







SOUTH ASIAN MODERN + CONTEMPORARY ART

TUESDAY 11 JUNE 2019

PROPERTIES FROM:

The Late Dowager Countess of Harewood

The Collection of The Late Lydia Lavrov-Nordentoft

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AUCTION

Tuesday 11 June 2019 at 2.30 pm (lots 1-78) 8 King Street St. James's London SW1Y 6QT

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Friday	7 June	9.00 am - 4.30 pm
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Sunday	9 June	12.00 pm - 5.00 pm

Monday 10 June 9.00 am - 4.30 pm, 6.00 pm - 8.30 pm (LATES)

Tuesday 11 June 9.00 am - 12.00 pm

AUCTIONEER

William Robinson

ILLUSTRATIONS

Front cover: Lot 15 Front Cover Flap: Lot 52 Inside front cover: Lot 14 Frontispiece: Lot 68 Inside back cover: Lots 31, 43

Back cover: Lot 18 Back Cover Flap: Lot 21

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*1

HEMENDRANATH MAZUMDAR (1894-1948)

Untitled (Country Flower) signed indistinctly (lower left) oil on canvas laid on board 29% x 181/4 in. (75.2 x 46.4 cm.) Painted circa 1930s

£40,000-60,000

US\$53,000-78,000

PROVENANCE:

Property from an English Gentleman Sotheby's New York, 24 March 2010, lot 118 Acquired from the above by the present owner

LITERATURE

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

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 Kolkata, he gained a thorough understanding of European academic styles and techniques and applied them to the Indian themes and subjects he painted.

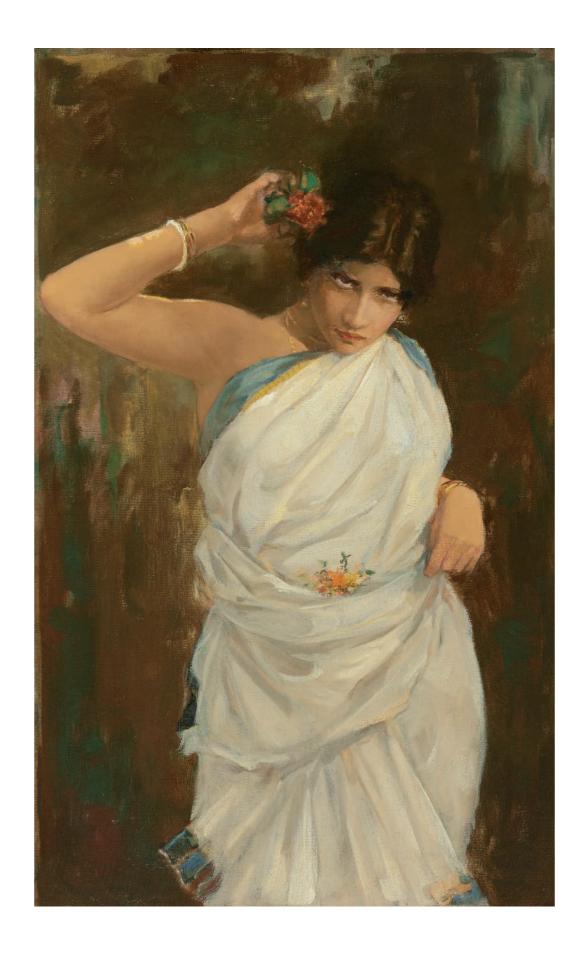
Although he was a close associate of Abanindranath Tagore, Mazumdar was never won over by the ideals of the Neo-Bengal School that Tagore founded. In a 1929 issue of the *Illustrated Journal of Fine Arts*, he wrote an article titled 'The Making of a Picture' in which he defined his working processes 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. Mazumdar's oeuvre followed in

the tradition of Raja Ravi Varma and explored a comparable range of themes centering mainly on idealising, sensual studies of the female form.

Mazumdar is best known for his portraits of Indian women, which his wife frequently sat for, explaining the similarities seen in the features of many of his subjects. Combining elements of Western Classicism with Indian tradition, this portrait features a beautiful woman returning from gathering wild flowers. Creating an improvised basket for these flowers from the folds of her sari, held in place with one hand, Mazumdar's subject uses her other hand to tuck one of the flowers in her hair. Although she is portrayed alone, in a private moment, her eyes lift to meet the viewer's gaze, rendering her at once vulnerable and provocative, subject and agent. As with his other portraits, here the artist's attention to detail is evident in the woman's intricately draped sari and fine jewels.



Hemendranath Mazumdar, *Untitled (Woman in Moonlight)*, *circa* 1930s, Christie's New York, 20 March 2019, lot 401, sold for \$ 175,000



ART OF PAKISTAN: THE MODERN MASTERS

Modern Pakistani artists came to echo the dynamics of history and tradition, juxtaposing old and new, local and foreign, and in that way responded to the consequences brought about by colonial modernism, the process of decolonisation, and the experiences involved.

- S. Wille, Modern Art in Pakistan: History, Tradition, Place, London, 2014

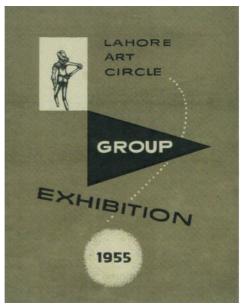
Pakistan's artistic heritage far predated its establishment as an independent nation. The 19th and 20th centuries saw seismic socio-political shifts in the South Asian subcontinent which experienced colonisation and decolonisation. In less than two centuries the country now known as Pakistan has seen patronage shift from Sikh royal families to the British Raj, terminating with independence and the modern era.

British rule was accompanied by the dissemination of Western aesthetics and artistic techniques. One of the greatest extollers of this was the Mayo School in Lahore, which would later transform into the National College of Arts. Ironically today it is the last art school in Pakistan that still teaches the traditional techniques of miniature painting. In addition to academic and oriental realism, new hybrid styles such as Company School painting emerged, influenced by the tastes of British patrons. Art production and consumption in the 19th century was split between domestic and foreign patrons.

The masters of erstwhile Pakistan such as Allah Bux and Abdur Rahman Chughtai had already established themselves as preeminent figures before the partition of the subcontinent in 1947. Chughtai's art celebrated historical and artistic Mughal traditions. Chughtai studied at the Mayo School of Arts

in Lahore in 1911, where he was taught by Samanendranath Gupta, a disciple of Abanindranath Tagore and became deeply influenced by aspects of Bengal School seen particularly in his wash technique. However, during the following decade, Chughtai developed a distinct style and emerged as one of the leading practitioners across the subcontinent. His works were the result of a combination of influences such as Mughal miniature painting, Islamic calligraphy and Art Nouveau but remained grounded in the ideas of Urdu writers and poets. He also published a book titled *Muraqqa'-i Chughtai* (1928) that illustrated the poetry of Mirza Ghalib.

Allah Bux on the other hand was a leading proponent of the Western academic style extolled under the British Raj. Bux first sought to hone his skill as a painter in Bombay, where commercial and theatrical establishments provided him with the technical training that allowed him to return to Lahore to compete for patronage, honours and exhibitions. His work was heavily influenced by Western artistic practice and depicted rural landscapes, the romantic folklore of Punjab and subjects from Hindu mythology as seen in lot 5. This resulted in his becoming the co-founder of the Punjabi School of Painting along with English artist Anna Molka Ahmed who focused on painting the landscapes of Punjab.



Lahore Art Circle Group Exhibition, catalogue cover, Lahore, 1955. Image reproduced from I. Dadi, Anwar Jalal Shemza, London, 2015, p. 12



H. Sharif, A. R. Chughtai and A. Bux. Credit: Punjab Archives, Lahore. Image reproduced from M. Hasan, *Painting in the Punjab Hills (1849-1949)*, Lahore, 1998, p. 181, plate B-75

It was against this backdrop of rustic idealism and romantic lyricism that Pakistani Modernism emerged. After the partition of the subcontinent in 1947, artists from the region were trying to find their individual artistic voices. These vanguard artists fostered and developed a modernism that embraced non-objective and abstracted forms which flourished in newly revived art institutions. Pivotal mentors such as Shakir Ali, the principal of the National College of Arts, disseminated the virtues of European Modern art movements having himself spent time in London, Paris and Prague.

What emerged in the 1950s and 60s was a hybridity between Western movements and the classical, Islamic literary and visual culture of Pakistan. A key development that took place during the 1960s was the calligraphic Modernist movement. Artists such as Sadequain, Ismail Gulgee and Jamil Naqsh began reworking calligraphic motifs in new ways. By choosing calligraphy and figuration as their leitmotif, these artists made a complete break with the early modernists. Anwar Jalal Shemza, Ahmed Parvez and Jamil Naqsh spent time in London while Sadequain was drawn to Paris. Here they absorbed Cubism, Abstract Expressionism, Post-Impressionism and combined these with classical Islamic artistic traditions.

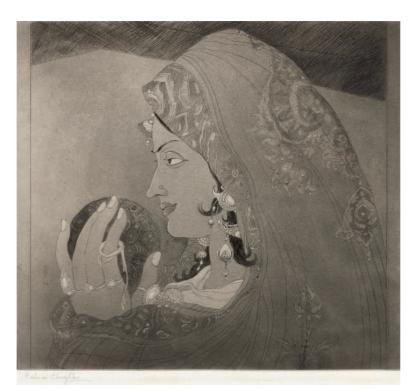
A self-taught artist, Ahmed Parvez was one of the early Pakistani Modernists who achieved critical acclaim internationally. He spent a decade in the United Kingdom from 1955, before returning to Pakistan, where he developed his own dynamic language of colourist abstraction, as seen in lot 9. Besides having had many solo exhibitions across galleries in London such as the New Vision Centre gallery, he was invited to exhibit his works alongside the American artist Alexander Calder at the Lincoln Gallery in 1962. Parvez was especially notable for founding the Lahore Group in Pakistan along with Shakir Ali, and the Pakistan Art Circle in London in an attempt to integrate European Modernism into Pakistani art.

Anwar Jalal Shemza trained at the Mayo School of Art in Lahore and won acclaim as an artist in Pakistan by the early 1950s, even before he followed Parvez to the United Kingdom to study at the Slade School of Fine Art in 1956. In London he experienced an artistic identity crisis as he was unable to reconcile his classical Islamic heritage with the modern art that confronted him. Influenced by Islamic calligraphy, sculpture and Mughal architecture he saw at the British Museum, Shemza created a very distinct geometric style. A simple aesthetic, repetition of forms and patterns and the minimal use of colour typify his works from the 1960s onwards.

One of Pakistan's most celebrated artists, Sadequain's diverse body of work spans the intimacy of calligraphy (lot 8) to abstracted figurative compositions (lot 7). Sadequain came from a family of calligraphers. Well versed in the Indo-Persian literature of Ghalib, Faiz and Iqbal along with the syncretic histories of Hellenistic Greece, Rome and Pakistan the artist often included mythology and poetry in his paintings. His public works adorn many of Pakistan's premier institutions and historic buildings such as Frere Hall in Karachi, the State Bank of Pakistan, Karachi, and the Lahore Museum.

Many waves of destructive forces swept through the South Asian subcontinent in the 20th century. In their wake, they left a vibrant tapestry of creativity and artistry, which was enriched by the struggle and unsparingly modern in its visual language.





PROPERTY FROM THE COLLECTION OF A DIPLOMAT'S FAMILY (LOTS 2-3)

*2

ABDUR RAHMAN CHUGHTAI (1894-1975)

Untitled (Woman in Profile)

signed 'Rahman Chughtai' (lower left) etching on paper 11¾ x 13 in. (34.9 x 29.8 cm.) plate 14½ x 16½ in. (37.1 x 41.9 cm.) sheet

£3,000-5,000

US\$3,900-6,400

PROVENANCE:

Acquired in Delhi, *circa* late 1950s Thence by descent

2



*3

ABDUR RAHMAN CHUGHTAI (1894-1975)

Untitled (Seated Woman)

signed 'Rahman Chughtai' (lower left) etching on paper 13% x 11% in. (34.9 x 29.8 cm.) plate 20% x 15% in. (52.7 x 40 cm.) sheet

£3,000-5,000

US\$3,900-6,400

PROVENANCE:

Acquired in Delhi, *circa* late 1950s Thence by descent

*4

ABDUR RAHMAN CHUGHTAI (1894-1975)

Untitled (Laila in the Wilderness)

signed in Urdu (lower left) watercolour on paper 22½ x 18½ in. (56.5 x 47.3 cm.)

£25,000-35,000

US\$33,000-45,000

PROVENANCE

Sotheby's London, 8 June 2000, lot 138 Acquired from the above by the present owner



4

Abdur Rahman Chughtai's paintings often portrayed Hindu deities, Mughal royalty and personalities from Indo-Islamic folklore. He is also known for his delicate renditions of female figures, usually depicted in elaborate clothing and finery. In the present lot he has used a soft meditative palette along with flowing lines to suggest the vulnerability and fragility of his subject who is lost in the wilderness.

"[Chughtai] retains the distinctive mood and posture of the Persian tradition but gives his paintings a special quality of his own in lovely colour combination, in delicious lines that seem to be less lines of painting than of some inaudible poetry made visible, in folds of drapery that are never mere coverings to or discoverings of the human body [...], in the decorative

backgrounds that call the imagination away from the tyranny of the actual, into free citizenship of the realm of romance." (J. Bautze, *Interaction of Cultures: Indian and Western Painting*, 1780-1910, Virginia, 1998, p. 137)

Chughtai was also an unrivalled draftsman and printmaker. He began working with the medium in the mid-1930s, and honed his skills as a printmaker when he was a student at the School of Photo Engraving and Lithography in London. It is not surprising that he served as an instructor of the chromolithography department at Mayo School of Arts, and even ran his own printing press from the late 1920s. His etchings were printed in small editions and were rarely numbered (see lots 2-3).

*5

ALLAH BUX (1895-1978)

Untitled (The Moonlight Meeting) signed 'allah bux' (lower right) oil on canvas 30 x 41 in. (76.2 x 104.1 cm.)

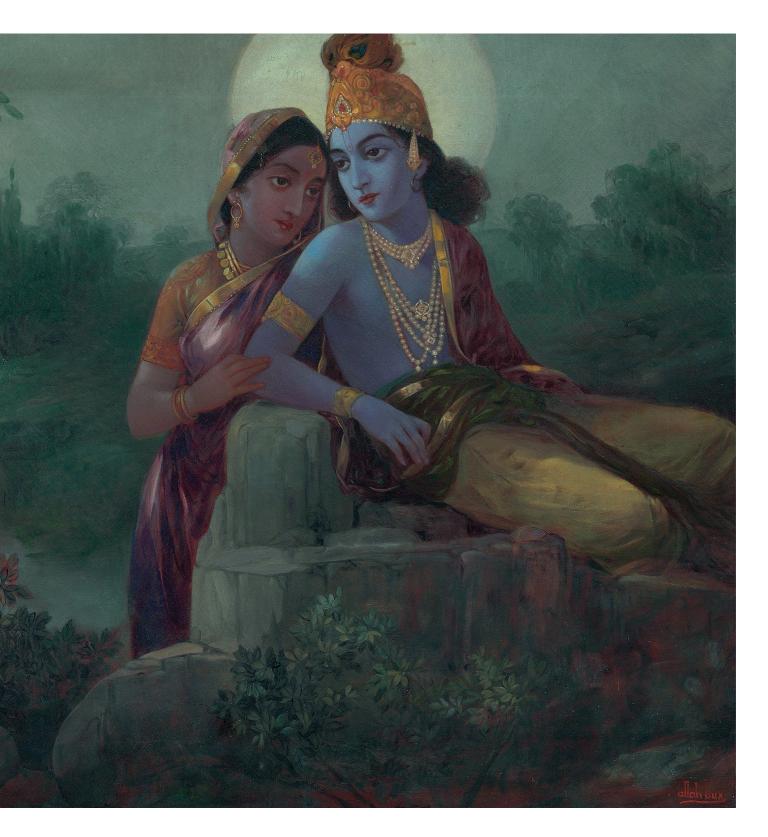
£50,000-70,000

US\$65,000-90,000

PROVENANCE:

Sotheby's London, 8 June 2000, lot 175 Acquired from the above by the present owner





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.





Untitled (Nude with Towel); Untitled (Nude and Horse)

signed, dated and inscribed 'Jamil Naqsh 82/91 for my Love Najmi Sura' (lower right) signed and dated 'Jamil Naqsh 1994' (upper right) oil on paper 29% x 195% in. (75.6 x 49.8 cm.) 28½ x 19 in. (72.4 x 48.3 cm.) Executed in 1982-1991, 1994 two works on paper

£10,000-15,000

US\$13,000-19,000

Formerly from the Collection on Najmi Sura Bonhams London, 13 October 2005, lots 252, 292
Acquired from the above by the present owner

Karachi, Mohatta Palace Museum, Jamil Nagsh: A retrospective, 2003 (one)

Jamil Nagsh: A retrospective, exhibition catalogue, Karachi, 2003, p. 176 (one illustrated)











*7

SADEQUAIN (1930-1987)

Untitled

signed, dated and inscribed as illustrated ink on paper 26¾ x 155% in. (67.9 x 39.7 cm.) each Executed in 1984; four works on paper

£3,000-5,000 US\$3,900-6,400

Chawkandi Art Gallery, Karachi Acquired from the above by the present owner, 2010

(4)

SADEQUAIN (1930-1987)

Painter in Paris

titled, inscribed, signed and dated "PAINTER IN PARIS" Painted at Paris / SADEQUAIN / 6/9/66' (on the reverse) oil on canvas 45½ x 35¼ in. (115.6 x 89.5 cm.)

Painted in 1966

£18,000-25,000 US\$24,000-32,000

PROVENANCE:

Formerly from the Collection of the Dutilleul Family, Paris





9

AHMED PARVEZ (1926-1979)

Untitled (Spatial Rythmn)

signed 'Parvez' 62' (lower left) signed and dated 'AHMED PARVEZ 1962' (on the reverse) oil on canvas $30 \times 19\%$ in. (76.2 x 50.5 cm.); 16×12 in. (40.6 x 30.5 cm.) Painted in 1962; two works on canvas

(2)

£6,000-8,000

US\$7,800-10,000

PROVENANCE:

New Vision Centre Gallery, London Bonhams, London, 28 April 2005, lots 298, 297 Acquired from the above by the present owner



λ10

ANWAR JALAL SHEMZA (1928-1985)

Untitled (Composition) oil on canvas laid on board 1934 x 1576 in. (50.2 x 40.3 cm.)

£25,000-35,000

PROVENANCE:

Gifted by the artist, 1959 Private Collection, UK Sotheby's New York, 18 September 2008, lot 29 Acquired from the above by the present owner

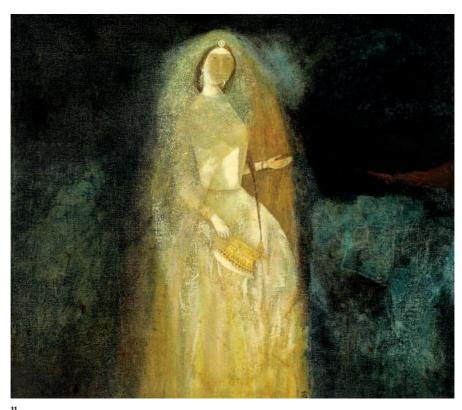
Untitled (Composition) is a seminal example of Anwar Jelal Shemza's series of paintings composed almost entirely of visual structures using the letters B, D and perhaps C. The repetition of the letters adds a meditative character to the work.

US\$33,000-45,000

"His art is more than a fusion of styles based upon a personal crisis. Rather, the artist picked elements from his own culture and European culture where they best suited his artistic aims [...] Shemza also brought to these works an Islamic mystical interest in the use of geometric relationships to express the nature of the universe." (Anwar Shemza, exhibition catalogue, Birmingham, 1997, p. 9)

The influence of Paul Klee's compositions inspired by alphabets and Piet Mondrian's approach towards destructive elements in art are clear in the present work. Shemza based his paintings on simplified forms drawn from three dimensional solid figures and Mughal architecture, and motifs found in intricately woven patterns of oriental rugs and calligraphy. Shemza was a creative polymath; in addition to his art, he published several Urdu novels such as *Sotey Jagtey* as well as collections of poetry such as *Kissa Kahani* and wrote a number of plays, which were performed on Radio Pakistan in the 1950s.





PROPERTY FROM A PROMINENT COLLECTION

*11

ARUP DAS (1924-2004)

Untitled (Princess)

signed 'Arup Das' (lower centre); dated '1981' (on the reverse) oil on canvas $27\% \times 27\%$ in. (70.5 x 69.5 cm.) Painted in 1981

£2,000-3,000

US\$2,600-3,900

PROPERTY FROM THE COLLECTION OF PAUL D. STEWART

•12

SHIAVAX CHAVDA (1914-1990)

Invitation (Folk Dance)

signed and dated 'S. Chavda 1967', and signed and dated in Gujarati (lower right); further titled, signed and dated 'INVITATION / (Folk Dance)

By / Shiavax Chavda / 1967' (on the reverse) oil on canvas

29% x 29% in. (75.9 x 75.9 cm.)

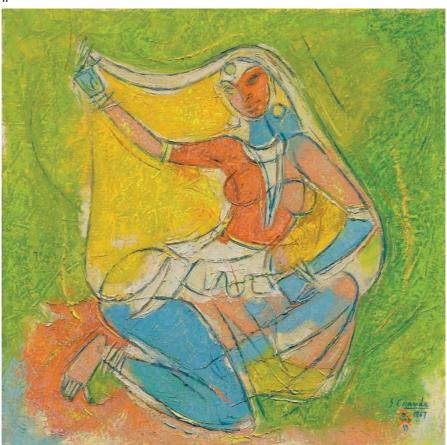
Painted in 1967

£1,000-2,000

US\$1,300-2,600

PROVENANCE:

Acquired in Bombay, *circa* 1967 Thence by descent



PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

*13

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Portrait of a Lady)

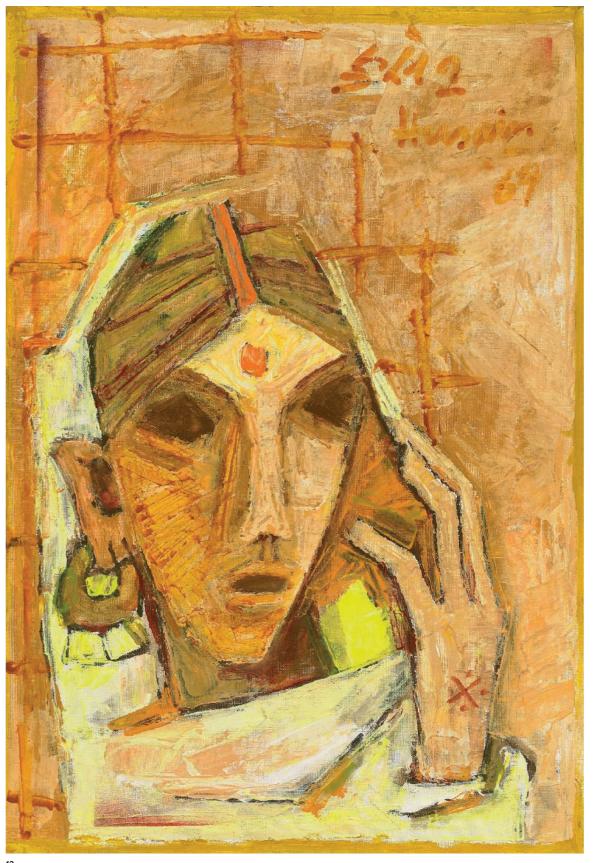
signed in Hindi and signed and dated 'Husain 69' (upper right) acrylic on canvas 25½ x 17¾ in. (64.8 x 45.1 cm.) Painted in 1969

£20.000-30.000

US\$26.000-39.000

PROVENANCE:

Private Collection, Geneva Acquired from the above by the present owner, *circa* 1970s



MAQBOOL FIDA HUSAIN: GOPIS AND KRISHNA

Writing about Maqbool Fida Husain's work from the mid-1960s, Shiv Kapur notes that "In painting after painting his colors shine out with an inner glow [...] His lines are quiet amid colors that have the design and luminosity of stained glass. The richness of this mystic illumination is reflected in his choice of colors: glowing blues, browns, and reds from the diagonal reaches of the spectrum, lit by patches of white [...] The result [...] is a near autonomy of colors, used in full awareness of their symbolic values, to create the very structure of painting in the manner of Cézanne and Matisse." (R. Bartholomew and S.S. Kapur, Husain, New York, 1972, p. 52)

In this seminal work from 1966, glowing with the 'luminosity of stained glass' that Kapur describes, Husain illustrates a well-known episode from the *rasa lila*, the story based on the life of Krishna as described in Hindu text, *Bhagavata Purana*, where the blue-skinned god climbs a tree by a river in which a group of *gopis* bathe and steals their clothes. This incident, known as *Gopi Vastraharan*, has been illustrated in century-old manuscripts and temple sculptures found across the Indian subcontinent, as well as in later popular genres like Kalighat paintings and the oleographs of Raja Ravi Varma. Modern South Asian artists from Nandalal Bose to Francis Newton Souza have also explored this scene in their work, as an exemplar of the multifaceted relationship between the human and divine.

In Husain's version of this tale, however, the human aspect seems to overshadow the divine. Compared to the four statuesque figures of *gopis* on the left, the blue figure of Krishna in the tree seems diminutive. Quarantined in a separate, smaller vignette on the right, in this painting Krishna is perhaps only a reminder of the viewer's own voyeuristic gaze. The artist's portrayal of the *gopis*, however, echoes the focus he has always placed on powerful female figures in his oeuvre. Drawing on classical Indian sculpture, Husain's depictions of the female form were defined by his confident line and bold palette. In the figures of the *gopis* in the present lot, the bearing that ancient sculpture had on the artist's early work is evident, as is the ingenious way in which he draws on the disciplines of music, dance and sculpture to bring this painting alive. Drawing from the Sanskrit philosophical notion of *rasa*

or aesthetic rapture, Husain sought to express each of these artistic forms through the two-dimensional surface of the canvas to afford his viewers a holistic aesthetic experience.

"Conceptually and in their modeling Husain's figures of this time belong more to his lyric than to his archaic vein. His usual style is to structure his forms, eschewing perspective and chiaroscuro, in flat surfaces of paint, applied with the brush or the knife. The influence of traditional Indian art has been strong in shaping this style, but it is also clearly the product of his own sensibility, permeated by a sense of the archaic and the ritualistic [...] His preference for abstracted and slowly formed emotion in art, as against the immediately perceived sensation, has further strengthened the tendency to archaizing. However, as has to be observed, there is another, divergent pull which draws Husain to the rounded and active figures of dance and sculpture. These are the forms of affirmation and sensuous perception. But many of his forms inevitably come from a territory in which these two stylistic approaches overlap, and some of his compositions, in an intermixture of moods, contain both types of figures." (R. Bartholomew and S.S. Kapur, *Husain*, New York, 1972, p. 54)

Acquired directly from the artist by the Seventh Earl and Countess of Harewood, this painting represents the close friendship they developed with Husain over several visits to India in the 1960s and 70s. On one of these visits in 1968, Lord Harewood was unwell and Lady Harewood opened Husain's solo show at Pundole Art Gallery in Bombay in his stead, where this painting was originally exhibited. Husain, with his usual flair, declared that as Lord Harewood was unable to come to the exhibition, the exhibition would go to him, and arranged for all the paintings on display to be taken to Lord Harewood's hotel room and shown to him in a memorable procession. A few years later, in 1972, Lord Harewood presided over the Bombay release of the monograph on the artist published by Harry Abrams. After many decades of friendship, Husain exhibited a group of recent paintings at the Harewood House in 2007, alongside the early works acquired by Lord and Lady Harewood.



Krishna steals Gopi's clothes. Page from an illustrated manuscript of the *Bhagavata Purana*, Bikaner, *circa* 1600-1610. Image reproduced from J. Cummins (ed.), *Vishnu: Hinduism's Blue-Skinned Savior*, Ahmedabad, 2011, p. 203



Krishna steals Gopi's clothes, Eastern India, *circa* 1700-1900. Image reproduced from J. Cummins (ed.), p. 205



Nandalal Bose, *Untitled (Krishna with Gopis)*, Christie's New York, 17 September 2013. lot 52



F. N. Souza, Krishna and the Gopis, Christie's London, 9 June 2010, lot 22 © Estate of F N Souza. All rights reserved, DACS 2019



M.F. Husain, Lady Harewood and Kali Pundole at Husain's exhibition with lot 14 on view at Pundole Gallery, Bombay, 1968. Image courtesy of the Harewood House Trust

PROPERTY OF THE LATE DOWAGER COUNTESS OF HAREWOOD

14

MAQBOOL FIDA HUSAIN (1913-2011)

Gopees and Krishna

signed in Hindi, initialed in Urdu and dated '66' (lower right); further titled, signed, dated and inscribed "Gopees & Krishna" / M. F. Husain 1966 / Goorishina / 12 Souter St. / Bombay 8' (on the reverse) oil on canvas 40½ x 76 in. (102.2 x 193 cm.) Painted in 1966

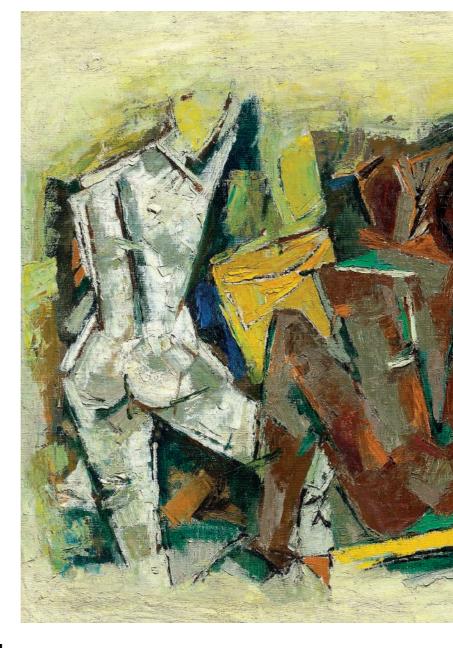
£250,000-350,000 US\$330,000-450,000

PROVENANCE:

Acquired directly from the artist Thence by descent

EXHIBITED

Bombay, Pundole Art Gallery, 1968 Harewood, Harewood House, *M F Husain:* Selected Paintings, 16 March - 6 July, 2007





M. F. Husain Selected Paintings, exhibition at Harewood House, Yorkshire, 2007 with lot 14. Courtesy of the Harewood House Trust, photograph by Jerry Hardman-Jones



I have always had a feeling, and now it is confirmed, that Husain draws in paint and thinks entirely in colour. This accounts greatly for the texture of his work and for the iridescent quality of the delineation of the form and design.

TYEB MEHTA: FALLING FIGURE WITH BIRD

The Falling Figure, a subject Tyeb Mehta often revisited, was born out of a traumatic childhood memory of witnessing the violent death of a man during the bloody riots that followed the Partition of the Indian subcontinent in 1947. This event had a lasting impact upon the artist's oeuvre that was galvanised when he participated in a government project that took him to the frontlines of the Indo-Pakistan War in the 1960s. It was at this time that Mehta first explored the idiom of the falling figure in his painting, earning him a Gold Medal at the inaugural Indian Triennale, New Delhi, in 1968. Soon, his depictions of these figures, frozen in moments of free-fall, became representative of existential anxiety and fear in the face of violence and tragedy.

In the current iteration, painted in 2002, Mehta propels this trope further, pairing the human figure with that of a bird to clearly manifest the sense of angst, helplessness and fear that he continued to feel as communal violence flared up once again in Gujarat earlier that year. "For over a decade Mehta's concern had been with mythologising the tormented existence of individuals which had lent grace and an utter gravity to his forms. In his later works he moved towards the flight of the bird and made it lunge downwards. The falling bird replaces the human being as if beginning the cycle anew. As he stated, 'I did the first drawing of the bird as far back as 1983 but as I went along I generally began to feel that the bird always flies so why not make it fall – it's a contradiction in terms. The bird can be made without bringing in flying because that has a different kind of body-lifting movement. Falling means you have more or less given up. It's an interesting idea because I work on fragmentation. It's one of my preoccupations." (Y. Dalmia, Metamorphosis: From Mammal to Man', Tyeb Mehta, Triumph of Vision, New Delhi, 2011, p. 25)

This painting, both deeply personal and politically poignant, distills complex psychological and metaphysical notions of suffering, violence and trauma with the economy of line, form and colour characteristic of Mehta's work. Here, the entwined avian and human figures draw perhaps from literary characters like Icarus or Phaethon, who failed in their quests of flight and union with divinity. Representing the fall of man from grace owing to his own wrongdoings and hubris, these interpretations emanate from the artist's strong affinities for Western art and literature. However, the figure of the bird may also draw from Vedic literature, in which Mehta was equally versed. Whether it is Garuda who assists the gods in their battles between good and evil, or Jatayu who battled Ravana and sacrificed himself to save Sita from abduction, this painting of plummeting figures fits the imagery of "doomed heroism" that has always been a mainstay of the artist's work. (R. Hoskote, *Tyeb Mehta: Ideas, Images, Exchanges*, New Delhi, 2005, p. 42)



An exceptional moment of synergy between Mehta's artistic, political and social concerns, this image draws its power from a cinematic sense of suspense, freezing the action in an eternal moment that allows the protagonists to transcend their loss of control and appear almost serene in the face of a seemingly unavoidable destiny. Although this painting echoes the power and thrust of Georg Baselitz's *Adler* series, imposing paintings of plunging eagles, Mehta's cinematic vision is relatively pared down in terms of form and colour. Apart from his early training in camerawork and film editing, the sharp lines and segregated planes of saturated pigment in this painting also reveal the deep influence Mehta's year in New York on a Rockefeller Fund Fellowship in 1968, where he encountered the work of artists like Barnett Newman, had on the formation of his mature pictorial vocabulary. In this painting, the artist's twisted figures also pay homage to Francis Bacon, whose expressionistic art Mehta encountered even before that, when he spent some years in London in the early 1960s. Comparisons can be made to Bacon's iconic painting *Two Figures* (1975) both in the smooth application of paint suggestive of polished marble, and in the fused figures hurtling downward.

Falling Figure with Bird is a tour de force and truly modern painting, whose anxieties and social narratives resonate as much today as they did when Mehta committed them to canvas. As such, Mehta grapples with the fall of man as an everlasting condition. Our descent is continuous yet never fulfilled, and hope remains eternal. If this painting is read as a parallel to the destiny of mankind, Mehta's entwined figures represent a critical moment, immobilised in a moment between damnation or absolution.

"Eventually in these images which currently inhabit Tyeb's imagination, we return to the vexed and vexatious figure, creature of crisis and bearer of epiphany; and we see, through the many appearances it takes on and casts off, the true lesson of persistence. For the avatar (the animal incarnation of man) is manifestly the trope of survival and continuity, of optimism; it is the vehicle of the future, the token of redemption [...] The dream of transcendence that lies at the heart of Tyeb Mehta's art does not reveal itself easily; he makes certain that we must work strenuously to reach it, sharing with him, every inch of the way, in the work of art." (R. Hoskote, *Tyeb Mehta: Ideas, Images, Exchanges*, New Delhi, 2005, p. 42)



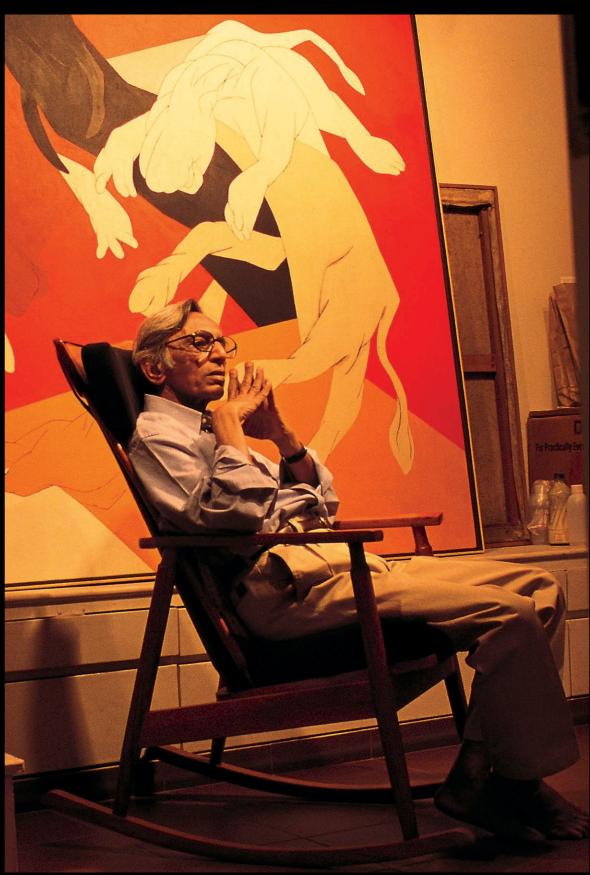
Tyeb Mehta, Falling Figure, 1965. Image reproduced from Lalit Kala Contemporary 9, Delhi, September 1968



Francis Bacon, *Two Figures*, 1975, Christie's London, 11 February 2016, lot 25 © The Estate of Francis Bacon. All rights reserved. DACS 2019



Georg Baselitz, *Finger painting - Eagle*, 1972 © Georg Baselitz 2019. Courtesy of bpk / Bayerische Staatsgemäldesammlungen, Pinakothek der Moderne, Munich



Portrait of the artist, 2002 (detail). Image courtesy of Rafeeq Ellias

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, SINGAPORE

*15

TYEB MEHTA (1925-2009)

Falling Figure with Bird signed and dated 'Tyeb 02' (twice on the reverse) acrylic on canvas 60¼ x 48½ in. (153 x 122.2 cm.)
Painted in 2002

£1,500,000-2,000,000

US\$2,000,000-2,600,000

PROVENANCE:

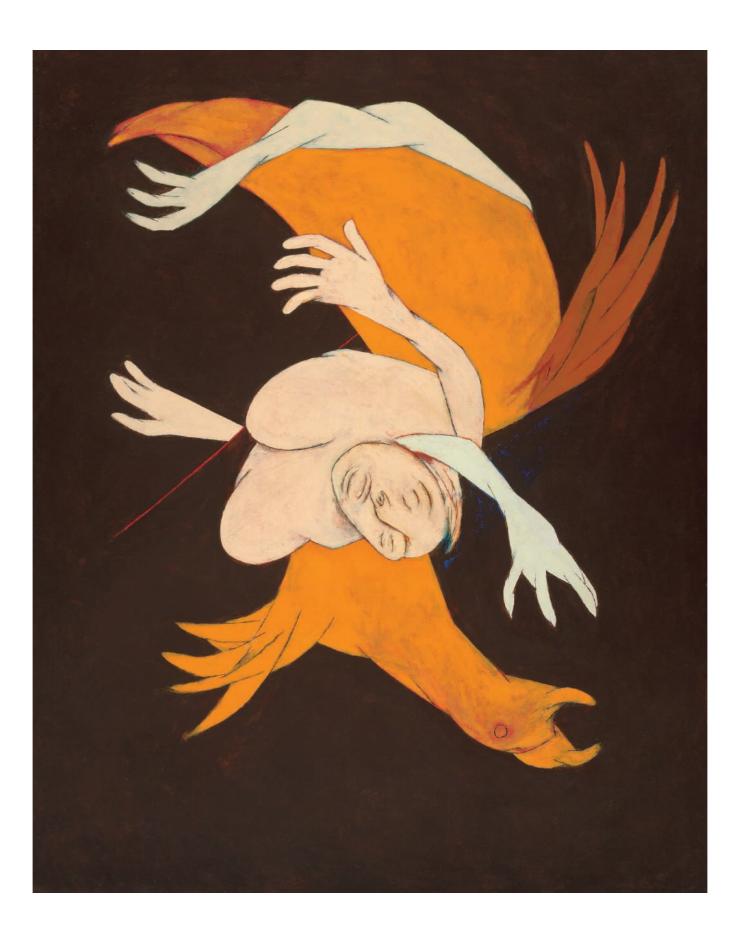
Vadehra Art Gallery, New Delhi Acquired from the above by the present owner, 2008

EXHIBITED:

London, Grosvenor Vadehra, *Bacon Freud Mehta Souza*, 31 August - 20 September 2007

LITERATURE:

R. Hoskote et. al., *Tyeb Mehta: Idea Images Exchanges*, Vadehra Art Gallery, New Delhi, 2005, p. 232 (illustrated) *Bacon Freud Mehta Souza*, exhibition catalogue, London, 2007 (illustrated, unpaginated)





PROPERTY FROM A PRIVATE COLLECTION, ASIA

*16

TYEB MEHTA (1925-2009)

Untitled (Head of Kali)

signed and dated 'Tyeb 02' (upper left) charcoal on paper 25 x 19 in. (63.5 x 48.3 cm.) Executed in 2002

£25,000-35,000

US\$33,000-45,000

PROVENANCE:

Private Collection, New Delhi Saffronart, 15 February 2014, lot 72 Acquired from the above by the present owner

EXHIBITED:

New Delhi, Vadehra Art Gallery, Concept & Form, 2004 New Delhi, Palette Art Gallery, Masters of Indian Contemporary Art, 2005

LITERATURE:

Concept & Form, exhibition catalogue, New Delhi, 2004, p. 40 (illustrated) Masters of Indian Contemporary Art, exhibition catalogue, New Delhi, 2005 (illustrated, unpaginated)

R. Hoskote, *Tyeb Mehta, Ideas, Images, Exchanges*, New Delhi, 2005, p. 287 (illustrated)

Manifestations VI, exhibition catalogue, New Delhi, 2013, p. 129 (illustrated) Mumbai Modern: Progressive Artists' Group (1947-2013), exhibition catalogue, New Delhi, 2013, p. 412 (illustrated)

"Though Kali appears to have been born all at once, in full intensity and splendor, this is not actually the case. I believe the diagonals of the 70s were harbingers of Kali's sword, that same sword which is not visibly present in the paintings, but the subliminal presence of which are not in doubt. Kali, then, has been in the making since the 70s. Even earlier, I would say. She is there in the trussed bull, the rickshaw puller, the falling figure. She is Mehta's own personal tormentor, in disguise. But she bides her time, and consents to appear in her own form only when the painter has acquired stature enough to be able to step out of the confusions of his own torment. He can give us an icon that has moved from the area of the personal and existential, to a shared public domain; an astonishing image that is both ancient, and truly contemporary." (G. Patel, 'Fifty Years of Indian Art', NCPA Conference, January 1997, R. Hoskote, *Tyeb Mehta: Ideas Images Exchanges*, New Delhi, 2005, p. 175)



THE FRIENDSHIP THAT INSPIRED A MASTER SAYED HAIDER RAZA AND LYDIA NORDENTOFT

Following the example of fellow Progressive Artists' Group member, Francis Newton Souza, Sayed Haider Raza left India for Europe shortly after independence. Raza however chose Paris over London, and was awarded a two-year scholarship at the prestigious École Nationale Supérieure des Beaux-Arts in 1950. It was here that he met Lydia Nordentoft and the two became close friends while classmates between 1950 and 1952. Raza and Nordentoft shared a mutual desire to experience all the art that Paris and Europe had to offer. They became enraptured by the thriving creativity of bohemian Paris and the books, galleries and museums that were afforded to them for the first time. When they weren't in each other's company they wrote regularly, continuing their in-depth discussions on art, culture, philosophical musings and artistic influences in a touching friendship. While shy and retiring with his fellow students, Raza's letters to Nordentoft reveal a hitherto unknown bond that was significant and influential on his development as an artist. In the early 1950s it was Nordentoft's support and friendship that sustained Raza, allowing him to develop into the modern master he is recognised as today. Even after she returned to Sweden in 1952, Nordentoft and Raza remained close friends. Raza wrote regularly to update Nordentoft of the Parisian art scene and the highs and lows of achieving the critical and financial success which he desired.

Raza analysed the art around him endlessly. He visited every exhibition and read every new art publication, keen to absorb, learn and develop his understanding of his contemporaries. From his correspondence, it is clear that European Modernism fascinated Raza and he took particular interest in the Post-Impressionists as his overriding influence in the first half of the 1950s. Having just returned from spending Christmas in London with Souza, Raza writes:

I must give you a glimpse into my trip to London from where I returned on the 2nd Jan. My stay was enjoyable chiefly due to my friend Newton [Souza] and the London museums. [...] I realise more and more now more than ever, how the Post-Impressionist movement rescued painting from the aerobatics of the academitions to the creation of significant form. Cézanne the earliest manifestation of this movement occupies a dominating position and is amazing to see the crop of good art that followed later. (Artist statement, letter to L. Nordentoft, Paris, 15 January 1950)

Raza's work evolved dramatically from his small watercolours of the late 1940s towards a bolder more ambitious and modernist idiom. Raza began to work on a larger scale, mixing his media, first working in gouache on paper or card (lot 17) and then with oils on board and canvas (lot 18). His practice constantly advanced during these years as he assimilated the modernist masters he so admired and the Parisian cityscape around him, and created the new unique hybrid styles that are so recognisable today. Raza writes fondly about the significance of these critical two years in Paris as a time when he could enjoy and focus on art in the purest sense unrestrained by financial impediments:

My scholarship is over. This was the last month: two years of carefree time. I am thankful to providence. It is rare in an artist's life to have regular income for 24 months and that too when he is in Paris. The time passed quickly it's

hard to believe that I am two years in France. But many things have happened during this time. I am almost a new man, a different man in any case. My work has undergone a change, it is impossible for anyone, including myself to have anticipated. (Artist statement, letter to L. Nordentoft, Paris, 30 July 1952)

As with Souza in London at the same period, there were unavoidable financial challenges that accompanied competing in the thriving unforgiving art scene of post-war 1950s Paris. On Christmas eve of 1954, in a period of hardship and crisis, Raza writes emotionally how he considered giving up and returning to India before asking his dear friend Nordentoft for help:

I am exhausted, physically. It's not possible to bear any longer this material wait from day to day [...] I have decided to go back to India, about April. You know that it will be good to be back in my country.[...] I owe you Lydia, quite a lot. First for a friendship which I cherish and esteem. You have indeed been a friend. Your presents have all been of real help. They came when I needed them most [...] I wish that I can manage to send you two of my paintings as a token of my friendship. This is all I can send at the moment. (Artist statement, letter to L. Nordentoft Paris, 24 December 1954)

The ever-supporting friend, Nordentoft, offered to pay for Raza's paintings and they eventually agreed that she would pay for one and be gifted the other. Raza, touched by this gesture, soon responded, "I should like to send you one of my best paintings." (Artist statement, letter to L. Nordentoft, Paris, 7 January, 1955)

In a letter from January 1955, Raza proudly describes lots 17-18 as he prepares to send his two favourite paintings to his loyal friend, Lydia Nordentoft, then living in Sweden.

Each painting extolls Raza's love of landscape in unique and contrasting ways. Lot 18, *Untitled (Church in Landscape)* is an iconic example of Raza's early landscapes on canvas. The bold palette in red and black, and geometric flattened forms betray the Post-Impressionist influences he so admired. This painting was so dear to the artist that he stood carrying it in a photograph that now appears on the cover of *S H Raza Catalogue Raisonne 1958-1971 (Volume I)*. The fact that Raza chose to sell his most prized painting of the period to Nordentoft demonstrates the esteem in which he held his cherished friend.

Lot 17, the *Untitled* cityscape is a delicate rendering of rooftops executed in gouache. It was this work that Raza sent as a token of his gratitude. It is from a small series of experimental works produced in 1951-53. These flattened cubist forms of Parisian rooftops float across a pale blue sky. These were most likely the rooftops seen from Raza's apartment window in Paris where he lived in these early years. There is a playful lightness from Raza's formal treatment and technique as jewel like forms almost dissolve into the luminescent background in a ghostly cityscape.

These two masterpieces have remained in the Nordentoft family since Raza sent them to his dear friend in 1955, and have hitherto never been publicly documented or exhibited.





Photograph of A. Padamsee, F.N. Souza, S.H. Raza, L. Pai, 1952, Paris. Page from the personal diary of L. Lavrov-Nordentoft. Image courtesy of the Lavrov-Nordentoft Family Archive

Paris, 2014 Jan 1955.

Dear Lydia,

that this cards came in due time + now I have teceived the money how. I am 80tty once again for the teply I the dispake of the haintings which I could send only today through the post office. I have declared the price of both of them at 14,000 fs.

I am sending two paintings. Gre is an oil on causes I am sending two paintings. Gre is any oil on causes which you have bright of the other is a gracke that which is a gracke that I promised to send you last year. To taxilitate this dispatch I had to take them out of the pranu + strucker dispatch I had to take them out of the pranu + strucker I hope this attangement will suit + that you will like

the haintings.

Your money has come at the time I needed most to I thank you for having helped me by bruging the painty. I thank you for having helped me by bruging the painty. If gave me some breathines time t I shall be in heace for some time. I shill do not have a room to shift to a for the moment the proprietor here has allowed me to stay till the end of the month. And t is the mean time I have to search. It seems that the only alknowive is not to you as soon as I shift.

Artistister to L. Nordentoft Paris, 1955. Courtesy of the to you as soon as I shift.

Artistister to L. Nordentoft Paris, 1955. Courtesy of the lawron Nordentoft Family Archive

PROPERTY FROM THE COLLECTION OF THE LATE LYDIA LAVROV-NORDENTOFT

17

SAYED HAIDER RAZA (1922-2016)

Untitled (Cityscape) signed 'S.H. RAZA' (lower right); further signed and inscribed 'S.H. RAZA / 55, Bd Jourdan / Paris 14' (on the reverse) gouache and ink on paper 23% x 19% in. (60.3 x 49.2 cm.) Painted circa 1952

£150,000-200,000

US\$200,000-260,000

PROVENANCE:

Gift from the artist, 1955 Thence by descent



PROPERTY FROM THE COLLECTION OF THE LATE LYDIA LAVROV-NORDENTOFT

18

SAYED HAIDER RAZA (1922-2016)

Untitled (Church in Landscape) oil on canvas 28 x 23½ in. (71.1 x 59.7 cm.) Painted *circa* early 1950s

£150,000-200,000

PROVENANCE:

Acquired directly from the artist, *circa* 1950s Thence by descent

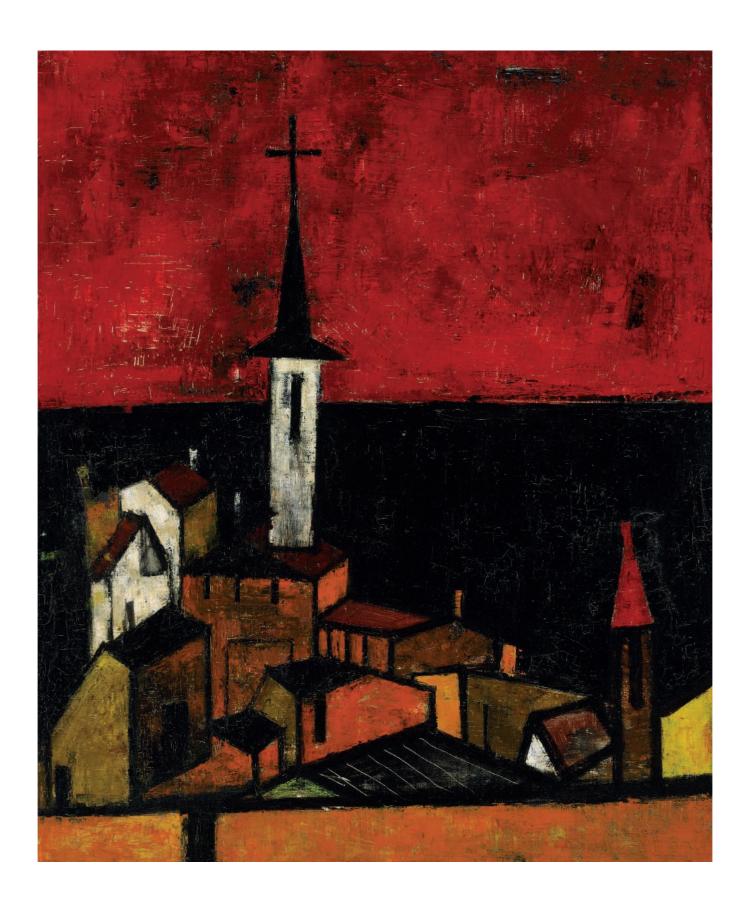
LITERATURE:

A. Macklin, *S H Raza Catalogue Raisonne 1958-1971*; New Delhi, 2016, cover (illustrated in artist photograph)

US\$200,000-260,000

Your two letters were televised in Rue Danphine a long time back. Forgive one the delay. You see that I am instring to am its good strict. I remember that you wrote to say that you liked the gauacte better. You wrote to say that you liked the gauacte better. Hethally I am vsy fond of the oil hainting I sent you. He The water colour is bleasant but the intrisic you. He The water colour is bleasant but the intrisic you. He the oil pear lainting with the ted sky is greats. I wonder if your openion has charped since greats. I wonder if your openion has charped since

Artist letter to L. Nordentoft, Paris, 1955. Courtesy of the Lavrov-Nordentoft Family Archive





PROPERTY FROM A PRIVATE COLLECTION, AUSTRALIA

19

AVINASH CHANDRA (1931-1991)

Untitled (Cityscape); Untitled (Landscape)

signed and dated 'Avinash 59' (lower right) signed and dated 'Avinash 1959' (lower right) gouache on paper; gouache and ink on card 20½ x 24½ in. (52.1 x 63.2 cm.) 21½ x 25 in. (54.3 x 63.5 cm.) Executed in 1959

one work on paper, one work on card

£10,000-15,000 US\$13,000-19,000

(2)

PROVENANCE:

Acquired directly from the artist, *circa* 1990s Thence by descent





PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

20

SADANAND BAKRE (1920-2007)

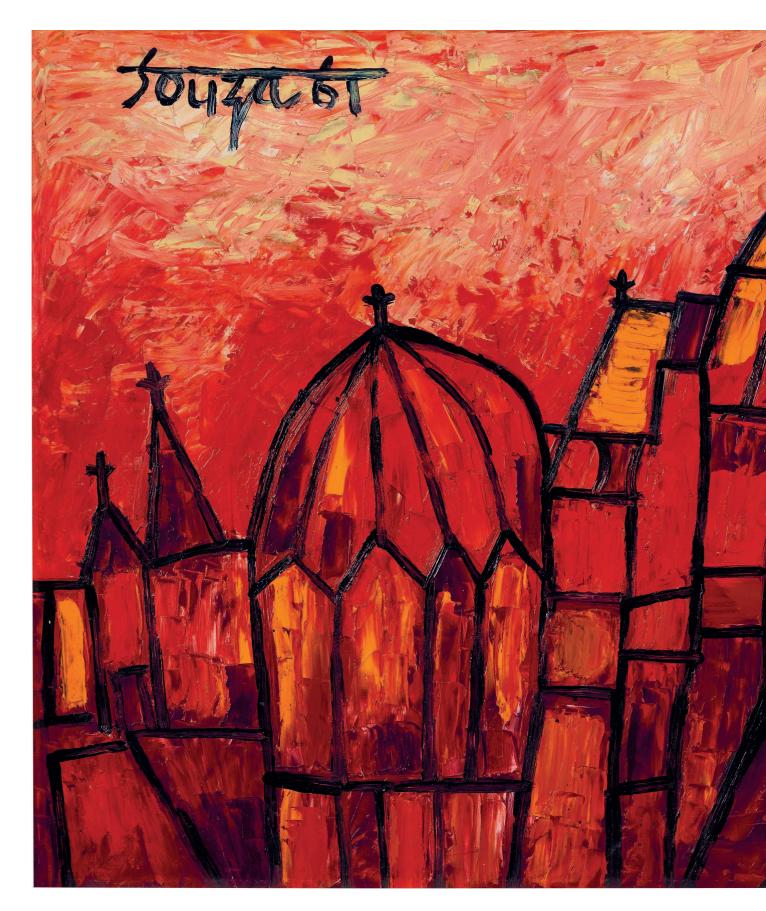
Untitled

signed 'BAKRE' and further signed and dated in Marathi (lower right) oil on board $24\,x\,30$ in. (61 x 76.2 cm.) Painted in 1967

£6,000-8,000 US\$7,800-10,000

PROVENANCE:

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





λ*21

FRANCIS NEWTON SOUZA (1924-2002)

Landscape in Red

signed and dated 'Souza 61' (upper left); further inscribed, signed, dated and titled 'Sweden / F. N. SOUZA / 1961 / Landscape in Red' (on the reverse) oil on board $24\%\times30\%$ in. (62.9 x 78.1 cm.) Painted in 1961

£150,000-200,000

US\$200,000-260,000

PROVENANCE:

Formerly from The Estate of FN Souza Stockholms Auktionsverk, 27 April 2006, lot 1022 Acquired from the above by the present owner

Jagdish Swaminathan describes Souza's cityscapes as "singularly devoid of emotive inhibitions." They are the "congealed visions of a mysterious world. Whether standing solidly in enamelled petrification or delineated in thin colour with calligraphic intonations, the cityscapes of Souza are purely plastic entities with no reference to memories or mirrors." (J. Swaminathan, 'Souza's Exhibition', *Lalit Kala Contemporary 40*, New Delhi, March 1995, p. 31)

Landscape in Red conjures an alternate reality beyond human existence. Souza's signature black line cuts across the blood red background demarcating corniced buildings, piercing steeples and architectonic forms. Rooftops cut sharply into the translucent, glowing sky, suggesting not harmony but a tumultuous battle between two dissonant elements as evidenced through the artist's savage brushstrokes and fiery palette. The inference of the Catholic church which informed so much of Souza's oeuvre is pronounced.

Landscape in Red belongs to a series of works executed upon Souza's return from a six-month Italian government sponsored residence in Rome in 1960. Painted in 1961, the powerful impact of half a year at the epicenter of Catholicism is clear as the present work resonates with ecclesiastical grandeur. The red monochromatic palette alludes to the vestments of the upper echelons of the Church and also its stained-glass windows. The repeated domes in this work refer to Saint Peter's at the heart of the Vatican, and appear in several works of the period. Landscape in Red truly demonstrates an artist at the technical and creative peak of his powers, with unrivalled technical ability as a painter to express a deep and complex range of emotions.



22

22RAJENDRA DHAWAN (1936-2012)

Untitled signed 'DHAWAN' (lower right) oil on canvas 32 x 51½ (81.3 x 130.2 cm.)

£4,000-6,000 US\$5,200-7,700

PROVENANCE:

Etude Jonquet Auctioneers, Paris, 2014 Acquired from the above by the present owner



PROPERTY FROM A PROMINENT COLLECTION

*23

RAJENDRA DHAWAN (1936-2012)

Untitled

signed and dated 'DHAWAN 97' (on the reverse) oil on canvas $21\,x\,25\%$ in. (53.3 x 64.5 cm.) Painted in 1997

£3,000-5,000

US\$3,900-6,400

23

AKBAR PADAMSEE: LANDSCAPE

Describing the nature of Akbar Padamsee's landscape paintings after 1963, the author Shamlal writes that the artist "leaves the human form alone and takes to contemplation of nature. In fact to call it contemplation of nature is itself a hyperbole. There are already hints at a new kind of silence which comes with the realization of the nothingness at the heart of things. The objects get lost in a sort of haze as words get lost in a melody." (Shamlal, *Akbar Padamsee*, Bombay, 1964, unpaginated)

Padamsee spent the years 1963 and 64 travelling between Delhi, Bombay and Paris, creating landscapes that reflected his state of being in transition, ones that resisted the depiction of specific sites and times. Where form dominated colour in his earlier years, it was in the 1960s that the change to colour over form is most noticeable. The present landscape, painted in 1965, is a significant exemplar of this shift. Devoid of any discernible forms or shapes, the rich colour fields of this semi-abstract scene take precedence, illuminating Padamsee's contemplative experiments with various hues and textures. Here, with skillful technique, the artist uses flashes of luminescent colour against a darker ground, applied with sharp, almost violent strokes of the brush and palette knife. The vibrant blues, yellows and reds in the under-layers shimmer in spots on the surface, allowing the artist's palette, rather than individual shapes and figures, to order the landscape.

Through his investigation into light and shadow, Padamsee consciously draws the viewer's attention to the vast emptiness of his landscapes. The minimal composition, populated only by brush strokes and textures, evokes a silence that echoes through nature. Padamsee's paintings from this period speak of a deliberate distancing from the human figure, centering his focus on natural vistas instead. These consciously unpeopled landscapes evoke a rhetorical desolation, such that they no longer serve as merely formalist studies but rather as conceptualised narratives. In a sense, these landscapes from the mid-1960s paved the way for his renowned series of *Metascapes* that followed a decade later, emphasising his perceptive use of colour and inquiries into the nature of human consciousness, time and space.

Painted the year of his solo exhibition at Galerie 9 in Paris, this landscape was acquired from the artist by the owner of the gallery, Antoinette Mondon. Madame Mondon was a respected collector and gallerist in the city, and had served as director of Galerie Ventadour before its owner passed away prematurely in the early 1960s. Encouraged to keep on promoting the work of promising young artists of the Ecole de Paris like Padamsee, she took over the gallery and renamed it Galerie 9 as homage to the nine forms of art officially recognised as 'Beaux Arts' in France. Padamsee, who worked with multiple galleries in Paris including Creuze, Pacitti and St-Placide, was by the 1960s fully immersed in the international avant-garde art scene in the city. This painting remained in Paris since it was painted, is powerful testimony of the artist's accomplished aesthetic and his rightful place as a representative of the modern art scene of the time.



Antoinette Mondon at Galerie 9 in Paris, *circa* 1970s. Courtesy of the Mondon Family



Akbar *Padamsee*, exhibition catalogue, Galerie 9, Paris, 1965

PROPERTY OF A PRIVATE COLLECTOR, PARIS

24

AKBAR PADAMSEE (B. 1928)

Untitled (Landscape) signed and dated 'PADAMSEE 65' (lower left) oil on canvas 40% x 40% in. (102 x 102 cm.) Painted in 1965

£180,000-250,000

US\$240,000-320,000

PROVENANCE:

Galerie 9, Paris Thence by descent

LITERATURE:

B. Padamsee and A. Garimella eds., *Akbar Padamsee, Work in Language*, Mumbai, 2010, p. 202 (illustrated)



25

SAYED HAIDER RAZA (1922-2016)

L'Orage

signed and dated 'RAZA '73' (lower right); further signed, dated and inscribed 'RAZA / 1973 / 100 x 100' (on the reverse) acrylic on canvas $39\% \times 39\%$ (100.5 x 100 cm.)

£100.000-150.000

US\$130.000-190.000

PROVENANCE:

Acquired by Linda Henriksen, 1976 Acquired from the above, 1978 Thence by descent Sotheby's London, 15 June 2010, lot 35 Acquired from the above by the present owner

EXHIBITED:

Stavanger, Peintures Indiennes, Galleri Koloritten, 1976

LITERATURE:

J.D. Rey, Raza, 1975, p. 9 (illustrated)

One of India's leading modernist painters, Sayed Haider Raza was a founding member of the revolutionary Bombay Progressive Artists' Group. The landscapes of India and France served as his source of inspiration and creative energy. He was unique in his expression of exuberance, hope and harmony, and in his creation of a spiritual abstractionism. Absorbed in the world around him, though forever tied to the memories of his childhood home, Raza's vision and capacity for exploration and experimentation, so acutely expressed in his art, is his legacy and what defines him as a great artist.

This painting belongs to a pivotal transformative 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. What this painting encapsulates is a moment of visual mediation between his Indian homeland and his adopted country of France. Raza later voiced this underlying nostalgic longing for the landscape of his childhood. "I am grateful [...] that I could come to certain recognition in the art world in France and the rest of the world. But I was still unhappy. I said to myself: Yes, it is all right be an important painter of the École de Paris but where is your Indian background Raza? I asked myself and I started coming more and more regularly to India." (Artist statement, 'A conversation with Raza', Raza: A Retrospective, exhibition catalogue, New York, 2007, unpaginated)

Painted in 1973, L'Orage is not only an homage to India but the personification of home. "Physical location did not necessarily mean a spiritual and creative dislocation [...] For him hereafter art was to be his home, reconstructed through memory, resonance and imagination. It was soon to be also his spiritual haven, a space where he could connect with the infinite, the limitless and the timeless." (A. Vajpeyi, A Life in Art: S.H. Raza, New Delhi, 2007, p. 98)

L'Orage or 'the tempest' is a fitting title both in form and content for an artist at the peak of his most gestural and expressive use of paint. Discernible figurative elements of the landscape seen in his works of the 1950s dissolved during the 60s and early 70s into expansive explosions of colour. By the 1970s "Raza incorporated in his work gestural elements. More importantly, he continued to explore further possibilities of colour, [...] Colours were not being used as merely formal elements: they were emotionally charged. Their movements or consonances on the canvases seemed more and more to be provoked by emotions, reflecting or embodying emotive content." (A Vajpeyi, A Life in Art: S.H. Raza, New Delhi, 2007, p. 78)





PROPERTY FROM A PRIVATE COLLECTION, ASIA

*26

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Kashmiri Couple) signed in Hindi, initialed in Urdu and dated '9 V 66' (lower right) ink and wash on paper 19 % x 28 in. (49.5 x 71.1 cm.) Executed in 1966

£25,000-35,000

US\$33,000-46,000

PROVENANCE:

The Collection of June and John Lewis Sotheby's New York, 10 September 2012, lot 49 Private Collection, New Delhi Saffronart, 4 September 2014, lot 27 Acquired from the above by the present owner



PROPERTY FROM A SINGAPORE PRIVATE COLLECTION

*27

MAQBOOL FIDA HUSAIN (1913-2011)

Woman with a Horse

signed in Hindi and initialed in Urdu (lower right); further bearing label 'Gallery Chemould, Bombay / Woman with a Horse' (on the reverse) oil on canvas $29\% \, x\, 40$ in. (75.9 x 101.6 cm.)

Painted *circa* late 1960s

£40,000-60,000

US\$53,000-78,000

PROVENANCE

Gallery Chemould, Bombay Private American Collection, Washington D.C. The Collection of Dr. William Lomax Christie's New York, 14 September 2016, lot 680 Acquired from the above by the present owner Universally acclaimed as one of India's modern masters, Maqbool Fida Husain is unique in the breadth of his artistic vision and his sophisticated re-contextualisation of European Modernism. From his humble beginnings as a billboard painter, Husain successfully transcended the critical constraints of regional aesthetics and public opinion. Every single work by Husain is a paean to the Modernist idea that an artist is a visionary engaging in an act of metaphysical creation.

In the present lot, Husain depicts a horse accompanied by a female figure, a popular juxtaposition in the artist's oeuvre. The horse is powerful and valiant matching the figure it is paired with, entwined almost as one. This painting is a rare example of Husain utilising chiaroscuro in place of his typical use of vibrant colours. His rejection of colour emphasises the stark contrast between the patches of white and the strong lines that make up the composition. With sparse detailing in the background the anonymous setting allows the painting to transcend time and space imparting it with a dreamlike quality.

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Couple under the Moon) signed in Hindi (lower right) oil on canvas 34 x 34 in. (86.4 x 86.4 cm.) Painted circa 1960s

£80,000-120,000

US\$110,000-150,000

PROVENANCE:

Acquired directly from the artist, circa 1960s Family Collection Calcutta Acquired from the above by the present owner

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

In *Untitled (Couple under the Moon)*, Husain offers a tender depiction of a man sitting with his reclining lover bathed in moonlight. The present canvas was painted in the 1960s, at a time when Husain's lines become softer whilst his application of paint becomes thicker and more gestural, giving his forms a sense of sculptural monumentality. "Even if the figures are not in motion, the curvilinear forms, their stances, the rhythmic lines, the use of paint are all employed with a sense of urgency and create a feeling of exuberance which is typical of him [Husain] and his personality." (P. Sen, 'The Figure in Indian Art', *Lalit Kala Contemporary 17*, New Delhi, 1974, p. 11)





PROPERTY FROM A PROMINENT COLLECTION

*29

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Drummers)

inscribed 'DESIGNED By :- M.F. Husain / COPYRIGHT With :- KUNCHALA 73 Warden Road, Bombay 26.' (on a plaque on the reverse) painted wood $81\!\!/\!_2\times103\!\!/\!_4\times3/4$ in. (21.6 x 27.3 x 1.9 cm.)

£4,000-6,000 US\$5,200-7,700

LITERATURE:

Continuum: Progressive Artists Group, exhibition catalogue, New Delhi, 2011, p. 55 (another version illustrated)

Mumbai Modern: Progressive Artists' Group, 1947-2013, exhibition catalogue, New Delhi, 2013, p. 103 (another version illustrated)



PROPERTY FROM THE COLLECTION OF A DIPLOMAT'S FAMILY

*30

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Village Women)

signed and dated 'Husain 56' (lower right); further signed and inscribed 'M. F. Husain / 25. D. Badar Bagh / Balaram St. /Bombay. 7' (on the reverse) gouache and pastel on paper 13% x 17% in (34 x 45.4 cm.) Executed in 1956

£35,000-50,000

US\$46,000-65,000

PROVENANCE:

Acquired directly from the artist, *circa* late 1950s Thence by descent

Lots 30 and 31 were acquired during a diplomatic posting in Delhi from 1956-58 where they met and became close friends with Magbool Fida Husain. They recall, "When we met Husain we were greatly impressed by him - his tall with a saintly appearance and a serene personality. We were struck by the new style, colours and composition of his paintings, which were different from other Indian painters of the time. He represented the essence of Indian culture, and his paintings were a window into the Indian way of life, in a country that got its independence and became a democracy just few years earlier. We were very lucky when Husain came over one day, excitedly exclaiming that he had a special painting which represented two different distinct styles in one large scale masterpiece [lot 31]. It was monumental, and unusual both in scale and composition, combining one section intricately painted in colours and another contrasting section with bold large monochromatic figures. We immediately acquired it, and it has remained with the family ever since. Many years later, in 1993, during one of his trips abroad, Husain came to visit us, and was delighted to see his paintings still hanging on our walls."

MAOBOOL FIDA HUSAIN: VILLAGE SCENES

Over the course of his six decade long artistic career, Maqbool Fida Husain contributed greatly to the definition, development and propagation of modern Indian art. Primarily, as Yashodhara Dalmia explains, he "deliver[ed] the common man from the ordinariness of his existence to the international arena" by formulating a modern vocabulary that had its roots fixed firmly in the Indian people and their traditions. (Y. Dalmia, *The Making of Modern Indian Art: The Progressives*, New Delhi, 2001, p. 101)

From his humble beginnings as a billboard painter in Bombay in the late 1930s, Husain successfully developed this unique vocabulary to become one of India's leading modern masters. Sometimes referred to as the 'Picasso of India', his deep engagement with history, civilisation and heroic epics aided him in breaking from tradition and the rigidity of academic painting styles, while never losing sight of the art heritage, energy and rhythm of the vast Indian landscape.

Early in his career, Husain would join the newly formed Progressive Artists' Group, founded in 1947 on the eve of Indian Independence. This collective of likeminded artists took in the forms and idioms of Indian folk art, classical painting and sculpture, combining them with western styles and techniques to produce a unique mode of expression – a new, modern art for India. Husain along with fellow members of the group, including Francis Newton Souza and Sayed Haider Raza, emerged as a cultural standard bearer in independent India, his art exalting in the liberation of the new democracy but never hiding from the painful legacies of its birth. The Progressive Artists' Group remained together formally for only a few years, but was as impactful as it was brief, propelling Husain and his contemporaries to become pioneers of Indian modernism.

The present canvas, a monumental ode to village life in India, was painted in 1958, during one of the most fertile and vital periods in Husain's oeuvre. During this formative phase, the artist championed figures and scenes from ordinary life around him, specifically rural life, as icons of Indian culture and of independent India. "It was in the early years, that Maqbool Fida Husain created the essential idiom for his art and it provided him with the navigational resources for his later journey. The layered vocabulary of his paintings, as complex as India itself, also set the tone for his preoccupation which was to tap the pulse of a nation in its making, viewing it from the street as it were. In doing so he virtually re-invented India and he continues to do this at each stage of his art." (Y. Dalmia, 'M.F. Husain: Re-inventing India', M.F. Husain: Early Masterpieces 1950s-70s, exhibition catalogue, London, 2006, unpaginated)

Throughout this pivotal decade, Husain captured the charm and colour of the Indian countryside in its most lyrical state, with men and women at rest and work alongside animals representing key cultural signifiers. It was during the 1950s that Husain produced some of his most iconic masterpieces, exhibited his work in several countries, and represented India at the Venice Biennale twice. Significantly, Husain's work will once again be displayed at the Venice Biennale this year, more than sixty years later, as part of the India Pavilion exhibition, *Our Time for a Future Caring*. Perhaps the most celebrated work by the artist from this decade is *Zameen*, painted in 1955 and acquired by the National Gallery of Modern Art, New Delhi. *Zameen*, which earned the artist the Lalit Kala Akademi award in 1955, is a lexicon of Husain's pictorial language of this period and a hallmark of his style.



The present painting, extending almost eight feet wide, was painted shortly after *Zameen*, and offers a similar significant visual almanac of his early oeuvre. Each constituent vignette in this multipart composition represents familiar tropes, quintessential to his artistic output, establishing his assured draftsmanship and mastery of line and colour beyond any doubt. The four bold, individually bordered line drawings on the left elevate villagers engaged in quotidian activities to the realm of the heroic, from the artist's simple, romantic portrayal of a young mother with a child and bird to the closely cropped portrayal of the turbaned face of an earnest farmer.

In the large coloured panel on the right, Husain brings these subjects together with others in a tightly orchestrated village scene, including a group of farmers with a plough, a seated lady milking a cow, a second group of ladies drawing water from a well, and another group at play under a shady grove of trees. The artist's earthy palette and the few structures in the background recall Sienese landscape paintings of the fourteenth century, which the artist most likely encountered on his travels through Italy in the early 1950s.

In this distinctive widescreen format, Husain creates a storyboard for India a decade after its independence, celebrating its glorious past and the future promises it holds. According to the artist, both past and future are categorically linked to the villages and their people as keepers of history and drivers of sustainable growth. Each figure that the artist has carefully selected represents the strength of the foundations of the new democratic India, as well as the country's incredible wealth and potential for glory.

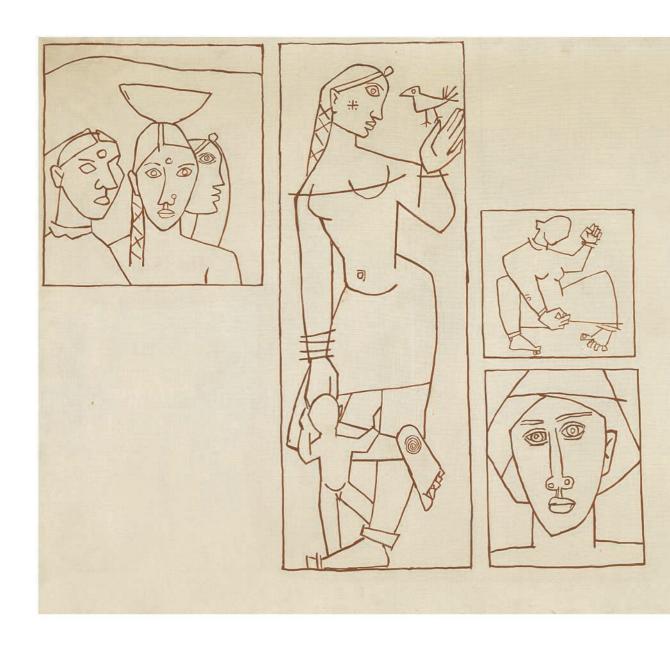
This impressive painting is thus a record of life and art in India in a way that synergises the past, the present and the future in Husain's characteristic lyrical manner. Ebrahim Alkazi, in his monograph on the artist, highlights the scope of Husain's unique visual idiom, noting that "behind every stroke of the artist's brush is a vast hinterland of traditional concepts, forms, meanings. His vision is never uniquely his own; it is a new perspective given to collective experience of his race [...] Husain's concept is intensely poetic: with a stroke of genius, the entire mythic world which has enriched the minds of the common people is brought vividly alive. Past and present, myth and reality are shown to exist simultaneously in the Indian imagination." (E. Alkazi, M. F. Husain: The Modern Artist & Tradition, New Delhi, 1978, p. 17)

Right: Portrait of M. F. Husain. Image reproduced from *Shashtipoorti M. F. Husain*, Pundole Art Gallery, Bombay 1975, back cover

Below: M. F. Husain, *Zameen*, 1955, (detail). Image courtesy of the National Gallery Modern Art, New Delhi







PROPERTY FROM THE COLLECTION OF A DIPLOMAT'S FAMILY

*31

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Village Scenes)

signed and dated 'Husain 58' (centre right); further signed and inscribed 'M.F. HUSAIN / N. DELHI' (on the reverse) oil on canvas 39×90 in. $(99.1 \times 228.6$ cm.) Painted in 1958

£500,000-700,000

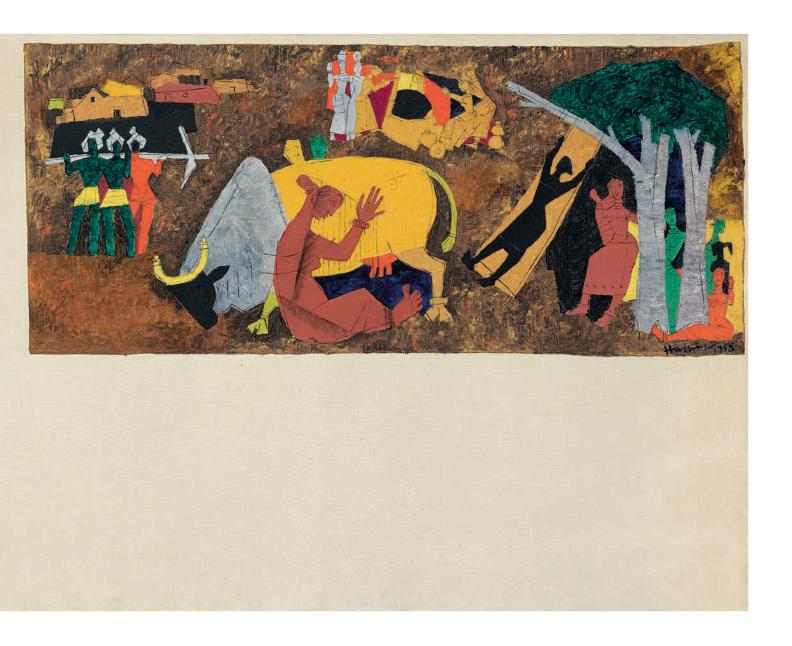
US\$660,000-910,000

PROVENANCE:

See lot 30



M. F. Husain, *Untitled*, 1956, Christie's London, 10 June 2015, lot 27, sold for £1,082,500



It is in a fundamental sense that we speak of Husain being in the authentic tradition of Indian art. He has been unique in his ability to forge a pictorial language which is indisputably of the contemporary Indian situation but surcharged with all the energies, the rhythms of his art heritage.



32

JAMINI ROY (1887-1972)

Untitled (Lion)

signed in Bengali (lower right) tempera on card $13\% \times 14\%$ in. (35.2 x 36.5 cm.)

£6,000-8,000

US\$7,900-10,000

PROVENANCE:

Purchased in India, *circa* late 1940s - early 1950s The Collection of the Williams Family Christie's New York, 21 September 2005, lot 242 Acquired from the above by the present owner





PROPERTY FROM A LONDON PRIVATE COLLECTION

33

JAMINI ROY (1887-1972)

Untitled (Horses)

signed in Bengali (lower right); bearing Chemould label (on the reverse) each $\,$

tempera on card

17½ x 10½ in. (44.5 x 27 cm.); 17¼ x 10¼ in. (43.8 x 26 cm.)

two works on card

£5,000-7,000 US\$6,600-9,100

(2)

PROVENANCE:

Gallery Chemould, Bombay Acquired from the above, 1945-1955 Thence by descent







34

PROPERTY FROM A PRIVATE COLLECTION, ASIA (LOTS 34-35)

*34

SOMNATH HORE (1921-2006)

Untitled (Mother and Child); Untitled (Seated Man); Untitled (Rickshaw Puller)

signed and dated 'S. HORE 1978' (lower right); numbered and inscribed '3/10 Imp' (lower left) (one)

signed and dated 'Somnath Hore 1978' (lower right); numbered and inscribed '5/12 Imp' (lower left) (two)

etching on paper

9½ x 6¾ in. (24.8 x 16.2 cm.) plate; 17½ x 13½ in. (43.8 x 33.3 cm.) sheet 9½ x 9¾ in. (24.8 x 25.1 cm.) plate; 17¾ x 12½ in. (44.1 x 32.7 cm.) sheet 9½ x 11½ in. (23.5 x 28.6 cm.) plate; 12½ x 17½ in. (32.7 x 44.5 cm.) sheet Executed in 1978; three prints on paper

£3,000-5,000 US\$4,000-6,500

PROVENANCE

The Estate of Kekoo and Khorshed Gandhy
The Collection of Rashna Imhasly-Gandhy and Behroze Gandhy
Christie's Mumbai, 19 December 2013, lot 33
Acquired from the above by the present owner





35

*35

JOGEN CHOWDHURY (B. 1939)

Untitled

signed and dated in Bengali, and dated '3.12.82' (lower edge) signed and dated in Bengali, and dated '82' (lower centre) watercolour and ink on paper laid on cloth; ink and pastel on paper 9½ x 9½ in. (24.1 x 24.1 cm.) each Executed in 1982; two works on paper (2)

£8,000-12,000

US\$11,000-15,000

PROVENANCE

Private Collection, New Delhi Saffronart, 4 September 2014, lot 71 Acquired from the above by the present owner

PROPERTY FROM A PROMINENT COLLECTION

*36

JOGEN CHOWDHURY (B. 1939)

Mask

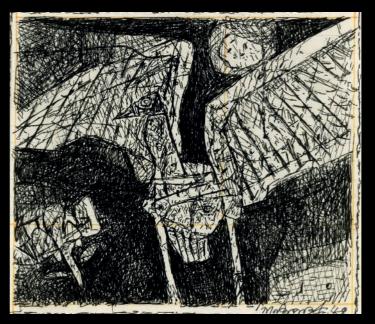
signed and dated in Bengali (lower right); further signed, titled, dated and inscribed 'Jogen Chowdhary / Mask / 1984 / 29 x 29 cm' (on the reverse) watercolour on paper 11% x 11% in. (28.9 x 28.9 cm.) Executed in 1984

£3,000-5,000

US\$3,900-6,400











GANESH PYNE (1937-2013)

Untitled

signed and dated in Bengali (lower right) each ink on paper 8½ x 5½ in. (21 x 13.3 cm.) each Executed in 1963, 1964; two works on paper

(2)

£6,000-8,000

US\$7,800-10,000

*38

JOGEN CHOWDHURY (B. 1939)

Man Resting

signed and dated 'Jogen 6.6.2000' and signed and dated in Bengali (lower edge); further titled, inscribed, dated and signed 'Man Resting / 11 x 17.5 cm mixed media / 2000 / Jogen Chowdhury' (on the reverse) mixed media on paper 4% x 6% in. (11 x 17.5 cm.)

Executed in 2000

£2,000-3,000

US\$2,600-3,900



JOGEN CHOWDHURY (B. 1939)

Woman (Nude); Untitled - IV (Couple)

signed 'Jogen' (lower left), dated '2006' (upper right) and initialed in Bengali (upper left); further signed, titled, inscribed and dated 'Jogen Chowdhary Woman (Nude) / 70×50 cm. / Dry pastel colour / 2006 (Satiniketan)' (on the rayerse)

signed 'Jogen 2006' (upper left) and initialed (lower right); further signed, titled, inscribed and dated 'Jogen Chowdhary / Untitled-IV (couple) 70 x 50 cm. / Dry pastel black / 2006 (Satiniketan)' (on the reverse) pastel on paper

27% x 19% in. (70 x 50 cm.) each

Executed in 2006; two works on paper

(2)

£8,000-12,000

US\$11,000-16,000

PROVENANCI

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

EXHIBITED

New Delhi, Vadehra Art Gallery, Abahoman: Flowing Life, Jogen Chowdhury, 2007

LITERATURE

Abahoman: Flowing Life, Jogen Chowdhury, exhibition catalogue, New Delhi, 2007, p. 5, 38 and 92 (illustrated, one illustrated twice)





39





JOGEN CHOWDHURY (B. 1939)

Untitled

initialed in Bengali (lower right and upper centre) and dated in Bengali (upper right) ink and pastel on paper $22 \times 28\%$ in. (55.9 x 72.4 cm.) Executed in 1989

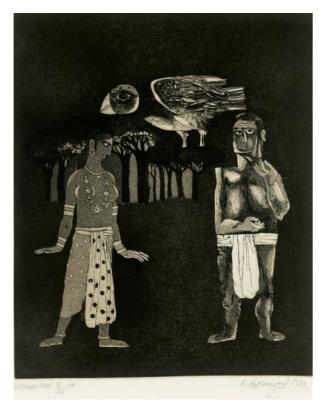
£40,000-60,000

US\$53,000-78,000

"Jogen Chowdhury [...] is an artist with a singular sensibility. His innate sense of rhythm, his subtle ability to uncover the sensuality at the heart of events, to draw them together and to slip his longings and fears into a variety of things, truly distinguishes his work of the last 40 years. Behind his ability to gather everything in a cadenced embrace lies his genius to reach out and internalise the 'other'." (R.S. Kumar, *Jogen Chowdhury – Enigmatic Visions*, Fukuoka, 2005, p. 9)

After returning to India from his studies in Paris in the mid-1960s, Chowdhury found work as a textile designer in Madras, and then moved to Delhi in 1972. During this time, the artist developed what has come to be known as his signature style of figuration. His highly-detailed works on paper are executed in ink and pastel, their figures and objects set against pitch black backgrounds. The emphasis was on strong, sinuous lines, and Chowdhury used a distinctive crosshatching technique within these lines to achieve tonal variations, volume, texture and movement. "Chowdhury interprets the human form as simplified, as if through x-ray vision: attenuated, exaggerated, fragmented, reconfigured and rephrased, thus intensifying its visual and conceptual expression. For Chowdhury, the body has to communicate in silence. Often placing it against a dark, vacant background, he does not appropriate the specificities of place or environment; instead he transfers feelings of anguish on to the solitary figure through his gestural markmaking. His deep, dense crosshatched lines simulate body hair and a web of veins take away the smooth sensuality of the classical body to manifest the textures of life." (K. Singh, India Modern: Narratives from 20th century Indian Art, New Delhi, 2015, p. 129)

The present lot, a surrealist tableau, is populated by a seated lady who seems to have just awoken from slumber and lifted her head from her crossed arms, to find herself confronted by a large pink fish and an iridescent blue and green bird. Here, Chowdhury is perhaps illustrating a dream or fairytale, developing on his important series of monochromatic works from the 1970s titled *Reminiscences of a Dream*. The meticulous nature of the artist's process can be seen in the bunched white shawl draped across the lady's shoulders, as well as the attentive rendering of each hair of her long tresses and the detail in each scale and feather of her companions.



K. LAXMA GOUD (B. 1940)

Untitled

signed and dated 'K Laxma Goud. 1973.' and inscribed 'ETCHING ZINC. 8/25. AP.' (lower edge) signed and dated 'K Laxma Goud. 1978', signed and dated in Telegu and inscribed 'ETCHING ZINC, AP.' (lower edge); further signed, inscribed and dated 'Laxma Goud / untitled / Etching / 52 x 68 / 1978' (on the reverse)

etching; watercolour on paper $11\% \times 9\% \ (29.5 \times 24.1 \text{ cm.}) \text{ image} \\ 22\% \times 15\% \text{ in.} \ (57.8 \times 40 \text{ cm.}) \text{ sheet} \\ 6\% \times 13\% \text{ in.} \ (16.8 \times 34.3 \text{ cm.}) \\ 12\% \times 19 \text{ in.} \ (31.8 \times 48.3 \text{ cm.}) \text{ image} \\ 21\% \times 28\% \text{ in.} \ (55.6 \times 72.7 \text{ cm.}) \text{ sheet} \\ \text{Executed in 1973, 1978; number eight from and} \\ \text{edition of twenty-five plus artist proof (one); artist} \\ \text{proof (one); two prints and one work on paper} \qquad (3)$

£3,000-5,000

US\$4,000-6,500





42

K. LAXMA GOUD (B. 1940)

Untitled

signed and dated 'K. Laxma Goud 1976' (lower left) signed and dated 'K. Laxma Goud 1974' (lower right) signed and dated 'K. Laxma Goud 1974' (upper right) ink on paper

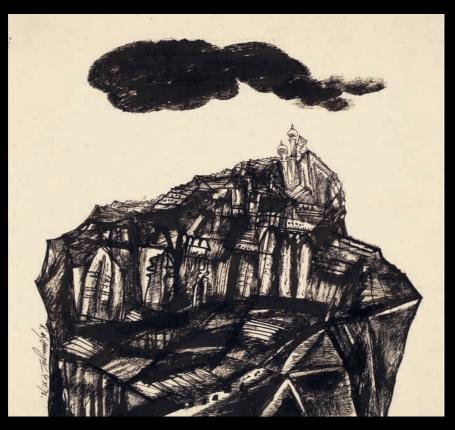
ink on paper 9% x 10% in. (25.1 x 27.3 cm.) one 8% x 7% in. (22.5 x 18.4 cm.) two Executed in,1976,1974

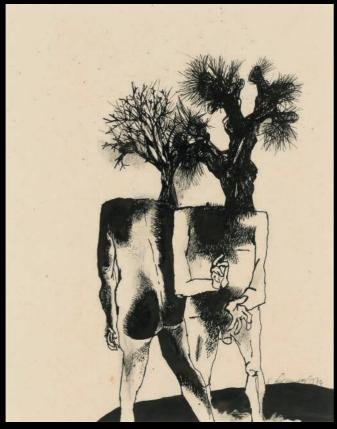
three works on paper

(3)

£4,000-6,000

US\$5,200-7,700









RAM KUMAR: MAN IN SUIT

Ram Kumar's restrained portraits of the 1950s are permeated with an unqualified sense of loss. Through their muted palette and forsaken figures, these paintings express the artist's despondent reaction to the harsh realities of urban life that he came face to face with at the time in France and India. As Ranjit Hoskote notes, Kumar "spent that decade, the first decade of India's independence, perfecting an elegiac figuration imbued with the spirit of tragic modernism. Infused with an ideological fervour, he drew equally upon exemplars like Courbet, Rouault, Kathe Kollwitz and Edward Hopper dedicating himself to the creation of an iconography of depression and victimhood [...] To this period belong those lost souls: the monumental Picassoesque figures packed into a darkened picture-womb, the bewildered clerks, terrorised workers and emaciated doll-women trapped in industrial city. Rendered through a semi-cubist discipline [...] these fugitives are trapped in a hostile environment and in their own divided selves." (R. Hoskote, 'The Poet of the Visionary Landscape', Ram Kumar, A Journey Within, New Delhi, 1996, p. 37)

Kumar was acutely aware of his urban surroundings and the pervading sense of disillusionment and alienation he sensed in those around him in India. In this painting, the central figure, a young man in a grey suit, becomes a universal symbol of this disenchantment, his faint features perhaps indicative of any sense of individualism being subsumed by the anonymous homogeneity of the city Kumar portrays him in. The block-like architectonic structures in background, a few highlighted in a small but vivid window of crimson, foreshadow the next phase of the artist's work, when, following a lifechanging visit to Varanasi, he would remove all recognisable figuration and narrative from his paintings turning to semiabstract landscapes inspired by the riverbanks of the holy city instead. Thus, in addition to being a rare example of Kumar's early and short-lived figurative period, this portrait captures a moment of inflection in the artist's career as he stands on the threshold of abstraction, offering both psychological and technical insight into his creative process.

This painting was acquired directly from the artist by the eminent author and critic Shamlal, who once described Ram Kumar's paintings of the 1950s, writing, "The sad, desperate, lonely, hopeless or lost faces, which fill the canvases of his early period, render with pathos his view of the human condition." Shamlal's home in Ashoka Apartments, Bombay, in the late 1960s and early 70s, and his later home in Gulmohar Park, New Delhi, were always beloved 'addas' or gathering spots, frequented by artists like Husain, Padamsee, Gaitonde, Krishan Khanna and Ram Kumar. In Bombay, Shamlal authored a series of monographs on some of these artists for the publishing house Vakils. Known as the *Sadanga Series on Modern and Contemporary Indian Art*, each monograph included a few colour plates of the artist's work and an essay and notes on each work by Shamlal. From 1950 to 1977, Shamlal also reviewed art exhibitions held at the time for the *Times of India*, and retired as Editor of the publication.



Ram Kumar at his home with Shamlal. Image courtesy of the Shamlal Family Archive

RAM KUMAR (1924-2018)

Untitled

signed and inscribed 'Ram Kumar / signed in 2007' (on the reverse) oil on canvas 33% x 19 in. (85.7 x 48.3 cm.) Painted *circa* 1950s

£180,000-250,000

US\$240,000-330,000

PROVENANCE

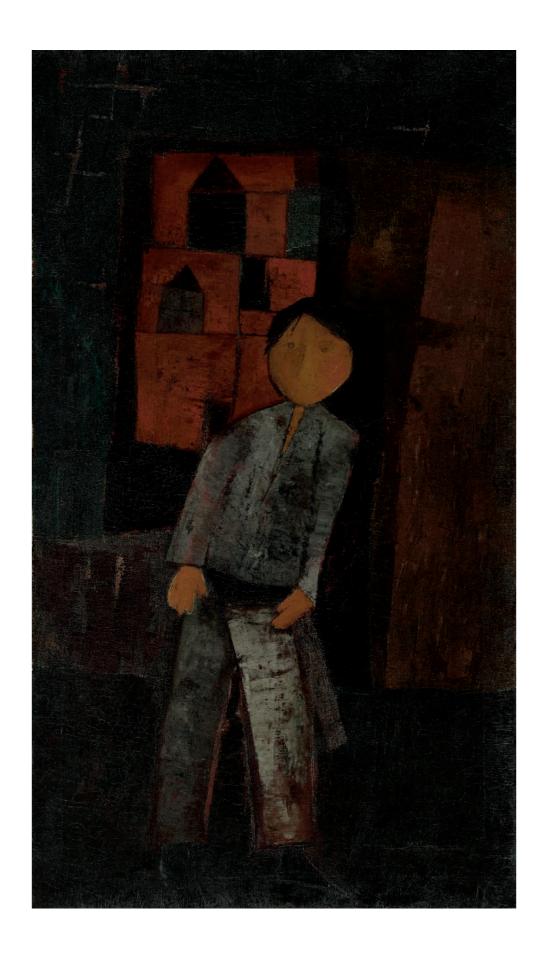
Acquired directly from the artist by Shamlal Thence by descent

The reason I made these sort of paintings, was that I was a bit inspired by the left politics at that time, there was an inclination towards the tragic side of life [...] it started here, becoming more mature in Paris. And even if I had not been inspired by politics, perhaps I would have made the same kind of paintings, because that is a part of my nature some sort of sadness, misery or whatever it is.

- Ram Kumar, 1993



Ram Kumar, *Untitled (Orphans)*, 1956 Christie's Mumbai, 11 December 2014, lot 67, sold for Rs.48,225,000 (\$771,353)







(recto) (verso)

PROPERTY FROM THE COLLECTION OF A DIPLOMAT'S FAMILY

*44

KRISHNA SHAMRAO KULKARNI (1916-1994)

Untitled (Musician)

signed 'K S Kulkarni' (lower right) gouache on paper 21% x 15 in. (54.9 x 38.1) one double-sided work on paper

£4,000-6,000

US\$5,300-7,800

PROVENANCE:

Acquired in Delhi, circa late 1950s Thence by descent



PROPERTY FROM A PROMINENT COLLECTION

*45

KARTICK CHANDRA PYNE (1931-2017)

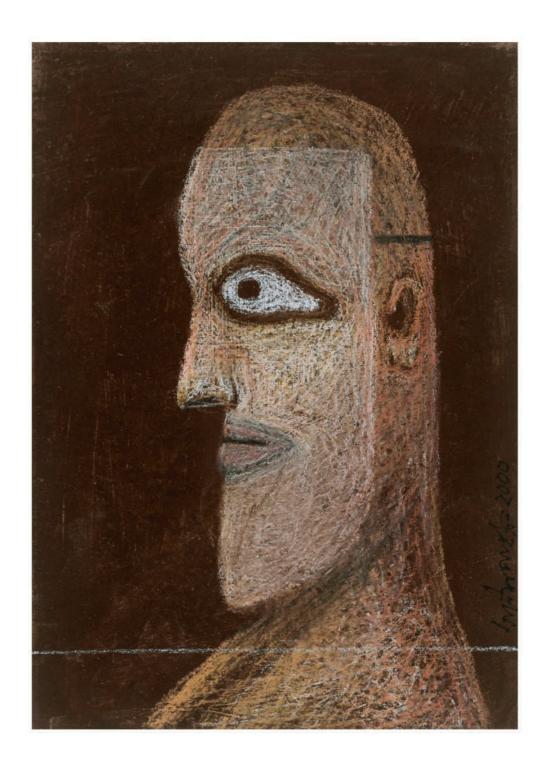
Untitled

signed in Bengali (lower left); further signed and dated 'KARTICK PYNE 1965' (on the reverse) one watercolour and ink on paper 15¾ x 12½ in. (40 x 32.1 cm.); 13 x 23½ in. (33 x 59.7 cm.) Executed in 1965; two works on paper (2)

£2,000-3,000 US\$2,600-3,900







PROPERTY FROM A PROMINENT COLLECTION

*46

GANESH PYNE (1937-2013)

Untitled (Mask) signed and dated in Bengali (lower right) pastel on paper 9% x 7 in. (25.1 x 17.8 cm.) Executed in 2000

£4,000-6,000

US\$5,200-7,700



BADRI NARAYAN (1929-2013)

Untitled

initialed in Hindi (lower right); further signed and dated 'Badri Narayan 2008' (on the reverse) watercolour and ink on paper 22 x 30 in. (55.9 x 76.2 cm.) Executed in 2008

£4,000-6,000

US\$5,200-7,700

PROVENANCE:

Acquired from the family of the artist Thence by descent

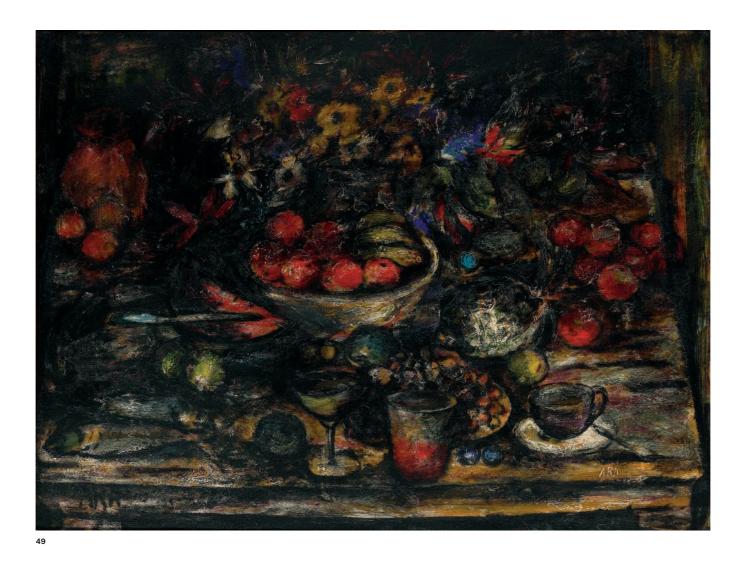












PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

48

WALTER LANGHAMMER (1905-1977)

Untitled (Still Life)

oil on canvas 8½ x 17½ in. (21.6 x 44.5 cm.) 8% x 17 in. (21.9 x 43.2 cm.) 7¾ x 12 in. (19.7 x 30.5 cm.) three works on canvas

£6,000-8,000

US\$7,800-10,000

(3)

PROVENANCE

Criterion Auctioneers, UK Acquired from the above, *circa* late 1990s PROPERTY FROM A PRIVATE COLLECTION, AUSTRIA

49

KRISHNAJI HOWLAJI ARA (1914-1985)

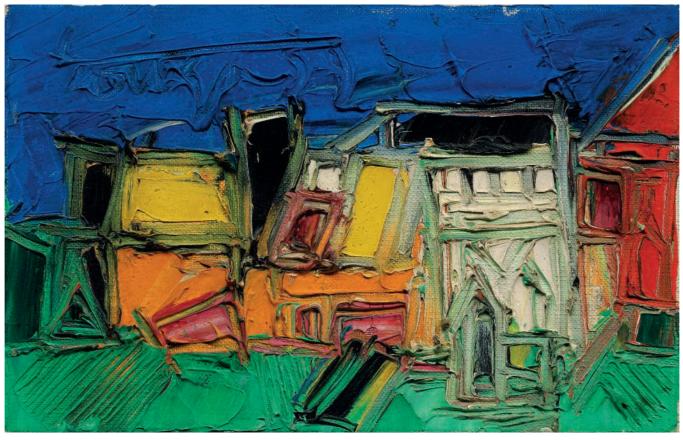
Untitled (Still Life) signed 'ARA' (lower left and lower right) oil on board 29¼ x 39¼ in. (74.3 x 99.7 cm.)

£10,000-15,000

US\$13,000-19,000

PROVENANCE

Collection of Dr. Richard Kunisch, German Consul General to India Private Austrian Collection, acquired 1965-1970 Acquired from the above by the present owner



50



PROPERTY FROM A PRIVATE COLLECTION, UNITED KINGDOM (LOTS 50-51)

λ50

FRANCIS NEWTON SOUZA (1924-2002)

Landscape

signed and dated 'Souza 59' (upper left); further signed, dated and titled 'F N SOUZA 1959 / LANDSCAPE' (on the stretcher bar) oil on canvas $51\% \times 8\%$ in. (14 x 21.9 cm.)

Painted in 1959

£10,000-15,000

US\$13,000-19,000

PROVENANCE:

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

λ51

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Nude)

signed 'Souza 1964' (upper right) ink on paper laid on card 21% x 16% in. (55.6 x 42.9 cm.) Executed in 1964

£2,000-3,000

US\$2,600-3,900

PROVENANCE

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



FRANCIS NEWTON SOUZA: THE PROPHET

The Prophet was painted in 1955 at the apex of Francis Newton Souza's career in London. 1955 was a critical year for Souza, with many milestones achieved and with his creativity at its peak. It was during this year Souza wrote his innovative autobiographical essay, 'Nirvana of a Maggot', published by his friend, the poet Stephen Spender in Encounter magazine and painted his most iconic works including Birth, which holds the world auction record for the artist. It was also the year of Souza's first solo exhibition at Victor Musgrave's prestigious Gallery One in London. This landmark exhibition drew praise from John Berger, the renowned art critic, who devoted a whole article to this exhibition in the New Statesman. Other well-known critics Andrew Forge and George Butcher wrote articles on the artist that appeared in publications such as The Guardian and the London Times. 1955 was perhaps the most significant and productive year in Souza's career, marking the landmark moment that Souza established himself in the eyes of the critics, patrons and galleries of the London art world.

This painting is an iconic representation of duality and dichotomy in Souza's practice. Here Souza depicts an austere anguished man dressed in a business suit brandishing a solar monstrance and pierced by a single arrow in his neck. These signature signifiers conflate in one figure the fundamental themes of religion, sinners, saints and martyrdom.

The arrow in the neck betrays Souza's allusion to St. Sebastian the martyr and venerated saint of the Catholic Church, which appears in some of Souza's most iconic works. Historically, St. Sebastian was an officer of the Imperial Roman army who concealed his own Christian faith in order to aid imprisoned Christians. Upon discovery, he was sentenced to death, tied to a tree and shot by arrows, miraculously surviving, escaping and recovering, only to later be clubbed to death after confronting the Roman Diocletian. The story of St. Sebastian appeared in the *Golden Legend*, a medieval collection of hagiographies that describe the stories of the saints. His importance grew during the 14th Century during the Black Death when sufferers of the bubonic plague



Titian, Saint Sebastian, 1570-72. Hermitage Museum, Saint Petersburg. Image reproduced from S. Ferino-Pagden (ed.), Late Titian and the Sensuality of Painting, Vienna, 2007, p. 305

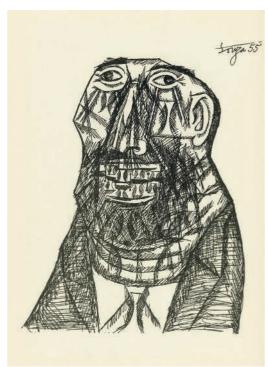


Pierre Paul Rubens, San Sebastian Rescued by Angels, circa 1604. Rubens House, Antwerp. Image reproduced from B. Ducos, L'Europe de Rubens, Paris, 2013, cat. 29, p. 66

prayed to him as their protector and source of recovery from pestilence. Souza himself nearly perished as a child from small-pox, and it is possible that he identified with St. Sebastian as a protector from illness. The arrows which appears in the neck, is indicative of his resilience and became his distinguishing attribute throughout the canon of Western art particularly in the Renaissance, seen in examples by Andrea Montegna and Peter Paul Rubens who created the two most iconic images of the Saint.

Souza masterfully reinvigorates and transforms this traditional subject imbuing it with a sense of sardonic complexity and devilish duality. He reinterprets the renowned religious icon by depicting St Sebastian as an autobiographical product of 1950s London. The suit and tie in which the subject is dressed, for Souza was a uniform; a smart disguise for modern man. This camouflage, concealing all hidden sins and madness behind a veneer of respectability and moral virtue. Souza wrote, the same year as this painting in 'Nirvana of a Maggot', "There are times when I wander in the street late at night or in the early hours of the morning. I avoid being seen at such times because I get beside myself like a lunatic [...] On returning home, I dress up, wear a neat tie tucked with a modest pin and having tied my shoe- strings neatly, I meet my family and friends as though nothing had happened." (Artist statement, F.N. Souza, Words & Lines, London, 1959, p. 26, reproduced with the permission of the Estate of F.N. Souza)

The Prophet's face, which is portrayed shrouded in shadow, may also be a reference to Souza's own features which were permanently marred by the scars of small-pox. This Prophet, like Souza's greatest works, represents the complex tension found in the dichotomy between good and evil which was his obsession. Souza wrote "I can't differentiate good from evil, purity from perversity, hell from pleasure, brimstones from snowflakes, corruption from honesty, fornication from continence. All these are one and the same to me." (Artist statement, F.N. Souza, Words & Lines, London, 1959, p. 26, reproduced with the permission of the Estate of F.N. Souza) This single subject captures all of these dualities within the virtuosic line of Souza's skill as a draughtsman at the absolute peak of his powers.



F.N. Souza: Words and Lines, 1959, unpaginated © Estate of F N Souza. All rights reserved, DACS 2019



F.N. Souza, *Untitled (St. Sebastian)*, Christie's New York, 17 September 2013, lot 180 © Estate of F N Souza. All rights reserved, DACS 2019

PROPERTY FROM A DISTINGUISHED EAST-COAST COLLECTION

λ*52

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (The Prophet)

signed and dated 'Souza 1955' (upper right) oil on board 48 x 24 in. (121.9 x 61 cm.)
Painted in 1955

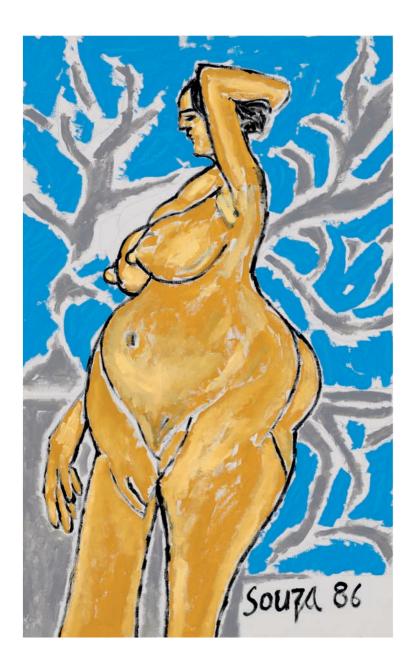
£300,000-500,000

US\$400,000-650,000

PROVENANCE:

Private American Collection Sotheby's New York, 18 March 2009, lot 100 Acquired from the above by the present owner





PROPERTY FROM A PROMINENT COLLECTION

$\lambda*53$

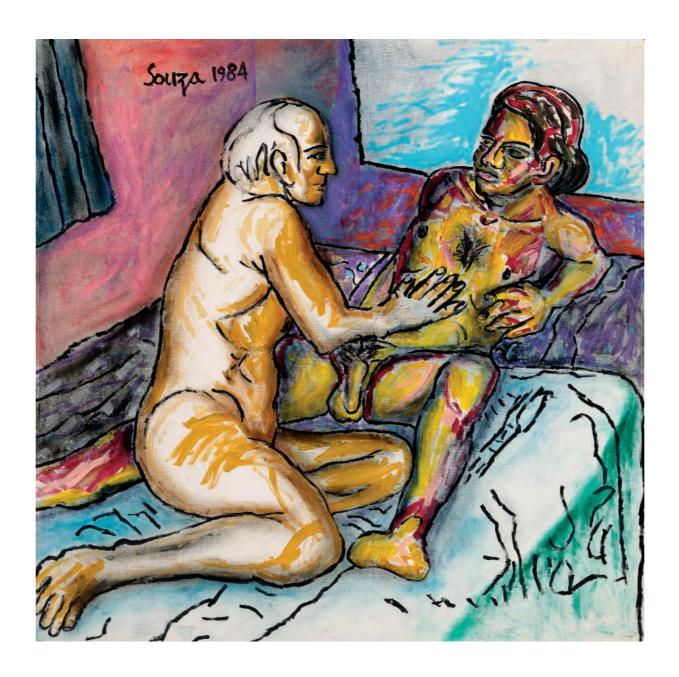
FRANCIS NEWTON SOUZA (1924-2002)

Nude

signed 'Souza 86' (lower right); further dated, titled and inscribed '1986 NUDE 30 X 50' (on the reverse) acrylic and pencil on canvas 47% x 30 in. (121.6 x 76.2 cm.) Painted in 1986

£20,000-30,000

US\$26,000-39,000



PROPERTY FROM A PROMINENT COLLECTION

$\lambda*54$

FRANCIS NEWTON SOUZA (1924-2002)

Untitled

signed 'Souza 1984' (upper left) oil on canvas 57½ x 57½ in. (146.1 x 152.7 cm.) Painted in 1984

£40,000-60,000

US\$53,000-78,000

JEHANGIR SABAVALA (1922-2011)

Nude

signed and dated 'Sabavala 49' (upper right); further titled, signed, inscribed and dated 'Nude / Jehangir Sabavala Paris 49' (on the reverse) oil on canvas $17\frac{1}{2} \times 23$ in. $(44.5 \times 58.4$ cm.)

17/2 x 23 in. (44.5 x 58.4 cm., Painted in 1949

£50,000-70,000

US\$66,000-91,000

PROVENANCE:

artistic career.

Acquired directly from the artist, *circa* 1970s Private Collection, Mumbai Corporate Collection, India Saffronart, 15 February, 2014, lot 36 Acquired from the above by the present owner

In 1942, Jehangir Sabavala gave up his studies in English literature and transferred to the Sir J.J. School of Art in Bombay to follow his nascent interest in painting. He was trained by the School's principal Charles Gerrard and talented artists like Dhupeshwarkar and Ahiwasi, who taught him anatomy, life drawing, time drawing and other skills that would prove invaluable in his

After Sabavala received his diploma in fine arts, he moved to Europe for a period of intensive training in London at the Heatherly School of Art and then in Paris at the Académie Julian and Académie André Lhote. During these years, the artist found himself negotiating "two schools of thought, the one conservative, the other modern. The student was left to learn what he could from these contending elements. After this, several years were spent under impressionist masters and more of rigorous apprenticeship with that brilliant

EXHIBITED:

Mumbai, Taj Art Gallery, *Paintings and Drawings by Jehangir Sabavala*, 2-11 April 1951

Mumbai and New Delhi, National Gallery of Modern Art, *Jehangir Sabavala, A Retrospective*, 19 December 2005 - 9 January 2006

LITERATURE:

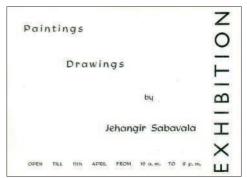
Paintings and Drawings by Jehangir Sabavala, exhibition catalogue, 1951 (illustrated, unpaginated)

R. Hoskote, *The Crucible of Painting, The Art of Jehangir Sabavala*, Mumbai, 2005, p. 64 (illustrated)

The Naked and the Nude, The Body in Indian Modern Art, exhibition catalogue, New Delhi, 2013, p. 44 (illustrated)

cubist pedagogue the late André Lhote, a master of refined analysis and caustic judgement [...] the '40s were for me a period of concentrated study and assimilation in the *ateliers*, the galleries and the museums of Europe." (Artist statement, 'My Work and Attitudes to Painting', *The Onlooker Annual*, 1968)

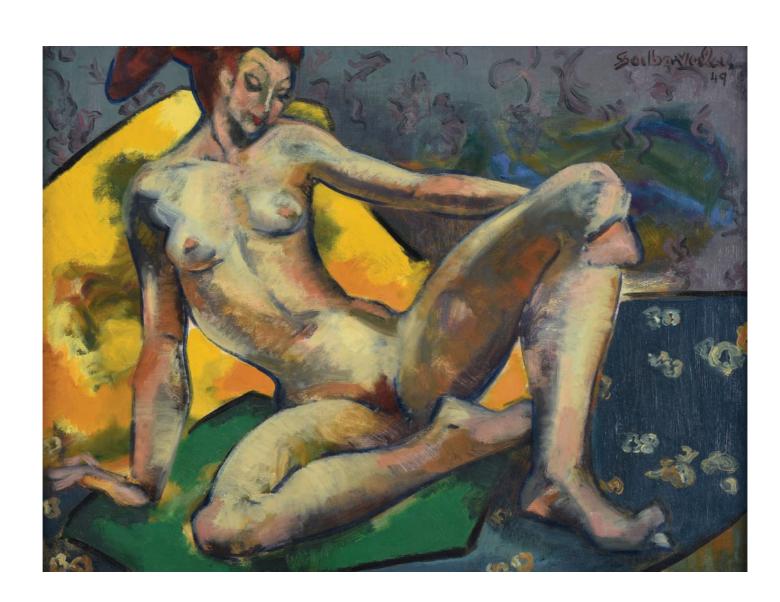
Painted at the culmination of this formative period in the artist's career, just before his return to India, this academic nude is part of a series of figure studies Sabavala painted in charcoal, watercolours and oils from 1949 that illustrate the breadth and impression of his training in Europe. Reclining against oversized pillows of yellow and green satin, the nude in this painting languorously stretches out, occupying most of the painted surface. Surrounded by patterned fabrics, the subject and composition in this early painting recall Henri Matisse's famous odalisques in their lavish oriental settings.



Paintings and Drawings by Jehangir Sabavala, exhibition catalogue, Bombay, 1951. Image courtesy the Trustees, CSMVS Museum, Mumbai



Lot 55 on view at *Jehangir Sabavala: A Retrospective*, National Gallery of Modern Art, Mumbai, 2005-06. Image courtesy the Trustees, CSMVS Museum, Mumbai



MANJIT BAWA (1941-2008)

Girl Combing

signed and dated 'Manjit Bawa 2004' and further signed in Urdu, Punjabi and Hindi (on the reverse); further inscribed, titled and dated 'Artist: MANJIT BAWA / Title: GIRL COMBING / Medium: OIL ON CANVAS Size: 99.5 CM X 71.5 CM / Year: 2004' (on CIMA gallery label on the reverse) oil on canvas $39\%\times27\%$ in. (99.7 x 69.9 cm.) Painted in 2004

£60.000-80.000

US\$79.000-100.000

PROVENANCE:

Centre of International Modern Art (CIMA), Kolkata Gallery Sanskriti, Kolkata 1x1 Art Gallery, Dubai Acquired from the above by the present owner

Born in Dhuri, Punjab, in 1941, Manjit Bawa received his diploma in Fine Arts at the School of Art at Delhi Polytechnic and moved to England to study screen printing at the Warden Institute of Essex in 1964. He spent close to three years in England, studying, working as a silkscreen painter, evolving new techniques and teaching painting at the Institute of Adult Education. Inspired by his experience as a silk screen printer, where he used simplified, uncluttered modes of expression, his paintings prioritise an economy of line and form over narrative, where extraneous detail is eliminated in favour of bold contour and brilliant monochromatic backdrops. Bawa's surreal and vision-like compositions draw influence from Sufi philosophy, his lyrical forms borrow from Kalighat paintings, and his saturated gem-like colours take inspiration from Pahari miniature paintings.

The artist's luminescent monochromatic realities do not represent a void, nor are they merely a formal mechanism of tableau. They are themselves tangible and have as much personhood as the figures suspended within them. The

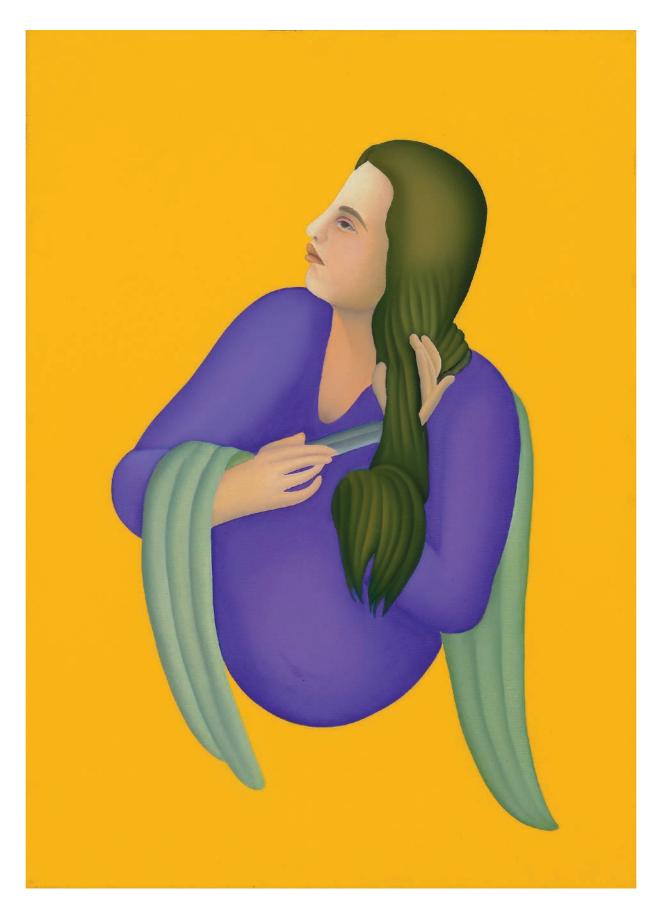
present lot is a prime example of the artist's command of colour. "His colours are vibrant and complementary, deft juxtapositions of green and mauves, of reds and magentas and blues and yellows, of flat areas setting off forms softly modelled – not the stroke-by-stroke structuring of an image but its instant unveiling in animated suspension." (S. Kalidas, Let's Paint the Sky Red: Manjit Bawa, New Delhi, 2011, p. 37)

The intimate scene in this painting portrays a girl combing her hair while staring off into the distance, unaware of the viewer's gaze. Bawa delicately captures movement through the depiction of the ripples of the comb that are visible in the waves of the subject's hair, and through the graceful portrayal of her scarf. With an almost ironic simplicity, he conjures a window into another world, revealing a realm of imagination, myth, mysticism and magic.





Kalighat School Paintings of a *Lady at her toilet*, early 20th century, Christie's New York, 20 Sep 2000, lot 249



58

ARPITA SINGH (B. 1937)

Read Signs Carefully

signed and dated 'ARPITA SINGH 1998' (lower right); further signed and dated 'ARPITA SINGH / 1998-2016' (on the reverse) oil on canvas 48×36 in. $(121.9 \times 91.4$ cm.) Painted in 1998-2016

£40,000-60,000

US\$52,000-77,000

PROVENANCE:

Saffronart, 8 May 2003, lot 79
Private Collection, United Kingdom
Acquired from the above by the present owner

Arpita Singh was born in Baranagar in West Bengal in 1937 and studied at the School of Art, Delhi Polytechnic. After graduating, she worked as a designer at the Weavers' Service Centres of Calcutta and New Delhi and, over the years, developed a highly distinctive visual language typified by a rich layering of colour, strong brushwork and the employment of suggestive metaphors and motifs.

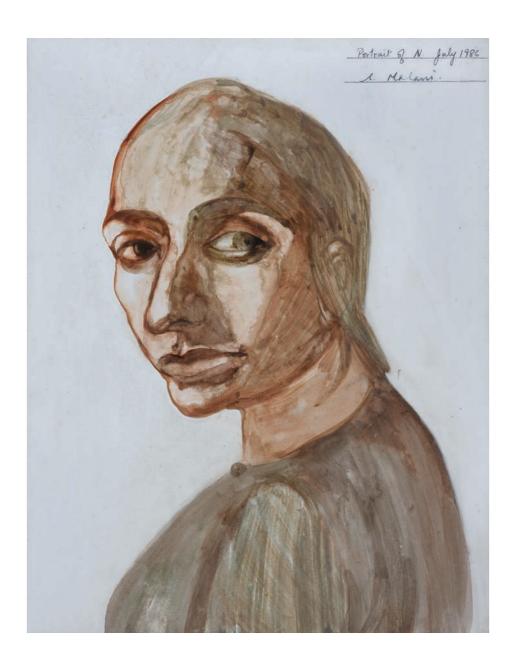
Singh's experience as a weaver continues to influence her creative process. In particular, many of her paintings utilise the principles and methods of *Kantha*, a Bengali embroidery and textile-based storytelling form practiced primarily by women weavers in rural areas. In the present painting, Singh incorporates the familiar motifs of a plane, a car, letters from the Bengali alphabet and other images related to domesticity such as kitchen utensils. She creates a free-floating composition that maintains an allegorical style which combines personal and mythical narratives, and evokes the style of traditional Indian *Kantha* embroidery.

The mystical worlds Singh creates in her paintings enables her to absorb and interpret her environment. As she explains, "I like to paint, draw the most familiar, what I see everyday, know it, live it, otherwise I cannot draw. This thing of people sitting, perhaps my life is like that...perhaps painting is a way

of understanding these things, like when you are a child and are practicing handwriting, that is your way of understanding the alphabets and letters." (Artist statement, N. Tuli, *The Flamed Mosaic - Indian Contemporary Painting*, Ahmedabad, 1997, p. 387)

Read Signs Carefully, painted in 1998 and later titled in 2016, presents an allusive assemblage of motifs and numbers, with shapes of female figures that all seem to be part of a mysterious equation or calendar. The overall pattern, executed in bold hues and strong brushstrokes, perhaps evokes the constant stimulation, often violent, that the city imposes on its inhabitants. Singh seems to have numbered the components of a puzzle, as one would do a shopping list, cleverly emphasising their banality. This complex aesthetic foreshadows Singh's later works, in which she incorporates more and more written text and numerals. As the art historian Ella Datta notes, "It is also perhaps in the late nineties, that she began to write on the canvas the names of objects and forms that she was painting. These names are like clues pointing to some unknown, elusive truth that are nudging at Arpita's subconscious, demanding attention and acknowledgement. It is also as if the words will aid the visuals to conjure up a reality that exists in the artist's mind." (E. Datta, Cobweb, Arpita Singh, exhibition catalogue, New Delhi, 2010, pp. 8-9)





PROPERTY FROM A PRIVATE COLLECTION, ASIA

*59

NALINI MALANI (B. 1946)

Portrait of N (Nasreen) signed, dated and titled 'Portrait of N. July 1986 N. Malani' (upper right)

watercolour on paper 14 x 11 in. (35.6 x 27.9 cm.) Executed in 1986

£3,000-5,000

US\$4,000-6,500

PROVENANCE:

Pundole Art Gallery, Mumbai The Estate of Kekoo and Khorshed Gandhy The Collection of Rashna Imhasly-Gandhy and Behroze Gandhy Christie's Mumbai, 19 December 2013, lot 31 Acquired from the above by the present owner PROPERTY FROM AN INDIAN PRIVATE COLLECTION

*60

NASREEN MOHAMEDI (1937-1990)

Untitled

signed and dated 'Nasreen / '60' (on the reverse) oil on canvas 45% x 20 in. (115.3 x 50.8 cm.) Painted in 1960

£50,000-70,000

US\$66,000-91,000

PROVENANCE:

Formerly from the Collection of Bal Chhabda Thence by descent Acquired from the above by the present owner

"Modernism is often thought of as starting somewhere in Europe, let's say France - not to be biased at all - and then proceeding in a linear progression, from Dada and Cubism through Conceptual Art, Minimalism, Pop. But then you have an artist whose work might parallel Ellsworth Kelly's but who came from India and, further, who was a woman in India. And that is fascinating to me-that in an extremely patriarchal culture, this woman was doing such strong, important work." (P. Vergne, 'Phillipe Vergne on Nasreen Mohamedi', *Art in America*, August 2015, p. 33)

From a young age, Nasreen Mohamedi's life was unequivocally cosmopolitan. She attended St. Martin's School of Art, London from 1954-57 and was a student at Monsieur Guillard's Atelier, Paris from 1961-63. Through her life, she spent considerable amount of time in Bahrain, Iran and Turkey besides India, and was inspired by Islamic art, architecture and the Arabic language. During a time when many of her contemporaries were engaged in the figurative tradition, Mohamedi's clean, minimalist approach, that first emerged in her oil paintings and later in her ink and graphite drawings was a revelation. With an architect's sensibility and through the language of geometry, she developed a highly-personalised vocabulary to record her perceptions of the world.

The first phase of Mohamedi's practice during the early 1960s, is largely dominated by semi-abstract and lyrical paintings. As exemplified in the present lot, bold lines and swatches of colour resemble the virtuoso manner of post-war abstraction in the School of Paris. Her tryst with "space" during the early 1960s began with the mediums of painting and photography and "was inspired by both manmade environments, especially architecture, geometry as well as the underlying structures in Nature. The optical, metaphysical and mystical overlapped in her quest for a non-objective, non-material world." (R. Karode, 'A view to infinity NASREEN MOHAMEDI: A Retrospective', Kiran Nadar Museum of Art website)



PROPERTY FROM A PROMINENT COLLECTION

*61

RAM KUMAR (1924-2018)

Untitled

signed in Hindi and dated '67' (lower left); further signed twice, dated and inscribed 'Ram Kumar 1967 / 51 x 70' and bearing Gallery Chemould label (on the reverse) oil on canvas 51×70 in. (129.5 x 177.8 cm.) Painted in 1967

£100,000-150,000

US\$140,000-200,000

PROVENANCE:

Gallery Chemould, Mumbai

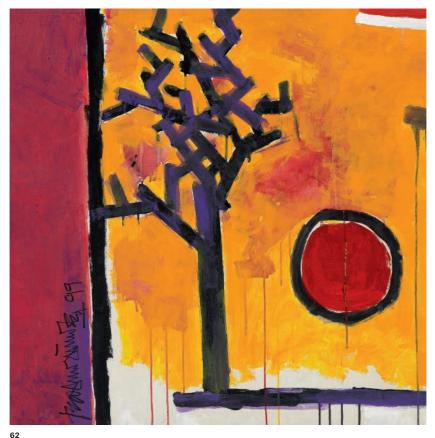
"To trace Ram Kumar's evolution as a painter is to map the course of contemporary Indian painting: in the spiritual crises he has undergone, the choices of style he has made, we see reflected the tensions of an unfolding post-colonial modernity, full of surprises and uncertainties. Ram Kumar has broken his pilgrimage at several way-stations of experiment." (R. Hoskote, 'The Poet of the Visionary Landscape', Ram Kumar: A Journey Within, New Delhi, 1996, p. 36)

After moving abruptly from figuration to semi-abstract landscapes in the early 1960s, inspired by a transformative visit to Varanasi, the late 1960s saw Ram Kumar's visual vocabulary evolve once again to a more fluid, almost cartographic abstraction of land and sky. The artist's landscapes of the late 1960s and early 1970s are endowed with an expansive spatial quality, akin to an amalgamation of different survey maps of wide swathes of unpopulated land. This is achieved through the artist's deft use of multiple perspectives and broad, flat planes of colour. Although these landscapes are not realistic representations of elements from nature, "wedges of land and expanses of water; demarcations of land as arid and fertile; febrile rock and luxuriant vegetation; sunlight and shade; moisture and mist" are all communicated through his expressive use of colour. (R. Bartholomew, 'The Abstract Principle in the Paintings of Ram Kumar', Lalit Kala Contemporary 19 & 20, New Delhi, April-September 1975, p. 14)

In this important landscape, painted in 1969, the artist's palette is dominated by browns, greens and ochre with hints of blue, mirroring the colours of the land. The overall composition is realised through subtle tonal variations that infuse the painting with a sense of energy and dynamism, converging at its darker center. In discussing Kumar's iconic abstract configurations of this period, the critic Richard Bartholomew noted, "Towards the end of the 1960s Ram took stock of the entire situation, it appears [...] he had come far, far away from the gaunt dramatic themes of his early paintings [...] He then saw everything as an emanation of nature. But whilst he chose to release or reassemble the angular, mysterious forms, he also chose the multiple perspectives he had learnt to master." (R. Bartholomew 'The Abstract as a Pictorial Proposition', Ram Kumar: A Journey Within, New Delhi, 1996, p. 30)







BASHIR MIRZA (1941-2000)

Untitled (Australian Sun Series)

signed and dated 'Bashir Mirza 99' (lower left) acrylic on canvas 35% x 35% in. (90.5 x 90.5 cm.) Painted in 1999

£8,000-12,000

US\$11,000-15,000

PROVENANCE:

Canvas Gallery, Karachi Acquired from the above by the present owner, 2004



PROPERTY FROM A PRIVATE COLLECTION, INDIA

SAYED HAIDER RAZA (1922-2016)

Castillion VI

signed and dated 'RAZA'67' (lower right); further signed, inscribed, dated and titled 'RAZA / P - 709 '67 / 30 x 30 / "Castillion" VI' (on the reverse) oil on board

11% x 11½ in. (29.5 x 29.2 cm.) Painted in 1967

£8,000-12,000 US\$11,000-16,000

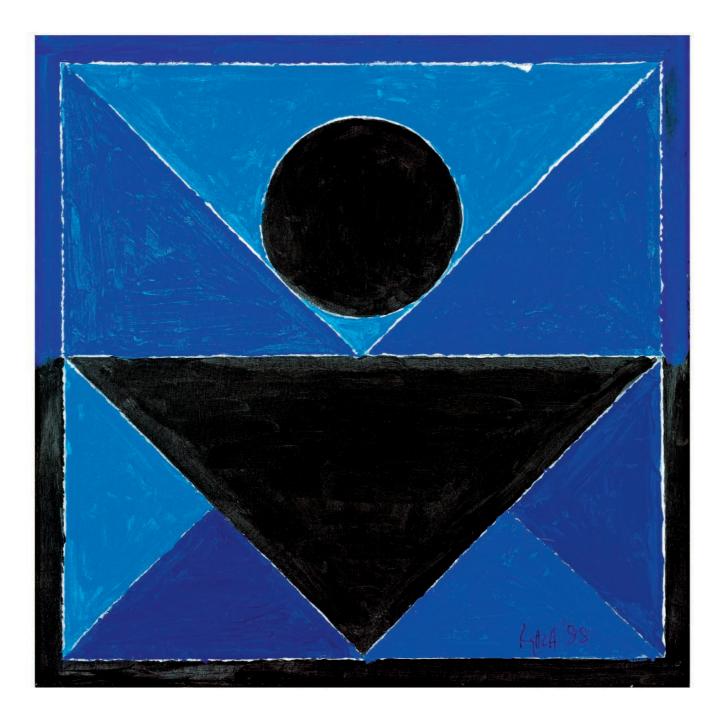
PROVENANCE:

Galerie Fischer Auktionen Lucerne, 17 June 2004, lot 1159

Collection of Willem Baars, Amsterdam Christie's London, 11 June 2014, lot 21 Acquired from the above by the present owner

LITERATURE:

A. Macklin, S H Raza Catalogue Raisonne 1958-1971 (Volume I), p. 156 (illustrated)



PROPERTY FROM A PRIVATE COLLECTION, INDIA

64

SAYED HAIDER RAZA (1922-2016)

Bindu et Yoni

signed and dated 'RAZA '88' (lower right); further signed in Hindi and English, signed, dated, titled and inscribed 'RAZA / 1988 / "Bindu et Yoni" 40×40 / Acrylique sur toile / à mon ami Bernard – RAZA' (on the reverse) acrylic on canvas

15¾ x 15¾ in. (40 x 40 cm.) Painted in 1988-2004

£15,000-20,000

US\$20,000-26,000

PROVENANCE:

Claude Aguttes Paris, 21 December 2007, lot 203 Collection of Willem Baars, Amsterdam Christie's London, 11 June 2014, lot 39 Acquired from the above by present owner

PROPERTY FROM A PRIVATE COLLECTION, LONDON

65

SAYED HAIDER RAZA (1922-2016)

Bindu

signed 'RAZA '97' (lower centre); further signed, dated, titled and inscribed 'RAZA / 1997 / "BINDU" / 120 X 120 CM / Acrylique sur toile' (on the reverse) acrylic on canvas $46\% \times 46\%$ in. (118.7 x 118.7 cm.) Painted in 1997

£100,000-150,000

US\$140,000-200,000

PROVENANCE:

Apparao Galleries, Chennai Acquired from the above by the present owner

Sayed Haider Raza was a founding member of the Progressive Artists' Group of Bombay alongside M.F. Husain, F.N. Souza, K.H. Ara, S.K. Bakre and H.A. Gade. Together, they defied the academic realism popular at the time by bringing to their work new stylistic methods that merged Indian themes and imagery with Western artistic techniques.

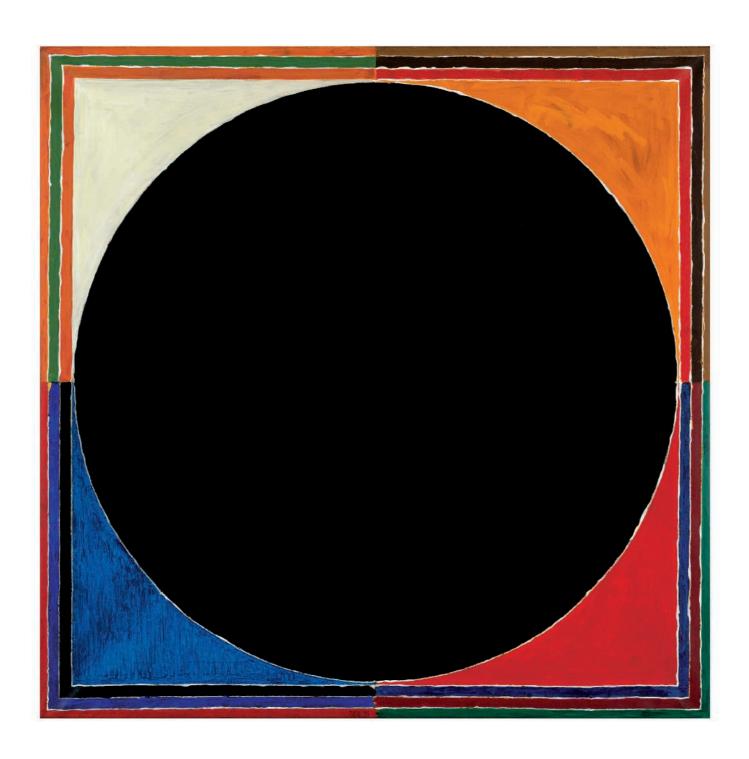
In the 1950s, Raza moved to Paris to study at École Nationale des Beaux Arts, where he was exposed to the work of Post-Impressionists artists such as Van Gogh, Gauguin and Cézanne. He began to use brighter colours by switching from watercolours to oil-based pigments. It was during this time that he painted vigorous French landscape scenes, which became a precursor to his later abstract landscapes. In 1962, Raza spent a summer at the University of California in Berkeley, and his work began to absorb the styles of abstract expressionists such as Frank Stella. He admired the simple shapes, methodical repetition and minimalistic patterns in their works. However, while Frank Stella wanted to eradicate the spiritual from his work, Raza's quest was different.

By the 1970s, Raza was seeking a new artistic direction, and turned to his homeland for inspiration. He made numerous visits to India, immersing himself in the metaphysical ideas of its historic texts. He began to render aspects of Indian cosmology with geometric shapes, the complementary forces of male (*purush*) and female (*prakriti*) energies for instance were represented by upright and inverted triangles.

Eventually, he adopted the *bindu* or a perfect black circle as a motif, which is now widely regarded as Raza's trademark. This circle or *bindu* manifests itself in various forms throughout his oeuvre and is variously interpreted as a zero, drop or seed. In India, the *bindu* is seen as the point or genesis of creation as well as a focal point for meditation. Formally, it becomes the principle around which Raza structures his canvases with this compositional construct having age-old precedents in meditative aids such as *yantras* and *mandalas*. Because black contains all other colours, Raza notes, "It is the inspiration of the black *Bindu* that lights up the colors, as if the light were springing from the darkness." (M. Imbert, *Raza: An Introduction to his Painting*, New Delhi, 2003, p. 54)



Frank Stella, *Lettre sur les sourds et muets I*, Christie's New York, 17 May 2018, lot 39B © Frank Stella. ARS, NY and DACS, London 2019



THE NEO-MINIATURE AND CONTEMPORARY PRACTITIONERS FROM PAKISTAN

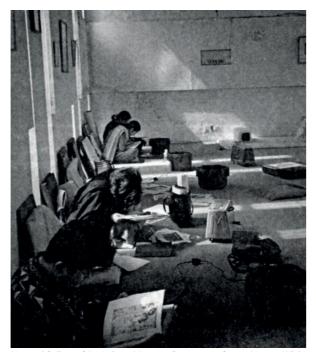
Contemporary artistic production in Pakistan over the last two decades represents a cauldron of creativity, with a distinct DNA. Perhaps the most distinct and significant contribution has been the revival and reinterpretation of Mughal miniature painting and its successors.

The roots of this revival may be found in A.R. Chughtai's work."The artist Chughtai initiated this [revival] when he started to reorient his "Indian painting" towards consciously Islamic styles. Although he had no immediate followers, since the 1980s a new group of artists inspired by Chughtai's works has started to produce playfully subversive miniature paintings." (I. Dadi, Miniature Painting as Muslim Cosmopolitanism, Islamic Art and Architecture, 2011, p. 1)

It was at the National College of Art (NCA) in Lahore, under the guidance of artist professor Zahoor ul Akhlaq, who was interested in both the pedagogy and the aesthetic frameworks of Mughal miniature paintings, that a generation of what are now called the Neo-Miniaturists emerged. Zahoor ul Akhlaq studied at the Royal College of Arts in London and was exposed to the collection of miniature paintings at the Victoria & Albert Museum there. His experience in London inspired him to propose a new aesthetic in miniature painting that involved blending traditional styles with Western sensibilities by adopting postmodern materials and innovations. This approach resonated with artists such as Shahzia Sikander (lot 75) Waseem Ahmed (lot 70), Ayesha M. Durrani (lot 74), Aisha Khalid, Imran Qureshi (lot 68) and Nusra Latif Qureshi (lot 73). Their works range from intricately rendered floral and decorative motifs on wasli paper to mixed media works and conceptual installations, creating a new genre that has come to be known as the Neo-Miniature.

This formal genre was taught at the National College of Art by artisans who were trained court painters. Today, the discipline is taught by former students such as Imran Qureshi. Students are still made to go through the rigorous training of preparing materials like the wasli paper, creating their own natural pigments as well as making their brushes using hair from a squirrel's tail. This in-depth training provides these contemporary artists with the technical skill set of a traditional miniaturist.

The Neo-Miniaturists have transformed this art form into a cutting-edge modernist platform to convey contemporary themes, such as politics, gender identity, spirituality and the self. Other NCA artists who have also been exposed to miniature painting and borrow heavily from it include Noor Ali Chagani, Ali Kazim (lot 72), Waqas Khan (lot 67) and Mohammad Ali Talpur (lot 71). These artists also trained under the notable Zahoor ul Akhlaq and employ the act of repetition as key mode of expression in their works."By using the "obsolete" painting techniques in depicting familiar political themes, important questions are raised about the, "reality" of the media imagery that surrounds us." (I. Dadi, *Miniature Painting as Muslim Cosmopolitanism, Islamic Art and Architecture*, 2011, p. 1) There is also a group of Pakistani artists that are intrigued by the artistic potential of new mediums and are constantly experimenting with new technologies. Rashid Rana (lot 69) and Bani Abidi (lot 77) both employ innovative conceptual strategies and digital technologies in their work



National College of Art, Lahore, Miniature Department © 2010 Virginia Whiles Image reproduced from V. Whiles, Art and Polemic in Pakistan, New York, 2010, p. 49

*66

AISHA KHALID (B. 1972)

Pattern to Follow

gouache and gold leaf on wasli 50 x 35½ in. (127 x 90.2 cm.) Executed in 2009

£15,000-20,000

US\$20,000-26,000

PROVENANCE:

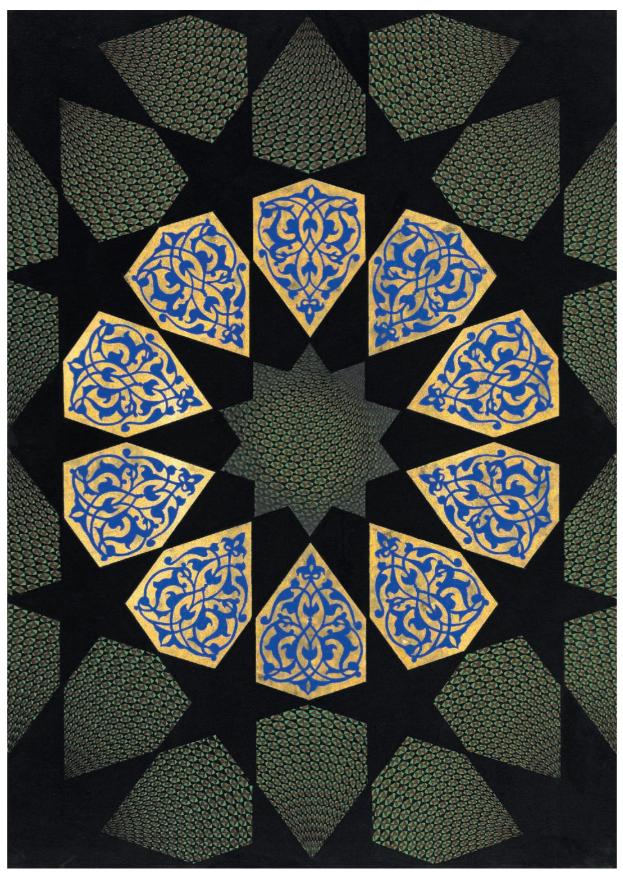
Corvi Mora Gallery, London
Acquired from the above by the present owner, 2010

EXHIBITED:

London, Corvi Mora Gallery, *Aisha Khalid, Imran Qureshi*, 14 January - 6 March 2010 Hong Kong, The Pao Galleries, Hong Kong Art Centre, *Pattern to Follow, Aisha Khalid*, 22 April - 8 May 2010

LITERATURE

Pattern to Follow, Aisha Khalid, exhibition catalogue, Hong Kong, 2010, p. 25 (illustrated)



67

WAQAS KHAN (B. 1982)

Closer

archival black ink on white wasli paper $61\% \times 50\%$ in. (157.2 x 128.7 cm.) Executed in 2012

£25,000-35,000

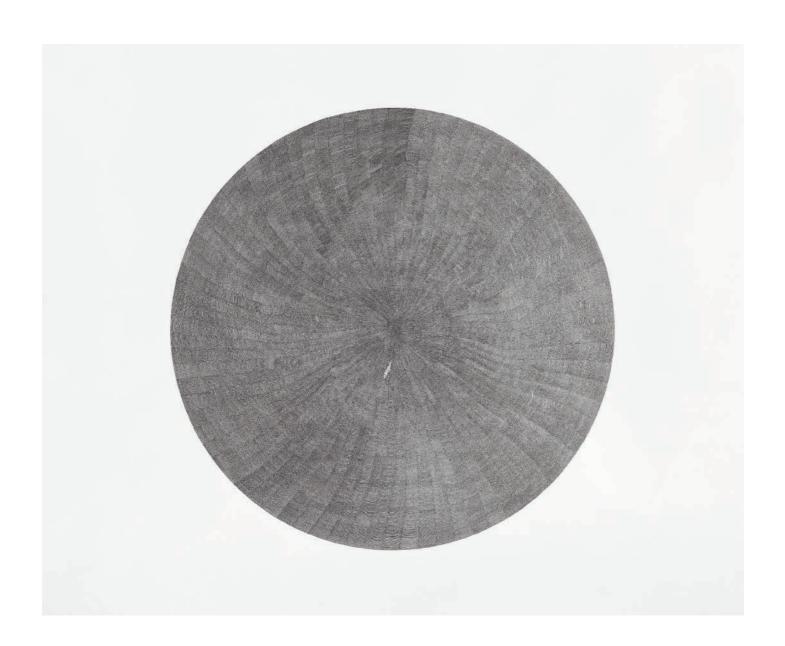
US\$33,000-46,000

PROVENANCE:

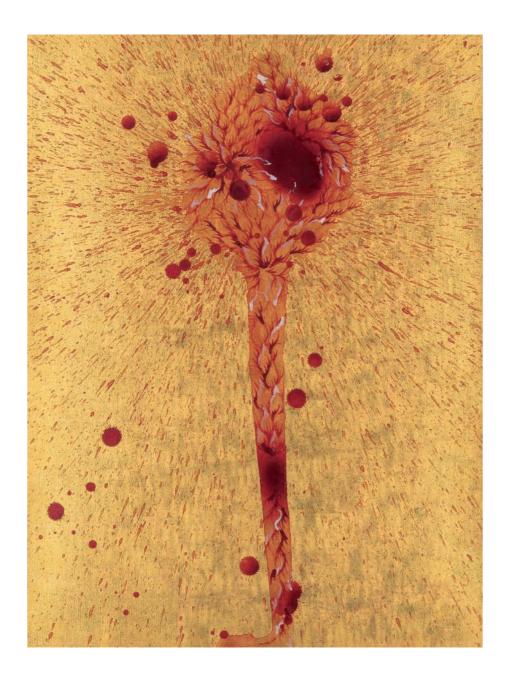
Sabrina Amrani Gallery, Madrid Acquired from the above by the present owner, 2013

Born in 1982, Waqas Khan studied printmaking at the National College of Arts in Lahore and his works are inspired by Mughal miniature painting. He is a prime example of a present-day Pakistani artist who has transformed miniature painting and given it a contemporary context. Khan's works are also interested in themes of meditation and transcendence inspired by Sufi mysticism.

His monochromatic minimal drawings on wasli paper comprise of miniscule lines and dots that are created with a dowel, usually used by architects for technical drafting. Closer is a larger than life drawing that has been meticulously rendered in black ink. The artist uses a process of exhaustive mark making to create a very meditative work, that puts the viewer into a trance like state. It resembles satellite images of celestial expanses and also alludes to the idea of infinity and the eternity of life.



I want the viewer to actually look at the works and through my work I want to evoke a dialogue between the viewer and the work. It's all about assimilating from outside to inside and letting the outside image enter inside you.



IMRAN QURESHI (B. 1972)

Untitled

acrylic and gold leaf on paper 291/4 x 211/2 in. (74.3 x 54.6 cm) each two works on paper

(2)

£15,000-20,000 US\$20,000-26,000

PROVENANCE:

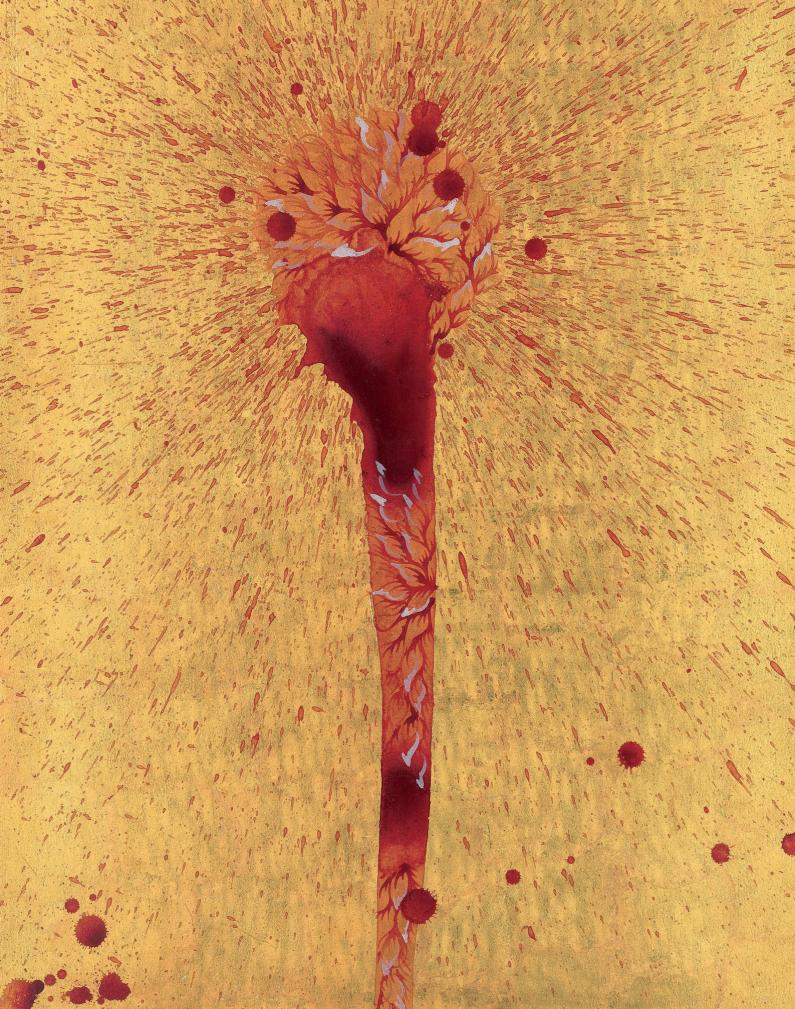
Acquired directly from the artist by the present owner

Imran Qureshi is a significant figure in the Neo-Miniaturist movement in Lahore. His work is a marriage between traditional motifs and methods and elements of contemporary abstract painting. He re-works and re-imagines Mughal miniature painting styles to depict flora and fauna in large-scale works on paper, canvases and site-specific installations. Qureshi employs similar techniques in his paintings, usually employing the colour red. These monochromatic works represent a social commentary on life and death: the

delicate and beautiful floral designs represent life, hope and beauty, and the red acrylic paint (that appears like blood at first glance) evokes death. The intentional splattering and literal dripping of red paint is meant to represent bleeding wounds on his canvases.

Conflict is a central theme, be it of identities, territories or ideologies. Qureshi's red foliage paintings have become a signature within his oeuvre. His work is soft but deliberate, which captures in its own way, a subtle and universal violence.

The year 2013, marked a shift in Qureshi's practice, as he was commissioned to create a site-specific work at the Roof Garden of the Metropolitan Museum of Art in New York and was also recognised as the Deutsche Bank Artist of the Year. Later, he went on to have a major solo exhibition at the Deutsche Bank Kunsthalle, Berlin. Ever since, Qureshi has garnered increasing international recognition, with many viewers able to relate to his central themes.





RASHID RANA: RFD CARPET

Lahore based artist, Rashid Rana is one of Pakistan's most celebrated contemporary artists, and his work has been regularly exhibited in Pakistan and internationally to great acclaim. Known for his mosaic-like montages of miniature photographic images, Rana started to work on a series in 2002 in which he plays with notions of duality and gestalt theory by creating visual icons, often inspired by Pakistani historical figures and forms, composed of a digitised pixilation of subversive images. In his seminal Red Carpet series, the artist resurrects the patterns of traditional woven carpets from the region, recognised internationally for their high quality and craftsmanship. On closer examination of these works, however, the viewer realises that the overall image is constructed of several smaller images taken in various slaughterhouses, lending their blood-red colour to the carpet. In an acutely subversive manner, Rana thus creates an image associated with beauty and heritage out of several pixel sized images of violence and death. This ironic juxtaposition challenges viewers to think and see beyond the image they are regularly fed as part of contemporary visual culture, and also to question appearances and histories.

"Pixelation is Rana's mode in that he builds his large prints by amassing thousands of smaller images that become 'pixels' in service of a bigger picture [...] And pixelation is Rana's metaphor, because through the relationship between the larger image and its constituent elements, he leads us to meditations about part and whole, surface and depth, fragment and meaning." (K. Singh, 'Rashid Rana', Chatterjee & Lal website, accessed January 2012)

Speaking about the day he began to work on the series of Red Carpet photomontages, Rana recalls a visit to a slaughterhouse, saying, "It was the day that Benazir Bhutto returned from exile; everyone was very optimistic that a bright future was ahead. I remember when I first stepped inside - I saw the body parts separated into piles and assembly lines of goats to be killed. I thought 'I don't know if I'm going to be able to handle this.' I remember thinking that the whole experience of being inside that slaughterhouse was too overpowering to possibly be translated into the art [...] But after spending a few minutes inside, I experienced something which happens to us everyday: I became de-sensitised and oddly adjusted to the situation. The initial shock of seeing living things being killed had worn off; everything just became surreal. When I returned home from the slaughterhouse, I flipped on the TV to see that Bhutto's return, the joyous event which I had seen in the morning, had turned into carnage because of a suicide bomb attack on her life. I couldn't help but connect the images I had seen in the slaughterhouse with the blood and gore on every single news channel. After that I knew I had to make art from the slaughterhouse images." (Artist statement, M. Hilsman, 'Rashid Rana: Beyond the Surface', The Power of the Ornament, exhibition catalogue, Vienna, 2009, p. 102)

In 2015, Rana exhibited in 'My East is Your West' at the 56th Venice Biennale alongside fellow artist Shilpa Gupta. His work has also been the subject of numerous solo exhibitions around the world, including at the Musée Guimet in Paris in 2010, Cornerhouse in Manchester in 2011 and at the Mohatta Palace Museum in Karachi in 2013



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

*69

RASHID RANA (B. 1968)

Red Carpet - 4

Diasec mounted chromogenic print 81 x 120 in. (205.7 x 304.8 cm.)
Executed in 2007-08; number four from an edition of five

£120,000-180,000

US\$160,000-230,000

PROVENANCE:

Gallery Nature Morte, New Delhi Private Collection, Europe Christie's London, 10 June 2009, lot 33 Acquired from the above by the present owner

EXHIBITED:

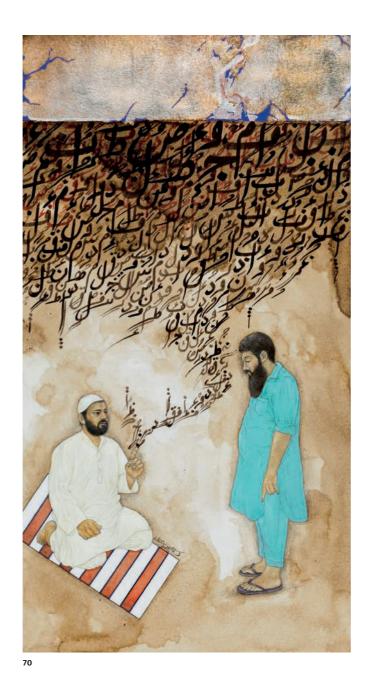
Mumbai, Chatterjee & Lal and Chemould Prescott Road, *Dislocation, Red Carpet, Rashid Rana*, 2008 (another from the edition)
Paris, Musée Guimet, *Rashid Rana - Perpétuel Paradoxe*, 7 July - 15 November 2010 (another from the edition)
Singapore, Singapore Art Museum, *Chimera: Asian Contemporary Art from Private Collections*, 2012 (another from the edition)

I ITERATURE:

Dislocation, Red Carpet, Rashid Rana, exhibition catalogue, Mumbai, 2008, (another from the edition illustrated, unpaginated)
Rashid Rana, Mumbai, 2010, pp. 194-195 (illustrated)







70

WASEEM AHMED (B. 1976)

Untitled

signed in Urdu (lower centre) mixed media on *wasli* paper 11½ x 6½ in. (29.2 x 16.5 cm.) Executed in 2010

£2,000-3,000

US\$2,600-3,900

PROVENANCE:

Pakistan Rising Charity Art Auction, Bonhams London, 3 October 2011, lot 10 Acquired from the above by the present owner

*71

AMJAD ALI TALPUR (B. 1979)

Game Over

signed and dated as illustrated gouache on paper 6 x 5 in. (15.2 x 12.7 cm.) each Executed in 2007; four works on paper

(4)

£1,500-2,500

US\$2,000-3,200

PROVENANCE:

Christie's New York, 20 September 2007, lot 20 Acquired from the above by the present owner

EXHIBITED:

Karachi, Canvas Gallery, 2007









71



PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

72

ALI KAZIM (B. 1979)

Untitled

signed and dated 'Ali Kazim 08' (lower right) pigment on wasli 14% x 21½ in. (37.1 x 54 cm.) Executed in 2008

£6,000-8,000

US\$7,800-10,000

PROVENANCE:

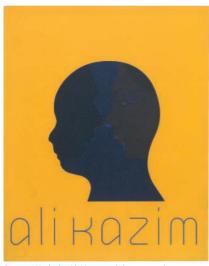
Gallery Espace, New Delhi Acquired from the above by the present owner, 2008

EXHIBITED

Gallery Espace, New Delhi, Recent Works by Ali Kazim, 23 April - 7 May 2008

LITERATURE

Recent Works by Ali Kazim, exhibition catalogue, 23 April - 7 May 2008, (illustrated, unpaginated)



Recent Works by Ali Kazim, exhibition catalogue, New Delhi, 2008, cover





73





NUSRA LATIF QURESHI (B. 1973)

You Defined Me: Parody of a Fling

twice titled, signed and dated 'Title: YOU DEFINE ME: PARODY OF A FLING / Nusra / 2011' (on the reverse) mixed media on card $13 \times 13\%$ (33 x 33.7 cm.); 12% x 10 in. (30.8 x 25.4 cm.) Executed in 2011; two works on card

US\$5.200-7.700

(2)

£4,000-6,000

700 0,000

PROVENANCE:

*73

Green Cardamom, London Acquired from the above by the present owner

*74

AYESHA MARIAM DURRANI (B. 1976)

Halves of a Whole; Standing Apart II

signed in Urdu and dated '2007' (lower centre) each gouache on wasli; gouache and marbling on wasli 10×8 in. $(25.4\times20.3$ cm.); $101/2\times63/4$ in. $(26.7\times17.1$ cm.) Executed in 2007; two works on paper

£2,000-3,000

US\$2,600-3,900

(2)

PROVENANCE

Sotheby's New York, 18 September 2008, lot 92 Acquired from the above by the present owner

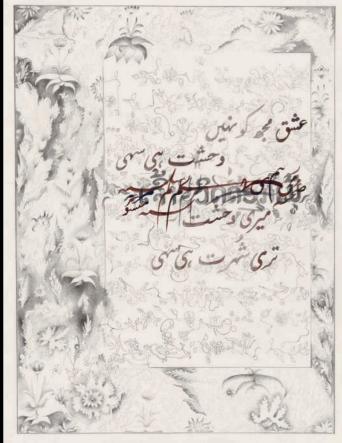
EXHIBITED

Kolkata, Anant Art Gallery, Configurations, April 2007

LITERATURE:

V. Whiles, Art and Polemic in Pakistan, New York, 2010, plate 45 (one illustrated)





*75

SHAHZIA SIKANDER (B. 1969)

Text as Camo I & II

ink, gouache and graphite on paper 12 x 9 in. (30.5 x 22.9 cm.) each Executed in 2010; two works on paper

(2)

£10,000-15,000

US\$14,000-20,000

PROVENANCE

Pilar Corrias Gallery, London Acquired from the above by the present owner, 2011 "Miniature painting, at least at school, was offered as a place of experimentation. So again, when you think about it as this traditional art form, you tend to bring all this baggage that you're dealing with, a very specific way of working. But when you are offered miniature painting at a school, it's a place of experimentation. Not too much and not too little—it was controlled. You weren't free to just do whatever. You still had to work within a certain set of rules. So, there was no particular break from tradition, and yet my whole purpose of taking on the subject was to break the tradition, to experiment with it, to find new ways of making meaning, to question the relevance of it. So, the intention was that." (Artist statement, 'Islam and Miniature Painting', Art21, November 2011, accessed April 2019)



*76

NOOR ALI CHAGANI (B. 1982)

Basis

miniature bricks and cement 11½ x 4 x 4 in. (29.2 x 10.2 x 10.2 cm.) Executed in 2010

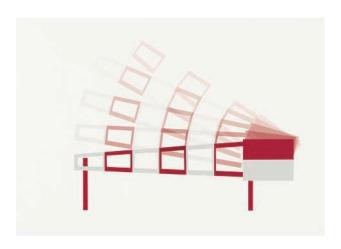
£2,000-3,000

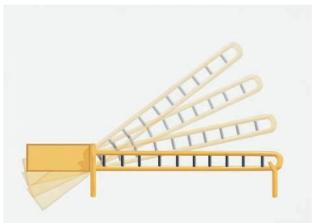
US\$2,700-3,900

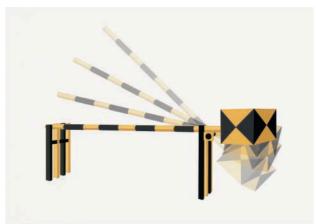
PROVENANCE

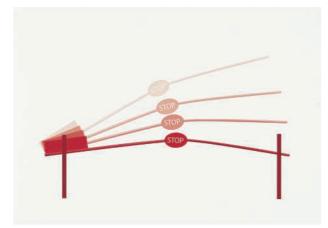
Grey Noise Gallery, Dubai Acquired from the above by the present owner, 2010

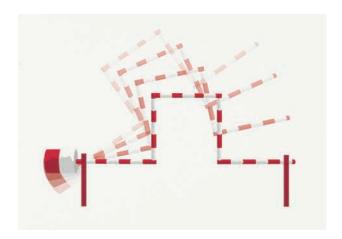
"The brick is a unit that is used repetitively; it is a unit of strength, power and support. It talks about land ownership and possession. It shows a constant struggle between retaining one's identity and yet blending with the masses. It also communicates the need to be a part of a strong organization." (Artist statement, Noor Ali Chagani - House of Bricks, Leila Heller Gallery, New York, 2016, accessed April 2019)

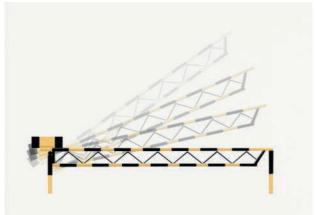












*77

BANI ABIDI (B. 1971)

Flailing Barriers

inkjet print on paper laid on aluminium dibond 16½ x 23% in. (41.9 X 59.4 cm.) each Executed in 2015; from an edition of three; six prints on paper

£10,000-15,000

US\$14,000-20,000

PROVENANCE:

Experimenter, Kolkata

Acquired from the above by the present owner, 2016

Karachi, Gandhara Art Space, ... The most amount of people standing still, screaming & laughing, 14 July - 8 August, 2016 (another from the edition exhibited)

78

RANA BEGUM (B. 1977)

No. 426

paint on mild steel 59 x 39 x 13¾ in. (150 x 99 x 35 cm.) Executed in 2013

£20.000-30.000

US\$26.000-39.000

PROVENANCE:

The Third Line, Dubai Acquired from the above by the present owner, 2017

EXHIBITED

Dubai, The Third Line, NO. 10, 19 June - 30 July, 2013

LITERATURE:

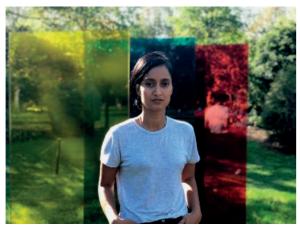
NO. 10, exhibition publication, Dubai, 2013 (illustrated, unpaginated)

Born in Bangladesh in 1977 and brought up in England where she moved with her family in 1985, Rana Begum is one of the leading figures of her generation in the contemporary art world. Combining a deep understanding of the different technical qualities of each material she explores, such as paper, aluminum or wood, with a unique poetic vision, Begum has created an impressive corpus of artworks in which she explores the mediums of painting, sculpture and installation.

In a series of sculptural paintings she began in the mid-2000s, the delicacy of paper folding is imposed onto geometrical forms constructed with extruded aluminum. In *No 426*, an appealing three-dimensional object reveals the artist's mastery of a technique perfected over several years. The different surfaces engage each other with interplays of bold hues and random reflections or absorption of light and shadow, creating a dynamic artefact which activates the space it occupies, entrancing viewers.

This elegant work, which seems to almost organically emerge from the wall, invites viewers to participate in different visual experiences from various perspectives and changing with environmental modifications. This accidental factor is a key element for the artist, who is profoundly inspired and fascinated by the chaos of the buzzing city of London where she lives and works. Begum investigates and formalises this urban journey through a visual language inspired by minimalism which traces its roots to the work of Agnes Martin and Sol Le Witt, and more subtly by the geometry of Islamic architecture and décor inspired by her education, homeland of Bangladesh, and travels across Europe and Spain in particular.

Begum's work has been internationally exhibited to great acclaim, with recent solo exhibitions at Tate St Ives, Cornwall (2018); Sainsbury Centre for Visual Arts, Norwich (2017) touring to Djanogly Gallery, Nottingham (2018); Parasol Unit, London (2016); and Delfina Foundation, London (2010). In 2017, Begum curated the Arts Council Collection in an exhibition at Yorkshire Sculpture Park and was awarded the Abraaj Prize. Her work has been acquired by international institutions and foundations including the Art Museum of Western Virginia, the London Institute, and MoNA (Museum of Old and New Art), Tasmania.



Rana Begum at Frieze Sculpture Park, 2018. Image courtesy of the artist





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4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 IFWFI I FRY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

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

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

8 WATCHES & CLOCKS

8 WAICHES & CLOCKS (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch or clock is authentic. Watchbands described as 'associated' are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a warranty that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked

by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g)

B REGISTERING TO BID

1 NEW BIDDERS

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following: linears actional of the process of th

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (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 on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Deportment of MA (10/3/29) 0060-Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) As authorised bidder. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) As agent for an undisclosed principal: If you are bidding as (b) As agent for an undisclosed principal: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the purchase price and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent no behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered hyddwish of birthe safeton ydd mast legister o'r a huinnest hidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

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

(a) Phone Bids

Your request for this service must be made no later than 24 hours Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b)Internet Bids on Christie's Live™

(o)internet bias on christie's Live
For certain auctions we will accept bids over the Internet. For more information, please visit https://www.christies.com/buyingservices/buying-guide/register-and-bid/ As well as these
Conditions of Sale, internet bids are governed by the Christie's
LIVE™ Terms of Use which are available on is https://www.
christies.com/LiveBidding/OnlineTermsOfUse.

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

C CONDUCTING THE SALE

WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any lot:

(d) divide any lot or combine any two or more lots;

(e) reopen or continue the bidding even after the hammer has fallen;

(f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The auctioneer will consider such claim in good faith. If the auctioneer, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), F(2)(i), F(4) and J(1).

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom:

(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and

(c) 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

b BIDDING ON BEHALL 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 one behaviored at his expression price until a bid. 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 Christies LIVE™) may show bids in some other major currencies as well as sterling. 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 post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you responsibility for the limit goal wheeled in the your blad was accessful. The 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, TAXES AND ARTIST'S RESALE ROYALTY

THE BUYER'S PREMIUM

I 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
£225,000, 20% on that part of the hammer price up to earl including
£23,000,000, and 13.5% of that part of
the hammer price above £3,000,000. VAT will be added to the
buyer's premium and is payable by you. The VAT may not be shown
separately on our invoice because of tax laws. You may be eligible
to have a VAT refund in certain circumstances if the lot is exported.
Please see the "VAT refunds: what can I reclaim?" section of "VAT
Symbols and Evalenation" for further information. Symbols and Explanation' for further information

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. NAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of property, then UK VAT rules only will apply. If your purchased lot has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the **VAT Symbols and Explanation** section of our catalogue. For **lots** Christie's ships to the United States, 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 purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Successful bidders country, or locate to which the town be simpled. Successful blocked claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these lots with the symbol \(\lambda\) next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the hammer price of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price in euros!

(in euros)

4% up to 50,000

3% between 50.000.01 and 200.000

1% between 200,000.01 and 350,000

0.50% between 350.000.01 and 500.000

over 500,000, the lower of 0.25% and 12,500 euro. We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

F WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect the seller shall not have to pay more than the purchase price (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, you tor 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 five 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:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
(b) 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 UPPERCASE type.

(c) 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 carsings on the security of the control of the carsings on the plage unit 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 Christle'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.

(d) The authenticity warranty applies to the Heading as amended by any Saleroom Notice.

(e) 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 sale or drew attention to any conflict of opinion

(f) 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**. (g) 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.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim:

(ii) 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

(iii) 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.

(i) 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, in any circumstances, be required to pay you or us.

We will not, in 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.

(i) Books. Where the lot is a book, we give an additional warranty for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:

(a) This additional warranty does not apply to:

(i) 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;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; (iii) books not identified by title;

(iv) lots sold without a printed estimate;

(v) 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.

(b) To make a claim under this paragraph you must give writter 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 14 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 lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot 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

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the hammer price: and

(ii) the buyer's premium; and

(iii) any amounts due under section D3 above; and (iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the 'due date').

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

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways: (i) Wire transfer

You must make payments to

Tou must make payments ou: Lloyds Bank PIc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies. com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to, you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment. (iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to condition (iv)Banker's draft

You must make these payable to Christie's and there may be conditions (v) Cheaue

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SWIY 6QT. (e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20

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 the buyer.

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the lot; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due; UK Lloyds Bank base rate from time to time on the unpaid amount due; (ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
(iv) we can hold you legally responsible for the **purchase price** and

may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us); (vi) we can, at our option, reveal your identity and contact details to

the seller:

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holdin security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

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

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

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

(a) You must collect purchased lots within thirty 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).
(b) Information on collecting lots is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any lot within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at 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

(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 will apply.

H TRANSPORT AND SHIPPING

TRANSPORT AND 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 before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20,7839,9060. See the information set out at www.christies.com/shipping or contact us at arttransport london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a Iot. 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 or 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. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported 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 the export or import of any lot you purchase. (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 on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport london@christies.com.

(b) Lots made of 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 country. Several countries returns to allow you to import properly 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. 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), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported 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 the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

(c) US import ban on African elephant ivory
The USA prohibits the import of ivory from the African elephant.
Any lot containing elephant ivory or other wildlife material
that could be easily confused with elephant ivory (for example,
mammoth ivory, walrus ivory, helmeted hornbill ivory) can only
be imported into the US with results of a rigorous scientific test
acceptable to Fish & Wildlife, which confirms that the material is
set African elephant ivory. Wherever be howered tracted on the inconsulnot African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries 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.

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export iewellery licence.

(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 \(\psi\) 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 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 one year of the date of the sale. 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

in these Conditions or sale; or (ii) We do not 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 exactlyed by this progression. 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

(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 (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

OTHER TERMS

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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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

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.

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 have relating to the purchase of a lot will be governed by the laws of England and Wales. Before we or you start any count 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 following the Centre for Effective Dispute Resolution (ECDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings. and Wales. However, we will have the right to bring procee against you in any other court.

10 REPORTING ON WWW CHRISTIES COM

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

K GLOSSARY

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

(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

(iii) a work for a particular origin source if the lot is described in the

(iii) a Work for a particular origin is source it the **Not** 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 section F2 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 in 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 section headed Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot. saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters. warranty: a statement or representation in which the person making itees that the facts set out in it are correct.

17/04/19

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see 1 symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible	
UK VAT registered buyer	No symbol and $lpha$	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a * symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.	
	\star and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a *symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.	
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.	
	t	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.	
	\star and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.	
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:	
	No Symbol	We will refund the VAT amount in the buyer's premium .	
	† and $lpha$	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.	
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients .	
	\star and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .	

- We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Cleint Services at the address below before you bid.
- 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
- 3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU
- (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); and

buyer (as applicable) must:

- (b) provide immediate proof of correct export out of the EU or UK (as applicable pursuant to (a) above within the required time frames of: 30 days via
- a 'controlled export' for * and Ω lots. All other lots must be exported within three months of collection.
- 4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
 We charge a processing fee of £35.00 per invoice to check shipping/export documents. We

will waive this processing fee if

- you appoint Christie's Shipping Department to arrange your export/shipping. 5. If you appoint Christie's
- 5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a
- revised invoice charging you all applicable taxes/charges.
- 6. If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a + symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal, movement within the EU must be within 3 months
- from the date of sale. You should take professional advice if you are unsure how this may affect you.
 7. All reinvoicing requests
- 7. All reinvoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
- Tel: +44 (0)20 7389 2886. Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

Bidding by interested parties.

Artist's Resale Right. See Section D3 of the Conditions of Sale.

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 Section H2(b) of the Conditions of Sale.

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(a) of the Conditions of Sale.

 † , *, Ω , α , \ddagger

See VAT Symbols and Explanation.



See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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. 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

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 o next to the lot number.

o→ 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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol 0 .

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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the 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.

Bidding by parties with an interest

When a party with a direct or indirect interest in the lot

who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol a. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes

Post-catalogue notifications
In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

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

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

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.

CATALOGUING PRACTICE

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 Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

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 consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060 Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

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: +44 (0)20 7839 9060 Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@ christies.com.

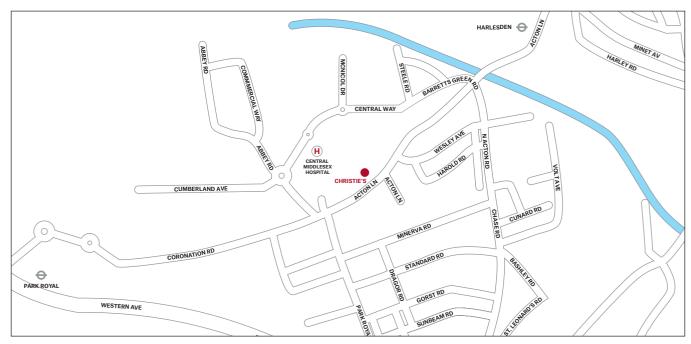
CHRISTIE'S PARK ROYAL

Unit 7, Central Park Acton Lane London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.



MAHARAJAS & MUGHAL MAGNIFICENCE



THE NIZAM OF HYDERABAD NECKLACE c. 1850

CHRISTIE'S





Principal Partner & Curator











INDIA PAVILION

at

58th International Art Exhibition of La Biennale di Venezia 11 May - 24 November 2019



OUR TIME FOR A FUTURE CARING

Featured Artists: MF Husain, Nandalal Bose, Atul Dodiya, Ashim Purkayastha, GR Iranna, Jitish Kallat, Rummana Hussain and Shakuntala Kulkarni

Venue: Arsenale -Tese 500 Campo della Tana 2169/f, Castello-30122 Venezia

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