

SOUTH ASIAN MODERN
+ CONTEMPORARY ART

NEW YORK 18 MARCH 2020



CHRISTIE'S







Souza 1955

SOUTH ASIAN MODERN + CONTEMPORARY ART

WEDNESDAY 18 MARCH 2020

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The Estate of Ranbir Singh

The department would like to thank Alvina Huang & Khushmi Mehta for their invaluable help with the catalogue.

Front cover: Lot 518
Inside front cover: Lot 505
Opposite: Lot 534
Inside back cover: Lot 543
Back cover: Lot 530

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9/10/18

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Wednesday 18 March 2020
at 12.00 pm (Lots 501-563)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	13 March	10.00 am - 5.00 pm
Saturday	14 March	10.00 am - 5.00 pm
Sunday	15 March	1.00 pm - 5.00 pm
Monday	16 March	10.00 am - 5.00 pm
Tuesday	17 March	10.00 am - 5.00 pm

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William Robinson (#2017522)

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18 MARCH

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THE JANE AND KITO DE
BOER COLLECTION
NEW YORK

2 APRIL

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

7 APRIL

ART PRÉCOLOMBIEN
PARIS

8 APRIL

ARTS D'AFRIQUE,
D'Océanie et d'Amérique
du Nord
PARIS

14 MAY

AFRICAN & OCEANIC ART
NEW YORK

9 JUNE

SOUTH ASIAN MODERN +
CONTEMPORARY ART
LONDON

23 JUNE

FINE CHINESE PAINTINGS
NEW YORK

24 JUNE

JAPANESE & KOREAN ART
NEW YORK

24 JUNE

INDIAN, HIMALAYAN &
SOUTHEAST ASIAN WORKS
OF ART
NEW YORK

24-25 JUNE

SACRED AND IMPERIAL:
THE JAMES AND MARILYNN
ALSDORF COLLECTION
NEW YORK

26 JUNE

IMPORTANT CHINESE
CERAMICS AND WORKS OF ART
NEW YORK

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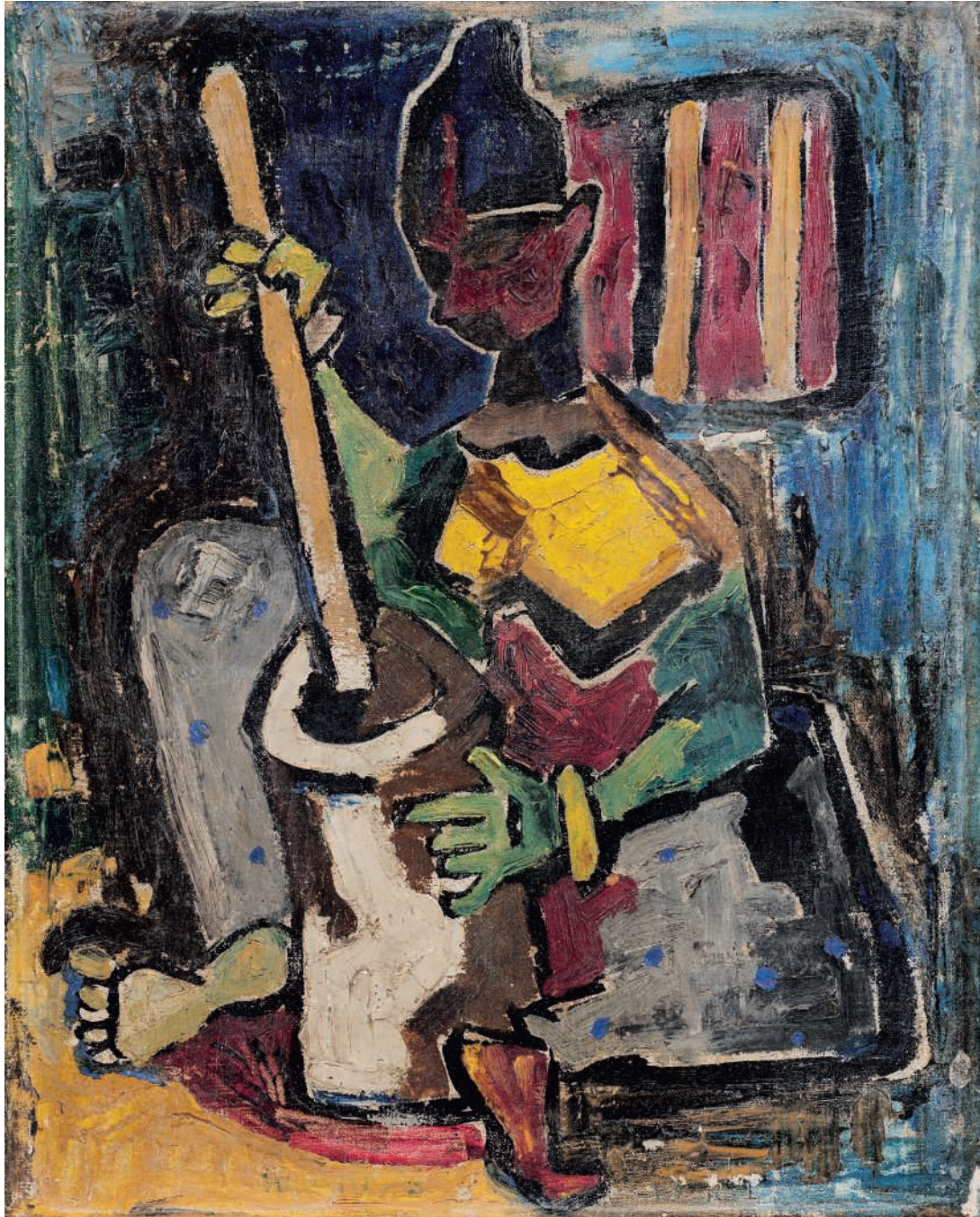
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501

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Woman)

signed 'HUSAIN' and indistinctly dated (lower right)

oil on canvas

12 x 9 $\frac{3}{4}$ in. (30.5 x 24.4 cm.)

Painted *circa* early 1950s

\$20,000-30,000

PROVENANCE:

Private Collection, Paris

Acquired from the above by the present owner



502

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Mother and Child)

oil on paper laid on board
16 x 14 $\frac{3}{4}$ in. (40.6 x 37.5 cm.)
Executed circa early 1950s

\$20,000-30,000

PROVENANCE:

Private Collection, Paris

Acquired from the above by the present owner

503

MAQBOOL FIDA HUSAIN (1913-2011)

Mithun III

signed in Hindi and dated '63' (lower right); titled, dated and inscribed 'Mithun III - 1963 / 50" x 38"' (on the reverse)

oil on canvas

50½ x 38¼ in. (128.3 x 97.2 in.)

Painted in 1963

\$100,000-150,000

PROVENANCE:

Acquired directly from the artist

Thence by descent

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

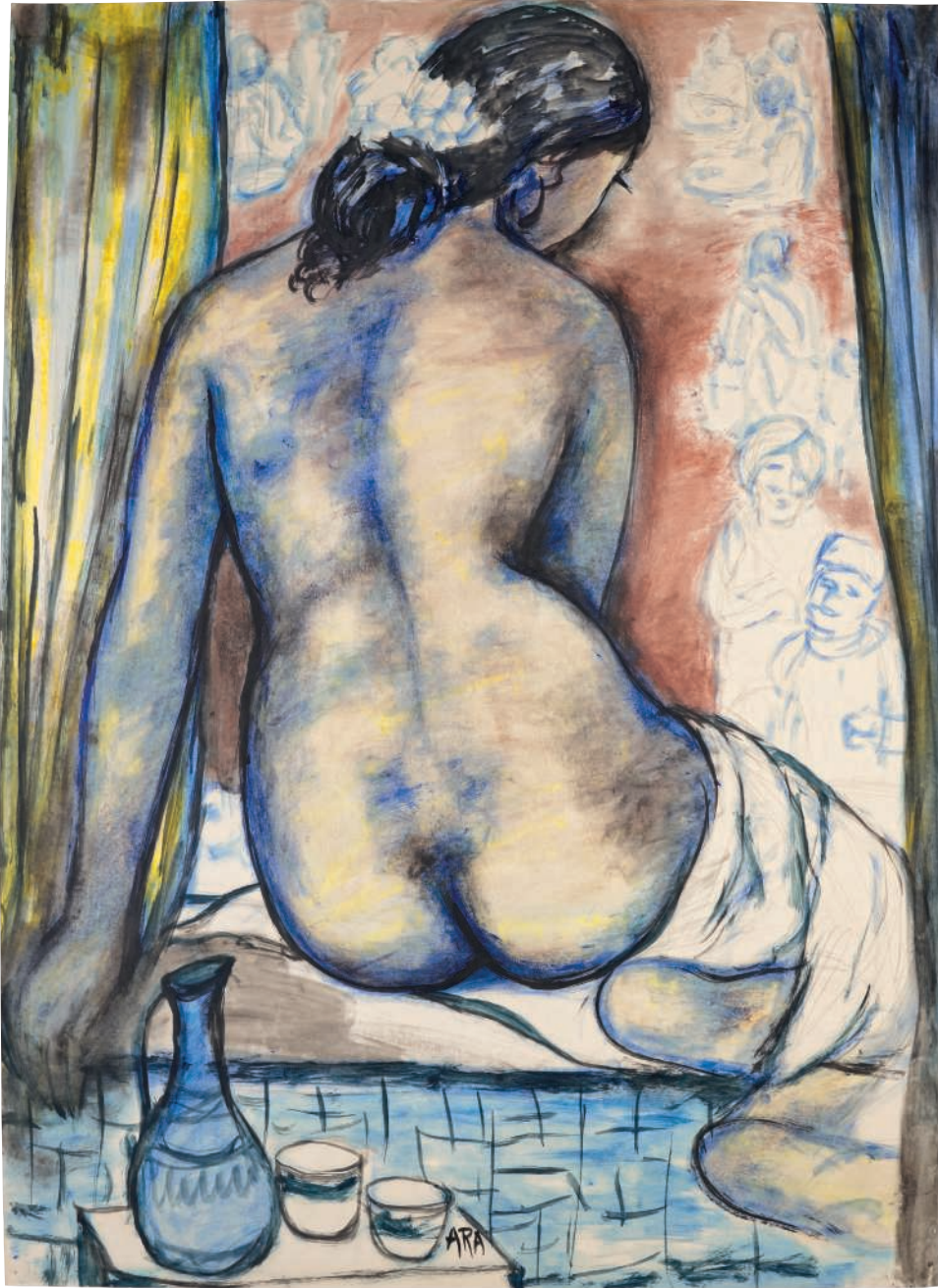
In *Mithun III*, painted in 1963, Maqbool Fida Husain reveals a tender depiction of a man sitting with his reclining lover, bathed in moonlight, enshrouded by a blue night sky. To the side of the outstretched woman Husain places a deliberately ambiguous animal that hovers between the mortal and the divine. The title, *Mithun*, literally meaning couple or lovers, is derived from the Sanskrit term *mithuna* used to describe the loving couples found in classical Indian painting and temple sculpture. This enigmatic representation has been used to symbolize fertility, union, the divine and worldly pleasure. Husain, in the first half of the 1960s, turned to this theme of *mithuna* several times, most notably in his iconic painting of the same name from 1964.

The portrayal of the feminine is an integral part of Husain's compositions. The female figure in Husain's work is often influenced by classical Indian sculpture, yet remains characterized by the artist's instantly recognizable, angular lines. "Husain's women are always enshrouded in an invisible veil, the simplicity of their form countered by their inaccessibility" (Y. Dalmia, *The Making of Modern Indian Art: The Progressives*, New Delhi, 2001, p. 111). In *Mithun III* Husain constructs a poetic, beguiling image that draws the viewer in with nuanced layers and displays Husain at his lyrical best, conjuring an image of intimacy and divinity. Husain's bold lines become softer while his application of paint becomes more gestural giving his forms a sense of sculptural monumentality. "Even if the figures are not in motion, the curvilinear forms, their stances, the rhythmic lines, the use of paint are all employed with a sense of urgency and create a feeling of exuberance which is typical of him [Husain] and his personality." (P. Sen, 'The Figure in Indian Art', *Lalit Kala Contemporary* 17, Delhi, 1974, p. 11)



Maqbool Fida Husain, *Mithuna*, 1964
Image reproduced from R. Bartholomew and S. Kapur, eds., *Husain*, New York, 1972, pl. 127





PROPERTY FROM A PROMINENT EAST COAST COLLECTION

504

KRISHNAJI HOWLAJI ARA (1914-1985)

Untitled (Nude)

signed 'ARA' (lower center)
watercolor and pencil on paper
30 x 21 $\frac{1}{4}$ in. (76.2 x 55.2 cm.)

\$10,000-15,000

PROVENANCE:

Pundole Art Gallery, Bombay
The Collection of Dr. Richard Kunisch, German Consul
General to India, 1965-70
Private Collection, Austria
Christie's New York, 16 September 2008, lot 222
Acquired from the above by the present owner

TYEB MEHTA RECLINING NUDE

Expression was all-important [...] Expressionism appeals to the viewer directly...Munch, Kokoschka, Emil Nolde weren't painters in the tradition of painting, and they were 'gut' painters. I was painting from the gut.

- TYEB MEHTA

Tyeb Mehta's formative style was deeply influenced by the time he spent in the United Kingdom and Europe in the 1950s. Mehta first travelled to Europe for a few months in 1954, where he visited Paris and London to study the European Masters. He was so influenced by this trip that in 1959, the year of the present painting, he returned to Europe for an extended stay in London where he lived and worked for five years. Exposure to Western art was critical in the development of Mehta's distinctive early aesthetic, allowing him to develop a new visual vocabulary.

From the late 1950s, although Mehta's compositions remain anchored by a central figure, the forms begin to fracture and flatten. His works of this critical period display a quiet sensitivity that resonates with emotional potency. It was only in these transitional years that the artist signed his works 'Tyebi' before switching to the more familiar 'Tyeb'. *Untitled (Reclining Nude)* is a rare example of the artist's transition from static sculptural forms to expressive and sensitive abstract ones. Whilst the plasticity of the reclining figure owes a debt to the months Mehta spent studying sculpture in the Faculty of Fine Arts of M.S. University, Baroda, in 1957, the dynamic expressive brushstroke and use of the palette knife is a clear product of the vibrant London art scene of the 1950s. The influence of the emotive visceral qualities of European

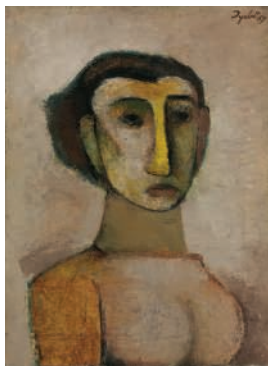
Expressionism is clear as it starts to replace the softer and smoother technique of Mehta's earlier works.

This reclining nude is also reminiscent of the Western tradition of the romantic trope of the odalisque, most notably adopted by the artists Henri Matisse and Paul Gauguin. Mehta adopts this odalisque style not just as an arena for expression but as a monument to femininity. This painting depicts a woman outstretched on an abstracted background. This abstracted female appears in several of Mehta's paintings over this brief period treated with an almost deferential, loving respect.

Painted as the 1950s drew to a close this is one of the last examples of the artist's subtle and vulnerable early paintings, which preceded his gestural abstracted style of the 1960s. This tender portrait was exhibited in 1959 in Mehta's first solo show at the Jehangir Art Gallery in Bombay, organized by Gallery 59, owned by his friend and gallerist Bal Chhabda. The painting was acquired by Emanuel Schlesinger, an emigre businessman who advised and encouraged several young artists in India at the time, frequently acquiring their work to support them financially as well. This painting is then a unique portrayal of love, life and hope at a moment where the artist was himself standing on the threshold of success.



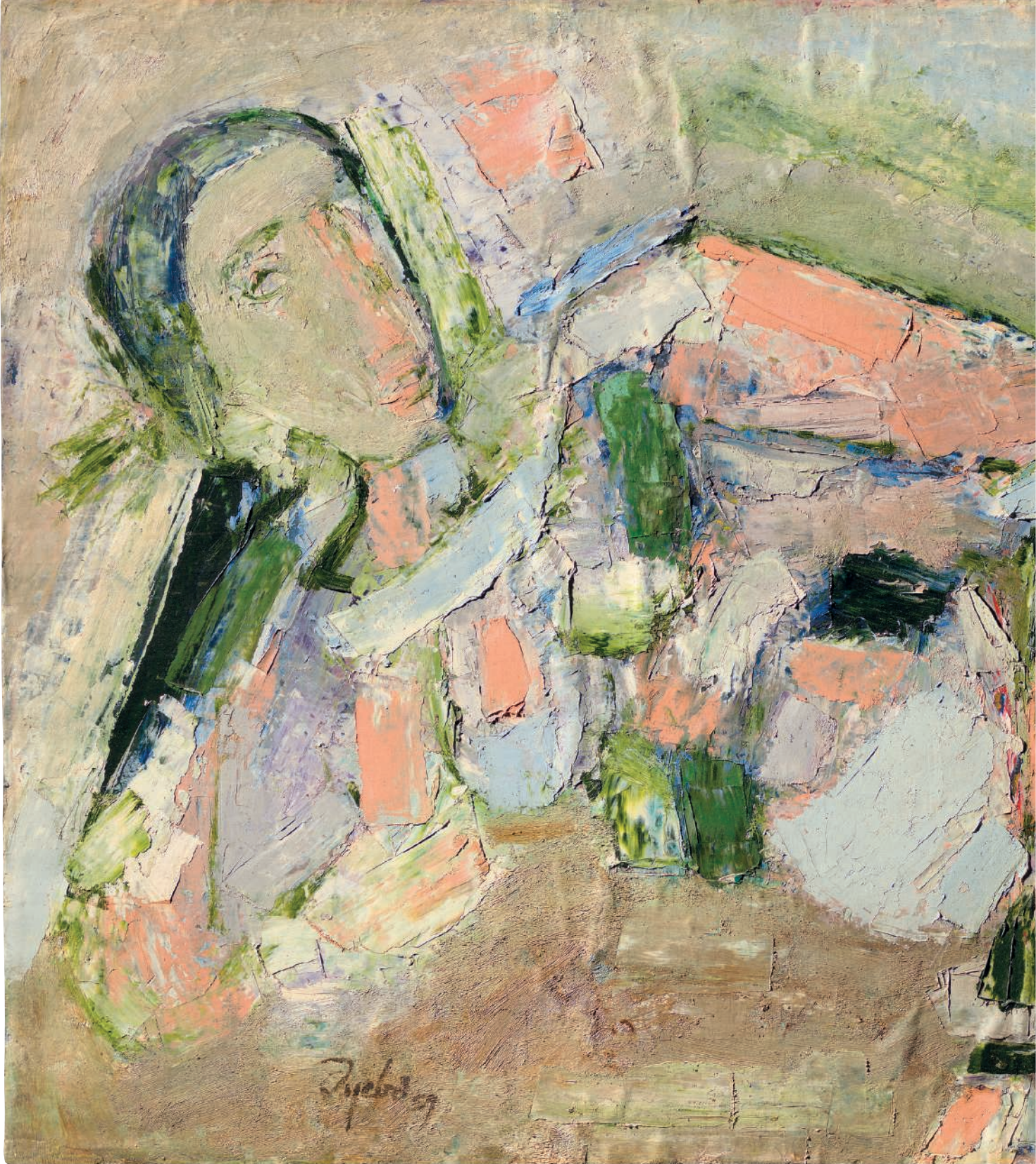
Lot 505 exhibited at Gallery 59 at Jehangir Art Gallery, Mumbai, 1959



Tyeb Mehta, *Girl in Love*, 1957. Christie's Mumbai, 11 December 2014, lot 5



Tyeb Mehta, *The Face*, 1961. Christie's New York, 20 March 2008, lot 86



Two
1977



505

TYEB MEHTA (1925-2009)

Untitled (Reclining Nude)

signed and dated 'Tyebi 59' (lower left)

oil on board

24 $\frac{5}{8}$ x 36 $\frac{3}{8}$ in. (62.5 x 92.4 cm.)

Painted in 1959

\$250,000-350,000

PROVENANCE:

The Emanuel Schlesinger Collection, Bombay

Sotheby's New York, 24 March 2010, lot 135

Acquired from the above

EXHIBITED:

Bombay, Gallery 59 at Jehangir Art Gallery, 1959

Bombay, Taj Art Gallery, 1966

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

506

ARPITA SINGH (B. 1937)

Man Carrying Flowers

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

oil on canvas

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

Painted in 1993

\$70,000-90,000

PROVENANCE:

Bodhi Art, New York

Private Collection, New York

Christie's New York, 13 September 2017, lot 470

Acquired from the above by the present owner

LITERATURE:

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

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

In the early 1990s, Singh began exploring the intricacies of female identity, particularly the poignancy of experiences of physical and emotional loss with the passage of time. The aging female body became a recurring motif in Singh's paintings, and her imagery took on a lexicon of melancholy and nostalgia. The present lot captures a moment of convergence between the public and private worlds of the sleeping female protagonist on the left, perhaps representative of a dream she is having. Surrounded by cars and

potted plants, the woman appears to be tossing and turning in her bed as a trio of suited men approach her bearing bouquets of pink flowers. Symbolic of milestones and journeys, of people who have come and gone in her life, these images along with the raw tones of the female figure's flesh and her sagging body, reveal both the depth of experience and the vulnerability of Singh's protagonist, expressed masterfully through thickly textured paint.

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)





PROPERTY OF A WEST COAST COLLECTOR

507

GEORGE KEYT (1901-1993)

Untitled

signed 'G Keyt' (upper right)
oil on canvas
33¾ x 28 in. (84.8 x 71.1 cm.)
Painted *circa* 1970s

\$8,000-12,000

PROVENANCE:

Acquired directly from the artist, *circa* 1970s
Private Collection, Kandy, Sri Lanka
Gifted by the above to the present owner

For additional information on this lot please visit christies.com

PROPERTY OF A WEST COAST COLLECTOR

508

GEORGE KEYT (1901-1993)

Untitled

signed and dated 'G Keyt 71' (upper left)
oil on canvas
33 x 28½ in. (83.8 x 72.4 cm.)
Painted in 1971

\$8,000-12,000

PROVENANCE:

Acquired directly from the artist, *circa* 1970s
Private Collection, Kandy, Sri Lanka
Gifted by the above to the present owner

For additional information on this lot please visit christies.com



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

509

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Dancers)

signed in Hindi, initialed in Urdu and signed and dated 'Husain II V 77'
(lower right); further signed and dated 'Husain 77' (on the reverse)

oil on canvas

31 x 21 $\frac{3}{8}$ in. (78.7 x 54.3 cm.)

Painted in 1977

\$60,000-80,000

PROVENANCE:

Vadehra Art Gallery, New Delhi

Acquired from the above by the present
owner, 2005

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

510

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Raj Series)

signed 'Husain' (upper right)

oil on canvas

35% x 47% in. (89.9 x 120.3 cm)

\$80,000-120,000

PROVENANCE:

Private Collection, London

Christie's New York, 20 September 2006, lot 112

Acquired from the above by the present owner

"In the mid-1980s, at the height of his celebrity as India's most famous and flamboyant modernist and living artist, Maqbool Fida Husain cast his painterly eye back half a century and more, to a time when much of the subcontinent was still under British rule. This sharp – and surprising – (re)turn to India's recent colonial past resulted in some among the most insightful, and also most playful, of works in different media to emerge from the brush of this prolific and imaginative artist." (S. Ramaswamy, *Husain's Raj, Visions of Empire and Nation*, Mumbai, 2016, p. 12)

In Husain's series of paintings on this period of British colonial rule, known as the Raj, elements of history and satire come together in large scale tableaus and intimate watercolors to present a witty commentary on the social, economic and political realities of the time. In this painting, Husain satirizes one of the confluences between East and West in colonial India, portraying a *nautch* or dance performance taking place on a seaside terrace. It appears as

if an Indian maharaja in his turban and ceremonial finery is hosting an official of the colonial government and his wife for an evening of entertainment. While the figures of the maharaja and dancer are rendered in vivid colors, those of the British couple are conspicuously monochromatic. Emphasizing that the differences between the host and his guests go beyond mere appearances, Husain even desaturates the strip of background against which the British couple are seated, as if they exist in a completely different reality as well.

Husain's depiction of the western woman in a sleeveless dress with a fan and flowered sunhat underlines Sumathi Ramaswamy's observation that these 'Angrezi Maharanis' or English queens add to the artist's tongue-in-cheek "postcolonial riposte to many a European Orientalist art work which, in the previous century, delectably and luxuriously similarly 'framed' female brown flesh." (S. Ramaswamy, *Husain's Raj, Visions of Empire and Nation*, Mumbai, 2016, p. 86)



Maqbool Fida Husain, *Untitled (Raj Series)*. Christie's Hong Kong, 24 November 2018, lot 8, sold for US\$334,862



PROPERTY FROM A PRIVATE COLLECTION, INDIA

511

TYEB MEHTA (1925-2009)

Untitled (Seated Lady)

signed, dated and numbered '2/26 Tyeb 85'
(lower edge)

lithograph

13¾ x 8¼ in. (34.9 x 21 cm.) plate

19¼ x 12½ in. (48.9 x 31.8 cm.) sheet

Executed in 1985; number two from an edition of
twenty six

\$3,000-5,000

PROVENANCE:

Formerly from the Collection of Bal Chhabda

Thence by descent

Acquired from the above by the present owner



511

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

512

AKBAR PADAMSEE (1928-2020)

Untitled

signed and dated as illustrated

pencil on paper (three); pencil and watercolor on paper (one)

11½ x 8½ in. (29.5 x 21.6 cm.) smallest

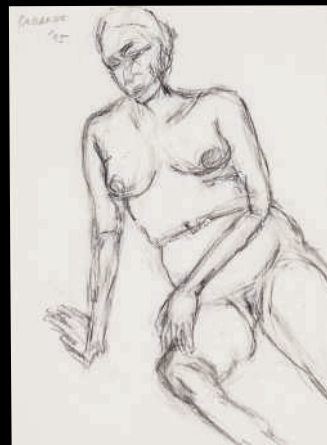
15 x 11 in. (38.1 x 27.9 cm.) largest

Executed in 1970, 1995 and 1996; four works on paper (4)

\$4,000-6,000

PROVENANCE:

Acquired directly from from the artist by the present owner



512

PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

513

MANJIT BAWA (1941-2008)

Untitled (Kali)

signed and dated 'Manjit 92' (lower right)

pencil, ink and wash on paper

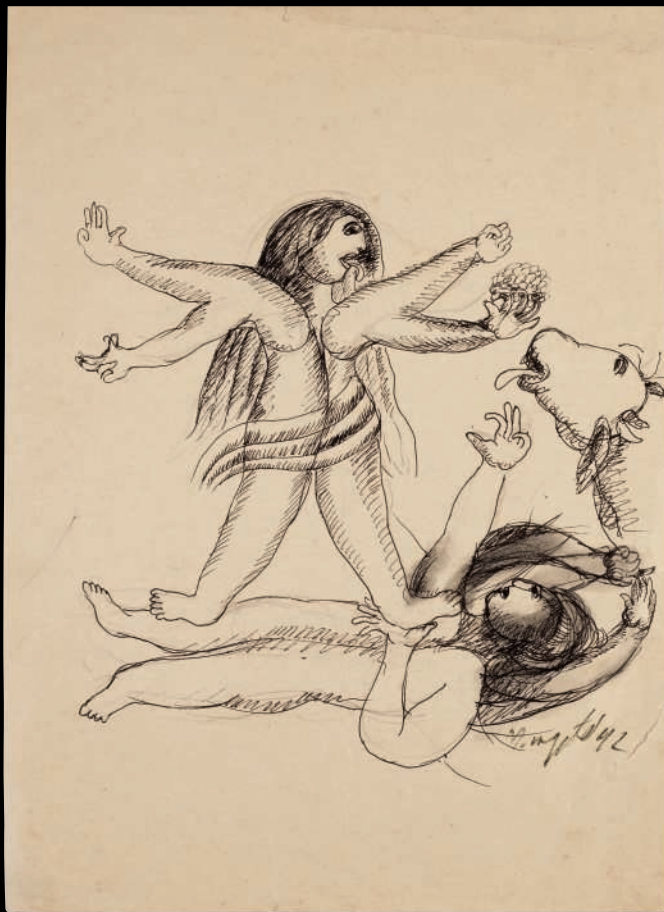
14¾ x 10⅝ in. (37.5 x 27 cm.)

Executed in 1992

\$4,000-6,000

PROVENANCE:

Acquired directly from the artist, circa 1990s



PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

514

MANJIT BAWA (1941-2008)

Untitled

signed and dated 'Manjit 92' (lower right) two

signed and dated 'Manjit 92' (lower left) one

ink on paper

10½ x 14¾ in. (26.7 x 37.5 cm.) two

10¾ x 8¾ in. (27.3 x 22.2 cm.) one

Executed in 1992; three works on paper (3)

\$7,000-9,000

PROVENANCE:

Acquired directly from the artist, circa 1990s

513



514



PROPERTY OF A PRIVATE COLLECTOR, CANADA

515

MAQBOOL FIDA HUSAIN (1915-2011)

Untitled (Tulsi)

signed, dated and inscribed 'Husain 14 X. 98 TORONTO' (upper right)

acrylic on canvas laid on board

23½ x 71½ in. (59.7 x 181.6 cm.)

Painted in 1998

\$150,000-200,000

PROVENANCE:

Gifted by the artist, 1998

Private Collection, Toronto

Thence by descent

In the present painting, Maqbool Fida Husain depicts three female figures and a group of elephants against the backdrop of a verdant red and green forest. Each of the women is portrayed in the sensual *tribhanga* posture, a classical dance pose, with the central figure wearing *ghunghroos* or dancer's bells around her ankle. Characteristically, these figures are portrayed without facial features, placing greater emphasis on their sensuous posture and figures, and indicating their representation of the universal Woman. Despite the separation of the figures, Husain infuses this painting with a powerful rhythm, creating a sense of harmony and conveying an atmosphere of a joyful celebration.

In this scroll-like painting, the universal Woman perhaps alludes to the goddess Tulsi, an avatar of Lakshmi, the goddess of wealth and prosperity, whose earthly manifestation is believed to be the holy basil plant. In several Hindu households, women tend and worship tulsi plants every morning to ensure their families benefit from their religious and medicinal values. In this painting, the associations with tulsi are evident in the leaves scattered across the canvas, covering the women's bodies and occupying the background, and



in the presence of elephants, traditionally Lakshmi's companion and vehicle. In Indian classical literature, the elephant is considered a sacred animal and symbol of grace, and the Sanskrit term *gajagamini*, meaning one who walks with the graceful gait of an elephant, is often used to describe beautiful women.

Deeply rooted in an Indian vernacular, Husain's visual vocabulary drew heavily from classical Sanskrit notions of aesthetics. He strongly believed that to understand how to paint, one must also comprehend form, movement and music. In the myriad symbols in this painting, viewers can trace the influence of classical Indian sculpture, the aesthetic relationships Husain drew between dance, sculpture and painting, and his interest in expressing movement and rhythm on canvas.

Husain painted the present lot as a gift for the family he stayed with when he travelled to Toronto. By offering his hosts this painting, loaded with auspicious symbols and references, the artist expressed his gratitude and blessings to the household that warmly welcomed him to Canada.



Maqbool Fida Husain painting lot 515, Toronto, 1998



516

516

K. G. SUBRAMANYAN (1924 - 2016)

Still Life with Chicken 1

initialed in Tamil (lower right); signed, dated, titled and inscribed 'K.G. SUBRAMANYAN / 2005 / Title- STILL LIFE WITH CHICKEN 1. / Medium- Gouache on handmade paper.' (on the reverse)

gouache on handmade paper
29½ x 21½ in. (75.2 x 54.9 cm.)
Executed in 2005

\$5,000-7,000

PROVENANCE:

Acquired directly from the artist by the present owner, 2005

EXHIBITED:

London, Royal College of Art, *The Art of Santiniketan, Masters and Emerging Artists*, 27 August - 1 September, 2008

LITERATURE:

The Art of Santiniketan, Masters and Emerging Artists, exhibition catalogue, London, 2008, p. 36 (illustrated)

517

JEHANGIR SABAVALA (1922-2011)

Canna-heads and Swan

signed 'Sabavala' (lower left)
oil on canvas
18½ x 22¼ in. (45.9 x 56.5 cm.)
Painted in 1957

\$50,000-70,000

PROVENANCE:

A gift from the artist to Joan & Colonel Tony Shuttleworth OBE in India, circa late 1950s
Thence by descent
Acquired from the above

LITERATURE:

R. Hoskote, *The Crucible of Painting: The Art of Jehangir Sabavala*, Mumbai, 2005, p. 71 (illustrated)



517

Following his academic training and apprenticeships in London and Paris, Jehangir Sabavala returned to India in 1951. Struggling to develop an artistic vocabulary that reconciled the opposing demands of the Impressionist and Cubist traditions in which he had become proficient, and his Indian environs, Ranjit Hoskote describes this period as a 'private journey of re-discovery' for the artist, explaining that "Sabavala employed the 1950s in testing his Cubist education against the patterns of his experience: would it hold, could it be extended and modified?" (R. Hoskote, *The Crucible of Painting: The Art of Jehangir Sabavala*, Mumbai, 2005, p. 62)

In 1957, Sabavala revisited Europe with his wife Shireen, making stops in England, France, Italy and the Netherlands among other countries. Many of the cities the couple visited were still recovering from the devastation of the Second World War, and their sights helped emphasize some of Sabavala's artistic concerns: "he is preoccupied by time and mortality, by the paradoxical transience and resilience of beauty, by the inevitability and yet the surprise of the seasonal cycles." (R. Hoskote, *ibid.*, 2005, p. 71)

In a series of paintings of waterfowl that were inspired by this European sojourn, Sabavala seems to engage with these concerns in his artistic 'journey of re-discovery', as if to freeze time and preserve beauty as a stand against violence and destruction. Drawing from his early still life paintings that often featured magnolias, tulips, lilies, bougainvillea and other eye-catching blooms, the artist surrounds a white swan with a striking bunch of peach and orange cannas in this almost abstract 1957 composition. Experimenting with his distilled versions of Cubism and Japonisme, Sabavala endows this highly stylized painting with subtle lyricism as well as a sense of opulence and drama.

Writing about this formative period of the artist's career, A.S. Raman concisely summed up the virtuosic balance between the West and India, academic discipline and individual freedom, and artistic 'authenticity' and tradition that such works represent. "Among the few serious, solitary Indian painters, Jehangir Sabavala has an honoured place [...] Sabavala infuses a lyrical and exotic flavour into his canvases which are authentic without being patently traditional. His manner of building up his compositions plane by plane and the subtle harmonies of his palette bear testimony to virtuosity and sensitivity of a high order." (A.S. Raman, 'The Art of Jehangir Sabavala', *The Illustrated Weekly of India*, 23 November, 1958)

VASUDEO S. GAITONDE

An uncompromising artist of great integrity, Vasudeo S. Gaitonde distanced himself from anything he deemed superfluous to the contemplative rigor he believed his art required. After his move to Delhi in the early 1970s, he was “very much the artist in a garret. The few writers who visited him spoke about its dusty interiors, and the immensely reticent resident of the place. Goan artist Theodore Mesquita, who met him in Delhi in 1991, described him as a ‘hermit’, impassive to the mundane world around him” (P. Pundir, ‘An Untitled Canvas’, *Indian Express*, 5 January 2014). As early as the 1950s, Richard Bartholomew also described him as “a quiet man and a painter of the quiet reaches of the imagination.” (D. Nadkarni, *Gaitonde*, New Delhi, 1983, unpaginated)

Following a 1964 trip to New York on the Rockefeller Fund Fellowship, where Gaitonde encountered the works of several Abstract Expressionist and Conceptual artists in the flesh for the first time, his style began to evolve. His paintings began to explore the relationships between form, light and color in a diligent, sophisticated manner. In these works, “The planes of paint spread over the canvas, a reminder of nothing other than themselves [...] shafts of light which seem to emerge from the depths. An almost spiritual sublimation gets created from within paint rather than by reference to any school of thought.” (Y. Dalmia, *Indian Contemporary Art Post Independence*, New Delhi, 1997, p. 18)

This luminous painting from 1983 showcases Gaitonde as painter and philosopher at the zenith of this exploration. One of the last works he completed before an automobile accident left him temporarily unable to paint large canvases, this work represents a mature, confident and resolved vocabulary and is testament to the artist’s technical mastery of his medium. Scrupulously manipulating pigments, the artist coordinated their convergences and reactions on the canvas with precision, leaving nothing to chance. A result of this meticulous process, this multi-layered work illuminates Gaitonde’s deep interest in the methodology of painting itself.

Through a precise handling of light and shadow, form and space, movement and stasis, Gaitonde draws viewers in with what the *New York Times* critic Holland Cotter dubbed ‘aqueous layers’ of pigment, recalling the vastness and enigmatic nature of the sea. Simultaneously airy and viscous, this painting exudes tension, created between the layers of translucent pigment and the even lighter hieroglyphic forms that run across and between them like filaments of esoteric calligraphy in some ancient manuscript. Layering shades of color with different opacities, Gaitonde creates a sense of depth that adds to the hypnotic magnetism of the painting, drawing his viewers in to form their own relationship with it and interpret it based on this personal communion.

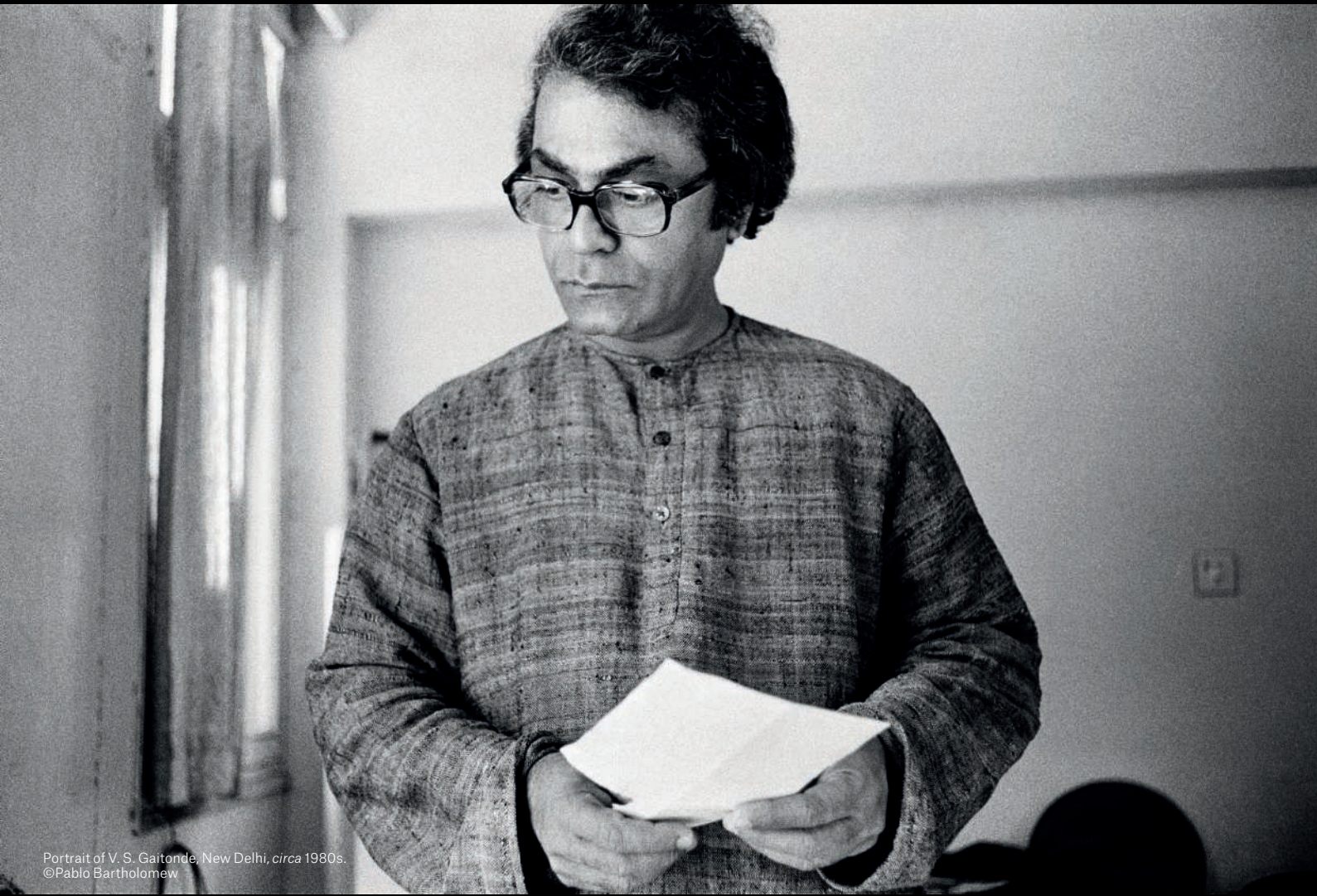
Writing about Gaitonde’s works in 1983, the same year as the present lot was painted, the critic Dnyaneshwar Nadkarni notes that they are like “vast, translucent pool[s] of paint, a reminder that the materials available to the artist themselves surrender the maximum of values [...] in these paintings, the medium is not separate from the so-called content [...] The canvas looks like an ocean; to carry the simile further, it is as if we are looking down on the mildly lapping waters of the sea near a pier and, in the half light, gazing at things surfacing or floating in the water. The motifs in these canvases literally surface in the pool of paint, and they convey a variety of associations.” (D. Nadkarni, *Gaitonde*, New Delhi, 1983, not paginated)

Subtly graded from the faintest greenish-blue to a deep aquamarine at the center and lower margins, the surface of this painting seems to radiate an inner light. “The colour glows; it becomes transparent; it clots. It is this play of pigment, as it is absorbed physically into the canvas that directs the eye. Texture is structure. How he achieves this texture is the secret of Gaitonde’s style [...] The order is almost deliberately obscured by the distribution of near-random forms across the surface. These topographical or hieroglyphic forms themselves are made to dissolve into the field like enamel in an encaustic [...] The continual work of laying on pigment, dissolving it, stripping it off, and overlaying (like a process of nature) comes to a natural close as the pigmentation comes to a natural conclusion. The painter is at the controls, he decides when the painting has arrived at its capacity to articulate, yet he registers things intuitively.” (P. Karunakar, ‘V.S. Gaitonde’, *Lalit Kala Contemporary 19-20*, New Delhi, 1975, pp. 15-16)

Fiercely independent, and a firm believer in the creative potential of solitude and silence in art and life, Gaitonde made a conscious effort to reject external, ephemeral influences on his work. Given his uncompromising, timeless vision, Gaitonde was “cautious about his work being conditioned by any passing trend or form [...] Gaitonde’s economy of visual elements, produced through a laborious process, seems more like an attempt to achieve a deliberate abstruseness. That was the hallmark of the Modern, be it Beckett’s *Waiting for Godot*, Joyce’s *Ulysses* or Stravinsky’s *Rite of Spring*. It is worth considering that he came of age when independent India was very young indeed. In that context, Gaitonde’s painstaking process and the difficulty of reading his work might serve as a metaphor for the struggle – both for Indian Modern art and the then ‘infant’ nation – for clarity of purpose and true access to modernity.” (H. Sareen, ‘The Importance of Nothing’, *IQ The Indian Quarterly*, Vol. 3 Issue 2, January-March 2015, accessed January 2020)



D. Nadkarni, *Gaitonde*, New Delhi, 1983, cover, pl.27



Portrait of V. S. Gaitonde, New Delhi, circa 1980s.
©Pablo Bartholomew

The central characteristic of Gaitonde's artistic personality, it must be understood, is that he likes to stand alone [...] This independent-mindedness was accompanied by a firm belief in his identity as a painter.

- DNYANESHWAR NADKARNI, 1983

PROPERTY OF A LADY

518

VASUDEO S. GAITONDE (1924-2001)

Untitled

signed in Hindi and dated '83' and signed and dated 'V.S. GAITONDE' / 1983,
(on the reverse)

oil on canvas

44¾ x 32 in. (113.7 x 81.3 cm.)

Painted in 1983

\$2,000,000-3,000,000

PROVENANCE:

Pundole Art Gallery, Bombay

Acquired from the above by the present owner, *circa* mid-1980s

LITERATURE:

D. Nadkarni, *Gaitonde*, New Delhi, 1983, pl. 27 (illustrated)

What makes Gaitonde at once represent and stand apart from the Indian Modern tradition goes beyond his immersion into its shared language, or even his restrained aesthetics with its universal vocabulary [...] For many of his contemporaries, the language was just a tool to express something. For Gaitonde, the language became the subject: it was the expression. He did not attempt to use line and colour to create forms; his forte was the exploration of the relationship between line and colour. If he captured the essence of Indian Modernism, it was by disengaging from its effusion, its gaiety and its materialism.

- HEMANT SAREEN, 2015



Vasudeo S. Gaitonde, *Untitled*,
1979. Christie's Mumbai,
19 December 2013, lot 63, sold for
US\$3,805,973





PROPERTY FROM A NEW YORK PRIVATE COLLECTION

519

ZARINA (B. 1937)

I Went on a Journey

bronze

11 x 5½ x 5½ in. (27.9 x 14 x 14 cm.)

Executed in 1991

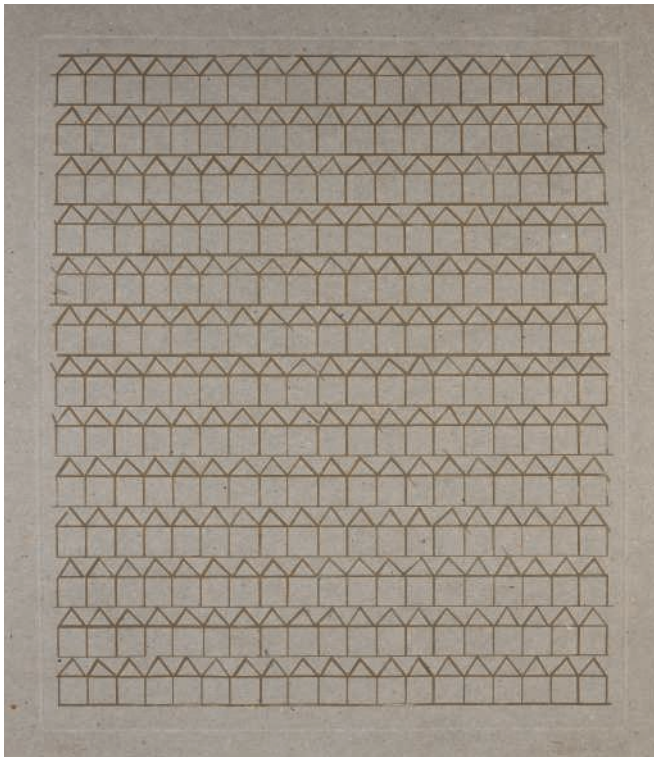
\$7,000-9,000

PROVENANCE:

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

EXHIBITED:

New Delhi, Kiran Nadar Museum of Art, *Zarina A Life in Nine Lines*, 30 January-30 June, 2020 (another version exhibited)



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, SAN FRANCISCO

520

ZARINA (B. 1937)

One Morning the City was Golden

signed, dated and numbered indistinctly (lower edge)

etching with gold ink on handmade paper

23½ x 19¼ in. (89.7 x 50.2 cm.) plate

28¼ x 24¼ in. (71.8 x 61.6 cm.) sheet

Executed in 1981

\$3,000-5,000

PROVENANCE:

Orion Editions, New York

Acquired from the above by the present owner, *circa* 1980s

LITERATURE:

H. Nasar, S. Apte, S. Chadwick, eds., *Asal Collection*, London, 2009, p. 147 (another from the edition illustrated)

NASREEN MOHAMEDI

“Though [Nasreen Mohamedi’s] works from the 1960s seem to be within the lineage of lyrical abstraction, they are the most agitated works in her entire oeuvre. A certain messiness comes through, of nature withered, abandoned, bearing only traces of the ‘beatings’ of life. Fatal signs of decay are accentuated: dry leaves with empty veins and spines, an isolated branch of a swayed palm left to perish. Ink wash and dry brush are adequate to create the rising agitating ripples in another drawing, the tip of the brush trembling as it leaves a mark to bleed on the moist paper. Colors begin to fade and disappear, and a monochromatic intensity takes over. One of the most telling works of this period captures frenzy in the quivering lines that rise up as tentacles, suggesting perhaps a *maya jaal* (worldly trap), an entanglement difficult to escape.” (R. Karode, *Nasreen Mohamedi: Waiting Is a Part of Intense Living*, New York, 2016, p. 27)

Lots 521 and 522 were executed in the 1960s and gifted by Mohamedi to her artist friend, Ifet Karanis. They first met in London when they studied at Saint Martin’s School of Art between 1953-1957. Both young women were far from their homes, Mohamedi coming from India and Karanis from Turkey where she was born and returned after her studies, and the two friends remained close. The present works were exchanged when Mohamedi visited Karanis in Turkey in 1969 and offer a rare testimony of the artist’s life and relations, and also of a pivotal period in Narseen’s oeuvre.

Mohamedi grew up spending considerable time by the sea in Kihim, a small village near Mumbai. It became her family’s preferred holiday destination, and the close proximity to nature and the minimal living it offered would have a lasting impact on Nasreen’s oeuvre and way of life. The present works carry a strong influence of seascapes in their compositions, with a texture that seems to have been washed by the sea, cleansed of all excess, with forms reminiscent of objects and shapes the waves leave on the shore. Mohamedi poetically described the experience of sitting by the seashore, writing in one of her diaries, “Lines, circles, dots, traces of texture, beatings on the beach, slow changes in rocks, weaving and polishing of pebbles, each wave a destiny which ends in one breath, a swaying of the palms in one sway - all, everything.” (Artist statement, *Nasreen in Retrospect*, Bombay, 1995, p. 87)

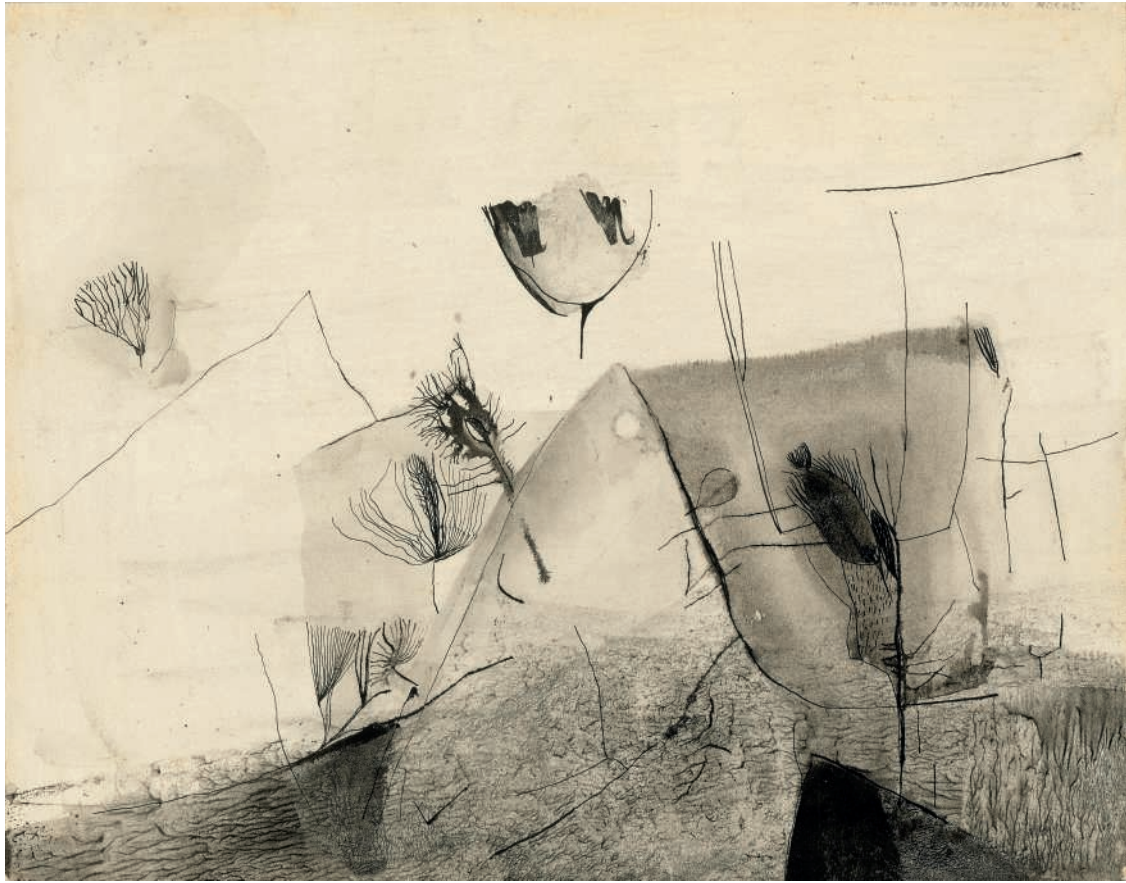
The artist’s collages from this period highlight her aversion to intricate aesthetics, making a subtle transition from her watercolors based on nature to the abstracted forms of a non-referential world. The illusion of depth is created by intricately layering cutouts and torn bits of paper, and the subdued play between transparency and opacity, surface and structure creates a space animated by a subtle rhythm. Fragile forms shimmer on the surface while areas of light seem to seep out from the background, illuminating the works with a sense of hope.



Nasreen Mohamedi with Ifet Karanis and her family, Istanbul, 1968. Image courtesy family archive



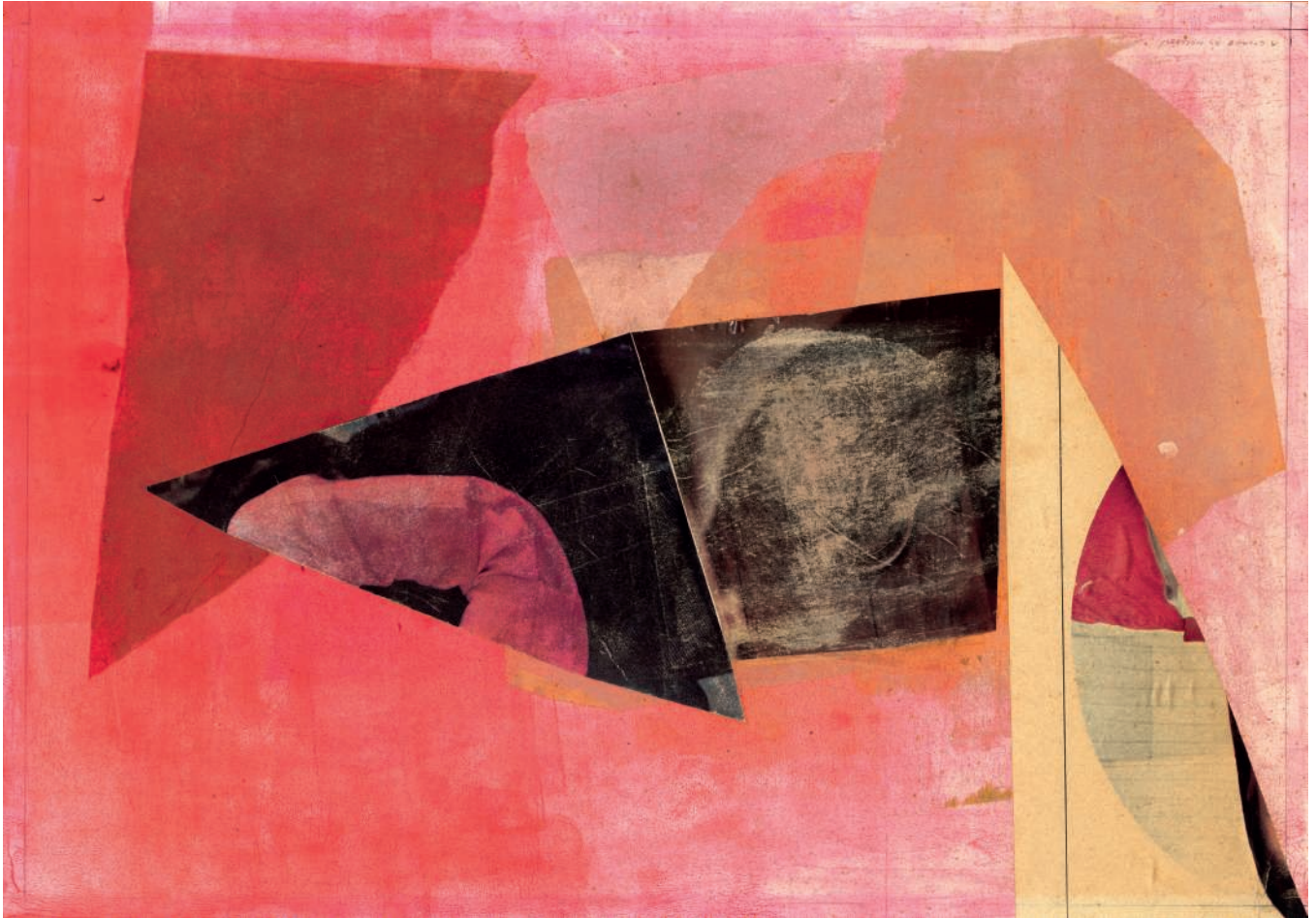
Nasreen Mohamedi in Istanbul, 1968. Image courtesy family archive



521



521



522

PROPERTY FROM A PRIVATE COLLECTION, ISTANBUL

521

NASREEN MOHAMEDI (1937-1990)

Untitled (ROCKS; BEACHES)

titled and inscribed 'A DOODLE BY NASREEN. "ROCKS"' and 'A COLAGE BY NASREEN. "BEACH"' (upper right); further inscribed and dated 'To Iffet. from Nasreen Mohamedi / 1969' (on the reverse of frame) each ink and wash on paper; ink and wash with collage on paper 9 x 11½ in. (22.9 x 29.2 cm.); 13⅞ x 18⅝ in. (33.3 x 47.3 cm.) Executed *circa* late 1960s; two works on paper (2)

\$10,000-15,000

PROVENANCE:

Gifted by the artist to Iffet Karanis, 1969
Thence by descent

PROPERTY FROM A PRIVATE COLLECTION, ISTANBUL

522

NASREEN MOHAMEDI (1937-1990)

Untitled

inscribed 'A COLAGE BY NASREEN' (lower left) pencil, watercolor and collage on paper 14 x 19½ in. (35.6 x 49.5 cm.) Executed *circa* late 1960s

\$10,000-15,000

PROVENANCE:

Gifted by the artist to Iffet Karanis, *circa* late 1960s
Thence by descent

523

SAYED HAIDER RAZA (1922-2016)

Untitled

signed and dated 'Raza' 64' (lower right); further signed, inscribed and dated 'RAZA / P_543'64 / 30P' (on the reverse)
oil on canvas
36 x 25½ in. (91.4 x 64.8 cm.)
Painted in 1964

\$80,000-120,000

PROVENANCE:

Acquired directly from the artist
Private Collection, Paris
Thence by descent
Acquired from the above by the present owner

LITERATURE:

A. Vajpeyi, *Seven Contemporary Indian Artists*, New Delhi, 2003, p. 160 (illustrated)

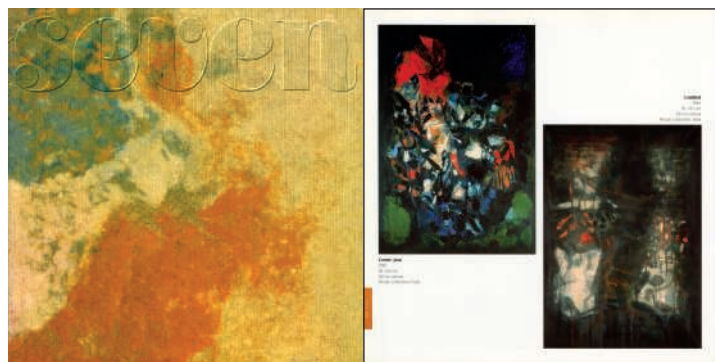
Painted in 1964, the present lot represents a key period in Sayed Haider Raza's career, during which he began to experiment with a less structured pictorial space and explored the translucent play of color in nature.

In 1962, while teaching at the University of California, Berkeley, Raza encountered and was deeply impacted by the work of Abstract Expressionist painters like Sam Francis, Hans Hoffman and Mark Rothko. Describing how his encounter with Rothko's work changed him, he notes, "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*, New Delhi, 2007, unpaginated)

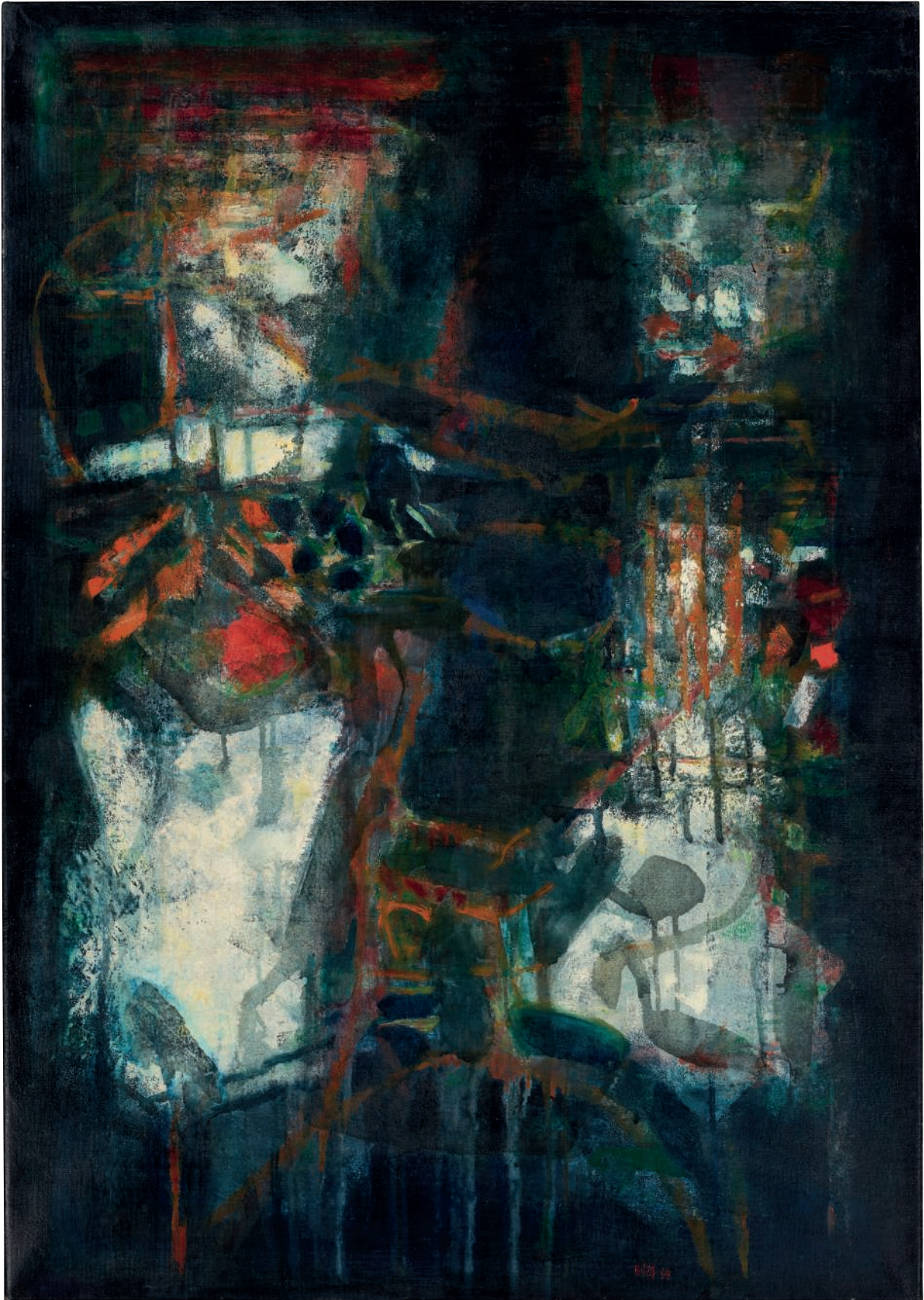
At the same time as he was deeply moved by the artistic freedom of the American avant-garde, Raza began to return to India regularly from 1959 onwards, leading him to question how to express the intersection of influences from East and West. He was raised by a forest ranger in Madhya Pradesh and the Indian landscape had a lasting resonance in his imagination and never truly

left him. In the early 1960s, Raza began to integrate vital elements of his Indian childhood and cultural heritage into his paintings. "I have never really left the deep rooted, wonderful world of forest and rambling river, hill and sparkling stream. The time spent as nature's child. You see, we lived in the country's core, in Barbaria, Madhya Pradesh, where my father was a forest ranger, in the Mandla afterwards. The lush Kanha thickets were my regular haunts. Highly impressionable at that tender age, I soaked in every single feature of that beautiful landscape." (Artist statement, Y. Dalmia, *The Making of Modern Indian Art: The Progressives*, New Delhi, 2001, pp. 156-157)

The depictions of the French countryside in his paintings became more fractured and abstracted as he experimented with a new mood-evoking style and palette. There are barely any visual clues that contextualize the scene. Instead, the artist has chosen to focus exclusively on light and color, working with a fluidity that had not been seen in his work before, as he shifted from using oils to acrylic, which allowed his brushstrokes more agility and freedom. Spots of oranges and vermilions emerge from a deep yet translucent surface, reminiscent of fragile rays of light reflecting in the darkness of the night. Here, Raza reveals an abstract composition animated by color, which reflects the artist's complex and fascinating aesthetic journey.



A. Vajpeyi, *Seven Contemporary Indian Artists*, New Delhi, 2003, cover, p.160



524

AKBAR PADAMSEE (1928-2020)

Untitled (Landscape)

signed and dated 'PADAMSEE 64' (upper left)

oil on canvas

31½ x 31½ in. (80 x 80 cm.)

Painted in 1964

\$150,000-200,000

PROVENANCE:

Acquired directly from the artist

The Collection of Mr Emile Dubrule, Florida

Christie's New York, 21 March 2007, lot 38

Acquired from the above by the present owner

The 1960s was a decade of innovation, experimentation and evolution in Akbar Padamsee's virtual vocabulary, as he travelled and worked between India, France and the United States of America. As Beth Citron notes, "In spite of (or perhaps because of) spending the 1960s transiting among urban hubs in three continents, imaginative natural landscapes became one of Padamsee's central artistic projects during that decade [...] Never subsumed by wispy trees, romantic sunsets, or the limitations of conventional geography, Padamsee's landscapes often transcended the representation of specific sites and physically accurate settings. Rather than an intent to describe the natural world per se, the artist's object was the total conceptual and metaphysical ken of his visual environment, with his paintings impressing an immediate perceptual experience that relied on expression and sensation rather than realist recognition." (B. Citron, 'Akbar Padamsee's Artistic "Landscape" of the '60s', *Akbar Padamsee, Work in Language*, Ahmedabad, 2010, p. 195)

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. 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. 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. "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)

The present painting has a matt black background with vibrant blues, ochres and reds in the foreground and under-layers that shimmer in spots on the surface, allowing the artist's palette, rather than individual shapes and figures, to order the landscape. This minimal composition, populated only by brushstrokes and textural details, evokes a silence that echoes through nature. Padamsee's paintings from this period speak of a deliberate distancing from the human figure, centering his focus on natural vistas instead. These consciously unpeopled landscapes evoke a rhetorical desolation, such that they no longer serve as merely formalist studies but rather as conceptualized narratives. In this sense, the artist's landscapes from the mid-1960s paved the way for his renowned series of *Metascapes* that followed a decade later, emphasizing his inquiries into the nature of human consciousness, time and space.



Akbar Padamsee, *Untitled (Landscape)*, 1965. Christie's London, 11 June 2019, lot 24, sold for US\$254,485





PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

525

PRABHAKAR BARWE (1936-1996)

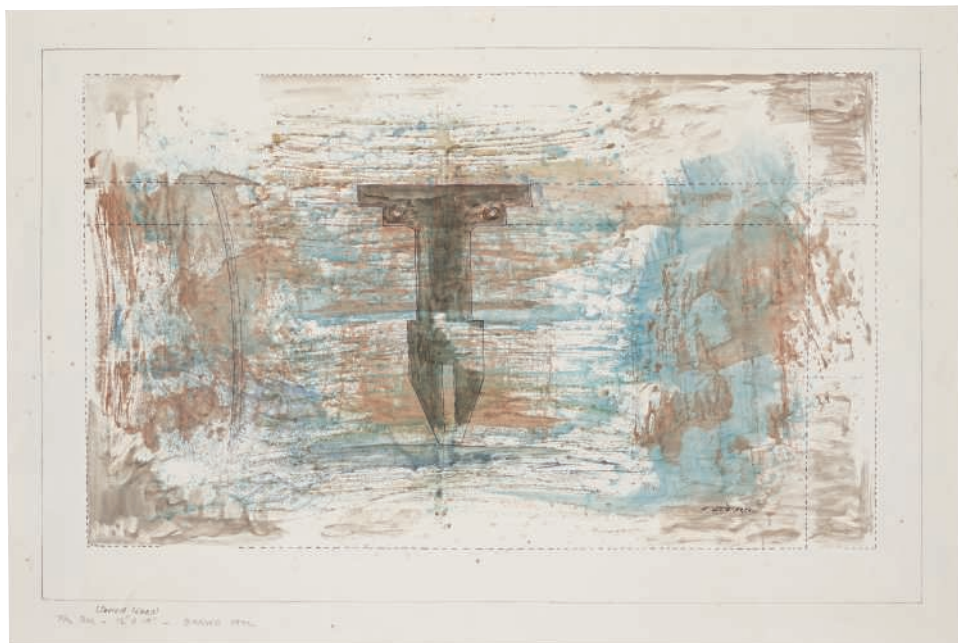
Painted Post-Card

signed and dated in Hindi and signed, dated, titled and inscribed 'Painted Post-Card' 1993 watercolours / Ball point PRABHAKAR BARWE' (lower left)
ink and watercolor on paper
14 $\frac{7}{8}$ x 22 in. (37.8 x 55.9 cm.) sheet
Executed in 1993

\$4,000-6,000

PROVENANCE:

Acquired directly from the artist, circa 1990s



PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

526

PRABHAKAR BARWE (1936-1996)

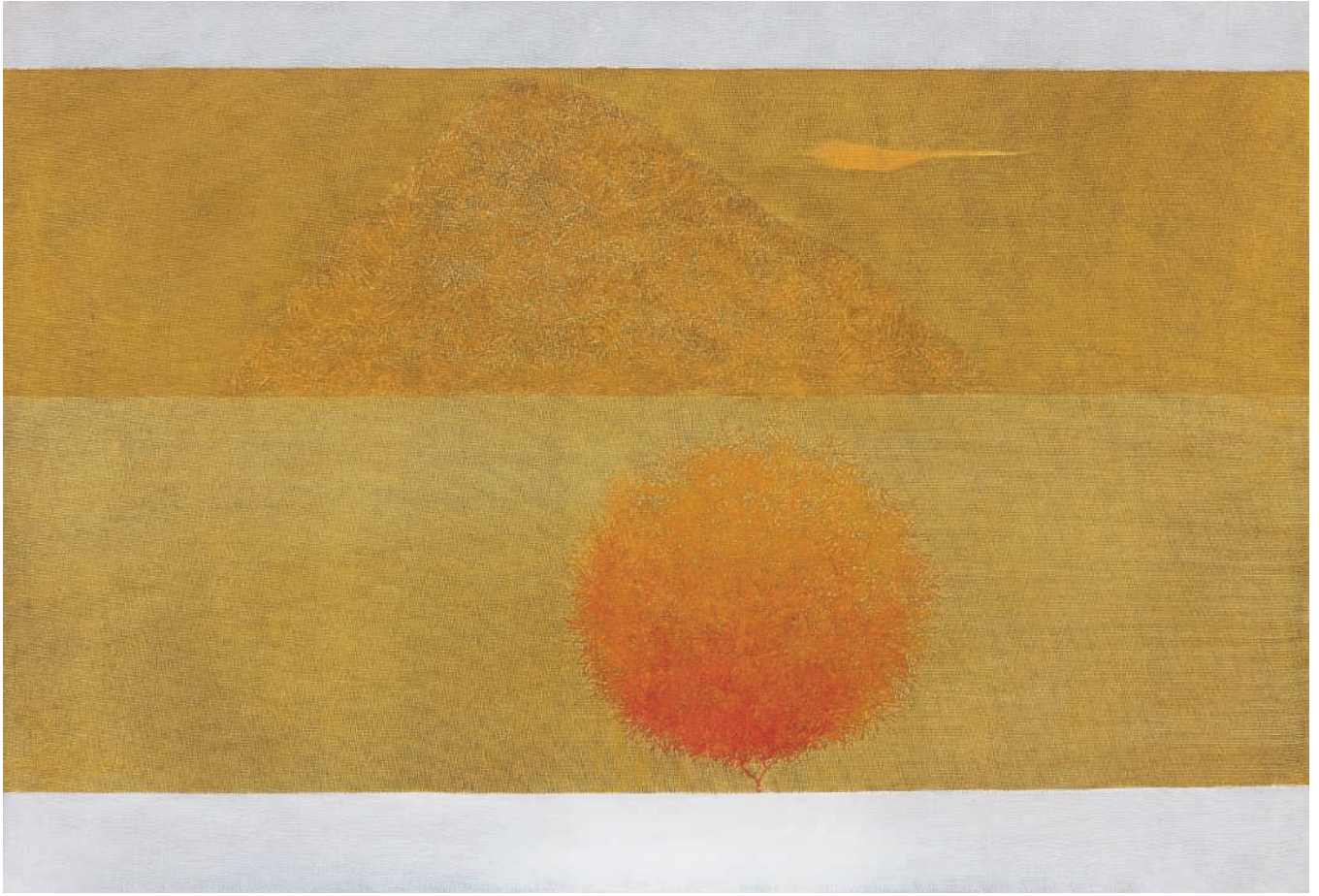
(Dotted Lines) The Box

signed and dated in Hindi (lower right) and signed, dated, titled and inscribed '(Dotted Lines) The Box - 12" x 19" - BARWE 1992' (lower left)
ink and watercolor on paper
14 $\frac{7}{8}$ x 22 in. (37.8 x 55.9 cm.) sheet
Executed in 1992

\$4,000-6,000

PROVENANCE:

Acquired directly from the artist, circa 1990s



PROPERTY FROM A PRIVATE COLLECTION, NEW DELHI

527

JAGDISH SWAMINATHAN (1928-1994)

Untitled (Bird, Tree and Mountain Series)

oil on canvas

31½ x 45¼ in. (80 x 114.9 cm.)

Painted *circa* 1980s

\$70,000-90,000

PROVENANCE:

Acquired directly from the artist, *circa* early 1980s

Thence by descent

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.

- JAGDISH SWAMINATHAN

PROPERTY FROM A PROMINENT EAST COAST COLLECTION

528

FRANCIS NEWTON SOUZA (1924-2002)

Spanish Landscape

signed and dated 'Souza 58' (lower right); further signed 'Souza' (on the reverse)

oil on canvas

23 $\frac{1}{2}$ x 28 $\frac{1}{4}$ in. (60 x 73 cm.)

Painted in 1958

\$120,000-180,000

PROVENANCE:

Gallery One, London

The Collection of Mr. and Mrs. John Sankey, London

Christie's New York, 21 September 2005, lot 288

Acquired from the above by the present owner

EXHIBITED:

London, Gallery One, *F.N. Souza*, 1959

LITERATURE:

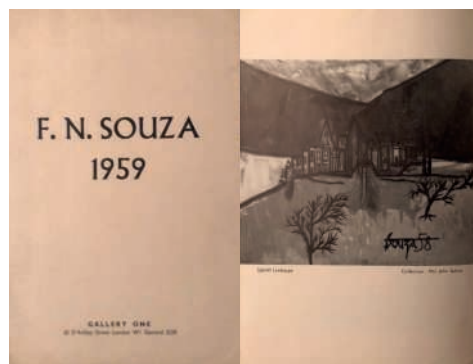
F. N. Souza, exhibition catalogue, London, 1959 (illustrated, unpaginated)

By 1958, Francis Newton Souza had firmly established himself as a successful artist and writer in post-war London, with well-known galleries exhibiting his work and wealthy patrons supporting him. A few years before in Paris, the artist had met the New York hospital owner Harold Kovner, who became his first major benefactor, providing a stipend that enabled him to paint what are now considered to be some of his most significant works. After exhibiting at the Venice Biennale in 1954 and winning one of the first John Moores Painting Prizes in 1957, Souza was invited to be one of five painters to represent Great Britain at the Guggenheim International Award in 1958 with his iconic painting *Birth*. With this patronage, critical acclaim and recognition, the artist embarked on various trips around Europe in the late 1950s, which inspired some of his most impressive paintings.

The citadel at the heart of *Spanish Landscape*, painted in 1958, represents Souza's interpretation of the complex Romanesque architecture he encountered on a trip to Spain earlier that year. Closely related to the style of the churches in the Portuguese colony of Goa, where the artist was born and raised, the roofs and steeples of the buildings in this painting recall the fortified chapels, monasteries and castles of various Spanish hill towns like the Castillo of Loarre in Huesca, the Monastery of San Salvador of Leyre in Navarra and the Church of La Vera Cruz in Segovia. Souza cleverly directs his viewer's eye

to these structures by placing them at the cynosure of the painting, where the rolling hills and sky appear to meet. Rather than cataclysmic, the manmade structures of this citadel appear quiet and brooding, corresponding to the dark hills and bare trees that surround them. Souza would return to the vistas he encountered in Spain in several landscapes he painted over the next few years, including *Spain* (1959), *Spanish Landscape* (1961), *Las Ramblas Barcelona* (1961) and *Valldemosa* (1961).

In the introduction to the catalogue of the 1959 exhibition in which this landscape was first shown, Neville Wallis noted, "If one detects in his style an amalgam of Indian, of Byzantine and Picassoesque strains, with an implacable force wholly his own, that might be shown as achieving a synthesis which is the peculiar problem of Eastern artists in Europe. But the pertinent question is just how expressive a vehicle Souza has made of his painting." Rather than "hardening into a strait-jacket [sic] formula [...] there has been a loosening, a greater freedom in the linear organisation of his townscapes which glow still like stained glass. But in all his work one is conscious of the inexorable daemon that drives this artist, the first Indian contemporary to gain a high distinction in the West." (N. Wallis, *F.N. Souza*, exhibition catalogue, London, 1959, unpaginated)



F.N. Souza, exhibition catalogue, London, 1959.



Francis Newton Souza, *Spain*, 1959.
© Estate of F N Souza. All rights reserved, DACS / ARS 2020





PROPERTY FROM A PRIVATE COLLECTION, INDIA

529

TYEB MEHTA (1925-2009)

Christ

signed, dated and titled '58-3-25 Christ Tyeb 58' (lower edge)

lithograph in color

29¼ x 12½ in. (74.3 x 31.8 cm.) plate

29½ x 13¼ in. (74.9 x 33.7 cm.) sheet

Executed in 1958

\$5,000-7,000

PROVENANCE:

Formerly from the Collection of Bal Chhabda

Thence by descent

Acquired from the above by the present owner

LITERATURE:

M. Chatterjee and T. Lal, *The TIFR Art Collection*, Mumbai, 2010, p. 126 (another from the edition illustrated)

S. Poddar, *V.S. Gaitonde, Painting as Process, Painting as Life*, Munich, 2015, p. 24 (another from the edition illustrated)

TYEB MEHTA CONFIDANT

Tyeb Mehta's *Untitled (Confidant)* painted in 1962, is an exceptional example of the artist's early years in England. Mehta's encounter with European Art during a 1954 trip to Europe was a watershed moment in his career. It was so impactful that in 1959, he moved with his wife Sakina to London, where he stayed for five years. Supporting himself by working in a morgue by day, Mehta recalls these fundamental formative years when he devoured the works of the great Old Masters he had access to every day. "In London, in the 1960s, my wife Sakina and I would visit the National Gallery in the lunch break and sit in front of the Old Masters" (R. Hoskote *Tyeb Mehta, Images and Exchanges*, New Delhi, 2005 p. 356). It was the period of reflection and assimilation that informed the seismic shifts in Mehta's painting style over the period.

Simultaneously Mehta encountered the writings of the French Existentialists, Albert Camus, Jean-Paul Sartre, André Gide and André Malraux which affirmed his own lifelong pre-occupation with fate and the frailty of human existence. "These gurus of the age informed Tyeb and his contemporaries in their understanding of human vulnerability, the scope of choice available within the limitations imposed by social convention, [and] the degrees of freedom that the individual could wrest from the realm of necessity" (R. Hoskote, *Ibid*, 2005, p. 6). Carefully selected qualities from the artistic and literary masterpieces around him informed an evolution in Mehta's style both in terms of form and content.

The delicate flattened forms of the previous decade were replaced with a dynamic, visceral style dominated by muted colors and thick textured impasto. *Untitled (Confidant)* shows Mehta at his most expressive and emotive. Historian Yashodhara Dalmia describes his process, "[...] the thickly stroked paint would layer the surface with a heavy patina of disquiet. The rendering

of colours, of equal tonality and applied in verisimilitude, provided a cohesion, which would yet seem like a fierce interlocking. A compressed battle would ensue also between the figure and the space surrounding it, interpenetrative as two entities, which would coalesce to form an independent relationship, creating a new interpretative reality." (Y. Dalmia, *Tyeb Mehta, Triumph of Vision*, New Delhi, 2011, p. 5)

These works are almost unrecognisable to his smooth, carefully delineated outlines, and economic use of monochromatic pools of bright color that Mehta adopted in the following decade. Celebrated critic George Butcher saw Mehta's works in London at the time stating that, "He [Mehta] re-creates from the 'inside-out' [...] the main composite result of a struggle to make the brush and the palette knife as eloquent at each moment along the way, as the growth of an embryo in the womb." (George Butcher 'Two Indian Painters,' *The Guardian*, 24 June 1962)

Set against the textured expressive background, Mehta portrays two brothers in arms sitting cross legged, clothed in richly hued shawls and contented in a deep embrace. *Untitled (Confidant)* belongs to a small series of works including *Face* and *Red Shawl* which depict contemplative, sensitive figures emerge like marble monolith, sculpted from the rough expressively applied impasto of contrasting reds, browns and blues. Their countenances retain the expressive mask-like primitive powerful faces of his early works, however, their limbs begin to fracture and distort, a feature that would dominate his work for much of the 1960s. This remarkably large painting of the period is one of the last documented works to be signed 'Tyebi', an exceptional example of a master effortlessly transitioning his style into a new decade of experimentation.



Personal Collection of Mukund Lath, exhibition catalogue, New Delhi, 1991



Design Digest, Bombay, March 1998, cover, p.31

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION, INDIA

530

TYEB MEHTA (1925-2009)

Untitled (Confidant)

inscribed, dated and signed 'H98 / KUMAR GALLERY
TYEB MEHTA / 1962 / Tyebi / '62' (on the reverse)

oil on canvas

40 x 49¾ in. (101.6 x 126.4 cm.)

Painted in 1962

\$600,000-800,000

PROVENANCE:

Kumar Gallery, New Delhi

Coronet Modern Art Gallery, New Delhi

Acquired from the above by Mukund and
Neerja Lath, Jaipur

EXHIBITED:

New Delhi, Coronet Modern Art Gallery, *circa* late 1960s

New Delhi, CMC Art Gallery, *Personal Collection of
Mukund Lath*, 12-26 December 1991

Mumbai, *The Window, The Window is Open*, 21 January -
2 February, 1999

LITERATURE:

Personal Collection of Mukund Lath, exhibition catalogue,
New Delhi, 1991 (illustrated, unpaginated)

E.S. Nair, 'Collections: Mukund Lath's Cluster of
Contemporary Art', *Design Digest*, Bombay, March 1998,
p. 31 (illustrated)

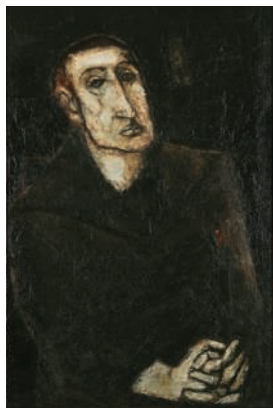
The Window is Open, exhibition catalogue, Mumbai,
1998, p. 11 (illustrated)

Spirit Set Free, exhibition catalogue, New Delhi, 2005, p.
180 (illustrated)

R. Hoskote et al., *Tyeb Mehta: Ideas Images Exchanges*,
New Delhi, 2005, p. 66 (illustrated)

H. Cotter, 'Tyeb Mehta, Painter of Emerging India, Dies at
84', *The New York Times*, 24 January 2006 (illustrated)

Celebration, exhibition catalogue, New Delhi, 2016,
p. 195 (illustrated)



Tyeb Mehta, *Untitled (Head)*, 1960-61.
Christie's Mumbai, 15 December
2015, lot 55, sold for \$990,979





531

MAQBOOL FIDA HUSAIN (1913-2011)

Eternal Lovers

signed in Hindi (upper right); further signed, dated and titled 'Husain / XII '68 / "ETERNAL LOVERS"' (on the reverse)
oil on canvas
48 7/8 x 30 1/2 in. (122.2 x 76.5 cm.)
Painted in 1968

\$150,000-200,000

PROVENANCE:

The Collection of Rustomji 'Russi' Mody, ex-Chairman and Managing Director of Tata Steel
Sotheby's London, 8 June 2000, lot 242
Acquired from the above

LITERATURE:

The Progressive Revolution, Modern Art for a New India, exhibition catalogue, New York, 2018, p. 134 (illustrated)

"One of the most revealing aspects of an artist's work is his sense of the past: his capacity to assimilate in his mind and being the consciousness of his race, and his ability to direct the totality of that awareness through the filter of his creative imagination into an engagement with the contemporary situation [...] Behind every stroke of the artist's brush is a vast hinterland of traditional concepts, forms, meanings. His vision is never uniquely his own; it is a new perspective given to the collective experience of his race. It is in this fundamental sense that we speak of Husain being in the authentic tradition of Indian art. He has been unique in his ability to forge a pictorial language which is indisputably of the contemporary Indian situation but surcharged with all the energies, the rhythms of his art heritage." (E. Alkazi, *M.F. Husain*, New Delhi, 1978, p. 3)

The unique 'pictorial language' of Maqbool Fida Husain described by his friend, admirer and collector Ebrahim Alkazi in 1978 is masterfully represented in *Eternal Lovers*. By the time he painted this double-portrait, Husain had travelled extensively across India and had seen and closely studied various forms of folk and classical Indian art. Here, he borrows the theme of the timeless couple from traditional representations of Shiva and his wife, the goddess Parvati, represented as *Uma-Maheshvara*. Seated on a tiger skin, the usual attribute of Shiva, the couple is represented closely entwined in an intimate embrace. In this image taken from the canon of South Asian art iconography, Shiva is referred to as *Maheshvara*, while Parvati is called Uma, and they are represented seated on Mount Kailash overlooking the valley. Borrowing the main features of the myth, Husain uses Shiva and Parvati to represent his own interpretation of the ideal union between man and woman as *Eternal Lovers*.

Complementing his use of ancient Indian iconography, the treatment of the figures here also draws from the temple sculptures of Mathura and Khajuraho that Husain discovered as early as 1948 when he travelled to Delhi with Francis Newton Souza. Husain recalls, "We went to Delhi together to see that big exhibition of Indian sculptures and miniatures which was shown in 1948 [...] It was humbling. I came back to Bombay in 1948 with five paintings, which was the turning point in my life. I deliberately picked up two or three periods of Indian history. One was the classical period of the Guptas. The very sensuous form of the female body. Next, was the Basholi period. The strong colours of the Basholi miniatures. The last was the folk element. With these three combined, and using colours – very boldly as I did with cinema hoardings [...] I went to town [...] That was the breaking point [...] To come out of the influence of British Academic painting and the Bengal revivalist school." (Artist statement, P. Nandy, *The Illustrated Weekly of India*, 4-10 December 1983)

In *Eternal Lovers*, which displays all of the above influences, Husain uses both earthy and vibrant tones, reminiscent of miniature paintings, to almost sculpt his two figures from the dark background. The lovers' bodies are delineated with sharp, strong lines and the sensuous body of the female figure radiates subtle rays of pine green and yellow. By the late 1960s, when this work was painted, Husain had defined his unique style with confident brushstrokes and a thick application of paint. In its theme and aesthetics, *Eternal Lovers* represents the complete spectrum of Husain's ingenuity, particularly the artist's unique way of channeling various traditions to create an original, modern artistic language.



A Black Stone Stele of *Umamaheshvara*, India, Gujarat, 11th Century. Christie's New York, 13 September 2017, lot 614



Maqbool Fida Husain, *Untitled (Uma-Maheshvara)*, late 1960s. Christie's New York, 23 March 2011, lot 549





532

PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

532

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Lovers)

signed and dated 'Souza 65' (upper right); further signed and dated 'F. N. SOUZA / June 1965' (on the reverse)

ink and gouache on paper
10 $\frac{1}{8}$ x 13 $\frac{5}{8}$ in. (25.7 x 34.6 cm.)
Executed in 1965

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist, circa early 1990s

In Souza's paintings, the darkened image of Man emerges, virulently depicted, with malignancy of character pervading and eroding his features into strangely disturbing ornamental patterns. This horrific formalization has no precedent in contemporary imagery and remains convincing and potently revealing whenever Souza chooses to strike.

- JAMES BURR, 1955

533

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Portrait)

signed and dated 'Souza 61' (upper right)
oil on canvas
25 $\frac{3}{4}$ x 23 in. (65.4 x 58.4 cm.)
Painted in 1961

\$60,000-80,000

PROVENANCE:

Kumar Gallery, New Delhi
Private Collection, New Delhi
Acquired from the above

EXHIBITED:

New Delhi, Kumar Gallery, *F.N. Souza*, 1962

LITERATURE:

F.N. Souza, exhibition catalogue, New Delhi, 1962,
pl. 3 (illustrated)
Celebration, exhibition catalogue, New Delhi, 2016,
pp. 32 and 191 (illustrated)



F.N. Souza, exhibition catalogue, New Delhi, 1962, cover, pl.3



534

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Landscape with Tree)

signed and dated 'Souza 1955' (lower right)

pencil, gouache and oil on paper

15¼ x 22 in. (38.7 x 55.9 cm.)

Executed in 1955

\$70,000-90,000

PROVENANCE:

Private Collection, Sweden

Uppsala Auktionskammare, 12 June 2019, lot 599

Acquired from the above by the present owner

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

In this finely detailed landscape from 1955, Souza depicts the North London neighborhood around Belsize Park and Hampstead Heath where he lived and worked at the time. These urban environs were a muse for the artist during

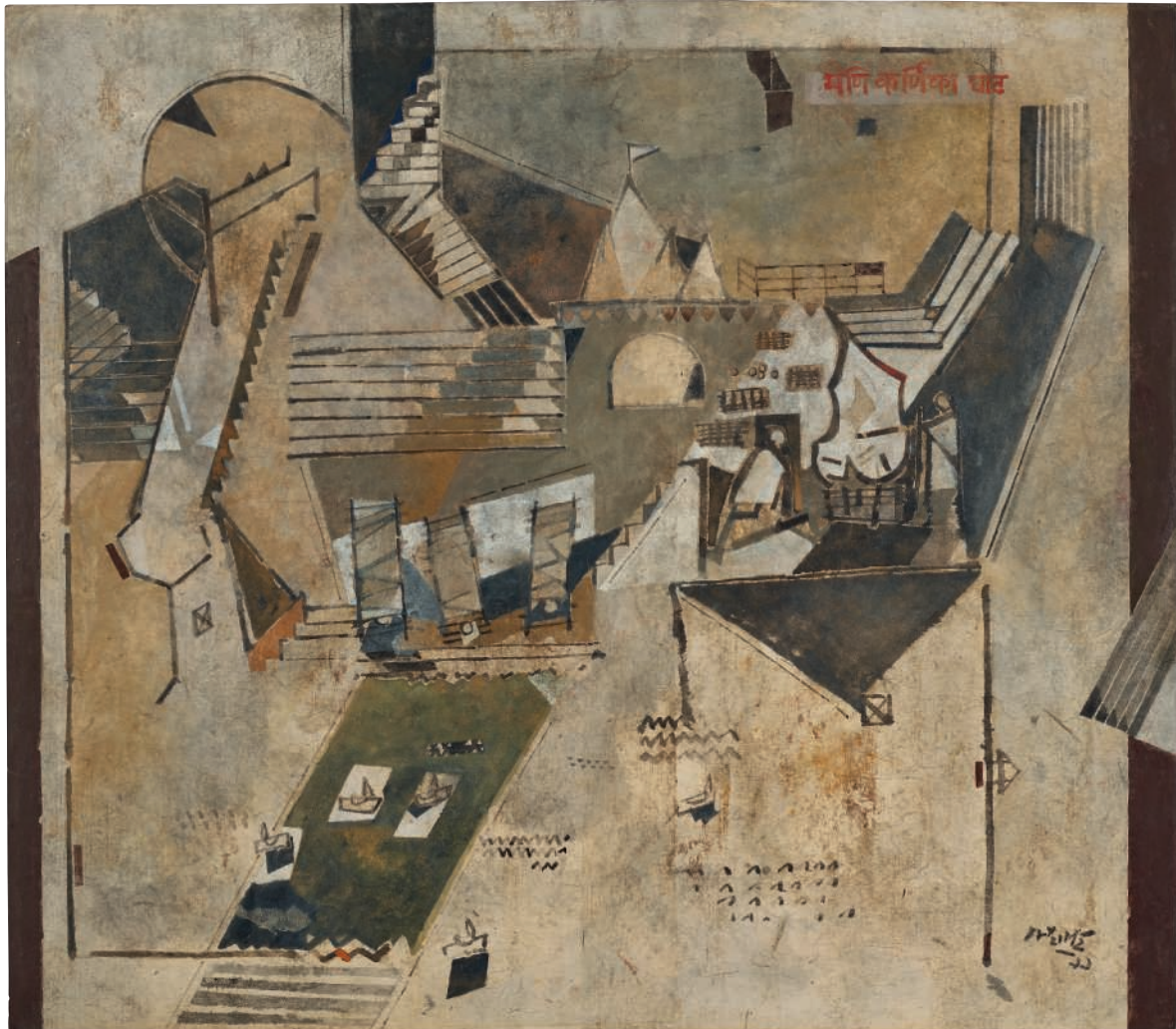
this productive period of his career, and track the evolution of his landscape paintings from the bold architectonic forms of the 1950s with their thick, black outlines to the more gestural and fluid compositions of the early 1960s. Here, Souza captures a simultaneously bright and austere scene, using pale pastel colors to depict what is most likely the view from his studio on a crisp winter morning. With a combination of meticulous lines and crosshatches, Souza foregrounds a single barren tree in this scene, and a few bare branches just visible at its lower edge. Behind them, an almost white sun illuminates a stylized Victorian building in a large courtyard, recalling the Catholic architecture that informed so many of Souza's landscapes in the 1950s.

Writing about Souza's urban landscapes, fellow artist Jagdish Swaminathan noted, "Souza's cityscapes are the congealed visions of a mysterious world. Whether standing solidly in enamelled petrification or delineated in thin colour with calligraphic intonations, the cityscapes of Souza are purely plastic entities with no reference to memories or mirrors." (J. Swaminathan, 'Souza's Exhibition', *Lalit Kala Contemporary* 40, New Delhi, March 1995, p. 31)



Francis Newton Souza, *Winter Landscape*, 1956.
Christie's New York, 12 September 2018, lot 284





PROPERTY FROM A PRIVATE COLLECTION, DELAWARE

535

GANESH HALOI (B. 1936)

Manikarnika Ghat

signed and dated in Bengali (lower right) and titled in Hindi (upper right)

tempera on board

29½ x 33¾ in. (74.9 x 85.7 cm.)

Executed in 1999

\$10,000-15,000

PROVENANCE:

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



PROPERTY FROM A PROMINENT EAST COAST COLLECTION

536

KRISHEN KHANNA (B. 1925)

The Sedge has Withered from the Lake

signed 'KKhanna' (lower left); further titled and inscribed 'THE SEDGE HAS WITHERED FROM THE LAKE / 48" x 30"' (on stretcher on the reverse)

oil on canvas

30 x 48 in. (76.2 x 121.9 cm.)

Painted *circa* early 1960s

\$35,000-50,000

PROVENANCE:

The Collection of Mr Emile Dubrulle, Florida
Christie's New York, 20 September 2006, lot 59
Acquired from the above by the present owner

Titled after a line from the first quatrain of John Keats' famous 1819 ballad, 'La Belle Dame Sans Merci', this early painting by Krishen Khanna reflects on the same notions of beauty and illusion as the poet did more than a century before. In this almost-abstract winter landscape, Khanna gives visual expression to the hauntingly romantic theme of the poem and the lovelorn 'knight at arms' that it addresses.

537

AKBAR PADAMSEE (1928-2020)

Untitled (Metascape)

signed and dated 'PADAMSEE 07' (lower right)

oil on canvas

36 x 54 in. (91.5 x 137.2 cm.)

Painted in 2007

\$100,000-150,000

PROVENANCE:

Sotheby's New York, 24 March 2010, lot 153

Acquired from the above

Akbar Padamsee's *Metascapes*, a series of paintings the artist began in the early 1970s, represent his long and distinctive involvement with the genre of landscape. As the word *Metascape* suggests, in these paintings Padamsee is concerned with the mythic or archetypal landscape, which is expressed visually by a stringent ordering of timeless elements, such as the earth, the sun and the moon, in temporal space. "Rather than an intent to describe the natural world per se, the artist's object was the total conceptual and metaphysical ken of his visual environment, with his paintings impressing an immediate perceptual experience that relied on expression and sensation rather than realist recognition." (B. Citron, 'Akbar Padamsee's Artistic "Landscape" of the 1960s', *Akbar Padamsee, Work in Language*, Mumbai, 2010, p. 195)

The use of a bold palette, and the importance the artist places on texture and construction, complements his choice of landscape as subject, with earthy tones offsetting vibrant reds, blues and yellows, making them even

more luminescent. The colors evoke a sense of movement in an unmoving space. Yashodhara Dalmia describes Padamsee's metascapes as "brilliantly choreographed planes of light and dark made in thick impasto which evoke mountains, field, sky and water. The controlled cadence of the colours breaks into a throbbing intensity as the artist in his most masterly works, evokes infinite time and space." (Y. Dalmia, *Indian Contemporary Art Post Independence*, New Delhi, 1997, p. 17)

Padamsee's method of construction in this painting, using a palette knife to almost sculpt his pigment, represents a graduation from his figurative modernism in favor of an aesthetic based around the potential outcomes of intense color interaction. Directly referencing traditional Indian artistic idioms and philosophical concepts in his symphony of colors, the artist evokes temporal economies of future and past, creating a newfound harmony all his own.



Akbar Padamsee, *Untitled (Metascape)*, 2011. Christie's New York, 21 March 2018, lot 248, sold for US\$250,000



MAQBOOL FIDA HUSAIN DOLLS WEDDING

My paintings, drawings and the recent paper work have been directly influenced by my experience of traditional Indian dolls, paper toys, shapes galore. The experience of being with them, and the inspiration to create them, are inseparable. A painter is a child in his purity of feeling—for only then he creates with authenticity of his being.

- MAQBOOL FIDA HUSAIN, 1955

In 1948, Maqbool Fida Husain and fellow artist Francis Newton Souza visited an exhibition of Indian classical sculptures and miniature paintings being shown at Rashtrapati Bhavan in New Delhi. The works he saw at this exhibition made Husain acutely conscious of the rich veins of classical Indian aesthetics that he could draw from, and inspired the creation of the unique visual language seen in his works from the early 1950s. In the artist's own words, "The exhibition left me both humbled and exhilarated. It was like scaling a mountain and then discovering a whole new range of mountains. Looking at the forms of the Gupta sculptures, experiencing the innocence of Indian folk art and seeing the rawness of colours in Basholi and Pahadi paintings, I knew I had stumbled upon something priceless." (Artist statement, K. Bikram Singh, *Maqbool Fida Husain*, New Delhi, 2008, p. 60)

Along with classical Indian aesthetics, Husain incorporates images associated with his memories of popular Indian myths and the charms of the Indian countryside, specifically the life of the common man. In a 1950 painting by the artist titled *Doll's Wedding*, Husain draws from the vibrant colors and flat patches of paint of Basholi miniatures to depict "a commonplace game: dolls wedding, portrayed in the folk style of Rajasthan and influenced by the *kathputli* puppets of the area. This absorption of folk depictions, intertwined with the vibrant Basholi palette of blue, green, orange and pink and the

flat picture surface of indigenous Indian painting charges the work with an immediate energy. But easily misread as bearing a passing resemblance to Picasso, the duplication of deliberately painted doll-like figures and the dolls themselves show that the idioms of modern art here are being parodied, rather than merely copied, in an intellectual game of fiction and its projections." (S. Apte, 'Indian Modernism and the Progressive Arts Group', *Global and Local Histories*, Newcastle, 2007, p. 109)

Appropriating this 1950 painting in the present lot, Husain returns to the theme of the children's game in this painting, created almost half a century later. In this work, the artist also draws from the charms of the rural world and orchestrates a fantasy celebration using the familiar elements of traditional Indian weddings. However, the palette of this vertically formatted canvas is strikingly different, dominated by an overwhelming shade of red, a color closely associated with Indian brides. When asked by Rashda Siddiqui what color he favors most, Husain answered, "Red. A color reflective of Indian emotions symbolizing love, evoking passion and manifesting energy." (Artist statement, R. Siddiqui, *In Conversation with Husain Paintings*, New Delhi, 2009) Departing from the joyous melée of colors of *Doll's Wedding* (1950), this later appropriation adopts a dramatic and passionate tone to evoke the exuberance, dance and music of Indian wedding celebrations.



Maqbool Fida Husain, *Doll's Wedding*, 1950.



Left to Right: Tyeb Mehta, Krishen Khanna, Maqbool Fida Husain, Sayed Haider Raza, Bal Chhabda at Tao Gallery, Mumbai, 2000, with lot 538. © Dinodia Photos / Alamy Stock Photo

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

538

MAQBOOL FIDA HUSAIN (1913-2011)

Appropriation of Dolls Wedding

signed 'Husain' (lower right)

acrylic on canvas

60 x 30 in. (152.4 x 76.2 cm.)

Painted in 2000

\$200,000-300,000

PROVENANCE:

Saffronart

Acquired from the above by the present owner, 2003

EXHIBITED:

Mumbai, Tao Gallery, *Ashtanayak, 8 Living Legends of Indian Contemporary Art*, 2000

Hong Kong, Pao Galleries, *Indian Contemporary Art*, 16-22 March 2001

LITERATURE:

Ashtanayak, 8 Living Legends of Indian Contemporary Art, exhibition catalogue, Mumbai, 2000 (illustrated, unpaginated)

Indian Contemporary Art, exhibition catalogue, Hong Kong, 2001 (illustrated, unpaginated)



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

539

FRANCIS NEWTON SOUZA (1924-2002)

Portrait of John Christoforou

signed and dated 'Souza 59' (upper left) and inscribed 'John Christoforou' (upper right); further signed, dated, titled and inscribed 'F. N. SOUZA - 59 Portrait of John Christoforou / OIL ON BOARD / 1959' (on the reverse)

oil on board

29¾ x 30 in. (75.6 x 76.2 cm.)

Painted in 1959

\$100,000-150,000

PROVENANCE:

Saffronart, 2003

Acquired from the above by the present owner

Francis Newton Souza painted this *Portrait of John Christoforou* in 1959 while the artist was living in London enjoying an unprecedented level of critical acclaim in his career. In the second half of the 1950s, Souza was finally enjoying prestigious gallery representation through Gallery One in the heart of bohemian Soho. The final two years of the 1950s were especially significant for Souza and it was during these years that he painted some of his most lauded works. In 1959 Souza completed his iconic *Crucifixion*, a masterpiece which the Tate holds in its permanent collection, and was displayed in Tate Britain's *All Too Human* exhibition on the London School painters in 2018. This was also the year Souza's book *Words and Lines* was published with Villiers.

The late John Christoforou was a Greek artist who, unlike Souza, was born in London. Following a stint in the Royal Air Force, after the Second World War, Christoforou resigned his post to pursue his ambition of a career as an artist. Souza met the erudite and articulate Christoforou at Gallery One where he was also exhibiting. The two artists hit it off as part of the bohemian intelligencia of post-war London. While Souza was very much at the zenith of his career, Christoforou, depicted here with his recognizable moustache and chiselled cheek bones and nose, was on the brink of enjoying his greatest period of success which began in the early 1960s. Christoforou went on to win the prestigious International Association of Art Critics prize in London in 1965, and exhibited internationally across Europe over the following decades. This portrait is a testament to the esteem and friendship that Souza held for Christoforou during the period when Souza was at his most prodigious.



Portrait of John Christoforou in his studio, 1953.
Photograph by Ida Kar. © National Portrait Gallery, London



PROPERTY FROM A PRIVATE CALIFORNIAN COLLECTION

540

BIREN DE (1926-2011)

Untitled

signed and dated 'Biren de '56' (lower left)

oil on canvas

24¼ x 20¼ in. (61.6 x 51.4 cm.)

Painted in 1956

\$6,000-8,000

PROVENANCE:

Acquired in Los Angeles, 2018



540

541

BIREN DE (1926-2011)

Conjunction

signed and dated 'Biren dé '61' (lower left); further titled, signed and dated 'CONJUNCTION / BIREN DE '61 / "CONJUNCTION" / 1961 / Biren de '61' (on the reverse)

oil on canvas

30¼ x 21¾ in. (76.8 x 55.2 cm.)

Painted in 1961

\$7,000-9,000

PROVENANCE:

Osian's Mumbai, 27 March 2003, lot 20

Acquired from the above



541

542

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Family Portrait)

signed and dated 'Husain 1961' (upper left)

oil on canvas

51¼ x 25¼ (131.4 x 64.1 cm.)

Painted in 1961

\$60,000-80,000

PROVENANCE:

Acquired directly from the artist by Sonali Dasgupta in 1961

Thence by descent

Acquired from the above by the present owner

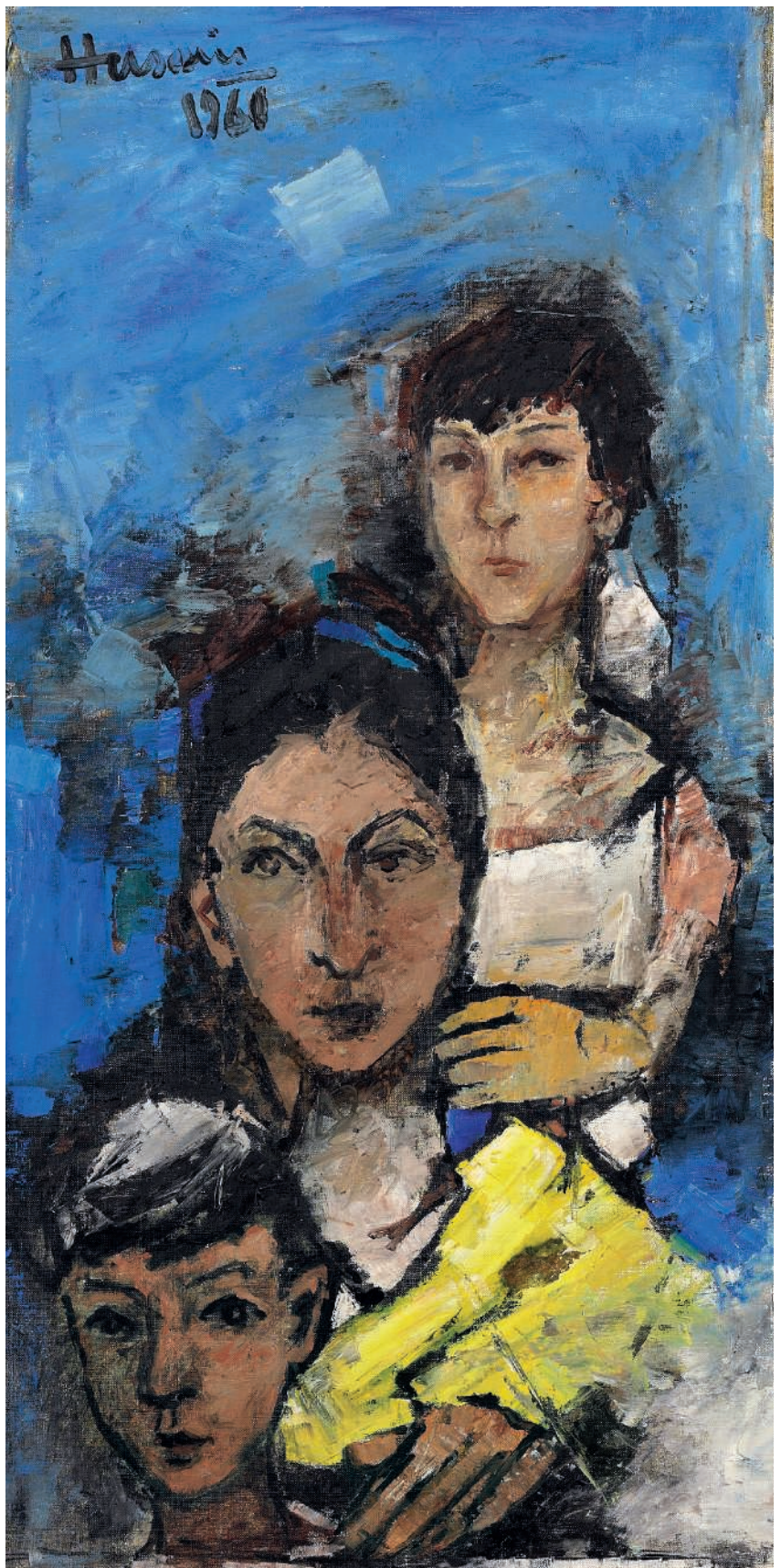
The portrait genre for Maqbool Fida Husain was reserved only for his closest friends and their families. Each rare example captures his sitters in poignant moments in time, drawing the family together in art and life. Portraiture for Husain is the art that remembers a person at their most manifest moment,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

This portrait was painted in Rome in 1961 and depicts Sonali Dasgupta in her yellow silk sari with her children Gil and Raffaella Rossellini. Educated at Santiniketan, the late Sonali Dasgupta was renowned for her elegant beauty and married the celebrated Italian film maker Roberto Rossellini. Rossellini met the 27 year old Dasgupta on a visit to India having been invited by Prime Minister Jawaharlal Nehru to make film there in 1956. Following a much-documented celebrity romance, Dasgupta left India for Paris with Gil, her newborn son from her first marriage. Following a short period living together in the Paris studio of Rossellini's friend, the renowned photographer Henri Cartier-Bresson, he and Dasgupta settled in Rome where they had a baby girl, Raffaella. In the present painting, Husain depicts Dasgupta with her two children only a few years after their move to Rome.

Husain became close friends with Rossellini and Dasgupta in India, playing a vital role in their relationship, and in fact chaperoned Dasgupta to Delhi on her way to Europe to be reunited with Rossellini. Husain visited Italy many times starting 1956, having been chosen to represent India in the Venice Biennale. The family fondly recall Husain's regular visits to their home in Rome which lasted for months at a time. In many ways Husain was seen as another member of this illustrious family.



Roberto Rossellini with his wife Sonali Dasgupta, Cannes, 1959. © KEYSTONE Pictures USA / Alamy Stock Photo



542

543

NARAYAN SHRIDHAR BENDRE (1910-1992)

Untitled (Village Group, Saurashtra)

signed and dated in Hindi (lower right); bearing Pundole gallery label
(on the reverse)

oil on canvas

36 x 30 in. (91.4 x 76.2 cm.)

Painted in 1982

\$50,000-70,000

PROVENANCE:

Pundole Art Gallery, Mumbai

Private Collection, India

Acquired from the above by the present owner, *circa* 2005

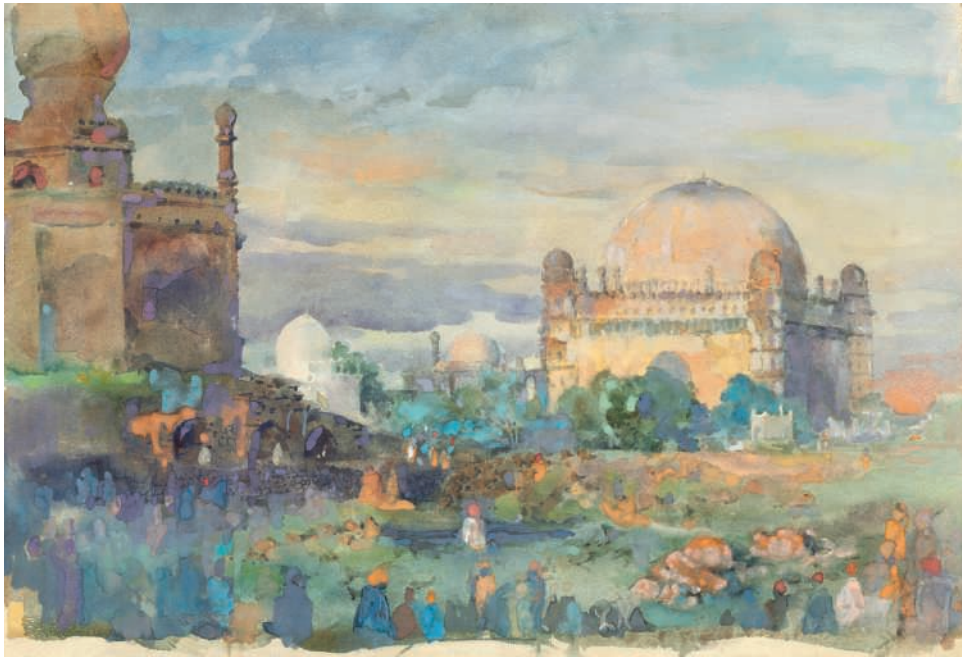
Born in Indore in 1910, Narayan Shridhar Bendre studied at the State Art School in the city prior to pursuing a Government Diploma in Art in Bombay. The most formative years of his career was the time he spent at Maharaja Sayajirao University in Baroda, first as the head of the painting department at the Faculty of Fine Arts in 1950 and then as the Dean of Faculty in 1959. As one of the founding members of the *Baroda Group*, Bendre was also instrumental in laying the foundations for a new program at the University. It was in Baroda that he veered away from the strictures of Academic Realism and instead championed the modernist idioms of Post-Impressionism, Expressionism and Cubism. He was also an avid traveller and he gained more exposure to Western Modernist art movements during his travels to the United States and Europe. Bendre left Baroda in 1966 and returned to Bombay where he would live for the rest of his life.

Bendre celebrated the pastoral in art, depicting India's rural landscapes and quiet moments of village life. From the 1970s, he began experimenting with his own version of Pointillism, creating images with the use of pixel-like dots and small horizontal brushstrokes. He conveyed the effect of depth through a gradual elimination of detail and by avoiding shadow and perspective in his

works to create receding planes between the foreground and the background. As he stated, "for me, the creative process begins with the blank canvas, by the dabbing of paint on it, the aim being to catch the original impact of the total image conceived. Things are nebulous in the beginning, become clearer by manipulating, by the application of more paint, dabbing, scratching, washing off, repainting, till I'm nearer to the original impact." (R. Chatterji, *Bendre: The Painter and the Person*, Singapore, 1990, p. 63)

In the present lot, Bendre has used bright blues, greens and pinks along with warm whites and yellows to depict an everyday village scene in Saurashtra, a hot and arid region in the state of Gujarat in India. The vibrantly attired locals seem to be deliberating about their daily chores. The figures are solidly placed in the foreground and the semi-abstract rural surroundings form the background of the painting. Whilst the subject matter and imagery of the painting is Indian, Bendre's Neo Pointillism emphasizes rural serenity in its own unique way. "Bendre interprets depth and sentimentality with austerity; the past, the present, and the drama of the situation in the narrative all congeal into a moment." (A. Das Gupta, 'A House for Modernism,' *Art and Visual Culture in India, 1857-2007*, Mumbai, 2009, p. 167)





544

544

SAYED HAIDER RAZA (1922-2016)

Untitled (Gol Gumbaz)

signed and dated 'S.H. RAZA 43'
(lower left)

watercolor on paper
14 $\frac{5}{8}$ x 21 $\frac{1}{2}$ in. (37.1 x 54.6 cm.)
Executed in 1943

\$6,000-8,000

PROVENANCE:

Private Collection, United Kingdom
Acquired from the above by the
present owner

545

MAHADEV VISWANATH DHURANDHAR (1867-1944)

Untitled

signed and dated 'M. Dhurandhar Dec. 1890' (lower left)

watercolor on paper laid on board

20 x 13 $\frac{1}{8}$ in. (50.8 x 33.3 cm.)

Executed in 1890

\$10,000-15,000

PROVENANCE:

Private Collection, New York

Acquired from the above by the present owner, 2016

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

The present watercolor of a traditionally dressed courting couple exemplifies the artist's eye for detail, from the intricate drapery and jewels of the figures to the carpet, upholstery and painted wall of the well-appointed room they sit in. Wearing a traditional Maharashtrian *nauvari* sari, the woman here is likely

a singer, her *tanpura* placed on the floor beside her. The man seated by her, dressed in a Northern Indian outfit, complete with turban and leather 'mojri' slippers, is perhaps one of her royal patrons who has been charmed by her performance.

In addition to being exhibited in India, Dhurandhar's works have been shown in several international exhibitions and are part of the Royal Collection of Her Majesty the Queen, the Victoria and Albert Museum, and the Bombay Art Society among other institutions. The artist also served as a court painter for several princely states in the Western Deccan. During his lifetime, the artist was honored with numerous awards, including medals from the Bombay Art Society in 1892 and 1895, a prize at the Wembley Exhibition in 1923, and the honorary title of Rao Bahadur in 1927. In 2018, a major retrospective of his work, *The Romantic Realist*, was held at the National Gallery of Modern Art, Mumbai.





546



547

PROPERTY OF A PRIVATE COLLECTOR, PENNSYLVANIA

546

JAMINI ROY (1887-1972)

Untitled (Gopini)

signed in Bengali (lower right)

tempera on card

22 x 28 in. (55.9 x 71.1 cm.)

\$12,000-18,000

PROVENANCE:

Acquired directly from the artist, Calcutta,

circa 1960s

Private Collection, France

Acquired from the above by the present owner, 2018

PROPERTY OF A PRIVATE COLLECTOR, CALIFORNIA

547

JAMINI ROY (1887-1972)

Untitled (Balakrishna)

signed in Bengali (lower right)

tempera on card

20 x 24 in. (50.8 x 61 cm.)

\$10,000-12,000

PROVENANCE:

Private Collection, Calcutta

Acquired from the above, circa 1950s

Private Collection, La Jolla, California

Thence by descent to the present owner

PROPERTY FROM A MIDWEST PRIVATE COLLECTION

548

JAMINI ROY (1887-1972)

Untitled (Madonna and Child)

signed in Bengali (lower right)

oil on canvas

46 x 23½ in. (116.8 x 59.7 cm.)

Painted circa 1950s

\$20,000-30,000

PROVENANCE:

Acquired in India by a Catholic nun

Gifted by the above to Sister Jeanne McKenna,

Kansas, circa 1960s

Acquired from the above by the present owner



548



549

PROPERTY FROM A PRIVATE COLLECTION, WASHINGTON

549

ZAINUL ABEDIN (1914-1976)

Untitled (Civil War)

with signature and date 'Zainul 1971' (lower left)

watercolor on card

15¼ x 10¾ in. (38.7 x 27.3 cm.)

Executed in 1971

\$6,000-8,000

PROVENANCE:

Acquired in Dakha by the present owner

For additional information on this lot please visit
christies.com



550

PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

550

JOGEN CHOWDHURY (B. 1939)

Untitled (Self Portrait)

signed and dated in Bengali (lower edge)

gouache on paper

10⅞ x 10 in. (27.6 x 25.4 cm.)

Executed in 1994

\$4,000-6,000

PROVENANCE:

Acquired circa mid-1990s by the present owner

PROPERTY FROM A PROMINENT EAST COAST COLLECTION

551

JOGEN CHOWDHURY (B. 1939)

Untitled (Eagle)

signed and dated in Bengali; signed and dated

'Jogen 76' (lower right)

ink and pastel on paper laid on board

20⅞ x 20⅞ in. (51.8 x 51.8 cm.)

Executed in 1976

\$25,000-35,000

PROVENANCE:

Christie's New York, 23 September 2004, lot 225

Acquired from the above by the present owner

EXHIBITED:

New York, The Metropolitan Pavilion, *Modern Indian Art*, 12-16 May 2001



551

After returning to India from his studies in Paris in the mid-1960s, Jogen Chowdhury found work as a textile designer in Madras, and then moved to Delhi in 1972. During his time there, the artist developed what has come to be known as his signature style of figuration. His highly-detailed works on paper are executed in ink and pastel, their figures and objects set against pitch black backgrounds. The emphasis was on strong, sinuous lines, and Chowdhury used a distinctive crosshatching technique within these lines to achieve tonal variations, volume, texture and movement. The artist's remarkable draughtsmanship reflects his work with textiles, where repetition, patterning and direction were paramount.

In the present lot, Chowdhury uses this technique to portray an eagle-like bird. Much like his human figures, here the subject's disproportionate, fleshy body is carefully constructed from fine crosshatched lines, appearing to heave and sag like a shapeshifting amoeba. A caricature of the bird's typical regal depictions and antithetical to its noble associations, in Chowdhury's version the wings are distorted and the legs are elongated, ending in exaggerated talons that are reminiscent of prehistoric predators.

This unique interpretation of form, both human and animal, is "simplified, as if through x-ray vision: attenuated, exaggerated, fragmented, reconfigured and rephrased, thus intensifying its visual and conceptual expression. For Chowdhury, the body has to communicate in silence. Often placing it against a dark, vacant background, he does not appropriate the specificities of place or environment; instead he transfers feelings of anguish on to the solitary figure through his gestural mark-making. His deep, dense crosshatched lines simulate body hair and a web of veins take away the smooth sensuality of the classical body to manifest the textures of life." (K. Singh, *India Modern: Narratives from 20th Century Indian Art*, New Delhi, 2015, p. 129)

Reviewing Chowdhury's work in 1976, the year the present lot was executed, the critic Richard Bartholomew notes that "his drawings are remarkable for their economy of means and directness of purpose. The outline does not embellish the figure but delineates it. The structure of the body and the folds of the flesh forming a substantial image modelled only slightly with firm, sure hatching-in lines of coloured ink." (R. Bartholomew, 'Mixed Group of Bengal Artists', *Times of India*, 6 April 1976)

552

SAKTI BURMAN (B. 1935)

La Comédie Humaine

signed 'SAKTI BURMAN' (lower right); further signed, titled and dated 'SAKTI BURMAN / "LA COMEDIE HUMAINE" / 2008' (on the reverse)

oil on canvas

63¾ x 50¾ in. (161 x 129 cm.)

Painted in 2008

\$60,000-80,000

Upon his graduation from Calcutta College of Art and Crafts in 1956, Sakti Burman moved to Paris where he studied at École Nationale des Beaux Arts and explored the great cities of Europe. His encounter with the frescoes of Giotto, Piero de la Francesca and Simone Martini when he first visited Italy in 1958 inspired Burman to assimilate their monumentality and textures in his works. Soon, the artist perfected a unique technique, combining marbelling and pointillism to create fresco-like compositions.

His subjects are drawn from a mix of Indian and European mythology and literature, which is patent in the present lot, where the artist illustrates *La Comédie Humaine* (The Human Comedy), a series of novels and stories written by French Realist writer Honoré de Balzac (1799-1850). While Balzac described each layer of the French society of his time in a realistic manner, Burman makes the radical choice to illustrate some of Balzac's characters in the company of mythical figures, reminiscent of Indian and Western folk iconographies. The central female figure sits on the back of a fantastic beast, flanked by a group of men and women with one child. While these figures can easily be associated with Balzac's satirical portraits of the French bourgeoisie, they are starkly contrast with the two other anthropomorphic figures floating

PROVENANCE:

Acquired directly from the artist, 2009

EXHIBITED:

Mumbai, Jehangir Art Gallery, *Enraptured Gaze*, 14 May - 16 June, 2009
New York, Aicon Gallery, *Archetype*, 18 September - 17 October, 2009

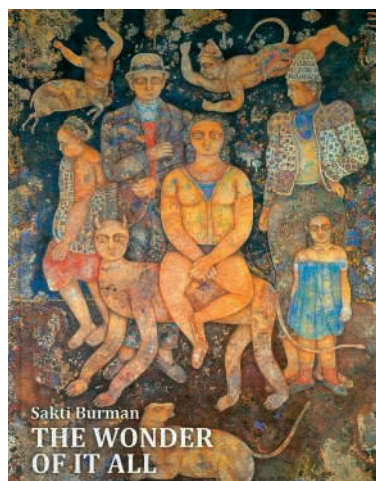
LITERATURE:

Goswamy, B.N. et al, *Sakti Burman: The Wonder of it All*, Mumbai, 2012, front cover, p. 183 (illustrated)

in the background, which bear a vague resemblance to Dionysian satyrs from Greek mythology, and to Hanuman, the monkey god from the Hindu pantheon.

Burman's tableau-like paintings occupy a world of their own, suspended between the spheres of myth and reality. They are a reflection of his own life, where his Indian heritage was integrated with experiences and knowledge he gained in Europe, creating a unique aesthetic. Burman has often been called an 'alchemist of dreams', and through paintings like this one, offers his viewers an entrance into the realm of the fantasy.

Talking about his process and state of mind while creating these works, the artist noted, "A sensation from the outside world suddenly hits me, upsets me. My feelings grow to such an extent that I find it necessary to give them a form in order to free myself from them. A painting is for me, an explanation that I owe myself. Silence and meditation have opened to me a world where nothing is impossible. I am suddenly conscious of a new life-force that compels me to express myself and define what I see. Next comes the joy of work, the pleasure of handling colors which fascinate me. My love of life seems complete only when I have put it down on my canvas. It is an intense joy." (Artist statement, 'Indian Painters in Paris', *Lalit Kala Contemporary 4*, New Delhi, 1966, p. 12)



Goswamy, B.N. et al, *Sakti Burman: The Wonder of it All*, Mumbai, 2012



Sakti Burman

553

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Red Horses)

signed in Hindi (lower right)

oil on canvas

36¼ x 50⅞ in. (92.1 x 127.3 cm.)

Painted circa 1970s

\$150,000-200,000

PROVENANCE:

The Collection of Mukund and Neerja Lath, Jaipur

Osian's Mumbai, 19 January 2008, lot 79

Acquired from the above

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

EXHIBITED:

Bombay, *The Window*, *The Window is Open*, 26 November - 8 December, 1998

LITERATURE:

E.S. Nair, 'Collections: Mukund Lath's Cluster of Contemporary Art', *Design Digest*, Bombay, March 1998, p. 33 (illustrated)

The Window is Open, exhibition catalogue, Bombay, 1998, p. 7 (illustrated)

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

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



Maqbool Fida Husain, *Equus*, 1979. Christie's New York, 20 March 2019, lot 457, sold for \$447,000



PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

554

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Horse)

signed 'Husain' (upper left)

oil on canvas

35¾ x 28¾ in. (90.8 x 73.3 cm.)

Painted *circa* 1960s

\$100,000-150,000

PROVENANCE:

Private Collection, Florida

Sotheby's New York, 16 September 1998, lot 295

Acquired from the above by the present owner

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

From East to West, throughout history, the horse has been a universal fascination and inspiration for artists. From Chinese terracottas of antiquity and ancient Rome to Leonardo, Gericault and Picasso, the horse has been a perennial muse which has transcended time, circumstance and culture. The relationship between the artist and this revered beast is also profoundly personal, becoming a vehicle of outward expression of both an inner meditation and a universal subject.

Maqbool Fida Husain encountered the equine figure throughout his life and travels across various cultures. Although he acknowledges influences from

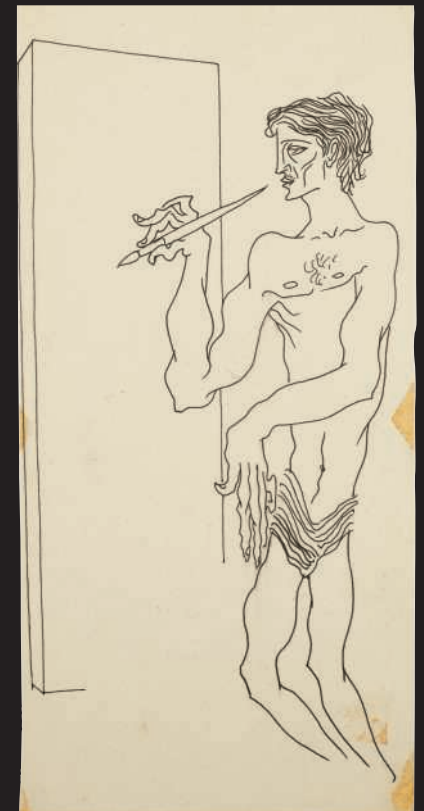
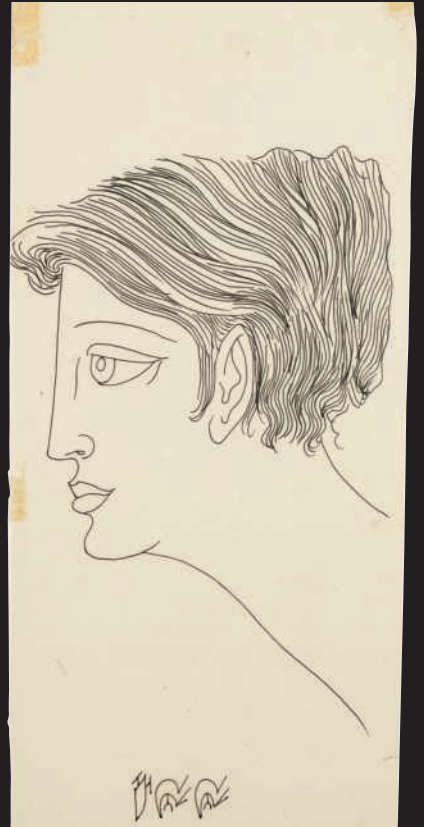
his travels to countries like China and Italy, the horse also resonates with Husain's admiration for Ancient Greece, a civilization which championed and sanctified the equine form. The Trojan Horse, Pegasus and Alexander's prized Bucephalus keep the company of these iconic stallions which permeate the mythological and historical past of hallowed antiquity. The horse is Husain's most iconic trope appearing in his work as early as the 1950s. In this early example, this horse is depicted with a wild primordial temperament, a metaphor perhaps for the very nature of art for Husain.

As the artist famously noted, "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)





555



556



557

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

555

SADEQUAIN (1930-1987)

Untitled

ink on tracing paper
 10½ x 4¾ in. (25.7 x 12.1 cm.) two
 9¾ x 5½ in. (24.4 x 13 cm.) one
 Executed in 1970
 three works on tracing paper (3)

\$5,000-7,000

PROVENANCE:

Acquired directly from the artist

LITERATURE:

S. Ahmad, *From the Sketchbook of Sadequain*, San Diego, 2019, pp. 83, 85, 129 (illustrated)

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

556

SADEQUAIN (1930-1987)

Untitled

ink on tracing paper
 10½ x 4¾ in. (25.7 x 12.1 cm.) each
 Executed in 1970
 three works on tracing paper (3)

\$5,000-7,000

PROVENANCE:

Acquired directly from the artist

LITERATURE:

S. Ahmad, *From the Sketchbook of Sadequain*, San Diego, 2019, pp. 67, 75, 135 (illustrated)

PROPERTY FROM A PRIVATE COLLECTION,
 UNITED KINGDOM

557

SADEQUAIN (1930-1987)

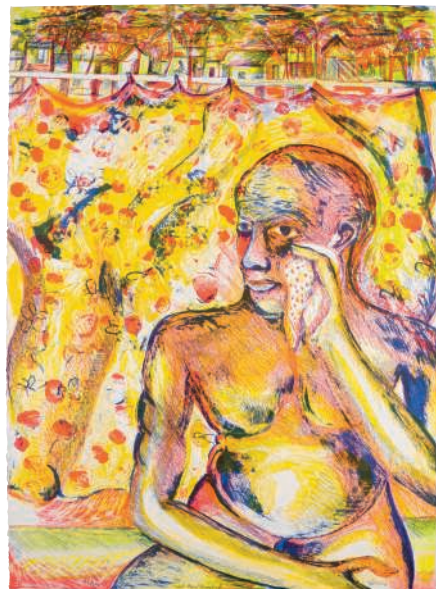
Figures

titled, inscribed, signed and dated "FIGURES"
 Painted at Paris / SADEQUAIN / 1/10/66'
 (on the reverse)
 oil on canvas
 35¼ x 44¾ in. (89.5 x 113.7 cm.)
 Painted in 1966

\$20,000-30,000

PROVENANCE:

Acquired directly from the artist, 1967
 The Martin Collection, Paris
 Material Culture Auction Philadelphia,
 19 December 2018, lot 66
 Acquired from the above by the present owner



558

BHUPEN KHAKHAR (1934-2003)
ATUL DODIYA (B. 1959)
SUDARSHAN SHETTY (B. 1961)

The Spirit of India Portfolio

signed, dated and numbered as illustrated
 lithographs on BVK Rives paper
 21% x 29% in. (54.3 x 74.6 cm.) smallest sheet
 30 x 22% in. (76.2 x 56.8 cm.) largest sheet
 Executed in 1993; numbers eighty-one, ninety-
 seven, forty-five, seventy-three, seventy-four and
 ninety-eight from editions of one hundred
 six prints on paper (6)

\$7,000-9,000

PROVENANCE:

In 1993, De Bijenkorf, a chain of department stores in the Netherlands, collaborated with Inventure India, a management and franchising consulting firm to organize an exhibition titled 'The Spirit of India' that promoted and celebrated India's evolution since its independence from the British empire. The project comprised three solo shows of artists Bhupen Khakhar, Sudarshan Shetty and Atul Dodiya in Galerie Nouvelles Images in The Hague, Holland Art Gallery in Rotterdam and Galerie Apunto in Amsterdam respectively. The three artists were also commissioned to create a joint portfolio of prints at Steendrukkerij Amsterdam that was exhibited at De Bijenkorf's stores in The Hague, Amsterdam, Rotterdam, Eindhoven, Arnhem and Utrecht. The present lot is one of the editions produced, comprising six vibrant lithographs.

EXHIBITED:

The Hague, Amsterdam, Rotterdam, Eindhoven, Arnhem and Utrecht, De Bijenkorf, *The Spirit of India*, 20 April-8 May, 1993
 Mumbai, Jehangir Art Gallery, *Anticipations*, 8-14 December, 2004 (another from one edition)

LITERATURE:

The Spirit of India, exhibition catalogue, Amsterdam, 1993, pp. 12, 13, 18, 19, 24, 25 (illustrated)
Anticipations, exhibition catalogue, Mumbai, 2004 (another from one edition illustrated, unpaginated)



PROPERTY FROM THE COLLECTION OF AN EMINENT ARTIST

559

BHUPEN KHAKHAR (1934-2004)

The Red Colour & Grills Spilled over his Face

signed and dated in Gujarati (lower left) and titled 'The red colour & grills

spilled over his face' (lower center)

watercolor and pencil on paper

14 x 10 $\frac{1}{2}$ in. (35.6 x 26.4 cm.)

Executed in 2000

\$8,000-12,000

PROVENANCE:

The Collection of the Artist

Acquired from the above, circa early 2000s

PROPERTY FROM THE ESTATE OF RANBIR SINGH

560

SUBODH GUPTA (B. 1964)

Untitled

signed in Hindi and dated '06' (on the reverse)

oil on canvas

72 in. (182.9 cm.) diameter

Painted in 2006

\$70,000-90,000

PROVENANCE:

Bodhi Art, Mumbai

Acquired from the above, 2008

LITERATURE:

Start.Stop, exhibition catalogue, Mumbai, 2007 (illustrated, unpaginated)

Subodh Gupta: Gandhi's Three Monkeys, exhibition catalogue, New York, 2008, p. 312 (illustrated)

Following from a tradition of Pop sensibility, Subodh Gupta's post-modernist ideas channel far-ranging influences from Marcel Duchamp, Josef Beuys, Claes Oldenburg, Andy Warhol and more recently Jeff Koons. Gupta's works use a kitsch artistic vocabulary firmly rooted in the vernacular of everyday India. The artist 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." (C. Mooney, "Subodh Gupta: Idol Thief", *ArtReview*, 17 December 2007, p. 57)

"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, *Start.Stop*, exhibition catalogue, Mumbai, 2007, unpaginated)

Through Gupta's painting one cannot help but be reminded of the vanitas commonly executed by Northern European painters in Flanders and the Netherlands in the Sixteenth and Seventeenth centuries. The utensils represented in these paintings were a celebration of the commerce and the prosperity of their time, while also commenting on the transient nature of vanity. Gupta goes one step further, warning of the perils of fetishizing materialism in today's globalized world.



Lot 560 in the artist's studio. Image reproduced from *Start.Stop*, exhibition catalogue, Mumbai, 2007, unpaginated





PROPERTY FROM THE COLLECTION OF AN EMINENT ARTIST

561

JITISH KALLAT (B. 1974)

Indemnity Bond

signed, dated and titled '-© 2004 JITISH KALLAT - INDEMNITY BOND -'
(upper left and center right); further dated, signed, titled and inscribed '- 2004
JITISH KALLAT - INDEMNITY BOND Diptych (Left) and (Right)'
(twice on the reverse)

acrylic on canvas; diptych
69 x 84¼ in. (175.3 x 214 cm.)
Painted in 2004

\$25,000-35,000

PROVENANCE:

Art Musings, Mumbai
Acquired from the above, 2004

EXHIBITED:

Mumbai, Art Musings at Jehangir Art Gallery, *Annual Show*,
16-22 August 2004

For additional information on this lot please visit christies.com

IMRAN QURESHI – MAKING IMAGINATIONS SOAR

“It all happens simultaneously for me; I can work on a large-scale abstract installation and be working on a small jewel like miniature painting at the same time. In college I was involved in both drama and puppet theatre. As I said earlier my minor was in painting and I enjoyed the carelessness it afforded, it had an element of theatricality that really suited my disposition”. (Artist statement, ‘The Here and The Now – Imran Qureshi in Conversation with Amna Tirmizi Naqvi’, *Imran Qureshi*, 2013)

Imran Qureshi’s practice always leaves one pondering about the diversity of the mediums as well as the scale of the narrative. Qureshi received his education at the iconic Miniature Painting Department of the National College of Arts (NCA) in Lahore where he immersed himself in the centuries-old tradition. It was in this very department sitting cross legged on the floor for hours that he burnished his skill, experimented, explored and pushed the boundaries of this art form. He now imparts that same skill and wisdom to a new generation of artists at the very same institution as a professor or an ‘ustaad’.

In his own landscape paintings, Qureshi’s floral vocabulary is intertwined with motifs from the Basholi or Kangra schools. These images can be read as being rife with social or political overtones of violence when created in the early decades of this century, but these can now also be interpreted as environmental or ecological tropes. As Qureshi keeps delving back to the tradition of the old masters such as Bihzad or Manohar he also takes this art form to another scale as is observed with his large installations at The Sydney Biennale, The Singapore Biennale, MoMA Oxford, The Roof Garden Commission at the Metropolitan Museum of Art or at the Washington National Cathedral where he uses those foliate forms along with gestural abstractions to create dramatic and immersive installations which have garnered a plethora of awards and critical acclaim.

The large scale works he creates are excavated from those very gargantuan installations. The two works by Imran Qureshi that are featured in this auction are from the very same series. The work titled ‘Opening Word of This New Scripture’, 2019 seemingly appears like the pages of a manuscript with the scarlet leitmotif of foliate vocabulary interspersed with the drips and splatters of gestural abstraction. The second work ‘Fabric of Heaven’, 2020, makes use of the same imagery but the work changes as Qureshi introduces gilding to create a paradoxical representation of violence against the use of the gold leaf as representation of eternity or heaven.

The funds that are being raised via this auction will be used for the purchase of audio-visual equipment for performance arts and associated extra-curricular activities at the National College of Arts in Lahore, Pakistan. The National College of Arts was set up in 1875 by the British Raj as a school focused on

the arts of the sub-continent but with a British style curriculum. The school was formerly known as the Mayo School of Industrial Arts. It was the second art institution in the sub-continent subsequent to the JJ School of Arts in Bombay. Sir Lockwood Kipling (the father of Rudyard Kipling) was the first principal, and the first curator of the adjacent Lahore Museum. The NCA sits at the center of any conversation about the genesis of Pakistan’s art history. The institution has unparalleled heritage with principals such as Dr Shakir Ali and Salima Hashmi, to teachers such as Zahoor-ul-Akhlaque, Bashir Ahmed and Imran Qureshi, as well as illustrious students such as Shahzia Sikander, Imran Qureshi, Rashid Rana, Aisha Khalid and Khadim Ali.

At the NCA, students receive a rigorous education in a diverse range of disciplines such as fine art, design, printmaking, architecture and miniature painting. It is the only institution in the world which confers a Bachelor of Arts in miniature painting. Along with this rigorous art training, the students also participate in two festivals each year. Imran Qureshi heads the committee for these festivals as he understands the importance of these non-academic activities in honing the artist and providing him or her with a diverse range of experiences. He recalls himself as a student, when after the rigor of the miniature painting department, his creativity would flourish as he participated in extra-curricular events such as drama and puppet theatre.

Taking the mantle of the ‘ustaad’ (teacher) very seriously, Qureshi determined that he needed to use his role as a teacher in helping the institution become even more robust in providing creative opportunities to students. As the NCA is a publicly funded university and the tuition fee is low for students, funds for extra-curricular activities can fall short. He has therefore decided to graciously donate the entire proceeds of the sale of these two paintings to the National College of Arts to purchase audio-visual equipment for the college so there are avenues for creativity for the students outside of the classroom as well.

This generous donation by Imran Qureshi will provide avenues for further exploration and ideation to the next generation of artists at this seminal institution.

Amna Tirmizi Naqvi

Amna Naqvi is the co-founder of AAN Collection and the AAN Foundation. She is an art collector, philanthropist, publisher and a supporter of art projects and initiatives, which has led to the development of the Pakistani contemporary art space, locally as well as globally for about twenty years. Works from the collection have been exhibited and published extensively in over fifty global institutions.



Imran Qureshi in his studio with students from the National College of Arts, Lahore. Photograph by Abdul Ghafoor Khan



National College of Arts, Lahore. Image courtesy Imran Qureshi



562

SOLD TO BENEFIT STUDENT PERFORMANCE ARTS AT THE NATIONAL COLLEGE OF ARTS, LAHORE (LOTS 562-563)

562

IMRAN QURESHI (B. 1972)

Opening Word of this New Scripture

inscribed, signed and dated '1/2 up / 2/2 up / Imran Qureshi / Lahore 2019' (on the reverse)

acrylic on canvas; diptych

36 x 48 in. (91.4 x 121.9 cm.)

Painted in 2019

\$20,000-30,000

563

IMRAN QURESHI (B. 1972)

Fabric of Heaven

signed, inscribed and dated 'Imran Qureshi Lahore 2020' (on the reverse)

gold leaf and acrylic on canvas

42 x 30 in. (106.7 x 76.2 cm.)

Painted in 2020

\$25,000-35,000



The artist in his studio. Photograph by Muhammad Naeem



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GANESH PYNE (1937-2013)

The Animal

tempera on canvas

21¾ x 23¼ in. (55.2 x 59.1 cm.)

Painted in 1972

\$100,000-150,000

**A LASTING ENGAGEMENT
THE JANE AND KITO DE BOER COLLECTION**

New York, 18 March 2020

Online, 13-20 March 2020

VIEWING

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New York, 24 June 2020

VIEWING

19-23 June 2020
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New York, NY 10020

CONTACT

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CHRISTIE'S

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BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

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

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

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

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

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

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

AUCTION RESULTS: CHRISTIES.COM

08/01/19

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

18240

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Sale Number

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City

State

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

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

Signature

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

PLEASE PRINT CLEARLY

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

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The current exhibition, "South Asian Modern Masters", curated by the Institute's Art Director, Dr. Marcella Sirhandi, features 90+ selected works from the Hundal Collection of paintings. The exhibition highlights the modernists and mid 20th century artists from India, Pakistan, Bangladesh and Sri Lanka, with many iconic works that have never been exhibited before. Additional exhibitions will be held throughout the year, on a regular basis.



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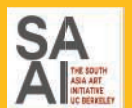


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Gauri Gill and Rajesh Vangad: *A Seed's Journey*, 2019, from the series *Fields of Sight*,
2013-ongoing; acrylic paint on archival pigment print; 42 × 62 in.; BAMPFA, museum purchase;
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CONDITIONS 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™

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 LIVE™ Terms of Use which are available on <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

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

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- (a) refuse any bid;
 - (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
 - (c) withdraw any **lot**;
 - (d) divide any **lot** or combine any two or more **lots**;
 - (e) reopen or continue the bidding even after the hammer has fallen; 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 J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™ (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 Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

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

2 TAXES

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

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, 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:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.

- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - 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;
 - 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;
 - 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

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

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

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. 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.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - 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.
 - Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.

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

5 KEEPING YOUR PROPERTY

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

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

□
Bidding by interested parties

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

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

■
See Storage and Collection pages in the catalogue.

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

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

◊ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◊ 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 ◊◆.

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

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot

□ Bidding by 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.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**"Attributed to ..."

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

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

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

**"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

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

POST 1950 FURNITURE

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

29/03/19

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

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

COLLECTION AND CONTACT DETAILS

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

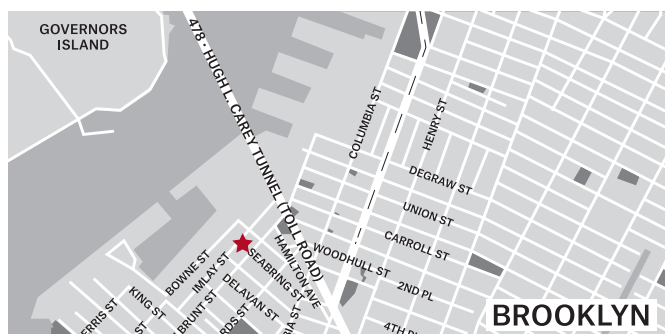
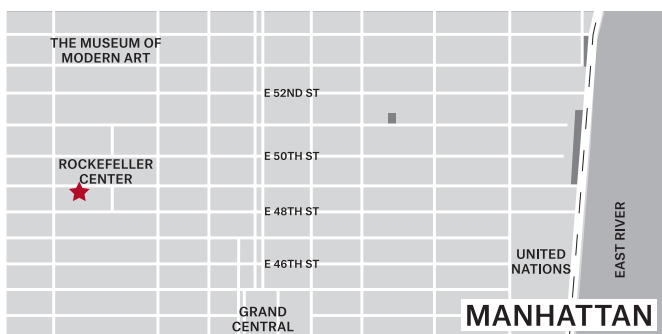
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Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



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

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

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