

The background of the entire page is an abstract artwork. It features a complex, layered composition of various shades of green and blue, ranging from light, almost white-green to deep, dark teal and navy blue. The texture is highly tactile, with numerous irregular, torn-paper-like edges and overlapping layers that create a sense of depth and movement. The overall effect is reminiscent of a collage or a heavily textured painting.

SOUTH ASIAN MODERN
+ CONTEMPORARY ART

NEW YORK 23 SEPTEMBER 2020

CHRISTIE'S







SOUTH ASIAN MODERN + CONTEMPORARY ART

23 SEPTEMBER 2020

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CRAFTED LANDSCAPES:
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22 SEPTEMBER

JAPANESE AND KOREAN ART
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23 SEPTEMBER

A LASTING ENGAGEMENT:
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23 SEPTEMBER

SOUTH ASIAN MODERN +
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NEW YORK

23 SEPTEMBER

DEVOTION IN
STONE: GANDHARAN
MASTERPIECES FROM
A PRIVATE JAPANESE
COLLECTION
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24 SEPTEMBER

SACRED AND IMPERIAL:
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PART I
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24 SEPTEMBER

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25 SEPTEMBER

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ART
NEW YORK

28 OCTOBER

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501

ZARINA (1937-2020)

House with Four Walls

signed, dated and numbered '5/25 Zarina 91' (on the reverse) each etching, letterpress and chine colle with handmade Nepalese paper on paper

8 $\frac{3}{8}$ x 8 in. (21.9 x 20.3 cm.) each plate

16 $\frac{1}{2}$ x 29 $\frac{1}{2}$ in. (41.9 x 74.9 cm.) each sheet

Executed in 1991; portfolio of seven prints, one title sheet and original box; number five from an edition of twenty five (8)

\$12,000-18,000

PROVENANCE:

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

EXHIBITED:

New York, Bronx Museum of Arts, *House with Four Walls*, 1992 (another edition)

Mumbai, Bodhi Art, *Weaving Memory 1990-2006*, 2007 (another edition)

Los Angeles, Hammer Museum; New York, Solomon R. Guggenheim Museum, Chicago, Art Institute of Chicago, *Zarina: Paper Like Skin*, September 2012 - September 2013 (another edition)

LITERATURE:

A. Naqvi, 'The House that Zarina Built', *The Herald*, September 1993, pp. 124-125 (two prints from another edition illustrated)

R. Samantrai, 'Cosmopolitan Cartographies: Art in a Divided World', *Meridians: feminism, race, transnationalism*, Vol. 4, No. 2, Bloomington, 2004, pp. 176, 178 (two prints from another edition illustrated)

Zarina: Weaving Memory 1990-2006, exhibition catalogue, Mumbai, 2007 (another edition illustrated, unpaginated)

M. Machida, *Unsettled Visions: Contemporary Asian American Artists and the Social Imaginary*, Durham, 2009, p. 218 (one print from another edition illustrated)

Zarina: Paper Like Skin, exhibition catalogue, New York, 2012 (another edition illustrated, unpaginated)

S. Kumar, 'Zarina: Paper and Partition', *Art in Print*, Vol. 3, No. 6, March-April 2014, p. 23 (another edition illustrated)

N. Adajania, 'Flying for truth - celebrating the life of Zarina Hashmi', *STIR* online, 2 May 2020 (another edition illustrated)

M. Milford-Lutzker, M. Machida, G. Sen and R. Karode, eds., *Zarina: Mapping a Life, 1921-2001*, Mills College Art Museum, Oakland, 2001, pp. 22, 23 (two prints from another edition illustrated)

"I lived in Aligarh with my siblings and my parents a long time back. Through my prints, I have revisited my childhood. [...] In 2000, when I was in Delhi, I decided to go to Aligarh for a day to visit this place about which I had created a whole narrative, which is only 81 miles away from Delhi but which is 3,438 miles away from New York! I went to see the house from which I have derived so much inspiration - The House with Four Walls. It was very strange - I felt very close and yet very distant. My parents were no longer there, my brothers were scattered all over the world. I didn't know how to connect with my own feelings. In a way, it was like closing a book shut" (G. Sen, 'Interview: Zarina Hashmi', *Art India*, Volume XI, Issue 1, Mumbai, 2006, p. 49).

Exploring the ideas and feelings of home, belonging, displacement, memory and loss, Zarina's autobiographical prints invite the viewer to find refuge in the homes she represents, both physically and metaphysically. In *House with Four Walls*, the artist combines text and images to reflect on her childhood home in Aligarh. Through poetic phrases and symbolic forms, she brings her memories of living there alive several decades after she moved away. Her minimalist forms include a spiral that reminds her of a snake that once slithered into the house, the horizontal lines that recall the slatted bamboo window shades that

would be lowered for afternoon naps in the summers, and a series of arched T-bars that are like the pillar that the children believed harbored a ghost on rainy nights.

Initially trained in mathematics and deeply influenced by architecture, the prints in this portfolio reflect Zarina's understanding of space and proportion and her affinity for both poetry and geometry. *House with Four Walls* was executed during the artist's residency at the Women's Studio Workshop, a visual arts organization dedicated to printmaking in Rosendale, New York in 1991.

Zarina passed away earlier this year after a long illness. Leaving behind a rich artistic legacy, she will be remembered as one of the most important printmakers of South Asian origin practicing in the last century. Greatly admired by those who knew her, Zarina was a keen observer of society, politics and culture. She will be deeply missed for her playful wit, kindness and generosity all of which were extended to anyone she was acquainted with. Christie's is honored to begin this auction with a portfolio by the artist.



The artist working on *House with Four Walls*, with Women's Studio Workshop co-founder Ann Kalmbach, 1991. Photo courtesy of Tatana Kellner and Women's Studio Workshop

For every one thousand with four words



The black water came in the house



On every eighth
The glass stopped in the glass



I have wanted to play and have my face



The long, slender, slender, slender, slender



One night he held the one in the time



The colored world will
We would turn to water for water



The House With Four Walls
A portfolio of seven drawings and one by Zorn
Each page except in an edition of twenty-five
is a limited edition
in Archer Color White paper and
also with the same number of copies
with hand-color in color
and printed by Leo Katcher
The papers are produced through an
American printing press sponsored by the
Women's Studio Workshop in New Rochelle,
New York and funded in part by the
New York State Council on the Arts
Copyright 1987 Zorn
Special thanks to Ann Klotz and the
staff of the Women's Studio Workshop for
their encouragement, participation and help

502

NASREEN MOHAMEDI (1937-1990)

Untitled

gelatin silver print on paper
9¾ x 12 in. (24.8 x 30.5 cm.)
Executed circa 1970s; printed 1990s
number one from an edition of ten

\$25,000-35,000

PROVENANCE:

The Fine Art Company, Mumbai
Acquired from the above by Lalitha Lajmi
Christie's Mumbai, 15 December 2015, lot 23
Acquired from the above by the present owner

EXHIBITED:

Mumbai, Jehangir Art Gallery, *Nasreen in Retrospect*, 1991
New York, Talwar Gallery, *Nasreen Mohamedi: Early Photoworks*,
18 September - 20 November, 2003 (another edition)
Mumbai, National Gallery of Modern Art, *Crossing Generations: diVERGE*,
Forty Years of Gallery Chemould, 2-14 December, 2003 (another edition)
Minneapolis, Walker Art Center; Los Angeles, Armand Hammer Museum;
Vigo, Museo de Arte Contemporanea; Winterthur, Fotomuseum, *The Last
Picture Show*, 2003-2005 (another edition)
New York, Drawing Center, *Nasreen Mohamedi, Lines among Lines*,
19 March - 21 May, 2005 (another edition)
Brisbane, Queensland Art Gallery, *Fifth Asia-Pacific Triennial of Contemporary
Art*, 2 December 2006 - 27 May 2007 (another edition)
Milton Keynes, MK Gallery, *Nasreen Mohamedi: Notes, Reflections on Indian
Modernism*, 5 September - 15 November, 2009 (another edition)
New Delhi, Kiran Nadar Museum of Art, *Nasreen Mohamedi, A Retrospective*,
31 January - 30 November, 2013 (another edition)
New York, Talwar Gallery, *Nasreen Mohamedi, Becoming One*,
13 September 2013 - 25 January 2014 (another edition)

Madrid, Museo Nacional Centro de Arte Reina Sofia, *Nasreen Mohamedi*,
23 September 2015 - 11 January 2016 (another edition)
New York, Metropolitan Museum of Art, *Nasreen Mohamedi*, 18 March - 5 June,
2016 (another edition)
New York, Institute of Arab and Islamic Art, *Exhibition I*, 4 May - 13 August,
2017 (another edition)

LITERATURE:

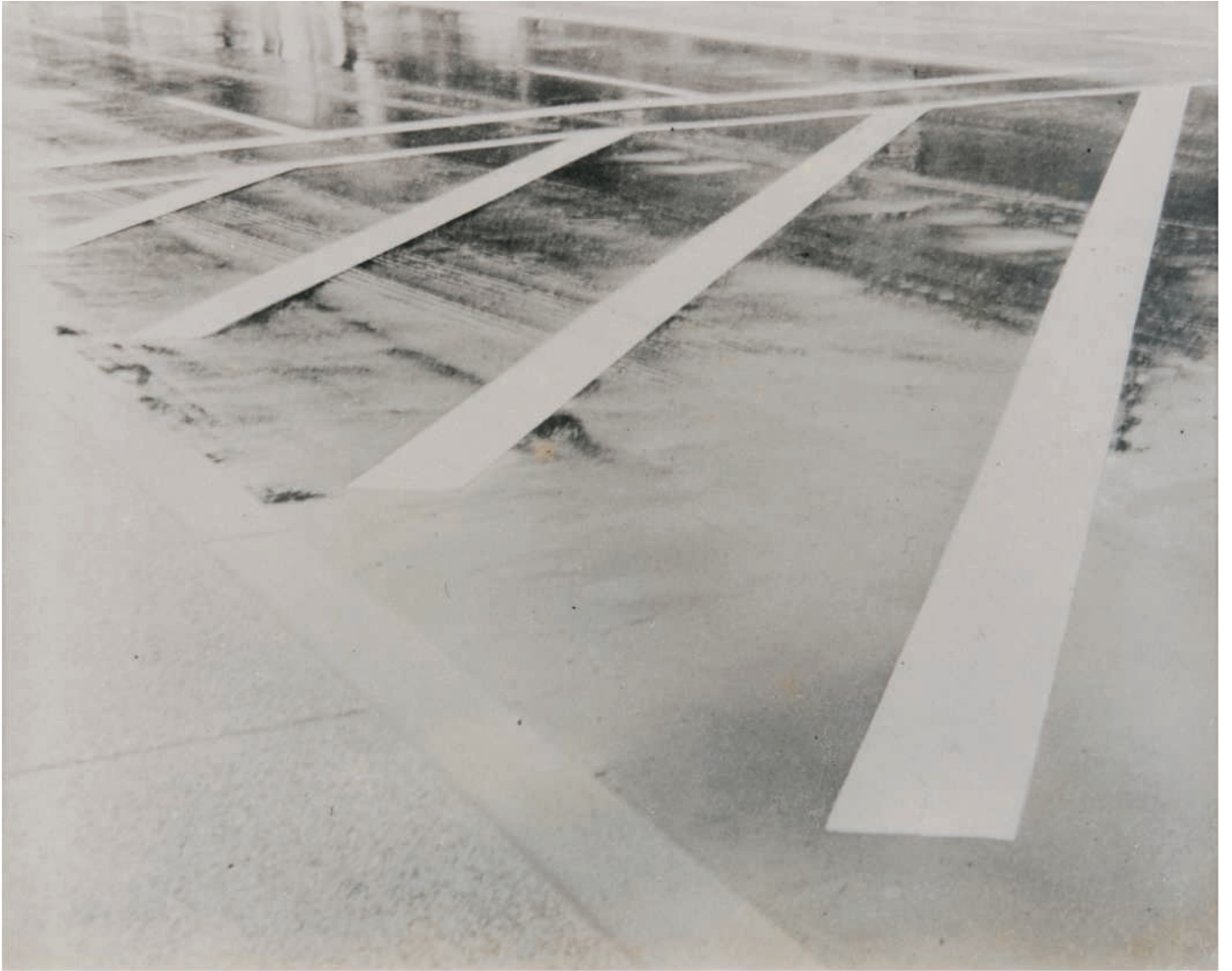
Altaf, ed., *Nasreen in Retrospect*, Mumbai, 1995, p. 41 (illustrated)
G. Kapur, 'Elegy for an Unclaimed Beloved', *When was Modernism: Essays on
Contemporary Cultural Practice in India*, New Delhi, 2000, p. 15
(another edition illustrated)
Crossing Generations: diVERGE, Forty Years of Gallery Chemould, exhibition
catalogue, Mumbai, 2003, p. 37 (another edition illustrated)
The Last Picture Show: Artists Using Photography, exhibition catalogue,
Minneapolis, 2004, p. 216 (another edition illustrated)
Nasreen Mohamedi, Lines among Lines, exhibition catalogue, New York, 2005,
p. 20 (another edition illustrated)
The 5th Asia-Pacific Triennial of Contemporary Art, exhibition catalogue,
Brisbane, 2006, p. 153 (another edition illustrated)
India Arte Oggi: L'arte Contemporanea Indiana fra Continuita, exhibition
catalogue, Milan, 2007, pp. 15, 100-101 (another edition illustrated)
Nasreen Mohamedi, exhibition catalogue, Milton Keynes, 2009 (another
edition illustrated, unpaginated)
G. Mannes-Abbott, 'Nasreen Mohamedi: Notes, Reflections on Indian
Modernism', *Bidoun*, 2009, p. 168 (another edition illustrated)
D. Talwar, ed., *the grid unplugged, Nasreen Mohamedi*, New Delhi, 2009, p. 11
(another edition illustrated)
R. Spence, 'So much for stereotypes', *Financial Times*, 8 February 2013
(another edition illustrated)
Nasreen Mohamedi: Waiting is a Part of Intense Living, exhibition catalogue,
Madrid, 2015, p. 230 (another edition illustrated)
B. Richmond, 'The Linear Thinking of Nasreen Mohamedi', *The MET Magazine*
online, New York, 21 March 2016 (another edition illustrated)



Nasreen Mohamedi, *Untitled*, circa 1970. Private Collection. Image courtesy Talwar Gallery New York | New Delhi



Another edition of lot 502 exhibited in *Nasreen Mohamedi*, The Metropolitan Museum of Art, New York, 2016. Image courtesy Talwar Gallery New York | New Delhi



The significance of Mohamedi's photographs [...] cannot be overestimated [...] Effortlessly combining abstraction and representation, expressivity and precision, mystery and fact, these images are as important as anything she did.

- ROBERTA SMITH, *THE NEW YORK TIMES*, 30 JULY 2020



503

PROPERTY FROM THE COLLECTION OF THE SALEHA AND MOHAMMAD ABDUR RAHIM FAMILY

503

NASREEN MOHAMEDI (1937-1990)

Untitled (Figure)

gouache on paper

9½ x 9½ in. (24.2 x 24.2 cm.)

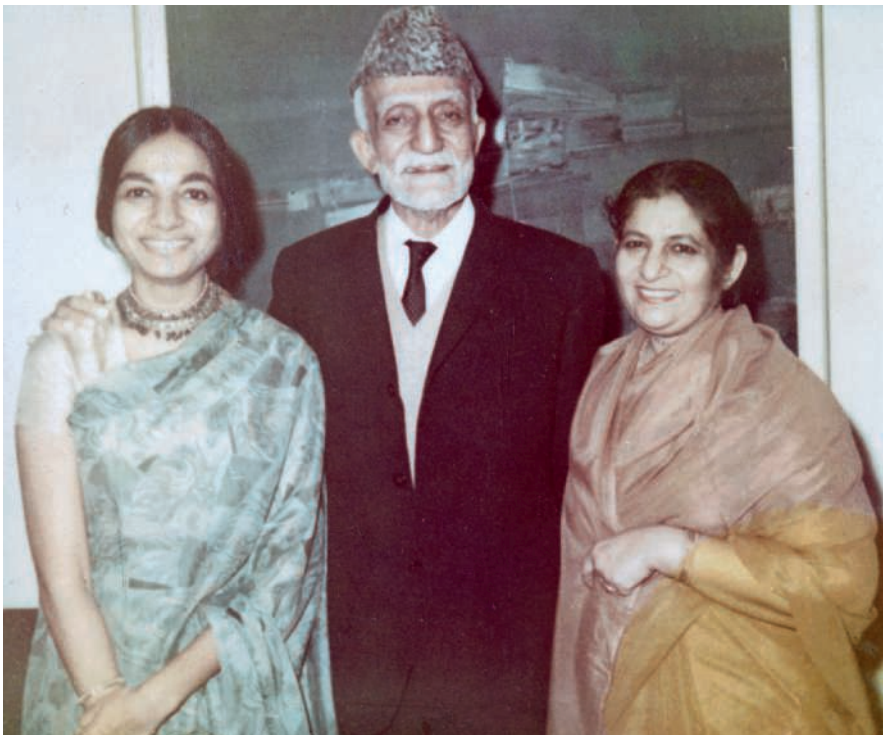
Executed *circa* early 1960s

\$5,000-7,000

PROVENANCE:

Gifted by the artist to her sister Saleha Rahim
Thence by descent

Lots 503 and 504 come from the collection of Nasreen Mohamedi's sister Saleha Rahim and her husband Mohammad. Lot 503, an early watercolor that still bears representational markers, and lot 504, a later abstract study in ink, testify to the evolution of the artist's visual vocabulary and creative process from the 1960s to the 1970s. The freedom Mohamedi enjoyed as an artist and her independence of spirit were a direct result of the strong support she received from her family throughout her life. Raised among many siblings, who later lived across different continents, the family would stay strongly connected, encouraging each other to develop their own path, no matter what society dictated. For Mohamedi, this support was decisive and helped her carry on despite the distance and her fragile health. In a letter addressed to Saleha, affectionally nicknamed 'Mamoo', Mohamedi reports, "I feel a strong conviction and confidence in the direction I am taking. You are constantly in my thoughts and that gives me a still greater courage. I wish you were here. Mumm, I can repeat this a million times and it will be not enough that you have given me so much and you are still giving! With this I can go on" (Artist statement, Letter to Saleha Rahim, 1971).



Nasreen Mohamedi, Ashraf Mohamedi and Saleha Rahim, *circa* 1969-1970. Image courtesy the Rahim family

PROPERTY FROM THE COLLECTION OF THE SALEHA AND MOHAMMAD ABDUR RAHIM FAMILY

504

NASREEN MOHAMEDI (1937-1990)

Untitled

pencil and ink on paper

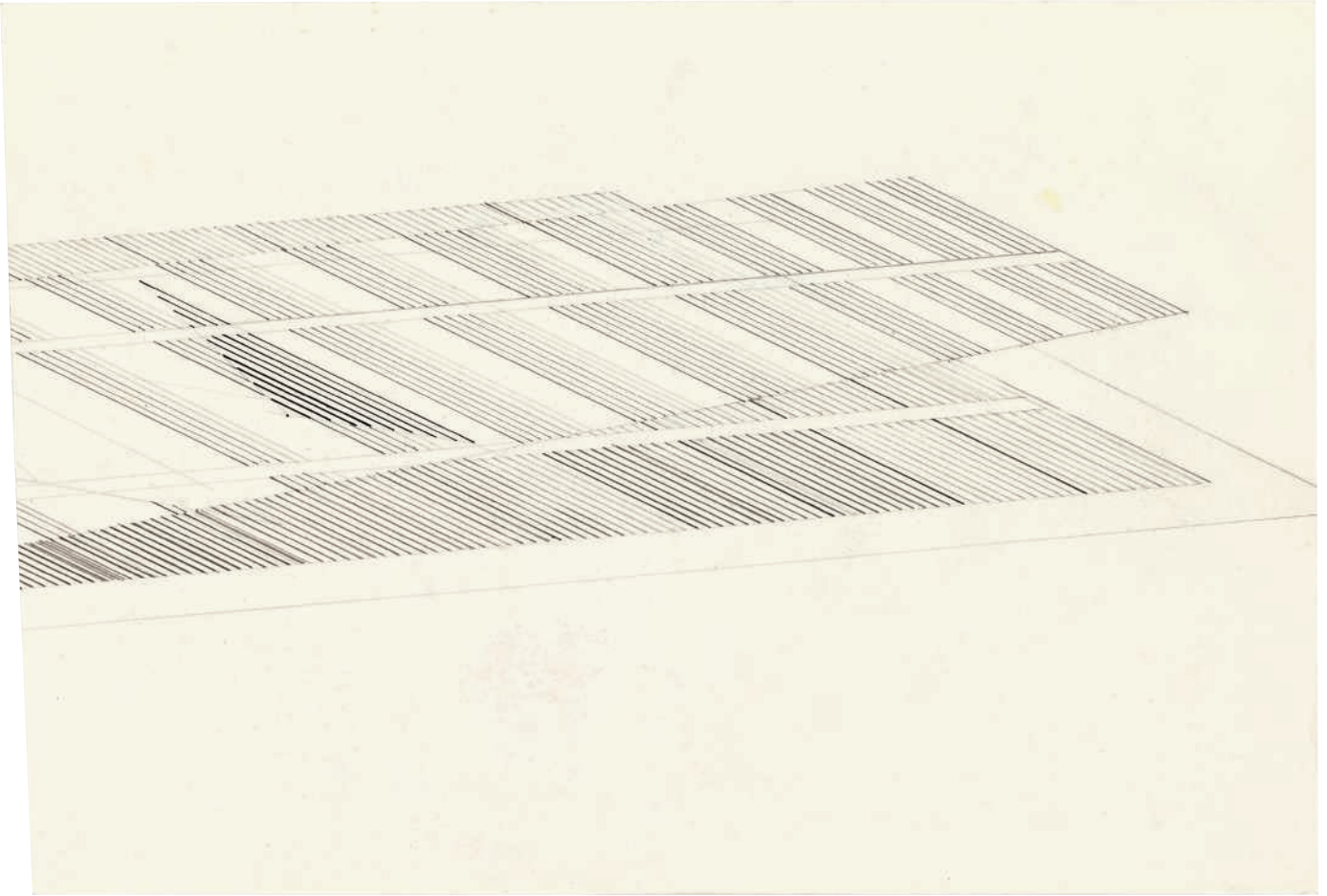
7½ x 10½ in. (18.2 x 27 cm.)

Executed *circa* mid 1970s

\$20,000-30,000

PROVENANCE:

Gifted by the artist to her sister Saleha Rahim
Thence by descent

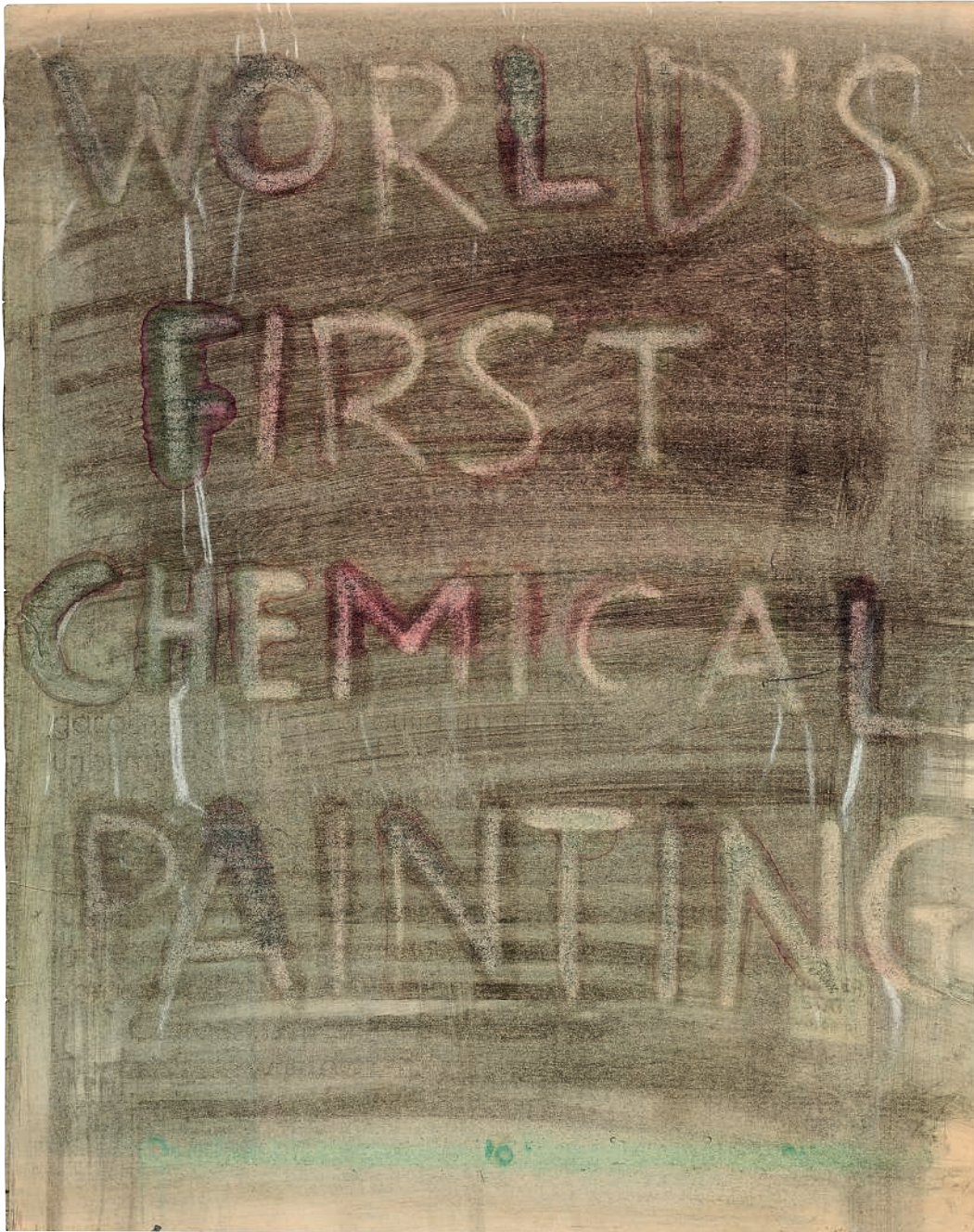


504

During a time when many of her contemporaries were engaged in the figurative tradition, Nasreen Mohamedi's clean, minimalist approach, that first emerged in her oil paintings and later in her ink and graphite drawings and photographs was a revelation. With an architect's sensibility and through the language of geometry, she developed a highly personalized vocabulary to record her perceptions of the world. "In the history of Indian Modernism, Nasreen Mohamedi is a distinct figure who broke away from the mainstream art practice of the early decades of post-Independent India, choosing the less explored trajectory of the non-representational. Without engaging in reconfiguring the world in images, Nasreen was drawn to "space" and her art was inspired by both man-made environments, especially architecture, geometry as well as the underlying structures in Nature. The optical,

metaphysical and mystical overlapped in her quest for a non-objective, non-material world" (R. Karode, 'A view to infinity NASREEN MOHAMEDI: A Retrospective', Kiran Nadar Museum of Art website, accessed July 2020).

Across her practice, Mohamedi's work was always "marked by rigours of self-discipline and self-restraint. Through acts of renunciation – of figures, objects, narration, decoration and excess, she arrived at an interiorized vision articulated in a sparse aesthetics and frugal means of art making, using pencil and ink pen to plot a phenomenological experience and breathe life into her lines, that often remained restless and always at the edge to embrace a view to infinity" (R. Karode, Kiran Nadar Museum of Art website, accessed July 2020).



505

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (World's First Chemical Painting)

chemical alteration on printed paper laid on card
13 x 10¼ in. (33 x 27.3 cm.)

Executed in 1969

\$10,000-15,000

PROVENANCE:

The Estate of Francis Newton Souza
Christie's London, 9 June 2010, lot 84
Acquired from the above by the present owner

EXHIBITED:

New York, RL Fine Arts in association with the Estate of F.N. Souza, *Painting Without Paint: The Chemical Paintings of F.N. Souza*, 21 September - 27 October, 2007
New York, Queens Museum, *After Midnight, Indian Modernism To Contemporary India 1947/1997*, 8 March - 13 September, 2015

LITERATURE:

Painting Without Paint: The Chemical Paintings of F.N. Souza, exhibition catalogue, New York, 2007, pl. 1 (illustrated)



506

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Head)

signed and dated 'Souza 65' (upper right)
oil and spray paint on canvas

35¼ x 32¾ in. (90.8 x 83.2 cm.)
Painted in 1965

\$60,000-80,000

PROVENANCE:

Private Collection, New York

JEHANGIR SABAVALA: THE PEASANTS

In 1979, Jehangir Sabavala summed up the nature of his creative process, saying that painting for him was “an unceasing battle to achieve perfection” (Artist statement, *For You: The Magazine with a Mind*, November 1979, p. 34). Although the artist’s quest for constant reinvention and perfection spanned all six decades of his career, by 1981, when *The Peasants* was painted, he had overcome one of the most challenging hurdles of this journey. It was during this period that Sabavala’s control of structure, color, light and texture reached an apogee of sorts, bringing him closer than ever to the perfection he sought. This, in turn, led to the creation of some of his most refined paintings, which his biographer, Ranjit Hoskote, has termed “visionary”.

The path from vision to execution, however, was a long and arduous one for Sabavala. Each painting took the artist close to a month and a half to complete, their complex constructions evolving from initial sketches, schematic plans and color calculations. Describing this meticulous process, Sabavala noted, “First, the idea strikes, either visual or through the spoken word. I put it down in an ordinary sketch-book, a pencil sketch [...] I do a number of sketches before the idea crystallises [...] I decide on the colours, the colours must marry the subject matter and the drawing. My instinct is not towards bright colours, I use a very subtle range, muted, soft colours, but a very wide spectrum of them, often 50-60 shades. The effort is to make it evocative in colours. I also think of the texture of the painting, how thick or thin the colours should be [...] The eye has to be constantly stimulated” (Artist statement, B. Contractor, ‘Sabavala: Portrait of an Artist’, *Parsiiana*, December 1983, p. 35).

During the late 1970s, Sabavala also consciously turned away from the sweeping land and seascapes he was so well known for, to focus once again on the human figure. Created with his subtle yet refined palette and consummate control light and texture, the groups of statuesque figures that the artist now painted dominated his compositions. Veiled ladies in purdah, cloaked farmers, tired pilgrims, seated monks and their itinerant disciples were portrayed solemnly engaged in their particular journeys, at once restrained and powerful.

“What has happened is that the distant and enigmatic human figures who peopled his poignant visionary landscapes now advance towards us and wholly occupy the forefront of our attention. Their monumental scale and the concentrated silence with which they confront the world imbue these personages with commanding presence. The mood is often magisterially austere and sometimes sublime. In their hieratic stillness their deep and

searching gaze seems to proceed from some unfathomable resource. These groups share a secret solidarity, a self-containment which, in its fullness, imparts what only the full technical and spiritual equipment of classical art can give: an abidingly gravid calm or rapt inner intensity” (R. Lannoy, ‘Rave Press Reviews’, *Jehangir Sabavala*, Calcutta, 1983, unpaginated).

This seminal painting from 1981 connects past, present and future in the arc of Sabavala’s long artistic career. Building on the early series of figurative works that the artist painted on his return to India in the mid-1950s, *The Peasants* is inspired by the people and landscapes the artist encountered on his travels around the country, particularly its Western states. Sabavala also offers a nod to his early experiments with Cubism as a student in the ateliers of London and Paris in the finely rendered drapery of the men’s clothing and the many strata of terrain they occupy, constructed from precisely gradated and textured layers of pigment arranged in crystalline forms. At the same, this painting foreshadows works that the artist would paint almost three decades later, in which these central figures reappear, taking on an even more mysterious and prophetic aura.

The five men in the present lot, carrying walking sticks and wrapped in thick brown shawls, are portrayed during a moment of pause in what seems to be a long and demanding journey. Far ahead of them, at the foothills of the hazy blue mountains in the distance, lies a group of houses, either a rest stop for the night or their elusive destination. Gathered in a circle, they seem to be taking stock of their progress, much like Sabavala himself frequently did, contemplating what he saw as the ever-retreating horizon of artistic perfection. In this context, the artist’s description of this painting takes on an added, personal layer of meaning, leaving us speculating about the ‘ferocity of the elements’ he perceived his subjects battling against. “A group of Maharashtrian sons of the soil cluster together in ‘The Peasants’. Their rugged, independent stance is clear and admirable. I picture them in their *dhablis*, coarse-haired homespun shawls that protect them from the ferocity of the elements.” (Artist statement, *The Crucible of Painting: The Art of Jehangir Sabavala*, Mumbai, 2005, p. 214)

A poster featuring this painting, published by the National Gallery of Modern Art, New Delhi, on the occasion of the exhibition *Jehangir Sabavala, A Retrospective* and signed and dated by the artist is included with this lot.



R. Hoskote, *The Crucible of Painting: The Art of Jehangir Sabavala*, Mumbai, 2005, cover, p. 214



Jehangir Sabavala, exhibition catalogue, Calcutta, 1983, cover, index



The artist and his wife in front of lot 507, 1983. Image reproduced from *Parsiāna*, December 1983, p. 34

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

507

JEHANGIR SABAVALA (1922-2011)

The Peasants

signed and dated 'Sabavala '81' (lower right)

oil on canvas

54 x 42 in. (137.2 x 106.7 cm.)

Painted in 1981

\$450,000-600,000

PROVENANCE:

The Collection of Bal Mundkur, Goa

The Collection of Amrita Jhaveri, Mumbai

Acquired from the above by the present owner, circa early 2000s

EXHIBITED:

Bombay, Jehangir Art Gallery, *Jehangir Sabavala*, 15-21 November, 1983
Calcutta, The Calcutta Art Gallery, *Jehangir Sabavala*, 27 November -
6 December 1983

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

LITERATURE:

'Women in Purdah', *Eve's Weekly*, 19 November 1983, p. 47 (illustrated)

B. Contractor, 'Sabavala: Portrait of an Artist', *Parsiana*, December 1983,
p. 34 (illustrated)

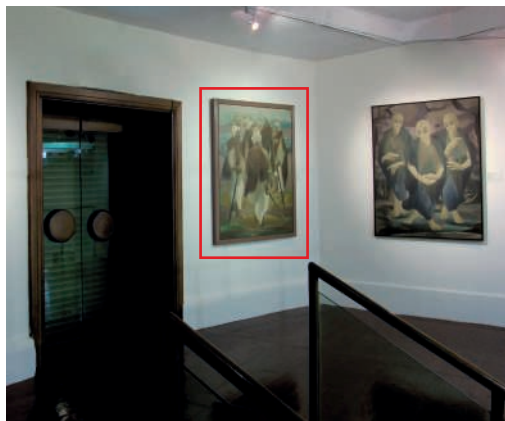
R. Hoskote, *The Crucible of Painting: The Art of Jehangir Sabavala*, Mumbai,
2005, p. 214 (illustrated)

A. Sircar, 'Inspired by life's canvas', *The Week*, 12 November 2006,
p. 61 (illustrated)

V. Dhage and A. Kundalkar, 'Moving Back in Time', *Business India*,
19 December 2006, p. 174 (illustrated)

This is Jehangir Sabavala's return to the human form under the light of western India. It is light that cuts a form, fragments it and the chopped pieces coalesce again through the animation of understated colours, subdued tones and a pale sulphuric miasma. Jehangir has crossed oceans of landscapes to arrive at the human form.

- N. GOSWAMI, 1983



Jehangir Sabavala, A Retrospective, National Gallery of Modern Art, Mumbai, 2005-06, exhibition view with lot 507. Image courtesy the Trustees, CSMVS Museum, Mumbai





508

PROPERTY FROM A PRIVATE COLLECTION, UNITED KINGDOM

508

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Houses)

signed and dated 'Souza 57' (upper right)

oil, gouache and pencil on paper

21 $\frac{1}{8}$ x 29 $\frac{3}{4}$ in. (55.6 x 75.6 cm.)

Executed in 1957

\$15,000-20,000

PROVENANCE:

Sakshi Gallery, Mumbai

Acquired from the above by the present owner

509

SAYED HAIDER RAZA (1922-2016)

Untitled

signed and dated 'RAZA '59.' (lower right); further signed inscribed

and dated 'RAZA / Gouache 1959 / IND 236 '59.' (on the reverse)

gouache and ink on paper

28 $\frac{3}{8}$ x 18 $\frac{3}{8}$ (73.3 x 47.3 cm.)

Executed in 1959

\$40,000-60,000

PROVENANCE:

Oxford Gallery, Oxford

Christie's South Kensington, 30 July 1987, lot 159

Acquired from the above by the present owner

Sayed Haider Raza's landscapes of the late 1950s were largely inspired by the rolling vistas and village architecture of rural France, which he encountered for the first time on his travels around the country. The present example was painted a decade after Raza's arrival in France during a critical moment towards the end of the 1950s in his early career. During this period, Raza's technique became influenced by his exposure to the painterly styles and techniques of Expressionism and the non-naturalistic color palette of Post-Impressionist artists like Cézanne and Van Gogh.

Raza particularly credits the influence of Nicolas de Staël, whose exhibition he viewed while in Paris at the time. He observed that de Staël had become "very abstract, very sensual, very non-realistic. [...] There was a whole lot of expression to be surveyed but what was important was that ultimately you came back to yourself. You didn't have to paint like Cézanne, nor Nicolas de Staël." (Artist statement, A. Vajpeyi, *A Life in Art: Raza*, New Delhi, 2007, p. 70).

Raza's academic and naturalistic approach to representation seen earlier in the decade gave way to an abstracted, experimental style of painting. Combining ink and gouache on paper, this painting displays the artist's mastery across various media. The subject is unmistakably the landscape, Raza's most iconic genre across his oeuvre. Rooftops cut into a verdant cliff-edge suggesting the South of France, but it is the artist's palette that communicates the impression of place. A riot of reds, oranges and greens represent foliage cascading down the hillside below the village. Raza relies on color rather than form and texture as stylistic devices to communicate an emotional experience of a place instead of a strictly visual one. Emblematic of the intuitive expressivity of post-war art in France yet defying strict regional or stylistic designation, this jewel of a landscape stands testament to the freshness of vision of one of India's most revered modern masters.





510

SAYED HAIDER RAZA (1922-2016)

Untitled

signed, dated and inscribed 'RAZA / 1973 / 46X38

Acrylique sur toile.' (on the reverse)

acrylic on canvas

18 x 15 in. (45.7 x 38.1 cm.)

Painted in 1973

\$20,000-30,000

PROVENANCE:

Acquired directly from the artist, *circa* 1990s
Pundole Art Gallery, Mumbai



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

511

ALLAH BUX (1895-1978)

Untitled (Landscape)

signed and dated 'allah bux 1960' (lower left)

oil on board

15 $\frac{7}{8}$ x 31 $\frac{1}{8}$ in. (40.3 x 80.3 cm.)

Painted in 1960

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist

Private Collection, Lahore

Hamail Gallery, Lahore

Acquired from the above by the present owner

Born in 1895 in Wazirabad, a small town in Punjab, Allah Bux started as an apprentice to a sign painter and then moved on to painting theater sets in Calcutta and Bombay. Now known as a leading proponent of European Academic Classicism in South Asia, Bux's depictions of scenes from Hindu mythology and Punjabi village life and folklore were inspired by colonial

styles and tastes that were introduced in the subcontinent in the Eighteenth Century. Borrowing the romanticism of the Western works he saw, as well as their medium of oil, the artist built his reputation by creating beautiful images heavily influenced by local and folk cultural heritage.

Moving to Lahore in 1919, Bux rapidly gained recognition, developing a wide circle of admirers and being bestowed the honorific of 'Ustad' or master in recognition of his abilities and achievements as an artist. After the Partition, he chose to remain in Lahore and continued to depict idyllic landscapes and scenes from Pakistani life and mythology, making his oeuvre a fascinating testimony of a national visual culture in the making.

The present lot, a landscape from the artist's later years, illustrates the mastery Bux achieved in capturing romantic scenes that underlined the sentimental nature of Punjabi village life. Here, a stand of trees and a small pond are lit up by the last rays of the sun, which also streak the darkening sky with fiery gold ribbons. Marking the time when farmers return from the fields to their families, this painting, though absent of figures, is a joyous celebration of labor and love. "[Bux] was as versatile with media as with subject matter [...] His painting was realistic with a romantic edge, inspired by the Indo-Western style practiced in Bombay and the European paintings in the Royal Patiala collection" (M. Sirhandi, *Contemporary Painting in Pakistan*, Lahore, 1992, p. 27).



PROPERTY FROM A PRIVATE COLLECTION, LONDON

512

ABDUR RAHMAN CHUGHTAI (1894-1975)

Untitled (Lady)

signed in Urdu (lower left)
ink and watercolor on handmade paper
22¾ x 15½ (57.5 x 39.4 cm.)

\$12,000-18,000

PROVENANCE:

Acquired directly from the artist, Karachi, circa early 1970s
Private Collection, USA
Thence by descent
Acquired from the above by the present owner



PROPERTY FROM A PRIVATE COLLECTION, LONDON

513

ABDUR RAHMAN CHUGHTAI (1894-1975)

Untitled (Radha and Krishna)

signed in Urdu (lower left)
ink and watercolor on paper
13½ x 8½ in. (34.3 x 21.6 cm.)

\$8,000-12,000

PROVENANCE:

Acquired directly from the artist, Karachi, circa early 1970s
Private Collection, USA
Thence by descent
Acquired from the above by the present owner



PROPERTY OF A NOBLE LADY

514

GEORGE KEYT (1901-1993)

Untitled (Lovers)

signed and dated 'G Keyt 68' (upper right)

oil on canvas

29½ x 30 in. (75 x 76.2 cm.)

Painted in 1968

\$20,000-30,000

PROVENANCE:

Acquired directly from the artist

Private Collection, Malaysia

Christie's London, 2007

Acquired from the above by the present owner



PROPERTY OF A GENTLEMAN

515

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Mother Teresa)

signed 'Husain' (lower left)

acrylic on canvas

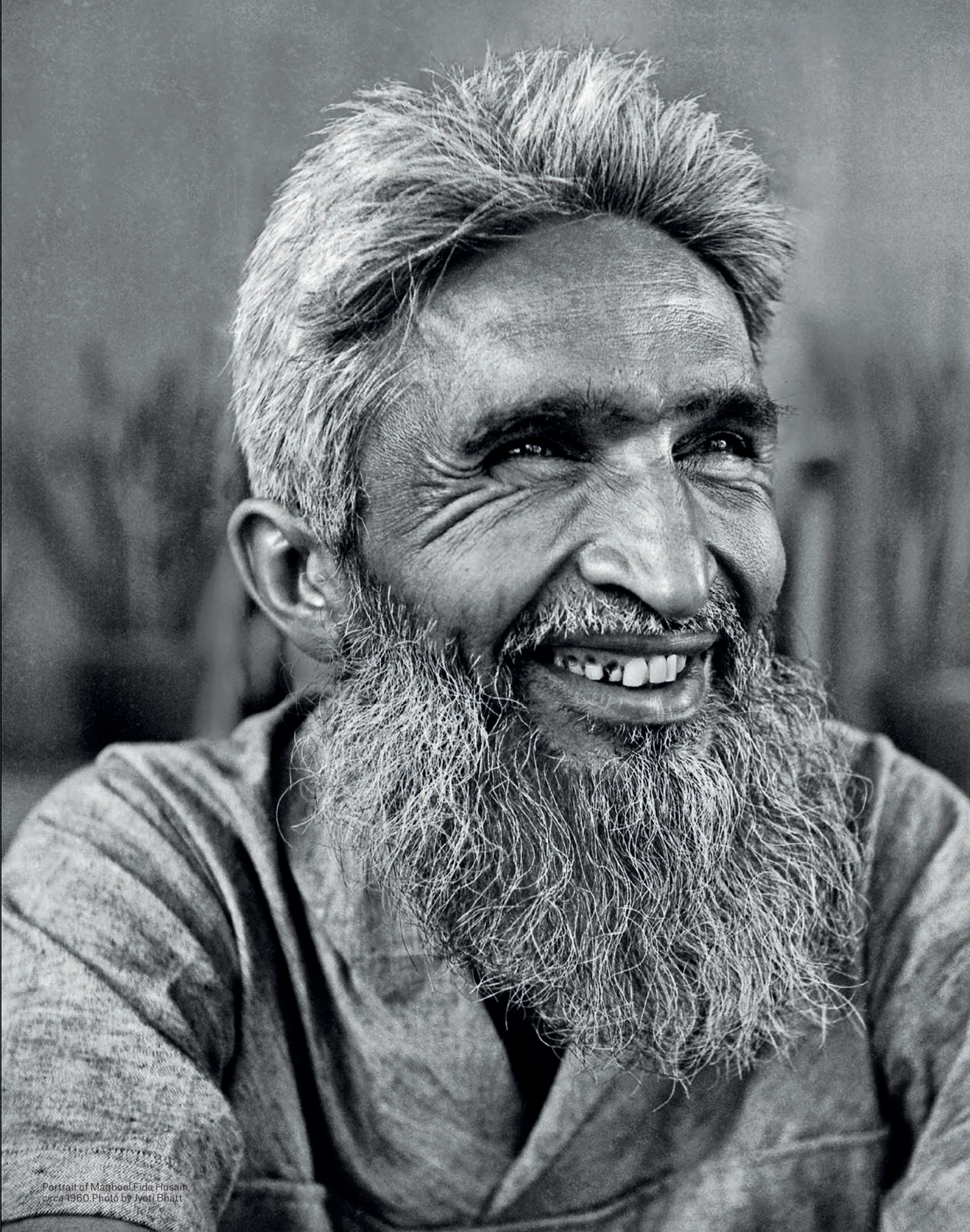
24 x 36 in. (61 x 91.4 cm.)

Painted *circa* 1980s

\$70,000-90,000

PROVENANCE:

Gifted by the artist to the present owner, 1989



Portrait of Magbool Fida Husain,
circa 1960. Photo by Jyoti Bhatt

516

MAQBOOL FIDA HUSAIN (1913-2011)

The Pull

signed and dated 'HUSAIN 1952' (upper left)

oil on board

47½ x 47½ in. (120.7 x 120.7 cm.)

Painted in 1952

\$300,000-500,000

PROVENANCE:

The Collection of Badrivishal Pittie, Hyderabad

Saffronart, 7 December 2006, lot 83

Acquired from the above by the present owner

LITERATURE:

A.S. Peerbhoy, *Paintings of Husain*, Bombay, 1955 (illustrated, unpaginated)

R. Bartholomew and S.S. Kapur, *Husain*, New York, 1971, pl. 31 (illustrated)

From his humble beginnings as a billboard painter in Bombay, Maqbool Fida Husain successfully transcended critical constraints and financial hardship to establish himself as one of the strongest artistic voices in newly independent India. The artist's deep engagement with history, civilization and heroic epics aided him in breaking away from rigid academic painting styles and creating a unique and strong artistic voice that never lost sight of the art heritage, energy and rhythm of the vast Indian landscape.

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

Throughout the 1950s, a pivotal decade in his career, Husain captured the charm and color of the Indian countryside in its most lyrical state, with men and women at rest and work alongside their homes and animals. It was during this time that Husain produced some of his most iconic works, exhibited in several countries, and represented India at the Venice Biennale twice.

The Pull is a formative work, painted in 1952 at a critical point in the development of the artist's unique visual vocabulary and the gestation of

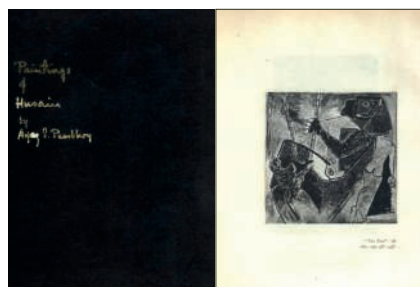
modern art in India. Viewed in this context, this painting takes on layers of meaning and complexity, addressing among other issues the supposed divides between tradition and modernity, past and present, that the newly independent nation of India and its artists were struggling with at the time.

In this painting, Husain draws from his observations of village life and the charms of rural India to portray a traditional puppeteer putting on a marionette performance at a local fair. Created with a restrained, earthy palette and the artist's characteristic bold, calligraphic lines, the angular figure of the puppeteer appears monumental, occupying almost the entire painted surface. In his hands he holds two decorated sticks that control the puppet-couple at his feet. Their blue bodies suggest that they probably represent Krishna and his companion Radha or Ram and his wife Sita, divine couples from the Indian epics *Mahabharata* and *Ramayana*. Like the artist, the puppeteer manipulates his figures to relate ancient stories of love, heroism and morality to his rapt audiences, ensuring that Indian myths and legends live on in contemporary times.

In every aspect of Husain's early paintings like this one, most notably color, form and subject matter, we are reminded that "behind every stroke of the artist's brush is a vast hinterland of traditional concepts, forms, meanings. His vision is never uniquely his own; it is a new perspective given to collective experience of his race. It is in this fundamental sense that we speak of Husain being in the authentic tradition of Indian art. He has been unique in his ability to forge a pictorial language which is indisputably of the contemporary Indian situation but surcharged with all the energies, the rhythms of his art heritage" (E. Alkazi, 'M.F. Husain: The Modern Artist & Tradition', *Art Heritage*, New Delhi, pp. 3-4).



R. Bartholomew and S.S. Kapur, *Husain*, New York, 1971, cover, pl. 31



A.S. Peerbhoy, *Paintings of Husain*, Bombay, 1955, cover



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

- MAQBOOL FIDA HUSAIN, 1955



517

PROPERTY OF A DISTINGUISHED COLLECTOR,
LONDON

517

JAMINI ROY (1887-1972)

Untitled (Gopini)

signed in Bengali (lower right)

tempera on card

22 x 17 in. (55.9 x 43.2 cm.)

\$12,000-18,000

PROVENANCE:

Acquired in Calcutta, 1956

Gifted to a Private Midwestern Collector,
circa late 1970s

Sotheby's New York, 19 September 2007, lot 4

Acquired from the above by the present owner

EXHIBITED:

London, Aicon Gallery, *Jamini Roy: A Collector's*

Perspective, October 2009

Lugano, Museo delle Culture, *Jamini Roy: From*

Tradition to Modernity, 12 June - 23 August 2015

LITERATURE:

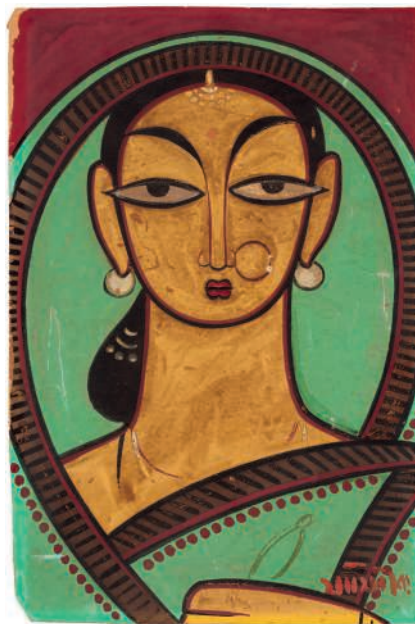
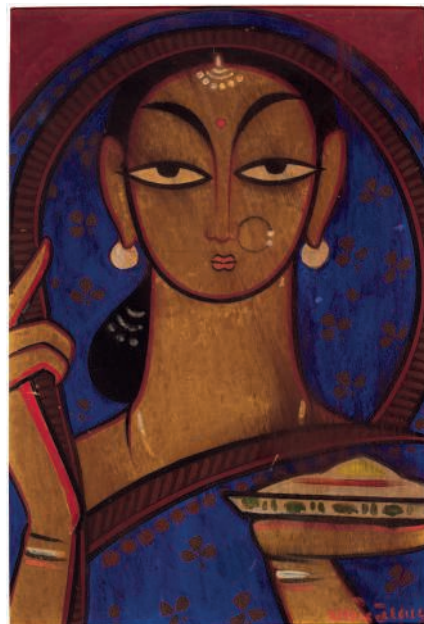
S. Datta, *Urban Patua: The Art of Jamini Roy*,

Mumbai, 2010, p. 15 (illustrated)

A. Borellini, F.P. Campione and C. Corni, eds.,

Jamini Roy: From Tradition to Modernity, Milan,

2015, p. 180 (illustrated)



518

PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA

518

JAMINI ROY (1887-1972)

Untitled (Woman in Blue; Woman in Green)

signed in Bengali (lower right) each

tempera on card

16% x 11¼ in. (41.6 x 28.6 cm.)

15% x 10% in. (40.3 x 27 cm.)

Executed *circa* mid-1940s

(2)

\$12,000-18,000

PROVENANCE:

Acquired by Joseph A. O'Brien, while stationed in

Calcutta as a member of the United States Army

Air Force, 1944-46

Thence by descent

PROPERTY FROM A DISTINGUISHED EAST
COAST COLLECTION

519

JAMINI ROY (1887-1972)

Untitled (Seated Woman)

signed in Bengali (lower right)

gouache on card

27 x 14¾ in. (68.6 x 37.5 cm.)

\$20,000-30,000

PROVENANCE:

Acquired during a stay in Japan and
travels in Asia, *circa* late 1940s and 1950s
Private Collection, United States
Christie's New York, 23 March 2010, lot 3
Acquired from the above by the
present owner





PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION

520

FRANCIS NEWTON SOUZA (1924-2002)

Standing Nude with Folded Arms

signed and dated 'Souza 53' (upper right); further titled, dated and inscribed 'Standing Nude / with folded arms / 1953 / 30 x 48"' (on the reverse)

oil on board

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

Painted in 1953

\$100,000-150,000

PROVENANCE:

Schuster Gallery, Detroit

Acquired directly from the artist by the present owner

LITERATURE:

A. Kurtha, *Francis Newton Souza: Bridging Western and Indian Modern Art*, Ahmedabad, 2006, p. 111 (illustrated)

This work is illustrated in the consignment listing of Eugene I. Schuster, London Arts Group, Detroit.

The nude female form was a subject of both momentous torment and endless fascination for Francis Newton Souza. Frequently revisiting this archetype throughout his career, Souza's extended engagement with the female figure is well documented. These works explore a wide range of physiognomies from the most sublime and tender nudes to distorted and grotesque figures, expressing Souza's complex views on the human condition, corruption, sexuality and religion.

Like the Tahitian nudes of Paul Gauguin, the subject of this painting, with her direct gaze and hands defiantly crossed under her breasts, communicates a strong sexual aura as well as a sense of the primitive, the other and the unfamiliar. Combining the thick black lines he is known for with an icon-like construction, the artist gives this statuesque nude a powerful sculptural quality that calls to mind Indian temple carvings, tribal art from Africa, and the early twentieth century works of artists like Pablo Picasso.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

521

MAQBOOL FIDA HUSAIN (1913-2011)

Painting II

titled, inscribed, signed and dated 'Painting II / At the outbreak of twilight
I took a flight from my mother's womb / and landed Pandharpur / on 17
sept. 1915. / Husain / 009' (on the reverse)

acrylic on canvas

30 x 40 in. (76.2 x 101.6 cm.)

Painted in 2009

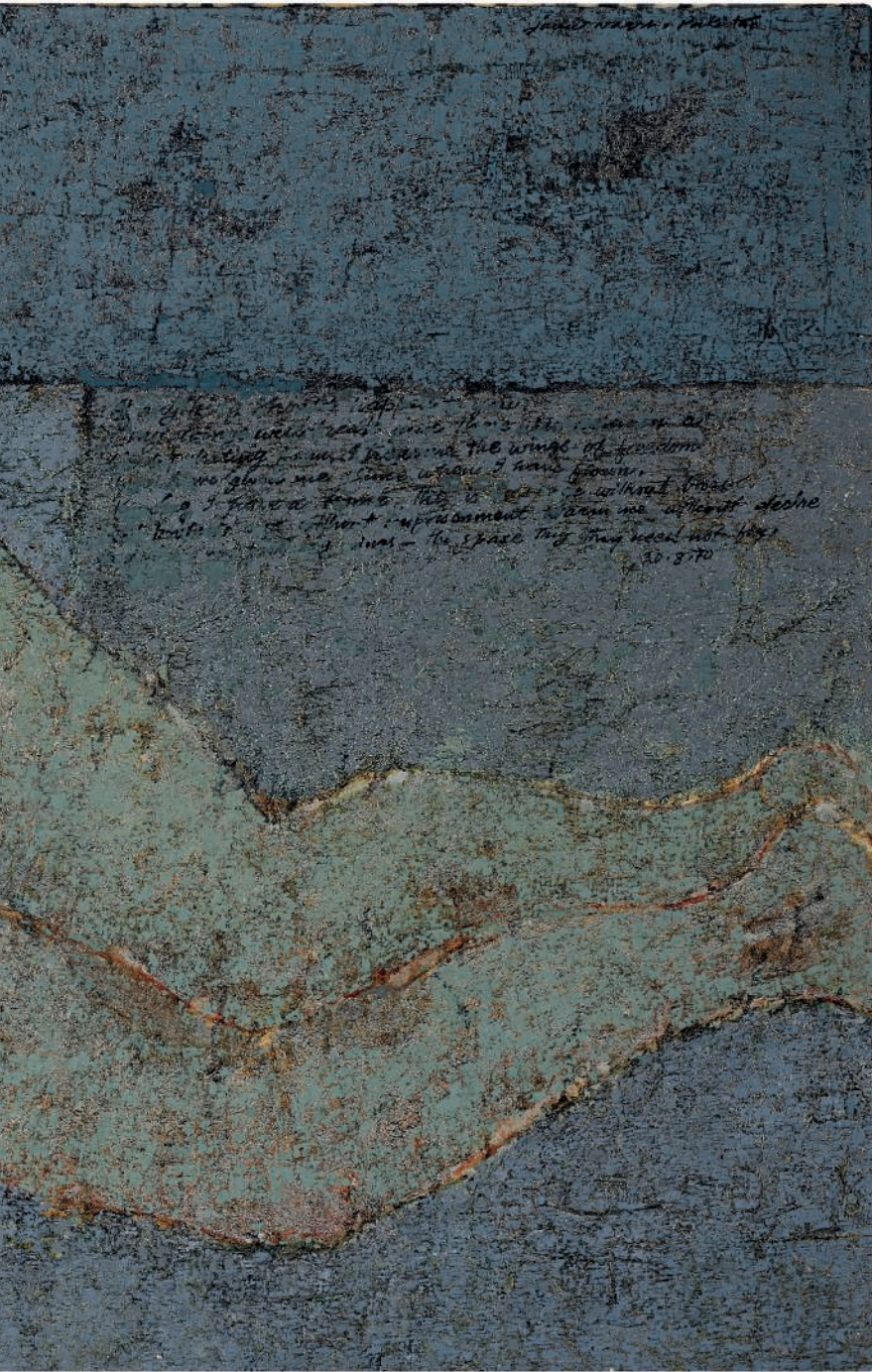
\$80,000-120,000

PROVENANCE:

Gifted by the artist to the present owner, 2009

For additional information, please see the catalogue note for lot 543





PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION, NEW YORK

522

JAMIL NAQSH (1938-2019)

Untitled (Nude with Dove)

signed and inscribed 'Jamil Naqsh, Pakistan' (upper
right) and indistinctly inscribed and dated '20.8.70'
(center right)

mixed media on canvas

34½ x 59¼ in. (87.6 x 150.5 cm.)

Painted in 1970

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist, Karachi

Among Pakistan's most significant figurative painters, Jamil Naqsh remained preoccupied with a few main subjects and themes over the course of his career, most notably female figures, horses and pigeons or doves. While the artist's female forms were often inspired by his companion and muse of almost 50 years, Najmi Sura, the doves he painted recall the birds that used to fly through the windows of his ancestral home in Kairana, Uttar Pradesh. After leaving India as a child, Naqsh studied at the Mayo School of Arts and Craft (now the National College of Arts) in Lahore, under the guidance of the modern miniaturist, Ustad Mohammad Sharif. Though he chose not to work in the miniature format himself, Naqsh's training led him to use calligraphy and human and animal figures as leitmotifs in his oeuvre.

In the present lot, one of the artist's earliest explorations of the female figure paired with a dove, Naqsh draws on his training and diverse later influences including Cubism in his use of a muted, almost monochromatic palette and fresco-like textured surface. Delicately manipulating shades of blue and grey in mottled layers, Naqsh creates a remarkable background on which his reclining nude seems to shimmer in and out of representation like an apparition. This painting is an exemplar of Naqsh's "distinctive personal style that influenced his contemporaries. Delicately layered particles of paint created infinitely subtle tones. The female form became a leitmotif; a full-figured, classical form. Juxtaposed with pigeons it was an inspiring coupling, the subject became a point of departure, revealing the artist's fascination with overlapping, weightless, transparent forms" (S. Naqsh and B. Shehzad, eds., *Jamil Naqsh, A Retrospective*, Karachi, 2003, p. 39).

Adding to that sense of mystery, the artist has inscribed and then partially painted over a verse of poetry above the figure's feet, engaging his viewers in a guessing game about his subject's mood and circumstances. The juxtaposition of the nude with a bird adds yet another layer of meaning to this enigmatic composition, simultaneously endowing it with a sense of melancholia and optimism.

Following an artistic career that spanned six decades, Jamil Naqsh passed away in May 2019. During his lifetime, he received several honors and awards in Pakistan, including the Shakir Ali Award in 1980, the President's Pride of Performance in 1989 and the prestigious Sitara-i-Imtiaz (Star of Excellence) in 2009. His works have been widely exhibited, and form part of important collections all over the world.



523

K.C.S. PANIKER (1911-1977)

Untitled (Tree)

Untitled (Road-Side Water Trough)

signed and dated 'K.C.S. Paniker '38' (lower right; lower left)

watercolor and pencil on paper

13 x 15 in. (33 x 38.1 cm.)

10¾ x 14 in. (27.3 x 35.6 cm.)

Executed in 1938; two works on paper (2)

\$5,000-7,000

PROVENANCE:

Private Collection, United Kingdom

Hannam's, Selborne, 13 November 2019, lots 2790 and 2791

Acquired from the above by the present owner



524

SAYED HAIDER RAZA (1922-2016)

Untitled (Trees in Landscape)

signed and dated 'RAZA 1955' (upper left); further signed, inscribed and dated 'RAZA / 55 Bd. Jourdan Paris 14e / 1953' (on the reverse)

oil on board

19¾ x 22 (49.8 x 56 cm.)

Painted in 1953-55

\$50,000-70,000

PROVENANCE:

Galerie Lara Vincy, Paris

Private Collection, Paris

Cornette de Saint Cyr, Paris

Acquired from the above by the present owner, 2014



524

Painted just a few years after Sayed Haider Raza's arrival in France, *Untitled (Trees in Landscape)* offers an understanding of the critical shift in the artist's oeuvre during the early 1950s. After founding the revolutionary Bombay based Progressive Artists' Group with Francis Newton Souza and Maqbool Fida Husain in 1947, the year of India's Independence, Raza left India for France, arriving in 1949 to attend the École Nationale Supérieure des Beaux-Arts. He excitedly recollects absorbing the thriving local scene and eagerly visiting all the museums, particularly drawn to the coloration and compositions of the Post-Impressionists. The palette and compositions of Paul Cézanne and Vincent Van Gogh in particular had a major impact on Raza's own iconography, as well as the French countryside he explored. Speaking about one of these museum visits the artist recalled that he "[...] cried in front of the portrait of Van Gogh. Cézanne led me away from the emotive approach to the rational approach in art" (S.H. Raza, *Itinerary*, New Delhi, 2015, p. 20).

In works from this period, the texture of Raza's brushstrokes thickened as he moved from using gouache and watercolor to oil, and his confident strokes seemed to carve the painted surface with their strength. The European landscapes Raza discovered during his travels in France, Spain and Italy at the time fuelled his experimentation in the genre. In the present lot, Raza's brush deftly delineates the tiled roofs of a group

of houses, against a landscape immersed in shadow, executed in an earthy palette of burnt sienna and deep umber. More prominent than the architectural structures, however, are the contours and colors of the primitive tree that rises between them, throwing into question the scale and perspective of this unique composition. *Untitled (Trees in Landscape)* precedes the tumbling French landscapes he would paint for the rest of the decade, as well as the abstract compositions inspired by nature that would soon follow.

As the artist notes, his early years in Paris provided him with experiences and tools that were essential in building the strong foundations on which his practice developed and evolved. "France gave me several acquisitions. First of all, 'le sens plastique', by which I mean a certain understanding of the vital elements in painting. Second, a measure of clear thinking and rationality. The third, which follows from this proposition, is a sense of order and proportion in form and structure. Lastly, France has given me a sense of 'savoir vivre': the ability to perceive and to follow a certain discerning quality in life" (Artist statement, G. Sen, *Bindu: Space and Time in Raza's Vision*, New Delhi, 1997, pp. 55-57). The 1950s were thus a critical decade for Raza, when the artist strove to reconcile his personal vocabulary and artistic sensibilities with the academic and modernist aesthetics in which he had immersed himself in the West.

TYEB MEHTA: DIAGONAL SERIES

Following a year-long stay in New York on a Rockefeller III Fund Fellowship in 1968, Tyeb Mehta abandoned the expressionistic style and thickly applied paint that had characterized his work in the preceding years. Instead, he was moved by minimalism, most notably by the works of Barnett Newman that he encountered for the first time in person in the United States. Soon, Mehta began painting pristine planes of saturated color, delineated by smooth, economical lines. Busy canvases were replaced with harmonious decluttered compositions, as his early modernist approach that celebrated the medium of paint itself gave way to the centrality and totality of the image. Characterized by flattened and effortlessly minimalist forms, the most striking element of these new paintings was Mehta's bisection of the surface using a single diagonal line. These entirely new paintings came to be known as Mehta's iconic 'diagonal series' and dominated his oeuvre in the 1970s.

In the present lot, Mehta's mulberry purple background is split open by segments of contrasting violet, red and blue color. The two central figures, seemingly spliced together with intertwined limbs, are violently divided by a clinically applied diagonal that partially bisects their torsos. This divide is echoed in the artist's crisp lines and triangles, and appears to extend across the painted surface from the lower left to upper right. The artist's control and restraint are evident here, allowing the viewer's gaze to rest on his figures unimpeded by any extraneous detail. Analyzing Mehta's works from this period, Prayag Shukla wrote, "Without the clutter of excessive detail on the picture-space, Tyeb refers us to an encounter - a relevant encounter - with humanity" (P. Shukla, 'The Question of Social Content: Four Artists, *Lalit Kala Contemporary* 24-25, New Delhi, 1978, p. 44). The artist's organization of line and color created a harmonious synergy that 'activated' the composition as Shukla noted.

In the present work, the diagonal is elegantly suggested, echoing through the composition. Instead of using a bold diagonal to dominate the composition, Mehta chooses to maintain focus on the interaction of the two central protagonists. Their individual bodies are at once amalgamated and disjointed, both in form and palette. However, there seems to be a cosmic link established between the two figures that transcends physical contact and communicates a certain tension indicative of the larger social context to which they belong.

The details in their faces reflect the pain and restlessness of their struggle for survival. In 1974, when this work was painted, Pria Karunakar described the powerful effects of Mehta's paintings saying, "They induce a feeling of disorientation and yet the lonely gesticulating hands are tender and open, or splayed for support [...] The emotional weight he throws into the canvas is expressionist at source, but it will freeze under the static definition of clean lines and angular edge" (P. Karunakar, 'Tyeb Mehta: Abstraction and Image', *Lalit Kala Contemporary* 17, New Delhi, 1974, p. 31).

Fellow artist Jagdish Swaminathan discussed Mehta's celebrated diagonal series in detail, explaining, "What strikes one immediately in these works, is the strictly formal geometrical arrangement, or invocation of space-colour, and the line embodying the figure pulled apart like a doll and put together again - laid flat, defining, so to speak, the iconographic area [...] What appears at first glance as a formal exercise in relating line to colour on a flat plane suddenly becomes very disturbing. While one was immediately moved by the angst portrayed in his former works, one could immediately reach out and share the unfathomable terror, the unrelieved sadness of man alienated, the present works enter the realm of the mystical; terror, pathos and sorrow are objectivised entities, masks, implacable deities, setting up a grotesque tableau. You enter a world of magic and are enthralled by the elemental dance of the emotions, which freeze and cease to speak the moment you seek to identify yourself with them. What Tyeb has achieved is a double transformation. In his former phase, he has isolated and insulated man's loneliness, protecting it, so to speak, from the profane. Now he has set it up in its own right, impervious to human touch, yet threatening man's complaisance" (J. Swaminathan in G. and U. Beier, 'Contemporary Art in India', *Aspect: Art and Literature*, Australia, no. 23, January 1982, unpaginated).

The qualities so succinctly elucidated by Swaminathan come to bear in this accomplished painting by Mehta. While the striking composition arrests attention on first glance, it is the deeper sense of anguish and despair on an almost cosmological level that attributes Mehta's canvas with such relentless potency. "His is a confrontation with human dignity, a true meditation on the murder of the human spirit" (K. Malik, 'As a Critic Looks at it', *Lalit Kala Contemporary* 37, New Delhi, 1991, p. 40).



The Progressive Revolution, Modern Art for a New India, exhibition catalogue, New York, 2018, cover, p. 123



Portrait of Tyeb Mehta. Image reproduced from *Tyeb Mehta*, exhibition catalogue, New Delhi, 1971-72

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

525

TYEB MEHTA (1925-2009)

Untitled

twice signed and dated 'Tyebe '74' (on the reverse)

oil on canvas

58% x 49 in. (148.9 x 124.5 cm.)

Painted in 1974

\$1,000,000-1,500,000

PROVENANCE:

Christie's Hong Kong, 6 July 2003, lot 84

Acquired from the above by the present owner

EXHIBITED:

New York, Queens Museum, *After Midnight, Indian Modernism To Contemporary India 1947/1997*, 8 March - 13 September, 2015

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

LITERATURE:

The Progressive Revolution, Modern Art for a New India, exhibition catalogue, New York, 2018, p. 165 (illustrated)

Lightning by M.F. Husain, exhibition catalogue, New York, 2019, p. 17 (illustrated)

I became interested in using pure colour and began experimenting with large areas of colour. Normally brush marks suggest areas of directions. I wanted to avoid all this... to bring the elements down to such a minimal level that the image alone would be sufficient to speak for itself.

-TYEB MEHTA, 2005



Tyeb Mehta, *Untitled (Diagonal)*, 1975.
Christie's, Mumbai, 18 December 2016, lot 111,
sold for \$1,508,217



PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

526

MANJIT BAWA (1941-2008)

Untitled

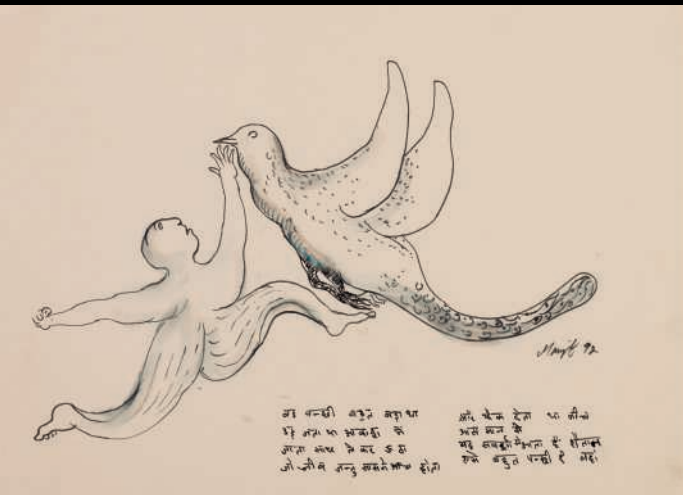
signed, dated and inscribed as illustrated

8¾ x 10½ in. (22.2 x 27 cm.) smallest; 14¾ x 10½ in. (37.5 x 27 cm.) largest
Executed in 1992; five works on paper, one double-sided (5)

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist, circa 1990s





527

PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

527

MANJIT BAWA (1941-2008)

Untitled (Shiva on Nandi)

signed and dated 'Manjit 90' (lower right)

felt tip pen and wash on paper

10 x 14¾ in. (25.4 x 37.5 cm.)

Executed in 1990

\$3,000-5,000

PROVENANCE:

Acquired directly from the artist, *circa* 1990s

PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

528

MANJIT BAWA (1941-2008)

Untitled (Durga)

signed, dated and inscribed 'Manjit 90 with love to Ashish on Diwali' (lower right)

felt tip pen on paper

14¾ x 11 in. (37.8 x 27.9 cm.)

Executed in 1990

\$2,500-3,500

PROVENANCE:

Gifted by the artist to the present owner, *circa* 1990s



528



529

PROPERTY OF A NOBLE LADY

529

B. VITHAL (1935-1992)

Untitled (Horses)

signed and dated 'B. Vithal. 27th April 1979' (center right)

oil on canvas

32 x 96 in. (81.3 x 243.8 cm.)

Painted in 1979

\$12,000-18,000

PROVENANCE:

Acquired directly from the artist by the present owner,
circa late 1970s

PROPERTY OF A NOBLE LADY

530

B. VITHAL (1935-1992)

Sur Bahar

signed and dated 'B. Vithal 76.' (upper left); further titled

'Sur Bahar' (on the reverse)

oil on canvas

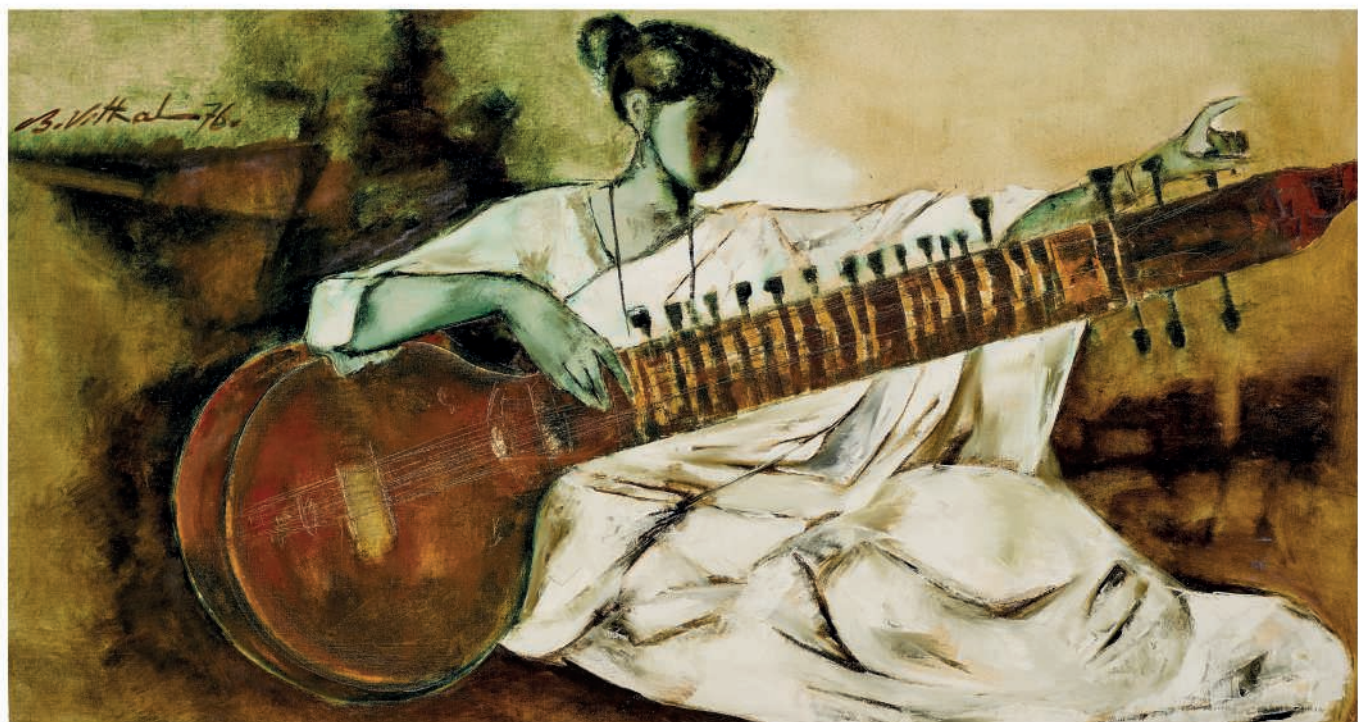
31¼ x 60 in. (80.6 x 152.4 cm.)

Painted in 1976

\$6,000-8,000

PROVENANCE:

Acquired directly from the artist by the present owner,
circa late 1970s



531

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled

signed in Hindi (lower right)

oil on canvas

50 x 40 in. (127 x 101.6 cm.)

Painted *circa* early 1960s

\$120,000-180,000

PROVENANCE:

Acquired in Bombay, *circa* 1960s

The Collection of Mrs. Priti Currimbhoy and Dr. Angelo Tealdo

Thence by descent

Private Collection, Australia

Sotheby's New York, 18 March 2015, lot 1353

Acquired from the above by the present owner

In painting after painting his colors shine out with an inner glow [...] His lines are quiet amid colors that have the design and luminosity of stained glass. The richness of this mystic illumination is reflected in his choice of colors: glowing blues, browns, and reds from the diagonal reaches of the spectrum, lit by patches of white [...] The result [...] is a near autonomy of colors, used in full awareness of their symbolic values, to create the very structure of painting in the manner of Cézanne and Matisse.

- R. BARTHOLOMEW AND S.S. KAPUR, 1972

The present lot exemplifies Maqbool Fida Husain's virtuosic ability to synthesize classical Indian aesthetics with aspects of European Modernism, a hallmark of his inimitable and acclaimed style. His use of luminous colors along with heavy impasto lends a sense of movement and emotive energy to his painting. Husain was strongly influenced by depictions of Indian mythology in classical painting and sculpture as well as the bright color palette of Mughal, Jain and Basholi miniature paintings, that he encountered on his regular visits to museums in India as well those abroad, like the Victoria and Albert Museum in London.

The depiction of female figures is also an integral part of Husain's compositions - their forms are often influenced by classical Indian sculpture, yet characterized by his strong, angular lines. Here, the unclothed woman could be a *yakshi* or fertility goddess, classically depicted standing with her hands wide open towards a flowering tree and with one raised foot in the air. The painting may also be viewed more simply as a portrayal of a village scene where a woman has drawn water from the village well and is about to return to her home balancing an imagined pot of water on her head. By incorporating commonplace iconography, Husain manages to make his works immediately accessible while retaining a mysterious and layered quality through the sensuality of the female form.

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

Universally acclaimed as one of India's most important modern masters, Maqbool Fida Husain is unique in the breadth of his artistic vision. From his humble beginnings as a billboard painter, Husain successfully transcended the constraints of regional aesthetics and public opinion. Each work by Husain is a paean to the Modernist idea that an artist is a visionary engaging in an act of metaphysical creation.



532

SAYED HAIDER RAZA (1922-2016)

Candamerie

signed and dated 'RAZA '69' (lower right); further signed, inscribed, dated and titled 'RAZA / P_790 '69 / 100 X 100 / "Candamerie"' (on the reverse) acrylic on canvas
39¼ x 39¼ in. (99.7 x 99.7 cm.)
Painted in 1969

\$150,000-200,000

PROVENANCE:

Private Collection, France
Acquired from the above

LITERATURE:

This work will be included in a revised edition of *S.H Raza: Catalogue Raisonné - Volume I (1958-1971)* edited by Anne Macklin

For all the tragic intensity of its smouldering fires, and the glare of its greenery, the world of Raza hangs in a torrent of potentialities, amid the contending powers of darkness and light.

- JACQUES LASSAIGNE, 1958

Candamerie represents a shift in Sayed Haider Raza's work, moving away from the Post-Impressionist style of his landscapes of the 1950s to a more expressionistic abstraction. This follows from Raza's 1962 visit to the United States and Canada, when he was invited to be a visiting lecturer at the University of California, Berkeley, and subsequently a Rockefeller Foundation Fellow. On this trip, he encountered the works of Mark Rothko, Sam Francis, Jackson Pollock and Hans Hoffmann at the height of the Abstract Expressionist movement in the United States.

"Rothko's work opened up lots of interesting associations for me. It was so different from the insipid realism of the European School. It was like a door that opened to another interior vision. Yes, I felt that I was awakening to the music of another forest, one of subliminal energy. Rothko's works brought back the images of japmala, where the repetition of a word continues till you achieve a state of elevated consciousness [...] Rothko's works made me understand the feel for spatial perception" (*Raza: Celebrating 85 years*, exhibition catalogue, New Delhi, 2007, unpaginated).

Raza painted *Candamerie* in 1969 at a point when this expressionistic style was fully mature. Intended as a bucolic landscape, Raza's favored genre, the composition is far from representational and relies primarily on the interplay of colors rather than line and form to convey the impression of place. Direct representation and naturalism is discarded, replaced with emotive gestural flickers and flashes of vibrant fleeting forms. The sublime beauty of the

landscape remains pervasive and integral to the essence of Raza's style as he begins to experiment with a less structured pictorial space and explores the translucent play of color and light in nature.

Here, burning reds, oranges and yellows suggest a blazing sun on a scorching day in a forest, and are contrasted with deep tones of brown and black, suggesting dappled shade and endowing the painting with an almost magical atmosphere. This painting is one of the artist's earliest explorations of the plasticity and potency of his palette, which became dominant in the 1970s, and is particularly evident in his monumental works like *Tapovan* (1972) and *La Terre* (1977). For the artist, black was a 'mother color', representative of creation and the source of all other colors on the spectrum. Black would soon become even more significant in Raza's oeuvre, as it turned in the 1980s to embrace geometric abstraction and works that centered on the *bindu* or central black dot.

In *Candamerie*, the artist's shimmering play of light and shade makes the painting come alive and evokes the rustling rhythm of the leaves in the wind on a hot summer day. The combination of sensual enjoyment and a tactile sense of painterliness imbues this painting with a fundamentally more mystic and conceptual imagery drawn from the artist's deeper understanding of ancient Indian art, as Raza moves beyond the merely representational into the realm of the spiritual.



VASUDEO S. GAITONDE

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

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

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

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

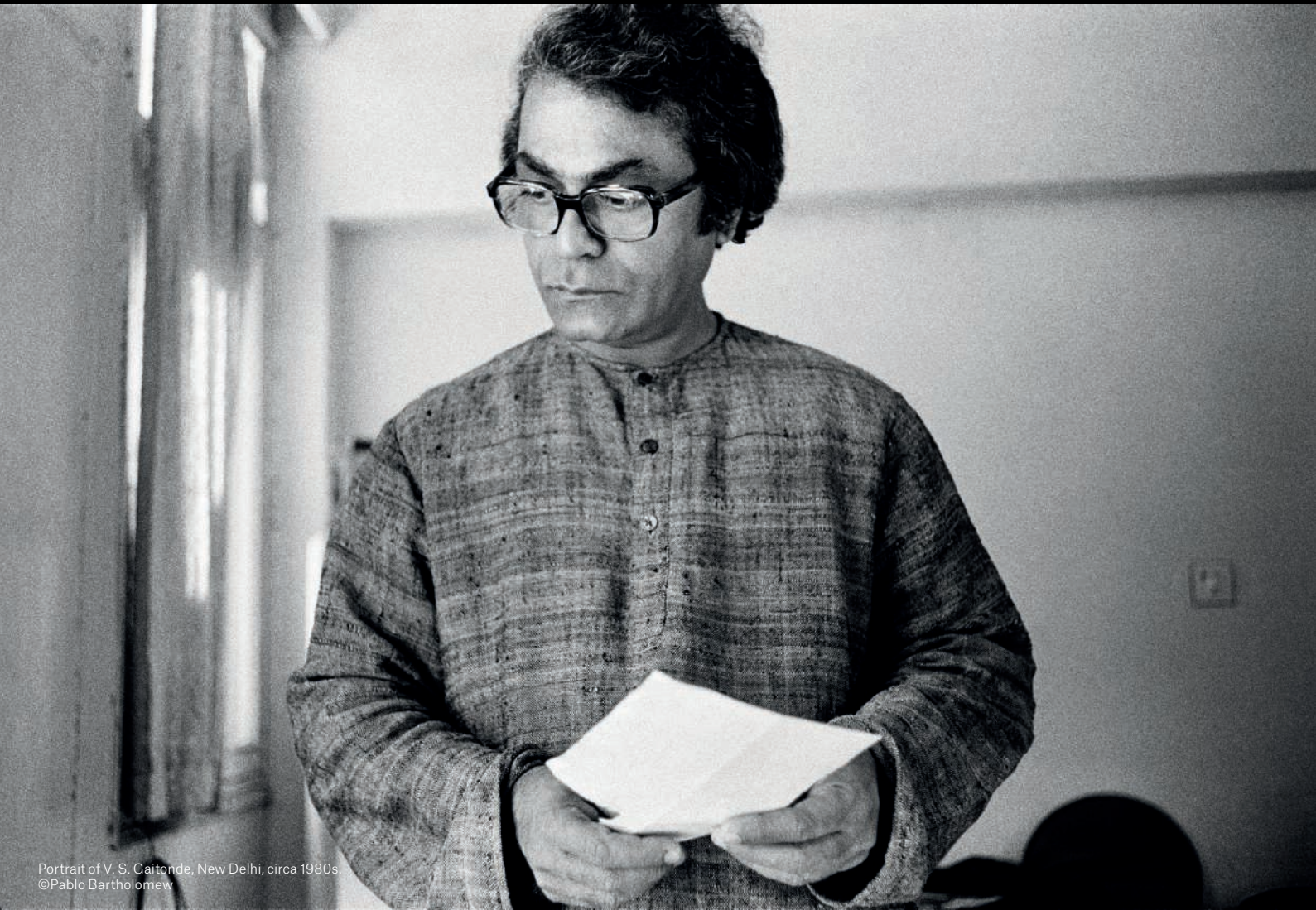
Writing about Gaitonde’s works in 1983, the same year as the present lot was painted, the critic Dnyaneshwar Nadkarni notes that they are like “vast, translucent pool[s] of paint, a reminder that the materials available to the artist themselves surrender the maximum of values [...] in these paintings,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

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

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



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



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

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

- DNYANESHWAR NADKARNI, 1983

PROPERTY OF A LADY

533

VASUDEO S. GAITONDE (1924-2001)

Untitled

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

oil on canvas

44¾ x 32 in. (113.7 x 81.3 cm.)

Painted in 1983

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

PROVENANCE:

Pundole Art Gallery, Bombay

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

LITERATURE:

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

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

- HEMANT SAREEN, 2015



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



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

534

SADEQUAIN (1930-1987)

Untitled (Arabesque)

signed 'SADEQUAIN' (on the reverse)

oil on canvas

47¼ x 70 in. (120 x 177.8 cm.)

Painted *circa* mid-1960s

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist, 1967

Private Collection, Paris

Acquired from the above by the present owner

LITERATURE:

S. Ahmad, *The Saga of Sadequain*, Vol. II, San Diego, 2015, p. 192 (illustrated)

"[Sadequain] intuitively declined the miniature, firstly because his talents demanded much bigger dimensions of space, much bigger brushes and knives and tubes of pigments, and secondly because it was impossible for him to arrest his growth and reduce himself to a mere illustrator. He wanted to create" (Y. Said, quoted in I. Dadi, *Modernism and the Art of Muslim South Asia*, 2010, p. 155).

Sadequain is considered one of South Asia's most important modern artists, and his public works adorn many of Pakistan's institutions and historic buildings such as Frere Hall in Karachi, the State Bank of Pakistan, Karachi, and the Lahore Museum. Sadequain came from a family of calligraphers which greatly influenced his style. While much of his work is broadly figurative, the formal qualities of calligraphy, so integral to visual and literary culture in Pakistan, dominated his aesthetic oeuvre. Whether as literal text in his paintings and drawings through quatrains of poetry, or as a compositional tool for his abstracted figures, calligraphy is at the heart of Sadequain's practice.

A romantic bohemian, Sadequain was drawn to Paris, where he lived from 1960 to 1967, following an invitation to visit from the French Committee of the International Association of Plastic Arts. His work was greeted warmly in Europe, winning him quick success including the laureate award and scholarship in the category 'Artists under 35' at the second Biennale de Paris in 1961, which allowed him to remain in the city. Reviewing the artist's work,

Raymond Cogniat, who founded the Biennale, noted, "His grand compositions in black and white demonstrate what close links exist between this art and its traditional sources, notably calligraphy, whose influence the artist himself recognises. The abstract art thus takes on the value of a mysterious language. On this secret significance of the manuscript, Sadequain adds up the impression of space, density, volume and the reality of matter, which transforms an abstract thought into a material fact in plastic" (R. Cogniat, *Le Figaro*, 16 October 1962).

Untitled (Arabesque) was painted in Paris during the mid-1960s, when Sadequain had fully embraced the flowing forms of calligraphy and was working on a series of compositions populated by dynamic, interwoven forms that seemed to have a life of their own. While many of his contemporaries in Pakistan expounded the miniature format in the scale of their work, Sadequain's diverse body of work often embraced the monumentality of the mural format. He believed that space was required to allow his creativity free reign and his work to grow organically and exponentially. Examples of this series of paintings from the 1960s that have come to auction in recent years have been on a modest scale. However, in the present large-format example, Sadequain masterfully adapts the intimacy of calligraphy to the scale of the mural. Painted at the end of Sadequain's successful stint in Paris, this exemplar of calligraphic abstraction represents the very essence of the practice of Pakistan's most celebrated modern painter.



The artist with his father Sibtain Naqvi, Paris, March 1967. Image courtesy the Sadequain Foundation





535

PROPERTY FROM AN INTERNATIONAL COLLECTION

535

KHADIM ALI (B. 1978)

Untitled (from the Haunted Lotus series)

signed and inscribed in Persian (lower left)

gouache, ink and gold leaf on Wasli

27½ x 21¾ in. (69.9 x 54.9 cm.)

Executed in 2013

\$5,000-7,000

PROVENANCE:

Gandhara Art, Hong Kong

ARNDT, Singapore

Acquired from the above by the present owner

EXHIBITED:

Hong Kong, Hong Kong Visual Arts Centre, *Haunted Lotus, Khadim Ali*, 17-28 October 2013

LITERATURE:

Haunted Lotus, Khadim Ali, exhibition catalogue, Hong Kong, 2013, p. 50 (illustrated)

PROPERTY FROM A PRIVATE COLLECTION, NEWCASTLE UPON TYNE

536

IMRAN QURESHI (B. 1972)

Dedicated To

inscribed, signed and dated in Urdu (center); further

inscribed, titled and dated (MOHAMMAD IMRAN QURESHI

"DEDICATED TO" / Medium: Gouache, / Photo-transfer on

WASLI / Date: 1999 / Price: Rs. 13,000/=

(on label on the reverse)

gouache and photo transfer on Wasli

10¾ x 14¾ in. (27.3 x 37.5 cm.)

Executed in 1999

\$10,000-15,000

PROVENANCE:

Off-Set Portfolio Centre, Islamabad

Acquired from the above by the present owner in 1999

EXHIBITED:

Islamabad, Off-Set Portfolio Centre, *An Exhibition of Miniature Paintings*, 23 August - 5 September, 1999



536

Imran Qureshi is a significant figure in the artistic movement called 'Neo Miniaturism' that originated in Lahore, and also teaches miniature painting at the National College of Arts in the city. Trained in the traditional miniature painting styles and techniques, the artist pushes the boundaries of this art form to accommodate contemporary contexts, and is known for influencing a wave of younger practitioners in this field. Qureshi's works propose a new aesthetic in miniature painting that involves blending traditional styles with postmodern materials and innovations, and the present lot is a fine example of this union in his work.

This finely detailed painting appears as an open page of an illustrated book. The left hand side of the painting depicts the pattern for a collarless shirt as well as the final garment based on this pattern, laboriously stitched by the *darzi* or tailor depicted on the right. Through the miniature format, Qureshi manages to intricately depict the tailor's meticulous, step-by-step process, alluding to the precision with which he measures, cuts and sews his creations. The image of the *darzi*'s scissors in *Dedicated To* will later become the primary motif and subject of the artist's *Easy Cutting* series of paintings. This early

work may be read as a representation of contemporary Pakistan, marked by the displacement of traditional roles like the *darzi*, and the constant struggle to retain identities amidst the turmoil of a sociopolitically fractured nation. *Dedicated To* is in some ways a tribute to the artistry and dedication of the humble tailor, his life carefully rendered in Qureshi's fine hand.

Over the last decade, Qureshi's work has won the artist international acclaim. Solo exhibitions of his work have been held at the National Cathedra, Washington DC, in 2018; Museo Civico, San Gimignano, and the Barbican, London, in 2016; Eli and Edyth Broad Art Museum, East Lansing, and the Aga Khan Museum, Toronto, in 2014; and Museo d'Arte Contemporanea Roma (MACRO), Rome, in 2013. In 2013, he was also commissioned to create a site-specific work for the Roof Garden of the Metropolitan Museum of Art in New York and was recognised as the Deutsche Bank Artist of the Year. His works are part of the permanent collections of major institutions around the world, including the Metropolitan Museum of Art, New York, the Victoria and Albert Museum, London, and the Kiran Nadar Museum of Art, New Delhi.

537

SHILPA GUPTA (B. 1976)*BlindStars StarsBlind*

animated light installation
192 in. (487.7 cm.) diameter
Executed in 2008; number three from an edition of three

\$60,000-80,000

PROVENANCE:

Sakshi Gallery, Mumbai
Acquired from the above by the present owner

EXHIBITED:

Mumbai, Bodhi Art, *BlindStars StarsBlind - Shilpa Gupta*, 2008 (another edition)
Berlin, Bodhi Art and Galerie Volker Diehl, *BlindStars StarsBlind - Shilpa Gupta*, 13 June - 3 August, 2008 (another edition)
San Gimignano, Galleria Continua, *Shilpa Gupta - Second Moon*, 14 February - 2 May, 2009
Taipei, Museum of Contemporary Art (MOCA), *Finding India: Art for the New Century*, 22 October - 12 December, 2010
Rio de Janeiro and Brasília, Centro Cultural Banco do Brasil; Belenzinho, Sesc São Paulo, *India! Lado a Lado*, October 2011 - July 2012

Shilpa Gupta, an interdisciplinary conceptual artist based in Mumbai, is known for her multimedia oeuvre that includes photography, interactive digital installations, sound and light based works and performance. Her works are politically informed and often confront viewers with contemporary issues, from border security to intersections of religion and technology. The artist's works were shown as part of the Venice Biennale in 2019, and at the Kochi-Muziris Biennale in 2018. Gupta's work is regularly featured at major museums and institutions around the world. In 2010, the OK Center for Contemporary Art in Linz held a ten year survey show of her practice.

The present lot, an animated light installation, is comprised of small string lights arranged in a halo-like composition, spelling out the words 'blind' and 'stars' four times each. The words pulse on and off slowly, leaving a grave, lingering afterglow. Describing the work, curator Tereza de Arruda notes that it "refers to the social expectations mainly in societies with flexible borders between its social classes/castes. The object is made up of an interplay of lights that alternate to make the words partially visible. They remain in the shadow and can only be seen when the lights that compose a given word are turned on. The brightness of the words can make it hard to see them, just like the fake dazzle of certain artificial contexts. With a population consisting mainly of young people, this segment of Indian society allows itself to be misled by illusions and promises spread mainly by the communication media" (T. Arruda, *India! Lado a Lado*, Sao Paulo, 2011, p. 88).

LITERATURE:

BlindStars StarsBlind - Shilpa Gupta, exhibition catalogue, Heidelberg, 2008, pp. 7, 9 (another edition illustrated)
D. Sausset, 'L'Inde Nouvelle De Shilpa Gupta', *Connaissance des ARTS*, January 2009, p. 49 (illustrated)
F. Bousteau, 'Ou l'inconscient Artistique', *Beaux Arts*, March 2009, p. 85 (illustrated)
V. Shivadas, 'In Conversation with Shilpa Gupta', *Art & Deal*, Vol.6, No.3, July 2009, p. 26 (illustrated)
N. Adajania ed., *Shilpa Gupta*, New Delhi, 2009, pp. 220-221 (illustrated)
Shilpa Gupta : Château de Blandy-les-Tours, exhibition catalogue, Seine-et-Marne, 2010, pp. 68-77 (illustrated, unpaginated)
N. Adajania, 'Shilpa Gupta', *India Perspectives*, New Delhi, Vol. 24, No. 6, 2010, p. 131 (illustrated)
A. Stellatelli, *The Indian Renaissance, A research project on the new frontiers of art*, Savigliano, 2011, front cover, p. 21 (illustrated)
India! Lado a Lado, exhibition catalogue, Sao Paulo, 2012, pp. 88, 90-91 (illustrated)
Follia Continua! 25 Years of Galleria Continua, exhibition catalogue, Paris, 2015 (illustrated, unpaginated)

While the shuffled combination of 'blind' and 'stars' can convey a number of meanings, it is clear that a tension exists between the two ideas; that there is an ominous irony living between dazzling illumination and lack of sight. With the momentous size and eye-catching medium of this work, Gupta confronts her viewers, challenging us to acknowledge and hopefully move past the illusions we cultivate and live with.

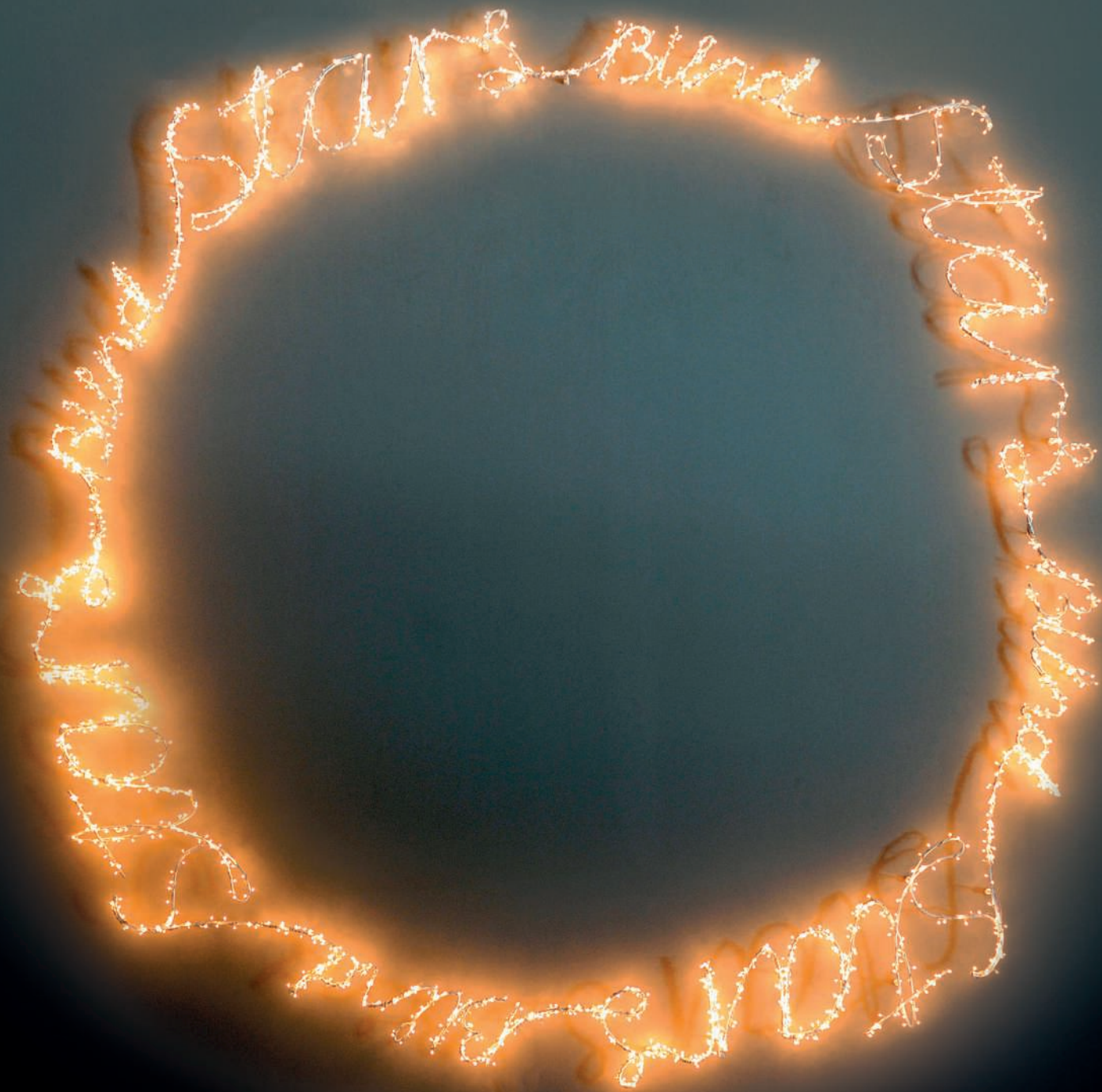
"In Gupta's hands, the line is a marker of political geometry. She recasts, in a political sense, Paul Klee's idea of the image as an outcome of taking the line for a walk [...] Gupta's repurposing of Klee is symptomatic of a shift from the modernist concerns of an earlier generation, fixated on surrealism and abstraction, to a contemporary conceptualist practice that is concerned with linguistic complexity and the unfolding repertoire of the performative. Gupta's line is a marker of territory and exit routes; it is a major trope in her interrogation of the prevailing discourses of order and control [...] "Blind Stars_Stars Blind", [is] a line of words that forms a circle of yellow light, words fading in and out, dancing with changing partners to form a segue of shuffled meanings. The slow drug of poetry illuminates a simple but profound paradox: What are you looking at - it asks us - the corona or the eclipse?" (N. Adajania, 'Where to Draw the Line?', *BlindStars StarsBlind*, exhibition catalogue, Berlin, 2008, p. 5).



Lot 538 exhibited in *Finding India: Art for the New Century*, Museum of Contemporary Art (MOCA), Taipei, 2010



Lot 538 exhibited in *Shilpa Gupta - Second Moon*, Galleria Continua, San Gimignano, 2009. Photograph by Ela Bialkowska, image courtesy Galleria Continua



PROPERTY FROM AN INTERNATIONAL COLLECTION

538

NALINI MALANI (B. 1946)

Broken #2

reverse painting in acrylic, ink and enamel on acrylic sheet
60 in. (152.4 cm.) diameter
Executed in 2009

\$60,000-80,000

PROVENANCE:

Chemould Prescott Road, Mumbai
Acquired from the above by the present owner

Born in Karachi in 1946, Nalini Malani moved to Calcutta with her family shortly before the partition of the subcontinent the following year. Several decades later, her work continues to be shaped by her family's experiences as refugees at that time, focusing on themes of memory, politics and identity through a meditative and poetic vocabulary. Asserting the postcolonial's claim to the indigenous and the 'other' as an active process of decolonization, Malani is unapologetic in her appropriation of imagery from a multitude of cultures and time periods.

In her paintings on clear acrylic sheets, Malani uses the Eighteenth Century Chinese technique of reverse painting to create images of moving figures. This technique, which she learned from fellow artist Bhupen Khakhar, involves applying layers of paint in reverse order, beginning with the figures and then moving on to the background, then turning the sheet over to view the final image. For Malani, this process of painting the final touches first represents a subversion of conventions, allowing her to "unlearn art school, where you learn to build up layers of oil paint" (S. Seervai, 'Listening to the Shades,' *Wall*

EXHIBITED:

Mumbai, Chemould Prescott Road, *Splitting the Other*, 1-30 November 2010

LITERATURE:

S. Deman, 'Nalini Malani - L'engagement au féminin', *Arts Hebdo Medias* website, 15 May 2009 (illustrated)

Nalini Malani - Splitting the Other: Retrospective 1992-2009, exhibition catalogue, Berlin, 2010, p. 116 (illustrated)

B. Schwabsky, *Vitamin P2: New Perspectives in Painting*, London, 2011, p. 201 (illustrated)

Street Journal, 7 December 2013, accessed December 2018). In the act of reversing the surface, the artist's expressive brushstrokes are put at a distance and shielded behind the clear mylar, denying the fetishizing of the bodies on display and encouraging the viewer to focus on the composition in its entirety.

Celebrating Malani's distinguished career spanning more than five decades, last year Fundació Joan Miró in Barcelona awarded her the Joan Miró Prize, and is currently hosting her exhibition *You Don't Hear Me*. Malani also received the first Contemporary Fellowship awarded by the National Gallery, London, this year, supporting a two-year research, production, and exhibition program at the Holburne Museum in Bath. A major retrospective of Malani's work was held in two parts at the Centre Pompidou, Paris (2017) and Castello di Rivoli, Turin (2018), and her work has been included in numerous exhibitions worldwide including at the Dr. Bhai Daji Lad Museum, Mumbai (2020), the Stedelijk Museum, Amsterdam (2017), the Museum of Modern Art, New York (2016) and the Kiran Nadar Museum of Art, New Delhi (2014).



Nalini Malani, Splitting the Other exhibition poster featuring lot 538. Image courtesy Chemould Prescott Road



•539

T.V. SANTHOSH (B. 1968)

Your Terrorist, Our Freedom Fighter

twice titled, inscribed, dated and signed "YOUR TERRORIST
OUR FREEDOM FIGHTER' / T.V. SANTHOSH 2004 / OIL
ON CANVAS / SIZE 5' X 8' (DIPTYCH) / T.V. Santhosh'
(on the reverse)

oil on canvas; diptych

59% x 95% (150.8 x 241.6 cm.)

Painted in 2004

\$25,000-35,000

PROVENANCE:

Private Collection, New Delhi
Phillips London, 14 April 2014, lot 16
Private Collection, UK

EXHIBITED:

New Delhi, Nature Morte, *Unresolved Stories*, 2004

LITERATURE:

T.V. Santhosh, Unresolved Stories, exhibition catalogue,
Mumbai, 2007, pp. 35-36 and 122 (illustrated)

T.V. Santhosh paints in vivid neon colors, recreating the effect of a photographic negative to interrogate our perception of war and terrorism. He explains, "It all started off from a casual observation while working on my computer. While manipulating an image I accidentally inverted the colours and turned it into a negative and was amazed by the transformation, because though everything of the original image is encoded in the negative you cannot recognize the specificities. That was an interesting twist. If you turn the image of an enemy fighter into a negative, all of a sudden you can no longer recognize him though it is still the same image. I found that the negative image acquires some kind of neutrality that makes it travel beyond its local meanings and become something universal" (Artist statement, N. Adajania and B. Parthan, *T.V. Santhosh, Unresolved Stories*, Mumbai, 2007, pp. 16-17).

In *Your Terrorist, Our Freedom Fighter*, Santhosh underlines the idea that every image carries multiple layers of meaning and can be interpreted differently by each of its viewers. Like the double-image, the title of this work references this fact: the same actions, and the people that carry them out, can be seen in diametrically opposing ways depending on the context and perspective of the observer. In repeating his subject, a figure in a position of surrender, with only differences in palette on each panel of this diptych, Santhosh acknowledges that very different fates could await this man depending on whether he is seen as friend or foe. Although painted in 2004, this series of images gained further poignancy following the 2008 attacks in Mumbai, the artist's home, showing how an image can continue to gain new meaning as the world around us changes. This fact is highlighted again when we look at the face covering Santhosh's subject wears, perhaps intended to conceal his identity, but today a timely nod to a very different kind of terror spurred by a global pandemic.







PROPERTY OF A PRIVATE AMERICAN COLLECTOR

540

FRANCIS NEWTON SOUZA

(1924-2002)

Untitled (Landscape)

signed and dated 'Souza 99' (upper left)

acrylic and oil pastel on paper

21 $\frac{7}{8}$ x 29 $\frac{1}{2}$ in. (55.5 x 75 cm.)

Executed in 1999

\$8,000-12,000

PROVENANCE:

Private Collection, Schenectady

Acquired from the above by the present owner, 2008

540

541

JAGDISH SWAMINATHAN (1928-1994)

Untitled (Bird, Tree and Mountain Series)

signed and dated in Hindi (on the reverse)

oil on canvas

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

Painted in 1983

\$60,000-80,000

PROVENANCE:

Private Collection, Mumbai

Christie's South Kensington, 10 June 2009, lot 60

Acquired from the above

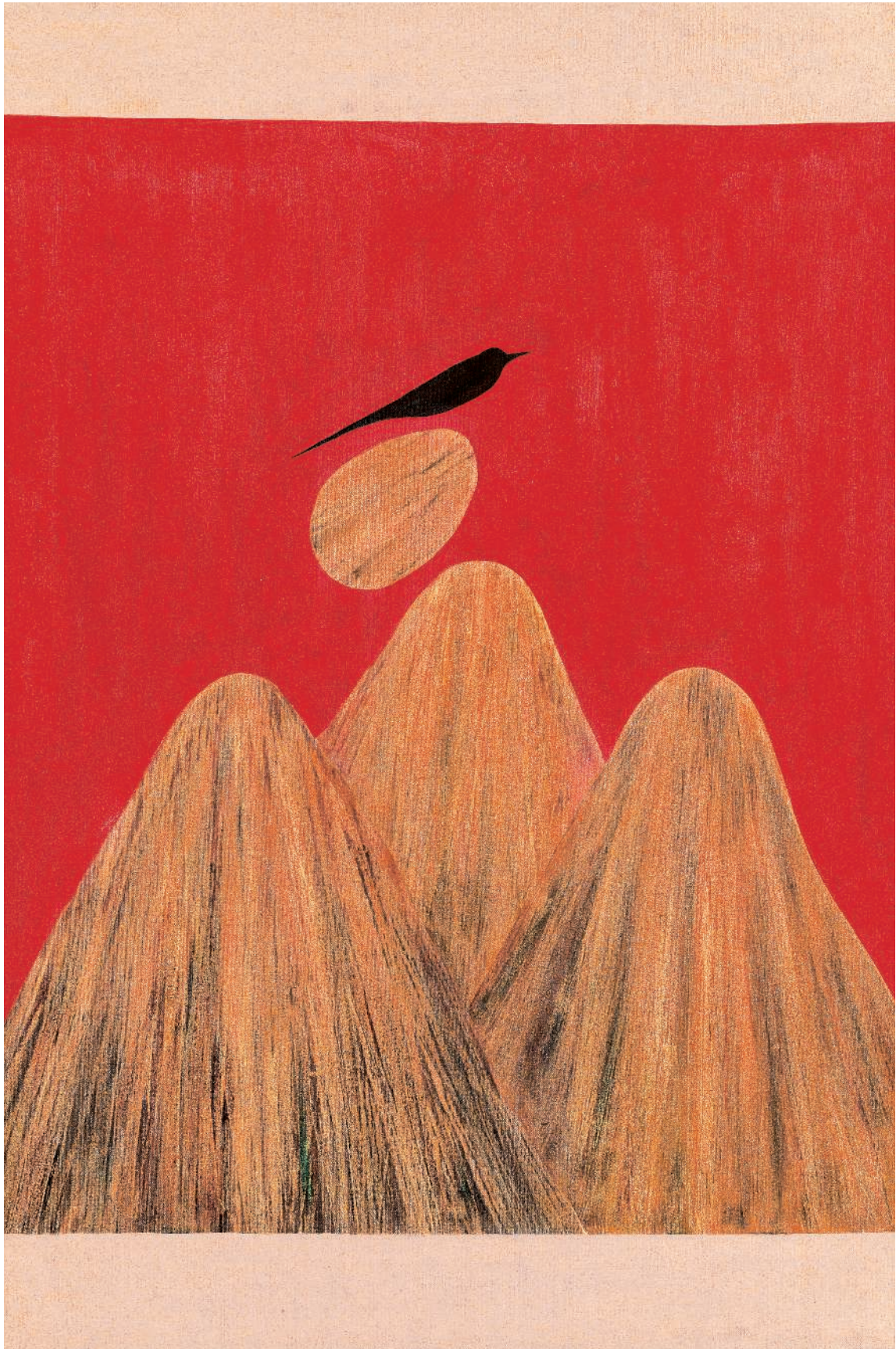
"To understand colour as harmony was to limit oneself to look at it as representation, be it in terms of nature association or representation [...] Here all the rules of tonalities, of harmonies, of warm and cool colour broke down. Thus primary colours could be used to achieve an inward growing, meditative 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 painting, 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 Swaminathan's 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 the undiscovered forces of nature through art.





542

PROPERTY OF A NOBLE LADY

542

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Horse)

signed in Hindi and initialed in Urdu (upper right)

oil on canvas

28¼ x 22 in. (71.7 x 55.9 cm.)

Painted circa 1970s

\$50,000-70,000

PROVENANCE:

Pundole Art Gallery, Mumbai

Acquired from the above by the present owner, circa 1970s

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION, NEW YORK

543

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Horses)

inscribed in Urdu (upper right)

acrylic on canvas

40 x 30 in. (101.6 x 76.2 cm.)

Painted in 2009

\$80,000-120,000

PROVENANCE:

Gifted by the artist to the present owner, 2009

Maqbool Fida Husain's horses, perhaps the artist's most well-known subject, draw from both personal and universal influences. The equine figures became a central part of his oeuvre in the early 1950s, when he first painted the animal, and continued to gallop across his canvases till his very last years of painting. These horses are typically depicted as strong creatures with reared heads, flared nostrils, flying manes and a tremendous sense of movement, representative of power, knowledge, sensuality and virility.

The present lot, painted in 2009, was gifted by the artist to a family who he enjoyed a close friendship with for over thirty years. Husain spent many evenings at their home in Manhattan, where they hosted several birthday celebrations for him over the years. This painting, along with lot 521, was gifted by Husain to these friends, on the artist's final trip to the United States. Following dinner at their home one evening, Husain requested his hosts accompany him back to his hotel, saying he had something for them. In his suite, the artist had set up a small studio, and these two luminous paintings rested upon easels waiting to be taken to their new home.

This radiant painting has an unusually vivid palette, dominated by gold, red and blue, and appears at once compelling and tender. Here, the artist's signature horse is an ornamented mare, affectionately looking over her young, energetic foal. Above the two horses, Husain inscribed an Arabic verse from the Hadith or sayings of Prophet Muhammad, which reads 'God is beautiful and loves beauty'.

Painted as Husain approached the age of 100, looking back on a career that spanned more than half a century, this charming work seems to wistfully reflect on the cyclical nature of life, representing perhaps the artist's imaginings of long anticipated reunions with loved ones including his mother, who he lost at a very young age.





544

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

544

JAMINI ROY (1887-1972)

Untitled (Horse)

signed in Bengali (lower right)

tempera on card

18¾ x 11¼ in. (47.6 x 29.8 cm.)

Executed circa mid-1940s

\$5,000-7,000

PROVENANCE:

Acquired by Joseph A. O'Brien, while stationed in Calcutta as a member of the United States Army Air Force, 1944-46

Thence by descent

PROPERTY FROM A PRIVATE COLLECTION, WASHINGTON

545

ZAINUL ABEDIN (1914-1976)

Untitled (Bull); Untitled (Boat Race)

signed and dated 'Zainul 1966' (upper right); signed 'Zainul' (lower left)

ink and wash on paper

7 x 10⅞ in. (17.8 x 27.6 cm); 8¼ x 13⅝ in. (20.9 x 34 cm.)

Executed in 1966; two works on paper

(2)

\$5,000-7,000

PROVENANCE:

Acquired in Dhaka by the present owner



545

PROPERTY OF A DISTINGUISHED COLLECTOR, LONDON

546

JAMINI ROY (1887-1972)

Untitled (Alpona with Elephants)

signed in Bengali (lower right)

gouache on card

21 x 25½ in. (53.3 x 64.8 cm.)

\$18,000-25,000

PROVENANCE:

Acquired in New York, 1959-60

Christie's, New York, 16 September 2008, lot 137

Acquired from the above by the present owner

EXHIBITED:

Lugano, Museo delle Culture, *Jamini Roy: From Tradition to Modernity*, 12 June - 23 August, 2015

LITERATURE:

S. Datta, *Urban Patua: The Art of Jamini Roy*, Mumbai, 2010, p. 51 (illustrated)

A. Borellini, F.P. Campione and C. Corni, eds., *Jamini Roy: From Tradition to Modernity*, Milan, 2015, p. 151 (illustrated)



546

PROPERTY OF A DISTINGUISHED COLLECTOR, LONDON

547

JAMINI ROY (1887-1972)

Untitled (Landscape)

initialed 'J.R.' (lower right)

oil on canvas

22 x 25¾ in. (55.9 x 65.4 cm.)

\$18,000-25,000

PROVENANCE:

Formerly from the Collection of Count Stanislas

Ostorog, Ambassador of France to India (1951-59)

Sotheby's New York, 19 September 2006, lot 31

Acquired from the above by the present owner

EXHIBITED:

London, Nehru Centre, 21-28 August, 2007

Lugano, Museo delle Culture, *Jamini Roy: From Tradition to Modernity*, 12 June - 23 August, 2015

LITERATURE:

S. Basu, *Re-Imagine: India-UK Cultural Relations in the 21st Century*, New Delhi, 2013 p. 121 (illustrated)

A. Borellini, F.P. Campione and C. Corni, eds., *Jamini Roy: From Tradition to Modernity*, Milan, 2015, p. 103 (illustrated)



547



548



549

PROPERTY FROM A PRIVATE COLLECTION, STIRLING

548

WALTER LANGHAMMER (1905-1977)

Untitled (Still Life with Teapot)

signed 'Langhammer' (lower right)

oil on canvas

17 x 30 in. (43.2 x 76.2 cm.)

\$4,000-6,000

PROVENANCE:

Gallery Chemould, Bombay

Private Collection, Scotland

Acquired from the above by the present owner

PROPERTY FROM A PRIVATE COLLECTION, STIRLING

549

WALTER LANGHAMMER (1905-1977)

Untitled (Still Life with Fruit)

signed 'W Langhammer' (lower right)

oil on canvas

23½ x 25 in. (59.7 x 63.5 cm.)

\$6,000-8,000

PROVENANCE:

Gallery Chemould, Bombay

Private Collection, Scotland

Acquired from the above by present owner



PROPERTY FROM A PRIVATE COLLECTION, UNITED KINGDOM

550

B. VITHAL (1935-1992)

Untitled (Still Life)

inscribed, signed and dated 'B. VITHAL. / B. Vithal -1990' (on the reverse of canvas)

mixed media on canvas; bronze

48 x 41 $\frac{7}{8}$ (104.1 x 106.4 cm.) canvas; 8 x 16 x 10 $\frac{3}{4}$ in. (20.3 x 40.6 x 27.3 cm.) sculpture

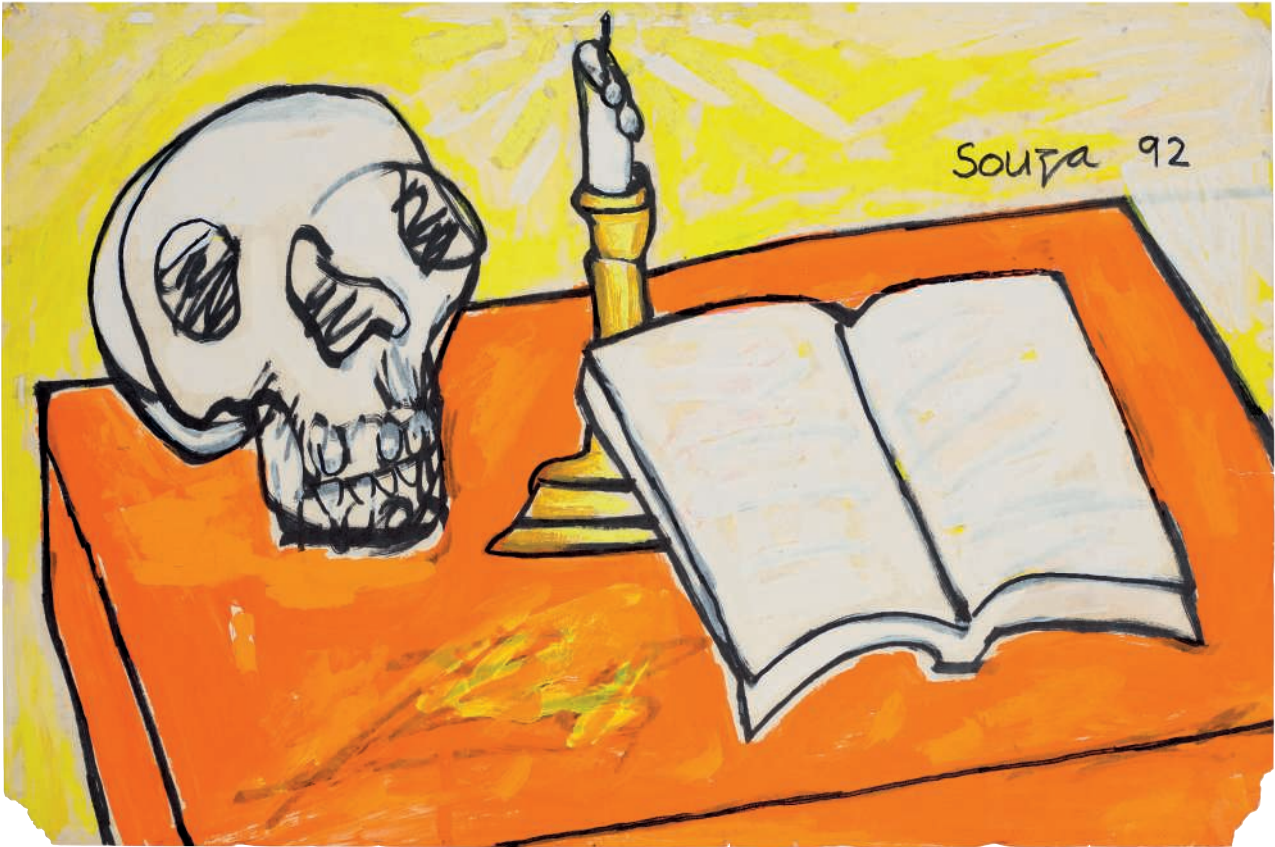
Painted and executed in 1990; one work on canvas and one sculpture (2)

\$6,000-8,000

PROVENANCE:

Jehangir Art Gallery, Mumbai

Acquired from the above by the present owner



PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

551

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Still Life with Skull)

signed and dated 'Souza 92' (upper right)

acrylic and felt tip pen on paper

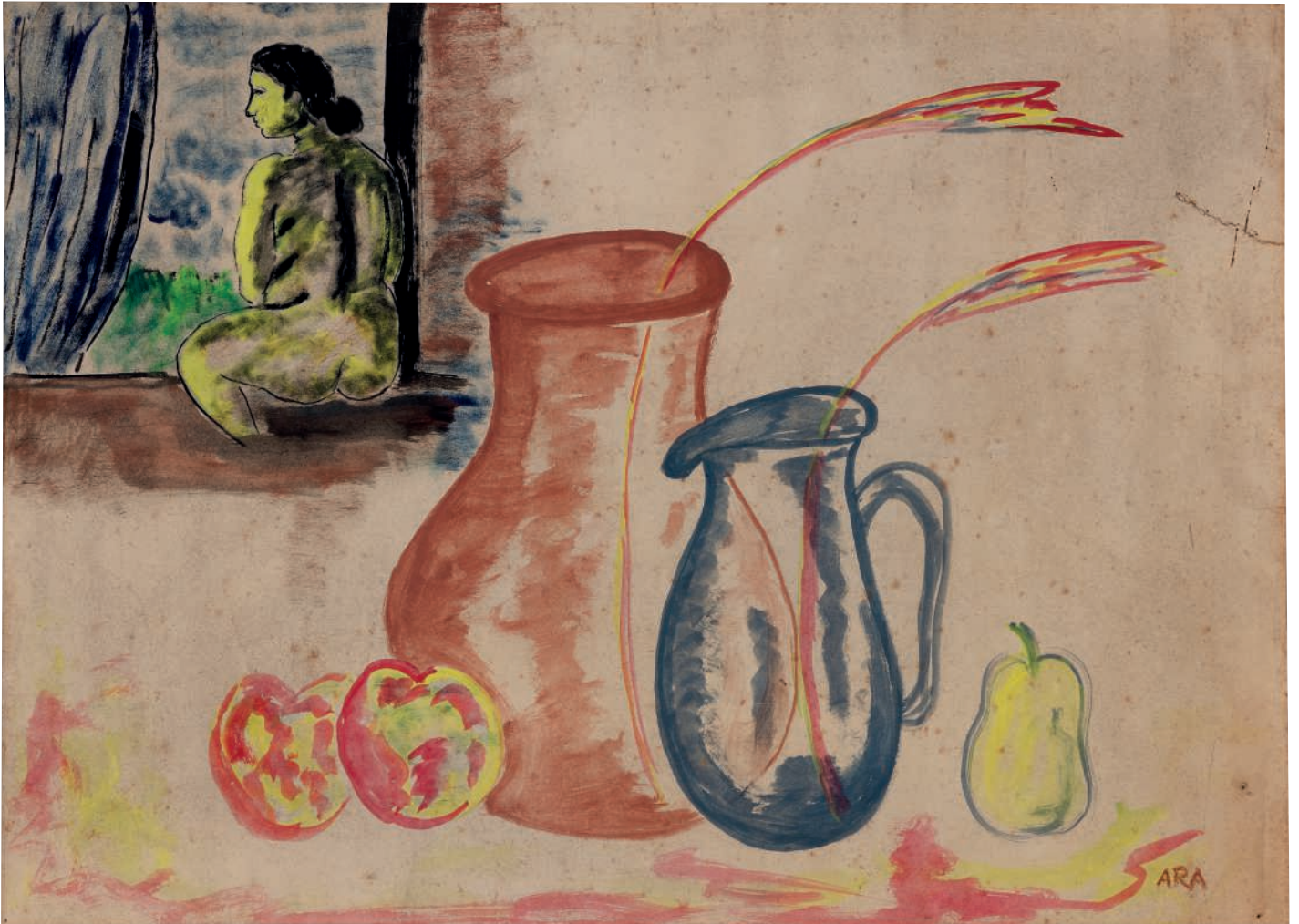
12 x 17¼ in. (30.5 x 45.1 cm.)

Executed in 1992

\$5,000-7,000

PROVENANCE:

Acquired directly from the artist, *circa* 1990s



552

KRISHNAJI HOWLAJI ARA (1914-1985)

Untitled (Woman at Window)

signed 'ARA' (lower right)

watercolor on paper

22 x 30 in. (55.9 x 76.2 cm.)

\$8,000-12,000

PROVENANCE:

Apparao Galleries, Chennai

Acquired from the above by the present owner

553

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Lady with a Veil)

signed and dated 'F.N. SOUZA / 59' (on the reverse)

oil on board

29½ x 29¾ in. (74.9 x 75.6 cm.)

Painted in 1959

\$150,000-200,000

PROVENANCE:

Gallery One, London

Acquired from the above by the late Robin Howard CBE

Thence by descent

Bonhams, 13 October 2005, lot 287

Acquired from the above by the present owner

The history of the present lot tells the story of the rise of Francis Newton Souza from struggling artist to modern master. Souza held his first solo exhibition in 1955 at Gallery One in London, directed by the famed art dealer and poet, Victor Musgrave. Gallery One, located in London's bohemian Soho, was notorious for both Musgrave's refusal to show any known or 'commercial' artists and its program focusing instead on the new and shocking genre of Outsider Art. Musgrave took a chance on artists he believed in, and this prescience gave Souza his first real break in the London art world.

The present lot, a portrait of a veiled lady from 1959, was formerly in the collection of the late Robin Jared Stanley Howard CBE, an early investor in Gallery One. While Musgrave is credited with much of Gallery One's rise, it would not have been possible without Howard, a man who shared and financially backed his vision. Howard was a great supporter of Souza's avant-garde style and became one of his first patrons. Souza's relationship with Howard marked the genesis of an artistic career which has only recently come

fully into the public view. Howard became captivated by the vivacious talent of Souza, encouraging him to submit works for his first major exhibition in London.

Howard's supportive encouragement soon yielded results. Within a few years, Souza's work had been widely exhibited and drew praise from several art critics including the renowned John Berger, who devoted a whole article to the artist's first Gallery One exhibition in the *New Statesman*. This marked a decade long association between Souza and the iconic gallery, cementing his position among London's artistic elite and literary intelligentsia.

The identity of the sitter in this somber portrait remains a mystery. While Souza often painted his friends, fellow artists and bohemian peers, it is suggested that the sitter here is possibly Helena Petrovna Blavatsky (1831-1891), a Russian author, occultist and philosopher famed for co-founding the Theosophical Society in 1875. Blavatsky had close ties with India, where she lived for six years, finding a group of kindred spirits who had similar spiritual outlooks, joined the Theosophical Society and supported her pantheistic philosophical theories.



554

MAQBOOL FIDA HUSAIN (1915-2011)

Untitled (Keehn Family Portrait)

signed and dated in Hindi (upper left)

oil on canvas

56 x 37 $\frac{7}{8}$ in. (142.2 x 96.6 cm.)

Painted in 1960

\$100,000-150,000

PROVENANCE:

Acquired directly from the artist by Thomas B. and Martha McKee

Keehn, 1960

Thence by descent

LITERATURE:

M.M. Keehn, *India Ink: Letters from India 1953-61* by Martha McKee

Keehn and The Keehn Family Collection of Modern Art, New Delhi,

2000, p. 102 (illustrated)

Over the eight years that Thomas B. Keehn and his family spent in India, from 1953 to 1961, they developed a lifelong love for the country and its people and supported its nascent modern art community with great passion. Noting the Keehns' role in advancing the cause of modern Indian art, the journalist and feminist icon Gloria Steinem wrote, "I remember dinners at the Keehns' house in New Delhi. There was always warmth, good conversation [...] Guests might also find a new painting by a modern Indian artist – perhaps the same artist filling up on understanding and good food – because Martha and Tom were not just observers, but part of India's cultural life. It says so much about them that they would spend their slender resources on new art and living artists [...] They not only collected art, but helped to make sure there would be a future art to be collected" (G. Steinem, *India Ink*, New Delhi, 2000, p. 89).

The present lot, painted by Maqbool Fida Husain in 1960, represents both the family's close relationship with the artist as well as Husain's mastery at

capturing his closest friends' likenesses on canvas. This bold, expressionistic portrait was the second Husain painted of the family, created only a year after the first. This second version, formatted vertically with the six Keehn children portrayed in a tight group below the loving and protective gaze of their parents, served as an update to the original portrait as it included the newest family member, Joel Keehn, who was born in India earlier that year and is depicted as a cherubic baby at the very heart of this composition.

When Christie's presented selections from the Keehn Collection at auction in 2011-12, the success that the group met with spoke of the importance of the works on offer and of the recognition of Tom and Martha Keehn's pivotal contribution to the development of what we know today as modern Indian art.



The Keehn Family, New Delhi, January 1961. Image reproduced from M.M. Keehn, *India Ink*, New Delhi, 2000, p. 219



Maqbool Fida Husain, *Untitled (Family Portrait)*, 1969. Christie's, New York, 21 March 2012, lot 514



555

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Raj Series)

signed and dated 'Husain '86' (lower right); further signed and dated 'Husain '86' (on the reverse)

acrylic on canvas

72 x 71 in. (182.9 x 180.3 cm.)

Painted in 1986

\$350,000-500,000

PROVENANCE:

Acquired directly from the artist, 1999

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

In Maqbool Fida Husain's series of paintings on this period of British colonial rule, popularly known as the Raj, elements of history and satire come together in large scale tableaus and intimate watercolors to present a witty commentary on the social, economic and political realities of the time. In this epic painting of a royal procession, Husain satirizes one of the confluences between East and West in colonial India, portraying the marriages between rulers of India's princely states and various British and American women, a common phenomenon in the early 1900s. Likely inspired by the infamous exploits of Tukoji Rao Holkar III, Maharaja of Indore, the city in which the artist grew up, these paintings seem to reference Holkar's marriage to the American Nancy Miller (subsequently known as Sharmishta Devi) and his later scandalous affair with the underage 'nautch girl' or dancer from Hyderabad, Mumtaz (renamed Kamabai Saheba).

In Husain's Raj series, unlike his other paintings, these references to historical figures are intentionally oblique and often fictionalized. While "Husain simultaneously mimics two separate styles of colonial British-Indian painting: formal portraiture (using prominent imperial emblems and icons), and the 'picturesque' that exaggerated the 'exotic' elements of the colony for 'home' consumption [...he] does not historicize his subjects, both historicism and nationalism being notions derived from European modernity. Nor does he seek

to give articulation to a subaltern position. His India has much authority, and it forms a rather bemused backdrop for the historic mutual incomprehension that the Raj embodied. He situates his presentation of the drama of the coloniser and the colonized within a discourse of equivalence" (S. Bagchee, 'Augmented Nationalism: The Nomadic Eye of Painter M.F. Husain', *Asianart Online*, 1998, accessed August 2020).

Although both royal women in this painting are featureless and seated on royal elephants at a seemingly equal level, their depiction is strikingly different. The Western lady wears a white sleeveless dress with a sunhat, while her conspicuously crowned Indian counterpart is draped in a traditional sari. This underlines Ramaswamy's observation that rather than representatives of correspondence, these 'Angrezi Maharanis' or English queens add to the artist's tongue-in-cheek "postcolonial riposte to many a European Orientalist art work which, in the previous century, delectably and luxuriously similarly 'framed' female brown flesh" (S. Ramaswamy, *Husain's Raj, Visions of Empire and Nation*, Mumbai, 2016, p. 86). Interestingly, the figure of the dancer or 'nautch girl' on the right is the most prominent in this monumental composition, larger than all the other attendants, the drummer, and even the two imperial couples.

In retrospect, Husain's Raj series may be read as a timely endeavor, with a "national-patriotic impulse" that "provides both the political and ethical charge that runs through these works and that also distinguishes Husain's attempts to laugh at the empire from other artistic attempts to do so that had preceded him. He really is the only major artist of his generation to deliver this message [...offering] a playful but nonetheless edgy postcolonial lesson in how one might hate and disavow empire in the right way, even while learning to live with it, mock it and laugh at it properly" (S. Ramaswamy, *Husain's Raj, Visions of Empire and Nation*, Mumbai, 2016, p. 133, 139).





PROPERTY OF A PRIVATE COLLECTOR, CANADA

556

MAQBOOL FIDA HUSAIN (1915-2011)

Untitled (Tulsi)

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

acrylic on canvas laid on board

23½ x 71½ in. (59.7 x 181.6 cm.)

Painted in 1998

\$150,000-200,000

PROVENANCE:

Gifted by the artist, 1998
Private Collection, Toronto
Thence by descent

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

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



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

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

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



Maqbool Fida Husain painting lot 556, Toronto, 1998

END OF SALE



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 September 2020

VIEWING

Starting 16 September, by appointment only
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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CHRISTIE'S



GANESH PYNE (1937-2013)

The Animal

tempera on canvas

21¾ x 23¼ in. (55.2 x 59.1 cm.)

Painted in 1972

\$100,000-150,000

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

New York, 23 September 2020

Online, 4-25 September 2020

VIEWING

Starting 16 September,
by appointment only
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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CHRISTIE'S



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

New York, 24 September 2020

VIEWING

Starting 16 September,
by appointment only
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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PROPERTY FROM A PRIVATE
AMERICAN COLLECTION
AN IMPORTANT GILT-COPPER
FIGURE OF PADMAPANI LOKESHVARA
Nepal, 13th Century
16 ½ in. (41.9 cm.) high
\$2,000,000-3,000,000

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 $\frac{3}{4}$ in. (61.9 cm.) high
\$600,000–800,000

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

**DEVOTION IN STONE: GANDHARAN MASTERPIECES
FROM A PRIVATE JAPANESE COLLECTION**

New York, 23 September 2020

VIEWING

Starting 16 September, by appointment only
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

- 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".
- 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

- 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.
- 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

- 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.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

- 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.
- 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.
- 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.
- 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

- 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.
- 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.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- 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.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to

bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • 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)(f), 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% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

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

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

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

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in 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.

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

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

- 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.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books.** Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction.

Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).** In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

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.

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- 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

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

- 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.

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

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

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- (b) 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.
- (c) **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 function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**
 Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
 Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (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 and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at www.christies.com/about-us/contact/ccpa.

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
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell.

Low estimate means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

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

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

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

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

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

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

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **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.

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

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.

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

SOUTH ASIAN MODERN + CONTEMPORARY ART

WEDNESDAY 23 SEPTEMBER 2020
AT 11.30 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: SALOME
SALE NUMBER: 19015

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

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

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

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

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

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

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

AUCTION RESULTS: CHRISTIES.COM

08/01/19

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

19015

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

City

State

Zone

Daytime Telephone

Evening Telephone

Fax (Important)

Email

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

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

Signature

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

PLEASE PRINT CLEARLY

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

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

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.

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

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

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

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

COLLECTION AND CONTACT DETAILS

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

Tel: +1 212 636 2650

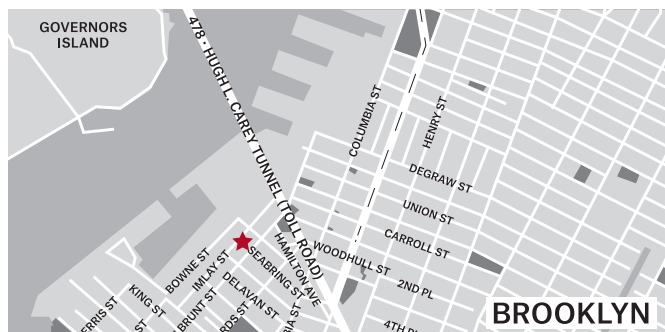
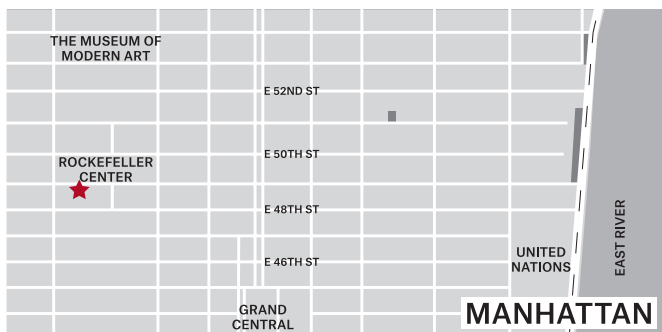
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

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

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VITAL LOVE

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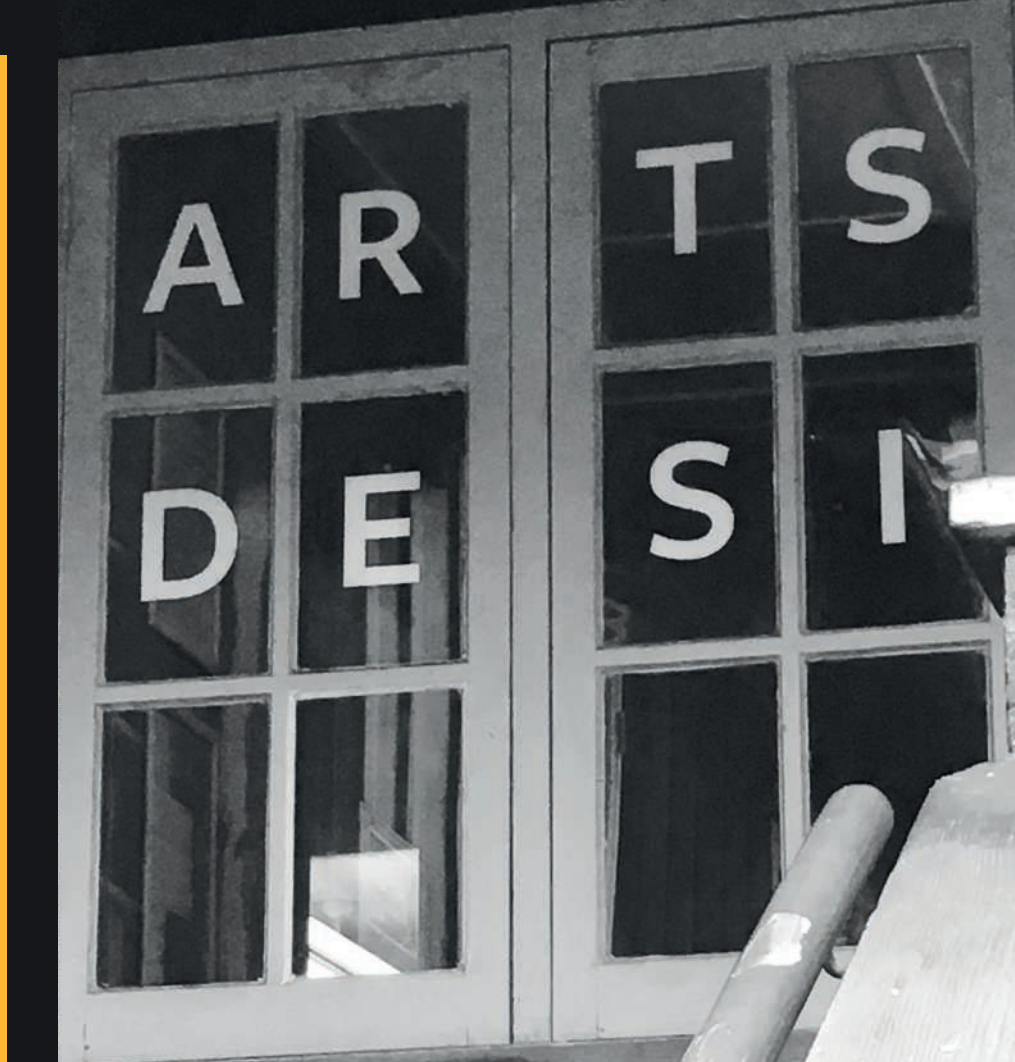


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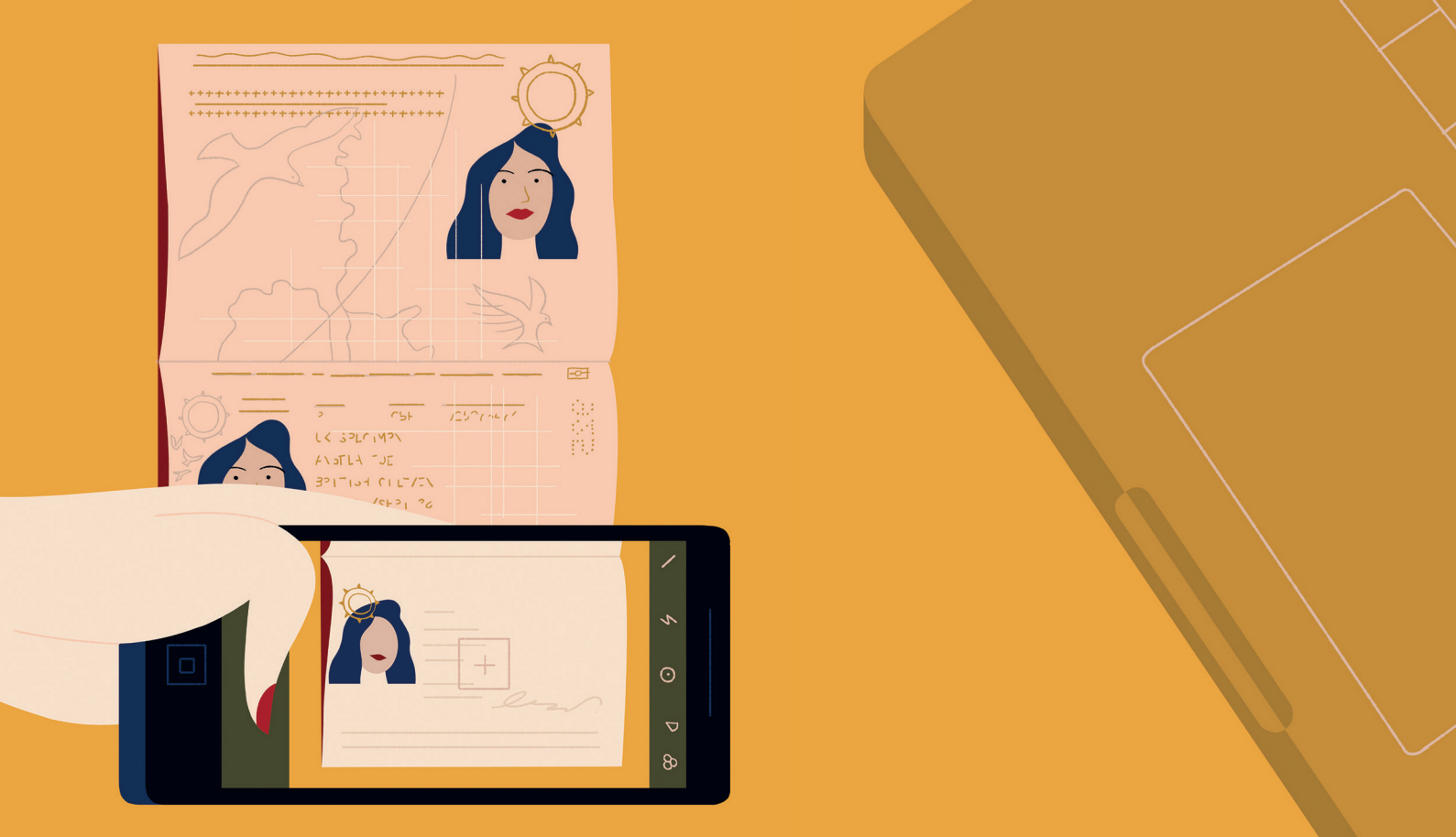
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INDEX

A

Abedin, Z. 545
Ali, K. 535
Ara, K.H. 552

B

Bawa, M. 526-528
Bux, A. 511

C

Chughtai, A.R. 512-513

G

Gaitonde, V.S. 533
Gupta, S. 537

H

Husain, M.F. 515, 516, 521,
531, 542, 543, 554-556

K

Keyt, G. 514

L

Langhammer, W. 548-549

M

Malani, N. 538
Mehta, T. 525
Mohamedi, N. 502-504

N

Naqsh, J. 522

P

Paniker, K.C.S. 523

Q

Qureshi, I. 536

R

Raza, S.H. 509, 510, 524, 532
Roy, J. 517-519, 544, 546, 547

S

Sabavala, J. 507
Sadequain 534
Santhosh, T.V. 539
Souza, F.N. 505, 506, 508,
520, 540, 551, 553
Swaminathan, J. 541

V

Vithal, B. 529, 530, 550

Z

Zarina 501



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