

SOUTH ASIAN MODERN
+ CONTEMPORARY ART

NEW YORK 17 MARCH 2021



CHRISTIE'S







SOUTH ASIAN MODERN + CONTEMPORARY ART

Including Works by Benodebehari Mukherjee from the Mrinalini Mukherjee Foundation

17 MARCH 2021

PROPERTIES FROM

The Collection of Arthur and
Lilly Banwell

The Mrinalini Mukherjee
Foundation

The Usher III Initiative

AUCTION

Wednesday 17 March 2021
at 11.00 am (Lots 1001-1117)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Viewing is by appointment only, starting 12 March.
To make an appointment and for more information,
please visit christies.com/asianartweek or contact:
amehta@christies.com
+1 212 636 2190

The department would like to thank
Sakhshi Mahajan and Alvina Huang
for their invaluable help with the
catalogue.

AUCTIONEER

Adrien Meyer (#1365994)
Tash Perrin (#1039052)

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 such bids at or above the reserve.

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.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **ALFIE-19561**

CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

These auctions feature
CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at www.christies.com



Browse this auction and view
real-time results on the Christie's
App for iPhone and iPad

View catalogues and leave bids online
at **christies.com**

CHRISTIE'S

WORLD ART GROUP



William Robinson
International Head of Group
Tel: +44 (0)207 389 2370



Deepanjana Klein
International Head of
Indian & Southeast Asian
Antiquities, Modern &
Contemporary Art
Tel: +1 212 636 2189



Alexis Maggiar
International Head of
African, Oceanic and
Pre-Columbian Art
Tel: +33 140 768 356

INTERNATIONAL DEPARTMENTS & SALES CALENDAR

AFRICAN AND OCEANIC ART

Paris
Victor Teodorescu
Tel: +33 1 40 76 84 48

ISLAMIC ART

London
Sara Plumbly
Behnaz Atighi Moghaddam
Tel: +44 (0)207 389 2372

INDIAN, HIMALAYAN AND SOUTHEAST ASIAN WORKS OF ART

New York
Tristan Bruck
Hannah Perry
Tel: +1 212 636 2190

SOUTH ASIAN MODERN + CONTEMPORARY ART

New York
Nishad Avari
Tel: +1 212 636 2190

London
Damian Vesey
Tel: +44 (0)207 389 2106

Mumbai
Sonal Singh
Tel: +91 22 2280 7905

BUSINESS DIRECTOR AND REGIONAL MANAGING DIRECTOR

New York
Rachel Orkin Ramey
Tel: +1 212 636 2194

Paris
Valeria Severini
Tel: +33 (0)1 40 76 72 86

AUCTION CALENDAR

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

25 FEBRUARY-11 MARCH
LIVING WITH AFRICAN AND
OCEANIC ARTS
ONLINE

4-18 MARCH
SOUTH ASIAN MODERN +
CONTEMPORARY ONLINE

16 MARCH
JAPANESE AND KOREAN
ART
NEW YORK

17 MARCH
INDIAN, HIMALAYAN AND
SOUTHEAST ASIAN WORKS
OF ART
NEW YORK

17 MARCH
SOUTH ASIAN MODERN
+ CONTEMPORARY ART
INCLUDING WORKS
BY BENOBEHARI
MUKHERJEE FROM THE
MRINALINI MUKHERJEE
FOUNDATION
NEW YORK

17 MARCH-7 APRIL
CALLIGRAPHY: ART IN
WRITING
ONLINE

18 MARCH
SHANG: EARLY CHINESE
RITUAL BRONZES FROM
THE DANIEL SHAPIRO
COLLECTION
NEW YORK

18 MARCH
IMPORTANT CHINESE
ART FROM THE JUNKUNC
COLLECTION
NEW YORK

18-19 MARCH
IMPORTANT CHINESE
CERAMICS AND WORKS OF
ART
NEW YORK

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

SPECIALISTS AND SERVICES FOR THIS AUCTION



Deepanjana Klein



Sonal Singh



Nishad Avari



Damian Vesey



Anita Mehta



David Ratcliffe



Jasmine Wong



Rachel Orkin Ramey

SPECIALISTS

NEW YORK

Deepanjana Klein
International Head of Department
dklein@christies.com

Nishad Avari
Specialist, Head of Sale
navari@christies.com

LONDON

Damian Vesey
Specialist
dvesey@christies.com

MUMBAI

Sonal Singh
Senior Specialist
Managing Director, India
ssingh@christies.com

SALE COORDINATORS

NEW YORK

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

LONDON

David Ratcliffe
dratcliffe@christies.com
+44 207 389 2831

Jasmine Wong
JasmineWong@christies.com
+44 207 389 2029

For general enquiries about
this auction, emails should be
addressed to the sale coordinator.

REGIONAL MANAGING DIRECTOR

NEW YORK

Rachel Orkin Ramey
rorkin-ramey@christies.com
Tel: +1 212 636 2194

CONSULTANT

Arun Vadehra

SERVICES

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437

AUCTION RESULTS

christies.com

CATALOGUES ONLINE

Lotfinder®
Internet: christies.com

POST-SALE SERVICES

Rebecca Race
+1 212 636 2485

Hyun Lee
+1 212 641 3749

Post-Sale Coordinators

Payment, Shipping and Collection

Tel: +1 212 636 2650

Fax: +1 212 636 4939

PostSaleUS@christies.com

BUYING AT CHRISTIE'S

For an overview of the process,
see the Buying at Christie's section.

christies.com

Email. First initial followed by last name@christies.com (e.g. Nishad Avari = navari@christies.com)



PART I:
SOUTH ASIAN MODERN
+ CONTEMPORARY ART



NASREEN MOHAMEDI

Much like her jottings and diary entries, Nasreen Mohamedi's photographic practice, which spanned most of her career from the early 1960s onwards, was a largely private pursuit. As Susette Min notes, these photographic prints, which were not exhibited during the artist's lifetime, can perhaps be read as "personal notebooks that one can turn to for insight into her motivations and cite as evidence of the sustained way in which she looked at the world through an abstract system or structural order of lines, shapes, light, shade, textures and patterns" (S. Min, 'Fugitive Time: Nasreen Mohamedi's Drawings and Photographs', *Nasreen Mohamedi, Lines Among Lines*, London, 2005, p. 22).

Several of the artist's early photographs, including the present lot, were shot in barren locations in Bahrain, Kuwait and India. This particular image is likely associated with the trip Mohamedi took to Rajasthan in the mid-1960s, to assist fellow artist Maqbool Fida Husain as the still photographer on his film project, *Through the Eyes of a Painter*. Travelling through the towns of Bundi, Chittorgarh and Jaisalmer, Mohamedi captured elements of the arid landscape and Rajput architecture through her lens, manipulating the framing and lighting to tease out the nuances of each image. As such, these works did not have a documentary purpose. Rather, they extended Mohamedi's close examination of the natural and the man-made and her distillation of their basic essence. "The photographs, neither representational nor abstract, are sited in simple encounters of the tangible, pared down to light and dark, seeming to reveal universal truths beyond the logical. Intensely personal, and as controlled as the gaze of the artist,

they reach outside the self, to perceive and connect" (*Nasreen Mohamedi, Becoming One*, Talwar Gallery website, accessed January 2021).

Writing about her photographic practice, the poet and critic John Yau notes, "In her black-and-white photographs, Mohamedi will sometimes resort to high contrast to isolate a form — a black arch, for example — against a bright white ground [...] Running the gamut from light to dark and evoking texture from the immaterial to the material, Mohamedi's stark, abstract photographs and photograms — which for this artist were a form of drawing — isolate dynamic forms and geometric configurations, a line or lines moving through space" (J. Yau, 'India's Nasreen Mohamedi Belongs to Everyone', *Hyperallergic* website, 17 November 2013, accessed January 2021).

In 2016, a comprehensive retrospective of the artist's work opened at The Metropolitan Museum in New York. This exhibition, which inaugurated the institution's Breuer outpost, was Mohamedi's first museum retrospective in the United States, having travelled from the Museo Nacional Centro de Arte Reina Sofía, Madrid, and the Kiran Nadar Museum of Art, New Delhi. Speaking about the international significance of Mohamedi's oeuvre, Sheena Wagstaff, chairman of the museum's Department of Modern and Contemporary Art noted, "The poignant story of Mohamedi, a relatively little-known but significant artist, reveals a highly individual artistic quest, drawing on historic sources from across the world, alongside her evocative photography as an unexpected form of visual note-taking" (S. Wagstaff, 'Nasreen Mohamedi', *Metropolitan Museum* website, accessed January 2021).



Lines among Lines, The Drawing Center, New York, 2005. Image courtesy Talwar Gallery.



Nasreen Mohamedi, Museo Nacional Centro de Arte Reina Sofía, Madrid, 2015. Image courtesy Talwar Gallery.

3 MARCH 1981

1891 JI99A A

1 Sun.	
2 Mon.	
3 Tue.	
4 Wed.	
5 Thu.	
6 Fri.	
7 Sat.	
8 Sun.	
9 Mon.	
10 Tue.	
11 Wed.	
12 Thu.	
13 Fri.	
14 Sat.	
15 Sun.	
16 Mon.	ROYALTY TEMPLE : ROCK GARDEN
17 Tue.	THOUGHT OF 25 WEEK
18 Wed.	
19 Thu.	
20 Fri.	
21 Sat.	
22 Sun.	THE SHADOW CAME + STOOD IN ITS
23 Mon.	PLACE LIKE YESTERDAY
24 Tue.	
25 Wed.	
26 Thu.	

1001

NASREEN MOHAMEDI (1937-1990)

Untitled

gelatin silver print on paper
9 7/8 x 11 7/8 in. (23.8 x 30.2 cm.)

Executed circa 1960s; printed 1990s; number two from an edition of ten

\$25,000-35,000

PROVENANCE:

The family of the artist

Acquired from the above by the present owner, 2003

EXHIBITED:

Mumbai, Jehangir Art Gallery, *Nasreen in Retrospect*, 1991 (another edition)

New York, Talwar Gallery, *Nasreen Mohamedi: Early Photoworks*,

18 September - 20 November, 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

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)

Kansas City, Nelson-Atkins Museum of Art, *Echoes: Islamic Art and*

Contemporary Artists, 31 August 2013 - 27 April 2014 (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:*

Waiting is a Part of Intense Living, 23 September 2015 - 11 January 2016

(another edition)

LITERATURE:

Altaf, ed., *Nasreen in Retrospect*, Mumbai, 1995, p. 42 (another edition illustrated)

The 5th Asia-Pacific Triennial of Contemporary Art, exhibition catalogue,

Brisbane, 2006, p. 150 (another edition illustrated)

India Arte Oggi: L'arte Contemporanea Indiana fra Continuita, exhibition

catalogue, Milan, 2007, pp. 15, 101 (another edition illustrated)

Nasreen Mohamedi: Waiting is a Part of Intense Living, exhibition catalogue,

Madrid, 2015, p. 150 (another edition illustrated)





ZARINA

READING BETWEEN THE LINES

With a remarkable career spanning more than five decades and as many countries, Zarina's minimalist art evades much of the nomenclature intended to conveniently categorize and identify artists. Her work, which straddles the divide between the abstract and the representational, raises questions concerning meaning, stability, endurance, mobility, and the ephemeral nature of the concept of home.

Zarina was born in the university town of Aligarh in Northern India in 1937, a decade before the partition of the Subcontinent and India and Pakistan's independence from colonial rule. The youngest of four children, Zarina studied mathematics and statistic at Aligarh Muslim University, where her father was a professor of Indian history.

As a child, Zarina visited religious monuments in Delhi and Agra with her mother and medieval architectural sites with her father. Always encouraged to read, she began to explore books on Western art and artists, took drawing lessons and then experimented with painting in her teens. However, Zarina's introduction to printmaking, a medium that would become her forte and primary channel of expression for the rest of her career, took place in Bangkok, where she moved with her husband Saad after their wedding in 1958. "It was also the first time I saw a print. I had never seen a woodcut in my life. In somebody's house I saw a Japanese woodcut, and I was fascinated and made up my mind that I wanted to do woodcuts" (Artist statement, L. Liebmann 'Zarina Hashmi, Visual Artist', *Artist & Influence*, New York, 1991, p. 66).

Studying with a Thai artist, Zarina created her first print in 1961. Over the next decade, even after moving back to Delhi, she continued working with woodcuts. Sustained by her love and respect for books, inculcated by her father when she was growing up, Zarina sought to learn other ways in which she could explore paper and mark making. Having read Stanley William Hayter's 1962 book *About Prints* and visited an exhibition of prints by Krishna Reddy, one of his students, Zarina was determined to move to Paris

and study and work in Hayter's Atelier 17. By sheer fortune, in 1963, Saad received a new posting in Paris, and in another stroke of luck, Hayter agreed to take Zarina on in his studio.

Between 1963 and 1967, Zarina studied various printmaking techniques with Hayter, took courses at the Louvre, explored their vast holdings of prints, and developed her non-figurative idiom. Returning to Delhi in 1968 after a short stay in London, where she studied at St. Martin's School of Art, she decided it was time to establish herself as a full-time artist. Informally separating from Saad, Zarina moved into her own studio space, and over the course of the next six years participated in group exhibitions and held a few solo shows of her prints at venues like Kunika Chemould and Gallery Chanakya in Delhi and Pundole Art Gallery in Bombay. This period also included a brief spell in Bonn, where she accompanied Saad on a posting for the last time, and also studied silk-screen printing processes.

After her parents and siblings relocated to Pakistan, Zarina began to think about leaving India as well. Following a year's stay in Japan in 1974, first on a Japan Foundation Fellowship and then as an assistant to Father Gaston Petit, one of Hayter's friends, Zarina moved to the United States in 1975. Not approving of Los Angeles, where she first arrived to live with her friend Joan Miller (who had exhibited her work at her gallery India Ink), Zarina moved to New York in 1976. Following Saad's sudden death in 1977, Zarina wrapped up her affairs in India and, with the help of contacts she had made at Atelier 17, found the apartment that served as her home and studio for the rest of her life.

Since her move to New York, one of the central concepts anchoring the artist's practice has been the abstracted motif of the house in various forms, both printed and sculpted. Zarina recalls, "I came to it when I needed to put my life in order. I suppose it functioned for me like writing an autobiography might function for a writer. It allowed me to situate myself after I had left the known path laid out for my life and struck out on my own. It was not that I wanted to go back, but I wanted to know who I was and what I had become" (Artist Statement, R. Samantrai, 'Cosmopolitan Cartographies: Art in a Divided World', *Meridians: feminism, race, transnationalism*, Vol. 4, No. 2, Bloomington, 2004, p. 177).

In New York, Zarina's worldview broadened dramatically as she taught papermaking at the Feminist Art Institute and became involved with a radical community of women artists in the late 1970s and 1980s. "I worked on the editorial board of 'Heresies' for their issue on Third World Artists. Heresies was a journal of art and politics started by a collective of women artists and the art critic Lucy Lippard. Until then I had no contact with the 'other' America: the Hispanics, the Afro-Americans, the native Americans and other discriminated minorities. This was the beginning of a new awareness. I also co-curated a show of Third World Women Artists, *Dialectics of Isolation* for AIR Gallery in New York" (Artist statement, G. Sen, *Zarina, Paper Houses*, 2007, p. 11).

As she looked back on her itinerant life in this new context, Zarina began to explore the tenuous presence of geographical boundaries, and the ambiguous definition of words like 'nation' and 'home' in her prints. The concept of cartography assumed an increased significance for the artist,



Above: Zarina with her sister Rani, Karachi, 1985. Image reproduced from *Zarina: Weaving Memory, 1990-2006*, exhibition catalogue, Mumbai, 2007.
Right: Portrait of the artist. Image reproduced from *Art Asia Pacific*, Issue 54, July-August 2007, p. 72.



[Zarina's] practice appears calm, quiet, collected, and free of the desire for spectacular effects and monumentality. She seems intent on inviting emotional responses that lead to reflection and self-reflection, forms of sentiment and feeling that catalyze the process of becoming aware of ourselves and our place in the world. It is a sensibility that is shaped by (and is scrupulously attentive to) the social conflicts of our times. Her work displays a distinctive habit of reflection on what it means to be alive and to be human not despite, but precisely in the midst of, the antagonisms and violence that are so omnipresent in our world.

- A.R. MUFTI, 2012

علی گڑھ دادرئی بلندشہر خوجہ غازی آباد دہلی پانی پت کرنال انبالہ امرتسر واہگہ لاہور سرگودھا
 گجرانوالہ سیالکوٹ جہلم راولپنڈی اسلام آباد کوہ مری ٹیکسلا پشاور خیبر
 لاہور فیصل آباد چنیوٹ سیالوالا ساہیوال ہنڈی جھنیاں ملتان سکھ حیدرآباد حوٹھی کراچی
 دہلی پٹھان کوٹ شری نگر بلالہ مورہ گلبرگ چندی گڑھ کلو منالی علی گڑھ رڑکی کلیر شریف ننھی تال
 مسوری رانی کھیت پیالہ علی گڑھ بنارس سارنہ پٹنہ نالندہ لودھگیا کلکتہ کھلنا
 چندی گڑھ ہر دوار لکشمین جھولا علی گڑھ مراد آباد بہت پور جے پور امبیر مانگانیر اجمیر پشکر
 علی گڑھ متھرا اگرہ فتح پور سیکری دہلی لگہ بھویا ساچی بھیم بھنکا بڑودہ بمبئی احمد آباد سرکھنج
 دہلی بریلی پٹنہ کلکتہ بھونیشور پوری طٹک کنارک دہلی حیدرآباد مدراس مہابلی پیرم
 کراچی سہون شریف بھمبھور جٹ شاہ چونڈی مکلی ٹھٹھہ ہالا کوٹہ زیارت چمن



The artist at Atelier 17, Paris, 1964. Image reproduced from *Zarina Hashmi, Noor*, exhibition catalogue, Paris, 2011, p. 8.

considering both her youth in pre-partitioned India and her extensive travels and unique conception of nationality and origin. Influenced by the work of conceptual artists like Lucio Fontana, Yves Klein and Jean Arp as well as the minimal sculptures of Richard Serra, these works distilled complex experiences and intellectual ideas to produce clean, uncomplicated images.

In her sculptures, Zarina's obsession with formal purity and minimalism takes three-dimensional form, retaining the lyrical essence of the lines that characterize her prints. Through the niches in her paper pulp works and the forms of those she cast and cut in metal, Zarina addresses the tenuous nature of home, a subject now resolutely embedded in her practice. "The notion of home remains immensely important to Zarina at the same time that she is acutely aware of its impermanence and mutability. She speaks, therefore, of a need to create homes for herself that are as much psychic dwellings as actual physical locations in the world. Even as her travels have taken her to lands spanning the globe, Zarina's gaze has often turned back

to the childhood home in India that she was compelled to leave so long ago. Although the artist does not speak of her formative experience in terms of trauma, it might be said that this separation engendered a yearning to revisit this site of rupture and to try to recover and reconstitute, through acts of memory, what had been lost. With a repertoire of simple, abstract shapes that serve as mnemonic devices to trigger connections to her past, Zarina imaginatively returns to the site from which her journeys began, her father's house at Aligarh" (M. Machida, *Unsettled Visions: Contemporary Asian American Artists and the Social Imaginary*, Durham, 2009, p. 216).

Through portfolios of stark prints like *The House at Aligarh* (1990) and *Homes I Made / A Life in Nine Lines* (1997), in which she combined autobiography and allegory, Zarina found a way to look back on her past and all the journeys she had undertaken, both physical and metaphorical. Writing about her work in 2005, Mary-Ann Milford-Lutzker noted, "Zarina's art is about memory and the tracing of memory through a sophisticated web of charts and maps that embody the remembered, the experienced and the imagined" (M.A. Milford-Lutzker, 'Mapping the Dislocations', *Zarina, Counting 1977-2005*, New York, 2005, not paginated).

Later portfolios like *Letters from Home* (2004) and *Travels with Rani* (2008) were deeply personal, while others hinted at larger sociopolitical concerns related to her family's experiences of migration and dislocation including *Dividing Line* (2001) and *These Cities Blotted Into the Wilderness* (2003). Zarina's "gestures are always spare, generally abstract, and yet richly allegorical. She uses elements that can be explained biographically [...] Yet her work is not restricted to autobiography, nor does its interpretation require that knowledge from the viewer. On the contrary, it is readily available for appropriation, for it engages the viewer through his/her own biography" (R. Samantrai, 'Cosmopolitan Cartographies: Art in a Divided World', *Meridians: feminism, race, transnationalism*, Vol. 4, No. 2, Bloomington, 2004, p. 168).

Today, Zarina's works are part of numerous highly esteemed collections including those of the National Gallery of Modern Art, New Delhi, the Victoria and Albert Museum, London, the Museum of Modern Art, the Metropolitan Museum and the Whitney Museum of American Art, New York, and La Bibliothèque Nationale, Paris. Represented by major galleries in New Delhi, New York and Paris, she was one of the artists selected to represent India at the country's first official pavilion at the 54th Venice Biennale in 2011. A year later, in 2012, a major retrospective of the artist's work, *Zarina: Paper Like Skin*, opened at the Hammer Museum, Los Angeles, then travelling to the Solomon R. Guggenheim Museum, New York, and the Art Institute of Chicago. A second retrospective celebrating the artist's career, *Zarina, A Life in Nine Lines*, opened at the Kiran Nadar Museum, New Delhi, in early 2020.

Zarina passed away in April 2020 following a prolonged illness. Leaving behind a rich artistic legacy, she will be remembered as one of the most important modern printmakers of South Asian origin. 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 present a selection of significant works representing the artist's career from 1975-2010 in this auction.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, INDIA

1002

ZARINA (1937-2020)



Memory of Bangkok

signed, dated and numbered '1/15 Zarina 80' (lower right)

cast paper with pigments

26¾ x 21 in. (67.9 x 53.3 cm.)

Executed in 1980; number one from an edition of fifteen

\$30,000-50,000

PROVENANCE:

Gallery Espace, New Delhi

Acquired from the above by the present owner

EXHIBITED:

New Delhi, Gallery Espace, *Zarina, Paper Houses*, 13 January - 3 February, 2007 (another edition)

LITERATURE:

Zarina, Paper Houses, exhibition catalogue, New Delhi, 2007, p. 45

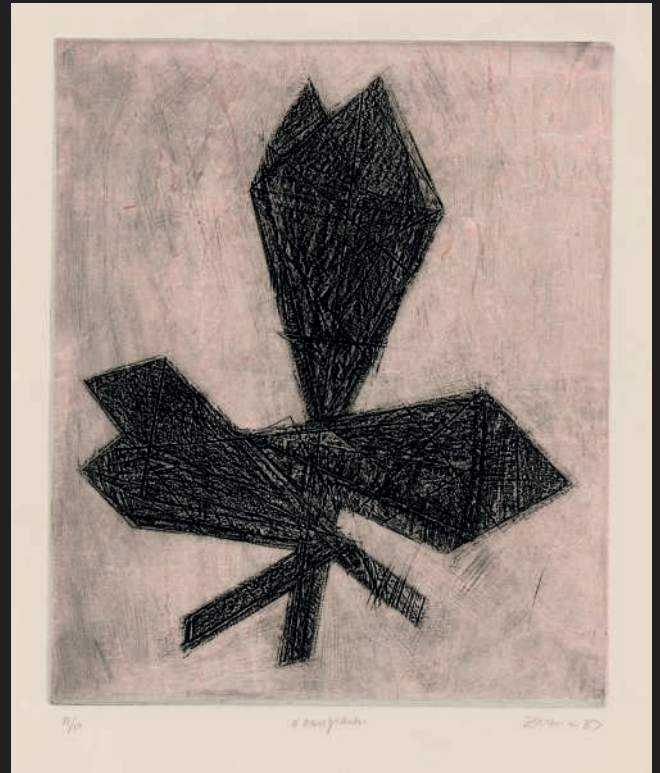
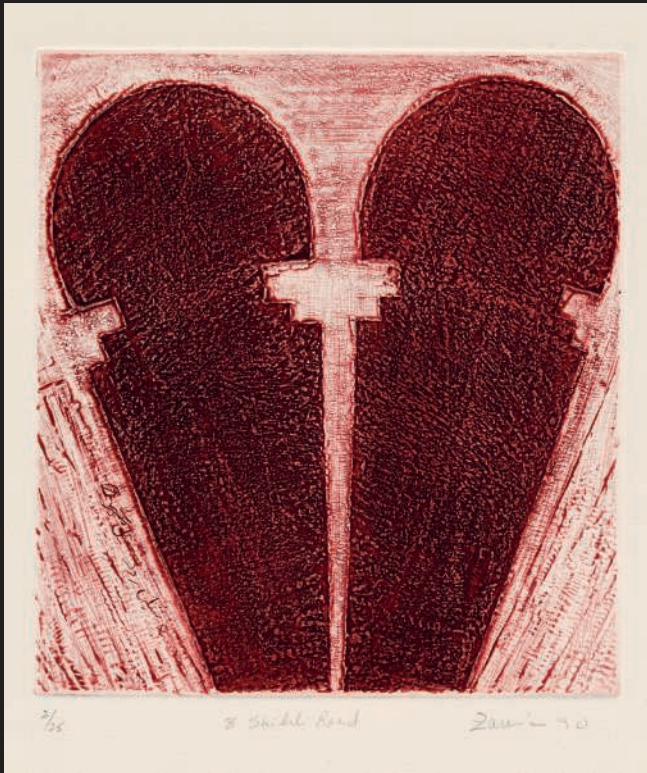
(another edition illustrated)

S. Kumar, 'Zarina: Paper and Partition', *Art in Print*, Vol. 3, No. 6, March-April 2014, p. 21 (another edition illustrated)

Following her marriage to Saad Hashmi, a diplomat from her hometown of Aligarh in 1958, Zarina began to accompany her husband on his postings, marking the beginning of her international travels. Their first relocation, just after their wedding when Zarina was only twenty-one, was to Bangkok. She recalls, "We went to Calcutta and we took a ship to Rangoon and then around Singapore to Thailand. The first things I glimpsed were the golden spires of the temples" (Artist statement, L. Liebmann 'Zarina Hashmi, Visual Artist', *Artist & Influence*, New York, 1991, p. 65).

In this important work from her sculptural oeuvre, made almost two decades after she left Bangkok, Zarina set a pulp of Sanganer paper and mineral particles in one of the casts she made from an assortment of urban detritus found on the streets outside her studio in New York. With its rows of partially gilded house-like niches impressed on the surface, *Memory of Bangkok* recalls Zarina's first impressions of the 'golden city' as well as the evolving, fluid sense of home as place, emotion and political concept that she began to feel there. Here, the idea of home is represented in its most basic structural form, using rows of incised geometric elements. Framing them as a grid within a larger rectangular form in turn represents a sense of community, security and belonging.





PROPERTY FROM A PRIVATE COLLECTION, LONDON

1003

ZARINA (1937-2020)

8 Shibli Road; Homegrown; Rani's Garden

signed, dated, titled and numbered as illustrated
 etching on paper (two); woodcut and gold leaf on handmade paper (one)
 8 $\frac{5}{8}$ x 7 $\frac{3}{4}$ in. (21.9 x 19.7 cm.) (plate); 16 $\frac{1}{2}$ x 14 $\frac{3}{4}$ in. (41.9 x 37.5 cm.) (sheet)
 15 $\frac{1}{2}$ x 13 $\frac{1}{4}$ in. (39.4 x 33.7 cm.) (plate); 26 x 20 in. (66 x 50.8 cm.) (sheet)
 22 $\frac{1}{2}$ x 16 $\frac{1}{2}$ in. (57.2 x 41.9 cm.) (plate); 30 $\frac{1}{8}$ x 22 $\frac{1}{2}$ (76.5 x 57.2 cm.) (sheet)
 Executed in 1990, 1987, 1986; number two from an edition of twenty five,
 artist's impression, number six from an edition of thirty five;
 three prints on paper

(3)

\$8,000-12,000

PROVENANCE:

Gifted by the artist to the present owner

EXHIBITED:

Rani's Garden

Karachi, Chawkandi Art Gallery, *Sabza'o Gul*, 2014 (another edition)

LITERATURE:

Rani's Garden

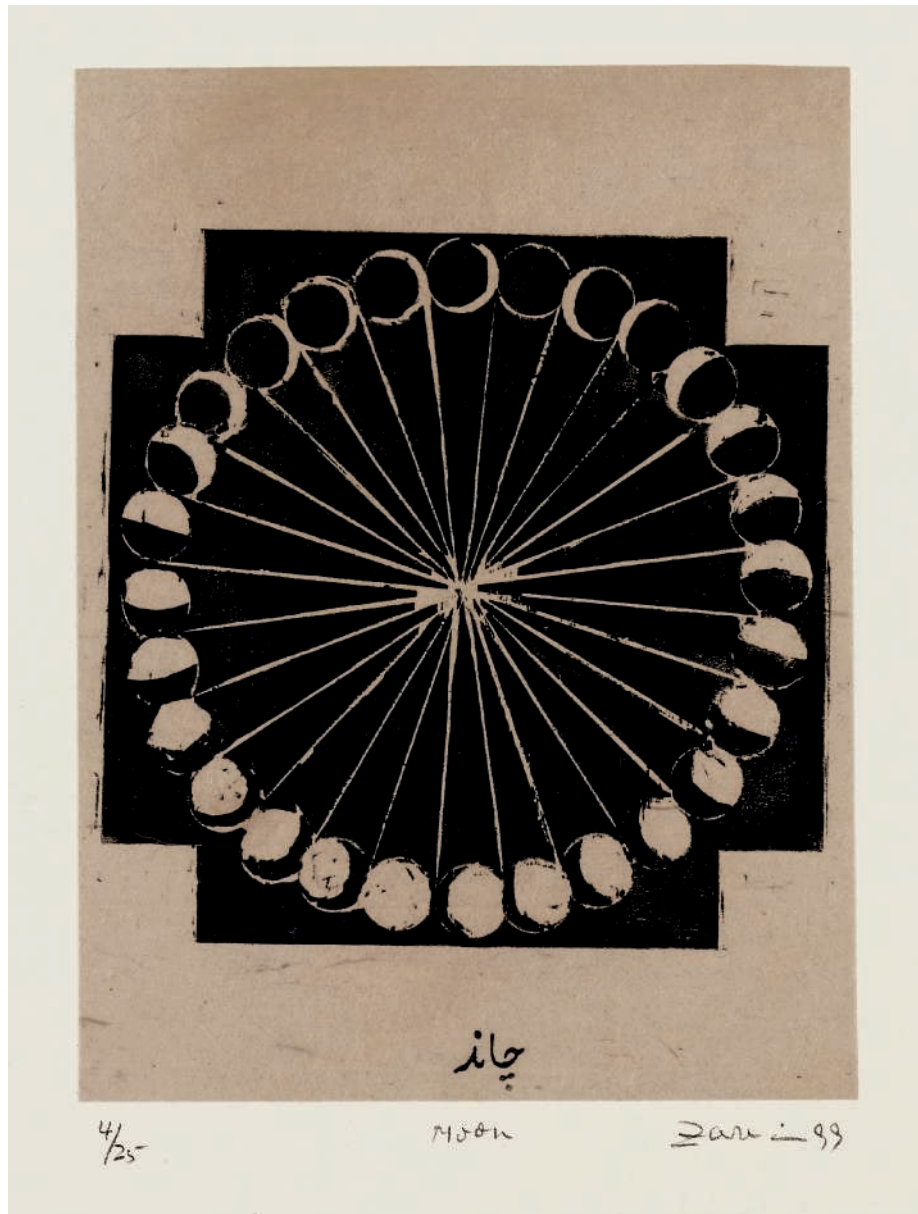
N.J. Mecklai, 'From whence come the foliage', *The Friday Times*, 31 October 2014 (another edition illustrated)



4/36

Rain's garden

2am - 86



1004

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

1004

ZARINA (1937-2020)

Moon (from Home is a Foreign Place)

signed and dated 'Zarina 99', titled 'Moon' and numbered '4/25' (lower edge)
woodblock print on handmade kozo paper mounted on Somerset paper
8 x 5¾ in. (20.3 x 14.6 cm.) plate; 16 x 13 in. (40.6 x 33 cm.) sheet
Executed in 1999; number four from an edition of twenty five

\$4,000-6,000

PROVENANCE:

Acquired directly from the artist
Private Collection, New Delhi
Acquired from the above by present owner

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, INDIA

1005

ZARINA (1937-2020)

Untitled

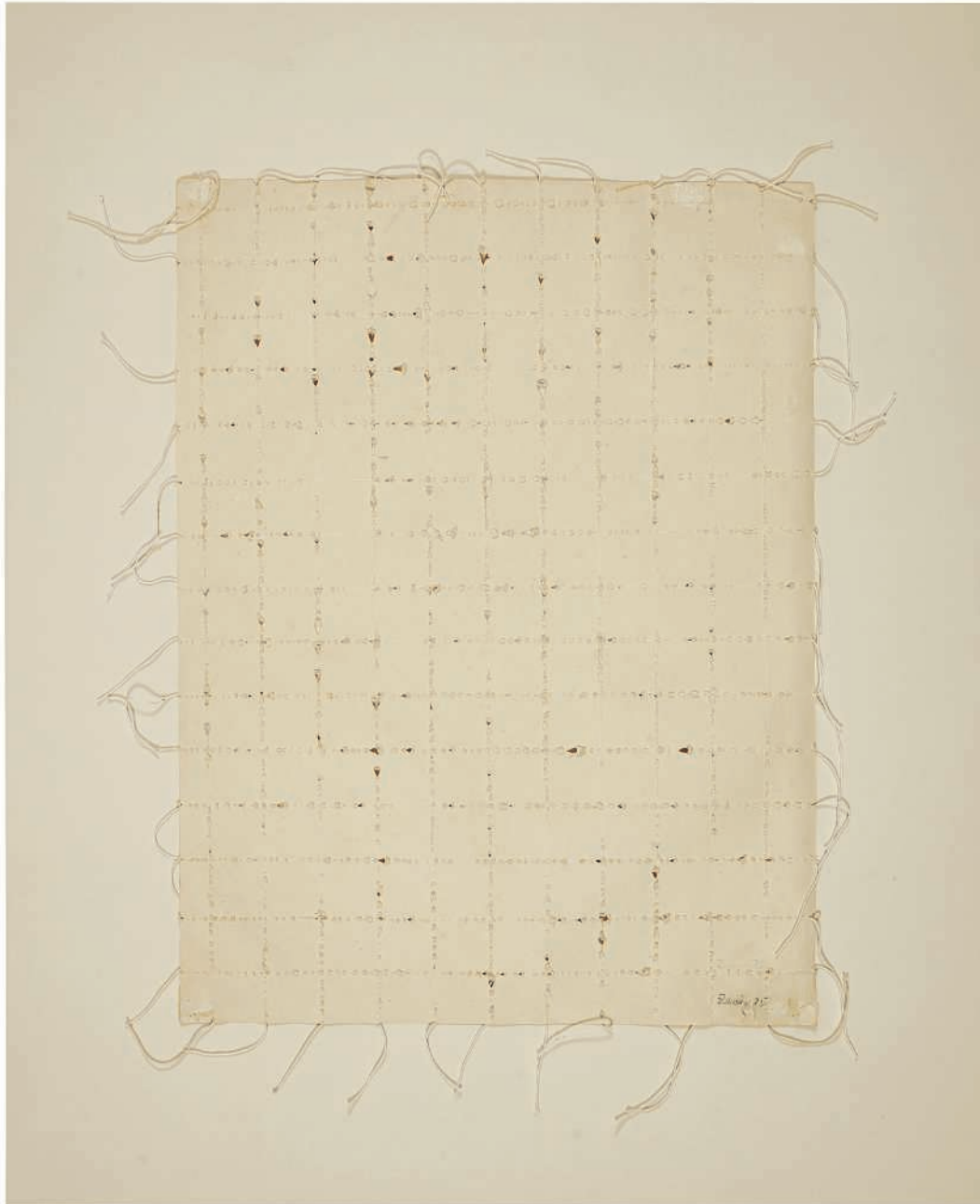
signed and dated 'Zarina 75' (lower right)
perforations and string on paper
19¾ x 14¾ in. (50.5 x 37.8 cm.)
Executed in 1975

\$18,000-25,000

PROVENANCE:

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

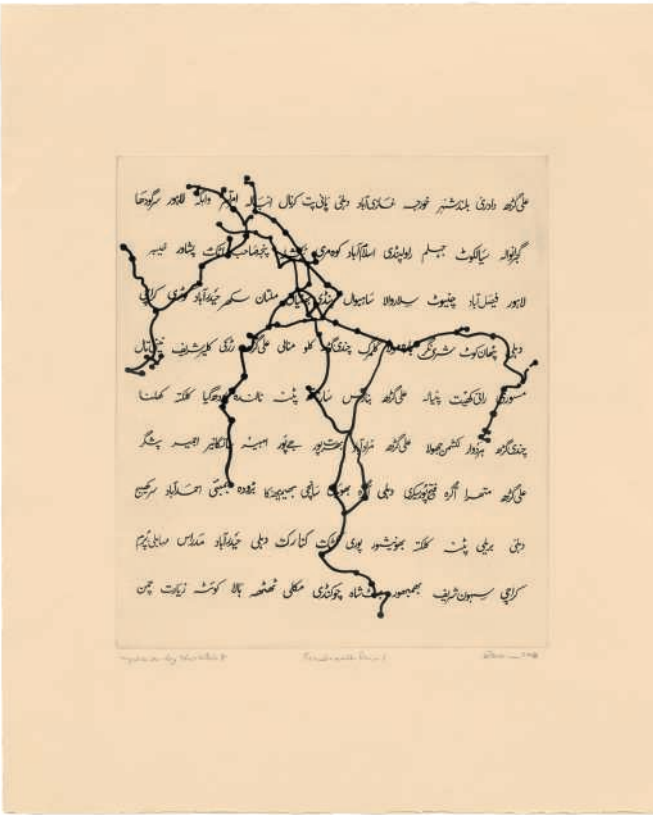
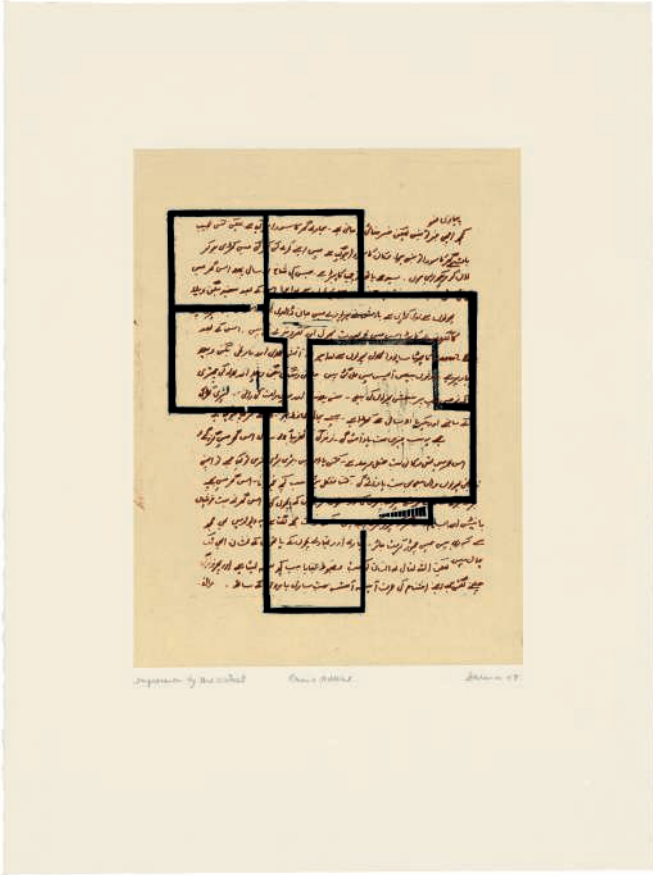
ADDITIONAL CATALOGUING



1005

In the early 1970s, when several artists and critics in Delhi began to raise concerns and explore issues about what modern art in India was supposed to look like, Zarina turned to Indian crafts as a source of inspiration. While working in the minimalist style she had developed over the last decade, her exploration of materials was inspired by what was available to her in India. She remembers, "So I was working in a very minimalist style. And at that time, I was also beginning to work with Indian crafts, because I thought we had this wonderful resource in India of craftspeople [...] One should be dependent on what is available" (Artist statement, L. Liebmann 'Zarina Hashmi, Visual Artist', *Artist & Influence*, New York, 1991, p. 70).

Also influenced by a year-long stay in Japan, Zarina began working with handmade paper she found at Gandhi Ashram shops. As it was too thick to take the fine lines of a print, Zarina began to explore other methods of mark making, including perforating the paper and weaving threads through its layers. In this untitled work from 1975, Zarina creates a grid of perforated horizontal and vertical lines, each ending in a length of string left to hang beyond the paper's surface like the unfinished ends of a length of fabric. Speaking about the importance of grids in her work, the artist noted, "I grew up in an old culture [...] I never thought of the grid as a modernist invention and therefore never felt the need to separate it from the spiritual realm. I became familiar with grids by experiencing architecture" (Artist statement, S. Poddar, 'The Garden of Dark Roses', *Zarina: Paper Like Skin*, Los Angeles, 2012, p. 166).



PROPERTY FROM A PRIVATE COLLECTION, LONDON

1006

ZARINA (1937-2020)

Rani's House (Letter VI) and Last Letter (Letter VIII) (from Letters from Home); Travels with Rani I; Home (from Home is a Foreign Place)

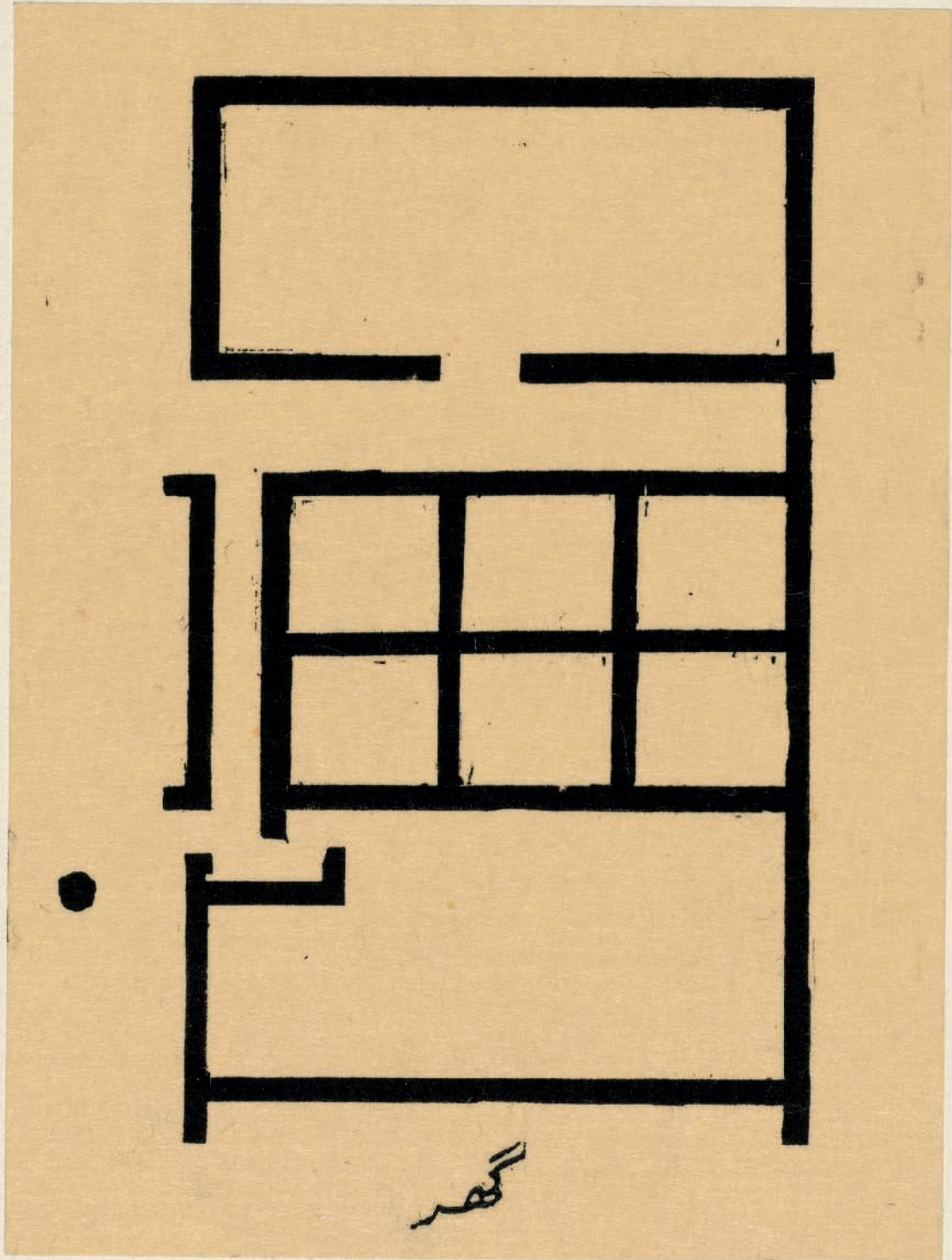
signed, dated, titled and inscribed as illustrated
 intaglio on Arches Cover buff paper; woodcut and metalcut on handmade kozo paper mounted on Somerset paper
 3 7/8 x 5 5/8 in. (9.8 x 13.6 cm.) (plate); 13 x 9 3/4 in. (33 x 24.8 cm.) (sheet) smallest
 14 7/8 x 13 in. (37.8 x 33 cm.) (plate); 24 1/4 x 19 5/8 in. (61.6 x 50.5 cm.) (sheet) largest
 Executed in 2004, 2008, 1999; artist's impressions
 four prints on paper (4)

\$15,000-20,000

PROVENANCE:
 Gifted by the artist to the present owner

EXHIBITED:
Home (from Home is a Foreign Place), 1999

ADDITIONAL CATALOGUING





Lot 1007 on view at *Between the sky and earth*, Talwar Gallery, New Delhi, 2014. Image courtesy Talwar Gallery.



PROPERTY SOLD TO BENEFIT THE USHER III INITIATIVE
IN LOVING MEMORY OF REKA

1007

RANJANI SHETTAR (B. 1977)

Stonewalls bloom

acrylic armature, muslin dyed in pomegranate skin, tamarind seed paste and lacquer
19 x 19 in. (48.3 x 48.3) smallest; 25 x 36 in. (63.5 x 91.4 cm.) largest
Executed in 2013-14; four sculptures

\$60,000-80,000

PROVENANCE:

Talwar Gallery, New York
Private Collection, New York
Gifted to the Usher Initiative III

EXHIBITED:

New Delhi, Talwar Gallery, *Between the sky and earth*, 29 January - 9 August, 2014

LITERATURE:

C. de Zegher et. al., *Ranjani Shettar: Between the sky and earth*, New Delhi, 2018, p. 113 (illustrated)



Ranjani Shettar's contemporary sculptural practice is based in Karnataka, India, and focuses on the phenomenological relationship between humans and the space they occupy. The artist combines industrial, manmade and organic materials like wood, beeswax, automotive paint and natural dyes to celebrate the beauty of rural India while drawing attention to the degradation of its natural environment. "As a viewer you are struck by Shettar's play with light as with her understanding of the extents of gravity. Her preferred materials – beeswax, wood, stone, tamarind seed paste, saw dust – are all sourced from her immediate surroundings and range from the mundane to the unexpected. It is evident that she enjoys working with organic elements. Even her works, which don't directly emulate nature, somehow induce connections with the natural world" (P. Ray, 'Inside Outside', *Arts Illustrated*, April-May 2015, p. 43).

In the present lot, titled *Stonewalls bloom*, Shettar seems to reference the delicate flowering plants that cling to stone walls around the countryside, highlighting one of the many symbiotic relationships that continue to evolve between the natural and the manmade. When they bloom, these plants or creepers bring their host-surface alive with color, and Shettar's wall-mounted work, executed in muslin dyed with pomegranate skin, tamarind seed paste and lacquer, skillfully expresses this moment of beauty and wonder. The artist notes, "In my practice, I am interested in space, materials, and balance, all of which are very physical aspects in the process of art-making. These concerns are rendered visually in floating, light, and delicate forms: in which the physical aspects of nature and natural phenomena can be recreated, reimagined, and continually explored – investigating nature and tradition and its resonance

within contemporary life" (Artist statement, C. de Zegher, *Ranjani Shettar: Between the sky and earth*, New Delhi, 2018, p. 11).

While Shettar's sculptures resonate with Western Minimalism, her emphasis on Indian techniques and materials make them distinctive. "From early on the artist created non-traditional sculptures with materials and processes infused with history and tradition. Ranjani grew up in Southern India, where she still lives and works in the countryside, amongst edifices that have endured time as well as practices refined over centuries. Situating here, Ranjani has been able to draw upon the past, to extract form and beauty from nature to create works that not only connect across time but traverse the boundaries of culture, geography and possibilities" (D. Talwar, *Between the sky and earth*, 2014).

The Usher III Initiative is a 501(c)(3) nonprofit medical research organization dedicated to finding a cure for Usher Syndrome type III, a devastating genetic disorder that causes deaf-blindness. By mid-life, people with this rare disease are often completely deaf and legally blind. Currently, there are no therapeutic options to diminish or halt the disabling sensory loss it causes. Because orphan diseases like USH3 impact small patient populations, resources for medical innovation and drug development are not readily available. This unmet need incentivized Cindy Elden and her father, Richard Elden, to found the The Usher III Initiative almost 20 years ago. Over time, basic scientific research funded by the Initiative led to the discovery of a potential treatment for the disease. Proceeds from this lot will support critical next steps as the Initiative moves towards clinical trials in patients with USH3.



C. de Zegher et. al., *Ranjani Shettar: Between the sky and earth*, New York, 2018, cover, p. 113.



Ranjani Shettar, *Lattice*, 2016. Collection of the Guggenheim Museum. Image courtesy Talwar Gallery.





1008



PROPERTY FROM A PRIVATE COLLECTION, HAWAII

1008

B. PRABHA (1933-2001)

Untitled (Bahar Blossom)

signed and dated 'b.prabha 1967.' (lower right);
further inscribed 'BAHAR BLOSSOM' (on the
reverse of stretcher bar)
oil on canvas
27 $\frac{1}{8}$ x 22 in. (70.8 x 55.9 cm.)
Painted in 1967

\$6,000-8,000

PROVENANCE:

Gifted by the artist to Richard Paw U, a diplomat
with the United Nations
Thence by descent



PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION

1009

FRANCIS NEWTON SOUZA (1924-2002)

Still Life with Flowers

signed and dated 'Souza 65' (lower right); further
signed, titled and dated 'F. N. SOUZA 69 / STILL- LIFE
WITH FLOWERS 1965' (on the reverse)
oil on board
24 x 30 in. (61 x 76.2 cm.)
Painted in 1965

\$60,000-80,000

PROVENANCE:

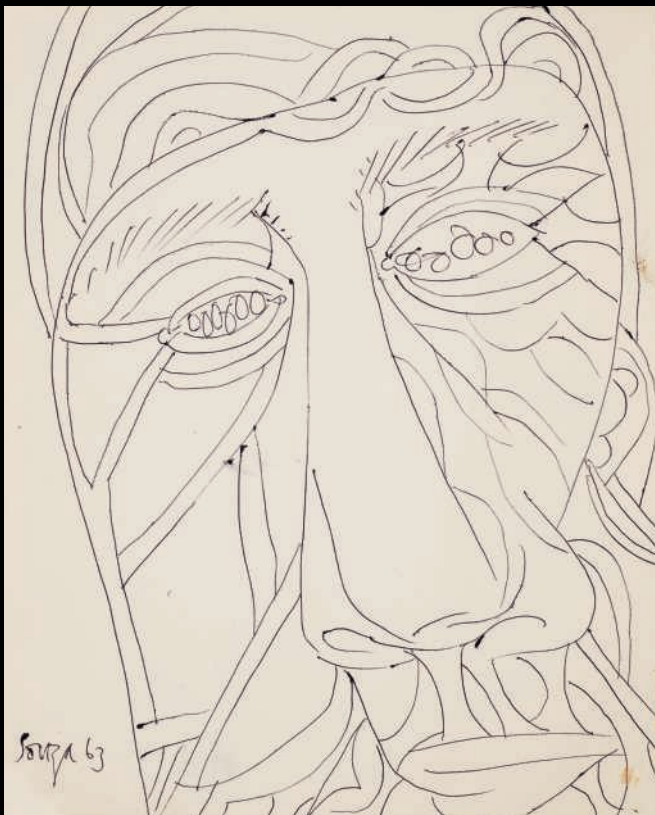
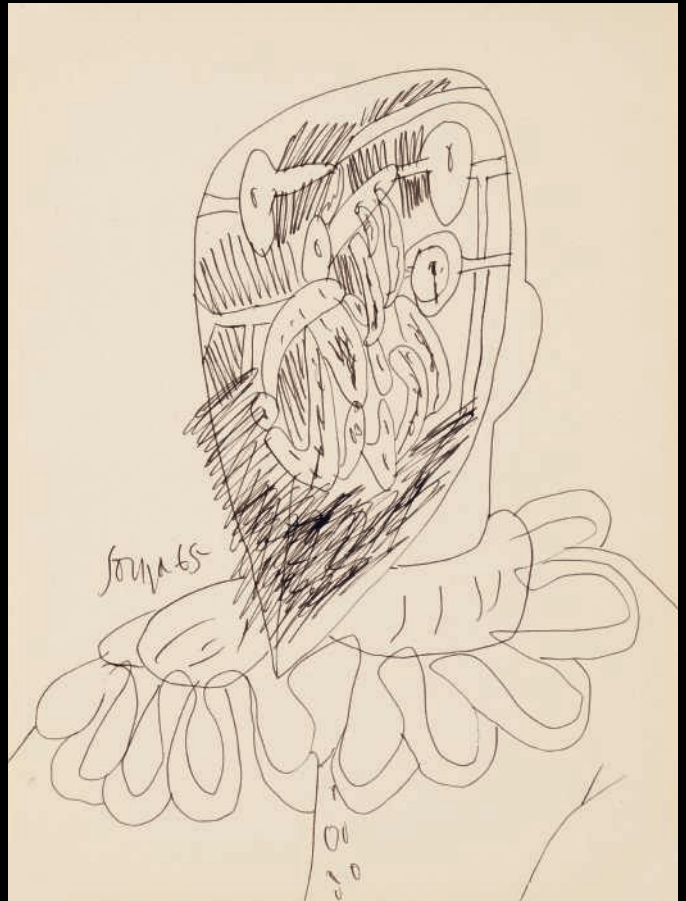
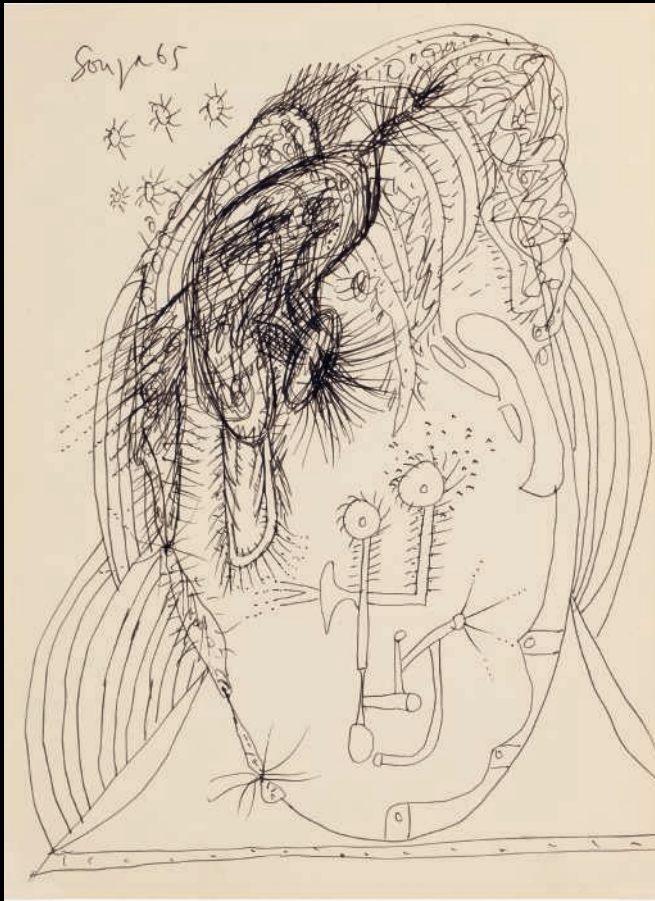
Acquired directly from the artist by the present owner



1009

The black paintings are more impressive [...] They are like stained-glass windows, the forms outlined in thick lines like leading. As you move before them and different facets catch the light, they vary in tone, texture (like black velvet) and colour (not only blacks and greys, but impressions of purples and indigo)

- C. BARNETT, 1966



1010

FRANCIS NEWTON SOUZA (1924-2002)

Untitled

signed and dated as illustrated

ink on paper

9 7/8 x 8 in. (25.1 x 20.3 cm.) one; 11 x 8 in. (27.9 x 20.3 cm.) two

Executed in 1963, 1965; three works on paper

(3)

\$3,000-5,000

PROVENANCE:

The Family of the Artist

Sotheby's New York, 20 March 2017, lot 2017

Acquired from the above by the present owner





1011

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Man in Blue Tunic)

signed and dated 'Souza 61' (upper center); further inscribed '23" x 42" - / 0026' (on the reverse)

oil on canvas

41½ x 23¾ in. (105.4 x 59.4 cm.)

Painted in 1961

\$150,000-250,000

PROVENANCE:

Private Collection, New York

Francis Newton Souza painted this special portrait in 1961, having at last cemented his position within London's artistic circles. The 1960s in London represented a vibrant moment of exchange between likeminded artists and their contemporaries. Souza was, at this point, recognized as a member of the now renowned 'London School', and was totally immersed in the bohemian creative circles of hedonistic Soho. It was in this heady period that Souza's style, particularly in terms of portraiture, dramatically evolved, most notably in his use of thinner lines and multiple oval ocular forms in his portraits. The year that he painted this portrait, Souza stated, "I started using more than two eyes, numerous eyes and fingers on my paintings and drawings of human figures when I realised what it meant to have the superfluous and so not need the necessary. Why should I be sparse and parsimonious when not only this world, but worlds in space are open to me? I have everything to use at my disposal" (Artist statement, *FN SOUZA*, exhibition catalogue, London, 1961).

In this portrait, Souza brings this new dynamic style to his signature works that depicted the heads and torsos of male figures, particularly those associated with power and religion. Here, the tall pseudo-autobiographical figure is dotted with almost demonic eyes, placed high in his forehead. Dressed in an ornate blue tunic and standing against a bright red tapestry like background,

this figure is evocative of members of the Roman Catholic Church. Souza, having been brought up in Catholic Goa, a former Portuguese colony, was obsessive about the rituals and vestments of religion. In his critically acclaimed publication, *Words & Lines*, the artist stated, "The Roman Catholic Church had a tremendous influence over me, not its dogmas but its grand architecture and the splendour of its services [...] The priest dressed in richly embroidered vestments, each of his garments from the biretta to the chasuble symbolising the accoutrement of Christ's passion" (Artist statement, *Words & Lines*, London, 1959, p.10).

For Souza, religious figures such as priests were objects both of veneration and repudiation, a paradox he wrote about in his semi-autobiographical essay, *Nirvana of a Maggot*. He discusses a friendship he struck up with a vicar on a trip to Goa, writing, "The vicar of the village church was a man of great religious fervour, unlike those others one meets in Goa who take priesthood and make it a mercenary end. The sacerdotal profession is a lucrative business there. The vicar and I became fiends [...] a sinner could be a good friend of a saint and a saint must necessarily be a friend of the sinner" (Artist statement, *Ibid.*, p.15).







FRANCIS NEWTON SOUZA: FAMILY

In the entire history of Indian art he [Souza] is exceptional, in the sheer power and development of his work to a truly distinctive style, which sets it apart. In no period of Souza's work can you mistake it with anyone else's. What is this quality in him that sets him so uniquely apart and at the same time does not make him derivative? His work has incredible vitality and one has to search for its basis.

- EBRAHIM ALKAZI, 2016

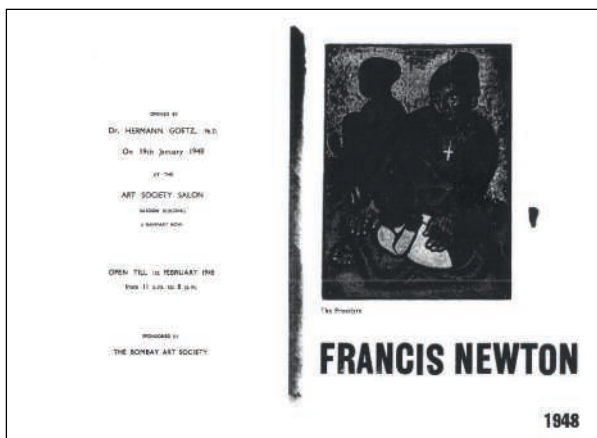
Francis Newton Souza moved from his native Goa to Bombay with his widowed mother Lily Mary Antunes as a teenager. While she struggled to make a living for them both from her dressmaking, Souza enrolled in the Sir J.J. School of Art in 1940, only to be expelled in 1945 for his role in the protests against its British Director Charles Gerrard during the Quit India movement. The artist's first biographer, Edwin Mullins describes the period, noting that Souza was becoming "Increasingly vexed by the polite inertia of Bombay society, with its borrowed aesthetic values and its indifference to the condition of India" (E. Mullins, *Souza*, London, 1962, p. 17). Branded a 'Rebel Artist' by the critic and curator Hermann Goetz, who acquired one of Souza's first paintings for the Baroda Museum where he worked, the artist soon found himself in the company of other revolutionaries, eventually becoming member of the Communist Party of India in 1947.

Geeta Kapur describes Souza's short-lived involvement with the Party in her seminal 1978 essay on the artist, 'Devil in the Flesh'. "Souza's process of politicisation led him quickly to Marxism, and soon after he had been expelled from the art school, he joined the Communist Party of India. Being by temperament a fighter every pang of humiliation he felt as an individual or as a "native" roused him to retaliation and attack. He converted this fighting spirit into revolutionary politics. The Party welcomed him on the popular front, and his art of the period did indeed merit enthusiasm from the comrades. He devised his figures according to class-types, showed them in their environment, labeled them with appropriate titles. He depicted the plight of the poor (Goan peasants, Bombay Proletariat); he exposed the villains (Capitalists in particular, the bourgeoisie in general). He painted, moreover, in an idiom belonging broadly to the Social Realist category and was more than willing, with the help of the party organisation, to show his paintings in

the working class colonies of Bombay. He was hailed in the *People's Age*, the Party paper, as a patriot and a revolutionary" (G. Kapur, *Contemporary Indian Artists*, New Delhi, 1978, p. 7).

It was during this period that Souza, as a twenty-two year old 'revolutionary', painted *Family*, a scathing socioeconomic portrait deeply influenced by his Marxist views and the political climate in India at the time. One of the artist's most seminal works from the 1940s, this painting represents the brief but dynamic formative period of Souza's career that was instrumental in laying the foundation for his later work in India and England. Although it bears thematic similarities with Van Gogh's famous 1885 canvas, *The Potato Eaters*, this painting offers a more confrontational perspective on the circumstances of the working class, closely allied with the work of Social Realist, Mexican Revolutionary and German Expressionist artists.

Painted in 1946, the year after Souza's first one-man show and shortly before he would found the Progressive Artists' Group, this family portrait represents not only a significant point of inflection in the definition and evolution of modern Indian art, but also in the political history of South Asia. Here, an impoverished family of four sits down to a meagre meal on the floor of their hut, holding tiny cups and surrounded by empty vessels. Slightly less stylized than Souza's *Untitled (Indian Family)*, a similar portrait he painted a year later, also notable in this picture is the artist's overt references to Catholicism, both in the oversize cross the woman wears on a rosary around her neck and in the household shrine with the Madonna and Child that hangs on the wall behind her. While Souza clearly highlights their poverty, largely perpetuated by indebtedness and servitude to wealthier, more powerful masters, he also draws attention to their faith, a result of centuries of conversion by



FRANCIS NEWTON, exhibition catalogue, Bombay, 1948
©Estate of FN Souza. All rights reserved, DACS / ARS 2021



Francis Newton Souza, *Beggars in Bombay*
Christie's New York, 18 March 2014, lot 97
©Estate of FN Souza. All rights reserved,
DACS / ARS 2021

He is one of the most remarkable young artists of India, not as an accomplished master who already has found his own style, but as an experimenter of an intensity rare in this country [...] always provoking and trying out new techniques and new interpretations [...] Whatever Francis Newton's final style may be, in whatever manner it will be integrated into the all-Indian tradition, his contribution will be an intensity and a fierce fire which the soft escapism of modern Indian art has generally missed [...] From where he is fetching his techniques, does not matter. For all real art starts only where an artist ceases to follow anybody, and dissolves all those lessons in the fire of his own vision.

- HERMANN GOETZ, 1949

missionaries and colonizers. In its portrayal of the family's living conditions, paintings like this one established the foundation for the critique of religious hypocrisy and the contempt for social hierarchies that Souza expressed through his acclaimed works of the 1950s and 60s. They also inspired several other Indian artists who were members and associates of the Progressive Artists' Group, most notably Ram Kumar, Krishen Khanna and Satish Gujral.

Although inspired by the warm colors of the Goan countryside and its peasantry, this painting is very much a product of Souza's time and experiences in Bombay and was probably included in his exhibitions that toured through the labourer colonies of the city. Also included in Souza's first one-man exhibition at the Bombay Art Society's Salon in 1948 (titled *Proletariat of Goa* at the time), *Family* is a political tour-de-force. As Goetz, who inaugurated this exhibition noted, it is no wonder that Souza "thought it his duty to place his art in the service of propaganda to alter such deplorable conditions; no wonder he believed that this should be an art of the people for the people" (H. Goetz, 'Rebel Artist: Francis Newton', *Baroda State Museum Bulletin*, Vol. 4, 1949, p. 53).

This formative phase of the artist's oeuvre, however, didn't last very long. The reviews of his 1948 show were less than favourable, with a large section of viewers and critics left shocked by paintings like *The Proselyte*, *Prostitute*, *A Corner in our City's Underworld -or the Pederasts* and *Naked Family*. One review titled 'Propaganda Confused with Art' railed against Souza's capacity for social critique through his paintings, noting that "this fanaticism is Newton's weakness as well as strength" (R. Chaterji, 'Propaganda Confused with Art, Francis Newton's Progressive Paintings', January 1948).

In 1949, Souza quit the Communist Party, explaining later that it was because they "told me to paint in this way and that. I was estranged from many cliques who wanted me to paint what would please them. I don't believe that a true artist paints for coteries or for the proletariat. I believe with all my soul that he paints solely for himself" (Artist statement, *Words and Lines*, London, 1959, p. 10). Later that year, the artist sailed from Bombay to London, in the hope of finding a more receptive audience for his art outside India.

His first exhibition in London, featuring works from the 1940s he had taken with him, possibly including this painting, was held at the Asian Institute Gallery in November 1950. Unfortunately, the few critics who did view this show tended to agree with Chaterji, but not from his morally conservative standpoint. "The London critic [...] can afford to be less sensitive to the artist's evident desire to shock both morally, politically and traditionally, and can face disinterestedly for instance the political questions of the wildly mixed racial styles involved. But while he may appreciate the artist's gift of line, and his apparent social sincerity, he may well doubt whether the effort to appreciate flat two-dimensional, crudely decorative use of raw colour rushed onto unprepared beaverboard will be repaid here in this country, even though the forms involved may have a certain Gauguinesque travel interest" (C. Hogben, 'Souza', *Art New and Review*, London, 2 December 1950, p. 5).

The response to his work, both in India and England, together with his deep disenchantment with life in post-war London, and the hypocrisy he saw in those occupying positions of wealth and power, provoked the first major transformation in Souza's work, which would soon propel him to recognition and even fame in London's artistic circles.



Vincent Van Gogh, *The Potato Eaters*, 1885
Van Gogh Museum, Amsterdam
Image: Van Gogh At Work, exhibition catalogue, Amsterdam, 2013



Ram Kumar, *Worker's Family*, 1955
Image: *Directing Art. The Making of a Modern Indian Art World*, Ahmedabad, New Delhi, 2016, p. 101

REBEL ARTIST FRANCIS

NEWTON

by

Dr. H. GOETZ

We are accustomed to define art as a materialization of beauty, but in most cases we do not realize the implications of such a definition. For beauty is more than a superficial prettiness, it is life in all its associations, in all its intensity. Its expression, therefore, demands a profound, vital interrelation and harmony, penetrating to the heart of things and permeating every functional aspect of its materialization. A creation of pictorial art must be a mirror not only of what it depicts, but also of the soul of the artist who recreates it, of the medium in which he does it, and of the purpose of the work created. Their interrelation determine the character of a work of art, their harmony its quality. All these factors, however, are subordinate to the personality of the artist, as the creator of the work, visualizing, selecting, emotionally or intellectually shaping, and executing it. Whatever the character of any art, the personality of the artist will speak through it, half-conscious from the midst of a collective effort or guarded behind religious convention or courtly etiquette, or in unrestrained gullible narrative, or in revolutionary outcry, or in an overwhelming cosmic vision.

In merely reproducing the surrounding world faithfully one has to be a thorough philistine, a "scientific" bore such as a good number of 19th century European painters had been, or a pictorial reporter absorbed in the daily adventures of life, such as Jan Steen, Frans Hals in his younger years and the later Netherlanders. Or you must have achieved a perfect harmony with the world, a profound sympathy with all living things, such as you find in the art of Vermeer, Chardin, etc. But what a difference! The first you will appreciate as an interesting work of journalism and then lay aside and forget, the second inspires you with a

refreshing vitality and joy of life, in the last every line, every colour, every object praises the Lord, the Creator of all things.

But wherever there exists a tension between the artist and his time, the emotional and decorative factors will predominate. And this tension is the characteristic of most good art, because tension is an integral aspect of all creative life, and is the stronger the more a society or civilization has lost its balance. It exists between the artist who feels his best efforts left without response and is thus frustrated, and it reflects at the same time the tension within the society to which he belongs, and the contradictions and perplexities of the civilization through which he struggles to find his own vision. He may evade them, like all adherents of the *l'art pour l'art* ideal, by escaping into the abstract world of decorative patterns, either as a "scientific" technician, such as the Impressionists had been, or in search of new formulae, such as most post-Impressionist painters have done. Or he may oppose to the time his protest, his own vision which, emotion-charged, must idealize or caricature. And this idealization, covering all forms from idyll to melodrama, and this caricature, ranging from a good-natured smile to sardonic laughter or devastating criticism, need a strong decorative pattern to render the necessary distortion digestible, to raise it from the dangerous sphere of vulgarity into that of everlasting values.

This protest may assume the form of a conscious flight into an imaginative world, into a cultural dawn where man still lived in the simplicity preached by Jean Jacques Rousseau or into the unshaken faith of mystic age, or into a past classic or national civilization, own or foreign. Or it may disguise itself under the mask of "realism", but a realism which selects only

Proletariat
of Goa



those aspects of life for which it yearns, such as the world of the child, the infant dreams of the circus, or the supposed innocence of the "primitive", or which it wants to pillory, such as "capitalist society", the slums, the underworld criminals, prostitutes, brothels, drink and drugs, etc.

In Western art of the last hundred years these successive changing attitudes have reflected the whole crisis of traditional European civilization in an age, the inventions of which completely revolutionized the interrelations of mankind during the last millennia, whether for the better or for the worse. The tension between a late feudal and a middleclass society which had preoccupied the 18th and early 19th centuries was solved, only to be supplanted by another crisis which put in question all traditional values, and which is not yet solved until the present day. And with it the protest of the early classicist (escapist) and romantic (revolutionary) artists, temporarily submerged in a flood of philistine naturalism, became multiplied until it threatens to dissolve all forms and images of the past.

In India naturalism in art had disappeared since the fall of the Imperial Guptas. But 19th century European naturalism proved unacceptable because a colonial society could neither accept existing conditions as the best of all possible worlds nor, torn between two traditions, find the inner harmony which alone can praise

the wonders of God, in whatever form He may be adored. But the romantic protest, such as it had been preached by E. B. Havell, with only a slight change-over from Medieval Christian to Indian terminology, found an eager response. On the average, this response has proved to develop into an escapism, into the simplicity of the village from the materialism of the town, or into the Glory that was lost from the sordidness of life under foreign rule. The "realistic" and revolutionary protest had long been impossible, for a criticism of the foreign masters would not have been tolerated, and a criticism of the artist's own ranks would have appeared as a support to the very ideological claims of colonialism. Thus "realistic", satiric or revolutionary art has emerged in India only in the measure in which foreign domination was replaced by national rule. For when escape into a fairy world has become impossible, one has to learn the realities of life. However, when burning problems must be solved, criticism is unavoidable, and under a democratic constitution every citizen has a right to criticise. This criticism may finally turn to a revolutionary attitude, when it sees no evolutionary way out past vested interests. And in every society which passes through such an incisive reorganisation as India, and in fact the whole of Asia today, revolution is often more a question of method and impetuosity than one of principles.

Thus revolutionary art had to develop in India first there where no flight into escapism

PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION

1012

FRANCIS NEWTON SOUZA (1924-2002)

Family

signed and dated 'NEWTON.46' (lower right); further inscribed, titled and dated 'F.N. SOUZA / Family 1946' (on the reverse)

oil on card laid on board
27 x 40 in. (68.7 x 101.6 cm.)
Painted in 1946

\$450,000-600,000

PROVENANCE:

Acquired directly from the artist by the present owner

EXHIBITED:

Bombay, Bombay Art Society Salon, *Francis Newton*, 19 January-1 February 1948

LITERATURE:

H. Goetz, 'Rebel Artist Francis Newton', *Marg*, Vol. 3, No. 3, Bombay, July 1949, p. 35 (illustrated)

A. Kurtha, *Francis Newton Souza: Bridging Western and Indian Modern Art*, Ahmedabad, 2006, p. 17 (illustrated)



F. N. Souza, *Untitled (Indian Family)*, 1947
Christie's Mumbai, 11 December 2014, lot 44,
sold for INR 9,02,25,000 (\$1,443,138)
©Estate of F N Souza. All rights reserved,
DACS / ARS 2021





1013

FRANCIS NEWTON SOUZA (1924-2002)



Untitled

signed and dated as illustrated
chemical alteration and felt tip pen on printed
paper; felt tip pen on tracing paper; ink on paper
13 x 8 in. (33 x 20.3 cm.) largest; 7½ x 4¾ in. (19.1 x
11.1 cm.) smallest

Executed in 1976, 1962, 1959; two works on paper
and four works on tracing paper (6)

\$12,000-18,000

PROVENANCE:

The Estate of the Artist Colin William Moss, ARCA
(1914-2005) (one)

Grosvenor Gallery, London

Sotheby's New York, 20 March 2017, lot 2013

Acquired from the above by the present owner

The Family of the Artist (five)

Sotheby's New York, 20 March 2017, lots 2020
and 2032

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 (one)

LITERATURE:

*Painting Without Paint: The Chemical Paintings of
F.N. Souza*, exhibition catalogue, New York, 2007,
pl. 13 (one illustrated)





THE BANWELLS AND THE KHANNAS

My parents Arthur and Lilly Banwell arrived in India at the end of 1955 and mid-1956 respectively. India had not been part of their family history or in any way part of their cultural make-up. Their arrival in and subsequent love affair with the subcontinent was pure wonderful happenstance.

My father grew up in a working-class neighborhood of Boston. His childhood world was limited to his neighborhood with occasional trips to visit family in Nova Scotia. When World War II began, he enlisted in the Army Air Force because he claimed he didn't like to walk. He was commissioned as a second lieutenant and flew B-24s as a navigator in the European theatre. He was shot down over Germany and spent much of his nineteenth year "as a guest of Hitler" – a phrase he used often. Liberated by Patton's army, he went to Harvard on the G.I. Bill and studied biochemistry. He had enrolled in medical school when the physical stress of the past few years caught up with him. He took some time off to recuperate, and that's when things got really interesting.

My mother spent her childhood in Argentina, the child of a Swedish mother and Swiss-Finnish father. Her parents divorced when she was thirteen, and she moved with her father and brother to Westchester County. When it was time to go to university, she enrolled at Radcliffe, the women's college connected to Harvard. There she studied history and began a lifelong fascination with the Tudors. One evening, planning to go dancing with a group of friends, her date (supposedly Bobby Kennedy, but no proof of

that...) cancelled at the last minute. One of the group saw a young man crossing Harvard Yard and said, "Oh, there's Banwell. Let's ask him. He's up for anything."

And, dear reader, my parents married six months after my mother graduated.

When my father was recovering from his physical collapse, my mother bought him a book about China. He was hooked! He left medical school and enrolled in Harvard's graduate school studying Chinese and economics. Unfortunately, studying Chinese in the 1950s in the United States could be seen as unpatriotic. Senator Joe McCarthy's House Un-American Activities Committee wanted my father to testify against his Harvard professors. On top of this, my mother was an immigrant – thus, suspect in the eyes of McCarthy.

Refusing to testify but realizing he had to leave the United States, my father took a job with an oil company understanding that he was to be sent to India. Ten days after I was born, he left my mother and me to begin a new role with Caltex in what was then known as Madras. His job as area sales manager entailed going around South India checking in on local petrol stations and kerosene dealers and getting to know his market. His letters to my mother reflect an increasing interest in and love for his new world.



Arthur Banwell posing at a Caltex petrol pump, Madras, 1956. Unless otherwise stated, all images courtesy Martha Banwell.

My mother and I left my paternal grandparents' home and flew to join my father, arriving in Madras on my six-month birthday. My parents always told me that I was carried off the plane by J.R.D. Tata himself. My mother busied herself getting to know Madras and wrote letters to her parents also reflecting a fascination with India during its heady first years of independence.

At some point during those early days, my parents joined the Madras Club. There they met a young Indian couple, the husband was a banker for Grindlay's. Krishen and Renu Khanna were their names. In Krishen's words to his daughter Malati in January 2021, the two young couples became *fast friends*. And so our families became interconnected – a tie that has continued for almost seventy years, one that has seen me hold Krishen's first great grandchild as a newborn as his grandmother, Krishen's younger daughter Malati looked on with love and awe.

Living so far from our own families – and this was a time when a long distance phone call meant only birth or death and telegrams usually brought bad news and home leaves happened once every three years – the extended Khanna family became our family.

After briefly moving back to the United States in 1963, we moved back to India two years later for my father's new job with a chemical company. This time Delhi was our base, and 3B Mathura Road, the Khanna family residence, was where family was, where holidays were celebrated, and where we found new grandparents, aunts and uncles, and cousins. In the summer, there was Ravensdale in Simla, far from the Delhi heat and intoxicating in its possibilities, a place where we children were given much more freedom than in the city.

One of the constants of my family's life was the Khanna clan. We were often invited to dinner, an eagerly anticipated event because the best *aloo paranthas* in the whole world were served. Krishen's mother, whom we knew as Auntie, made sure they were on the menu if my mother was there. The adults would gather in the sitting room and chat while we children scattered outside or split up into the various cousin friend groups. Diwali meant puja and sparklers and firecrackers and more delicious food. Holi brought shrieks and laughter and colors splashed on everyone and everything. As kids, we had running races, made up stories, laughed, argued, and spied on the grown-ups.

The highlight of any year, though, was time spent in Simla at Ravensdale, the wonderful colonial-era house owned by Krishen's parents and still in the family. High in the mountains, surrounded by a big garden with the best swing ever, this was paradise. The adults walked, read, chatted, played bridge, and did grown-up things. We children were treated with affectionate detachment. There seemed to be an understanding amongst all the parents that this was the place where we did not need much supervision. We went on adventures deep into the *khud*, following animal footprints and scaring the younger ones with stories of the wild animals these tracks represented. We held midnight feasts just like the ones we'd read about in English boarding school stories. *Ghoda Wallah* would appear, and we would go on pony treks. For my mother's fortieth birthday in 1966, we children put on a play written by Mani, the eldest Khanna cousin. There were *aloo paranthas* for dinner that night. Krishen Uncle painted *Madonna* as his birthday present to my mother as the capstone to that epic celebration. There was a gentle rhythm to these days, a time to regroup



Lilly and Arthur Banwell, New York, circa 1952.



The Khanna family, circa early 1960s. Image courtesy Malati Shah.

and remember the importance of friends and family. Never once did we Banwells feel that we were not as much a part of this clan as the Khannas.

Through all of this, Krishen Uncle painted, either in the little outbuilding covered in vines and flowers in Simla or in his Delhi studio. My parents were brought into his circle of artists, writers, and creative people flourishing in that heady time of the young republic. I cannot remember when Krishen Uncle's paintings were not on the walls of our houses. Leading a rootless expatriate life, my parents established permanence by always first hanging "Krishen's work" on the walls. They always were hung in the same positions regardless of what country the house was located in. They loved his work – his willingness to experiment, his growing confidence, his use of color, his utter joy. I can remember evenings at home, the two of them, whisky sodas in hand, talking about the paintings. Different ones would sing to their souls at different times. For my father, the portrait of my mother was always high on his list. He felt Krishen Uncle captured her sparkle, her warmth, and her dancing soul through his skill with brush and color. My mother's favorites would change with the light, with the season, and with her mood. They were not "collectors" in the classical sense. They did not set out to build a cohesive entity of Krishen Khanna's work. They bought

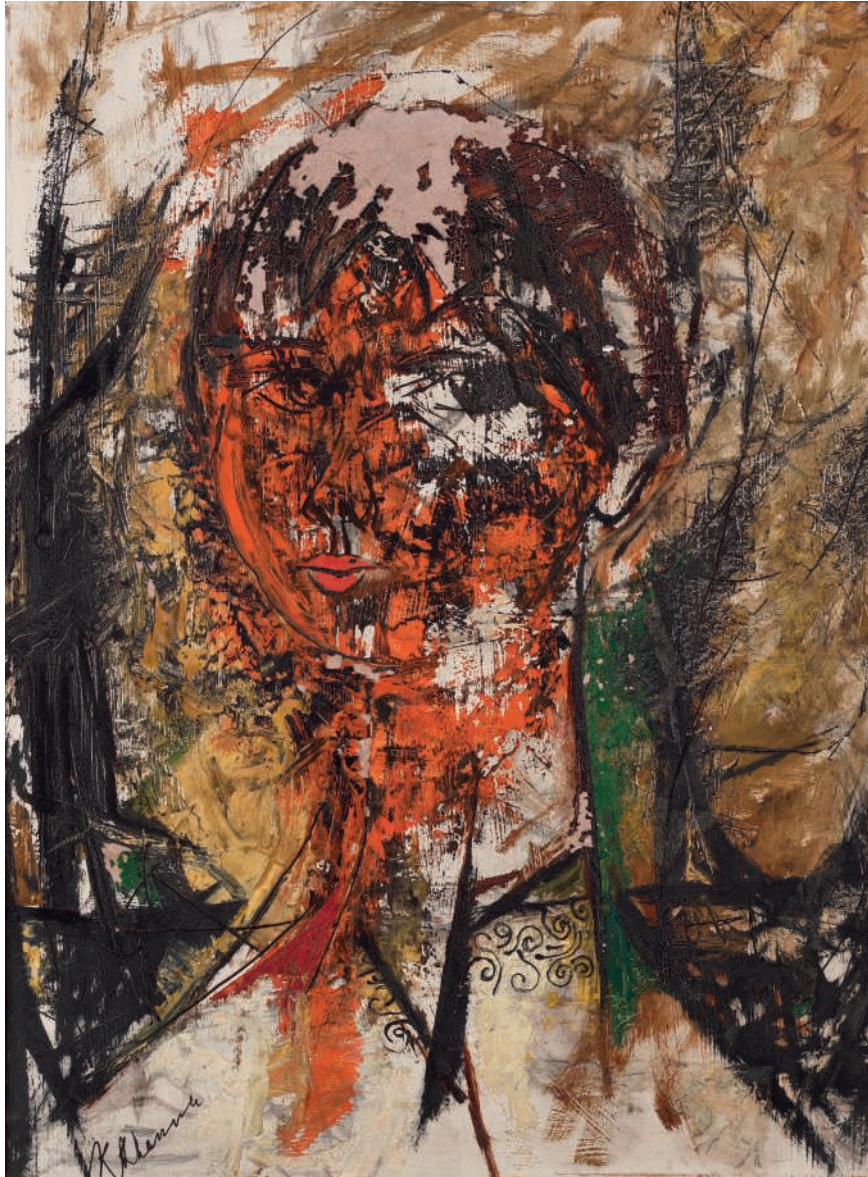
what they loved from an artist whom they loved as a painter and as a man. They were proud that they recognized his extraordinary gift when he was just beginning, but their collection was more the result of love than of a calculated plan. To them, Krishen and his work represented the India that they had fallen utterly in love with, a place of color and light, and of hope, promise, and pure joy.

My parents left India in 1970, and their days of acquiring new Krishen Khanna paintings ended then. However, they returned to India on several occasions, always stopping at 3B to connect again with their Indian family, exchanging letters and gifts which often included sketches and prints by Krishen Uncle. Although their lives continued to bring adventure and much satisfaction as they lived throughout Southeast Asia, England, and finally back in the United States, their hearts always remained in India. It would have given them such happiness to know that these paintings are being seen publicly and have a chance to be loved by a new generation.

MARTHA BANWELL
13 JANUARY 2021
PITTSBURGH, PENNSYLVANIA



Arthur Banwell at a railway station in South India, 1958.



Arthur and Lilly Banwell with their daughter Martha, Madras, Christmas 1957.

PROPERTY FROM THE COLLECTION OF ARTHUR AND LILLY BANWELL

1014

KRISHEN KHANNA (B. 1925)

Untitled (Portrait of Lilly)

signed 'K Khanna' (lower left)

oil on board

25 x 18 $\frac{3}{8}$ in. (63.5 x 47.3 cm.)

Painted *circa* late 1950s

\$5,000-7,000

PROVENANCE:

Acquired directly from the artist

Thence by descent



PROPERTY FROM THE COLLECTION OF ARTHUR AND LILLY BANWELL

1015

KRISHEN KHANNA (B. 1925)

Untitled (Malati and Martha)

signed, dated and inscribed 'K Khanna Shimla '66' (upper right)

oil on canvas

64 x 37 in. (162.6 x 94 cm.)

Painted in 1966

\$80,000-120,000

PROVENANCE:

Acquired directly from the artist, 1966

Thence by descent



Speaking about the Banwell family, Krishen Khanna recently recalled, "Of course, I met them first in Madras. I was with the bank, and he was with an oil company, you know. But, we met at the Club, and then we became very very fast friends. And we were family friends. And they came and stayed with my parents many times, and I happened to be there, and they spent quite a number of days with us at the Simla house, Ravensdale as the name was of the house. And it's a very happy memory of them" (Artist statement, in conversation with Malati Shah, 11 January 2021).

Commemorating one of the happy summer afternoons that the Banwells and Khannas spent together at Ravensdale, this painting of the artist's younger daughter Malati sitting under a tree in the garden with Martha Banwell perfectly captures the languid idealism of the young subjects. Their dresses dappled in sunlight, the girls represent a sense of bright optimism and hope

for the future. Like his other works from the mid-1960s, this atmospheric painting is influenced by the work of American Abstract Expressionists that Khanna encountered on his travels in the United States earlier in the 1960s, and celebrates the artistic freedom he found after finally quitting his job as a banker with Grindlay's after an unhappy stint with them in Kanpur, and turning to painting as a full-time profession.

"This was, you know, of our Simla house where our friends and so on used to come. Two pretty girls sitting there, near the garden outside. And, I thought this would make a very happy kind of a painting. I did it, I think, in Simla. Yeah, and I'm quite amazed that it's now surfaced after so many years, but I still think it's a very nice painting. Of course, I've changed myself as artists do, but a very nice painting" (Artist statement, *Ibid.*, 2021).



Malati Shah and Martha Banwell, 2019.
Image courtesy Malati Shah



Ravensdale garden, Simla. Image courtesy Malati Shah





PROPERTY FROM THE COLLECTION OF ARTHUR AND LILLY BANWELL

1016

KRISHEN KHANNA (B. 1925)

Untitled (Sitar Player)

signed and dated 'K Khanna 67' (lower left)
oil on canvas
54 x 33 in. (137.2 x 83.8 cm.)
Painted in 1967

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist
Thence by descent



PROPERTY FROM THE COLLECTION OF ARTHUR AND LILLY BANWELL

1017

KRISHEN KHANNA (B. 1925)

Journey Into Winter II

signed and dated 'K Khanna 63' (lower left);
further signed, titled and dated 'K Khanna /
Journey into Winter / Nov 1963' (on the reverse)
and inscribed 'TOP "JOURNEY INTO WINTER II"
38"X50" KUMAR GALLERY' (on the canvas flap)
oil on canvas
37 $\frac{3}{4}$ x 49 $\frac{3}{4}$ in. (95.9 x 126.4 cm.)
Painted in 1963

\$40,000-60,000

PROVENANCE:

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

EXHIBITED:

New York, Charles Egan Gallery, 1965



In 1962 Krishen Khanna was awarded a travelling fellowship which brought him to the United States via Japan, where he was greatly influenced by the art of sumi-e or suibokuga ink painting. Combining calligraphy with chance while removing all extraneous figuration and detail from the picture plane, the artist described this technique as a process of welcoming the unpredictable to achieve something serendipitous. Later in New York, Khanna expanded this technique from works on paper to those on canvas, combining its principles with those he saw in Abstract Expressionist works of the time.

Khanna exhibited a group of largely monochromatic works from this period at the Charles Egan Gallery in New York, noted for giving artists like Willem de

Kooning and Joseph Cornell their first solo shows and exhibiting the work of Robert Rauschenberg, Franz Kline, Philip Guston and Isamu Noguchi among others. Khanna recalls, "*Journey into Winter II*, I think, was done in America itself where I had a show at Charles Egan Gallery in New York, and the show went extremely well. All the important artists – Saul Steinberg, Rothko were there and liked it and several people came to see it. And newspapers were there. And it was very well accepted. And, this for a first time show in New York was quite something, and I was very emboldened by this, and, since then, of course a lot has happened" (Artist statement, in conversation with Malati Shah, 11 January 2021).



1018



PROPERTY FROM THE COLLECTION OF ARTHUR AND LILLY BANWELL

1018

KRISHEN KHANNA (B. 1925)

Detail from the Last Supper

signed and dated 'K Khanna 80' and inscribed 'Detail from The Last Supper 1979 - Much love to Lilly Krishen 31st March 81' (lower left)
lithograph on paper
14 x 10 in. (35.6 x 25.4 cm.)
Executed in 1980

\$1,800-2,500

PROVENANCE:

Gifted by the artist to Lilly Banwell, 1981
Thence by descent



PROPERTY FROM THE COLLECTION OF ARTHUR AND LILLY BANWELL

1019

KRISHEN KHANNA (B. 1925)

Untitled (Madonna)

signed indistinctly (lower right)
oil on canvas
28 x 23 in. (71.1 x 58.4 cm.)
Painted in 1966

\$18,000-25,000

PROVENANCE:

Gifted by the artist to Lilly Banwell on her fortieth birthday, Simla 1966
Thence by descent



1019



Amrita Sher-Gil with Denise Fontaux, Milleries-sur-Seine, 1932.
All images courtesy the Phutoux-Dyvorin family, unless otherwise stated.





1933



1938



1941



1932



1937



1939



1943

1935

Exhibits at Simla Fine Arts Society Annual Exhibition, rejects award

1936

Visits Ajanta and Ellora

Exhibits at the Taj Mahal Hotel, Bombay

Meets Karl Khandalavala who introduces her to classical Indian painting

1937

Tours South India

Wins Gold Medal for *Three Girls* at 46th Annual Exhibition, Bombay
Art Society Exhibits at Faletti's Hotel, Lahore and Allahabad University

Exhibits at Imperial Hotel, New Delhi

Meets Jawaharlal Nehru

1938

Returns to Hungary and marries Victor Egan

1939

Returns to India from Hungary and visits Madurai and Mathura

1941

Gives talk on All India Radio

Moves to Lahore

Dies in Lahore on December 5th

Rabindranath Tagore dies at Santiniketan on August 7th

Posthumous exhibition at Punjab Literary League Hall, Lahore

1943

Karl Khandalavala publishes monograph *The Art of Amrita Sher-Gil*

1949

Paintings donated to the National Gallery of Modern Art, New Delhi

1976

Declared National Art Treasure by Archeological Survey of India, Government of India

AMRITA SHER-GIL

PORTRAIT OF DENYSE PROUTAUX

Did I tell you about my Hindu friend? Imagine that her sister has been at the Beaux-Arts for two years and is very talented and very knowledgeable. So when she saw me, she went crazy about my hair and absolutely wanted to do my portrait with my hair loose. As it was for a competition and she had very little time, I posed almost non-stop for three days, and that's why I couldn't write to you as I had promised you. Now it's over, but she's not very happy with the result, because it's a very large watercolor study - almost life-size - and she's mostly good in oils. She wants to make me whole again - in oil this time. If I like it, I will send the picture to you. I've never known such an amazing girl, you know Phil? She has an intelligence and a personality like I had never met in a woman before, and also a very great talent, very powerful and robust, all her works seem to be made by a man. And she's only eighteen with it all! It's wonderful how much she can assimilate. This morning, I had fun looking at the books scattered around her room, ranging from Romain Rolland to Gandhi, including Tolstoy, Bernard Shaw and Ibsen. She has often arbitrary, but never mediocre, opinions on all of this. I think she knows French literature better than I do, and yet I know more things than the average young French girl, it seems to me. And with that, she's pretty, a very pure Hindu type, quite the profile of Persian miniatures.

- DENYSE PROUTAUX, LETTER TO PHILIPPE DYVORNE, 17 NOVEMBER 1931

Over the course of their stay in Paris, between 1929 and 1934, the Sher-Gil sisters, Indra and Amrita, became close friends with Denyse Proutaux, an art writer and critic, who met and befriended Indra at a drawing class they attended together. Together, the three young women explored the Parisian art scene and regularly holidayed at the seafront in Royan, where Denyse's aunt owned a home. While apart, they would often write to each other, and while in Paris, Denyse and Indra became regular models for Amrita.

Writing to her boyfriend Philippe Dyvorne, whom she met in Royan in 1930 and would later marry, Denyse introduced her friends (the two sisters) for the first time. This letter from November 1931, quoted above and part of a rich archive of correspondence maintained by their son Eric-Noël Dyvorne, summarizes the kind of person and artist Amrita was when she was barely eighteen years old.

Born in Budapest in 1913 to a Hungarian mother and Indian father, Amrita Sher-Gil spent her brief, yet colorful life completely dedicated to her artistic practice. Living between Hungary, France and India, Amrita painted the life of the people and places with which she was familiar with an intensity that remains unparalleled in modern Indian art. Amrita's early paintings like the present lot, a portrait dating to *circa* 1932, constitute a vital part of her body of work. The techniques she explored and mastered as a student, and the ways in which her artistic vocabulary expanded and developed over these years, set

the course for the rest of her career, which unexpectedly came to an end when she died in 1941 at the age of 28 in Lahore.

The artist, however, continues to live on through her impressive legacy, and her body of work, although limited, continues to have a seminal influence on modern and contemporary in India and around the world. Undocumented works like the present lot are particularly rare, allowing us to piece together new passionate and intimate aspects of the artist's life with what is already known about her. Speaking about her legacy, her nephew and biographer Vivan Sundaram notes, "She was denied old age, bleak or otherwise, but neither her exuberant, magnificent self, nor the work it made, contained anything for which she needed to apologize. Time has passed, and her art endures" (V. Sundaram ed., *Amrita Sher-Gil, A Self Portrait in Letters and Writings*, New Delhi, 2010, p. xiii).

Amrita's artistic talent was discovered very early on and encouraged by her family. Her uncle, Ervin Baktay, a painter himself, noticed her painting skills during a visit to the family in Simla in 1926, and became a strong advocate of her artistic pursuits. After a brief stint at an art school in Florence, Amrita moved to Paris in 1929, at the age of 16, to train under Pierre Vaillant at La Grande Chaumière. Soon, Amrita was admitted to the studio of Lucien Simon at the city's prestigious École Nationale des Beaux-Arts, where she studied and painted till 1933.



Amrita and Denyse at Piscine Molitor, Paris, 1932.



Amrita, Denyse and Indira, Villennes-sur-Seine, 1932.



Denyse and Amrita, Royan, 1934.

The bohemian lifestyle in Paris coupled with the idyllic landscapes of rural Hungary, where she spent the summers with her mother's family, invigorated Amrita's desire to paint, which she did with conviction and maturity rarely seen in a teenager. Her ferocity of mind and passionate love of beauty transcended through her brush strokes into her hauntingly beautiful and forceful self-portraits and portraits of models, friends and lovers from that period. These confident and powerful paintings won her much acclaim, including prizes at the École's annual portrait and still-life competitions and her election as an associate of the Grand Salon in Paris in 1933, a rare honor at the time for a young, foreign artist.

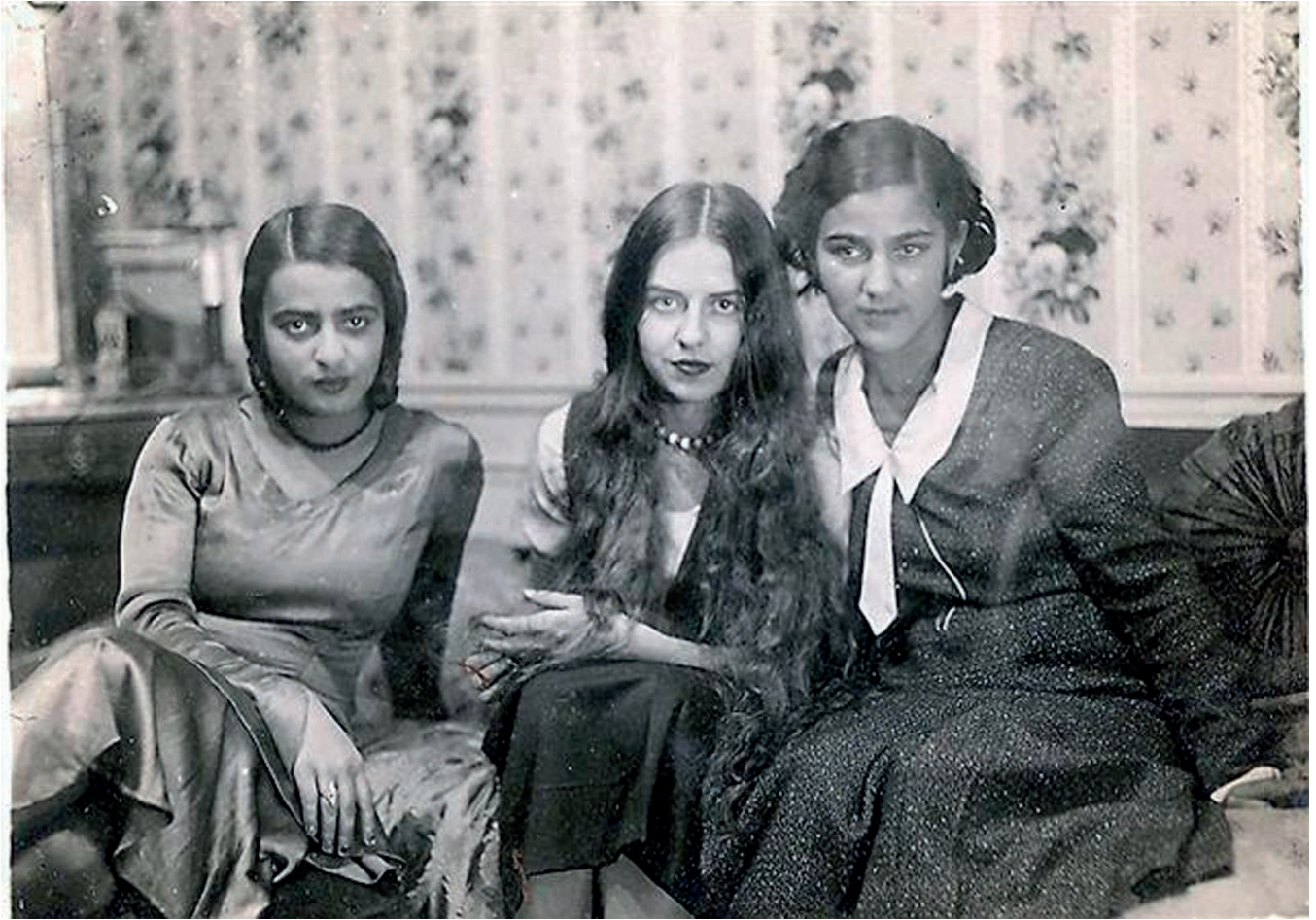
Amrita was in France for five years, a critical cornerstone of her career and life. It was during this rich formative period that she began to paint with oils. Living in Paris, Amrita had the opportunity to absorb the traditions of the masters of portraiture throughout the cannon of art history. Drawing inspiration from works of French Impressionist masters like Pierre-Auguste Renoir, in this painting, Amrita adopts the classic tradition of portraiture where the subject sits in three-quarter profile confronting the viewer. Amrita's work was also influenced by the European academic realism of France of the 1920s and 30s. She was an admirer of the French artist Suzanne Valadon (1865–1938) and drew inspiration from her unconventional representation of female subjects. Valadon rose to the peak of her fame for her powerful and sometimes controversial paintings, often female nudes and self-portraits, in the 1920s in Paris, just as Amrita was exploring the Parisian art scene and finding her own style. Valadon transformed the genre of the female nude by providing an insightful expression of women's experiences, which seemed just the right language for Amrita in the most formative period of her life as an artist.

Set against what appears to be a window with colorful sprays of flowers on either side, the present composition is a beautiful portrayal of a Parisian lady of style and attitude. The portrait Amrita painted of her friend, presents Denyse as a self-assured, young Parisian who she respected and admired. Denyse's gaze is confident, confronting the viewer, while the flowers around her add lightness and charm to her unflappable expression. The warm, red tones resonate across the foliage, curtain, tightly set hair and rouged skin, imbuing the sitter with a sense of controlled dynamism and silent resolve. Her gaze imbues the painting with an ancient solemnity, while her red velvet dress with its lace collar and the delicate floral pendant around her neck ease the tension of the gaze between subject and viewer. In this work and several others from the period, we see Amrita as master of the psychological portrait, able to capture a plethora of conflicting emotions and identities with ease and sophistication.

Denyse was a particular inspiration for Amrita during the artist's time in France, sitting for her in her most acclaimed paintings. Amrita painted four portraits of Denyse that are known to us. These include the most famous painting, *Young Girls* from 1932, which depicts Denyse partially undressed alongside the artist's dressed sister, Indira, and won a Gold Medal at the Grand Salon that year. The same year, Amrita painted another portrait of Denyse in profile wearing a black beret. Both these paintings are now in the collection of the National Gallery of Modern Art in New Delhi. Amrita began a third large composition in 1933, that included Denyse, Indira, herself and a model. She later cut Denyse's seated figure from this canvas, the largest work she ever attempted, and gifted it to Denyse. Unfortunately, this life size work was lost during the Second World War. The current portrait of Denyse Proutaux is the only known painting of the subject still in private hands, and has remained in France since the time it was painted. Piecing together the history of this painting through the letters Denyse exchanged with Philippe and the Sher-Gil sisters, it has been possible to date this work to *circa* 1932. In these letters, Denyse refers to several sittings she did for Amrita. This painting is most likely the one she refers to as the painting in 'Russian Style' in a letter to Philippe dated 22 February 1932.



Amrita, Denyse and friends at a cafe, Paris, 1934.



Amrita, Denyse and Indira, Paris, 1931.

In January 1932, she wrote, "Speaking of painting, my Hindu friend is going to do my portrait again, in oil this time. As she has to exhibit it, if it is successful, I will send you the photo"(D. Proutaux, Letter to Philippe Dyvorne, 25 January, 1932). The next month, she continued, "My portrait in Russian style (by my friend's sister) is soon finished and will undoubtedly be exhibited at the Salon and at the Beaux-Arts portrait competition. I will send you the picture."(D. Proutaux, Letter to Philippe Dyvorne, 22 February 1932). By May that year, Denyse began to write about the painting *Young Girls*, which was completed by June. "It is not entirely my fault that I do not write to you, because for the past two weeks I have been posing constantly for my Hindu friend, who makes me and her sister a very large canvas for the portrait competition at the Beaux-Arts and for the Salon d'Automne. It is not very in character, but it is very pretty in color. I pose, bust and bare feet, draped in a blue-green fabric, and as I have hair on my shoulders, it looks great with the color of the fabric. Maybe it will be over next week" (D. Proutaux, Letter to Philippe Dyvorne, 27 May, 1932). Finally, she records the work's completion, "Now that my portrait is finished, I will be less taken and write to you more often" (D. Proutaux, Letter to Philippe Dyvorne, 14 June, 1932).

Amrita, for her part, took great pride in these early works and what she was able to achieve as a young artist in Paris. In 1937, she wrote, "I worked at École des Beaux Arts about three years and won the first prize of the annual Portraits and Still-Life competitions each year. In 1932, I exhibited my first picture at the Grand Salon. (By way of explanation to the few who may not know its significance, I will mention that the Grand Salon is the equivalent of the British Royal Academy, but on a somewhat larger and artistically superior scale.) My

picture immediately attracted attention of eminent critics who noted it for its forcefulness and vigour" (V. Sundaram ed., *Amrita Sher-Gil, A Self Portrait in Letters and Writings*, New Delhi, 2010 pp. 323-325).

The portrait of Denyse on offer is not only an exceptional painting by Amrita, completed when the artist was barely nineteen years old, it is also a testament of the beautiful friendship between the Sher-Gil sisters and Denyse that was built on mutual admiration and love for each other and lasted well beyond the time they lived in the same country.

A letter Amrita Sher-Gil sent Denyse in April 1933 documents how close she held Proutaux, giving her one of the two passes she received for an important exhibition opening. She wrote:

My dear Denyse

I am sending you here a card for the opening of the Salon. I would have liked to send you more but I had only received two, apart from my own card (Exhibitor card). If you don't mind, can we go together? Call me as soon as you receive this letter, we will fix the time and place where we will meet. I warn you that there will surely be a crazy world. Never mind.

With sincere friendship

Amrita

(excuse me, I feel that writing your name correctly will forever be a task beyond my means)

11. Rue Bassano.

26. 4. 1933.

Ma chère Denyse

Je vous envoie ici une carte pour le vernissage du Salon. J'aurais bien voulu vous envoyer d'avantage mais je n'avais reçu que deux en dehors de mon propre carte (Carte d'exposant).

Si vous voulez bien on pourrait aller ensemble? Téléphonez moi aussitôt que vous recevrez cette lettre on fixera l'heure et le lieu ou on se rencontrera. Je vous prie de croire qu'il y aura sûrement un monde fou. Tant pis.

Avec ~~de~~ sincère amitié

Amrita

(Excusez moi mais je sens que écrire votre nom correctement sera pour toujours, un tache au delà de mes moyens.)

Baldoon Dhingra

Some

Reminiscences of



AMRITA SHER-GIL

ALTHOUGH we know each other as children in Sialkot, I really came to know Amrita well while in Paris. She was a student at the Ecole des Beaux Arts and I, in the Sorbonne. Amrita, like the great scholars, whose beautiful face and long, snow-white beard was the emblem of all eyes, had no blemish in her features. Champa Devi, a Hindu, was her first love when he, his brother, and their two children, Amrita and Indira, lived and worked. We met frequently to discuss art and literature, music and the ballet. Amrita loved to talk. She was elegant and measuring in her ideas, but her spirit was young (from her student days) they were a part of her, done in self. It seems that she was not violently opposed to male domination. Here was a new approach, that's all, a new attitude. We used often to have many heated arguments and I would deliberately provoke her by offering a pot of honey of hers. I recall one particular incident very vividly. I was looking at some modern paintings and referring to them as "exotic", and that modern art was not beautiful. "What is beauty?" she retorted. "It is that which, in the making, is done with pleasure, not in the end, but in the process itself." Amrita was a person of many parts. Each artist must make his own aesthetic, discover it and at the same time always be familiar to everyone but himself. He is always therefore, presenting a satisfactory form of beauty. Beauty, it seems to me, is

variously realized whenever a strongly aesthetic experience is intelligently expressed in terms of the artist's chosen medium. Complete expression creates its own form and that form is a sort of appearance or phenomenon produced by expressive skill, rather than a principle or method imposed upon it.

On another occasion, she said: "I am more interested in the art which bears with the human face and form, yet the still lives of Van Gogh (from works by the by, I see, now emanating mostly). Common and frequent are an ideal not greater than the production of art of the 'Roman' school."

I once had a long argument with her on Tolstoy and Dostoevsky. I referred to Tolstoy's divine powers, his love for the people and his sympathy for mankind. I said that Dostoevsky was only interested in the damned, the dramatic and the unbalanced. "That's not it," she said. "It is in those circumstances that I am interested, for the very reason human being is so uninteresting. I don't care for Tolstoy's excitement although I admit I love his 'The Brothers Karamazov'."

In her dress as in most other things, Amrita was original. This was because she had a keen eye and a wonderful sense of color combination. A pattern would suggest itself to her in a flash. Her genius was a mélange of inspiration and industry. She would sit for hours together working at one thing, bringing the work to a fine finish and giving due attention to the minutest detail.

Wishes to continue of Mrs. B. D. Dhingra's reminiscences of her mother.

By 1935-36, both the Sher-Gil sisters had moved back to India, first Amrita, and then Indira the following year. The three friends, however, continued to write to each other, and a 1936 letter from Denyse to Philippe beautifully illustrates the affection and regard they had for each other. She wrote, "She [Indira] learns German which she finds more logical than French, and earns money by giving French lessons (poor Hindus!). India strikes me as a land of plenty, because, in order for Indu to succeed in making money there, there really has to be something for everyone [...] Amri made an exhibition which was very successful. They go out a lot and during the season they had three or four invitations a day. Well, Indu looked pretty happy" (D. Proutaux, Letter to Philippe Dyvorne, 1936).

Celebrating the many achievements and contributions to modern Indian art Amrita Sher-Gil made in her short life, the Indian Government recognized her as a National Treasure artist in 1976. Today, the majority of her 172 documented works reside in the collection of the National Gallery of Modern Art in New Delhi. With very few paintings by Amrita still in private collections, it is truly a privilege to discover a painting by this talented artist that was previously unknown to her collectors and admirers, and to bring it to its full glory and offer it the world stage it deserves.

Writing about the artist and her important legacy twenty-five years after she died, her friend Baldoon Dhingra noted, "Artists like Amrita Sher-Gil are not the mirrors of their time but telescopes through which the future may be discerned. They make the revolutions, they anticipate the new order, for the destructive portion of its work is merely the preparation for new creation, just as the storms of autumn strip the trees bare so that the new life may unfold itself in the spring. Amrita, who was herself a blending of the Orient and the Occident, was looking for more than new forms; nor was she seeking just harmony. She was a herald of the spiritual equilibrium between Europe and Asia, a new synthesis, a step towards the age of world-art" (B. Dhingra, *Amrita Sher-Gil*, Lalit Kala Akademi, New Delhi, 1965, p. i).



Amrita Sher-Gil painting *Young Girls*, 1932, with Indira and Denyse as models. Photograph by Umrao Singh Sher-Gil. Image reproduced from V. Sundaram ed., *Amrita Sher-Gil, A Self Portrait in Letters and Writings*, New Delhi, 2010.

Amrita Sher-Gil was the most famous female painter of India and the first to bring the breath of modern art, in the mid-1930s. She had her artistic education in Europe mainly, since it was where she lived from 1929 to 1934. After returning to her country, she interpreted the life of Indians, especially poor Indians, with a passionate understanding and a power of evocation which have not been equaled. As she herself wrote, her technique was not “necessarily Indian in the traditional sense of the word, but it was in essence, in spirit and in the eternal meaning of form and color”.

I had the chance to know Amrita Sher-Gil and her family intimately for three years, from 1931 to 1934. I met Amrita in October 1931, through her young sister, Indira, who, like me, was taking a drawing course at the atelier of the Grande Chaumière, in Montparnasse. Indira was an extremely pretty 18-year-old girl whom I befriended, and after a few weeks she introduced me to her parents who lived in a quite large but also gloomy apartment building in the Etoile district, built in a courtyard, at number 11 of Rue de Bassano.

- DENYSE PROUTAUX DYVORNE, 1985



Amrita Sher-Gil, premier peintre moderne de l'Inde

par Denise DYVORNE

Amrita Sher-Gil a été la plus célèbre femme peintre de l'Inde et la première à y avoir apporté le souffle de l'art moderne, au milieu des années 30. Elle avait fait son éducation artistique en Europe, principalement à Paris, où elle a vécu de 1929 à 1934. De retour dans son pays, elle a interprété la vie des Indiens, celle surtout des Indiens pauvres, avec une compréhension passionnée et une puissance d'évocation qui n'ont pas été égalées. Comme elle l'a écrit elle-même, sa technique "n'était pas nécessairement indienne dans le sens traditionnel du mot, mais elle l'était dans son essence, par l'esprit et par l'éternelle signification de la forme et de la couleur".

J'ai eu la chance de connaître intimement Amrita Sher-Gil et sa famille pendant trois ans, de 1931 à 1934. J'ai rencontré Amrita en octobre 1931, par l'intermédiaire de sa jeune sœur, Indira, qui suivait comme moi un cours de dessin dépendant de l'atelier de la Grande Chaumière, à Montparnasse. Indira était une jeune fille de dix-huit ans, extrêmement jolie, avec qui je me suis liée d'amitié, si bien qu'après quelques semaines elle m'introduisait auprès de ses parents qui habitaient, dans le quartier de l'Etoile, un appartement assez grand mais un peu triste, situé dans un immeuble construit dans une cour, au numéro 11 de la rue de Bassano.

30

Nouvelles de l'Inde, Paris, No. 251, August 1985, cover, p. 30.



Portrait of Denyse, April 1935.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

1020

AMRITA SHER-GIL (1913-1941)

Portrait of Denyse

signed 'A. SHER-GIL' (lower left)

oil on canvas

18 $\frac{1}{8}$ x 15 in. (46 x 38 cm.)

Painted *circa* 1932

\$1,800,000-2,800,000

PROVENANCE:

The Proutaux Family Collection

Acquired from the above by Antoine Teissiere

Thence by descent

Acquired from the above by the present owner



Amrita Sher-Gil, *Untitled (Self Portrait)*, 1931.
Christie's London, 10 June 2015, lot 11,
sold for GBP 1,762,500 (\$2,737,226)



PROPERTY FROM A PRIVATE COLLECTION, BELGIUM

1021

SAKTI BURMAN (B. 1935)

Song of a Bird

signed 'SAKTI BURMAN' (lower center); further signed, titled and dated 'SAKTI BURMAN "SONG OF A BIRD" 2003' (on canvas flap on the reverse)

oil on canvas

45½ x 35 in. (115.6 x 88.9 cm.)

Painted in 2003

\$40,000-60,000

PROVENANCE:

The Fine Art Resource, Mumbai

Acquired from the above by the present owner

On his graduation from the Government College of Art and Craft, Calcutta, in 1956, Sakti Burman moved to Paris where he studied at École Nationale des Beaux Arts and began his explorations of the great cities of Europe. On his first visit to Italy in 1958, his encounter with the frescoes of Giotto, Piero de la Francesca and Simone Martini inspired Burman to try and incorporate their sense of monumentality and their distinctive textures in his own work. Soon, the artist perfected a unique technique, combining marbling and pointillism to imbue his compositions with fresco-like surfaces.

In these marbled paintings, Burman drew his subjects from his own family alongside a host of Indian and European mythological and literary sources. Reflecting his own life, where his Indian heritage was integrated with experiences and knowledge he gained in Europe, these tableau-like paintings occupy a world of their own, suspended between the spheres of allegory and reality.

Unsurprisingly, Burman is sometimes referred to as an 'alchemist of dreams', and through paintings like this one, offers his viewers an entrance into the realm of the fantasy. Here, a fluttering checkered curtain and a painted border give the impression of looking through a window or at a framed

picture. Once the viewer steps through the frame, Burman offers a magical scene in which a young man and two children, likely based on members of his own family, come face-to-face with a regal, otherworldly couple. The male figure, perhaps an attendant, is dressed in medieval costume complete with feathered beret and holds up a branch on which a dove is perched. The woman seated in front of him is portrayed enthroned on a large crane or heron. Drawing on both autobiographical sources and Hindu iconography, where goddesses are often depicted astride their animal mounts, the artist revels in elevating the everyday to the extraordinary.

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



Saki Burdakov



PROPERTY FROM A PRIVATE COLLECTION, HAWAII

1022

JAMINI ROY (1887-1972)

Untitled (Gopini)

signed in Bengali (lower right)

tempera on card

22 x 16⁷/₈ in. (55.9 x 42.9 cm.)

\$8,000-12,000

PROVENANCE:

Gifted by the artist to Richard Paw U, a diplomat with the United Nations

Thence by descent



PROPERTY OF A DISTINGUISHED COLLECTOR, LONDON

1023

JAMINI ROY (1887-1972)

Untitled (Bird with Fish and Insect)

signed in Bengali (lower right)

gouache on card

8¹/₂ x 11¹/₈ in. (21.6 x 28.3 cm.)

\$2,000-3,000

PROVENANCE:

The collection of Austin Coates

Bonhams London, 6 April 2006, lot 277

Acquired from the above by the present owner

EXHIBITED:

Singapore, Alpha Gallery, *Jamini Roy - The Indian Maestro*, 30 April - 10 May 1972

London, Nehru Centre, 21-28 August, 2007

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

LITERATURE:

Jamini Roy - The Indian Maestro, exhibition catalogue, Singapore, 1972, (unpaginated, illustrated)

S. Datta, *Urban Patua: The Art of Jamini Roy*, Mumbai, 2010, p. 2 (illustrated)

A. Borellini, F.P. Campione and C. Corni, eds., *Jamini Roy: From Tradition to Modernity*, Milan, 2015, p. 152 (illustrated)

C. Corni and P. Kejariwal eds., *Jamini Roy: Retracing the Lines*, Kolkata, 2019, p. 107 (illustrated)



1022



1023



PROPERTY OF A DISTINGUISHED COLLECTOR, LONDON

1024

JAMINI ROY (1887-1972)

Untitled (Landscape)

initialed 'J.R.' (lower right)

gouache on card

16¾ x 22⅞ in. (42.5 x 58.1 cm.)

\$12,000-18,000

PROVENANCE:

Acquired in India, circa mid1960s

Thence by descent to a Private American Collection

Acquired from the above

Christie's New York, 21 September 2005, lot 250

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, pp. 8-9 (illustrated)
Bond, 2012, p. 81 (illustrated)

A. Borellini, F.P. Campione and C. Corni, eds., *Jamini Roy: From Tradition to Modernity*, Milan, 2015, p. 105 (illustrated)



1025

PROPERTY FROM A PROMINENT EAST COAST COLLECTION

1025

HARI AMBADAS GADE (1917-2001)



Untitled (House with Boats)

indistinctly initialed (lower left)

gouache on paper

19½ x 14¾ in. (49.5 x 36.5 cm.)

Executed *circa* 1950s

\$6,000-8,000

PROVENANCE:

Dhoomimal Galley, New Delhi

Acquired from the above by the present owner



1026

PROPERTY FROM A PROMINENT EAST COAST COLLECTION

1026

HARI AMBADAS GADE (1917-2001)



Untitled (Kashmir Landscape)

signed 'Gade' (lower left)

gouache and ink on paper

20 x 12½ in. (50.8 x 30.8 cm.)

Executed *circa* 1950s

\$6,000-8,000

PROVENANCE:

Dhoomimal Galley, New Delhi

Acquired from the above by the present owner



1027

SAKTI BURMAN (B. 1935)



Untitled (Landscape)

signed and dated 'SAKTI BURMAN 59' (lower center); further signed and dated 'SAKTI BURMAN / 1959' (on the reverse)

oil on canvas

28½ x 35¾ in. (72.4 x 90.8 cm.)

Painted in 1959

\$25,000-35,000

PROVENANCE:

Acquired directly from the artist by the present owner, Paris, 2014

LITERATURE:

Memory and Identity, Indian Artists Abroad, exhibition catalogue, New Delhi, 2016, p. 231 (illustrated)

India's French Connection, Indian Artists in France, exhibition catalogue, New Delhi, 2018, p. 255 (illustrated)

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

1028

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Landscape)

signed and dated 'Souza + 90' (upper right)

oil on canvas

55½ x 23 in. (141 x 58.4 cm.)

Painted in 1990

\$120,000-180,000

PROVENANCE:

Pundole's, 29 August 2019, lot 60

Acquired from the above by the present owner

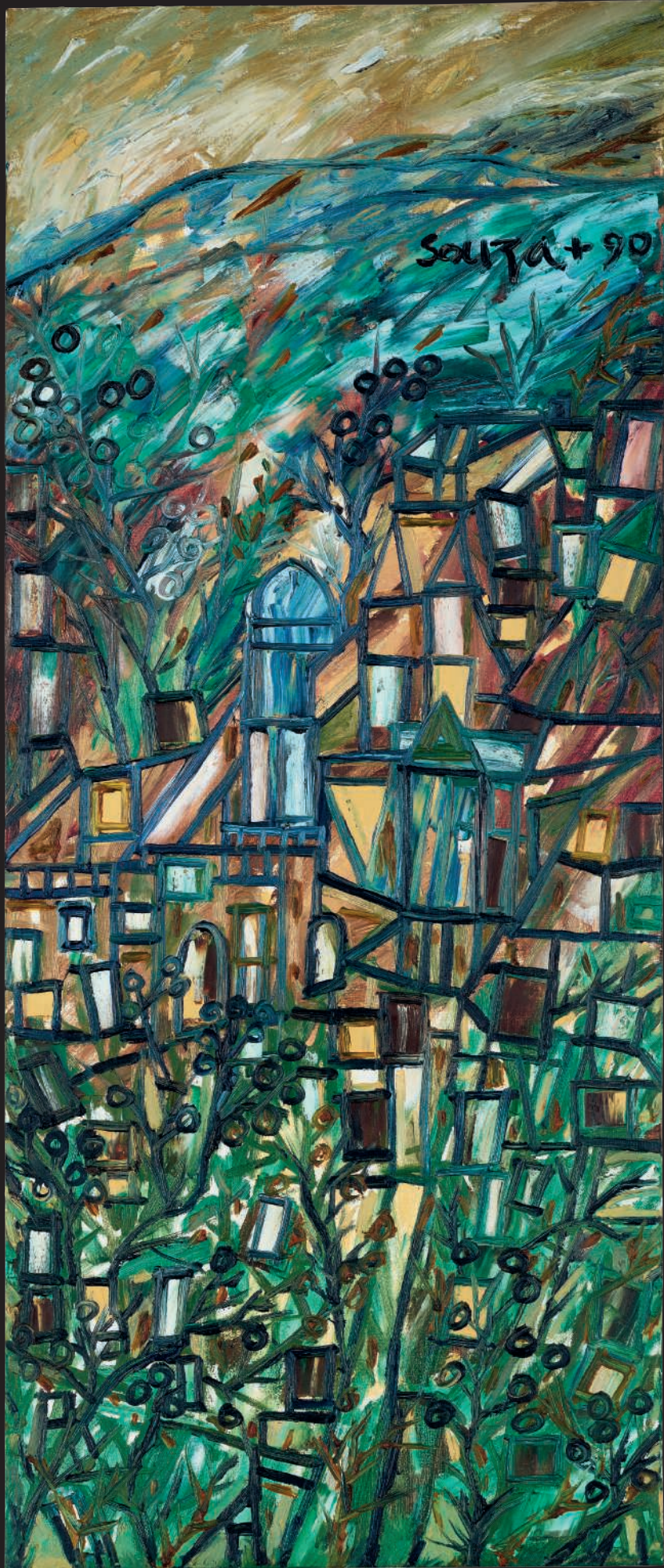


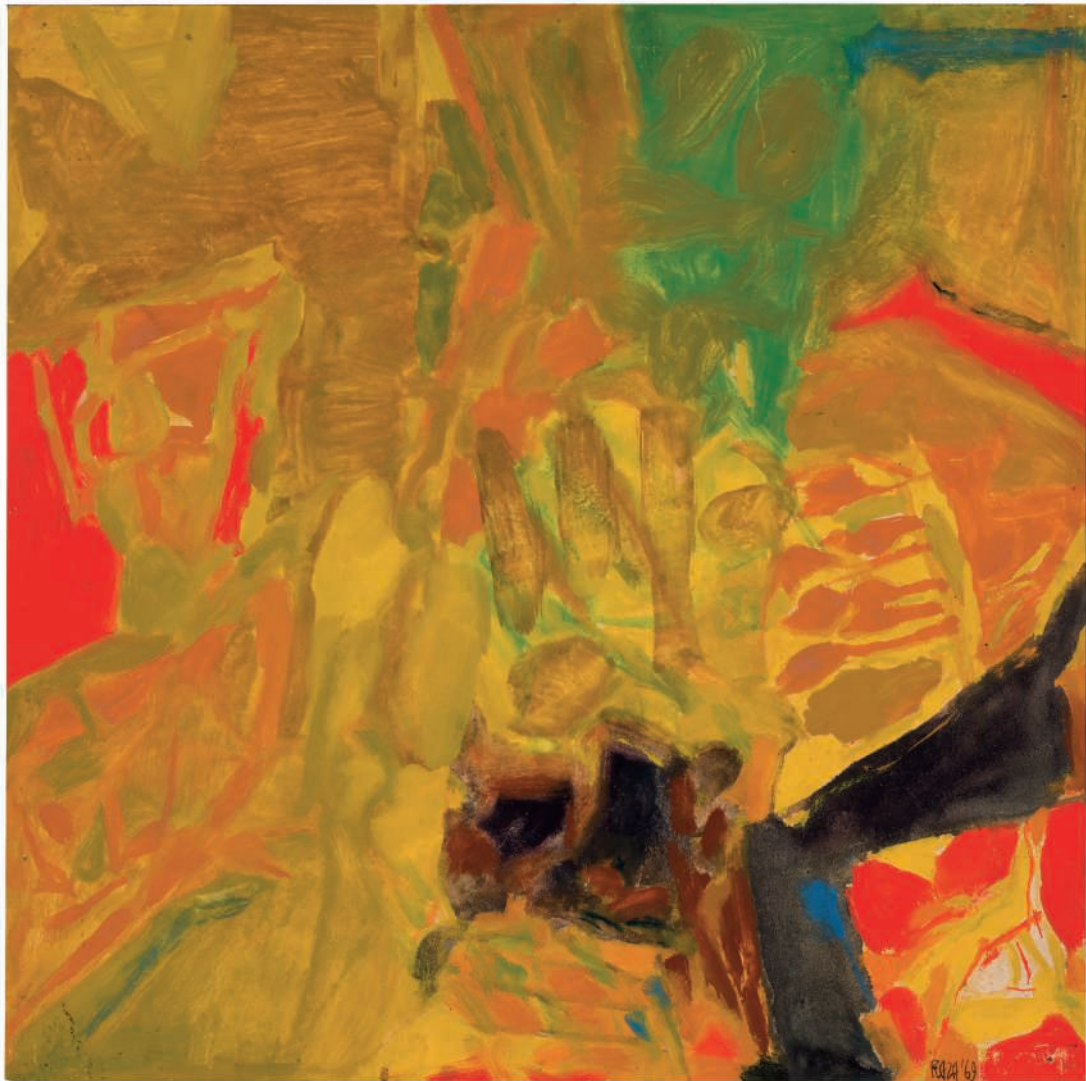
The genre of landscape was a cornerstone of Francis Newton Souza's oeuvre. Fellow artist Jagdish Swaminathan has described Souza as a "painter of cityscapes and religious themes. While in the latter he is loaded with a troubled presentiment, in the former he is singularly devoid of emotive inhibitions [...] Souza's cityscapes are the congealed visions of a mysterious world" (J. Swaminathan, 'Souza's Exhibition', *Lalit Kala Contemporary 40*, March 1995, p. 31). Souza began to paint landscapes at the outset of his career, including several Goan vistas and views from his home in Bombay near Crawford Market in the 1940s. A decade later, in London, Souza painted some of the most ambitious and iconic works of his career, including several landscapes recently featured in Tate Britain's *All Too Human* exhibition on London School painters in 2018.

The present lot, *Untitled (Landscape)* from 1990, combines the iconic format and subject of Souza's earlier works with the characteristic technique he developed later in his career. The bright, joyous palette and dynamic application of paint epitomize this late style, most notably in the thinly applied

background. Nevertheless, the composition of the cityscape in the foreground here is particularly reminiscent of Souza's earlier landscapes. Despite being painted more than twenty years after he left his home in England for the United States, the rolling green hills, corniced buildings and domed rooftops call to mind Hampstead Heath in London where he lived for two decades. Here, buildings tumble across rolling hills in a riot of color; the blues and greens glowing as if part of stained glass windows in the Catholic Churches Souza was so familiar with from his childhood in Goa.

This is a celebratory landscape, painted in a vivid palette heightened with maroons and browns that imbue the composition with vibrancy and a sense of jubilation. A large, vertically-formatted work painted when Souza was almost in his 70s, the present lot shows the modern master still at the peak of his powers. An exceptional landscape, it represents the culmination of over fifty years of practice of a revered painter entirely aware of his oeuvre, and is every bit as poignant in the 1990s as the body of work that preceded it.





1029

SAYED HAIDER RAZA (1922-2016)

Côte d'Or

signed and dated 'RAZA '69' (lower right); further signed, inscribed and titled 'RAZA / P.785 '69_ / "Côte d'Or" 50 x 50 / =10F' (on the reverse)

oil on board

19 $\frac{1}{8}$ x 19 $\frac{1}{8}$ in. (49.8 x 49.8 cm.)

Painted in 1969

\$30,000-50,000

PROVENANCE:

Acquired by Henri Corino, 1980

Bremens-Belleville, 20 November 2019, lot 151

Acquired from the above by the present owner

EXHIBITED:

Charavines, Hostellerie du Lac Bleu, *Kito, Raza, Wostan*, 1980

LITERATURE:

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



1030

RAM KUMAR (1924-2018)

i *Untitled*

signed, dated and inscribed 'Ram Kumar 1961 / 25 x 30' (on the reverse)

oil on canvas

25 x 30 in. (63.5 x 76.2 cm.)

Painted in 1961

\$50,000-70,000

PROVENANCE:

Acquired directly from the artist by the present owner



Madhya Pradesh also brought about a basic shift in my painting again. The live and vibrant contact with tribal cultures triggered off my natural bent for the primeval, and I started on a new phase recalling my work of the early sixties. If my work of the early sixties anticipated the journey of the eighties, my present phase recapitulates my beginnings.

- JAGDISH SWAMINATHAN, 1993

PROPERTY FROM A PROMINENT EAST COAST COLLECTION

1031

JAGDISH SWAMINATHAN (1928-1994)

Untitled

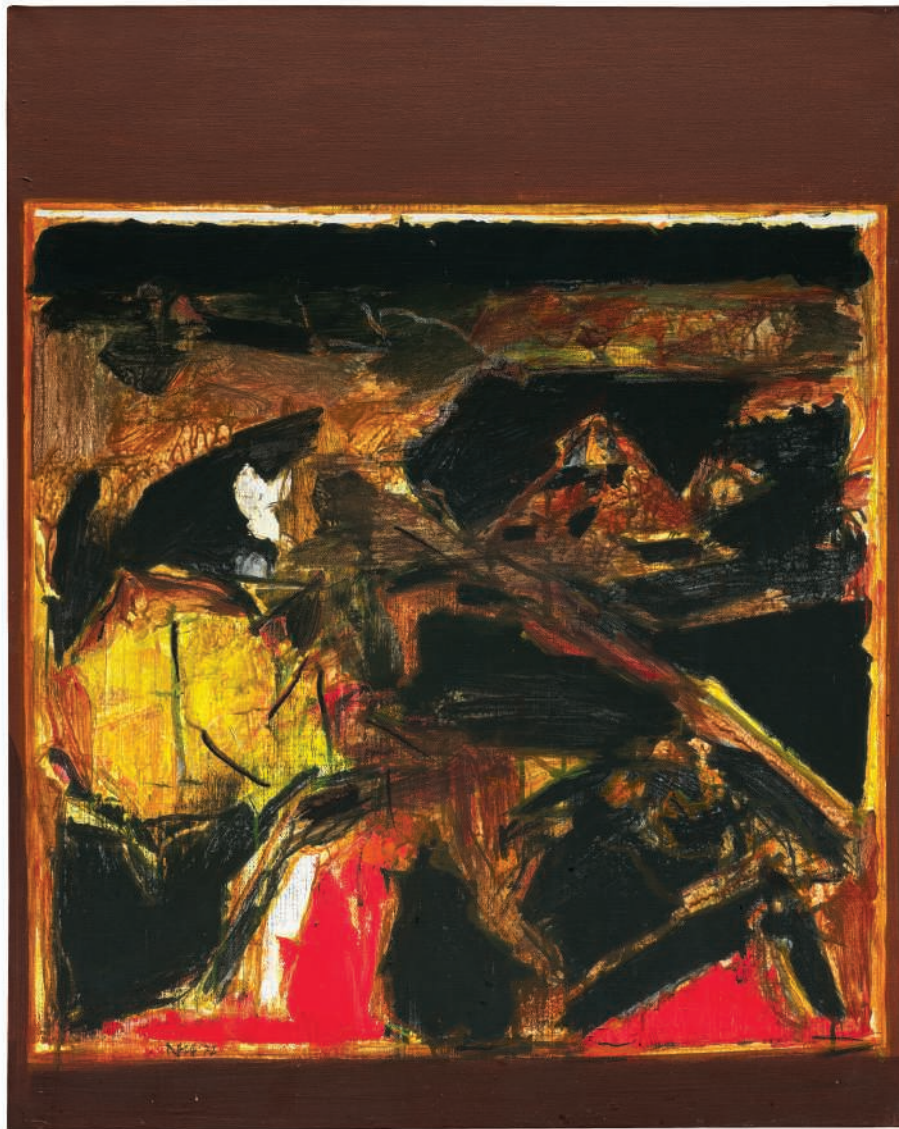
mixed media on canvas
32 x 46 in. (81.3 x 116.8 cm.)
Painted *circa* 1990s

\$50,000-70,000

PROVENANCE:

Centre for Contemporary Art, New Delhi
Acquired from the above by the present owner

Over the course of his career, Jagdish Swaminathan developed an artistic philosophy which sought to renew tribal and folk art in a contemporary context, in order to return to a paradigm of primitive purity. In the early 1990s, Swaminathan's work underwent a dramatic shift in technique reflecting the tremendous growth in his fascination with tribal motifs, which soon led to the abandonment of his typical compositions of the *Bird, Mountain and Trees* series. The significance of the role of texture increased, giving these paintings an energy and dynamism not previously seen in his oeuvre. Geometric shapes, particularly the triangle, as seen in the present lot, were commonly used in these works, taking on symbolic significance. On first glance, their structure is similar to a mountain. If explored further in a representational context, the mountain symbolizes Kailash or the abode of the Hindu god Shiva. Similarly, other individual elements in Swaminathan's works from the period take on greater roles, imbuing his paintings with additional layers of meaning. Paintings like the present lot become totemic, "capable of exercising its magical eternal influence on those who come within its field of vision" (Artist statement, 'The Cube and the Rectangle', *Lalit Kala Contemporary* 40, March 1995, p. 23).



PROPERTY OF A LADY, FRANCE

1032

SAYED HAIDER RAZA (1922-2016)

Untitled

signed and dated 'RAZA '77' (lower left); further signed, dated and inscribed 'RAZA / 1977 / 25F' (on the reverse)

acrylic on canvas

31¾ x 25¾ in. (81 x 65 cm.)

Painted in 1977

\$60,000-80,000

PROVENANCE:

Galerie Lara Vincy, Paris

Acquired circa late 1970s, Paris

LITERATURE:

This work will be included in *S.H Raza: Catalogue Raisonné - Volume II (1972-1989)* edited by Anne Macklin

Sayed Haider Raza painted this landscape in 1977, during a decade where the artist increasingly embraced the symbolic power of color. Discernible figurative elements of the landscape seen in his works of the 1950s dissolved in the following decade, and by the early 1970s were replaced by expressionistic explosions of pigment. In the 1970s, Raza revealed an increasingly sophisticated use of brushstroke and palette that denoted location, emotion and spirituality in place of tangible forms. His gestural brushwork was painterly not in the sense of texture, but in further expressing the complex emotions Raza associated with the landscape, particularly that of his childhood home in Central India. "Physical location did not necessarily mean a spiritual and creative dislocation [...] For him hereafter art was to be his home, reconstructed through memory, resonance and imagination. It was soon to be also his spiritual haven, a space where he could connect with the

infinite, the limitless and the timeless" (A. Vajpeyi, *A Life in Art: Raza*, New Delhi, 2007, p. 98).

While Raza spent close to sixty years of his artistic career living in France, India and specifically the Indian landscape persisted and resonated within him and his practice. Geeta Kapur discusses this resonant longing, writing, "[...] nostalgia perhaps of the land he left behind when he settled in Paris, S.H. Raza opted wholeheartedly for the rhapsodic, nature based abstraction. The nostalgia was fierce and the earth was a conflagration of colours" (G. Kapur, 'Excerpt from different chapters of Contemporary Indian Artists,' *Understanding Raza: Many Ways of Looking at a Master*, New Delhi, p. 172). This painting perfectly presents the powerful emotive longing for the Indian landscape that Raza so acutely felt and articulated in the 1970s. As such, this picture is both an homage to and the personification of his homeland.

1033

JAGDISH SWAMINATHAN (1928-1994)

Untitled (Bird, Tree and Mountain Series)

signed and dated in Hindi (on the reverse)

oil on canvas

33 $\frac{3}{8}$ x 48 $\frac{1}{8}$ in. (84.1 x 122.2 cm.)

Painted in 1982

\$80,000-120,000

PROVENANCE:

Private Collection, Mumbai

Acquired from the above by the present owner, 2016

Untitled (Bird, Tree and Mountain Series) epitomizes Jagdish Swaminathan's fascination with developing a pure and true form of representation through art. He argued that traditional Indian paintings were never meant to represent reality in the naturalistic sense, and drew inspiration from folk and tribal art forms, Pahari miniatures and Indian mythology, rejecting the conventions of Western naturalism. From the late 1960s, Swaminathan settled upon a now instantly recognizable visual aesthetic in this quest, using images intended to reveal an alternate reality that is primal, spiritual and mystical.

In this painting, Swaminathan uses color as a means of representing an introspective universal reality. "To understand colour as harmony was to limit oneself to look at it as representation, be it in terms of nature association or representation. Geometreic areas of colour in certain juxtapositions created infinity on a two dimensional plane [...] Here all the rules of tonalities, of harmonies, of warm and cool colour broke down. Thus primary colours could be used to achieve an inward growing, meditative space [...] The introduction of representational forms in the context of colour geometry gave birth to phycho-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). Here, the segments of yellow that dominate the background pay tribute to Basholi miniature paintings that deeply influenced the artist, not for their stylistic or compositional power but their non-naturalistic use of color.

This painting exemplifies Swaminathan's pictorial dichotomization of reality and illusion in its existence between naturalism and abstraction. Using his signature stylized tri-signifiers of bird, tree and mountain, Swaminathan conjures a two dimensional cosmos that is both meditative and metaphorical. The bird stands as if straddling two different planes, with the trees hovering above and mountains protruding from below. Swaminathan constructs a world that transcends time and space and induces a meditative stillness that became the artist's obsession.







PROPERTY FROM A FRENCH PRIVATE COLLECTION

1034

BIREN DE (1926-2011)



Untitled (Vaishnavites)

signed and dated 'Biren de / JUNE '55' (on the reverse)

oil on canvas

30¾ x 23¼ in. (78.1 x 59.1 cm.)

Painted in 1955

\$10,000-15,000

PROVENANCE:

Acquired in France, circa 1980s

Thence by descent



TYEB MEHTA: CONFIDANT

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

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

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

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

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

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



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



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



The artist at work, *circa* early 1960s.
Image courtesy the Tyeb Mehta Foundation.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, INDIA

1035

TYEB MEHTA (1925-2009)

Untitled (Confidant)

inscribed, dated and signed 'H98 / KUMAR GALLERY TYEB MEHTA

1962 / Tyebi / '62' (on the reverse)

oil on canvas

40 x 49¾ in. (101.6 x 126.4 cm.)

Painted in 1962

\$600,000-800,000

PROVENANCE:

Kumar Gallery, New Delhi

Coronet Modern Art Gallery, New Delhi

Acquired from the above by Mukund and Neerja Lath, Jaipur

EXHIBITED:

New Delhi, Coronet Modern Art Gallery, *circalate* 1960s

New Delhi, CMC Art Gallery, *Personal Collection of Mukund Lath*,

12-26 December 1991

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

LITERATURE:

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

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

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

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

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

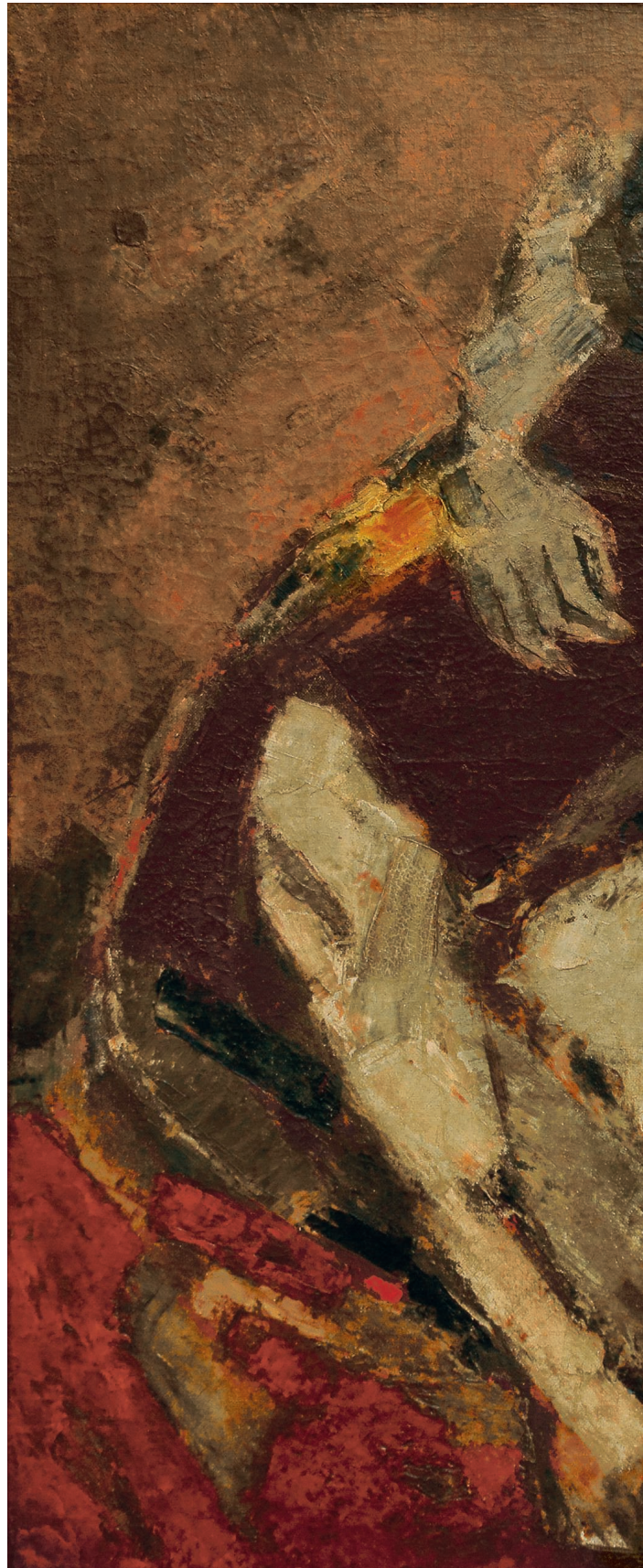
H. Cotter, 'Tyeb Mehta, Painter of Emerging India, Dies at 84', *The New York
Times* website, 24 January 2006 (illustrated)

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

S. Tripathi, 'Early works of Tyeb Mehta and the birth of his key motifs...bull
and falling figure', *Stir World* website, 24 July 2020 (illustrated)



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





PROPERTY FROM A PRIVATE COLLECTION, DUBAI

1036

RAMESHWAR BROOTA (B. 1941)

That Common Story

signed and dated in Hindi (lower left); further signed and dated twice, titled and inscribed 'R. Broota. / 69 / RAMESHWAR BROOTA / 1969 "That Common Story" / 267cm x 177cm / TRIVENI KALA SANGAM 205. TANSEN MARG / NEW DELHI 110001' (on the reverse)

oil on canvas

69 $\frac{7}{8}$ x 105 $\frac{1}{8}$ in. (177 x 267 cm.)

Painted in 1969

\$150,000-200,000

PROVENANCE:

Christie's Dubai, 1 February 2007, lot 371

Acquired from the above

LITERATURE:

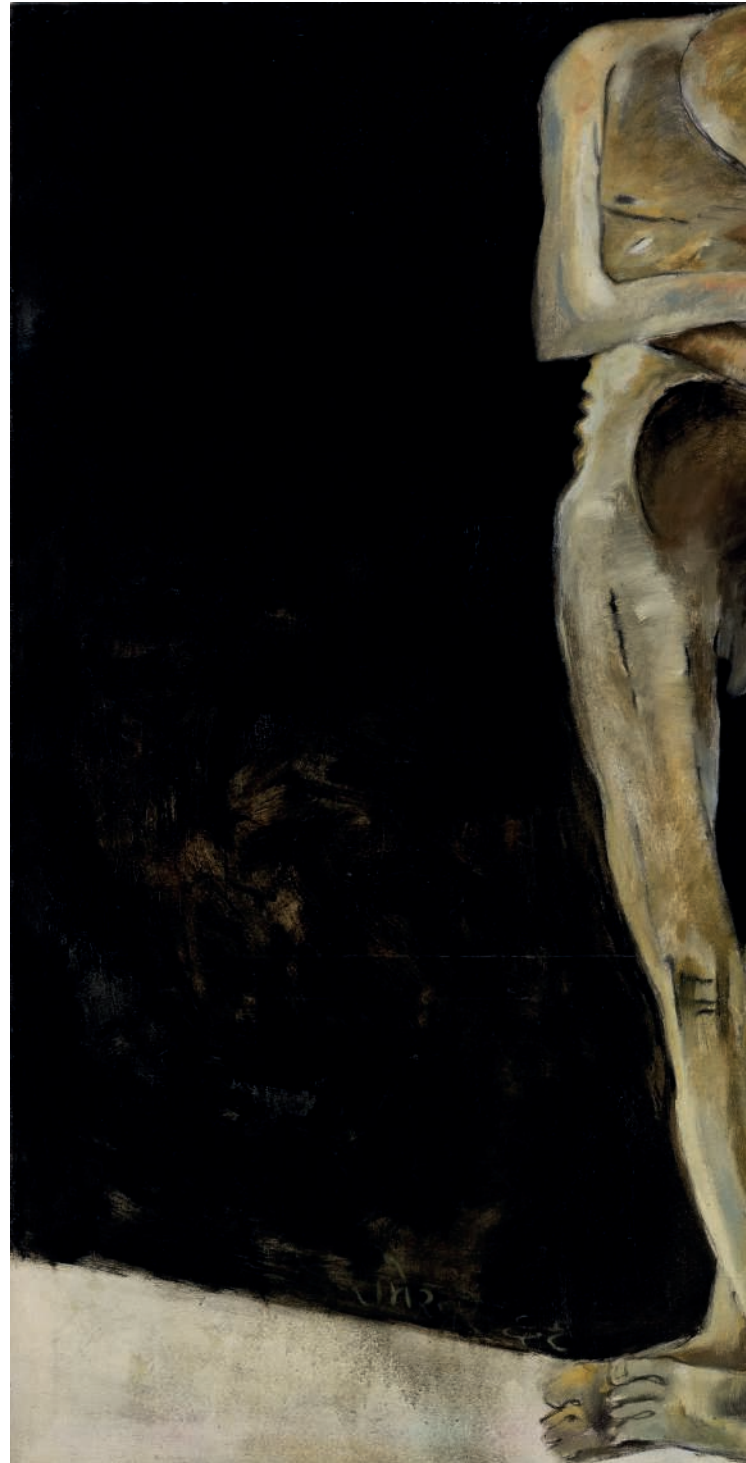
Rameshwar Broota, *The Winding Spiral*, exhibition catalogue, New Delhi, 1998 (detail illustrated, unpaginated)

R. Karode, *Visions of Interiority: Interrogating the Male Body, Rameshwar Broota: A Retrospective (1963-2013)*, exhibition catalogue, New Delhi, 2015, p. 225 (illustrated)

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

This monumental painting from 1969, titled *That Common Story*, mirrors Broota's personal experiences of struggle as well as the daily challenges faced by members of India's urban, laboring classes. The four skeletal figures here represent starving workers, dehumanized by bureaucracy and economic inequality. Employing scale to emphasize the helplessness of these withered beings, Broota makes it hard for viewers to ignore their plight. Through their hollowed-out bodies, the artist seeks to imprint their story on his viewer's conscious, creating a platform on which their subaltern voices might be heard.

Painted before Broota turned to the figures of humanoid apes as a metaphor for the immoral and entitled social elite, the figures here represent the oppressed and silenced instead. "At that time I was concerned with the labour class, those hard-working people, and I thought they were suffering because of politicians [...] I was working very directly, drawing the labourers who were just starving and who didn't know what to do or where to go" (Artist statement, R. Dean & G. Tillotson, eds., *Modern Indian Painting, Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 244).





MAQBOOL FIDA HUSAIN THE HOSTAGES

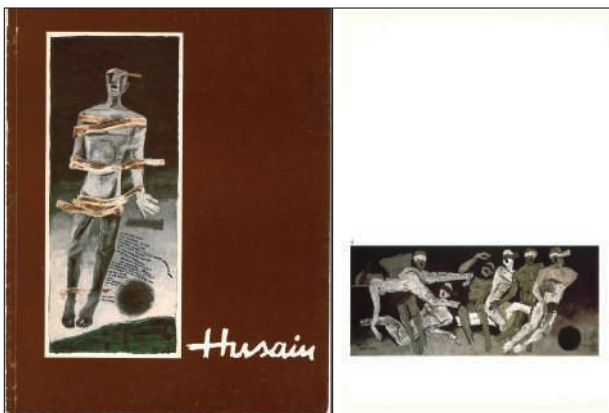
"At their best, [Husain's] paintings are profound, but they are never forbiddingly intellectual or cerebral. They have a strong emotional undercurrent, an engaging warmth, an immediate visual appeal, and they are passionately humanistic. Man is central to Husain's paintings. He is the artist's sole concern. All his technique, imagination and skill are at the service of an image of man which proclaims his dignity and essential work" (S.A. Krishnan, 'M.F. Husain', *Lalit Kala Contemporary 27*, New Delhi, 1979, p. 22).

From the late 1970s to the early 1980s, Husain undertook a few significant series of paintings, executing several paintings from them in a monumental format. A nod to his love of cinema and desire to commemorate in paint artistic achievements, people and events that moved him deeply, these works included a group inspired by Luis Buñuel's 1977 film, *That Obscure Object of Desire*, another by the unprecedented hostage crisis in Iran that unfolded from 1979 to 1981, and also a moving tribute to Mother Teresa through now iconic motifs that stayed with him through the rest of his career.

It was during this period as well that Husain found new patrons outside India, particularly in Dubai and Canada. In Montreal, Galerie Jourdan sponsored his work and exhibited it around North America and Europe. It was while the artist was in Canada, that he heard about the storming of the United States Embassy in Tehran on 4 November 1979 by armed students supporting the Iranian revolution. Although a few diplomats escaped with the help of Canadian colleagues that day, fifty-two hostages were taken, to be kept captive for 444 days.

The seemingly unending plight of the victims deeply moved Husain, inspiring him to paint a series of works on the subject. The present lot, the first and most significant painting from this series titled *Les Otages* or *The Hostages*, is a commanding work, both in subject and scale. Memorializing the day of the siege, Husain paints his interpretation of the distressing black and white images of bound and blindfolded embassy staff and servicemen that had been circulating in the news. Amplifying the hostages terror, Husain portrays the seven figures with their mouths open, as if silently screaming to be rescued, their fates still unknown. In addition to its powerful composition and monochromatic palette, the imposing dimensions of this painting endow it with a theatricality that may be traced to Husain's long association with film and his first job as a painter of cinema billboards in Bombay, making its subjects hard to ignore.

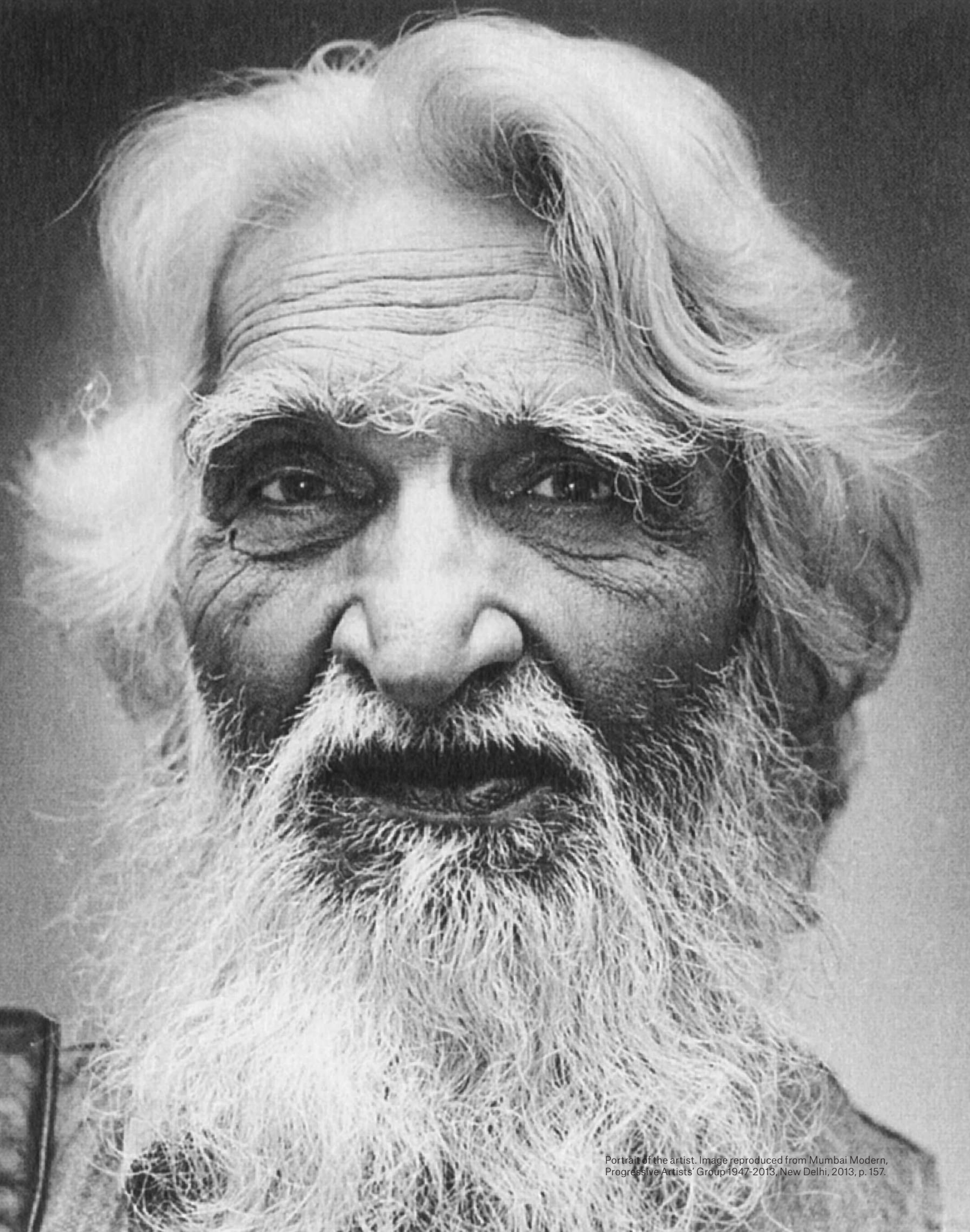
Synonymous with Indian Modernism, Husain's work has been exhibited around the world. In 1971, cementing his reputation on an international stage, Husain exhibited at the Sao Paulo Biennial as a special invitee alongside Pablo Picasso. Since then, his work has been shown in solo exhibitions at the National Gallery of Modern Art, New Delhi; the Peabody Essex Museum, Salem; the Museum of Islamic Art, Qatar; the Victoria & Albert Museum, London; the Kiran Nadar Museum of Art, New Delhi; and the Art Institute of Chicago among other international institutions. Awarded the Padma Shri (1966), Padma Bhushan (1973) and Padma Vibhushan (1991), three of India's highest civilian honors, the artist ranks among India's most famous sons.



Les Otages, Mère Theresa, Montreal, 1981, cover, pl. 1.



Blindfolded U.S. hostages and their captors outside the U.S. embassy in Tehran, Iran, 1979. Photograph: Bettmann/Getty Images.



Portrait of the artist. Image reproduced from Mumbai Modern, Progressive Artists' Group 1947-2013, New Delhi, 2013, p. 157.



PROPERTY OF A PRIVATE COLLECTOR, MONTREAL

1037

MAQBOOL FIDA HUSAIN (1915-2011)

The Hostages

signed and dated 'Husain Nov.4. 1979-80' (lower left)

acrylic on canvas

45¾ x 121¼ in. (116.2 x 308 cm.)

Painted in 1979-80

\$150,000-250,000

PROVENANCE:

Galerie Jourdan, Montreal

Acquired in Montreal, 1997

Thence by descent

EXHIBITED:

Montreal, Galerie Jourdan, *Les Otages, Mère Theresa*, March 1981

New York, Pierre Cardin Evolution, *Tribute to Mother Theresa*,

26 October - 31 December, 1982

Seville, Universal Exhibition of Seville, 1992

LITERATURE:

Les Otages, Mère Theresa, exhibition catalogue, Montreal, 1981,
pl. 1 (illustrated)

A. Kaul, 'M.F. Husain-watching zooms to the status reserved for top
most art celebrities', *India Today*, 15 June 1981 (illustrated)





1038

MAQBOOL FIDA HUSAIN (1915-2011)



Untitled (Female Figures)

signed in Hindi, initialed in Urdu and signed and dated 'Husain 71' (lower right)

acrylic on canvas board

26 $\frac{1}{8}$ x 56 $\frac{1}{8}$ in. (66.4 x 142.6 cm.)

Painted in 1971

\$120,000-180,000

PROVENANCE:

Koller Auktionen AG, 9 December 2006, lot 166

Acquired from the above by the present owner



Maqbool Fida Husain believed that painting was very closely related to music, dance and sculpture, and frequently noted that in order to create a work that was significant and visually powerful, a painter must understand and embrace the basic principles of form, movement and rhythm from other artistic disciplines. Drawing from the Sanskrit philosophical notion of *rasa*, for the evocation of emotion and rapture through the arts, Husain sought to express each of these artistic forms through the two-dimensional surface of the canvas to afford his viewers a holistic aesthetic experience.

The portrayal of the feminine was also an integral part of Husain's oeuvre. His female forms are defined by the artist's confident line and bold palette. In this painting, a group of five women, perhaps dancers, occupy the left side of the canvas, their faces hidden by dense foliage. Their shimmering bodies, with bends at the necks, hips and knees, illustrate Husain's understanding

of the principles of classical Indian sculpture, where female figures were often portrayed in the *tribhanga* or triaxial posture. On the right side of the composition, a young tree in a pot represents the feminine attributes of fertility and propagation, while the footprint form it rests on perhaps references the feet of goddess Laxmi, which are traditional symbols of wealth and prosperity.

Writing about Husain's female figures, the critic Richard Bartholomew noted, "The drawing is certain and daringly economical. The thick, muscular, exploratory line is broken or interrupted by blocks of bold colour. This line is different from the slender graceful line of the Pahari painters or the revelatory voluptuousness so characteristic of Matisse's drawing. Poise and resplendent colour, emotively used, provide the spectator the key to the prevailing mood" (R. Bartholomew, 'Ten Paintings by M.F. Husain', *Thought*, 12 April, 1958).

PROPERTY FROM A PRIVATE COLLECTION, BELGIUM

1039

NARAYAN SHRIDHAR BENDRE (1910-1992)

Untitled (Construction)

signed and dated in Hindi (lower right)

oil on canvas

71 x 35½ in. (180.3 x 90.2 cm.)

Painted in 1987

\$120,000-180,000

PROVENANCE:

The Fine Art Resource, Mumbai

Acquired from the above by the present owner

Born in Indore in 1910, Narayan Shridhar Bendre studied at the State Art School in the city prior to moving to Bombay to pursue a Government Diploma in Fine Art. Having established himself as an award winning colorist and landscape painter in Bombay, Bendre was hired to serve as Head of the Painting Department at the newly established Faculty of Fine Arts at Maharaja Sayajirao University, Baroda, in 1950. In 1959, he was appointed Dean of Faculty.

It was in Baroda that Bendre veered away from the strictures of Academic Realism in his work, instead championing modernist explorations based on the idioms of Post-Impressionism, Expressionism and Cubism. An avid traveler, he gained equal inspiration from his exposure to Western Modernist art during his visits to the United States and Europe as from his travels around India. Bendre left Baroda in 1966 and returned to Bombay where he would live and work for the rest of his life.

A few years later, in the 1970s, the artist began experimenting with his own version of Pointillism, creating complex images using only dots and small horizontal dashes of pigment. Avoiding shadow and traditional ideas of perspective in these works, he conveyed depth by gradually eliminating detail based on his subject's distance from the viewer instead. While Bendre frequently celebrated the pastoral, depicting India's rural landscapes and

quiet moments of village life in his work from this period, his paintings also responded to his rapidly changing urban environs in Bombay.

In this large painting, the artist depicts a densely populated construction site in the city in his characteristic Pointillist style. Here a series of laborers, several of them migrant women from rural parts of the country, pass cement from a large mixer at the lower edge of the painting up the scaffolding they perch on till it is poured out at the uppermost reaches of the work. Bendre's nuanced palette of greens and browns underlines the bleak outlook of his subjects, who could never possibly aspire to live in the structures they toil to build. In formatting this painting vertically, the artist perhaps alludes to the several skyscrapers that had shot up all over the city at the time, permanently transforming its skyline. Additionally, his combination of frontal and birds-eye perspectives, masterful use of receding and protruding planes, and elimination of detail in the hazy figures at the upper edge emphasize height and distance in the work.

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



1040

B. PRABHA (1933-2001)

Untitled (Herdsmen)

oil on canvas

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

Painted *circa* early 1960s

\$18,000-25,000

PROVENANCE:

Acquired directly from the artist

Private collection, Kolkata

Thence by descent

Acquired from the above by present owner

LITERATURE:

1963 Air India Calendar of Indian Paintings, Bombay, 1962 (illustrated)

Portfolio of Reproductions of Air-India 1963 Calendar, Bombay, 1963
(illustrated twice)





PROPERTY FROM A PRIVATE COLLECTION, SOUTH AFRICA

1041

MAQBOOL FIDA HUSAIN (1915-2011)



Untitled (Rajasthani Couple)

signed in Hindi and initialed in Urdu (lower right)

oil on canvas

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

Painted circa 1960s

\$40,000-60,000

PROVENANCE:

Acquired in India, circa 1970s

Thence by descent

1042

MAQBOOL FIDA HUSAIN (1915-2011)



Durga

signed in Hindi, initialed in Urdu and dated '68' (upper right); numbered and inscribed 'No 27. Déesse Durga' (on the stretcher)

oil on canvas

35¾ x 27¾ in. (91 x 70.5 cm.)

Painted in 1968

\$60,000-80,000

PROVENANCE:

Galerie du Grand-Mezel, Geneva

Acquired directly from the artist, Paris

Thence by descent

Acquired from the above by the present owner

LITERATURE:

R. Bartholomew and S.S. Kapur, *Husain*, New York, 1971, pl. 169 (illustrated)

Icons from Hindu religious texts and mythology were a recurring theme in Maqbool Fida Husain's paintings. The artist started painting Indian gods and goddesses, reconfiguring them with his unique visual vocabulary, as early as the 1950s, and has been both praised and criticized for these portrayals. This painting of a totemic female warrior in blue, riding a tiger, is likely inspired by traditional depictions of the Goddess Durga. In Hinduism, Durga, also known as Shakti or Devi, is the protector of all that is good and harmonious in the world. She is usually portrayed in painting and sculpture riding a lion, with her multiple arms holding different weapons. Durga was created by the Hindu triumvirate or *trimurti* consisting of the three gods, Shiva, Vishnu and Brahma, to slay the buffalo demon Mahisasura. In this example the tiger is presented centrally, carrying Durga on its back pouncing upon the vanquished demon.

The present lot is one of Husain's early explorations of the subject matter from the 1960s, and underlines his virtuosic ability to synthesize classical Indian subject matter into a uniquely modern aesthetic. The flattened abstracted forms and color bear similarity to European Modernist works by Fauvist or Post-Impressionist artists. However, Husain's influences were also far closer to home. His palette was strongly influenced by depictions of Indian mythology in classical painting and sculpture as well as by the styles of Mughal, Jain and Basholi miniature paintings. His use of a bright colors including oranges and yellows gives his subject a powerful emotive energy, highlighting the artist's interest in depicting women as protagonists in his work. Here, Husain's subject is both goddess and everywoman, combining the mythical and ordinary in the artist's characteristic style.



R. Bartholomew and S.S. Kapur, *Husain*, New York, 1971, cover, pl. 169.



PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION

1043

MAQBOOL FIDA HUSAIN (1913-2011)

Bathers

signed in Arabic and signed and dated 'Husain '79' (upper right); further titled, inscribed, signed and dated "'BATHERS' / 30"x40" / oil on canvas / Maqbool Husain / 79 / Dubai' (on the reverse)

oil on canvas

31½ x 42¼ in. (79.1 x 107.3 cm.)

Painted in 1979

\$80,000-120,000

PROVENANCE:

Acquired directly from the artist by the present owner

In 1948, Husain travelled with Francis Newton Souza to Delhi where they attended an exhibition of Indian antiquities and classical art. Husain recalls, "It was humbling. I came back to Bombay in 1948 with five paintings, which was the turning point in my life. I deliberately picked up two or three periods of Indian history. One was the classical period of the Guptas. The very sensuous form of the female body. Next, was the Basholi period. The strong colours of the Basholi miniatures. The last was the folk element. [...] That was the breaking point [...] To come out of the influence of British Academic painting and the Bengal revivalist school" (Artist statement, P. Nandy, *The Illustrated Weekly of India*, December 4-10, 1983).

The present lot underlines Husain's virtuosic ability to synthesize classical Indian aesthetics and aspects of European Modernism, a hallmark of his inimitable and acclaimed style. In this painting, one can see the influence of classical Indian sculpture, the aesthetic relationship Husain perceives between dance, sculpture and painting, and the artist's interest in communicating this relationship using a flat two-dimensional surface.

Like Picasso and Matisse, Husain was also known for his depictions of 'bathers', scenes of nude women bathing as a leisure activity by the banks of a river. Husain's bathers were inspired by the rituals he observed on the banks of the holy river Ganga during his trip to Banaras with Ram Kumar in 1960. "On the ghats of Banaras [the] bathers bathe in ancient lava, so thick are the encrustations of his impasto, so acute his sense of the timelessness of the ritual he saw performed on those hoary steps on the river's edge. Banaras Ghat, in its fusion of theme, forms, and composition is an example of the correspondence achieved by the artist between form and feeling" (R. Bartholomew and S. Kapur, *Husain*, New York, 1971, p. 4).







PROPERTY OF A DISTINGUISHED COLLECTOR, LONDON

1044

JAMINI ROY (1887-1972)

Untitled (Parvati and Ganesha with Attendants)

signed in Bengali (lower right)

gouache on card

13¾ x 20% in. (34.9 x 51.8 cm.)

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist during an assignment with the US State Department in India, 1951-56

Thence by descent

Bonhams San Francisco, 18 December 2007, lot 4132

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. 1 (illustrated)

'Jamini Roy, le opera del 'Matisse indiano' in mostra a Lugano', *Repubblicawebsite*, 27 May 2015 (illustrated)

R. Fenini, Jamini Roy, il Matisse indiano', *Panoramawebsite*, Milan, 31 May 2015 (illustrated)

A. Borellini, F.P. Campione and C. Corni, eds., *Jamini Roy: From Tradition to Modernity*, Milan, 2015, p. 169 (illustrated)

G. Cassini, 'Jamini Roy, il Matisse indiano nel tour europeo de orientart', *Art Directorywebsite*, 30 June 2015 (illustrated)

C. Corni and P. Kejariwal eds., *Jamini Roy: Retracing the Lines*, Kolkata, 2019, p. 165 (illustrated)



PROPERTY FROM A PRIVATE COLLECTION, HAWAII

1045

JAMINI ROY (1887-1972)

Untitled (Krishna and Balarama)

signed in Bengali (lower right)

tempera on card

23% x 30¾ in. (60 x 78.1 cm.)

\$10,000-15,000

PROVENANCE:

Gifted by the artist to Richard Paw U, a diplomat with the United Nations

Thence by descent



1046

JAMINI ROY (1887-1972)

i *Untitled (Shaivites on Elephant)*

signed in Bengali (lower right)

tempera on card

19% x 28 in. (49.2 x 71.1 cm.)

\$20,000-30,000

PROVENANCE:

Acquired directly from the artist in the 1950s while stationed in India

Thence by descent to a Private Collection, California

Christie's New York, 16 September 2009, lot 506

Aicon Gallery, New York

Acquired from the above by the present owner, 2015



1047

PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION, HONG KONG

1047

MAQBOOL FIDA HUSAIN (1913-2011)



Untitled (Dada Abdul ka Tanga)

signed and dated 'Husain 96' (lower left)

acrylic on canvas

16 x 19¾ in. (40.6 x 50.2 cm.)

Painted in 1996

\$20,000-30,000

PROVENANCE:

Christie's London, 4 June 1997, lot 97

Acquired from the above by the present owner

PROPERTY FROM A PRIVATE COLLECTION, BELGIUM

1048

FRANCIS NEWTON SOUZA (1924-2002)



Ganesh

signed and dated 'Souza 92' (upper right)

acrylic on canvas

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

Painted in 1992

\$40,000-60,000

PROVENANCE:

Galerie Mirchandani + Steinruecke, Mumbai

Acquired from the above by the present owner



PROPERTY FROM A PRIVATE COLLECTION, BELGIUM

1049

MAQBOOL FIDA HUSAIN (1915-2011)

Ganesha

signed 'Husain' (lower right)

Chinese ink and acrylic on paper laid on canvas

59¼ x 78¼ in. (150.5 x 198.8 cm.)

Executed *circa* late 1990s

\$60,000-80,000

PROVENANCE:

The Fine Art Resource, Berlin

Acquired from the above by the present owner

EXHIBITED:

Berlin, The Fine Art Resource, *The Story of a Jagged Line: The Art of M.F. Husain*, 2000

LITERATURE:

The Story of a Jagged Line: The Art of M.F. Husain, exhibition catalogue, Berlin, 2000 (illustrated, unpaginated)



The artist with Ranjana Steinruecke and Zubin Mehta with the present lot on display at The Fine Art Resource, Berlin, 2000. Image courtesy Galerie Mirchandani + Steinruecke.





PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION, HONG KONG

1050

SAYED HAIDER RAZA (1922-2016)



Encounter

signed and dated 'RAZA '2000' (lower center); further signed, dated, inscribed and titled 'RAZA / 2000 / 100 X 100 cm / "Encounter" / Acrylic on Canvas' (on the reverse)

acrylic on canvas

39% x 39% in. (100 x 100 cm.)

Painted in 2000

\$120,000-180,000

PROVENANCE:

Aryan Art Gallery, Hong Kong

Acquired from the above by the present owner, 2006

LITERATURE:

This work will be included in *S.H Raza: Catalogue Raisonné - Volume III (1990-2016)* edited by Anne Macklin

Encounter, painted in 2000, encapsulates Sayed Haider Raza's iconic and innovative language of geometric abstraction. According to Raza, his works from this period are essentially the "result of two parallel enquiries. Firstly, it is aimed at pure plastic order. Secondly, it concerns nature. Both have converged into a single point, the *bindu*, symbolizes the seed, bearing the potential for all life. It is also a visible form containing all the requisites of line, tone, colour, texture and space" (Artist statement, 'Artists Today: East West Visual Encounter,' *Marg*, Bombay, 1985, p. 18).

For Raza, concentric circles and geometric forms were not intended as an abstract graphic device as in the style of Frank Stella's geometric works, but as something more fundamental; symbolic of something spiritual and primal. The circle becomes less of a structural component and more of a central point representing concentrated energy. This element referred to as the *bindu* manifests itself in various forms throughout Raza's works from the early 1980s onwards, and is variously interpreted as zero, a drop, a seed, or a sperm - the genesis of creation. The *bindu* is the focal point for meditation and the principle around which Raza structures his canvases and indeed his entire perception of the universe. *Encounter* is an exemplar of Raza's quintessential *bindu*, an iconic image at the very center of the artist's oeuvre.

Geometry and its relationship to color for Raza are the basis for a codified and symbolic language. Raza uses powerful shapes and primary colors to represent different aspects of the natural world. In a sense, therefore, they represent a continued investigation into his favored genre of landscape which dominated the artist's oeuvre throughout his career. Raza's use of this sacred geometry cracks wide open the interpretive space of the image; neither specific to a particular religion, nor bound to a particular geography, these forms are elemental, primordial and eternal.





PROPERTY OF A GENTLEMAN

1051

AKBAR PADAMSEE (1928-2020)

Untitled (Metascape)

signed and dated 'PADAMSEE 09' (upper left)

oil on canvas laid on board

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

Painted in 2009

\$70,000-90,000

PROVENANCE:

Art for Concern, Mumbai

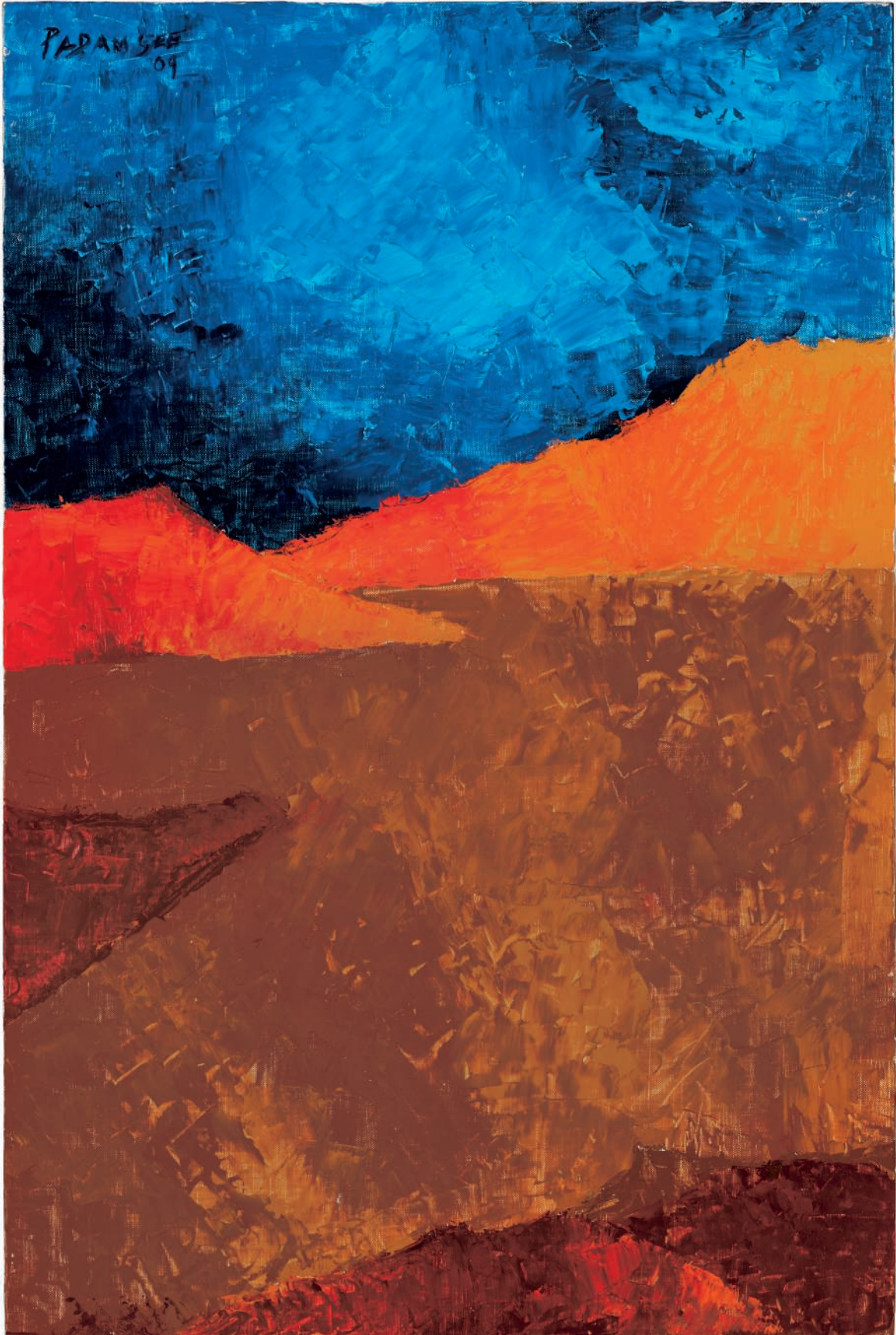
Acquired from the above by the present owner, 2009

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

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

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

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





1052

NATVAR BHAVSAR (B. 1934)

Sorathee

signed, titled, dated and inscribed 'NATVAR BHAVSAR / SORATHEE 1982

84½" x 68½" (on the reverse)

oil on canvas

84½ x 68½ in. (214.6 x 173.7 cm.)

Painted in 1982

\$50,000-70,000

PROVENANCE:

Private Collection, New York

Acquired from the above by the present owner

Born in 1934 in Gujarat, Natvar Bhavsar's practice has been based out of New York, where he has lived since the mid-1960s. Unlike many of his contemporaries, Bhavsar chose to live in the United States after being awarded a John D. Rockefeller III Fund Fellowship and completing his master's degree at the Graduate School of Fine Arts, University of Pennsylvania. As a result, his artistic practice matured in New York, the epicentre of Western Modernism at the time.

While Bhavsar's use of colorfield painting can be compared to that of American artists such as Mark Rothko, his technique and aesthetic choices are centered on a very different philosophy. Often comparing his work to music, movement and the phenomenology of the body, he sees his large canvases more as representations of dance and basic physiological activities like breathing. Writing about his work, the poet and painter Robert Morgan notes, "Color is the mainstay of his art. Metaphorically speaking, his paintings evoke the life-breath that resonates through India's centuries old poetic masterpiece, the Bhagavad Gita – a text that gives spiritual credibility to the ongoing mythical legacies of India. Bhavsar's paintings depend on a keen ability to sustain the

complex maneuvering of pure mineral pigments. Every motion of the hand and arm is carefully intuited. His attention is perpetually focused on integrating the tactile, intellectual, and spiritual attributes that hover in the mysterious zone between art and life. Here Bhavsar proceeds to construct a magisterial terrain of fervent color, thus opening a visionary pathway into a burgeoning global awareness" (R. Morgan, 'Natvar Bhavsar's Threshold of Purity', *Five Decades: Natvar Bhavsar*, New York, 2015, p. 5).

Simultaneously simple and beguilingly layered and intricate, there is an overpowering sense of *joiede vivre* in the present lot. A large vertically-formatted work, this 1982 painting titled *Sorathee* epitomizes the artist's sense of limitless space unencumbered by borders or specific points of beginning or end. Speaking about his creative process, Bhavsar stated, "The way I work, there is really no periphery at all. The brushstrokes, or the presence of elements that I can lay down, could be as large as I want or as small as I want. It becomes a very, very complex sort of enjoyment" (Artist statement, P. Gribaudo ed., 'Color Immersion Natvar Bhavsar in Conversation', *Natvar Bhavsar Poetics of Color*, Milan, 2008, p.14).





Throne of Frost: Anju Dodiya, Vadodara, 2007. Image reproduced from *Throne of Frost: Anju Dodiya*, exhibition catalogue, Mumbai, 2007, p. 13.



PROPERTY FROM A PRIVATE PARISIAN COLLECTION

1053

ANJU DODIYA (B. 1964)

Flame Play

watercolor and charcoal on paper and embroidery on mattress; diptych

83½ x 54½ in. (212.1 x 138.4 cm.)

Executed in 2006

\$20,000-30,000

PROVENANCE:

Bodhi Art, Mumbai

Acquired from the above by the present owner, 2007

EXHIBITED:

Baroda, Lakshmi Vilas Palace, *Throne of Frost: Anju Dodiya*, 14-21 March, 2007

Mumbai, Bodhi Art, *Throne of Frost: Anju Dodiya*, 9 April - 31 May, 2007

LITERATURE:

Throne of Frost: Anju Dodiya, exhibition catalogue, Mumbai, 2007,

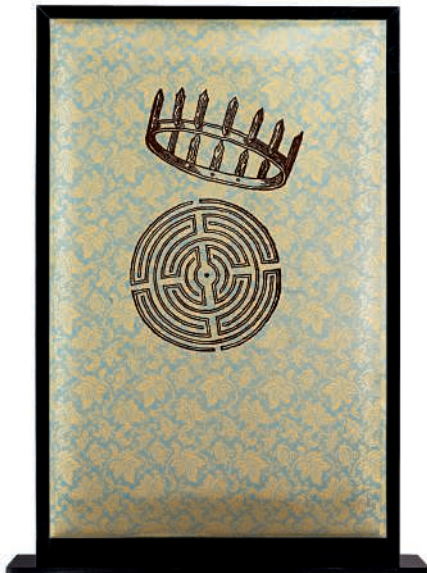
pp. 114-117 (illustrated)

Anju Dodiya's work comes loaded with poetic symbolism, cross-pollinated by references from a broad array of cultures, media and historical periods, from classical Medieval and Renaissance paintings and tapestries to Japanese Ukio-e prints and the films of Ingmar Bergman. Her meticulous paintings depict dream-like, mysterious scenes, in which Dodiya is often the main protagonist, finding her way through dramatic, archetypal narratives that are sometimes whimsical, sometimes terrifying and violent.

Flame Play is part of a suite of double-sided works by Dodiya, first displayed as the site-specific installation, *Throne of Frost*, at the Durbar Hall of Lakshmi Vilas Palace in Baroda in 2007. Each of the works, comprising a watercolor and charcoal painting on paper and an embroidered mattress, was displayed within a free-standing rectangular enclosure with the painting facing inward

and the mattress facing the viewer. Within the formation lay shards of broken mirrors that reflected both the paintings and the opulent décor of Durbar Hall.

"Once the decision was taken that the paintings were going to be looking onto the mirrors and I was going to play with the reflections, the back of the painting was a problem. I thought that I would just layer it with fabric; it was something I had used over the years. And then I thought that a mattress was a better idea simply because it would catch the light of those eight fabulous chandeliers [...] it's like [the paintings] are standing in a Durbar and wearing robes and that they should have some insignia behind [...] [the embroidery] became like a parallel narrative. There was a theater going on and they connected to the front: sometimes in direct ways and sometimes there was a clue to the painting. Sometimes it was a secret code" (The artist in conversation with Gieve Patel, Bodhi Art, Mumbai, April 2007).



(verso)



(recto)

PROPERTY FROM A PRIVATE PARISIAN COLLECTION

1054

JITISH KALLAT (B. 1974)

Rickshawpolis (The Dented Chariot) - 4

dated, signed, titled and inscribed '2006 JITISH KALLAT RICKSHAWPOLIS (THE DENTED CHARIOT) - 4 / Diptych' (on the reverse)
oil, acrylic, enamel and aluminum paint on canvas and board; diptych
69¾ x 47⅞ in. (177.2 x 121.6 cm.) canvas; 19½ x 27 in. (49.5 x 68.6 cm.) board
Painted in 2006

\$30,000-50,000

PROVENANCE:

Nature Morte, New Delhi
Acquired from the above by the present owner

EXHIBITED:

New Delhi, Nature Morte, *Jitish Kallat - Rickshawpolis*, December 2005
Milan, Spazio Piazza Sempione, *Jitish Kallat - Rickshawpolis*, June 2006
Sydney, Gallery Barry Keldoulis, *Jitish Kallat - Rickshawpolis*, January 2007

LITERATURE:

Jitish Kallat - Rickshawpolis, exhibition catalogue, New Delhi, 2007,
p. 89 (illustrated)

Jitish Kallat's *Rickshawpolis* diptychs make "explicit the destructiveness that seams its way in the very fabric of the urban. 'Driving and Death' could well be the operative slogan here (in the manner of the signs cautioning prudence on the highway), although Kallat's paintings are, of course, rather more complex than the crude didacticism of the admonitory billboard. In each of these paired works (placed vertically rather than side to side, as in the traditional diptych format), the cursory outline drawing of the carcass of a vehicle surmounts a much larger painting incorporating a found image of an anatomical study, a juxtaposition that is in the nature of a pictorial rebus. So the viewer is invited

to make the connections between the battered, smouldering remains of the car or van and the rippling centrifugal vortex that forms a backdrop to the skeletal body and its 'humours' (spit, phlegm, yellow bile...), if the splashes of metallic paint on the picture surface could be so described. And it is perhaps not insignificant that it is the anatomical image that bears the inscription 'The Dented Chariot' [...] One draws the conclusions after having seen with one's own eyes, which is what autopsy (to borrow Kallat's cryptic description of this work) literally means" (D. Ananth, 'Scare Quotes: Jitish Kallat's 'AgitPop'', *Jitish Kallat - Rickshawpolis*, exhibition catalogue, New Delhi, 2007, pp. 12-13).



Jitish Kallat - Rickshawpolis, New Delhi, 2007, cover, p. 89



1055

T. V. SANTHOSH (B. 1968)

A Survivor's Testimony

signed, inscribed and dated 'T.V. Santhosh / T.V. SANTHOSH-2009

OIL ON CANVAS / SIZE: 4' x 6" (on the reverse)

oil on canvas

48 x 72 in. (121.2 x 182.9 cm.)

Painted in 2009

\$20,000-30,000

PROVENANCE:

Grosvenor Gallery, London

The Vision Collection of Asian Contemporary Art

Christie's Hong Kong, 29 May 2011, lot 1424

Private Collection, UK

EXHIBITED:

London, Grosvenor Gallery, *T.V. Santhosh: Living with a Wound*, 7-27

February, 2009

LITERATURE:

T.V. Santhosh: Living with a Wound, exhibition catalogue, London, 2009,

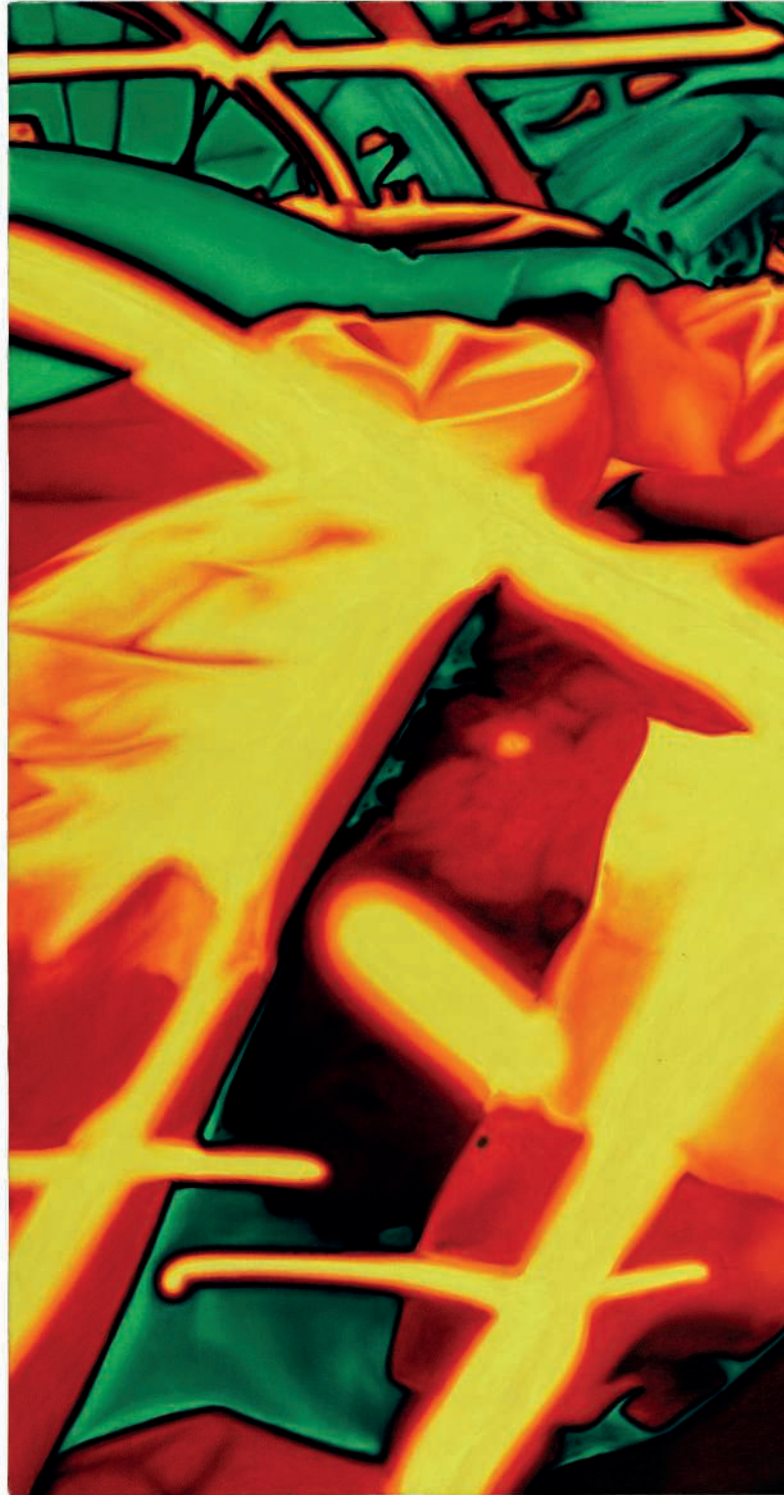
p. 12 (illustrated)

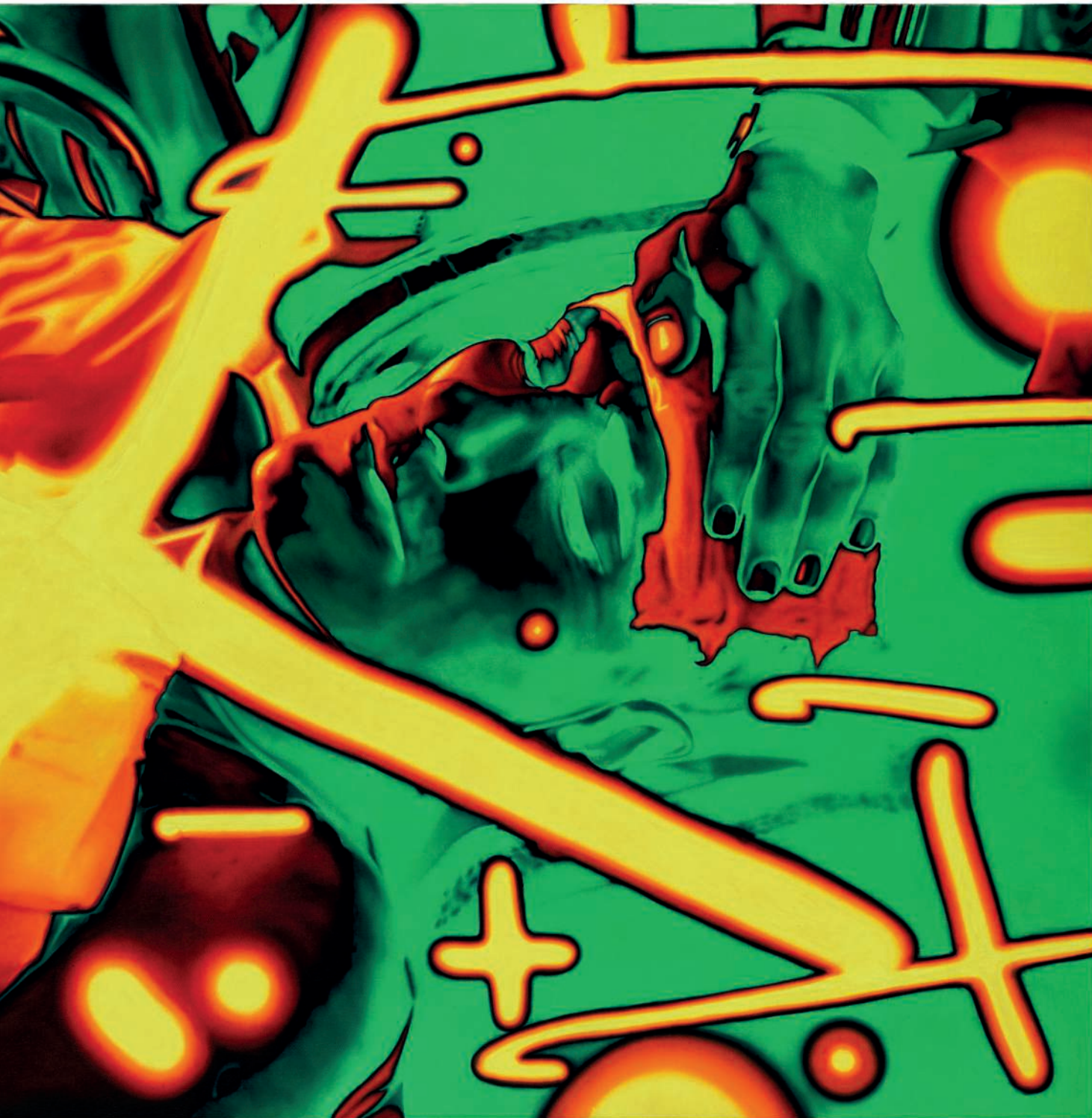
T.V. Santhosh, exhibition catalogue, New York, 2009, pp. 38,

51 (illustrated)

G. Sinha, *Voices of Change: 20 Indian Artists*, Mumbai, 2010,

p. 206 (illustrated)





SUBODH GUPTA FLY WITH ME

In the 1990s and 2000s, Subodh Gupta produced a distinct body of work concerned with the effects of urbanization and globalization on the rural communities of North India. With migration as the focal point, he contemporized issues that have affected India since colonial times, connecting them with global concerns, while also conceptually linking vernacular visual cultures of India with Pop Art and the work of Western artists like Marcel Duchamp, Josef Beuys, Claes Oldenburg, Andy Warhol and Jeff Koons.

In his series of paintings, sculptures and installations known as *Saat Samundar Paar* (*Across the Seven Seas*) Gupta focuses on the global phenomenon of migrant labor through the journeys of Indian workers to various parts of the world. Photorealist paintings of airport scenes featuring luggage and trolleys and cast metal replicas of these objects on airport conveyor belts and on top of cars become metaphors for the hopes and dreams invested in these journeys, as well as the psychological baggage borne by migrant workers battling with homesickness, maltreatment, alienation and assimilation.

An oblique commentary on class inequity, Gupta's works in this series directly allude to the less-than-ideal conditions of migrant laborers from India's lower classes as they toil to make a living in other countries. This also has antecedents in the history of Bihar, the artist's impoverished home state, which has been home to a large percentage of India's population of migrant

workers for over a hundred years, first as bonded labor shipped off to far-flung colonies such as Mauritius and the West Indies in the mid-19th century, and then as workers scrounging to pay their way to the Middle East and Southeast Asia in search of gainful employment. Gupta, who grew up in a railway enclave in Khagaul, Bihar, would have been witness to the quiet tragedy, theatre and drama of these workers' journeys to and from their homeland in search of a brighter future.

The works in this series, including the present lot, a monumental 2006 installation titled *Fly with Me*, allude "[...] to changes related to the massive migration of rural residents, who leave their homes in search of a better future in large Indian cities or abroad – a destination viewed as the ultimate form of success. In this context, the airport itself is perceived as a status symbol that allows for comfortable traveling from one place to another. The shiny, modern baggage cart is thus transformed into a monument of globalisation, and into a symbol of economic prosperity and of India's aspirations in its current incarnation as a consumer society" (*Critical Mass: Contemporary Art from India*, exhibition catalogue, Tel Aviv, 2012, p. 75).

Gupta also represents the journeys these migrants take back to their homes in this series, if and when they can. "They work really hard there and after six months or a year they come home. Whatever they dream of and can afford



Subodh Gupta, *Untitled*, 2005. Christie's New York, 16 September 2008, lot 169.



Subodh Gupta, *Vehicle for Seven Seas III*, 2003. Christie's New York, 13 November 2008, lot 430.



Subodh Gupta, *Untitled*, 2004. Christie's Hong Kong, 30 November 2009, lot 1505.





they bring back in these enormous packs - gathri. Their baggage represents the pride of going abroad and taking money back to their families, but it also means sharing rooms with ten or twelve other Indians in overcrowded conditions without their families and wives" (Artist statement, *Silk Route*, Gateshead, 2007, not paginated). Thus, the carefully wrapped yet meager bundles of the laborers' worldly possessions transform into equally precious cargo of foreign electronics and other goods they proudly carry on their journeys back to be enjoyed and showed off by their families.

"Gupta paints the markers of this transgression, the precious cargo that accompanies the passenger [...] Poised upon a wheeled trolley are suitcases and packages that present a life condensed, the most necessary objects (both in terms of quotidian function and symbolic strengths) are swaddled into vinyl boxes or trussed into bulging bundles. These packages remind me of Man Ray's cloaked sewing machine and the Surrealists' infatuation with mummified objects that Christo later amplified into an architectural scale. Masquerade, buried treasure, camouflage, espionage and concealed weaponry all come to mind" (P. Nagy, *Subodh Gupta*, Singapore, 2005, not paginated).

Here, among the pieces of luggage that are stacked on a shelving unit, are a few of the typical *ghathris* or bundles of clothes and possessions that are tightly bound in thick *razais*, representing the departure of the laborers, while cartons and a new pram, also cast in aluminum, represent the gifts they bear on their return. This work, in the aspect of the luggage being unclaimed and in storage, also offers a nod to the frequently unfortunate conclusions of such journeys where laborers and their luggage may not always make it home.

As counterparts to Gupta's paintings and sculptures featuring shiny stainless steel pots and pans, these realistically rendered pieces of luggage are also among the range of material objects that represent unique narratives of advancement and self-worth. Invoking civilization and culture in a state of perpetual transition, each of these series of works reflects on class and cultural associations and aspirations in a rapidly urbanizing and globalizing world.



1056

SUBODH GUPTA (B. 1964)



Fly With Me

cast aluminum and steel
variable dimensions; 157 x 94 x 39 in. (398.8 x 238.8 x 99.1 cm.)
installed as illustrated

Executed in 2006; fifteen sculptures and one sheving unit (15)

\$400,000-600,000

PROVENANCE:

Jack Shainman Gallery, New York
Acquired from the above by the present owner

EXHIBITED:

Milan, Pirelli HangarBicocca, *Urban Manners, 15 Contemporary Artists from India*, 19 October 2007 - 6 January 2008
Melbourne, National Gallery of Victoria, *Subodh Gupta: Everyday Divine*, 13 May - 23 October, 2016

LITERATURE:

Subodh Gupta: Gandhi's Three Monkeys, exhibition catalogue, New York, 2008, pp. 209-210 (illustrated)



Subodh Gupta: Gandhi's Three Monkeys, New York, 2008, cover, p. 210.





PROPERTY FROM A PRIVATE PARISIAN COLLECTION

1057

ATUL DODIYA (B. 1959)

Cracks in Mondrian - Bihar

inscribed, titled, dated and signed 'ATUL DODIYA / - "CRACKS IN MONDRIAN - BIHAR" / - 2004-2005 / - Acrylic with marble dust on canvas / Hinged on drainage pvc pipe / - canvas size - 82" x 68" / pipe size variable - Atul' (on the reverse of canvas)
acrylic with marble dust on canvas hinged on PVC pipe
82 x 68 in. (208.3 x 172.7 cm.) canvas
112 x 4 x 4 in. (284.5 x 10.2 x 10.2 cm.) pipe
Executed in 2004-05

\$40,000-60,000

PROVENANCE:

Bose Pacia, New York
Bodhi Art, Mumbai
Acquired from the above by the present owner, 2007

EXHIBITED:

New York, Bose Pacia, *Atul Dodiya, Cracks in Mondrian*, 3 March - 16 April 2005

LITERATURE:

Atul Dodiya, Cracks in Mondrian, exhibition catalogue, New York, 2005, front cover (illustrated, unpaginated)
K. Miller-Lewis, 'Gained in Translation', *Art India*, Vol. X, Issue ii, 2005, p. 117 (illustrated)

Atul Dodiya's *Cracks in Mondrian (Bihar)* is part of a nine work series that draws together diverse elements from the artist's wide spectrum of inspiration to reflect on politics and tradition in postcolonial India. In these large-format works, Dodiya combines industrial piping and cartographic renderings of ancient Indian provinces with European Modernist tableaus based on Piet Mondrian's famed minimal, abstract compositions. The resulting installations represent Dodiya's intellectual reflection on the convergence of his Indian heritage and identity, his long engagement with Western modernism and contemporary local and global sociopolitical circumstances.

Using organic lines and cartographic forms, Dodiya challenges Mondrian's formulated de Stijl compositions, adding material depth with his structural choices of drainage pipes and marble dust. In the present lot, the luminous pink patch at the left represents the ancient province of Bihar, a state in eastern India known as the birthplace of Buddhism and of the Maurya Empire. The shape, drawn from an 18th century colonial atlas (and inscribed with the archaic, anglicized form of its name, Bear), blossoms with variegated shades of pink, a direct foil to the flat, yellow plane above it. The disruptive presence of this wound-like form is echoed by the dusty gray 'cracks' and blemishes that pervade the surface, also antagonists to its pristine rectilinear grid. Visually and metaphorically rupturing the image, these forms and their allusions draw viewers to look beyond the surface, past what the eye immediately takes in.

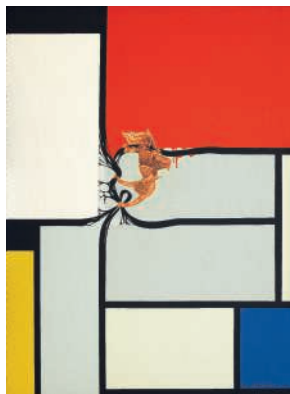
This work is a fine example of way in which Dodiya subverts established images and tropes to challenge his viewers, and underlines the sense of irony and political consciousness that pervades his oeuvre. Some other contemporary artists who have engaged with Mondrian's grids towards similar subversive ends include Liu Ye, Matteo Negri, Jirapat Tatsanasomboon and Gede Mahendra Yasa.



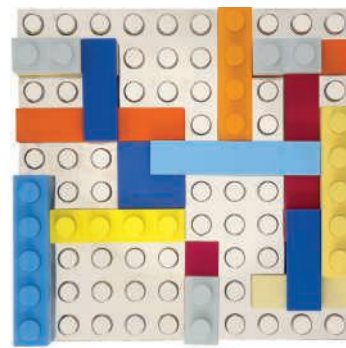
Atul Dodiya *Cracks in Mondrian*, New York, 2005, cover.



Liu Ye, *Dreaming of Mondrian*, 2000. Christie's Hong Kong, 14 July 2020, lot 6041.



Jirapat Tatsanasomboon, *Sucreep is Upset (Mondrian)*, 2006. Christie's Hong Kong, 29 May 2016, lot 170.

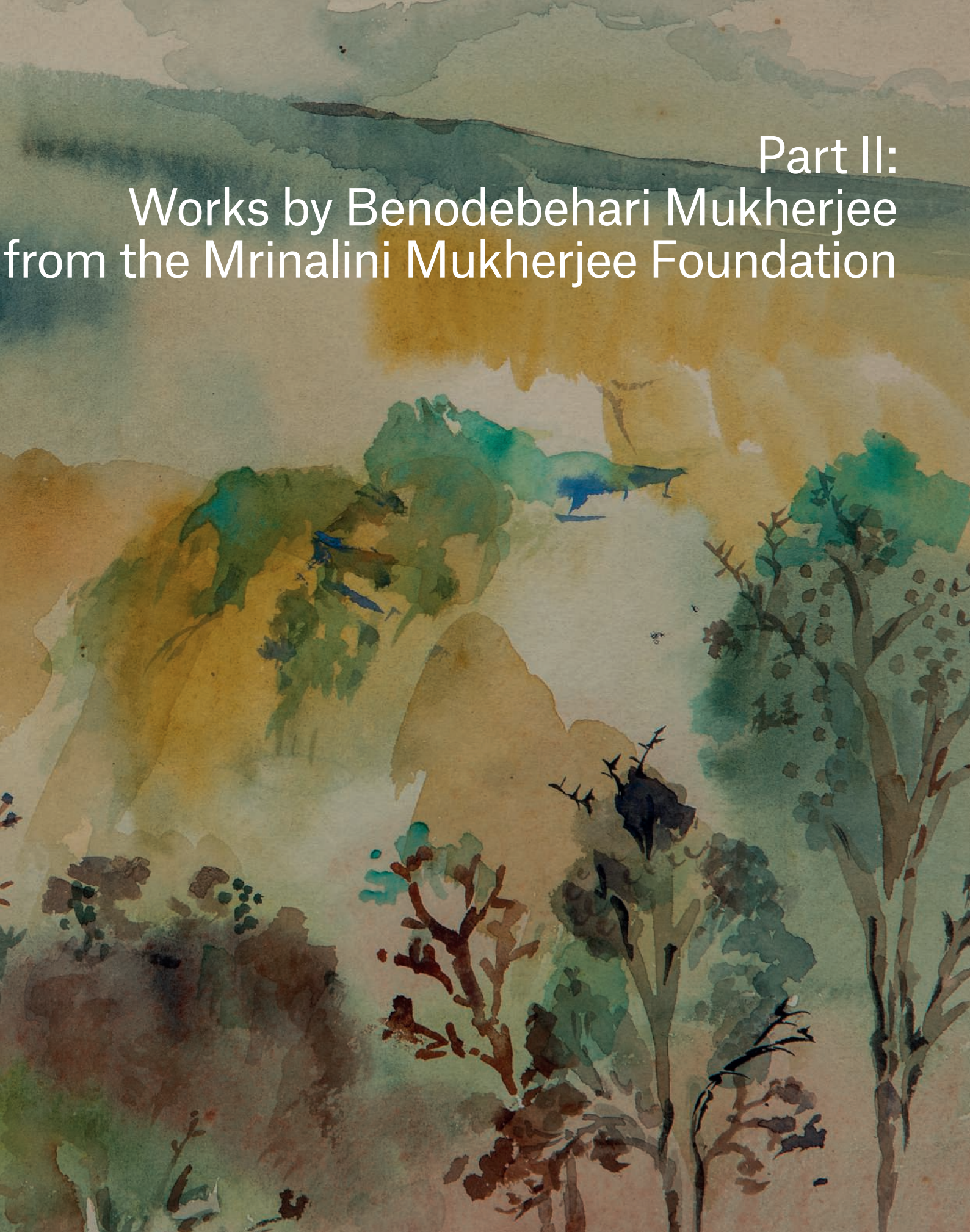


Matteo Negri, *L'Ego Mondrian - Dawn over Kowloon Bay*, 2016. Christie's Hong Kong, 29 March 2018, lot 82.





Part II:
Works by Benodebehari Mukherjee
from the Mrinalini Mukherjee Foundation



BENODEBEHARI MUKHERJEE (1904-1980)

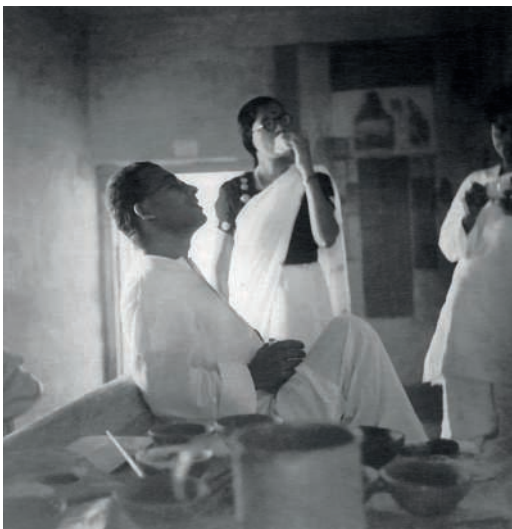
Born in Calcutta, West Bengal, in 1904, Benodebehari Mukherjee was blind in one eye and myopic in the other from birth. Due to this visual impairment and his overall frail health, he was unable to pursue a conventional classroom education and was home schooled instead. Fortunately, although he was the youngest of six brothers and two sisters, his family prioritized learning and maintained a stimulating environment for the curious young boy. In particular, his brothers Bijonbehari, Banabehari and Bimanbehari played major roles in shaping his interest in the arts, and were a constant source of encouragement for him. Bijonbehari, a mining engineer by profession, had a passion for painting and was the first person to introduce his younger brother to reproductions of works by masters of Western Art and of the Bengal School such as Abanindranath Tagore, Surendranath Ganguly and Nandalal Bose. His brother Banabehari, a doctor, was also an avid writer and a published caricaturist. It was Bimanbehari, however, who introduced Mukherjee to Kalimohan Ghosh, a teacher at Rabindranath Tagore's Visva Bharati University at Santiniketan, who helped secure his enrollment there in 1917.

Tagore instantly recognized the intellectual curiosity and indomitable spirit of twelve-year-old Mukherjee. Recalling his initial interview at Santiniketan, Mukherjee wrote, "For a while Rabindranath looked me in the face. He then ran his eyes down to my feet. Then he looked up again at my face. 'Have your eyes been examined by a good doctor?' 'Yes, sir, Maynard-saheb examined them.' 'Here you have to do everything yourself, sweep the room, wash the clothes, clean the dishes, can you do all this?' asked Rabindranath. 'Yes, sir, I can.' 'Have you read any of my writings?' 'Yes, sir,' I answered. I then told him what books I had read in English and Bengali including Michael's Meghnadvadh Kavya and the like. He was a little surprised to hear I had read Meghnadvadh Kavya. He

then said, 'Send upstairs whoever has come with you.' Coming down, I gave this message to Kalimohan-babu who then went upstairs. When he came down after a few minutes he placed his hand on my back and said with a smile, 'Well, Gurudev has agreed to enrol you' and to my brother who was with me, he said, 'He gave his consent gladly'" (Artist statement, *Chitrakar: The Artist*, Kolkata, 2006, pp. 22-23).

Founded by Tagore in 1901, Visva Bharati was based on his unique philosophy of learning, which, unlike conventional educational institutions, implemented an ashram-style system based on studying in close proximity to nature, rejected rigid rules surrounding rote learning, and advocated open communication between teachers and students. In 1919, Benodebehari became one of the first students admitted to Kala Bhavana, the newly created arts faculty at Visva Bharati, run by Nandalal Bose.

Although Kala Bhavana's pedagogy was rooted in reviving Indian crafts and defining India's cultural identity, it also had a cosmopolitan outlook and an openness to international art movements and styles. At Kala Bhavana, each student was allowed to work independently and freely with the aim of identifying their individual talents and skills. The faculty's emphasis on the verbal exchange of ideas through open debates and discussions provided an excellent learning environment for Mukherjee. An avid reader and writer, Mukherjee even became the college librarian. In this role, he took up the task of the arrangement and administration of the Faculty's reference collection, building his scholarly knowledge.



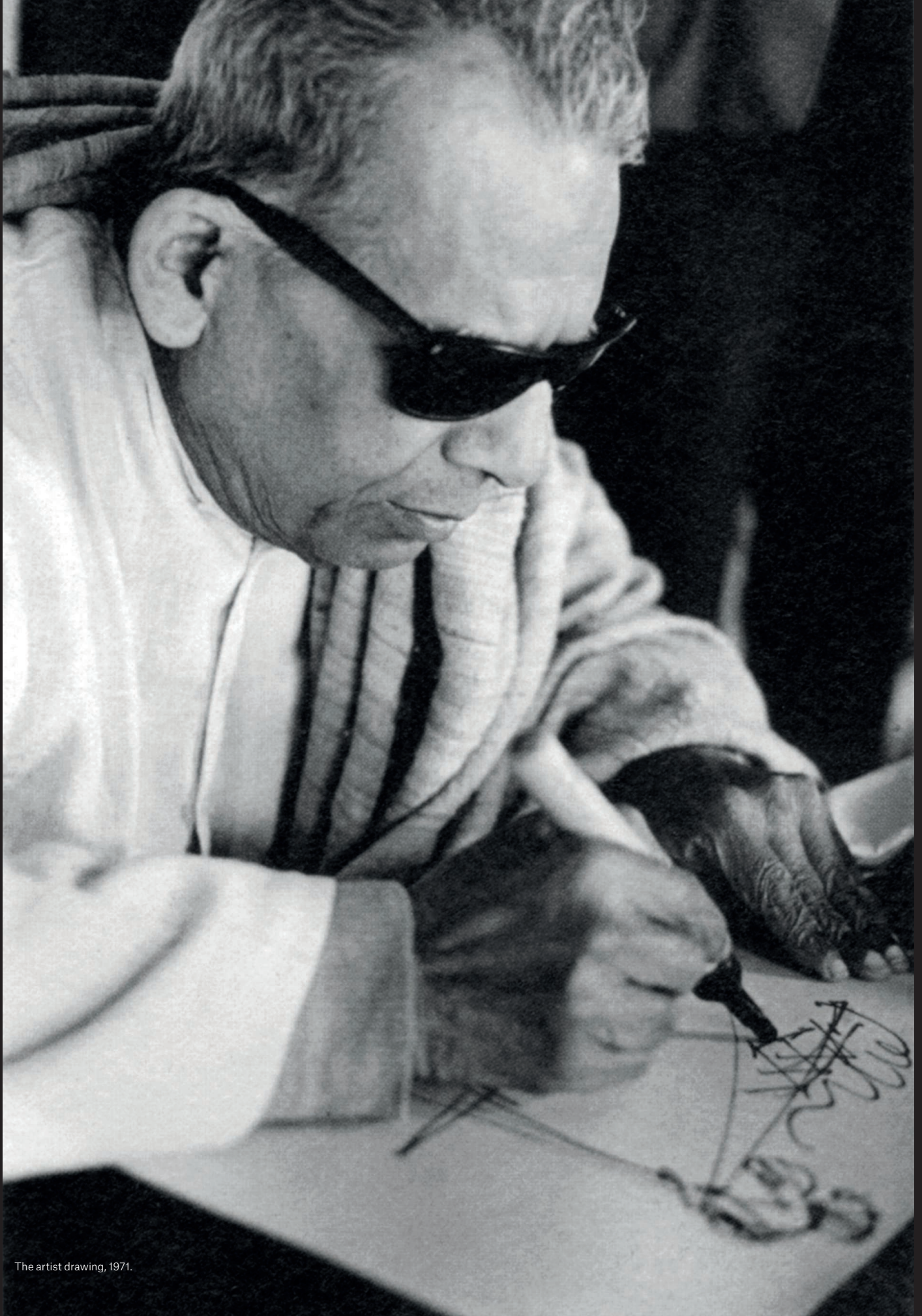
The artist with his assistants painting the Cheena Bhavan mural, 1942.



The artist with students at his art center in Mussoorie, circa 1950s.



The artist with Nandalal Bose, Ramkinkar Baij and others at Santiniketan, 1936.
Unless otherwise stated, all images courtesy the Mrinalini Mukherjee Foundation.



The artist drawing, 1971.

PROPERTY OF THE MRINALINI MUKHERJEE FOUNDATION

In 1925, after finishing his studies, Mukherjee joined the faculty at Kala Bhavana, living and teaching there until 1948. Alongside his mentor, Nandalal Bose, Mukherjee became a key figure in creating an indigenous art movement in India that originated in Santiniketan. R. Sivakumar refers to this as Contextual Modernism, wherein “artists did not believe that to be indigenous one has to be historicist either in theme or in style, and similarly to be modern one has to adopt a particular transnational formal language or technique. Modernism was to them neither a style nor a form of internationalism” (R. Sivakumar, ‘All the shared experiences of the lived world II,’ *Humanities Underground* website, accessed January 2021).

Santiniketan provided Mukherjee with a location to produce art, a movement for modern art, and even a muse for much of his early work. In the drawings and paintings he created till the 1940s, Mukherjee focused on rural life in Santiniketan: the landscapes, the flora and fauna, and the daily activities of the Santhal villagers. He identified with the clear parallels between what he saw there and his experiences as a child in Godagadi and Paksi in rural Bengal, which left lifelong memories for him.

While he was at Santiniketan, Kala Bhavana developed a symbiotic exchange with several artists from the Far East, and artistic innovations introduced there by Japanese and Chinese visitors were a notable influence on Mukherjee’s work. He adopted the scroll format and the calligraphic brush technique, and worked primarily on paper, sometimes in a large format, and often using a monochromatic palette, developing a personal visual language. In 1937, he visited Japan to further explore the practice of masters such as Sesshu Toyo and Tawaraya Sotatsu. Mukherjee endeared the Japanese with his knowledge of their artistic practices, and the following year became the first Indian artist to be invited to participate in an exhibition held in Japan, alongside artists such as Arai Kampo and Yokoyama Taikan.

Mukherjee also created several frescoes across the Visva Bharati campus, including a mural representing campus life at Cheena Bhavana (the Chinese department), and a meticulous rendering of the Medieval Saints of India which adorns three walls of the central hall at the Hindi Bhavana. This public art programme started by Nandalal Bose, revealed Mukherjee’s virtuoso mural-making skills. Mukherjee was one of the first artists to take up murals as a mode of artistic expression, giving him an opportunity to experiment ambitiously with scale and express himself in a comprehensive, intricate and descriptive manner.

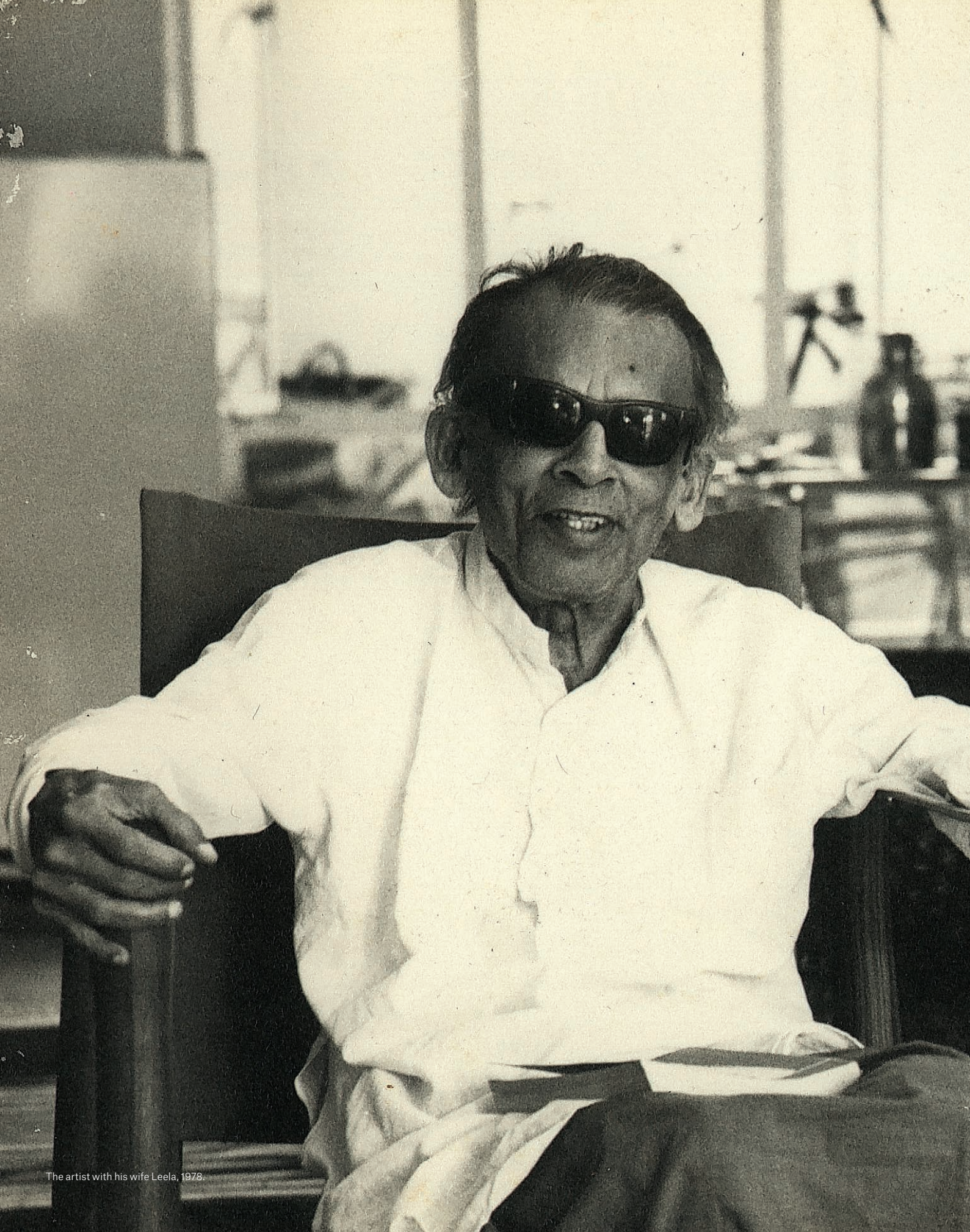
In 1948, after spending more than thirty years there, Mukherjee’s career took him away from Santiniketan first to work as the curator of the National Museum of Nepal in Kathmandu, and later to teach at Banasthali Vidyapith in Rajasthan from 1951-52. He then moved on to Mussoorie, to set up an artist residence along with his wife Leela in 1952, and later moved to Patna to revamp an art school there. It was during this time that his eyesight began to decline rapidly, and after an unsuccessful surgery in 1957, he lost his sight completely. Writing about this, K.G. Subramanian, an artist and one of Mukherjee’s students, noted, “Nothing could have been more tragic for an artist at the height of his powers, but he stood up to it with characteristic stoicism. He did not resign himself to inactivity but diverted his creativity in other directions. He made paper collages with the assistance of his associates; he modelled sculptures with plasticine, clay or wax; he built forms with folded paper (which he later used as the basis for a tile mural); he made drawings and prints” (K.G. Subramanian, B.B. Mukherjee, *Chitrakar: The Artist*, Kolkata, 2006, p. 309).

In 1958, Mukherjee returned to Kala Bhavana to teach art theory, later becoming the college’s Principal and Professor Emeritus. His blindness did not diminish his creative spark and drive to produce art. Rather, it encouraged him to work in new and exciting ways with a variety of media, and to adopt and adapt various styles and techniques that he had previously been exposed to. This desire to create resulted in a significant body of felt-tip pen drawings executed in continuous fluid strokes, miniature wax sculptures and iconic paper cut-outs and collages that challenged and changed his viewers’ perception of form, and highlighted his remarkable grasp and control of spatial order and compositional balance. No longer inspired by the empirical world around him, these playful works were inspired by his memories, and have both abstract and representational qualities.

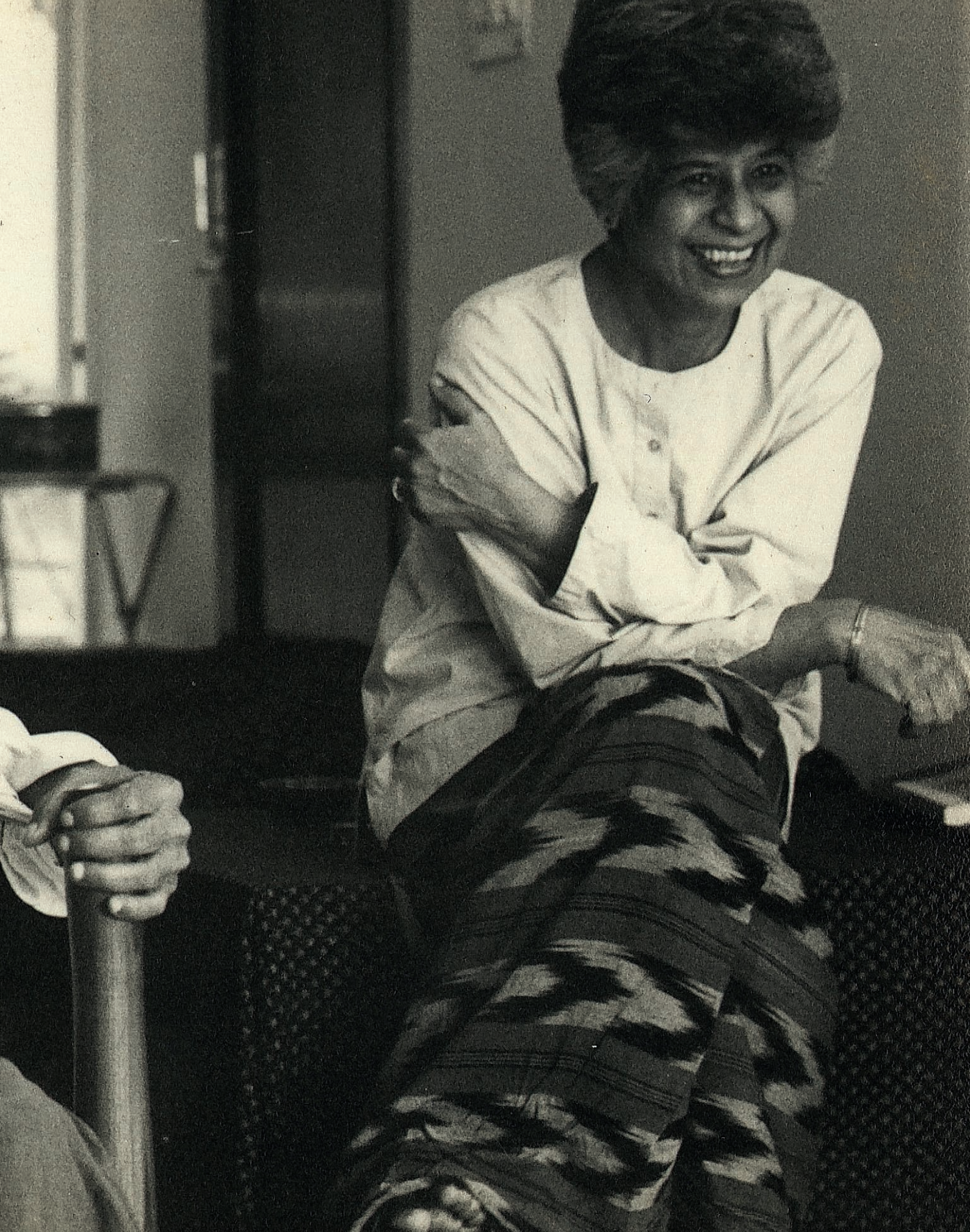
During this period, Mukherjee was particularly attracted to collage, a technique employed by other Santiniketan artists who drew on traditional artisanal crafts. Nandalal Bose, for example, produced numerous collages in a small format using torn shreds of paper that he glued together and contoured with a pen. However, “Mukherjee’s collages, unlike Bose’s, are distinctive for their use of colour and for the fact that they cover the entire surface of the paper. His subjects

Ceramic tile mural (detail), Kala Bhavan complex, 1972.





The artist with his wife Leela, 1978.



are once again humans and animals, their interactions and relations, however the forms are built out of different pieces of paper, their representation not conveyed through ink or pencil marks. The works bare intriguing spatial configurations, particularly evident in still lifes that border on abstraction” (S. Jhaveri, ‘Considering Collage in Independent India,’ *Jhaveri Contemporary* website, accessed January 2021).

Visually, Mukherjee’s collages were reminiscent of Henri Matisse’s paper cut-outs. His colorful, tactile and dynamic arrangements employed geometric shapes with considerable originality, simplicity, and understated sophistication. At times, Mukherjee used newspaper, leather, fabric and beads among other materials to add details to garments or facial features in these works.

In 1972, Mukherjee transformed his large folded paper shapes into a monumental sixty-foot long ceramic tile mural on the wall of the mural studio in Kala Bhavana. This work became the impetus behind a short documentary, ‘The Inner Eye,’ made that same year by the reputed film maker Satyajit Ray, one of Mukherjee’s former students. During this last decade of his life, the artist also received several honors for his work and contributions to education, most notably receiving one of India’s highest civilian awards, the Padma Vibhushan, in 1974, and a Desikottama or honorary doctorate from Visva Bharati in 1977. Mukherjee also continued writing to express his views about art and education, documenting his experiences as a blind artist in the memoir *Chitrakar*, first published in 1979.

Like Nandalal Bose, Mukherjee focused on addressing issues related to art teaching methods that transgressed the boundaries of conventional curriculums. He was a key figure in creating the educational framework at Santiniketan, and continued to explore the cultural interfaces and common grounds between art and craft traditions throughout his life. As both artist and teacher, Benodebehari Mukherjee became a major influence on several generations of Indian artists including Ramkinkar Baij, Somnath Hore, K.G. Subramanyan, Riten Mazumdar, Gulammohammed Sheikh, A. Ramachandran and Satyajit Ray, who were inspired by his innovative pedagogy, clarity of thought, and versatility.

To date, three retrospectives of Mukherjee’s work have been held in India: first at the Indian Museum, Calcutta, in 1959, then in New Delhi in 1969, and most recently at the National Gallery of Modern Art, New Delhi, in 2006-07. Over the past few years, the artist’s works have been included in international group exhibitions like Documenta 14 in Athens in 2017, displayed as part of the permanent collection of museums like Tate Modern, London, and presented in important solo exhibitions at Vadehra Art Gallery, New Delhi, in 2019, and David Zwirner, London, in 2020. His works are also part of the collections of the Museum of Modern Art, New York, and the Victoria & Albert Museum, London.

Benodebehari Mukherjee passed away in 1980, survived at the time by his wife, Leela, and daughter, Mrinalini. Christie’s is honored to represent Benodebehari Mukherjee’s life and artistic practice through this important selection of his work spanning five decades from the collection of the Mrinalini Mukherjee Foundation.

MRINALINI MUKHERJEE FOUNDATION

The Mrinalini Mukherjee Foundation was established in December 2015 after the death of the artist in February that year, at the age of 65. Mrinalini Mukherjee, who left behind a body of monumental work in fiber, ceramic and bronze, was the only child of Benodebehari Mukherjee (1904 -1980), one of India’s pre-eminent artists and scholars who worked and taught in Santiniketan, and Leela Mukherjee (1916- 2002), an exceptional sculptor and painter. The contribution of the Mukherjee family to the development of contemporary art in India has few parallels.

It will be the primary aim of the Mrinalini Mukherjee Foundation to preserve and promote the legacy of this unique family through exhibitions, research initiatives, publications and films. The Foundation is also committed to stimulating creative inquiry by strengthening art education programs in schools and colleges, and supporting art workshops for students and teachers. Further, the Mrinalini Mukherjee Foundation aims to encourage the exploration of new ideas, mediums and techniques in different disciplines of art through individual and institutional fellowships and grants.



The artist with his daughter Mrinalini, circa 1950s.

1058

BENODEBEHARI MUKHERJEE (1904-1980)

Mussoorie

tempera on paper

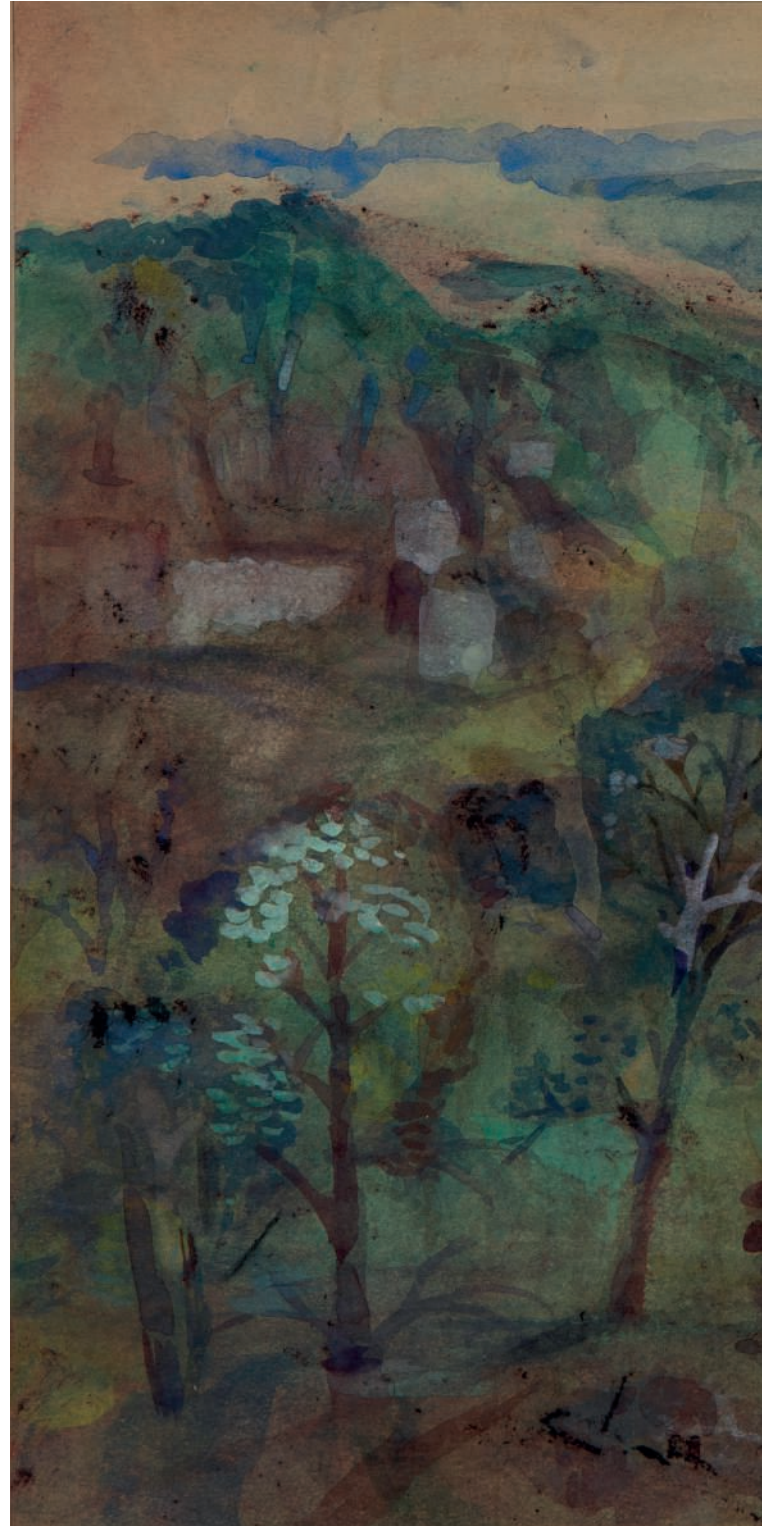
11 x 16 in. (27.9 x 40.6 cm.)

Executed in 1952

\$12,000-18,000

EXHIBITED:

New Delhi, Vadehra Art Gallery, *Between Sight and Insight: Glimpses of Benodebehari Mukherjee*, 19 January - 22 February, 2019







1059

BENODEBEHARI MUKHERJEE (1904-1980)

Mussoorie Landscape

signed and inscribed in Bengali (lower left)

watercolor on paper

10¼ x 14¼ in. (26 x 36.2 cm.)

Executed circa 1953

\$12,000-18,000

EXHIBITED:

New Delhi, Vadehra Art Gallery, *Between Sight and Insight: Glimpses of Benodebehari Mukherjee*, 19 January - 22 February, 2019

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, New Delhi, 2006, p. 329 (illustrated)



1060

BENODEBEHARI MUKHERJEE (1904-1980)



Mussoorie

watercolor on paper
14 x 16½ in. (35.6 x 41.9 cm.)
Executed *circa* early 1950s

\$12,000-18,000

EXHIBITED:

New Delhi, Vadehra Art Gallery, *Between Sight and Insight: Glimpses of Benodebehari Mukherjee*, 19 January - 22 February, 2019

1061

BENODEBEHARI MUKHERJEE (1904-1980)

Mussoorie Landscape

ink on silver paper

7 x 10½ in. (17.8 x 26.7 cm.)

Executed circa 1953

\$15,000-20,000

EXHIBITED:

New Delhi, National Gallery of Modern Art,

Benodebehari Mukherjee (1904-1980),

Centenary Retrospective, 30 December 2006 - 11

February 2007

New Delhi, Vadehra Art Gallery, *Between Sight and*

Insight: Glimpses of Benodebehari Mukherjee, 19

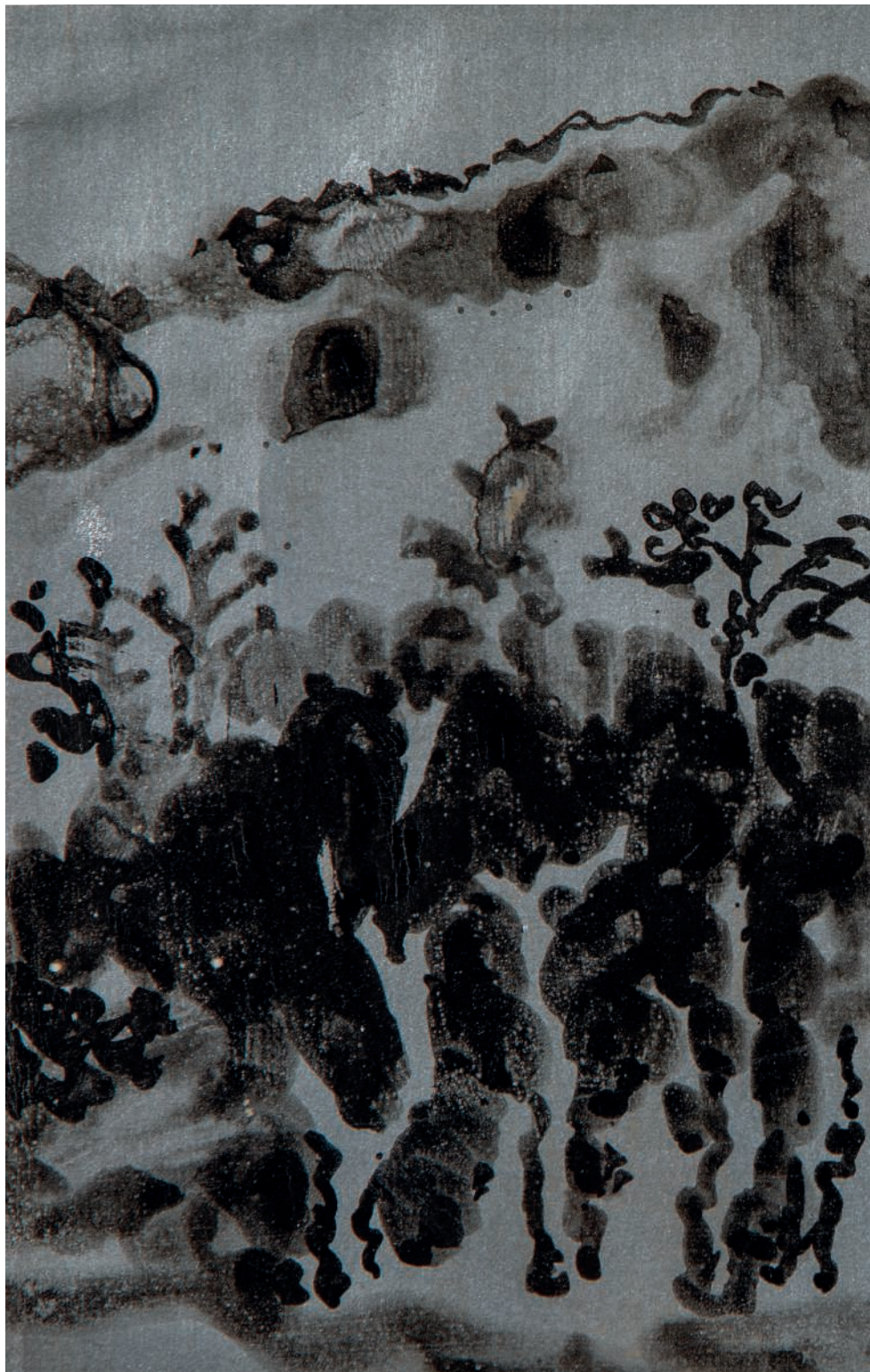
January - 22 February, 2019

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee*

(1904-1980), Centenary Retrospective, New Delhi,

2006, pp. 241, 330 (illustrated)







1062

BENODEBEHARI MUKHERJEE (1904-1980)

Untitled (Under a Tree; Figure in Landscape; Palm Tree)

signed, dated and inscribed as illustrated
ink on paper

3½ x 5½ in. (8.9 x 14 cm.) one

5½ x 3½ in. (14 x 8.9 cm.) two

Executed in 1942, 1930; three works on paper (3)

\$6,000-8,000



1063

BENODEBEHARI MUKHERJEE (1904-1980)

Untitled (Landscapes)

signed and dated as illustrated
ink on paper

3½ x 5½ in. (8.9 x 14 cm.) two

5½ x 3½ in. (14 x 8.9 cm.) one

Executed in 1950; three works on paper

(3)

\$6,000-8,000





1064

BENODEBEHARI MUKHERJEE (1904-1980)

Untitled (Sweepers, Courtyard, Doli, Barber); Nepal (Porter)

signed and dated as illustrated
ink on paper; watercolor on paper
5½ x 3½ in. (14 x 8.9 cm.) four
3½ x 5½ in. (8.9 x 14 cm.) one
Executed in 1947, 1950; five works on paper

(5)

\$10,000-15,000

EXHIBITED:

New Delhi, National Gallery of Modern Art, *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, 30 December 2006 - 11 February 2007 (one)

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, New Delhi, 2006, pp. 208, 349 (one illustrated)



1065

BENODEBEHARI MUKHERJEE (1904-1980)

Untitled (Nepalese Lady; Cowherd Seated Figure)

signed and dated as illustrated
ink on paper

5½ x 3½ in. (14 x 8.9 cm.); 3½ x 5½ in. (8.9 x 14 cm.);
8½ x 7 in. (21.6 x 17.8 cm.)

Executed in 1935; three works on paper (3)

\$6,000-8,000





1066



1066



1066



1066

BENODEBEHARI MUKHERJEE (1904-1980)

Untitled

signed as illustrated
ink and watercolor on paper
5½ x 3½ in. (14 x 8.9 cm.) each
Three works on paper

(3)

\$6,000-8,000



1067

BENODEBEHARI MUKHERJEE (1904-1980)

Santiniketan

tempera on silk
13 x 10 in. (33 x 25.4 cm.)
Painted circa 1946-47

\$20,000-30,000

EXHIBITED:

New Delhi, Vadhra Art Gallery, *Between Sight and Insight: Glimpses of Benodebehari Mukherjee*, 19 January - 22 February, 2019



1068

BENODEBEHARI MUKHERJEE (1904-1980)



Frying Fish

oil on canvas board
12 x 12 in. (30.5 x 30.5 cm.)
Painted circa 1953

\$30,000-50,000

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, New Delhi, 2006, p. 330 (illustrated)





1069

BENODEBEHARI MUKHERJEE (1904-1980)

Figure on Balcony

dated and inscribed in Bengali (lower right)

tempera on Nepalese paper

10 x 15 in. (25.4 x 38.1 cm.)

Executed in 1957

\$15,000-20,000

EXHIBITED:

New Delhi, Vadehra Art Gallery, *Between Sight and Insight: Glimpses of Benodebehari Mukherjee*, 19 January - 22 February, 2019

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, New Delhi, 2006, p. 332 (illustrated)







1070

BENODEBEHARI MUKHERJEE (1904-1980)

Untitled (Kaal Bhairav; Nepal)

signed and dated as illustrated

ink on paper

5½ x 3½ in. (14 x 8.9 cm.) one; 3½ x 5½ in. (8.9 x 14 cm.) three

Executed in 1946-47, 1949; four works on paper (4)

\$8,000-12,000

EXHIBITED:

New Delhi, Vadehra Art Gallery, *Between Sight and Insight: Glimpses of Benodebehari Mukherjee*, 19 January - 22 February, 2019 (one)



1071

BENODEBEHARI MUKHERJEE (1904-1980)

Bhairav

signed in Bengali (lower right)

tempera on Nepalese paper

9¼ x 12¼ in. (23.5 x 31.1 cm.)

Executed in 1956

\$10,000-15,000

EXHIBITED:

New Delhi, National Gallery of Modern Art, *Benodebehari Mukherjee (1904-*

1980), Centenary Retrospective, 30 December 2006 - 11 February 2007

New Delhi, Vadehra Art Gallery, *Between Sight and Insight: Glimpses of*

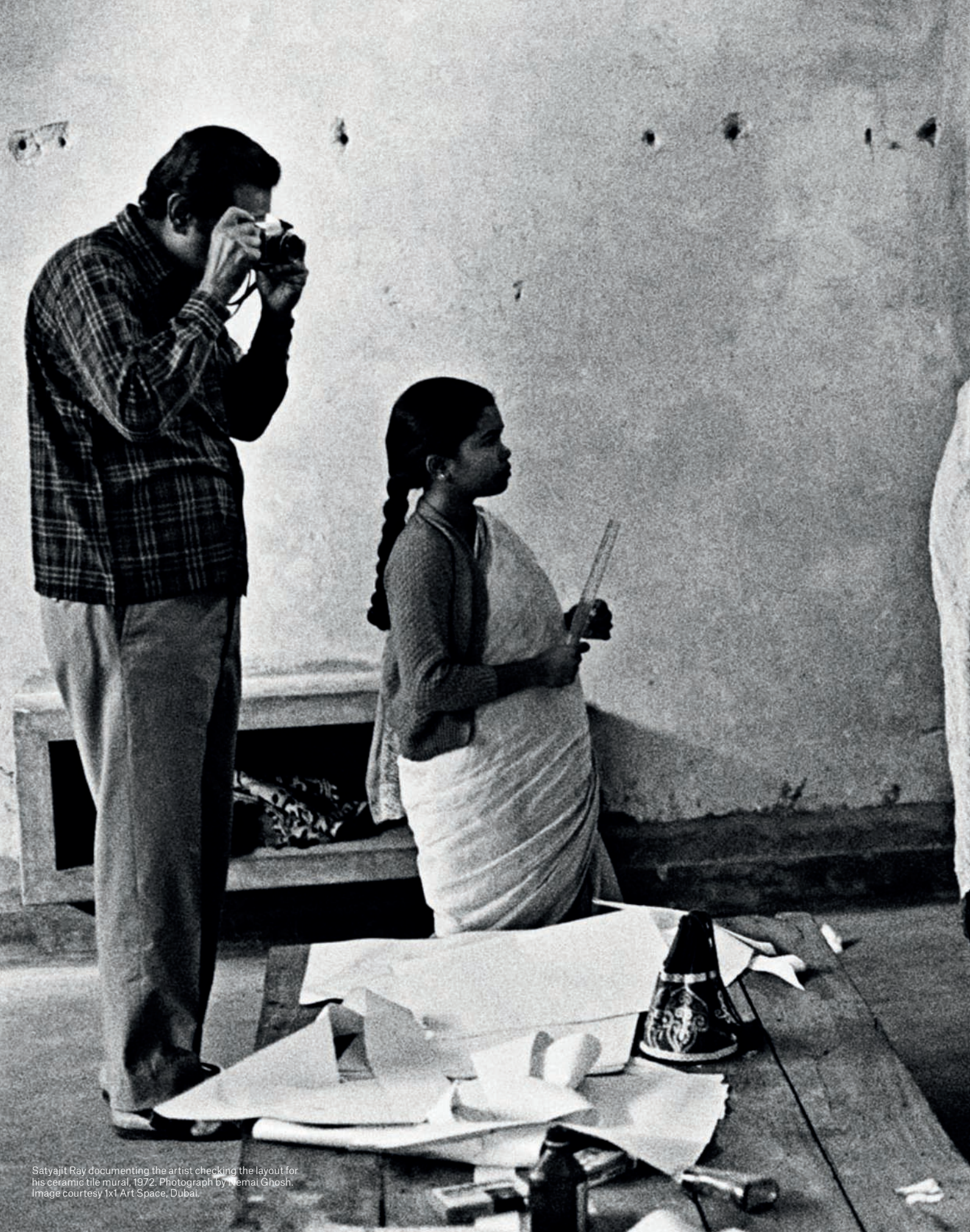
Benodebehari Mukherjee, 19 January - 22 February, 2019

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, New Delhi, 2006, pp. 255, 331, 362 (illustrated)



A gilt-copper repousse mask of Bhairava, Nepal, 16th century. Christie's New York, 21 March 2018, lot 307.



Satyajit Ray documenting the artist checking the layout for his ceramic tile mural, 1972. Photograph by Nemai Ghosh. Image courtesy Ix1 Art Space, Dubai.





The artist with students including Somnath Hore, Ramkinkar Baij and K.G. Subramanyan among other, Kala Bhavan, circa 1958.



1072

BENODEBEHARI MUKHERJEE (1904-1980)

Untitled

numbered, signed and dated 'A/P 3/6 BMukherjee 1969'

(lower edge);

numbered 2/6 (lower left)

color lithographs on paper

16 x 13 in. (40.6 x 33 cm.); 13¼ x 14¼ in. (33.7 x 36.2 cm.)

Executed in 1969; artist's proof and number two from an edition of six; two prints on paper (2)

\$6,000-8,000

EXHIBITED:

London, David Zwirner, *Benode Behari Mukherjee, After Sight*, 10 January - 22 February, 2020 (one)

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, New Delhi, 2006, p. 336 (another edition of one illustrated)

The Printed Picture: Four Centuries of Indian Printmaking, exhibition catalogue, New Delhi, 2012, p. 103 (another edition of one illustrated)

The Art of Santiniketan, exhibition catalogue, New Delhi, p. 306 (another edition of one illustrated)



1073

BENODEBEHARI MUKHERJEE (1904-1980)

Abstract Collage

initialed in Bengali (lower right)

collage on paper

9 x 7 in. (22.9 x 17.8 cm.)

Executed *circa* late 1950s

\$12,000-18,000

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, New Delhi, 2006, p. 334 (illustrated)

ইসের ড্র.
গাশাকের মা
রুটি কসলে
চিত্তা এই
রে কলে প্র
করি।
এখানে আধুনি
হজনক সফল
করে লাভ
নির্জীব কৃষ্ণ
বস্তুর নিঃসৃত।
দায় শৃঙ্খ
ক। সংবাদপত্রের
নমা ও রেডিও
বর্ণনাশা পা

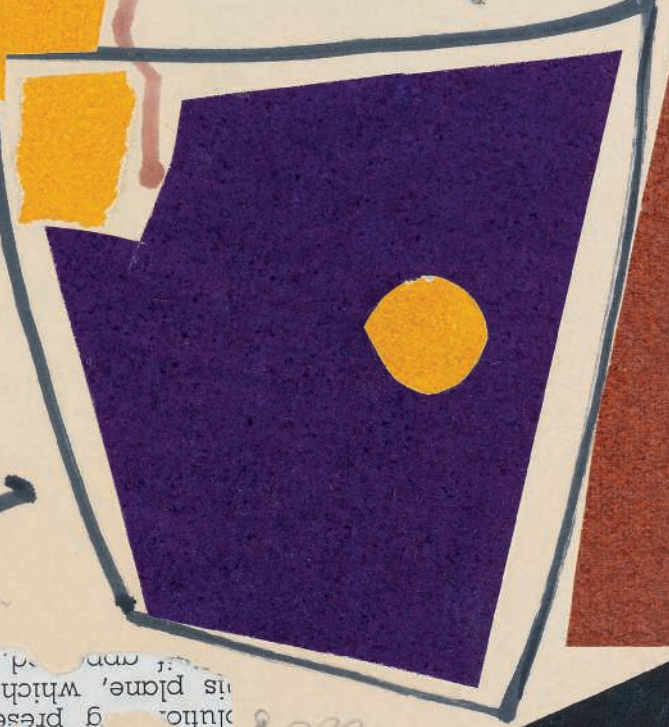


K D

allowed either to opt for the alternative
compensation and make their own
home offered by th
sation a pers



পরিষ্কার করে
কাজে লাগে
কাজে লাগে
কাজে লাগে



... could
of present concept of di-
"hatched" by th



1988



1074

BENODEBEHARI MUKHERJEE (1904-1980)

Seated Woman; Seated Figure; Couple II; Untitled

signed, dated and inscribed as illustrated
felt tip pen on paper; lithograph on paper
18 x 13½ in. (45.7 x 34.3 cm.) largest; 7 x 10½ in. (17.8 x 26.7 cm.) smallest
Executed in 1957, 1959, circa 1960s; number one from an edition of three
three works on paper and one print on paper (4)

\$12,000-18,000

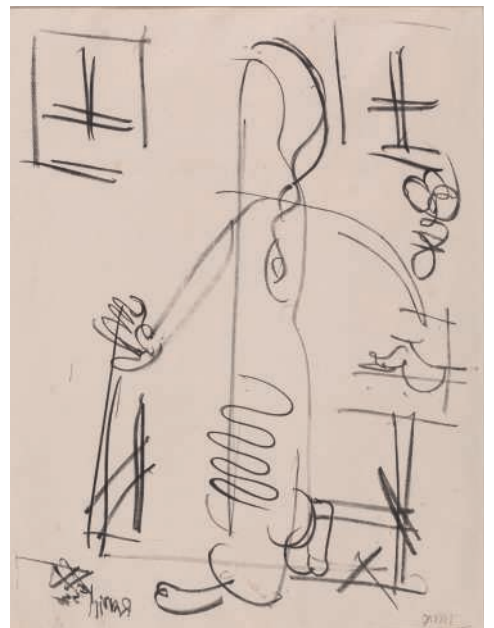
EXHIBITED:

New Delhi, National Gallery of Modern Art, *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, 30 December 2006 - 11 February 2007 (two)
New Delhi, Vadehra Art Gallery, *Between Sight and Insight: Glimpses of Benodebehari Mukherjee*, 19 January - 22 February, 2019 (three)

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, New Delhi, 2006, pp. 337, 338 (three illustrated)







1075

BENODEBEHARI MUKHERJEE (1904-1980)

Three Figures

signed, inscribed and dated in Bengali (lower right)

tempera on silk

11¼ x 11¼ in. (29.8 x 29.8 cm.)

Painted in 1954

\$12,000-18,000

EXHIBITED:

New Delhi, National Gallery of Modern Art, *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, 30 December 2006 - 11 February 2007
New Delhi, Vadehra Art Gallery, *Between Sight and Insight: Glimpses of Benodebehari Mukherjee*, 19 January - 22 February, 2019

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, New Delhi, 2006, p. 330 (illustrated)





The artist drawing, circa 1958.



1076



1076

BENODEBEHARI MUKHERJEE (1904-1980)

Untitled (Standing Figure); Curd Seller

signed, inscribed and dated in Bengali (lower left); numbered '3/10' and signed 'BMukherjee' (lower edge)

ink on paper; lithograph on paper

10½ x 7¼ in. (26.7 x 18.4 cm.); 15 x 11 in. (38.1 x 27.9 cm.)

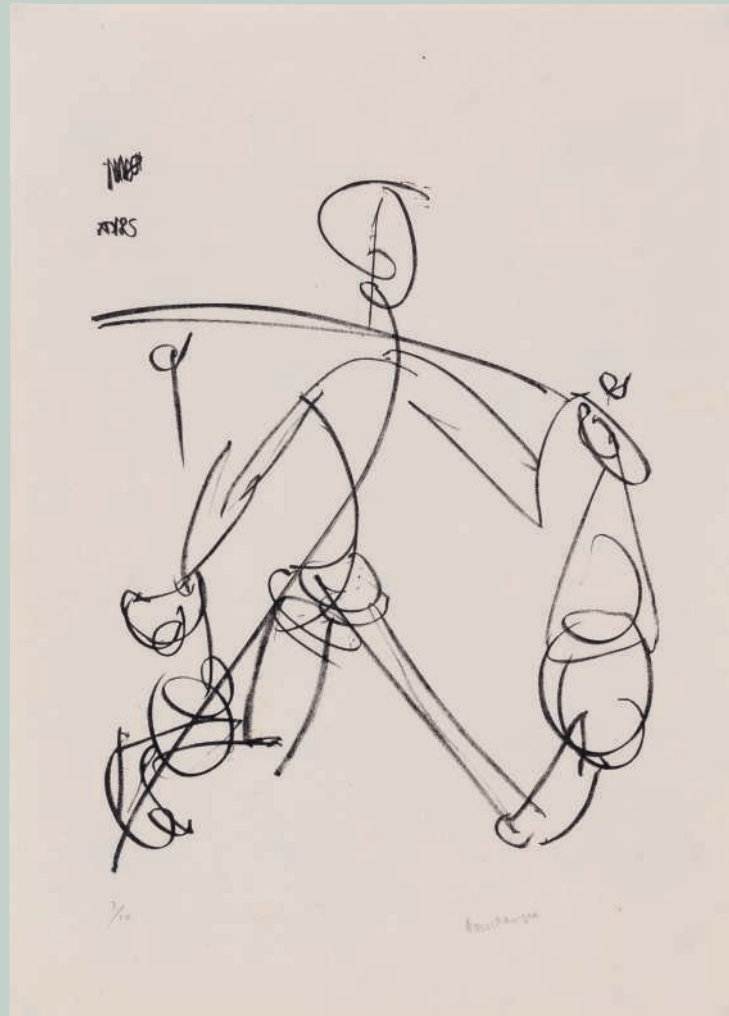
Executed in 1957, 1971; number three from an edition of ten one work and one print on paper

(2)

\$6,000-8,000

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, New Delhi, 2006, p. 336 (another edition of one illustrated)



1077

BENODEBEHARI MUKHERJEE (1904-1980)

Dancer

dated in Bengali (lower left)

felt tip pen on paper

10½ x 7 in. (26.7 x 17.8 cm.)

Executed in 1963

\$3,000-5,000

EXHIBITED:

New Delhi, Vadehra Art Gallery, *Between Sight and Insight: Glimpses of Benodebehari Mukherjee*, 19 January - 22 February, 2019

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, New Delhi, 2006, p. 338 (illustrated)





1078

BENODEBEHARI MUKHERJEE (1904-1980)

Two Figures and Trees

indistinctly dated (lower left)

felt tip pen on paper

9 x 9 in. (22.9 x 22.9 cm.)

Executed circa late 1950s

\$4,000-6,000

EXHIBITED:

New Delhi, Vadehra Art Gallery, *Between Sight and Insight: Glimpses of Benodebehari Mukherjee*, 19 January - 22 February, 2019



1079

BENODEBEHARI MUKHERJEE (1904-1980)

Untitled (Seated Figure)

dated in Bengali (lower left)

ink on paper

10¾ x 7¼ in. (27.3 x 18.4 cm.)

Executed in 1957

\$3,000-5,000

EXHIBITED:

London, David Zwirner, *Benode Behari Mukherjee, After Sight*, 10 January - 22 February, 2020







1081



1080

BENODEBEHARI MUKHERJEE (1904-1980)

Untitled (Musicians)

signed and dated in Bengali (lower right) and inscribed 'Last strings of my modul, Pankajam,' (lower center) one pen and ink on paper

9 x 11½ in. (22.9 x 29.2 cm.); 8½ x 13½ in. (21.6 x 34.3 cm.)

13½ x 16½ in. (34.3 x 41.9 cm.)

Executed in 1944; three works on paper (3)

\$8,000-12,000

1081

BENODEBEHARI MUKHERJEE (1904-1980)

Untitled (Musicians)

dated in Bengali (lower center) one

ink and wash on paper

13½ x 8½ in. (34.3 x 21.6 cm.); 13 x 8 in. (33 x 20.3 cm.)

Executed in 1943 (one); two works on paper (2)

\$7,000-9,000





1082

BENODEBEHARI MUKHERJEE (1904-1980)

i *Nepalese Painter; Untitled*

signed, dated and inscribed in Bengali (lower right) one
ink on paper; watercolor on paper
5½ x 3½ in. (14 x 8.9 cm.); 3½ x 5½ in. (8.9 x 14 cm.)
Executed in 1949; two works on paper

(2)

\$4,000-6,000

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, New Delhi, 2006, p. 348 (one illustrated)



1083

***i* BENODEBHARI MUKHERJEE (1904-1980)**

Untitled (Figure)

signed, inscribed and dated in Bengali (lower left)

ink and watercolor on paper

11 x 9 in. (27.9 x 22.9 cm.)

Executed in 1944

\$6,000-8,000



1084

BENODEBHARI MUKHERJEE (1904-1980)

Figure Under Tree (Patna)

signed and dated in Bengali (lower right)

watercolor on paper

13 x 17 in. (33 x 43.2 cm.)

Executed in 1957

\$12,000-18,000



The artist in Japan with Seison Maeda and Kanpo Arai, 1937.





1085

BENODEBEHARI MUKHERJEE (1904-1980)

Cactus in Flower

signed, dated and inscribed in Bengali (lower left)

Chinese ink and watercolor on paper

13 x 30½ in. (33 x 77.5 cm.)

Executed in 1944

\$15,000-20,000

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, New Delhi, 2006, p. 321 (illustrated)





1086

**BENODEBEHARI MUKHERJEE
(1904-1980)**

Untitled

ink on paper

13½ x 7 in. (34.3 x 17.8 cm.)

\$4,000-6,000



1087

BENODEBEHARI MUKHERJEE (1904-1980)

Grass Flower

watercolor on Nepalese paper

11 x 13 in. (27.9 x 33 cm.)

Executed *circa* 1940s

\$15,000-20,000

EXHIBITED:

New Delhi, National Gallery of Modern Art, *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, 30 December 2006 - 11 February 2007

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, New Delhi, 2006, p. 320 (illustrated)



1088

BENODEBEHARI MUKHERJEE (1904-1980)

Untitled (Lilies)

signed and dated in Bengali (lower left; lower right)
watercolor on paper

5½ x 25 in. (14 x 63.5 cm.); 9 x 5 in. (22.9 x 12.7 cm.)

Executed in 1940; two works on paper

\$5,000-7,000

(2)



1089

BENODEBEHARI MUKHERJEE (1904-1980)

Sunflowers

stamped with two artist seals (lower right)

tempera on paper

15 x 5½ in. (38.1 x 14 cm.)

Executed *circa* 1935-36

\$10,000-15,000

EXHIBITED:

New Delhi, National Gallery of Modern Art, *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, 30 December 2006 - 11 February 2007

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, New Delhi, 2006, pp. 16, 315 (illustrated)





1090

BENODEBEHARI MUKHERJEE (1904-1980)

Roses

signed and dated in Bengali (lower center)

tempera on silk

15¼ x 8½ in. (38.7 x 21.6 cm.)

Painted in 1952

\$15,000-20,000

EXHIBITED:

New Delhi, National Gallery of Modern Art, *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, 30 December 2006 - 11 February 2007

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, New Delhi, 2006, p. 327 (illustrated)







1091

BENODEBEHARI MUKHERJEE (1904-1980)

Landscape; Birbhum Landscape

signed in Bengali (lower left; lower right)

watercolor on paper

7 x 13½ in. (17.8 x 34.3 cm.); 5 x 7 in. (12.7 x 17.8 cm.)

Executed circa 1945-46, late 1930s; two works on paper

(2)

\$12,000-18,000

"If ever an artist in Santiniketan was synonymous with nature, it would be Benode Behari Mukherjee, one of India's most significant and original landscape artists [...] His significance as a nature painter lies in not only the singular vision and innovations of his works but in his personal identification with nature, particularly, the vast, eroded Santiniketan landscape that strongly impacted his work. Rejecting mythological and historical themes in an early clarity of artistic vision, he remained, primarily, a painter of nature for the overwhelming majority of his career" (S. Parthasarthy, 'Nature and the Art of Santiniketan', *The Art of Santiniketan*, New Delhi, 2015, p. 85).



1092

BENODEBEHARI MUKHERJEE (1904-1980)

Birbhumi Village

watercolor on paper

5 x 6½ in. (12.7 x 16.5 cm.)

Executed in 1940

\$6,000-8,000





1093

BENODEBEHARI MUKHERJEE (1904-1980)



Nepal

signed and dated in Bengali (lower right)

watercolor, pen and ink on paper

7 x 10 in. (17.8 x 25.4 cm.)

Executed in 1950

\$12,000-18,000



1094

1094

BENODEBEHARI MUKHERJEE (1904-1980)

Nepal Scene

signed in Bengali (lower left)
watercolor and ink on paper
5 x 7 in. (12.7 x 17.8 cm.)
Executed in 1949

\$6,000-8,000

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, New Delhi, 2006, p. 326 (illustrated)

1095

BENODEBEHARI MUKHERJEE (1904-1980)

Mussoorie Coolie

signed and dated in Bengali (center left)
watercolor on paper
15 x 11 in. (38.1 x 27.9 cm.)
Executed in 1952

\$10,000-15,000

EXHIBITED:

New Delhi, Vadehra Art Gallery, *Between Sight and Insight: Glimpses of Benodebehari Mukherjee*, 19 January - 22 February, 2019





1096

**BENODEBEHARI MUKHERJEE
(1904-1980)**

Untitled

signed and dated as illustrated
ink on paper

3½ x 5½ in. (8.9 x 14 cm.) one

5½ x 3½ in. (14 x 8.9 cm.) two

Three works on paper

\$6,000-8,000

(3)



1097

BENODEBHARI MUKHERJEE (1904-1980)

Nepal Market; Nepal Card-Seller

signed and inscribed in Bengali (lower left)

ink on paper; ink and watercolor on paper

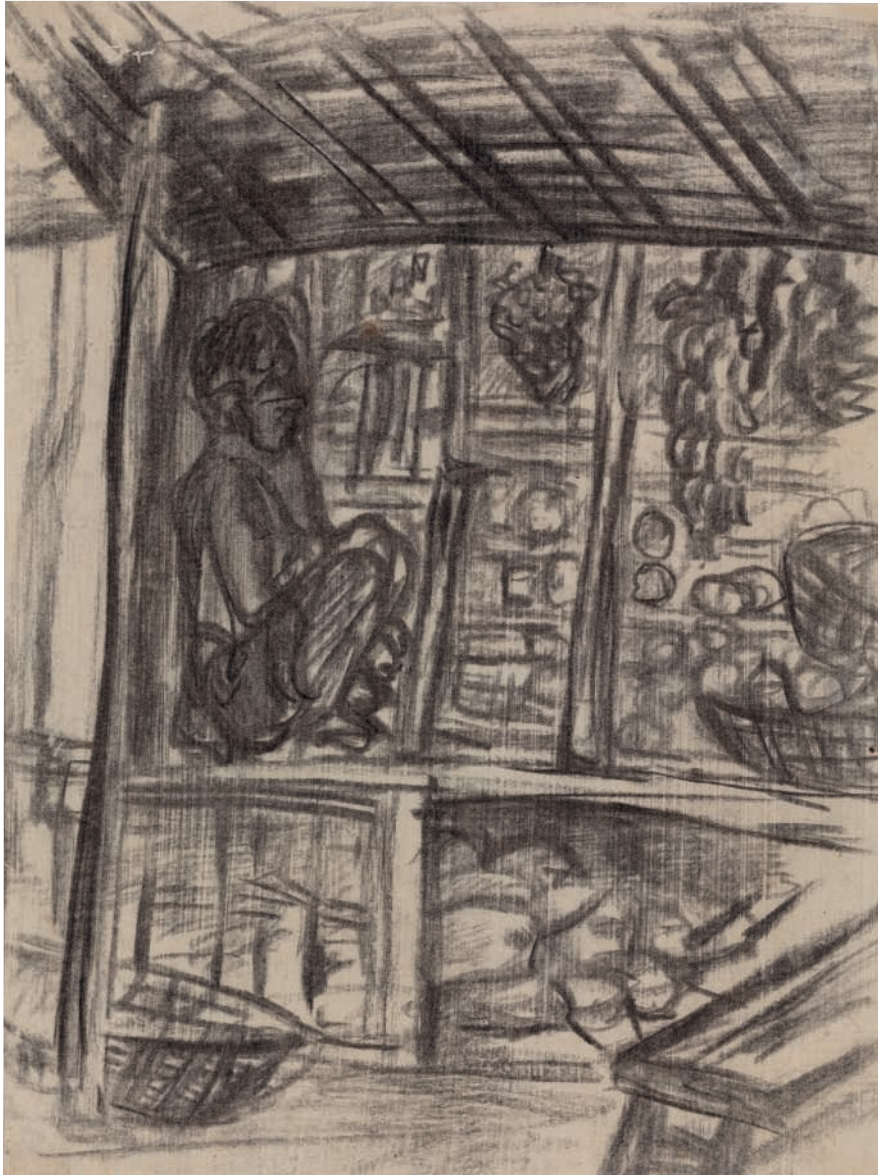
5½ x 3½ in. (14 x 8.9 cm.) each

Executed in 1949; two works on paper

(2)

\$4,000-6,000





1099



1098

BENODEBEHARI MUKHERJEE (1904-1980)

*Medical Camp; Surdas (Study for the Medieval Saints Mural)
Untitled (Study for Life on Campus Mural)*

signed and dated as illustrated

ink on paper

5½ x 3½ in. (14 x 8.9 cm.) two; 3½ x 5½ in. (8.9 x 14 cm.) one

Executed circa 1943, circa 1946-47, 1941; three works on paper

\$6,000-8,000



1099

BENODEBEHARI MUKHERJEE (1904-1980)

Fruit Shop

pastel on paper

11½ x 8½ in. (29.2 x 21.6 cm.)

Executed circa late 1930s

\$5,000-7,000

EXHIBITED:

New Delhi, National Gallery of Modern Art, *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, 30 December 2006 - 11 February 2007

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, New Delhi, 2006, pp. 151, 340 (illustrated)

(3)



1100

BENODEBEHARI MUKHERJEE (1904-1980)

Dogs

signed and dated as illustrated
pen and ink on paper

9 x 11 in. (22.9 x 27.9 cm.) largest

8 x 11 in. (20.3 x 27.9 cm.) smallest

Executed in 1940; three works on paper

(3)

\$8,000-12,000



1101

BENODEBHARI MUKHERJEE (1904-1980)

Untitled (Goats)

signed and dated in Bengali (lower center)

watercolor on paper

14 x 17½ in. (35.6 x 44.5 cm.)

Executed in 1944

\$8,000-12,000



1102

BENODEBHARI MUKHERJEE (1904-1980)

Untitled (Tonga; Sleeping Dog; Donkey)

signed, dated and inscribed as illustrated

ink on paper

4 x 7 in. (10.2 x 17.8 cm.) one; 3½ x 5½ in. (8.9 x 14 cm.) two

Executed in 1940; three works on paper

(3)

\$7,000-9,000



1103

BENODEBEHARI MUKHERJEE (1904-1980)

Landscape with Hut and Two Figures

signed, inscribed and dated in Bengali (lower right)

ink on paper

13½ x 18½ in. (34.3 x 47 cm.)

Executed in 1943

\$8,000-12,000

EXHIBITED:

New Delhi, National Gallery of Modern Art, *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, 30 December 2006 - 11 February 2007

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee (1904-1980)*, Centenary Retrospective, New Delhi, 2006, pp. 176, 341 (illustrated)



1104

BENODEBEHARI MUKHERJEE (1904-1980)

Landscape with Trees

pen and ink on paper

6½ x 11 in. (16.5 x 27.9 cm.)

Executed circa late 1930s

\$4,000-6,000

EXHIBITED:

New Delhi, Vadehra Art Gallery, *Between Sight and Insight: Glimpses of Benodebehari Mukherjee*, 19 January - 22 February, 2019

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, New Delhi, 2006, pp. 150, 340 (illustrated)



1105

BENODEBEHARI MUKHERJEE (1904-1980)

Untitled (Landscape); Study for The Bridge; Tree

signed and dated as illustrated

pastel on paper

6½ x 13 in. (16.5 x 33 cm.); 8 x 13 in. (20.3 x 33 cm.)

8½ x 11 in. (21.6 x 27.9 cm.)

Executed in 1932, circa late 1930s; three works on paper (3)

\$10,000-15,000

EXHIBITED:

New Delhi, National Gallery of Modern Art, *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, 30 December 2006 - 11 February 2007 (one)

New Delhi, Vadehra Art Gallery, *Between Sight and Insight: Glimpses of Benodebehari Mukherjee*, 19 January - 22 February, 2019 (one)

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, New Delhi, 2006, pp. 90, 139, 313, 340 (two illustrated)





1106

BENODEBEHARI MUKHERJEE (1904-1980)

Untitled (Banaras Ghat)

signed and dated as illustrated

ink and watercolor on paper

8 x 13½ in. (20.3 x 34.3 cm.) three

13½ x 8 in. (34.3 x 20.3 cm.) one

Executed *circa* early 1940s; four works on paper

(4)

\$12,000-18,000



1107

BENODEBEHARI MUKHERJEE (1904-1980)

Nepal

signed and inscribed in Bengali (lower left; lower right)

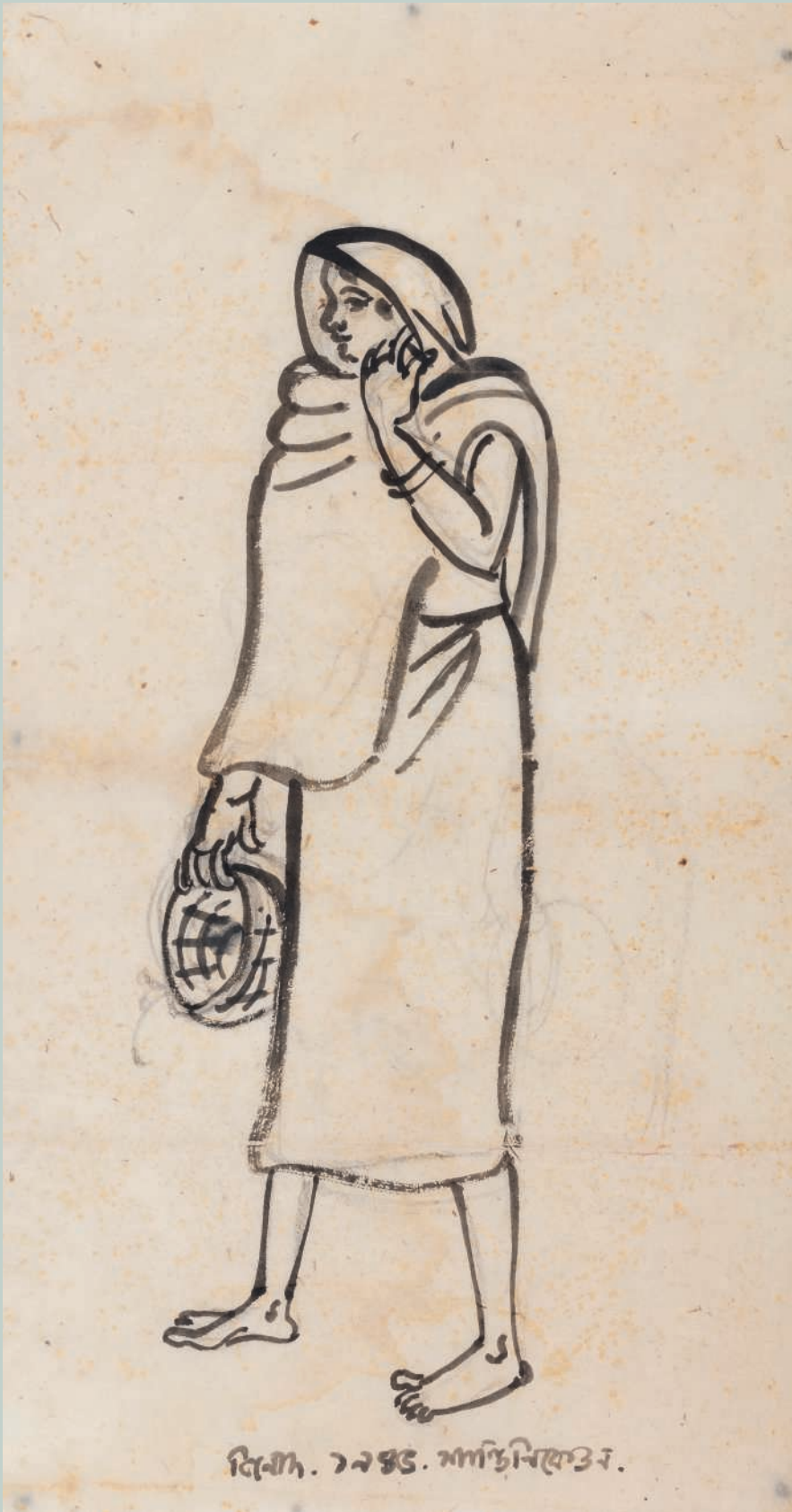
ink on paper

5½ x 3½ in. (14 x 8.9 cm.) each

Executed in 1949; two works on paper

(2)

\$4,000-6,000



1108

BENODEBEHARI MUKHERJEE (1904-1980)

Woman with Basket

signed, inscribed and dated in Bengali (lower center)
ink on paper

25 x 14 in. (63.5 x 35.6 cm.)

Executed in 1945

\$4,000-6,000



1109

BENODEBEHARI MUKHERJEE (1904-1980)

Untitled (Portrait of Ramkinker Baij); Untitled (Portrait)

signed and indistinctly dated in Bengali and indistinctly inscribed in English (upper right) one

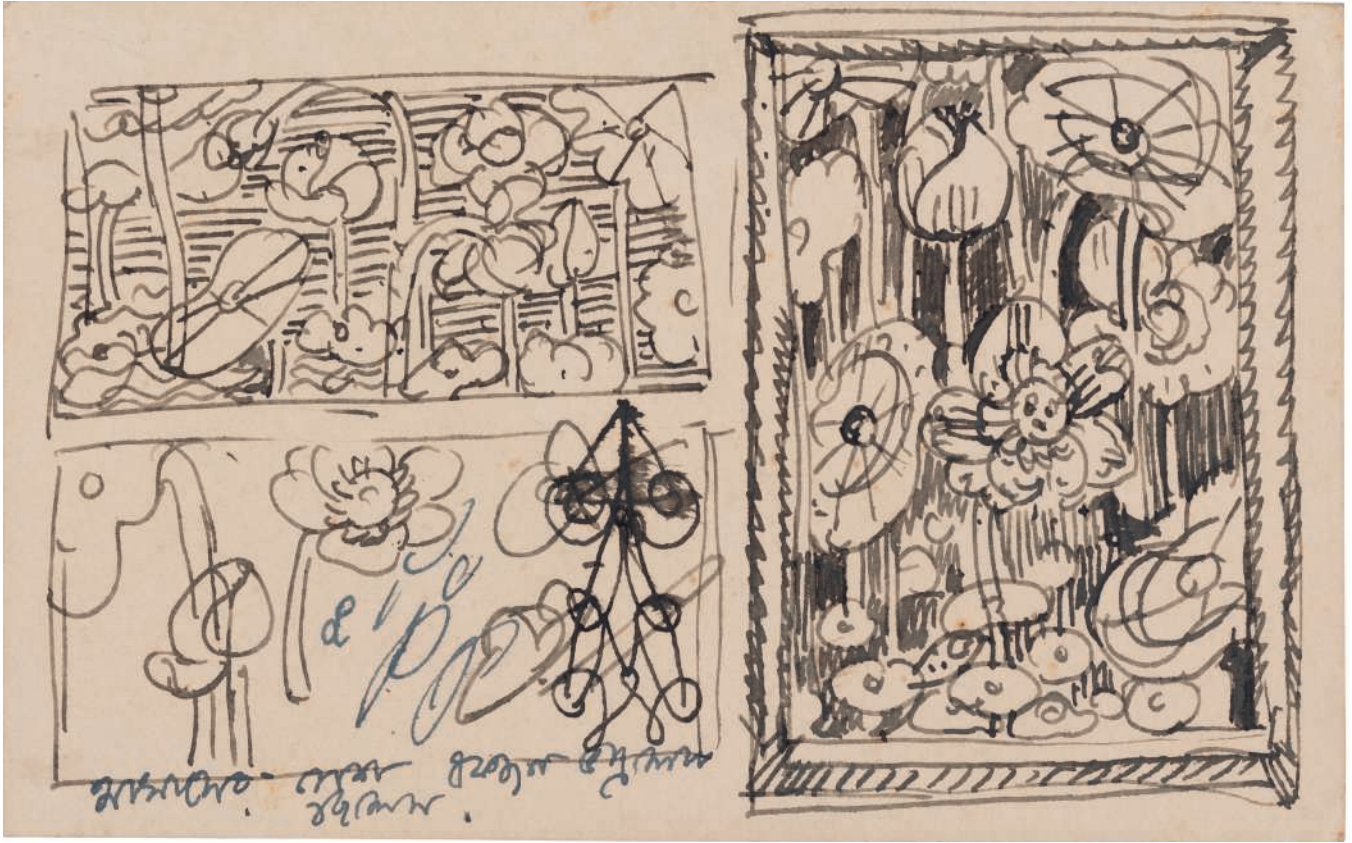
charcoal on paper

12 x 9 in. (30.5 x 22.9 cm.); 11 x 9 in. (27.9 x 22.9 cm.)

Two works on paper

(2)

\$6,000-8,000



1110

BENODEBEHARI MUKHERJEE (1904-1980)

Untitled (Lotus Pond); Untitled (Lily)

incised in Bengali (lower left) one

ink on paper

3½ x 5½ in. (8.9 x 14 cm.); 5½ x 3½ in. (14 x 8.9 cm.)

Executed circa 1935-36; two works on paper

(2)

\$4,000-6,000

"Flower studies form a substantial part of Benode Behari's oeuvre and he began them soon after his 1937 Japan trip; said to have presented a flower painting each year to his wife, Leela, on her birthday. His flowers evoke a Far Eastern delicacy of expression, although their liveliness was all his own. The arrangement is often one or more sprigs of flowers and leaves leaning heavily down or outward in an elegant curve [...] 'transparent shimmers of colour and water' in the words of the artist Neelima Sheikh" (S. Parthasarthy, 'Nature and the Art of Santiniketan', *The Art of Santiniketan*, New Delhi, 2015, p. 89).

1111

BENODEBEHARI MUKHERJEE (1904-1980)

Chalta

signed and dated in Bengali (lower left; lower right)
watercolor on paper
11½ x 8½ in. (29.2 x 21.6 cm.); 5½ x 7 in. (14 x 17.8 cm.)
Executed in 1945, 1942; two works on paper (2)

\$6,000-8,000

EXHIBITED:

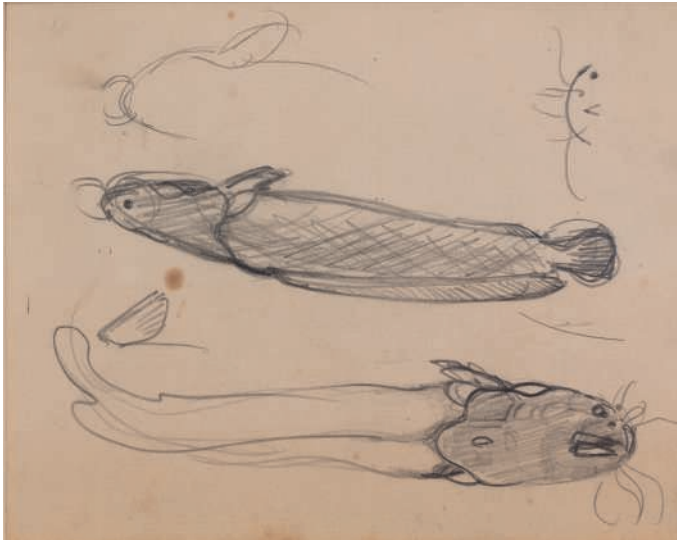
New Delhi, National Gallery of Modern Art,
*Benodebehari Mukherjee (1904-1980), Centenary
Retrospective*, 30 December 2006 - 11 February
2007 (one)

New Delhi, Vadehra Art Gallery, *Between Sight and
Insight: Glimpses of Benodebehari Mukherjee*, 19
January - 22 February, 2019 (one)

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee
(1904-1980), Centenary Retrospective*, New Delhi,
2006, pp. 28, 323 (one illustrated)





1112

BENODEBEHARI MUKHERJEE (1904-1980)

Fish

pencil on paper

6½ x 8½ in. (16.5 x 21.6 cm.) three

8 x 6½ in. (20.3 x 16.5 cm.) one

Executed *circa* 1931; four works on paper

(4)

\$8,000-12,000

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee (1904-1980), Centenary Retrospective*, New Delhi, 2006, p. 339 (three illustrated)



1113

BENODEBEHARI MUKHERJEE (1904-1980)

Amaltas

Chinese ink on Nepalese paper

13½ x 6 in. (34.3 x 15.2 cm.)

Executed in 1945

\$10,000-15,000

LITERATURE:

R. Siva Kumar et. al., *Benodebehari Mukherjee (1904-1980)*,
Centenary Retrospective, New Delhi, 2006, p. 322 (illustrated)





1114

BENODEBEHARI MUKHERJEE (1904-1980)

Untitled (Landscape)

dated in Bengali (lower right)

tempera on paper

7 x 9 in. (17.8 x 22.9 cm.)

Executed in 1955

\$7,000-9,000





1115

BENODEBEHARI MUKHERJEE (1904-1980)

Rajgir Landscape

watercolor on rice paper
22 x 28 in. (55.9 x 71.1 cm.)
Executed circa 1946-47

\$12,000-18,000



1116

BENODEBEHARI MUKHERJEE (1904-1980)

Mussoorie

signed and indistinctly inscribed in Bengali (lower right)

watercolor on paper

10½ x 14 in. (26.7 x 35.6 cm.)

Executed in 1953

\$12,000-18,000

EXHIBITED:

New Delhi, Vadehra Art Gallery, *Between Sight and Insight: Glimpses of Benodebehari Mukherjee*, 19 January - 22 February, 2019





Which is YOUR subject
Company Secretary
(Govt. of India)
A.C.I.S. (Secretary)
A.C.C.S. (Secretary)
A.I.A. (Accounts)
B.A.A. (Accounts)
Secretaryship
peritors
tronics
adio (with
omponents)
Television
ematics,
hemistry
emistry
nufacture
nology

any Camera offers you so many dist
Strong, durable, steel plate
shutter with 2 speeds: 1/25th
ition to the usual 'B', 3, 5,
us settings, for sharper and b
diaphragm settings fo
ght. 5. Direct eye-leve
shoe for fitting flash g
on a tripod. 8. Built-in

Income Tax
Auditing
Costing
Private Secreta
Company Secreta
Shorthand
Banking
Commercial Prac
Exports Practice
Com. Correspond
Insurance
Management
Principles
Management Pra
Sales Management
Labour Supervis

1967 JANUARY 1, 1967

of India

ESTD. 1880

DAVION T-W
SHORTHAND
Only 10 Easy Lessons.
quickly gives 150-200 w
minute speed. Write to-day
first lesson:—
Danton Shorthand Sch
Egerton Road, Post Box
DELHI 6

“PAY ONLY IF CONVINCED.”
THOUSANDS CANNOT BE WRONG
You perhaps one of the many
frustrated individuals who have
given up hopes of owning a head
full of wavy glossy hair. If
Give Pleasantly Perfumed EPI
a TRY TODAY AND FE
THE MARKED IMPROV
MENT IN YOUR HAIR

7



The artist at Kala Bhavan, circa 1958.

1117

BENODEBEHARI MUKHERJEE (1904-1980)

Untitled (Birds)

collage on paper

10½ x 15 in. (26.7 x 38.1 cm.)

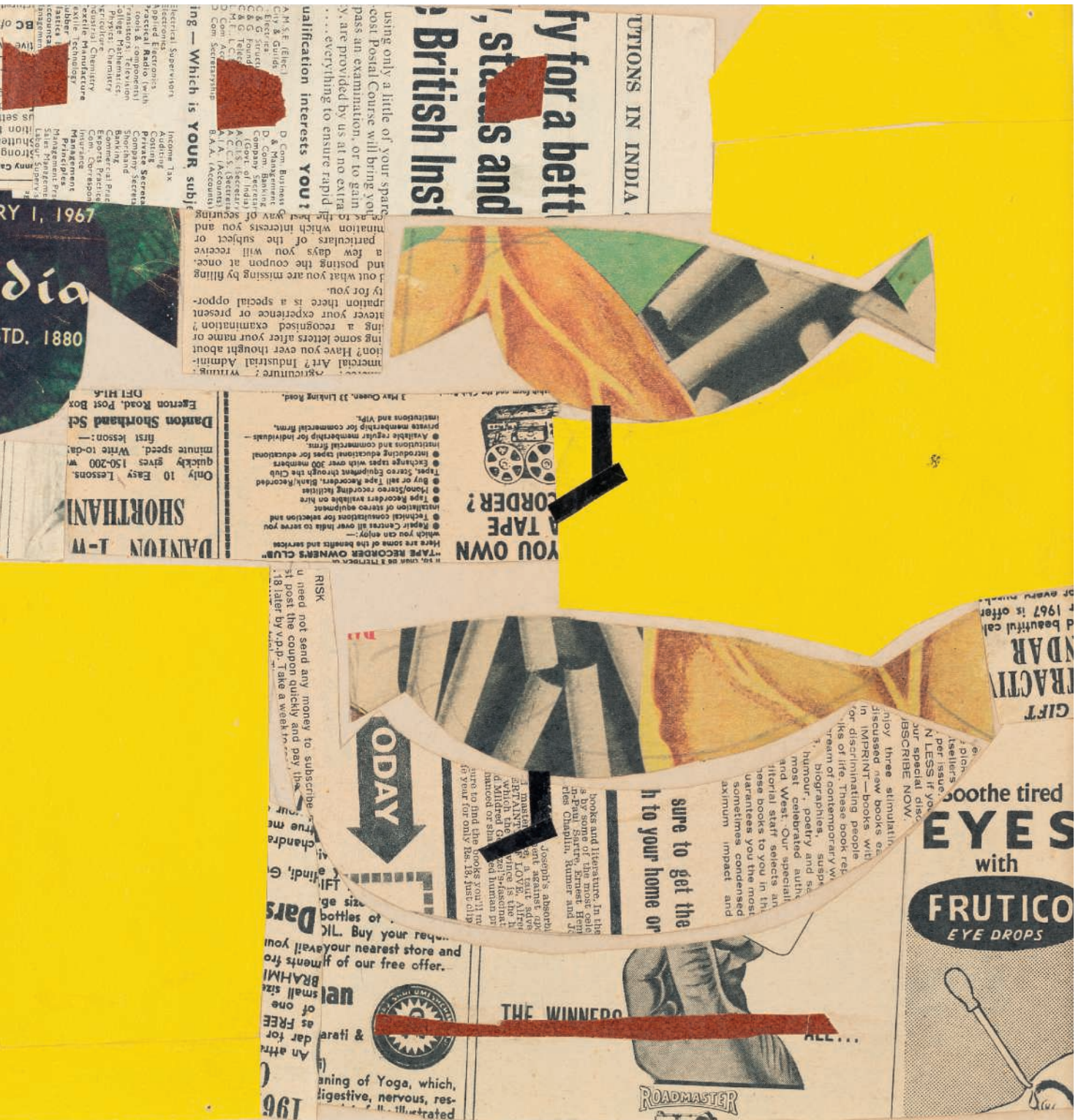
Executed in 1960

\$15,000-20,000

EXHIBITED:

New Delhi, Vadehra Art Gallery, *Between Sight and Insight: Glimpses of Benodebehari Mukherjee*, 19 January - 22 February, 2019









PROPERTY FROM A PRIVATE COLLECTION, KOLKATA

1
FRANCIS NEWTON SOUZA (1924-2002)
Untitled (Church Interior)
 signed 'NEWTON' (upper right)
 gouache on paper
 20½ x 13½ in. (52.1 x 34.3 cm.)
 Executed circa late 1940s
 \$25,000-35,000



PROPERTY FROM A PRIVATE COLLECTION, KOLKATA

2
KRISHNAJI HOWLAJI ARA (1914-1985)
Untitled (Still Life)
 signed 'ARA' (lower right)
 watercolor on paper
 27½ x 18½ in. (69.9 x 47 cm.)
 \$5,000-7,000



PROPERTY FROM THE PARKINSON COLLECTION

3
MAQBOOL FIDA HUSAIN (1915-2011)
Untitled (Three Graces)
 signed and dated 'Husain 58' (lower right)
 mixed media on paper
 9¾ x 7 in. (24.8 x 17.8 cm.)
 Executed in 1958
 \$4,000-6,000



PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

4
FRANCIS NEWTON SOUZA (1924-2002)
Untitled
 signed and dated as illustrated
 felt tip pen on paper
 11 x 8½ in. (27.9 x 21.6 cm.) two
 8½ x 11 in. (21.6 x 27.9 cm.) one
 Executed in 1983, 1986; three works on paper (3)
 \$2,500-3,500



PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

5
MAQBOOL FIDA HUSAIN (1913-2011)
Untitled (Self Portrait)
 signed and dated 'Husain 88' (lower right)
 felt tip pen on paper
 11½ x 10 in. (29.2 x 25.4 cm.)
 Executed in 1988
 \$2,000-3,000



PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

6
FRANCIS NEWTON SOUZA (1924-2002)
Untitled
 signed and dated as illustrated
 felt tip pen on paper
 11 x 8½ in. (27.9 x 21.6 cm.) each
 Executed in 1983, 1986, 1991; three works on paper (3)
 \$2,500-3,500

SOUTH ASIAN MODERN + CONTEMPORARY ART ONLINE | 4-18 MARCH, 2021

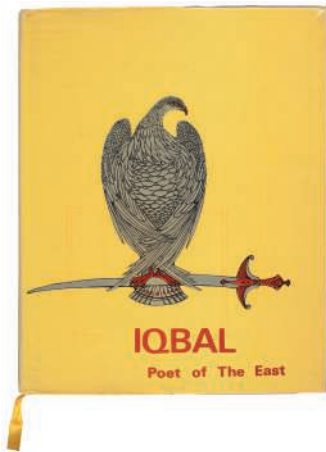


PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

7
ABDUR RAHMAN CHUGHTAI (1894-1975)
Two Earth; Dupatta

each signed 'Rahman Chughtai' (lower left) and titled "'Two Earth'" and "'Dupatta'" respectively (lower right)
 etching on paper
 12 x 4½ in. (30.5 x 11.4 cm.) image
 11¼ x 3¾ in. (29.8 x 9.5 cm.) image (2)

\$4,000-6,000



PROPERTY OF A DISTINGUISHED GENTLEMAN

8
 Poet of the East and Chughtai
 Iqbal, M. & Chughtai, A.R., 1962

Published by Nisar Art Press, Lahore, 1962, with tipped-in plates printed at City Engraving Company, Hull.
 From a limited edition of 275 copies. 14 x 11¼ x 2 in. (35.6 x 28.6 x 5.1 cm.)

\$1,200-1,800



PROPERTY OF A PRIVATE COLLECTOR, CALIFORNIA

9
ABDUR RAHMAN CHUGHTAI (1894-1975)
End of the Journey

signed 'Rahman Chughtai' (lower left) and titled "'End of the Journey'" (lower right)
 etching on paper
 15¼ x 12 in. (38.7 x 30.5 cm.)

\$3,000-5,000

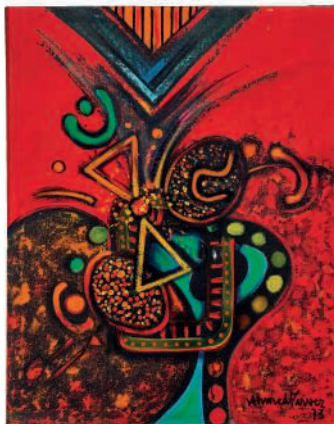


PROPERTY FROM A PRIVATE FAMILY COLLECTION, LONDON

10
ZAHOOR UL AKHLAQ (1941-1999)
Untitled

oil on canvas
 24 x 24 in. (61 x 61 in.)
 Painted circa 1960s

\$8,000-12,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

11
AHMED PARVEZ (1926-1979)
Untitled

signed and dated 'Ahmed Parvez 73' (lower right)
 oil on canvas
 30 x 24 in. (76.2 x 61 cm.)
 Painted in 1973

\$5,000-7,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

12
ISMAIL GULGEE (1926-2007)
Untitled

signed and dated 'Gulgee '75' (lower left)
 mixed media on canvas laid on board
 27 x 29¾ in. (68.6 x 74.6 cm.)
 Painted in 1975

\$15,000-20,000



PROPERTY FROM A PRIVATE FAMILY COLLECTION,
LONDON

13
JAMIL NAQSH (1938-2019)
Untitled (Reclining Nude)

oil on canvas
35½ x 48 in. (90.2 x 121.2 cm.)
Painted in 2004

\$35,000-50,000



14
LAXMAN PAI (B. 1926)
Untitled (Fisherwomen)

signed in Marathi and signed and dated 'PAI 53'
(lower right)
ink and gouache on paper
10¼ x 8¼ in. (26 x 21 cm.)
Executed in 1953

\$1,200-1,800



PROPERTY OF A LADY, LONDON

15
KAMRUL HASAN (1921-1988)
Untitled (Lady)

signed and dated in Bengali (lower right)
gouache and watercolor on paper
23¾ x 17¾ in. (60.3 x 45.1 cm.)
Executed in 1961

\$3,000-5,000



PROPERTY FROM THE MCNALLY COLLECTION

16
NEK CHAND (1924-2015)
Untitled (Man in Turban)

metal armature and fabric
27½ x 11 x 4 in. (69.9 x 27.9 cm. x 10.2 cm.)

\$4,000-6,000



PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

17
SOHAN QADRI (1932-2011)
Rasping Note

signed and dated 'Quadri 65' (center right); further
signed, titled and inscribed 'Sohan Qadri / Title:-
"RASPING NOTE" / Artist:- SOHAN QADRI, /
CHACOKI, / PHAGWARA, / (Pb.) INDIA' (on the
reverse)
oil on canvas
44¾ x 30 in. (113.7 x 76.2 cm.)
Painted in 1965

\$5,000-7,000



PROPERTY FROM A PRIVATE COLLECTION, DELAWARE

18
K. S. RADHAKRISHNAN (B. 1956)
Untitled (Musui Walking with Maiya)

signed 'Radha' (edge of base)
bronze
17¼ x 11 x 6 in. (43.8 x 27.9 x 15.2 cm.)

\$3,000-5,000



PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

19
MANJIT BAWA (1941-2008)
Untitled (Narasimha)

signed and dated 'Manjit 92' (lower right)
 felt tip pen on paper
 10½ x 14¾ in. (26.7 x 37.1 cm.)
 Executed in 1992

\$2,500-3,500



PROPERTY FROM A PRIVATE COLLECTION, KOLKATA

20
SATISH GUJRAL (1925-2020)
Untitled

signed in Hindi and dated '66' twice (upper right)
 collage and ink on paper
 20 x 13½ in. (50.8 x 34.3 cm.)
 Executed in 1966

\$4,000-6,000

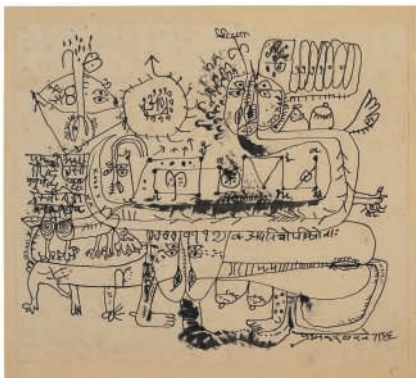


PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

21
MANJIT BAWA (1941-2008)
Untitled (Acrobat)

signed and dated 'Manjit 92' (lower right)
 felt tip pen on paper
 10½ x 14¾ in. (26.7 x 37.1 cm.)
 Executed in 1992

\$2,500-3,500



PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

22
PRABHAKAR BARWE (1936-1996)
Untitled

signed and dated in Hindi (lower right)
 ink on paper laid on card
 8¾ x 10½ in. (22.2 x 25.7 cm.)
 Executed in 1966

\$1,200-1,800



PROPERTY FROM A PRIVATE COLLECTION, CHISWICK

23
PIRAJI SAGARA (1931-2014)
Untitled

signed and dated 'P.C. Sagara 65' (lower right)
 mixed media on board
 22 x 48 in. (55.9 x 121.9 cm.)
 Executed in 1965

\$6,000-8,000



PROPERTY FROM A PRIVATE COLLECTION, GERMANY

24
K.G. RAMANUJAM (1941-1973)
Untitled (Sleeping Princess)

signed and dated 'K.Ramanujan 67' (lower right);
 further inscribed 'Ramanujan / ink drawing /
 RAMANUJAM' (on the reverse of board)
 ink and watercolor on paper laid on board
 8½ x 11½ in. (21.6 x 29.2 cm.)
 Executed in 1967

\$2,500-3,500



PROPERTY FROM A PRIVATE COLLECTION, GERMANY

25
ABDULRAHIM APABHAI ALMELKAR (1920-1982)

Untitled (Saban and Ramjar)
 signed and dated 'A.A.ALMELKAR 1958' (lower left)
 ink and gouache on paper laid on board
 11 $\frac{1}{8}$ x 14 $\frac{7}{8}$ in. (30.2 x 37.8 cm.)
 Executed in 1958

\$2,000-3,000



PROPERTY FROM A PRIVATE COLLECTION, SINGAPORE

26
B. PRABHA (1933-2001)

Untitled (Still Life)
 signed and dated in Hindi (lower right)
 oil on canvas
 20 x 16 in. (50.8 x 40.6 cm.)
 Painted in 1974
 \$5,000-7,000



27
B. PRABHA (1933-2001)

Untitled (Girl with Dove)
 oil on canvas
 36 x 18 in. (91.4 x 45.7 cm.)
 Painted circa 1960s
 \$10,000-15,000



PROPERTY FROM A PRIVATE AUSTRALIAN COLLECTION

28
WALTER LANGHAMMER (1905-1977)

Untitled (Temple Scene)
Untitled (Forrest Path)
 signed 'W Langhammer' (lower right; lower left)
 watercolor and pencil on paper
 13 $\frac{7}{8}$ x 18 $\frac{1}{8}$ in. (35.2 x 47.3 cm.) sheet; 12 x 16 $\frac{3}{4}$ in. (30.5 x 42.5 cm.) image
 14 x 19 in. (35.6 x 48.3 cm.) sheet; 11 $\frac{1}{8}$ x 16 $\frac{1}{8}$ in. (30.2 x 41 cm) image
 Two works on paper

\$8,000-12,000



PROPERTY OF A GENTLEMAN, DUBAI

29
M. SIVANESAN (1940-2015)

Untitled (Portrait of a Woman)
 signed and dated 'M. SIVANESAN '99' (upper left)
 oil on canvas laid on board
 23 $\frac{3}{4}$ x 23 $\frac{1}{2}$ in. (59.1 x 59.7 cm.)
 Painted in 1999
 \$2,000-3,000



PROPERTY OF A GENTLEMAN, DUBAI

30
P.N. CHOYAL (1924-2012)

View
 signed and dated 'P.N. Choyal 99' (lower right);
 titled and inscribed 'VIEW / P.N. CHOYAL / 52, ARVIND NAGAR / VOHIPVIR' (on the reverse)
 oil on canvas laid on board
 30 $\frac{1}{2}$ x 45 in. (77.5 x 114.3 cm.)
 Painted in 1999
 \$1,500-2,000



PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

31
MAQBOOL FIDA HUSAIN (1913-2011)

Untitled

signed 'Husain' (lower right)
felt tip pen on paper
11 x 9¾ in. (27.9 x 24.8 cm.)
Executed circa late 1980s

\$2,000-3,000



PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

32
SATISH GUJRAL (1925-2020)

Untitled (Men at Play)

signed in Hindi (upper left); further signed and dated 'Satish Gujral / 2002' (on the reverse)
oil on canvas
42 x 42 in. (106.7 x 106.7 cm.)
Painted in 2002

\$7,000-9,000



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

33
SATISH GUJRAL (1925-2020)

Untitled (Flying Kites)

signed and dated in Hindi (upper right)
pencil on handmade paper
29 x 19½ in. (73.7 x 49.5 cm.)
Executed in 2000

\$6,000-8,000



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

34
FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Three Figures)

signed and dated 'Souza 97' (upper left)
ink and felt tip pen on tracing paper
12 x 9 in. (30.5 x 22.9 cm.)
Executed in 1997

\$2,000-3,000



PROPERTY FROM A PRIVATE COLLECTION, INDIA

35
FRANCIS NEWTON SOUZA (1924-2002)

Untitled

signed and dated as illustrated
ink on paper
8 x 6½ in. (20.3 x 16.5 cm.) smallest; 23½ x 15¼ in. (59.7 x 40 cm.) largest
Executed in 1960, 1963; five works on paper

\$6,000-8,000



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

36
FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Nude)

signed and dated 'Souza 1997' (upper right)
chemical alteration on printed paper
15½ x 10½ in. (39.4 x 26.7 cm.)
Executed in 1997

\$1,500-2,500



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

37

ARPANA CAUR (B. 1954)

Prakriti (Nature) as Creator & Destroyer

signed and dated 'arpana Caur 92-93' (lower left); further signed, titled and dated 'arpana caur 1992-93 'PRAKRITI' / (NATURE) / as creator & destroyer' (on the reverse)

oil on canvas

89½ x 74¼ in. (226.4 x 188.6 cm.)

Painted in 1992-93

\$10,000-15,000



PROPERTY OF A GENTLEMAN, NEW YORK

38

CHITRA GANESH (B. 1975)

Up from Dreams

signed 'Chitra Ganesh' (lower right)

mixed media on Denril

11½ x 15½ in. (29.5 x 40.3 cm.)

Executed in 2010

\$1,000-2,000



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

39

PARESH MAITY (B. 1965)

Celebration 1

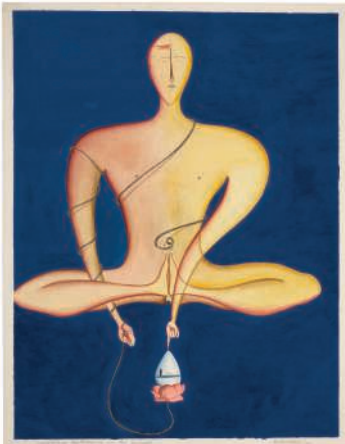
signed and dated 'Paresh Maity '05' (lower left); further signed, dated and inscribed 'Paresh Maity '05 / oil on canvas / 5' x 6" (on the reverse)

oil on canvas

60 x 72 in. (152.4 x 182.9 cm.)

Painted in 2005

\$20,000-30,000



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

40

SURENDRAN NAIR (B. 1956)

Corollary Mythologies - An Acrobat

signed and dated 'Surendran '97' (lower right) and titled 'Corollary Mythologies - An Acrobat.' (lower left); further inscribed 'S. Nair / Rs. 45,000/- / water colour on paper / 65 x 50 cms / 02-102-00234' (on the reverse)

watercolor on paper

25½ x 19½ in. (63.8 x 49.5 cm.)

Executed in 1997

\$3,000-5,000



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

41

NILIMA SHEIKH (B. 1945)

Untitled (Mountains and Mythological Figures)

initialed and dated in Hindi (lower right)

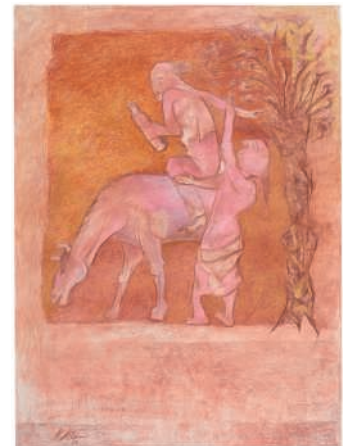
mixed media on handmade paper laid on paper

16 x 23¾ in. (40.6 x 60.3 cm.) sheet; 15 x 22¾ in.

(38.1 x 57.9 cm.) image

Executed in 2002

\$5,000-7,000



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

42

KRISHEN KHANNA (B. 1925)

The Drunken Poet

signed and dated 'KKhanna 99' (lower left)

pastel on paper

29¾ x 22 in. (75.9 x 55.9 cm.)

Executed in 1999

\$6,000-8,000



43
BHUPEN KHAKHAR (1934-2004)
Untitled (Man)

signed and dated in Gujarati (lower right)
watercolor on paper
16 x 12 in. (40.6 x 30.5 cm.)
Executed in 1989
\$10,000-15,000



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

44
SURENDRAN NAIR (B. 1956)
King Fisher (Study for a Painting)

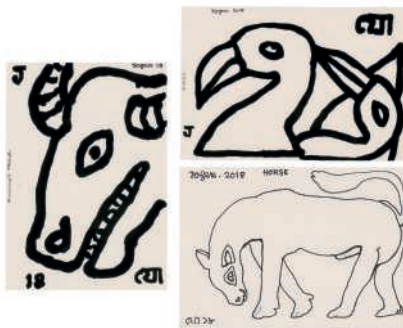
signed and dated 'Surendran 2002' (lower right) and titled 'King Fisher' (study for a Painting)' (lower center); further inscribed 'Size ->76 x 53 cm. / Cood ->02-102-00226' (on the reverse)
watercolor on paper
29 7/8 x 20 7/8 in. (75.9 x 53 cm.)
Executed in 2002
\$3,000-5,000



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

45
K. G. SUBRAMANYAN (1924 - 2016)
Untitled

inscribed, signed and dated '(A) 8 / K.G. Subramanyan / 2004 / Reverse Painting in gouache + oils / 66 x 51 cms / 01-103-02787' (on reverse of card)
reverse painting in gouache and oil on acrylic sheet laid on card
25 7/8 x 20 in. (65.7 x 50.8 cm.)
Executed in 2004
\$6,000-8,000



46
JOGEN CHOWDHURY (B. 1939)
Animal Head; Birds; Horse

signed and dated as illustrated
ink and gouache on paper
7 x 5 in. (17.8 x 12.7 cm.); 7 1/2 x 11 cm. (19.1 x 27.9 cm.); 5 x 7 in. (12.7 x 17.8 cm.)
Executed in 2018; three works on paper (3)
\$5,000-7,000



PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

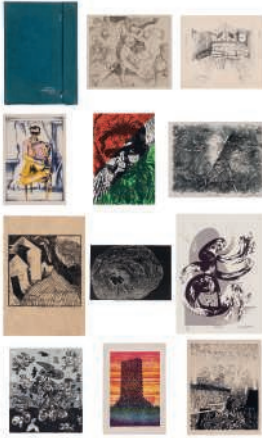
47
MANJIT BAWA (1941-2008)
Untitled (Cows); Untitled (Holy Man with Bird)

signed and dated 'Manjit 92' (lower left; lower right)
felt tip pen on paper
8 3/4 x 10 3/4 in. (22.2 x 27.3 cm.)
10 1/8 x 14 3/4 in. (25.7 x 37.5 cm.)
Executed in 1992; two works on paper (2)
\$3,000-5,000



48
JOGEN CHOWDHURY (B. 1939)
Creepers; Flower Vase; Flowers; Pushpalata

signed and dated as illustrated
ink and gouache on paper
7 1/4 x 5 in. (18.4 x 12.7 cm.); smallest 7 1/2 x 11 in. (19.1 x 27.9 cm.); largest
Executed in 2018; four works on paper (4)
\$7,000-9,000



PROPERTY FROM A PRIVATE COLLECTION, INDIA

49

SOMNATH HORE (1921-2006); K. G. SUBRAMANYAN (1924-2016); BHUPEN KHAKHAR (1934-2003); JYOTI BHATT (B. 1934); SANAT KAR (B. 1935); GULAMMOHAMMED SHEIKH (B. 1937); JOGEN CHOWDHURY (B. 1939); MANU PAREKH (B. 1939); MADHVI PAREKH (B. 1942); VIVAN SUNDARAM (B. 1943); NILIMA SHEIKH (B. 1945); JAI ZHAROTIA (B. 1945); PRAYAG JHA (B. 1945); NALINI MALANI (B. 1946); VINOD DAVE (B. 1948); JAIDEV THAKORE; HAREKRISHNA; SHRILEKHA GHORPADE; ARCHANA KUMAR; DIPAK B.; PREETI PATEL; UNKNOWN ARTIST

Baroda Graphic Workshop Prints

signed, inscribed and dated as illustrated
intaglio prints on paper
18 $\frac{1}{8}$ x 11 $\frac{1}{8}$ in. (46 x 29.5 cm.) largest image; 9 $\frac{3}{4}$ x 6 $\frac{5}{8}$ in. (24.8 x 16.8 cm.) smallest image
Executed in 1972-76; number seven from an edition of fifty; twenty-three prints on paper with a clothbound 'Graphic Workshop 1974' portfolio

\$4,000-6,000



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

52

RATHIN KANJI (B. 1970)

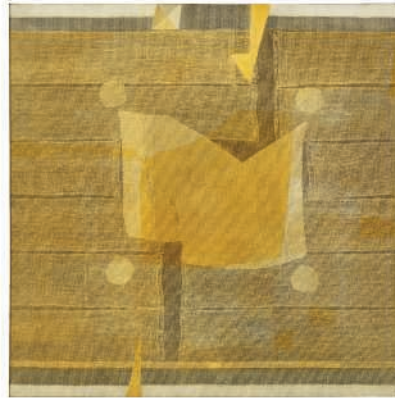
One Way

signed and dated 'Kanji '07' (lower center); further signed twice, dated and inscribed 'Kanji '07 / Rathin Kanji / RATHIN KANJI' (on the reverse)

acrylic on canvas; quadriptych
17 $\frac{1}{2}$ x 70 $\frac{1}{4}$ in. (44.5 x 178.4 cm.)

Painted in 2007

\$2,500-3,500



PROPERTY FROM A PRIVATE COLLECTION, BELGIUM

50

MANISH PUSHKALE (B. 1973)

Sammo-Sarana

singed, inscribed, titled and dated 'Manish Pushkale / oil on canvas / "SAMMO - SARANA" / 20 - 05 / 107 cms x 107 cms / New - Delhi / INDIA' (on the reverse)

oil on canvas
41 $\frac{3}{4}$ x 41 $\frac{1}{2}$ in. (106 x 105.4 cm.)

Painted in 2005

\$4,000-6,000



PROPERTY OF A EUROPEAN COLLECTOR

51

CHITTAPROSAD BHATTACHARYA (1915-1978)

Chittaprosad, A Lifetime in India: Linocuts and Poems

ed. Ad van Rijsewijk
text with a portfolio of thirty unbound linocut reproductions on paper
8 $\frac{1}{4}$ x 8 $\frac{1}{4}$ x $\frac{1}{2}$ in. (21 x 21 x 1.3 cm.)
Published by S.M.A. Baarle Nassau in 1982; text and thirty prints on paper

\$2,500-3,500



INDEX

B

Bendre, N.S. 1039
Bhavsar, N. 1052
Broota, R. 1036
Burman, S. 1021, 1027

D

De, B. 1034
Dodiya, Anju 1053
Dodiya, Atul 1057

G

Gade, H.A. 1025, 1026
Gupta, S. 1056

H

Husain, M.F. 1037, 1038, 1041-1043, 1047, 1049

K

Kallat, J. 1054
Khanna, K. 1014-1019
Kumar, R. 1030

M

Mehta, T. 1035
Mohamedi, N. 1001
Mukherjee, B. 1058-1117

P

Padamsee, A. 1051
Prabha, B. 1008, 1040

R

Raza, S.H. 1029, 1032, 1050
Roy, J. 1022-1024, 1044-1046

S

Santhosh, T.V. 1055
Sher-Gil, A. 1020
Shettar, R. 1007
Souza, F.N. 1009-1013, 1028, 1048
Swaminathan, J. 1031, 1033

Z

Zarina 1002-1006



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

New York, 17 March 2021

VIEWING

12-16 March 2021, by appointment only
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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

A RARE AND IMPORTANT BRONZE FIGURE OF SAMBANDAR
SOUTH INDIA, TAMIL NADU, CHOLA PERIOD, 12TH-13TH CENTURY
27½ in. (69.9 cm.) high
\$700,000 - \$900,000

PROVENANCE:

The Collection of Dr. J.R. Belmont, Basel.
Sotheby's London, 27 February 1967, lot 113.
Sotheby's New York, 26 March 1998, lot 62.

CHRISTIE'S

ASIA
WEEK

NEW YORK

Foremost in the Field
of Asian Art

March 11–20, 2021



Dealer Participants

The Art of Japan
Art Passages
Prahlad Bubbar
Ralph M. Chait Galleries, Inc.
Chambers Fine Art
Dai Ichi Arts, Ltd.
Egenolf Gallery Japanese Prints
Oliver Forge & Brendan Lynch Ltd.
Francesca Galloway
Nicholas Grindley
Hara Shobo
HK Art & Antiques LLC
INK Studio
Sebastian Izzard LLC

Kaikodo LLC
Kapoor Galleries
Joan B. Mirviss, Ltd
Thomas Murray
Susan Ollemans
Onishi Gallery
Akar Prakar
Scholten Japanese Art
Runjeet Singh
TAI Modern
Thomsen Gallery
Hiroshi Yanagi Oriental Art
Koichi Yanagi Oriental Fine Arts
Miyako Yoshinaga
Zetterquist Galleries

Auction House Partners

Bonhams
Christie's
Doyle
Heritage Auctions
iGavel
Sotheby's

2021 Presenting Sponsor



asiaweekny.com



SALMAN TOOR (B. 1983)

Recipe

signed and dated 'Salman Toor '11' (on the reverse)

oil on canvas

42 $\frac{1}{8}$ x 38 $\frac{1}{8}$ in. (107 x 96.8cm.)

Painted in 2011

£50,000-70,000

**POST WAR & CONTEMPORARY ART
DAY SALE**

London, 25 March 2021

VIEWING

20-24 March 2021

8 King Street, St. James's,
London SW1Y 6QT

CONTACT

Anna Touzin

atouzin@christies.com

+44 207 752 3064

CHRISTIE'S

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

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

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(f), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each **lot** sold. On all **lots** we charge 2% of the **hammer price** up to and including US\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

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 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.

- 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 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

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

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

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

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

- 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 not 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, payment cannot be released until five business days have passed.

(v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a **lot**. 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.

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

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

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

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

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

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S AMERICAS

Marc Porter, Chairman
Jennifer Zatorski, President

CHAIRMAN'S OFFICE

Ben Hall, Chairman
Alexander Rotter, Chairman
Bonnie Brennan, Chairman
Cyanne Chutkow, Deputy Chairman
Sheri Farber, Deputy Chairman
Sara Friedlander, Deputy Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Richard Lloyd, Deputy Chairman
Maria C. Los, Deputy Chairman
Adrien Meyer, Co-Chairman
Ellanor Notides, Chairman, West Coast
Tash Perrin, Deputy Chairman
Jonathan Rendell, Deputy Chairman
Margot Rosenberg, Deputy Chairman
Capera Ryan, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Co-Chairman

CHRISTIE'S AMERICAS

SENIOR VICE PRESIDENTS

Kelly Ayers, Diane Baldwin, Heather Barnhart,
Alyson Barnes, Michael Bass, G. Max Bernheimer,
Rita Boyle, Catherine Busch, Max Carter,
Ana Maria Celis, Veronique Chagnon-Burke,
Angelina Chen, Dan Conn, Kathy Coumou,
Deborah Coy, Francois de Poortere,
Yasaman Djunic, Lydia Fenet, Jessica Fertig,
Dani Finkel, Johanna Flaum, Marcus Fox,
Vanessa Fusco, Sayuri Ganepola, Virgilio Garza,
Benjamin Gore, Helena Grubestic, Jennifer K. Hall,
Bill Hamm, William Haydock, Allison Heilman,
Alex Heminway, Darius Himes, Margaret Hoag,
Erik Jansson, Michael Jefferson, Rahul Kadakia,
Jessica Katz, Julie Kim, Stefan Kist,
Deepanjana Klein, David Kleiweg de Zwaan,
Samantha Koslow, Daphne Lingon, Gabriela Lobo,
Rebecca MacGuire, Erin McAndrew, Rick Moeser,
Illysa Ortsman, Joanna Ostrem, Jason Pollack,
Denise Ratinoff, Sonya Roth, Matt Rubinger,
Raj Sargule, Emily Sarokin, Caroline Sayan,
Elise de la Selle, Will Strafford, Gemma Sudlow,
Sarah Vandeweerd, Cara Walsh, Neda Whitney,
Marissa Wilcox, Jody Wilkie, Zackary Wright,
Steven J. Zick

VICE PRESIDENTS

Tylee Abbott, Nicole Arnot,
Christine Layng Aschwald, Danielle Austin,
Victoria Ayers, Marina Bertoldi, Diana Bramham,
Eileen Brankovic, Meghan Bunting,
Maryum Busby, Cristina Carlisle, Lauren Carlucci,
Michelle Cheng, Kristen de Bruyn, Aubrey Daval,
Cathy Delany, Jacqueline Dennis Subhash,
Christine Donahue, Caitlin Donovan,
Abby Farha, Christina Geiger, Joshua Glazer,
Lisa Gluck, Lindsay Griffith, Emily Grimball,
Margaret Gristina, Izabela Grocholski,
James Hamilton, Olivia Hamilton, Anne Hargrave,
Heather Jobin, Emily Kaplan, Sumako Kawai,
Caroline Kelly, Bennett Jackson, Peter Klarnet,
Rachel Koffsky, Abbey Lambek, Alexandra Lenobel,
Andrew Lick, Alexander Locke, Ryan Ludgate,
Samantha Margolis, Alex Marshall, Adam McCoy,
Nina Milbank, Michael Moore, Melissa Morris,
Danielle Mosse, Christopher Munro,
Takaaki Murakami, Libia Nahas, Laura Nagle,
Marysol Nieves, Remi Nouailles,
Margaret O'Connor, Jonquil O'Reilly,
Rachel Orkin-Ramey, Sam Pedder-Smith,
Carleigh Queeneth, Joseph Quigley, Elizabeth Quirk,
Prakash Ramdas, Daphne Riou, Casey Rogers,
William Russell, Arianna Savage, Stacey Sayer,
Morris Scardigno, Alexa Shitanishi,
Hannah Solomon, Joanna Szymkowiak,
Arianna Tosto, Lillian Vasquez, Jill Waddell,
Izzie Wang, Michal Ward, Ben Whine,
Jennifer Wright, Cara Zimmerman

ASSOCIATE VICE PRESIDENTS

Nishad Avari, Caroline Baker, Anna Bar,
Alexandra Bass, Laura Betrián, Bernadine Boisson,
Tristan Bruck, Ally Butler, Michelle Carpanzano,
Laura DeMartis, Alessandro Diotallevi, Julie Drennan,
Sarah El-Tamer, Caroline Ervin, Jill Farquharson,
Paola Saracino Fendi, Danielle Finn, William Fischer,
Sara Fox, Kristen France, Juarez Francis,
Hilary Friedman, Jacqueline Gascoigne,
Douglas Goldberg, Julia Gray, Abbey Green,
John Hawley, Courtney Heisen, Amy Indyke,
Stephen Jones, Paige Kestenman, Sibyl Lafontant,
Isabella Lauria, David Lieu, Anita Martignetti,
Laura Mathis, Christopher Mendoza,
Camille Massaro-Menz, Katie Merrill, Leo Montan,
Megan Murphy, Taylor Murtishaw, Alexandra O'Neill,
Vicki Paloympis, Daniel Peros, Amy Peterson,
Nell Plumfield, Claibourne Poindexter,
Rebecca Roundtree, Reed Ryan, Nicole Sales,
Emily Salzberg, Elizabeth Seigel, Jill Sieffert,
Jason Simonds, Alexa Smith, Hilary Smith,
Victoria Solivan, Laura Sumser, Victoria Tudor,
Grace Voges, Izzie Wang, Seth Watsky,
Heather Weintraub, Rachael White Young,
Kathryn Widing, Gretchen Yagielski

AMERICAS REPRESENTATIVES

Lisa Cavanaugh, Lydia Kimball, Juanita Madrinan,
David G. Ober, Nancy Rome, Brett Sherlock,
Alan Wintermute

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

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ 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.

•

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.

Φ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section of the Conditions of Sale.

11/01/21

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 made loans or advanced money to consignors or prospective purchasers 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.

23/02/21

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

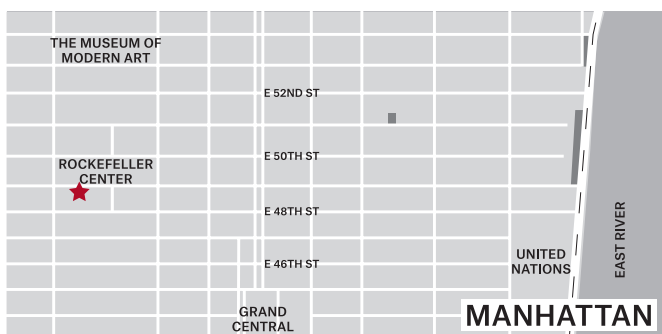
Email: PostSaleUS@christies.com

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.

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

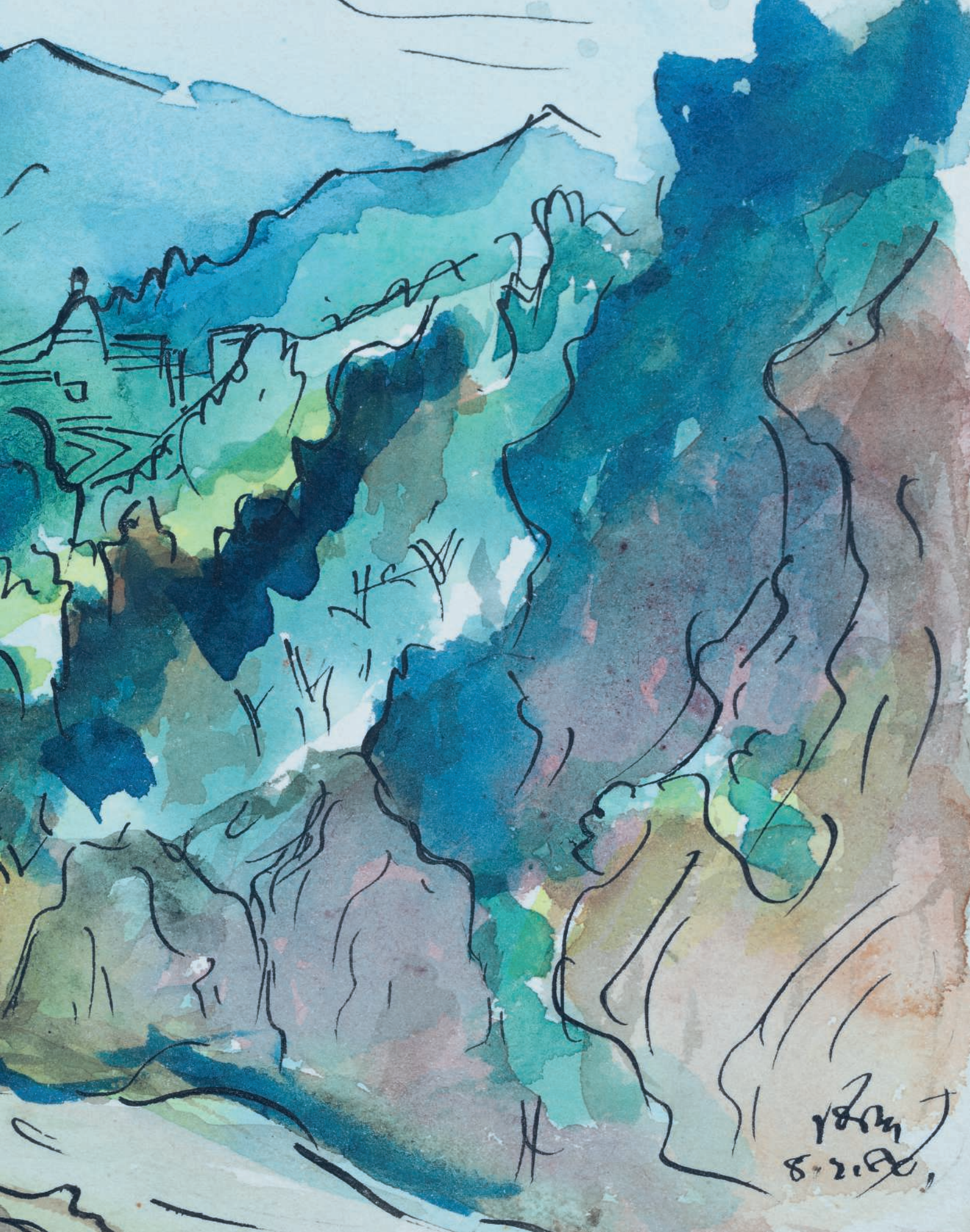
PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays





John
8.2.00



CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020