

An abstract painting with a complex composition of colors and textures. The palette is dominated by deep reds, oranges, and yellows, interspersed with dark, almost black, areas and patches of blue and green. The brushwork is visible and expressive, creating a sense of movement and depth. The overall effect is one of intense energy and emotional resonance.

SOUTH ASIAN MODERN
+ CONTEMPORARY ART

NEW YORK 21 MARCH 2018

CHRISTIE'S







SOUTH ASIAN MODERN + CONTEMPORARY ART

WEDNESDAY 21 MARCH 2018

AUCTION

Wednesday 21 March 2018
at 10.00 am (Lots 201-275)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	16 March	10.00 am - 5.00 pm
Saturday	17 March	10.00 am - 5.00 pm
Sunday	18 March	1.00 pm - 5.00 pm
Monday	19 March	10.00 am - 5.00 pm
Tuesday	20 March	10.00 am - 2.00 pm

The department would like to thank Akshay Jain for his invaluable help with the catalogue.

Front cover: Lot 222, 245
Inside front cover: Lot 230
Frontispiece: Lot 267
Inside back cover: Lot 251
Back cover: Lot 222, 209

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21/06/16

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21 MARCH
SOUTH ASIAN MODERN
+ CONTEMPORARY ART
NEW YORK

21 MARCH
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AND SOUTHEAST ASIAN
WORKS OF ART
NEW YORK

9 APRIL
A QUANTUM OF
HISTORY - THE
PRIGOGINE COLLECTION
PARIS

10 APRIL
AFRICAN AND OCEANIC
ART, AND PRE-
COLUMBIAN ART
PARIS

18 APRIL
ANTIQUITIES
NEW YORK

26 APRIL
ART OF THE ISLAMIC
AND INDIAN WORLDS
INCLUDING ORIENTAL
CARPETS
LONDON

20 MAY
ISLAMIC & INDIAN ART
ONLINE

12 JUNE
SOUTH ASIAN MODERN
+ CONTEMPORARY ART
LONDON

12 JUNE
ARTS OF INDIA
LONDON

27 JUNE
"AVANTGARDE"
A SINGLE OWNER
COLLECTION SALE OF
AFRICAN ART
PARIS

3 JULY
ANTIQUITIES
LONDON

12 SEPTEMBER
SOUTH ASIAN MODERN
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12 SEPTEMBER
INDIAN, HIMALAYAN
AND SOUTHEAST ASIAN
WORKS OF ART
NEW YORK

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Portrait of Gaganendranath Tagore
Image reproduced from R. Siva Kumar, *Paintings of Gaganendranath Tagore*,
Kolkata, 2015 inside cover (photographer unknown)

GAGANENDRANATH TAGORE
Movement

Gaganendranath Tagore only began to paint in 1905, quite late in his life, much like his polymath uncle Rabindranath Tagore. In fact, it was Gaganendranath who illustrated his uncle's autobiographical text, *Jeevansmriti*, around 1912. A few years before that, he helped establish the Indian Society of Oriental Art, Calcutta, with his brother Abanindranath, where several exhibitions of his work would be held. Apart from his early paintings and illustrations, the artist is known for his refined watercolor landscapes, unique cubist constructions, experiments with black and white photography, and portfolios of caricatures like *Birupa Bajra* and *Adbhut Lok*, which offered a satirical take on Bengali society of the time.

It was Tagore's experiments with Cubism, which began as early as 1921, that cemented his standing as a pioneer of modernism in Indian art. Combining his interests in photography, theater and stage design, the artist's work from this period drew from several sources, both artistic and scientific. Describing his unique approach to Cubism, Nandalal Bose wrote that Gaganendranath Tagore was "inspired by the experimentalist art of modern Europe, but it did not sweep him off his feet; indeed his later paintings are splendid examples of how fresh forms and moods can be created through a complete assimilation of the alien and the familiar." (N. Bose, *Gaganendranath Tagore*, Calcutta, 1964, unpaginated)

Well informed about modern art and scenography in Europe, it is likely that in addition to reproductions of Cubist works, Tagore would have encountered the representation of dynamism in works like *Nude Descending the Staircase* (1912) by Marcel Duchamp and in paintings of the same period by Italian Futurists like Giacomo Balla. During the famous Bauhaus exhibition held at the Indian Society of Oriental Art in 1922, he would have also seen the work of artists like Lyonel Feininger, Johannes Itten and Paul Klee in person, expanding his understanding of the ways in which he could explore and extend the ideas formulated by the Cubists.

"For Gaganendranath, the dynamic forms of the Futurists were more suitable than the more static Analytical Cubism [...]. The lyricism and theatricality inbuilt in his works also on the other hand prompts us to see the dissolution of the harder side of Cubism and an invocation of a certain kind of orientalist proclivity. However, Gaganendranath's moments with Cubism played an extraordinarily important role in the normative feature of his pictorial art. He began to conceive, more effectively than before, of the pictorial components as tangible elements, to be freely arranged, to far greater extent than he could do earlier. He was no longer tied to illusionistic or naturalistic space; he was now able to arrange its elements at will, following his own ideas and visions of space and atmosphere." (S.N. Majumdar, 'Gaganendranath's Moments with Cubism: Anxiety of Influence', June 2012, *art etc news & views* website, accessed January 2018)

Rather than dynamism or speed, Tagore's primary concern in *Movement* is light and its relationship with time, space and motion. Known to have experimented with refraction using kaleidoscopes and crystals, and studied color theory from publications like *The International Scientific Series*, in this work the artist restricts himself to a monochromatic palette to highlight the role illumination can play in the expression of kinetic energy. Closely related to his interest in theater, this painting is perhaps a meditation on representing mechanical movement on the stage through light and shadow.

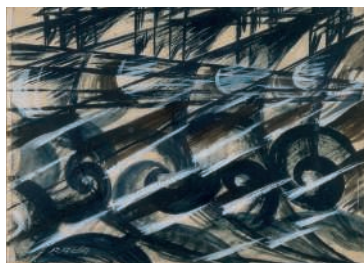
Writing about his works from this period, Stella Kramrisch calls Tagore's paintings 'musical', noting "Our artist introduced cubism in India, and at once cubism shows another aspect. It is not the static and crystallic, but the animate and dynamic which crystallise into cubes, cones, etc. Here the cubes do not build up a systematic structure, but they express the radiating, turbulent, hovering or pacified forces of inner experience." (S. Kramrisch, 'An Indian Cubist', *Rupam, A Journal of Oriental Art*, Calcutta, No. 11, July 1922, p. 109)



Marcel Duchamp, *Nude Descending a Staircase (No. 2)*, 1912, Philadelphia Museum of Art.
© Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2018



Johannes Itten, *Composition*, 1919.
©Bauhaus-Archiv Berlin



Giacomo Balla, *Abstract Speed*, 1912
Philadelphia Museum of Art, 125th Anniversary Acquisition. Gift of The Judith Rothschild Foundation, 2007-46-3
© Artists Rights Society (ARS), New York / SIAE, Rome



201

GAGANENDRANATH TAGORE (1867-1938)

Movement

initialed 'G.T.' (lower right); further titled and inscribed 'Movement
Echo (crossed out) / by / G.N. Tagore / 100/= / Movement
Rs 100/- / by G.N. Tagore' (on the reverse)

watercolor on paper
12 x 17 $\frac{1}{8}$ in. (30.5 x 45.1 cm.)

Executed *circa* 1920s

\$40,000-60,000

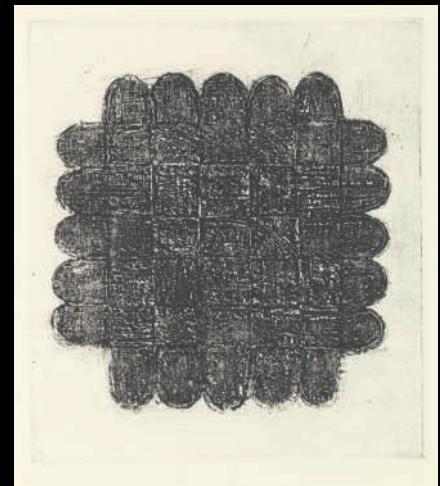
PROVENANCE

Acquired directly from the artist by Mr. Stokvis and Mrs. Pinkhof,
circa 1920s

Thence by descent

Bubb Kuyper Haarlem, 27 November 2014, lot 4830

Acquired from the above by the present owner



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

202

ZARINA (B. 1937)

The House at Aligarh

numbered, signed and dated '5/16 Zarina - 90' and titled 'At night I go to the house at Aligarh'; 'Ami waits for the motia blossom'; 'Saeeda brings her children'; 'Aslam tells a story'; 'Rani asks me to sing a song'; 'Abba comes in to look at us' (on the reverse)

etchings on paper

8 $\frac{5}{8}$ x 7 $\frac{7}{8}$ in. (22 x 20 cm.) plate (each); 17 $\frac{3}{4}$ x 15 in. (45 x 38 cm.) sheet (each)

Executed in 1990; number five from an edition of sixteen; six prints on paper (6)

\$15,000-20,000

PROVENANCE

Bodhi Art, New York

Acquired from the above by the present owner

EXHIBITED

Oakland, Mills College Art Museum, *Zarina: Mapping a Life, 1991-2001*, 2001 (another from the edition)

Mumbai, Bodhi Art, *Zarina: Weaving Memory, 1990-2006*, 2007 (another from the edition)

LITERATURE

Zarina: Mapping a Life, 1991-2001, exhibition catalogue, Oakland, 2001, p. 20 (one from another edition illustrated)

Zarina: Weaving Memory, 1990-2006, exhibition catalogue, Mumbai, 2007 (another edition illustrated, unpaginated)

"The notion of home remains immensely important to Zarina at the same time that she is acutely aware of its impermanence and mutability. She speaks, therefore, of a need to create homes for herself that are as much psychic dwellings as actual physical locations in the world. Even as her travels have taken her to lands spanning the globe, Zarina's gaze has often turned back to the childhood home in India that she was compelled to leave so long ago. Although the artist does not speak of her formative experience in terms of trauma, it might be said that this separation engendered a yearning to revisit this site of rupture and to try to recover and reconstitute, through acts of memory, what had been lost. With a repertoire of simple, abstract shapes that serve as mnemonic devices to trigger connections to her past, Zarina imaginatively returns to the site from which her journeys began, her father's house at Aligarh." (M. Machida, *Unsettled Visions: Contemporary Asian American Artists and the Social Imaginary*, Durham, 2009, p. 216)

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

203

NASREEN MOHAMEDI (1937-1990)

Untitled

pencil and ink on Japanese card paper

11 x 14 in. (27.8 x 35.7 cm.)

Executed *circa* late 1980s; one double sided work on paper

\$20,000-30,000

PROVENANCE

The Guild Art Gallery, Mumbai

Christie's New York, 12 September 2012, lot 316

Acquired from the above by the present owner

A drawing - each straight line ending with a different end.

Pick out drawings from the paper itself.

All the forces of nature are interlinked.

Pull with a direction.

Examine and reexamine each contour, each dot,

where rhythm meets in space and continuous changes occur.

Develop form through intuition from point to point.

Each line, texture (form), are born of effort, history + pain.

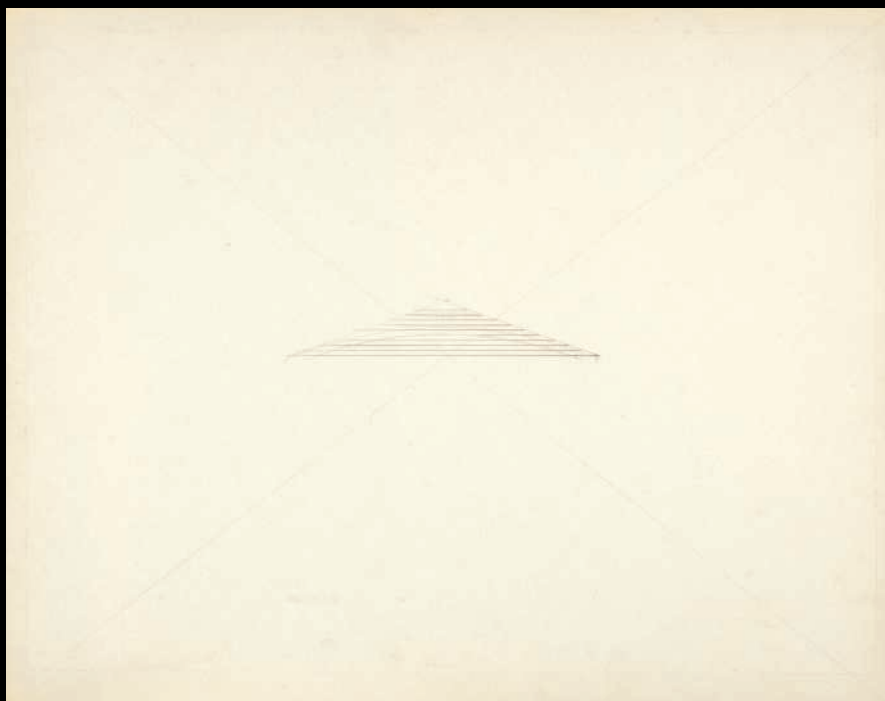
Lines strengthening from Form to Form.

- Nasreen Mohamedi, 1968-71

Graduating from St. Martin's School of Art in London, Nasreen Mohamedi was, by the early 1960s, well versed in Western modernist practices. Upon her return to India, Mohamedi, with her unique, nonrepresentational style, carved out a space of her own at the pinnacle of Indian modernism. "In India in the 1960s and 70s, Nasreen Mohamedi used a nonrepresentational line to create what [Agnes] Martin called 'a plane of attention and awareness.' In the West, her methodically linear work has often been aligned with Martin's, but the underpinning artistic content is different in its relation to the real: where Martin's hand-drawn, atemporal grids and horizontal lines, and her sensuous use of dilute primary colors, are avenues toward an ideal space, a space beyond the world, Mohamedi looks within the world, embracing the real and the social, both the peaceful environment of nature and its synthetic counterpart, the megalopolis. Rather than seeking refuge, or solitude, in a quiet place at a distance from the social world, Mohamedi often gravitated toward the harsh and tumultuous center. Yet her 'lines among lines,' in her phrase, share with Martin's sense of fluency and of the fleeting - the nondual nature of all." (C. Butler and C. Zegher, *onLine: Drawing Through the Twentieth Century*, exhibition catalogue, New York, p. 81)



(recto)



(verso)



204

SOMNATH HORE (1921-2006)

Untitled (Wounds Series)

signed and dated 'Somnath Hore 1970' (lower right), incised 'Somnath 70' (upper left); further inscribed 'HORSO025 / H.HORES 2.29 / 74' (on the reverse)

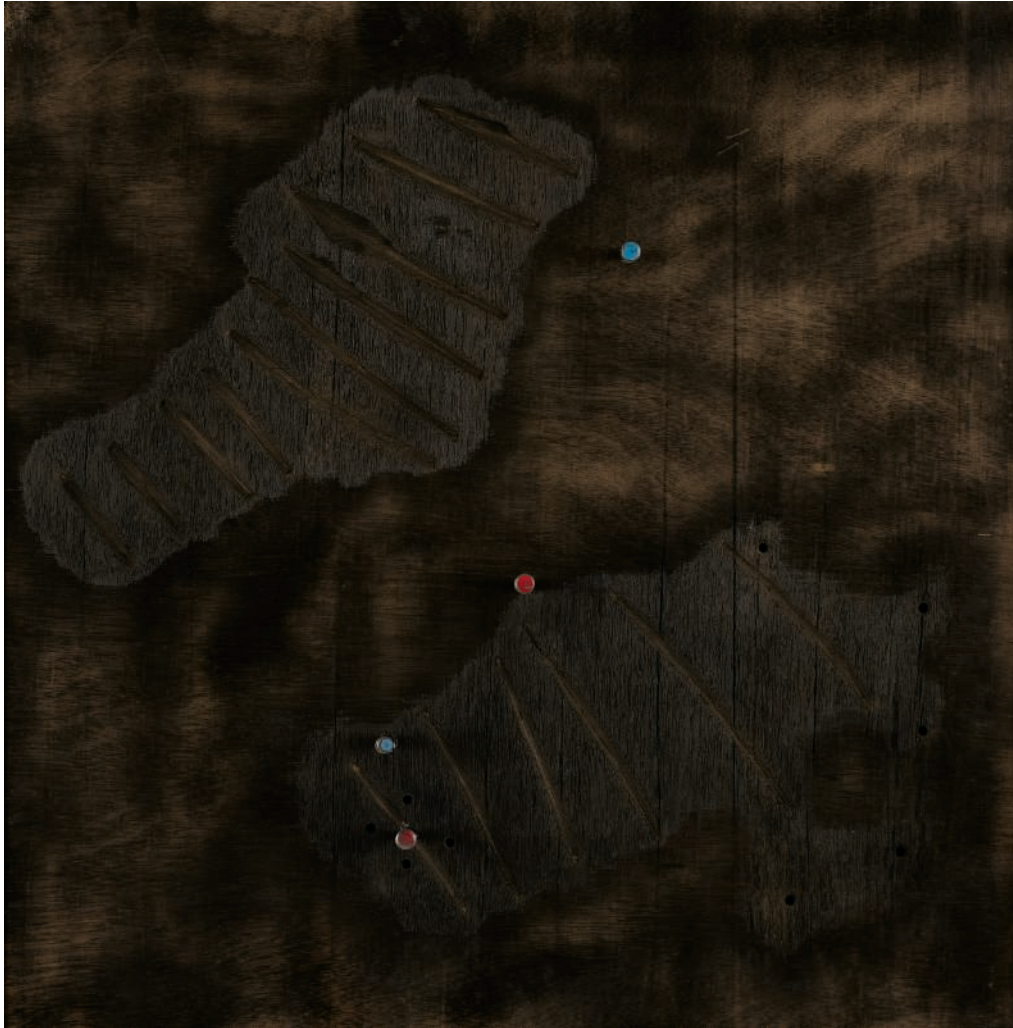
cast paper pulp
19 1/8 x 23 3/8 in. (48.5 x 59.5 cm.)
Executed in 1970

\$15,000-20,000

PROVENANCE

Formerly in the collection of Chester and Davida Herwitz
Aicon Gallery, New York
Acquired from the above by the present owner

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



205

JERAM PATEL (1930-2016)

Untitled

signed in Gujarati (on the reverse)

iron nails and blowtorched wood

24 x 23½ in. (61 x 60 cm.)

Executed circa 1970s

\$30,000-50,000

PROVENANCE

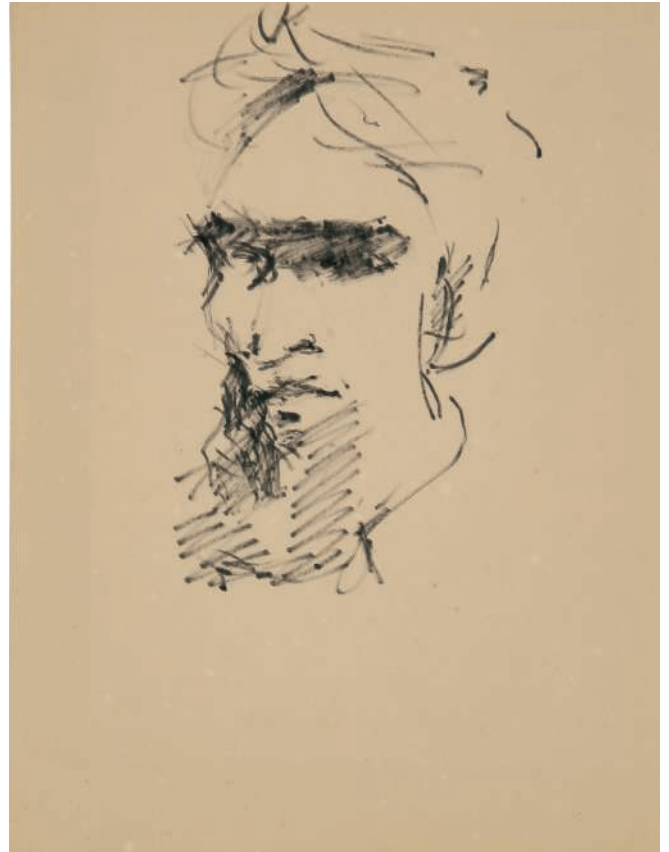
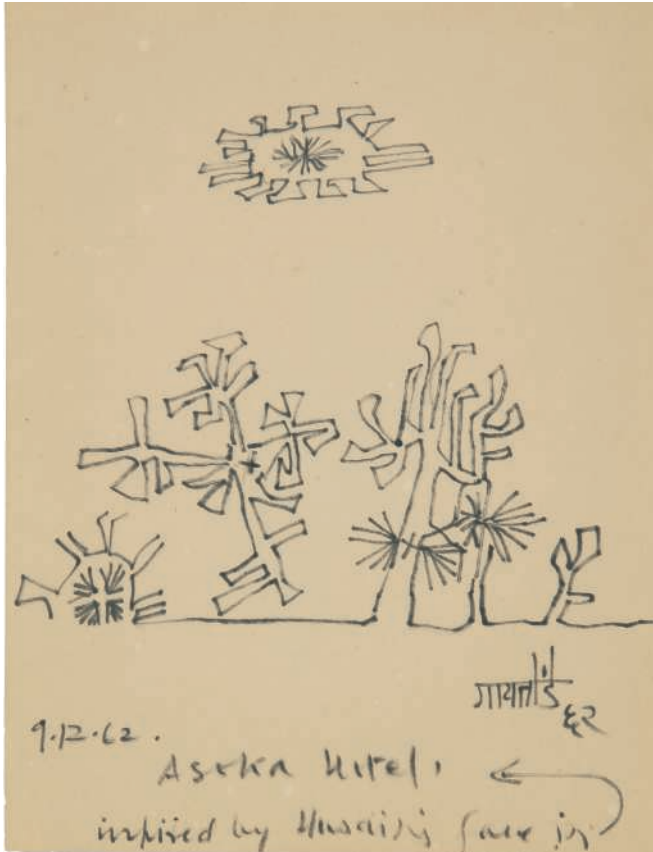
Private collection, Vadodara

Acquired from the above by the present owner

Jeram Patel, one of the pioneers of abstract art in India, was a founding member of the collective Group 1890, along with artists Jagdish Swaminathan and Gulam Mohammed Sheikh. According to his contemporaries, "[...] the eminent artist was a man of a quiet demeanor and a powerful, artistic language that was ahead of his time. In the 1960s, when artists in India were experimenting with form, Patel was pursuing a new kind of medium in abstraction - one that

involved engraving on burnt wood that he set alight with a blowtorch. This method later became one of his most celebrated styles, along with his iconic black strokes and saturated shapes of ink on paper [...] For Patel, the process of burning and destructing wood involved plunging into an unknown area and creating something that instinctively responded to his inner creative feelings. Regarding the innovative medium that he developed, he said, "[T]here is a search for the unknown which, I think, has always found expression in my works." (T.K.Y. Siu, 'Jeram Patel (1930-2016)', 21 January 2016, *Art Asia Pacific* website, accessed January 2018)

Patel worked as a professor at the Faculty of Fine Arts, M. S. University, Baroda, from 1976, and was later appointed its dean. Throughout his lifetime, he exhibited frequently in India and abroad, most notably at the Sao Paulo Biennale in 1963 and 1977. He also received numerous honors, including the Lalit Kala Akademi's National Award in 1957, 1963, 1973 and 1984. In August 2016, the Kiran Nadar Museum of Art, New Delhi, opened a retrospective of the artist's work as part of a series of exhibition on abstraction and minimalism in Indian modern art, and in 2016-17, his work was included in the acclaimed exhibition *Postwar: Art Between the Pacific and the Atlantic* at Haus der Kunst in Munich.



206

VASUDEO S. GAITONDE (1924-2001)

Untitled (Portraits of Husain)

signed and dated in Hindi, dated '9.12.62.' and inscribed 'inspired by Husain's face in Asoka Hotel.' (one, lower edge)

felt tip pen on paper

11 x 8¼ in. (27.9 x 21 cm.) each

Executed in 1962; three works on paper

(3)

\$25,000-35,000

PROVENANCE

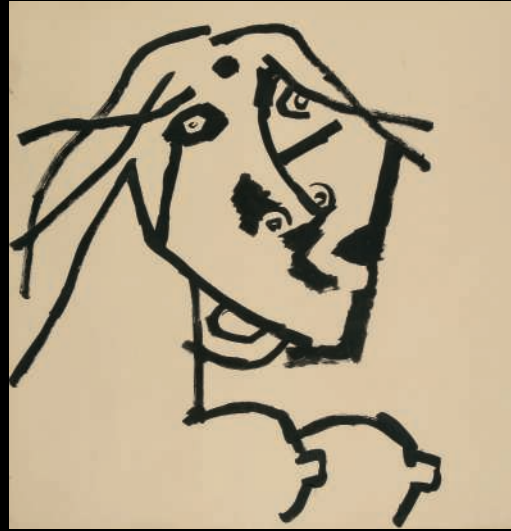
Formerly in the collection of Bal Chhabda
Thence by descent

Acquired from the above by the present owner



(left to right) M. F. Husain, Krishen Khanna, Ram Kumar, and V.S. Gaitonde
Image reproduced from S. Poddar, *V.S. Gaitonde Painting as Process, Painting as Life*, New York, 2014, p. 121 (photographer unknown)





PROPERTY FROM A PRIVATE COLLECTION, INDIA (LOTS 207-208)

207

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled

acrylic on paper

32 x 32¼ in. (81.3 x 81.9 cm.) each

Executed circa 1960s; five works on paper

\$10,000-15,000

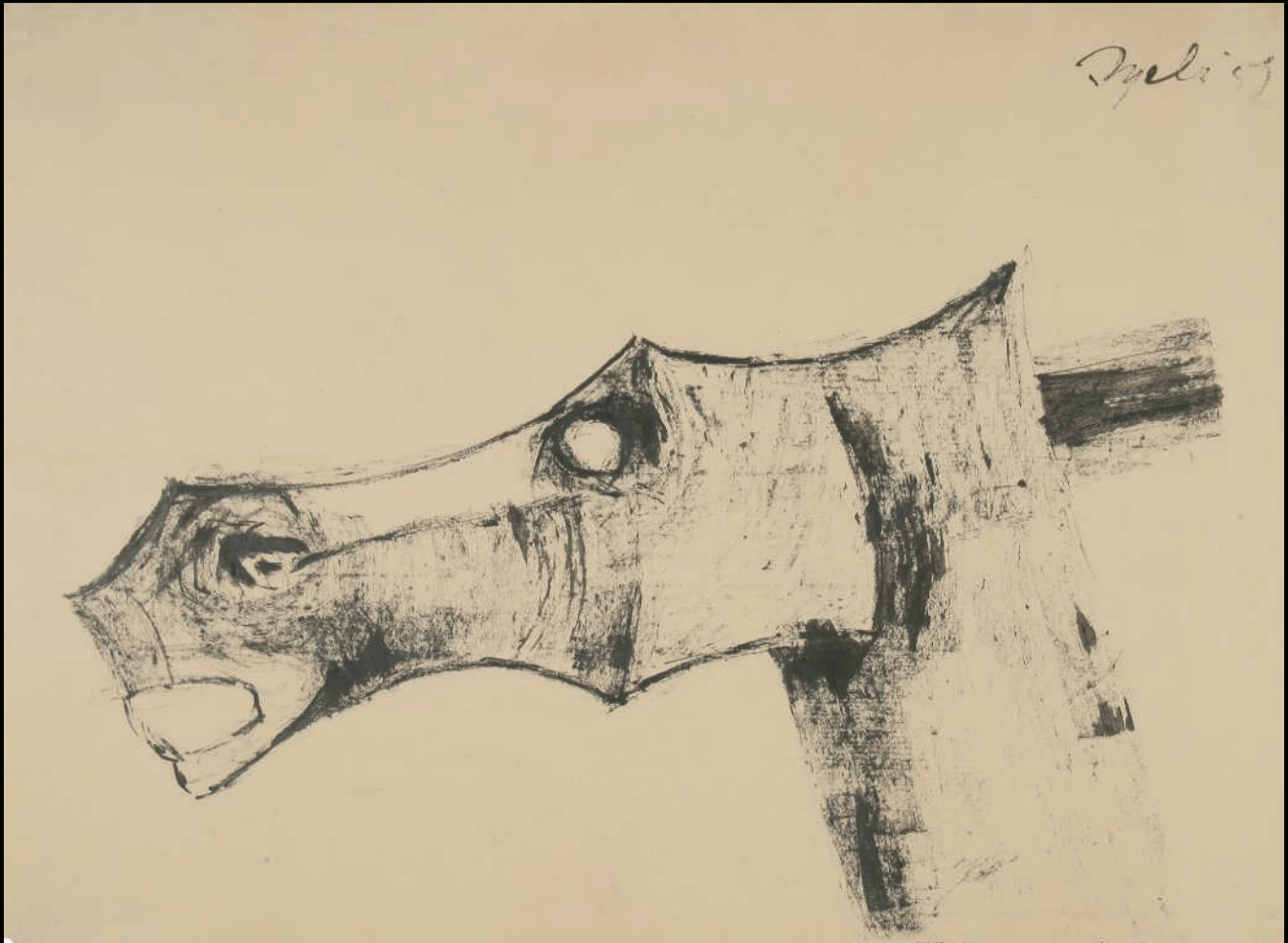
(5)

PROVENANCE

Formerly in the collection of Bal Chhabda

Thence by descent

Acquired from the above by the present owner



R. Hoskote, *Tyeb Mehta: Ideas, Images, and Exchanges*, New Delhi, 2005, cover, p. 242

208

TYEB MEHTA (1925-2009)

Head of a Horse

signed and dated 'Tyebl '59' (upper right)

ink on paper

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

Executed in 1959

\$30,000-50,000

PROVENANCE

Formerly in the collection of Bal Chhabda

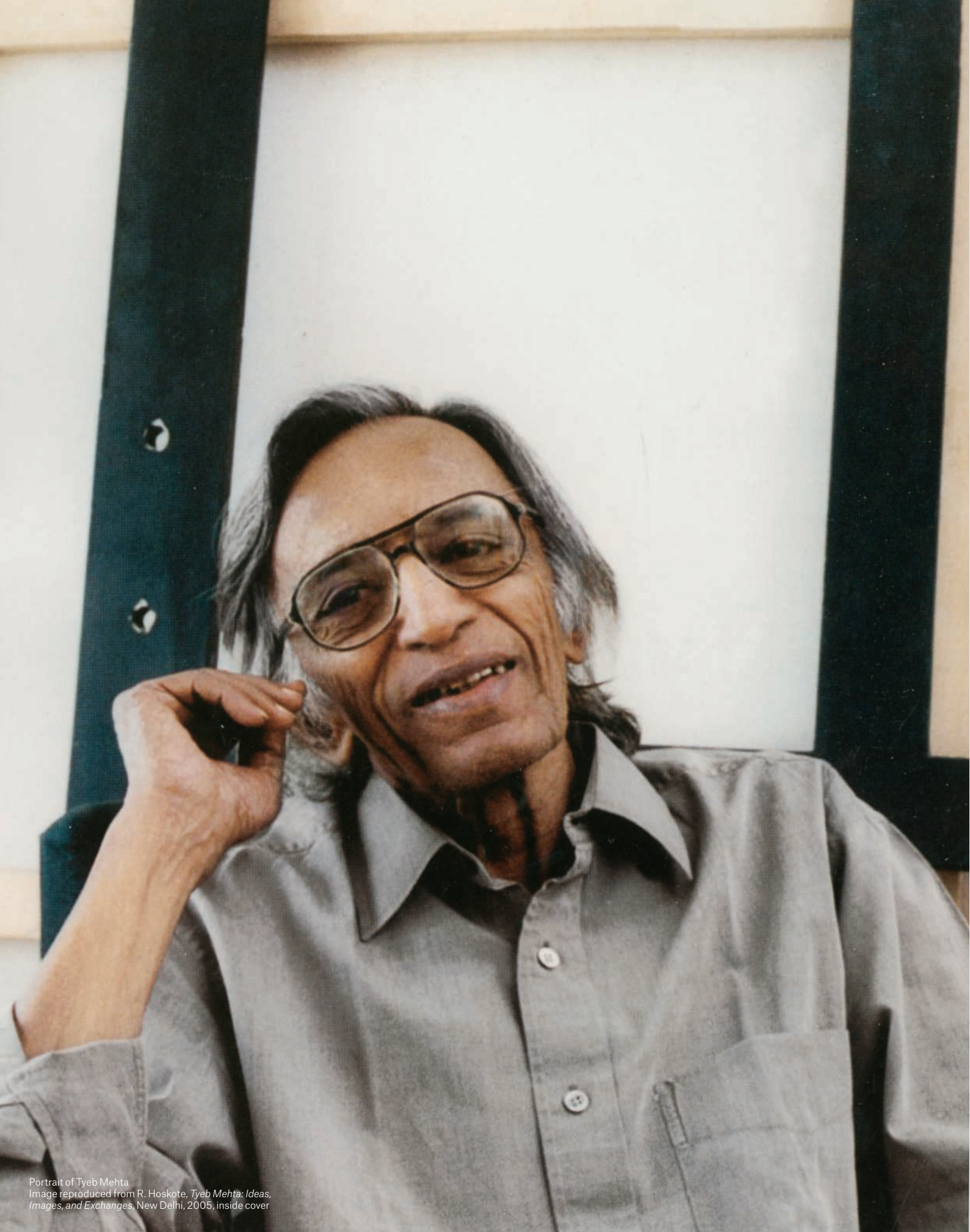
Thence by descent

Acquired from the above by the present owner

LITERATURE

R. Hoskote, *Tyeb Mehta: Ideas Images Exchanges*, New Delhi, 2005, p. 242 (illustrated)

"The Chinese ink drawings that [Tyeb Mehta] executed during the 1950s reveal to us the skeleton of Tyeb's painterly practice: sweeping, confident strokes; an occasional woodcut-like harshness, the graceful yet vigorous dance of lines of changing thickness from which both animal and human forms could be cast." (R. Hoskote, *Tyeb Mehta: Ideas Images Exchanges*, New Delhi, 2005, p. 12)



Portrait of Tyeb Mehta
Image reproduced from R. Hoskote, *Tyeb Mehta: Ideas, Images, and Exchanges*, New Delhi, 2005, inside cover

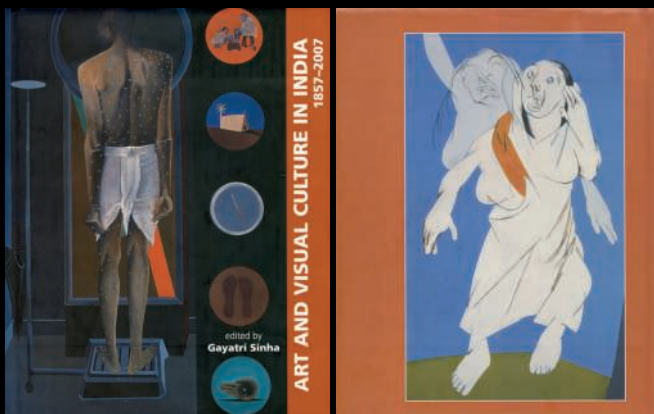
TYEB MEHTA
Two Figures



Tyeb Mehta Paintings, 1998, cover, p. 6



R. Hoskote, Tyeb Mehta: Ideas, Images, and Exchanges, New Delhi, 2005, cover, p. 190



G. Sinha, Art and Visual Culture in India 1857-2007, Mumbai, 2009, front and back covers

In the early part of his career, while he was living and working in England, Tyeb Mehta took numerous cues from Western artists. While it is often said that his works owe a stylistic debt to the tumultuous paintings of Francis Bacon, Mehta's later oeuvre was most impacted by the art he saw during his year-long stay in New York on a Rockefeller Fund Fellowship in 1968. Following this residency, his harshly textured surfaces were transformed into a new painting mode with structured, flat expanses of color and a conscious two-dimensionality that focused more on line than contour.

In an interview with Nikki Ty-Tomkins Seth, Tyeb Mehta describes his first encounter with Minimalist art in New York as a revelation. "I had seen minimalist reproductions previously, but I hadn't seen the works in the original. I might have dismissed many of them as gimmicks...just another tricky idea. But when I saw my first original Barnett Newman for example, I had such an incredible emotional response to it. The canvas had no image...but the way the paint had been applied, the way the scale had been worked out...the whole area proportioned. There was something about it which is inexpressible. It emotionally moves you and that is, I think that intangible quality we were talking about. It's a direct relationship you can't really analyse." (Artist statement, R. Hoskote, *Tyeb Mehta: Ideas Images Exchanges*, New Delhi, 2005, p. 342)

The way Barnett Newman divided his compositions with a 'zip', such as *Onement I* painted in 1948, would directly influence Mehta. Newman's treatment enabled him to open what he called a 'creative presence' by dividing and balancing the composition at the same time. In the same way, Mehta found in the diagonal and in a reduction of his chromatic palette a way to diffract the space and his subjects. In *Two Figures*, the painter captures a body seemingly dividing in two, perhaps torn between relief and pain. The vertical format and life-size canvas make the work doubly striking, creating an immersive experience that draws viewers in. The large planes of color shimmer from the painted surface, and the purity of the brilliant vermilion orange, radiant blue, pale green and gray hues recall the chromatic ethics of traditional Indian miniature paintings.

Painted in 1994, a time when Mehta was "guided away from his sombre meditations" (R. Hoskote, *Tyeb Mehta: Ideas Images Exchanges*, New Delhi, 2005, p. 29), *Two Figures* illustrates the artist's perfect balancing of the interplay between figure, gesture, color, space and structure. This serves as a wonderful transition between Mehta's diagonal works and his later variations on the theme of the Mother Goddess. Depicting a fragmented body, *Two Figures* gradually reveals different layers of inspiration and obsession, charting the trajectory of the artist's iconography and imagery.

In 1995, commissioned by the Times of India Group, Mehta painted the triptych, *Celebration*, a portrayal of an ecstatic and colorful procession inspired by the dances and rituals of the Santhals, one of India's oldest ethnic communities, who he encountered on a residency in Santiniketan in 1984-85. The distinctive rhythm evident in the triptych also resonates in *Two Figures*, painted the year before, as he conceptualized *Celebration*. With one arm stretching beyond the canvas, the figure seems to divide in two, one appearing to elevate and the other with an expression of fear frozen across its face. The fragmentation of the figures, their dramatic expressions and the expressivity of the hands are features that have inhabited Mehta's mental and artistic space since he witnessed the violence of the riots in Bombay during the 1947 partition of India. The then young man who was living in Bombay would later translate this anxiety into his series of *Falling Figures* and *Rickshaw Pullers*, as well as his images of *Kali* and *Durga*.

"Just like the artist has internalised these experiences, his protagonists too encrypt these acts of endurance [...] The manic razor of the riot, the visitation of terror in the crowded streets, the spilling of blood glimpsed through the half-open window: in India, every festivity is edged with panic, every luminescence is shadowed by memories of torture, and no identity is so stable that it can secure itself against its own interrogations." (R. Hoskote, *Tyeb Mehta: Ideas Images Exchanges*, New Delhi, 2005, p. 37) The complex dual identity Hoskote describes is literally depicted in *Two Figures*, showing the struggle of the artist to define his own character, captive of a dramatic instability between redemption and terror.

Orchestrated into a tension, the virtuosity of the graphic treatment is vibrant in *Two Figures*. The accomplished style and serenity of line evident in this painting testify to Mehta's lifelong artistic journey. The artist addresses gesture and sensation in a few precisely chiseled strokes, sufficient to animate this anonymous face with a primal scream that powerfully resonates with his viewers. Describing the 'echo' Mehta's paintings create, Hoskote notes that "each of Tyeb's paintings acts as a silent movie, in which we see mouths screaming, faces distended in terror, flailing limbs, thrashing wings; but the artist leaves it to us to imagine the *horror of sound*." (R. Hoskote, *Tyeb Mehta: Ideas Images Exchanges*, New Delhi, 2005, p. 20)

Thus, the strength of Mehta's representation of these two figures is not only visual but also emotional, creating an icon the painter offers to his audience, on the same scale as works like *The Assumption of the Virgin* painted by Nicolas Poussin several centuries earlier, where Virgin Mary is torn between sorrow and hope at the end of her earthly life and her assumption into heaven.



Barnett Newman, *Onement I*, 1948, Museum of Modern Art, New York © 2018 Barnett Newman Foundation / Artists Rights Society (ARS), New York



Nicolas Poussin, *The Assumption of the Virgin*, 1649-1650, Louvre Museum, Paris



Tyeb Mehta, *Celebration*, 1995 Christie's New York, 19 September 2002, lot 302, sold for \$317,500

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, USA

209

TYEB MEHTA (1925-2009)

Two Figures

signed and dated 'Tyeb 94' (on the reverse)

acrylic on canvas

59 $\frac{1}{8}$ x 35 $\frac{1}{8}$ in. (150.3 x 90 cm.)

Painted in 1994

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

PROVENANCE

Christie's New York, 16 September 2009, Lot 543

Acquired from the above by the present owner

EXHIBITED

New Delhi, Vadehra Art Gallery, *Tyeb Mehta Paintings*, 1998

LITERATURE

Tyeb Mehta Paintings, exhibition catalogue, New Delhi, 1998
(illustrated, unpaginated)

R. Gandhi, *Svaraj: A Journey with Tyeb Mehta's 'Shantiniketan Triptych'*

New Delhi, 2002, p. 72 (illustrated)

R. Hoskote et al., *Tyeb Mehta: Ideas Images Exchanges*, New Delhi, 2005,
p. 190 (illustrated)

G. Sinha, *Art and Visual Culture in India 1857-2007*, Mumbai, 2009,
back cover (illustrated)



PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION

210

FRANCIS NEWTON SOUZA (1924-2002)

Standing Nude in City Background

signed and dated 'Souza 59' (upper left); further inscribed, titled and dated 'F. N. SOUZA / "Standing nude / in city background" / 1959' (on the reverse)

oil on board

48 x 24 in. (121.9 x 60.9 cm.)

Painted in 1959

\$100,000-150,000

PROVENANCE

Acquired directly from the artist by the present owner

LITERATURE

A. Kurtha, *Francis Newton Souza: Bridging Western and Indian Modern Art*, Ahmedabad, 2006, p. 194 (illustrated)

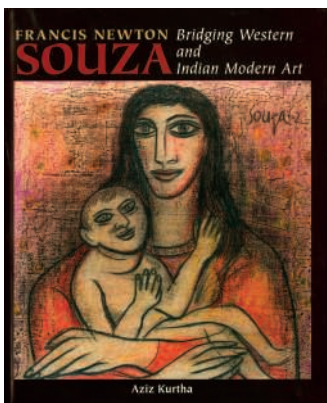
The nude female form was a subject of both torment and fascination for Francis Newton Souza. Frequently revisiting this archetype throughout his career, Souza's extended and varying engagement with the figure of the woman is well documented. These works explore a wide range of physiognomies from the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

The monumental protagonist of this 1959 painting, with her unusually long limbs, dominates the frame and the towering cityscape that Souza situates her in. Although her gaze is direct, Souza has not sexualized or disfigured her appearance. Instead she is demure and luminous, almost like an otherworldly apparition against the night sky. Combining his characteristic thick black outlines with an almost sculptural construction using impasto, the artist gives this nude a powerful statuesque presence that calls to mind Indian temple carvings. Souza also uses fine cross-hatched lines to heighten the definition of the figure and the architectural structures around her, creating a halo-like glow that evokes a sense of the other and the unfamiliar.

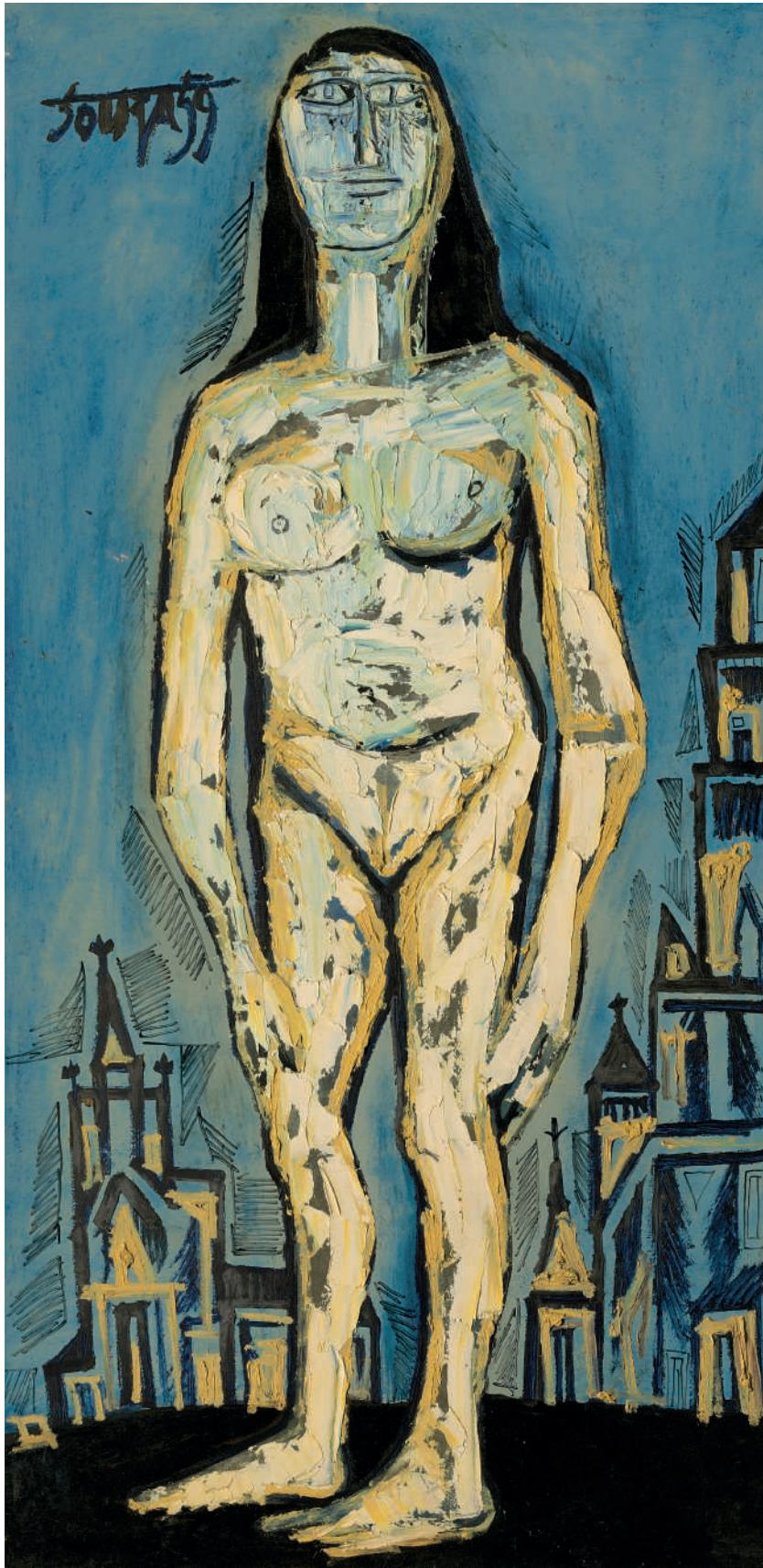
Souza's "[...] depiction of blatantly nude women was something of an act of defiance against the forbidden act. But as always, impacted on this was the mature realisation of the prudish hypocrisy of society that repressed its own undercurrents of smut and corruption. In many ways his women baring their thighs or sitting nude astride a chair, were in open defiance of the hypocritical mores of society. At all times, even at their demonic best, his women were monumental." (Y. Dalmia, *Souza in London*, New Delhi, 2004, p. 12)

In the cityscape behind this nude, steeples and crosses suggest a church, which for Souza was the most direct symbol of the controlling patrimony and hypocrisy he had come to associate with his Roman Catholic upbringing. Combining sex and religion, the two themes that defined Souza's practice in the 1950s, this painting represents the artist's virulent response to the socio-religious norms of the time and the insincere, powerful men who were tasked with enforcing them.

For further discussion of Souza's years in London, see lot 230.



A. Kurtha, *Francis Newton Souza: Bridging Western and Indian Modern Art*, Ahmedabad, 2006, cover, p. 194
© Estate of F N Souza. All rights reserved, DACS / ARS 2018



PROPERTY OF A PRIVATE COLLECTOR, UNITED KINGDOM (LOTS 211-212)

211

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Christ; Profile of a Man)

signed and dated 'Souza 63' (lower left) and numbered '71/100' (lower right); signed and dated 'Souza 1954' (upper right)
lithograph; pencil on paper

21½ x 14⅞ in. (54.7 x 37.87 cm.); 10½ x 8 in. (26.6 x 20.2 cm.)

Executed in 1963 and 1954; one print and one work on paper (2)
\$2,000-3,000

PROVENANCE

Formerly from the collection of Julian Sherrier



211





213

212

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Seated Nude)

signed 'Souza' (lower left); signed and dated 'Souza 52' (upper right)

ink on paper

9⁷/₈ x 7⁷/₈ in. (25.2 x 20.1 cm.) each

Executed circa 1950s and 1952; two works on paper

(2)

\$3,000-5,000

PROVENANCE

Formerly from the collection of Julian Sherrier

PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION

213

FRANCIS NEWTON SOUZA (1924-2002)

Red Dream

signed, dated and titled 'F. N. SOUZA 1966 / Red dream'

(on the reverse)

oil on canvas

19¹/₂ x 49¹/₂ in. (49.3 x 125.7 cm.)

Painted in 1966

\$30,000-50,000

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

London, Grosvenor Gallery, *Souza, Black Art & Other Paintings*, 10 May - 4 June, 1966

LITERATURE

Souza, Black Art & Other Paintings, exhibition catalogue, London, 1966 (unpaginated)

A. Kurtha, *Francis Newton Souza: Bridging Western and Indian Modern Art*, Ahmedabad, 2006, p. 52 (illustrated)



Portrait of Jehangir Sabavala, 1960
Image courtesy the Trustees, CSMVS Museum, Mumbai

JEHANGIR SABAVALA

Heat Haze

PROPERTY OF A PRIVATE COLLECTOR, CALIFORNIA

214

JEHANGIR SABAVALA (1922-2011)

Heat Haze

signed and dated 'Sabavala '62' (lower right); further titled, inscribed and dated "'Heat Haze.' / By Jehangir Sabavala.

B'bay 1962.' (on the reverse)

oil on canvas

24 x 48 in. (61 x 122 cm.)

Painted in 1962

\$70,000-90,000

PROVENANCE

Acquired on a visit to India by Mrs. Donna Park, circa mid-1960s

Thence by descent

EXHIBITED

Calcutta, Asoka Gallery, SABAVALA, *Exhibition of Paintings*, 1963

Bombay, Taj Art Gallery, *Jehangir Sabavala*, 29 January - 7 February, 1964

Painted in 1962, this landscape with its vivid, starkly differentiated palette is an exemplar of one of the most significant turning points in Sabavala's oeuvre. It was during the early 1960s, a period of intense clarification in the artist's work, that he defined and focused the language that would make his paintings "site[s] of epiphany" that transcended common genres and motifs. Describing this change, the artist's biographer Ranjit Hoskote notes, "Between 1961 and 1964, Sabavala attempted to break away from the suffocating formality of Synthetic Cubism; and in this, he found a remedial alternative in the work of Lyonel Feininger [...] 'Through Feininger's pure, precise and yet very delicate and personal renderings of cloud and boat and sea, I discovered the joys of extending form into the beauty and clarity of light. I became interested in the source of light, its direction, its effect. Through these experiments, gradually, my work changed.'" (R. Hoskote, *The Crucible of Painting: The Art of Jehangir Sabavala*, Mumbai, 2005, p. 89, 95)

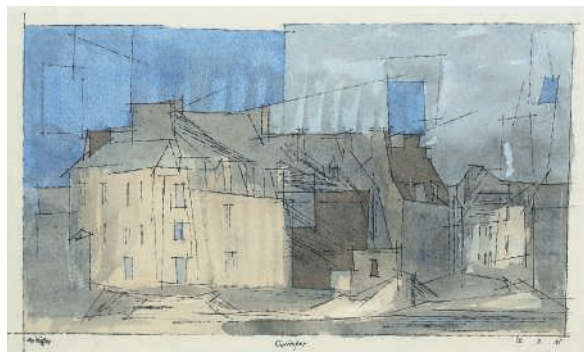
Here Sabavala paints what appears to be a craggy landscape, likely inspired by his travels through Central India. However, this picture plane is neatly divided into three segments, each painted in shades of a different but related color to reflect perhaps different times of day, intensities of heat and the unique light conditions associated with each. The architectural structures enclosed by clear lines of sight are built from jagged shards of each of the three colors, hazily suggesting the roofs and arches that they represent. Titled *Heat Haze*, this work represents the pinnacle of Sabavala's experimentation with form and light at the time, an investigation the artist would return to several decades later, in works like *Sunburst* (2000), *Lunar Magic* (2001) and the *Casuarina Line* series (2002) which explored diurnal and seasonal cycles.

Speaking about this period of Sabavala's career, with particular reference to his landscapes, the critic S.V. Vasudev noted that he is, "No more concerned with producing mnemonics for nature, the artist concentrates on shapes in space and seeks to align the subjective, expressionistic urge with purely painterly values and technique, making use of Cubistic elements without rejecting the Impressionist feel for colour and light. The delicacy in applying colours wherever the rarified atmosphere is to be captured, the repeated search for forms seeking release in foreboding skies and seas, the undefined mood, suggest a certain turmoil in the artist's mind. But one is aware all the time of Sabavala's attempt to enrich and enliven his palette on a note of subtlety of broken and combined tones, assisted by ingenious brushwork." (S. Vasudev, 'Analytical Notes', *Sabavala*, Mumbai, 1966)



His dexterity with colour arrangements may be seen in his striking interpretations of the Indian scene. There is nothing facile about his landscapes; they are deeply thought-out compositions which make a memorable impression on the viewer.

- C.R. Mandy, *Jehangir Sabavala Exhibition of Paintings*, 1958



Lyonel Feininger, *Quimper*, 1931
Christie's London, 22 June 2011, lot 127, sold for \$83,333
© 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn



215

215
AVINASH CHANDRA (1931-1991)

Untitled

signed and dated 'Avinash 64' (lower left)
 ink and watercolor on paper laid on board
 29 $\frac{7}{8}$ x 71 $\frac{7}{8}$ in. (76 x 182.5 cm.)
 Executed in 1964

\$25,000-35,000

PROVENANCE

Estate of Mrs. Alena Rosner
 Bonhams London, 13 October 2005, lot 312
 Acquired from the above by the present owner

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,
 NEW YORK (LOTS 216-218)

216
GANESH HALOI (B. 1936)

Untitled

signed and dated in Bengali (lower right)
 mixed media on cardboard
 28 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in. (72.7 x 100.6 cm.)
 Executed in 2005

\$6,000-8,000

PROVENANCE

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

217
RAJENDRA DHAWAN (1936-2012)

Untitled

signed and dated 'Dhawan 96' (lower right)
 oil on canvas
 31 $\frac{7}{8}$ x 39 $\frac{3}{8}$ in. (81 x 100 cm.)
 Painted in 1996

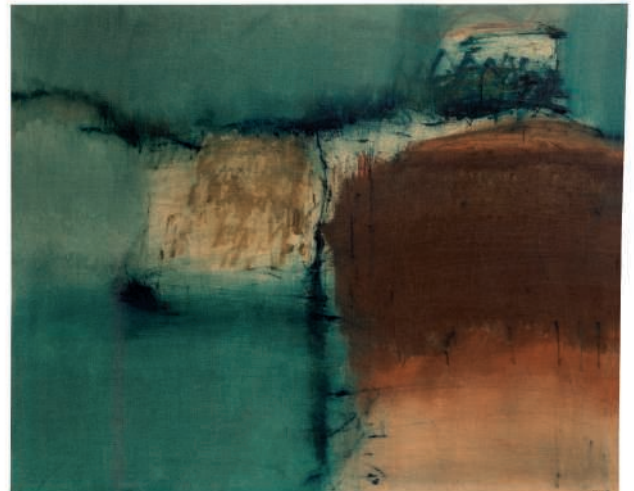
\$3,000-5,000

PROVENANCE

Christie's New York, 30 March 2006, lot 72
 Bodhi Art, New York
 Acquired from the above by the present owner



216



217



218

KATTINGERI KRISHNA HEBBAR (1911-1996)

Untitled (Rocket Series)

signed and dated 'Hebbbar 62' (lower right)

oil on canvas

29 $\frac{1}{2}$ x 39 in. (74,5 x 99 cm.)

Painted in 1962

\$20,000-30,000

PROVENANCE

Private collection, Mumbai

Osian's New Delhi, 1 March 2006, lot 65

Bodhi Art, New York

Acquired from the above by the present owner



219

219

WALTER LANGHAMMER (1905-1977)

Untitled (Landscape)

signed 'W Langhammer' (lower left)

oil on canvas

23 x 31 in. (58.4 x 78.7 cm.)

Painted *circa* 1940s

\$6,000-8,000

PROVENANCE

Private collection, Lausanne, Switzerland

Acquired from the above by the present owner



220

220

WALTER LANGHAMMER (1905-1977)

Untitled (Two Women)

signed 'W Langhammer' (lower right)

oil on canvas

20 1/8 x 26 1/8 in. (51.2 x 67.1 cm.)

Painted *circa* 1940s

\$6,000-8,000

PROVENANCE

Private collection, Lausanne, Switzerland

Acquired from the above by the present owner



PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

221

SYED HAIDER RAZA (1922-2016)

Srinagar

signed and dated 'S.H. RAZA '49' (lower left); further titled 'Srinagar' (on the reverse)

gouache on paper

23 x 20½ in. (58.4 x 51.4 cm.)

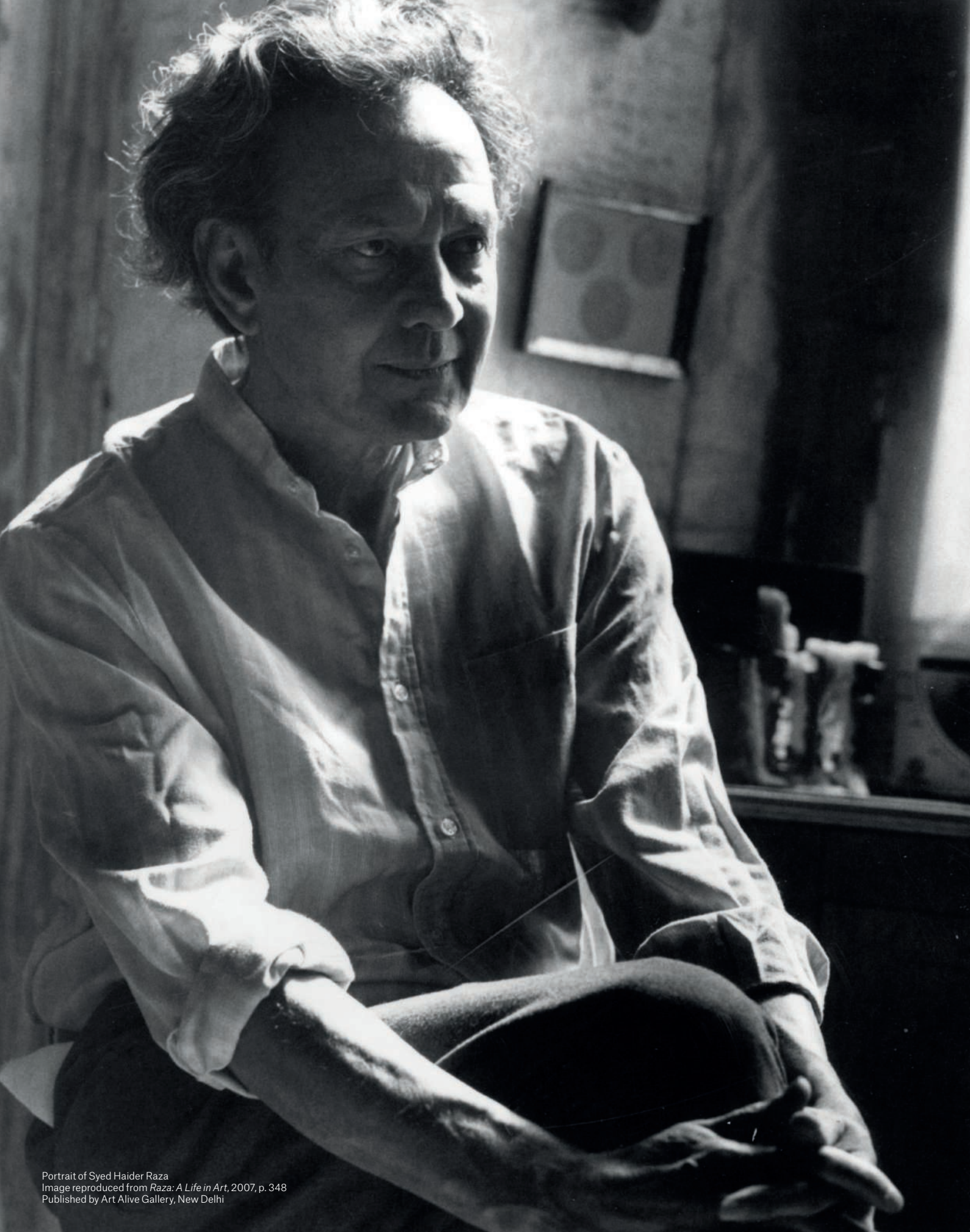
Executed in 1949

\$12,000-18,000

PROVENANCE

Acquired in Basel, Switzerland

"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 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)



Portrait of Syed Haider Raza
Image reproduced from *Raza: A Life in Art*, 2007, p. 348
Published by Art Alive Gallery, New Delhi

SYED HAIDER RAZA

Tapovan



Syed Haider Raza, *Rencontre*, 1977
Christie's New York, 13 September 2011, lot 31, sold for \$98,500



Mark Rothko, *No. 10*, 1958
Christie's New York, 13 May 2015, lot 35B, sold for \$81,925,000
© 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York



A Rajasthani miniature painting from the artist's collection
Image reproduced from *Raza: A Life in Art*, 2007, p. 130
Published by Art Alive Gallery, New Delhi

RAZA: LIVING IN COLOR

Born in Central India in 1922, Syed Haider Raza studied at the Nagpur School of Art before moving to Bombay in 1943 to study at the renowned Sir J.J. School of Art. Following his graduation, and with the support of mentors and patrons like Rudolf von Leyden, Walter Langhammer, Kekoo Gandhi and Emanuel Schlesinger, Raza discovered and nurtured the primary artistic inspiration that would reverberate throughout his career: the land and nature around him.

In 1947, the year of Indian independence, Raza joined the Progressive Artists' Group (PAG) in Bombay, striving to establish a unique painterly language for himself and to help define what modern Indian art should stand for. In this period of intense searching and experimentation, Raza was already masterfully deploying light and color in his work to express the ways in which the landscape resonated with him.

Reviewing Raza's work in 1948, Rudy von Leyden wrote, "Colours have deepened, washes have changed into rich juicy pigment with an endless play of tones [...] There are paintings in which the colour structure seems to be too centrifugal to contain the composition." (R. von Leyden, 'Paintings by Mr. S.H. Raza, Bombay Exhibition', *The Times of India*, 23 October, 1948) Watercolors fluidly pooled into each other in paintings like *Flora Fountain in Monsoon* (1945) and *Benares* (1946), evoking the essence of the scene and flagging off the artist's discovery of the emotive potential of pigment, a quality he would relentlessly mine in his later work.

While the oeuvres of the other founding members of the PAG, Maqbool Fida Husain and Francis Newton Souza are most often related to form and line respectively, it is not surprising that Raza's body of work is closely associated with color. Over the course of his artistic career, which lasted well over six decades, the artist came to understand and manipulate paint in the most accomplished ways to achieve truly unique ends.

After moving to France in 1950, Raza began to work in the styles of the École de Paris. He saw the paintings of Post-Impressionists like Cézanne, Gauguin and Van Gogh and began to use color as a tool of construction, switching from gouache and watercolor to more tactile oil-based pigments. Soon, however, color overtook construction, and Raza's landscapes of the French countryside became less about tangible representation and more about the mood they evoked in the artist. The easiest way to express this – the slow creeping of twilight, an angry summer tempest, villages tumbling down forested hills – was through thick swathes of vivid primary colors.

Another artist who moved to Paris the same time as Raza was Zao Wou-Ki. Like Raza, he would also negotiate a dialogue between the Western avant-garde and his traditional training in Chinese painting and calligraphy, and by the mid-1950s, his colorful abstract landscapes were skillfully bridging East and West, expressing dynamic movement and balance. *Foudre*, painted in 1955, is a defining example of Wou-Ki's interpretation of nature through color. Meaning 'lightning' in French, one can distinguish in *Foudre* a luminosity in the brilliant hues of red, blue, and orange, and the emotion that both he and Raza sought to distill from the natural environs. These two artists, who met in Paris, became central figures of the Second École de Paris, a generation which defined itself by a relentless determination and willingness to engage in struggle in order to transcend tradition and Western artistic idioms.

As the pictorial space in Raza's paintings became less structured, exploring the play of light and color in nature, it was as if Raza had redefined the genre of landscape to center pigment as its main premise. This stylistic turn was reinforced in 1962, when the artist spent a summer teaching at the University of California, Berkeley. During his time in the United States, Raza was deeply impacted by the work of Abstract Expressionists Sam Francis, Hans Hoffman and Mark Rothko. Speaking about this encounter, he noted, "Rothko's work opened up lots of interesting associations for me. It was so different from the insipid realism of the European School. It was like a door that opened to another interior vision. Yes, I felt that I was awakening to the music of another forest, one of subliminal energy. Rothko's works brought back the images of *japmala*, where the repetition of a word continues till you achieve a state of elated consciousness. Rothko's works made me understand the feel for spatial perception." (Artist statement, *Raza: Celebrating 85 Years*, exhibition catalogue, New Delhi, 2007)

To allow his brushstrokes and use of space to become freer and even more expressive, Raza began to use quick-drying acrylic paints. It was also in this period of gestural expression, sometimes termed 'lyrical abstraction', that the artist turned to his homeland, India, for inspiration. Not only did Raza draw on his memories of growing up in the forests of central India, but also on traditional Indian theories of color and aesthetics, Sanskrit and Urdu poetry, and teachings on visually-guided meditation. The use of color in Indian miniature paintings, particularly those from Pahari and Rajasthani schools, became an important point of reference for the artist.

"More importantly, he continued to explore further possibilities of colour, making colour rather than any geometrical design or division the pivotal element around which his paintings moved. Also, colours were not being used as merely formal elements: they were emotionally charged. Their movements or consonances on the canvases seemed more and more to be provoked by emotions, reflecting or embodying emotive content. The earlier objectivity, or perhaps the distance started getting replaced or at least modified by an emergent subjectivity – colours started to carry the light load of emotions more than ever before." (A. Vajpeyi, *A Life in Art: S.H. Raza*, New Delhi, 2007, p. 78) It was during this period that Raza painted *magnum opuses* like *Zamin* (1971), *Tapovan* (1972) and *La Terre* (1973), paeans to the sensuousness of nature and to the living landscape of his childhood home.

In these works, primary pigments were balanced against black as their ultimate source. "For black was the mother of all colours and the one from which all others were born. It was also the void from which sprang the manifest universe [...] Some of the most haunting works of this period are those which evoke the night [...] where the liminal sheaths of black are illuminated by sparks of white light [...] As with Mark Rothko, black is one of the richest colours in Raza's palette and signifies a state of fulsomeness. However, for both painters, colours plumb the depths and are not simply used for their own sake." (Y. Dalmia, 'The Subliminal World of Raza', *A Life in Art: S.H. Raza*, New Delhi, 2007, p. 197)

Developing from his gestural masterpieces of the 1970s, in Raza's works from the 1980s, regimented form began to take over from the artist's expressive strokes, and geometry emerged as the main organizing principle. Much like tantric *mandalas*, Raza started using diagonals, triangles, squares and circles to symbolize natural phenomena and the cycles of the universe. Color remained central, gaining an additional symbolic dimension, with the primary hues now representing the five foundational elements of Nature – earth, sky, water, fire and ether. At the heart of these compositions was the opaque black *bindu*, representing the beginning and end of all energy and creation in the cosmos, and the source of all color.

Although its significance evolved from decade to decade through Raza's career, color remained the most important component of his work till the very end of his life. An understanding of the aesthetic relevance of color, thus, is of the utmost importance to engage with Raza's work. "We see that his colour cycles are matched by a conceptual stream which continuously archives deeper ravines. This restless craving for a renewal of means and methods is the essential aspect of the works of Raza." (Y. Dalmia, 'The Subliminal World of Raza', *A Life in Art: S.H. Raza*, New Delhi, 2007, p. 199)



Hans Hoffman, *Enigma*, 1963
Christie's New York, 15 November 2017, lot 35B, sold for \$2,412,500
© 2018 The Renate, Hans & Maria Hofmann Trust / Artists Rights Society (ARS), New York



Zao Wou-Ki, *Foudre*, 1955
Christie's Hong Kong, 28 November 2015, lot 25, sold for \$4,639,581
© Zao Wou-Ki - ProLitteris Zurich

1922

Born in Babaria,
Madhya Pradesh,
22 February



1943

Moved to Bombay to
study at Sir J.J. School
of Art

1950

Moved to France on a
French Government
Scholarship to study
at the École Nationale
Supérieure des Beaux-
Arts (ENSBA) in Paris
(1953-56)

1952

First exhibition in Paris
with F.N. Souza and
Akbar Padamsee at
Galerie Saint- Placide



1962

Served as a visiting
lecturer at the
University of California
in Berkeley, USA

Solo exhibition at Worth
Ryder Art Gallery,
Berkeley

1920

1925

1930

1935

1940

1945

1950

1955

1960

1965

1939

Studied at the Nagpur
School of Art (1939 - 1943)

1946

First solo exhibition at
Bombay Art Society Salon
awarded Silver Medal

1947

Co-founded the revolutionary
Bombay Progressive Artists'
Group (PAG) along with K.H.
Ara, F.N. Souza, M.F. Husain,
S.K. Bakre and H.A. Gade

Solo exhibition, 'Raza's
Watercolour Landscapes',
Bombay Art Society



1948

Met Henri Cartier-Bresson
in Kashmir

Solo exhibition of Kashmir
landscapes in New Delhi,
organized by Rudolf Von
Leyden, 'Raza: 100 paintings
of Kashmir'

Awarded Gold Medal by
Bombay Art Society

1949

Progressive Artists' Group
hold their first exhibition at
Baroda State Picture Gallery



1956

Exhibited at Venice Biennale, Italy
Awarded the *Prix de la Critique*
in Paris, becoming the first non-
French artist to receive the honor



1958

First solo exhibition at Galerie
Lara Vincy, Paris, 'RAZA - Prix
de la Critique, 1956: Peintures et
Gouaches'



1959

Married Janine Mongillat, a
French artist

First trip back to India

Solo exhibition at the Jehangir
Art Gallery, Bombay

SYED HAIDER RAZA (1922 – 2016)



1978

Invited to Bhopal to receive an honor from the Government of Madhya Pradesh, his home state
 'Utsav', first solo exhibition at Madhya Pradesh Kala Parishad, Bhopal

Late 1970s

Starts focusing on the 'Bindu'

1991

'Retrospective 1952-91', solo exhibition at Palais Carnolès, Musée de Menton, France

2007

Awarded the 'Padma Bhushan' by the Government of India
 'Raza - A Retrospective', New York in association with Berkeley Square Gallery

2015

Awarded the Commandeur de la Légion d'Honneur Medal (the Legion of Honor) by the Republic of France
 'Paintings', solo exhibition at Galerie Lara Vincy, Paris

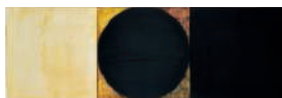
2016

Passes away in New Delhi, 23 July

1970 1975 1980 1985 1990 1995 2000 2005 2010 2015

1972

Painted *Tapovan*

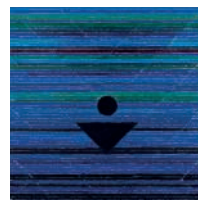


1981

Awarded the 'Padma Shri' by the Government of India

1983

Elected Fellow of the Lalit Kala Akademi, New Delhi

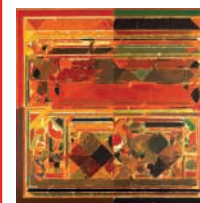


2002

Janine Mongillat passes away

2010

World Auction Record for Saurashtra, 1983 at Christie's London, 10 June 2010



Returns from France to India to live in New Delhi

I opened my eyes in the village of Kakaiya, in Madhya Pradesh. My most vivid memories are those of the forest of Mandla. It is there that I began to see.

- Syed Haider Raza

The son of a forest ranger, Syed Haider Raza was born in a village in Central India, in 1922. Growing up in the lush Narmada River valley, nature played a central role in the artist's life from a very young age. It is not surprising, then, that throughout his career, Raza explored and developed on the intimate connection he shared with the natural world and would go on to revolutionize the genre of modernist landscape in ways that continue to reverberate through the contemporary art world today.

A core member of the radical Bombay Progressive Artists' group, Raza moved to Paris in 1950, where he rose to international prominence shortly after becoming the first international artist to win the coveted *Prix de la Critique* in 1956. Despite his achievements, however, the artist felt his practice lacked something, noting, "I am grateful [...] that I could come to certain recognition in the art world in France and the rest of the world. But I was still unhappy. I said to myself: Yes, it is all right to be an important painter of the École de Paris, but where is your Indian background Raza? I asked myself and I started coming more and more regularly to India". (Artist statement, 'A conversation with Raza', *Raza: A Retrospective*, New York, 2007, unpaginated)

While Raza spent over sixty years of his artistic career living in France, India and specifically the Indian landscape persisted and resonated within him and his practice. "[...] in nostalgia perhaps of the land he left behind when he settled in Paris, S.H. Raza opted wholeheartedly for the rhapsodic, nature based abstraction. The nostalgia was fierce and the earth was a conflagration of colours." (G. Kapur, *Understanding Raza: Many Ways of Looking at a Master*, New Delhi, 2014, p. 172) Describing this turn in his oeuvre, Raza said, "I was inspired to conceive a painting which could be a letter to my mother country, India, revealing my experiences, discoveries and acquisitions. I hoped that the painting could be evidence that I was never cut off from my sources. The memories, conscious and unconscious, were ever present." (Artist statement, *S. H. RAZA*, exhibition catalogue, London, 2005, unpaginated)



Syed Haider Raza, *La Terre*, 1973
Christie's New York, 18 March 2014, lot 220,
sold for \$3,105,000



A. Vajpeyi, *Seven Contemporary Indian Artists*, New Delhi, 2003, cover

Painted in 1972, *Tapovan* is a seminal work that belongs to a key period in Raza's career when his artistic path brought him full circle and he began to integrate vital elements of his Indian childhood and cultural heritage into his paintings. "I have never really left the deep rooted, wonderful world of forest and rambling river, hill and sparkling stream. The time spent as nature's child. You see, we lived in the country's core, in Barbaria, Madhya Pradesh, where my father was a forest ranger, in the Mandla afterwards. The lush Kanha thickets were my regular haunts. Highly impressionable at that tender age, I soaked in every single feature of that beautiful landscape." (Artist statement, Y. Dalmia, *The Making of Modern Indian Art: The Progressives*, New Delhi, 2001, pp. 156-157)

Tapovan, meaning forest of meditation, is a triumph of Raza's mastery of landscape, his expressionistic use of color and his spiritual and symbolic engagement with nature. The painting invokes a powerful sense of nature and the night by fusing abstract, symbolic forms into a powerful and mystic expression of the mood and atmosphere of the Indian nightscape. Rooted in Raza's childhood memories of life growing up in small and densely forested villages, the painting is an evocative expression of the rich and strong sensory life inherent in the deep, pervasive darkness of the Indian night. A time of myth and magic, the night became profoundly spiritual for Raza.

Here, nature, represented by Raza's sumptuously expressive application of color, becomes a source of power and inspiration that supersedes figurative representation. "Nature had become a pictorial metaphor: the forest, the river, the ravines, parched earth [...] these formed the essential components of [Raza's] work in the '60s and 70s". (G. Sen, 'Genesis', *Understanding Raza: Many Ways of Looking at a Master*, New Delhi, p. 74) All-encompassing and powerful, "Nature, for this artist, is something eternally alive. It is embedded in the cosmos as a whole and actually does not refer to the world we live in today, but is open to evolutionary questions such as the 'where from' and 'where to'. What we see reminds us of many regions and worlds, which exist in the mind and imagination as well as in reality, and, therefore must be recognised. Raza believes that nature moves itself rather than being moved by the beholder." (F. Mennekes, 'Soft Polarity', *S. H. Raza, Paintings from 1966 to 2003*, exhibition catalogue, Berlin, 2003, unpaginated)

Tapovan is an elemental painting, describing a conjunction of universal opposites. The tempestuous touches of color provide an incandescent contrast to the darkness they emerge from, endowing the painting with a depth that draws and holds viewers in its dominion. Flashes of vermillion, yellow, blue and green flicker across the surface, as if dancing through the undergrowth in the twilight. In the absence of discernible form, color becomes the legend for this landscape, at once subject and object, medium and form, figural and abstract. Raza's combination of painterly detail with a fundamentally more mystic imagery transports this work into the realm of the spiritual. *Tapovan* stands as a metaphor for the whole of Creation itself, invoking a deep sense of the land that extends beyond the borders of the canvas approaching infinity. Within Raza's oeuvre there are very few works of this impressive scale and caliber. As a seminal painting *Tapovan* stands testament to Raza's great intellectual engagement with color and the landscape, as well as the artistic virtuosity that marked his entire career.



It was the search for the intangible. My quest to create the tangible altered during the seventies. I tried to find ways to capture the moods of places and people. I had a preoccupation with evoking the essence of emotions and moods more than a visual sight. Elementary experiences of night and day, joy and anguish, summer and winter became my subjects for the fact that they were felt more than seen. From that gestural period of tones and expression, I moved to a new period in the eighties.

— Syed Haider Raza

PROPERTY OF A PROMINENT COLLECTOR

222

SYED HAIDER RAZA (1922-2016)

Tapovan

signed and dated 'Raza '72' (lower right); further signed, dated, inscribed and titled 'RAZA / 1972 / 160 X 189 cms. / "TAPOVAN" / Acrylic on Canvas' (on the reverse)

acrylic on canvas

62 $\frac{7}{8}$ x 74 $\frac{3}{8}$ in. (159.7 x 188.9 cm.)

Painted in 1972

Estimate on Request

PROVENANCE

Private collection, France

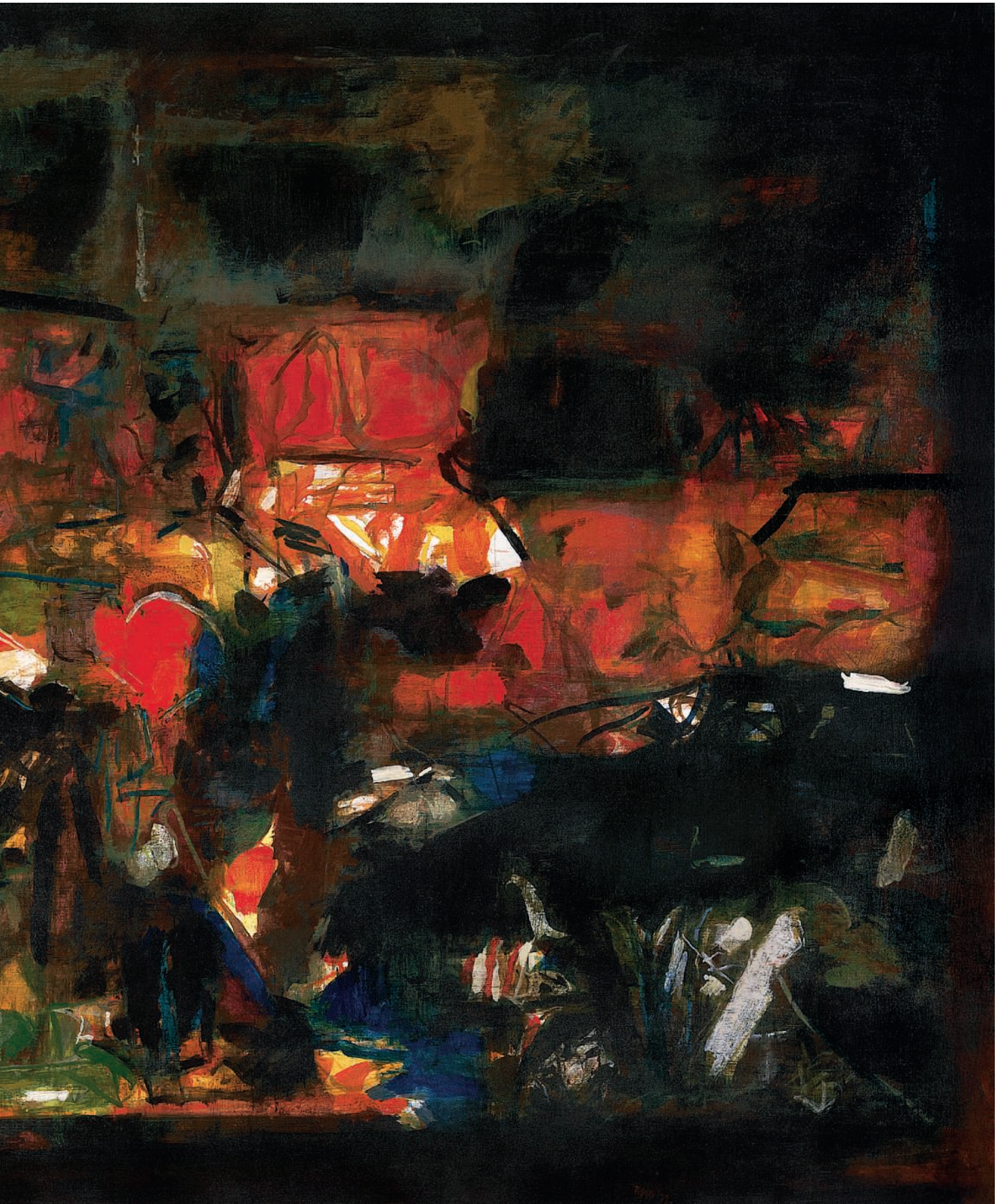
Sotheby's New York, 29 March 2006, lot 25

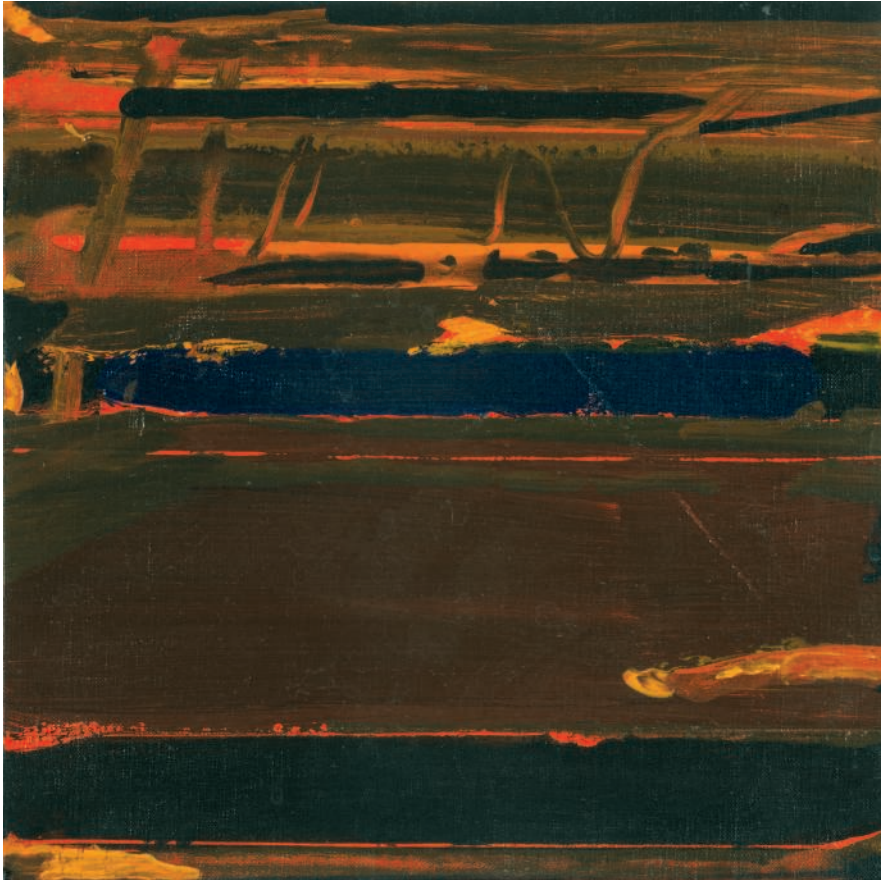
Acquired from the above by the present owner

LITERATURE

A. Vajpeyi, *Seven Contemporary Indian Artists*, Paris, 2003, p. 163 (illustrated)







223

223

SYED HAIDER RAZA (1922-2016)

Untitled

indistinctly signed and dated 'RAZA '84' (lower left); further signed, dated and inscribed 'RAZA / 1984 / 25 x 25 cms' (on the reverse)
acrylic on canvas

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



224

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

224

SYED HAIDER RAZA (1922-2016)

Untitled

signed and dated 'RAZA '65' (upper right)
further signed, inscribed and dated 'RAZA
P_625'65 / 3M' (on the reverse)

oil on canvas

6 $\frac{1}{4}$ x 10 $\frac{1}{2}$ in. (16 x 26.8 cm.)

Painted in 1965

\$8,000-12,000

PROVENANCE

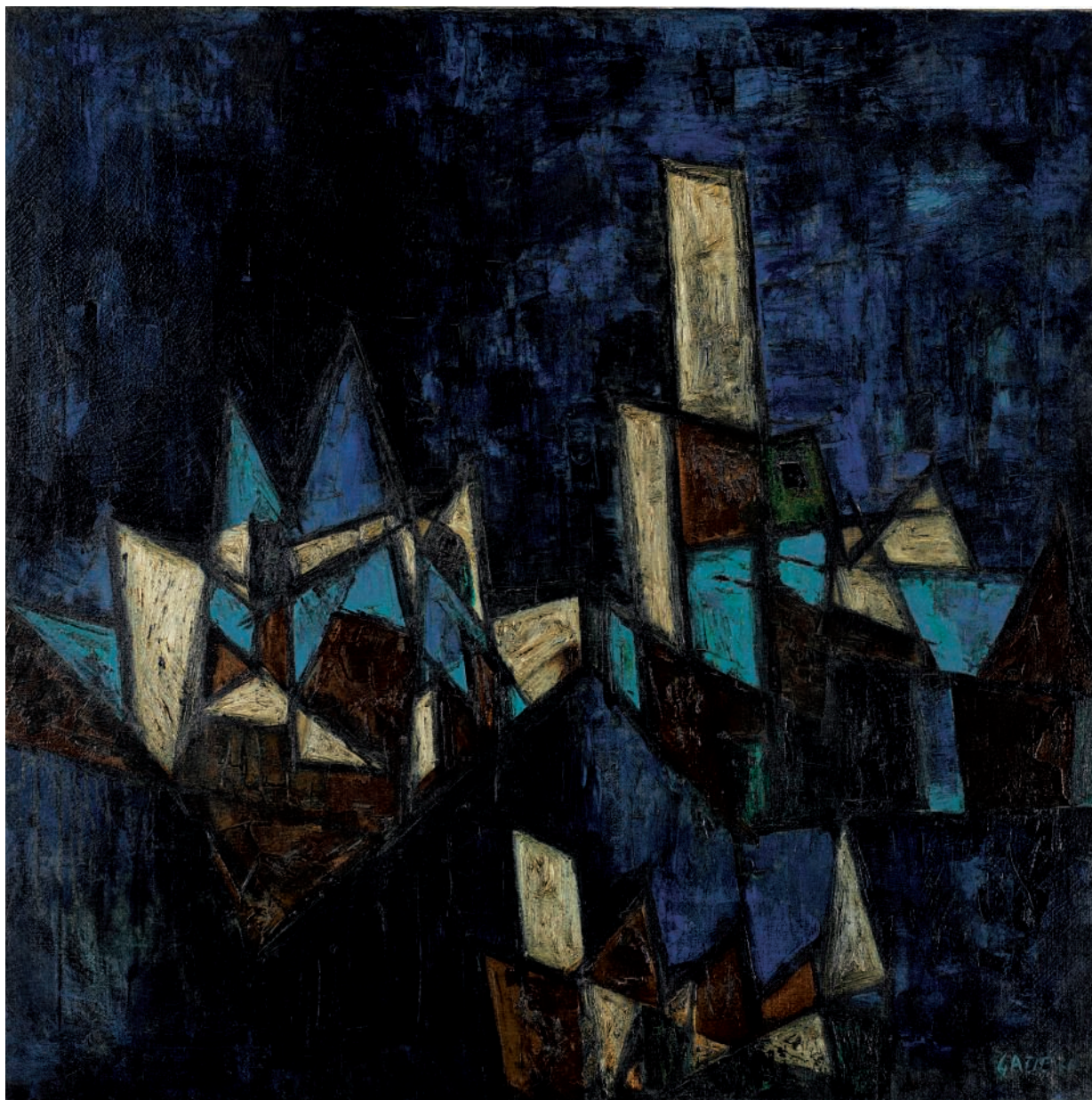
Artcurial, Paris, 26 April 2006, lot 407

Bodhi Art, New York

Acquired from the above by the present owner

LITERATURE

A. Macklin, *SH Raza, Catalogue Raisonné 1958-1971, Volume 1*, New Delhi, 2016, p. 135 (illustrated)



225

HARI AMBADAS GADE (1917-2001)

Houses

signed and dated 'GADE 64' (lower right); further signed, titled, dated and inscribed 'H.A. GADE / HOUSES 1964 oils / 103 x 103 cm Price Rs 50000' (on the reverse)

oil on canvas

40½ x 40½ in. (103 x 103 cm.)

Painted in 1964

\$30,000-50,000

PROVENANCE

Acquired directly from the artist, Mumbai, 2000

EXHIBITED

New Delhi, Delhi Art Gallery, *Manifestations II*, 2004

LITERATURE

Manifestations II, exhibition catalogue, New Delhi, 2004, p. 98 (illustrated)

Masterpieces of Indian Modern Art, exhibition catalogue, New Delhi, 2016, p. 182 (illustrated)

Trained as a mathematician and scientist, Hari Ambadas Gade is known as one of India's most pioneering modern painters. After completing his studies at Nagpur University, Gade enrolled as a part-time student at the university's art school where he met lifelong friend and fellow progressive artist, Syed Haider Raza.

Gade employed his scientific background to create structured, geometrical depictions of otherwise quotidian scenes, recalling the works of the Post-Impressionist and Cubist masters. The artist frequently chose houses as his subject, revelling in the possibilities for the exploration of both indexicality and formalism. "In a marvellous balancing act, the houses are both abstract and yet dwellings in themselves; they are crowded shelters along the bank of the river speaking of middleclass lives, and yet an epiphany of colour compositions." (Y. Dalmia, *The Making of Modern Indian Art: The Progressives*, New Delhi, 2001, p. 176)





PROPERTY FROM A PROMINENT PRIVATE COLLECTOR

226

SYED HAIDER RAZA (1922-2016)

L'Arbre du Mal

signed and dated 'RAZA 61' (lower right); signed, inscribed, dated and titled 'RAZA / P - 329 '61 "L'arbre du mal" / 30 F' (on the reverse)
oil on canvas
28¾ x 36¼ in. (73 x 92.1 cm.)
Painted in 1961
\$150,000-200,000

PROVENANCE

Galerie Lara Vincy, Paris
Maison de la Culture, Grenoble
Acquired from the above by a private collector
Christie's Paris, 26 April 2006, lot 224
Grosvenor Gallery, London
Christie's New York, 16 September 2009, lot 589
Acquired from the above by the present owner

EXHIBITED

Paris, Galerie Lara Vincy, 19 April - 18 May, 1961
London, Grosvenor Vadehra, *The Moderns Revisited*, 12 October - 3 November, 2006
London, Grosvenor Vadehra, *Modern and Contemporary Indian Art*, 12 April - 11 May, 2007
New York, Saffronart, *Raza: A Retrospective*, 21 September - 31 October, 2007
Valencia, Institut Valencia d'Art Moderne, *India Moderna*, 11 December 2008 - 15 February 2009

LITERATURE

The Moderns Revisited, exhibition catalogue, London, 2006, p. 25 (illustrated)
Raza: A Retrospective, exhibition catalogue, New York, 2007, pp. 48-49 (illustrated)
A. Bonfand, *Raza*, Paris, 2008, p. 74 (illustrated)
R. Hoskote, A. Vajpeyi, Y. Dalmia and A. Doshi, *SH Raza: Vistaar*, exhibition catalogue, Mumbai, 2012, p. 98 (illustrated)
SH Raza: The Journey of a Master, exhibition catalogue, New Delhi, 2014, p. 27 (illustrated)
A. Macklin, *SH Raza, Catalogue Raisonné 1958-1971, Volume 1*, New Delhi, 2016, p. 62 (illustrated)

Painted in 1961, *L'Arbre du Mal* represents a stark shift from Raza's paintings of the bucolic French countryside that drew inspiration from the formal constructions of Cézanne and the vibrant palette of Van Gogh. Moving away from direct representation and ordered construction, here the artist adopts a highly emotive palette and expressive brushwork to communicate his recollections of India. "The most tenacious memory of my childhood is the fear and fascination of Indian forests. We lived near the source of the Narmada river in the centre of the dense forests of Madhya Pradesh. Nights in the forests were hallucinating; sometimes the only humanising influence was the dancing of the Gond tribes. Daybreak brought back a sentiment of security and well-being. On market-day, under the radiant sun, the village was a fairyland of colours. And then, the night again. Even today I find that these two aspects of my life dominate me and are an integral part of my paintings." (Artist statement, Y. Dalmia, *The Making of Modern Indian Art: The Progressives*, New Delhi, 2001, p. 155)

Although its title has a sinister implication, translating as 'the tree of evil', this painting conveys Raza's belief in the duality of nature as both provider and destroyer, and the perpetual balance maintained between these two extremes as it is between good and evil. As a counterpoint to the ominous, creeping shadows of the forest painted on the right, Raza offers a lush, sunlit view of its foliage on the left, using the dichotomy of day and night as a metaphor for the oppositional yet symbiotic forces of nature. In doing so, Raza distills his understanding as the absolute experience of reality – an indispensable coexistence of dualities in nature. Likely based on the forests that surrounded the village where he was raised, this work also represents the artist's return to the vast traditions of South Asian visual culture. Here, Raza draws from Pahari, Jain and Rajput miniature painting, particularly in its vibrant primary palette and the borders that circumscribe the scene.

L'Arbre du Mal represents Raza at the outset of a formal and personal exploration that would last most of his career. With a renewed interest in his Indian heritage as well as the potential for introspection through passionate, painterly abstraction, Raza examines intangible memories and feelings through the textured essence of color. A unique window into Raza's transforming mind, *L'Arbre du Mal* reveals a legendary modern master at one of the most pivotal points of his career.



An Illustration of a Ragamala Series: *Bhairava Raga*, circa 1690
Christie's London, 25 May 2017, lot 24, sold for \$270,725



Syed Haider Raza, *Village en Fête*, 1964
Christie's New York, 20 March 2013, lot 20, sold for \$1,859,750



227
SOMNATH HORE (1921-2006)

Untitled

chromolithographs on paper
21 x 30% in. (53.3 x 77.8 cm.)
22½ x 30% in. (57.2 x 77.8 cm.)
Two prints on paper

\$8,000-12,000

PROVENANCE

The collection of the artist's family, Santiniketan
Private collection, Kolkata
Acquired from the above by the present owner

(2)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

228

SYED HAIDER RAZA (1922-2016)

Untitled

signed and dated 'RAZA '65' (lower center);

further signed, inscribed and dated 'RAZA

P_634'65 / 100 x 50'

(on the reverse)

acrylic on canvas

39½ x 19½ in. (99.5 x 49.6 cm.)

Painted in 1965

\$60,000-80,000

PROVENANCE

Galerie Lara Vincy, Paris

Artcurial, Paris, 26 April 2006, lot 410

Bodhi Art, New York

Acquired from the above by the present owner

LITERATURE

A. Macklin, *SH Raza, Catalogue Raisonné 1958-1971, Volume 1*, New Delhi, 2016, p. 141 (illustrated)

Painted in 1965, this work represents a shift in Raza's oeuvre that appeared in the 1960s, when he moved away from the Post-Impressionist, representational landscapes of the 1950s and towards a more expressionistic and abstract idiom. This follows Raza's 1962 trip to the United States and Canada where he served as a visiting lecturer at the University of California, Berkeley, and subsequently was a Rockefeller Foundation Fellow. Inspired by the freedom and visual impact of the work of American Abstract Expressionists such as Mark Rothko, Sam Francis and Jackson Pollock, Raza began to paint with a fluidity that had not been seen before. The brilliant colors of this painting intermingle to reveal a luminous and lush landscape, where the brushstrokes are as powerful as they are lyrical.

For further discussion on this period of the artist's work, see lot 222.



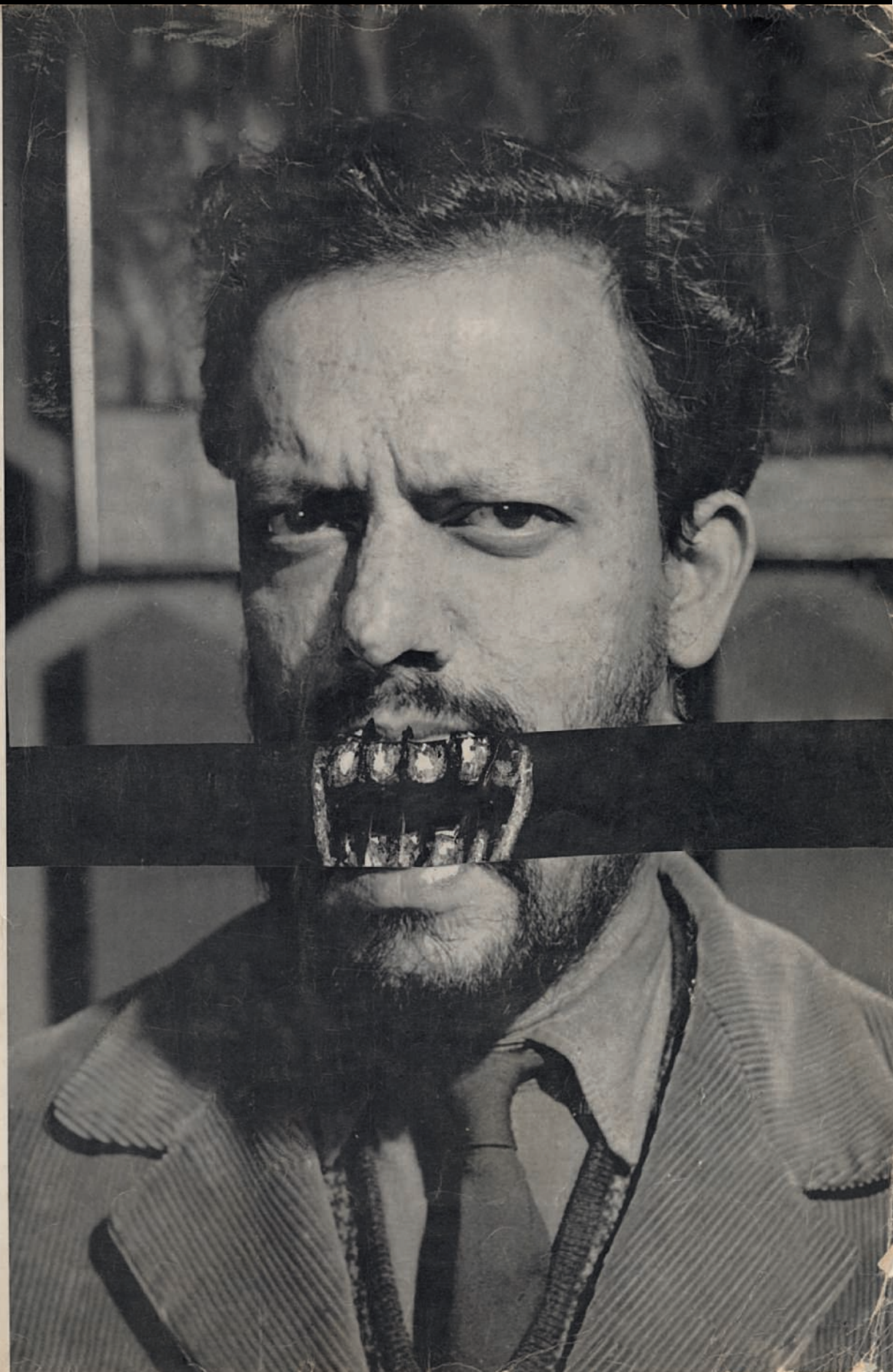
F N SOUZA

GALLERY ONE

16 North Audley Street

Grosvenor Square London W1

Hyde Park 5880



FRANCIS NEWTON SOUZA
Head in a Landscape

THE CITY THAT SHAPED AN ARTIST FRANCIS NEWTON SOUZA IN LONDON

In 1949, Francis Newton Souza left Bombay under a cloud of controversy. His paintings had been deemed too explicit and provocative by the authorities, and Souza moved to London in search of a more liberal audience for his art. It was here that he would remain for the better part of two decades - a period that would define his career. Souza arrived in London a virtually unknown artist. Over his first five years in the United Kingdom, a country still recovering from the aftermath of World War II, the artist struggled to establish himself in the city's bohemian art and literary circles. In these early years, in search of work and patronage, Souza travelled to Paris in 1952 on a grant, where he was reunited with his fellow Indian modernists Syed Haider Raza and Akbar Padamsee. He travelled across Europe, exhibiting at the Galerie St. Placide (1952) and Galerie Raymond Creuze (1953 and 1954) in Paris, as well as in Zurich (1953) and Rome (1953), before returning to his London home near Belsize Park in Hampstead. In fact, by 1954, Souza was on the brink of conceding defeat and returning to India. As his first biographer, Edwin Mullins noted, "It seemed the only way he [Souza] could go on painting, for at least in India he could sleep in the street if necessary, and live on rice [...] if he had been able to find enough money for the passage, he would probably have left." (E. Mullins, *Souza*, London, 1962. p. 23)

However, fate intervened, and within a year Souza found himself considered among the most exciting painters in London. The mid-1950s represent the apex of Souza's artistic career. His work won him plaudits and patrons as well as acclaim from key art critics of the time including Edward Mullins and David Sylvester who likened the expressionistic, grotesque nature of Souza's work with that of Graham Sutherland and Francis Bacon, with whom he exhibited in London. In 1955 Souza wrote his innovative autobiographical essay, 'Nirvana of a Maggot', commissioned and published by his friend the poet Stephen Spender



Francis Newton Souza, *Birth*, 1955
Christie's New York, 17 September 2015, lot 709, sold for \$4,085,000
© Estate of F N Souza. All rights reserved, DACS / ARS 2018

in *Encounter* magazine, which Spender himself edited. Spender was a patron and key supporter of Souza during this critical period and it is no surprise he is the subject of several of his paintings (see lot 263).

This publication coincided with Souza's first solo exhibition at Victor Musgrave's prestigious Gallery One in London. This landmark exhibition drew praise from John Berger, the renowned art critic, who devoted a whole article to it in the *New Statesman*. Other well-known critics like Andrew Forge and George Butcher wrote articles on the artist that appeared in publications such as the *Guardian* and the *London Times*. Souza would hold several successful exhibitions over the next decade with Gallery One which soon moved to more impressive premises at D'Arblay Street in Soho. The 1950s and 60s represented a critical moment of exchange between likeminded artists and their contemporaries. Souza had become a significant artist of the period and was totally immersed in the Soho bohemian creative circles where he met the influential artist Francis Bacon.

Fate once again played its part when, on a trip to Paris in 1956, Souza met Harold Kovner, a wealthy New York hospital owner. Kovner was struck by Souza's work and became his first major patron commissioning many of his most significant works over the following four years. With financial support and gallery representation, Souza embarked on more ambitious and fruitful artistic projects over the next decade. 1958-9 was especially significant for Souza in London, and it was during these years that he painted some of his most lauded works including *Head in a Landscape* (lot 230), *The Politicians* (lot 264) and *Standing Nude in City Background* (lot 210). In 1958 Souza was selected as one of five painters, alongside Ben Nicholson, John Bratby, Terry Frost, and Ceri Richards, to represent Great Britain in the Guggenheim International Award show with his monumental painting *Birth*, a painting which Christie's was honored to bring to auction in 2015 and which holds the world auction record for the artist. The following year Souza painted *Crucifixion*, a masterpiece which is in the permanent collection of the Tate Britain. This productive decade concluded with the 1959 publication by Villiers of Souza's ambitious book *Words and Lines*.

By the turn of the decade, Souza had cemented his position within the London art scene and turned his attention to include continental Europe. In 1960 he was invited to Rome on a scholarship from the Italian Government, where he painted a series of twenty-seven works that were later exhibited at Gallery One. In 1962, Anthony Blond published the first monograph on Souza written by Edwin Mullins, still regarded as a quintessential publication on the artist's work of this critical period.

Souza's stay in London concluded in 1967 when with the backing of Eugene Schuster, owner of the London Arts Group with galleries in London, New York and Detroit, he migrated to the United States of America, settling in New York. This transatlantic voyage ended a chapter that represented a seminal period in the career of one of the most renowned masters of modern Indian art.



PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION

229

FRANCIS NEWTON SOUZA (1924-2002)

Head in a Landscape

signed and dated 'Souza 58' (upper right); further

inscribed, dated and titled 'F. N. SOUZA / 1958

"HEAD IN A LANDSCAPE"' (on the reverse)

oil on board

24 x 48 in. (60.9 x 121.9 cm.)

Painted in 1958

\$220,000-280,000

PROVENANCE

Schuster Gallery, Detroit

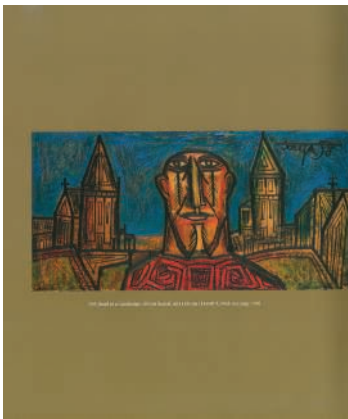
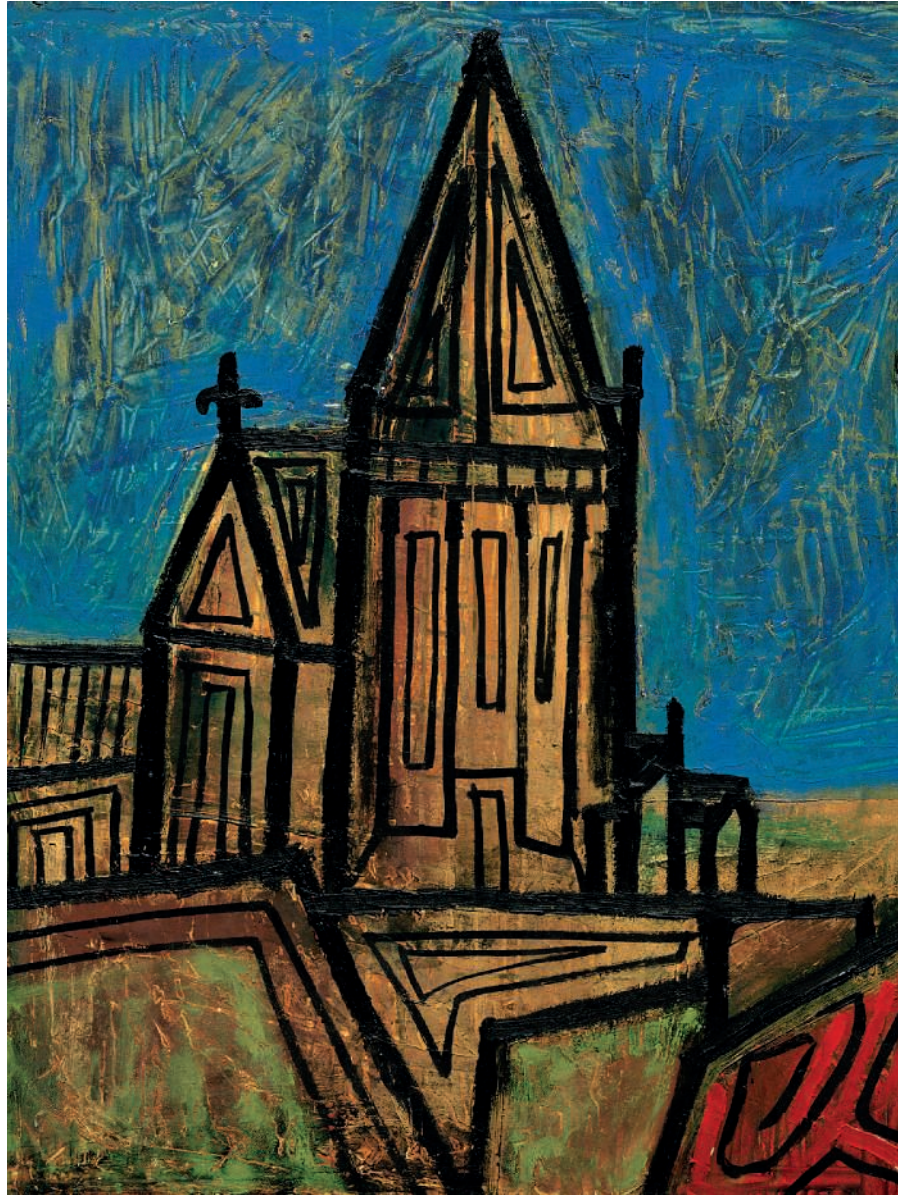
The collection of the artist

Acquired directly from the artist by the present owner

LITERATURE

A. Kurtha, *Francis Newton Souza: Bridging Western and Indian Modern Art*, Ahmedabad, 2006, p. 188 (illustrated)

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



A. Kurtha, *Francis Newton Souza: Bridging Western and Indian Modern Art*, Ahmedabad, 2006, p. 188
© Estate of F N Souza. All rights reserved, DACS / ARS 2018

Head in a Landscape realizes in a single painting the creative impetus of Souza's most formative decade. It is the culmination both in subject and technique of a master at the height of a period recognized as his creative zenith. Painted in 1958, the year Souza was selected to represent Great Britain in the Guggenheim International Award exhibition, this work marks a major milestone in Souza's artistic career.

Having won critical recognition, patronage and gallery representation by 1955, Souza seized the opportunity to perfect his unique artistic idiom. The famed art critic John Berger had already highlighted the artist's originality in an article in the *New Statesman*, noting "Analysis breaks down and intuition takes over. It is obvious that he [Souza] is a superb designer and an excellent draughtsman. But I find it impossible to assess his work comparatively. Because he straddles several traditions but serves none" (J. Berger, A. Kurtha, *Francis Newton Souza: Bridging Western and Indian Modern Art*, Ahmedabad, 2006, p. 190)

In *Head in a Landscape*, Souza, with characteristic wit, combines two of his most significant genres of the period, namely the pseudo-religious portrait and the city landscape. The central



figure is rendered with the artist's distinctive skill as a draughtsman, using thick black lines and finer crosshatching. The eyes are characteristically raised high in the forehead and the beard and facial features hold a passing resemblance to the artist's own likeness. The protagonist is dressed in an ornate, bright red tunic evocative of those associated with the Catholic church. Souza having been brought up in Catholic Goa, a former Portuguese colony, was obsessed with the rituals and vestments of religion. He stated, "The Roman Catholic Church had a tremendous influence over me, not its dogmas but its grand architecture and the splendour of its services [...] The priest dressed in richly embroidered vestments, each of his garments from the biretta to the chasuble symbolising the accoutrement of Christ's passion." (F. N. Souza, *Words & Lines*, London, 1959, p. 10) Religious figures, such as the priest, for Souza, were both venerated and repudiated, a paradox which he wrote about in *Words & Lines*, saying, "The vicar and I became friends [...] a sinner could be a good friend of a saint and a saint must necessarily be a friend of the sinner." (F. N. Souza, *Words & Lines*, London, 1959, p. 15)

The priest-like figure is perfectly positioned at the center foreground of a cityscape, typical for Souza at this time. The corniced buildings, powerfully angled facades and piercing steeples that flank him on either side allude to the Catholic architecture which informed so much of Souza's oeuvre. Here, cathedral-like structures are constructed from geometric and modular forms and the palette of luminescent blues, greens and reds pay homage to the brilliantly ornamented stained glass windows of Catholic churches. Pools of green are perhaps a nod to the natural world, setting up a trichotomy between the natural, manmade and religious in this painting. Painted during the Cold War, a time of global uncertainty, Souza creates a poignant tension as to the future of the world. This protagonist stands in the foreground adorned in the robes of the church with harsh angled features where each cross-hatch doubles as an arrow across his face, symbolic of sin. Souza presents this monumental figure as saint and sinner, savior and condemner standing dominion between salvation and damnation. Few works so perfectly encapsulate the aesthetic and social concerns of this artist at the peak of his powers.



230

230

KRISHNAJI HOWLAJI ARA (1914-1985)

Untitled

signed 'Ara' (lower left)
gouache on paper
29¾ x 22 in. (74.5 x 55.8 cm.)

\$3,000-5,000

PROVENANCE

Bonhams London, 13 October 2005, lot 281
Acquired from the above by the present owner

231

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Still Life)

signed and dated 'Souza 83' (upper right, two)
signed and dated 'Souza 97' (upper left, one)
watercolor and ink on paper
11 x 8½ in. (27.8 x 21.6 cm.); 10¾ x 8 in. (27.2 x 20.3 cm.)
10¾ x 8½ in. (27.7 x 21.5 cm.)

Painted in 1983, 1997; three works on paper

(3)

\$3,000-5,000

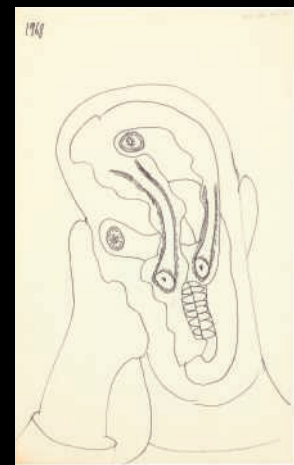
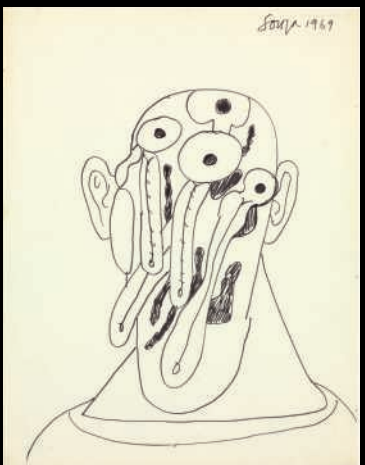
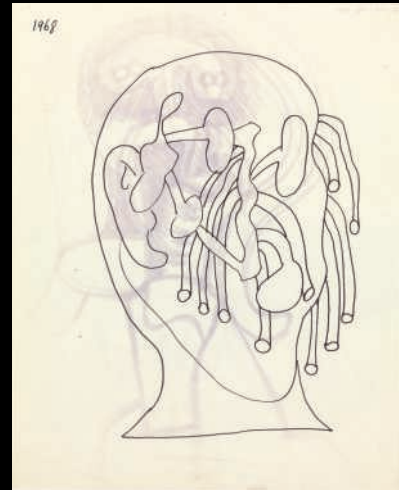
PROVENANCE

Formerly from the Estate of Francis Newton Souza



231





232
FRANCIS NEWTON SOUZA (1924-2002)

Untitled

signed and dated as illustrated
9 7/8 x 7 7/8 in. (25.2 x 20.1 cm.) smallest
13 x 8 in. (33.1 x 20.3 cm.) largest

Eight works on paper, one double-sided

(8)

\$7,000-9,000

PROVENANCE

Formerly from the Estate of Francis Newton Souza

PROPERTY OF A GENTLEMAN

233

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Two Women)

signed in Hindi and initialed in Urdu (lower right)

oil on canvas

29 7/8 x 48 in. (76 x 122 cm.)

Executed circa 1960s

\$120,000-180,000

PROVENANCE

Private Collection, New Delhi

Saffronart, 15 February 2014, Lot 5

Acquired from the above by the present owner

EXHIBITED

Kolkata, Birla Academy of Art and Culture, *Sixth Anniversary Retrospective Exhibition of M.F. Husain*, 1973

"Always it has seemed to me, that, to you, space was colour and colour was space, that space was unlimited, and that the space within the space, where you wanted to put an image could be invented at will. The woman speaking in profile, or with three-fourths face, flat feet and open hands, the bird's cage before her, was from your Grant Road cosmos. Then, you did a whole long strip called 'Earth' and put into it man and women and bulls and birds and flowers, who all looked as though they had sprung from the Indian mud, all part of life, instinct with the quick, prevalent as at the beginning of creation." (M.R. Anand, *Poetry to be Seen, Homage to Husain* by Mulk Raj Anand, Hyderabad, 2006)

In the 1950s and 60s, Husain embarked on several trips around India, notably through the colorful countryside of Rajasthan and Kerala. He was heavily inspired by rural life, which he idealized in his work as being closest to the essence of Indian sensibility. Building upon the themes he began to explore in the 1950s, the present work moves beyond expression of sentiment to show Husain's admiration for women as the foundation of society and leaders of village and home affairs. Here, the artist portrays two traditionally attired women in conversation, next to a sacred *tulsi* or holy basil plant, common to the courtyard of many Indian homes. Believed to be a manifestation of the Goddess Tulsi, women would water the plant every morning to ensure their families benefited from its religious and medicinal value, a practice also documented in many Indian court paintings.



An Illustration from a *Ragini: Lady worshipping a Tulsi plant*, Malwa, 18th Century
Christie's New York, 21 March 2008, lot 701,
sold for \$11,250







PROPERTY FROM A PRIVATE COLLECTION, VIRGINIA

234

ABDUR RAHMAN CHUGHTAI (1894-1975)

Untitled (Woman Holding a Water Jar)

signed in Urdu (lower left)
ink and watercolor on paper
25¼ x 21¾ in. (65.5 x 55 cm.)

\$30,000-50,000

PROVENANCE

Acquired directly from the artist, circa 1964-65
Sotheby's New York, 10 October 1997, lot 16
Acquired from the above by the present owner

Regarded as one of the most acclaimed Pakistani artists of the twentieth century, Abdur Rahman Chughtai is known to have portrayed famous personalities from Islamic history and depicted scenes from various religious and Mughal texts. The artist began his training at the Mayo School of Art, Lahore, in 1911, where he was taught by Samarendranath Gupta, a pupil of Abanindranath Tagore. Five years later, he would become part of the Mayo faculty, when he was appointed head of the institution's photolithography department. While the artist is celebrated for his poetic metaphors, he is also known to have championed the poor and downtrodden, elevating them to heroic and stoic figures of beauty and pride in his paintings. The

two works by Chughtai (lots 234 and 239) offer a perfect example of the artist's virtuosity and refinement in this particular genre.

The delicacy of the line contouring the female figures and the richness of their ornaments illustrate Chughtai's conscious resolution to revive the Persian style, while the refined colors of *Woman Holding a Water Jar* testify to his close analysis of the exquisite Mughal aesthetics. This unique style has been qualified as "Persian-Mughal mannerism" (I.U. Hassan, *Painting in Pakistan*, Lahore, 1991, p. 37) and also bears the influence of the Pre-Raphaelite paintings the artist encountered in London and other cities during his travels in Europe.



235

BIKASH BHATTACHARJEE (1940-2006)

Untitled (She with a Newspaper)

signed and dated 'Bikash '81' (lower right)

oil on canvas

40 x 41¾ in. (101.5 x 106 cm.)

Painted in 1981

\$40,000-60,000

PROVENANCE

Christie's Hong Kong, 6 July 2003, lot 101
Acquired from the above by the present owner

LITERATURE

A. Jhaveri, *A Guide to 101 Modern & Contemporary Indian Artists*, Mumbai, 2005, p. 20 (illustrated)

Unlike his predecessors, Bikash Bhattacharjee was neither interested in traditional Indian painting techniques nor the modernist art scene in Bombay. Rebuffing abstraction altogether, the artist instead focused on photorealist depictions of subjects often omitted from Indian visual culture, such as street

performers, prostitutes, and the common women of his home city of Calcutta. Though his works initially appear to express static realism, Bhattacharjee also incorporates fantastical elements into his compositions, ultimately conveying a dynamic and disconcerting vision of the artist's own reality. "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)

Bhattacharjee considered himself a Surrealist, citing Salvador Dali as his favorite artist and inspiration. These inclinations are apparent in his tendency to contort his otherwise commonplace subjects in sinister ways, frequently using shadows or figural omission to accomplish this. In the present work, the artist eliminates the pupils of

his subject, leaving his audience with the haunting and unrelenting stare of her empty, opaque eyes. Bhattacharjee matches the cloudy white of his subject's eyes with both the newspaper she clutches and the lowest portion of the overcast sky, suggesting an eerie liaison between the three. Having extensively studied Baroque art, Bhattacharjee held a strong belief in the potential for shadows to create drama in even seemingly mundane compositions. Here, the artist builds a narrative around the mood brought about by his shadows, relying on both his technical mastery and the natural allegorical tendencies of darkness. "I prefer to lay the dark colours first and then build up the lights and the highlights. This process has helped me to give dimension to my pictures to say what I want to, and also to give the canvas the texture and characters that I desire." (Artist statement, A. Banerjee, 'Conversations with Artists: Bikash Bhattacharjee', *Lalit Kala Contemporary 15*, New Delhi, 1973, p. 18)



236

PROPERTY OF A PRIVATE COLLECTOR, CALIFORNIA

236

JAMINI ROY (1887-1972)

Untitled (Two Women)

signed in Bengali (lower right)

gouache on card

13¼ x 14 in. (33.8 x 35.6 cm.)

\$4,000-6,000

PROVENANCE

Acquired on a visit to India by Mrs. Donna Park,

circa mid-1960s

Thence by descent

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

237

JAMINI ROY (1887-1972)

Untitled

signed in Bengali (lower right)

gouache on card

12⅞ x 32⅞ in. (32.7 x 82.2 cm.)

\$6,000-8,000

PROVENANCE

Acquired circa 1967-68 by Mrs. Jane Small

and Rear Admiral Walter Small, while he was

stationed in the Middle East

Thence by descent



237



238

JAMINI ROY (1887-1972)

Untitled (Dancing Gopi)

signed in Bengali (lower right)

gouache on card

21 $\frac{7}{8}$ x 16 $\frac{3}{4}$ in. (55.6 x 42.6 cm.)

\$8,000-12,000

PROVENANCE

Gallery Chemould, Mumbai

Acquired from the above on a visit to India, circa early 1960s



239

ABDUR RAHMAN CHUGHTAI (1894-1975)

Sunder

signed 'Rahman Chughtai' (lower left) and titled 'Sunder' (lower right)

etching on paper

8 x 9½ in. (20.3 x 24.1 cm.) plate

\$2,500-3,500

PROVENANCE

Private Collection, Burlington, Vermont

Acquired from the above by the present owner

Known as an exemplary draughtsman, Abdur Rahman Chughtai was also a master printmaker, and by 1928 he had founded his own printing press. This delicate print is one of the most refined of Chughtai's repertoire of etchings, which were printed in small editions and rarely numbered. Referencing tradition in his aesthetic while enacting his subjects as profoundly modern figures, Chughtai was a decisive force in the creation of a national consciousness and identity to resist the dominant colonial culture of his time.

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

240

B. PRABHA (1933-2001)

Untitled (Fisherwoman)

signed and dated in Hindi (center left)

oil on canvas

41 $\frac{7}{8}$ x 26 in. (106.5 x 66 cm.)

Painted in 1971

\$10,000-15,000

PROVENANCE

Acquired directly from the artist

Private Collection, New York

Acquired from the above by the present owner,
circa 1970s



240

241

B. PRABHA (1933-2001)

Untitled (Two Women)

signed and dated 'b. prabha.1964.' (center left)

oil on canvas

40 x 41 $\frac{7}{8}$ in. (101.5 x 106.5 cm.)

Painted in 1964

\$10,000-15,000

PROVENANCE

Gallery Chemould, Mumbai

Acquired from the above, circa mid 1960s



241



Portrait of Akbar Padamsee, 1964. Photograph by Thérèse de Prof.
Image reproduced from *Akbar Padamsee, Work in Language*,
Mumbai, 2010, p. 38

AKBAR PADAMSEE

Nude

PROPERTY FROM A DISTINGUISHED COLLECTION, INDIA

242

AKBAR PADAMSEE (B. 1928)

Untitled (Nude)

signed and dated 'PADAMSEE '67' (upper right)

oil on canvas

36¼ x 25½ in. (92.1 x 64.8 cm.)

Painted in 1967

\$250,000-350,000

PROVENANCE

Lunn Gallery, Washington

Private collection, Paris

Private collection, New York

Christie's New York, 18 March 2014, lot 210, sold for \$578,500

Acquired from the above by the present owner

After graduating from the Sir J.J. School of Art in Bombay, Akbar Padamsee left for Paris in 1951 to immerse himself in the international avant-garde along with other artists like F.N. Souza, S.H. Raza and Ram Kumar. Apart from classical Indian painting and sculpture, his works from this period bear stylistic influences of Henri Matisse, along with Georges Rouault, Pablo Picasso and Georges Braque, whose work he encountered in person for the first time in Paris.

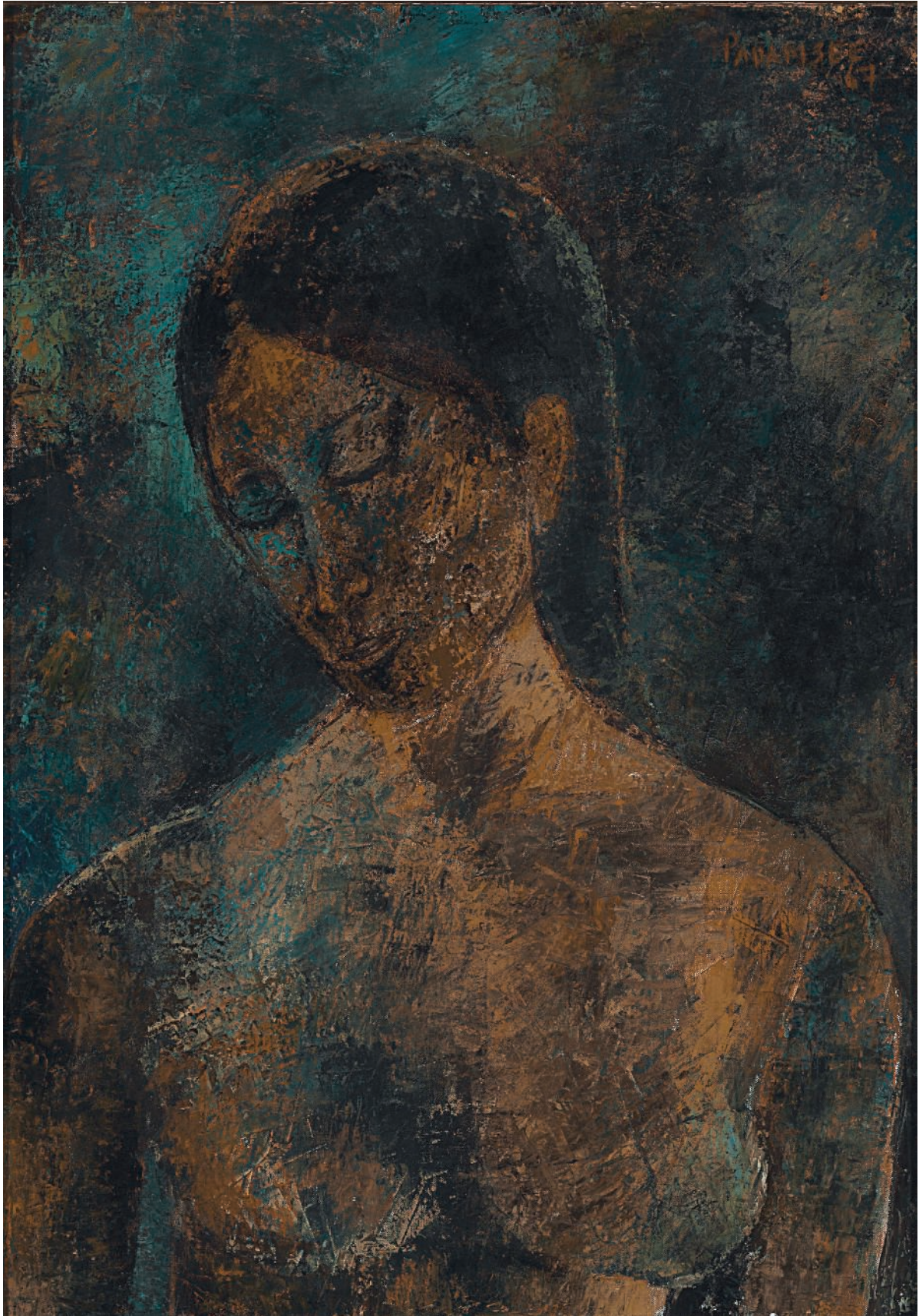
Where form dominated color in his earlier years, as is evidenced by his thick use of line, it is in the 1960s that the change to color over form is most noticeable. During this time, Padamsee experimented with various textures and techniques in his painting juxtaposing dark and luminescent colors and using sharp and violent strokes of the palette knife, almost as if he were sculpting his figures, giving them presence beyond the two-dimensional surface of the canvas. "Dual pulls of matter and spirit are always patent in his work [...] He sees his paintings

as a bed of tensions created by 'the linear, the formal, the tonal, the chromatic' on which the form describes itself or 'remains in a fluid potential state.'" (E. Datta, 'Akbar Padamsee', *Art Heritage 8*, New Delhi, 1988-89, p. 40)

Padamsee's fascination and self-confessed obsession with the human form, more specifically the female nude, began in the 1950s. The early solitary female nudes, like this pensive example from 1967, are unique and quite rare, evoking a tremendous sense of loneliness and detachment. As the poet Eunice de Souza described them, "Most of the figures evoke a sense of vulnerability and anguish, yet none of them are simple victim figures. They are not merely alone, but essentially separate from the viewer. This separateness is so persistent a feature of the paintings that one is forced to ask whether it arises out of a sense of the privacy of the self, or an uncompromising existential search in which each man or woman is irrevocably alone." ('Akbar Padamsee', *Art Heritage*, New Delhi, 1980, unpaginated)



Akbar Padamsee, *Jeune femme aux cheveux noirs, la tête inclinée*, 1962
Christie's New York, 23 March 2010, lot 54,
sold for \$578,500





FRANCIS NEWTON SOUZA
Young Ladies from Belsize Park



El Greco, *The Vision of Saint John or The Opening of the Fifth Seal*, 1608-1614, The Metropolitan Museum of Art, New York



Pablo Picasso, *Les Femmes d'Alger (O.K.)*, 1911-1914, Museum of Modern Art, New York. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York



Richard Prince, *Cheese and Crackers*, 2008. Image courtesy of Prince Studio © Richard Prince

Picasso shook hands with us warmly. I felt some kind of supernatural, phenomenal power radiate even from his finger tips [...] Here was the man before us, who had changed the entire art of the whole world, his influence radiating even in poetry, literature, architecture, publicity, music and drama.

- Francis Newton Souza, *Thought*, 22 June 1951

"You remember, don't you, that the picture was at first called *The Brothel at Avignon*. And do you know why? Avignon is the name that is linked to my life in Barcelona. There I lived only a few steps away from the Calle d'Avignon. That is where I always used to buy my paper and paints under the gaze of prostitutes." (P. Picasso, *Words and Confessions*, 1954, quoted in A. Kurtha, *Francis Newton Souza: Bridging Western and Indian Modern Art*, Ahmedabad, 2006, p. 55)

These words, which give the title's exegesis for Picasso's painting *Les Femmes d'Alger* (1907), also set the context in which Francis Newton Souza painted *Young Ladies from Belsize Park* more than fifty years later in 1962. At that time, Souza was living in Hampstead, London, whose bustling atmosphere and nearby red light area of Belsize Park echoed Picasso's description of Barcelona. The year 1962 marked thirteen years since Souza left India, and was already established both in the London and Paris art scenes, and was also exhibiting in Rome and Geneva. His art, qualified as too outrageous in India, blossomed in Europe enabling him to explore subjects like the female figure in his work as a powerful and subversive aesthetic tool.

In the first monograph on Souza's oeuvre, published the same year as the present work, the art critic Edwin Mullins draws a comparison between Souza and Picasso, stating, "Like Picasso he is restlessly inventive, and the [subtly] of his art is at times masked by the sheer vigour of his brushwork. Like Picasso, too, his inventions have tended to be thought outrageous, because the imagination that created them was discovering something about the visual world which no one as yet understood, or which everyone had forgotten." (E. Mullins, *Souza*, London, 1962, pp. 39-40)

Souza was indeed profoundly struck by Picasso's art and personality, and when he and his fellow artists Syed Haider Raza and Akbar Padamsee met the master in Paris in 1951, he would describe this encounter as a defining moment. In *Young Ladies from Belsize Park*, Souza borrows from Picasso's 'visual world' by channeling the compositional structure of *Les Femmes d'Alger* (1907). Interestingly, Picasso was himself influenced by El Greco's *The Opening of the Fifth Seal* (1608) in the creation of this masterpiece that introduced the world to the artistic idea of Cubism. This fascinating genealogy illuminates a tool both Picasso and Souza used constantly, quoting Old Masters such as Diego Velázquez (*Las Meninas*, 1656) or Titian (*The Venus of Urbino*, 1538) as counterpoint in their most renowned paintings.

The stylistic influence of traditional African art played into Picasso's Cubist breakthrough, and similarly finds a resonance in Souza's painting. The latter would have likely seen the exhibition of Nigerian tribal sculpture at the Arts Council in London in 1960, held to mark Nigeria's independence. Eddie Chambers explains that "Picasso's painting was itself a sampling, an appropriation, of the dramatic elements of line, shape, and form that were such a compelling aspect of the objects of African art [...] Picasso sampled African art, and Souza, in *Young Ladies of Belsize Park*, made explicit, or reminded viewers of, the connection." (E. Chambers, *Black Artists in the British Art: A History since the 1950s*, New York, 2014, unpaginated)

This lineage of inspirations underlines a larger context at the turn of the century, showing that artists, such as the generation of the 'École de Paris', would dig into a much wider iconographical horizon than what their backgrounds may have suggested. Souza's female figures delineated in brutal and somber lines, emerge from a rich background, recalling a colorful tribal fabric. Each figure mirrors the postures of Picasso's *Femmes d'Alger* in a simplified style that is almost more primitive. There is a sensuality, however, exuded from these five figures, distorted but carefully assembled, which Souza distilled from his analysis of the voluptuous traditional sculptures of the Khajuraho temples in India. Projecting this brothel scene in his own context, Souza delivers a raw transfiguration of what he sees as contemporary icons.

Young Ladies from Belsize Park represents a watershed moment in Souza's artistic career. It carries in both its aesthetic and theme a statement about the artist's oeuvre, highlighting his influence but also marking a shift in his style. In the catalogue of his exhibition at Gallery One, London, in 1961, Souza sums it up poetically, saying, "It's all very well to talk in metaphors about having roots in one's own country. But roots need water from clouds forming over distant seas; and from rivers having sources in different lands." (Artist statement, E. Mullins, *Souza*, London, 1962, p.6)

For further discussion of Souza's years in London, see lot 230.



PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION

243

FRANCIS NEWTON SOUZA (1924-2002)

Young Ladies from Belsize Park

signed and dated 'Souza 62' (lower left); further signed, titled and dated 'F.N. SOUZA / Young ladies / from Belsize Park / 1962' (on the reverse)
oil on canvas

43½ x 47⅞ in. (110.5 x 121.6 cm.)

Painted in 1962

\$180,000-250,000

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Tokyo, National Museum of Modern Art, *Cubism in Asia: Unbounded Dialogues*, August-October 2005

Seoul, National Museum of Contemporary Art, *Cubism in Asia: Unbounded Dialogues*, November 2005-January 2006

Singapore, Singapore Art Museum, *Cubism in Asia: Unbounded Dialogues*, February-April 2006

Paris, Maison de la culture du Japon, *Cubisme: l'autre rive: Résonances en Asie*, May-July 2007

LITERATURE

A. Kurtha, *Francis Newton Souza: Bridging Western and Indian Modern Art*, Ahmedabad, 2006, p. 57 (illustrated)

Cubisme: l'autre rive: Résonances en Asie, exhibition catalogue, Maison de la culture du Japon, Paris, 2007, pl. 75 (illustrated)

244

SYED HAIDER RAZA (1922-2016)

Untitled (La Terre)

signed and dated 'RAZA 1978' (lower center); further signed and dated 'RAZA / 1978' (on the reverse)

acrylic on canvas

21½ x 31½ in. (54.6 x 80 cm.)

Painted in 1978

\$80,000-120,000

PROVENANCE

Acquired directly from the artist

Private collection, France

Acquired from the above by the present owner

EXHIBITED

New York, Aicon Gallery, *Split Vision, Abstraction in Modern Indian Painting*,
18 August - 17 September, 2016

"[Raza's] art in any case was a very satisfying way of retrieving lost locus, the physically abandoned home. For him hereafter art was to be home, reconstructed through memory, resonance and imagination [...] a space where he could connect with the infinite, the limitless and the timeless." (A. Vajpeyi, ed., *A Life in Art: S.H. Raza*, Hyderabad, 2007, p. 98)

Although Syed Haider Raza's paintings from the *La Terre* series of the 1970s and 80s articulate the affinity with nature which his work has always been founded on, they are additionally linked to his recollections of the forests of Madhya Pradesh in Central India where he grew up. In paintings of this style, the depiction of landscape becomes less about cognitive recognition and figuration and more concerned with spiritual and experiential memory in the expression of place. For Raza, who lived in France at the time, these landscapes provided a

conduit of communication with home. They are emotive in their representation of the physical and the remembered, and allowed the artist to express the deep connection he continued to feel with the land where he was born.

Here, the artist's boldly expressive and saturated use of color including orange, ochre and black recalls the baked earth, dense forests and dark nights of his childhood and the emotions they evoked in him. Like traditional miniature paintings, the composition has a border around it and relies primarily on color to convey the landscape, relegating representation to flickers of light visible through the artist's loose, gestural brushwork. This is at once a departure from Raza's previous style, and a precursor to his heavily structured geometric canvases that would soon follow.

For further discussion of this period of the artist's work, see lot 222.





Portrait of Vasudeo S. Gaitonde, circa 1987
Photo by Shalini Saran

VASUDEO S. GAITONDE
Untitled

VASUDEO SANTU GAITONDE (1924-2001)

1924

Born in Nagpur but soon relocates to Goa, where his parents were born



1948

Graduates from the Sir J. J. School of Art with a degree in art and mural decoration

Shows in Bombay Art Society, Diamond Jubilee Exhibition

In the 1940s and 50s, Gaitonde experimented with various forms of figuration and techniques. He was influenced by Indian miniatures and mural painting

1949

The Progressive Artists' Group first exhibition at the Bombay Art Society. Gaitonde was briefly affiliated with this short-lived, avant-garde and historically significant collective

1957-58

Included in the 5,000 Years of Indian Art exhibition, Essen, Germany

Wins Fleischmann Prize at the First Young Asian Artists Exhibition, Tokyo

Gaitonde begins to keep a studio at the Bhulabhai Memorial Institute working alongside theater director Ebrahim Alkazi (B. 1925), musician Ravi Shankar (1920-2012) and artists M. F. Husain, Tyeb Mehta and Nasreen Mohamedi, who he mentored



1964-65

J. D. Rockefeller III Fund, travelling fellowship to New York

First solo exhibition in New York at Willard Gallery

1920

1925

1930

1935

1940

1945

1950

1955

1960

1965

1928

Gaitonde's family moves to Bombay



1954

Three works by Gaitonde are featured in the Venice Biennale

1955-56

Indian art exhibition organized by Lalit Kala Akademi travels throughout Eastern Europe

1956

Participates in the group show Eight Painters, New Delhi



1963

MoMA acquires *Painting 4*, 1962, first major museum to acquire a work by Gaitonde

Participates in the group show Ten Contemporary Painters from India, which travelled throughout the U. S. in 1963-65



1982

Participates in exhibitions at the Royal Academy of Arts in London and The Hirshhorn Museum and Sculpture Garden, Washington, D. C.

1983

Monograph published, Lalit Kala Akademi

1984

Gitonde begins making smaller works on paper after a severe automobile accident that left him unable to work on large canvases

1994

Gaitonde's work is included in the exhibition Hundred Years: From the NGMA Collection, NGMA, New Delhi

2001

Gaitonde passes away at the age of seventy-six on 10 August in Gurgaon

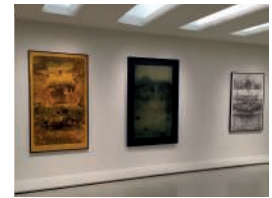


2013

Christie's India sells a painting from 1979 for INR 23,70,24,992 (US\$ 3,805,973) achieving the world auction record for the artist at the time

2014

Posthumous retrospective solo exhibition, *V. S. Gaitonde: Painting as Process, Painting as Life* opens at the Guggenheim Museum, New York, travels to the Guggenheim, Venice in 2015



1970 1975 1980 1985 1990 1995 2000 2005 2010 2015

1971

Awarded the Padma Shri

1972

Gaitonde relocates to Nizamuddin, New Delhi, artists Krishen Khanna, Ram Kumar, Tyeb Mehta and Zarina are among his neighbors

1988-89

Received the annual Kalidas Samman arts award from the government of Madhya Pradesh

1996

Gaitonde relocates to Gurgaon

1998

Nine paintings are included in *A Collector's Eye: The Jehangir Nicholson Collection*, NGMA, Mumbai

2007

Gaitonde's paintings are included in *India Art Now: Indian Contemporary Art between Continuity and Transformation*, Spazio Oberdan, Milan

2015

Christie's India sells a painting from 1995 for INR 293,025,000 (US\$4,384,777) achieving a new world record for the artist





Qi Baishi, *Rock*, 20th Century
Christie's Hong Kong, 27-28 May 2013,
lot 1432, sold for \$51,521

Vasudeo S. Gaitonde's style reveals a profound understanding of the properties and abilities of his medium, which he considered his vehicle of experience from artist to viewer. This painting from 1980 is testament to this mantra and technique. Gaitonde scrupulously manipulates and mixes different opacities of paint on the canvas, coordinating spontaneous reactions with such precision so as to leave nothing to chance. His multilayered paintings, filled with complexity, are in essence experimentation with the genre of painting itself. This painting straddles the duality between density and weightlessness, between form and formlessness, producing tension between the translucent surface and almost primordial background.

Gaitonde graduated from the Sir J.J. School of Art in Bombay in 1948 and associated himself briefly with the seminal modernist collective, the Progressive Artists' Group. However, it was not long before Gaitonde turned to a more solitary path as artist and philosopher, distinguishing himself from his contemporaries by abandoning figuration and, within a decade, entirely embracing non-objective art focused on color and light. As critic Holland Cotter stated, "He [Gaitonde] learned to use color as an independent expressive element and to break representational forms down to their abstract core. In doing so, he revealed an important historical truth: Indian painting had always been, fundamentally, about abstraction." (H. Cotter, 'An Indian Modernist with a Global Gaze', *The New York Times*, 1 January 2015)

A pivotal change in Gaitonde's painting followed his arrival in New York in 1964 on a J.D. Rockefeller III Fund Travelling Fellowship, where he saw the techniques and sensibilities of the Abstract Expressionist color field painter Mark Rothko. During his year in the United States, he also witnessed first-hand the

"I am first and foremost an individual. I cannot subscribe to any collective thinking and I will not acknowledge any thought that does not appeal to my reason. Emotions [are] intrinsically individual in their impact and revelation. And what I seek to portray, being true to myself remains personal. I can only hope for a certain understanding by others. That is the reason I don't caption my paintings and why a single colour dominates my compositions."

-Vasudeo S. Gaitonde

rise of conceptual artists like Sol LeWitt and Joseph Kosuth, whose philosophy championed the primacy of the metaphysical concept in the artist's own mind as art. The philosophical *raison d'être* of conceptual art, that the physical art produced became the final manifestation of a realized innate idea from within the artist's consciousness, mirrored Gaitonde's own sensibilities. As Gaitonde describes only a few years after completing the present painting, "A painting always exists within you, even before you actually start to paint. You just have to make yourself the perfect machine to express what is already there." (Artist statement, D. Nadkarni, *Gaitonde*, New Delhi, 1983, unpaginated)

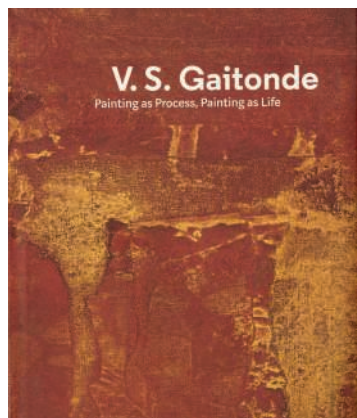
Gaitonde's friend and fellow artist Krishen Khanna describes his process as almost a meditative ritual. "His actual work is the trace of the elements with which he chooses to start a painting. He chooses, say, two colours, he makes his ground absolutely perfect, and he does not know what he's going to paint. It begins with confronting nothingness and nothingness begins by almost emphasising nothingness." (K. Khanna, *V.S. Gaitonde: Painting as Process, Painting as Life*, New York, 2014, p. 29) Gaitonde embraced and thrived upon a sense of 'nothingness', an inner contemplation that would inform his art and as such was uncompromising in his belief that art, the process and the final product, is an expression of the inner self. "I am first and foremost an individual. I cannot subscribe to any collective thinking and I will not acknowledge any thought that does not appeal to my reason. Emotions [are] intrinsically individual in their impact and revelation. And what I seek to portray, being true to myself remains personal. I can only hope for a certain understanding by others. That is the reason I don't caption my paintings and why a single colour dominates my compositions." (Artist statement, P. Pundir, 'An Untitled Canvas', *The Indian Express*, 5 January 2014)

For Gaitonde, the process of creating an artwork was rigorous, holistic and all-consuming. Such were the demands on his time, he would only complete five or six canvases in a single year. It was not just the physical act of layering his canvases with unerring complexity that took up his days. It was the tireless mental and emotional exertions that he expended before and between each

movement of the brush, roller or palette knife. It was the formulation of the concept, the incubation and propagation of the painting as an idea in his own consciousness that absorbed his attention and time.

Particularly prominent in the present painting are the bold calligraphic arrangements that bisect the picture plane in a vertical band. These golden-white fragments are flirtations of form that present themselves, as if Rorschach inkblot drawings, disappearing and reappearing in and out of our consciousness. They present as non-objective, undecipherable hieroglyphs emanating from the sea of ochre and gold and relate to Gaitonde's engagement with Zen Buddhism, first appearing in the 1970s, combining notions of subjective experience and empirical wisdom. There is a symmetry between this doctrine and Gaitonde's paintings in that they both seek an understanding of life directly without deception or dilution. Even the artist's process, which embraces silent discipline, is a *chapeau* to the proponents of Zen Buddhism. Sandhini Poddar notes, "Zen certainly is one of the key influences for Gaitonde because it's one of those threads that binds his practice overall - from 1958, when he turned toward the non-objective, right until the late 90s when he stopped making art." (S. Poddar in conversation with Max Zahn 'Zen Moves Through' *Tricycle* website, 2015, accessed January 2018)

The painting offered here both formally and stylistically is an amalgamation of the non-objective, minimalist and conceptual influences on Gaitonde's psyche. The radiant primordial flow that emanates from its core is the product of an exhaustive methodology that combines the tangible and intangible. As Poddar notes, "One should experience [the artist's paintings] ontologically rather than in epistemic terms, given their resistance to narrativity. This, however, does not make them unmoored, universalizing agents - rather they exist in time, and are contingent on the socializing factors of history and culture, the very factors that make them modern." (S. Poddar, *V.S. Gaitonde: Painting as Process, Painting as Life*, New York, 2014, p. 18)



V.S. Gaitonde: *Painting as Process, Painting as Life*, Munich, 2014, cover



M. Menezes, *Vasudeo Santu Gaitonde, Sonata of Solitude*, Mumbai, 2016, cover

PROPERTY FROM A DISTINGUISHED COLLECTION, INDIA

245

VASUDEO S. GAITONDE (1924-2001)

Untitled

signed and dated 'V. S. GAITONDE, 1980' and signed in Hindi and dated '80' (on the reverse)

oil on canvas

53 $\frac{7}{8}$ x 34 $\frac{7}{8}$ in. (136.8 x 88.6 cm.)

Painted in 1980

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

PROVENANCE

Pundole Art Gallery, Mumbai

Acquired from the above by the attaché of the Indo-German Chamber of Commerce in India during the 1980s

Christie's South Kensington, 10 June 2010, lot 237

Acquired from the above by the present owner

LITERATURE

V.S. Gaitonde: *Painting as Process, Painting as Life*, exhibition catalogue, Munich, 2014, p. 100 (illustrated)

M. Menezes, *Vasudeo Santu Gaitonde, Sonata of Solitude*, Mumbai, 2016, p. 182 (illustrated)



Vasudeo S. Gaitonde, *Untitled*, 1979
Christie's Mumbai, 19 December 2013, lot 63,
sold for \$3,792,400





PROPERTY OF A GENTLEMAN

246

FRANCIS NEWTON SOUZA (1924-2002)

Ave Maria

signed and dated 'Souza 1984' (upper left); signed, titled, dated and inscribed 'F.N. SOUZA / AVE MARIA / 1984 / OIL ON CANVAS / 40" x 20"' (on the reverse)

oil on canvas

39¾ x 19¾ in. (101 x 50.5 cm.)

Painted in 1984

\$40,000-60,000

PROVENANCE

The Estate of Maria Souza, the artist's wife

Thence by descent

Saffronart, 11 March 2010, lot 92

Acquired from the above by the present owner

Francis Newton Souza painted this work at the request of Maria Figuerado, his first wife. A Goan like Souza and an early admirer of his work, Maria was his first patron. She had bought a watercolor by the same name, dated 1942, from his first solo exhibition held at the Bombay Art Society in 1945. The painting's blue tranquillity offered respite from the relentless heat of Bombay and was perhaps a reminder of the private family chapel at Maria's home in Borda, Goa. Soon after Maria married Souza in 1948, the couple moved to London. Maria actively supported his career in London in the 1950s, and even after they had separated, Maria exhibited and sold Souza's works at her gallery, Arts 38, in 1975 and again in 1984. *Ave Maria* was painted before the 1984 exhibition. Although inspired by the earlier ethereal version, this painting with its heavy black lines has a darker, brooding quality and demonstrates the evolution of Souza's style since his first exhibition in Bombay almost forty years earlier.



247

JAGDISH SWAMINATHAN (1928-1994)

Untitled (Bird, Tree and Mountain Series)

oil on canvas

17 x 23 in. (43.2 x 58.4 cm.)

\$50,000-70,000

PROVENANCE

Acquired by Dr. Johanna Nestor, Ambassador of Austria in India, 1966-70

Thence by descent

Sotheby's New York, 19 March 2014, lot 206

Private collection, Mumbai

Astaguru, 21 August 2015, lot 34

Acquired from the above by the present owner

Simultaneously an art purist and rebel, Jagdish Swaminathan held a uniquely spiritual set of artistic views, stemming from his belief in the natural and the mystical. A lifelong advocate for rural subjectivities in a largely insular modern art scene, Swaminathan drew inspiration from movements such as surrealism, free association and symbolism, as well as from the tribal Indian art he encountered throughout his life.

In the late 1960s and early 70s, the artist began to shirk his early indigenous aesthetic in favor of pictorial landscape designs based around the archetypal forms of mountain, bird and tree, all the while preserving the ephemeral quality he was renowned for. Delicately applying thin washes of oil paints, so as to resemble watercolor, Swaminathan explored color in these works both as a function of form and the infinite, inspired by Indian miniature painting traditions.

In this painting, Swaminathan creates flat geometric planes resembling those of Paul Klee, but places far more emphasis on the emotional potential of his color interactions. Borrowing from the bright palettes of Indian visual culture, such as 17th century Pahari painting, Swaminathan brings a sublime quality to nature. Reduced to their bare essentials, Swaminathan's landscapes demonstrated the sanguine potential of simplicity in expressing universal experiences. These mystical pseudo realities are not snapshots of the exotic, but visual transcriptions of indescribable forces. As art historian Geeta Kapur writes, "Swaminathan treats images like the numen in nature - that is metaphorically, but in a sense where the metaphor is now detached from the material-mythical world, and lifted into the ethereal spheres of lyric art and poetry." (G. Kapur, *Contemporary Indian Art*, London, 1982, p. 7)

248

AKBAR PADAMSEE (B. 1928)

Untitled (Metascape)

signed and dated 'PADAMSEE 2011' (upper right)

oil on canvas

60 x 40 in. (152.4 x 101.6 cm.)

Painted in 2011

\$200,000-300,000

PROVENANCE

Acquired directly from the artist

Private collection, Mumbai

Astaguru, 17 March 2015, lot 61

Acquired from the above by the present owner

EXHIBITED

Mumbai, Priyasri Art Gallery, *Past Forward*, 27 April - 15 May, 2013

LITERATURE

Past Forward, exhibition catalogue, Mumbai, 2013 (illustrated, unpaginated)

A. Sardesai, 'With Many Colours, Comes Much Responsibility', *Art India*, Vol. XXI, Issue I, 2017, p. 49 (illustrated)

Akbar Padamsee was still a student at the Sir J.J. School of Art, Bombay, in 1947 when F.N. Souza, M.F. Husain and S.H. Raza, among others, came together to form the Progressive Artist's Group. He is celebrated as one of the most eclectic artists to later join the group, with an oeuvre that now includes painting, photography, digital printmaking and even filmmaking.

In the early 1970s, with the painting of his first *Metascape*, Padamsee began his intellectual engagement with the genre of landscape. Curiously, the artist did not hold an Impressionist interest in capturing the essence of specific landscapes. Rather, as the title *Metascape* suggests, Padamsee created mythical or archetypal landscapes, overlaying various elements, such as the sun, moon and earth, within the same flat plane. Padamsee paired these elements with shadows loosely adapted from French Expressionist Georges Rouault's palette, creating fresh, unexplored subjectivities within the genre. Yashodhara Dalmia describes Padamsee's metascapes as "[...] brilliantly choreographed planes of light and dark made in thick impasto which evoke mountains, field, sky and water. The controlled cadence of the colours breaks into a throbbing intensity as the artist in his most masterly works, evokes infinite time and space." (Y. Dalmia, *Indian Contemporary Art Post Independence*, New Delhi, 1997, p. 17)

In this *Metascape*, the artist's lifelong obsession with color is underscored. In many ways elemental, the artist's palette is simultaneously bold and subdued. Placing swathes of textured primary colors alongside delicately layered shadows, Padamsee turns a seemingly flat, landscape into a three-dimensional environment for the viewer to enter. The placement of the shadows implies a shifting temporality or motion within the otherwise static landscape, no doubt an allusion to the multidisciplinary artist's work in animated filmmaking.

Padamsee's method of construction in this painting represents a graduation from his figurative modernism in favor of an aesthetic based around the potential outcomes of intense color interaction. Directly referencing traditional Indian idioms in his symphony of colors, the artist evokes temporal economies of future and past, creating a newfound harmony all his own. "Rather than an intent to describe the natural world per se, the artist's object was the total conceptual and metaphysical ken of his visual environment, with his paintings impressing an immediate perceptual experience that relied on expression and sensation rather than realist recognition." (B. Citron, *Akbar Padamsee - Work in Language*, Mumbai, 2010, p. 195)





Portrait of Syed Haider Raza
Image reproduced from *Raza: A Life in Art*, 2007, p. 286
Published by Art Alive Gallery, New Delhi

SYED HAIDER RAZA
Bhoomi



Frank Stella, *Cipango (Small Version)*, 1962
Christie's New York, 15 November 2017, lot 4 B,
sold for \$3,852,500
© 2018 Frank Stella / Artists Rights Society (ARS), New York



Syed Haider Raza, *La Terre*, 1985
Christie's New York, 15 September 2010, lot 323,
sold for \$1,930,500



Syed Haider Raza, *Kundalini Pancha-Tatava*, 2001
Christie's Mumbai, 15 December 2015, lot 61,
sold for \$434,325

"In Raza's works the spiritual power acquires its modest pictorial form in a kind of cosmic egg, in black colour, the point of departure for any creation and work of art. All life stems from this source. As if coming out of the blinding light, it transforms and finally incarnates; in form and colour, vibration and sound, energy and power, space and time [...] And *Bhoomi* (2001) unfolds its message in symbolic uniformity. It tells us about *Mother Earth*. The painting, soft and tender in its upper part, heavy at the bottom, conveys an atmosphere of worldly sensuality and fertility. It seems to refer to the tense moment of prolonged loving, the extended time before unification, for centuries praised in Indian love poems and in the art." (F. Mennekes, 'Soft Polarity', *S.H. Raza: Paintings from 1966 to 2003*, exhibition catalogue, Berlin, 2003, unpaginated)

Bhoomi, painted in 2001, is a magnificent marker in Raza's body of work, extending the thematic of *La Terre* (the earth), which emerged in his oeuvre in the early 1970s. While the first compositions based on this theme were marked by Raza's fluid, gestural brushstrokes, the notion was soon adapted to the planned, geometrical pictorial structures that characterized his paintings from the 1980s onward. In *Bhoomi*, Raza pushes his non-representational idiom to its limits, assembling color sequences and shapes in a fine, grid-like composition. Nevertheless, the concept of nature remains pervasive and integral in this work. The painting melds a pattern of horizontals and chevrons with the *bindu*, or the black circle at the center, interpreted as the void or seed where genesis takes place. Natural elements such as water and sky are channeled through the artist's vibrant palette of blue and green, and the inverted triangle beneath the *bindu* symbolizes *prakriti*, the female polarity of the cosmos representing germination and creation.

Using a luminous spectrum of light and color, Raza creates a hypnotic visual diagram that synthesizes the potent symbolism of color from Eastern and Western iconographical histories. He explains, "I have interpreted the universe in terms of five primary colours: black, white, red, blue and yellow. A total chromatic expression can be achieved by mixing primary colours with other secondary colours, such as greens, browns, and ochres. From there you can move to a great austerity of colours till you come to a supreme purity of form." (Artist statement, G. Sen, *Bindu: Space and Time in Raza's Vision*, New Delhi, 1997, pp. 127-128)

During a visit to the United States and Canada, Raza would be considerably affected by the work of Abstract Expressionist and Minimalist artists such as Mark Rothko and Frank Stella. In terms of methodical repetition and concentric sequencing, a link can be made between Stella's works like *Cipango*, 1962, and Raza's *Bhoomi*. But where Stella wanted to eradicate subjective emotion, Raza's works are suffused with a deep spirituality. "There is an implicit sense of timelessness which is all-pervasive, which brings a different meaning to his pictures. There is no reference here, as with his earlier work [...] Instead he has 'abstracted' from nature its essence, its deeper implications for mankind." (G. Sen, *Bindu: Space and Time in Raza's Vision*, New Delhi, 1997, p. 27)



Geometrical forms are used to map the universe. Here, the vocabulary of pure plastic form acquires an integral purpose: to relate the shape and rhythm of these forms to Nature

- Geeti Sen

PROPERTY OF A LADY

249

SYED HAIDER RAZA (1922-2016)

Bhoomi

signed and dated 'RAZA 01' (lower right); further signed, dated, inscribed and titled 'RAZA / 2001 / 120 X 120 cms / "Bhoomi" / Acrylic on Canvas' and titled in Hindi (on the reverse)

acrylic on canvas

47¼ x 47¼ in. (120 x 120 cm.)

Painted in 2001

\$300,000-500,000

PROVENANCE

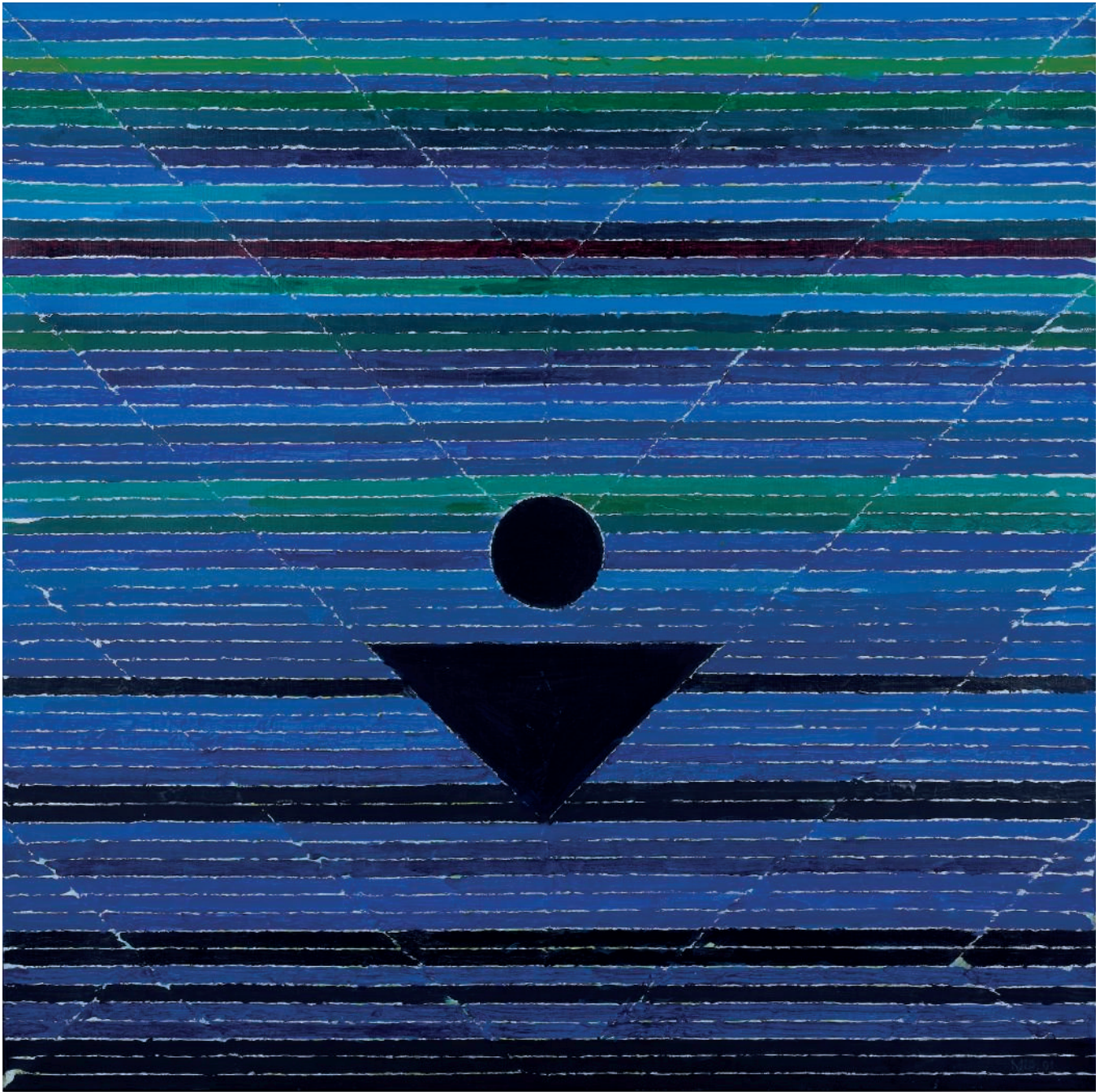
Acquired directly from the artist

EXHIBITED

Berlin, The Fine Art Resource, *S.H. Raza: Paintings from 1966 to 2003*, 2003

LITERATURE

S.H. Raza: Paintings from 1966 to 2003, exhibition catalogue, Berlin, 2003 (illustrated, unpaginated)





Portrait of Bhupen Khakhar, circa 1968
Photo by Jyoti Bhatt

BHUPEN KHAKHAR
Red Ganesh; Tea Shop

In the beginning I used to work on collages in reference to the things around us. I tore up bits of this and that and stuck them on the canvas, drew or painted on them sometimes [...] My sources are all on the periphery of art - picture postcards, lurid calendars, all this interests me terribly. Women in awful, ornate nylon sarees in the middle of the day. Hideous expensive steel furniture. We're rich in vulgarity.

- Bhupen Khakhar, 1971

Bhupen Khakhar, a chartered accountant by trade, moved from Bombay to Baroda in 1962 to study Art Criticism at the Faculty of Fine Arts at M.S. University, in search of the community and environment he craved to sustain his creative process. These first few years in Baroda were critical for Khakhar's artistic development. It was home to the Baroda Group, a pioneering art collective formed in 1956 by artists from the Faculty, including G.R Santosh, K.G. Subramanyan, N.S. Bendre and Jyoti Bhatt. Although the group formally disbanded the year of Khakhar's arrival, it had firmly established Baroda as an important centre for artistic exchange, out of which emerged a new generation of the Indian avant-garde. In this community, Khakhar also met British Pop artists Derek Boshier and Jim Donovan, and shared a house with the latter for eight months.

Donovan played a critical role in Khakhar's early career by exposing him to the vocabulary of Western Pop Art, which the artist soon assimilated and applied to his own practice. "It was through Western Pop Art that Bhupen began to look at the virulent popular culture of India. There is an overwhelming manifestation of popular tastes in India: it is visible in the pictures of gods and goddesses, film stars, national leaders; in shop signs, theatres, temples and restaurants; in the manufacture of cheap industrial goods. There is an orgy of visual images that clamber upon each other and seduce their audience with a surreptitious eroticism [...] It seems to me that Bhupen as an artist was persuaded to respond to popular culture only on the assurance of Western Pop Art." (G. Kapur, *In Quest of Identity: Art and Indigenism in Post-Colonial Culture with Special Reference to Contemporary Indian Painting*, Baroda, 1973, unpaginated)

In 1963 Khakhar began to collect and collage images of gods and goddesses of the Hindu pantheon in his work. Soon, the artist was combining these collages with swathes of vivid paint in larger works like this double-sided painting, incorporating plaster and collage, executed in the mid-1960s. Together, this small body of work, exhibited in Khakhar's first solo show at the Jehangir Art Gallery in Mumbai in 1965, represents an exciting formative period of experimentation for the artist out of which emerged his now iconic style.

Here Khakhar combines a bold, kitsch Pop aesthetic with the vivid palette of traditional miniature paintings to create a pastiche depiction of religious iconography in a street culture style. While the recto is likely a naïve representation of the Hindu god Ganesha, the verso combines a temple-like setting, complete with red pennants and collaged images of goddesses, with images and text from a bazaar tea-shop. The combination of the sacred and the profane and Khakhar's use of collage reminiscent of Robert Rauschenberg gives the present work a mock votive quality and a sense of Post-Modern playfulness simultaneously.

This painting was initially acquired by the Australian artist Roy Dalgarno, best known for his social realist works and the Studio of Realist Art (SORA) he founded in Sydney in 1946. In the mid-1950s, Dalgarno moved to India, where he first worked as the Director of an advertising agency in Bombay and then moved to Baroda to teach lithography and set up a printmaking studio at the M.S. University. It is likely that this is where he met and spent time with Khakhar, along with other artists like Vivan Sundaram, Himmat Shah and Gulam Mohammed Sheikh.



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(verso)

250

BHUPEN KHAKHAR (1934-2004)

Untitled (Red Ganesh; Tea Shop)

collage and mixed media on board

34¾ x 30¾ in. (88.3 x 77.8 cm.)

Executed circa 1965; one double sided work on board

\$150,000-200,000

PROVENANCE

Acquired in India by the artist Roy Dalgarno, circa 1960s

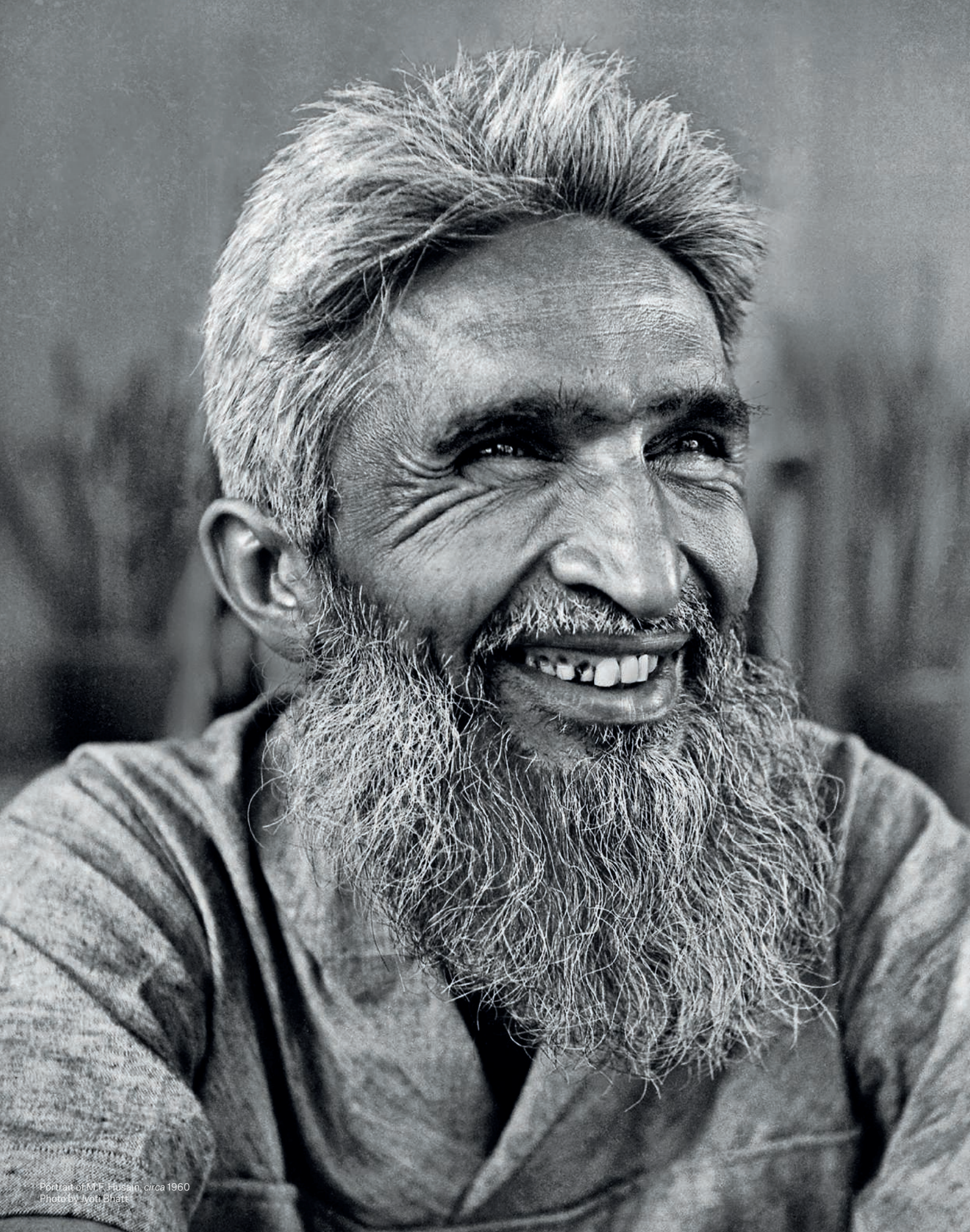
Cordy's Auckland, 6 October 2015, lot 701

Private Collection, New Zealand

Acquired from the above by the present owner



(recto)



Portrait of M. F. Husain, circa 1960
Photo by Ivoti Bhatt

MAQBOOL FIDA HUSAIN

Green Song



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



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



S. Krishnan, *Husain*, New Delhi, 1961, cover, pl. 11



"Husain views each painting as a fragment of music whose counterpoint exists elsewhere, and his entire painterly activity as one immense effort at orchestration of all the notes that he hears struck upon his personality. No painting is intended as a complete statement. In a continuing inquiry into the nature of being, every one of his wide array of works, joyous or grave, leaves the viewer with an intimation of other possibilities." (R. Bartholomew and S. Kapur, *Husain*, New York, 1972, p. 60)

From 1948 to 1955, Maqbool Fida Husain travelled extensively in India. On these trips, he came across and felt awed by the majestic female forms in ancient sculpture at sites such as Mathura. He was drawn to the strong, almost coarse lines he found in Jain miniature painting and the fierce vitality of color in Basohli miniatures delighted him. Husain has recurrently paid homage to Indian cultural traditions in their classical forms, and during the period from the 1950s to the late 1960s, he produced one of his most energetic series of works entitled *Ragamala*, capturing his fascination with *rasa* or aesthetic rapture. The inter-disciplinary nature of music, sculpture, dance, painting and film provided enormous inspiration to Husain at the time, and his *Ragamala* series embodies a masterful usage of his most recognisable pictorial elements.

In the classical tradition, visual interpretations of Indian musical modes were featured in *Ragamala* paintings. The genre of *ragamala* painting, meaning a garland of *raga* or melodies, flourished from the second half of the Fifteenth Century and combines references to poetry, music and art. Each painting represented an artist's interpretation of the mood evoked by a *raga*, and each *raga* evoked a specific emotion, the most frequent being love in its various aspects, and devotion. The root of the word *raga*, or *rang*, means color, mood, passion and delight. *Green Song* interprets this theme in a modern artistic language with Husain's complex composition, rich in a palette influenced by Indian miniature paintings. The blend of blues and greens has a calming effect, while the addition of orange and yellow lends a sense of vivacity to the composition.

The influence of classical Indian sculpture is also apparent in this work, illuminating Husain's interest in conveying sculptural and three-dimensional figures on a flat surface. Discussing the prevalence of the *tribhanga* pose, with three bends in the body, in traditional temple sculpture, Husain notes, "One reason why I went back to the Gupta period of sculpture was to study the human form...when the British ruled we were taught to draw a figure with the proportions from Greek and Roman sculpture...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 in Y. Dalmia, 'M.F. Husain: Re-inventing India,' *M.F. Husain: Early Masterpieces 1950's-70's*, 2006, unpaginated) The figures in this composition are represented with strong lines and with postures borrowed from Indian dance, as seen in the group at the lower right, also bearing resemblance to Greco-Roman contrapposto. There is a harmony and sense of rhythm prevalent through the painting in the rendering of the musicians and dancers' movements and body language.

The positioning of musicians and dancers are in five distinct but interrelated spaces whose line, colour and forms convey Husain's deep rooted Indian ethos and vernacular. In the left panel, a female *tanpura* player strums the strings of her instrument accompanied by another *tanpura* player in the background and a few others seated in the upper right sections. The central panel has a *dhol* player seated under a tree with three *dhol* players seated further behind, all keeping rhythm for the frieze of dancers in classical postures depicted in the lower right corner. Despite their separation, Husain creates a sense of harmony between the musicians and dancers, infusing this painting with a powerful rhythm and energy. The artist represents these separated fragments as an integrated whole, just as different instruments come together in concert.

In every aspect of this painting, color, form and subject matter, we are reminded that "behind every stroke of the artist's brush is a vast hinterland of traditional concepts, forms, meanings. His vision is never uniquely his own; it is a new perspective given to collective experience of his race. It is in this fundamental sense that we speak of Husain being in the authentic tradition of Indian art. He has been unique in his ability to forge a pictorial language which is indisputably of the contemporary Indian situation but surcharged with all the energies, the rhythms of his art heritage." (E. Alkazi, *M.F. Husain: The Modern Artist & Tradition*, *Art Heritage*, New Delhi, pp. 3-4)





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, USA

251

MAQBOOL FIDA HUSAIN (1913-2011)

Green Song (Ragamala Series)

signed and dated 'Husain 1960' (upper right)

oil on canvas

34 $\frac{1}{2}$ x 75 $\frac{1}{4}$ in. (88 x 192.4 cm.)

Painted in 1960

\$600,000-800,000

PROVENANCE

Acquired directly from the artist

Private collection, New Delhi

Christie's South Kensington, 10 June 2009, lot 63

Acquired from the above by the present owner

LITERATURE

S. Kapur, *Husain*, New Delhi, 1961, pl. 11 (illustrated)

Lalit Kala Contemporary 30, Lalit Kala Akademi, New Delhi, September 1980,
pl. 71 (illustrated)





252

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Man Smoking Huqqa)

signed 'Husain' (lower center), signed in Hindi and
initialed in Urdu (upper left)

watercolor and wax on paper

29 $\frac{7}{8}$ x 21 $\frac{1}{4}$ in. (76 x 55.4 cm.)

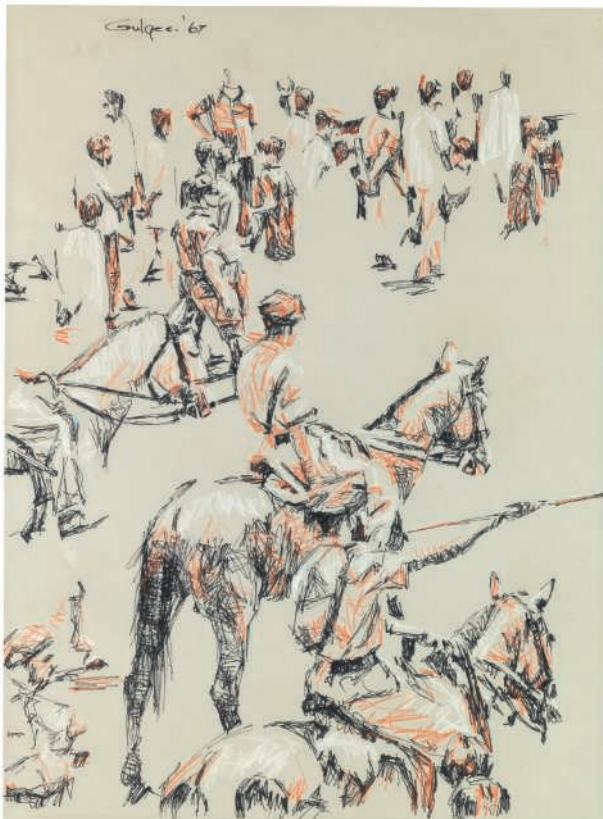
Executed circa 1950s

\$20,000-30,000

PROVENANCE

Christie's New York, 23 September 2004, lot 185

Acquired from the above by the present owner



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

253

ISMAIL GULGEE (1926-2007)

Untitled

signed and dated 'Gulgee.'67' (upper left)

ink and pastel on paper

29 $\frac{7}{8}$ x 21 $\frac{1}{2}$ in. (74 x 54.5 cm.)

Executed in 1967

\$4,000-6,000

PROVENANCE

Acquired directly from the artist in 1967 by Mrs. Jane Small and Rear

Admiral Walter Small, while he was stationed in the Middle East

Thence by descent



254

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Horse)

signed and dated 'Husain '83' and initialed in Urdu (upper right)

acrylic on canvas

21¾ x 22 in. (55.2 x 55.8 cm.)

Painted in 1983

\$25,000-35,000

PROVENANCE

Pundole Art Gallery, Bombay

Private Dutch Collection, 1990

Acquired from the above by present owner

255

KRISHEN KHANNA (B. 1925)

Untitled

signed and dated 'K Khanna Dec'55.' (lower right)

oil on canvas

33 $\frac{7}{8}$ x 42 $\frac{1}{8}$ in. (86 x 107 cm.)

Painted in 1955

\$50,000-70,000

PROVENANCE

Private Collection, Maryland

Sotheby's New York, 19 September 2006, Lot 40

Acquired from the above by the present owner

In early 1953, Krishen Khanna moved with his family to Madras. After a frenetic phase in Bombay, the calm and even pace of work at Grindlay's Bank in Madras coupled with the slow social tempo of the city agreed with Khanna immensely and is reflected in his paintings from this period. "It was to be a period of personal contentment and greater lyricism than Krishen had ever expressed before in painting." (G. Sinha, *Krishen Khanna, A Critical Biography*, New Delhi, 2001, p. 48)

In Madras, Khanna developed an interest in Carnatic music and attempted to transform the rhythm and lyricism of classical symphonies into brush movements on canvas. This style is reflected in works from this period which include urban scenes, sensuous nudes, hawkers selling fruit and water-carriers on streets. This painting, like many of his works from the 1950s, is rendered predominantly in a palette of white, brown and black. Khanna responded to the colors of Madras, the starched white of South Indian clothing, the strong southern light of the coastal city, and the dark brown-bodied figures baking in the sun. Here, two young men seated at a table having a conversation and drinking represent the languid pace of life he witnessed around him.







256

256

JAMINI ROY (1887-1972)

Untitled (Parvati and Ganesh)

signed in Bengali (lower right)

gouache on card

14 x 19½ in. (35.6 x 49.7 cm.)

\$8,000-12,000

PROVENANCE

Gallery Chemould, Mumbai
Acquired from the above on a visit to India,
circa early 1960s



257

PROPERTY FROM AN AMERICAN FAMILY COLLECTION

257

JAMINI ROY (1887-1972)

Untitled (Female Figure)

signed in Bengali (lower right)

gouache on card

26¾ x 14½ in. (68.4 x 35.8 cm.)

Executed circa 1950s

\$4,000-6,000

PROVENANCE

Acquired directly from the artist, circa 1950s
Private Collection, USA
Thence by descent

258

JAMINI PRAKASH GANGOOLY (1876-1953)

Untitled (Valley)

signed 'J.P. Gangooly' (lower left)

oil on canvas

28 x 18 in. (71.1 x 45.7 cm.)

\$18,000-25,000

PROVENANCE

The collection of the artist's family, Bombay
The collection of Maharaja Amar Singh of Bikaner
Gifted by Amar Singh to his sister, Devi Kumari,
then Yuvrani Sahiba of Dungarpur
Gifted by Devi Kumari to her daughter, Kirti Kumari for her
wedding on 26 February 1982
Private collection, Mount Abu
Acquired from the above by the present owner



259

STUDIO OF RAJA RAVI VARMA

Nala and Damyanti

inscribed 'Ravi Varma' (lower right)

oil on canvas

72 x 51½ in. (183 x 131 cm.)

Painted circa 1890s

\$100,000-150,000

PROVENANCE

Christie's New York, 17 September 2003, lot 139, attributed to Raja Ravi Varma

Acquired from the above by the present owner

The story of Nala and Damyanti is recounted in the *Vana Parva* or 'forest book' of the Indian epic *Mahabharata*, which describes the twelve-year exile of the Pandava brothers, and has subsequently been adapted and retold by several poets and artists over the centuries, including Kalidasa and Unnayi Varrier. In the story, Nala and Damyanti were happily married following a fairytale romance, and reigned over the kingdom of Nisadha. Their marriage, however, irked several potential suitors and angered some of the gods. One of these jealous Kings, seeking revenge, entered Nala's body and altered his benevolent personality. Due to Nala's subsequent misdeeds, both he and Damyanti were stripped of their possessions and expelled from their kingdom. While in exile, they were completely helpless at the hands of the vengeful gods, and Nala even lost his clothes. This monumental painting depicts Nala, in a moment of weakness, stealthily abandoning a sleeping Damyanti in the forest. To do this, he must cut some of the material of her sari to wear around his waist. Though not part of the original legend, here the artist has included a pair of scissors to refer to this act, adapting the story to suit the audience of the time. Similarly, Nala's crown and jewels have been retained here despite his current condition, to remind viewers of the royal standing the stranded couple will hopefully regain.

This mythological story was a favorite subject of several artists practicing in India at the turn of the century, and its episodes were revisited frequently in paintings produced at the time. In Kerala, particularly, the story was widely known, and artists including Raja Ravi Varma and others who worked in the ateliers of the royal courts in capitals like Travancore would have also seen it performed as a popular four-day Kathakali recital called *Nalacharitham*. Ravi Varma painted an entire series based on the legend, and one of his versions of this scene, created for his most loyal patron the Maharaja of Baroda, currently hangs at the Maharaja Fatehsingh Museum. Other versions were produced by his studio and by the many artists who emulated him.

The practice of having an atelier with apprentices was a common one from early times, both in the East and West. Most popular artists, including Raphael and Rembrandt, had studios with several artists working under the master's supervision. With Indian court paintings, one can make similar observations. Artists like Nainsukh of Guler, for example, had workshops that included family members and other artists, each specializing in different aspects of portrayal, collaborating on paintings. Certain works would be signed by the master, while others would not. A lot more research needs to be undertaken to fully comprehend the scope and depth of the studio of Raja Ravi Varma.



Raja Ravi Varma, *Nala and Damyanti*, 1890
Maharaja Fatehsingh Museum, Vadodara





260

260

GEORGE KEYT (1901-1993)

The Twilight

signed and dated 'G Keyt 1937' (lower right)

oil on canvas

23 $\frac{7}{8}$ x 33 $\frac{1}{2}$ in. (60.8 x 85 cm.)

Painted in 1937

\$12,000-18,000

PROVENANCE

Formerly from the collection of the artist

Sotheby's New York, 2003

Acquired from the above by the present owner

EXHIBITED

Colombo, Lionel Wendt Art Centre, *George Keyt Exhibition*,
20-30 June, 1963



261

261

KAMRUL HASAN (1921-1988)

Untitled

signed in Bengali and dated '56' (lower right)

watercolor on paper

27 x 15 $\frac{5}{8}$ in. (68.7 x 39.8 cm.)

Executed in 1956

\$5,000-7,000

PROVENANCE

Acquired directly from the artist in 1956-57

The collection of Elizabeth Lindsey

The collection of David McHugh

Acquired from the above by the present owner

262

KRISHEN KHANNA (B. 1925)

Untitled (Bandwalla)

signed 'KKhanna' (lower right); further signed and dated 'KRISHEN / KHANNA / 2004' (on the reverse)

oil on canvas
47 x 28 in. (119.5 x 71 cm.)

Painted in 2004

\$30,000-50,000

PROVENANCE

Saffronart, 2 March 2005, lot 35

Acquired from the above by the present owner



PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION

263

FRANCIS NEWTON SOUZA (1924-2002)

St. Stephen (Homage to Stephen Spender)

signed and dated 'Souza 68' (upper left); further titled, dated, signed and inscribed 'ST STEPHEN / 1968 / (Homage to Stephen / Spender)

F.N. SOUZA / 24 X 48' (on the reverse)

oil on board

48 x 24 in. (121.9 x 61 cm.)

Painted in 1968

\$150,000-200,000

PROVENANCE

Acquired directly from the artist by the present owner

LITERATURE

A. Kurtha, *Francis Newton Souza: Bridging Western and Indian Modern Art*, Ahmedabad, 2006, p. 81 (illustrated)

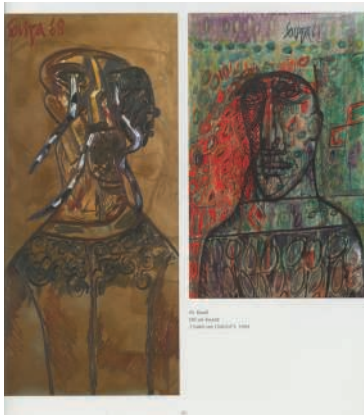
"Souza is a painter with a powerful and strange personal vision. His paintings are neither primitive nor 'cultured'. They either move you by their stark interpretation of the visual world, or they repel you [...] He is an image-maker and not an aesthete or a theorist. These are earth paintings, and their impact lies in the artist's power to distort and strengthen the eye's image of this world, and to produce an effect almost shocking in its intensity." (E. Mullins, *Souza*, London, 1962, p. 33)

The 'shocking intensity' of Souza's art that Mullins describes was a quality the artist ingeniously leveraged in his continuous engagement with what he believed was the prudish hypocrisy of the Roman Catholic faith, in which he was born and raised, and of contemporary elite society as well. According to Ebrahim Alkazi, this represented a radical broadening of the role of art as a mirror to society, reflecting its true nature rather than mere appearances. Souza's 'art is a frontal assault on all aesthetic values, past and present, and a redefinition of the role of art in life, exemplified by his own creative functioning [...] A rational treatment of the theme, however radical or modern [...] is dismissed as being too superficial and external to cope with experiences where the instinctual and the refined, the bestial and the spiritual are so inextricably fused that only a non- 'aesthetic' language, shorn of civilised niceties, can hope to portray the perverted pantomime of human relationships." (E. Alkazi, 'Souza's Seasons in Hell', *Art Heritage*, New Delhi, 1986-87, p. 74)

Among Souza's most critical works in this genre are his portraits of 'saints', disfigured and defiled to express his cynicism about the Christian ideals of compassion, forgiveness and salvation and the hypocrisy of those who

preached them. Here, the artist portrays Saint Stephen, known as Christianity's protomartyr, in ecclesiastic robes ornamented at the collar. Believed to have been a deacon in Jerusalem's early church, Saint Stephen was sentenced to death by stoning for his teachings, then considered blasphemous by the established authorities. To mark his martyrdom, he is often portrayed with stones on his head and shoulders, and Souza perhaps alludes to this tradition in the black mass that obscures part of his subject's face. While the high-set eyes and tubular nose are typical of the artist's figuration, here the features are additionally masked by what appear to be snakes emerging from his eyes and nose, symbolic of death and decay.

Souza adds another dimension to this 1968 portrait by irreverently dubbing it an 'homage to Stephen Spender'. As co-founder and editor of the literary magazine *Encounter*, the acclaimed writer and poet gave Souza one of his first breaks in London by introducing him to Peter Watson who exhibited three of his works alongside pieces by artists like Graham Sutherland, Francis Bacon and Henry Moore at the Institute of Contemporary Arts (ICA) in 1954, and publishing his autobiographical essay 'Nirvana of a Maggot' the next year. Recalling this, Souza wrote, "Had it not been for Stephen Spender, who helped me with sums of money, buying my paintings, publishing my articles [...] I could not have been able to remain dedicated to my work." (Artist statement, 'A Fragment of Autobiography', *Words and Lines*, 1959, p. 7) Painted in 1968, this portrait perhaps commemorates Spender's resignation from *Encounter* in 1967, as a 'martyr', after finding it was being clandestinely funded by the CIA. Spender's championing of Souza's career continued even after the artist left London, and included inaugurating a Souza exhibition at Arts 38 as late as 1975.



A. Kurtha, *Francis Newton Souza: Bridging Western and Indian Modern Art*, Ahmedabad, 2006, p. 81 © Estate of FN Souza. All rights reserved, DACS / ARS 2018



Carlo Crivelli, *St Stephen*, 1476, The National Gallery, London

SANTA 68



PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION

264

FRANCIS NEWTON SOUZA (1924-2002)

The Politicians

titled, inscribed and dated "The Politicians" / F. N. SOUZA / 59'
(on the reverse)

oil on board

48 x 39¼ in. (121.9 x 99.6 cm.)

Painted in 1959

\$200,000-300,000

PROVENANCE

Acquired directly from the artist by the present owner

LITERATURE

A. Kurtha, *Francis Newton Souza: Bridging Western and Indian Modern Art*, Ahmedabad, 2006, p. 79 (illustrated)

The Politicians overtly addresses Francis Newton Souza's skepticism towards figures of authority and power in contemporary society. This deep suspicion towards those that wielded power can be traced back fifteen years earlier when Souza's Marxist sympathies led him to become a member of the Indian Communist Party. In fact, it was Souza's outspoken, strong beliefs that fuelled the controversy that resulted in his emigration to the United Kingdom in 1949. Further back still, Souza's oeuvre was fundamentally influenced by his almost obsessive disdain for the Catholic Church. In his landmark book, *Words & Lines* published the same year as this painting, Souza speaks of "others one meets in Goa who take priesthood and make it a mercenary end. The sacerdotal profession is a lucrative business there." (F. N. Souza, *Words & Lines*, London, 1959, p. 15)

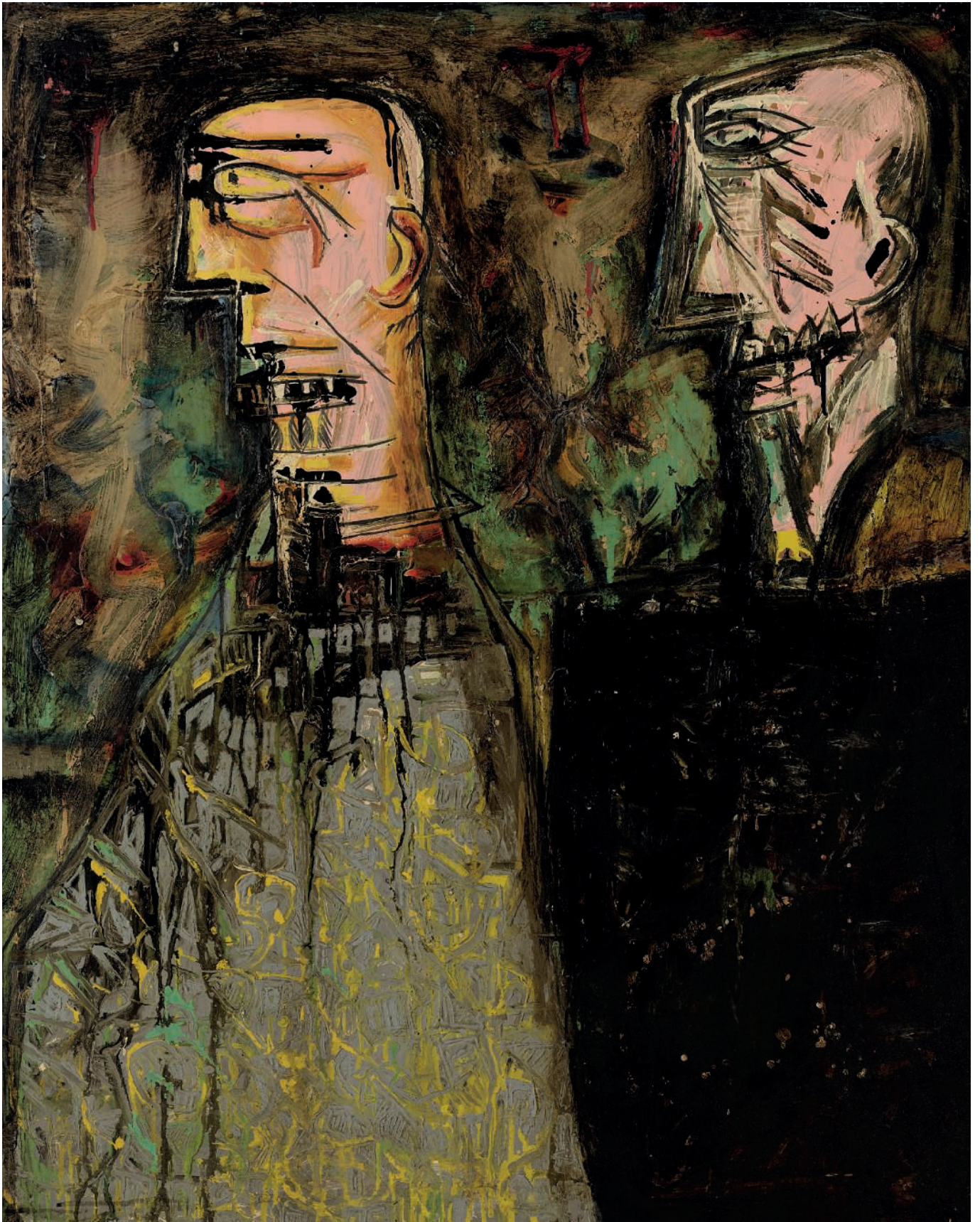
The Politicians is the evolution and indeed synthesis of these themes in Souza's oeuvre, created at a moment in world politics where the specter of the Cold War and the threat of annihilation loomed large. Souza was erudite and articulate, especially when it came to discussing and indeed writing about political and social concerns, and he would unquestionably have been acutely aware of the political climate of the time. 1959 in the United Kingdom was particularly politically significant as it was a general election year, contested by the right leaning Harold Macmillan of the Conservatives and the left leaning Hugh Gaitskell of Labour. Macmillan was ultimately victorious, boasting an increased Conservative majority. As the two most prominent figures in British

politics it is most likely that they are the inspiration for Souza's two figures in this painting.

Despite Souza's Marxist sympathies of the past, by 1959 he had become disenchanted with both the left and right of politics due to the politicians who represented these ideals. He writes in *Words & Lines* on this very subject, saying, "Presumptive politics are left in the left and right hands of fidgety men with twitching fingers. In certain quarters, presumptuous politicians play ballistics; a big shot today is shot tomorrow behind the folds of a heavy curtain [...] eyes fixed on the extreme left and right side of his head so as not to be taken unawares by one side or the other." (F. N. Souza, *Words & Lines*, London, 1959, p. 23) *The Politicians*, encapsulates this sentiment with two darkly draped figures with subtle decoration, one on the left and another on the right. They appear interchangeable, simultaneously specific and anonymous.

This powerful painting also retains Souza's characteristic playfulness. The pink faces of the figures recall the expression 'strike me pink', alluding to astonishment or indignation, a phrase which Souza also used in *Words & Lines*. The iconic crosshatching used in the faces adds a deeper layer to Souza's sardonic caricature of the faceless, so-called presumptive politicians at play. In today's complex political climate, this painting and Souza's witty observations resonate as much as they did in 1959.

For further discussion of Souza's years in London, see lot 230.



In our sleep, Bapu and

A crow took wing

from a nearby branch

'Bapu, I once saw a crow

'So?'

'Just happened to you

'Any busts in your sleep

'You're hexe. Why would

'They don't let a stone

I were taking a walk.

n, cawing. I remembered.

shitting on your bust.

remember.

ep?

ld I need busts?

remain a stone.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

265

ATUL DODIYA (B. 1959)

Sabari Throwing Rings into the Chakki

signed, dated and numbered 'Atul '05 14/20' (lower left)

lithograph with hand-coloring on handmade paper
50 x 40 in. (127 x 101.5 cm.)

Executed in 2005; number fourteen from an edition of twenty

\$2,000-3,000

PROVENANCE

Bodhi Art, New York

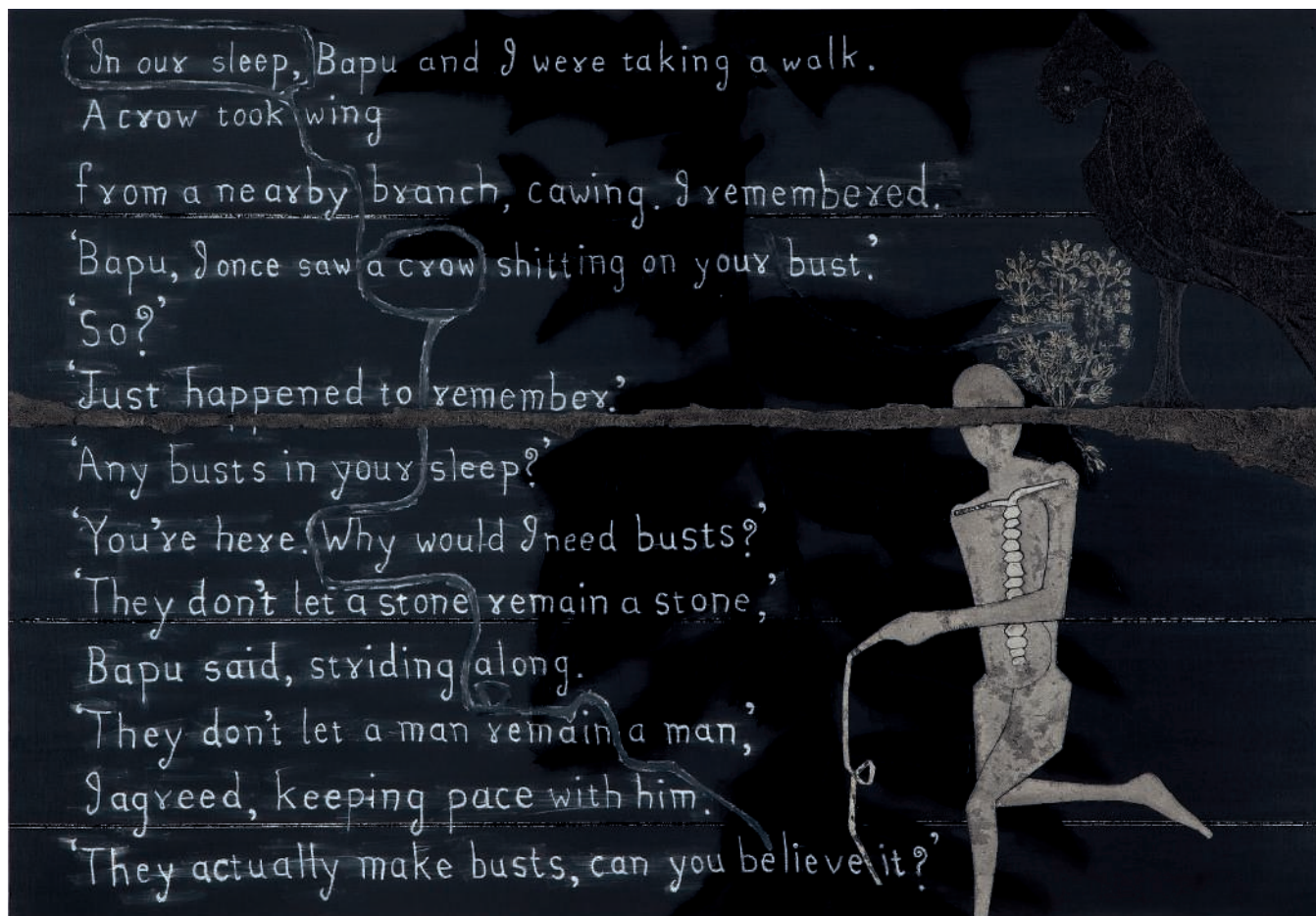
Acquired from the above by the present owner

EXHIBITED

Singapore, New Delhi, Mumbai, Bangalore, New York, Bodhi Art, *The Wet Sleeves of My Paper Robe: Sabari in Her Youth (After Nandalal Bose)*, December 2005 - September 2007 (another from the edition)

LITERATURE

The Wet Sleeves of My Paper Robe: Sabari in Her Youth (After Nandalal Bose), exhibition catalogue, New York, 2005 (illustrated, unpaginated)



266

ATUL DODIYA (B. 1959)

A Crow

signed, titled, dated and inscribed 'ATUL DODIYA - "A crow" - 2011 - 54" x 78" - oil, acrylic, watercolour, oil bar and marble dust on canvas Atul Dodiya 2011' (on the reverse)

oil, acrylic, watercolor, oil bar and marble dust on canvas
54 x 78 in. (137.2 x 198.1 cm.)

Painted in 2011

\$35,000-50,000

PROVENANCE

Christie's Mumbai, 11 December 2014, lot 76
Acquired from the above by the present owner

EXHIBITED

Mumbai, Chemould Prescott Road, *Bako Exists. Imagine*, 2011

LITERATURE

Bako Exists. Imagine, exhibition catalogue, Mumbai, 2011 (illustrated, unpaginated)

A Crow is a text-based painting, which is part of a larger series of works called *Bako Exists. Imagine*. Each work in the series is a fantastical poetic episode citing contemporary Gujarati poet Labhshanker Thaker. The original poem describes a young boy called Bako who meets Bapu, or Mahatma Gandhi, in his sleep. The two characters in this strange and shared dream have a playful, amusing and pleasant exchange.

Here, the words describe the encounter between Gandhi and Bako concerning an everyday crow. Dodiya's work combines the written words and seemingly associated semiotic references with an image of Rabindranath Tagore's iconic bird. Tagore himself chose to depict these exotic, fantastical birds as he described them: 'a probable animal that had unaccountably missed its chance of existence [...] a bird that can only soar in our dreams.' Dodiya uses this visual citation of Tagore perhaps as a way to allow the viewer to enter into Bako's dream of Bapu.



267

RANJANI SHETTAR (B. 1977)

Remembrance from Last Night's Dream

rosewood and lacquered wood
20 x 10 x 5 in. (50.8 x 25.4 x 12.7 cm.)

Executed in 2011

\$50,000-70,000

PROVENANCE

Talwar Gallery
Private collection

EXHIBITED

New Delhi, Talwar Gallery, *Between the Sky and the Earth*, 29 January - 9 August, 2014

LITERATURE

C. de Zegher et. al., *Ranjani Shettar: Between the Sky and Earth*, New Delhi, 2018, p. 124 (illustrated)

Ranjani Shettar's practice is based in Karnataka, India, and focuses on the phenomenological relationship between humans and the space they occupy. The artist combines industrial, manmade and organic materials to blur distinctions between traditional craft and the Duchampian concept of the found object. She uses everyday materials like wood, beeswax and mud to create high art. "As a viewer you are struck by Shettar's play with light as with her understanding of the extents of gravity. Her preferred materials - beeswax, wood, stone, tamarind seed paste, saw dust - are all sourced from her immediate surroundings and range from the mundane to the unexpected. It is evident that she enjoys working with organic elements. Even her works, which don't directly emulate nature, somehow induce connections with the natural world." (P. Ray, 'Inside Outside', *Arts Illustrated*, April-May 2015, p. 43)

March 2018 marks a major milestone for Shettar, as her work *Seven ponds and a few raindrops* will be displayed at the Metropolitan Museum of Art in New York. Her work has already been the subject of several museum exhibitions including solo shows at the Institute of Contemporary Art (ICA), Boston (2008); the Modern Art Museum, Fort Worth (2008-9); the San Francisco Museum of Modern Art (2009); and the National Gallery of Victoria, Melbourne (2011). Her works have also been featured in exhibitions at the Museum of Modern Art, New York (2010); the Kiran Nadar Museum, New Delhi (2011, 2012, 2013); the Moscow Biennale (2013); the Lyon Biennial (2007); the Sharjah Biennial (2007); the Wexner Center, Ohio (2005) and the Walker Art Center, Minneapolis (2003). In 2012, in collaboration with the Museum of Modern Art, New York, the artist created *Varsha*, a limited edition artist book featuring original text by Anita Desai, now also on display at the Metropolitan Museum of Art in New York.





268

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

268

ANITA DUBE (B. 1958)

Offering

signed, titled, dated and numbered 'Anita Dube "Offering" 2000.
Set of 3 b/w Photos. ed. 6/10' (on the reverse, one); and 'ed. 7/10'
(on the reverse, two)

gelatin silver prints

13 x 18 $\frac{7}{8}$ in. (33 x 47.9 cm.) each

Executed in 2000; number six (one) and number seven (two)

from an edition of ten; three photographs

(3)

\$6,000-8,000

PROVENANCE

Bodhi Art, New York

Acquired from the above by the present owner

EXHIBITED

New Delhi, Nature Morte, *Anita Dube Illegal*, March-April 2005

New York, Bose Pacia, *Anita Dube Illegal*, May-June 2005

Venice, la Biennale, *iCON/India Contemporary*, 2005

Mumbai, Bombay Art Gallery, *Noor...etc. Photographs by Anita Dube*, November 2005

LITERATURE

Anita Dube Illegal, exhibition catalogue, New York, New Delhi, 2005, (illustrated, unpaginated)

iCON/India Contemporary, exhibition catalogue, New York, 2005, p. 25 (illustrated)

269

HEMA UPADHYAY (1972-2015)

Of Vanishing Playgrounds

signed, dated and titled 'Hema / 2001 / Of Vanishing
Playgrounds' (on the reverse)

gouache, acrylic, dry pastel and photographs on paper
17 $\frac{3}{4}$ x 44 $\frac{1}{2}$ in. (45 x 113 cm.)

Executed in 2001

\$4,000-6,000

PROVENANCE

Acquired directly from the artist



269



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

270

NATARAJ SHARMA (B. 1958)

Playground 4

serigraph on pigment stained paper

58 7/8 x 78 in. (149 x 198 cm.)

Executed in 2006

\$10,000-15,000

PROVENANCE

Bodhi Art, New York

Acquired from the above by the present owner

271

SUBODH GUPTA (B. 1964)

Untitled

signed in Hindi and dated '07' (on the reverse)

oil on canvas

66 x 90 in. (167.5 x 228.5 cm.)

Painted in 2007

\$80,000-120,000

PROVENANCE

Bodhi Art, New Delhi

Private Collection

Painted in the slick super-realist style of much contemporary industrially produced painting, this work by Subodh Gupta echoes the sumptuous sense of luxury and craft often evoked by Jeff Koons as well as a dispassionate objectivity appropriate to its subject matter. Following from a tradition of Pop sensibility, Subodh Gupta's post-modernist ideas channel far-ranging influences from Marcel Duchamp and Josef Beuys to Claes Oldenburg and Andy Warhol. However, his artistic vocabulary is firmly rooted in the vernacular of everyday India. Describing his work, the artist says, "I am the idol thief. I steal from the drama of Hindu life. And from the kitchen – these pots, they are like stolen gods, smuggled out of the country. Hindu kitchens are as important as prayer rooms. These pots are like something sacred, part of important rituals, and I buy them in a market. They think I have a shop, and I let them think it. I get them wholesale." (C. Mooney, "Subodh Gupta: Idol Thief", *ArtReview*, 17 December 2007, p. 57)

Familiar in both rural and urban Indian society, Gupta's stainless steel containers are a ubiquitous element in Indian bridal trousseaus, and a staple in most Indian kitchens. Predominantly, however, these quotidian vessels are used by middle-class Indians as dishes and cooking implements in place of the porcelain or glassware brought out for guests on special occasions. The vessels are also aspirational objects of desire for those occupying lower social strata.

"Superficially, Subodh's art has taken the experience of India away from the dirty, crowded and noisy to the clean, sparse and sedate. While he has done so metaphorically, his choice of icons and materials and his strategy of approach have been anything but simplistic...paintings of the lustrous surfaces of steel pots that bleed from their own making: marvelous symbols that both catch and repel meanings, slipping in and out of focus. A metaphor literally takes form, casting one subject as a substitute for another. Sculpture and painting which employ recognizable imagery make concrete the pervasiveness of metaphors in our thoughts, not only as tropes of language." (P. Nagy, *Start.Stop*, exhibition catalogue, Mumbai, March 2007)

The artist's works have been included in several major exhibitions around the world, including the solo shows 'When Soak Becomes Spill' at the Victoria & Albert Museum, London, in 2015; 'Everyday Divine' at the National Gallery of Victoria, Melbourne, in 2016; and 'From Far Away Uncle Moon Calls' at Mead Gallery, Coventry, in 2017. Gupta's first retrospective in France will open in April 2018 at La Monnaie de Paris.







Portrait of Syed Haider Raza
Image reproduced from *Raza: A Life in Art*,
2007, p. 230-231
Published by Art Alive Gallery, New Delhi

SYED HAIDER RAZA

Sourya



PROPERTY FROM A PRIVATE INDIAN COLLECTION

272

SYED HAIDER RAZA (1922-2016)

Sourya

titled in Hindi and signed, dated and inscribed 'RAZA / 1980 / 50 x 150 cms
"Sourya" / Affectueusemet a / Mia et Nils Pettes - / RAZA, GORBIO,
6 16 Juin 1980' (on the reverse)

acrylic on canvas; triptych

19¾ x 19¾ in. (50.2 x 50.2 cm.) each; 19¾ x 59¼ in. (50.2 x 150.5 cm.) overall

Painted in 1980

\$250,000-350,000

PROVENANCE

Commission from the artist

The collection of Mia and Nils Pettes, Norway

Christie's New York, 20 September 2006, Lot 78

Acquired from the above by the present owner



In the late 1970s, Syed Haider Raza's style of painting changed dramatically. Moving away from the fluid brushstrokes that characterized his landscapes, the artist began to use the elemental form of the circle as a compositional starting point. In a strictly formal sense, these geometrical works seem to bear some resemblance to the paintings of Frank Stella and Kenneth Noland. However, while these artists were part of a theoretical discussion on the Formalist movement, Raza's work addresses a more spiritual context. The circle becomes less of a graphical component and more of a central point representing concentrated energy. Referred to as *bindu* by the artist, it manifests in various forms in Raza's work since the late 1970s, and is variously interpreted as a representation of nothingness, a seed – the source of genesis or creation – or a focal point for meditation. Formally, it becomes the principle around which Raza structures his canvases, having age-old precedents in tantric yantras and mandalas.

In his 1980 triptych titled *Sourya*, meaning sun, Raza presents a sequence of shapes and earthy colors which evolve from light to dark, following the natural sequence of night into day, mediated by the sun. Raza finds harmony in the use of simple geometry and pure color, translating these uncomplicated forms into elegant illustrations of the cyclical nature of the universe and the equilibrium that is always maintained between its various dichotomies.

This painting was created as a special commission for a private collector who became enthralled by a similar, larger work he saw in the artist's studio in 1979. The larger painting was sold to a London based collector, and later auctioned in Christie's Dubai saleroom in May 2006. Raza agreed to make this 1980 version of *Sourya* for the current owner who not only purchased the painting but also later bought the artist's house in Gorbio in the South of France.



273

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Passage Through Human Space No. 7)

signed in Hindi, dated "75" and inscribed 'SEVEN'
(lower right)

watercolor and pencil on paper

20 x 14¾ in. (50.8 x 37.5 cm.)

Executed in 1975

\$8,000-12,000

PROVENANCE

Formerly in the collection of Bal Chhabda

Thence by descent

Acquired from the above by the present owner

"In 1975 Husain completed a series of water-colours which he called *Passage Through Human Space*. As the title obliquely suggests, these are concerned with a philosophical consideration of the function of man on earth. The awesome extension of the frontiers of knowledge, paradoxically breeding more doubt and fear, the spectacle of mass suffering, on the one hand, and of heroic courage and sacrifice by individuals on the other, exercise the artist's mind as he grows older, and make him ruminate on the ultimate meaning of human existence. Each of these small works appears to be concerned with some kind of search, an inward journey in a visualisation of Gandhiji's life-long 'experiment with truth', or the exploration of outer space by the astronauts. As pictorial meditations these water-colours are reminiscent of William Blake's later visionary works, though they do not have their apocalyptic scale or prophetic tone." (E. Alkazi, *M.F. Husain, The Modern Artist & Tradition*, New Delhi, 1978, p. 26)

PROPERTY FROM A PRIVATE COLLECTION, NEW DELHI

274

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Kerala)

signed 'Husain' (upper left)

oil on canvas

35¾ x 23¼ in. (90 x 59 cm.)

\$50,000-70,000

PROVENANCE

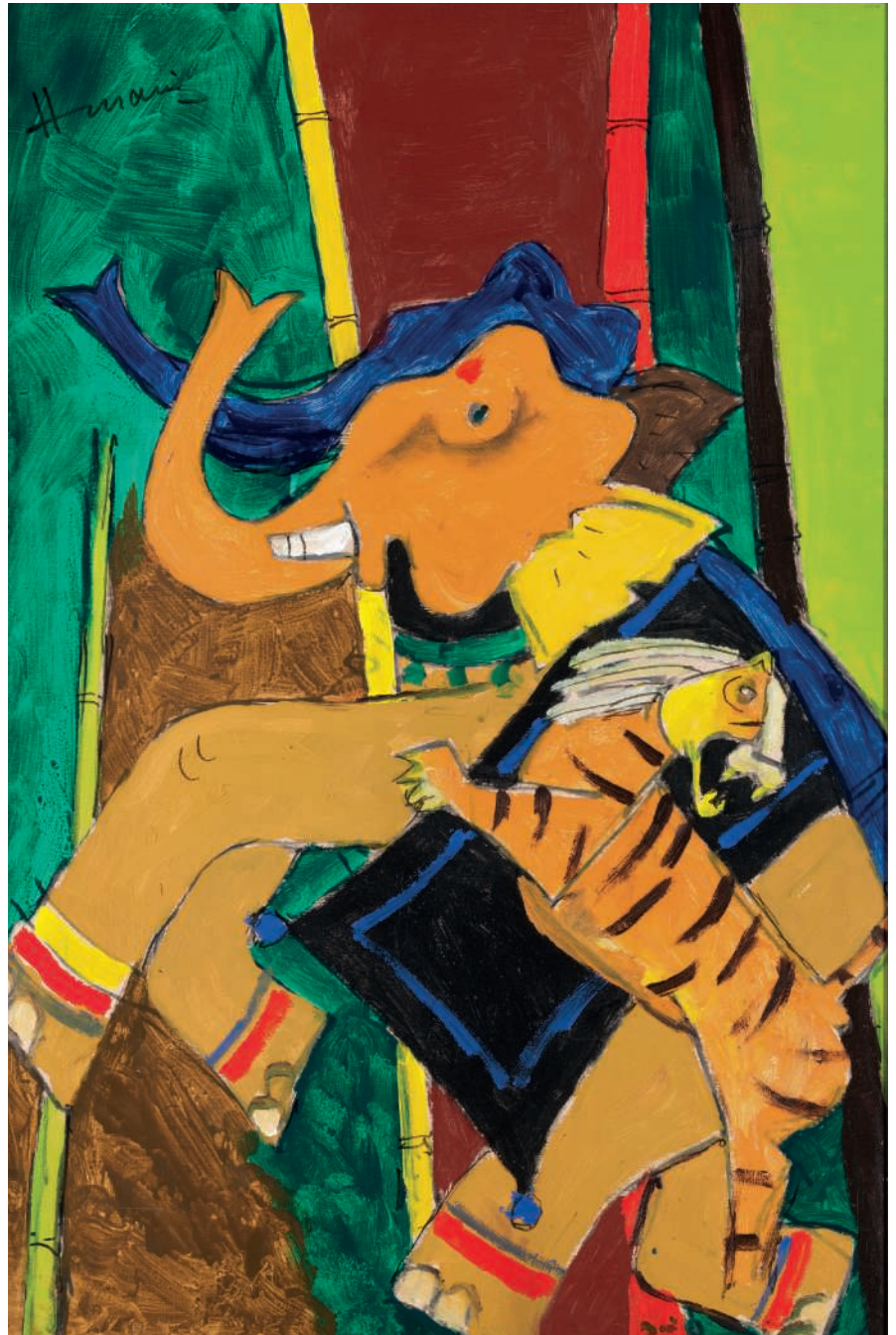
Christie's New York, 23 September 2004, lot 191

Acquired from the above by the present owner

Starting as a painter of billboards for films and designer of children's furniture, Maqbool Fida Husain held a large repertoire of forms that he freely and playfully accommodated in his paintings. This joyful composition which juxtaposes an elephant and a tiger in a bamboo forest illuminates the artist's uninhibited approach to the vernacular, bringing it to a new scale of observation. It was after his visits to Kerala in the 1960s that elephants would become a central subject in his body of work.

The warmth and energy that the artist captures in this painting owe as much to his unique compositional assemblage as they do to the swift and fluid strokes of color in the animals and the dense green jungle in the background. This painting manifests Husain's ability to transfer the concerns of centuries past into a present-day context, representing the magnificence of rural life and its festivals that he observed during his numerous travels across India.

*Lost is the passage of sound
In my jungle.
Today the burnt bamboos
Have scratched
The heart of silent sky,
And greens sucked
In elephant jugs.
White tusks daggered
Inside the stomach of black mountain.
They say:
For seven days
The passage of sound was lost.*



PROPERTY FROM A PRIVATE INDIAN COLLECTION

275

MANJIT BAWA (1941-2008)

Untitled (Goat and Tree)

signed 'Manjit Bawa', signed in Urdu, and signed and dated in Hindi
(on the reverse)

oil on canvas

46 $\frac{3}{8}$ x 31 $\frac{1}{8}$ in. (117.8 x 81 cm.)

Painted in 2002

\$60,000-80,000

PROVENANCE

Acquired directly from the artist by the present owner

The image fills the picture frame as sculpture confronts the viewer with its material reality. It energises the space within which it is seen with a mode of stillness specific to Manjit's form-making manoeuvres.

– K.B. Goel, 1990-91

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 brilliant monochromatic backdrops of pure horizonless space. The influence of classical Indian artistic traditions is evident both in Bawa's poise and palette. While the artist's lyrical forms borrow from Kalighat paintings, his saturated gem-like colors take inspiration from Pahari miniature paintings.

The goat is a significant component of dry land agriculture in India. In this painting, Bawa depicts the animal in solitude, shorn of extraneous elements and thereby transformed to exude a quiet, yet abstracted luminosity. Painted in shades of mauve, the animal's figure seems to float on a vibrant yellow ground with a barely visible golden tree behind it. Although reliant upon vivid chiaroscuro to indicate form and volume, Bawa refrains from adopting a textured background or conventionally dictated spatial perspective. His figures thus appear in suspended animation, eternally trapped in ethereal space.



END OF SALE

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Tyeb Mehta (1925–2009), Drummer (detail), 1988, Oil on canvas, 115 x 90 cm

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**March 12–August 12, 2018
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Ranjani Shettar, *Seven ponds and a few raindrops* (detail), 2017, Muslin, stainless steel, tamarind and natural dyes.



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CHRISTIE'S

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

- (a) 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".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

- (a) 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.
- (b) 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

- (a) 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.
- (b) 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

- (a) 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.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) 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.
- (b) 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.
- (c) 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

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

- (b) 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\$20,000, 20% on that part of the **hammer price** over US\$20,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

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(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "due date").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer
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.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 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:

- When you collect the **lot**; or
- 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

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more

of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

- 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).
- 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 cashier at +1 212 636 2495.
- 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.
- 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:
 - we will charge you storage costs from that date.
 - 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(f) 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 we will 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-U.S. 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 maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

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

PHYSICAL LOSS & DAMAGE LIABILITY

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

STORAGE AND COLLECTION

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

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

STORAGE CHARGES

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

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

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	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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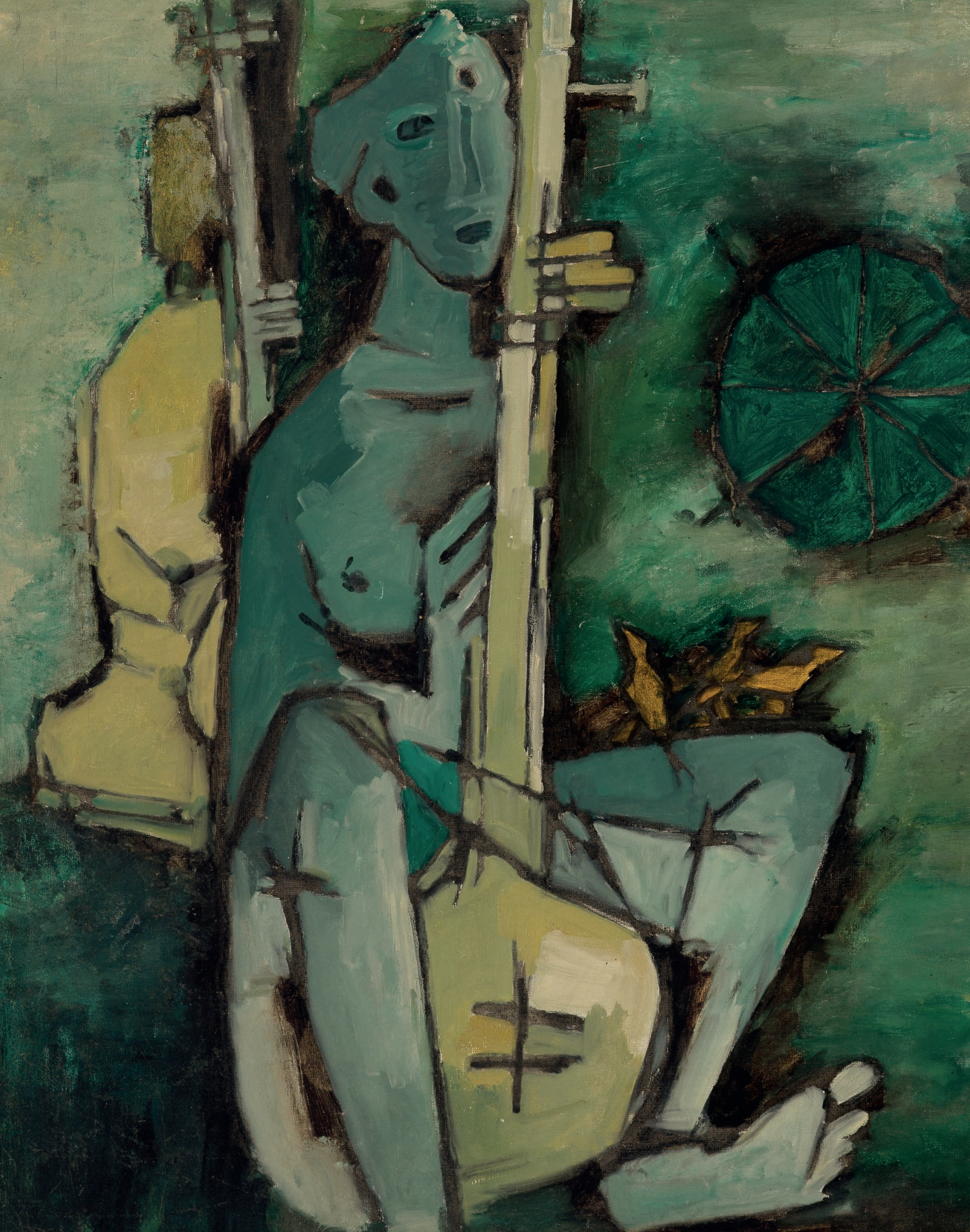
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