





SOUTH ASIAN MODERN + CONTEMPORARY ART

WEDNESDAY 11 SEPTEMBER 2019

PROPERTIES FROM

The Amiri Family Collection

The Jackson Collection, New York

The Collection of the Late Juliet and Mohammed Khurshid

The Collection of Milton Schwartz, New York

The Shamlal Family Collection

Dorothy and Richard Sherwood

The Poffenberger Smith-Hanssen Family Trust

The department would like to thank Lauryn Roberts and Maya Hirani for their invaluable help with the catalogue.

Front cover: Lot 182, 176 Inside front cover: Lot 213 Frontispiece: Lot 222 Inside back cover: Lot 218 Back cover: Lot 182, 195

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9/10/18

AUCTION

Wednesday 11 September 2019 at 10.00 am (Lots 151-256)

20 Rockefeller Plaza New York, NY 10020

VIEWING

Friday	6 September	10.00 am - 5.00 pm
Saturday	7 September	10.00 am - 5.00 pm
Sunday	8 September	1.00 pm - 5.00 pm
Monday	9 September	10.00 am - 5.00 pm
Tuesday	10 September	10.00 am - 5.00 pm

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Adrien Meyer (#1365994)

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Christie's (#1213717)

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AUCTION CALENDAR

To include your property in these sales please consign ten weeks before the sale date. Contact the specialists or representative office for further information.

10 SEPTEMBER

FINE CHINESE PAINTINGS NEW YORK

11 SEPTEMBER

SOUTH ASIAN MODERN + CONTEMPORARY ART NEW YORK

12 SEPTEMBER

CHINESE ART FROM THE ART INSTITUTE OF CHICAGO NEW YORK

12 SEPTEMBER

MASTERPIECES OF EARLY CHINESE GOLD AND SILVER NEW YORK

13 SEPTEMBER

FINE CHINESE CERAMICS AND WORKS OF ART NEW YORK

21 SEPTEMBER

20TH CENTURY & CONTEMPORARY ART SHANGHAI

9 OCTOBER

THE PAVILION SALE -CHINESE CERAMICS AND WORKS OF ART HONG KONG

15 OCTOBER

AVANT-GARDE

23 OCTOBER

MIDDLE EASTERN, MODERN AND CONTEMPORARY ART LONDON

24 OCTOBER

ART OF THE ISLAMIC AND INDIAN WORLDS INCLUDING ORIENTAL RUGS AND CARPETS LONDON

25 OCTOBER

THE OLIVER HOARE COLLECTION LONDON

28 OCTOBER

ANTIQUITIES NEW YORK

28 OCTOBER

FACES OF THE PAST: ANCIENT SCULPTURE FROM THE COLLECTION OF DR. ANTON PESTALOZZI PART I NEW YORK

30 OCTOBER

MASTERWORKS FROM AFRICA, NORTH AMERICA AND OCEANIA PARIS

3 DECEMBER

ANTIQUITIES LONDON

3 DECEMBER

FACES OF THE PAST: ANCIENT SCULPTURE FROM THE COLLECTION OF DR. ANTON PESTALOZZI PART II LONDON

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Salomé Zelic



Sakhshi Mahajan



Anita Mehta



David Ratcliffe



Rachel Orkin-Ramey

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PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

151

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Seated Lady) signed and dated 'Husain 1955' (lower left) mixed media on paper 16% x 13% in. (42.5 x 34.6 cm.) Executed in 1955

\$15,000-20,000

PROVENANCE

Galerie Palette, Zürich, Switzerland Acquired from the above by the present owner, *circa* 1950s

EXHIBITED:

Zürich, Galerie Palette, Magbool Fida Husain, 1956

From his humble beginnings as a billboard painter in Bombay in the late 1930s, Maqbool Fida Husain successfully developed a unique artistic vocabulary to become one of India's leading modern masters. Sometimes referred to as the 'Picasso of India,' his deep engagement with history, civilization 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.

Untitled (Seated Lady) is a formative work, created at a crucial period during the evolution of the artist's oeuvre. Painted in 1955, it straddles tradition and modernity in Husain's characteristic style. Its subject is drawn from the artist's observations of everyday life in rural India, but also inspired by the rich classical traditions of painting and sculpture in the country that the artist encountered on his travels between 1948 and 1955. In its deep colors, strong calligraphic lines and the angularity of the subject's features, however, the painting embodies a decisive departure from tradition and embracing of the modern.





PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

152

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Man in Turban) signed 'Husain' (upper left) mixed media on paper 9% x 6% in. (25.1 x 17.5 cm.) Executed circa 1950s

\$7,000-9,000

PROVENANCE

Galerie Palette, Zürich, Switzerland Acquired from the above, *circa* 1950s

EXHIBITE

Zürich, Galerie Palette, Maqbool Fida Husain, 1956



PROPERTY FROM A PRIVATE COLLECTION, INDIA

153

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled

pastel on paper 16½ x 24 in. (41.9 x 61 cm.) Executed *circa* 1950s

\$10,000-15,000

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





PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

154

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Man and Woman)

signed and dated 'Souza 1953' (lower right) each pencil on paper 10 x 8 in. (25.4 x 20.3 cm.) each Executed in 1953; two works on paper

\$5,000-7,000

Acquired directly from the artist, $\it circa$ early 1990s



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

155

FRANCIS NEWTON SOUZA (1924-2002)

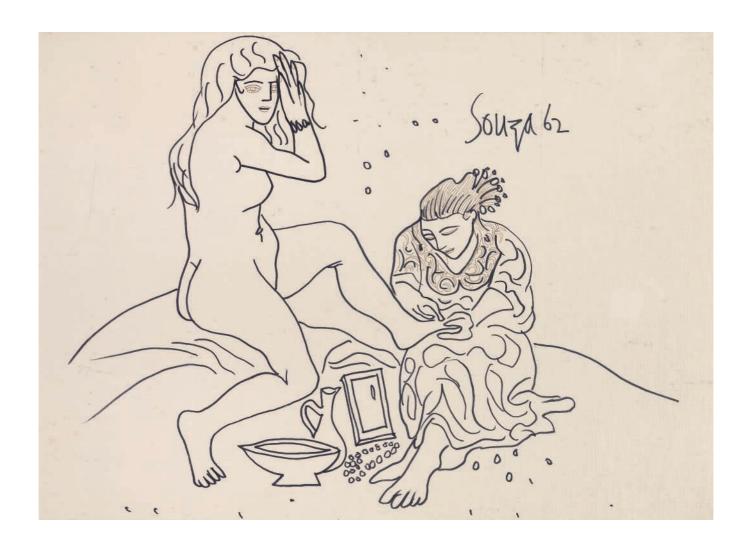
Untitled (Lady with Attendants)

signed and dated 'SOUZA 1951' (lower right) oil on paper 22×30 in. (55.9 x 76.2 cm.) Executed in 1951

\$20,000-30,000

PROVENANCE

Acquired directly from the artist, *circa* 1990s



FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Bathsheba at her Bath)

signed and dated 'Souza 62' (upper right) felt tip pen on card 30 x 35 in. (76.2 x 88.9 cm.) Executed in 1962

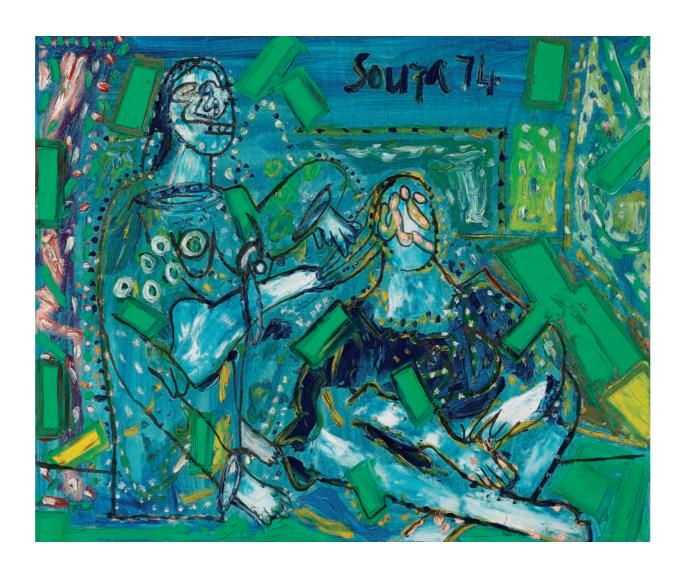
\$15,000-20,000

PROVENANCE:

Sotheby's New York, 17 September 2009, lot 19 The Collection of a Distinguished Gentleman Pundole's Mumbai, 12 March 2014, lot 76 Private Collection, Vienna Galerie Zacke, 1 April 2017, lot 109 Acquired from the above by the present owner



Rembrandt, Bathsheba at Her Bath, 1654. Musée du Louvre, Paris. Image reproduced from S. Schama, Rembrandt's Eyes, London, 2000, p. 553



PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO

157

FRANCIS NEWTON SOUZA (1924-2002)

Two Girls Doing Hair - Two Figures

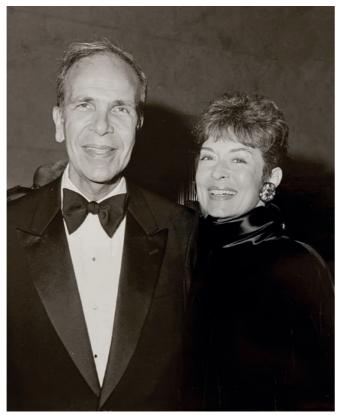
signed and dated 'Souza 74' (upper right); further signed, titled, dated and inscribed 'F. N. SOUZA / TWO GIRLS DOING HAIR TWO FIGURES - 1974 / OIL / 24 x 20' (on the reverse) oil on canvas laid on board 19% x 24 in. (50.2 x 61 cm.) Painted in 1974

\$40,000-60,000

PROVENANCE:

Saffronart, 17 June 2010, lot 83 Acquired from the above by the present owner

ADVENTURES OF THE HEART AND MIND: THE DOROTHY AND RICHARD SHERWOOD COLLECTION



Dorothy and Richard Sherwood. Photographer unknown. Photo: Courtesy of the family.

The fine art collection of Dorothy and Richard Sherwood represents a lifetime of travel and discovery, an embrace of global art and artists—and erudition reaching across categories and continents. As pioneering civic leaders in Los Angeles, California, the Sherwoods were visionary thinkers and builders who made an indelible impact on some of the finest arts institutions in the world.

It was Dee Sherwood who first shared her Wellesley art history textbooks with Dick, her high school beau who attended Yale College and then Harvard Law School. Thus began a romantic lifelong exploration of art and culture together.

After serving in the U.S. Air Force during the Korean War and marriage to Dee in 1953, Dick won a prestigious Sheldon Traveling Fellowship from Harvard that transported the newlyweds around the world for one year of continuous travel. From Europe to the Middle East to the Indian subcontinent and Asia, they studied new genres and began collecting paintings, drawings, prints and sculpture that stimulated their senses and captured their imaginations.

Following Dick's Supreme Court clerkship with Justice Felix Frankfurter, the young couple returned to Beverly Hills to build their lives in the community in which they had been raised. Dick joined O'Melveny & Myers, the pedigreed law firm in which he practiced for 38 years, specializing in antitrust, intellectual

property and trade. In their exquisite Beverly Hills home, they raised two accomplished children, Elizabeth and Benjamin, both Harvard graduates and Rhodes Scholars.

As pathbreaking patrons of the arts, Dee and Dick were immersed in the dynamic 1960s California art scene and knew many of its leading artists. Their early acquisition of an iconic Berkeley painting by the young Richard Diebenkorn led to a decades-long friendship. David Hockney joined them for festivities in their home and garden, as did the sculptor Robert Graham. Emerging artists, museum curators, art historians and dealers frequented their gatherings. Across decades, the couple devoted their time, prodigious energy and resources to helping build some of the leading cultural institutions in Southern California, including the Los Angeles County Museum of Art (LACMA) and the Center Theatre Group.

"Dick Sherwood was an unusually gifted man," said Franklin D. Murphy, the former chancellor of UCLA who preceded Dick as LACMA president. "To me, with all of his great qualities, the one that stood out the most was his enormous curiosity about a whole range of issues...."

Dee supported LACMA with equal fervor, and served as president of the institution's Art Museum Council. Today, LACMA's permanent collection includes numerous works that were brought to the museum through the Sherwoods' shared leadership and patronage.

As Dick opened his law firm's practice in Asia, and served as a national leader of the Asia Society, the peripatetic twosome had ample opportunity to learn about art in China, Japan, Korea and further afield. On business trips, Dick was known by partners and younger associates to squeeze in time to visit local artists, collections, galleries and museums—and to take them with him to avant-garde theatrical performances. Dick also served as a member of the Harvard Fogg Art Museum Visiting Committee for many years and built close ties to faculty and curators who inspired further learning and collecting.

The couple's membership in the International Council of the Museum of Modern Art exposed them to global collectors and new works. They maintained a special focus on the Indian subcontinent and Dick spearheaded the acquisition by LACMA of a major collection of exceptional Indian art that catapulted the museum's reputation forward.

Over the years, the Sherwoods avidly built their private collection, buying what they loved and living joyously with their art. Pieces often arrived in their home straight from an artist's easel or directly from a nail in a painter's studio. Their art ranged across periods and continents including works by Balthus, Picasso, Henry Moore, Stuart Davis, Frank Stella and Wilhelm Hammershoi. And the Sherwoods frequently moved objects around their home so that they could experience them in different settings and have new "conversations" with the works.

On nights and weekends, the couple immersed themselves in art and study. During Dick's long tenure as President and then Chairman of the LACMA board, they often slipped into the museum after hours through a security entrance and strolled through the galleries, sometimes lying on the floor to train their gazes on art for periods of intense contemplation. This passion for art appreciation was a true joint venture—and their studied eyes grew in sophistication throughout the years.

Many young collectors have described Dee's and Dick's influence on their own approach to seeing and collecting fine art. They were admired for studying deeply and buying only what moved them most. The result was a collection of discerning taste and exceptional quality. The masterpieces in their collection reflect their profound connoisseurship, their appreciation of the creators and the creative process, and their great adventures of the heart and mind.



THE PROPERTY OF DOROTHY AND RICHARD SHERWOOD

158

BIKASH BHATTACHARJEE (1940-2006)

Untitled (The Visitors) signed and dated 'Bikash '70' (lower left) oil on canvas 48 x 48 in. (121.9 x 121.9 cm.) Painted in 1970

\$40,000-60,000

PROVENANCE:

Kunika-Chemould Art Centre, New Delhi Acquired from the above by Dorothy and Richard Sherwood, 1972

"Bikash Bhattacharjee's fantasies are the most this-worldly and also other-worldly [...His paintings are of] subjects where the known is seen in an unusual setting; one's imagination is stimulated or disturbed. Each scene is painted with a loving attention to light, texture and detail. The compositions are very stable, the unreal is cradled in the real, the pictures are the starting point of questions and reveries which linger in the mind." (J. Appasamy, 'New Images in Indian Art: Fantasy', Lalit Kala Contemporary 15, 1973, pp. 6-7)

Following from a series of surrealist mixed media collages and animalistic portraits that the artist executed in the late 1960s, The Visitors, painted in 1970, represents one of Bikash Bhattacharjee's greatest accomplishments in oil painting, perfectly straddling the realms of reality and fantasy. Scattered throughout the scene are instruments of the artist's painterly and artistic practice: brushes, palettes, boxes of oil paints and pigments. On closer inspection of this photorealist scene from the artist's studio, the viewer discovers the apparition of a beautiful woman wearing a sheer blouse and diamond earrings. Superimposed on the woman's face is a transparent, almost holographic, representation of a bespectacled man rendered in shades of grey. One final element appears behind the phantom figure: the head of a man sporting dark-rimmed glasses. Placed on the shelf above, the head is separated from the female and further detached by the suggestive placement of a pair of scissors dangling dangerously from the shelf. While the two male figures bear a degree of resemblance to the artist, their female companion is not known to the viewer.

Writing about this painting, the artist's biographer Manasij Majumder notes, "Visit, visitor and visitation recur in the titles of a number of oils of the late '60s and early '70s [...] For, the creatures conjured up in them can be said to have visited the artist in his most despairing or bitter moments, which were also the most imaginative or visionary moments of his early creative life [...In The Visitors,] the phantom appearance of a woman takes place in the artist's studio. The studio setting is evoked with minute realistic representation of every object, and so is the woman's portrait with nothing blurred or amiss in her forceful physical assertion or in the skewed gesture of her bespectacled face. It seems as if two close shots are merged into one frame in a cinematic manner." (M. Majumder, Close to Events, New Delhi, 2007, p. 123)

This painting represents the zenith of an extraordinarily creative period in the artist's career, which led to two consecutive Indian National Awards in 1971 and 72. Describing his paintings of the period, the critic Pranabranjan Ray noted Bhattacharjee's ingenious melding of the real and the surreal. He wrote, "This body of work catapulted Bikash to the front rank of the Indian painters of the time and earned him the sobriquet of surrealist. However, while in some of the works his engagement with the macabre and the mode of visualization can be interpreted as surrealistic, in most of them the turns and twists in the representation of visual reality are too subtle, and the pictorial situation/ event too near the phenomenally possible to be called surrealistic. He would never stray very far from where his work would start to lose reference to phenomenal reality. His work remained an objectification of his reflection on experienced reality to which he never failed to refer." (P. Ray, 'Re-Visiting Bikash Bhattacharjee's Painting', Close to Events, New Delhi, 2007, pp. 92-93)





THE PROPERTY OF DOROTHY AND RICHARD SHERWOOD

159

JAMINI ROY (1887-1972)

Untitled (Ramayana)

signed in Bengali (lower right) tempera on paper laid on card 13% x 18% in. (34.6 x 46.7 cm.)

\$6,000-8,000

PROVENANCE:

Acquired in India by Dorothy and Richard Sherwood, *circa* late 1960s – early 1970s

160

JAMINI ROY (1887-1972)

Untitled (Ganesh)

signed in Bengali (lower right) tempera on card 151/6 x 103/4 in. (38.4 x 27.3 cm.)

\$8,000-12,000

PROVENANCE:

Acquired directly from the artist, Calcutta, *circa* mid-1950s Private Collection, United Kingdom Bonhams London, 21 May 2007, lot 45 Acquired from the above by the present owner





PROPERTY FROM A PRIVATE MIDWEST COLLECTION

161

JAMINI ROY (1887-1972)

Untitled (Seated Ladies) signed in Bengali (lower right) tempera on card 15% x 27% in. (40 x 70.8 cm.)

\$8,000-12,000

PROVENANCE:

The Collection of Copeland H. Marks, a diplomat and businessman stationed in India, *circa* 1950s Gifted by the above to his first cousin Thence by descent PROPERTY FROM THE JACKSON COLLECTION, NEW YORK

162

JAMINI ROY (1887-1972)

Untitled

signed in Bengali (lower right) tempera on card 28¼ x 22 in. (71.8 x 55.9 cm.)

\$12,000-18,000

PROVENANCE:

Acquired directly from the artist by Mr. and Ms. Stanley Jackson Sr, *circa* early 1950s Thence by descent





Suryamukhi

signed, dated and inscribed '4/9 / P. Dasgupta / 1979' (on the reverse) bronze

11½ x 8½ x 5 in. (29.7 x 21.6 x 12.7 cm.)

Executed in 1979; number four from an edition of nine

\$8,000-12,000

PROVENANCE:

The collection of the artist's family Acquired from the above by the present owner

This work is a smaller study after Surayamukhi, Dasgupta's large scale 1978 sculpture, illustrated in V.K. Jain ed., Prodosh Dasgupta, Sculptures & Drawings, New Delhi, 2008, pp. 34-35

PRODOSH DASGUPTA (1912-1991)

Woman with Basket

signed, dated and inscribed '5/6 / P. Dasgupta / 1989' (on the reverse) bronze

11½ x 7 x 9½ in. (29.2 x 17.8 x 24.1 cm.)

Executed in 1989; number five from an edition of six

\$10,000-15,000

PROVENANCE:

The collection of the artist's family Acquired from the above by the present owner

LITERATURE:





GEORGE KEYT (1901-1993)

Untitled (Nude with Pearl Earring) signed 'G Keyt 47' (upper left) oil on canvas 30% x 42% in. (78.1 x 107.3 cm.)

Painted in 1947

\$12,000-18,000

PROVENANCE

Bonhams, 13 October 2005, lot 323 Acquired from the above

166

JAMINI ROY (1887-1972)

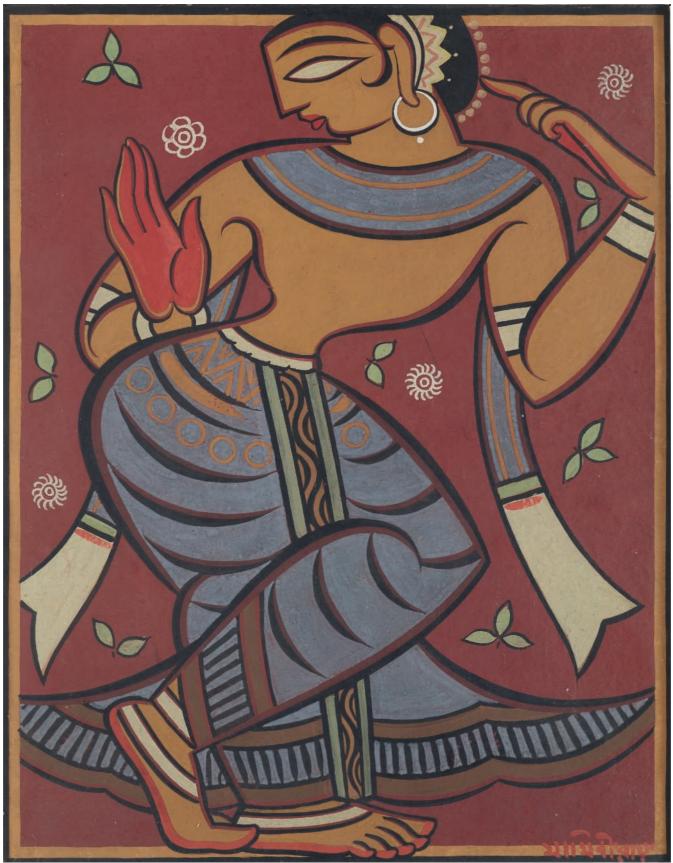
Untitled (Gopini)

signed in Bengali (lower right) tempera on card 30½ x 23¾ in. (77 x 60.4 cm.)

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist, circa late 1930s-1940s
The Nancy Ormond Collection
Thence by descent
Christie's New York, 16 September 2009, lot 510
Aicon Gallery, New York
Acquired from the above by the present owner, 2015



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

167

GEORGE KEYT (1901-1993)

Untitled (Dreaming In the Sun) signed and dated 'G Keyt 1936' (lower center) oil on canvas 23 ½ x 24 in. (59.1 x 61 cm.) Painted in 1936

\$30,000-50,000

PROVENANCE:

Acquired directly from the artist, *circa* early 1970s Thence by descent

Born in Ceylon (now Sri Lanka) in 1901, George Keyt studied at Trinity College in Kandy. The unmistakable visual language that Keyt developed over the course of his career combined influences from European Modernist movements such as Cubism and Fauvism with those from the ancient South Asian frescoes he saw at the Ajanta and Sigiraya caves. The artist was also strongly influenced by Buddhist and Hindu ethos and iconography.

Keyt is particularly known for his dynamic and evocative paintings of women. This early painting from 1936 portrays a voluptuous nude female figure resting by the sea, and reflects the strong influence that traditional Hindu temple sculpture from sites like Khajuraho, Bhubhaneshwar and Konark, as well Cubist painting techniques had on his formative work. Using bold geometric forms and calligraphic lines, Keyt achieves a "highly personal curvilinear

rhythm, contrasting graceful movements, delineation of round and flat forms on the same picture plane and a feeling of highly intense sensuality." (L.P. Sihare, 'Keyt - Asian Painter', *George Keyt, A Centennial Anthology*, Colombo, 2001, p. 31)

In the present lot, the reclining nude with her eyes closed seems to be in a dream-like state, and bears resemblance to female figures in Keyt's *Rati* and *Lovers* from the same period, which were inspired by Hindu mythological couples. Writing about his work, Chilean poet Pablo Neruda noted, "Magically though he places his colors, and carefully though he distributes his plastic volumes, Keyt's pictures nevertheless produce a dramatic effect, particularly in his paintings of Sinhalese people. These figures take on a strange expressive grandeur, and radiate an aura of intensely profound feeling." (W.G. Archer, *India and Modern Art*, London, 1959, p. 124)



The Cloud Damsels, from the Rock Fortress (fresco) (detail), Sri Lankan School, 5th Century, Sigiriya, Sri Lanka / Photo © Julian Page / Bridgeman Images



Pablo Picasso, Seated Bather, 1930 Image reproduced from Picasso's Marie-Thérèse, exhibition catalogue, New York, Acquavella Galleries, 2008, p. 69 © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

168

FRANCIS NEWTON SOUZA (1924-2002)

Nude

signed and dated 'Souza 57' (upper right); further signed, titled and dated 'F.N. SOUZA / NUDE - 1957.' (on the reverse) oil on board 48×24 in. (121.9 x 61 cm.)

\$150.000-200.000

PROVENANCE:

Private Collection, London Bonhams London, 12 November 1997, lot 97 Private Collection, United Kingdom Christie's London, 2 May 2003, lot 567 Acquired from the above by the present owner

EXHIBITED

New York, Asia Society Museum, *The Progressive Revolution, Modern Art for a New India*, 14 September, 2018 - 20 January, 2019

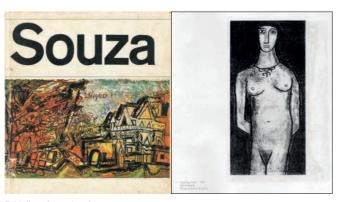
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E. Mullins, *Souza*, London, 1962, p. 61 (illustrated) *The Progressive Revolution, Modern Art for a New India*, exhibition catalogue, New York, 2018, p. 123 (illustrated)

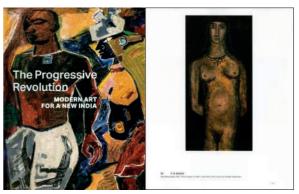
For Francis Newton Souza, the female body was a means to express both torment and fascination in his work. Frequently revisiting this archetype throughout his long career, Souza's varying engagement with the figure of the woman is well documented. These works explore a wide range of physiognomies from the most sublime and tender nudes to distorted and grotesque figures, expressing the artist's complex views on the human condition, corruption, sexuality and religion.

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

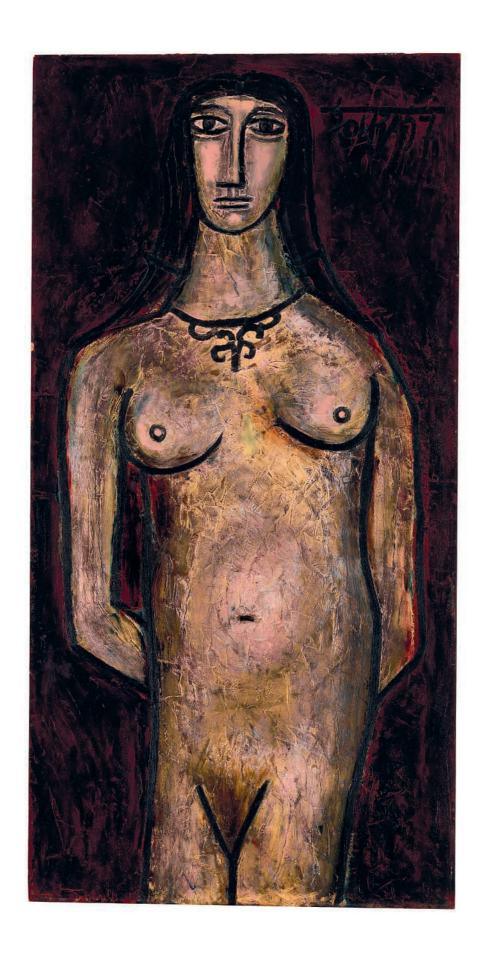
The present lot was painted in 1957, a time when Souza had won critical recognition, patronage and gallery representation in London. The nudes Souza painted during this period are among his most accomplished, highlighting his confidence with their thick black outlines and unabashed, sculptural figuration. Emerging from a dark, spare background, the nubile subject in this painting illustrates the artist's preference for figures in frontal poses, echoing the forms he discovered in the temple sculptures of Khajuraho and Mathura. While she is not as voluptuously curved as these sculptures, her youthful body is statuesque and her innocent gaze captivates the viewer, evoking a sense of quiet monumentality. This is accentuated by her long dark hair that frames her shoulders, her arms clasped behind her back and the simple necklace she wears as her only adornment. Souza's mastery is evident in the textural layering of color and the subtle play of light and shade he uses to heighten the forms of her body.

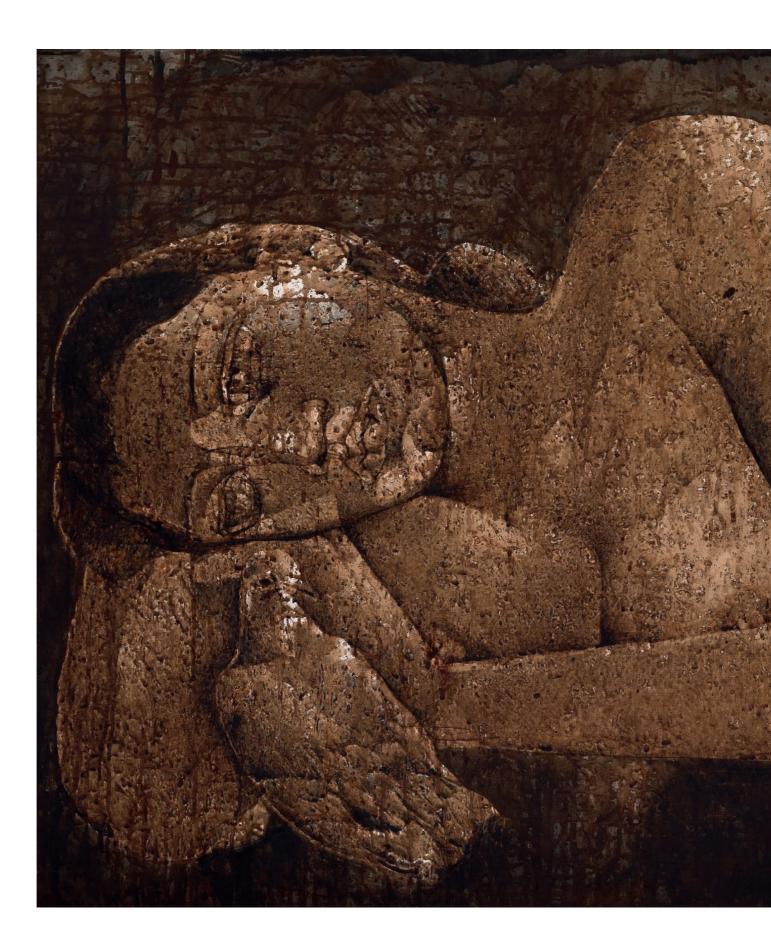


E. Mullins, Souza, London, 1962, cover, p. 61 © Estate of F N Souza. All rights reserved, DACS / ARS 2019



The Progressive Revolution, Modern Art for a New India, exhibition catalogue, New York, 2018, cover, p. 123 © Estate of F N Souza. All rights reserved, DACS / ARS 2019







JAMIL NAQSH (1938-2019)

Untitled

signed, dated and inscribed 'Jamil Naqsh 24th June 03 Wigmore Street London' (on the reverse) oil on canvas 30 x 40 in. (76.2 x 101.6 cm.)
Painted in 2003

\$40.000-60.000

PROVENANCE:

Acquired directly from the artist by the present owner

Jamil Naqsh is one of Pakistan's most celebrated figurative painters. Throughout his career, one of the themes he remained preoccupied with was the female form, depicted in his distinctive style. Naqsh studied at the Mayo School of Arts and Craft under the guidance of the modern miniaturist, Ustad Mohammad Sharif. "As Naqsh continued to produce work [...] and earn critical acclaim, his style began to reflect a multiplicity of influences from art movements in Europe and America. He fused Cubist elements, pointillist techniques and the geometrical division of the 'pictorial' space with striking results." (N. Askari, Jamil Naqsh: A Retrospective, Karachi, 2003, p. 13)

The artist's use of sharp lines and a muted monochrome palette is especially noteworthy in this painting. Here, he delicately manipulates his pigment in layers of impasto to create a remarkable surface texture that allows the figure to shimmer in and out of representation. The rendering of a reclining nude juxtaposed with a dove held closely to her face lends a melancholic and pensive mood to the painting, but also a sense of hope. The artist's female forms were often inspired by his companion and muse of 35 years, Najmi Sura, and the doves by the birds that used to fly through the windows of his ancestral home in Kairana, Uttar Pradesh. Writing about his work, Marjorie Husain noted, "his early training (as a miniaturist) enables him to 'accept the necessity of monotony.' He sits cross-legged for hours at a stretch, totally absorbed in producing canvases of such depth and vitality that the end effect is magnificent." (M. Husain, Jamil Nagsh: A Retrospective, Karachi, 2003, p. 21)

After an artistic career that lasted for six decades, and a life completely dedicated to art, Jamil Naqsh passed away in May 2019. During his lifetime, he received many honors and awards in Pakistan including the prestigious *Sitara-i-Imtiaz* (Star of Excellence) in 2009, and the President's Pride of Performance in 1989. His works have been widely exhibited, and form part of important collections all over the world.



PROPERTY FROM A PRIVATE COLLECTION CANADA

170

ZAINUL ABEDIN (1914-1976)

Untitled (Couple)

signed and dated 'Zainul 69' (lower right) oil on canvas 38% x 50 in. (98.7 x 127.2 cm.) Painted in 1969

\$100,000-150,000

PROVENANCE:

Acquired in Karachi, Pakistan, *circa* 1970s Thence by descent to the present owner



Zainul Abedin, *Untitled*, 1969. Christie's New York, 12 September 2018, lot 247, sold for US\$187,500

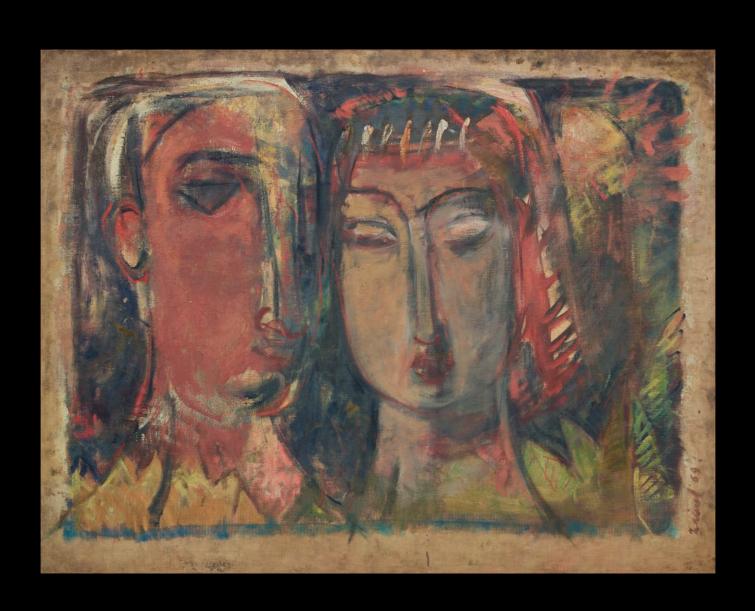
Born in 1914 in Mymensingh, then a province of British India, Zainul Abedin's precocious talents led him to attend the Government School of Arts in Calcutta from 1932 to 1938, where he perfected his skills for drawing and composition, and was later appointed a teacher. Abedin was deeply influenced by the political environment of his time and drew inspiration from works by Atul Bose, Jamini Roy, Ramkinkar Baij and Chittaprosad Bhattacharya. Profoundly moved by events like the devastating famine in Bengal in 1943, he executed a series of works that bore witness to the depravity and helplessness of its victims. "Abedin has been one of the few painters who have, from the outset, recognised the necessary relationship of art to life. He revolted against the suppression of subject matter drawn from life, which Abanindranath and his followers were inclined to do, and unlike them he found much grandeur in the common man." (I. ul Hassan, Painting in Pakistan, Lahore, 1991, p. 54)

Abedin moved to Dhaka, the capital of present day Bangladesh (then East Pakistan), in 1947 after the partition of the Indian subcontinent, and his reputation and abilities enabled him to establish the Government Institute of Arts (today known as the Bangladesh College of Arts and Crafts) in 1948. After winning a year-long scholarship to study art in the United Kingdom, Abedin perfected his aesthetic vocabulary, becoming "particularly conscious of the value of the rich indigenous arts of Bengal and capitalised on the aesthetics to develop a modern art idiom, combining the folk elements with contemporary Western features; a true synthesis of the two, with flowing brush lines, flat colour fields, and a minimalist approach to documented

events [...] He began speaking in very strong terms in favour of a Bengali movement in painting and this resulted in the development of his own magnificent style." (N. Isman, 'Pioneering Modern Art in Bangladesh', *Zainul Abedin*, Dhaka, 2012, pp. 48-49)

Painted in 1969, the present lot illustrates the essence of Abedin's style, where with an economy of line he delineates the intimacy of a couple. Here, the artist offers a close-up view of two figures framed against a dark background, evoking a strong emotional response through his unique style that synthesized local traditions with modern international techniques and developments in art, creating a new Bengali modernism. "The simplicity of execution and complete disregard of details, necessitated by an emotional urgency in the sketches, guide his later work, to explore aesthetic possibilities inherent in the subject. His predilection for linear harmonies has strong affinity with the Bengali folk artist; the corporal aspect of mass is never much developed. His stylisation is not merely a manner taken from the village artist, it is based on a genuine desire to convey the essential poetry, rhythms and colours of nature." (I. ul Hassan, Painting in Pakistan, Lahore, 1991, pp. 55-56)

Zainul Abedin is one of Bengal's most renowned artists, and his works have been exhibited internationally to great acclaim. On a Rockefeller Foundation grant, his works were toured to the United States of America, Canada, Mexico and Europe, culminating in an exhibition at the Smithsonian Institution, Washington D.C. in April 1957.





PROPERTY FROM THE COLLECTION OF THE LATE JULIET AND MOHAMMED KHURSHID (LOTS 171-172)

171

ABDUR RAHMAN CHUGHTAI (1894-1975)

Untitled (Laila with Deer)

signed 'Rahman Chughtai' (lower left) etching on paper $18\% \times 14\%$ in. $(46.4 \times 37.5$ cm.) plate $21\% \times 17\%$ in. $(54 \times 45$ cm.) sheet

\$4,000-6,000

PROVENANCE:

Acquired by Juliet and Mohammed Khurshid, former Secretary of Defense of Pakistan and first Pakistani Ambassador in Bangladesh, until 1979 Thence by descent

172

ABDUR RAHMAN CHUGHTAI (1894-1975)

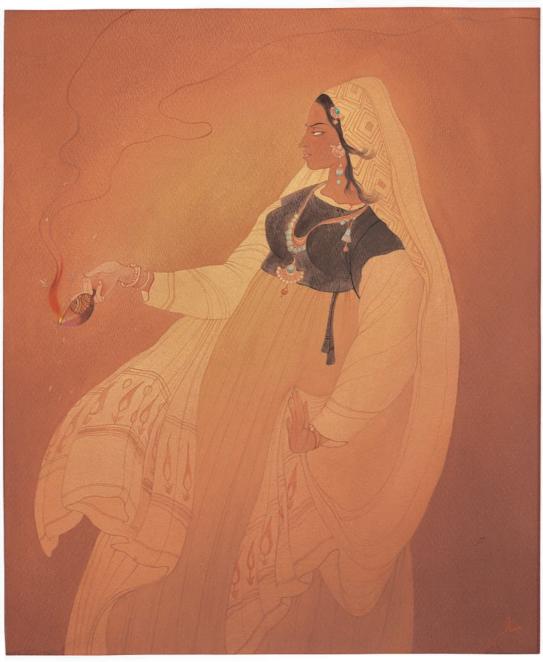
Untitled (Moths to a Flame)

signed in Urdu (lower right) ink and watercolor on paper 23% x 19% in. (59.4 x 49.2 cm.)

\$30,000-50,000

PROVENANCE:

See lot 171



Abdur Rahman Chughtai began his training at the Mayo School of Art in Lahore in 1911, where he was taught by Samanendranath Gupta, a disciple of Abanindranath Tagore. He was deeply influenced by aspects of the Bengal School of art, which is particularly evident in his wash technique. However, during the following decade, Chughtai developed a distinct style that rivaled the Bengal School, and emerged as one of the leading practitioners across the subcontinent, with particular patronage in Hyderabad. His works illustrate a fusion of influences including Mughal miniature painting, Islamic calligraphy and Art Nouveau, but remain grounded in various mythological traditions of the Subcontinent, and particularly the ideas of Urdu writers and poets like Mirza Ghalib.

Chughtai is known for his delicate renditions of female figures, usually depicted in elaborate clothing and ornamentation. In lot 172, he has used a soft, meditative palette and sinuous, flowing lines to portray a contemplative maiden holding a small oil lamp in her hand as she gazes pensively into the

distance. The flame attracts a few moths that hover dangerously close to it, hinting at themes of beauty, unrequited love and fatal attraction, which the artist often explored in his work.

With close attention to Mughal aesthetics, the unique style Chughtai developed has been called 'Persian-Mughal mannerism' (I. ul Hassan, *Painting in Pakistan*, Lahore, 1991, p. 37) and seems to also bear the influence of the Pre-Raphaelite paintings the artist encountered during his travels in Europe. "[Chughtai] retains the distinctive mood and posture of the Persian tradition but gives his paintings a special quality of his own in lovely color 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)



173

ALLAH BUX (1895-1978)

Untitled (Three Sisters) signed and dated 'allah bux 1952' (lower right) oil on canvas 24 x 33¼ in. (61 x 84.5 cm.) Painted in 1952

\$30,000-50,000

PROVENANCE:

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

174

ABDUR RAHMAN CHUGHTAI (1894-1975)

The Merchant watercolor on paper 22½ x 14¾ in. (56.2 x 37.5 cm.)

\$30,000-50,000

PROVENANCE:

Sotheby's New York, 22 September 2000, lot 200 Acquired from the above





PROPERTY FROM A PRIVATE COLLECTION, INDIA

175

TYEB MEHTA (1925-2009)

Untitled (Trojan Woman)

signed and dated 'tyeb 66' (lower right) ink on paper 19% x 25% in. (49.8 x 63.8 cm.) Executed in 1966

\$18,000-25,000

PROVENANCE:

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



Euripides's *Trojan Women*, dir. E. Alkazi, NSD, New Delhi, 1966. Image reproduced from P. Dave-Mukherji, ed., *Ebrahim Alkazi Directing Art*, New Delhi, 2016, p. 57

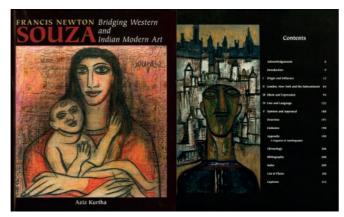
FRANCIS NEWTON SOUZA: HEAD IN A LANDSCAPE

rancis Newton Souza's powerful portrait, *Head in Landscape*, painted in 1958, represents the culmination both in subject and technique of a master at his creative zenith. Living in Hampstead in North London, the late 1950s were arguably the most seminal and fruitful years of Souza's career. Significantly, this portrait was painted the same year that Souza was selected as one of five artists, alongside Ben Nicholson, John Bratby, Terry Frost, and Ceri Richards, to represent Great Britain at the prestigious Guggenheim International Award. The work chosen for this award was his monumental painting *Birth* (1955), which sold at Christie's in 2015 setting a new world auction record price for the artist. *Crucifixion* (1959), another masterpiece from this period, is part of the Tate's permanent collection highlighting the significance of Souza's works of this period.

In Head in Landscape, Souza combines two of his most iconic genres, the male portrait and the cityscape. Here, the central male bust is exquisitely defined with Souza's instantly recognizable black lines, applied using brush and palette knife. The figure is projected to the foreground of the composition, with his characteristically oversized eyes raised high above the brow bridged by an elongated nose leading to a pair of gnashing stitch-like teeth. The tight collar of the figure's tunic, at the base of a long, strained neck, is suggestive of the vestments of the Catholic clergy. Brought up in Catholic Goa, a former Portuguese colony, Souza was obsessive about the ritual and vestments associated with the religion. Writing in Words & Lines, published only a few years prior to the present painting, the artist noted, "The Roman Catholic Church had tremendous influence over me, not its dogmas but its grand architecture and the splendour of its services [...] The priest dressed in richly embroider vestments, each of his garments from the biretta to the chasuble symbolising the accoutrement of Christ's passion." (Artist statement, Words & Lines, London, 1955, p. 10)

What is most unique about *Head in Landscape* is Souza's playful and virtuosic mastery of illusionistic perspective. While the man looms large like a giant in the foreground, the city in the background is foreshortened, with its structures seemingly reflected in what appears to be a pale blue river, horizontally bisecting the composition in the middle distance. Souza creates multiple horizon lines with the thick outlines of his corniced buildings, creating an illusion-like effect of multiple reflections and perspectives that discombobulates the viewer. Souza addressed the notion of illusionistic perspective stating, "By plastic manipulation of the paint with brush and knife painting, I produce a depth illusion. The in-and-out of perspective the kind of depth of illusion I am talking about is in the field of reality: Reality has perspective and proportion. The real is perceived in proportion." (A. Kurtha, *Francis Newton Souza: Bridging Western and Indian Modern Art*, Ahmedabad, 2006, p. 212)

The landscape behind the figure in this painting is dark and foreboding, contrasted by the pale opacity of the river. The jagged black buildings may well represent the view of Westminster from the banks of the river Thames, the very heart of government in Central London. Painted during the Cold War, Souza is perhaps alluding to the politics of man in a time of great uncertainty. Despite his Marxist past, by 1958, when this portrait was painted, Souza had become disenchanted with both the left and right of politics due to the hypocrisy he saw in the politicians that represented these ideals. He writes in Words & Lines on this very subject, observing, "Presumptive politics are left in the left and right hands of fidgety men with twitching fingers [...] eyes fixed on the extreme left and right side of his head so as not to be taken unawares by one side or the other." (Artist statement, Words & Lines, London, 1955, p. 23) Here, Souza's isolated figure stands eyes split; left and right in the shadow of the Houses of Parliament. This poignant portrait, painted more than six decades ago, is as relevant today in times of global change and heightened antagonism.



A. Kurtha, Francis Newton Souza: Bridging Western and Indian Modern Art, Ahmedabad, 2006, cover, p. 5 © Estate of F N Souza. All rights reserved, DACS / ARS 2019



View from the South bank of the river Thames of the Palace of Westminster, *circa* 1950s. Allan Cash Picture Library / Alamy Stock Photo

PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION

176

FRANCIS NEWTON SOUZA (1924-2002)

Head in Landscape

titled, signed and dated 'Head in Landscape / F. N. SOUZA / 1958' and bearing Gallery One label (on the reverse) oil on board 48×24 in. (121.9 x 61 cm.) Painted in 1958

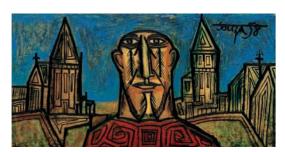
\$250,000-350,000

PROVENANCE:

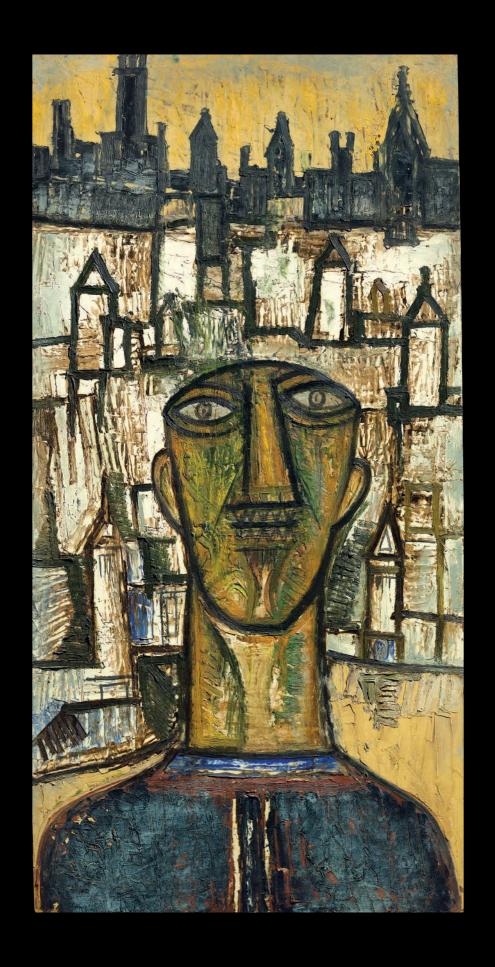
Gallery One, London Acquired directly from the artist by the present owner

LITERATURE:

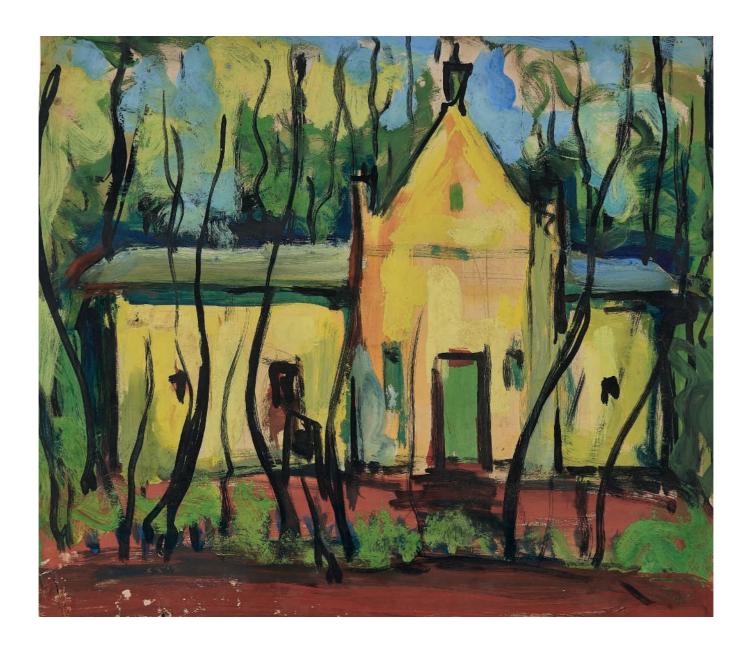
A. Kurtha, Francis Newton Souza: Bridging Western and Indian Modern Art, Ahmedabad, 2006, pp. 5, 212 (illustrated twice)



Francis Newton Souza, *Head in a Landscape*, 1958. Christie's New York, 21 March 2018, lot 229, sold for US\$324,500 © Estate of F N Souza. All rights reserved, DACS / ARS 2019







PROPERTY OF A PRIVATE COLLECTOR, MUMBAI

177

HARI AMBADAS GADE (1917-2001)

The Yellow Church signed, titled and inscribed 'H. A. Gade / The Yellow Church Rs 100/-' (on the reverse)

gouache on paper 13% x 16% in. (35.2 x 41 cm.) Executed *circa* 1950s

\$6,000-8,000

PROVENANCE:

The Collection of the Artist Thence by descent

"There was in his approach a conscientious effort towards formalisation. A favourite motif was the 'House', which conveniently lent itself to being divided into definite, regular, geometrical areas and generally built up his composition entirely [...] Gade has often subordinated everything to this one significant motif in his work. Some of his most outstanding paintings have been inspired by his love for the House, a fascination for construction. Indeed, the House has played such a significant role in his development as an artist that we may regard him as the originator in India of constructive landscapes." (S.A. Krishnan, cited in *Mumbai Modern, Progressive Artists' Group 1947-2013*, New Delhi, 2013, p. 179)

Hari Ambadas Gade and Sayed Haider Raza: An Enduring Friendship

orn in 1917, Hari Ambadas Gade was one of the six founding members of the influential Progressive Artists' Group (PAG), and later helped establish the Bombay Artists' Group as well. After graduating from Nagpur University with degrees in Education and Science, Gade taught Mathematics for a few years before deciding to formalize his hobby of drawing and enrolling at the Nagpur School of Art.

The artist's friend and colleague, Sayed Haider Raza, who also trained at the Nagpur School of Art, encouraged Gade's work and convinced him to join Ara, Husain, Souza, Bakre and himself in founding the PAG in 1947. Gade's vivid watercolor landscapes, exhibited at the Group's initial shows in Bombay, Baroda and Ahmedabad the following years, earned him critical recognition. Other memorable works of this period were the sensitive, expressionist portraits of each other that Gade and Raza painted.

Over the next few years, several of the original PAG members including Raza left India, and the group eventually dissolved in 1954. Choosing to remain in India, Gade soon found the recognition and commercial success he had enjoyed beginning to flag. Turning to education once again, he took up a teaching job in New Delhi to support his family, painting only occasionally. When he returned to Bombay in 1977, Gade continued to paint recreationally but seldom exhibited his work. While the achievements of his PAG colleagues made the headlines regularly, Gade's talent and work was largely neglected. In 1994, the artist suffered a stroke, and painting became harder and even less frequent.

In 2000-01, more than fifty years after they first met, Raza, who had been living in France since 1949, called on Gade on a visit to India to rekindle their friendship and learn about his recent work. Raza also wanted to help support Gade by guiding him in the sale of several paintings that his friend had bought from him many decades ago, as was the practice among the young members of the PAG when the going was tough for them.

Like Gade, Raza was quite frail at the time, and the former's granddaughter Avanti remembers him holding onto her arm for support as he went through the rooms of the Gade family home to view his friend's works. She also recalls a distinct discussion that day when Gade urged Raza to accept the proceeds of the sale of his paintings, and the latter's refusal to agree to that. Raza remained adamant that he wouldn't even take part of the proceeds, maintaining that selling the works to Gade in that early and tough period enabled him to eat and go on painting. The one work by Raza that Gade did not sell at the time was his favorite, an early watercolor harbor scene that Raza originally inscribed to his mentor and patron Emmanuel Schlesinger and then sold to Gade (lot 179).

This moment in the lives of two artists in their advanced years cemented a friendship that had lasted more than half a century. Although this reunion would be the last time they met, as Gade passed away shortly after, it underscored the strong, symbiotic relationships on which the foundations of modern art in India were laid.



Works by Gade and Raza published in *The Illustrated Weekly, circa* early 1950s. Image courtesy the Gade Family



Gade and Raza with others at a Progressive Artists' Group exhibition, Bombay, 7 July 1949. Image courtesy the Gade Family



Gade, Portrait of Raza, circa 1950s. Image courtesy Jane and Kito de Boer Collection



Raza, Portrait of Gade, circa 1950s. Image courtesy Jane and Kito de Boer Collection. © 2019 Artists Rights Society (ARS), New York / DACS, London

PROPERTY OF A PRIVATE COLLECTOR, MUMBAI

178

HARI AMBADAS GADE (1917-2001)

Untitled (Houses in Kashmir)

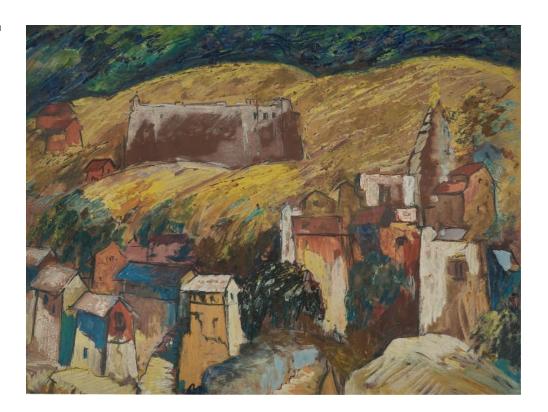
signed in Marathi (lower center) mixed media on paper 14% x 19% in. (37.5 x 50.2 cm.) Executed *circa* 1950s

\$6,000-8,000

PROVENANCE:

The Collection of the Artist Thence by descent

"In Gade's many anonymous geometrical houses, which catalyse colour and composition, and in which people seem to be closeted with their pentup frustrations, he mirrors the smalltown lives of the period." (Y. Dalmia, 'Modernism Reinvented in Bombay, The Art of the Progressives', Modern Indian Painting, Jane & Kito de Boer Collection, Ahmedabad, 2019. p. 134)



PROPERTY OF A PRIVATE COLLECTOR, MUMBAI

179

SAYED HAIDER RAZA (1922-2016)

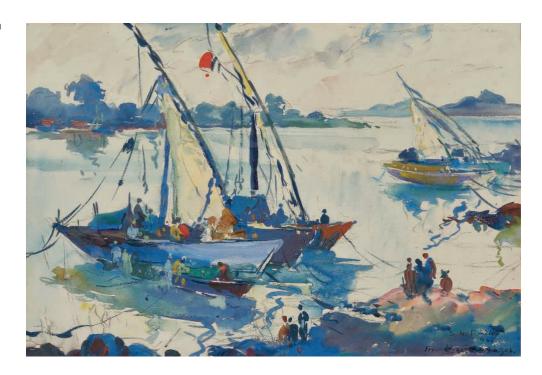
Untitled

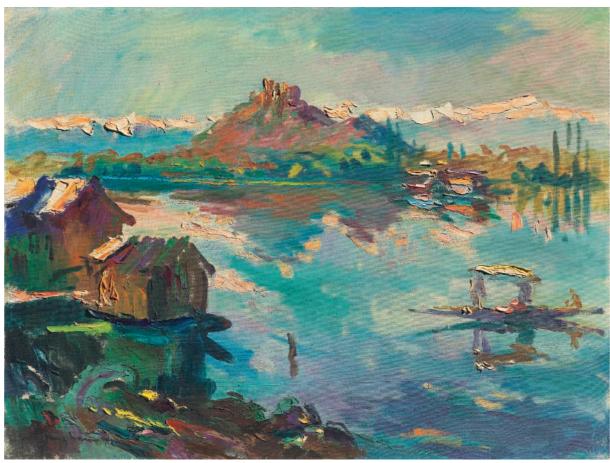
signed and dated twice 'S. H. RAZA 46.' and inscribed 'For Mr. Schlesinger.' (lower right) watercolor on paper laid on card 11% x 17½ in. (30.2 x 44.5 cm.) Executed in 1946

\$12,000-18,000

PROVENANCE:

Acquired directly from the artist Thence by descent





180

WALTER LANGHAMMER (1905-1977)

Untitled (Kashmir Landscape) signed 'W Langhammer' (lower left) oil on canvas 23½ x 31¾ in. (59.8 x 79.7 cm.) Painted *circa* 1940s

\$4,000-6,000

PROVENANCE

Private Collection, Lausanne, Switzerland Acquired from the above by the present owner

PROPERTY OF A PRIVATE COLLECTOR, MINNESOTA

181

SAYED HAIDER RAZA (1922-2016)

Untitled

signed 'S.H. RAZA.' (lower right; lower left) watercolor and gouache on paper 12 x 16% in. (30.5 x 41.6 cm.) each Executed *circa* late 1940s; two works on paper (2)

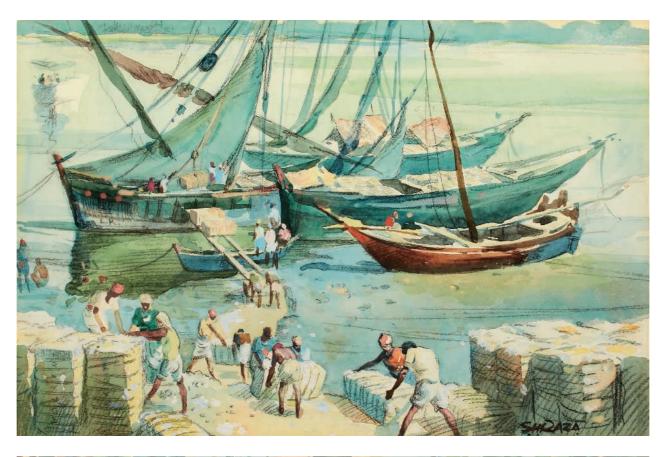
\$15,000-20,000

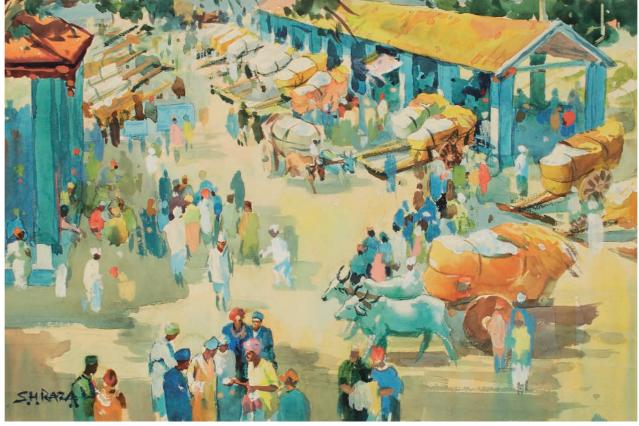
PROVENANCE

Acquired in Minnesota by the present owner

Sayed Haider Raza's early watercolors are an intriguing manifestation of his formative years. From 1939 to 1943, Raza was a student at the Nagpur School of Art, then moving to Bombay to study at the Sir J.J. School of Arts. It was with the support of the art critic Rudolf von Leyden, his tutor and mentor Walter Langhammer, and patrons like Kekoo Gandhy and Emanuel Schlesinger that Raza discovered and nurtured the primary artistic inspiration that reverberates throughout his career - the land and nature around him.

Among the supportive initiatives that enabled him to overcome many of the struggles he faced as a young artist, was a commission in the mid-1940s to paint watercolors that would be reproduced in a 1948 calendar to be published by Volkart, the Swiss Company where Von Leyden worked as Publicity Manager. Volkart, founded in 1851 in Winterthur by Salomon and J.G. Volkart, aimed to establish direct commercial relations between India and Europe, initially focusing on the import of raw cotton to Switzerland to enable local textile business, and the export of manufactured goods to India. Consequently Raza painted several works depicting the different stages of the cotton trade in India. These two watercolors were a part of this commissioned series. Here, Raza captures the vibrant atmosphere of a local market and the docks from where cotton is transported with a harmonious interplay of light and color. The landscape and figures metamorphose into an organic, seamless entity with forms and surfaces effortlessly dissolving into one another, leading von Leyden to describe Raza as "a painter of light, deft, fluid watercolours of landscapes and town scenes." (G. Sen, Bindu; Space and Time in Raza's Vision, New Delhi, 1997, p. 27) The artist's subsequent travels to Kashmir, where he would meet photographer Henri Cartier-Bresson in 1948, and to cities like Benares further inspired this phase of his practice.







SAYED HAIDER RAZA: A LIFE IN COLOR

Porn in Central India in 1922, Sayed Haider Raza studied at the Nagpur School of Art before moving to Bombay in 1943 to study at the renowned Sir J.J. School of Art.

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

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

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

After moving to France in 1949, Raza began to work in the styles of the École de Paris. He saw the paintings of Post-Impressionists like Cézanne, Gauguin and Van Gogh and began to use color as a tool of construction, switching from gouache and watercolor to more tactile oil-based pigments. Soon, however, color overtook construction, and Raza's landscapes of the French countryside became less about tangible representation and more about the mood they evoked in the artist. The easiest way to express this – the slow creeping of twilight, an angry summer tempest, villages tumbling down forested hills – was through thick swathes of vivid primary colors.

As the pictorial space in Raza's paintings became less structured, exploring the play of light and color in nature, it was as if Raza had redefined the genre of landscape to center pigment as its main premise. This stylistic turn was reinforced in 1962, when the artist spent a summer teaching at the University

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



Mark Rothko, *No. 36 (Black Stripe)*, 1958 Christie's New York, 11 May 2015, lot 13A © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

of California, Berkeley. During his time in the United States, Raza was deeply impacted by the work of Abstract Expressionists Sam Francis, Hans Hoffman and Mark Rothko. Speaking about this encounter, he noted, "Rothko's work opened up lots of interesting associations for me. It was so different from the insipid realism of the European School. It was like a door that opened to another interior vision. Yes, I felt that I was awakening to the music of another forest, one of subliminal energy. Rothko's works brought back the images of japmala, where the repetition of a word continues till you achieve a state of elated consciousness. Rothko's works made me understand the feel for spatial perception." (Artist statement, Raza: Celebrating 85 Years, exhibition catalogue, New Delhi, 2007)

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

"More importantly, he continued to explore further possibilities of colour, making colour rather than any geometrical design or division the pivotal element around which his paintings moved. Also, colours were not being used as merely formal elements: they were emotionally charged. Their movements or consonances on the canvases seemed more and more to be provoked by emotions, reflecting or embodying emotive content. The earlier objectivity, or perhaps the distance started getting replaced or at least modified by an emergent subjectivity – colours started to carry the light load of emotions more than ever before." (A. Vajpeyi, A Life in Art: S.H. Raza, New Delhi, 2007, p. 78) It was during this period that Raza painted magnum opi like Zamin (1971), Tapovan (1972), La Terre (1973) and La Terre (1977), paeans to the sensuousness of nature and to the living landscape of his childhood home.

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

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

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

Sayed Haider Raza (1922-2016)



Lot 223



Lot 183

1949

Moved to France on a French Government Scholarship to study at the École Nationale Supérieure des Beaux-Arts (ENSBA) in Paris (1953–1956)

1952

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



Lot 213

1964-65

Paris, Galerie Lara Vincy, Raza: Peintures récentes, 18 November 1964-10 January 1965

1962

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

Solo exhibition at Worth Ryder Art Gallery, Berkeley

1964

Paints Village en Fête

1922

Born in Babaria, Madhya Pradesh, 22 February

1955

Paris, Galerie Lara Vincy, Group Show, 20 September-6 October 1955

1920 - 1935

1936 - 1945

1946 - 1955

1956 - 1965

1939

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

1943

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





Lot 181



Lot 179

1946

First solo exhibition at Bombay Art Society Salon, awarded Silver Medal

1947

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

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

1948

Met Henri Cartier-Bresson in Kashmir



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

Awarded Gold Medal by Bombay Art Society

1949

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

1956

Exhibited at Venice Biennale, Italy



Awarded the *Prix de la Critique* in Paris, becoming the first non-French artist to receive the honour





Lot 184

1958

Paris, Galerie Lara Vincy, *RAZA - Prix de la Critique,* 1956: *Peintures et Gouaches,* 18 April-14 May 1958

1959

Married Janine Mongillat, a French artist

First trip back to India

Solo exhibition at Jehangir Art Gallery, Bombay

■ Late 1970s

Starts focusing on the 'Bindu'

1981

Awarded the 'Padma Shri' by the Government of India

1983

Elected Fellow of the Lalit Kala Akademi, New Delhi

1991

'Retrospective 1952-1991', solo exhibition at Palais Carnolès, Musée de Menton, France



2007

Awarded the 'Padma Bhushan' by the Government of India

'Raza - A Retrospective', New York

2015

Awarded the Commandeur de la Légion d'Honneur Medal (the Legion of Honor) by the Republic of France

'Paintings', solo exhibition at Galerie Lara Vincy, Paris

2016

Passes away in New Delhi, 23 July

2018

World Auction Record when Tapovan, 1972, is sold at Christie's New York 21 March 2018 for \$4,452,500

1966 - 1985

1988 - 2002

2003 - 2007

2008 - 2018

1969-70

Paris, Galerie Lara Vincy, Raza: Peintures Récentes, 27 November 1969– 5 January 1970

1977

Paints La Terre



Lot 182

1978

Invited to Bhopal to receive an honor from the Government of Madhya Pradesh, his home state

'Utsav', first solo exhibition at Madhya Pradesh Kala Parishad, Bhopal

2002

Janine Mongillat passes away



2010

Saurashtra, 1983, sold at Christie's London, 10 June 2010 for £2,393,250

Returns from France to India to live in New Delhi

2013

Village en Fête, 1964, sold at Christie's New York, 20 March 2013 for \$1,859,750



Archival images reproduced from *A Life in Art: S. H. Raza*, 2007 Published by Art Alive Gallery, New Delhi. © 2019 Artists Rights Society (ARS), New York / DACS, London

SAYED HAIDER RAZA: LA TERRE

ainted in 1977, *La Terre* is one of the most important and largest works from a key period in Sayed Haider Raza's artistic career, when, after many years working within the style of the Second École de Paris, his path brought him full circle and he began to integrate vital elements of his Indian childhood and cultural heritage into his paintings.

La Terre represents a triumph in Raza's long engagement with nature and the genre of the landscape, with its gestural brushwork, expressionistic use of color and spiritual and symbolic engagement with the land and the notion of creation. The scale and depth of this painting are instantly captivating, invoking a deep sense of land by fusing abstract and symbolic forms into a powerful and mystic expression of the mood and atmosphere of the Indian nightscape. There are less than twenty documented paintings by the artist of this size and caliber, and even fewer from this period. Zamin (1971), from the collection of the Jehangir Nicholson Art Foundation, is the only documented painting by the artist of comparable scale to the present lot.

Rooted in Raza's childhood memories of growing up in the small and densely forested village of Kakaiya near the Narmada River valley in Madhya Pradesh, this painting is an evocative expression of the rich and strong sensory life inherent with the deep, warm, pervasive darkness of the night in Central India. As the artist recalled, "Nights in the forest were hallucinating [...] Sometimes the only humanizing influence was the dancing of the Gond tribes. Daybreak brought back a sentiment of security and wellbeing. On market-day under the radiant sun, the village was a fairyland of colours. And then, the night again. Even today I find that these two aspects of my life dominate me and are an integral part of my paintings." (Artist statement, Y. Dalmia, The Making of Modern Indian Art: The Progressives, New Delhi, 2001, p. 155)

For Raza, nature and the landscape always offered an arena to engage with viewers that far exceeded the power of figurative representation. Although his artistic vocabulary evolved across the seven decades of his career, color

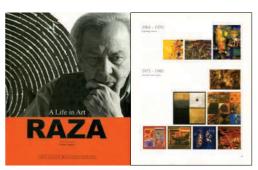
was always his most important tool in this engagement. "Nature had become a pictorial metaphor: the forest, the river, the ravines, parched earth. The sun magnified a hundred times, exploding with energy and dynamism as the sole luminary. The earthscape [...] these formed the essential components of his [Raza's] work in the 60s and 70s". (G. Sen, 'Genesis' *Understanding Raza: Many Ways of Looking at a Master*, New Delhi, p. 74)

In La Terre, the artist's energetic gestural brushstrokes and splashes of yellow, orange, red and white paint are mesmerizing, providing contrast to the earthy browns and greens that encircle them. Like flashes of light flickering through a forest in the twilight, the warmth of these colors lends both depth and tension to the composition. Writing about the artist's work, the critic Richard Bartholomew identified color as the legend for Raza's landscapes. In the absence of discernible forms or topographical features in paintings like the present lot, color becomes subject and object, medium and form, representational and abstract. In this monumental painting, each tone expresses a different emotional register and experience drawn from the artist's memories of the landscapes of his youth.

Raza's combination of his emotional responses to physical details and sensual enjoyment of color with a profound sense of painterliness and a fundamentally more conceptual idiom, allows this painting to transcend the question of representational or abstract and move into the realm of the mystic and spiritual. *La Terre*, in its persuasive delineation of a rich, animated world full of energy and vitality on one hand, and the dark, ominous unknown on the other, stands as a metaphor for the whole of creation itself. A masterpiece in every sense of the word, *La Terre* invokes a Profound sense of the land and existence that stretches not only beyond the borders of the painted canvas, but beyond all mapped terrain as well, extending to infinity.



R. Von Leyden, *Raza (Metamorphosis)*, Mumbai, 1979, cover, inside page © 2019 Artists Rights Society (ARS), New York / DACS, London



A. Vajpeyi, *A Life in Art: Raza*, New Delhi, 2007, cover, p. 357 © 2019 Artists Rights Society (ARS), New York / DACS, London



PROPERTY FROM A PROMINENT PRIVATE COLLECTION, INDIA

182

SAYED HAIDER RAZA (1922-2016)

La Terre

signed and dated 'RAZA 1977' (lower left); further signed, dated, inscribed and titled 'RAZA / 1977 / 175 x 260 cms "La terre" (on the reverse) acrylic on canvas $68\% \times 102\%$ in. (174 x 260 cm.) Painted in 1977

Estimate on request

PROVENANCE:

Acquired directly from the artist Private Collection, France Acquired from the above by the present owner, 1993

EVUIDITED

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

LITERATURE:

R. Von Leyden, Raza (*Metamorphosis*), Mumbai, 1979 (illustrated, unpaginated)
S. H. Raza: Paintings from 1966 to 2003, exhibition catalogue, Berlin, 2003 (illustrated, unpaginated)
A. Vajpeyi, A Life in Art: Raza, New Delhi, 2007, p. 357 (illustrated)

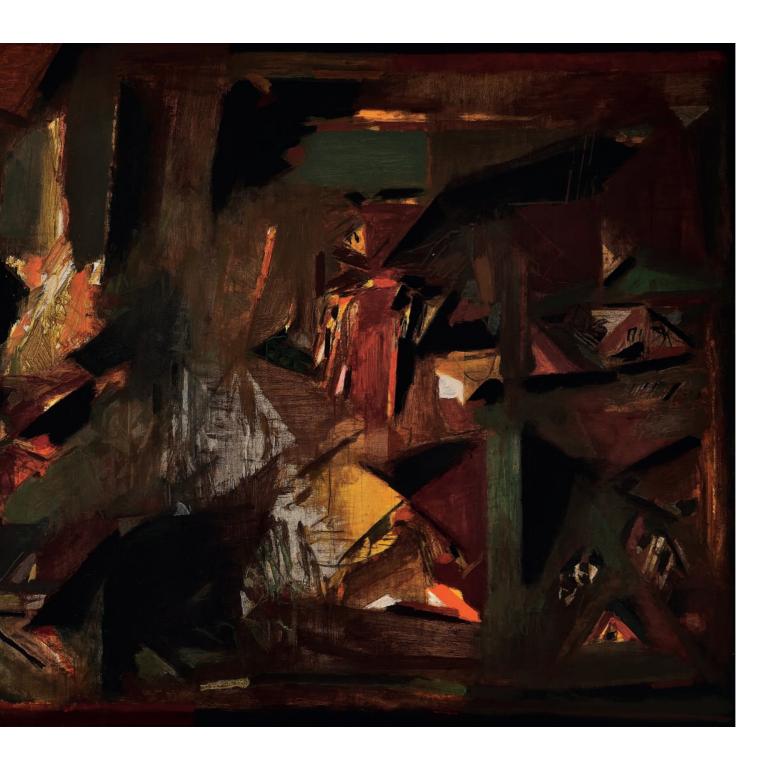


Sayed Haider Raza, *Tapovan*, 1972 Christie's New York, 21 March 2018, lot 222, sold for US\$4,452,500. © 2019 Artists Rights Society (ARS), New York / DACS, London



Sayed Haider Raza, *La Terre*, 1973 Christie's New York, 18 March 2014, lot 220, sold for US\$3,105,000. © 2019 Artists Rights Society (ARS), New York / DACS, London





SAYED HAIDER RAZA (1922-2016)

Eglise

signed and dated 'RAZA '59' (upper right); further signed, titled, inscribed and dated 'RAZA -12F - "Eglise" P-252 '59' (on the stretcher) oil on canvas $24 \times 19\%$ in. (60.9 x 50.2 cm.) Painted in 1959

\$120.000-180.000

PROVENANCE:

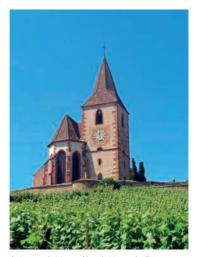
Galerie Lara Vincy, Paris Galerie Dresdnere, Toronto Heffel, 29 October 2005, lot 66 Private Asian Collection Christie's New York, 21 March 2007, lot 27 Acquired from the above by the present owner

EXHIBITED:

New York, Aicon Gallery, *SH Raza: A Retrospective*, 18 December 2014 - 31 January 2015

LITERATURE:

A. Macklin, S.H. Raza: Catalogue Raisonné, New Delhi, 2016, p. 33 (illustrated)



 $St Jacques \,le\, Majeur\, Church, Hunawihr, France.\\ Image\, courtesy\, Kathy\, Wood\, -\, European\, Experiences$

Sayed Haider Raza's landscapes of the late 1950s were largely inspired by the rolling vistas and village architecture of rural France, which he encountered for the first time on his travels around the country after moving there in 1949. *Eglise* was painted a decade after Raza's arrival in France, during a period that saw a seismic evolution in his treatment of his preferred genre, the landscape. Enamored with the bucolic countryside of France, *Eglise* is part of a series of paintings that capture the terrain and romantic village architecture of the country.

This landscape is particularly significant as it represents the turning point between two stages of Raza's artistic development. It was during the last years of the 1950s, that representation and subject matter become secondary to color expression, impression and emotion in the artist's work. Direct, naturalistic representation now ceded prominence to plasticity, palette and texture as Raza absorbed and adapted the Expressionist and Post-Impressionist techniques he saw in person for the first time in Europe. The artist particularly credits the influence of Nicolas de Staël, whose work he came across in a Paris exhibition in the late 1950s. He observed that de Staël had become

"very abstract, very sensual, very non-realistic [...] There was a whole lot of expression to be surveyed but what was important was that ultimately you came back to yourself. You didn't have to paint like Cézanne, nor Nicolas de Staël." (Artist statement, A. Vajpeyi, Raza, A Life in Art, New Delhi, 2007, p. 70)

Eglise expresses something more primal and emotive in both gesture and texture than a simple landscape. While the primary structure as noted in the title, meaning church, is still discernible, color and painterly application of pigment have become the key elements of this composition. Here, a shimmering church towers over a dense village at night. Dark blues and greens with bursts of red and orange communicate an emotional rather than visual experience of place and what results is "not an outward manifestation of reality as in his earliest works, or the imaginary landscapes in his early gouaches - but the 'real thing', through the substantial realm of color. It is no longer nature as 'seen' or as 'constructed', but nature as experienced." (G. Sen, Bindu: Space and Time in Raza's Vision, New Delhi, 1997, p. 79) Eglise stands as a testament to the freshness of vision of one of India's most revered modern masters.





PROPERTY OF A PRIVATE COLLECTOR, CANADA

184

SAYED HAIDER RAZA (1922-2016)

Arbre et Maison

signed and dated 'Raza '58' (lower right); further signed, titled, inscribed and dated 'RAZA 'Arbre et Maison' / P166 - 58' (on a label on the reverse) oil on canvas $9 \times 15\%$ in. (22.9 x 40 cm.) Painted in 1958

\$15,000-20,000

PROVENANCE:

Galerie Lara Vincy, Paris Galerie Dresdnere, Montreal Galerie Dominion, Montreal Acquired from the above by Carl Mangold, 16 November, 1988 Gifted to his wife, M.K. Scully, 2009 PROPERTY FROM A PRIVATE COLLECTION, SYDNEY

185

KATTINGERI KRISHNA HEBBAR (1911-1996)

Untitled (Peacock) signed and dated 'Hebbar 68' (lower right) oil on canvas 51½ x 28 in. (130.8 x 71.1 cm.) Painted in 1968

\$35,000-50,000

PROVENANCE:

Acquired in Sydney, *circa* 1970s Thence by descent



Born in Karnataka in 1911, Kattingeri Krishna Hebbar studied at the Sir J.J. School of Art in Bombay as well as the Académie Julian in Paris. The artist was influenced by a wide range of visual idioms and both Indian and Western styles such as traditional miniature painting, the murals at Ajanta and the work of impressionist masters. He also acknowledged the influence of the artists Amrita Sher-Gil and Paul Gauguin on his early work. Throughout his career, Hebbar experimented with different mediums, methods and styles, constantly evolving his artistic language.

As the artist noted, "I strive to absorb and assimilate principles from India's classical and folk art that I find valid for my work and to apply the varied conceptions introduced into picture-making in the West during the past 100 years. My objective is to communicate my emotional reactions and interpretations of selected aspects of life and nature by means of drawings and paintings." (S.I. Clerk and K.K. Hebbar, 'A Memoir on the Work of a Painter in India', *Leonardo*, Vol. 11, No. 1, 1978, p. 6)

The peacock is a recurrent motif in the artist's oeuvre, representing the sense of *joie de vivre* that Hebbar valued and strove to express throughout his career. In this painting from 1968, the artist uses a vibrant palette to depict the rare sighting of India's national bird dancing with its resplendent tail feathers unfurled and on full display. Hebbar's "[...] abstraction is distilled from nature into a clarity of form and texture that culminates in a grand simplicity of color and design. At his peak, he mastered the art of separating the superfluous from the essential." (Thimmaiah, K.K. Hebbar: An Artist's Quest, Bangalore, 2011, p. 31)

185



PROPERTY OF THE POFFENBERGER SMITH-HANSSEN FAMILY TRUST

186

JYOTI BHATT (B. 1934)

Pouncing of Kombhodara

signed and dated in Gujarati (upper right); further signed, inscribed and titled 'JYOTI. M. BHATT / FINE ARTS COLLEGE / BARODA - 2 / POUNCING OF KOMBHODARA' and inscribed in Hindi (on a label on the reverse) oil on canvas

251% x 33 in. (63.8 x 83.8 cm.)

Painted in 1961

\$6,000-8,000

PROVENANCE:

Acquired directly from the artist by Dr. Thomas Poffenberger, Baroda, $\it circa$ early 1960s

Thence by descent

Dr. Poffenberger was a visiting professor of Social Science at the M.S. University of Baroda from 1961 to 1965, supported by the Ford Foundation. He was a regular visitor to the Faculty of Fine Arts there, and purchased this painting at one of their annual Arts Festivals.

LITERATURI

Jyoti Bhatt, Parallels that Meet, exhibition catalogue, New Delhi, 2007, p. 55 (illustrated)

An early, highly stylized painting by the renowned artist, photographer and teacher Jyoti Bhatt, this work depicts a scene from the Sanskrit poet Kalidas' famous epic work *Raghuvansha*, which records the history and stories of the Raghu dynasty and its scion Dilipa, whose descendants include Lord Rama. The episode that Bhatt represents here takes place as King Dilipa is serving the cow Nandini, daughter of the divine Kamdhenu, to reverse a curse placed on him by the latter. On the twenty-second day of his service, a lion suddenly appears and pounces on Nandini. In an effort to save her, Dilipa pleads with the lion to kill him rather than Nandini, and by presenting himself without fear to the lion, successfully passes Kamdhenu's trial and is rewarded with the long-awaited birth of his son Raghu. Reminiscing about this work, Bhatt explained, "I had made this painting for a special art exhibition held annually at Ujjain, MP by Kalidas Academy. Every year one subject chosen from Kalidas' work was given and the participants had to mention the shloka that they had interpreted visually." (Artist statement, July 2019)



PROPERTY FROM THE AMIRI FAMILY COLLECTION

187

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Horses)

signed in Hindi and initialed in Urdu (upper left) oil on canvas $25\% \times 32$ in. (65.4 x 81.3 cm.) Painted *circa* 1960s

\$40,000-60,000

PROVENANCE:

Galerie du Grand Mezel, Geneva Acquired from the above by the present owner, 1972 "My horses like lightning, cut across many horizons. Seldom their hooves are shown. They hop around the spaces. From the battlefield of 'Karbala' to Bankura terracotta, from the Chinese Tse pei Hung horse to St. Marco horse, from ornate armoured 'Duldul' to challenging white of 'Ashwamedh' [...] the cavalcade of my horses is multidimensional." (Artist statement, *Husain*, Mumbai, 1987, p. 83)

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

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Horse)

signed 'Husain' and inscribed in Chinese (lower right) oil on canvas $34\% \times 60\%$ in. $(87 \times 154$ cm.)

\$80,000-120,000

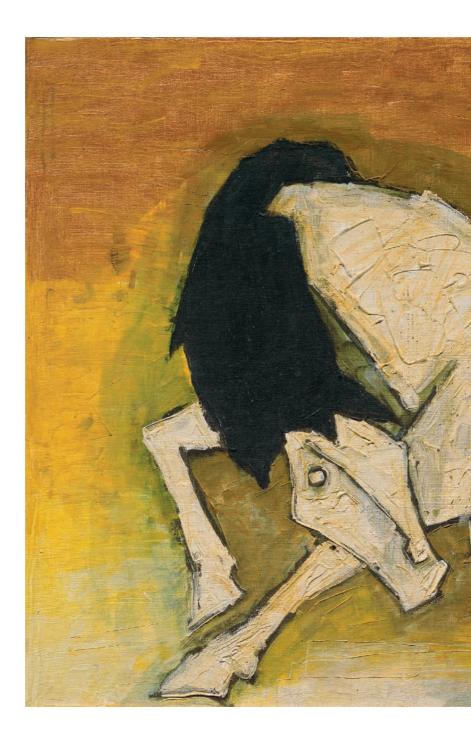
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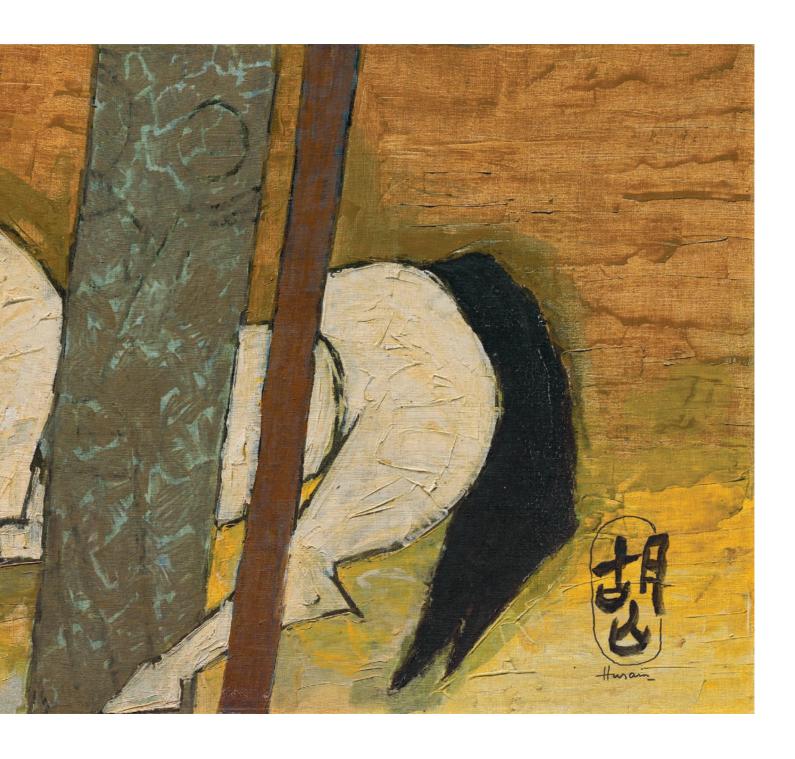
Private Collection Acquired from the above

Maqbool Fida Husain encountered and portrayed the equine figure throughout his artistic career, as it took him across various continents and cultures. He acknowledges the influence of Tang pottery horses and the monochromatic paintings of galloping horses by Xu Beihong he studied on an early trip to China, as well as the equestrian sculptures of the Italian artist Marino Marini (1901-80), which he discovered after travelling to Italy shortly after. Horses also resonate with Husain's admiration for ancient Greece, a civilization which championed and deified the equestrian form. The Trojan Horse, Pegasus and Alexander's prized Bucephalus are only a few iconic stallions which permeate the mythological and historical past of hallowed antiquity. However, what is liable to have been more influential still on the artist's work is an event he witnessed for the first time when he was fifteen. Once a year during Muharram when the religious mourned the death of Imam Husain, the Prophet's son, they would carry tazias or effigies of Imam Husain's faithful horse in a procession through the streets. "[...] the earliest icon that he had a part in creating was the apocalyptic horse of the tazias. He was to remain loyal to that icon; it never strayed far from his imagination in his subsequent paintings." (R. Bartholomew and S. Kapur, Husain, New York, 1971, p. 32)



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







PROPERTY FROM A PRIVATE COLLECTION, MUMBAI (LOTS 189-190)

189

MANJIT BAWA (1941-2008)

Untitled

signed in Hindi and dated '90' (lower right) felt tip pen and pencil on paper 22½ x 30 in. (56.2 x 76.2 cm.) Executed in 1990

\$6,000-8,000

DDOVENANCE.

Acquired directly from the artist, circa 1990s

190

MANJIT BAWA (1941-2008)

Untitled

signed and dated 'Manjit 92' (lower left; lower right) felt tip pen on paper 10% x 8% in. (27.6 x 22.5 cm.) each Executed in 1992; two works on paper (2)

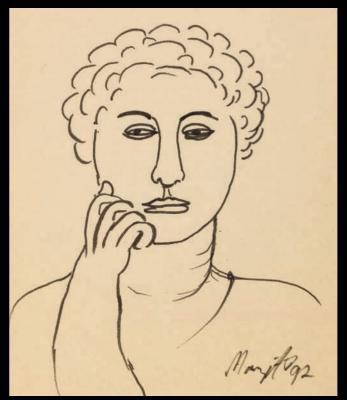
\$4,000-6,000

DDOVENANCE.

See lot 189

191 No Lot







B. PRABHA (1933-2001)

Fisher Girl

signed and dated 'b. prabha 1966' (upper right); further titled and inscribed 'Fisher Girl / rs. 850 /-' (on the reverse) oil on canvas 24 x 36¼ in. (61 x 92.1 cm.) Painted in 1966

\$12,000-18,000

PROVENANCE:

Private Collection, Virginia Acquired from the above by the present owner PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

193

KRISHEN KHANNA (B. 1925)

Untitled (Water Carrier) oil on canvas 47% x 22% in. (121.5 x 57.5 cm.) Painted circa 1950s

\$50,000-70,000

PROVENANCE:

Sotheby's New York, 20 September 2005, lot 203 Acquired from the above by the present owner

EXHIBITED

New York, Asia Society Museum, *The Progressive Revolution, Modern Art for a New India*, 14 September, 2018 - 20 January, 2019

LITERATURE:

The Progressive Revolution, Modern Art for a New India, exhibition catalogue, New York, 2018, p. 127 (illustrated)



Krishen Khanna, Woman with a Basket of Fruit, 1957. Christie's New York, 14 September 2016, lot 652

In early 1953, Krishen Khanna moved to Madras with his family. After a frenetic phase in Bombay, the calm and even pace of work at Grindlay's Bank in Madras coupled with the slow social tempo of the city agreed with Khanna immensely and is reflected in his paintings from this period. "It was to be a period of personal contentment and greater lyricism than Krishen had ever expressed before in painting. The reasons for this were rooted in the city of Madras and in Krishen's own temperament. [...] apart from a series of paintings on musicians, Krishen also did a number of figurative works with women as the subject. With their rich skin tones and sensuous forms, they comprise the only body of female nude figures in Krishen's oeuvre. The Madras paintings, with a series of nudes, represent the most lyrical and erotic phase of his work. Krishen reacted to the colours of Madras, the strong nearly white light, the dark brownbodied figures, especially of migrant labour that was pouring into the city, the frequent sight of hawkers selling fruit. The young girl, her body baked brown in the sun, bearing an erotically suggestive fruit basket, the nude with vivid flowers in her hair were all frequent preoccupations." (G. Sinha, Krishen Khanna: A Critical Biography, New Delhi, 2001, pp. 48-49)





PROPERTY FROM THE COLLECTION OF MILTON SCHWARTZ, NEW YORK

194

AVINASH CHANDRA (1931-1991)

Daughters of the Mountain

signed and dated 'Avinash 85' (lower left); further inscribed, titled and dated 'ARTIST: AVINASH CHANDRA / TITLE: DAUGHTERS OF THE MOUNTAIN / SIZE: 48" X 36" / YEAR 1985 / LONDON. U.K.' (on the reverse) oil on canvas $47\% \times 36$ in. (120.7 x 91.4 in.) Painted in 1985

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist Private Collection, New York Acquired from the above by the present owner, November 2015

FRANCIS NEWTON SOUZA: HEAD OF A WOMAN

omewhere behind any serious portrait painting there is a wish to gain command of a person [...] But in Souza you can see the real thing operating, you can see him closing in on his images as though they could save his life, or backing away from them as though they could kill him. Souza himself has said that he has made of his art 'a metabolism. I express myself freely in paint in order to exist.'" (A. Forge, 'Round the London Galleries', The Listener, 28 November 1957)

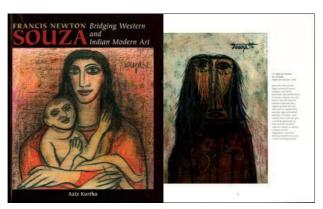
Head of a Woman was painted in 1956, at the apex of Francis Newton Souza's artistic career. During this period, Souza enjoyed critical and financial success for the first time in his hitherto struggling career. Only a year earlier, Souza held his first solo exhibition at Victor Musgrave's prestigious Gallery One in London. This landmark exhibition drew praise from John Berger, the renowned art critic, who devoted a whole article to the exhibition in the New Statesman. Further acclaim came from key art critics of the time including Edwin Mullins and David Sylvester, who likened the expressionistic, grotesque nature of Souza's work with that of Graham Sutherland and Francis Bacon. The exhibition also marked the beginning of a decade long association with the iconic gallery, cementing Souza's position amongst the city's cultural intelligentsia.

1956, the year this portrait was painted, was pivotal for Souza. On one of his trips to Paris, he came face to face with his first major patron, Harold Kovner, a wealthy New York hospital owner. "In 1956 Harold Kovenor, a wealthy American had come over from New York [to Paris] to find a young artist whom he could take up. He saw [gallery owner] Iris Clert, who showed him all her pet abstracts, artist by artist. Kovner was unimpressed. Finally, and with some reluctance, she led him downstairs and produced several paintings by

Souza. Kovner jumped. Within 24 hours he had met Souza, given him money, taken away some pictures, made arrangements for the future, and was flying back to New York [...] It enabled Souza to live without acute financial worries for the first time in his life." (E. Mullins, Souza, London, 1962, p. 26) Kovner commissioned many of Souza's most significant works over the following four years, allowing the artist to embark on some of his most ambitious and fruitful paintings during this period.

Head of a Woman epitomizes an artist at the peak of his powers freed from financial constraints and unleashed upon his work with a new, voracious appetite. The subject of this portrait, represented as a half-length bust, captures Souza's most iconic artistic qualities. Rich impasto broken with thick black lines reveals a menacing mask life face that borrows from primitivism with its elongated totemic snout, and wildly barbed black hair. Picasso's influence is seen in the darkened elliptical eyes, encircled by exaggerated lashes that slice through the cheeks and face. Souza extends these lashes to look partly like the tears of a stricken woman, and partly like hyperbolic instruments of seduction and violence in an almost ironic, paradoxical take on the trope of the femme fatale.

Unusually for Souza, who depicted women as creatures of beauty, purity or desire, the subject in this painting is represented in the vestments of the Catholic Church, and even wears a rosary around her neck. Set against a chalky white and blue background, this portrait embodies intentional paradoxes, bringing together the feminine, the primal, the deadly, the desolate and the religious in what is perhaps one of the finest examples of the genre to come to auction.



A. Kurtha, Francis Newton Souza: Bridging Western and Indian Modern Art, Ahmedabad, 2006, cover, p. 97. © Estate of F N Souza. All rights reserved, DACS / ARS 2019



Fang Mask, Gabon. Christie's Paris, 30 October 2018, lot 98



Pablo Picasso, Weeping Woman, 1937. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York Image reproduced from J. Freeman, Picasso and the Weeping Women: The Years of Marie-Thérèse Walter & Dora Maar, Los Angeles, 1994

PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION

195

FRANCIS NEWTON SOUZA (1924-2002)

Head of a Woman

signed and dated 'Souza 56' (upper right); further signed, titled, dated and inscribed 'F. N. SOUZA / HEAD OF A WOMAN - 1956 / 28×38 ' (on the reverse) oil on board $38\% \times 28$ in. (98.4 x 71.1 cm.) Painted in 1956

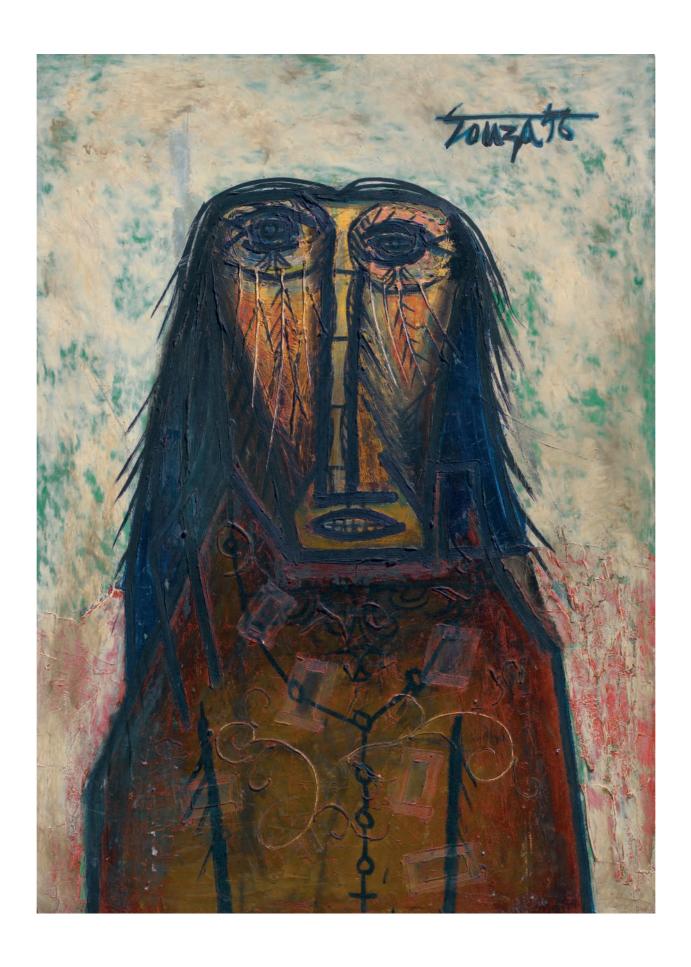
\$180,000-250,000

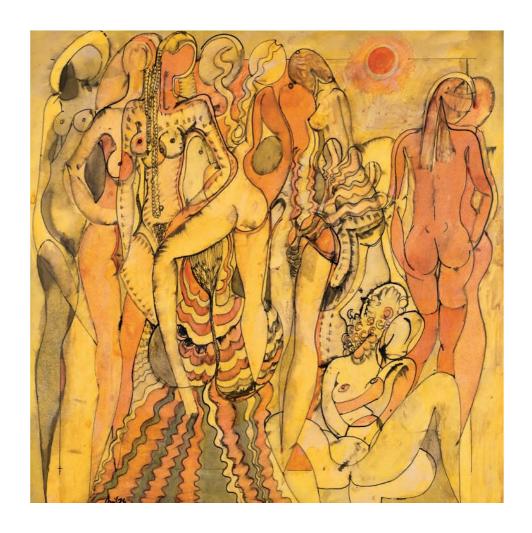
PROVENANCE:

Acquired directly from the artist by the present owner

LITERATURE:

A. Kurtha, Francis Newton Souza: Bridging Western and Indian Modern Art, Ahmedabad, 2006, p. 97 (illustrated)







PROPERTY FROM THE COLLECTION OF MILTON SCHWARTZ, NEW YORK

196

AVINASH CHANDRA (1931-1991)

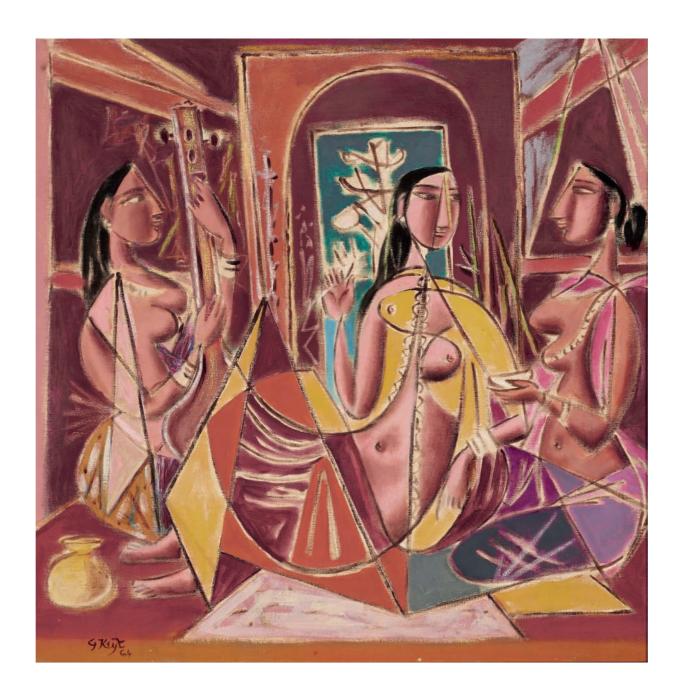
Untitled

signed and dated 'Avinash 76' (lower left); signed and dated 'Avinash 60' (lower right) ink and watercolor on paper laid on board ink and watercolor on printed paper 20% x 21 in. (53 x 53.3 cm.) 8¼ x 8% in. (21 x 22.5 cm.) Executed in 1976, 1960; two works on paper (2

\$5,000-7,000

PROVENANCE:

Acquired directly from the artist Private Collection, New York Acquired from the above by the present owner, November 2015



PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

197

GEORGE KEYT (1901-1993)

Untitled (Musicians)

signed and dated 'G Keyt 64' (lower left) oil on canvas 34% x 34% in. (87.6 x 86.7 cm.) Painted in 1964

\$20,000-30,000

PROVENANCE:

Sotheby's New York, 22 March 2007, lot 8 Acquired from the above by the present owner PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, USA

198

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Musician)
signed in Hindi and initialed in Urdu (center left)
oil on canvas
30 x 36 in. (76.2 x 91.4 cm.)
Painted circa late 1960s

\$100.000-150.000

PROVENANCE:

Acquired directly from the artist by the Philippine Ambassador to India (1966-1972) Thence by descent Sotheby's London, 28 April 1994, lot 309 Christie's, 20 September 2000, lot 295 Acquired from the above by the present owner

"He [Husain] has tuned himself into the disciplines of several arts. The vibrations of dance, music and Urdu poetry are caught in a jagged thrust of lines and colors. He can draw and paint with complete surrender to the sound and graphic representations of these modes. Musical rhythm or pure sound finds its way easily into the schemes of the paintings." (R. Shahani, *Let History Cut Across Me without Me*, New Delhi, 1993, p. 1)

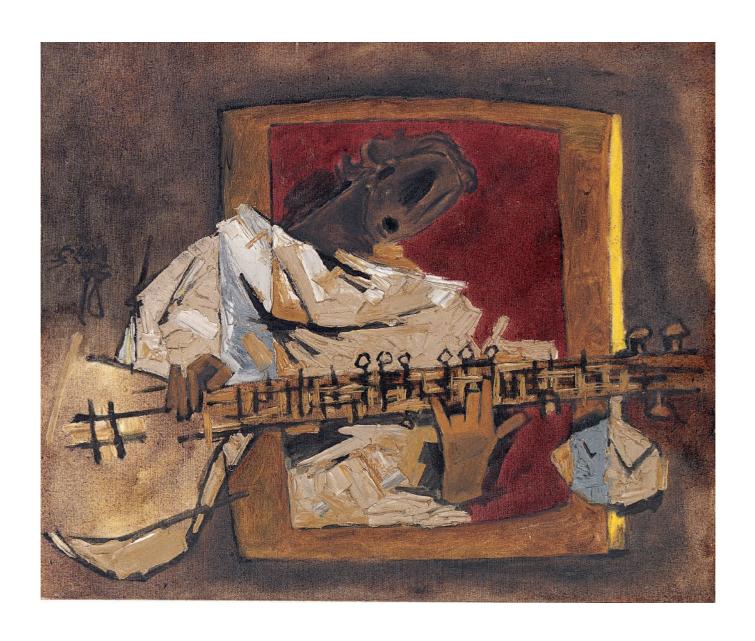
Throughout his long artistic career, Maqbool Fida Husain championed Indian cultural traditions in his paintings in an effort to capture and express his fascination with *rasa* or the concept of aesthetic rapture. The inter-disciplinary nature of music, sculpture, dance, painting and film provided enormous inspiration to the artist. The present work depicts Husain's masterful synthesis of the traditional Indian subject of a classical musician into a modern artistic

language. Its skillful economy of line and form, with swiftly defined linear brushstrokes, evokes the physicality of the sitar player and yet maintains a tranquil, even idyllic, gestural simplicity with a beautifully muted palette.

In the present painting, Husain also creates a sense of drama in his rendition of a musician in the throws of a passionate performance. Framed centrally in the composition, the subject's identity is not explicitly clear, especially with the use of Husain's signature technique of stylizing facial features almost to the point of abstraction. This is contrasted with the artist's precise rendering of the performer's fingers playing a particular chord on the instrument. The musician's open mouth too appears to convey a specific word or note, creating a sensation of a moment of rapture caught on canvas, perhaps one of the artist's reminiscences forever memorialized in paint.



Maqbool Fida Husain, *Untitled (Sitar Player), circa* late 1960s. Christie's New York, 15 September 2010, lot 365, sold for US\$422,500



MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Portrait of M.S. Subbulakshmi)

signed in Tamil and dated '11 XII 004' (lower right) and titled in Tamil (upper center) acrylic on canvas 711/8 x 421/4 in. (180.7 x 107.3 cm.)
Painted in 2004

\$80.000-120.000

PROVENANCE:

Acquired directly from the artist Private Collection, Chennai Navrathan Antique Art, Bengaluru Acquired from the above by the present owner

EXHIBITED

Chennai, Lakshana Museum of Arts, Husain (An Exhibition of Graphic Prints in Honor of M S Subbulakshmi), 2004-05

A cult figure in the worlds of Carnatic and Hindustani classical music, M.S. Subbulakshmi was known by several popular sobriquets including Suswaralakshmi or 'Goddess of the Perfect Note.' Born to a family of musicians in the temple town of Madurai in Southern India in 1916, Subbulakshmi grew up immersed in classical Carnatic music. Trained as a vocalist from a young age, she made her first recording when she was ten years old. After moving to Madras a few years later, Subbulakshmi started giving professional performances at venues like the highly selective Madras Music Academy, and later playing leading roles in early Tamil cinema productions. She has since performed at venues across India and around the world including Carnegie Hall and the United Nations General Assembly in New York, and the Royal Albert Hall in London. Among her several honors and awards are the Padma Bhushan in 1954, the Ramon Magsaysay Award in 1974, the Padma Vibhushan in 1975 and India's highest civilian honor, the Bharat Ratna in 1998.

An ardent admirer of her voice, Maqbool Fida Husain first heard Subbulakshmi perform in person at Benares Hindu University, during a ceremony to award him with an honorary doctorate. When he learnt of her death in 2004, Husain

was so moved that he decide to memorialize the singer in a portrait painted the very same day, which he then titled and signed in Tamil as a mark of respect. Husain also included this portrait in an exhibition of his prints in Chennai later that year, which he dedicated to Subbulakshmi. In this monumental work, the singer is portrayed during a performance, seated with a tanpura in one hand. Although Husain painted her without many features, as was his inclination, her figure is unmistakable, draped in a rich silk sari and adorned with diamond earrings and nose ring, a large red bindi on her forehead and fragrant *mogra* or jasmine buds in her hair. Set against a green and gold background, this portrait represents a heartfelt tribute from one great artist to another.

Today, almost fifteen years after her death, Subbulakshmi remains a fixture in most Indian homes, where her recording of the hymn *Venkateswara Suprabhatam* is played dutifully every morning, not just as a call to prayer but also as a reminder of the eternal and professedly divine power of her voice.



Portrait of M.S. Subbulakshmi. Photograph by S. R. Raghunathan. @ The Hindu Images



Portrait of M. F. Husain with the present lot, Chennai, 2004



FRANCIS NEWTON SOUZA (1924-2002)

Head of a Woman

signed and dated 'Souza 52' (upper right); further signed, titled and dated 'F.N. SOUZA / HEAD OF A WOMAN / 1952' (on the reverse) oil on board $25\% \times 21\%$ in. (64.8 x 54 cm.) Painted in 1952

\$180,000-250,000

PROVENANCE:

Private Collection, Paris Tajan, Paris, 30 November 2004, lot 28 Private Collection, United States Acquired from the above by the present owner

From 1949 until his first solo show with Gallery One in 1955, Francis Newton Souza struggled to find an audience for his work in the United Kingdom. Following the Great War, London was not the romanticized melting pot of creative and artistic acceptance that Souza had envisioned. Rather, the city was harsh and unforgiving, particularly for a penniless artist from India. So, after several failed attempts at marketing his work, Souza instead spent his days fine-tuning his draughtsmanship at the Central School of Art and viewing as much art as possible in London's many museums. He also travelled to Paris, Zurich and Rome, exhibiting his work and learning as much as he could about various artistic traditions.

Souza's encounters with art in European museums during these early years sparked the beginning of a unique synthesis of western modernism and classical Indian art in his work. His paintings from this early, experimental period are influenced by South Indian bronzes and the temple sculptures of Mathura and Khajuraho, which he believed were the finest examples of India's artistic heritage, but also by Spanish Romanesque painting, the work of European Old Masters, and tribal art from Africa.

Painted in 1952, this solemn portrait of an unidentified woman borrows from several artistic traditions, Eastern and Western, traditional and modern, laying emphasis on the artist's broad and complex iconographic horizon. Of particular note in this painting is the influence that Georges Rouault's use of line and texture had on the artist's work at this time. Unlike the female figures that soon began to populate Souza's oeuvre, the subject of this painting is neither hyper-sexualized nor grotesquely disfigured. Instead, the artist has painted a meditative portrait of a conservatively dressed woman, who seems to almost be sculpted out of the heavily textured paint. Her habit or veil-like headdress and tranquil expression suggest piety, perhaps indicating that she is part of some religious order or sect, very much like *Elder*, a melancholic portrait the artist painted a year earlier.

Raised a Roman Catholic in Goa, Souza's early work reflects his initial enthrallment with the various facets and traditions of the Church and its representatives, from the imposing architecture to the vestments of its priests and the implements they used in worship. Although this fascination would soon turn into a repudiation of the faith, it nevertheless influenced Souza's work in every genre over the course of his long career, including portraits, landscapes and still life paintings.



Georges Rouault, Veronica, 1945 Image reproduced from P. Courthion, Georges Rouault, New York, 1977, p. 249 © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris



Francis Newton Souza, Elder, 1951 Christie's New York, 20 March 2013, lot 13 © Estate of F N Souza. All rights reserved, DACS / ARS 2019



BIKASH BHATTACHARJEE (1940-2006)

Untitled (Temple Visit) signed and dated 'Bikash '87' (lower right) oil on canvas 42 x 35% in. (106.7 x 90.5 cm.) Painted in 1987

\$30.000-50.000

PROVENANCE:

Acquired directly from the artist Private Collection, New Delhi Saffronart, 28 July 2016, lot 34 Acquired from the above by the present owner

Regarded as one of India's most talented modern painters, Bikash Bhattacharjee used a photorealistic aesthetic to create macabre and often chimerical depictions of life in India, particularly through figures of the subaltern and women. Equally inspired by artists as diverse as Francisco José de Goya y Lucientes, Edgar Degas, Salvador Dali and Andrew Wyeth, Bhattacharjee's work tends to depict commonplace subjects in unusual and often surreal ways. Snubbing abstraction altogether, the artist instead focused on depictions of subjects usually omitted from Indian visual culture, such as the urban destitute and average, middle-class men and women. These included slum dwellers, laborers and prostitutes, alongside common housewives and working 'babus' from his city of Calcutta. "Most of his pictures give a glimpse of a world that lies beyond the canvas which, on its part, ceases to be a quadrangular piece of linen and becomes a door leading to a world unknown - a world of immeasurable depth, haunted by mute, mysterious myrmidons of secretive, sulking souls." (A. Banerjee, 'Exhibitions', Lalit Kala Contemporary, New Delhi, 1974, p. 35)

In his portraits, the artist often elevated these common subjects from their mundane circumstances to the realms of royalty and the divine, endowing them with the power and agency they are otherwise denied. In the present painting, a sensitively rendered portrait of a poor young mother holding her infant, the figures are depicted against an indistinct mountainous background. Above them, an array of swinging temple bells suggests sacredness and inviolability, underlining the artist's reverence for motherhood, given his own experience of being raised singlehandedly by a widowed mother.

"The relationship between woman and goddess runs through the artist's oeuvre: beginning with paintings of the woman hidden within the goddess, he progresses to images of ordinary women possessed with divine power [...] Undefined (perhaps indefinable) emotion and an indirect (often inscrutable) method of allusion are conveyed through a slight twist of mouth, the hair or the eyes, painted often without pupils – slight dislocations that lift the work from being a 'mere' portrait." (A. Jhaveri, A Guide to 101 Modern & Contemporary Indian Artists, Mumbai, 2005, p. 20)









JAMINI ROY (1887-1972) Untitled (Flight into Egypt)

signed in Bengali (lower right)

tempera on card laid on board

101/8 x 17 in. (25.8 x 43.2 cm.)

\$8,000-12,000

owner, 2015



202

CHITTAPROSAD BHATTACHARYA

Dancing Girl; Girl with Ball; The Horseman; The Swordsman

signed and titled as illustrated linocuts on paper 61/4 x 43/4 in. (15.6 x 12.1 cm.) plate, smallest 9 x 5¾ in. (22.9 x 14.6 cm.) sheet, largest four prints on paper

\$3,000-5,000

Acquired directly from the artist, circa late 1950s The Collection of Eric and Sara Stinus, Denmark Acquired from the above by a private collector, Copenhagen, circa 1970s Thence by descent

Acquired from the above by the present owner

1945-46 McTear's Auctioneers, Scotland, November 2009 Private Collection, UK Christie's London, 9 June 2011, lot 68 Private Collection, New York Acquired from the above by the present

Formerly from the Estate of Mr. Lyons, who was

stationed in India during the Second World War

and returned to the United Kingdom between

Acquired directly from the artist by Mr. and Ms. Stanley Jackson Sr, circa early 1950s Thence by descent

202

PROPERTY FROM THE JACKSON COLLECTION, NEW YORK 204

JAMINI ROY (1887-1972)

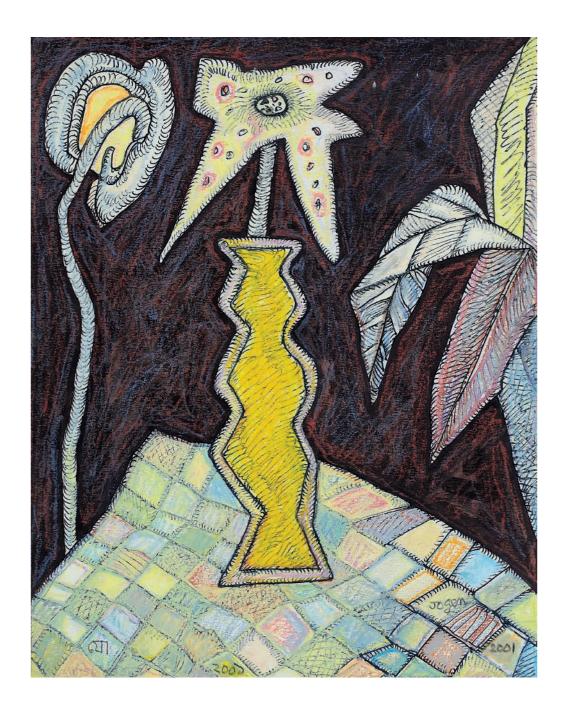
Untitled (Cat)

signed in Bengali (lower right) tempera on card 13 x 17% in. (33 x 44.1 cm.)

\$6,000-8,000







JOGEN CHOWDHURY (B. 1939)

Flower Vase

initialed, inscribed and dated in Bengali (lower left); signed and dated 'Jogen 2001' (lower right); further signed, titled, inscribed and dated 'Artist: Jogen Chowdhury / Title: "Flower Vase" / Size: 35.7 x 28.1 cm. / medium: Pen & Ink & oil pastels. / year: 2001 (Santiniketan) WB. India' (on the reverse) ink and pastel on paper 14 x 11 in. (34 x 27.9 cm.) Executed in 2001

\$8,000-12,000

PROVENANCE:

Private Collection, Kolkata Acquired from the above by the present owner, 2011

EXHIBITED

New York, New Delhi, Mumbai, Delhi Art Gallery, *The Art of Bengal*, 2012-17

LITERATURE:

The Art of Bengal, exhibition catalogue, New Delhi, 2012, p. 406 (illustrated)

K. Singh ed., 20th Century Indian Modern Art, New Delhi, 2014, p. 94 (illustrated)



Mrinalini Mukherjee in her Garhi studio. New Delhi, 2006 Image reproduced from S. Jhaveri, *Mrinalini Mukherjee*, exhibition catalogue, Mumbai, 2019, p. 50

PROPERTY FROM A PROMINENT COLLECTION

206

MRINALINI MUKHERJEE (1949-2015)

Untitled

ceramic 15¼ x 19 x 21 in. (38.7 x 48.3 x 53.3 cm.) Executed *circa* 1990s

\$12,000-18,000

PROVENANCE:

Vadehra Art Gallery, New Delhi Acquired from the above by the present owner, 1997

LITERATURE:

Mrinalini Mukherjee, Recent Sculpture in Ceramics, In the Garden, exhibition catalogue, New Delhi, 1997 (illustrated, unpaginated)

EXHIBITED:

New Delhi, Vadehra Art Gallery, Mrinalini Mukherjee, Recent Sculpture in Ceramics. In the Garden. 28 November – 18 December. 1997

Born in Bombay in 1949, Mrinalini Mukherjee was raised between Santiniketan, where her artist and scholar father Benode Behari Mukherjee was a teacher, and Dehradun, where her mother Leela Mansukhani, also a sculptor, was a school teacher. At the age of sixteen, she moved to the Faculty of Fine Arts at the Maharaja Sayajirao University in Baroda, where she received her Diploma in painting and then her post-Diploma in Mural Design under the mentorship of K.G. Subramanyan, whose influence was decisive during her artistic career. A fierce supporter of the 'living traditions' of India and the necessity of studying their uniqueness in the postcolonial context, Subramanyan developed his theories in an eponymous essay, Living Traditions, published in 1987. From his teachings, Mukherjee inherited a strong sense of the richness and diversity of Indian craftsmanship, and subsequently explored a wide range of unconventional materials and techniques in her work. Experimenting with a variety of mediums, she established deep connections with materials such as jute, natural fibers, clay and bronze, exploring and understanding their unique qualities.

The present lot was executed in the 1990s, when Mukherjee was introduced to the medium of ceramic, first in New Delhi at a workshop organized by the Foundation of Indian Artists, and then at the two residencies in the Netherlands in 1996 and 2000 on an invitation from the European Ceramics Work Centre. The artist moved from working with dyed natural fibers to ceramics with the same visceral passion for the endless possibilities the material had to offer. "Enthusiastically, Mukherjee did not view this transition

to other media as a rupture, but rather as a continuation of her work process, using natural materials with the avowal, 'My work is media-based and this will be media-based as well. I like to do what's possible with the medium.' From knotting to kneading and massaging, Mukherjee continued to utilize her hands as her primary implements, indulging another directly accessible working method." (M. Menezes, 1996, cited in S. Jhaveri, *Mrinalini Mukherjee*, exhibition catalogue, Mumbai, 2019, p. 43)

The delicately curved lines of this floral form recall the fragility of the petals of a flower. The elements of this work, however, have been solidified under the heat of a wood-fired kiln, and then tinted with a rich mauve glaze. The assuredness of the final work underscores Mukherjee's tireless exploration of the malleability of the material, finding ways to bend it to her vision. Exploring a vast iconography that resists any direct interpretation, the artist proclaimed that her primary inspiration was first and foremost nature and her surroundings, saying "I start with an image in mind, which could be floral or human. The image suggests the colours. I then acquire the material, prepare it for dyeing and start making the armature. Sometimes a particular colour that I want to use suggests the form." (Artist statement, C. Iles, 1994, cited in D. Singh, 'Mrinalini Mukherjee', *Frieze Magazine*, 2015, accessed July 2019)

Mukherjee is currently the subject of a major retrospective titled *Phenomenal Nature* at the Met Breuer in New York.





MOHAMMAD KIBRIA (1929-2011)

Painting -

signed, dated and titled 'KIBRIA - 1986 PAINTING - I' (on the reverse) oil on canvas 39% x 30% in. (100.6 x 76.5 cm.) Painted in 1986

\$5,000-7,000

PROVENANCE:

The Collection of the former Ambassador of Bangladesh in the Netherlands Venduehuis Auction, 29 April 2015, lot 168 Acquired from the above by the present owner

"Kibria's inquiry into the abstract qualities of line, colour and texture became more persistent [...] The shift from the image to the basic grammar of painting put him in a convenient position to capture the intangible forces, which were now his focal interest. These forces could emanate from his response to a meaningless texture of earth, an incidental scratching on a wall, shades of atmosphere, or effects of light. Quite often, more than one of these elements find their way into a single picture." (I. ul Hassan, Painting in Pakistan, Lahore, 1991, p. 113)









PROPERTY OF A PRIVATE AMERICAN COLLECTOR

208

RAJENDRA DHAWAN (1936-2012)

Untitled

signed and dated 'DHAWAN 02' (lower right); further signed and dated 'DHAWAN 02' (on the reverse) each oil on canvas laid on board 21½ x 18 in. (54.6 x 45.7 cm.) each Painted in 2002; two works on board (2)

\$5,000-7,000

PROVENANCE:

Acquired directly from the artist by the present owner

209

JERAM PATEL (1930-2016)

Untitled

signed and dated 'JERAM PATEL-07' (on the reverse) enamel and blowtorch on wood 23% x 23% in. (60 x 60 cm.)
Executed in 2007

\$15,000-20,000

PROVENANCI

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



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

210

PARAMJIT SINGH (B. 1935)

Untitlea

signed and dated 'Paramjit Singh 72' (lower left); further signed and dated 'Paramjit Singh 72' (on the reverse) oil on canvas 42×52 in. (106.7 x 132.1 cm.) Painted in 1972

\$10,000-15,000

EXHIBITED

Rutgers, Jane Voorhees Zimmerli Art Museum, India: Contemporary Art from Northeastern Private Collections, 7 April - 31 July, 2002

LITERATURE:

India: Contemporary Art from Northeastern Private Collections, exhibition catalogue, Rutgers, 2002, p. 108 (illustrated)

PROPERTY FROM A DISTINGUISHED EAST-COAST COLLECTION

211

GULAM RASOOL SANTOSH (1929-1997)

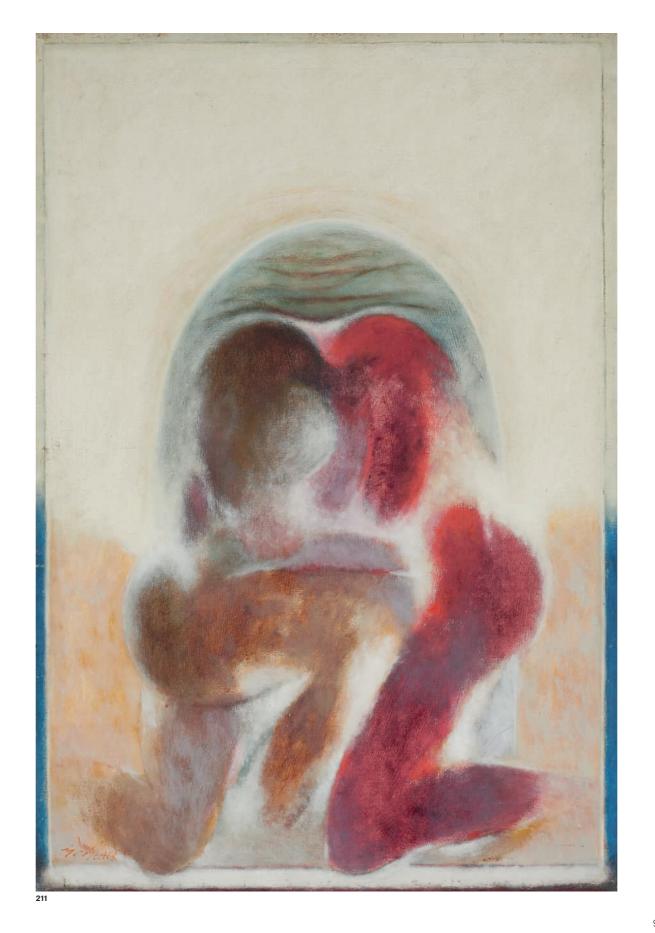
Untitled

signed in Hindi and dated 'oct. 68' (lower left) oil on canvas $59\% \times 34$ in. (151.7 $\times 86.4$ cm.) Painted in 1968

\$20,000-30,000

PROVENANCE:

The Collection of Chester and Davida Herwitz Aicon Gallery, New York Acquired from the above by the present owner



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

212

JAGDISH SWAMINATHAN (1928-1994)

Untitled (Bird, Tree and Mountain Series) oil on canvas 31¼ x 45¼ in. (79.4 x 114.9 cm.) Painted circa 1970s

\$120,000-180,000

PROVENANCE:

Christie's New York, 17 October 2001, lot 52 Private Collection, New York Sotheby's New York, 24 March 2010, lot 152 Distinguished American Collection Christie's New York, 17 September 2015 Acquired from the above by the present owner

LITERATURE

Group 1890, India's Indigenous Modernism, exhibition catalogue, New Delhi, 2016, p. 215 (illustrated)

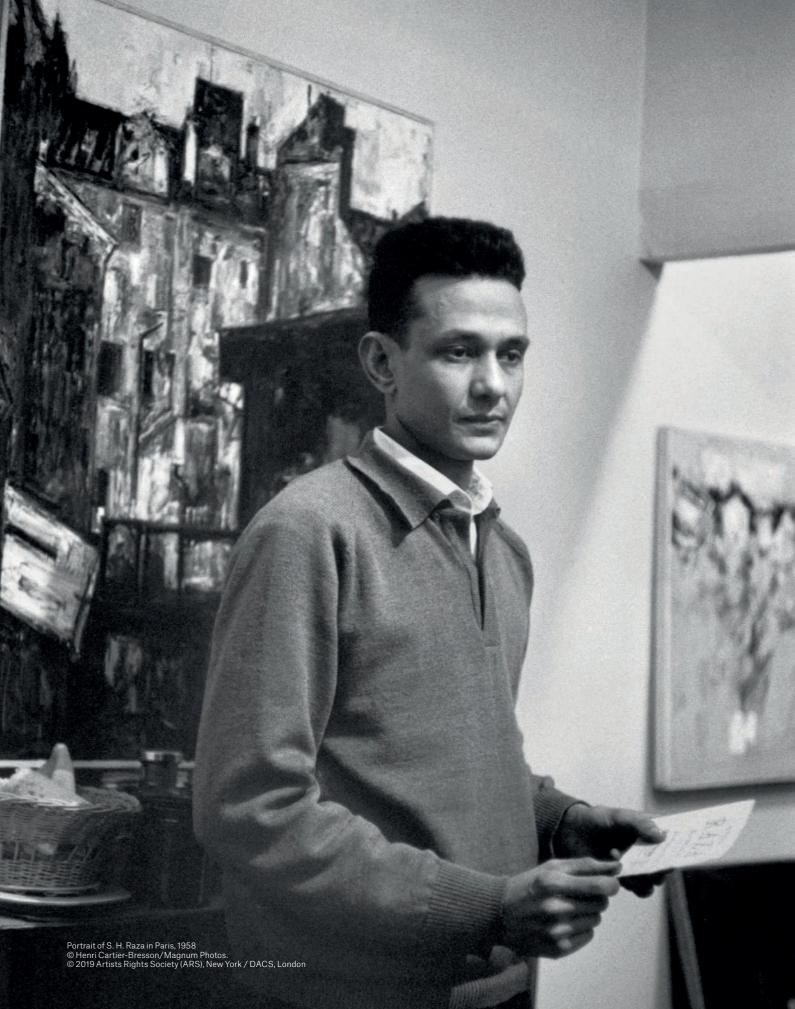
Untitled (Bird, Tree and Mountain Series) epitomizes Jagdish Swaminathan's fascination with development of a pure and true form of representation through art. He argued that traditional Indian paintings were never meant to represent reality in the naturalistic sense. In 1962, Swaminathan joined with fellow artists to form the Delhi based artist collective, Group 1890. They rejected ideals of Western Modernism and the "vulgar naturalism and pastoral idealism of the Bengal School," instead seeking to "see phenomena in its virginal state." (Y. Kumar ed., Indian Contemporary Art Post Independence, New Delhi, 1997, p. 298)

By the late 1960s, Swaminathan settled upon a visual aesthetic and philosophy which sought to renew tribal and folk art in a contemporary context. The artist proposed a paradigm of purity, revealing an alternate reality that was primal, spiritual and mystical. In this painting, Swaminathan uses color as a means of representing this introspective universal reality. "To understand colour as harmony was to limit oneself to look at it as representation, be it in terms of nature association or representation. Geometric areas of colour in certain juxtapositions created infinity on a two dimensional plane. [...] Here all the rules of tonalities, of harmonies, of warm and cool colour broke down. Thus primary colours could be used to achieve an inward growing, meditative space [...] The introduction of representational forms in the context of colour geometry gave birth to psycho-symbolic connotations. Thus a mountain, a tree, a flower, a bird, a stone were not just objects or parts of a landscape but were manifestations of the universal'." (Artist statement, 'Modern Indian Art: the Visible and The Possible', Lalit Kala Contemporary 40, New Delhi, 1995, p. 49)

Using his iconic, stylized signifiers of bird, tree and mountain, the artist conjures a two dimensional cosmos that is both meditative and metaphorical. As if bewitched, two birds hover above the otherworldly topography, neither soaring nor landing. The artist used the term 'numinous image', borrowed from Philip Rawson, to speak about the 'para-natural' – the magical and mysterious essence of things – that is ever present yet unavailable to the senses. In this composition, Swaminathan has constructed a world that transcends time and space and induces a meditative stillness that became the artist's obsession. The painting's reverential representativeness seeks to reveal undiscovered forces of nature.







SAYED HAIDER RAZA: CITYSCAPE

ayed Haider Raza left India for France in 1949, after receiving a twoyear scholarship from the French Government to attend the École Nationale Supérieure des Beaux-Arts. The artist recollects excitedly absorbing the thriving local art scene on his arrival, and visiting several exhibitions and museums. "I was moving from discovery to discovery [...] Paris offered me museums, exhibitions, libraries, theatre, ballet, films – in short, a living culture!" (Artist statement, G. Sen, Bindu: Space and Time in Raza's Vision, New Delhi, 1997, p. 55)

It was in Paris that Raza finally encountered the work of artists like Matisse, Cézanne and Gauguin in person, and where his body of work underwent its first dramatic transformation. He was influenced both by the palette and compositions of the Post-Impressionist paintings that he saw, and by his early experiences of living in Paris and travelling through the bucolic French countryside. In addition to abandoning watercolor and gouache for thicker and more tactile paint, the artist began to rely more on color and texture to evoke his experience of the landscape.

A rare example of a cityscape, this 1956 composition is one of the few that records Raza's impressions of the vibrant and teeming metropolis of Paris

rather than of the villages in the French countryside. Most likely a view from the artist's first studio in the city, a modest attic on Rue de Fossés St. Jacques, this work employs dark ink outlines over oil to portray a row of distinctive Parisian rooftops, with their chimneys and garret windows, on what appears a cold and overcast winter morning. Bisecting this panoramic view, a darker panel at the center portrays an interior scene in stark contrast with the lighter exterior. A desk lamp, doorway and chair beyond it are discernable against the green-blue walls, offering perhaps what is the artist's only portrayal of his first studio in France.

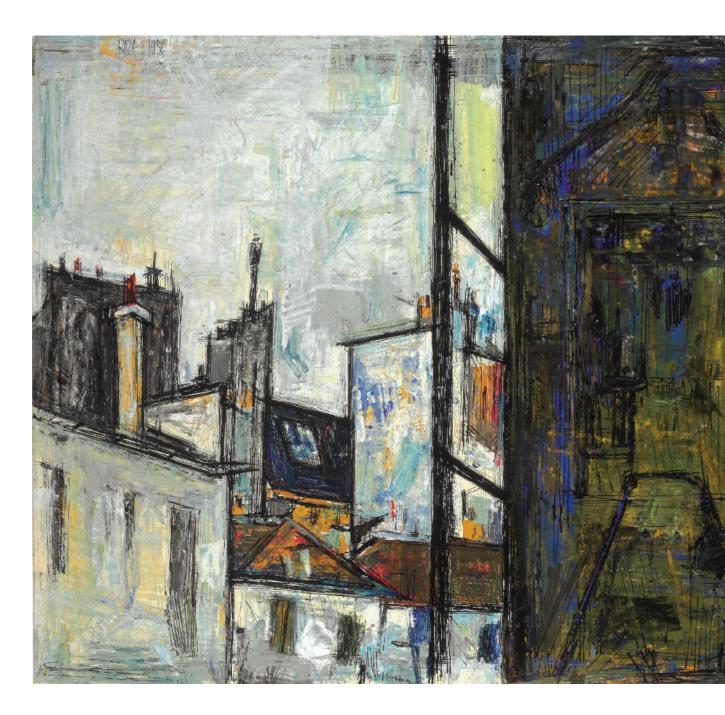
As Raza noted, his early years in Paris provided him with experiences and tools that were essential in building the strong foundations upon which his practice developed and evolved. "France gave me several acquisitions. First of all, 'le sens plastique', by which I mean a certain understanding of the vital elements in painting. Second, a measure of clear thinking and rationality. The third, which follows from this proposition, is a sense of order and proportion in form and structure. Lastly, France has given me a sense of savior vivre: the ability to perceive and to follow a certain discerning quality in life." (Artist statement, G. Sen, 1997, p. 57)



Sayed Haider Raza, *Les Toits de la rue St. Jacques, circa* 1950s, Christie's Mumbai, 11 December 2014, lot 26, sold for US\$732,965 © 2019 Artists Rights Society (ARS), New York / DACS, London

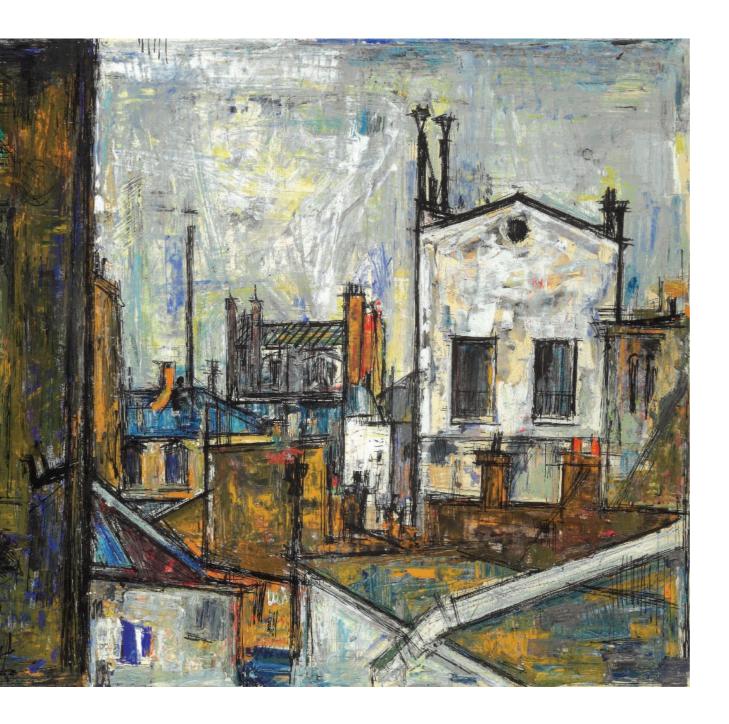


Rue Saint Jacques, Paris, 2014





Sayed Haider Raza, *Untitled (Cityscape)*, *circa* 1952 Christie's London, 11 June 2019, lot 17, sold for US\$701,425 © 2019 Artists Rights Society (ARS), New York / DACS, London



SAYED HAIDER RAZA (1922-2016)

Untitled (Cityscape)

signed and dated 'RAZA 1956' (upper left) oil and ink on paper laid on canvas 19½ x 41½ in. (49.3 x 105.4 cm.)
Executed in 1956

\$350,000-500,000

PROVENANCE

Formerly from a French Private Collection Acquired from the above by the present owner

LITERATURE

A. Vajpeyi, *Raza*, Paris, 2002 (illustrated, unpaginated) *South Asian Modern Art*, exhibition catalogue, London, 2019, p. 27 (illustrated)

PROPERTY FROM THE SHAMLAL FAMILY COLLECTION

214

AKBAR PADAMSEE (B. 1928)

Untitled

signed 'PADAMSEE' (upper left); further signed and dated 'PADAMSEE 1963' (on the reverse) oil on canvas 27 x 50 in. (68.6 x 127 cm.) Painted in 1963

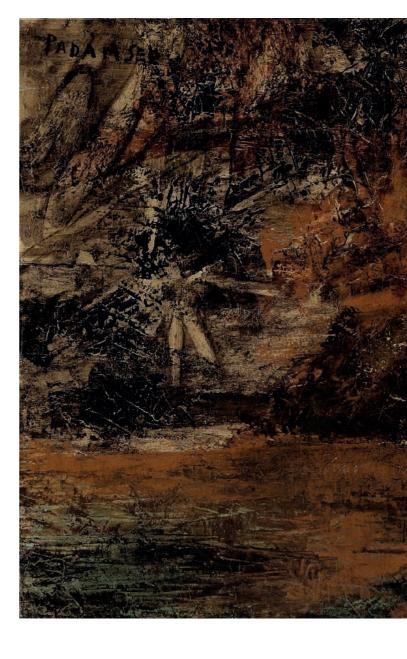
\$100.000-150.000

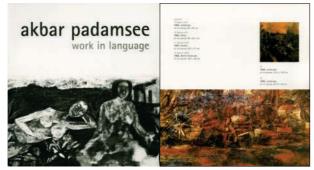
PROVENANCE:

Acquired directly from the artist by Shamlal Thence by descent

LITERATURE:

B. Padamsee and A. Garimella eds., Akbar Padamsee, Work in Language, Mumbai, 2010, p. 205 (illustrated)





B. Padamsee and A. Garimella eds., *Akbar Padamsee, Work in Language*, Mumbai, 2010, cover and p. 205

The 1960s was a decade of innovation, experimentation and evolution for Akbar Padamsee, practicing across three continents as he travelled and worked between India, France and the United States of America. During this decade, the genre of landscape painting emerged as the quintessential basis of Padamsee's artistic practice, marking a shift from empirical representation towards non-naturalism. The artist's palette became dense, expressionistic and atmospheric, and he often used complex layers of warm, earthy hues to impress an experiential and sensory semblance of the vistas he painted.

"Throughout 1963 and 1964 travelling to New York and across North America with support from the prestigious John D. Rockefeller II grant Padamsee continued to represent elements of the natural world with imagery that oscillated between nearly abstract fields of rich color and representational close ups of clustered trees and flora." (B. Citron, 'Akbar Padamsee's Artistic "Landscape" of the 1960s', Work in Language, Mumbai, 2010, p. 203) Painted in 1963, the present landscape has no specific location in space or time. Discombobulating the viewer's experience, Padamsee removes any trace of place in favor of a more inward looking exchange with his work. Ranjit Hoskote

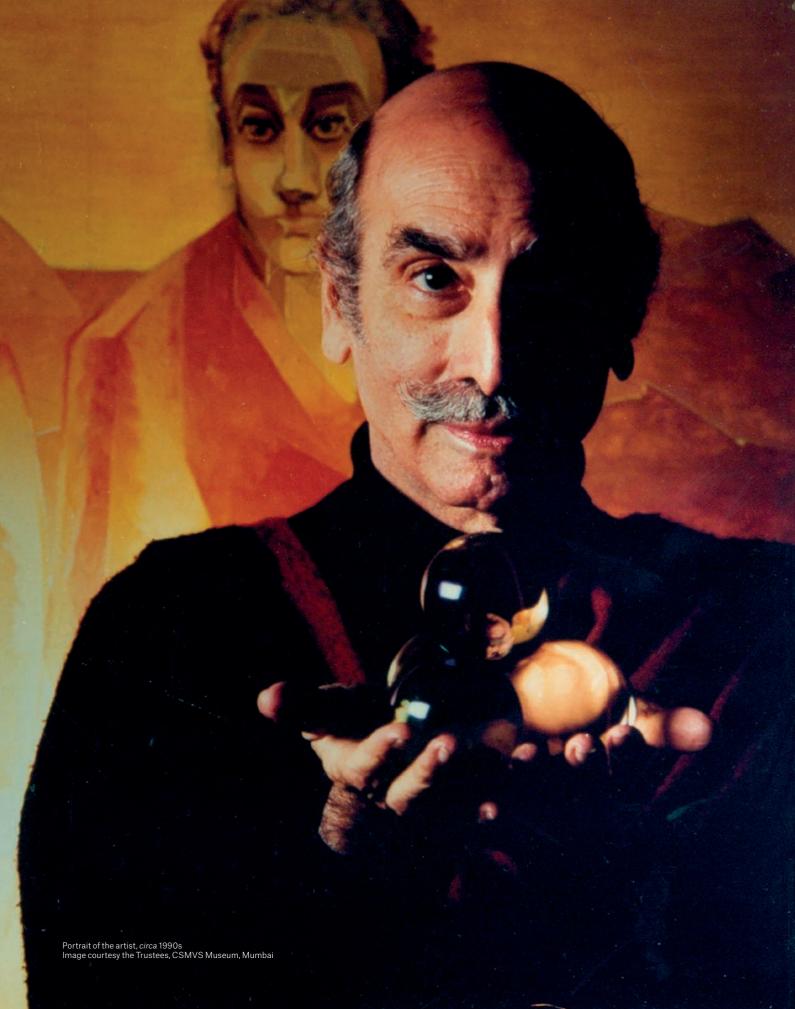


describes these works as oscillating between the 'mythic' and the 'material', writing "Akbar Padamsee's ground lies on the border, the fluid border between the world of myth and the world of history. In his iconography and his ideology [...] he secures for himself a particular interpretation of the complex and not-easily-encapsulated relation of content to form. For him, content usually connotes the mythic, the archetypal, and thus by definition, the immutably determined basic factors: the couple, the land/earth, the sun and moon, the city/settlement." (R. Hoskote, Akbar Padamsee: Between the Heiratic and the Human, New Delhi, 1992, not paginated)

The present painting with its palette of browns, ochres and reds and lashes of foliage, conjures an almost palpable autumnal atmosphere. Speaking about his relationship to nature, Padamsee observed, "Nature as idea and concept is the great creative-destructive force. The mighty monuments of art are ground to dust or ingested into nature's belly, one might think nature resented art as an encroachment into her territory. But we are ourselves nature – by excluding nature who have shaped ourselves into artists. The terrible in nature enthralls us now, we placate these forces by giving them forms, we worship

these forms and gain power over them, or we sacrifice ourselves to them. Our enclosures exclude nature, in these enclosures we include her in our language, the language of art. In appearance only it is sun and moon, tree and mountain. These forms belong to the language of art, they have emerged from line, tone, colour; when they disintegrate they merge into their origin, line, tone, colour, or the ultimate white of the canvas." (Artist statement, M. Marwah, 'Akbar Padamsee - A Conversation,' *Lalit Kala Contemporary 23*, New Delhi, April 1977, pp. 34-36)

Illustrating the disintegration of nature that Padamsee refers to above, individual forms in this painting are broken down into simpler representations of line and shape, ultimately assimilating into a large-scale panorama. This painting blurs the conventions of a formal landscape, with each object fluidly blending into the others. The artist's expressive landscapes from the early 1960s deny the viewer easy interpretation, with indistinct compositions that straddle the natural and the artificial, the imagined and the real.



JEHANGIR SABAVALA CAVERNS MEASSURELESS TO MAN

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.

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

Titled after a line in Samuel Taylor Coleridge's late 18th century fantasy poem fragment 'Kubla Khan', this painting by Sabavala brings the compelling imagery of the Romantic poet's words to life, an idea the artist first explored in his 1962 painting *Down to a Sunless Sea*. In the pair of works of titled *Caverns Measureless to Man*, which he painted more than forty years later in 2003, "Sabavala invokes the primal springs of insight and illumination, paradoxically but not surprisingly held in the softness of the earth, in spaces of darkness and water [...] Sabavala brings his robed pilgrim figure to the very threshold of the Coleridgean caverns of spiritual transformation in this painting." (R. Hoskote, *Limited Edition Serigraphs by Jehangir Sabavala 'The Complete Collection'*, Mumbai, 2008, p. 56)

Sabavala's work frequently explores the complex relationship between man and the natural world, almost always ceding power to his wild and beautiful versions of the latter. In most of his paintings, the human figure is consciously abridged. Anonymous pilgrims on an interminable journey, portrayed in moments of pause or rapture, these figures mirror the artist's own endless quest for excellence and his genuflection before the permanence, beauty and perfection he sees in nature.

In this captivating painting, two shrouded figures are poised on the verge of entering a dark and mysterious cave of immeasurable extent, its mouth ringed with stalactites and stalagmites. The artist seems to ask in this frozen moment whether this next leg of their journey will finally lead them to 'illumination' and self-actualization, or if it is just another test on the way to an increasingly elusive goal. The cavern, for Sabavala, represents the unknown and the unpredictable, and the pilgrim-like figures, on their eternal journey, are partly self-referential. As he explained, "Painting for me grows more personalised, more difficult. Movements, styles, the topical moments, all lose out to the attempt to reach deeper levels of interpretation. Horizons widen and recede, and I see myself as a pilgrim, moving towards unknown vistas." (Artist statement, R. Hoskote, *The Crucible of Painting: The Art of Jehangir Sabavala*, Mumbai, 2005, p. 216)



Jehangir Sabavala: A Retrospective, National Gallery of Modern Art, Mumbai, 2005-06, exhibition view with lot 215. Image courtesy the Trustees, CSMVS Museum, Mumbai



 $R.\ Hoskote, \textit{The Crucible of Painting: The Art of Jehangir Sabavala}, Mumbai, 2005, cover, pp. 184-185$

PROPERTY OF A DISTINGUISHED LADY, NEW DELHI

215

JEHANGIR SABAVALA (1922-2011)

Caverns Measureless to Man II

signed and dated 'Sabavala '03' (lower center) oil, acrylic and pastel on canvas 43×60 in. (109.2 x 152.4 cm.) Painted in 2003

\$350,000-500,000

EXHIBITED:

Mumbai and New Delhi, National Gallery of Modern Art, Jehangir Sabavala, A Retrospective, 19 December 2005 - 9 January 2006 New Delhi, Global Art Hub, Art Exhibit 2016, 8-10 April 2016

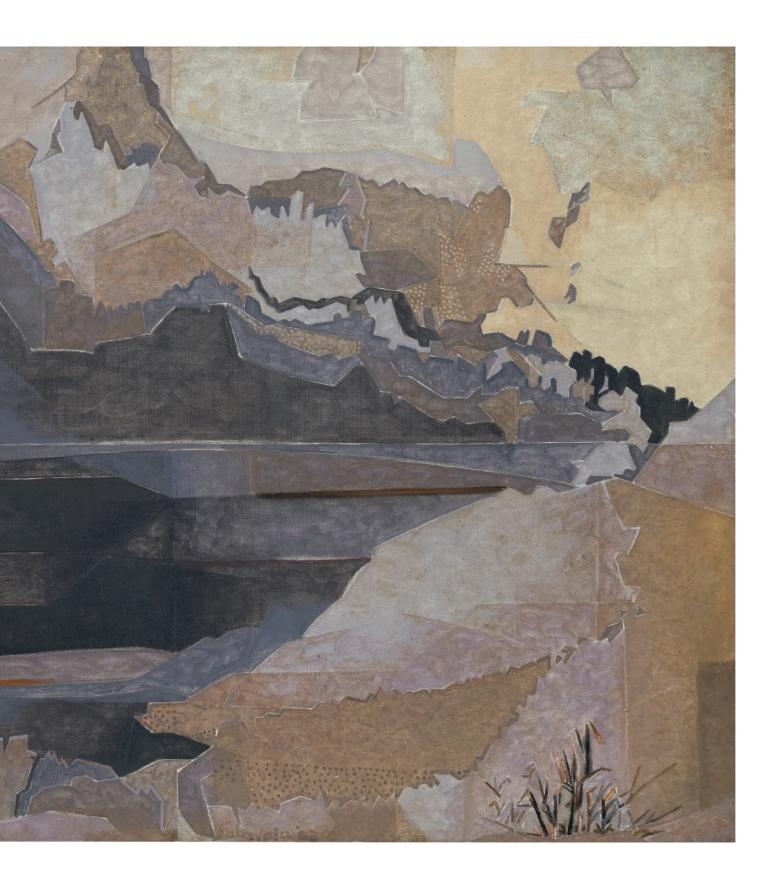
LITERATURE

R. Hoskote, *The Crucible of Painting: The Art of Jehangir Sabavala*, Mumbai, 2005, pp. 184-185 (illustrated) *Art Exhibit 2016*, exhibition catalogue, New Delhi, 2016, front cover and pp. 70-71 (illustrated)



Jehangir Sabavala, *The Casuarina Line II*, 2002. Christie's Mumbai, 15 September 2015, lot 38, sold for US\$721,630





BHUPEN KHAKHAR (1934-2004)

Phoren Soap, An Illustrated Story in Gujarati numbered '7/50' (lower left) and signed in Gujarati (lower right) each etchings and aquatints on paper, bound with printed text 10½ x 11¾ x 1 in. (26.7 x 29.8 x 2.5 cm.)

Executed in 1998; number seven from an edition of fifty; fifteen prints on paper

\$18,000-25,000

PROVENANCE:

The Collection of P.D. Dhumal Private Collection, Vadodara Acquired from the above by the present owner, 2016

LITEDATURE

India's Rockefeller Artists: An Indo-US Cultural Saga, exhibition catalogue, New Delhi, 2017, p. 406 (illustrated)











PROPERTY FROM A PRIVATE COLLECTION

218

ARPITA SINGH (B. 1937)

Untitled

signed and dated 'ARPITA SINGH 2004' (lower right); further twice signed and dated 'ARPITA SINGH / 2004' (on the reverse) oil on canvas 54×48 in. (137.2 x 121.9 cm.) Painted in 2004

Painted in 2004

\$180,000-250,000

PROVENANCE:

Acquired directly from the artist by the present owner, circa 2004

LITEDATIIDE

D. Ananth, Arpita Singh, New Delhi, 2015, p. 180 (illustrated)

Arpita Singh's compositions deploy an allegorical style that combines personal and mythical narratives which she describes as "a memory of something once known and since forgotten, like childhood or paradise." Singh spent four years working in the Weavers' Service Centres in Calcutta and Delhi, and her paintings partly draw on the stylistic devices of the traditional Kantha embroidery from Bengal that she became familiar with there. Often embellishing the entire canvas with detailed forms and figures contained within ornamental borders, and foregoing perspective to emphasize figural relationships and patterns, Singh's paintings repeatedly quote this textile tradition.

Singh's paintings typically depict female protagonists surrounded by objects that are mundane and otherworldly, private and public, peaceful and violent. Through such juxtapositions, the artist subtly addresses challenging social and political subject matter while maintaining an overall impression of grace and quiet luminosity. In this painting, a field of seemingly unrelated signs and symbols separates Singh's protagonist from two figures above her, a seated older man and a younger one facing away from the viewer. The woman, reclining on a bed next to a telephone, holds a small black diary, longing perhaps for reconnection with the figures above her. Scattered flowers,

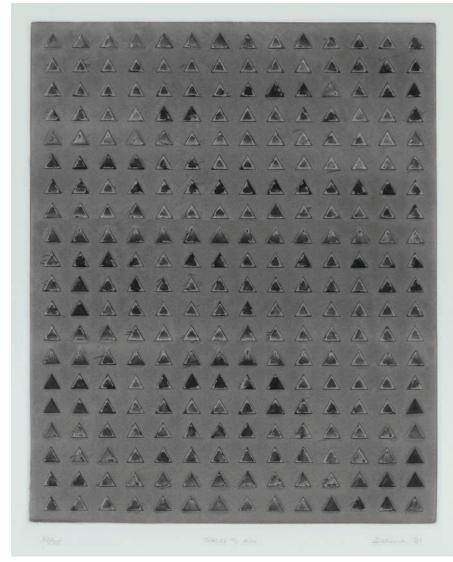
numbers, fragments of text and male hands populate the distance between the three figures. Poignantly, two of these floating hands hold pistols, possibly alluding to the violence that the departures of loved ones and the aging process wreak, particularly on women. Motifs like guns and numbers from calendar pages embody these "comings and goings, the inevitability and implicit danger of separation and reunion, and the inescapability of death. She makes the past and the faraway co-present, in the anticipation of separation, by travel or death." (S. Bean, 'Now, Then, Beyond, Time in India's Contemporary Art', Contemporary Indian Art, Other Realities, Mumbai, 2002, p. 54)

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



D. Ananth, *Arpita Singh*, New Delhi, 2015, cover, p. 180





ZARINA (B. 1937)

Spaces to Hide

signed and dated 'Zarina 81', titled 'SPACES TO HIDE' and numbered '32/35' (lower edge) embossed print on paper 16% x 13 in. (41 x 33 cm.) plate 25½ x 19% in. (64.8 x 50.5 cm.) sheet Executed in 1981

\$4,000-6,000

PROVENANCE:

Acquired directly from the artist, New York, 2012 Private Collection, New York Acquired from the above by the present owner, 2017

XHIBITED:

New Delhi, Gallery Espace, Zarina: Paper Houses, January - February 2007 (another from the edition)

LITERATURE:

Zarina: Paper Houses, exhibition catalogue, New Delhi, 2006, pp. 10, 20 (another from the edition illustrated)

In this embossed print, like her paper pulp sculptures, Zarina's obsession for formal purity takes three-dimensional form, retaining the minimalist and lyrical essence of her line. Through the series of tent-like triangular niches in this work, she conveys a place of refuge, soon to be embodied as her home in New York - offering the artist privacy, physical security and peace of mind. She recalls, "When I came to New York and was looking for a place to live, I read the signs outside the building 'Space to Rent'. This transformed to Spaces to Hide; at that time I was looking for a place to hide, a place of my own. And I have lived in this space since 1976, for thirty years." (Artist statement, Zarina: Paper Houses, exhibition catalogue, New Delhi, p. 10)

219

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

220

ZARINA (B. 1937)

Delhi I

signed and dated 'Zarina 2000', titled and numbered '4/25 Delhi I' (lower edge) woodcut on handmade Nepalese paper, mounted on Arches Cover paper 16% x 12% in. (42.5 x 32.7 cm.) plate 25% x 19% in. (64.1 x 48.9 cm.) sheet Executed in 2000; number four from an edition of twenty five

\$3,000-5,000

PROVENANCE:

Acquired directly from the artist by the present owner, circa 2000

EXHIBITED:

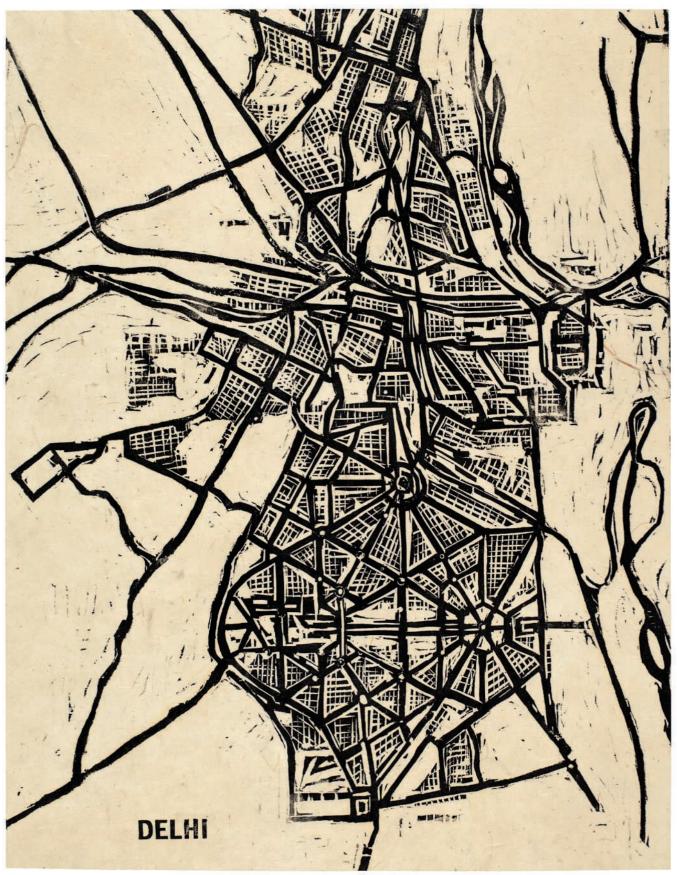
Oakland, Zarina: Mapping a Life 1991-2001, Mills College Art Museum, 2001 (another from the edition)

Mumbai, Bodhi Art, Weaving Memory, January 2007 (another from the edition) New Delhi, Shrine Empire, Shadow Lines: Experiments with Light, Line and Liminality, 6 April - 25 May, 2019 (another from the edition)

LITERATURE:

Zarina: Mapping a Life 1991-2001, exhibition catalogue, Oakland, 2001, p. 14 (another from the edition illustrated)

Weaving Memory, exhibition catalogue, Mumbai, 2007 (another from the edition illustrated, unpaginated)



PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION

221

FRANCIS NEWTON SOUZA (1924-2002)

Landscape

signed 'Souza 65' (upper center); further signed, titled and dated 'F. N. SOUZA / Landscape 1965' (on the reverse) oil on canvas 40×30 in. (101.6 \times 76.2 cm.) Painted in 1965

\$100,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner

I ITED ATLIDE

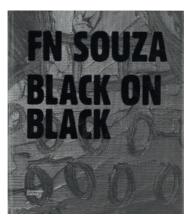
FN SOUZA BLACK ON BLACK, exhibition catalogue, London, 2013, p. 74 (illustrated)

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

Souza used black to explore his favorite themes, including nudes, portraits, religious scenes and landscapes. In this large, vertically formatted cityscape, the artist deliberately builds up the surface with thick, dark paint, creating a

relief-like texture that borders on the sculptural. The genre of landscape was of particular interest to Souza, and his investigations in black allowed him to further explore the relationship between the ominous and sublime aspects of nature, as well as the dynamic ties that he believed connected nature, man and God.

Here, "the substance is black, not the smooth black of pure sensation, but a very palpable black, its solidity created by thick brush strokes in different directions, and by a considerable range of tones according to the paint's direction in relation to the light." (D. Duerden, 'F.N. Souza', *The Arts Review*, London, 14 May 1966, p. 215)



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



FRANCIS NEWTON SOUZA (1924-2002)

Townscape

signed and dated 'Souza 55' (upper center); further inscribed and titled 'F N SOUZA TOWNSCAPE' (on original stretcher bar on the reverse) oil on canvas $21\!\!\!/4 \times 14\!\!\!/4$ in. (54 x 37.5 cm.) Painted in 1955

\$150,000-200,000

PROVENANCE

Formerly from a Private American Collection Acquired from the above by the present owner, 1991

Born in 1924 to Roman Catholic parents of Goan origin, Francis Newton Souza had a contentious relationship with the Catholic Church, captivated by it during his youth only to deeply question its practices and representatives later in his life. The artist's early works mix elements of Catholic imagery found in his birthplace with stylistic techniques he learned by observing the works of various Western Modernist artists. His fascination with the architecture and grandeur of the Church is evident in several of the urban landscapes he painted at this time.

In *Townscape*, the artist uses his iconic outline, this time in white rather than black, to articulate corniced buildings and rooftops in front of an imposing domed structure of a Cathedral on the horizon. The dome is a recurrent form in Souza's urban landscapes, inspired by buildings like St. Paul's Cathedral in London, where he was living at the time, and several structures he encountered on his travels through Italy. Modern western works like Paul Klee's *The Great Dome* (1927) also influenced the artist during his years in London. Using a colorful palette of pastel yellows, blues, greens and reds, Souza perhaps refers to the stained glass windows he recalls from the churches he was made to visit with his grandmother as a child. Maximizing his use of the canvas, Souza constructs this cityscape from a series overlapping and highly faceted geometric forms. Collapsing depth of field, he circumvents a traditional one-

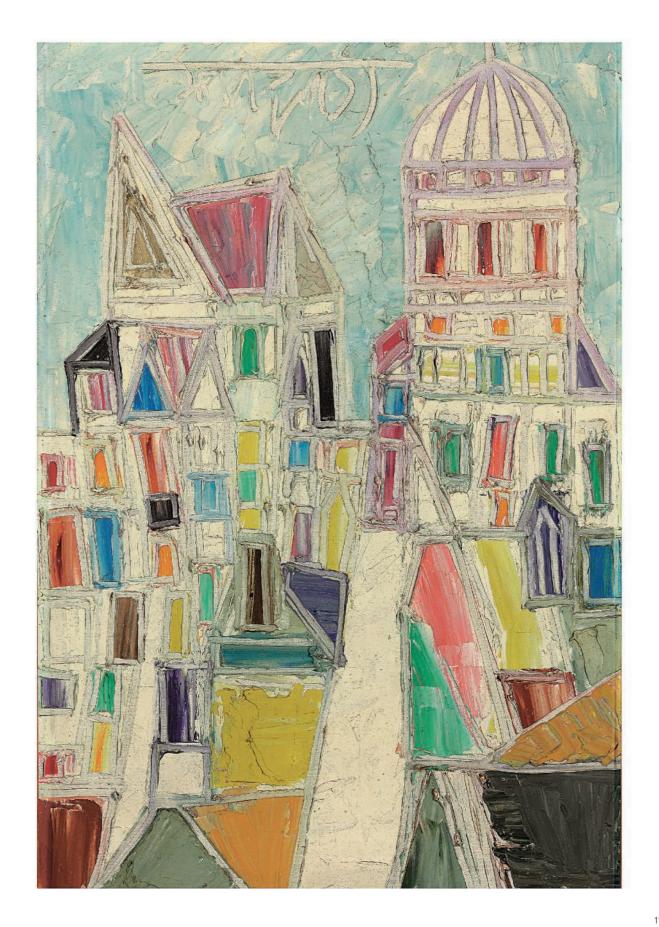
point perspective allowing his architectonic structures to build tightly upon each other in a cubistic manner. His use of white and pastel shades highlights the artist's skill with pattern, composition and form.

In this painting, Souza depicts these luminescent manmade structures against a looser more impressionistic pale blue sky, bringing to mind an early morning scene where the rising sun makes each jewel-like window pane in the city shimmer and glow. Painted in 1955, this cityscape epitomizes the dynamism of the artist's works from this seminal period, and demonstrates the stylistic innovations which finally won Souza the critical and popular acclaim he sought in London. A chromatic masterpiece, this painting is controlled yet expressive, representational yet abstract. Over the next decade, Souza's landscapes would become progressively more abstract and gestural, giving more of an impression of an environment than a literal description of a place.

Fellow artist 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 enameled petrification or delineated in thin color 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)



Francis Newton Souza, After Paul Klee's Great Dome, 1957 © Estate of F N Souza. All rights reserved, DACS 2019







SAYED HAIDER RAZA (1922-2016)

Untitled (Village dans la Nuit) signed and dated 'RAZA - 57' (lower right) oil on canvas 39½ x 31¾ in. (99.7 x 80.7 cm.) Painted in 1957

\$250,000-350,000

PROVENANCE:

Lasseron & Associés, Paris, 15 December 2008, lot 62 Acquired from the above by the present owner

Sayed Haider Raza moved to Paris in 1949, to study at the École des Beaux Arts on a two-year scholarship from the French Government. In the early 1950s, the artist struggled to financially succeed in the competitive art world of bohemian Paris, nearly having to return to India. However, by the mid-1950s shortly before he painted the present lot, he was well on his way to international prominence having won gallery representation and critical acclaim for his work.

In 1955, he met Lara Vincy, who would become his gallerist, representing him over a transformative period in his career. Madame Vincy offered advanced monthly payments for Raza's work, allowing him to paint on a more ambitious scale and switch from watercolor and gouache on paper to oil on board and canvas. The new medium allowed Raza to become more experimental with his use of form and color, and he began to work in the styles of the Second École de Paris, who were his contemporaries at the time, and evolve his treatment of the landscape. His first solo show was held at Galerie Lara Vincy in 1955, which led to Raza being nominated for and then becoming the first international artist to win the coveted *Prix de la Critiques* a year later. Chosen by fourteen of the most important art critics of the day, the winner of this prize was selected from a shortlist of twenty.

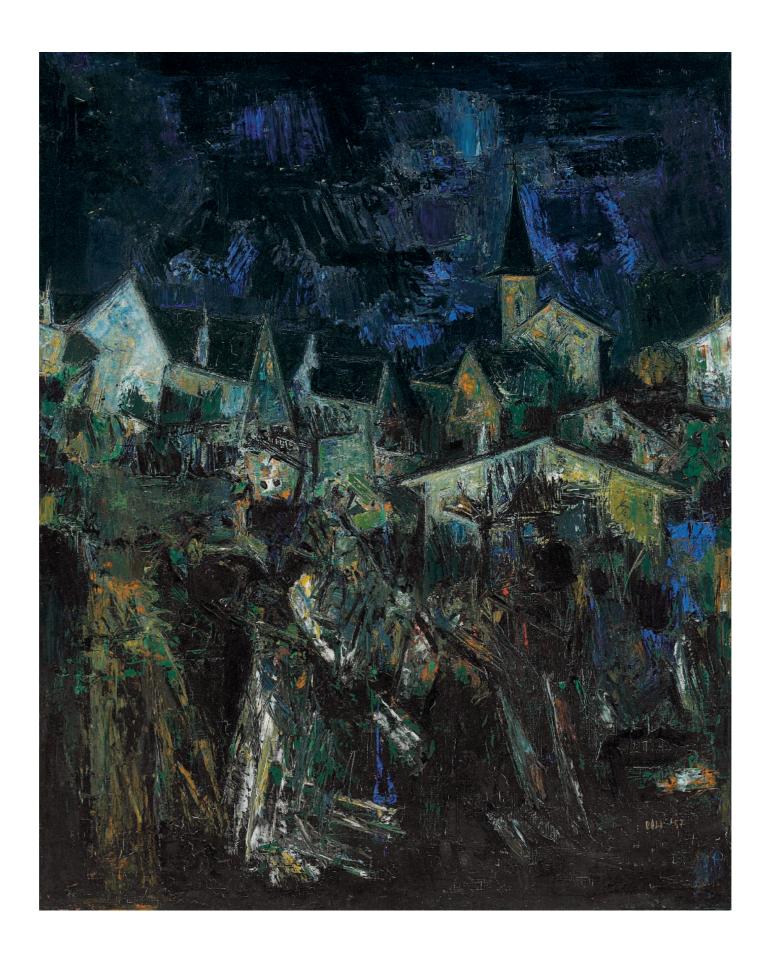
The landscapes Raza painted during this period reflect his deep engagement with the French countryside. This present lot, a night scene, captures the rolling vistas and quaint architecture of the villages in Southern France, where the artist would later set up a second studio. Here, a group of houses in the

foreground and a church with its distinctive steeple a little further away are painted against a dark blue-black sky. Partially obscuring the structures with a stand of trees, Raza uses gestural brushstrokes and heavy impasto to construct this landscape; stylistic devices that hint at his later, less representational paintings. While the subject matter here is still recognizable, expressive colors and the application of paint have become the key elements of the work, exploring the magical possibilities of pigment in both appearance and texture. Color appears to radiate from the substance of the paint itself, imparting an added layer of mystery to this painting.

Commenting on Raza's landscapes from the period, Jacques Lassaigne, art critic and then director of the Museum of Modern Art in Paris, observed, "Pure forms take shape no longer in the void, but in revelatory contrast with their surroundings, in light that exults, doubly bright, against that opacity that threatens it. The composition is made to expand or contract, as it retreats in orderly array along a broad avenue or succumbs to the brief ordeal of a stormy disintegration. Walls of houses are no longer smooth planes, they are broad beaches strewn with the hulks of burnt out energies. Behind a foreground of glowing embers or darkling plains looms a mass of lustrous houses. For all the tragic intensity of its smoldering fires, and the flare of its greenery, the world of Raza hangs in a torrent of potentialities; amid the contending powers of darkness and light. Notwithstanding the storms of life, the artist, true to himself, has acquired the gift of serenity; he has achieved the inexpressible plentitude which, in the Arabian poem, is born of the reiterated syllable signifying Night." (J. Lassaigne, in A. Vajpeyi, A Life in Art: Raza, New Delhi, 2007, p. 73)



The village of Gorbio, South of France, image reproduced from A. Vajpeyi, *A Life in Art: Raza*, Hyderabad, 2007, p. 69



AKBAR PADAMSEE (B. 1928)

Untitled (Portrait of a Man) signed and dated 'PADAMSEE 62' (upper right) oil on canvas 36¼ x 25½ in. (92.1 x 64.7 cm.) Painted in 1962

\$280,000-350,000

EXHIBITED

Rutgers, Jane Voorhees Zimmerli Art Museum, *India: Contemporary Art from Northeastern Private Collections*, 7 April - 31 July, 2002 New Delhi, Kumar Gallery, *Spirit Set Free*, 2005

LITERATURE:

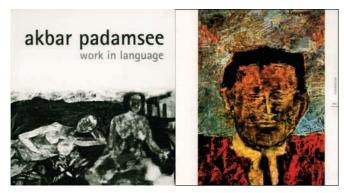
E. Alkazi, Akbar Padamsee, Art Heritage, New Delhi (illustrated, unpaginated) India: Contemporary Art from Northeastern Private Collections, exhibition catalogue, Rutgers, 2002, p. 113 (illustrated)
Spirit Set Free, exhibition catalogue, New Delhi, 2005, p. 76 (illustrated)
B. Padamsee and A. Garimella eds, Akbar Padamsee: Work in Language, Mumbai, 2010, p. 143 (illustrated)

After graduating from the Sir J.J. School of Art in Bombay, Akbar Padamsee left for Paris in 1951 to immerse himself in the international avant-garde along with other artists like F.N. Souza, S.H. Raza and Ram Kumar. Apart from classical Indian painting and sculpture, Padamsee's paintings from his early period display the stylistic influences of the Fauve works of Henri Matisse and Georges Rouault and Analytical Cubist elements from the works of Pablo Picasso and Georges Brague. Padamsee's fascination and self-confessed obsession with the human form began in the 1950s. Like his early solitary female nudes and male prophets, the pensive Untitled (Portrait of a Man) suggests a sense of solitude and detachment. As the poet, Eunice de Souza described them, "Most of the figures evoke a sense of vulnerability and anguish, yet none of them are simple victim figures. They are not merely alone, but essentially separate from the viewer. This separateness is so persistent a feature of the paintings that one is forced to ask whether it arises out of a sense of the privacy of the self, or an uncompromising existential search in which each man or woman is irrevocably alone." In this portrait, Padamsee creates a juxtaposition between the energetic gestural brushstroke and the sensitivity and quietness of his subjects, who although alone are far from lonely.

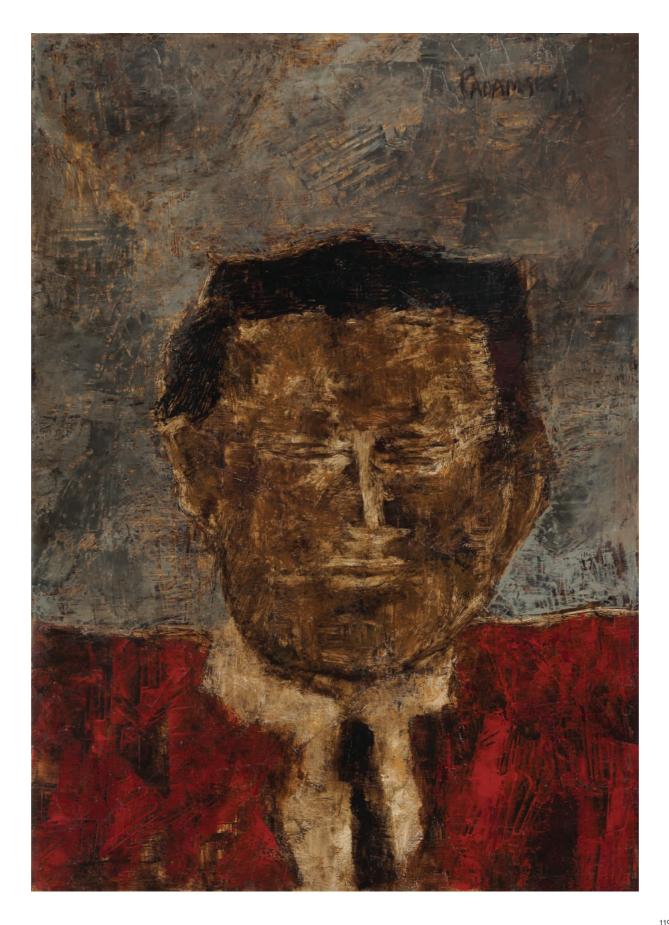
Form dominated color in his earlier years as is evidenced by his thick use of line. However, in the 1960s, the change to color over form is most

noticeable. During this time, Padamsee experimented with various textures and techniques in his painting, juxtaposing dark and luminescent colors and using sharp and violent strokes of the palette knife, almost as if he were sculpting his figures, giving them presence beyond the two-dimensional surface of the canvas. As Ella Datta noted "Dual pulls of matter and spirit are always patent in his work [...] He sees his paintings as a bed of tensions created by 'the linear, the formal, the tonal, the chromatic' on which the form describes itself or 'remains in a fluid potential state.'" (E. Datta, 'Akbar Padamsee', *Art Heritage 8*, New Delhi, 1988-89, p. 40)

In 1959, upon his return to Bombay from Paris, he discovered that in using the color grey alone as his palette, there was potential for a ground-breaking painterly language that could be distinctly his own. As he stated, "it's far more exciting for me as a painter, to work in grey or sepia. The brush can move freely from figure to ground, and this interaction offers me immense formal possibilities." (Artist statement, H. Bhabha, 'Figure and Shadow: Conversations on the Illusive Art of Akbar Padamsee', *Work in Language*, Mumbai, 2010, p. 52) While this painting wasn't a part of his grey painting series, the stormy grey background indicates his preoccupation with the color at the time. During this time of fervent discovery of forms and their relationship to color, the treatment of Padamsee's figures displayed a new subtlety and tenderness in their sensibility.



B. Padamsee and A. Garimella eds., Akbar Padamsee, Work in Language, Mumbai, 2010, cover and p. 143



PROPERTY OF A CALIFORNIAN PRIVATE COLLECTOR

225

JITISH KALLAT (B. 1974)

Universal Recipient

titled 'UNIVERSAL RECIPIENT' (upper left); further dated, signed and titled '- 2008 JITISH KALLAT - UNIVERSAL RECIPIENT -' (on stretcher bar on the reverse) acrylic on canvas 98×68 in. $(248.9\times172.7$ cm.) canvas $16\times13\times13$ in. $(40.6\times33\times33$ cm.) bronze gargoyle Painted in 2008

\$30,000-50,000

PROVENANCE:

Haunch of Venison, London Acquired from the above by the present owner, 2009

Jitish Kallat's interdisciplinary practice spans painting, sculpture, video and photography. A graduate of the Sir J.J. School of Art in Mumbai, Kallat has established himself as one of the leading contemporary artists practicing in India today. His work is currently exhibited as part of India's pavilion at the Venice Biennale, titled *Our Time for a Future Caring*. Living and working in the pluralistic mega-city of Mumbai, Kallat draws upon the visual cultures of the city to represent the multiplicity of the daily lives of Mumbaikars. The artist's vivid figurative paintings serve as both a celebration of the city as well as a political critique of socioeconomic divides across the nation.

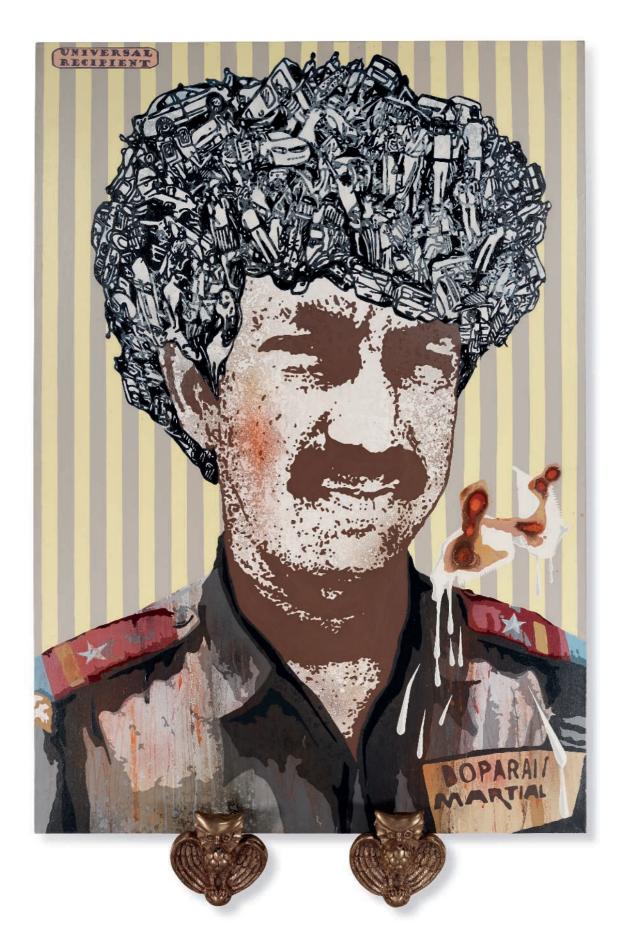
In his series of large scale portraits titled *Universal Recipient*, Kallat extends this exploration of his home town and its dispossessed and downtrodden masses to a distinct group of Mumbai residents: building security guards depicted in their uniforms with regalia fit for a general. These impoverished sentries are often itinerant workers, coming from India's villages and harboring greater aspirations as they guard many of Mumbai's wealthiest enclaves and residences. Their faces, towering over viewers, encapsulate Kallat's description of these men as raconteurs of Mumbai's inner secrets.

"To me, almost every one of us is a raconteur of the world's secrets, because each one of us possesses a unique world view. And yet some social groups are fascinating because of the roles they play or the perception they invite due to their appearance. The security guards standing at the gates might have a stern aura, mainly due to their professional uniform, however they

work for long twelve hour shifts and are often underpaid. Many of them are migrants who have just come into the city. Mostly seated at the gate, minding the thin membrane of separation from the street, which is the location of their occupation, they develop what I might call a 'gate's-eye-view' of the city." (Artist statement, N. Miall, *Jitish Kallat: Universal Recipient*, exhibition catalogue, Zurich, 2008, p. 53)

In these portraits, Kallat magnifies and multiplies certain features to represent his subjects as icons. The labyrinths of machines, animals and humans that constitute the 'urban turban' or hair of these subjects is an acknowledgment of the city's inextricable role in the psyche of its citizens, while the two bronze owl supports on which the painting rests are replicas of the intricate fauna that is carved into the facade of the busy Victoria Terminus train station, a nerve center of the city.

"Our immediate surroundings often continue to resonate in our heads. This residual hum becomes pronounced pandemonium on over-populated cities such as Mumbai [...] The paintings of city dwellers carrying a crumbling cascade of stories on their heads become double portraits: a simultaneous portrait of the city and its inhabitant. The pieces emerge from the belly of strife as experienced in the metropolis but attempt to address the universal and somewhat classic themes of survival and mortality." (Artist statement, N. Miall, *Jitish Kallat, Universal Recipient*, exhibition catalogue, Zurich, 2008, p. 52)



SUBODH GUPTA (B. 1964)

Idol Thief I

signed in Hindi and dated '06' (on the reverse) oil on canvas 65% x 89% in. (167 x 228 cm.)
Painted in 2006

\$70,000-90,000

PROVENANCE:

Art & Public - Cabinet PH, Geneva Private Collection, France Private Collection, United Kingdom

EXHIBITED:

Paris, Galerie Jérôme de Noirmont, *Already-Made?*, 4 February - 24 March 2011

"Store bought and available in mass quantities and an infinite number of forms, these plates, bowls, cups [...] are some of the most widely available objects in the country, intensely common and loaded with connotations of class distinctions. Outside of India, in the first world capitals of New York, London, Paris, and Tokyo, where culture is capital and artistic expression is the highest form of entrepreneurship, these steel objects look to be magical and revelatory [...] Inside of India, these objects may appear as unsophisticated, old-fashioned, awkward and, to many, embarrassing and indicative of the inherited weight of the past [...] The success of Subodh's sculptures using these objects is not this either/or situation [...] but that their meaning and reception in either locale emphasize." (P. Nagy, 'Subodh Gupta: The Metaphorical Sublime,' Start.Stop, exhibition catalogue, Mumbai, 2007, unpaginated)

Subodh Gupta's post-modernist ideas channel far-ranging influences from the work of Marcel Duchamp and Josef Beuys, to that of Claes Oldenburg, Andy Warhol and more recently Jeff Koons. Koons' Easyfun-Ethereal series extols themes of gratification created through a collaged fantasy-scape, combining child-like and adult desires by the elevation of consumer goods, offering commentary on consumerism. Gupta's works use an artistic vocabulary that is firmly rooted in the vernacular of everyday India. Gupta ironically states, "I am the idol thief. I steal from the drama of Hindu life. And from the kitchen - these pots, they are like stolen gods, smuggled out of the country. Hindu kitchens are as important as prayer rooms. These pots are like something sacred, part of important rituals, and I buy them in a market. They think I have a shop, and I let them think it. I get them wholesale." (Artist statement, C. Mooney, 'Subodh Gupta: Idol Thief', ArtReview, 17 December 2007, p. 57)

Mesmerized by the sheen of these quotidian vessels in Gupta's painting, viewers cannot help but be reminded of the *vanitas* commonly depicted by Northern European painters in Flanders and the Netherlands in the Sixteenth and Seventeenth Centuries. The utensils represented in these old master paintings were a celebration of the commerce and the prosperity of their time, while also commenting on the transient nature of vanity. Gupta's deceptively simple-looking works, garbed in the high-gloss sheen of familiar, homely, stainless steel forms, similarly offer commentary on contemporary India, socioeconomic transitions, and the inherent contradictions of globalization.







PROPERTY FROM A PRIVATE COLLECTION, CANADA

227

SHAKIR ALI (1916-1975)

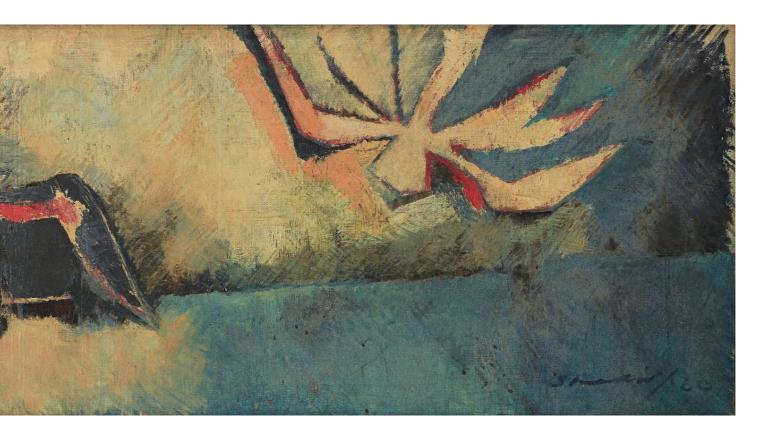
Leaves

signed and dated 'Shakir / 60' (lower right); further signed, titled and inscribed 'Leaves / Shakir Ali / Rs 1200/-' (on the reverse) oil on canvas $22\,x\,80\%$ in. (55.9 x 204.5 cm.) Painted in 1960

\$40,000-60,000

PROVENANCE

Acquired in Karachi, Pakistan, *circa* 1970s Thence by descent

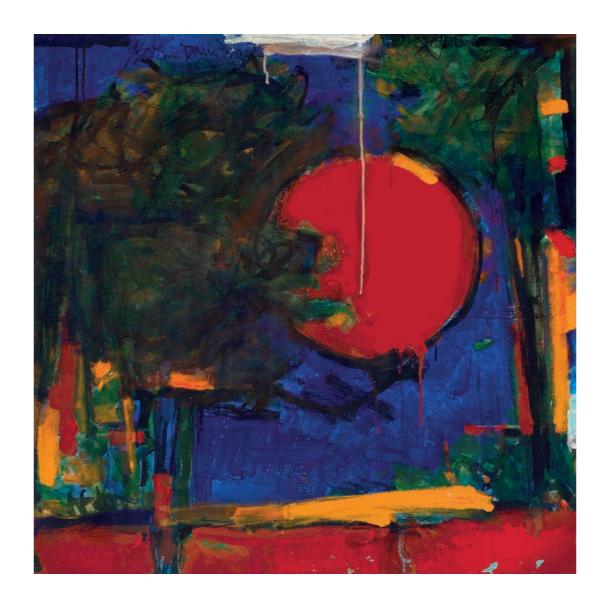


One of the most esteemed abstract artists in Pakistan, Shakir Ali began his career at the studio of Sarda Ukil in Delhi, where he painted for a year before joining the Sir J.J. School of Art in Bombay in 1938. Here, he was introduced to the work of the impressionists, and learned the techniques of mural painting, both of which had a deep impact on him. In 1946, Ali moved to London to study at the Slade School of Fine Art, and travelled across Europe, where he spent some time training in textile design in Prague. Upon his return to Pakistan, the artist settled in Lahore in 1952 and was appointed principal of the Mayo School of Art in 1961.

An important figure among his peers in Lahore, Shakir Ali is regarded as the artist who introduced cubism in Pakistan. He created a striking body of work, inhabited by symbols, abstract figures and calligraphic forms. The present large-scale work was painted in 1960, marking the beginning of a prolific decade for the artist that is regarded as one of his most aesthetically accomplished periods. "By this time, Cubism was a faint memory in his art. Faceless, stylized females, birds, and flowers interacted on canvases with

brightly colored backgrounds. Line, merely a boundary determinant in the fifties, became an expressive, indispensable element integrated within the composition." (M. Sirhandi, *Contemporary Painting in Pakistan*, Lahore, 1992, pp. 43-44)

A fascinating personality remembered for his charisma and spirituality, Shakir Ali's works are filled with historical and artistic signifiers from across the world that the artist experienced in person as well as in his readings. As he explained, "I often feel that in this cycle of birth and death I was born sometime in the period of Altamira caves. I feel like I lived and painted with them. Then again I think I was born in Crete and I was one of the bull dancers. I was dancing with them as well as painting the frescoes. I was also perhaps one of those people who have been during the period of Akhnatun, and have painted Nefertiti. Then perhaps I was in Ajanta." (Arist statement, *Talk at a Symposium*, Artasia, Vol. I, No. 11, Spring 1966, in I. ul Hassan, *Painting in Pakistan*, Lahore, 1996, p. 60)



BASHIR MIRZA (1941-2000)

Untitled (Australian Sun Series) signed 'Bashir Mirza' and dated indistinctly (upper left) oil on canvas 35 x 35 in. (88.9 x 88.9 cm.) Painted *circa* 1990s

\$10,000-15,000

PROVENANCE:

Arts Council of Pakistan, Karachi Acquired from the above by the present owner, *circa* 1990s



PROPERTY FROM A PRIVATE COLLECTION, UNITED KINGDOM

229

SADEQUAIN (1930-1987)

Two Figures

titled, inscribed, dated and signed "TWO FIGURES" Painted at Paris / 3/12/'66 / SADEQUAIN' (on the reverse) oil on canvas Painted in 1966

\$20,000-30,000

PROVENANCE:

Acquired directly from the artist, 1967 The Martin Collection, Paris Acquired from the above by the present owner, 2011

LITERATURE

S. Ahmad, *The Saga of Sadequain*, Vol. II, San Diego, 2015, p. 185 (illustrated)

ABDULLAH M.I. SYED (B. 1974)

Deconstruction of the Myth of the Flying Rug 1

signed and dated 'Abdullah 2012' (lower right), and inscribed 'FR2b052' (lower left) one

hand cut currency collage and gold ink on wasli paper, and hand cut currency in perspex vitrine $\,$

2% x 6% in. (6.7 x 15.6 cm.); 2% x 6% x 2% in. (6.7 x 15.6 x 7 cm.) Executed in 2012; two works on paper (2)

\$1,200-1,800

PROVENANCE:

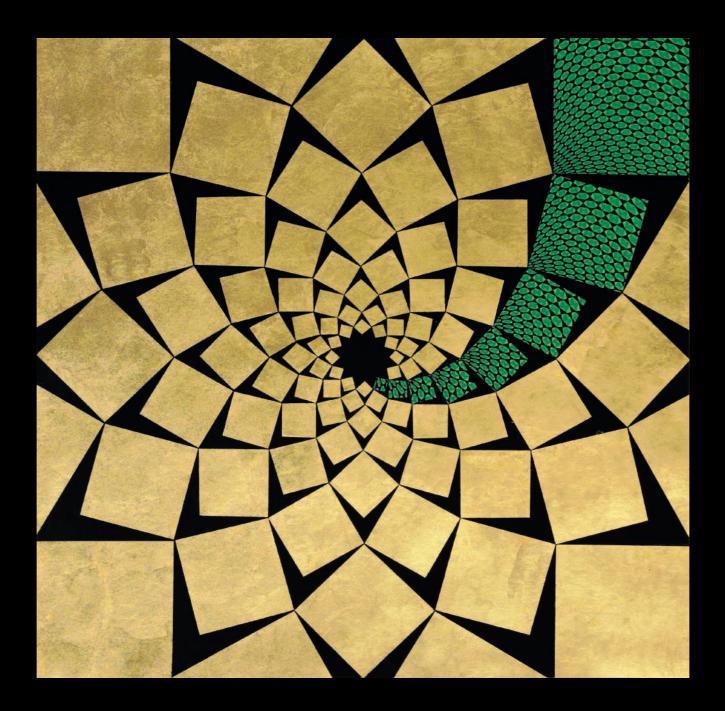
Lawrie Shabibi Gallery, Dubai Acquired from the above by the present owner, 2012

EXHIBITED:

Dubai, Lawrie Shabibi Gallery, Play Pause Stop Rewind, 2012







AISHA KHALID (B. 1972)

Pattern to Follow

gouache and gold leaf on wasli $33\% \times 32\%$ in. (84.5 x 82.2 cm.) Executed in 2009

\$20,000-30,000

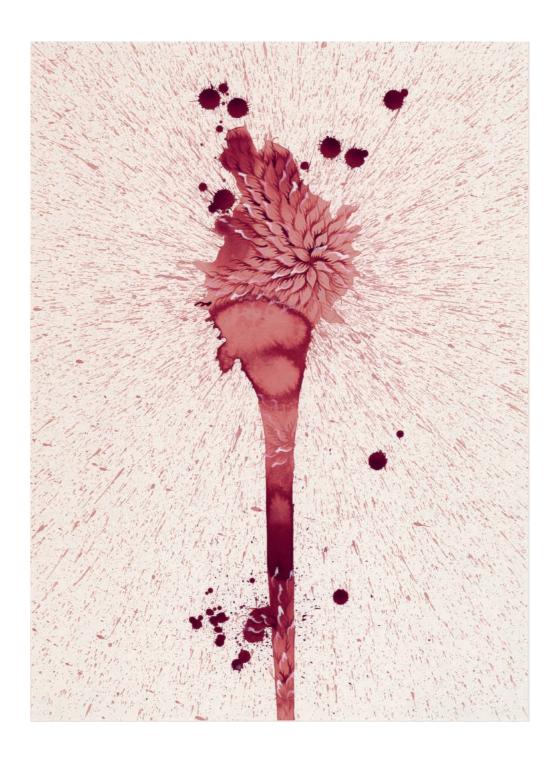
PROVENANCE: Corvi Mora Gallery, London

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, pp. 29-31 (illustrated)



IMRAN QURESHI (B. 1972)

Untitled

watercolor on paper 29¼ x 21½ in. (74.3 x 54.6 cm) each two works on paper

(2)

\$20,000-30,000

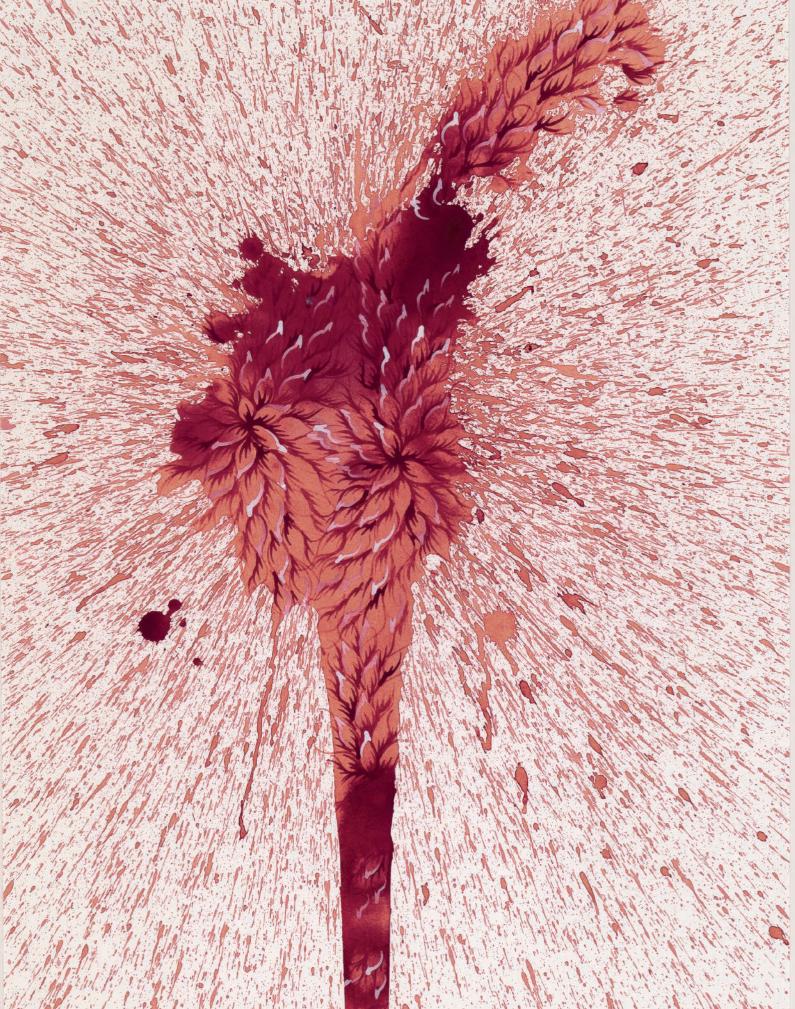
PROVENANCE

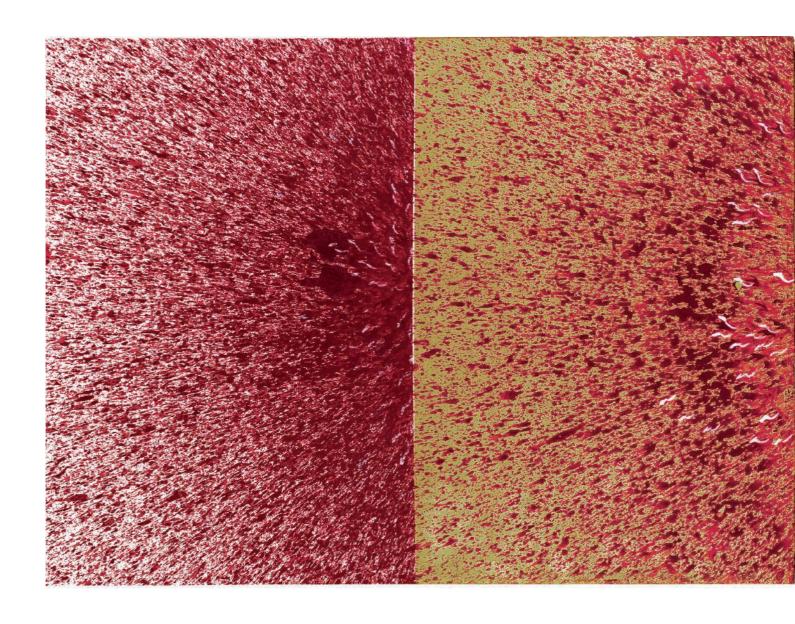
Acquired directly from the artist, 2015

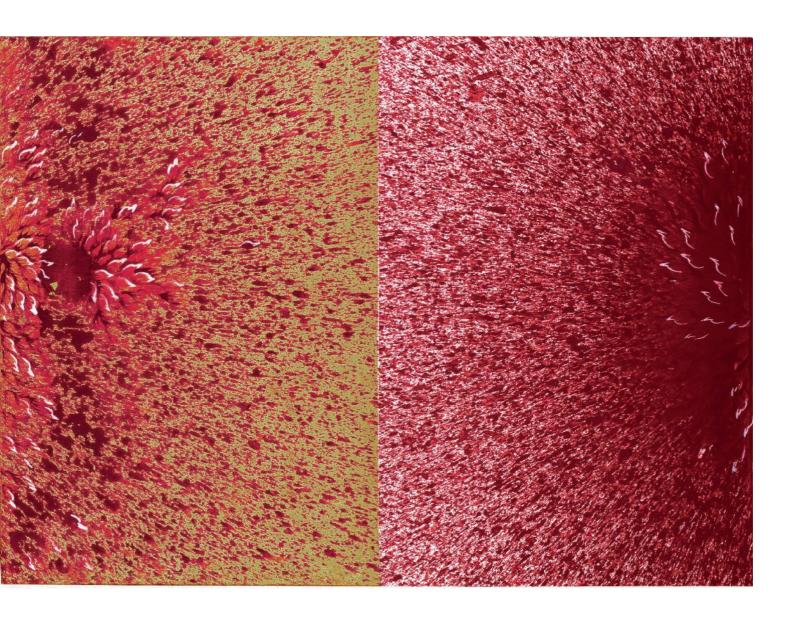
Imran Qureshi is a significant figure in the Neo-Miniaturist movement in Lahore. His work combines traditional motifs and methods and elements of contemporary abstract painting. Re-imagining Mughal miniature painting styles, the artist depicts flora and fauna in large-scale works on paper, canvas and site-specific installations, usually employing the color red. These works represent Qureshi's commentary on life and death: while the delicate and beautiful floral designs and gold leaf represent life, hope and beauty, the red 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 surfaces.

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







IMRAN QURESHI (B. 1972)

Untitled

twice signed, inscribed and dated 'Imran Qureshi Lahore 2015' (on the reverse) acrylic and gold leaf on paper; diptych 22 x 60% in. (55.9 x 154.3 cm.) Executed in 2015

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist, 2015



THE LIBRARY OF BENGALI LITERATURE

he renowned Bengali poet Sankha Ghosh, winner of the Jnanpith Award, and the renowned Bengali critic Padma Bhushan, Kyoto Laureate, and University Professor at Columbia, Gayatri Chakravorty Spivak, with the able assistance of expert Thibaut d'Hubert, Professor of Bengali literature at the University of Chicago, are editing a unique open-ended bilingual collection of 1000 years of the texts of Bengal, today divided between Bangladesh and India. Columbia University Press has awarded the editors a series contract.

The editors have put together a working list of fifty-odd volumes, but this is in fact an open-ended series and entries will be welcome from all sources, subject to the highest standard of peer review established by the Press. The first two books are ready to be published as soon as funds are secured. The model for the project is the Loeb Classical Library, started in 1911 at Harvard University Press, which now has more than 500 entries and is still going strong. That collection is devoted to preserving the writings of Greek and Latin antiquity. Our series is more ambitious and will keep up with researching more classical writing, and the continuing oral tradition, but also support the very best writing emerging in modernity. We are committed not only to literary texts, but also to intellectual writings of all kinds. The earliest text, where Bengali is organizing itself into a language from the many active everyday versions of Sanskrit, one of the classical languages of India, resembles what we have learned to call "wisdom texts." We move through religious poetry where the imaginative beauty of imagery and narrative are just as important as what might be thought of as religious content. Bengal is located at the extreme Eastern edge of India and is therefore connected to pre-Hindu ethnic origins in many significant ways, and this also gives importance to our series. This early historical and geographical diversity lead not only to transformations of the great goddesses Durga and Kali into Hindu versions, but also female personifications of everyday realities, including diseases such as cholera and smallpox, which give rise to verses of considerable complexity. There are also romances that combine travel and trade records, which begin to change as the equalizing impact of British currency and weights and measure begin to impose themselves by the 18th century.

Here it should be mentioned that the East India Company changed from a trading company to a landholding, colonizing phenomenon in Bengal, and therefore the cultural encounter of the early British incursion, not yet settled

into recognizable imperial policy, and the rising middle class of Bengal, gives rise to a unique cultural phenomenon of exchange and collaboration that complicates our usual pictures of colonialism. It should also be mentioned that starting from the 14th century, Bengal experienced the liberating phenomenon of Islam as well as what is known as the Bhakti movement, associated with Shri Chaitanya. Around these emergences, as well as the later colonial encounter, there is a rich theoretical and social prose, which is also of great historical interest and teaches us how to think through the partnerships that are happening today.

Given the powerful presence of global English, this rich history will be lost in another generation if our series does not establish itself now. Since the series has some scholarly annotations, it can travel from persons located in India to the very wide Bengali diaspora which started in the 16th century and has increased exponentially in the contemporary globalized world. And our hope, since Bengali is the easternmost member of the great Indo-European family of languages starting with Armenian in the West and including Greek and Latin, is to restore an old global history within the new global geography. In other words, we are certainly hoping that given the excellent quality of our translations, with the original available on the left-hand side, there will be an interest in the learning of Bengali outside of its current geographical outline.

The textual riches of any tradition are not just verbal but also visual. It therefore seems right that this project should turn for support toward the artists of South Asia and of South Asian origin, an area to which Bengali as a primary language is still confined. Art is a global phenomenon today, and this partnership between the visual and the verbal will also help the globalization of Bengali. In this matter, Christie's has partnered with artists, galleries, and lovers of art who have responded with a stunning collection of artworks ready to be auctioned to benefit the ongoing work of this effort to bring history and the future together. It is hoped that these works will find their home with private and public patrons who will enhance both their own surroundings and our crucial project.

Columbia University Press is raising an endowment of \$2 million to support the Series in perpetuity. We hope to raise part of the endowment through this auction. For more information about the project or to make a tax-deductible gift please visit the Series website at cup.columbia.edu/library-of-bengali-literature.



It is a great honor for Christie's to be partnering with Columbia University Press and Professor Gayatri Chakravorty Spivak to host this fundraiser auction for *The Library of Bengali Literature*. Professor Spivak needs little introduction; a University Professor, the highest faculty rank at Columbia University, and the only Asian woman to have been honored with this title, Spivak is considered one of the greatest literary theorists and feminist critics of our times. She was honored with the Padma Bhushan in 2013, one of India's highest civilian awards.

Bengal is considered one of the cultural epicenters in India, and is home to some of the greatest creative minds in the fields of art and literature. Spivak's project will bring centuries of wonderful literature from this region to the rest of the world through an open-ended series of volumes containing original masterpieces of the Bengali literary tradition and their English translations. This is a gift to the world, and perhaps the first attempt to focus global attention on literature from this region since 1913, when Rabindranath Tagore, also from Bengal, received the Nobel Prize for literature.

This fundraiser auction came together through friendship with and great admiration for Professor Spivak and her legacy. Each artist, gallerist and collector involved in this project went an extra step to support its brilliant cause. With their generous gifts and support, we present a great selection here, including works by some of the most sought after and leading contemporary artists of undivided Bengal and its diaspora, poignantly representing a moment when artists and connoisseurs come together regardless of political boundaries to bring Bengali literature to the world. Art and literature have always brought people closer, and we are honored to help take one more step forward in this journey.

We would like to express our gratitude to all the artists, galleries, collectors and foundations who have so generously contributed to this auction:

Rina Banerjee has gifted three beautiful works, including a set of two large lithographs and a watercolor.

Mithu Sen has gifted her most poetic painting, *Wisdom*, and added wisdom to this sale!

Artist couple Tayeba Begum Lipi and Mahbubur Rahman have each donated a wonderful sculpture to the sale.

Prateek and Priyanka Raja of Experimenter and artists Naeem Mohaiemen and Ayesha Sultana have gifted a wonderful selection of photo-based works.

Amrita and Priya Jhaveri of Jhaveri Contemporary and Rana Begum have donated two beautiful works by Rana.

Sree Banerjee of Project 88 and artists Raqs Media Collective, Sarnath Banerjee and Shumon Ahmed have contributed three excellent works.

Among the galleries, with its deep and longstanding interest in Bengal, DAG has most generously donated ten works to this selection, including two paintings by Jamini Roy, three works by Chittaprosad, two by Haren Das and one each by Gopal Ghosh, Sunil Das and Bipin Behari Goswami.

Sundaram Tagore Gallery has generously donated a large oil painting by K.M. Adimoolam.

Collectors and philanthropists Rajeeb and Nadia Samdani have gifted a work by Farida Batool and have additionally underwritten all logistics to get the works located in Bangladesh to New York!

The Blanca and Sunil Hirani Charitable Trust has generously underwritten all the logistics of putting this beautiful collection together.

The Mathur Family has donated a beautiful watercolor by Minal Damani.

And finally, a collector who wishes to remain anonymous has donated a wonderful drawing by Jogen Chowdhury.

The entire proceeds of the sale of these works will go to Columbia University Press. Please join us in making this fundraising auction for *The Library of Bengali Literature* a great success!

Gratitude, Deepanjana Klein



JAMINI ROY (INDIA 1887-1972)

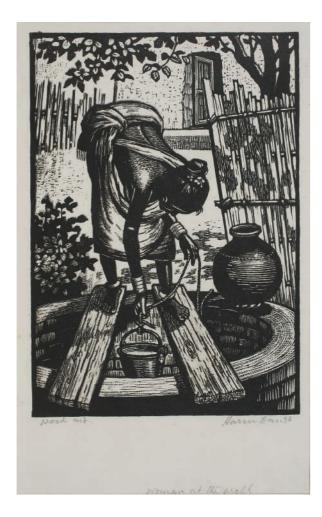
Untitled (Horse)

signed in Bengali (lower right) tempera on card 19½ x 12% in. (49.5 x 32.1 cm.)

\$6,000-8,000

PROVENANCE:

Acquired directly from the artist, Calcutta, *circa* 1938-48 Collection of Professor T.W. Clark, United Kingdom Thence by descent Bonhams, 21 May 2007, lot 38 Gifted by DAG to Columbia University Press



HAREN DAS (1921-1993)

Woman at the Well; Shell Girls

signed and dated 'Haren Das .58', titled 'Woman at the well' and inscribed 'Wood cut.' (lower edge); signed dated 'Haren Das 62.', titled '"Shell Girls" and inscribed 'Etching' (lower edge)

(2)

(2)

woodcut on paper; etching on paper

 $8\% \times 5\%$ in. (20.6 x 14.3 cm.) plate; $5\% \times 9\%$ in. (14.9 x 24.4 cm.) plate

Executed in 1958, 1962; two prints on paper

\$1,500-2,500

PROVENANCE:

Acquired from the artist's family, Kolkata, 2000 and 2008 Gifted by DAG to Columbia University Press

LITERATURE:

Haren Das, The End of Toil, Prints (1945-1990), exhibition catalogue, New Delhi, 2008, p. 75, 80 (illustrated)

K. Singh ed., A Visual History of Indian Modern Art, Volume Three: Revivalism and Beyond, New Delhi, 2015, p. 434-35 (illustrated)

The Art of Bengal, exhibition catalogue, New Delhi, 2012, pp. 237, 263 (illustrated)

236

CHITTAPROSAD BHATTACHARYA (1915-1978)

The Road Side Vendors; Untitled

signed and dated 'Chittaprosad -1952' and titled 'The Roadside Vendors' (lower edge) one

linocuts on paper

9 x 11½ in. (22.9 x 29.2 cm.); 11½ x 15 in. (28.3 x 38.1 cm.)

two prints on paper

\$2,000-3,000

PROVENANCE:

Acquired directly from the artist, circa late 1950s

The Collection of Eric and Sara Stinus, Denmark

Acquired from the above by a private collector, Copenhagen, circa 1970s Thence by descent

Acquired from the above by the present owner, 2018 Gifted by DAG to Columbia University Press







BIPIN BEHARI GOSWAMI (1934-2019)

Untitled (Mother and Child)

signed 'B. Goswami' and indistinctly dated (lower edge) bronze $\,$

12½ x 8¾ x 8½ in. (31.8 x 22.2 x 21.6 cm.) Executed in 1990; number two from an edition of two

\$2,000-3,000

PROVENANCE:

Acquired directly from the artist, New Delhi, 2004 Gifted by DAG to Columbia University Press

EXHIBITED:

K. Singh ed., 20th Century Indian Modern Art, New Delhi, 2014, p. 140 (illustrated)





JOGEN CHOWDHURY (B. 1939)

Couple V

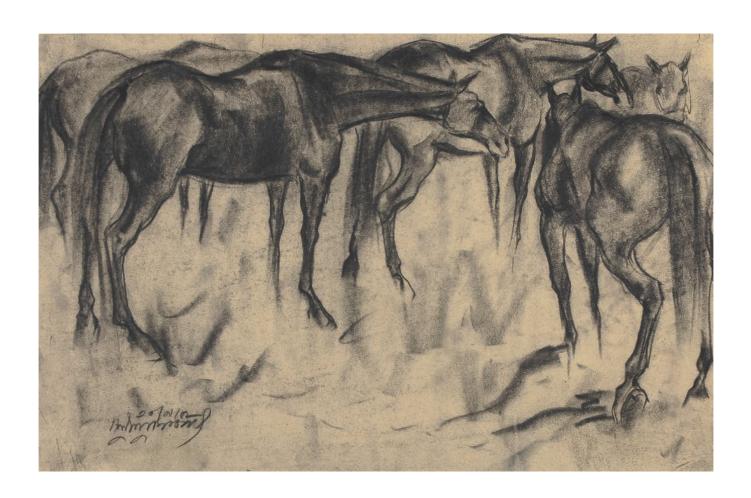
initialed, dated and inscribed in Bengali (lower right) and signed and dated 'JOGEN 91' and titled 'couple - V' (lower center)

charcoal on paper 221/2 x 293/4 in. (56.2 x 75.6 cm.) Executed in 1991

\$4,000-6,000

PROVENANCE:

Sakshi Gallery, Mumbai Gifted anonymously to Columbia University Press



SUNIL DAS (1939-2015)

Horses IV

signed and dated in Bengali (lower left) charcoal on paper 19% x 30 in. (50.5 x 76.2 cm.) Executed in 1952

\$3,000-5,000

PROVENANCE:

Acquired directly from the artist, Kolkata, 2004 Gifted by DAG to Columbia University Press



JAMINI ROY (INDIA 1887-1972)

Untitled (Two Deer)

tempera on card 9½ x 15% in. (24.1 x 39.1 cm.)

\$4,000-6,000

PROVENANCE:

Acquired directly from the artist, Calcutta, *circa* 1938-48 Collection of Professor T.W. Clark, United Kingdom Thence by descent Bonhams, 21 May 2007, lot 39 Gifted by DAG to Columbia University Press



K.M. ADIMOOLAM (1938-2008)

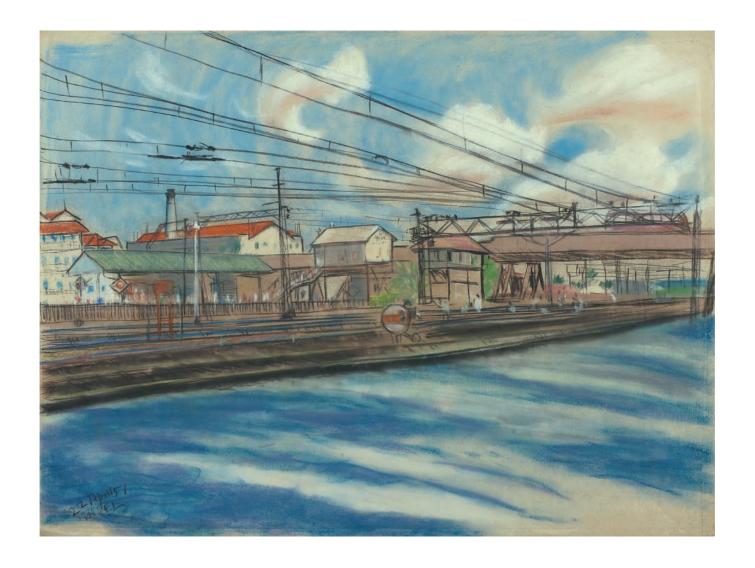
Untitlea

signed, dated, inscribed and titled 'Adimoolam 2001 / (K. M. ADIMOOLAM) 'UNTITLED' / OIL - 2001 30" X 56"' (on the reverse) oil on canvas $29\% \times 56$ in. (75.9 x 142.2 cm.) Painted in 2001

\$4,000-6,000

PROVENANCE

Gifted by Sundaram Tagore Gallery to Columbia University Press



CHITTAPROSAD BHATTACHARYA (1915-1978)

Untitled

dated '22 April 51' and indistinctly inscribed (lower left) pastel on paper 21% x 28% in. (54.6 x 71.8 cm.) Executed in 1951

\$6,000-8,000

PROVENANCE:

Acquired from the artist's family, Kolkata, 1999 Gifted by DAG to Columbia University Press

LITERATURE

Chittaprosad: A Retrospective 1915-1978, exhibition catalogue, New Delhi, 2011, p. 478 (illustrated)



243GOPAL GHOSE (1913-1980)

Untitled

pastel on paper 8½ x 6½ in. (21.6 x 15.6 cm.) Executed *circa* 1950s

\$1,500-2,500

PROVENANCE:

Acquired from the artist's family, Kolkata, 2002 Gifted by DAG to Columbia University Press

LITERATURE

K. Singh ed., A Visual History of Indian Modern Art, Volume Four: Bengal Modernists, New Delhi, 2015, p. 638 (illustrated)

244

MINAL DAMANI (B. 1979)

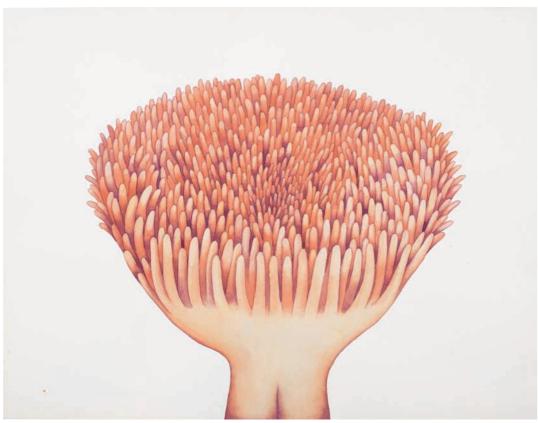
Flower

signed and dated Minal / 2008' (on the reverse) watercolor on paper $19\% \times 25\%$ in. (49.8 x 64.8 cm.) Executed in 2008

\$1,200-1,800

PROVENANCE:

Vadehra Art Gallery, New Delhi Acquired from the above, 2009 Gifted by the Mathur Family to Columbia University Press







SARNATH BANERJEE (B. 1972)

The Ascent of Avinash Deshpande (Bicarbonates) acrylic and ink on paper; diptych 21½ x 29½ in. (54.6 x 74.9 cm.) Executed in 2011

\$3,000-5,000

PROVENANCE:

Gifted by the artist and Project 88, Mumbai, to Columbia University Press

In his drawing-based project Bicarbonates, Sarnath Banerjee explored the idea of imperfect twins, working only with diptychs of various scale and formations to illuminate various aspects of the society he inhabits. Using almost-identical pairs of drawings he explores the idea of reverse animation, where the tiniest of interventions in the second drawing create a large comment but no progression in time, going against the very grain of animation. In Bicarbonates, the slightest change in the frame, rather than creating movement, creates an eerie stillness. Perhaps a stillness craved by the citizens of a speed-boat nation, an active stillness that needs to be carved out of a hyper kinetic world where arresting motion is every bit as hard as producing it. Morphologically, the project vaguely resembles the age-old pictorial game of 'spot the difference'. This series of works is a radical departure from his earlier work, in which he subverted both the language of animation and graphic story telling. In this work, the artist refers to an old proposition put forth by the great Turk is h fool and wise-man, Mulla Nassiruddin to a drunk "[...] you cannot prevent yourself from falling, but when you do fall, fall gracefully."

RINA BANERJEE (B. 1963)

Swing swing she was her Swamy's sunshine while moo specks, flakes and frost flirted with her shape. The others not those who had fallen out of grace because of unfortunate race missed her but stayed though out of her way.

acrylic, ink, and mica flakes on paper 15×11 in. $(38.1 \times 27.9 \text{ cm.})$ Executed in 2011

\$6,000-8,000

PROVENANCE:

Gifted by the artist to Columbia University Press

EXHIBITED

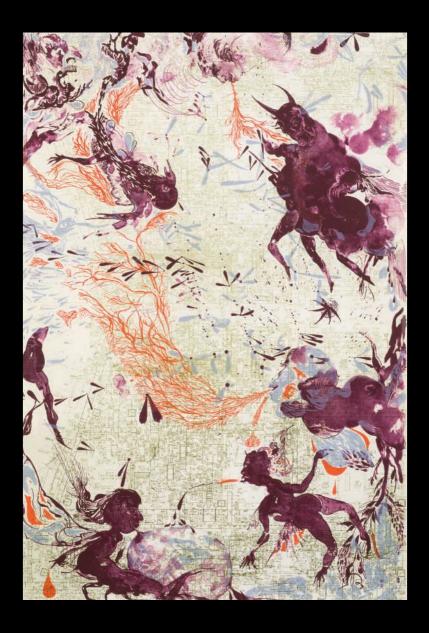
Mumbai, Harmony Art Foundation, Fabular Bodies, New Narratives in the Art of the Miniature, 6-14 August 2011

LITERATURE:

Fabular Bodies, New Narratives in the Art of the Miniature, exhibition catalogue, Mumbai, 2011, p. 47 (illustrated)

Describing Rina Banerjee's work as "dazzling, breathtaking and confounding" and "fresh, original and exhilarating", Clayton Press notes, "Reality and fantasy, history and mythology partner with each other. Her work is like a cartographic fiction, in which Banerjee schematizes and visualizes an imaginary world based on real world pliable fact. Banerjee is a rarity among artists, who can simultaneously enable and enrich meaning without being intentionally didactic or moralizing. Hers is a poetic activity that creates opportunities for viewers to awaken to alternative meanings in art." (C. Press, 'Rina Banerjee, 'Make Me A Summary Of The World' At Pennsylvania Academy Of The Fine Arts', 8 January 2019, Forbes website, accessed July 2019)





RINA BANERJEE (B. 1963)

A mighty mass of foam wept, a net no less wet and sticky claimed each speck of labor for another speck, broke them off her country's sweat so did she squatted on tight thighs, to beat out her horrid task, one at dark and the other by sight when colonial powers swung high a undignified humanity reigned no less till all was free to name;

lvory hunters, rubber merchants, labor traders, farm hands, like ancient tree, Banyan tree threw it's tangerine roots from his pale mouth, scraped the earth of wealth with bodies jumping, swaying and swirling, black and brown limbs flying, small hands churning to feed the cream she made with this crimson flesh to colonial kings too far to see, so make them sing with no remorse while nature and savage flicker, to cease upon a candles glow

signed and inscribed 'Rina Banerjee E.A. 7/8' (lower left); signed and inscribed 'E.A. 6/8 Rina Banerjee' (lower left)

lithographs on paper

 $39\% \times 27\%$ in. (100 x 68.9 cm.) each

Executed in 2011; number seven and number six from editions of eight artist's proofs; two prints on paper (2

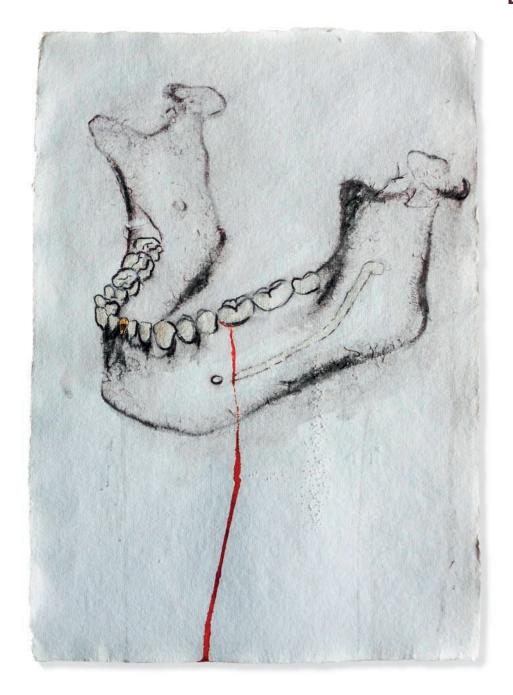
\$2,500-3,500

PROVENANCE

Gifted by the artist to Columbia University Press







MITHU SEN (B. 1971)

Wisdom

mixed media drawing and scratches on handmade paper with charcoal, ink, watercolor, gold foil and toothache 22% x 15% in. (57.2 x 39.4 cm.) Executed in 2010-19

\$3,000-5,000

PROVENANCE:

Gifted by the artist to Columbia University Press

AYESHA SULTANA (B. 1984)

Form Studies - Photographs

digital prints on Hahnemühle paper 7 x 5¼ in. (17.8 x 13.3 cm.) each

Executed in 2017; number eleven from an edition of fifteen plus one artist's proof; twenty photographs on paper and one book (20)

\$7,000-9,000

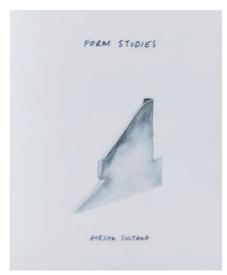
PROVENANCE:

Gifted by the artist and Experimenter, Kolkata, to Columbia University Press

EXHIBITED:

New Delhi, Shrine Empire, *Shadow Lines: Experiments with Light, Line and Liminality*, 6 April - 25 May, 2019 (another from the edition)

This suite of twenty Form Studies - Photographs offers insight into the gaze of Ayesha Sultana. How she perceives street corners, architectural facets, wall surfaces, and construction items in her day to day life in Dhaka as well as other cities she travels to. These impressions are captured by the artist as photographs, accumulate in her subconscious and eventually find themselves in her works on paper and sculpted pieces. They are not just observations of form, but of material, movement and distance; key aspects that have held Sultana's interest over time.



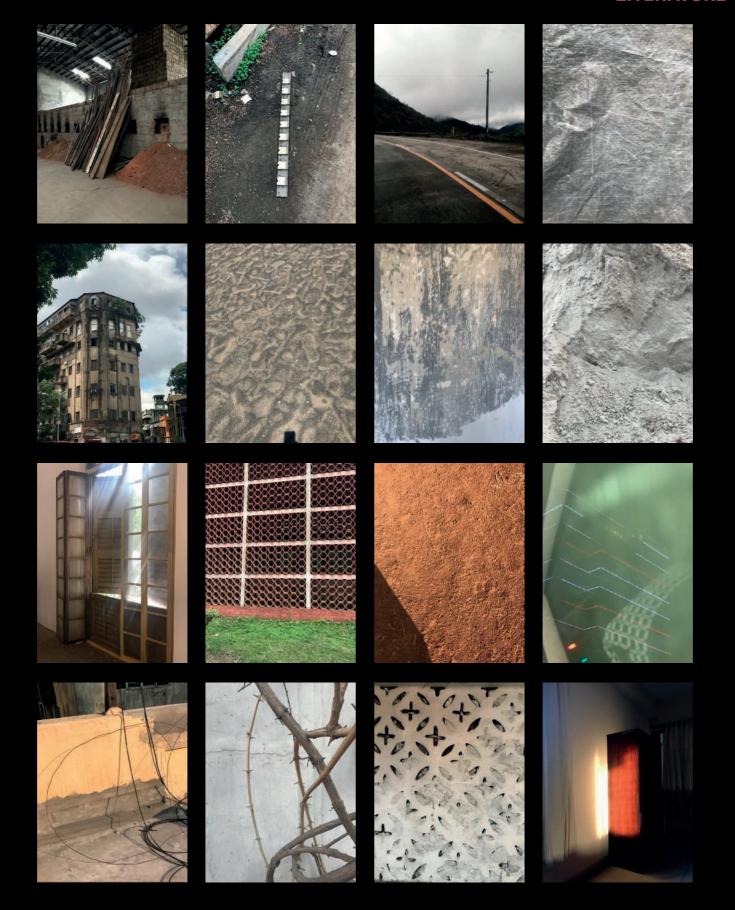
An edition of *Form Studies*, a book published in a limited edition of 200 by Experimenter Books is included with this lot. The book comes with a signed edition of one of the 20 photographs



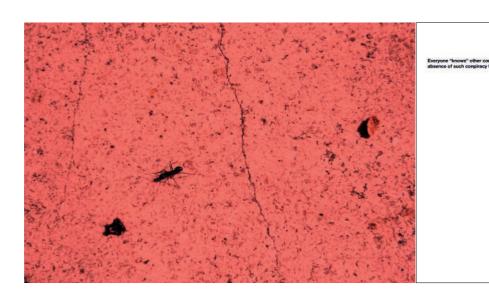












NAEEM MOHAIEMEN (B. 1969)

Red Ant Mother____, Meet Starfish Nation

archival print on paper; triptych 12 x 18 in. (30.5 x 45.7 cm.) each

Executed in 2009; number two from an edition of three plus one artist's proof

\$15,000-20,000

PROVENANCE:

Gifted by the artist and Experimenter, Kolkata, to Columbia University Press

EXHIBITED

Dhaka, Asiatic Society, Contemporary Bangladesh Practices, 2008 (another from the edition)

Hollywood, Florida, Art and Culture Center, *Exploding the Lotus*, 29 February - 25 May, 2008 (another from the edition)

Basel, Kunsthalle Basel, *Naeem Mohaiemen, Prisoners of Shothik Itihash*, 15 June - 24 August, 2014 (another from the edition)

Kolkata, Experimenter, *The Young Man Was (contd.)*, 9 August - 27 September, 2014 (another from the edition)

ries had a hand in the 1975 coup. The

I sat all morning at Azimpur gorosthan. Jumma azaan came and went, I had other things to do. Ants crawled on cracked stone, dried husks turned soldier and an orange peel relaxed to cooperate. On a tissue of siel I made a list from I hephaltits." "generate" on the "foreign link".

embassy spokesperson
question the motives of your informants
two congressional committees
illogal covert actions
ordinary mixture of allegations and innuendos
so-called
diplomatic and intelligence bureaucracies
illogal clandestine action
tip of the iceberg
station chief

came to an understanding stay out of it and disengage I can't say whether there was any approach no embassy personnel were to have further contact and run let me answer this question theoretically there have been lapses referred to himself in the third person separate channels agency deep throat coups take place because of the people themselves



Since 2006, Naeem Mohaiemen has worked on a history of the 1970s radical left, through the prism of Bangladesh's particular experience of these movements, while also spilling out into related movements in Germany, Japan, and the Middle East. The project has been described as "engagements with a revolutionary past meaningful in the sudden eruption of a revolutionary present." (K. Wilson-Goldie, 'Plot for a Biennial' *Bidoun* website, accessed July 2019)

In Red Ant Mother___, Meet Starfish Nation, the artist presents a collection of phrases from a journalist's reports on the alleged CIA involvement in the military coup that took place in Bangladesh in 15 August 1975, when a group of junior army officers attacked and killed Sheikh Mujibur Rahman, the nation's founding father. Mohaiemen flanks the journalist's words with rose-tinted images of the single ants and dried up flowers that attend the leader's grave. Writing about this piece, the artist noted:

Journalist Lawrence Lifschultz was expelled from Bangladesh for reporting on the Sepoy Bidroho (Soldiers Rebellion) trial. It was considered acceptable to investigate a potential CIA link to the first 1975 coup. That trail, after all, led "outside" the country – Libya or the United States.

The Sepoy coup, however, was a very different matter. It was the influence of Mao Tse-Tung's "Chinese line" among a group of rebel army soldiers, but the tactics and results were homegrown. Made in Bangladesh.

The full implications were frightening for senior army officers. The internal structure was the most extreme of pyramids. If hundreds of thousands of junior soldiers started believing it was acceptable to break into the armory, loot guns, and start shooting senior officers, there would be no end to the fighting. The army would be torn apart by many rebellions.

Lifschultz's sin was to have hinted at this possibility.

The worries proved justified. My friend, the Berlin-based architect, described General Zia as the man who restored order. But in fact, the military continued to be wracked by violence for another two years.

The attempted mutiny at Dhaka airport in 1977, during the hijack of Japan Airlines, was the last major coup attempt. The mass hangings after that event broke the back of future rebels.

Until 1981. When Zia was assassinated in Chittagong.





252 MAHBUBUR RAHMAN (B. 1969)

The Boots

stainless steel 30 x 12 x 16 in. (76.2 x 30.5 x 40.6 cm.) Executed in 2018

\$3,000-5,000

PROVENANCE:

Gifted by the artist to Columbia University Press

253 FARIDA BATOOL (B. 1970)

Thandi Sarak

lenticular print 36 x 22 in. (91.4 x 55.9 cm.) Executed in 2009

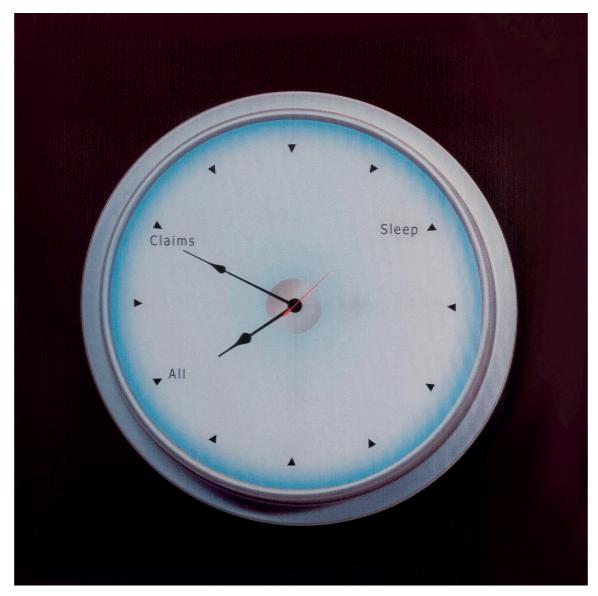
\$2,000-3,000

PROVENANCE:

Christie's New York, 20 March 2013, lot 46 Acquired from the above Gifted by Nadia and Rajeeb Samdani to Columbia University Press

EXHIBITED:

Lahore, Rohtas 2 Gallery, Lahore - My Love, 2008 New York, Aicon Gallery, Maa tuje salaam (Hail to Mother), September-October, 2009 Farida Batool often works with lenticular printing, a process which gives her work a sense of dynamism, intrigue and metamorphosis. Lenticular printing is a technology in which a lenticular lens is used to produce images with an illusion of movement, change or three dimensional depth as the image is viewed from different angles. Batool's lenticular works are politically charged and as such are representative of the socio-political climate of her native Pakistan and often describe the fear many citizens endure. Having studied and practiced abroad in recent years, Batool has subsequently engaged with issues of being a part of the diaspora and the associated feelings of guilt, alienation and nostalgia for her homeland. These competing, discombobulating sentiments are mirrored in the very medium of her lenticular prints. Their doublefaceted layering afforded the viewer a duality of experiences, and perspectives, where nothing is as it first seems. Thandi Sarak, refers to a shopping mall where several protests were staged in 2008-9. This work shifts and morphs between, state police and innocent ghostly children at play, creating a jolting juxtaposition of violence and innocence, life and loss.



RAQS MEDIA COLLECTIVE (JEEBESH BAGCHI B. 1965; MONICA NARULA B. 1969; SHUDDHABRATA SENGUPTA B. 1968)

Sleep Clock

lenticular print 24×24 in. (61 x 61 cm.) Executed in 2018; number one from an edition of twelve plus one artist's proof

\$6,000-8,000

PROVENANCE:

Gifted by the artists and Project 88, Mumbai, to Columbia University Press

Monica Narula, Shuddhabrata Sengupta, and Jeebesh Bagchi formed Raqs Media Collective in 1992, after graduating from AJK Mass Communication and Research Center, Jamia Milia University, in Delhi. Raqs Media Collective follows its self-declared imperative of 'kinetic contemplation' to produce a trajectory that is restless in its forms and exacting in its procedures. Raqs articulates an intimately lived relationship with time in all its tenses through anticipation, conjecture, entanglement and excavation. Conjuring figures of cognitive and sensory acuteness, Raqs' work reconfigures perceptional fields and demands that everyone looks at what they take for granted, anew.

Sleep. Waking. Life. Death. The most intimate, singular as well as universal of experiences are rendered through a pair of clock-faces that mark the rhythm of every working day, and every life. The alteration between waking, working, sleeping on the one hand, and the beginning and end of life on the other hand, are the two sets of movements that stand behind the conception of this piece.





RANA BEGUM (B. 1977)

WP347; WP348

signed, titled and dated 'R Begum / WP347 / 2019' (on the reverse); titled, dated and signed 'WP348 / 2019 / R Begum' (on the reverse) spray paint on foil 11¾ x 9½ x 1⅙ in. (30 x 25 x 4 cm.) each

Executed in 2019; two works on foil

(2)

\$4,000-6,000

PROVENANCE:

Gifted by the artist and Jhaveri Contemporary, Mumbai, to Columbia University Press



SHUMON AHMED (B. 1977)

Manzil 9

print on Baryt paper 30 x 30 in. (76.2 x 76.2 cm.)
Executed in 2017; second from an edition of five plus two artist's proofs

\$2,000-3,000

PROVENANCE:

Gifted by the artist and Project 88, Mumbai, to Columbia University Press





ASIAN WORKS OF ART New York, 11 September 2019

VIEWING

6-10 September 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

Tristan Bruck tbruck@christies.com +1 212 636 2190

A LARGE AND IMPORTANT BRONZE FIGURE OF UMA South India, Chola period, circa 13th century 251/4 in. (64.1 cm.) high \$300,000-500,000 USD

CHRISTIE'S

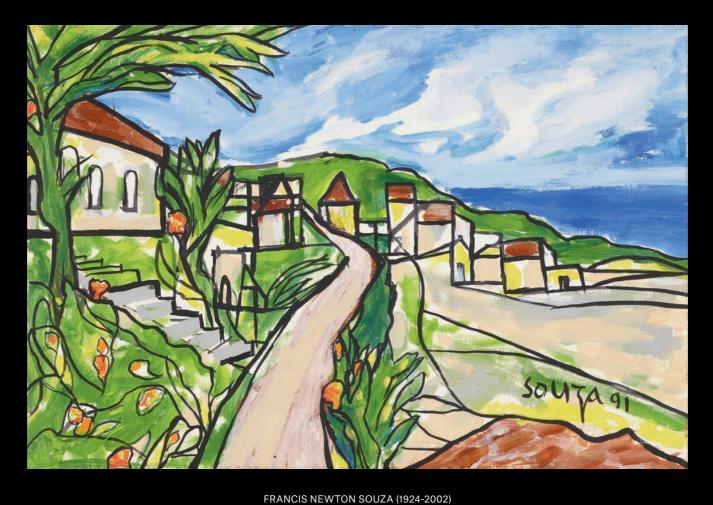


GODS AND GUARDIANS: SOUTH ASIAN WORKS OF ART

Online Auction, 12-19 September 2019

CONTACT
Anita Mehta
amehta@christies.com
+1 212 636 2190





Littoral Picture

acrylic on paper

15 x 22½ in. (38.1 x 57.2 cm.)

Executed in 1991 \$10,000-15,000

CONTEMPORARY ART ASIA

Online Auction, 18-25 September 2019

VIEWING

6-13 September 2019 20 Rockfeller Plaza New York, NY, 10020

CONTACT

Salomé Zelic szelic@christies.com +1 212 636 2190

CHRISTIE'S

CONDITIONS OF SALE . BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

- (a) The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect condition.

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - (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 Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at $+1\ 212-636-2000$.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE TM

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

(c) Written Bids

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

C CONDUCTING THE SALE 1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

(c) withdraw any lot:

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

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option: (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;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. 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 sections B(3), E(2)(i), F(4), and I(1).

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots we charge 25% of the hammer price up to and including US\$300,000, 20% on that part of the hammer price over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the hammer price above US\$4,000,000.

2 TAYES

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

For lots Christie's ships to or within the United States, a sales or use tax may be due on the hammer price, buyer's premium, and/or any other charges related to the lot, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any lot collected from Christie's in New York.

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

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

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

E WARRANTIES 1 SELLER'S WARRANTIES

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

- 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, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your lot is not authentic, subject to the terms below, we will refund the purchase price paid by you. The meaning of authentic can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as follows:

(a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the

authenticity warranty.

- (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 in 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 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 Christic'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 auction 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 5 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, under any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.
- (i) Books. Where the lot is a book, we give an additional warranty for 21 days from the date of the auction that any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:
 - (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 written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting. In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's

does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

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
- (b) where you are bidding on behalf of another person, you warrant that:
- (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. You 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 tax crimes;
- (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:
 -) the **hammer price**; and
 - (ii) the $buyer\mbox{'s}\ premium;$ and
 - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

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

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.
- (c) You must pay for lots bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer
 - JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978,
 - for international transfers, SWIFT: CHASUS33.

 (ii) Credit Card.
 - We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site. (iii) Cash
 - We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - (iv) Bank Checks You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
 - (v) Checks You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

money laundering, terrorist activities or other crimes. 4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the purchase price in full by the due date, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F₅ and any other rights or remedies we have by law):
 - (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publically 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) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) You must collect purchased lots within seven days from the auction (but note that lots will not be released to you until you have made full and

clear payment of all amounts due to us).

- (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 +1 212 636 2650.
- (c) If you do not collect any lot within thirty days following the auction we may, at our option
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the lot in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the lot in full but you do not collect the lot within 180 calendar days of payment, we may charge you New York sales tax for the lot.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING 1 SHIPPING

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

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com See the information set out at https://www. christies.com/buying-services/buying-guide/ ship/ or contact us at PostSaleUS@christies.com.

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

(c) Lots containing Ivory or materials

resembling ivory

If a lot contains elephant ivory or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the lot from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable

Fish and Wildlife authorities. You will buy that lot at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

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

(f) Gold

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

(g) Watches

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

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

OUR LIABILITY TO YOU

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

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 anvone 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 LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

This agreement, and any non-contractual obligations

9 LAW AND DISPUTES

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

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

- (i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;
- (iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material. authenticity warranty: the guarantee we give in this

agreement that a lot is authentic as set out in paragraph E2 of this agreement. buyer's premium: the charge the buyer pays us along

with the hammer price. catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom

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

condition: the physical condition of a lot. due date: has the meaning given to it paragraph F1(a). estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and high estimate means the higher figure. The mid estimate is the midpoint between the two. hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

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

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

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

provenance: the ownership history of a **lot**. qualified: has the meaning given to it in paragraph E2 and Qualified Headings means the paragraph headed Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

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

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

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

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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Email: PostSaleUS@christies.com

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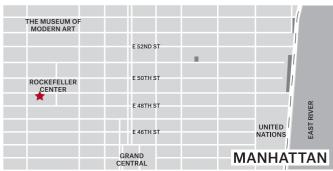
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Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020 Tel: +1 212 636 2000 PostSaleUS@christies.com Main Entrance on 49th Street Receiving/Shipping Entrance on 48th Street

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Monday-Friday except Public Holidays

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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'

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

See Storage and Collection pages in the catalogue.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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^o 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.

° ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie's 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 o .

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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 interested parties

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 ". 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.

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FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..

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

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

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

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 *"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

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

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

29/03/19

29/03/19

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

SOUTH ASIAN MODERN + CONTEMPORARY ART

WEDNESDAY 11 SEPTEMBER 2019 AT 10.00 AM

20 Rockefeller Plaza New York, NY 10020

CODE NAME: MEIMEI SALE NUMBER: 17597

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

US\$100 to US\$2,000 by US\$100s US\$2,000 to US\$3,000 by US\$200s by US\$200, 500, 800 US\$3.000 to US\$5.000

(e.g. US\$4,200, 4,500, 4,800)

by US\$500s US\$5,000 to US\$10,000 US\$10,000 to US\$20,000 by US\$1,000s US\$20,000 to US\$30,000 by US\$2,000s

US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)

US\$50,000 to US\$100,000 by US\$5,000s US\$100,000 to US\$200,000 by US\$10,000s Above US\$200.000 at auctioneer's discretion

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

- I request Christie's to bid on the stated lots up to the maximum bid I have indicated for each lot.
- 2. I understand that if my bid is successful the amount payable will be the sum of the hammer price and the buyer's premium (together with any applicable state or local sales or use taxes chargeable on the hammer price and buyer's premium) in accordance with the Conditions of Sale-Buyer's Agreement). The buyer's premium rate shall be an amount equal to 25% of the hammer price of each lot up to and including US\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% of the amount above US\$4,000,000.
- 3. I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a lot for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the lot to the bidder whose written bid it received and accepted first.
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AUCTION RESULTS: CHRISTIES.COM

08/01/19

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

	17597		
Client Number (if applicable)	Sale Number	Sale Number	
Billing Name (please print)			
Address			
City	State	Zone	
Daytime Telephone	Evening Telepl	Evening Telephone	
Fax (Important)	Email		
O Please tick if you prefer not to receive inf I HAVE READ AND UNDERSTOOD THIS WRIT	·	•	
Signature			

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