

An abstract painting featuring a dark, textured background with prominent geometric shapes. Large, angular forms in vibrant red and blue are set against a backdrop of dark, charcoal tones. The brushwork is visible and expressive, creating a sense of depth and movement. The overall composition is dynamic and layered.

MODERN &
CONTEMPORARY
SOUTH ASIAN ART

NEW YORK 19 MARCH 2018

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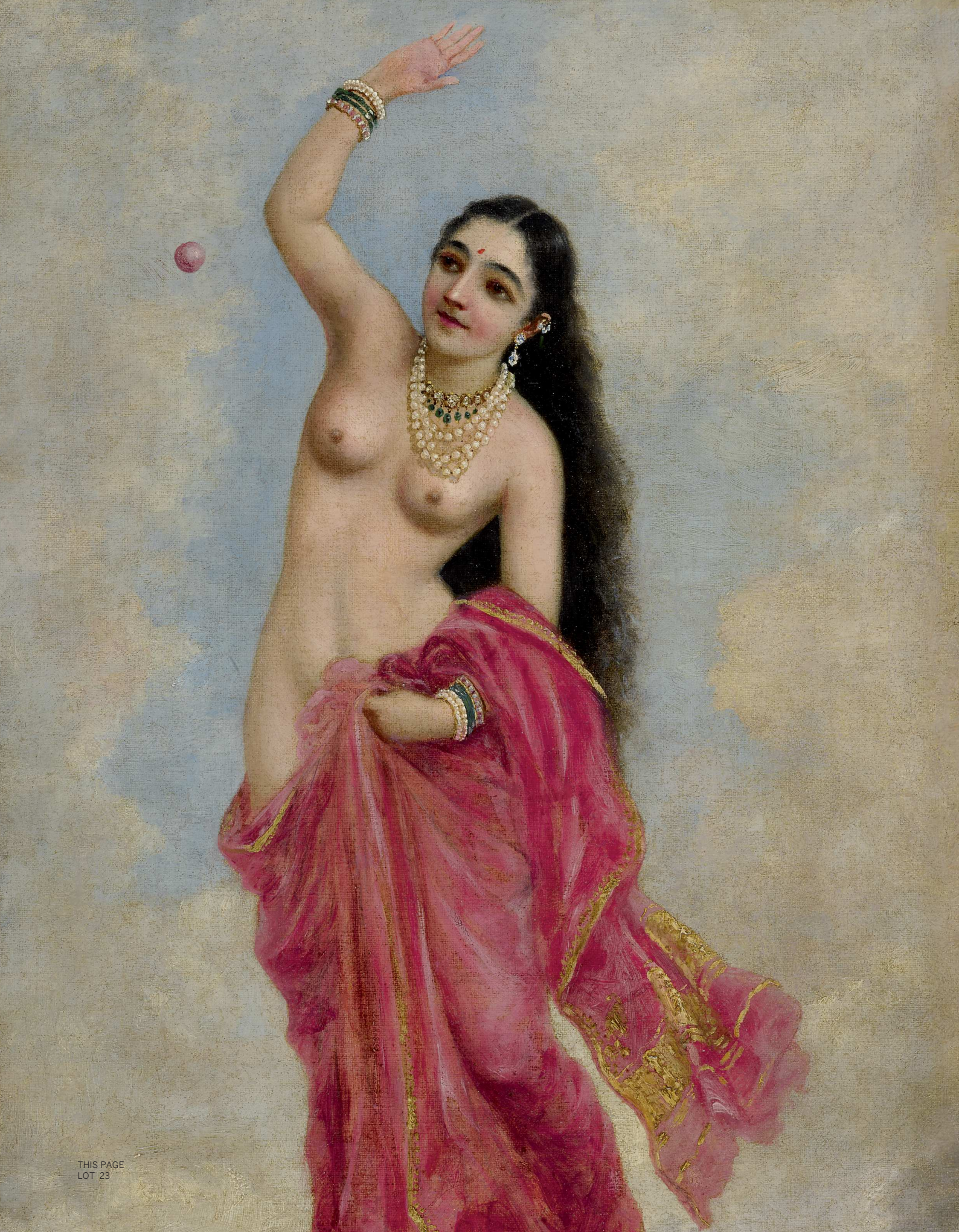
PAZA 56



FRONT AND BACK COVER
LOT 33
THIS PAGE
LOT 46

An abstract painting with a dense, textured surface. The color palette is dominated by dark, earthy tones: deep browns, blacks, and dark blues. Interspersed within this dark field are vibrant, saturated reds and some lighter, golden-brown or ochre tones. The brushwork is expressive and varied, with some areas showing fine, linear strokes and others featuring thick, impasto applications of paint. The overall effect is one of complex, layered energy and depth.

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AUCTION IN NEW YORK
19 MARCH 2018
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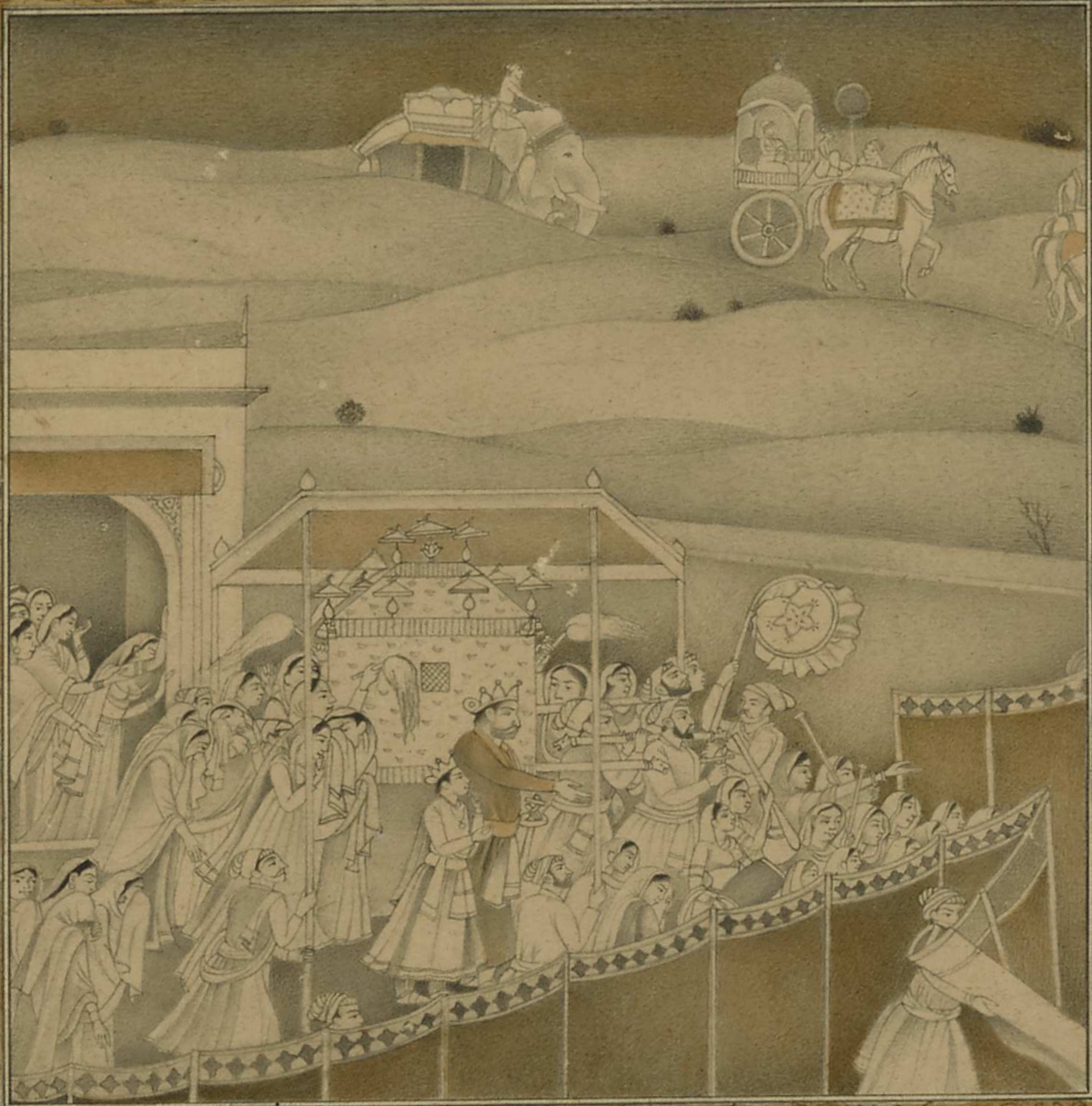
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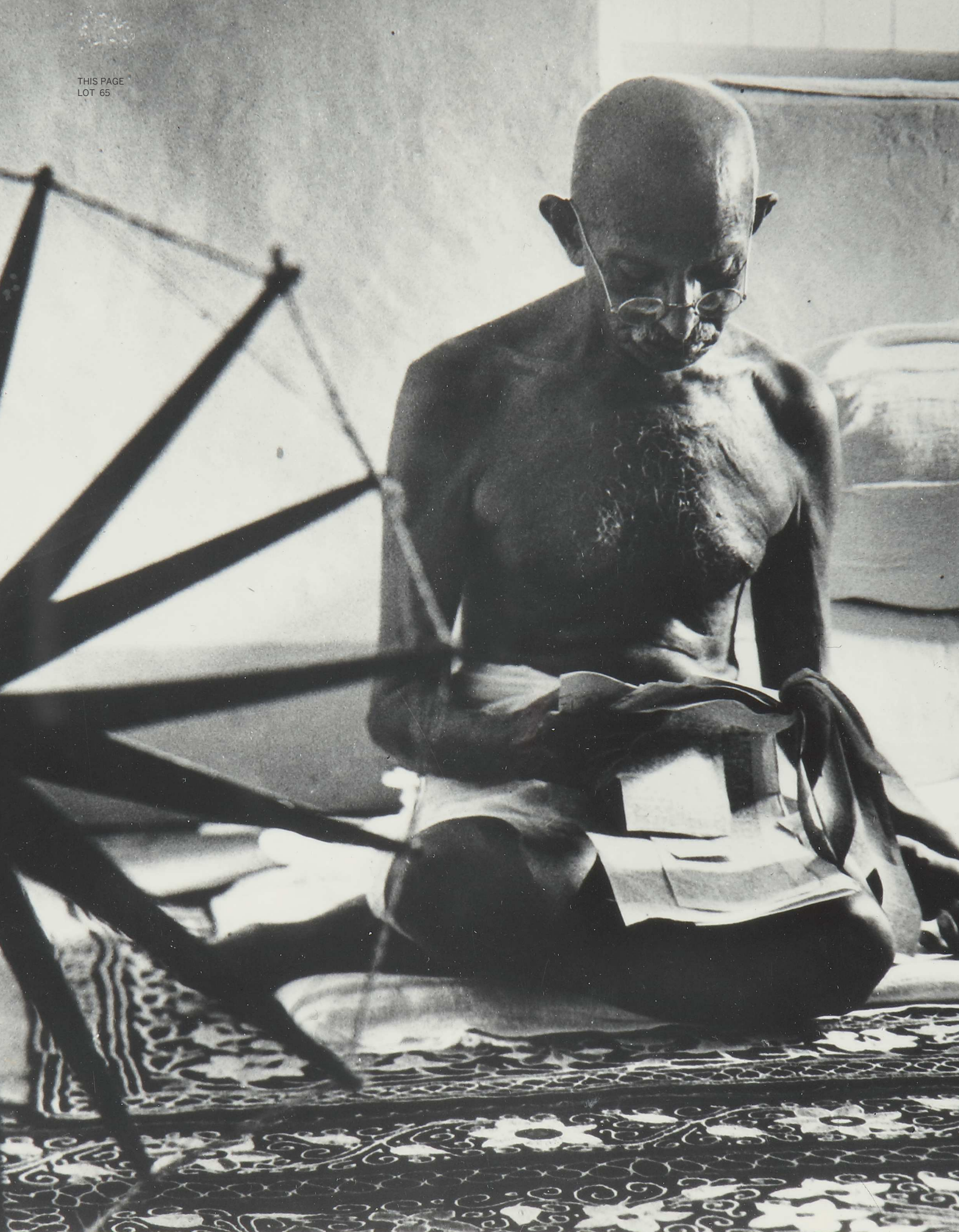
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AN UNTOLD STORY: HELEN WATSON GORDON (1918–2017)

The following eight lots are from the collection of a remarkable woman - Mrs. Helen Gordon. Wife of a senior American diplomat to India, Mr. Herb Gordon, Helen was a path breaker, visionary, educator and an ambassador for art and culture like few others of her generation. Sotheby's is honored to offer a selection of works from her collection.



Herb and Helen on their wedding day, 1948.
Image courtesy: Gordon family archives

EARLY YEARS

Born in 1918 to a Canadian-American family, Helen Watson was driven from an early age with a passion for art. In her words, "I love to draw... I am always dreaming of things such as the kind of house I would like to live in, the kind of clothes I'd choose, where I want to travel and the career I hope to make," the last a rare ambition for a woman in the 1930s. In 1938, at the age of twenty, Helen traveled across Canada and the United States as a single professional woman – unheard of in those days - serving as Rural Youth Director for the Manitoba Federation of Agriculture.

In 1942, Helen was recruited to the position of National Supervisor for the National Film Board of Canada. It was an incredibly senior role for one so young and an unprecedented position for a woman to have in those times. The Film Board produced films on culture, art, education and agriculture that were screened on rural circuits to educate Canadians about the unifying legacy of their own culture and thereby strengthen national unity. At war's end, Helen, ever the adventurer, continued to break new ground by moving to Sydney, Australia as a Film and Information Officer for the Canadian Information Service. In 1948, resigning from the Canadian National Film Board, Helen married Herb Gordon, an American Foreign Service Officer. They subsequently had two daughters, Laura and Anne.



Senator Edward Kennedy touring Calcutta with Mother Teresa and Herb Gordon and Helen Gordon, 1971.

Image courtesy: Gordon family archives



Picture gallery at the official Gordon residence, 5 Ho Chi Minh Road, Calcutta 700071

Image courtesy: Gordon family archives

INDIA: DELHI (1954–58)

In 1954, Herb was assigned to the American Embassy in New Delhi and moved there with Helen and their daughters. It was Helen's first encounter with India; its people, art, culture and it became a lifelong connection for her. In Delhi, Helen immersed herself in organizing and establishing initiatives that continue to flourish to this day, a testament to her visionary leadership. Her most enduring achievements revolved around art and education. Helen was a driving force behind the establishment of the International School in New Delhi, a large, respected institution of higher secondary education, which remains to this day the school of choice for diplomats' families in India. She played an equally key role in the foundation of The Playhouse School, today the premier early learning center in New Delhi, which she helped establish in 1955 together with two like-minded women - Padma Nanda and Julie Haddow. Children at The Playhouse School were engaged in active learning through art and creativity and teachers were encouraged to teach through visual observation. This revolutionary experiment in education soon garnered widespread renown with accolades in the *Hindustan Times* (1956) and other publications.

INDIA: CALCUTTA (1968–1973)

During the Gordons' second stint in India, Herb was posted to Calcutta as Consul General. This was a watershed moment for it occurred against the backdrop of the Bangladesh National Movement and brewing Indo-Pakistan conflict.

When the Gordons arrived in Calcutta, Helen threw herself into her new role as Consul General's wife with her trademark industry and enthusiasm. First on her agenda was decorating the Consul General residence located at 5 Ho Chi Minh Road. This led her to the eminent framers Chemould's where she came to appreciate the art of framing. At Chemould's, Helen was also drawn to an emerging coterie of contemporary artists, whose "...unexpected vitality..." appealed to her at once. "I came up with the idea to invite Calcutta's contemporary artists along with local Indian and American wives to luncheons. The artists came early with several of their recent paintings. These were carefully displayed through the residence and all the way up the grand 42 step staircase on the wide landing. These luncheons produced sales for these artists and seeing them displayed in my home gave women good guidance in choosing art they could live with. Artists began to be recognized."

To meet Mrs Martin Luther King, Jr.



*The Ambassador of the United States of America
and Mrs. Bowles
request the honor of the company of
Mr and Mrs Gordon*

*at a Dance Demonstration by Indrani Rahman
followed by Dinner
on Friday January 24, at seven o'clock*

*D. S. T. P.
Social Secretary
Tel. 70351 Ext. 272*

*Informal
The Roosevelt House
Shantipath*

Invitation to meet Mrs. Martin Luther King Jr. in Shantipath, India.

At some of the shows Helen was the sole buyer providing these artists crucial and much needed early patronage. Additionally, the Gordons sponsored art shows at the Academy of Fine Arts. One of these featured artist Laxman Pai and included his painting of a Kashmiri Village. (Lot 6) Opening one of the multi-artist shows, Helen targeted one piece in particular. Its creator had just begun to be displayed internationally in Yugoslavia and Paris. In Bikash Bhattacharjee's "Rooftops of Calcutta" (Lot 4), Helen recognized Calcutta's surreal, magical quality. She intended to buy more than one in the series, wasn't arguing price, and wasn't taking no for an answer. As she later reminisced, "The Bikash Bhattacharjee painting in browns would find its way up the grand 42-step staircase of the Calcutta residence to the wide landing between floors. It was impossible to photograph there so high up it seemed to be among the rooftops itself." The Gordons formed a warm friendship with the artist and when they left Calcutta Bikash gifted them with a watercolor of their favorite subject – Calcutta rooftops. (Lot 5). Another artist the Gordons became close to was the grand master of the Bengal School – Jamini Roy. Roy personally selected his "Krishna with Gopis" (Lot 3) as a painting for Helen to own. When he passed away in 1972 the Gordons were in attendance at his deathbed.

However behind the Gordons' celebration of Calcutta's art scene lay a grave humanitarian crisis. Millions of refugees from what was then East Pakistan were fleeing the horror of war in their homeland and pouring into India, and Calcutta was the eye of the storm. Makeshift refugee camps mushroomed all over the city and soon a cholera epidemic broke out. The crisis necessitated an immediate response and Helen, the indefatigable organizer, immediately rallied resources to found a number of relief projects. Together with international institutions like Canadian Development, Toronto University, Ford Foundation, Terre des Hommes, and a motivated group of local supporters Helen helped to fund and build a model village and school for children. Known as Bustee # 1, this school later was christened as The Nirmala Kennedy Center. Together with Mother Teresa, Helen also helped to establish a space of solace and compassion for the thousands of women refugees who were hapless victims of the brutal conflict. She selected and devised self-help activities like carpentry, knitting and sewing for the refugees.

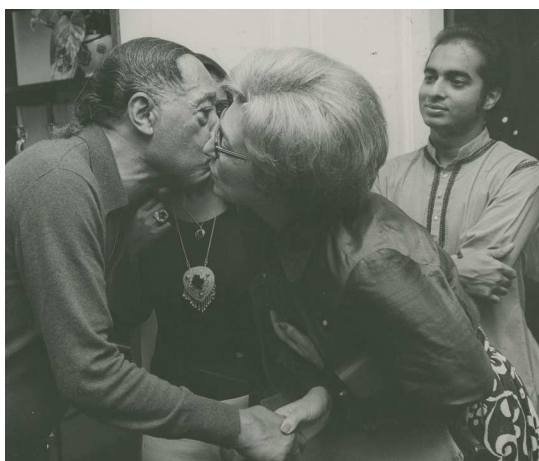
According to *The Calcuttan*, the Gordons' home soon became "the meeting place of American and other voluntary relief workers, and the stopping point of United States Senators and big wigs of humanity..." Some of the first international

celebrities to be house guests in early 1971 were world renowned jazz musician Duke Ellington and noted gospel singer Mahalia Jackson following the footsteps of American civil rights leader, Dr. Martin Luther King. They were joined by political luminaries such as Senator Edward Kennedy, Senator Charles Percy, Senator Adlai Stevenson and Congressman Peter Frelinghuysen amongst others. Even a young Peace Corps volunteer named Tom Westerman Wolf – currently the Governor of Pennsylvania – who was assisting farmers in Orissa with experimental crops, frequently visited. The conflict reached a crescendo in December 1971 and ended with the formation of the independent nation of Bangladesh.

For the remainder of their stay in Calcutta, the Gordons continued their many charitable duties, played host to a steady stream of dignitaries from their homeland and continued their association with the causes they had grown to cherish and love. Finally, in the summer of 1973 it was time to bid farewell. Helen recounted her last night at the Nirmala Kennedy Center, "... hundreds stood in the rain as the building would not hold them – the Chief Minister, the Calcutta dignitaries and some from New Delhi..." Amongst the many personal tributes offered was one from Mother Teresa:

"Your compassion for the suffering people was so beautiful...If only politicians of today would free their hearts with compassion for the people they rule. We would have a different world today..." Amrita Bazar Patrika noted: "Mrs. Gordon has worked untiringly, selflessly and unsung for eight years for our people." Herb and Helen left India with a touching sendoff from their dear friend Lt. General "Jake" Aurora and his wife. As their plane took off, Helen looked down one last time at her favorite scene – the rooftops of Calcutta.

Helen died in 2017 at 98; Herb five years before. Tributes to this dynamic duo spanned continents – from Saskatchewan's prairie folk schools to The Playhouse School of New Delhi. The Gordons belonged to a generation who believed passionately in the goodwill and bridges that could be built through diplomacy. Helen who sacrificed her career to support Herb's diplomatic missions remarked with characteristic modesty: "What is a good foreign service wife? Half of the team, if you have a husband that is suited to the role of diplomat. The wife is the unpaid half with fringe benefits." This year Herb and Helen would have turned 100. Sotheby's is privileged to partner with their family in telling their story and offering this special tribute to them.



Helen welcoming Duke Ellington to Calcutta
Image courtesy: Gordon family archives



Lt. General "Jake" Aurora bids goodbye to Helen
Image courtesy: Gordon family archives

PROPERTY FROM THE COLLECTION
OF HERB AND HELEN GORDON

LOTS 1-8



1

1

JAMINI ROY

1887 - 1972

Untitled (The Procession)

Tempera on paper pasted on cloth
Signed in Bengali lower right and bearing
Chemould framers label on reverse
20³/₈ x 33¹/₈ in. (51.8 x 84.3 cm.)

PROVENANCE

Acquired directly from the artist in Calcutta
circa late 1960s - early 1970s

\$ 10,000 - 15,000



2



3

2

JAMINI ROY

1887 - 1972

Untitled (Krishna and Balaram)

Tempera on cardboard
Signed in Bengali lower right
6⁷/₈ x 22¹/₂ in. (17.7 x 57.2 cm.)

PROVENANCE

Acquired directly from the artist in Calcutta on
24 April 1972

\$ 4,000 - 6,000

3

JAMINI ROY

1887 - 1972

Untitled (Krishna with Gopis)

Tempera on cloth laid on cardboard
Signed in Bengali lower right and bearing
Chemould framers label on reverse
14 x 28¹/₄ in. (35.6 x 71.7 cm.)

PROVENANCE

Acquired directly from the artist in Calcutta circa
late 1960s - early 1970s

EXHIBITED

Florida, University Gallery, *Jamini Roy & Bengali
Folk Art*, curated by Roy C. Craven,
19 March - 25 April 1971

\$ 7,000 - 9,000

FROM THE ROOFTOPS OF CALCUTTA

BIKASH BHATTACHARJEE

'Bikash chose the most difficult path. It was difficult for two reasons. First, he directed all his energies to master the techniques of academic realism, which the modernist aesthetic of the West considered deadwood in this age of photography and it also drew flak from those who clamored for an Indian identity in our art. Not that he rejected modernism, but he needed sharp edged rendering of surface reality as the accessible primary structure of a complex visual text. And like many of the senior artists of the 40s he carefully eschewed any ideological loyalty to an imagined Indian identity in art, believing that the native identity was bound to emerge from *what*, not *how*, he painted. Secondly, the consummate skill needed to evoke the subtleties of surface realism is not merely difficult to acquire, but more challenging it is to transform the skill into a pliant tool of creativity. Any lesser genius than Bikash would simply walk into the trap that this kind of spectacular skill sets to kill creativity in a painter.'

(M. Majumder, *Bikash Bhattacharjee*, Lalit Kala Akademi, New Delhi, 2004, unpaginated)



Andrew Wyeth, *Wash Basket*, Watercolor on paper
Sotheby's New York, 21 May 2009, lot 8
© 2018 Andrew Wyeth / Artists Rights Society (ARS),
New York

Bikash Bhattacharjee is arguably one of India's most technically skilled painters whose command of realism is unparalleled in 20th century South Asian Modernism. His highly finished technique meant there were minimal visible brushstrokes, and many of his paintings appear like photographs or stills from a film. The foundations of his art practice are based on the traditional and academic style of painting that was associated with the Government Art Schools. Unlike his peers who chose to distance themselves from the colonial art tradition, Bhattacharjee looked to the European masters for inspiration, admiring Francisco de Goya, Peter Paul Rubens, Johannes Vermeer and Rembrandt van Rijn for their ability to alter the atmosphere of a painting with subtle variations in light and tone. An exceptional colorist, Bhattacharjee was also brilliant at capturing the quality of light however his true talent lies in his ability to create hypnotic imagery by subverting reality and omitting or adding certain naturalistic details so that his paintings and drawings take on an uncanny, macabre element that defies visual logic. The heightened tonal and textural effects achieved through his mastery of the oil medium, also infuse his works with a sense of foreboding and alienation. As in a number of his canvases, he combines technical mastery with elements of the surreal and hyper-real.

Greatly influenced by the work of American realist painter Andrew Wyeth, Bhattacharjee has said "... after my graduation... I [came] across an Andrew Wyeth album and an issue of the *Span* [magazine]... *Christina's World* and other subjects, and even his ambience merged with the subjects, are very familiar to me... and the difference of country, period and characters melted away." (M. Majumder, *Close to Events: Works of Bikash Bhattacharjee*, Niyogi Offset, New Delhi, 2007, pp.182-183). Both Bhattacharjee and Wyeth were committed realists and like Wyeth who painted people and places that were familiar to him, Bhattacharjee focused on the life and culture of his home city of Kolkata, highlighting the daily struggle, corruption and social inequalities within society. 'He particularly admired [...] his treatment of light and shadow, his manipulation of monochrome tonalities, and his use of windows and wall-like empty spaces as devices to structure the composition and set the mood.' (S. Bean, *Midnight to the Boom: Painting in India after Independence*, Thames & Hudson, London, 2013, p.132).

Since the 1960s, the main focus of his paintings were the lives of average middle-class Bengalis; their aspirations, superstitions, hypocrisy and corruption. Bhattacharjee lost his father as a child and his consequent struggle for survival



Bikash Bhattacharjee, *Spring at the Roof Top*, 1964, Oil on canvas
Image reproduced from M. Majumder, *Close to Events: Works of Bikash Bhattacharjee*, Niyogi Books, New Delhi, 2007, p.105

is often reflected in his work. However, large-scale abstracted works without any sign of life or humanity are rare. When speaking about his works, Bhattacharjee said they transcend reality and endeavor to make social statements in a direct manner. "I see myself as a sort of painter journalist, using paint and canvas as a photo-journalist might use his camera. What I have to say is right there on the canvas." (J. Nath, *Indian Painting Today*, Jehangir Art Gallery, Bombay, 1981, p. 17)

The present works (lots 4 and 8) are part of an early series that he did on Kolkata cityscapes. The city's crumbling facades which appear repeatedly in these paintings have become metaphors for loss. Here, Bhattacharjee has expanded on Wyeth's use of windows, houses and empty spaces devoid of life to dramatically alter light and texture, creating an intensity and element of uneasiness, thereby achieving the haunting quality that became the hallmark of many of Bhattacharjee's canvases. In these works, his use of light and shadow create negative and positive spaces, building a three dimensional effect, bringing the canvases to life, yet the absence of people creates a distance with the viewer and imparts an eerie tone to the paintings.

This subject in particular, pays homage to a decaying city for which the artist probably had mixed feelings; pride over its opulence and gloom about its slow dilapidation. When writing about a similar painting *Spring at The Roof Top* (1964), M. Majumder makes some poignant observations that also relate to these current paintings which Bhattacharjee started painting in the same year. 'Here the city scene sprawls across rooftops of old shabby tenements to a low skyline disappearing in the distance behind the block of some silhouetted structures. The otherwise drab cityscape is brilliantly lit up by a shaft of strange soft yellow gleam of the morning sun in early spring, recalling not remotely, some of Edward Hopper's canvases depicting urban gloom cut across by passages of morning or evening light.' (M. Majumder, *Close to Events: Works of Bikash Bhattacharjee*, Niyogi Offset, New Delhi, 2007, p. 106).

'The views of the city teeming with houses and dwellings standing cheek by jowl, forming confused blocks of structures of uneven size and elevation, of dull surfaces with diverse tones and bristly texture evoke a synecdochic suggestion of dense human presence. Moreover, Bikash must have been primarily fascinated by a city-sight cluttered by a cluster of heterogeneous structural shapes and forms. He had certainly thought of the immense potential of its lending itself ideally to a vigorous formalist treatment on canvas as is evident in the companion abstract pieces of his cityscapes.' (M. Majumder, p. 104).

Lots 4 and 8 are amongst the strongest and most powerful works that Bhattacharjee has ever made. The complete lack of any signs of life imparts a mystical otherworldly feeling. The viewer is transported into Bhattacharjee's very own post-apocalyptic world that only exists in his mind and through his paintings. There is beauty amongst the seeming disorder and haphazard placement of the houses and the roofs and his choice of colors- more aqua, green and yellow for lot 8 and ochre, white and gray for lot 4 also give each work their very own mood and personality.

'*Bikash's stylistic stand is poised somewhere between realism and the outer limits of surrealism. [...] No doubt an artist is free to use the surrealist tropes to facilitate his meaning and message to get across. But what counts most in Bikash's paintings is what carries them beyond their moralizing message content. His works have a stunning range of rich and complex imagery in which appear unforgettable faces and figures, which no photography can ever match. They engage the viewer in an inexhaustible aesthetic tension simulated by the intriguing forms inalienable from their intellectual and emotional content.*' (M. Majumder, *Bikash Bhattacharjee*, Lalit Kala Akademi, New Delhi, 2004, unpaginated)

PROPERTY FROM THE COLLECTION
OF HERB AND HELEN GORDON



4

BIKASH BHATTACHARJEE

1940 - 2006

Untitled (Rooftops)

Oil on canvas

Signed and dated 'Bikash' 64-72' lower right

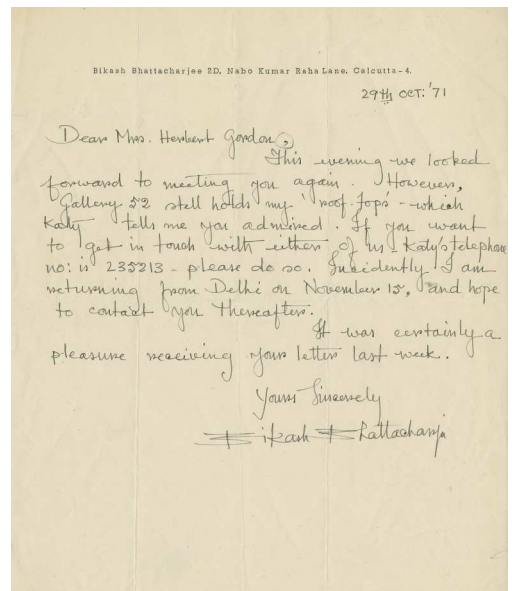
32½ x 68⅝ in. (82.8 x 174.3 cm.)

Painted between 1964-72

PROVENANCE

Acquired directly from the artist in Calcutta circa 1970s

\$ 120,000 - 180,000

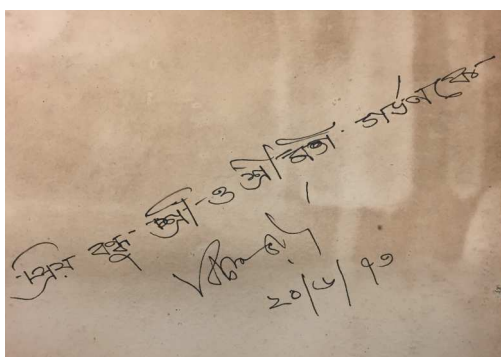


Letter from Bikash to Helen referencing this lot.
Image courtesy: Gordon family archives

PROPERTY FROM THE COLLECTION
OF HERB AND HELEN GORDON



5



5 Verso. Inscription in Bengali: 'To my dear friends
Mr. and Mrs. Gordon, Bikash 20/6/73'

5

BIKASH BHATTACHARJEE

1940 - 2006

Untitled (Rooftops)

Watercolor on paper

Signed and dated 'Bikash' 63' lower right and further signed,
dated and inscribed in Bengali on reverse

Bearing a Chemould framer's label on reverse

20 $\frac{7}{8}$ x 13 $\frac{7}{8}$ in. (53.2 x 35.3 cm.)

Painted in 1963

PROVENANCE

Gifted by the artist in Calcutta on 7 July 1973

\$ 10,000 - 15,000

LAXMAN PAI

b. 1926

Kashmir - Srinagar Mohalla

Ink and watercolor on paper

Signed in Devanagari and signed, dated and inscribed '24 6/65

/ Laxman Pai / Kashmir Srinagar Mohalla' lower right

25 $\frac{7}{8}$ x 18 $\frac{7}{8}$ in. (65.6 x 48 cm.)

Painted in 1965

PROVENANCE

Acquired directly from the artist in Calcutta *circa* 1970s

EXHIBITED

Calcutta, Academy of Fine Arts Group Exhibition, 1971

\$ 2,000 - 3,000

7

SUNIL DAS

1939 - 2015

Untitled (Horse studies)

Ink and watercolor on paper; Conté on paper laid on card

Signed 'SUNIL DAS' lower left and bearing Chemould framers

label on reverse; Signed 'SUNIL DAS' lower left

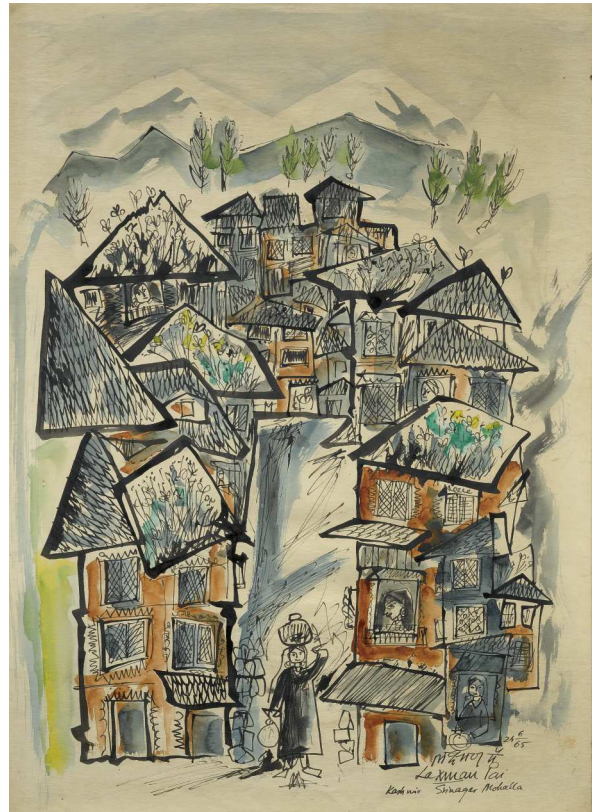
17 $\frac{3}{8}$ x 13 in. (44 x 33.2 cm.); 15 $\frac{1}{2}$ x 23 $\frac{3}{4}$ in. (39.4 x 60.4 cm.)

(2)

PROVENANCE

Acquired directly from the artist in Calcutta *circa* 1970s

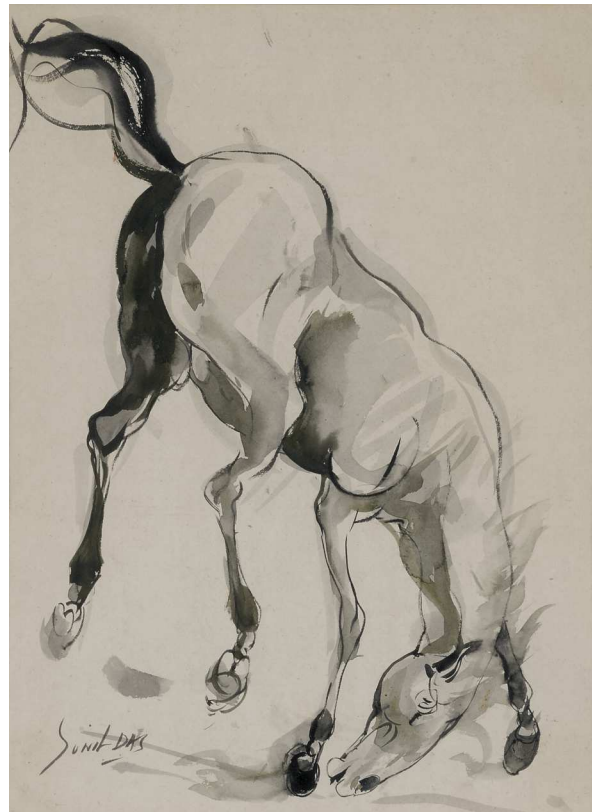
\$ 4,000 - 6,000



6



7



7

PROPERTY FROM THE COLLECTION OF HERB AND HELEN GORDON

8

BIKASH BHATTACHARJEE

1940 - 2006

Untitled (Rooftops)

Oil on canvas

Signed and dated 'Bikash' 64' lower right

49⁵/₈ x 46³/₄ in. (126.4 x 118.8 cm.)

Painted in 1964

PROVENANCE

Acquired directly from the artist in Calcutta *circa* 1970s

\$ 70,000 - 90,000



Helen Gordon in her Washington D.C. home with her brother-in-law, George Gooden, the Chancellor of the University of Manitoba, with the current lot in the background





The sculptures of Somnath Hore are quickly distinguished by their visceral, almost haunting presentation of human fragility. Hore's figures are 'neither sentimental nor shocking, just [the] anatomy of the suffering body realised in its intimate sensuality... Like a majority of his figurative prints they were fundamentally iconic... they came charged with the poignancy of a Madonna or a Pieta.' (R. S. Kumar, 'Somnath Hore: A Reclusive Socialist and a Modernist', *Bengal Art: New Perspectives*, Pratikshan, Kolkata, 2010, p. 79)

Hore's bronzes speak to human vulnerability. If present at all, their facial expressions are made universal and anonymous by their mask-like minimalism, while the patina is left deliberately imperfect. Having witnessed the bombing of Chittagong in 1942, the artist saw firsthand the brutal violence of war, and man's complete helplessness in the face of it. Hore's works reduce human figures to their essential physical features, and in doing so, they approach 'the bristly starkness of the drawing and the skeletal economy of the etching [...]'. ('Somnath Hore: Epic Vision of Suffering', *Art of Bengal: A Vision Defined 1955-1975*, CIMA, Kolkata, 2003, p. 79)

PROPERTY FROM A PRIVATE
EAST COAST COLLECTION

SOMNATH HORE

1921 - 2006

Untitled (Man)

Bronze

Signed and dated 'S.H / 82' lower edge

This work is unique

21 x 4½ x 3⅞ in. (53.2 x 11.5 x 9.9 cm.)

Wooden base: 2 x 5¾ x 5¾ in.

(5 x 14.6 x 14.6 cm.)

Cast in 1982

PROVENANCE

Acquired by the present owner from Lance Dane in Mumbai in May 2003

Lance Dane (1923-2012) was a writer, photographer, renowned scholar, and the founder of the Sanskriti Museum of Everyday Art in Delhi. He dedicated over five decades to researching and archiving all aspects of the *Kama Sutra* and other pre-Vedic and Vedic classical erotica. He amassed a large collection of art and antiquities. His private collections of over 9,000 books on Indian art and architecture and his 300,000 archival photographs are housed in the Indira Gandhi National Centre for Arts in New Delhi. His collection of more than 30,000 ancient Indian coins is housed with the Hinduja Foundation.

\$ 15,000 - 20,000

PROPERTY FROM A PRIVATE
EAST COAST COLLECTION

SOMNATH HORE

1921 - 2006

Untitled (Baul with Iktara)

Bronze

Signed 'S.H' lower edge

This work is unique

25½ x 9¾ x 5⅞ in. (64.8 x 24.8 x 13.2 cm.)

Wooden base: 2 x 7½ x 6¾ in. (5 x 19 x 17.2 cm.)

PROVENANCE

Acquired by the present owner from Lance Dane in Mumbai in May 2003

\$ 15,000 - 20,000





11

11

PROPERTY FROM A PRIVATE
AMERICAN COLLECTION

RAMKINKAR BAIJ

1906 - 1980

Untitled

Ink and watercolor on paper
Signed in Bengali and dated indistinctly lower
right
7 $\frac{1}{8}$ x 9 $\frac{3}{4}$ in. (17.9 x 24.9 cm.)

PROVENANCE

Delhi Art Gallery, New Delhi
Sotheby's New York, 16- 17 September 1998,
lot 322

\$ 4,000 - 6,000



12

12

PROPERTY FROM A PRIVATE
AMERICAN COLLECTION

BENODE BEHARI MUKHERJEE

1904 - 1980

Untitled (Karnaphuli)

Ink and watercolor on silk pasted on paper
Signed, dated and inscribed in Bengali lower left
8 $\frac{7}{8}$ x 12 $\frac{3}{4}$ in. (22.5 x 32.5 cm.)
Painted in 1950

PROVENANCE

Delhi Art Gallery, New Delhi
Sotheby's New York, 16- 17 September 1998, lot
325

\$ 4,000 - 6,000



13

13

PROPERTY FROM A PRIVATE COLLECTION

GOPAL GHOSE

1913 - 1980

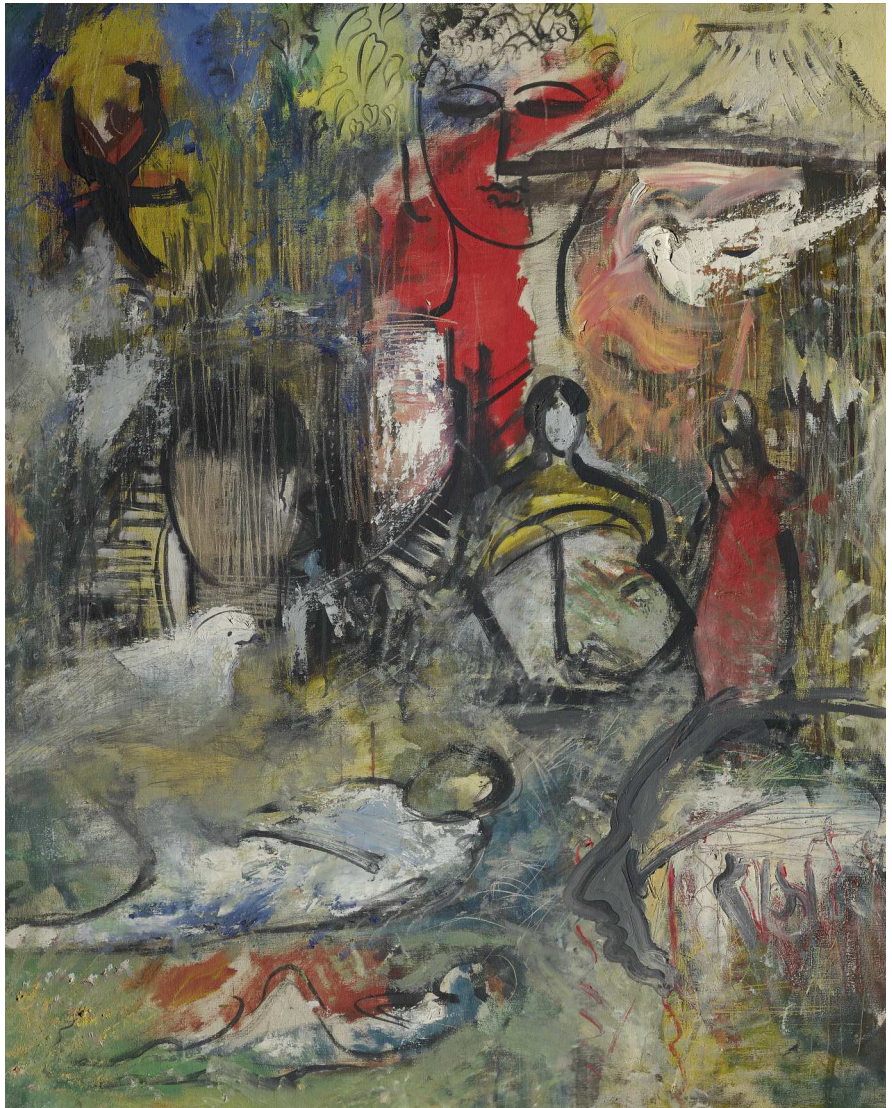
Untitled (Landscape)

Watercolor on paper
Signed and dated in Bengali lower right
9 $\frac{5}{8}$ x 13 $\frac{3}{8}$ in. (24.9 x 34 cm.)
Painted in 1941

PROVENANCE

Acquired in New Delhi in late 1980s

\$ 2,000 - 3,000



14

14

PROPERTY FROM A PRIVATE
AMERICAN COLLECTION

SAILOZ MOOKHERJEA

1906 - 1960

Untitled (Peace)

Oil on canvas
43³/₈ x 34⁷/₈ in. (110.2 x 88.7 cm.)
Painted circa 1950s

PROVENANCE

Collection of Prof. Herbert Härtel, Berlin
Sotheby's London, 17 June 1998, lot 203
Prof. Herbert Härtel (1921 - 2005) was the first
director of the Museum für Indische Kunst,
previously called the Museum of Indian Art (1963
-2006). An internationally recognized Indologist,
he was known for his tireless efforts to make

Indian art history into an independent discipline
in Berlin. His greatest success came in the
organization of the excavations in Sonkh near
Mathura (1966-74).

Considered to be one of India's most influential
modernist painters, Sailoz Mookherjea was
posthumously declared a National Art Treasure
by the Indian government in the 1970s. His
formative years as an artist were spent at the
Government College of Arts in Kolkata (then
Calcutta) under the tutelage of stalwarts like
Abanindranath Tagore. The artist later moved to
Delhi, seeing the new urban center as uncharted
territory at a time when modernism was gaining
ground in Bengal.

While interested in European modernism,
Mookherjea developed a style of painting that
was resolutely his own, largely inspired by his

Indian context and the art historical heritage of
the Subcontinent. Rural and urban scenes from
northern India and Rajasthan take pride of place
in the artist's compositions. These are often
scattered with anonymous faces and characters
in local dress, and always alive with energy and
movement. The present work is an excellent
example of the expressive brushwork and vivid
colors for which the artist became known. Titled
Peace, this current work incorporates various
symbols and motifs related to both war and
peace, including Ho Chi Minh, Hitler, Stalin and
Gandhi and was amongst Mookherjea's last
painted works.

\$ 15,000 - 20,000

PROPERTY FROM THE COLLECTION OF ALAN KANUK,
NEW YORK

GANESH PYNE

1937 - 2013

Lamp and the Effigy

Tempera on canvas laid on card

Signed and dated in Bengali lower right and on reverse.

Bearing artist's label: 'LAMP AND THE EFFIGY' / (TEMPERA ON CANVAS) / GANESH PYNE / FLAT 7B, 'DAKSHINEE' / 21 JATIN BAGCHEE ROAD / CALCUTTA 700029' along with a CIMA Gallery label on reverse

19½ x 17⅞ in. (49.6 x 45.4 cm.)

Painted in 1997

PROVENANCE

Acquired from CIMA Gallery, Calcutta in February 1998

Mr. Alan Kanuk is finance professional who has lived in New York, Hong Kong and Sydney. He took a two year sabbatical in the late 90's to travel around the world, during which he went to art shows in the United States, Europe and Asia. A planned two week trip in India stretched to three and a half months. Whilst in Calcutta, he chanced upon CIMA Art Gallery and met both Mrs. Rakhi and Ms. Pratiti Sarkar, the owners and directors of CIMA.

LITERATURE

E. Datta, *Ganesh Pyne: His Life and Times*, CIMA Gallery, Calcutta, 1998, illustration p. 103

\$ 80,000 - 120,000

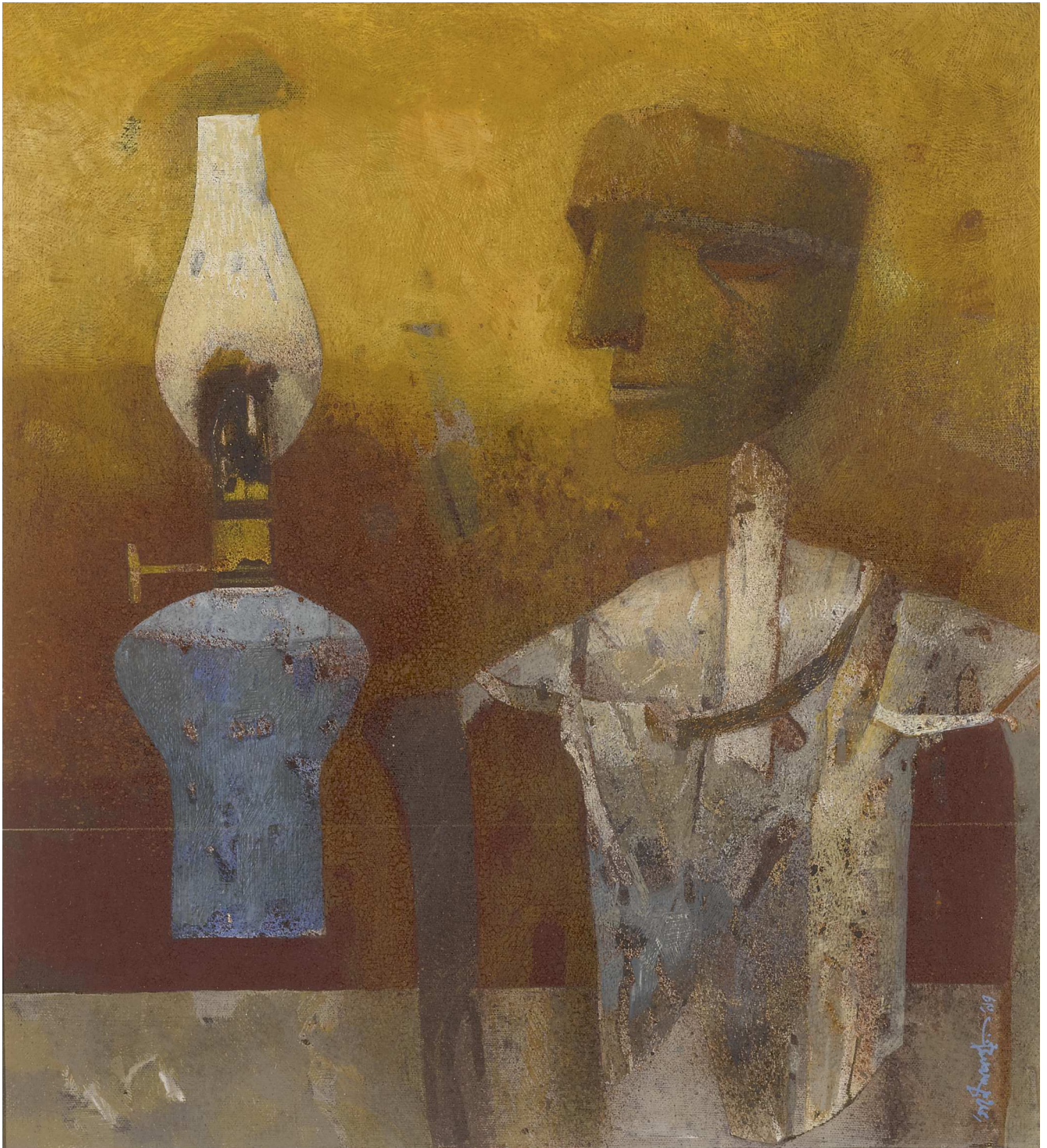
The work of Ganesh Pyne is renowned for its unusual cast of mythological or dreamlike characters. Immersed in the Bengali folklore of his grandmother's stories from a young age, Pyne's modernism is one which is articulated in this local idiom of ethereal figures and Puranic tropes. The somber palette coupled with the moribund expression of the spectral effigy in this current lot are representative of the artist's production and can be seen to approach the carnivalesque in its unerring obsession with performativity and death.

Both ideas are common features in Pyne's work, drawing from the worlds of dance and theater as much as it does from religious epics and modern myths. The artist's childhood was marked by the death of his father when he was just 9 years old, and the later death of his beloved grandmother. Growing up in Calcutta, he saw the Direct Action Day riots of 1946 firsthand, witnessing decaying bodies lying in the street. All castes, high and low, were suddenly reduced to nothing more than their human shells. Pyne recalls seeing a cart full of bodies, amongst them a dead woman from a high caste who was naked, her skin grey, her throat gashed and bloody, her gold necklace still glistening. The violence of Partition, (and the later wars with Pakistan and Bangladesh in the early 1970s) were the turbulent backdrop to Pyne's formative years. The omnipresence of displaced, alienated people in the city deeply affected the artist, and sheds some light on Pyne's fixation with the marginal characters of migrants, beggars and social outcasts.

His preoccupation with such figures, and indeed with the condition of anonymity is exemplified in the present work. *Lamp and the Effigy* may pass at first glance for a portrait, with the large scale figure easily mistaken for a male protagonist. Only upon closer inspection does the viewer notice the dark hollows for eyes and angular edges of a humanoid mask. The awkward, puppet-like posture of the body further emphasizes its lack of agency: this is a figure ready for manipulation, and completely at the mercy of forces beyond the picture frame. This sinister notion of puppetry resonates plainly with the violence inflicted upon civilian refugees in war-torn India, later tossed without ceremony into a mass grave. Pyne's idiosyncratic depiction of lamplight in the current lot is an excellent example of the artist's fascination with chiaroscuro, and adds an element of Pyne's characteristic theatricality. The artist's signature technique of working in tempera was developed in the late 1960s, recalling that of medieval miniaturists who glazed their works with natural dye and used egg-whites as a fixative over each layer of color. In a similar vein, Pyne created his own binding agents and fixatives from indigenous plant varieties, a particularly laborious process which could often take months. In this painting, the brighter areas also manifest a greater luminosity by way of the tempera finish.

CIMA Centre of International Modern Art Banyan Tower 43, Akshay Chatterjee Avenue Calcutta-700 029 Phone: 71-8777, 475-2609	
To	Mr. Alan R. Kanuk 923 5th Avenue #5B New York, NY 10021 U.S.A.
Description of art work	Amount
2388 - Ganesh Pyne - Lamp and the Effigy One R.F. Hussain Book	₹
Total ...	
Five lakh sixty thousand only.	
E. D. D. E.	
CIMA PRIVATE LIMITED For and on behalf of Artist	
10-2-98	
Please pay A/c. Payee Cheque/DD in favour of: CIMA PVT. LTD.	

Invoice from purchase, 1998



15

PROPERTY FROM A PRIVATE COLLECTION, HONG KONG

JOGEN CHOWDHURY

b. 1939

Untitled (Woman reclining)

Ink and pastel on board
Signed 'Jogen 2013' upper right
12½ x 17¾ in. (32 x 45.3 cm.)
Executed in 2013

PROVENANCE

Acquired from Indian Contemporary, Hong Kong *circa* 2013

Jogen Chowdhury is known for his unique depictions of sinuous, almost grotesque bodies. These figures emerge from the gloom of dark, dense backgrounds and are characterized by their vacant expressions and distorted limbs.

Having grown up in Faridpur, in former East Bengal, Chowdhury moved to Calcutta with his family during Partition. Unlike many of those who were similarly displaced in 1947, Chowdhury's experience of the refugee condition was not one wrought with violent religious conflict. The artist speaks freely about the harmonious Hindu-Muslim relations he experienced during his childhood, and later during the migration itself: 'Neither in our village nor in our area was there any violence, any incident over Partition. [...] Since the residents of our village were Brahmin, almost everybody wanted to come away to West Bengal and eventually did so almost empty-handed.' (J. Chowdhury, *Jogen Chowdhury: His Life and Times*, CIMA, Kolkata, 2005, p. 21-24). After enrolling at the Government College of Art & Craft in 1955, Chowdhury found himself plunged into a metropolitan culture, a significant contrast to the village life of his early years. Chowdhury's exposure to the Bengali political landscape was extremely formative. While the artist became part of the politically-charged student community, he also bore witness to the scandal and corruption of the ruling elite. The experience provided him with his earlier subjects, and most importantly with the sense of revulsion that gave birth to his unique aesthetic. The contorted characters of Chowdhury's oeuvre were born from these experiences.

The artist Gopal Ghose was a much admired teacher at the College, and it is from him that Chowdhury learned his use of pastel. This work exemplifies Chowdhury's mastery of line and his idiosyncratic and innovative use of cross-hatching to suggest texture and depth. This flaccid, immovable body takes on a still life quality with its careful attention to detail, such as the striped, yellow sari: 'Patterning is an important aspect of the paintings: saris table covers, bed covers – all bear elaborate designs. The artist's enthusiasm for textiles was most likely fostered at the Weavers' Service Centre in Madras, where he worked in 1968.' (A. Jhaveri, 'Jogen Chowdhury', *A Guide to 101 Modern & Contemporary Indian Artists*, India Book House, Mumbai, 2005, p. 26)

\$ 20,000 - 30,000



16



17

17

PROPERTY FROM A PRIVATE COLLECTION,
DELAWARE

K.S. RADHAKRISHNAN

b. 1956

My Feet is the only Carriage

Bronze

Signed 'Radha' at the back of the Rickshaw

This work is unique

20 x 19½ x 12⅛ in. (51 x 48 x 36 cm.)

Cast in 1998

PROVENANCE

Acquired directly from the artist in 2000

K.S. Radhakrishnan's father was an actor and he often mentions the influence of his father's profession on his art. Aspects of dance and performance imbue Radhakrishnan's sculptures, giving them a lyrical and sensuous quality.

Although the majority of his sculptures are produced using bronze, Radhakrishnan has been known to experiment with plaster of Paris and beeswax. He has commented, "For me bronze works best because it is strong, and brings out the character of my sculptures. Although it takes time, the process also becomes a part of my art form." (P. Chaturvedi, *Radhakrishnan | Sculptor of the mind*, *LiveMint*, 4 April 2013, <http://www.livemint.com/Leisure/9vHjNZDcVIMRAvtDgACELM/KS-Radhakrishnan--Sculptor-of-the-mind.html>)

Radhakrishnan was born in 1956 in Kottayam, Kerala. After graduating with both a Bachelor's and Master's Degree in sculpture from Visva Bharati University, Santiniketan, he continued to reside there for another 7 years, working closely with Sarbari Roy Chowdhary and Ramkinkar Baij. Considered to be an innovative and modernist sculptor, he has won several awards including the National Scholarship, Lalit Kala Akademi Fellowship and Birla Academy of Art & Culture Award and his work has been exhibited in numerous solo and group shows held in Mumbai, Delhi, Kolkata, Paris and the United States.

\$ 10,000 - 15,000



18

18

PRODOSH DAS GUPTA

1912 - 1991

Cradle

Bronze

Signed and editioned 'P. Dasgupta 5/5' on one side

Edition 5/5

14½ x 15 x 8 in. (36.8 x 38.1 x 20.3 cm.)

Cast in 1950

PROVENANCE

Acquired in India circa 1960- 1970s

Private collection, Montreal

Acquired from the above in 2017

This work was originally from the collection of an Honorable Judge of the Superior Court of Quebec.

LITERATURE

K. Das Gupta, *My Sculpture: Prodosh Das Gupta*, Oxford Book & Stationery Co. Calcutta and New Delhi, 1955, p. 26 and pl. 12 (another from the edition)

'Seven Contemporary Artists,' *Marg Vol. V*, No. 1, unpaginated and Vol. C, No. 1, December 1956, p. 34 (another from the edition)

V.K. Jain, *Prodosh Das Gupta: Sculptures & Drawings*, Kumar Gallery P. Ltd., New Delhi, 2008, illustration unpaginated (another from the edition)

K. Singh, *Manifestations VI*, Delhi Art Gallery, New Delhi, 2011, illustration p. 68 (another from the edition)

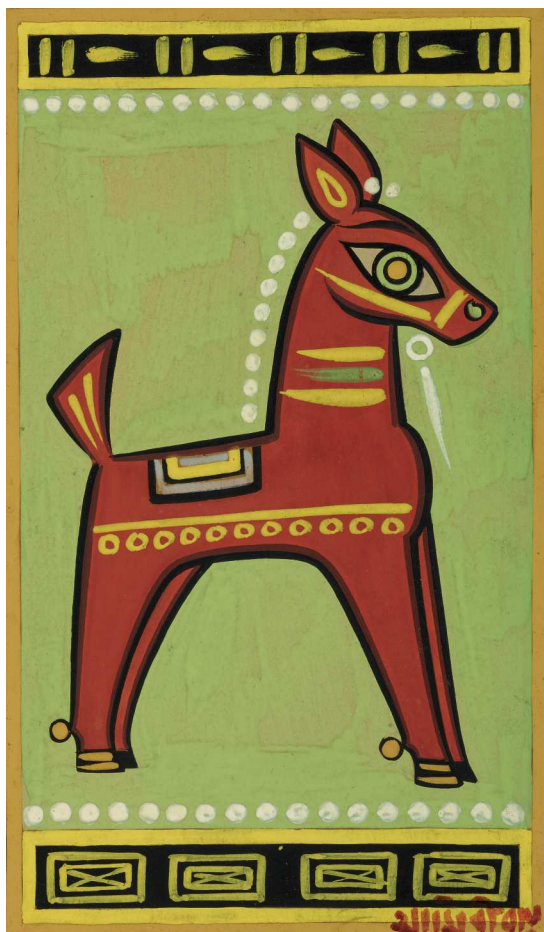
K. Singh, *Memory and Identity: Indian Artists Abroad*, Delhi Art Gallery, New Delhi, 2012, illustration p. 355 (another from the edition)

"The idea of the composition first occurred to me from a rocking chair. I have tried to create the same swinging, semi-circular movement in the sculpture. In order to get the maximum effect of rhythmic lines I have taken the liberty in shaping the legs and the thighs of the mother in masses and her breasts in such a way that they do not disturb the main schematic values of line and rythm. The fluid momentum of the spirit of rocking is intended to echo through the gliding planes and undulating modelling of the figures." (K. Das Gupta, *My Sculpture: Prodosh Das Gupta*, Oxford Book & Stationery Co. Calcutta and New Delhi, 1955, p. 26)

\$ 10,000 - 15,000



19



20

19

JAMINI ROY

1887 - 1972

Untitled (The Bridegroom Procession)

Tempera on card laid on board
Signed in Bengali lower right
18½ x 31½ in. (47 x 80 cm.)

PROVENANCE

Acquired by Bonnie R. Crown during her travels in India
circa 1950s-60s
Purchased from the estate of the above in New York in 2017

Bonnie R. Crown was the Director of the Asian Literature Program at the Asia Society, New York from 1959 to 1976. During that time she traveled to almost every Asian country and India many times to discover new writers and books to share with the American public.

\$ 10,000 - 15,000

20

PROPERTY FROM THE ESTATE OF JOAN GOODEN EBERSOLE

JAMINI ROY

1887 - 1972

Untitled (Red Horse)

Tempera on card
Signed in Bengali lower right
16 x 8⁷/₈ in. (40.5 x 22.7 cm.)

PROVENANCE

Acquired directly from the artist *circa* late 1950s
Thence by descent

Mrs. Joan Ebersole resided in India with her husband James Allan Ebersole from 1952 -1960. Mr. James Ebersole worked in India as a regional sales manager for Eveready batteries. Initially he was stationed in Madras (Chennai) and then from 1956 to 1960 in Calcutta, which is when this work was acquired.

\$ 5,000 - 7,000

21

PROPERTY FROM THE ESTATE OF JOAN GOODEN EBERSOLE

JAMINI ROY

1887 - 1972

Untitled (Maiden)

Tempera on cardboard
Signed in Bengali lower right
16 x 10³/₈ in. (40.9 x 26.3 cm.)

PROVENANCE

Acquired directly from the artist *circa* late 1950s
Thence by descent

Mrs. Joan Ebersole resided in India with her husband James Allan Ebersole from 1952 -1960. Mr. James Ebersole worked in India as a regional sales manager for Eveready batteries. Initially he was stationed in Madras (Chennai) and then from 1956 to 1960 in Calcutta, which is when this work was acquired.

\$ 6,000 - 8,000

22

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

JAMINI ROY

1887 - 1972

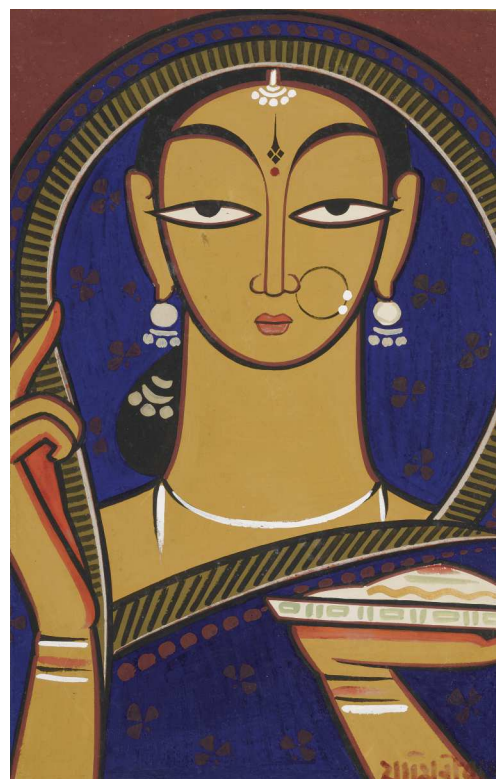
Untitled

Tempera on paper weave laid on board
Signed in Bengali lower right
25⁷/₈ x 15¹/₈ in. (65.9 x 38.3 cm.)

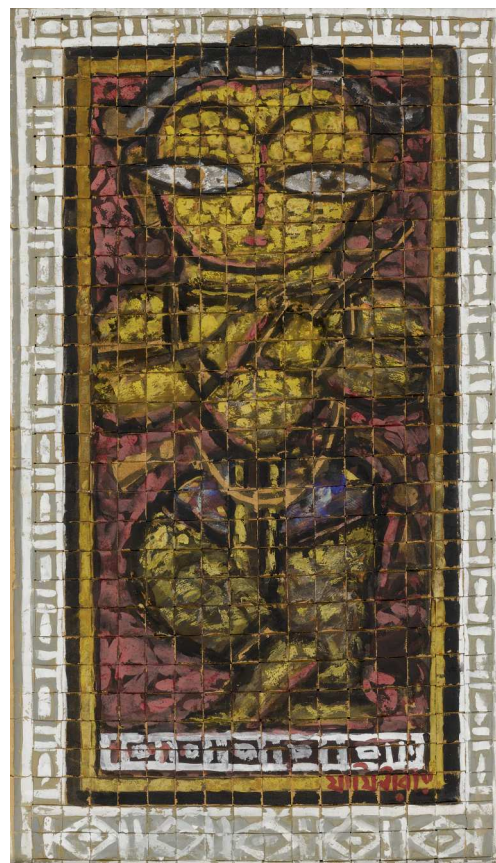
PROVENANCE

Acquired directly from the artist in India in the 1950s
Thence by descent

\$ 5,000 - 7,000



21



22

RAJA RAVI VARMA

RE-INVENTING MYTHOLOGY

I. THE BEGINNING

The principles of European realist painting were introduced in India with the establishment of art schools in Madras, Calcutta and Bombay in the mid-19th century. The aim of these schools was to change the centuries-old miniature painting tradition and instead cultivate the skills required to faithfully render the likenesses of their subjects as they existed in the natural world. The colonization of India also attracted a large number of European artists who were drawn to the wonders of what they considered to be an exotic and alien culture. These artists brought with them superior materials including oil paints, canvases, the portable easel and rigorous academic knowledge and training. British-born artists such as Tilly Kettle, James Wales, Thomas Hickey and Robert Home worked on commissions in various royal courts throughout India.

Due to these influences, a new class of Indian artists emerged who closely followed the Western Academic style, chief amongst whom was Ravi Varma, Koil Thampuram of Kilimanoor (29 April 1848 – 2 October 1906). Born in Kerala (the erstwhile princely state of Travancore), Ravi Varma was amongst the first Indian artists to adopt Western painting traditions, yet his choice of subjects remained firmly rooted in Indian life. Ravi Varma grew up with his siblings in his mother's ancestral home. In close proximity to his sister and other women in the household, it was commonplace for him to observe women performing their daily tasks and rituals.

When Ravi Varma married into the Travancore Royal Family, it allowed him the opportunity to further study the art books

at the Mavelikkara palace and improve his English. Wary and jealous of his emerging talent, the few painters of the court who worked with oil refused to teach Varma this new medium. It was a European court painter Theodore Jensen who finally allowed him access to watch him paint. Artist and historian A. Ramachandran, has since posited that Ravi Varma's talent in the treatment of jewellery and the human form itself was far superior to that of Jensen's, cementing the notion that Ravi Varma was one of the most talented painters of that century.

Prominent restorer and author Rupika Chawla, who has conserved many of Varma's works, notes, 'No other Indian painter, till today, has been able to supercede Varma in portraiture in oil, a foreign medium, which the artist mastered over time through trial, error and hard work, while understanding the blending, smoothening and the play that was possible with this slow drying substance, a limitation in its own right... The radiological evidence of Varma's paintings shows the build-up of layers. His luminous skin effects are brought about by an excessive use of white in the preliminary layers gradually adjusted with flesh colors...With each passing decade the potential of oil was absorbed and understood by successive generations of artists in India. Today...all this excitement over oil and impasto techniques appears excessive... [though], a hundred years back it was like a discovery for an almost self-taught artist.' (R. Chawla, 'Form and Substance,' *Raja Ravi Varma: New Perspectives*, National Museum, New Delhi, 1993, p. 119, 122)

II. THE PIONEER OF POPULAR CULTURE

Ravi Varma was not only a master portrait artist for the elusive upper echelons of royalty and high society in India but was also responsible for the mass dissemination of a new visual vocabulary through oleographs. In 1894, after producing a large number of oil paintings, Ravi Varma founded India's first oleography press in Lonavala, known as the Ravi Varma Oleographic and Chromolithographic Printing Workshop to make his artwork available and accessible to the public, revolutionizing the presence of art – typically relegated to the court or temple – into everyday homes. By infiltrating the majority of households with his paintings and prints, he was essentially responsible for influencing and shaping the perceptions of art, femininity and divinity for generations to follow.

To help reproduce his paintings, Ravi Varma employed Fritz Schleicher, a German printer from Berlin, highly qualified in color lithographic printing to act as manager of the workshop. Ravi Varma eventually sold the Press to Schleicher in 1903, at which stage the firm was renamed 'The Ravi Varma Fine Art Lithographic Works'. Schleicher was known to have been a good businessman under whose management the press garnered a reputation for producing high quality prints. While he stayed true to Ravi Varma's original vision for the Press, he expanded its portfolio by securing jobs to print textbooks and photographs. Schleicher had twelve children, the youngest,



Raja Ravi Varma in his fifties, circa 1900
Reproduced from R. Chawla, *Raja Ravi Varma: Painter of Colonial India*, 2010, p. 295



William-Adolphe Bouguereau, *The Birth of Venus*, 1879, Oil on canvas, Musée d'Orsay
© RMN-Grand Palais / Art Resource, NY

a daughter named Lottie, who had started her education in Berlin, but with the rise of Nazism, moved to a private school in Vienna. In 1941, Austria was in the throes of World War II, which forced her to move to India with her fiancé, Dr. Surendra Singh. Mrs. Lottie Schleicher Singh later inherited a group of works from her father, from which this exceptional painting hails.

III. TILOTTAMA

Ravi Varma's depictions of women in particular, are considered to be excellent examples of the paintings that emerged from this period. He eschewed Western subject matter and often illustrated myriad stories from Vedic mythology as well as the *Ramayana* and *Mahabharata*. This is the reason for his evergreen popularity and also what makes this painting so extraordinary. Titled *Tilottama*, the protagonist is one of the *Apsaras* (celestial nymphs) from Hindu mythology. In the epic *Mahabharata*, Tilottama was created at Brahma's request by using the best possible assets to create an almost perfect being. Her purpose was to bring about the destruction of the two *Asuras* (demons) named Sunda and Upasunda who were brothers and could not be destroyed by anyone except themselves. As their atrocities grew, the God Indra sent Tilottama to them. So captivated were they by her beauty that the jealous brothers fought over her and ended up killing each other. This painting portrays her descent through the skies down to earth, most likely after her creation.

'He also understood the power of the epics and classical texts that he had grown up with, and which his environment had so generously bequeathed to him. With the rich and plastic oil medium and realism as his tools, Ravi Varma transferred the wealth of stories and mythology that came so naturally to him, into paintings of great resonance.' (R. Chawla, 'Exploring the Source,' *Raja Ravi Varma: Painter of Colonial India*, Mapin Publishers, Ahmedabad, 2010, p. 158)

Many of Ravi Varma's most iconic compositions were adapted from Old Master paintings. Ravi Varma had a large collection of images of these paintings and often referred to them to draw inspiration for his models' faces and poses. This painting for instance, was inspired by William Adolphe Bouguereau's (1825-1905) *Birth of Venus*. 'He is said to have been particularly drawn towards two allegorical paintings of the French salon artist, William Adolphe Bouguereau (1825-1905) 'Birth of Venus' and 'Charity' which were among the most popular engravings in Europe in the 1860's. The challenge for Ravi Varma lay in mediating images, which were life-like in appearance and often Western, neo-classical in inspiration to make them viable as Indian cultural symbols. He had, in his paintings, to make the passage from Western to Indian, from the 'real' to the 'iconic'. Thus individual models and real ladies acquired, in his paintings, layers of other significance (aesthetic, social, religious and mythic), which transformed them into feminine and nationalist emblems. This is where we find an implicit nationalist project of creating typical 'Indian' images determining the direction of Ravi Varma's work. Notwithstanding their physicality and seductive appeal, the sensuality of Ravi Varma's female figures also came to be contained by distinct markers of class and status. Aristocratic homes, dress and demeanour, and the very attributes of a leisured way of life became critical in defining a feminine image, both genteel and sensual, and in differentiating it from those of common peasant women.' (T. Gujha Thakurta, 'Raja Ravi Varma and the Project of a New 'National Art', *Raja Ravi Varma: New Perspectives*, National Museum, New Delhi, 1993, p. 48)

Venus who was the embodiment of female beauty, is used as inspiration for Tilottama, another mythological character famed for her perfect form. In this painting, one can tell that Ravi Varma strove to impart the extreme desirability that led to the demon brothers downfall. Her composed gaze, voluptuous curves and the radiance of her complexion, all project a sense of vitality and fertility reminiscent of the early representation of Goddess figures in Central Indian sculpture. Each element in the picture works in harmony to elevate it beyond just a decorative painting and into a meaningful depiction of one of Indian mythology's most storied epics. Even in modern times, these scenes and subject matter are considered amongst Raja Ravi Varma's most iconic compositions and are popular in numerous households.

The face of this particular model appears many times in Ravi Varma's oeuvre, most notably in the painting titled *Mohini Playing with a Ball* in Rupika Chawla's book - *Raja Ravi Varma: Painter of Colonial India* and titled *Tilottama* in Parsram Mangharam's book - *Raja Ravi Varma: The Most Celebrated Painter of India 1848 - 1906*. The figure in the present painting and the comparative work are rendered with the same pose as well. This recycling of faces, stances, stories and models is quite common in Ravi Varma's practice but it is fascinating to see how he manages to retain a unique quality in each and every painting. In the comparable work, the figure is more clothed, wears more jewels and is standing in a forest with a detailed background. Conversely the current lot is pared down, set against a romantic sky with delicate sensuality and natural dignity. His use of color and paint is unparalleled for an artist from this period, which is another reason why Ravi Varma's works are so desirable. Since 1979, when the Indian government declared him to be a National Art Treasure and prevented the export of his paintings from India, it has become very uncommon for his works to appear at auction internationally. Extremely rare and exceptionally prized, this is a luminous and sensitive rendering of Tilottama and an excellent example of his mastery.

PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

RAJA RAVI VARMA

1848 -1906

Untitled (Tillottama)

Oil on canvas

Signed 'Ravi Varma' and dated indistinctly lower
left

20 x 13¼ in. (50.8 x 33.5 cm.)

Painted circa 1896

PROVENANCE

Collection of Fritz Schleicher

Thence by descent to Mrs. Lotti Schleicher Singh

Acquired by a private collector in Denmark

Sotheby's London, 25 April 1996, lot 311

Fritz Schleicher was a German printer
from Berlin, who managed the 'Ravi Varma
Oleographic and Chromolithographic Printing
Workshop' and later bought the printing press
from Ravi Varma in 1903.

\$ 400,000 - 600,000

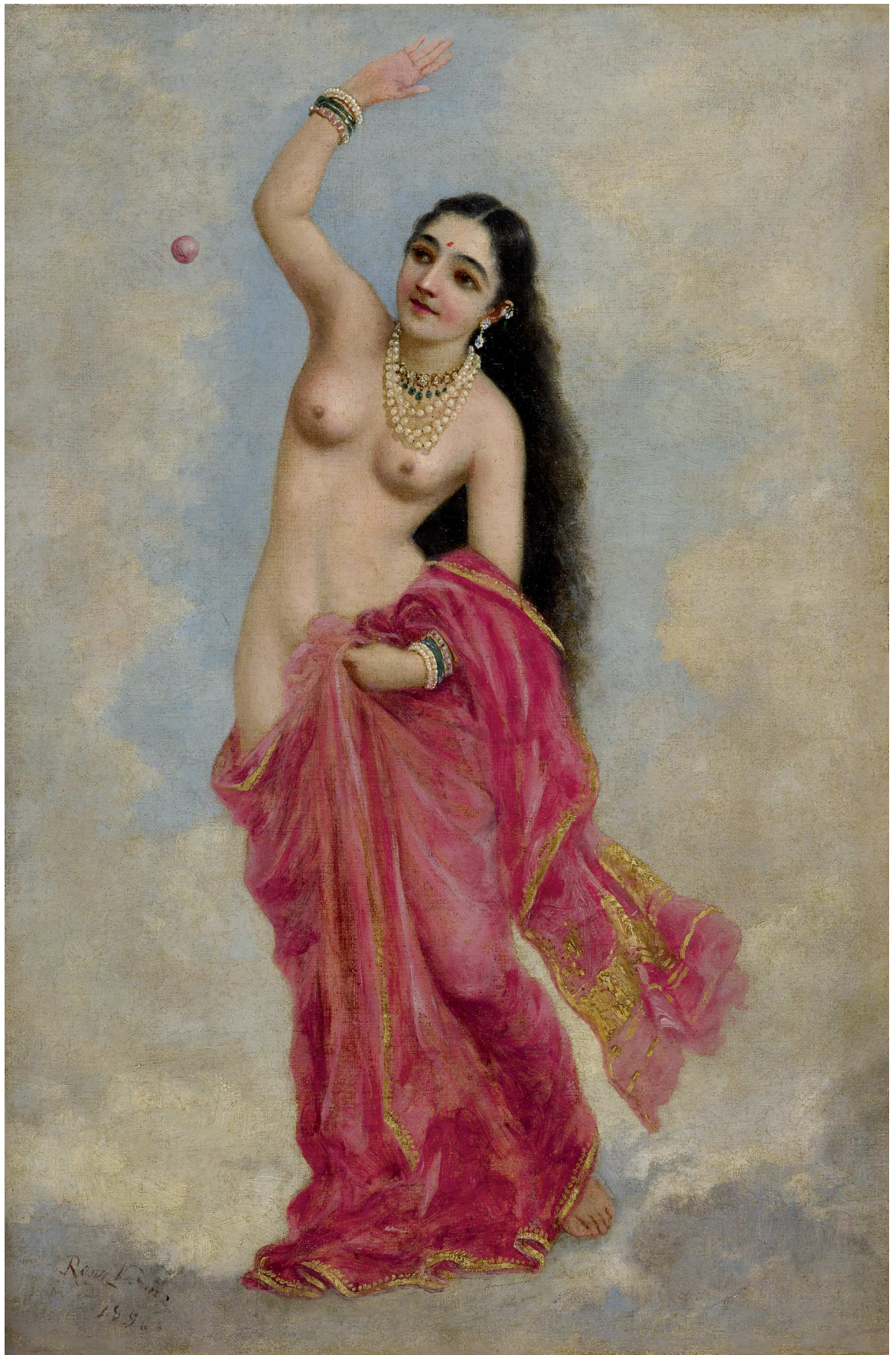


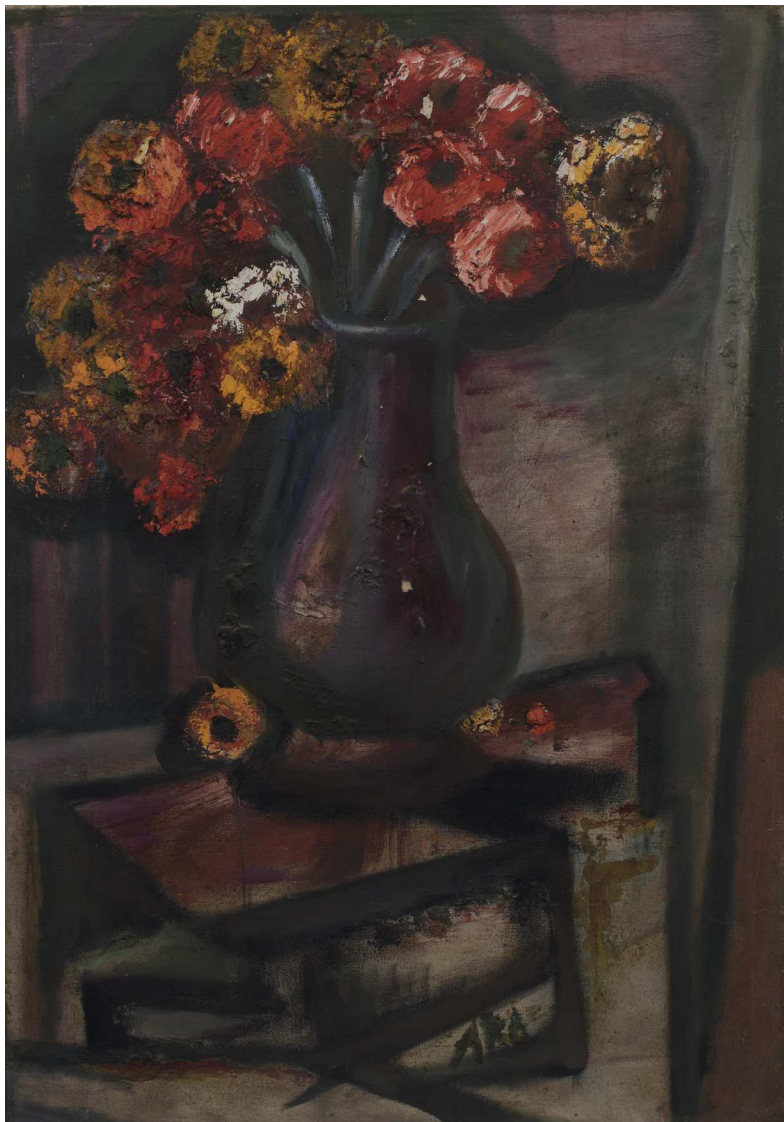
Mohini Playing with a Ball, Oil on canvas
Reproduced from R. Chawla, *Raja Ravi Varma,
Painter of Colonial India*, 2010, p. 212.

“Ravi Varma's portraits are characterized by ‘a tactile reality imbued with subtly nuanced flesh tones and careful attention to facial characteristics. In addition to the glistening physical presence, the depiction of clothes and glittering jewellery of his women create a mimetic spell on the viewer.’”

Y. DALMIA

The Making of Modern Indian Art: The Progressives,
Oxford University Press, New Delhi, 2001, p. 17.





24

24

PROPERTY FROM A PRIVATE COLLECTION

KRISHNAJI HOWLAJI ARA

1914 - 1985

Untitled (Still Life with Flowers)

Oil on canvas

Signed 'ARA' lower center

25⁵/₈ x 18¹/₈ in. (66.5 x 46 cm.)

PROVENANCE

Acquired directly from the artist in late 1980s

\$ 8,000 - 10,000

Through his affiliation with the Progressive Artists' Group, Krishnaji Howlaji Ara was introduced to several art critics of the time, most notably, Rudi von Leyden who was an art critic for the *Times of India* as well as an artist, cartoonist and photographer. Jobless and penniless, Ara was given a small stipend by von Leyden and encouraged to focus solely on his craft. It was due to von Leyden's encouragement and generosity that Ara's career blossomed.

After experimenting with watercolors Ara turned to oil paints. Abandoning the brush, jagged strokes used to execute his earlier work, Ara began to paint with careful, studied precision and the even distribution of color. Still-lives were one of Ara's most popular choices of subject matter however due to his financial circumstances, his oils on canvas are rare and were mostly painted as commissions as he could not easily afford working in this expensive medium.



25

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PROPERTY OF A LADY

KRISHEN KHANNA

b. 1925

Untitled (Man and Dog)

Oil on canvas

Signed 'K. Khanna' on reverse

43 $\frac{7}{8}$ x 38 in. (110.5 x 96.5 cm.)

Painted circa late 1970s

PROVENANCE

Private Collection, New York

Sotheby's New York, 24 September 2004, lot 176

\$ 25,000 - 35,000

The present work by Krishen Khanna was likely painted at some point during the 1970s or 1980s, at a time when the artist turned his attention to Delhi and the plight of its alienated poor. As refugees of Partition, Khanna's family journeyed across the border from Pakistan in 1947 to settle in the newly delineated nation of India. The condition of displacement and homelessness resonated deeply with the artist. His many depictions of poor laborers through the thin film of dust which pervaded the city manifest the same feeling of weariness as the present work. Both citizens of the street, man and dog sit together, expressionless; yet the warmth of their relationship is powerfully enclosed in the two hands resting on the dog's back and chest.

'Krishen's experiments at this moment were symptomatic of the spirit of enquiry that pervaded Indian art in the '70s. There is a sense of the terrible erosion of the Indian city, the dehumanizing effect of which bleeds life of all vitality and colour' (G. Sinha, *Krishen Khanna: A Critical Biography*, Vadehra Art Gallery, New Delhi, 2001, p. 116)



26

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PROPERTY FROM A PRIVATE COLLECTION,
PITTSBURGH

**ABDULRAHIM APABHAI
ALMELKAR**

1920 - 1982

Untitled (Udaipur Temple)

Oil on canvas

Signed and dated in Devanagari lower left

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

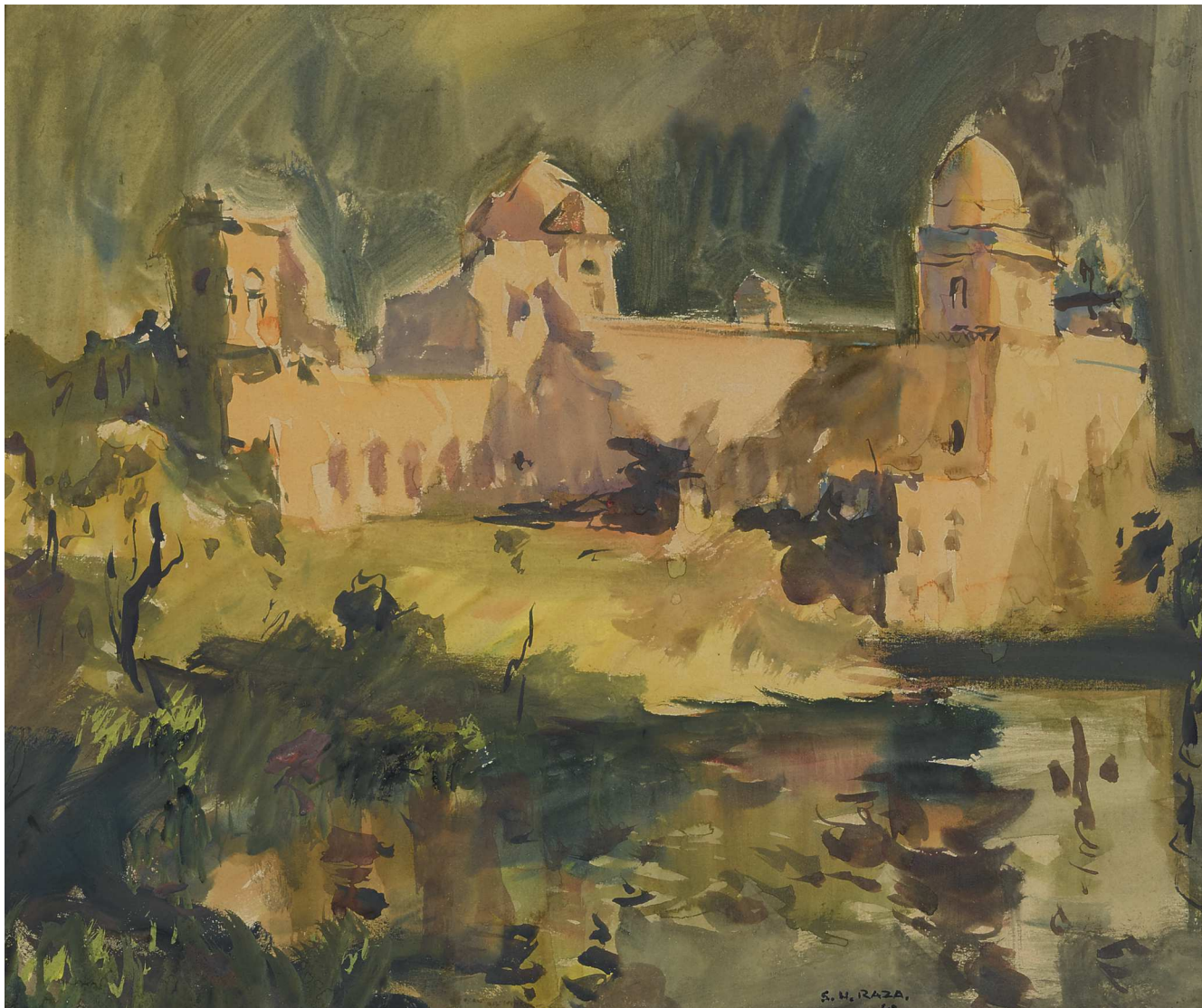
Painted in 1965

PROVENANCE

Private Collection, Washington State

Acquired at a local auction in California in 2017

\$ 6,000 - 8,000



27

27

PROPERTY FROM A PRIVATE COLLECTION,
FLORIDA

SAYED HAIDER RAZA

1922 - 2016

Untitled (Jahaz Mahal)

Watercolor on paper laid on cardboard
Signed and dated 'S.H. RAZA, / 47' lower right
14³/₈ x 17³/₈ in. (36.7 x 44.2 cm.)
Painted in 1947

PROVENANCE

Acquired in India by the W.H. Lyon family
in 1947-1948
Thence by descent

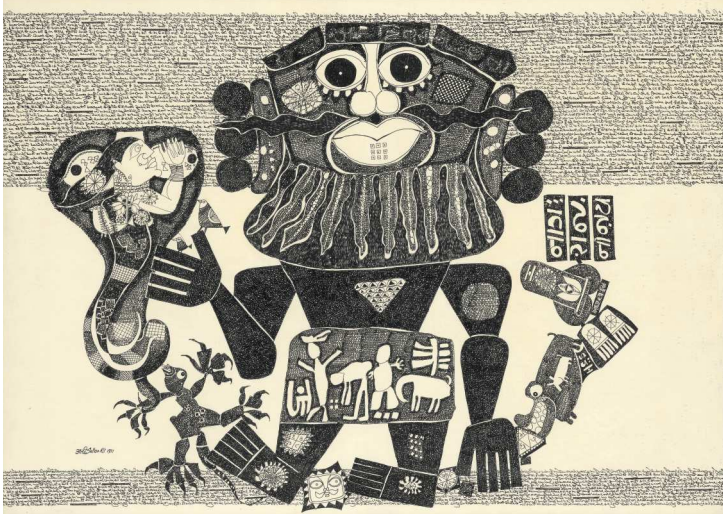
\$ 15,000 - 20,000

The present lot is an archetypal example of Sayed Haider Raza's early work. It provides a rare glimpse into the beginning of the artist's practice, a time when his subjects consisted of landscapes and street scenes, defined by a shifting interplay of light and color. This painting appears to be a depiction of Jahaz Mahal inside the Mandu Fort, Indore.

Raza held his first solo show in 1946 at Bombay Art Society Salon, where he was awarded the Silver Medal. The year 1947, when this particular work was made, was transformational for the artist. He went on to form the Progressive Artists' Group (1947–1956) with his friends Francis Newton Souza, Maqbool Fida Husain, Sadanand Bakre, Hari Ambadas Gade and Krishnaji Howlaji Ara.



Jahaz Mahal, Indore Varun Shiv Kapur,
New Delhi, India
[CC BY 2.0 (<http://creativecommons.org/licenses/by/2.0/>)] via Wikimedia Commons



28

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PROPERTY FROM A PRIVATE COLLECTION,
ARIZONA

J. SULTAN ALI

1920 - 1990

Untitled (Malyagiri)

Ink on paper laid on card
Signed in Devanagari and further signed and dated 'Sultan Ali 1971' lower left
21½ x 29½ in. (54.6 x 75 cm.)
Executed in 1971

PROVENANCE

Acquired in India *circa* 1960s by Prof. Derek Davenport
Purchased from the estate of the above in July 2017
Derek A. Davenport was Professor Emeritus of Chemistry at Purdue University, West Lafayette in Indiana. A stalwart in the field of education, he traveled extensively throughout the world, including India where he spent two sabbaticals overseas helping to establish the Indian Institute of Technology in Kanpur.

\$ 3,000 - 5,000



29

29

PROPERTY FROM A PRIVATE COLLECTION

NARAYAN SHRIDHAR BENDRE

1910 - 1992

Untitled (Mother and Child)

Ink and watercolor on paper
Signed and dated in Devanagari lower right
32½ x 17⅞ in. (81.5 x 45.5 cm.)
Painted in 1988

PROVENANCE

Acquired in New Delhi in late 1980s

\$ 4,000 - 6,000

PROPERTY FROM A PRIVATE SOUTH AMERICAN
COLLECTION

MAQBOOL FIDA HUSAIN

1913 - 2011

Untitled (Nayika)

Oil on canvas

Signed in Devanagari lower right

43¼ x 22½ in. (110 x 57.1 cm.)

Painted circa 1960s

PROVENANCE

Acquired from Kunika Chemould Gallery, Janpath,
Delhi in 1965

This painting is a striking example of Maqbool Fida Husain's unique amalgam of post-Independence and post-Impressionist painting: powerfully evocative of classical Indian traditions and distinctly modern at the same time. Husain's modernism contends even in its earlier period with an understanding of Indian aesthetics at a fundamental level. The identities of his early nudes tend to be inspired by classical Indian sculpture but have also been compared to the figures of Matisse. In the present work, the triple axial posture of the figure draws upon the *tribhanga* or thrice-bent postures of ancient temple art. The female form is majestically captured, defiantly elegant yet poised. Over the years, such tensile figures have provided the essential vocabulary of Husain's women.

In 1952, Husain visited China where he met with the painter Qi Baishi. The Chinese artist was known for his monochromatic paintings of animals with a minimalistic use of line to achieve form and movement. This condensing of form is what inspired Husain. The artist admitted that he felt that the challenge in art remained in creating forms in the simplest manner possible and undoubtedly the style of the current work appears to be very strongly influenced by ink scroll paintings in both the calligraphic brushwork and in the vertical format. Unusual in its scale, palette and simplicity, Husain's powerful lines and strong brushwork suggest a vivid sense of energy and movement.

Husain, arguably India's finest draughtsman, was known to finish many a work in one sitting. Like ink scroll paintings, the lines were drawn directly with a paintbrush making no room for error as once applied, the stark black paint could not then be easily removed. This painting serves as a fine example of his mastery and the extreme confidence with which he applied his brushstrokes. Brilliantly rendered in the artist's immediately recognizable calligraphic style, this painting is an exemplary work within Husain's corpus.

\$ 70,000 - 90,000



30

FRANCIS NEWTON SOUZA: THE KOVNER YEARS, 1956-60

'In 1956 Harold Kovner, a wealthy American, had come over from New York to find a young artist whom he could support. He saw Iris Clert [famed gallerist] who showed him all her pet abstracts, artist by artist. Kovner remained unimpressed. Finally, and with some reluctance, she led him downstairs and produced several paintings by Souza. Kovner jumped. Within 24 hours he had met Souza, given him money, taken away some pictures, made arrangements for the future, and was flying back to New York. The arrangement was a perfectly simple one. Souza was to keep him supplied with pictures every few months – entirely of the artist's choosing – and in return Kovner would keep him supplied with money. It lasted four years, and Mr Kovner [became] the owner of nearly 200 Souzas. It was a case of patronage of the most simple and practical kind, and needless to say it enabled Souza to live without acute financial worries for the first time in his life.' (E. Mullins, *F N Souza*, Anthony Blond Ltd., London, 1962, p.26)

Kovner's patronage of Francis Newton Souza was creatively liberating and a notable highlight of Souza's career. Without the pressure of having to submit to the whims of various collectors or to seek out new commissions, he was able to produce compositions unfettered. In the years that followed this seminal encounter at Galerie Iris Clert, Souza produced works addressing all manner of subjects, from metropolitan skylines to various religious figures for which he was already known. With characteristic intensity, the artist experimented with still lifes in the style of Giorgio Morandi and heavy-fleshed nudes redolent of Balthus and early Pablo Picasso. Throughout these years, however, Souza continued to be completely captivated by the singular, reflective power of the human visage.

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PROPERTY FROM A PRIVATE COLLECTION,
ORLANDO, FLORIDA

FRANCIS NEWTON SOUZA

1924 - 2002

Nude

Gouache and pencil on paper
Signed and dated 'Souza 56' upper left and
further signed, dated and inscribed 'F.N. Souza /
Nude - 1956' on reverse
21 $\frac{7}{8}$ x 14 $\frac{3}{4}$ in. (55.6 x 37.6 cm.)
Painted in 1956

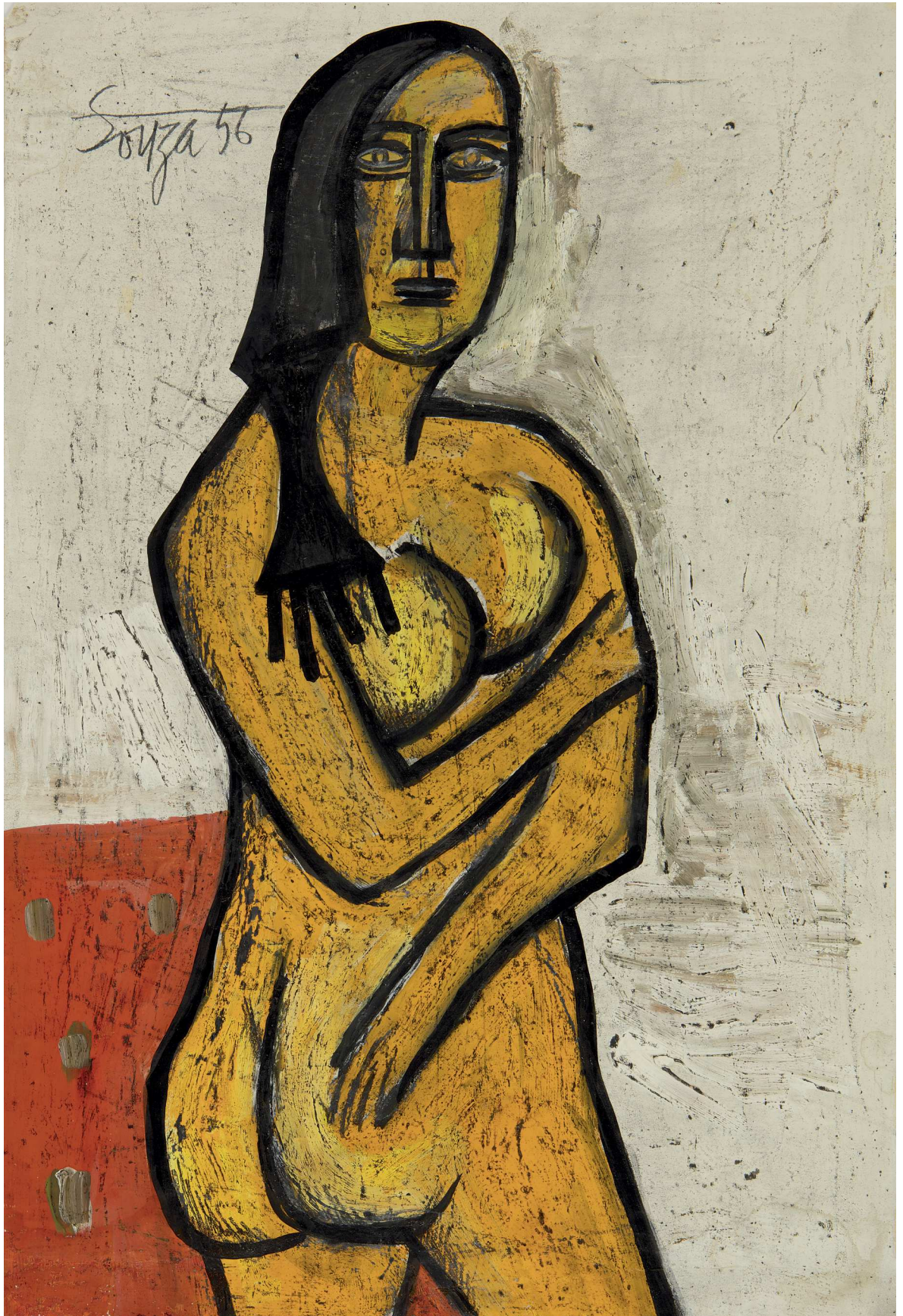
PROVENANCE

Collection of Harold and Sidney Kovner, New York
Gifted by the above to Arline Greenburg, New
York in late 1950s - early 1960s
Thence by descent

The extraordinary voluptuousness of the female figure in Francis Newton Souza's *Nude* (1956) is firmly rooted in Indian art historical tradition, with the perfectly rounded breasts and buttocks recalling an entire history of full-bosomed erotic imagery from the Tantric to the Miniaturist. The female figures of Buddhist and Hindu temple sculpture also come to mind, particularly those of dancers carved in the *tribhanga* stance. This position accentuated the female form through its methodology of three bends: one in the neck, one at the waist, and one at the knees.

Formally, Souza's approach to colour and line is similar to that championed by practitioners such as Pablo Picasso and the Fauves, bordering even on Primitivism with its lack of clear delineation where the extremities and facial expression are concerned. Unlike the languorous nudes of Paul Gauguin and Henri Matisse, Souza's figure is somehow both sensuous and brazen; she returns the gaze of the viewer with defiance, only half-shielding her bare form.

\$ 12,000 - 18,000



PROPERTY FROM THE COLLECTION OF SUSAN SEIFERT, IOWA

FRANCIS NEWTON SOUZA

1924 - 2002

Untitled (Head of a Priest)

Oil on canvas

Signed and dated 'Souza 59' center left and further signed and dated 'F.N. Souza 59' on the stretcher on the reverse

16 $\frac{1}{8}$ x 13 $\frac{1}{8}$ in. (41.1 x 33.1 cm.)

Painted in 1959

PROVENANCE

Collection of Harold Kovner, New York

Gifted by the above to Susan Seifert in New York *circa* 1962

Harold Kovner and his brother Sidney Kovner were close friends with Susan Seifert's parents. They vacationed together at the Seifert summer home in Pleasantville, as well as the Kovner's Florida home in the winter, where Sidney Kovner had a sprawling house on the beach.

Around the spring of 1962, Susan Seifert, her parents and sister visited Harold Kovner in his apartment on Central Park West. Ms. Seifert had just begun to discover the joys of drawing and painting and since Harold was a patron of the arts, her parents told him of her interest. As they were leaving the apartment, he went to a corner of the room in which stacks of canvases leaned against the wall. He selected one of the paintings, (the current lot), and gave it to her as a parting gift.

This vivid composition forms part of Francis Newton Souza's iconic and extensive series of portraits. The strong, black outlines and cross-hatching recall the bold colorism of Georges Rouault, whose masterful characterizations of his subjects were similarly born from a decisive application of color and line. Souza was undeniably influenced by the various currents of European Modernism, and his works from the 1950s in particular manifest certain expressionist qualities. The artist's high placement of the eyes and angular shaping of the lower jaw and beard are typical features of works from this period.

While Souza was not unique in his enduring fascination with human faces, his idiosyncratic and almost obsessive return to the motif certainly seems to resonate with the long-celebrated tradition for artists to create self-portraits. In the present work, the ornamentation of the priest's robes conspicuously references the adornments of the Catholic Church and speaks to the unshakeable presence of religion during Souza's formative years in Goa. The bright blue color is particularly striking against a palette limited to darker hues and flesh tones, and the figure itself is all the more emphatic in its return of the viewer's gaze. Materially these heads are often monumental, their features built up in impasto and deconstructed with a palette knife, revealing innumerable layers underneath.

\$ 40,000 - 60,000



Susan Seifert, *circa* early 1960s when the painting was acquired



From left to right: Murray Seifert, Estelle Seifert, Yvonne Kovner and Sidney Kovner in a Manhattan nightclub in the 1940s



RAZA IN EUROPE: SUCCESSFUL BEGINNINGS

Sayed Haider Raza's connection with France was an important stepping stone for his career – particularly due to his association with the Galerie Lara Vincy. After his graduation from the École nationale supérieure des Beaux-Arts, he was represented by Lara Vincy and later exhibited in her newly established gallery. Together, they curated his first solo show in Europe. This marked the inception of what was to be a fruitful, decade long relationship.

The Galerie Lara Vincy played an integral role in launching Raza and his art within Europe. In 1955, Madame Lara Vincy opened up her gallery on 47 Rue de Seine in Saint-Germain-des-Prés. Nestled in the 6th arrondissement, this area in Paris was the centre stage for literary life in a post-World War II France. Frequenting by Simone de Beauvoir and Jean-Paul Sartre, Saint-Germain became both the heart of the Existential movement and Parisian

jazz scene. Its cafés and bars facilitated non-conformist dialogue and its atmosphere was heavy with the unrestrained notes of music and poetry. It was the perfect setting for a gallery predicated on embracing new trends and nurturing young artists.

From 1955 onwards, Raza had regular contract with Lara Vincy and the newly formed Galerie, which required him to provide paintings on a monthly basis. This regular commission was significant for Raza as it afforded him a substantial livelihood with which he was able to maintain a practice in Europe and created the perfect conditions for the progression of his art and offered him the freedom of exploration that he craved and for which he left India. 'It was in France that Raza would grow into the master he had come to be universally acknowledged as and it was in France that his art matured to attain its unique identity



Newspaper clipping featuring Madame Lara Vincy and her daughter, Liliane with gallery artists including Sayed Haider Raza (far right)
Image courtesy Archives Galerie Lara Vincy, Paris

and character.' (A. Vajpeyi, *A Life in Art: Raza*, Art Alive Gallery, New Delhi, 2007, p. 40)

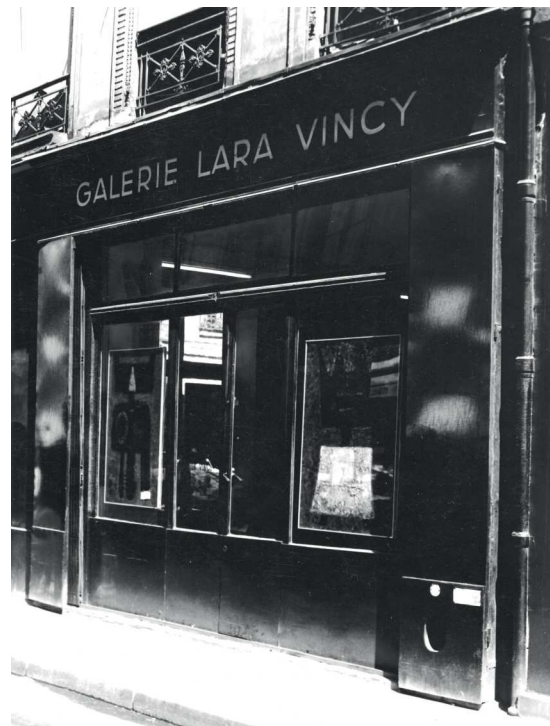
Lara Vincy represented some of the leading emerging abstract artists from across the world, including French artist René Allio; Japanese artist Akira Kito; Polish artist Stanislaw Wostan; British artist Peter Clough, South Korean artist, Seund Ja Rhee and of course, Raza. Vincy's guidance proved invaluable and helped Raza secure the coveted *Prix de la Critique* award, the first non-French artist to ever receive this honour in 1956. Raza's career truly blossomed in this year. Due to his exhibitions in Paris, he came to the attention of the cultural ambassador for India in Rome - Madanjeet Singh (1924 – 2013).

Singh was born in Lahore in 1924 and played a major political role in the country's struggle for Independence. He was imprisoned during **Mahatma Gandhi's 'Quit India'** movement due to his anti-colonial stance. In 1953, well after Independence and Partition, he joined the Indian Foreign Service, assisting in Italy, Greece, Sweden, Denmark, Yugoslavia, Spain, Laos, Vietnam and Russia. He also served with distinction as Ambassador of India in Europe, Asia, South America, and Africa. An artist and photographer himself, he was in the unique position to curate and assist with India's participation in the 1956 Venice Biennale. Raza was part of his final selection of artists and Singh has written the below explanation in the catalogue of the 1956 Venice Biennale, which has been translated from Italian:

In the 1954 Biennale, India participated with 60 paintings and 32 artists. This was to give an overview of all types of Indian painting. This year, because we want to give a better idea of the most recent and promising developments in Indian art, we have decided to exhibit the artwork of 4 young well-known artists who have already exhibited in Europe.

In the paintings presented it is easy to see the synthesis between Oriental Art and Western Art. Despite using modern western techniques, in their canvases you can see the vitality of colors and the harmony of the tropics which are representative of India. Surely the painters have rediscovered their own personality in the art production of India, a slightly new direction.

Raza was one of the most versatile Indian artists of this young generation. Further to his stay in Paris, he has abandoned his narrative style which was typical of representations in India. His style has evolved a lot. He travelled especially in France and Spain and spent two



Galerie Lara Vincy in its original location since 1995 – 47 Rue de Seine
Image courtesy Archives Galerie Lara Vincy, Paris

months in Italy. In France, he had multiple exhibitions that were well perceived by the public.

The fact that Raza was only one of four Indians representing the country speaks volumes and the fact that *Ville Provençale* was one of only 5 works by Raza that were chosen for the pavilion says even more.

The reciprocal relationship that existed between Raza, India and France is also acknowledged by Singh. His time in France not only enabled his growth and experimentation but encouraged him to look back and rediscover his roots. "France gave me for six decades, an evocative ambiance inspiring confidence and creativity and imagination, openness of ideas and innovation. More than anything else France made me realise my Indian inheritance in color and concept that came alive..." (*The Hindu*, 'Noted Indian Artist Sayed Haider Raza Conferred Highest French Civilian Honour — The Legion Of Honour', 15 July 2015, unpaginated).

In *Ville Provençale*, Raza uses the saturation of hues and colors to display a new type of landscape; he simultaneously makes discourses about his new French abode while hearkening back to colors that remind him of his homeland.

PROPERTY OF A GENTLEMAN

SAYED HAIDER RAZA

1922 - 2016

Ville Provençale

Oil on canvas

Signed and dated 'RAZA'56' lower right and further bearing a distressed label with 'NOM - RAZA / PRENOM - SAYED / ADRESSE [sic] - Galerie Lara Vincy - / 47 rue de Seine, / Paris, 6e, France. / "VILLE PROVENÇALE' as well as 'XXVIII. Biennale Internazionale d'Arte di Venezia - 1956 / 921' label on reverse

41 ¼ x 78 ⅞ in. (104.7 x 200.4 cm.)

Painted in 1956

PROVENANCE

Galerie Lara Vincy

Private French Collection

Cornette de Saint-Cyr, 23 October 2010, Lot 1

EXHIBITED

Venice, XXVIII. *Biennale Internazionale d'Arte di Venezia*, June - October 1956

LITERATURE

A. Vajpeyi, *Raza*, Bookwise (India) Pvt. Ltd., 2010, unpaginated

ESTIMATE UPON REQUEST

In 1950, Sayed Haider Raza left for Paris with a bursary from the French Government to study at the École Nationale des Beaux-Arts in Paris. This was Raza's first experience of France, which would later become his second home. During his time in Paris, Raza was exposed to the Post-Impressionist artists, in particular, Paul Cézanne and Vincent Van Gogh, who were major sources of inspiration to him. He admired how such artists used color to structure their paintings, and indeed Raza's works throughout the 1950s echo the same formalism that was a hallmark of both these artists. A product of his Indian heritage and formal art training, Raza's work is a unique hybridisation of Parisian post-war modernism and the vibrancy and direct color treatment of a Rajput miniature.

Whilst in Paris, Raza achieved great commercial success. Having first exhibited with Padamsee and Souza at Galerie St. Placide in 1952, this was followed by a show at Galerie Creuze in 1953. From 1955 to 1971, Raza exhibited exclusively with Galerie Lara Vincy. The present work, *Ville Provençale*, is a bold, large-scale oil painting, made while he worked under the gallery's patronage.

1956, the same year *Ville Provençale* was painted, was a seminal year for the artist's career. Raza was awarded the prestigious Prix de La Critique, an award which gave the artist international recognition and led to him to hold an historic show at the Musée d'Art Moderne, Paris. He was also invited to exhibit at the Venice, Brussels and São Paulo Biennales, and to give exhibitions in Tokyo, London, USA and Canada.

Ville Provençale is one of the most monumental and significant paintings by Raza to appear on the market for several reasons. Most notably, it was included in the 1956 Venice Biennale to which Raza was invited to participate. Distinguished by its vivid, primary colors, this semi-abstracted view of Parisian garrets and rooftops rendered on a deep, impasto-heavy background and set against a burnt umber sky, is the biggest work from the 1950s ever to be offered at auction. From its illustrious beginnings at the renowned Galerie Lara Vincy, to its exhibition history at the Venice Biennale, this painting is a masterpiece; not only for crystallizing the highly important year of its creation, but also for its function as a testament to the enduring legacy of one of the foremost pioneers of Indian modern art.



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S.H.RAZA: THE BURNING LANDSCAPE

YASHODHARA DALMIA

The year 1950 would be a defining moment for the artist Sayed Haider Raza in more ways than one. In leaving for Paris, not only was his painterly expression to acquire great transformations but it was also to lead to an acquaintance with his French artist wife, Janine Mongillat, and a subsequent stay in the city for several decades which would catapult him to the international art world and society. The young artist who had left the shores of Mumbai with little to equip him was to reach the peak of his achievement here where his work acquired a magnetic presence. For Raza, Paris had given him *le sens plastique*, the sense of the painterly surface and its plastic components in form and color. "I recall to have cried in front of the portrait of Van Gogh. Cezanne led me away from the emotive approach to the rational approach in art." (S.H. Raza quoted in Itinerary Carnets series, New Delhi, 2015) The empowering of his painterly armament would lead not only to powerful expression but forefront him as a formidable votary of modern art in India.

The fifties signal a feverish intensity in Raza's paintings where he traverses the lush terrains of Southern France to suddenly come upon a row of medieval houses or an ebony white church. These would be placed in a timeless space in his works, devoid of human presence under a burning sun interfacing with a cataclysmic reality. The perspective in these works were both aerial and frontal and the townscapes, which did not reflect any known reality, would glow in their own presence. The artist painted with a raw immediacy, embalming his canvases with the primaries, the raw red of the earth set off by the green of the vegetation and the charred black glimmering heights behind. Though timeless and ahistorical,

these works were at the same time layered with time resonating the arc of his journey from a small village of a few hamlets in Madhya Pradesh to the vast universe of a cosmopolitan city. Inspired by Cézanne in Provence and Van Gogh in Arles he would set the world aflame, for the space was his for the taking, and the colors were conjured from the rich palette of his (both native and adopted) countries. The vibrant tones would set the landscape on fire and the contours of houses and churches dissected the plane to interface with myriad energies. The artist skilfully melded the careful structuring of compositions inspired by École de Paris with the glowing tonal variations of the Rajasthani and Pahari miniatures drawn from Indian aesthetic traditions.

The *Ville Provençale* (1956), made in thick impasto was created as if in a hallucinatory state. A garland of houses in flickering orange, steaming red, sienna and indigo seem to stem from dark undulating land as if in a dream. Their uneven shapes and towering spires create the only sign of life, while all else lies still and asleep. The wedges of colors segue into each other and their burnished surfaces create a gem like effluence illuminating the darkness. Are these the houses which bewitched the artist when he traversed the lush terrains of Southern France? "The French landscape became a dominant theme of my work from 1954 to '65 ... I went to Brittany where I painted French churches and villages ... I went to the central part of France ... and to the southern part called Provence: in the villages dating back to the middle ages the houses were beautiful. The look they gave to furniture and architecture was a subject of study... The wonderful thing is existence, which should be understood, to be enjoyed." (A. Vajpeyi and S. H. Raza, *Passion: Life and Art of Raza*, Rajkamal, New

Delhi, 2005) Later, Raza along with his artist wife, Janine, would create a summer residence at Gorbio, a picturesque 12th century village with cobbled streets, sandwiched between the Maritime Alps and the Mediterranean Sea.

Initially Raza had worked according to the aesthetics imbibed in Mumbai where under the influence of artists such as V.S. Gaitonde, Shankar Palsikar and J.M.Ahiwasi, he had painted on paper with gouache and rubbed cowrie shell onto this to instil colors in a manner similiar to Rajasthani and Jain miniatures. After two years in Paris, however he changed to oil painting which would mark his period of the fifties. Thick paint loaded his palette knife or brush embalming his canvas with residual memories.

The night haunted him, as did the morning. The germinating world of forests and rivers which had driven the restless child away from his studies, comes alive in the painting *Ville Provençale* (1956). A daub of orange here, a flash of green elsewhere demarcate the area between the dark of the night and glowing colors of daylight. These could be his experience of a once known space while growing up in the forests of Madhya Pradesh in central India. The stillness of the night with its eerie sounds and shapes would come alive for the young boy in all its darkness. In the daytime the enthralling spectacle of the village with its diversity and colors would weave a spell. As the artist stated, "The most tenacious memory of my childhood is the fear and fascination of Indian forests...Nights in the forests 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 colors. And then, the night again. Even today I find that these two aspects



Raza in his Paris Studio, 1957
Image reproduced from A. Vajpeyi, *A Life in Art: S.H. Raza*, Art Alive Gallery, New Delhi, 2007, p.63

of my life dominate me and are an integral part of my paintings." (G. Sen, 'Genesis', *Raza Anthology: 1980-90*, Gallery Chemould, Mumbai, 1991)

In *Ville Provençale* we have the emergence of brilliant colors and shapes from the enveloping somber tones where the two are juxtaposed and interconnected implicating a perpetual co-existence of dualities. This wholly contained unity of diametric opposites serves to create the spellbinding effect of the painting. And the bewitching dualities of light and darkness, epiphany and despair, stillness and movement would mark the artist's oeuvre in the ensuing years.

The painting made in 1956 was exhibited at the Venice Biennale that year which was more focused



Photograph of *Ville Provençale* taken in 1956
 La Biennale di Venezia, ASAC, Fototeca
 Photo by Marc Vaux, Paris



Reverse of photograph signed by Raza
 La Biennale di Venezia, ASAC, Fototeca

on four Indian artists who had garnered a favorable response in Europe — M.F. Husain, Dinkar Kowshik, Akbar Padamsee and S.H. Raza. This as well as the earlier show in 1954 had been initiated and organized by the late diplomat and UNESCO Ambassador, the intrepid Madanjeet Singh. Indeed 1954 marked a watershed year for the Indian art scene which saw both the National Gallery of Modern Art and the Lalit Kala Akademi being established and it was only seven years ago that the Progressive Artists' Group had mounted their first exhibition in Bombay in 1948. Singh travelled to Bombay, Madras and Calcutta, collecting works from both private and public collections for the show where 32 Indian artists included iconic names such as Amrita Sher-Gil, Jamini Roy, M.F.Husain, S.H.Raza and F.N.Souza and 59 works were displayed. The Indian Pavilion in 1954 was inaugurated by Sir Ronald Adam, in the presence of Luther Evans, then director-general of UNESCO, and as many as forty Indian paintings were sold at a time when Indian artists were virtually unknown in Europe. The first ever exhibition of Indian art at the Venice Biennale had created a stir of interest but

Singh himself had considerable difficulty acquiring the works from the National Gallery of Modern Art in Delhi which only agreed to part with them at the intervention of the Prime Minister, Jawaharlal Nehru. (M. Singh, *The Sasia Story*, UNESCO Publications, Paris, 2005)

The 1958 Biennale included 11 artists and 43 works, including Ram Kumar, Akbar Padamsee and Krishna Reddy and the 1962 featured Krishen Khanna. The 1958 London show organized by the well known art critic, George Butcher, propelled seven Indian artists and was a climactic moment for art. These included the works of Husain, Raza, Padamsee, Ram Kumar and Mohan Samant. There was extensive press coverage in the *London Times*. In Bombay, Bal Chhabda's Gallery 59 was established in the year 1959 and Raza's works were exhibited as well and was regarded by him as a genuine 'homecoming.' In the same year, the first major book on Raza written by Rudolf von Leyden, was published. He mentioned that '..Raza is in India on his first visit after almost nine years. He has painted here but no distinctly new element is visible in his work as compared with what he had done lately in

Paris. I am sure the new Indian experience will come out and express itself, if not now, then later.' (R. von Leyden, *Sayed Haider Raza*, Sadanga Publications, Bombay, 1959)

The Venice Biennale booklet of 1956 introducing modern Indian art of the period mentions what was being manifested was virtually modernism in the making. The artists inspired by International modernism and harking back to their own traditions as well were rigorously re-inventing it for themselves and their fellow men. Their form, color and composition while tuned to plasticity was also informed by the brilliant colors, the two dimensionality and the calligraphic style of their country.

For the artists and particularly for Raza, the fifties was an effervescent period. His reputation grew in leaps and bounds with the very first show held along with Padamsee and Souza at Saint-Placide in 1952. Soon after Galerie La France which showed important artists such as Soulages, Menessier and the Chinese painter Zao Wou Ki, invited him to exhibit. Souza, Raza and Padamsee were to hold another show in 1953 at Galerie Creuz. After the first exhibition, Raza came into contact

with Galerie Lara Vincy and from 1955 until 1971 entered into a contract where he would show exclusively with them. The year 1956 was significant in other ways as well for Raza received the coveted *Prix de La Critique* and was the first foreign artist to receive the prestigious award. In earning this trophy he had entered into the league of artists like Bernard Buffet. With this recognition he was not only invited to the Venice Biennale that year but began to show all over the world from the Tokyo Biennale in 1957 to U.K., Brussels, São Paulo, New York and other countries in the following years. Indeed the world became his oyster as shapes dissolved, sweeping strokes of brilliant colors lashed the canvas and the dark, still, center became more luminous than ever.

An art historian and independent curator based in New Delhi, Yashodhara Dalmia has curated many shows as well as written numerous books, essays, articles and reviews on Modern and Contemporary South Asian art. Her most recent publication is titled *Buddha to Krishna: Life and Times of George Keyt*, 2016.



XXVIII ESPOSIZIONE INTERNAZIONALE D'ARTE DI VENEZIA 1956 (*India*)
« INTERNO PADIGLIONE »

Fototeca A.S.A.C. Biennale

(904) Foto A.F.I. - Venezia 

The India Pavillion, Venice, XXVIII. Biennale Internazionale d'Arte di Venezia, June - October 1956 where *Ville Provençale* was exhibited
La Biennale di Venezia, ASAC, Fototeca,
Photo by A.F.I. Venezia



34

34

PROPERTY FROM A PRIVATE COLLECTION,
ATLANTA

SANKHO CHAUDHURI

1916 - 2006

Untitled (Bird Form)

Bronze

8½ x 5⅛ x 5 in. (21.5 x 13 x 12.7 cm.)

Wooden base: 2½ x 7 x 7 in.

(5.8 x 17.8 x 17.8 cm.)

Cast in 2006

PROVENANCE

Acquired from Gallery Espace, New Delhi in 2007

The modernist forms of Sankho Chaudhuri are distinguished by their elegance and simplicity. The artist succeeds in capturing the essence of his subjects in just a few fluid contours. Chaudhuri completed his Bachelor of Arts degree at Kala Bhavan, Santiniketan, where he was a student of Ramkinkar Baij. Both sculptors diverged from the naturalistic tendencies of the Bengal School and the academic style of sculpture which was championed by art schools established under colonial rule. Chaudhuri instead took inspiration from the semi-abstracted works of Henry Moore and Constantin Brancusi, who shifted the focus of sculpture from surface detail to materiality.

Chaudhuri was later appointed Head of the Department of Sculpture at the newly-founded Faculty of Fine Arts at M.S. University, Baroda, and subsequently became Dean of the school. During his time in Baroda, Chaudhuri worked alongside his contemporaries Narayan Shridhar Bendre, K.G. Subramanyan and Jeram Patel to improve the resources and quality of instruction at the Faculty of Fine Arts, installing an oven for firing ceramics, and building the foundations for a library of internationally-sourced art books.

The present work in bronze takes the form of a bird, distilling the essential shapes of beak, wings and plumage into one gracefully folded, yet unadorned work of art.

\$ 8,000 - 12,000



35

35

PROPERTY FROM A PRIVATE COLLECTION,
PITTSBURGH

AMAR NATH SEHGAL

1922 - 2007

Untitled

Bronze

Signed, dated and editioned 'Sehgal 60 / 1/5' on
the bottom
Edition 1/5

19⁵/₈ x 10 x 9⁷/₈ in. (49.8 x 25.4 x 25.8 cm.)

Wooden base: 2⁷/₈ x 10⁷/₈ x 15 in.

(7.3 x 27.6 x 38.1 cm.)

Executed in 1960

PROVENANCE

Private Collection, New York
Roland Auctioneers & Valuers, New York,
9 July 2016, lot 674

\$ 5,000 - 7,000

PROPERTY FROM A PRIVATE COLLECTION

JAGDISH SWAMINATHAN

1928 - 1994

Untitled (Bird and Rock over Mountain)

Oil on canvas

Signed and dated in Devanagari and further signed

'J. Swaminathan / '86' on reverse

30 1/8 x 20 1/4 in. (76.3 x 51.4 cm.)

Painted in 1986

PROVENANCE

Dhoomimal Gallery, New Delhi

Private Collection of Dr. O. Jayaram, New Delhi

Acquired from the above in late 1980s

EXHIBITEDNew Delhi, Dhoomimal Gallery, *Exhibition of Paintings by J. Swaminathan*, April 1986**\$ 60,000 - 80,000**

Jagdish Swaminathan's conceptual landscapes speak to the artist's devotion to nature. His work is remarkable for its overarching sense of order and calm, qualities which are palpable even in the present painting. The iconography belongs to Swaminathan's popular 'Bird, Tree and Mountain' series, a configuration that is repeated in various iterations throughout the artist's oeuvre after it first appeared in the 1960s.

The small scale depiction of the birds in this work creates the illusion of scale, suggesting that this is in fact a magnified view of a miniature landscape. As is typical of Swaminathan's style, the canvas is divided into bright color fields, in this case, shades of burgundy, yellow and, green, borrowed from the indigenous aesthetic of Indian miniature paintings. As noted by Geeta Kapur, Swaminathan developed his visual language 'on the basis of Indian tradition which offers a vast variety of the subtlest most brilliant hues in its art forms' (G. Kapur, *Contemporary Indian Artists*, Vikas Publishing House Pvt. Ltd., New Delhi, 1978, p. 210)

In the 1960s, after leaving his career as a journalist, Swaminathan set out to pursue painting full-time. With eleven like-minded artists, he established *Group 1890*. This collective considered naturalism to be vulgar; they rejected the pastoral idealism of the Bengal School, the hybrid modernisms of the Western-facing Progressive School. Instead, they believed that artists ought to take inspiration from the natural world to create symbolic and abstracted forms. This process was revelatory, and Swaminathan devoted himself to developing an art that was quintessentially Indian, ultimately succeeding in his project to 'establish a continuum between folk, tribal and urban contemporary art.' (A. Jhaveri, *A Guide to 101 Modern and Contemporary Indian Artists*, India Book House Pvt Ltd., Mumbai, 2005, p. 93)

Grade: EXCELLENT

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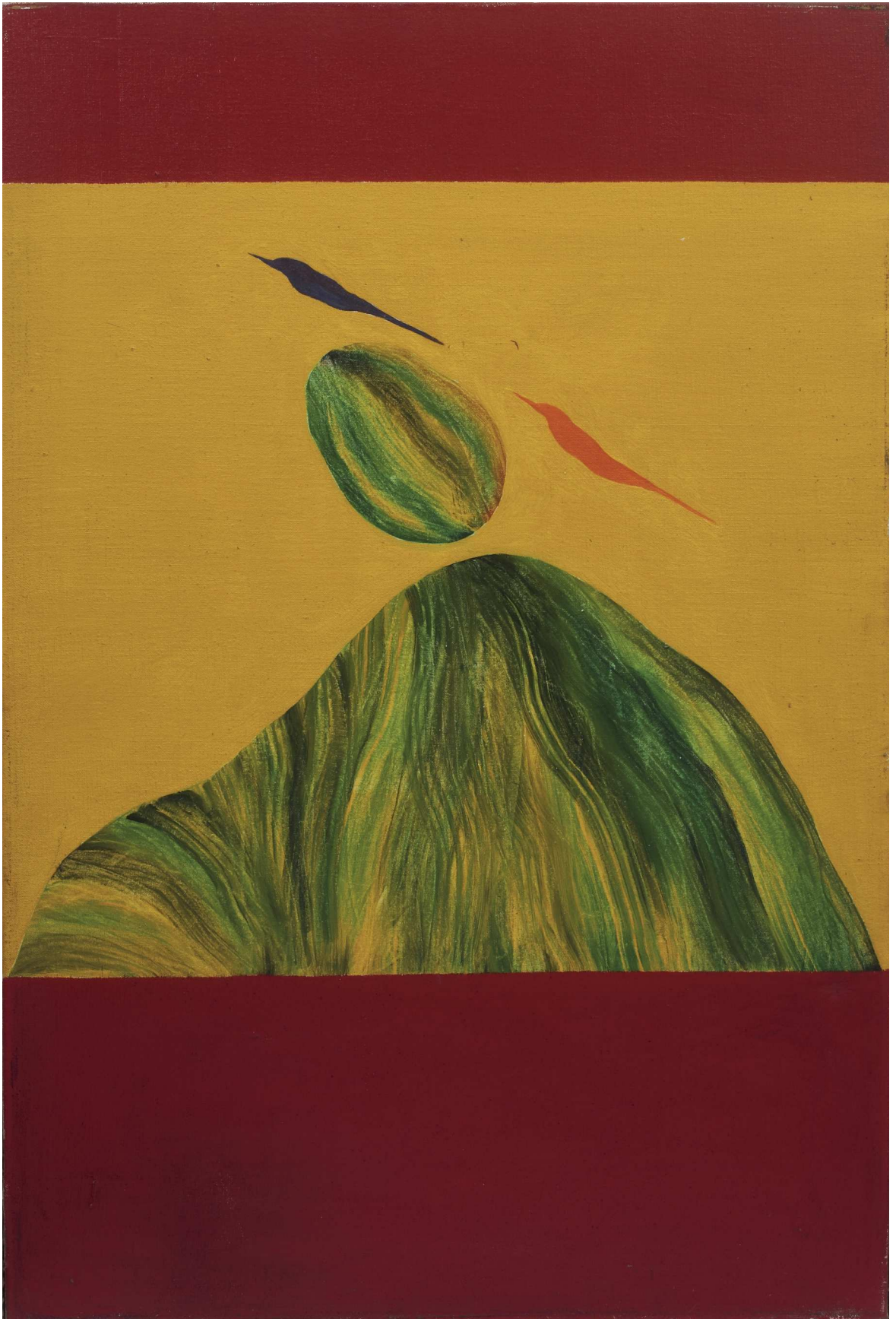
DATE: 31/5/86

DR. O. JAYARAM
E-96, East of Kailash

QUANTITY	DESCRIPTION	AMOUNT Rs. P.
1	Painting By J. Swaminathan	5000/- 00
	Payment by check	
	Rs. 5385/- 00 net	
	Recd. TOTAL	5000/- 00
	% S. TAX	385/- 00
	G. TOTAL	5385/- 00

INDIA'S OLDEST ART GALLERY - BY INDIA'S MOST WELL KNOWN ARTISTS: SHANTI DAVE, V. S. GAITONDE, M. F. HUSAIN, KRISHEN KHANNA, RAM KUMAR, ISHVARA BAGARA, PIRAJI BAGARA, PARAMIT SINGH, J. SWAMINATHAN, JAMINI ROY, SALOOL MOOBY, J. S. B. S. GUPTA, M. SIVANEKAN, RAVAL S. PRASHA, SULTAN ALI, LAXMAN PAL, ARUP DAS, ASHVI, J. S. B. GUPTA, P. R. KRISHNA REDDY, JYOTI BHATT

Invoice from purchase, 1986





37

37

PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

GULAM RASOOL SANTOSH

1929 - 1997

Untitled

Oil on canvas
Signed in Devanagari and dated '68' lower left
23³/₈ x 14⁵/₈ in. (59.6 x 37 cm.)
Painted in 1968

PROVENANCE

Acquired from Dhoomimal Gallery, New Delhi in 1968

\$ 4,000 - 6,000

38



38

PROPERTY FROM A PRIVATE COLLECTION, CONNECTICUT

SOHAN QADRI

1932 - 2011

Untitled (Orange Murrur)

Oil on canvas
Signed and dated 'Qadri / 68' center left and further signed and inscribed 'SOHAN QADRI / (Pb.) INDIA. / GRENZSTEIG -7, / KILCHBERG . ZH. / SWITZERLAND. / 9.2.68' on reverse
31¹/₂ x 22¹/₂ in. (80 x 57.2 cm.)
Painted in 1968

PROVENANCE

Acquired directly from the artist in 1969-70
Thence by descent

\$ 8,000 - 10,000

39

PROPERTY FROM A PRIVATE COLLECTION, ARIZONA

AMBADAS KHOBRAGADE

1922 - 2012

Untitled (Set of Three)

Ink and watercolor on paper
Signed and dated 'Ambadas / 67' upper left;
Signed 'Ambadas' lower right'; Signed and dated 'Ambadas / 67' lower right
12¹/₂ x 7¹/₂ in. (31.9 x 19 cm.); 9¹/₄ x 6⁷/₈ in. (23.5 x 17.6 cm.); 12¹/₂ x 7¹/₂ in. (31.9 x 19 cm.)

(3)

Executed in 1967; Undated; Executed in 1967

PROVENANCE

Acquired in India circa 1960s by Prof. Derek Davenport

Purchased from the estate of the above in July 2017

Derek A. Davenport was Professor Emeritus of Chemistry at Purdue University, West Lafayette in Indiana. A stalwart in the field of education, he traveled extensively throughout the world, including India where he spent two sabbaticals overseas helping to establish the Indian Institute of Technology in Kanpur in 1963.

\$ 2,000 - 3,000



39



40

40

PROPERTY FROM A PRIVATE COLLECTION,
DELAWARE

GULAM RASOOL SANTOSH

1929 - 1997

Untitled (from the Black Period)

Oil on canvasboard

Signed in Devanagari and signed and dated

'Santosh / 73' on reverse

23 $\frac{7}{8}$ x 20 in. (60.7 x 51 cm.)

Painted in 1973

PROVENANCE

Acquired from Kumar Gallery, New Delhi in 2002

In 1964, Gulam Rasool Santosh had a mystical experience that was to have a profound effect on his work. 'I went to Amarnath in the sixties, purely as an artist-tourist. But the truth is, that unknown to me, this *yatra* (journey/pilgrimage) changed my life, the way I think. Upon my return from

the *yatra*, a 'new' poetry was born.' (K. Singh, *Awakening: A Retrospective of G.R. Santosh*, Delhi Art Gallery, New Delhi, 2011, p. 39)

Santosh became fascinated by religious traditions within Kashmiri Shaivism, a branch of Indian philosophy. This came to influence his art as the awareness and consciousness that stemmed from frequent meditation and practice of Tantra took form in his paintings as transcendent imagery. He launched himself at the vanguard of the neo-Tantric movement, associated with painters such as K.C.S. Paniker and Biren De. Here, he has implemented ancient tantric iconographies and subsequently reinterpreted them by reducing them to abstractions, culminating in the construction of a fresh aesthetic language. Many of the Tantric works, especially from the early 1970s, such as this one, were engulfed in black borders and backgrounds. At this time, when Santosh started

experimenting in tantric art, he strongly aligned himself spiritually with goddess Kali, who is one of the proponents of Kashmiri Shaivism. He is thus known to have referred to these seminal works as his 'black period.'

This vertically symmetrical picture plane consists of an anthropomorphic figure leaning out with a meditative stare. Santosh has decorated the body with *yantras*, or sacred geometrical symbols, that signify the regenerative aspects of consciousness. The head is composed of a circular *naad bindu*, representing the cosmos in its equivocal state, sharing an axis with the geometric tantric shape at the abdomen. The curved contours delineate a voluptuous feminine aspect, softening the angular lines representing the female principle of divine energy and power that first creates and then preserves the universe.

\$ 12,000 - 18,000



41



41

41

PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

MOHAN SAMANT

1924 - 2004

Untitled

Ink and gouache on cardboard
Signed in Devanagari lower left
26¼ x 32¾ in. (66.6 x 81.9 cm.)
This work is double-sided

PROVENANCE

Private Collection, Japan
Sotheby's London, 8 May 1997, lot 317

\$ 6,000 - 8,000

42



42

PROPERTY FROM A PRIVATE COLLECTION

ABDULRAHIM APABHAI

ALMELKAR

1920 - 1982

Sorting the Fish

Gouache and ink on cardboard
Signed and dated 'AA Almelkar / 1955' lower right
and further signed, dated, titled and inscribed
'MALABAR / "SORTING THE FISH" / BY / A.A.
ALMELKAR / Rs. 150 / 1955' on reverse
9⅝ x 12⅞ in. (24.8 x 31 cm.)
Painted in 1955

PROVENANCE

Acquired from Taj Art Gallery, Bombay in late
1980s

\$ 2,000 - 3,000



43



Letter from Mr. Ram Chatterji to Mrs. Clara Silvoli, dated 1986, discussing Maqbool Fida Husain's interest in purchasing the Shankar Palsikar.

43

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

SHANKAR BALWANT PALSIKAR

1916 - 1984

Renunciation

Gouache on paper laid on card
Signed and inscribed "Renunciation" / S.B.
Palsikar' on reverse
11 $\frac{7}{8}$ x 10 $\frac{7}{8}$ in. (30.2 x 27.8 cm.)
Painted circa 1950s

PROVENANCE

Private collection formed in India between 1952-54
Acquired from the above by Mrs. Clara Silvoli in London in 1958
Sotheby's London, 8 May 1997, lot 312

\$ 8,000 - 12,000

MAQBOOL FIDA HUSAIN

1913 - 2011

Untitled (Woman on a horse)

Oil on canvas

Signed in Devanagari lower right

23¾ x 23¾ in. (60.3 x 60.3 cm.)

PROVENANCE

Acquired in India circa 1960- 1970s

Private collection, Montreal

Acquired from the above in 2017

This work was originally from the collection of an Honorable Judge of the Superior Court of Quebec.

\$ 50,000 - 70,000

This painting depicts a woman astride a white stallion. The motif of horse and rider is a classical one, referencing the rich equestrian tradition of India, and is repeated throughout Indian art history from the miniature to the modern. Long considered to be a symbol of power and nobility, and of man's mastery over nature, the notion is turned on its head by Maqbool Fida Husain. Instead, the horse itself takes pride of place, presented as an animal of vitality and grace, commanding respect and reverence.

An earlier work by Husain depicts the subjects of horse and nude with similar conviction: 'In the painting *Woman and Horse* (1958) [...] the racing horse has the naked woman clasping him from below, her body charged with both revulsion and attraction. The horse, with its vigorous movement and virile form, charges ahead, racing with the sun as it were. The intertwined bodies, done with a black bolting line, are injected with a powerful charge. Many of Husain's subsequent horses were to become distinctly mannered, emulating the original thrust of energy.' (Y. Dalmia, *The Making of Modern Indian Art - The Progressives*, Oxford University Press, New Delhi, 2001, p. 108)

The present work bears testament to Husain's ability to depict not only a sense of movement, but also a detailed and powerful musculature with only straight lines and angles. So fascinated was Husain by the raw energy and power of the horse, that the animal remained a key leitmotif throughout his career, appearing frequently in his paintings. Husain himself spoke on the subject '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. 23)



44

PROPERTY FROM A PRIVATE COLLECTION, LONDON

FRANCIS NEWTON SOUZA

1924 - 2002

Cumberland

Oil on board

Signed and dated 'Souza 64' upper left and further titled and dated 'Cumberland - 1964' on reverse

23⁷/₈ x 29⁵/₈ in. (60.6 x 75.3 cm.)

Painted in 1964

PROVENANCE

Acquired in London *circa* 1960s

Private Collection, London

Thence by descent

According to the children of the previous owner, their father who was a physician, worked close to the Mayfair area.

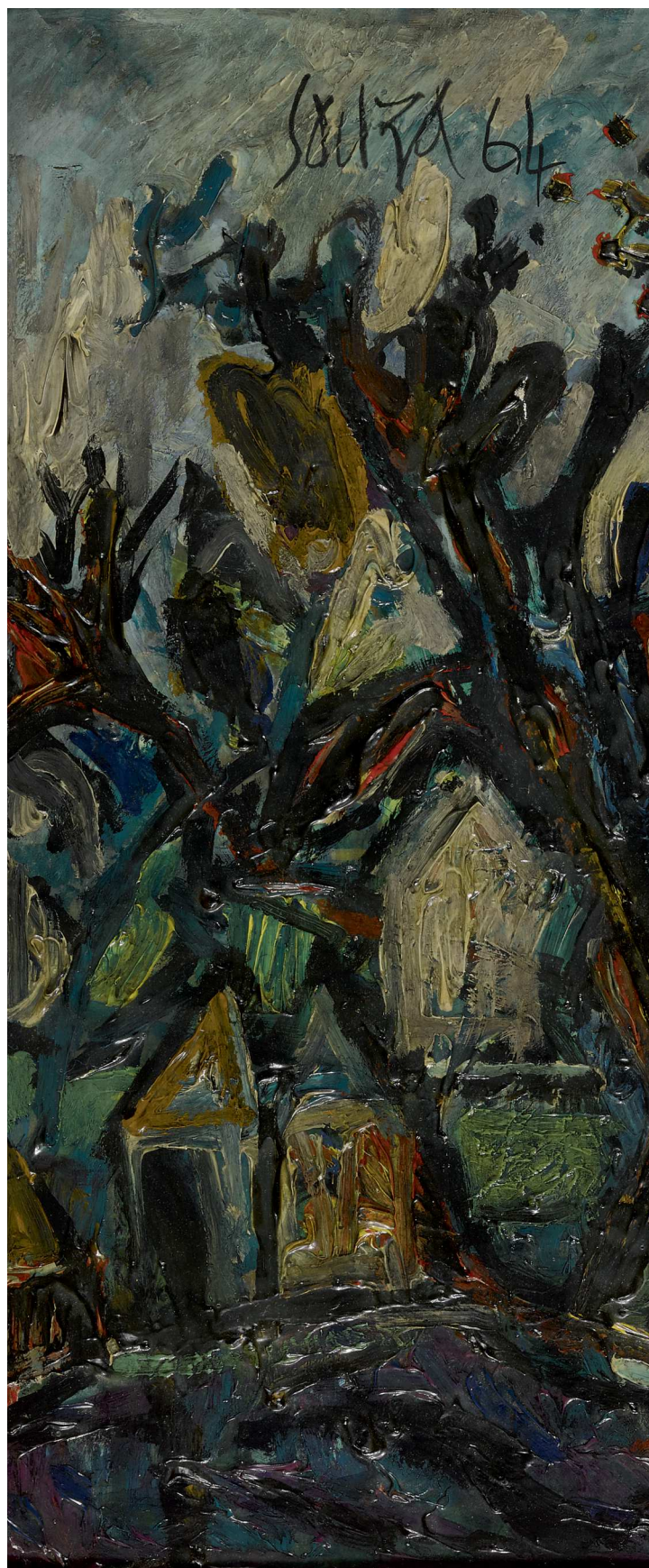
He built an eclectic collection of Modern British art as he perused the salerooms.

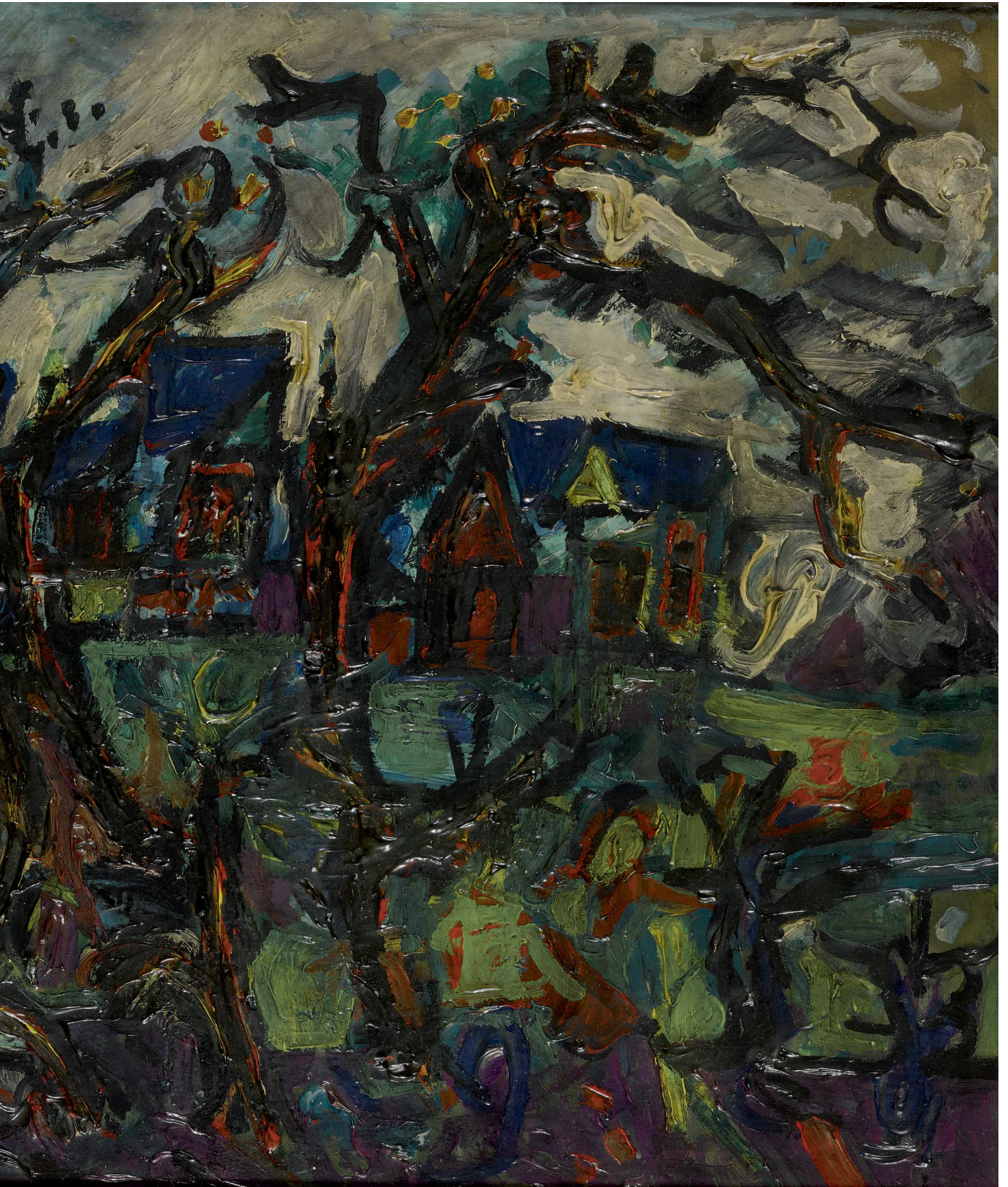
The present work by Francis Newton Souza belongs to a notable body of landscapes painted during the 1960s. These are characterised by sweeping brushstrokes and the deliberate use of dark, powerful impasto. Ostensibly informed by the church-studded countryside of Cumberland, this work is nevertheless reminiscent of the steeped, Catholic landscape of Souza's native Goa. Glimpses of a densely packed horizon are seen through the trees in the foreground, and distant buildings are picked out by their sharply gabled roofs and singular, jewel-like tonality. By incorporating the spiritual influences of his childhood within tightly ordered compositions, Souza has created a body of work where religion and Modernity coexist. The sprawling branches of a sylvan landscape become the leaded strips of a stained-glass window, the brightly-hued buildings its coloured panes.

The artist somehow imbues the intrinsic asymmetry of nature with a painterly coherence. The much-lauded grid of modernity is exploded to explore the geometry of a wild space, while the swirling, nebulous sky captures the drama of the rural sublime. A far cry from the bucolic idyll of the Pastoral genre, this work is an exploration of the tension between structural forms, both natural and man-made.

After moving to England in 1949, Souza was granted a government scholarship and research trip to Europe. Plunged into the complex and vibrant cityscapes of Rome and Amsterdam, Souza's experience of various metropolises across the continent was evidently an important source of inspiration. *Cumberland* is a dynamic example of the artist's enduring fascination with skylines, but one that remains deeply rooted in the post-war moment of disrupted discourses and shattered forms. The limited palette also attests his mastery of linear and geometric configuration, and exemplifies the dialectic between restraint and absolute freedom of expression which characterises the artist's work.

\$ 80,000 - 100,000





LA TERRE

DISTILLING NATURE



46

La Terre, dating from 1980 is from a creative peak in Sayed Haider Raza's oeuvre that illustrates his progression towards total abstraction, and the geometry borne from the precepts of Hindu and Buddhist philosophy. Emerging from the emancipatory individualism of the post-Independence era, Raza's remarkably long career came to be defined by the quest for an Indian expression of modernism.

A founding member of the celebrated Progressive Artists' Group, Raza left India on a government scholarship to Paris in 1950. Living in France until 2010, Raza was one of the few artists of his generation to find success abroad while maintaining a place of significance among the art community in India. In 1962, Raza moved to the U.S. to teach at the University of California, Berkeley, and during this period he came into contact with the New York school of painters. He witnessed for the first time the Abstract Expressionism of such artists as Sam Francis, Mark Rothko and Jackson Pollock. Pollock's works in particular had no formal construction or sense of spatial recession which allowed the artist greater autonomy over the

pictorial space and inspired Raza to experiment in new ways.

Raza's career also draws parallels with the legendary Chinese-French painter, Zao Wou-Ki. Both artists, members of the Académie des Beaux-Arts in Paris had similar sojourns - from Asia to France and subsequently North America; being inspired by Western modernists like Paul Klee and Cézanne followed by American Abstract Expressionists, in the way of blending them with their own native sensibilities. Individually and collectively, their artistic trajectories illustrate the encounter between Asian aesthetics and international art movements that came to define the global scope of Post-war abstraction. Like Zao Wou-Ki, Raza was oriented towards abstraction, very early in his career, and strove to construct form through color and light.

La Terre or 'The Earth' was a subject that he painted extensively especially in the 1970s and 80s, a time when he began to be drawn emotionally and philosophically towards his native land. "... 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*, 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. Rooted in his memories of life growing up in a small and thickly forested village in Central India, Raza once recalled, "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 colors. 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 paintings" (Y. Dalmia, *The Making of Modern Indian Art: The Progressives*, Oxford University Press, New Delhi, 2001, p. 155).

Throughout his artistic career, Raza has been influenced by the mystical power of nature. The elements and the potency of colors and symbols to represent these elements are central to the evolution of Raza's artistic vocabulary. The colors in Raza's paintings represent the various hues of the forests he grew up around. Talking about his use of color, Raza states, "The variations are infinite; the mysteries are total. In painting the five Elements we use the five colors: black, white, yellow, red and blue, giving birth to a vision of nature. But the most perfect orchestration of color and form is insufficient if the painting is not invested by profound feeling. This is possible only in an elevated state of direct perception - manasa pratyakshata. How this miracle happens, how this state of mind is achieved, how one feels – not even the artist knows. However, the best of poetry, the finest music, the most significant art takes place in this 'état de grace'." (G.Sen, *Bindu Space and Time in Raza's Vision*, Media Transasia Ltd., New Delhi, p.11) Raza considered black to be the mother of all colors.



Sayed Haider Raza, *La Forge*, Acrylic on canvas, 1971
Sotheby's New York, 18 September 2013, lot 61



Sayed Haider Raza, *Tapovan*, Acrylic on canvas, 1972
Sotheby's New York, 29 March 2006, lot 25

In *La Terre*, he envelops red, gold and orange in the impending darkness to produce a unique landscape with flaming colors that pulsate across the canvas depicting the rhythms of nature. This painting is a *tour de force* – a testament to his intellectual aptitude and artistic brilliance, imparting his complex and theoretical thoughts into a masterpiece of great beauty and fluidity.



46



46

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE
COLLECTION

SAYED HAIDER RAZA

1922 - 2016

La Terre

Acrylic on canvas

Signed and dated 'RAZA' 80' lower left and further signed,
dated, titled and inscribed 'RAZA / 1980 / 70 x 170 cms. / "La
terre"' on reverse

27¼ x 66⅞ in. (70 cm x 170 cm.)

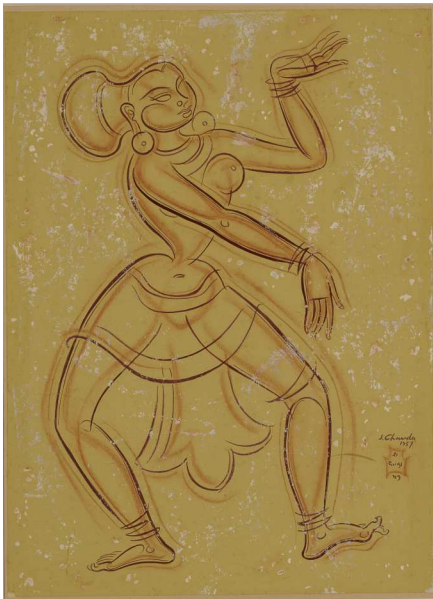
Painted in 1980

PROVENANCE

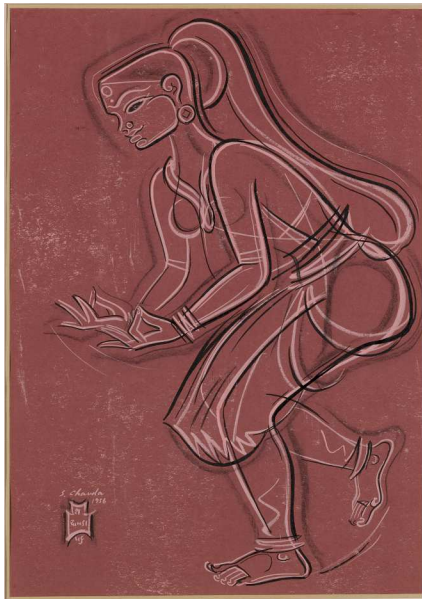
Private Collection, Norway

Christie's New York, 20 September 2006, lot 76

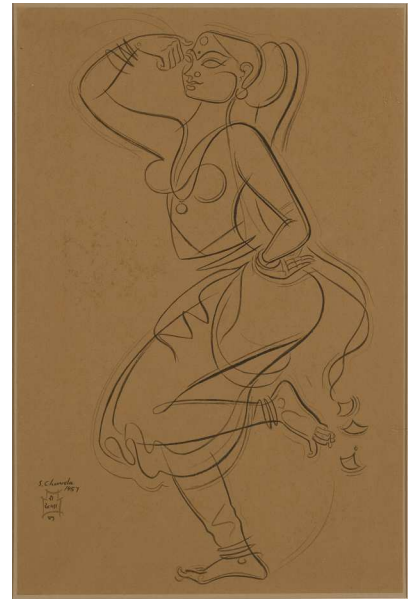
\$ 500,000 - 700,000



47



47



47

47

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

SHIAVAX CHAVDA

1914 - 1990

Untitled (Set of Three Dancers)

Gouache and pastel on paper laid on card;
 Gouache and pastel on paper laid on card;
 Watercolor on paper laid on card;
 Signed and dated 'S. Chavda / 1957' lower right;
 Signed and dated 'S. Chavda / 1956' lower left;
 Signed and dated 'S. Chavda / 1957' lower left
 18¾ x 13⅝ in. (47.2 x 34.7 cm.); 19⅞ x 13⅝ in. (49.2 x 34.5 cm.); 19⅞ x 13⅞ in. (50.7 x 33.2 cm.)

(3)

Painted in 1957; Painted in 1956; Painted in 1957

PROVENANCE

Private Collection, Somerset, United Kingdom
 Sotheby's London, 17 June 1998, lots 119 and 120

Shiavax Chavda hails from an earlier generation than the Bombay Progressives. He joined the Sir J. J. School of Art, Mumbai in 1930, and five years later, he went to London and attended the Slade School of Fine Art. In 1937 he moved to Paris to study at the Academie de la Grande Chaumière. Chavda also traveled extensively around India. The beautiful temple carvings, the artistic traditions that spanned millennia and the colorful lives of the rural people, all informed his unique style.

Like many artists that moved abroad and soaked in the Western Avant-Garde, Chavda's artistic production also evolved from early realism towards imbuing his paintings with the

charm and personality of his subjects. He deftly captured musculature and movement in sparse strokes, as one can see in the current lot. These works are from a series of nine brush drawings by Chavda, of his wife, who was an exponent of Bharat Natyam.

In 1945, Chavda held his first solo exhibition in Mumbai and then later went on to exhibit London, Paris, Switzerland and even in Indonesia and Singapore. His works were featured in the UNESCO International exhibition in 1946 and the Salon de Mai in 1951.

\$ 5,000 - 7,000



48

48

PROPERTY FROM A PRIVATE COLLECTION,
ARIZONA

SHANTI DAVE

b. 1931

Untitled

Oil and ink on canvas

Signed and dated 'Shanti Dave. 61.' center right
27³/₈ x 39¹/₂ in. (69.4 x 100.3 cm.)

Painted in 1961

PROVENANCE

Acquired in India *circa* 1960s by Prof. Derek
Davenport

Purchased from the estate of the above in
July 2017

Derek A. Davenport was Professor Emeritus of
Chemistry at Purdue University, West Lafayette
in Indiana. A stalwart in the field of education,
he traveled extensively throughout the world,
including India where he spent two sabbaticals
overseas helping to establish the Indian Institute
of Technology in Kanpur in 1963.

\$ 5,000 - 7,000

PROPERTY FROM A PRIVATE COLLECTION, BALTIMORE

MAQBOOL FIDA HUSAIN

1913 - 2011

Untitled (Two Women)

Oil on canvas

Signed in Devanagari lower right and further signed, dated and inscribed 'M.F. Husain / 1959 / 25-D. Badar Bag. / Balaram St. / Bombay . 7' on reverse

28 $\frac{3}{8}$ x 19 $\frac{1}{4}$ in. (71.4 x 48.9 cm.)

Painted in 1959

PROVENANCE

Acquired by Thomas Gardner Allen from Kumar Gallery, New Delhi in the 1960s
Thence by descent

Tom Allen dedicated 12 years of his professional life serving as Cultural Attaché for the U.S. State Department. He loved the culture and diversity of India, and through his association with Kumar Gallery, he acquired works of art, from various Indian artists, most notably Maqbool Fida Husain, Gulam Rasool Santosh and B. Prabha. Mr. Allen and his family lived in New Delhi (1953-58, 1962-65, 1970-71), Trivandrum (1969-70) and Calcutta (1971-73).

Painted during one of the artist's most important periods and executed in muted tones of grey, black, white, and blue, this painting is a iconic example of Maqbool Fida Husain's work in the late 50s and early 60s, in which the hybrid influences of Post-Impressionism, Cubism and his Indian heritage are noticeable.

Husain's earlier work often placed his subjects in a local context: characters are seen inhabiting rural villages or urban landscapes. In this painting, two women are transformed into archetypal figures in their own private world. The background of the picture is notably free from figuration. The artist uses color to divide the picture plane into areas of light and dark, less for the sake of achieving a chiaroscuro effect than to powerfully draw attention to the two women. Through the careful use of pigments, Husain leaves the protagonists expressionless, casting them as ciphers for human emotion rather than connecting them to any event or subject. 'His figures suddenly became anonymous. They existed on the picture plane without any specific locale or identity. They possessed a static poise, a slow languorous deliberateness.' (G. Kapur, *Husain*, Vakil & Sons Private Ltd., Bombay, p. 4)

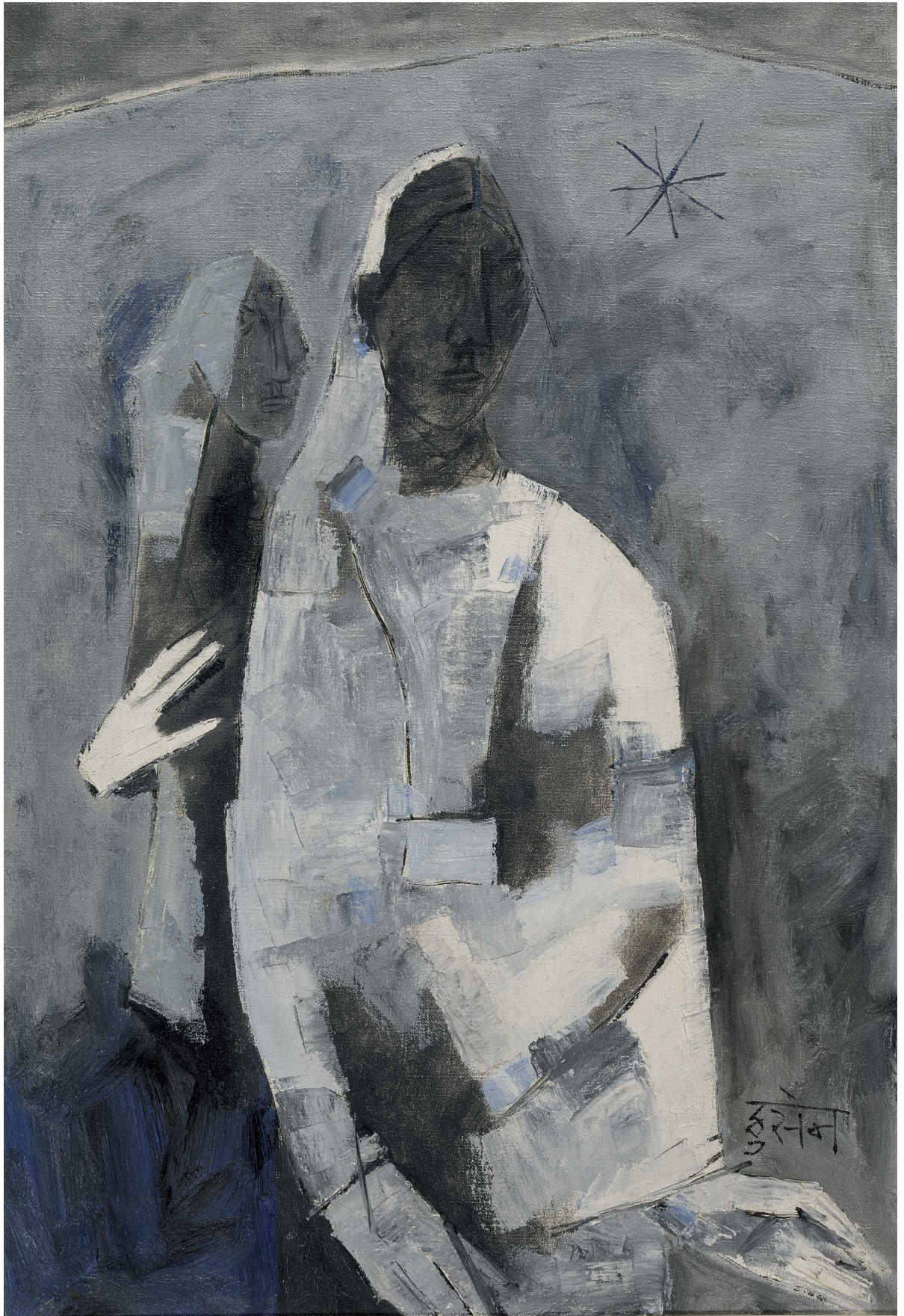
The featureless quality of these works and his tendency to focus on women perhaps refers to the artist's early loss of his mother, and his subsequent inability to recall her face. Husain's treatment of the female form reveals a mixture of tenderness, nostalgia, and to an extent reverence. In a single frame the artist succeeds in capturing the qualities of resilience, vulnerability, strength and compassion.

\$ 50,000 - 70,000



Maqbool Fida Husain, *Blue Night*, 1959

Image reproduced from R. Bartholomew and S. Kapur, *Husain*, Harry N. Abrams Inc., New York, 1971, pl. 61





50

50

PRODOSH DAS GUPTA

1912 - 1991

Refugee Couple

Bronze

Signed, editioned and dated indistinctly '1/5 P. Das Gupta: 1970' on one side

Edition 1/5

26 x 13³/₄ x 10 in. (66.1 x 33.7 x 25.4 cm.)

Cast in 1970

PROVENANCE

Acquired in India *circa* 1970s

Private collection, Montreal

Acquired from the above in 2017

This work was originally from the collection of an Honorable Judge of the Superior Court of Quebec.

\$ 12,000 - 18,000



51

51

PROPERTY FROM A PRIVATE COLLECTION, BALTIMORE

B. PRABHA

1933 - 2001

Untitled (Two Women)

Oil on card laid on board
Signed and dated ' b.prabha . / 59' lower right
29³/₈ x 18¹/₂ in. (74.5 x 47.1 cm.)
Painted in 1959

PROVENANCE

Acquired by Thomas Gardner Allen from Kumar Gallery,
New Delhi in the 1960s
Thence by descent

Tom Allen dedicated 12 years of his professional life serving as Cultural Attaché for the U.S. State Department. He loved the culture and diversity of India, and through his association with Kumar Gallery, he acquired works of art, from various Indian artists, most notably Maqbool Fida Husain, Gulam Rasool Santosh and B. Prabha. Mr. Allen and his family lived in New Delhi (1953-58, 1962-65, 1970-71), Trivandrum (1969-70) and Calcutta (1971-73).

\$ 8,000 - 10,000

PROPERTY FROM A PRIVATE FAMILY COLLECTION, LONDON

NARAYAN SHRIDHAR BENDRE

1910 - 1992

Untitled (Woman at Work)

Oil on canvas

Signed and dated in Devanagari lower right

37 x 38⁷/₈ in. (94 x 99 cm.)

Painted in 1991

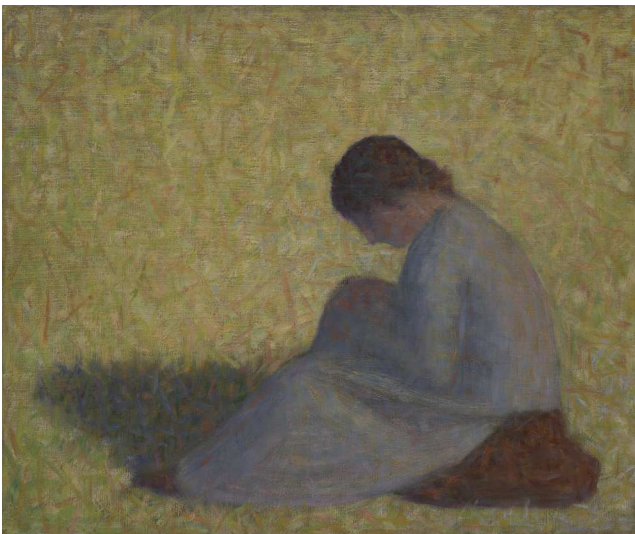
PROVENANCE

Acquired directly from the artist in his studio in Bombay, circa 1991

\$ 60,000 - 80,000

Narayan Shridhar Bendre began experimenting with the Pointillism technique after retiring from his post as Dean of M. S. University, Baroda in 1966. By then, he had already been hailed by the *Times of India* as the leading artist of his generation. His artistic vision became the driving force behind the artists that were to follow in his wake, including Maqbool Fida Husain, whom he briefly taught and helped gain admission to the Sir J. J. School of Art in Mumbai.

The depiction of a solitary figure in this composition is a direct stimulus from the works of another pointillist, Georges Seurat for whom the treatment of the figure in space was a central issue running all the way through his oeuvre. The village girl in this idyllic landscape is reminiscent of Seurat's anonymous figures often presented with their backs to the viewer as seen in paintings such as *Paysanne assise dans l'herbe* (1883). An essential characteristic of Seurat's figures was that they were isolated, still and withdrawn, however Bendre imparts his own unique take on this genre by incorporating objects, foliage and decorating the garments with stunning detail. This painting, made much later in Bendre's life and only a year before his death, is from a transitional period in his oeuvre where he abandoned complete pointillism and instead focused on certain aspects while softly blurring others so that the effect is almost one of a photograph with a shallower depth of field. Here, the basket, the trees and the embroidery on the woman's saree are delicately rendered with the care and attention that has become synonymous with Bendre's artistic production. Colors are also subtly and masterfully employed, lending an overall harmony to the setting. 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)

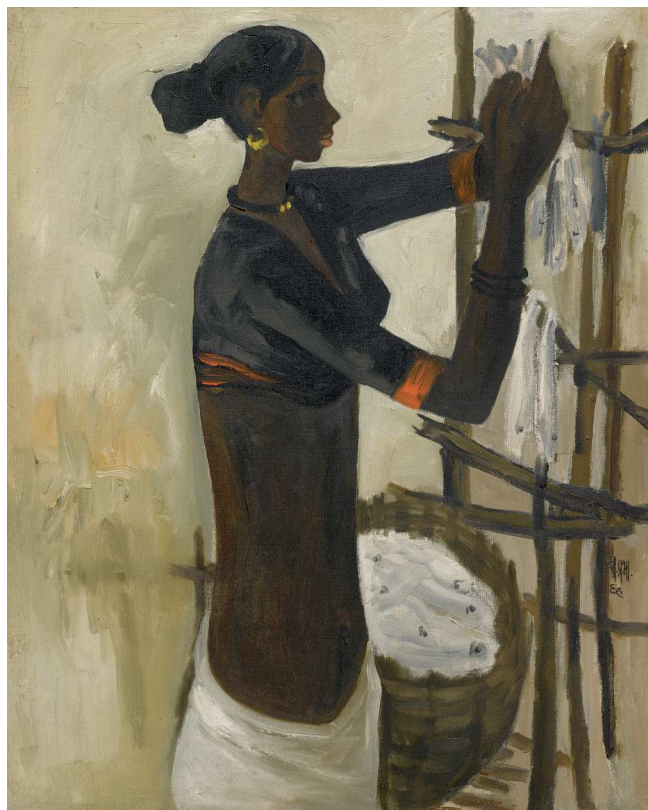


Georges Seurat, *Paysanne assise dans l'herbe* (Peasant Woman Seated in the Grass), 1883. Oil on canvas, 15 x 18 inches (38.1 x 46.2 cm). Solomon R. Guggenheim Museum, New York, Solomon R. Guggenheim Founding Collection. By gift ACCESSION- 37.714.
© The Solomon R. Guggenheim Foundation / Art Resource, NY





53



54

53

PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

**SHANKAR BALWANT
PALSIKAR**

1916 - 1984

Untitled

Gouache on card
Signed in Devanagari upper right
10³/₈ x 14³/₈ in. (26.4 x 36.7 cm.)
Painted circa 1950s

PROVENANCE

Private collection formed in India between
1952-54
Acquired from the above by Mrs. Clara Silvoli
in London in 1958
Sotheby's London, 8 May 1997, lot 314

\$ 7,000 - 9,000

54

PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

B. PRABHA

1933 - 2001

Untitled (Fisher woman)

Oil on canvas

Signed and dated in Devanagari lower right and
bearing Pundole Art Gallery and Framing Centre
sticker on reverse

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

Painted in 1968

PROVENANCE

Pundole Art Gallery, Bombay
Private Collection, Orange County, California
Acquired from the above in August 2017

\$ 10,000 - 15,000



55

PROPERTY FROM A PRIVATE AUSTRALIAN
COLLECTION

SENAKA SENANAYAKE

b. 1951

Women at the Well

Oil on canvas laid on board

Signed and dated 'Senaka Senanayake / 1991'
lower right

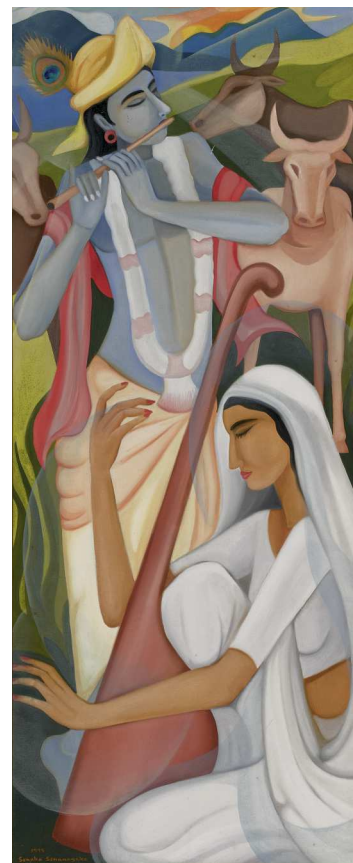
35 $\frac{5}{8}$ x 29 $\frac{5}{8}$ in. (90.5 x 72.7 cm.)

Painted in 1991

PROVENANCE

Commissioned from the artist in 1991

\$ 10,000 - 15,000



56

PROPERTY FROM A PRIVATE AUSTRALIAN
COLLECTION

SENAKA SENANAYAKE

b. 1951

Lord Krishna and Mirabai

Oil on canvas laid on board

Signed and dated '1995 / Senaka Senanayake'
lower left

49 $\frac{7}{8}$ x 20 $\frac{5}{8}$ in. (126.7 x 52.5 cm.)

Painted in 1995

PROVENANCE

Acquired directly from the artist in 1995

\$ 10,000 - 15,000

PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

GEORGE KEYT

1901 - 1993

Untitled

Oil on canvas laid on cardboard
Signed and dated 'G Keyt 82' lower right
39³/₈ x 31 in. (100 x 78.8 cm.)
Painted in 1982

PROVENANCE

Acquired directly from the artist in Sri Lanka in 1982 by Phyllis Ann Madawela
Thence by descent
Phyllis Ann Madawela was visiting Sri Lanka with her son and was introduced to George Keyt by her friend Leela Bible. Mrs. Bible owned a home in Kandy, not far from George Keyt's house and studio. Mrs. Madawela purchased this painting during that studio visit and has since bequeathed it to her son, the current owner.

\$ 18,000 - 25,000

George Keyt was fascinated with the vibrant, folkloric culture of his native Sri Lanka, in particular the Kandyan people, iconography and their customs. The artist's predilection for bold lines and simplified forms is evident in his early paintings and continues throughout his career.

The present work, painted in 1982, is an exceptional example of Keyt's keen interest in the burgeoning forms of Western Modernism, coupled with his markedly Eastern experience of color, form and rural mythologies. The oft-cited influence of Pablo Picasso and the deconstructive impulse of Cubism take form here, albeit through a distinctly local dialect. It is the contemporaneity of perspectives, and the resulting rhythm of the flattened picture plane which lends itself so aptly to Keyt's paintings. Here, angles are smoothed by their enclosure in the curvilinear forms of these female protagonists, where the geometric impetus of Cubism comes up against the sensuality of the Indian subcontinent.

By this late stage of his career, Keyt was an artist of international repute, and counted amongst his friends and visitors a number of celebrated figures, including the already preminent photographer Henri Cartier-Bresson. Martin Russell, nephew of Bertrand Russell, was Keyt's friend and biographer, and notes the frequent encounters with Pablo Neruda during the fledgling stages of the artist's career, while Neruda held a diplomatic post in Colombo from 1929-1930. On February 18th 1953, *Gone with the Wind* star Vivien Leigh recorded a visit to Keyt in her diary. Leigh bought several paintings and supposedly brought them back with her to England, although their whereabouts are currently unknown. At the time this particular work was painted, Keyt was considered to be one of the seminal figures in the landscape of modern South Asian art.

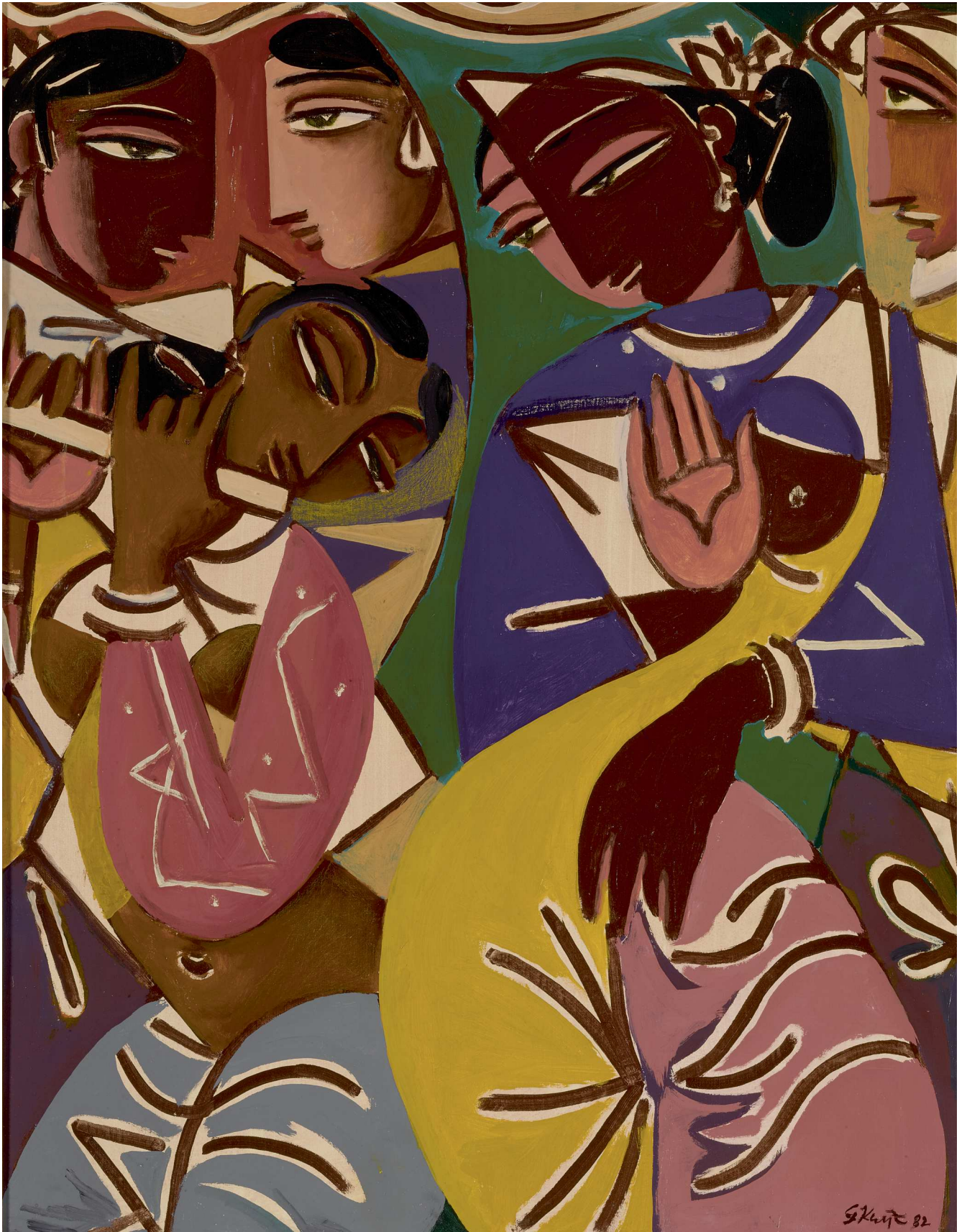


George Keyt with Leela Bible (the previous owner's friend), at his studio with the current painting on the wall behind them

"Magically though he places his colours, and carefully though he distributes his plastic volumes, Keyt's pictures nevertheless produce a dramatic effect, particularly in his paintings of Sinhalese people. These figures take on a strange expressive grandeur, and radiate an aura of intensely profound feeling."

PABLO NERUDA

Quoted by Martin Russell in Y. Dalmia, *Buddha to Krishna: Life and Times of George Keyt*, Routledge, New York, 2017, p.46





58

58

PROPERTY FROM A PRIVATE COLLECTION, HONG KONG

K. LAXMA GOUD

b. 1940

Untitled (Figures with goat)

Ink and watercolor on paper

Signed in Telugu, and further inscribed and dated 'STUDIO

724. 2004.' lower left

10³/₈ x 14¹/₂ in. (26.4 x 37.1 cm.)

Executed in 2004

PROVENANCE

Acquired from Indian Contemporary, Hong Kong, circa 2004

\$ 4,000 - 6,000



59

59

PROPERTY FROM A PRIVATE COLLECTION, HONG KONG

K. LAXMA GOUD

b. 1940

Untitled (Figures in a landscape)

Ink and watercolor on paper

Signed and dated in Telugu, and further inscribed indistinctly
'STUDIO 72424' lower right

11 x 15 $\frac{1}{8}$ in. (27.8 x 38.5 cm.)

Executed in 2004

PROVENANCE

Acquired from Indian Contemporary, Hong Kong, circa 2004

\$ 4,000 - 6,000



60

60

PROPERTY FROM A PRIVATE COLLECTOR,
NEW YORK

KRISHNA REDDY

b. 1925

Three Graces

Mixed color intaglio on paper

Signed, titled and inscribed 'Impr by the artist
"Three Graces" Krishna Reddy' lower edge
Artist's proof from an edition of 150 + 10 AP
9³/₈ x 19¹/₄ in. (23.7 x 48.9 cm.)
Executed in 1958

PROVENANCE

Clars Auction Gallery, Oakland, California, 21
February 2015, lot 838

EXHIBITED

New Jersey, Rutgers, Jane Voorhees Zimmerli
Art Museum, *INDIA: Contemporary Art from
Northeastern Private Collections*, 7 April
- 31 July 2002 (another from the edition)
Baroda, Faculty of Fine Arts, The Maharaja
Sayajirao University, *Prof. Krishna Reddy
Retrospective Show*, January 2014 (another from
the edition)
New York, The Metropolitan Museum of Art,
*Workshop and Legacy: Stanley William Hayter,
Krishna Reddy, Zarina Hashmi*, 6 October 2016 -
26 March 2017 (another from the edition)

LITERATURE

J. Wechsler and U. Gaur, *INDIA: Contemporary
Art from Northeastern Private Collections*, Jane
Voorhees Zimmerli Art Museum, New Jersey,

2002, illustration p. 98 (another from the edition)
R. Sengupta, *Krishna's Cosmos: The Creativity
of an Artist, Sculptor & Teacher*, Grantha
Corporation 2003, illustration p. 93 (another from
the edition)

K. Singh, *Memory and Identity: Indian Artists
Abroad*, Delhi Art Gallery, New Delhi, 2012,
illustration p. 181 (another from the edition)

Krishna Reddy first trained to be a mathematician
and scientist. He then went on to study art at
Santiniketan, which is where he learned to make
black and white etchings. After a sojourn at
the Slade School of Fine Arts and a foray into
sculpture in Milan with Ossip Zadkine and Marino
Marini, he returned to printmaking and pioneered
a new printing technique. He layered color on a
printing plate simultaneously, so that they could
be superimposed, yet their different viscosities
would naturally cause them to separate,
achieving a spectacular effect and eliminating
the need to apply one color to the plate at a time.
Reddy has written about this work in particular, "I
learned the way different tools move on the metal
plate. I worked a great deal within the burin and
the gouge. I became conscious of the energy of
the lines. I made a series of spirals that open up
and weave into three graceful shapes."
(K. Reddy, *Catalogue Raisonne*, Exhibition
catalogue, *Krishna Reddy: A Retrospective*,
Bronx Museum of the Arts, New York, 1981, p.
67). Here, subtle and beautiful lines intersect and
interconnect, creating a harmonious and delicate
composition that reveals Reddy's innovations
with line and color.

\$ 3,000 - 5,000

61

PROPERTY FROM A PRIVATE COLLECTION,
BALTIMORE

GULAM RASOOL SANTOSH

1929 - 1997

Untitled (One Winter Night)

Oil on canvas

Signed in Devanagari and dated '64' lower right
and further signed in Devanagari and signed and
dated '64 / Santosh' on reverse
33¹/₄ x 22¹/₄ in. (84.5 x 66.5 cm.)
Painted in 1964

PROVENANCE

Acquired by Thomas Gardner Allen from Kumar
Gallery, New Delhi in the 1960s
Thence by descent

Tom Allen dedicated 12 years of his professional
life serving as Cultural Attaché for the U.S. State
Department. He loved the culture and diversity
of India, and through his association with Kumar
Gallery, he acquired works of art, from various
Indian artists, most notably Maqbool Fida Husain,
Gulam Rasool Santosh and B. Prabha. Mr. Allen
and his family lived in New Delhi (1953-58,
1962-65, 1970-71), Trivandrum (1969-70) and
Calcutta (1971-73).

Gulam Rasool Santosh's artistic opus is particularly engaging because his works reflect distinctive periods in art history, tracing the myriad aesthetic styles flourishing in India at the pinnacle of Modernism in the mid 20th century. The present lot originates from an early time in his practice before tantricism and ordered principles began to pervade his canvases.

During this period, Santosh was a member of the Progressive Artists' Group and was deeply enraptured by European styles, consequently devoting himself to abstraction. This painting is composed of thick, heavy and dark impasto, reduced to fragmented geometries, bearing an earthly palette of browns, greys and blacks.

\$ 15,000 - 20,000

62

PROPERTY FROM A PRIVATE COLLECTION,
DENMARK

SAYED HAIDER RAZA

1922 - 2016

Untitled

Acrylic on canvas

Signed and dated 'RAZA' 81' center right
and further signed, dated and inscribed
'RAZA / 1981 / 50 x 50 cm.' on reverse
19⁷/₈ x 19⁷/₈ in. (50 x 50 cm.)

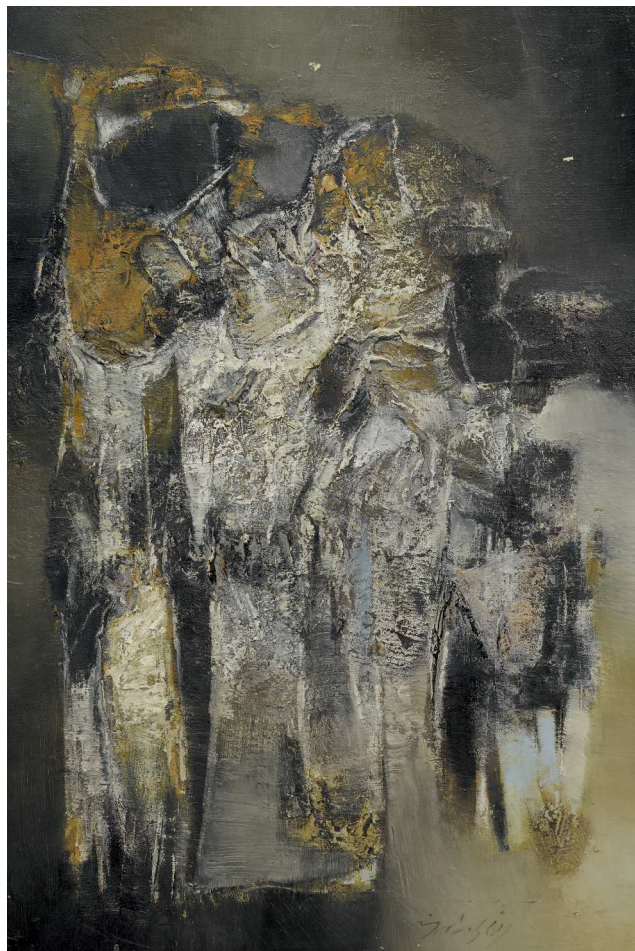
Painted in 1981

PROVENANCE

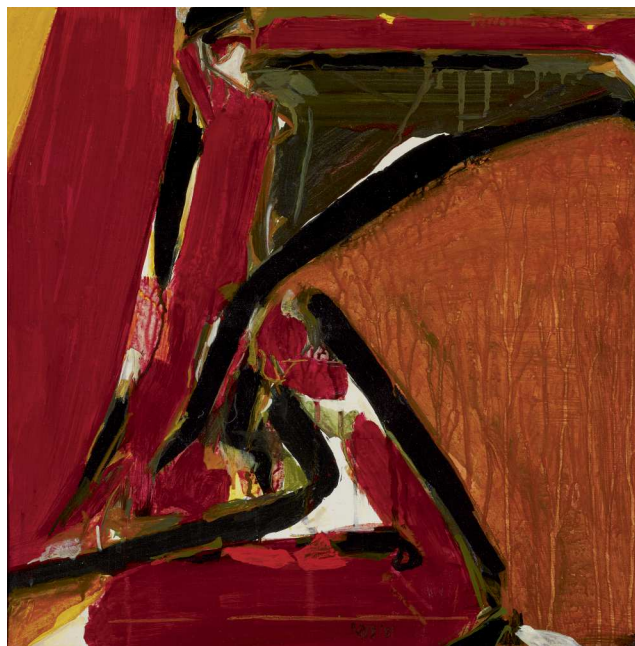
Acquired by a private collector *circa* 1980s
Thence by descent

Created in the years when Raza was moving towards total abstraction, this painting is from a celebrated series of color-saturated works, which rank among the finest achievements of his extraordinary career. Painted in 1981, this work reveals Raza's gestural brushstrokes, an element that later disappeared from his work into a more rigid and formal geometry. Executed in fiery pink, orange, yellow and red hues, one can imagine a brilliant setting sun as the impetus for this particular work.

\$ 20,000 - 30,000



61



62

PROPERTY OF A LADY

RAMESHWAR BROOTA

b. 1941

Helmet

Oil on canvas

Signed, dated, titled and inscribed 'R. Broota / 2000 / RAMESHWAR BROOTA / 'HELMET' on reverse
40 x 40 in. (101.6 x 101.6 cm.)

Painted in 2000

PROVENANCE

Saffronart, 4-6 May 2004, lot 94

Rameshwar Broota graduated in Fine Arts from the Delhi College of Art in 1963. He has been Head of Department at Triveni Kala Sangam, New Delhi since 1967. Broota's early work was characterised by imagery that focused on the corrupt political landscape of 1970s Delhi using satirical, zoomorphised figures. It was during the 1980s that the artist shifted his focus to the more universal subjects of male identity and the human condition.

Helmet (2000) is from Broota's 'Unknown Soldier' series, a subject that first appeared in the artist's work in the late 1990s. The image of a man emerges from obscurity into a scene dappled with spots of pigmentation, while the details of the eponymous helmet are given startling primacy in the foreground. With its high shine effect and careful delineation,

the helmet is posited as a defining feature, particularly in view of its level of detail when compared to its wearer. The near monochromatic palette of the work and its borderline abstraction removes questions of race, place and time. As the helmet is transformed into a symbol for the military function of man, erasure and slippage of individual identity follows.

Broota's concern with man's struggle towards individuation is palpable throughout his body of work, and is also reflected in his technique. After layering the canvas with shades of black, grey, brown and ochre, Broota uses a broken razor blade to excavate his images from the surface, as though these are universal truths, hidden in the blackened picture plane. The process of scraping away these dried layers of paint allows the artist to achieve varying degrees of tonality, while the action itself implies a physical breakdown of the superficial: a message which is manifestly related to Broota's choice of subject.

\$ 70,000 - 90,000

"Broota's art relies on a stark simplicity, brevity of statement, and impeccable grasp of detail; and it is these elements, rather than any overarching ideology or aesthetic doctrine, that make it as powerful as it is."

A. JHAVERI

'Rameshwar Broota,' *A Guide to 101 Modern & Contemporary Indian Artists*, Mumbai, 2005, p. 23



INDIA IN PHOTOGRAPHS

India has been an endless source of inspiration for artists eager to capture the country's diverse cultural practices and extraordinary landscapes. Both local and international photographers have turned their lenses to the Subcontinent with the hope of recording some of its ecological singularity, its unique history and above all, the spirit and feeling of its people. A civilisation steeped profoundly in the traditions of its ancestors, India continues to live with the architectural heritage of absent empires, immersed as ever in the storied rituals of its past.

Evolving from the prop-filled studios of portrait court photographers such as Raja Deen Dayal (1844-1905), modern photography of India rejected the elite subjects for whom the camera was usually reserved, ushering in a new era which was increasingly observational rather than royal.

The present photographic works date from the tumultuous landscape of mid-century India to the contemporary era, and document moments of geo-political upheaval as well as the quiet endurance of ancient religious and agricultural customs. This section includes iconic works by Margaret Bourke-White, Kenro Izu, William Gedney and Raghubir Singh.

64

WILLIAM GEDNEY

1932 - 1989

Benares, India

Gelatin silver print

Photographer's stamp on print verso

11³/₈ x 7⁵/₈ in. (28.9 x 19.4 cm.)

Date of negative: *circa* 1970s

Printed in 1974

PROVENANCE

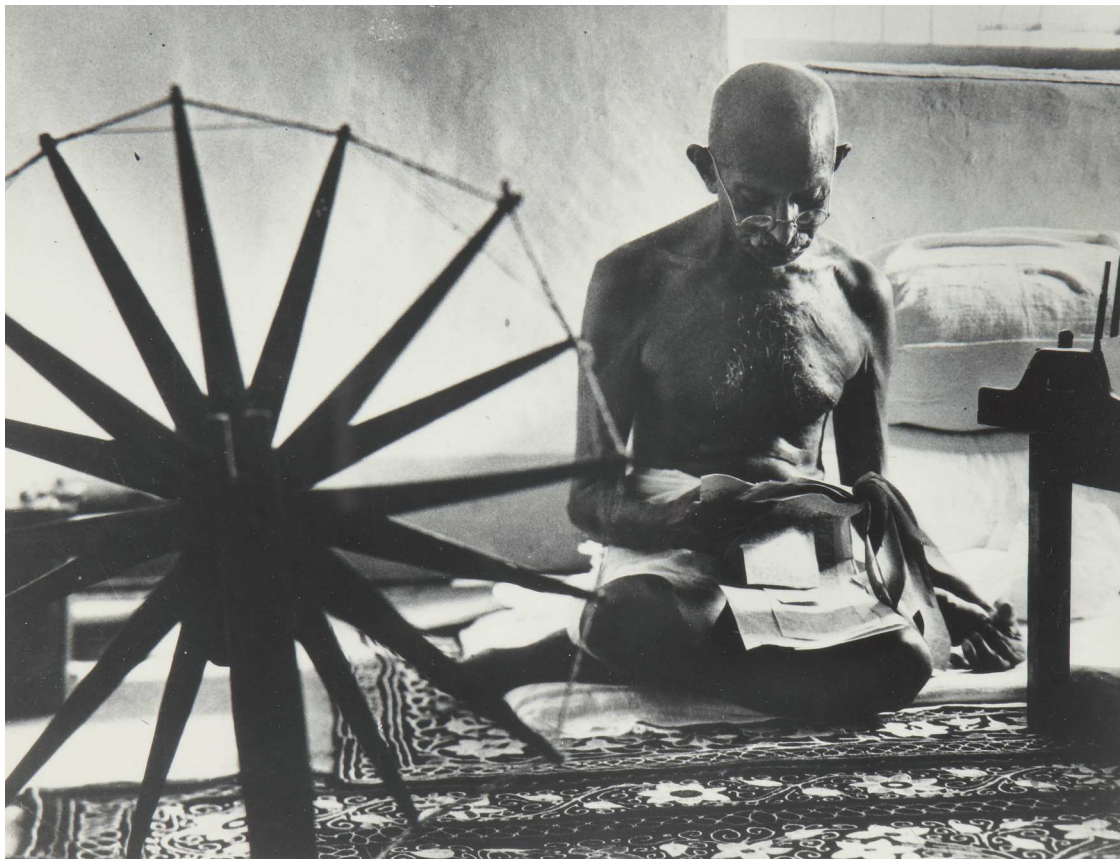
Acquired from the Duke Center for Documentary studies,
circa 2002

Howard Greenberg Gallery, New York

Private Collection

\$ 3,000 - 5,000





65

65

PROPERTY FROM A PRIVATE COLLECTOR

MARGARET BOURKE-WHITE

1904 - 1971

Mahatma Gandhi, The Spinner

Gelatin silver print

With 'LIFE MAGAZINE TIME INC.' copyright/
reproduction stamps and further titled and dated
'MAHATMA GANDHI / "The Spinner" / 1946' in
ink on reverse

7¼ x 9½ (18.4 x 24.1 cm.)

Date of negative: 1946

Printed posthumously in 1980

PROVENANCE

File print, LIFE Picture Service

Acquired from the above in a de-accession circa
1980s

EXHIBITED

Syracuse, Joe and Emily Lowe Art Gallery, School
of Art, College of Visual and Performing Arts,
Syracuse University, *Margaret Bourke-White:
The Humanitarian Vision*, 24 April – 9 September
1983, illustration p. 13 (another edition from
Collection of George Arents Research Library,
Syracuse University)

New York, International Center for Photography,
Bourke-White: A Retrospective, 4 March – 1 May,
1988 (another edition)

New York, International Center for Photography,
Bourke-White: A Retrospective, 4 March – 1 May,
1988 (another edition)

LITERATURE

Life, vol. 21, no. 3, 15 July 1946

Life, vol. 24, no. 6, 9 July 1948

M. Bourke-White, *Portrait of Myself*, Simon and
Schuster, New York, 1963, illustration p. 276-77

The Best of Life, Time-Life Books, New York,
1973, illustration p. 89

S. Callahan, *The Photographs of Margaret Bourke-
White*, New York Graphic Society, Boston, 1975,
illustration p. 174

J. Silverman, *For the World to See: The Life of
Margaret Bourke-White*, The Viking Press, New
York, 1983, illustration p. 177

V. Goldberg, *Margaret Bourke-White: A Biography*,
Harper & Row, Publishers Inc., New York, 1986,
illustration pl. 49

V. Goldberg, *Bourke-White*, United Technologies
Corporation, 1988. Illustration p. 100

S. Rubin, *Margaret Bourke-White: Her Pictures
were Her Life*, Harry N. Abrams, Inc., New York,
1999, illustration p. 76

Margaret Bourke-White was the first female
American war photographer and photojournalist
whose work also graced the cover of the first
issue of *Life* magazine. This photograph in
particular is highly important as it is listed in
*Time Magazines 100 Photos: The Most Influential
Images of All Time*.

When Mohandas Gandhi (1869 – 1948) was
held as a prisoner by the British in Pune, India,
between 1932-1933, he wove his own thread with
a portable spinning wheel (chakra). What started
as an activity to draw comfort for himself, turned
into a powerful symbol of Gandhi's campaign for
independence. He encouraged all Indians to make
homespun cloth themselves instead of aiding the
British economy. When Margaret Bourke-White
visited the Gandhi, she was made to learn how to
use the spinning wheel before she was allowed
to photograph Gandhi. Bourke-White's iconic
image of him reading the news alongside this
powerful emblem was only published as a tribute
after Gandhi's assassination. 'It soon became
an indelible image, the slain civil disobedience
crusader with his most potent symbol, and
helped solidify the perception of Gandhi outside
the Subcontinent as a saintly man of peace.
([http://100photos.time.com/photos/margaret-
bourke-white-gandhi-spinning-wheel](http://100photos.time.com/photos/margaret-bourke-white-gandhi-spinning-wheel))

\$ 800 - 1,200



66

66

PROPERTY FROM A PRIVATE COLLECTOR

MARGARET BOURKE-WHITE

1904 - 1971

Great Migration: Emigrant trains of Sikhs

Oversized gelatin silver print
With 'LIFE PHOTO BY / MARGARET BOURKE-WHITE' stamp on reverse
Stamped 'USED IN LIFE NOV 3 1947' and annotated with page number 'pg. 12041' in pencil on reverse
Further stamped 'USED IN LIFE NOV 24 1947 INTERNATIONAL EDITION' annotated with page number 'pg. 4899' in pencil on reverse
Stamped 'OCTOBER 22 1947' also on reverse
14½ x 21½ in. (36.8 x 54.6 cm.)
Date of negative and print: 1947

PROVENANCE

File print, Time Inc. Picture Collection
Acquired from the above in a de-accession
circa 1970s

LITERATURE

Life, vol. 23, no. 21, 24 November 1947
(International edition)

M. Bourke-White, *Halfway to Freedom: A report on the New India in the Words and Photographs of Margaret Bourke-White*, Simon and Schuster, New York, 1949, illustration unpaginated

The Best of Life, Time-Life Books, New York, 1973, illustration p. 26

S. Callahan, *The Photographs of Margaret Bourke-White*, New York Graphic Society, Boston, 1975, illustration p. 162

\$ 4,000 - 6,000



67

KENRO IZU

b. 1949

Palitana #453, Gujarat, India

Platinum palladium print

Signed and dated '2012 Kenro Izu' lower right margin and inscribed with negative number and editioned '10 IND 453 # 1/20' lower left margin in pencil

Further bearing photographer's copyright stamp with signature, title, negative number, negative date, print date and edition number on reverse of mount in ink

Edition 1/20

19³/₈ x 13¹/₈ in. (49.3 x 33.4 cm.)

Date of negative: 2010

Date of print: 2012

PROVENANCE

Acquired directly from the artist *circa* 2011-12
Howard Greenberg Gallery, New York
Private Collection

The works of Japanese-born Kenro Izu invite quiet contemplation and a feeling of transcendence. After completing his higher education at Nihon University College of Art in Tokyo from 1969-1972, Izu moved to New York in 1972. Izu was originally inspired by the arresting works of American photographer Paul Strand. Widely known for his powerful, candid portraits and street photography, Izu appreciated Strand's unique approach to landscapes, and sought to emulate it. Strand strove to capture the essence and history of a place or portrait: something which could only be created by immersing oneself long enough to unpack its true nature.

He made his first trip to India in 1996, where he was invited to observe a Hindu cremation ritual on the banks of the River Ganges. This experience was the impetus that led the artist to return to the country several times and to capture these moments. The present works come from a series titled 'Where Prayer Echoes', executed in India between 2008 and 2012. Izu uses his own contact-printing process using Platinum/Palladium and a large format camera which he carries on his travels. His subjects are often caught in a moment of prayer or reflection and set against the backdrop of India's holiest places, such the banks of the Yamuna River near the Taj Mahal or within places of worship. The grandiose settings for these images are gently muted by the customary ease with which the subjects perform their daily rituals. The result is a picture where both the landscape and its occupants are given equal importance: it is the symbiotic relation between them which lays at the heart of the series.

\$ 2,500 - 3,500



68

68

KENRO IZU

b. 1949

Agra #43, India (Taj Mahal)

Carbon pigment print mounted to aluminium
Signed, titled, dated and numbered with print
date in ink on artist label affixed to mount on
reverse

35³/₈ x 47¹/₂ in. (90 x 120.7 cm.)

Date of negative: 2008

Date of print: 2011

PROVENANCE

Acquired directly from the artist *circa* 2011-12
Howard Greenberg Gallery, New York
Private Collection

\$ 7,000 - 9,000



69

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PROPERTY FROM A PRIVATE NORTH AMERICAN COLLECTION

RAGHUBIR SINGH

1941 - 1999

Two Women Collecting Lotus Leaves & Ducks, Dal Lake, Kashmir, India

Dye transfer print

Signed, dated, titled, inscribed and editioned in pencil 'RS.021.1 / Raghbir Singh, Two women collecting lotus leaves; & Ducks, Dal Lake, Kashmir, India 1982, 2/20' and further bearing the artist's copyright stamp on reverse

Edition 2/20

8⁷/₈ x 14¹/₈ in. (22.7 x 35.8 cm.)

Executed in 1982

PROVENANCE

Corporate Art Collection

Acquired at a local auction in Texas in 2010

LITERATURE

R. Singh, *Kashmir: Garden of the Himalayas*, Thames and Hudson, New York, 1983, illustration pl. 6

R. Singh, *Kashmir: Garden of the Himalayas*, Thames and Hudson, New York, 1987, cover illustration

\$ 18,000 - 25,000

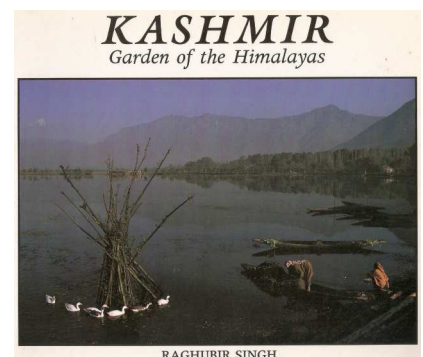


Illustration cover, *Kashmir Garden of the Himalayas*:
Raghbir Singh, Thames & Hudson Ltd. New York, 1st
paperback edition, 1 Nov. 1987



70

Raghbir Singh (1942–1999) was an Indian photographer, known for his photojournalistic landscapes and views of local people. Largely self-taught, Singh created a vast photographic oeuvre. His work has been included in prominent magazines and newspapers including *Time*, *National Geographic Magazine*, *The New Yorker* and *The New York Times*. His opus culminated in the publishing of fourteen books. His photographs are also in the permanent collections of the Museum of Modern Art in New York, the Metropolitan Museum of Art and The Art Institute of Chicago to name a few. Most recently in October 2017, the Met Breuer held an exhibition of his photographs titled *Modernism on the Ganges*.

Presented here are two celebrated photographs of Kashmir in the 1980s, both remarkable examples of his finely-honed artistry in this medium. The photographs are built around the line of the horizon, framed by soaring mountains in the background and a tranquil lake in the foreground. Singh's seamless melding of people into the landscape around them suggests a harmonious co-existence with nature and is a testament to Singh's distinctive vision.

70

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

RAGHUBIR SINGH

1941 - 1999

Rainbow, Dal Lake, Kashmir

Dye transfer print

Signed, titled and editioned in pencil 'Rainbow, Dal Lake, Kashmir 4/20 Raghbir Singh' and further bearing photographer's copyright stamp on reverse

Edition 4/20

8⁷/₈ x 14¹/₈ in. (22.7 x 35.8 cm.)

Executed in 1980

PROVENANCE

Acquired from Pace / MacGill Gallery, New York in 1985

EXHIBITED

New York, Pace / MacGill Gallery, solo exhibition, 17 October–16 November 1985

LITERATURE

R. Singh, *Kashmir: Garden of the Himalayas*, Thames and Hudson, New York, 1983, illustration pl. 3

\$ 18,000 - 25,000



71

71

SHAHZIA SIKANDER

b. 1969

Untitled; Collective Experiences

Gouache, watercolor, acrylic, pencil and clay on paper; Vegetable dye, watercolor, acrylic, gouache, pencil and clay on paper
Signed and dated 'Shahzia / 97' lower right and further bearing Hosfelt Gallery, San Francisco labels on reverse

27⁵/₈ x 21³/₄ in. (70.3 x 55.2);

27⁵/₈ x 21⁵/₈ in. (70.3 x 55)

(2)

Painted in 1997

PROVENANCE

Hosfelt Gallery, San Francisco

Private Collection, New York

Acquired from the above in October 2012

EXHIBITED

New York, The Drawing Center, *Selections Spring 1997*, 20 February - 29 March 1997

San Francisco, Hosfelt Gallery, *A Kind of Slight and Pleasing Dislocation*, 26 April - 31 May 1997

These two works on paper are examples of Shahzia Sikander's process of exploration as her art evolved from the miniature tradition. The artist's characteristic layering and interlacing

of forms is also present in these paintings.

The floating figure of a headless female with connected fingers and toes is one which recurs in Sikander's work from the early 1990s. This now archetypal form gains new significance in each picture it inhabits. Here, it is multiple, skeletal, veiled; as polyvalent as ever. One takes a form similar to Durga, the goddess of war, with many arms brandishing various weapons, but with a concealed identity and gender. The other is similarly hidden under a helmet and cloak, with spectral figures in the background. Sikander re-visited this imagery for larger scaled works as shown in *Shahzia Sikander: Apparatus of Power*, Asia Society, 2016, plates 2, 27, 31 and figure 19.

\$ 15,000 - 20,000



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

SHAHZIA SIKANDER

b. 1969

Untitled (Baraat)

Wash, ink and pencil on wasli paper with a textured border
Signed in Urdu and dated '92' lower left
11 $\frac{5}{8}$ x 25 $\frac{7}{8}$ in. (29.7 x 66 cm.)
Executed in 1992

PROVENANCE

Acquired directly from the artist in the 1990s

This triptych by Shahzia Sikander was painted in 1992, shortly after the artist completed her Bachelor of Fine Arts degree at the National College of Arts, Lahore (1991). Sikander began producing miniature paintings in the mid-1980s, embracing the dormant art form with the intention of creating something modern in spirit, but using techniques which had been long-forsaken by the modern art establishment. Under the British Raj, the miniature tradition had been relegated to the domain of craft and was further dismissed by Modernists for its frequently commemorative or courtly function. Sikander herself notes that 'the medium was seen as fundamentally derivative and clichéd, incapable of intellectual rigor. It represented the "other" because it was regarded and insignificant dismissed for its inability to be avant-garde, enslaved by its association with the notion of excessive craft and no critique.' (S. Sikander in 'Time as Nemesis to Authority', ed. C. Brandon, *Apparatus of Power*, Asia Society Hong Kong Center, Hong Kong, 2016, p. 273)

The current lot is a tripartite depiction of a wedding procession or *baraat*, done in the Mughal *nim-qalam* technique of painting. *Nim-qalam*, meaning "half-pen", describes a way of working which uses ink outlines and subtle washes of color to create a varied tonality. As seen here, certain parts across all three frames are singled out and depicted in this way, including the bride, the groom, the saddle-clothes and architectural features. Gradations of black and grey sweep over the hills in the background and cling to the folds of sarees, while the paler shade of paper-white is reserved for the majority of human and animal characters in the wedding party.

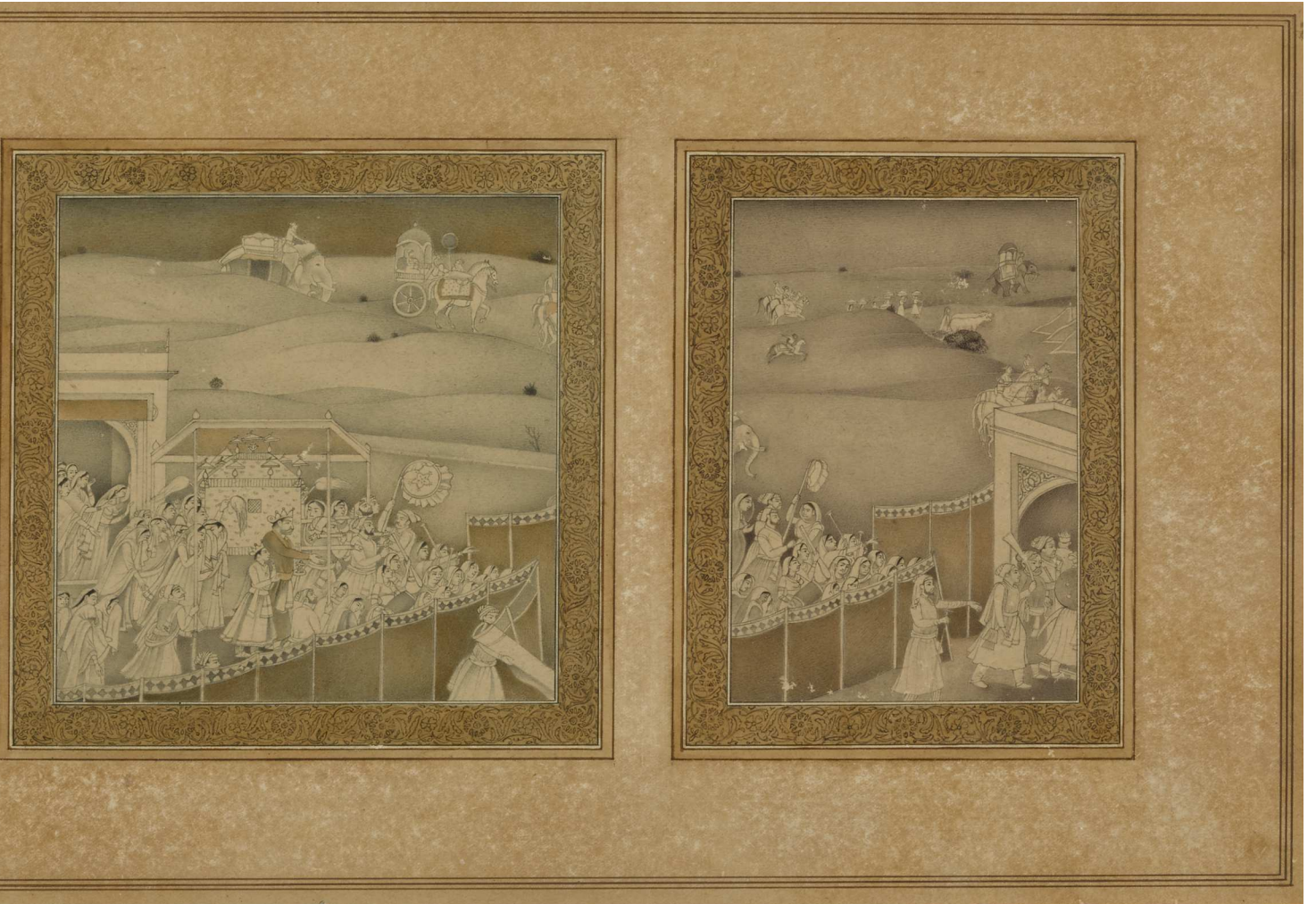
The artist uses the three-pane structure as a narrative device. There appears to be a development from left to right across the triptych; an impression given by certain repeated features which continue along the same axes. The horizon remains distant, hills follow the same undulations, and the diamond-patterned trim to the cloth partition is drawn across all three scenes. At first glance, the viewer sees the three windows in sequence. However, upon closer inspection, these moments do not tessellate. A female figure in one pane becomes male in the next, a saree changes color, characters disappear. This intentional quirk plays with perspective and narrative expectations to create rifts, and to highlight the possibility of spatial and temporal experimentation within the miniature format.

Thus far in her career, Sikander has revived the miniature style, changing it into a form of artistic expression that has the capacity to be fragmentary, playful, and commensurate with the language of contemporary art.

This seminal triptych serves as one of the earliest examples of Sikander's artistry which has since developed into animation, film and large scale formats.

\$ 40,000 - 60,000





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A Grey Schist Relief Carving of an Apsara,
Northern Wei Dynasty
To be sold in Jingyatang: Treasures of
Chinese Buddhist Sculpture
Estimate \$1,200,000–1,500,000

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Selling Exhibition**
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**Luis Chan: The World
Comes to Him
Selling Exhibition**
15–28 March

**Modern & Contemporary
South Asian Art**
Auction 19 March

**MING: Luminous Dawn
of Empire**
Auction 20 March

**Jingyatang: Treasures
of Chinese Buddhist
Sculpture**
Auction 20 March

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**Inspired: Chinese Art
from the Collection of
Gerson and Judith Leiber**
Auction 20 March

Important Chinese Art
Auction 21 March

**Indian, Himalayan
& Southeast Asian
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Auction 22 March

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ASIA
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Property from the
Collection of Edwin and Cherie Silver
A fine gilt-bronze figure depicting Nairatmya
Tibet, circa 14th Century
Estimate \$80,000–120,000

**Indian, Himalayan
& Southeast Asian
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Auction New York
22 March 2018



Viewing 15–21 March

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ASIA
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NEW YORK



RAJA DEEN DAYAL,
SECUNDERABAD,
HYDERABAD/ CLARK WORSWICK
Three acrobats of the Chatri circus,
Hyderabad, 1897/ atelier
Worswick 2017

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Photographs of India
and the British Raj
in the 19th Century
Selling Exhibition**

Viewing 14–29 March 2018

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11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. Export and Permits It is the purchaser'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 are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. Limitation of Liability In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. 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 these purposes.

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 great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, 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, the eBay website, the Invaluable website and other Online Platforms. 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. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased

and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

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.

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-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

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 bidders 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 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Monumental

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

Premium Lot

In order to bid on "Premium Lots" (in print catalogue or ✦ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

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.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that 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 responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

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. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee 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 organizations. 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.

Hammer Price and the Buyer's Premium

For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash 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 purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government

issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

Post Sale Services
+1 212 606 7444
FAX: +1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable

items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature whatsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged

on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required

to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

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 RAJA RAVI VARMA

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 RAJA RAVI VARMA

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 RAJA RAVI VARMA

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 RAJA RAVI VARMA

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 RAJA RAVI VARMA

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 RAJA RAVI VARMA

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

7 AFTER RAJA RAVI VARMA

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

IMPORTANT NOTICES

Notice Regarding Endangered Species

• Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

The artists' names recorded in this catalogue are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings and calligraphy does not permit unqualified statements as to authorship or date of execution. Therefore, the property in this catalogue is sold "AS IS" in accordance with the Conditions of Sale and subject to a limited guarantee of authenticity as set forth in the Terms of Guarantee. Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

Photography:

Ber Murphy
Bonnie Morrison

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A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

THE RICHARD R. & MAGDALENA ERNST COLLECTION OF HIMALAYAN ART

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INDIAN, HIMALAYAN & SOUTHEAST ASIAN WORKS OF ART

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