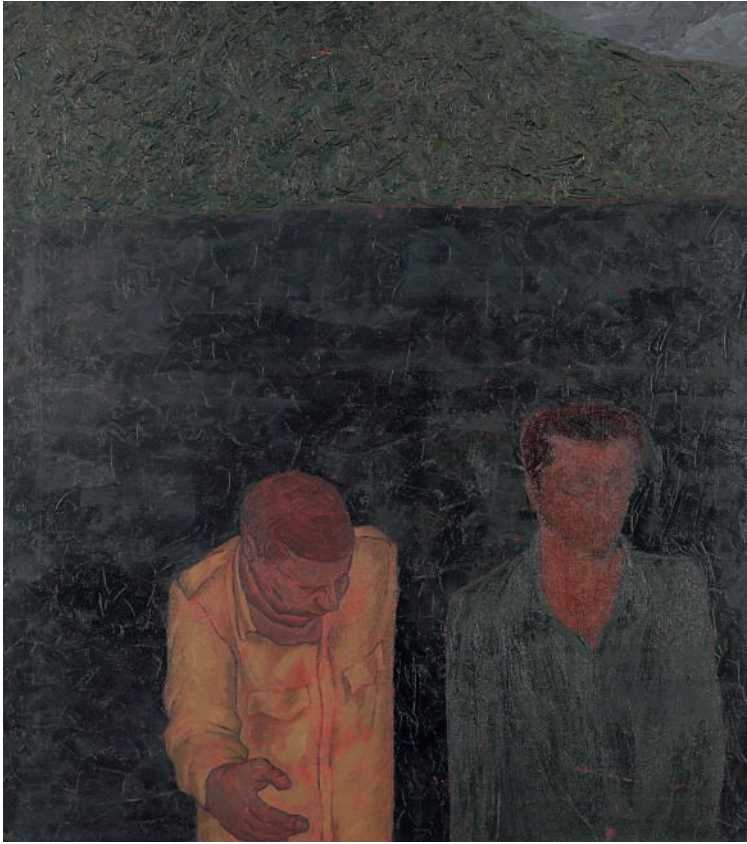
30 x 24 in. (76.2 x 61 cm.)

Painted in 1964

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist



PROPERTY FROM A PROMINENT COLLECTION, NEW DELHI

**639**

**SUDHIR PATWARDHAN (B. 1949)**

*Grey Wall*

titled, signed and dated "GREY WALL' / Sudhir Patwardhan

1978' (on the reverse)

oil on canvas

39½ x 35¾ in. (100.3 x 91.1 cm.)

Painted in 1978

\$20,000-30,000

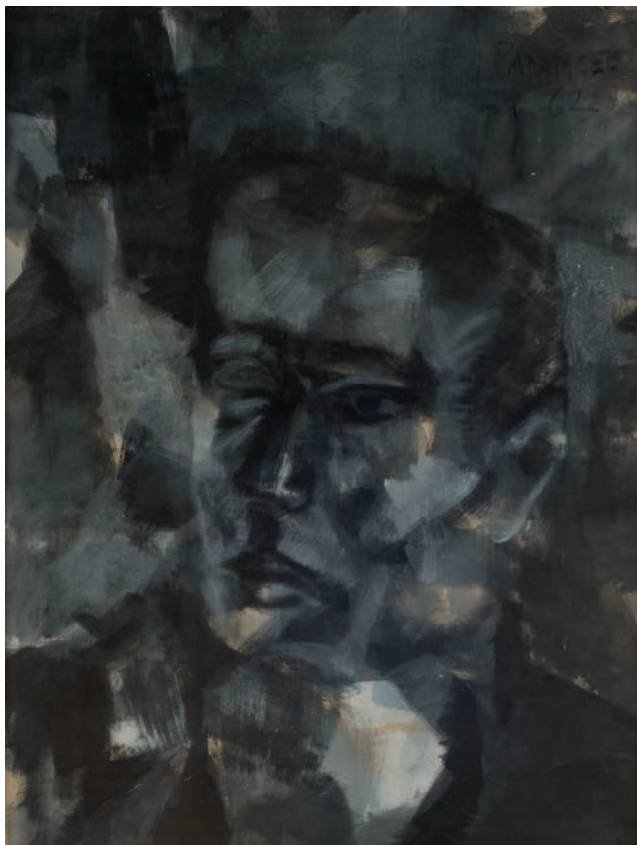
**PROVENANCE:**

Formerly from a Private American collection

Sotheby's New York, 10 September 2012, lot 66

A self-taught artist, Sudhir Patwardhan's nuanced works illuminate his keen observations of the complexities of urban life. His dignified depictions of the Indian middle class at work and in transit – whether waiting at train stations and bus stops or crossing crowded bridges – are based on his personal experiences and insights living in Thane, a congested satellite city of the heaving metropolis of Mumbai.

In early works like *Grey Wall*, the artist expertly balances close observation with calculated distance, almost protecting his subjects and the rhythm of their everyday lives from external influence. He explains, "My aim is to make figures that can become self-images for the people who are the subjects of my work. One of the questions I have asked myself in this context is how close or distanced must I be from the figures I paint. Too close a relation may overburden the image with the artist's private impulses. These impulses give the image intensity, but at the same time they may also insulate the image from other approaches." (Artist statement, *Place for People*, exhibition catalogue, New Delhi and Mumbai, 1981, unpaginated)



PROPERTY FROM THE COLLECTION OF A GENTLEMAN

**640**

**AKBAR PADAMSEE (B. 1928)**

*Untitled (Head)*

signed and dated 'PADAMSEE 62' (upper right)

oil on canvas

24 $\frac{5}{8}$  x 18 $\frac{7}{8}$  in. (62.5 x 47.9 cm.)

Painted in 1962

\$30,000-50,000

**PROVENANCE:**

Acquired directly from the artist

"I realised, grey was not an urbane tonality, this was very good. I had six or seven bottles of different grey paints, each marked with a corresponding color. I had a whole set. I started painting and it worked marvellously." (In conversation with the artist, January 2012)

In 1959, upon his return to Bombay from Paris, Akbar Padamsee discovered that in using the color grey alone as his palette, there was potential for a ground-breaking impactful painterly language distinctly his own. *Untitled (Head)* was painted in 1962, during the few years when Padamsee painted his series of grey paintings where the palette was governed by different shades of grey. During this time of fervent discovery of forms and their relationship to color, the treatment of Padamsee's figures for the first time displayed a new subtlety and tenderness in their sensibility. "It's far more exciting for me as a painter, to work in grey or sepia. The brush can move freely from figure to ground, and this interaction offers me immense formal possibilities." (Artist statement, H. Bhabha, 'Figure and Shadow: Conversations on the Illusive Art of Akbar Padamsee', *Work in Language*, Mumbai, 2010, p. 52)

## FRANCIS NEWTON SOUZA: MAN AND WOMAN

Born in Goa, Francis Newton Souza moved to London in 1949, remaining there for almost two decades until he moved to New York, where he lived for the rest of his life. It was in London in the mid-1950s, that Souza's reputation was firmly cemented, winning him both critical acclaim and steady patronage. Widely regarded as the apex of his artistic career, the late 1950s saw Souza truly coming into his own. Listed among the most exciting young painters in London, this was the decade in which he embarked on some of his most ambitious and fruitful artistic projects.

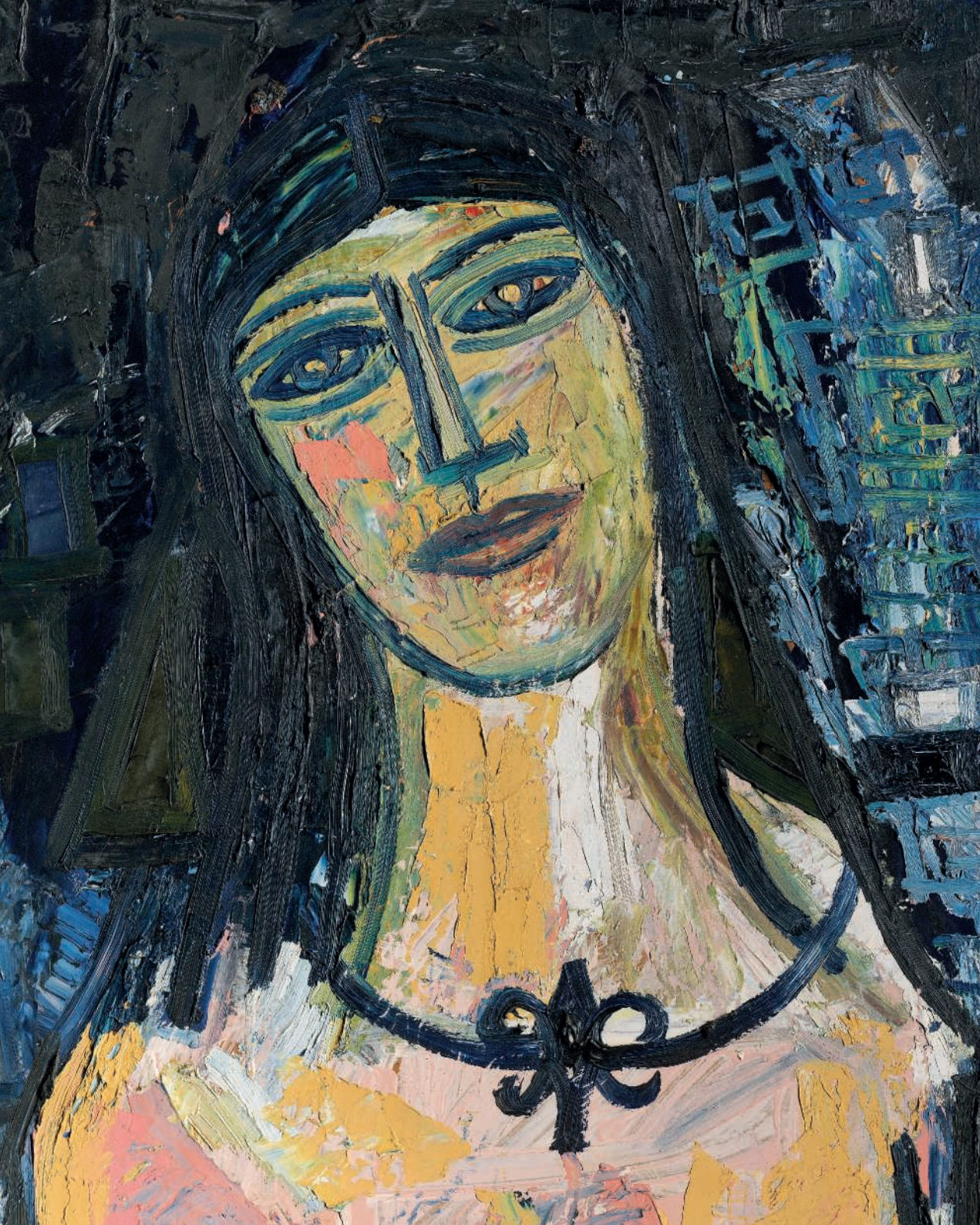
This large scale double-portrait from 1959 is characterized by powerful lines and a strong palette, and offers Souza's critique of the hypocritical practices of 'men of faith' and those in positions of wealth and power, who he considered

avaricious, exploitative and 'soulless'. The countenance of the male figure on the right is mask-like, his eyes set high in his forehead, nose tubular and elongated, and barred teeth which "stretch like hair combs across the face". (E. Mullins, *Souza*, London, 1962, p. 39) Wearing an ornate red tunic with an exaggerated collar, it is likely Souza intended him to represent a member of the clergy.

"A growing skill in expressing the grotesque allowed Souza to dwell on the cunning manipulation by the rich, thereby extending his liturgy of the decadent [...] As the very morphology of the face begins to form, one marvels at the simplicity of means by which this is achieved. The etiological basis of Souza's demonic faces consists of two parallel lines cross-hatched on either side like harpooning spears [...] The

dénouement of the upper classes, with their underlying violence masked by vestments of polite behavior, is complete [...] Deploying his faces, as it were, to expose the larger hypocrisy of nations [...] the essential condition of human beings, of men without redemption." (Y. Dalmia, *The Making of Modern Indian Art: The Progressives*, New Delhi, 2001, pp. 82-84)

In stark contrast, the more diminutive female figure on the left of the composition is rendered compassionately, her features soft and her figure almost glowing against the shadowy background. Apart from a pendant around her neck, she is wearing nothing. Together, the figures suggest an oppressive and unequal relationship, where a beautiful younger woman is forced to accompany an older man only because of his social position.



PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION

**641**

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

*Man and Woman*

signed and dated 'Souza 59' (lower left); further titled, inscribed and dated 'Man & Woman . F. N. Souza / 1959' and bearing Gallery One label (on the reverse)

oil on board

48 x 45 in. (121.9 x 114.3 cm.)

Painted in 1959

\$300,000-400,000

**PROVENANCE:**

Gallery One, London

Acquired directly from the artist

**LITERATURE:**

A. Kurtha, *Francis Newton Souza: Bridging Western and Indian Modern Art*, Ahmedabad, 2006, p. 156 (illustrated)



*Birth*, 1955, Christie's New York, 17 September 2015, lot 709, sold for \$ 4,085,000; world auction record for the artist; ©Christie's Images Ltd, 2015





642

PROPERTY FROM A PRIVATE COLLECTOR, TEXAS

**642**

**JAMINI ROY (1887-1972)**

*Untitled (Flight into Egypt)*

signed in Bengali (lower right)

tempera on card

18½ x 22¾ in. (47 x 56.9 cm.)

\$8,000-12,000

**PROVENANCE:**

Acquired directly from the artist in April 1967

Gifted to a private collector, Houston, Texas

Thence by descent

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

**643**

**JAMINI ROY (1887-1972)**

*Untitled (Mother and Child)*

signed in Bengali (lower right)

tempera on card

28 x 14 in. (71.1 x 35.6 cm.)

\$20,000-30,000

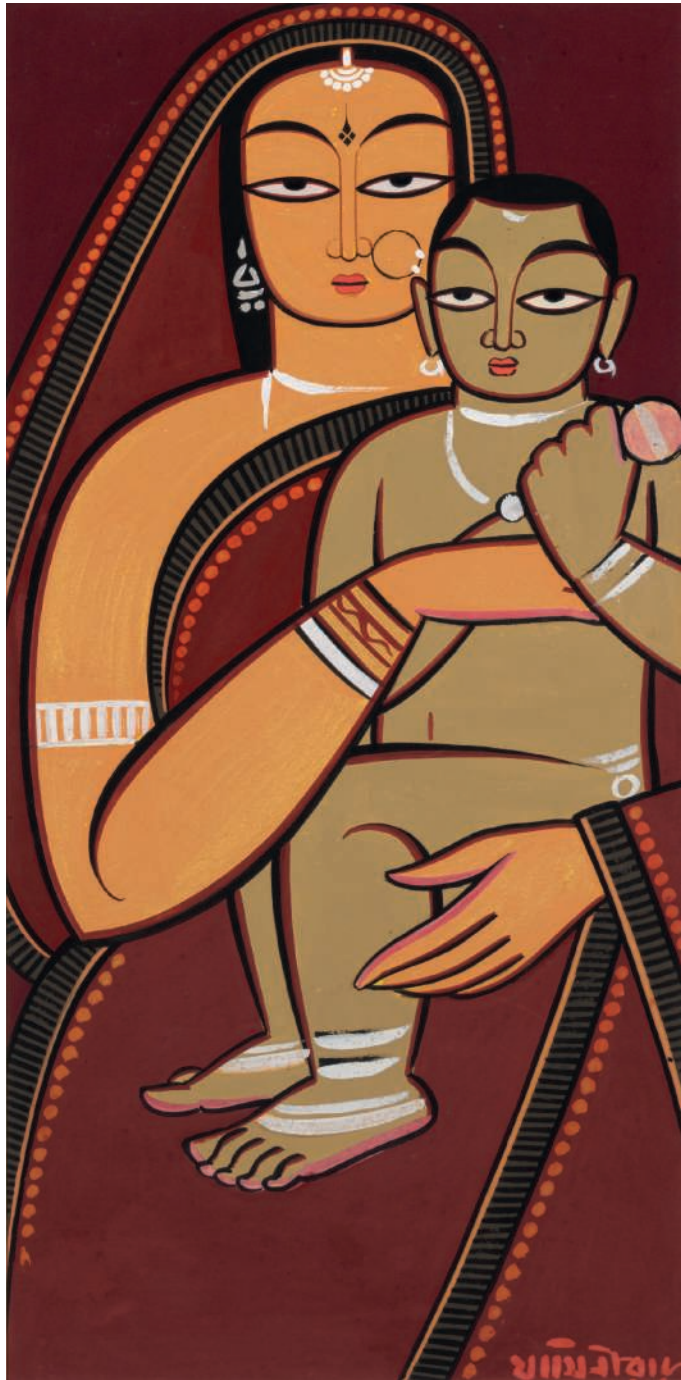
**PROVENANCE:**

Acquired directly from the artist in early 1950s

Private Michigan collection

Christie's New York, 16 September 2009, lot 508







644



645

PROPERTY OF A PRIVATE COLLECTOR, PENNSYLVANIA  
(LOTS 644-645)

**644**

**JAMINI ROY (1887-1972)**  
*Untitled (Krishna and Radha)*

signed in Bengali (lower right)  
tempera on card  
13% x 23% in. (34.6 x 60 cm.)

\$6,000-8,000

PROVENANCE:

Formerly from the collection of Mr. Alex Fletcher, an American Merchant Marine who acquired several works directly from the artist in 1957-58  
Gift from the above to the present owner

**645**

**JAMINI ROY (1887-1972)**  
*Untitled (Krishna with Nanda)*

signed in Bengali (lower right)  
tempera on card  
12% x 17 in. (31.4 x 43.2 cm.)

\$6,000-8,000

PROVENANCE:

See Lot 644



646

PROPERTY FROM THE GHOSE FOUNDATION  
COLLECTION, SAN FRANCISCO, CALIFORNIA

**646**

**JAMINI ROY (1887-1972)**

*Untitled (Yashodara and Krishna)*

signed in Bengali (lower right)  
tempera on canvas  
21½ x 46¾ in. (53.6 x 118.7 cm.)

\$20,000-30,000

PROVENANCE:

Acquired directly from the artist,  
circa 1960s  
Thence by descent



647

PROPERTY FROM THE ESTATE OF JOAN P. MILLER

**647**

**JAMINI ROY (1887-1972)**

*Untitled*

signed in Bengali (lower right) each  
ink on paper  
4⅞ x 8¾ in. (10.5 x 22.2 cm.)  
3½ x 8¾ in. (8.9 x 22.2 cm.)  
Two works on paper

\$800-1,200

PROVENANCE:

See Lot 603

(2)



648

PROPERTY FROM  
THE COLLECTION OF DAVID M. SCOTT

**648**

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

*Untitled (Girl with Basket)*

signed and dated 'b. prabha. 1963'

(upper right)

oil on canvas

36 $\frac{1}{8}$  x 40 $\frac{1}{8}$  in. (91.8 x 101.9 cm.)

Painted in 1963

\$15,000-20,000

PROVENANCE:

Kumar Gallery, New Delhi

Acquired from the above in the 1960s

Thence by descent



649

**649**

**GULAM RASOOL SANTOSH**

(1929-1997)

*Untitled (Women)*

signed in Hindi and dated '58'

(lower right)

oil on canvas

24 $\frac{1}{8}$  x 30 $\frac{3}{8}$  in. (61.3 x 77.2 cm.)

Painted in 1958

\$10,000-15,000

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**650**

**GEORGE KEYT (1901-1993)**

*Untitled*

signed and dated 'G Keyt 64' (upper left)

oil on canvas

47 x 28½ in. (119.4 x 71.4 cm.)

Painted in 1964

\$25,000-35,000

**PROVENANCE:**

Acquired in Sri Lanka in the mid-1960s

Thence by descent



650

**651**

**KRISHNA SHAMRAO KULKARNI (1916-1994)**

*Untitled (Woman and Child); Untitled (Bullock Cart)*

signed 'KS Kulkarni' (lower left) each

gouache on paper; gouache, crayon and

graphite on paper

26 x 12½ in. (66 x 31.8 cm.)

19½ x 23¾ in. (49.5 x 59.4 cm.)

Executed circa 1950s; two works  
on paper

\$2,000-3,000

(2)

**PROVENANCE:**

Acquired directly from the artist  
in the 1950s

Private American collection

Acquired from the above



651





PROPERTY FROM THE WIGGIN FAMILY COLLECTION

**652**

**KRISHEN KHANNA (B. 1925)**

*Woman with a Basket of Fruit*

signed 'KKhanna' (lower left); further signed and dated 'KKhanna / 57' (on the reverse)

oil on canvas

73¼ x 32 in. (186.1 x 81.3 cm.)

Painted in 1957

\$40,000-60,000

**PROVENANCE:**

Gift of the artist to Mr. and Mrs. John L. Wiggin who lived in India and worked for the American Foreign Service during the late 1950s  
Thence by descent

**EXHIBITED:**

New Delhi, All India Fine Arts and Crafts Society, 1957  
Alexandria, *Alexandria Association's 24th Annual Tour of Historic Homes*, 22 May 1966

**LITERATURE:**

'Unknown Painter is Now Famous [...]', *The Journal*, Alexandria, 19 May 1966 (illustrated)

"In January 1953, with their four month old daughter Rasika, Krishen and Renu moved to Madras. It was to be a period of personal contentment and greater lyricism than Krishen had ever expressed before in painting. The reasons for this were rooted in the city of Madras and in Krishen's own temperament. Working in Grindlay's in Madras had an even, calm rhythm, matched by the slow social tempo of the city. [...] The Madras paintings, with a series of nudes, represent the most lyrical and erotic phase of his work. Krishen reacted to the colours of Madras, the strong nearly white light, the dark brown-bodied figures, especially of migrant labour that was pouring into the city, the frequent sight of hawkers selling fruit. The young girl, her body baked brown in the sun, bearing an erotically suggestive fruit basket, the nude with vivid flowers in her hair were all frequent preoccupations." (G. Sinha, *Krishen Khanna: A Critical Biography*, New Delhi, 2001, pp. 48-49)



Lot 652 featured in *The Journal*, Alexandria, 19 May 1966

PROPERTY FROM  
AN ESTEEMED PRIVATE COLLECTION

653

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

*Standing Nude with Folded Arms*

signed and dated 'Souza 53' (upper right); further titled, dated and inscribed 'Standing Nude / with folded arms 1953 / 30 x 40' (on the reverse)  
oil on board  
48 x 30 in. (121.9 x 76.2 cm.)  
Painted in 1953

\$120,000-180,000

**PROVENANCE:**

Schuster Gallery, Detroit  
Acquired directly from the artist by the present owner

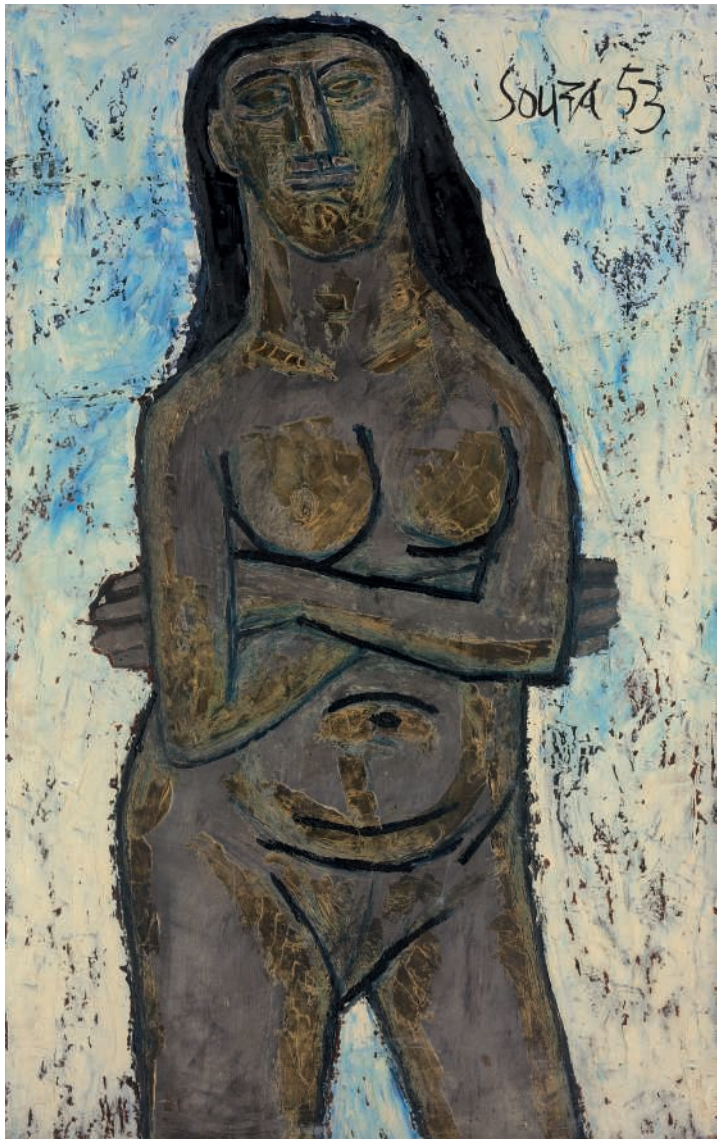
**LITERATURE:**

A. Kurtha, *Francis Newton Souza: Bridging Western and Indian Modern Art*, Ahmedabad, 2006, p. 111 (illustrated)

This work is illustrated in the consignment listing of Eugene I. Schuster, London Arts Group, Detroit.

The nude female form was a subject of both momentous torment and endless fascination for Francis Newton Souza. Frequently revisiting this archetype throughout his career, Souza's extended engagement with the female form is well documented. These works explore a wide range of physiognomies from the most sublime and tender nudes to distorted and grotesque figures, expressing Souza's complex views on the human condition, corruption, sexuality and religion.

Like the Tahitian nudes of Paul Gauguin, the subject of this painting, with her direct gaze hands defiantly crossed under her breasts, communicates a strong sexual aura as well as a sense of the primitive, the other and the unfamiliar. Combining the thick black lines he is known for with an icon-like construction, the artist gives this statuesque nude a powerful sculptural quality that calls to mind Indian temple carvings, tribal art from Africa, and the early twentieth century works of artists like Pablo Picasso.



एम.एफ.  
हुसेन  
की कहानी  
अपनी जुबानी



### इन्द्रे की रानी



पहली हिन्दुस्तानी औरत के सर  
मिस इन्डिया का ताज ।  
उस औरत की मां राजिनी देवी ।  
अमरीकन । भरत नाट्यम डान्सर ।  
स्कॉलर । बाप हिन्दुस्तानी ।  
मिस इन्डिया का हुस्न जागरियरटा  
लम्बा कद । धने काले बाल ।  
भबें जाहरी । आंखों में राधा का  
प्यार । होंठों पर भीरा की भन्ती ।  
पैरों में देवदासी का नृत्य ।  
हाथों की मुद्रा बिना कहे सब  
कूछ कहे जाये ।  
दिल्ली का आडिटोरियम ।  
7 फरवरी 1952 । मिस इन्डिया  
का मोहिनी आटम । टागोर  
फूल । लोग नृत्य से ज़ियादा  
नर्तकी देख रहे हैं ।

इसी भीड़ में एम.एफ. हुसेन अपनी गर्दन उंची  
किये दिरवाई दिये । इन्दरेवल के बाद वह सीट  
रवाली । एम.एफ. जायब ।  
कोई एक साल बाद उरी देवदारनी के पैर  
यान्दनी चौक के बाज़ार में चलते दिरवाई  
दिये लेकिन साथमें टैं दो और कदम ।



और वह कदम है एम. एफ. के।  
 चान्दनी चौक का चांदी बाजार। जाले की  
 टसली, कानों की लटकन, अंगुठे का बिच्छु-  
 बाजु बंद, टाथ का कंगान. एम. एफ. का  
 सिलेंडर। ओडिसी डान्स का हिन्दुरतानी स्टेज  
 पर पहला परफॉर्मन्स।  
 फिर कई परफॉर्मन्स रोम, पेरिस, न्यूयॉर्क के  
 आडियोथियम में। एक सीट पर एम. एफ. हमेशा।  
 टाजिर। यह टाजिरी 53 से 59 तक चलती  
 रही। कभी सीट खाली नहीं रही।  
 1955 में इंस नर्तकी का पोट्रेट पल वहाइर  
 और कोबाल्ट ब्लू में पेंट किया जिसे देख कर  
 उसकी मां बहुत खुश हुई लेकिन इंस आई  
 और ग्रन्थ के मिलन को "गौर" बरदाश्त नहीं  
 कर सके (कई साल बाद माधुरी और मकबूल  
 के आई और सिनेमा मिलन का एक तजरबा  
 किया जाता है और वही "गौर" की ना समझी)  
 वह ब्लू डान्सर की पोट्रेट फाइ डाली गयी।  
 नर्तकी बरसों इस बरबादी के ज़म को  
 दिल में धुपाए रखा।  
 नर्तकी न्यूयॉर्क लौटी। 1990 का दशक  
 नर्तकी अपने पैरों से धुंधरा उतार चुकी है

लेकिन अपनी आंखों में छिपा वह चालीस  
 बरस पुराना M.F. का ब्लू पोट्रेट मिटा नहीं सकी और  
 मकबूल की तरफ देखा -----। मकबूल ने  
 फिर अपना लम्बा बश उठाया। नर्तकी की आंखों  
 में आरवें डालकर ब्लू डान्सर का पोट्रेट दूबट्टे दुबारा  
 केन्वास पर उतारा।  
 नर्तकी की शायद यह आखरी तमन्ना थी।  
 सोहो के एक खामोश कमरे में अकेली M.F. के  
 इस पोट्रेट के साथ रही। छे सात महिने बाद वह  
 कमरा खाली हो गया। सारा सामान उठ गया रह  
 गई सिर्फ एक पेन्टिंग दिवार पर लटकती।  
 टलकी टलकी टवा से डोलती।  
 मोहिनी आद्यम का आखरी परफॉर्मन्स।

LONG LIVE INDRANI REHMAN



654

**MAQBOOL FIDA HUSAIN (1913-2011)**

*Untitled (Portrait of Indrani)*

signed, dated and inscribed 'Husain 98 / An appropriation of Indrani's portrait of 1956' (lower edge)

oil on canvas

37½ x 20 in. (95.2 x 50.8 cm.)

Painted in 1998

one painting accompanied with a photograph (2)

\$50,000-70,000

**PROVENANCE:**

Gifted by the artist to Indrani Rahman, New York, 1998  
Thence by descent

**LITERATURE:**

R. Rahman, 'MF Husain', *Take on Art*, December 2010, p. 31 (illustrated)

"[M.F.] Husain made a portrait of my mother in 1956. I had always heard about the painting which had become legendary, but it had been destroyed and lost. I found the negative of the portrait of her with the painting in my father's archives and made prints in my New York darkroom. I gave Husain a copy. There had been no other record of the painting. He remade the painting in New York in 1998 and carried it over to her flat. When she died at the shockingly young age of 68 a few months later, he wrote emotionally about the episode in his hand written hindi autobiography 'MF Husain Ki Kahani - Apni Zabani' published by Vani Prakashan. She had been his first muse, long before Madhuri Dixit!!" (R. Rahman, 'MF Husain', *Take on Art*, December 2010, p. 29)

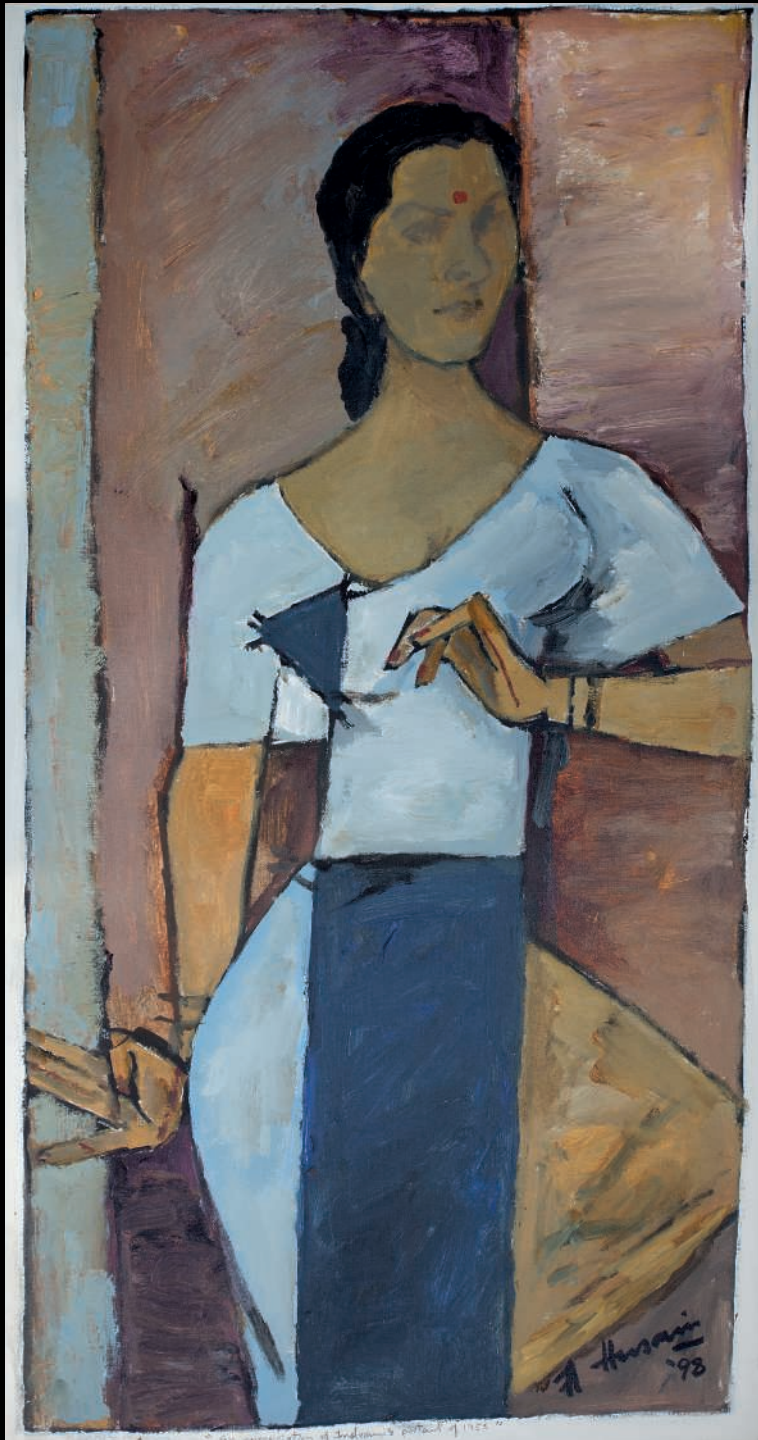
Throughout his career, M.F. Husain painted portraits of his closest friends and their family, capturing poignant moments in time. Without being a portraitist in the strictest sense, Husain successfully captures the spirit and character of his subject. *Portrait of Indrani* is one of Husain's earliest portraits and epitomizes the statuesque elegance of Indrani Rahman, the classical dancer and the first woman to be crowned Miss India. In his hand-written autobiography, Husain also revealed that the letters in his masterpiece *Between the Spider and the Lamp*, 1956 were M for Maria, I for Indrani and S for Soraiya.



Photograph of Indrani by Habib Rahman with her original portrait by M.F. Husain, 1956. Silver gelatin print by Ram Rahmann, 1996, 16 x 16 in. (40.6 x 40.6 cm.), included with this Lot 654



*Financial Express*, 22 August 2004



Indian's portrait of 1998



655

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

**655**  
**MAQBOOL FIDA HUSAIN (1913-2011)**

*Untitled*

inscribed and dated 'Mc Bull New York '83' (lower right)  
 watercolor and ink on paper  
 30 x 40 in. (76.2 x 101.6 cm.)  
 Executed in 1983

**\$40,000-50,000**

**PROVENANCE:**

Christie's New York, 16 September 2009, lot 531  
 Private American collection

**EXHIBITED:**

London, Grosvenor Vadehra, *The Moderns Revisited*,  
 October-November 2006

**LITERATURE:**

*The Moderns Revisited*, exhibition catalogue, London, 2006,  
 p. 13 (illustrated)

PROPERTY OF A PRIVATE COLLECTION, FRANCE

**656**  
**MAQBOOL FIDA HUSAIN (1913-2011)**

*Ustadjan Thirakwa*

signed in Hindi and Urdu (lower right); further titled and signed  
 "USTADJAN THIRAKWA" / Husain' (on the reverse)  
 oil on canvas  
 50 x 40½ in. (127 x 102.9 cm.)  
 Painted *circa* late 1960s - early 1970s

**\$50,000-70,000**

Inspired by Indian classical music and dance, Maqbool Fida Husain has recurrently paid homage to cultural traditions through his paintings. Exploring the relationship between the aesthetics of modern painting and those of classical Hindustani music and dance, the artist frequently attempted to offer visual interpretations of Indian musical modes in his work. Here, Husain pays tribute to the one of the country's most famous classical percussionists, Ustad Ahmed Jan Thirakwa. Named by his guru's father after the virtuosic way in which his fingers seemed to shimmer (*thirakwa*) over his instrument, the tablas, this early twentieth century musician continues to be revered for elevating the tabla from an accompanying instrument to one played in solo recitals. In this portrait, Husain uses a vivid palette to capture an ephemeral moment in a *raaga*, focusing on the maestro's hands and the *tablas* they play to evoke notes of music.





PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

**657**

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

*La Terre*

signed and dated 'Raza 71' (lower right); further titled in Hindi

and signed, dated, titled and inscribed 'Raza / P\_853 '71

"La Terre" / 50x175cm = (50 in)' (on the reverse)

acrylic on board

19 $\frac{3}{4}$  x 68 $\frac{7}{8}$  in. (50.2 x 174.9 cm.)

Painted in 1971

\$180,000-250,000

**PROVENANCE:**

Cornette de Saint-Cyr Paris, 23 October 2010, lot 7

**LITERATURE:**

A. Macklin ed., *SH Raza Catalogue Raisonné 1958-1971*  
(Volume 1), New Delhi, 2016, p. 198 (illustrated)



This seminal work from 1971 belongs to a key period in Raza's artistic oeuvre, in which he turned to the color black as a mode of philosophic expression. "For black was the mother of all colors and the one from which all others were born. It was also the void from which sprang the manifest universe." (Y. Dalmia, *Raza: A Life in Art*, New Delhi, 2007, p. 197) Punctuated by flashes of white and earthy hues of brown and red, black pervades and suffuses this landscape with otherworldly beauty.

*La Terre* reflects Raza's experiences growing up in the densely forested village of Kakaiya, in the state of Madhya Pradesh. "The most tenacious memory of my childhood," Raza observed, "is the fear and the fascination of the Indian forest. Nights in the forests were hallucinating; sometimes the only humanizing influence was the dancing of the Gond tribes. Daybreak brought back a sentiment of security and well-being. On market day, under the radiant sun, the village was a fairyland of colours. And then, the night again." (Artist statement, R. Bartholomew, *The Art Critic*, New Delhi, 2012, pp. 81-82) Here the ethereality of night washes over the mundanities of the terrestrial world.



658

PROPERTY FROM THE ESTATE OF RANBIR SINGH

**658**

**N.N. RIMZON (B. 1957)**

*Untitled (House Under the Moon)*

signed 'RIMZON' (lower left)  
conte, gouache and pencil on paper  
22 x 23½ in. (55.9 x 59.7 cm.)

\$3,000-5,000

PROVENANCE:

Bodhi Art Gallery, New York

EXHIBITED:

New York, Bodhi Art Gallery, *Liminal Embodiment: Seven Oceans and the Unnumbered Stars*, 2007



659

PROPERTY FROM THE ESTATE OF RANBIR SINGH

**659**

**N.N. RIMZON (B. 1957)**

*Untitled (Temple)*

signed 'RIMZON' (lower right)  
pencil and gouache on colored paper  
34 x 24 in. (86.4 x 61 cm.)

\$4,000-6,000

PROVENANCE:

Bodhi Art Gallery, New York

EXHIBITED:

New York, Bodhi Art Gallery, *Liminal Embodiment: Seven Oceans and the Unnumbered Stars*, 2007





**660**

**SUDHIR PATWARDHAN (B. 1949)**

*Ujjain*

inscribed, signed, dated and titled 'Acrylic / Sudhir Patwardhan

2011 / Ujjain' (on the reverse)

acrylic on canvas

20 x 24 in. (50.8 x 61 cm.)

Painted in 2011

\$8,000-12,000

**PROVENANCE:**

Acquired directly from the artist

661

**GULAM MOHAMMED SHEIKH (B. 1937)**

*Sursagar*

signed and dated in Gujarati (upper right)

oil on canvas

42½ x 48 in. (107 x 122 cm.)

Painted in 1987

\$80,000-120,000

**PROVENANCE:**

Acquired by the late Indira Dhody, New Delhi,  
circa early 1990s

After three years at the Royal College of Art in London on a Commonwealth Scholarship in the 1960s, Gulam Mohammed Sheikh's practice became firmly entrenched in the figurative-narrative tradition within Indian art, focusing on the search for an indigenous vocabulary that reflected the diversity of human life and experiences.

His early paintings like the present lot are deeply influenced by the Indian miniature painting traditions he encountered at the Victoria and Albert Museum in London, and by the mentors he found there including Robert Skelton and Stuart Carey Welch. In these fantastical townscapes, Sheikh explored

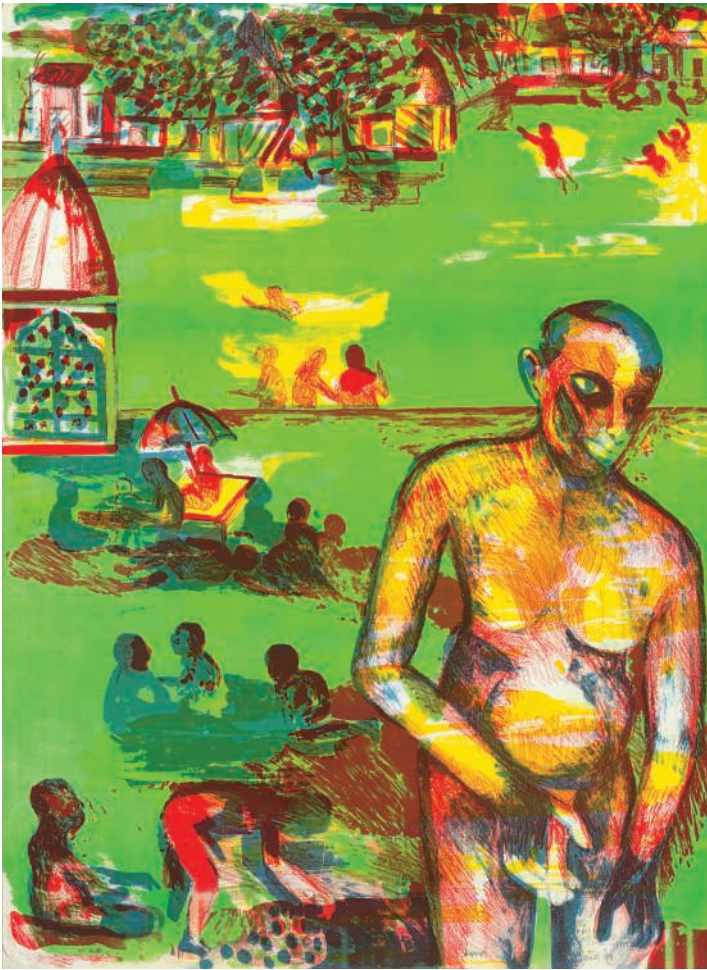
the possibility of recording multiple geographies and chronologies in a single frame.

"In art, painting came in the company of poetry, overlapping and yet independent of each other. Images came from many times, each flowing into the other. Some came from life lived, others from a feeling of belonging to a world of other times, sometimes from painting, sometimes from literature, and often from nowhere, emerging simultaneously through jottings, drawings, and writings. The multiplicity and simultaneity of these worlds filled me with a sense of belonging to them all. All attempts to define the experience in singular terms

have left me with a feeling of unease and restlessness." (Artist statement, N. Tuli, *The Flamed Mosaic: Contemporary Indian Painting*, 1997, p. 67)

Sheikh brought these overlapping narratives alive with an almost psychedelic palette of pinks and greens, also drawn from miniature painting. The artist explained, "I found I could feel colour through temperature. The levels at which colours are pitched in miniature painting are actually temperature. This thermal consciousness became central to my work." (G. Ramnarayan, 'Coming home to one's world', *The Hindu*, 20 April 2006)





662

PROPERTY FROM  
THE COLLECTION OF ALISON HARPER

**662**

**BHUPEN KHAKHAR (1934-2003)**

*River*

signed and dated in Gujarati; further titled, inscribed and numbered 'River To Allison with love Bhupen 7/8/97 / A/P' (lower edge)

lithograph in color  
29 $\frac{7}{8}$  x 21 $\frac{1}{4}$  in. (75.9 x 55 cm.)

Executed in 1997; Artist's Proof

\$2,000-3,000

**PROVENANCE:**

Alison Harper became friends with Bhupen Khakhar during her time in India (1993-1997) while studying at the Maharaja Sayajirao University of Baroda under a Commonwealth Scholarship. There she found a vibrant art scene at the heart of which were artists like Khakhar and Gulam Sheikh amongst many others. Alison regularly met at Khakhar's house in the company of these artists to exchange ideas and review each other's most recent works. Khakhar gifted the present work and dedicated it to Alison as a token of their friendship that lasted until his premature death in 2003.

**EXHIBITED:**

The Hague, Galerie Nouvelles Images, *The Spirit of India*, April - June 1993 (another from the edition)  
Mumbai, The Fine Art Resource, The Museum Gallery at Jehangir Art Gallery, *Anticipations*, 2004 (another from the edition)

**LITERATURE:**

*The Spirit of India*, exhibition catalogue, Amsterdam, 1993, p. 19 (illustrated)  
*Anticipations*, exhibition catalogue, Mumbai, 2004 (illustrated, unpaginated)



The artist with Alison Harper and friend, Mumbai, 1995

**663**

**BHUPEN KHAKHAR (1934-2004)**

*Phoren Soap, An Illustrated Story in Gujarati*

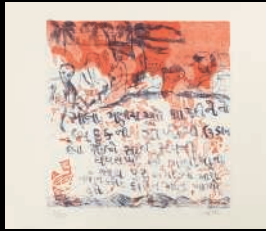
fifteen prints, each numbered '7/50' (lower left) and signed in Gujarati (lower right)

etchings and aquatints on paper, bound with printed text

10 $\frac{1}{2}$  x 11 $\frac{3}{4}$  x 1 in. (26.7 x 29.8 x 2.5 cm.)

Executed in 1998; number seven from an edition of fifty

\$20,000-30,000



**Phoren Soap**  
A Soap for the Modern Woman  
**Bhupen Khakhar**  
...  
Copyright © 1971 by  
Lambert, Berni and Sorell, Inc.



Bharti Kher began painting with *bindis* in 1995 after what she describes as a 'supernova' moment when she came across a woman in India wearing a serpent shaped *bindi* on her forehead. A powerful symbol of an old India undergoing rapid change, the *bindi* is linked to spiritual awareness and Hindu religious traditions associated with marriage and a woman's role in the four main stages of life.

With the help of several female studio assistants, the artist collates thousands of *bindis* in her paintings and sculptures to create abstract patterns with great fluidity and rhythm. In this large triptych, humorously titled *Mother of Anything Possible, Anytime*, *bindis* are tightly packed together on the first two panels to form an extraordinarily textured surface resembling a dense constellation in deep space. In the third, more vibrant panel, differently shaped *bindis* seem to move in kaleidoscopic formation across the surface, hinting perhaps at the diversity as well as the constant flux of today's world. Fusing symbolism, history and metaphor with an aesthetic of abstraction, Kher's vivid work is monumental in both scale and significance.

In recent years, Kher has exhibited with several leading museums including Vancouver Art Gallery, Canada; the Isabella Stewart Gardner Museum, Boston; the Rockbund Art Museum, Shanghai; the Arken Museum of Modern Art, Denmark; the Tel Aviv Museum of Art, Israel; Centre Pompidou, Paris; and at the John F. Kennedy Center for the Performing Arts, Washington D.C.



664

**BHARTI KHER (B. 1969)**

*Mother of Anything Possible, Anytime*

bindis on aluminum sheet; triptych  
95¾ x 47¾ in. (243.2 x 121.3 cm.) each  
95¾ x 144 in. (243.2 x 365.8 cm.) overall  
Executed in 2006

\$200,000-300,000

**PROVENANCE:**

Gallery SKE, Bangalore

**EXHIBITED:**

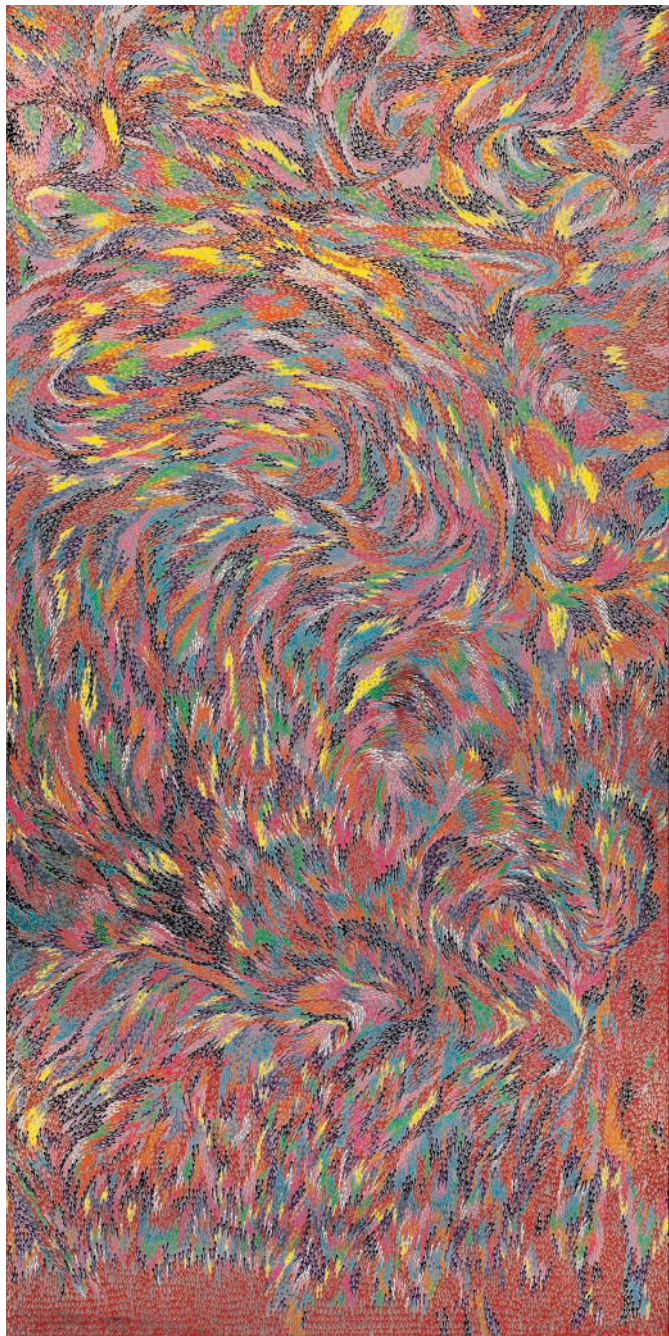
Bangalore, Gallery SKE, *Do not meddle in the affairs of dragons because you are crunchy and taste good with ketchup*, 2006  
Mumbai, Project 88, *Do not meddle in the affairs of dragons because you are crunchy and taste good with ketchup*, 2006

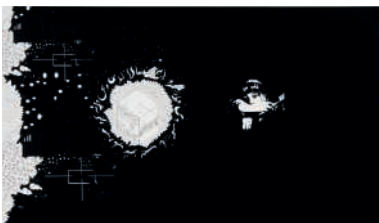
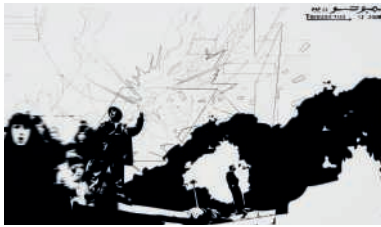
**LITERATURE:**

A. Mehta, *India 20: Conversations with Contemporary Artists*, Ahmedabad, 2007, p. 62 (illustrated)  
*Bharti Kher*, Jack Shainman Gallery, New York, 2007, pp. 130-133 (illustrated)









PROPERTY OF A LADY

**665**

**SEHER SHAH (B. 1975)**

*Jihad Pop*

numbered '9/10' (lower left) and  
signed 'Seher Shah'  
(lower right) each  
giclée print

11 x 19 in. (27.9 x 48.3 cm.) each

Executed in 2006; number nine  
from an edition of ten  
twelve prints

(12)

\$8,000-12,000

PROVENANCE:

Bose Pacia Gallery, New York

EXHIBITED:

Brooklyn, MomenArt, *Jihad Pop*,  
September-October 2007

New York, Bose Pacia Gallery,

*Jihad Pop*, January-February 2008

LITERATURE:

*Jihad Pop*, exhibition catalogue,  
New York, 2008

(illustrated, unpaginated)



666

**SHILPA GUPTA (B. 1976)**

*Someone Else: A Library of 35 Books Written Anonymously or Under Pseudonyms*

etched stainless steel books and shelves  
7 $\frac{7}{8}$  x 10 $\frac{1}{4}$  in. (20 x 26 cm.) each book; 96 in. (244 cm.) overall  
each shelf; 96 x 8 $\frac{1}{2}$  x 72 in. (244 x 21.6 x 188.9 cm.) overall  
installation

Executed in 2011-12; number two from an edition of three  
35 books and 5 shelves in 15 parts (50)

\$40,000-60,000

EXHIBITED:

Mumbai, Chemould Prescott Road, *Someone Else*,  
21 January - 16 February, 2012 (another version)  
Bristol, Arnolfini, *Shilpa Gupta - Someone Else*,  
2 March - 21 April, 2012 (another version)  
Sharjah, Sharjah Biennial 11, *Re:emerge: Towards a New Cultural  
Cartography*, 13 March - 13 May, 2013 (another version)  
Svolvær, North Norwegian Art Centre, *Lofoten International Art  
Festival*, 2013 (another version)  
New Delhi, Kiran Nadar Museum of Art, *Is It What You Think?*,  
30 January - 27 September, 2014 (another version)  
Antwerp, M HKA, *Don't You Know Who I Am? - Art After Identity  
Politics*, 13 June - 14 September, 2014 (another version)

LITERATURE:

G. Jayaraman, 'Where the books have no name', *Mint*,  
20 January, 2012 (another version illustrated)  
R. Webster, 'in conversation with Shilpa Gupta', *Aesthetica*,  
Issue 45, February-March 2012 (another version illustrated)  
R. Papachlimitzou, 'The Formation of Identity, Shilpa Gupta:  
Someone Else', *Aesthetica Online*, 11 April 2012  
(another version illustrated)  
R. Lear, 'Shilpa Gupta: Someone Else', *this is tomorrow  
Contemporary Art Magazine*, 13 April 2012  
(another version illustrated)

Shilpa Gupta is a multi-media conceptual artist whose work includes photography, interactive digital installations, and performance. She was invited to participate in the acclaimed *Younger Than Jesus* Triennale at the New Museum in 2009, and her work has been featured at major international institutions, including the Tate Modern in London, the Guggenheim Museum in New York, the Chicago Cultural Center and more recently has represented India as part of 56th Venice Biennale exhibition *My East is your West* at Palazzo Benzan.

In this installation, featuring thirty-five books that were originally published under pseudonyms, Gupta recreates the cover of each book in etched stainless steel. She explains, "Engraved in stainless steel, a method reserved for inscribing identities in museums or at entrance doors of homes, on the shelves lie some of the oldest book covers with their false names which had been purposefully taken by the writer, along with different reasons for doing so. Be it to conceal ones gender, often that of a woman and sometimes of a man too, or to avoid persecution

by one's own country, or for love and approval of the family, or to write in a language one knows best, for fear of being labelled the 'mad' protagonist, or to publish a rejected book or simply to explore multiple selves or to publish a rejected work, writers have sought freedom in being someone else. The missing body below the book-covers echo half truths, becoming a register of impositions, vulnerabilities and fears associated by the very first introduction of the self - a name." (Artist statement, 'In conversation with Shilpa Gupta', *Art Now* website, accessed August 2016)

SENSE  
AND  
SENSIBILITY:

A NOVEL.

IN THREE VOLUMES.

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BY A LADY.

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VOL. I.

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London:

PRINTED FOR THE AUTHOR,

*By C. Roworth, Bell-yard, Temple-bar,*

AND PUBLISHED BY T. EGERTON; WHITEHALL.

USED: PSEUDONYM  
REASON: FOR FEAR  
OF BEING THE WOMAN

1811

FOR FEAR OF BEING THE WOMAN

1811

PROPERTY FROM THE ESTATE OF RANBIR SINGH

667

**SUBODH GUPTA (B. 1964)**

*Untitled*

signed in Hindi and dated '06' (on the reverse)

oil on canvas

65¾ x 90 in. (167 x 228.6 cm.)

Painted in 2006

\$70,000-90,000

Subodh Gupta's iconic series on stainless steel utensils is a commentary on contemporary India. Stainless steel utensils are symbols of traditional Indian family life that transcend class, religion and ethnicity, being one of the first truly aspirational objects of modern India. "Hindu kitchens are as important as prayer rooms. These pots are like something sacred, part of important rituals." (Artist quote C. Mooney, 'Subodh Gupta: Idol Thief,' *ArtReview*, 17 December 2007, p. 57) The mesmerizing reflective quality of the utensils in this painting is a celebration of the prosperity they represent.

In conversation with Maxwell Williams, the artist further explains, "When he finally moved to Delhi, [Subodh] Gupta says he was utterly lost, unable to figure out how to become an artist. He could draw and paint, but he didn't know how to stand out. [...] Frustrated, broke and knowing he needed a change, Gupta was invited to do a residency in New Delhi. 'When I got this residency', I thought, 'This is the time that I must do something that I want to do.', he remembers. 'It was the first time in my life that I looked at myself and asked, who am I? I remembered my childhood, and the stools I sat in for breakfast,

lunch and dinner. I said, Oh wow, why not use that stool? I bought a stool from the market readymade and I painted everything I remembered from my childhood.' Gupta's ability to translate and elevate the ordinary only grew from there. He remains intrinsically tied to his rural past, and as an artist he can't help but make what would be familiar and normal look beautiful and poignant." (M. Williams, 'Deep Roots, *Cultured*, Miami, February-March 2015, p. 162)



*We are taught as children to always think about things far, far away,  
whereas in fact the secrets of the universe are all here, around us.*

—Subodh Gupta

668

**SHEBA CHHACHHI (B. 1958)**

*Seventy Synonyms for Water*

moving image lightbox with four layers of prints on glass

and digital prints on duratrans

53¾ x 34¾ x 5⅞ in. (136.5 x 88.5 x 15 cm.)

Executed in 2013

\$15,000-20,000

PROVENANCE:

Volte Art Projects, Mumbai

EXHIBITED:

Kolkata, Birla Academy of Art and Culture, *Urban Utopia*,

29 November - 24 December 2014 (another from the edition)

Guangzhou, Guangdong Museum of Art; Shanghai, China Art

Museum; and Beijing, Minsheng Art Museum, *The Eye and the*

*Mind: New Interventions in Contemporary Indian Art*,

7 January - 21 December 2015 (another from the edition)

New Delhi, National Gallery of Modern Art, *The Eye and the Mind:*

*New Interventions in Contemporary Indian Art*,

28 January - 27 February 2016 (another from the edition)

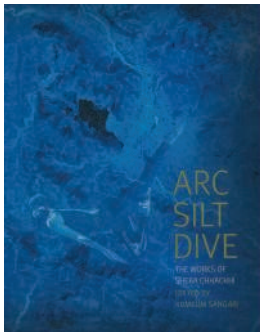
LITERATURE:

K. Sangari ed., *ARC SILT DIVE: The Works of Sheba Chhachhi*, New Delhi, 2016, inside back cover (another from the edition illustrated)

Sheba Chhachhi's work frequently addresses urban transformation and ecological concerns, particularly those related to water in the context of New Delhi, the city where she lives. A large and highly polluted conurbation, Delhi and the River Yamuna that runs through it have inspired several seminal works by the artist including *Neelkanth - Poison/Nectar* (2000-02), *Water Diviner* (2008) and *Black Waters Will Burn* (2011).

In this multi-layered lightbox from 2013 titled *Seventy Synonyms for Water*, Chhachhi revisits these themes using the new vocabulary of mechanically progressed still images she recently adopted. Through this slowly shifting pentimento-like piece the artist has achieved "a conceptual elegance [...] that combined a range of concerns - socio-cultural, ethical, environmental, in the context of overcrowded cities and the power politics over essentials

like water - with an edgy lyricism in its presentation. As vertical strings of script - the Sanskrit names - kept falling gently like slow-motion rain on a claustrophobic press of houses before the silhouette of a human observer, there seemed to be the intimation of an apocalypse slowly creeping upon urban civilisation." (R. Datta, 'The bridge to apocalypse', *The Telegraph*, Kolkata, 17 January 2015)



The work featured in K. Sangari, ed., *Arc Silt Dive: The Works of Sheba Chhachhi*, New Delhi, 2016, inside back cover







669

**669**

**ANILA QUAYYUM AGHA (B. 1965)**

*All The Flowers Are For Me (White)*

signed and dated 'Anila 2015' (on the reverse)  
embroidery and encaustic on laser cut paper  
30 x 30 in. (76.2 x 76.2 cm.)

Executed in 2015

\$6,000-8,000

PROPERTY FROM A FAMILY COLLECTION, NEW DELHI

**670**

**ANJU DODIYA (B. 1964)**

*Untitled*

signed, inscribed and dated 'ANJU DODIYA / WATER COLOUR  
1999 / 42" x 28" / Anju' (on the reverse)  
watercolor on paper  
41¾ x 28 in. (106 x 71.1 cm.)

Executed in 1999

\$8,000-12,000

PROVENANCE:

Vadehra Art Gallery, New Delhi





PROPERTY FROM A FAMILY COLLECTION, NEW DELHI

**671**

**SHIBU NATESAN (B. 1966)**

*Landscape with a Figure; Untitled*

signed, dated, inscribed and titled 'SHIBU NATESAN / 9/10/02  
WATER COLOUR / "LANDSCAPE WITH A FIGURE"; 'SHIBU  
NATESAN - / SEPTEMBER - 2002 / WATER COLOUR  
"UNTITLED.'" (on the reverse)

watercolor on paper

9 x 12¼ in. (22.9 x 31.1 cm.); 12¼ x 9 in. (31.1 x 22.9 cm.)

Executed in 2002

(2)

\$5,000-7,000

PROVENANCE:

Art Inc., New Delhi



PROPERTY FROM A PROMINENT COLLECTION, NEW DELHI

**672**

**SURENDRAN NAIR (B. 1956)**

*Dangerous Delusions - The Scorpion Act: An Actor Resting Inbetween the Performance of an Imaginary Play (Cuckoonebulopolis)*

titled, inscribed, dated and signed "DANGEROUS DELUSIONS - THE SCORPION ACT: AN ACTOR RESTING / INBETWEEN THE PERFORMANCE OF AN IMAGINARY PLAY" (CUCKOONEBULOPOLIS) / OIL ON CANVAS / 61 X 182 Cms. 1999 / Surendran' (on the reverse)

oil on canvas

24½ x 71½ in. (61.3 x 181.6 cm.)

Painted in 1999

\$15,000-20,000

PROVENANCE:

Sakshi Gallery, Mumbai  
Saffronart, 19 June 2012, lot 45

EXHIBITED:

Mumbai, Sakshi Gallery, *Embarkations: The Millennium Show*, 1999

LITERATURE:

*Embarkations: The Millennium Show*, exhibition catalogue, Mumbai, 1999 (illustrated)

R. Hoskote, *Itinerant Mythologies: Surendran Nair*, Sakshi Gallery, Mumbai, 2009, p. 93 (illustrated)



673



674

PROPERTY FROM A FAMILY COLLECTION, NEW DELHI  
(LOTS 673-674)

**673**

**HEMA UPADHYAY (1972-2015)**

*Untitled (Of Soap Of Water)*

gouache, acrylic, dry pastel and  
photographs on paper  
25½ x 41½ in. (64.8 x 105.1 cm.)  
Executed circa 2004

**\$8,000-12,000**

PROVENANCE:

Anant Art Gallery, New Delhi



675

674

**ASHIM PURKAYASTHA (B. 1967)**

*Dilli Dilwalon Ki VII*

bearing Anant Art Gallery label  
(on the reverse)

acrylic and ink on postage stamps  
9<sup>7</sup>/<sub>8</sub> x 9<sup>1</sup>/<sub>4</sub> in. (25.1 x 23.5 cm.)

Executed in 2005-06

\$5,000-7,000

**PROVENANCE:**

Anant Art Gallery, New Delhi

**EXHIBITED:**

New Delhi, Anant Art Gallery, *Ashim Purkayastha: Dilli Dilwalon Ki*, 2006

**LITERATURE:**

*Ashim Purkayastha: Dilli Dilwalon Ki*, exhibition catalogue, New Delhi, 2006 (illustrated, unpaginated)

PROPERTY FROM  
A PRIVATE COLLECTION, HONG KONG

675

**GIGI SCARIA (B. 1973)**

*Wanderer above the Sea*

signed and dated 'GIGI SCARIA 2009'  
(lower right)

watercolor on paper  
60 x 84 in. (152.4 x 213.4 cm.)

Executed in 2009

\$10,000-15,000

**PROVENANCE:**

Chemould Prescott Road, Mumbai

Gigi Scaria's work often attempts to map the chaotic landscape of urban India, with particular reference to New Delhi, where he has lived since the late 1990s. In *Wanderer above the Sea*, Scaria references the iconic masterpiece by the German romantic painter Caspar David Friedrich, an image that depicts the artist standing atop a cliff as he ponders his own insignificance in the

face of the the sublime power of nature below. In Scaria's version, an ostensibly Indian figure looks down at an endless, winding maze of man made structures which appear to be carved into stone. This is perhaps an allusion to man's increasing disregard for the natural world and his perennial quest to create new cartographies and exert dominion over it.

Gigi Scaria was one of the artists chosen to represent India at the 54th Venice Biennale and the third Singapore Biennale in 2011. His works have been exhibited with several international museums including The Jewish Museum, New York (2015); The Kiran Nadar Museum of Art, New Delhi (2015); MOCA, Taipei (2010); Ivam Museum, Valencia (2008); Mori Art Museum, Tokyo (2008) and The Newark Museum, New Jersey (2007).



676

**K**.G. Subramanyan, also affectionately called 'Manida', was an esteemed scholar, prolific writer, revered teacher and a brilliant artist. As a student studying Economics at Presidency College in Madras, Subramanyan was more concerned with political activism in the years preceding Indian independence leading to his imprisonment and being banned from government colleges while under British rule.

In 1944, Subramanyan joined Kala Bhavan, Visva Bharati in Santiniketan. He studied under stalwarts and monumental figures like Benode Behari Mukherjee, Nandalal Bose

and Ramkinkar Baij who defined Subramanyan's career as an artist and an intellect. Following years were spent at the Slade School in London, M.S. University in Baroda and in New York under the prestigious Rockefeller III Fellowship in 1966. Once back in India he joined MS University and then Visva Bharati as a distinguished professor of painting.

As an artist, Subramanyan developed an instantly recognizable style. His works are the product of careful studying and internalizing of the traditional styles of Pata, Kalighat and the meticulous craft of Indian miniature painting. The result is a concerted

effort to blur and demythologize the established distinction between artist and artisan. Subramanyan's paintings on paper, canvas, murals, acrylic and glass draws upon all of these qualities, simultaneously championing the figure of the craftsman and the story tellers in his fantastical, complex images that are steeped in myth and narrative. These works are timeless, at once modern and ancient, they evoke the potency of primitivism but implement this language in such a way that it reverberates pertinently into the present. His recent passing on 29 June 2016 is a loss acutely felt as we mourn and celebrate in equal measure, K.G. Subramanyan a rare modern day *homo universale*.





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676

**K. G. SUBRAMANYAN (1924-2016)**

*Untitled (Goddesses)*

signed and dated as illustrated  
gouache on handmade paper  
18¼ x 15¼ in. (46.4 x 38.7 cm.) each  
Executed in 2008; four works on paper  
\$25,000-35,000

**PROVENANCE:**

Private collection, New Delhi  
Saffronart, 4 September 2014, lot 31

**EXHIBITED:**

Santiniketan, Kala Bhavan; Hyderabad, Kalakriti Art Gallery;  
Ahmedabad, Amdavad Ni Gufa and Kolkata, Aakriti Art Gallery,  
Akar Prakar and Seagull Arts and Media Resource Centre,  
*Recent Works by K.G. Subramanyan*, 2009

PROPERTY FROM A PRIVATE COLLECTION, HONG KONG

677

**BHUPEN KHAKHAR (1934-2003)**

*Untitled*

signed and dated in Gujarati (lower right)  
acrylic on paper  
23¾ x 17⅞ in. (60.3 x 45.4 cm.)  
Executed in 1993  
\$30,000-50,000

(4)

**PROVENANCE:**

Formerly from a Dutch Private Collection  
The Collection of Willem Baars  
Christie's London, 11 June 2014, lot 14

**678**

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

*Rajasthan IV*

signed 'RAZA' (lower left); further signed, inscribed, dated and titled 'RAZA / P. 369 '61 / "RAJASTHAN" IV / 108 x 112.5 cm' (on the reverse)

oil on board

44¼ x 43 in. (112.4 x 109.2 cm.)

Painted in 1961

\$300,000-500,000

**PROVENANCE:**

Cornette de Saint-Cyr, Paris, 13 April 2010, lot 10

**LITERATURE:**

A. Macklin ed., *SH Raza Catalogue Raisonné 1958-1971 (Volume 1)*, New Delhi, 2016, p. 71 (illustrated)

*Rajasthan becomes a metaphor for the colours of India: of vibrant greens and vermilion and ochres, as also blacks. Rajasthan is the mapping out of a metaphorical space in the mind which is then enclosed with a broad border in vermilion [...] The image becomes thus enshrined as an icon, as sacred geography.*

—G. Sen





The artist in his studio, New Delhi, 2012



PROPERTY FROM A PRIVATE COLLECTION, HONG KONG

**679**

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

*Punaraagman*

signed and dated 'RAZA 11' (lower right)  
further titled in Hindi (upper right) and  
signed, dated, titled in Hindi and inscribed  
'RAZA / 2011 / 150 x 150 cms / Acrylic on  
canvas' (on the reverse)

acrylic on canvas  
59¼ x 59¼ in. (150.5 x 150.5 cm.)

Painted in 2011

\$100,000-150,000

PROVENANCE:

Vadehra Art Gallery, New Delhi

EXHIBITED:

New Delhi, Lalit Kala Akademi and  
Vadehra Art Gallery, *S.H. Raza:  
Punaraagman*, 2011

LITERATURE:

*S.H. Raza: Punaraagman*, exh. cat., New  
Delhi, 2011, front cover, p. 8 (illustrated)  
N. Raaj, 'Join the Dots', *The Times of  
India*, 26 November 2011 (illustrated)



*Punaraagman*, exhibition  
catalogue, New Delhi, 2011



The painting featured in the *Times of India*,  
26 November 2011



680

PROPERTY FROM THE COLLECTION OF DR. WILLIAM LOMAX

**680**

**MAQBOOL FIDA HUSAIN (1913-2011)**

*Woman with a Horse*

signed in Hindi and Urdu (lower right); further bearing label  
'Gallery Chemould, Bombay/ Woman with a Horse'  
(on the reverse)

oil on canvas

29¾ x 40 in. (75.6 x 101.6 cm.)

Painted *circa* late 1960s

**\$40,000-60,000**

PROVENANCE:

Gallery Chemould, Bombay

Private American Collection, Washington D. C.

**681**

**MAQBOOL FIDA HUSAIN (1913-2011)**

*Untitled (Horses)*

signed in Hindi (upper right)

oil on canvas

40 x 20 in. (101.6 x 50.8 cm.)

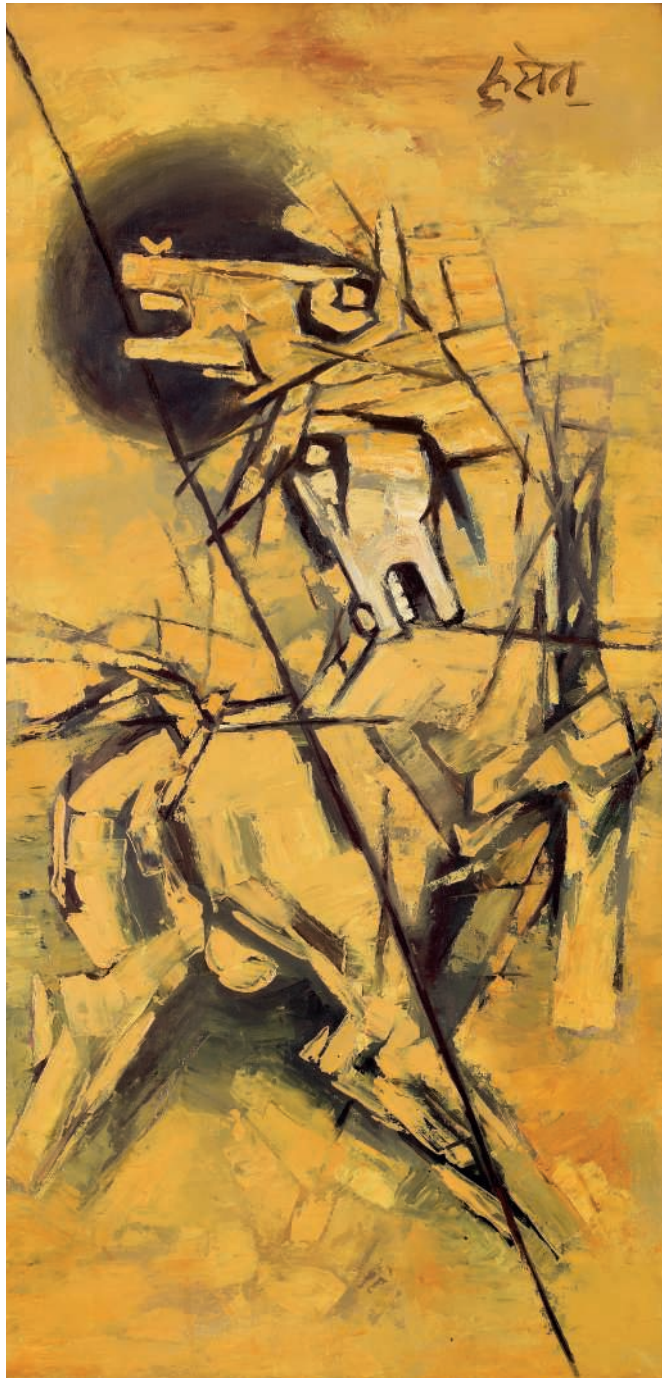
Painted *circa* 1960s

**\$70,000-90,000**

PROVENANCE:

Gifted by the artist to a private collector in Bombay,  
*circa* late 1960s

Acquired from the above by the present owner





PROPERTY OF A PRIVATE COLLECTOR, MASSACHUSETTS

**682**

**MAQBOOL FIDA HUSAIN (1913-2011)**

*Untitled (Horses)*

signed 'Husain'; further signed in Hindi and Urdu (upper left)

oil on canvas

36¼ x 72 in. (92.1 x 182.9 cm.)

Painted *circa* 1970s

\$300,000-500,000

PROVENANCE:

Jehangir Art Gallery, Mumbai





*My horses like lightning, cut across many horizons. Seldom their hooves are shown. They hop around the spaces. From the battlefield of "Karbala" to Bankura terracota, from the Chinese Tse pei Hung [Xu Beihong] horse to St. Marco horse, from ornate armoured "Duldul" to challenging white of "Ashwamedh" [...] the cavalcade of my horses is multidimensional.*

—M.F. Husain



683

**683**

**LAXMAN PAI (B. 1925)**

*Soleil et Nuages*

signed in Hindi and dated '1953' (lower right); further titled, signed, inscribed and dated "'SOLEIL et NUAGES" / Pai / LAXMAN PAI / PARIS 1953' (on the reverse)

oil on canvas

63 x 34¼ in. (160 x 87 cm.)

Painted in 1953

\$8,000-12,000

**PROVENANCE:**

Gifted to Miguel Serrano, the Chilean Ambassador to India from 1953-1962 by Indira Gandhi  
Thence by descent



684

**684**

**INDRA DUGAR (1918-1989)**

*Mist and Mountains*

stamped, signed and dated in Bengali (lower right); further inscribed, dated and titled, '307 26th April 1961 / MIST AND MOUNTAINS / Wash on Japanese Paper with ink / 14.3" x 10.2"' (on artist's label on the reverse)

ink and wash on handmade paper

14¼ x 10½ in. (36.2 x 25.7 cm.)

Executed in 1961

\$3,000-5,000

PROPERTY FROM THE COLLECTION OF A GENTLEMAN

**685**

**KATTINGERI KRISHNA HEBBAR (1911-1996)**

*Untitled (Fish)*

signed and dated 'Hebbar 90' (lower left)

oil on canvas

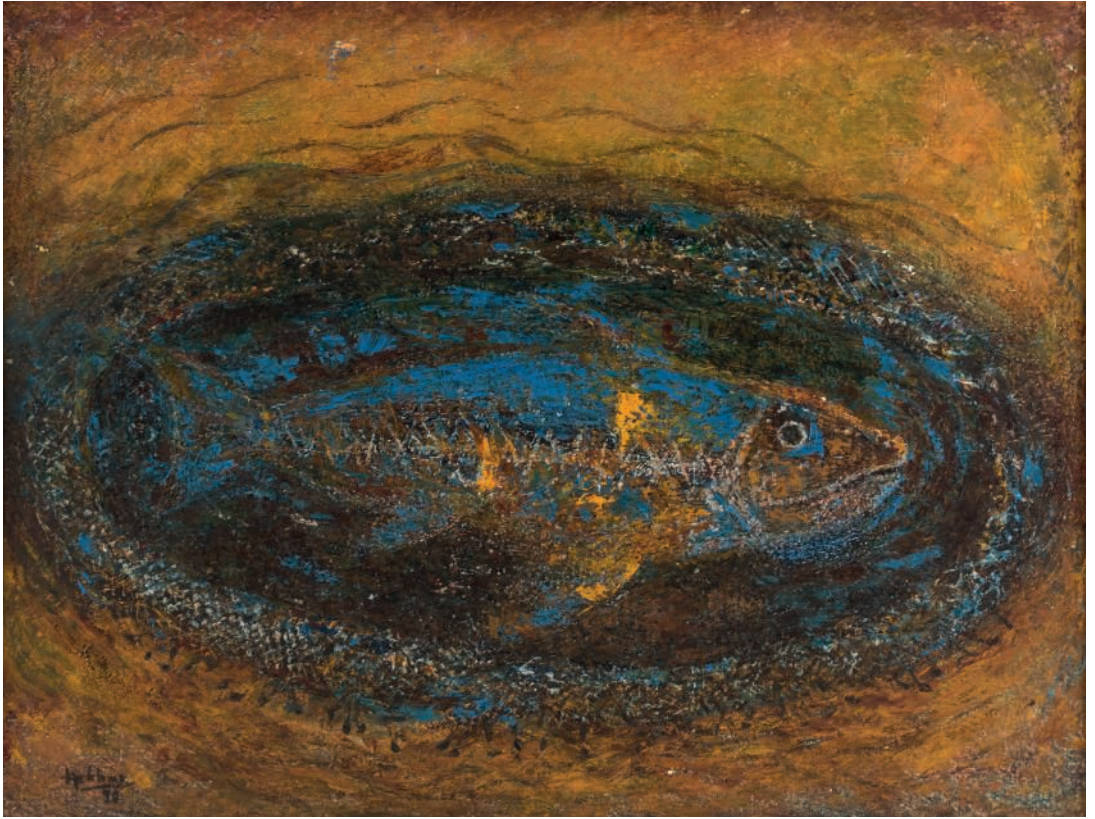
30½ x 40½ in. (76.5 x 101.9 cm.)

Painted in 1990

\$25,000-35,000

**PROVENANCE:**

Acquired directly from the artist



685

PROPERTY FROM  
A PRIVATE CALIFORNIA COLLECTION

**686**

**KATTINGERI KRISHNA  
HEBBAR (1911-1996)**

*Sunshine*

signed and dated 'Hebbar 83'  
(lower center) further signed,  
titled and inscribed 'K. K. HEBBAR  
Sunshine / 81 Cadell Road, Bombay  
- 16' (on the reverse)  
oil on canvas  
13 x 30 in. (33 x 76.2 cm.)  
Painted in 1983  
**\$10,000-15,000**



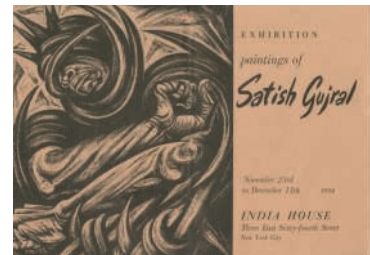
686

PROVENANCE:

Formerly from a Private American  
Collection, California



687



*Paintings of Satish Gujral*, exhibition catalogue, New York, 1954



688

PROPERTY OF A GENTLEMAN, BOSTON

**687**

**SATISH GUJRAL (B. 1925)**

*The Despair*

signed and dated 'Satish 54' (lower right); further inscribed 'SATISH GUJRAL / NEW DELHI'

(on the reverse)

oil and mixed media on board

33 $\frac{7}{8}$  x 33 $\frac{3}{8}$  in. (86 x 86 cm.)

Painted in 1954

**\$10,000-15,000**

**PROVENANCE:**

India House, New York

**EXHIBITED:**

New York, India House, *Paintings of Satish Gujral*, November-December 1954

**LITERATURE:**

R. Bartholomew, *The Art Critic*, Hyderabad, 2012, p. 200 (illustrated)



689

PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

**688**

**SHEIKH MOHAMMED SULTAN (1923-1994)**

*Untitled*

signed and dated 'Sm Sultan 1977' (lower right)

ink and graphite on paper

20 x 15 $\frac{1}{8}$  in. (50.8 x 38.4 cm.)

Executed in 1977

\$1,500-2,000

PROVENANCE:

Acquired directly from the artist  
Thence by descent

**689**

**BIKASH BHATTACHARJEE (1940-2006)**

*Untitled (Father and Son)*

signed and dated 'Bikash '93' (lower left)

acrylic on canvas

46 $\frac{1}{2}$  x 42 in. (118.1 x 106.7 cm.)

Painted in 1993

\$60,000-80,000

PROVENANCE:

Acquired by the late Indira Dhody, New Delhi, circa early 1990s



**690**  
**KRISHNAJI HOWLAJI ARA (1914-1985)**

*Untitled (Parade Ground)*

signed 'ARA' (lower left)  
oil on canvas  
20 x 26 in. (50.8 x 66 cm.)  
\$30,000-50,000

PROVENANCE:  
Private collection, Mumbai  
Acquired from the above by the present owner, 2015



**691**  
**MAQBOOL FIDA HUSAIN (1913-2011)**

*The New Arrival*

signed and dated 'HUSAIN 51' (upper left); further inscribed and titled 'M.F. HUSAIN / "The New Arrival"' (on artist's label on the reverse)

oil on canvas

15¼ x 16½ in. (38.7 x 41 cm.)

Painted in 1951

\$40,000-60,000

**PROVENANCE:**

Acquired in India, circa late 1950s or 1960s

Private UK Collection

Thence by descent



692

PROPERTY FROM THE AMIRI FAMILY COLLECTION

**692**

**MAQBOOL FIDA HUSAIN (1913-2011)**

*Untitled (Foal)*

signed in Hindi and Urdu (lower left)

oil on paper laid on board

13 $\frac{5}{8}$  x 7 $\frac{3}{4}$  in. (34.6 x 19.7 cm.)

Executed *circa* 1960s

\$12,000-18,000

PROPERTY FROM THE COLLECTION OF A GENTLEMAN

**693**

**MANJIT BAWA (1941-2008)**

*Untitled (Cow)*

signed 'Manjit' (lower center)

charcoal on paper

29 x 21 in. (73.7 x 53.3 cm.)

\$6,000-8,000

**PROVENANCE:**

Art Mosaic charity auction, Cymroza Art Gallery,  
Mumbai, *circa* early 1990s

**EXHIBITED:**

Mumbai, Cymroza Art Gallery, *circa* early 1990s



693

FROM THE COLLECTION OF VITO MAGGIOLO

**694**

**MAQBOOL FIDA HUSAIN (1913-2011)**

*Untitled (Horse)*

signed in Hindi (lower left)

oil on canvas

30 x 17 $\frac{7}{8}$  in. (76.2 x 45.4 cm.)

Painted *circa* mid-1960s

\$40,000-60,000

**PROVENANCE:**

Gita Art Gallery, Oberoi Intercontinental Hotel,  
New Delhi

Acquired from the above in 1966

Thence by descent





## THE GERMINATION PROJECT: BUILDING THE FUTURE OF PHILADELPHIA



The New York Stock Exchange hosts the 2015 class of Germination Project Student Fellows

Collectors, philanthropists and cultural ambassadors, Pamela and Ajay Raju are model citizens. In the spirit of civic engagement, the Rajus established the Pamela and Ajay Raju Foundation to support those organizations and initiatives with the most impact, ingenuity and long-range vision for the advancement and development of Philadelphia.

Among the Raju Foundation's principal enterprises is the Germination Project, a non-profit, catalytic incubator for Philadelphia's next generation of civic leaders, drawn from the best and brightest of Philadelphia's high school students.

The Germination Project's mission is to create a self-sustaining ecosystem of leadership to transform Philadelphia into a global force in policy, commerce and culture. Students are selected to participate in a leadership training program developed in collaboration with The Wharton School of the University of Pennsylvania and the Wharton Social Impact Initiative. After graduating from college, students who participate in the program agree to return to Philadelphia to live and work. Through institutional partnerships with

universities, healthcare organizations and technology firms, the Germination Project empowers its fellows both with the skills to build careers in a changing economic landscape, and with a sense of civic duty to deploy those skills for the benefit of Philadelphia's underserved communities.

A hallmark initiative of the Germination Project is the IntXchange, a transnational art-advocacy network dedicated to forging a new arts and culture exchange between the Eastern World and the West. Through the deployment of institutional resources like the Philadelphia Museum of Art, Philadelphia Fringe Arts, the Philadelphia Orchestra and Opera Philadelphia, IntXchange seeks to fortify a relationship of reciprocal awareness, support and binary collaboration between two seemingly disparate arts communities. For Germination Project Fellows, the IntXchange offers an experiential arts education led by experts from the Philadelphia Museum of Art, and a diverse consortium of artists from the U.S. and India alike. The pedagogical goal of the IntXchange is to create, within the ranks of Germination Project's student fellow alumni, a leadership class of cultural ambassadors

equipped to enrich and strengthen Philadelphia's global relationships.

Atul Dodiya was the featured artist from India in the inaugural edition of the IntXchange's biennial program in 2013. The program soon caught the imagination of other leading artists from South Asia. Jitish Kallat was invited after Dodiya and the featured artist for 2016 is Ranjani Shettar. In support of the Germination Project, leading contemporary South Asian artists and patrons in the field, including A. Balasubramaniam (lot 695), Atul Dodiya (lot 697), Jitish Kallat (lot 700), Reena Kallat (lot 699), Rashid Rana (lot 700B), and Ranjani Shettar (lot 700D), came together and donated works to the Pamela and Ajay Raju Foundation. DAG Modern has generously donated several works toward the cause. It is the collective belief that what a couple has single-handedly achieved can only get stronger with the support of some of the biggest names in the South Asian art world to ensure the future of the Germination Project, to build better citizens and create a bridge between the East and West through art.

The entire proceed raised from the sale of lots 695-700D will benefit the Germination Project.



Atul Dodiya with Pamela and Ajay Raju

695

**A. BALASUBRAMANIAM (B. 1971)**

*Hidden Sight*

fiberglass, acrylic and wood

22¾ x 20½ x 3 in. (57.8 x 52.1 x 7.6 cm.)

Executed in 2007

number two from an edition of three

\$40,000-60,000

**PROVENANCE:**

Donated anonymously to the Pamela and  
Ajay Raju Foundation

**EXHIBITED:**

New York, Talwar Gallery,

*A. Balasubramaniam*, 2007

Tokyo, Mori Art Museum, *Chalo! India: A New Era  
of Indian Art*, 2008

Seoul, National Museum of Contemporary Art,

*Chalo! India: A New Era of Indian Art*, 2009

Klosterneuburg, Essl Museum, *Chalo! India:*

*A New Era of Indian Art*, 2009

Washington, D.C., The Phillips Collection,

*Sk(in)*, 2011

**LITERATURE:**

*Chalo! India: A New Era of Indian Art*, exhibition  
catalogue, Klosterneuburg, 2008, p. 42 (illustrated)

O. Sand, 'Artist Profile: A. Balasubramaniam', *Asian  
Art Newspaper*, London, October 2008,

p. 4 (illustrated)

S. Pereira, 'A. Balasubramaniam', *Art in Asia*,  
November-December 2008

(illustrated, unpaginated)

'Artists Dictionary', *Flash Art*, January-February  
2008, p. 110 (illustrated, unpaginated)

*Chalo! India: A New Era of Indian Art*, exhibition  
catalogue, Gyeonggido, 2009, p. 55 (illustrated)

(IN) BETWEEN, exhibition catalogue, New Delhi,  
2009, pp. 30-31 (illustrated)


D. Nath, 'A. Balasubramaniam: (IN) BETWEEN',  
*Art Asia Pacific*, May-June 2010, p. 147 (illustrated)

H. Sareen, 'Break the Cycle of Seeing: Indian  
Minimalism', *Art Asia Pacific*, September-October  
2011, p. 103 (illustrated)

D. Nath, 'Do you know what you see? The Art of A.  
Balasubramaniam', *Harper's Bazaar India*,  
New Delhi, January 2012, p. 142 (illustrated)

S.K. Malhotra, 'Capturing Invisible Territories: A.  
Balasubramaniam', *Platform Magazine*, New Delhi,  
January-February 2012, p. 43 (illustrated)

*Intersections @ 5: Contemporary Art Projects at the  
Phillips*, exhibition catalogue, Washington, D.C.,  
2015, p. 34 (illustrated)



Testing the boundaries of materiality and perception for more than ten years, Alwar Balasubramaniam's body of work has established him as an important artistic and intellectual force on the global stage. The artist uses a diverse range of materials including silicone, iron, bronze, stone and fiberglass in his work to tackle and even contravene fundamental questions about the limits of human observation. His sculptural transcriptions of negative spaces and natural processes, forces and phenomena like breath, shadows and gravity dismantle customary conceptions of sculpture and form by realizing the immaterial and intangible.

"For over a decade now Balasubramaniam has kept pushing our limits of perception, understanding of material and experience of space. The phenomenons created by him reveal the omnipresent but invisible, the strong yet unnoticed, the essential yet overlooked. An encounter with his works discloses not just the world surrounding us but also the world within us. Bala allows us to transgress the boundaries between elements, as they connect and converge into one another, questioning the submissiveness of our consciousness to them and in process their foundation." (D. Talwar, 'The Art of Nothingness', (IN)Between, Delhi, 2010, unpaginated)





696

**696**  
**N.N. RIMZON (B. 1957)**

*Untitled*

brass  
13½ x 13½ x 10½ in. (34.3 x 34.3 x 26.7 cm.)

\$5,000-7,000

**PROVENANCE:**

Donated by DAG Modern to the Pamela and  
Ajay Raju Foundation

**697**  
**ATUL DODIYA (B. 1959)**

*Ity and Rietveld*

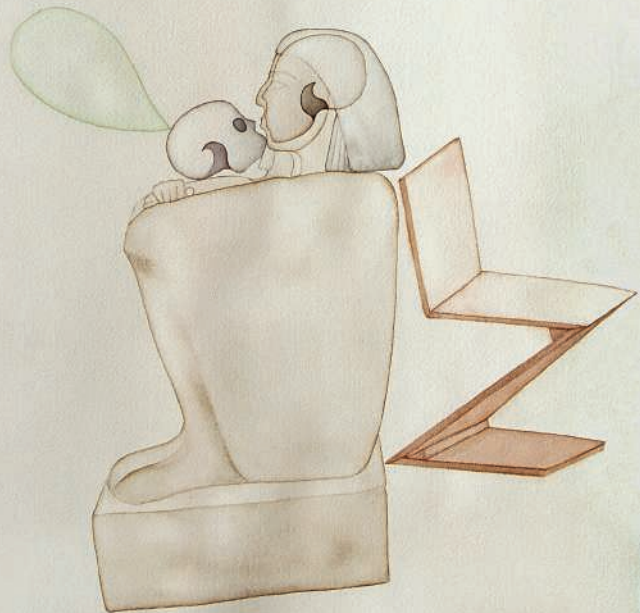
watercolor on paper  
40 x 26 in. (101.6 x 66 cm.)  
Executed in 2007

\$15,000-20,000

**PROVENANCE:**

Donated by the artist to the Pamela and Ajay Raju Foundation

Ity  
&  
Rietveld





698

**698**  
**AVINASH CHANDRA (1931-1991)**

*Untitled*

tempera and ink on board; triptych  
31¼ x 65 in. (80.5 x 165.1 cm.) overall  
\$15,000-20,000

**PROVENANCE:**

Donated by DAG Modern to the Pamela and  
Ajay Raju Foundation

**699**  
**REENA SAINI KALLAT (B. 1973)**

*Saline Notations*

digital prints on Hahnemuhle Photorag archival paper  
28 x 28 in. (71.1 x 71.1 cm.) each  
Executed in 2015; four prints; number three from an edition of  
five plus artist's proof (4)  
\$10,000-15,000

**PROVENANCE:**

Donated by the artist to the Pamela and Ajay Raju Foundation

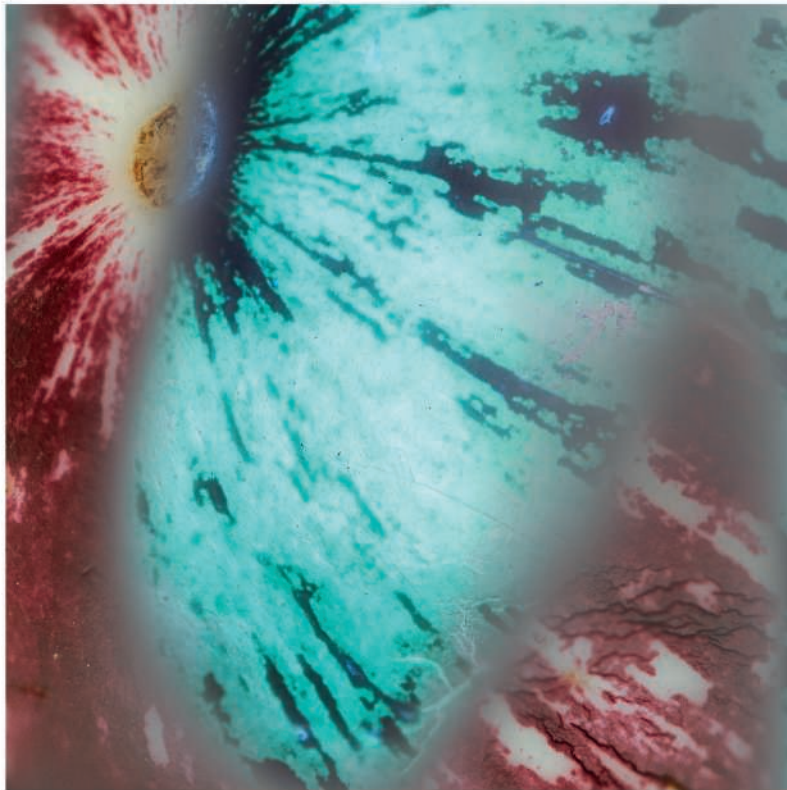
Reena Kallat has worked with salt in various contexts, occasionally within her sculptural practice as metaphor for sustenance, but also to write transient texts on the beach-front, wherein the text manifests briefly, soon to be absorbed back by the sea, often as a gesture of what she calls 'resistance against forgetting'.

In these photographs, poems by women writers from India, that Kallat has inscribed in salt are translations from regional languages such as Urdu, Gujarati and Telugu into English. The text based works have an element of surrender, their submission to the variables of nature incorporates time as a crucial element of the production of the work. The artist works collaboratively keeping in mind tidal calendars and sunset timings, which form an unseen and unlikely backdrop to the fleeting presence of the salt.





THE GERMINATION PROJECT: BUILDING THE FUTURE OF PHILADELPHIA  
(LOTS 695-700D SOLD TO BENEFIT THE GERMINATION PROJECT)



700

JITISH KALLAT (B. 1974)

*Sightings Gen-Aub-D28M6Y2016*

lenticular print ; triptych

45 x 45 in. (114.3 x 114.3 cm.) each

45 x 135 in. (114.3 x 342.9 cm.) overall

Executed in 2016

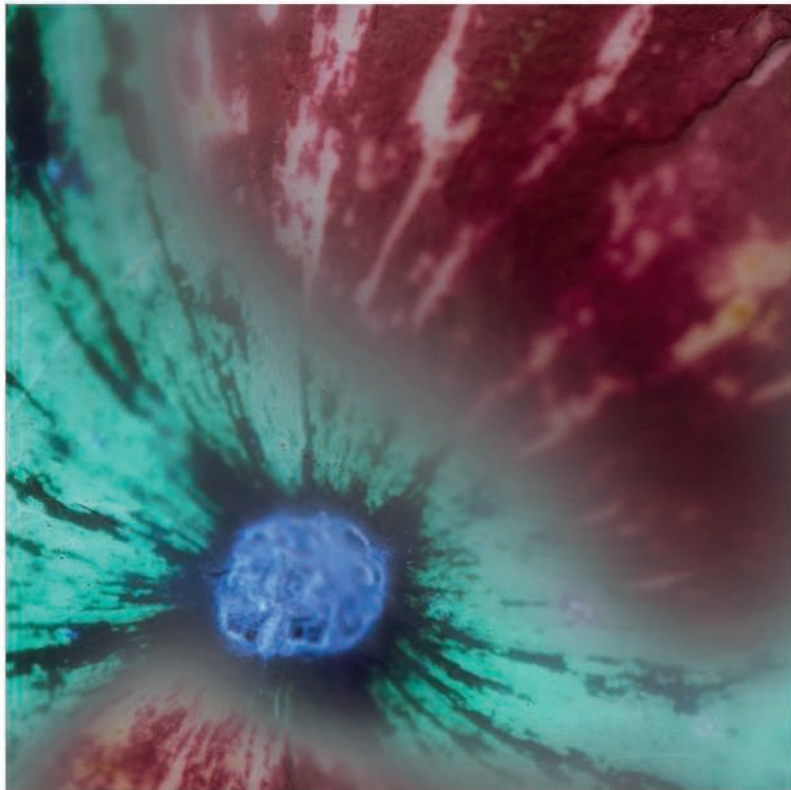
\$40,000-60,000

PROVENANCE:

Donated by the artist to the Pamela and Ajay Raju Foundation



The artist with Ajay Raju at the opening of *Jitish Kallat: Covering Letter*. The Raju Foundation has donated *Covering Letter* to the permanent collection of the contemporary arts department, Philadelphia Museum of Art. *Covering Letter* will be on view at the museum from November 2016-April 2017.



In his most recent works, like this three-part lenticular photopiece, Jitish Kallat plays with scale and perception to elicit and explore the cosmos. Close-up images of the skins of fruit and vegetables are enlarged and paired with their negative images, shifting slowly with the viewers gaze to appear like records of interplanetary phenomena or maps of distant galaxies.

Cleverly conflating micro with macro and terrestrial with celestial, this series of prints "have extended names like *Sightings D9M4Y2015* or *D19M12Y2015*, which might sound like they are from the notebook of an astrophysicist, but these are actually dates on which I went to Pali Naka market and bought fruits. These are close-up pictures of blueberries or apples or oranges;

each print also has its own negative. So you see the actual image of the surface of a melon or guava, but also its inverse where it begins to reveal an intergalactic space...as if the fruit were a momentary photograph of the deep space from where it has come. In other prints, it evokes the insides of the human body. *Sightings* simultaneously points to a world of small scales, illegible to our eyes, even as it invokes the world of great distances beyond human comprehension. Both are registered in plain sight on objects such as fruits, that emerge from starlight and become our bodies once consumed." (Artist statement, K. Kaur, 'Parallel reality', *Live Mint*, 23 January 2016)

Writing about this series of works, Natasha Ginwalla notes, "Through Kallat we experience art as an instrument

of storytelling and translation that intrinsically connects with an array of knowledge systems such that the rationality of science and the aesthetic condition are bound up in an experimental conversation animating micro and macrocosmic perceptions of reality. For example, in *Sightings* [...] an alchemical relation is formed between the close-up surface of fruits, ostensibly captured as a forensic exercise on daily consumption, and an inversed appearance as celestial skins akin to planetary nebulae and the birth of stars. The ubiquitous fruit thus becomes entwined with a galactic horizon through the artist's photographic interventions." (N. Ginwalla, 'Jitish Kallat's Observations Span the Everyday and the Cosmos', *The Wire*, 20 February 2016)



700A

**700A**  
**ZARINA (B. 1937)**

*Untitled*

signed, dated and numbered 'Zarina 73  
25/25' (lower edge)  
blind embossing with string on Indian  
handmade paper  
10 $\frac{3}{8}$  x 10 $\frac{1}{2}$  in. (27.2 x 26.7 cm.)  
Executed in 1973; number twenty-five  
from an edition of twenty-five

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

**PROVENANCE:**

Donated by DAG Modern to the Pamela  
and Ajay Raju Foundation



700B

**700B**  
**RASHID RANA (B. 1968)**

*War Within 3*

c print + DIASEC  
7 $\frac{7}{8}$  x 10 $\frac{1}{4}$  in. (20 x 26 cm.)  
Executed in 2015-16; from an edition  
of 20

**\$3,500-5,000**

**PROVENANCE:**

Donated by the artist to the Pamela and  
Ajay Raju Foundation



**700C**

**ANJU DODIYA (B. 1964)**

*Victor*

watercolor, charcoal and pastel on paper  
embroidery on mattress

56¾ x 44 in. (143.2 x 111.8 cm.)

55¼ x 43¾ in. (140.3 x 110.2 cm.)

Executed in 2007

(2)

\$25,000-35,000

**PROVENANCE:**

Donated anonymously to the Pamela and Ajay Raju Foundation  
Bodhi Art Gallery, Mumbai  
Sotheby's New York, 19 March 2014,  
lot 299

**EXHIBITED:**

Baroda, Lakshmi Vilas Palace, *Throne of Frost: Anju Dodiya*, March 2007  
Mumbai, Bodhi Art, *Throne of Frost: Anju Dodiya*, April-May 2007

**LITERATURE:**

*Throne of Frost: Anju Dodiya*, exhibition catalogue, 2007, pp.50-52 (illustrated)  
Bousteau, *Made by Indians*, France, 2007, p. 175 (illustrated)  
Y. Dalmia, *Journeys: Four Generations of Indian Artists in Their Own Words*, vol. II, New Delhi, 2011, p. 198 (illustrated)

Anju Dodiya's work comes loaded with poetic symbolism, cross-pollinated by references from a broad array of cultures, media and historical periods, from classical Medieval and Renaissance paintings and tapestries to Japanese Ukio-e prints and the films of Ingmar Bergman. Her meticulous paintings depict dream-like, mysterious scenes, in which Dodiya or one of her alter egos is often the main protagonist, finding her way through dramatic, archetypal narratives that are sometimes whimsical, sometimes terrifying and violent.

*Victor* was first displayed in the 2007 site-specific exhibition *Throne of Frost* at the Durbar Hall of Lakshmi Vilas Palace in Baroda. The works in the show, comprising a watercolour and charcoal painting on paper with an embroidered mattress behind it, were displayed as a free-standing rectangular enclosure with the paintings facing inward and the mattresses facing the viewer. Within the formation lay shards of broken mirrors reflecting the paintings and the opulent décor of Durbar Hall.



*Throne of Frost: Anju Dodiya, Baroda, Lakshmi Vilas Palace, exhibition view with lot 695, March 2007*

**700D**

**RANJANI SHETTAR (B. 1977)**

*Chrysalis*

hand-molded beeswax, thread, wooden beads

53 x 25 x 63¾ (134.6 x 63.5 x 161.9 cm.)

Executed in 2016

\$80,000-120,000

**PROVENANCE:**

Donated anonymously to the Pamela and Ajay Raju Foundation

*"I feel more comfortable working with three dimensions than with two. I want to be able to walk around what I am creating, feel the material and the space in which the work is taking shape, and enjoy the process. What I like is solving problems of space, material and balance, all of which are very physical aspects of the process of art-making."*

—Ranjani Shettar

"Ranjani Shettar's sculptures are often described as large. But although many of them stretch across a vast expanse, they tend mostly to float in rather than occupy space. Many of them hang

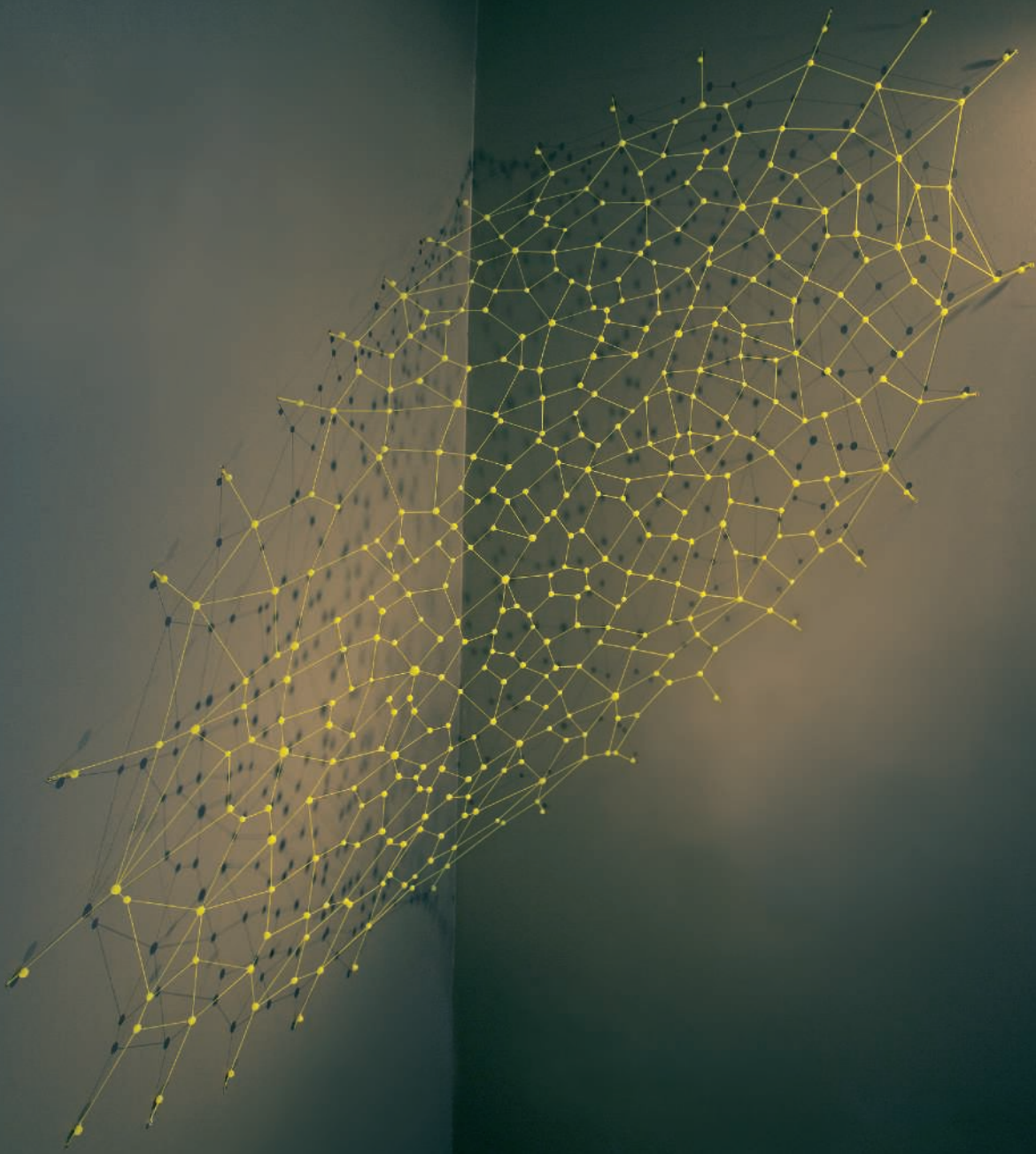


Ranjani Shettar, *Just a Bit More*, on view, MoMA, New York, 2010; image courtesy Talwar Gallery. Part of the permanent collection of the MoMA.

mid-air, casting deep and sinuous shadows around themselves. Gauzy and delicate, they cling to walls and ceilings and remain inexplicably taut and upright. You walk in and round the works and, although briefly, inhabit their unique atmosphere. As a viewer you are struck by Shettar's play with light as with her understanding of the extents of gravity. Her preferred materials – beeswax, wood, stone, tamarind seed paste, saw dust – are all sourced from her immediate surroundings and range from the mundane to the unexpected. It is evident that she enjoys working with organic elements. Even her works, which don't directly emulate nature, somehow induce connections with the natural world." (P. Ray, 'Inside Outside', *Arts Illustrated*, April – May 2015, p. 43)

As a leading contemporary artist from India, Shettar's work has attracted a wide, international audience. She has exhibited alongside many major

artists including A. Balasubramaniam, Alexander Calder, Mona Hatoum, Eva Hesse, Sol Lewitt, Agnes Martin and Nasreen Mohamedi. Her work has been the subject of several museum exhibitions including solo shows at The Institute of Contemporary Art (ICA), Boston, MA (2008); The Modern Art Museum, Fort Worth, TX (2008-9); The San Francisco Museum of Modern Art (SFMoMA) (2009); and National Gallery of Victoria, Melbourne, Australia (2011). Her works have also been featured in exhibitions at the Museum of Modern Art (MoMA), NY (2010); Kiran Nadar Museum, New Delhi (2011, 2012, 2013), 5th Moscow Biennale (2013) 9th Lyon Biennial, France (2007); 8th Sharjah Biennial (2007); Wexner Center, OH (2005) and The Walker Art Center, MN (2003). In 2012, in collaboration with The Museum of Modern Art (MoMA), New York the artist created *Varsha*, a limited edition artist book featuring original text by Anita Desai.



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a lot in whole or in part (Δ Symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any lot in the catalogue, any condition report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition, artist, period, materials, approximate dimensions, or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a lot apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

- The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect condition. Lots are sold "as is," in the condition they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.
- Any reference to condition in a catalogue entry or in a condition report will not amount to a full description of condition, and images may not show a lot clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. Condition reports may be available to help you evaluate the condition of a lot. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason Condition reports are not an alternative to examining a lot in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any condition report.

### 4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a lot, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its condition. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer's premium or any applicable taxes.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any lot from auction at any time prior to or during the sale of the lot. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do not get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, estimates are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

### B REGISTERING TO BID 1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
  - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorist financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the purchase price and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a successful bidding no later than 10 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +1 212-636-2490.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

#### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids.

By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

#### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the lots online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out account the reserve. If you make a written bid on a lot which does not have a reserve and there is no higher bid than yours, we will bid on your behalf at around 50% of the low estimate or, if lower, the amount of your bid. If we receive written bids on a lot for identical amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all lots are subject to a reserve. We identify lots that are offered without reserve with the symbol \* next to the lot number. The reserve cannot be more than the lot's low estimate.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;
- withdraw any lot;
- divide any lot or combine any two or more lots;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the reserve. If lots are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the low estimate for the lot. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a lot, the auctioneer may deem such lot unsold.

### 6 BID INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

### 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.



## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$,000,000, and 12% of that part of the **hammer price** over US\$2,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, and has the right to do so in law; and (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you.

The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the catalogue description (the "Heading"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practices". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion **probably** a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

- In order to claim under the **authenticity warranty** you must:
  - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance of confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This additional **warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, maps, affixes, maps or periodicals;
    - books not identified by title;
  - lots** sold without a printed **estimate**;
  - books which are described in the catalogue as sold not subject to return; or
  - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(b)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and

- any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
  - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
    - Wire transfer
    - J.P. Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie's Inc.; Account # 937-107978, for international transfers, SWIFT: CHASUS33.
    - Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

- To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.
- Cash
  - We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
  - Bank Checks

- You must make these payable to Christie's Inc. and there may be conditions.
  - Checks
- You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
  - For more information please contact our Post-Sale Services by phone at +1 212 636 2630 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**;
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - we can, at our option, reveal your identity and contact details to the seller;
  - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

### 1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we will sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

### 2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  - charge you storage fees while the **lot** is still at our saleroom; or
  - remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage & Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [PostSaleUS@christie.com](mailto:PostSaleUS@christie.com). We will take reasonable care when we are handling, packing, transporting, and shipping a However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christies.com](mailto:ArtTransportNY@christies.com).

#### (b) Endangered and protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

#### (c) Lots containing ivory or materials resembling ivory

If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the lot from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that lot at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import

and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(e) **Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) **Watches**  
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

## I OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or  
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and salesroom video streams are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.  
(d) We have no responsibility to any person other than a buyer in connection with the purchase of a lot.  
(e) If, in spite of the terms in paragraphs I(a) to I(d) or E2(j) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful (that the sale places us or the seller under any liability to anyone else or may damage our reputation).

### 2 RECORDINGS

We may videotape and record proceedings at any

auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-US party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent

necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic:** authentic = a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the lot is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the lot is described in the **Heading** as a work created during that period or culture;
- a work for a particular thing since if the lot is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a lot is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.  
**catalogue description:** the description of a lot in the catalogue for the auction, as amended by any salesroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a lot.

**due date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any salesroom notice within which we believe a lot may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.  
**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a lot.

**Heading:** has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a lot.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed 'Important Notices and Explanation of Cataloguing Practices'.  
**reserve:** the confidential amount below which we will not sell a lot.

**salesroom notice:** a written notice posted next to the lot in the salesroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

**UPPER CASE TYPE:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### △: **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

#### ◦ **Minimum Price Guarantees:**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

#### ◦ ◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an **Advance** on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

#### Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

## STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from either location

are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

## STORAGE CHARGES

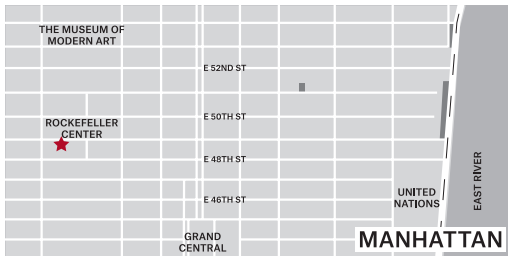
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

**Lots** will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	The lower amount of 0.5% of Liability Hammer Price or 100% of the above charges for Purchased <b>Lots</b>	
All charges are subject to sales tax. <b>Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.</b>		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
 20 Rockefeller Plaza, New York 10020  
 Tel: +1 212 636 2000  
 nycollections@christies.com  
 Main Entrance on 49th Street  
 Receiving/Shipping Entrance on 48th Street  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**



**Christie's Fine Art Storage Services (CFASS)**  
 62-100 Imlay Street, Brooklyn, NY 11231  
 Tel: +1 212 974 4500  
 nycollections@christies.com  
 Main Entrance on Corner of Imlay and Bowne St  
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