

SOUTH ASIAN MODERN + CONTEMPORARY ART
INCLUDING WORKS FROM THE COLLECTION OF
MAHINDER AND SHARAD TAK

NEW YORK 23 MARCH 2022

CHRISTIE'S





SOUTH ASIAN MODERN + CONTEMPORARY ART

23 MARCH 2022

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AUCTION

Wednesday 23 March 2022
at 11.00 am (Lots 601-677)

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Part I

The Collection of
Mahinder and Sharad Tak
(Lots 601-641)

प्रकृति

PIONEERS, PATRONS, PHILANTHROPISTS THE VISIONARY COLLECTION OF MAHINDER AND SHARAD TAK

For decades, the sprawling home of Mahinder and Sharad Tak in Bethesda has been a magnetic gathering place for some of the country's most well-known social, cultural and political figures, particularly those belonging to the large community of South Asians in the National Capital Region. Hosting art exhibitions, musical performances, *mushairas* or traditional poetry recitals, school tours and even significant cultural and political fundraisers, the couple has been instrumental in building strong bridges between South Asia and North America for almost half a century now.

Born in Kashmir, Mahinder grew up in the foothills of the Himalayas surrounded not only by verdant nature, but by rich traditions of art, poetry, music and theater as well. An early memory that has stayed with her is of trips with her siblings and grandfather, a scholar of Urdu and Persian poetry, to the museum on the banks of the Jhelum River in Srinagar to view its collection of miniature paintings. Although she chose medicine as a profession, moving to Delhi to earn her degree and then begin her practice, her awareness and appreciation for the arts remained an integral part of her life. In 1972, during her residency at medical college in Delhi, she was featured on the cover of the leading women's magazine *Femina*, which described her as a beautiful, independent and intelligent all-rounder whose life and

work embraced many worlds. It was in this spirit that Mahinder moved to the United States two years later to broaden her horizons, both personal and professional.

After completing a residency in radiation oncology at George Washington University, Mahinder was one of the first Indian-American women to join the U.S. Army. She served, both in active duty and as a member of the reserve corps, rising to the rank of Lieutenant Colonel at the Walter Reed Army Medical Center in Washington before she retired. During her career in the army, "not only did she serve [the] country with incredible distinction and courage, she mentored an entire generation of young women of color who followed her footsteps" (G. Raghavan, 'Democratic fundraiser and art collector Mahinder Tak presented with Woman Leader award', *The American Bazaar* online, 29 October 2019).

It was also in America that Mahinder met and married Sharad, a prolific entrepreneur who has built businesses in the technology, communications, infrastructure and manufacturing sectors. One of his companies provided systems integration services to several governmental agencies in the 1980s and 90s, including the National Aeronautics and Space Administration (NASA), the Federal Aviation



Mahinder and Sharad Tak at her promotion to Lieutenant Colonel, circa late 1980s. All photographs courtesy the Tak family unless otherwise noted

COVER GIRL

FROM the pine-clad Himalayan peaks of Srinagar to the dry plains of Delhi, Dr. (Miss) Mahinder Bali's life and work embrace both worlds.

Soft-spoken and intelligent, she obtained her M.B.B.S. degree from the capital and is currently practising at a medical college in Delhi. After completing her M.D., she would like to return to Srinagar and practise.

When she can spare some time from her involvement in medicine, Mahinder plays a little on the sitar and is fond of semi-classical Indian music, reading and swimming.



MAHINDER BALI

**Cover: Jitendra Arya
Our Special Photographer**

Mahinder Tak featured in *Femina*, New Delhi, 1 September 1972, p. 1

Administration (FAA) and the Department of Defense. Together, the couple settled in Montgomery County, Maryland, just outside Washington D.C., where they raised their two sons, Sahil and Himkar, and which they have called home since.

On annual trips back to India, Mahinder would visit art galleries, inevitably purchasing one or two pieces for her home. However, it was only a few years later in the early 1980s, when she was introduced to the artist Maqbool Fida Husain on one of his trips to the United States, that this interest grew into a passion and she began to seriously collect Indian art. Mahinder made it a point to meet Husain as often as she could, often travelling to New York at the drop of a hat when he called, and Husain, in turn, introduced her to several artists and gallerists in India and also to the only major collectors of South Asian art in America at the time, Chester and Davida Herwitz.

Over the decades that followed, Mahinder would visit artist studios and exhibitions on her trips to Delhi, constantly expanding the group of artists she knew and forming lifelong friendships in the art world. An early supporter of several artists, she acquired major works from Husain, Manjit Bawa, Jagdish Swaminathan, Sayed Haider Raza, Gulam Rasool Santosh and others, who often reserved the best works from their exhibitions to show her. It was from the Herwitzes, however, that Mahinder understood how art and her growing collection could become a language of cross-cultural understanding.

As the walls of the Tak home started filling with an incredible array of South Asian art, several of the family's artist, poet and musician friends would make it a point to stop by on their trips to the United States. Many would stay with the Tak family, exhibiting their work or performing in their home. The Taks have hosted exhibitions and events for Husain, Manjit Bawa, Krishen Khanna, Arpita and Paramjit Singh, Arpana Caur and Natvar Bhavsar to name just a few, helping them grow their collector bases significantly in the burgeoning South Asian community in the Northeast and among other North American collectors and institutions. As early as 2006, the couple was listed among the top 100 collectors in the country by *Arts & Antiques* magazine. The frequent appearance of works from the Tak Collection in important museum shows is another testament to Mahinder's discernment in selecting significant works by artists she admired to add to their collection.

Also passionate about classical music, both instrumental and vocal, Mahinder and Sharad opened their art-filled home to almost all the maestros from South Asia, hosting intimate concerts by Ustads Zakir Hussain, Alla Rakha, Amjad Ali Khan and his sons, Vilayat Khan, Pandit Shiv Kumar Sharma, Abida Parveen, Mehdi Hassan and Girija Devi over the years. Additionally, respected poets from India and Pakistan like Ahmmed Faraz, Kaifi Azmi and Javed Akhtar have given recitals in the Tak home. Recalling these associations, Mahinder noted, "I have had the greatest pleasure knowing the greatest Indian and East Asian



Mahinder Tak with Maqbool Fida Husain and Ustad Vilayat Khan in her home, circa 1980s



Maqbool Fida Husain, *Untitled* (Portrait of Mahinder Tak), 1988

artists, including musicians and writers, and have made a number of fulfilling friendships just through this shared love of art. Art for me is very humane; like my other profession – medicine – it touches people and bridges many gaps [...] But most of all, collecting art has allowed me to keep my Indian identity in my home in America. My goal is to pass this rich heritage to our future generation of Indian Americans in the United States” (M. Tak, *India: Contemporary Art from Northeastern Private Collections*, Rutgers, 2002, p. 24).

Over the decades, Mahinder has been able to showcase India’s rich heritage to her community of neighbors and friends in America, linking her past and present and building a strong foundation for the future. By making their home one of the first platforms for South Asian art and culture in America, the Taks created a new global audience for it, and became a fixture on the National Capital Region’s cultural circuit. Consequently, they became instrumental in growing and sustaining an appreciation for South Asian heritage in the country many years before access to other cultures became as widespread and instantaneous as it is today.

Sunita Kaul, a longtime friend of the family, recalls, “I have known Mahinder and Sharad for forty years. It was through Mahinder that I met several artists after moving to the United States and began my journey as a collector. She introduced me to artists like Husain, from whom I bought my first painting. We met Husain together several times over the years; I remember him taking us to a Chinese restaurant for lunch in London once, characteristically barefoot and

brandishing his long paintbrush. I also remember encountering Manjit Bawa framing all his paintings in the Tak’s garage. Natvar Bhavsar attended my son’s wedding, and Raza sent a painting for my newborn grandchild through Mahinder. Apart from making these connections and attending concerts and exhibitions in Mahinder’s home, she also encouraged me to loan works from my collection to various museums and shows, guiding me on various aspects of patronage” (Correspondence, January 2022).

Today, Mahinder and Sharad are recognized not only as pioneering art collectors, but are counted among the most prominent Indian-American philanthropists in the country as well. The couple supports several organizations, particularly those that promote health care, microcredit and the education of girls in India and elsewhere. They also support the American India Foundation and the University at Buffalo, Sharad’s alma mater. Their patronage is particularly significant in the American art world, and they frequently contribute to museums, exhibitions and projects that support the arts of South Asia and champion women and underrepresented minorities. They have gifted and loaned works from their collection to the Smithsonian National Museum of Asian Art, helped major American institutions acquire new works, and continue to loan works to several groundbreaking museum exhibitions in India and abroad. Most recently works from the Tak collection have been featured in *Gateway Bombay* at the Peabody Essex Museum in Salem, *After Midnight, Indian Modernism To Contemporary India 1947/1997* at the Queens Museum, and *Arpita Singh: Six Decades of Painting* at the Kiran Nadar Museum of Art (KNMA) in New Delhi.

Mahinder has served on the board of trustees of the National Museum of Women in the Arts in Washington DC for several years now, and the Taks have also contributed to several major exhibitions and events at the Smithsonian Institutions, the Kennedy Center and the National Museum of Asian Art, where Mahinder also served as a board member in the past. The couple continues to significantly provide for the visibility of women artists and artists of color in the country by lending support to exhibitions and museum accessions that spotlight them. Susan Fisher Sterling, Director of the National Museum of Women in the Arts notes, “Dr. Tak has been a member of the Board of Trustees and Works of Art Committee of the National Museum of Women in the Arts for well over a decade now. She was a groundbreaking collector, engaged with key painters who were critical to the development of contemporary Indian art. Women like Arpita Singh, Shobha Broota, and Arpana Caur. Mahinder recognized their genius early on, and she brought her knowledge of Indian art and her larger understanding of the global art scene to us. Her ability to operate in both spheres and impart her insights has been very important to NMWA’s growth as an inclusive arts institution” (Correspondence, January 2022).

Mahinder is also passionate about the involvement of Indian-Americans in the political sphere, and has mentored and supported several members of the community who have served in the government. She co-chaired the Democratic National Committee’s Indo-American Council during President Barack Obama’s campaign in 2008, and later, served as a member of the finance committee for

Hilary Clinton’s presidential campaign in 2016, extending a relationship which began when Clinton was First Lady in the 1990s. Over the years, Mahinder has been honored with several awards for her contributions in the fields of politics, art and culture, both in India and the United States.

Currently, the Tak collection, which continues to grow, includes works by major modern and contemporary South Asian artists from across the twentieth and twenty-first centuries, including Husain, who painted a portrait of Mahinder, F.N. Souza, S.H. Raza, V.S. Gaitonde, Krishen Khanna, Manjit Bawa, Jagdish Swaminathan, Rameshwar Broota, Bhupen Khakhar and Arpita Singh. Additionally, Mahinder now collects works by American artists she admires like Sam Gilliam, and supports and exhibits the work of emerging American artists. The scope and depth of the Tak Collection speaks to the friendships Mahinder and Sharad have built with almost all of these artists, and their longstanding investment in their South Asian heritage.

Luminaries of the National Capital Region’s cultural landscape, the Taks actively fostered the South Asian art and music scene there, supporting artists who would go on to gain global renown and bring fresh attention to the contemporary culture of South Asia. We are honored to present a significant selection of works from the Collection of Mahinder and Sharad Tak in this catalogue, and to highlight the many ways in which this visionary couple has supported, mentored and inspired generations of artists and collectors in our field.

—Nishad Avari



Mahinder Tak with Ustad Amjad Ali Khan, Amaan Ali Bangash and their accompanists in her home, circa 1990s



Mahinder Tak with Javed Akhtar, circa 2000s



Mahinder and Sharad Tak with Hillary Clinton in their home, circa 2000s



Mahinder Tak with Shaista Mahmood and Manjit Bawa in her home, circa mid-1990s



601

MANJIT BAWA (1941-2008)

Untitled (Krishna Fluting)

gouache on paper laid on card

7¼ x 10¾ in. (18.4 x 27.3 cm.)

Executed in 1995

\$18,000-25,000

PROVENANCE:

Acquired directly from the artist, 2001

EXHIBITED:

Rutgers, Jane Voorhees Zimmerli Art Museum, *India: Contemporary Art from Northeastern Private Collections*, 2002

LITERATURE:

India: Contemporary Art from Northeastern Private Collections, exhibition catalogue, Rutgers, 2002, p. 29 (illustrated)

ARPITA SINGH: WOMAN PLUCKING FLOWERS

Arpita Singh was born in Baranagar in Bengal before the partition of the Indian subcontinent in 1947. She studied at the School of Art, Delhi Polytechnic, and after graduating, worked as a designer at the Weavers' Service Centres in Calcutta and New Delhi for four years. Over the years, Singh developed a highly distinctive visual language typified by a rich layering of color, strong brushwork and the employment of evocative metaphors and motifs drawn from her personal experiences.

The time she spent at the Weavers' Service Centre particularly influenced the evolution of her artistic vocabulary and her creative process. Many of her paintings utilize the stylistic devices and methods of *kantha*, a Bengali embroidery and textile-based craft, practiced primarily by rural women. Like the individual stitches of *kanthas*, her brushstrokes embellish the entire surface of the canvas with detailed forms and figures, and are only held in check by the ornamental borders she paints at their edges. Foregoing perspective to emphasize figural relationships and patterns, her works also quote this textile tradition in their depictions of scenes from daily life, particularly of women.

It is through her female protagonists, surrounded by objects that are both mundane and otherworldly, private and public, peaceful and violent, that Singh's compositions subtly address challenging social and political subject matter while maintaining an overall impression of grace and quiet luminosity. The artist "absorbs the complexities of the world and represents them in her own distinctive way through the sensuous use of paint and brush, signalling joy, wonder, menace and melancholy in an intricate kaleidoscope of human emotions" (E. Dutta, *Arpita Singh Picture Postcard 2003-2006*, New Delhi, 2006, p. 1).

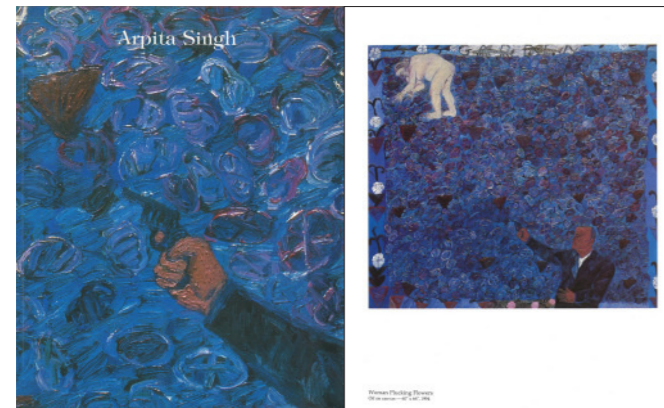
In Singh's paintings, scattered motifs like guns, airplanes and numbers from calendar pages embody "comings and goings, the inevitability and implicit danger of separation and reunion, and the inescapability of death. She makes the past and the faraway co-present, in the anticipation of separation, by travel or death" (S. Bean, 'Now, Then, Beyond, Time in India's Contemporary Art', *Contemporary Indian Art, Other Realities*, Mumbai, 2002, p. 54).

The present lot, *Woman Plucking Flowers* from 1994, is one of the artist's most significant paintings, unmistakably defining her oeuvre of the 1990s and firmly cementing her place among India's most respected modern artists.

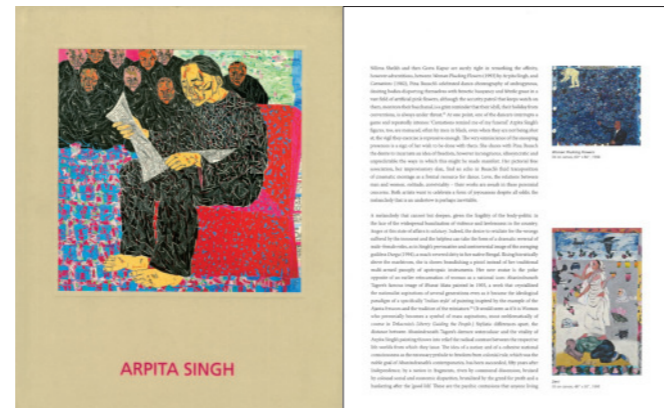
Here, Singh situates her protagonist in a garden, created from thickly textured swirls of cornflower blue and mauve paint. Typically understood as a sheltered, domestic space, this setting magnifies the vulnerability that the female figure's naked, aging body already conveys. Hunched over, she is absorbed in the task of gathering flowers, perhaps to celebrate life or mourn death, both markers of the unrelenting passage of time. Pointedly, the only element of this dense composition that transgresses the thresholds of its painted border is the torso of an armed man at the lower right. Dressed in black, he points his pistol directly at the unsuspecting woman above him. At the upper center two planes idle in the border, partially obscuring the word 'GARDEN' that Singh inscribes there, perhaps warning of another possible violation of the permeable boundaries between the woman's private and public worlds.

Writing about this painting, Yashodhara Dalmia notes, "In *Woman Plucking Flowers*, we have a nude woman bending over a bed of flowers at the far end of a lake-like garden. As the eye travels over the shimmering blue, interspersed by brown triangles, which could be sexual symbols, it rests on a man pointing his pistol at the woman from the opposite side. The still, silent, aquamarine blue with the sinister figure holds the moment in suspension. This sense of violation is articulated in many of [Singh's] paintings of the nineties" (Y. Dalmia and S. Hashmi, *Memory, Metaphor, Mutations: Contemporary Art of India and Pakistan*, New Delhi, 2007, p. 143).

Describing Singh's visual vocabulary as fluctuating between playful and pained, Deepak Ananth observes that in her paintings like *Woman Plucking Flowers*, "the poetics of free association also becomes a politics, and it is the secret tension between these registers that constitutes the enigmatic force field of Singh's work in the last twenty years. The figure/ground gestalt becomes transposed as a chiasmus of pleasure and pain; the surface remains as delectable as ever, but the deeper structure of the paintings is keyed to motifs of desolation and death [...] Mortality stalks Singh's pictorial world. Gun-toting men lie in ambush or wander about with impunity, casually aiming at all and sundry. Women, more often than not, are their unsuspecting targets. A naked woman bending in a field choking with blue flowers, unaware that a man dressed in black is pointing a firearm at her: an 'X' marks the spot indeed, or rather, a dark triangular patch (ostensibly a flower pot, but of a suggestively anthropomorphic aspect) at which the pistol is cocked" (D. Ananth, 'Profound Play', *Arpita Singh*, New Delhi, 2015, p. 38).



Arpita Singh Paintings 1992-94, exhibition catalogue, New Delhi, 1994, cover and illustration



D. Ananth, *Arpita Singh*, New Delhi, 2015, cover, p. 40



602

ARPITA SINGH (B. 1937)

Woman Plucking Flowers

signed and dated 'ARPITA SINGH 94' (lower right); further signed, titled,
inscribed and dated 'ARPITA SINGH / WOMAN PLUCKING
FLOWERS / OIL ON CANVAS / 1994 / 60" x 66"' (on the reverse)

oil on canvas

59¾ x 65¾ in. (151.8 x 167 cm.)

Painted in 1994

\$400,000-600,000

PROVENANCE:

Vadhra Art Gallery, New Delhi

EXHIBITED:

New Delhi, Vadhra Art Gallery, *Arpita Singh Paintings 1992-94*,
29 September - 31 October, 1994

LITERATURE:

Arpita Singh Paintings 1992-94, exhibition catalogue, New Delhi, 1994, front
and back cover (illustrated, unpaginated)

Y. Dalmia and S. Hashmi, *Memory, Metaphor, Mutations: Contemporary Art of
India and Pakistan*, New Delhi, 2007, p. 144 (illustrated)

D. Ananth, *Arpita Singh*, New Delhi, 2015, pp. 40, 127-129 (illustrated)

Dr. Tak has been a member of the Board of Trustees and Works of Art Committee of the National Museum of Women in the Arts for well over a decade now... she brought her knowledge of Indian art and her larger understanding of the global art scene to us. Her ability to operate in both spheres and impart her insights has been very important to NMWA's growth as an inclusive arts institution.

— SUSAN FISHER STERLING, DIRECTOR OF THE NATIONAL MUSEUM OF WOMEN IN THE ARTS



603

JOGEN CHOWDHURY (B. 1939)

Two Women and the Swan

initialed and dated in Bengali (lower center); signed, titled, inscribed and dated 'Jogen Chowdhury / Title: Two Women and the Swan / 56 1/4 x 71 1/2 cm / Ink & Pastel on Paper (lacquered) February 1995' (on the reverse)
ink and pastel on paper
22 x 28 in. (55.9 x 71.1 cm.)
Executed in 1995

\$50,000-70,000

PROVENANCE:

Centre of International Modern Art (CIMA), Kolkata
Acquired from the above by the present owner, circa late 1990s

"Jogen Chowdhury's art philosophy is summarized in an image. The artist, he says, must be like a tall, sturdy tree. Its roots, embedded deep, will draw vital nutrients from the soil. But the trunk must stand firm against the vagaries of the weather, even as the overhead canopy spreads far and wide to breathe in the fresh air and reach out to the sun" (R. Datta, *Jogen Chowdhury: His Life and Times*, Kolkata, 2006, p. 13).

The present lot, a striking cross-hatched work in ink and pastel, epitomizes Jogen Chowdhury's distinct approach to the figure. Like many of his works, this is a domestic scene, set indoors, perhaps in a bedroom. Leaving the interior unadorned, Chowdhury maintains focus on his figures, who occupy most of the composition. The woman on the left wears a simple dress and sits on the edge of the bed, one wrist curved unnaturally, a singular eye staring impossibly forward, despite being portrayed in profile. The other woman, who wears an elaborately draped sari and cradles a swan to her chest, is represented in somewhat more realistic terms, though her fingers stretch disproportionately as they curl around her thigh and shoulder. Though these figures are exaggerated, with some anatomical idiosyncrasies, they are not grotesquely distorted. Chowdhury admits to maintaining a certain reverence for the female figure, an impulse he attributes to his Bengali roots. Indeed, this reverence is reflected in his emphasis on the wide, darkly-outlined eyes of the women in this work, which recall the idols of Bengal's Durga Pooja festival.

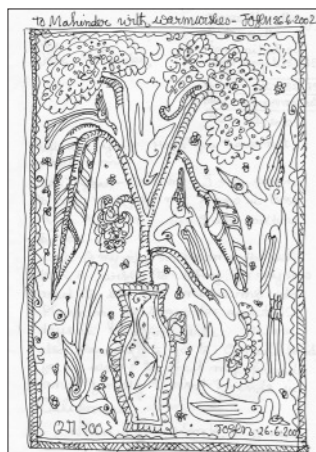
The image of a woman cradling a swan may be a reference to *Leda and the Swan*, a Greek myth famously recorded in Ovid's *Metamorphoses*. In the myth, Zeus transforms into a swan and seduces Leda, leading to the birth of two pairs of twins: Castor and Pollux, and Helen of Troy and Clytemnestra.

This myth has been widely depicted in Renaissance and modern art, including famed renditions by Michelangelo, Leonardo da Vinci, Francois Boucher, and even Cy Twombly. Chowdhury's scene lacks the erotic or violent charge of many of these interpretations. Instead, his interpretation is more comparable to Paul Cezanne's, who also sets the scene in an abstracted interior, a domestic space where Leda lounges, seemingly at ease with the swan.

The swan also has significance in Hindu mythology. Considered highly intelligent, it is the mount of the creator god Brahma. Swans are also closely associated with Brahma's consort Saraswati, goddess of wisdom and learning. Additionally, swans are often said to be messengers of love. In the epic *Mahabharata*, King Nala sends a swan to sing his praises to the princess Damayanti, leading to their eventual marriage. This scene was famously depicted by Raja Ravi Varma, who painted the swan as Damayanti's confidante.

In Chowdhury's work, the viewer is left guessing whether the swan is seducer, friend or messenger, bringing word from a far-away love. These diverse interpretations are possible because of the wide-ranging inspirations for Chowdhury's practice, which stem from his formative experiences in India and Europe. Born in 1939, Chowdhury enrolled in the Government College of Arts and Crafts, Calcutta, a traditional institution modelled after British art schools that emphasized academic, European-style training. After graduating in 1960, he travelled to Paris on a scholarship, where he studied at the Ecole des Beaux Arts and Atelier 17. Upon returning to India in 1968, he worked at the Weavers' Service Centre in Madras, before moving to New Delhi and then finally back to Bengal, where he settled in Santiniketan.

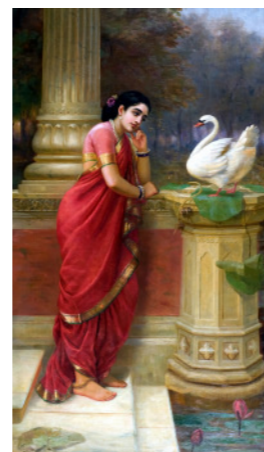
Chowdhury drew on the wide variety of art he encountered through his career to continuously refine his style. His work draws on myriad influences, from the textiles he worked with at the Weavers' Service Centre and Bengali folk art to Edgar Degas' sketches, Kathe Kollwitz's use of line, and the sinuous curves of Hindu temple sculpture. Nevertheless, Chowdhury's figuration and work has always remained distinct, evidence of his commitment to his own deeply personal approach to art. "It seems to me that the depth of perception that comes across in figuration, the way figures can illuminate life may not be possible through other means. I want to portray our human environment, the people of our country, their nature, their way of sitting because they are different from others. You'll notice that there's a peculiar Indianness in their gestures and that attracts me. And it is these particular characteristics we see that I wish to distill in my art" (Artist statement, *Jogen Chowdhury: His Life and Times*, Kolkata, 2006, p. 37).



Jogen Chowdhury, card for Mahinder Tak, 2002. Image courtesy the Tak family



Paul Cezanne, *Leda and the Swan*, circa 1880. Image reproduced from *The Barnes Foundation: Masterworks*, Philadelphia, 2012, p. 76



Raja Ravi Varma, *Damayanti and Hamsa*, 1889. Image reproduced from *The Making of Modern Indian Art: The Progressives*, Oxford, 2001, pl. 7



604

604

GANESH PYNE (1937-2013)

The Deity

signed and dated in Bengali (lower left)
mixed media on paper laid on card
24½ x 19¼ in. (62.3 x 48.9 cm.)
Executed in 2000

\$10,000-15,000

PROVENANCE:

Vadehra Art Gallery, New Delhi
Acquired from the above

EXHIBITED:

New Delhi, Vadehra Art Gallery, *Ganesh Pyne, Recent Works*,
19 January - 15 February, 2001
Rutgers, Jane Voorhees Zimmerli Art Museum, *India: Contemporary
Art from Northeastern Private Collections*, 2002

LITERATURE:

Ganesh Pyne, Recent Works, exhibition catalogue, New Delhi, 2001
(illustrated, unpaginated)
India: Contemporary Art from Northeastern Private Collections,
exhibition catalogue, Rutgers, 2002, p. 88 (illustrated)

605

K. G. SUBRAMANYAN (1924 - 2016)

The Blue Pool

initialed in Tamil (lower left); further signed, dated and
titled "K. G. Subramanyan 93-95 'THE BLUE POOL'"
(on the reverse)
acrylic on canvas
48 x 48 in. (121.9 x 121.9 cm.)
Painted in 1993-95

\$30,000-50,000

EXHIBITED:

Rutgers, Jane Voorhees Zimmerli Art Museum, *India: Contemporary
Art from Northeastern Private Collections*, 2002

LITERATURE:

India: Contemporary Art from Northeastern Private Collections,
exhibition catalogue, Rutgers, 2002, p. 115 (illustrated)



605

K.G. Subramanyan was an esteemed scholar, prolific writer, revered teacher and skilled painter who began his study of art under Benode Behari Mukherjee, Nandalal Bose and Ramkinkar Baij at Santiniketan. The works he created over the course of his long career reflect his in-depth study of traditional Indian art forms, particularly Pata, Kalighat and miniature paintings. Subramanyan's concerted efforts to blur and demythologize the distinctions that had been established between artist and artisan, art and craft, are evident in all his work. For Subramanyan, craftsman, artist, theorist and teacher become attributes and skills of the same whole rather than limiting and segregating descriptors.

Drawing upon all of these qualities in his creative process, Subramanyan deployed a range of media, styles and techniques to champion craftsmen and storytellers and usher their work into the realm of contemporary art in India. In his paintings from the 1980s onward, the artist created fantastic images and complex narratives that were equally steeped in life experience and myth. These paintings "were provoking and celebratory, teasing and subversive,

humane and irreverent at once. Done with scintillating spontaneity, they were not merely expressive and complex like most things he had done in the past but were also some of his most vibrant paintings. This came partly from his deep engagement with the world and partly from the way he moved from one level of communication, or expression, to another through calculated inflections of his visual idiom" (R. Sivakumar, *Self Portraits and Other Early Drawings*, Kolkata, 2020, unpaginated).

Paintings like the present lot are timeless, at once modern and ancient, evoking the potency of primitivism, but implementing its language such that it continues to reverberate meaningfully in the present. "Subramanyan's understanding of art as a kind of linguistic system allows him to envision a living tradition in which artists constantly renew traditional as well as modern forms by not only accepting the eclectic nature of the 'modern' world but also by maintaining contact with the world" (M. Richardson, *The Aesthetic Vision of K G Subramanyan*, Kolkata, 2013, p. 157).

606

KATTINGERI KRISHNA HEBBAR (1911-1996)

Untitled (Construction)

signed and dated 'Hebbar 62' (lower left)
oil on canvas
30 x 40 in. (76.2 x 101.6 cm.)
Painted in 1962

\$30,000-50,000

"Art can be addressed to the artistic sensibility of the viewer. An artist, being a part of human society, wants his work to be communicative, though not in a sense of telling a story, teaching a moral or describing nature's grandeur. If a work of art displays technical perfection and also expresses a certain mood, thought or idea, communication becomes more meaningful" (Artist statement, *India Modern: Narratives from 20th Century Indian Art*, New Delhi, 2015, p. 173).

In this painting from 1962, Kattingeri Krishna Hebbar depicts a large group of laborers atop a building under construction. On the left, a few women sit, perhaps taking a break, while one appears to adjust her head covering. On the central tower of scaffolding, a bare-chested man leans over, probably checking the vat of cement, which will then be passed down the line of women on the other side, until it reaches the end of the roof where new bricks are being laid. The artist renders the workers with dramatic strokes of vibrant color. The bright blues, pinks, and oranges of their saris and turbans contrasts with the relatively monochromatic urban surroundings. Hebbar represents the buildings in the city around his subjects as unvarying, using thick, textural brushstrokes to suggest the dull grittiness of the urban environment.

This would have been a familiar scene to Indian city dwellers at the time, as the 1960s was characterized by constant construction and expansion. Government initiatives such as Delhi's First Master Plan and Calcutta's Basic Development Plan mandated new infrastructure, solutions to urban congestion, and the economic development of areas around cities. Hebbar depicts this period of radical change with his characteristically expressive style. The painting's strong sense of movement reflects his lifelong interest in music and dance. Though this is not a village scene, Hebbar draws on a similar sense of liveliness and energy, transforming quotidian manual labor into choreographed spectacle.

PROVENANCE:

The Tata Iron and Steel Company, Mumbai
Private Collection, United Kingdom
Christie's London, 15 October 2004, lot 516
Acquired from the above

EXHIBITED:

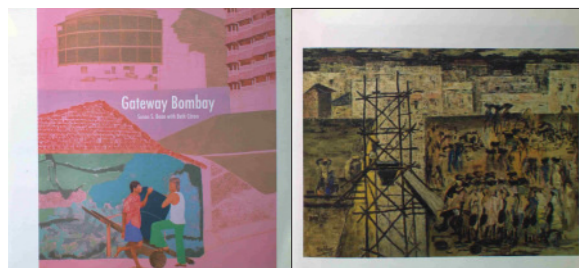
Salem, Peabody Essex Museum, *Gateway Bombay*,
14 July 2007 - 1 March 2008

LITERATURE:

Gateway Bombay, exhibition catalogue, Salem, 2007, pp. 27, 53 (illustrated)

The present lot also reflects a key point of transition in Hebbar's career. As a student at the Sir. J.J. School of Art in Bombay, Hebbar was trained in academic, salon-style painting. His early works include highly realistic portraits and landscapes, a style he quickly grew out of. In a quest for fresh artistic inspiration, Hebbar travelled to Kerala in 1946, observing the art, dance, and lives of village people. They reminded him of Paul Gauguin's portraits of Tahitians, leading him to develop a style that draws on India's folk art, Gauguin's bold colors, and European Impressionism. In 1949, he travelled to Paris, where he formally studied Impressionism and graphic art. While he drew inspiration from modern European movements, he retained an appreciation for Indian classical and folk art, which informed his bold use of line, graphic imagery, and quintessentially Indian iconography. This painting draws on these influences, but also foreshadows Hebbar's paintings of the 1970s and 1980s, which became more abstract, as he expressed anxieties over the destructive capacity of humankind in the Cold War era.

As such, the present lot is a fascinating midpoint between Hebbar's academic realism, his folk art, and his abstraction, evading easy categorization. The painting showcases the artist's formal experimentation, his strong sense of individualism, and his capacity to unearth the beauty in the everyday. As Hebbar once argued, "[p]ainting has nothing to do with beauty, physical beauty has nothing to do with painting. Painting must have beauty with its own form, its own color" (Artist statement, *Indian Contemporary Painting*, New York, 1998, p. 305). This work exemplifies the artist's concern with creating a kind of beauty distinct to the canvas, a composition unique to his perspective on life in a rapidly transforming society.



Gateway Bombay, exhibition catalogue, Salem, 2007, cover, p. 53



BHUPEN KHAKHAR: THE BANYAN TREE

Trained and employed as a chartered accountant, Bhupen Khakhar was a largely self-taught painter whose artistic career did not begin in earnest until, well into his thirties, he moved from Bombay to Baroda. It was only after a few years of living in Baroda, surrounded by artists and intellectuals like his close friend Gulammohammed Sheikh, that “He arrived at a hybrid idiom, in which [Henri] Rousseau, [David] Hockney, Sieneese pedellas, the oleographs of the Bazaar, the temple maps of Nathdwara and awkward observations of ‘Company’ painters, are all fused together. And with this idiom a new world opened, which no painter had ever dealt with before; the vast expanses of half-Westernised modern, urban India” (T. Hyman, *A Critical Difference*, London, 1993, p. 3).

In his work, Khakhar championed the underrepresented, confronting complex subjects like class, sexuality and the ageing and diseased male body, frequently in provocative ways that were inextricably linked to his own background as an urban, lower-middle class, gay man in India. The artist’s homosexuality, at first covert and then openly professed, played a decisive role in his creative process. Highlighting the significance of this aspect of the artist’s life, his friend and biographer Timothy Hyman noted that “Khakhar’s coming-out in the course of the 1980’s was probably the most courageous act of his life, and it may also prove to be one of the most consequential. He found himself speaking for a class and a world hitherto unregarded, unrecorded. The most striking change was that his art became explicitly confessional, and as often as not including a self-portrayal” (T. Hyman, ‘Sexuality and the Self (1981-95)’, *Bhupen Khakhar*, Mumbai, 1998, pp. 71-72).

In the present lot, a monumental painting from 1994 titled *The Banyan Tree*, Khakhar expertly balances the public and private, openness and intimacy in a series of vignettes played out against a vast, hilly scene. Appropriating the genre of landscape, the artist reimagines a traditional gathering spot in Indian towns and villages as a safe space in which he can finally and freely bring together and memorialize all his past lovers and liaisons, both real and imagined. Here, the large banyan tree with its wide, sheltering cover and hanging roots may be read as a microcosm of the artist’s life, representing a home, a school, a marketplace, a shrine, and, most personally, a secluded

space for clandestine conventions. Among the activities Khakhar depicts unfolding in the shade of the tree’s dense branches are groups of men relaxing, worshipping, trading, and embracing. The few women he paints are seated in the distance with their backs turned on the rest of the artist’s motley cast.

While almost all of the men Khakhar paints here are shadowy and featureless, there are four slightly larger male figures seated in the foreground with more individualized qualities. Notable among them is a man with white hair, much like the artist’s own, who seems to be speaking and holding the attention of the others. This semi-autobiographical character appears in many of the artist’s large paintings from the 1980s and 90s. The critic Geeta Kapur reads a sense of detached or aloof observation in these appearances, noting “For while the life Khakhar paints is to an astonishing degree the life he lives, he is spiritually, something of a flaneur – half visitor half voyeur [...] And the paintings as a result sustain this baffling, comic-sublime, quality of disinterestedness” (G. Kapur, *Six Indian Painters*, London, 1982, p. 40). Notably, these four men are not hidden or shadowed by a tree. In fact, they sit by a tree stump, perhaps alluding to the new freedom Khakhar experienced on coming out, while acknowledging a certain intertwined sense of loss as well.

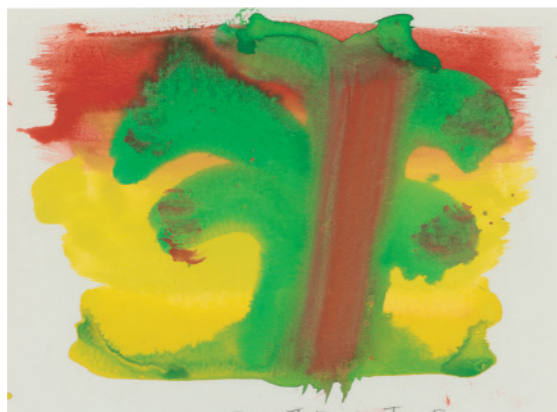
Reading the present lot as a nightscape, the critic Mary-Ann Milford-Lutzker locates it in relation to another major painting by Khakhar, noting, “In this large painting the darkness of night lends a clandestine sense of secrecy to the interactions of the small groups of men. The two men holding their arms out to each other, to the right, echo the highly suggestive relationship witnessed in *Two Men in Banaras* (1982), leaving no doubt as to the purpose of the work. The large banyan tree with its spreading canopy and falling aerial roots affords protection to the gathering beneath its branches. Such trees are found throughout Indian villages and provide local meeting places. Khakhar, with his keen interest in the ordinariness of village and small town life, includes such trees in many of his paintings, thus allowing the tree to be read in multivalent ways. The small indistinct figures grouped in the lower third of the painting, and the trees scattered in the background, align it with *Jatra* and *The Goldsmith*, both painted in 1997” (M. Milford-Lutzker, *India: Contemporary Art from Northeastern Private Collections*, Rutgers, 2002, p. 64).



Portrait of the artist, Nathdwara, 1999. Photo by Jyoti Bhatt



Inayat, *Ascetics under a banyan tree*, 1630-31. Image reproduced from J.V.S. Wilkinson, *Mughal Painting*, New York, 1949, p. 23



Howard Hodgkin, *The Banyan Tree*, circa 1988. Christie’s New York, 11-20 July 2017, lot 413. © 2022 Artists Rights Society (ARS), New York / DACS, London



Bhupen Khakhar, *Banyan Tree in Mauritius*, 1999. Image courtesy Brian Weinstein

The significant metaphorical opportunities trees offer to express various aspects of life, particularly in the context of artistic traditions in India, has always fascinated Khakhar. This is evident as early as 1969, when he published his ‘Visual Notes’ describing a luscious orange tree first among various sources of inspiration, and carries through to his more explicit late works like *Tree with Flowers Grow from his Arse*, painted in 2002, the year before he died. The banyan tree, specifically, reappears in his painting *Son is the Father of Man* (1997), and is central to the watercolor *Banyan Tree in Mauritius* (1999).

Apart from a communal gathering place and a site of worship, the banyan tree or *bodhi vriksha* is one of the most enduring and complex symbols in Hindu, Buddhist, and Jain visual traditions. The tree is broadly regarded as a symbol of longevity, immortality, and the divine given its seemingly unending life and its capacity to spawn new trees from its roots. It has been variously portrayed over the centuries in Gandharan and Kushan sculpture, Mughal court paintings, tantric illustrations, *pata* scrolls from Bengal, early 20th century chromolithographs and Company School paintings to name a few. Declared the National Tree of India, modern and contemporary artists like Nandalal Bose, Mukul Dey, Arpana Caur, Reena Saini Kallat and Subodh Gupta have also incorporated its image and symbology in their work. Howard Hodgkin, a

friend and great influence on Khakhar, also incorporated the idea of a banyan tree in his commission for the façade of the Charles Correa-designed British Council building in New Delhi. More recently, the banyan tree has also served as a metaphor for the Indian diaspora, a concept explored in exhibitions like *Live like the Banyan Tree: Images of the Indian American Experience* at the Balch Institute for Ethnic Studies, Philadelphia, in 1999.

Khakhar was a revolutionary figure, and his whimsical yet deeply moving portrayals of everyday life along with his unabashed love of kitsch and performance continue to inspire several post-modern and contemporary artists around the world. During his lifetime, Khakhar’s work was frequently exhibited in India and abroad, and was the subject of two documentary films. His work has been shown at the Hirshhorn Museum, Washington D.C. (1982), the Tokyo Biennale (1984), the Pompidou Centre, Paris (1986), Documenta IX, Kassel (1992), the Museo Nacional Centro de Arte Renia Sofia, Spain (2002), and the National Gallery of Modern Art (NGMA), Mumbai (2003). He has also been included in group exhibitions at Tate Modern, London, alongside Howard Hodgkin, David Hockney and R. B. Kitaj. The first posthumous survey of Khakhar’s work opened at the Tate Modern in 2016, bringing together works spanning the five decades of his artistic career.

607

BHUPEN KHAKHAR (1934-2003)

The Banyan Tree

signed and dated in Gujarati (lower right); further titled and signed
"The Banyan Tree / Bhupen Khakhar" (on the reverse)

oil on canvas

69 x 69 in. (175.3 x 175.3 cm.)

Painted in 1994

\$1,800,000-2,500,000

PROVENANCE:

Acquired directly from the artist by the present owner

EXHIBITED:

Rutgers, Jane Voorhees Zimmerli Art Museum, *India: Contemporary
Art from Northeastern Private Collections*, 2002

LITERATURE:

India: Contemporary Art from Northeastern Private Collections,
exhibition catalogue, Rutgers, 2002, p. 64 (illustrated)





608
JATIN DAS (B. 1941)
Tenderly Together

signed and dated 'JATIN DAS '91' (upper right); further titled, inscribed, dated and signed "'TENDERLY TOGETHER" / 178 x 101 cms (70"x40") / 1991 / JATIN DAS / OIL' (on the reverse)
oil on canvas
69¾ x 39½ in. (177.2 x 100.3 cm.)
Painted in 1991

\$3,000-5,000

PROVENANCE:
Acquired directly from the artist, New Delhi, 2003

609
BHABESH CHANDRA SANYAL (1901-2003)
Shrouded Woman (Variation IX)

signed and dated 'B Sanyal 80.' (lower right); further titled, signed and dated 'SHROUDED WOMAN / variation - IX / B. Sanyal / 1980' (on the reverse)
oil on canvas
26¾ x 37 in. (68.3 x 94 cm.)
Painted in 1980

\$3,000-5,000

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

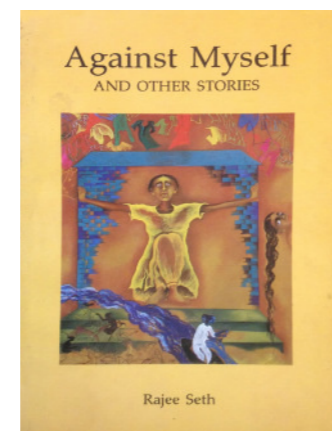
610
ARPANA CAUR (B. 1954)
Body Is Just A Garment

signed and dated 'Arpana Caur 91' (upper right); further signed, dated and titled 'Arpana Caur / 1991 / BODY IS JUST A GARMENT' (on the reverse)
oil on canvas
72 x 60 in. (182.9 x 152.4 cm.)
Painted in 1991

\$10,000-15,000

PROVENANCE:
Acquired directly from the artist, circa 1990s

LITERATURE:
R. Seth, *Against Myself and Other Stories*, New Delhi, 1994, front cover (illustrated)

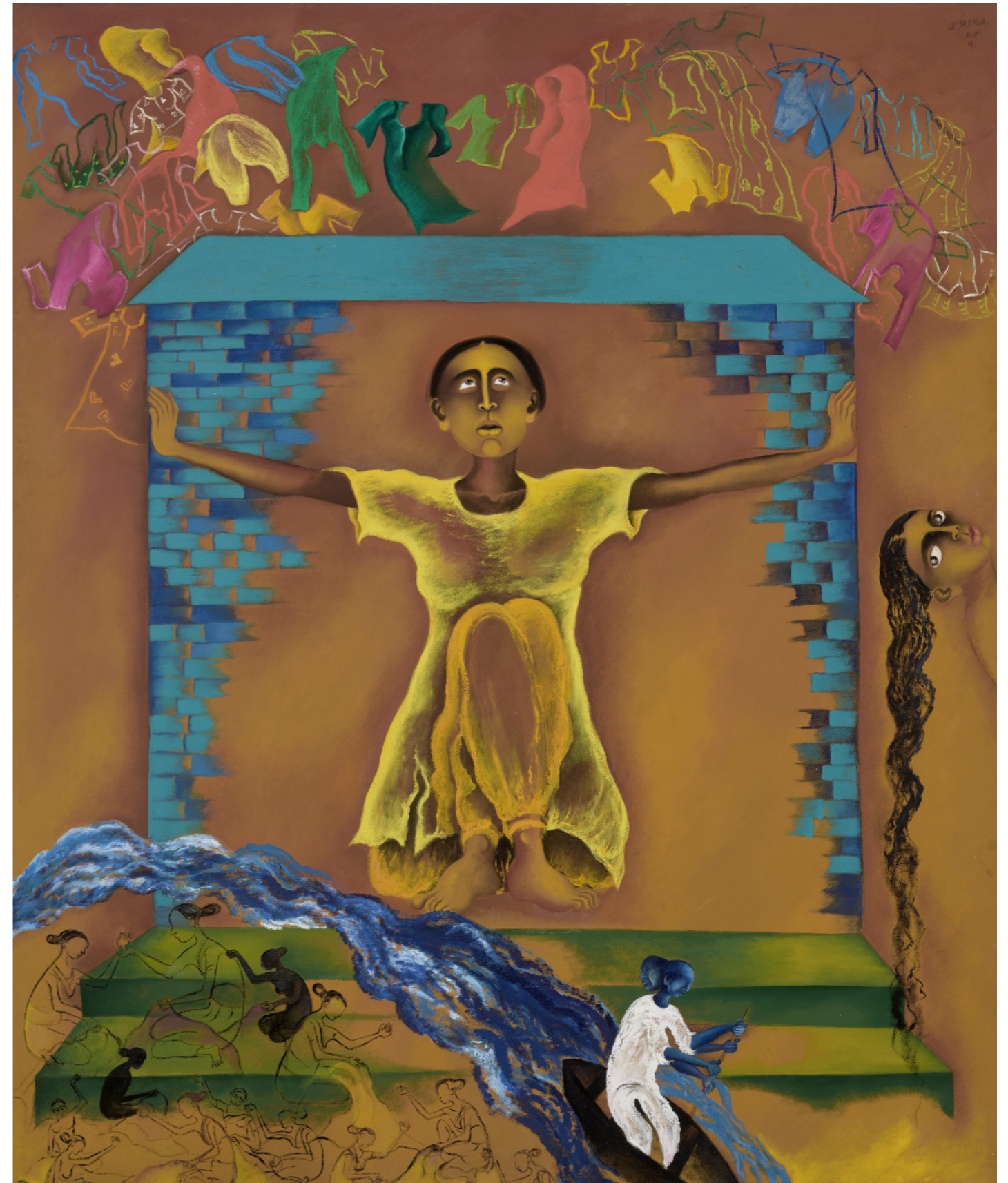


R. Seth, *Against Myself and Other Stories*, New Delhi, 1994, cover

608



609



610



611

611

YUSUF ARAKKAL (1945-2016)

Untitled (Seated Man)

signed and dated 'Yusuf Arakkal 06' (center left)
oil on canvas
57½ x 36 in. (146.1 x 91.4 cm.)
Painted in 2006

\$3,000-5,000

612

SHAMSHAD HUSAIN (1946-2015)

Untitled (Figures)

signed, dated and inscribed 'SHAMSHAD / 90 / 23, CANNING LANE,
NEW DELHI - 110001' (on the reverse)
oil on canvas
35¾ x 35¾ in. (90.8 x 90.8 cm.)
Painted in 1990

\$1,500-2,500

PROVENANCE:

Acquired directly from the artist, New Delhi, circa mid-1990s



612

613

KRISHEN KHANNA (B. 1925)

The Unexpected Happened

signed, dated, inscribed and titled 'Kkhanna / 87 / 96 x 71 cms
'THE UNEXPECTED / HAPPENED'' (on the reverse)
oil on canvas
37½ x 27½ in. (95.3 x 69.9 cm.)
Painted in 1987

\$30,000-50,000

PROVENANCE:

Acquired directly from the artist, 2002



613



614

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Mother Teresa)

signed 'Husain' (on the reverse)

acrylic on canvas

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

Painted circa 1990s

\$80,000-120,000

PROVENANCE:

Christie's New York, 19 September 2002, lot 288

Acquired from the above by the present owner

"I have tried to capture in my paintings what [Mother Teresa's] presence meant to the destitute and the dying, the light and hope she brought by mere inquiry, by putting her hand over a child abandoned in a street. I did not cry at this encounter. I returned with so much strength and sadness that it continues to ferment within. That is why I try it again and again, after a gap of time, in a different medium. To translate that pain in my paintings, I think I will have to die of it" (Artist statement, I. Pal, *Beyond the Canvas: An Unfinished Portrait of M F Husain*, New Delhi, 1994, p. 166).

615

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Homage to C.V. Raman Series)

signed and dated 'Husain '87' (upper left)

oil on canvas

44 x 87¼ in. (111.8 x 222.9 cm.)

Painted in 1987

\$180,000-250,000

PROVENANCE:

Private Collection, Mumbai

Delhi Art Gallery, New Delhi

Osian's, Mumbai, 26 March 2004, lot 59

Acquired from the above by the present owner

EXHIBITED:

Hyderabad, Centre for Cellular and Molecular Biology,

Contemporary Indian Art in 1980s, 1987

Mumbai, Delhi Art Gallery, *Manifestations, Indian Art in the 20th*

Century, 12-19 November 2003

New Delhi, Delhi Art Gallery, *Manifestations, Indian Art in the 20th*

Century, 29 November - 13 December, 2003

LITERATURE:

Contemporary Indian Art in 1980s, exhibition catalogue, Hyderabad,

1987, front cover (illustrated, unpaginated)

Manifestations, Indian Art in the 20th Century, exhibition catalogue,

New Delhi, 2003 (illustrated, unpaginated)

P. Bhaggeria and P. Malhotra, *Elite Collectors of Modern &*

Contemporary Indian Art, New Delhi, 2008, p. 78 (illustrated)



Mahinder Tak with the artist, circa 1980s

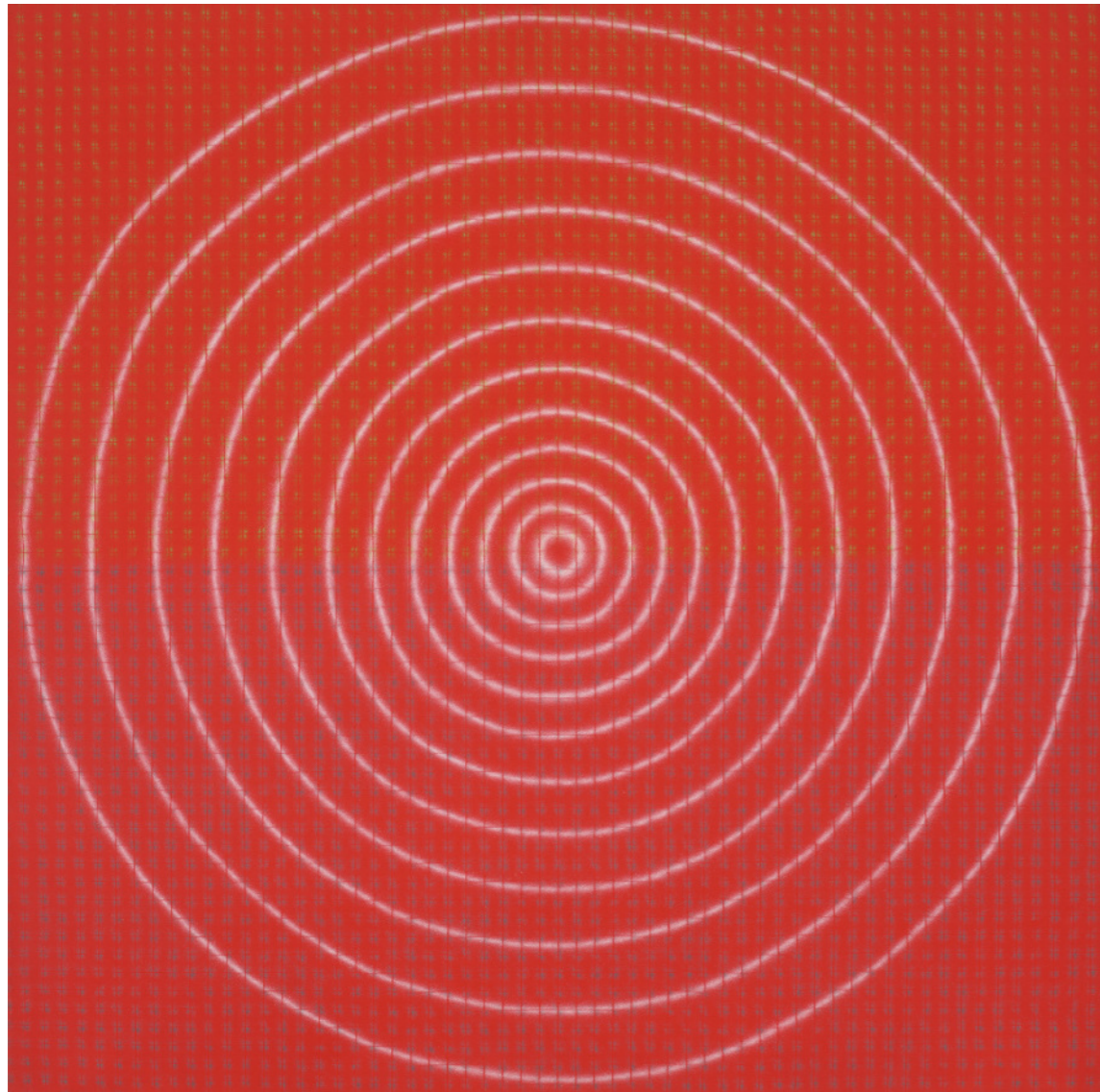
Maqbool Fida Husain touched upon numerous themes and experimented with a variety of styles and techniques over the course of his long and distinguished career. In this large format painting, the artist pays homage to the pioneering work of Sir Chandrasekhara Venkata Raman (1888-1970), the celebrated physicist who became the first Asian to win a Nobel Prize in the sciences in 1930.

Known for his explorations of light and color, and his discovery of the 'Raman Effect', which described the scattering and change in frequency of light as it passes through a material medium, C.V. Raman was a respected teacher and researcher. He founded the *Indian Journal of Physics* in 1926, and was appointed the first local director of the Indian Institute of Science a few years later. The Raman Research Institute, which he inaugurated in Bangalore a year after India's independence, continues to sponsor pathbreaking research in fields including liquid crystals, astrophysics and quantum computing.

In 1987, the year this work was painted, Husain presented an exhibition of works as a tribute to Raman's work and discoveries on his 99th birth anniversary. Comprising several abstract paintings on shaped canvases

representing the scattering of monochromatic light into colored particles, the series also inspired semi-abstract works like the present lot, exhibited in 1987 at the Centre for Cellular and Molecular Biology in Hyderabad, in a celebration of the age-old symbiosis between the arts and sciences.

"In his protean career, Husain made numerous experiments with both forms and formats of painting, and his early experience of painting cinema hoardings in Bombay left its ambitious sweep of pictorial space in his later works. This particular painting, one of the *C.V. Raman* series Husain did in Bangalore, continues the structural dynamism of preceding compositions. This was, in a way, Husain's visualisation of the 'Raman Effect', that is, C.V. Raman's historic experiments with the passage of light through the crystal and its nature of refraction. We see geometric segments in the upper left side of the canvas, and the Cubo-Futuristic treatment of human forms, perhaps symbolising rays of light, rushing towards the crystal that show refractions of light rays in it. The background is painted in a kind of earthy brown and Husain does not hide the striation marks left by the brush. There is something of the village wall painting suggested in the treatment of the pictorial space" (S. Datta, 'Maqbool Fida Husain', *Manifestations, Indian Art in the 20th Century*, New Delhi, 2003, p. 39).



616

616

SHOBHA BROOTA (B. 1943)

Untitled

signed and dated 'Shobha Broota / 2009' (on the reverse)

oil and acrylic on canvas

60 x 59 7/8 in. (152.4 x 152.1 cm.)

Painted in 2009

\$4,000-6,000

PROVENANCE:

Acquired directly from the artist, circa early 2010s



617

617

GULAM RASOOL SANTOSH (1929-1997)

Untitled

signed in Hindi, and dated and signed '89 / SANTOSH'

(on the reverse)

oil on canvas

53 x 39 in. (134.6 x 99.1 cm.)

Painted in 1989

\$18,000-25,000

PROVENANCE:

Acquired directly from the artist

EXHIBITED:

Aliso Viejo, Soka University of America Art Gallery, *Contours of Modernity, An Exhibition of Contemporary Indian Art*, 1 February - 1 April, 2005

LITERATURE:

Contours of Modernity, An Exhibition of Contemporary Indian Art, exhibition catalogue, Aliso Viejo, 2005, p. 31 (illustrated)

SAYED HAIDER RAZA: PRAKRTI

Geometrical forms are used to map the universe. Here, the vocabulary of pure plastic form acquires an integral purpose: to relate the shape and rhythm of these forms to Nature.

—G. SEN, 1997

While Sayed Haider Raza's work has always been inspired by the landscape and nature, his compositions based on these themes continually evolved over the course of his eight decade long career, eventually tracing a complete arc from stylized realism to nonobjective abstraction. By the early 1980s, Raza had turned to planned, geometrical pictorial structures to negotiate and express his vision of nature and its cyclical forces. In doing so, Raza turned from "the external to the internal substance. There is an implicit sense of timelessness which is all-pervasive, which brings a different meaning to his pictures. There is no reference here, as with his earlier work [...] Instead he has 'abstracted' from nature its essence, its deeper implications for mankind" (G. Sen, *Bindu: Space and Time in Raza's Vision*, New Delhi, 1997, p. 27).

In the present lot, titled *Prakrti (Cosmogony)* and painted in 1994, the artist pushes this nonrepresentational idiom to its limits, assembling color sequences and shapes in a large, grid-like composition to meditate on cosmogony or the origins of nature and the universe. Divided into twenty five equal panels, this important painting centers on Raza's ubiquitous *bindu*, which symbolizes both a seed bearing the potential to generate life, and a black void into which that life is ultimately subsumed. As Raza explains, the *bindu* gives rise to and also anchors the composition: "The process is akin to germination. The obscure black space is charged with latent forces asking for fulfilment. Like the universal natural order of the 'earth-seed' relationship, the original unit, 'BINDU', emerges and unfolds itself in the black space. All inherent forces unite. A vertical line intersects a horizontal line, engendering energy and light. Space is charged. Contours appear: white, yellow, red and blue, and along with the original black, they compose the colour spectrum of the visible world" (Artist statement, *Raza*, New York, 1999, p. 2).

Using a luminous spectrum of color, Raza creates an almost hypnotic visual diagram around the *bindu* that draws on the potent symbolism of color from Eastern and Western pictorial traditions. With the five primary colors, which

he believes to emerge from the 'mother color' of the black *bindu*, Raza maps out the five basic elements of nature and the unceasing cycles of the cosmos that they collaboratively sustain. The elements that these colors represent, which Raza details in a panel on the upper left, are *samira* or ether, *gagan* or sky, *pawak* or fire, *jala* or water and *kshiti* or earth. It is through the dynamic interplay of these elements, represented as colors and forms in this painting, that the artist offers his viewers a map-like microcosm of the universe as well as a key to unlock and commune with it.

Pierre Gaudibert, former director of the Grenoble Museum of Painting, dubs this idiom Raza's 'coloured architecture', where various combinations of shapes and colors combine to signify natural phenomena and different phases of the cycle of life from germination to death. More than just a focal point or graphic device, the *bindu* recurs on the canvas in many of its cells. Alongside it, patterns of horizontals, chevrons and concentric circles depict the sun, trees, bodies of water and coiled snakes which in turn symbolize concepts like fertility, gestation and growth and the essential balance of polarities like light and dark matter, masculine and feminine energies and life and death.

In terms of methodical repetition and concentric sequencing, a link can be made between Raza's paintings like *Prakrti* and the works of artists like Frank Stella or Kenneth Noland. However, while the Western abstractionists sought to repudiate subjective emotion, Raza's works are suffused with emotion and spirituality. "Raza's practice of symbolic abstraction has demonstrated that abstraction can also articulate an embracing of *sringara*, a joyous reaching-out experience. The abstractionist need not be a self-denying ascetic or a slave to the stimulations of the senses; rather, he can flourish through a dynamic interplay between these positions, savouring the world as a coded invitation that rewards the deciphering self with an expansion of consciousness" (R. Hoskote, *Painting as Japa: Recent Works by S H Raza*, exhibition catalogue, Mumbai, 2004, unpaginated).



Raza, exhibition invitation, New York, 1999



Mahinder Tak with the artist, New York, circa early 2000s

618

SAYED HAIDER RAZA (1922-2016)

Prakrti (Cosmogony)

signed and dated 'RAZA '99' (lower left) and titled in Hindi (lower right); further titled in Hindi and signed, dated, titled and inscribed 'RAZA 1999 / "PRAKRTI" / (Cosmogony) / 150 X 150 cms / Acrylic on canvas' (on the reverse)

acrylic on canvas
59½ x 59 in. (150.2 x 149.9 cm.)
Painted in 1999

\$400,000-600,000

PROVENANCE:

Acquired directly from the artist, Paris, 1999

EXHIBITED:

New York, *Raza*, Apparao Galleries at Art 54, 2-14 June, 1999
Rutgers, Jane Voorhees Zimmerli Art Museum, *India: Contemporary Art from Northeastern Private Collections*, 2002
New York, Saffronart, *Raza: A Retrospective*, 21 September - 31 October, 2007

LITERATURE:

Raza, exhibition catalogue, New York, 1999, p. 22 (illustrated)
S. Safrani, 'Raza: Prince of Painters', *The Hindu Magazine*, 27 June 1999, p. 3 (illustrated)
India: Contemporary Art from Northeastern Private Collections, exhibition catalogue, Rutgers, 2002, p. 97 (illustrated)
A. Vajpeyi, *Raza: Text-Interview-Poetry*, New Delhi, 2002 (illustrated, unpaginated)
M. Imbert, *Raza - An Introduction to his Paintings*, New Delhi, 2003, p. 64 (illustrated)
O. Germain-Thomas, *Sayed Haider Raza, Mandalas*, Paris, 2004, p. 47 (illustrated)
A. Jhaveri, *A Guide to 101 Modern & Contemporary Indian Artists*, Mumbai, 2005, p. 75 (illustrated)
Raza: A Retrospective, exhibition catalogue, New York, 2007, p. 105 (illustrated)
A. Bonfand, *Raza*, Paris, 2008, p. 189 (illustrated)
P. Bhaggeria and P. Malhotra, *Elite Collectors of Modern & Contemporary Indian Art*, New Delhi, 2008, p. 80 (illustrated)



The present lot in the artist's studio, 1999





619

AKHILESH (B. 1956)

Panch Kanya II

titled in Hindi and signed, dated, titled and inscribed 'Akhilesh / 002 / 'Panch Kanya II' Acrylic on Canvas / 173 x 173 cms.' (on the reverse) acrylic on canvas 67 x 67 in. (170.2 x 170.2 cm.) Painted in 2002

\$4,000-6,000

PROVENANCE:

Acquired directly from the artist, circa mid-2000s

LITERATURE:

P. Bhaggeria and P. Malhotra, *Elite Collectors of Modern & Contemporary Indian Art*, New Delhi, 2008, p. 80 (illustrated)



620

JANINE MONGILLAT (1929-2002)

Untitled

signed 'Mongillat' (lower right); further signed and dated 'Mongillat. / 60.' (on the reverse) oil on canvas 31¼ x 25½ in. (80.6 x 65.1 cm.) Painted in 1960

\$4,000-6,000

PROVENANCE:

Acquired directly from the artist, Paris, 1998



621

SAYED HAIDER RAZA (1922-2016)

Tu

signed and dated 'RAZA '15' (lower right); further signed, dated, titled and inscribed 'RAZA. / 2015. / "TU" / 100 X 100 cm. / Acrylic on canvas' (on the reverse) acrylic on canvas 39½ x 39½ in. (99.4 x 99.4 cm.) Painted in 2015

\$50,000-70,000

PROVENANCE:

Vadehra Art Gallery, New Delhi
Acquired from the above

EXHIBITED:

New Delhi, Vadehra Art Gallery, *Nirantar*, 15 January - 24 February, 2016

LITERATURE:

S. Daftuar, 'Beyond the bindu', *The Hindu* online, 30 January 2016 (illustrated)

622

NATVAR BHAVSAR (B. 1934)

Aanang

signed, inscribed, dated and titled 'NATVAR BHAVSAR / 108" x 90". 1995
AANANG' (on the reverse)
dry pigments with oil and acrylic on canvas
108 x 90 in. (274.3 x 228.6 cm.)
Painted in 1995

\$100,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner

The work of New York-based artist Natvar Bhavsar challenges fixed notions of genre and identity in captivating color. Born and raised in India, Bhavsar arrived in the United States in 1962 to further his art education. After graduating with a Master's degree, the artist was awarded a John D. Rockefeller III Fund fellowship and moved to New York. In the mid-1960s, the city's thriving art scene was dominated by Pop Art and Minimalism. It was in this milieu that Bhavsar's artistic practice matured, and he developed his original visual vocabulary that combined elements of Color Field painting and Abstract Expressionism with a commitment to a meticulous process and his Indian heritage. Confident in his aesthetic, he is one of the most innovative colorists in the world of American contemporary art and remains an active member of New York's artistic community.

Fundamental to Bhavsar's visual language are his childhood experiences in India and those he had as a young artist in New York. His paintings reveal the deep-rooted significance of color in Indian life. Bhavsar's mother came from a textile printing family, and as a child he played among vats of pigment and colorful fabrics drying in the sun. The artist "recalls how color filled visual space as music did auditory space and together constituted the earliest sensations he experienced" (H. Wooden, *Natvar Bhavsar: Encounter with Color*, Wichita, 1985, p. 1). Along with his personal interactions with some of New York's most prominent abstractionists and Color Field experts, such as Mark Rothko, Barnett Newman and Robert Motherwell, these experiences informed Bhavsar's approach to painting.

The artist's creative process is equally, if not more, important than its outcome. He does not use fiber brushes, palette knives or air brushes, and neither pours nor drips pigments. Instead, Bhavsar sifts dry powdered pigment through a fine screen strainer held above a horizontally stretched paper or canvas. This method requires more control than traditional techniques, including a keen

EXHIBITED:

Rutgers, Jane Voorhees Zimmerli Art Museum, *Natvar Bhavsar: The Dimensions of Color*, March-July 2007

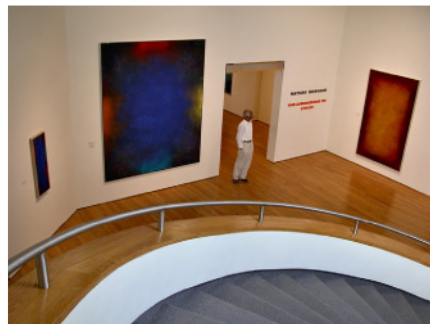
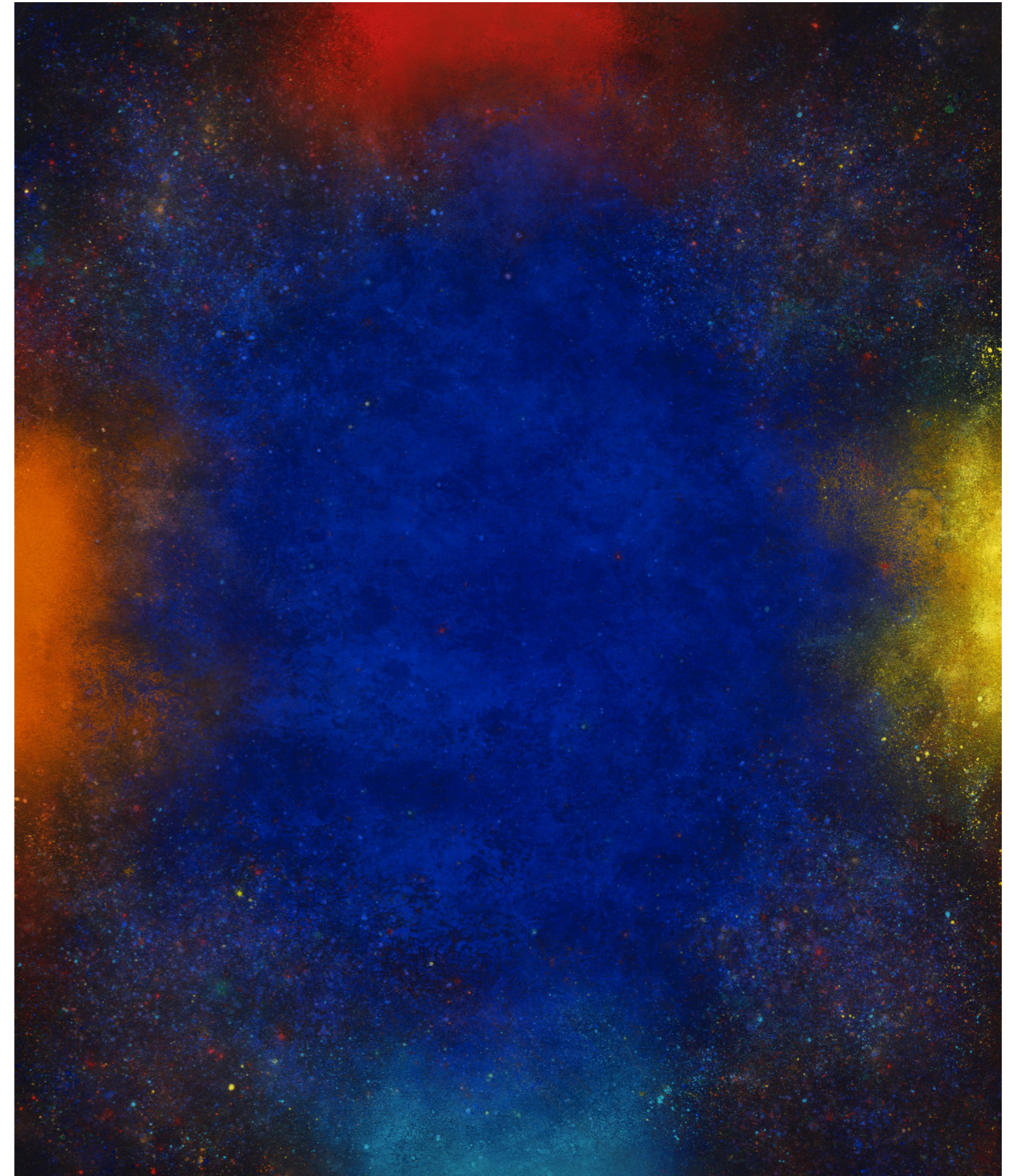
LITERATURE:

I. Sandler, *Natvar Bhavsar, Painting and the Reality of Color*, Sydney, 1998, pp. 95, 99 (illustrated)
Natvar Bhavsar: The Dimensions of Color, exhibition catalogue, Rutgers, 2007, p. 23 (illustrated)
P. Gribaudo, ed., *Natvar Bhavsar: Poetics of Color*, New York, 2008, p. 98 (illustrated)
K. Singh, ed., *Natvar Bhavsar, Homecoming*, New Delhi, 2017, pp. 45, 171 (illustrated)

awareness of his own body and movements. Minute particles of pigment fall upon the field, adhering to a wet binder, and the repetitive application produces a layered, grainy effect on the surface. Each sift is a word in Bhavsar's unique visual language, and each layer is a sentence that evokes the emotive and symbolic possibilities of color.

The present lot, a monumental painting titled *Aanang*, which means 'without body or shape', is a masterful example of Bhavsar's 'poetics of color' and a testament to an artistic identity that transcends static markers of genre. The work captures a chromatic intensity that isn't reliant on discrete colors or forms, instead enveloping the viewer in its totality. Looking at this painting challenges the eye to read color as an immersive experience, with each tone seemingly engaged in an enigmatic visual dialogue with the others. The orange, red and yellow that emerge from the edges seem to diffuse towards a central field of blue. At the same time, the blue seems to emerge from these peripheral areas. Bhavsar reaches a pinnacle of inversion in this work, an optical illusion that subverts our expectations of color on canvas. "What is the content of Bhavsar's paintings? To absorb viewers, just as great music does listeners, to carry them away, to sweep them up, and even to strike them dumb" (I. Sandler, *Natvar Bhavsar: Painting and the Reality of Color*, Sydney, 1998, p. 21).

One of Bhavsar's most dynamic patrons, Mahinder Tak developed a close friendship with the artist over the last three decades. She has spent a lot of time with Bhavsar in New York and Washington, and the Tak collection includes several significant paintings by him. Apart from collecting his work herself, Mahinder introduced several collectors from the National Capital Region to the artist's unique paintings, and hosted a celebration of the important monograph, *Natvar Bhavsar: Painting and the Reality of Color*, at her home in 1998.



Bhavsar with the present lot, *Natvar Bhavsar: The Dimensions of Color*, Jane Voorhees Zimmerli Art Museum, Rutgers, 2007. Photo courtesy Janet Brosious Bhavsar



The Taks with the artist and the present lot in their home, 1998. Photo courtesy Janet Brosious Bhavsar



Mahinder Tak with Natvar and Janet Bhavsar, Frank Stella and a friend at an exhibition of Bhavsar's work, New York, circa 1990s

623

JAGDISH SWAMINATHAN (1928-1994)

Text Decoded II

signed and dated in Hindi and signed, dated and titled 'J. Swaminathan / '93
"TEXT DECODED II"' (on the reverse)

oil on canvas
44 x 67½ in. (111.8 x 171.5 cm.)
Painted in 1993

\$120,000-180,000

PROVENANCE:

Vadehra Art Gallery, New Delhi
Christie's London, 16 October 1995, lot 44
Acquired from the above by the present owner

The present lot, an imposing painting from 1993, centers on a triangular form with another inverted over it, a recurrent motif in Jagdish Swaminathan's abstract works. The palette of this large painting is dominated by neutral tones, earthen browns and parchment yellows, punctuated by splashes of brilliant red. These drops of red paint, recalling fingerprints, draw attention to the process of creation and emphasize the artist's hand even in abstraction. The artist's hand is also prevalent in the fluid black strokes that resemble hieroglyphs or calligraphy, which resonates with the title of the piece, *Text Decoded II*. Despite the anarchic spots and swirls, the composition of the painting is fundamentally structured, oriented around a clear arrangement of geometric shapes. Also visible among the black forms that flank the central mountain-like shapes, are Swaminathan's archetypal bird and sun forms, reminiscent of his iconic *Bird, Mountain, Tree* series of paintings from the previous decades.

Swaminathan's use of geometric shapes in his work is inspired by *yantras*, geometric tantric diagrams that aid in meditation or prayer. *Yantras* resonated with Swaminathan and other neo-Tantric artists in India in the late twentieth-century, including Gulam Rasool Santosh and Biren De. While neo-Tantric abstractions often employ bold colors and strong lines, Swaminathan's earthy colors and fluid forms indicate another key influence: tribal and folk art. Swaminathan wrote extensively about indigenous art in India, advocating for

EXHIBITED:

New Delhi, Vadehra Art Gallery, *Reflections and Images*,
6-21 August 1993
Mumbai, Jehangir Art Gallery, *Reflections and Images*, 30 August - 5
September, 1993
Rutgers, Jane Voorhees Zimmerli Art Museum, *India: Contemporary Art
from Northeastern Private Collections*, 2002

LITERATURE:

Reflections and Images, exhibition catalogue, New Delhi, 1993
(illustrated, unpaginated)
Y. Dalmia, *The Making of Modern Indian Art: The Progressives*, New
Delhi, 2001, pl. 122 (illustrated)
India: Contemporary Art from Northeastern Private Collections, exhibition
catalogue, Rutgers, 2002, p. 117 (illustrated)
A. Jhaveri, *A Guide to 101 Modern & Contemporary Indian Artists*,
Mumbai, 2005, p. 93 (illustrated)
P. Bhaggeria and P. Malhotra, *Elite Collectors of Modern & Contemporary
Indian Art*, New Delhi, 2008, p. 79 (illustrated)

rural and tribal artists to be treated as contemporary artists and collaborators, rather than marginalized practitioners of tradition. He wrote, "Respecting the innate creative genius of the Adivasi people, just as we respect our own, we are seeing them as living in a commonality with us. We see our fates inexorably linked together, and the new artistic ethos can only be born if this commonality is realized" (Artist statement, *The Perceiving Fingers*, Bhopal, 1987, p. 38).

Swaminathan's respect for folk and tribal artists and art forms had a lasting effect on his life and on his creative process as well. "He worked with palette knife, rags, and roller, and used a sharp object to furrow deep into the thick paint surface. In addition, Swaminathan often applied paint with his hand, his essential 'tool,' just as the tribals did; he felt that his fingers could 'discover and cover, reveal and mold better than any conventional implement.' *Text Decoded* is one of a series of paintings he created to question the validity of the distinctions so often made between urban art and folk art and between art and craft. Swaminathan's aesthetic, which held that folk art, tribal art, and urban art are all equally valid versions of the contemporary, might appropriately be termed a 'post-colonial aesthetic'" (V. Dehejia, "Text Decoded", *Beyond the Legacy*, Washington, 1998, p. 202). Other paintings in the *Text Decoded* series are part of the permanent collections of the National Museum of Asian Art in Washington, DC (generously donated by Mahinder and Sharad Tak in 1998), and the National Gallery of Modern Art, New Delhi.



624

ZARINA (1937-2020)

House with Four Walls

signed, dated and numbered '20/25 Zarina 1991' (lower center on title page) and '20/25 Zarina 91' (on the reverse) each etching, letterpress and chine colle with handmade Nepalese paper on paper 8½ x 8 in. (21.9 x 20.3 cm.) each plate 16½ x 29½ in. (41.9 x 74.9 cm.) each sheet Executed in 1991; portfolio of seven prints and one title sheet; number twenty from an edition of twenty five

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist, New York, circa 2000s

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)

"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

LITERATURE:

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

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

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

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

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

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

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

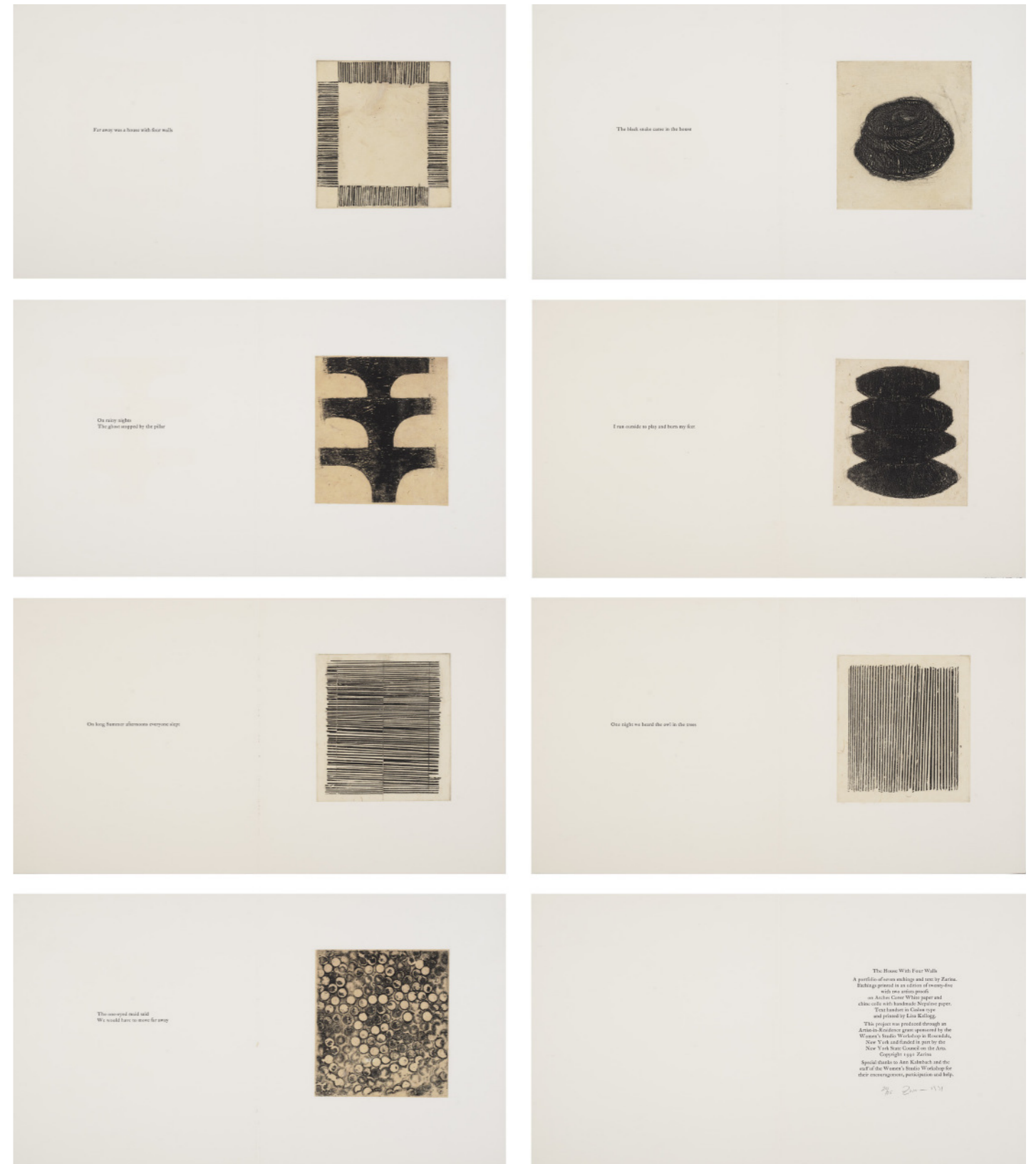
M. Milford-Lutzker, M. Machida, G. Sen and R. Karode, eds., *Zarina: Mapping a Life, 1921-2001*, Mills College Art Museum, Oakland, 2001, pp. 22, 23 (two prints from another edition illustrated)

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.



Mahinder Tak with the artist in her studio, New York, circa early 2000s



625

RAMESHWAR BROOTA (B. 1941)

Scripted in Time II

signed, dated, inscribed and titled 'R. BROOTA '95 / R. Broota / N. DELHI
Title - .SCRIPTED IN TIME -(II) / .OIL ON CANVAS / SCRAPED WITH
BLADE' (on the reverse)

oil on canvas
47¼ x 66⅞ in. (120 x 169.9 cm.)
Painted in 1995

\$200,000-300,000

PROVENANCE:

Acquired directly from the artist, circa late 1990s

EXHIBITED:

New Delhi, Shridharani Gallery, *Rameshwar Broota, The Winding Spiral*,
10-19 December 1998
Rutgers, Jane Voorhees Zimmerli Art Museum, *India: Contemporary Art
from Northeastern Private Collections*, 2002

Throughout his career, Rameshwar Broota has experimented with the norms of figurative painting, continuously pushing the boundaries of representation and abstraction in an ongoing quest to represent truth on the canvas. His early works were portraits of the urban poor, a reaction to the suffering and inequality he witnessed in 1970s New Delhi. He quickly grew dissatisfied with literal representation, instead developing his famed 'Ape' series, in which he satirized the greed of bureaucrats by depicting them as primates. For Broota, the ape was a powerful image that consumed his subconscious, until he had a sudden breakthrough.

"[O]ne day, after a particularly tough struggle with the image, I re-painted the entire canvas with some green paint that was lying around. I was experiencing great inner turmoil when I suddenly picked up a knife and started scraping the paint even though it was still wet. The unplanned exercise was very successful: the ape faded and man as naked being emerged" (Artist statement, *Body Mind Soul: Recent Paintings of Rameshwar Broota, Jogen Chowdhury, and Prabhakar Kolte*, New Delhi, 2007, unpaginated). Armed with this new technique and subject matter, Broota embarked on his 'Man' series. He turned away from local concerns, instead seeking a subject matter beyond his immediate sociopolitical reality. His paintings in this series center the figure of primeval, universal Man. Stripped of clothes, color, and setting, Broota's Man is free of any geographic or cultural identity, instead becoming a representation of the struggles that afflict all: the unforgiving nature of time and the inevitability of death.

In the mid-1990s, Broota's work shifted to include the products of human civilization, juxtaposing the disappearing body with elements of architecture and language. In the present lot, Broota considers this relationship between man and his legacy, depicting his protagonist as an anonymous, shadowed figure standing in stark contrast against the silvery whorls of text. Rather

LITERATURE:

Y. Dalmia et al, *Indian Contemporary Art Post Independence*, New Delhi, 1997, p. 107 (illustrated)
Rameshwar Broota, The Winding Spiral, exhibition catalogue, New Delhi, 1998 (illustrated, unpaginated)
Rameshwar Broota, Recent Paintings, exhibition catalogue, New Delhi, 2001, p. 12 (illustrated)
India: Contemporary Art from Northeastern Private Collections, exhibition catalogue, Rutgers, 2002, p. 37 (illustrated)
Recent Works by Rameshwar Broota, exhibition catalogue, New Delhi, 2004-05, p. 20 (illustrated)
Counterparts: Recent Paintings by Rameshwar Broota, exhibition catalogue, New Delhi, 2009, p. 66 (illustrated)
R. Karode, *Visions of Interiority: Interrogating the Male Body, Rameshwar Broota: A Retrospective (1963-2013)*, exhibition catalogue, New Delhi, 2015, pp. 142, 231 (illustrated)

than an actual alphabet, these symbols come from an imagined language inspired by hieroglyphs and other ancient writing systems. By creating meaningless text, Broota draws attention to the aesthetics of language, positioning writing as a form of beauty and artistic expression, rather than mere communication. He also evades cultural categorization, instead creating an abstracted reference to the passage of time.

By focusing on the effect of time on the body, Broota's works challenge the heroism historically associated with the male figure. The artist's limited palette and straightforward composition force attention to the form of the body, highlighting its strengths and vulnerabilities. As Roobina Karode explains, "Broota migrates gradually into a timeless realm, where form and content remain indissoluble despite being abstracted into signs and symbols. The body, always male, for Broota to ruminate, is now universal substance. The body unframed from any contour vanishes within the debris of its own remains, leaving behind a subtle and tactile surface. The artist takes us back into time, and to the beginning of time" (R. Karode, *Visions of Interiority: Interrogating the Male Body, Rameshwar Broota: A Retrospective (1963-2013)*, Noida, 2015, pp. 124-125).

Ultimately, Broota is a singular artist, one who does not conform to trends or traditions. *Scripted in Time II* epitomizes his pursuit of truth on the canvas, as he rejects any superfluous imagery or decoration in favor of his perennial subject matter: Man. Broota's work is philosophical and highly ambiguous. Using characteristic techniques, such as texturing the painted surface by scraping away layers of pigment with a blade, or creating depth using a variegated *chirascuoro* effect for the background, he gives this work a sense of visceral immediacy, illuminating the artistic, intellectual, and spiritual struggles that underpin his practice.





626

RAJENDRA DHAWAN (1936-2012)

Untitled

signed and dated 'DHAWAN 02' (lower right);
further signed and dated 'DHAWAN 02'
(on the reverse) each
oil on canvas laid on board
21½ x 18 in. (54.6 x 45.7 cm.) each
Painted in 2002; two works on board

\$3,000-5,000

PROVENANCE:

Acquired directly from the artist, Paris, circa
early 2000s

626

627

RAJENDRA DHAWAN (1936-2012)

Untitled

signed 'Dhawan' (lower right)
oil on canvas
28¾ x 36 in. (72.1 x 91.4 cm.)

\$2,500-3,500

PROVENANCE:

Acquired directly from the artist, Paris, circa 1990s



627

628

ANJUM SINGH (1967-2020)

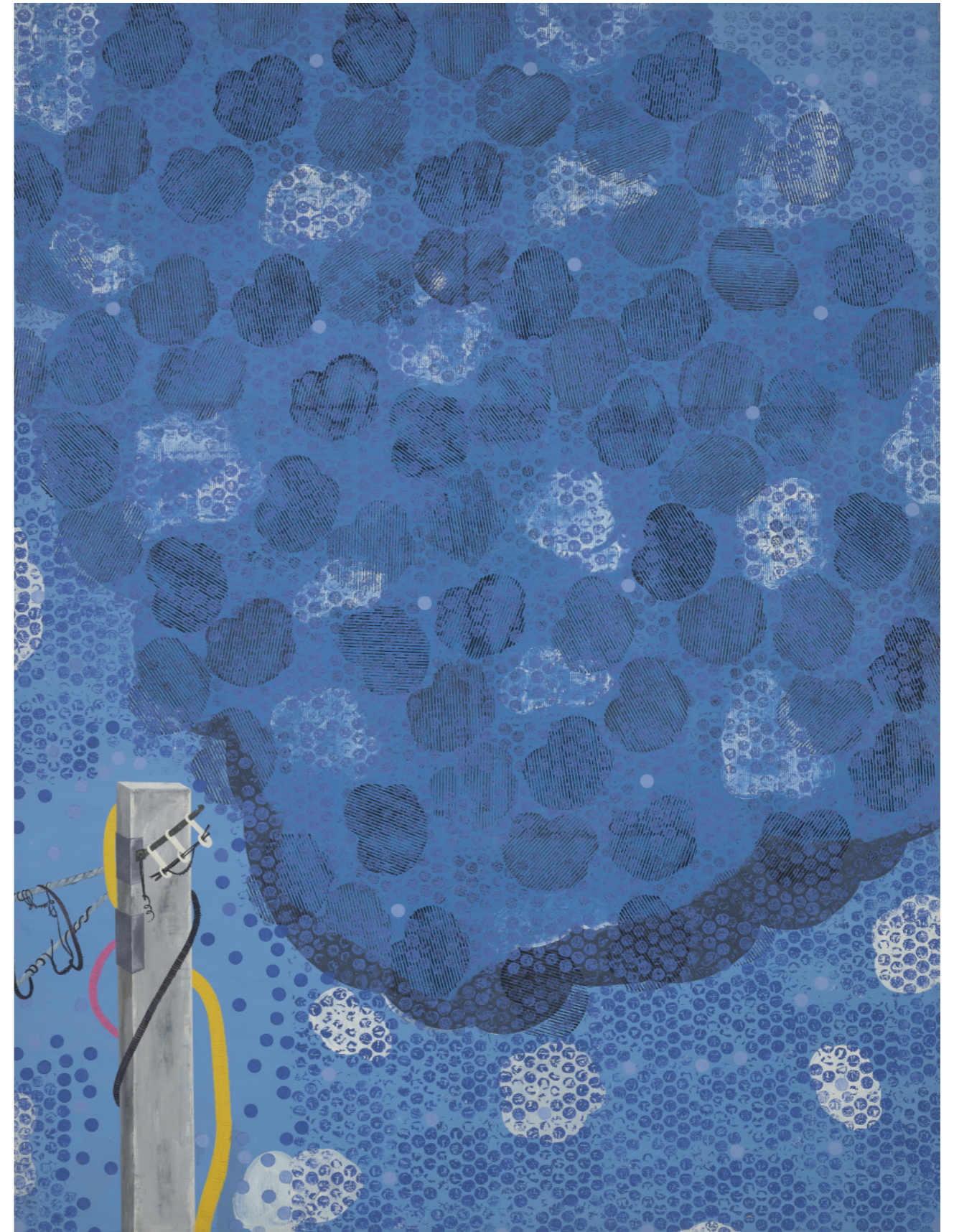
The View

inscribed, titled, dated and signed 'ANJUM SINGH
'THE VIEW' / OIL ON CANVAS / 2005-06
Anjum Singh 2006' (on the reverse)
oil on canvas
90 x 67¼ in. (228.6 x 172.1 cm.)
Painted in 2005-06

\$3,000-5,000

PROVENANCE:

Saffronart, 6 September 2006, lot 94
Christie's New York, 19 March 2009, lot 1058
Acquired from the above by the present owner



628



629
B. PRABHA (1933-2001)
Untitled (Kashmir)
signed and dated 'b. prabha. 1963.' (lower left)
oil on canvas
40 x 40 in. (101.6 x 101.6 cm.)
Painted in 1963
\$12,000-18,000



631
RAM KUMAR (1924-2018)
Untitled
dated, signed and inscribed '1995-99 / Ram Kumar
34 x 53' (on the reverse)
acrylic on canvas
34 x 53 in. (86.4 x 134.6 cm.)
Painted in 1995-99
\$50,000-70,000
PROVENANCE:
Vadehra Art Gallery, New Delhi
Acquired from the above by the present owner



630
K. M. ADIMOOLAM (B. 1938)
Untitled
titled, signed, dated and inscribed "UNTITLED'
KM Adimoolam / 2000 / (K.M. ADIMOOLAM)
OIL ON CANVAS' (on the reverse)
oil on canvas
33½ x 43½ (85.1 x 110.5 cm.)
Painted in 2000
\$4,000-6,000
PROVENANCE:
Artworld, Sarala's Art Centre, Chennai
Acquired from the above by the present owner



632

632

S. G. VASUDEV (B. 1941)

The Tree of Life

signed and dated 'Vasudev '98' (lower right); further signed, titled, inscribed and dated 'S.G. Vasudev / THE TREE OF LIFE / OIL ON CANVAS / 167 x 105 cms / 1998' (indistinctly on the reverse)
oil on canvas
41 x 65¾ in. (104.1 x 167 cm.)
Painted in 1998

\$3,000-5,000

PROVENANCE:

Acquired directly from the artist, New Delhi, circa early 2000s

EXHIBITED:

New Delhi, Lalit Kala Akademi, 42nd National Exhibition of Art, March 2000

633

S. G. VASUDEV (B. 1941)

Tree Worshipers

signed and dated 'Vasudev '95' (lower right); further inscribed, titled, dated and signed 'S.G. VASUDEV / 'TREE WORSHIPPERS' / OIL ON CANVAS / SIZE: 87 x 121 cms / YEAR: 2005 / Vasudev '05' (on the reverse)
oil on canvas
47½ x 33¾ in. (120.7 x 86 cm.)
Painted in 1995

\$1,500-2,500

PROVENANCE:

Acquired directly from the artist, New Delhi, circa mid-1990s



633



634

JAGDISH SWAMINATHAN (1928-1994)

Untitled (Bird, Tree and Mountain Series)

oil on canvas
31¼ x 45¼ in. (79.4 x 114.9 cm.)
Painted circa 1970s

\$100,000-150,000

PROVENANCE:

Christie's New York, 17 October 2001, lot 52
Private Collection, New York
Sotheby's New York, 24 March 2010, lot 152
Distinguished American Collection
Christie's New York, 17 September 2015, lot 733
Acquired from the above by the present owner

LITERATURE:

Group 1890, India's Indigenous Modernism, exhibition catalogue, New Delhi, 2016, p. 215 (illustrated)

In the late 1960s and 1970s, Jagdish Swaminathan began combining elements from nature in his surreal landscapes, settling upon a pared down visual aesthetic and philosophy that sought to reveal, in moments of epiphany, the 'para-natural' or magical and mysterious essence of things that is omnipresent yet unavailable to the senses. Mountains, trees and the figures of archetypal birds that defied gravity were juxtaposed against wide swathes of pure color in these paintings to create a state of emotion in the viewer that would unlock the 'numinous image' which lay hidden beneath the surface.

Over the course of his artistic career, "Swaminathan returned time and again to the tensions between the numinous, revolution and revelation: he deconstructed sixteenth- and seventeenth-century Pahari painting and the works of Paul Klee to fashion a mystical vision that sought to invoke *bhakti's* shared relationship between worshipper [...] and God [...]. For Swaminathan, the devotional eye takes the pictorial surface as a device for rumination on ontology: the pictorial surface offers a glimpse into the question of being qua

becoming" (N. Eaton, *Colour, Art and Empire: Visual Culture and the Nomadism of Representation*, London, 2013, p. 294).

The present lot epitomizes Swaminathan's fascination with development of a pure and true form of representation through art. As if suspended in time, the bird floats in space above twin mountains, each surmounted by a tree. The vast emptiness between the forms transcends time and space, inducing a meditative stillness that begins to unveil the para-natural. "The bird is there – constantly and faithfully – as a messenger and a message; as one's redemption. And it sings hymns of awareness, coaxingly and persuasively, as a perforation in space releasing the all-enveloping presence. But the bird is not bird: It is also snake, tree and leaf, linking up and holding together spaces and pointing to more. And the mountain is also cloud, human torso and curtain, mischievously inviting to be parted to reveal the vistas beyond" (S. Navlakha, *Fleeting Images*, exhibition catalogue, New Delhi, 1979, p. 4).



635

KRISHNA REDDY (1925-2018)

Woman of Sunflower

signed, titled, inscribed and numbered 'Artist Proof 10/10 "WOMAN OF SUNFLOWER" A Krishna Reddy' (lower edge)
mixed color intaglio on paper
14½ x 18¼ in. (36.8 x 46.4 cm.) plate
19¾ x 25¾ in. (49.8 x 65.1 cm.) sheet
Executed circa mid-1990s; number ten from an edition of ten

\$1,200-1,800

PROVENANCE:

Acquired directly from the artist, New York, circa 2000s

EXHIBITED:

New York, Apex Art, *Diverse Group, One Direction*, 20 April - 6 May, 1995 (another edition)
Hilo, University of Hawaii Art Gallery, *Three Master Printmakers: Lee Chesney, Krishna Reddy, Ken Kerslake*, 2007-08 (another edition)
Kolkata, Experimenter, *To a New Form, Krishna Reddy*, 18 January - 31 March, 2019 (another edition)

LITERATURE:

Diverse Group, One Direction, exhibition catalogue, New York, 1995, pl. 46 (another edition illustrated)



636

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Landscape with Church)

signed and dated 'Souza 83' (upper center)
acrylic, felt tip pen and chemical alteration on printed paper; triptych
11¼ x 17¼ in. (29.8 x 45.1 cm.)
Executed in 1983

\$8,000-12,000

PROVENANCE:

Private Collection, New Delhi
Acquired from the above, circa 2000s



637

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Still Life with Skull)

signed and dated 'Souza 84' (center left)
acrylic on canvas
30 x 24 in. (76.2 x 61 cm.)
Painted in 1984

\$25,000-35,000

PROVENANCE:

Private Collection, New Delhi
Acquired from the above, circa 2000s

638

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Nude with Garters)

signed and dated 'Souza 63' (upper right)

oil on canvas

60¾ x 37¾ in. (154.3 x 96.2 cm.)

Painted in 1963

\$120,000-180,000

PROVENANCE:

The Estate of Francis Newton Souza

Christie's London, 9 June 2010, lot 83

Acquired from the above by the present owner

EXHIBITED:

New York, Aicon Gallery, *Iconic Processions, Sacred Stones to Modern*

Masterpieces, 11 September - 20 October, 2012

My paintings are not a product of love or anger. My painting is a product of my libido. I am not making the error of confusing the reality of women, the beauty, with painted representation of women. When I'm painting, I am painting a picture - I am not confusing that with taking her to bed.

—F.N. SOUZA

The representation of women, particularly as nudes, is a theme at the heart of Francis Newton Souza's practice, which evolved stylistically over the course of his career. "The bare-breasted, unashamedly sexual women made by Souza are by now well-known. Yet with each encounter we are faced afresh with their voluptuous sexuality. A fact often overlooked is the tenderness, bordering on a caress with which the feminine contours are drawn" (Y. Dalmia, *The Demonic Line*, New Delhi, 2001, p. 6).

An imposing portrait, *Nude with Garters* was painted in 1963, during a period that marked a fundamental shift in Souza's depiction of the female form. In the early 1960s, the sharp, angular features that characterized many of the women he painted the previous decade mutate and transform, almost abstracting their faces. The present lot also illustrates the artist's increasingly sexualized portrayal of women at the time. Standing in a garish red, claustrophobic room, recalling the window booth of a bordello, Souza's subject in this painting is devoid of the sculptural qualities and ornamentation of the nudes he painted in the 1950s. Here, the elaborate hair-pins and necklaces have been replaced with the considerably more explicit studded leather collar, matching garters and net stockings, giving the portrait an almost sadomasochistic feel.

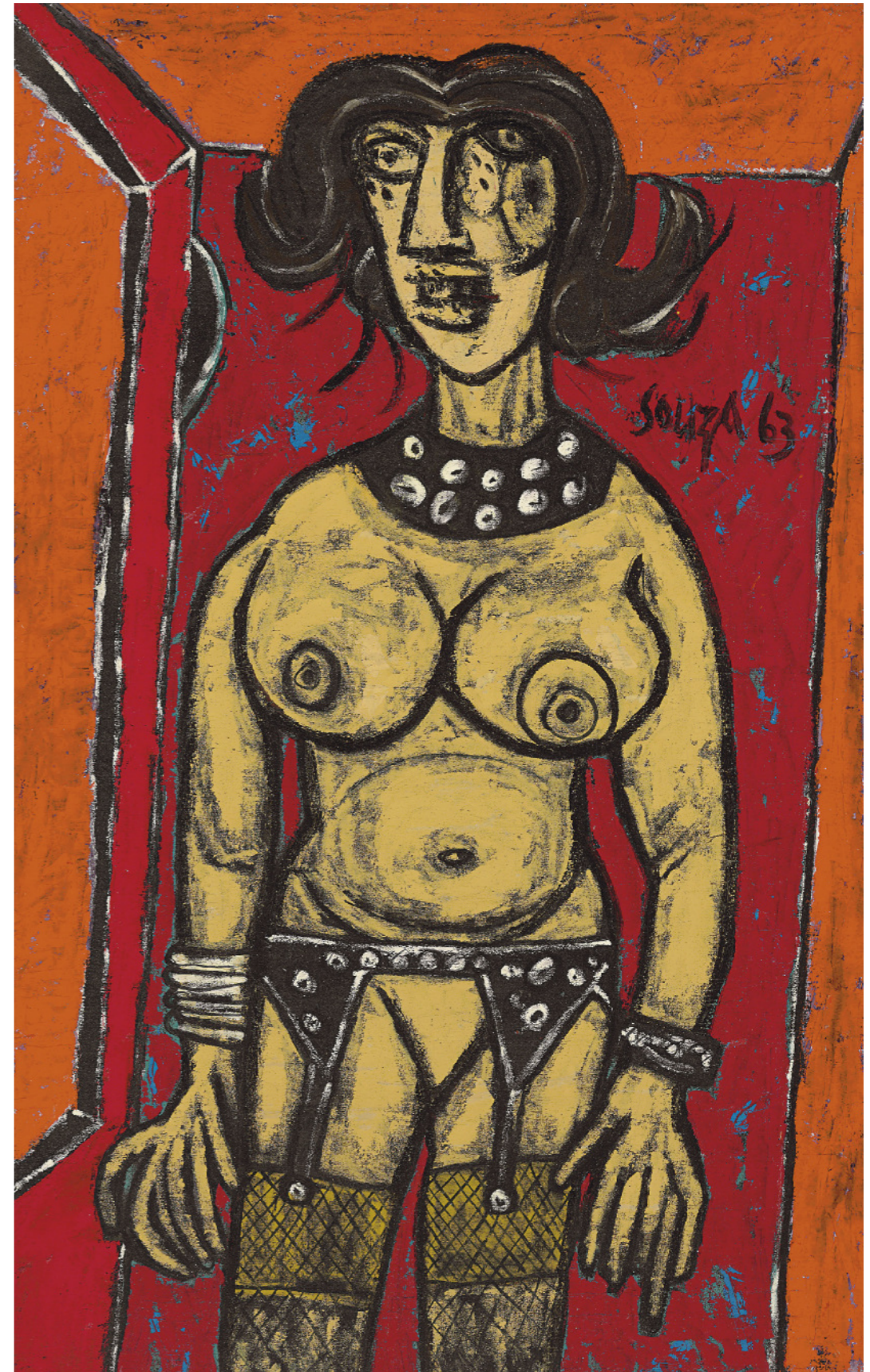
The colors and forms of the women Souza painted at the time pay homage to Pablo Picasso and Francis Bacon, both of whom the artist met and admired. When he painted this work in 1963, Souza was fully immersed in the vibrant Bohemian circles of London, where critical exchanges constantly took place between likeminded artists, writers and their contemporaries. It is likely that the sitter for this painting was Henrietta Moraes, identified by her characteristic dark hair upturned at the ends. A frequent denizen of the Colony Room in Soho, Henrietta led a very loud and colorful life and served as muse and model for a number of important British artists including Bacon and Lucien Freud. Like Souza, she was born in India and was, at the time, married to the Goan writer and poet, Dom Moraes, who the artist knew well. While Freud painted Henrietta a few times early in his career, most famously as *Girl in a Blanket* (1953), Bacon portrayed her several times based on a series of photographs of her he commissioned from John Deakin. In 1963, the year Souza painted the present lot, Bacon portrayed Henrietta as the disfigured odalisque in his legendary painting, *Lying Figure with Hypodermic Syringe*.



Francis Bacon, *Study for Portrait of Henrietta Moraes*, 1964. © The Estate of Francis Bacon, All rights reserved / DACS, London / ARS, NY 2022



Lucian Freud, *Girl in a Blanket*, 1953. Private Collection © The Lucian Freud Archive. All Rights Reserved 2022/Bridgeman Images





639
MANJIT BAWA (1941-2008) AND PARVANEH ETEMADI (B. 1948)
Untitled
 signed and dated 'Parvaneh Etemadi 94 Manjit Bawa 94' (lower left)
 color pencil and dry pastel on paper
 28½ x 40 in. (72.4 x 101.6 cm.)
 Executed in 1994

\$15,000-20,000

PROVENANCE:
 Acquired directly from the artists, 1996



640
MANJIT BAWA (1941-2008)
Untitled (Seated Man with Flower)
 signed and dated 'Manjit 91' (lower right)
 conte on paper
 26¼ x 22 in. (66.7 x 55.9 cm.)
 Executed in 1991

\$8,000-12,000

PROVENANCE:
 Acquired directly from the artist, 2001



Mahinder Tak with Manjit Bawa, circa late 1980s

641

MANJIT BAWA (1941-2008)

Untitled (Devi)

signed and dated 'Manjit Bawa 93' (on the reverse)

oil on canvas

64 1/8 x 78 1/8 in. (162.9 x 198.4 cm.)

Painted in 1993

\$600,000-800,000

PROVENANCE:

Acquired directly from the artist, 1995

Inspired by his experience as a silk screen printer, which saw him utilizing simplified, uncluttered modes of expression, Manjit Bawa's signature style suspends his stylized figures, stripped down to essential, almost Platonic, forms, against rich backgrounds of single jewel-like colors. Unlike many of his contemporaries, Bawa abandoned the painterly application of pigment and busy, textured surfaces in favor of delightful compositions with boldly contoured, subtly shaded figures floating against horizonless planes of vivid color. This peerless and instantly recognizable visual vocabulary is characterized by pristine finishes, elegant simplicity and a beauty that seems effortless.

Bawa was an image maker, where the techniques of painting, like a magician's tricks, were less important than the end result. His paintings do not attempt any vain verisimilitude or narrative. His focus was, "[...] not the stroke-by-stroke structuring of the image but its instant unveiling in animated suspension. As the image is revealed, the backdrop itself becomes the enactment" (J. Swaminathan, 'Dogs Too Keep Night Watch', *Let's Paint the Sky Red: Manjit Bawa*, New Delhi, 2011, p. 37). The influence of classical Indian artistic traditions is evident both in Bawa's style and also in his choice of subject matter. The artist's lyrical line borrows from Kalighat paintings, his saturated fields of pure color take inspiration from Indian miniature paintings, and his choice of subject often borrows from classical religious texts such as the *Bhagavad Gita*. Bawa visited specific mythological themes throughout his career, sometimes depicting iconic elements of the *Mahabharata* including Krishna in his many manifestations, or Gods and Goddesses like Shiva, Kali and Durga. The present lot is a particularly exuberant example of this, showing the artist at his sardonic best. At first glance, it seems almost like a domestic scene with a sleeping male

EXHIBITED:

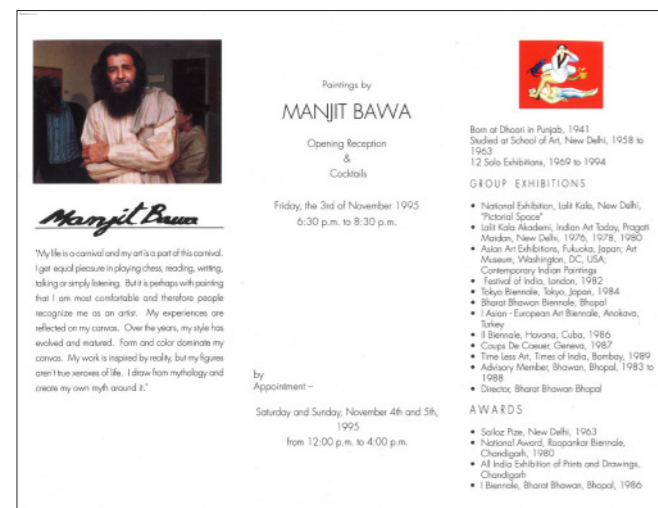
Bethesda, Tak Residence, *Paintings by Manjit Bawa*, 4-5 November 1995
Rutgers, Jane Voorhees Zimmerli Art Museum, *India: Contemporary Art from Northeastern Private Collections*, 2002

LITERATURE:

Paintings by Manjit Bawa, exhibition brochure, Bethesda, 1995 (illustrated, unpaginated)
India: Contemporary Art from Northeastern Private Collections, exhibition catalogue, Rutgers, 2002, p. 28 (illustrated)
P. Bhaggeria and P. Malhotra, *Elite Collectors of Modern & Contemporary Indian Art*, New Delhi, 2008, p. 78 (illustrated)

and modest female shielding her face in a manner the artist would revisit many times. Nearby, a playful cat jumps at the woman, who is flanked by hovering fruits and vegetables on the other side, all trapped in the artist's signature suspended animation. However, on closer inspection, the viewer comes to see that the seated female figure could represent the goddess Kali, the prone male figure at her feet Shiva, and the cat may even be a playful reference to Durga's lion mount. These are all subjects Bawa regularly depicted, but rarely combined in such a whimsical manner.

Painted in 1993 and exhibited at one of the artist's first shows in the Tak home a couple of years later, this monumental, striking canvas conjures a seductive reality where gods, men, and beasts live peacefully in enchanted empires. Suspended within a rich, crimson background, the figures in this painting consciously avoid the trappings of a single direct narrative, while alluding to many. Bawa condenses his forms to focus on specific images, leaving the rest of the narrative to suggestion and the viewer's imagination. Together, the figures open a window onto another world, revealing the artist's unique creative process, equally informed by myth, mysticism and magic. Reading the imagined interplay between Bawa's characters as a vital part of his work, the critic, Ranjit Hoskote notes, in Bawa's worlds, "humans and animals engage in a wordless dialogue that throws its participants back onto an older, nearly forgotten language of instinct and intuition. Standing before these paintings, we realize that Bawa has long been preoccupied with the theme of a universal language of communication" (R. Hoskote, *Manjit Bawa: Modern Miniatures, Recent Paintings*, New York: Bose Pacia, 2000).



Paintings by Manjit Bawa, exhibition brochure, Bethesda, 1995

Part II
Modern and Contemporary
Masterpieces
(Lots 642-677)

5043A58



FRANCIS NEWTON SOUZA: MAD PROPHET IN NEW YORK

When he was only seven years old, Peter Jackson met Francis Newton Souza's first wife Maria and their five year old daughter Shelly playing on a beach in the sunny Spanish Beleric islands one summer in the early 1950s. The families soon became friends, and Mr. Jackson became a firm fixture in the Souza family's life. Mr. Jackson, his English father and Swedish mother lived in Newcastle in the North East of England. Just like many boys in the early 1960s, Mr. Jackson was sent to boarding school from a young age for his education. His school was all the way down in Brighton, on the South coast of England, about a day's travel from his home even on the train. Therefore, when it came to leave weekends (exeat), where children were allowed to go home to see their families, Mr. Jackson chose instead to stay in London at the Souza family home at Homer Street, bringing the families even closer together. It was over this period, in 1961-63, that the Jacksons began to acquire Souza's work. Mr. Jackson's father, Merlin, was the collector, and he took a keen interest in Souza's art of the period, becoming a significant patron during the artist's rise to prominence as one of the leading London School painters of the time. The early 1960s were critical in the cementing of Souza's position within the London art scene, when he enjoyed representation at Victor Musgrave's prestigious Gallery One, which had just moved to more impressive premises at D'Arblay Street in Soho.

One of the first purchases by the Jacksons was *Mad Prophet in New York*, painted in 1961 and exhibited the same year at Gallery One. This picture was

so impactful, that it caught the eye of well-known critic George Butcher who published an article featuring it in the *Guardian* newspaper. *Mad Prophet in New York* along with *Untitled (Landscape with Houses)* (lot 646) were also illustrated a year later in Anthony Blond's monograph on Souza, written by Edwin Mullins, which is still regarded as a quintessential publication on the artist's work of this critical period. The images printed in the exhibition catalogue and monograph were in black and white, and this is the first time that these iconic paintings from the height of Souza's London period are being reproduced in their glorious color. *Mad Prophet in New York* along with the six other works from the Collection of Peter Jackson (lots 642-648) have remained in the family for six decades, and it is Christie's privilege to offer them at auction for the very first time.

Mad Prophet in New York is an iconic example of Souza's dynamic portraiture. The dark figure stands starkly against a brilliant blue background, representing a New York night, illuminated by the many bright lights of the city's skyscrapers. This towering pseudo-autobiographical figure displays all of the artist's trademark features found in his most representative works. The eyes set high in the top of the head and long snout-like nose show the influence of traditional African masks, while the subject's stunningly colored tunic, rendered in magentas, yellows and greens, is a clear reference to the clergy of the Catholic church, so influential in shaping Souza's visual language. Having just returned from a year in Rome on a scholarship from the Italian

Government, it is no surprise that this imagery is so prominent in this painting, compounded by more subtle elements like the row of nails on the figure's shoulder, an allusion to the suffering of Christ and the saints.

Souza shows his technical prowess as a painter with the figure's wonderfully long, shaggy beard. This is another visual cue referring to the many saints that Souza depicted in his work over the past decade. However, what makes this figure unique is the rich, layered tones of black that Souza uses in his rendering of the beard. An early example of the artist's experimentation with the color black, this painting foreshadows how the hue would dominate his practice only a few years later. The beard is formally the central focus of the picture, and the complexity of its black tones enhances the contrasting colors that surround it. This 'Mad Prophet' also has gnarled blackened arms that seem almost mutated and held up in some kind of warning. In the Gallery One exhibition catalogue from 1961, the artist speaks directly of this work stating, "The Mad Prophet in New York. Why mad? Why New York? Why the radiation-bitten hands? The only effective action to halt the drift to nuclear war is civil disobedience - Now. Or these are the last days of mankind" (Artist statement, F.N. Souza, London, 1961, p.3).

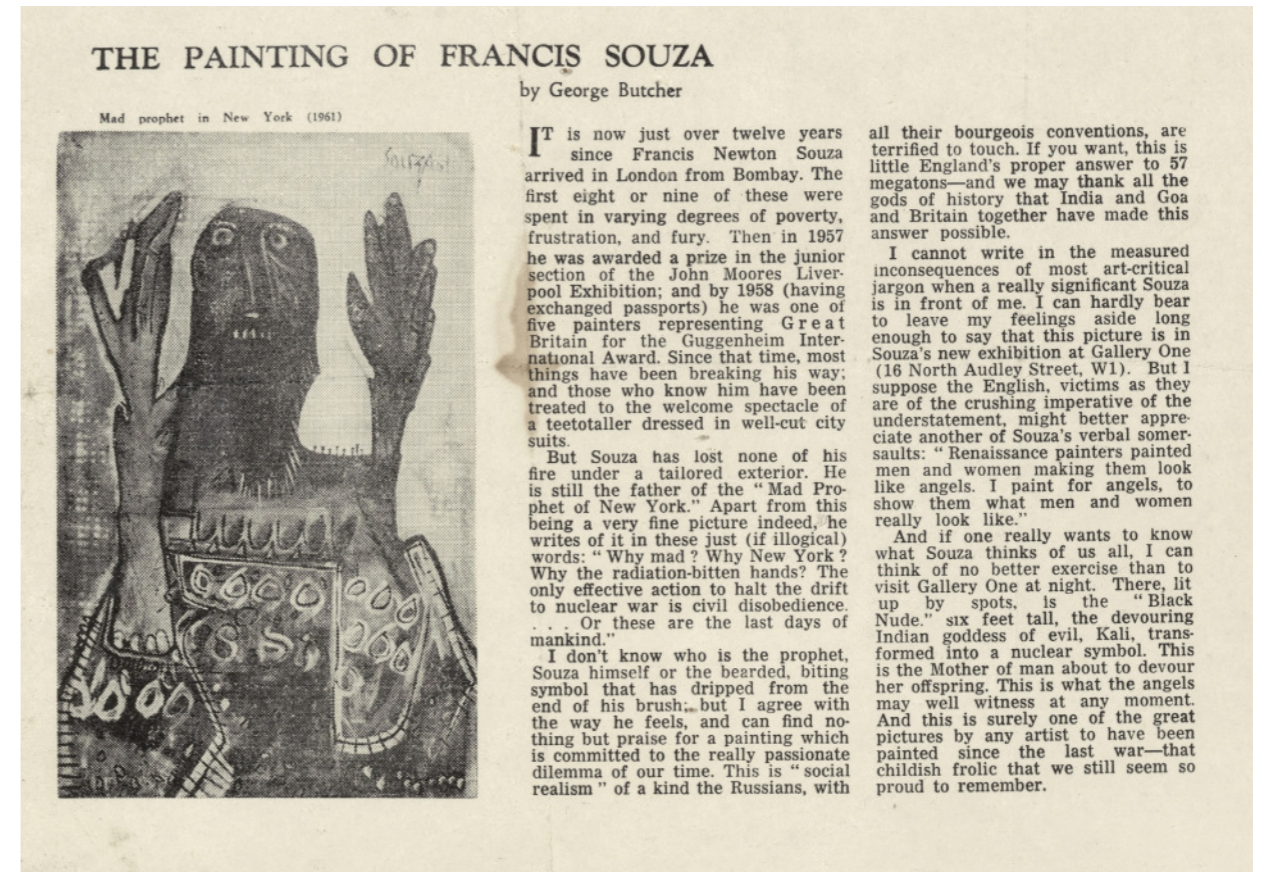
Mad Prophet in New York is, according to Souza, a painting of protest, an act of civil disobedience at the height of the Cold War. He went on to write, "I use aesthetics instead of knives and bullets to protest against stuffed shirts and

hypocrites" (Artist statement, *Ibid.*, p.3). Souza was a member of the Communist Party in India in his youth before becoming increasingly disillusioned with the autocracy of their politics. He would remain critical of political parties, likening their leaders to his much maligned characters of organized religion and big business. Another seminal work from this exhibition, *Manufacturer of Nuclear Weapons*, presented a demonic figure in a fur-lined coat embodying everything Souza detested about business and politics. Although the artist was known for his disfigured subjects, here their grotesqueness is literally caused by an imagined nuclear attack. In the present lot, the 'Mad Prophet' represents the fear and anxiety of what seemed to many as an inevitable nuclear apocalypse caused by fighting superpowers on either side of the Iron Curtain. In the title of the painting, however, Souza injects a mixture of humor and sadness into this horror, leaving his viewers to imagine whether this prophet's warnings of impending doom will be heeded, or whether he will be treated as a mutated outcast, a 'mad' monster shunned by society.

In the context of the Cold War, *Mad Prophet in New York* refers to a very specific political moment in time, but Souza's message of protest for nuclear disarmament and equality when it comes to the sanctity of human life is as relevant today as it was then. In the opening of the 1961 catalogue for his exhibition at Gallery One, the artist published this timeless statement: "I don't think there are superior or inferior races within the human race. But I definitely regard myself as superior to those who do" (Artist statement, *Ibid.*, p.3).



Peter Jackson with his parents and a friend, Spain, circa early 1950s. Image courtesy Peter Jackson



G. Butcher, 'The Painting of Francis Souza', *The Guardian*, 8 November 1961. © Estate of F N Souza. All rights reserved, DACS / ARS 2022

642

FRANCIS NEWTON SOUZA (1924-2002)

Mad Prophet in New York

signed and dated 'Souza 61' (upper right); further signed, titled and dated 'F.N. SOUZA / Mad Prophet / in New York / - 1961' (on the reverse)

oil and acrylic on canvas
45½ x 28¾ in. (115.6 x 73 cm.)

Painted in 1961

\$300,000-500,000

PROVENANCE:

Gallery One, London
Acquired from the above by Merlin Jackson
Thence by descent

EXHIBITED:

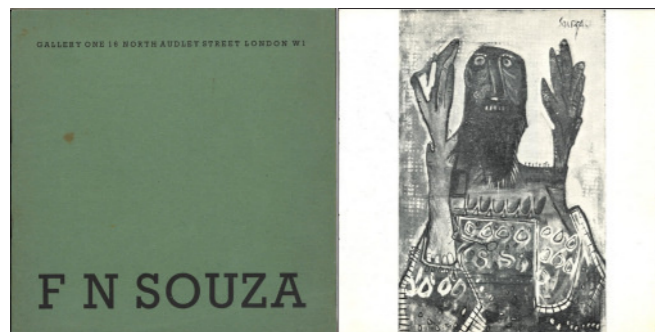
London, Gallery One, *F N Souza*, 1961

LITERATURE:

F N Souza, exhibition catalogue, London, 1961, p. 11 (illustrated)
G. Butcher, 'The Painting of Francis Souza', *The Guardian*, 8 November 1961 (illustrated)
E. Mullins, *Souza*, London, 1962, p. 102 (illustrated)
A. Kurtha, *Francis Newton Souza: Bridging Western and Indian Modern Art*, Ahmedabad, 2006, p. 69 (illustrated)

The Mad Prophet in New York. Why mad? Why New York? Why the radiation bitten hands? The only effective action to halt the drift to nuclear war is civil disobedience - Now. Or these are the last days of mankind.

—F.N. SOUZA, 1961



F N Souza, exhibition catalogue, London, 1961, cover, p. 11.
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E. Mullins, *Souza*, London, 1962, cover, p. 102.
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643
FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Red Houses)

signed and dated 'Souza 61' (lower right)
oil on printed paper laid on board
9 5/8 x 12 1/2 in. (24.5 x 31.8 cm.)
Executed in 1961

\$12,000-18,000

PROVENANCE:

Acquired by Merlin Jackson, circa early 1960s
Thence by descent

644
FRANCIS NEWTON SOUZA (1924-2002)

Untitled (City at Night)

signed and dated 'Souza 63' (lower center)
oil on printed paper laid on board
13 7/8 x 10 1/2 in. (35.2 x 26.7 cm.)
Executed in 1963

\$8,000-12,000

PROVENANCE:

Acquired by Merlin Jackson, circa early 1960s
Thence by descent



645
FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Cityscape)

signed and dated 'Souza 63' (upper left)
oil on black fabric
13 3/8 x 23 3/4 in. (34 x 60.3 cm.)
Painted in 1963

\$40,000-60,000

PROVENANCE:

Acquired by Merlin Jackson, circa early 1960s
Thence by descent

646

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Landscape with Houses)

signed and dated 'Souza 1961' (upper right); further signed and dated 'F.N. Souza / 1961' (on the reverse)

oil on board

24 x 30 in. (61 x 76.2 cm.)

Painted in 1961

\$120,000-180,000

PROVENANCE:

Gallery One, London

Acquired from the above by Merlin Jackson

Thence by descent

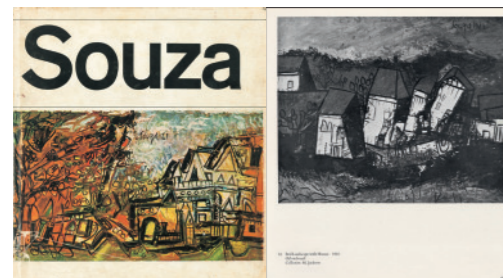
EXHIBITED:

London, Gallery One, *F N Souza*, 1961

LITERATURE:

F N Souza, exhibition catalogue, London, 1961, p. 7 (illustrated)

E. Mullins, *Souza*, London, 1962, p. 99 (illustrated)



E. Mullins, *Souza*, London, 1962, cover, p. 99.
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F N Souza, exhibition catalogue, London, 1961, cover, pp. 6-7.
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647

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Roman Landscape)

signed and date 'Souza 1961' (upper left); further signed and dated 'F.N. SOUZA / 1961' (on the reverse)
oil on canvas
37¼ x 37¼ in. (94.6 x 94.6 cm.)
Painted in 1961

\$180,000-250,000

PROVENANCE:
Acquired by Merlin Jackson, circa early 1960s
Thence by descent

Francis Newton Souza painted *Untitled (Roman Landscape)* in 1961, shortly after returning from a six-month stint in Rome on a scholarship from the Italian government. Souza's time in Rome greatly influenced his practice, both in his choice of subject and in his painting style. Although Souza did not title this painting, the setting bears a strong resemblance to the view of St. Peter's Basilica across the Ponte Sant'Angelo in the Vatican. Here the dome and spires of the Basilica tower above corniced buildings. Souza's powerful and iconic black line delineates bridges, buildings and piercing pediments, further suggesting the Catholic architecture which informed so much of his oeuvre. The artist's choice of palette here, with rich reds and gold contrasting subtler greens and bronzes, perhaps also recalls the stunning stained glass windows that adorn churches all across Rome. Although likely painted in Souza's North London home in Hampstead, *Untitled (Roman Landscape)* is an homage to his time in Rome.



"Saint Peter, Sant'Angelo bridge, Rome, Italy", 2013.
Image by Jebulon, licensed under the Creative Commons CC0 1.0



648

FRANCIS NEWTON SOUZA (1924-2002)*Untitled (Sitting Nude)*

signed and dated 'Souza 63' (upper right)

oil on canvas

48½ x 30 in. (123.2 x 76.2 cm.)

Painted in 1963

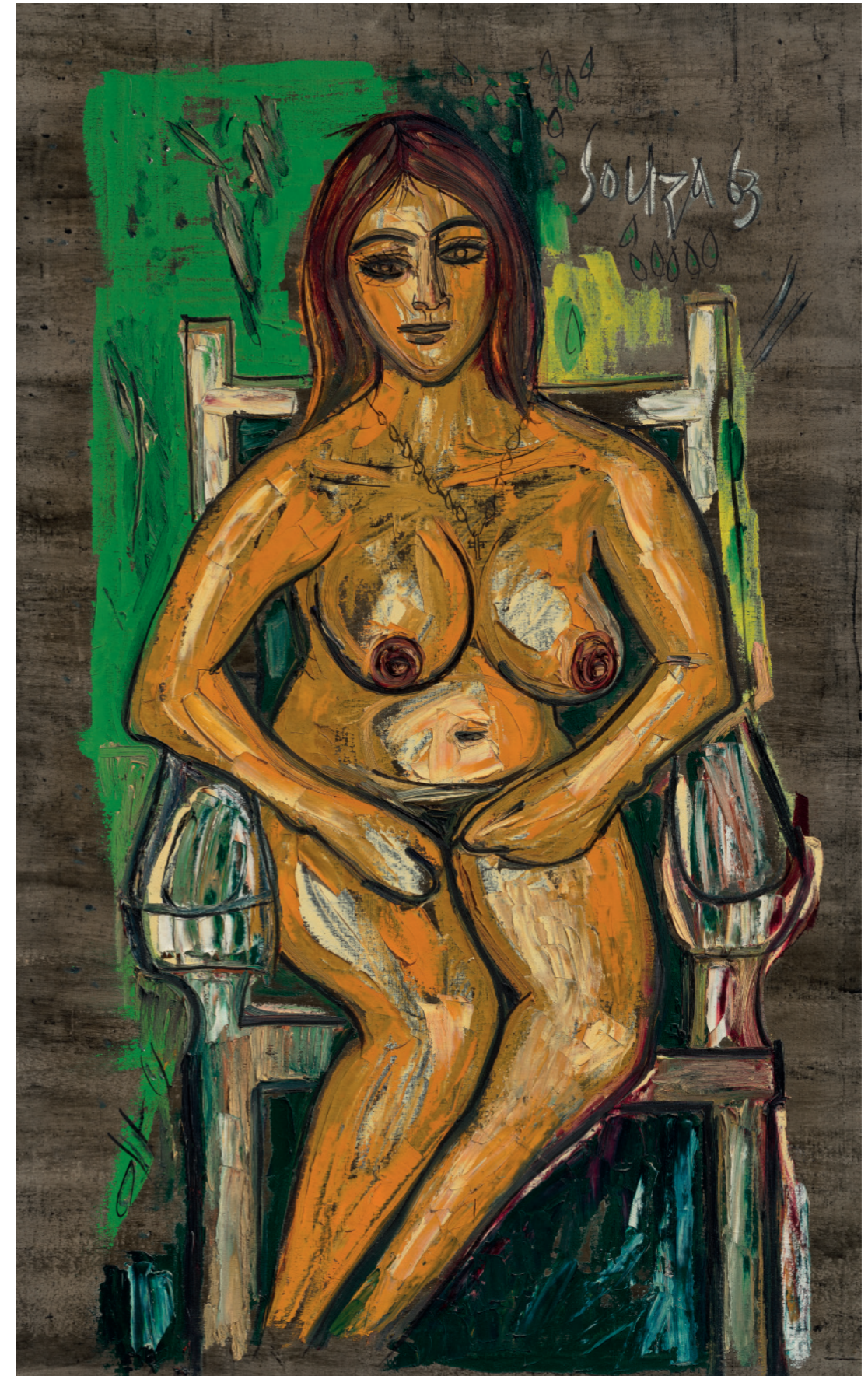
\$150,000-250,000

PROVENANCE:

Acquired by Merlin Jackson, circa early 1960s

Thence by descent

Francis Newton Souza's lifelong predilection for painting the female figure is renowned. The female form, in artistic terms, was his muse, providing both a creative spark and an arena for experimentation and expression. The present painting, an eroticized yet intimate scene, is likely a depiction of Souza's partner at the time, Liselotte de Kristian. The artist captures his subject in a state of undress, sitting coyly on a throne-like chair. The painting has a playful sense of intimacy, as if Souza has frozen in paint a moment of romantic exhibitionism, when the subject is revealing herself to her lover. The delicate details of her jewelry and face give the sitter an almost angelic quality, while her static seated pose, almost contrapposto, endows her with a statuesque presence. Despite this, the viewer can sense how hard the sitter is trying to keep still while she is being painted, with her faint smile betraying a playful, impatient curiosity. Whether this interest is in the artist or the artwork is unknown, but what is clear is that this is one of Souza's most sensitive and loving portrayals of the female figure, devoid of any violent sexualization or overt salaciousness.





PROPERTY FROM A PRIVATE COLLECTION, PAKISTAN

649

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Portrait of a Lady)

signed and dated 'Souza 94' (upper left)

acrylic on canvas

28½ x 22¾ in. (72.2 x 56.8 cm.)

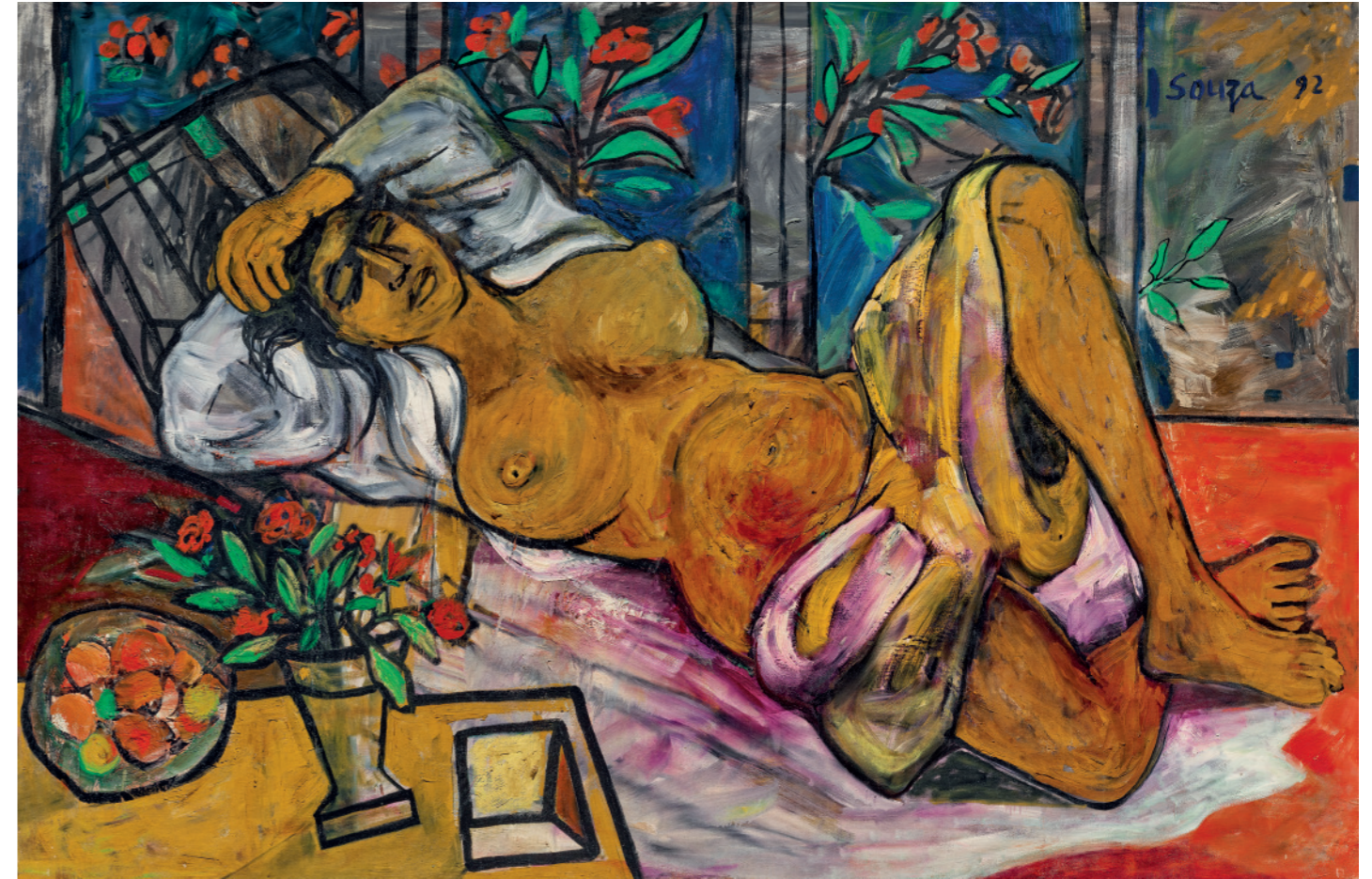
Painted in 1994

\$20,000-30,000

PROVENANCE:

Acquired in Karachi, circa early 1990s

Thence by descent



PROPERTY FROM A PRIVATE COLLECTION, PAKISTAN

650

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Reclining Nude)

signed and dated 'Souza 92' (upper right)

acrylic on canvas

48 x 72 in. (122.3 x 182.8 cm.)

Painted in 1992

\$70,000-90,000

PROVENANCE:

Acquired in Karachi, circa early 1990s

Thence by descent



The artist and Wahab Jaffer with the present lot (partially visible), Karachi, 1992. Image courtesy Wahab Jaffer archive. © Estate of F N Souza. All rights reserved, DACS / ARS 2022



651

651

JAMINI ROY (1887-1972)

Untitled (Gopini)

signed in Bengali (lower right)

tempera on card

20¼ x 12 in. (52.7 x 30.5 cm.)

\$7,000-9,000

PROVENANCE:

Acquired in India, circa 1960s

Private Collection, Greenwich

Acquired from the above

PROPERTY FROM AN ESTEEMED COLLECTION, EUROPE

652

GEORGE KEYT (1901-1993)

Untitled (Nayika)

signed and dated 'G Keyt 78' (upper right)

oil on canvas

39¾ x 25¾ in. (100.7 x 65.1 cm.)

Painted in 1978

\$25,000-35,000

PROVENANCE:

Private Collection, Malaysia

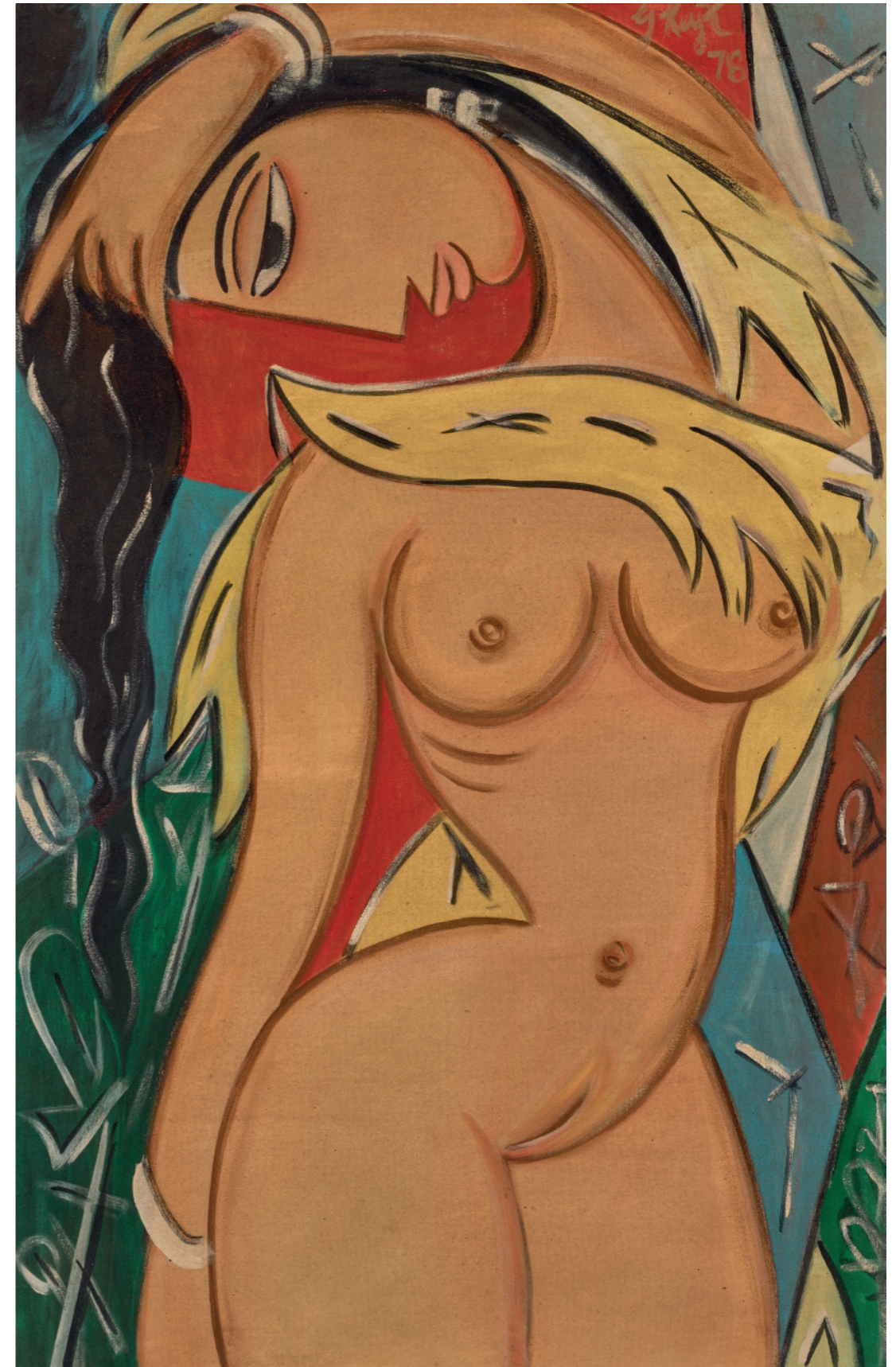
Osian's Mumbai, 31 January 2007, lot 36

Acquired from the above

George Keyt's unmistakable visual language combines European Modernist movements such as Cubism and Fauvism with traditional South Asian fresco techniques from the Ajanta and Sigiriya caves. Describing his work, Chilean poet Pablo Neruda noted that "Keyt is the living nucleus of a great painter. In all his works, there is the moderation of maturity. Magically though he places his colours, and carefully though he distributes plastic volumes, Keyt's pictures nevertheless produce a dramatic effect. These figures take on a strange expressive grandeur, and radiate an aura of intensely profound feeling" (W. G. Archer, *India and Modern Art*, London, 1959, p. 124).

Keyt's paintings of women are dynamic and evocative. Voluptuous female nudes appear frequently in his work, taking stylistic cues from the works of Pablo Picasso and Henri Matisse. The artist's delight in the female form is tempered, however, by a spiritual dimension. Keyt was deeply interested in Indian religions, and temple sculpture from sites like Khajuraho, Bhubhaneshwar and Konark became a significant influence on his visual lexicon. Many of Keyt's women are inspired by the legends of Parvati, Sita, Radha and other fabled beauties of Hindu mythology.

The present lot is a masterful example of the bold geometric forms and calligraphic lines that embody 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). Here, Keyt paints a *nayika*, or the mortal heroine of epic love stories, often classified by archetypal states in relation to her lover, the hero. Bharata's early first-century CE Sanskrit treatise on the performing arts, *Natya Shastra*, might identify Keyt's melancholy figure as a *vipralabdha nayika*, or one in the state of having been 'deceived by her lover.' At the same time, Keyt subverts the traditional visual representation of the heroine by presenting her naked, perhaps emphasizing the tragedy of deception in love.



652



653

653

JAMINI ROY (1887-1972)

Untitled (Krishna with Gopinis)

signed in Bengali (lower right)
tempera on card
15¼ x 29 in. (40 x 73.7 cm.)

\$7,000-9,000

PROVENANCE:

Acquired in India, circa 1960s
Private Collection, Greenwich
Acquired from the above

THE PROPERTY OF A LADY

654

JAMINI ROY (1887-1972)

Untitled (Cow and Calf)

signed in Bengali (lower right)
tempera on card
12¼ x 18 in. (31.1 x 45.7 cm.)

\$6,000-8,000

PROVENANCE:

ACA Gallery, New York
Acquired from the above by the present
owner, 1964

EXHIBITED:

New York, ACA Gallery, 1964



654

PROPERTY FROM AN IMPORTANT MIDDLE EASTERN
PRIVATE COLLECTION

655

JAMINI ROY (1887-1972)

Untitled (Mother and Child)

signed in Bengali (lower right)
tempera on card
29 x 14½ in. (73.7 x 35.9 cm.)

\$20,000-30,000

PROVENANCE:

Acquired directly from the artist in Calcutta, while
the owner was posted there with the World Bank,
circa late 1950s
Thence by descent
Private Collection, New York
Christie's New York, 17 September 2015, lot 713
Acquired from the above by the present owner



655



PROPERTY FROM A DISTINGUISHED COLLECTION, LONDON

656

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Gajagami)

signed in Hindi and initialed in Urdu (lower right)

oil on canvas

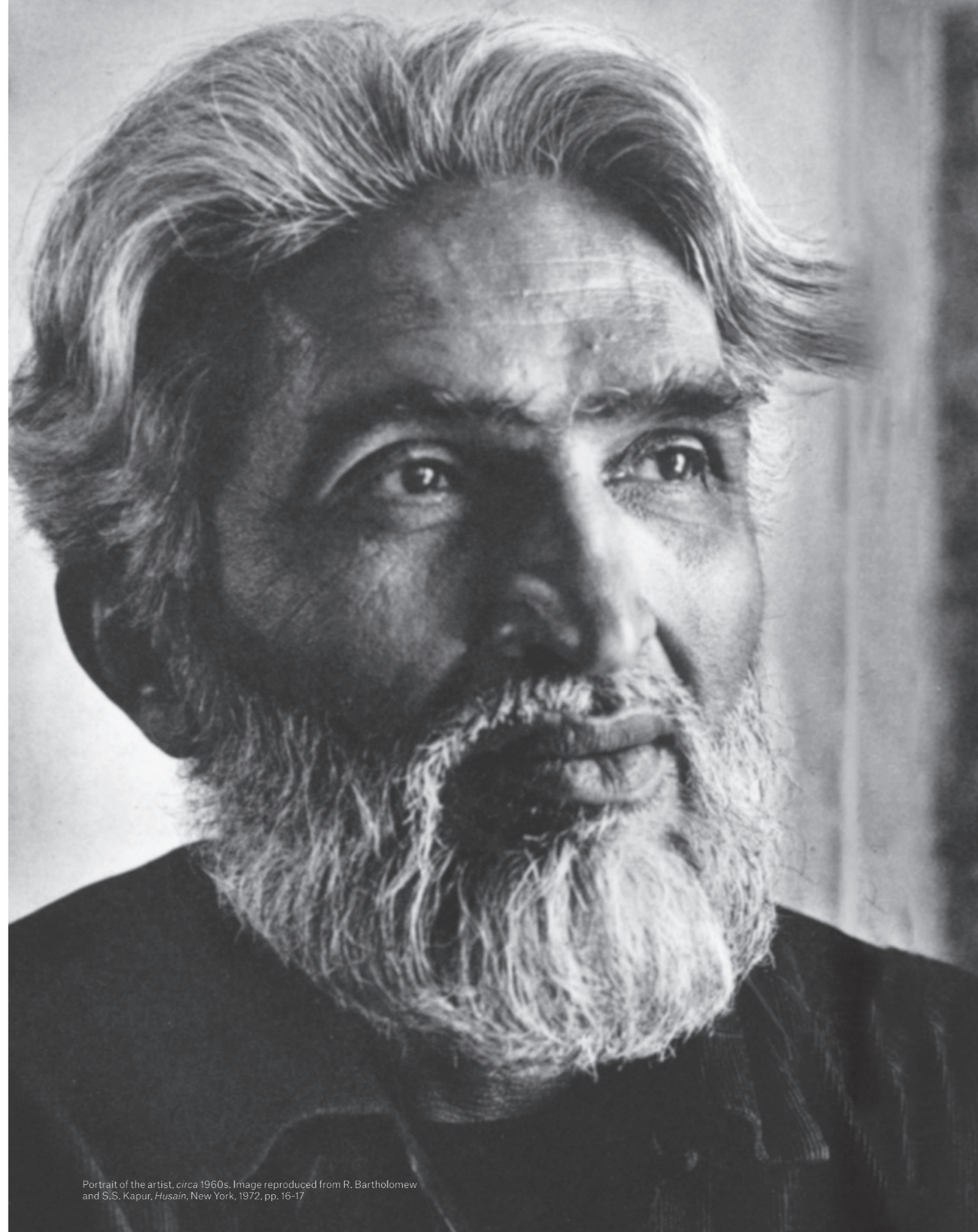
30¾ x 21 in. (38.1 x 53.3 cm.)

\$40,000-60,000

PROVENANCE:

Christie's London, 7 December 1998, lot 329

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 A DISTINGUISHED COLLECTION, LONDON

657

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Duldul Horse)

signed in Hindi and initialed in Urdu (lower right)

oil on canvas

40 x 48 in. (101.6 x 121.9 cm.)

Painted circa 1960s

\$150,000-250,000

PROVENANCE:

Sotheby's New York, 16 September 1999, lot 222

Acquired from the above by the present owner

One of the most dominant and enduring motifs in Maqbool Fida Husain's wide ranging body of work is the figure of the horse. "Husain's painted horses do not just bear majestic stateliness and striking beauty but also come alive in every mood, situation and form. Their forceful movement conveys so much that it carries us away with it" (R. Siddiqui, *In Conversation with Husain Paintings*, New Delhi, 2001, p. 112).

The horse became a central part of Husain's oeuvre in the early 1950s, when he first painted the animal. His inspiration to paint horses was derived from a combination of sources, notably his childhood in Indore where he spent time with his grandfather's friend who worked in a stable as a farrier, and later, his travels in China and Italy, where he studied Tang pottery horses and discovered the equestrian sculptures of the artist Marino Marini (1901-1980).

Closer to home were Husain's enduring memories of experiencing Muharram as a young boy. During this festival, men would carry *tazias*, or replicas of Imam Hussain's tomb, with figures of his faithful horse Duldul in a procession through the streets. Husain's "earliest memories of artistic participation were with the making of the *tazias* in Indore where twenty foot high effigies of horses were carried in procession during the final day of Muharram, as

symbols of the martyrdom of Imam Hussain the grandson of the Prophet. These gigantic horses signified all the valour of the warrior for the young boy and they emerged in some of his earliest paintings as animated, powerful animals" (Y. Dalmia, 'M.F. Husain: Reinventing India', *Early Masterpieces: 1950s-70s*, London, 2006, unpaginated).

In this painting, Husain returns to his memories of the *tazias* and their heavily decorated effigies of Duldul to explore the equine figure as representative of courage and vitality. Painted against a sapphire blue background, the white stallion in the present lot, with one of its front legs raised, seems ready for battle against the abstract forms engulfed in dark shadows on the right, evocative of the unknown and the unenlightened. The diminutive figures on the left appear to be pulling this monumental horse effigy across the picture plain. Instead of a rider, Husain paints Duldul with an open palm on his back. In the gesture of *abhaya mudra*, a motif that recurred frequently in Husain's oeuvre, this palm is symbolic of fearlessness and renunciation. This magnificent example of Husain's most iconic subject symbolizes the victory of the courageous, and the eventual triumph of light over darkness and knowledge over ignorance.



Maqbool Fida Husain, *Duldul*, 1967. Christie's London, 25 May 2017, lot 53



FRANCIS NEWTON SOUZA: STILL LIFE

Painted in 1958, *Still Life* represents an important cornerstone in Francis Newton Souza's oeuvre, and is probably the finest example in the genre of still-life by the artist. At first glance, the highly structured setting appears domestic, secular and mundane. However, on closer inspection, a deep religious symbolism is found encoded in its components, revealing the blueprint for many of the artist's most important paintings of the 1950s and 60s.

Souza was born in the Portuguese colony of Goa and raised as a practicing Roman Catholic. As he has stated, his visual repertoire was deeply influenced by the spectacle and ceremony of the churches he visited as a child with his grandmother. He recalls, "The Roman Catholic Church had a tremendous influence over me, not its dogmas but its grand architecture and the splendour of its services [...] The wooden saints painted with gold and bright colours staring vacantly out of their niches. The smell of incense. And the enormous crucifix with the impaled image of a man supposed to be the Son of God, scourged and dripping, with matted hair tangled in plaited thorns. I would kneel and pray for hours. When the sacristan came around with the collection plate, I would drop on it, with great satisfaction, the large copper coin given me by my grandmother. I felt I had paid an installment for the salvation of my soul" (E. Mullins, *Souza*, London, 1962, p. 42).

One of the first ways in which Souza manifested this early influence in his work was through a series of still-lives, painted from memory, of ecclesiastic objects placed on various types of altars. One of the most striking and significant paintings from this series, this 1958 composition portrays a

resplendent group of liturgical vessels that overtly reference both the Last Supper and the Eucharist, the final meal before Jesus Christ was crucified, when he transubstantiated the wine from his chalice into his own blood and the bread into the flesh of his body. This Biblical miracle informs the holy sacrament of Communion, taken at Roman Catholic Mass. The vessels portrayed here include an ornate stein-like chalice with an unusual handle, a lidded ciborium used to hold the consecrated host, a ewer or cruet, a monstrance, a candlestick and a footed paten.

The tone of the present lot is emphasized not only in its objects, but also in the colors and structure of the checkered backdrop against which they are placed. Underscoring the importance given to ornamental altar linens in a service, this patterned backdrop also recalls the luminous stained glass windows of Catholic churches and the tunics and vestments of the priests and saints Souza often depicted in his scathing portraits from this seminal period. However, as the critic Geeta Kapur noted, Souza's still-lives like the present lot are not irreverent or contemptuous, representing a rare celebration of the sacred in his body of work. "They are mostly ornate vessels and sacred objects. These objects retain their ritual aspect both on account of the visual description and composition. They appear brightly burnished and sometimes carry a halo such as a devotee must imagine each holy object to possess as he sees it being carried forth in High Mass. They are, moreover, clustered formally as if on the shelf of the sacristy [...] The point is, his objects belong neither to the intimate comforts of a home nor to the glamour of the market-place, both environments being specifically bourgeois in their origins. Very curiously in the object-world he reclaims the sense of the sacred that he so consciously drains

Some of the most moving of Souza's paintings are those which convey a spirit of awe in the presence of a divine power [...] In his religious work there is a quality of fearfulness and terrible grandeur which even Rouault and Sutherland have not equalled in this century.

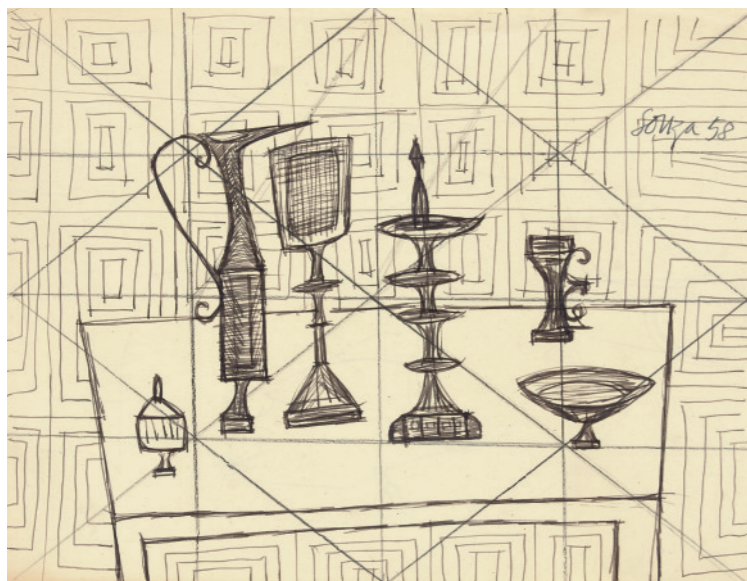
—EDWIN MULLINS, 1962

from the human being and from God" (G. Kapur, *Contemporary Indian Artists*, New Delhi, 1978, pp. 29-30).

In a study for this painting from the same year, the rigor and attention Souza paid to perspective and the placement of the objects in *Still Life* is made clear. The objects are flattened and depicted frontally, with their jewel-like colors giving them a sense of depth. Their double-outlined forms and segmented bases echo the concentric squares of the fabric behind them, endowing this painting with a powerful architectonic presence. Painting the altar that the vessels are placed on from an aerial perspective, Souza flaunts the luminosity he is able to achieve even in a simple black surface, which shimmers with the ultramarine and orange reflections of the vessels. This treatment of dense, black pigment served as an important precursor to a significant suite of black paintings by Souza a few years later, which culminated in the exhibition *Black Art & Other Paintings* in 1966.

This painting was originally acquired from Souza by Maxwell Fry and Dame Jane Beverly Drew, the British architects who pioneered the style of tropical modernism. Best known for designing public buildings in Nigeria and Ghana,

they also collaborated extensively with Le Corbusier on the planning and design of the Indian city of Chandigarh in the early 1950s. Throughout their career, Fry and Drew amassed a notable art collection, displayed in their London home and office. By the 1960s, the walls of their townhouse and drawing offices at 63 Gloucester Place were hung with modern works from around the world, including notable paintings by Souza, Avinash Chandra and Shanti Dave. According to Drew, the couple did not approach collecting with any particular strategy or mindset, but simply collected what they liked, largely from artists they had met in person and befriended. Their appreciation for art frequently intersected with their architectural interests: they acquired works that were aesthetically resonant to them and also collaborated with artists for specific construction projects like commissioning a large-scale glass mural from Chandra for the entrance to a commercial building they designed. The couple's collection, including the present lot, was shown in an Arts Council exhibition that travelled around England in 1965. In the show's brochure, Drew wrote, "Works of art are the principal furniture of our home and our office [...] they are like music for the eye, and reveal beauty and order for us elsewhere by sharpening our sensitivity" (J. Drew, *The Jane Drew, Maxwell Fry Collection*, London, 1965, unpaginated).



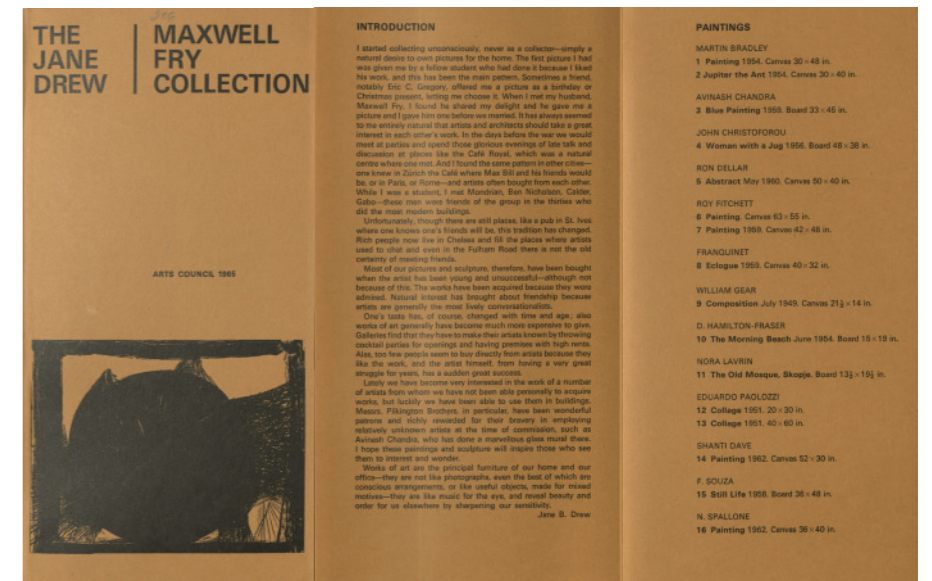
Francis Newton Souza, *Untitled (Study for Still Life-Maxwell Fry)*, 1958. Christie's London, 9 June 2010, lot 53. © Estate of F N Souza. All rights reserved, DACS / ARS 2022



The present lot on display at *The Other Story: Afro-Asian Artists in Post-war Britain*, Hayward Gallery, London, 1989-90. © Estate of F N Souza. All rights reserved, vDACs / ARS 2022



The present lot (partially visible) hanging in the home of Jane Drew and Maxwell Fry. *Country Life*, September 1966, London, p. 782. © Estate of F N Souza. All rights reserved, DACS / ARS 2022



The Jane Drew, Maxwell Fry Collection, exhibition brochure, London, 1965

PROPERTY FROM AN ESTEEMED COLLECTION, EUROPE

658

FRANCIS NEWTON SOUZA (1924-2002)

Still Life

signed and dated 'Souza 58' (center left)
oil on board
35½ x 48 in. (90.5 x 121.9 cm.)
Painted in 1958

\$400,000-600,000

PROVENANCE:

The Collection of Jane Drew and Maxwell Fry
Thence by descent
Sotheby's New York, 22 March 2007, lot 16
Acquired from the above

EXHIBITED:

King's Lynn, Fermoy Art Gallery, *The Jane Drew, Maxwell Fry Collection*,
23 January - 13 February, 1965
Lincoln, Usher Art Gallery, *The Jane Drew, Maxwell Fry Collection*,
20 February - 13 March, 1965
Exeter, Exe Gallery, *The Jane Drew, Maxwell Fry Collection*,
22 March - 9 April, 1965
Walsall, Central Library and Art Gallery, *The Jane Drew, Maxwell Fry Collection*,
17 April - 8 May, 1965
Cardiff, Arts Council Gallery, *The Jane Drew, Maxwell Fry Collection*,
15 May - 5 June, 1965
Stafford, Stafford Art Gallery, *The Jane Drew, Maxwell Fry Collection*,
12 June - 3 July, 1965
London, Hayward Gallery, *The Other Story: Afro-Asian Artists in Post-war
Britain*, 29 November 1989 - 4 February 1990
Wolverhampton, Wolverhampton Art Gallery, *The Other Story: Afro-Asian
Artists in Post-war Britain*, 10 March - 22 April, 1990
Manchester, Manchester City Art Gallery and Cornerhouse, *The Other Story:
Afro-Asian Artists in Post-war Britain*, 5 May - 10 June, 1990

LITERATURE:

E. Mullins, *Souza*, London, 1962, p. 4 (illustrated)
The Jane Drew, Maxwell Fry Collection, exhibition brochure, London, 1965
B. Platts, 'The Architect as Collector: The Modern Collection of Maxwell Fry
and Jane Drew', *Country Life*, 29 September 1966, p. 782 (partially illustrated)
A. Kurtha, *Francis Newton Souza: Bridging Western and Indian Modern Art*,
Ahmedabad, 2006, p. 115 (illustrated)



E. Mullins, *Souza*, London, 1962, cover, p. 4. © Estate of F N Souza. All rights reserved, DACS / ARS 2022

PROPERTY FROM AN ESTEEMED COLLECTION, EUROPE

659

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Head)

signed and dated 'Souza 65' (center left)

oil on canvas

44 x 32½ in. (111.8 x 81.6 cm.)

Painted in 1965

\$150,000-200,000

PROVENANCE:

Osian's Mumbai, 26 March 2004, lot 53

The Collection of Kito and Jane DeBoer

Osian's Mumbai, 31 January 2007, lot 23

Acquired from the above

A master of line, Francis Newton Souza's forays into the human form are well documented, and his work successfully explores a wide range of physiognomies from the most sublime female nudes to riotous and tortured figural forms.

In the mid-1960s, following a wave of successes in London and several exhibitions there and in other European cities, Souza's work changed direction dramatically. In a stark and poignant testimony to both his personal life at the time, which was tumultuous, and his feelings on the state of art and society in general, his paintings took on a darker, more menacing tone. Souza's famous heads, for example, were further distorted in this period, resulting in complex mutated forms, of which the present lot is an excellent illustration. The artist noted, "I have created a new kind of face... I have drawn the physiognomy way beyond Picasso, in completely new terms. And I am still a figurative painter... [Picasso] stumped them and the whole of the western world into shambles. When you examine the face, the morphology, I am the only artist who has taken it a step further" (Artist statement, Y. Dalmia, *The Making of Modern Indian Art: The Progressives*, New Delhi, 2001, p. 94).

Painted in 1965, the present lot is an exquisite example of Souza's work during this turbulent period, which culminated in his famous series of 'black paintings' shown at Grosvenor Gallery, London, the following year. *Untitled (Head)* may also be read as an acknowledgement, albeit foreboding, of the city where the artist found success and despair in equal measure. Throughout the painting, the thick black line so quintessential to Souza's oeuvre delineates the geometric, almost architectural forms that make up the head, much like the structures of his staggering cityscapes. Etched over silver spray paint and white and crimson accents, the lines and shapes of this portrait may evoke chaos, but its construction is quite the opposite: *Untitled (Head)* is a masterwork of control and structure, a dark representation of the corrupt and molten core of humanity, a fundamental theme in Souza's work. Distorted beyond recognition, this painting also invites comparisons to Picasso's evocative portraits, particularly those where the link between art, politics, and war in the 20th century is made clear. Violence underlies the figure, visually representing Souza's cynicism while also pointing to the rebellious spirit and constant experimentation with style and technique that defined his life and career.



VASUDEO S. GAITONDE

"I am first and foremost an individual. I cannot subscribe to any collective thinking and I will not acknowledge any thought that does not appeal to my reason. Emotions [are] intrinsically individual in their impact and revelation. And what I seek to portray, being true to myself remains personal. I can only hope for a certain understanding by others. That is the reason I don't caption my paintings and why a single colour dominates my compositions" (Artist statement, P. Pundir, 'An Untitled Canvas', *The Indian Express*, 5 January 2014).

Vasudeo Santu Gaitonde is widely considered to be India's most significant abstract painter, and his iconic meditative canvases embody the avant-garde spirit of Indian modernism. However, in many ways, Gaitonde trod a different path than his friends and contemporaries of the period. He graduated from the Sir J.J. School of Art in Bombay in 1948, shortly after Indian independence, and associated himself with the seminal modernist collective, the Progressive Artists' Group (PAG), shortly after. Gaitonde adopted an entirely different attitude towards painting than most other artists associated with the PAG.

First, he was a far less prolific painter, completing only five or six canvases a year. This was largely because, for Gaitonde, each painting was all-consuming from conception to the final work. The physical act of painting his canvases was meticulous, complex and precise, yet it was the formulation of the concept, the incubation and propagation of the painting as an idea in his own consciousness, that absorbed much of his attention and time. As Gaitonde noted only a few years after completing the present painting, "A painting always exists within you, even before you actually start to paint. You just have to make yourself the perfect machine to express what is already there" (Artist statement, D. Nadkarni, *Gaitonde*, New Delhi, 1983, unpaginated). Even at a young age, Gaitonde was as much a philosopher as an artist, and it was this sensibility that made his paintings so unique.

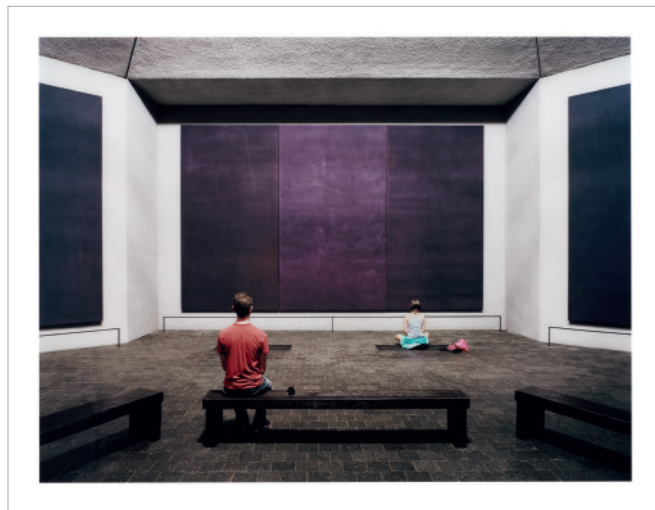
Second, with the exception of a short period in the early 1950s, Gaitonde abandoned figuration, instead committing to the revolutionary path of what he termed 'non-objective art'. As the critic Holland Cotter described it, "He [Gaitonde] learned to use color as an independent expressive element and to break representational forms down to their abstract core. In doing so,

he revealed an important historical truth: Indian painting had always been, fundamentally, about abstraction" (H. Cotter, 'An Indian Modernist with a Global Gaze' *The New York Times*, 1 January 2015). This is one of the reasons that Gaitonde's paintings do not have titles, as any attempt to attribute or describe them would corrupt the pure abstraction of his art.

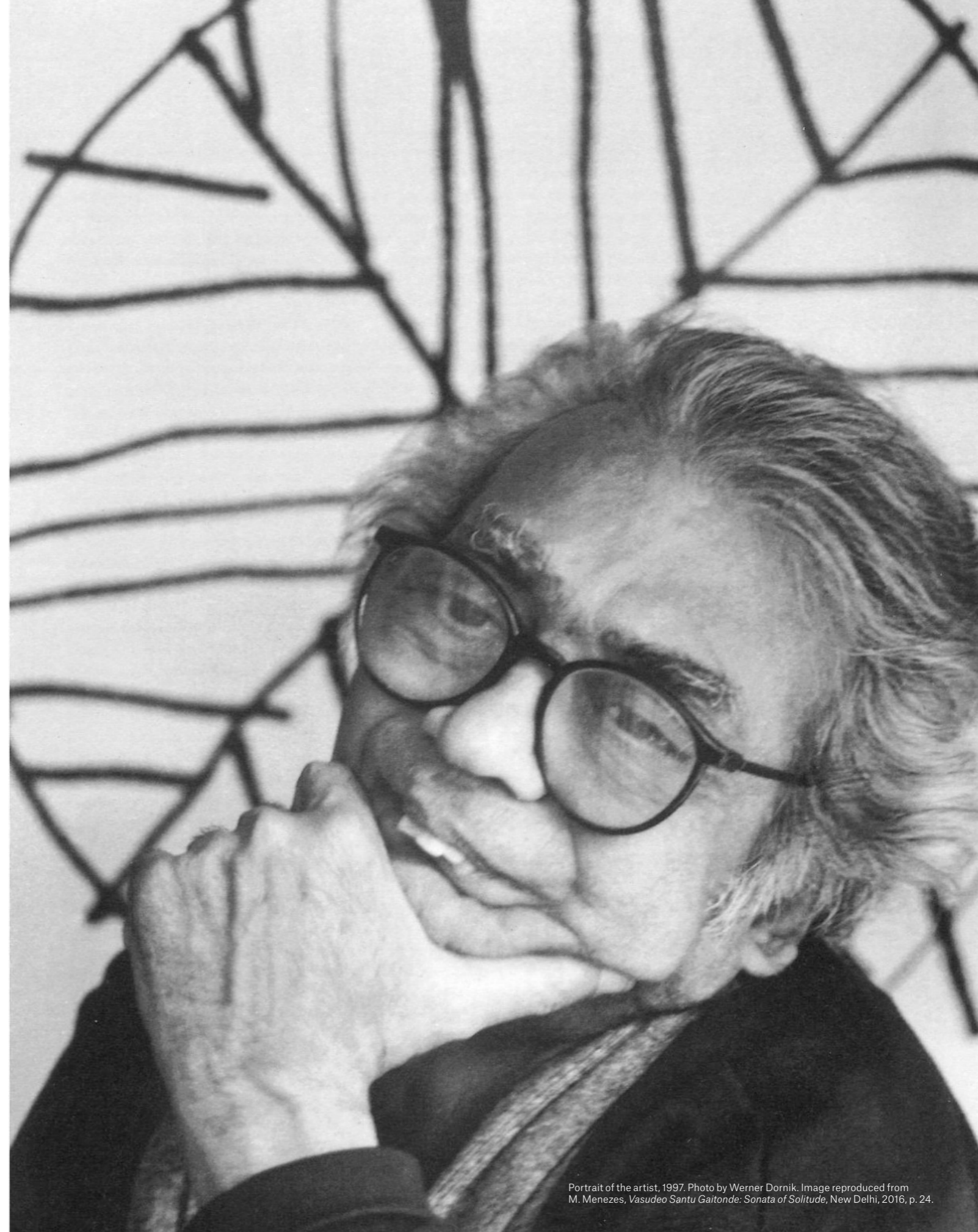
The present lot was executed in 1970, five years after Gaitonde returned to India from a stay in New York funded by a J.D. Rockefeller III Fund Travelling Fellowship. This trip marked a fundamental change in his oeuvre, allowing Gaitonde access to see in person the work of the Abstract Expressionists and in particular, the Color Field master Mark Rothko. Hitherto, Gaitonde's experience of such works was limited to reproductions, but in New York, he actually visited Rothko's studio along with fellow artist and friend, Krishen Khanna. This visit had an immediate and lasting effect on Gaitonde. The methodology, sensibility and experiential impact of Rothko's paintings were more influential on the young artist than their formal aesthetics. Gaitonde increasingly adopted some of the techniques he learnt about in his own practice, notably the gradual building up of the paint layer with a combination of roller and palette knife. The effects of this sensitivity are clear in works like the present lot, as they create an atmosphere of almost unbearable silence akin to Rothko's iconic Chapel paintings in Houston. Rothko died in 1970, the year that the present lot was executed, and the meditative stillness that this painting exudes is a fitting tribute to the master.

Using Gaitonde's now iconic portrait-format, the present picture is one of the earliest examples of his fully mature idiom. It is no wonder that the artist's works from the 1970s are heralded as the most coveted of the artist's oeuvre. His creative process during the period was sophisticated, refined and all-consuming intellectually, spiritually and physically. The critic Roy Craven astutely describes the artist's meticulous process, noting, "Gai' [Gaitonde] knows what he wants and works with determination to achieve it. His paintings reflect this confidence in that their structure and coloration look just right [...] The mark of a true artist is control, the ability to state concisely that which he wishes, but in doing so, not lose the spark of life which brought about the work's creation. Gai's works have that spark as well as the control, but they also live a life of their own which reaches out and involves the spectator" (R. Craven, 'A Short Report on Contemporary Painting in India', *Art Journal*, Vol. 24, No. 3, 1965, p. 229). This process illuminates Gaitonde's deep interest in the methodology of painting itself. The artist's unique combination of control, color and expression imbues this canvas with a vitality and sublimation that transcends any single style or technique in abstract painting.

The subdued, monochromatic palette that the artist uses for this painting is broken up by two exquisite golden-yellow spheres, which, like planets or suns, add syntax to the composition, seemingly breaking through the clouds or rising over Gaitonde's trademark horizon-like layers of pigment. If silence and reflection is a cornerstone of Gaitonde's practice, then this canvas is an understated exemplar of this. Much like Rothko's most renowned works, this painting demands constant viewing and reviewing, underlining that Gaitonde's work is experiential rather than representational. Paintings like this one inspire mindfulness and self-reflection in what feels like a private and unique experience for each viewer. Writing about the experience of viewing Gaitonde's paintings, the critic Dnyaneshwar Nadkarni states, "there is a sense of atmosphere, there is an approximation of music and, what is most important, there is a throbbing mystery about the very process of viewing and responding as if one is sucked into some still centre of hitherto unknown experience" (D. Nadkarni, *Gaitonde*, New Delhi, 1983, unpaginated).



Thomas Struth, *The Rothko Chapel*, Houston, 2007. Christie's London, 7 October 2016, lot 314 © Thomas Struth. Artwork © 2022 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York



Portrait of the artist, 1997. Photo by Werner Dornik. Image reproduced from M. Menezes, *Vasudeo Santu Gaitonde: Sonata of Solitude*, New Delhi, 2016, p. 24.

PROPERTY FROM AN ESTEEMED COLLECTION, EUROPE

660

VASUDEO S. GAITONDE (1924-2001)

Untitled

signed and dated in Hindi and signed and dated 'GAITONDE 70'
(on the reverse)

oil on canvas

60 x 35½ in. (152.4 x 91.1 cm.)

Painted in 1970

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

PROVENANCE:

Private Collection, Mumbai

Osian's Mumbai, 31 January 2007, lot 30

Acquired from the above



PROPERTY FROM AN ESTEEMED COLLECTION, EUROPE

661

RAM KUMAR (1924-2018)

Untitled

signed and dated 'Ram KUMAR 1958' (lower right)

oil on canvas

27 $\frac{7}{8}$ x 20 $\frac{1}{4}$ in. (70.2 x 51.4 cm)

Painted in 1958

\$200,000-300,000

PROVENANCE:

Acquired through George M. Butcher, *circa* early 1960s

Private Collection, United Kingdom

Sotheby's New York, 22 March 2007, lot 15

Acquired from the above

"By 1957 a few church steeples appeared in Ram Kumar's paintings, and some cafes. There was an element of fantasy as well, and some intensely portrayed themes of childhood. The themes of starvation and of unemployment, or of their spectres [...] the faces were more eloquent, the stances more intimate and tender. There was passion and there was prayer, and though sorrow was a large theme, hope was not entirely absent" (R. Bartholomew in G. Gill, ed., *Ram Kumar: A Journey Within*, New Delhi, 1996, p. 43).

Ram Kumar is well known for the depictions of abstract landscapes he painted for over seven decades. However, these only began in the early 1960s following a life-changing visit to the city of Benares that led the artist to abandon naturalism and figuration. Prior to this, Kumar's works were representative studies, deeply informed by the artist's urban surroundings and the pervading sense of disillusionment and alienation he sensed in those around him in India. These paintings from the 1950s were dominated by forlorn, disenfranchised figures trapped in the anonymous homogeneity of an alienating city. While the city started as a backdrop, a setting for sad workers and street urchins, it would soon become the protagonist of Kumar's oeuvre.

The present lot, an untitled cityscape from 1958, is one of the few examples of an unpopulated urban scene painted by Kumar. The block-like Cubist structures that feature in the background of other works from the period, such as the iconic *Vagabond*, also painted in 1958, take center stage here. Kumar uses them to create a desolate scene that appears hauntingly silent. The spire-like shapes are deliberately ambiguous, equally suggestive of church architecture as they are of electricity poles or telephone pylons. The small window vignettes foreshadow his first depictions of Benares. The composition is bisected by a central road stretching from the foreground into the ochre sky. In an almost Surrealist fashion, a crimson sun hovers impossibly below the skyline. The artist's vivid palette offsets the darker structures stunningly, making the painting appear to almost glow and pulsate, which in turn imbues it with a sense of dynamism that sets this work apart from any other he painted during this period. There is a sense that this is a revelatory moment for the artist, who has found the genre that would define his career.

This cityscape is a jewel in Kumar's oeuvre, evolving from his early figurative idiom and capturing a moment of inflection in the artist's career as he stands on the threshold of abstraction. As such, this painting offers both psychological and aesthetic insight into the creative process of this modern master.





PROPERTY FROM AN ESTEEMED COLLECTION, EUROPE

662

SAYED HAIDER RAZA (1922-2016)

Village

signed and dated 'RAZA '56' (upper right); further signed, dated, inscribed and titled 'RAZA / 1956'

Oil on canvas / 50 X 100 cm / "Village"

(on the reverse)

oil on canvas

19½ x 39¾ (49.5 x 100.3 cm.)

Painted in 1956

\$180,000-250,000

PROVENANCE:

Osian's Mumbai, 15 October 2004, lot 100

Osian's Mumbai, 31 January 2007, lot 16

Acquired from the above

After India gained independence in 1947, Sayed Haider Raza, who began his studies at the prestigious Sir J.J. School of Art in Bombay earlier that decade, felt that modern art in India needed to evolve to ensure that it adequately represented the newly independent nation and its people. Along with other members of the Bombay-based Progressive Artists' Group, founded the same year, he advocated for artists to draw from both home and abroad and evolve avant-garde vocabularies that advanced the academic painting taught in India at the time. Raza chose to tackle this challenge through the genre of landscape and various representations of nature, which would remain the primary focus of his work over the course of his extensive career.

In 1950, the artist was awarded a scholarship to study at the École Nationale Supérieure des Beaux-Arts in Paris, where he would live for the next six decades. Raza's early years in France provided him with the experiences and tools that were essential in building the strong foundations upon which his practice developed and evolved. As he recalled, "France gave me several acquisitions. First of all, 'le sens plastique', by which I mean a certain understanding of 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*, 1997, p. 57). Finally able to view paintings by the Post-Impressionists like Cezanne, Gauguin and Van Gogh in person rather than black and white reproductions, Raza soon started to experiment with color and texture in his work, switching from gouache and watercolor to more tactile oil-based pigments to depict Paris and the bucolic French countryside he explored.

The present lot, *Village*, was painted in 1956 at the onset of Raza's success in Paris and the international art world. He exhibited alongside Francis Newton Souza and Akbar Padamsee at Galerie Raymond Creuze in 1953, held a solo exhibition at Galerie Lara Vincy in 1955, and won France's coveted *Prix de la Critique* in 1956. Selected by the country's most important art critics from a shortlist of twenty artists, Raza was the first non-French painter to win the

award. Raza's work was also shown in two successive iterations of the Venice Biennale in 1954 and 56, one of the most prestigious and respected events in the art world. This recognition and success would continue to grow over the next decade, allowing Raza the time and funding to focus on honing his idiom.

The bold primary hues of the present lot, with its swathes of green and orange earth and inky blue sky divided by an undulating row of village homes, reflect the syncretic experimentation with palette, texture and perspective that was afforded by Raza's newfound success and came to define his works from the period. Melding influences from East and West and drawing equally on works of École de Paris artists and Rajasthani miniature painting traditions, this timeless landscape embodies a high point in Raza's career, representing the artistic background from which he came as well as the mastery towards which he was heading.



PROPERTY FROM AN ESTEEMED COLLECTION, EUROPE

663

B. PRABHA (1933-2001)

Untitled (Village)

signed and dated 'b. prabha. 1962.' (upper right)

oil on canvas

21¼ x 45½ in. (54 x 114.6 cm.)

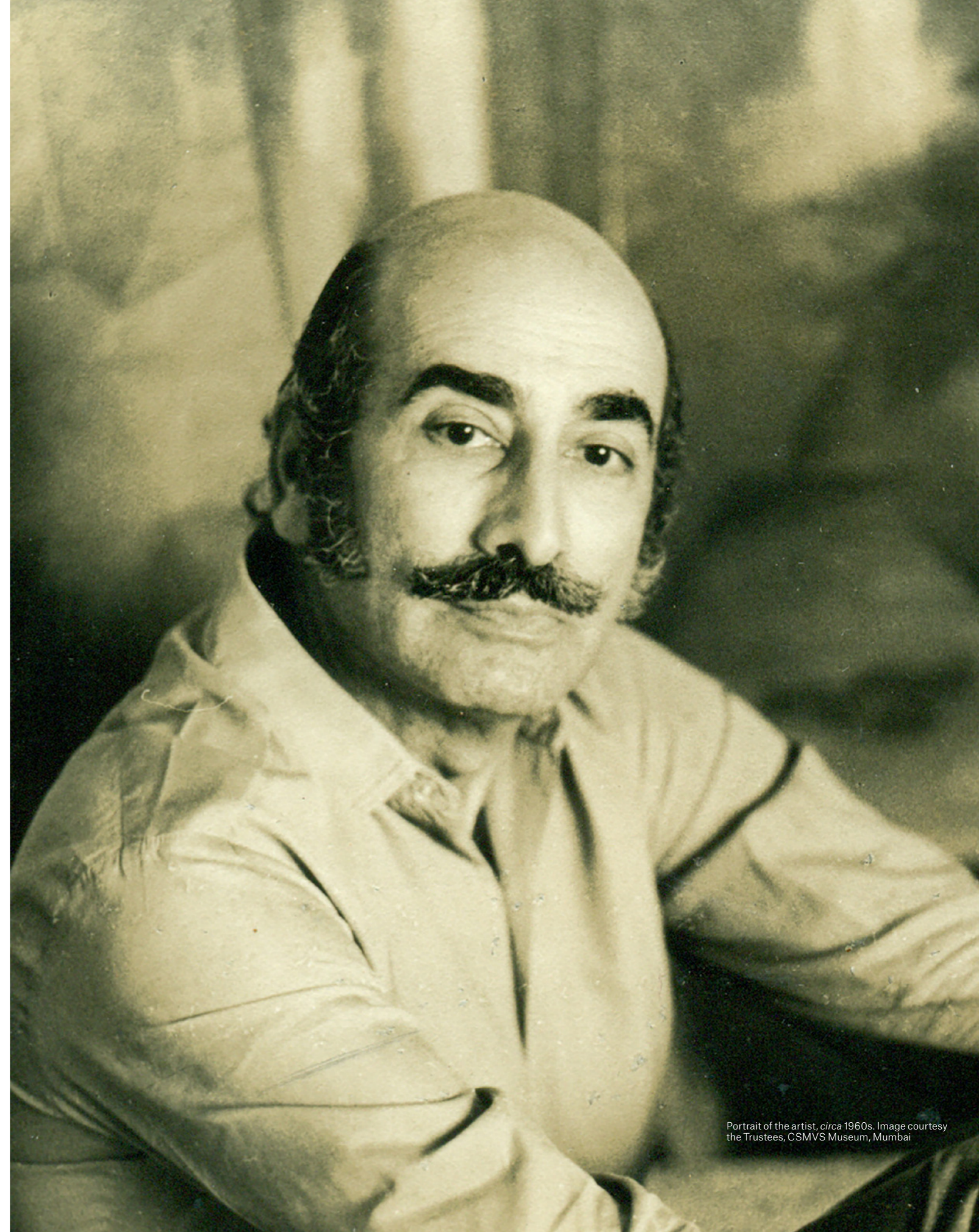
Painted in 1962

\$10,000-15,000

PROVENANCE:

Osian's Mumbai, 31 January 2007, lot 94

Acquired from the above



Portrait of the artist, circa 1960s. Image courtesy the Trustees, CSMVS Museum, Mumbai

PROPERTY FROM AN ESTEEMED COLLECTION, EUROPE

664

JEHANGIR SABAVALA (1922-2011)

In the Ambush of a Calm

signed and dated 'Sabavala 66' (lower right); further titled, signed and dated "In The Ambush Of A Calm" / By Jehangir Sabavala / 1966' (on the reverse)

oil on canvas
40 x 30 in. (101.6 x 76.2 cm.)
Painted in 1966

\$280,000-350,000

PROVENANCE:

Gallery Chemould, Mumbai
Private Collection, India
Christie's New York, 20 September 2006, lot 45
Private Collection
Osian's Mumbai, 31 January 2007, lot 25
Acquired from the above

EXHIBITED:

Mumbai, Gallery Chemould, *Jehangir Sabavala*, 17-26 November 1966
New Delhi, Kunika Chemould Art Centre, *Jehangir Sabavala*, 12-21 December 1966

LITERATURE:

Jehangir Sabavala, exhibition catalogue, Mumbai, 1966 (unpaginated, listed)

Over the past several years, vivid colour and an extroverted expression of the senses have disappeared from my canvases. I have been seduced by a palette of broken tones... by a visible search for a more distilled essence. I think that so much more can be said by the half-tone than by the blatancy of primary colour... I prefer to haunt a mysterious world of veiled lights and sudden discoveries.

—J. SABAVALA

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 "visionary landscapes" and "site[s] of epiphany" that transcended common genres and motifs. Describing this change, the artist's 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 [...]. The artist notes, '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).

The present lot, painted in 1966, is evocatively titled *In the Ambush of a Calm*. Sabavala painstakingly constructs sea and sky here using subtly graded horizontal bands of color, separated by just the hint of a distant horizon. This isolated seascape appears to be portrayed at dusk, moments after the sun has dipped below the skyline, leaving dissipating wisps of pale pink clouds reflected in a bluish-violet band of still water. The artist's expression of the very precise qualities of light and atmosphere through a nuanced

palette, which effortlessly negotiates entire families of tones and micro-tones, conjures a vista that is at once restrained and emotionally charged. As Sabavala suggests, this calm is not a tranquil one, but as treacherous as any storm, marooning two sailboats in the absence of wind and waves. Bobbing motionless on the water, their destination, a craggy coast with the suggestion of a blinking lighthouse, lies frustratingly out of reach in the distance.

In addition to Feininger, Sabavala's luminescent seascapes from the mid-1960s, with their diffused light and burnished layers of translucent paint, also pay homage to J.M.W. Turner and Caspar David Friedrich, whose work the artist greatly admired. Writing about this period in Sabavala's oeuvre, Hoskote notes, "At the level of immediate sensation, we are struck by the obvious physical beauty of the painting as product, process and parallel reality. And as we enter Sabavala's spaces, with trepidation, to inhabit them, we apprehend their disquieting melancholy and their restful tranquility; the paradox underscores the artist's uncertainty about his place in the universe, his exploration of an infinity that can be measured only in mirages, illuminated only through mystery" (R. Hoskote, *Ibid.*, 2005, p. 109). Sabavala extended his exploration of the nuanced aspects of this tranquility over the course of his career in seascapes including *Cloud-bank* (1967), *Unruffled Calm* (1970), *Brooding Calm* (1979) and *Aquamarine Ultramarine* (1996).



Jehangir Sabavala, exhibition catalogue, Mumbai, 1966, cover.





665

PROPERTY FROM A PRIVATE COLLECTION, BANGLADESH

665

MOHAMMAD KIBRIA (1929-2011)

Untitled

signed and dated 'Kibria '89' (on the reverse)

oil on canvas

45¼ x 31½ in. (114.9 x 80.3 cm.)

Painted in 1989

\$6,000-8,000

PROVENANCE:

Private Collection, Dhaka

Acquired from the above, 2001

Thence by descent

PROPERTY FROM A PRIVATE COLLECTION, BANGLADESH

666

MOHAMMAD KIBRIA (1929-2011)

Untitled

signed and dated 'Kibria 60' (lower left)

mixed media on paper laid on board

36 x 28 in. (91.4 x 71.1 cm.)

Executed in 1960

\$3,000-5,000

PROVENANCE:

Acquired directly from the artist, Tokyo, circa early 1960s

Thence by descent



666

PROPERTY FROM THE FAMILY COLLECTION OF ARTURO PROFILI

667

RAM KUMAR (1924-2018)

Greek Landscape

signed 'RAM KUMAR' and indistinctly titled "GREEK LANDSCAPE"

and inscribed (on the reverse)

oil on canvas

26½ x 21½ in. (67.6 x 55.6 cm.)

Painted circa 1960

\$40,000-60,000

PROVENANCE:

Acquired from Sistina Gallery, Milan, circa 1960s

Private Collection, Brazil

Thence by descent



667



668

PROPERTY FROM AN ESTEEMED COLLECTION, EUROPE

668

SHANTI DAVE (B. 1931)

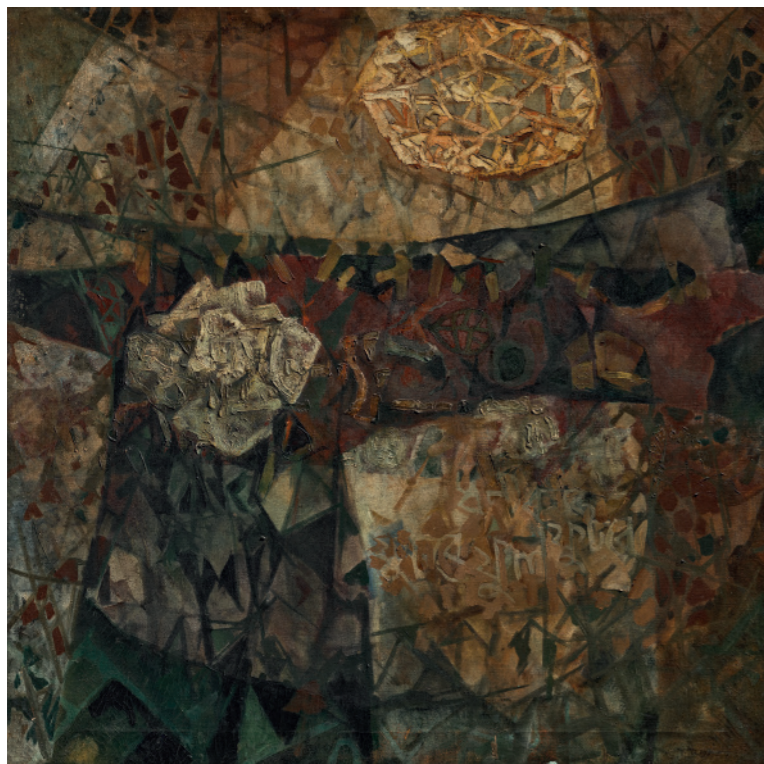
Untitled

mixed media on canvas
50 x 70 in. (217 x 177.8 cm.)

\$5,000-7,000

PROVENANCE:

Sotheby's New York, 22 March 2007, lot 63
Acquired from the above



669

PROPERTY FROM AN ESTEEMED COLLECTION, EUROPE

669

SHYAMAL DUTTA RAY (1934-2005)

The White Rose

inscribed indistinctly (on the reverse)
oil on canvas
35 x 35 in. (88.9 x 88.9 cm.)
Painted circa early 1960s

\$8,000-12,000

PROVENANCE:

The Collection of Kito and Jane DeBoer
Osian's Mumbai, 31 January 2007, lot 95
Acquired from the above



Sayed Haider Raza with the present lot in his studio, Paris, circa 1965. Image courtesy the Raza Foundation. Artwork © 2022 Artists Rights Society (ARS), New York / DACS, London

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

670

SAYED HAIDER RAZA (1922-2016)

Petite Lumière

signed and dated 'RAZA '65' (lower center); further signed, inscribed, dated and titled 'RAZA / P_597 '65 / "Petite Lumière" / 125 X 75' (on the reverse)
acrylic on board
49¼ x 29¼ in. (125.1 x 74.3 cm.)
Painted in 1965

\$200,000-300,000

PROVENANCE:

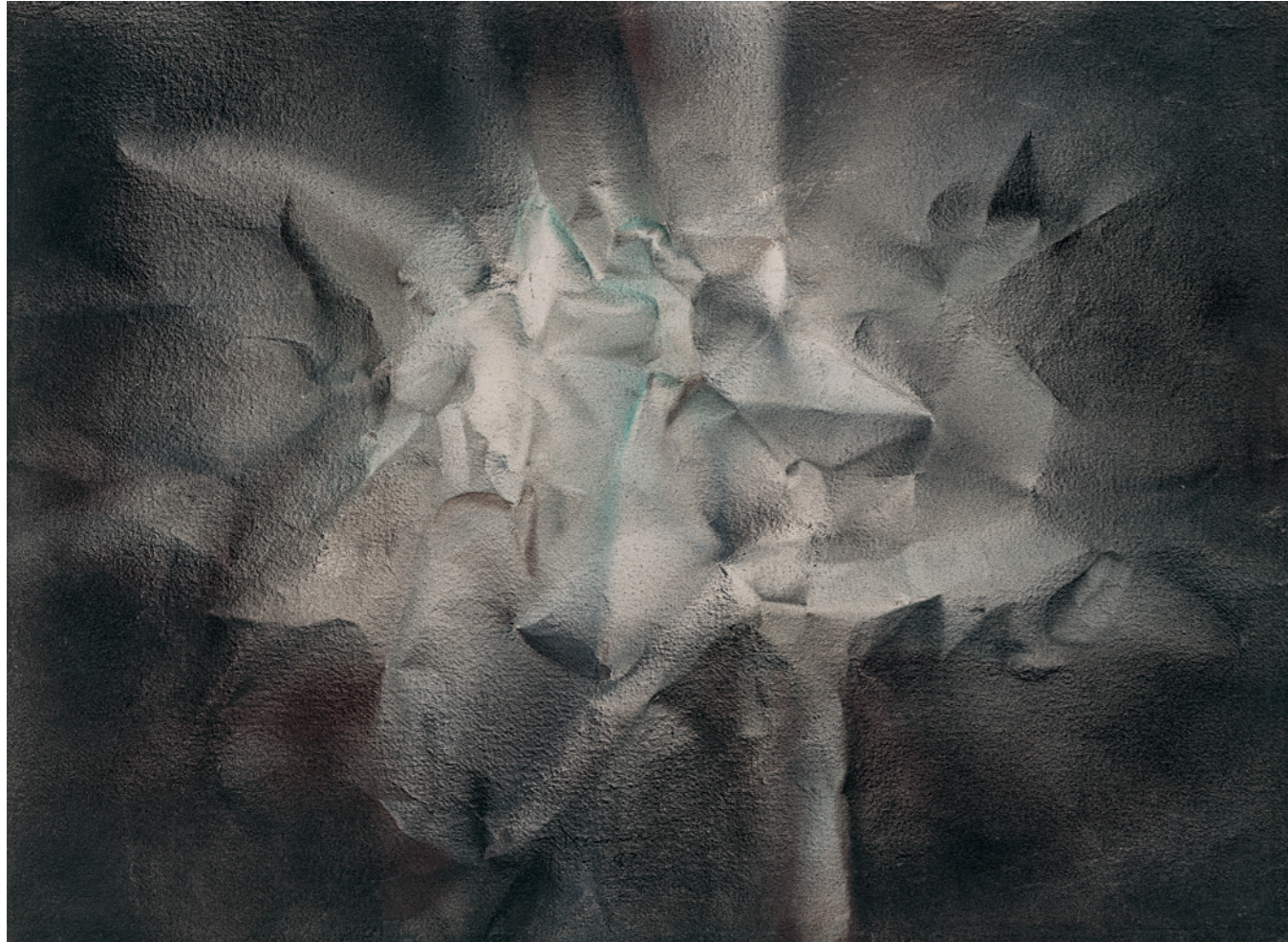
Galerie Lara Vincy, Paris
Acquired in Paris, circa 1967

Painted in 1965, *Petite Lumière* represents a transformation in Sayed Haider Raza's practice, progressing from the Post-Impressionist, representative landscapes he painted in the late 1950s and early 1960s to a more abstract, expressionistic depiction of nature. Relying primarily on color to convey a lyrical vision of the land, and the mood and emotions it evoked in the artist, these new gestural paintings relegated representation to simple brushstrokes that loosely mimicked flickers of light and natural forms.

In the present lot, the artist uses subtly graded tones of yellow and green, along with blacks and whites, to recall a summer day in the woods. Though the scene appears to be dominated by tangled undergrowth, a few breaks in upper reaches of the bush have allowed some light to pierce through, illuminating its dense center. Drawing the viewer's eye from the shadowy margins on the left to the center and then upwards to the right, this dappled light lends the painting its poetic title as well as a sense of optimism and hope. Raza's sensual enjoyment of physical detail and an almost tacit sense of painterliness establishes this work as one that moves beyond the merely representational into the realm of the spiritual.

The evolution in Raza's oeuvre represented in this painting followed his visit to North America in 1962, where he spent several months as a lecturer at the University of California, Berkeley, and subsequently as a Rockefeller Foundation Fellow. Inspired by the freedom and visual impact of the work of American Abstract Expressionists such as Mark Rothko, Sam Francis and Jackson Pollock that he encountered in person while he was in America, Raza began to paint with a new fluidity, imparting a lyrical, dynamic energy through his work. His palette also changed to facilitate this, with the adoption of acrylic paint which allowed him freer movement. He described this to his friend and biographer, Ashok Vajpeyi, as "a new technique that suited [my] Indian temperament better than oils." According to Vajpeyi, "Raza was appreciative of the art of Mark Rothko. He remarked, 'I had more affinity with and regard for Mark Rothko and Hans Hoffmann's research, which were, in my opinion, not only important for American painting but for the future development of painting all over the world.' Raza moved towards the gestural and, in his own words, 'continued to pursue my work towards a gestural expression, which critics in France call lyrical abstraction'" (A. Vajpeyi, *A Life in Art: S.H. Raza*, New Delhi, 2007, p. 76).





PROPERTY FROM AN ESTEEMED COLLECTION, EUROPE

671

KANWAL KRISHNA (1910-1993)

Untitled (Homage to Light Series)

indistinctly signed and dated '87' (lower center)

mixed media on paper

21¾ x 29¾ in. (55.2 x 75.6 cm.)

Executed in 1987

\$3,000-5,000

PROVENANCE:

The Collection of Kito and Jane DeBoer
Osian's Mumbai, 31 January 2007, lot 109
Acquired from the above



PROPERTY FROM AN ESTEEMED COLLECTION, EUROPE

672

GULAM RASOOL SANTOSH (1929-1997)

Untitled

dated 'SEPTEMBER 65' (on stretcher bar on the reverse)

oil on canvas

50½ x 51 in. (127.3 x 129.6 cm.)

Painted in 1965

\$20,000-30,000

PROVENANCE:

The Shanti Dave Family Collection
Osian's Mumbai, 31 January 2007, lot 22
Acquired from the above

PROPERTY FROM AN ESTEEMED COLLECTION, EUROPE

673

BIKASH BHATTACHARJEE (1940-2006)

Untitled (Red Balloon)

signed 'Bikash' (lower left); further inscribed 'ARTIST :- BIKASH BHATTACHARJEE / ADD :- 2D NABO KUMARRAHA LANE CALCUTTA - 700004' (on the reverse)

oil on canvas
45 7/8 X 35 3/4 in. (116.5 x 90.8 cm.)

\$50,000-70,000

PROVENANCE:

The Collection of Chester and Davida Herwitz
Sotheby's New York, 12 June 1995, lot 105
Private Collection
Sotheby's London, 24 May 2007, lot 95
Acquired from the above

In the lower half of the present lot, a dense crowd of bodies presses towards the viewer. Their faces are ashen and grey, their eyes hollowed so only dark shadows remain, their expressions blank and lifeless. Some face forward, while others look up, turning towards the white mist that bisects the surface and appears to consume one of the figures, who is slowly disintegrating into the haze. Above the mist, two disembodied hands float, seeming to reach for a shiny red balloon above them. The color of the balloon is a vivid shock against the muted, almost monochromatic palette of the rest of the composition. It demands attention, yet many of the denizens of the painting appear unaware of its presence, obliviously moving forward.

As a subject, the balloon extends Bikash Bhattacharjee's career-long fascination with the symbols (and horrors) of childhood, which may be traced back to his early series of *Doll* paintings. In the early 1970s, several acts of political violence rocked Calcutta, the artist's home. During this period, a young girl asked Bhattacharjee to repair and repaint her doll, leading him to consider the symbolic potential of this toy and others to interpret the violent instability in his city. Bhattacharjee's use of dolls and balloons is possibly also related to his own turbulent childhood, which was marked by his father's death and the socioeconomic problems that plagued Bengal following India's independence. His resulting series of *Doll* paintings led to early acclaim, cementing Bhattacharjee's reputation as a master of the macabre and surreal.

The unsettling quality of *Untitled (Red Balloon)* is only heightened by Bhattacharjee's meticulous attention to detail. This is particularly notable at a time when his peers were rejecting academic painting and the Bengal School, preferring to experiment with the forms of European modernism. As Partha Mitter noted, "The hyper-realism of the Calcutta artist Bikash Bhattacharjee [...] swims against the tide of fashion in India. There is an undercurrent of violence in his work [...] These scary aliens that inhabit the twilight world seem

to emanate from the slums of Calcutta" (P. Mitter, *Indian Art*, Oxford, 2001, pp. 221-222). Like Raja Ravi Varma before him, Bhattacharjee skillfully translated Indian experience into oil painting, often drawing on the high drama and rich emotion of European Old Masters like Peter Paul Rubens, Rembrandt, and Johannes Vermeer. In his writing, Bhattacharjee also cited the importance of later artists like Edgar Degas, Kathe Kollwitz, and most importantly Andrew Wyeth, whose painting *Christina's World* introduced Bhattacharjee to the possibility of portraying complex psychological states through detailed realism.

Although Bhattacharjee employs a Renaissance-style eye for detail, he deviates from Renaissance artists in one key feature: the faces of his figures. While Renaissance artists typically valorized the human figure and face, Bhattacharjee's distortions deliberately subvert this tradition, representing the face as haunted or grotesque. This choice is especially evident in the present lot, where he paints the hands with extraordinary realism while rendering the faces as pallid, unreal, and zombie-like in their blankness. By distorting and manipulating features, Bhattacharjee undermines any sense of agency or individuality in his figures, rendering them a faceless mob, victims of a psychological violence that appears throughout his oeuvre.

The artist's psychological acuity is a result of his sharp political awareness and lifelong concern with portraying social realities. Though Bhattacharjee rejected specific labels, his work reveals a profound sensitivity to the relationship between the art historical, the psychological, and the political. He "is an impartial observer of the human condition that surrounds him. These observations are rendered in the simple but forcefully direct language of a consummate artist – a language understood by all" (P. Sen, *Visions: Paintings and Sculptures by Somnath Hore, Ganesh Pyne, Bikash Bhattacharjee, and Jogen Chowdhury*, Kolkata, 1986, p. 98).





PROPERTY FROM AN ESTEEMED COLLECTION, EUROPE

674

RAMESHWAR BROOTA (B. 1941)

Untitled (Kettle)

signed, dated and numbered 'R Broota 2007 3/20' (lower edge)

digital print on archival paper

23 x 57¾ in. (58.4 x 146.7 cm.) image

24 x 58¼ in. (61 x 148 cm.) sheet

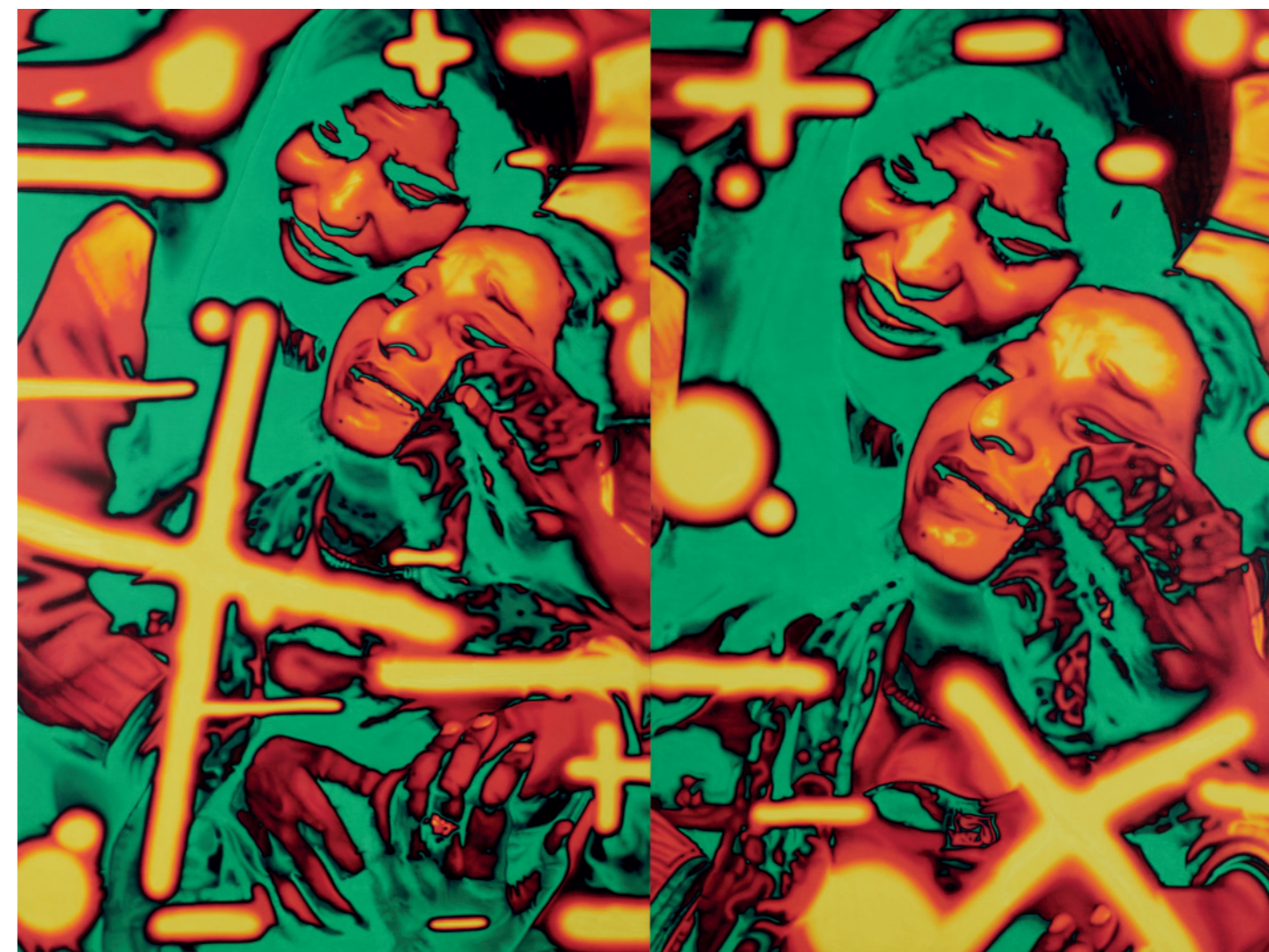
Executed in 2007; number three from an edition of twenty

\$4,000-6,000

PROVENANCE:

Christie's London, 21 May 2007, lot 100

Acquired from the above



•675

T. V. SANTHOSH (B. 1968)

Account Payable II

signed, inscribed and dated twice 'TV Santhosh / T.V. SANTHOSH - 2010

OIL ON CANVAS / SIZE: 6' x 8' (DIPTYCH) and titled 'TITLE: 'ACCOUNT PAYABLE II'' (on the reverse)

oil on canvas; diptych

72 x 96 in. (182.9 x 243.8 cm.)

Painted in 2010

\$30,000-50,000

PROVENANCE:

Gallery Nature Morte, Berlin

Acquired from the above by the present owner

PROPERTY FROM A PRIVATE COLLECTION, NEW DELHI

676

BHUPEN KHAKHAR (1934-2003)

Untitled (Two Men)

signed and dated in Gujarati (lower right)

watercolor on paper

42 x 40½ in. (106.7 x 102.9 cm.)

Executed in 1997

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist

Bhupen Khakhar's unique idiom and perceptive works have made him one of India's most well-known contemporary artists. His paintings have been exhibited across the world to great critical acclaim, with solo shows at museums and galleries in Berlin, Amsterdam, Frankfurt, London, Madrid, New York, Vancouver, New Delhi and Mumbai, with his most recent retrospective, *Bhupen Khakhar – You Can't Please All*, held at the Tate, London, in 2016.

Khakhar's portraits of middle-class India are characterized by their unique spatial arrangements, bold use of color and dark humor. Amused by petit bourgeois morality, the artist took pleasure in distorting traditional ideas of life in Indian towns and cities to create images that contained a satiric double discourse. "A man of exceptional courage and generosity, of radiant charm and mischievous humour [...] His art is founded on two interwoven themes: his concern for 'ordinary' people and objects; and his quest for a visual language by which the experience of the partly westernised middle-class Indian, the 'Insignificant Man', might find expression" (T. Hyman, 'Bhupen Khakhar Obituary', *The Independent*, 21 September 2003).

This large and skillfully executed watercolor figuratively and literally illuminates the experiences of what Hyman dubs 'the insignificant man'. Here, two men sit on a striped sheet, each spotlighted by a bright bulb overhead. The figure on the left, wearing a comfortable kurta and pajama, seems to welcomingly reach out to the other, who is formally dressed in Western clothes and appears to be kneeling before him. Through these figures and the relationship they share, Khakhar explores the overt, unquestioned intimacy between males in middle-class India. He also challenges the counterfeit prudishness of contemporary society in the country, which, in his opinion, was a direct effect of colonization. He noted that it was the "British Raj and the Victorian inheritance that has made us timid. At a certain stage in our history, the British made us feel ashamed of our own sexuality and made us feel inferior because our society's traditionally more open approach to body and sex. This has now made us into a nation of hypocrites and we don't want to be who we are. It will take many years to outgrow this" (Artist statement, S. Menon, *The Hindu Magazine*, 14 September 2003).



GULAMMOHAMMED SHEIKH: HOW CAN YOU SLEEP TONIGHT?

As times and cultures converge, the citadels of purism explode. Traditional. and modern, private and public, the inside and outside continually telescope and reunite. The kaleidoscopic flux of images engages me to construe structures in the process of being created.

—G. SHEIKH, 1981

After spending three years at the Royal College of Art in London on a Commonwealth Scholarship in the 1960s, Gulammohammed Sheikh's practice became firmly entrenched in a figurative-narrative tradition, focusing on the search for an indigenous vocabulary that reflected the diversity of human life and experiences in India. The layered, kaleidoscopic landscapes that populate his paintings, with their organic forms and vibrant colors, are informed by a consciousness of the surreal existing in the mundane, and a keen awareness of the extensive range of visual and textual cultures and traditions that has always informed creative pursuits in India and globally. These paintings challenge the notion of a monolithic culture or nation, and emphasize the multiplicity of perspectives and simultaneity of chronologies that shape each individual.

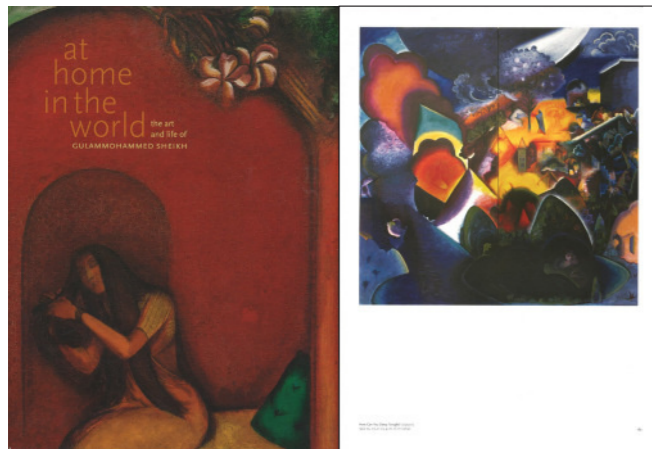
The artist's large-format paintings, like the present lot, are as influenced by the Rajasthani miniature painting traditions he studied as they are by the work of Flemish and early Italian painters he admired, and the work of modern artists including René Magritte, Giorgio Morandi and Max Beckmann. In these polymorphic landscapes, Sheikh explored the possibility of recording multiple times and places in a single frame, creating "multiverses that are rooted in historical fact and fiction [...] He is also firmly rooted in the nature of multitude of narratives, where the characters and the physical attributes of a location rather than a framework indicate location. So a work is not wholly site specific [...] in as much as experience based, mingling with specifics related to memory, history, tales and folklore and a leveling of time" (R. Sawhney, *A Floating Object*, Mumbai, 2012, unpaginated).

As a disciple of multiplicity and a firm believer in cosmopolitanism, the early 1990s proved particularly wrenching with a new and powerful wave of sectarian politics washing over India, cresting in the destruction of the Babri Masjid in Ayodhya and the bomb blasts and bloody communal riots that followed in its wake. A lifelong resident of Gujarat, where the polarization and violence was exceptionally gruesome, Sheikh became increasingly invested in "Reclaiming the pluralist and heterodox inheritance of Indian tradition [...] Alongside many others, Sheikh devoted himself to the making of posters and banners for marches and rallies, simultaneously commencing a re-examination of the pluralist heritage of Indian devotional, spiritual and mystical traditions" (C. Sambrani, *At Home in the World, the Art and Life of Gulammohammed Sheikh*, New Delhi, 2019, p 138).

This epic nightscape, which was painted over two years following Sheikh's retirement from the Faculty of Fine Arts of M.S. University in Baroda, plaintively voices his alarm, and disillusionment perhaps, in the aftermath of the atrocities he witnessed in the city, state and country. Titled *How Can You Sleep Tonight?*, after a line from a Hindi poem by the early twentieth century poet Suryakant Tripathi 'Nirala', this painting's expansive vista is surmounted by a shadowy half-moon, under which several parallel narratives unfold, some solid and proximate, others more distant and ephemeral. Diminutive multi-armed deities and robed wanderers share the space with archers, gunmen, pleading figures on their knees and what appear to be a few winged angels. Pointed and domed structures dot the landscape, along with teetering stairways, dark doorways and a central clocktower, modelled after the one in Sheikh's hometown, Surendranagar. At the base of the composition, a couple lies awake in bed, distressed perhaps by the scenes unfolding around them, asking themselves the same question posed by the artist in the title of this painting.

Sheikh brings these overlapping narratives alive with a nocturnal, dreamlike palette of blues and yellows, resembling a heat map whose highest pitch is at the bright heart of the composition. Like an intense conflagration, the heat from this central point seems to be radiating outward, soon to color and affect many more lives and landscapes. Describing this as a 'thermal consciousness', the artist noted, "I found I could feel colour through temperature. The levels at which colours are pitched in miniature painting are actually temperature. This thermal consciousness became central to my work" (G. Ramnarayan, 'Coming home to one's world', *The Hindu*, 20 April 2006).

Shortly after he painted this monumental diptych, a physical format that notably also acknowledges difference and unity, Sheikh would formulate a considered response to the questions it raised based on the work of the 15th century *bhakti* poet Kabir, who disregarded organized religion and its rituals in favor of a personal, spiritual union with the divine.



C. Sambrani, ed., *At Home in the World: The Art and Life of Gulammohammed Sheikh*, New Delhi, 2019, cover, p. 182



The artist in his studio, Baroda, 1995.
Photo by Navroze Contractor. Image courtesy the artist.

PROPERTY FROM A DISTINGUISHED COLLECTION, LONDON

677

GULAMMOHAMMED SHEIKH (B. 1937)

How Can You Sleep Tonight?

signed and dated in Gujarati (lower right)

oil on canvas; diptych

84 x 84 in. (213.4 x 213.4 cm.)

Painted in 1994-95

\$250,000-350,000

PROVENANCE:

Christie's London, 16 October 1995, lot 67

Acquired from the above

LITERATURE:

S. Chandra, *Gandhi Ke Desh Mein*, New Delhi, 2010, front cover
(detail illustrated)

C. Sambrani, ed., *At Home in the World: The Art and Life of
Gulammohammed Sheikh*, New Delhi, 2019, p. 182 (illustrated)



END OF SALE



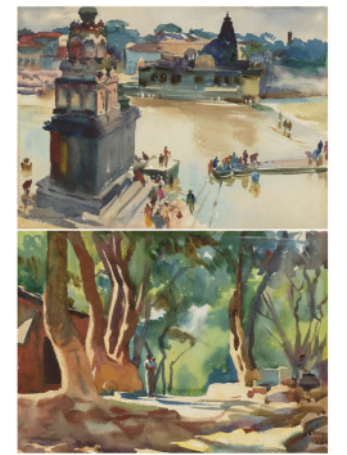
PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

1
FRANCIS NEWTON SOUZA (1924-2002)
The Wave (After Hiroshige)
gouache on paper
20½ x 13¾ (52.1 x 34.9 cm.) image;
22 x 14¾ in. (55.9 x 36.5 cm.) sheet
Executed in 1942
\$15,000-20,000



PROPERTY FROM A DISTINGUISHED COLLECTION, LONDON

2
SAYED HAIDER RAZA (1922-2016)
Untitled
watercolor on paper
11½ x 12½ in. (29.2 x 31.8 cm.) image
Executed in 1944
\$6,000-8,000



PROPERTY FROM A PRIVATE AUSTRALIAN COLLECTION

3
WALTER LANGHAMMER (1905-1977)
Untitled (Hut in Forest); Untitled (Riverside Temples)
watercolor and pencil on paper
12 x 16¾ in. (30.5 x 42.5 cm.) each image;
14 x 18½ in. (35.6 x 47 cm.) each sheet
Two works on paper
\$7,000-9,000



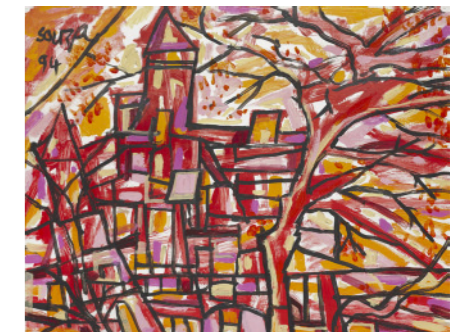
PROPERTY FROM A PRIVATE COLLECTION, ASIA

4
MAQBOOL FIDA HUSAIN (1913-2011)
Untitled (Rajasthan Landscape)
oil pastel on paper
17¾ x 29¼ in. (44.8 x 74.3 cm.)
Executed in 1962
\$15,000-20,000



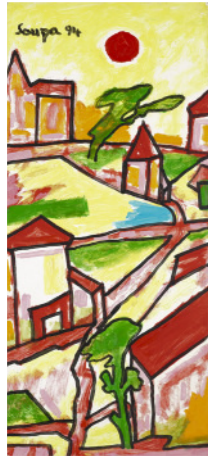
PROPERTY FROM THE FAMILY COLLECTION OF ARTURO PROFILI

5
RAM KUMAR (1924-2018)
Untitled
oil on canvas
31¼ x 19¼ in. (79.4 x 48.9 cm.)
Painted in 1961
\$25,000-35,000



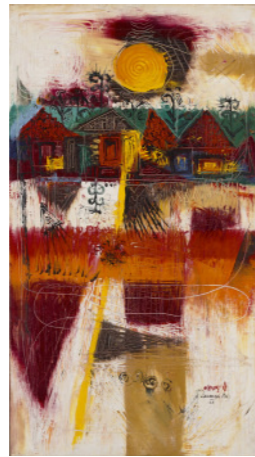
PROPERTY FROM A PRIVATE COLLECTION, PAKISTAN

6
FRANCIS NEWTON SOUZA (1924-2002)
Untitled (Landscape)
gouache on card
19¾ x 25½ in. (49.9 x 64.8 cm.)
Executed in 1994
\$12,000-18,000



PROPERTY FROM A PRIVATE COLLECTION, PAKISTAN

7
FRANCIS NEWTON SOUZA (1924-2002)
Untitled (Vertical Landscape)
 gouache on card
 21½ x 14¾ in. (54.6 x 37.5 cm.)
 Executed in 1994
 \$8,000-12,000



8
LAXMAN PAI (1926-2021)
Untitled (Houses)
 oil on canvas
 32 x 17¼ in. (81.3 x 45.1 cm.)
 Painted in 1963
 \$4,000-6,000



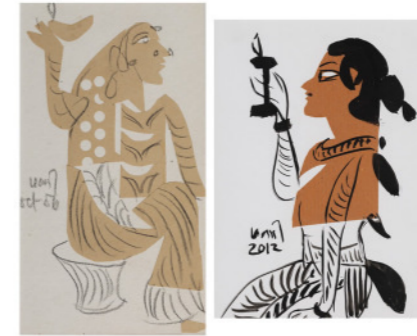
PROPERTY FROM A PRIVATE COLLECTION, INDIA

9
MAQBOOL FIDA HUSAIN (1913-2011)
Untitled (Elephant; Horses)
 felt tip pen on paper
 15 x 20 in. (38.1 x 50.8 cm.) each
 Two works on paper
 \$5,000-7,000



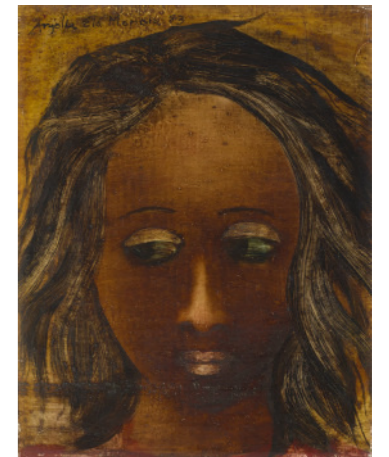
PROPERTY OF A PRIVATE COLLECTOR, INDIA

13
K. G. SUBRAMANYAN (1924-2016)
Untitled (Ganesh)
 acylic on terracotta
 8½ in. (21.6 cm.) diameter
 Executed in 2006
 \$3,000-5,000



PROPERTY OF A PRIVATE COLLECTOR, INDIA

14
K. G. SUBRAMANYAN (1924-2016)
Untitled (Lady with Diya; Lady with Lamp)
 ink and collage on paper
 7½ x 4 in. (19.1 x 10.2 cm.); 7½ x 5¼ in. (19.1 x 13.3 cm.)
 Executed in 2006, 2012; two works on paper
 \$3,000-5,000



PROPERTY FROM A PRIVATE COLLECTION, ASIA

15
ANJOLIE ELA MENON (B. 1940)
Untitled (Face of a Girl)
 oil on masonite
 9½ x 7½ in. (23.2 x 18.1 cm.)
 Painted in 1983
 \$6,000-8,000



PROPERTY FROM A PRIVATE COLLECTION, INDIA

10
MAQBOOL FIDA HUSAIN (1913-2011)
Untitled (Ramayana)
 felt tip pen and pastel on paper
 29½ x 19½ in. (74.9 x 49.5 cm.)
 \$15,000-20,000



PROPERTY FROM A DISTINGUISHED COLLECTION, LONDON

11
NANDALAL BOSE (1882-1966)
Savitri and Yama
 woodblock print on handmade paper
 13¼ x 7¾ in. (33.7 x 20 cm.) image;
 16 x 10¾ in/ (40.6 x 27.3 cm.) sheet
 Executed circa 1920s
 \$1,500-2,500



PROPERTY FROM A PRIVATE COLLECTION

12
JAMINI ROY (1887-1972)
Untitled (Chariot)
 tempera on card
 13¾ x 18¾ in. (35.2 x 47.3 cm.)
 \$6,000-8,000



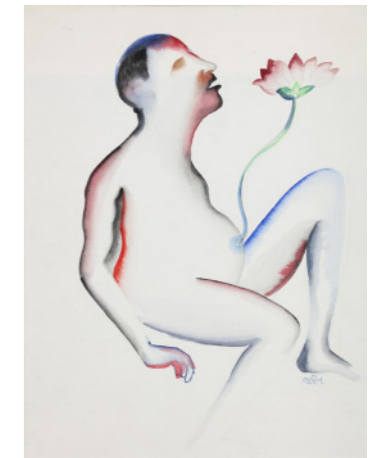
PROPERTY FROM A PRIVATE COLLECTION, CAMBRIDGE

16
MEERA MUKHERJEE (1923-1998)
Untitled
 kantha embroidery
 22¾ x 31¼ in. (57.8 x 79.4 cm.)
 \$4,000-6,000



17
ARPITA SINGH (B. 1937)
Untitled (Couple)

serigraph on paper
 27¾ x 22 in. (70.8 x 55.9 cm.)
 Executed in 2001; artist's proof from an edition of fifty
 \$800-1,200



PROPERTY FROM THE VALKENBURG COLLECTION, AMSTERDAM

18
BHUPEN KHAKHAR (1934-2003)
Lotus
 watercolor on paper
 16¾ x 12¼ in. (41 x 31.1 cm.)
 \$12,000-18,000



PROPERTY FROM A PRIVATE COLLECTION, AUSTRALIA

19
BHUPEN KHAKHAR (1934-2004)

On the Swing
watercolor on paper
14¾ x 14⅞ in. (37.5 x 37.8 cm.)
Executed in 1999

\$15,000-20,000



PROPERTY FROM A PRIVATE COLLECTION, MUMBAI

20
NALINI MALANI (B. 1946)

Untitled (Figure)
mixed media on paper
14¾ x 11 in. (37.5 x 27.9 cm.) sheet;
18 x 11½ in. (45.7 x 29.2 cm.) image
Executed in 1993

\$1,800-2,500

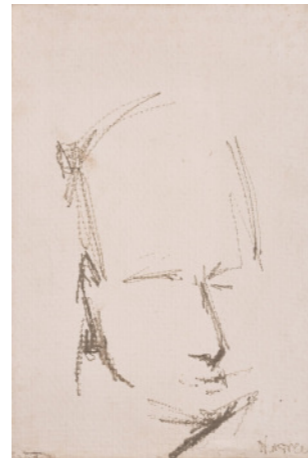


PROPERTY FROM A PRIVATE COLLECTION, ASIA

21
MAQBOOL FIDA HUSAIN (1913-2011)

*Untitled (Face of a Girl); Untitled (Faces);
Untitled (Woman)*
ink on paper; oil pastel on paper
9 5/8 x 6 7/8 in. (24.4 x 17.5 cm.); 6 7/8 x 9¾ in.
(17.5 x 24.8 cm.); 30 x 11 1/8 in. (76.2 x 28.3 cm.)
Executed in 1965; 1969; three works on paper

\$10,000-15,000



PROPERTY FROM A PRIVATE COLLECTION, INDIA

25
NASREEN MOHAMED (1937-1990)

Untitled (Portrait of Bal Chhabda)
pastel on paper
23½ x 16 in. (59.7 x 40.6 cm.)
Executed circa early 1960s

\$4,000-6,000



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

26
DEVI PRASAD ROY CHOWDHURY (1899-1975)

Abandoned; Searching
gouache on card; ink and gouache on card
12 x 11 in. (30.5 x 27.9 cm.);
9½ x 8¾ in. (24.1 x 21.3 cm.)
Two works on card

\$2,000-3,000



27
GANESH PYNE (1937-2013)

Untitled (Flower Pot)
mixed media on paper laid on card
9 x 6¾ in. (22.9 x 17.2 cm.) sheet
Executed in 1994

\$6,000-8,000



PROPERTY FROM A PRIVATE COLLECTION, INDIA

22
MAQBOOL FIDA HUSAIN (1913-2011)

Untitled
watercolor and felt tip pen on paper
18 x 24 in. (45.7 x 61 cm.)
Executed in 1986

\$4,000-6,000



THE PROPERTY OF A GENTLEMAN

23
FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Mother and Child)
ink on paper
10 x 8 in. (25.4 x 20.3 cm.)
Executed in 1951

\$2,000-3,000



PROPERTY FROM A PRIVATE COLLECTION, INDIA

24
TYEB MEHTA (1925-2009)

Untitled
serigraph on paper
18 x 15 in. (45.7 x 38.1 cm) image;
33 x 23 in. (83.8 x 58.4 cm.) sheet
Executed in 1992; number one hundred seventy
six from an edition of two hundred fifty

\$1,200-1,800



PROPERTY OF A PRIVATE EAST COAST COLLECTOR

28
BIKASH BHATTACHARJEE (1940-2006)

Untitled
charcoal on paper
30 x 22 in. (76.2 x 55.9 cm.)
Executed in 1972

\$1,500-2,500



PROPERTY OF A PRIVATE EAST COAST COLLECTOR

29
SANAT KAR (B. 1935)

Baul
etching on paper
20½ x 19¾ in. (52.1 x 50.2 cm.) plate;
24 x 21¼ in. (61 x 55.2 cm.) sheet
Executed in 1972

\$1,000-2,000



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

30
DEVI PRASAD ROY CHOWDHURY (1899-1975)

Morning Mist
oil on paper laid on board
14¾ x 22⅞ in. (37.5 x 58.1 cm.)

\$3,000-5,000



31
BIMAL DASGUPTA (1917-1995)
Untitled (Composition)
 47¾ x 35¾ in. (121.3 x 90.8 cm.)
 Painted in 1980
 \$4,000-6,000



PROPERTY OF A PRIVATE COLLECTOR, NEW YORK
32
BENODEBEHARI MUKHERJEE (1904-1980)
Untitled (Landscape)
 ink and watercolor on paper
 8¼ x 11½ in. (21.0 x 29.2 cm.)
 Executed in 1953
 \$3,000-5,000



PROPERTY OF A PRIVATE COLLECTOR, NEW YORK
33
BENODEBEHARI MUKHERJEE (1904-1980)
Untitled (Hilltop)
 ink and watercolor on paper
 11½ x 8½ in. (29.2 x 20.6 cm.)
 Executed in 1956
 \$3,000-5,000



37
JOGEN CHOWDHURY (B. 1939)
Creeper; Flower Vase; Flowers; Pushpalata
 ink and gouache on paper
 7¼ x 5 in. (18.4 x 12.7 cm.); smallest
 7½ x 11 in. (19.1 x 27.9 cm.); largest
 Executed in 2018; four works on paper
 \$5,000-7,000



38
K. G. SUBRAMANYAN (1924 - 2016)
Still Life in Interior
 gouache on handmade paper
 29¾ x 21¾ in. (75.9 x 55.6 cm.)
 Executed in 2005
 \$6,000-8,000



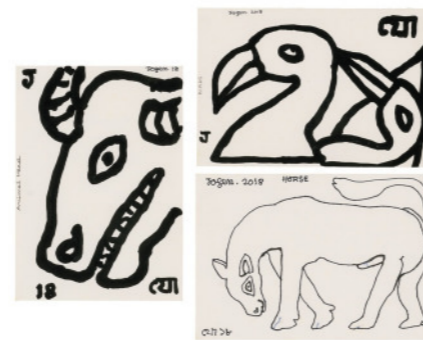
PROPERTY FROM A PRIVATE COLLECTION, INDIA
39
MAQBOOL FIDA HUSAIN (1913-2011)
Shirak (Rocking Horse Design); Untitled (Furniture Design)
 felt tip pen on paper; ink and pastel on tracing paper
 16 x 18 in. (40.6 x 45.7 cm.) image; 22 x 28 in. (55.9 x 71.1 cm.) sheet; 13 x 17½ in. (33 x 44.5 cm.)
 One work on paper and one work on tracing paper
 \$5,000-7,000



PROPERTY OF A PRIVATE COLLECTOR, NEW YORK
34
BENODEBEHARI MUKHERJEE (1904-1980)
Untitled (Mussoorie)
 watercolor on paper
 10½ x 13¾ (25.7 x 33.3 cm.)
 Executed in 1953
 \$3,000-5,000



PROPERTY OF A PRIVATE COLLECTOR, NEW YORK
35
BENODEBEHARI MUKHERJEE (1904-1980)
Untitled (Mussoorie)
 ink and watercolor on paper
 5½ x 7¾ in. (13 x 19.7 cm.)
 Executed circa 1950s
 \$1,500-2,500



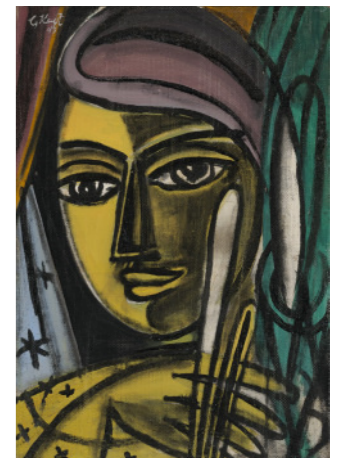
36
JOGEN CHOWDHURY (B. 1939)
Animal Head; Birds; Horse
 ink and gouache on paper
 7 x 5 in. (17.8 x 12.7 cm.); 7½ x 11 in. (19.1 x 27.9 cm.);
 5 x 7 in. (12.7 x 17.8 cm.)
 Executed in 2018; three works on paper
 \$3,000-5,000



PROPERTY FROM A PRIVATE COLLECTION, INDIA
40
MAQBOOL FIDA HUSAIN (1913-2011)
Horse; Untitled (Indore Horse)
 acrylic on canvas; serigraph on paper; felt tip pen on canvas
 39 x 25 in. (99.1 x 63.5 cm.); 34 x 22 in. (86.3 x 55.9 cm.); 19 x 25 in. (48.3 x 63.5 cm.); 14¼ x 19½ in. (36.2 x 49.5 cm.)
 Painted in 1978; two works on canvas and two prints on paper
 \$40,000-60,000



PROPERTY OF A PRIVATE EAST COAST COLLECTOR
41
LAXMAN PAI (1926-2021)
Untitled (Woman)
 ink and watercolor on paper
 28 x 22 in. (71.1 x 55.9 cm.)
 Executed in 1966
 \$3,000-5,000



PROPERTY OF A LADY
42
GEORGE KEYT (1901-1993)
Untitled
 oil on canvas
 15½ x 11 in. (39.4 x 27.9 cm.)
 Painted in 1943
 \$5,000-7,000



PROPERTY FROM A PRIVATE COLLECTION, INDIA

43
GEORGE KEYT (1901-1993)
Untitled (Radha and Krishna)
 ink on paper
 20½ x 15 in. (52.1 x 38.1 cm.)
 Executed in 1960
 \$2,000-3,000



PROPERTY OF THE POFFENBERGER SMITH-HANSEN FAMILY TRUST

44
RATAN PARIMOO (B. 1936)
Kashmiri Women
 oil on canvas
 39 x 33 in. (99.1 x 83.8 cm.)
 Painted in 1956
 \$800-1,200



PROPERTY FROM THE COLLECTION OF A DIPLOMAT'S FAMILY

45
MAQBOOL FIDA HUSAIN (1913-2011)
Untitled (Village Women)
 gouache and pastel on paper
 13¾ x 17¾ in. (34 x 45.4 cm.)
 Executed in 1956
 \$25,000-35,000



49
K. G. SUBRAMANYAN (1924 - 2016)
Untitled (Landscape with Goats; Landscape with Trees)
 watercolor on handmade paper
 18½ x 18½ in. (47 x 47 cm.) each
 Two works on paper
 \$3,000-5,000



PROPERTY FROM A PRIVATE COLLECTION, INDIA

50
MAQBOOL FIDA HUSAIN (1913-2011)
Untitled (Horses)
 felt tip pen on paper
 14½ x 19 in. (36.8 x 48.3 cm.) three;
 19 x 14½ in. (48.3 x 36.8 cm.) one
 Four works on paper
 \$8,000-12,000



PROPERTY OF A PRIVATE COLLECTOR, INDIA

51
K. G. SUBRAMANYAN (1924-2016)
Untitled (Gazelle; Bison; Mule)
 wood with metal and leather
 wood with leather and beads
 9½ x 6 x 2 in. (24.1 x 15.2 x 5.1 cm.); 3 x 5¼ x 3 in. (7.6 x 13.3 x 7.6 cm.); 5 x 5½ x 2½ in. (12.7 x 14 x 6.4 cm.)
 Three sculptures
 \$12,000-18,000



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

46
DEVI PRASAD ROY CHOWDHURY (1899-1975)
Kingfisher I; Kingfisher II
 ink on paper laid on board
 19 x 10½ in. (48.3 x 26.7 cm.);
 22¾ x 15 in. (57.8 x 38.1 cm.)
 Two works on paper
 \$3,000-5,000



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

47
DEVI PRASAD ROY CHOWDHURY (1899-1975)
Leader's Perch; Winter's Challenge
 ink on card; ink on paper laid on card
 14 x 18 in. (35.6 x 45.7 cm.);
 15½ x 10 in. (38.4 x 25.4 cm.)
 Two works on card
 \$2,500-3,500



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

48
MAQBOOL FIDA HUSAIN (1913-2011)
Untitled (Horse and Rider)
 acrylic on canvas
 40¼ x 26¾ (102.2 x 67.9 cm.)
 Painted in 1994
 \$70,000-90,000



PROPERTY OF A PRIVATE COLLECTOR, INDIA

52
K. G. SUBRAMANYAN (1924-2016)
Untitled (Elephant; Bull; Monkey)
 wood with mirrors and beads; wood with leather;
 wood with leather, metal and jute fiber
 4 x 5 x 2½ in. (10.2 x 12.7 x 6.4 cm.); 6½ x 9 x 3 in.
 (16.5 x 22.9 x 7.6 cm.); 9 x 5 x 3 in. (22.9 x 12.7 x 7.6 cm.)
 Three sculptures
 \$12,000-18,000



PROPERTY FROM A PRIVATE COLLECTION, CHISWICK

53
PIRAJI SAGARA (1931-2014)
Untitled
 mixed media on board
 22 x 48 in. (55.9 x 121.9 cm.)
 Executed in 1965
 \$3,000-5,000



PROPERTY FROM A PRIVATE COLLECTION

54
ARUP DAS (1924-2004)
Untitled (Mahakala)
 oil on canvas
 69 x 50¼ in. (175.3 x 127.6 cm.)
 \$10,000-15,000



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

55
DEVI PRASAD ROY CHOWDHURY (1899-1975)
The Seeker
 ink on card
 15¼ x 9¼ in. (38.7 x 23.5 cm.)
 \$1,000-1,500



PROPERTY FROM A PRIVATE COLLECTION, PAKISTAN

56
FRANCIS NEWTON SOUZA (1924-2002)
Untitled (Head)
 oil, pen and ink on envelope paper
 10¾ x 9¾ in. (26.4 x 24.4 cm.)
 Executed in 1966
 \$5,000-7,000



57
AKBAR PADAMSEE (1928-2020)
Untitled (Nude)
 ink and wash on handmade paper
 22 x 15 in. (55.9 x 38.1 cm.)
 Executed in 1996
 \$2,000-3,000



PROPERTY FROM A PRIVATE FAMILY COLLECTION, LONDON

61
ABDUR RAHMAN CHUGHTAI (1894-1975)
On Her Feet
 etching on paper
 14 x 11 in. (35.6 x 27.9 cm.) image;
 19¾ x 16 in. (50.2 x 40.6 cm.) sheet
 \$2,000-3,000



PROPERTY FROM A PRIVATE FAMILY COLLECTION, LONDON

62
JAMIL NAQSH (1938-2019)
Untitled (Seated Nude)
 pencil on paper
 8¾ x 11¼ in. (21.3 x 29.8 cm.)
 \$1,500-2,500



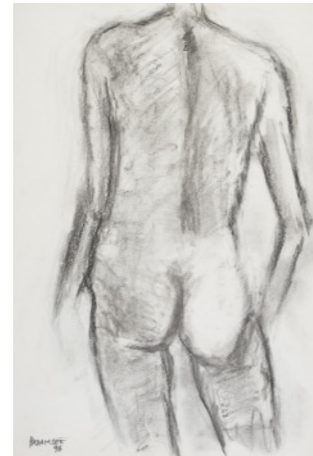
PROPERTY FROM A PRIVATE FAMILY COLLECTION, LONDON

63
JAMIL NAQSH (1938-2019)
Untitled
 oil on canvas
 30 x 40 in. (76.2 x 101.6 cm.)
 Painted in 2003
 \$25,000-35,000



PROPERTY OF A PRIVATE EAST COAST COLLECTOR

58
BIKASH BHATTACHARJEE (1940-2006)
Untitled (Seated Nude)
 oil on canvas
 36 x 26¼ in. (91.4 x 66.7 cm.)
 Painted in 1972
 \$20,000-30,000



59
AKBAR PADAMSEE (1928-2020)
Untitled
 charcoal on paper
 22 x 14¾ in. (55.9 x 37.8 cm.)
 Executed in 1996
 \$2,000-3,000



PROPERTY FROM A PRIVATE COLLECTION, ASIA

60
MAQBOOL FIDA HUSAIN (1913-2011)
Untitled (Kashmiri Couple)
 ink and wash on paper
 19½ x 28 in. (49.5 x 71.1 cm.)
 Executed in 1966
 \$15,000-20,000



PROPERTY FROM A PRIVATE FAMILY COLLECTION, LONDON

64
JAMIL NAQSH (1938-2019)
Untitled
 ink on paper
 29½ x 23½ in. (74.9 x 59.7 cm.) image;
 30 x 25 in. (76.2 x 63.5 cm.) sheet
 Executed in 1981
 \$3,000-5,000



PROPERTY FROM THE PRIVATE COLLECTION OF AN AMERICAN DIPLOMAT

65
ABDUR RAHMAN CHUGHTAI (1894-1975)
Kashmiri Woodcutter
 etching on paper
 17¾ x 11¼ in. (45.1 x 28.6 cm.) plate;
 21¼ x 14¾ in. (55.2 x 37.8 cm.) sheet
 \$2,500-3,500



PROPERTY FROM A PRIVATE COLLECTION, INDIA

66
MAQBOOL FIDA HUSAIN (1913-2011)
Mohini Cinema Ghar; Not a Farewell to Arms; Husain Doshi Gufa
 felt tip pen on paper
 22 x 10 in. (55.9 x 25.4 cm.); 5½ x 8½ in. (14 x 21.6 cm.); 23 x 36 in. (58.4 x 91.4 cm.)
 Executed in 2004, 1993; one double-sided and two single-sided works on paper
 \$10,000-15,000



PROPERTY FROM THE PRIVATE COLLECTION OF AN AMERICAN DIPLOMAT

67
AHMED PARVEZ (1926-1979)
Untitled
 watercolor on paper
 18¾ x 26¾ in. (47.6 x 68.3 cm.)
 Executed in 1966
 \$1,200-1,800



PROPERTY FROM A PROMINENT COLLECTION, DUBAI

68
SAYED HAIDER RAZA (1922-2016)
Bindu
 acrylic on canvas
 15¾ x 15¾ in. (40 x 40 cm.)
 Painted in 2013
 \$15,000-20,000



PROPERTY FROM THE PRIVATE COLLECTION OF AN AMERICAN DIPLOMAT

69
AHMED PARVEZ (1926-1979)
Untitled
 watercolor on paper
 26½ x 16¾ in. (67.3 x 42.9 cm.)
 Executed in 1965
 \$1,200-1,800



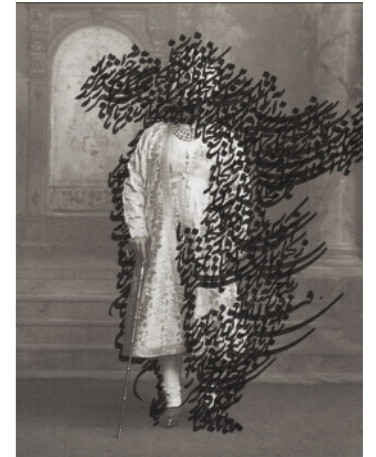
PROPERTY FROM A PRIVATE COLLECTION

73
JAGANNATH PANDA (B. 1970)
Untitled
 watercolor, pencil, and collage on paper
 laid on card
 11¾ x 16½ in. (29.5 x 41.9 cm.)
 Executed in 2006
 \$3,000-5,000



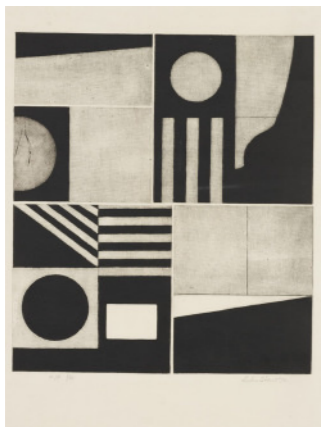
PROPERTY OF A PRIVATE EAST COAST COLLECTOR

74
MUZZUMIL RUHEEL (B. 1985)
Untitled
 digital print with acrylic and ink on card
 40 x 30 in. (101.6 x 76.2 cm.)
 Executed in 2016
 \$2,000-3,000



PROPERTY OF A PRIVATE EAST COAST COLLECTOR

75
MUZZUMIL RUHEEL (B. 1985)
Untitled (Portrait)
 digital print and ink on paper
 7¼ x 5½ in. (18.4 x 14 cm.) image;
 10¾ x 8 in. (27.3 x 20.3 cm.) sheet
 Executed in 2015
 \$600-800



PROPERTY OF A PRIVATE EAST COAST COLLECTOR

70
LALU PRASAD SHAW (B. 1937)
Untitled
 etching on paper
 18¾ x 16¾ in. (47.9 x 42.5 cm.) plate;
 26¾ x 19¾ in. (66.4 x 49.8 cm.) sheet
 Executed in 1972; number one from an edition of
 ten plus one artist's proof
 \$800-1,200



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

71
CHITRA GANESH (B. 1975)
Untitled (The Webs Flew from Her Fists)
 mixed media on Denril
 15¾ x 19¾ in. (40 x 18.6 cm.)
 Executed in 2008
 \$2,000-3,000



72
HIMMAT SHAH (B. 1933)
Untitled (Head)
 bronze
 13¾ x 9 x 5½ in. (35.2 x 22.9 x 14 cm.)
 Executed in 2006; artist's proof from an edition
 of five
 \$6,000-8,000



PROPERTY FROM A PRIVATE COLLECTION, INDIA

76
MAQBOOL FIDA HUSAIN (1913-2011)
Culture of the Streets
 Kodak C-prints on paper
 11 x 14 in. (27.9 x 35.6 cm.) each
 Executed circa 1980s; number thirty-four from an
 edition of forty-five; thirty-five prints, including
 four bearing printed title, introduction and essay, in
 original leather and suede portfolio
 \$5,000-7,000



77
JITISH KALLAT (B. 1974)
*Friendly Fire (Clouds in the Water) -
 32 and 36*
 mixed media on paper
 26¼ x 38 in. (66.7 x 96.5 cm.) each
 Executed in 2006-7; two works on paper
 \$4,000-6,000



78
SUBODH GUPTA (B. 1964)
Untitled (Airport Trolley)
 chromogenic print on paper
 37 x 55 in. (94 x 139.7 cm.)
 Executed in 2003; first from an edition of five
 \$8,000-12,000



79
ARUP DAS (1927-2004)
Untitled (Varanasi)
 oil on canvas
 29½ x 29½ in. (74.9 x 74.9 cm.)
 Painted circa 1980s
 \$4,000-6,000



PROPERTY FROM A PRIVATE COLLECTION, INDIA
80
SAYED HAIDER RAZA (1922-2016)
Untitled
 serigraph on card
 11 x 8½ in. (27.9 x 21.6 cm.)
 Executed circa early 1970s
 \$1,000-1,500



PROPERTY FROM A PRIVATE COLLECTION, PAKISTAN
81
FRANCIS NEWTON SOUZA (1924-2002)
Untitled (Landscape with Sun)
 oil on paper
 18 x 24 in. (45.7 x 61 cm.)
 Executed in 1994
 \$12,000-18,000



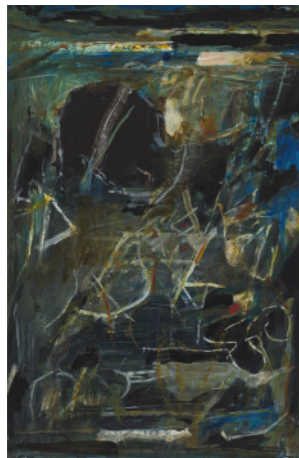
PROPERTY FROM A PRIVATE COLLECTION, MUMBAI
85
AKBAR PADAMSEE (1928-2020)
Untitled
 ink and wash on paper
 15 x 11 in. (38.1 x 27.9 cm.); 21¼ x 15 in. (55.6 x 38.1 cm.); 21½ x 14¾ in. (54.6 x 37.5 cm.)
 Executed in 1984, 1985, 1986
 three works on paper
 \$5,000-7,000



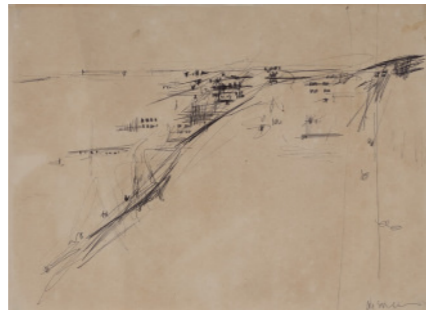
PROPERTY FROM A PRIVATE COLLECTION, MUMBAI
86
MANJIT BAWA (1941-2008)
Untitled (Shiva on Nandi)
 felt tip pen and wash on paper
 10 x 14¾ in. (25.4 x 37.5 cm.)
 Executed in 1990
 \$3,000-5,000



PROPERTY FROM A PRIVATE COLLECTION, ASIA
87
SOMNATH HORE (1921-2006)
Untitled
 felt tip pen and wash on paper
 9 x 10¾ in. (22.9 x 26.4 cm.) each
 Executed in 1992; five works on paper
 \$5,000-7,000



82
SAYED HAIDER RAZA (1922-2016)
Untitled
 acrylic on paper
 19¼ x 12¾ in. (48.9 x 32.1 cm.)
 Executed in 1981
 \$12,000-18,000



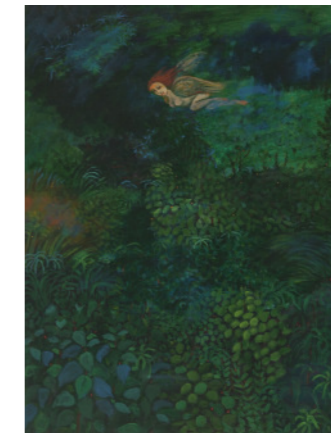
PROPERTY FROM A PRIVATE COLLECTION, INDIA
83
NASREEN MOHAMEDI (1937-1990)
Untitled (Bombay Landscape)
 ink on paper
 10½ x 14½ in. (26.7 x 36.8 cm.)
 Executed circa early 1960s
 \$3,000-5,000



PROPERTY FROM A PRIVATE COLLECTION, ASIA
84
RAM KUMAR (1924-2018)
Untitled
 ink on paper
 10½ x 13½ in. (26.7 x 34.3 cm.)
 Executed circa 1950s; one double-sided work on paper
 \$3,000-5,000



PROPERTY FROM A PRIVATE COLLECTION
88
B. VITHAL (1935-1992)
Untitled (Seated Brahmins)
 oil on canvas
 48 x 42 in. (121.9 x 106.7 cm.)
 Painted circa early 1990s
 \$6,000-8,000



PROPERTY FROM A PRIVATE COLLECTION
89
GOGI SAROJ PAL (B. 1945)
Untitled (Angel in Landscape)
 oil on canvas
 48 x 36 in. (121.9 x 91.4 cm.)
 \$3,000-5,000



PROPERTY FROM A PRIVATE COLLECTION, INDIA
90
MAQBOOL FIDA HUSAIN (1913-2011)
Untitled (Indore Sketchbook)
 ink, pencil and color pencil on paper
 6½ x 10¾ in. (16.5 x 27.3 cm.) each
 Executed in 1986; sketchbook with twelve works on paper and text
 \$12,000-18,000

INDEX

A

Adimoolam, K.M. 630
Akhilesh 619
Arakkal, Y. 611

B

Bawa, M. 601, 639, 640, 641
Bhattacharjee, B. 673
Bhavsar, N. 622
Broota, R. 625, 674
Broota, S. 616

C

Caur, A. 610
Chowdhury, J. 603

D

Das, J. 608
Dave, S. 668
Dhawan, R. 626, 627

G

Gaitonde, V.S. 660

H

Hebbur, K.K. 606
Husain, M.F. 614, 615, 656, 657
Husain, S. 612

K

Keyt, G. 652
Khakhar, B. 607, 676
Khanna, K. 613
Kibria, M. 665, 666
Krishna, K. 671
Kumar, R. 631, 661, 667

M

Mongillat, J. 620

P

Prabha, B. 629, 663
Pyne, G. 604

R

Ray, S.D. 669
Raza, S.H. 618, 621, 662, 670
Reddy, K. 635
Roy, J. 651, 653-655

S

Sabavala, J. 664
Santhosh, T.V. 675
Santosh, G.R. 617, 672
Sanyal, B.C. 609
Sheikh, G. 677
Singh, A. 602
Singh, Anjum 628
Souza, F.N. 636-638, 642-650, 658, 659
Subramanyan, K.G. 605
Swaminathan, J. 623, 634

V

Vasudev, S.G. 632, 633

Z

Zarina 624

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. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – **Non-Fungible Tokens**, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the "New York Conditions of Sale Buying at Christie's" and "Additional Conditions of Sale – **Non-Fungible Tokens**", the latter controls.

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

(a) The **condition of lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

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

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

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

(c) Written Bids
You can find a Written Bid Form 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 at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

4 BIDDING

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments.

6 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.

7 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.

8 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.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

◦ Minimum Price Guarantees

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

◊ Third Party Guarantees/Irrevocable bids

Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, 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 an amount calculated against the final **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.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the **Conditions** of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under **‘Qualified Headings’** is 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 consignor 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.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie’s opinion a work by the artist.

QUALIFIED HEADINGS

“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.

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie’s opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the Heading of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie’s opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie’s opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie’s opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or
The Ming-style bowl is decorated with lotus scrolls...

In Christie’s **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND PROBABLY OF THE PERIOD

In Christie’s **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND POSSIBLY OF THE PERIOD

FABERGÉ

QUALIFIED HEADINGS

“Marked Fabergé, Workmaster ...”: in Christie’s **qualified** opinion a work of the master’s workshop inscribed with his name or initials and his workmaster’s initials.

“By Fabergé ...”: in Christie’s **qualified** opinion, a work of the master’s workshop, but without his mark.

“In the style of ...”: in Christie’s **qualified** opinion a work of the period of the master and closely related to his style.

“Bearing marks ...”: in Christie’s **qualified** opinion not a work of the master’s workshop and bearing later marks.

JEWELLERY

“Boucheron”: when maker’s name appears in the title, in Christie’s opinion it is by that maker.

“Mount by Boucheron”: in Christie’s opinion the setting has been created by the jeweller using stones originally supplied by the jeweller’s client.

QUALIFIED HEADINGS

“Signed Boucheron / Signature Boucheron”: in Christie’s **qualified** opinion has a signature by the jeweller.

“With maker’s mark for Boucheron”: in Christie’s **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

HANDBAGS

Condition Reports

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. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice.

Lots are sold “as is,” in the condition they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie’s or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in fair **condition**.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any **condition** report and grading.

References to “HARDWARE”

Where used in this catalogue the term “hardware” refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms “Gold Hardware”, “Silver Hardware”, “Palladium Hardware” etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description.

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 sold as collector’s items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

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 parties with an interest.

•

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

~

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

■

See Storage and Collection pages in the catalogue.

Ψ

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

⊕

Please note that 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.

3/02/2022

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.

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 1mlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of 1mlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



MAQBOOL FIDA HUSAIN (1913-2011)
Untitled (Horse and Rider)
 acrylic on canvas
 40¼ x 26¾ (102.2 x 67.9 cm.)
 \$70,000-90,000

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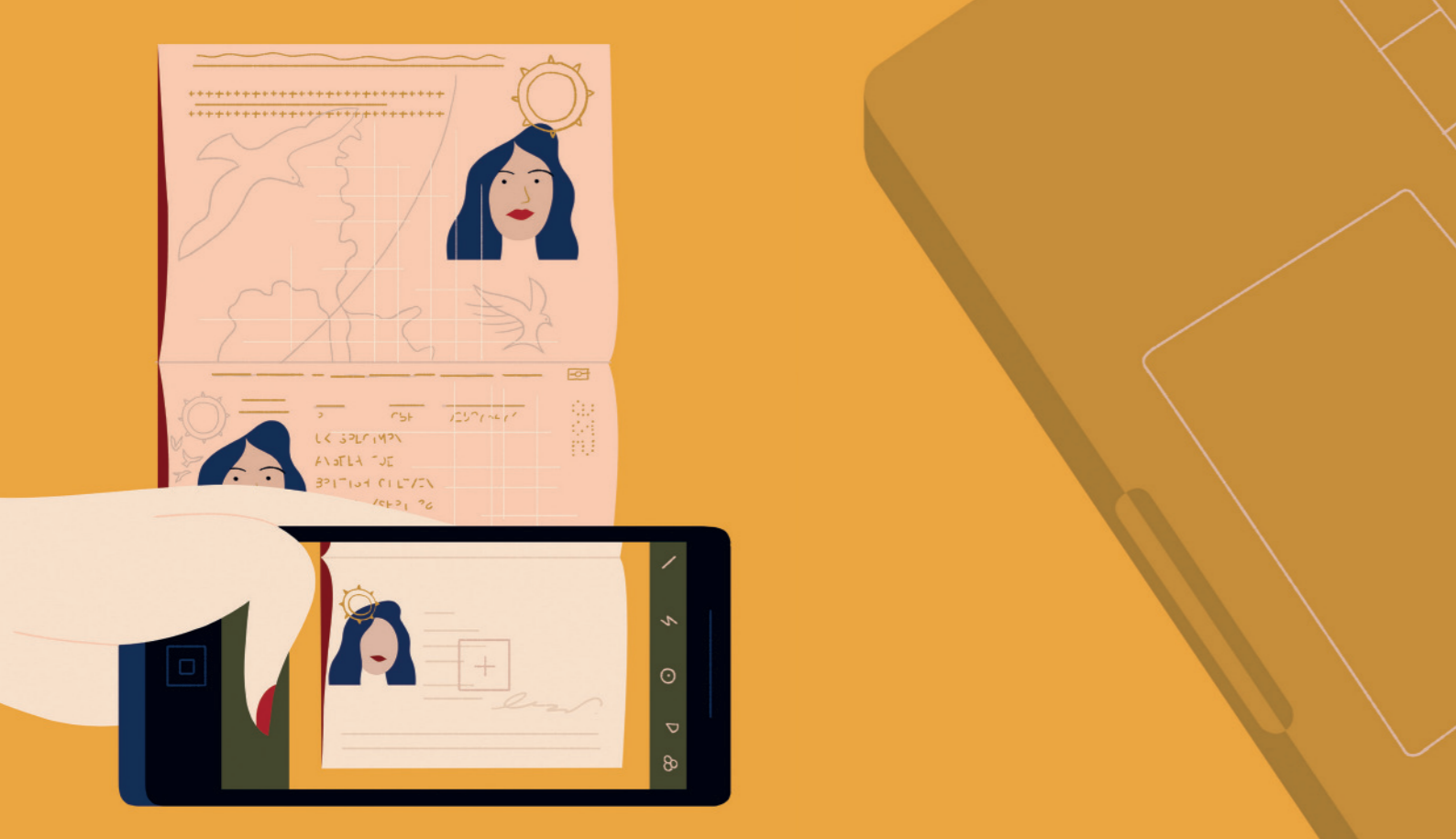
A BRONZE FIGURE OF DANCING KRISHNA
 SOUTH INDIA, TAMIL NADU, CHOLA DYNASTY, 12TH CENTURY
 15½ in. (39.4 cm.) high
 \$500,000 - \$700,000
 Provenance:
 Mr. and Mrs. John D. Rockefeller III Collection, New York, before 1977.

**INDIAN, HIMALAYAN AND
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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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- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
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