

A LASTING ENGAGEMENT
THE JANE & KITO DE BOER COLLECTION

NEW YORK 18 MARCH 2020



CHRISTIE'S







A LASTING ENGAGEMENT

THE JANE & KITO DE BOER COLLECTION

WEDNESDAY 18 MARCH 2020

AUCTION

Wednesday 18 March 2020
at 10.00am (Lots 401-483)

20 Rockefeller Plaza
New York, NY 10020

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

VIEWING

Friday	13 March	10.00 am - 5.00 pm
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Adrien Meyer (#1365994)

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AUCTION CALENDAR

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NEW YORK

2 APRIL
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AND INDIAN WORLDS
INCLUDING ORIENTAL
RUGS AND CARPETS
LONDON

7 APRIL
ART PRÉCOLOMBIEN
PARIS

8 APRIL
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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
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26 JUNE
IMPORTANT CHINESE
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A LASTING ENGAGEMENT

THE JANE & KITO DE BOER COLLECTION

A collector's dream is to collect with no boundaries and constraints, to love and to embrace unconditionally and then figure out the logistics. The logistics of affordability, the logistics of housing the work, and the logistics of fitting into the narrative of the overall collection. This is how it all began with Jane and Kito de Boer. It was in 1992, when the couple moved to New Delhi, with Kito as one of the five partners starting the local office for McKinsey in India. The de Boers lived in India for over seven years and embraced the arts, the food and the culture, making it their home away from home. These were still early days for the modern Indian art market – a handful of collectors, a few established galleries and an enormous number of extremely talented artists. There were few art history books on modern Indian art, forcing the de Boers to start from scratch when it came to acquiring art, believing in their eyes and following their hearts. Along the way, they made friends with artists, collectors and gallerists, becoming an integral part of the fabric of the Indian art world.

It is our honor to bring a small portion of the de Boer Collection to the art world, offering a wonderful opportunity for other collectors to acquire a piece of this beautiful journey of collecting that Jane and Kito embraced from the time they made India their home. Having collected Indian art for over 25 years, the collection spans Indian art history from the Early Bengal School of the late 19th century (also known as Dutch Bengal paintings) to the contemporary. Many movements and regions are represented, some more in depth than others, as the de Boers gravitated towards what they loved and what spoke to them, and not necessarily to what others would advise was a good investment.

Having had the privilege of going through their entire collection, one cannot help but trace and observe the passion, the quirkiness and the love of the macabre that was often the driving force behind the couple's acquisitions. Built over almost three decades and still growing, the de Boer collection as it stands today, includes one of the greatest groups of paintings by Ganesh Pyne, Rameshwar Broota and the Bengal School. Jane and Kito collected works by Pyne with a passion that knew no bar, seeking out preparatory drawings of each of the paintings they acquired as well to understand and document the

artist's thinking and creative process. Meeting the artists, understanding the works and the desire to wake up each morning greeted by these works is what makes this collection so special. The de Boers loved each work they collected, and filled their lives with stories and memories of how they brought a work home. Relying on their eyes and driven by their hearts, most of their works were acquired based on their meetings and connections with the artist or fellow collectors and gallerists that the couple befriended over the years. This came about a collection of Indian art that is extremely personal, anecdotal and encyclopedic.



R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, cover

After they left India, the de Boers went on to live in several other countries. However, they continued to visit their friends in India and their collection of Indian art grew and thrived over the years. When asked why they continued to collect Indian art even after their departure from the country, they responded, "We have stayed with Indian Art because India has stayed with us. Art is just one facet of our love for India [...] We love India – it's beauty, its ugliness, its exuberance, its frustrations, its compassion and its brutality [...] A love of the sensory Tsunami that is life in an Indian city, the 'Horn Please' cacophony of sound, the 'Holi' celebration of colour, the smell of wood fires burning on a cold night, the warmth of Indian hospitality, the tang of Goan curry. To live life in India is to live with an intensity that transforms the ordinary into the extraordinary. This love does not diminish by absence. Art is a vital connection to the country and people we both love [...] The only rational reason to collect Indian art is irrational. Collecting is, at least for us, about the pleasure of the journey, the knowledge gained, the wonder of getting to know India better, the friends made along the way and the house transformed into a home."

Each year, the de Boers open their homes in Dubai and London and invite friends and fellow collectors to come and enjoy their collection. It is a wonderful way for the couple to share and spread the love, and inspire younger collectors to collect with their hearts and follow their passion. Their beautiful homes stand as testament to their love for the arts and culture of India. It is the love of the arts and artists that resulted in this extraordinary, polymathic private collection of Indian art.

The selection on offer from the de Boer Collection provides a small vignette of the couple's journey through India, and includes the largest group of works by Pyne and Broota to ever come to auction, along with an exquisite group of works from the Bengal School. While working on putting the selection together, the most challenging part for us was to make a selection from the finest works by these artists in their collection. We found ourselves struggling as each painting seemed better than the one we saw before it – such is the depth and richness of this collection. We eventually narrowed it down to a few works by each of these artists that best represent their practices, and also the collectors and their connection with the artists. So, when one sees a work of Pyne in this collection, it is not just a painting for the de Boers but also the memory of meeting the shy and sensitive soul that Pyne was. Similarly, the works of Rameshwar Broota, Biren De and Laxma Goud embody stories of the couple's visits to the artists' studios, attending colorful birthday parties and the friendships they maintained with the artists much after their departure from India.

We are delighted to present the Collection of Jane and Kito de Boer to you through this catalogue, illuminating so many new strands of the multifaceted narrative of modern Indian art that have been so lovingly gathered and preserved in the journey of these collectors.

— Deepanjana Klein

All quotes from R. Dean & G. Tillotson eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019

Opposite page: Jane and Kito de Boer, London. Photograph by Justin Piperger



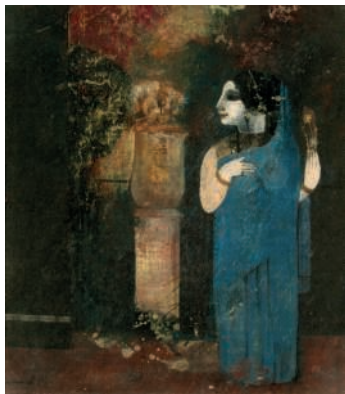
Our love for India finds expression in our collection. There are many motives for people to collect and all are valid. For us, it is about trying to capture the magic of an extraordinarily diverse, rich and insufficiently understood culture.

- JANE AND KITO DE BOER

DISCOVERING GANESH PYNE AND MODERN INDIAN ART

Over the years, Jane and Kito de Boer have put together one of the most comprehensive holdings of work by Ganesh Pyne as part of their collection of modern Indian art. Spanning half a century from the 1950s to the late 1990s, and including several of the artist's finest and most important works on paper and canvas, this group not only represents one of the focal points of the de Boer collection, but also its very beginnings.

It was one of Pyne's paintings that 'cast a spell' on the couple, introducing them to modern Indian art and kicking off their journey as collectors. Going back the moment this happened at Kumar Gallery in Delhi, Jane and Kito recalled, "We were at the opening of an exhibition at a point when we were just finding our feet in the city. We knew nothing of India's art: we had never heard of Husain or Souza. Paintings were purely images shorn of any contextual meaning. We had no intention of buying, let alone starting a collection. We were



Ganesh Pyne, *Before the Pillar*, 1963. Image reproduced from R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 11

socializing, chatting with a stranger, when it happened. Across the room hung Ganesh Pyne's *Lady before the Pillar*. It was a magical moment: the work cast a spell on us. It was too expensive and too strange to simply buy on the spot. We went home and talked about it. We went back to the gallery to find out more. We went back again to see if the spell continued. We went back again to

negotiate. We went back to bring her home. She is still with us. She has hung on our wall ever since. The spell she casts is as strong as ever." (R. Dean and G. Tillotson, eds., 'An Interview', *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 13)

Since that moment in Delhi when the de Boer's connection with Pyne's work was forged, they found themselves travelling across the country to see more of his drawings and paintings and to meet his collectors and gallerists in their quest to learn more about the reclusive artist. Jane remembered visiting Kolkata for an exhibition of Pyne's work. "A key event was attending a great Pyne retrospective at CIMA (Centre of International Modern Art) Gallery, which included many of the most important works of his career [...] The work we saw in this exhibition confirmed again our love of Pyne's early work. Image after image moved us – such sadness, dignity, stillness and introspection." Kito continued, "The closest analogy is Mozart's Requiem – magnificent heartache in the face of the spectre of death and, as a result, life affirming. The exhibition fueled our compulsive quest to build a Pyne collection." (R. Dean and G. Tillotson, eds., *Ibid.*, 2019, p. 278)

Although the couple met Pyne on several occasions, their relationship with him was primarily shaped and modulated by his works and by what they learned about him through his friends, collectors and dealers. This in turn led the de Boers to meet and develop lasting relationships with gallerists like Virendra Kumar and Prakash Kejriwal and collectors including Neerja and Mukund Lath in Jaipur and Rakhi and Aveek Sarkar in Kolkata, who opened their eyes to the work of many other artists. Jane reminisces, "Our journey to understand Pyne better unlocked a world of friendship. We discovered a group of generous collectors, who invited us into their homes to show us their collections and share their understanding of Pyne's works." (R. Dean and G. Tillotson, eds., *Ibid.*, 2019, p. 281)

401

GANESH PYNE (1937-2013)

Light Light (The Golden Bird)

signed and dated in Bengali (lower left); titled and inscribed indistinctly in Bengali (lower right)
watercolor on paper laid on card
12¾ x 8¾ in. (32.4 x 22.2 cm.)
Executed in 1954

\$15,000-20,000

PROVENANCE:

Bonhams, 11 July 2000, lot 155
Acquired from the above by the present owner

LITERATURE:

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 209 (illustrated)

One of the earliest works by Ganesh Pyne in the de Boer collection is a watercolor from 1954 titled *Light Light (The Golden Bird)*. Pyne's works from the 1950s draw from those of Bengal School artists he encountered in children's magazines, and later at the Indian Museum in Calcutta, as well as from early Bengali literature and the stories his grandmother told him as a child. In this delicately rendered painting, Pyne portrays the interiors of a factory where the gears and machinery appear to have anthropomorphized into a menacing predator ready to snap its jaw shut. Its large glinting teeth are trained on a small canary, desperately trying to escape its cage and fly towards the single beam of sunlight entering from a skylight. Even as the cage violently swings and golden feathers fly, the bird's fate seems inevitable at the hands of this "mechanized horror", perhaps symbolic of the industrialization sweeping through a newly-independent India.

Speaking about this early work in 2012, a year before he died, Pyne recalled, "the painting is based on a story by Abanindranath [Tagore], about a golden bird that died, trapped in an industrial world [...] The theme in *The Golden Bird* work is an early version of the monkey, which appears many times in my work [...] I have often felt relegated to the status of a mere performer. This is the meaning attached to the caged bird and the [tethered] circus monkey. I feel saddened by the poor status of the artist in our society. He does not really have a powerful voice that is heard." (R. Dean and G. Tillotson, eds., 'Ganesh Pyne in Conversation with Sona Datta', *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, pp. 215, 218)

Other works by Pyne in this auction represent his work across the next three decades, and include the seminal paintings *The Animal* (1972, lot 420), *Relics* (1982, lot 402) and *Savitri* (1999, lot 450) as well as fine works on paper like *Untitled (Monkey)* (1963, lot 419) and *Untitled (Lady with Lamp)* (1982, lot 404) among others.





Ganesh Pyne photographed by Veena Bhargava, Kaviraj, 1984
Copyright Veena Bhargava. Image courtesy Akar Prakar



402

GANESH PYNE (1937-2013)

Relics

signed and dated in Bengali (lower right)

tempera on canvas

14 x 18 in. (35.6 x 45.7 cm.)

Painted in 1982

\$80,000-120,000

PROVENANCE:

Formerly in the Kejriwal Collection, Kolkata

Acquired from the above by the present owner

As a child, Ganesh Pyne lived in an old mansion in Calcutta with his extended family. His clearest memories of the time he spent there include the stories his grandmother regularly told the children on the verandah, the captivating Krishna temple across the street, and a neighbor who hosted *jatra* or folk theater performances in their home. Memories of these experiences ignited Pyne's imagination, inspiring him to paint masterful pieces imbued with mysticism and fantasy. Later, profound experiences of loss and death during the partition of the Indian subcontinent, influenced Pyne to create visual narratives populated with skeletal forms, masks, puppets, animals and floating bodies.

"The shadowy niches of his childhood home, the strange, dark fantasy of his grandmother's stories, the theatricality of *jatra*, and his traumatic encounter with death and violence came to besiege his memory, which would imbue the mundane with a mystique and gift him a rich and complex interior landscape to contemplate. Introverted, reclusive, reflective, the artist remained achingly tuned to the tremulous childhood core that shaped his sensibility and proved intrinsic to his art." (R. Datta, 'Artist of Disquiet and Twilight Mysteries', *The Telegraph*, 19 March 2013)

While Pyne's technique and style were initially influenced by the works of Abanindranath Tagore and the Bengal School, they soon evolved from the gentle, narrative watercolors of the 1950s towards a more modernist vocabulary. Although his later work has also "been shown to possess mythic content and meaning, in no sense can it be called pure narrative [... Here] fragments of a story [are] held together precariously by fine threads, interwoven between isolated elements by the use of an opaque light which

EXHIBITED:

Calcutta, Society of Contemporary Artists, *Annual Exhibition*, 1982

LITERATURE:

G. Sen, *Image and Imagination, Five Contemporary Artists in India*, Ahmedabad, 1996, p. 129 (illustrated)

E. Datta, *Ganesh Pyne, His Life and Times*, Calcutta, 1998, p. 63 (illustrated)

G. Sen, *Ganesh Pyne, Revelations*, Calcutta, 1999, p. 21 (illustrated)

M. Ghosh, *Ganesh Pyne's Paintings*, Calcutta, 2001, p. 215 (illustrated)

S. Das, 'Ganesh Pyne', *India Perspectives*, New Delhi, Vol. 24, No. 6, 2010, p. 73 (illustrated)

envelops them. There is sensed also, in so many of these paintings, the lurking presence of that intruder and friend, death." (G. Sen, 'Encounter in the Twilight Zone', *Image and Imagination, Five Contemporary Artists in India*, Ahmedabad, 1996, p. 145)

The death of Pyne's older brother, Kartik, in 1980 proved a major loss for the artist. Grieving and depressed, he could not bring himself to paint much, and when he did finally get back to regular work, it showed a profound change. Speaking about the present lot, Ella Datta noted, "The tempera transported his personal grief into a timeless image of the struggle between death and immortality." (E. Datta, *Ganesh Pyne His Life and Times*, Kolkata, 1998, p. 62)

According to the critic Geeti Sen *Relics* is an exemplar of a major shift in his oeuvre, demonstrating "a radical transformation of imagery. The composition is honed down to its essential elements: a face profiled to the left shows the eyes closed as though in mourning, in recollection, or in a state of 'dreamless sleep'. A piece of blue brocade is tossed carelessly into the mosaic, with a pair of white skeletal bones, to become the objects of contemplation. The disjointed assemblage of these disparate elements, each isolated, is both deliberate and disconcerting [...] Yet, pieced together, they tell a story of the passing of time, of sentiment and reverie, of beauty and ecstasy, of musings on death. These are qualities found in Pyne's earlier work; but now translated into a language of pure form, abstracted from their background. As in his earlier work, light becomes the catalyst which purifies these elements, enveloping them with its protective mantle." (G. Sen, *Ibid.*, 1996, p. 145)



Ganesh Pyne, preparatory drawing, diary 1981-1984
Image courtesy Pundole's



What gives Pyne's work distinctiveness is the artist's involvement with his art. His life, his world, indeed his whole being is focused on this act of creation. He is most at home with his own inner world of darkness and light from which emerges the strange forms. The canvases are a reflection of this all-absorbing interior life.

- ELLA DATTA, 1998



403

GANESH PYNE (1937-2013)

Untitled (Family)

signed and dated in Bengali (lower left)

ink on paper

6¾ x 8¾ in. (17.1 x 22.2 cm.)

Executed in 1963

\$8,000-12,000



404

GANESH PYNE (1937-2013)

Untitled (Lady with Lamp)

signed and dated in Bengali (lower right)

ink and watercolor on paper

5¼ x 8 in. (13.3 x 20.3 cm.)

Executed in 1982

\$8,000-12,000

PROVENANCE:

Chitrakoot Art Gallery, Kolkata

Acquired from the above by the present owner

LITERATURE:

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 219 (illustrated)



405

405

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Emperor)

signed and dated 'Souza 1961' (upper right)

ink on paper

7 x 9 $\frac{9}{16}$ in. (17.8 x 23.8 cm.)

Executed in 1961

\$6,000-8,000

PROVENANCE:

Delhi Art Gallery, New Delhi

Acquired from the above by the present owner

406

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Two Men)

signed and dated 'Souza 1955' (upper right)

ink on paper

9 $\frac{7}{8}$ x 8 in. (25.1 x 20.3 cm.)

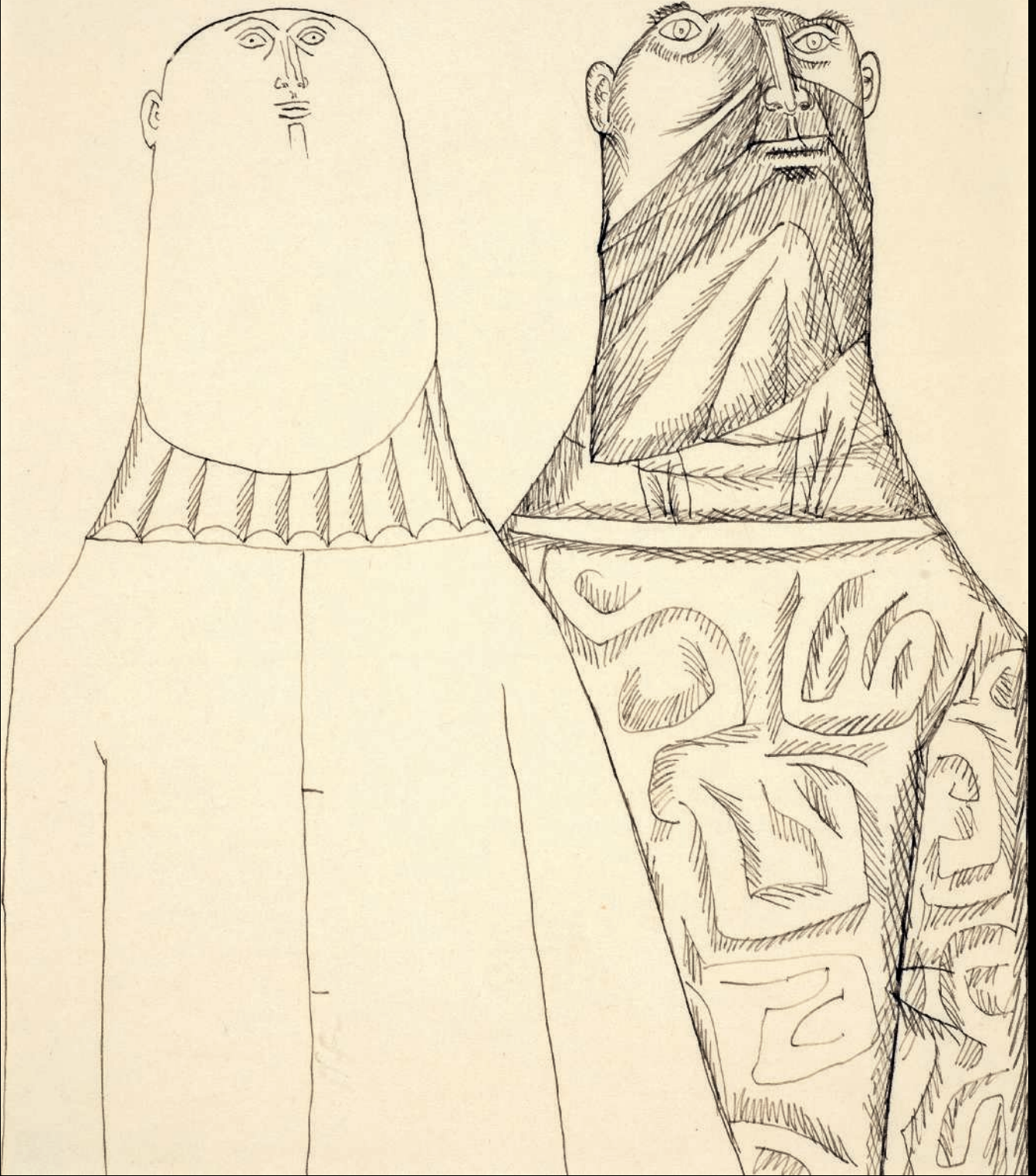
Executed in 1955

\$20,000-30,000

LITERATURE:

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 113 (illustrated)

Souza 1955





407

407

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Head)

signed and dated 'Souza 1961' (upper left)
ink on paper
12 $\frac{7}{8}$ x 8 in. (32.7 x 20.3 cm.)
Executed in 1961

\$4,000-6,000

PROVENANCE:

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

EXHIBITED:

New Delhi, Delhi Art Gallery, *The Demonic Line*,
F. N. Souza, *An exhibition of Drawings*,
1940-1964, 2001

LITERATURE:

Y. Dalmia, *The Demonic Line*, F. N. Souza, *An
exhibition of Drawings, 1940-1964*, exhibition
catalogue, New Delhi, 2001, p. 53 (illustrated)
R. Dean and G. Tillotson, eds., *Modern Indian
Painting: Jane & Kito de Boer Collection*,
Ahmedabad, 2019, p. 117 (illustrated)



408

408

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Old Man)

signed and dated 'Souza 1959' (upper right)
ink on paper
10 x 8 in. (25.4 x 20.3 cm.)
Executed in 1959

\$7,000-9,000

PROVENANCE:

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

EXHIBITED:

New Delhi, Delhi Art Gallery, *The Demonic Line*,
F. N. Souza, *An Exhibition of Drawings*,
1940-1964, 2001
New Delhi, Delhi Art Gallery, *The Naked Line*,
Drawings by 12 Artists, 2006

LITERATURE:

Y. Dalmia, *The Demonic Line*, F. N. Souza, *An
Exhibition of Drawings, 1940-1964*, exhibition
catalogue, New Delhi, 2001, p. 33 (illustrated)
R. Karode, *The Naked Line, Drawings by 12
Artists*, exhibition catalogue, New Delhi, 2006,
p. 35 (illustrated)

409

FRANCIS NEWTON SOUZA (1924-2002)

*Untitled (Study for Gentlemen of
our Times)*

signed and dated 'Souza 55' (upper right)
ink on paper
10 x 8 in. (25.4 x 20.3 cm.)
Executed in 1955

\$8,000-12,000

PROVENANCE:

The Collection of Keren Souza Kohn
Saffronart, 11 September 2013, lot 56
Acquired from the above by the present owner

LITERATURE:

R. Dean and G. Tillotson, eds., *Modern Indian
Painting: Jane & Kito de Boer Collection*,
Ahmedabad, 2019, p. 105 (illustrated)

Souza 55



410

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Lady Weaving)

oil pastel, gouache and pencil on paper laid on card

19¼ x 24½ in. (48.9 x 62.2 cm.)

Executed circa 1950s

\$40,000-60,000

PROVENANCE:

Kumar Gallery, New Delhi

Acquired from the above by the present owner

LITERATURE:

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 126 (illustrated)

By the 1950s, when Maqbool Fida Husain painted the present lot, the artist had already become a key figure in the evolution of modern Indian art, and had accomplished an impressive aesthetic journey from his humble beginnings as a billboard painter in Bombay in the late 1930s to co-founding the groundbreaking Progressive Artists' Group with five other artists in 1947. His deep engagement with Indian history, civilization and heroic epics aided him in breaking from tradition and the rigidity of academic painting styles, while never losing sight of the heritage, energy and rhythm of the Indian landscape.

The vast iconographic horizon that the artist drew from to build his unique visual language included an early study of miniature paintings from the Basohli School in 1948. This school was developed in the Punjab hills in the 17th century and is defined by a vitality of color and simple designs within strong, broad borders. These images infused Husain's mind, and, as the art critic Richard Bartholomew noted, "contributed to the release of lucid colours in [Husain's] own work. The secret of painting, he discovered, lay in orchestration

of colours" (R. Bartholomew and S. Kapur, *Husain*, New York, 1971, p. 38). In the following years, Husain continued his wide-ranging exploration of color and composition on his travels, including a short sojourn in China and a visit to the Bern Kunstmuseum in 1953, where he encountered Paul Klee's oeuvre, which added depth to the syncretic visual vocabulary he was developing for himself.

The present lot was created during this crucial period in the evolution of the artist's oeuvre. Drawing his subject from observations of everyday life in rural India, Husain depicts a seated woman, probably weaving, her figure shaped with a simplified, geometric arrangement of lines and colors that straddles tradition and modernity in the artist's characteristic style. The string stretched between the figure's hands and feet subtly instills the composition with dynamism, its diagonal lines separating areas of pure blue, yellow, orange and green. In its saturated colors, strong calligraphic lines and the angularity of the subject's figure, this painting embodies a decisive departure from tradition, embracing the modern.



Maqbool Fida, Husain, *Village Woman*, 1954. Christie's New York, 13 September 2001, lot 15



Goddess Annapurna, attributed to Devidasa, circa 1685. Image reproduced from *Pahari Paintings in the Jagdish and Kamla Mittal Museum of Indian Art*, Hyderabad, 2014, p. 15



Kito de Boer and Maqbool Fida Husain with lot 410, Dubai, 2007



His personal style assimilates the symbolic use of colour and spatial divisions of miniature painting, distinct stances from classical sculpture, and the simplifications and distortions from folk heritage.

- AMRITA JHAVERI, 2005.

411

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Varanasi)

signed in Hindi (upper right)

oil on canvas

18 x 42 in. (45.7 x 106.7 cm.)

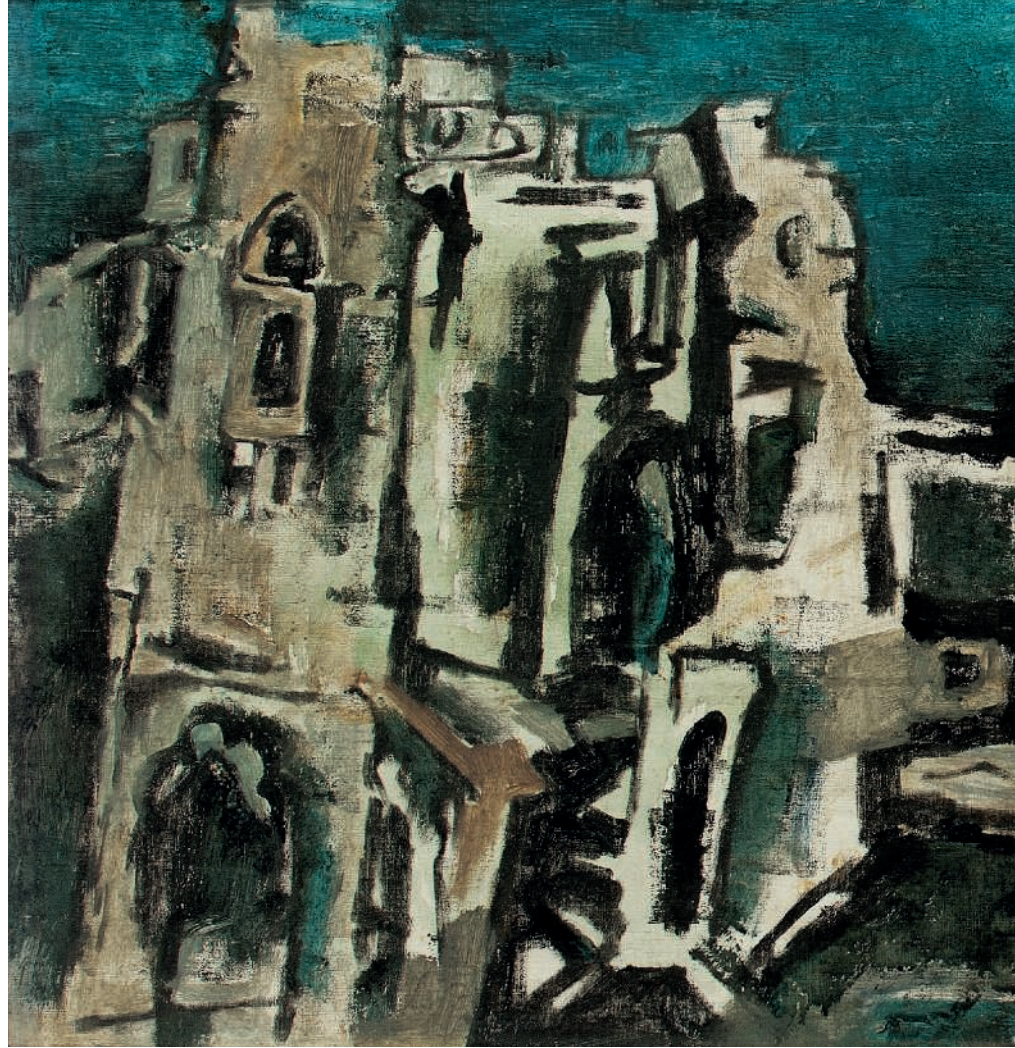
Painted circa 1960s

\$100,000-150,000

PROVENANCE:

Osian's Mumbai, 2 December 2005, lot 30

Acquired from the above by the present owner



Jane Gowers with Maqbool Fida Husain, Dubai, 2007

By 1960, Maqbool Fida Husain had gained international recognition as an artist, and his works had been exhibited around the world, including Italy, France, Switzerland, Japan and Brazil. While his travels enriched his art by exposing him to traditional art forms and Western artistic movements and their avant-garde breakthroughs, Husain remained fundamentally attached to India, its rich environment, its traditions and tales, and above all, its diverse landscapes.

Over the course of the 1960s, Husain travelled extensively in India, falling in love with its landscape, people and architecture. In 1960, he undertook a pivotal journey to Varanasi accompanied by fellow artist Ram Kumar. Both artists were fascinated by the holy city, and the trip inspired each of them to produce a series of paintings and works on paper. Husain recalled the lasting impression this visit left on his imagination, noting; "Twenty years since Ram

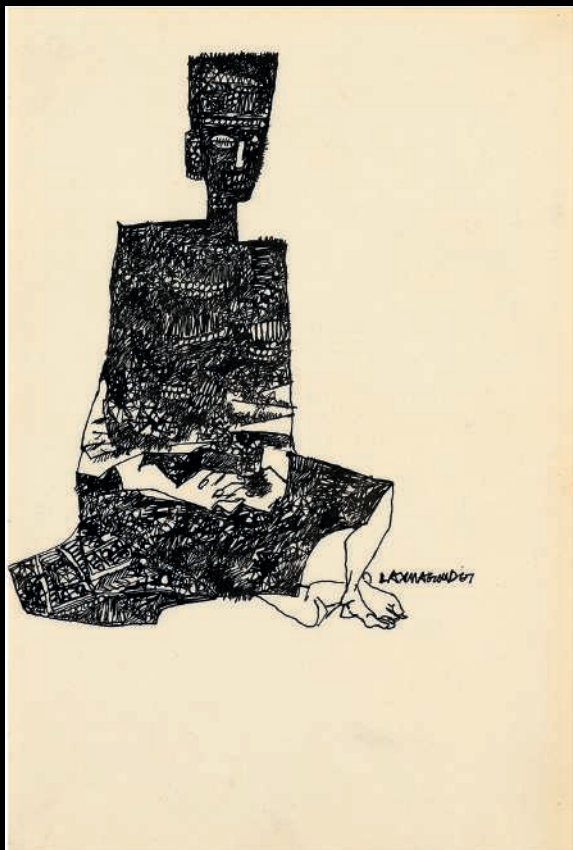


Kumar and myself sailed silently close to the ghats of Varanasi, my fascination for that eternal city is ever growing [...] Every morning the proverbial 'Morn of Banares' (Subah-e-Benares) would glow in gold and we pass by many ghats without a word. Only later we break our silence at a roadside Bengali coffee house." (Artist statement, D. Nadkarni, *Husain: Riding the Lightning*, Mumbai, 1996, p. 110)

It is no wonder that Varanasi became an important reference in Husain's visual pantheon, and the artist drew on his experience of the city to represent the complex beauty of the Indian landscape. With a masterful use of composition and structure, line and form, Husain paints a powerful vision in *Untitled (Varanasi)* reminiscent of the holy city and its simultaneous decadence and grandeur that fascinated him. The artist selected a deep turquoise for the background, on which sharp black lines delineate the silhouettes of

shimmering temples and houses crowded together along what is probably one of the banks of the River Ganges. Husain creates an atmosphere that is ethereal, juxtaposed against the tumultuously textured foreground with its heaving architectural forms almost jostling for space.

"Not all of Husain's paintings are ideograms, nor are they all, naturally, filled with such unquiet power. There are quieter moods. These belong to some of his portraits of individuals and groups, and to his occasional landscapes. His Jaipur during the Holi festival is gay in erotic abandon, Banaras smoulders in wax and ink with age, skeletal houses crowding its streets. Intellect is at the center of Husain's art, in all that he paints reality has a fugitive quality because it comes finally from the mind." (S. Kapur, *Art Journal*, Vol. 4, 1975, p. 14)



412

K. LAXMA GOUD (B. 1940)

Untitled

signed and dated as illustrated

ink on paper

9½ x 5¾ in. (24.1 x 14.6 cm.) smallest

7¼ x 10¾ in. (18.4 x 27.3 cm.) largest

Executed in 1967-68; five works on paper

(5)

\$5,000-7,000

PROVENANCE:

Delhi Art Gallery, New Delhi

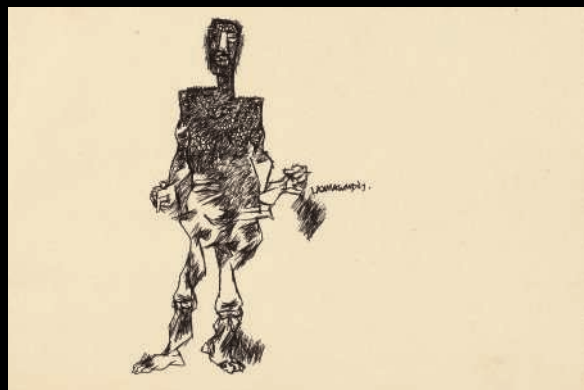
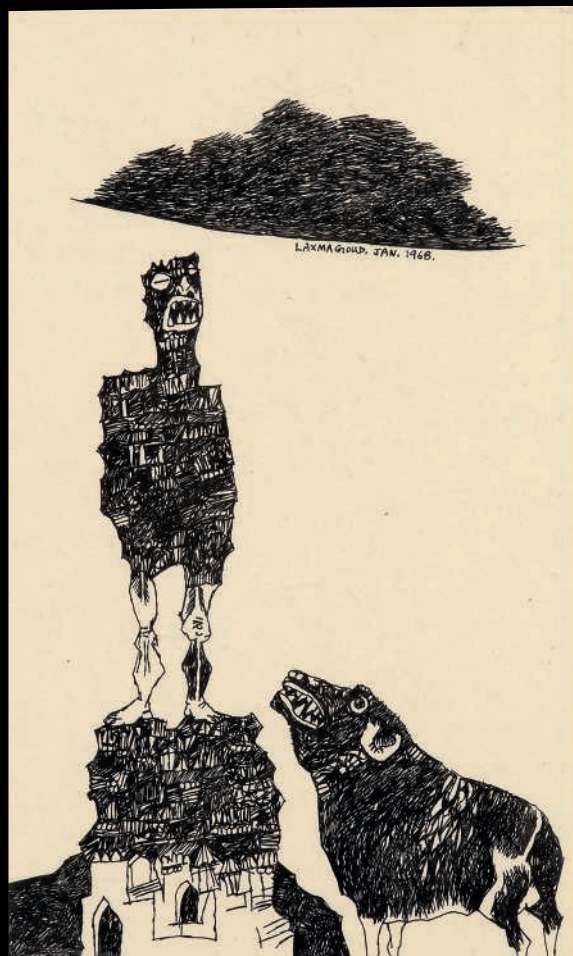
Acquired from the above by the present owner, 2001 (one) and 2007 (three)

EXHIBITED:

New Delhi, Delhi Art Gallery, *The Naked Line, Drawings by 12 Artists*, 2006 (two)

LITERATURE:

R. Karode, *The Naked Line, Drawings by 12 Artists*, exhibition catalogue, New Delhi, 2006, p. 153, 156 (two illustrated)





413

K. LAXMA GOUD (B. 1940)

Untitled

signed and dated 'LAXMA GOUD. 66.' (upper right)

ink and watercolor on paper

5¾ x 10¼ in. (14.6 x 26 cm.)

Executed in 1966

\$5,000-7,000

PROVENANCE:

Osian's Mumbai, 5 December 2002, lot 149

Private Collection

Gifted by the above to the present owner



414

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Hampstead)

signed and dated 'Souza 58' (center left)

ink on paper

8 x 13 in. (20,3 x 33 cm.)

Executed in 1958

\$18,000-25,000

PROVENANCE:

Julian Hartnoll Gallery, London

Acquired from the above by the present owner, 2007

RAMESHWAR BROOTA AN ENDURING FRIENDSHIP

"Any private collection must inevitably reflect the tastes and preferences of the collectors, and will passionately pursue certain selected avenues, perhaps at the expense of others that are left unexplored, because when first encountered they did not ignite the same thrill or arouse the same curiosity [...] Jane and Kito de Boer emphasize precisely how they intentionally sought to maintain the personal dimension, to acquire only the works they loved, to resist the temptation to fill what others perceived as gaps, and to keep at bay the dead hand of academic balance" (R. Dean and G. Tillston eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 6). The de Boers' comprehensive and tenacious acquisitions of Rameshwar Broota's work perfectly illustrates the "personal dimension" they sought to maintain in their collecting. The couple was not interested in "filling the gaps" in their collection. Instead, they were wholeheartedly committed to acquiring artworks that moved and stimulated them aesthetically and intellectually, a response they cultivated through their close friendship with artists like Broota.

Jane and Kito have often recounted that the one artist who transformed their collecting journey was Rameshwar Broota. The purchase of a monumental canvas by Broota became a defining moment on their journey as collectors. As Kito explained, "Getting hooked is that moment when you cross the fine line between passion and obsession. It creeps up on you. For us, the moment of realization that we had crossed that line was when we bought Broota's large triptych *Traces of Man V* [...] We had no logical reason to buy a mammoth

monochrome 'scratching.' In fact, we bought two others from the same series at the same time. We bought them because we had no choice. It is a rare moment to confront a work that is magnificent: work of such originality, purity and passion that is not possible to turn away. We were never the same again. We never asked another sensible 'decorative' question" (R. Dean & G. Tillston eds., *Ibid.*, 2019, p. 13). The large canvas, *Traces of Man V*, took Broota eleven months to finish. When the couple visited the artist's studio and saw the seminal work, the very tired Broota discouraged them from buying the painting because he wasn't satisfied with it. Six months later when he saw the painting in the de Boers home, which they chose based on whether it had a wall large enough for this work, he was finally gratified.

This was the beginning of a very special relationship between the de Boers and Broota. Over the years, the couple remained committed to building a collection that represents Broota's vision and unique practice, becoming two of his most important patrons in the process. In the foreword of the catalogue, *Visions of Interiority: Interrogating the Male Body*, which was published to accompany the artist's eponymous retrospective at the Kiran Nadar Museum of Art in 2015, Kito de Boer discussed how Broota's oeuvre had been largely underexplored and needed to be illuminated. From his passionate note, it was clear that the couple was dedicated to playing a key role in this illumination, unveiling "one of India's finest treasures."



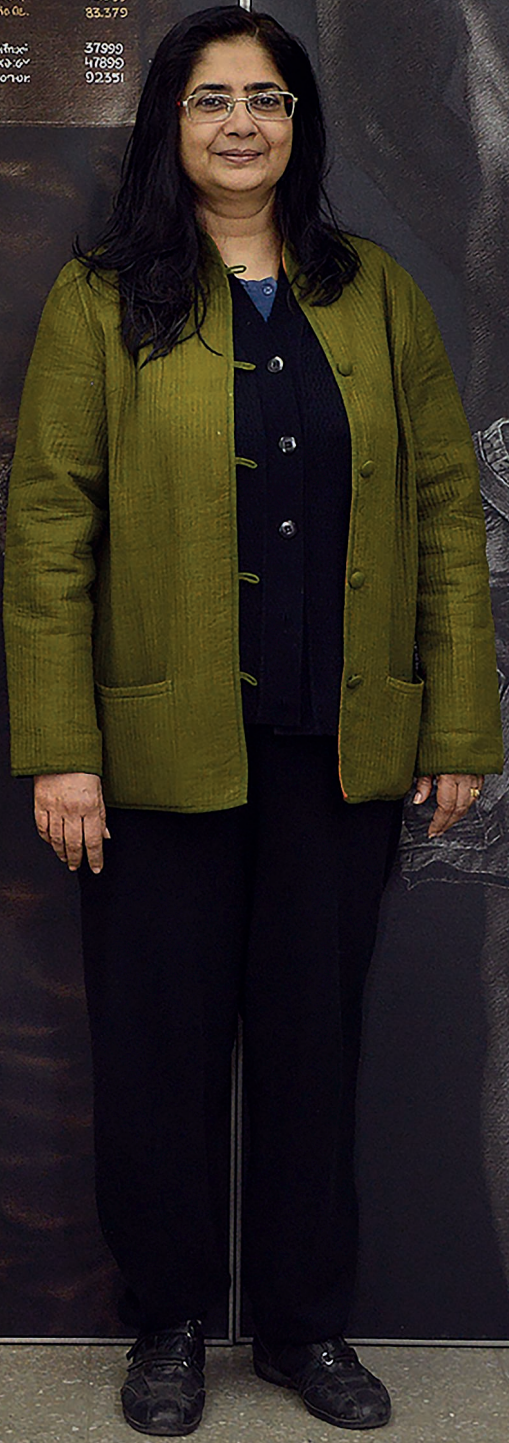
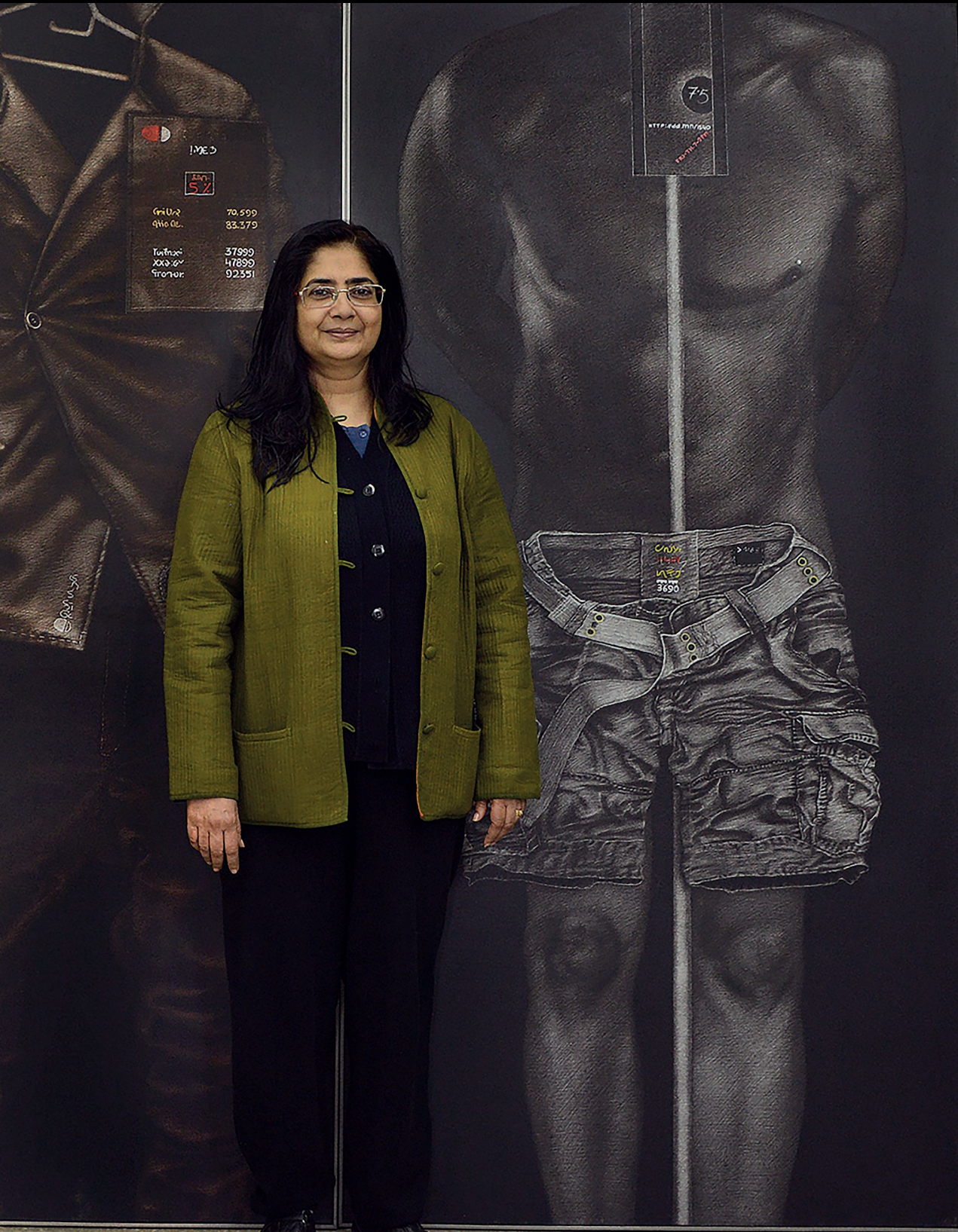
Jane and Kito De Boer with *Traces of Man V*, 1998, by Rameshwar Broota at their home in London. Photograph by Justin Piperger



Neither Grief nor Rage nor Disgust, 2001, by Rameshwar Broota at Jane and Kito de Boer's home in Dubai. Image reproduced from R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 279



Jane and Kito de Boer with Rameshwar and Vasundhara Broota in Rameshwar Broota's studio in Delhi
Image courtesy Rameshwar Broota



415

RAMESHWAR BROOTA (B. 1941)

Silent Structures

signed, dated, inscribed and titled 'R. Broota / '91 / RAMESHWAR BROOTA / TRIVENI KALA SANGAM / N. DELHI - 1 / 'SILENT

Structures" (on the reverse)

oil on canvas

47 x 47 in. (119.4 x 119.4 cm.)

Painted in 1991

\$200,000-300,000

PROVENANCE:

The Chester and Davida Herwitz Collection
Sotheby's New York, 5 December 2000, lot 126
Acquired from the above by the present owner

EXHIBITED:

New Delhi, Kiran Nadar Museum of Art, *Visions of Interiority: Interrogating the Male Body, Rameshwar Broota: A Retrospective (1963-2013)*, 13 October, 2014 - 28 February, 2015

LITERATURE:

R. Karode, *Visions of Interiority: Interrogating the Male Body, Rameshwar Broota: A Retrospective (1963-2013)*, exhibition catalogue, New Delhi, 2015, pp. 128, 215, 230 (illustrated)

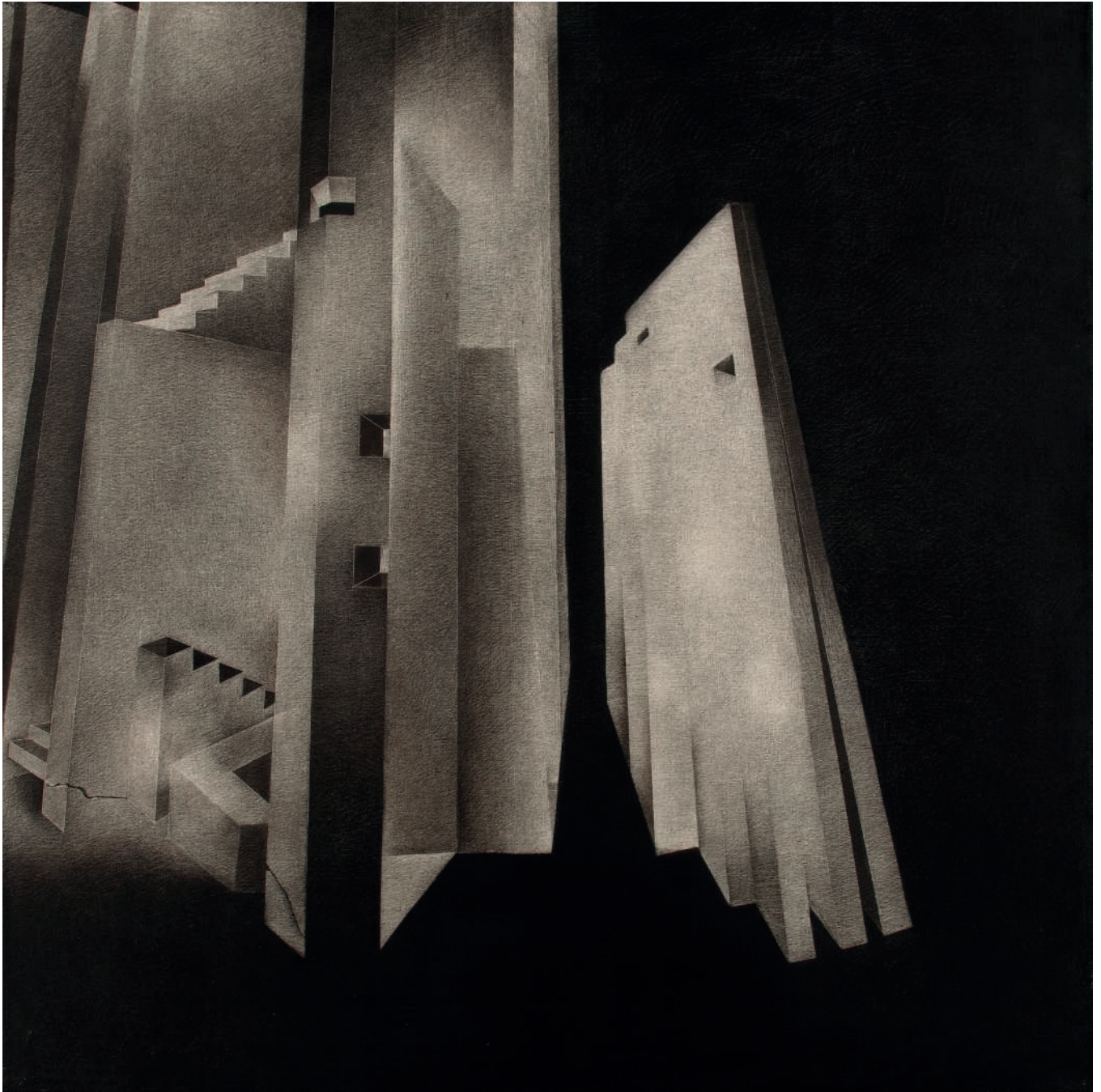
R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 258 (illustrated)

Silent Structures, painted in 1991, is a brooding, monochromatic, abstract work from Rameshwar Broota's *Metamorphosis* series. The painting comprises sharp, free-floating architectural forms that have been carefully created by slowly scraping away layers of paint with a razor blade. The sculptural technique and angular forms lend a three-dimensionality to the painting and evidence the artist's labor intensive creative process.

Following his overtly figurative and political works of the previous decades, in the 1990s Broota came to believe that the directness of his social commentary diluted the aesthetics of his work. He was not interested in limiting his practice to personal circumstances and imagery. Instead he was drawn to creating a minimal and universal language by developing his own technique. The artist began working on a series of paintings with intricately textured surfaces that featured architectural and organic forms divorced of any specific location in time or space. This contrasted with the central male figure which had hitherto been the main subject of Broota's oeuvre.

Discussing Broota's works from this period, Roobina Karode notes, "*Metamorphosis* introduces a shock element as the artist struggles to refine his departure from the dominant position of the male as 'heroic and virile.' The ravaging forces of time reinforce the desire for the impossible – a life of permanence. Broota is preoccupied with the disappearance of the material body, its disintegration, leaving behind an exposed web of nerves and veins held on their fragile edge." (R. Karode, *Visions of Interiority: Interrogating the Male Body, Rameshwar Broota: A Retrospective (1963-2013)*, exhibition catalogue, New Delhi, 2015, p. 106)

Although Broota's male figure is conspicuously absent in this composition, the artist references it through the anthropomorphizing of natural and architectural forms. During this period, his work oscillated between painting close-ups of the male body such as the face, fingers, limbs, torso or phallus and free floating architectural forms. *Silent Structures*, with its mesmerizing geomorphic landscape, reveals Broota as one of the most cerebral painters of his generation, retreating from direct representation and looking deep within himself in search of universal truths.





416

BADHAN DAS (1944-2002)

Untitled

indistinctly signed and dated (lower right); further signed and inscribed 'Badhan Das S/IA Deshapriya Park East / CAL 29 4646392' (on the stretcher)

mixed media on canvas

53¾ x 53¾ in. (136.5 x 136.5 cm.)

Executed *circa* 1990s

\$3,000-5,000

PROVENANCE:

Centre of International Modern Art (CIMA), Kolkata

Acquired from the above by the present owner, 2000

Born in a remote village in Assam in 1944, Badhan Das was an artist, teacher and social activist dedicated to the revival and preservation of the cultural traditions of the Santhal tribal communities and the perpetuation of the Bengali language. After working for several decades as a figurative painter and sculptor, Das became disenchanted with the idea of art as a tool for reformation, and turned to a contemplative, abstract idiom in the 1990s, the last phase of his career. His large, monochromatic canvases of this period have "remote moorings with topographical elements: flashes of evocation of rocks or tree barks provide a referential frame, however tenuous. An ambient moment of serenity and stillness is created in his abstract works; time and again I have watched how he creates a spatial distinction between the 'here' and 'beyond' – which can also be considered as a preoccupation with levels of time, in which case space becomes an objective correlative of time itself, and the stillness resonates with multiple choices of context." (A Ghosh, 'Confronting Cultures: The Dialectic of Abstraction in Bengal Art', *art etc. news & views* website, November 2010, accessed January 2020) After his death in 2002, a tribute exhibition, *Journey Through Images*, was held in his honor, and most recently, the retrospective *Badhan Das* was held at the Academy of Fine Arts, Kolkata, in 2016.



417

ATUL DODIYA (B. 1959)

Winter Light

indistinctly signed and inscribed, titled and dated 'ATUL B. DODIYA
"WINTER LIGHT" / OIL - 1987 / 51 C.M. X 51 C.M.' (on the reverse)

oil on canvas

19¾ x 19¾ in. (50.2 x 50.2 cm.)

Painted in 1987

\$30,000-50,000

PROVENANCE:

Osian's Mumbai, 21 March 2009, lot 107

Osians Connoisseurs of Art

Acquired from the above by the present owner

Winter Light, painted in 1987, is an example of the realist style which defined Atul Dodiya's early oeuvre, and first brought the artist critical acclaim. Taking cues from the two-dimensional pop imagery of David Hockney and Bhupen Khakhar's inventive use of space, this painting offers a tantalizing glimpse of a perfect winter morning sky from behind what appears to be some sort of monolithic boundary wall. Dodiya's use of light here may also be compared to that in paintings by two of his favorite artists, Edward Hopper and Giorgio Morandi, where architectural structures and still-life objects respectively offer a springboard for exploring formal geometries and light effects.

In these early landscapes, the artist's chief concern was to capture moods like solitude and silence and depict the intangible including the passage of time. As he explains, in this painting, "solitude and calm is the subject matter. The title *Winter Light* comes from Swedish film maker Ingmar Bergman's 1963 film 'Winter Light'. Opposite to the intense content and drama of the film, my painting, as I said shows solitude and calm." (In correspondence with the artist, 2020)

418

RAMESHWAR BROOTA (B. 1941)

The Trial

signed, titled, dated and inscribed 'Rameshwar Broota / TRIAL 1978
Triveni Kala Sangam / 205 Tansen Marg / New Delhi - 110001'
(on the reverse)
oil on canvas
55 x 55 in. (139.7 x 139.7 cm.)
Painted in 1978

\$100,000-150,000

PROVENANCE:

The Chester and Davida Herwitz Collection
Sotheby's New York, 5 December 2000, lot 125
Acquired from the above by the present owner

The Trial was painted in 1978, towards the end of Rameshwar Broota's decade-long preoccupation with sociopolitical satire, expressed using gorillas or apes as his protagonists. The artist was not only disturbed and deeply moved by the struggles of the laboring class, and the bureaucracy and corruption that was prevalent in society, but was also a victim of similar circumstances. It was during a period of immense personal and professional struggle that he was motivated to use his creative practice to comment on the unjust systems and the harsh economic disparities that existed in society.

In Broota's own words, *The Trial* "depicts a poor person who is trained like an athlete performing tricks, but there is nobody to see him. He is isolated, and he just has to satisfy himself. That is how artists keep performing: they go on painting and painting throughout their lives and they don't get any recognition. People come and go [...] So it's a personal trial not a legal one, connected to life. He is doing so much but nobody appreciates it." (Artist statement, R. Dean & G. Tillotson eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 251)

This painting features a miniature ape-like stick figure in the middle of an acrobatic performance on one side of the composition, and a cluster of empty chairs on the other, presented as if they were in a courtroom or

EXHIBITED:

Oxford, Museum of Modern Art, *India: Myth & Reality, Aspects of Modern Indian Art*, 1982
New Delhi, Kiran Nadar Museum of Art, *Visions of Interiority: Interrogating the Male Body, Rameshwar Broota: A Retrospective (1963-2013)*, 13 October, 2014 - 28 February, 2015

LITERATURE:

India: Myth & Reality, Aspects of Modern Indian Art, exhibition catalogue, Oxford, 1982, p. 34 (illustrated)
Rameshwar Broota, Recent Paintings, exhibition catalogue, New Delhi, 2001, p. 31 (illustrated)
R. Karode, *Visions of Interiority: Interrogating the Male Body, Rameshwar Broota: A Retrospective (1963-2013)*, exhibition catalogue, New Delhi, 2015, pp. 69, 208, 227 (illustrated)
P. Dave-Mukherji ed., *Ebrahim Alkazi, Directing Art, The Making of a Modern Indian Art World*, Ahmedabad, 2016, p. 256 (illustrated)
R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 249 (illustrated)

classroom. Broota has subtly painted these micro-images on an otherwise unpopulated canvas dominated by sweeping blue and silver brushstrokes. As a representational painter, Broota seems on the verge of abstraction in this painting, and the large figures of apes which had hitherto been the main subject of his oeuvre, dominating his frames, are almost lost in the vast scale of this canvas.

In this early period, Broota's artistic practice focused on external concerns and his paintings like the present lot voiced the artist's commentary on the social and political realities of the times, expressing various conflicting notions and dichotomies that exist in life. "Broota's outward journey may appear to have taken many different paths. His inner journey, however, has been constant. The constant is his dialectic struggle between yin and yang, between light and dark, between the individual and the collective, between one man's struggle to be good and a world that obstructs and bears down on us. It is the struggle of one man to find his identity in the infinity of mankind" (R. Karode, *Visions of Interiority: Interrogating the Male Body, Rameshwar Broota: A Retrospective 1963-2013*, exhibition catalogue, New Delhi, 2015, p. 17). Broota employed humor and satire as a weapon to deal with the sense of despair and angst he faced personally. Over time, the humor was replaced by a more philosophical approach as he was stirred to engage with larger, more universal issues.



Exhibition view with lot 418, *Visions of Interiority: Interrogating the Male Body*, Kiran Nadar Museum of Art (KNMA), New Delhi, 2015. Image reproduced from R. Karode, *Rameshwar Broota: Interrogating the Male Body*, New Delhi, 2015, p. 208





419

GANESH PYNE (1937-2013)

Untitled (Monkey)

signed and dated in Bengali (lower right)

ink on paper

6¾ x 8⅞ in. (17.1 x 22.5 cm.)

Executed in 1963

\$8,000-12,000

PROVENANCE:

Chitrakoot Art Gallery, Kolkata

Acquired from the above by the present owner

LITERATURE:

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 219 (illustrated)



Ganesh Pyne photographed by
Veena Bhargava, Kaviraj
Copyright Veena Bhargava
Image courtesy Akar Prakar

420

GANESH PYNE (1937-2013)

The Animal

signed and dated in Bengali (lower right)

tempera on canvas laid on card

22 x 23¾ in. (55.9 x 60.3 cm.)

Painted in 1972

\$100,000-150,000

PROVENANCE:

Chitrakoot Art Gallery, Kolkata

Acquired from the above by the present owner

LITERATURE:

E. Datta, *Ganesh Pyne, His Life and Times*, Calcutta, 1998, p. 81 (illustrated)

M. Ghosh, *Ganesh Pyne's Paintings*, Kolkata, 2001, p. 176 (illustrated)

S. Som, *An Enchanted Space, The Private World of Ganesh Pyne*, Kolkata, 2006, p. 24 (illustrated)

S. Das, 'Ganesh Pyne', *India Perspectives*, New Delhi, Vol. 24, No. 6, 2010, p. 73 (illustrated)

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 220 (illustrated)

Ganesh Pyne began using tempera as his primary medium in the mid-1960s and his longstanding experiments with indigenous powder pigments and various binding agents like gum acacia allowed him to develop a unique way of gradually building up surface and texture on canvas. Known for his meticulous draughtsmanship and delicate handling of pigment, Pyne only finished about ten paintings a year. As spiritually demanding as it was physically, the artist's practice frequently grappled with death and decay following his own early experiences of trauma and loss. His "work is often described as melancholic, with watery canvases depicting dark scenes of ghostly, skeletal figures and spindly vegetation. His figures populate the interstices between living and dead, mundane and otherworldly, present and past." (S. Bean, *Midnight to the Boom, Painting in India after Independence*, New York, 2013, p. 170)

Manipulating light and shadow with dexterity, Pyne's paintings seem to emerge from these unexplored, interstitial spaces, simultaneously evoking balance and uncertainty, beauty and violence. Recognizing these dichotomies, the artist noted, "True darkness gives one a feeling of insecurity bordering on fear but it also has its own charms, mystery, profundity, a fairyland atmosphere." (Artist statement, 'Ganesh Pyne in Conversation with Arany Banerjee', *Lalit Kala Contemporary*, April 1993, in N. Tuli, *The Flamed Mosaic: Indian Contemporary Painting*, Ahmedabad, 1997, p. 55)

In this exceptional painting from 1972, Pyne depicts what appears to be a hastily abandoned scene, where the absence of human life is immediately palpable. In the foreground, a smoldering pile of twigs indicates a recently doused fire, and a tether around the neck of a horse-like animal, the steed of a traveler who has perhaps broken journey for the night, speaks of captivity and service. However, in the deep violet surroundings lit by a lone star, Pyne draws back the curtain of reality, revealing another layer of this scene, almost like an afterlife. The artist has previously referred to this alternative reality as the 'Twilight Zone', which is "the meeting point of day and night, of life and death, of love and agony – where everything is seen in a different light." (Artist statement, G. Sen, 'Encounter in the Twilight Zone', *Image and Imagination, Five Contemporary Artists in India*, Ahmedabad, 1996, p. 124)

Here, in this "different light", the clearing is drained of warmth, appearing unsettling rather than welcoming. Instead of a tame and docile animal at the end of the tether, the viewer encounters the skeletal figure of a primeval beast, lingering quietly in the gloom. The dark shadows surrounding this apparition highlight the mastery with which Pyne has layered translucent pigments in complex, overlapping cross-hatches to fashion an ethereal creature from both positive and negative space. Interspersing dark, void-like hollows between fine, individuated brushstrokes, the artist creates the impression of an x-ray, exposing ribs and bones with only the slightest suggestion of flesh or other signs of corporeality.



Nature is so beautiful, it makes you feel sad. It also makes you feel elevated simultaneously. This is not a contradiction. It's like the crest and trough of a wave. The same wave, life and death, birth and rebirth.

- GANESH PYNE



421

RAMKINKAR BAIJ (1910-1980)

Untitled (Cat with Fish)

initialed 'R. K' (on the reverse at base)

bronze

9 x 4½ x 4¾ in. (22.9 x 11.4 x 12.1 cm.)

\$8,000-12,000

PROVENANCE:

Osians Connoisseurs of Art

Acquired from the above by the present owner

LITERATURE:

Ramkinkar Baij: A Retrospective 1906-1980, exhibition catalogue, New Delhi, 2012, p. 284

(another version illustrated)

S. Bandyopadhyay, *My Days with Ramkinkar Baij*, New Delhi, 2012, p. 295 (another version illustrated)



422

RAMKINKAR BAIJ (1910-1980)

Untitled (Study for Towards Kankalitala)

initialed 'RK' (on the reverse at base)

bronze

9 x 9½ x 6¼ in. (22.9 x 24.1 x 15.9 cm.)

Executed *circa* early 1970s

\$8,000-12,000

PROVENANCE:

Heart Intuitive Logic, 27-28 November 1999, lot 169

Acquired from the above by the present owner

LITERATURE:

Ramkinkar Baij: A Retrospective 1906-1980, exhibition catalogue, New Delhi, 2012, pp. 386, 387 (another version illustrated)

S. Bandyopadhyay, *My Days with Ramkinkar Baij*, New Delhi, 2012, p. 292 (another version illustrated)



423

RAMKINKAR BAIJ (1910-1980)

Untitled (Women Threshing; Standing Nude; Woman at the Window)

signed and dated in Bengali (lower right); signed in Bengali (lower right); signed and dated in Bengali (center left)

watercolor on paper (one); ink and watercolor on paper (two)

11½ x 7¾ in. (28.3 x 19.4 cm.); 13½ x 9¾ in. (34.3 x 24.4 cm.)

12¼ x 10¼ in. (31.1 x 26 cm.)

Executed in 1951, 1948; three works on paper

(3)

\$15,000-20,000

PROVENANCE:

Meera Dhar, Allahabad (one)

Delhi Art Gallery, New Delhi

Acquired from the above by the present owner

Delhi Art Gallery, New Delhi (one)

Acquired from the above by the present owner

EXHIBITED:

New Delhi, Delhi Art Gallery, *Poetry and Patriotic Fervour*, 2003 (two)

LITERATURE:

Poetry and Patriotic Fervour, exhibition catalogue, New Delhi, 2003, p. 76 (two illustrated)

Ramkinkar Baij: A Retrospective 1906-1980, exhibition catalogue, New Delhi, 2012, pp. 220, 250 (three illustrated)

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 146 (two illustrated)



424

RAMKINKAR BAIJ (1910-1980)

Untitled (Farmers in a Field)

oil on canvas

33½ x 26⅞ in. (85.1 x 68.3 cm.)

Painted circa 1950s

\$25,000-35,000

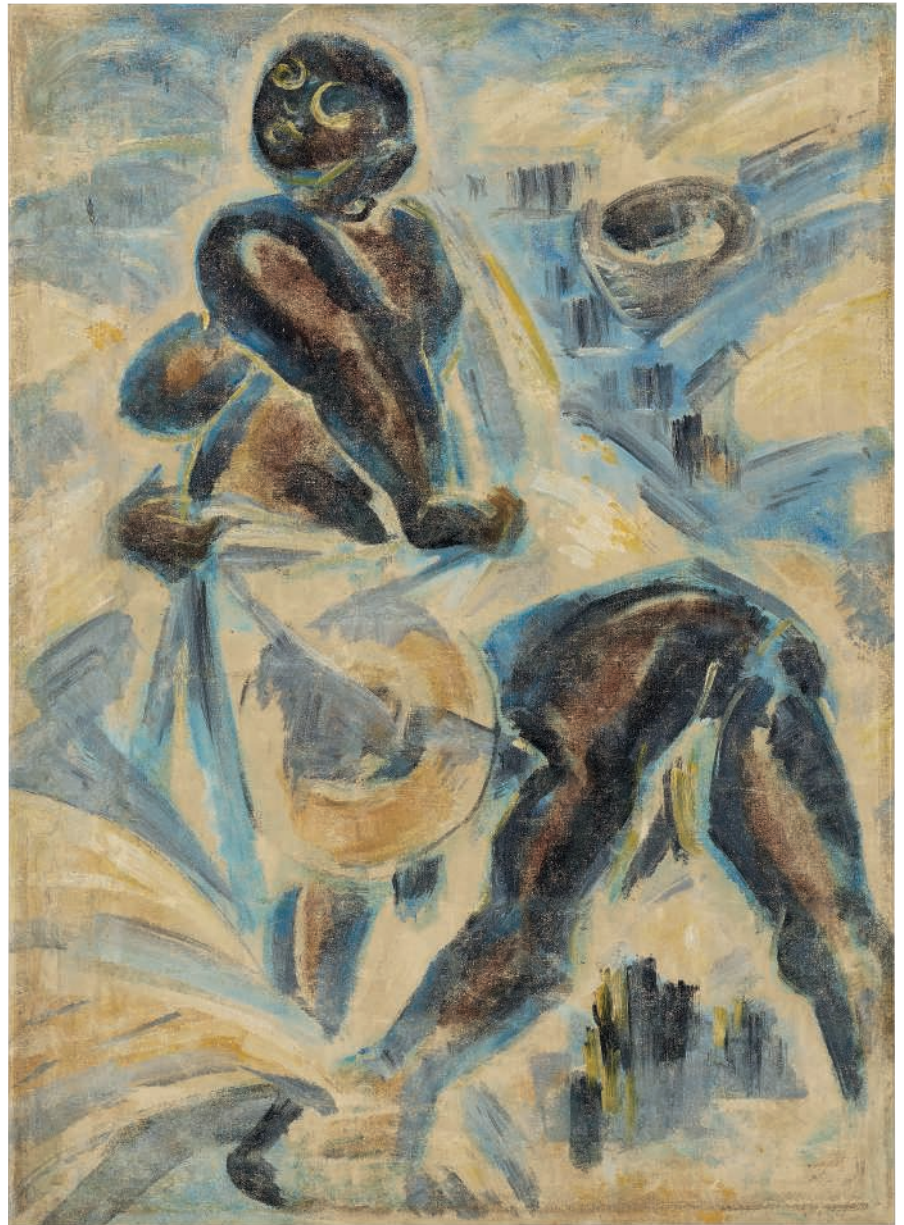
PROVENANCE:

Acquired directly from the artist by Shri H. Chanda, Santiniketan

Osian's New Delhi, 1 March 2006, lot 54

Osian's Connoisseurs of Art, Mumbai

Acquired from the above by the present owner, 2013



In addition to being recognized as a pioneer of modern Indian sculpture, Ramkinkar Baij is also credited with having connected the indigenous modernism of pre-Independence India with the more internationalist modernism that followed Independence. Born into a family of barbers in Bankura, Bengal, Baij was the first in his family to pursue a career outside the hereditary profession. While his family circumstances were not conducive to nurturing his artistic inclinations, he found stimulus in the folk and popular art scene of Bankura, a town that was home to several craftsmen. He acknowledges that his initial study of art involved watching idol makers and folk painters at work, rather than any academic training. Baij began his schooling in Santiniketan in 1925 at the age of nineteen, where he was greatly influenced by his proximity to masters like Rabindranath Tagore, Nandalal Bose and Benode Behari Mukherjee. It was at Santiniketan that his work embraced a syntax that revealed a distinctly modernist leaning, even when his themes drew from the traditional.

The quick brush strokes of the artist's watercolors, with bold black outlines and flat washes subsuming the frame indicate the spontaneity of his style. For Baij, watercolor was a medium that allowed free expression of form, and highlighted his quick and sensitive responses to the scenes of life that unfolded around him. His watercolors capture singular moments in nature, often depicting rural landscapes and peasants engaged in agricultural activities (lot 423).

Baij's visual language took a more ideological turn in the 1950s, when his sculptures began to reflect and respond to social issues. The bronze study for *Towards Kankalitala* (lot 422), the last monumental sculpture the artist proposed to build, references an annual event of worship at a Kali temple in Santiniketan which involved the sacrifice of animals. Depicting a group of men leading an animal towards the temple, Baij planned to place the realized sculpture in front of the Faculty of Humanities at Santiniketan, to express his biting commentary on modern education. Unsurprisingly, the final project was not executed.



425

425

ASIT KUMAR HALDAR (1890-1964)

Untitled (Lady Reading)

signed in Bengali (center right)
pencil and watercolor on paper
13¾ x 9½ in. (34.9 x 24.1 cm.)

\$4,000-6,000

PROVENANCE:

Osian's Mumbai, 23 February 2001, lot 84
Acquired from the above by the present owner



426

426

BENODE BEHARI MUKHERJEE (1904-1980)

Untitled (Woman Playing Sitar)

signed, dated and inscribed in Bengali
(upper right)
watercolor on paper pasted on card
7¾ x 10¼ in. (18.7 x 26 cm.)
Executed in 1944

\$4,000-6,000

PROVENANCE:

Kumar Gallery, New Delhi
Acquired from the above by the present owner

LITERATURE:

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 46 (illustrated)



427

427

BENODE BEHARI MUKHERJEE (1904-1980)

Untitled (Flowers)

signed and dated in Bengali (lower left)
ink on handmade paper laid on card
8½ x 26½ in. (21.6 x 67.3 cm.)
Executed in 1945

\$5,000-7,000

PROVENANCE:

Heart Intuitive Logic, 28 November 1999, lot 175
Acquired from the above by the present owner



428

HEMENDRANATH MAZUMDAR (1894-1948)

Untitled (Portrait of Mrs. Sinha)

signed 'H. MAZUMDAR' (lower left)

oil on canvas

26 x 22 in. (66 x 55.9 cm.)

\$30,000-50,000

PROVENANCE:

Chitrakoot Art Gallery, Kolkata

Acquired from the above by the present owner



429

429

K. LAXMA GOUD (B. 1940)

Untitled

signed and dated in Telugu and signed and dated
'K. Laxma Goud. 1983.' (lower right)
pencil and color pencil on paper
17¾ x 28¾ in. (44.1 x 72.1 cm.)
Executed in 1983

\$5,000-7,000

PROVENANCE:

The Chester and Davida Herwitz Collection
Sotheby's New York, 5 December 2000, lot 88
Acquired from the above by the present owner



430

430

K. LAXMA GOUD (B. 1940)

Untitled

signed and dated in Telugu (lower center) and signed and dated
'K. Laxma Goud 1983.' (lower left)
pencil on paper
15¾ x 21½ in. (40 x 54.6 cm.)
Executed in 1983
\$3,000-5,000

PROVENANCE:

The Collection of Sara Abraham
Acquired from the above by the
present owner

LITERATURE:

R. Dean and G. Tillotson, eds., *Modern
Indian Painting: Jane & Kito de Boer
Collection*, Ahmedabad, 2019,
p. 276 (illustrated)



Portrait of Bikash Bhattacharjee. Image reproduced from M. Majumder, *Close to Events: Works of Bikash Bhattacharjee*, New Delhi, 2007, p. 14

431

BIKASH BHATTACHARJEE (1940-2006)

Boy from Simla

inscribed "This is an original painting / by my husband Shri Bikash
Bhattacharjee / Parbati Bhattacharjee (wife) / 17.7.06. / "Boy from Simla"
(on the reverse)
oil on canvas laid on board
32¼ x 32⅞ in. (83.2 x 83.5 cm.)
Painted in 1982

\$60,000-80,000

PROVENANCE:

Osian's Mumbai, 9 September 2006, lot 38
Acquired from the above by the present owner

LITERATURE:

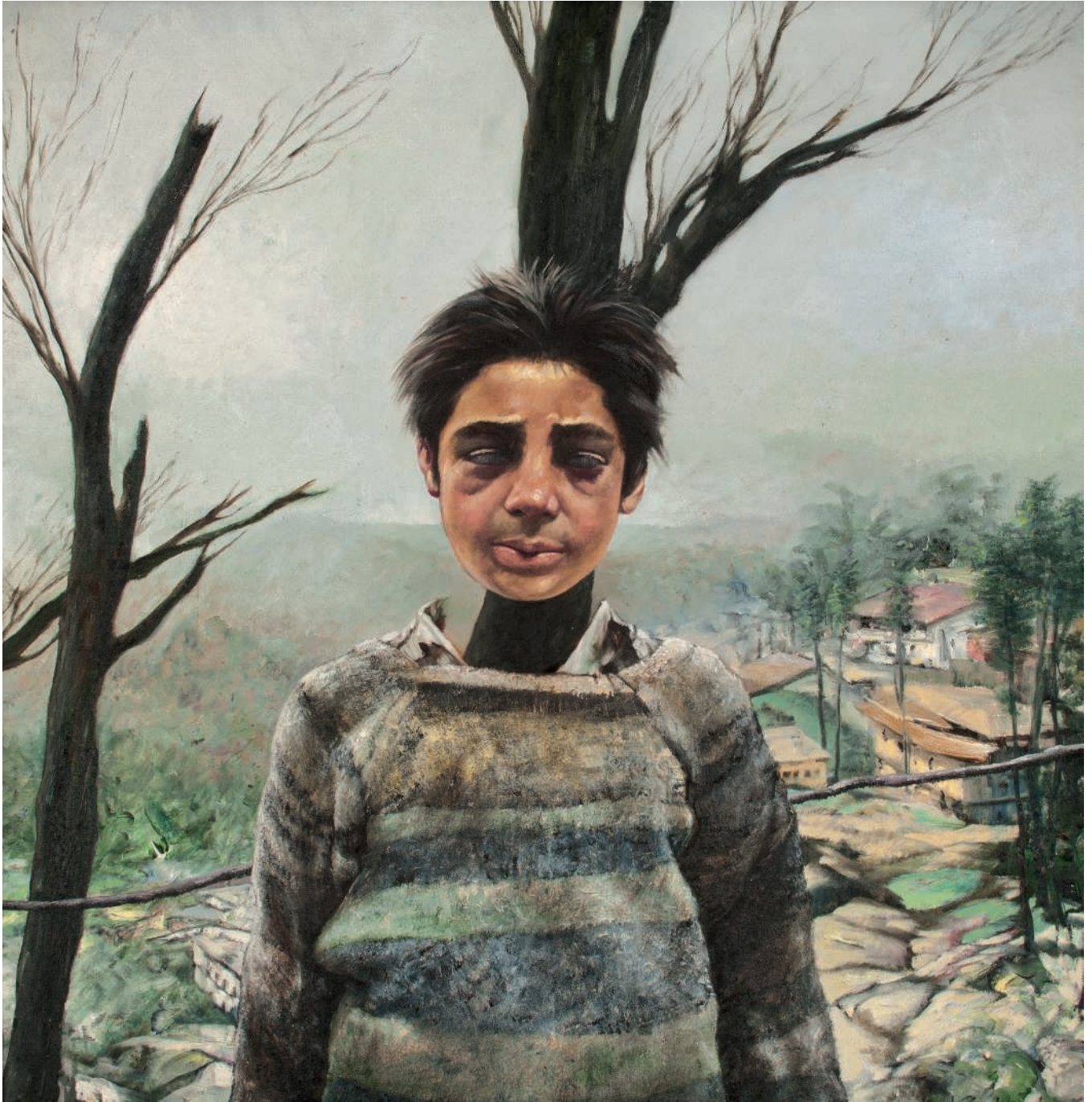
M. Jakimowicz-Karle, *Bikash Bhattacharjee*, Bangalore, 1991, p. 31 (illustrated)
R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer
Collection*, Ahmedabad, 2019, p. 176 (illustrated)

When Bikash Bhattacharjee emerged on the Calcutta art scene in the late 1950s, he stood out among his contemporaries by adopting a naturalist style that was considered retrograde in the context of Indian Modernism's assumed trajectory towards abstraction. Despite popular trends, Bhattacharjee, who grew up in the disrepair and decay of North Calcutta, rejected modernist sensibilities that he considered either Western or pre-modern, in order to create works that responded to the social realities of his time.

Bhattacharjee's compositions were often woven around solitary male subjects that the artist posed against simple life-scapes in largely urban settings. His portraits drew from individual characteristics that stood out to him in his encounters with people around him. With smooth brushstrokes and an acute attention to detail, these unique paintings frequently combine photographic realism with fantastical imagery. The artist's photomorphic approach thus transforms real individuals of flesh and blood into the fictional figures of his paintings. Bhattacharjee considered himself a Surrealist, citing Salvador

Dali as his favorite artist and inspiration. His Surrealist inclinations are evident in these portraits, where commonplace subjects are contorted in sinister ways, frequently through his use of deep shadows, skewed limbs and disfigured faces.

In *Boy from Simla*, the initial mundane appearance of a portrait of a boy against a valley landscape rapidly disintegrates as haunting details such as his hollow eyes and invisible neck are revealed upon closer inspection. The desolate grey shades of the background give the impression of a haze descending over the valley and set an ominous tone for the scene. The stillness of the composition underlines the artist's ability to capture a frozen moment in a narrative that is yet to unfold. In several of Bhattacharjee's portraits, the characters seem entranced by the probing gaze of the artist, in the manner of a camera lingering on the protagonist in a shot from a feature film. In Bhattacharjee's words, "The scene in front of you, [like a single frame in a film] is part of a larger one. You know something that has just happened and that there is more to follow." (M. Majumder, *Bikash Bhattacharjee: A Retrospective*, Kolkata, 2009, p. 15)





432

SOMNATH HORE (1921-2006)

Untitled

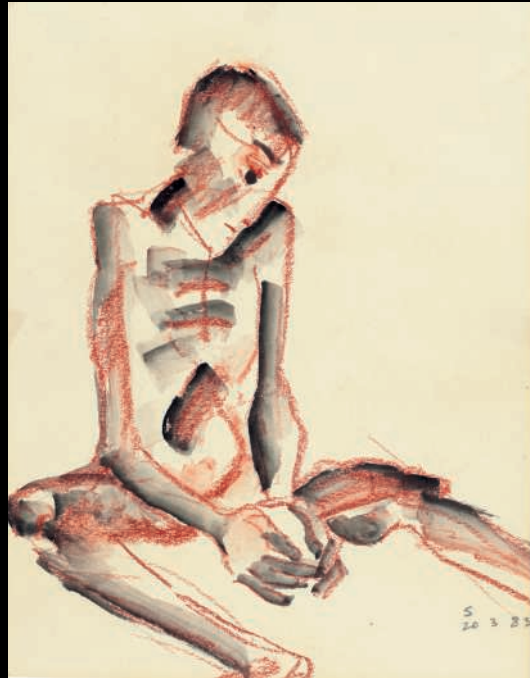
initialed and dated as illustrated
watercolor and dry pastel on paper
9 x 11¼ in. (22.9 x 29.8 cm.) seventeen
11¼ x 9 in. (29.8 x 22.9 cm.) two
Executed in 1983; nineteen works on paper (19)
\$30,000-50,000

PROVENANCE:

The Collection of Sara Abraham
Acquired from the above by the present owner









433

SOMNATH HORE (1921-2006)

Untitled

bronze

8½ x 5¼ x 5¼ in. (21.6 x 14.6 x 14 cm.)

\$10,000-15,000

PROVENANCE:

Chitrakoot Art Gallery, Kolkata

Acquired from the above by the present owner

434

RAMESHWAR BROOTA (B. 1941)

What to Do

signed and dated in Hindi (lower right); further signed, inscribed and titled 'R. Broota / Triveni Kala Sangam / What To Do' (on the reverse)
oil on canvas

69¼ x 104¼ in. (175.9 x 264.8 cm.)

Painted in 1966

\$150,000-250,000

PROVENANCE:

The Collection of the Artist, New Delhi

Osian's Mumbai, 27 March 2003, lot 28

Acquired from the above by the present owner

LITERATURE:

R. Karode, *Visions of Interiority: Interrogating the Male Body,*

Rameshwar Broota: A Retrospective (1963-2013), exhibition catalogue, New Delhi, 2015, pp. 45, 225 (illustrated)

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 246-247 (illustrated)

Rameshwar Broota graduated in Fine Arts from the Delhi College of Art in 1963 and joined that institution as a lecturer soon after. He has served as Head of the Art Department at Triveni Kala Sangam, New Delhi, since 1967, and has been based in the city for much of his career. Starting out as a portrait painter, Broota soon moved on to freer, less realistic figurative paintings in which he depicted people from marginalized sections of society that he encountered on a daily basis in Delhi. Works from this early period foreshadowed the artist's decade-long series of satirical *Ape* paintings of the 1970s that took his commentary on socioeconomic injustice and corruption in society to another level.

This monumental painting from 1966, an existential meditation titled *What to Do*, was inspired by Broota's personal experience as a struggling artist and by the challenges of the laboring class. "When I was doing this, I was concerned with the struggle of the people. I was young and I didn't know what to do or where to go. When you are in college, you have a support system and then you come out and you are alone. At the time, there were not many artists and not many galleries and life was difficult. I was going through a very bad period; my whole family as well." (Artist statement, R. Dean & G. Tillotson, eds., *Modern Indian Painting, Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 244)

Here, the malnourished and skeletal figures represent starving laborers, dehumanized by bureaucracy and economic inequality. Employing scale to emphasize the helplessness of these withered beings, Broota makes it hard for viewers to ignore them or their plight. Their hollow, withdrawn forms further establish them in the viewers' conscious, creating a rare platform on which their subaltern voices might be heard. Just as the artist makes his concern explicit in the title of this painting, he visually represents his plea for those who are struggling and have nowhere left to turn through its imagery. Painted before the motif of the humanoid ape became a visual and social metaphor for the immoral and entitled social elite, the figures here are representative of the oppressed and silenced. "At that time I was concerned with the labour class, those hard-working people, and I thought they were suffering because of politicians [...] I was working very directly, drawing the labourers who were just starving and who didn't know what to do or where to go." (Artist statement, *Ibid.*)







435

RABIN MONDAL (1932-2019)

Brothel-I

signed 'Rabin Mondal' (on the reverse) and titled, inscribed and dated 'BROTHEL-I / OIL ON CANVAS / 110 x 84 cm / 1962' (on artist's label on the reverse)

oil on canvas
33 x 43¼ in. (83.8 x 109.9 cm.)
Painted in 1962

\$10,000-15,000

PROVENANCE:

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

LITERATURE:

S. Datta, *After The Fall, Time, Life & Art of Rabin Mondal*, New Delhi, 2005, p. 84 (illustrated)

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 172 (illustrated)

Rabin Mondal's "Cubo-Futuristic experiments with human forms and pictorial space came out in two important paintings [*Brothel I & II*]. Suddenly violent quarrels break the tenuous peace in sleazy brothels. The verbal violence soon lapses into free fights between the inmates and their patron. The pictorial space with its dynamic corrugation of the surface breaks into the cubist-inspired stylised human forms, vertically slotting the melee of limbs, heads and torsos. The treatment is strongly suggestive of violent futuristic movement." (S. Datta, *After The Fall, Time, Life & Art of Rabin Mondal*, New Delhi, 2005, p. 79)



436

A. RAMACHANDRAN (B. 1935)

The Cage

signed and dated 'RAMACHANDRAN '75' (lower right); further signed and dated 'RAMACHANDRAN '75' and inscribed, titled and dated 'A RAMACHANDRAN / THE CAGE' / 51" X 51" 1975 (on the reverse)

oil on canvas

51 x 51 in. (129.5 x 129.5 cm.)

Painted in 1975

\$50,000-70,000

PROVENANCE:

The Collection of the Artist, New Delhi
Heart Intuitive Logic II, 15 November 1997, lot 178
Acquired from the above by the present owner

LITERATURE:

R. Siva Kumar, *A. Ramachandran: A Retrospective, Volume I*, New Delhi, 2003, pp. 185, 245 (illustrated)

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 243 (illustrated)

A. Ramachandran painted *The Cage* at a time when he was profoundly affected by India's first nuclear test explosion at Pokhran in Rajasthan in 1974 which led him to paint a series of five works called *Nuclear Raginis*. *The Cage* also bears the marks of the event and its lasting impression on the artist's psyche and palette. Writing about this painting, R. Siva Kumar noted, "The black hole of the face turned into a perfect triangle formed by the veil becomes the nucleus of an approaching transmutation, and as soon as we pick up these signs the bodies at rest suddenly become alert and appear to be looking askance at the world around." (R. Siva Kumar, *A. Ramachandran: A. Retrospective, Volume I*, New Delhi, 2003, pp. 69-70)



437

A. RAMACHANDRAN (B. 1935)

Girls with Aparajita Flowers

signed and dated 'RAMACHANDRAN 1996'
(lower right) with artist's seal
pencil and watercolor heightened with gold on paper
laid on card
23 x 15 in. (58.4 x 38.1 cm.) image
25½ x 19½ in. (64.8 x 49.8 cm.) sheet
Executed in 1996

\$5,000-7,000

PROVENANCE:

Centre of International Modern Art (CIMA), Kolkata
Acquired from the above by the present owner

LITERATURE:

R. Siva Kumar, *A. Ramachandran: A Retrospective, Volume II*, New Delhi, 2003, p. 286 (illustrated)
R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 234 (illustrated)

A. RAMACHANDRAN: AHALYA IN RED

In the early 1980s, following a visit to the Bhil villages around Udaipur, there was a paradigm shift from the metropolitan focus of A. Ramachandran's art with a focus on the tribal culture of Rajasthan. Fascinated by the customs of the tribal communities, the beauty of the women, and their devotion to nature, his paintings would be tinged with the refined details of Bhil culture, from their ornaments and clothes to their postures and occupations.

In *Ahalya in Red*, Ramachandran uses his skill as a draughtsman to represent the figure of Ahalya surrounded by a lush forest, directly inspired by the scenes he witnessed in the Bhil villages. As a matter of fact, a photograph of the artist painting a model wearing the same red ornamented sari testifies to the direct inspiration he drew from the clothes and patterned textiles the Bhil women wore. By reinterpreting the legendary story of Ahalya and Gautama narrated in the *Ramayana*, Ramachandran attests to the fact that he places contemporary folk culture at the center of his aesthetic quest.

To reward the devotion of sage Gautama, Brahma created a woman of unequalled beauty called Ahalya to be his wife. The blessed couple lived a few years of peaceful bliss before Indra, the king of gods, discovered Ahalya and became smitten by her beauty. He decided to take the form of Gautama and sneak into Ahalya's bed while her husband was performing his morning ablutions at the river. Despite recognizing the ruse and the presence of Indra under her husband's form, it is said that Ahalya succumbed to his flattery and desire. When Gautama surprised the couple, he cursed both of them in his fury, Indra to be saddled with a thousand phalluses for a thousand years, and Ahalya to be petrified in stone until Vishnu incarnated as a prince touched her with his feet. A thousand years later, when the young prince Rama is told the tragic story of Ahalya and enters the hut where her body is kept captive in stone, he touches her with his feet and she is finally delivered from her sentence.

In the present painting, Ramachandran represents Ahalya seated in the heart of a dense and luxuriant forest of trees, bursting with flowers and parrots. A peaceful expression radiates from her face and posture, as she sits quietly with one cheek resting on her right hand and her eyes shining, as described in the *Ramayana* when she appeared to Rama after a thousand years of repentance. Through careful manipulation of line and pattern, the curves of her figure, hands and clothing begin to mimic those of the dense foliage surrounding her, creating a symbiotic and unified relationship between the human figure and nature.

From the mid-1980s, Ramachandran starts weaving his likeness into his compositions, as a bird, fish or snail and in the present painting, as a bat. R. Siva Kumar interprets this presence as Ramachandran's wish to integrate the composition as a "voyeuristic witness to the leisurely unveiling of the female bodies and its sensuality [...] This species differentiation between the artist and his object of desire is needless to say a symbolic expression of sexual taboo. As a nocturnal bird, the painting becomes his dream-time vision, [...] he becomes through totemic kinship their pet or even offspring as the image of himself in an embryonic posture in the pot/womb suggests, but never an explicit lover, although he describes adolescent Bhils as 'hundreds of Gopis and Krishnas.'" (R. Siva Kumar, *A. Ramachandran: A Retrospective, Volume II*, New Delhi, 2003, p. 222)

This stylistic convergence of design, figure and setting gives Ramachandran's work a strong sense of unity and rhythm, and makes *Ahalya in Red* a seminal painting in the artist's career as well as one of the most patent examples of his quest to find a truly indigenous idiom of expression.



Ramachandran sketching the model for the *Ahalya* series at Pai. Photographed by Lalit Sharma. Image reproduced from R. Siva Kumar, *A. Ramachandran: A Retrospective: Volume II*, New Delhi, 2003, p. 9

438

A. RAMACHANDRAN (B. 1935)

Visions of Ramdev - Ahalya in Red

signed in Malayalam and signed and dated 'RAMACHANDRAN '2001' (lower right); further titled, signed and dated 'VISIONS OF RAMDEV - 'AHALYA IN RED' / RAMACHANDRAN 2001' (on the reverse)

oil on canvas

80 x 56 in. (203.2 x 142.2 cm.)

Painted in 2001

\$80,000-120,000

PROVENANCE:

Vadehra Art Gallery, New Delhi

Acquired from the above by the present owner

EXHIBITED:

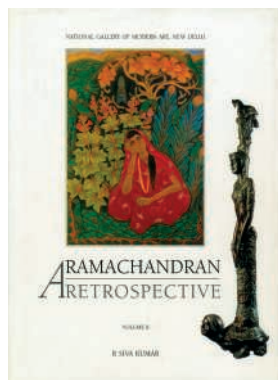
New Delhi, Vadehra Art Gallery, *Imagined Territory, Recent Works 2001*, 22 December 2001 - 21 January 2002

LITERATURE:

Imagined Territory, Recent Works 2001, exhibition catalogue, New Delhi, 2001, p. 13 (illustrated)

R. Siva Kumar, *A. Ramachandran: A Retrospective, Volume II*, New Delhi, 2003, front cover, p. 292 (illustrated)

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 238 (illustrated)



R. Siva Kumar, *A. Ramachandran: A Retrospective: Volume II*, New Delhi, 2003, cover



Study of a Tribal Girl.
Image reproduced from *Imagined Territory, Recent Works 2001*, New Delhi, 2001, p. 30



439

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Seated Woman)

signed and dated 'Souza 62' (lower right)

oil on satin laid on canvas

47¼ x 37 in. (121.3 x 94 cm.)

Painted in 1962

\$150,000-200,000

PROVENANCE:

Private Collection, United Kingdom

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

"My paintings are not a product of love or anger. My painting is a product of my libido. I am not making the error of confusing the reality of women, the beauty, with painted representation of women. When I'm painting, I am painting a picture - I am not confusing that with taking her to bed." (Artist statement, *Souza 1940s-1990s*, exhibition catalogue, New Delhi, 1993, unpaginated)

Francis Newton Souza's predilection for painting the female form is well known. In artistic terms, the female form was Souza's muse, providing him both a creative spark and an arena for experimentation and expression. The present painting offers viewers an eroticized yet intimate scene, in which the artist depicts a seated woman, in a state of partial undress in what appears to be their bedroom. There is a playful sense of performance, as if Souza has captured in paint a moment of romantic exhibitionism, as the sitter holds up her dress, revealing herself to her lover. The delicate detailing of her clothes, jewelry, face and body are contrasted with the implied movement of her hair and oversized hands and the distorted background, suggestive perhaps of overexposure or different focal lengths through a photographer's lens - a playful allusion to the viewer as voyeur.

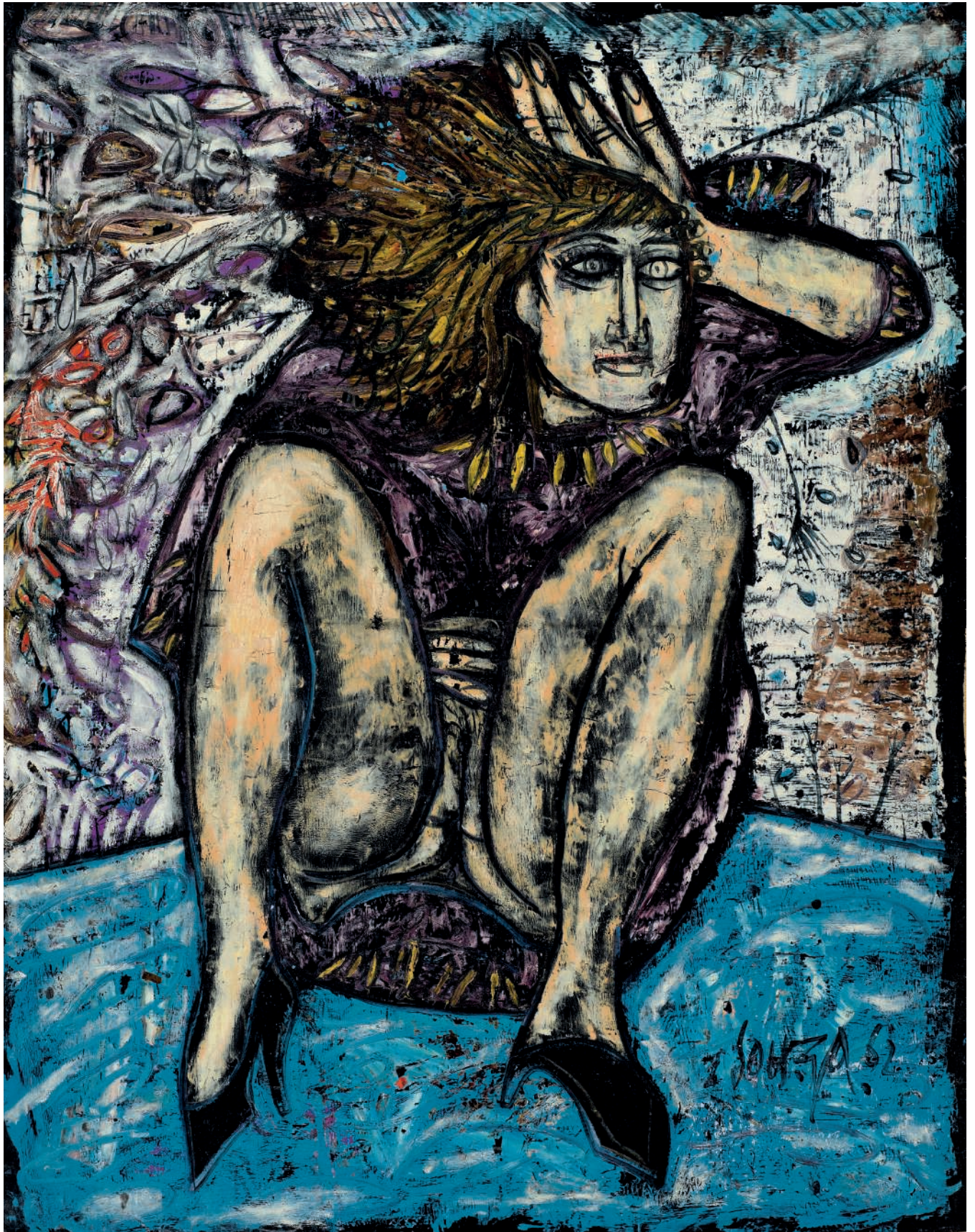
The present painting represents the epitome of Souza's experimentation during a critical period of his career. Painted in 1962 at the height of his expressionistic style, the artist's signature black weaving line separates layered and textured pools of gesturally applied color in this intimate portrait.

The expressively worked background is suggestive of the headboard of a bed or hanging brocade, and Souza's use of white heightens his already vivid palette, giving this impressive painting an almost pastel-like quality.

Souza was constantly experimenting with materials, having an interest in different surfaces and textures and how each worked as a primary support for his paintings. This experimentation was originally borne out of necessity, when he could not afford high-quality canvas and had to use materials that were available to him to paint on instead. However, by 1962, Souza had established himself as a highly regarded member of the London School, having exhibited across Europe and been made the subject of a major monograph published by Anthony Blond that year. With the financial stability that came with his success, the artist's use of satin in the present work is probably evidence of his ambition rather than his need. The use of black satin as a support is quite rare in Souza's oeuvre, reserved only for significant works such as *Red Curse* and *The Butcher*, two of the most significant works by the artist to ever come to the market, both of which were painted the same year as the present lot. Whereas Souza's use of satin in these two works emphasized their exploration of violence and the grotesque, in the present portrait the material adds a layer of allusion through its sensuality and more typical use in women's clothing. This reinforces the idea of an intimate, sexualized moment between Souza and the sitter in a highly experimental and unique example of what remained one of the artist's most iconic subjects across his career.



Francis Newton Souza, *Untitled*, 1962.
Christie's New York, 15 September 2010,
lot 328 © Estate of F N Souza. All rights
reserved, DACS / ARS 2020





440

440

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Seated Woman)

signed and dated 'Souza 1949' (lower left)

ink on paper

13½ x 8½ in. (34.3 x 21.6 cm.)

Executed in 1949

\$4,000-6,000

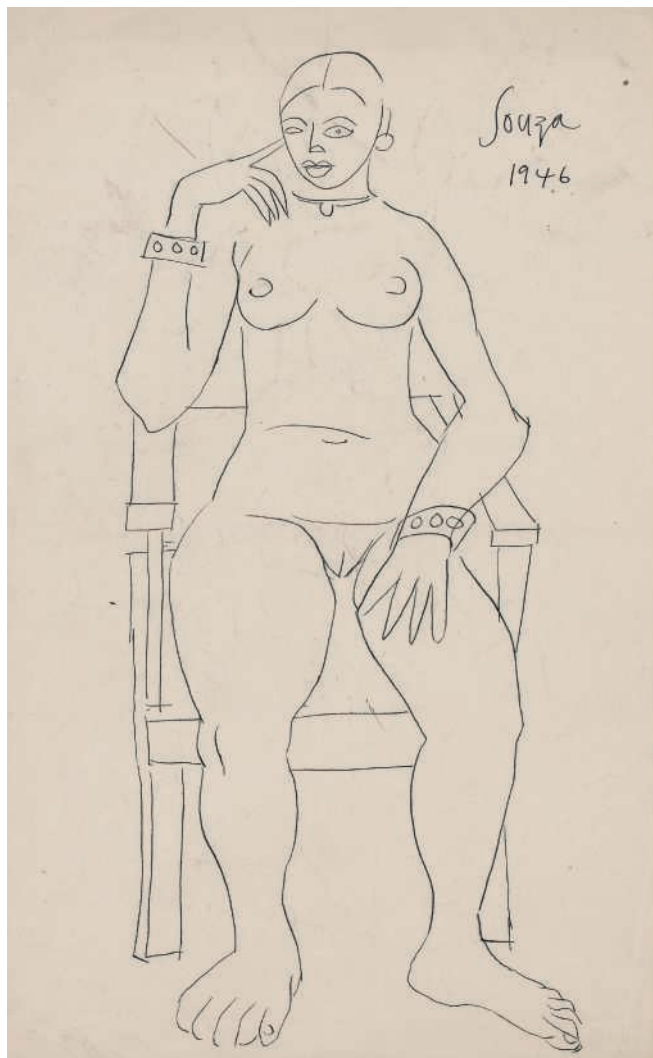
PROVENANCE:

Osian's Mumbai, 24 February 2001, lot 134b

Acquired from the above by the present owner

LITERATURE:

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 116 (illustrated)



441

441

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Seated Nude)

signed and dated 'Souza 1946' (upper right)

ink on paper

13½ in. x 8½ in. (33.3 x 21.6 cm.)

Executed in 1946

\$2,000-3,000

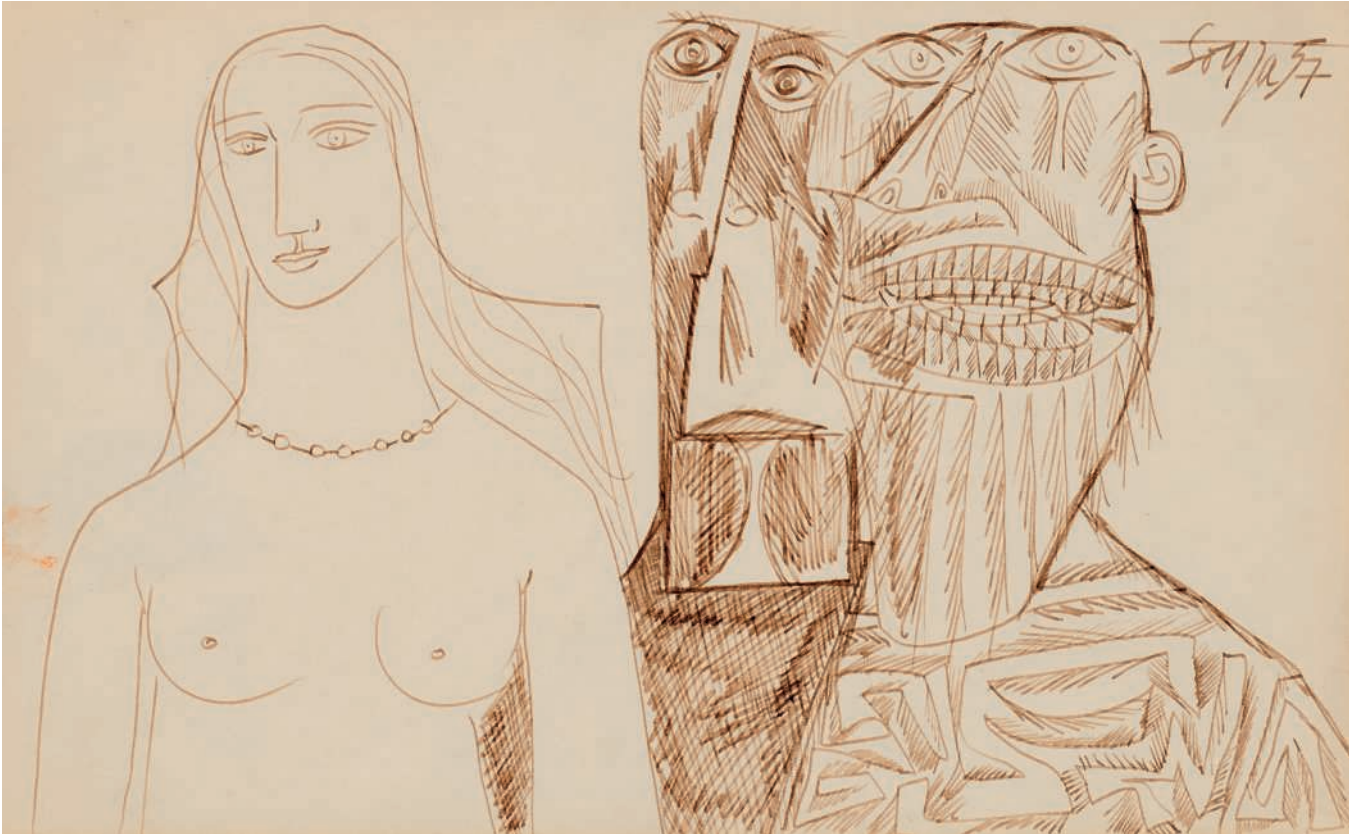
PROVENANCE:

Osian's Mumbai, 24 February 2001, lot 134a

Acquired from the above by the present owner

LITERATURE:

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 116 (illustrated)



442

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Susannah and the Elders)

signed and dated 'Souza 57' (upper right)

ink on paper laid on card

7¾ x 12¾ in. (19.7 x 32.4 cm.)

Executed in 1957

\$10,000-15,000

PROVENANCE:

Delhi Art Gallery, New Delhi

Acquired from the above by the present owner, 2007

EXHIBITED:

New Delhi, Delhi Art Gallery, *The Naked Line, Drawings by 12 Artists*, 2006

LITERATURE:

R. Karode, *The Naked Line, Drawings by 12 Artists*, exhibition catalogue, New Delhi, 2006, p. 37 (illustrated)

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 112 (illustrated)

443

RAGHU RAI (B. 1942)

A Journey of Hopes and Uncertainties-Darjeeling Train

signed, dated, titled and numbered 'A journey of hopes and uncertainties-Darjeeling train-1995 3/6 Raghu Rai' (lower edge)
gelatin silver print
13¾ x 20¾ in. (34.9 x 52.7 cm.) image
Executed in 1995; number three from an edition of six

\$3,000-5,000

PROVENANCE:

Osian's Mumbai, 16 July 2005, lot 19
Acquired from the above by the present owner

444

RAGHU RAI (B. 1942)

Wrestlers near Howrah Bridge, Kolkata

signed, dated, titled and numbered 'Wrestlers near Howrah Bridge. Kolkata - 2004 2/10 Raghu Rai' (right edge)
gelatin silver print
20 x 55¼ in. (50.8 x 140.3 cm.)
Executed in 2004; number two from an edition of ten

\$5,000-7,000

PROVENANCE:

Osians Connoisseurs of Art
Acquired from the above by the present owner

A pioneer of Indian photography, Raghu Rai was born in Jhang, a district of British India that became part of Pakistan after the partition of India in 1947. A civil engineer by training, he was encouraged by his brother to enter *The Times'* weekly photo competition in London in 1965, which he went on to win. Shortly after, Rai began working as a photojournalist for *The Statesman*, and it was during his time there that his work caught the attention of Henri Cartier Bresson. Impressed by his skill, Bresson invited Rai to join Magnum Photos, the prestigious photographer's cooperative.

Rai has photographed in black and white throughout his life, and is known for his ability to portray intense emotion in his images. He is revered for his intimate depictions of daily life and the common man in India, and is especially known for his assiduous and in depth documentation of his subjects, whether people or events. Rai has decisively and obsessively captured India's diversity and complexity, and its beauty and its ugliness, documenting the country's history and ever-changing social and cultural landscape. Rai has also documented well-known personalities at different times of their lives including the Dalai Lama since 1975, and Mother Teresa from the early 1970s till 1997 when she passed away. He was one of the first photographers to cover the aftermath of the Bhopal gas tragedy, one of the world's worst industrial disasters in 1984, and also returned seventeen years later to photograph the despair of those who survived it, published in the book *Exposure* for Greenpeace International in 2002.

Rai was awarded the *Padam Shri* in 1971, and has served three times on the jury of the World Press Photo Award and twice on the jury of UNESCO's International Photo Contest. He served as the director of photography at *India Today* between 1982 and 1992, and his photoessays have appeared in many of the world's leading periodicals including *TIME*, *LIFE*, *The New York Times*, *Newsweek*, and *The New Yorker*.



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445

K.G. RAMANUJAM (1941-1973)

My Dream World

signed and dated 'K. Ramanujam 1972' (lower right); further signed, inscribed and titled 'K. Ramanujam Cholamandal Village / Madras-41 My Dream World' (on the reverse) ink and watercolor on paper 7¼ x 10 in. (11 x 25.4 cm.) Executed in 1972

\$5,000-7,000

PROVENANCE:

Osian's Mumbai, 5 December 2002, lot 74
Delhi Art Gallery, New Delhi
Acquired from the above by the present owner

EXHIBITED:

Mumbai, Nehru Centre, *Manifestations III: 100 Artists from the Delhi Art Gallery Collection*, 6-12 April 2005
New Delhi, Lalit Kala Akademi and Delhi Art Gallery, *Manifestations III: 100 Artists from the Delhi Art Gallery Collection*, 22 April - 14 May, 2005

LITERATURE:

R. Karode, ed., *Manifestations III: 100 Artists from the Delhi Art Gallery Collection*, New Delhi, 2005, pp. 21, 175, 269 (illustrated)



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446

K.G. RAMANUJAM (1941-1973)

Untitled (Dream)

signed and inscribed 'K. Ramanujam CHOLAMANDAL' (on the reverse of the card) ink and watercolor on paper laid on card 11 x 12½ in. (27.9 x 31.8 cm.)

\$5,000-7,000

PROVENANCE:

Private Collection, Mumbai
Heart Intuitive Logic II, 15 November 1997, lot 142
Osian's Mumbai, 19 January 2008, lot 94
Acquired from the above by the present owner

EXHIBITED:

Mumbai, Prithvi Gallery, *The Tension and Joy within the Line*, 1 March - 19 April, 1997



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447

J. SULTAN ALI (1920-1990)

Untitled (Creator and the Creatures)

signed in Hindi and signed and dated 'Sultan Ali 1965' (lower right)

pen and ink on paper

21¼ x 58¾ in. (54 x 149.2 cm.)

Executed in 1965

\$12,000-18,000

PROVENANCE:

Private Collection, Bangalore

Osian's New Delhi, 24 November 2006, lot 34

Acquired from the above by the present owner

EXHIBITED:

London, Royal Festival Hall; Newcastle upon Tyne, Laing Art Gallery,

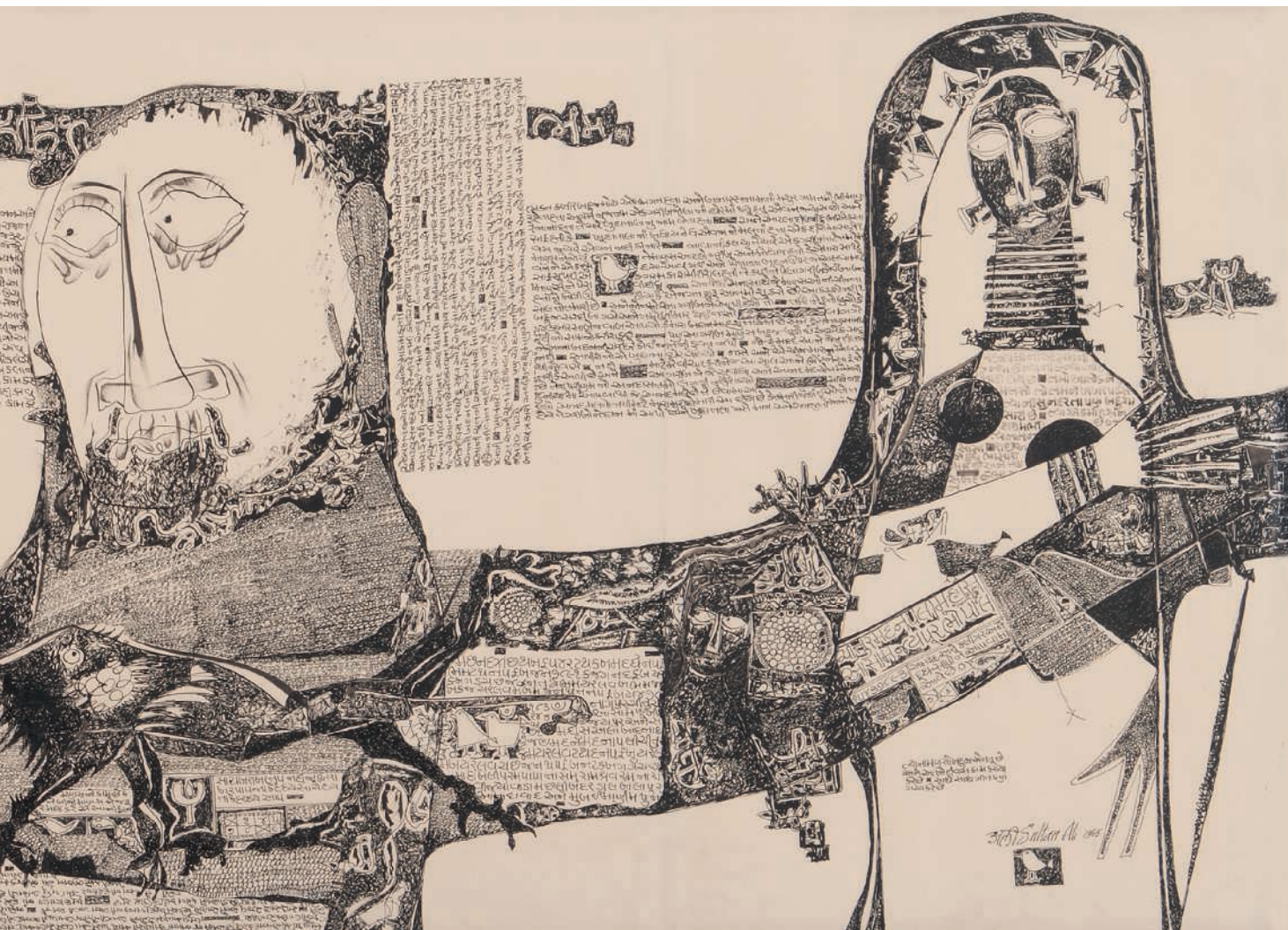
Art Now from India, 1965-66

Montreal, Expo '67, *India Pavilion*, 1967

LITERATURE:

India News, 25 December 1965 (illustrated)

While teaching at the Rishi Valley School in Andhra Pradesh in the early 1950s, J. Sultan Ali came across the writings of Verrier Elwin, a British missionary turned anthropologist, known for his studies of the Gond and Baiga tribal communities of Central India. The artist's "sensibility was captivated by the simplicity, dynamic energy, raw immediacy and naive spontaneity inherent in tribal arts and crafts [...]. His work in Delhi had led to his travels in parts of Bastar, Bengal and his native state of Gujarat, where he had lived for the first fifteen years of his life. In due course, the Gujarati script as well as its tribal and folk art and craft forms interfaced with his figurative metaphors [...]. his initial use of script was legible, lending a visual texture to his pictorial surface. It served as a backdrop, enhancing the surface richness of the painting while reinforcing its imagery." (A. Bhagat, *Madras Modern, Regionalism and Identity*, New Delhi, 2019, p. 194)



The present lot was executed a few years after his first solo exhibition in Delhi, where he was living and working as an official of the newly founded Lalit Kala Akademi. At once monumental and exceptionally detailed, this pen and ink drawing borrows from various religious traditions as well as folk and tribal iconographies to portray the artist's interpretation of the origins of the Universe and of Man. A central figure with arms outspread contains within his body a multitude of figures and fragments of text, illuminating what could be a creation myth. This story also seems to be documented in a crucifix-like column of illustrated text in the background, populated with little birds and snakes. Most prominent among the meticulously wrought figures are a male and female that flank the central 'creator', perhaps representative of the first couple: the artist's unique tribal vision of Adam and Eve. Other paintings by the artist from this period, including *The First Sin* (1965) and *Tribal Myth* (1967),

extend his engagement with this theme, further integrating religious and tribal imagery and narratives.

In works like these, negative, unshaded spaces seem to effortlessly come together with the ones the artist has painstakingly worked in ink, to construct the forms and figures that make up his esoteric, refined visual vocabulary. The critic Richard Bartholomew described Sultan Ali as "a sensitive, conscientious craftsman, interested in creating a private mythology – an artist who still believes that in the human figure there is that perennial formation of man's faith in things as they are, and as they should be." (R. Bartholomew, 'The Naked Truth: Paintings and Drawings by J. Sultan Ali', *Thought*, 27 May 1967, unpaginated)



448

PROKASH KARMAKAR (1933-2014)

Untitled (Women and Horse)

signed in Bengali and dated '90' (lower left); further signed and dated in Bengali and signed 'Pkarmakar' (on the reverse)

acrylic on canvas

61½ x 193¼ in. (156.2 x 490.9 cm.)

Painted in 1990

\$25,000-35,000

PROVENANCE:

Delhi Art Gallery, New Delhi

Acquired from the above by the present owner



It was in the late 1960s, on a French government scholarship in Paris, that Prokash Karmakar "found his true grounding as an artist [...] He grew increasingly sensitive towards Picasso, becoming inspired by his depictions of violence and his paintings of bullfighting. The theme struck a chord with Karmakar, who had witnessed armed violence during the Partition protests. The suppressed agitation in his mind translated in the painted image being distorted and contorted, even though the subject matter remained perceptible." (*India's French Connection, Indian Artists in France*, exhibition catalogue, New Delhi, 2018, p. 384)

In this monumental painting, dark, flattened figures of women and horses bring this 'suppressed agitation' to the surface, conveying the personal losses and political horrors the artist experienced growing up an orphan in pre-Independence Calcutta. "Segmented like jig-saw puzzles" these shadowy

nightmarish figures "evoke feelings of agony and turmoil. The artist is essentially rooted to a world of reality. In terms of mental attitude at least, he reminds us of Oskar Kokoschka, who too refused to turn abstract. Kokoschka again had a strong sense of social consciousness, for he believed that fashionable art in a way alienates man from man; he 'searched for a way forward, a way of releases' as Berger put it. Prokash too 'tries to liberate' - in what he sees - a bird, a horse and more often in figures. His art is, for all purposes, a protest. To him things are not just to be accepted and circumstances are never final. Though at times disillusioned and even depressed, Prokash does not lose heart. He is uncompromising and never gives up. If the 'investigation of reality' is typical of the twentieth century, Prokash, no doubt, has attempted it in his own way and as such deserves to be discussed and watched." (A.K. Dutta, 'Prokash Karmakar', *Lalit Kala Contemporary 17*, New Delhi, 1974, p. 22)



449

KSHITINDRANATH MAZUMDAR (1891-1975)

Death of Sadhu Haridas

signed in Bengali (lower left); titled 'Death of Sadhu Haridas' (on the reverse)
 watercolor on paper laid on board
 10 $\frac{7}{8}$ x 13 $\frac{3}{4}$ in. (27.6 x 34.9 cm.)

\$15,000-25,000

PROVENANCE:

Private Collection, New Delhi
 Delhi Art Gallery, New Delhi
 Acquired from the above by the present owner, 2012

EXHIBITED:

New Delhi, Delhi Art Gallery, *Manifestations VII*, 2012

LITERATURE:

Manifestations VII, exhibition catalogue, New Delhi, 2012, p. 107 (illustrated)
 K. Singh, ed., *Shri Chaitanya Meets His Mother, Kshitindranath Majumdar, Masterpiece IX*, New Delhi, 2016, p. 21 (illustrated)
 R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 43 (illustrated)

"Kshitindranath Majumdar's *Death of Sadhu Haridas* from the 1950s reveals his particular mastery of rendering emotions in this moving, pathos-filled composition that gave to the pale translucence of the Bengal School idiom the strength of his artistic intent." (M. Mandhwani, 'The Bhakti Movement and Chaitanya in Indian Art', *Shri Chaitanya Meets His Mother, Kshitindranath Majumdar, Masterpiece IX*, New Delhi, 2016, p. 21)

Kshitindranath Mazumdar was a student and disciple of Abanindranath Tagore and a proponent of the Bengal School of Art that he founded. Mazumdar studied and then taught alongside Nandalal Bose at Abanindranath's Society of Oriental Art, and embodied the key philosophy of the Bengal School, namely to embrace Indian and Eastern mythology and spirituality over the naturalist materialism of Western academic realism. Mazumdar was particularly drawn to classical Indian religious imagery, such as that found in the Ajanta cave murals and court paintings. There is a lyricism that is intently entrenched in tradition, spirituality and emotional expression in Mazumdar's paintings.

Death of Sadhu Haridas refers to an incident from the life of the Bengali saint Chaitanya, a highly influential figure and reformer whose spiritual beliefs rejected the competitive dogmas of Buddhism, Hinduism and Christianity in favor of an inclusive deep devotion and love. In this particular scene, Chaitanya is present at the death of Haridas, a yogi and fakir who was famously voluntarily buried alive for forty days and nights to prove his mind's power over his body before being revived. For the artists of the Bengal School, Chaitanya represented the embodiment of the values they sought to inject into their lives, creative processes and art, and multiple scenes from his life appear in works by Abanindranath Tagore, Nandalal Bose, Asit Haldar and Prosanto Roy to name only a few. *Death of Sadhu Haridas*, painted in the 1950s, is an exceptional example of all that the Bengal School stood for.

GANESH PYNE: SAVITRI

Savitri, painted in 1999, offers Ganesh Pyne's interpretation of the legendary story of Satyavan and Savitri, and is one of several works created by the artist over the five decades of his career that engage with characters and episodes from the Hindu epic *Mahabharata*. Using the mythical tale of Savitri's devotion as a foundation, the artist gives expression to personal experiences of love and loss, and the meditations on life and death they elicited.

Savitri, the princess of Madra, was born following her childless father's ascetic devotion to the god Savitr, who she was named after. In addition to her father's love and devotion that she is said to have emulated throughout her life, Savitri was also blessed with inimitable beauty and a sharp wit. Unfortunately, these traits intimidated potential suitors, and Savitri decided to set out on a pilgrimage to find her own husband. In the forest, she met and fell in love with Satyavan, the son of a blind, exiled king. When her father and the sage Narada learned of her choice, the latter revealed that despite his many virtues, Satyavan was destined to die one year from that day. Savitri, however, insisted on going ahead with the wedding. On the day of Satyavan's prophesied demise, Yama, the god of death arrived to claim his soul. Not accepting this fate, Savitri followed Yama into the realm of the dead. Impressed with her devotion, Yama offered Savitri any two wishes apart from the return of her husband's life. Cleverly, one of the things she asked for was that she bear a hundred children with Satyavan. Realizing that this would indirectly mean returning her husband from the dead, Yama is moved by her intellect and admits defeat, allowing Satyavan to live.

Exquisitely intertwining melancholia and beauty, Pyne portrays Savitri as a widow, dressed in her wedding finery. Wearing a red and gold sari, she is

bedecked with gold necklaces, cuffs and a large nose ring, likely her trousseau, in the tradition of many Hindu widows. With her long tresses falling around her shoulders, Savitri uses one hand to steady the *kalash* or pot that rests on her head, while the other rests on the skeletal hand of her dead husband, whose corpse has been laid out on a funerary pyre made of branches in front of her. Conflating several Indian traditions of marriage and widowhood, including the controversial ritual of *sati* (whose etymology is sometimes linked to Savitri's fabled commitment), the artist prompts us to question the ability to overcome grief and loss through devotion, and the existence of relationships that transcend time and the physical body.

Although paintings like this one draw from one of India's greatest literary narratives, there is no "attempt to emulate or reproduce the dynamism of narrated action. There is, by contrast, a pure modernist emphasis upon the nature itself of still media, an absorption in the introspective, reflective property of the moment of viewing, a property transferred to the figures themselves, each caught up in a private act of meditation." (S. Chaudhuri, 'Epic of Unhappiness', *The Telegraph*, 18 December 2010)

In the moment Pyne portrays in this painting, it is hard to avoid Savitri's heavy-lidded but direct gaze. Her determination not to accept her fate and to reclaim Satyavan from the dead led Pyne not only to hope about eternal relationships, but also to contemplate the wisdom, strength and selflessness of all the women who have made sacrifices for their families through the ages. On a page of preparatory jottings for this painting Pyne quotes from the play *A Taste of Honey* by Shelagh Delaney, scribbling, "Women never have young minds. They are born three thousand years old."

450

GANESH PYNE (1937-2013)

Savitri (Behula)

signed and dated in Bengali (lower right)

tempera on canvas

21¼ x 22½ in. (54 x 57.2 cm.)

Painted in 1999

\$80,000-120,000

PROVENANCE:

Centre of International Modern Art (CIMA), Kolkata

Acquired from the above by the present owner, 2000

LITERATURE:

R. Mukherjee, ed., *Art of Bengal, A Vision Defined, 1955-1975*, Kolkata, 2003, p. 94 (illustrated)

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 221 (illustrated)



Ganesh Pyne, Preparatory Jotting, 1999.
Image courtesy Pundole's





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451

DHARMANARAYAN DASGUPTA (1939-1997)

Untitled

signed and dated in Bengali (lower left)

acrylic on paper

29½ x 22½ in. (74.9 x 57.5 cm.)

Executed in 1987

\$10,000-15,000

PROVENANCE:

Osian's Mumbai, 2 December 2005, lot 22

Acquired from the above by the present owner

Borrowing from Bengali folk art and Western Surrealist traditions in equal measure, Dharmarayan Dasgupta's works combine fantasy and satire to voice the artist's critique of the socioeconomic and political milieu of his time. "Bizarre images crowd his canvases and are reminiscent of the ironic work of Surrealist artist Rene Magritte and the naive realism of Henri Rousseau: subjects float in the air surveying the world with their legs pointing skyward and distorted beyond recognition. He explains, 'If some of the figures in my paintings are seen suspended in the air and others, upside down, it is so because I am trying to present the predicament of a middle-class man, who does not have a secure foot-hold in our society, who has to make compromises, face disappointments and whose dreams and aspirations are invariably turned down.'" ('New Goddess', *Victoria & Albert Museum Collections* website, accessed January 2020)

452

BIKASH BHATTACHARJEE (1940-2006)

In Her Office

titled and inscribed " - IN HER OFFICE / ARTIST :- BIKASH BHATTACHARJEE / ADDRESS :- 2D NABO KUMARRAHA LANE CALCUTTA - 700004 / INDIA' (on the reverse)

oil on canvas

35¾ x 36¼ in. (91.1 x 92.1 cm.)

Painted in 1979

\$50,000-70,000

PROVENANCE:

Dhoomi Mal Gallery, New Delhi

Private Collection, New Delhi

Osian's Mumbai, 2 December 2005, lot 21

Acquired from the above by the present owner

LITERATURE:

M. Majumder, *Close to Events: Works of Bikash Bhattacharjee*, New Delhi, 2007, pp. 164, 246 (illustrated)

The Naked and the Nude, The Body in Indian Modern Art, exhibition catalogue, New Delhi, 2015, p. 47 (illustrated)

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 175 (illustrated)



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For Bikash Bhattacharjee, women represented “an index of the moral and material fabric of our social life” and populated his paintings in several forms, roles and guises across the course of his career. From middle-class housewives to elite socialites, and goddesses to widows and prostitutes, Bhattacharjee’s women express both admiration and revulsion, sympathy and mystery. In this 1979 painting, *In Her Office*, the artist is perhaps commenting on upwardly mobile, tradition defying women who have moved beyond secretarial positions and occupy positions of respect in the workforce. At the same time, he prompts the viewer to question if such women are still reduced simply to their looks, identified by the male gaze only as a pair of luscious lips and a diaphanous sari.

Towards the end of the 1970s, the artist developed “a distinctive discourse for his portrait-based images, each becoming an icon of inwardness as well as an emblem of some of the most despairing truths about contemporary life and reality. As a chief mode of this discourse he began to project the portrait as a text taken from the visual reality and then he would work on it to deconstruct its surface meaning [...] Sometimes the most remarkable surrealist mode of his deconstruction is to portray the characters literally headless or faceless or to erase part of the face leaving the eye or lips as the nodal point of expression in the entire image.” (M. Majumder, *Close to Events: Works of Bikash Bhattacharjee*, New Delhi, 2007, pp. 151-52)



453

453

RAMA MUKHERJI (1910-UNKNOWN)

Untitled (Buddha with Ambapali)

signed in Hindi (lower left); further inscribed and dated

'Ambapali / 25.6.56' (on the reverse of mount)

watercolor on paper

15¾ x 11½ in. (40 x 29.2 cm.)

Executed in 1956

\$3,000-5,000

PROVENANCE:

Christie's New York, 20 September 2000, lot 277

Private Collection, Dubai

Acquired from the above by the present owner

EXHIBITED:

Calcutta, Annual Art Exhibition, circa late 1950s

LITERATURE:

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 49 (illustrated)

Rama Mukherji trained under the artist Kshitindranath Mazumdar (see lot 449), and her wash technique and choice of mythological and religious subjects are clearly inspired by his work. During the 1950s, the artist produced a series of fine works on paper relating to the life of Gautama Buddha, including lots 453 and 454. Lot 453, depicting the meeting of Buddha and Ambapali, won Mukherji a Gold Medal at the Calcutta Annual Art Exhibition.



454

454

RAMA MUKHERJI (1910-UNKNOWN)

Untitled (The Great Renunciation)

signed in Hindi (lower right)

watercolor on paper laid on card

15¾ x 11½ in. (39.1 x 28.3 cm.)

\$3,000-5,000

PROVENANCE:

Delhi Art Gallery, New Delhi

Acquired from the above by the present owner, 2001

LITERATURE:

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 48 (illustrated)



455

PROSANTO ROY (1908-1973)

Untitled (Princess of Fairyland)

signed in Bengali and stamped (lower right); further inscribed
'To Tuku from Baba / Nandanbagan' (on the reverse)

watercolor on paper

11¼ x 9½ in. (28.6 x 24.1 cm.)

Executed *circa* 1950s

\$12,000-18,000

PROVENANCE:

Osian's Mumbai, 26 March 2004, lot 19

Delhi Art Gallery, New Delhi

Acquired from the above by the present owner

AN INTRODUCTION TO EARLY BENGAL PAINTING

The Bengal School of painting is generally recognized as having formally begun in 1905, following the division of the province of Bengal by Lord Curzon, the Viceroy and Governor-General of India at the time. Calcutta, and more specifically the Government School of Art under the leadership of the influential art historian E.B. Havell, became the spiritual and conceptual home of the celebrated Bengal School. Havell, a reformer, emphasized art that was rooted in Indian rather than Western traditions, and championed authenticity and spirituality over illusionism and materialism. Artists like Rabindranath Tagore, Abanindranath Tagore, Gaganendranath Tagore, Prosanto Roy, Kshitindranath Mazumdar and Nandalal Bose are some of the most well-known exponents and pioneers of this approach.

The rise of the early Bengal School cannot be explained as linear evolution but represents a beguiling coalescence of different approaches in a region that underwent enormous social, political, economic and ideological change, first under the East India Company and then the British Raj until India's independence in 1947. One of the practices that led to its formation was what is known as 'Early Bengal School painting' today, one of the most critical and intriguing styles to have flourished in the region during the late nineteenth century. Painters of the Early Bengal School synthesized Eastern and Western traditions to create an aesthetic that was distinctive from any other movement or style of the time. These artists, who remain largely anonymous to this day, were trained in oil painting and in the Western academic realism prevalent in the Royal Courts, and coopted it to create a new style depicting mythological and religious scenes. Working at the same time as the famous Raja Ravi Varma, renowned for mastering oil painting in the Academic Realist style, these artists also showed accomplished skill with oil paintings, albeit in a very different way. What differentiated the Early Bengal School artists was their hybridizing of local or vernacular subject matter to portray iconic mythological scenes. In their work Company School paintings, Kalighat *patas*, court painting and Western academic realism all combine to give rise to a vigorously syncretic, unmistakable aesthetic. These paintings represent Bengali artisans'

creative answer to the History Painting pioneered by French Neoclassical painters in the 18th and 19th centuries.

Lot 456 depicts a sumptuously adorned *Court Scene with Shiva, Brahma and Krishna*, and perfectly illustrates the early Bengali artist's hybridization of East and West. The naturalism of the figures and garments and the trompe l'oeil of the architecture and decor is adapted from Western painting and applied to this Indian mythological subject. In doing this, the artist elevates the subject from the decorative to the academic.

In the *Disrobing of Draupadi* (lot 457), the artist constructs the composition based on a painting by English artist Frederick Christian Lewis (1813-75), echoed in an engraving produced by his father of the same name, an edition of which is included as part of the lot. While the original painting depicted the festival of Dassehra celebrated by the Maharaja of Mysore, here the composition and architecture are appropriated to represent the court of Dhritarashtra instead. In this scene, the artist depicts a famous story from the *Mahabharata* where Yudhishtira of the Pandava family loses his wife Draupadi in a game of dice against Duryodhana of the Kaurava family. On this loss, it is ordered that Draupadi be publicly disrobed as a final act of humiliation for the Pandava brothers, but she is saved at the last minute by Lord Krishna. A comparison of the two compositions reveals how the later artist's cleverly chosen replications allow him to adapt Lewis' iconic scene to this story with very few astute amendments, such as substituting the Maharaja with Duryodhana. This painting also reveals how several Indian artists drew on artwork from Europe that they saw in prints and reproductions, their only means of access.

The painters of the Early Bengal School set a precedent in adapting certain elements of European art to their own subjects where non-western figures and narratives were central. Their work laid the foundations for the more overtly nationalistic Bengal School that followed at the turn of the twentieth century.





456

456

ANONYMOUS, EARLY BENGAL SCHOOL

Untitled (Court Scene with Shiva, Brahma and Krishna)

oil on canvas

30 x 41 in. (76.2 x 104.1 cm.)

Painted *circa* late 19th century

\$20,000-30,000

PROVENANCE:

Private Collection, United Kingdom

Acquired from the above by the present owner

LITERATURE:

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 77 (illustrated)

457

ANONYMOUS, EARLY BENGAL SCHOOL

Untitled (The Disrobing of Draupadi)

oil on canvas

29¾ x 41¼ in. (75.6 x 106 cm.)

Painted *circa* late 19th century; one painting and two prints on paper

\$20,000-30,000



457

PROVENANCE:

Private Collection, United Kingdom (one painting)
 Acquired from the above by the present owner

Frederick Christian Lewis (two prints)
 Thence by descent
 Christie's London, 23 September 2010, lot 134
 Acquired from the above by the present owner

LITERATURE:

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 74 (illustrated)

This lot is accompanied by the engraving *The Dussorah Durbar of His Highness the Maharaja of Mysore* (21¾ x 32¾ in.) and its descriptive key plate (17¾ x 22¾ in.) by Frederick Christian Lewis (1779-1856), after Frederick Christian Lewis, Junior, published in London, 1850.



458

GAGANENDRANATH TAGORE (1867-1938)

Untitled (The Poet)

signed and inscribed 'Gaganendranath Tagore / To Mr. P.J. Sloking'
(on an attached label); further inscribed in Bengali (on the reverse)

watercolor on paper

6 $\frac{7}{8}$ x 4 $\frac{1}{4}$ in. (17.5 x 12.1 cm.)

Executed in 1917

\$12,000-18,000

PROVENANCE:

Collection of Mr. P.J. Sloking

Sotheby's London, 8 June 2000, lot 122

Acquired from the above by the present owner

LITERATURE:

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 40 (illustrated)

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

This work is a perfect example of the varied brushwork and wash techniques that Tagore perfected, first under the tutelage of the Japanese artists Kakuzo Okakura and Yokoyama Taikan, and then through his own experimental creative process. Beautifully rendered in a soft palette of black ink wash, a charismatic silhouette turns its back to the viewer as it stands in front of an evanescent light that seems to radiate from him or emerge from the horizon.

Talking about a similar work titled *O Master*, which is now part of the collection of the National Gallery of Modern Art in New Delhi, R. Siva Kumar delivers a fascinating interpretation, noting, "the figure in *O Master* compared to the one in *The Poet* is slightly elongated and the light framing the figure a little accentuated, otherwise the image is essentially unaltered. The figure is silhouetted and the streak of light on the horizon behind him is like a polar aureole, and it disperses softly around the figure forming a kind of aura. By calling the first version *The Poet* Gaganendranath seems to have been making an allusion to Rabindranath to whose general form the silhouetted image broadly corresponds." Further examining the iterations of Gaganendranath's

depictions of his uncle and mentor, Siva Kumar offers that the present lot is likely to represent a shift from a simple portrait to a status symbol. "In the present painting the individual who has been consciously idealized by Gaganendranath in the previous works is subliminally internalized and turned into what can be described in Jungian terms as a psychic or archetypal image of his self, which is represented here as a guru-like wise old man. And such symbolic representation of the psyche through heroic figures, 'supplies the strength that the personal ego lacks.'" (R. Siva Kumar, *Paintings of Gaganendranath Tagore*, Kolkata, 2015, p. 339)

The Poet is a strong testimony of Gaganendranath's admiration for his uncle as well as a primary example of his own masterful handling of light and shadow. Writing behind the painting, Gaganendranath quoted the first line of one of his revered uncle's poems:

I know not how thou singest, my master! I ever listen in silent amazement.

The poem continues:

The light of thy music illumines the world. The life breath of thy music runs from sky to sky. The holy stream of thy music breaks through all stony obstacles and rushes on.

My heart longs to join in thy song, but vainly struggles for a voice. I would speak, but speech breaks not into song, and I cry out baffled. Ah, thou hast made my heart captive in the endless meshes of thy music, my master

(R. Tagore, No. 3, *Gitanjali*, 1912)



OUTRAGE, SOCIOPOLITICS AND SATIRE IN THE ART OF CHITTAPROSAD

When Jane and I moved to India in 1993, we were struck by the casual genius that surrounded us [...] We first came across Chittaprosad's works in the mid-1990s. His importance rang out clearly like a bell on a cold morning at daybreak. Here is a man fired by passion to record the pain and turmoil that surrounded him. His ability to combine sensitivity for the suffering and raw anger at the elite set him apart as a distinctive talent.

Bengal in the mid-twentieth century was the eye of the storm of change blowing through India. It nurtured a host of sensitive and thoughtful artists who felt compelled to respond to the turmoil and tragedy around them: Ganesh Pyne, Prokash Karmakar, Somnath Hore and Chittaprosad. Chittaprosad stands out as an icon. His fury and empathy flows on the surface for all to see but runs deep with the power to slice into the viewer's consciousness.

Our collection of Chittaprosad gives great pleasure to all who see it. His images take you on an accelerated journey into the epicentre of the revolt that started with the Mutiny and would have exploded into revolution had the colonialists not withdrawn. Chittaprosad's images are a visual force of nature – more powerful when he weeps for his subjects than when he draws with a clenched fist. As a colonial administrator, I would have looked at these images with fear sensing that the game was over. In austere black and white here is a man who with an economical use of pen and ink manages to convey the anguish of a nation in a simple direct way with the power to move the multitude.

-KITO DE BOER

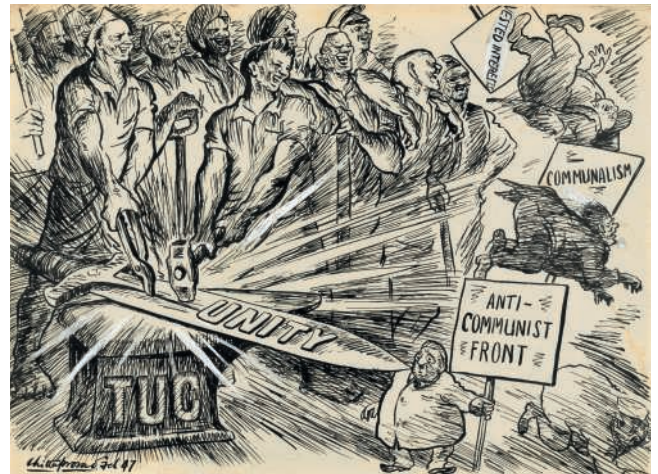
Chittaprosad Bhattacharya was a pioneer of highly-politicized, socio-responsive art in India. Working predominantly with paper, using ink or the linocut process, his images are graphically impactful and bristle with emotion. Each of his works is a response to the horrors and burning injustices he witnessed firsthand in Bengal. The images have an immediacy and specificity that give them a journalistic quality, comparable to the work of celebrated war photographers like Don McCullins. They are often harrowingly candid, particularly his early works from the 1940s that focus on the Bengal Famine and the Quit India movement. However, the artist is perhaps most well-known for his political 'cartoons', which combine scorn with satire in images that radiate immediacy and gestalt. As a member of the Communist Party of India (CPI) from 1936, Chittaprosad's political sympathies give each of his political cartoons a didactic quality. During the 1940s and 50s, Chittaprosad became a visual mouthpiece for the CPI, the disenfranchised laborers of Bengal. Each work represents a protest or political statement about issues that resonated with the masses, which was particularly relevant in the lead up to independence and turmoil created in the wake of Partition.

Later works from the 1970s follow the Bangladesh War and quest for independence. Lot 460 is a rare large scale example of a work in color that depicts the horrors of war. In a clear homage to Picasso's Guernica, painted in 1937, Chittaprosad draws a comparison between the bloodshed and civilian collateral damage endured in the Bangladeshi War and the Spanish War of Independence.

Chittaprosad's works are anti-colonial, anti-imperial, and aimed to provoke those responsible for the injustices he acutely portrays. However, they resonate with too much veracity and social realism to be considered as propaganda. These images represent significant social commentary and are a historical record not only of events during the formation of nation states, but also of the spirit of Bengal, its courage and conviction even in the hardest of times.



Portrait of Chittaprosad. Image reproduced from *Chittaprosad: A Retrospective 1915-1978*, New Delhi, 2011, p. 144



459

459
CHITTAPROSAD BHATTACHARYA
(1915-1978)

Untitled

signed and dated as illustrated
 mixed media on paper
 7½ x 10¾ in. (19.1 x 27.3 cm.) smallest
 11 x 15 in. (27.9 x 38.1 cm.) largest
 Executed in 1947, circa late 1940s
 our works on paper

\$10,000-15,000

PROVENANCE:
 Delhi Art Gallery, New Delhi
 Acquired from the above by the present
 owner, 2002

LITERATURE:
 R. Karode, *The Naked Line, Drawings by 12 Artists*,
 exhibition catalogue, New Delhi, 2006,
 p. 212 (one illustrated)
 R. Dean and G. Tillotson, eds., *Modern Indian*
Painting: Jane & Kito de Boer Collection,
 Ahmedabad, 2019, pp. 191, 192, 194
 (four illustrated)

460
CHITTAPROSAD BHATTACHARYA
(1915-1978)

Untitled (Bangladesh War)

gouache on paper; diptych
 31 x 44¼ in. (78.7 x 112.4 cm.)
 Executed in 1971

\$10,000-15,000

(4)

PROVENANCE:
 Osians Connoisseurs of Art
 Acquired from the above by the present owner

LITERATURE:
Chittaprosad: A Retrospective 1915-1978, exhibition
 catalogue, New Delhi, 2011, p. 328 (illustrated)

461
CHITTAPROSAD BHATTACHARYA
(1915-1978)

Untitled (Masol)

dated and inscribed '26 Oct '52 Masol'
 (lower right)
 dry pastel on paper
 22 x 30 in. (55.9 x 76.2 cm.)
 Executed in 1952

\$3,000-5,000

PROVENANCE:
 Delhi Art Gallery, New Delhi
 Acquired from the above by the present
 owner, 2002

LITERATURE:
Chittaprosad: A Retrospective 1915-1978, exhibition
 catalogue, New Delhi, 2011, p. 474 (illustrated)



460



461



462

CHITTAPROSAD BHATTACHARYA (1915-1978)

Untitled (AITUC Zindabad; Chocolate Anti-Communism; Bezwada)

signed, dated and inscribed as illustrated
ink on paper

11 x 7½ in. (27.9 x 19.1 cm.) smallest

30 x 22¼ in. (76.2 x 56.5 cm.) largest

Executed in 1944, 47, 52; four works on paper

(4)

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist's family (one)

Osian's New Delhi, 20 July 2006, lot 40

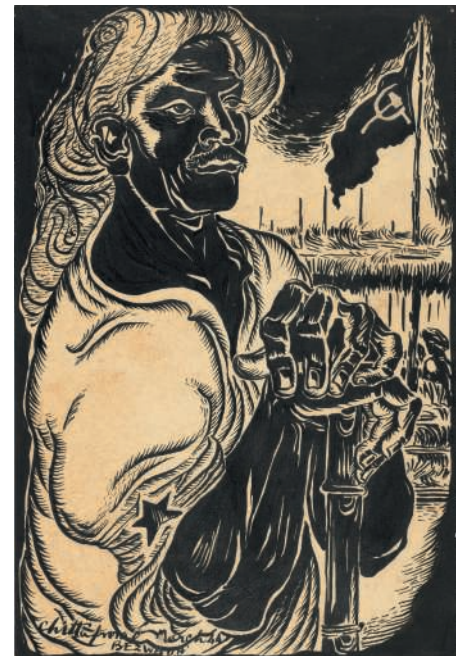
Acquired from the above by the present owner

Delhi Art Gallery, New Delhi (three)

Acquired from the above by the present owner, 2002

LITERATURE:

Chittaprosad: A Retrospective 1915-1978, exhibition catalogue,
New Delhi, 2011, p. 338 (one illustrated)





Chittaprasad
7.8.47



463

463

GANESH PYNE (1937-2013)

Untitled (Bird in Moonlight)

signed and dated in Bengali (lower right)

gouache and ink on paper

15 x 13½ in. (38.1 x 34.3 cm.) sheet

Executed in 1984

\$18,000-25,000

PROVENANCE:

Chittrakoot Art Gallery, Kolkata

Acquired from the above by the present owner

464

GANESH PYNE (1937-2013)

The Hand (Self-Portrait)

signed and dated in Bengali (lower right)

tempera on canvas

22 x 22¾ in. (55.9 x 57.8 cm.)

Painted in 1998

\$70,000-90,000

PROVENANCE:

Centre of International Modern Art
(CIMA), Calcutta

Acquired from the above by the present
owner, 2000

LITERATURE:

M. Ghosh, *Ganesh Pyne's Paintings*, Kolkata,
2001, p. 276 (illustrated)



464

In painting after painting we see lonely human beings and living individuals of non-human species burdened with premonitory perception of death and/or violence. Yet when the details of their configuration are subjected to scrutiny, the viewer not only sees but also feels that the perception is not a resultant effect of ennui or angst [...] To Pyne, an individual's existential reflections are resultant effects of societal causation.

- PRANABRANJAN RAY, 2018

RAMESHWAR BROOTA THE LAST CHAPTER

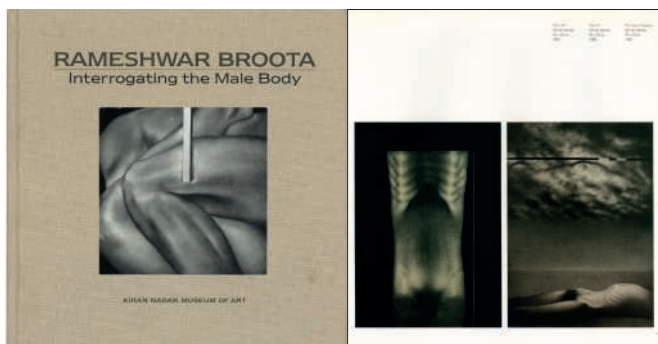
In the early 1980s, Rameshwar Broota's artistic practice underwent a major shift. Over the next decade, his body of work turned from overt sociopolitical commentary to center on anonymous male figures and their existential trials and tribulations. "At the end of 1980, I started painting the human figure. This was very universal. Why do I paint nude men? Because you will find it is an impression of a gorilla, a prehistoric man... as if the prehistoric man who has journeyed long years and developed in so many ways still has the same tendencies, emotions and spirit to live. The subject was man through the ages. The subject was always the struggle of man. I am quite interested in his structure, his body [...] They have no clothes because clothes contextualize man. I don't want to add any extra meaning to mankind. I don't show emotion or any kind of facial expression. It is the whole body that speaks and the mystery has to be revealed by a simple posture." (Artist statement, R. Dean & G. Tilotson, eds., *Modern Indian Painting, Jane & Kito de Boer Collection*, Ahmedabad, 2019, pp. 254, 259)

It was during this period that Broota also developed his signature technique of excavating figures and images from the layers of paint he applied on canvases using a razor blade. *The Last Chapter* is one of the finest examples of Broota's monochromatic renditions of 'universal man'. Using the unique scraping technique he invented, the artist bestows the image with a subtle texture and chiaroscuro. This innovative and labor-intensive process involved developing "a method in which [Broota] applied many thin coats of paint beginning with silver and including raw sienna, burnt umber, shades of bluish black as well as pure black, and incorporating linseed oil to preserve the suppleness of the surface for the scraping phase." (S. Bean, 'Midnight's Children: The Second

Generation,' *Midnight to the Boom, Painting in India After Independence*, New York, 2013, p. 138) Once the layers were ready, the artist used a blade to scrape and work the surface with varying pressure to create fine textures and exquisitely etched details in different tones. Through this process, Broota blurred the definition of painting, becoming part sculptor, part archaeologist, and exhuming his forms and images from the medium itself.

In *The Last Chapter*, Broota offers viewers the meticulously rendered figure of an emaciated athlete collapsed on the ground under what appears to be a high-jump bar suspended across a gloomy, overcast sky. Broota has incised dark and heavy clouds to make it seem like a storm is coming, amplifying the posture and mood of the defeated athlete who lies limply under them. His process uses an inherently violent technique to achieve uniquely textured delicate surfaces, where land and sky, ribcage and hip bones are finely detailed and delineated with only the most subtle variation in tone.

"We encounter metamorphosing figures in several images in the 1980s, revealing an aspect of male vulnerability that has not been so openly addressed by Indian male artists. Broota arrives at the vulnerable self in his art through manifestations of a depleting masculinity [...] In formal terms, his understanding of male anatomy and command on drawing the inside out, helps him in de-structuring the form, pictorially working out the image by labouring effects of the erupted surface of the skin and the withering of the palpable sensuality of flesh." (R. Karode, *Visions of Interiority: Interrogating the Male Body, Rameshwar Broota: A Retrospective (1963-2013)*, exhibition catalogue, New Delhi, 2015, p. 101)



R. Karode, *Visions of Interiority: Interrogating the Male Body*, New Delhi, 2015, cover, p. 81



Exhibition view with lot 465, *Visions of Interiority: Interrogating the Male Body*, Kiran Nadar Museum of Art (KNMA), New Delhi, 2015. Image reproduced from R. Karode, *Visions of Interiority: Interrogating the Male Body*, New Delhi, 2015 p. 208



Portrait of Rameshwar Broota in his studio. Image reproduced from R. Karode, *Visions of Interiority: Interrogating the Male Body*, New Delhi, 2015, p. 188

465

RAMESHWAR BROOTA (B. 1941)

The Last Chapter

signed, inscribed, dated and titled 'R. Broota / RAMESHWAR BROOTA
(N. DELHI - INDIA) / 1982 / 'THE LAST CHAPTER' (on the reverse)

oil on canvas

70 x 49 7/8 in. (177.8 x 126.7 cm.)

Painted in 1982

\$250,000-350,000

PROVENANCE:

The Chester and Davida Herwitz Collection

Sotheby's New York, 5 December 2000, lot 124

Acquired from the above by the present owner

EXHIBITED:

New Delhi, Kiran Nadar Museum of Art, *Visions of Interiority: Interrogating
the Male Body, Rameshwar Broota: A Retrospective (1963-2013)*, 13 October,
2014 - 28 February, 2015

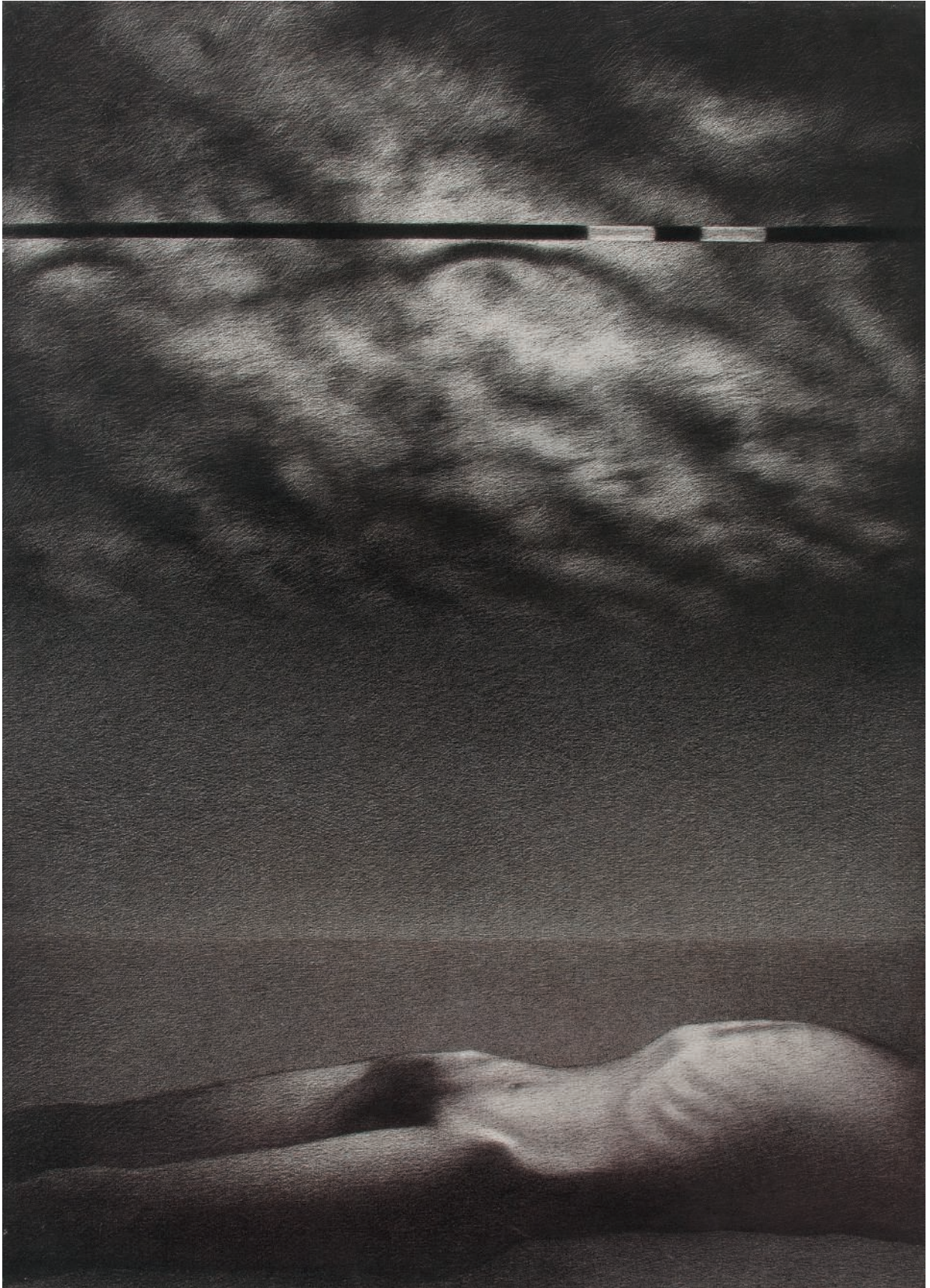
LITERATURE:

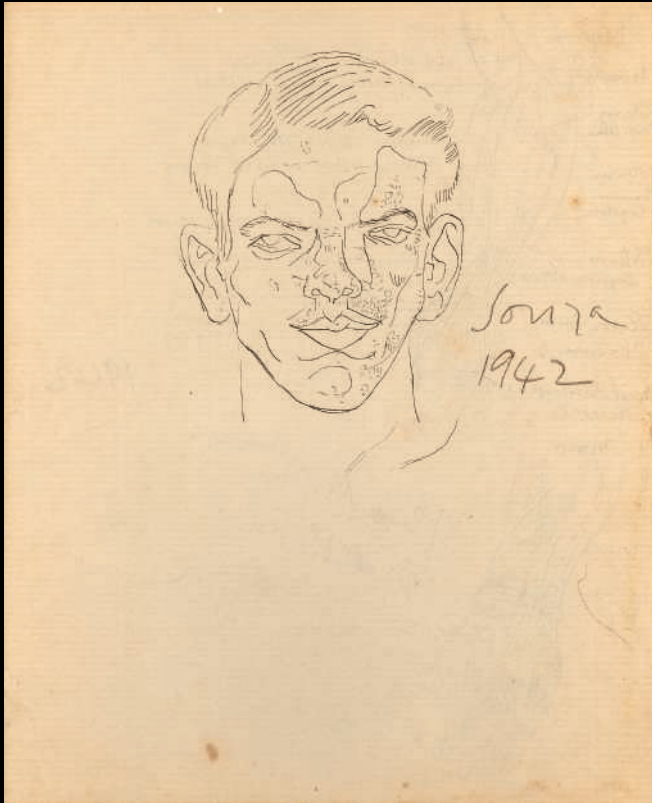
R. Karode, *Visions of Interiority: Interrogating the Male Body, Rameshwar
Broota: A Retrospective 1963-2013*, exhibition catalogue, New Delhi, 2015,
pp. 81, 219, 228 (illustrated)

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer
Collection*, Ahmedabad, 2019, p. 250 (illustrated)

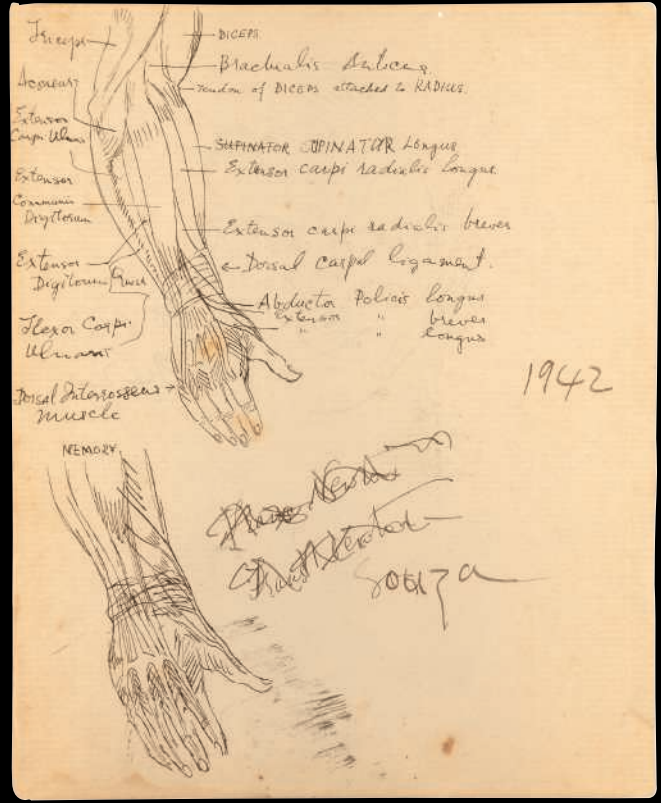


Rameshwar Broota, *Numbers*, 1979.
Christie's Dubai, 24 May 2006, lot 93, sold for
US\$912,000.





466 (recto)



466 (verso)

466

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Self-Portrait; Anatomical Study)

signed and dated 'Souza 1942' (center right); further signed and dated 'Souza 1942' (on the reverse)

ink on paper

7¼ x 6¾ in. (19.7 x 16.2 cm.)

Executed in 1942; one double-sided work on paper

\$2,500-3,500

PROVENANCE:

Grosvenor Gallery, London

Acquired from the above by the present owner, 2005

EXHIBITED:

New York, Saffronart, *Francis Newton Souza*, 14-27 October, 2005

London, Grosvenor Gallery, *Francis Newton Souza*,

9-19 November, 2005

LITERATURE:

Francis Newton Souza, exhibition catalogue, New York, 2005, pp. 10-11 (illustrated)

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 117 (illustrated)

467

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Seated Man)

signed and dated 'Souza 1961' (center right)

ink on paper

20 x 15¾ in. (50.8 x 40.3 cm.)

Executed in 1961

\$8,000-12,000

PROVENANCE:

Delhi Art Gallery, New Delhi

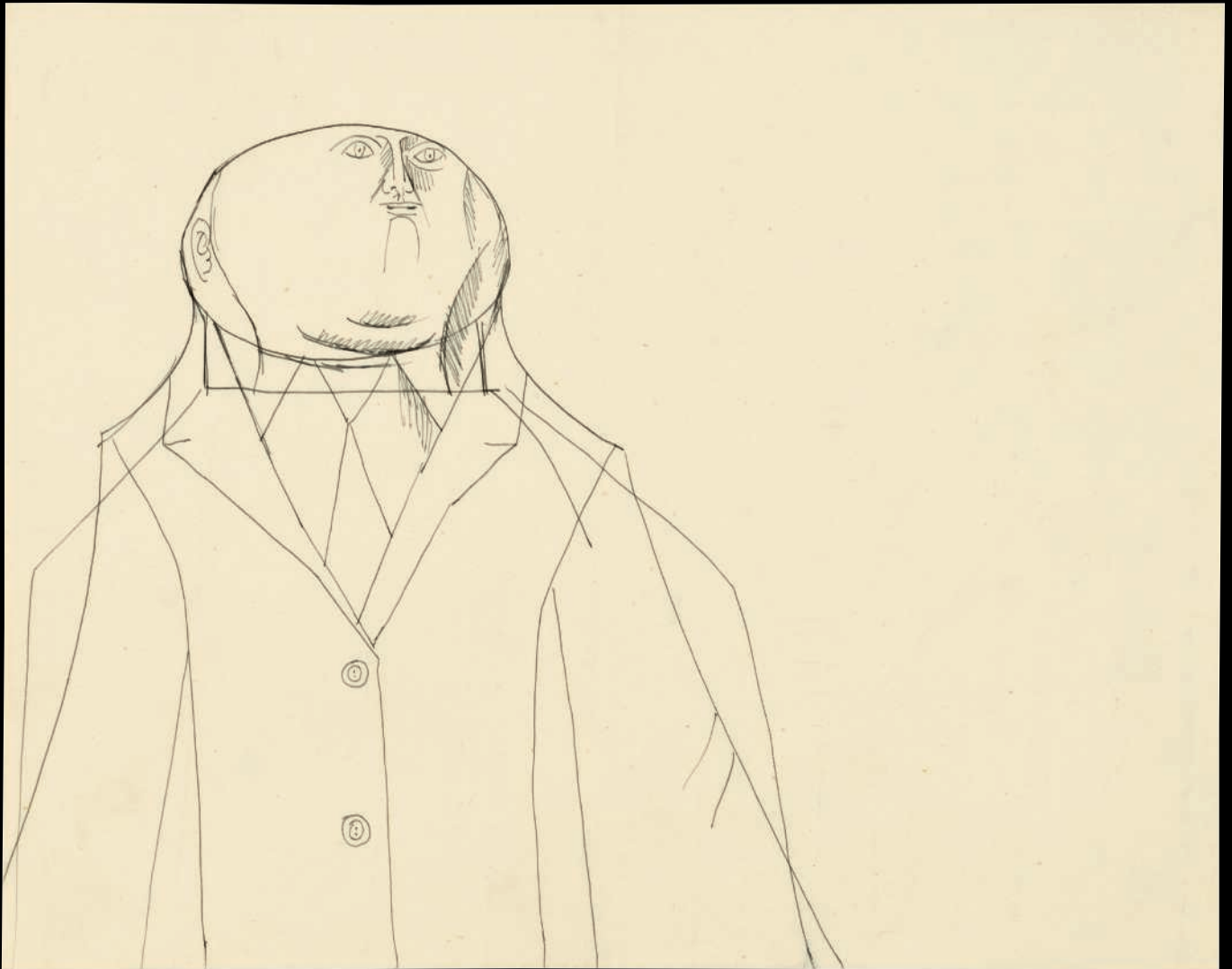
Acquired from the above by the present owner

LITERATURE:

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 116 (illustrated)



Souta 1961



468

468

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Study for Moonstruck Scientist)

ink on paper

7¾ x 9¾ in. (19.7 x 24.8 cm.)

Executed circa 1950s

\$7,000-9,000

PROVENANCE:

Julian Hartnoll Gallery, London

Acquired from the above by the present owner

LITERATURE:

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 112 (illustrated)

469

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Head)

signed and dated 'Souza 56' (upper right)

ink on paper

10½ x 8 in. (26.7 x 20.3 cm.)

Executed in 1956

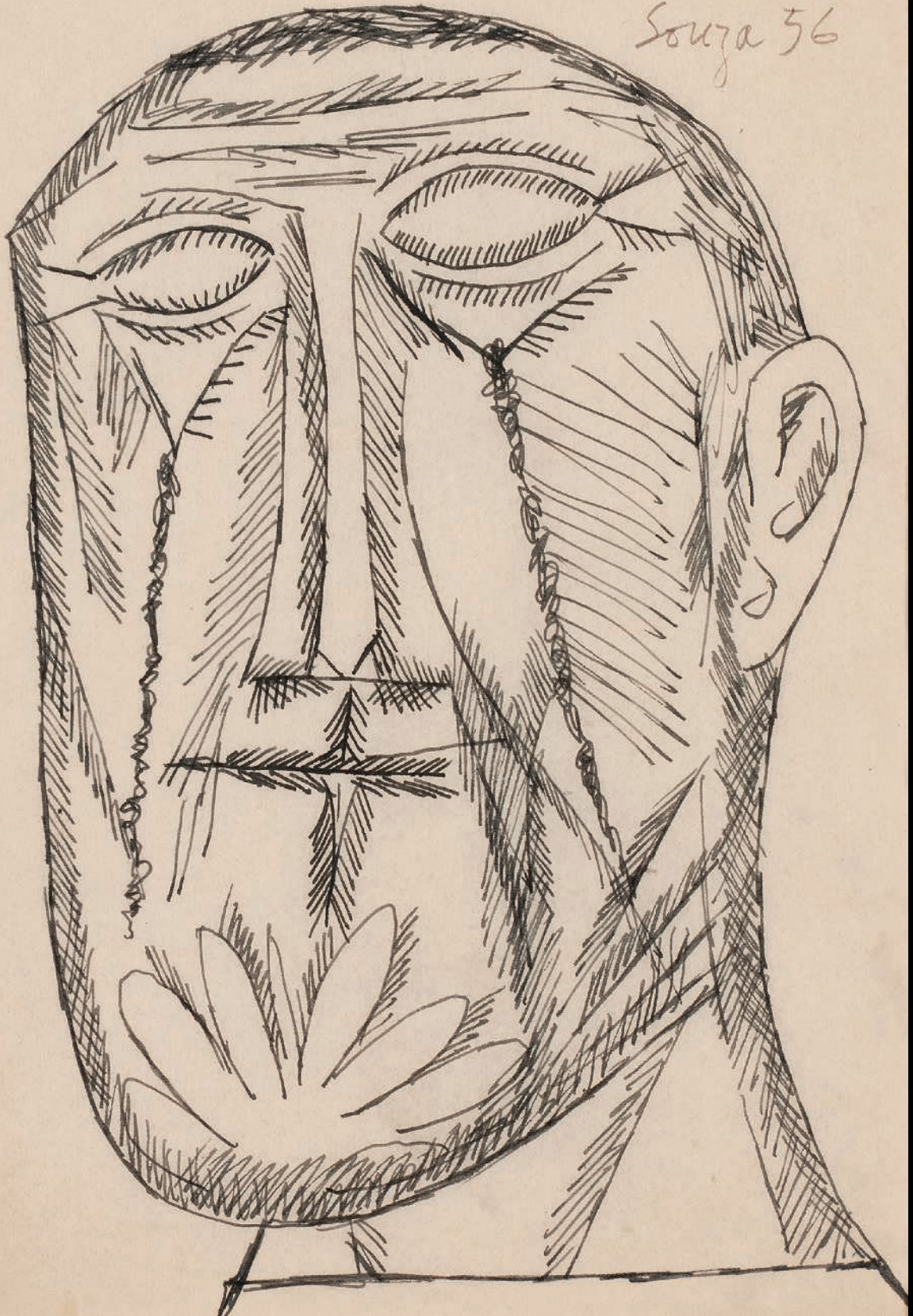
\$10,000-15,000

PROVENANCE:

Delhi Art Gallery, New Delhi

Acquired from the above by the present owner

Souza 56





470

SAYED HAIDER RAZA (1922-2016)

Untitled (Portrait of S.A. Krishnan)

gouache and ink on paper
22 x 23½ in. (55.9 x 59.7 cm.)
Executed circa 1940s

\$25,000-35,000

PROVENANCE:

Collection of S.A. Krishnan
Collection of H.A. Gade
Delhi Art Gallery, New Delhi
Acquired from the above by the present owner, 2002

EXHIBITED:

New Delhi, Delhi Art Gallery, *Mindscapes: Early Works by S. H. Raza 1945-50*, 2001

LITERATURE:

G. Sen, *Mindscapes: Early Works by S. H. Raza 1945-50*, exhibition catalogue, New Delhi, 2001, p. 26 (illustrated)
A. Vajpeyi, *A Life in Art: Raza*, New Delhi, 2007, p. 356 (illustrated)
R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 130 (illustrated)



S.A. Krishnan and S.H. Raza, circa 1940s. Image reproduced from *Lalit Kala Contemporary 34*, New Delhi, 1987, p. 61

AKBAR PADAMSEE: PAYSAGE

Art is not self expression; were it so, one would inevitably express one's inhibitions and complexes... To express any mood or emotions, one must have the knowledge of sublimating the subject matter. Just as you sublimate the subject matter to express it in Art, you need also to operate a metamorphosis on the forms you use to make it Art.

- AKBAR PADAMSEE

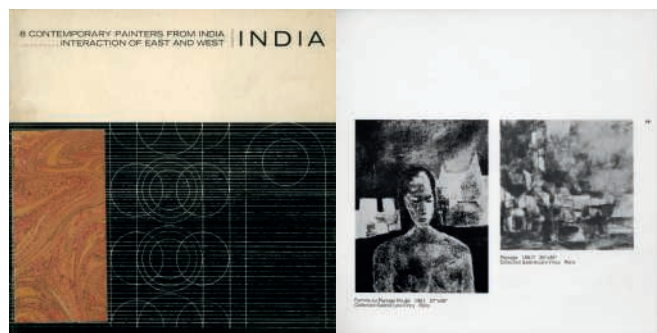
Through the 1950s and early 1960s, Akbar Padamsee travelled back and forth between India, France and the United States, absorbing as many aesthetic and philosophical stimuli as he could, and developing his early work in unique, thought-provoking directions. Although his first solo exhibition was held in Bombay in 1954 after an initial stay in France, the artist returned to Paris on several occasions after this. For him, the French capital was a crucible for his creativity offering him the opportunity to view great works of art in person and directly interact with artists like Man Ray, Constantin Brancusi and Alberto Giacometti. In 1960, following a second acclaimed solo exhibition of monumental monochromatic paintings in Bombay, Padamsee once again returned to Paris, where he would depart from his gray palette to portray rural and urban French landscapes.

Describing this period of Padamsee's work, Beth Citron notes, "At this time, he began an earnest investigation of light, colour, and form through village landscape studies, following a classically French tradition that included Lorrain and Corot to Cézanne [...] Through these studies, Padamsee began to develop his own distinct idiom [...] with individual houses and churches reduced to opaque squares and triangles, even as the composite images would remain referential and legible as a landscape [...] skeletons of bustling crowded settlements (like Rouen) as of those sites hollowed of houses where large swathes of colour intimate a densely thick atmosphere." (B. Citron, 'Akbar Padamsee's Artistic "Landscape" of the 1960s', *Akbar Padamsee, Work in Language*, Mumbai, 2010 pp. 195-197)

In this atmospheric landscape from 1961 the artist uses earthy browns with warm, golden hues to render a string of architectonic forms whose peaked rooftops that are only faintly distinguishable from the land and sky around them. Experimenting with light and color through a subtle layering of pigment, Padamsee succeeds in his endeavor of "sublimating the subject

matter", offering viewers a largely experiential and sensory experience of a French village rather than one that is merely visual. As 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, *Ibid.*, 2010, p. 195)

In its sublimation of the landscape, this painting represents an early facet of Padamsee's lifelong negotiation between essence and substance in his art, or as the critic Ranjit Hoskote describes it, between the 'mythic' and the 'material'. "Akbar Padamsee's ground lies on the border, the fluid border between the world of myth and the world of history. In his iconography and his ideology [...] he secures for himself a particular interpretation of the complex and not-easily-encapsulated relation of content to form. For him, content usually connotes the mythic, the archetypal, and thus by definition, the immutably determined basic factors: the couple, the land/earth, the sun and moon, the city/settlement, the erect male, the poised female. As against this, form holds the terrors and doubts of history – with his material and his handling, Padamsee evokes questions and disturbances, brings an awareness of otherness to bear upon the self-regarding monumentality of his conceptions." (R. Hoskote, *Akbar Padamsee: Between the Heiratic and the Human*, New Delhi, 1992, unpaginated)



8 Contemporary Painters from India. Interaction of East and West, exhibition catalogue, New York, 1963, cover, p. 19



B. Padamsee and A. Garimella eds., *Akbar Padamsee, Work in Language*, Mumbai, 2010, cover, p. 195

471

AKBAR PADAMSEE (1928-2020)

Paysage

signed and dated 'PADAMSEE 61' (lower right); further signed, titled and inscribed 'PADAMSEE / "Paysage" / 103 x 99' (on label on the reverse)

oil on board

39 $\frac{1}{8}$ x 39 $\frac{3}{4}$ in. (99.4 x 101 cm.)

Painted in 1961

\$300,000-500,000

PROVENANCE:

Galerie Lara Vincy, Paris

Catherine Charbonneaux, Paris, 17 October 2004, lot 75

Grosvenor Gallery, London

Acquired from the above by the present owner

EXHIBITED:

New York, India-America League at Lever House, *8 Contemporary Painters from India, Interaction of East and West*, 1963

London, Grosvenor Vadehra, *The Moderns Revisited*,

12 October - 3 November, 2006

LITERATURE:

8 Contemporary Painters from India, Interaction of East and West, exhibition catalogue, New York, 1963, p.19 (illustrated)

The Moderns Revisited, exhibition catalogue, London, 2006, p. 85 (illustrated)

B. Padamsee and A. Garimella eds., *Akbar Padamsee, Work in Language*, Mumbai, 2010, p. 195 (illustrated)

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 136 (illustrated)



472

JAGDISH SWAMINATHAN (1928-1994)

Untitled (Bird, Tree and Mountain Series)

signed and dated 'J. Swaminathan '86' (on the reverse)

oil on canvas

45¾ x 31¾ in. (116.2 x 80.6 cm.)

Painted in 1986

\$70,000-90,000

PROVENANCE:

Osians Connoisseurs of Art

Acquired from the above by the present owner

"To understand colour as harmony was to limit oneself to look at it as representation, be it in terms of nature association or representation [...] Here all the rules of tonalities, of harmonies, of warm and cool colour broke down. Thus primary colours could be used to achieve an inward growing, meditative space [...] The introduction of representational forms in the context of colour geometry gave birth to psycho-symbolic connotations. Thus a mountain, a tree, a flower, a bird, a stone were not just objects or parts of a landscape but were manifestations of the universal." (Artist statement, 'Modern Indian Art: The Visible and The Possible', *Lalit Kala Contemporary* 40, New Delhi, 1995, p. 49)

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

By the late 1960s, Swaminathan developed a philosophy which sought to renew tribal and folk art in a contemporary context. He proposed a paradigm

of primitive purity, revealing an alternate reality that is primal, spiritual and mystical. Using his iconic, stylised signifiers of bird, tree and mountain, Swaminathan conjures a two-dimensional cosmos that is both meditative and metaphorical. The bird and boulder forms appear to hover in the stillness above the mountain peaks defying gravity. This world transcends time and space, inducing the meditative tranquility that became the artist's obsession. Alongside embracing the metaphorical qualities of surrealism, the artist also drew inspiration from Indian visual culture. The flat planes of bright color, reminiscent of seventeenth century Pahari paintings, imbue the composition with a sublime quality.

This painting also typifies the duality between reality and illusion which Swaminathan strived to unveil to the world, questioning whether it is the physical world or his painted enchantment which is an illusion or maya. "Swaminathan treats images like the numen in nature - that is metaphorically, but in a sense where the metaphor is now detached from the material-mythical world, and lifted into the ethereal spheres of lyric art and poetry" (G. Kapur, *Contemporary Indian Art*, London, 1982, p. 7). The artist borrowed the term "numinous image" from Philip Rawson to speak about his "para-natural", magical and mysterious space that is not obvious, but is inherent everywhere. In this composition, Swaminathan mediates a reverential representativeness that seeks to reveal undiscovered forces of nature through art.



Max Ernst (1891-1976), *Paysage-effet d'attouchement*, 1934-1935. Christie's London, 5 February 2020, lot 26. © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris





473

BIREN DE (1926-2011)

January

signed, titled and dated 'Biren De' 92 / "JANUARY" 92" (on the reverse)

oil on canvas

44 x 38 in. (111.8 x 96.5 cm.)

Painted in 1992

\$18,000-25,000

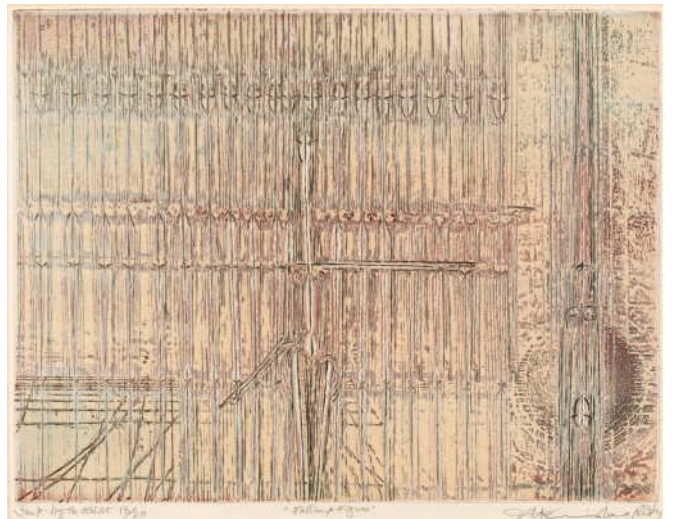
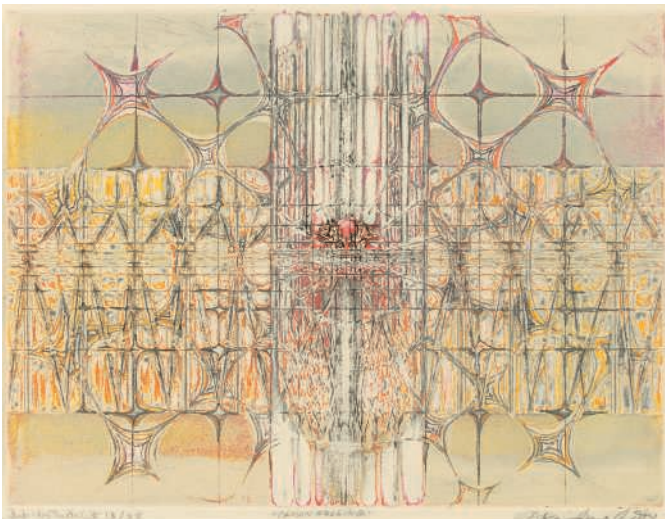
PROVENANCE:

Christie's, New York, 17 September 2003, lot 193
Acquired from the above by the present owner

LITERATURE:

B. Khanna and A. Kurtha, *Art of Modern India*,
London, 1998, p. 91 (illustrated)

473



474



475

474

KRISHNA REDDY (1925-2018)

Clown Falling; Falling Figure

signed, titled, inscribed and numbered 'Imp. by the artist 18/25 "CLOWN FALLING" A Krishna Reddy' and 'Imp. by the artist 18/20 "Falling Figure" A Krishna Reddy' (lower edge)

mixed color intaglios on paper

13 $\frac{3}{8}$ x 18 $\frac{1}{4}$ in. (34.6 x 46.4 cm.) plate

13 $\frac{1}{4}$ x 17 $\frac{3}{8}$ in. (33.7 x 44.1 cm.) plate

number eighteen from an edition of twenty five; number eighteen from an edition of twenty; two prints on paper (2)

\$6,000-8,000

PROVENANCE:

The Collection of Sara Abraham

Acquired from the above by the present owner

LITERATURE:

Abby Grey and Indian Modernism, Selections from the NYU Art Collection, exhibition catalogue, New York, 2015, p. 85 (another from one edition illustrated)

475

AVINASH CHANDRA (1931-1991)

Untitled

oil on board

35 $\frac{3}{4}$ x 60 in. (90.8 x 152.4 cm.)

Painted circa 1960s

\$40,000-60,000

PROVENANCE:

Grosvenor Gallery, London

Acquired from the above by the present owner

LITERATURE:

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 287 (illustrated)

"In 1958, my work began to dissatisfy me, eventually coming to a complete standstill for many frustrating months, eight in fact. I was stale; landscapes, copying scenery, painting from life – all failed to satisfy my need for expression and became, instead, mechanical. I began then, carefully, to let lines and shapes suggest themselves. Those effects might be described as an attempt at a crystallization of forms that are significant and symbolic, beginning at pre-history and continuing on right through our times." (Artist statement, *Humanscapes, Avinash Chandra: A Retrospective*, exhibition catalogue, New Delhi, 2015, p. 30)

THE question, "Why do I Paint?" is at once a simple and difficult one to answer. But I dare say, there is no direct, objective answer to it.

I paint, perhaps, because I must.

Everything around me is growing, moving, multiplying and dying. I am part of it all. To justify my very existence I paint.

My approach to art is exploratory...As a child, I very often used to run away from home, just to be able to go somewhere, to see and know about things myself. The same runaway child probably still



The author's self-portrait

Why Do I Paint?—IV

by BIREN DE

persists in me. Each blank canvas I take up extends to me the eternal call of adventure and I go, riding the vehicle of paint and brush. But do I ever reach my journey's end? I wonder.

Somehow, it does not seem important, for I do not expect at any time to rejoice in the pleasure of having accomplished a task or suffer any bitterness out of frustration. What I experience, invariably, after finishing a work is a feeling of fatigue, perhaps not entirely devoid of a sense of relief. But the ensuing moments are always full of potential doubts. Then I rest completely for a while, and wait for the mind to collect new thoughts and ideas.

I draw my inspiration for painting, like most artists, from Nature—a limitless world of colour, lines and forms. What has eventually sank deep into my mind takes on new shapes and forms on the canvas. The bulk of impressions are trans-

formed into numerous patterns, until finally it emerges ready to bear the dictates of my vision.

Trying to talk more objectively on technique, I should think a thorough, conventional art-school training is extremely important to guide an artist in his career. Later, one must have the courage to unlearn whatever has been taught. Technique comes (and goes) through a continuous process of experimentation. At every stage it is supported by the intimate thoughts of the painter. And so, it comes to be that an artist is eventually valued on his own merits.

I do not believe that a painter complacently sits down to paint with the sole intention of producing a work of art, in the sense that it will be appreciated by the critics. An artist is motivated and guided by certain factors that will never be the standard of judgment of those who criticise his efforts.



476

BIREN DE (1926-2011)

Widows

signed and dated 'Biren de '57' (lower left); further titled, dated and signed "'Widows" 1957 / BIREN DE / Biren de '57' (on the reverse)
oil on canvas

26¾ x 42¼ in. (67.9 x 107.3 cm.)

Painted in 1957

\$30,000-50,000

PROVENANCE:

Heart Intuitive Logic, 27-28 November 1999, lot 198

Acquired from the above by the present owner

Biren De's paintings from the 1950s "are of stylized figures in a compressed space. The figures and the environment are bound together by a strong grid of black lines, the colours, which are filled in are militant and cannot be ignored. They are either somber or luminous; the figures are sharply modeled and have a peg like three-dimensionality. Each part of the figures is distinct and to a certain degree a symbol of itself, yet it is united and belongs to a whole." (J. Appaswamy, *Lalit Kala Contemporary*, no. 6, April 1967, pp. 28-30)

477

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Woman in Garters)

signed and dated 'Souza 61' (upper left)

oil on canvas

50½ x 30¾ in. (128.3 x 78.1 cm.)

Painted in 1961

\$120,000-180,000

PROVENANCE:

Osian's Mumbai, 26 March 2004, lot 52

Acquired from the above by the present owner

LITERATURE:

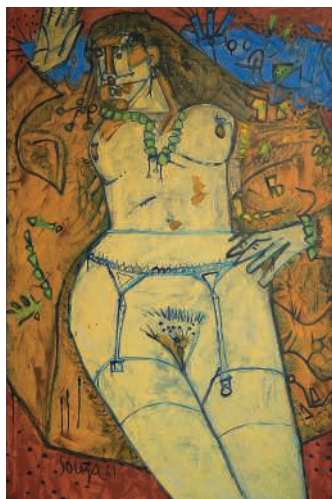
R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 143 (illustrated)

"The bare-breasted, unashamedly sexual women made by Souza are by now well-known. Yet with each encounter we are faced afresh with their voluptuous sexuality. A fact often overlooked is the tenderness, bordering on a caress with which the feminine contours are drawn." (Y. Dalmia, *The Demonic Line*, exhibition catalogue, New Delhi, 2001, p. 6)

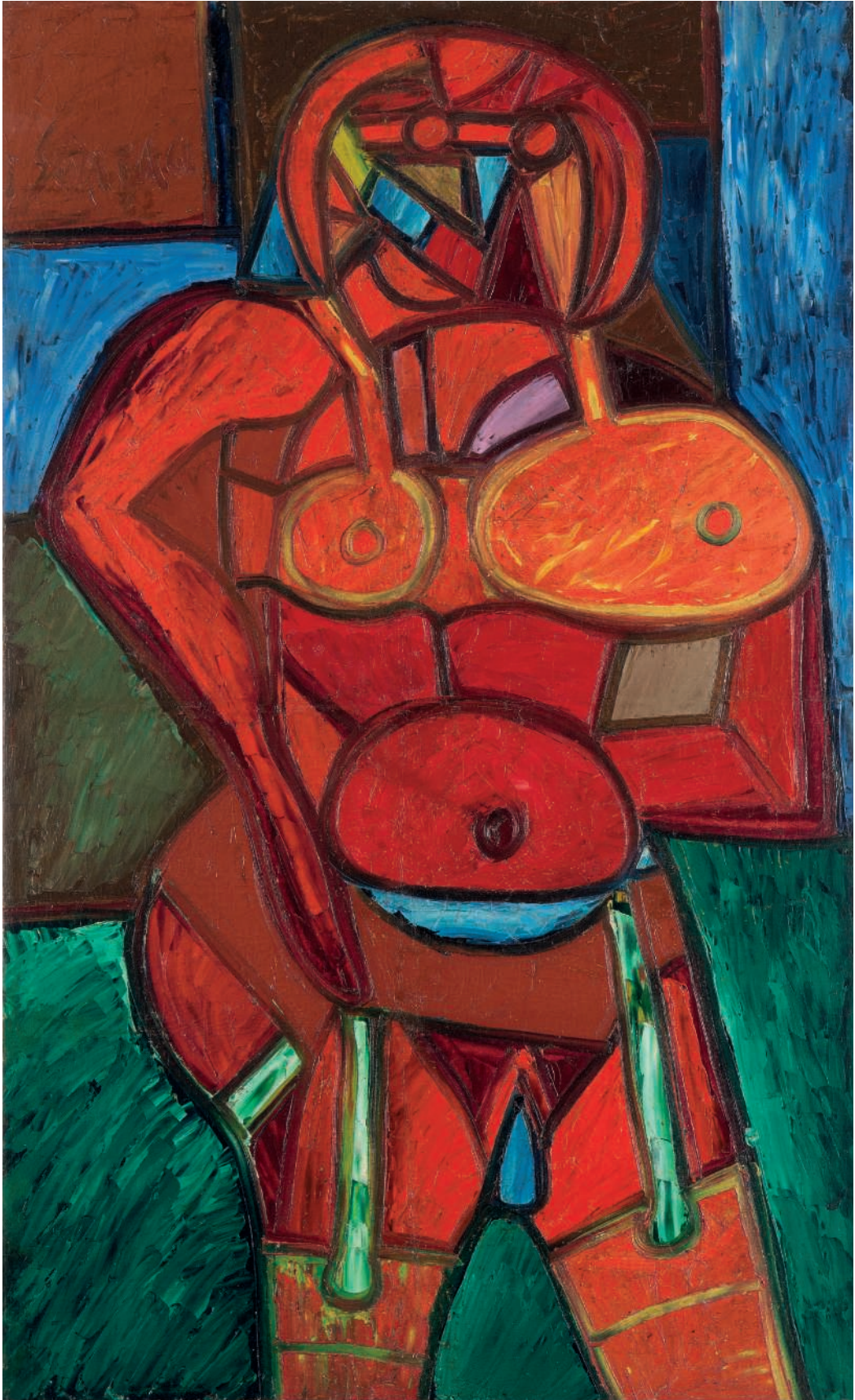
The evolution of Francis Newton Souza's oeuvre may be traced by the shifts in form and content in his treatment of the female figure. *Untitled (Woman in Garters)* was painted during a period where there was a fundamental change in the artist's representation of women, particularly as nudes. In the early 1960s, the delicate features that characterized many of the women of the previous decade mutated and transformed as Souza abandoned naturalism for expressionism and even abstraction. The present painting encapsulates Souza's increasing sexualization of women with asymmetrical distorted heads, bodies and facial features. The jewelry and hair pins that symbolically ornamented Souza's nudes of the 1950s have been replaced here with garters and stockings that emphasize the already hyper-exaggerated curves of her figure. The figure's curvilinear forms further allude to classical Indian temple sculpture seen at sites such as Khajuraho as if in the present painting, Souza is creating sculpture in paint.

This almost extra-terrestrial figure is rendered in garish red, with only touches of bright greens, yellows and blues. *Untitled (Woman in Garters)* was painted in 1961 during a period where the artist experimented with the versatility of colour. Red traditionally was the gods color in classical antiquity, and is associated with passion, violence, lust and love, imbuing this painting with emotional resonance.

The use of a non-naturalistic palette and abstracted curved forms in this portrait of a dehumanized, robot-like woman also pays homage to Pablo Picasso and Francis Bacon, both of whom Souza had met and admired. At this time, Souza was immersed in the vibrant, bohemian London of the 1960s, a critical period of exchange between likeminded artists and their contemporaries. It is possible that the sitter in *Untitled (Woman in Garters)* may in fact be Henrietta Moraes, a denizen of the Colony Room, Soho, and a muse of a number of important British artists in the mid-1960s. Henrietta was born in India and later married the Goan writer and poet Dom Moraes, a close friend of Souza. Both Bacon and Lucian Freud painted Henrietta several times over the same period as the present painting.



Francis Newton Souza, *Untitled (Woman in Garters)*, 1961. Christie's New York, 20 March 2008, lot 70, sold for US\$385,000. © Estate of FN Souza. All rights reserved, DACS / ARS 2020





478

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Beasts of Prey)

signed and dated 'Souza 62' (center left)

ink on paper

8 $\frac{3}{8}$ x 10 in. (21.3 x 25.4 cm.)

Executed in 1962

\$6,000-8,000

PROVENANCE:

Delhi Art Gallery, New Delhi

Acquired from the above by the present owner

EXHIBITED:

New Delhi, Delhi Art Gallery, *The Demonic Line, F. N. Souza, An Exhibition of Drawings, 1940-1964*, 2001

LITERATURE:

Y. Dalmia, *The Demonic Line, F. N. Souza, An Exhibition of Drawings, 1940-1964*, exhibition catalogue, New Delhi, 2001, p. 53 (illustrated)



Francis Newton Souza, *Beasts of Prey*, 1963.
Christie's New York, 23 March 2010, lot 46



479

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Lovers)

signed and dated 'Souza 63' (upper center)

mixed media on silk laid on board

27¼ x 37¼ in. (69.2 x 95.9 cm.)

Painted in 1963

\$50,000-70,000

PROVENANCE:

Private Collection, Mumbai

Heart Intuitive Logic, 27-28 November 1999, lot 191

Acquired from the above by the present owner

EXHIBITED:

Mumbai, *The Window*, *The Window is Open*, 12-24 November 1998

LITERATURE:

The Window is Open, exhibition catalogue, Mumbai, 1998,
p. 6 (illustrated)

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane &
Kito de Boer Collection*, Ahmedabad, 2019, p. 115 (illustrated)

RAMESHWAR BROOTA

CONFRONTATION

In the early 2000s, Rameshwar Broota began working on a series of monumental monochromatic, semi-abstract canvases with intricately textured surfaces that juxtaposed free-floating architectural forms and half-concealed figures. The artist titled this series *Confrontation*, and it lingered on the vulnerability and impermanence of the male body as opposed to its solid, eternal constructions. The present lot, a large scale diptych that features a man's bare torso almost being pierced by a sharp L-shaped form, has a visceral and three dimensional character.

Over the decades, although Broota's style and technique have progressively evolved, his body of work has remained centered on the interrogation of the same subject: Man. Drawn to fundamental questions of existence and morality from a young age, Broota became well versed in philosophical texts like the *Bhagavad Gita* and began his relentless search for understanding and expressing man's moral and phenomenological place in the world. As Gayatri Sinha noted, "Broota's central subject is man, through whose tensions and aspirations, lusts and endeavours, the greater issues of life are mediated. God is indifferent or distant, the human 'other' is absent; the solitary man becomes the site for conflict and resolution." (G. Sinha, 'Edge of the Precipice: The Art of Rameshwar Broota', *Rameshwar Broota: Recent Paintings*, exhibition catalogue, New Delhi, 2001, p. 23)

Although Broota's 'man' is only partially visible in existential canvases like the present lot, he is represented through the remnants of his constructions that Broota positions in relation to his obscured figure. By playing with

scale, magnification and cropping, the artist monumentalizes the ordinary, encouraging us to question the familiarity of his images. Through these half-images, the artist explores the shadowy anonymity that society imposes on the contemporary individual, and the insidious violence of this phenomenon. Broota also places the naked male form alongside sharp industrial objects and architectural fragments in order to highlight the fragility of human flesh. "The attention to male vulnerability takes on massive proportions with a growing insecurity of the body as impermanent, its touch and its external beauty susceptible to change and mutilation." (R. Karode, *Visions of Interiority: Interrogating the Male Body, Rameshwar Broota: A Retrospective (1963-2013)*, exhibition catalogue, New Delhi, 2015, p)

From this painting it is clear that Broota has mastered the unique method he invented in the 1980s, using it here to create myriad micro-textures and chiaroscuro effects. The simplicity of the work belies the meticulous and scrupulous process involved in the artist's careful and economical depiction of the male form. "The painter is by now supreme for his brevity, of statement and also able to grasp the smallest detail with a hawk's eye [...] Sharp indeed is the edge of his visual designs and quite like those of a honed scimitar. And he dividing and ruling his canvas most like a master strategist, ushers us before what is essential and not a mite more, not a dot in excess in any work [...] Each of the portions, in his pictorial configurations, would seem to vibrate in unison, and our viewers eye does not even for a moment have to wander over the canvas in search of a work's ostensible purport." (K. Malik, *Rameshwar Broota*, exhibition catalogue, New Delhi, 2001, p. 4)



Rameshwar Broota in front of
Confrontation III. Image reproduced from
K. Singh, ed., *Masterpiece XXXII*, New
Delhi, 2018, p. 24

480

RAMESHWAR BROOTA (B. 1941)

Confrontation III

oil on canvas, diptych

99¾ x 99½ in. (253.4 x 252.7 cm.)

Painted in 2001

\$250,000-350,000

PROVENANCE:

Vadehra Art Gallery, New Delhi

Acquired from the above by the present owner

EXHIBITED:

New Delhi, Vadehra Art Gallery, *Rameshwar Broota, Recent Paintings*, 2001

LITERATURE:

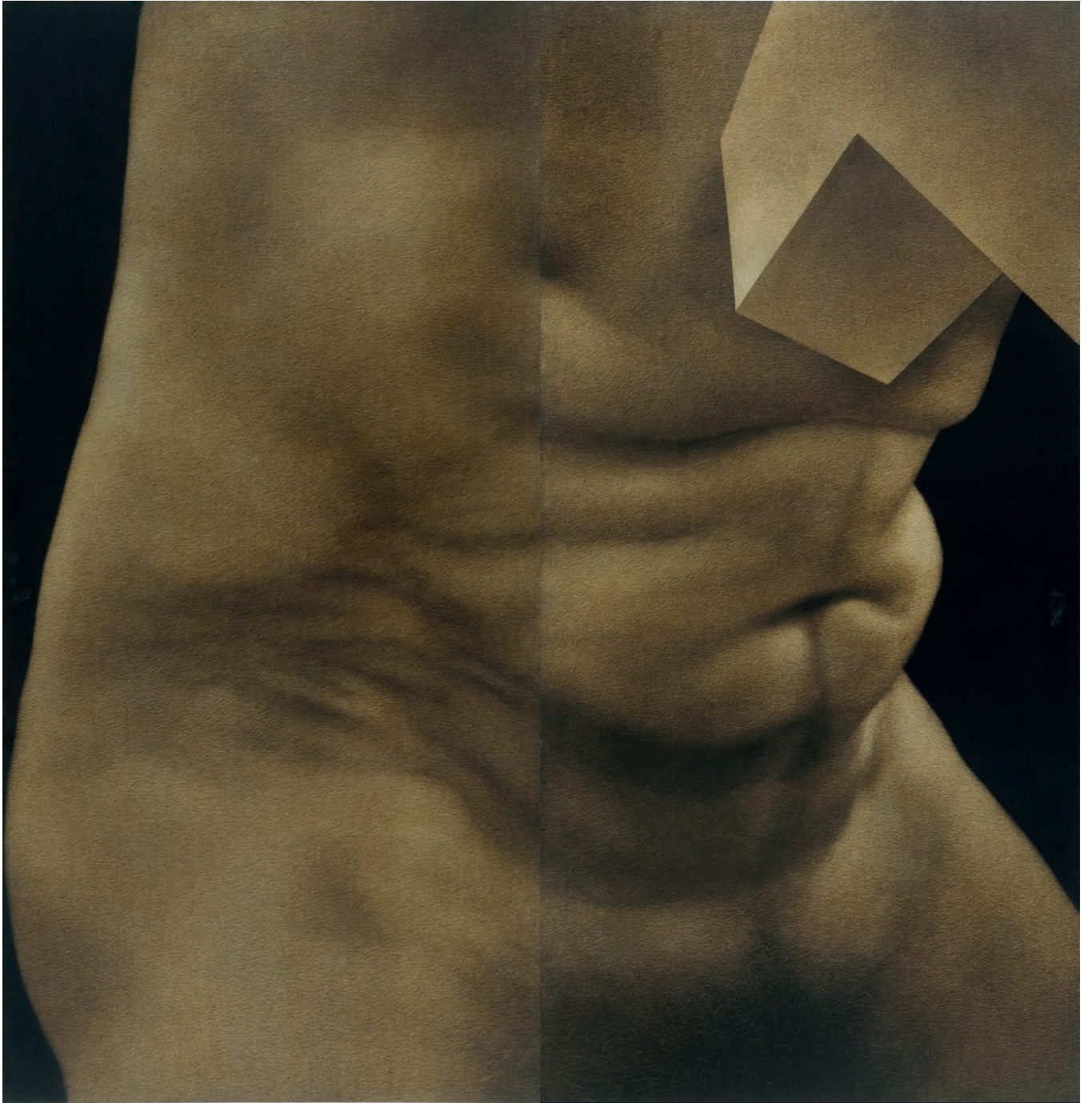
Rameshwar Broota, Recent Paintings, exhibition catalogue, New Delhi, 2001, p. 10 (illustrated)

Y. Dalmia and S. Hashmi, eds., *Memory, Metaphor, Mutations: Contemporary Art of India and Pakistan*, New Delhi, 2007, p. 120 (illustrated)

R. Karode, *Visions of Interiority: Interrogating the Male Body, Rameshwar Broota: A Retrospective (1963-2013)*, exhibition catalogue, New Delhi, 2015, pp. 148, 232 (illustrated)

K. Singh, ed., *The Stare of Destiny, Rameshwar Broota, Masterpiece XXXII*, New Delhi, 2018, p. 24 (illustrated)

R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 255 (illustrated)





481

481

HIMMAT SHAH (B. 1933)

Untitled (Head)

signed in Gujarati and dated '1997-1998' with artist's seal (at the base)
 painted and gilded terracotta
 17 x 7 x 4½ in. (43.2 x 17.8 x 11.4 cm.)
 Executed in 1997-98

\$8,000-12,000

PROVENANCE:

Osian's Connoisseurs of Art
 Acquired from the above by the present owner, 2014

482

HIMMAT SHAH (B. 1933)

Untitled

signed 'HIMMAT SHAH' (lower right) one
 ink and wash on paper; ink on paper
 7¾ x 11 in. (18.7 x 27.8 cm.); 8¼ x 11¼ in. (21 x 28.6 cm.)
 two works on paper

(2)

\$3,000-5,000

PROVENANCE:

Delhi Art Gallery, New Delhi
 Acquired from the above by the present owner, 2009

EXHIBITED:

New Delhi, Delhi Art Gallery, *The Naked Line, Drawings by 12 Artists*, 2006

LITERATURE:

R. Karode, *The Naked Line, Drawings by 12 Artists*, exhibition catalogue, New Delhi, 2006, p. 149 (one illustrated)
 K. Singh, ed., *Group 1980: India's Indigenous Modernism*, New Delhi, 2016, p. 309 (one illustrated)
India's French Connection, Indian Artists in France, exhibition catalogue, New Delhi, 2018, p. 355 (one illustrated)



482





483

ANISH KAPOOR (B. 1954)

Untitled

acrylic and pigment on gourd
9½ x 21 x 10 in. (24.1 x 53.3 x 25.4 cm.)
Executed *circa* mid-1990s

\$8,000-12,000

PROVENANCE:

Nishimura Gallery, Tokyo
Private Collection, New Delhi
Osian's Mumbai, 9 February 2013, lot 141
Acquired from the above by the present owner

EXHIBITED:

Tokyo, Nishimura Gallery, *Anish Kapoor, Gourd 1993-95*,
September-October 1995

Internationally recognized as one of the most influential sculptors of his generation, Bombay-born artist Anish Kapoor is known for his lyrical sculptures that bear the sensibilities of Eastern and Western cultures and artistic traditions. The present lot is from a series of unique sculptures handcrafted from gourds that were made by Kapoor as part of a social art project in Japan between 1993 and 1995, organized by and finally exhibited at Nishimura Gallery, Tokyo. Over the two years, Kapoor worked with gourd-growing farms in Kusunoki-cho for this project. Using select imported seeds, the artist manipulated and warped the natural shapes of the young gourds, growing them into enigmatic, biomorphic forms with sensual curves, and finally coloring and incising them with minimal shapes and slits. In this imaginative and skilled transformation, the gourds appear to turn themselves inside out, womb-like, as if to negate the idea of an outer surface. Typical of his works in the late 1980s and 1990s, this series of self-generating works invites viewers to focus on balance; its voids becoming sites of meditation on the metaphysical polarities of matter and non-matter, inner and outer, concealment and revelation.

END OF SALE

A LASTING ENGAGEMENT
THE JANE & KITO DE BOER COLLECTION



1
GANESH PYNE (1937-2013)
Untitled (Self Portrait)
signed and dated in Bengali (lower right)
ink, watercolor and pastel on paper
9¾ x 7¼ in. (23.8 x 18.4 cm.)
Executed in 1981
\$8,000-12,000



2
A. RAMACHANDRAN (B. 1935)
Untitled (Monkey)
signed and dated 'RAMACHANDRAN 1989'
(lower right) with artist's seal
ink and watercolor heightened with silver on paper
18¾ x 15 in. (47.9 x 38.1 cm.) image
25½ x 19½ in. (64.8 x 49.5 cm.) sheet
Executed in 1989
\$2,000-3,000



3
J. SULTAN ALI (1920-1990)
Nag Raj
titled in Gujarati (center right); signed in Hindi and
signed and dated 'Sultan Ali 1973' (lower center)
ink on paper
21 x 29½ in. (53.3 x 74 cm.)
Executed in 1973
\$4,000-6,000



4
K. LAXMA GOUD (B. 1940)
Untitled
signed and dated in Telegu (lower right)
pencil on paper
11½ x 15¼ in. (29.2 x 38.7 cm.)
Executed in 1989
\$3,000-5,000



5
MAQBOOL FIDA HUSAIN (1913-2011)
Untitled
inscribed and dated as illustrated
pencil and ink on postcard
5½ x 3½ in. (14 x 8.9 cm.) each
Executed in 1962; eight works on postcard (8)
\$6,000-8,000



6
FRANCIS NEWTON SOUZA (1924-2002)
Untitled
signed and dated as illustrated
ink on paper (two); ink and felt tip pen
on paper (two)
10¾ x 8½ in. (27.6 x 21.6 cm.) smallest
8½ x 11 in. (21.6 x 27.9 cm.) largest
Executed in 1975 (two), 1976 and 1972
four works on paper (4)
\$10,000-15,000



7
RABIN MONDAL (1932-2019)
Untitled; Before the Descent
signed and dated in Bengali (lower right) one
ink and watercolor on paper
7 $\frac{7}{8}$ x 12 $\frac{1}{2}$ in. (20 x 31.8 cm.)
8 x 12 $\frac{3}{4}$ in. (20.3 x 32.1 cm.)
Executed in 1971 (one); two works on paper (2)
\$2,000-3,000



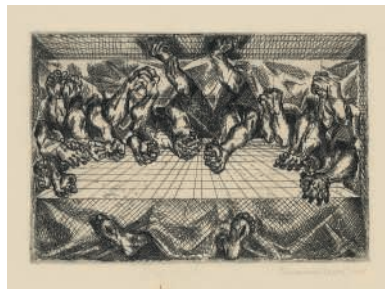
8
AMITAVA DAS (B. 1947)
Untitled
signed and dated as illustrated
ink on paper
8 $\frac{5}{8}$ x 5 $\frac{1}{2}$ in. (21.9 x 14 cm.) smallest
9 $\frac{1}{4}$ x 7 $\frac{3}{4}$ in. (23.5 x 18.7 cm.) largest
Executed in 1973 (two); five works on paper (5)
\$4,000-6,000



9
CHITTAPROSAD BHATTACHARYA (1915-1978)
Untitled (Boy with Earthen Pot)
Untitled (Mother and Child)
woodcuts on paper
11 x 15 in. (27.9 x 38.1 cm.)
9 x 11 $\frac{1}{2}$ in. (22.9 x 29.2 cm.)
two prints on paper (2)
\$2,000-3,000



10
K. LAXMA GOUD (B. 1940)
Untitled
signed, dated and inscribed 'ETCHING ZINC. AP. Laxma Goud. 1972.' (lower center) (one)
etchings on paper
15 x 28 in. (38.1 x 71.1 cm.)
9 $\frac{3}{4}$ x 15 $\frac{1}{2}$ in. (24.8 x 39.4 cm.)
Executed in 1972; artist's proof (one)
two prints on paper (2)
\$3,000-5,000



11
A. RAMACHANDRAN (B. 1935)
Untitled (The Last Supper)
signed and dated 'Ramachandran 1968' (lower right)
etching on paper
6 $\frac{5}{8}$ x 9 $\frac{3}{4}$ in. (16.8 x 24.8 cm.) plate
11 x 15 in. (27.9 x 38.1 cm.) sheet
Executed in 1968
\$1,000-1,500



12
SOMNATH HORE (1921-2006)
Untitled; The Rogue Speared
signed, dated, titled and numbered as illustrated
etchings on paper
5 x 6 $\frac{1}{2}$ in. (12.7 x 16.2 cm.) smallest plate
10 $\frac{1}{2}$ x 7 in. (26.7 x 17.8 cm.) largest plate
Executed in 1983, 1995; number twenty-two from
an edition of twenty-five (one); number fifteen
from an edition of twenty-five (nine)
ten prints on paper (10)
\$10,000-15,000

A LASTING ENGAGEMENT
THE JANE & KITO DE BOER COLLECTION



13
GANESH PYNE (1937-2013)
Untitled (The Beast)

signed and dated in Bengali (lower right)
pen and ink on paper
8¼ x 9½ in. (21 x 23.2 cm.)
Executed in 1982
\$3,000-5,000



14
BIKASH BHATTACHARJEE (1940-2006)
Untitled (Boy on Tram Tracks)

signed and dated 'Bikash '85' (lower left)
charcoal on paper
13¾ x 8½ in. (34 x 21.6 cm.)
Executed in 1985
\$3,000-5,000



15
PROKASH KARMAKAR (1933-2014)
Untitled (Torture)

signed in Bengali and dated '80' (lower right)
oil on paper laid on canvas
39 x 31½ in. (99.1 x 79.7 cm.)
Painted in 1980
\$10,000-15,000



16
DHARMANARAYAN DASGUPTA (1939-1997)
Untitled (Party Monster)

signed in Bengali (lower left)
ink and pencil on paper laid on card
20¾ x 28 in. (52.7 x 71.7 cm.)
\$1,500-2,500



17
RABIN MONDAL (1929-2019)
Untitled; Face; Face; Till Death and Damnation

signed and dated as illustrated
ink on paper
10¼ x 7¼ in. (26 x 18.4 cm.) smallest
15 x 11 in. (38.1 x 27.9 cm.) largest
Executed in 1970, 1977; four works on paper (4)
\$3,000-5,000



18
K. LAXMA GOUD (B. 1940)
Untitled

signed and dated as illustrated
ink on paper
7¼ x 10¾ in. (17.8 x 27.3 cm.) each
Executed in 1967; four works on paper (4)
\$4,000-6,000



19
DEVI PRASAD ROY CHOWDHURY
(1899-1975)

Untitled (Winter Morning)
signed in Bengali (lower left)
gouache on paper laid on board
24½ x 16 in. (62.2 x 40.6 cm.)
Executed circa 1940s

\$2,000-3,000



20
GOPAL GHOSE (1913-1980)
Untitled

signed in Bengali and dated '59' (lower right)
dry pastel on paper
9¼ x 13¾ in. (23.5 x 34 cm.)
10¼ x 14 in. (26 x 35.6 cm.)
Executed in 1959; two works on paper (2)

\$6,000-8,000



21
ABDULRAHIM APABHAI ALMELKAR
(1920-1982)

Untitled (Sir Pherozshah Mehta Road in the Monsoon)
signed 'A. A. Almelkar' (lower left)
gouache on paper laid on board
18 x 24½ in. (45.7 x 61.3 cm.)
Executed circa 1940s

\$3,000-5,000



22
M. K. PARANDEKAR (1877-1961)
Untitled (Golden Temple, Amritsar)

signed 'M.K. Parandekar' (lower left)
watercolor on paper
8½ x 13½ in. (21.6 x 34.3 cm.)

\$2,500-3,500



23
GOPAL GHOSE (1913-1980)
Untitled

signed and dated '53' (lower left and right) one;
signed in Bengali and dated '59' (lower left) and
signed in Bengali and indistinctly dated (lower
right) one
dry pastel on paper
13¼ x 14¾ in. (33.7 x 37.5 cm.)
12 x 19½ in. (30.5 x 49.5 cm.)
Executed in 1953, 1959-60; two works on paper (2)

\$6,000-8,000



24
STEVE MCCURRY (B. 1950)
Devotee at the Golden Temple,
Amritsar, 1996

signed 'Steve McCurry' (on the reverse)
chromogenic print
25¼ x 37½ in. (64.1 x 95.3 cm.) image
30 x 40 in. (76.2 x 101.6 cm.) sheet
Executed in 1996

\$2,500-3,500

A LASTING ENGAGEMENT
THE JANE & KITO DE BOER COLLECTION



25
STEVE MCCURRY (B. 1950)
Taj and Train, Agra, 1983

signed 'Steve McCurry' (lower right); further signed, dated and inscribed 'Steve McCurry 11-18-10 30 / 90 / INDIA - 10203.0094' (on label on the reverse)
chromogenic print
15½ x 22¾ in. (38.4 x 58.1 cm.) image
20 x 24 in. (50.8 x 61 cm.) sheet
Executed in 1983; printed in 2010
number thirty from an edition of ninety

\$1,500-2,500



26
RAGHU RAI (B. 1942)
Evening Prayer, Jama Masjid, 1985

signed, dated, titled and numbered 'evening prayer-Jama Masjid-Delhi-1985 4/10 Raghu Rai' (lower edge)
gelatin silver print
13¾ x 21 in. (35.2 x 53.3 cm.) image
Executed in 1985
number four from an edition of ten

\$3,000-5,000



27
HENRI CARTIER-BRESSON (1908-2004)
India-Gandhi series, 1948

inscribed 'India - Gandhi' with embossed photographer's copyright credit, 'Magnum' (on the reverse)
gelatin silver print
6¾ x 9¾ in. (17.5 x 24.8 cm.) each image
Executed in 1948; four photographs

(4)

\$8,000-12,000



28
ATTRIBUTED TO HEMENDRANATH MAZUMDAR (1894-1948)
Untitled (Portrait of a Lady)

indistinctly signed (upper left)
oil on canvas
24 x 19 in. (61 x 48.3 cm.)

\$5,000-7,000



29
FRANCIS NEWTON SOUZA (1924-2002)
Untitled

signed and dated 'Souza 84' (upper left); signed and dated 'Souza 84' (center left)
mixed media and chemical alteration on magazine paper
8½ x 8¾ in. (21.6 x 22.5 cm.)
12¾ x 9 in. (31.4 x 22.9 cm.)
Executed in 1984; two works on paper

(2)

\$5,000-7,000



30
SAWLARAM LAXMAN HALDANKAR (1882-1968)
Untitled (Portrait of Gandhi)

signed and dated 'S.L. Haldankar 1951' (lower right)
watercolor on paper
11 x 9¾ in. (27.9 x 23.2 cm.)
Executed in 1951

\$2,000-3,000



31
PROSANTO ROY (1908-1973)
Untitled (Arabian Nights)

signed in Bengali (lower right)
watercolor on paper
13 x 11 $\frac{3}{4}$ in. (33 x 28.9 cm.)

\$5,000-7,000



32
ABDUR RAHMAN CHUGHTAI (1894-1975)
Endless Journey; Chinese Girl

signed, titled and inscribed "'Endless Journey'" "14
3/4 x 11 3/4" "Rahman Chughtai" (lower edge);
signed and titled 'Rahman Chughtai 'Chinese Girl'
(lower edge)
etchings on paper
14 $\frac{3}{4}$ x 11 $\frac{3}{4}$ in. (37.8 x 29.8 cm.) plate
10 $\frac{3}{4}$ x 8 $\frac{3}{4}$ in. (27.3 x 22.2 cm.) plate
two prints on paper (2)

\$5,000-7,000



33
PROSANTO ROY (1908-1973)
*Untitled (Puppet Princess in Ceremonial
Dress of Thai Poe Dance)*

signed in Bengali (lower left); inscribed in Bengali
(on the reverse)
watercolor on card
11 x 7 $\frac{1}{2}$ in. (27.9 x 18.7 cm.)

\$1,500-2,000



34
**CHITTAPROSAD BHATTACHARYA
(1915-1978)**
Untitled

linocuts on paper
6 $\frac{1}{2}$ x 9 $\frac{1}{2}$ in. (16.8 x 23.8 cm.) smallest
9 x 12 in. (22.9 x 30.5 cm.) largest
nine prints on paper

\$6,000-8,000



35
SOMNATH HORE (1921-2006)
Untitled

signed, dated and numbered as illustrated
etching on paper (one); lithograph on paper (three)
8 x 9 $\frac{1}{4}$ in. (20.3 x 23.5 cm.) smallest
14 $\frac{1}{2}$ x 18 $\frac{1}{2}$ in. (36.8 x 47.3 cm.) largest
Executed in 1973, 1978; numbers eight, two and
seven from editions of twelve; number eleven from
an edition of thirteen; four prints on paper (4)

(9)

\$5,000-7,000

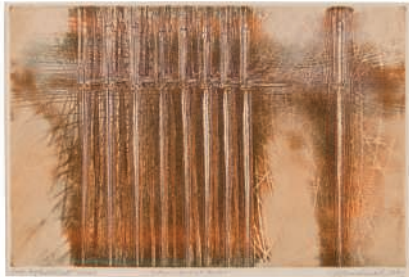


36
HAREN DAS (1921-1993)
*With her Property; Untitled (Shop at Night)
Woman at the Well; Summer Bath*

signed, dated, titled, inscribed and numbered
as illustrated
woodcuts on paper (three); etching on paper (one)
4 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in. (11.7 x 19.7 cm.) smallest plate
10 x 13 $\frac{1}{2}$ in. (25.4 x 34 cm.) largest plate
Executed in 1954, 1958 and 1985; number thirteen
from an edition of twenty (one), number twenty
from an edition of twenty five (one)
four prints on paper (4)

\$2,500-3,500

A LASTING ENGAGEMENT
THE JANE & KITO DE BOER COLLECTION



37
KRISHNA REDDY (1925-2018)

Between Many & the One
Sorrow of the World

signed, titled and numbered 'Imp. by the artist XI/XXV "Between Many & the One" A. Krishna Reddy' and 'Imp. by the artist 14/25 "Sorrow of the World" A Krishna Reddy' (lower edge)
mixed color intaglios on paper
12½ x 18¾ in. (31.8 x 47.9 cm.) plate
11½ x 9¼ in. (29.2 x 23.5 cm.) plate
Number eleven from an edition of twenty-five
number fourteen from an edition of twenty-five
two prints on paper (2)

\$6,000-8,000

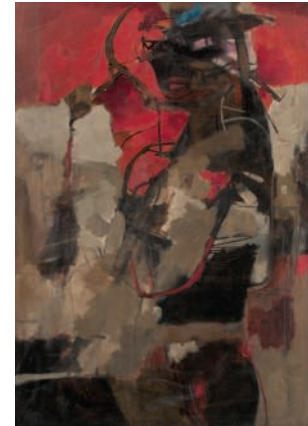


38
HEMA UPADHYAY (1972-2015)

Untitled

acrylic, gouache, dry pastel, graphite and
photograph on paper
12 x 24 in. (30.5 x 61 cm.)
Executed in 2007

\$3,000-5,000



39
CHITTROVANU MAZUMDAR (B. 1956)

Untitled (Kali)

initialed 'C. M.' (lower right)
oil on canvas
45¾ x 31¾ in. (115.3 x 81 cm.)
Painted circa early 1990s

\$8,000-12,000



40
J. SULTAN ALI (1920-1990)

Untitled (Shiva Shakti); Vichitra Panchi

signed in Hindi and signed and dated 'Sultan Ali '74' (lower left); further signed, titled, inscribed and dated 'J Sultan Ali / "Vichitra panchi" / 28 x 38 cms 1974 / Ink Drawing' (on the reverse) one
ink on paper
21¼ x 28¾ in. (54 x 73 cm.)
11¼ x 15¼ in. (28.6 x 38.7 cm.)
Executed circa 1970s, 1974; two works on paper (2)

\$8,000-12,000



41
K. LAXMA GOUD (B. 1940)

Untitled

signed and dated in Telegu (lower left)
pencil on paper
13¼ x 19¾ in. (33.7 x 50.2 cm.)
Executed in 1990

\$3,000-5,000



42
AMBADAS KHOBRAKADE (1922-2012)

Untitled

signed and dated 'Ambadas 1973' (lower left) and 'Ambadas 1976' (upper left) one; signed and dated 'A Khobragade 1999' (lower right) one; signed 'Ambadas-2001' (lower right) one
ink and wash on paper
16¼ x 11½ in. (41.3 x 29.2 cm.)
11¾ x 8¼ in. (28.9 x 21 cm.)
10¼ x 7½ in. (26 x 18.1 cm.)
Executed in 1973-76, 1999, 2001
three works on paper (3)

\$2,500-3,500



43
DEVI PRASAD ROY CHOWDHURY
(1899-1975)

Untitled (In the Storm)
ink and watercolor on paper
15¼ x 10 in. (38.7 x 25.4 cm.)

\$1,000-1,500



44
KALIGHAT PAINTING

Untitled (Couple)
transparent pigments and wash on paper
20 x 14 in. (50.8 x 35.6 cm.)
Executed circa early 20th century

\$4,000-6,000



45
KRISHNA AND RADHA SHELTERING
FROM A STORM

NORTH INDIA, CIRCA 1900
Painting 5¾ x 4 in. (15 x 10.1 cm.)
folio 6¼ x 4¼ in. (15.6 x 10.6 cm.)

\$2,500-3,500



46
A PRINCE LISTENS TO A MUSICIAN
AT NIGHT
MUGHAL INDIA, FIRST HALF 17TH CENTURY

Painting 5¾ x 7½ in. (13.7 x 19.2 cm.)
folio 6¾ x 4¾ in. (16.3 x 12.1 cm.)

\$2,000-3,000



47
AN ALBUM PAGE: A SEATED PORTRAIT
OF IMAM JA'FAR AL-SADIQ
DECCAN, CENTRAL INDIA,
LATE 18TH CENTURY

Painting 8¾ x 5½ in. (22.6 x 14 cm.)
folio 16¾ x 11 in. (41.1 x 28 cm.)

\$3,000-5,000



48
FIVE ILLUSTRATIONS OF DEITIES
RAJASTHAN, NORTH INDIA,
MID-19TH CENTURY

Painting 9 x 6½ in. (22.7 x 15.6 cm.)
folio 10¼ x 7¾ in. (26.1 x 19.2 cm.) (largest)

\$6,000-8,000

(5)

A LASTING ENGAGEMENT
THE JANE & KITO DE BOER COLLECTION



49
SIX RELIGIOUS FIGURES
MEWAR, RAJASTHAN, NORTH INDIA, FIRST
HALF 18TH CENTURY
Painting 11½ x 6½ in. (28.3 x 15.5 cm.)
folio 13 x 8½ in. (33 x 20.7 cm.)
\$3,000-4,000



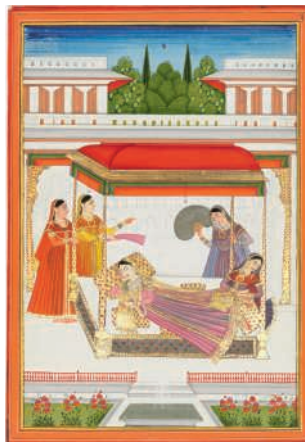
50
**TWO ILLUSTRATED FOLIOS FROM
JAIN MANUSCRIPTS**
WESTERN INDIA, 15TH CENTURY
The first, the largest image 4¾ x 3 in. (12 x 7.5 cm.)
folio 4¾ x 11¼ in. (12 x 31.8 cm.)
the second, painting 2½ x 3¾ in. (5.5 x 9.4 cm.)
folio 4¾ x 10½ in. (11.9 x 26.9 cm.) (2)
\$2,500-3,500



51
**AN ILLUSTRATION TO A RAGAMALA
SERIES: *BILAVAL RAGINI***
NORTH INDIA, EARLY 19TH CENTURY
Painting 7 x 4¾ in. (17.8 x 12.4 cm.)
folio 10½ x 6½ in. (25.7 x 17.5 cm.)
\$2,000-3,000



52
**FOUR ILLUSTRATIONS OF LADIES
ENGAGED IN LEISURELY ACTIVITIES**
DECCAN, CENTRAL INDIA, LATE 18TH
CENTURY
Painting 7¾ x 5¾ in. (19.5 x 14.7 cm.)
folio 14 x 9¾ in. (35.6 x 24.8 cm.) (largest)
\$5,000-7,000



53
A PRINCESS RECLINING ON A DAY BED
PROBABLY HYDERABAD, DECCAN, EARLY
19TH CENTURY
Painting 9½ x 6½ in. (24.2 x 16.5 cm.)
folio 10½ x 7¾ in. (27 x 18.7 cm.)
\$4,000-6,000



54
**A PRINCESS ENJOYING MUSIC
ON A TERRACE**
PROVINCIAL MUGHAL, NORTH INDIA, LATE
18TH CENTURY
Painting 9 x 5¾ in. (23 x 14.6 cm.)
folio 11 x 7¾ in. (28 x 20 cm.)
\$5,000-7,000



55
AN ILLUSTRATED DOUBLE-SIDED FOLIO FROM THE *BHAGAVATA PURANA*: BALARAMA KILLS THE SAGE ROMAHARSANA SUTA
MEWAR, RAJASTHAN, NORTH INDIA, CIRCA 1605-1610

The larger illustration 4¾ x 4¾ in. (11.2 x 12.1 cm.)
folio 7 x 13½ in. (17.8 x 34.3 cm.)

\$1,200-1,800



56
AN ILLUSTRATION TO A *RASIKAPRIYA* SERIES: KRISHNA GAZING AT A PORTRAIT OF HIS BELOVED RADHA
AMBER, RAJASTHAN, NORTH INDIA, CIRCA 1800

Painting 11½ x 6 in. (28.2 x 15.3 cm.)
folio 12¾ x 8 in. (32.8 x 20.3 cm.)

\$3,000-4,000



57
AN ILLUSTRATED FOLIO FROM A *BHAGAVATA PURANA* SERIES: KRISHNA AND BALARAMA BEING RECEIVED AT THE COURT OF UGRASENA, THE KING OF MATHURA

ORISSA, EAST INDIA, CIRCA 1775
Painting 5¼ x 13¾ in. (13.3 x 34.7 cm.)
folio 9½ x 14¾ in. (24.2 x 37.5 cm.)

\$2,000-3,000



58
AN ILLUSTRATION TO A *NALA AND DAMAYANTI* SERIES: NALA SEATED ON A TIGER SKIN IN A PALACE GARDEN
JAIPUR, NORTH INDIA, MID-19TH CENTURY

Painting 10 x 14¾ in. (25.4 x 37.7 cm.)
folio 12 x 16¾ in. (30.5 x 42.5 cm.)

\$4,000-6,000



59
AN ILLUSTRATION TO A *RAGAMALA* SERIES: *DESAKHYA RAGINI*
PROVINCIAL MUGHAL, NORTH INDIA, CIRCA 1800

Painting 5¾ x 4 in. (15 x 10.3 cm.)
folio 8¾ x 6 in. (21.2 x 15.2 cm.)

\$1,000-1,500



60
AN ILLUSTRATION TO A *NALA AND DAMAYANTI* SERIES: DAMAYANTI SEATED ON A FUNERAL PYRE (*SATI*)
JAIPUR, RAJASTHAN, NORTH INDIA, MID-19TH CENTURY

Painting 10¾ x 15¼ in. (27 x 38.8 cm.)
folio 11¾ x 16¾ in. (30.3 x 42.6 cm.)

\$3,000-5,000



61
A SEATED PORTRAIT OF MAHARAJA SAWAI MADHO SINGH OF JAIPUR (R.1750-1768)
RAJASTHAN, NORTH INDIA, EARLY 19TH CENTURY
Painting 7½ x 4¾ in. (18 x 12 cm.)
folio 14¾ x 10⅝ in. (36.6 x 27 cm.)
\$3,000-4,000



62
AN ILLUSTRATION TO A NALA AND DAMAYANTI SERIES: NALA VISITS DAMAYANTI IN HER DREAM
JAIPUR, RAJASTHAN, NORTH INDIA, MID-19TH CENTURY
Painting 10 x 14½ in. (25.4 x 36.9 cm.)
folio 12 x 16¾ in. (30.5 x 42.5 cm.)
\$4,000-6,000



63
TWO ILLUSTRATIONS OF SEATED LADIES WITH ATTENDANTS
NORTH INDIA, CIRCA 1800
Painting 6½ x 4⅞ in. (15.5 x 10.6 cm.)
folio 8½ x 6⅝ in. (21.6 x 15.5 cm.) (each) (2)
\$3,000-5,000



64
FARMERS IRRIGATING FIELDS
PUNJAB PLAINS, NORTH INDIA, CIRCA 1880
Painting 4 x 4¾ in. (10 x 12 cm.)
folio 10¾ x 8⅞ in. (27.4 x 21.9 cm.)
\$1,000-1,500



65
TWO ILLUSTRATED FOLIOS FROM A SIKH MANUSCRIPT
PUNJAB PLAINS, NORTH INDIA, CIRCA 1850
The first, painting 3⅞ x 7½ in. (9.1 x 19 cm.)
folio 9¼ x 12⅜ in. (23.6 x 31.5 cm.)
the second, painting 4 x 7¾ in. (10.1 x 19.7cm.)
folio 9¼ x 12½ in. (23.6 x 31.8 cm.) (2)
\$5,000-7,000



66
HERMITS IN THE WILDERNESS
KANGRA OR GULER, PUNJAB HILLS, NORTH INDIA, FIRST HALF 19TH CENTURY
Painting 6¼ x 9 in. (16 x 23 cm.)
folio 9¼ x 11⅝ in. (23.4 x 30 cm.)
\$800-1,200



67
AN ILLUSTRATION TO A RAMAYANA SERIES: RAVANA SEATED WITHIN A PALACE COURTYARD
RAJASTHAN, NORTH INDIA,
EARLY 19TH CENTURY
Painting 8 $\frac{5}{8}$ x 13 in. (22 x 33 cm.)
folio 10 $\frac{1}{4}$ x 14 $\frac{5}{8}$ in. (26 x 36.4 cm.)
\$4,000-6,000



68
VISHNU RECLINING ON THE SERPENT ANANTA
MANDI, PUNJAB HILLS, NORTH INDIA,
EARLY 19TH CENTURY
Painting 3 $\frac{3}{4}$ x 4 $\frac{7}{8}$ in. (9.5 x 12.5 cm.)
folio 5 $\frac{1}{2}$ x 8 $\frac{1}{4}$ in. (14 cm x 21 cm.)
\$5,000-7,000



69
AN ILLUSTRATION TO A NALA AND DAMAYANTI SERIES: A COUPLE, POSSIBLY NALA AND DAMAYANTI, PRAYING TO THE SUN
KANGRA, PUNJAB HILLS, NORTH INDIA,
EARLY 19TH CENTURY
Painting 8 $\frac{1}{8}$ x 11 $\frac{5}{8}$ in. (20.6 x 29.6 cm.)
folio 10 $\frac{1}{2}$ x 14 in. (26.7 x 35.5 cm.)
\$3,000-5,000



70
AN ILLUSTRATION FROM A BHAGAVATA PURANA SERIES: THE ABDUCTION OF RUKMINI
POSSIBLY KASHMIR, NORTH INDIA,
EARLY 19TH CENTURY
Painting 8 x 5 $\frac{5}{8}$ in. (20.3 x 13 cm.)
folio 12 x 7 $\frac{1}{2}$ in. (30.5 x 19 cm.)
\$2,000-3,000

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VASUDEO S. GAITONDE (1924-2001)

Untitled

Oil on canvas

44¾ x 32 in. (113.7 x 81.3 cm.)

Painted in 1983

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

**SOUTH ASIAN MODERN
+ CONTEMPORARY ART**

New York, 18 March 2020

VIEWING

13-17 March 2020

20 Rockefeller Plaza

New York, NY 10020

CONTACT

Nishad Avari

navari@christies.com

+1 212 636 2190

CHRISTIE'S



A RARE AND MAGNIFICENT GRAY SCHIST RELIEF TRIAD
OF BUDDHA SHAKYAMUNI WITH BODHISATTVAS
ANCIENT REGION OF GANDHARA,
DATED BY INSCRIPTION TO YEAR 5, PROBABLY 3RD-4TH CENTURY CE
24 $\frac{3}{8}$ in. (61.9 cm.) high
\$600,000–800,000

PROVENANCE: Collection of Claude de Marteau, Brussels, by 1973.

**INDIAN, HIMALAYAN AND SOUTHEAST
ASIAN WORKS OF ART**

New York, 24 June 2020

VIEWING

19-23 June 2020
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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

CHRISTIE'S



A RARE AND MAGNIFICENT BRONZE FIGURE OF SHIVA TRIPURAVIJAYA
SOUTH INDIA, TAMIL NADU, CHOLA PERIOD, CIRCA 1050

32½ in. (82.5 cm.) high
\$1,000,000-1,500,000

PROVENANCE: Collection of William H. Wolff, New York, by 1972.
William H. Wolff Inc., New York, 4 May 1974.
The James and Marilyn Alsdorf Collection, Chicago.

**SACRED AND IMPERIAL:
THE JAMES AND MARILYNN
ALSDORF COLLECTION**

New York, 24 June 2020

VIEWING

19-24 June 2020
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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CHRISTIE'S

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

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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.

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- (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

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

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our 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.

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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>.

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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:

- refuse any bid;
 - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
 - withdraw any **lot**;
 - divide any **lot** or combine any two or more **lots**;
 - reopen or continue the bidding even after the hammer has fallen; and
 - in the case of error or dispute 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:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

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

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

- 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.

G COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at www.christies.com/storage will apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. You may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(d) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) Lots of Iranian origin

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

(f) Gold

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

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

- If, in spite of the terms in paragraphs I(a) to (d) or E2 (i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules.

The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

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

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

provenance: the ownership history of a **lot**.

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

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

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

UPPER CASE type: means having all capital letters.

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

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.

Tel: +1 212 636 2650

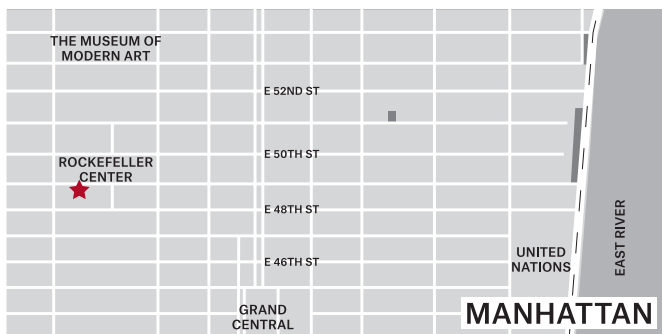
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SHIPPING AND DELIVERY

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

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

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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EMAIL— info@christies.com

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

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Jessica Phifer, Nell Plumfield, Rebecca Roundtree,
Reed Ryan, Nicole Sales, Emily Salzberg, Jill Sieffert,
Jason Simonds, Alexa Shitanishi, Alexa Smith,
Hilary Smith, Victoria Solivan, Hannah Fox Solomon,
Natalie Stagnitti-White, Joey Steigelman,
Laura Sumser, Victoria Tudor, Grace Voges,
Izzie Wang, Seth Watsky, Candace Wetmore,
Elizabeth Wight, Gretchen Yagielski

AMERICAS REPRESENTATIVES

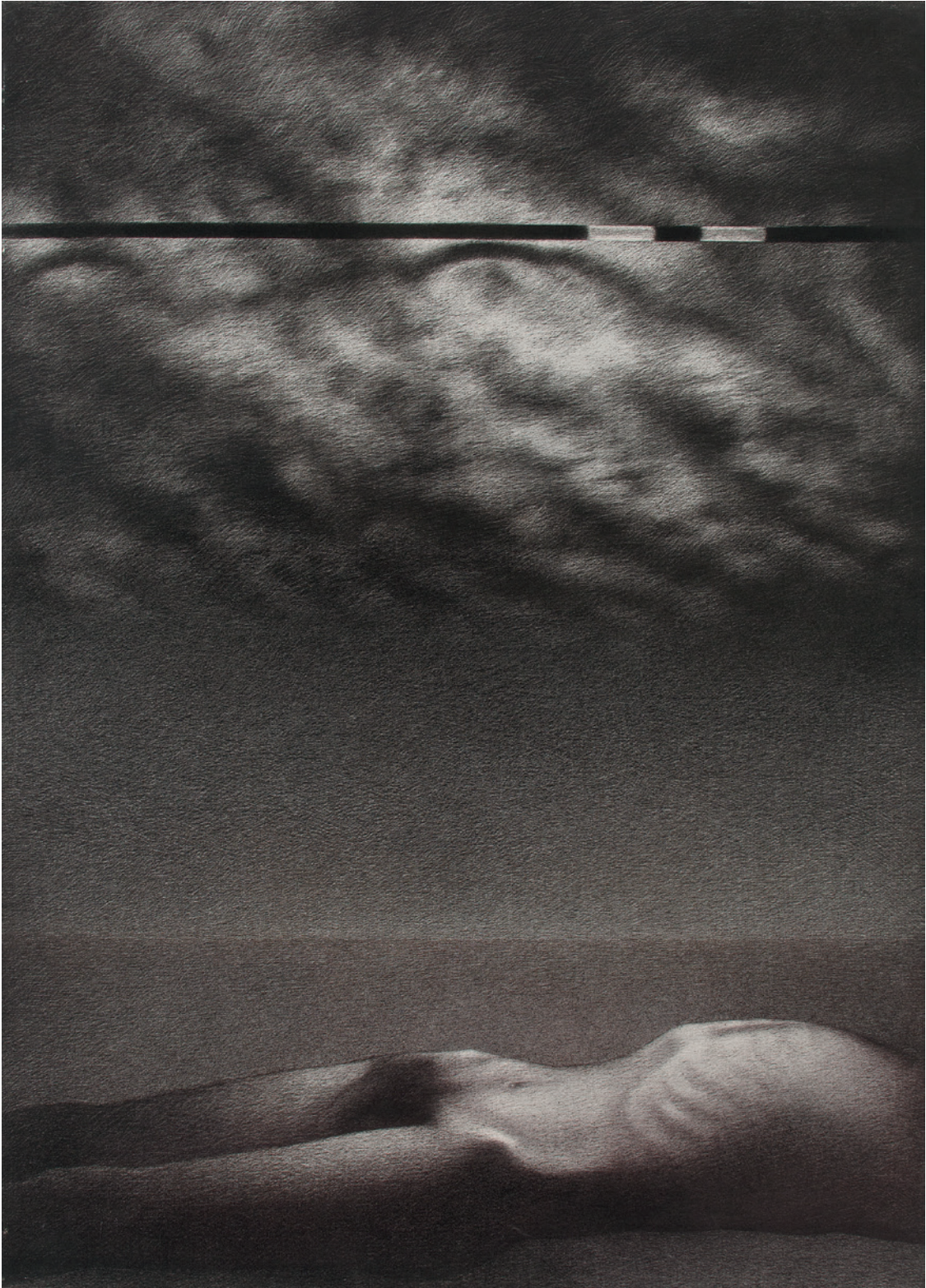
Lisa Cavanaugh, Lydia Kimball, Juanita Madrinan,
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