

SOUTH ASIAN MODERN
+ CONTEMPORARY ART

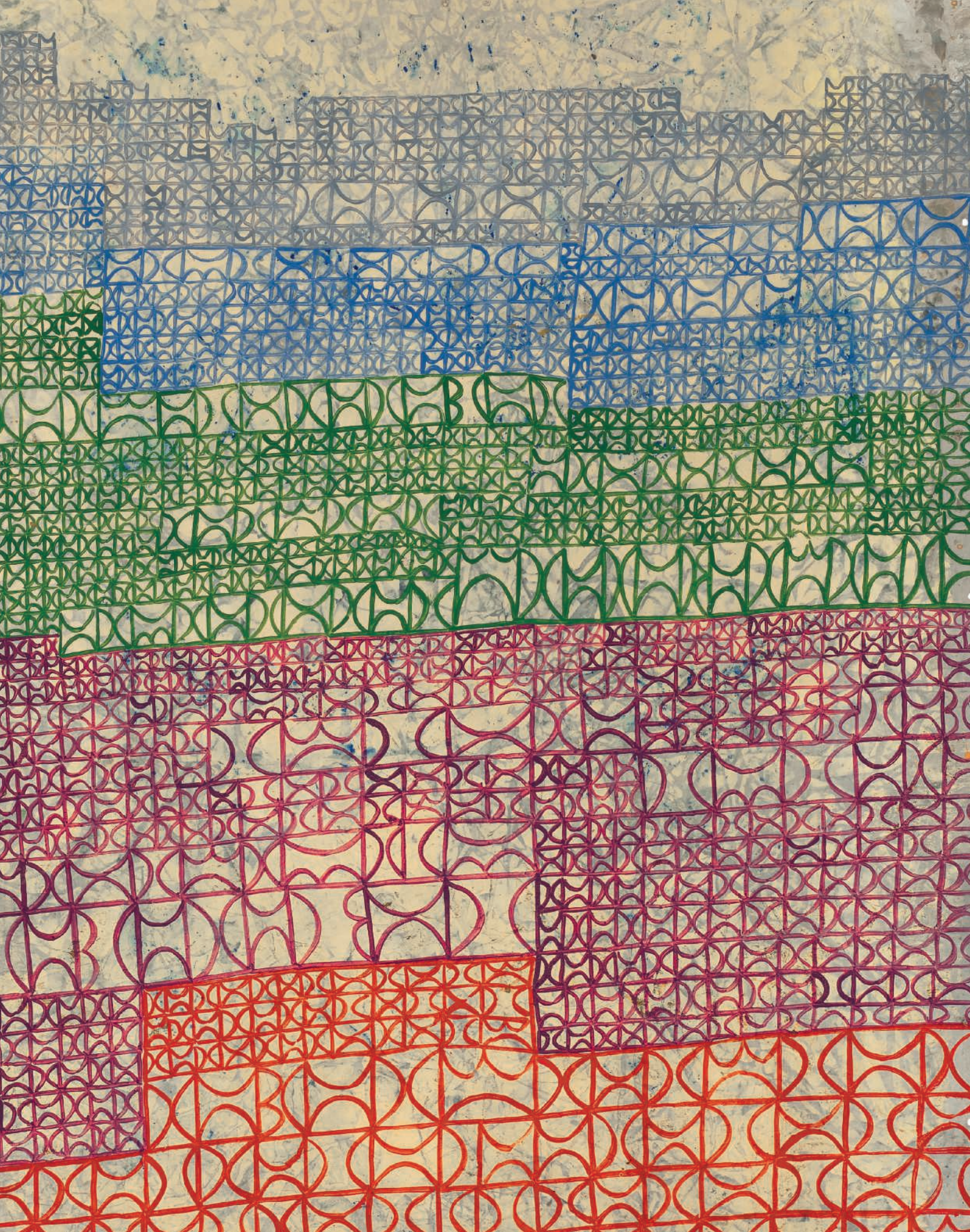
NEW YORK 22 SEPTEMBER 2021



CHRISTIE'S







SOUTH ASIAN MODERN + CONTEMPORARY ART

22 SEPTEMBER 2021

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21 SEPTEMBER

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22 SEPTEMBER

INDIAN, HIMALAYAN AND
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NEW YORK

22 SEPTEMBER

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NEW YORK

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NEW YORK

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RABINDRANATH TAGORE: COUPLE

Today, the world remembers the great Rabindranath Tagore as a renowned poet and the first Asian to win the Noble Prize in Literature in 1913. This achievement alone stands as a testament to an extraordinary life. The esteemed honor of being a Noble Laureate for most would be the culmination of a career, but for Tagore, the ultimate polymath, this accolade was merely the tip of the iceberg. For India, he was the very embodiment of a national cultural renaissance, and a pivotal figure in shaping the modern nation.

Tagore began this artistic renaissance in Calcutta and the nearby Santiniketan, an educational center whose name means 'abode of peace', where he founded Visva Bharati University. The University's renowned art school, Kala Bhavana, was founded in 1919 and was run by Nandalal Bose. Unlike conventional educational institutions, the University implemented the ancient ashram-style system, based on open communication between teachers and students who studied in close proximity to nature and rejected rigid rules surrounding rote learning. Santiniketan would "adopt the best ideal of the present age along with all that was true and great in humanity" (P. Pal, G. Howe and E.O. Hoppes, *Santiniketan Photographs from 1929*, Mumbai, 2010, p. 13) and become a center for cultural exchange both nationally and internationally, attracting artists and scholars from around the world.

In India, Tagore was instrumental in the nationalist and anti-colonial movement, a struggle animated by the principle of freedom, tolerance and knowledge for all. Tagore believed that the highest form of humanity accepted and lived on the ideals of a universal culture. This extended far beyond the borders of India. The first literary figure from India to be celebrated and lecture across Europe, Tagore travelled to England as well as the continent several times. In fact, the first exhibition of Tagore's paintings was held at Galerie Pigalle, Paris in 1930. It was during this trip in 1930 that the great polymath visited Germany, bringing with him the present lot, *Untitled (Couple)*. Tagore had already developed many important relationships with German liberal intellectuals from his first visits to the country in 1921 and 1926. In 1930, Germany was a recently conquered nation under allied rule. Tagore therefore had empathy with the plight and post World War I struggle of the German people. During a month long trip across the country, he gave readings to packed venues with huge crowds hoping to hear the Indian poet speak on spirituality, harmony, ecology and education.

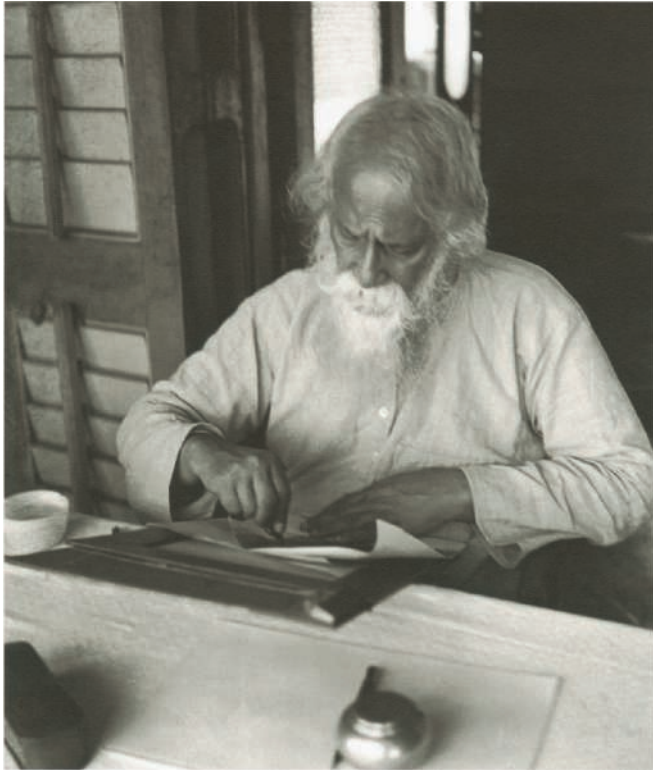
The notion of the democratic, harmonious exchange of ideas and dissemination of knowledge and culture was the core of Tagore's ethos. R. Siva Kumar, the critic and biographer of Tagore, identified the importance of this stating, "The inclination to know and understand other cultures was innate to his personality, and contributed to his emergence as an artist. A world traveller



Tagore with Victoria Ocampo and other guests at his exhibition, Galerie Pigalle, Paris, May 1930. Image reproduced from R.S. Kumar, ed., *The Last Harvest*, Ahmedabad, 2011, p. 27



Tagore selecting works for his exhibition, Moscow, 1930. Image reproduced from R.S. Kumar, ed., *The Last Harvest*, Ahmedabad, 2011, p. 61



Tagore in his studio circa 1930s. Image reproduced from R.S. Kumar, ed., *Rabindra Chitravali*, Vol. 1, New Delhi, 2011, frontispiece



Tagore with Victoria Ocampo, 1924. Image reproduced from R. S. Kumar, ed., *The Last Harvest*, Ahmedabad, 2011, p. 59

and a creative artist with interest in cross-cultural contacts, he looked at the art of the countries he travelled to [...] Primitive and modern art that he saw during his many travels abroad played such a role in his emergence as an artist" (R. Siva Kumar, 'Rabindranath Tagore as Painter and Catalyst of Modern Indian Art', *The Last Harvest*, Ahmedabad, 2011, p. 56). Although Tagore had maintained private journals over the years where he would doodle and sketch, it was only in 1924, while in Argentina as Victoria Ocampo's guest, that these doodles assumed more elaborate and expressive intent. It was Ocampo who recognized Tagore's talent and noted the spiritualism in his images of figures, beasts and birds, and helped organize the first exhibition of his work in Paris a few years later.

Untitled (Couple), one of the largest paintings by Tagore to ever be offered at auction, was painted circa 1930 and was one of a series of works which Tagore sold in Europe in order to fund his travels across the continent. This picture was acquired by Edith Andrae, (born Rathenau), whom Tagore had met on his first visit to Germany in 1921. The Rathenau family were esteemed in Germany; Edith was the daughter of Emil Rathenau, a leading figure in the early European electrical industry, and the sister of Walter Rathenau, the liberal thinker and foreign secretary during the Weimar Republic, who was tragically assassinated in 1922 just after Tagore's first visit. A liberal intellectual, Edith was also a patron of the arts alongside her husband, and a great admirer of Tagore. The feeling was clearly mutual, as Tagore visited the Andrae family at their home in Berlin. Unfortunately, only a few years after Tagore's 1930 visit, Hitler came to power in Germany and he was not able to meet the family again.

The present painting is rendered in Tagore's iconic flat, non-naturalistic or naive style, and depicts two figures in profile with the woman almost fully turned away from the viewer. Wonderful tones of purple and mauve shimmer from within the dark background, giving a vitality and dynamism to the image. Tagore only turned to painting when he was in his sixties, and worked free of any formal training. This picture is therefore not about verisimilitude but instead acts as a vehicle for the artist to break away from the limitations of language. The two free flowing figures are the epitome of Tagore's belief that painting, unlike any other art form, was closer to nature and could be universally understood and shared. He noted, "One thing which is common in all arts is the principle of rhythm which transforms inert materials into living creations. My instinct for it and my training in its use led me to know that lines and colours in art are no carriers of information; they seek their rhythmic incarnation in pictures. Their ultimate purpose is not to illustrate or to copy some outer fact or inner vision, but to evolve a harmonious wholeness which finds its passage through our eyesight into imagination" (Artist statement, W. G. Archer, 'My Pictures', *India and Modern Art*, Norwich, 1959, pp. 51-52).

The former Prime Minister of India, Manmohan Singh, eloquently encapsulated Tagore's immense contribution in bringing cultures closer together both with his words and his art. He noted that Tagore was a "genius of modern India who built bridges between East and West as well as the past and the future" (R. Siva Kumar, ed., *Rabindrachitravali: Paintings of Rabindranath Tagore*, Kolkata, 2011, Vol. 1, frontispiece).

PROPERTY FROM A PRIVATE COLLECTON, GERMANY

601

RABINDRANATH TAGORE (1861-1941)

Untitled (Couple)

signed in Bengali (lower right)
mixed media on paper laid on card
22¾ x 18 in. (56.8 x 45.7 cm.)
Executed *circa* early 1930s

\$120,000-180,000

PROVENANCE:

Acquired directly from the artist by Friedrich and Edith Andreae,
Berlin, *circa* 1930
Thence by descent

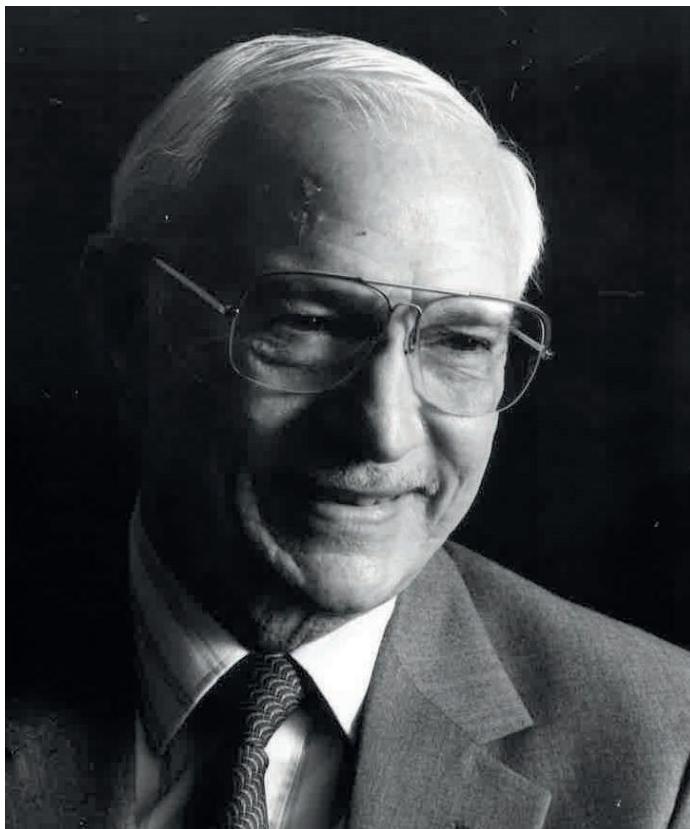
Tagore has demonstrated to us how much one inspired human being is capable of achieving among men. Tagore descended from his dreams into reality and gradually worked out an understanding between human beings in his school, his university and his interaction with the wide world.

- M. KÄMPCHEN, RABINDRANATH TAGORE IN GERMANY, 1999



Rabindranath Tagore, *Untitled*, 1936. Christie's Mumbai, 19 December 2013, lot 53, sold for \$466,062





Michel A. Mamlouk. Image courtesy Mrs Maria Mamlouk

MICHEL A. MAMLOUK

(1924-2012)

Born in Alexandria, Egypt in 1924, Michel A. Mamlouk was a cosmopolitan citizen of the world. Growing up between Egypt and France, he spoke Arabic, French, Greek, Italian and English. After graduating from Victoria College, Alexandria in 1943, Mamlouk moved to the United States to live with family in Connecticut. A few years into his stay, in 1948, he enlisted in the U.S. Army, serving for almost four years in the country and abroad.

Following his service, in 1951 Mamlouk was hired by American Export Lines in New York City. A few years later, the company offered him the position of Assistant Director in Calcutta and he accepted, moving to a large apartment in Alipore in 1955. Mamlouk was responsible for operations throughout the region as well as the processing of the crew and cargo of each ship that docked in Calcutta.

A lifelong fencing enthusiast, "It was not long after he came out to India in 1955, that Michel began to look around for a way of keeping his pet hobby alive" ('Foil Fencing Gains Popularity', news clipping, circa 1957). He began to teach his friends' and coworkers' children how to fence and was soon hired to give lessons to the students of Loreto House, a well-known school for girls. His enthusiasm spurred a widespread interest in the sport, and led to the

establishment of a fencing section at the Calcutta Racquet Club as well as the Amateur Fencing Association of India.

Besides fencing, Mamlouk enjoyed his free time in India in the company of several of the country's most elite industrialists, politicians and ex-royals, playing cards and entertaining at places like Firpo's, one of the popular restaurants serving the Calcutta's expat community at the time. It is likely that an acquaintance in Calcutta introduced Mamlouk to the local art scene and to the renowned artist Jamini Roy, who presided over it at the time. Over the course of his stay in India, Mamlouk acquired several works by Roy, and we are proud to present this collection at auction and honor his relationship with the 'City of Joy' and its rich cultural landscape.

As a well-known socialite, a hardworking executive and the father of fencing in Calcutta, Mamlouk left a long-lasting legacy in India, which is well documented in his 2010 autobiography, *Memoirs of an Ottoman Mamlouk of Egypt*. Continuing to travel the world, he carried the lighthearted approach to problems he learned in India – 'What to do? Not to worry!' – with him until he passed away at the age of 87 in 2012.



602

JAMINI ROY (1887-1972)

Untitled (Farmer)

signed in Bengali (lower right)
tempera on card laid on board
22 x 27¼ in. (55.9 x 70.5 cm.)

\$15,000-20,000

PROVENANCE:

Acquired in Calcutta, circa late 1950s
Thence by descent



603

JAMINI ROY (1887-1972)

Untitled (Seated Lady)

signed in Bengali (lower right)

tempera on card

32 $\frac{3}{4}$ x 17 $\frac{1}{2}$ in. (83.2 x 44.8 cm.)

\$18,000-25,000

PROVENANCE:

Acquired in Calcutta, circa late 1950s

Thence by descent

604

JAMINI ROY (1887-1972)

Untitled (Mother and Child)

signed in Bengali (lower right)

tempera on card

29¾ x 14¾ in. (75.6 x 37.5 cm.)

\$18,000-25,000

PROVENANCE:

Acquired in Calcutta, circa late 1950s

Thence by descent





605

605

JAMINI ROY (1887-1972)
Untitled (Cat with Prawn)

signed in Bengali (lower right)
 tempera on board
 14 x 17½ in. (35.6 x 43.5 cm.)

\$8,000-12,000

PROVENANCE:

Acquired in Calcutta, circa late 1950s
 Thence by descent



606

606

JAMINI ROY (1887-1972)
Untitled (Horse)

signed in Bengali (lower right)
 tempera on card
 12½ x 12½ in. (32.7 x 32.7 cm.)

\$4,000-6,000

PROVENANCE:

Acquired in Calcutta, circa late 1950s
 Thence by descent

607

JAMINI ROY (1887-1972)
Untitled (Two Cats with Prawn)

signed in Bengali (lower right)
 tempera on card
 30½ x 25½ in. (77.5 x 64.8 cm.)

\$15,000-20,000

PROVENANCE:

Acquired in Calcutta, circa late 1950s
 Thence by descent



EARLY BENGAL SCHOOL PAINTING

The Bengal School of painting is generally recognized as having formally begun in 1905, following the division of the province of Bengal by Lord Curzon, the Viceroy and Governor-General of India at the time. Calcutta, and more specifically the Government School of Art under the leadership of the influential art historian E.B. Havell, became the spiritual and conceptual home of the celebrated Bengal School. The rise of the Bengal School, directed by pioneering artists like Abanindranath Tagore and Nandalal Bose, cannot be explained as linear evolution but represents a beguiling coalescence of several different approaches in a region that underwent enormous social, political, economic and ideological change, first under the East India Company and then the British Raj, until India's independence in 1947.

One of the practices that preceded and influenced its formation was what is known as 'Early Bengal School painting' today, one of the most critical and intriguing styles to have flourished in the region during the late 19th century. Painters of the Early Bengal School synthesized Eastern and Western traditions to create an aesthetic that was distinctive from any other movement or style of the time. These artists, who remain largely anonymous to this day, were trained in oil painting and Western academic realism. However, instead of using their new skills to paint Western subjects, they coopted them to depict mythological and religious scenes in a novel style. Working at the same time as the famous Raja Ravi Varma, renowned for mastering oil painting in the Academic Realist manner, these artists also showed great skill in their handling of oil paint, albeit in a very different way. What differentiated the Early

Bengal School artists was their hybridizing of local or vernacular subject matter to portray iconic mythological scenes. In their work, Company School painting, Kalighat *patas*, court painting and Western academic realism comingled to give rise to a vigorously syncretic, unmistakable aesthetic. These paintings represent Bengali artisans' creative answer to History Painting, pioneered by French Neoclassical painters in the 18th and 19th centuries.

Lots 608 and 609 offer clear examples of Early Bengal School artists borrowing and adapting styles and techniques from the West to portray Hindu subjects and stories. In the former, a sophisticated portrait of Parvati holding her child Ganesh, richly detailed textiles and jewels are complemented by angelic halos in the tradition of European depictions of the Madonna and Child by artists like Giotto. In the latter, three paintings featuring typical European landscapes and concepts of perspective are populated by Radha and Krishna on a swing, Lord Shiva in the guise of a mendicant, and Krishna with Arjuna in a chariot respectively. Amidst their decidedly non-tropical vegetation and garden arches, the paintings also feature a host of Indian birds and animals, including peacocks, monkeys and *barasingha* deer.

The unnamed painters of the Early Bengal School set a precedent in adapting certain elements of European art to their own subjects, in which non-western figures and narratives were central. Their work laid the foundations for the more overtly nationalistic Bengal School that followed at the turn of the 20th century.

608

ANONYMOUS, EARLY BENGAL SCHOOL

Untitled (Ganesh Janani)

oil on canvas

24 x 17³/₄ in. (61 x 45.1 cm.)

Painted *circa* late 19th century

\$18,000-25,000

PROVENANCE:

Acquired in India, *circa* early 1900s

Private Collection, France

Thence by descent

Drouot Estimations, 5 February 2021, lot 119 (part)

Acquired from the above by the present owner



Giotto, *Madonna and Child*, *circa* 1310-15









609

ANONYMOUS, EARLY BENGAL SCHOOL

*Untitled (Radha and Krishna; Shiva as Mendicant;
Krishna with Arjuna)*

oil on board

21¼ x 32¾ in. (54 x 82.9 cm.); 21½ x 32½ in. (54.6 x 82.6
cm.); 21½ x 32¼ in. (54.6 x 81.9 cm.)

Painted *circa* late 19th century; three works on board (3)

\$40,000-60,000

PROVENANCE:

The Collection of Bruno Weber

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



PROPERTY FROM A PRIVATE COLLECTION

610

SCHOOL OF RAJA RAVI VARMA

Untitled (Lady with Vase)

oil on canvas

30½ x 26 in. (77.5 x 66 cm.)

Painted *circa* early 20th century

\$40,000-60,000

PROVENANCE:

Acquired in India, *circa* early 1900s

The Collection of J. Bagley Burgess, by repute

Thence by descent

Sotheby's New York, 19 September 2007, lot 107

Acquired from the above by the present owner

LITERATURE:

R. Kumar, *Costumes and Textiles of Royal India*, London, 1999, p. 241 (illustrated)

This impressive portrait of a noble woman, painted around the early 20th century, is stylistically influenced by European academic realism and adopts Western oil painting techniques, both of which had been introduced in the Indian Subcontinent a few decades earlier. The most notable Indian artist to adopt this practice was Raja Ravi Varma, who pioneered the use of oil paints on canvas to portray Indian subjects and narratives, both real and mythological. In a similar fashion, the unknown artist of this work, a contemporary of Ravi Varma, convincingly renders the expression and fine details of the costume and jewelry of his subject, capturing her innate beauty.

Portraying his subject holding a vase of roses, the artist accentuates the femininity of the work. The woman's gaze, however, is confident and direct, and her long undone hair symbolizes an empowered rather than demure character. She wears a gold-bordered sari, casually draped over her left shoulder, and a white *angia*-like bodice underneath that daintily ties at the neck. Adorned with several gold and diamond-studded jewels, it is likely that she belongs to one of India's noble or royal families.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

611

GANESH PYNE (1937-2013)

The Moon

signed and dated in Bengali (lower right)

tempera on canvas

21 $\frac{1}{8}$ x 22 $\frac{1}{8}$ in. (53.7 x 56.2 cm.)

Painted in 2006

\$70,000-90,000

PROVENANCE:

Sotheby's New York, 17 July 2007, lot 64

Acquired from the above

"What gives Pyne's work distinctiveness is the artist's involvement with his art. His life, his world, indeed his whole being is focused on this act of creation. He is most at home with his own inner world of darkness and light from which emerges the strange forms. The canvases are a reflection of this all-absorbing interior life" (E. Datta, *Ganesh Pyne: His Life and Times*, Kolkata, 1998, p. 17).

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

"The shadowy niches of his childhood home, the strange, dark fantasy of his grandmother's stories, the theatricality of *jatra*, and his traumatic encounter with death and violence came to besiege his memory, which would imbue the mundane with a mystique and gift him a rich and complex interior landscape to contemplate. Introverted, reclusive, reflective, the artist remained achingly

tuned to the tremulous childhood core that shaped his sensibility and proved intrinsic to his art" (R. Datta, 'Artist of Disquiet and Twilight Mysteries', *The Telegraph*, 19 March 2013).

While Pyne's technique and style were initially influenced by the works of Abanindranath Tagore and the Bengal School, they soon evolved from the gentle, narrative watercolors of the 1950s towards a more modernist vocabulary. In the artist's later paintings such as the present lot, there is no "attempt to emulate or reproduce the dynamism of narrated action. There is, by contrast, a pure modernist emphasis upon the nature itself of still media, an absorption in the introspective, reflective property of the moment of viewing, a property transferred to the figures themselves, each caught up in a private act of meditation" (S. Chaudhuri, 'Epic of Unhappiness', *The Telegraph*, 18 December 2010).

Intertwining melancholia and beauty, Pyne portrays an elegantly dressed lady in close profile looking out over a waterbody at night in *The Moon*. The faint light from a crescent moon reveals the shadowy form of a sail-less boat in the water. Alluding perhaps to the journey of souls between the earthly realm and the underworld across mythical rivers like the Styx, the artist gives expression to experiences of love and loss, and the meditations on life and death they elicited in him.



Ganesh Pyne, *Savitri (Behula)*, 1999. Christie's New York, 23 September 2020, lot 450, sold for \$162,500





PROPERTY FROM A PRIVATE COLLECTION, OHIO

612

JAMINI ROY (1887-1972)

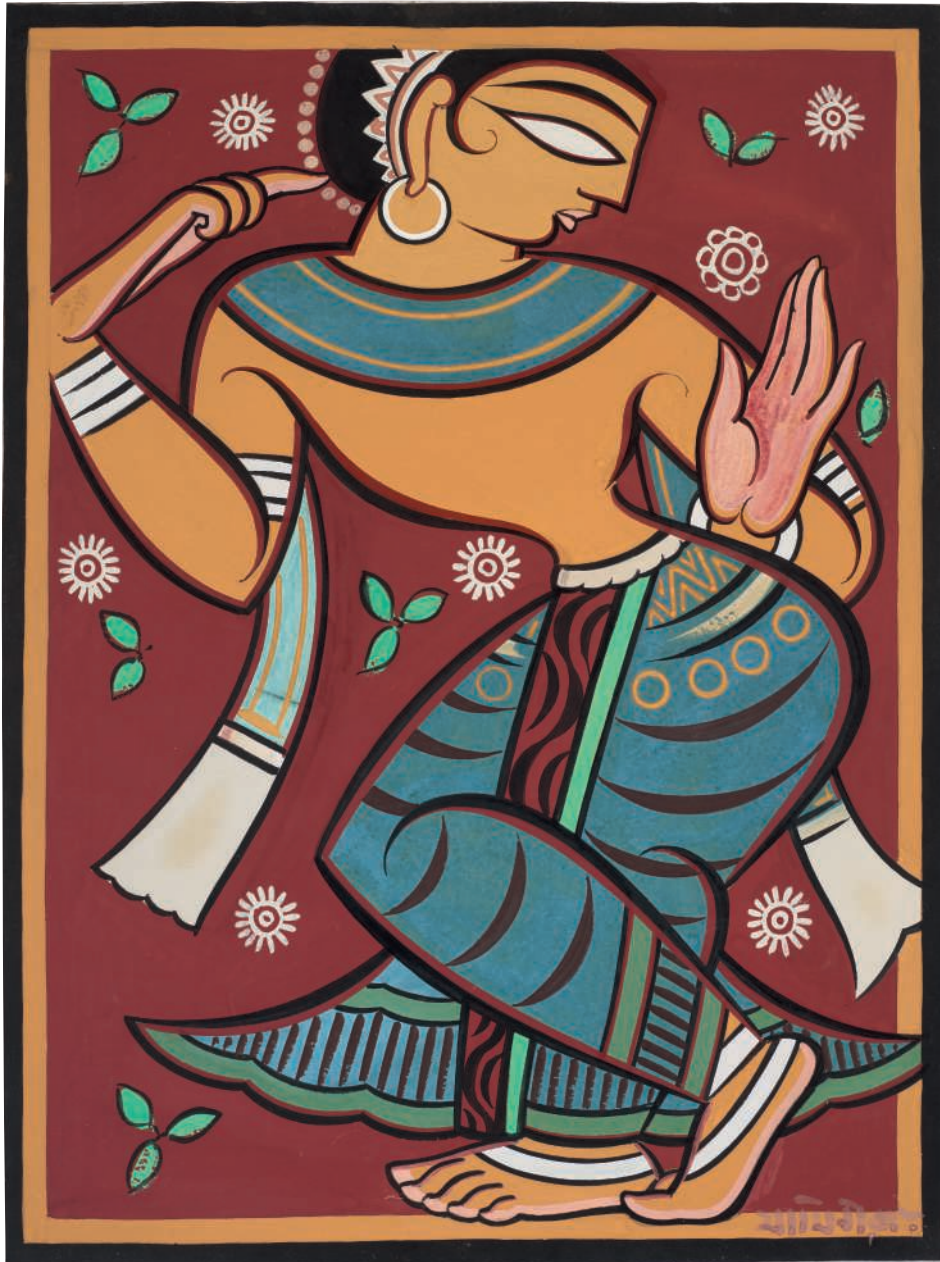
Untitled (Bird)

signed in Bengali (lower right)
tempera on card
15 x 13³/₄ in. (38.1 x 34.9 cm.)

\$4,000-6,000

PROVENANCE:

Acquired directly from the artist *circa* mid-1950s or 1960s by
George P. Bickford (1901-1991)
Gifted by the above to the present owner, *circa* late 1980s



PROPERTY FROM A PRIVATE COLLECTION, OHIO

613

JAMINI ROY (1887-1972)

Untitled (Gopini)

signed in Bengali (lower right)

tempera on card

21 $\frac{1}{2}$ x 16 in. (54.3 x 40.6 cm.)

\$8,000-12,000

PROVENANCE:

Acquired directly from the artist *circa* mid-1950s or 1960s by

George P. Bickford (1901-1991)

Gifted by the above to the present owner, *circa* late 1980s



PROPRERTY FROM THE JOLLY FAMILY COLLECTION

614

JAMINI ROY (1887-1972)

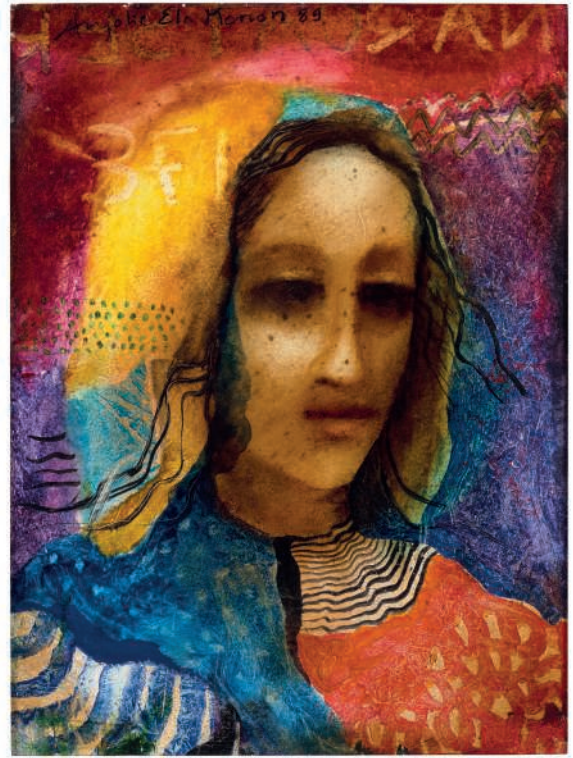
Untitled (Three Women)

signed in Bengali (lower right)
tempera on card
15 $\frac{7}{8}$ x 28 $\frac{1}{2}$ in. (40.3 x 72.4 cm.)

\$8,000-12,000

PROVENANCE:

Acquired by Silvia Schofield, a celebrated British author, archeologist, photographer, traveller and even an intelligence operative. During World War Two Schofield worked for BBC's secret monitoring unit, and then for the Foreign Office in its Political Intelligence Department. After the War, she travelled to India for work in Delhi. A keen historian and archeologist, she met and greatly impressed Sir Mortimer Wheeler (1890-1976), the Director General of the Archaeological Survey of India. Schofield maintained a strong affection for India, returning several times. Schofield was also a fellow of the Royal Geographical Society, and wrote several mystery novels under the penname Max Mundy. She eventually retired to Spain, where she gifted this work to the present owners.



PROPERTY OF A NOBLE LADY

615

ANJOLIE ELA MENON (B. 1940)

Untitled (Shameena; Madonna)

signed and dated 'Anjolie Ela Menon '90' (lower left); signed and dated 'Anjolie Ela Menon 89' (upper left)

oil on masonite

29¼ x 23¼ in. (74.3 x 59.1 cm.); 15½ x 11½ in. (39.4 x 29.2 cm.)

Painted in 1990; 1989; two works on masonite (2)

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist, circa early 1990s

EXHIBITED:

Rutgers, Jane Voorhees Zimmerli Art Museum, *India, Contemporary Art from Northeastern Private Collections*, 7 April - 31 July, 2002 (one)

LITERATURE:

I. Dayal, *Anjolie Ela Menon, Paintings in Private Collections*, New Delhi, 1995, p. 134 (one illustrated)

India, Contemporary Art from Northeastern Private Collections, exhibition catalogue, Rutgers, 2002, p. 78 (one illustrated)



Sakti Burman in his studio, Paris, circa 1970s. Image reproduced from B.N. Goswamy et al, *Sakti Burman: The Wonder of it All*, Mumbai, 2012, p. 18



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

616

SAKTI BURMAN (B. 1935)

Untitled (Harlequin with Bird)

signed 'SAKTI BURMAN' (lower right)

oil on canvas

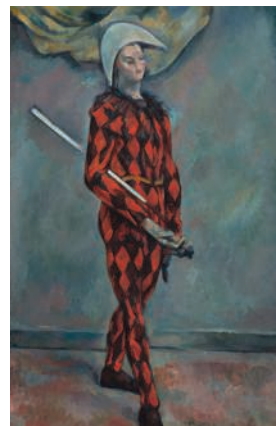
25¾ x 21¼ in. (65.4 x 54 cm.)

Painted *circa* early 1970s

\$30,000-50,000

PROVENANCE:

Acquired directly from the artist, Paris



Paul Cézanne, *Harlequin*, *circa* 1888-90. Image reproduced from *Cézanne*, Paris, 1995, p. 317

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

617

SAKTI BURMAN (B. 1935)

Vol D'Oiseaux

signed 'SAKTI BURMAN' (lower right); further titled signed and dated "'VOL D'OISEAUX / SAKTI BURMAN / 1973' and bearing Nuovo Sagittario gallery label (on the reverse)

oil on canvas

23½ x 28¾ in. (59.7 x 73 cm.)

Painted in 1973

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist, Paris

EXHIBITED:

Milan, Galleria Nuovo Sagittario, circa 1970s

On his graduation from the Government College of Art and Craft, Calcutta in 1956, Sakti Burman moved to Paris to study at École Nationale des Beaux Arts, and began his exploration 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 had a profound effect on the artist, inspiring him to incorporate their sense of monumentality and distinctive textures in his own work.

By the mid-1960s, Burman had perfected a unique visual language that combined marbling and pointillism to imbue his compositions with fresco-like surfaces. It was an accidental encounter, however, that led to the discovery of this technique, after water spilled on one of his paintings and mixed with the oil. "Instead of just painting over it once it had dried, he continued to experiment, and liked the discolouration – or Sakti might prefer colouration – this resulted in, an ode to a passing age and a sense of gentle ageing that suited his sensibilities. The mural-like effect appeared first within the figures; it would later become part of the background as well" (K. Singh, 'All Aboard the Art of Sakti Burman's Dreamworld', *Sakti Burman, The Wonder of It All*, Mumbai, 2012, p. 49).

Burman's works from the late 1960s and 70s are truly cosmopolitan, a reflection of his own experiences that brought his Indian artistic sensibilities in contact with the international aesthetics of the time. Drawing heavily on dreams, fantasy and mythology, the artist is known for dramatic and surreal compositions that are just as influenced by Renaissance frescoes as they are by classical Indian painting and sculpture. In his 1966 painting *Last Supper* (lot 664), Burman paints Christ and his disciples as if they were the ten heads of the demon *Ravana* from the Hindu epic *Ramayana*. Created a few years later, *Untitled (Harlequin with Bird)* and *Vol D'Oiseaux* (lots 616 and 617) draw equally from Italian *Commedia dell'arte*, the works of Matisse and Cézanne and images of Burman and his family members.

Transporting his viewers to fantastic realms through his iridescent canvases, Burman has been dubbed an 'alchemist of dreams'. His paintings occupy a world of their own with their distinctive and laborious brushwork creating human and animal figures that seem suspended between the spheres of allegory and reality.







PROPERTY OF A WEST COAST COLLECTOR

618

GEORGE KEYT (1901-1993)

Untitled

signed 'G Keyt' (upper right)

oil on canvas

33¾ x 28 in. (84.8 x 71.1 cm.)

Painted circa 1970s

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist, circa 1970s

Private Collection, Kandy, Sri Lanka

Gifted by the above to the present owner

Born in Ceylon (now Sri Lanka) in 1901, George Keyt's visual language combined European Modernist movements such as Cubism and Fauvism with South Asian fresco techniques from the Ajanta and Sigiriya caves. His richly colored figurative paintings were also strongly influenced by Buddhist and Hindu myths and iconography.

Keyt is particularly known for his dynamic and evocative paintings of women that reflect the strong influence that traditional Hindu temple sculpture from sites like Khajuraho, Bhubhaneshwar and Konark had on his work. Using bold geometric forms and calligraphic lines, Keyt achieves a "highly personal curvilinear rhythm, contrasting graceful movements, delineation of round and flat forms on the same picture plane and a feeling of highly intense sensuality" (L.P. Sihare, 'Keyt - Asian Painter', *George Keyt, A Centennial Anthology*, Colombo, 2001, p. 31).

Many of Keyt's works depicted couples from Hindu mythology such as Shiva-Paravati, Ram-Sita and most commonly Krishna-Radha. Besides his paintings, Keyt was also known for his literary works such as his translation of the 12th century Sanskrit poem, *Gita Govinda* into English and Sinhalese. *Gita Govinda* celebrates the relationship between the divine Krishna and his *gopis* (female cow herders), in particular his beloved Radha. The present lot, painted in the 1970s, portrays Krishna rapturously and devotedly looking at Radha who is depicted resting by the river after a bath. "The lyric painting of George Keyt is sensuous Indian poetry brought to canvas. Like earlier Indian painters of Rajasthan and the Punjab Hills, and M. F. Husain after him, Keyt takes as his primary theme woman as the focus of man's concern" (R. Bartholomew and S. Kapur, *Husain*, New York, 1972, p. 27).



PROPERTY FROM A PRIVATE COLLECTION, NORTH CAROLINA

619

NARAYAN SHRIDHAR BENDRE (1910-1992)

Untitled (Women Picking Fruit)

signed and dated in Hindi (lower right)

oil on canvas

34 x 38 in. (86.4 x 96.5 cm.)

Painted in 1973

\$80,000-120,000

PROVENANCE:

Commissioned from the artist, *circa* early 1970s

Thence by descent

Born in Indore in 1910, Narayan Shridhar Bendre was a distinguished pioneer of modern Indian art and also an influential teacher and mentor to several well-known Indian artists. Bendre's initial exposure to art and art education was at the newly founded State Art School in Indore, as part of its first class. As a student there, he was taught that the close observation of nature, rather than theories memorized from books, was the best way to learn how to paint. Students "were taught to observe the behaviour of light at different hours of the day and night and were made to work even in the light of the hurricane lanterns they carried [...] This was their introduction to an impressionistic palette that almost discarded black. They also became conscious of the fact that line did not exist in nature – it was an invention of the artist for the purpose of delineating form" (R. Chatterji, *Bendre: The Painter and the Person*, Singapore, 1990, p. 8).

After travelling around the country, completing a Government Diploma in Art in Bombay, and winning admiration and prizes for his early work, Bendre embarked on a career as an educator and arts administrator at Maharaja Sayajirao University in Baroda in 1950. Apart from teaching, he served as Head of the Painting Department there, and then as Dean of Faculty from 1959. It was in Baroda that the artist veered away from the strictures of Academic Realism, championing the modernist idioms of Post-Impressionism, Expressionism and Cubism instead, after encountering these styles in the museums he visited on his travels to the United States and Europe. "He felt convinced representation was not the ultimate goal for an artist. Emphasis had to be laid on ultra-sensorial factors. To achieve this, it was essential to arrive at an integration of all forms, an inter-relation of chosen elements. And for this, distortion was essential – no movement or action was possible without it" (R. Chatterji, *Ibid.*, p. 41).

Bendre left Baroda after retiring from teaching in 1966 and returned to Bombay, where he would live for the rest of his life. This move also marked his return to figurative subject matter after a brief interlude with abstraction. Even while experimenting with styles and techniques like Cubism, however, his choice of subjects remained closely linked to his surroundings and to India as a whole. More specifically, the artist turned to painting the rural Indian women he had encountered on his travels around the country, engaged in various household, work-related and leisurely activities.

This 1973 painting, commissioned directly from Bendre by an expatriate family after discovering his work at an exhibition at the Taj Mahal Hotel in Bombay, features two tribal women gathering fruit. The composition, with its masterful handling of light and color, underscores Bendre's creative prowess following his successful integration of the various strands of his practice into a confident, unique visual vocabulary. Drawing on his early instruction on line, light and color in nature as well as his encounter with abstraction a little later, the artist pares down the figures and their surroundings to their simplest forms. Eliminating perspective, outline and detail, apart from the fine mesh baskets at the women's feet, Bendre relies on his subtle palette and expert manipulation of light and shade to express the beauty of this everyday scene. Using pale pastel tones to create an impressionistic, unfocused background, the artist cleverly directs the viewer's attention exclusively to the two simply dressed yet quietly graceful women.

Summing up the impetus behind his creative practice, Bendre noted, "I belong to this earth. I walk on this earth. I eat on this earth, and I don't think of anything but this earth. Things here are like a library to me. I'm not interested in anything else. Because of this, I don't create dream paintings. Whatever I have experienced in this world, I paint. Other things are not important to me" (Artist statement, *Drawings and Paintings*, New Delhi, 1992, unpaginated).





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

620

GOGI SAROJ PAL (B. 1945)

Untitled (Woman with Flowers)

signed and dated 'Gogi Saroj Pal 2002' (lower edge)

inscribed '75' x 36"' (on the reverse)

acrylic on printed fabric laid on canvas

75¼ x 36 in. (191.1 x 91.4 cm.)

Painted in 2002

\$3,000-5,000

PROVENANCE:

Sotheby's New York, 19 September 2006, lot 158

Acquired from the above



PROPERTY FROM A PRIVATE FRENCH COLLECTION

621

B. PRABHA (1933-2001)

A Good Catch

signed and dated 'b. prabha. 1961.' (upper left); further titled, dated and inscribed (on a label on the reverse) and twice inscribed 'B. PRABHA' (on stretcher bar)

oil on canvas

22½ x 45 in. (56.2 x 114.3 cm.)

Painted in 1961

\$10,000-15,000

PROVENANCE:

Acquired in France, circa early 1960s

Thence by descent



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

622

K. LAXMA GOUD (B. 1940)

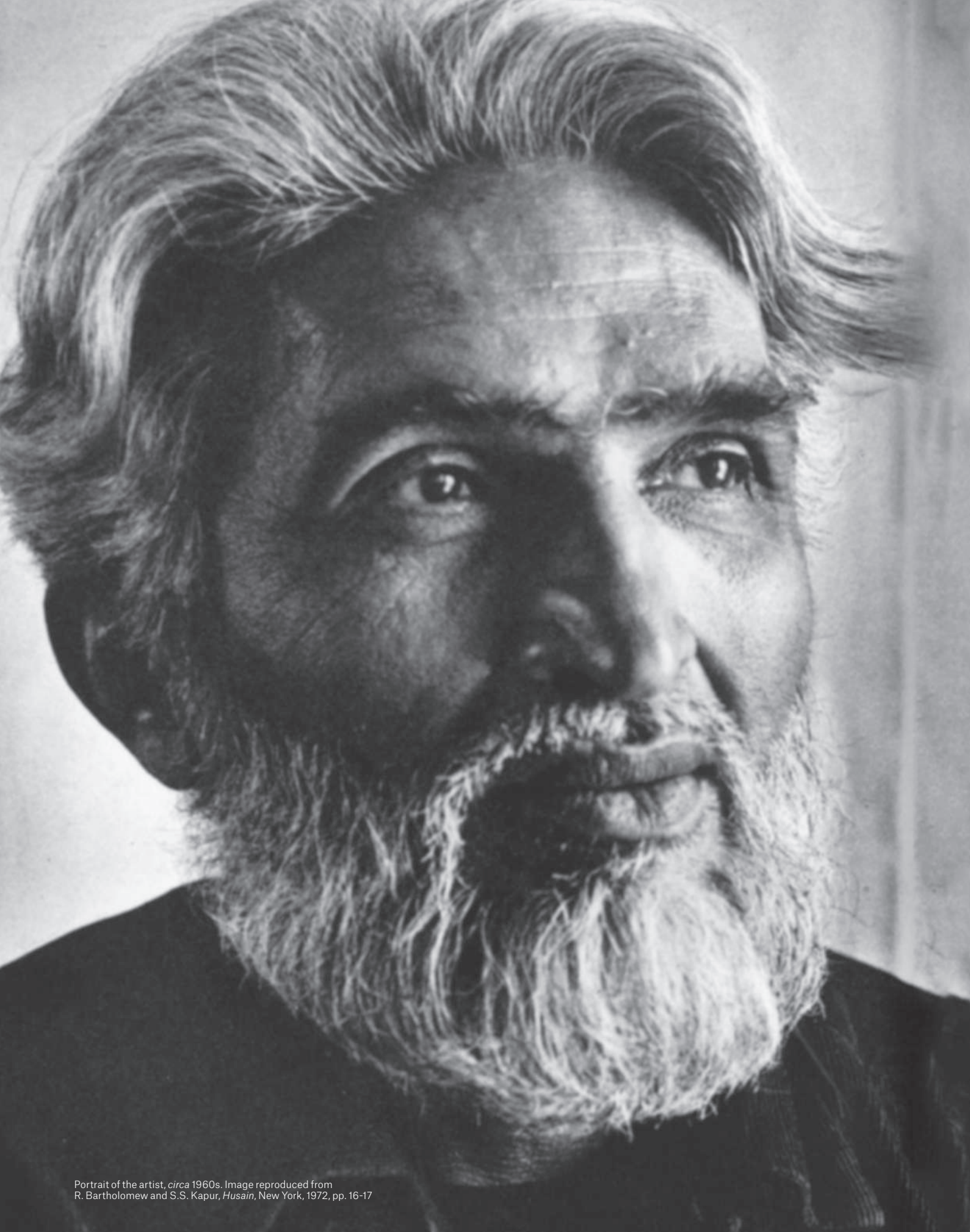
Untitled (Couple)

signed and dated in Telugu (lower right)
watercolor and ink on handmade paper laid on card
22 x 17 $\frac{3}{4}$ in. (55.9 x 44.1 cm.)
Executed in 1984

\$5,000-7,000

PROVENANCE:

Acquired directly from the artist
Private Collection, Germany
Sotheby's New York, 15 September 2011, lot 47
Acquired from the above



Portrait of the artist, *circa* 1960s. Image reproduced from
R. Bartholomew and S.S. Kapur, *Husain*, New York, 1972, pp. 16-17

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

623

MAQBOOL FIDA HUSAIN (1915-2011)

Earth (Autobiography Series)

signed 'Husain' (lower right)

acrylic on canvas

53 x 53 in. (134.6 x 134.6 cm.)

Painted *circa* early 1990s

\$80,000-120,000

PROVENANCE:

Sotheby's New York, 24 September 2004, lot 173

Acquired from the above

EXHIBITED:

New Delhi, Art Today, *River of Art*, 1995

One of the strongest artistic voices in newly independent India, Maqbool Fida Husain "has been unique in his ability to forge a pictorial language which is indisputably of the contemporary Indian situation but surcharged with all the energies, the rhythms of his art heritage". He was drawn to images that captured the essence of Indian life and traditions, be it in either urban or rural settings, and frequently drew from his own childhood experiences and memories to ground and legitimize his work. This allowed Husain to paint "with the same visceral truthfulness and sense of commitment as the woman grinding corn, the potter at his wheel and the same lack of pretension" (E. Alkazi, 'M.F. Husain: The Modern Artist & Tradition', *Art Heritage*, New Delhi, pp. 3-4).

A strong personal memory from Husain's early years in Indore that influenced his work over the course of his career, and fueled his fascination with horses among other subjects, is the time he spent in the company of his dotting grandfather, Dada Abdul. The two were inseparable, and according to the artist's friend and biographer, Khalid Mohamed, "His first waking memory, M.F. Husain remembers right away, was his grandfather's charpoy, a room illuminated by oil lamps in the absence of electricity, and a stove emitting the smoke of smouldering almond-shaped coals" (K. Mohammed, *M.F. Husain, Where Art Thou*, Bombay, 2002, pp. x, xii). It was Dada Abdul who was a constant companion to him as a child, and encouraged his artistic talent.

Another figure from the artist's childhood that recurs in his work, albeit in the shadows, is that of his mother Zainab, who passed away when he was less than

two years old. The fact that he couldn't remember her face tormented the artist for the rest of his life, and almost all of the portraits of women he painted lacked facial features as a result of this. Husain's later fascination with Mother Theresa and the maternal compassion and altruism she represented may also be traced back to these roots. Recalling the lasting impact that his mother's death had almost eighty-five years later, Husain writes in the third person that "she left no sign for her son to hold close to his heart, to cherish [...] Motherless Maqbool. Empty of the memory of her face. Perhaps it was a joke played on him by someone up there, when he was one and a half years old, when he was just about to touch the outline of her presence. She died, the child's eyes were robbed of the glimmer of his mother. The eyes could never see her, love her" (Artist statement, K. Mohammed, *M.F. Husain, Where Art Thou*, Bombay, 2002, pp. 14-15).

In the present lot, a large painting titled *Earth* from 1995, Husain portrays both Dada Abdul and Zainab, acknowledging the important place they have always occupied in his life and work, and illustrating the central role family plays in grounding individuals by always providing a sense of 'home'. Using a palette dominated by earthy tones, he portrays his grandfather restringing his *charpoy* or cot, with an open book next to him representing the respect for knowledge and culture he inculcated in Husain. His pious mother sits in front of the cot, with a *taviz* around her neck and a dark void under her blue *dupatta* obscuring her features. A crowing rooster at their feet completes the trio, symbolic perhaps of the undying pride with which Husain views his heritage.



JEHANGIR SABAVALA: THE EMBARKATION

It was during the early 1960s, a period of intense clarification in Jehangir Sabavala's work, that the artist defined and focused the language that would make his paintings "site[s] of epiphany" that transcended common genres and motifs. Describing this change, the artist's friend and biographer Ranjit Hoskote notes, "Between 1961 and 1964, Sabavala attempted to break away from the suffocating formality of Synthetic Cubism; and in this, he found a remedial alternative in the work of Lyonel Feininger [...] 'Through Feininger's pure, precise and yet very delicate and personal renderings of cloud and boat and sea, I discovered the joys of extending form into the beauty and clarity of light. I became interested in the source of light, its direction, its effect. Through these experiments, gradually, my work changed'" (R. Hoskote, *The Crucible of Painting: The Art of Jehangir Sabavala*, Mumbai, 2005, p. 89, 95).

In *The Embarkation*, painted in 1965, Sabavala portrays a captivating scene where four wraith-like figures clad in long yellow robes prepare to board two ships anchored in the waters beyond them. Sabavala noted that in this series of works he had moved beyond the physical and corporeal realms of figuration to explore its more numinous aspects. "It was surprising that I, who had levered the weight and volume of the human figure in the studios of London and Paris, should have turned away from painting man as the solid, carnal creature that he really is. I began to create apparitions that were more spirit than flesh" (Artist statement, R. Hoskote, *Ibid.*, 2005, pp. 121, 124).

Hovering above a shadowy promontory, the ethereal wanderers in the present lot are bound for an unknown land, perhaps beyond the choppy sea and dark mountains that Sabavala masterfully orchestrates in horizontal bands of subtly graded colors rising across the picture plane. With their billowing sails and upturned prows, the waiting vessels resemble Viking longships, and recall ancient Norse myths about ensuring safe passage into the afterlife. Also noting the religious quality of this work, Hoskote writes, "A Judeo-Christian tenor informs 'The Embarkation' (1965) [...] its figures, dressed in flowing robes, glide towards ships that will deport them to an unknown continent.

'The Embarkation' is a tragic version of Watteau's pastoral embarkations for Cythera, pageants in which silken ladies and their dashing gallants take ship for the island of love" (R. Hoskote, *Ibid.*, 2005, p. 124).

Hoskote locates *The Embarkation* within a transformative body of paintings that Sabavala created between 1964 and 1973. Along with works like *The Nuns* (1965), *In the World's Afterlight* (1966), *Vespers I* (1968) and *Presences Unmoving Stand* (1969), the figures in this painting represent a questing impulse on their interminable journey towards an unspecified destination. With no explicit location in space or time, they perhaps voice the artist's own quest for the elusive goal of perfection. "These intermittent apparitions record the seizure, the ecstasy, before it vanishes; they attest to the artist's continuing struggle with the enslaving forces of history and memory, his passionate engagement with the emancipatory forces of nature and desire. Symbols of passage and augury, they shuttle between the meridian radiance of the painted frame and the vespertine umbra of time; they cast a challenge in the face of mortality" (R. Hoskote, *Ibid.*, 2005, p. 106).

The Embarkation was purchased by Dorothy L. Clark, an American library specialist who moved to Bombay to work at the American Center (later USIS) there in 1957. After a decade in Bombay, Clark moved to Hyderabad to join the American Studies Research Centre at Osmania University as a librarian. "After thirteen years of distinguished and dedicated service, she retired from the Centre in June 1979. Nearly every aspect of the library activity [...] today bears the stamp of her work. Hundreds of scholars from all over the country have recorded their gratitude to her for her valuable assistance in their studies and research" (M.B. Konnur, *Transnational Library Relations: The Indo-American Experience*, New Delhi, 1990, p. 28). During her stay in Hyderabad, Clark also served as a member and then President of the Dramatic Circle Hyderabad (DCH), an organization that promoted English theater through educational programs and staging productions in the region.



Jean-Antoine Watteau, *The Embarkation for Cythera*, 1717. Image reproduced from J. Sunderland, *The Complete Paintings of Watteau*, New York, 1968, pl. XXVIII-XXIX



Lyonel Feininger, *Ostsee-Schoner*, 1924. Christie's London, 2 February 2010, lot 45. © 2021 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn



Lyonel Feininger, *Figures on the Seashore (Am Strand)*, 1933. Christie's London, 6 February 2020, lot 317. © 2021 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn



The artist with his wife, Mr Van der Gaag and Vijayalakshmi Pandit, Taj Art Gallery, Bombay, 1964.
Image reproduced from R. Hoskote, *The Crucible of Painting: The Art of Jehangir Sabavala*, Mumbai, 2005, p. 61

PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO

624

JEHANGIR SABAVALA (1922-2011)

The Embarkation

signed and dated 'Sabavala '65' (lower right); further titled, signed and dated
""The Embarkation" / By / Jehangir Sabavala / '65' (on the reverse)

oil on canvas

42¼ x 32¼ in. (107.3 x 81.9 cm.)

Painted in 1965

\$300,000-500,000

PROVENANCE:

Gallery Chemould, Bombay

The Collection of Mrs. Dorothy L. Clark, San Francisco

Thence by descent

LITERATURE:

S.V. Vasudev, *Sabavala*, Mumbai, 1966, p. 33 (illustrated)

R. Hoskote, *Pilgrim, Exile, Sorcerer: The Painterly Evolution of Jehangir Sabavala*, Mumbai, 1998, p. 110 (illustrated)

R. Hoskote, *The Crucible of Painting: The Art of Jehangir Sabavala*, Mumbai, 2005, p. 16 (illustrated)

No longer am I satisfied with the juxtaposition of planes, the search for rare colour, the almost total denigration of the unpremeditated. It is the intangible which is now my goal. Space and light, and an element of mystery begin to permeate my canvases. Emotions seek a new release in what I hope will become a permanent synthesis of heart and mind.

- JEHANGIR SABAVALA, 1964



625

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Man in Tunic)

signed and dated 'Souza 61' (center right)

oil, acrylic and pastel on canvas

30 x 26 in. (76.2 x 66 cm.)

Painted in 1961

\$60,000-80,000

PROVENANCE:

The Collection of Victor Musgrave

Grosvenor Gallery, London

Acquired from the above

EXHIBITED:

New York, Saffronart, *Francis Newton Souza*, 13-27 October 2005

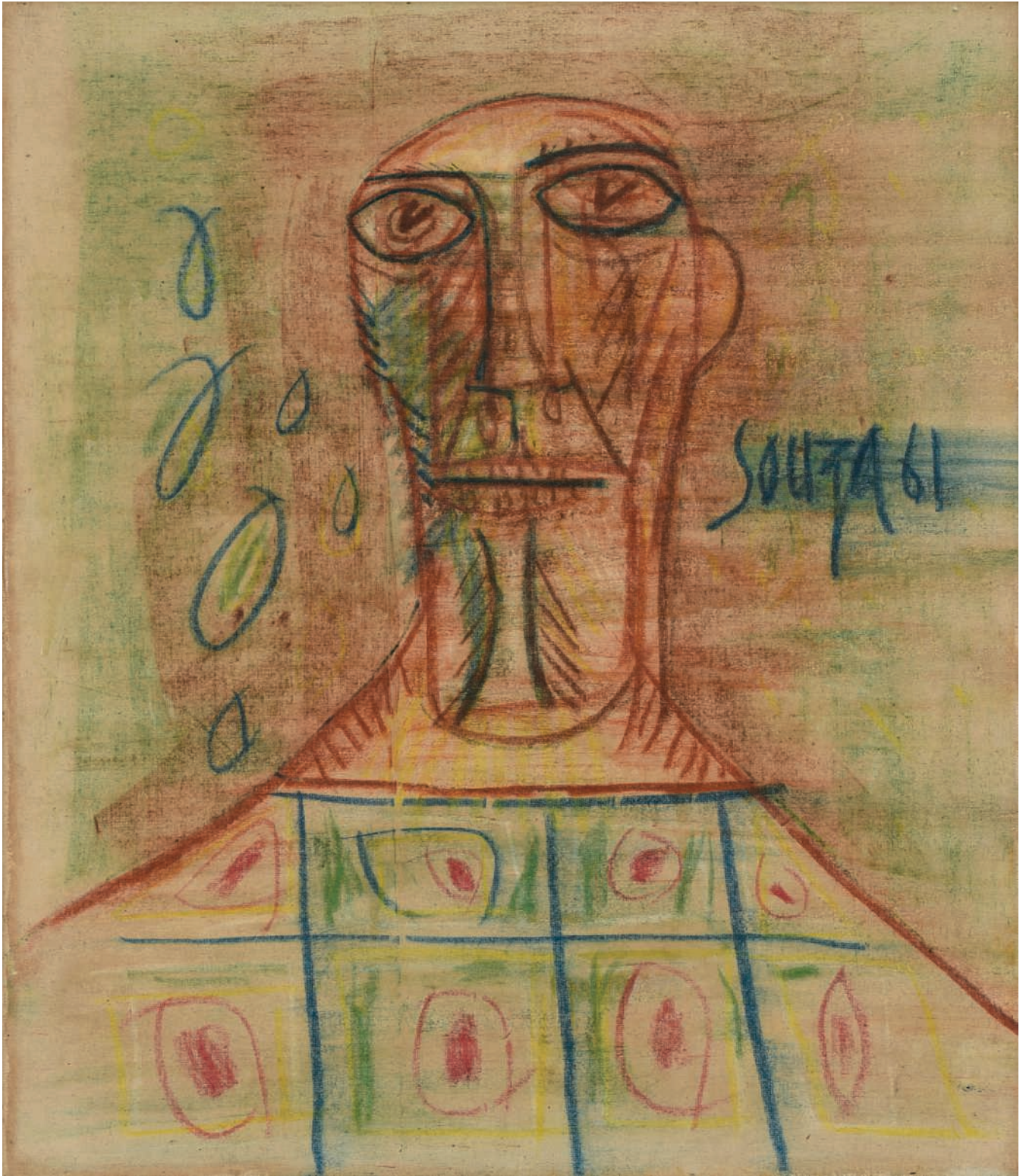
London, Grosvenor Gallery, *Francis Newton Souza*, 8-19 November 2005

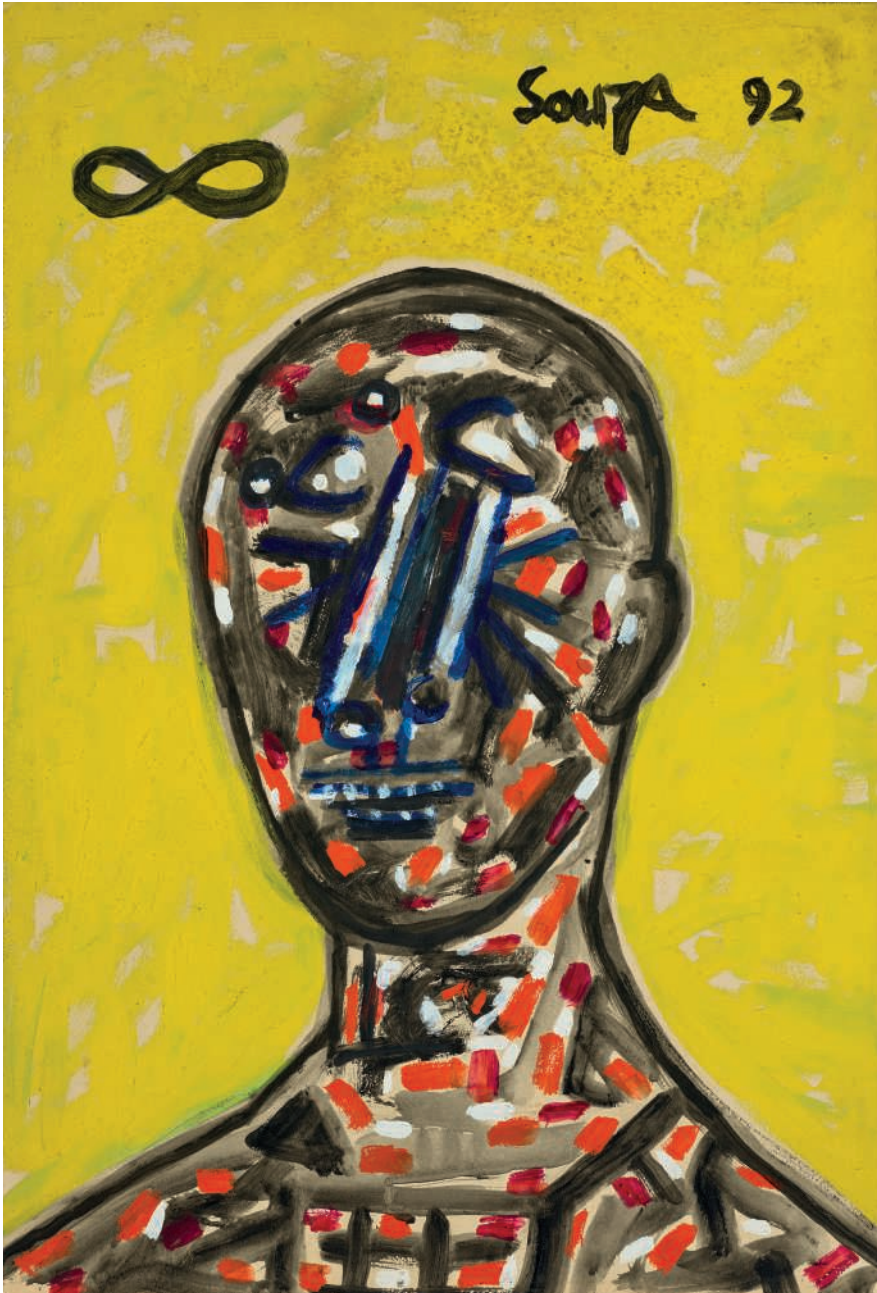
LITERATURE:

Francis Newton Souza, exhibition catalogue, New York, 2005, p. 58 (illustrated)

In this painting from 1961, Francis Newton Souza depicts a male figure in a decorated tunic, referencing perhaps the robes of representatives of the Catholic Church. Souza was brought up Catholic in Goa, a former Portuguese colony in India, and the rituals and vestments associated with the religion became a lifelong obsession for the artist. In his book, *Words & Lines*, Souza recalled, "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, figures of authority such as priests represented both veneration and repudiation, a paradox which he wrote about in an autobiographical essay titled *Nirvana of a Maggot*, also published in *Words & Lines*. In this sharp essay, the artist 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 friends [...] a sinner could be a good friend of a saint and a saint must necessarily be a friend of the sinner" (Artist statement, *Words & Lines*, London, 1959, p.15).





PROPERTY FROM A PRIVATE COLLECTION, PAKISTAN

626

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Infinity Head)

signed and dated 'Souza 92' (upper right)

acrylic on paper

21½ x 14¾ in. (54.6 x 37.5 cm.)

Executed in 1992

\$10,000-15,000

PROVENANCE:

Acquired in Karachi, circa early 1990s

Thence by descent

PROPERTY OF A PRIVATE COLLECTOR

627

FRANCIS NEWTON SOUZA (1924-2002)

Standing Nude

signed and dated 'Souza 75' (upper left); further signed, titled, dated, and inscribed 'F. N. Souza StandiNG NUDE / 1975 / OIL ON CANVAS' (on the reverse)

oil on canvas

23 x 15 in. (58.4 x 38.1 cm.)

Painted in 1975

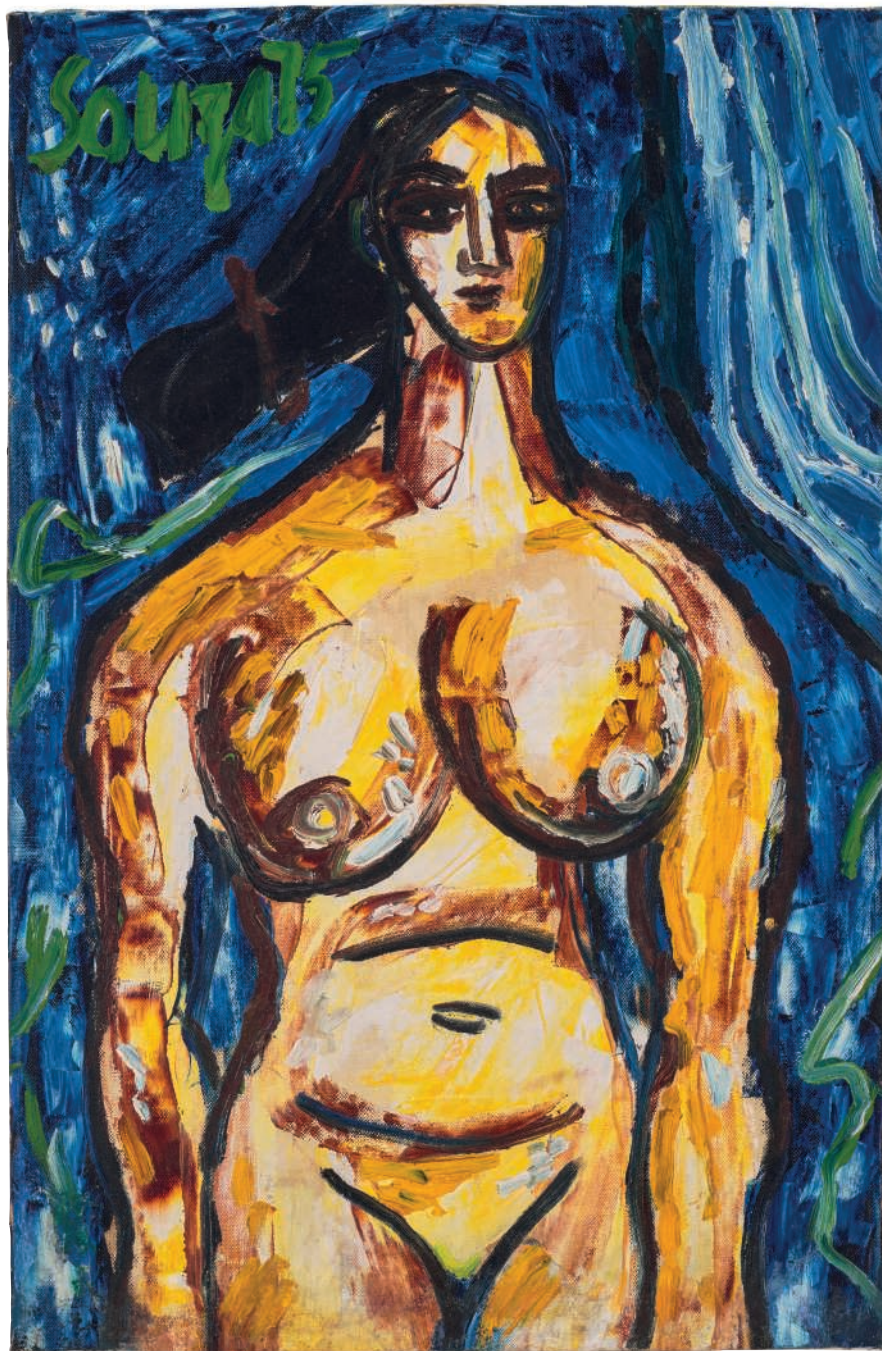
\$30,000-50,000

PROVENANCE:

The Collection of Dr and Mrs Ajit Banerjee

Sotheby's New York

Acquired from the above, 2006





628

628

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Couple)

signed and dated 'Souza 57' (upper left)

ink on paper

12 $\frac{7}{8}$ x 8 in. (32.7 x 20.32 cm.)

Executed in 1957

\$2,000-3,000

PROVENANCE:

Grosvenor Gallery, London

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

629

AKBAR PADAMSEE (1928-2020)

Untitled (Nude)

signed and dated 'PADAMSEE 2004' (upper right)

oil on canvas

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

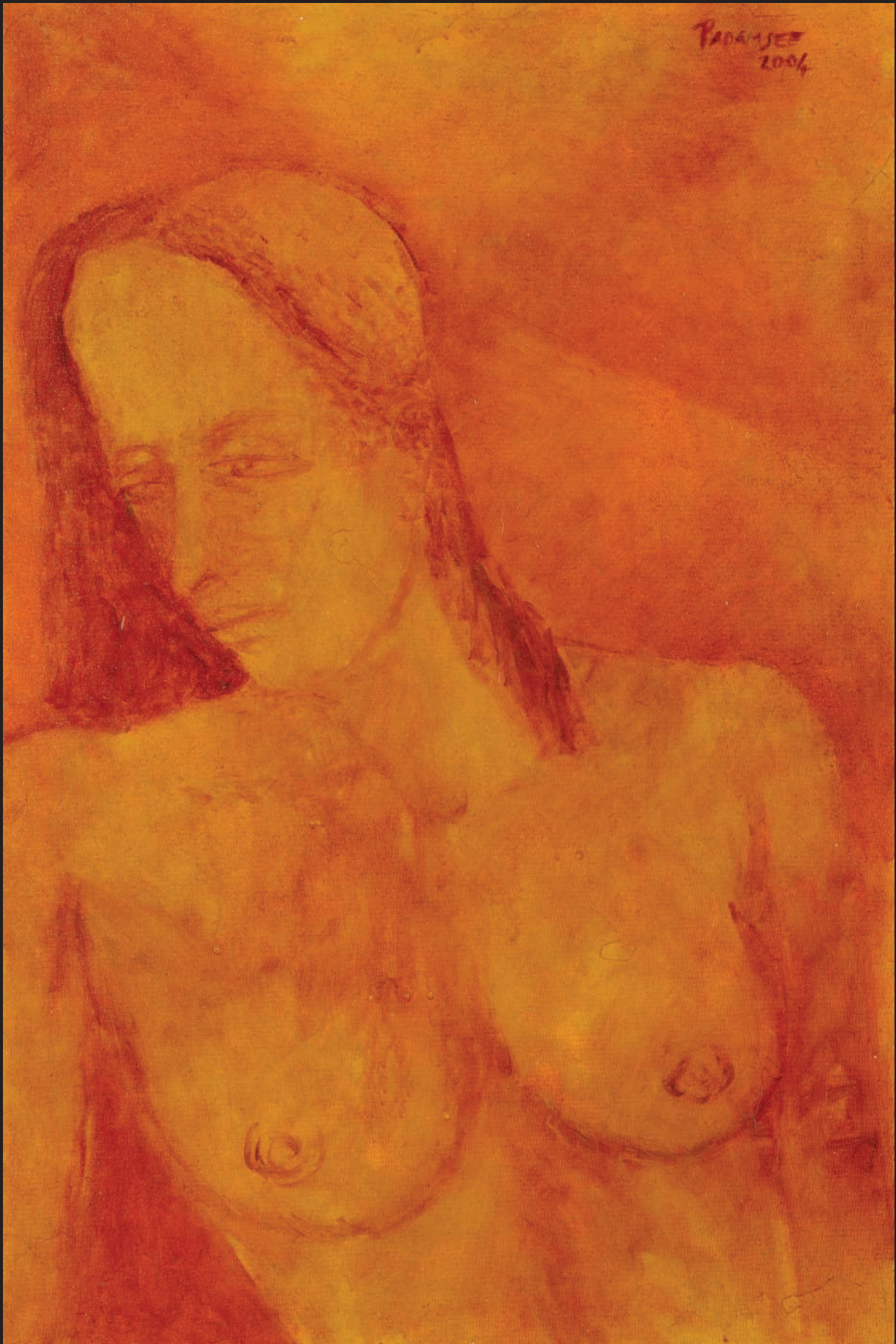
Painted in 2004

\$40,000-60,000

PROVENANCE:

Pundole Art Gallery, Mumbai

Acquired from the above



630

FRANCIS NEWTON SOUZA (1924-2002)

Head of a Woman

signed and dated 'Souza 52' (upper right); further signed, titled and dated 'F.N. SOUZA / HEAD OF A WOMAN / 1952' (on the reverse)

oil on board

25½ x 21¼ in. (64.8 x 54 cm.)

Painted in 1952

\$150,000-250,000

PROVENANCE:

Private Collection, Paris

Tajan, Paris, 30 November 2004, lot 28

Private Collection, United States

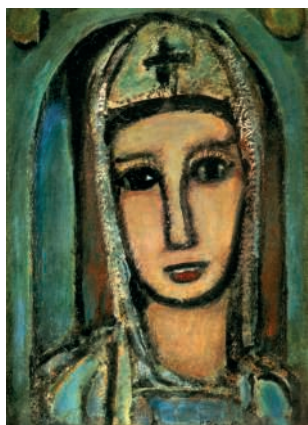
Acquired from the above by the present owner

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

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

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

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



Georges Rouault, *Veronica*, 1945. Image reproduced from P. Courthion, *Georges Rouault*, New York, 1977, p. 249
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Francis Newton Souza, *Elder*, 1951
Christie's New York, 20 March 2013, lot 13
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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

631

MAQBOOL FIDA HUSAIN (1915-2011)

Untitled (Horses)

signed in Hindi and initialed in Urdu (lower right)

oil on canvas

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

Painted circa 1960s

\$100,000-150,000

PROVENANCE:

Pundole Art Gallery, Mumbai

Acquired from the above by the present owner, 2007

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

The horses painted by Maqbool Fida Husain represent personal experiences and memories and are also symbolic of universal phenomena. The artist encountered the equine figure throughout his life across continents and cultures. He acknowledges the influence of Tang pottery horses and the monochromatic paintings of galloping stallions by Xu Beihong he studied on an early trip to China, as well as the equestrian sculptures of the Italian artist Marino Marini that he discovered in Italy. Horses also resonate with Husain’s admiration for Ancient Greece, a civilization which championed and deified the equine form. The Trojan Horse, Pegasus and Alexander’s prized Bucephalus are only a few iconic horses which permeate the mythological and historical tales of hallowed antiquity.

Even more influential on the artist’s work, however, are the images of horses he encountered during his childhood, while learning about Indian culture and mythology from festivals and stories. Husain particularly remembers the *tazias* or effigies of Imam Husayn’s faithful horse, which were carried in the Muharram processions in Indore where he grew up. Other early inspirations included the seven mythical horses believed to draw the chariot of Surya, the Sun God, across the heavens, the legend of Ashvamedha or a ritual horse sacrifice described in the epic poem, *Mahabharata*, and the many steeds associated with the Prophet Muhammad and his family including Duldul and the winged Buraq.

Speaking about his numerous portrayals of the animal from the early 1950s onwards, Husain noted, “My horses like lightning, cut across many horizons. Seldom their hooves are shown. They hop around the spaces. From the battlefield of ‘Karbala’ to Bankura terracotta, from the Chinese Tse Pei Hung horse to St. Marco horse, from ornate armoured ‘Duldul’ to challenging white of ‘Ashwamedh’ [...] the cavalcade of my horses is multidimensional” (Artist statement, *Husain*, Mumbai, 1987, p. 83).

Husain almost always portrays his equine figures as powerful creatures, usually galloping, with reared heads, flared nostrils and a tremendous sense of dynamism. Here, three horses charge across the frame from a shadowy space on the left where they are crowded together, to a lighter and more open one on the right. Emblematic perhaps of hard-won freedom, these three horses embody the strength, independence and free spirit of the artist.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

632

RAM KUMAR (1924-2018)

Untitled

indistinctly signed, dated and inscribed ' Ram Kumar 77 / 40 x 55 '

(on the reverse)

oil on canvas

39 $\frac{7}{8}$ x 55 in. (101.3 x 139.7 cm.)

Painted in 1977

\$80,000-120,000

PROVENANCE:

Pundole Art Gallery, Mumbai

Acquired from the above

"To trace Ram Kumar's evolution as a painter is to map the course of contemporary Indian painting: in the spiritual crises he has undergone, the choices of style he has made, we see reflected the tensions of an unfolding post-colonial modernity, full of surprises and uncertainties. Ram Kumar has broken his pilgrimage at several way-stations of experiment" (R. Hoskote, 'The Poet of the Visionary Landscape', *Ram Kumar: A Journey Within*, New Delhi, 1996, p. 36).

In the 1970s, Ram Kumar embarked on a new and significant phase in his now iconic abstract landscape paintings. As critic, Geeta Kapur explains, "These paintings are full of allusions to nature; nature as seen and felt in a tropical country. He paints with the colour of the sky and earth; the sandy grain of the pigment suggests a riverbed or a seashore. The shapes, perhaps a consequence of these initial allusions, can be read as props in a scenario: a broken shack, a bit of fence, a bush, a beam of wood. The shadow of a bird in flight, streaking across the golden plains. But these references should not be overstressed. It is the sensations in nature to which he is now most keenly attuned: the dazzlement of sunlight, the exhilaration of high breeze, the heat from a sun-scorched earth [...] He has come out into the open, rejoicing in the sensuousness of nature. Sand, sea, dust tracts and sky, the sites are now propitious; occasions for exuberant memories and swept with gusty winds" (G. Kapur, *Contemporary Indian Artists*, New Delhi, 1978, p. 85).

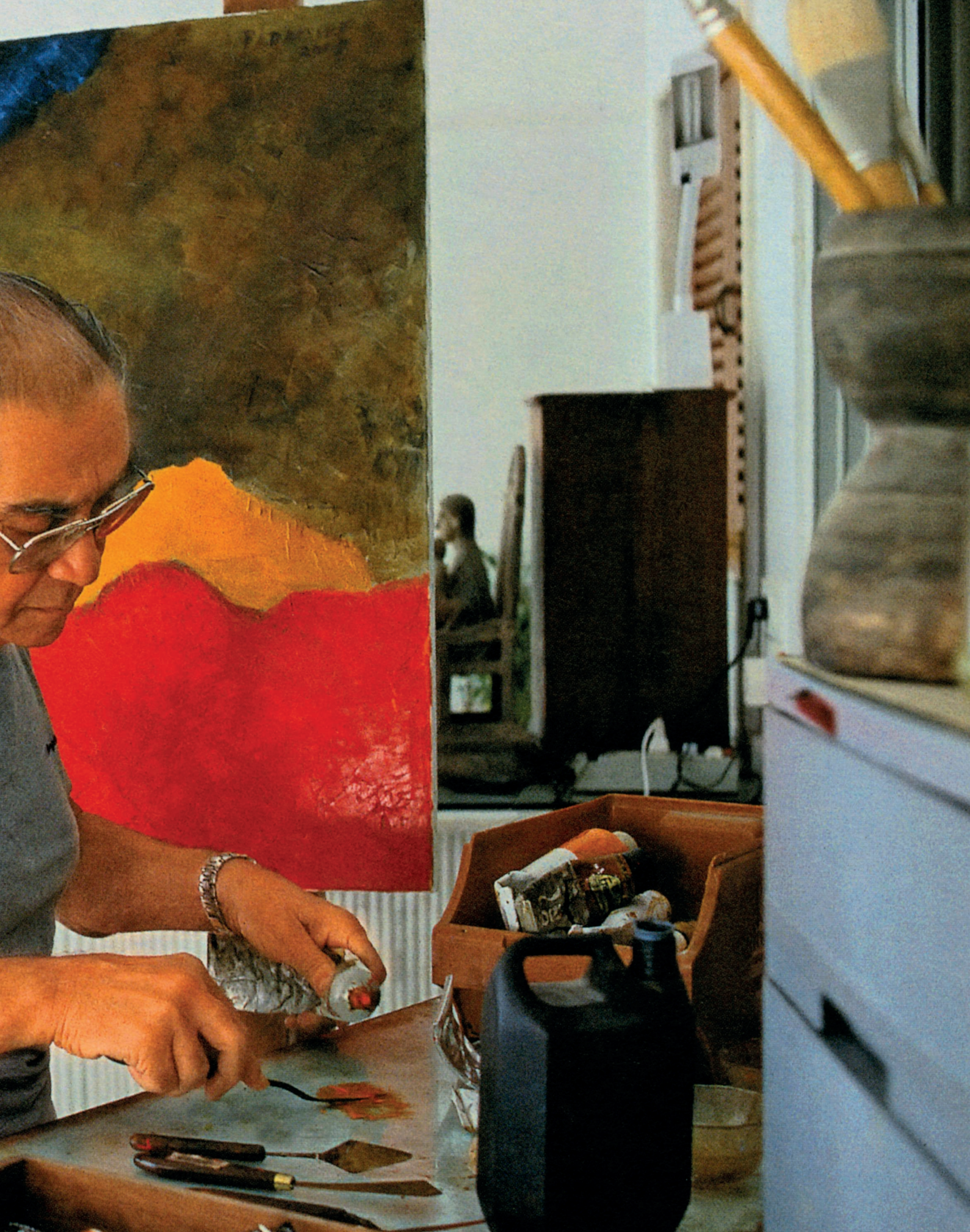
The present lot, a monumental windswept landscape from 1977, is situated precisely within the context Kapur eloquently describes. Abstracted forms in tones of brown are suggestive of both natural and manmade forms, and the jewel like blues and turquoises in the upper right draw the eye towards a suggested horizon, an illusion perhaps of sea or sky. Although the viewer's eye seeks to impose a narrative and recognizable forms with every viewing, what stays in the mind is the joyful sense of freedom that every inch of this exquisite canvas expresses.







Akbar Padamsee in his studio, Mumbai, 2005. Image reproduced from I. Puri ed., *Faces of Indian Art*, Art Alive Gallery, New Delhi, 2007, p. 139



AKBAR PADAMSEE: MIRROR IMAGE

Pushing the boundaries of his protracted engagement with the genre of landscape, in the mid-1990s Akbar Padamsee began painting a series of large format diptychs he termed *Mirror Images*. Like his earlier *Metascapes*, these paintings depicted mythic or archetypal landscapes without any explicit chronology or geography, expressed visually by a stringent ordering of natural elements such as the earth, sky, water, sun and moon within the frame. Seemingly infinite and eternal, these monumental paintings represent the apogee of the artist's enduring studies of perception, color theory, philosophy and states of existence.

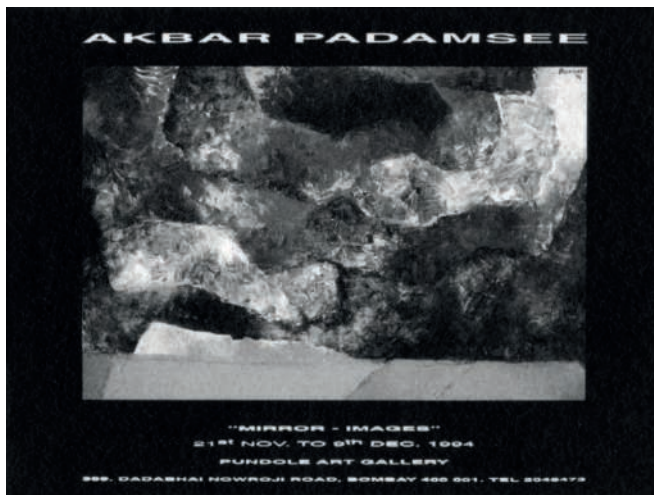
"These works bring together the artist's philosophical interests with his formal interests in colour. Said Padamsee: 'When I make mirror images, they remain two, but a fusion compounds them into one, as the starting point of visual experience.' Dualities seem to define the career of Akbar Padamsee; an Indian who uses European forms, a colourist who paints monochrome works, who uses oil as much as he relies on ink and deploys both line and stain, a figurative painter who paints sublime landscapes, and an artist who is intuitive as he is intellectual" (A. Jhaveri, *A Guide to 101 Modern and Contemporary Indian Artists*, Mumbai, 2005, pp. 60-61).

The idea of the *Mirror Image* came to Padamsee while he was working on a series of etchings. Realizing that the image he etched on the plate was different from the final print, a mirror image representing a slightly different and unfamiliar reality, he decided to explore the possibilities of this schism as a device in his painting. He recalls, "I was surprised to note that the print made from the plate I had etched did not resemble the original. The gestalt had changed. I started using a mirror when working on the plate to figure out what the print would look like. Looking at my face in this mirror, I realized that what I saw was a mirror-image, as unfamiliar as the print from the etched plate" (Artist statement, M. Pestonji, *Akbar Padamsee: Mirror-Images*, Mumbai, 1994, unpaginated).

In this series, in addition to color and texture, Padamsee added scale and the physical format of the painting to the arsenal of tools he employed to challenge the limitations and versatility of the landscape genre. Each of the *Mirror Images* was created as a diptych, a format that inherently relies on two parts to form a complete image. In Padamsee's diptychs, however, rather than completing each other, the images on one panel reversed, recalled or reflected those on the other. Simultaneously analogous and different, these paired images allowed the artist to investigate concepts of perception, duality and iteration across the picture plane.

Drawing equally on science and philosophy, contemporary theories of cognition and ancient doctrines of consciousness, Padamsee distills the erudition he gained over several decades of study in his *Mirror Images* with each carefully considered stroke of his palette knife. Meticulously constructed, these paintings are "brilliantly choreographed planes of light and dark made in thick impasto which evoke mountains, fields, 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).

In each panel of this painting echoed or repeated forms come together in a dual representation of what seem to be parallel realities. Although its scale is monumental, for every individual focus, every path that leads the eye, there is a visual counterpoint to be discovered. As the artist noted, "Space-cognition and time-cognition depend on a compound duality, inside-outside, expansion-contraction, exhalation-inhalation, the round and the square. We inhale, the trees exhale, we exhale, the trees inhale, a mirrored symbiosis. Expression must contain its dialectical opposite, the conscious and the unconscious on the same psychic plane. I have two eyes, two retinas, but the mind compounds the two images into one as the starting point of visual experience [...] Colours expand and contract, colours reach out of their skin to invade each other's territories, the blue goes in search of its complementary counterpart yellow or orange. The further away from each other I place them the greater the space and the voyage" (Artist statement, M. Pestonji, *Ibid.*, 1994, unpaginated).



Poster for *Mirror Images*, Pundole Art Gallery, Mumbai, 1994. Image reproduced from B. Padamsee and A. Garimella eds., *Akbar Padamsee, Work in Language*, Mumbai, 2010, p. 357



Invitation for *Mirror Images*, Pundole Art Gallery, Mumbai, 1994. Image reproduced from B. Padamsee and A. Garimella eds., *Akbar Padamsee, Work in Language*, Mumbai, 2010, p. 357



Portrait of the artist, 1964. Photograph by Thérèse de Praf. Image reproduced from B. Padamsee and A. Garimella eds., *Akbar Padamsee, Work in Language*, Mumbai, 2010, p. 38



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

633

AKBAR PADAMSEE (1928-2020)

Untitled (Mirror Image)

signed and dated 'PADAMSEE 2005' (lower right)

oil on canvas; diptych

48 x 96 in. (121.9 x 243.8 cm.)

Painted in 2005

\$600,000-800,000

PROVENANCE:

Sotheby's New York, 22 March 2007, lot 118

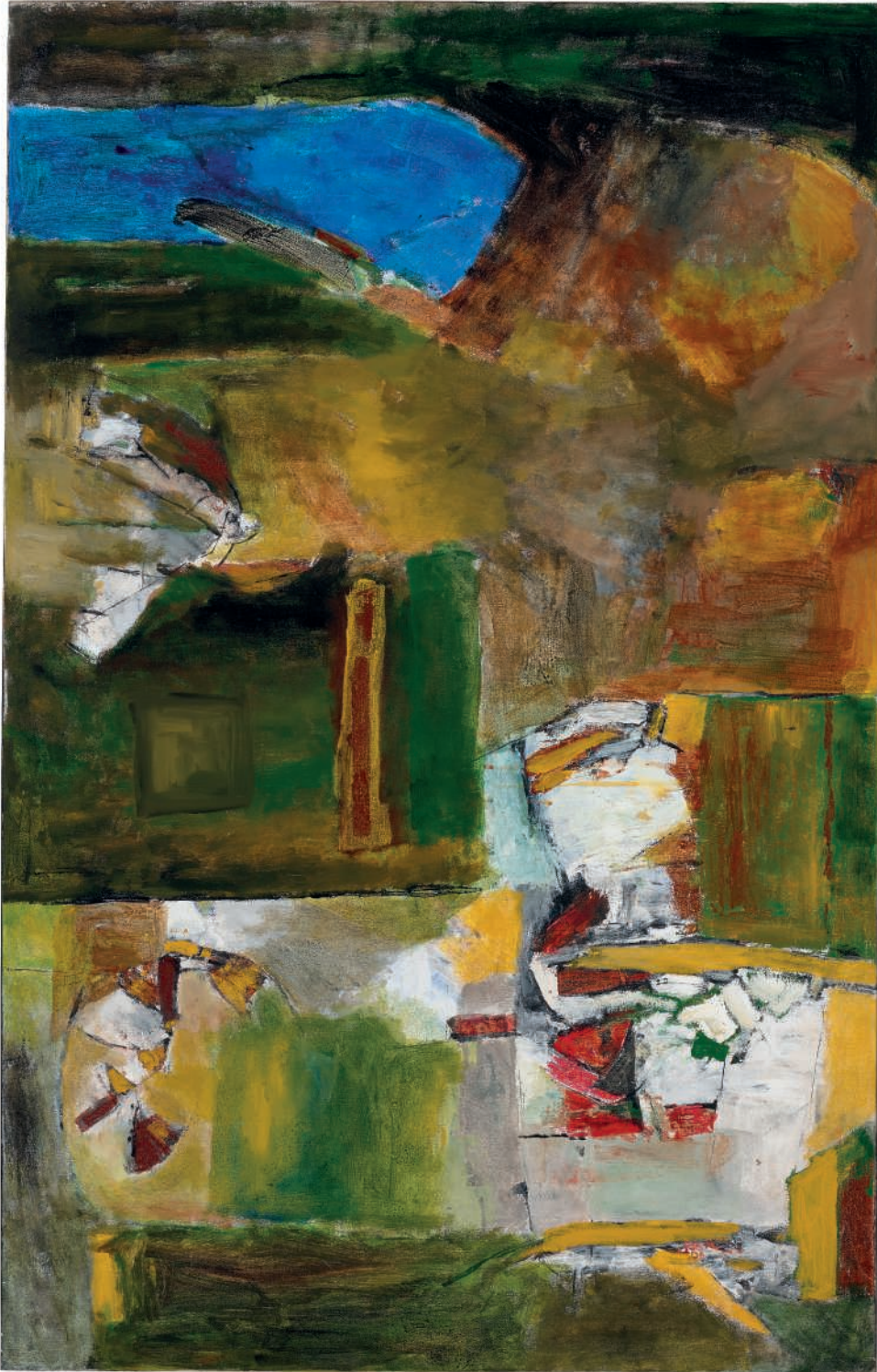
Acquired from the above

*The eye
lateral
is pulled*



As the eye apprehends one panel and, before it can settle down and rest, is immediately grabbed and pulled away by the suddenly inverted presentation on the adjacent panel. But once again before vision can anchor itself onto this surface it is pulled back into the panel from where it had leapt a moment ago. This back-and-forth movement of the line of vision weaves into existence a shimmering convexity of visual space that encases the vista of the painting.

- B. PARTHAN, 2010



PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION

634

RAM KUMAR (1924-2018)

Untitled

inscribed, signed and dated '49 x 31

Ram Kumar 04' (on the reverse)

oil on canvas

48½ x 31 in. (123.2 x 78.7 cm.)

Painted in 2004

\$60,000-80,000

PROVENANCE:

Acquired directly from the artist,
New Delhi

SAYED HAIDER RAZA: PAYSAGE

Painted in 1964, this vibrant landscape represents a stark shift from Sayed Haider Raza's pastoral paintings of the French countryside and its small towns that drew inspiration from the formal constructions of Cézanne and the palette of Van Gogh. Moving away from direct representation and ordered construction, here the artist adopts a highly emotive palette and thick, expressive brushwork to communicate the recollections of his childhood in central India. Likely based on his experiences of the land and forests that surrounded the village in Madhya Pradesh where he was raised, this painting represents the artist's return to the vast traditions of South Asian visual culture. In this vivid, vertically-formatted landscape, Raza draws from Pahari, Jain and Rajput miniature paintings, particularly in its dynamic palette of primary colors and the hint of an orange border at the lower left, conveying his strong memories of the bright, sunlit days of his youth, spent deep in the forests where his father worked as a ranger.

While marking this deep connection to the land of his birth, Raza was also keenly aware of developments in Western art. The artist had recently spent a summer teaching in California, and also traced an intellectual lineage to path-breaking French abstractionists like Nicolas de Staël, whose works he first encountered in a Paris exhibition in the late 1950s. Raza noted that de Staël's work was "very abstract, very sensual, very non-realistic [...] There was a whole lot of expression to be surveyed but what was important was that

ultimately you came back to yourself. You didn't have to paint like Cézanne, nor Nicolas de Staël" (Artist statement, A. Vajpeyi, *Raza, A Life in Art*, New Delhi, 2007, p. 70).

True to himself, his memories and his observations, Raza embarked on a path of self-exploration through art in the early 1960s, taking up the abstraction of Modernism, while eschewing the specific styles of Post-Impressionist schools of art. In *Paysage*, Raza expresses the ambiance of a place and the emotions it evoked in him rather than its tangible or physical components. The forms are spontaneous and rough-hewn, showcasing the artist's devotion to the communication of mood through color that parallels the work of the Abstract Expressionist and Color Field schools of painters, yet frees itself from their dependence on pure chromaticism through its organic brushstrokes that build on each other, sculptural application of impasto and strong emotive quality.

A unique window into Raza's transforming mind, this painting represents an important moment in the ongoing formal innovation that was a hallmark of his long career. With a renewed interest in his Indian heritage as well as the potential for introspection through passionate, painterly abstraction, Raza examines intangible memories and feelings through the textured essence of color in this landscape.



Sayed Haider Raza in his studio, Paris, circa 1960s. Image courtesy the Raza Foundation . Artwork © 2021 Artists Rights Society (ARS), New York / DACS, London



BOLD '64

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

635

SAYED HAIDER RAZA (1922-2016)

Paysage

signed and dated 'RAZA '64' (lower right); further signed
inscribed and titled 'RAZA / P_548' 64' / 150 x 50 / "Paysage"
(on the reverse)

oil on canvas

59 x 19½ in. (149.9 x 49.5 cm.)

Painted in 1964

\$150,000-200,000

PROVENANCE:

Private Midwestern Collection, United States
Sotheby's New York, 19 September 2007, lot 22
Acquired from the above

LITERATURE:

A. Vajpeyi ed., *Understanding Raza: Many Ways of Looking at a
Master*, New Delhi, 2013, p. 293 (illustrated)
A. Macklin, *S.H. Raza: Catalogue Raisonné*, New Delhi, 2016,
p. 114 (illustrated)



PROPERTY OF A LADY, CALIFORNIA

636

SAYED HAIDER RAZA (1922-2016)

Untitled (Village au Ciel Orange)

signed 'RAZA' (lower right)

oil on canvas

25.5 x 19.75 in. (64.8 x 50.2 cm.)

Painted *circa* 1956

\$100,000-150,000

PROVENANCE:

Ader, Paris, 29 May 2013, lot 97

Private Collection

Matsart Art Gallery, Tel Aviv

Private Collection, Hong Kong

Phillips, London, 28 June 2019, lot 150

Acquired from the above by the present owner

Sayed Haider Raza's landscapes of the mid to late 1950s were largely inspired by the rolling vistas and villages of rural France, which he encountered for the first time on his travels around the country. This painting was created in the mid-1950s, a few years after Raza's arrival in France, and represents a critical period in the artist's career when his treatment of landscape was evolving. In works from this period, the texture of Raza's brushstrokes thickened as he moved from using gouache and watercolor to oil, and his confident strokes seemed to carve the painted surface with their strength. The European landscapes Raza discovered during his travels in France, Spain and Italy at the time fuelled his experimentation in the genre.

In the present lot, we see Raza embarking on a path of self-exploration through his art, combining the abstraction of modernism, the painterly techniques of Expressionism and the philosophy of color of Post-Impressionist schools of art. While the subject matter and elements of the landscape are still discernible, color and painterly application become the key elements of the composition. Raza relies on a bold, non-naturalistic palette and heavy texture as stylistic devices to communicate his emotional rather than his visual experience of the scene. In this sense, *Untitled (Village au Ciel Orange)* precedes the tumbling French landscapes he would paint for the rest of the decade, as well as the abstract compositions inspired by nature that would soon follow. Emblematic of the intuitive expressivity of France's post-war art yet defying regional or stylistic designation, this painting stands testament to the unconventional vision of one of India's most revered modern masters.







PROPERTY FROM A PRIVATE FAMILY COLLECTION, UNITED KINGDOM

637

SADANAND BAKRE (1920-2007)

Untitled (Cityscape)

signed 'BAKRE', and signed and dated in Hindi (lower right); further signed and dated in Hindi and signed and inscribed 'S.K. BAKRE' / 19 ST. HELEN'S GARDENS / LONDON W.10' (on the reverse)

oil on board

18½ x 48 in. (46 x 121.9 cm.)

Painted in 1963

\$25,000-35,000

PROVENANCE:

Acquired from Nicholas Treadwell Gallery, circa early 1960s
Thence by descent

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

638

SAYED HAIDER RAZA (1922-2016)

Untitled (Houses)

signed and dated 'RAZA '53' (lower left)

charcoal on paper

19½ x 25 in (49.5 x 63.5 cm.)

Executed in 1953

\$20,000-30,000

PROVENANCE:

Sotheby's New York, 24 September 2004, lot 146

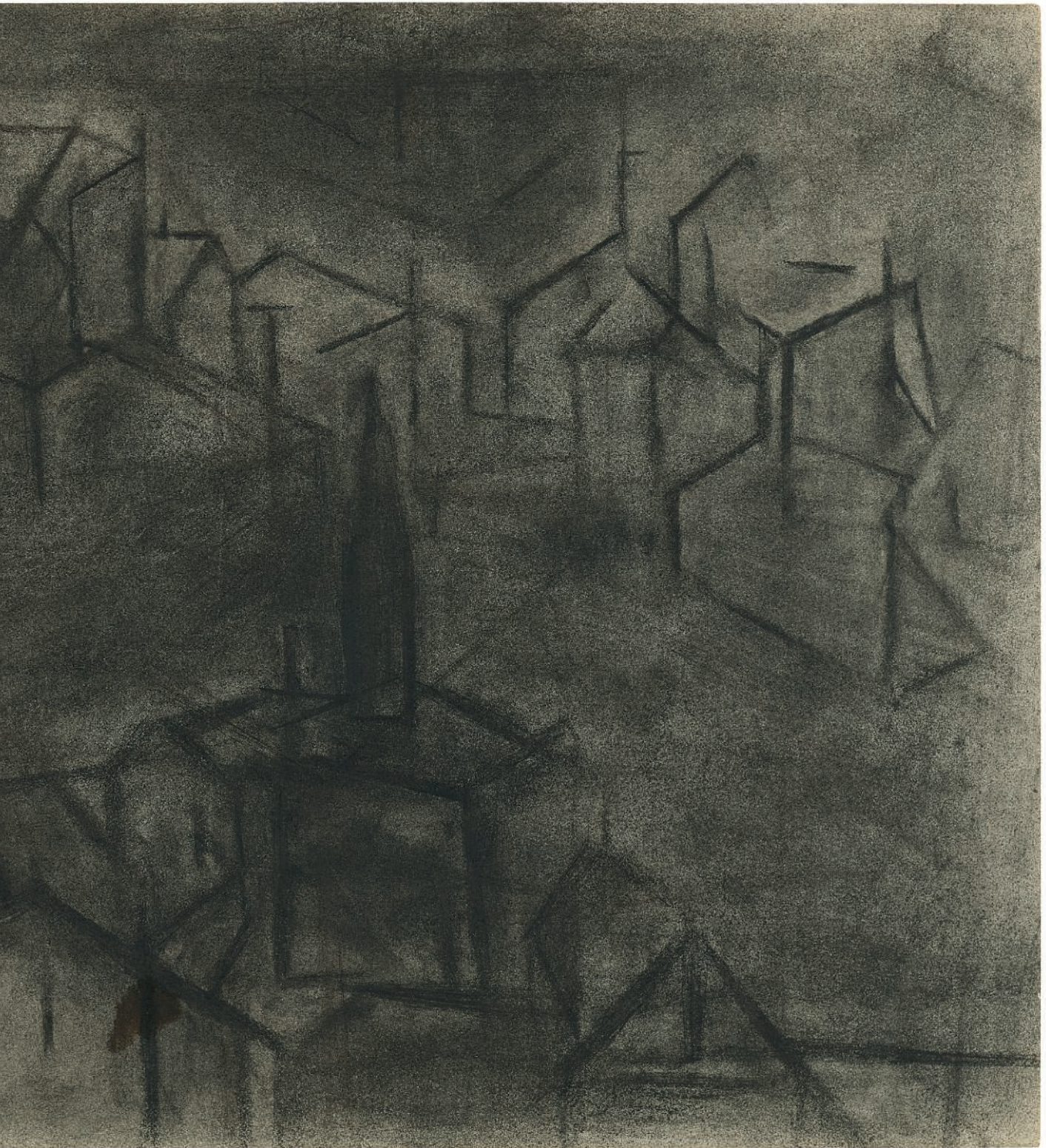
Acquired from the above

After his initial artistic training and becoming a founding member of the revolutionary Bombay Progressive Artists' Group in 1947, Sayed Haider Raza left India for France, arriving in Paris in October 1950 to attend the École Nationale Supérieure des Beaux-Arts.

Finally seeing the paintings of artists like Matisse, Cézanne and Gauguin in person, Raza's work underwent a dramatic transformation in Paris. In the early 1950s, he produced a series of experimental works on paper reflecting the city from the vantage point of his first studio, a modest space in the garret of an old house on Rue de Fosseés St. Jacques. In this monochromatic charcoal sketch from 1953, the artist confidently portrays two strings of flattened cubistic houses using the simplest of lines to suggest their walls and roofs. Surrounded by these nondescript structures, a larger and more prominent church is easily distinguished by its spire and the crucifix that stands beside it.

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







Portrait of the artist, *circa* 1968-69. Photo by Jyoti Bhatt



BHUPEN KHAKHAR: TREE IN A WALLED GARDEN

Bhupen Khakhar, a chartered accountant by trade, moved from Bombay to Baroda in 1962 in search of the community and environment he craved to encourage and sustain his creative process. The artist's early years in Baroda proved critical in the development of his oeuvre, allowing him the freedom, for the first time, to experiment and express himself and become the world renowned artist he is recognized as today.

By the time Khakhar arrived, Baroda was renowned for its dedication to the arts and modernism. Besides the University, the city was home to the Baroda Group, a pioneering collective formed in 1956 by select artists from the Faculty of Fine Arts including N.S. Bendre, K.G. Subramanyan, G.R Santosh and Jyoti Bhatt. Although the group disbanded the year of Khakhar's arrival, Baroda had become a melting pot and center for artistic exchange out of which emerged a new generation of the Indian Avant-Garde.

The first works Khakhar produced during this exciting period of experimentation were mixed media collages. In these works, his bold, kitschy Pop aesthetic and bright palette referenced traditional miniature paintings and images from India's bazaars, creating pastiche depictions of religious iconography in a street-culture style. These almost sculptural pieces bear very little resemblance to his now more recognizable works of the late 1960s and early 1970s, so much so that one could be forgiven for finding it hard to imagine how such an evolution occurred. It is actually the subsequent, all too brief stage in Khakhar's artistic development that captures the seismic shift that would set the artist upon a new trajectory. *Untitled (Tree in a Walled Garden)*, painted circa 1967, embodies this momentous shift and is an exciting new discovery in the quest to understand the evolution of Khakhar's now iconic visual idiom. Geeta Kapur, one of the first critics to discuss this moment in the artist's career, noted, "In 1967, after two years of slapdash flamboyance, Bhupen started painting his pictures with all the meticulousness he was capable of. The inspiration for these paintings came from the maps designed for pilgrims going to holy cities" (G. Kapur, *Contemporary Indian Artists*, New Delhi, 1978, p. 160).



The artist with Gulammohammed Sheikh, Krishna Chhatpar and Nagji Patel, Shiv Mahal, Baroda, circa 1968-69. Photo by Martin Hewitt. Image reproduced from C. Sambrani ed., *At Home in the World, The Art and Life of Gulammohammed Sheikh*, New Delhi, 2019, p. 118



The artist at his joint exhibition with Helen Marshall and Phillip Martin at Jehangir Art Gallery, Bombay, 1968. Image courtesy Martin Hewitt



1967 was the year that Khakhar moved in with his friend and fellow artist Gulammohammed Sheikh, who had just returned to Baroda from a brief stay in England. Along with the artists Nagji Patel and Krishna Chhatpar, they moved in to one of the outhouses of Shivmahal Palace, owned by a branch of the Baroda royal family whose accounts Khakhar looked after. Sheikh was at this time greatly interested in Rajasthani miniature painting and brought Khakhar and Chhatpar with him on a trip to Bundi-Kota via Udaipur and Nathdwara to see these works and other forms of Indian folk art in person. This trip had a very significant impact on both artists. Sheikh recounted that they "devoured the visual feast of frescoes and miniatures there" (Artist statement, G. Kapur, *Ibid.*, 1978, p.164). Another trip to Chandigarh followed soon after, where Sheikh and Khakhar saw Le Corbusier's work as well as Chandigarh Museum's large collection of miniature paintings. Upon their return to Baroda, Khakhar's works shed all the clutter and sculptural elements of his Pop collages, in favor of stunning and exquisitely executed flat surfaces that were neo-miniaturist in style. However, Khakhar drew inspiration for these paintings not from the 'high art' of Court Painting but the living art of India's traditional craftsmen. In a sense, therefore, this shift was in keeping with the local vernacular and street aesthetic he used in his earlier Pop works, and also in his later series of portraits of tradesmen. The desire to elevate the mundane, the disenfranchised and the everyday would remain a cornerstone of Khakhar's work throughout his illustrious career.



Gulammohammed Sheikh, *In the Courtyard*, 1970. Image reproduced from C. Sambrani ed., *At Home in the World, The Art and Life of Gulammohammed Sheikh*, New Delhi, 2019, p. 42

Untitled (Tree in a Walled Garden) is an exemplar of this small series of works executed in 1967-68. Khakhar combines visual cues from classical landscapes, architectural drawings and temple maps made for pilgrims to create multifaceted elegant paintings that combine multiple viewpoints and perspectives within a single flattened, exquisitely executed frame. In the present lot, Khakhar uses the motif of the fortress-palace rendered in gold to frame a rich blue sky above a lush green grove out of which springs a single tree in full bloom, anchoring the entire composition. His palette of blue, red, green and gold borrows from Rajput miniature paintings and classical Indian art. However, Khakhar's use of multiple perspectives and non-naturalistic scale creates an image that is completely contemporary. The artist's trademark humor and inclination for pastiche is also evident in the slight visual imperfections he employs in presenting the arches slightly off kilter, juxtaposing the ideal and the real with great virtuosity.

Kapur discusses the technical brilliance of Khakhar's neo-miniature work, writing that, "In the act of displacement he can wedge the facts, figures and metaphors, and introduce insets and outlets to accommodate, simultaneously and in a closely constructed composition, reality and fantasy of the most far-fetched kind. It also allows him brilliant decorative possibilities; but the decorative details do not obtrude upon the central motif of the picture precisely because the spatial handling of the picture space is suitably schematized for the purpose of accommodating a variety of elements, giving each element a place of its own, often literally by enclosing it in a palace pavilion or a grove of trees" (G. Kapur, *Ibid.*, p. 162). This mastery of space and detail may also be related to Khakhar's reverence at the time for the work of Henri Rousseau, the French tax collector whose post-impressionist paintings Khakhar found accessible and relatable.



Henri 'Le Douanier' Rousseau, *View of the Fortifications*, 1896

Khakhar's use of multiple perspectives would become a signature device in the unique narrative style of his figurative works. Even though the present example intentionally excludes the human figure, it manages to imbue a sense of narrative and playfulness in the picture, providing a blueprint to Khakhar's artistic evolution over the coming years. Smooth pools of color in decluttered spaces and the use of architecture and vegetation as framing devices allow for a narrative to infold at the center of the painting. This is the only example from this series of works by the artist to come to market, and shows Khakhar's schema for delineating pictorial space and the beginnings of what would become his distinctive voice. However, it also represents a unique moment in the artist's trajectory: not merely a formative step, but a stunning example of how a painter with no formal training was able to create an exquisite, jewel-like picture that maintains the sardonic playfulness so central to his oeuvre.

Untitled (Tree in a Walled Garden) was acquired in Delhi in 1968 by the late Catherine and John Freeman during Mr. Freeman's posting as the British High Commissioner to India. John Freeman was a well-known figure in the United Kingdom, not only as a politician and diplomat, but also as a television broadcaster who presented *Face to Face* and *Panorama*. Freeman's then wife Catherine also worked as a producer in broadcasting for the BBC, where they met. Seen as a rising star in politics, Mr. Freeman was posted to India as High Commissioner by Prime Minister Harold Wilson, and John and Catherine set sail for Delhi in 1965. Catherine ensured the couple became renowned as fantastic hosts. Their distinguished guests included a variety of celebrated figures such as Marlon Brando and Lord Mountbatten, prompting Baron Bradwell, the former British journalist and Member of Parliament to fondly refer to their residence as 'Camelot in Delhi'. During their time in Delhi the Freemans became active patrons of the arts, visiting exhibitions and galleries and acquiring several paintings, from classical to contemporary. The jewel in the collection was this exceptional picture by Bhupen Khakhar. Following the conclusion of a highly successful posting in India, Mr Freeman was appointed British Ambassador to the United States. Mr and Mrs Freeman brought *Untitled (Tree in a Walled Garden)* with them to Washington, where it was displayed at the British Embassy. The painting then travelled back to the United Kingdom, where it remained in pride of place in Catherine Freeman's private collection until her recent death.



The artist painting at Shiv Mahal, Baroda, 1968. Image courtesy Martin Hewitt

PROPERTY FROM THE ESTATE OF CATHERINE FREEMAN

639

BHUPEN KHAKHAR (1934-2004)

Untitled (Tree in a Walled Garden)

inscribed 'BHUPEN / KHAKHAR' (on the reverse)

oil and gold paint on board

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

Painted *circa* 1967

\$350,000-500,000

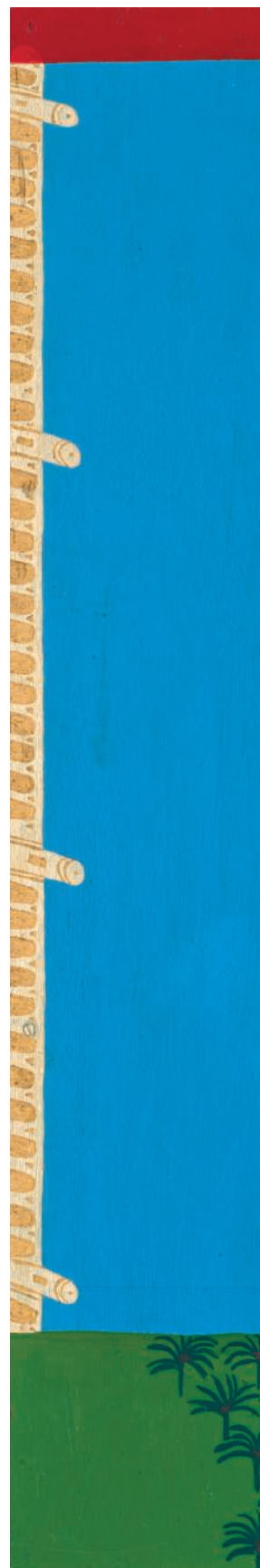
PROVENANCE:

Acquired in Delhi, 1968, by Catherine and John Freeman, during Mr Freeman's posting as the British High Commissioner to India, 1965-68

Thence by descent



Bhupen Khakhar, *Untitled (Landscape with Cannon)*, 1969. Christie's New York, 23 March 2011, lot 532





NASREEN MOHAMEDI

Nasreen Mohamedi stands out as an iconoclast in the global landscape of modern art. At a time when many of her contemporaries were engaged in the figurative tradition, the non-objective minimalist idiom of her watercolors, paintings, drawings and photographs was a revelation. With a mathematician's precision and an architect's sensibility, Mohamedi developed a highly personalized vocabulary to record her perceptions of the world.

Over the course of her career, Mohamedi maintained a personal photography practice. Her photographs reflect her interest in modern technology, industrial production, architectural space, and her love for austere land and seascapes. They anticipate, in an almost neopictorialist way, how many contemporary artists approach photography today. Philippe Vergne describes this aspect of her work noting, "They hover between figuration and abstraction, and in many ways remind me of Ellsworth Kelly's photography. But they came from a totally different cultural perspective and a part of the world whose modernist history I didn't know [...] I also loved that her images are humble, not bombastic or big. It was something that really stayed with me - that a humble work can also seem monumental" (P. Vergne, 'Phillippe Vergne on Nasreen Mohamedi', *Art in America*, August 2015, p. 33).

For Mohamedi, the 1960s were rich with photographic experimentation and exploration. In her diaries from the period she wrote detailed notes on the science of photography with hand-drawn diagrams, a list of photography dos and don'ts, and explanations on the workings of lenses, apertures, and depth of field. She also participated in the 'Vision Exchange Workshop' organized by the artist Akbar Padamsee in Bombay, where she learnt to navigate a darkroom and manipulate framing and lighting to tease out the nuances of each image. "Nasreen used cutouts from colored gelatin sheets, threads, small pen holders, and containers on photosensitive sheets or combined with an old negative to arrive at poetic images. Photography enhanced Nasreen's understanding of perspective, of natural and artificial life, and of shadows in her explorations of nature and built environments" (R. Karode, *Nasreen Mohamedi: Waiting is a Part of Intense Living*, Madrid, 2016, p. 36).

After the Workshop, Mohamedi accompanied the artist M.F. Husain to the towns of Bundi, Chittorgarh and Jaisalmer in Rajasthan as the still photographer on his film, *Through the Eyes of a Painter* (1967), a sequence of poetic impressions of the desert. The images she captured on this trip foreshadowed some of the fundamental characteristics of her later practice. Rather than serving a documentary purpose, her work examined the natural and the man-made, committed to the liberating power of structure and geometry. "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, as controlled as the gaze of the artists, they reach outside the self, to perceive and connect" (D. Talwar *Nasreen Mohamedi, Becoming One*, Talwar Gallery website, September 2013, accessed July 2021).

Apart from her project with Husain, photography for Mohamedi was largely a private pursuit and her work in this genre was not exhibited during her lifetime. As such, these images may be read as a visual diary or "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*, New York, 2005, p. 22).

With its limited array of lines and marks, this important triptych from the 1970s testifies to the restraint with which Mohamedi approached her creative process. While some forms and texture can be distinguished in the three closely related compositions that comprise this work, others are only suggested in the shadows. The images may seem iterative, but in fact present subtle variations that intrigue the viewer with the seeming progression between frames. Using everyday objects, including what appears to be a sewing needle, the artist choreographs line and movement by meticulously calibrating the exposure and opacity of each image. Together, the three images create a visual gradient that emphasizes Mohamedi's understanding of the versatility of the medium and her proficiency in the darkroom.

This triptych also underscores key philosophical principles around which Mohamedi structured her life and creative practice: the ephemerality of order, both natural and man-made, and the energy that diminishes as it upholds the structure of the corporeal realm. This work, like her others, holds within its fibers and pigments the artist's devout quest for an advanced understanding of the world and the lifelong pursuit of its representation - it holds the essence of Nasreen Mohamedi.

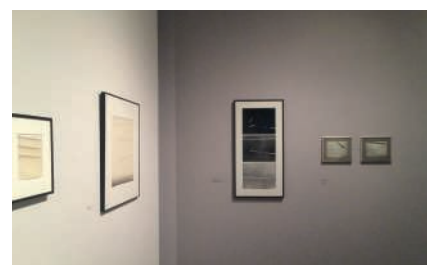
Decades after her untimely death at the age of 53, Mohamedi's legacy continues to grow and her work has been the subject of many major international exhibitions. In 2013, the Kiran Nadar Museum of Art, New Delhi, organized the vast retrospective *Nasreen Mohamedi: Waiting is a Part of Intense Living*. This show then traveled to the Museo Nacional Centro de Arte Reina Sofia, Madrid, before opening at New York's Metropolitan Museum of Art as one of the inaugural shows at its outpost, the Met Breuer, in 2016. In 2020, Talwar Gallery in New York exhibited group of works by the artist including photographs, paintings and drawings. Reviewing the exhibition, Roberta Smith noted that "The significance of Mohamedi's photographs [...] cannot be overestimated [...] Effortlessly combining abstraction and representation, expressivity and precision, mystery and fact, these images are as important as anything she did" (R. Smith, 'Three Art Gallery Shows to See Right Now', *New York Times* website, 30 July 2020, accessed July 2021).



Installation view the Drawing Center, New York, 2005. Photo D. Talwar. Image courtesy Talwar Gallery, New York | New Delhi



Installation view Queensland Art Gallery, Brisbane, 2006. Photo Natasha Harth. Image courtesy Talwar Gallery, New York | New Delhi



Installation view the Metropolitan Museum of Art, New York, 2016. Photo D. Talwar. Image courtesy Talwar Gallery, New York | New Delhi



Nasreen Mohamedi in Istanbul, 1968. Image courtesy family archive

There is always chaos and confusion, but it is the mind and the will that bring order.

- NASREEN MOHAMEDI

PROPERTY OF A LADY

640

NASREEN MOHAMEDI (1937-1990)

Untitled

gelatin silver prints on paper; triptych

16¾ x 22¼ in. (42.5 x 56.5 cm.); 16¾ x 21⅞ in. (42.5 x 55.6 cm.); 16½ x 22 in. (41.9 x 55.9 cm.)

Executed *circa* 1970s; printed *circa* 1990s; number two from an edition of ten; three prints on paper (3)

\$70,000-90,000

PROVENANCE:

The family of the artist, Mumbai

Acquired from the above by the present owner, *circa* late 1990s

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)

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)

London, Stuart Shave/Modern Art, *Nasreen Mohamedi*, 13 October - 13 November, 2010 (another edition)

New Delhi, Kiran Nadar Museum of Art, *Nasreen Mohamedi, A Retrospective*, 31 January - 30 November, 2013 (another edition)

New York, Talwar Gallery, *Nasreen Mohamedi, Becoming One*, 13 September 2013 - 25 January 2014 (another edition)

London, Drawing Room, *Abstract Drawing*, 20 February - 19 April, 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)

New York, Metropolitan Museum of Art, *Nasreen Mohamedi*, 18 March - 5 June, 2016 (another edition)

New York, Institute of Arab and Islamic Art, *Exhibition I*, 4 May - 13 August, 2017 (another edition)

LITERATURE:

Altaf, ed., *Nasreen in Retrospect*, Mumbai, 1995, p. 44 (another edition illustrated)

D. Talwar, ed., *the grid unplugged, Nasreen Mohamedi*, New Delhi, 2009, pp. 60, 81 (another edition illustrated)

'Stuart Shave Presents the First Solo Exhibition of Nasreen Mohamedi's Work in London', *ArtDaily*, 10 Oct 2010 (another edition illustrated)

Nasreen Mohamedi: Waiting is a Part of Intense Living, exhibition catalogue, Madrid, 2015, p. 229 (another edition illustrated)

J. Yau, 'India's Nasreen Mohamedi Belongs to Everyone', *Hyperallergic*, 17 November 2013 (another edition illustrated)

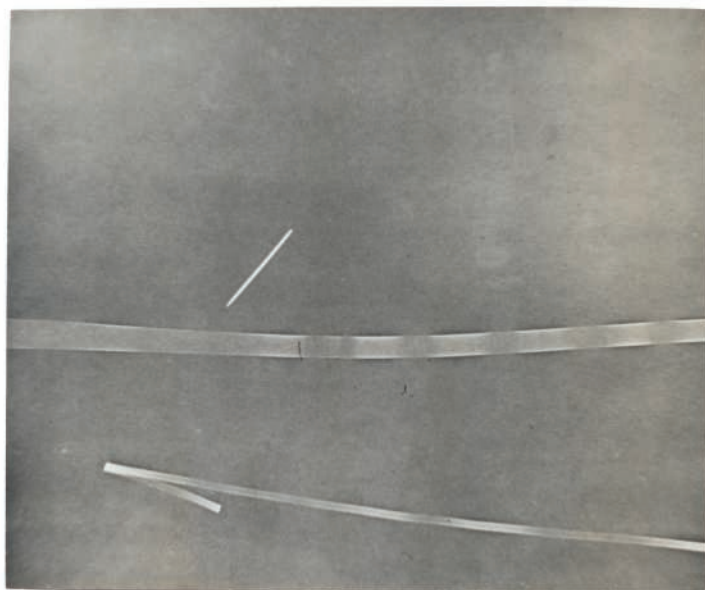
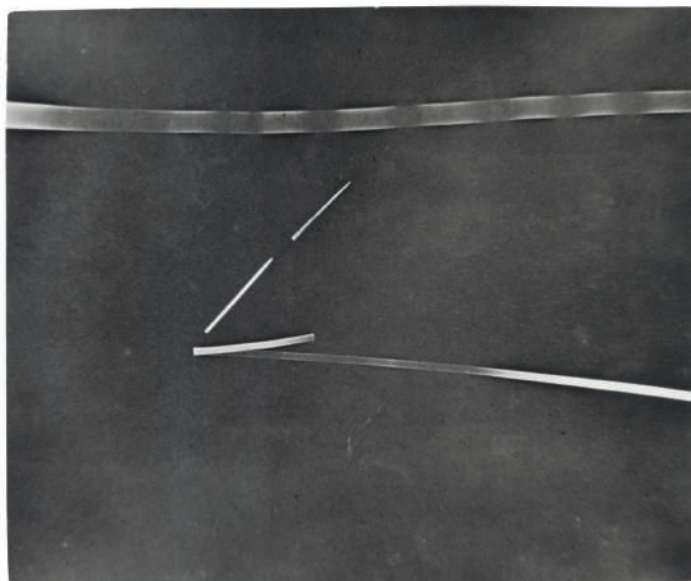
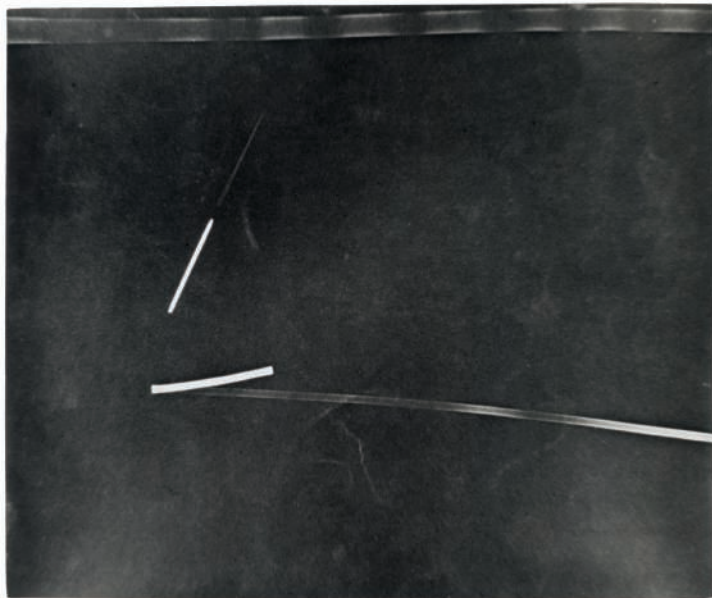
S. Indrisek, 'First Take: Histories, Disrupted at the New Met Breuer', *Blouin Art website*, 1 March 2016 (another edition illustrated)

A. Banker and J. Gora, 'The Inaugural Exhibitions at the Met Breuer', *NY Arts website*, March 2016 (another edition illustrated)

N. Princenthal, 'Geometry of the Beach', *Art in America*, June-July 2016, p. 110 (another edition illustrated)

B. Kumar, 'Of Calligraphic Lines and Radiant Light: Nasreen Mohamedi and Islamic Aesthetics', *The Met website*, 3 June 2016 (another edition illustrated)

B. Kumar, 'The Elegant Complexity of Nasreen Mohamedi', *Marg, A Magazine of the Arts*, Vol. 68, No. 1, Mumbai, 2016, p. 22 (another edition illustrated)



ZARINA: HOUSE WITH FOUR WALLS

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

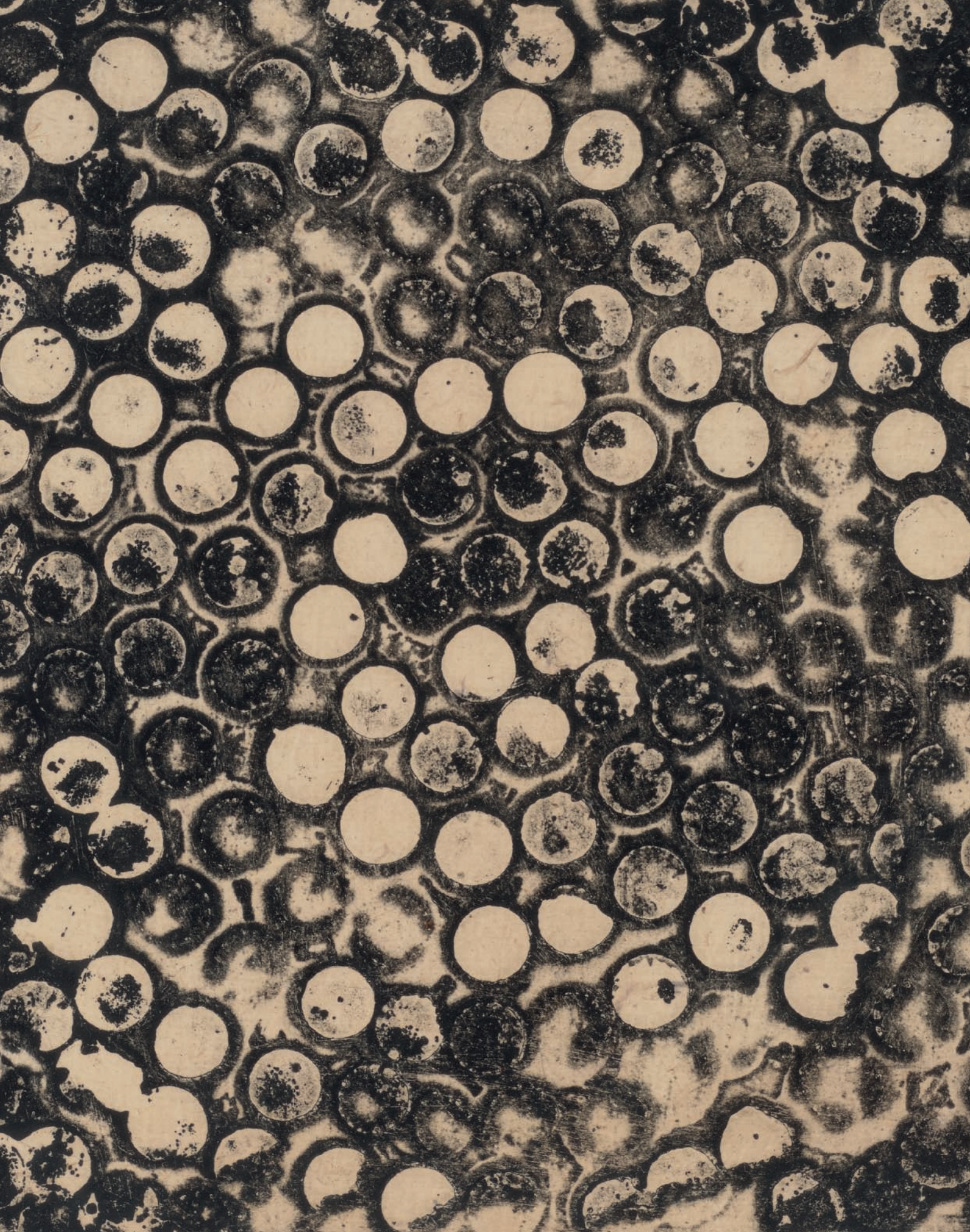
Exploring the ideas and feelings of home, belonging, displacement, memory and loss, Zarina's autobiographical prints invite the viewer to find refuge in the homes she represents, both physically and metaphysically. In *House with Four Walls*, the artist combines text and images to reflect on her childhood

home in Aligarh. Through poetic phrases and symbolic forms, she brings her memories of living there alive several decades after she moved away. Her minimalist forms include a spiral that reminds her of a snake that once slithered into the house, the horizontal lines that recall the slatted bamboo window shades that would be lowered for afternoon naps in the summers and a series of arched T-bars that are like the pillars that the children believed harbored a ghost on rainy nights.

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



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





PROPERTY OF A LADY, NEW YORK

641

ZARINA (1937-2020)

House with Four Walls

signed, dated and numbered '12/25 Zarina 91' (lower edge) each etching, letterpress and chine colle with handmade Nepalese paper on paper 8½ x 8 in. (21.6 x 20.3 cm.) each plate; 15¾ x 13¾ in. (39.1 x 35 cm.) each sheet Executed in 1991; portfolio of seven prints and one title sheet; number twelve from an edition of twenty five (8)

\$30,000-50,000

PROVENANCE:

Christie's New York, 12 September 2012, lot 409
Acquired from the above by the present owner

EXHIBITED:

New York, Bronx Museum of Arts, *House with Four Walls*, 1992 (another edition)
Mumbai, Bodhi Art, *Weaving Memory 1990-2006*, 2007 (another edition)
Los Angeles, Hammer Museum; New York, Solomon R. Guggenheim Museum,
Chicago, Art Institute of Chicago, *Zarina: Paper Like Skin*, September 2012 -
September 2013 (another edition)

See [Christies.com](https://www.christies.com) for publication history





12/25

Zinn - 91



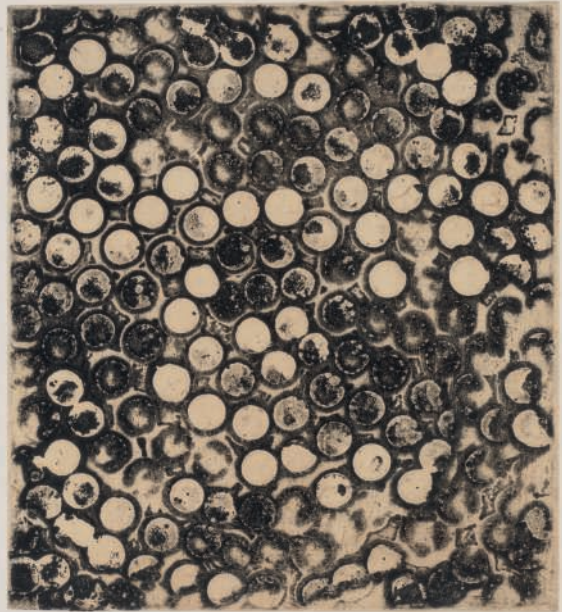
12/25

Zinn - 91



12/25

Zinn - 91



12/25

Zinn - 91



PROPERTY FROM A PRIVATE SWISS COLLECTION

642

AMBADAS KHOBRAKAGE (1922-2012)

Untitled

signed in Hindi and dated '68' (lower right); further
signed and dated 'Ambadas 1968' (on the reverse)
oil on canvas

54½ x 27 in. (138.4 x 68.6 cm.)

Painted in 1968

\$10,000-15,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

643

LAXMAN SHRESTHA (B. 1939)

Untitled

signed 'LAXMAN / SHRESTHA' (on the reverse)

oil on canvas

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

\$8,000-12,000

PROVENANCE:

Pundole Art Gallery, Mumbai

Acquired from the above

PROPERTY FROM AN IMPORTANT COLLECTION, SINGAPORE

644

GULAM RASOOL SANTOSH (1929-1997)

Camouflage

signed in Hindi and dated '61' (lower right); further signed and titled 'G R SANTOSH / 16 CAMOUFLAGE' (on the reverse)

oil on canvas

52½ x 34¼ in. (132.4 x 87 cm.)

Painted in 1961

\$20,000-30,000

PROVENANCE:

Collection of the artist

Collection of Hope N. Efron, Washington D.C.

Sloans & Kenyon, 17 November 2013, lot 1545

Property of a Pakistani collector

Sotheby's London, 7 October 2014, lot 69

Acquired from the above by the present owner

EXHIBITED:

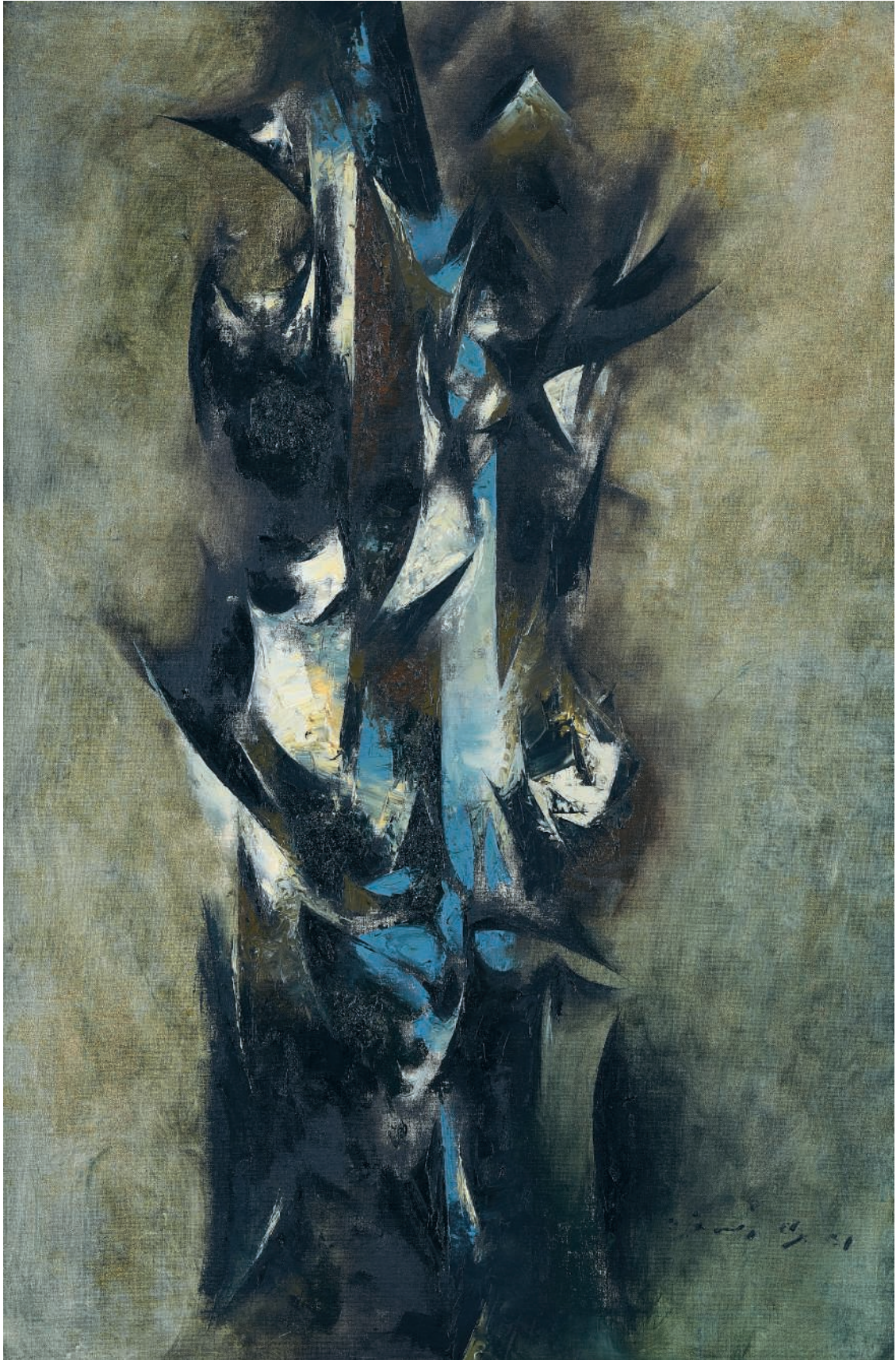
New York, Gallery Mayer and Kumar Gallery, *G. R. Santosh*,
22 January - 6 February 1962

LITERATURE:

G. R. Santosh, Gallery Mayer and Kumar Gallery, New York,
1962, front cover (illustrated)



G. R. Santosh, exhibition catalogue, New York, 1962,
front cover







646

645

HARI AMBADAS GADE (1917-2001)

Untitled

inscribed 'GADE / 49 / 32" X 23".75' (on the reverse)

oil on canvas

32 x 23¾ in. (81.3 x 60.3 cm.)

\$12,000-18,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

646

RAM KUMAR (1924-2018)

Untitled

signed and dated 'Ram Kumar 05' (on the reverse)

acrylic on paper

20 x 30 in. (50.8 x 76.2 cm.)

Executed in 2005

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist, New Delhi

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

647

RAM KUMAR (1924-2018)

Untitled

signed and inscribed 'Ram Kumar / 36 x 48' (on the reverse)

oil on board

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

Painted *circa* 1990s

\$60,000-80,000

PROVENANCE:

Acquired directly from the artist, New Delhi







PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

648

AKKITHAM NARAYANAN (B. 1939)

Several Triangles

signed and dated 'Akkitham '90' (lower right); further signed,
titled and dated 'AKKITHAM / 'SEVEREL TRIANGLES' 1990'
(on the reverse)

oil on canvas

38 $\frac{3}{8}$ x 51 $\frac{1}{4}$ in. (97.5 x 130.2 cm.)

Painted in 1990

\$4,500-6,000

PROVENANCE:

Acquired directly from the artist, Paris



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

649

AKKITHAM NARAYANAN (B. 1939)

Green and Red

signed and dated 'A Narayanan '10' (lower right); further signed, titled and dated 'AKKITHAM / "GREEN & RED" / '2010' (on the reverse)

oil on canvas

59¼ x 77 in. (150,5 x 195,6 cm.)

Painted in 2010

\$6,000-8,000

PROVENANCE:

Acquired directly from the artist, Paris



PROPERTY FROM A PRIVATE COLLECTION

650

SATISH GUJRAL (1925-2020)

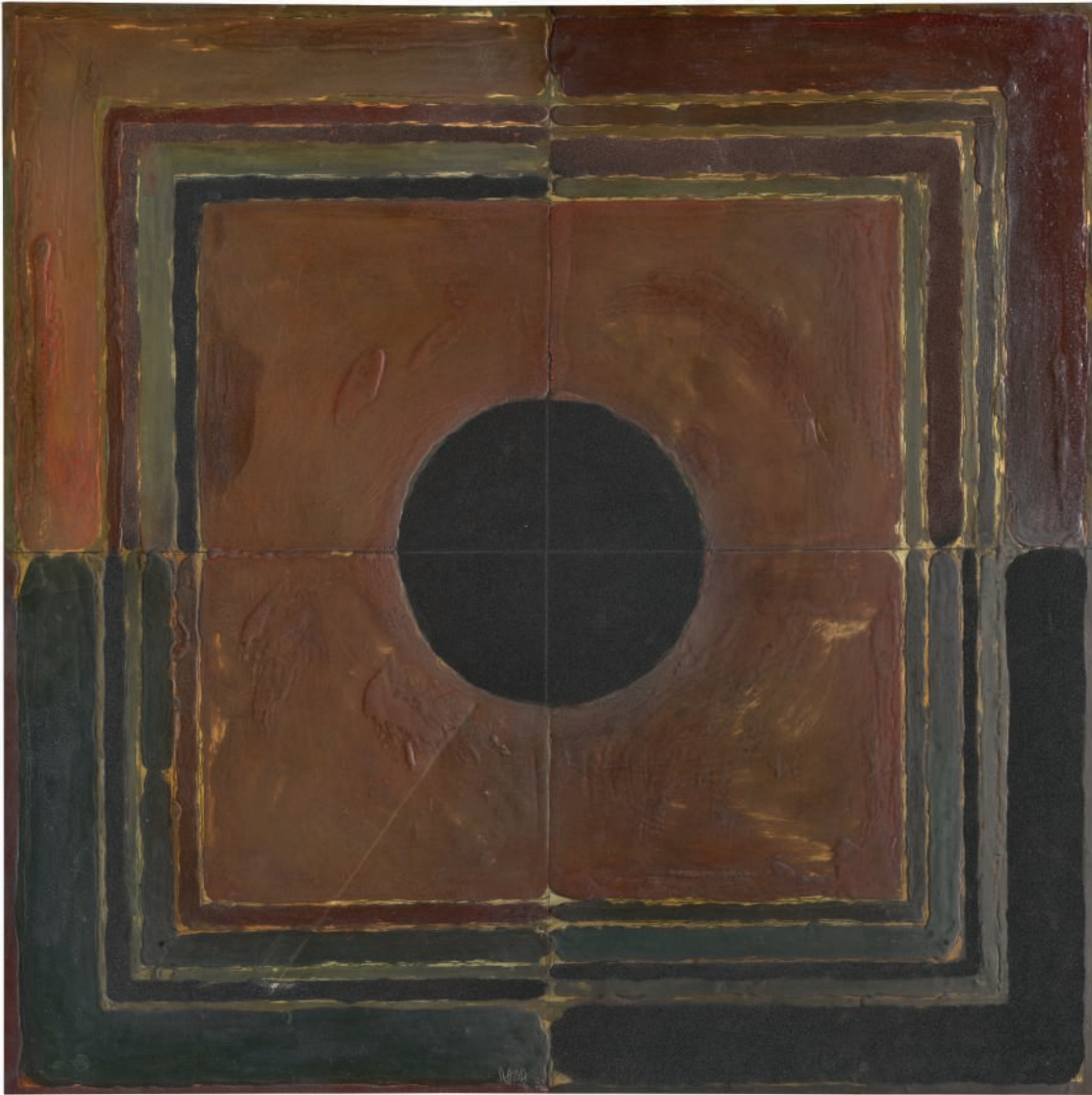
Untitled (Ganesh)

signed in Hindi and dated "91" (lower right)
mixed media on printed cloth laid on board
43¼ x 43¼ in. (109.9 x 109.9 cm.)
Painted in 1991

\$12,000-18,000

PROVENANCE:

Christie's New York, 16 September 2009, lot 576
Acquired from the above by the present owner



PROPERTY FROM A PRIVATE SWISS COLLECTION

651

SAYED HAIDER RAZA (1922-2016)

Bindu

signed and dated 'RAZA '82' (lower center); further titled, inscribed, numbered and signed "'Bindu'", Gravure 1982 - Atelier Annoneiade, Menton - Presse Emile Marsé / Plaque orzinale / 22 Aqua.tints + 6 epreuves d'artiste / RAZA' (on the reverse) and signed, dated and inscribed 'RAZA / 1982 / 50 X 50 cms / Aquatiente sur metal' (on the reverse of frame) aquatint on metal
19¾ x 19¾ in. (50.2 x 50.2 cm.)
Executed in 1982; from an edition of twenty-two and six artist's proofs

\$10,000-15,000

PROVENANCE:

Galerie Loeb, Bern
Acquired from the above by the present owner

EXHIBITED:

Bern, Galerie Loeb, *RAZA*, 27 October - 27 November, 1982

PROPERTY FROM A PRIVATE COLLECTION, LONDON

652

SAYED HAIDER RAZA (1922-2016)

Prakriti

signed and dated 'RAZA '13.' and titled in Hindi (lower right)
further thrice signed and dated, titled and inscribed 'RAZA / 2013
"PRAKRITI" / 100 x 100 cm / Acrylic on canvas / Raza / Dear Farah
+ Ali, / Enjoy Prakriti / RAZA' (on the reverse)
acrylic on canvas
39½ x 39¼ in. (100.3 x 99.6 cm.)
Painted in 2013

\$80,000-120,000

PROVENANCE:

Acquired directly from the artist by the present owner

Prakriti, painted in 2013, encapsulates Sayed Haider Raza's iconic and innovative language of geometric abstraction. 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 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.

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). *Prakriti*, translates roughly

from Sanskrit as the natural form or condition of anything, original or primary substance. It is this cosmic origin that is at the centre of Raza's geometric abstraction.

In *Prakriti*, the *bindu* appears multiple times reinforced by the color black, itself the color of creation. 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. *Prakriti* is separated into nine distinct sections, each an individual resolved geometric configuration that relates to the larger whole. In doing this, Raza creates a universe in itself and offers his viewers a visual key with which to decode it.



प्रकृति

RAHA '13

PROPERTY FROM A PRIVATE COLLECTION, CANADA

653

MAQBOOL FIDA HUSAIN (1915-2011)

Mémé

signed, dated and inscribed 'Husain 27.III.1983 MIAMY' (lower right)

and titled 'Me'me' (upper left)

acrylic on canvas

48 x 96 in. (121.9 x 243.8 cm.)

Painted in 1983

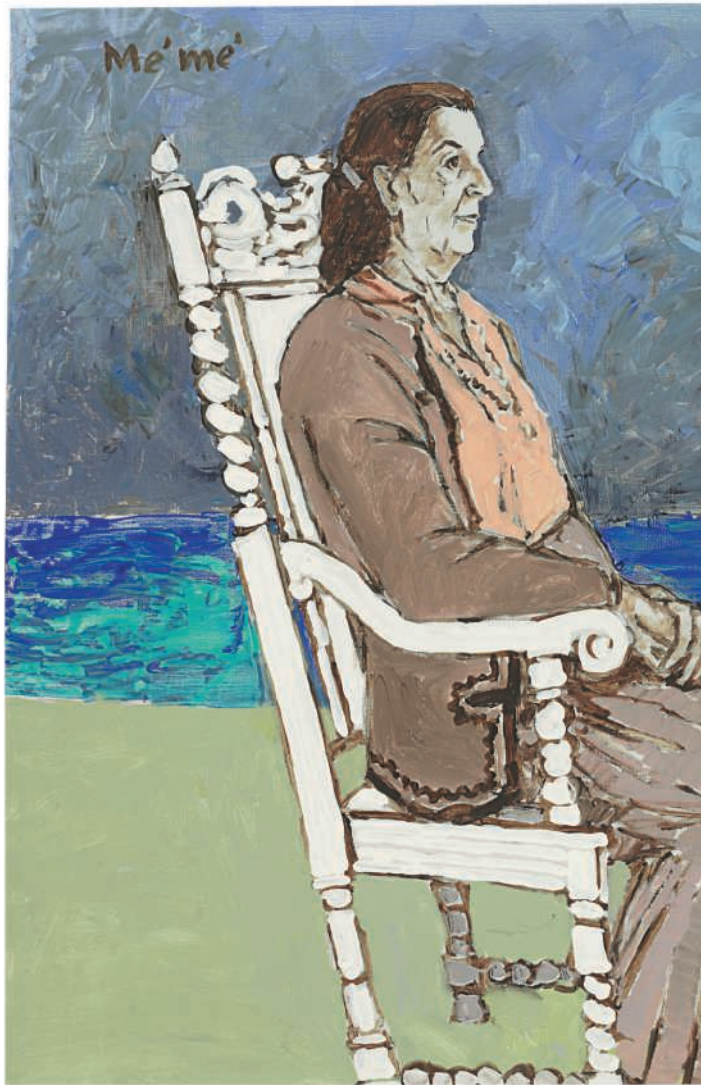
\$70,000-90,000

PROVENANCE:

Acquired directly from the artist

Private Collection, Canada

Acquired from the above by the present owner



James McNeill Whistler, *Arrangement in Grey and Black No. 1*, 1871. Image reproduced from P. Chaleysin, *James McNeill Whistler*, New York, 2011, p.52



Maqbool Fida Husain touched upon numerous themes and experimented with a variety of styles and techniques over the course of his long and distinguished career. In this large format painting, the artist masterfully combines the genres of portraiture, landscape and still life in a tribute to his elderly sitter as well as to American art and artists.

Painted in Miami in the early 1980s, this portrait most notably echoes celebrated works by the nineteenth century artist James Abbott McNeill Whistler and the modern master David Hockney, who spent much of his life living and working in America.

Like Whistler, Husain was always drawing parallels between painting and other forms of art, particularly music, emphasizing harmony and balance in his compositions. In this painting, Husain refers to Whistler's most famous painting, *Arrangement in Grey and Black No. 1* (1871), popularly known as *Whistler's Mother*, in the way he has posed his elderly female sitter. Titled *Mémé*, the French-Canadian term for grandmother, Husain's portrait is also reminiscent of Whistler's work in its dignified austerity and balanced composition.

Although she is seated in a classical Edwardian armchair, the table in front of Husain's subject is strikingly modern with its clean lines and glass top. With a vase of flowers placed on it, the viewer is immediately reminded of Hockney's monumental double portrait *Henry Geldzahler and Christopher Scott* (1969) of the celebrated New York curator and his partner. In this work, Hockney's attention to light and reflection is best exemplified in the glass table in front of Geldzahler, and the signature vase of tulips he placed on it, often interpreted as symbolizing the artist himself.

Similarly, Husain's pared down landscape, with its horizontal bands of color indicative of earth, sea and sky and freer, more gestural brushstrokes, is perhaps a tribute to Abstract Expressionism and its proponents like Mark Rothko and Willem de Kooning, while the stark white horizontal that splits the surface into two unequal halves recalls Barnett Newman's well-known 'zip paintings'.



654

PROPERTY OF A NOBLE LADY

654

AVINASH CHANDRA (1931-1991)

Untitled

signed and dated 'Avinash 59.' (lower right)
watercolor and ink on card
18½ x 25½ in. (47 x 64.8 cm.) image; 21 x 28¾ in.
(53.3 x 73 cm.) sheet
Executed in 1959

\$4,000-6,000

PROVENANCE:

Molton Gallery, London

PROPERTY FROM THE COLLECTION OF ALITA CHANDRA WIG

655

AVINASH CHANDRA (1931-1991)

Untitled (Pahalgam)

signed and dated 'Avinash 54' (lower right)
oil on canvas
24½ x 29½ in. (62.2 x 74.9 cm.)
Painted in 1954

\$18,000-25,000

PROVENANCE:

The Collection of the Artist
Thence by descent



655

Avinash Chandra was born in Simla in 1931. After graduating from Delhi Polytechnic in 1952, he taught at the institution for a few years and in 1955, married his classmate and fellow artist Premalata. The following year, after his wife won a Government Scholarship to study at the Royal Academy of Art in London, the couple left India for England. Except for a short period in New York on a Rockefeller Foundation fellowship, Chandra lived and worked in London until his death in 1991.

Chandra began his artistic career as a landscape painter, receiving critical acclaim for his nostalgic hill and mountainscapes even during his days as a student at Delhi Polytechnic. It was only in the late 1950s that his style underwent a significant shift when he added abstract organic forms and sexual motifs to his repertoire.

This canvas, a view of Pahalgam, Kashmir in the winter, is part of the artist's most formative body of work. In the summer of 1951, Chandra visited Kashmir, where he created a great volume of artwork, mostly landscapes in watercolor and a few oil paintings. Writing about Chandra's work from the period, the noted critic Charles Fabri observed, "the young painters show promise and some of them achievement. The most outstanding among them are Mr. Avinash Chandra and Mr. Bishamber Khanna. Mr. Chandra, whose ink-and-wash landscapes are attractive and above the average, shows a sensitive eye and an able hand; his oils show novel experiments" (C. Fabri, *The Statesman*, 7 October 1951).

Chandra achieved a number of firsts in his career spanning four decades. He received an award at the first National Exhibition of Art held by Lalit Kala Akademi in the year 1955, was the first Indian artist to be represented at Tate Gallery, London, and the first Indian artist to participate in Documenta, Kassel.



PROPERTY OF A NOBLE LADY

656

ANJOLIE ELA MENON (B. 1940)

Untitled (Beach Scene)

signed and dated 'Anjolie Ela Menon '85' (lower right); further inscribed and signed 'To Zain / When you are / only six / weeks old / with love / from Anjolie' (on the reverse)

oil on masonite

9½ x 7½ in. (24.1 x 19 in.)

Painted in 1985

\$2,500-3,500

PROVENANCE:

Gifted by the artist to the present owner, 1990

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

657

MAQBOOL FIDA HUSAIN (1915-2011)

P.C. Barua's Devdas; Sanjay Bhansali's Devdas; Bimal Rai's Devdas

signed 'Husain' (lower right, one) and (lower left, two)
felt tip pen, pencil and wash on paper
13¾ x 9¾ in. (34.9 x 24.8 cm.) each
Executed circa 2000s; three works on paper (3)

\$6,000-8,000

PROVENANCE:

Acquired directly from the artist, Dubai



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

658

MAQBOOL FIDA HUSAIN (1915-2011)

Untitled (Kashmir)

signed 'Husain' (upper right)
acrylic on canvas
36 x 48 in. (91.4 x 121.9 cm.)
Painted circa 2000s

\$60,000-80,000

PROVENANCE:

Commissioned from the artist, Dubai

Commissioned from Maqbool Fida Husain as part of a series of large paintings based on India, its landscapes and its people, *Untitled (Kashmir)* reflects the artist's profound and lifelong reverence for the country of his birth. Along with *Untitled (Gujarat)* (lot 670), the present lot pays homage to a region of India that Husain had an extended association with and admiration for.

Paying tribute to the artist, Farooq Nazki described Husain's relationship with Kashmir, noting, "He visited often not just as an artist but also as a seeker; absorbing and experiencing first-hand the sounds and smells. I remember him traversing the lanes and by lanes of maharajanj, zainakadal and the interiors of downtown Srinagar to get a feel of the real city, its real people. Here he could feel their heartbeats that are enshrined in the architecture. He heard in the noise of the narrow gallis the special rhythms of their life. He was always looking for something, trying to understand, to imbibe and then to reflect in his art. Probably this is what gave him and his art that authenticity" (F. Nazki, 'Portrait of an Artist', *Greater Kashmir* website, 13 March 2015, accessed August 2021).

Featuring a traditionally dressed Kashmiri woman and a bearded man, probably a *maulana* or religious scholar, this painting builds on Husain's earlier portrayals of people and life in Kashmir including *Kashmiri Belle* (1956), *Shikara* (circa late 1950s) and *Kashmiri Couple* (1966). Here, the seated figures are portrayed against the region's Himalayan landscape with snowcapped mountains and several tall, distinctive poplar trees etched against a sapphire-blue sky. Across an oversize book that lies open on the woman's lap, the polyglot artist uses Farsi script to inscribe the most famous couplet used to describe the valley. Usually attributed to the poet Amir Khusrau, its rough translation reads, "If there is a paradise on earth / It is this, it is this, it is this."







659



660

PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION

659

BADRI NARAYAN (1929-2013)

Composition

initialed in Hindi (lower right); further titled,
inscribed and dated "'Composition" / by Badri
Narayan, water colour, / Mumbai - 3rd Nov.
2004' (on the reverse)

watercolor and ink on paper
25 x 37% in. (63.5 x 95.6 cm.)

Executed in 2004

\$8,000-12,000

PROVENANCE:

Pundole Art Gallery, Mumbai
Acquired from the above



661

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

660

BADRI NARAYAN (1929-2013)

The Fire of Love

initialed in Hindi (lower right); further titled 'The Fire of Love' (on the reverse)

pastel and watercolor on paper
21 $\frac{1}{8}$ x 29 $\frac{3}{4}$ in. (54.9 x 75.6 cm.)

\$4,000-6,000

PROVENANCE:

Pundole Art Gallery, Mumbai
Acquired from the above

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

661

GANESH PYNE (1937-2013)

An Old Baul

signed and dated in Bengali (lower right); further titled and inscribed "AN OLD BAUL' / (MIXED MEDIA) / GANESH PYNE' (on reverse of mount)

mixed media on paper
15 $\frac{3}{4}$ x 13 $\frac{3}{4}$ in. (40 x 34.9 cm.) image; 16 $\frac{1}{2}$ x 14 $\frac{1}{2}$ in. (41.9 x 36.8 cm.) sheet

Executed in 1988

\$25,000-35,000

PROVENANCE:

Galerie 88, Kolkata
Acquired from the above by the present owner



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

662

DEVI PRASAD ROY CHOWDHURY (1899-1975)

Untitled (Far and Beyond)

signed in Bengali (lower right); further inscribed "'FAR AND BEYOND'"
(on the reverse)

watercolor on paper laid on board
15 x 21¼ in. (38.1 x 54 cm.)

\$2,000-3,000

PROVENANCE:

The Collection of the Artist

Thence by descent

Acquired from the above by the present owner



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

663

DEVI PRASAD ROY CHOWDHURY (1899-1975)

Untitled (Hope Lost; Despair)

signed in Bengali (lower right); further inscribed "HOPE LOST"
(on the reverse); twice inscribed "DESPAIR" (on the reverse)

oil on board

14 $\frac{3}{8}$ x 22 in. (36.5 x 55.9 cm.); 11 $\frac{7}{8}$ x 9 $\frac{3}{4}$ in. (30.2 x 24.8 cm.)

Two works on board

(2)

\$5,000-7,000

PROVENANCE:

The Collection of the Artist

Thence by descent

Acquired from the above by the present owner



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

664

SAKTI BURMAN (B. 1935)

Last Supper

signed 'SAKTI BURMAN' (lower right); further signed, titled,
inscribed and dated 'SAKTI BURMAN / "LAST SUPPER"
(73 x 100 cm) / 1966' (on the reverse)

oil on canvas

31 $\frac{7}{8}$ x 39 $\frac{1}{4}$ in (81 x 99.7 cm.)

Painted in 1966

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist, Paris



Leonardo da Vinci, *The Last Supper*, circa 1495-97. Image reproduced from F. Zöllner, *Leonardo da Vinci, The Complete Paintings and Drawings*, Cologne, 2018, pp. 124-125





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

665

KRISHEN KHANNA (B. 1925)

Pieta

signed 'K Khanna' (lower left); further inscribed, signed and titled 'KRISHEN KHANNA / KKhanna / "PIETA" / oil on canvas' (on the reverse)

oil on canvas

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

\$70,000-90,000

PROVENANCE:

Pundole Art Gallery, Mumbai

Acquired from the above

The subject of the *Pieta* has long been a cornerstone in the cannon of European art, from Michelangelo to Vincent van Gogh. The iconic Christian image of the Virgin Mary lamenting the lifeless figure of her only son Jesus Christ is an inspirational image adorning churches across the world. The *Pieta* signifies a moment of immense sorrow and symbolizes the ultimate sacrifice in giving up a child. Krishen Khanna, who was introduced to Christianity and its stories as a child attending a Catholic school run by nuns in Lahore, is acutely aware of the religious and art historical significance of the subject and has engaged with this iconic trope in different ways throughout his career.

As Gayatri Sinha writes, "From the late 1960s Khanna engaged in a series of paintings on Christ that start with *The Last Supper*, and *Garden at Gethsemane* and gradually culminate in *Betrayal*, *Christ's Descent from the Cross*, *Pieta* and *Emmaus* [...] The Christ paintings are often located against deeply coloured backgrounds which lend a warm emotive quality and an air of tight compression. Through a lack of physical detail, the paintings aspire towards a quality of timelessness" (G. Sinha, *Krishen Khanna: The Embrace of Love*, Ahmedabad, 2005, p.17). These works are Khanna's modern homage to the European Masters, celebrating the potency of such sanctified images and the incredible emotional depth and charge of the instantly recognizable scene.

However, after revitalizing and recontextualizing the *Pieta* in the 1960s, Khanna would return to the theme two decades later from an entirely different and unique perspective. In these later versions, of which the present lot is one, it is the humanity rather than divinity of the subjects that is emphasized. In this example, deprived of a halo, Christ lies lifeless, prone and pale, his limbs uncomfortably collapsed at his side. Khanna shocks the viewer by cropping out the neck and head of Christ as if to focus the attention on his mother and

Mary Magdalene who stands behind her. The Virgin Mary looks despondent, yet is herself attempting to console the distraught Magdalene, who appears with her hands clasped over her face in anguish. With his focus on this emotional realism, Khanna highlights the fact that this kind of loss is sadly all too familiar for some people, most notably for the disenfranchised classes of society.

Khanna, a resident of New Delhi, experienced a sharp rise in the population of poor migrant laborers in the city, and uses Christ as representative of the plight of these ubiquitous workers. Discussing this series, the artist noted, "The Christ series are set here in Delhi, Nizamuddin in fact, and appear as current happenings. He is wandering amongst us or sleeping with us followers on the road islands. They are not religious pictures as such. They deal with persecution and the consequences meted out to those who do not fit into ready-made slots, more so if the endeavor is to change a total view of life and not merely tinker with existing institutions. I painted Jesus, not in the image given by European painters, but as one of the fakirs one sees around Hazrat Nizamuddin" (Artist statement, C. Singh, 'Looking Beyond His Canvas: Krishen Khanna', *The India Magazine*, Vol. 4, No. 10, September 1984, p. 19).

Pieta is a quintessential image of suffering, betrayal and redemption. Khanna's *Pieta* transcends the Christian doctrine and creates an accessible image that anyone of any faith or belief can identify with. This is an image about loss and sacrifice and in the words of Richard Bartholomew addresses the ultimate "larger universal issues of freedom and exploitation, of cruelty and persecution" (R. Bartholomew, 'Attitudes to the Social Condition, Notes on Krishen Khanna', *Lalit Kala Contemporary* 24-25, New Delhi, September 1977 - April 1978, p. 34).



FRANCIS NEWTON SOUZA: THE CARDINAL

Completely rejecting the Christian ideals of compassion and salvation, Francis Newton Souza saw no redemption for his fellow man, famously claiming that unlike artists of the Renaissance who painted men and women as angels, he painted men and women to show angels the true depravity of our race. The most glaring examples of this decadence and immorality, according to the artist, were members of the clergy and upper sociopolitical classes. It was the duplicitous and un-angelic 'men of God', however, at whom Souza, a lapsed Catholic, expressly levelled his punitive visual indictments.

This painting is part of a series of portraits of cardinals that Souza painted in the early 1960s, two of which were illustrated in his 1962 monograph by Edwin Mullins. With its unusual landscape format, Souza's bespectacled subject, flanked by spiky, leafless trees, is vertically wedged into the picture plane, losing much of his neck as a result. Even though the top of his crown-like biretta with its traditional pompom is not visible, its pointed corners, along with his crimson mozetta or cape, are clear identifiers of his rank in the Roman Catholic Church.

Some of the works in this series of paintings, including the present lot, were likely inspired by the well-known and imposing portrait of *Cardinal Fernando Niño de Guevara* painted by Domenikos Theotokopoulos or El Greco at the turn of the 17th century. Like Titian and Goya, El Greco was one of the Old Masters whose work Souza deeply admired, having encountered it in person on the many visits he made to museums in England, Spain and Italy in the 1950s and 60s. Souza quoted the Greek artist's paintings directly in a few of his own religious portraits and landscapes, particularly in the early 1960s.

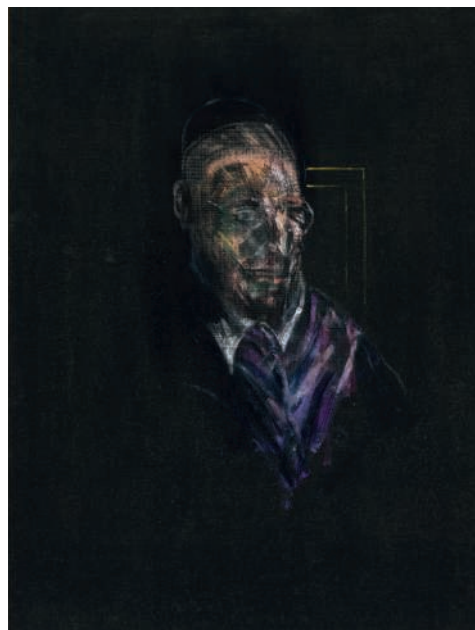
Apart from its subject, the present lot also pays homage to El Greco stylistically, with Souza's use of oil and pastels recalling the chalky painterly finish of several of the former's paintings. Souza's trademark black line, however, remains a defining presence here, and his interpretation of the Cardinal's cord-spectacles, which were a fashionable symbol of erudition in his time, is unique as well, highlighting his subject's slit-like beady eyes with their thick black frames.

By 1962, when Souza painted this portrait, he had become known, alongside contemporaries like Francis Bacon, as one of the figureheads of what the critic Geeta Kapur refers to as the 'new tradition of the grotesque' in post war British art. In this context, Souza's portrait may be compared to the series of terrifying images of Popes and Cardinals painted by Bacon a few years earlier. In Bacon's *Study for a Head* (1955), a similarly bespectacled bust wearing a Papal skullcap and robe is isolated against a vacant background, slowly being engulfed by the dark void. Like Bacon, Souza dislodges his subject from the lofty pedestal he would typically occupy, replacing his usual trappings of grandeur and divinity with very corporeal weakness and fallibility. However, where Bacon's subjects seem to be tormented by the difficult position they occupy as the appointed messengers of God, Souza depicts his subjects as tormentors themselves.

In this important portrait, painted the same year as Souza's seminal *Death of a Pope*, *Red Curse*, *Manufacturer of Nuclear Weapons* and *The Butcher*, the artist does not hold back his contempt for organized religion and its representatives, remaining committed to his mission to hold a mirror up to human society and show how corrupt and debauched it had become in the wake of the Second World War.



El Greco (Domenikos Theotokopoulos), *A Cardinal (Niño de Guevara)*, circa 1600-01. Image reproduced from *El Greco*, London, 2003, p. 283



Francis Bacon, *Study for a Head*, 1955. Christie's London, 11 February 2015, lot 17. © The Estate of Francis Bacon. All rights reserved. / DACS, London / ARS, NY 2021



Portrait of the artist, circa 1962. Photo by Jyoti Bhatt

666

FRANCIS NEWTON SOUZA (1924-2002)

The Cardinal

signed and dated 'Souza 62' (upper right)
oil and pastel on canvas
24 x 30 in. (61 x 76.2 cm.)
Painted in 1962

\$280,000-350,000

PROVENANCE:

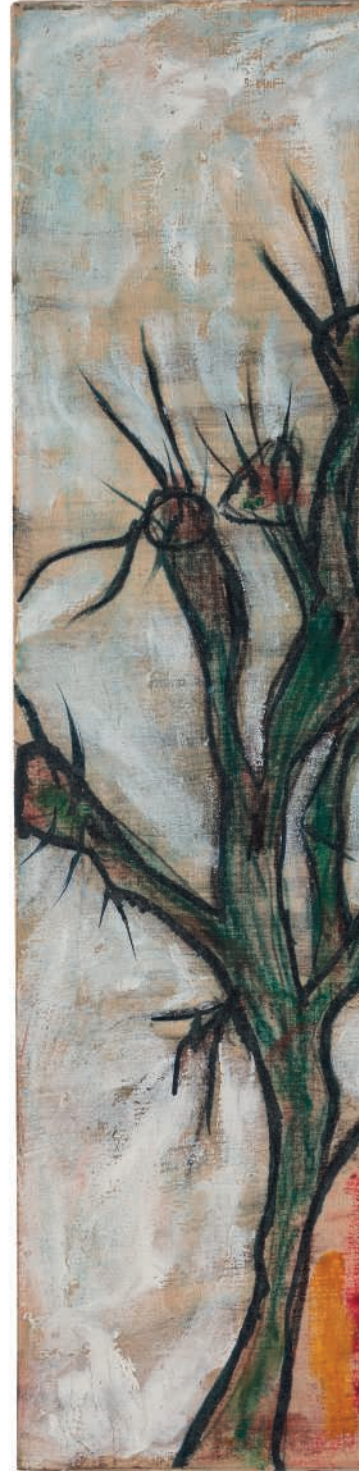
The Collection of Mrs F.M. Stewart
Private Collection, London
Acquired from the above by the present owner, circa 2001

EXHIBITED:

Nottingham, *Commonwealth Festival Exhibition*, 1966

I have no desire to redeem myself or anybody else because Man is by his very nature unredeemable, yet he hankers so desperately after redemption.

- F.N. SOUZA, 1959



Francis Newton Souza, *The Cardinal*, 1960. Image reproduced from E. Mullins, *Souza*, London, 1962, p. 82 © Estate of FN Souza. All rights reserved, DACS / ARS 2021



Francis Newton Souza, *A Cardinal*, 1961. Christie's London, 18 October 2002, lot 420. © Estate of FN Souza. All rights reserved, DACS / ARS 2021



TYEB MEHTA: FIGURE

Tyeb Mehta's early encounters with European Modernism were a watershed moment in his career. They were so impactful, that in 1959, he moved with his wife Sakina to settle in London where he stayed for five years. Supporting himself by working in a morgue by day, Mehta would spend as much time as possible viewing the work of European artists in the city's great galleries and museums. Reminiscing about his formative years, he noted, "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 during his stay in England that Mehta's style underwent a radical shift; his paintings came to be characterized by a dynamic, visceral style dominated by a muted and frequently monochromatic palette and thick textured impasto. The present lot, simply titled *Figure*, was painted in 1961 and exhibited at Mehta's first ever European solo show at Bear Lane Gallery in Oxford a year later. The celebrated British critic, George Butcher, was so impressed seeing his works in London that he wrote the introduction to the artist's 1962 catalogue and mentioned Mehta in several newspaper reviews as well. Butcher noted that the artist "uses oil paint as though born to it. He constructs his image with the intense logic of a de Stael, of a Cezanne [...] if there was such a thing as an *Ecole de Londres* [London School], Tyeb would be one of its foundation stones" (G. Butcher, *Tyeb Mehta; Catalogue of Paintings and Drawings*, Oxford, 1962, unpaginated). Butcher continued to lavish praise upon Mehta writing in a review the same year that, "He re-creates from the 'inside-out' [...] the main composite result of a struggle to make the brush and

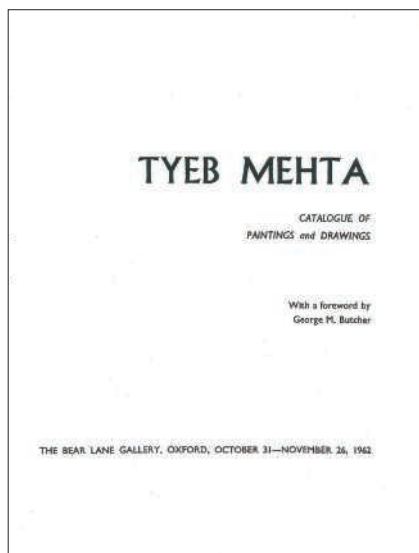
the palette knife as eloquent at each moment along the way, as the growth of an embryo in the womb" (G. Butcher, 'Two Indian Painters', *The Guardian*, 24 June 1962).

Works like *Figure*, painted during Mehta's early period, show the modern master at his most expressive through the palpable tension they create between the melancholic central subjects and the painterly atmosphere they occupy. Art critic Yashodhara Dalmia describes this phenomenon noting, "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).

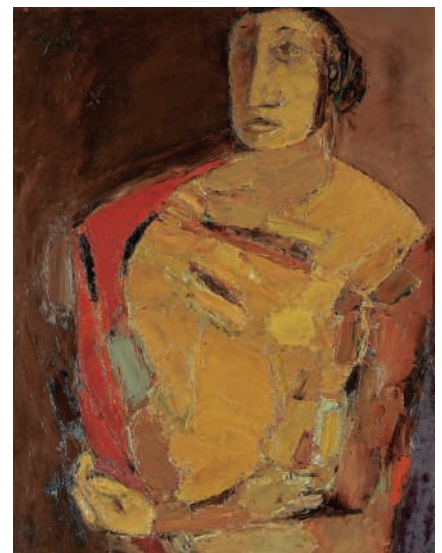
In *Figure*, Mehta combines browns and bronzes with orange, embodying the work with a vibrant luminosity. His lone androgynous subject, seated in contemplation, is stylized with no discernable features. This is a characteristic of Mehta's works from the period, owing to his keen interest in the human condition that was inspired by an encounter with the writings of French Existentialists including Albert Camus, Jean-Paul Sartre, André Gide and André Malraux on his first trip to Europe in 1954. Mehta's subsequent interrogations of fate and the frailty of the human condition, clearly illustrated in *Figure*, proved a lifelong obsession, coloring all of his work in the decades to come despite the stylistic evolution of his oeuvre.



Tyeb Mehta, *Untitled (Nude)*, 1961. Christie's London, 21 May 2007, lot 33



Tyeb Mehta, *Catalogue of Paintings and Drawings*, exhibition catalogue, Oxford, 1962, front cover



Tyeb Mehta, *Red Shawl*, 1961. Christie's London, 5 October 1999, lot 73



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

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

667

TYEB MEHTA (1925-2009)

Figure

signed and dated 'Tyeb 61' (lower left); further titled, signed and dated 'FIGURE / Tyeb / 61' and bearing Bear Lane Gallery label (on the reverse)
oil on board

35½ x 25½ in. (90.2 x 64.8 cm.)

Painted in 1961

\$200,000-300,000

PROVENANCE:

Bear Lane Gallery, Oxford

Acquired from the above by Mrs H.A. Verney, 1962

Sotheby's New York, 20 September 2005, lot 210

Acquired from the above

EXHIBITED:

Oxford, Bear Lane Gallery, *Tyeb Mehta; Catalogue of Paintings and Drawings*,
31 October - 26 November, 1962

LITERATURE:

Tyeb Mehta; Catalogue of Paintings and Drawings, exhibition catalogue, Oxford,
1962, unpaginated (listed as *Orange Figure*)

*Tyeb is a painter among painters. His roots draw substance from both
East and West; and his is, himself, of neither - or of both.*

- G.M. BUTCHER, 1962



Tyche

PROPERTY OF A GENTLEMAN

668

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Two Women)

signed in Hindi and initialed in Urdu (lower right)

oil on canvas

29 7/8 x 48 in. (76 x 122 cm.)

Executed circa 1960s

\$100,000-150,000

PROVENANCE:

Private Collection, New Delhi

Saffronart, 15 February 2014, Lot 5

Acquired from the above by the present owner

EXHIBITED:

Kolkata, Birla Academy of Art and Culture, *Sixth*

Anniversary Retrospective Exhibition of M.F. Husain, 1973

"Always it has seemed to me, that, to you, space was colour and colour was space, that space was unlimited, and that the space within the space, where you wanted to put an image could be invented at will. The woman speaking in profile, or with three-fourths face, flat feet and open hands, the bird's cage before her, was from your Grant Road cosmos. Then, you did a whole long strip called 'Earth' and put into it man and women and bulls and birds and flowers, who all looked as though they had sprung from the Indian mud, all part of life, instinct with the quick, prevalent as at the beginning of creation" (M.R. Anand, *Poetry to be Seen, Homage to Husain by Mulk Raj Anand*, Hyderabad, 2006).

In the 1950s and 60s, Husain embarked on several trips around India, notably through the colorful countryside of Rajasthan and Kerala. He was heavily inspired by rural life, which he idealized in his work as being closest to the essence of Indian sensibility. Building upon the themes he began to explore in the 1950s, the present work moves beyond expression of sentiment to show Husain's admiration for women as the foundation of society and leaders of village and home affairs. Here, the artist portrays two traditionally attired women in conversation, next to a sacred *tulsi* or holy basil plant, common to the courtyard of many Indian homes. Believed to be a manifestation of the Goddess Tulsi, women would water the plant every morning to ensure their families benefited from its religious and medicinal value, a practice also documented in many Indian court paintings.



An Illustration from a *Ragini: Lady worshipping a Tulsi plant*, Malwa, 18th Century. Christie's New York, 21 March 2008, lot 701







669

MAQBOOL FIDA HUSAIN (1915-2011)

Untitled (Fertility)

signed 'Husain', signed in Hindi and initialed in Urdu (upper left)

oil on canvas

35¾ x 27¼ in. (90.8 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



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

670

MAQBOOL FIDA HUSAIN (1915-2011)

Untitled (Gujarat)

signed 'Husain' (lower right)
acrylic on canvas
50¾ x 82 in. (128.9 x 208.3 cm.)
Painted circa 2000s

\$150,000-200,000

PROVENANCE:

Commissioned from the artist, Dubai

The present lot, a monumental painting that pays homage to Gujarat and its colorful culture and people, features several of Maqbool Fida Husain's most well-known figures and subjects, including a horse, a group of Navratri dancers, baby Krishna and a royal couple from the Indian Raj. By inscribing a decorative orange, green and gold border around his group of characters and vignettes in this painting, Husain also pays tribute to the vibrant folk and tribal art and textile traditions of the state, particularly those from the Kutch peninsula.

Husain's association with Gujarat was lifelong. His step-mother's family came from Sidhpur, in the northern part of the state, and his grandfather, whom he shared a close childhood relationship with, is buried in Ahmedabad. As a child, Husain also studied in a *madrassa* or religious school in Baroda, where he learnt not only about calligraphy and poetry, but also about Gandhi and the Indian freedom struggle, all of which remained sources of inspiration throughout his career. Some years later in the 1940s, when he was starting out as a painter of film hoardings in Bombay, Husain recalls frequently getting away to Gujarat to paint, inspired by its vivid and varied vistas. "As soon as I earned a little bit I used to take off for Surat, Baroda and Ahmedabad to paint landscapes" (Artist statement, P. Chandra, *M.F. Husain, A Pictorial Tribute*, New Delhi, 2011, p. 193).

Over the years, Husain established close friendships with many artists, gallerists and collectors who lived in Baroda and Ahmedabad, making several spontaneous trips to these cities. The artist's enduring association with Gujarat was commemorated in the early 1990s, when Husain designed and built an underground museum and exhibition space in Ahmedabad in collaboration with his friend and Pritzker Prize winning architect, B.V. Doshi. The artist fondly recalled this milestone, noting, "There is so much to Ahmedabad's beautiful architecture which has inspired me to make many drawings. And it is the home of Mahatma Gandhi which has given the city a very special identity. To pay tribute to this very special city, I agreed to the idea of 'Amdavad Ni Gufa', which is a museum of my work. It was first called 'Husain-Doshi Gufa' as it is collaboration between architect B.V. Doshi and myself, but then I felt it should be dedicated to the city. I took a brush in hand and repainted the board myself" (Artist statement, P. Chandra, *Ibid.*, 2011, p. 82).





NARAYAN SHRIDHAR BENDRE: THREE WOMEN

Over the course of his celebrated career, Narayan Shridhar Bendre sustained a profound interest in the depiction of the natural world as well as in communicating his visual experiences of the charm and beauty of life in India, which he felt was often overlooked. Frequently, the artist turned to female figures to explore various facets of rural and urban life in the country and to express joy, an impetus that had become increasingly important to him in the latter half of his career.

In the present lot, painted in 1972, the artist portrays three women, likely from one of the tribal communities in Western India he encountered on his many trips around the country. Although they are dressed in simple *saris* draped around their necks without blouses, it is clear that they have taken a great effort to look their best. Each woman wears silver bangles on her wrists, intricate beaded necklaces around her neck and delicate white flowers in her hair. Leaning against a nondescript wall in front of what may be a panel or window, their casual postures and distracted looks seem to indicate that they have been waiting a while for the person or event they are expecting.



Jennifer Gannett with the present lot, Bombay, circa 1970s. Image courtesy Jennifer Gannett.

One of the best examples of the version of Pointillism that Bendre developed in the early 1970s, where he built his images from individually defined pixel-like dots and small horizontal brushstrokes, this painting conveys depth and perspective through finely modulated gradations of color and the gradual elimination of detail. Circumventing the use of lines, Bendre relied on this meticulous application of pigment to define his subjects and their environs. The fact that he lost vision in one eye as a child makes this feat even more impressive. Speaking about his work, the artist 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).

Although this style may be described as semi-abstract, Bendre's departures from naturalism were neither jarring nor distasteful. Rather, they gave louder voice to the unassuming beauty of his subjects, whether villagers in Saurashtra heading to the market or workers on a construction site in Bombay. "Not for him the writhing, twisting forms of agony nor the cult of ugliness. He has never accepted them as essentials in his creative expression. Today, even more than before, he concentrates on the depiction of joy, the charm that the world has to offer to anyone who cares to see it [...] He gives importance to his visual experience, but he does not resort to naturalistic representation. He interprets it on his canvas in his own terms and offers what he has seen and enjoyed. He shuns obsession – any scientific or psychological dogma. He has no message. It is not his business to preach. He only wishes to share with you the joys that the world has in store" (R. Chatterji, *Ibid.*, p. 61).

Acquired in the early 1970s from an exhibition at the gallery of the Taj Mahal Hotel in Bombay, where Bendre frequently showed his work, the present lot has remained with the same family for close to half a century, across continents and generations. Through its three demure subjects, this painting continues to impart the beauty and pleasure that the artist saw in the world, a perspective that is now perhaps even more relevant and inspiring than it was fifty years ago. As Bendre noted, the meaning of his art to him and to his viewers, would always be paramount. He wrote, "The process [of creation] has purpose and meaning. Meaning to the creator first and to others later [...] Irrespective of beliefs, religious faith and nationality, the whole work appeals to everybody. There is already a lot of misery in this world; I don't want to add to it. I paint because I derive pleasure from painting and I try to give pleasure to others" (Artist statement, 'My Painting', *Ibid.*, pp. 63-64).



PROPERTY FROM THE COLLECTION OF JENNIFER GANNETT

671

NARAYAN SHRIDHAR BENDRE (1910-1992)

Untitled (Three Women)

signed and dated in Hindi (lower right)

oil on canvas

45 x 42 in. (114.3 x 106.7 cm.)

Painted in 1972

\$80,000-120,000

PROVENANCE:

Taj Art Gallery, Mumbai

Acquired from the above, *circa* early 1970s

Thence by descent

EXHIBITED:

Mumbai, Taj Art Gallery, early 1970s

'For well over half a century, Bendre has time and again startled artists and art lovers with his innovative use of colour, his sensitivity to the play of subtle hues in nature, and his ability to transfer them to canvas with unmatched dexterity, whatever the medium.'

- RAM CHATTERJI, 1990



672

MAQBOOL FIDA HUSAIN (1915-2011)

Untitled (Shiva and Parvati)

signed and dated 'Husain '69', signed in Hindi and initialed in Urdu (center right)
oil on canvas
45¾ x 32 in. (116.2 x 81.3 cm.)
Painted in 1969

\$60,000-80,000

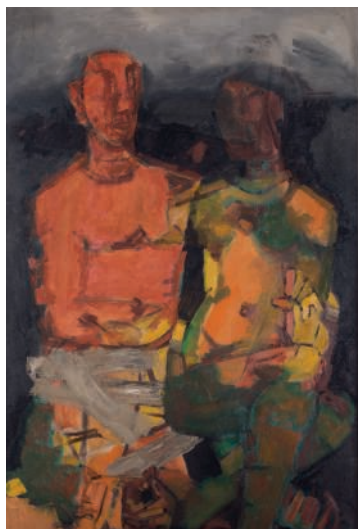
PROVENANCE:

Galerie du Grand-Mezel, Geneva
Acquired directly from the artist, Paris
Thence by descent
Acquired from the above by the present owner

In *Untitled (Shiva and Parvati)* Maqbool Fida Husain borrows from ancient Indian iconography and mythology, to miniature painting and temple sculpture. The two iconic lovers sit entwined in an intimate embrace in this image adapted from the canon of Brahmanical art, championing Lord Shiva and his consort Parvati as symbols of an ideal and eternal union.

The treatment of the figures here also draws from the temple sculptures of Mathura and Khajuraho that Husain discovered as early as 1948 when he travelled to Delhi with Francis Newton Souza. Husain recalls, "We went to Delhi together to see that big exhibition of Indian sculptures and miniatures which was shown in 1948 [...] It was humbling. I came back to Bombay in 1948

with five paintings, which was the turning point in my life. I deliberately picked up two or three periods of Indian history. One was the classical period of the Guptas. The very sensuous form of the female body. Next, was the Basholi period. The strong colours of the Basholi miniatures. The last was the folk element. With these three combined, and using colours – very boldly as I did with cinema hoardings [...] I went to town [...] That was the breaking point [...] To come out of the influence of British Academic painting and the Bengal revivalist school" (Artist statement, P. Nandy, *The Illustrated Weekly of India*, 4-10 December 1983). In this example from 1969, Husain captures all three aspects of classical Indian art in form, subject and palette.



Maqbool Fida Husain, *Eternal Lovers*, 1968. Christie's New York, 7-22 July 2020, lot 31



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





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

673

BAL CHHABDA (1923-2013)

Untitled (Female Figure)

signed and dated 'Bal 2002' (on the reverse)

oil on canvas

50 x 36 in. (127 x 91.4 cm.)

Painted in 2002

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist, Mumbai

EXHIBITED:

Mumbai, Jehangir Art Gallery, 2003



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

674

BAL CHHABDA (1923-2013)

Untitled (Still Life with Figure)

signed and dated 'Bal - 2002' (on the reverse)

oil on canvas

54 x 72 in. (137.2 x 182.9 cm.)

Painted in 2002

\$12,000-18,000

PROVENANCE:

Acquired directly from the artist, Mumbai

EXHIBITED:

Mumbai, Jehangir Art Gallery, 2003

ANWAR JALAL SHEMZA

Born in Simla in 1928, Anwar Jalal Shemza was initially a student of philosophy and languages including Arabic and Persian before he joined the Mayo School of Arts (now the National College of Arts), Lahore in 1944 to study painting. Following his graduation in 1947, the artist established a graphic design studio and taught art at a few institutions. A significant contributor to the city's cultural life in the early 1950s and a champion of modernism in the art and literature of the new nation of Pakistan, Shemza was a founding member of the Lahore Art Circle, wrote several Urdu novels and plays and edited the literary journal *Ehsas*. In 1956, the artist left Lahore to study at London's Slade School of Fine Art.

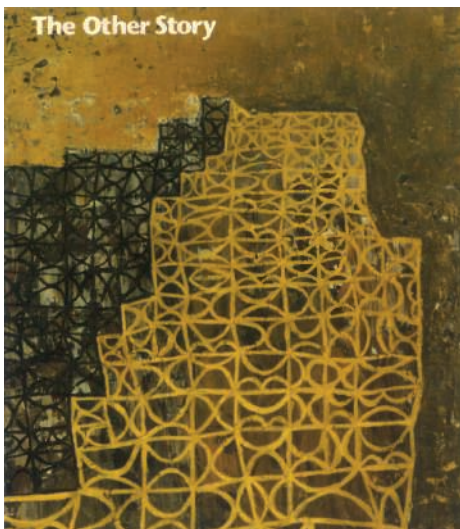
City Wall (lot 676), painted in 1960 after earning his diploma from Slade, reflects the early artistic and literary influences from his time in Lahore as well as the ancient and modern art from around the world that he spent so much time studying in the museums of London. His works from the period were elaborately constructed from simplified forms inspired by Islamic art and architecture, particularly calligraphy, as well as the work of modern Western artists like Paul Klee and Piet Mondrian. Dubbing Shemza's work from the period 'calligraphic modernism', Iftikhar Dadi notes that "among the lessons he learned from Klee was the importance of surface as the plane of modernist experimentation rather than a stress on modelling, and the freedom and ability to deploy abstraction, geometry and pattern – much of it derived from Islamic art – towards modernist exploration" (I. Dadi, 'Calligraphic Abstraction: Anwar Jalal Shemza', *Anwar Jalal Shemza*, London, 2015, p. 12).

In *City Wall*, Shemza "depicts layers of walls constructed out of the squares and circles that characterise his oeuvre. The front one, which is red, is set on a ground of brown, dappled paint. Moving up the picture plane, in a classic modernist device, are other similarly constructed walls, making five altogether in receding colours: alizarin crimson, viridian green, ultramarine blue and grey. Above that is a cloudy 'sky' of white and yellow painted over black that

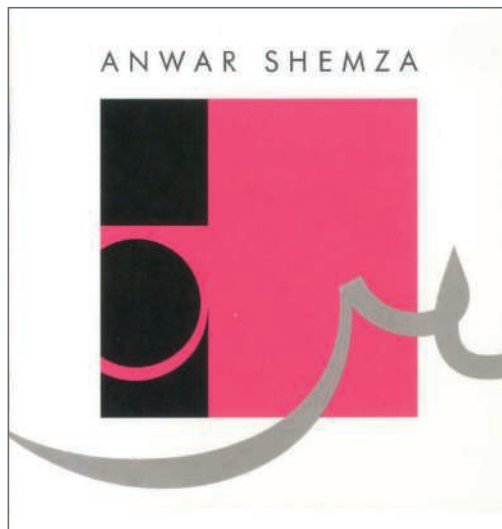
stretches down behind the 'walls'. In this piece the walls are transparent linear structures, through which the sky can be seen, but it is an impenetrable sky: the white pushes through the structures, bringing everything to the surface, setting up a push/pull that contradicts the deep space of the composition" (R. Garfield, 'Navigating the British Landscape', *Ibid.*, 2015, p. 22).

Painted five years later in 1965, *Untitled* (lot 675) represents a disciplined and confident artist devoted to the exploration of the many possibilities of his unique idiom and modernist practice. Settled in Stafford with his young family, Shemza had reestablished himself as an educator and a celebrated artist in England with his work featured in several exhibitions at museums and commercial galleries including the New Vision Centre and Gallery One. While his well-documented repetitive use of the letters B and D from the Roman alphabet is clearer in *City Wall*, in this later and larger work on canvas "the calligraphic dimensions [...] draw from the sinuous lines of the Arabic alphabet as well, and thus venture far beyond rigid geometric abstraction, creating a tension between the two scripts" (I. Dadi, *Ibid.*, 2015, p. 14).

Shemza continued to teach, create and exhibit his work till his untimely death in 1985. Since then, his works have been shown widely around the world and featured in major group and solo exhibitions including *The Other Story: Afro-Asian Artists in Post-War Britain* at the Hayward Gallery in 1989, which also travelled to Wolverhampton and Manchester; *Anwar Shemza*, a retrospective at the Birmingham Museum and Art Gallery in 1997; the *BP Display: Anwar Shemza* at Tate Britain, London in 2015-16; and *Postwar: Art Between the Pacific and the Atlantic, 1945-1965* at Haus der Kunst, Munich in 2016-17. Shemza's works are also held in the permanent collections of the Ashmolean Museum, Oxford, the Tate, London, the British Museum, London, the Metropolitan Museum of Art, New York, the Lahore Museum, Pakistan National Council of the Arts (PNCA), Islamabad, the Sharjah Art Foundation and the Guggenheim, Abu Dhabi among others.



The Other Story: Afro-Asian Artists in Post-War Britain, London, 1989, front cover



Anwar Shemza, Birmingham, 1997, front cover



The artist in his studio, 1960. Image reproduced from I. Dadi ed.,
Anwar Jalal Shemza, London, 2015, p. 2

PROPERTY FROM A PRIVATE COLLECTION, UNITED KINGDOM

675

ANWAR JALAL SHEMZA (1928-1985)

Untitled

signed and dated in Urdu (lower left)

oil on canvas laid on board

24¾ x 33¾ in. (62.9 x 86 cm.)

Painted in 1965

\$60,000-80,000

PROVENANCE:

Private Collection, England

Acquired from the above by the present owner





PROPERTY OF A LADY, NEW YORK

676

ANWAR JALAL SHEMZA (1928-1985)

City Wall

signed and dated in Urdu (upper left); further signed, dated and titled 'Shemza / 1960 / "City Wall"' (on the reverse)

oil on board

22 x 10 in. (55.9 x 25.4 cm.)

Painted in 1960

\$30,000-50,000

PROVENANCE:

The Asal Collection

Sotheby's New York, 19 September 2007, lot 103

Acquired from the above by the present owner

EXHIBITED:

Stafford, Stafford College of Art, *Shemza: Paintings, Prints and Drawings*, 1964

Birmingham, Birmingham Museum and Art Gallery, *Anwar Shemza*, 12 November 1997 - 1 February 1998

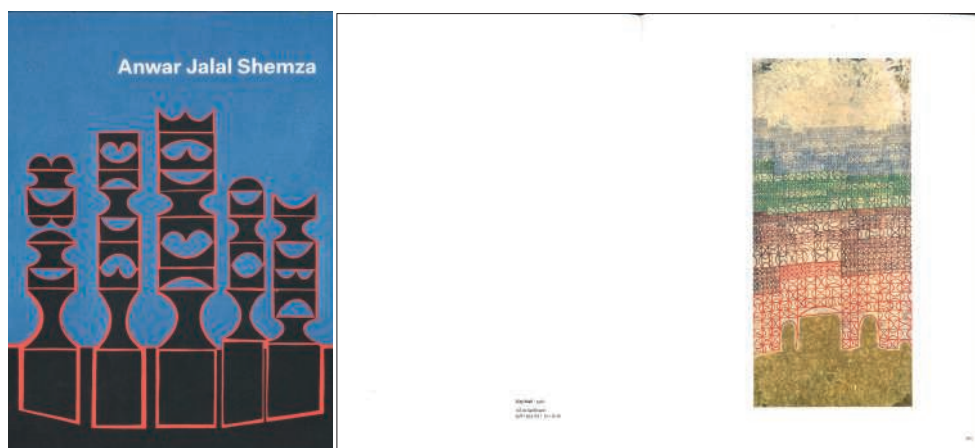
LITERATURE:

Fikrun wa Fann, No. 22, Munich, 1973, p. 78 (illustrated)

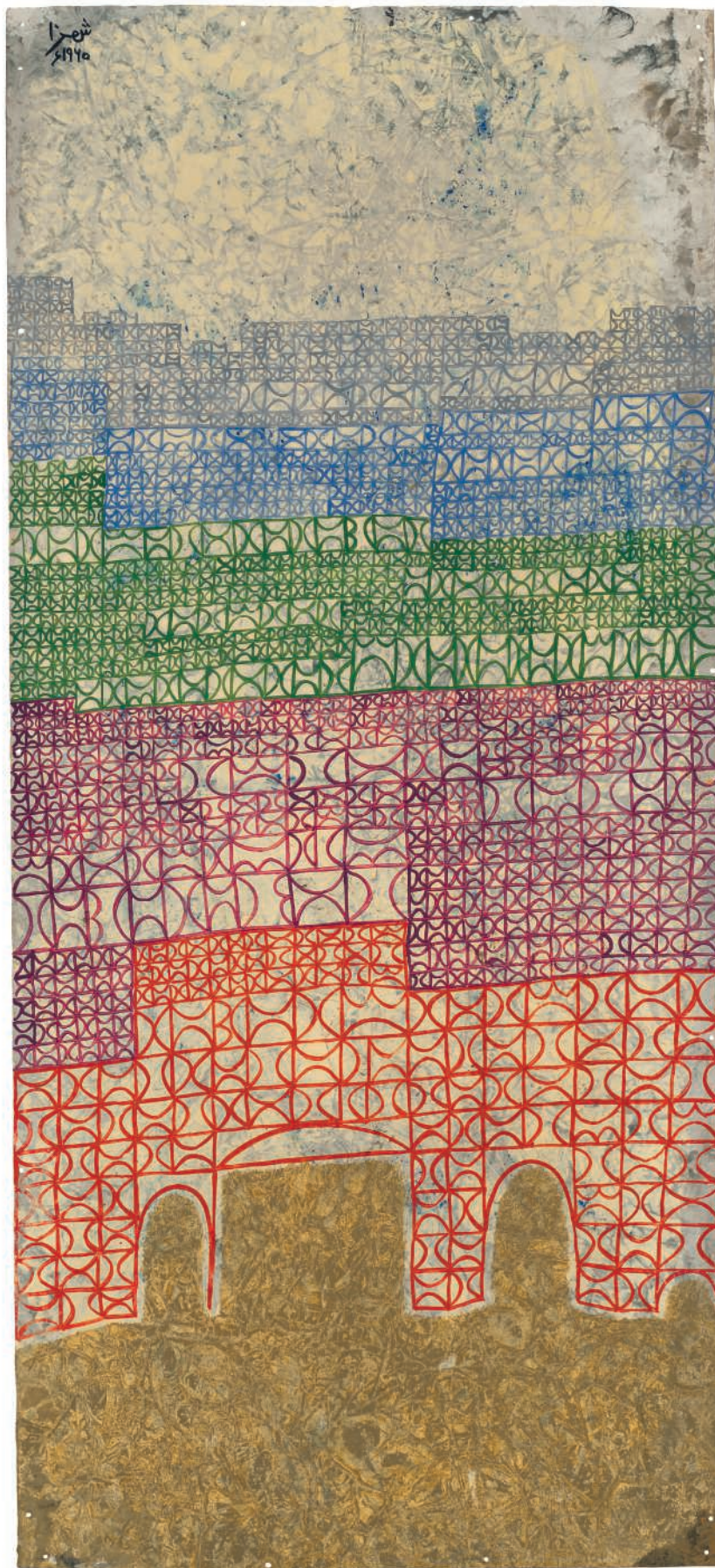
H. Nasar, S. Apte, S. Chadwick, eds., *Asal Collection*, London, 2009, p. 91 (illustrated)

R. Garfield, *Perspectives 2: Anwar Jalal Shemza, The British Landscape*, London, 2010 p. 2 (illustrated)

I. Dadi ed., *Anwar Jalal Shemza*, London, 2015, p. 101 (illustrated)



I. Dadi ed., *Anwar Jalal Shemza*, London, 2015, front cover, pp. 100-101





677

MOHAMMAD KIBRIA (1929-2011)

Untitled

signed and dated 'Kibria '87' (lower right)

mixed media on handmade paper

30 $\frac{3}{8}$ x 20 $\frac{1}{4}$ in. (77.8 x 52.7 cm.)

Executed in 1987

\$3,000-5,000

PROVENANCE:

Acquired in Kyoto, 2019



678

MOHAMMAD KIBRIA (1929-2011)

Untitled

signed and dated 'Kibria '88' (lower left)

oil on canvas

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

Painted in 1988

\$8,000-12,000

PROVENANCE:

Le Brech & Associates, 26 June 2013, lot 83

Acquired from the above by the present owner

679

ISMAIL GULGEE (1926-2007)

Untitled (Cosmic Hexagon Series)

signed and dated 'Gulgee '74' (lower right)

oil on canvas

52¼ x 60 in. (132.7 x 152.4 cm.)

Painted in 1974

\$30,000-50,000

PROVENANCE:

Private Collection, USA

Acquired from the above by present owner

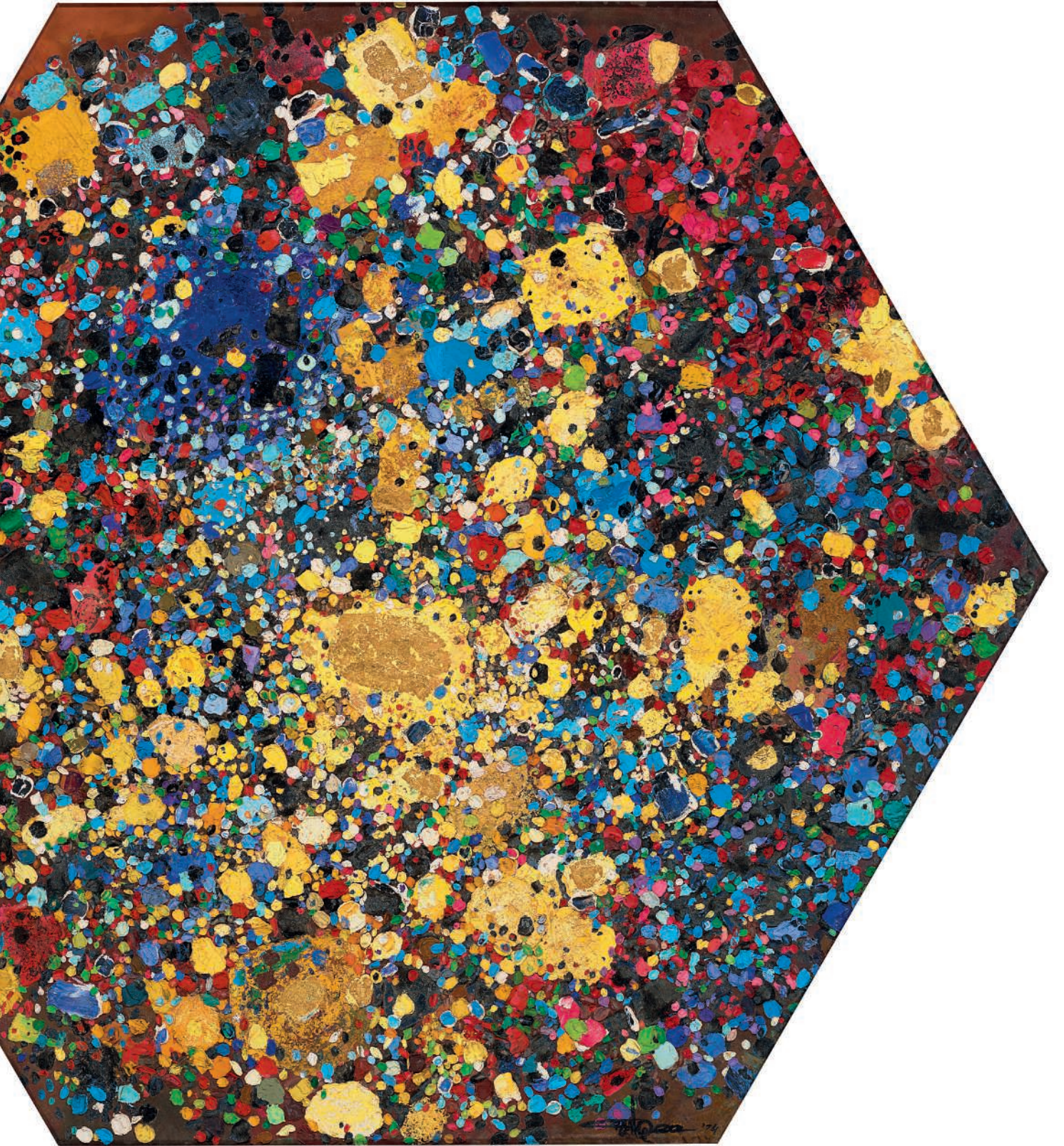
Each part of the canvas is painted with loving care, each brush-stroke is aware of itself, every impression is infused with light, which makes the picture surface vibrate with a transcendental glow. Gulgee, while painting, wants to carry the viewer along by appealing to his emotional and sensual faculties.

- I. HASSAN, 1991

Ismail Gulgee, one of Pakistan's most renowned modern masters, enjoyed great patronage and government support throughout an illustrious career that was tragically cut short by his untimely murder in 2007 at his home in Karachi. Gulgee first studied to be a civil engineer at Aligarh University before moving to the United States to attend Columbia and then Harvard University. It was only later that he turned his attention to painting, soon proving to be a highly gifted portraitist. As the esteemed national portrait painter of Pakistan in the 1950s, Gulgee gained several high profile commissions and his patrons included King Zahir Shah of Afghanistan. Over the course of his career, Gulgee painted dignitaries from around the world including United States presidents Jimmy Carter and George Bush Sr., as well as King Faisal of Saudi Arabia, King Hussein of Jordan and Farah Pahlavi, Empress of Iran.

After attending an exhibition of the American abstract painter and muralist Elaine Hamilton in Karachi in 1960, Gulgee's style went through a radical transformation. The gestural dynamism he saw in Hamilton's work appealed to him and he adapted the energy of Western action painting, reinterpreting it into a uniquely Pakistani context. Gulgee began this with abstract interpretations of Arabic script, a major contribution to calligraphic abstraction, a genre of which Sadequain and Shemza are recognized as pioneers. In the 1970s, Gulgee took his practice further, using mixed media to create sumptuously decorated canvases adorned with gold and silver leaf, mosaic like pieces of mirror and richly impastoed pools and dots of color. Often set against vibrant backgrounds, these surfaces appear like galaxies and constellations studded with stars and planets. The artist's *Cosmic Hexagon Series*, which is believed to comprise only three known examples including the present lot, is from this critical body of work where decoration and the materials themselves are celebrated in equal measure. Every inch of the canvas is stunningly adorned, and Gulgee's use of a hexagon-shaped canvas, particular to this series, gives this picture an additional kaleidoscopic quality.







PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

680

ABDULLAH M.I. SYED (B. 1974)

Flying Rug VI

hand cut and folded currency notes and staple pins

37 x 24 in. (94 x 61 cm.)

Executed in 2011

\$4,000-6,000

PROVENANCE:

Aicon Gallery, New York

Acquired from the above by the present owner



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

681

SADEQUAIN (1930-1987)

Acrobats

titled, inscribed, dated and signed "'ACROBATS' / Painted at Paris / 22/12/66

SADEQUAIN' (on the reverse)

oil on canvas

47 x 70 in. (119.4 x 177.8 cm.)

Painted in 1966

\$30,000-50,000

PROVENANCE:

Acquired directly from the artist, 1967

Private Collection, Paris

Acquired from the above by the present owner

EXHIBITED:

New York, Aicon Gallery, *Sadequain, Exaltations*, 17 June - 18 July, 2015

LITERATURE:

S. Ahmad, *The Saga of Sadequain*, Vol. II, San Diego, 2015, p. 198 (illustrated)



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



Portrait of the artist. Image reproduced from *Sadequain, The Holy Sinner*, Karachi, 2003, p. 600

SADEQUAIN: THE ART OF CALLIGRAPHY

Born in 1930, Sadequain is considered one of South Asia's most important modern artists. While much of his work is broadly figurative, the formal qualities of calligraphy, so integral to visual and literary culture in Pakistan, dominate his aesthetic oeuvre. Whether as literal text in his paintings and drawings through quatrains of poetry or verses from the Holy Quran, or as a compositional tool for his abstracted figures, calligraphy is at the heart of Sadequain's practice.

Calligraphy is a critical component of Pakistani modernism, and was used by modern artists like Sadequain, Ismail Gulgee and Anwar Jalal Shemza in their work, harnessing its raw potency in different ways. What was particular to Sadequain's use of calligraphy, however, was the scale in which he worked. The monumentality of his work was unsurpassed, and the mural format was a cornerstone of his oeuvre. Sadequain's large-format murals may be viewed in many of Pakistan's public institutions and historic buildings such as Frere Hall and the State Bank of Pakistan in Karachi, the Islamabad Sports Complex and the Lahore Museum, Punjab Public Library and Punjab University in Lahore. Sadequain "[...] intuitively declined the miniature, firstly because his talents demanded much bigger dimensions of space, much bigger brushes and knives and tubes of pigments, and secondly because it was impossible for him to arrest his growth and reduce himself to a mere illustrator. He wanted to create" (Y. Said, quoted in I. Dadi, *Modernism and the Art of Muslim South Asia*, 2010, p. 155).

For Sadequain, his calligraphic works became more potent when he was able to work in larger formats, as space was required to allow his creativity

to expand organically. *Untitled (Surah Al-An'am and Surah Anbiya)*, painted in 1981, embodies this monumental calligraphic style. At over thirteen feet wide, Sadequain has transposed his mural format onto an enormous canvas. The text, read in three parts from right to left, is taken verses of the sixth chapter or Surah Al-An'am and the twenty-first chapter or Surah Anbiya of the Holy Quran. Translated roughly, it reads, "In the name of God, the merciful and compassionate / All praise is for Allah who created the heavens and the earth and established the darkness and light / And we made every living thing from water". In the central panel of text, where the verse refers to heaven and earth, Sadequain cleverly ensconces a map of the world within the curling letters, and surmounts them with several stars and heavenly bodies.

Sadequain produced *Untitled (Surah Al-An'am and Surah Anbiya)* as part of a series of large mural-style canvases painted in the early 1980s, many of which he took on an extended trip to India when he visited Amroha, where he was born, among many other cities. During the months he spent in India, Sadequain held landmark exhibitions of these works at the Lalit Kala Akademi and several other locations, which were incredibly well received and attended by his Indian contemporaries such as M.F. Husain. The artist also painted calligraphic murals at Aligarh Muslim University, Banaras Hindu University, Urdu Ghar, the Ghalib Institute, the Indian Institute of Islamic Research and the National Geophysical Research Institute of India in Hyderabad. The fact that Sadequain selected works from this iconic series for his triumphant return to India demonstrates that he considered them to represent the very core of his creative practice. Forty years later, this exceptional example retains all of the magical potency endowed in it by the father of calligraphic modernism.



PROPERTY FROM A PRIVATE COLLECTION, LAHORE

682

SADEQUAIN (1930-1987)

Untitled (Surah Al-An'am and Surah Anbiya)

signed and dated in Urdu (lower left)

oil and felt tip pen on canvas

38¼ x 159 in. (97.2 x 403.9 cm.)

Painted in 1981

\$60,000-80,000

PROVENANCE:

Private Collection, Islamabad

Acquired from the above by the present owner, 1984



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

683

MANSUR RAHI (B. 1939)

Faces in Cyclone

signed and dated 'Rahi 71' (lower right); further titled, signed, dated and inscribed "'Faces in cyclone" / Artist, Mansur Rahi. (1971) / Rs. 4000/- / cyclone Feared Faceses / Rs. 7000/- / Rahi' (on the reverse)

oil on canvas

31% x 36¼ in. (80.3 x 92.1 cm.)

Painted in 1971

\$3,000-5,000

PROVENANCE:

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

Born in Malda, in pre-partition Bengal, in 1939, Mansur Rahi was a gifted child with an early interest in art. Moving to East Bengal with his family after Partition, he studied at the Government College of Arts and Crafts in Dhaka under the tutelage of prominent artists Mohammed Kibria and Abdul Razaq. Painter and activist Zainul Abedin, the principal of the institution, inspired Rahi to create with political purpose, and his work soon started reflecting his sociopolitical environment, particularly the violence and trauma associated with the Partition of Bengal and the natural disasters that devastated the region.

Refined through an initial period of stylistic experimentation, the semi-abstract idiom that Rahi is now well-known for draws from the Cubism of Picasso and Braque while retaining a strong South Asian sensibility inspired by artists like Sadequain. "There are two sides to his art: the pastoral rural scenes in watercolor (a result of his Bengali heritage) and the suffering humanity rendered in a conventional, semi-cubist format" (M.N. Sirhandi, *Contemporary Painting in Pakistan*, Lahore, 1992, p. 155). This 1971 painting is one of the artist's most important works in the latter category, completed in the wake of the hugely destructive Bhola cyclone that hit East Pakistan the year before, and of the upheavals and violence of the independence struggle that led to the creation of Bangladesh that year.

An early masterpiece, this painting is marked by Rahi's distinctive style and his passion for activism, peeling back the social, political and geographical

complexities of tragedy to reveal its raw human cost which the artist believes is its *raas* or essence. He explained, "I try to capture the fragrance instead of the flower and instead of painting a beggar, I look for ways to present poverty in its greater essence" (Artist statement, 'Exhibition: Rahi's work inspires new generation of artists', *The Express Tribune* website, 3 December 2015, accessed July 2021). With remarkable restraint and profound awareness, Rahi expresses trauma using a series of stylized faces and a muted palette. His figures, with their mouths frozen mid-wail and their eyes cast upwards to an unforgiving sun, seem trapped between earth and sky with no one to turn to in their time of greatest need.

As a student, Rahi was invited to exhibit his works at the Karachi Arts Council, and moved there in 1964 to begin his career as an artist and teacher at the Karachi School of Art. Since then, the artist's work has won him international recognition and been shown in solo and group exhibitions in Pakistan, Bangladesh, Japan, Iran, Turkey, India, China, England, France, Germany and the United States. Rahi was awarded First Prize at the All Pakistan National Exhibitions in 1969 and 1981, the Shakir Ali Award in 1987, and the President's Pride of Performance Award in 2008. After cementing his place as a respected painter in Pakistan's artistic community, Rahi moved to Islamabad with his wife, the artist Hajra Mansur, where he still lives among the Margalla Hills. With a practice spanning seven decades, Rahi's work and teaching continues to inspire young artists in Pakistan and around the world.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

684

ASKARI MIAN IRANI (1940-2004)

Untitled (Royal Hunt)

signed in Urdu and dated '91' (lower right); further bearing artist's plaque (on the reverse)

oil on canvas

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

Painted in 1991

\$3,000-5,000

PROVENANCE:

Acquired directly from the artist, 1993

Born in Saharanpur, in pre-Partition India in 1940, Askari Mian Irani graduated with a degree in Commercial Design from Lahore's Mayo School of Arts, now the National College of Arts (NCA), in 1967. He worked as a designer in the advertising field until 1976, when he joined the Faculty of Design at NCA. Askari's background in design informed his creative practice, along with his religious upbringing and the work of his teacher Shakir Ali and artists like Sadequain. He believed in the power of art to bring people together over a shared appreciation of the divine everywhere.

Askari's artistic vocabulary evolved over several years of experimentation with calligraphic and figurative painting. Taking Indian court paintings as a starting point, he refined his work based on subjects and techniques from the Mughal period. Also influenced by his years in advertising and the Pop Art movement of the 1960s, Askari reinterpreted these miniature paintings on larger canvases, retaining the subjects, drama and detail while adding an aged look with cracked surfaces and dripping paint.

In this painting, the artist's depiction of a royal hunt or *shikaar* is perhaps a nod to one of several metaphors for martial prowess and imperial authority employed in the Mughal ateliers. Borrowing from the traditions of these workshops and subverting them at the same time, the action of this painting is set in a dense forest where equestrian figures charge towards their prey across undulating terrain. Askari's idiosyncratic technique obstructs our view, imbuing the scene with a sense of restraint and mystery. This unique style also blurs the flora and fauna of the scene, suggesting perhaps the devastating losses to the natural environment that have since taken place. In doing so, Askari brings the royal hunt to the present as an ingenious hybrid of compliance and rebellion, the classic and the avant-garde.

Following his retirement from NCA in 1999 to pursue painting full-time, Askari won great critical and commercial success, even setting up his own gallery in Lahore. Widely exhibited, the artist also designed two stamps for Pakistan in 1981 and won the Pride of Performance Award from the country's President in 2002. Askari passed away suddenly in 2004, at the peak of his artistic career. In 2006, the artist and his work were posthumously honored on a commemorative stamp by Pakistan Post.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

685

JAMIL NAQSH (1938-2019)

Untitled (Woman and Pigeon)

signed and dated 'Jamil Naqsh 1971' (lower left); further signed and inscribed 'Jamil Naqsh / Pakistan Art Gallery / 39 C Block 6 / PECHS KARACHI / Price - Rs 1500/= ' (on the reverse)

oil on canvas

29½ x 42 in. (74.9 x 106.7 cm.)

Painted in 1971

\$25,000-35,000

PROVENANCE:

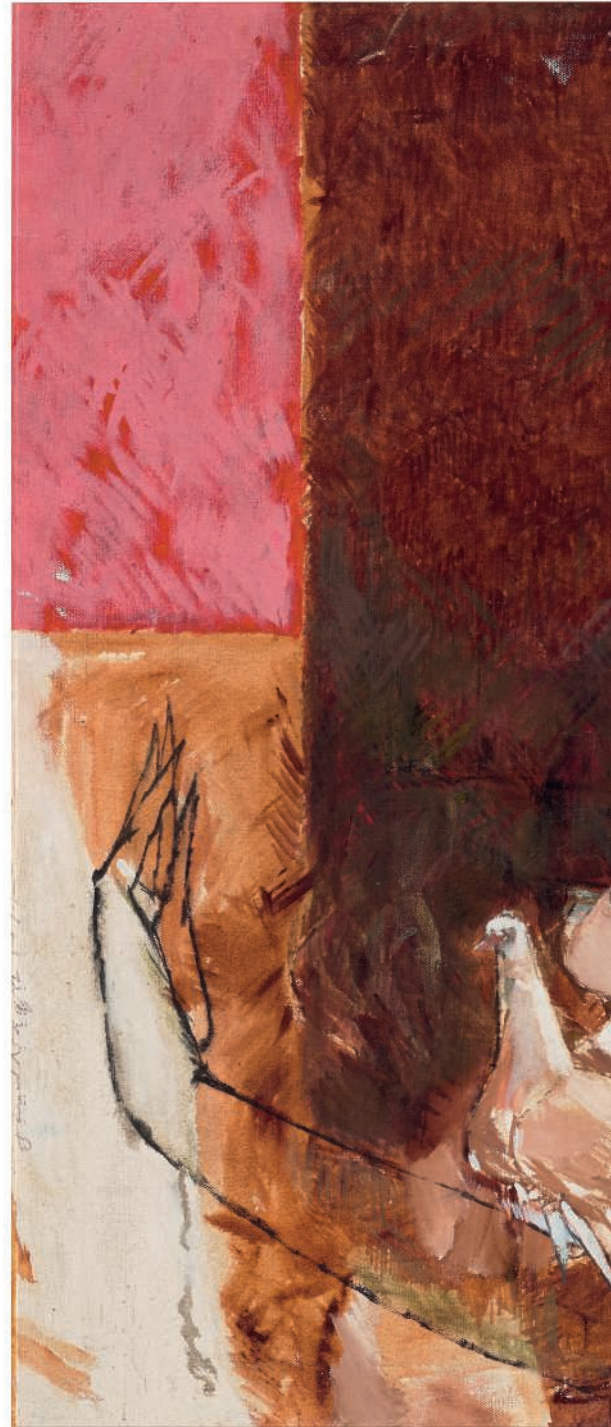
Acquired directly from the artist, *circa* late 1980s

One of Pakistan's most celebrated figurative painters, Jamil Naqsh was born in Kairana, Uttar Pradesh, in 1939. His early childhood was marred by his mother's death when he was five, and then by the wrenching effects of the 1947 Partition of the Subcontinent that separated him from his father and the rest of his family. Having moved to Pakistan, Naqsh gravitated towards the arts and studied at the Mayo School of Arts and Craft in Lahore under the guidance of modern miniaturist, Ustad Mohammad Sharif.

Though Naqsh himself did not work in the miniature format, his training inspired him to use calligraphy and human and animal figures, particularly women and pigeons, as leitmotifs in his oeuvre. His distinctive depictions of the female form over the course of his career were largely inspired by his companion and muse, Najmi Sura, and his pigeons may be traced to his memories of the birds that used to fly through the windows of his ancestral home. Painted together, these figures and birds are symbolic of love, as senders, recipients and carriers of romantic missives.

In this impressive painting from 1971, Naqsh draws from the work of European modernists like Amadeo Modigliani and Pablo Picasso, who remained an important source of inspiration throughout his career. By manipulating shades of red and brown in mottled layers with fine cross-hatching, Naqsh creates a fresco-like textured background that provides a sense of depth to the work and simultaneously draws focus to the central female figure.

With a few simple divisions on the left, Naqsh makes it appear as if his subject is drawing back a curtain from a sunny window, having perhaps just received word from a lover through the feathered courier that has alighted on her arm. In the shadowy recesses behind her, the head and legs of a reclining woman are barely visible, possibly representing another more anxious moment in time when this news was yet to be received. Through this palimpsest-like composition, Naqsh creates a layered world where love inspires both melancholy and joy, despair and hope.





ABDUR RAHMAN CHUGHTAI

Abdur Rahman Chughtai is regarded as one of the great modern masters of Pakistan. He began his training at the Mayo School of Art in Lahore in 1911, where he was taught by Samarendranath Gupta, who was a pupil of Abanindranath Tagore. He was deeply influenced by aspects of the Bengal School of art, which is particularly evident in his wash technique. However, Chughtai soon developed a distinct style that rivaled the Bengal School, and emerged as one of the leading practitioners across the subcontinent. His works illustrate a combination of influences including Mughal miniature painting, Islamic calligraphy and aspects of the Western Art Nouveau movement, but remain grounded in the diverse mythological traditions of the Subcontinent, both Hindu and Islamic.

The Tutor (lot 686) is a rare example of the artist working in gouache on a small scale. A line drawing version of the same subject appears in the renowned 1928 publication on the artist's work, *Muraqqa-i-Chughtai*. In this lot, the master draughtsman shows off his skill in the exquisite rendering of a stunning lattice window and the embroidered drapery. Chughtai's use of bright color in this perfectly considered composition glows, giving it a jewel-like quality. With close attention to Mughal aesthetics, the unique style Chughtai developed in works like this one has been called 'Persian-Mughal mannerism' (I. ul Hassan, *Painting in Pakistan*, Lahore, 1991, p. 37), and also seems to bear the influence of the Pre-Raphaelite paintings that the artist encountered on his travels in Europe. "[Chughtai] retains the distinctive mood and posture of the Persian tradition but gives his paintings a special quality of his own in lovely color combination, in delicious lines that seem to be less lines of painting than of some inaudible poetry made visible, in folds of drapery that are never mere coverings to or discoverings of the human body, in the decorative backgrounds that call the imagination away from the tyranny of the actual, into free citizenship of the realm of romance" (J. Bautze, *Interaction of Cultures: Indian and Western Painting, 1780-1910*, Virginia, 1998, p. 137).

Chughtai also worked with watercolors on a slightly larger scale. In these works, the artist's attention to detail and his skill as a draughtsman is not lost but merely supplemented by his lyrical sweeping lines and mesmeric use of a layers of translucent colors. These paintings are largely narrative, and based on subjects ranging from Buddhist stories and Hindu epics to Islamic history, illustrating episodes from the *Rubaiyat of Omar Khayyam*, Ghalib's poetry and the *Mahabharata* among other historic works of literature. In *Krishna Instructing Arjuna* (lot 687), Chughtai depicts the legendary archer Arjuna, one of the five Pandava brothers and the hero of the *Mahabharata* preparing for battle. Unsure about fighting members of his family, he turns to his guide and charioteer Lord Krishna for advice. This exchange between the two is recorded as the *Bhagavad Gita*, one of the most significant scriptures that continues to resonate across time and context offering counsel on ethical, spiritual and philosophical fronts. This is the critical moment that Chughtai has chosen to represent in this extraordinary painting.

One of the artist's most important works, this large painting was last seen in the 1951 monograph *Chughtai's Indian Paintings*, and is being shown in public after being held for more than seventy years in a private collection. "This picture vividly recalls the great war of Mahabharata. Before the war, Arjuna waited upon Sri Krishna, in a dejected and disheartened mood. He could not fight with his own Kith and Kin. Krishna stands firm like a huge pillar. His majestic post is a fitting symbol of his towering personality. Chughtai has painted Arjuna in the colour of Sri Krishna and Sri Krishna in the colour of Arjuna, because Sri Krishna, by his magic touch, has infused his own personality in Arjuna and made him invincible, while he himself has taken the peaceful role of a charioteer. Colour combination, haughty lines, control of space, faultless technique, impart strong vitality to the picture" (S. Kashmira Singh, *Chughtai's Indian Paintings*, New Delhi, 1951, unpaginated).

Another painting from this remarkable series of works, *Arjuna as a Victor*, holds the world auction record for the artist.

PROPERTY FROM A PRIVATE
COLLECTION, ENGLAND

686

**ABDUR RAHMAN CHUGHTAI
(1894-1975)**

The Tutor

signed in Urdu (lower left)
gouache on card
12¼ x 8⅞ in. (31.1 x 22.5 cm.)

\$10,000-15,000

PROVENANCE:

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



PROPERTY FROM A PRIVATE COLLECTION, NEW DELHI

687

ABDUR RAHMAN CHUGHTAI (1894-1975)

Krishna Instructing Arjuna

signed 'Rahman Chughtai' and inscribed 'Krishana & Arjun'
(on the reverse)

watercolor on paper

24¾ x 19¼ in. (62.9 x 48.9 cm.)

Executed *circa* 1930s

\$30,000-50,000

PROVENANCE:

Acquired in Europe, *circa* early 1950s

Thence by descent

LITERATURE:

S. Kashmira Singh, *Chughtai's Indian Paintings*, New Delhi,
1951, pl. 10 (illustrated)



Abdur Rahman Chughtai, *Arjuna as Victor*, *circa* 1930.
Christie's New York, 23 March 2010, lot 34, sold for \$254,500



END OF SALE



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

New York, 22 September 2021

VIEWING

17-21 September 2021
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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

A LARGE AND RARE GILT-BRONZE FIGURE OF
CHAKRASAMVARA AND VAJRAVARAHI
CENTRAL TIBET, DENSATIL MONASTERY,
SECOND HALF 14TH-FIRST HALF 15TH CENTURY
12¼ in. (31.3 cm.) high
\$1,000,000-1,500,000

CHRISTIE'S

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

2 RETURNING BIDDERS

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

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each **lot** sold. On all **lots** we charge 2.5% 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**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

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

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

- In order to claim under the **authenticity warranty** you must:

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

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

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the 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) – (c) 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) – (c) 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

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will remain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

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

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

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

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

- Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
- Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. 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.
- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol Ψ 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

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

responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at www.christies.com/about-us/contact/ccpa.

8 WAIVER

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

9 LAW AND DISPUTES

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

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.
authentic: authentic : a genuine example, rather than a copy or forgery of:

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

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

□
Bidding by interested parties

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

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

■
See Storage and Collection pages in the catalogue.

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

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.

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

11/01/21

IMPORTANT NOTICES

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

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

◦ Minimum Price Guarantees

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

◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie’s sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

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

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

□ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot’s reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie’s Conditions of Sale, including paying the lot’s full Buyer’s Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie’s may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has 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

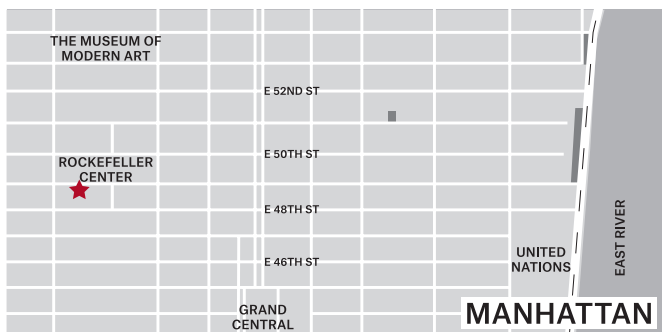
Email: PostSaleUS@christies.com

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

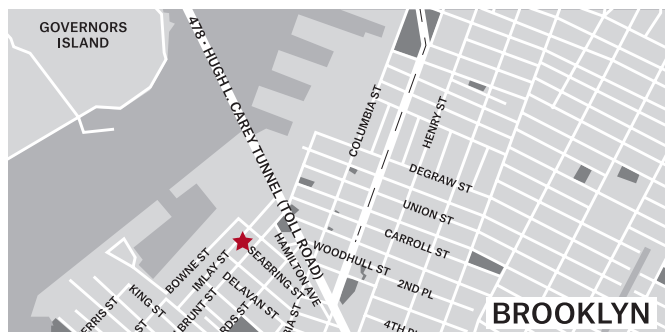
PostSaleUS@christies.com

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

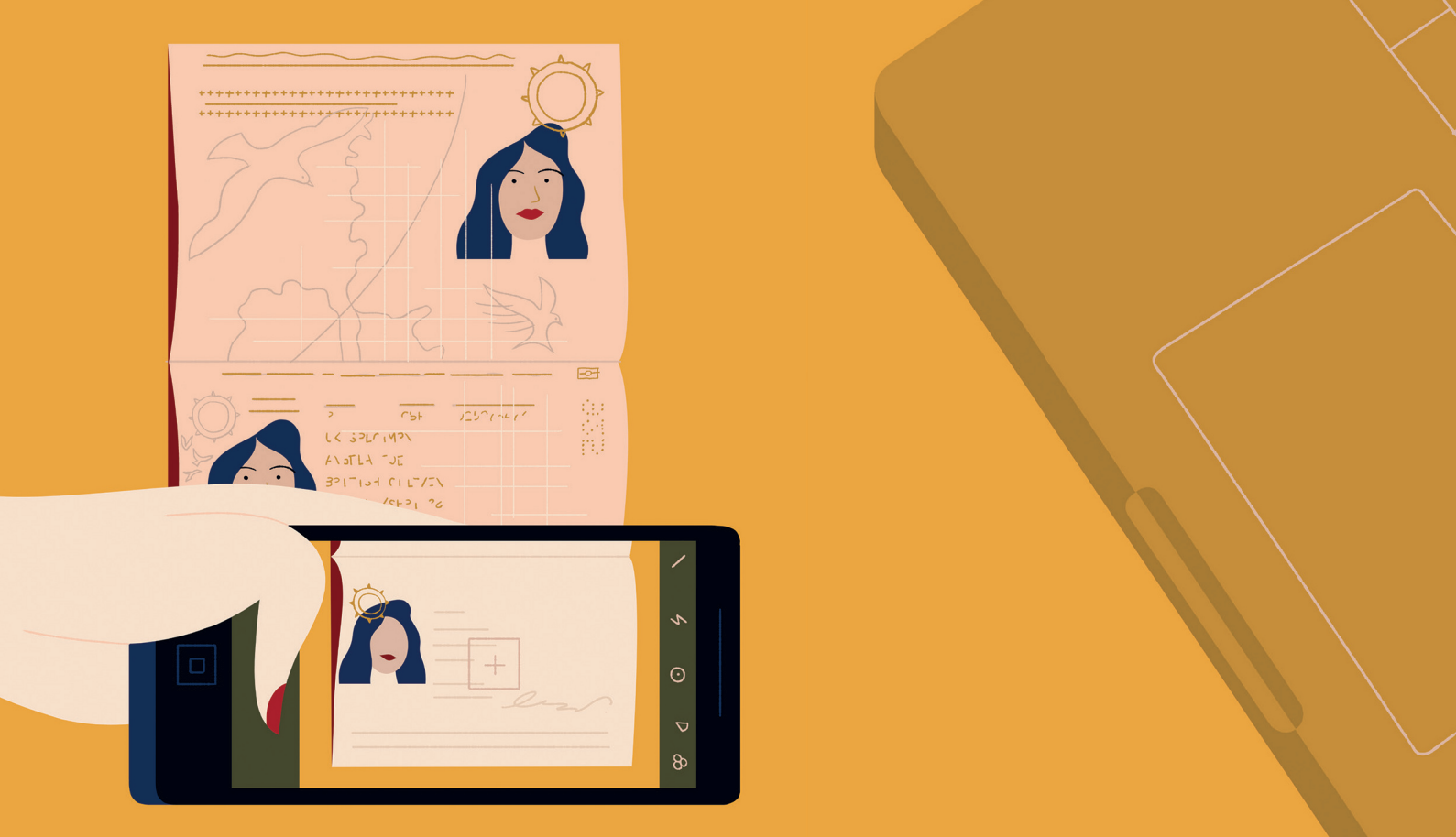
Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

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Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

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