

An abstract artwork featuring a rich palette of reds and yellows. The composition is composed of various geometric shapes, including triangles, rectangles, and circles, which are layered and textured. The background is a deep, dark red, while the foreground elements are in shades of ochre and gold. The overall effect is one of depth and complexity, with some areas appearing to have a rough, paper-like texture.

**SOUTH ASIAN MODERN +
CONTEMPORARY ART**

New York 13 September 2017

CHRISTIE'S







SOUTH ASIAN MODERN + CONTEMPORARY ART

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at 10.00 am (Lots 401-475)

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NEW YORK

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NEW YORK

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401

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

401

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled

signed and dated 'Husain '69' (lower left)

signed in Hindi (upper right)

mixed media on paper

23½ x 17½ in. (60 x 44.1 cm.)

Executed in 1969

\$4,000-6,000

PROVENANCE

Acquired in Geneva, *circa* 1972

Thence by descent



402

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

402

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled

signed 'Husain' (lower left)

signed in Hindi and dated '69' (upper right)

mixed media on paper

25½ x 19½ in. (64.8 x 49.2 cm.)

Executed in 1969

\$4,000-6,000

PROVENANCE

Acquired in Geneva, *circa* 1972

Thence by descent

403

KRISHEN KHANNA (B. 1925)

Untitled (Nude with Pot)

oil on canvas

47 $\frac{7}{8}$ x 22 $\frac{5}{8}$ in. (121.5 x 57.5 cm.)

Painted circa 1950s

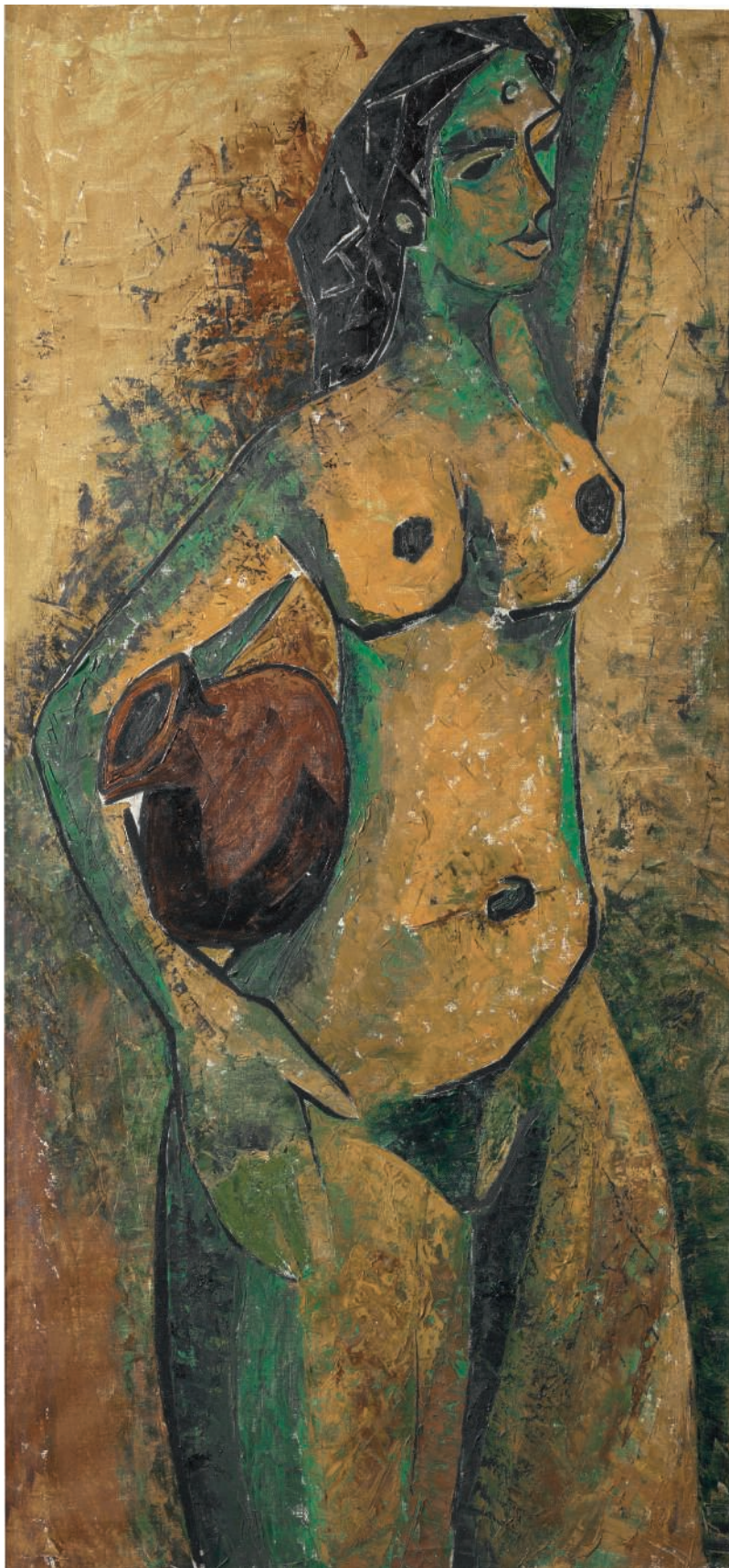
\$60,000-80,000

PROVENANCE

Sotheby's New York, 20 September 2005, lot 203

Acquired from the above by the present owner

In early 1953, Krishen Khanna moved to Madras with his wife and daughter. "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. [...] apart from a series of paintings on musicians, Krishen also did a number of figurative works with women as the subject. With their rich skin tones and sensuous forms, they comprise the only body of female nude figures in Krishen's oeuvre. 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)







405

PROPERTY OF A PRIVATE AMERICAN COLLECTOR

404

GANESH PYNE (1937-2013)

Untitled (Lady with Flower)

signed and dated in Bengali (lower left)

ink and pastel on paper

11¼ x 10¾ in. (28.7 x 26.5 cm.)

Executed in 2000

\$8,000-12,000

PROVENANCE

Centre of International Modern Art (CIMA), Kolkata

Acquired from the above by the present owner, *circa* early 2000s

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

405

JAMINI ROY (1887-1972)

Untitled (Sita and Lakshman)

signed in Bengali (lower right)

tempera on canvas

17½ x 43¾ in. (44.5 x 110.8 cm.)

Executed *circa* 1950s

\$15,000-20,000

PROVENANCE

Acquired directly from the artist, *circa* 1960s

Thence by descent



Portrait of the artist, Photograph by Vivek Das and Prakash Rao.
Image reproduced from Ganesh Pyne, *A Pilgrim in the Dominion of Shadows*, 2005, p. 2

Nature is so beautiful, it makes you feel sad. It also makes you feel elevated simultaneously. This is not a contradiction. It's like the crest and trough of a wave. The same wave, life and death, birth and rebirth.

— Ganesh Pyne

As a child, Ganesh Pyne lived in an old mansion in Calcutta. His grandmother would tell him stories igniting an imagination that would later inspire him to paint masterful pieces imbued with mysticism and fantasy. From these childhood experiences and stories, Pyne created visual narratives populated with skeletal forms, masks, puppets, animals and floating bodies. Pyne was also fascinated by beauty, decay and impermanence and drew inspiration from religion, fables and folktales. "True darkness gives one a feeling of insecurity bordering on fear but it also has its own charms, mystery, profundity, a fairyland atmosphere." (Ganesh Pyne in Conversation with Arany Banerjee', *Lalit Kala Contemporary*, April 1993 as reprinted in N. Tuli, *The Flamed Mosaic: Indian Contemporary Painting*, Ahmedabad, 1997, p. 55)

Pyne began using tempera as his primary medium in the mid-1960s and his longstanding experiments with indigenous powder pigments and various binding agents allowed him to develop a unique way of building up surface and texture on canvas. He was known for his meticulous draughtsmanship and delicate handling of pigment, only completing around ten paintings a year in this careful process. In this painting, Pyne displays this attention, with his exquisitely rendered reflections in the blue background and the subtle drapery of the female figure's garments.



PROPERTY FROM A PRIVATE COLLECTION, CHENNAI

406

GANESH PYNE (1937-2013)

Untitled

signed in Bengali (lower left)
tempera on canvas
21¼ x 25¼ in. (55.2 x 65.4 cm.)
Painted in 1971

\$150,000-200,000

PROVENANCE

Galerie 88, Kolkata
Acquired from the above by the present owner

LITERATURE

R. Hoskote, *Ganesh Pyne: A Pilgrim in the Dominion of Shadows*,
Mumbai, 2005, p. 37 (illustrated)



407

407

PAKHAL TIRUMAL REDDY (1915-1996)

Untitled (Farmer's Family)

signed and dated 'P.T. Reddy 1960' (upper left); further signed and inscribed 'P.T. REDDY / 3-4-574 / NARAYAN GUDA HYDERABAD-500029 INDIA' and bearing partial Lalit Kala Akademi exhibition label (on the reverse)

oil on board
39¾ x 33¾ in. (101 x 86 cm.)
Painted in 1960

\$4,000-6,000

PROVENANCE

Formerly in the collection of the artist
Acquired in India
Private Southwestern collection, USA
Acquired from the above by the present owner

LITERATURE

A.S. Raman, *P. T. Reddy*, Lalit Kala Akademi, New Delhi, 1992 (illustrated, unpaginated)



408

PROPERTY OF A PRIVATE COLLECTOR, CALIFORNIA

408

J. SULTAN ALI (1920-1990)

Cage Birds

signed in Hindi and signed and dated 'Sultan Ali 1962' (lower left) further inscribed, titled and signed 'F/2/79 Cage BIRDS 24" x 29 ½"

J SULTAN ALI' (on the reverse)

oil on canvas
30 x 24 in. (76.2 x 61 cm.)
Painted in 1962

\$4,000-6,000

PROVENANCE

Acquired in India, circa early 1960s

409

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Lady with Flower)

signed and dated 'Husain 63' (upper left)

oil on canvas

39 x 19½ in. (99.2 x 48.5 cm.)

Painted in 1963

\$60,000-80,000

PROVENANCE

Christie's London, 17 October 2003, lot 509

Acquired from the above by the present owner

"Mr Husain has perfected the delineation of the female torso in all its sensuousness and ascetic withdrawal. These qualities are typically Indian. There is desire as well as the discipline of orthodoxy – much ardour and provocation and at the same time something of the chastity which is ideal of the Orient. The drawing is certain and daringly economical. The thick, muscular, exploratory line is broken or interrupted by blocks of bold colour [...] Poise and resplendent colour, emotively used, provide the spectator the key to the prevailing mood." (R. Bartholomew, 'Ten Paintings by M.F. Husain', *Thought*, 12 April, 1958)

This portrait of a seated lady holding a flower painted in 1963 is one of the finest illustrations of Husain's lifelong engagement with the female figure, both as an integral part of India's socioeconomic fabric and as an important art historical trope. Brilliant tones of orange, red and yellow are boldly dispatched by the artist, reminiscent of Byzantine religious icons, and confident brushstrokes give the figure a sense of sculptural gravity. Painted at a time when Husain had established his place at the forefront of modern Indian art, this tender portrait is testament to the artist's capacity to synthesize several different aesthetic traditions in the creation of his unique modernist vocabulary.

Geeta Kapur describes Husain's work from this period as expressionistic, but qualifies this statement, observing that "It is a muted expressionism, for except some early paintings that were like emotional outbursts, his attitude is very different from the European Expressionists, with whom the term is associated. His figures are always touched by a prideful aloofness, a sense of irony, even detachment. Moreover they possess a dialectical life. As characters they establish a relationship with the outside world from which they are drawn and upon which they comment, deriving their humanness, from this interpenetration with the living environment. On the other hand they attain an autonomy on the picture plane and generate the painting's internal dialogue, reflecting directly, the artist's dialogue with his own self. Altogether it becomes imperative to look at his paintings in the context of these layered relationships." (G. Kapur, *Husain*, Mumbai, 1967, p. 3)





410

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

410

SYED HAIDER RAZA (1922-2016)

Untitled

signed and dated 'RAZA '63' (lower right); further signed, inscribed and dated 'RAZA / P_535 '63 / 3F' (on the reverse)

oil on canvas

10½ x 8¾ in. (26.7 x 22 cm.)

Painted in 1963

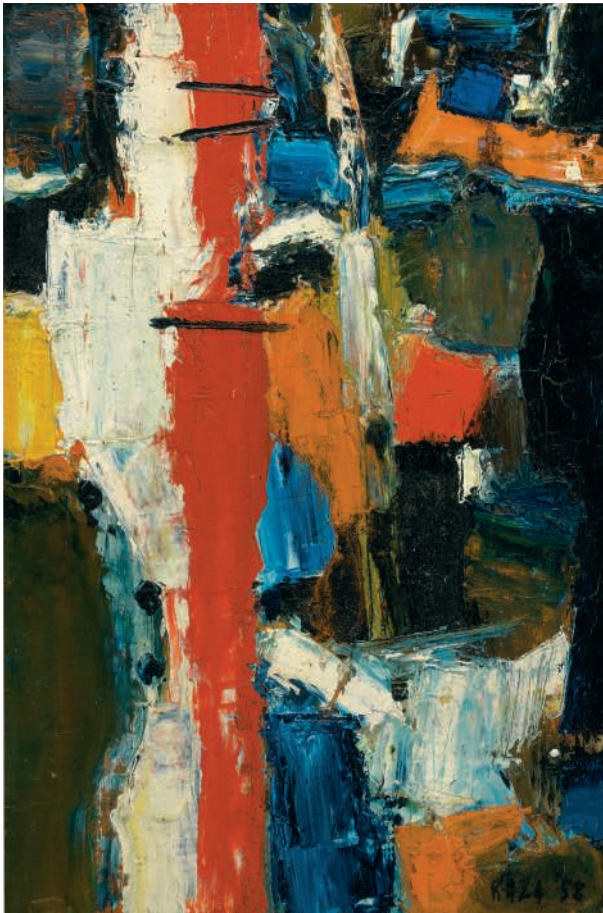
\$8,000-12,000

PROVENANCE

Private collection, Paris
 Artcurial, Paris, 26 April 2006, lot 406
 Bodhi Art, New York
 Acquired from the above by the present owner

LITERATURE

A. Macklin, *SH Raza, Catalogue Raisonné 1958-1971, Volume I*, New Delhi, 2016, p. 111 (illustrated)



411

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

411

SYED HAIDER RAZA (1922-2016)

Composition

signed and dated 'RAZA 58' (lower right); further signed, dated, and inscribed 'RAZA / 1958 / 33 X 22' and bearing two artist's labels (on the reverse)

oil on panel

12¾ x 8½ in. (32.8 x 21.5 cm.)

Painted in 1958

\$8,000-12,000

PROVENANCE

Galerie Lara Vincy, Paris
 Private collection, Paris
 Artcurial, Paris, 26 April 2006, lot 404
 Bodhi Art, New York
 Acquired from the above by the present owner

LITERATURE

A. Macklin, *SH Raza, Catalogue Raisonné 1958-1971, Volume I*, New Delhi, 2016, p. 16 (illustrated)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

412

SYED HAIDER RAZA (1922-2016)

Paysage Barbizon

signed and dated 'RAZA '59' (lower right); further signed, titled, dated and inscribed 'RAZA / "PAYSAGE BARBIZON" P290 / '59' (on the stretcher on the reverse)

oil on canvas

25½ x 21¼ in. (65.1 x 53.9 cm.)

Painted in 1959

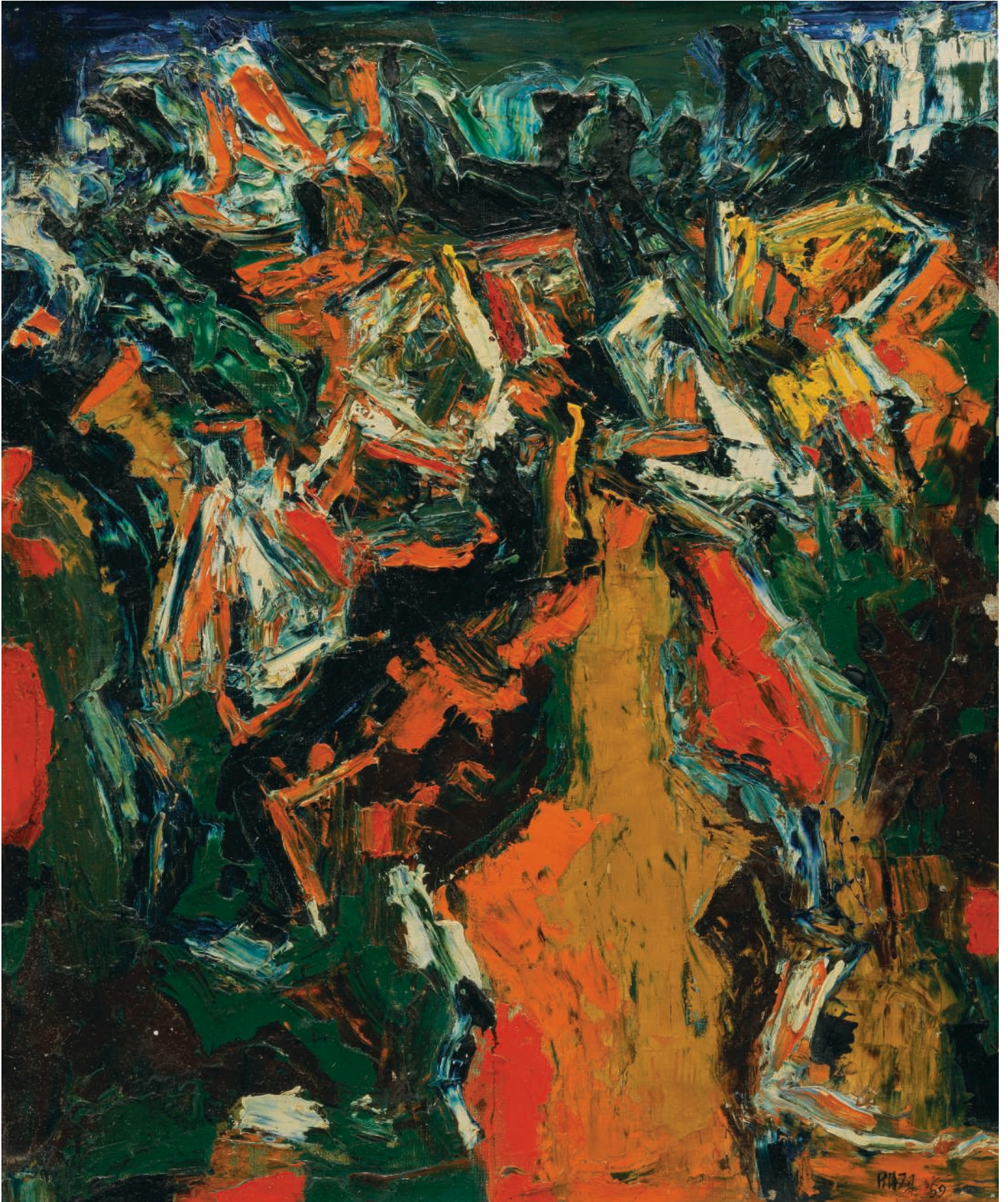
\$30,000-50,000

PROVENANCE

Private collection, Paris
 Artcurial, Paris, 26 April 2006, lot 402
 Bodhi Art, New York
 Acquired from the above by the present owner

LITERATURE

A. Macklin, *SH Raza, Catalogue Raisonné 1958-1971, Volume I*, New Delhi, 2016, p. 32 (illustrated)



SYED HAIDER RAZA: CIEL BLUE

PROPERTY OF ELLIE ISRAEL, MONTREAL

413

SYED HAIDER RAZA (B. 1922-2016)

Ciel Blue

signed and dated 'RAZA '60' (upper right); further twice signed and dated and inscribed "RAZA P_296 '60 / "Ciel Blue" 25 F. / à Myran Israel / en amical souvenir- / RAZA / Aout_1960' (on the reverse); further titled and inscribed "CIEL BLEU / by SAYED HAIDER RAZA / NO 825' (on Galerie Dresdnere label on the reverse)

oil on canvas

31 $\frac{7}{8}$ x 25 $\frac{5}{8}$ in. (81 x 65.1 cm.)

Painted in 1960

\$80,000-120,000

PROVENANCE

Galerie Lara Vincy, Paris

Galerie Dresdnere, Montreal

Gift from the artist to Myron J. Israel, Montreal

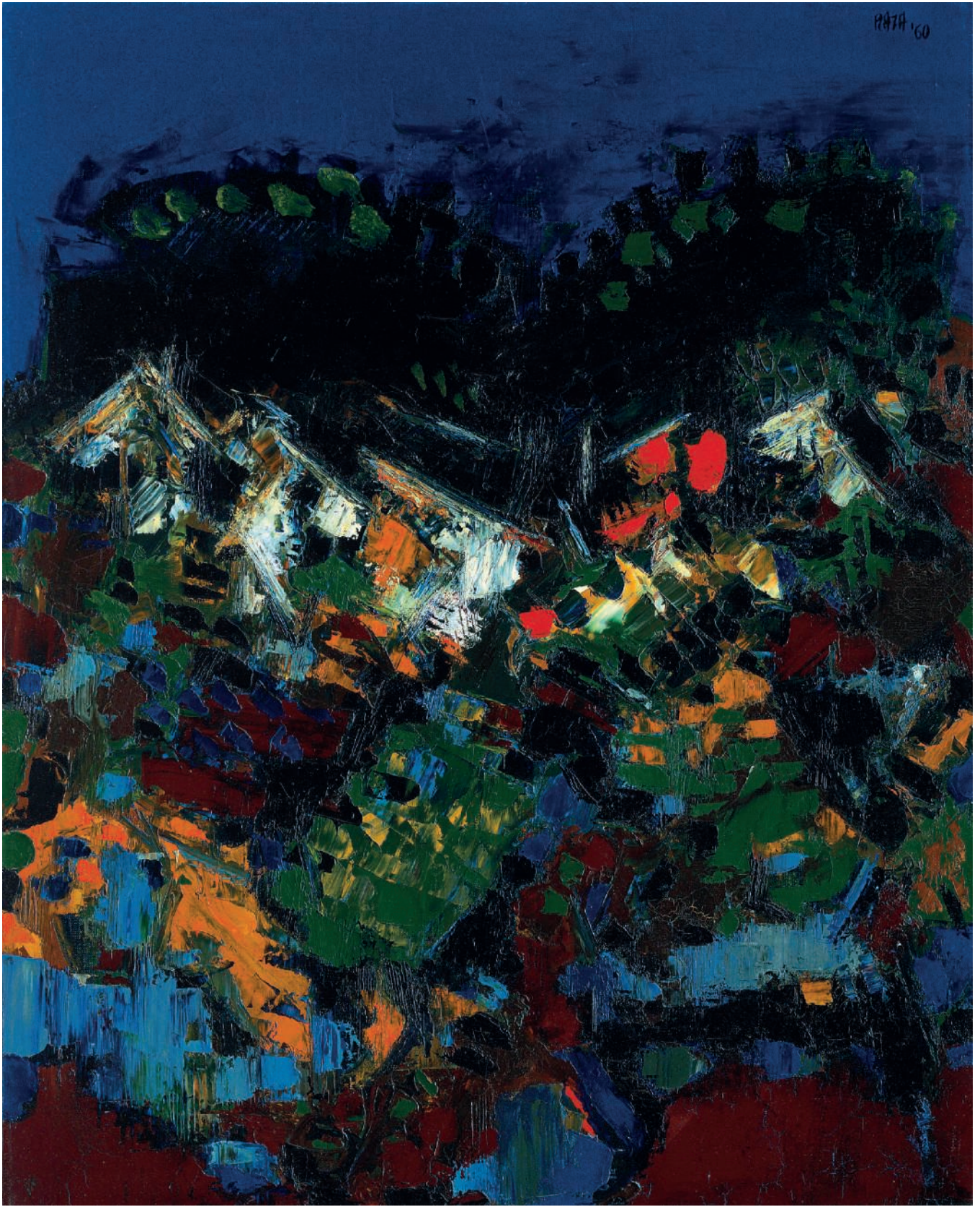
This painting comes directly from the family collection of the Canadian gallerists, Myron Israel and Simon Dresdnere, who exhibited Raza's works between 1958 and 1968. Israel and Dresdnere had a close relationship with Raza's Paris dealer, Lara Vincy, and exhibited the work of several artists she represented at their galleries in Montreal and Toronto.

Thence by descent


Syed Haider Raza's landscapes of the late 1950s and early 1960s were largely inspired by the rolling vistas and villages of rural France, which he encountered for the first time on his travels around the country. *Ciel Blue* was painted a decade after Raza's arrival in France during a critical period where Raza's treatment of landscape was evolving. It is during this period that Raza borrows and adapts Expressionist and Post-Impressionist schools of art that he had experienced for the first time in Europe. Raza particularly credits the influence of Nicolas de Staël whose exhibition he had viewed while in Paris in the late 1950s. Observing that de Staël had become "very abstract, very sensual, very non-realistic. [...] There was a whole lot of expression to be surveyed but what was important was that ultimately you came back to yourself. You didn't have to paint like Cézanne, nor Nicolas de Staël." (Artist statement, A. Vajpeyi, *A Life in Art: RAZA*, New Delhi, 2007, p. 70)

Raza embarked on a path of self-exploration through art, combining the abstraction of Modernism, the painterly techniques of Expressionism and the philosophy of color of Post-Impressionist schools of art. The forms of *Ciel Blue* even pay homage to the abstracted forms of Cubism, whilst expressing something more primal and emotive in both gesture and texture. While the subject matter is still discernible, color and painterly application become the key elements of the compositions. In *Ciel Blue* a small, dense village denoted by a group of colliding rooftops, peeks out under the deep blue of the night sky whilst a riot of red, orange and green foliage cascades down a hillside below the village. Raza relies on color and texture as stylistic devices to communicate an emotional rather than visual experience of place. Emblematic of the intuitive expressivity of France's post-war art yet defying regional or stylistic designation, *Ciel Blue* stands as a testament to the freshness of vision of one of India's most revered modern masters.

1947 '60





An abstract painting featuring a rich palette of reds and yellows. The composition is layered and textured, with visible brushstrokes and areas where the paint has been scraped away, revealing darker underlayers. The overall effect is one of depth and complexity, with various shades of red and yellow creating a sense of movement and rhythm. The texture is highly tactile, with some areas appearing more saturated and others more worn or layered.

What makes this later work wondrous, though, is its painterly experimentation. In a career that lasted nearly a half-century, Mr. Gaitonde kept trying out new moves. He built paint up and scraped it off. He laid it down in layer after aqueous layer, leaving stretches of drying time in between. He said himself that much of his effort as an artist was in the realm of thinking, planning, trying things out.

— H. Cotter, "An Indian Modernist With a Global Gaze," *The New York Times*, 1 January 2015

V.S. GAITONDE: A MASTERPIECE

“Gai’ [Gaitonde] knows what he wants and works with determination to achieve it. His paintings reflect this confidence in that their structure and coloration look just right [...] The mark of a true artist is control, the ability to state concisely that which he wishes, but in doing so, not lose the spark of life which brought about the work’s creation. Gai’s works have that spark as well as the control, but they also live a life of their own which reaches out and involves the spectator.” (R. Craven Jr., ‘A Short Report on Contemporary Painting in India’, *Art Journal*, Vol. 24, No. 3, 1965, p. 229)

This incandescent painting from 1996 is one of the last the artist completed before his death in 2001, and headlined the major exhibition *Colours of Independence* at the National Gallery of Modern Art, New Delhi, celebrating fifty years of Indian independence in 1997. While immediately striking, this work maintains the skilful balance of light, texture, color, and space that the artist perfected over the course of his career. At the heart of this painting is the ‘spark’ of life that Craven astutely identified in his work three decades earlier. As Craven noted, however, this spark is masterfully offset by ‘control’, rendering the painting simultaneously rich and discreet, sensuous and subtle.

Imbued with a distinctive lyricism and luminosity, this painting can be likened to a musical composition, both in its emotive capacity and in its visual structure, which recalls a placement of notes on the horizontal bars of musical notations. Sandhini Poddar describes Gaitonde’s paintings as “disembodied visual harmonies”, adding that they “underline the psychic effect of form and color on the viewer, and the emotional basis of art.” (S. Poddar, *V.S. Gaitonde: Painting as Process, Painting as Life*, New York, 2014, p. 31)

“Gaitonde’s profound understanding of the properties and capacities of his chosen medium – painting – which constituted the sole vehicle of experience for the artist and the viewer, sets his works apart not only as deeply contemplative and refined objects, but as containers of an avid, voracious worldview, spanning the traditions of nonobjective painting and Indian miniatures, Zen Buddhism and East Asian hanging scrolls and ink paintings.” (S. Poddar, 2014, pp. 30-31)

Against a ground methodically layered in tones of vermillion, orange and yellow, here Gaitonde inscribes a series of enigmatic hieroglyphic forms that seem almost like embers scorched into the translucent surface, pulsating with a unique meaning for each viewer. An ode to the power and complexity of color, this painting resonates with several art historic traditions from the miniature paintings of the Himalayan foothills to Abstract Expressionism and the works of artists like Mark Rothko, Barnett Newman and Clyfford Still. In its play with the

architectonics of color, Gaitonde’s work parallels Mark Rothko’s revolutionary color-field paintings favoring the imaginative and spiritual potentialities of pigment and the artist’s “preference for establishing an uninterrupted, osmotic connection between the painting, the overall environment, and the body of the viewer.” (S. Poddar, 2014, p. 35)

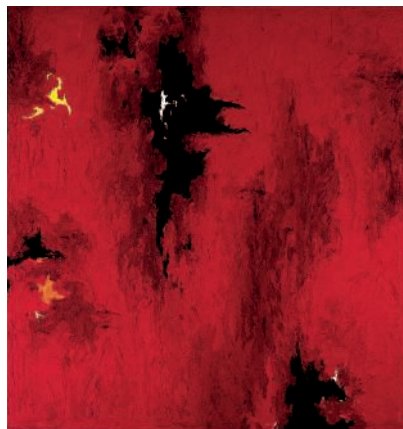
From early in his career, traditional Indian painting also held a special importance for the artist, particularly in his understanding of color, space and perspective. This is particularly evident in Gaitonde’s use of colors like yellow to evoke an ‘intensity of feeling’. “Several of Gaitonde’s works include a vivid yellow either as the main compositional color or as an ocular accent. This is the yellow of the “Tantric Devi” series from ca. 1660-70, attributed to the artist Kripal of Nurpur, one of the Pahari schools of miniature painting [...] Gaitonde’s own understanding of the “iconicity” of an image, especially as witnessed in his oils from the early 1970s onward, resonates deeply here.” (S. Poddar, 2014, p. 20)

Pria Karunakar describes the artist’s work as ‘sensuous’. “Each [painting] is unified by a single colour. The colour glows; it becomes transparent; it clots. It is this play of pigment, as it is absorbed physically into the canvas that directs the eye. Texture is structure. How he achieves this texture is the secret of Gaitonde’s style [...] The order is almost deliberately obscured by the distribution of near-random forms across the surface. These topographical or hieroglyphic forms themselves are made to dissolve into the field like enamel in an encaustic [...] The continual work of laying on pigment, dissolving it, stripping it off, and overlaying (like a process of nature) comes to a natural close as the pigmentation comes to a natural conclusion. The painter is at the controls, he decides when the painting has arrived at its capacity to articulate, yet he registers things intuitively [Gaitonde states]: ‘Like music, I know when it is at an end’. So far his visual sensibility has been absorbed in the action of painting. Now it takes over and finalises. He takes his time about this. He lives with the painting; views it continually.” (P. Karunakar, ‘V.S. Gaitonde’, *Lalit Kala Contemporary 19-20*, New Delhi, 1975, pp. 15-16)

As one contemplates this painting, the experience of viewing it is beautifully described by Dnyaneshwar Nadkarni, who states, “there is a sense of atmosphere, there is an approximation of music and, what is most important, there is a throbbing mystery about the very process of viewing and responding as if one is sucked into some still centre of hitherto unknown experience.” (D. Nadkarni, *Gaitonde*, New Delhi, 1983, unpaginated)



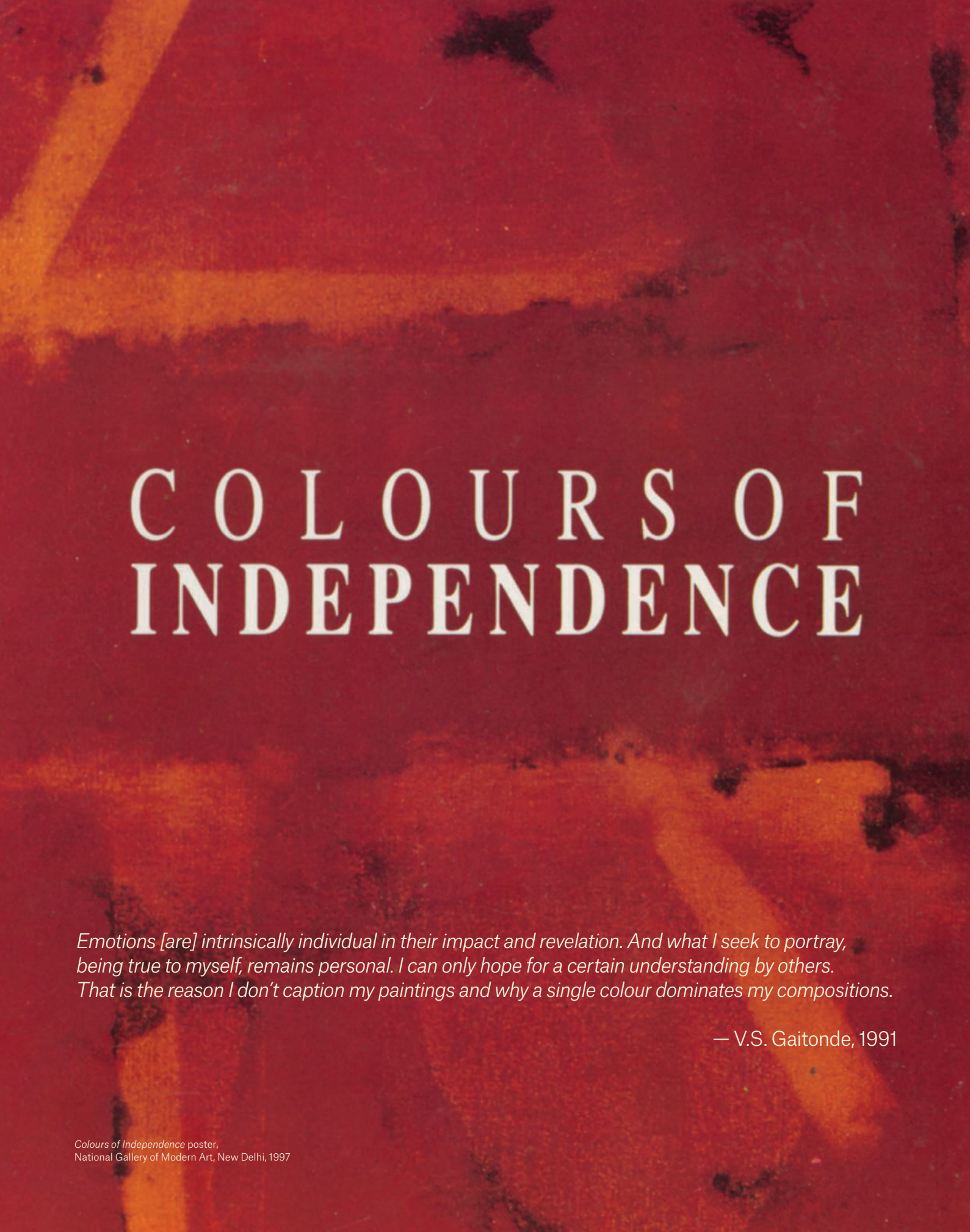
Mark Rothko, *Orange, Red, Yellow*, 1961.
Christie’s New York, 8 May 2012, lot 20.
© 1998 Kate Rothko Prizel & Christopher Rothko/
Artists Rights Society (ARS), New York



Clyfford Still, *1947-R-No. 1*, 1947.
Christie’s New York, 15 November 2006, lot 44.
© 2017 City & County of Denver, Courtesy Clyfford
Still Museum / Artists Rights Society (ARS), New York



Bhairava Raga Nurpur, *North India*, circa 1690.
Christie’s London, 25 May 2017, lot 24.
© Christie’s Images Ltd. 2017.



COLOURS OF INDEPENDENCE

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.

— V.S. Gaitonde, 1991

414

VASUDEO S. GAITONDE (1924-2001)

Untitled

signed and dated 'V.S. GAITONDE / 96', signed in Hindi and dated '96' and bearing CIMA label (on the reverse)
oil on canvas

55 x 40 in. (139.7 x 101.6 cm.)

Painted in 1996

\$2,800,000-3,500,000

PROVENANCE

Acquired directly from the artist, 1997

Centre of International Modern Art (CIMA), Kolkata

Acquired from the above by the present owner

EXHIBITED

London, Whiteleys Art Gallery, *Chamatkara: Myth and Magic in Indian Art, Collection from the Centre of International Modern Art (CIMA), Calcutta*, October 28 - November 15, 1996

New Delhi, National Gallery of Modern Art, *Colours of Independence*, 7-28 September, 1997

Kolkata, Centre of International Modern Art (CIMA), *Multimedia*,

Art of the 90's, 20 November - 20 December, 1998

Kolkata, Centre of International Modern Art (CIMA), *Shatabdi: Reflections on a Century Past*, January 5-23, 2000

Mumbai, Jehangir Art Gallery, *Shatabdi: Reflections on a Century Past*, 30 March - 6 April, 2000

Kolkata, Centre of International Modern Art (CIMA), *Freedom 2008:*

Sixty Years after Indian Independence, 18 January - 16 February, 2008

Kolkata, Centre of International Modern Art (CIMA), *Adbhutam - Rasa in Indian Art*, 2011

Kolkata, Centre of International Modern Art (CIMA), *TRANSITION:*

20th Anniversary Exhibition, 13 December 2013 - 25 January 2014

LITERATURE

Colours of Independence, exhibition brochure, Kolkata, 1997

(illustrated, unpaginated)

Multimedia, Art of the 90's, exhibition catalogue, Kolkata, 1998

(illustrated, unpaginated)

Shatabdi: Reflections on a Century Past, exhibition catalogue, Kolkata,

2000 (listed, unpaginated)

Freedom 2008: Sixty Years after Indian Independence, exhibition catalogue,

Kolkata, 2007, p. 12 (illustrated)

Adbhutam - Rasa in Indian Art, exhibition catalogue, Kolkata, 2011,

p. 87 (illustrated)

TRANSITION: 20th Anniversary Exhibition, exhibition catalogue,

Kolkata, 2013 (illustrated, unpaginated)



Vasudeo S. Gaitonde, *Untitled*, 1995.

Christie's Mumbai, 15 December 2015, lot 25

Sold for \$4,416,502

World auction record for the artist and category

© Christie's Images Ltd. 2015



415

VASUDEO S. GAITONDE (1924-2001)

Untitled (Drawing 2)

signed and dated in Hindi (center right)

further inscribed 'Drawing 2' (on the reverse)

ink on paper

22 x 30 in. (55.9 x 76.2 cm.)

Executed in 1959

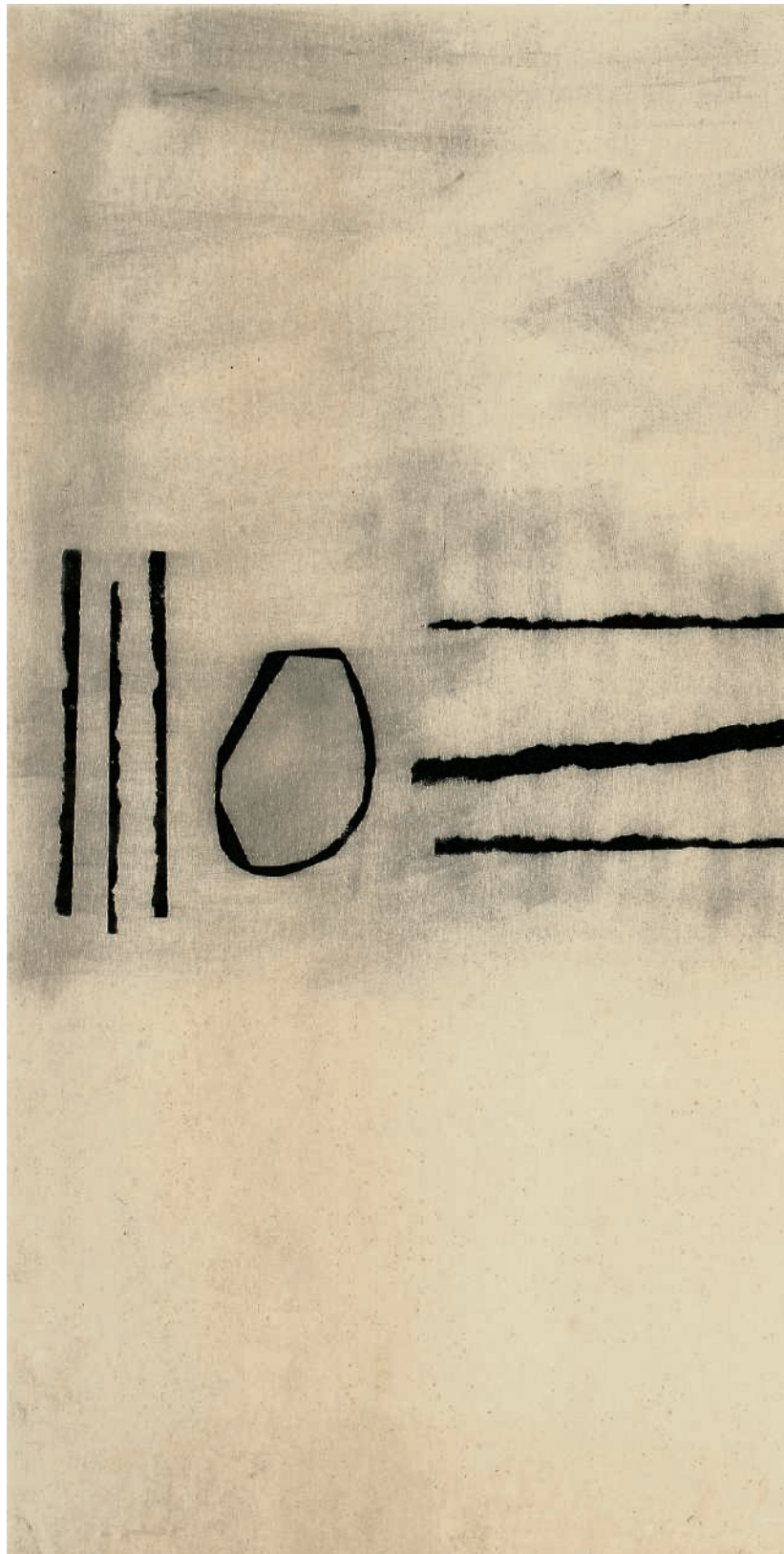
\$40,000-60,000

PROVENANCE

Formerly in the collection of Bal Chhabda

Thence by descent

Acquired from the above by the present owner



WINN

Winn 12

416

ARDESHIR DAVIERWALLA (1922-1975)*Galaxy*

indistinctly signed, dated and inscribed 'BHABHA' (lower center)

welded steel, brass and glass

40 x 30 x 15 in. (101.6 x 76.2 x 38.1 cm.)

Executed in 1966

\$40,000-60,000

PROVENANCE

Formerly in the collection of Bal Chhabda

Thence by descent

Acquired from the above by the present owner

LITERATUREJ. Appasamy ed., *A. M. Davierwalla*, New Delhi, 1971, pl. 29 (illustrated)

Ardeshir Davierwalla was born in Bombay in 1922, and formally trained as a chemist. Initially working in a pharmaceutical factory, it was only in the late 1940s that he began experimenting with sculpture, teaching himself about various materials and techniques. After almost a decade of winning critical acclaim for his work including medals from the Bombay Art Society and All India Sculptors' Association, Davierwalla gave up his factory job and turned to sculpture as a full time profession in 1959.

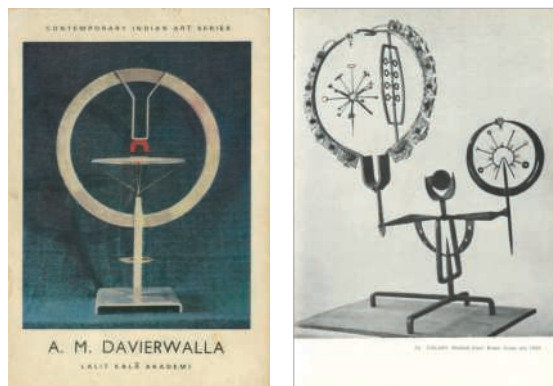
Davierwalla's experimentation continued throughout his new career, and led to the production of a body of work that is truly diverse. This included pieces carved in stone, wood and marble, cast in lead and bronze, assemblages of scrap metal and wood, monumental welded steel sculptures, and works featuring perspex, aluminum and magnets. Acknowledging this 'puzzling diversity', fellow artist Gieve Patel noted, "And yet it is uniformity of concern that holds it all together. Over a number of years these various elements have contributed to a baffling, but quite unique orchestration. Davierwalla does not trace for us an easy line of discovery and development. The various strands in his work appear and vanish, expand into clear periods and patterns, and at unexpected moments reappear in a low key." (G. Patel, *A.M. Davierwalla*, New Delhi, 1971, unpaginated)

Galaxy, created in 1966 with pieces of found metal and glass, recalls a primitive, almost anthropomorphic representation of the universe. Two crescent forms, each suspending a free-moving starburst, appear to balance on opposite arms of a primeval kneeling Atlas-like figure. Apart from illuminating the refined artistic sensibility Davierwalla developed by the mid-1960s, this iconic sculpture

also draws from his scientific past and his close association with Homi Bhabha and the Tata Institute of Fundamental Research (TIFR). A dynamic monument to pioneers like Bhabha who led the technological developments of the time and the expansion of our understanding of the universe, in *Galaxy*, brass locks, drawer handles and small glass ampoules are transformed into elements of a cosmos whose expanse we are only beginning to comprehend.

Writing about Davierwalla's work from this period shortly after his untimely death in 1975, Jaya Appasamy observes, "In his later works Davierwalla adopts a more abstract language and works mainly in metal. These metal constructions though they seem impersonal and technological have an iconic presence. Through their geometry he achieves a certain harmony and equilibrium. Perhaps the orderliness, clean edges and restfulness of these pieces were closest to the artist's temperament. Davierwalla's art thus abandons the old narrative subjects and portraiture in favour of forms which have to be judged as works of art simply on sculptural terms." (J. Appasamy, 'A.M. Davierwalla', *Lalit Kala Contemporary* 21, 1976, p. 37)

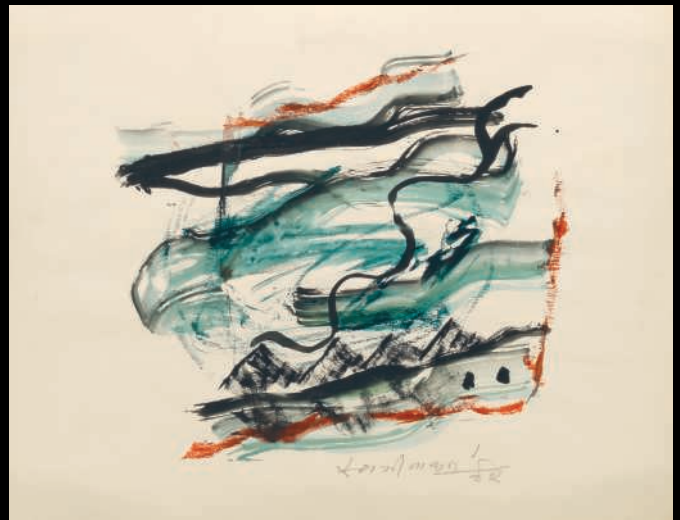
Following his first solo show in 1956, Davierwalla's works have been exhibited widely in India, and also internationally at venues including the 1963 Sao Paulo Biennale and the 1966 Venice Biennale. In 1965, the artist received Prize for Sculpture at the annual Lalit Kala Akademi exhibition, and in 1968 was awarded the John D. Rockefeller III Fund Fellowship. In addition, his work has been commissioned by the TIFR, India's Atomic Energy Establishment and industrial houses like Larsen & Toubro and the Life Insurance Corporation.

Cover of J. Appasamy ed., *A. M. Davierwalla*, New Delhi, 1971



[...] he is one of the very few Indian sculptors to have developed an idiom of his own and, what is far more important, one reflective of the artistic sensibility of the technological age as it manifests itself today.

— D. Nadkarni, "The Art of Davierwalla," *Lalit Kala Contemporary* 10, 1969



417

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

417

JAGDISH SWAMINATHAN (1928-1994)

Untitled

signed and dated as illustrated
watercolor on paper
11¼ x 15¾ in. (30 x 40 cm.) smallest
17⅞ x 23 in. (45.5 x 58.5 cm.) largest

Executed in 1992, 1994; four works on paper

(4)

\$6,000-8,000

PROVENANCE

Bodhi Art, New York
Acquired from the above by the present owner

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

418

SYED HAIDER RAZA (1922-2016)

Jagriti

signed and dated 'RAZA '04' (lower right); further signed, dated, inscribed
and titled 'RAZA 2004 / 100 x 100 cm / "Jagriti" / Acrylic on canvas'
and titled and inscribed in Hindi with two monograms (on the reverse)
acrylic on canvas
39¾ x 39¾ in. (100 x 100 cm.)
Painted in 2004

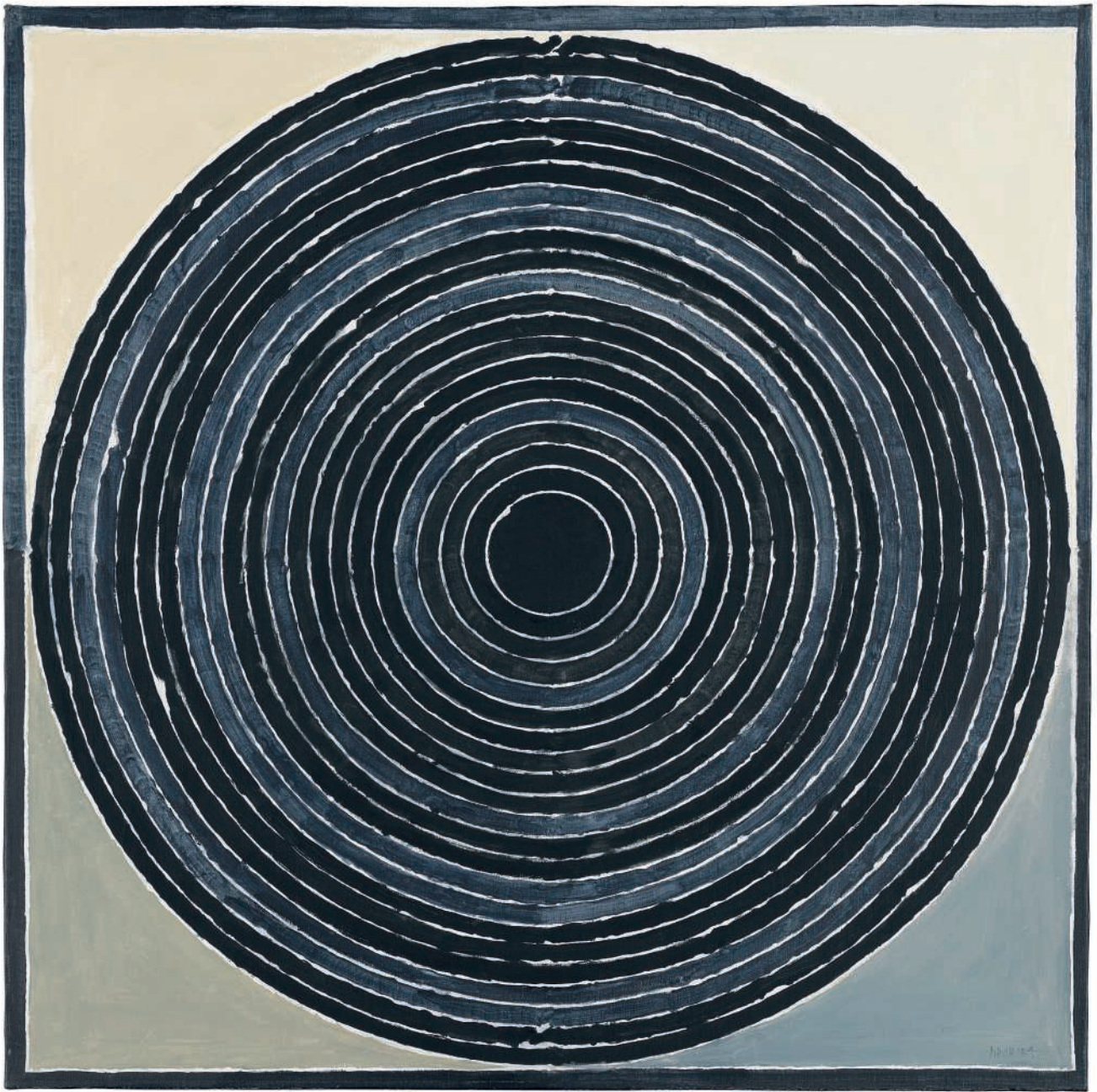
\$100,000-150,000

PROVENANCE

Christie's New York, 21 September 2005, lot 330

LITERATURE

A. Vajpeyi ed., *Understanding Raza, Many Ways of Looking at a Master*,
New Delhi, 2013, p. 342 (illustrated)



418

"When Raza was eight, he was taught at school to meditate on a small black circle that had been drawn on a white wall of the veranda. These simple exercises of concentration that channelled his youthful energy were to become the source of inspiration for his art" (M. Milford-Lutzker, *India: Contemporary Art from Northeastern Private Collections*, Rutgers, 2002, p. 94)

The small black circle or *bindu* became an integral part of Raza's oeuvre from the late 1980s, but its significance for the artist was rooted in his childhood. *Jagriti* literally translates as awakening, and it was this childhood exercise that stirred the creativity that sustained Raza as an artist until his death in 2016.

For Raza the concentric circles were more than an abstract graphic device in the style of Frank Stella's geometric works. Instead the form is symbolic of something spiritual and primal. "For Raza it is the *bindu* which becomes the single compelling image that recurs on the canvas with infinite variations - suspended in a timeless zone as a magnetic force that controls the sacred order of the universe." (G. Sen, *Bindu: Space and Time in Raza's Vision*, Delhi, 1997, p. 142) The *bindu* can be variously interpreted as zero, drop, seed, or sperm and is the genesis of creation. It is the cosmic egg gestating within the womb of the unmanifested universe; ready for germination. The *bindu* is also the focal point for meditation and the principle around which Raza structure his canvases, and indeed his entire perception of the universe. *Jagriti* is an exemplar of Raza's quintessential *bindu*, an iconic image at the very center of the artist's oeuvre.



419

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Kashmir)

signed in Hindi (lower right)

mixed media on paper

30 $\frac{7}{8}$ x 22 in. (78.5 x 56 cm.)

Executed *circa* 1950s

\$20,000-30,000

PROVENANCE

Gallery Chemould, Mumbai

Acquired from the above, *circa* early 1960s



PROPERTY OF A PRIVATE COLLECTOR, BELGIUM

420

SYED HAIDER RAZA (1922-2016)

Untitled (Kashmir Landscape)

signed and dated 'S.H. RAZA. 49.' (lower left)

gouache on paper

18% x 21% in. (47.3 x 54.9 cm.)

Executed in 1949

\$20,000-30,000

PROVENANCE

The collection of the late Mrs. Vimla Kapoor, sister of the

artist Ram Kumar

Thence by descent

Christie's New York, 20 March 2013, lot 82

Acquired from the above by the present owner

"In 1948 Raza returned from his visit to Kashmir, inspired to paint but also to venture into new directions in pictorial space. He had in mind the advice given to him by Cartier Bresson, to 'build' and construct pictures [...]. When he paints a landscape it is an *Island* in the mind, isolated from the nature, peopled with trees, with glorious colours that reflect the abstract qualities of Indian miniatures. Houses are constructed like cubes, viewed from an aerial perspective which renders the *Island* like a paradise [...]. These are no longer landscapes, 'studies from nature' which render it in perspective and with the illusion of tangible reality. These are pure forms and colours, abstracting from nature, recreating land and water and trees in their own autonomous spaces - in the mind." (G. Sen, *Mindscapes Early Works by S. H. Raza 1945-50*, New Delhi, 2001, p. 34)



421



422

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,
NEW YORK (LOTS 422-423)

421

GANESH HALOI (B. 1936)

Untitled (Verdancy Series)

signed and dated in Bengali (lower right)

oil on canvas

41 $\frac{7}{8}$ x 39 $\frac{7}{8}$ in. (106.3 x 101.3 cm.)

Painted in 2004

\$8,000-12,000

PROVENANCE

Gallery ArtsIndia, New York
Acquired from the above by the
present owner

422

RAJENDRA DHAWAN (1936-2012)

Untitled

signed and dated 'DHAWAN 97' (lower right)

oil on canvas

50 $\frac{3}{4}$ x 31 $\frac{1}{2}$ in. (129 x 80 cm.)

Painted in 1997

\$6,000-8,000

PROVENANCE

Bodhi Art, New York
Acquired from the above by the present owner



RAM KUMAR: VARANASI

423

RAM KUMAR (B. 1924)

Untitled (Varanasi)

signed, dated and inscribed 'Ram Kumar 1965

27X28' (on the reverse)

oil on canvas

27 $\frac{1}{8}$ x 28 in. (69 x 71 cm.)

Painted in 1965

\$60,000-80,000

PROVENANCE

Acquired directly from the artist

The Guy H. Barbier Trust

LITERATURE

G. Gill, *Ram Kumar: A Journey Within*, New Delhi, 1996, p. 81 (illustrated)

Ram Kumar, Selected Works 1950-2010, exhibition catalogue, New Delhi, 2010, p. 61 (illustrated)

Every sight was like a new composition, a still life artistically organised to be interpreted in colours. It was not merely outward appearances which were fascinating but they were vibrant with an inner life of their own, very deep and profound, which left an everlasting impression on my artistic sensibility. I could feel a new visual language emerging from the depths of an experience.

— Ram Kumar

In 1960, Ram Kumar traveled to the pilgrimage center of Varanasi, now considered a pivotal moment in the artist's life and career. Previously dedicated to figuration - most often stark angular depictions of India's disenfranchised and marginal classes - after this trip Kumar turned to focus his creative energy on increasingly abstracted landscapes. This push away from the figural has been celebrated as a new moment in his artistic career, inaugurating an era of darkly nuanced artistry. "By banishing the figure from his kingdom of shadows, Ram Kumar was able to emphasise the nullification of humanity, and to deploy architecture and landscape as metaphors articulating cultural and psychological fragmentation." (R. Hoskote, 'The Poet of the Visionary Landscape', *Ram Kumar, A Journey Within*, New Delhi, 1996, p. 37)

Typical of Kumar's paintings of Varanasi during this period, this work is executed with heavy impasto in a somber, almost monochromatic palette. Here, the city

is represented not through its inhabitants, but mapped onto the surface of the canvas through box-like architectural forms, wedged tightly together. Wrestling for space, their jagged edges delimit bands of sky and river above and below, which seem to shrink as these structures swell with the spirit of the city.

Describing these paintings, fellow artist Jagdish Swaminathan observed, "Ram Kumar's Benares landscapes lift one out of the toil of the moment into the timeless worlds of formless memories. What he paints now is not what the eye sees in the ancient city, it is rather the response of the soul to the visual impacts. In these canvases he resurrects the images which have distilled into the sub-conscious, acquiring an authenticity and incorruptibility not of immediate experience." (J. Swaminathan, *Ram Kumar, A Journey Within*, New Delhi, 1996, p. 73)



AKBAR PADAMSEE: MIRROR IMAGE

Colours expand and contract, colours travel on the surface of static painting. Colours reach out of their skins to invade each others territories. Colour trajectory is strategy. A colourist needs to master the art of silencing some colours, so as to render others eloquent.

— Akbar Padamsee

Pushing the boundaries of his extended engagement with the genre of landscape, in the mid-1990s Akbar Padamsee began painting a series of large format works he termed *Mirror Images*. Like his earlier *Metascapes*, these paintings depicted mythic or archetypal landscapes without any specific chronology or geography, expressed visually by a stringent ordering of natural elements such as the earth, sky, water, sun and moon within the frame.

The idea of the *Mirror Image* came to Padamsee while he was working on a series of etchings. Realizing that the image he etched on the plate was different from the final print, a mirror image representing a slightly different and unfamiliar reality, he decided to explore the possibilities of this schism as a device in his painting. He recalls, "I was surprised to note that the print made from the plate I had etched did not resemble the original. The gestalt had changed. I started using a mirror when working on the plate to figure out what the print would look like. Looking at my face in this mirror, I realized that what I saw was a mirror-image, as unfamiliar as the print from the etched plate." (Artist statement, M. Pestonji, *Akbar Padamsee: Mirror-Images*, Mumbai, 1994, unpaginated)

In this series, in addition to color and texture, Padamsee added scale and the physical format of the canvas to his arsenal of tools to challenge the limitations and versatility of the genre. Each of the *Mirror Images* was created as a diptych, a format that inherently relies on two parts to form a complete image. In Padamsee's diptychs, however, rather than completing each other, the images on each panel reversed, recalled or reflected those on the other. At once analogous and different, these paired images allowed the artist to investigate concepts of perception, duality and iteration across the picture plane.

In each panel of this painting echoed or repeated forms come together in a dual representation of what seem to be parallel realities. Although its scale is monumental, for every individual focus, every path that leads the eye, there is a visual counterpoint to be discovered. As the artist noted, "Expression must contain its dialectical opposite, the conscious and the unconscious on the same psychic plane. I have two eyes, two retinas, but the mind compounds the two images into one as the starting point of visual experience [...] Colours reach out of their skin to invade each other's territories [...] the further away from each other I place them the greater the space and voyage." (Artist statement, M. Pestonji, Mumbai, 1994, unpaginated)



Portrait of the artist, 1964. Photograph by Thérèse de Praf.
Image reproduced from Akbar Padamsee, *Work In Language*, Mumbai, 2010, p. 38



The eye apprehends one panel and, before it can settle down and rest, is immediately grabbed and pulled away by the laterally inverted presentation on the adjacent panel. But once again before vision can anchor itself onto this surface it is pulled back into the panel from where it had leapt a moment ago. This back-and-forth movement of the line of vision weaves into existence a shimmering convexity of visual space that encases the vista of the painting.

B. Parthan, 'Exploring the Metascape', Akbar Padamsee, Work in Language, Mumbai, 2010



424

AKBAR PADAMSEE (B. 1928)

Untitled (Mirror Image)

signed and dated 'PADAMSEE 99' (upper left)
oil on canvas; diptych

44 $\frac{7}{8}$ x 68 $\frac{3}{4}$ in. (114 x 174.6 cm.) each

44 $\frac{7}{8}$ x 137 $\frac{3}{4}$ in. (114 x 349.9 cm.) overall

Painted in 1999

\$600,000-800,000

PROVENANCE

Private collection, Mumbai

Acquired from the above by the present owner



425

425

SYED HAIDER RAZA (1922-2016)

Untitled

signed and dated 'RAZA '84' (lower right); further signed, dated and inscribed 'RAZA / 1984 / 25 x 25' (on the reverse)

acrylic on canvas

9 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in. (25 x 25.1 cm.)

Painted in 1984

\$8,000-12,000

PROVENANCE

Private Collection, United Kingdom

Christie's New York, 25 March 2004, lot 241

Acquired from the above by the present owner



426

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

426

KRISHNA SHAMRAO KULKARNI (1916-1994)

Untitled (Cityscape)

signed 'K S Kulkarni' (lower right)

oil on board

29 $\frac{5}{8}$ x 23 $\frac{5}{8}$ in. (75.4 x 60 cm.)

\$4,000-6,000

PROVENANCE

Private Collection, California

Acquired from the above by the present owner, 2009



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

427

SYED HAIDER RAZA (1922-2016)

Paysage

signed and dated 'RAZA '71' (lower right); further signed, dated and inscribed 'RAZA / 1971 / 68 x 66 cm / Acrylic on tin / Exposition "Fer blanc" in the Cézanne, Paris / Preface de Paule Gauthier

Title: "Paysage" (on the reverse)

acrylic on tin

26 $\frac{3}{4}$ x 26 $\frac{1}{8}$ in. (67.9 x 66.2 cm.)

Painted in 1971

\$40,000-60,000

PROVENANCE

Christie's New York, 23 September 2004, lot 218

Acquired from the above by the present owner

EXHIBITED

Montfermeil, Recherche et Expression, *Art et Fer Blanc*, 1971

LITERATURE

A. Vajpeyi ed., *Understanding Raza, Many Ways of Looking at a Master*, New Delhi, 2013, p. 303 (illustrated)

The landscape or *Paysage* in French was central to Syed Haider Raza's oeuvre. His artistic evolution can be traced through the stylistic and formal shifts in this quintessential genre at the heart of his practice. "Raza's landscapes from the 1970's are executed with a spontaneity and fluidity of brushstroke that differ markedly from his earlier, more naturalistic renditions of the environment. In his paintings from the 1970's, bright fields of color replace all recognizable features of the earlier landscapes. The emphasis has shifted from an obvious manifestation of reality to an interpretation through colour and brushstroke. The objective becomes to create and communicate a "certain climate of experience" wherein Nature is no longer "seen" or "constructed" but is truly "experienced." (G. Sen, *Bindu: Space and Time in Raza's Vision*, New Delhi, 1997, p. 79)

JEHANGIR SABAVALA: STAG-ANTLERED TREE

Sabavala is a poet who distills the essence of his native landscapes and atmospheres into a semiabstract form that is actually refined, highly controlled and quite original. Within a deliberate austerity that approaches asceticism, he sums up the quality of the light, the climate, the stillness, the mystery, the whole vastness of the place.

— E. Gage, *The Scotsman*, Edinburgh, 1969

Tracing the arc of Jehangir Sabavala's artistic career from his first solo exhibition at the Taj Mahal Hotel in Bombay in 1951 to his last, unfinished painting from 2010-11 currently on view at the Chhatrapati Shivaji Maharaj Vastu Sangrahalay (CSMVS) in Mumbai, it is evident that the artist never stopped innovating in his practice. Constantly striving to refine his idiom, Sabavala often compared himself to a traveler or pilgrim. As he noted, "Painting for me grows more personalised, more difficult. Movements, styles, the topical moments, all lose out to the attempt to reach deeper levels of interpretation. Horizons widen and receded, and I see myself as a pilgrim, moving towards unknown vistas." (Artist statement, R. Hoskote, *The Crucible of Painting: The Art of Jehangir Sabavala*, Mumbai, 2005, p. 216)

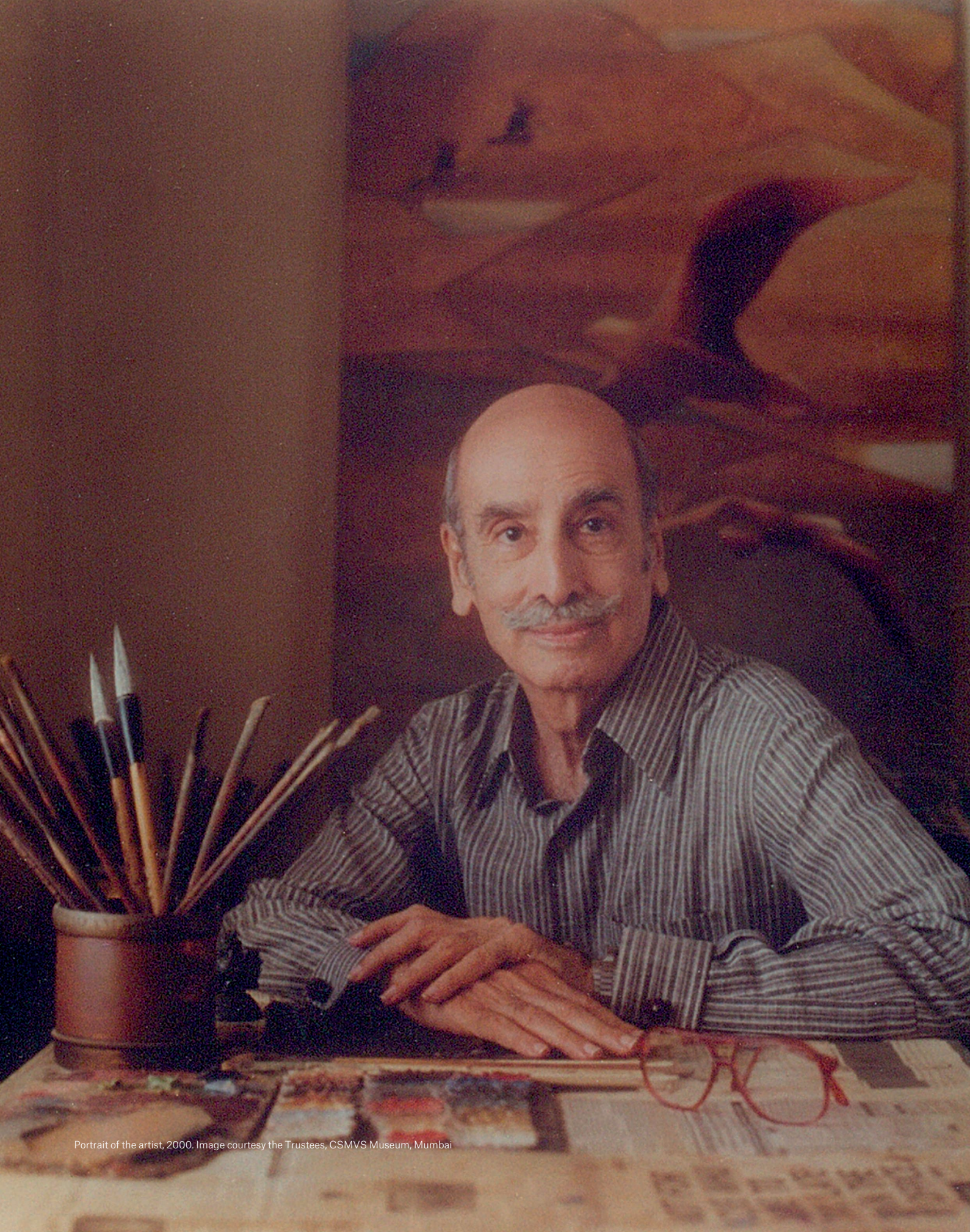
Discussing the artist's paintings from the early 2000s, his biographer Ranjit Hoskote calls them "occasions of light" and observes that "Sabavala's art derives its crucial tension from the dialectic between the actual and the idealised: his paintings come to life in the conceptual region between mutable terrain and timeless landscape [...] The principal device by which Sabavala transmutes and idealises the forms of nature in his paintings is a crystalline geometry, which dissolves bodies, objects and topographies, and re-constitutes them as prismatic structures. Even the relatively abstractionist passages in Sabavala's paintings are carefully modulated through this crystalline geometry; there is no leeway here for the haphazard gesture or the spontaneous pictorial effusion." (R. Hoskote, 2005, pp. 168, 176-77)

In this painting from 2001 titled *Stag-Antlered Tree II*, Sabavala returns to a subject he first explored in 1967. This iteration, painted more than thirty years later, is quite unlike its predecessor, which used a subdued palette and vertical format to portray a few withered stumps along a narrow, desolate peninsula. Here, a lone tree branches out from the base of the canvas, its limbs appearing to reach beyond the confines of the pictorial space. More closely resembling the branching antlers of a stag, this tree seems vital and resilient, leafless only because of the changing seasons. Behind its branches, some light stippling suggests clouds, and a few topographical features establish perspective. The most striking feature of the painting, however, is its background, vertically segmented into seven bands, resembling a Japanese folding screen. Each painted in a different primary color, these bands perhaps represent different moments and qualities of light during the diurnal or seasonal cycles.

Noting a similar focus on specific moments in the day in other paintings from the period like *Sunburst*, *Lunar Magic* and the *Casuarina Line* series, Hoskote notes that in these works the artist also departs from his previous paintings and seems to expose "the machinery of his composition, makes it the real subject [...] the painting is demonstrated as the result of heaped bands or stacked panels, formats drawn from tradition." (R. Hoskote, 2005, p. 187)



A Six-Panel Folding Screen depicting Autumn Maple, Momoyama Period (Late 16th – Early 17th century). Christie's London, 8 December 2016, lot 110 © Christie's Images Ltd. 2016



Portrait of the artist, 2000. Image courtesy the Trustees, CSMVS Museum, Mumbai

PROPERTY OF A PRIVATE COLLECTOR, WEST COAST

428

JEHANGIR SABAVALA (1922-2011)

Stag-Antlered Tree II

signed and dated 'Sabavala '01' (lower left)

oil on canvas

30¼ x 50 in. (76.7 x 127 cm.)

Painted in 2001

\$200,000-300,000

PROVENANCE

Sakshi Gallery, Mumbai

ArtsIndia Gallery, New York

Acquired from the above by the present owner, 2002

EXHIBITED

Mumbai, Jehangir Art Gallery; New Delhi, Shridharani Art Gallery;

New York, Gallery ArtsIndia, *Occasions of Light: Recent Paintings*

by Jehangir Sabavala, 2002

LITERATURE

Occasions of Light: Recent Paintings by Jehangir Sabavala, exhibition catalogue, Mumbai, 2002, p. 20 (illustrated)

R. Hoskote, *The Crucible of Painting: The Art of Jehangir Sabavala*,

Mumbai, 2005, pp. 186-87 (illustrated)







429

FRANCIS NEWTON SOUZA (1924-2002)

Untitled

signed and dated as illustrated

9 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (25.1 x 20.1 cm.) smallest

12 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (32.6 x 20.1 cm.) largest

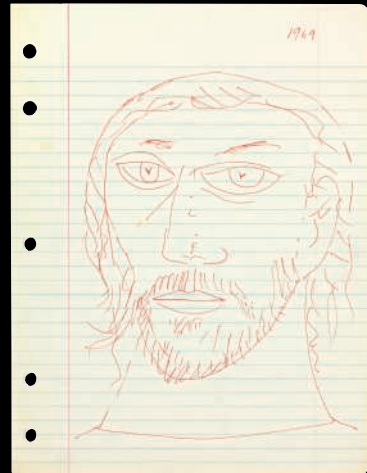
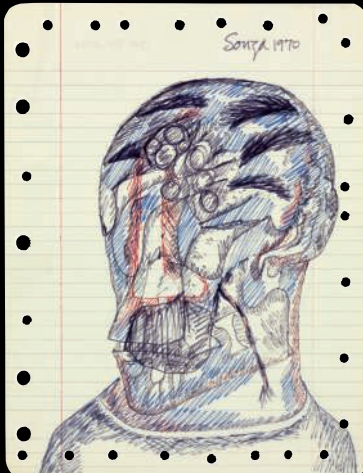
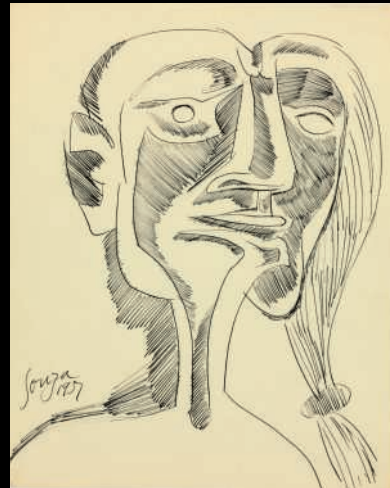
Seven works on paper, one double-sided

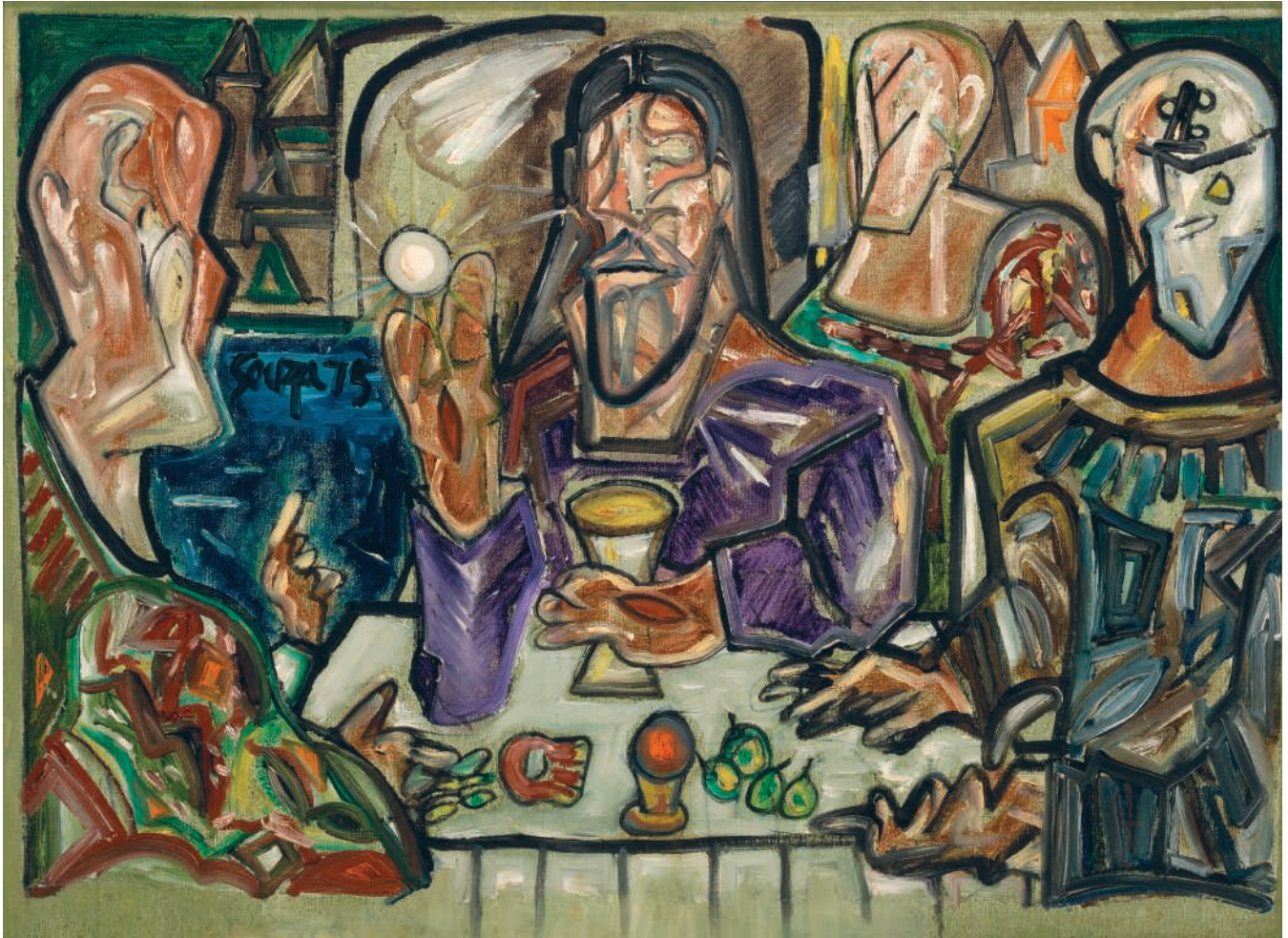
\$6,000-8,000

(7)

PROVENANCE

Formerly from the Estate of Francis Newton Souza





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

430

FRANCIS NEWTON SOUZA (1924-2002)

Supper at Emmaus

signed and dated 'Souza 75' (center left); further signed, titled, dated and inscribed 'F.N. SOUZA / SUPPER AT EMMAUS 1975 / OIL ON CANVAS / 18 X 26' (on the reverse)

oil on canvas

19½ x 26½ in. (49.5 x 67.3 cm.)

Painted in 1975

\$30,000-50,000

PROVENANCE

Saffronart, 2 December 2004, lot 52

Christie's New York, 30 March 2006, lot 65

Bodhi Art, New York

Acquired from the above by the present owner

LITERATURE

A. Kurtha, *Francis Newton Souza: Bridging Western and Indian Modern Art*, Ahmedabad, 2006, p. 28 (illustrated)

Francis Newton Souza was fascinated with the visual language of the Catholic Church and it informed his paintings long after he ceased attending Mass with his grandmother in Goa in the late 1940s. The subject of this 1975 painting is a popular biblical account of the Supper at Emmaus taken from the New Testament *Book of Luke 24: 30-31*, an episode represented by several artists including Michelangelo Merisi da Caravaggio in the early Seventeenth Century, and to which Souza has returned many times in his work since the 1950s.

In the story, two men are joined by a disguised Jesus Christ as they discuss his miraculous crucifixion and resurrection. Out of goodwill, the two men invite Christ to dine with them, and eventually his identity is revealed over the breaking of bread at the table. Souza chooses to illustrate the crucial moment at which Christ's identity is revealed, yet he cleverly depicts the two men in anonymity, highly abstracting their visages while the masked Christ becomes the only decipherable figure.

FRANCIS NEWTON SOUZA: NUDE WITH GARTERS

PROPERTY OF A PRIVATE AMERICAN COLLECTOR

431

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Nude with Garters)

signed and dated 'Souza 63' (upper right)

oil on canvas

60¾ x 37⅞ in. (154.3 x 96.2 cm.)

Painted in 1963

\$180,000-220,000

PROVENANCE

The Estate of Francis Newton Souza

Christie's London, 9 June 2010, lot 83

Acquired from the above by the present owner

EXHIBITED

New York, Aicon Gallery, *Iconic Processions, Sacred Stones to Modern Masterpieces*, 11 September - 20 October, 2012



Francis Bacon, *Study for Portrait of Henrietta Moraes*, 1964, Private Collection. Image reproduced from *Francis Bacon*, Milan, 1993, p. 71© The Estate of Francis Bacon. All rights reserved. / DACS, London / ARS, NY 2017

Nude with Garters was painted in 1963, a period that marked a fundamental shift in Francis Newton Souza's depiction of the female form. The representation of women, particularly as nudes, is a theme at the heart of Souza's practice and evolved throughout his career. In the early 1960s, the sharp, angular features that characterized many of the women of the previous decade mutate and transform, with their faces becoming abstracted. The present painting illustrates Souza's increasingly sexualised women, who are more expressive with distorted facial features and claw like hands. Set against a garish red background, as if contained in a window booth of a brothel, here Souza's symbolic ornamentation and hair pins of the nudes he painted in the 1950s have been replaced with his more explicit use of garters and stockings in a pseudo sadomasochistic scene.

"The bare-breasted, unashamedly sexual women made by Souza are by now well-known. Yet with each encounter we are faced afresh with their voluptuous sexuality. A fact often overlooked is the tenderness, bordering on a caress with which the feminine contours are drawn." (Y. Dalmia, *The Demonic Line*, New Delhi, 2001, p. 6)

The color and forms of these dehumanized women pay homage to Pablo Picasso and Francis Bacon, both of whom Souza met and admired. In fact, Souza's work was exhibited alongside Bacon's as early as 1954. During this moment Souza was immersed in the vibrant Bohemian world of 1960s London, a critical period of exchange between likeminded artists and their contemporaries, and it was here that he met Bacon. It is suggested that the sitter in this painting may in fact be Henrietta Moraes. Moraes, a denizen of the Colony Room, Soho, was a muse and model for a number of important British artists from the 1950s through the mid-1960s. She too was born in India, and married to the Goan writer and poet, Dom Moraes. Bacon painted Moraes, depicting her as *Odalisque* several times, including in his famous painting *Lying Figure with Hypodermic Syringe*, created the same year as this work by Souza.



My paintings are not a product of love or anger. My painting is a product of my libido. I am not making the error of confusing the reality of women, the beauty, with painted representation of women. When I'm painting, I am painting a picture - I am not confusing that with taking her to bed.
— F. N. Souza



432

PROPERTY FROM THE COLLECTION OF THE MARQUIS DE BEAUCORPS, FRANCE

432

MAQBOOL FIDA HUSAIN (1913-2011)

Petals

signed in Hindi (upper right); further signed, dated and titled 'Husain / '59 / "PETALS" / 28-2-59' and bearing Asoka Gallery label (on the reverse)

oil on canvas

33 x 24 in. (83.8 x 61 cm.)

Painted in 1959

\$30,000-50,000

PROVENANCE

Gifted by the artist to the Marquis de Beaucorps when he was stationed in India between 1947 and 1996



433

433

WALTER LANGHAMMER (1905-1977)

Untitled (Still Life)

signed 'W Langhammer' (lower left)

oil on canvas laid on board

20 x 23½ in. (50.8 x 59.7 cm.)

\$6,000-8,000

PROVENANCE

Private Collection, Linden, New Jersey

Acquired from the above by the present owner



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

434

FRANCIS NEWTON SOUZA (1924-2002)

Still Life in Green

signed and dated 'Souza 63' (upper left); further signed, titled and dated 'F N SOUZA / Still life in green / 1963' (on the reverse)

oil on canvas

33 $\frac{1}{8}$ x 39 $\frac{7}{8}$ in. (84 x 101.3 cm.)

Painted in 1963

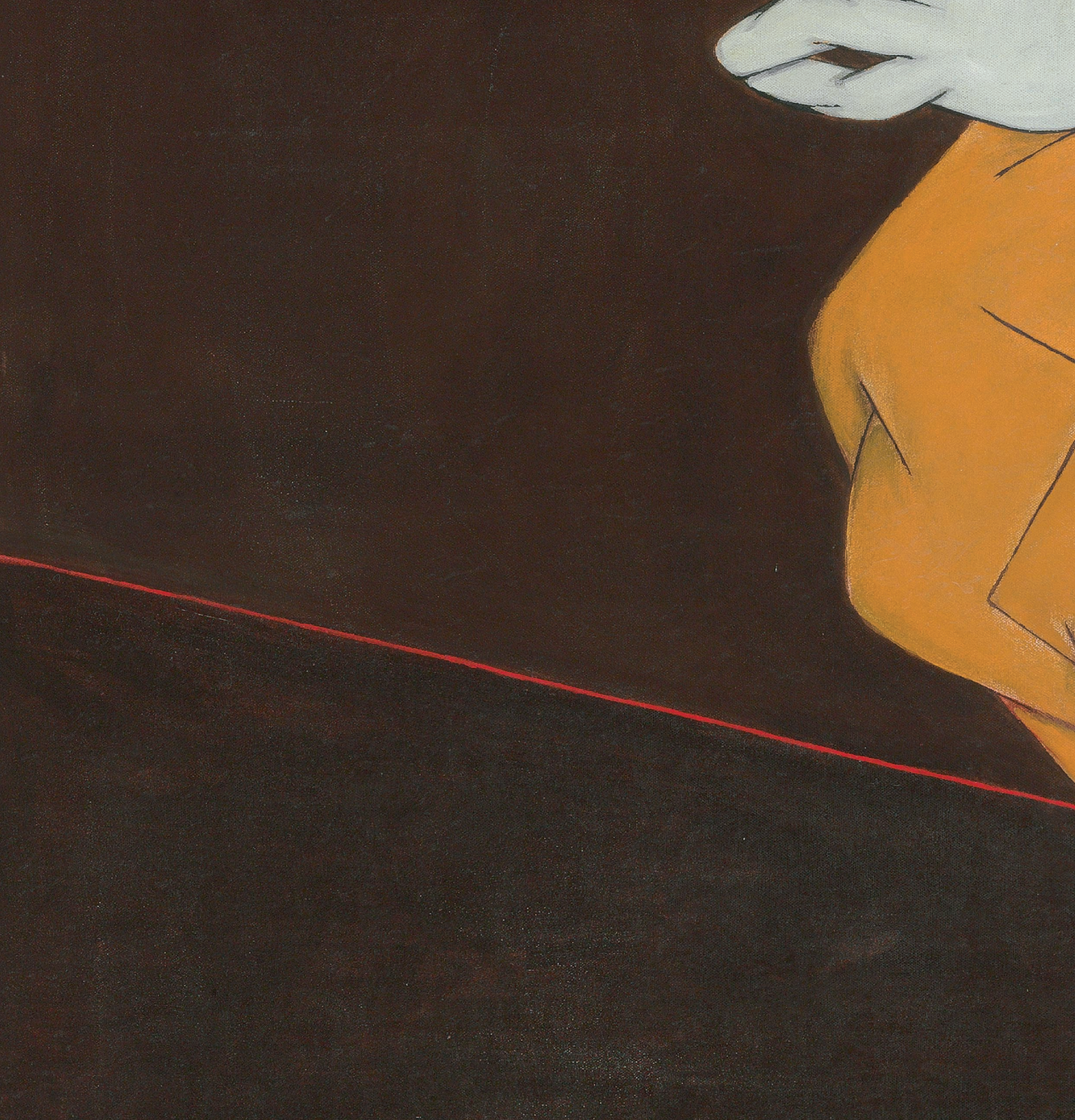
\$70,000-90,000

PROVENANCE

Bodhi Art, New York

Acquired from the above by the present owner

In this painting from 1963, Souza illustrates a series of liturgical vessels and sacred objects, drawing from his experiences of the Roman Catholic Church as a child in Goa. Speaking about his fascination with the church and its ceremonies, the artist states, "The Roman Catholic Church had a tremendous influence over me, not its dogmas but its grand architecture and the splendour of its services [...] The wooden saints painted with gold and bright colours staring vacantly out of their niches. The smell of incense. And the enormous crucifix with the impaled image of a man supposed to be the Son of God, scourged and dripping, with matted hair tangled in plaited thorns." (E. Mullins, *Souza*, London, 1962, p. 42)



Tyeb has condensed melancholy histories of violence into austere forms; he has delivered the freight of trauma through isolated figures delineated in planes of flat, pure colour that vibrate against one another without discreet intervals of tonal shading.

R. Hoskote, *Tyeb Mehta: Ideas, Images and Exchanges*, New Delhi, 2005



TYEB MEHTA: FALLING FIGURE

The *Falling Figure*, a subject Tyeb Mehta often revisited, was born out of a traumatic childhood memory when the artist witnessed the violent death of a man during the bloody Partition riots of 1947. The ensuing conflicts had a lasting impact upon his oeuvre, and he even participated in a government project that took him to the frontlines of the Indo-Pakistan War in the 1960s. It was during this period that Mehta first explored the idiom of the falling figure which earned him the Gold Medal at the inaugural Indian Triennale, New Delhi, in 1968. His depiction of the *Falling Figure* became representative of the fear and anxiety in the face of a violent and unavoidable cataclysm in society. The current iteration was painted in 1991 against the background of resurgent communal unrest across the subcontinent. Mehta was living in Bombay during this period and so would have been acutely aware of the tensions which culminated in the 1992 riots soon after the work was completed. In *Untitled (Falling Figure)*, Mehta makes manifest this angst and clearly elucidates this primal fear.

In the present painting Mehta has created a masterpiece that bristles with personal and political poignancy. The composition is as elegant as it is haunting, as Mehta exquisitely synthesizes complex psychological and metaphysical notions of suffering, violence and trauma into the single distilled form of his protagonist plummeting through the darkness. *Untitled (Falling Figure)* exhibits Mehta's masterful composition and emblematic rendition of horror and trauma with his characteristic economy of line and color. "Tyeb Mehta [...] brings about an almost violent rhythm in his human forms. A recurring motif in his work has been the falling figure, which seems to be hurtling downwards and yet is suspended, limbs spreading like a projectile and an expression of frozen horror on the face. The figure etched with minimal lines, manifests an intense pain." (Y. Dalmia, *The Making of Modern Indian Art, The Progressives*, New Delhi, 2001, p. 218)

The sharp delineating lines and segregated pools of color in this painting betray the seminal time Mehta spent in New York more than twenty years earlier. The influences of Mark Rothko and especially Barnett Newman in terms of line and color which were fundamental in the formation of Mehta's mature pictorial vocabulary, are clear in the present painting. This writhing form pays particular homage to Francis Bacon whose expressionistic art Mehta admired

since the 1960s when he was in London. Comparisons can be made to Bacon's iconic painting *Two Figures* from 1975 both in the smooth application of paint suggestive of polished marble, and in the visceral composition of the human form collapsing in on itself in time and motion.

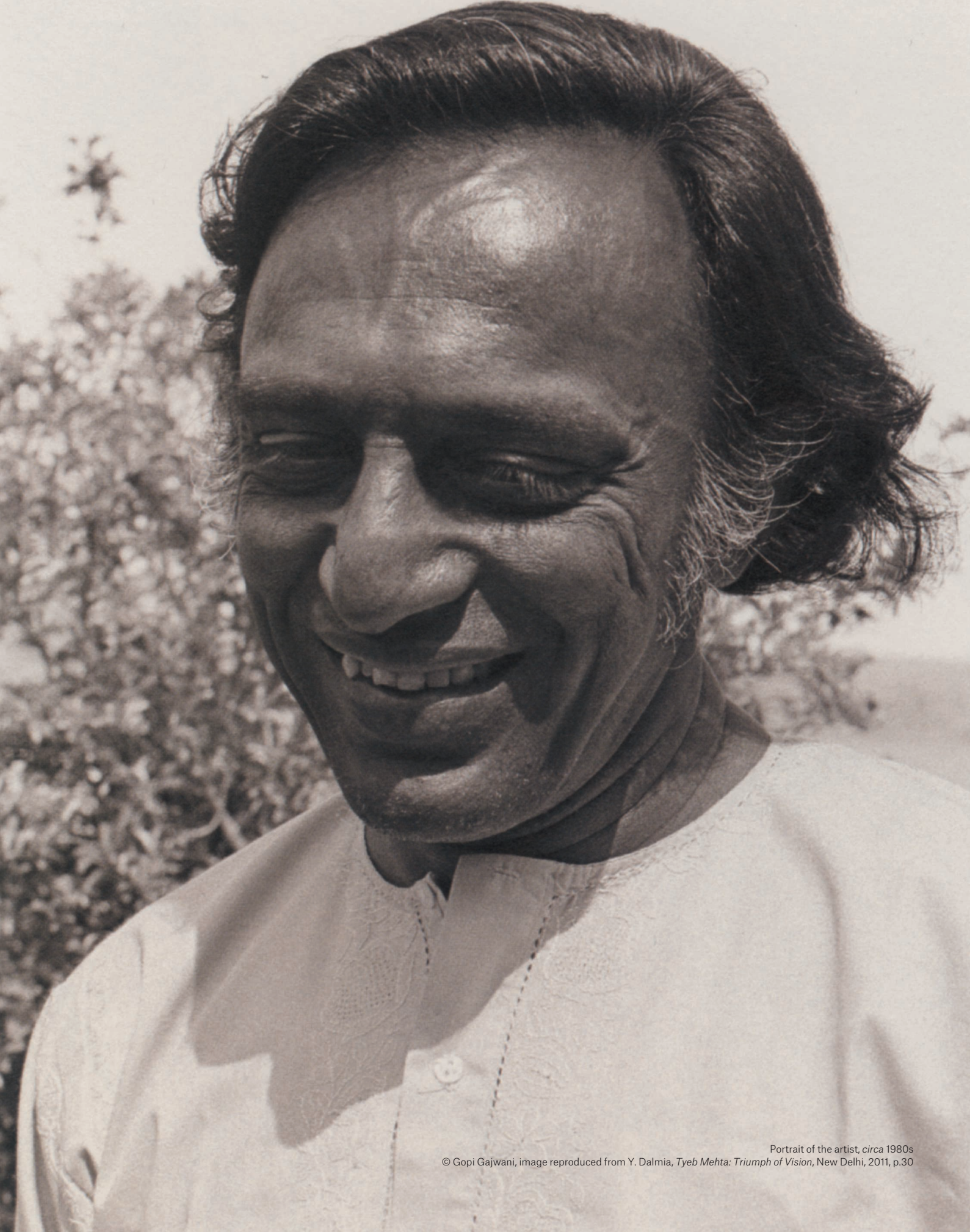
This image draws its power from suspense, and a simplicity of line and color which allows the figure to transcend its condition appearing almost serene or at least acquiescent of its unavoidable destiny. This painting represents an exceptional moment of synergy between Mehta's artistic, political and social concerns. Mehta, "started with images which haunted him, burning themselves deep into his mental circuitry [...] these obsessional images, autobiographical in import, gradually gained significance as Tyeb externalised them, reflecting on them, and allowed them to shimmer against the wider canvas of society." (R. Hoskote et al, *Tyeb Mehta: Ideas, Images and Exchanges*, New Delhi, 2005, p. 14)

Untitled (Falling Figure) is a cornerstone of Mehta's career, instantly recognizable and quintessential in both composition and form. Analogous to Edward Munch's *The Scream* in stature and subject, this is a painting that was inspired by the artist's deepest trauma. It is a truly modern painting as these anxieties and social narratives, committed to canvas resonate today as much as ever.

The plummeting protagonist suggests a more universal and existential angst for humanity today. "The falling figure was born from another struggle with the self: while Tyeb had decided to abjure narrative, he found that an accentuation of formal explication could attenuate the forcefulness of the experience [...] This reading also locates the falling figure in a genealogy that reaches back into Greek antiquity, as a descendent of Icarus or Phaethon, the hero punished for an unwitting transgression, an unintended display of pride or recklessness; thus, the evocation of a free fall is also a minatory reminder of the gravity of fate." (R. Hoskote, New Delhi, 2005, p. 17) This free falling figure represents a loss of control and the inevitable fall of man from grace in atonement for their hubris. If this painting is indeed analogous to the destiny of mankind, this figure is at a critical moment, balancing between damnation and absolution.



Francis Bacon, *Two Figures*, 1975.
Christie's London, 11 February 2016, lot 25
© The Estate of Francis Bacon. All rights reserved. / DACS, London / ARS, NY 2017



Portrait of the artist, circa 1980s
© Gopi Gajwani, image reproduced from Y. Dalmia, *Tyeb Mehta: Triumph of Vision*, New Delhi, 2011, p.30

PROPERTY FROM AN IMPORTANT CORPORATE COLLECTION

435

TYEB MEHTA (1925-2009)

Untitled (Falling Figure)

signed and dated 'TyeB 91' (on the reverse); bearing partial
Gallery Chemould label (on the reverse)

acrylic on canvas

45½ x 36 in. (114.6 x 91.4 cm.)

Painted in 1991

\$1,500,000-2,000,000

PROVENANCE

Acquired directly from the artist

The Estate of Kekoo and Khorshed Gandhi; Property from the
Collection of Rashna Imhasly-Gandhy and Behroze Gandhi

Christie's Mumbai, 19 December 2013, lot 10

Acquired from the above by the present owner

LITERATURE

R. Hoskote et. al., *Tyeb Mehta: Ideas Images Exchanges*, New Delhi, 2005,
p. 182 (illustrated)

S. Sengupta, 'Indian Artist Enjoys His World Audience,' *The New York Times*,
24 January, 2006 (illustrated)





436

PROPERTY FROM A CENTRAL CALIFORNIAN COLLECTION

436

JAMINI ROY (1887-1972)

Untitled (Standing Woman)

signed in Bengali (lower right)
gouache on card

26¼ x 13¾ in. (66.7 x 35.4 cm.)

Executed *circa* 1950s

\$8,000-12,000

PROVENANCE

Acquired directly from the artist, 1956

Collection of Mrs. Joan Darrah, Stockton, California

Acquired from the above by the present owner, 2007



437

PROPERTY FROM AN AMERICAN FAMILY COLLECTION

437

JAMINI ROY (1887-1972)

Untitled (Male Figure)

signed in Bengali (lower right)
gouache on card laid on board

27¾ x 14¼ in. (69.4 x 36.2 cm.)

Executed *circa* 1950s

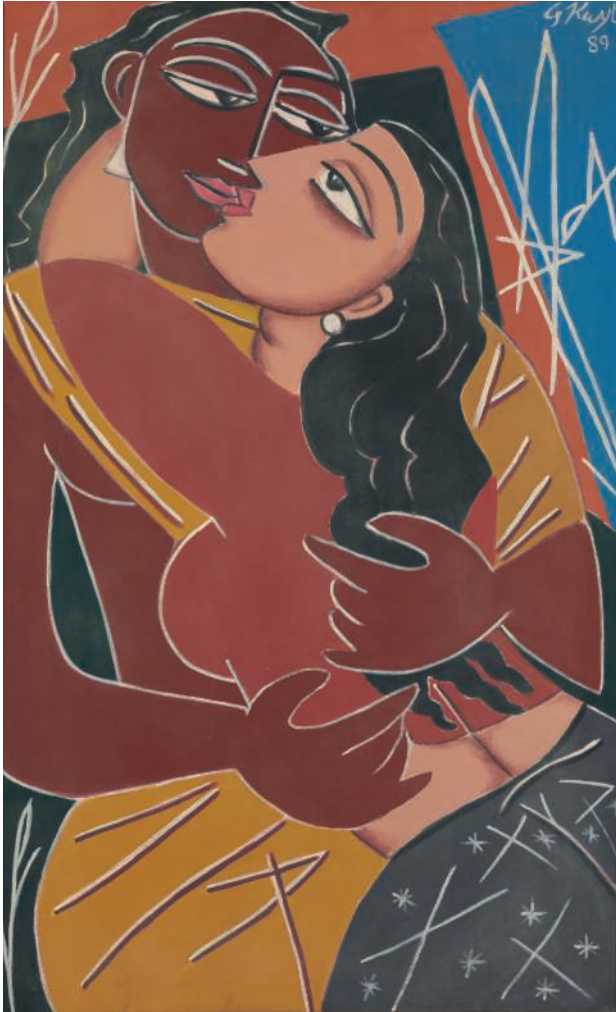
\$6,000-8,000

PROVENANCE

Acquired directly from the artist, *circa* 1950s

Private Collection, USA

Thence by descent



438

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

438

GEORGE KEYT (1901-1993)

Untitled (Lovers)

signed and dated 'G Keyt 89' (upper right)

acrylic on canvas laid on board

44½ x 27¾ in. (112.9 x 69.5 cm.)

Painted in 1989

\$20,000-30,000

PROVENANCE

Sotheby's New York, 20 September 2005, lot 185

Acquired from the above by the present owner



439

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

439

GEORGE KEYT (1901-1993)

Untitled

signed and dated 'G Keyt 74' (upper right)

acrylic on canvas

24¾ x 24¾ in. (62 x 61.9 cm)

Painted in 1974

\$12,000-18,000

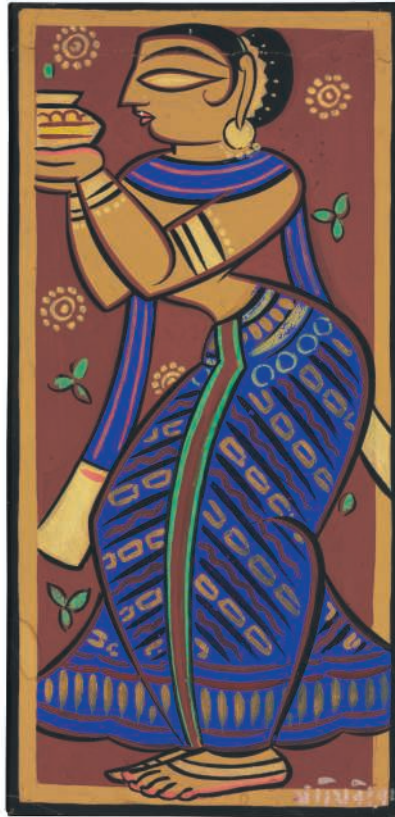
PROVENANCE

Acquired directly from the artist

Private collection, Sri Lanka

Acquired from the above, circa 1990s

Thence by descent



440

PROPERTY FROM A PRIVATE COLLECTION,
WASHINGTON

440

JAMINI ROY (1887-1972)

Untitled (Gopini)

signed in Bengali (lower right) each

gouache on card laid on board

15 $\frac{7}{8}$ x 10 $\frac{1}{4}$ in. (40.2 x 26.9 cm.)

20 $\frac{1}{2}$ x 10 $\frac{1}{4}$ in. (52 x 26 cm.)

Executed *circa* 1940s

two works on card

(2)

\$4,000-6,000

PROVENANCE

Acquired in India, *circa* 1940s

The Estate of Kristina Schoyen,
Syracuse

Crawford Family Auctions,
Olympia, 2016

Acquired from the above by the
present owner



441

PROPERTY FROM A PRIVATE NORTHWESTERN
COLLECTION, UNITED STATES

441

JAMINI ROY (1887-1992)

Untitled

signed in Bengali (lower right)

gouache on card

12 $\frac{1}{2}$ x 18 $\frac{1}{2}$ in. (31.6 x 47 cm.)

Executed *circa* 1950s

\$3,000-5,000

PROVENANCE

Acquired directly from the artist,

circa late 1950s

Private collection

Acquired from the above by the
present owner



442

BIKASH BHATTACHARJEE (1940-2006)

Onlooker

signed and dated 'Bikash 97' (lower left)

oil on canvas

45% x 45% in. (116 x 116 cm.)

Painted in 1997

\$25,000-35,000

PROVENANCE

Saffronart, 8 May 2003, lot 93

Acquired from the above by the present owner

LITERATURE

M. Majumder, *Close to Events: Works of Bikash Bhattacharjee*, New Delhi, 2007, p. 197 (illustrated)

Regarded as one of India's most talented surrealists, Bikash Bhattacharjee uses a photo-realistic technique to create macabre and often chimerical depictions of life in India, particularly through figures of the subaltern and women. His paintings typically feature implausible characters and sinister settings, constructed through the artist's meticulous balancing of color, light and shadow. "Most of his pictures give a glimpse of a world that lies beyond the canvas which, on its part, ceases to be a quadrangular piece of linen and becomes a door leading to a world unknown – a world of immeasurable depth, haunted by mute, mysterious myrmidons of secretive, sulking souls." (A. Banerjee, 'Exhibitions', *Lalit Kala Contemporary*, New Delhi, 1974, p. 35)



443

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

443

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled

signed and dated 'Husain '69' and signed in Hindi (upper right)

mixed media on paper

19½ x 24¼ in. (48.6 x 61.6 cm.)

Executed in 1969

\$4,000-6,000

PROVENANCE

Acquired in Geneva, circa 1972

Thence by descent



444

PROPERTY FROM A PRIVATE COLLECTION, SOUTH DAKOTA

444

B. PRABHA (1933-2001)

Untitled (Mother and Child)

signed and dated in Hindi (center left)

oil on canvas

36 x 29½ in. (91.5 x 76 cm.)

Painted in 1976

\$10,000-15,000

PROVENANCE

Acquired directly from the artist, Bombay, 1978



PROPERTY FROM THE FAMILY OF THE LATE BRIAN BURFORD

445

B. PRABHA (1933-2001)

Untitled (Village Women)

signed and dated in Hindi (lower right)

oil on canvas

28¼ x 36 in. (71.8 x 91.4 cm.)

Painted in 1975

\$10,000-15,000

PROVENANCE

Acquired directly from the artist

Thence by descent

AKBAR PADAMSEE: RED NUDE

446

AKBAR PADAMSEE (B. 1928)

Red Nude

signed and dated 'Padamsee 53' (upper left)

oil on canvas

28¾ x 21¼ in. (73 x 54 cm.)

Painted in 1953

\$250,000-350,000

PROVENANCE

Private Collection, Mumbai

Acquired from the above by the present owner

EXHIBITED

Mumbai, Jehangir Art Gallery, *Exhibition of Paintings*, 29 April - 4 May, 1954

LITERATURE

B. Padamsee and A. Garimella eds., *Akbar Padamsee, Work in Language*, Mumbai, 2010, p. 124 (illustrated)

After graduating from the J.J. School of Art, Akbar Padamsee left Bombay for Paris in 1950 on the urging of fellow artist S.H. Raza. Before he left, however, on the advice of his teacher Shankar Palsikar the artist spent a few months travelling in India, visiting sites like Meenakshi Temple in Madurai, the Madras Museum and the Nataraja Temple in Chidambaram.

Living in a small hotel room on the outskirts of the city, the artist's first years in Paris were a period of deep study and discovery. Apart from interacting with artists like Man Ray and Alberto Giacometti, he encountered various currents of Western Modern art and philosophy in the city's museums, libraries and cafés, and became particularly interested in the ideals of cubism and surrealism.

Padamsee's paintings from this period connect these stimuli with the influences he absorbed in India and also with the international avant-garde art of the time. It is not surprising that the works from the artist's early practice in Paris take their stylistic cues equally from ancient Indian temple sculpture, traditional African art and the work of Georges Rouault, Pablo Picasso and Fauvist painters like Henri Matisse.

The artist's fascination with the human form, more specifically the female nude, crystallized in this formative period and the rich Parisian environment. In

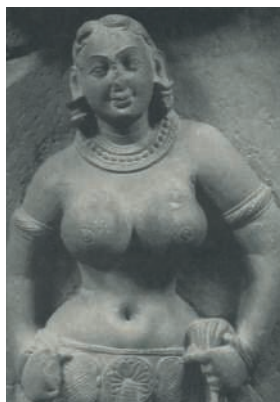
paintings like the present lot from 1953 titled *Red Nude*, form and color govern the composition, as evidenced by the bold dark outlines that encase the robust, sculptural figure which dominates the pictorial space. Portrayed alone, this statuesque nude betrays no hint of emotion apart from the slight upward turn of her lips. Rather than eroticism or sentimentality then, the subject evokes a sense of loneliness and detachment. Writing in 1953, Padamsee emphatically stated "All great work is characterised by its aloneness." (Artist statement, *Akbar Padamsee, Work in Language*, Mumbai, 2010, p. 125)

Speaking about Padamsee's works from the same year, his friend and first biographer Shamlal observes, "What marks these canvases which he painted in 1953 is a simple order in which everything that smacks of the romantic is cut out [...they have] rather a starkness which without being drab makes one think of the essential loneliness of man." (Shamlal, *Padamsee*, Mumbai, 1964, pp. 6-7)

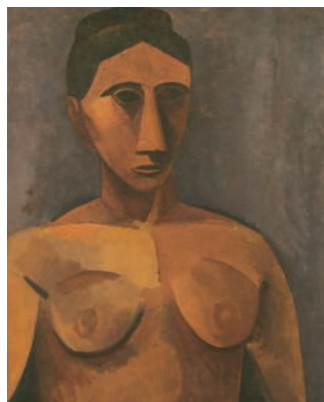
Upon his return to India in 1954, Padamsee attracted much controversy through his depiction of the nude (a theme that the artist has since frequently re-visited) when his painting, *Lovers*, based on Uma-Maheshvara renditions in classical painting and sculpture, was attacked on grounds of obscenity. The artist eventually won the case lodged against him in a landmark ruling that allowed artistic license to take precedence within the confines of a gallery space.



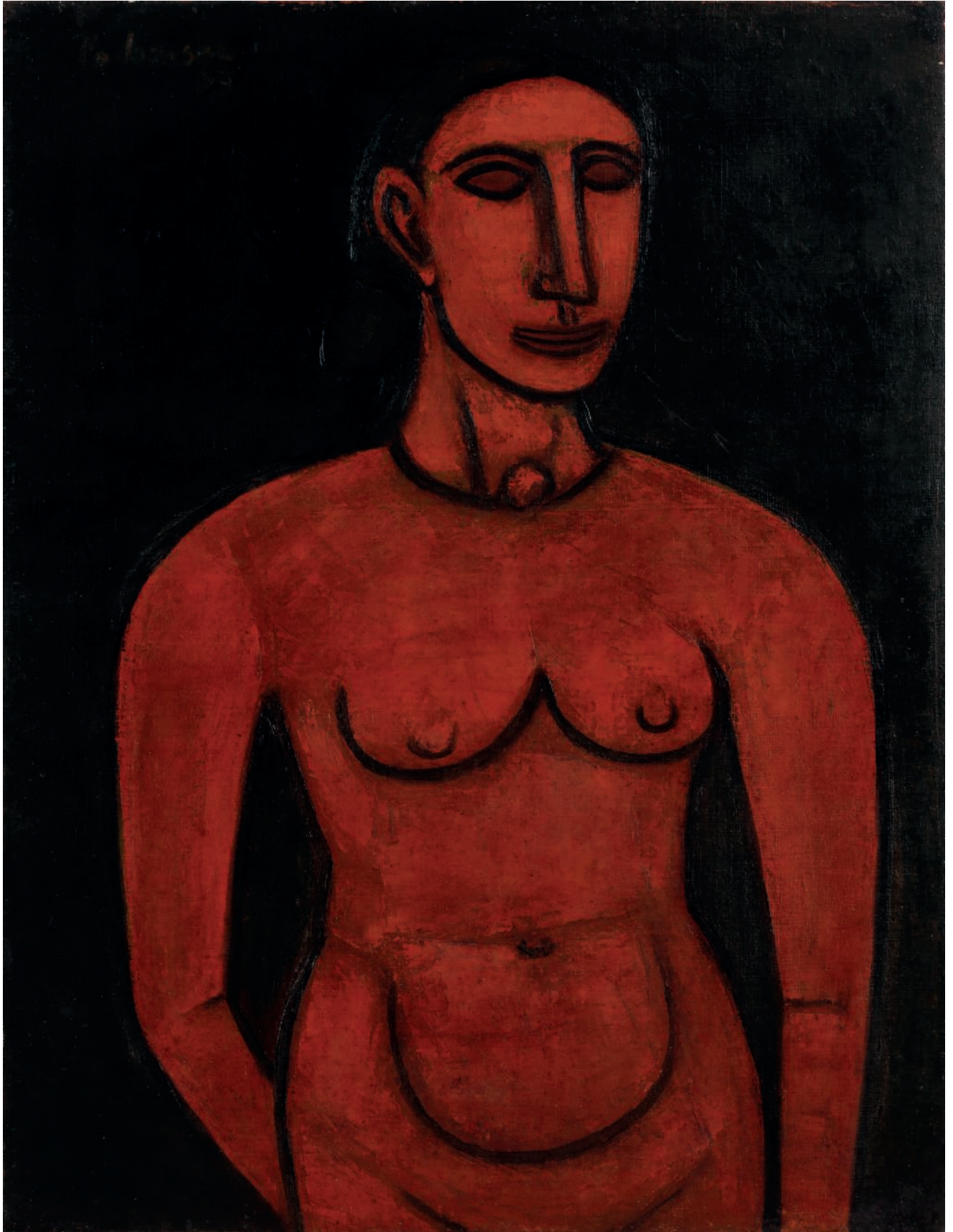
Akbar Padamsee, *Lady*, 1953. Christie's New York, 17 September 2003, lot 165 © Christie's Images Ltd. 2003



Railing pillar, 2nd Century A.D. Image reproduced from J. Kumar, *Masterpieces of Mathura Museum*, Mathura, 1989, p. 65



Pablo Picasso, *Woman's Torso in Half Right Profile*, 1908. Národní Galerie, Prague. Image reproduced from J. Palau I. Fabre, *Picasso Cubism (1907-1917)*, 1990, p. 90. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York





447

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

447

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Nude)

signed and dated 'Souza 55' (upper right)

gouache on paper

21 $\frac{7}{8}$ x 15 in. (55.7 x 38 cm.)

Executed in 1955

\$7,000-9,000

PROVENANCE

Bodhi Art, New York

Acquired from the above by the present owner



448

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

448

FRANCIS NEWTON SOUZA (1924-2002)

Untitled

signed and dated 'Souza 1951' (upper right)

gouache on paper

21 $\frac{7}{8}$ x 14 $\frac{7}{8}$ in. (55.7 x 37.9 cm.)

Executed in 1951

\$12,000-18,000

PROVENANCE

Bodhi Art, New York

Acquired from the above by the present owner

EXHIBITED

Mumbai, Saffronart, *F.N. Souza: Works on Paper*,
30 October - 15 November, 2003

449

SOMNATH HORE (1920-2006)

Draupadi and Shakuni

bronze

15¾ x 5¾ x 3½ in. (39.1 x 14.9 x 8.9 cm.)

\$30,000-50,000

PROVENANCE

Acquired directly from the artist

The Seagull Foundation for the Arts, Kolkata

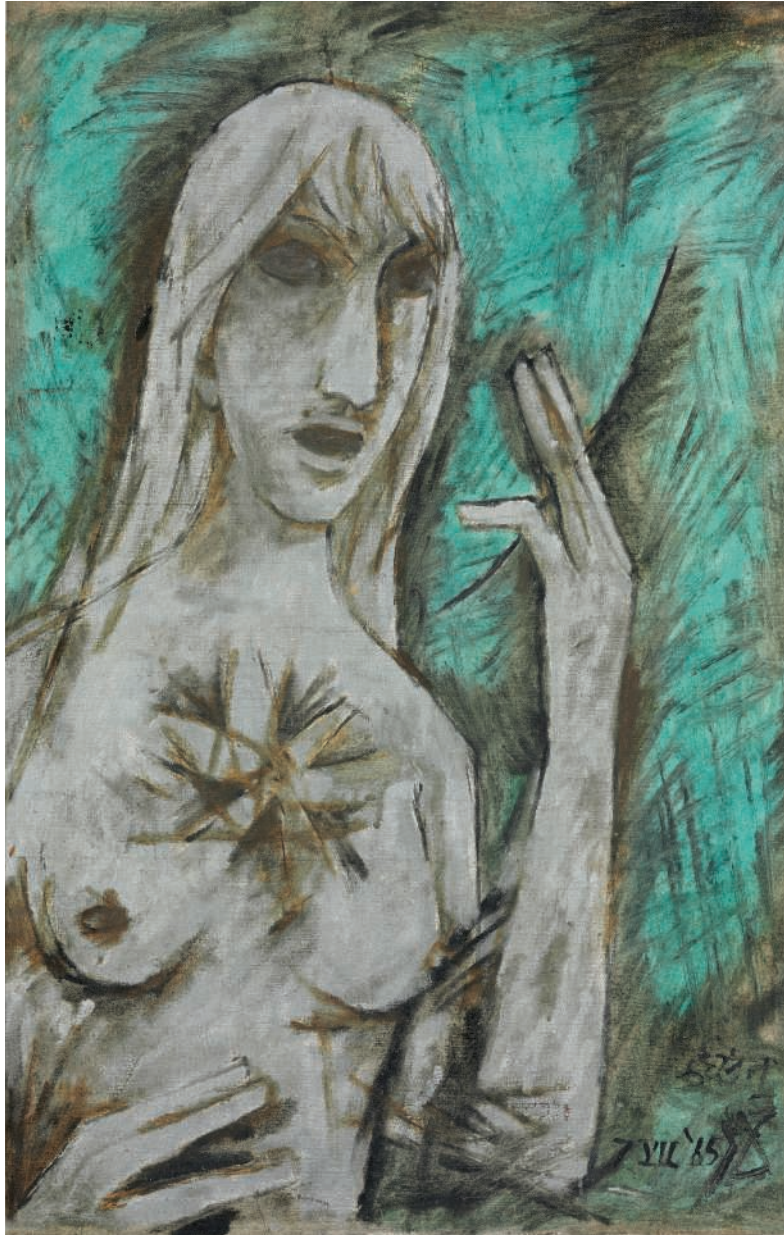
Acquired from the above by the present owner, 2005

The *Mahabharata*, one of the most widely known Hindu epics, details the cosmic civil war between forces of good and evil through the internecine strife between the warring Pandava and Kaurava cousins. Converging on themes of morality and duty, the epic prefaced the founding of ancient India, and includes the *Bhagavad Gita*, one of Hinduism's most sacred texts. Stories from this ancient Indian epic have stimulated visual artists in India for several centuries, and it is not surprising that Somnath Hore was influenced by its descriptions of violence and suffering.

In this finely wrought sculpture, Hore depicts the character of Draupadi, the wife of the five Pandava brothers. In the epic, the fate of the young and faultlessly beautiful Draupadi is frequently subject to the whims and actions of other characters like her mother-in-law Kunti and her five husbands. In one of its most famous episodes, said to be the cause of the ultimate battle in the epic, the Pandava brothers wager and lose Draupadi to the Kauravas in a game of dice, leading to her humiliation in front of the entire court. In this sculpture, Hore portrays Draupadi with Shakuni, the uncle of the Kauravas who planned the entire event and loaded the dice to favor his nephews. Shakuni is depicted in animalistic form here, like a predator clawing at Draupadi's feet.

Describing the artist's unique casting technique and style of figuration, Pranabranjan Ray notes that "The armatures, air vents and escape pipes of the molten metal are arranged in such a manner as they form the skeletal structures of the figures with the bones, veins and all that. The sheets of thin metal over the torso and the head of the figure is, at the same time, like a skin covering the bones with no flesh intervening and a bandage covering the wounds. The ends of the metal sheets join in such a manner as it suggests a slashed-open skin or skins with marks or surgical operation or skins showing naked bones. They are like living apparitions from scenes of destruction walking down the corridors of a hospital after being attended to." (P. Ray, *Hore*, New Delhi, pp. 8-9)





450

PROPERTY FROM A WEST COAST COLLECTION

450

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Lady with Quill)

signed in Hindi and dated '7 VII '65' (lower right)
further signed, dedicated in Urdu and dated
'December 1966' (on the reverse)

oil on canvas
28 $\frac{7}{8}$ x 18 $\frac{3}{4}$ in. (73.2 x 47.5 cm.)

Painted in 1965

\$15,000-20,000

PROVENANCE

Gifted by the artist, 1966
Thence by descent

PROPERTY FROM A PRIVATE COLLECTION, NEW DELHI

451

MAQBOOL FIDA HUSAIN (1913-2011)

Kusum-Kusum-Kusum-Kusum

signed in Hindi (lower right)
oil on canvas
36 x 33 $\frac{7}{8}$ in. (91.4 x 86 cm.)

Painted in 1959

\$90,000-120,000

PROVENANCE

Acquired directly from the artist
Thence by descent

LITERATURE

R. Bartholomew and S.S. Kapur, *Husain*,
New York, 1972, pl. 60 (illustrated)



451

For Maqbool Fida Husain, the genre of portrait was reserved only for his closest friends and their families. Each rare example captures his sitters in poignant moments, drawing them and often their families together in art and life. Portraiture for Husain is the art that memorializes a person at their most manifest moment, and relates their story to others and to the world. Husain painted those who held special meaning to him, his inner circle and his treatment of the figures communicates a tender affection with every brush stroke.

This quadruple portrait is of the renowned actress Kusum Haider and was painted in 1959, shortly before she was awarded the prize for Best Actress by the Natya Sangh Academy for her

leading role in the famous film, *Dinner with the Family*. Mrs. Haider regarded this period of her life as a moment of creative rapture where artists from multiple disciplines came together, a sentiment shared by Husain. During this time Mrs. Haider was a student of Ebrahim Alkazi's renowned School of Dramatic Art at the Bhulabhai Memorial Institute in Bombay. The Institute was a creative hub for collaboration and included resident dancers, performers and artists such as V.S. Gaitonde and M.F. Husain. This period of exchange created a lasting connection between these artists from different disciplines and the affectionate relationship is clear in Husain's rendering of Mrs. Haider.

PROPERTY FROM A PROMINENT ASIAN PRIVATE COLLECTION

452

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled

signed in Hindi (lower right)
oil on canvas
48 x 34½ in. (121.9 x 87.6 cm.)
Painted circa 1965
\$200,000-300,000

PROVENANCE

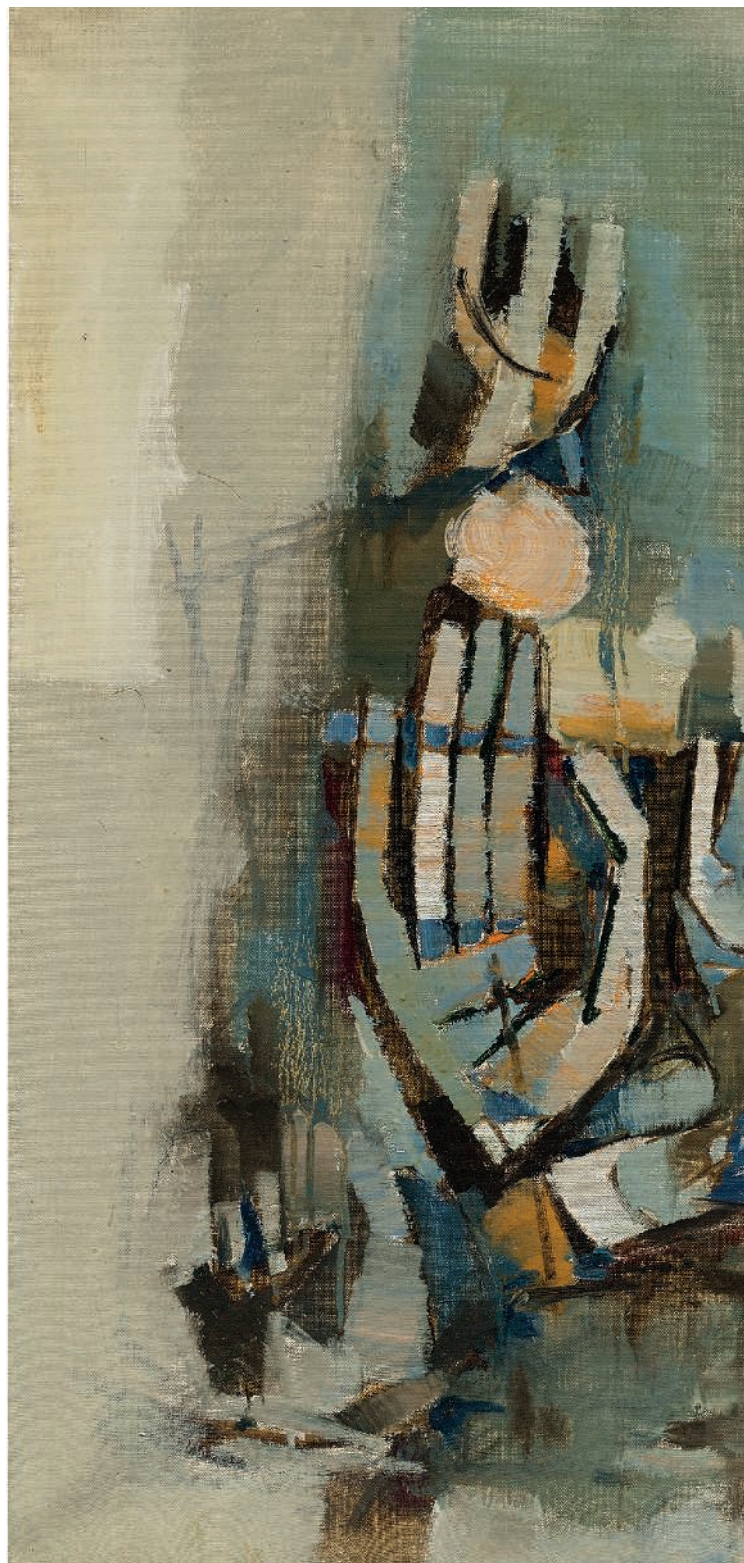
Acquired from Chemould, Park Street in Calcutta in early 1966
Formerly in the Captain Family Collection
Christie's New York, 16 September 2009, lot 582
Acquired from the above by a prominent private collector
Christie's Mumbai, 19 December 2013, lot 65
Acquired from the above by the present owner

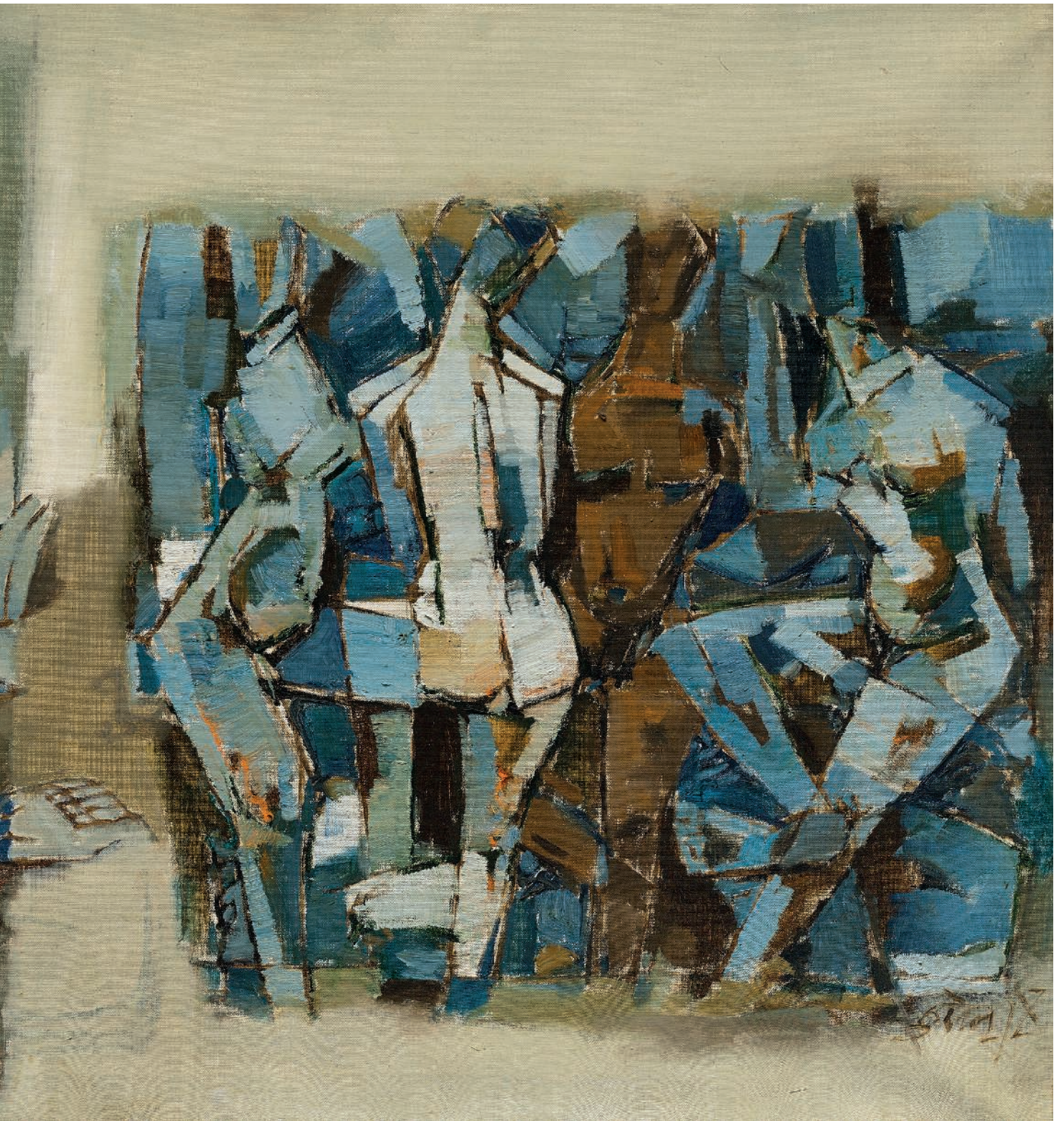
"His [Maqbool Fida Husain's] own work of that time celebrates the experience and the sensation of love, while mourning the loss of love that he could already see ahead [...] Husain painted musicians and dancers, horses and bathers, nudes and lovers." (R. Bartholomew and S. Kapur, *Husain*, New York, 1972, p. 41)

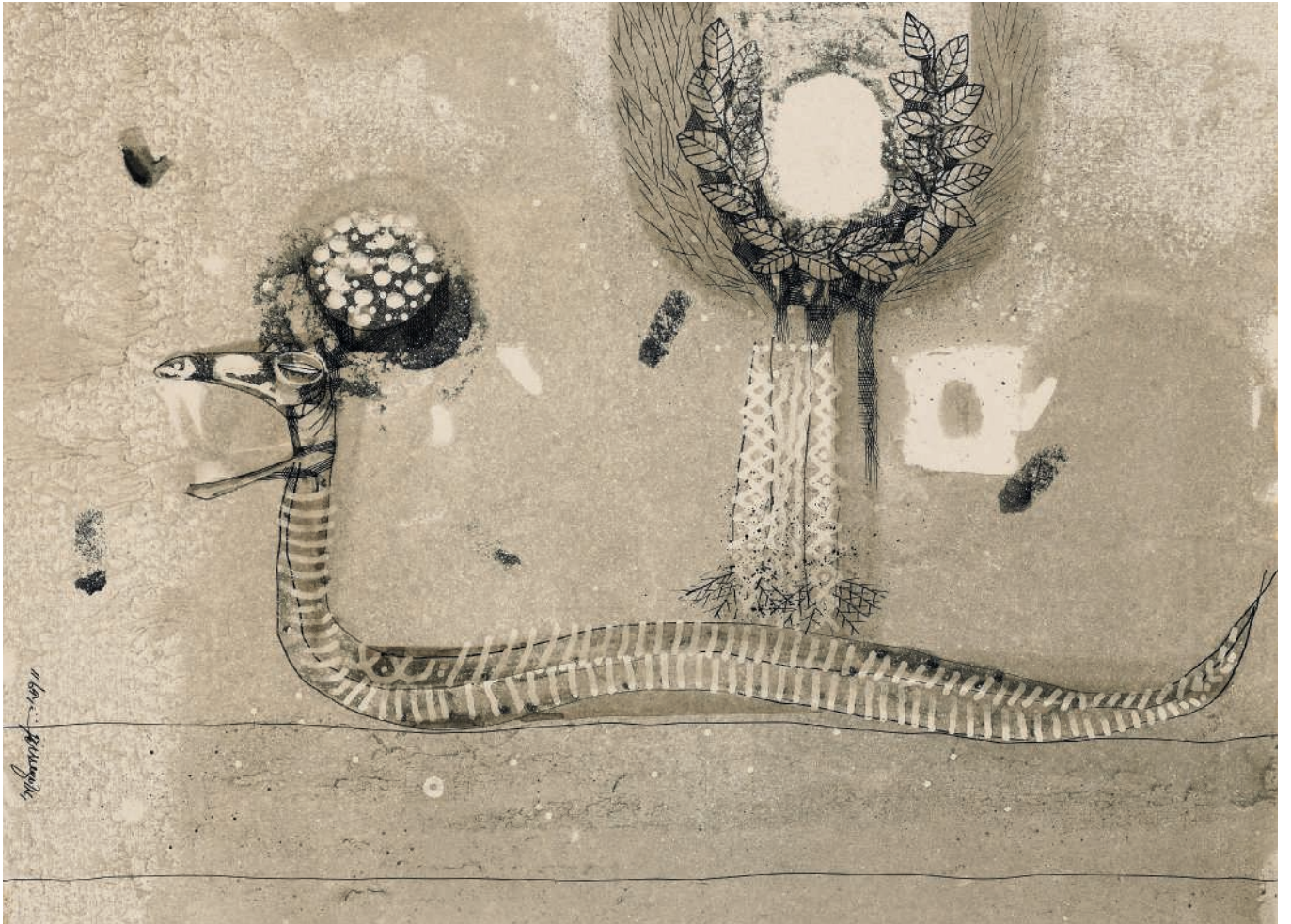
The portrayal of the feminine was always an integral part of Husain's oeuvre. While their forms often drew on classical Indian sculpture, they are also defined by Husain's bold line and palette. In this painting of a group of female dancers, one can see the bearing classical Indian sculpture had on Husain's early work, and his clever combination of the disciplines of music, dance, sculpture and painting. Drawing from the Sanskrit philosophical notion of *rasa* or aesthetic rapture, Husain sought to express each of these artistic forms through the two-dimensional surface of the canvas to afford his viewers a holistic aesthetic experience.

Discussing the classical stance of *tribhanga* (three bends) in temple sculpture, which is reflected in the female figures in this painting, Husain noted that "in the East the human form is an entirely different structure [...] the way a woman walks in the village there are three breaks [...] from the feet, the hips and the shoulder [...] they move in rhythm, the walk of a European is erect and archaic." (P. Nandy, *The Illustrated Weekly of India*, December 4-10, 1983, unpaginated)

Speaking about the artist's early female figures, the critic Richard Bartholomew noted, "The drawing is certain and daringly economical. The thick, muscular, exploratory line is broken or interrupted by blocks of bold colour. This line is different from the slender graceful line of the Pahari painters or the revelatory voluptuousness so characteristic of Matisse's drawing. Poise and resplendent colour, emotively used, provide the spectator the key to the prevailing mood." (R. Bartholomew, 'Ten Paintings by M.F. Husain', *Thought*, 12 April, 1958)







453

PROPERTY FROM A PRIVATE COLLECTION, GERMANY

453

GANESH PYNE (1937-2013)

Sentinel

signed and dated in Bengali (lower left); further titled and inscribed
 'SENTINEL / Rs 150/- / GANESH PYNE / 3/1A KAVIRAJ
 CALCUTTA - 12' (on partial label on the reverse)

ink and wash on paper

17 x 21¼ in. (43.2 x 55.3 cm.) image

18 x 22¾ in. (45.7 x 57.8 cm.) sheet

Executed in 1967

\$7,000-9,000

PROVENANCE

Acquired in India, 1960s-1980s

Private Collection, Austria

Acquired from the above by the present owner

PROPERTY FROM A PRIVATE COLLECTION, CHENNAI

454

MEERA MUKHERJEE (1923-1998)

Untitled (Spinning Yarn)

bronze

6½ x 15¼ x 5 in. (16.5 x 38.7 x 12.7 cm.)

\$40,000-60,000

PROVENANCE

Galerie 88, Kolkata

Acquired from the above by the present owner



454

Meera Mukherjee was a timeless innovator with an unrivalled ability to connect tradition with modernity. Linking age-old practices with contemporary life, she imbued each of her sculptures with a sense of lyricism that transported her subjects from the familiar and ordinary to the magical. The respect and compassion for the common man and the mundane that shapes this transformation stems from the artist's conviction that art existed in every aspect of daily life, waiting to be discovered.

Through her sculptural practice Mukherjee perfected a version of the Dhokra 'lost wax' method of casting bronze she learnt from the tribal communities of Bastar in Madhya Pradesh, a technique that became entirely her own. Her inventive process and approach consisted of sculpting the works first in wax and then building up the surface with wax strips and

rolls, to give an intricately detailed and tactile finish to the bronze in which they were eventually cast. Despite the rigidity and harshness of the metal, her sculptures maintain a delicate malleability that imbues them with a dynamic sense of rhythm.

"Meera's world in bronze is full of movement. The viewers' eyes do not only follow the flowing contours of the figures but also the patterns, lineatures and ornamentations animating the surfaces of her bronze sculptures. None of these figures is profane in the Western sense as all of them seem to be imbued with something of the divine and to pulsate with flowing forces and energies." (C. Segieth, *Remembering Meera Mukherjee*, exhibition catalogue, Bernried, 2012, p. 8)



455

455

KRISHEN KHANNA (B. 1925)

Untitled (Portrait of Husain)

signed and dated 'KKhanna 1954' (lower left)

ink on paper

8¾ x 7 in. (22.2 x 17.9 cm.)

Executed in 1954

\$12,000-18,000

PROVENANCE

Sotheby's New York, 19 September 2007, lot 7

Acquired from the above by the present owner

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

456

AKBAR PADAMSEE (B. 1928)

Untitled (Head II)

initialed and numbered 'AP II 4/5' (lower right)

bronze

10¼ x 10½ x 8½ in. (26 x 27 x 20.5 cm.)

Executed *circa* mid-1980s; number four from an edition of five

\$25,000-35,000

PROVENANCE

Saffronart, 11 May 2006, lot 113

Bodhi Art, New York

Acquired from the above by the present owner

Although Akbar Padamsee experimented with sculpture as early as his time at the Sir J.J. School of Art in Bombay, it was only in the mid-1980s that he returned to the medium in earnest. Modelling and casting a series of heads in bronze, he exhibited these works at Art Heritage in New Delhi and Pundole Art Gallery in Mumbai in 1985-86.

"In [Padamsee's] work, the element which was once provided by iconography now springs largely out of the expressive handling of material. Padamsee creates a metaphor for his own activity. Apart from their startling, sinister beauty, which stems from more than style or technical expertise, his sculptures have a striking power of penetration and hold the possibility of visualising a tangible object which defies identification as the surrealistic subconscious is dredged. Enigmatic as they are, each viewing results not in familiarity but in fresh discoveries. In the end we are compelled to seek out his work as if we needed it, and cherish it as some source of elixir." (N. Ganguly, *Akbar Padamsee, Work in Language*, Mumbai, 2010, p. 171)



456



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 terracotta, from the Chinese Tse pei Hung horse to St. Marco horse, from ornate armoured 'Duldul' to challenging white of 'Ashwamedh' [...] the cavalcade of my horses is multidimensional.

— M.F. Husain

PROPERTY FROM THE AMIRI FAMILY COLLECTION

457

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Horses)

signed in Hindi (upper left)

oil on canvas

25¾ x 32 in. (65.4 x 81.3 cm.)

Painted circa 1960s

\$70,000-90,000

PROVENANCE

Galerie du Grand Mezel, Geneva

Acquired from the above by the present owner, 1972

The muscular bodies of the two horses in this composition by Husain are carefully interwoven, as if caught in an intimate embrace. Perhaps representative of the duality between shadow and light, or day and night, these impressive beasts elegantly bend their heads towards each other as if acknowledging that they are paired for eternity. Making use of a wide field of references, Husain bestows the horses he paints with a powerful and evocative presence, representing his captivation with the equine figure since the early 1950s. Painted in the 1960s, this powerful and perfectly balanced composition testifies to the assured virtuosity of the artist's hand, palette and vision.



PROPERTY OF A PRIVATE COLLECTOR, WEST COAST

458

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Musicians and Dancers)

signed in Hindi (upper right)

oil on canvas

30 $\frac{7}{8}$ x 67 $\frac{1}{2}$ in. (78.5 x 171.6 cm.)

Painted circa 1970s

\$200,000-300,000

PROVENANCE

Apparao Galleries, Chennai

Acquired from the above by the present owner, 2000



Scene of dance and music from Purana Mahadeo Temple, Harsagiri; now Sikar Museum, Rajasthan. Image reproduced from S. Kramrisch, *The Art of India Through the Ages*, New York, 1954



"One of the most revealing aspects of an artist's work is his sense of the past: his capacity to assimilate in his mind and being the consciousness of his race, and his ability to direct the totality of that awareness through the filter of his creative imagination into an engagement with the contemporary situation. This instinctual absorption of the past is a measure of his cultural rootedness and also of his artistic originality [...] Originality consists in the artist's capacity to confront the present through the collective vision of his country's past, and to bring to it the total experience of history in such a way as to open up new perspectives of thought and feeling." (E. Alkazi, 'The Modern Artist & Tradition', *M.F. Husain*, New Delhi, 1978, p. 3)

In his body of work, Husain often highlighted the importance of interdisciplinary practices in the arts, particularly the close relationship between painting, classical music, ancient sculpture and dance in India. Influenced by the Sanskrit notion of *rasa* or the aesthetic evocation of emotion through the arts, the artist believed that in order to create a painting, one must first embrace the basic principles of form, movement and music among other disciplines.

Deeply impressed by the folk traditions and rituals of his country, Husain portrays the beauty and simplicity of a vernacular ceremony accompanied by dance and music in this monumental painting. In an intense *camàieu* of deep blues and emerald greens, the artist reveals a procession of musicians and dancers, organically assembled like a *bas-relief* carved frieze. The horizontal composition of this painting, inspired by traditional Indian art and craftsmanship, enables Husain's figures to acquire a hieratical stature.

In this joyful scene, the viewer can distinguish a sitar player on one side, her head turned towards the percussionist, and several dancers nimbly swaying to the beat with what appear to be jars balanced on their hips and heads. The colors are delicately assembled, driven by the assured eye of the master colorist and an economical dark line delineating the sensual bodies. The gracefully distorted bodies of the dancers and the expressive hands of the central musician underscore Husain's knowledge of classical Indian sculpture and his attention to the plasticity of the movement and its depiction. A sense of exhilaration radiates from the painting, emphasized by his skilled use of shadows subtly distilled in the corners of the bodies.



459

PROPERTY OF A PRIVATE AMERICAN COLLECTOR

459

ISMAIL GULGEE (1926-2007)

Untitled

signed and dated 'Gulgee '92' (upper right)

oil on canvas

36 x 48 in. (91.5 x 122 cm.)

Painted in 1992

\$10,000-15,000

PROVENANCE

Acquired directly from the artist, *circa* 1995

460

ANWAR JALAL SHEMZA (1928-1985)

Untitled (Head)

signed and dated in Urdu (lower left)

pastel and gouache on paper

14 x 10 in. (35.5 x 25.5 cm.)

Executed in 1956

\$6,000-8,000

PROVENANCE

Acquired in Karachi, *circa* late 1950s

Private Collection, Australia

Acquired from the above by present owner



460

If we look at Shemza's use of textile, calligraphy, plant forms and language in this way, we begin to understand a new layer of importance in just what it was he was struggling for. It was not a simple juxtaposition of modernism with 'ethnic' form, but a more complex anthropomorphism in which the very contingencies of modernism and oriental pattern, and their allegorical potential in referring not only to themselves but to a larger cosmic order, comes into play.

— I. Dadi, *Anwar Jalal Shemza*, London, 2015



PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

461

SADEQUAIN (1930-1987)

Untitled (Adam; Eve)

signed and dated 'SADEQUAIN 75' (lower right)

signed 'SADEQUAIN' (lower left) and dated "75" (lower right)

oil on wood

18 x 9¾ in. (45.7 x 24.7 cm.); 18½ x 9½ in. (46 x 24.6 cm)

Painted in 1975; two works on wood

(2)

\$10,000-15,000

PROVENANCE

Gifted by the artist to the present owner, 1987



462

ABDUR RAHMAN CHUGHTAI (1894-1975)

Untitled (Portrait of a Young Man)

watercolor and pencil on paper

21 $\frac{7}{8}$ x 18 $\frac{1}{2}$ in. (55.9 x 47 cm.)

Executed circa 1945

\$15,000-20,000

PROVENANCE

The collection of the artist

Thence by descent

Waddington's, Toronto, 13 June 2017, lot 59

Acquired from the above by the present owner

PROPERTY OF A PRIVATE COLLECTOR, WEST COAST

463

MANJIT BAWA (1941-2008)

Untitled (Cow)

signed and dated 'Manjit Bawa 2002' and signed and dated in Punjabi (on the reverse)

oil on canvas

41¾ x 41⅞ in. (106 x 106.5 cm.)

Painted in 2002

\$150,000-200,000

PROVENANCE

Sakshi Gallery, Mumbai

Acquired from the above by the present owner, 2010

The first response to a Manjit Bawa work is a feeling of serenity and quietude. The mythological characters, whether men, women or animals, seem bound together in some undisturbed bower against glowing colour fields.

— K. Singh, *India Modern: Narratives from 20th Century Indian Art*, New Delhi, 2015

Manjit Bawa's command of color and space creates truly mesmerizing compositions. His "[...] free flowing, arabesque figures, both human and animal, are almost like personifications of fragments of thoughts, ideas, of words and poetry that are introduced into a rational real world by him." (A. Vadehra, *Let's Paint the Sky Red: Manjit Bawa*, New Delhi, 2011, p. 7) Bawa renews and reinvigorates the traditional language of miniature paintings using stylized forms on a uniformly colored background. Bawa's luminescent monochromatic realities do not represent a void, nor are they merely a formal mechanism or tableau, but a tangible entity which is as central to the work as the figures suspended within it.

As critic Geeta Kapur noted about Bawa's paintings, "Manjit paints great expanses of colour with forms that are non-representational but with certain image-associations - rubbery limbs for most part - left floating in a fluorescent colour-field which though flat, is subtly tinted and holds up the forms, limp or aggressive, like the diaphanous, bright-hued tent of the sky holds up cloud formations". (G. Kapur, cited in S. Kalidas, 'Let's Paint The Sky Red', *Let's Paint the Sky Red: Manjit Bawa*, New Delhi, 2011 p. 12) Bawa defines dimensions of pure sumptuous color which enraptures its subjects as this cow suspended in a blood red background seems suspended in stasis, eternally trapped in this ethereal reality.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

464

RAMESHWAR BROOTA (B. 1941)

Untitled

signed, dated, and inscribed 'RAMESHWAR BROOTA / 2005

60" X 60"' (on the reverse)

oil on canvas

60¼ x 60¼ in. (153 x 153 cm.)

Painted in 2005

\$60,000-80,000

PROVENANCE

Bodhi Art, New York

Acquired from the above by the present owner

EXHIBITED

New Delhi, Shirdharani Art Gallery and Vadehra Art Gallery,

Counterparts - Recent paintings by Rameshwar Broota, February - March 2009

LITERATURE

Counterparts - Recent Paintings by Rameshwar Broota, exhibition catalogue,

New Delhi, 2009, p. 39 (illustrated)

R. Karode, *Rameshwar Broota: Interrogating the Male Body*, New Delhi,

2015, pp. 162, 232

Broota's central subject is man, through whose tensions and aspirations, lusts and endeavours, the greater issues of life are mediated. God is indifferent or distant, the human 'other' is absent; the solitary man becomes the site for conflict and resolution.

— G. Sinha, *Rameshwar Broota: Recent Paintings*, New Delhi, 2001

In 2014 Rameshwar Broota was the subject of a major retrospective at the Kiran Nadar Museum of Art, New Delhi. What this landmark exhibition epitomized was that in a career already spanning more than five decades, Broota's oeuvre has investigated, interrogated and experimented with one key existential thesis: Man. Drawn to fundamental questions of existence and morality from a young age, Broota became well versed in philosophical texts like the *Bhagavad Gita* and began a relentless search for understanding and expressing man's moral and phenomenological place in the world.

After his overtly figurative and political works of the previous decades, from the 1990s Broota began working on a series of large, monochromatic, semi-abstract canvases with intricately textured surfaces that featured free-floating architectural forms and half-concealed figures. The present painting from 2005 is not in fact abstract, but abstracted. The specter of the human figure is perennially present, though represented here by a discombobulated digit. By playing with scale and cropping the focal point, Broota monumentalizes the

ordinary, encouraging us to question the familiarity of his images. Through these half-images, Broota explores the shadowy anonymity that society imposes on the contemporary individual, and the insidious violence of this phenomenon.

Broota's paintings bear the physical scars of his innovative and labor-intensive creative process. This is "Broota's excavation of the male figure [...] he developed a method in which he applied many thin coats of paint beginning with silver and including raw sienna, burnt umber, shades of bluish black as well as pure black, and incorporating linseed oil to preserve the suppleness of the surface for the scraping phase." (S. Bean, 'Midnight's Children: The Second Generation', *Midnight to the Boom, Painting in India After Independence*, New York, 2013, p. 138) Using a razor, the artist scrapes and works the surface to create texture and exquisite relief like details. Through this process, Broota blurs the definitions of painting and sculpture, and becomes part artist, part archaeologist, exhuming his subjects from the medium and revealing them to the world as new discoveries.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

465

DAYANITA SINGH (B. 1961)

Drawing Room, Coimbatore; Linen Cupboard, Coimbatore; Gropius House Chair, Lincoln

signed and numbered 'Dayanita Singh 3/7' (on the reverse) two signed and numbered 'Dayanita Singh 5/7' (on the reverse) one silver gelatin prints

9¾ x 9¾ in. (24.9 x 24.9 cm.) each image

13¾ x 10¾ in. (35.1 x 27.6 cm.)

each sheet

Executed circa mid-2000s; each from an edition of seven three photographs

\$6,000-8,000

(3)

PROVENANCE

Gallery Chemould, Mumbai

Acquired from the above by the present owner

EXHIBITED

Boston, Isabella Stewart Gardner Museum, Dayanita Singh: Chairs, 11 February - 8 May, 2005 (another from one edition exhibited)
London, Frith Street Gallery, Dayanita Singh: Chairs, 1 June - 4 August, 2005 (another from one edition exhibited)

Dayanita Singh is an artist who works with the medium of photography, and considers book-making her form. Part of the *Chairs* series, these works by Singh explore the idea of inanimate objects communicating a distinct sense of status, age and gender. Portraits devoid of human figures, these images trace their origin to Singh's photographs of furniture and empty rooms in Anand Bhavan, Allahabad, from 2000. She further developed into a series of works while she was artist in residence at Boston's Isabella Stewart Gardner Museum in 2005. At the museum, she was drawn to photographing the chairs in the galleries, as if they were people, communicating their places and histories. This photographic series, published as her first limited edition book-exhibition, now represents a journey that spans many years and cities including Allahabad, Kolkata, Boston, Venice, Coimbatore and Morvi.

Writing about her portraits without people, Geoff Dyer observes, "The dominant suggestion in Dayanita's rooms is not so much of the absence of people so much as the *lack* of their absence: the idea of people, I mean, doesn't rush in to fill the vacancy. The wide-awake day-bed, the armchair never passing up a chance to take the weight off its feet, the books wanting nothing more than to curl up with a good book – all are perfectly content with the prospect of an evening on their own, undisturbed by human intrusion." (G. Dyer, 'Now we can See', *Dayanita Singh: go away closer*, London, 2013, p. 19)

Most recently Singh has exhibited at the Tokyo Photographic Art Museum, Kiran Nadar Museum of Art in New Delhi, Museum Für Moderne Kunst in Frankfurt, the Art Institute of Chicago, the Hayward Gallery in London, and has represented Germany at the Venice Biennale in 2013. Her latest book-objects are *Museum Bhavan* and *Museum of Chance*, published by Steidl in 2017 and 2014 respectively. Singh's 2013 work, *Museum of Chance*, was recently acquired by the Museum of Modern Art, New York.



466

NALINI MALANI (B. 1946)

Recollections IV

signed, dated, titled and inscribed 'N. Malani '79
"RECOLLECTIONS" IV / 48"x48"' (on the reverse)

oil on canvas

48 x 48 in. (122 x 122 cm.)

Painted in 1979

\$25,000-35,000

PROVENANCE

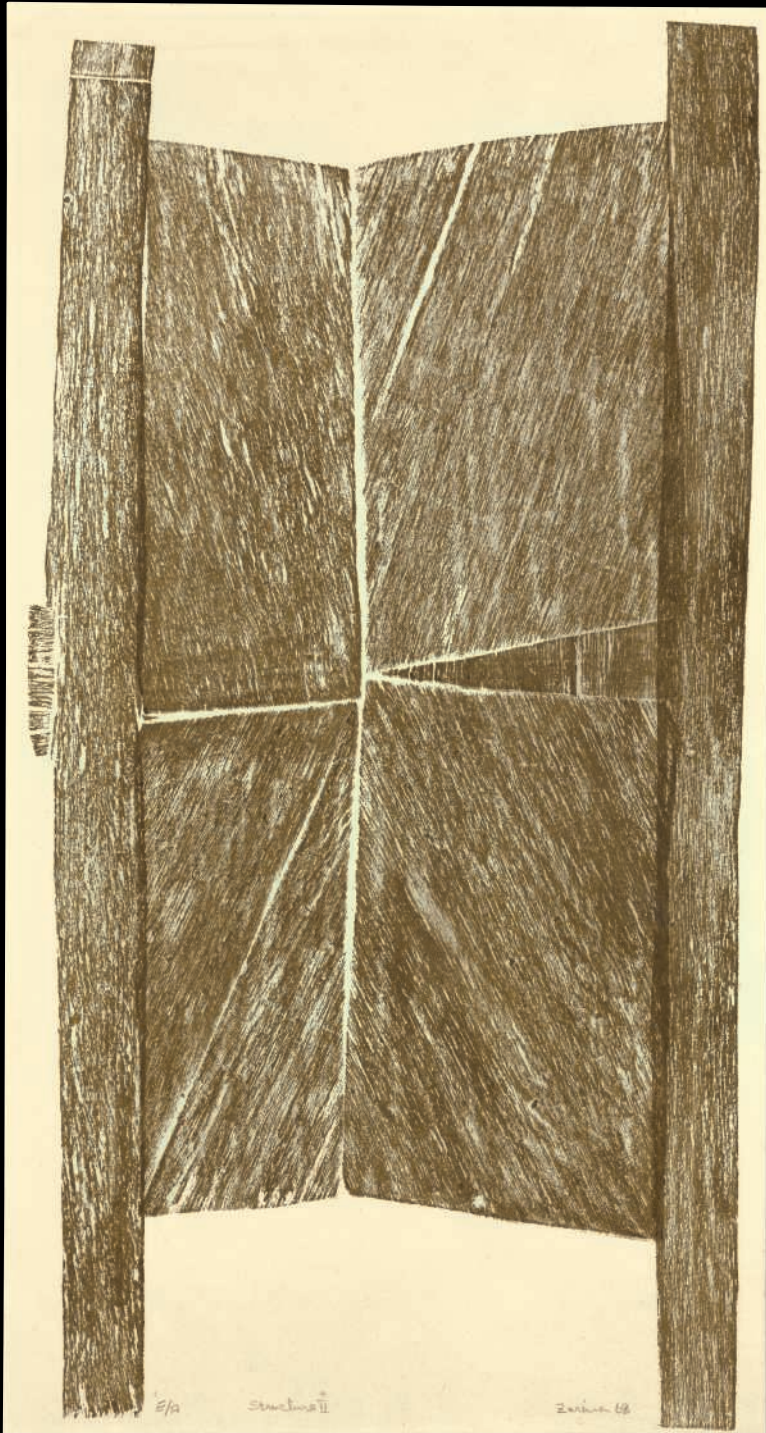
Pundole Art Gallery, Bombay

The Guy H. Barbier Trust

In a career spanning more than fifty years, Nalini Malani has experimented with several genres and mediums, including painting, reverse painting on perspex, photographic art, theatre, video, sound and large-scale installation. The artist's early paintings, from the 1970s and 80s, feature men and women drawn from her surroundings in Mumbai, particularly from the dense Lohar Chawl neighborhood where her studio was located at the time. The figures that populate these works are members of the large families that live together in cramped homes, and Malani attempts to express their lives and aspirations in her work. These large paintings also explore the limitations of narrative within a single frame, referencing Malani's experience with cinema and art-books as alternate forms of expression that allowed for continuous, more nuanced descriptions.

This painting from 1979 is part of a series of works titled *His Life*. Discussing this series, the artist recalls, "I tried to make a series that resembled characters in a novel. Writers work with 'time' to flesh out their characters. As a painter one only has the single frame to work with - so I decided to create personages that could tell their story over several paintings. The protagonist is a middle class business man from Lohar Chawl Bombay. Hence the title of the series - I wanted to get the 'feel' of such a character who would be so different from what I was familiar with. And the stories that unfold are about his family and professional life. Sometimes we see the scenario from the women's point of view and sometimes that of the child. In this setting archetypal roles are played out much like in a Greek tragedy, the servants being the chorus - that perceives all." (Correspondence with the artist, August 2017)

Today, Malani is one of the most respected representatives of Contemporary South Asian Art around the globe, and a major retrospective of her work, *The Rebellion of the Dead*, is scheduled to open at Centre Pompidou, Paris, this October. Her works have also been shown at the Stedelijk Museum, Amsterdam (2017), Princeton University Art Museum, New Jersey (2017), Museum of Modern Art, New York (2016), the Kiran Nadar Museum of Art, New Delhi (2014), the Scottish National Gallery, Edinburgh (2014), the Asia Society, New York (2014). Other international museums that have shown Malani's work include the Irish Museum of Modern Art, Dublin (2007), the Peabody Essex Museum, Salem (2005-06), the New Museum of Contemporary Art, New York (2003) and the Tate Modern, London (2001).



PROPERTY FROM THE ESTATE OF JOAN P. MILLER

467

ZARINA (B. 1937)

Structure II

signed, dated, titled and inscribed 'E/A Structure II

Zarina 68' (lower edge)

relief print from collaged wood on Indian handmade paper
22 x 12 in. (56 x 30.6 cm.)

Executed in 1968

\$5,000-7,000

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

LITERATURE

Zarina: Paper Like Skin, exhibition catalogue, Los Angeles, 2012, p. 37 (another from the edition illustrated)

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.

This woodcut is one of the earliest works by the artist to be offered at auction. Interpreted as part of a fence or a closed door, this print also foreshadows the artist's later work, which dwells on homes and homelands, as well as borders and their arbitrary creation.

468

ZARINA (B. 1937)

*Ahmedabad; Kabul; Beirut (from the portfolio
These Cities Blotted into the Wilderness
(Adrienne Rich after Ghalib))*

signed, dated, titled and numbered '1/20 Ahmedabad
Zarina 2003'; '1/20 Kabul Zarina 2003'
'1/20 Beirut Zarina 2003' (lower edge)
woodblock prints on Okawara paper laid on
Somerset paper
7 1/8 x 6 1/2 in. (18.1 x 16.4 cm.) plate
5 1/4 x 7 3/8 in. (13.4 x 18.6 cm.) plate
5 1/2 x 7 3/4 in. (14 x 19.8 cm.) plate
15 3/4 x 13 in. (40 x 33 cm.) each sheet
Executed in 2003; three prints on paper
number one from an edition of twenty (3)
\$6,000-8,000

PROVENANCE

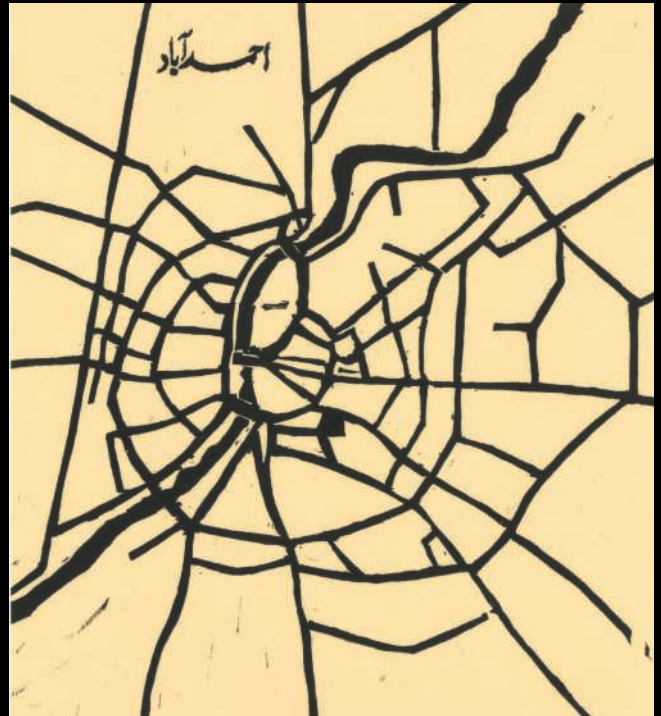
Private Collection, Connecticut
Thence by descent

EXHIBITED

Mumbai, Gallery Chemould; New Delhi, Gallery Espace;
Karachi, Chawkandi Art; Lahore, Rohdas Gallery2,
Cities, Countries and Borders, 2004 (others from the
edition exhibited)
New York, Bose Pacia, *Zarina: Counting 1977-2005*,
10 November - 22 December 2005 (others from the
edition exhibited)
Mumbai, Bodhi Art, *Zarina: Weaving Memory,
1990-2006*, 2007 (others from the edition exhibited)
New York, Luhring Augustine, *Twenty Five*,
8 May - 19 June, 2010 (others from the edition exhibited)
Los Angeles, Hammer Museum; New York, Solomon
R. Guggenheim Museum, Chicago, Art Institute of
Chicago, *Zarina: Paper Like Skin*, September 2012 -
September 2013 (others from the edition exhibited)
Saint-Étienne, Musée d'art Moderne et Contemporain,
Archéologie du Présent, 4 March 2016 - 8 January 2017
(others from the edition exhibited)
New York, Asia Society Museum, *Lucid Dreams and
Distant Visions*, 27 June - 6 August 2017 (others from
the edition exhibited)

LITERATURE

Cities, Countries and Borders, exhibition catalogue,
New Delhi, 2004 (others from the edition
illustrated, unpaginated)
Zarina: Counting 1977-2005, exhibition catalogue,
New York, 2005 (others from the edition
illustrated, unpaginated)
S.S. Patel, 'Zarina: Edges of Her World', *Art Asia Pacific*,
No. 54, 2007, p. 74 (one from another edition illustrated)
Zarina: Weaving Memory, 1990-2006, exhibition
catalogue, Mumbai, 2007, (others from the edition
illustrated, unpaginated)
M. Machida, *Unsettled Visions: Contemporary Asian
American Artists and the Social Imaginary*, Durham,
2008, p. 227 (one from another edition illustrated)
G. Sen, *Your History Gets in the Way of My Memory*,
Essays on Indian Artists, Noida, 2012, p. 147 (other
from the edition illustrated)
Zarina: Paper Like Skin, exhibition catalogue,
Los Angeles, 2012, pp. 130, 132 (others from the
edition illustrated)
A.R. Mufti, 'Zarina's Language Question', *Marg:
A Magazine of the Arts*, Vol. 68, No. 1, 2016, pp. 28-29
(others from the edition illustrated)





PROPERTY OF A PRIVATE AMERICAN COLLECTOR

469

ARPITA SINGH (B. 1937)

Untitled (Kneeling Lady); Untitled (Lady with Umbrella)

signed and dated "ARPITA SINGH 93" (upper right)

signed and dated "ARPITA SINGH 1993" (lower right)

watercolor and acrylic on paper

16½ x 11½ in. (41 x 29.5 cm.) each

Executed in 1993; two works on paper

(2)

\$15,000-20,000

PROVENANCE

Acquired directly from the artist, circa 1995



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

470

ARPITA SINGH (B. 1937)

Man Carrying Flowers

signed and dated 'ARPITA SINGH 93' (lower center)

oil on canvas

36 x 36 in. (91.5 x 91.5 cm.)

Painted in 1993

\$50,000-70,000

PROVENANCE

Bodhi Art, New York

Acquired from the above by the present owner

LITERATURE

D. Ananth, *Arpita Singh*, New Delhi, 2015, p. 114 (illustrated)

Describing Arpita Singh's visual vocabulary as fluctuating between playful and pained, Deepak Ananth observes that in her paintings, "the poetics of free association also becomes a politics, and it is the secret tension between these registers that constitutes the enigmatic force field of Singh's work in the last twenty years. The figure/ground gestalt becomes transposed as a chiasmus of pleasure and pain; the surface remains as delectable as ever, but the deeper structure of the paintings is keyed to motifs of desolation and death [...] Mortality stalks Singh's pictorial world." (D. Ananth, 'Profound Play', *Arpita Singh*, New Delhi, 2015, p. 38)



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471

JAYASHREE CHAKRAVARTY (B. 1956)

Untitled

signed, dated and inscribed 'Jayashree '05 / Acrylic, oil on canvas.'
(on the reverse)

acrylic and oil on canvas
71 x 53⁷/₈ in. (180.4 x 136.7 cm.)

Painted in 2005
\$10,000-15,000

PROVENANCE

Galerie 88, Kolkata
Acquired from the above by the present owner

LITERATURE

In The Very Face of The Time, New Works by Jayashree Chakravarty,
exhibition catalogue, Mumbai, 2006 (illustrated, unpaginated)

472

HEMA UPADHYAY (1972-2015)

Derelict

matchsticks, wood, steel and vinyl
42 x 55 x 44 in. (106.7 x 139.7 x 111.8 cm.)
Executed in 2007

\$3,000-5,000

PROVENANCE

Mattress Factory, Pittsburgh
Doyle, New York, 9 May 2012, lot 271
Acquired from the above by the present owner

EXHIBITED

Pittsburgh, Mattress Factory, *India: New Installations, Part II*,
9 September 2007 - 20 January 2008
New York, Stefan Stux Gallery, *Fire Walkers: Contemporary Artists from India,
Pakistan and the Middle East*, 1 May - 7 June, 2008

Created as part of a room-sized installation during her residency at the Mattress Factory in Pittsburgh, this work by Hema Upadhyay titled *Derelict* has multiple connotations inspired by her life in Mumbai and the time she spent in Pittsburgh. As she explains, "The crux of the work is that it comes from the idea of using materials that are flammable, literally. And everybody's familiar with that ... People are like, 'ok this is a matchstick, and it's a potent, flammable object. I want to use it in a destructive way.' A lot of these works stem from my own personal experiences in Mumbai and are a response to what is happening all over the world in terms of war. In the city of Pittsburgh, and in my neighborhood here where I'm living, I have seen that a lot of homes are abandoned. It's almost like somebody just left and wasn't allowed to take their things. It kind of builds your own fantasy, and stories and myths about certain things and the objects from these homes. A chandelier has a connotation of wealth. In earlier days we may have thought that only rich people could afford chandeliers because they are made with crystals and semi-precious stones and things of that sort. In this piece there's one chandelier crushed into the wall, so that it's almost breaking apart. One is hanging very pretty and one is just on the floor. The silhouettes now read as people who were possessing these objects ... they become the shadow of the object." (Artist statement, 'Derelict / Hema Upadhyay', *Mattress Factory* website, accessed July 2017)



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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

473

NATARAJ SHARMA (B. 1958)

Untitled (Structure series)

mixed media and collage on paper
78½ x 58⅞ in. (199.5 x 149.5 cm.)

\$10,000-15,000

PROVENANCE

Bodhi Art, New York

Acquired from the above by the present owner



474
RAVINDER REDDY (B. 1956)
Untitled (Head)

polyester resin and fiberglass with gilding
16½ x 11¼ x 15¾ in. (42 x 28.5 x 39 cm.)
\$25,000-35,000

PROVENANCE

Deitch Projects, New York
Acquired from the above by the present owner

EXHIBITED

New York, Deitch Projects, *Ravinder Reddy Sculpture*,
September-October 2001





MANJIT BAWA: KRISHNA AND COW

475

MANJIT BAWA (1941-2008)

Untitled (Krishna and Cow)

oil on canvas

70 $\frac{7}{8}$ x 59 in. (180 x 149.9 cm.)

Painted in 1998

\$350,000-500,000

PROVENANCE

Private collection

Acquired from the above by the present owner

Often when I am half-awake or asleep, I see these familiar figures and realise once again the truth that they are within me. My art is a mere expression of these feelings... there is no intellectual pretension, no need to conform to social norms, instead only heartfelt honesty, an expression of truth, as I feel it, see it and know it

— Manjit Bawa

Inspired by his experience as a silk screen printer which saw him utilize simplified, uncluttered modes of expression, Manjit Bawa's signature style suspends his forms against richly hued backgrounds in an effortless beauty borne from pristine, elegant simplicity. Bawa's paintings demonstrate a preference for economy of line and form over narrative, where extraneous detail is eliminated in favor of bold contour and monochromatic brilliant backdrops of pure horizonless space. The influence of classical Indian artistic traditions is evident both in Bawa's poise and palette. Whilst the artist's mastery of lyrical line borrows from Kalighat paintings, the saturated gem-toned hues of pure color take inspiration from Indian miniature painting.

What is so outstanding about the practice of Manjit Bawa is, "[...] not the stroke-by-stroke structuring of the image but its instant unveiling in animated suspension. As the image is revealed, the backdrop itself becomes the enactment." (J. Swaminathan, 'Dogs Too Keep Night Watch', *Let's Paint the Sky Red: Manjit Bawa*, New Delhi, 2011, p. 37)

With an almost sardonic simplicity, Bawa conjures a window into another world, revealing a realm of imagination, myth, mysticism and magic. Figures appear in suspended animation eternally trapped in this ethereal space. Here, the motif of the violet musical virtuoso suggests the god Krishna, traditionally depicted playing his melodious flute as cows graze nearby. With only his torso visible, enshrouded in drapery that matches the background, his eyes glance upward to the heavens. The flautist's fingers suggest a dynamism that seems paradoxically balanced with a motionless sense of serenity. Bawa's painting creates a seductive reality where gods, men, and beasts live in perennial peace in enchanted empires. Although Krishna is pictured hovering above his bovine companion, the two fractured figures are unified through the shimmering shades of pink found atop the beast's brow, as if reflecting the light of his divine master.



END OF SALE

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 do 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.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do 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.
- 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

(iii) 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-terrorism 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 numbered bidding paddle at least 30 minutes before the auction. You may register online at 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 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.

(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. 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 written bids at the lowest possible price, taking into 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 Δ 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\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

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 in 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:

- 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**, or the right to do so in law; and
- 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 Practice". 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 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 tides, 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, music, atlases, 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**").

- (b) 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.

- (c) 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
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
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.

- (d) 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.

- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 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:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th 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

- (a) 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):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) 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;

- (ii) 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;

- (iv) 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;

- (v) 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);
- (vi) we can, at our option, reveal your identity and contact details to the seller;

- (vii) 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;

- (viii) 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

- (ix) we can take any other action we see necessary or appropriate.

- (b) 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

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. 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 and Collection'. You may be liable to our agent directly for these costs.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - (i) we will charge you storage costs from that date.
 - (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
 - (iv) the storage terms which can be found at christies.com/storage shall apply.
- (e) 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**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - (i) charge you storage fees while the **lot** is still at our saleroom; or
 - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) 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 and 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 or contact us at 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 or contact us at 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.

(f) Gold

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

(g) 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 Ψ 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 saleroom video screens 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 any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) 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 or 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 process, use or share these recordings with another **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.

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. 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.

K GLOSSARY

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

- (i) 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;
- (ii) 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;
- (iii) a work for a particular origin source 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 saleroom 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 paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom 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 **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on 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.

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be 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

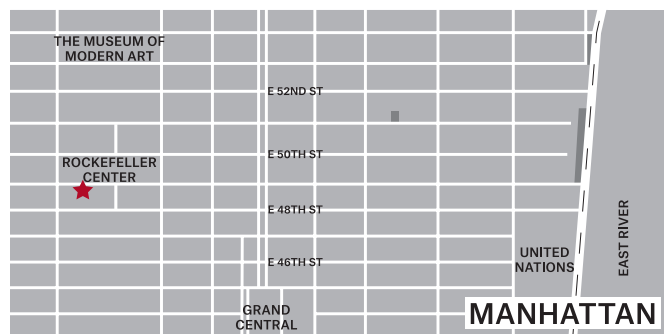
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

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.

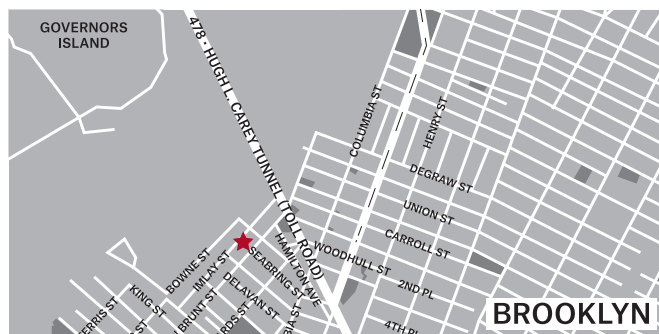
ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. 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.		

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
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

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.

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**.

◆ 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.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

18/05/17

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 ◦ ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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.

18/05/17



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in the art world,
*wherever you are.***

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Learn the way you want to.

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christies.com/christies-education-online

**讓你無論身在何處，
都能全情投入藝術世界。**

佳士得美術學院將於十月推出網上課程，
並將以英語、普通話和阿拉伯語授課，
讓你自選理想進修方式。

詳情

christies.com/christies-education-online

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CHRISTIE'S

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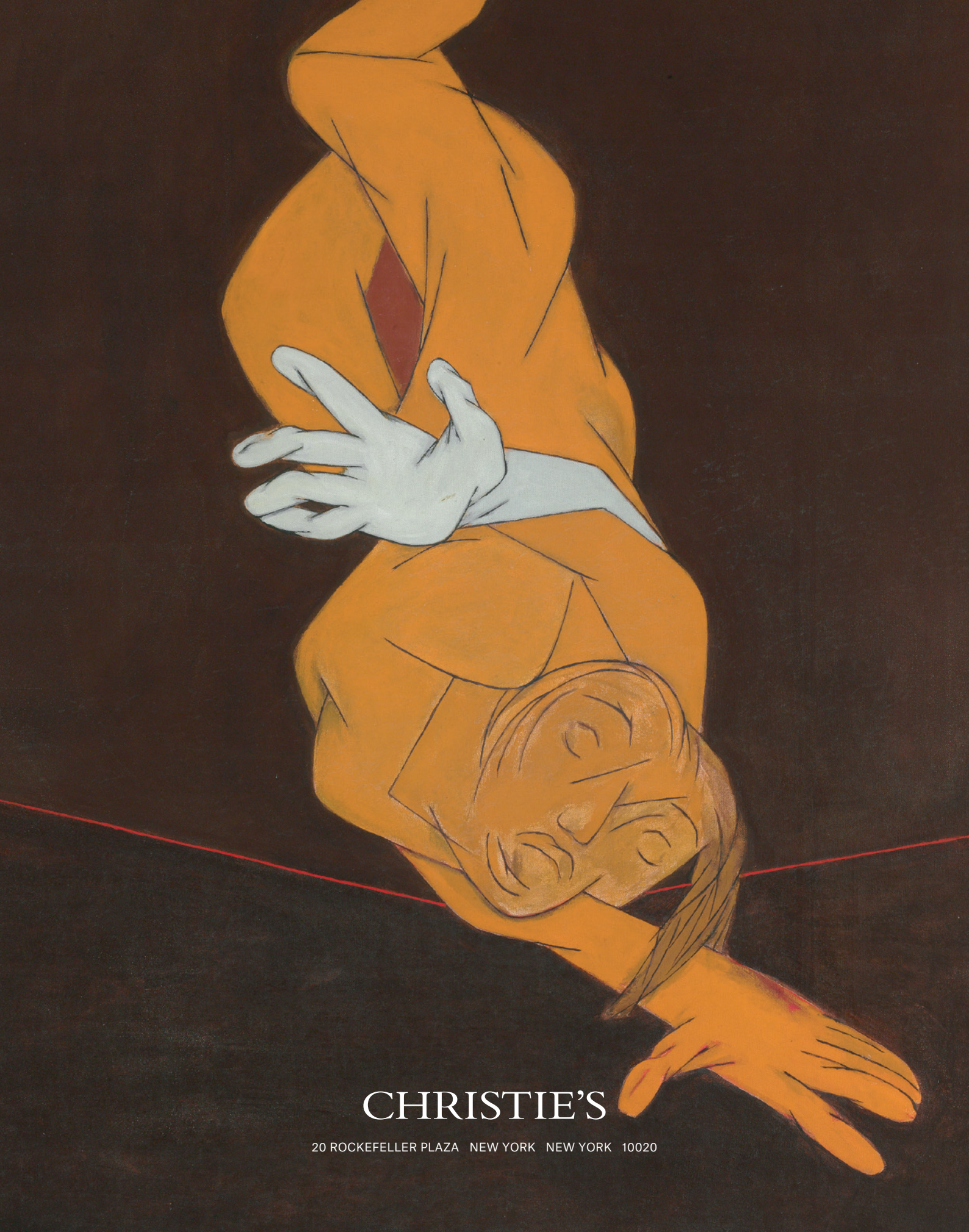
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