

An abstract painting featuring thick, expressive brushstrokes. The upper portion is dominated by horizontal strokes in shades of white, grey, and light blue. Below this, there are more complex, layered strokes in vibrant blue, red, and orange, set against a background of yellow and brown. The overall style is gestural and textured, characteristic of modern or contemporary art.

SOUTH ASIAN MODERN  
+ CONTEMPORARY ART

NEW YORK 20 MARCH 2019

CHRISTIE'S

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DESSERT

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hunt men  
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LAKE



# SOUTH ASIAN MODERN + CONTEMPORARY ART

**WEDNESDAY 20 MARCH 2019**

## PROPERTIES FROM

The Collection of Glenbarra Art Museum  
The Collection of Lata Gullapalli  
Sir Kenelm Guinness  
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The Collection of Yvonne Zedell

The department would like to thank  
Khushmi Mehta for her invaluable help  
with the catalogue.

Front cover: Lot 416  
Inside front cover: Lot 480  
Frontispiece: Lot 443  
Inside back cover: Lot 456  
Back cover: Lot 416

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Wednesday 20 March 2019  
at 10.00 am (Lots 401-482)

20 Rockefeller Plaza  
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Thursday	14 March	10.00 am - 5.00 pm
Friday	15 March	10.00 am - 5.00 pm
Saturday	16 March	10.00 am - 5.00 pm
Sunday	17 March	1.00 pm - 5.00 pm
Monday	18 March	10.00 am - 5.00 pm
Tuesday	19 March	10.00 am - 5.00 pm

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[50]

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13/03/2018

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19 MARCH  
FINE CHINESE  
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19 MARCH  
JAPANESE AND  
KOREAN ART

20 MARCH  
SOUTH ASIAN MODERN  
+ CONTEMPORARY

20 MARCH  
INDIAN, HIMALAYAN  
& SOUTHEAST ASIAN  
WORKS OF ART

20 MARCH  
LACQUER, JADE,  
BRONZE, INK: THE  
IRVING COLLECTION  
EVENING SALE

21 MARCH  
LACQUER, JADE,  
BRONZE, INK: THE  
IRVING COLLECTION  
DAY SALES

22 MARCH  
POWER AND PRESTIGE:  
IMPORTANT EARLY  
CHINESE RITUAL  
BRONZES FROM A  
DISTINGUISHED  
EUROPEAN  
COLLECTION

22 MARCH  
FINE CHINESE  
CERAMICS & WORKS  
OF ART

29 APRIL  
ANTIQUITIES

29 APRIL  
MASTERPIECES IN  
MINIATURE: ANCIENT  
ENGRAVED GEMS  
FORMERLY IN THE  
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COLLECTION

15 MAY  
MASTERWORKS OF  
AFRICAN AND OCEANIC  
ART

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401

**HEMENDRANATH MAZUMDAR (1894-1948)**

*Untitled (Woman in Moonlight)*

signed 'H. MAZUMDAR' (lower left)

oil on canvas

29 $\frac{7}{8}$  x 19 $\frac{1}{2}$  in. (75.9 x 49.5 cm.)

Painted *circa* 1930s

\$30,000-50,000

**PROVENANCE**

Private Collection, Great Neck, New York

Acquired from the above by the present owner

Born in 1894 in erstwhile Bengal, now a part of Bangladesh, Hemendranath Mazumdar was one of the few Indian artists of the early Twentieth Century to achieve both academic and commercial success. Educated at the Jubilee Art School and the Government School of Arts in Calcutta, he gained a thorough understanding of the European academic style.

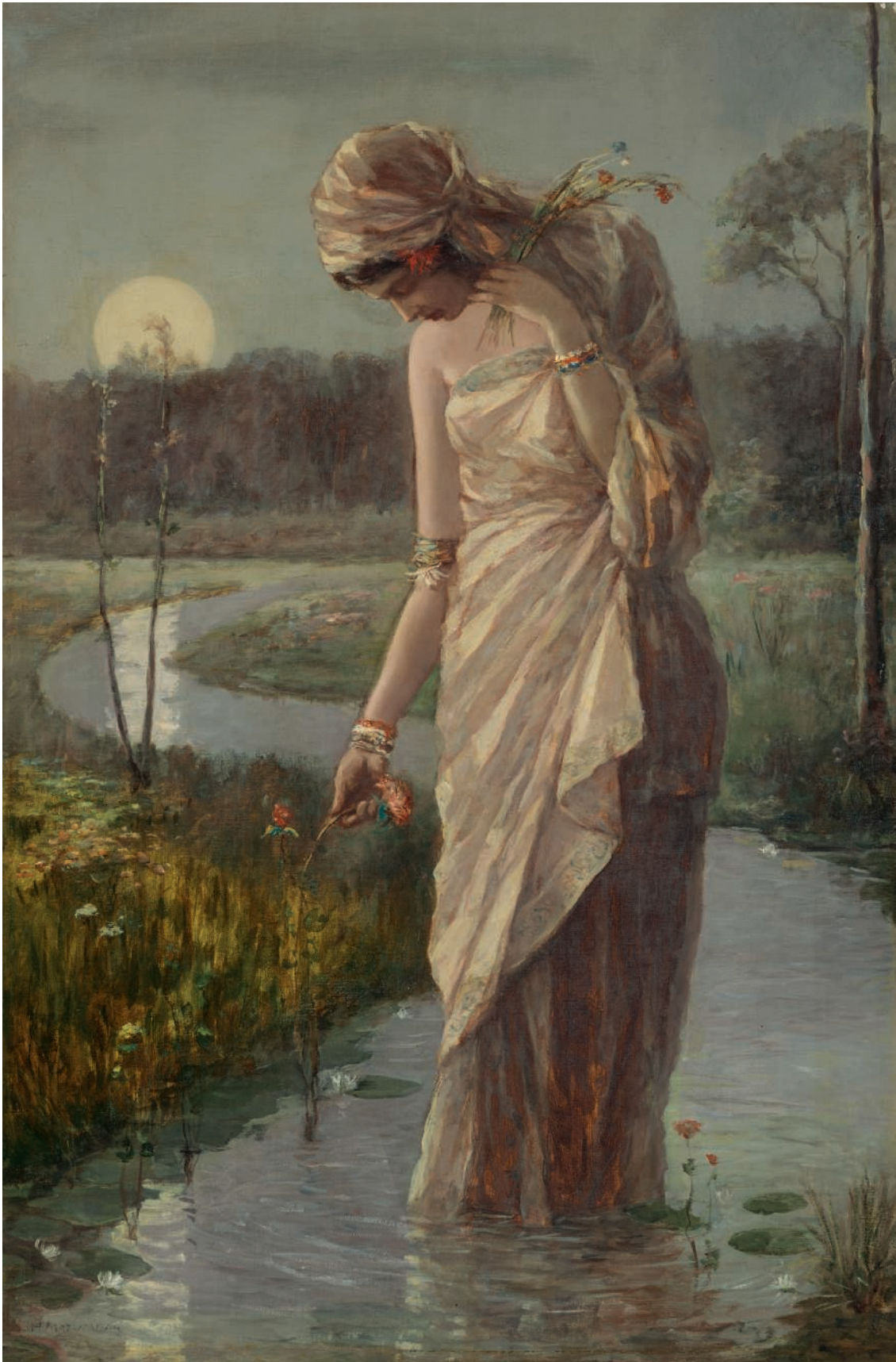
Although he was a close associate of Abanindranath Tagore, Mazumdar was never won over by the ideals of the Bengal School that Tagore founded. Mazumdar's oeuvre instead followed in the tradition of Raja Ravi Varma and explored a comparable range of themes centering mainly on idealizing sensual studies of the female form. In a 1929 issue of the *Illustrated Journal of Fine Arts*, he wrote an article titled 'The Making of a Picture' in which he defined his working processes as typical of the prevailing academic technique favoured by the British: first producing preparatory sketches, then more detailed pencil and wash studies prior to the final, finely structured painting.

Despite also being recognized for his skill in the genre of landscape painting, Mazumdar is best known for his oil paintings of women, usually bathing

or draped in diaphanous saris. His wife frequently sat for these portraits, explaining the similarities seen between many of these subjects' features. Combining elements of Western Classicism with Indian tradition, the present lot features a beautiful woman standing ankle-deep in a stream. With a bowed head, she collects flowers from the grassy banks of the stream, one already enchantingly tucked behind her ear. The ivory and blush tones of her sari reflect the light of the large moon rising behind her, heightening the sense of romance, vulnerability and voyeurism that the artist evokes in this painting.

During his lifetime Mazumdar was awarded many high-profile commissions, including decorating a celebratory gate to welcome King George V of England to India in 1911, and being appointed the court artist of the Maharaja of Patiala (1932-38). Many of his works created during this period still hang in the palaces of princely states including Jodhpur and Bikaner. Mazumdar's final great achievement was the design of a mural to accompany the *All India Exhibition* of 1948 in Calcutta, following Indian independence the year before. The mural depicted scenes from his childhood in Bengal, serving as testament to his talent and cementing his legacy after he passed away later that year.







**402**  
**HEMENDRANATH MAZUMDAR (1894-1948)**

*Untitled (Passing Cloud)*  
signed 'H Mazumdar' (lower center)  
watercolor on paper laid on card  
19½ x 13 in. (49.5 x 33 cm.)  
Executed *circa* 1920s

\$7,000-9,000

**PROVENANCE**

Sotheby's London, 14 July 2005, lot 1  
Acquired from the above by the present owner

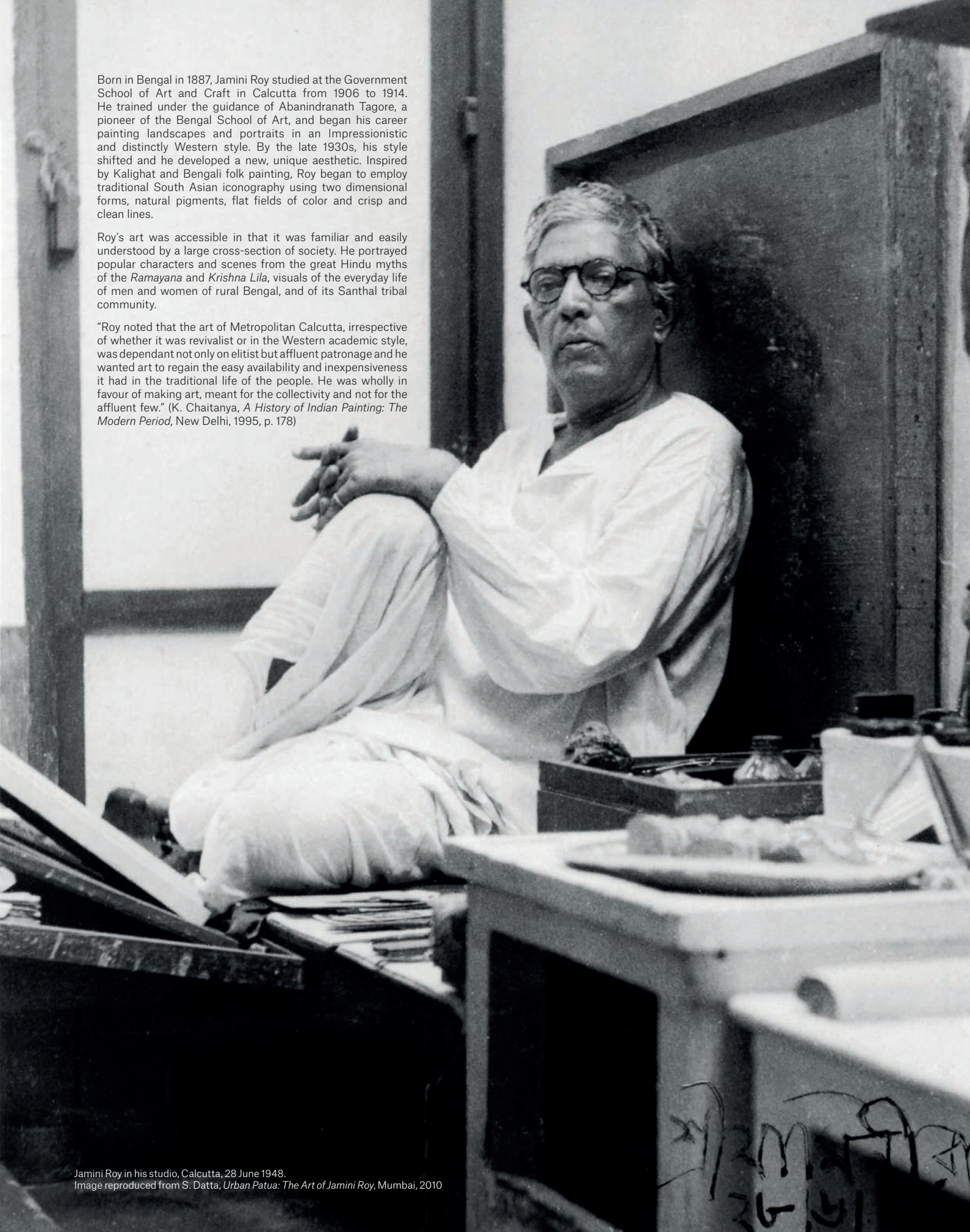
**LITERATURE**

*The Art of Mr. H. Mazumdar*, Vol. IV, Calcutta, 1927  
(another version illustrated, unpaginated)

Born in Bengal in 1887, Jamini Roy studied at the Government School of Art and Craft in Calcutta from 1906 to 1914. He trained under the guidance of Abanindranath Tagore, a pioneer of the Bengal School of Art, and began his career painting landscapes and portraits in an Impressionistic and distinctly Western style. By the late 1930s, his style shifted and he developed a new, unique aesthetic. Inspired by Kalighat and Bengali folk painting, Roy began to employ traditional South Asian iconography using two dimensional forms, natural pigments, flat fields of color and crisp and clean lines.

Roy's art was accessible in that it was familiar and easily understood by a large cross-section of society. He portrayed popular characters and scenes from the great Hindu myths of the *Ramayana* and *Krishna Lila*, visuals of the everyday life of men and women of rural Bengal, and of its Santhal tribal community.

"Roy noted that the art of Metropolitan Calcutta, irrespective of whether it was revivalist or in the Western academic style, was dependant not only on elitist but affluent patronage and he wanted art to regain the easy availability and inexpensiveness it had in the traditional life of the people. He was wholly in favour of making art, meant for the collectivity and not for the affluent few." (K. Chaitanya, *A History of Indian Painting: The Modern Period*, New Delhi, 1995, p. 178)



Jamini Roy in his studio, Calcutta, 28 June 1948.  
Image reproduced from S. Datta, *Urban Patua: The Art of Jamini Roy*, Mumbai, 2010



**403**  
**JAMINI ROY (1887-1972)**  
*Untitled (Mother and Child)*  
signed in Bengali (lower right)  
tempera on card  
13¾ x 10¼ in. (34 x 25.4 cm.)

\$8,000-12,000

**PROVENANCE**  
Formerly from the Collection of Andrew Seccombe  
Bonhams London, 14 October 2004, lot 186  
Acquired from the above by the present owner

404

**JAMINI ROY (1887-1972)**

*Untitled (Mother and Child)*

signed in Bengali (lower right)

tempera on card

29¾ x 14¼ in. (74.6 x 35.9 cm.)

\$15,000-20,000

**PROVENANCE**

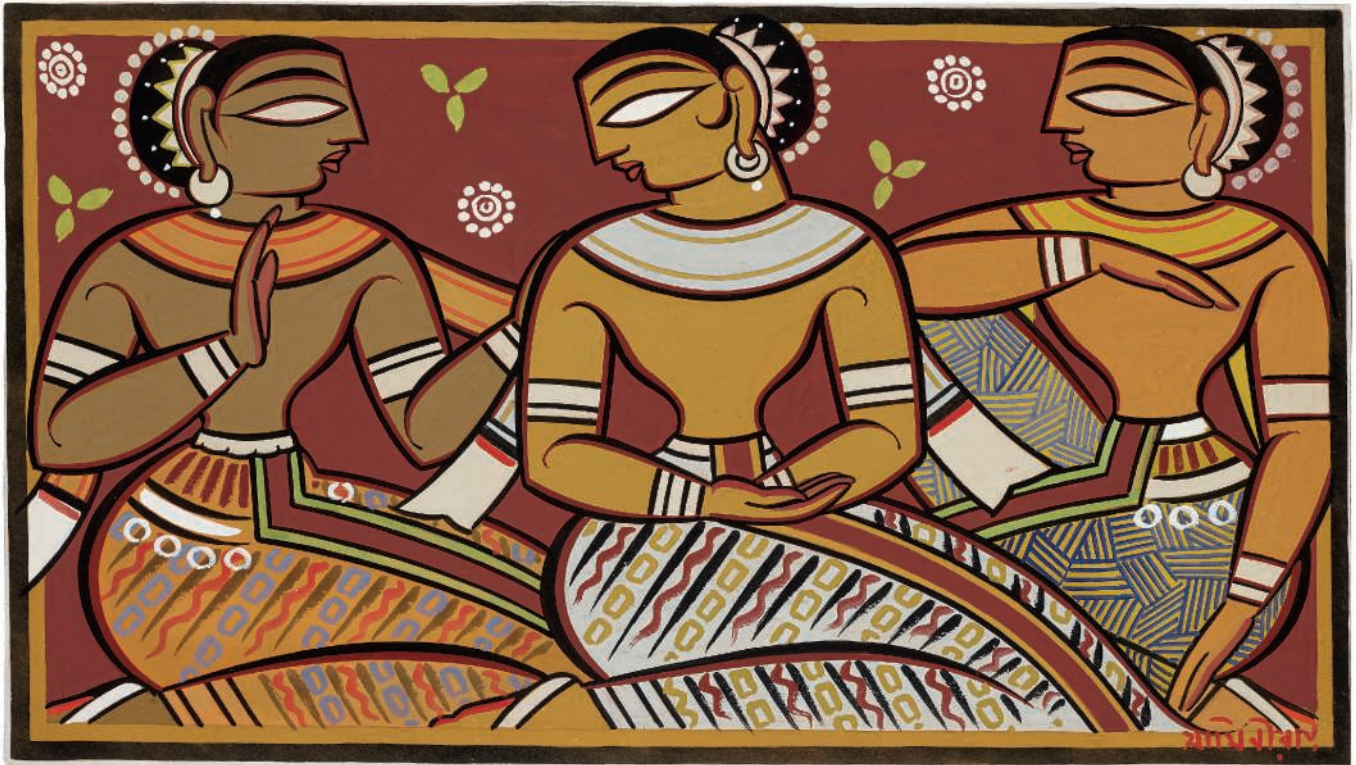
Purchased in India, *circa* late 1940s - early 1950s

The Williams Family Collection, Washington

Christie's New York, 21 September 2005, lot 247

Acquired from the above by the present owner





405

PROPERTY FROM THE ESTATE OF DR. MARTA WEIGLE

**405**

**JAMINI ROY (1887-1972)**

*Untitled (Three Seated Women)*

signed in Bengali (lower right)

tempera on card

15% x 27% in. (39.7 x 70.2 cm.)

\$8,000-12,000

**PROVENANCE**

Acquired in India circa 1950s

Collection of Richard Weigle (1912-1992), former

President of St. Johns College, Santa Fe and Annapolis

Thence by descent

**406**

**JAMINI ROY (1887-1972)**

*Untitled (Three Women)*

signed in Bengali (lower right)

tempera on card

30 x 16 in. (76 x 40.6 cm.)

\$15,000-20,000

**PROVENANCE**

Formerly from the collection of Austin Coates

Bonhams London, 12 October 2005, lot 268

Acquired from the above by the present owner

**EXHIBITED**

Singapore, Alpha Gallery, *Jamini Roy - The Indian Maestro*,  
30 April - 10 May, 1972

**LITERATURE**

*Jamini Roy - The Indian Maestro*, exhibition catalogue,  
Singapore, 1972 (unpaginated, illustrated)



407

**MAHADEV VISWANATH DHURANDHAR (1867-1944)**

*Untitled (Rubaiyat of Omar Khayyam)*

signed and dated 'M. V. DHURANDHAR 1943' (lower edge); further inscribed with verses of Omar Khayyam (on the reverse) each pen and ink on paper

10<sup>7</sup>/<sub>8</sub> x 8 in. (27.6 x 20.3 cm.) each image

Executed in 1943; seventeen works on paper

(17)

\$15,000-20,000

**PROVENANCE**

Private Collection, Jaipur

Osian's Mumbai, 27 March 2003, lot 9

Acquired from the above by the present owner

Born in Kolhapur, Maharashtra, in 1867, Mahadev Viswanath Dhurandhar was one of the country's most renowned academic painters and art teachers. While his allegiance to the colonial government has been questioned, several art historians credit his work with sparking a transformation in the approach to and appreciation of art in India, so that painting was finally regarded as a profession rather than a mere trade.

Between 1890 and 1895, the artist studied under John Griffiths at the Sir J.J. School of Art in Bombay, where he was introduced to the Western academic style. Dhurandhar's style thus eloquently combines classical Western training with traditional Indian craftsmanship and iconography. In 1896, he was appointed as an instructor at his alma mater, and in 1910 he became one of its headmasters. Later, he became the first Indian Director of the School.

In his work, Dhurandhar maintained a "fine balance between popular commercial art and the academic realism that Ravi Varma was known for. In his own right, as a dutiful teacher in the British-run J.J. School of Art and also as a successful painter, Dhurandhar was to impress the coming three generations of artists. Although his use of the brush was almost ascetic, he had a princely eye for detail. No wonder this Kolhapur-born artist, who retained his indigenous and vernacular values in the same breath as the high English etiquette, refined this very dichotomy when he painted." (A. Tamhane, *Manifestations II, Indian Art in the 20th Century*, New Delhi, 2004, p. 91)

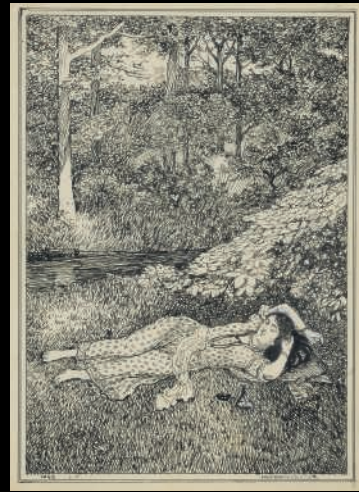
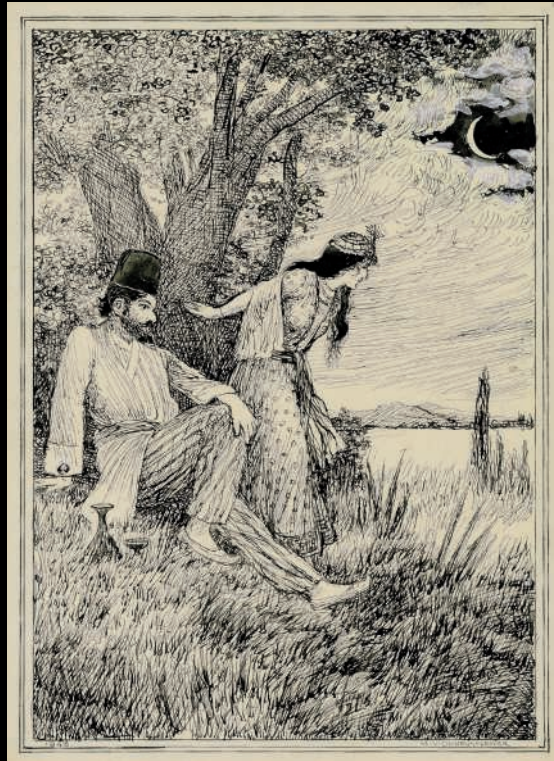
In this series of seventeen monochromatic works, the artist's 'princely eye for detail' is evident. In the tradition of Indian artists like Abanindranath Tagore and Asit Kumar Haldar, these painstakingly executed drawings are based on the famous quatrains (*rubaiyat*) by Eleventh Century Persian poet Omar Khayyam. Among Dhurandhar's final and most celebrated works, this suite was created for a special edition of the *Rubaiyat of Omar Khayyam* published in 1944, the year the artist died. Each of these illustrations illuminates one of Khayyam's verses, inscribed on its reverse, using cross-hatching to create minute detail and manipulate light and shadow.

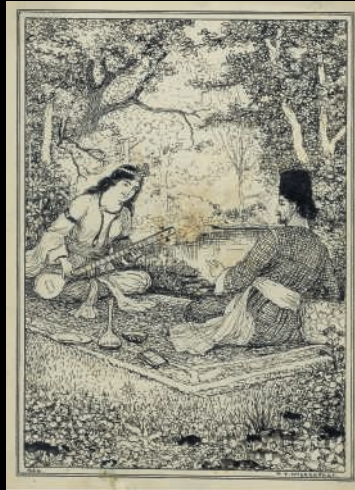
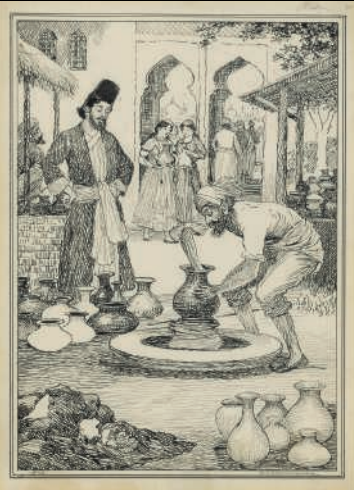
In addition to being exhibited in India, Dhurandhar's works have been shown in several international exhibitions and are part of the royal collection of Buckingham Palace, the Victoria and Albert Museum, and the Bombay Art Society among other institutions. The artist also served as a court painter for several princely states in the Western Deccan.

During his lifetime Dhurandhar was honored with numerous awards, including medals from the Bombay Art Society in 1892 and 1895, a prize at the Wembley Exhibition in 1923, and the honorary title of Rao Bahadur in 1927. In 2018, a major retrospective of his work, *The Romantic Realist*, was held at the National Gallery of Modern Art, Mumbai.











408

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

*Untitled (Standing Lady)*

signed in Urdu (lower left)  
watercolor on paper  
19½ x 13¾ in. (48.3 x 34.6 cm.)

\$30,000-50,000

**PROVENANCE**

Private Collection, Hyderabad  
Private Collection, Dubai  
Acquired from the above by the present  
owner, 2002

Abdur Rahman Chughtai is remembered today as one of the most distinguished Pakistani artists of the Twentieth Century. Chughtai began his training at the Mayo School of Art in Lahore in 1911, where he was taught by Samarendranath Gupta, who was a pupil of Abanindranath Tagore. The influence of the Bengal School is apparent in the artist's early works, but what distinguished Chughtai is his exceptional skill as a draftsman, and the lyricism and painterly quality exhibited in each of his works.

In his paintings, which allowed him a larger surface than his etchings and drawings, he indulged in exceptionally detailed compositions with subtle, flowing lines. Described as "inaudible poetry made visible" (J. Bautze, *Interaction of Cultures: Indian and Western Painting, 1780-1910*, Virginia, 1998, p. 137),

Chughtai's attractive watercolors are based on subjects ranging from Buddhist stories and Hindu epics to Islamic history, illustrative paintings for the *Rubaiyat of Omar Khayyam* and portraits based on Ghalib's poetry.

The delicacy of the line contouring his female figures, the richly detailed rendering of their ornaments and the drapery of their flowing gowns illustrate Chughtai's conscious resolution to revive the Persian style of miniature painting, with close attention to Mughal aesthetics. The unique style he developed has been called 'Persian-Mughal mannerism' (I.U. Hassan, *Painting in Pakistan*, Lahore, 1991, p. 37) and bears the influence of the Pre-Raphaelite paintings the artist encountered in London and other cities during his travels in Europe.





409

**409**  
**ALLAH BUX (1895-1978)**

*Untitled (Landscape)*

oil on board  
15¾ x 31¾ in. (38.1 x 78.7 cm.)

Painted *circa* 1950s

\$15,000-20,000

**PROVENANCE**

Sotheby's London, 17 June 1998, lot 8  
Acquired from the above by the present owner

**410**  
**ALLAH BUX (1895-1978)**

*Untitled (Krishna in Contemplation)*

oil on canvas  
18¾ x 24¼ in. (47.3 x 61.2 cm.)

Painted *circa* 1930s

\$20,000-30,000

**PROVENANCE**

Private Collection, Calcutta  
Osian's, 17 March 2003, lot 5  
Acquired from the above by the present owner



410

A leading proponent of European Academic Classicism in South Asia, Allah Bux was a master painter whose depictions of scenes from Hindu mythology, Punjabi village life and folklore were inspired by colonial styles and tastes that were introduced in the subcontinent in the Eighteenth Century.

Borrowing the romanticism of these compositions as well as their medium of oil, he built his reputation by creating beautiful images heavily influenced by local and folk cultural heritage. Bux soon developed a wide circle of admirers and was bestowed the title of 'Ustad' or master in recognition of his abilities and achievements as an artist.

Born in 1895 in Wazirabad, a small town in Punjab, Bux started as an apprentice to a sign painter and then moved on to painting theater sets in Calcutta and Bombay. Moving to Lahore in 1919, he rapidly gained recognition and was asked to join several prestigious courts including those of the Maharajas of Bansara and later Patiala. After the Partition, he remained in Lahore and persisted in depicting scenes from Pakistani life and mythology with great popularity and success, making his oeuvre a fascinating testimony of a national visual culture in the making.

"Bux explored a variety of subjects during his early years as a painter. Before Partition, he was well-known for his representations of Krishna, though he also engaged in landscape and portrait painting. He was as versatile with media as

with subject matter, and some of his mixtures of media were quite innovative. His painting was realistic with a romantic edge, inspired by the Indo-Western style practiced in Bombay and the European paintings in the Royal Patiala collection." (M. Sirhandi, *Contemporary Painting in Pakistan*, Lahore, 1992, p. 27)

Lot 409, *Untitled (Landscape)* is an outstanding illustration of Bux's ability to capture the sentimental and idyllic nature of Punjabi village life. Focusing on the regional history of his homeland of Punjab, he painted several landscapes with scenes derived from village festivities and folk tales. In this composition, Bux portrays a family walking towards a river, enjoying the last rays of the sun. A peasant leads the joyful group, including his child and wife, carrying a water pot on her head.

In lot 410, *Untitled (Krishna in Contemplation)*, the artist creates a sensuous scene depicting a young and melancholic Krishna, seated on a rock in the heart of a dense forest. The close attention to the rendering of Krishna's layered, embroidered clothing and gold jewelry, as well as the exquisite representation of his attributes is typical of the artist's style. Bux took distinctive pleasure in depicting the delicacy of *dupattas* or scarves, and here his virtuosic technique is evident in the evocative transparency and lightness of the fabric revealing the sensuous lines of Krishna's body. Exalting the artist's command of the lyrical line, this romantic painting is a masterpiece in Bux's oeuvre.

PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION

411

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

*Nude*

signed and dated 'Souza 58' (upper right); further signed, titled and dated 'F. N. SOUZA / Nude / 1958' (on the reverse)

oil on board

48 x 32 in. (121.9 x 81.2 cm.)

Painted in 1958

\$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. 195 (illustrated)

The female body was a means to express both torment and fascination for Francis Newton Souza. Frequently revisiting this archetype throughout his long career, Souza's 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 the artist's complex views on the human condition, corruption, sexuality and religion.

In the first monograph on Souza published 1962, Edwin Mullins discusses the significance of the female nude in Souza's practice, noting that the artist's "women [...] clearly have their origins in Indian stone carvings and bronzes. Yet in spirit they are not traditional [...] On the whole his paintings of nudes are more gentle than most of his other work; they have less impassioned ferocity about them. At the same time they are often perverse and obsessed. The inelegant sexual poses, the blunt emphasis on the pregnant belly, the ravaged face. They suggest a personal fascination with the female body, blended with an almost Swiftian disgust with its natural functions." (E. Mullins, *Souza*, London, 1962, p. 43)

The present lot was painted in 1958, a time when Souza had won critical recognition, patronage and gallery representation in London. 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 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." (A. Kurtha, *Francis Newton Souza: Bridging Western and Indian Modern Art*, Ahmedabad, 2006, p. 190)

The nudes Souza painted during this period are among his most powerful compositions, underlining his confidence in their thick black lines and unabashed, sculptural figuration. Emerging from a mottled crimson background, the subject in this painting illustrates the artist's preference for robust figures in bold frontal poses, echoing the forms he discovered in the temple sculptures of Khajuraho and Mathura. While the voluptuous curves of his subject's body are reminiscent of Picasso's poetic geometry of forms, her frontal gaze captivates the viewer and evokes a sense of monumentality. Souza's mastery is evident in the delicate layering of color and the subtle play of light and shade he uses to delineate her body.

Here we see, both in subject and technique, the work of a master at his creative zenith. Painted in the year Souza was selected to represent Great Britain in the Guggenheim International Award exhibition, this work embodies the iconic style that earned Souza acclaim and cemented his position among the greatest international modernists.



A yakshi holding a flowering tree, Mathura, 2nd century CE. Image reproduced from J. Guy, *Indian Temple Sculpture*, London, 2007, p. 19





PROPERTY FROM A PROMINENT COLLECTION

412

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

*The Promise 2*

signed and dated 'Souza 87' (lower left); inscribed

'The Promise (2)' (on the reverse)

oil on canvas

81 x 82½ in. (205.7 x 209.6 cm.)

Painted in 1987

\$150,000-200,000

**PROVENANCE**

Glenbarra Art Museum, Himeji, Japan

Growing up in the Portuguese colony of Goa on India's west coast, Francis Newton Souza was captivated by the visual language of the Catholic Church, practicing mass as a child and later attending the Jesuit school St. Xavier's High School when he moved to Bombay with his mother. Incidentally, the artist was expelled from this school for the controversial and pornographic graffiti he drew on its walls. Ceasing to practice Catholicism from a young age after what he perceived as hypocrisy in its preachers and practices, the visual language associated with the pomp and ceremony of the Church informed his paintings for his entire career. Souza chose specific images that he would return to often, employing them as a base for artistic expression and socioeconomic critique, taking liberal creative license when it came to fidelity to the original religious narratives.

In the present lot, a monumental work painted in 1987, Souza combines two well-known episodes from the New Testament of the Bible, the *Annunciation* and the *Immaculate Conception*. In terms of composition and palette, this large format painting seems to pay visual homage to two paintings by the Spanish Renaissance painter El Greco, who along with other artists including Leonardo da Vinci and Bartolomé Esteban Murillo painted versions of these episodes. Souza's composite image simultaneously shows the two critical scenes in Christian theology: the Virgin Mary's conception free from original sin and the announcement by the Archangel Gabriel that Mary was to become the mother of Jesus. Like El Greco, Souza depicts the Holy Spirit as a white dove

encircled by light that hovers above. These two narratives are often confused, and while all Christians believe in the Annunciation, the Immaculate Conception is an exclusively Catholic doctrine. Souza is perhaps here using pastiche to emphasize the competing dogmas of the Church over which he was so paradoxically conflicted.

Another reason Souza turned to religious narratives in the 1980s was to illuminate them as counterpoints to science, another pillar of fascination for the artist. It was at this time that Souza became influenced by Redmond theory and the new relationship between man, science and nature it propounded. He recalled, "In 1980, in the *New York Times*, the Redmond theory appeared and it altered my whole view of what I had previously learnt from the greatest minds like Socrates or Plato, or whatever. The Redshift theory enlarges the universe to infinity. Mind you, even Einstein believed that the universe was finite. But the Redshift theory believes the universe is infinite. In fact, it reflects on the early concepts of Indian thought. Santya has said that nature is the sole principle. Procurity is the sole principle (sic) [...] But the Redshift theory gives the measurement of the universe. It says that the universe is beginningless and endless, measuring from infinity to infinity, ubiquitously. Everywhere." (Artist statement, S. Lal, 'Interview with F.N. Souza - 1994', *F.N. Souza*, exhibition catalogue, New York, 2008, p. 12) It is perhaps possible that in creating this composite scene, Souza is further highlighting science as the new religion of the future.



El Greco, *La Annunciación*.  
Image reproduced from J. Álvarez Lopera,  
*El Greco. Estudio Y Catálogo*, Madrid, 2005, pl. 9



El Greco, *The "Ovalle" Immaculate Conception*,  
1607-13. Image reproduced from *El Greco of  
Toledo: Painter of the Visible and the Invisible*,  
exhibition catalogue, Santa Cruz, 2014, pl. 68



*As a child I was fascinated by the grandeur of the Church and by the stories of tortured saints my grandmother used to tell me [...] The Roman Catholic Church had a tremendous influence over me, not its dogmas but its grand architecture and the splendor of its services. The priest dressed in richly embroidered vestments, the wooden saints painted with gold and bright colours staring vacantly out of their niches.*

— F.N. Souza, 1959



PROPERTY FROM A PROMINENT COLLECTION

**413**

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

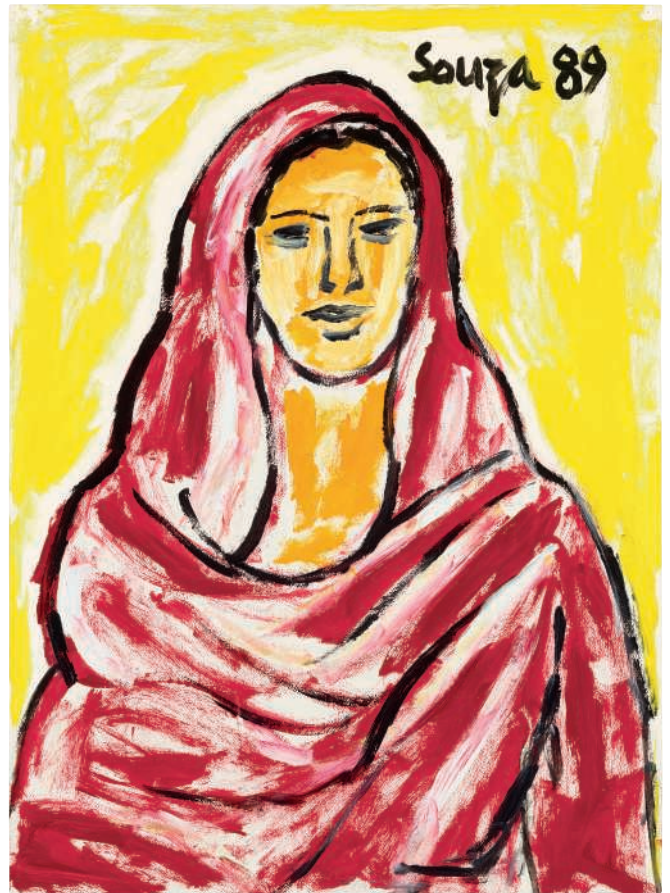
*The Fertility Goddess*

signed and dated 'Souza 87' (upper right); further inscribed 'THE FERTILITY GODDESS' (on the reverse)  
oil on canvas

47¾ x 23¾ in. (121.3 x 60.6 cm.)

Painted in 1987

\$25,000-35,000



PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

**414**

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

*Untitled (Lady in Red Shawl)*

signed and dated 'Souza 89' (upper right)  
acrylic on paper

29½ x 21½ in. (74.9 x 54.9 cm.)

Executed in 1989

\$12,000-18,000

**PROVENANCE**

Dhoomimal Gallery, New Delhi

Acquired from the above by the present owner, 1998



PROPERTY FROM THE COLLECTION OF NANCY VEZZA, ESQ.

**415**

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

*Medha - Two*

signed 'McBull' (lower left); further titled and signed

"MEDHA - TWO" Husain' (on the reverse)

acrylic on canvas

38 x 27 $\frac{1}{2}$  in. (96.5 x 70.8 cm.)

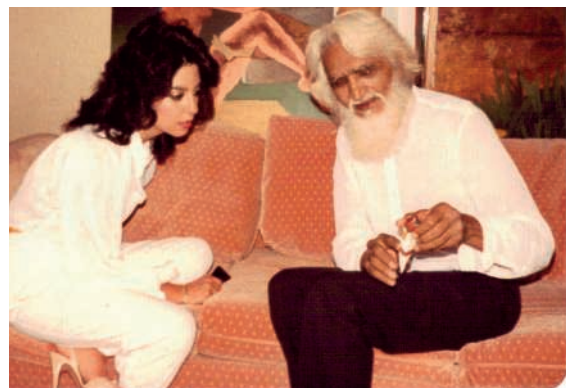
Painted circa 1980s

\$50,000-70,000

**PROVENANCE**

Galerie Jourdan, Montreal

Acquired from the above by the present owner



Nancy Vezza, Esq. with the artist, circa 1980s. Image courtesy Nancy Vezza



M.F. Husain in his studio near the Jama Masjid, Delhi, 1963. Image reproduced from R. Bartholomew and S.S. Kapur, *Husain*, New York, 1972, p. 44







*The sound of galloping horses seemed like a tremor to me.  
Its echoes do not seem to stop.  
All these horses running together raise a cloud of dust.  
Duldul - the horse from the battle of Karbala,  
Ashwamedh - reaching up to Luv and Kush.  
Luminous in their seven rainbow colours.  
Horses harnessed to the chariot of the Sun God,  
Bursting through the sky.  
Passionate horses, screaming with desire.  
The Chinese terracotta horses,  
Folk horses from the village of Bankura,  
Horses, with the beauty of a woman and the valour of a man.  
Start shooting past me like arrows, swift from a bow.  
For long years they have been galloping like this,  
And I have watched them all along.  
Suddenly, a black horse noticed me.  
He paused, turned back and said to me.  
"Go forth and see the world."  
Indeed it is true.  
Seeing the world is to understand one's own existence.  
Husain knows this well.  
Hence he never stays at one place for long.*

- M.F. Husain

# MAQBOOL FIDA HUSAIN: HORSES



Figure of a prancing horse, Tang Dynasty (618-907). Christie's London, 6 Nov. 2018, lot 8



Marino Marini, *Piccola cavaliere*, 1950  
Christie's New York, 6 May 2014, lot 39

From East to West, throughout history, horses have been a universal fascination and inspiration for artists. From Chinese antiquities and ancient Roman sculpture to Leonardo da Vinci, Theodore Gericault and Pablo Picasso, the horse has been a perennial muse which has transcended time, circumstance and culture. The relationship between the artist and this revered beast is also profoundly personal, becoming a vehicle of expression for both an inner meditation and a universal subject.

Similarly, the horses painted by Maqbool Fida Husain are both personal and universal. The artist encountered the equine figure throughout his life across continents and cultures. He acknowledges the influence of Tang pottery horses and the monochromatic paintings of galloping stallions by Xu Beihong he studied on a trip to China, as well as the equestrian sculptures of the Italian artist Marino Marini that he discovered in Italy. Horses also resonate with Husain's admiration for Ancient Greece, a civilization which championed and deified the equestrian form. The Trojan Horse, Pegasus and Alexander's prized Bucephalus are only a few iconic equines which permeate the mythological and historical past of hallowed antiquity. Even more influential on the artist's work, however, are the *tazias* or effigies of Imam Husain's faithful horse that were carried in the Muharram processions the artist remembers from his childhood in Indore. "My horses like lightning, cut across many horizons. Seldom their hooves are shown. They hop around the spaces. From the battlefield of 'Karbala' to Baukura terracotta, from the Chinese Tse pei Hung horse to St. Marco horse, from ornate armoured 'Duldul' to challenging white of 'Ashwamedh' [...] the cavalcade of my horses is multidimensional." (Artist statement, *Husain*, Mumbai, 1987, p. 83)



*Duldul Horse, Muharram Procession, Indore.* Image reproduced from K. Bikram Singh, *Maqbool Fida Husain*, New Delhi, 2008, p. 25

Another strong memory from Husain's early years in Indore that fuelled his fascination with equestrian figures and influenced his work over the course of his career is the time he spent in the company of his grandfather Dada Abdul. Referring to himself as 'the boy', Husain recalls, "Dada Abdul often sauntered over to the iron smelting workshop of Achan Miyan, his buddy [...] The bond between Achan Miyan and Dada Abdul was the key to the boy's future. To date, the boy can never forget the neigh-neighing restlessness of the horses and the music of their shoes being pound-pound-pounded. The boy related to his



M.F. Husain, *Acchan Mian's shop with Dada Abdul.* Image reproduced from K. Bikram Singh, *Maqbool Fida Husain*, New Delhi, 2008, p. 26

surroundings the way a rider relates to his steed, the way the devout slake their thirst by drinking the water of Karbala. He related to the majesty of the horses as if he were Luv Kush put on test as Ashwamedha. He imagined himself on a haughty horse, galloping through the celestial skies." (Artist statement, K. Mohammed, *M.F. Husain, Where Art Thou*, Bombay, 2002, pp. 20-21)

This imposing work was painted in the mid-1960s, at a time when Husain was amalgamating these diverse stimuli and insights in his oeuvre. Here, the artist combines the autobiographical with the mythical, pairing what appears to be a portrait of Dada Abdul with the figures of two bucking stallions. While the cobalt horse in the foreground impatiently paws at the earth, the white horse behind it rears its head with open mouth and flared nostrils, together galvanizing the scene with their anxious energy. The rippling muscles on the necks and flanks of the animals are etched out in thick strokes of paint, the blue heightened with flashes of yellow and orange corresponding perhaps to pulses of electric charge. On their left, Dada Abdul, with his characteristic skull cap and white beard, is dressed in the brown *achkan* or knee-length coat whose protective folds Husain remembers hiding in as a child. The strong, smoother vertical strokes of his figure anchor the dynamic horizontals of the horses, balancing their agitation and energy with the restraint and control he exudes, and the reverence his figure commands.

This iconic painting was exhibited in Husain's first retrospective, *21 Years of Painting*, held at Jehangir Art Gallery, Bombay, in 1969. Sponsored by Gallery Chemould, the show spread across all the exhibition spaces in the building and included a Fiat car painted by the artist as well as a black curtained room called *Salle du Bal* in which he displayed the furniture he designed for his friend Bal Chhabda's living room. Several important international exhibitions followed this career-defining retrospective, including a two-man show with Picasso at the Sao Paulo Biennale in 1971. A year later, a major monograph on the artist's work was published by Harry Abrams, cementing his reputation as a major, international modernist.

Please refer to lot 436, 442 and 457 for further discussion of the significance of the horse in Husain's oeuvre.



The artist with Khorshed and Kekoo Gandhi and guests at *M.F. Husain, 21 Years of Painting*, 1969. Image courtesy Chemould Prescott Road

# M.F.HUSAIN

**21 YEARS OF PAINTING**  
A RETROSPECTIVE EXHIBITION

19 TO 31 MARCH 1969  
JEHANGIR ART GALLERY



**SPONSORED BY GALLERY CHEMOULD**



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

416

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

*Untitled (Horses)*

signed in Hindi and initialed in Urdu (lower right)

oil on canvas

50 x 81 in. (127 x 205.7 cm.)

Painted *circa* early 1960s

\$700,000-900,000

**PROVENANCE**

Acquired directly from the artist, Bombay, 1969

Thence by descent

**EXHIBITED**

Bombay, Gallery Chemould, Jehangir Art Gallery,  
*21 Years of Painting*, 1969



Maqbool Fida Husain, *Sprinkling Horses*  
Christie's New York, 13 September 2011, lot 19, sold for \$1,142,500







PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

417

**KRISHEN KHANNA (B. 1925)**

*Untitled*

signed 'K Khanna' (lower left)

oil on canvas

25¾ x 34 in. (65.4 x 86.4 cm.)

Painted *circa* 1950s

\$15,000-20,000

**PROVENANCE**

Acquired directly from the artist by Mrs. Olga Perry, *circa* 1960s  
Thence by descent

Olga Perry was the second generation of her family born and raised in India after her grandmother emigrated from Ireland at the age of twenty. A woman of taste with a trained eye for beauty, she was a passionate supporter of young artists from the land of her birth. While living in Calcutta in the 1950s and 60s with her husband, a senior executive at Esso Oil in Southeast Asia, she became a strong supporter of the work of Mother Theresa and her Missionaries of Charity there with the help of Esso Oil.



418

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

*Untitled (Head)*

signed and dated 'Souza 61' (center left)

oil on silk laid on plywood  
24 x 20 in. (61 x 50.8 cm.)

Painted in 1961

\$50,000-70,000

**PROVENANCE**

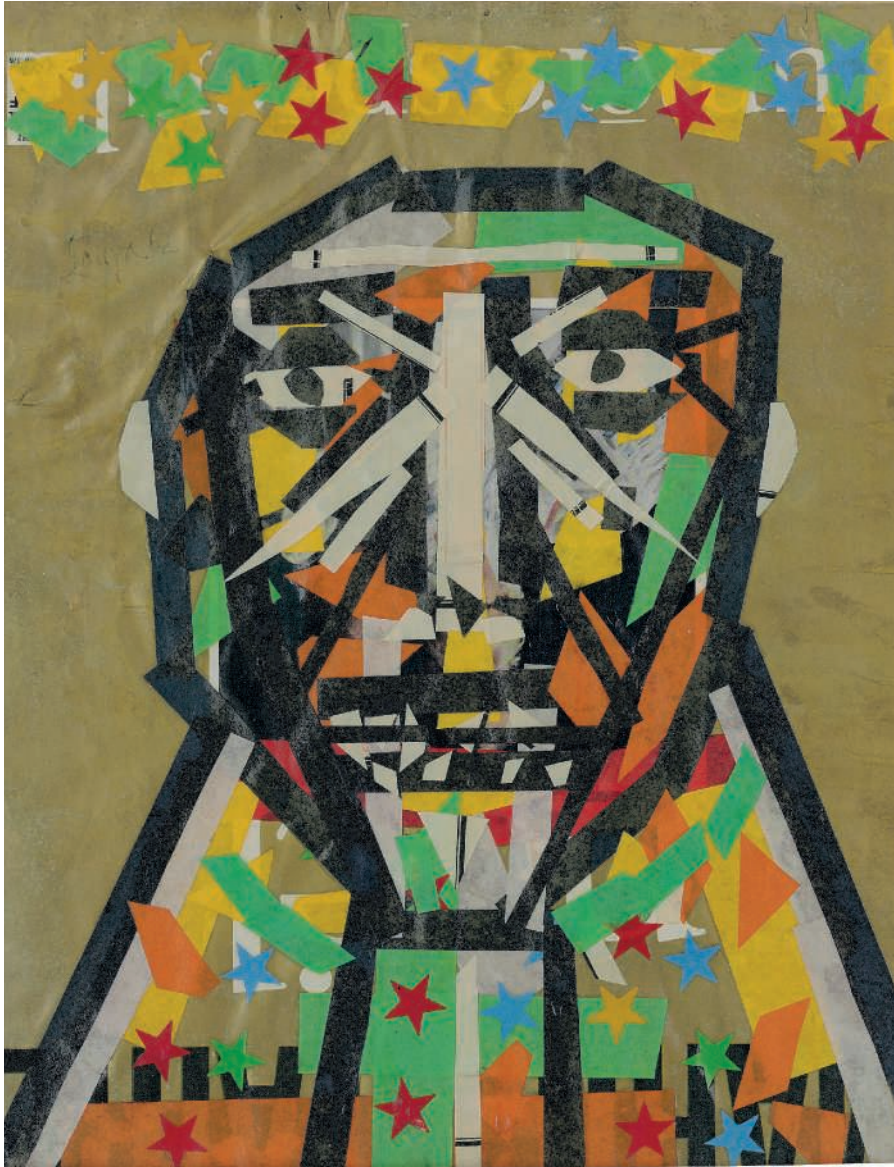
Kumar Gallery, New Delhi  
Private Collection, Kolkata  
Acquired from the above by the present owner, 2011

**EXHIBITED**

New Delhi, Delhi Art Gallery, *Manifestations V*, 2011  
Mumbai, Delhi Art Gallery, *Mumbai Modern: Progressive Artist's Group, 1947-2013*, 2013  
Mumbai, Delhi Art Gallery, *Indian Portraits: The Face of a People*, 2014

**LITERATURE**

*Manifestations V*, exhibition catalogue, New Delhi, 2011, p. 169 (illustrated)  
*Mumbai Modern: Progressive Artist's Group, 1947-2013*, exhibition catalogue, New Delhi, 2013, p. 310 (illustrated)  
*Indian Portraits: The Face of a People*, exhibition catalogue, New Delhi, 2014, p. 474 (illustrated)



**419**  
**FRANCIS NEWTON SOUZA (1924-2002)**  
*Untitled (Portrait)*

signed and dated 'Souza 62' (upper left)  
collage and ink on printed paper  
13 $\frac{3}{8}$  x 10 $\frac{1}{2}$  in. (34 x 26.7 cm.)

Executed in 1962

\$5,000-7,000

**PROVENANCE**  
Bonhams London, 12-13 October 2005, lot 294  
Acquired from the above by the present owner





PROPERTY FROM THE COLLECTION OF YVONNE ZEDELL

**420**

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

*Untitled (Head)*

signed and dated 'Souza 56' (upper left)

mixed media on paper

25 $\frac{7}{8}$  x 20 $\frac{3}{4}$  in. (65.7 x 51.8 cm.)

Executed in 1956

\$25,000-35,000

**PROVENANCE**

Acquired directly from the artist by Ragnar Zedell,

1959, Stockholm

Thence by descent

Ragnar Zedell owned a small but renowned art and antiques store in the heart of Stockholm and became acquainted with Francis Newton Souza when the artist attended an exhibition of his work at Gallery St Nicolaus in the city in May 1959. Frustrated by a negative review the exhibition received a day after its opening, Souza stormily decided to close down the show and offered Zedell the paintings he brought to Stockholm for a modest price. Zedell recognized in Souza's work the master he would go on to become and acquired all the works from the short-lived exhibition. The present portrait from the Zedell family collection not only offers fascinating testimony of Souza's temperament, but also of a Swedish family's intriguing six decade relationship with modern Indian art.

PROPERTY FROM THE COLLECTION OF FRANK NORMAN

421

### FRANCIS NEWTON SOUZA (1924-2002)

*Untitled (Portrait of Frank Norman)*

signed and dated 'Souza 62' (center left)

oil on cloth

44 x 32½ in. (111.8 x 81.5 cm.)

Painted in 1962

\$100,000-150,000

#### PROVENANCE

Gift from the artist to Frank Norman, 1962

Thence by descent

Francis Newton Souza painted this portrait in 1962 having at last cemented his position within the London art scene. In the same year Anthony Blond published the first monograph on the artist written by Edwin Mullins, which is still seen as a quintessential publication on Souza's work of this critical period. The 1960s in London represented a vibrant moment of exchange between likeminded artists and their contemporaries. As a significant artist of the period now recognized as part of the 'London School', Souza was fully immersed in the bohemian creative circles of hedonistic Soho. It was in the bars and private member clubs of Soho that actors, artists, writers, filmmakers, photographers and muses rubbed shoulders and revelled together under a sea of tobacco fumes, alcohol and lively conversation. Intoxicated by this heady cocktail, it was here that Souza met Francis Bacon, an artist who was highly influential during this critical period. The recent exhibition *All Too Human* at Tate Britain in 2018 focused on the London School and brought works by both these artists together again.

One of the institutions at the heart of this bohemian artistic melting pot in Soho of the 1960s was the infamous Colony Room Club located on Dean Street. It was here that Souza often found himself until the early hours and also met his friend, the writer and playwright Frank Norman. While Souza was enjoying critical acclaim, his cash flow was often less consistent, enjoying highs and lows depending on how far he was from his next commission. On one particular night at the Colony Room Club, Souza found himself unable to pay his bar bill and Mr. Norman kindly obliged, much to the artist's relief. A few days later, Souza presented this portrait to Mr. Norman in lieu of payment, insisting that it would be worth much more one day. Without available canvas at the time, Souza creatively used the red tablecloth from his kitchen to paint on instead. The pattern on the tablecloth not only acted as a backdrop for the portrait, but also assisted in rendering part of the smart neck tie. This portrait encapsulates Souza's creativity and skill as an artist as well as the *joie de vivre* that characterized the swinging 1960s in bohemian London and produced an unforgettable generation of modern masters.



Frank Norman outside the Colony Club, London, circa early 1960s. Photograph by Dan Farson.



## AKBAR PADAMSEE

### JEUNE FEMME AUX CHEVEUX NOIRS, LA TÊTE INCLINÉE

In 1951, Akbar Padamsee followed his close contemporaries, S.H. Raza and F.N. Souza to Europe in a pilgrimage to the heartland of Modernism. Padamsee chose Paris as his base, where Raza had been living for a year, and it was here that he encountered firsthand the masterpieces of the European Modernists. Padamsee's paintings from this early period display the stylistic influences of the Fauve works of Henri Matisse and Georges Rouault and Cubist analytical elements drawn from those of Pablo Picasso and Georges Braque. As Ella Datta noted, "Dual pulls of matter and spirit are always patent in [Padamsee's] 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 self-confessed obsession with the human form, more specifically the female nude, can be traced back to the mid-1950s following a controversial trip back to India. In Bombay in 1954, his depiction of a nude couple in the painting, *Lovers*, based on the classical Indian figures of Uma-Maheshvara, was removed from his first solo exhibition and he was arrested on charges of obscenity. Following a court case that he won in a benchmark ruling for the freedom of expression, Padamsee returned to Paris to delve further into his artistic exploration of the female form.

*Jeune Femme Aux Cheveux Noirs, La Tête Inclinée* (Young Woman with Black Hair and Inclined Head) was painted the year Padamsee returned to Paris for the third time, when he was experimenting with light, texture and technique, contrasting dark and luminescent colors with expressive and violent brushstrokes. Works from this period are constructed with thick impasto applied by palette knife, creating an almost sculptural effect which accentuates the play of light and shade. Far from erotic or sexualized, the female figures Padamsee painted at this time evoke a deep sense of isolation and detachment. These almost tragic subjects sit against monochromatic expressionistic backgrounds, outside of conventional notions of space and time.

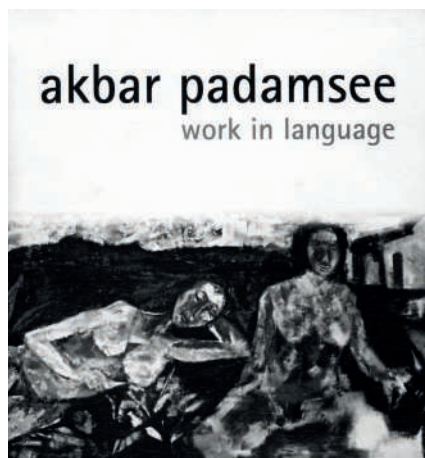
"Most of the figures evoke a sense of vulnerability and anguish, yet none of them are simple victim figures. They are not merely alone, but essentially separate from the viewer. This separateness is so persistent a feature of the paintings that one is forced to ask whether it arises out of a sense of the privacy of the

self, or an uncompromising existential search in which each man or woman is irrevocably alone." (E. de Souza, 'Akbar Padamsee,' *Art Heritage*, New Delhi 1980-81, unpaginated) In these portraits, Padamsee creates a juxtaposition between the energetic gestural brushstroke and the sensitivity and quietness of his subjects, who although alone are far from lonely. There is a sense of intimacy in *Jeune Femme Aux Cheveux Noirs, La Tête Inclinée*, as if the artist is affording us a fleeting glimpse of a profoundly private and personal moment in the life of this unknown woman.

Originally from the collection of the registrar of Galerie Pacitti, this painting also throws light on Padamsee's years in Paris and the strong relationship he built with several artists and gallerists there, leading to an international appreciation for modern Indian art and artists. Specializing in Ecole de Paris artists, the owner of the gallery, André Pacitti had a strong relationship with Padamsee and bought several of his works including *Village aux Quatres Maisons Rouges* (sold at Christies, London 10 June 2009, lot 39). Padamsee's years in Paris represent a critical formative period for the artist. Immersed in the international avant-garde, it was his chance, along with colleagues like Raza and Souza, to integrate his influences from India and the West, but more importantly to determine the direction of his practice in the context of modern Indian art. However, this period was not without its challenges. Souza recollects, "Indian artists Ram Kumar, Raza, Akbar Padamsee and Laxman Pai were also in Paris at that time. All of us hoped for a cookie from the 'School of Paris' and a slice of the cake of 'Modern Art,' but the cookie had crumbled and the cake was devoured by then. We did not think we were uninvited guests because those who partook of the 'School of Paris' and baked the 'Modern Art' cake came from different nationalities [...] And 'Modern Art' itself was an amalgam of Japanese, African, Persian and other influences. So what the hell, we said, we'll tuck in as well. But when Raza, Padamsee and I had our first group show, the art dealer put *Trois Hindou peintres* on the invitation card. Raza, who was the only one between us who understood French, told the dealer that none of us was really Hindu. So the word was changed to *Indien* (Indian). But when the cards were mailed, the American Embassy telephoned the gallery and angrily asked "How the hell did these Indians get out of the Reservations?" It is a fact upon my word. Raza and Padamsee are witnesses. So much for our hopes of getting into the 'Modern Art' scene." (Artist statement, 'What is Modern or Contemporary or Tribal or Provincial about our Art?', *The Times of India*, 31 October 1982)



Paul Cézanne (1839-1906), *Madame Cézanne in a Striped Dress*, 1885-6. Image reproduced from J. Elderfield, *Cézanne Portraits*, London, 2017, p. 121



B. Padamsee and A. Garimella eds., *Akbar Padamsee, Work in Language*, Mumbai, 2010, cover



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

422

**AKBAR PADAMSEE (B. 1928)**

*Jeune femme aux cheveux noirs, la tête inclinée*

signed and dated 'PADAMSEE 62' (upper left)

oil on canvas

35 $\frac{7}{8}$  x 28 $\frac{5}{8}$  in. (91.3 x 72.8 cm.)

Painted in 1962

\$300,000-500,000

**PROVENANCE**

André Pacitti, Galerie Pacitti, Paris

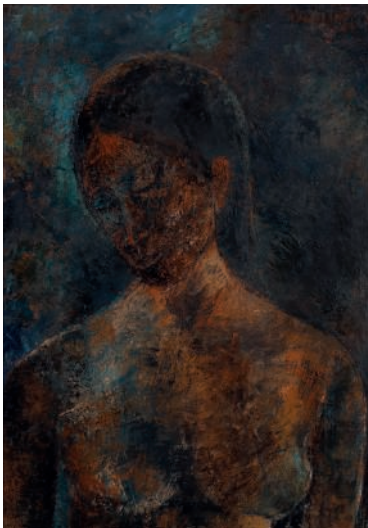
Libert, 26 October 2006, lot 135

Christie's, New York, 23 March 2010, lot 54

Acquired from the above by the present owner

**LITERATURE**

*Akbar Padamsee: Work in Language*, Mumbai, 2010, p. 146 (illustrated)



Akbar Padamsee, *Untitled (Nude)*, 1967  
Christie's New York, 21 March 2018, lot 242,  
sold for \$348,500





423

PROPERTY FROM A PROMINENT COLLECTION

**423**

**ARUP DAS (1924-2004)**

*Untitled (Varanasi)*

signed 'Arup Das' (lower right)

oil on canvas

18 x 24¼ in. (45.7 x 61.6 cm.)

Painted *circa* 1970s

\$2,000-3,000

**424 No Lot**

PROPERTY OF A PRIVATE COLLECTOR, WEST COAST

**425**

**RAM KUMAR (1924-2018)**

*The Shore*

signed in Hindi and dated '61' (lower right); further signed and titled 'RAM KUMAR / "The Shore"' (on the reverse)

oil on canvas

32½ x 32½ in. (82.9 x 82.9 cm.)

Painted in 1961

\$60,000-80,000

**PROVENANCE**

Acquired in California by the present owner





425

Ram Kumar's first visit to Varanasi in 1960 left a lasting impression on his imagination and palette. In an attempt to explain the city's power and beauty, he noted, "the Sacred Ganga in Varanasi is unique in the world. The city emerging at its bank has an overwhelming impact on people." (Artist statement, *Ram Kumar: A Journey Within*, New Delhi, 1996, p. 89)

Marking his stylistic evolution from figuration to abstraction, the landscape of Varanasi influenced the artist's oeuvre for over forty years. Painted only a year after his first visit to this holy city, *The Shore* expresses the deep melancholy of the city and sublimates its spectral beauty through its simple yet poignant composition. It radiates a unique sense of stillness, with subtle rays of cold, blue light emanating from pure shades of grey. The city seems suspended in the silence of dawn when its riverbanks are only animated by the movement of

the dark river. Describing how his use of color replaced all human presence in these compositions from the early 1960s, Kumar explains, "I understood colour for its syntax of transparency; I combined its foundation with the divisionism applications of pure colour and moody atmospherics. The landscape has now for me become the dynamic form of a layered experience of perception as well as memory, in which the elements of the landscape appear to merge into surroundings, and the human experience is felt more by its absence as well as the little inclusions of colour that I want to bring to the canvas." (Artist statement, U. Nair, *Ram Kumar - The Isolatory Quest*, exhibition catalogue, New Delhi, 2005, unpaginated)

For further discussion of the artist's Varanasi landscapes please refer to lots 432 and 435.

426

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

*Black Landscape*

signed and dated 'Souza 65' (upper left); further signed, titled, dated and inscribed 'SOUZA / Black Landscape 1965 / 45" x 36"' (on the reverse)

oil on board

36 x 45 in. (91.4 x 114.3 cm.)

Painted in 1965

\$100,000-150,000

**PROVENANCE**

Formerly from the Estate of Francis Newton Souza

Christie's London, 9 June 2010, lot 35

Private collection of a Parsi Gentleman

Acquired from the above by the present owner, 2015

**EXHIBITED**

Detroit, London Arts Gallery, *Francis Newton Souza*, February 1970

**LITERATURE**

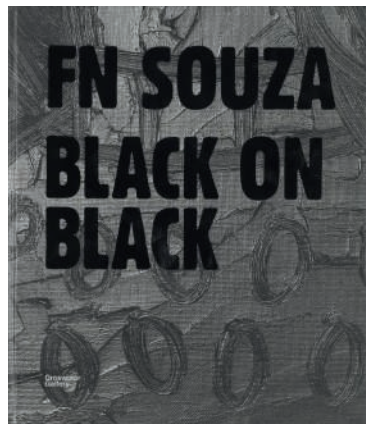
*FN SOUZA BLACK ON BLACK*, exhibition catalogue, London, 2013, p. 2 (detail) and p. 73 (illustrated)

Francis Newton Souza's series of black paintings represent a radical but brief departure within his oeuvre. This series, which the artist worked on only in 1964-65, culminated in an exhibition at Grosvenor Gallery, London, in 1966, titled *Black Art and Other Paintings*, shocking what he felt was a largely conservative art establishment there. Differing critical views on Souza's source of inspiration for these works have suggested that the artist was influenced by Francisco de Goya's *Pinturas Negras* and the monochromatic works of conceptual artist Yves Klein, that he most likely encountered when both artists were exhibiting at Galerie Iris Clert, Paris, through the 1950s and 60s.

Souza used black to explore his favorite themes, including nudes, portraits, religious scenes and landscapes. In this large cityscape, the artist deliberately builds up the surface with thick, dark paint, creating a relief-like texture that borders on the sculptural. The genre of landscape was of particular interest

to Souza, and his investigations in black allowed him to further explore the relationship between the ominous and sublime aspects of nature, as well as the dynamic ties that he believed connected nature, man and God. Souza represents these centrifugal and centripetal forces by rendering nature as a looming, primordial presence, threatening to smother the smooth black cornices, windows and doors of the built structures that betray human presence.

Here, "the substance is black, not the smooth black of pure sensation, but a very palpable black, its solidity created by thick brush strokes in different directions, and by a considerable range of tones according to the paint's direction in relation to the light." (D. Duerden, 'F.N. Souza', *The Arts Review*, London, 14 May 1966, p. 215) Beneath the artist's thick black brushstrokes, however, faint under layers of red and blue reveal themselves in places, shimmering through the dark like stars in the night sky and reminding the viewer of the unsurpassed beauty of the natural world as well.

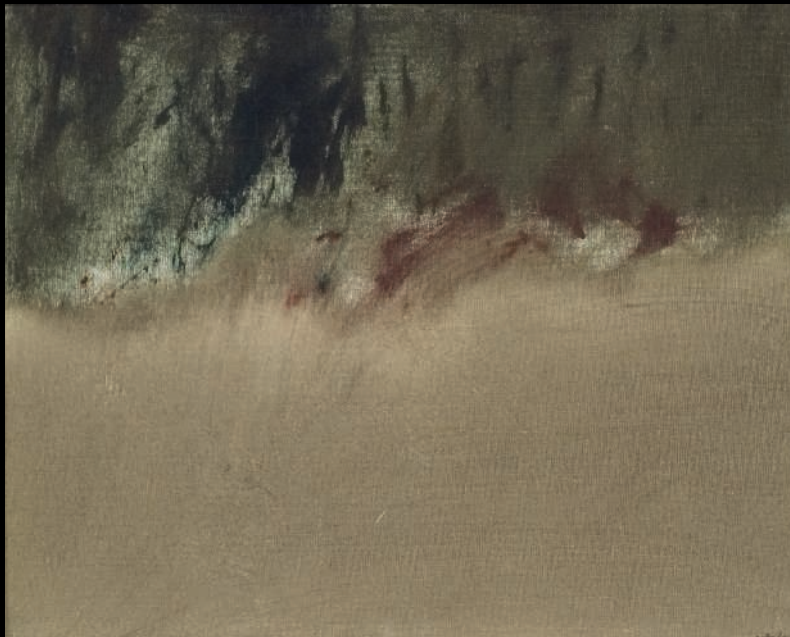


*FN Souza: Black on Black*, exhibition catalogue, London, 2013, cover



*The black paintings are more impressive [...] They are like stained-glass windows, the forms outlined in thick lines like leading. As you move before them and different facets catch the light, they vary in tone, texture (like black velvet) and colour (not only blacks and greys, but impressions of purples and indigo)*

- Cyril Barnett, 1966



427

PROPERTY FROM A PROMINENT COLLECTION

**427**

**RAJENDRA DHAWAN (1936-2012)**

*Untitled*

signed 'DHAWAN' (lower right); further signed and dated 'DHAWAN 03' (on the reverse)

signed and dated 'DHAWAN 02' (lower right); further signed and dated 'DHAWAN 03.' (on the reverse)

oil on canvas laid on board  
13 x 16 1/8 in. (33 x 41 cm.) each

Painted in 2002-03; two works on board

(2)

\$5,000-7,000

**PROVENANCE**

Vadehra Art Gallery, New Delhi

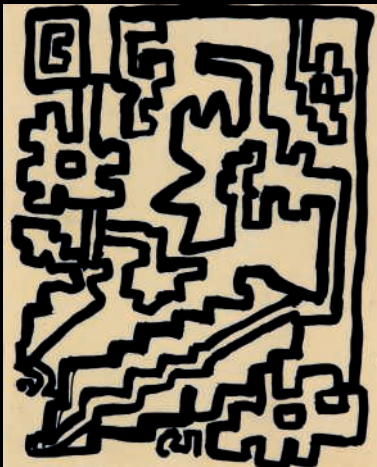
Acquired from the above by the present owner

**EXHIBITED**

New Delhi, Vadehra Art Gallery, *Dhawan, Recent Works*, 2004

**LITERATURE**

*Dhawan, Recent Works*, exhibition catalogue, New Delhi, 2004, pp. 16-17 (illustrated)



428

PROPERTY FROM A PROMINENT COLLECTION

**428**

**JOGEN CHOWDHURY (B. 1939)**

*Untitled*

initialed and dated in Bengali (upper left); initialed and dated in Bengali (lower edge)

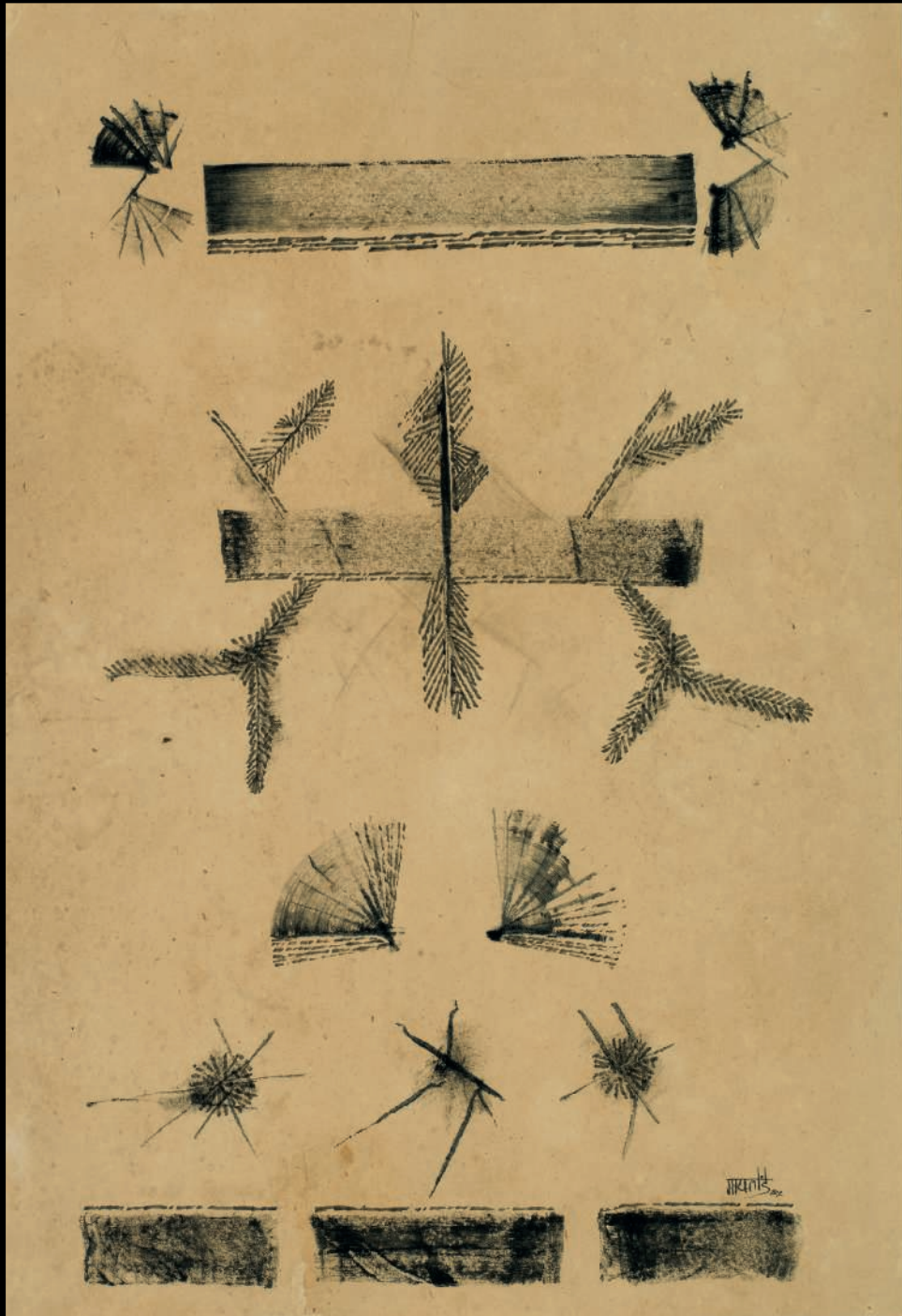
felt tip pen on paper

9 1/8 x 7 3/8 in. (23.2 x 18.7 cm.); 9 3/4 x 7 1/2 in. (24.8 x 19.1 cm.)

Executed in 1992; two works on paper

(2)

\$2,000-3,000



PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

429

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

*Untitled*

signed in Marathi and dated '87' (lower right)

ink on paper

18¾ x 12⅞ in. (47.6 x 32.7 cm.)

Executed in 1987

\$18,000-25,000

**PROVENANCE**

Acquired directly from the artist by the present owner, 1991



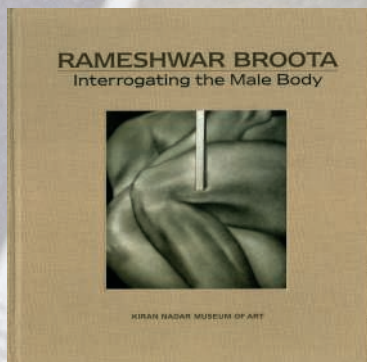
Portrait of Rameshwar Broota, New Delhi, 2006. Photograph by Nemaï Ghosh. Image reproduced from N. Ghosh, *Faces of Indian Art*, New Delhi, 2007, pp. 272-273  
Published by Art Alive Gallery, New Delhi

## RAMESHWAR BROOTA THE OTHER SPACE

Rameshwar Broota's paintings bear the physical scars of his innovative and labor-intensive creative process, which involved developing "a method in which he applied many thin coats of paint beginning with silver and including raw sienna, burnt umber, shades of bluish black as well as pure black, and incorporating linseed oil to preserve the suppleness of the surface for the scraping phase." (S. Bean, 'Midnight's Children: The Second Generation' *Midnight to the Boom, Painting in India After Independence*, New York, 2013, p. 138) Once the layers are ready, the artist uses a razor to scrape and work the surface with varying pressure to create fine textures and exquisitely etched details. Through this process, Broota blurs the definitions of painting and becomes part sculptor, part archaeologist, exhuming his forms from the medium itself.

Following his overtly figurative and political works of the previous decades, in the 1990s Broota began working on a series of paintings with intricately textured surfaces that featured free-floating architectural and organic forms. This contrasted with the central male figure which had hitherto been the main subject of Broota's oeuvre. *The Other Space*, painted in 1992 is part of the artist's *Metamorphosis* series of large monochromatic abstracted canvases depicting the primordial potency of the natural world. Roobina Karode discusses these works in a monograph accompanying the recent major retrospective of the artist's work that she curated at the Kiran Nadar Museum of Art in 2015. She notes, "*Metamorphosis* introduces a shock element as the artist struggles to refine his departure from the dominant position of the male as 'heroic and virile.' The ravaging forces of time reinforce the desire for the impossible – a life of permanence. Broota is preoccupied with the disappearance of the material body, its disintegration, leaving behind an exposed web of nerves and veins held on their fragile edge." (R. Karode, *Visions of Interiority: Interrogating the Male Body*, exhibition catalogue, New Delhi, 2015)

This meticulously rendered painting combines brute masculine power with quiet sensitive femininity. Just as Broota's process uses a violent technique to achieve uniquely textured, delicate surfaces, his forms create similar paradoxes. Here, a powerful, inverted banyan tree bursts from the earth to reveal delicate leaves hanging in the wind above its aerial roots. However, *The Other Space* marks an aesthetic departure from the *Man Series* as the male figure is no longer explicit, certainly not in any overtly extrinsic terms. Conspicuously absent in the composition, the male form is referred to on a deeper level by the artist in his anthropomorphizing of natural forms. The protruding trunk echoes Broota's familiar phallic forms from previous works. *The Other Space* with its mesmerizing composition reveals Broota as one of the most cerebral painters of his generation, retreating from direct representation and looking deep within himself in search of universal truths.



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



*Contemporary Indian Art: Glenbarra Art Museum Collection*, Himeji, 1993, cover

430

**RAMESHWAR BROOTA (B. 1941)**

*The Other Space*

signed, dated, inscribed and titled 'R Broota / '92  
RAMESHWAR BROOTA / TRIVENI KALA SANGAM  
205 TANSEN MARG, N. DEL / "THE OTHER SPACE"  
(on the reverse)

oil on canvas

69 $\frac{7}{8}$  x 100 $\frac{1}{8}$  in. (177.5 x 254.3 cm.)

Painted in 1992

\$200,000-300,000

**PROVENANCE**

Vadehra Art Gallery, New Delhi

The Collection of Glenbarra Art Museum, Himeji

Christie's, New York, 19 September 2002, lot 344

Acquired from the above by the present owner

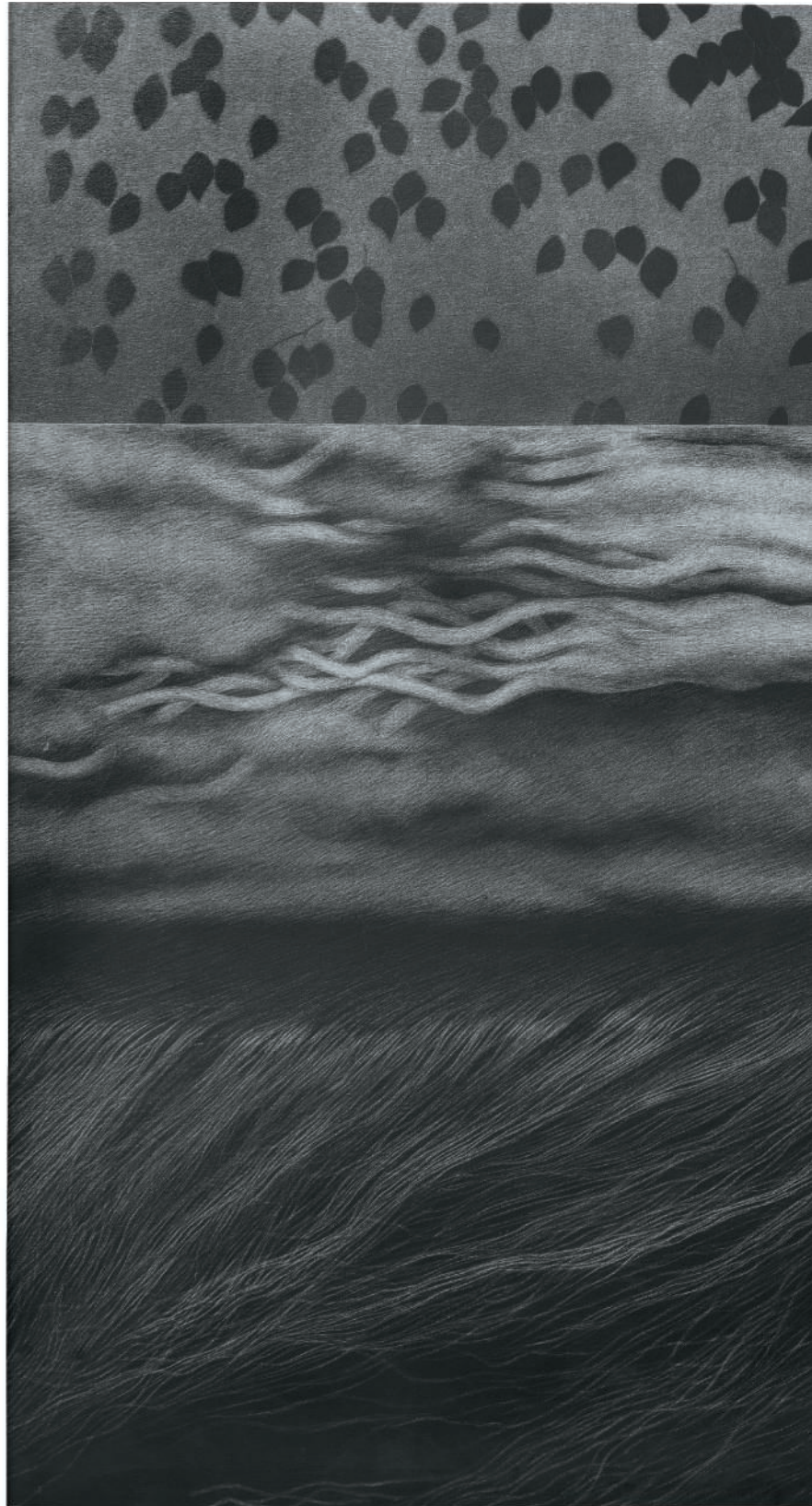
**EXHIBITED**

New Delhi, Vadehra Art Gallery, *Husain ki Sarai Collection of Works*, November 1992

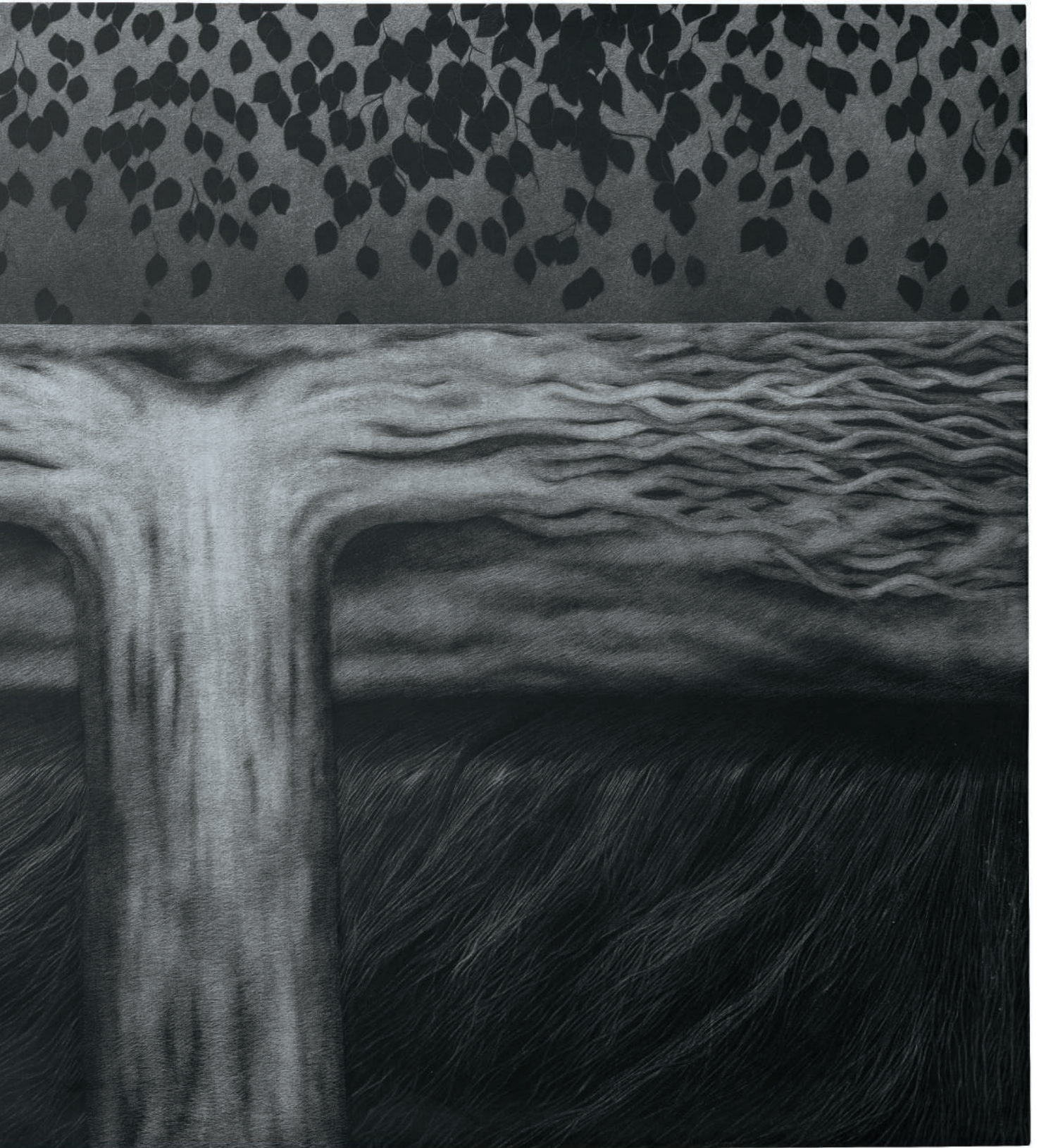
**LITERATURE**

*Contemporary Indian Art: Glenbarra Art Museum Collection*,  
Himeji, 1993, p. 92 (illustrated)

R. Karode, *Rameshwar Broota: Interrogating the Male Body*,  
New Delhi, 2015, p. 111









**431**  
**RAM KUMAR (1924-2018)**

*Untitled*

signed and dated 'Ram Kumar 1970' (lower left)

mixed media on paper

20 x 27 $\frac{1}{2}$  in. (50.8 x 68.9 cm.)

Executed in 1970

\$6,000-8,000

**PROVENANCE**

Formerly from the Collection of Arrand and Margaret Parsons

Sotheby's New York, 18 September 2008, lot 21

Acquired from the above by the present owner



Portrait of Ram Kumar, 1958. Photograph by Tadeusz Rolke. Image reproduced from G. Gill (ed.), *Ram Kumar: A Journey Within*, New Delhi, 1996, p. 72

432

**RAM KUMAR (1924-2018)**

*Untitled (Varanasi)*

signed in Hindi (lower right); further signed 'RAM KUMAR'

(on the reverse)

oil on canvas

39¼ x 24¼ in. (101 x 61.3 cm.)

Painted *circa* 1960s

\$70,000-90,000

**PROVENANCE**

Private Collection, Australia

Sotheby's, New York, 18 September 2008, lot 31

Acquired from the above by the present owner

It was with fellow artist M.F. Husain that Ram Kumar first visited Varanasi in 1960 to sketch his impressions and experiences of the famed holy city on the banks of the River Ganges. In 1996, he recalled, "I had gone to Benaras for the first time about 35 years ago [...] Every sight was like a new composition, a still life artistically organised to be interpreted in colours. It was not merely outward appearances which were fascinating but they were vibrant with an inner life of their own, very deep and profound, which left an everlasting impression on my artistic sensibility. I could feel a new visual language emerging from the depths of an experience." (Artist statement, *Ram Kumar: A Journey Within*, New Delhi, 1996, p. 89) It was this philosophical experience that heralded a marked change in Kumar's work in the early 1960s, perhaps the most significant development over the course of his career. Abandoning his figurative idiom, the artist began to concentrate on what the critic Richard Bartholomew termed "the mood and sensation of the landscape". (R. Bartholomew, 'Ram Kumar's hallmark of maturity', *The Times of India*, 10 December, 1977)

In the present lot, the intricate architecture of the city's riverbanks and famous ghats appears to float in the ethereal river, its abutting forms almost spilling over into the water, revealing the unique and complex urban grid that fascinated the artist. Here, the spectral city is emptied of inhabitants and yet full of depth and contrasts, as Kumar inserts jagged forms of brilliant white and cyan against a

subtle camaieu of greys and greens to provide perspective to the composition and reflect the cohabitation of swirling life and still, silent grief he observed in the city. Using an impressionist artistic device, Kumar represents his personal experience of the city rather than a literal vision of it, with only few traces of representational forms remaining to mirror its joy and melancholy. At once fertile and desolate, these dueling forces and the emotive landscape of Varanasi profoundly resonated with Kumar, described by Bartholomew in 1961 as "a quiet man, a quiet painter, and a painter of the remembrance of things past." (R. Bartholomew, *The Art Critic*, New Delhi, 2012, p. 135)

Kumar, also a writer and poet, would persist for over forty years in portraying the complexity of Varanasi in his painting through its timeless architecture and its stark contrasts, particularly that between divinity and mortality, the celebration of life and the rituals of death. He recalls "Why Benares and not some place else? It was at that point in my life, I happened to visit Benares and it was all there before me... Benares' uniqueness lies in its age-old associations and the faith of millions. During my several visits to this city, my effort has been to fathom a little of its mysterious depths which I could interpret in my paintings." (Artist statement, *Ram Kumar: A Journey Within*, New Delhi, 1996, p. 191)

For further discussion of the artist's Varanasi landscapes please refer to lots 425 and 435.





Syed Haider Raza in his studio in Paris in the 1960s. Image courtesy the Raza Foundation.



433

### SYED HAIDER RAZA (1922-2016)

*La Mer*

signed and dated 'RAZA '74' (lower right)  
acrylic on canvas  
48¼ x 48¼ in. (122.5 x 122.5 cm.)

Painted in 1974

\$200,000-300,000

#### PROVENANCE

Galleria Matuzia, San Remo  
Acquired from the above by an Italian collector, 1975  
Sotheby's, New York, 24 March 2010, lot 146  
Acquired from the above by the present owner

#### EXHIBITED

San Remo, Galleria Matuzia, *Raza*, 1975

#### LITERATURE

*Raza*, exhibition catalogue, San Remo, 1975 (unpaginated, Illustrated)

Syed Haider Raza was a founding member of the revolutionary Progressive Artists' Group, formed in Bombay in 1947, the year of India's Independence. Raza was one of the first of this group of modern painters to make the pilgrimage from India to Europe, settling in Paris in 1950, where he continued to live for most of his life. While Raza spent close to six decades of his artistic career living in France, India and specifically the Indian landscape persisted and resonated within him and his practice. Writing about his lasting connection to his homeland, the critic Geeta Kapur noted, "[...] 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, *Contemporary Indian Art*, exhibition catalogue, London, 1982, unpaginated)

By the 1960s, Raza's oeuvre became a perennial dialogue between East and West, and it was his unique synthesis of these that allowed the artist to develop his innovative, emotive style of landscape painting. Another artist who moved to Paris the same time as Raza was the Chinese painter, Zao Wou-Ki. Like Raza, he would also negotiate a dialogue between the Eastern and the Western avant-garde. Zao Wou-Ki's traditional training in Chinese painting and calligraphy, and his colorful abstract landscapes uniquely and deftly bridged the East and the West, expressing dynamic movement and balance comparable with Raza's works of the same period.

Painted in 1974, *La Mer* is an important painting from a key period in Raza's career, when, after many years of working within the style of the École de Paris, his artistic path brought him full circle and he began to integrate vital elements of his Indian childhood and cultural heritage into his paintings. A substantial body of works from this period that bear the title *La Terre*, or 'the earth', and the present painting titled *La Mer*, or 'the sea' offers a critical counterpoint. Rather than looking to the nostalgia of the forests of Madhya Pradesh, Raza here looks at their analogue in the open waters, which seem simultaneously inviting and darkly choppy.

*La Mer* exemplifies Raza's expressionistic use of color and spiritual and symbolic engagement with nature, its principal elements, and the notion of creation. For the artist, nature had become a source of power that could not be portrayed in traditional landscapes. Instead, it was the emotion that each scene inspired in the artist that had to be captured through his vivid palette and gestural brush strokes. Here, the artist's use of primary colors and energetic brushwork helps create a captivating seascape that draws the viewer further into its depths with each encounter.



Zao Wou-Ki, *29.09.64*, 1964. Christie's Hong Kong, 27 May 2017, lot 4. ©2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich



Raza, Zao Wou-Ki, Daniel Truchi, Chu Teh-Chun at a dinner organized by Société Générale, Paris, 2007  
Image reproduced from A. Bonfand, *Raza*, Paris, 2008, p. 309







434

**434**  
**SADANAND BAKRE (1920-2007)**

*Untitled (Cityscape)*

signed and dated in Marathi and signed 'BAKRE' (upper left);  
 further signed in Marathi and signed 'S.K.Bakre' (on the reverse)

oil on canvas  
 30 x 19 in. (76.2 x 48.3 cm.)

Painted in 1961

\$10,000-15,000

**PROVENANCE**

Acquired directly from the artist  
 Private Collection, Maharashtra  
 Acquired from the above by the present owner, 2016

PROPERTY OF SIR KENELM GUINNESS

**435**  
**RAM KUMAR (1924-2018)**

*Untitled*

signed in Hindi (upper right); inscribed 'K. GUINNESS'  
 (on the stretcher bar on the reverse)

oil on canvas  
 32 x 19½ in. (81.3 x 49.8 cm.)

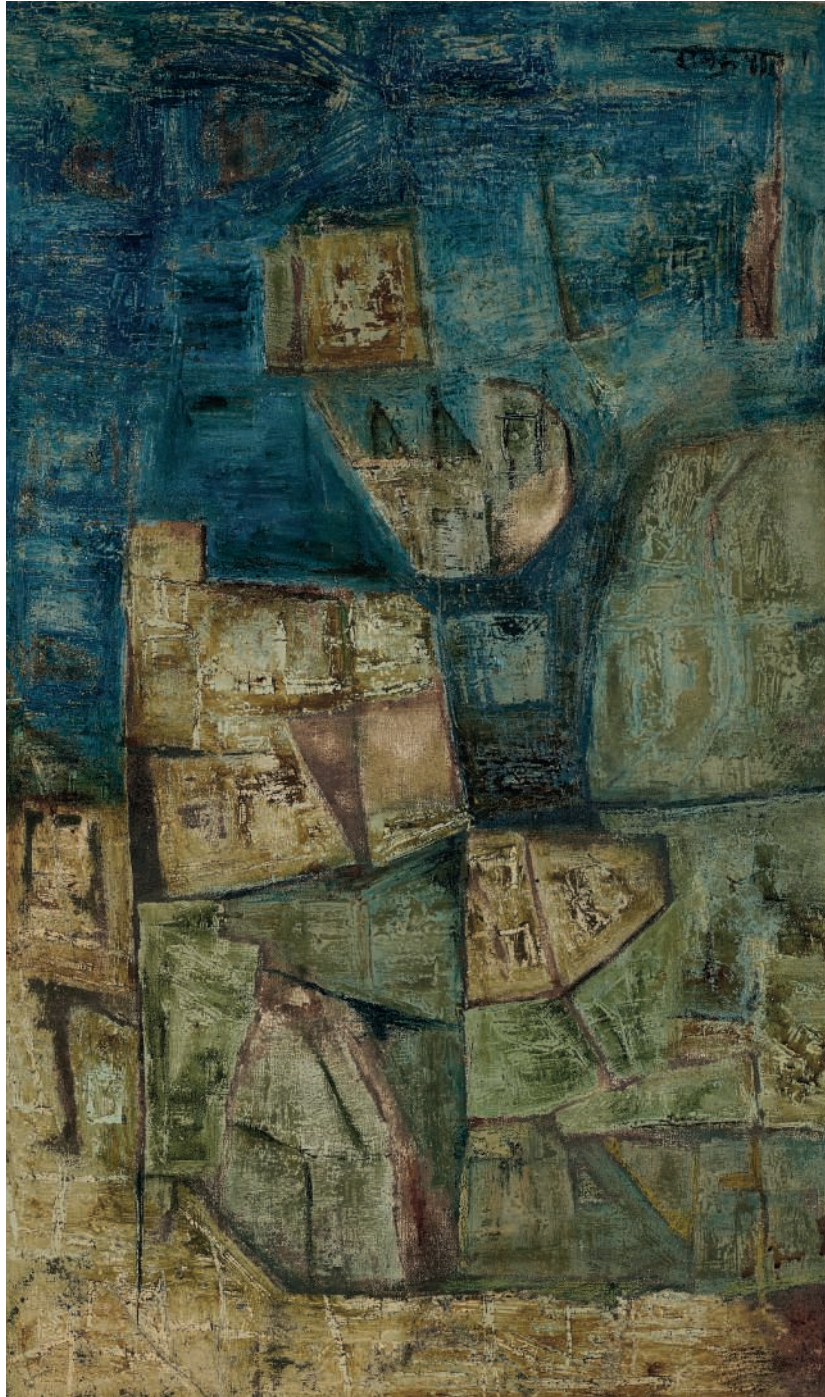
Painted circa 1960

\$60,000-80,000

**PROVENANCE**

Kumar Gallery, New Delhi  
 Acquired from the above by Sir Kenlem Guinness, circa 1960

Sir Kenelm Guinness, of the Irish Guinness family most well known for their eponymous brewing factory, was working with the World Bank in the 1950s on the Indus Water Treaty often traveling between Lahore and New Delhi, where he purchased the present lot. By 1960 the negotiations of the World Bank became an official Treaty which was signed on 19 September 1960 by then Prime Minister of India, Jawaharlal Nehru and then President of Pakistan Field Marshal Mohammad Ayub Khan.



435

This painting is one of Ram Kumar's early Varanasi landscapes, painted in the 1960s just after he abandoned figuration following a pivotal journey to the holy city that he undertook with fellow artist Maqbool Fida Husain. The artist describes this visit, vividly recalling "It was the middle of winter. And I had reached the city late at night. The dimly lit lanes were deserted and gave the impression of a ghostly deserted city. I thought the city was inhabited only by the dead and their dead souls. It looked like a haunted place and still remains the same. Wandering along the *ghats* in a vast sea of humanity, I saw faces like masks bearing marks of suffering and pain similar to the blocks, doors and windows jutting out of dilapidated old houses, palaces, temples. Sitting on the steps of Manikarnika Ghat, watching dead bodies some brought from distant villages in boats, waiting for their turn at liberation, I almost felt the disappearing boundary line between life and death. The temples of death, the smoke rising from funeral pyres, the wailing of the relatives of the dead, and the river Ganga flowing slowly without a sound I could not remain a silent observer. And then

the mysterious steps on every ghat emerged from the river leading upward to enter the dark labyrinths of the city which was submerged in the stark reality of daily life. Every sight was like a new composition, a still life artistically organised to be interpreted in colours. It was not merely outward appearances which were fascinating but they were vibrant with an inner life of their own, very deep and profound, which left an everlasting impression on my artistic sensibility." (Artist statement, *Ram Kumar: A Journey Within*, New Delhi, 1996, p. 89)

In this painting, despite the fragile boat that stands still at the shores of the deep blue river and the densely packed architectonic forms on its banks, there is no sign of inhabitation or life. From what seems to be an aerial perspective, the artist recreates here the unique, fragmented yet vivid vision of the holy city he experienced on his first visit.

For further discussion of the artist's Varanasi landscapes please refer to lots 425 and 432.

PROPERTY OF A PRIVATE COLLECTOR, CALIFORNIA

436

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

*Untitled (Horse and Lady)*

signed in Hindi, initialed in Urdu and dated "67"  
(lower left)

oil on canvas

26<sup>7</sup>/<sub>8</sub> x 51 in. (68.3 x 129.5 cm.)

Painted in 1967

\$150,000-200,000

**PROVENANCE**

Private Collection, California

Acquired from the above by the present owner

In many of his works, created across the six decades of his artistic career, Maqbool Fida Husain explored the juxtaposition of human and animal figures, particularly elephants, tigers and horses. Frequently, this took form as a woman paired with one or more horses, their bodies brought together in dynamic and entwined compositions.

While the artist's horses are proud, powerful and valiant, Husain's women are as important and integral to his oeuvre. Whether he chooses to depict them in a simple rural setting attending to mundane household chores, as all-powerful goddesses, both munificent and wrathful, or as female warriors beside galloping stallions chasing after the sun, as in this painting, his women are symbolic of inner strength and fortitude.

With one arm around the charging steed's neck, in this painting, Husain's characteristically featureless female figure bisects the horse's body, her diagonal positioning and the vivid but indistinct background emphasizing the speed of both figures and adding to the sense of movement that animates this composition. Portrayed in the moment she has caught up with the white stallion and is preparing to mount, here human and equine are equals, each symbolic of different aspects of power and sovereignty. Combining these strengths, their goal of reaching the dark sun on the horizon seems tantalizingly attainable, as they hurtle through space together.

"The relationship of the body to the stallion is a paradox of frenzy and unhurried movement. An elegant dissection of space with line and angle. There is a measure of squared off posture and high leaping which suggests the free dance of Martha Graham or hints at the ecstasy that is enclosed by the flashing lines of Bernini's sculptural composition [...] the brute strength of horses born and released from fabulous regions mutate in to thunderbolt, energies, phallic and omnipotent." (R. Shahani, *Let History Cut Across Me Without Me*, New Delhi, 1993, p. 8)

Please refer to lot 416, 442 and 457 for further discussion of the significance of the horse in Husain's oeuvre.







437

**437**  
**LAXMAN PAI (B. 1926)**

*Dance Forms*

signed in Marathi and signed and dated 'Laxman Pai 68' (lower center); further titled, inscribed and dated "DANCE FORMS"/ NO. 4B / 1968 (97 X 127 cm.) by / LAXMAN PAI' (on the reverse)

oil on canvas  
 38 x 50 in. (96.5 x 127 cm.)

Painted in 1968

\$5,000-7,000

**PROVENANCE**

Sotheby's London, 17 June 1998, lot 190  
 Acquired from the above by the present owner

**438**  
**KRISHNAJI HOWLAJI ARA (1914-1985)**

*Untitled (Still Life with Nude)*

signed 'ARA' (lower right)  
 watercolor, pastel and pencil on paper  
 26¼ x 18 in. (66 x 45.7 cm.)

\$6,000-8,000

**PROVENANCE**

Formerly from the Collection of Mukund and Neerja Lath, Jaipur  
 Osian's, 19 January 2008, lot 77  
 Acquired from the above by the present owner



PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION

439

### FRANCIS NEWTON SOUZA (1924-2002)

#### *Still Life with Chalice and Host*

signed, titled and dated 'F N SOUZA / STILL LIFE WITH CHALICE & HOST

1953' (on the reverse)

oil on board

36 x 24 in. (91.4 x 61 cm.)

Painted in 1953

\$120,000-180,000

#### 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. 148 (illustrated)

*Still Life with Chalice and Host* represents a compositional cornerstone in Francis Newton Souza's oeuvre. Painted in 1953, it is one of the earliest and finest examples in the genre of still life by the artist. At first glance, the highly structured domestic setting appears secular and mundane. However, the religious symbolism encoded within offers the blueprint for many of the artist's subsequent paintings of the 1950s and 60s.

Souza had a strict Catholic upbringing in Portuguese Goa, and was influenced by the spectacle and ceremony of the Churches there. He recalls, "The Roman Catholic Church had a tremendous influence over me, not its dogmas but its grand architecture and the splendour of its services." (E. Mullins, *Souza*, London, 1962, p. 42) In his seminal book *Words and Lines* published in 1955, Souza fondly describes dining at a priest's home in Goa, writing, "Sunday evenings, the vicar invited me to dine with him [...] A laundered tablecloth was spread only when he [the Vicar] had guests, a luxury he permitted himself with touching simplicity." (Artist statement, 'Nirvana of a Maggot', *F. N. Souza: Words and Lines*, London, 1959, pp. 17-18) The warm palette and sun beaming through the curtains suggest just such a scene.

The reds, browns, yellows and greens in this painting may also allude to the stained glass windows of Catholic churches. Even the checkered tablecloth resembles the tunics and vestments of officers of the church or the harlequins often seen in Souza's portraits from this seminal period. The flattened forms and geometric arrangement of the chalice, host and tablecloth echo throughout the composition, giving this painting an architectonic power. The chalice and

host at the center of the composition overtly reference both the *Last Supper* and the *Eucharist*, the final meal before Jesus Christ was crucified, when he transubstantiated the wine from his chalice into his own blood and the bread into the flesh of his body. This Biblical miracle informs the holy sacrament of Communion, taken at Roman Catholic mass.

The blackened host on the table may also be suggestive of the stones of Saint Stephen, known as Christianity's protomartyr, another symbol of death and duality, Heaven and Earth. This form could even be an allusion to the apple of original sin. Souza said "An apple somehow contains several truths. There is Adam's apple, Newton's apple. Beckerley's apple, Cezanne's apple. Painting contains all these and more accumulated truths. That of form illusion, gravity and tension, sublimation of guilt, colour and geometric structure." (Artist statement, 'Nirvana of a Maggot', *F. N. Souza: Words and Lines*, London, 1959, p. 18)

Souza ingeniously sets this still life against a window flanked by partially drawn, meticulously patterned curtains. The sun shining through the window plays a second role as the Holy Spirit. The foliage that adorns the curtains suggests the natural world, an early reference to a trichotomy between man, nature and God that the artist would revisit in several of his paintings over the following decade. Souza reveals through this exceptional work his ability as a painter and draftsman to transcend genres. Through the power of symbolism, Souza uses the genre of still life to express oppositions of good and evil, divine and the human, darkness and light.



Francis Newton Souza, *Still Life with Fish*, 1953  
Christie's New York, 23 March  
211, lot 553, sold for \$206,500







PROPERTY FROM THE COLLECTION OF MILTON SCHWARTZ,  
NEW YORK (LOTS 440-441)

**440**

**AVINASH CHANDRA (1931-1991)**

*Untitled*

signed and dated 'Avinash, 60' (lower right)

watercolor and ink on paper  
13½ x 24¾ in. (34.3 x 63.2 cm.)

Executed in 1960

\$3,000-5,000

**PROVENANCE**

Acquired directly from the artist, 1995  
Private Collection, New York

Acquired from the above by the present owner,  
November 2015



**441**

**AVINASH CHANDRA (1931-1991)**

*Untitled*

oil on canvas

48 x 44 in. (121.9 x 111.8 cm.)

\$5,000-7,000

**PROVENANCE**

Acquired directly from the artist, 1995  
Private Collection, New York

Acquired from the above by the present owner,  
November 2015



442

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

*Untitled (Red Horses)*

signed in Hindi (lower right)

oil on canvas

36¼ x 50½ in. (92.1 x 127.3 cm.)

Painted circa 1970s

\$200,000-300,000

**PROVENANCE**

The Collection of Mukund and Neerja Lath, Jaipur

Osian's Mumbai, 19 January 2008, lot 79

Acquired from the above by the present owner

The horse became a central part of Maqbool Fida Husain's oeuvre in the early 1950s, when he first painted the animal. Almost always, the artist portrays his equestrian figures as strong creatures, usually galloping, with reared heads, flared nostrils and a tremendous sense of dynamism. His inspiration to paint horses was derived from a combination of sources, notably his travels in China and Italy, where he studied Tang pottery horses and discovered the equestrian sculptures of the artist Marino Marini (1901-1980). However, what is likely to have been more influential is an event he witnessed for the first time as a fifteen-year-old boy: once a year during Muharram, when the religious mourned the death of Imam Husain, the Prophet's son, they would carry tazias or effigies of his faithful horse in a procession through the streets. "[...] the earliest icon that he had a part in creating was the apocalyptic horse of the tazias. He was to remain loyal to that icon; it never strayed far from his imagination in his subsequent paintings." (R. Bartholomew and S. Kapur, *Husain*, New York, 1971, p. 32)

Husain's horses are not plastic forms treated to stylistic variations; rather, they are sensuous creatures that have become his personal symbols. In this vibrant painting, the two horses are dramatically framed against a yellow and crimson background with a female figure to their right. The juxtaposition of human and animal is a prevalent theme in the artist's oeuvre, and he is particularly interested in the pairing of female figures with equestrian ones, typically in a dynamic and entwined composition. Here, Husain's horses appear proud, powerful and valiant under a red sky, and their restless forms almost overshadow the featureless lady he has paired them with.

Through his uninhibited use of vivid colors and vigorous brushstrokes in this painting, the artist conveys a sense of raw, unimpeded power. According to Ebrahim Alkazi, horses are usually recognized as symbols of the sun and knowledge, and are associated with life-giving and sustaining forces. Husain's horses have become "[...] a vehicle for multiple utterances - aggression, power and protection." (R. Shahani, *Let History Cut Across Me Without Me*, New Delhi, 1993, p. 8)

Please refer to lots 416, 436, and 456 for a further discussion of the significance of the horse in Husain's oeuvre.





PROPERTY FROM THE COLLECTION OF EDITH LIEBER

443

### SYED HAIDER RAZA (1922-2016)

#### *Plein Soleil*

signed and dated 'RAZA '61' (lower right); further signed, inscribed, dated and titled 'RAZA / P\_372 '61 / 30 F / "Plein Soleil"' (on the reverse)

oil on canvas

36¼ x 28⅞ in. (92.1 x 73.3 cm.)

Painted in 1961

\$100,000-150,000

#### PROVENANCE

Galerie Lara Vincy, Paris

Acquired from the above by the present owner, circa 1962

Painted in 1961, this vibrant work represents a stark shift from Syed Haider Raza's paintings of the bucolic French countryside that drew inspiration from the formal constructions of Cézanne and the palette of Van Gogh. Moving away from direct representation and ordered construction, here the artist adopts a highly emotive palette and thick, expressive brushwork to communicate his recollections of his childhood in central India. Likely based on his experience of the land and forests that surrounded the village in Madhya Pradesh where he was raised, this painting represents the artist's return to the vast traditions of South Asian visual culture. In this vivid landscape, Raza draws from Pahari, Jain and Rajput miniature painting, particularly in its dynamic palette of primary colors. Titled *Plein Soleil*, this painting clearly conveys his strong memories of the bright, sunlit days of his youth, spent deep in the forests where his father worked as a ranger.

While marking this deep connection to the land of his birth, Raza was also keenly aware of developments in Western art. For example, the artist traced an intellectual lineage to the path-breaking abstractionist Nicolas de Staël, whose works he encountered in a Paris exhibition in the late 1950s. Raza noted that de Staël's work was "very abstract, very sensual, very non-realistic [...] There was a whole lot of expression to be surveyed but what was important was that ultimately you came back to yourself. You didn't have to paint like Cézanne, nor Nicolas de Staël." (Artist statement, A. Vajpeyi, *Raza, A Life in Art*, New Delhi, 2007, p. 70)

True to his memories and observations, Raza embarked on a path of self-exploration through art in the early 1960s, taking up the abstraction of Modernism, while eschewing the specific styles of Post-Impressionist schools of art. Here, the forms are spontaneous and rough-hewn, showcasing the artist's devotion to expression through color that parallels the work of the Abstract Expressionist and Color Field schools of painters, yet frees itself from their dependence on pure chromaticism through its almost organic forms, dependence on strong emotion, and sculptural application of impasto.

A unique window into Raza's transforming mind, this painting represents the artist 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.

*Plein Soleil* was the first painting acquired by Edith Lieber and her husband Leslie, a journalist, jazz saxophonist and Francophile. Stopping in at Galerie Lara Vincy on one of their many trips to Paris in the early 1960s, Mrs. Lieber fell in love with the bright colors of this composition, and convinced her husband to buy it, continuing a tradition of acquiring *objets d'art* on their travels around the world. Shortly after they installed the painting in their New York home, Raza visited the Liebers there, most likely on his return from the summer he spent teaching at Berkeley in 1962. Mrs. Lieber recalls spending time with the shy and elegant artist in her apartment, a memory that still makes her smile almost sixty years later.



Nicolas de Staël, *Paysage (Composition; Composition Rouge et Noir sur Fond Jaune or Paysage Rouge et Noir)*, 1951-52  
Christie's London, 1 July 2014, lot 50



Photograph of Leslie and Edith Lieber,  
circa 2000





**444**

**BASHIR MIRZA (1941-2000)**

*Untitled (Australian Sun Series)*

signed and dated 'Bashir Mirza 99' (upper left)

acrylic on canvas

36 x 36 in. (91.4 x 91.4 cm.)

Painted in 1999

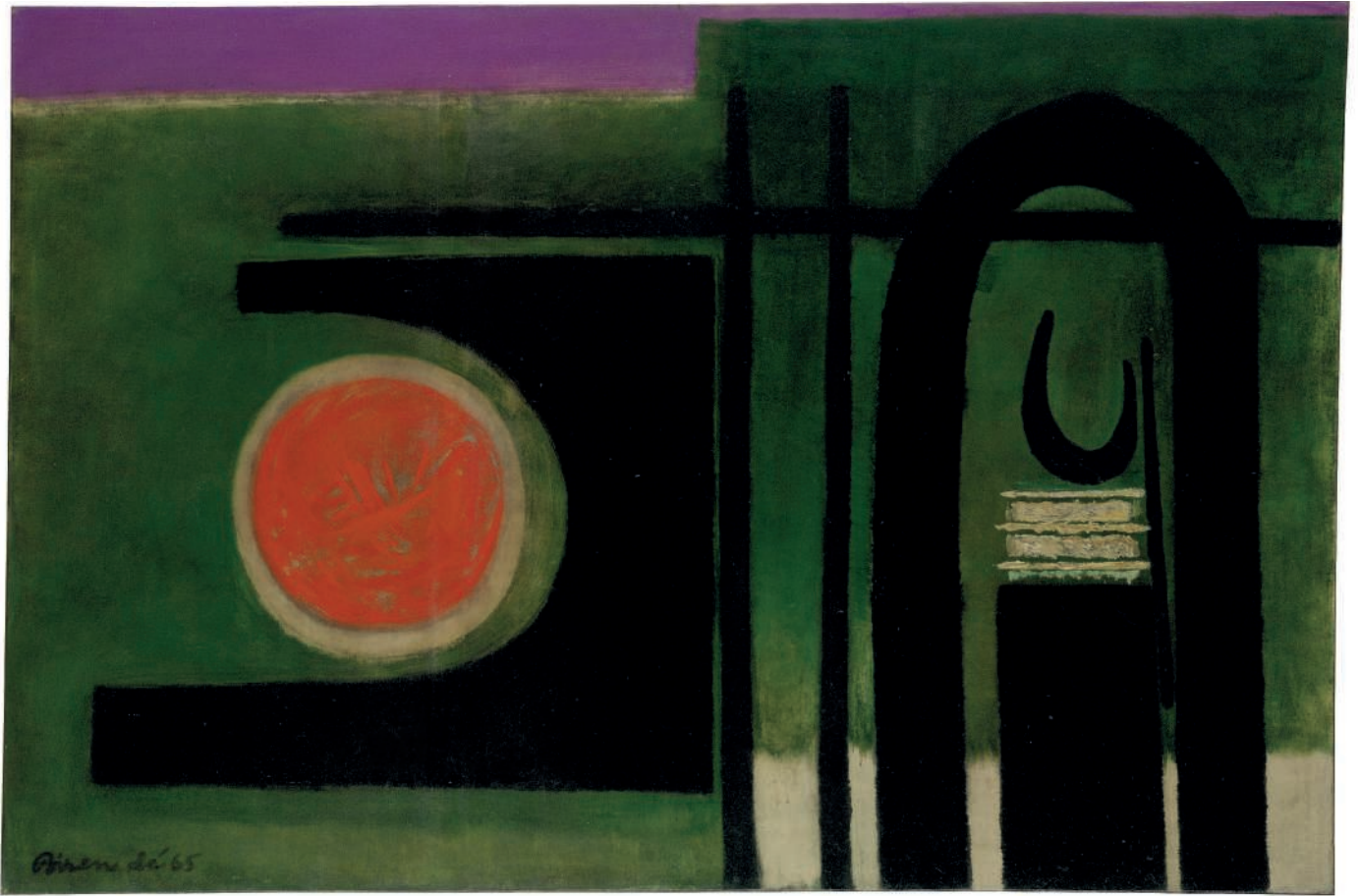
\$10,000-15,000

**PROVENANCE**

Canvas Gallery, Karachi

Acquired from the above by the present owner, 2004





445

**BIREN DE (1926-2011)**

*Genesis II*

signed and dated 'Biren De '65' (lower left); further signed, dated, titled and inscribed 'BIREN DE '65 / "GENESIS- II January '65"' (on the reverse)

oil on canvas

48 x 71¼ in. (121.9 x 180.3 cm.)

Painted in 1965

\$25,000-35,000

**PROVENANCE**

Sotheby's London, 17 June 1998, lot 157

Acquired from the above by the present owner

Biren De began his career in the arts as an academic portraitist and figurative painter, later moving to abstract forms in the Neo-Tantric style that he is now best known for. De was one of the first Indian modernists to introduce elements of Indian philosophy into abstract painting in the 1950s, and to draw parallels between the physical act of painting and *sadhana*, or spiritual meditation.

Using geometric forms and juxtapositions of color and light to embody notions of *shakti*, or the pure energy of a universal life force, De's Neo-Tantric paintings help the viewer achieve the tranquillity necessary for meditation. The artist's seminal *Genesis* series of paintings represent the union of *purusha* and *prakriti*, the male and female principles of Nature and the universe. This symbolic union gives rise to all life, represented by the artist's characteristic spherical or seed-like form. Other paintings from this series are in the permanent collections of the Lalit Kala Akademi and the National Gallery of Modern Art, in New Delhi.

PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

446

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

#### Untitled

signed and dated in Marathi (lower left)  
ink and watercolor on card  
9 x 9 in. (22.9 x 22.9 cm.)

Executed in 1953

\$30,000-50,000

#### PROVENANCE

Acquired directly from the artist by the present owner, 1991

Born in 1924, Vasudeo S. Gaitonde enrolled in the Sir J.J. School of Art in Mumbai in 1945. The years he spent there as a student of painting and later as an instructor, were instrumental in setting the course that his career would take in the decades that followed. More than providing him with an academic foundation in Indian and Western art and nurturing his talent as a draftsman, the School proved a liberating haven for the young Gaitonde.

Influenced by his teacher Jagannath Ahiwasi and his senior artist colleague Shankar Palsikar, who would also go on to teach there, it was at this institution that Gaitonde began his explorations of light and color. Particularly, "it was thanks to the influence of Palsikar and Ahiwasi that Gaitonde paid great attention to Indian miniatures, among them the Basholi and Jain schools [...] This study would also prove invaluable when he wanted to forsake the figurative style of his early work and move towards a non-representational visual vocabulary in the late 1950s." (M. Menezes, *Vasudeo Santu Gaitonde, Sonata of Solitude*, Mumbai, 2016, p. 53)

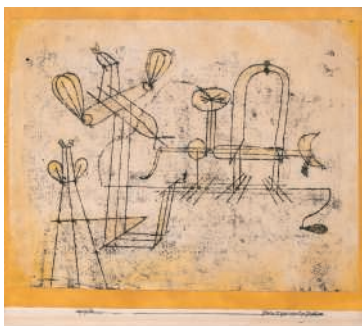
Like other artists at the School, Gaitonde was also "[...] aware of the similarities between the Indian miniature tradition and the work of 20th-century European artists such as Joan Miro and Paul Klee [...] In Gaitonde's case experimentation in this mode continued till the mid-1950s when he made the break into abstraction, a move that would prove decisive and lifelong." (M. Chatterjee and T. Lal, *The TIFR Art Collection*, Mumbai, 2010, p. 94)

In 1953, the year this work was executed, Gaitonde exhibited ten paintings with the expanded Progressive Artists' Group in Bombay, which he had been invited

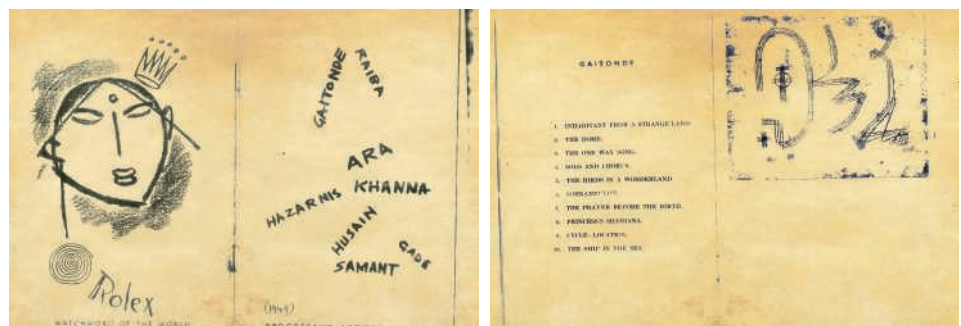
to join a couple of years earlier by founder member Maqbool Fida Husain. Markedly different from the figurative works he showed with the Group the previous year, these works on paper seemed to challenge the potential of the line, exploring its musicality and versatility in non-representational art.

In these works, "[...] there appears to be a new fascination with linearity. Gone are the landscapes and the scenes of Indian community life, replaced instead by surfaces that have an ancient fresco-like feel to them. This is particularly true in several of his works executed between 1952 and 1954. The richness of the background, whether in watercolours or in tempera, now forms a perfect foil to the finely delineated geometrical shapes that populate his works. Circles, crescents, triangles and rectangles speak of this newfound love of all things geometrical. Lines in black ink journey together in groups of four or five – at times running parallel and at others, diverging and spreading out like the folds of a handheld fan. Yet, there is a marvellous sense of discipline and control evident in the rendering of these fine black lines." (M. Menezes, *Vasudeo Santu Gaitonde, Sonata of Solitude*, Mumbai, 2016, p. 83)

Executed in 1953, this small-format watercolor perfectly illustrates the conscious step the artist took in moving away from the figurative and narrative in his practice. In the absence of the figure, it is his confident black line and palette that play the central role in this composition. The artist's growing fascination with color and masterful handling of pigment is evident in the spare forms and the subtle layering of the iridescent background.



Paul Klee, *Kleine Experimentier Maschine*, 1921  
Christie's New York, 19 November 1998, lot 314



*Progressive Artists' Group*, exhibition catalogue, 1953. Image courtesy Krishen Khanna. Reproduced from *Vasudeo Santu Gaitonde: Sonata of Solitude*, Bodhana Arts and Research Foundation, Mumbai, 2016





447

**447**

**JAMIL NAQSH (B. 1939)**

*Untitled (Pigeons)*

signed 'Jamil Naqsh' (lower right) one

mixed media on paper

23¾ x 16¾ in. (58.4 x 41.6 cm.); 19½ x 17¼ in. (48.6 x 43.8 cm.)

Two works on paper (2)

\$10,000-15,000

**PROVENANCE**

Formerly from the Collection of Najmi Sura and Jamil Naqsh  
Bonhams, London, 12-13 October 2005, lot 248 and 602  
Acquired from the above by the present owner

PROPERTY FROM A PROMINENT COLLECTION

**448**

**SOMNATH HORE (1921-2006)**

*Untitled*

bronze

4 x 6¾ x 5¼ in. (10.2 x 17.1 x 14.6 cm.)

\$20,000-30,000



448

Somnath Hore was born in 1921 in the village of Barama in Chittangong, and following a stint as a poster artist for the Communist Party of India, studied printmaking at the Government College of Art and Craft, Calcutta. Unsurprisingly, a majority of Hore's works express his reactions to the major historical and sociopolitical events of the Twentieth Century that resulted in large-scale human suffering, particularly those in his native Bengal like the famine of 1940.

It was in the mid-1970s that Hore began to work on sculptures, translating the anguish expressed in his prints, drawings and cast paper pulp pieces into three dimensions with astonishing effect. Describing the artist's unique casting technique and style of figuration, Pranabranjan Ray notes that "The armatures, air vents and escape pipes of the molten metal are arranged in such a manner as

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

The present sculpture portrays a nursing animal evoking associations with birth and survival. Although most of Hore's figural sculptures depict human bodies, this work adopts the figures of an animal and her young, perhaps observed by the artist in Santiniketan, to convey tenacity and perhaps even hope.



449

449

**JAMINI ROY (1887-1972)**

*Untitled (Hunters and Elephant)*

signed in Bengali (lower right)  
tempera on card  
12 $\frac{7}{8}$  x 15 $\frac{1}{4}$  in. (32.7 x 38.7 cm.)

\$6,000-8,000

**PROVENANCE**

Acquired directly from the artist by private American collectors while living in Calcutta from 1962-64  
Thence by descent  
Freeman's, 7 September 2018, lot 151  
Acquired from the above by the present owner

450

**JAMINI ROY (1887-1972)**

*Untitled (Two Elephants)*

signed in Bengali (lower right)  
tempera on linen laid on board  
16 x 32 $\frac{1}{8}$  in. (40.6 x 81.6 cm.)

\$4,000-6,000

**PROVENANCE**

Acquired directly from the artist by private American collectors while living in Calcutta from 1962-64  
Thence by descent  
Freeman's, 7 September 2018, lot 152  
Acquired from the above by the present owner



450



PROPERTY FROM A PRIVATE MIDWEST COLLECTION

451

**JAMINI ROY (1887-1972)**

*Untitled (Shiva and Ganesh)*

signed in Bengali (lower right)

tempera on card

20¾ x 14¾ in. (52.7 x 36.5 cm.)

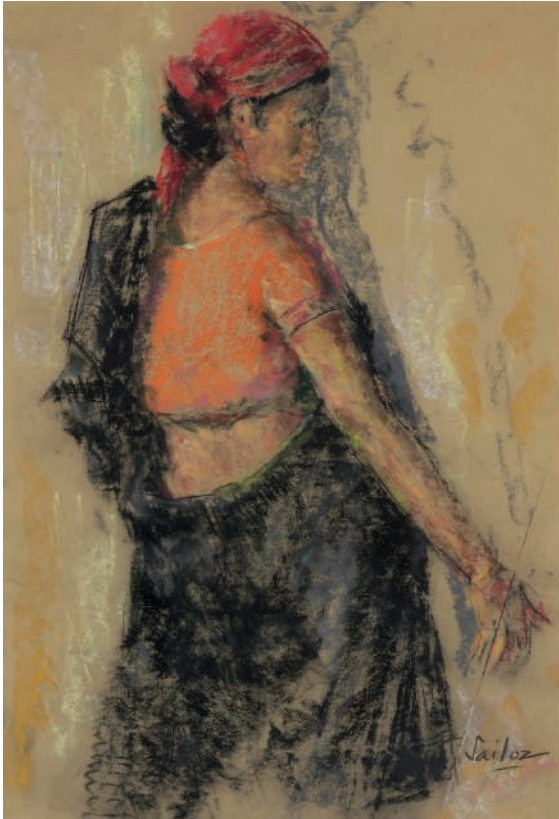
**PROVENANCE**

The Collection of Copeland H. Marks, a diplomat and businessman stationed in India, circa 1950s

Gifted by the above to his first cousin

Thence by descent

\$6,000-8,000



452

**SALOZ MOOKHERJEA (1907-1960)**

*Untitled (Woman in Sari)*

signed 'Saloz' (lower right)

pastel on paper

21¼ x 15 in. (53.3 x 38 cm.)

\$8,000-12,000

**PROVENANCE**

Sotheby's New York, 22 September 2000, lot 243

Acquired from the above by the present owner

453

**LAXMAN PAI (B. 1926)**

*Untitled (Water Carriers)*

signed in Hindi (lower left)

oil and pastel on board

19⅞ x 24 in. (50.5 x 70 cm.)

\$4,000-6,000

**PROVENANCE**

Sotheby's London, 8 June 2000, lot 217

Acquired from the above by the present owner

452



453





454

**454**  
**ARUP DAS (1924-2004)**

*Untitled (Village)*

signed 'Arup Das' (upper left)  
oil on canvas  
29¾ x 69¾ in. (73.7 x 175.2 cm.)  
Painted circa late 1970s

\$15,000-20,000

**PROVENANCE**

Formerly from the Collection of Mukund and Neerja Lath, Jaipur  
Osian's, 19 January 2008, lot 83  
Acquired from the above by the present owner

**455**  
**KSHITINDRANATH MAZUMDAR (1891-1975)**

*Untitled (Urvashi, Dancing Girl)*

signed in Bengali (lower left)  
watercolor on paper  
11¼ x 7½ in. (27.9 x 19 cm.)

\$2,000-3,000

**PROVENANCE**

Sotheby's London, 8 June 2000, lot 134  
Acquired from the above by the present owner



455

PROPERTY FROM THE COLLECTION OF LATA GULLAPALLI

456

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

*Untitled (Durga)*

signed in Hindi and signed 'Husain' (upper left)

oil on canvas

34¼ x 34½ in. (86.6 x 86.6 cm.)

\$50,000-70,000

**PROVENANCE**

Acquired directly from the artist's family by the present owner, 2008

Icons from Hindu religious texts and mythology were a recurring theme in Maqbool Fida Husain's paintings. The artist started painting Indian gods and goddesses, reconfiguring them with his unique visual vocabulary as early as the 1950s, and has been both praised and criticized for these portrayals. This painting of a female warrior in red, riding a tiger and brandishing a spear, is likely inspired by traditional depictions of the Goddess Durga. In Hinduism, Durga, also known as Shakti or Devi, is the protector of all that is good and harmonious in the world. She is usually portrayed in painting and sculpture riding a lion, with her multiple arms holding different weapons. It is also believed that Durga was created by the Hindu triumvirate or *trimurti* consisting of the three gods, Shiva, Vishnu and Brahma to slay the buffalo demon Mahisasura.

The present lot underlines Husain's virtuosic ability to synthesize classical Indian aesthetics and aspects of European Modernism, a hallmark of his inimitable and acclaimed style. His use of a bright color palette comprising hues of red, orange and yellow along with heavy impasto conveys movement and gives this powerful female figure emotive energy. Husain was strongly influenced by depictions of Indian mythology in classical painting and sculpture as well as by the styles of Mughal, Jain and Basholi miniature paintings.

This painting also highlights the artist's interest in depicting women as protagonists in his work. Throughout his extensive career, Husain portrayed female figures as heroines in the semi-abstract modernist style he is known for, inflected with Indian characteristics without being in the least parochial. Here, Husain's subject is both goddess and everywoman, combining the mythical and ordinary in the artist's characteristic style.



*Goddess Durga killing the buffalo demon, Mewar, circa 1750. Image reproduced from A. Chakraverty, *Indian Miniature Painting*, New Delhi, 1996, p. 60*





PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION

**457**

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

*Equus*

signed and dated 'Husain 79' and signed in Urdu (upper right); further signed, titled and dated 'M F HUSAIN / "Equus" 1979' (on the reverse)  
oil on canvas

42½ x 78¼ in. (106.9 x 198.4 cm.)

Painted in 1979

\$180,000-250,000

**PROVENANCE**

Acquired directly from the artist by the present owner



"For Husain, the horse seems to stand for super-human forces, powerful not only for its stampeding arrogance, but because of its greater sophistication. Only sometimes, with a surcharged confidence in man, a hand held aloft or a suggestive lance, matches or halts its force." (G. Kapur, *Husain*, Mumbai, 1968, p. 41)

In this large work, painted in 1979, the bodies of four bucking and rearing horses are dramatically intertwined against a backdrop transforming from fiery orange to deep crimson in the light of the setting sun. While the animals seem eager to chase the sun as it dips below the horizon, they wait for sanction from the larger-than-life male figure who stands in front of them, reminiscent of Husain's grandfather, Dada Abdul, who appears in several of the

artist's autobiographical paintings. Bearded and prophet-like, he effortlessly controls the raw power of these dynamic beasts, able to halt, channel and release it at will.

In addition to its animated composition, the scale of this painting endows it with a theatricality that may be traced to Husain's long association with cinema and his first job as a painter of cinema billboards in Bombay. Aided by the artist's vivid and starkly contrasting palette, this monumental painting succeeds in creating a sense of awe and reverence in the viewer.

Please refer to lots 416, 436, and 442 for a further discussion of the significance of the horse in Husain's oeuvre.



458

PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

**458**

**GEORGE KEYT (1901-1993)**

*Untitled*

signed and dated 'G Keyt 63' (lower right)

oil on canvas

52½ x 35 in. (132.4 x 88.9 cm.)

Painted in 1963

\$25,000-35,000

**PROVENANCE**

Gallery ArtsIndia, New York

Acquired from the above by the present owner

**459**

**GEORGE KEYT (1901-1993)**

*Ratikeli*

signed and dated 'G Keyt. 74' (upper left);

further titled and signed "'Ratikeli"' by G. Keyt' (on the reverse)

oil on canvas

33½ x 30 in. (85 x 76 cm.)

Painted in 1974

\$20,000-30,000

**PROVENANCE**

Christie's New York, 17 September 2003, lot 202

Private Collection, Canada

Christie's New York, 20 September 2006, lot 118

Osian's, 19 January 2008, lot 61

Acquired from the above by the present owner



459

George Keyt is Sri Lanka's most celebrated artist of the Twentieth Century. Keyt's visual language combined European Modernist movements such as Cubism and Fauvism with South Asian fresco techniques from the Ajanta and Sigiriya caves. However, his subject matter remained rooted in local tradition and engaged with themes from both Hindu and Buddhist mythology.

Lot 458 from 1963 emphasizes female nudity and is telling of Keyt's preoccupation with sculptures from Hindu temples that depicted intimate human relationships. Lot 459 from 1974 is a fine example of work that was heavily influenced by Cubist techniques. In both these paintings, the artist has used bold geometric forms and calligraphic lines to achieve a "highly personal curvilinear rhythm, contrasting graceful movements, delineation of round and flat forms on the same picture plane and a feeling of highly intense sensuality." (L.P. Sihare, 'Keyt - Asian Painter', *George Keyt, A Centennial Anthology*, Colombo, 2001, p. 31)

Many of Keyt's works depicted couples from Hindu mythology such as Shiva-Paravati, Ram-Sita and most commonly Krishna-Radha. Besides his paintings, Keyt was also known for his literary works such as his translation of the Twelfth Century Sanskrit poem, *Gita Govinda* into English and Sinhalese. *Gita Govinda* celebrates the relationship between the divine Krishna and his *gopis* (female cow herders), in particular his beloved Radha. To accompany his text, Keyt executed a suite of elegant line drawings and illustrations that bear resemblance to his paintings in their early form. *Ratikeli* (lot 459) portrays Krishna and Radha in a loving embrace, while *Untitled* (lot 458) depicts a woman leaning against a sage-like man. The body language between Keyt's male and female figures makes it highly likely that these paintings are interpretations of the mythological tales he frequently drew from to represent the universality of love.



PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

**460**

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

*Untitled (Nude)*

signed and dated 'Souza 88' (upper left)

acrylic on paper

29½ x 21¼ in. (74.9 x 55.2 cm.)

Executed in 1988

\$12,000-18,000

**PROVENANCE**

Dhoomimal Gallery, New Delhi

Acquired from the above by the present owner





PROPERTY FROM THE COLLECTION OF NANCY VEZZA, ESQ.

**461**

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

*Valentina*

signed and dated 'Husain '82' (lower right); further  
titled, signed and dated "'Valentina" / Husain / 16 VI '82'  
(on the reverse)

acrylic on canvas

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

Painted in 1982

\$30,000-50,000

**PROVENANCE**

Galerie Samuel Lallouz, Montreal

Acquired from the above by the present owner



Portrait of Jogen Chowdhury. Photograph by Nemaï Ghosh. Image reproduced from N. Ghosh, *Faces of Indian Art*, New Delhi, 2007, pp. 232-233. Published by Art Alive Gallery, New Delhi



462

## JOGEN CHOWDHURY (B. 1939)

### *Boats and Shadowed Rainbow and Other Stories*

initialed and dated in Bengali (lower right); further inscribed, titled and dated 'ARTIST: JOGEN CHOWDHURY / (SANTINIKETAN) / W. BENGAL. INDIA  
TITLE: BOATS AND SHADOWED / RAINBOW AND OTHER / STORIES  
MEDIUM: OIL ON CANVAS / SIZE: 6' X 6' / YEAR: 1997 / (On Refugees  
from East Bengal / after partition / of India in 1947)' (on the reverse)

oil on canvas

71 x 71½ in. (180.3 x 181.6 cm.)

Painted in 1997

\$150,000-200,000

#### PROVENANCE

Centre of International Modern Art (CIMA), Kolkata

Acquired from the above by the present owner

Looking beyond the styles typical of his predecessors from the Bengal School, Jogen Chowdhury chose folkloric aspects of Indian culture and popular artistic traditions like Kalighat painting as sources of inspiration, developing a unique and immediately recognizable artistic idiom. Characterized by oddly fluid, amoeba-like figures, intricate cross-hatching and highly decorative surfaces, Chowdhury's figuration draws equally from the natural and the psychological. His works document contemporary human relationships and experiences drawing on elements of traditional imagery with a seemingly effortless interplay of boldness and fragility, violence and beauty.

Chowdhury moved to Calcutta in 1947 from a small town in the Faridpur district of what is now Bangladesh, following the partition of the subcontinent. He graduated from the Government College of Arts and Crafts, Calcutta, in 1960 and studied in Paris from 1965-68, first at the École des Beaux Arts then at the legendary print studio, Atelier 17, founded by Stanley William Hayter. After returning to India, Chowdhury worked as a textile designer in Madras until he moved to Delhi in 1972.

*Boats and Shadowed Rainbow and Other Stories* is a seminal work in the artist's oeuvre. One of only a handful of vivid, large-format canvases the artist painted, this monumental painting highlights Chowdhury's powerful aesthetic and acute powers of observation and documentation of particular human experiences. Having witnessed the aftermath of the partition first hand, as his family relocated from East to West Bengal, this painting offers unparalleled testimony of history in the making, directly referencing life in the refugee camps that resulted from this mass exodus, an experience Chowdhury recalls vividly. "When we came over to Kolkata after India's Independence in 1947, we were completely cut off from our previous life in eastern Bengal. We were still living in a village at the time of World War II and even though we did experience faint repercussions of the war such as the famine that came in its wake which took a toll on life in Bengal, we were spared its real impact. However, the communal riots between Hindus and Muslims which we saw after arriving in West Bengal, was the first experience to cast a dark spell on our minds and thoughts...Our life was in turmoil after the Partition. Our dream of a peaceful settlement was shattered. Even though I have come a long way since then,

at times those childhood memories still haunt me." (Artist statement, S. Das, 'Partition, poverty, politics: What shaped master painter Jogen Chowdhury's art', *Hindustan Times*, 9 June 2016, accessed January 2019)

In a composition that deliberately transcends conventional rules of perspective, the artist depicts three figures surrounded by floating objects and symbols, including a crescent moon, a rainbow, two small boats drifting on multicolored fabric-like streams, a flower, some household pots and a butterfly. Chowdhury manages to unify these diverse elements in this dreamlike diorama by portraying the figures either sleeping or in deep contemplation. Frozen in limbo between the past and future, between memory and reality, and between desire and anxiety, each object around them becomes loaded with meaning, representing various aspects of their memories and aspirations. In this composition, Chowdhury thus poetically memorializes the experience of refugees fleeing their homelands for unknown futures, by means of the images, possessions, memories and landscapes that they hold dearest. The ominously red and blue river, with one male figure on either side, perhaps represents the Ganges, a river that flows in both East and West Bengal. Although the contemplative female figure appears to have her head under a storm cloud, a rainbow hovers above it, symbolic perhaps of hope at the end of a long storm.

"Chowdhury's seemingly out of control outlines, that enclose mottled areas of moldering flesh etched in a spidery network of cross-hatched lines, and his bodies that bloat and sag as if some genetic code within them had gone mad, are not images that are easy to forget." (K. Kapoor, *Contemporary Art - Deutsche Bank Bombay*, Ahmedabad, 1995, p. 16) More than mere portraiture, the artist's memorable figuration voices social and political critique, and reveals his deep understanding of the human condition and the mechanisms of memory. His experience with textile design is also evident in the delicacy of the lines and the details of the fabrics in this painting, intricately decorated with floral motifs.

Chowdhury has exhibited his works in several solo shows in India and internationally, including Singapore, Amsterdam, and Berlin. In 1966, the artist was awarded the *Prix de la Jeune Peinture* in Paris, and, in 1986, he received an award at the Second Biennale of Havana, Cuba. He was presented the prestigious *Kalidas Sanman* by the Government of Madhya Pradesh in 2001. The artist lives and works in Santiniketan.





463

463

**BIKASH BHATTACHARJEE (1940 - 2006)**

*Untitled*

signed and dated 'Bikash 81' (upper right)  
mixed media on paper laid on card  
29¾ x 22 in. (48.3 x 34.6 cm.)

Executed in 1981

\$8,000-12,000

**PROVENANCE**

Osian's, 19 January 2008, lot 135  
Acquired from the above by the present owner

PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

464

**JEHANGIR SABAVALA (1922-2011)**

*Untitled (Nude)*

signed, dated and inscribed 'London '47 Sabavala' (lower left)  
pencil on paper  
8⅞ x 8⅞ in. (22.5 x 22.5 cm.)

Executed in 1947

\$3,000-5,000

**PROVENANCE**

Acquired directly from the artist by the present owner, circa mid-1990s



464

465

**PRODOSH DASGUPTA (1912-1991)**

*Cradle*

signed, dated and numbered '2/5 P. Das Gupta 1950' (lower edge)  
bronze  
13⅞ x 16¼ in. x 9 in. (35.2 x 41.3 x 22.9 cm.)

Executed in 1950; number two from an edition of five

\$10,000-15,000

**PROVENANCE**

Freeman's, 7 September 2018, lot 150  
Acquired from the above by the present owner

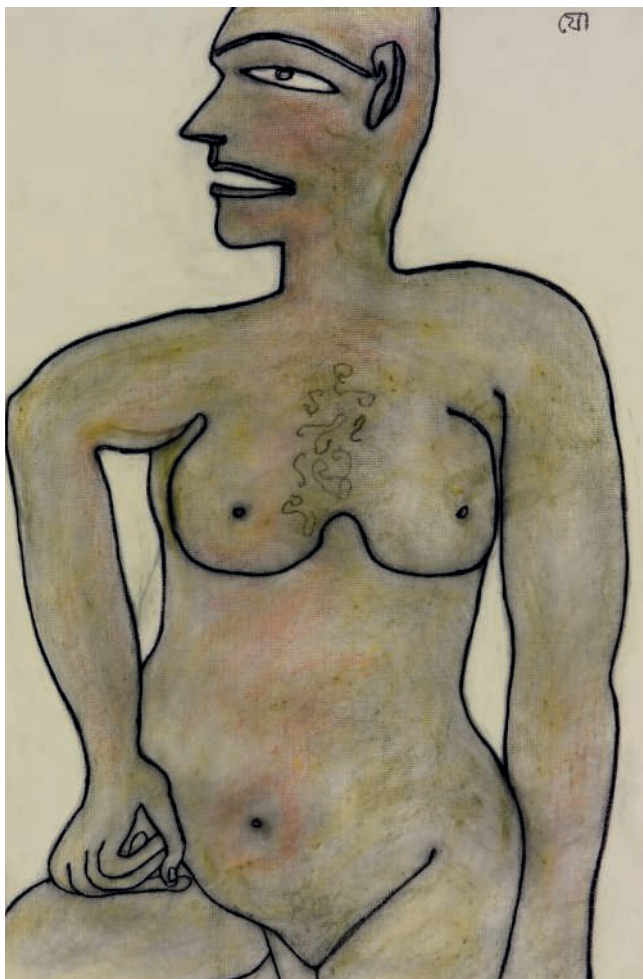
**EXHIBITED**

New Delhi, Delhi Art Gallery, *Manifestations VI*, 2011 (another from the edition)

**LITERATURE**

K. Das Gupta, *My Sculpture: Prodosh Das Gupta*, New Delhi, 1955, pl. 12  
(another from the edition illustrated)  
M.R. Anand, 'Prodosh Das Gupta', *Marg*, Vol. 10, No. 1, December 1956, p. 34  
(another from the edition illustrated)  
V.K. Jain, *Prodosh Das Gupta: Sculptures & Drawings*, New Delhi, 2008  
(unpaginated, another from the edition illustrated)  
*Manifestations VI*, exhibition catalogue, New Delhi, 2011, p. 68  
(another from the edition illustrated)





466

PROPERTY FROM A PROMINENT COLLECTION

**466**

**JOGEN CHOWDHURY (B. 1939)**

*Untitled*

initialed in Bengali (upper right)

pastel on paper

36¾ x 24¼ in. (92.4 x 61.6 cm.)

\$5,000-7,000

PROPERTY FROM A PROMINENT COLLECTION

**467**

**K. LAXMA GOUD (B. 1940)**

*Untitled*

signed and dated 'K. LAXMA GOUD 1968'

(upper center)

ink and wash on card

9½ x 8½ in. (23.2 x 21.6 cm.)

Executed in 1968

\$2,500-3,500



467

**468**

**SADEQUAIN (1930-1987)**

*Untitled*

signed and dated 'SADEQUAIN 79' (upper right)

oil, pencil and felt tip pen on canvas

52¼ x 29½ in. (132 x 74 cm.)

Painted in 1979

\$20,000-30,000

**PROVENANCE**

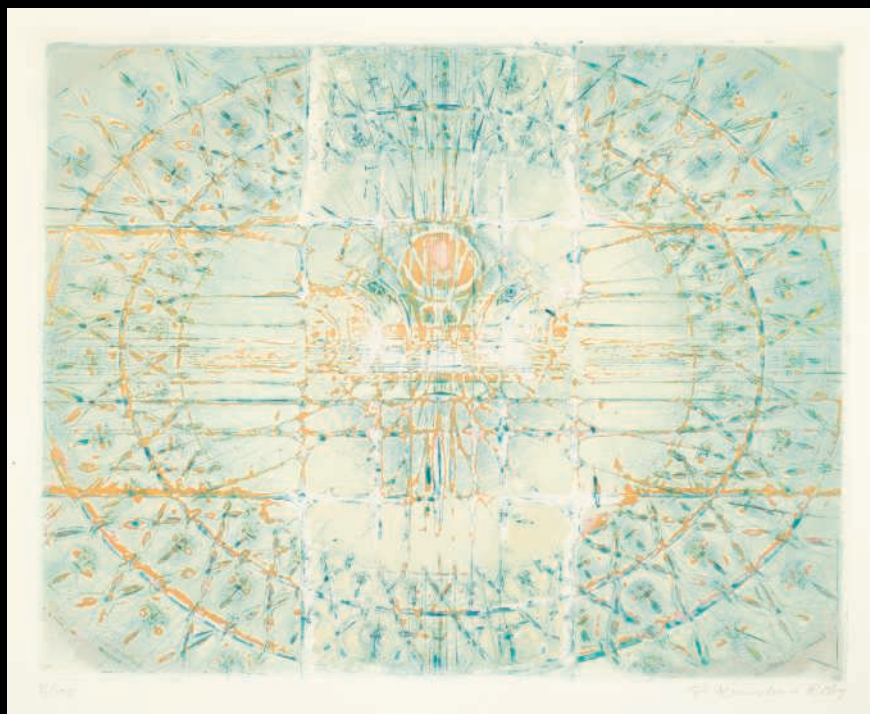
Formerly from the Collection of Syed Abid Ali

Canvas Gallery, Karachi

Acquired from the above by the present owner, 2007







PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

**469**

**KRISHNA REDDY (1925-2018)**

*Seated Figure and The Runners; Untitled*

signed, titled and inscribed 'Artist's Proof 7/10 "Seated Figure & The Runners"  
A. Krishna Reddy.'; signed and numbered '21/100 A. Krishna Reddy' (lower edge)  
mixed color intaglio on paper  
7 x 13½ in. (17.8 x 34.3 cm.) plate; 19¾ x 25¼ in. (49.8 x 65.4 cm.) sheet  
15¾ x 19¼ in. (39.1 x 48.9 cm.) plate; 19¾ x 24¾ in. (50.5 x 63.2 cm.) sheet  
Two prints on paper; number seven from an edition of ten and number  
twenty-one from an edition of one hundred

(2)

\$5,000-7,000

**PROVENANCE**

Private Collection, Chicago  
Acquired from the above by the present owner



470

**JERAM PATEL (1930-2016)**

*Untitled*

signed in Gujarati (on the reverse)  
enamel and blowtorch on wood  
24 x 24 in. (61 x 61 cm.)

\$18,000-25,000

**PROVENANCE**

Acquired directly from the artist  
Private Collection, Vadodara  
Acquired from the above by the present owner, 2016

Jeram Patel, a founding member of Group 1890 along with artists Jagdish Swaminathan and Gulammohammed Sheikh, emerged as a pioneer of abstract art in India. While his contemporaries approached abstraction by experimenting with form, Patel began pursuing a new medium entirely, engraving burnt wood with a blowtorch to create fluid forms that existed as entities in their own right. Gulammohammed Sheikh recalls first seeing Patel create his iconic burnt wood paintings in the studio of fellow artist Piraji Sagara in Ahmedabad in 1961. "Piraji was dealing in antiques and had planks of old wood that Patel joined together to make a squarish 3 x 3 board. With the blowtorch in his hand, he literally attacked it, destroying its innards with the flame. He was shaping the wood by burning its edges, occasionally turning to the corners to shape the contours in jagged outlines. I could not understand from where did he get that kind of energy." (V. Kalra, 'In His Dark Universe', *The Indian Express*, 2 September 2016) The charred black form at the center of this composition reflects the energy that Patel exerted into his art, with the dark void standing out against a bright yellow background. Elements such as the details of the natural wood grain and the saturation of the paint come together in this artwork to create what has now become Patel's most celebrated style.

471

**ZARINA (B. 1937)**

*Tears of the Sea*

freshwater pearls on handmade paper laid on board  
5¾ x 4¼ in. (13.5 x 10.4 cm.) each; 71¾ x 69¼ in. (181.1 x 175.5 cm.) overall  
Executed in 2011; one work in ninety-nine parts

\$50,000-70,000

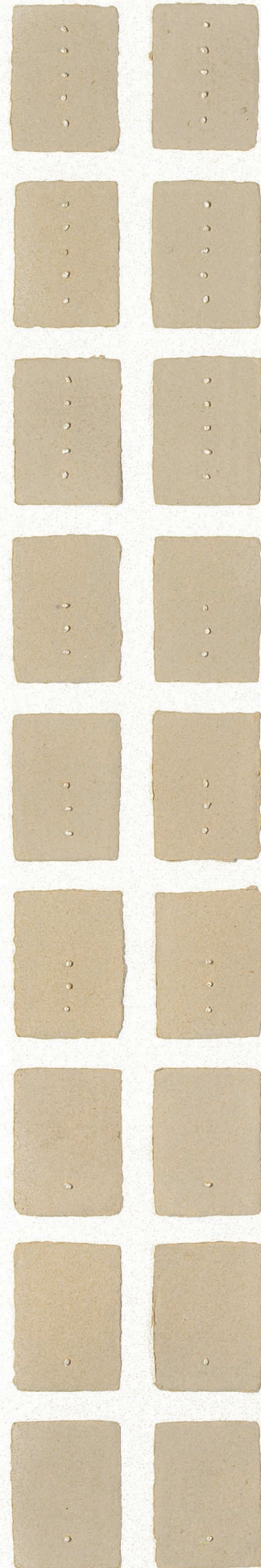
**PROVENANCE**

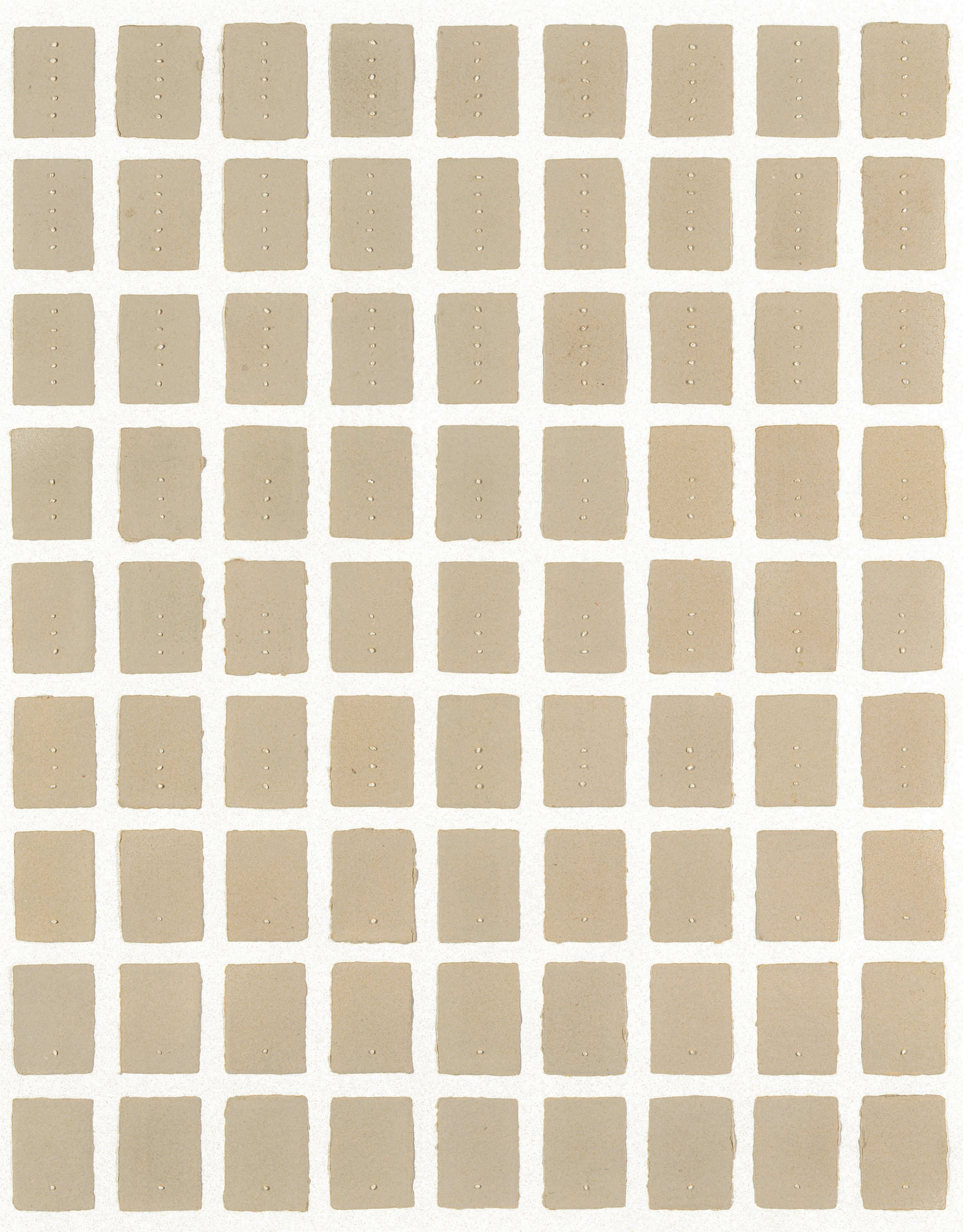
Galerie Jeanne Bucher Jaeger, Paris  
Acquired from the above by the present owner, 2016

"Zarina is a thinking person's artist. Her practice appears calm, quiet, collected, and free of the desire for spectacular effects and monumentality. She seems intent on inviting emotional responses that lead to reflection and self-reflection, forms of sentiment and feeling that catalyze the process of becoming aware of ourselves and our place in the world. It is a sensibility that is shaped by (and is scrupulously attentive to) the social conflicts of our times. Her work displays a distinctive habit of reflection on what it means to be alive and to be human not despite, but precisely in the midst of, the antagonisms and violence that are so omnipresent in our world." (A.R. Mufti, 'Zarina's Language Question', *Zarina: Paper Like Skin*, Los Angeles, 2012, p. 151)

In *Tears of the Sea*, Zarina explores and complicates ideas of memory, migration and home, recurrent across her practice, extending them to a discourse on the postcolonial anxieties of a newly independent nation state and its people. Drawing upon her family's traumatic experiences of migration during the partition of the subcontinent in 1947, Zarina invokes the sense of displacement and loss of home in her work. This work references the sea as a liminal space between divisive borders on the land. It calls for a shift in narrative from one tethered to boundaries of nations and nationalities to one that acknowledges the interstitiality of the seas between them.

Meticulously embroidering freshwater pearls on ninety-nine sheets of paper, the artist uses pearls as a metaphor for the tears of the sea. She arranges the pearls vertically in columns of identical pieces of paper, creating a symmetrical composition reminiscent of the beauty and rhythm of waves lapping on the shore. The stark white of the pearls stands out against the muted shades of the handmade paper, highlighting the subtle gestures that distinguish her work from that of her contemporaries.





472

**MUHANNED CADER (B. 1966)**

*Nightscapes – Ocean, River and Sea*

signed and dated 'Muhammed 2011' and titled (on the reverse) each oil on wood

2¾ x 7½ x 1 in. (5.8 x 18 x 2.5 cm.) smallest

18½ x 29¼ x 1 in. (46 x 73.9 x 2.5 cm.) largest

Executed in 2011; thirteen works on wood (13)

\$8,000-12,000

**PROVENANCE**

Green Cardamom, London

Acquired from the above by the present owner, 2011

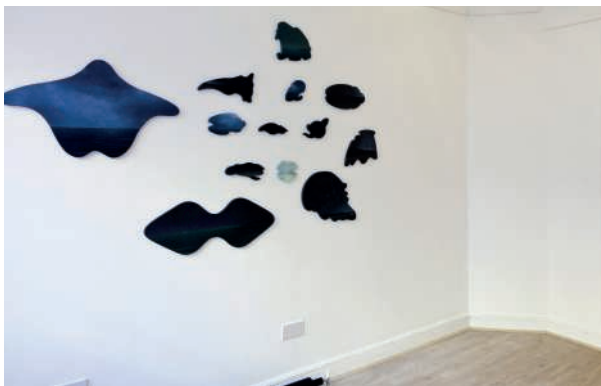
**EXHIBITED**

London, Green Cardamom, *Scripted across the Indian Ocean*, 10 November 2011 - 13 January 2012

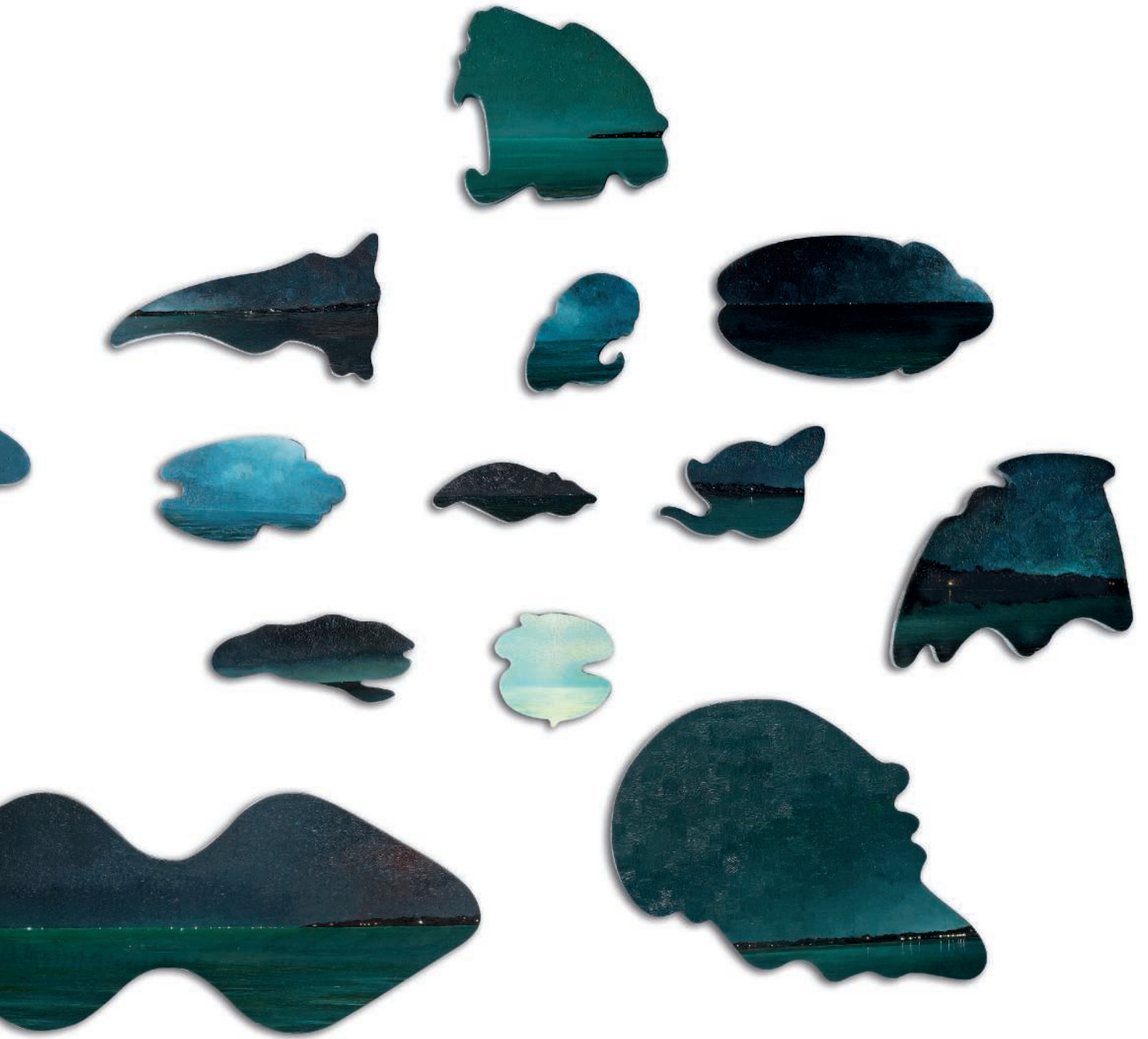
Muhammed Cader was born in 1966 in Colombo, and currently lives and works between Sri Lanka and the United Kingdom. A graduate of the School of the Art Institute of Chicago, Cader's work has been widely exhibited and collected.

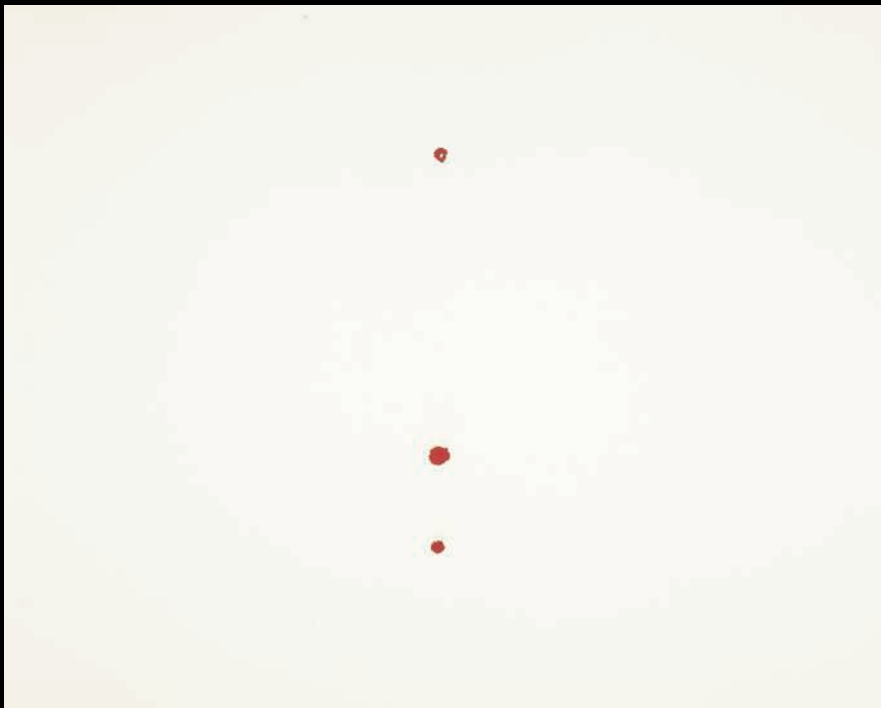
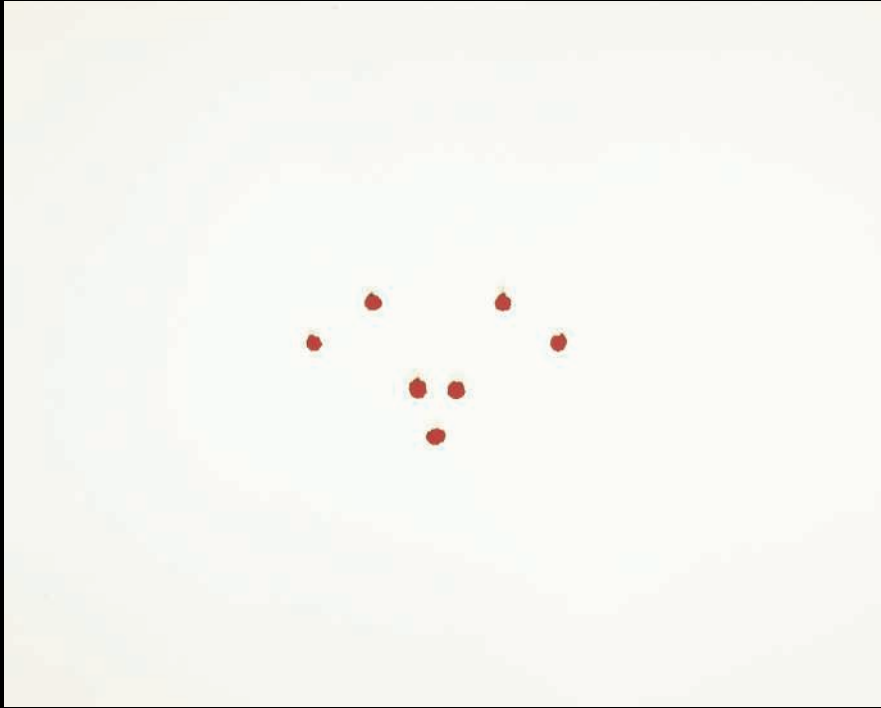
The artist's series of *Nightscapes* comprises thirteen lyrical painted wooden cut-outs rendered in shades of blue, depicting various seas, oceans and rivers under boundless nighttime skies. For this series, Cader recreated the shapes of objects that he stumbled upon on the beach including shells, rocks, feathers and the carcasses of sea creatures that had washed ashore. Here, the artist abandons the rectangular format that is often used to depict landscapes and rejects the notion of the frame and any 'fixed' way of seeing and knowing things. He notes, "I remove the rectangular frame that surrounds the landscape in my drawing. It is similar to asking what surrounds our understanding, or do we only ever know part of the truth?" (Artist statement, S. Pereira, *Mumbai Mutai*, exhibition catalogue, Sri Lanka, 2010)

These particular *Nightscapes* are inspired by Cader's observations during a trip to Croyde Bay in Devon, on the South coast of the United Kingdom. However, the artist's use of unusual shapes or 'fragments' is a device to represent the many beach landscapes of his birthplace, Sri Lanka, which were ravaged and fragmented by the country's long and bloody civil war. His cut-outs of familiar objects represent partial knowledge and the subjectivity of particular lived experiences.



View from the exhibition *Scripted across the Indian Ocean*, 10 November 2011-13 January 2012, Green Cardamom, London. Image courtesy Talwar Gallery





PROPERTY OF A LADY, NEW YORK

473

**ALWAR BALASUBRAMANIAM (B. 1971)**

*Orifice*

laser burnt marks and screen print on paper, diptych  
19 x 24 in. (48.3 x 61 cm.) each  
39½ x 24 in. (100.3 x 61 cm.) overall

Executed in 2008; from an edition of six (2)

\$7,000-9,000

**PROVENANCE**

Talwar Gallery, New York

Acquired from the above by the present owner

**EXHIBITED**

New Delhi, Talwar Gallery, *(IN)BETWEEN*, 2009  
(another from the edition)

Canberra, National Portrait Gallery; Melbourne,  
McClelland Sculpture Park and Gallery; Adelaide,  
Samstag Museum of Art, University of South  
Australia; Darwin, Museum and Art Gallery of  
the Northern Territory, *Beyond the Self:  
Contemporary Portraiture from Asia*, 2011-12  
(another from the edition)

**LITERATURE**

*(IN)BETWEEN*, exhibition catalogue,  
New Delhi, 2009, pp. 26-27

(another from the edition illustrated)

'Photo Essays: A. Balasubramaniam', *Art Etc.*,  
India, July 2011, p. 87 (another from the edition  
illustrated)





474

**RANJANI SHETTAR (B. 1977)**

*Remanence from Last Night's Dream*

carved rosewood, lacquered wood and pigments  
42½ x 4 x 4 in. (108 x 10.2 x 10.2 cm.)

Executed in 2011

\$70,000-90,000

**PROVENANCE**

Talwar Gallery, New York  
Private Collection

**EXHIBITED**

Singapore, Hermès Foundation, *Flame of the Forest*, 2011  
New York, Talwar Gallery, *Night skies and daydreams*, 2014

**LITERATURE**

*Ranjani Shettar: Flame of the Forest*, exhibition publication,  
Singapore, 2011, front cover (illustrated)

M. Subrahmanian, 'Joy of Lacquer', *Business Times*, Singapore,  
6 May 2011 (illustrated, unpaginated)

N. Modak, 'Off-Season Escapades', *Verve*, Mumbai, 6 June  
2011 (illustrated, unpaginated)

*Ranjani Shettar: Between the sky and earth*, New York, 2018,  
pp. 122-123 (illustrated)

Ranjani Shettar's unique non-figurative idiom has distinguished her work within the realm of contemporary Indian sculpture. Her practice, based in Karnataka, celebrates the beauty of rural India while drawing attention to the degradation of its natural environment. She addresses the social and ecological implications of India's rapid urbanization from the vantage point of the rural, incorporating local materials and techniques in her sculptures. Rooted in the indigenous artistic traditions of India, her work breaks conventions and has carved a new trajectory for contemporary Indian art.

While Shettar's sculptures resonate with Western Minimalism, her emphasis on Indian techniques and materials make them distinctive. *Remanence from Last Night's Dream* illustrates a technique frequently adopted by Shettar, which originally stems from a traditional craft used by local artisans in the Channapatna town of Karnataka, reflecting the many cultural references embedded in her practice. Her retention of the natural grain of the wood acknowledges the organic form of the material, while the details of the carved

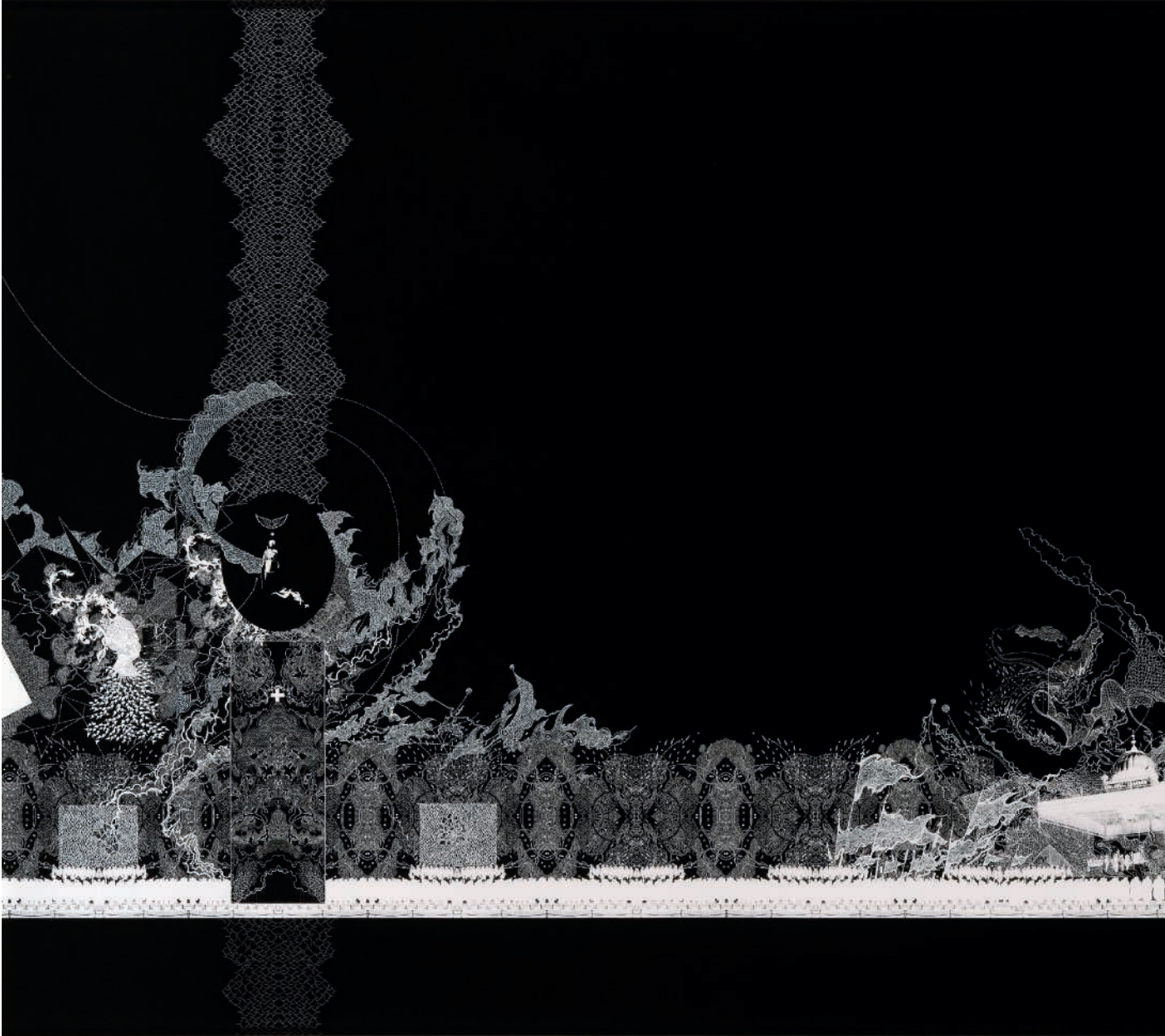
fissures illuminate her artisanal style. The log of wood with bright orange nodules embedded in it is reminiscent of a tropical forest, evoking surrealist imaginaries and drawing the viewer into Shettar's subliminal world.

The artist's 2018 exhibition, *Seven ponds and a few raindrops* at the Metropolitan Museum of Art marked a major milestone in her career, and in the representation of South Asian women artists in international museums. This year, her installation *Earth Songs for a Night Sky* will be exhibited at the Phillips Collection in Washington DC. Other museum exhibitions that have featured Shettar's works include 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 Kiran Nadar Museum, New Delhi (2011, 2012, 2013); the Museum of Modern Art, New York (2010); the Wexner Center, Ohio (2005) and the Walker Art Center, Minneapolis (2003).



Ranjani Shettar: *Flame of the Forest*, exhibition publication, Hermès Foundation, Singapore, 2011, brochure and invitation





475

**SEHER SHAH (B. 1975)**

*Monumental Fantasies - Impermanence I*

digital print on Hahnemuhle paper with Rotring white ink  
54 x 120 in. (137.2 x 305 cm.)

Executed in 2008

\$25,000-35,000

**PROVENANCE**

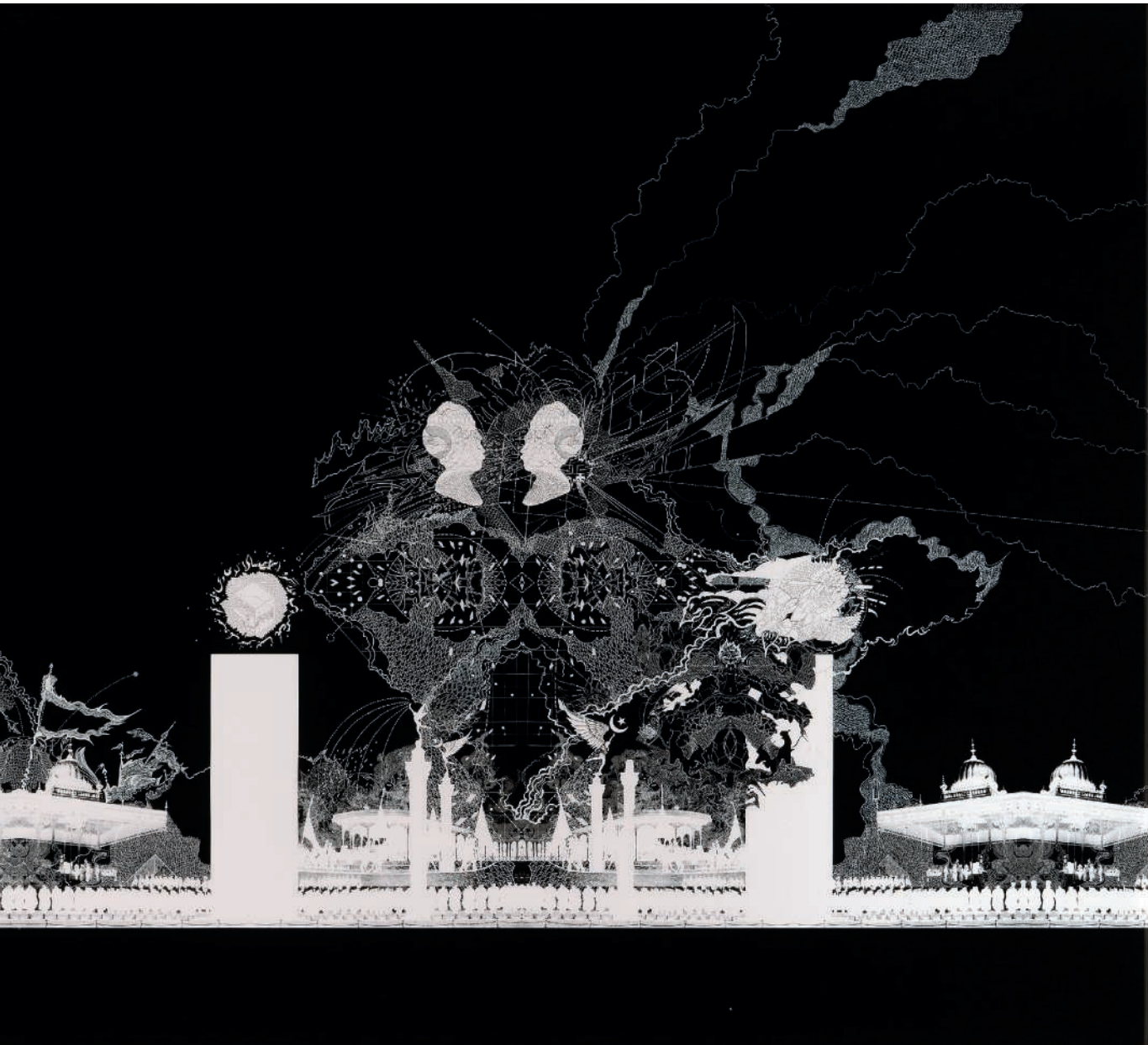
The Third Line Gallery, Dubai  
Acquired from the above by the present owner, 2009

**EXHIBITED**

Dubai, The Third Line and Green Cardamom, *Lines of Control*,  
15 January - 5 February, 2009

**LITERATURE**

*Lines of Control*, exhibition catalogue, London, 2009, p. 4 (detail illustrated)



Seher Shah was born in Karachi in 1975, and has lived in Belgium, the United Kingdom and the United States of America. The convergence of Islamic iconography with Western styles in Shah's work reflects this transnational upbringing. At the same time, the multicultural symbols embedded in her work resist fixed definition, allowing room for a multiplicity of interpretations. Shah describes her work as a "language in flux," considering historical narratives to be in a constant state of transmutation. (J. Dhar, 'Monuments of Mind: Seher Shah,' *Art Asia Pacific*, July 2011, accessed January 2019)

In the large scale works from Shah's 2008 series *Monumental Fantasies-Impermanence*, "the spectacle of authority is palpable and dominant, and offered in the guise of shadowy military formations, portrait busts of unknown figures and architectural monuments. Stark geometrical polygonal constellations abstract the monolithic force of authority beyond any particular cultural formation. Shah's work suggests that no matter how entrenched power might appear, it is nevertheless immersed in a contrary process of evaporation. But equally, her work also serves as a reminder that the afterimage of colonialism as a phantasm of power persists long after its actual disappearance." (I. Dadi and R. Elias, *Lines of Control: partition as a productive space*, London, 2012, p. 208)

Here, the title refers to the illusive stability of history, emphasizing interactions between shifting spaces rather than the intrinsic meaning behind them. In this work, the looming monumentality of public memory

converges with the intimacy of the individual. The subtlety and intricacy of the linear patterns directly confronts the overwhelming emptiness of the black voids and stands in distinct contrast to the scale of the work. The starkness of the white lines against the background, combined with the large format of the work, creates a sense of theatricality and spectacle unique to Shah's practice.

Trained as an artist and an architect at the Rhode Island School of Design, Shah initially joined an architectural firm specializing in large-scale urban projects. Reflecting this background, her drawings appear to be born from the amalgamation of architectural techniques and artistic sensibility. The composition of *Monumental Fantasies- Impermanence I* takes the form of an urban skyline dotted with structures superimposed with silhouettes of people that look like sculptural portrait busts. National and cultural symbols such as flags, mosque-like domes and images of angels merge fluidly into the lattice patterns, hinting at the evocative sociopolitical imagery underlying her practice.

Shah's work is soon to be featured in a major group show at Jameel Arts Centre, UAE (March 2019), and has previously been featured in several international exhibitions. Her work is included in several international institutional collections including those the Museum of Modern Art (MoMA) and the Brooklyn Museum in New York, and the Devi Art Foundation in Delhi.

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

476

### ATUL DODIYA (B. 1959)

*Campaigners during the Quit India Movement, Gowalia Tank - 1942*

signed, titled, inscribed and dated 'ATUL DODIYA / "- Campaigners during the Quit India Movement, / Gowalia Tank - 1942" / - 2014 / - oil, acrylic with marble dust and oil stick on canvas / - 72" x 96" / - 2014' (on the reverse)

oil, acrylic with marble dust and oil stick on canvas  
72¼ x 96 in. (183.5 x 243.8 cm.)

Painted in 2014

\$25,000-35,000

#### PROVENANCE

Chemould Prescott Road, Mumbai

Acquired from the above by the present owner, June 2015

#### EXHIBITED

Mumbai, Dr Bhau Daji Lad Mumbai City Museum, *7000 Museums: A Project For The Republic Of India*, 11 December, 2014 - 10 February, 2015

Atul Dodiya's vast body of work defies categorization, seamlessly blending a range of mediums and styles. His large-format narrative paintings often engage with various historical and sociopolitical happenings in India. *Campaigners during the Quit India Movement, Gowalia Tank - 1942* is one of a series of photorealistic paintings by Dodiya in which he recreates historical images from various events leading up to Indian independence. Gowalia Tank in Mumbai was originally a water tank where cows were bathed, deriving its name from the Marathi term for cattle owner. This site continues to exist today as a popular garden, but also represents a significant moment in the history of India's independence movement, as the place where Mahatma Gandhi delivered his 'Quit India' speech on 8 August, 1942. Gandhi's call for the nation to "Do or Die" mobilized the citizenry and ignited a nationwide civil disobedience movement.

Part of a series of large-scale paintings created for a major exhibition at the Dr Bhau Daji Lad Mumbai City Museum, this image, like the others, recalls "the

magnificent aspirations of the nation's founding fathers. These are ruptured by a strong painterly gesture in colour against the black and white, taken from abstractions from the works of artists of the time, such as Rabindranath Tagore, as well as the Museum's archive of pre restoration damaged paintings. The gesture sometimes acquires a flourish that recalls the decorative lines of the building as the artist fuses fact and fantasy into a striking allegory of our times." (*7000 Museums: A Project For The Republic Of India*, Dr Bhau Daji Lad Mumbai City Museum website, accessed January 2019)

In choosing an image that depicts women participating in the freedom movement, Dodiya turns his lens onto the masses as a key force in the resistance to British rule. The animated swirls of color the artist overlays on the image disrupt the stillness of the original photograph, recalling the dichotomy between nonviolent activism and the turbulence of the freedom struggle and adding an additional layer of coded historical references in Dodiya's work.



Woman demonstrator during Quit India Movement, August, 1942. Image courtesy Dinodia



477

**JITISH KALLAT (B. 1974)**

*Untitled (The Unbearable Lightness of Being)*

signed, dated and titled '2011 JITISH KALLAT UNTITLED (THE UNBEARABLE LIGHTNESS OF BEING)' (lower left); further dated, signed and titled '2011 JITISH KALLAT / UNTITLED (THE UNBEARABLE LIGHTNESS OF BEING)' (on the reverse)

acrylic on canvas; bronze support

80 x 68 in. (203.2 x 172.7 cm.) canvas; 11½ x 12 x 16 in. (29.2 x 30.5 x 40.6 cm.)

bronze gargoyle

Painted in 2011

\$30,000-50,000

**EXHIBITED**

New York, Haunch of Venison, *Boundaries Obscured*, 3 Sept - 5 Nov, 2011

Jitish Kallat's interdisciplinary practice spans painting, sculpture, video and photography. A graduate of the Sir J.J. School of Art, Kallat has established himself as one of the leading contemporary artists practicing in India today. Living and working in the pluralistic urban environment of Mumbai, Kallat draws upon the visual cultures of the city to represent multiplicity in the daily existence of Mumbaikars. Kallat's vivid figurative paintings serve as both a celebration of the city as well as a political critique of socioeconomic divides across the nation. In *Untitled (The Unbearable Lightness of Being)*, Kallat uses symbolism to evoke themes of globalization, urbanization and modernity. In a 2013 conversation with Kallat, he discussed this painting, reflecting on his thought process while creating the work:

*Mumbai, the city of your birth and where you live, along with the Victoria Terminus (CST) have inspired you from very early on. In this painting too, we see a Gargoyle from CST grasping at the edge of the painting from its mouth. How do you see the city and its elements connect to the broader concerns addressed in your works?*

Jitish Kallat (JK): Our lived experiences are shaped by the stories we carry within ourselves, and thus every moment of our existence is hyperlinked to countless others. Our eyes make innumerable calculations every moment to help us navigate the world, at the same time they harvest residual meaning when we look at something a little longer. The Victoria Terminus has been one such site for me. I've entered and exited its doors several times as a passenger but if I simply stand at the door a million people pass by, animating its porches with energy and meaning.

The gargoyles that have lined the facade of the Terminus for 120 years clasp my paintings in their mouths like utterances. I'm also interested in the co-existence

of bronze and canvas in a single piece of work. A city such as Mumbai where I live is a dense manifestation of every life theme; existing within it as an artist is like having a studio within an auditorium where the play of life runs to a full house every day.

*The four men in this painting seem almost unaware of each other's presence though they are seated on the same bench. Why is that so? Is this an attempt to make the viewers question their surroundings?*

JK: The painting began with a photograph I took and their being seated on the same bench is perhaps a chance, momentary convergence of four different journeys.

*There is a playful element in this work as the zippers in the painting open (or close) to reveal a parallel landscape. What are these symbolic of?*

JK: The zipper, both as part of a garment or bag, and perhaps also evoking a crisscrossing railway track has recurred through some of my work. At one level it allows me to open up the picture plane, which is a parallel world unto itself, to paint an overcast sky and let the zipper uncover the raw canvas below.

*Is there an intentionally a religious symbolism with crucifix and halo in the painting?*

JK: I wasn't really thinking of the cruciform in any religious manner; one image leads to the other while working on a picture. In this instance, the hand positions of the four, seated figures resonate within the speech bubble, casting shadows of faces even as the silhouette of a cityscape descends in the form of black drips.





-2011 JITISH KALITA  
UNTITLED (THE UNDEARABLE LIGHTNESS OF BEING)

PROPERTY FROM THE COLLECTION OF DR. ROBERT H. LEVY

478

**NALINI MALANI (B. 1946)**

*The Game*

signed, titled and dated 'The Game N. Malani. '05' (lower right)

reverse painting in watercolor, acrylic and enamel on mylar

60½ x 25 in. (152.7 x 63.5 cm.)

Executed in 2005

\$30,000-50,000

**PROVENANCE**

Bose Pacia, New York, 2005-06

Acquired from the above by the present owner

Born in Karachi, Nalini Malani moved to Calcutta shortly before the partition of the subcontinent. Her work is influenced by her family's experiences as refugees during that time, focusing on turbulent themes of memory, global politics and identity issues through a meditative and poetic idiom. Asserting the postcolonial's claim to the indigenous and the 'other' as an active process of decolonization, Malani is unapologetic in her appropriation of imagery from a multitude of cultures and time periods.

In her paintings on clear mylar, Malani uses the Eighteenth Century Chinese technique of reverse painting to create images of moving figures. This technique, which she learned from fellow artist Bhupen Khakhar, involves applying layers of paint in reverse order, beginning with the figures and then moving on to the background, then turning the sheet over to view the final painting. For Malani, this process of painting the final touches first represents a subversion of conventions, allowing her to "unlearn art school, where you learn to build up layers of oil paint." (S. Seervai, 'Listening to the Shades,' *Wall Street Journal*, 7 December 2013, accessed December 2018) In the act of reversing the surface, the artist's expressive brushstrokes are put at a distance and shielded behind the clear mylar, denying the fetishizing of the bodies on display and encouraging the viewer to focus on the composition as a whole.

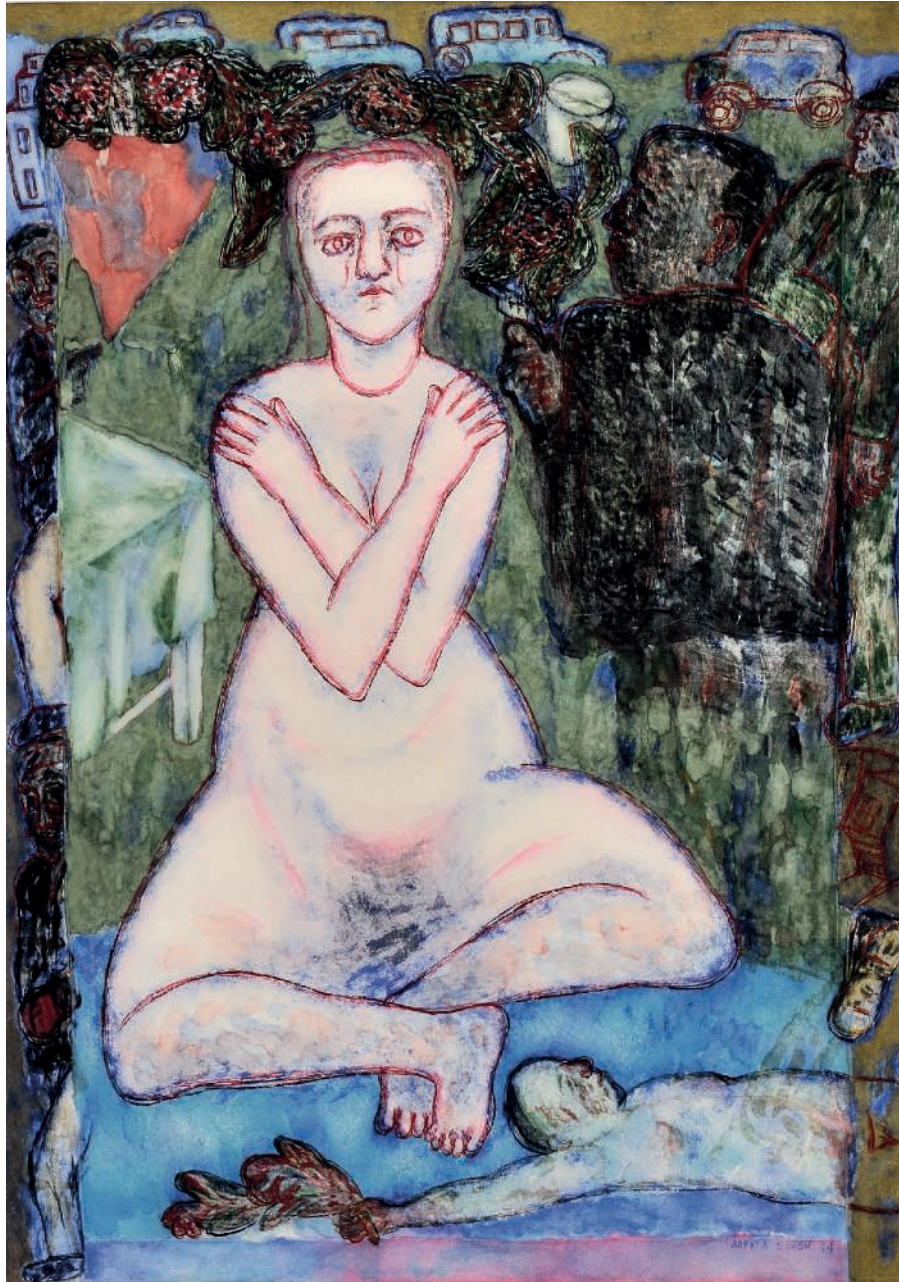
Malani's work, often incorporating deliberately unsettling iconography, challenges the notion of marginalized voices being offered a space in the narrative of history only when presented in a palatable guise. Her images lie in an interstitial space between familiarity and illusiveness resisting easy readings.

"In her recent paintings on mylar, Malani's figures are not only presented as though with a loose mantle of paint that can be sloughed off; rather, it is as though the body is essentially reconstituted from a primeval sludge accumulated through centuries of bloodletting. These bodies are translucently thin, tenuously holding their form as bodies as though through some accidental coagulation of the viscous mess we have learned to call history/the world." (C. Sambrani, 'Apocalypse recalled: the Historical Discourse of Nalini Malani,' *Nalini Malani, Stories Retold*, exhibition catalogue, New York, 2004, unpaginated)

In *The Game*, painted during her residency at the Montalvo Arts Center, Malani incorporates symbols such as maps of Mumbai suspended between groups of anthropomorphic figures. The grid pattern in the background and scattered placement of the figures resembles an ongoing game of chess or checkers. One figure holding a gun appears to be stopped by another, perhaps a reference to the theme of non-violence in the history of India's freedom struggle. Through various allegorical and historical references in this piece, the artist compels the viewer to interrogate and critique the narrations of history retold over time.

A major retrospective of Malani's work was recently held in two parts at the Centre Pompidou, Paris (2017) and Castello di Revoli, Turin (2018). Her work has been represented in numerous exhibitions worldwide including at the Stedelijk Museum, Amsterdam (2017), the Museum of Modern Art, New York (2016), the Asia Society Museum, New York (2014) and the Kiran Nadar Museum of Art, New Delhi (2014).





PROPERTY FROM A PROMINENT COLLECTION

**479**

**ARPITA SINGH (B. 1937)**

*Girl in White*

signed and dated 'ARPITA SINGH 94' (lower right)

watercolor on paper

19 $\frac{7}{8}$  x 14 in. (50.5 x 35.3 cm.)

Executed in 1994

\$8,000-12,000

**PROVENANCE**

Saffronart, 8 December 2005, lot 109

Acquired from the above by the present owner



Portrait of Arpita Singh with lot 480, New Delhi, 17 November 2010. Photo by Ramesh Sharma, The India Today Group ©Getty Images

480

**ARPITA SINGH (B. 1937)**

*Ashvamedha*

signed and dated 'ARPITA SINGH 2008' (center left), titled in Hindi and titled 'Ashvamedha' (upper edge); further signed and dated 'ARPITA SINGH / 2008' (on the reverse) three times  
oil on canvas; triptych  
60 x 108½ in. (152.4 x 275.6 cm.)

Painted in 2008

\$250,000-300,000

**PROVENANCE**

Vadehra Art Gallery, New Delhi  
Acquired from the above by the present owner

**EXHIBITED**

New Delhi, Vadehra Art Gallery, *Cobweb, Arpita Singh*,  
18 November - 15 December, 2010  
Mumbai, The Museum Gallery, *Cobweb, Arpita Singh*, 2011

**LITERATURE**

*Cobweb, Arpita Singh*, exhibition catalogue, New Delhi, 2010,  
pp. 29-30 (illustrated)  
D. Ananth, *Arpita Singh*, New Delhi, 2015, pp. 208-209 (illustrated)



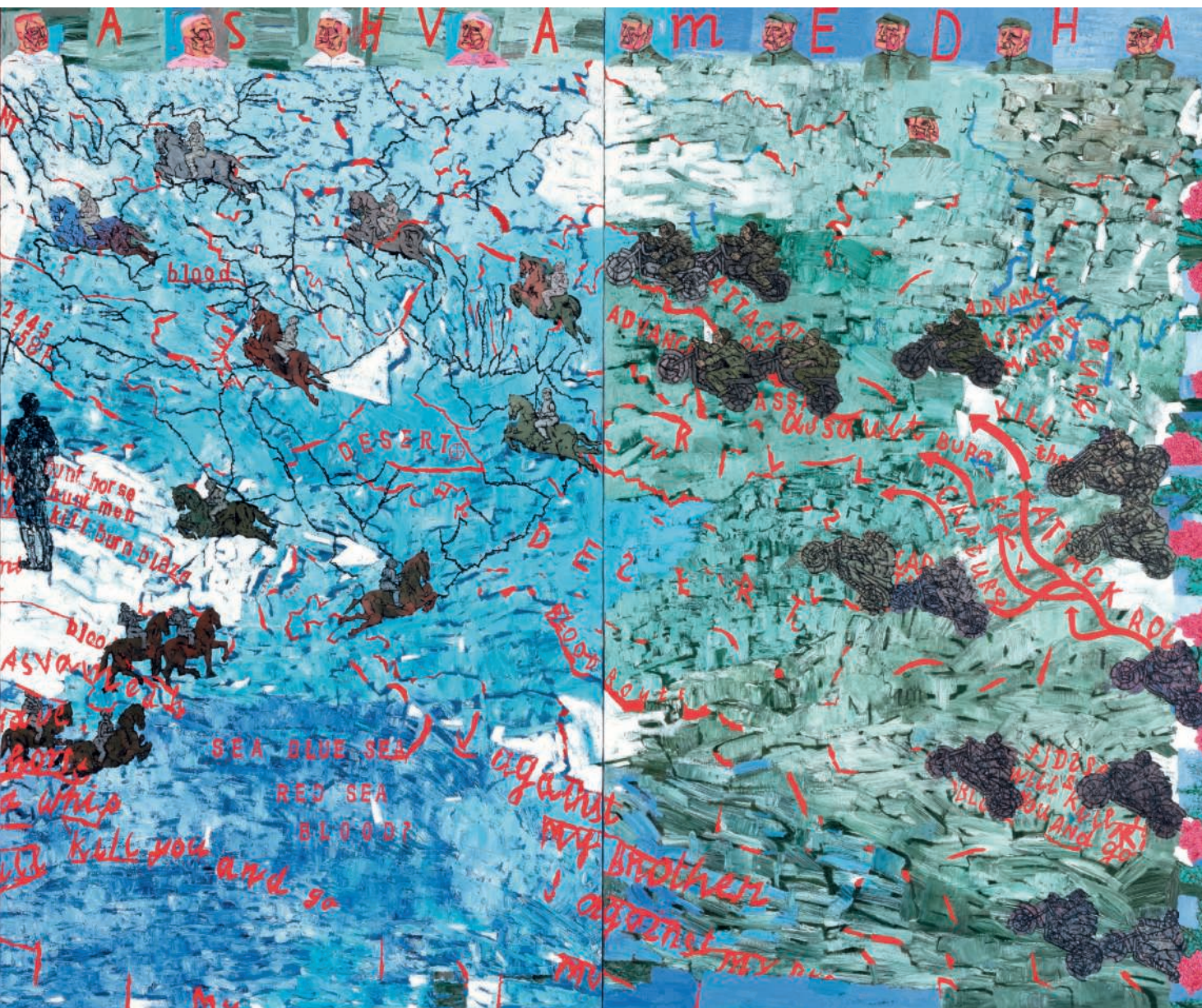
A painting from a dispersed *Ramayana* series: *The Sacrifice of Rama's Horse*, Kangra or Garhwal, circa 1810-20  
Christie's New York, 19 March 2014, lot 1104



Marc Chagall, *Abdallah et les êtres marins*, 1946  
Christie's Paris, 20 October 2016, lot 9

Arpita Singh was born in Baranagar in West Bengal before the partition of India in 1947. She studied at the School of Art, Delhi Polytechnic, and after graduating, worked as a designer at the Weavers Service Centre in Calcutta and New Delhi. Over the years, Singh developed a highly distinctive visual language typified by a rich layering of color, strong brushwork and the employment of suggestive metaphors and motifs.

Her experience as a weaver influenced the evolution of her artistic vocabulary as well as her creative process. In particular, many of her paintings utilize the principles and methods of *Kantha*, a Bengali embroidery and textile-based storytelling form practiced primarily by women weavers in rural areas. In the *Kantha* style, her paintings consume the entire canvas, depicting scenes from daily life, and her brush strokes resemble *Kantha* stitches on fabric. Western artists like Marc Chagall and



Henri Rousseau have also been an influence. For instance, Singh's depiction of ungrounded figures in an abstract space are reminiscent of Chagall's floating figures.

Singh's figurative compositions often address challenging social and political subjects. They are a direct reflection of her life experiences as well as her thoughts and ideas on political issues like female identity, displacement and violence. "She absorbs the complexities of the world and represents them in her own distinctive way through the sensuous use of paint and brush, signalling joy, wonder, menace and melancholy in an intricate kaleidoscope of human emotions." (E. Dutta, *Arpita Singh Picture Postcard 2003-2006*, New Delhi, 2006, p. 1)

The present lot, a large triptych titled *Ashvamedha*, was an integral part of Singh's solo show 'Cobweb'

at Vadehra Art Gallery, New Delhi in 2010. Here, the artist appropriates the ancient myth of *Ashvamedha* or 'horse sacrifice', a Vedic ritual in ancient India in which a stallion was selected and allowed to roam freely for a year under the protection of royal guards. If the horse entered a foreign country, its ruler had to either fight for the horse or surrender. If the horse was not captured during the year, it was brought back to the kingdom and then sacrificed in a public ceremony. By referring to this myth, the artist alludes, perhaps, to both childhood memories of communal violence and the particular violence perpetrated on women.

Painted in tones of blue, pink and green, this work from 2008 appears like a Cartesian map of an unknown (and unknowable) geography. On the map are overt even playful motifs that reference death, migration and violence: men in military uniforms holding guns, naked, skeletal female

figures, men riding horses as if on a battlefield and other aggressors on motorcycles. Singh also dots this painting with recurring letters and words in bold red that literally refer to the themes of death and migration. This repetition of images and words is a fundamental part of her artistic method and can be traced back to her entirely abstract phase in the 1970s. During this period, she created drawings using ink, charcoal, watercolor and pastel where she laboriously repeated basic marks like dots and lines on paper. When she moved back to painting, she often used repeated strokes to create backgrounds and repeated motifs in different positions. In *Ashvamedha*, repetition is a device used to indicate the urgency of her key themes and the looming menace of violence. The painting has a vibrant aesthetic but the profundity behind the narrative and its darker allusions is revealed on closer inspection.

PROPERTY OF A PRIVATE COLLECTOR, CANADA

481

**BHUPEN KHAKHAR (1934-2004)**

*Untitled*

signed and dated in Gujarati (lower left)

acrylic on board

21¼ x 15½ in. (54 x 38.4 cm.)

Painted in 1997

\$18,000-25,000

**PROVENANCE**

Acquired directly from the artist by the present owner, 1997

Bhupen Khakhar's unique idiom and perceptive works have made him one of India's most well-known contemporary artists. His paintings have been exhibited across the world to great critical acclaim, with solo shows at museums and galleries in Berlin, Amsterdam, Frankfurt, London, Madrid, New York, Vancouver, New Delhi and Mumbai, and the recent retrospective *Bhupen Khakhar – You Can't Please All* at the Tate, London, in 2016.

Khakhar's portraits of middle-class India are characterized by their complex spatial arrangements, bold use of color and dark humor. Amused by petit bourgeois morality, the artist took pleasure in distorting traditional Indian iconography to create images that contained a satiric double discourse. Talking about the designs he created for the very provocative play *Maujila Manilal* in 1989, he confessed to this character trait, saying, "I am somewhat of an iconoclast. In 1965 I had taken oleographs of divinities from popular calendars and stuck them on to canvas and painted over them. That upset people, I think. To them, gods are sacrosanct. My play refutes that. I have shown that it rains in the fields of Badman as well as Goodman – the gods don't make any distinction

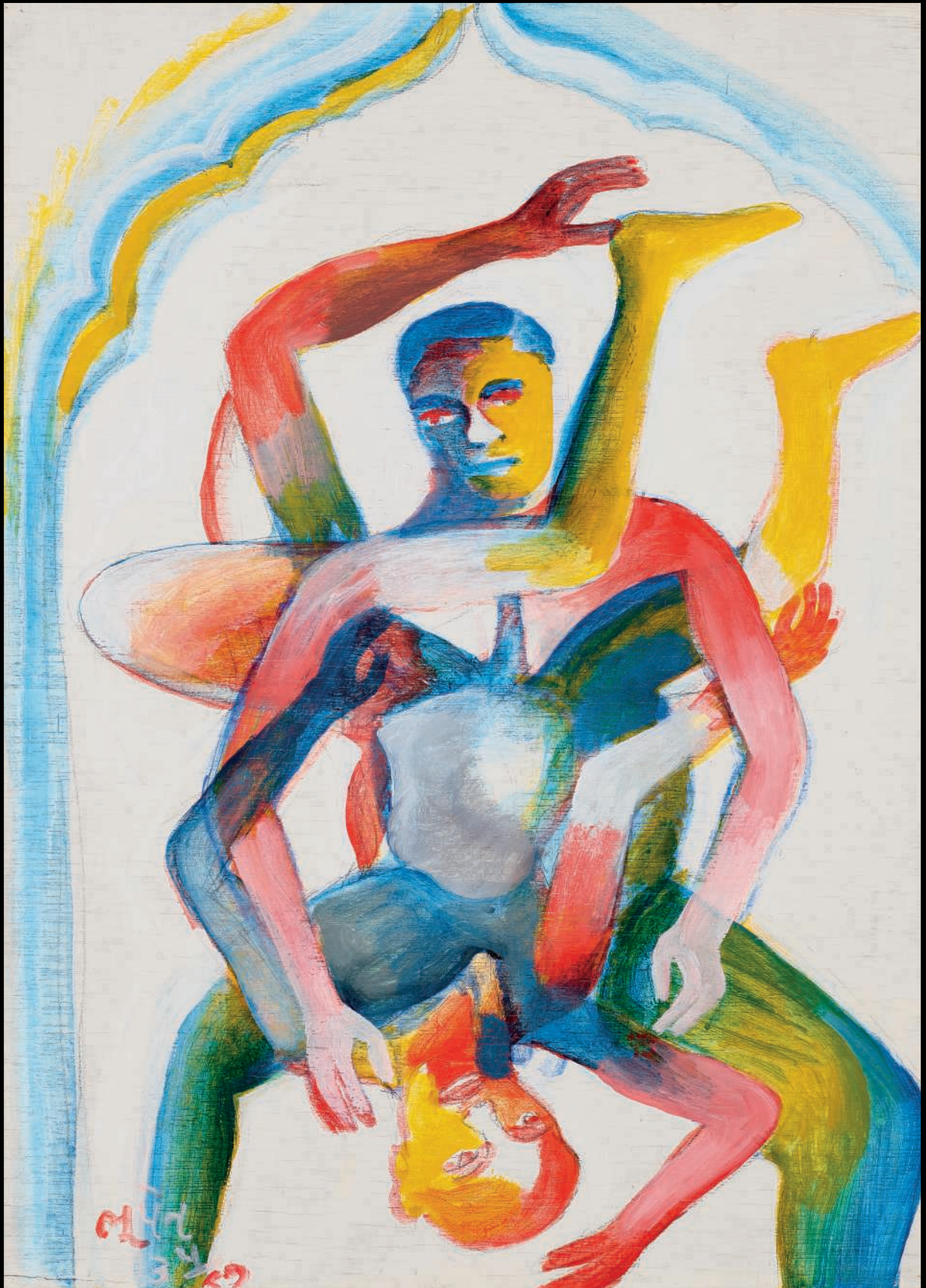
here. Good deeds don't get you a place in heaven. The gods decide that – with a roll of the dice." (Artist statement, M. Sharma, *The Wordsmiths*, New Delhi, 1996, p. 71)

In the present work, Khakhar borrows erotic imagery from the carvings found at ancient Indian temples in Nanjangud and Khajuraho to underline the normalcy, if not innocence of such sexual representation. Sketched in a few strokes of bold color, this almost acrobatic scene illuminates the artist's exploration of various visual and iconographic devices to shake up the counterfeit prudishness he saw in contemporary Indian society. In his opinion, this was a direct effect of colonization. He noted that it was the "British Raj and the Victorian inheritance that has made us timid. At a certain stage in our history, the British made us feel ashamed of our own sexuality and made us feel inferior because our society's traditionally more open approach to body and sex. This has now made us into a nation of hypocrites and we don't want to be who we are. It will take many years to outgrow this." (Artist statement, S. Menon, *The Hindu Magazine*, 14 September 2003)



Mutual Mouth Congress, *ratha*, Nanjangud. Photograph by Dileep Purohit. Image reproduced from D. Desai, *Erotic Sculpture of India: A Socio-cultural Study*, New Delhi, 1975, pl. 109





PROPERTY OF A DISTINGUISHED GENTLEMAN

482

**BHUPEN KHAKHAR (1934-2004)**

*Untitled (New York)*

watercolor and pencil on paper

14 $\frac{1}{8}$  x 10 $\frac{1}{8}$  in. (35.9 x 25.7 cm.)

Executed *circa* 1980s

\$12,000-18,000

**PROVENANCE**

Christie's New York, 20 March 2013, lot 130

Acquired from the above by the present owner

**EXHIBITED**

New Delhi, Delhi Art Gallery, *Indian Landscapes: The Changing Horizons*,  
August - September 2012

Sarasota, The John and Mable Ringling Museum of Art, Center for Asian Art,  
December 2016 - April 2017



Bhupen Khakhar, *First Day in New York*, 1983. Peabody Essex Museum. Gift of the Chester and Davida Herwitz Collection, 2003. E301014 ©The Estate of Bhupen Khakhar. Photo by Walter Silver/PEM



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Property from the Estate of Baroness Eva Besseney  
A SILVER-INLAID BRONZE FIGURE OF MAITREYA  
NORTHEASTERN INDIA, PALA PERIOD, 11TH-12TH CENTURY  
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# RINA BANERJEE

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Image: Rina Banerjee (b. 1963), *Take me, take me, take me...to the Palace of love*, 2003; Plastic, antique Anglo-Indian Bombay dark wood chair, steel and copper framework, floral picks, foam balls, cowrie shells, quilting pins, red-colored moss, antique stone globe, glass, synthetic fabric, shells, and fake birds; 226 x 161 x 161 inches; Courtesy of artist and Galerie Nathalie Obadia, Paris/Brussels. ©Rina Banerjee.

Image courtesy of Pennsylvania Academy of the Fine Arts, Philadelphia/Barbara Katus. Installation View: *Rina Banerjee: Make Me a Summary of the World*; Pennsylvania Academy of the Fine Arts, October 27, 2018 – March 31, 2019. *Rina Banerjee: Make Me a Summary of the World* was co-organized by the Pennsylvania Academy of the Fine Arts, Philadelphia, and the San José Museum of Art, California.

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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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.

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  - 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.

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## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

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  - 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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
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- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B(6)); 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\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% 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 will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, country, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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 give notice to 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 honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - 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 titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, 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

(vi) 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**").
- You 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. 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

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you 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 Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
  - charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).

- (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will 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.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

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

### 2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations

relating to interstate shipping, export or import of property containing such protected or regulated material.

#### (d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (f) **Gold**

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

#### (g) **Watches**

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

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

## I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

## 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

### 6 TRANSLATIONS

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

### 7 PERSONAL INFORMATION

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

### 8 WAIVER

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

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-US party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

**auctioneer**: the individual **auctioneer** and/or Christie's.

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

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

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

# SYMBOLS USED IN THIS CATALOGUE

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

◦

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

Δ

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

◆

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

•

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

~

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

■

See Storage and Collection pages in the catalogue.

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.

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**.

18/05/17

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### Δ 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 Δ 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

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 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.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

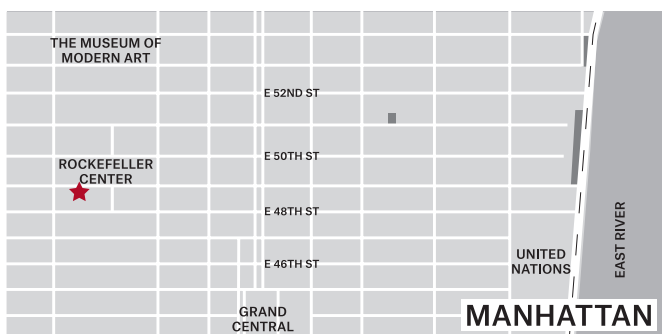
Email: PostSaleUS@christies.com

## 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.

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**

# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK

### SOUTH ASIAN MODERN + CONTEMPORARY ART

WEDNESDAY 20 MARCH 2019  
AT 10.00 AM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: RIVYN  
SALE NUMBER: 16683

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

#### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000 by US\$100s  
US\$2,000 to US\$3,000 by US\$200s  
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)  
US\$5,000 to US\$10,000 by US\$500s  
US\$10,000 to US\$20,000 by US\$1,000s  
US\$20,000 to US\$30,000 by US\$2,000s  
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)  
US\$50,000 to US\$100,000 by US\$5,000s  
US\$100,000 to US\$200,000 by US\$10,000s  
Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% of the amount above US\$4,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**AUCTION RESULTS: CHRISTIES.COM**

08/01/19

**Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com**

**16683**

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

City

State

Zone

Daytime Telephone

Evening Telephone

Fax (Important)

Email

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

#### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

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ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com



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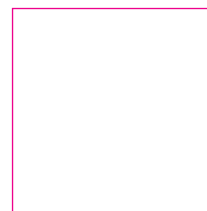
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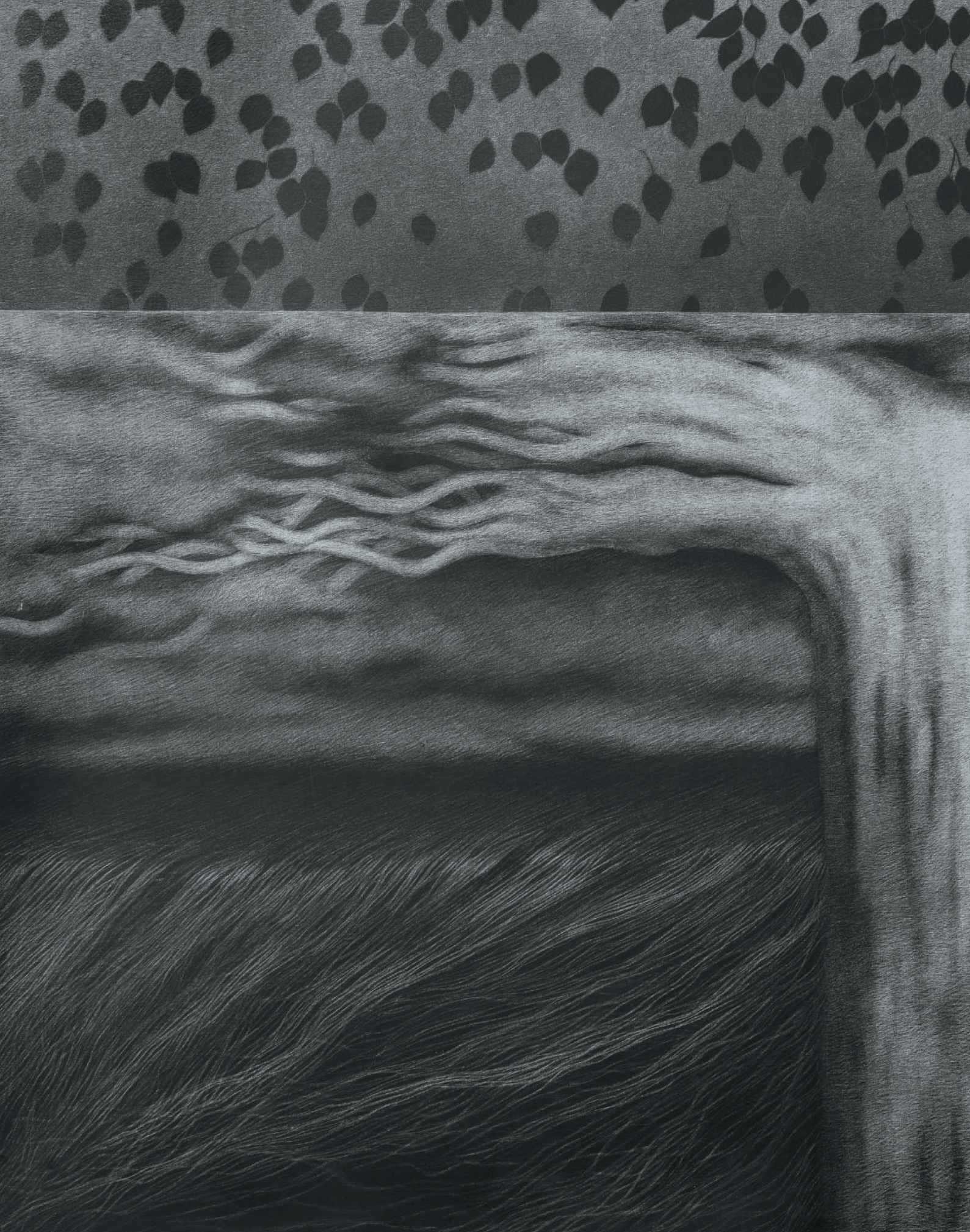
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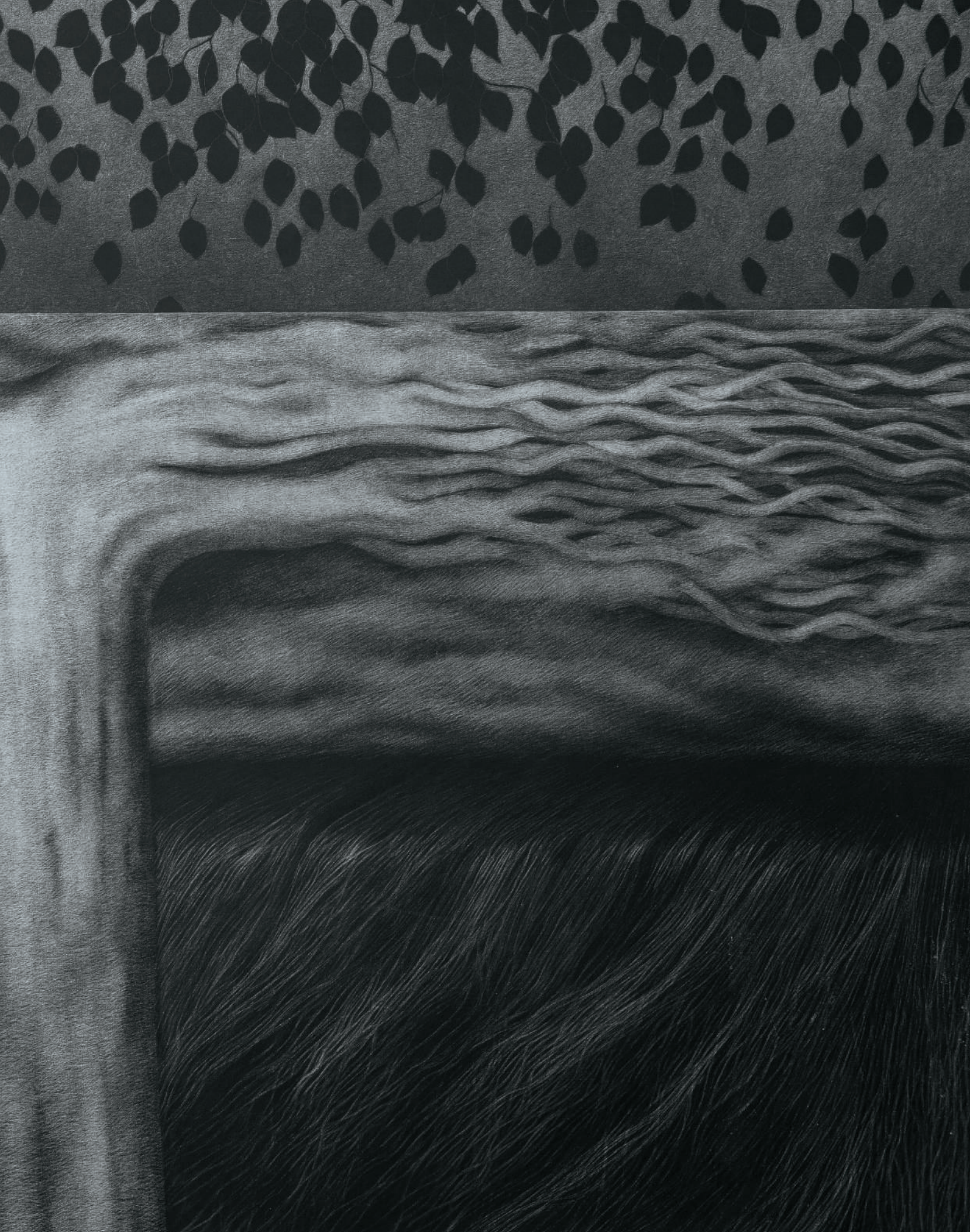
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