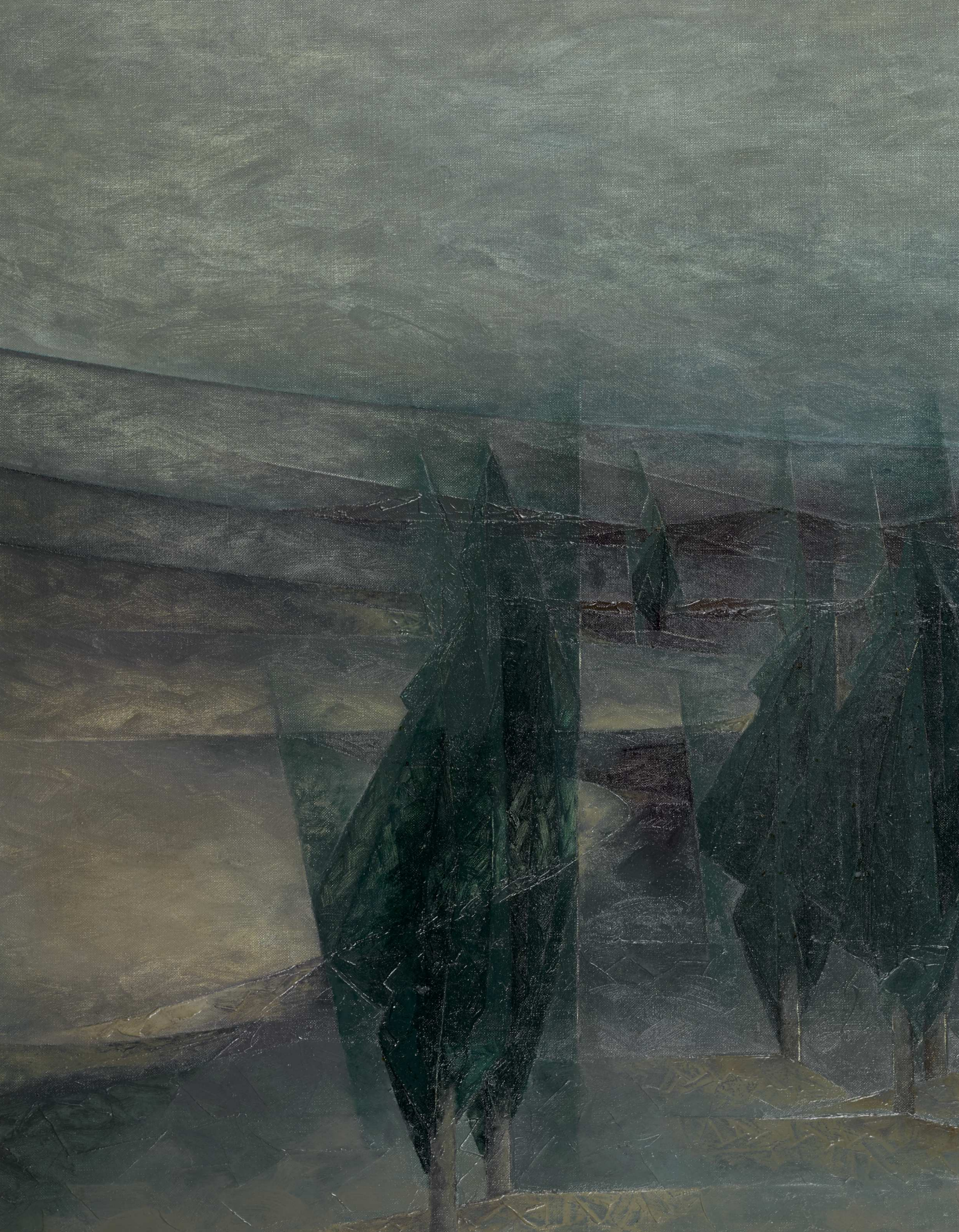


MODERN AND
CONTEMPORARY
SOUTH ASIAN ART

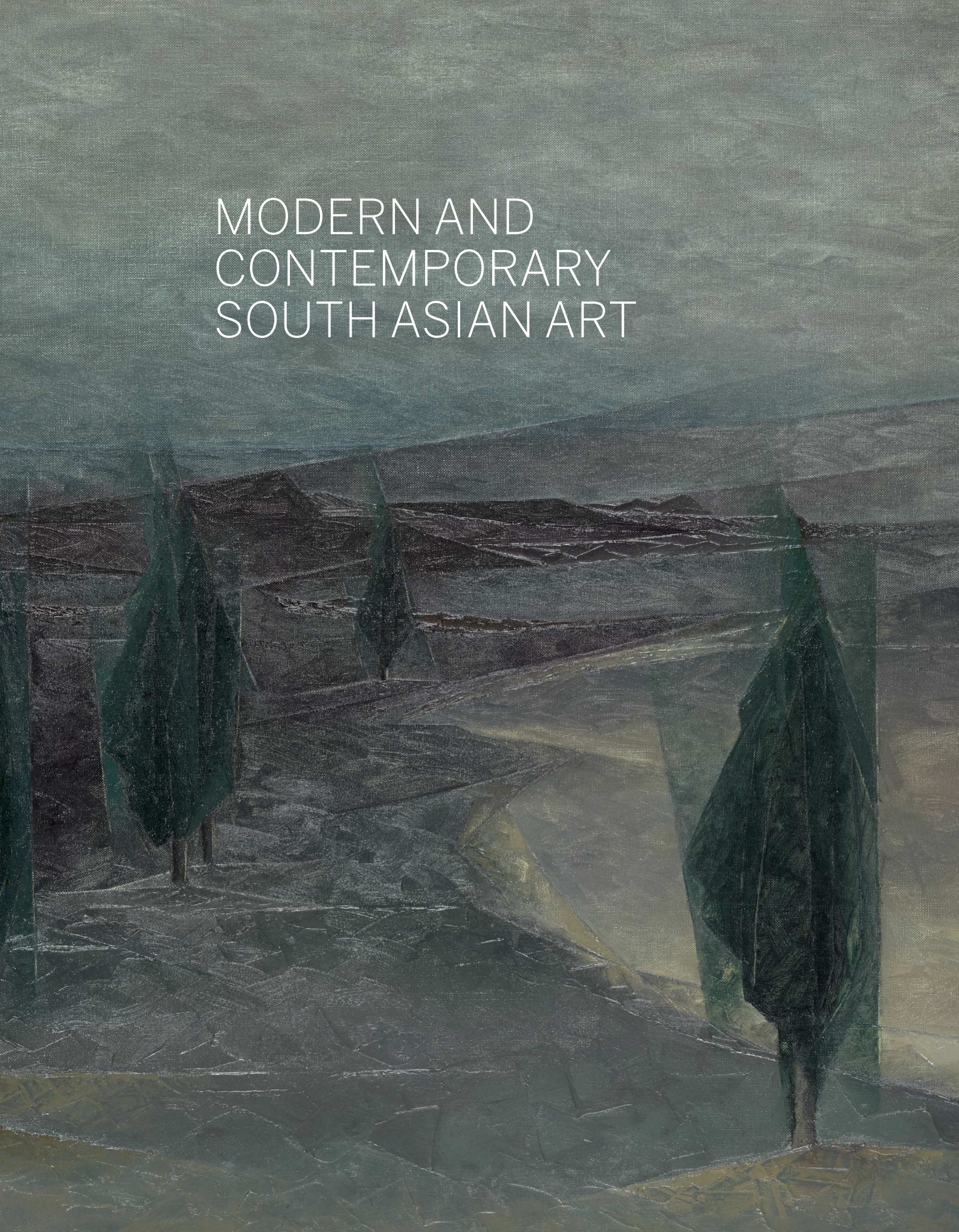
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MODERN AND
CONTEMPORARY
SOUTH ASIAN ART





MODERN AND CONTEMPORARY SOUTH ASIAN ART

AUCTION IN LONDON
25 OCTOBER 2017
SALE L17500
3.30 PM

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9 am-4.30 pm

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We gratefully acknowledge the assistance of Aimée Honig in the preparation of this catalogue.



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1

1

PROPERTY OF A PRIVATE COLLECTOR, UNITED KINGDOM

MAHADEV VISVANATH DHURANDHAR

1867 - 1944

Twenty Watercolours Depicting Scenes of Bombay

Watercolour on paper
 Six works signed and dated 'MDhurandhar / 1900' lower right
 Eight works initialled 'MD' lower right
 Six works initialled 'MD' lower left
 Largest: 24.4 x 16.1 cm. (9 5/8 x 6 3/8 in.);
 Smallest 20.5 x 15.9 cm. (8 x 6 1/4 in.)
 (20)
 Painted circa 1900

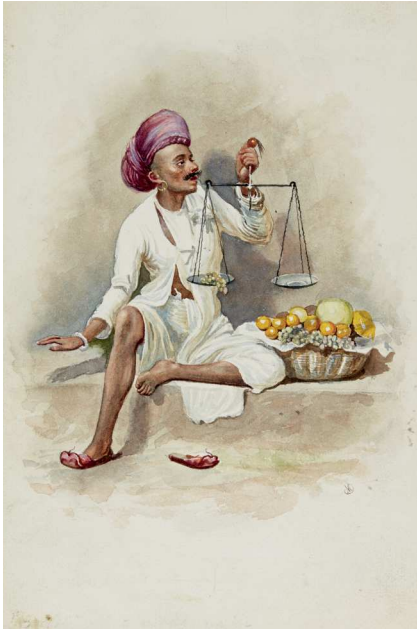
£ 20,000-30,000
\$ 26,100-39,200

PROVENANCE

Albert Mathews (1904 - 1986) was employed by Biddle Sawyer & Co. between 1926 and 1969, as Senior Export Manager for India. Through his position, he befriended Mr. Alwar Chetty who would visit Mr. Mathews at his home in Ilford and bring gifts such as Indian brass candlesticks, inlaid trays and these watercolour paintings. These paintings were a gift to Mr. Mathews on one such occasion and have since been inherited by his grandson.

Mahadev Visvanath Dhurandhar's paintings incorporate an urban vernacular, within the aesthetic framework of Western academic realism. His choice of simplistic subject matter combined with the high quality of his renditions enhances their desirability. Painting poignant moments of everyday people in action in Bombay in 1900 - fruit vendors, dog walkers and boot makers are all beautifully captured in detail.

These works are remarkably presentable after recently being discovered in an envelope in a drawer, having been untouched for more than 50 years.









2



2

PROPERTY FROM A PRIVATE COLLECTION,
DORSET

HORACE VAN RUIITH

1834 - 1934

Untitled (Man with Pot); Untitled
(Woman); Untitled (Man with
Hookah); Untitled (Man Writing);
Untitled (Man Praying)

£ 6,000-8,000
\$ 7,900-10,500

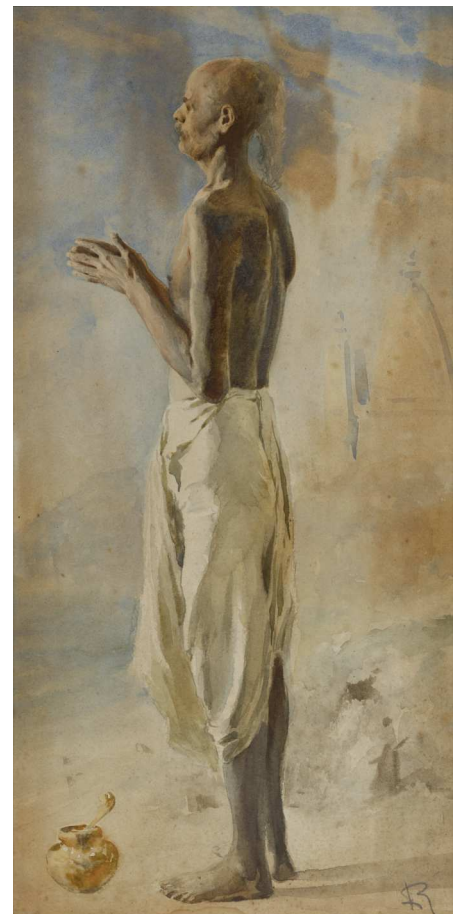
Watercolour on paper

Signed and inscribed 'HORACE VAN RUIITH /
Bombay' lower left; Signed 'HORACE VAN RUIITH'
lower left; Signed 'HORACE VAN RUIITH' lower
left; Initialled 'HR' lower right; Initialled 'HR' lower
right

67 x 40.5 cm. (26 3/8 x 16 in.); 50.9 x 25.7 cm.
(20 x 10 1/8); 34.4 x 52.2 cm. (13 1/2 x 20 1/2 in.);
42.4 x 31.7 cm. (16 5/8 x 12 1/2 in.); 48.9 x 23.4 cm.
(19 1/4 x 9 1/4 in.)
(5)

PROVENANCE

Acquired in India in the early 20th century by
Colonel Hamilton Maxwell Cruddas (1874 - 1955)
who worked in the Indian Army Medical Corps
Thence by descent





3

3

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

SAYED HAIDER RAZA

1922 - 2016

Untitled (Princess Street, Bombay)

Watercolour on paper laid on cardboard
Signed and dated 'S. H. Raza / 45' lower right
31 x 35.6 cm. (12 1/8 x 14 in.)
Painted in 1945

PROVENANCE

Acquired from an English estate circa 2014. The painting had been with the previous owner for over 35 years.

£ 12,000-18,000
\$ 15,700-23,500



Gold Mohur building, Princess Street, Vardhaman Chowk, Marine Lines, Bombay, India

'Eventually he ceased to limit himself to pure nature, his interest passing to city and village life, has found himself moved by the Indian scene so full of sunshine and colourful costume, so crammed with the interest of old architecture. In the brilliance and special quality of the sunlight of central India he found peculiar delight – it pervades his pictures'. ('Vision in Art (6) S.H. Raza', A review of a solo show, 1950 in A. Vajpeyi, *A Life in Art: Raza*, Art Alive Gallery, New Delhi, 2007, p. 50)

These watercolours are archetypal examples of some of Sayed Haider Raza's earliest works and provide a rare glimpse into the beginnings of his artistic practice. In the mid-1940s,



4

4

Raza moved from Nagpur to Bombay, where he studied at the Sir J.J. School of Art and painted mostly in watercolours and gouaches, the preferred medium of art schools at the time. His subjects were landscapes and street scenes captured in a variety of moods, defined by a shifting interplay of light and color.

Raza has recalled that this time was a 'sort of awakening, a realization of the real values involved in painting...in Bombay I realized that a painter should know his language as a writer should know the vocabulary...a painter should know what color is; he should know the organization of colors, their values, and how to render a theme on paper, or on canvas.' (A. Vajpeyi, *Passion: Life and Art*

of Raza, Rajkamal Books, New Delhi, 2005, p. 41) During this time, with the support of western expatriates such as Rudy von Leyden and Walter Langhammer, Raza discovered and developed the principal artistic stimuli that echo throughout his career, the land and the nature around him. These works were painted during his time in Bombay; while the application of loose, gestural brushwork, fluid shapes, and the play of light depict impressionistic overtures, the use of vibrant colours evoking vivid reactions exhibit his leanings towards expressionism.

Lot 3 is most likely a view of Princess Street, Bombay and Lot 4 is probably a view of Kalbadevi, Bombay.

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

SAYED HAIDER RAZA

1922 - 2016

Untitled (Bombay Street Scene)

Watercolour on paper laid on cardboard
Signed and dated 'S. H. Raza / 45' lower right
30.9 x 39.4 cm. (12 1/8 x 15 1/2 in.)
Painted in 1945

PROVENANCE

Acquired from an English estate circa 2014. The painting had been with the previous owner for over 35 years.

£ 12,000-18,000
\$ 15,700-23,500



5

5

PROPERTY FROM A PRIVATE COLLECTION,
SINGAPORE

HERBERT ARNOULD OLIVIER

1861 - 1952

Untitled (Bathers in the Ganges)

Watercolour on paper laid on board

Signed 'H. A. Olivier' lower right

69.5 x 48.7 cm. (27 ³/₈ x 19 ¹/₈ in.)

PROVENANCE

Bonhams Knightsbridge London, 9 September
2008, lot 103

£ 2,000-3,000

\$ 2,650-3,950



6

6

PROPERTY FROM A DISTINGUISHED UK FAMILY

INDRA DUGAR

1918 - 1989

Untitled (Breakers)

Oil on canvas

Signed, dated, inscribed and stamped in Bengali lower right

Bearing the original artist's label on reverse

33.5 x 54.3 cm. (13 1/8 x 22 3/8 in.)

Painted in 1953

PROVENANCE

Acquired in India circa 1950s

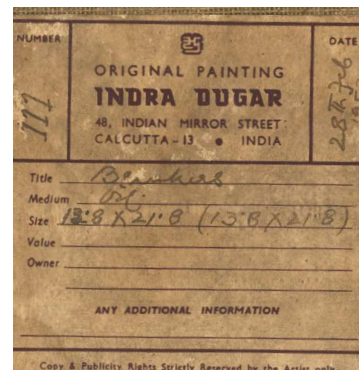
Given to the current owner in the UK by his late father in 1960, as a wedding gift

Indra Dugar's preference for landscape painting was inherited from his father Hirachand Dugar, who was a well-known artist in India in the first quarter of the 20th century. He went to

school in Santiniketan and was inspired by the art of Nandalal Bose. This painting depicts pilgrims at sea, and is a beautifully rendered example of the artist's observed views of life and nature. Spontaneous brushstrokes illustrate the movement of the waves and the sarees of the figures are executed in vivid vibrant hues. Dugar was noted for being an autodidact and for painting 'en plein air' during his many travels throughout India.

The present work is inscribed 'Puridham' in Bengali and depicts the beach in Puri, an area that is famous for the Jagannath Temple. It is regarded as one of the major pilgrimage destinations as each year thousands of devotees visit to pray at the Jagannath shrine, considered to be one of the most sacred sites in India.

£ 10,000-15,000
\$ 13,100-19,600



Original artist's label

7

NO LOT



8

8

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

JAMINI ROY

1887 - 1972

Untitled (Krishna with Cowherds)

Tempera on paper laid on cardboard
Signed in Bengali lower right
54.1 x 62 cm. (21 ¼ x 24 ¾ in.)

PROVENANCE

Private Collection, South Carolina (acquired in India, 1952-57)
Thence by descent
Sotheby's New York, 15 September 2011, lot 12

± £ 8,000-12,000
\$ 10,500-15,700



9

9

PROPERTY FROM A PRIVATE COLLECTION, GERMANY

JAMINI ROY

1887 - 1972

Untitled (Procession)

Tempera on card
Signed in Bengali lower right
46.8 x 80 cm. (18 x 31 ½ in.)

PROVENANCE

Acquired from Dhoomimal Gallery, New Delhi
circa early 1970s

£ 7,000-10,000
\$ 9,200-13,100



10

10

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

JAMINI ROY

1887 - 1972

Untitled (Gopini)

Tempera on card
Signed in Bengali lower right
76.1 x 61 cm. (30 x 24 in.)

PROVENANCE

Acquired in India, *circa* 1940-45 by a private Ohio collector
Sotheby's New York, 19 March 2012, lot 1

± £ 6,000-8,000
\$ 7,900-10,500



11

11

PROPERTY FROM A PRIVATE AUSTRIAN
COLLECTION

JAMINI ROY

1887 - 1972

Untitled
(King and Queen in Carriage)

Tempera on card laid on board
Signed in Bengali lower right
50.9 x 84.3 cm. (20 x 33 1/8 in.)

PROVENANCE

Acquired directly from the artist by a private
collector who taught at the Goethe Institute in
Kolkata *circa* early 1970s
Thence by descent to the present owner

£ 12,000-18,000

\$ 15,700-23,500



12

12

PROPERTY FROM A PRIVATE AUSTRIAN
COLLECTION

JAMINI ROY

1887 - 1972

Untitled
(King and Queen with Horse)

Tempera on card
Signed in Bengali lower right
30 x 40.4 cm. (11 3/4 x 15 7/8 in.)

PROVENANCE

Acquired directly from the artist by a private
collector who taught at the Goethe Institute in
Kolkata *circa* early 1970s
Thence by descent to the present owner

£ 3,000-5,000

\$ 3,950-6,600



13

13

PROPERTY FROM A PRIVATE GERMAN
COLLECTOR

MAQBOOL FIDA HUSAIN

1913 - 2011

Milking the cow

Oil pastel, ink and watercolour on paper
Signed 'Husain' upper left and further dated,
titled and inscribed 'Milking The Cow / By M.F.
HUSAIN / 1957 / INDIA.' on the cardboard
backing on reverse
36 x 41.3 cm. (14 1/8 x 16 1/8 in.)
Executed in 1957

PROVENANCE

Acquired from Kumar Gallery, New Delhi 1964

£ 10,000-15,000
\$ 13,100-19,600

14

PROPERTY FROM AN ASIAN PRIVATE
COLLECTION

MAQBOOL FIDA HUSAIN

1913 - 2011

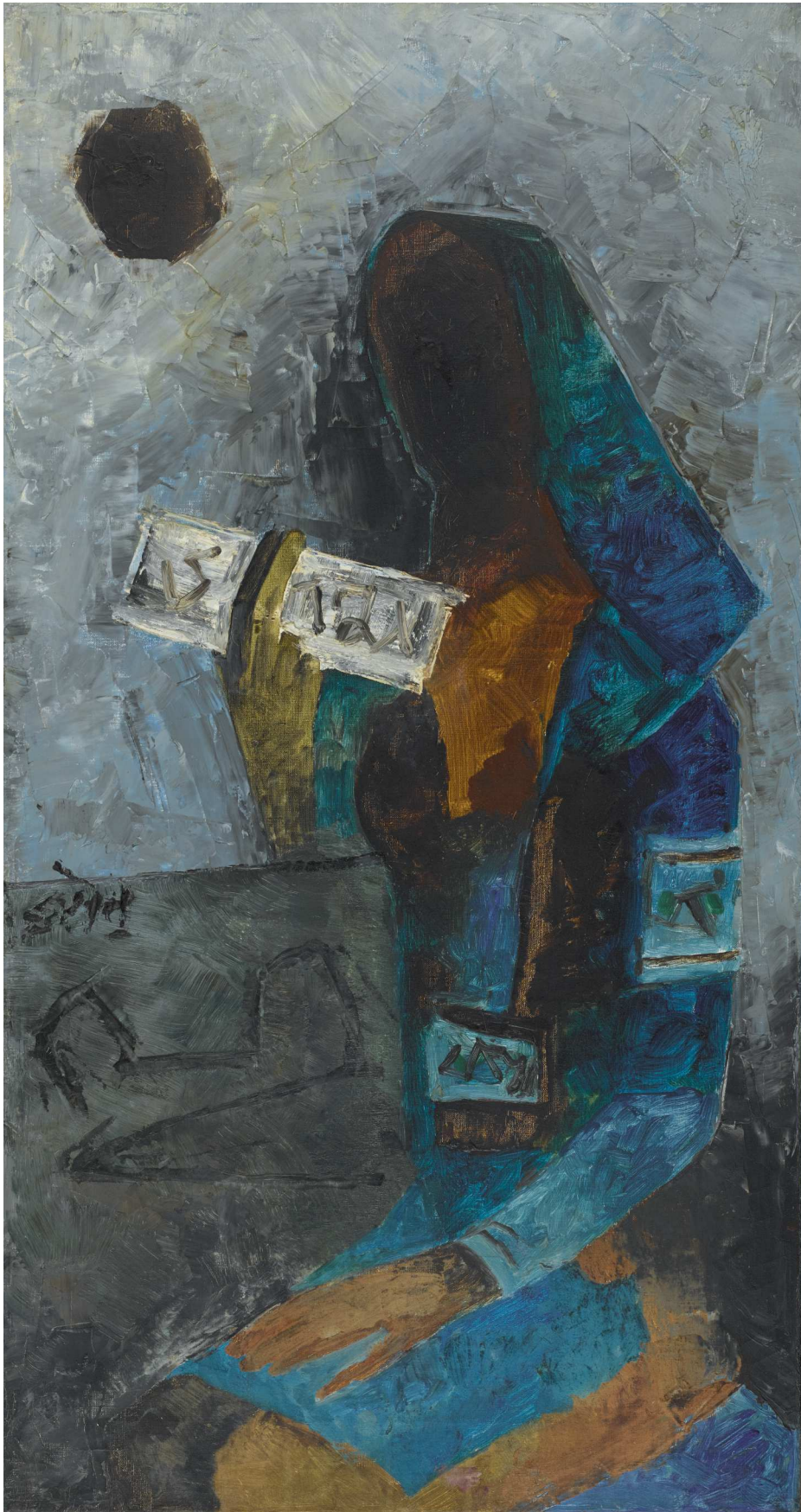
Untitled

Oil on canvas
Signed in Devanagari centre left
95.3 x 50.5 cm. (37 1/2 x 19 7/8 in.)
Painted in the 1960s

PROVENANCE

Private Collection, United States
Sotheby's New York, 16 September 2010, lot 21

± £ 60,000-80,000
\$ 78,500-105,000



PROPERTY FROM A PRIVATE ENGLISH COLLECTOR

MAQBOOL FIDA HUSAIN

1913 - 2011

Untitled (Nayika)

Oil on canvas

Signed in Devanagari lower right
125.4 x 52 cm. (49 7/8 x 20 1/2 in.)

Painted circa 1950s

PROVENANCE

Saffronart, 9 December 2010, lot 42

Acquired from Grosvenor Gallery, London, 2011

£ 100,000-150,000

\$ 131,000-196,000

Painted in the 1950s, *Untitled (Nayika)* demonstrates the myriad artistic sources that Husain used throughout his career to formulate a language of his own. In 1948, Husain visited the India Independence Exhibition with Francis Newton Souza and was struck by the classical Indian sculpture and traditional miniature painting from the Rajput and Pahari courts. "I deliberately picked up two to three periods of Indian history. One was the classical period of the Guptas, the very sensuous form of the female body. Next was the Basholi period, the strong colours of the Basholi miniatures. The last was the folk element." (Husain quoted in Nandy, *The Illustrated Weekly of India*, December 4-10, 1983).

In the early 1950's Husain embarked upon several experiments with the human figure. His earliest works appear two-dimensional like his cut-out toys, infilled with deceptively simple flat planes of colour, but his vocabulary evolves rapidly over the first half of the decade. It is clear that his first-hand encounters with the paintings of Paul Klee, Henri Matisse and Pablo Picasso during his travels to Europe in 1953 had a decisive impact on his art.

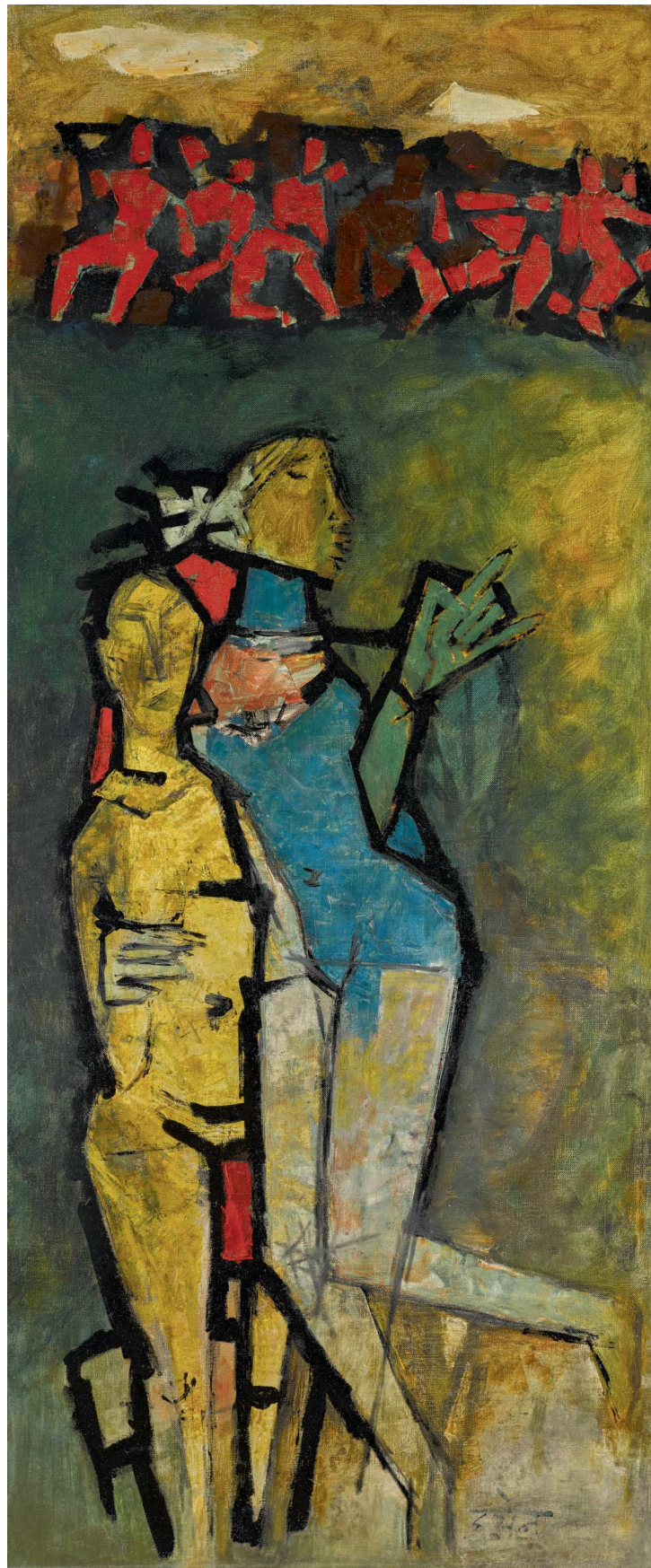
In the two vibrantly painted *nayikas* in the foreground, we see the cheerful palette and *Ashta-Nayika* theme of Basholi paintings as well as the sculpted forms of Gupta and Mathura sculptures. The women are illuminated in varying shades of yellow ochre and blue while the rest of the painting is executed in a somber palette making them the focal point of the work. In the manner of Indian miniatures, he has cleverly used brighter shades in the foreground with darker hues receding into the background. The top row of red puppet like dancers are evocative of folk paintings inscribed on village walls.

'Husain was to paint a great compelling nude called *Pagan Mother*. She is an earthy creature with a terra-cotta offspring between her thighs, but she is as warm and as blue as the high sky of a clear Himalayan day. Without doubt she is the great earth mother, but suffused in her is the passion of a sky-god lover.' (Richard Bartholomew and Shiv S. Kapur, *Husain*, New York, 1971, p. 22). This quote about the historic painting *Pagan Mother* is relatable to this current painting as well. The main figure could be another depiction of the earth mother, and is rendered in a sky blue. The ochre figure she is embracing could be her terracotta offspring. This painting was also made around the same time as Husain's most iconic masterpieces such as *Pagan Mother* (1956), *Between the Spider and the Lamp* (1956) and *Zameen* (1955), setting it apart from the rest of his artistic production and highlighting the importance of this work.

Speaking of Husain's works from the 1950s, eminent critic Geeta Kapur has remarked, "For the next five years or so, the distinguishing mark of Husain's style was a combination of clumsiness and grace in the figures portrayed. A typical figure of this period will hold up a hand to illustrate a bit of gossip; its large, ungainly feet will be placed in a pigeon-toed fashion, toes flexed to give the entire figure a quick, trim, alertness. One might say that Husain took the folk elements which lend a particular type of vitality – a puppet like buoyancy – and sophisticated them with the attributes of Indian sculpture." (G. Kapur, *Maqbool Fida Husain, Contemporary Indian Artists*, Vikas Publishing House Pvt. Ltd, New Delhi, 1978, p. 142) This work is an unique example of Husain's masterly synthesis of different classical forms, brought together on one stage.



Maqbool Fida Husain, *Pagan Mother*, 1956,
Sotheby's New York, 19 September, 2007, lot 12



15



16



17

16

PROPERTY FROM THE ESTATE OF HERR DÖLF
AMACKER

B. PRABHA

1933 - 2001

Untitled (Two ladies)

Oil on board

Signed 'B. PRABHA' indistinctly, lower right

Bearing Bombay Art Society label on reverse

56.2 x 99.3 cm. (22 1/8 x 39 1/8 in.)

Painted 1957

PROVENANCE

Dölf Amacker went to India *circa* 1948, shortly
after Independence and worked there as a young
engineer. This work was acquired during his stay,
between 1948 - 1961.

EXHIBITED

The Bombay Art Society, *circa* 1957

± £ 6,000-8,000

\$ 7,900-10,500



18

17

PROPERTY FROM A PRIVATE COLLECTION,
PARIS

SATISH SINHA

1893 - 1965

Nude

Oil on textured cardboard
Signed and dated 'Satish Sinha / 1939' upper
right
Bearing exhibition label on reverse
48.3 x 35.6 cm. (19 x 14 in.)
Painted in 1939

PROVENANCE

Acquired in France circa 2002

£ 3,000-5,000
\$ 3,950-6,600

18

PROPERTY FROM A PRIVATE ENGLISH
COLLECTOR

JYOTI BHATT

b. 1934

Women from Saurashtra

Oil on board
Signed in Gujarati lower right and further signed,
dated, titled and inscribed 'FOR Competition
/ ARTIST - Jyoti M. Bhatt/ Title - WOMEN
FROM SAURASHTRA / PRICE: Rs. 250 /
TWO HUNDRED AND FIFTY ONLY / DATE OF
PAINTING - 1958 / Jyoti M. Bhatt / c/o FINE
ARTS COLLEGE/ UNIVERSITY ROAD/ BARODA
- 2 / This is neither a copy nor an imitation. Jyoti.'
on label on reverse
59.7 x 50.4 cm. (23 ½ x 19 ⅞ in.)
Painted in 1958

PROVENANCE

Acquired from a private New Delhi collector
Sotheby's New York, 10 September 2012, lot 60

LITERATURE

R. Karoode et. al., *Jyoti Bhatt - Parallels that Meet*,
Delhi Art Gallery, New Delhi, 2007, illustration p. 78

£ 8,000-12,000
\$ 10,500-15,700

NARAYAN SHRIDHAR BENDRE

1910 – 1992

Untitled (Kashmir Series)

Oil on canvas

Signed and dated in Devanagari lower right

75.5 x 90.5 cm. (29 ¾ x 35 ¾ in.)

Painted in 1968

PROVENANCE

Acquired directly from the artist in India in 1968

± £ 60,000-80,000

\$ 78,500-105,000

Narayan Shridhar Bendre's interest in the genre of the landscape was fortified during his initial training in fine art in Indore, and further nurtured by the sights he encountered on his widespread travels around India and the world. Amongst the artist's formative travels was a visit to Kashmir in 1936. This trip, originally intended as a short excursion ended up lasting almost three years, with Bendre working there as an artist-journalist with the Srinagar Visitors' Bureau. This time had a deep impact on his work and he reminisced about the beauty of the region over the course of his career many times. "He gives prime importance to his visual experience. But he does not resort to naturalistic representation. He interprets it on his canvas in his own terms and offers what he has seen and enjoyed." (R. Chatterjee, *Bendre: The Painter and the Person*, The Bendre Foundation for Art and Culture & Indus Corporation, Toronto, 1990, p. 61)

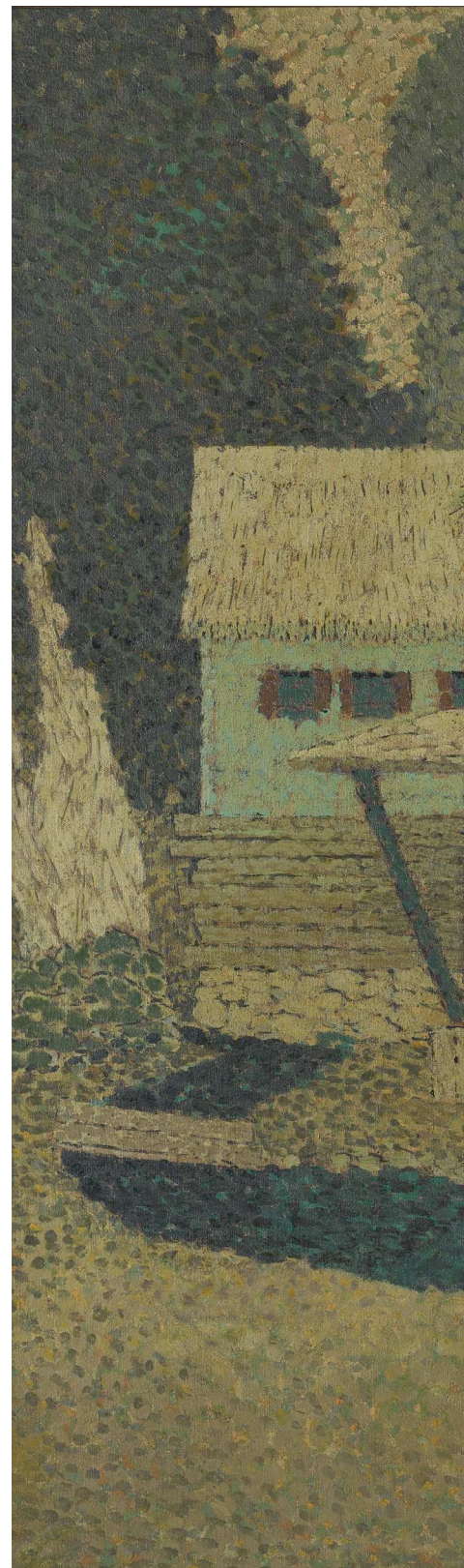
In 1948, Bendre visited New York to hold a solo exhibition in the Windermere Gallery. On his journey back to India, he travelled extensively through Europe, where he became acquainted with the works of modernist masters. It was this exposure that encouraged him to experiment with elements of Cubism, Expressionism and Pointillism. He first began experimenting with Pointillism technique after retiring from his post as Dean of M. S. University, Baroda in 1966.

The depiction of a solitary figure in the composition is a direct stimulus from the works of Georges Seurat for whom the treatment of the figure in space was a central issue running all the way through his oeuvre. The Kashmiri girl in this idyllic landscape is reminiscent of Seurat's anonymous figures often presented with their backs to the viewer as seen in iconic paintings such as *La Seine à la Grande-Jatte* (1888). An essential characteristic of Seurat's figures was that they were isolated, still, and withdrawn.

The scrupulous application of dots reveals that Bendre studied the location, the figures and every miniature aspect of the piece in great detail, gradually honing his composition and figures to a state of perfection. The large façade of the house bears down with all its weight on the petite girl in the foreground. The distance is given by the tree in the foreground and the background. By employing these tools, Bendre has managed to suggest both space and enormity. The range of proportions and dimensions has been marvelously rendered from the large to the small, from the heavy to the light, from the radiant to the shadowed.

Colours are subtly and masterfully employed, lending an overall harmony to the setting. "The basis of the Pointillist movement of the Neo-impressionist painters was largely drawn from scientific research on colour and perception during the 19th century. Of critical importance was the idea that two juxtaposing colours that are close together, or even overlapping, have the effect of portraying an entirely new colour when seen from a distance." (Georges Seurat, 'Figures in Space' in ArtObserved.com, <http://artobserved.com/2009/11/go-see-zurich-georges-seurat-figure-in-space-at-kunsthau-zurich-through-january-17th-2010/->.) In this case, we see dots of blue and yellow, when combined by the eye, form mixed hues of brown and mauve.

Bendre once mused, "In this world, one comes across many things, natural and man-made, which are worth painting: trees, birds, water and landscapes, houses and city scenes. Man is the center of my universe along with his emotions, his love, his social intercourse, his surroundings." (N. Bendre, 'My Painting,' *Bendre, The Painter and The Person*, The Bendre Foundation for Art and Culture, Toronto, 1990, p. 63)









20

20

PROPERTY FROM THE ESTATE OF MR AND MRS
GIANCARLO GUGLIELMINO

JEHANGIR SABAVALA

1922 - 2011

Sentinel Trees

Oil on canvas

Signed and dated 'Sabavala '67' lower right
and further signed, dated, titled and inscribed
"Sentinel Trees" By Jehangir Sabavala '67' on
reverse

Bearing a Chemould label on the stretcher bar
71.1 x 121 cm. (28 x 47 5/8 in.)

Painted in 1967

PROVENANCE

Acquired directly from the artist in Bombay by
GianCarlo and Simonetta Guglielmino, circa 1967
Thence by descent

LITERATURE

D. Chitre, *The Reasoning Vision - Jehangir
Sabavala's Painterly Universe*, Tata McGraw-Hill
Publishing Company Limited, New Delhi, 1980,
illustration p. 22

R. Hoskote, *The Crucible of Painting - The Art of
Jehangir Sabavala*, Eminence Designs Pvt Ltd,
Bombay, 2005, illustration p. 107

£ 200,000-300,000

\$ 261,000-392,000

“Here is a distinguished painterly mind exploring a personalised style after years of grappling with the “joint stock problems of modern art.” The Cubist discipline of his early years is now submerged under this personal vision which reveals itself in shades of expressionistic mysticism, especially in his landscapes.”

P. DEVI

Jehangir Sabavala, Lalit Kala Akademi, New Delhi, 1984,
book jacket

BOMBAY MEMORIES



Jehangir Sabavala with Simonetta Guglielmino in her home in Il Palazzo, Malabar Hill on 6 January 1974, celebrating the First Communion of her children.

Shankar, European and American diplomats and businessmen, and the very cosmopolitan Parsi community of Tatas, Sassoons, Jeejebhoys, Readymoneys, Dasturs, Mehtas, and Billimorias. When we in turn visited the Sabavalas at home, both Shirin and Jehangir being prized family friends, the events are marked in our childhood memories by lively erudite conversation often in French, warmth and laughter, and Jehangir's wonderful hanging Mughal-style bed!

This beautiful painting, *Sentinel Trees* by Jehangir Sabavala, hung in our duplex in Malabar Hill, Bombay throughout our childhood, and then travelled with us as we moved to Chester Square in London, and finally to Tuscany in Italy. Painted exactly 50 years ago, *Sentinel Trees* itself now carries this fascinating global biography, something it shares with today's collectors of modern Indian art. Importantly the painting graces us with Sabavala's meditative vision of the Sublime in Nature. Completed in his mid forties, this work required those decades of mastery to give witness to an incandescent and nostalgic emotion, with its veiled tonalities of pigment and texture that allude to the difficult territory on the journey between mind and heart." Correspondence with the Guglielmino heirs, September 2017

GianCarlo Guglielmino from Turin and Milan, first moved his family to India for the Turin-founded textile industry SNIA-Viscosa, originally an Agnelli and Gualino enterprise. Some years later he transferred to another Turin-based industrial complex, CEAT, founded in 1924 by Virgilio Bruni Tedeschi, now better known as Carla Bruni Sarkozy's grandfather. The Indian branch was created in 1958 in partnership with the TATA Group and GianCarlo Guglielmino was its Managing Director for several years.

According to the couples' daughters, "As Italians growing up in India, we recognised early that the two cultures share a great deal. Both ancient civilisations with preeminent centres of learning, philosophy, science and humanities, a mercurial economy driven by entrepreneurship and aesthetics, and enduring emphases on faith, family, technology, cuisine and all the arts. Our family lived in India, principally Bombay, from 1966 to 1978.

Bombay, the great port metropolis, business capital of India, in the late 1960s and 1970s was a city remarkable for its vibrant social scene, complex socio-economic interactions, and cultural vigour. It was a privilege to live there during this period, despite the Indo-Pakistani War of 1971, or arguably because Partition and post-Partition hostilities were still in living memory, this resilient city resonated with an unrivalled harmony between a diverse population of Parsis, Hindus, Muslims, Jews, Buddhists, Jains, Sikhs and Christians. Fascinated by all aspects of Indian culture, our parents collected widely both Indian and Tibetan art. We remember elegant gatherings at our home with guests from the various elites, exquisitely dressed, often in couture or costume, including Charles Correa, the celebrated architect; and his artist wife Monika; Shashi Kapoor, the actor; Ravi



Jehangir Sabavala with Simonetta Guglielmino during a gypsy-themed party at the home of Kali and Meher Vakeel on 19 January 1973



Jehangir Sabavala, *The Cobweb Cloud*, 1973
Sotheby's New York, 15 September 2011, lot 52

Jehangir Sabavala painted landscapes throughout his career. Even though the rationale and disposition, of the works evolved profoundly over the years, sometimes interwoven with other phases such as academic portraiture, still-lives, and religious compositions, the landscape itself remained central. Another consistent characteristic throughout his oeuvre was the strong use of Cubist elements to achieve varied results in both texture and composition.

Born in 1922 into one of the most influential families of Raj-era Bombay, Sabavala rose to prominence as a painter in the early 1950s, at a moment when European Modernism was sweeping across the international art scene and imparting an avant-garde zeal and fervor upon the Indian subcontinent. The conflicts and challenges faced by post-War Europe and post-Independence India, informed by the artists and collectors with a foot in both continents, gave rise to the Indian avant-garde establishment.

Starting out at the J.J. School of Art in Bombay, Sabavala first went to London in 1945. Here he found himself "working under two schools of thought, one conservative, the other modern. The student was left to learn what he could from these contending elements. After this, several years were spent under the Impressionist masters and more of rigorous apprenticeship with that brilliant Cubist pedagogue the late André Lhote... A decisive tilt was already visible in his work by 1963. Direction steadily passes from observed object to the imagined reality. Approach shifts and simplifies." (*ibid.*, pp. 2-4)

Sentinel Trees represents this powerful shift in Sabavala's idiom. Speaking about Sabavala's work from the early 1960s, and in particular, *Sentinel Trees*, art historian Ranjit Hoskote notes: "Sabavala presents us with effulgent visions in which sentinel trees frame a gleaming isthmus... The discoveries of the preceding phase are consolidated, so that the visionary landscape is perfected in canvas after canvas between 1964 and 1973. Formally, the paintings balance the need to establish a firm anchorage against the desire for upward aspiring movement, ascension; to present gravity while also delivering

flight. Commanding vistas proclaim themselves: Sabavala, in quest of the sublime, orchestrates a breath-taking interplay of his austere, geometricizing stylization and that opulent, sensuous understanding of color, that chromaticism which is his forte. The high-keyed palette subsides; the structure achieves an optimal balance between abstraction and representation, a summation of the streams that have poured into his art." (R. Hoskote, *The Crucible of Painting: The Art of Jehangir Sabavala*, Eminence Designs Pvt. Ltd., Mumbai, 2005, p. 106-107)

Sabavala's subdued palette and formulaic construction of form and space is accredited to the influence of German-American artist, Lyonel Feininger in whose works, he found a remedial alternative to the formality of Synthetic cubism. "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." (*ibid.*, p. 95)

Sentinel Trees exemplifies Sabavala's perspectival inventiveness to create tranquil and mysterious spaces with remarkable depth and tactile sentiment. Commenting on his technique, he once said, "Directional lines arrow across a page, a horizontal (for me of vital significance) cuts a swathe amidst a multitude of parabolas. A scaffolding of verticals is erected, tall and skeletal that balances the sweep of the former." (P. Devi, *Jehangir Sabavala*, Lalit Kala Akademi, New Delhi, 1984, p. 9) These thoughts are perfectly translated onto the canvas in the current work. The cloaked constellation of trees glows with a light that is reflected from the sky above them against a complimentary grey-blue dusk background, capturing a fleeting moment in time. Employing innovative techniques of faceting and fragmenting, he transforms a basic scene derived from nature into a crystalline world of intersecting geometric planes that in places, borders on abstraction. This hauntingly evocative painting while published in several monographs of the artist, has been cherished in the same private collection for over 50 years and is coming into public view for the first time.

PROPERTY FROM A PRIVATE AUSTRIAN
COLLECTION

MEERA MUKHERJEE

1923 - 1998

Untitled (Fisherman)

Bronze

This work is unique

38.8 x 24.5 x 14.3 cm. (15 ¼ x 9 ⅝ x 5 ⅝ in.)

PROVENANCE

Acquired directly from the artist by a private collector who taught at the Goethe Institute in Kolkata *circa* the early 1970s. They developed a close friendship and continued to correspond after the collector moved back to Austria. Thence by descent to the present owner.

£ 6,000-8,000

\$ 7,900-10,500



PROPERTY FROM A PRIVATE AUSTRIAN
COLLECTION

MEERA MUKHERJEE

1923 - 1998

Untitled (Boatsmen)

Bronze

This work is unique

21 x 24 x 8.5 cm. (8 ¼ x 9 ½ x 3 ⅜ in.) not
including wooden base

PROVENANCE

Acquired directly from the artist by a private
collector who taught at the Goethe Institute in
Kolkata *circa* the early 1970s. They developed
a close friendship and continued to correspond
after the collector moved back to Austria
Thence by descent to the present owner

£ 5,000-7,000

\$ 6,600-9,200



PROPERTY FROM A PRIVATE AUSTRIAN
COLLECTION

MEERA MUKHERJEE

1923 - 1998

Untitled (Rooster)

Bronze

This work is unique

18.8 x 14.5 x 11.4 cm. (7 $\frac{3}{8}$ x 5 $\frac{5}{8}$ x 4 $\frac{1}{2}$ in.)

PROVENANCE

Acquired directly from the artist by a private collector who taught at the Goethe Institute in Kolkata *circa* the early 1970s. They developed a close friendship and continued to correspond after the collector moved back to Austria. Thence by descent to the present owner.

£ 2,000-3,000

\$ 2,650-3,950



23

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

K.S. RADHAKRISHNAN

b. 1956

Untitled

Bronze

Signed, dated and editioned 'Radha 1/1 2000' on
one side

This work is unique

28.7 x 26.5 x 19.5 cm. (11 ¼ x 10 ⅜ x 7 ⅝ in.)

Cast in 2000

PROVENANCE

Gifted to the previous owner by his business
partner *circa* 2000
Thence by descent

£ 3,000-5,000

\$ 3,950-6,600



PROPERTY FROM A FRENCH PRIVATE
COLLECTION

PRODOSH DAS GUPTA

1912 - 1991

Twins

Bronze

Signed, dated and editioned '2/5 P Das Gupta
1973' indistinctly on the base of each work

Edition 2 of 5

45.5 x 20 x 7.5 cm. (17 7/8 x 7 7/8 x 2 7/8 in.) each

(2)

Cast in 1973

PROVENANCE

Acquired in the early 1980s from a gallery in
New Delhi by the cultural attaché at the French
embassy in India

£ 15,000-20,000

\$ 19,600-26,100

Early in his career, Prodosh Das Gupta joined the Calcutta Group which was formed in 1943. Around that time, a desire arose amongst the Indian avant-garde artists to modernise their style. The Calcutta Group broke free from the then popular academic realism that focused on subject matter. The present lot demonstrates Prodosh Das Gupta's close scrutiny of the work of international sculptors such as Alberto Giacometti, Constantin Brâncuși and Jean Arp who prevailed in the 20th century. Executed during the artist's pivotal years in the early 70s, *Twins* depicts two abstract kneeling figures that gracefully twist at the torsos. The two piece sculpture is evocative of Das Gupta's fluid yet abstract style and is very beguiling. In 1955, Das Gupta had stated: "Representation of the human form in sculpture is no longer necessary. Any form considered aesthetically beautiful will do. This non-humanisation of the sculptural form is vitally important in considering the modern trend in sculpture". (A. Bhowmick, 'An Artist of the Indian Renaissance', *Prodosh Das Gupta - Sculptures & Drawings*, edited by V.K. Jain, Kumar Gallery, New Delhi, 2008, p. 28).





PROPERTY FROM A DISTINGUISHED INDIAN COLLECTION

LOTS 26–31

26

TYEB MEHTA

1925 - 2009

Gesture

Oil on canvas

Signed and dated 'TYEB / 78' on reverse

115 x 89.6 cm. (45 1/4 x 35 1/4 in.)

Painted in 1978

PROVENANCE

Acquired directly from the artist *circa* 1978-79

Collection of Aman Nath, New Delhi

Osian's Mumbai, 2 December 2005, lot 7

‡ £ 900,000-1,500,000

\$ 1,180,000-1,960,000

“The limbs of the figure are dislocated with an extraordinary formal precision as though in an act of ritual dismemberment. The figure becomes a face with a displaced mouth; a body with a humped shoulder: compressed thigh: flexed hand...The limbs are suspended together on the picture surface in a series of gestures. If we read them separately, the gestures convey doubt: although the image adds up to terror.”

G. KAPUR

quoted in D. Chitre, 'Celebrating Tyeb Mehta,' *Tyeb Mehta: Ideas, Images and Exchanges*, ed. by R. Hoskote, Vadehra Art Gallery, New Delhi, 2005, p. 327





Tyeb Mehta, *Gesture*, 1977
Image reproduced from R. Hoskote et.al., *Tyeb Mehta - Ideas Images Exchanges*, Vadehra Art Gallery, New Delhi, 2005, p. 122

In the mid to late 1970s, Tyeb Mehta painted a sequence of works titled 'Gesture' which brought the focus to the 'hands' of his figures. *Gesture* (1978) is a definitive example of this series. Mehta purified his figures, painting them in a succession of monochromatic panes of flat colour. With different body parts rendered in distinctive hues, the figure appears as if it is splintering and freeing itself from one single form.

Mehta, like many artists of his generation had been witness to the tragic events that took place in India during and after Partition and his memories of this period clearly had an immense impact on him and the vocabulary of his art. Growing up in the Muslim area of Bombay as a member of the Dawoodi Bohra minority, Mehta would have empathised with the marginalised. The Muslims who had chosen to stay in India after Partition were caught between two worlds, they were regarded as traitors by the new Islamic homeland of Pakistan and 'unreliable resident aliens by Hindu majoritarian forces in India' (*ibid.*, p. 8). Mehta's art is a contemplation of suffering and shows an empathy with human anguish. "There are chiefly two kinds of figures in Tyeb's iconography: one kind is born of terror, and encompasses his victim types; the other kind is born of kindred hope and awe, and these are his ambiguous divine/ demoniac figures." (*ibid.*, p.16) In this current painting, we see the first type as per Ranjit Hoskote's classification.

Characteristically of Mehta, the focus here is on a single figure. In an interview in 1997, he reflected, "I find the minute, the second image comes into the picture it becomes a narrative... I have done it in a few paintings here and there, but by and large I am not interested in that area..." (In conversation with N. Tuli, *The Flamed Mosaic: Indian Contemporary Painting*, Grantha Corp, Bombay, 1997, pp. 332-333)

Multiple influences are at play here. At first glance, one is reminded of Francis Bacon's *Screaming Popes*. The multiple hands and their crusade are suggestive of the ancient Indian form of *Nataraj* with manifold images conveying movement. In 1968, Mehta was awarded a Rockefeller scholarship that took him to New York. At the Museum of Modern Art, Mehta came across the work of the American abstract painter Barnett Newman. He greatly admired the way that Newman and in particular his *Onement* series broke up the picture plane by using blocks of pure saturated colour. Mehta uses these different stimuli and twists them in his own inimitable manner. Unlike Newman, Mehta did not wish to abandon the figure from his work. While Newman's *zips* divided the canvas into two halves, Mehta's angular lines dissected the canvas into jagged segments that appear to both amalgamate and diverge at the same time. This particular convention was unique to Mehta.



Tyeb Mehta, *Trussed Bull*, 1956

Image reproduced from R. Hoskote et.al., *Tyeb Mehta - Ideas Images Exchanges*, Vadehra Art Gallery, New Delhi, 2005, p. 51

We also see a Kandinsky-like play of colours. Mehta is known to have received a copy of the Russian master's *Concerning the Spiritual in Art* by his teacher at the J.J. School of Art, Shankar Palsiker. The effective use of orange in this work echoes Kandinsky's sentiments, "Warm red, intensified by a suitable yellow, is orange. This blend brings red almost to the point of spreading out towards the spectator... orange is red brought nearer to humanity by yellow..." (W. Kandinsky, *Concerning the Spiritual in Art*, Dover Publications Inc., New York, 1997, p. 41)

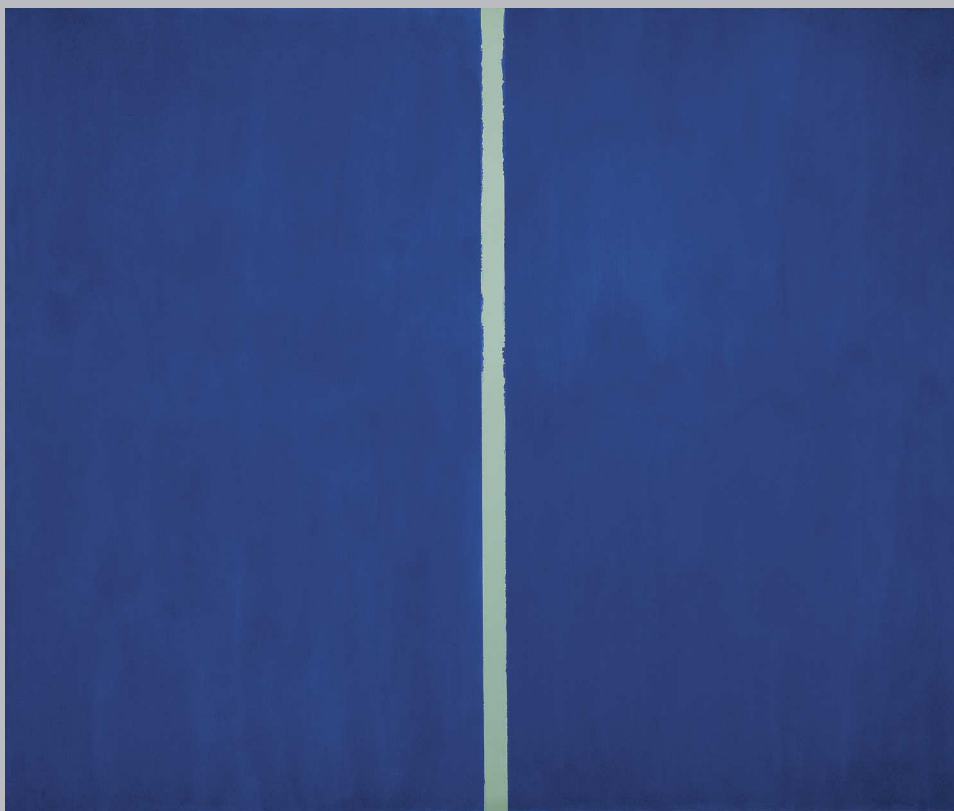
Colour is Mehta's winning device. The individually coloured parts help delineate the image, define it and purposefully set it apart from the background so that there is a renewed focus on the subject. This technique was also prevalent in the artist's trussed bulls of the 1950s. Twenty years hence, Mehta clearly appears to have come full circle in his artistic progression, taking the very best from his early work and setting the stage for what was to come in the 1980s – striving towards a critical balance between figuration and abstraction.

A major figure in the tradition of Indian modernism, Mehta was loosely associated with the pioneering Progressive Artists' Group. His work however, stood apart from his peers in distinctive ways. While for Maqbool Fida Husain and

Francis Newton Souza, the woman and the female body was a recurring motif and a lifelong obsession, Tyeb was at the other end of the spectrum. He was not concerned with the gender of his figures. "...the reference to the human figure is essential to my work, not as an anatomical body, but as a form which helps me to create space. I don't paint man or woman. I paint the human image, its plasticity." (*Tonalities: A Conversation with Tyeb Mehta and Nancy Adajania*, *Tyeb Mehta: Ideas, Images and Exchanges*, ed. by R. Hoskote, Vadehra Art Gallery, New Delhi, 2005, p. 359)

Correspondingly, while colour field painting and abstract expressionism inspired both Mehta and Vasudeo S. Gaitonde, another member of the Progressive Artists' Group, they both reworked this inspiration differently. While Gaitonde strove for silence and contemplation, Mehta was all for movement and noise. The inquiry he verbalised for himself was – "How could he articulate his paintings in such a way as to savor the sheerness and radiance of large areas of colour, the sensuous pleasure of colour-as-field, without sacrificing the figure?" (R. Hoskote, p. 5)

Mehta spent most of his life in Bombay but lived in Delhi between 1965 and 1979 where he was a key figure in the art scene of the Capital. This was a particularly productive chapter of his life and a successful one at that. From a solo exhibition



Barnett Newman, *Onement VI*, 1953
 Sotheby's New York, 14 May 2013, lot 17
 Sold for: \$43, 845,000
 © The Barnett Newman Foundation, New York / DACS, London 2017.

at Kumar Gallery in 1966 to being awarded the Rockefeller Fellowship in 1968 to the writing and directing of *Koodal* – an experimental film which won him the *Filmfare Critics Choice Award* and led to being awarded a merit certificate at the *Biennale de Menton* in Paris in the mid-70s; this was an illustrious time for the artist. It is to this period of activity that the current work belongs.

In *Gesture* (1978) Mehta strives for perfection. An interesting anecdote recorded in his monograph provides insights into his work ethic, "He has never forgotten an observation made by the legendary vocalist, Bhimsen Joshi – whom, he met ... to the effect of *riyaz*, the private process of preparation, is the site of experimentation and possible errors; but the public performance in concert must display *mastery*. When the painting is ready, there can be no allowance for error: it is a fine balance that Tyeb treads. (*ibid.*, p. 4) The purity of his line and the artist's deep understanding of colour combinations to create balance and tension are revealed beautifully in this current example.

This work was previously in the collection of Mr. Aman Nath, a renowned Indian writer, hotelier, and architectural restorer and cultural impresario based in New Delhi. He was one of the founding members of INTACH, the leading heritage and conservation organization, headquartered in Delhi. He became the arts editor for the magazine *India Today*, and later remained curator of "Art Today"—an art gallery of the India Today group, situated at Connaught Place, New Delhi. Mr. Nath is also the co-founder and co-chairman of the Neemrana Hotels chain in India, along with the late Francis Wacziarg.

Both are today credited for pioneering the heritage hotels movement in India. He is a famed writer having authored several books including the national award-winning *Jaipur: The Last Destination*, a book on the frescoes of Shekhawati and another on the arts and crafts of Rajasthan.

Mr. Nath is well-known for his fine eye for art and amassed a sizeable art collection. He bought this work directly from the Tyeb Mehta in three installments of Rupees 1000, 1000 and 700 in 1978-79. Reminiscing about this purchase, he said, "Gesture (1978) is the second work of art I ever bought and it was at the start of my early collecting days as a youth. I used to live in Nizamuddin East which is where Tyeb also lived as a close neighbour. He was very fond of me as I was of him. I had many interactions with him, talking about art and his work. We had a conversation about his famed 'diagonal.' This was the very early stages of his career when he was still trying to resolve it. I bought this work at just about the time when he was moving back to Bombay." (In conversation with Sotheby's, September 2017)

Gesture was last offered on the open market twelve years ago. Ever since, it has remained in a distinguished private collection. At the time of its sale, this work set a world record for the highest price for a work of Indian Modern art at auction in India. This was preceded by another historic sale just six months prior when Tyeb Mehta's *Mahishasura* became the first Modern Indian painting to fetch more than \$1 million. These works are etched in history as landmark events, triggering a paradigm shift in the Indian art market.



Tyeb Mehta, photographed by Gopi Gajwani
Image reproduced from Y. Dalmia, *Tyeb Mehta, Triumph of Vision*,
Vadehra Art Gallery, New Delhi, 2011, p. 30



27

27

MAQBOOL FIDA HUSAIN

1913 - 2011

Untitled (Three Horses)

Oil on canvas

Signed and dated 'Husain / 85' upper left
97.7 x 180.8 cm. (38 1/2 x 71 1/4 in.)

Painted in 1985

£ 100,000-150,000

\$ 131,000-196,000

PROVENANCE

Acquired directly from the artist by Ramola
Bachchan
Osian's Mumbai, 2 December 2005, lot 40

So fascinated was Husain by the horse, that
this subject remained a leitmotif throughout
his storied artistic career and appeared frequently
in his paintings. Husain believed that horses



were symbols of raw energy and power. "The horses are rampant or galloping; the manes, the fury, the working buttocks, the prancing legs, and the strong neighing heads with dilated nostrils are blocks of colour which are vivid or tactile or are propelled in their significant progression by strokes of the brush or sweeps of the palette knife. The activity depicted is transformed in the activity of paint". (E. Alkazi,

M. F. Husain: The Modern Artist and Tradition, New Delhi, 1978, p. 3).

In the present work, an exposition of animalistic beauty and power, three horses, majestic and playful, are shown galloping across open plains, their elegant strides displaying immense power in the carefully crafted musculature that is a testament to

Husain's artistic ability. Husain has said, "Art has to evolve from your very being, like my horses...I see them as ageless and immortal. They draw chariots, in the great epics, they stand proudly in the poorest stables, they are embodiments of strength like the dragons of China". (M. F. Husain with Khalid Mohammed, *Where Art Thou*, Mumbai, 2002, p. xxii).

FRANCIS NEWTON SOUZA

1924 - 2002

Old Man From The Pale Settlement

Oil on canvas

Signed and dated 'Souza / 65' centre left and titled 'Old man from the Pale Settlement' upper centre and further dated, titled and inscribed 'F. N. SOUZA / 1965 / OLD MAN FROM THE PALE SETTLEMENT / 51" x 32 1/2" / 0057' on reverse
121.9 x 82.2 cm. (48 x 32 3/8 in.)
Painted in 1965

PROVENANCE

Osian's Mumbai, 9 September 2006, lot 21

‡ ⊕ £ 40,000-60,000
\$ 52,500-78,500

Old Man From The Pale Settlement is a striking example of Francis Newton Souza's characteristic style; bursting with energy and spontaneity. The present lot, layered with thick impasto encapsulates the artist's remarkable ability to handle paint. The distorted figure of the man executed in bright colours and framed by thick black outlines is inspired by Pablo Picasso. Souza has stated, 'As you know, Picasso redrew the human face, and they were magnificent. But I have drawn the physiognomy way beyond Picasso, in completely new terms. And I am a figurative painter [...] When you examine the face, the morphology, I am the only artist who has taken it a step further.' (Y. Dalmia, *The Making of Modern Indian Art: The Progressives*, Oxford University Press, New Delhi, 2001, p. 94)

The human figure has undergone innumerable stylistic experimentations in Souza's storied yet highly prolific oeuvre, and always rendered with bravura, perhaps because of his obsession with portraying the hypocrisy of society through his art. 'Souza's treatment of the figurative image is richly varied. Besides the violence, the eroticism and the satire, there is a religious quality about his work which is medieval in its simplicity and in its unsophisticated sense of wonder.' (E. Mullins, *Souza*, 1962, p. 40). The present rendition of the human form was painted at a time in the 1960s when Souza had moved on to depicting bodies that were even more distorted than in his paintings from the late 1950s.



BIREN DE

1926 - 2011

March '94

Oil on canvas

Signed, dated, and titled "'March '94" Biren De'

94 / "March '94 / Biren De '94" on reverse

120.1 x 74.4 cm. (47 1/4 x 29 1/4 in.)

Painted in 1994

PROVENANCE

Osian's Mumbai, 5 December 2002, lot 85

‡ £ 20,000-30,000

\$ 26,100-39,200

The present lot, a luminescent and colour-filled canvas radiating energy is a classic example of Biren De's most important work. Although much of his early work is figurative, De is best known for his "Neo-tantric" themed paintings that attempt to merge Hindu and Buddhist practices with modernist principles, and bridge abstraction and figuration.

It was during a trip to New York in 1958 that De was exposed to Abstract Expressionism which sparked his interest in this movement. It was his association with Ajit Mookerjee after his return to India got him interested in Tantric iconography. "De's familiarity with Mookerjee's collection of Tantric art contributed a great deal to the development of his new abstraction in the 1960s. Even before the publication of Mookerjee's *Tantra Art* in 1966, De exhibited his new iconography in a solo show at the Kumar Gallery, Delhi, in 1964", S. Bean, "Biren De," *Midnight to the Boom: Painting in India after Independence*, Thames & Hudson, London, 2013, p. 82

De's work has been shown at a number of prestigious exhibitions and venues including the Salon de Mai, Paris (1951); Sao Paulo Art Biennial (1961); Venice Biennial (1962); *Ten Contemporary Indian Painters*, Massachusetts Institute of Technology, Cambridge (1965); Contemporary Indian Art, Royal Academy of Arts, London (1982); *Neo-Tantra: Contemporary Indian Painting Inspired by Tradition*, University of California, Los Angeles (1985). His works have been acquired by distinguished institutions such as the Museum of Modern Art, New York, National Gallery of Modern Art, New Delhi, the Berlin State Museum, the National Gallery, Prague, amongst others.



29



30

30

KRISHEN KHANNA

b. 1925

Untitled (Rumi)

Watercolour, graphite and charcoal on paper

Signed 'K Khanna' lower right

73.6 x 54.6 cm (26 x 21 1/2 in.)

Executed in 2005

PROVENANCE

Art For Concern Annual Charity Auction Mumbai,
15 February 2007, lot 21

± £ 4,000-6,000

\$ 5,300-7,900



31

31

SUNIL PADWAL

b. 1968

Untitled

Acrylic on plywood
Signed and dated 'Sunil / 2003' lower left
121.1 x 121.1 cm. (47 5/8 x 47 5/8 in.)
Painted in 2003

PROVENANCE

Osian's Mumbai, 27 November 2003, lot 35

‡ £ 6,000-8,000
\$ 7,900-10,500

The present lot, executed in muted colours is characteristic of Padwal's technique where he applies paint in multiple layers, and then scrapes back the layers in various places, a technique that is less painterly and more sculptural. His images of human faces appear almost as though they have been carved out.

Sunil Padwal gained a BFA from the J. J. Institute of Applied Art, Mumbai in 1989. He has since had a number of exhibitions to his credit including Face to Face, Jehangir Art Gallery, 1994, Mumbai; Various Artists, Gallery Martini, 1997, Hong Kong; Ideas and Images VI, NGMA, 2004, Mumbai, and has also been the recipient of the Society Young Achievers of the Year Award (Fine Arts) in 2004. He was recently featured in a group show with Abir Karmakar at Gallery SKE in Delhi and Bangalore.

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, LONDON

A. RAMACHANDRAN

b. 1935

Untitled (Woman with Watermelon)

Oil on canvas

Signed and dated 'RAMACHANDRAN 78' lower
right and further signed, dated and inscribed
'RAMACHANDRAN / JULY 1978' on reverse
110 x 110 cm. (43 ¼ x 43 ¼ in.)

Painted in 1978

PROVENANCE

Saffronart, 19 June 2008, lot 15

£ 25,000-35,000

\$ 32,600-45,700

In the 1970s, Ramachandran began painting images of tribal communities that lived around Udaipur in Rajasthan. This was a decided shift from his earlier anguished and tortured imagery of the body and was precipitated by his newfound admiration for rural life and landscapes. 'As his painting began to relate his visual experiences in Rajasthan the [...] figures and landscape became more organic [...] Despite their decorativeness the clumsiness of the real everywhere, and the colouring is not only luminous but also reflective of the season or the time of the day. From here onwards it would be intermingling of the real and decorative that would characterise Ramachandran's art.' (R. Siva Kumar, *Ramachandran: A Resrospective*, Volume I, New Delhi, 2003, p. 213 – 214).



A. Ramachandran, *Untitled (Seated Woman)*, Ink on paper, 1979
Image reproduced from R. Siva Kumar, *A Ramachandran: Life and Art in Lines*, Volume 1, Vadehra Art Gallery, New Delhi, 2014, p. 283



32

PROPERTY FROM A PRIVATE COLLECTION,
ENGLAND

BHUPEN KHAKHAR

1934 - 2003

Howard Hodgkin's House on Hand Painted Cushion

Oil on canvas

Signed and dated in Gujarati lower right

70.5 x 71 cm. (27 ³/₄ x 27 ⁷/₈ in.)

Painted in 1979

PROVENANCE

Acquired from Anthony Stokes in 1979

EXHIBITED

London, Anthony Stokes Ltd. and Hester van
Royen Gallery, *Bhupen Khakhar - Paintings*,
20 June - 14 July 1979

£ 100,000-150,000

\$ 131,000-196,000



Bhupen Khakhar and Howard Hodgkin in Hodgkin's garden in Wiltshire, circa 1982,
photo courtesy Anthony Stokes





Bhupen Khakhar, *Wiltshire Landscape*, 1979

Image reproduced from S. Panikkar, *Bhupen Khakhar*, Lalit Kala Akademi, New Delhi, 2013, pl. IV

In *Howard Hodgkin's House on Hand Painted Cushion* from 1979, Bhupen Khakhar depicts the famous British painter's Wiltshire home during one of his extended stays in England. In 1976, Khakhar made his very first trip abroad facilitated by a cultural exchange program by the Indian government which took him to USSR, Yugoslavia, Italy and the United Kingdom. In the UK, Khakhar stayed with Hodgkin as his guest. In 1979, he returned to the UK, this time as an artist-in-residence at the Bath Academy of Art in Corsham. This prestigious stint was elicited at the behest of Hodgkin. Khakhar lived with Hodgkin again this time for six months, teaching at Bath once a week.

This is possibly one of the few times; this iconic work is being seen in the public eye, having being hidden in a private English collection ever since its creation. It was exhibited in Khakhar's first foreign solo exhibition at the Anthony Stokes and Hester van Royen Galleries, London on 20th June, 1979. Anthony Stokes, an Englishman who at the time had a small gallery in Covent Garden, first encountered Khakhar's work in Howard Hodgkin's home in 1978. Immediately drawn to this artist, he concocted a trip to India with the help of a friend, Teresa Gleadowe, then an Exhibition Officer at the British Council. In January 1979, along with a fellow art dealer, Hester van Royen, Stokes visited India to survey the contemporary scene there possibly to make an exhibition later in the year.

Reminiscing the trip, Stokes has said, "Hester van Royen and I visited twenty or so artist's studios in India and most of the few commercial galleries there. The contemporary art scene was, let's say, in an early stage of development. But a handful of artists lived well from their work...Many had attended art school abroad and had returned to practice in India. Generally, their aesthetics were too complex for my narrow vision, showing signs of both Indian tradition and western influence. Right or wrong, we felt most work would translate awkwardly in London. We decided to show Bhupen, simultaneously, at both galleries." (A. Stokes, 'B. Khakhar,' Grosvenor Galleries, London, March 2013, p.9) This exhibition was a hallmark in Khakhar's career as it allowed him to engage with the UK arts scene and in turn steered him towards future exhibitions with the Knoedler Galleries (1983) and Kapil Jariwala galleries (1995). Correspondingly the time in England turned out to be transformative for Khakhar. He found himself in an environment where homosexuality is accepted which gave him a much-needed freedom. Khakhar became the first Indian artist to freely disclose his sexual orientation through his work.

"The ...works made in England were *Howard Hodgkin's House on Hand Painted Cushion* (1979), *Wiltshire House at Night* (1979), *Joe Hope and Mary Hope at Box* (1979) and a glass painting *Butcher's Shop in London* (1979)." (*ibid.*, p. 7) This work is special in Khakhar's oeuvre as it is amongst his first painted outside India.



Howard Hodgkin, *From the House of Bhupen Khakhar*, 1975-6
 Image reproduced from E. Clayton et. al., *Howard Hodgkin - Painting India*, Lund Humphries in association with The Hepworth Wakefield, London, 2017, p. 40

Since the mainstay of Khakhar's subject matter are his physical surroundings and the social fabric around them, it makes it even more novel in his legacy to see these works which depict pictorial references from places which were new to him. As the title indicates, this is a view of his host Howard Hodgkin's home in Chippenham, a small countryside market town in Wiltshire surrounded by woodlands at a prominent crossing of the River Avon. The grasslands, rolling hills and the river share a direct likeness to the actual landscape. Stylistically the landscape reflects his penchant towards Indian miniatures and Nathdwara narrative Pichhwais in its lush depiction of foliage. It can also be attributed to Khakhar's ardent zeal over Henri Rousseau's works. In Rousseau's portrayal of his jungle scenes, each leaf and tree is given utmost care and detail, as in the case of this current painting. The color combination of the lapis lazuli blue with the luscious emerald green is characteristic of Khakhar and has been seen in many works of this time.

Eminent critic, Geeta Kapur articulates, "The paintings from 1969 begin to be different. There is a greater personalization of his sources and the deliberately borrowed popular idiom begins to be infused with a strange melancholic mood...In these paintings, one of the major concerns of Bhupen is with pictorial space. He moves away from a two-dimensional diagrammatic space towards a 'landscape space.' But this is by no means naturalistic – the landscape is schematized and ornamented. This tendency suggests two indigenous references: the actual landscaping of

provincial parks (and the way these are represented by naive artists in pictures and illustrations) and secondly, the treatment of Indian landscape in certain schools of miniature painting (especially Kishangarh and Kangra)... Bhupen's environments have a melancholic aspect and they can also have a slightly sordid aspect." (G. Kapur, *In Quest of Identity: Art & Indigenism in Post-Colonial Culture with Special Reference to Contemporary Indian Painting*, Vrishchik Publication, Baroda, 1971, p. 59)

Khakhar's first experience in the UK at this time was braving the winter of the region. The subjects he dwelled on were harsh weather, portraits of people who were isolated in their surroundings and consumed by their professions. This current work thus takes its place with other works such as *The Weatherman* and *Man in Pub*, both painted in 1979. By choosing to not paint any figures in this work, Khakhar heightened and illustrated the solitude of his physical and social surroundings.

Howard Hodgkin's House on Hand Painted Cushion also stands to testify the bond between the two artists, Hodgkin and Khakhar. Hodgkin was in many ways his mentor and in some ways his liberator. Hosting Khakhar in England at various times in the late 1970s, finding him teaching positions and advocating for his works with galleries and museums, Hodgkin helped Khakhar to expand his horizons: his art seemed to become freer, looser, funnier and unflinchingly honest. It was Howard Hodgkin's friendship and encouragement that may have sparked Khakhar's recognition as one of India's greatest 20th century artists.

PROPERTY FROM THE COLLECTION OF
MR. NICK GIFFORD, FRANCE

BHUPEN KHAKHAR

1934 - 2003

Untitled (Portrait of Howard Hodgkin)

Watercolour on paper
Signed in Gujarati lower right
36 x 25 cm. (14 1/8 x 9 7/8 in.)
Painted circa 1984

£ 8,000-12,000

\$ 10,500-15,700

PROVENANCE

"Nick and I met Bhupen in 1981 when we were making our film with Howard Hodgkin in India. Filming is always a stressful business, but this one hissed with tension. Then Howard proposed a visit to Bhupen. Inside that cool white house of the painter, Bhupen's air of gentle teasing merriment stroked all our ruffled psyches and rumpled egos back into place. We happily filmed while Bhupen and Howard chuckled about their mutually agreed challenge, to paint a truly erotic picture. Later, enchanted by Bhupen, we returned in 1982 to make a film with him in his provincial town that seethed with the subjects he loved to paint. And then, Bhupen came to stay with us and our young children in our house on the edge of Blackheath in 1984. When he left, he gave us this painting. It took us a little while to appreciate that its subject is a portrait of the artist who, by proving such a tough nut to crack, filmwise, wonderfully brought Bhupen, Nick and me together." Mrs. Judy Gifford, September 2017

Nick and Judy Marle Gifford are film-makers who were commissioned to make *Howard Hodgkin in Conversation with David Sylvester* (1982) and *Messages from Bhupen Khakhar* (1983) for the Arts Council.



PROPERTY FROM A PRIVATE COLLECTION, UK

GULAM MOHAMMED SHEIKH

b. 1937

Untitled

Watercolour on paper
Signed and dated in Gujarati lower right and
further signed 'Gulam mohammed Sheikh' on the
backing board on reverse
35.8 x 22.8 cm. (12 1/8 x 9 in.)
Painted circa 1996

PROVENANCE

Acquired from WFF Charity Auction - Preserve
the Web of Life, New Delhi, 24 January 1998,
lot 125

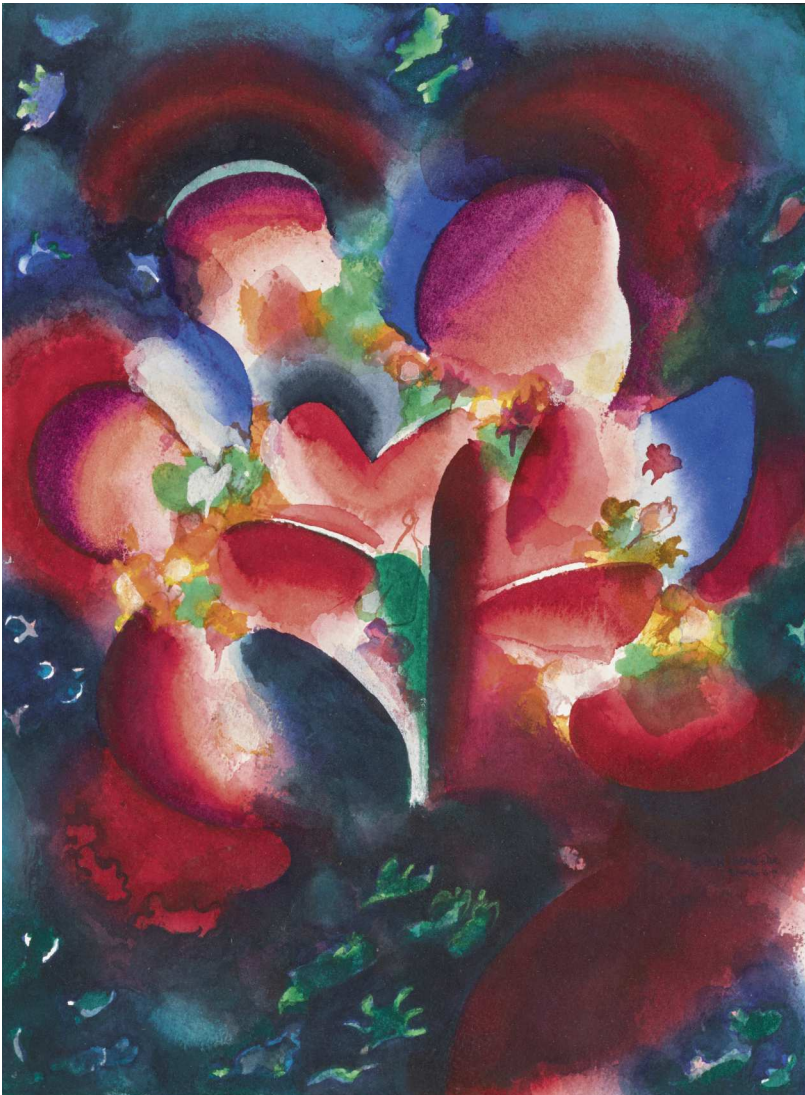
EXHIBITED

New Delhi, India Habitat Centre, *Preserve The
Web of Life*, 22-23 January 1998

This painting is from a series of small works Mr.
Sheikh made for the Bhopal mural, titled *Tree of
Life* in 1996.

£ 6,000-8,000

\$ 7,900-10,500





36

36

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, SWITZERLAND

ARPITA SINGH

b. 1937

Entering the Courtyard

Oil on canvas

Signed and dated 'ARPITA SINGH 87' lower left and further signed, dated, titled and inscribed 'ARPITA SINGH. / ENTERING THE COURTYARD / 1987 / OIL ON CANVAS / N. F. S.' on reverse
120 x 90.5 cm. (47 1/2 x 35 5/8 in.)

Painted in 1987

PROVENANCE

Chester and Davida Herwitz Collection
Sotheby's New York, Contemporary Paintings from the Chester and Davida Herwitz Charitable Trust, Part II, 3 April 1996, lot 97

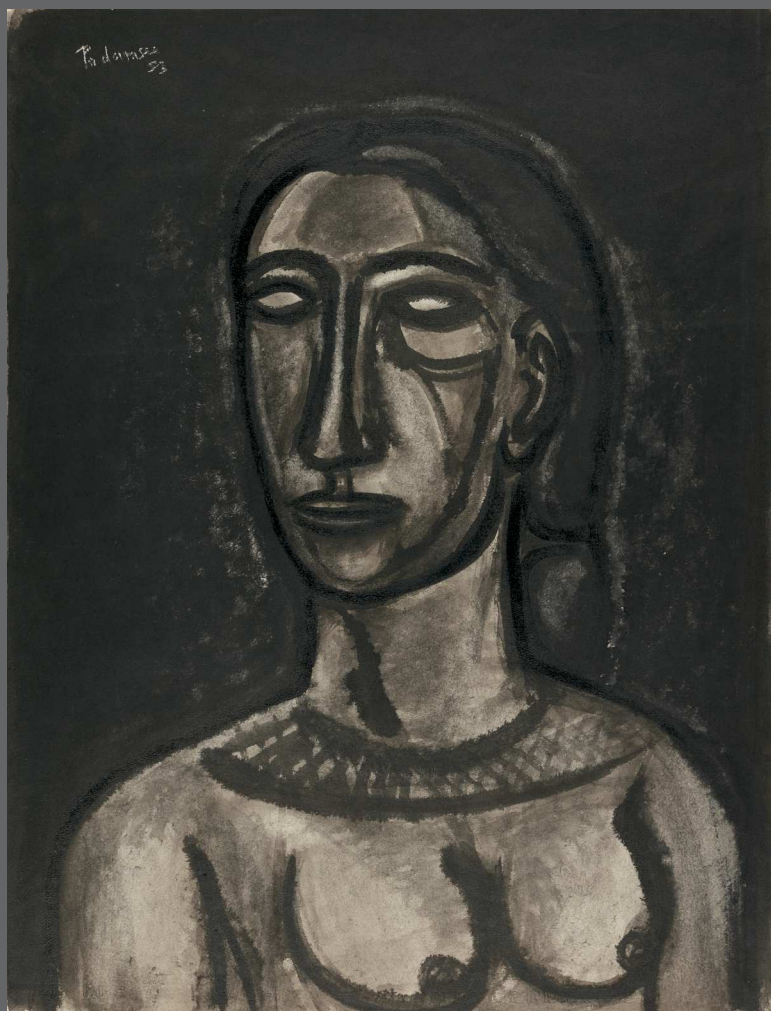
Expressively painted, the present lot, a phantasmagoria, depicts various episodes of domestic everyday life in an Indian courtyard, the hub of all activity in an Indian household comprising a medley of different characters,

the washing drying on the clothesline subtly hints at the artist's passion for textiles, while the aeroplane seems symbolic of rising fortune and fate, and the male figures represent the positive and negative influences in a woman's life. Although not formally identified, the artist juxtaposes the enduring dignity of an Indian woman against the seemingly oppressive, chaotic world outside the peaceful courtyard.

£ 20,000-30,000
\$ 26,100-39,200

IMPORTANT DRAWINGS FROM A DISTINGUISHED PRIVATE COLLECTION, LONDON

LOTS 37-45



37

37

AKBAR PADAMSEE

b. 1928

Untitled (Woman)

Watercolour and ink on paper

Signed and dated 'Padamsee / 53' upper left

64.8 x 49.7 cm. (25 1/2 x 19 1/2 in.)

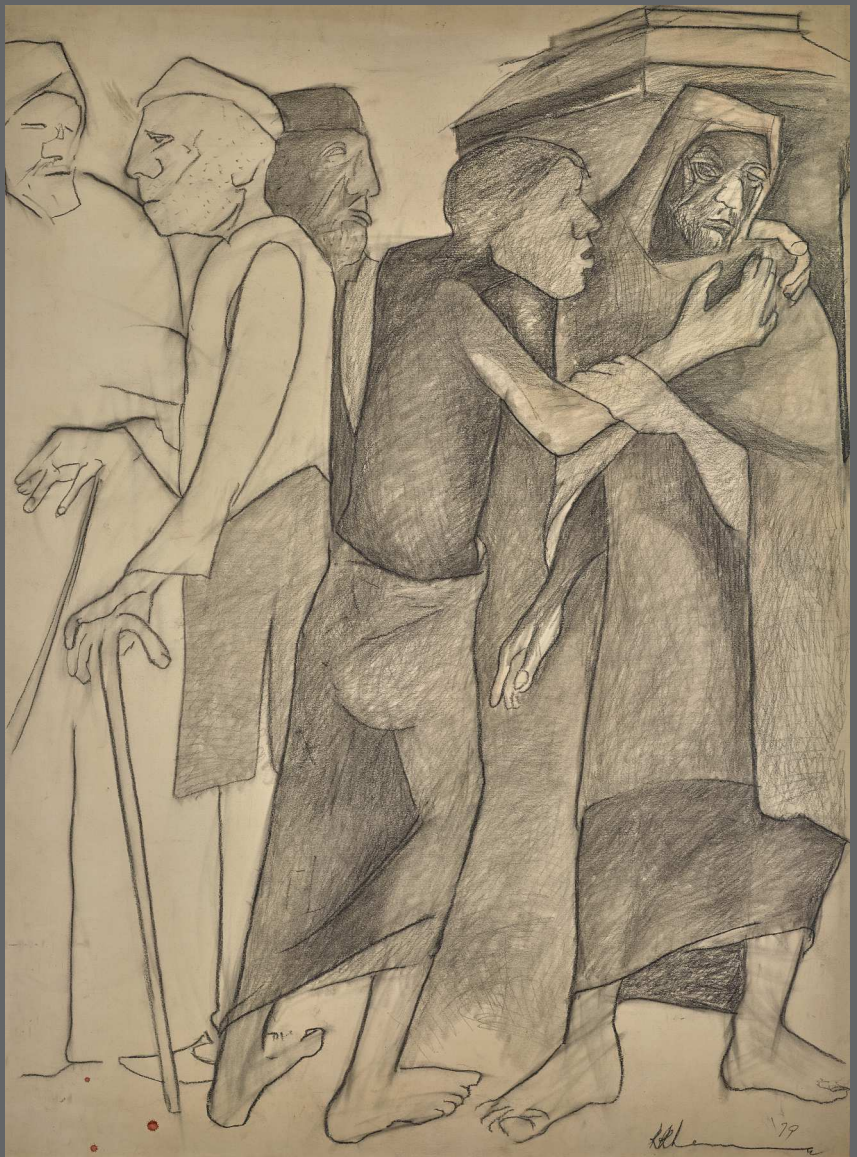
Painted in 1953

PROVENANCE

Christie's Hong Kong, 20 April 2002, lot 94

£ 10,000-15,000

\$ 13,100-19,600



38

38

KRISHEN KHANNA

b. 1925

Betrayal of Christ

Charcoal, graphite and pencil on paper
Signed and dated '79 / KKhanna' lower right
75.5 x 54.7 cm. (29 5/8 x 21 1/2 in.)
Executed in 1979

PROVENANCE

Bonhams Knightsbridge, 18 November 1999, lot 100

This work is a preparatory drawing for Krishen Khanna's iconic painting *Betrayal of Christ* from 1980.

£ 8,000-12,000

\$ 10,500-15,700



Krishen Khanna, *Betrayal of Christ*, 1980

Image reproduced from G. Sinha, *Krishen Khanna – A Critical Biography* by Gayatra Sinha, Vadehra Art Gallery, New Delhi, 2001, p. 129

MAQBOOL FIDA HUSAIN

1913 - 2011

Untitled (Bulls with Woman);
Untitled (Seated Woman);
Untitled (Woman with Rooster)

Marker and pencil on paper; Pen and pencil on
paper; Marker and pencil on paper

Signed and dated 'Husain / '54' lower right;

Signed and dated 'Husain / 58' lower right;

Signed 'Husain' upper left

18.7 x 25.7 cm. (7 ³/₈ x 10 ¹/₈ in.); Image: 22.2 x

14.1 cm. (8 ³/₄ x 5 ¹/₂ in.) Folio: 22.2 x 28.9 cm.

(8 ³/₄ x 11 ³/₈ in.); 25 x 20 cm. (9 ³/₄ x 7 ⁷/₈ in.)

(3)

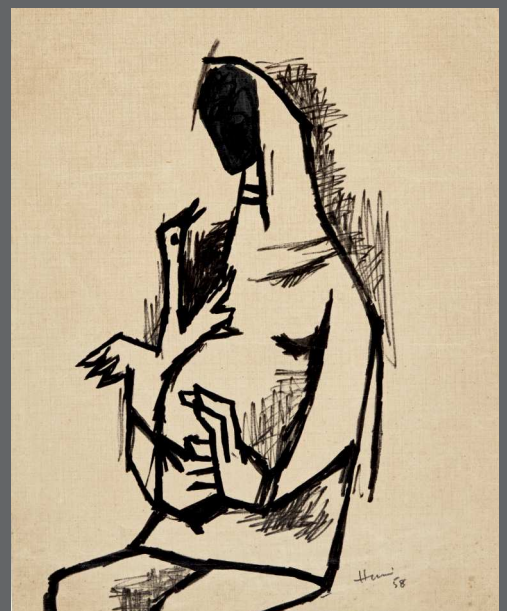
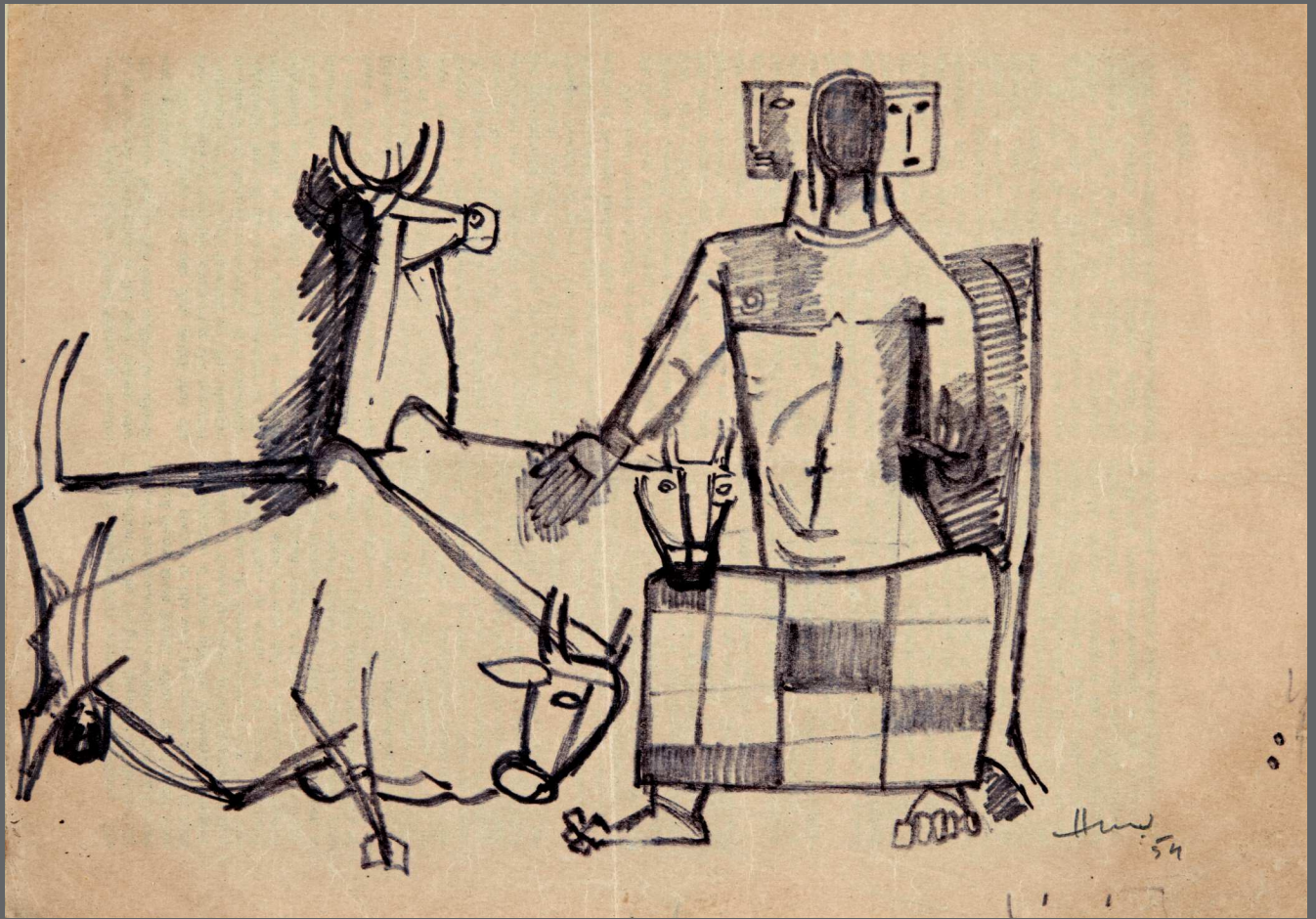
Executed in 1954; Executed in 1958; Executed
circa 1950s

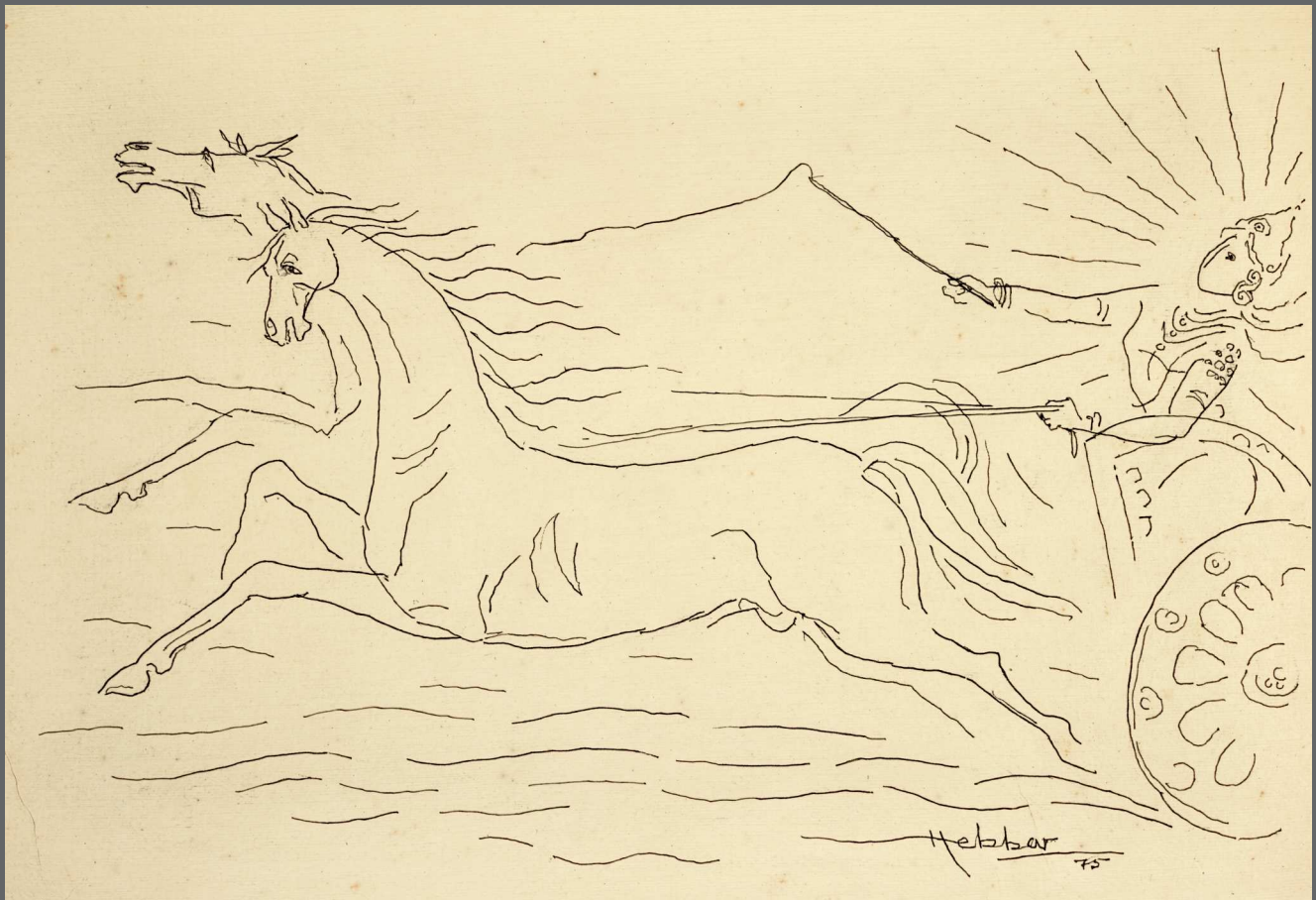
PROVENANCE

Acquired directly from Chester and Davida
Herwitz

£ 10,000-15,000

\$ 13,100-19,600





40

40

KATTINGERI KRISHNA HEBBAR

1911 - 1996

Untitled (Surya)

Pen and ink on paper

Signed and dated 'Hebbar / 75' lower right

37.8 x 56 cm. (13 7/8 x 22 in.)

Executed in 1975

PROVENANCE

Acquired directly from the artist by Ute Rettberg,
Germany

Acquired from the above

£ 2,000-3,000

\$ 2,650-3,950

41

FRANCIS NEWTON SOUZA

1924 - 2002

Untitled (Christ on the Cross)

Pen and ink on paper

Signed and dated 'Souza 1961' lower left

32.4 x 19.8 cm. (12 3/4 x 7 7/8 in.)

Executed in 1961

PROVENANCE

Bonhams London, 21 May 2007, lot 68

£ 5,000-7,000

\$ 6,600-9,200





42

42

BIKASH BHATTACHARJEE

1940 - 2006

Lakshman Caretaker

Charcoal, graphite and pencil on paper
Signed and dated 'Bikash '83' upper right and
further titled and inscribed "'LACHMAN [sic]
- CARE TAKER" / DRAWIN [sic] / ARTIST:-
BIKASH BHATTACHARJEE / ADDRESS:- 2D
NABO KUMAR RAHA LANE / CALCUTTA -
700004' on reverse
37.9 x 51.9 cm. (14 7/8 x 20 3/8 in.)
Executed in 1983

PROVENANCE

Acquired directly from Chester and Davida
Herwitz

£ 4,000-6,000

\$ 5,300-7,900



43

43

GANESH PYNE

1937 - 2013

Untitled (Head)

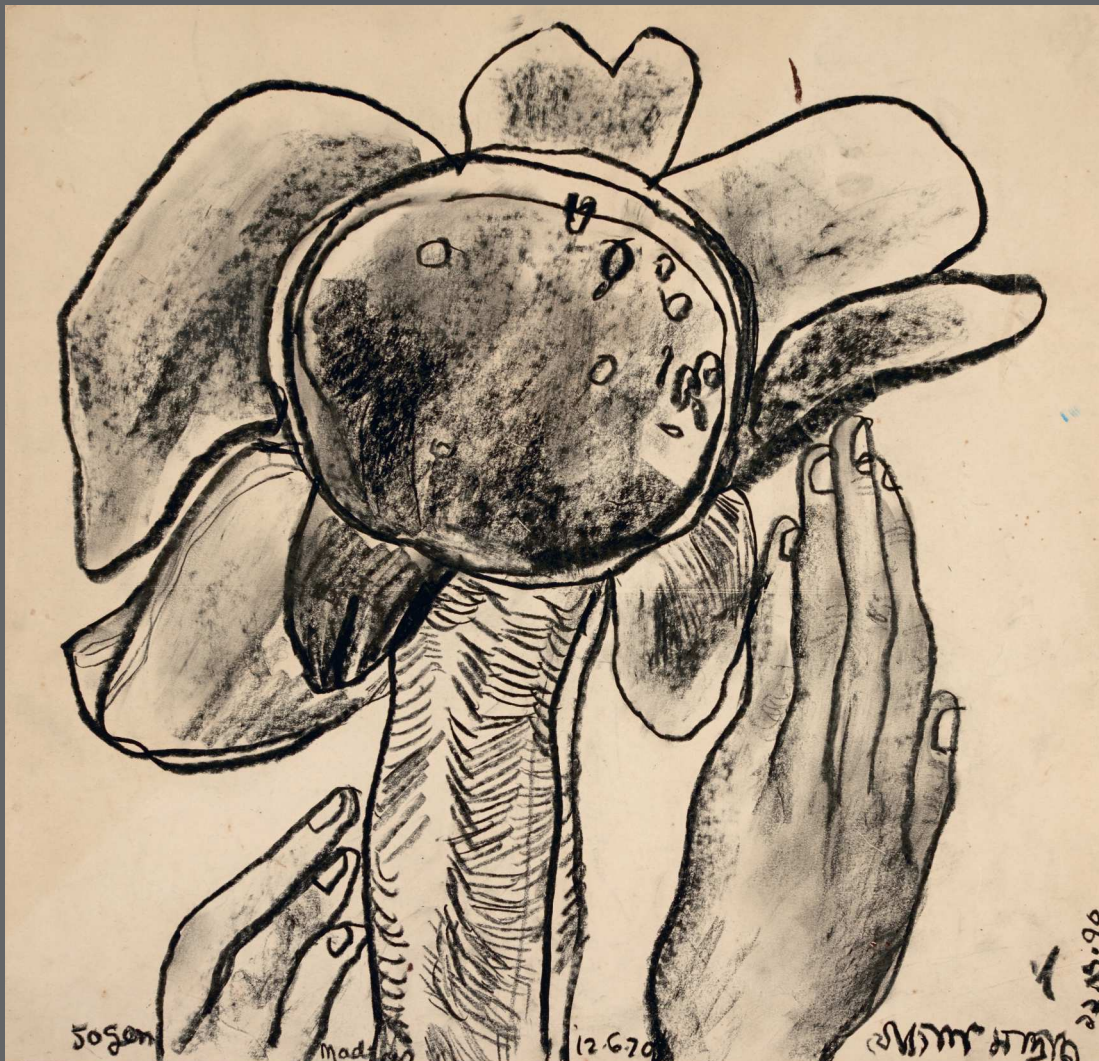
Tempera, charcoal, graphite and ink on paper
Signed in Bengali and dated '2002' lower right
32 x 28.2 cm. (12 5/8 x 11 1/8 in.)
Executed in 2002

PROVENANCE

Christie's Hong Kong, 20 April 2002, lot 103

£ 3,000-5,000

\$ 3,950-6,600



44

44

JOGEN CHOWDHURY

b. 1939

Untitled (Sunflower with Two Hands)

Charcoal and graphite on paper

Signed and inscribed 'Jogen / Madras' lower left and dated '12.6.70' lower centre and further signed and dated in Bengali lower right

35.7 x 37.1 cm. (14 x 14 ½ in.)

Executed in 1970

PROVENANCE

Acquired directly from Chester and Davida Herwitz

EXHIBITED

New York, Grey Art Gallery and Study Center, *Contemporary Indian Art from the Chester and Davida Herwitz Family Collection*, December - January 1986

LITERATURE

T. Sokolowski, *Contemporary Indian Art from the Chester and Davida Herwitz Family Collection*, Grey Art Gallery and Study Center, New York, illustration p. 74

£ 3,000-5,000

\$ 3,950-6,600



45

45

ARPITA SINGH

b. 1937

Untitled

Pen and ink on paper

Signed 'ARPITA SINGH' lower right

22.2 x 28.3 cm. (8 ¾ x 11 ⅛ in.)

Executed circa 1980s

PROVENANCE

Acquired directly from Chester and Davida Herwitz

£ 3,000-5,000

\$ 3,950-6,600



46

46

PROPERTY FROM A PRIVATE COLLECTION,
CANADA

LAXMAN SHRESHTHA

b. 1939

Untitled

Oil and charcoal on paper

Signed and dated 'LAXMAN 94' and further
signed and dated 'LAXMAN SHRESHTHA 1994'
on reverse

56.8 x 76 cm. (22 ½ x 29 ⅞ in.)

Painted in 1994

PROVENANCE

The Jeffrey M. Kaplan Collection, Washington D.C.
Freeman's Philadelphia, 1,000 Years of Collecting
- The Jeffrey M. Kaplan Collection, 6 April 2017,
lot 228

Laxman Shreshtha is one of India's leading abstractionist painters and his works are admired along with his peers such as Vasudeo S. Gaitonde, Sayed Haider Raza, Prabhakar Kolte and Mehlii Gobhai. Shreshtha had a lifelong friendship with Gaitonde, having spent time together at the Bhulabhai Desai Institute in Mumbai. An amusing anecdote has them sitting on a bench at the Institute, spending hours watching the lapping waves of the Arabian sea and the setting sun in utter silence. After one such session, Gaitonde turned to him and said, "You know Laxman why I like you? You know the value of silence." 'The Master of Abstraction', *The Hindu*, 7 May 2016 (<http://www.thehindu.com/news/cities/mumbai/entertainment/the-master-of-abstraction/article8568685.ece>) This stillness is what the two bonded on and it further translated on to their respective oeuvres.

Untitled (1994) with its shifts and balances of black white and grey is a fine example from Shreshtha's opus. While emanating a palpable movement, it also exudes a serenity and spirituality that is characteristic of the artist.

This work was previously in the collection of renowned American collector, Jeffrey M. Kaplan. Mr. Kaplan is known to have acquired the works of various artists in depth across a number of different fields of interest spanning 1000 years; from fine works on paper, 19th and 20th century decorative art, photography to Asian art.

£ 2,500-3,500
\$ 3,300-4,600

PROPERTY FROM A PRIVATE ENGLISH
COLLECTOR

HARI AMBADAS GADE

1917 - 2001

Untitled (Red Sun)

Oil on canvas
158.8 x 42 cm. (62 ½ x 16 ½ in.)
Painted in 1982

PROVENANCE

Acquired directly from the artist's son, Sarjeev
Gade, Mumbai, 2011
Sotheby's New York, 19 March 2012, lot 58

EXHIBITED

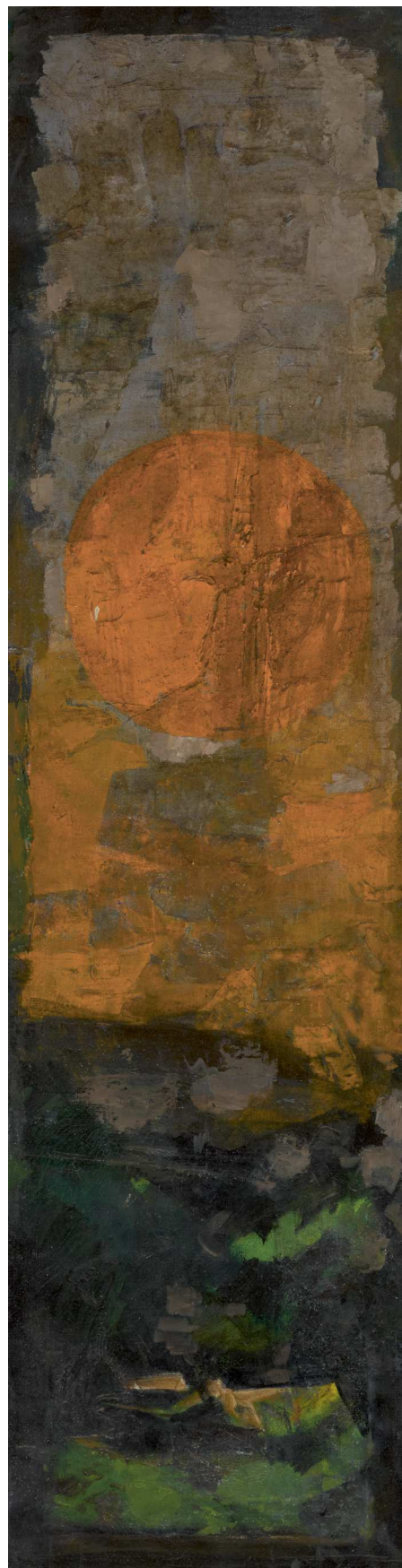
New Delhi, Delhi Art Gallery, *Continuum:
Progressive Artists' Group*, January - February
2011

LITERATURE

K. Singh, *Continuum: Progressive Artists' Group*,
Delhi Art Gallery, 2011, illustration p. 99

W £ 12,000-18,000

\$ 15,700-23,500



PROPERTY FROM AN IMPORTANT COLLECTION, NEW DELHI

PRABHAKAR BARWE

1936 - 1995

Circular Oneness

Enamel paint on canvas

Signed and dated in Devanagari and further dated, titled and inscribed "CIRCULAR ONENESS' 1994 / 42" x 48" / PRABHAKAR BARWE' on reverse

106 x 122 cm. (41 ¾ x 48 in.)

Painted in 1994

PROVENANCE

Saffronart New Delhi, 19 June 2008, lot 65

Saffronart New Delhi, 10 September 2015, lot 39

₹ 30,000-50,000

\$ 39,200-65,500

The present lot brings a sense of almost zen-like perfection to Prabhakar Barwe's work. Each brushstroke carefully crafts his narrative that portrays the organised chaos of everyday life in the form of incongruous objects that would otherwise never be grouped together, but compels the viewer to think.

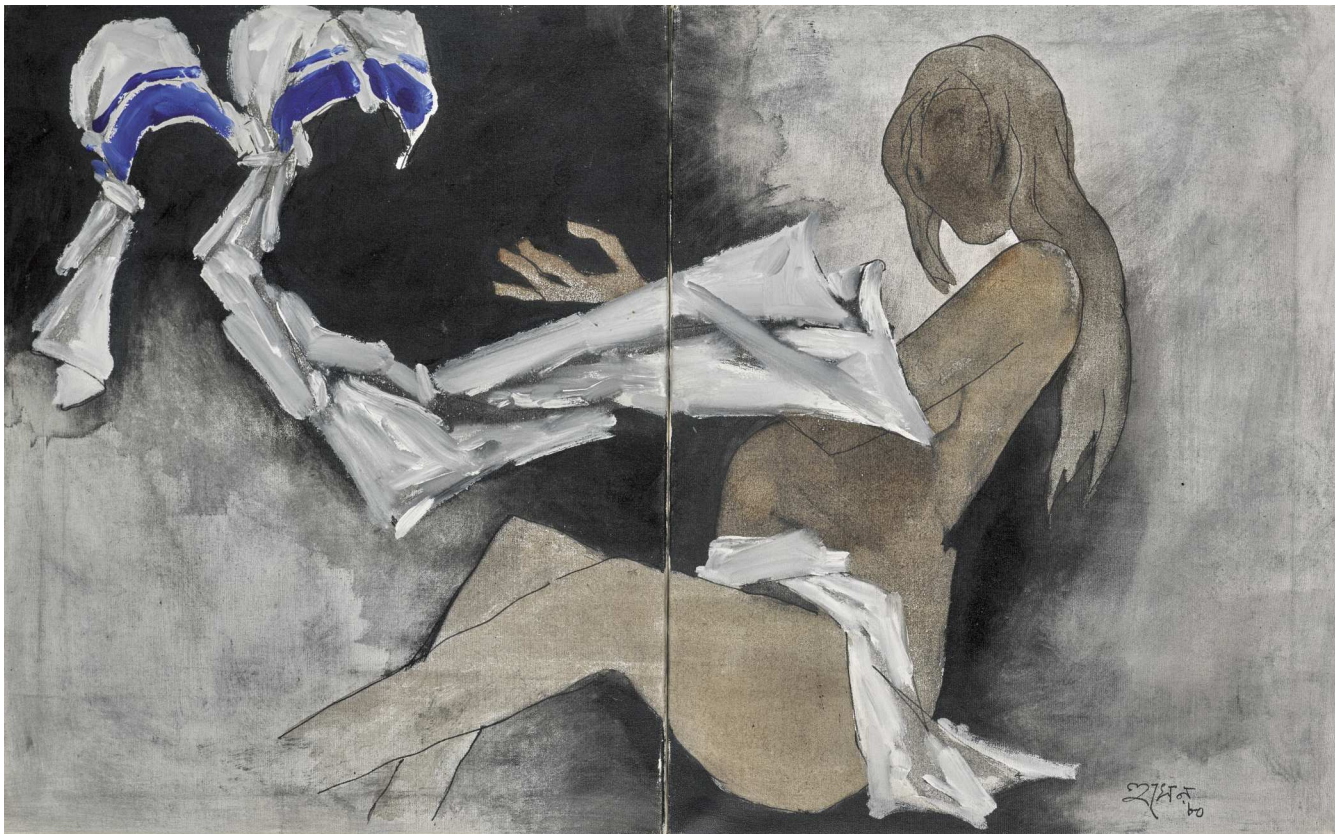
Barwe attended the Sir J. J. School of Art, Bombay (now Mumbai) in the early 1950s, and it was during this time that he was influenced by the work of the then local artists like Gaitonde, Mohan Samant, and Ambadas, but his seminal influences were from the Expressionist movement, and perhaps most notably by the work of Paul Klee and the theory of Ben Nicholson.

Like the great artists of the west who faced hardships in procuring painting materials during the war years, Barwe, the perfectionist, would have faced similar difficulties procuring good quality materials for his work in the then newly independent India, when during a posting in Varanasi (then Benares) in the early 1960s, he started using enamel paint as a substitute because of the non-availability of oil colours. That need to use only the best materials to achieve the best finish is evident from his correspondence with the Camlin Art Foundation in which he talks about the quality of the canvas. The result of this discernment was that each time Barwe was able to produce a perfectly finished canvas with almost invisible brushwork and a characteristic oil paint-like sheen which he achieved by blending enamel paint that he applied in layers.



Prabhakar Barwe, *Ancient River*, 90.5 x 105.2 cm.
Sotheby's New York, The Amaya Collection, 19 March 2013, lot 23





49

49

PROPERTY FROM AN IMPORTANT PRIVATE SWISS COLLECTION

MAQBOOL FIDA HUSAIN

1913 - 2011

Untitled (Mother Teresa I)

Acrylic on canvas
Diptych

Signed and dated in Bengali lower right and further signed 'Husain / Husain' on reverse
76 x 65 cm. (30 x 23 ¾ in.) each; 76 x 121 cm. (30 x 47 ⅝ in.) overall
(2)

Painted in 1980

± £ 50,000-80,000
\$ 65,500-105,000

PROVENANCE

Chester and Davida Herwitz Collection
Sotheby's New York, Contemporary Paintings
from the Chester and Davida Herwitz Charitable
Trust, Part II, 3 April 1996, lot 79

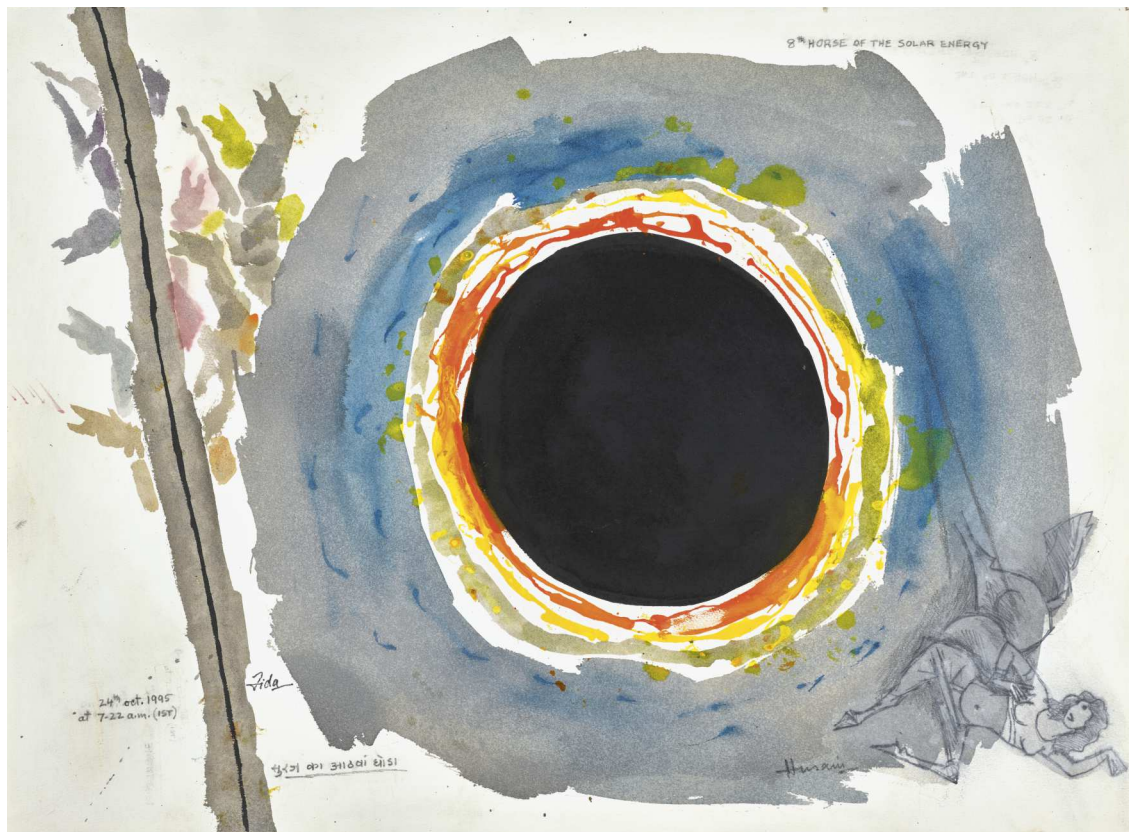
LITERATURE

D. Herwitz, *Husain*, Tata Press, Bombay, 1988,
illustrated p. 120
D. Nadkarni, *Husain The Riding Lightning*, Ramdas
Bhaktal, Bombay, 1996, illustration p. 66

Throughout his brilliant artistic career, Husain developed what ultimately came to be regarded as the eponymous subjects of his work – the horse, the woman, mythology, Mother Teresa, to name a few that reoccur in his oeuvre.

The present lot, an elegant rendition of one of Husain's most iconic subjects - Mother Teresa, exemplifies the power with which the artist imbued the female form. In a single frame Husain is able to portray a multitude of thematic connotations of resilience, vulnerability, strength, stoicism, and compassion. Husain depicts a young, barely clad, faceless, pregnant woman, her arms outstretched beseeching Mother Teresa, depicted here in triplicate in her trademark white and blue bordered sari, to help her out of her misery and care for her and her unborn child.

The venerated figure of Mother Teresa first appeared in the art of Maqbool Fida Husain, soon after she received the Nobel Peace Prize (1979) and the *Bharat Ratna*, India's most prestigious award for national service. This was the year of 1980, the same as this current work, making it one of the first in this series. Husain recalls his first meeting with Mother Teresa, "So animated, so brisk was her walk... I sat there aghast... looking at her, at her frail body bent at the back. She was in a coarse white cotton sari, worn in the Bengali style. Her face, her wrinkled skin was illuminated by an inner light. The room looked dingy no more. She came and sat opposite me. We hardly spoke... there was so little I wanted to ask." (Husain quoted by Ila Pal, *Beyond the Canvas*, New Delhi, 1994). The subject of poverty affected Husain deeply, and what followed this life-changing meeting was a vast body of work depicting faceless women in white and blue saris reaching out to embrace the sick and the vulnerable. "I have tried to capture in my paintings what her 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 different medium. To translate that pain in my paintings, I think I will have to die of it" (Husain quoted by Ila Pal, *Beyond the Canvas*, New Delhi, 1994)



50

50

PROPERTY FROM A PRIVATE COLLECTION,
SWITZERLAND

MAQBOOL FIDA HUSAIN

1913 - 2011

8th Horse of the Solar Energy

Watercolour and pencil on paper

Signed 'Husain' lower right, dated '24th oct. 1995'

lower left, titled '8th HORSE OF THE SOLAR ENERGY' upper right and inscribed '7 - 22 a.m.

(IST) / Fida' lower left and further titled in

Devanagari lower left

56.8 x 76.9 cm. (22 3/8 x 30 1/4 in.)

Executed in 1995

PROVENANCE

Acquired from Art Today Gallery, New Delhi
circa 1998

₹ ₹ 12,000-18,000

\$ 15,700-23,500

PROPERTY FROM A PRIVATE COLLECTION,
SWITZERLAND

SAYED HAIDER RAZA

1922 - 2016

Polarité

Acrylic on canvas

Signed, dated, titled and inscribed 'RAZA / 1994 / 120 X 120 cm / Acrylique sur toile / "Polarité"' on reverse

119 x 119 cm. (47 x 47 in.)

Painted in 1994

PROVENANCE

Christie's London, 16 October 1995, lot 85

LITERATURE

O. Germain-Thomas, *Mandalas*, Albin Michel, Paris, 2004, illustration p. 65

A. Bonfand, *Raza*, Éditions de la Différence, Paris, 2008, illustration p. 169

£ 150,000-200,000

\$ 196,000-261,000

Polarité was executed in the mid-1990s, a period that can be considered the apex of Raza's oeuvre. Around the late 1970s, Raza's aesthetics underwent significant changes as he moved away from representational forms towards a new artistic concept based on abstract geometric principles. A career that began in the 1940s and spanned over sixty years, Raza created an idiosyncratic cannon in which the power of nature holds a prominent position.

In his early years in France, the artist studied the Western avant-garde and was intrigued by the endless possibilities of colour and form and what they could represent. Raza painted colourful and semi-abstract landscapes that were influenced by the Cubist landscapes of Paul Cezanne and Fauvist work by Henri Matisse. After spending nearly three decades in Europe, Raza reminisced about his upbringing in the rural area of Madhya Pradesh and felt the urge to reconnect with his home country. As a result of his desire to rekindle his Indian heritage, Raza's art underwent a critical alteration. As he mentioned in an interview in 2007: 'somewhere between 1975 and 1980, I began to feel the draw of my Indian heritage. I thought: I come from India, I have a different vision; I should incorporate what I have learned in France with Indian concepts. In this period, I visited India every year to study Indian philosophy, iconography, magic diagrams (*yantras*), and ancient Indian art, particularly Hindu, Buddhist, and Jain art. I was impressed by paintings from Basholi, Malwa and Mewar, and began combining colours in a manner that echoed Indian miniature painting.' (Raza in conversation with Amrita Jhaveri, *Sotheby's Preview Magazine*, 2007, p.57).

Ancient Indian philosophy is based on the notion of Time and Space, often visualised by cosmic diagrams (*mandalas* and *yantras*). These mandalas serve as instruments that are associated with inner-awareness and at a more universal degree represent the link between man and nature. Raza translates this concept by limiting his palette to only primary colours in order to render the elements of nature; red, yellow, blue, black and white symbolise fire, water, wind, earth and the sun. Points, lines and diagonals are utilised to "explore the forces that control the sacred order in the universe, and to express these forces." (Geeti Sen, *Bindu, Space and Time in Raza's Vision*, Media Transasia Ltd, New Delhi, 1997, p.137). This intellectual idea

formed a catalyst for Raza's new visual language and his paintings were becoming methodical and structured, showing similarities to the eccentric iconography of the *mandala* or *yantras* and the ideological beliefs they represent.

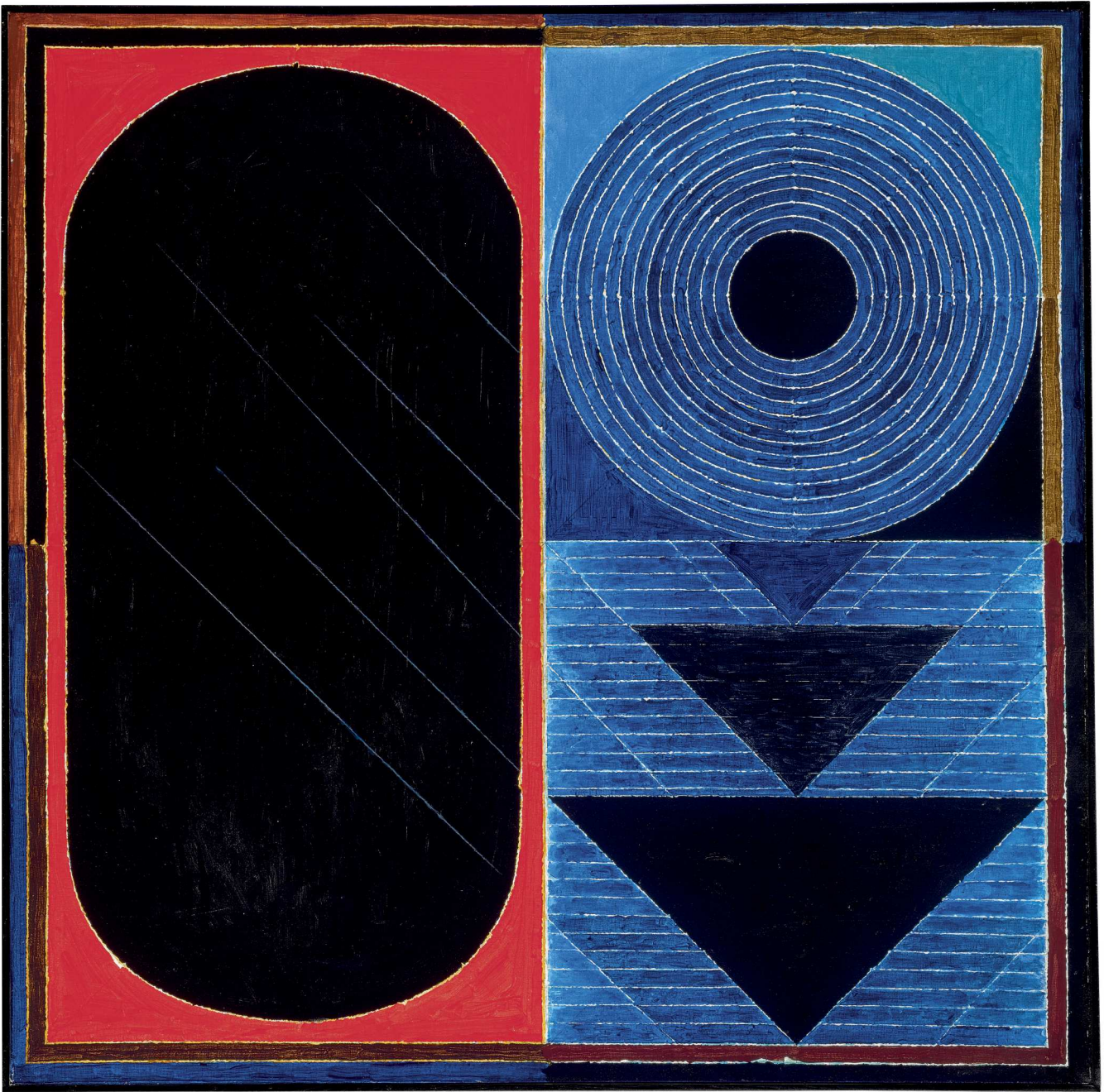
Polarité is an excellent example of Raza's depiction of the *bindu*, considered the force that controls the sacred order of the universe. In Vedic Sanskrit Bindu means a point or a drop and forms the focal point for concentration in meditation. Raza was introduced by this form of connecting with the inner-self at the age of eight and evolved in his late oeuvre as a central subject: "It took many long years before I could realise in successive stages of my development the real significance of the bindu as a primordial symbol of energy, the still centre, or the seed. The concept has pursued me as a lode star, guiding me in life and my work as a painter, all through my life" (Geeti Sun, *Bindu, Space and Time in Raza's Vision*, Media Transasia Ltd, New Delhi, 1997, p. 126).

The *bindu* often represents the seed of life, the *bija*, which is associated with fertility. In the present work *Polarité* a large and imposing *lingam* framed by a red border dominates the left side. In Indian metaphysics the lingam is closely related to the phallus symbol and Shiva, the creative principle and the giver of the seed of life. Opposed to that Raza pairs a smaller *bindu* characterised by energetic concentric rings with a blue downwards facing triangle, a symbol epitomising the feminine principle. By opposing the masculine and feminine, fire (red) and water (blue) Raza's sacred and mystical diagram is replete with energy and establishes polarity or opposition. The present work is imbued with Indian symbology; the abstract entities coalesce into a grid to map the origins of the universe, and tie macrocosms and microcosms together. *Polarité* illustrates the artist's distinctive aesthetic vocabulary in the mid-1990s.

In 1995, Indian artists were featured in the international auction space for the first time. Beginning in June with the Chester and Davida Herwitz single owner sale at Sotheby's and following in October that year with Christie's first auction, these two sales defined Modern Indian Art for a generation. The Christie's auction in 1995 was the first time that Indian artists were asked to contribute works for this purpose. According to Amrita Jhaveri who headed this first sale, "The artists that were approached were the best known from the subcontinent and at the pinnacle of their careers. Due to the unique circumstances of how the sale was designed, it is considered the first internationally 'curated' auction of Modern Indian Art."



A Monumental Stone Lingam, Western India
Sotheby's New York, 19 March 2014, lot 21



PROPERTY FROM A PRIVATE COLLECTOR,
GERMANY

SOHAN QADRI

1932 – 2011

Untitled

Ink and dye on paper
Signed and dated 'Qadri / 92' lower left
98.2 x 53.3 cm. (38 5/8 x 21 in.)
Executed in 1992

PROVENANCE

Acquired from Gallery Tagore, New Delhi, 1998

£ 1,000-1,500
\$ 1,350-2,000





53

53

PROPERTY FROM AN ASIAN PRIVATE
COLLECTION

SAYED HAIDER RAZA

1922 - 2016

Route de Chomerac

Oil on canvas

Signed and dated 'RAZA '62' upper right and further signed, dated, titled and inscribed 'RAZA / P - 437 '62 / "Route de Chomérac" / 25F' on reverse

65 x 80.6 cm. (25 1/2 x 31 3/4 in.)

Painted in 1962

PROVENANCE

Sotheby's New York, 19 March 2008, lot 27

Sotheby's New York, 16 September 2010, lot 51

± £ 40,000-60,000

\$ 52,500-78,500

Painted in 1962, thick with impasto and executed with broad gestural strokes, this stellar, abstractionist work *Route de Chomerac* exudes a dynamic, tempestuous energy so characteristic of work from Raza's abstract period.

The 1960s marked a distinct shift in the painting of Sayed Haider Raza, from the city and naturescapes of his early life (see lots 3 and 4) toward a more expressionist style, inspired by his travels in America in 1962 (the year of the current work), and the growing interest in gestural and Abstract Expressionism. The year 1962 also marked Raza's shift in preferred medium, from oil to acrylic, which allowed him greater freedom in the application of paint, resulting in the creation of more abstract yet fluid works. *Route de Chomerac* represents perhaps one of Raza's last 1960s works produced in oil before this transition took place.

Raza explains: "In California, I found that I shared affinities with the work and ideas of Hans Hofmann. Then I discovered the works of Sam Francis and of Mark Rothko, which came as a revelation. Discussions with some of professors and painters [at the University of California] Berkeley stimulated me, both in matters of technique and theory.

"But ... I wanted to aim at something more than mere technical command. I realized that my eyes were focused outwards, and there was an imperative need to look within myself. Thereafter, visual reality, the aim to construct a 'tangible' world receded. In its place there was a preoccupation with evoking the essence, the mood of places and of people ... expressed through emotive colors and forms, which became increasingly gestural." (S.H. Raza quoted by G. Sen, *Bindu: Space and Time in Raza's Vision*, New Delhi, 1997, pp. 57-59)

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, LONDON

A. RAMACHANDRAN

b. 1935

Untitled (Movement IV)

Oil on canvas
178.5 x 178.5 cm. (70 ¼ x 70 ¼ in.)
Painted in 1970

PROVENANCE

Kumar Gallery, 1970
From the collection of Mr. Francis G. Hutchins
Sotheby's New York, 24 September 2004, lot 165

LITERATURE

R. Siva Kumar, *A Ramachandran: A Retrospective*,
Vadehra Art Gallery, New Delhi, 2003, illustrated
p. 242

W ₹ ₹ 25,000-35,000
\$ 32,600-45,700

A. Ramachandran made a series of five canvases sequentially titled *Movement* in 1970. This painting is most likely the fourth version of this succession. A certain degree of abstraction appeared in Ramachandran's work during this time. There is an absence of depth and the painted surfaces were flat but colourful. R. Siva Kumar notes that "The geometric, both as surface grid and perspectival depth, was used sparingly in his earlier works, more as regulatory counterpoints to the vast line-up of human figure; perhaps also because an artist striving to know reality cannot ignore the game of appearance as illusory wholeness. [...] their proportion is inverted. The organic becomes in the sparse world of geometric matter animate fragments exploring it or more often weightless extrusions on abstract blocks, or bodies breaking into a nebulous blaze. An aberration within Ramachandran's oeuvre these paintings represent man as an outsider in the colourful wilderness modern man has built around himself." (R. Siva Kumar, *A Ramachandran: A Retrospective*, Vadehra Art Gallery, New Delhi, 2003, p. 128-129, 132). In essence, the importance of space is heightened in these works and there is shift in his focus. Elements that were usually on the periphery of Ramachandran's priorities suddenly come to the forefront for this series of works. Akin to Colour Field painting employed by Americans such as Mark Rothko, Barnett Newman, and Clyfford Still, this painting employs the expressive power of tone and colour, focusing on abstraction rather than form.



Clyfford Still, *PH-1033*, Oil on canvas, 1976,
Sotheby's New York, 9 November 2011, lot 13
© City & County of Denver, Courtesy Clyfford Still Museum/DACS 2017



PROPERTY FROM A PRIVATE COLLECTION,
HONG KONG

MANJIT BAWA

1941 - 2008

Untitled (Figure with Bull)

Oil on canvas

Signed in Devanagari and further signed and dated 'Manjit Bawa 97' on reverse

175 x 146 cm. (68 ⁷/₈ x 57 ¹/₈ in.)

Painted in 1997

PROVENANCE

Acquired from Gallery Espace, New Delhi, 1999

EXHIBITED

'*Bhav, Bhaav, Bhavya*': *Frames of Eternity*

Mumbai, Sakshi Gallery, 10 - 19 February 1999

Calcutta, Impresario, 16 - 24 March 1999

New Delhi, Lalit Kala Galleries, 12 - 26 April 1999

LITERATURE

I. Puri et. al, '*Bhav, Bhaav, Bhavya*': *Frames of Eternity*, Gallery Espace, New Delhi, 1999, illustrated pp. 12-13

‡ £ 350,000-500,000

\$ 457,000-655,000

“his protagonists do not emerge from an imagined background or prop themselves against the wide horizon of an opening world; rather, they manifest themselves suddenly, like apparitions, in a field that could well be an aura. This is why Bawa's figures, modeled in a surreal manner as they are, can safely be placed in a tradition of innovation and experiment that goes back through the prints and paintings of Kalighat and the Company School to the miniatures of the Mughal and Rajput ateliers”

R. HOSKOTE

Modern Miniatures, Recent Paintings, Bose Pacia Gallery
Exhibition catalogue, 2000, unpaginated





Manjit Bawa, *Untitled*, 1999 Image reproduced from R. Hoskote, *Manjit Bawa – Modern Miniatures Recent Paintings*, Bose Pacia Modern, 2000, unpaginated

'If Manjit Bawa's iconography seems to replay a series of classical themes inherited from Indian tradition, we ought not to forget that it also derives its potent charge from the attention he pays to the ever-pixelating textures of contemporary experience.' (R. Hoskote, *Manjit Bawa: Modern Miniatures, Recent Paintings*, Bose Pacia Modern, 2000, unpaginated)

Manjit Bawa's luminous paintings are an exploration of form and space that draws the viewer into an intimate experience with the artist's imaginary world. With an emphasis on colouration, his blending and gradation of colours on his subjects has an element of post-Renaissance painting, yet flat backgrounds and dismissal of perspectival space prevails. Bawa has attributed his bright and flat colour fields to his work as a silk screen painter at the London School of Printing, Essex, United Kingdom, during 1967-71. 'For a period, he earned his living in a silk-screening studio and later he taught this technique. But, his attachment was to painting. His mastery of serigraphy instilled an appreciation of the power of luminous pure colour and sharply delineated forms. Nonetheless, it was not until 1973 that he began to use flat colour in his painting.' (G. Sen, *Image and Imagination: Five Contemporary Artists in India*, Ahmedabad, Mapin Publishing, 1996, p. 79).

This feature seems to render his forms weightless and his humans and animals project a sense of vulnerability, seeming to appear like magic in the forefront, almost like an apparition. His use of background space as a unified whole, combined with very Indian colours such as mustard yellow, cerulean blue and chilli red are reminiscent of Pahari miniatures, yet Bawa imbues a sense of ethereality or other-worldliness in his works that truly makes him unique. 'Colour itself

becomes a resonant variety of space: a luminous and neutral field, virtually unmarked by a specific sense of place, in which is isolated dream-figures can operate without labouring under the burden of allegiance to any single history.' (R. Hoskote, 2000).

This canvas presents the distinctive human-animal dynamic so prevalent in Manjit Bawa's works. 'Often in Bawa's paintings, humans and animals engage in a wordless dialogue that throws its participants back onto an older, nearly forgotten language of instinct and intuition. [...] The mauve panther, the bull poised to charge, the circus artiste whirling a streamer as she balances on two spirited horses, the blue flautist- each form, animal and human, rejoices in its plasticity and libidinal energy, its gymnastic ability to defy the strictures of the anatomist.' (*ibid.*) Bawa himself has noted "to me peace, harmony and peaceful co-existence between man and man or man and animal, became all important." ('Manjit Bawa in Conversation with Ina Puri' in I. Puri et. al, *'Bhav, Bhaav, Bhavya': Frames of Eternity*, Gallery Espace, New Delhi, 1999, illustrated p. 8)

Bawa's figures possess a plasticity; sculptural in form yet suspended weightlessly in a space that is without time or context. 'Bawa composed figures of biotic shapes forming oddly elongated limbs on softly rounded bodies. Creatures in unexpected bold hues emerge from the action of the brush with no nod to anatomical study.' (S. Bean, *Midnight to the Boom: Painting in India after Independence*, London, 2013, p.123).

'Manjit Bawa liked to experiment with several shades of colour and never used paint straight out of the tube. This work is not only important because it depicts one of his favourite subjects, humans with animals, but also because in these works, the people are mostly male and it is very

rare for him to depict a woman. The way the figure is crouching is unusual as well.

The circle is Bawa's reference to the sun, a motif that first appeared in his early works. The interplay of red on red, stretching the boundaries of shade was a challenge that Bawa relished and here, he has managed to pull it off. This slight variation in hues is very difficult to achieve. This beautiful sun, the crouching woman who is not static but appears ready to move, all lends energy to this painting.' Conversation with Ina Puri, September 2017

Bawa fondly reminisces about his artistic choices and aptly says, 'Being a turbaned Sikh from an ordinary middle-class family was daunting enough but to strike out against the prevalent forces of Cubism and the iconic Klee was to really ask for big trouble and I was hauled up time and again with strict instructions to toe the line. But I remained true to my calling, naturally annoying authorities. Even then in those formative years I was haunted by the spectre of mediocrity. I was willing to accept any challenge, but on my own terms. I was obsessed with one driving need – to create my own painterly language.' (M. Bawa, 'I Cannot Live By Your Memories, Manjit Bawa in Conversation with Ina Puri', *Let's Paint the Sky Red: Manjit Bawa*, Vadehra Art Gallery, New Delhi, 2011, p. 47)

Although his subjects are recognisable from traditional lore, he manages to strip them of their historical and cultural baggage and arrives at an image that represents their true spiritual essence. Bawa's works contain a purity of form and colour that is both ancient and modern. His images are eternal, immediate and accessible. A dichotomy of dreams and magic, Bawa's canvases are lustrous spaces of colour and volume. His paintings have a truly unique configuration that makes him one of India's most original artists.



PROPERTY FROM THE COLLECTION OF MR. PER ELIAS ROSENLUND, NORWAY

LOTS 56–61

Mr. Per Elias Rosenlund was in L'ancienne, in the south of France, working for Mobil Oil as an engineer on an offshore platform and was visiting the area around Nice when he first met Sayed Haider Raza and his wife Janine Mongillat in Gorbio in the spring of 1980. He was instantly drawn to the way Raza spoke about his art and the thought process behind his work. He fondly recalls how Raza talked about light, colour, the importance of the sun and the memories of his childhood in India. It was fascinating

to get insight into what Raza was thinking when he first put his pencil to the paper or canvas and Mr. Rosenlund began to collect his paintings from this period. A close friendship commenced between Mr. Rosenlund, Raza and Janine, that over the years extended to Mr. Rosenlund's sister and her husband as well. They continued to visit each other in Gorbio, Paris, or at Mr. Rosenlund's residence in L'ancienne, and continued corresponding even when Mr. Rosenlund moved away from France.



Sayed Haider Raza, Janine Mongillat, Mr. Per Elias Rosenlund and Mr. Rosenlund's sister at Raza's residence in Gorbio, circa 1980s



Sayed Haider Raza with his wife Janine, circa 1980s

SAYED HAIDER RAZA

1922 - 2016

Untitled (La Terre)

Acrylic and pencil on paper
Signed and dated 'RAZA '81' lower right
79.4 x 79.6 cm. (31 ¼ x 31 ⅜ in.)
Painted in 1981

PROVENANCE

Acquired directly from the artist in Paris, 1986

± £ 70,000-90,000

\$ 91,500-118,000

These vivid paintings by Sayed Haider Raza - *Untitled (La Terre)*, lot 57 and *Untitled –Green*, lot 58, combine his influences from both France and India to produce an inimitable landscape with blazing colours that pulsate across the canvas depicting the rhythms of nature. Created in the years when Raza was moving towards total abstraction, these paintings belong to a celebrated series of colour-saturated works, which rank among the finest achievements of his extraordinary career. Executed in the early 1980s, they reveal Raza's gestural brushstrokes, an element that later disappeared from his work into a more rigid and formal geometry.



Sayed Haider Raza, *Rajasthan I*, Acrylic on canvas, 1983,
152.4 x 152.4 cm.
Sotheby's New York, The Amaya Collection, 19 March 2013,
lot 25



56

SAYED HAIDER RAZA

1922 - 2016

Untitled

Acrylic and pencil on paper laid on board
Signed and dated 'RAZA '1981' lower centre
79.6 x 79.6 cm. (31 3/8 x 31 3/8 in.)
Painted in 1981

PROVENANCE

Acquired directly from the artist's residence in
Gorbio, France *circa* 1981-1982

‡ £ 90,000-150,000

\$ 118,000-196,000

While Raza's style and aesthetic sensibilities evolved over the years, geometry and nature were always his main preoccupations. Explicitly unapologetic about the recurrences, Raza has remarked, "with repetition you can gain energy and intensity - as is gained through the *japmala*, or the repetition of a word or a syllable until you achieve a state of elevated consciousness." (G. Sen, *Bindu, Space and Time in Raza's Vision*, Media Transasia, New Delhi, 1997, p. 128) These two semi-abstracted landscapes (lots 57 and 58) have been re-created in many different ways over the course of several decades.

In these works of the early 1980s, he uses various hues to create a new type of landscape, one that captures not just the disposition of a place but also its cosmological reality. This gestural expressionism can be accredited to a trip to Berkeley, California where Raza came into contact with Abstract Expressionism and its proponents Mark Rothko and Willem de Kooning. Raza responded masterfully to de Kooning's spirited interaction of shapes as one of area of color counterbalanced against another and the candor and immediacy of paint replaced his cautious constructions of the past.

Raza also used specific shapes and colors to present different aspects of the natural world, making his works fundamentally symbolic. Sen explains, "The five Elements, the *pancha bhutas* (space, air, fire, water and earth), are considered in Indian thought to constitute the "raw material" for everything in this universe. Raza introduces them into his paintings, as he explicitly mentions, through five bold colors of black, white, red, yellow and blue." (*ibid.*, p. 25) This time also marked a change in medium from oil to acrylic. Acrylic lent itself to the language of gesture, a fluidity which Raza exploited to its maximum potential. Liberated by this choice of medium, Raza painted dynamic compositions that engulf the viewer.

Whether one sees the colours of Indian miniatures or the style of Abstract expressionism in these works, they are amongst the strongest examples of his paintings from this period.



57

SAYED HAIDER RAZA

1922 - 2016

Untitled (Naga)

Acrylic on canvas

Signed and dated 'RAZA '82' lower centre and further signed, dated and inscribed 'RAZA / 1982 / 85 X 50 cms / Acrylique sur toile' on reverse
65.4 x 50.2 cm. (25 ¾ x 19 ¾ in.)

Painted in 1982

PROVENANCE

Acquired directly from the artist's gallery in Paris, 1986

LITERATURE

A. Vajpeyi, *A life in Art - S.H. Raza, Art Alive* Gallery, New Delhi, 2007, illustrated p. 123.

± £ 100,000-150,000

\$ 131,000-196,000

Executed in vibrant tones of yellow, crimson, green, black, and brown, the colours of the India of Raza's childhood, the present lot was painted during the phase when Raza was on the cusp of transitioning from abstract expressionism to rigid geometric compositions that were dominated by colour. In the present lot, framed by two horizontal bands of solid colour, one can observe the emergence of the ubiquitous mystical symbols that become the central theme of Raza's later work.

The composition of this painting is reminiscent of that of Indian miniature paintings, a style that Raza appeared to have initially rejected in favour of the western painting styles that influenced him during the early 1950s when he lived and worked in Paris. Raza alludes to Tantric symbolism with the portrayal of the 'Naga' or serpent, revered as an ancient symbol of fertility. "...sometime between 1975 and 1980, I began to feel the draw to my Indian heritage. I thought: I come from India. I have a different vision; I should incorporate what I have learned in France with Indian concepts. In this period, I visited India every year to study Indian philosophy, iconography, magic diagrams, and ancient Indian art, particularly Hindu, Buddhist and Jain

art. I was impressed by paintings from Basholi, Malwa and Mewar, and began combining colors in a manner that echoed Indian miniature painting." (Raza in conversation with Amrita Jhaveri, *Sotheby's Preview Magazine*, March/April 2007, p. 57)

Raza is said to have spent much of his childhood being close to nature, his father was a forest warden who was stationed in the thick jungles of central India in the 1930s, and this influenced Raza deeply. The colours in Raza's paintings represent the various hues of the forests he grew up around. "The most tenacious memory of my childhood is the near fascination of the Indian forest. We lived near the source of the Narmada river in the centre of the dense forests of Madhya Pradesh. Nights in the forest were hallucinating; sometimes the only humanizing influence was the dancing of the Gond tribes. Daybreak brought back a sentiment of security and well-being. On market day, under the radiant sun, the village was a fairyland of colours. And then, the night again. Even today I find that these two aspects of my life dominate me and are an integral part of my painting..." (Artist in conversation with Jacques Lassaigne, G. Sen, *Bindu, Space and time in Raza's Vision*, Transasia, New Dehli, 1997, p. 88).



A pair of snakes, symbolic of cosmic energy, coiled about an invisible lingam, Basholi, circa 18th century
Image reproduced from P. Rawson, *The Art of Tantra*, Thames and Hudson, London, 1978, p. 96





59

59

SAYED HAIDER RAZA

1922 - 2016

Untitled

Acrylic on card

Signed and dated 'RAZA '81' lower centre and further signed, dated and inscribed 'RAZA / 1981 / 24 X 24 cms' on the board on reverse

25.2 x 25 cm. (9 ¾ x 9 ¾ in.)

Painted in 1981

PROVENANCE

Acquired directly from the artist's residence in Gorbio, France *circa* 1981-1982

± £ 10,000-15,000

\$ 13,100-19,600

60



60

SAYED HAIDER RAZA

1922 - 2016

Untitled

Acrylic on card

Signed and inscribed 'In memory of the visit to Gorbio / 31st August 1981 / RAZA' on the cardboard affixed to the reverse

29.3 x 23.4 cm. (11 ½ x 9 ¼ in.)

Painted *circa* 1981

PROVENANCE

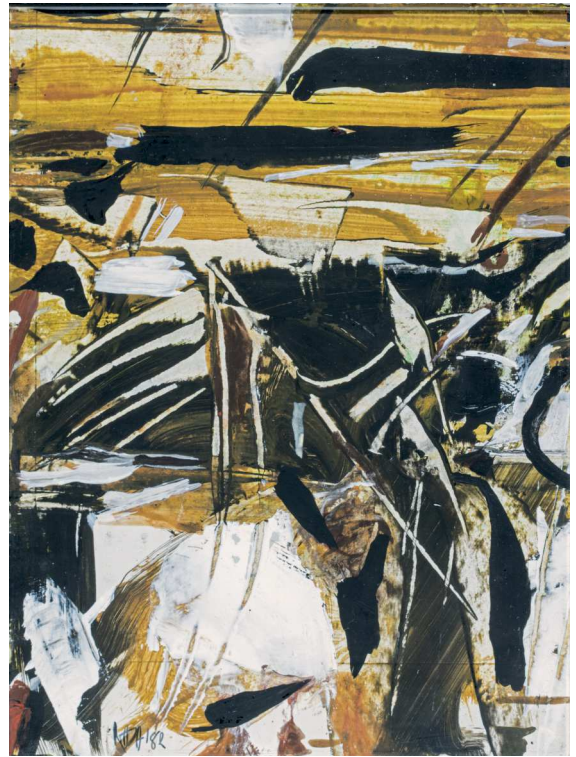
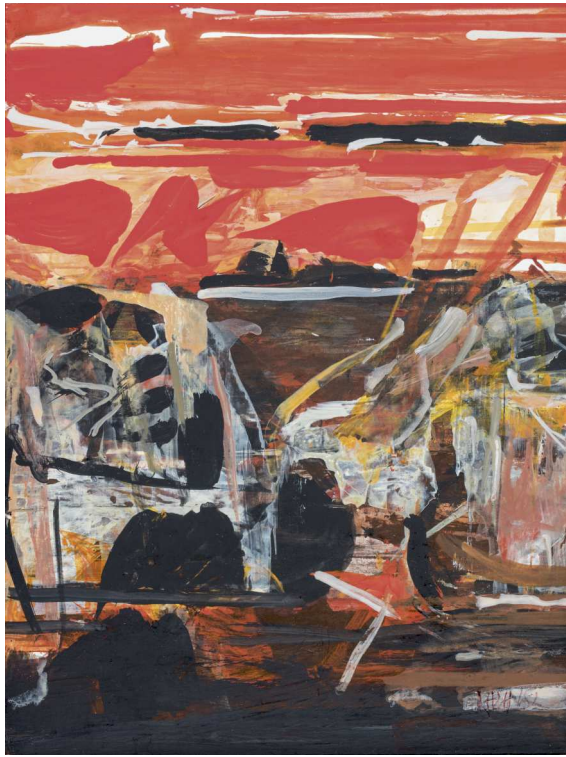
Acquired directly from the artist in Paris, 1986

± £ 10,000-15,000

\$ 13,100-19,600

In memory of the visit to Gorbio
31st August 1981
RAZA

Inscription on reverse



61

SAYED HAIDER RAZA

1922 - 2016

Untitled (Red); Untitled (White and Yellow); Untitled (Green)

Acrylic on cardboard; Acrylic on cardboard; Acrylic on card

Signed and dated 'RAZA '82' lower right and further signed and dated 'RAZA / 1982' on reverse on board;

Signed and dated 'RAZA '82' lower left; signed, dated and inscribed 'RAZA / 1982 / 24 X 19 cms' on reverse and further signed and dated 'RAZA / 1982' on reverse on board;

Signed and dated 'RAZA '82' lower left and further signed, dated and inscribed '34 / RAZA / 1982 / 24 X 19 cms on reverse of the board 24 x 18 cm. (9 3/8 x 7 in.); 23.8 x 18 cm. (9 3/8 x 7 in.); 24 x 17.9 cm. (9 3/8 x 7 in.)

(3)

Painted in 1982

PROVENANCE

Untitled (White and Yellow) and *Untitled (Green)* were acquired directly from the artist's residence in Gorbio, France circa 1981-1982

Untitled (Red) was acquired directly from the artist in Paris, 1986

± £ 20,000-30,000

\$ 26,100-39,200



61



62



PROPERTY FROM A PRIVATE COLLECTION,
MUMBAI

MAQBOOL FIDA HUSAIN

1913 - 2011

Untitled (Horses)

Oil on canvas

Signed 'Husain' lower right

52 x 89 cm. (20 1/2 x 35 in.)

Painted circa 1970s

PROVENANCE

Private Collection, Mumbai

Thence by descent to the present owner

In classical Indian mythology, horses draw the chariot of the Sun God Surya; they are symbols of the sun itself, of time and of knowledge. In certain Puranic myths, horses are said to have emerged from the sea, and during the early Vedic period, the sacrifice of horses was widely prevalent. For Husain, they are symbols of sustaining forces. Riderless, his horses look out across timeless landscapes or back towards an unseen audience. The images are metaphorical and at times powerfully evocative.

In 1952, Husain visited China where he studied the Sung dynasty's depiction of horses in pottery and met painter Chi' Pai-Shih who was known for his monochromatic paintings of animals with their minimalistic use of line to achieve form and movement. The condensing of form is what inspired Husain. The artist admitted that he felt that challenge in art remained in creating forms in the simplest manner possible.

Husain arguably India's finest draughtsman was known to finish a work in one sitting. Like ink paintings, the lines were drawn directly with a paintbrush making no room for error as once applied, the paint couldn't be removed easily. This painting serves as a fine example of his mastery and extreme confidence with which he applied his brushstrokes.

‡ £ 80,000-120,000

\$ 105,000-157,000

PROPERTY FROM A PRIVATE GERMAN
COLLECTION

FRANCIS NEWTON SOUZA

1924 - 2002

Head

Gouache and marker on magazine paper laid on
card

Signed and dated 'Souza 1968' and further dated,
titled and inscribed 'F.N. SOUZA / HEAD - 1968'
on reverse of card

Image: 33.5 x 26.7 cm. (13 1/8 x 10 1/2 in.);

folio: 39 x 31.7 cm. (15 3/8 x 12 1/2 in.)

Executed in 1968

PROVENANCE

Acquired from Surya Galerie, Germany,
circa 1970s

⊕ £ 1,000-1,500
\$ 1,350-2,000



63

PROPERTY FROM A PRIVATE GERMAN
COLLECTION

FRANCIS NEWTON SOUZA

1924 - 2002

The Angelus (after J. F. Millet)

Oil on canvas laid on board

Signed and dated 'Souza 71' upper left and
further signed, dated, titled and inscribed 'F.N.
SOUZA / THE ANGELUS-1979 / AFTER J. - F.
MILLET / OIL ON CANVAS-BOARD / 25 X 30 /
F.N. SOUZA / THE ANGELUS / OIL ON CANVAS
ON BOARD' on reverse

62.9 x 76.2 cm. (24 1/2 x 30 in.)

Painted in 1971

⊕ £ 15,000-20,000
\$ 19,600-26,100



64

PROVENANCE

Acquired from Surya Galerie, Germany, circa 1970s

This 1971 work by Francis Newton Souza is an homage to the 19th century French painter, Jean-Francois Millet's iconic painting *The Angelus*. Salvador Dalí also paid tribute to this work much earlier, in 1933.

In the early 1970s, Souza travelled across America, and is known to have produced a series of very bright "countryside" paintings which were remarkably the most cheerful of his entire

artistic production. While the composition and structure of the rural scene (with the enlarged figures in foreground enveloped by the horizon in the background) is a direct stimulus from Millet's work, the colours are obviously Souza's own. In a characteristic way, he lives up to the reputation of a figurative action painter by rendering the man and woman reciting the Angelus prayer using vibrant hues. Souza's harsh expressionistic brushwork is successful in unleashing the scene from its ritualistic character. This contrast exemplifies Souza's well-known antipathy towards religion and his refusal to accord any deference to biblical figures.



Jean-Francois Millet, *The Angelus*, 1857 - 1859 (RF 1877)
Paris, Musée d'Orsay, donated by Alfred Chauchard in 1910

PROPERTY FROM A PRIVATE NEW YORK
COLLECTOR

MAQBOOL FIDA HUSAIN

1913 - 2011

Untitled

Acrylic on canvas

Signed 'Husain' and further signed in Urdu and
Devanagari lower right

67 x 114 cm. (26 3/8 x 45 in.)

PROVENANCE

Acquired directly from Maqbool Fida Husain in
India, *circa* 1970s

Thence by descent

£ 60,000-90,000

\$ 78,500-118,000

“With its ancient matriarchal society, staunch Dravidian faces, and simple fish folk, with its lush vegetation and sun, sand, and sea, this southwestern extremity of India beckoned to him as an idyll of contained form and emotion”

R. BARTHOLOMEW AND S. KAPUR

Husain, Harry N. Abrams, New York, 1972, p.55





65

66

PROPERTY FROM A PRIVATE COLLECTION,
MUMBAI

MAQBOOL FIDA HUSAIN

1913 - 2011

Untitled

Pen on rice paper

Signed in Devanagari and dated '71' lower right

33 x 49 cm. (13 x 19 1/4 in.)

Executed in 1971

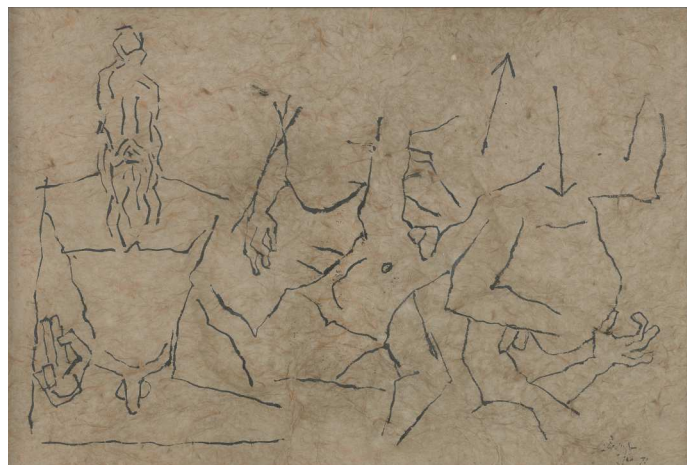
PROVENANCE

Private Collection, Mumbai

Thence by descent to the present owner

± £ 6,000-8,000

\$ 7,900-10,500



66

LANCELOT RIBEIRO

1933-2010

Untitled (Landscape)

Oil on paper laid on board

Signed and dated 'Ribeiro '64' lower right

57.5 x 29.5 cm. (22 5/8 x 11 5/8 in.)

Painted in 1964

PROVENANCE

UK estate

Acquired from the above by the present owner

⊕ £ 2,000-3,000

\$ 2,650-3,950





68

68

PROPERTY FROM A PRIVATE COLLECTION,
MUMBAI

FRANCIS NEWTON SOUZA

1924-2002

The Old Town Clock

Oil on canvas

Signed and dated 'Souza / 75' upper right and further dated, titled and inscribed 'F. N. SOUZA / THE OLD TOWN CLOCK / 1975 / OIL ON CANVAS' on reverse

Bearing Pundole Art Gallery label on reverse
61 x 76 cm. (24 x 30 in.)

Painted in 1975

PROVENANCE

Acquired from Pundole Art Gallery, Mumbai
in 1970s

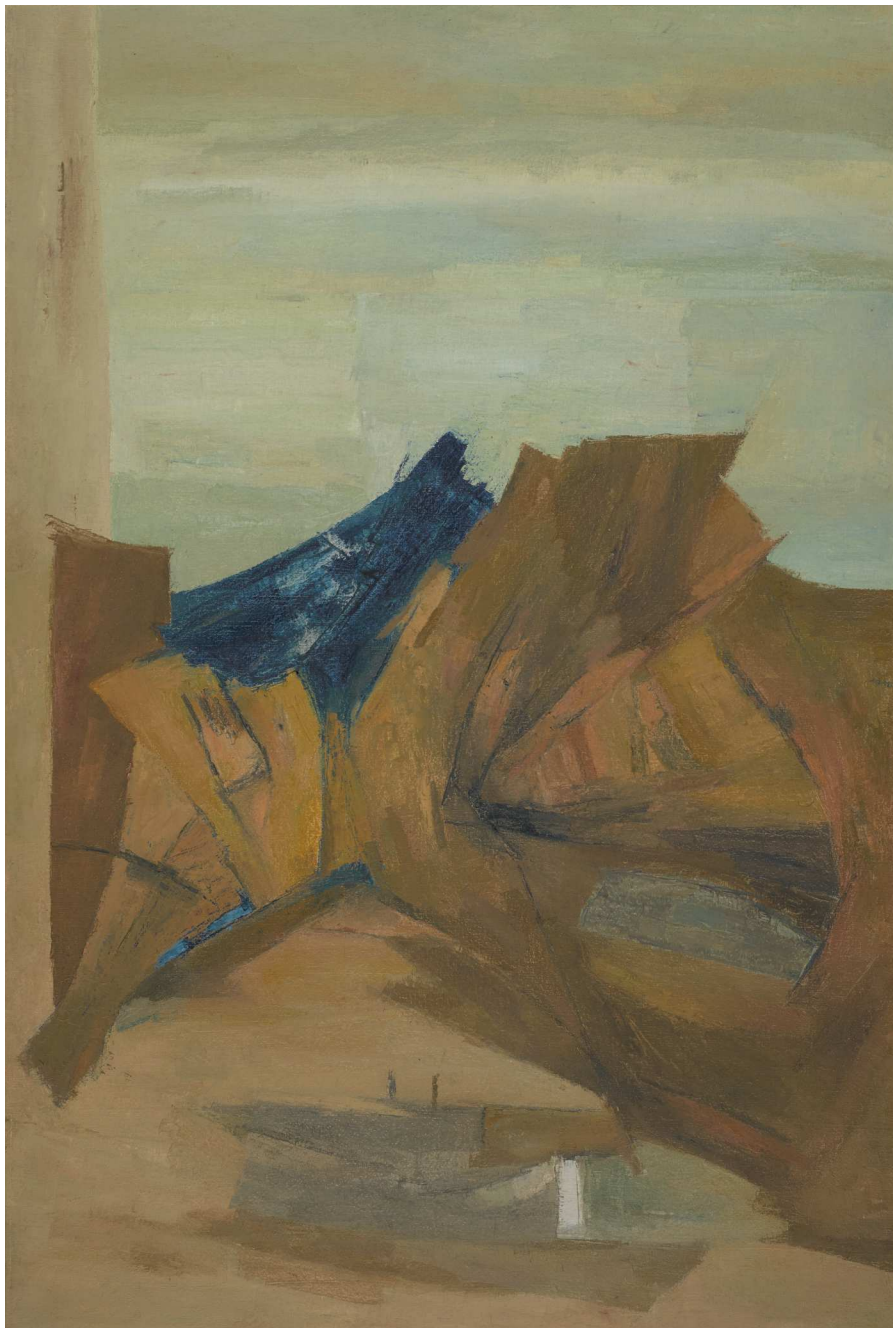
Thence by descent to the present owner

‡ ⊕ £ 50,000-70,000
\$ 65,500-91,500

Like the artists of the School of Paris, Souza's work consists of portraiture, still-lives, and landscapes. During his time in London, Souza travelled frequently to Europe where he was influenced by the architecture he observed there. Many of the landscapes in Souza's oeuvre depict urban scenes which also evolved with the passage of time, from the simple straight lines that one observes in his paintings from the 1950s to the askew, tightly bunched together buildings that he depicts in his work from the 1960s onwards. Yoshodhara Dalmia observes, 'Souza's landscapes seem to be driven by a cataclysmic force, which wreaks havoc. Most of these cityscapes following, at first a rectilinear structure, which later, in the 1960s, gives way to an apocalyptic vision. The tumbling houses in their frenzied movement are so symbolic of

all things falling apart, of the very root of things being shaken, of a world of the holocaust and thalidomide babies.' (Y. Dalmia, *The Making of Modern Indian Art: The Progressives*, New Delhi, 2001, p. 93)

The Old Town Clock, although painted after he had moved to New York, brings into focus Souza's mastery with linear and geometric conformation. Gone were the bucolic scenes he painted in his earlier works, ushering in a new era of landscapes that captured the essence of his surroundings with complex mastery and colouration. With as much expression and radicalisation as his portraits, this architectonic horizon of the buildings is painted tightly against each other in a staunchly cubist manner, Souza exploits every available inch of the canvas to construct his cityscape, and compress the perspective.



69

69

PROPERTY FROM AN ASIAN PRIVATE
COLLECTION

RAM KUMAR

b. 1924

Untitled (Benares)

Oil on canvas

Signed, dated and inscribed 'Ram Kumar 82 / 36
x 24' on reverse

90.8 x 60.8 cm. (35 3/4 x 23 7/8 in.)

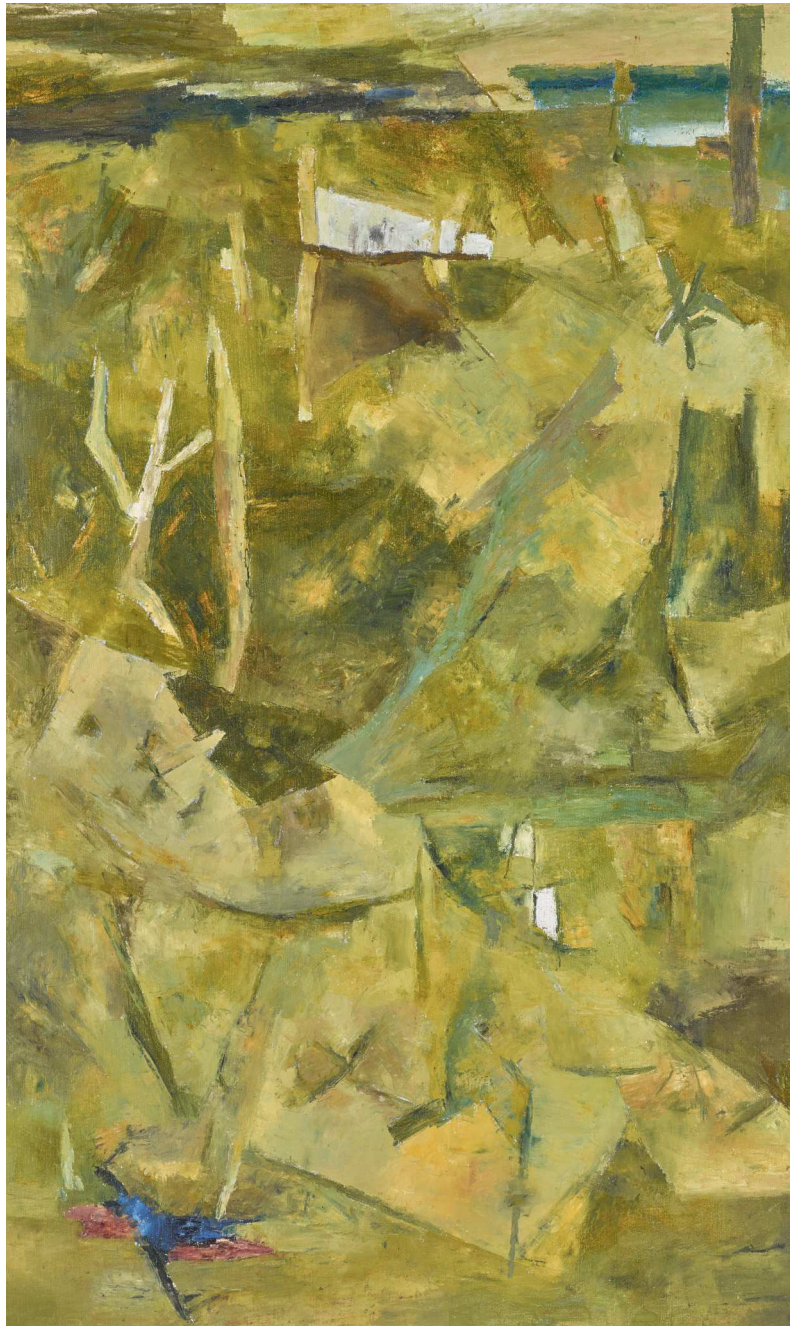
Painted in 1982

PROVENANCE

Sotheby's New York, 19 March 2012, lot 41

‡ £ 15,000-20,000

\$ 19,600-26,100



70

70

PROPERTY FROM A PRIVATE COLLECTOR,
GERMANY

RAM KUMAR

b. 1924

Untitled (Landscape)

Oil on canvas

Signed and dated 'Ram Kumar 98' on reverse

91.5 x 56 cm. (36 x 22 in.)

Painted in 1998

PROVENANCE

Acquired from Vadehra Art Gallery,
New Delhi, 1998

£ 10,000-15,000

\$ 13,100-19,600



71

71

PROPERTY FROM A PRIVATE COLLECTION,
CANADA

SENAKA SENANAYAKE

b. 1951

Paddy Growers

Oil on canvas

Signed and dated 'Senaka Senanayake / 1973'
lower centre and further signed, titled and
inscribed 'No.15 / Paddy Growers / original oil
painting / by Senaka Senanayake / Ceylon.' on
reverse

91.4 x 104.1 cm. (35 7/8 x 41 in.)

Painted in 1973

PROVENANCE

John Moran Auctioneers Monrovia, 18 June 2016,
lot 1057

£ 6,000-8,000

\$ 7,900-10,500

72

PROPERTY FROM THE COLLECTION OF
MR. BOB BARTARYA, SWITZERLAND

AVINASH CHANDRA

1931-1991

Untitled

Oil on canvas

Signed, dated and inscribed 'Avinash / 1962 /
London' on reverse

101 x 75 cm. (39 3/4 x 29 1/2 in.)

Painted in 1962

PROVENANCE

Mr. Bartarya and Avinash Chandra met in London
and developed a lifelong friendship. He acquired
many paintings directly from the artist and this
particular work was purchased *circa* 1980s.

Avinash Chandra is known for his abstracted
yet sexualised representations of the female
body although he began his career painting
Indian landscapes and townscapes. He was the
youngest ever artist to be offered an exhibition
by the Progressive Artist's Group, and was
eventually awarded first prize at the Lalit Kala

Akademi in 1955. When he moved permanently
from New Delhi to London in 1956, he continued
to paint works around the theme of landscapes
and townscapes with rounded hills and whirling
suns for another decade. Chandra had his
first British one-man exhibition at the Imperial
Institute in 1957 and it was well received. In 1962,
the BBC produced a television documentary titled
Art of Avinash Chandra that brought the artist
further recognition, unheard of at the time for an
artist of Indian origin.

By the 1960s, approximately the same time that
this painting was produced, Chandra's work
had become increasingly focused on the female
form, and he went on to produce many oils
and drawings in coloured inks with interlocking
abstract figures teeming with sexual imagery.
Chandra saw his own art practice, and indeed all
art, as quintessential to understanding thought
processes and foundation. "Art has always been,
always will be, the essential instrument in the
development of human consciousness" (*ibid.*).

£ 25,000-35,000

\$ 32,600-45,700



72



Bob Bartarya with the artist at the opening of *The Other Story*, Southbank Centre, 1989



73

73

PROPERTY FROM A PRIVATE COLLECTION,
WALES

SAKTI BURMAN

b. 1935

Untitled (Still-life)

Oil on canvas

Signed and dated 'SAKTI BARMAN / 58' upper
right

80.5 x 53.6 cm. (31 5/8 x 21 1/8 in.)

Painted in 1958

£ 8,000-12,000

\$ 10,500-15,700

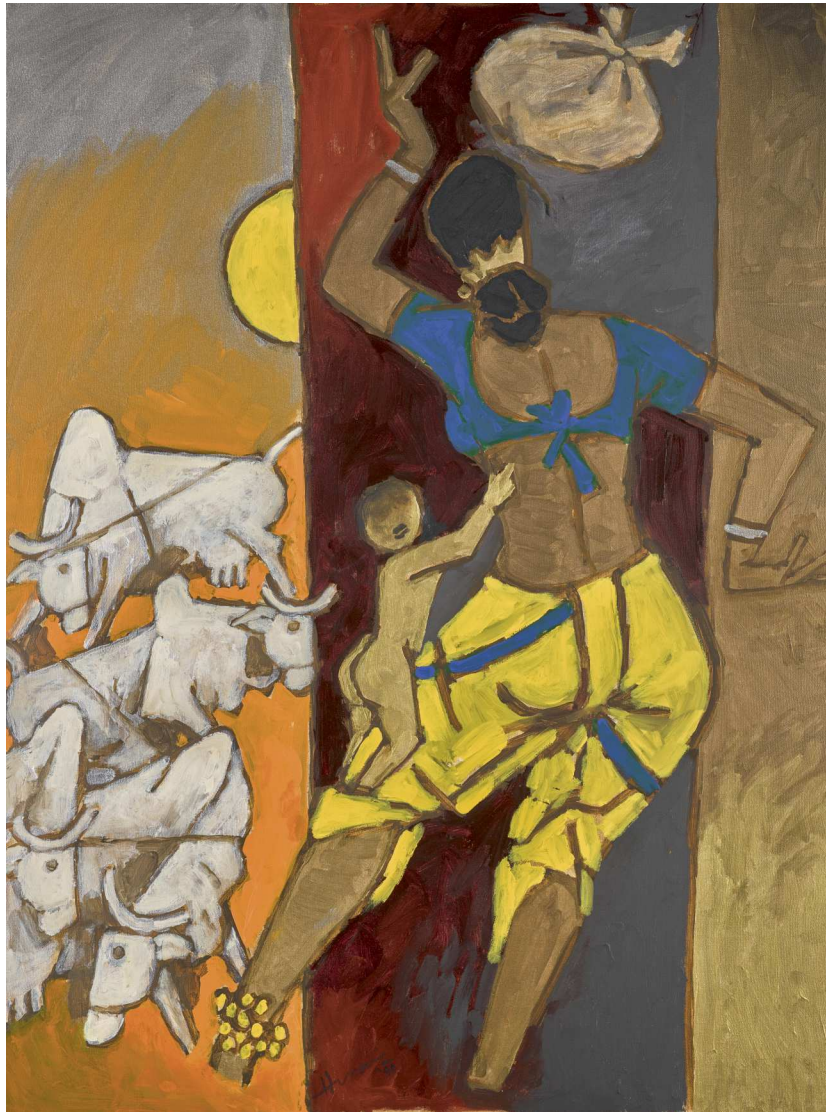
PROVENANCE

Property from the Leicester Art Collection
Acquired at a Grammar School Auction

This charming painting is from a very early period in Burman's career when he was still painting in a realist style and studying at the École nationale supérieure des Beaux-Arts, Paris in the 1960s was consumed by Nouveau Réalisme and the preoccupation of bringing painters and life closer together. One can see the influence of Western art in this work in particular the paintings and collages of Juan Gris and other Cubists. These artists viewed the world as a pictorial image from which they could choose certain aspects and incorporate them into their art. A medley of

fruit, leaves, glassware and a flower vase sits in the forefront while instruments recede into the background. In later years, Burman developed and perfected an incredibly distinctive style of painting, full of fantastical creatures, set in stunning make-believe worlds and created with candy-like colours. In discussing the work, the artist mentioned that his early works were alternatively signed 'Barman' or 'Burman' (Correspondence with the artist, 2016).

Sakti Burman was born in Kolkata and attended the Government Art College there. After graduating, he moved to Paris on a scholarship awarded to him by the French Government and he continues to live in France to this very day.



74

74

PROPERTY FROM AN IMPORTANT PRIVATE SWISS COLLECTION

MAQBOOL FIDA HUSAIN

1913 - 2011

Untitled (Gaja Gamini)

Acrylic on canvas

Signed and dated 'Husain / '96' lower centre
101.2 x 75.9 cm. (39 7/8 x 29 7/8 in.)

Painted in 1996

PROVENANCE

Acquired directly from the artist circa 1996

± £ 40,000-60,000

\$ 52,500-78,500

Maqbool Fida Husain paintings spanned through themes which dominated the Indian cultural imaginary—from depictions of the *Mahabharata* and *Ramayana*, portraits of Gandhi and Mother Teresa, the rural idyll of India to Bollywood. One consistent preoccupation for him was the iconic and domestic Indian village woman. He saw her as a symbol of strength and fertility: built of alluring curves in rhythmic motion, she carries a *gathri* on her head as a representation of the female burden she carries with her eternally. She is, in Husain's eyes, epitomic of the poetic vitality, beauty, and tradition upon which India was built. The woman portrayed in *Gaja Gamini*, surrounded by white cows and balancing a newborn on her hip, is a captivating illustration of Husain's paradoxically idealized and authentic Indian woman.

Gaja Gamini is an even more intriguing painting because it is a product of the eccentricity that categorised Husain's decades of artistry. The woman is a depiction of the artist's long-time muse Madhuri Dixit, the Bollywood superstar who first caught Husain's eye when she danced onto screens in the 1980s and 1990s. Dixit's roots as a classically trained Kathak dancer, facets of which—her ghungroos, *gajra*, and precise hand gestures—can be seen in *Gaja Gamini*. Husain was so infatuated with his muse that he made a film about her. In the film *Gaja Gamini*, Dixit plays many idealized women, including a version of herself, the Mona Lisa, and Shakuntala—a beloved subject of Indian painters.



75

75

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION, SWITZERLAND

MAQBOOL FIDA HUSAIN

1913 - 2011

Untitled (Horse)

Acrylic on canvas
Signed 'Husain' upper left
86.4 x 116.4 cm. (34 x 46 in.)
Painted circa 1996

PROVENANCE

Acquired directly from the artist at his home in
Cuffe Parade, circa 1996

± £ 20,000-30,000
\$ 26,100-39,200



Marino Marini, *Piccolo Cavallo*, 1960.
Sotheby's London, 22 June 2011, lot 10, © DACS 2017

PROPERTY FROM A PRIVATE COLLECTION,
SWITZERLAND

MAQBOOL FIDA HUSAIN

1913 - 2011

Untitled (Horse with a Bouquet)

Acrylic and marker on canvas
Signed 'Husain' upper left
91.4 x 61.3 cm. (36 x 24 1/8 in.)

PROVENANCE

Christie's London, 16 October 1995, lot 32

A white horse has long been regarded to bring good fortune, and in many cultures across the world considered sacred. The horse was central to the ancient Vedic ritual of *Ashvamedha*, which signified a sovereign's power. Perhaps these tenets of Indian mythology which Husain was deeply influenced by and extremely conversant with since childhood resulted in the horse becoming his most classic subject, one that he revisits continuously throughout his artistic career with innumerable renditions of the horse.

Husain's familiarity with horses was a result of the numerous visits to the local horse stables as a young boy, which is probably when he was taken in by the grace and power of the horse. On the subject of horses depicted in his paintings, Husain has stated, "Art has to evolve from your very being, like my horses... I see them as ageless and immortal. They draw chariots in the great epics, they stand proudly in the poorest stables, they are embodiments of strength like the dragons of China." (M. F. Husain with Khalid Mohammed, *Where Art Thou*, Mumbai, 2002, p. xxii).

The present lot, a classic Husain horse in mid-stride is set against a mauve background, brilliantly executed, displaying the artist's mastery over depiction of movement, leaping over a white orb. The *hamsasyo hasta*, a traditional Indian *mudra* or hand gesture that denotes auspiciousness is painted above the horse, clutching a bunch of red roses, symbolic of love and affection. The hand in Husain's work has often been discussed. 'The human hand for instance, an expressive symbol in Indian dance, recurs frequently in Husain's paintings. It is usually given an independent life, almost separate from the body to which it belongs. It occurs with mystical markings on the palm, is lightly made, sometimes deeply shadowed, enclosed as though upon a secret.' (S. Kapur, *Husain*, Lalit Kala Akademi, New Delhi, 1961, p. vii).

± £ 40,000-60,000
\$ 52,500-78,500



76

WASEEM AHMED

b. 1976

Burqa Series 3

Gouache on wasli

Signed in Urdu lower centre and further inscribed
 'WASEEM AHMED / title:- BURQA SERIES "3" /
 Medium:- Gouache on Tea Stained Wasli paper /
 Size:- 11"½ x 5"½ / Date:- 2001 / PRICE = 800\$'
 on reverse

Also bearing a Chemould Frames label on reverse

Image: 29 x 14 cm. (11 ¾ x 5 ½ in.);

Folio: 35.4 x 23.9 cm. (13 ⅞ x 9 ⅜ in.)

Executed in 2001

PROVENANCE

Sotheby's London, 15 June 2010, lot 81

EXHIBITED

Berlin, Museum für Asiatische Kunst, *Dahlem Karkhana: Waseem Ahmed*, 9 November 2014 - 5 April 2015

Waseem Ahmed is one of the leading miniature artists in Pakistan. He was born in India to a family that had migrated from India to Pakistan during Partition. His troubling experiences of Sindhi Manhajir conflicts and traumatic experiences of public violence, since childhood, are translated into his work.

His extraordinary series of miniatures discuss contemporary and highly topical issues. His unique style is confrontational and powerful, unsettling the connection with traditional miniatures. His artwork takes a critical view of social, political and cultural matters, with a slant towards the issues faced by the Islamic world. Ahmed chose this medium of painting as for him, it was the only one where he could portray negative subjects in a beautiful and delicate way, with lightness and finesse.

His inspiration for contemporary miniatures comes from his daily life and interactions in Lahore, from the shopkeeper to the Imam. Mullahs are one of the artist's recurrent characters, which are gently painted like saints with expressions of harmony and peace. Gardens are another popular subject matter symbolising visions of paradise, often embellished with fine calligraphy. These vistas of beauty are juxtaposed with darkness, as we see here between the interplay of the characters. The artist's ultimate aim is to represent the contradiction which lies between our life of desires and the transiency of life.

† £ 3,000-5,000

\$ 3,950-6,600





78

78

WASEEM AHMED

b. 1976

Untitled

Pigment colours and tea stain on wasli paper
Signed in Urdu and dated '2009' lower left
Image: 28 x 30 cm. (10 ⁷/₈ x 11 ⁷/₈ in.);
Folio: 34.2 x 36.2 cm. (13 ¹/₂ x 14 ¹/₄ in.)
Painted in 2009

PROVENANCE

Acquired from Laurent Delaye Gallery, London,
October 2009

EXHIBITED

London, Laurent Delaye Gallery, *Waseem Ahmed:*
Silver Bullet, 22 January - 27 February 2010

£ 3,000-5,000
\$ 3,950-6,600



79





80

79

PROPERTY FROM A PRIVATE COLLECTION,
SWEDEN

G. RAVINDER REDDY

b. 1956

Head

Bronze with hand gilded gold leaf and paint with
steel base

Signed, editioned and stamped 'G Ravinder
Reddy / 14/35 / FONDERIA ART / BONVICINI
/ SOMMACAMPAGNA / ITALIA' indistinctly on
reverse

Edition 14 of 35

44 x 34 x 21 cm. (17 3/8 x 13 3/8 x 8 1/8 in.)

Cast in 2010

PROVENANCE

Acquired *circa* 2010

Acquired from the above in Stockholm, Sweden,
2016

£ 20,000-30,000

\$ 26,100-39,200

80

T. V. SANTHOSH

b. 1968

For a Life Lost between Bullets and Bombs

Oil on canvas

Signed, dated, titled and inscribed 'T.V.

Santhosh-2010 / OIL ON CANVAS / SIZE: 4' X
12' (DIPTYCH) / FOR A LIFE LOST BETWEEN
BULLETS AND BOMBS' on reverse of each panel
122 x 183 cm. (48 x 72 in.) each; 122 x 366 cm.
(48 x 144 1/8 in.) overall

Painted in 2010

PROVENANCE

Christie's Hong Kong, 29 November 2015, lot 245

W £ 15,000-20,000

\$ 19,600-26,100

PROPERTY OF A EUROPEAN COLLECTOR

G. RAVINDER REDDY

b. 1956

Untitled (Red Head)

Polyester, resin fiberglass and paint
197 x 158 x 117 cm. (77 ½ x 62 ¼ x 46 in.)
Cast in 2007

PROVENANCE

Acquired directly from the artist's studio in 2007

‡ W £ 50,000-70,000
\$ 65,500-91,500

Born in 1956, at the outset of American and British Pop Art movements, Ravinder Reddy studied contemporary art at the M.S. University of Baroda before moving to London to study at Goldsmiths College and the Royal College of Art. Here he developed his much heralded sculptural style, a unique fusion between Western pop art sensibilities and Indian folkloric tradition.

Drawing from the work of pop artists like Andy Warhol, he adopted a fondness for reiteration, the application of bright blocks of opaque color, and the use of distilled images—a woman, a tree, a leaf—as iconographic cultural statements. Ingeniously, Reddy realizes his work by connecting American aesthetics (one

of which is clearly the gargantuan “super” size of the sculpture itself) with an assortment of deeply revered non-Western art historical traditions. The bulbous heads, broad noses, and wide painted eyes of lot 67 Head and lot 66 *Red Head* are references to ancient Greek and Egyptian sculpture. The sculptures' gender and ornamentation—elaborate traditional gajras hairstyle, bejeweled noses, boldly painted lips—demonstrate Reddy's greatest influence: traditional religious and societal depictions of Indian women. Referencing both the classical female nudes that envelop ancient Hindu temple facades and painted depictions of the *Ramayana* and *Mahabharata*, as well as the endless proliferation of media images depicting coquettish Bollywood idols, Reddy's women are both timeless and contemporary.

Reddy's preoccupation with the female form is not simply a delight in the sensual, though the nudity, voluptuousness, and gold tint of his full-bodied sculptures are certainly erotic. Instead, Reddy's representation of iconic Indian female beauty is so overtly visible it becomes confrontational. In a cultural time and space where the female body is a political site of contention between traditionalism and modernism, Reddy re-appropriates both the sensual and the sacred to make a reflection of the young Indian women as a riotous collision between Indian history and Indian present. His work therefore steps beyond gender to comment upon the cultural discordance that globalisation has brought to his nation.

‘Suspended between the urban and the rural Reddy's sculpture is a cultural hybrid. This interplay between societies has been of interest to Reddy; combining the stimulus of the old and the new he turns an iconic object into one of satirical social commentary - the classical form of Indian sculpture overlaid with the visual ethic of popular culture, becomes voluptuous, and accessible.’ (*DaimlerChrysler Collections: A Dialogue*, DaimlerChrysler Contemporary exhibition catalogue, Berlin, 2007, p. 52)

Head and *Red Head* are beautiful illustrations of Reddy's defining style; in *Head* opulent gold leaf covers bronze, while *Red Head* arrests the viewer with a clash of crimson and emerald. Both sculptures, with their complex hairstyles and golden earrings, surpass classic representations of domesticated femininity or modern sexuality by encompassing both in their omnipotent gaze, striving instead to serve as a holistic symbol of the Indian woman.

Reddy was one of the first contemporary Indian artists to draw critical attention in the United States following solo exhibitions in 2001 at Deitch Projects in New York, the Sackler Gallery in Washington DC, and the Andy Warhol Museum in Pittsburgh. His works have been shown widely throughout India and internationally including Jane Voorhees Zimmerli Art Museum, Rutgers (2002), the House of World Cultures, Berlin (2005), the Daimler Chrysler Contemporary Museum, Berlin (2007), Institut València d'Art Modern (2009), the Smart Museum of Art, Chicago (2011) and the Arken Museum of Modern Art, Copenhagen (2012).

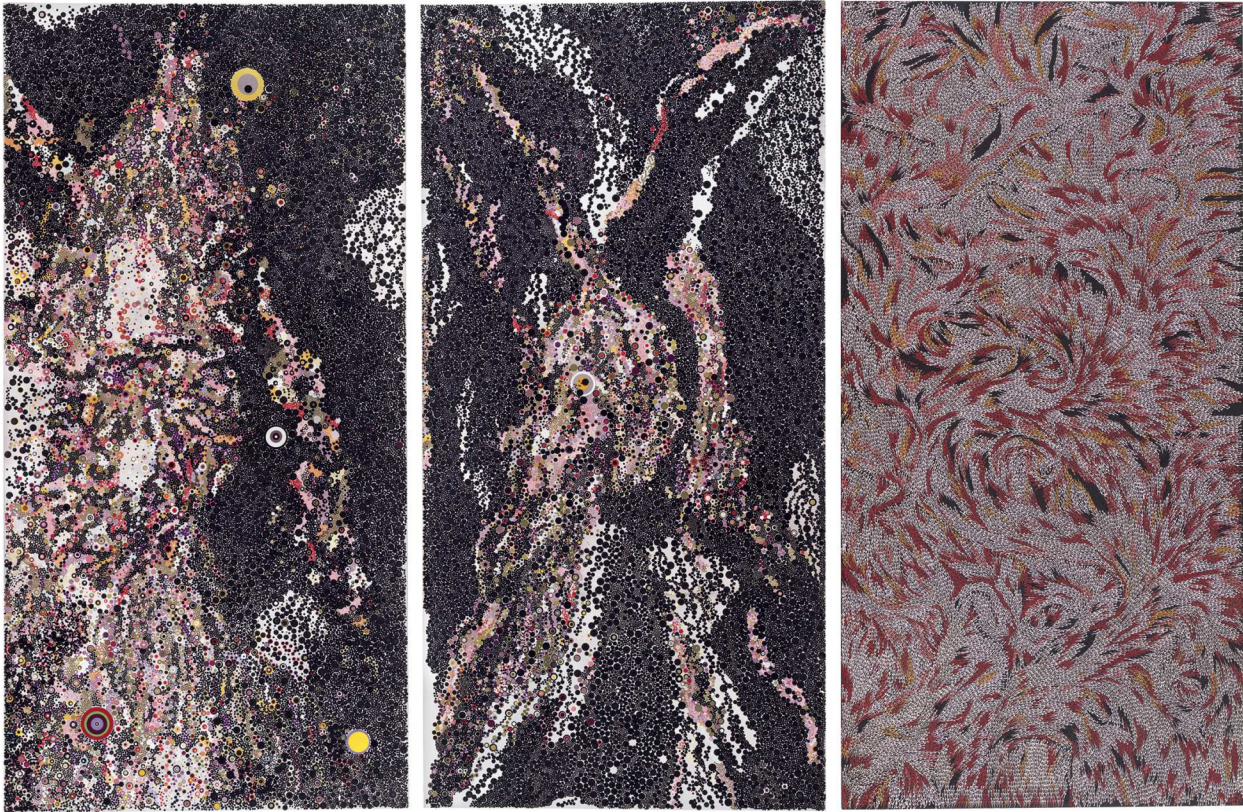


“I strive for something iconic and monumental that transcends the boundaries of culture, nature and geography.”

R. REDDY

quoted in P. Raina, 'Ravinder Reddy Loves Women',
India Ink: The New York Times, 2012





PROPERTY FROM A PRIVATE COLLECTOR,
HONG KONG

BHARTI KHER

b. 1969

Itch, Scratch, Raw

Triptych

(i) (ii) Bindis on aluminium composite panel;
(iii) bindis on painted aluminium composite panel
248.3 x 126.2 cm. (97 x 49 in.) each; 248.3 x
378.6 cm. (97 x 49 in.) overall
Executed in 2006

PROVENANCE

Private collection
Arario Gallery and the artist, Beijing
Christie's London, 30 June 2010, lot 2

EXHIBITED

Toronto, Art Gallery of Ontario, *Hungry God*,
June-October 2007
New York, Jack Shainman Gallery, *Bharti Kher-
An Absence of Assignable Cause*, November-
December 2007

LITERATURE

R. Hoskote, *Bharti Kher*, Jack Shainman Gallery,
New York, 2007, illustration pp. 124-125

Bharti Kher is a trans-cultural artist, drawing experiences from both her British and Indian roots. Born in London and trained in Newcastle, Kher is a rare reverse émigré who moved back to India from the United Kingdom in 1992 at the age of 23, having not set foot on Indian soil for almost twenty years. Questions of her own identity and her place as a successful female artist with a western upbringing in modern Indian society are inevitably entwined into her ethnographic observations of contemporary Indian life. Her work thus engages with issues of migration, identity, femininity and sexuality.

An enormous triptych created by the artist in 2006, *Itch, Scratch, Raw* consists of three distinct reflective aluminium panels covered with thousands of felt bindis in intricately arranged patterns. Since the mid 1990s, Kher has appropriated the *bindi* in all its various shapes, colours and forms to create complex works that are visually mesmerising, technically time consuming and conceptually multi-layered. The term *bindi* is derived from *bindu*, the Sanskrit word for a dot or a point, sometimes considered the creative seed or womb of the universe. In India, it is traditionally a mark of pigment applied to the forehead associated with the Hindu symbol of the third eye. When worn by women in the customary colour of red, it is a symbol of marriage yet in recent times it has become a decorative item, worn by unmarried girls and women of any religion and transformed

into a fashion accessory. The morphing of the traditional significance of the *bindi* from a symbol full of latent religious meaning to a mass produced object that has become an increasingly global commodity, is relevant to Kher's work informed by her experiences of having lived and worked in both the UK and India.

From a distance you observe clusters and splashes of multi-colored dots and upon close inspection you witness painstakingly applied individual dots in carefully arranged color compositions. The migratory patterns, social roles, traditional rituals, gender relationships and popular culture of India, both past and present are all scrutinised from Kher's unique vantage point. Her appropriation of the *bindi* has promoted it to the status of icon, an instantly recognisable symbol of and for the artist. "The detailed structure of the *bindis* leads us to a hyper-realistic world that soon becomes both magical, due to their vibrant colors and form, and realistic, through their sheer presence and sense of three-dimensionality." (Z. Ardalan, *Second Skin that Speaks the Truth*, Parasol Unit, London, 2012, p. 15)

A popular work in her oeuvre, this was exhibited at an exhibition titled *Hungry God* at Art Gallery of Toronto in 2007. The exhibition was a seminal one; it was the first time in the AGO's 117 year old history, that contemporary art from India was showcased in a dedicated manner.

‡ ⊕ W £ 150,000-200,000
\$ 196,000-261,000



Sotheby's EST. 1744
Collectors gather here.



(Left)
A magnificent Royal coat
embroidered with Basra seed pearls, India, 19th century
Estimate £180,000–250,000
To be sold in Arts of the Islamic World, 25 October 2017

(Right)
MAHMOUD MOKHTAR
Au Bord du Nil (On the Banks of the Nile)
Estimate £100,000–150,000
To be sold in 20th Century Art / Middle East, 23 October 2017



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Auctions London 23 – 25 October 2017

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Viewing 20–22 October

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BHUPEN KHAKHAR
De-Luxe Tailors, 1972
Estimate £250,000–350,000

Howard Hodgkin

PORTRAIT OF THE ARTIST

Auction London 24 October 2017
Viewing 20 – 23 October

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Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £175,000; 20% on any amount in excess of £175,000 up to and including £2,000,000; and 12.5% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system

is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department

can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
 Tel +44 (0)20 7293 5220
 Fax +44 (0)20 7293 5910

Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects
 EU LICENCE THRESHOLD: ZERO
 Elements of artistic, historical or religious monuments
 EU LICENCE THRESHOLD: ZERO
 Manuscripts, documents and archives (excluding printed matter)
 EU LICENCE THRESHOLD: ZERO
 Architectural, scientific and engineering drawings produced by hand
 EU LICENCE THRESHOLD: £11,766
 Photographic positive or negative or any assemblage of such photographs
 EU LICENCE THRESHOLD: £11,766
 Textiles (excluding carpets and tapestries)
 EU LICENCE THRESHOLD: £39,219
 Paintings in oil or tempera
 EU LICENCE THRESHOLD: £117,657
 Watercolours, gouaches and pastels
 EU LICENCE THRESHOLD: £23,531
 Prints, Engravings, Drawings and Mosaics
 EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs
 UK LICENCE THRESHOLD: £10,000
 Textiles (excluding carpets and tapestries)
 UK LICENCE THRESHOLD: £12,000
 British Historical Portraits
 UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

➤ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)

Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

◉ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

⌈ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols

located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded

upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months

of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
 - The property is hand carried from the UK directly outside the EU and Sotheby's pre-logs the export entry with HMRC
 - The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's
- Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

- (a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:
- (i) these Conditions of Business;
 - (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
 - (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
(v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,

in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out ex-

haustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3

above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely

responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. So-

theby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to

these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance or emailing enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**
Opening hours:

Monday to Friday 8.30am to 4.30pm

Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD

Tel: +44 (0)20 7293 5600

Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:
Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert

advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in US Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.303

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's

staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

11/10 NBS_NOTICE_SUS

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 AMRITA SHER-GIL

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 ATTRIBUTED TO AMRITA SHER-GIL

In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

3 STUDIO OF AMRITA SHER-GIL

In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

4 CIRCLE OF AMRITA SHER-GIL

In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

5 STYLE OF.....; FOLLOWER OF AMRITA SHER-GIL

In our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

6 MANNER OF AMRITA SHER-GIL

In our opinion a work in the style of the artist and of a later date.

7 AFTER AMRITA SHER-GIL

In our opinion a copy of a known work of the artist.

8 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

9 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

10 Dimensions are given height before width.

11 Pictures are framed unless otherwise stated.

12 Please note that designations of ownership refer only to the lots above which they appear.

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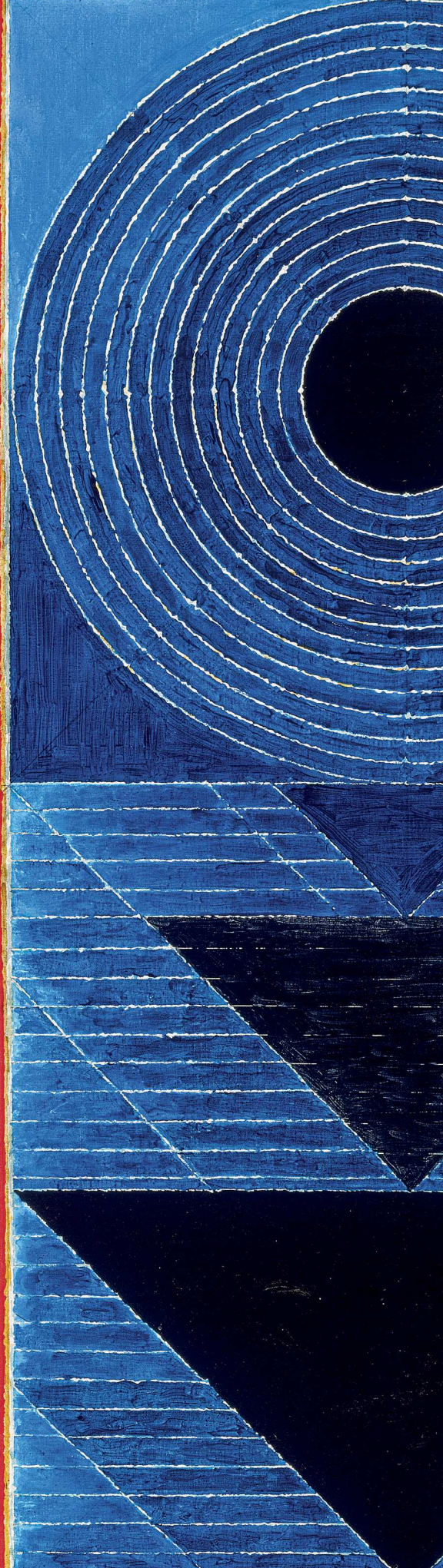
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