



MODERN AND  
CONTEMPORARY  
SOUTH ASIAN ART

LONDON | 10 JUNE 2019

Sotheby's EST  
1744



MODERN AND  
CONTEMPORARY  
SOUTH ASIAN ART

FRONT AND BACK COVER  
LOT 123 (DETAIL)  
THIS PAGE  
LOT 116 (DETAIL)





THIS PAGE  
LOT 124 (DETAIL)

Hussein 1958

# MODERN AND CONTEMPORARY SOUTH ASIAN ART

**AUCTION IN LONDON  
10 JUNE 2019  
SALE L19500  
2.30 PM**

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9 am-4.30 pm

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*We gratefully acknowledge the assistance of Kit Hildyard in the preparation of this catalogue.*



SOUBA 64

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PROPERTY FROM A PRIVATE COLLECTION,  
AUSTRALIA

## ANWAR JALAL SHEMZA

1928-1985

### Untitled

Oil on canvas

Signed and dated in Urdu upper left and further signed 'A. J. SHEMZA' on reverse  
59 x 38.9 cm. (23 ¼ x 15 ¼ in.)

Painted in 1959

### PROVENANCE

Acquired directly from the artist by Major General Syed Wajahat Hussain, *circa* 1960s  
Thence by descent

Major General Syed Wajahat Hussain was the former Ambassador of Pakistan to Australia and the South Pacific Region and former minister/special envoy to the President and Prime Minister of Pakistan

£ 30,000-50,000  
US\$ 39,300-65,500

'Although Anwar Jalal Shemza belongs to that generation of artists who arrived here in the 50s and who had already established themselves in their countries of origin, his experience in Britain led him to an entirely different direction to his contemporaries. But his experience was not unique. Almost every Afro-Asian artist must have his or her own story to tell: how their dreams and aspirations were shattered, how they had to recover their confidence in themselves, their identity as human beings and as artists; and how the memory of their own cultures played an important role in this recovery.' (R. Araeen, 'The Other Story', cited in J. Holt, 'Anwar Jalal Shemza: A Search for the 'Significant'', *Third Text*, Volume 12, Issue 42, 1998, p. 104)

In 1956, Anwar Jalal Shemza left Pakistan to study at the Slade School of Fine Art in London. Prior to this he had trained at the Mayo School of Art in Lahore in the 1940s and had founded the Lahore Art Circle in 1952, along with artists such as Ahmed Parvez and Syed Ali Imam.

Following his time in London, Shemza sought his own distinctive voice. He was initially influenced by western Modernists such as Paul Klee and Piet Mondrian, but his later works incorporated traditional Islamic influences of architectural shapes and geometry. Over the subsequent twenty-five years, his painting and graphic work covered a broad range of ideas, including explorations of Roman letters, formal arrangements of circles, squares and chessboard figures as well as 'pages' of lines inspired by Arabic and Persian calligraphy.

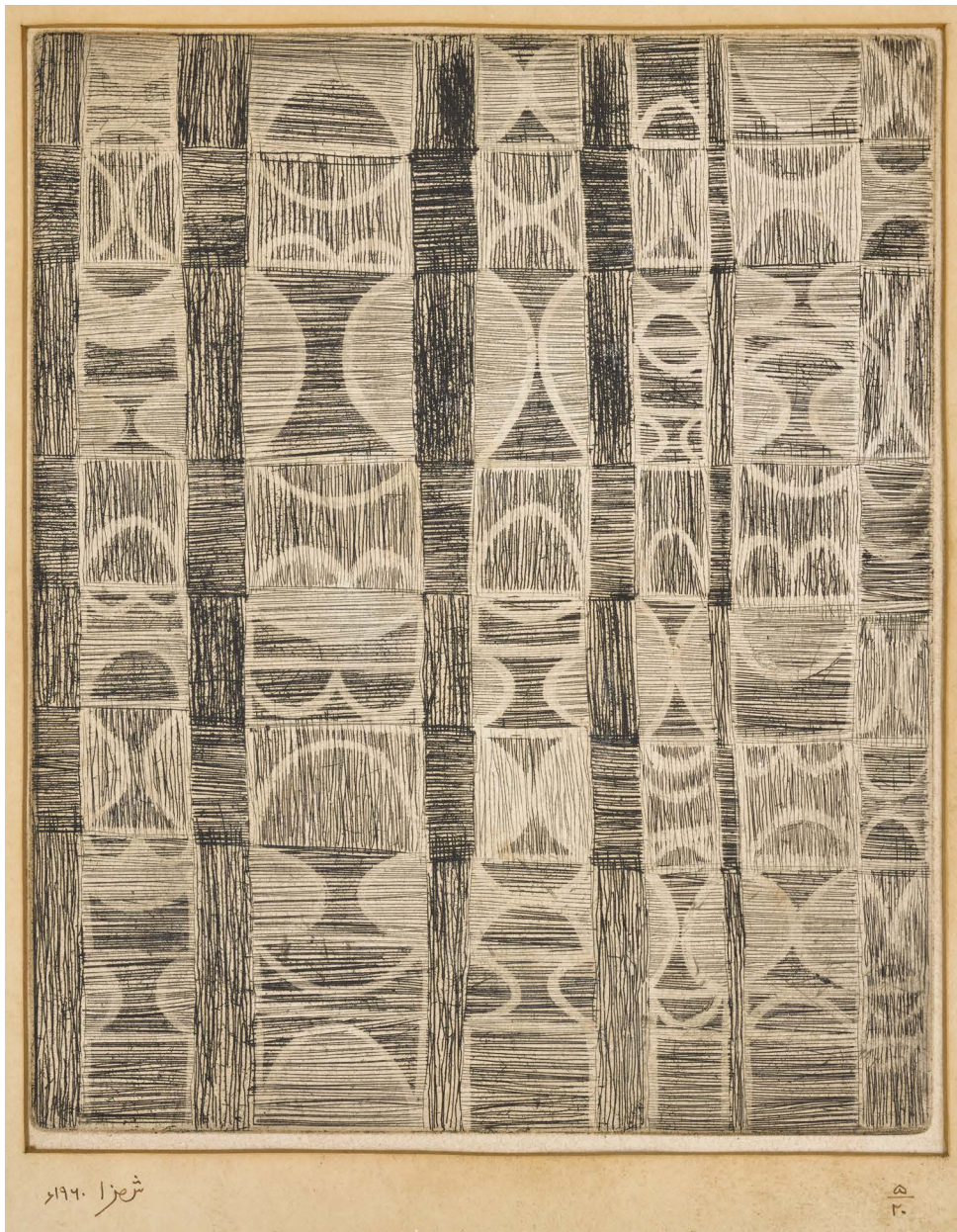
'[Shemza's] paintings derive equally from the rhythmical space-filling patterns of the rug and from the 'growing line' of modern western art. His pictures are not mere patterns and images, and their forms, whether painted or drawn, invest the surface with a mysterious life.' (A. Forge quoted in Holt, 'Anwar Jalal Shemza: A Search for the 'Significant'', p. 107)

In the 1960s, Shemza was part of the triumvirate of artists from the subcontinent (along with Francis Newton Souza and Avinash Chandra) who showed together at Victor Musgrave's influential Gallery One in London. Shemza was well respected in London's critical circles, with notable one-man exhibitions at New Vision Centre (1960), Gallery One (1959), Durham's Gulbenkian Museum (1963) and Oxford's Ashmolean Museum (1964). Lots 101 and 102, from 1959 and 1960 respectively, are from this period of critical acclaim for Shemza and both depict visual motifs that continually recurred in the artist's career, namely a geometric grid of the Roman letters B and D. In particular, the style of lot 101 has been compared to the carvings seen on the marble screens of the Sheesh Mahal at the 17th-century Lahore Fort. (A. Jhaveri, *South Asian Modernists 1953-63 Exhibition Guide*, The Whitworth, Manchester, unpaginated)



Major General Syed Wajahat Hussain and Mrs Husain at the embassy of Pakistan in Canberra with the current lot in the background, *circa* 1960s





102

## 102

PROPERTY FROM A PRIVATE COLLECTION,  
AUSTRALIA

### ANWAR JALAL SHEMZA

1928-1985

#### Untitled

Etching

Signed, dated and editioned in Urdu  
on the mount

Edition 5 of 20

Image: 30.8 x 25 cm. (12 1/8 x 9 7/8 in.)

Folio: 54.5 x 38.9 cm. (21 1/2 x 15 3/8 in.)

Executed in 1960

#### PROVENANCE

Acquired directly from the artist by Major  
General Syed Wajahat Hussain, *circa* 1960s  
Thence by descent

Major General Syed Wajahat Hussain was the  
former Ambassador of Pakistan to Australia  
and the South Pacific Region and former  
minister/special envoy to the President and  
Prime Minister of Pakistan

£ 3,000-5,000 US\$ 3,950-6,600

## 103

PROPERTY FROM A PRIVATE FRENCH COLLECTOR

### BALRAJ KHANNA

b. 1940

#### Untitled

Watercolour and ink on paper

Signed and dated 'Balraj Khanna '70'  
on reverse

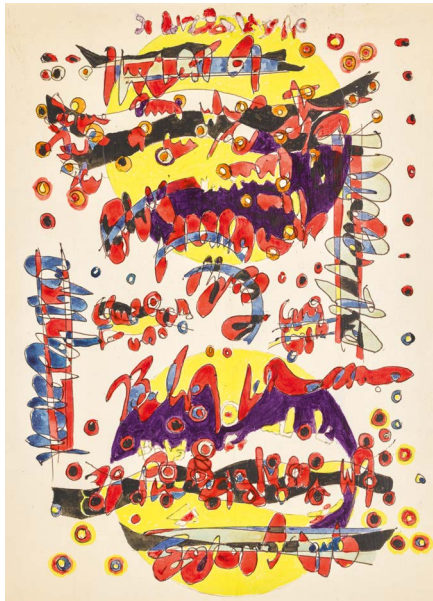
25.1 x 18.7 cm. (9 7/8 x 7 1/4 in.)

Executed in 1970

#### PROVENANCE

Acquired directly from the artist *circa* 1970

£ 800-1,200 US\$ 1,050-1,600



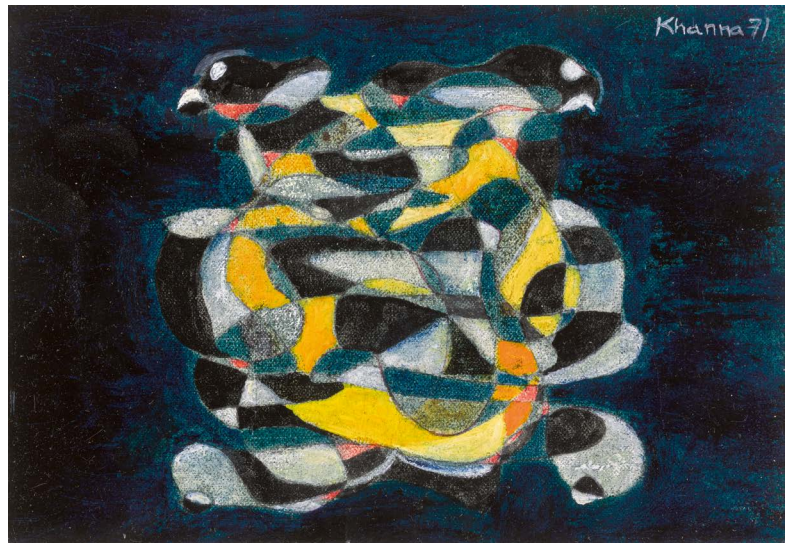
103



104

“The two watercolours were a result of my perpetually awful handwriting. There came a point when even I couldn’t read what I had written. I decided to turn this disadvantage to my advantage. That is, I began to distort my handwriting. Doing that, I discovered that if I infused my distortions with judiciously chosen colours, I could make the whole thing sparkle. In due course, I began to arrange collections of words in circles or circular forms to extract additional appeal from them.”

Correspondence with the artist, April 2019



105

**104**

PROPERTY FROM A PRIVATE FRENCH COLLECTOR

**BALRAJ KHANNA**

b. 1940

Untitled

Watercolour and ink on paper

Signed and dated 'Balraj 70' lower right and further signed and dated 'Balraj Khanna '70' on reverse

18.7 x 25.1 cm. (7 ¼ x 9 ⅞ in.)

Executed in 1970

**PROVENANCE**

Acquired directly from the artist *circa* 1970

£ 800-1,200 US\$ 1,050-1,600

**105**

PROPERTY FROM A PRIVATE FRENCH COLLECTOR

**BALRAJ KHANNA**

b. 1940

Untitled (Black Miniature)

Oil on canvas

Signed and dated 'Khanna 71' upper right and further signed and dated 'Balraj Khanna 71' on reverse

11.1 x 16.6 cm. (4 ⅝ x 6 ½ in.)

Painted in 1971

**PROVENANCE**

Acquired directly from the artist *circa* 1971

“Ever given to experimenting, in the little black oil, I took the ‘line out for a walk’, as it were, in a serpentine motion. An ensemble of more than one line made way for a pattern that brought to mind a variety of intertwined forms. Again, selected bits of colours against a black background added a touch of drama to the precious little painting.”

(Correspondence with the artist, April 2019)

£ 1,000-2,000 US\$ 1,350-2,650



106

PROPERTY FROM A PRIVATE COLLECTOR, PARIS

**GULAM RASOOL  
SANTOSH**

1929 - 1997

**Untitled**

Oil on canvas

Signed in Devanagari, further signed and dated 'SANTOSH / 77' and inscribed in Urdu on reverse

46.8 x 38.2 cm. (18 3/8 x 15 in.)

Painted in 1977

**PROVENANCE**

Acquired by the current owner's husband while he was working as a Cultural Attaché in India, 1976-1985

The inscription on the reverse is an excerpt from a poem by the poet Muhammad Iqbal (1877-1938) titled 'Good Morning' (دیون حبص / Naveed Subha). The translation is as follows:

*You are head to foot Light, manifestation makes you happy And after being manifest spreading out is incumbent on you*

£ 3,000-5,000 US\$ 3,950-6,600



107

PROPERTY FROM A PRIVATE COLLECTOR, PARIS

**GULAM RASOOL  
SANTOSH**

1929 - 1997

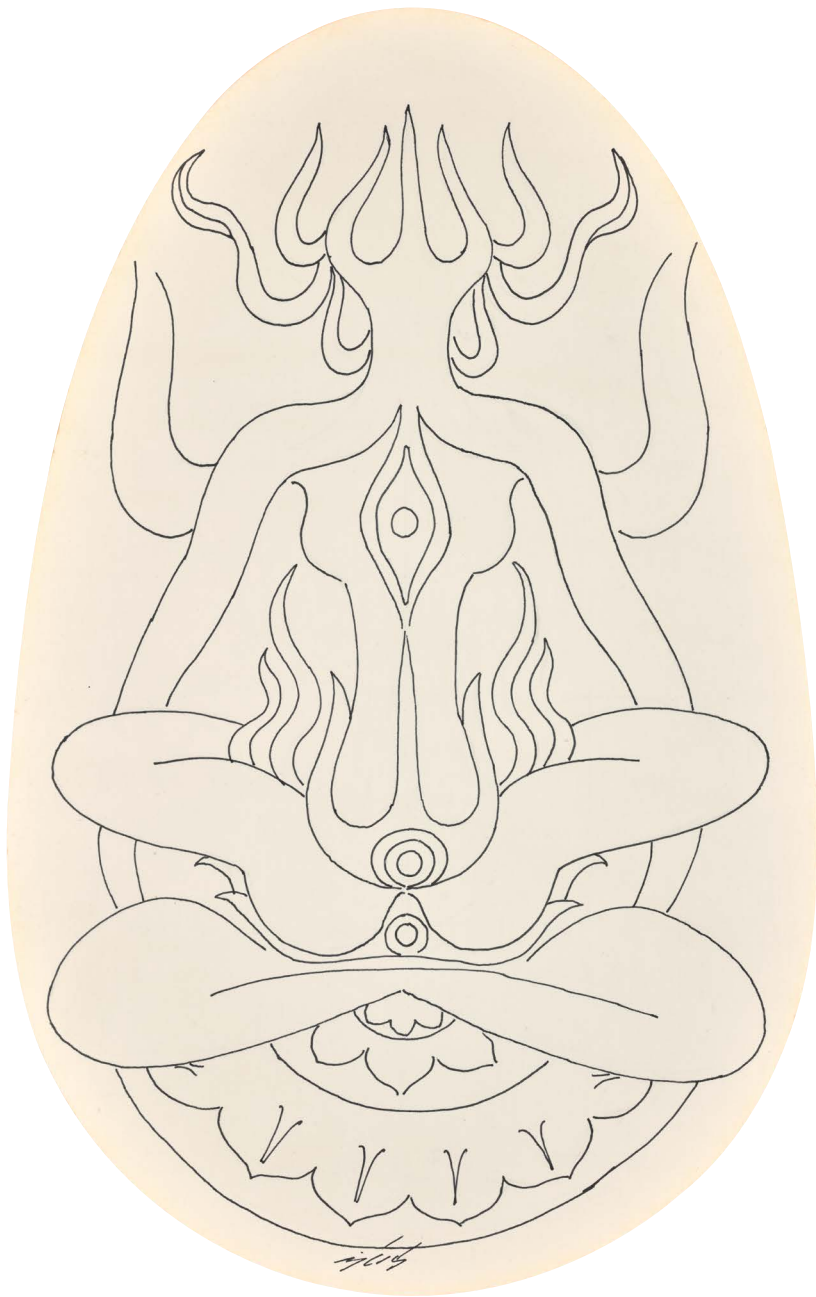
Untitled

Oil on board  
Signed and dated 'SANTOSH / 80' and  
further signed in Devanagari on reverse  
51.1 x 40.7 cm. (20 1/8 x 16 in.)  
Painted in 1980

**PROVENANCE**

Acquired by the current owner's husband  
while he was working as a Cultural Attaché in  
India, 1976-1985

£ 3,000-5,000 US\$ 3,950-6,600



108

PROPERTY FROM A PRIVATE COLLECTOR, PARIS

**GULAM RASOOL  
SANTOSH**

1929 - 1997

Untitled

Ink on paper

Signed in Devanagari lower centre  
35 x 21.6 cm. (13 3/4 x 8 1/2 in.)

**PROVENANCE**

Acquired by the current owner's husband  
while he was working as a Cultural Attaché in  
India, 1976-1985

£ 1,000-2,000 US\$ 1,350-2,650





109

PROPERTY FROM A PRIVATE COLLECTION, UK

**MAQBOOL FIDA HUSAIN**

1913 - 2011

Untitled (Woman); Untitled  
(Bull and Lamp)

Ink on paper

Signed 'Husain' lower right (on both)

35.6 x 24.5 cm. (14 x 9 5/8 in.);

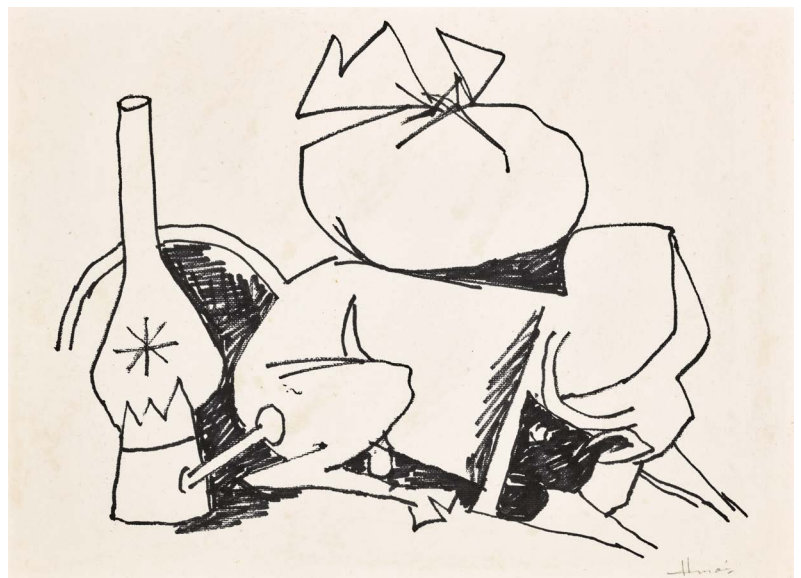
26.8 x 36.5 cm. (10 1/2 x 14 3/8 in.)

(2)

**PROVENANCE**

Acquired from Pundole Art Gallery, Bombay,  
1991-1992

£ 3,000-5,000 US\$ 3,950-6,600



PROPERTY FROM THE COLLECTION OF A FORMER  
GREEK AMBASSADOR TO INDIA

## MAQBOOL FIDA HUSAIN

1913 - 2011

### Untitled (Horses)

Oil on canvas

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

77 x 122.5 cm. (30 ¼ x 48 ½ in.)

Painted 1970

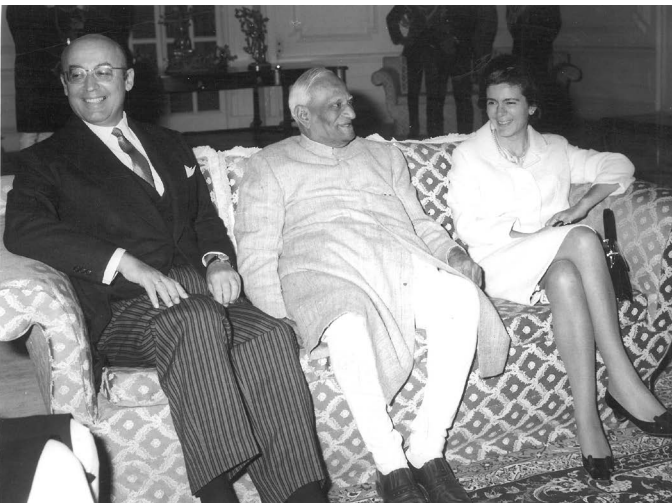
#### PROVENANCE

Acquired from the Oberoi Hotel,  
New Delhi, 1970

The current owner lived in New Delhi in India  
from 1970-1973 as the wife of the Greek  
Ambassador. They were given lodgings at the  
Oberoi where the walls were bare. Charmed  
by Husain's paintings that were being sold  
at the hotel, she bought three works, all  
different in style and subject matter.

£ 100,000-150,000

US\$ 131,000-197,000



The Former Ambassador of Greece with his wife and the fourth president of India - V. V. Giri in New Delhi, circa 1970



Maqbool Fida Husain, *Untitled (Horse)*, Oil on canvas,  
circa 1960-1969  
Sotheby's New York, 16 September 2010, lot 23  
Sold for US \$158,500



From an early age, Maqbool Fida Husain held a powerful fascination with horses, 'observing and drawing horses in their perfect form and likeness using coal or pieces of chalk on the walls of his school and in his notebooks.' (R. Siddiqui, *M.F. Husain: In Conversation with Husain Paintings*, Books Today, New Delhi, 2001, p. 110)

In 1952, Husain travelled to China where he studied the pottery horses of the Song dynasty; these horses from myth and legend became the building blocks for one of the artist's most enduring themes. In China, Husain also met the painter Qi Baishi, an artist known for his monochromatic paintings of animals with a minimalist use of line to achieve form and movement. This condensing of mediums and minimal application greatly inspired Husain.

In Europe, Husain 'was strongly attracted by Blaue Reiter artist Franz Marc, and by Marino Marini's neo-classical equestrian sculpture. Husain's own use of the horse motif has been, however, even more intuitive and complex...'. (R. Bartholomew and S. Kapur, *Husain*, Harry N. Abrams Inc. Publishers, New York, 1971, p. 39) In 1965, Husain visited Iraq and made a pilgrimage to Karbala, to witness the battleground upon which Imam Husayn fell. This was a time of deep spiritual contemplation for Husain. During the mid to late 1960s, as Daniel Herwitz notes, Husain's 'horses now appear riderless, without the accompanying light-bodied female figures, and are frequently transfixed by arrows.' (D. Herwitz, *Husain*, Tata Steel Publications Co. Ltd. Bombay, 1988, p.48) The impact of Husain's Chinese, European and Iraqi sojourns can be seen in the current painting.

He felt that the challenge in art was to create forms in the simplest manner possible. This painting appears to be strongly influenced by ink scroll paintings and their calligraphic brushwork.

Here, four horses are shown in tumultuous gallop, their elegant strides displaying immense power, a testament to Husain's ability to depict a sense and movement through his lines. Arguably one of India's finest draughtsmen, he was known to finish a work in one sitting. Like the ink scroll paintings, the lines were drawn directly with a paintbrush leaving no room for error. This painting is brilliantly rendered in the artist's immediately recognisable calligraphic style and monochromatic palette, and serves as a fine example of the extreme confidence with which Maqbool Fida Husain applied his brushstrokes.

PROPERTY FROM THE COLLECTION OF A FORMER  
GREEK AMBASSADOR TO INDIA

## MAQBOOL FIDA HUSAIN

1913 - 2011

### Untitled (Mudra)

Oil on canvas

Signed in Urdu and Devanagari lower right  
77 x 127 cm. (30 ¼ x 50 in.)

Painted circa 1970

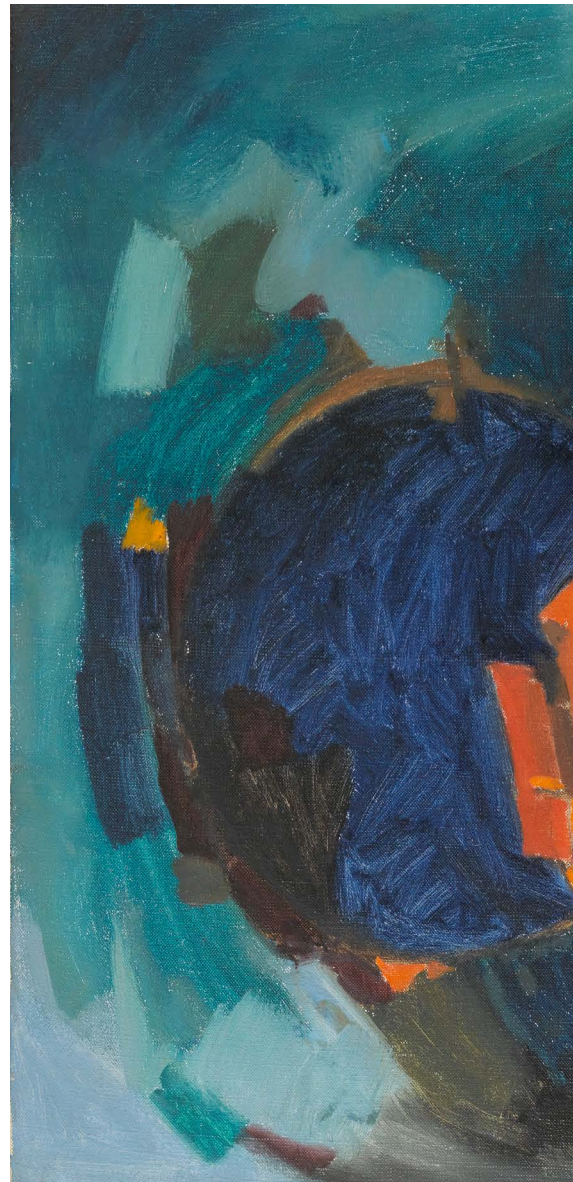
#### PROVENANCE

Acquired from the Oberoi Hotel, New Delhi,  
1970

The current owner lived in New Delhi in India from 1970-1973 as the wife of the Greek Ambassador. They were given lodgings at the Oberoi where the walls were bare. Charmed by Husain's paintings that were being sold at the hotel, she bought three works, all different in style and subject matter.

£ 120,000-180,000

US\$ 157,000-236,000



Maqbool Fida Husain, *Blessing the Sun*, Oil on canvas, 1969



'Some of Husain's symbols are drawn from folk art and are traditional. His manner of using them, however, while retaining the original impulses, takes them beyond their original simple meanings. The human hand for instance, an expressive symbol in Indian dance, recurs frequently in Husain's paintings. It is usually given an independent life, almost separate from the body to which it belongs. It occurs with mystical markings on the palm, is lightly made, sometimes deeply shadowed, enclosed as though upon a secret.' (S. Kapur, *Husain*, Lalit Kala Akademi, New Delhi, 1961, p. vii)

In many of his works Maqbool Fida Husain draws postures and hand gestures from classical Indian sculpture and dance. One such gesture was a *mudra*, a pose typically performed with the fingers and hands, and one which was reworked to become a personal symbol for the artist. The multiple hand gestures in the current lot appear to be adaptations of the *prana mudra*, a symbol of healing in the Indian yogic tradition. *Prana* is also associated with the sun and so the cobalt circle is symbolic of the sun and its the life-giving forces.

PROPERTY FROM THE COLLECTION OF A FORMER  
GREEK AMBASSADOR TO INDIA

## MAQBOOL FIDA HUSAIN

1913 - 2011

### Untitled (Sitar Players)

Oil on canvas

Signed in Devanagari and Urdu lower left and further signed, dated and inscribed 'Husain / D\_12 / 70' on reverse

102 x 127.5 cm. (40 1/8 x 50 1/8 in.)

Painted in 1970

#### PROVENANCE

Acquired from the Oberoi Hotel,  
New Delhi, 1970

The current owner lived in New Delhi in India from 1970-1973 as the wife of the Greek Ambassador. They were given lodgings at the Oberoi where the walls were bare. Charmed by Husain's paintings that were being sold at the hotel, she bought three works, all different in style and subject matter.

£ 150,000-200,000

US\$ 197,000-262,000

'[Maqbool Fida Husain] reacted almost instantaneously to events and things... was mesmerized by the ancient traditions of Indian dance and music, painted singers and dancers, responding to the syncretic customs that had made the subcontinent a cradle of spirituality. He was, first and foremost, Indian, rejecting the call and lure of other lands when his peers were settling in London and Paris, New York and Copenhagen.' (K. Singh, *MF Husain: The Journey of a Legend*, Stellar International Art Foundation, Geneva, 2014, p. 20-21)

Ragamala paintings in the classical tradition are visual interpretations of Indian Musical modes, each Raga relating to a specific emotion. Within this modern interpretation of the theme, the present work is filled with musicians, the warm palette evocative of the Indian miniature tradition. Like classical Indian paintings, the symbols and colours in Husain's work provide an unwritten code that offer glimpses to their meaning. The current lot is stylistically more fluid and gestural than his earlier works. The muted browns and ochre remain the dominant colour, giving this painting a mood of quiet melancholy, perhaps reflecting the longing for an absent lover, the theme of numerous ragamala miniatures.

Such a painting was not intended to represent a concluding statement but forms part of an ongoing process that fulfilled Husain's own need to articulate what he experienced.

Even within the broad spectrum of his work, his visual and metaphorical associations evolve naturally over time so that his own iconic symbols are constantly evolving and reinvented to suit new moods and artistic modes of expression. 'Husain views each painting as a fragment of music whose counterpoint exists elsewhere, and his entire painterly activity as one immense effort at orchestration of all the notes that he hears struck upon his personality. No painting is intended as a complete statement. In a continuing inquiry into the nature of being, every one of his wide array of works, joyous or grave, leaves the viewer with an intimation of other possibilities.' (R. Bartholomew and S. Kapur, *Husain*, Harry N. Abrams Inc. Publishers, New York, 1971, p. 60)

Husain's work from this period is not formalistic. Here, flat blocks of colour have been abandoned in favour of a subtler layering of hues and texture that results in a more mature version of the subject. The figures, postures and symbols are drawn from the artist's own visual library and then reworked and re-animated in new ways, twisting old meanings or reinventing meanings for a contemporary audience. This process is not merely derivative - traditional forms from classical Indian sculpture, miniature painting or tribal and folk art are absorbed into the artist's consciousness and then adapted before manifesting themselves in his art.



PROPERTY FROM A PRIVATE FRENCH  
COLLECTION

## PRODOSH DAS GUPTA

1912 - 1991

### Volume in Three Masses

Bronze

Signed and editioned '01/5 Das Gupta' at  
the base

Edition 1 of 5

24.1 x 17.8 x 19 cm. (9 1/2 x 7 x 7 1/2 in.)

Cast circa 1954

### PROVENANCE

Acquired in India by a private French  
collector, circa early 1990s

Thence by descent

### EXHIBITED

New Delhi, Lalit Kala Akademi, *Exhibition  
of Sculptures by Shri Prodosh Das Gupta*,  
15 March - 7 April 2012 (another from the  
edition)

### LITERATURE

P. Das Gupta, *My Sculpture: Prodosh Das  
Gupta*, Oxford Book & Stationery Co.

Calcutta and New Delhi, 1955, pl. 4 (stone  
version)

V. K. Jain, *Prodosh Das Gupta: Sculptures &  
Drawings*, Kumar Gallery (P) Ltd., New Delhi,  
2008, illustration p. 16 (another from the  
edition)

£ 5,000-7,000 US\$ 6,600-9,200



Prodosh Das Gupta, *Volume in Three Masses*, Stone, 1954  
Reproduced from P. Das Gupta, *My Sculpture: Prodosh  
Das Gupta*, Oxford Book & Stationery Co., Calcutta and  
New Delhi, 1955, pl. 4



Preparatory study for *Volume in Three Masses*  
Image courtesy the Prodosh Das Gupta family archives





PROPERTY FROM A PRIVATE FRENCH  
COLLECTION

## PRODOSH DAS GUPTA

1912 - 1991

### Bride

Bronze

Signed, dated and editioned '2/6 P Das  
Gupta 1990' at the base

Edition 2 of 6

28.3 x 14.6 x 20 cm. (11 1/8 x 5 3/4 x 7 7/8 in.)

Cast in 1990

### PROVENANCE

Acquired in India by a private French  
collector, *circa* early 1990s  
Thence by descent

### EXHIBITED

New Delhi, Lalit Kala Akademi, *Exhibition  
of Sculptures by Shri Prodosh Das Gupta*,  
15 March - 7 April 2012 (another from the  
edition)

### LITERATURE

V. K. Jain, *Prodosh Das Gupta: Sculptures &  
Drawings*, Kumar Gallery (P) Ltd., New Delhi,  
2008, illustration p. 87 (another from the  
edition)

£ 4,000-6,000 US\$ 5,300-7,900



PROPERTY FROM A PRIVATE COLLECTION,  
BELGIUM

## AMAR NATH SEHGAL

1922 - 2007

### Anguished Cries

Bronze

Signed, dated and editioned 'se(sic) Sehgal /  
59 / 2/5' on reverse

Edition 2 of 5

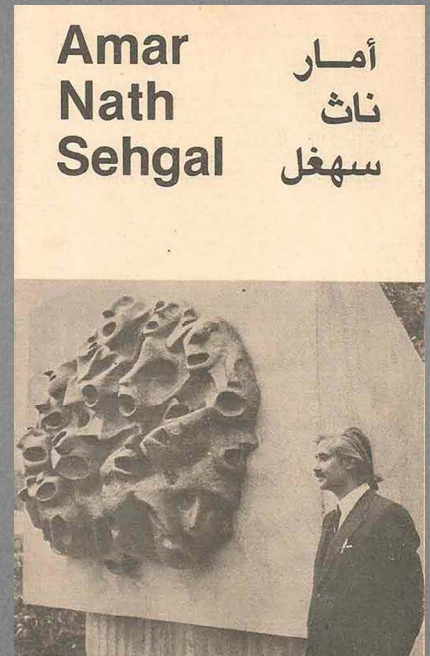
15 x 21 x 8.5 cm. (5 7/8 x 8 1/4 x 3 1/4 in.)

Cast in 1959

### PROVENANCE

Acquired from an antique dealer in Brussels

£ 3,000-5,000 US\$ 3,950-6,600



This sculpture was likely a study for a larger outdoor installation illustrated here with the artist at Abu Dhabi in 1980  
Image courtesy Amar Nath Sehgal Archives





Amrita Sher-Gil in Zebegény, Hungary, circa 1938-39  
Image courtesy Sher-Gil Family Archives, Budapest

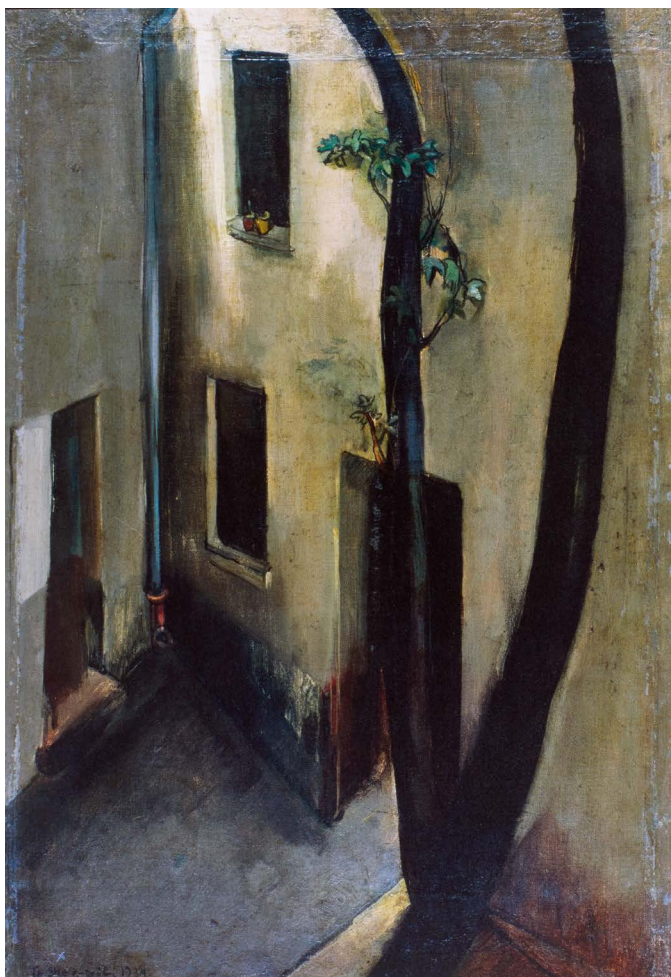
# AMRITA SHER-GIL'S *TREES* THE HUNGARIAN WILDERNESS – LANDSCAPE AS INNER PORTRAITURE

'Some Indians especially in her lifetime, before she was recognised universally, blamed her for being too western; others including her chief biographer, contest that she was utterly Indian. These completely opposite views just prove that she was neither Western in the extreme nor Indian; she was actually a perfect blending of the two artistic traditions (and of the two civilisations). Nothing European could possibly have been alien to her, for she was half European; almost all her upbringing was Western. And nothing Indian could possibly have been alien to her either, for she was the daughter of an Indian, she lived in India, worked in India and adored India. As late as 1939, when she had already developed her latest and most mature Indian style, she was able to paint, during a visit to her native Hungary, such superb masterpieces... Anyone familiar with Hungarian painting must include these among its masterpieces...'. (C. Fabri, 'Amrita Sher-Gil,' in G. Wojtilla (ed.), *Amrita Sher-Gil and Hungary*, Hungarian Information and Cultural Centre and Allied Publishers Pvt. Ltd., New Delhi, 1981, p. 65)

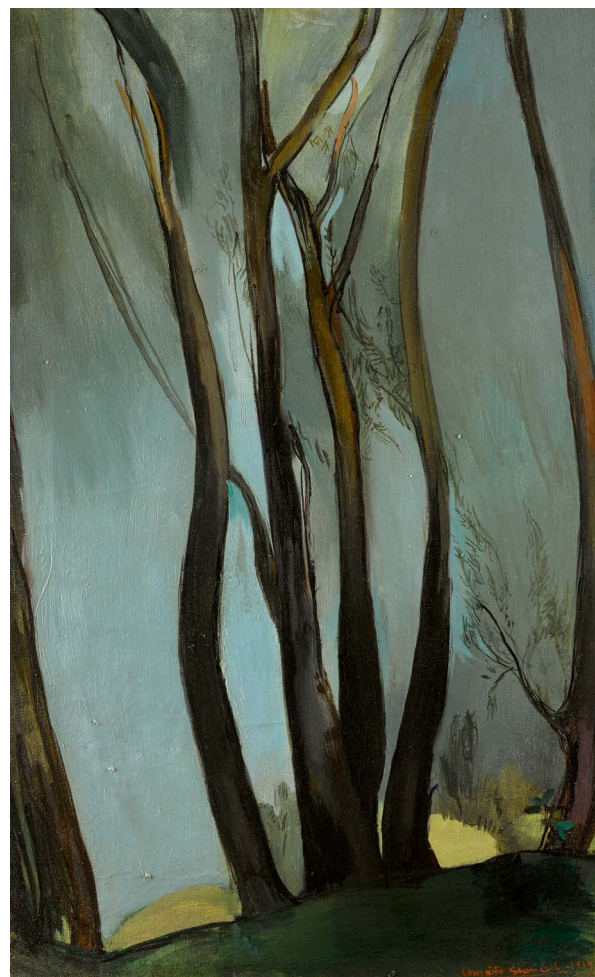
Amrita Sher-Gil had profound ties to Hungary. Born in Budapest in 1913, her mother was a Hungarian Jewish opera singer and her father an Indian Sikh aristocrat and scholar. Her maternal uncle Ervin Baktay was a noted Indologist who encouraged Sher-Gil's talent. She spent almost one third of her short life in Hungary, living there for her first eight years and returning during her late teens and early twenties. She grew up on Hungarian fables and folk songs and spoke Magyar as her mother tongue. Many summers of her youth and student years (1929 – 1934) were spent in Zebegény, a summer resort village and artist enclave on the Danube, where her maternal aunt had a country home. It was here that Amrita first became close to Viola and Victor Egan, her first cousins from her third maternal aunt. During Sher-Gil's childhood, the families entertained themselves and their friends camping on Lake Balaton, along with the Urbach family, who would later become the owners of Sher-Gil's painting *Trees* (lot 116).



Amrita Sher-Gil with her husband Victor Egan at their Zebegény family house, circa 1938  
Image courtesy Sher-Gil Family Archives, Budapest



Amrita Sher-Gil, *View from Studio*, Oil on canvas, 1934  
 Reproduced from *India's French Collection: Indian Artists in France*,  
 Delhi Art Gallery Pvt. Ltd., New Delhi, 2018, p.52



Amrita Sher-Gil, *Trees*, Oil on canvas, 1939, lot 116

Sher-Gil's Hungarian pictures amount to around one-third of her entire corpus and can be divided into two groups – those from visits during her student years in Paris between 1929 and 1934 and those connected with her marriage to Victor Egan in 1938. Hungarian art historian, Katalin Keserü notes, 'The earlier works can be examined according to thematic genres; however, in the penetrating subjectivity of the later ones, genres overlap, styles and genres mingle – Amrita's individual world comes into being.' (K. Keserü, 'Amrita Sher-Gil: The Indian Painter and her French and Hungarian Connections,' in Y. Dalmia (ed.), *Amrita Sher-Gil: Art & Life*, Oxford University Press, New Delhi, 2014, p. 90)

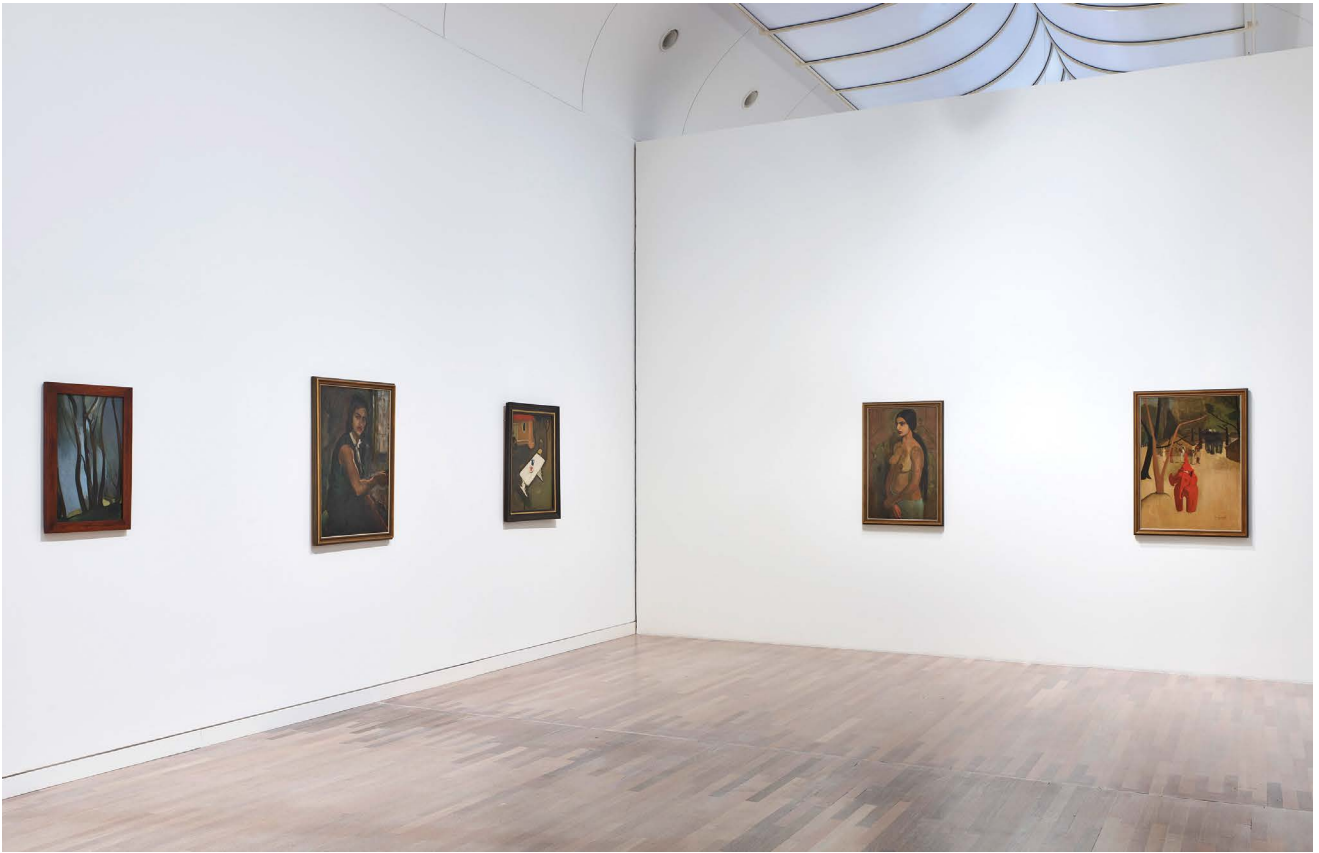
During Sher-Gil's first period of Hungarian painting – 1929-1934 – she was primarily occupied with painting self-portraits and portraits of friends and family. It was also during this time that the artist is first documented to have painted *en plein air* (outdoors). Plein-air painting opposed academic training and encouraged a freer mode of interpreting light

and shade. Sher-Gil was introduced to this style by a pupil of the founder of the Nagybánya School, Simon Hollósy. 'His followers tended to paint outdoors, capturing the simplicity of rural life and reflecting on the changing light on their canvases'. (Y. Dalmia, *Amrita Sher-Gil: A Life*, Viking/Penguin Group, New Delhi, 2006, p. 195)

Amrita wrote to her mother in the summer of 1932 of her preoccupation with painting all day long, referring to her plein-air painting *Hungarian Gypsy Girl* (1932). It was in this context that Amrita was faced with questions such as the openness of landscape, and questions of composition which were different to those she faced while painting portraits in ateliers. (K. Keserü, 'Amrita Sher-Gil: The Indian Painter and her French and Hungarian Connections,' *Amrita Sher-Gil: Art & Life*, Y. Dalmia ed., Oxford University Press, New Delhi, 2014, p. 91) Other works from this period include *Church in Zebegeny* (1932), *Open Air Painters* (1933) and *View from Studio* (1934). These paintings are characterised by loose brushwork and painterliness within a compact composition.

After a tumultuous series of romances throughout her youth and a broken engagement, Sher-Gil settled down for marriage with her cousin Victor in 1938. Between June 1938 and July 1939, Sher-Gil lived between Kiskunhalas and Lake Balaton where Egan was stationed to perform his military duty as a doctor. During this period back in Hungary, she painted some of her most well-known and mature works including *Hungarian Village Market* (1938), *In the Garden* (1938), *Potato Peeler* (1938), *The Merry Cemetery* (1939), *Winter* (1939), *Female Torso* (1939), *Two Girls* (1939), and the current lot *Trees* (1939). By this time, Sher-Gil had amalgamated not only what she had learned as a student in France but also what she had imbibed in India, where she had already created some of her most well-known masterpieces.

*Trees*, painted in 1939 and executed with artistic maturity, is a charming example of the universal appeal of Sher-Gil's *œuvre*. There is something strange and yet inviting about the painting. It is as if the viewer is walking



Amrita Sher-Gil, *Trees*, 1939, lot 116 on view in at Kunstsammlung Nordrhein-Westfalen, 2018  
 Microhistories of an Ex-centric Modernism  
 Photo: Achim Kukulies

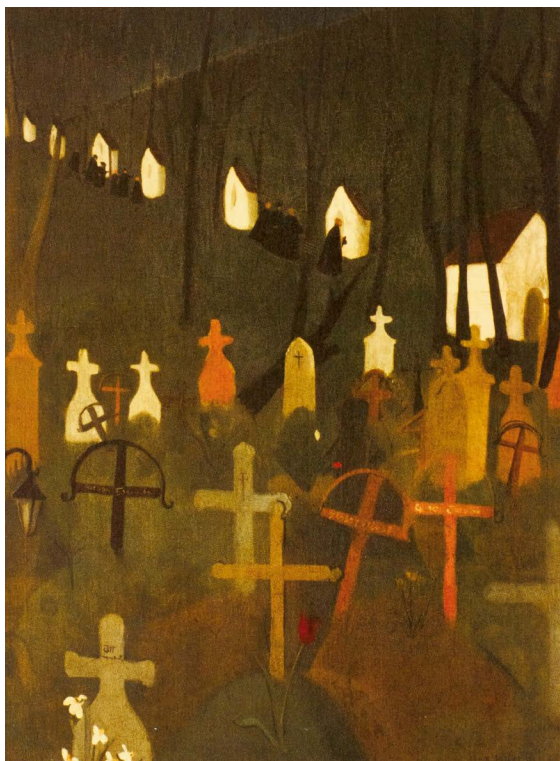
among the trees, the trunks of which are dark, slender and largely without branches or leaves. The backdrop is a hazy grey blue sky. There is an enticing patch of yellow green at the bottom which gives the painting depth and is also suggestive of a clearing beyond. The brushstrokes are loose and painterly, reminiscent of her plein-air paintings executed in her first Hungarian period.

*View from Studio* (1934), in which a bifurcating largely leafless tree trunk shoots upwards against a courtyard block in Paris, can be considered as a prelude to *Trees*. In fact, Keserü considers the two works to be pendant paintings. (K. Keserü, *Amrita Sher-Gil and Erno Baktay*, <http://www.delhi.balassiintezet.hu>, 10 June 2013)

Bare trees also feature in the paintings Sher-Gil executed in India before her arrival in Hungary in June 1938. Moreover, one continues to see trees being a significant part of her compositions in her second Hungarian oeuvre, in works such as *Hungarian Church Steeple* (1938), *Hungarian Village Market*, *In the Garden*, or *The Merry Cemetery*.



Amrita Sher-Gil on Lake Balaton, Hungary  
 Photograph by László Urbach  
 Image courtesy Urbach Family Archives



Amrita Sher-Gil, *The Merry Cemetery*, Oil on canvas, 1939  
 Reproduced from Y. Dalmia, *Amrita Sher-Gil: The Passionate Quest*,  
 National Gallery of Modern Art, New Delhi, 2013, p. 102



Amrita Sher-Gil, *Untitled (In the Garden)*, Oil on canvas, circa 1938  
 Sotheby's New York, 15 March 2016, lot 514  
 Sold for US \$1,570,000



Amrita Sher-Gil, *Hungarian Church Steeple*, Oil on canvas, circa 1938  
 Reproduced from V. Sundaram, *Amrita Sher-Gil: A Self-Portrait in Letters  
 and Writings*, Volume II, Tulika Books, New Delhi, 2010, p. 560

Trees hold both compositional and symbolic importance, as evidenced in paintings by Vincent Van Gogh and the Hungarian artist Tivadar Csontváry Kosztka. While in the Eastern tradition, trees are considered in the context of the tree of life, in the Western tradition trees are seen to assume personalities. Van Gogh painted trees which represented himself and Csontváry Kosztka's trees were associated with a universal life experience. (K. Keserü, 'Amrita Sher-Gil: The Indian Painter and Her French and Hungarian Connections,' p. 105) Along a similar vein, Keserü suggests that *Trees* presents a portrait of Amrita's inner feelings. 'In *Merry Cemetery* the springtime surrounding of nature renewing itself, the trees towering like dark poles behind the Stations of the Cross might just as well be the shouting witnesses of the suffering of Jesus as universal signs of disaster, but above all they are the expressions of Amrita's life experience, embracing both meanings... Finally in front of the grey-blue background of *Trees*, on the edge of the deep we can only guess at, thin trunks snake their way like protracted cries of pain, with altogether only one little branch full of life and a few ethereally leafy branches, a detail reminiscent of the tree stump of Csontváry's *Lonely Cedar* for its colour too as well as the yellow patch evoking light, of a triangular little clearing appearing at the foot of the tree, the enchanting subtlety and directness of the painting method, which allows the paint to become lumpy in places-



together these are the elements of Amrita's *landscape-self portrait*.' (K. Keserü, 'Amrita Sher-Gil: The Indian Painter and her French and Hungarian Connections,' *Amrita Sher-Gil: Art & Life*, edited by Y. Dalmia, Oxford University Press, New Delhi, 2014, p.105-6)

It is intriguing to consider the flash of yellow in *Trees*, in the context of Sher-Gil's ascription of colours to people's shadows. She wrote in a letter to Egan in 1935, "The white man's shadow is bluish-purple, while the Hindu has golden green shadow. Mine is yellow. Van Gogh was told that yellow is the favourite colour of the Gods and that is right." (Y. Dalmia, *Amrita Sher-Gil: A Life*, Viking/Penguin Group, New Delhi, 2006, p. 53) Keserü believes that Sher-Gil references herself through the colour yellow in the present work. (K. Keserü, *Amrita Sher-Gil and Erno Baktay*, <http://www.delhi.balassiintezet.hu>, 10 June 2013) Aside from this hint to the shadow of Sher-Gil, the scene is absent of human figures. The sense of isolation which pervades this painting executed in Hungary, stands in opposition to the images in Sher-Gil's family archive, which depict the artist, Egan and various family members at play and leisure in the Hungarian countryside. It mirrors her own psychological underpinnings as she is finding her bearings as a new wife and developing as an artist. In one sense, *Trees* could be seen as an interior self-portrait as its contemplative and expressionistic brushwork reflects her time in Zebegény. This was a period of intense reflection for Sher-Gil and a time marked by notable transitions in her life and art.

While much has been written about the *œuvre* of Sher-Gil, painted within her short life (1913 – 1941), her works from her Hungarian period are lesser known, so adding to the desirability of this work. Sher-Gil has been declared an Indian National Treasure. This evocative landscape is one of the rare opportunities for collectors to acquire a work painted by Sher-Gil that is outside of India and in free circulation. Thus far only 6 works have ever appeared for auction on the international market and only 10 works are known outside of India.

The painting was purchased by László and Rózsi Urbach directly from Sher-Gil in 1939. László was Hungarian motorcycle and motorboating champion, photographer and filmmaker. The couple had several friends who were writers and artists, one of whom was Sher-Gil. They spent a lot of time with the artist, her uncle Baktay and her step-uncle Ernő Gottesmann. László and Rózsi Urbach purchased the painting as a memento of their excursions and friendship with Sher-Gil, and according to Rózsi, the artist considered the work her 'farewell to Europe' (Correspondence with current owner, April 2019). The year *Trees* was painted, Sher-Gil moved to India never to return to Hungary, her place of birth and a country of much artistic inspiration.



Amrita Sher-Gil, *Winter, Zebegény*, Oil on canvas, 1939  
Reproduced from K. Keserü, *Amrita Sher-Gil and Hungary*, Balatonfüred Kulturális Nonprofit Kft, Budapest, 2013, p. 107



Amrita Sher-Gil leaving Hungary and returning to India, 1939  
Image courtesy Sher-Gil Family Archives, Budapest

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

## AMRITA SHER-GIL

1913 - 1941

### Trees

Oil on canvas

Signed and dated 'Amrita Sher-Gil - 1939.'

lower right

61.2 x 38.3 cm. (24 1/8 x 15 in.)

Painted in 1939

### PROVENANCE

Acquired directly from the artist by László  
Urbach and Rózsi Urbach, 1939

Thence by descent

£ 500,000-700,000

US\$ 655,000-915,000

### EXHIBITED

Budapest, Ernst Múzeum, Amrita Sher-Gil, 5  
September - 3 October 2001

Paris, Institut Hongrois, Amrita Sher-Gil, 13  
March - 2 April 2002

Düsseldorf, K20, Kunstsammlung

Nordrhein-Westfalen, *Microhistories of an  
Ex-centric Modernism*, 10 November 2018 –  
10 March 2019

### LITERATURE

Exhibition catalogue, *Amrita Sher-Gil*,  
Ernst Múzeum, Budapest, 5 September - 3  
October 2001, illustration p. 147

Exhibition brochure, *Amrita Sher-Gil*, Institut  
Hongrois, Paris, 13 March - 2 April 2002,  
cover illustration

K. Keserü, *Amrita Sher-Gil and Hungary*,  
Balatonfüred Kulturális Nonprofit Kft,  
Budapest, 2013, illustration on cover and pl.  
11, p. 95

V. Sundaram, *Amrita Sher-Gil: A Self-Portrait  
in Letters and Writings, Volume II*, Tulika  
Books, New Delhi, 2010, illustration p. 566



Rózsi Urbach with Amrita Sher-Gil  
Photograph by László Urbach  
Image courtesy Urbach Family Archives





117

117

PROPERTY FROM THE COLLECTION OF BALRAJ KHANNA,  
LONDON

**FRANCIS NEWTON SOUZA**

1924 - 2002

Untitled (Nude Woman)

Ink on paper

Signed and dated 'Souza 62' upper left

20.4 x 33.1 cm. (8 x 13 in.)

Painted in 1962

**PROVENANCE**

Gifted by the artist while Balraj Khanna was working in  
his studio in London, 1963

⊕ £ 3,000-5,000 US\$ 3,950-6,600

118

PROPERTY FROM A PRIVATE GERMAN COLLECTION

**FRANCIS NEWTON SOUZA**

1924 - 2002

Untitled (Standing Nude)

Ink on paper

Signed and dated 'Souza 63' upper left

32.6 x 21.1 cm. (12 3/4 x 8 1/4 in.)

Executed in 1963

**PROVENANCE**

Schuler Auktionen Zurich, 18 September 2017, lot 6816

⊕ £ 2,000-3,000 US\$ 2,650-3,950



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119

PROPERTY FROM THE COLLECTION OF BALRAJ KHANNA,  
LONDON

**FRANCIS NEWTON SOUZA**

1924 - 2002

Untitled (Mother and Child)

Lithograph

Signed, dated and editioned '12/50 Souza 1975'  
lower left

Edition 12 of 50

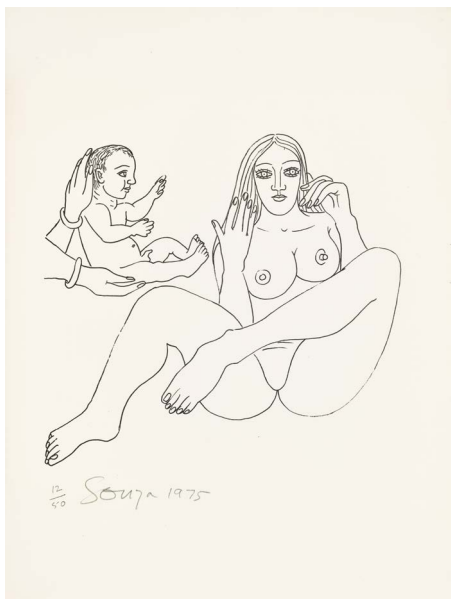
45.8 x 34.6 cm. (18 x 13 5/8 in.)

Executed in 1975

**PROVENANCE**

Gifted by the artist's wife, Maria Souza, London, 1978

⊕ £ 500-700 US\$ 700-950



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## 120

PROPERTY FROM A PRIVATE COLLECTOR, LONDON

### FRANCIS NEWTON SOUZA

1924 - 2002

#### Untitled (Leaning Nude)

Screenprint

Signed and dated 'Souza 63' lower left and editioned

'57/100' lower right

Edition 57 of 100

55.2 x 37.5 cm. (21 ¾ x 14 ¾ in.)

Executed in 1963

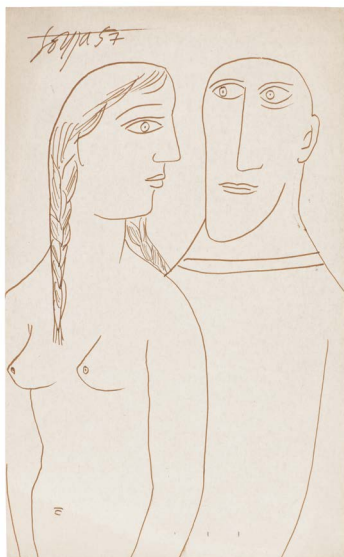
#### PROVENANCE

Acquired by John Woolfe, a former British racing car driver, in the early 1960s

Thence by descent

Gifted to the current owner, late 1990s

⊕ £ 1,000-1,500 US\$ 1,350-2,000



121

## 122

PROPERTY FROM THE COLLECTION OF BALRAJ KHANNA,  
LONDON

### FRANCIS NEWTON SOUZA

1924 - 2002

#### Untitled

Pencil and pen on card

Signed and dated 'Souza 63' upper left, doodles by Karen Souza

36.9 x 51.9 cm. (14 ½ x 20 ¾ in.)

Executed in 1963

#### PROVENANCE

Gifted by the artist while Balraj Khanna was working in his studio in London, 1963

⊕ £ 3,000-5,000 US\$ 3,950-6,600



120

## 121

PROPERTY FROM A PRIVATE COLLECTION, LONDON

### FRANCIS NEWTON SOUZA

1924 - 2002

#### Untitled (Couple)

Ink on paper

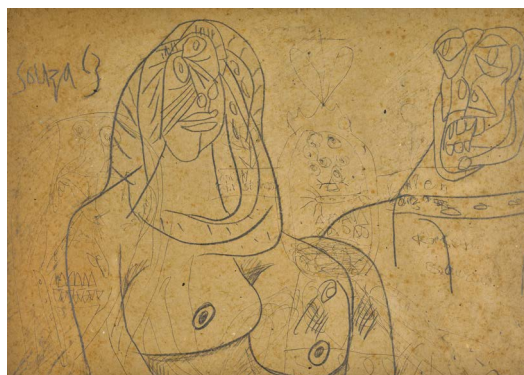
Signed 'Souza 57' upper left

32.4 x 19.7 cm. (12 ¾ x 7 ¾ in.)

#### PROVENANCE

Acquired from Grosvenor Gallery, London, circa 2007

⊕ £ 3,000-5,000 US\$ 3,950-6,600

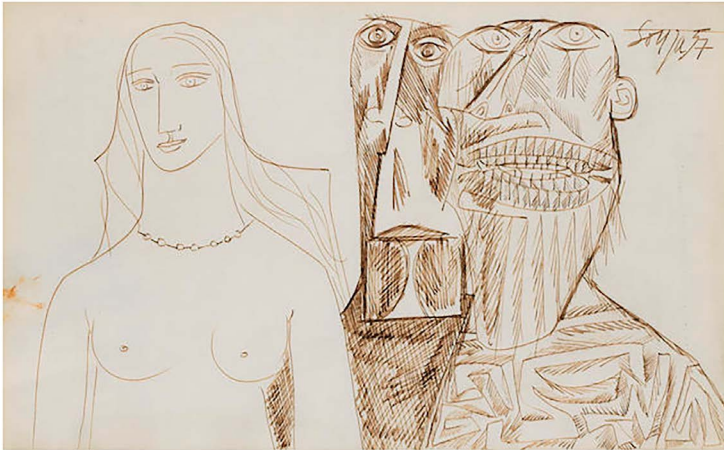


122



# THE ‘PROBABLE’ MASTERPIECE

Francesca Souza



Francis Newton Souza, Untitled, Ink on paper, 1957  
© Estate of F N Souza. All rights reserved, DACS 2019

In the story of Susanna and the Elders, the former is falsely tried for adultery. The trial ends with her exoneration and her lascivious accusers being sentenced to death. It is a timeless parable having a contemporary relevance reviving age-old debates about sex and inequality—from she said, he said to #metoo.

Attending a recent exhibition of my father’s work, a journalist approached me and notepad expectantly at the ready, fiercely demanded, “What do you think of your father’s misogyny?”. With my silent reply ranging from “how rude” to “have you got four hours”, I managed to respond “in what regard?” and was disappointed when it was the number of my father’s wives and paramours that was alluded to. I was expecting to have an interesting interaction about the often controversial female representation in Souza’s art, at least. Now I could only muster “how does that count as a hatred of women?”.

In a letter to Victor Musgrave, dated November 1958, Souza, alluding to his painting *Susanna and the Elders* describes it as “probably [a] masterpiece”. The painting is large, bold and arresting. Indeed, disturbing. Susanna is frozen in trauma, more than a vacant muse. This is a painter of exceptional power and guts. As in the Souza’s *Crucifixion* (1959) owned by the Tate, Susanna looks innocent like Christ at the centre of the trio, flanked and violated. In the

Susanna story, while on trial, the truth of the lecherous elders is exposed by Daniel.

Souza’s composition is most remarkable and very unusual. Strange intertwining arms like elephant trunks (replete with fingers) get everywhere. The breasts roughly grasped by elderly hands and displayed like trophies. Laid structurally in a muted grey palette, the landscaped base is realised. Seemingly casual, isolated bleeds of colour light up and pinpoint certain blobs and lines and drips which are deployed precisely in reds, oranges and traces of green. The eye-catching cerulean blue necklace, worn by Susanna is positioned in the centre of the work, mirrored by the patterned iconic design of Souza’s signature and echoed in the patterned tunic.

An especially popular subject among European painters in the 16th and 17th centuries, there are many ‘painted moments’ within the narrative of ‘Susanna and the Elders’ depicted throughout art history as well as dotted across Souza’s *œuvre*. Each image illustrates a different scene in the story, while collectively they map the harrowing tale frame by frame.

Souza’s intimate relationship with religion and Roman Catholicism was debated in more than a thousand words through his vast pictorial *œuvre*. As we know, the themes and stories struck the

cards and played his heart strings. It is curious to realise that Shoshannah (Susanna) in Hebrew translates as Lily. Souza’s mother was called Lily and he describes in ‘Words and Lines’ (Villiers, 1959, p. 25) how he spied on her while bathing through a hole in the wall.

“My Mother was like the Mother of Oedipus; Spartan in shape. She was temperamentally unpredictable and very sophisticated. I used to watch her bath herself through a hole I had bored in the door. I was afraid that if she thrust something in, I might get a bleeding eye-ball. I drew her on the walls and the prudes thought I was rude.”

However, the story of self-confessed voyeurism ends there, in boyhood curiosity and the artist as a young man in search of anatomical knowledge. His assault on *The Prudes*, who imposed the mores and rules of the society in which Souza was raised is well known. He holds them responsible for thwarting his access to life models and equating ‘Nudity’ with sin.

The story of Susanna remains an ‘everywoman’ story; as true today as in its antique setting. Souza’s rendition bridges not just east and west but the line of time that traces the perennial wickedness of inhumanity.

Francesca Souza is an artist and educator living in London and the daughter of F. N. Souza.

123

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PROPERTY FROM A PRIVATE ENGLISH COLLECTOR

**FRANCIS NEWTON  
SOUZA**

1924 - 2002

**Untitled**

Oil on board

Signed and dated 'Souza 1958' upper left

Bearing Gallery One and Victor Arwas

Gallery labels on reverse

120 x 181.3 cm. (47 1/4 x 71 3/8 in.)

Painted in 1958

**PROVENANCE**

Gallery One, London

Acquired from Victor Arwas Gallery,

London, 2000

⊕ W £ 600,000-800,000

US\$ 785,000-1,050,000











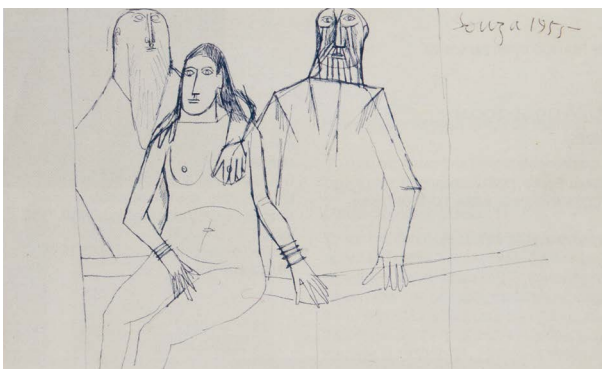
Jacopo Robusti Tintoretto, *Susannah and the Elders*, Oil on canvas, 1552-1555  
 © Photographic Archive Museo Nacional del Prado

'[Francis Newton] Souza is a dedicated vulgarian...To give pleasure has never been Souza's aim... He feels that a painter is rather like a furniture manufacturer who possesses an inner compulsion to build the most uncomfortable chairs he can, and then make people sit in them. Why, one may ask this determination to offend? ...because, what he has to say is uncomfortable, he feels that his paintings must initially cause discomfort, or they have failed; they are sweetmeats. Sin and sensuality: the two have grown together, tempting and mocking one another. It is this built-in conflict in Souza's work which supplies its restless, fighting quality and what I have called its 'dedicated vulgarity.' It is as if each painting were both an act of hate and an act of love, and he himself were torn between disgust and longing uncertain whether painting is a protective daydream or something unpleasant in his system to be purged away. Escapism or catharsis.

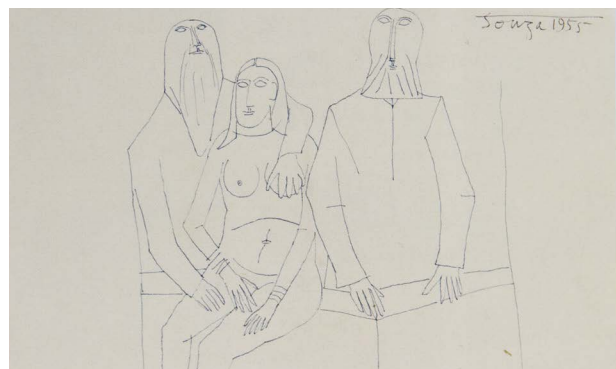
The surface of a canvas thus becomes a battleground on which are fought out the fears and passions of one man's experience. On the dark side: ...horror of the flesh, ...the weight of sin and evil, sexual longing and despair, a sense of the ludicrous and the disgusting. Against this: the wonderment, the celebration of the flesh and of fulfilment, a delight with the naked grace of a woman's body, ...and awe at the proximity and terrible power of god.' (E. Mullins, *The Human and the Divine Predicament: New Paintings by F.N. Souza*, Grosvenor Gallery, London, 1964, unpaginated).

Amidst Souza's complex psychological makeup, this magnificent and monumental painting depicts three frontal figures; one of them nude in all her glory. The work draws upon source material as varied as Edouard Manet's *Dejeuner sur l'herbe* and Old Masters from Titian to El Greco, as

during this time Souza was travelling across Europe visiting capitals and seeing works *in situ*. There have been earlier drawings which depict a nude woman with two male figures previously referred as Susanna and the Elders in Souza's oeuvre. This is a reference from the Old Testament and a recurring theme in Souza's works. Susanna, a young married Jewish woman bathed in her garden pool every day. One day, two elderly men, guests of her wealthy husband, and respectable members of the community, lusted for Susanna while watching her bathe. The Elders, as they have been referred to, decide to wait for Susanna to be alone and when her maids were sent to fetch bath oils they accosted her. The two men threatened to condemn Susanna if she rejected their advances. She refused and was wrongfully accused of promiscuity by the Elders. In the end, following Daniel's intervention, virtue triumphed: the Elders were tested and their



Francis Newton Souza, *Untitled*, Ink on paper, 1955  
 © Estate of F N Souza. All rights reserved, DACS 2019



Francis Newton Souza, *Untitled*, Ink on paper, 1955  
 © Estate of F N Souza. All rights reserved, DACS 2019



Francis Newton Souza, *The Two Elders*, Oil on board, 1956  
 © Estate of F N Souza. All rights reserved, DACS 2019

stories did not match. They put to death, and Susanna vindicated. The story of Susanna and the Elders, with its many episodes and nuances, has been depicted many times in the canon of art history. Artists from Artemisia Gentileschi, Jacopo Tintoretto to Chaim Soutine have painted their interpretations of the famous story.

In a November 1958 letter, currently housed at the Tate Archives in London, Souza wrote to his gallerist, Victor Musgrave, from Spain, where he asks, 'Do take the large two paintings from my place, when dry and try to have them hung up in some big house. Both of them are probably masterpieces. One is Susanna (sic) and the Elders. The other is, A Man watching a City fall!' (Courtesy of Tate Archives and Estate of F.N. Souza).

Victor Musgrave replies to this letter by commenting, 'I have had the two large paintings collected from your studio. They're

ferocious; I think I like Susannah the best; though I feel the apparent speed of attack makes them lose that ice-cold precision which makes your best pictures look inevitable. And the way the nude has been squashed up to get the c\*nt inside the picture edge does look a bit forced.' Musgrave then proceeds to reference the critic, Robert Melville's 'splendid review' of Souza's recent Gallery One exhibition appearing in the November 1958 issue of *Architectural Review*. (Letter courtesy of Grosvenor Gallery archive)

The 1958 correspondence between Souza and Musgrave which also links to the year of the current lot, as well as the revealing anatomical details and reference to its large scale, lead us to interpret this painting as the large *Susanna (sic) and the Elders* that is being described in these letters.

Painted in Souza's exacting style, through this subject matter, the artist adheres

to what has always been important to him - revealing the duplicity of the society he inhabited and exposing the 'perverted pantomime of human relationships' through energetic brushwork and illustrative pictures. (E. Alkazi, 'Souza's Seasons in Hell', *Art Heritage Season 1986-87*, Art Heritage, New Delhi, p. 74) 'Oppressive relationships borne out of sheer inequities of financial or religious imperatives repelled yet fascinated Souza.' (A. Kurtha, *Francis Newton Souza: Bridging Western and Indian Modern Art*, Mapin Publishing Pvt. Ltd., Ahmedabad, 2006, p. 156) Renowned critic and a close friend of Souza, Ebrahim Alkazi, has elaborated 'Souza is contemptuous of those bonds that hold together individuals into a family and a larger social unit of the community. His beings are predators, each suspicious and wary of the other.' (Alkazi, 'Souza's Seasons in Hell', p. 74)

"Do take the two large paintings from my place, when dry, and try to have them hung up in some big house. Both of them are probably masterpieces. One is, Susanna (sic) and the Elders. The other is, A Man watching a City fall!"

Francis Newton Souza in a letter to Victor Musgrave, November 1958  
 Courtesy of Tate Archives and Estate of F.N. Souza

'I have had the two large paintings collected from your studio. They're ferocious; I think I like Susannah the best... [but] the way the nude has been squashed up to get the c\*nt inside the picture edge does look a bit forced.'

Victor Musgrave's reply to Souza's letter from 1958  
 Letter courtesy of Grosvenor Gallery archive

Souza makes no bones of his three subjects, Susanna and the two Elders. Some of the imagery is recurring from other works by the artist - the men are clothed while the woman remains naked and primitive in her rendering. She is rather impersonal in her vacant stare, another characteristic of Souza's nudes. Her breasts are exaggerated, and she has relatively stout legs. Contrastingly, the Elders have been depicted from the waist up and in the 'act', successfully portraying the callousness and duplicity with which he aims to associate them. Both men have striking eyes on their foreheads, and the left figure has the face of an African mask while the other appears boorish and comical. They are both garbed in checked ecclesiastical garments that have subtle relief carving in the paint layers throughout the canvas. Saints, along with 'crowned king[s]... and the Pope were some of Souza's favoured images. They fitted in with his highly critical view of persons in power, especially those who attain their positions largely by virtue of heredity or convention and who thereafter impose their self-centred or retrogressive view on others.' (A. Kurtha, p. 165)

Given the mask-like faces of the three figures, it is difficult to pinpoint the exact mood of the scene. There does, however, seem to be an underlying submission on the part of the woman towards her predators. Souza uses strong lines to delineate the figures, especially their faces with their geometrically aquiline noses. 'Souza seems to have been fascinated by the contours and possibilities of the nose. The small set eyes on the forehead with the broadly hatched configuration outlining a huge cylindrical nose and an almost non-existent mouth, creates a harrowing image whose origins are difficult to place or explain.' (ibid., p. 147) This theme has appeared a few times in his oeuvre. There are earlier drawings from 1955 as well as a painting from 1956 titled *The Two Elders*, both of which have structural similarities to this current lot.

There are multiple influences at play in this work. Souza's iconic stances, frontal compositions and the stiff demeanour of his figures are attributed to Romanesque art. The stout body of the woman is reminiscent of the classical Indian sculptures which Souza first witnessed in his early years in Bombay.

Edwin Mullins, Souza's first biographer, said 'The emphasis on definitive line to trace the twist and movement of the human body; the impersonal, ritual treatment of sensuality; the tendency to stylize objects so that they become stripped of incidental detail; and the intuitive understanding of how to treat a virtually flat surface in order to create the effect, not of depth, but of movement; these are all important components in Souza's paintings and they stem more or less directly from classical Indian art.' (E. Mullins, *F. N. Souza*, Anthony Blond, London, 1962, p. 38)

There is a pervading 'primitivist flavour' and an 'urban street element' to this work which comes into artistic vogue years later in the works of Jean-Michel Basquiat, a post-War product of the African diaspora. Both Souza and Basquiat were influenced by Pablo Picasso who himself had been influenced by African art. As French colonialism was spreading through Africa in the early part of the twentieth century, a large number of priceless African artefacts found their way to European museums and private collectors. It is through these channels that post-war painters like



Francis Newton Souza, *Untitled*, Ink on paper  
© Estate of F N Souza. All rights reserved, DACS 2019

'Souza is contemptuous of those bonds that hold together individuals into a family and a larger social unit of the community. His beings are predators, each suspicious and wary of the other.'

E. Alkazi, 'Souza's Seasons in Hell', *Art Heritage* Season 1986-87, Art Heritage, New Delhi, p. 74

Picasso were exposed to African art. This is exactly where the genius of artists like Souza and Basquiat comes to the fore. Rather than directly interpreting these influences into their work, they infused them with their respective backgrounds (Souza with his Indo-Portuguese and Basquiat with his Puerto-Rican and Haitian-American heritage) to create their own original artistic idiom.

The present work is an excellent example of another virtue of Souza - he handled the path from the religious to the secular in his works with great ease and forceful gusto. This could be a scene anywhere, any time and with anybody. One can imagine the model to be both Susanna from the Old Testament or a vision of the everywoman. He has successfully traversed these paths by a simple technique of ridding the canvas of any background that could reveal a context. Speaking of this technique, Aziz Kurtha notes that 'this marked division suggests the separation of the material and spiritual worlds.' (A. Kurtha, *Francis Newton Souza: Bridging Western and Indian Modern Art*, p. 25)

The years between 1955-63 was a heady period of commercial and critical successes for Souza. During this time, he held five one-man exhibitions at Victor Musgrave's Gallery One in London. He received glowing critical reviews in highly reputed papers including the *London Times* and *New Statesman*, by well-known critics such as Andrew Forge, John Berger, and George Butcher, who steadily defended Souza as one of the few really important living painters in England, along with Graham Sutherland and Francis Bacon. He was also one of the five painters chosen to represent Britain at the Guggenheim Museum in New York and one of the prize winners in the first John Moore's exhibition in 1958. At the time of the Guggenheim exhibition, the critic, Guy Brett, wrote in the *Guardian* newspaper 'Most critics and dealers and people whose job it is to spot emerging talent cherish the belief that quite independent of the activities of the so-called avant-garde, there are and always will be figurative painters. Somewhere or other, they feel there must be a man, a Van Gogh, who is really painting from the bottom of his heart. Rouault was one although he

was at first neglected even by dealers. F N. Souza seems to be the perfect candidate for this category.' (ibid., p. 41) In 1956, Souza found his first major patron in the wealthy American collector, Harold Kovner, who paid him a monthly stipend to create works. This convenient arrangement rid Souza of any financial burdens and allowed him to paint with a freedom never experienced before or after. The tail-end of the 1950s was thus a period of extraordinary creativity for the artist.

The current lot has a provenance of two stalwarts of the British arts scene. Victor Musgrave of Gallery One and Victor Arwas being the other. Like Musgrave, Arwas was an important figure — a scholar, collector and dealer of art, best known as a world expert on Art Nouveau. Arwas and Souza were lifelong friends. He occasionally handled works on consignment.

With the bold graphics and subtle effects of layering and feathered brushstrokes throughout, this painting has a dominating or 'ferocious' presence. The work is raw, beautiful and very relevant to contemporary society.



Francis Newton Souza, *Untitled*, Oil on board  
Installation view, lot 123

PROPERTY FROM A PRIVATE COLLECTION,  
EUROPE

## MAQBOOL FIDA HUSAIN

1913 - 2011

### Untitled (Praying Woman)

Oil on canvas

Signed and dated 'Husain / 1958' lower right  
Painted in 1958

#### PROVENANCE

Acquired directly from the artist in  
India, 1958

± £ 100,000-150,000  
US\$ 131,000-197,000

'Behind every stroke of the artist's brush is a vast hinterland of traditional concepts, forms, meanings. His vision is never uniquely his own; it is a new perspective given to the collective experience of his race. It is in this fundamental sense that we speak of Husain being in the authentic tradition of Indian Art. He has been unique in his ability to forge a pictorial language, which is indisputably of the contemporary Indian situation but surcharged with all the energies, the rhythms of his art heritage.' (E. Alkazi, *M. F. Husain: The Modern Artist and Tradition*, Art Heritage, New Delhi, 1978, p. 3)

Maqbool Fida Husain embarked upon several experiments with the human figure, in particular the rural indigenous peasant with their large rough hands. His earliest works appear two-dimensional like his cut-out toys, infilled with deceptively simple flat planes of colour. Husain's artistic vocabulary evolved rapidly over the coming decades. His first-hand encounters with the paintings of Paul Klee, Henri Matisse and Pablo Picasso during his travels to Europe in 1953 had a decisive impact on his art. In particular, Matisse's *Blue Nude II*, executed in 1952 is a strong example of how these artists employed large blocks of primary colour to produce striking figurative compositions.

Husain's Indian sensibility merged with newly experienced aspects of European Modernism, forming a distinctive visual idiom. The kneeling woman is set against a geometric background which shows a sun

rising over a sloping hill, providing the day's first rays of light. The woman is rendered with white and blue blocks of colour and stark red outlines. The hues used here are bright and vibrant. The red lines that delineate the woman, produce more detail than ever before. Her stylised figure bears the influences of the artists he came across a few years earlier yet what sets Husain's work apart from these other modernists is that he did not merely copy figures and themes but reworked them into his own inimitable combination of line and form. This seemed to be a crystallizing moment in his career, acting as the catalyst for the evolution of his visual vocabulary that combines the palette of the Indian miniature tradition with the fluid postures of Indian classical iconography.

This painting was acquired directly from the artist by the current owner in 1958. The owners were diplomats posted in India between 1956 - 1958, and recall seeing Husain's work for the first time: 'We were struck by the new style, colours and composition of those paintings which were different from other contemporary Indian painters'. The owner went on to become close friends with the artist and acquired the current lot, a 'special' work which 'represented the serenity and humility in praying', immediately upon its completion. During a visit to the owner in 1993 to Geneva, Husain was pleased to see the painting once more: 'He stood for a while contemplating 'Praying Woman' which is a unique piece'. (Correspondence with the owner, 2019)



Henri Matisse, *Blue Nude II*, 1952  
© Succession H. Matisse/ DACS 2019





**BHUPEN KHAKHAR**

1934 - 2003

**Interior of a Hindu House - I**

Oil, mirror, collage and mixed media  
on canvas

Signed and dated 'Bhupen Khakhar '65'  
lower right and further titled and inscribed  
'INTERIOR OF / A HINDU HOUSE / - I / Rs  
250/-' on reverse

76.5 x 61.4 cm. (30 1/8 x 24 in.)

Painted in 1965

**PROVENANCE**

Acquired by the artist Roy Dalgarno,

*circa* 1960s, India

Cordy's Auckland, 6 October 2015, lot 702

Private Collection, New Zealand

Acquired from the above by the present  
owner, 2016

In the 1950s, Australian artist Roy Dalgarno moved to India where he befriended Bhupen Khakhar, as well as artists such as Himmat Shah, Vivan Sundaram, and Gulammohammed Sheikh. In India, Dalgarno first became director of an advertising agency in Bombay, subsequently teaching lithography and setting up a printmaking studio in Baroda at M.S. University. Dalgarno was best known for the Studio of Realist Art (SORA; founded in 1946) and the social realist works that he created.

£ 90,000-120,000 US\$ 118,000-157,000



Born in Mumbai into a middle-class Gujarati family, Bhupen Khakhar first trained as an accountant. In 1962, he moved to Baroda and chose a new career as a writer and an artist. At first self-taught, Khakhar was encouraged by his friend Gulam Mohammed Sheikh and later became a key figure at the Faculty of Fine Arts at Baroda.

Although one would imagine Khakhar to have been influenced by the Progressives during his time as a student at the J. J. School of Art in Mumbai (then Bombay), he is said to have found the school uninspiring and dull. Writing about Khakhar's time at J. J., as the school is affectionately called, Timothy Hyman states that the artist felt it offered 'absolutely no teaching' and 'hardly any direction'. (T. Hyman, 'Training in Baroda', *Bhupen Khakhar*, Chemould Publications and Arts, Mapin Publishing Pvt. Ltd., Ahmedabad, 1998, p. 9) Khakhar recalls that the school's renowned professor, Shankar Palsikar "never came to instruct me, even once in six months... I was very cheesed off." (B. Khakhar quoted in *ibid*) By contrast,

the Faculty of Fine Arts at Baroda where he took the Art Criticism course was a breath of fresh air for Khakhar – it was new, it was contemporary. It was in this atmosphere of free thought that Khakhar thrived.

When he moved to Baroda in the early 1960s, Khakhar shared a flat for a short while with fellow student Jim Donovan in the city's Old Town. With his British roots, Donovan was instrumental in introducing Khakhar to the Pop art movement in Britain at the time led by Richard Hamilton, and it was this encounter that formed the central core of Khakhar's philosophy. (Hyman, *ibid*, p. 12-13) Collages were among the first works of art Khakhar produced. Like many of his contemporaries, Khakhar broke with convention in favour of this radical art form, juxtaposing found objects as a form of artistic expression. With regards to this choice of medium, it is also important to note that at this point he had not fully trained as a painter. It would be a few years before Khakhar would make his debut as a painter with *People in Dharamshala* which he painted

in 1968. (T. Hyman, *ibid*, p. 15) Collages, despite their early significance to the artist, remain Khakhar's rarest art form.

An early proponent of the 'Pop' era in India, Khakhar's earliest works such as *Interior of a Hindu House – I*, painted just three years after he began his artistic journey, embody that impulse of a young, independent mind, eager to peel off all that was conventional and established, and re-examine it on his own terms. Here, Khakhar takes on this challenge with a bravura and an unrivalled spirit of experimentation. By integrating found objects like bits of discarded plastic, mirrors and photos of *Shrinathji*, an avatar of the Hindu God Krishna, Khakhar elevates them to the equivalent of fine art. Such decorated archways and niches, replete with idols and photos, become mini temples within people's homes, a place to worship without ever leaving the abode. It is extremely commonplace to have these capsule shrines in Hindu houses, so by recreating this imagery on a canvas, which was considered the most prestigious and



Bhupen Khakhar, *Wall of a Small Hindu Temple*. Collage and mixed media on board, 1966  
Sotheby's Mumbai, 29 November 2018, lot 36  
Sold for US \$93,140 INR \$65,00,000

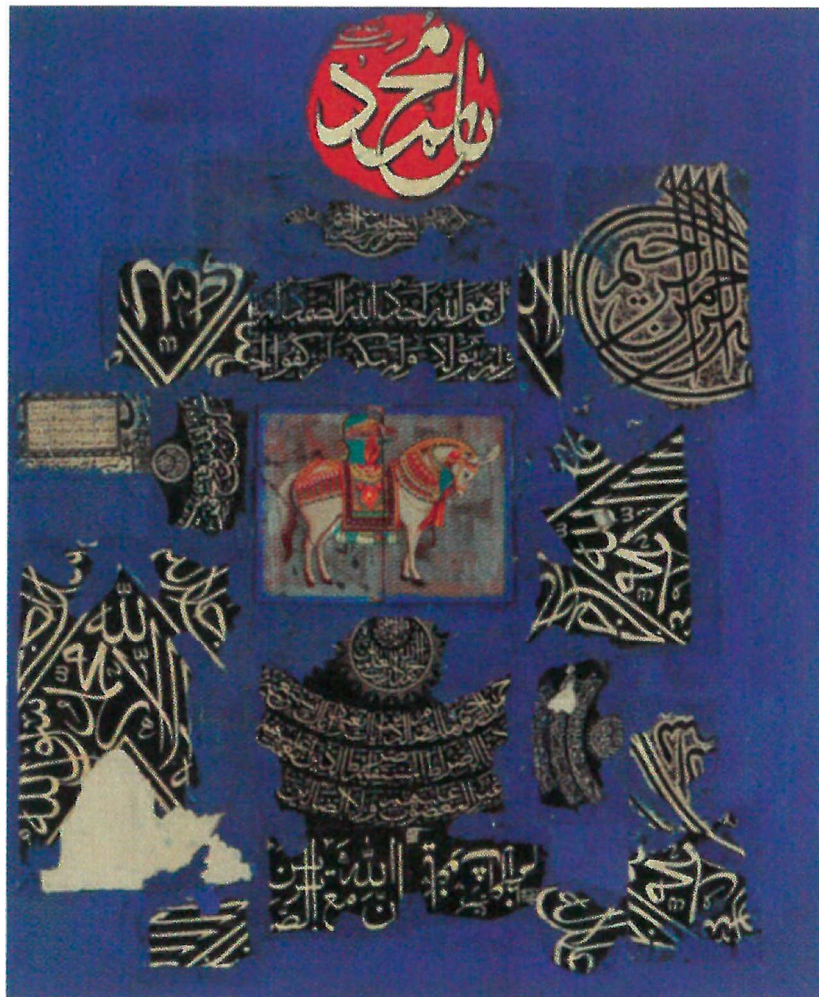
expensive medium for artists in the 60s, he is recapturing the Duchampian spirit of elevating the everyday and celebrating the ordinary. Later on, in Khakhar's mature painting phase as seen in *Two Men in Benaras*, Khakhar continues with his convention of dividing his canvases into narrative vignettes and employs the varying shades of blues and indigos which harken back to his earlier Shrinathji and Pichvai influences.

*Interior of a Hindu House* – I reflects the beauty and vitality of the colours Khakhar observed in the bustling bazaars, narrow crowded streets and the numerous shrines and temples that surrounded him in Baroda. Like most Baroda School artists, Khakhar's work was about the narrative. The imagery created using cheap found objects and man-made materials set against organic shades of turmeric yellow and chilli red is one of contrast and contradiction; a utopian vision of an industrialised modern India at odds with her ancient traditions which he alludes to through religious symbolism and fragments cut from print media, each on the fringes of art yet expertly brought together in a cohesive composition.



Bhupen Khakhar, *Interior of a Temple*, Collage on board, 1965  
Reproduced from T. Hyman, *Bhupen Khakhar*, Chemould Publications and Arts, 1998, p. 21

'When [these] images were shown in 1965, they presented an ambivalent meaning. Mirrors were patterned with little divinities, cut from the lurid oleograph-prints sold in the temple-bazaars, and then buoyed up with graffiti and gestural brushwork. Sometimes we see a simplified face (two black spots and an upturned crescent) recalling the primitive *pats* of Shri Jagannath at Puri. [...] Was Khakhar sneering at, or celebrating, the imagery of popular religion? When Vivan Sundaram tried an experiment – hanging one of the collages in the Fine Arts canteen – he found it a few hours later, torn to shreds. The illiterate canteen workers were in no doubt; it was blasphemy. In the Indian context, these images were striking, surprising and original, the explosion of a new talent. Exhibited at Gallery Chemould, in the centre of Bombay (at the time one of only four contemporary art dealers in India), they sold well, and gained him instant recognition as "India's first Pop artist."' (T. Hyman, *Bhupen Khakhar*, Chemould Publications and Arts, Bombay and Mapin Publishing Pvt. Ltd., Ahmedabad, 1998, pp. 14-15)



Bhupen Khakhar, *Interior of a Muslim House*, Collage on board, 1965  
Reproduced from T. Hyman, *Bhupen Khakhar*, Chemould Publications and Arts, 1998, p. 14



126

## LAXMAN PAI

b. 1926

### Untitled (Couple)

Gouache and ink on paper

Signed, dated and inscribed in Devanagari  
and further signed and dated 'Pai / 51' lower  
right

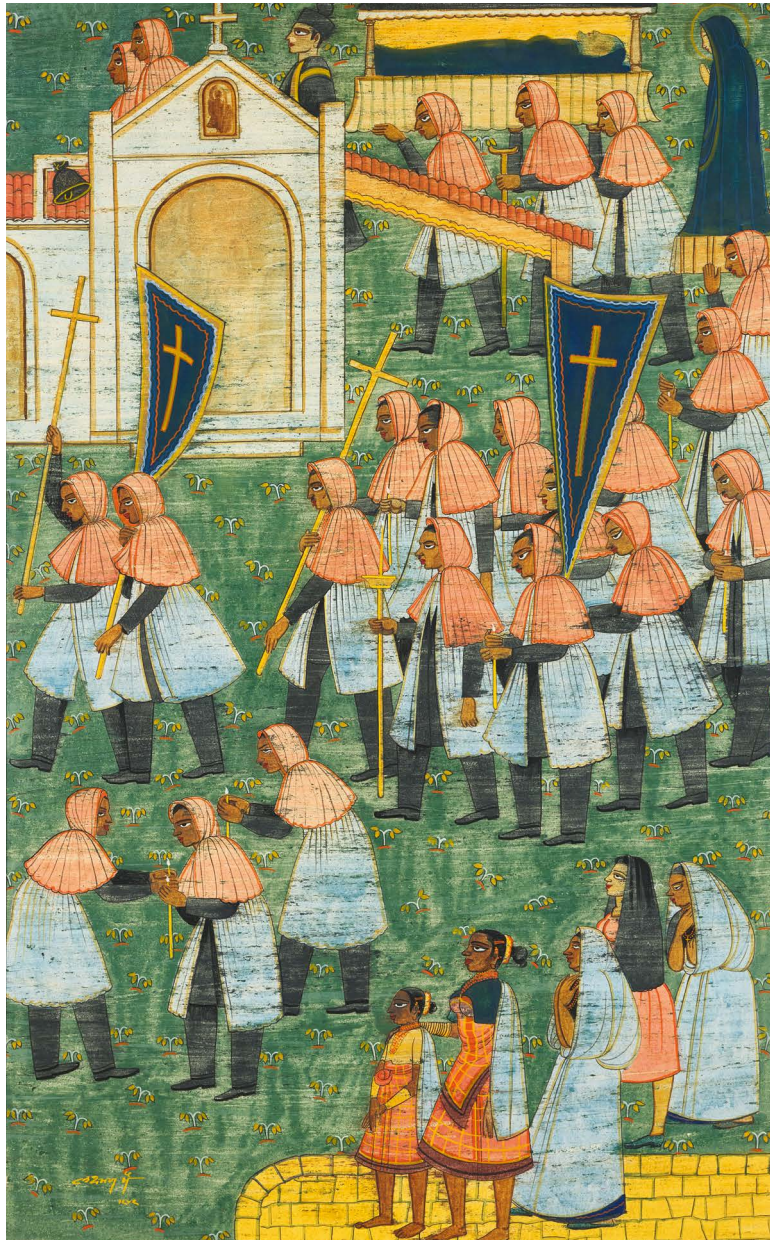
59.7 x 49.8 cm. (23 ½ x 19 ⅝ in.)

Painted in 1951

#### PROVENANCE

Acquired from a Parisian market, 2019

£ 4,000-6,000 US\$ 5,300-7,900



127

**LAXMAN PAI**

b. 1926

**Untitled (Procession)**

Gouache and ink on paper

Signed and dated in Devanagari lower left

68.8 x 42.9 cm. (27 x 16 7/8 in.)

Painted in 1949

**PROVENANCE**

Acquired from a Parisian market, 2019

£ 3,000-5,000 US\$ 3,950-6,600



128

PROPERTY FROM A PRIVATE ENGLISH  
COLLECTION

**SAYED HAIDER RAZA**

1922 - 2016

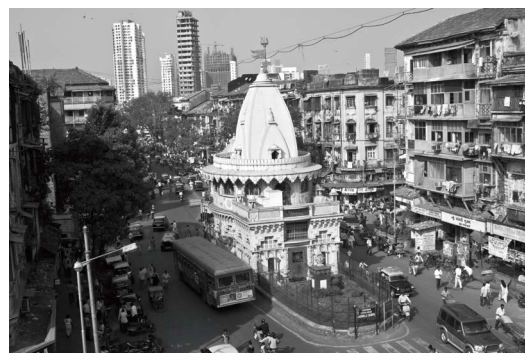
Untitled (Gol Deval Temple,  
Bombay)

Watercolour on paper laid on card  
Signed 'S. H. RAZA.' lower right  
29.5 x 42 cm. (11 5/8 x 16 1/2 in.)  
Painted *circa* late 1940s

**PROVENANCE**

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

£ 12,000-18,000 US\$ 15,700-23,600



Gol Deval temple, Bombay





129

PROPERTY FROM A PRIVATE ENGLISH  
COLLECTION

## SAYED HAIDER RAZA

1922 - 2016

### Untitled (View of Bombay)

Watercolour and gouache on paper laid on  
card

Signed 'S. H. RAZA' lower right  
31.1 x 44.4 cm. (12 ¼ x 17 ⅜ in.)

Painted *circa* late 1940s

#### PROVENANCE

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

Lot 128 shows a view of Bombay's Gol Deval temple in bright sunlight, whilst the watery reflections on the street in Lot 129 appear to depict the city after a rain shower. The watercolours are beautiful examples of Bombay. This is perfectly summarised by Rudolph von Leyden, 'The face of the city became an obsession with the young painter and he tried to recapture it in a hundred and more different moods; at twilight, in the blaze of an Indian summer sky, or in the flooding rains of the monsoon.' (R. von Leyden quoted in G. Sen ed., *Mindscapes: Early Works by S. H. Raza, 1945-50*, Delhi Art Gallery, New Delhi, 2001, p.22)

£ 12,000-18,000 US\$ 15,700-23,600

"The face of the city became an obsession with the young painter and he tried to recapture it in a hundred and more different moods; at twilight, in the blaze of an Indian summer sky, or in the flooding rains of the monsoon."

R. von Leyden



130

## HORACE VAN RUIITH

1839 -1923

### Untitled (Chelsea Old Church)

Watercolour on paper laid on board  
Signed 'HORACE VAN RUIITH' lower right  
23.2 x 28.9 cm. (9 1/8 x 11 3/8 in.)  
Painted circa 1904

#### PROVENANCE

W&H Peacock Bedford, 7 September 2018,  
lot 238

Horace van Ruith specialised in landscapes, genre scenes and portraiture in both oil and watercolor. Although he was born in Capri, he subsequently settled in England, after spending several years working in Italy. He visited Bombay during the early 1880s and established a studio there. His paintings on India mostly portrayed the local people and captured their daily lives, from

leisure activities to various trades. In 1886, he returned to London and partook in the Colonial and Indian Exhibition opened by Queen Victoria where he displayed a number of paintings with similar subjects. Her son, the Duke of Connaught, wrote of van Ruith in a letter to the Queen, stating that 'no man understands the peculiar characteristics of Indian life better than he does and he is a very clever artist.' (P. Rohatgi, P. Godrej and R. Mehrotra, *Bombay to Mumbai: Changing Perspectives*, Marg Publications, Mumbai, 1997, p. 153)

Horace Van Ruith is known to have painted the exterior and interior of Chelsea Old Church (depicted in the current painting), a number of times. His father-in-law was the vicar of the church.

£ 2,000-2,500 US\$ 2,650-3,300



131

PROPERTY FROM A PRIVATE COLLECTION,  
ENGLAND

**WALTER LANGHAMMER**

1905-1977

**Untitled (City Square)**

Oil on canvas

Signed 'W Langhammer' lower right  
51.9 x 56.8 cm. (20 <sup>3</sup>/<sub>8</sub> x 22 <sup>3</sup>/<sub>8</sub> in.)

**PROVENANCE**

Acquired from a Private UK estate,  
March 2019

Walter Langhammer was an Austrian emigre  
to India during World War II. He was a noted  
mentor and art teacher who inspired the  
Bombay Progressive Artist Group.

⊕ £ 3,000-5,000 US\$ 3,950-6,600

PROPERTY FROM A EUROPEAN PRIVATE  
COLLECTION

## KRISHNA SHAMRAO KULKARNI

1916 - 1994

### Untitled (Bull and Figures)

Oil on canvas

Signed 'KS Kulkarni' lower right and  
inscribed 'No 23 / From RAVI Kumar (artist)  
/ Hand Painted Painting / 11 Sundar Nagar /  
NEW DELHI (INDIA)' on reverse  
66.4 x 101.6 cm. (26 1/8 x 40 in.)

#### PROVENANCE

Acquired by Ravi Kumar of Kumar Gallery,  
New Delhi, 1959  
Thence by descent

Along with his contemporaries, K. S.  
Kulkarni was inspired by primitive and folk  
art. Although his subject matter is derived  
from traditional subjects, his works contain  
a modernist sensibility, painted in a cubist,  
semi-abstract manner, rendered with crisp  
lines over a flat pictorial surface.

£ 4,000-6,000 US\$ 5,300-7,900



133

PROPERTY FROM A EUROPEAN PRIVATE  
COLLECTION

**MAQBOOL FIDA HUSAIN**

1913 - 2011

**Untitled (Rural Scene)**

Oil on canvas

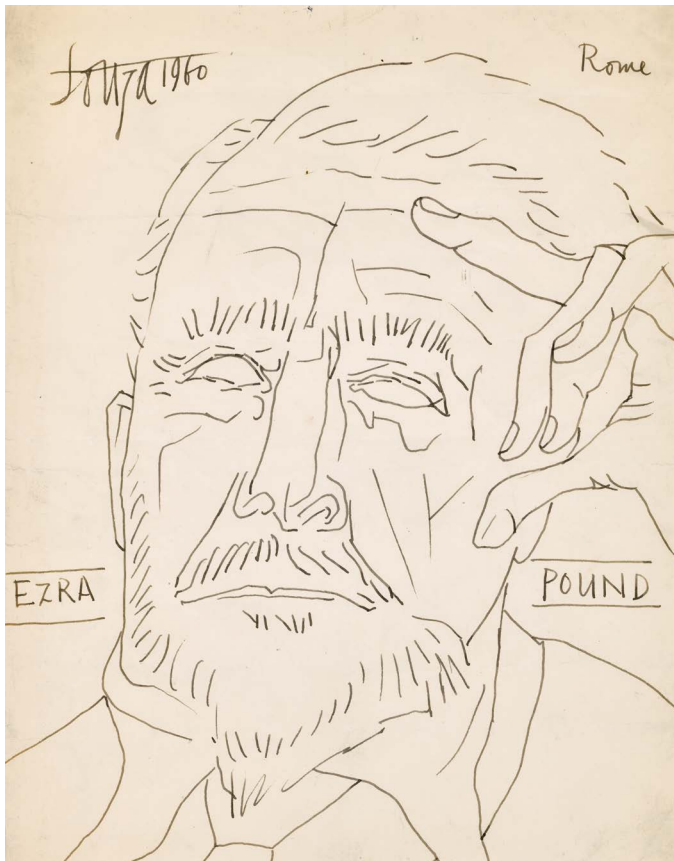
Inscribed 'NO 22 / Hand Painted Painting /  
From RAVI KUMAR (artist) / 11 Sundar Nagar  
/ New Delhi (INDIA)' on reverse  
134 by 52.3 cm. (52 ¾ by 20 ½ in.)

**PROVENANCE**

Acquired by Ravi Kumar of Kumar Gallery,  
New Delhi, 1959  
Thence by descent

£ 20,000-30,000 US\$ 26,200-39,300





134

134

PROPERTY FROM THE COLLECTION OF BALRAJ KHANNA,  
LONDON

## FRANCIS NEWTON SOUZA

1924 - 2002

### Untitled (Ezra Pound)

Ink pen on paper

Signed and dated 'Souza 1960' upper left, inscribed 'Rome' upper right and further inscribed 'EZRA' centre left and 'POUND' centre right

27.8 x 21.8 cm. (10 7/8 x 8 1/2 in.)

Executed in 1960

#### PROVENANCE

Gifted by the artist, London, 1964

"Met Ezra Pound in his rooms, in his ruins. He was stretched in bed and twitching in his arthritis. Then he rose and put on thick glasses, to take a good look at me. I am sure he saw Dante's inferno in my pock-marked face, or the backside of the moon... Made drawings of him." (F. N. Souza quoted in E. Mullins, *Souza*, Anthony Blond Ltd., London, 1962, p. 78)

*With the great twentieth century poet T. S. Eliot, Ezra Pound started the Modern Movement in English literature. While Eliot stuck to his American roots, Pound took up a Communist ideology. In 1960, when the US welcomed a new President - JFK - and Rome staged the fifteenth Olympic games, my great friend and mentor, Francis Newton Souza, himself a Communist, arrived in Italy's capital, not for the Olympic Games but to see the wonders of the Italian Renaissance and to seek an interview with his hero, Ezra Pound. The poet and painter met. The painter with a burgeoning international reputation executed this striking drawing of the poet for posterity. (Correspondence with Balraj Khanna, 2019)*

⊕ £ 4,000-6,000 US\$ 5,300-7,900



135

135

PROPERTY FROM A PRIVATE LONDON COLLECTOR

## FRANCIS NEWTON SOUZA

1924 - 2002

### Still Life

Chemical alteration and marker on magazine paper laid on paper

Signed and dated 'Souza 75' upper left and further dated, titled and inscribed 'F. N. SOUZA / STILL LIFE / 1975 / MIXED MEDIUM / 12" x 9"' on the backboard

31 x 23.1 cm. (12 1/8 x 9 in.)

Executed in 1975

#### PROVENANCE

Acquired directly from the artist in London, circa 1970s  
Thence by descent

⊕ £ 3,000-5,000 US\$ 3,950-6,600

PROPERTY FROM A PRIVATE COLLECTOR, LONDON

**FRANCIS NEWTON SOUZA**

1924 - 2002

**Untitled (Head)**

Oil on magazine paper laid on board  
Signed and dated 'Souza 62' upper left  
32.1 x 23.8 cm. (12 <sup>5</sup>/<sub>8</sub> x 9 <sup>3</sup>/<sub>8</sub> in.)  
Painted in 1962

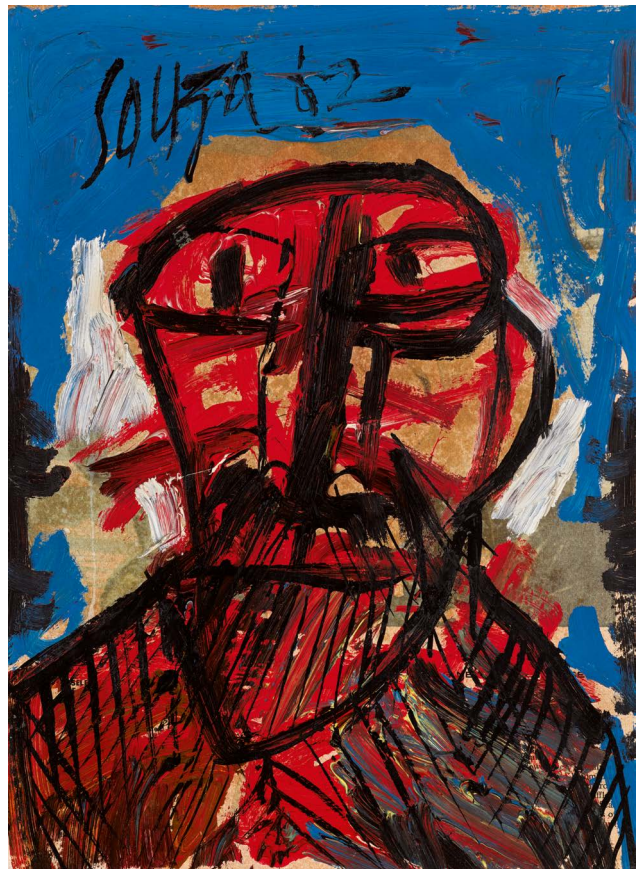
**PROVENANCE**

Acquired by John Woolfe, a former British racing car driver, in the early 1960s  
Thence by descent  
Gifted to the current owner, late 1990s

Throughout his career, Francis Newton Souza remained tirelessly experimental. His bold portraits of the 1950s were characterised by thick cross-hatching lines. In the early 1960s, Souza's heads were further distorted, resulting in complex mutated forms of which the present work is an excellent example. "I have created a new kind of face... I have drawn the physiognomy way beyond Picasso, in completely new terms. And I am still a figurative painter... [Picasso] stumped them and the whole of the western world into shambles. When you examine the face, the morphology, I am the only artist who has taken it a step further." (F. N. Souza quoted in Y. Dalmia, 'A Passion for the Human Figure', *The Making of Modern Indian Art: The Progressives*, Oxford University Press, New Delhi, 2001, p. 94) This self-made comparison to Picasso demonstrates Souza's determination to break new ground through his artistic style whilst nonetheless remaining within the boundaries of figurative art. The present work from 1962 likewise illustrates this commitment.

*Untitled (Head)* is formed of highly expressionistic and gestural brushstrokes. Souza's bold and thick application of paint is set in contrast to the thin and delicate magazine paper on which it is painted. The impasto quality of the work evokes sculptural images in bas-relief. The head consists of geometrical blocks of colour enclosed by thick black contours; this bold style of portraiture brings to mind the heads of Jean-Michel Basquiat, painted two decades later. The primary colours of red and blue are contrasted with further splashes of white paint. This layering of paint demonstrates Souza's stunning mastery of line along with the emotional brute force with which he approached his works.

⊕ £ 6,000-8,000 US\$ 7,900-10,500



136



137

PROPERTY FROM A PRIVATE COLLECTOR, LONDON

**FRANCIS NEWTON SOUZA**

1924 - 2002

**Untitled (Two Heads)**

Lithograph  
Editioned '65/100' lower left and signed and dated  
'Souza 1956' centre right  
38.5 x 46.8 cm. (15 <sup>1</sup>/<sub>8</sub> x 18 <sup>3</sup>/<sub>8</sub> in.)  
Executed in 1956

**PROVENANCE**

Acquired by John Woolfe, a former British racing car driver, in the early 1960s  
Thence by descent  
Gifted to the current owner, late 1990s

⊕ £ 800-1,200 US\$ 1,050-1,600

PROPERTY FROM A PRIVATE SCOTTISH  
COLLECTION

## FRANCIS NEWTON SOUZA

1924 - 2002

### Untitled (Landscape)

Oil on board

Signed and dated 'Souza 64' upper left

75.2 x 60 cm. (29 5/8 x 23 5/8 in.)

Painted in 1964

#### PROVENANCE

Acquired from Grosvenor Gallery, London,  
1964

Thence by descent

⊕ £ 100,000-150,000

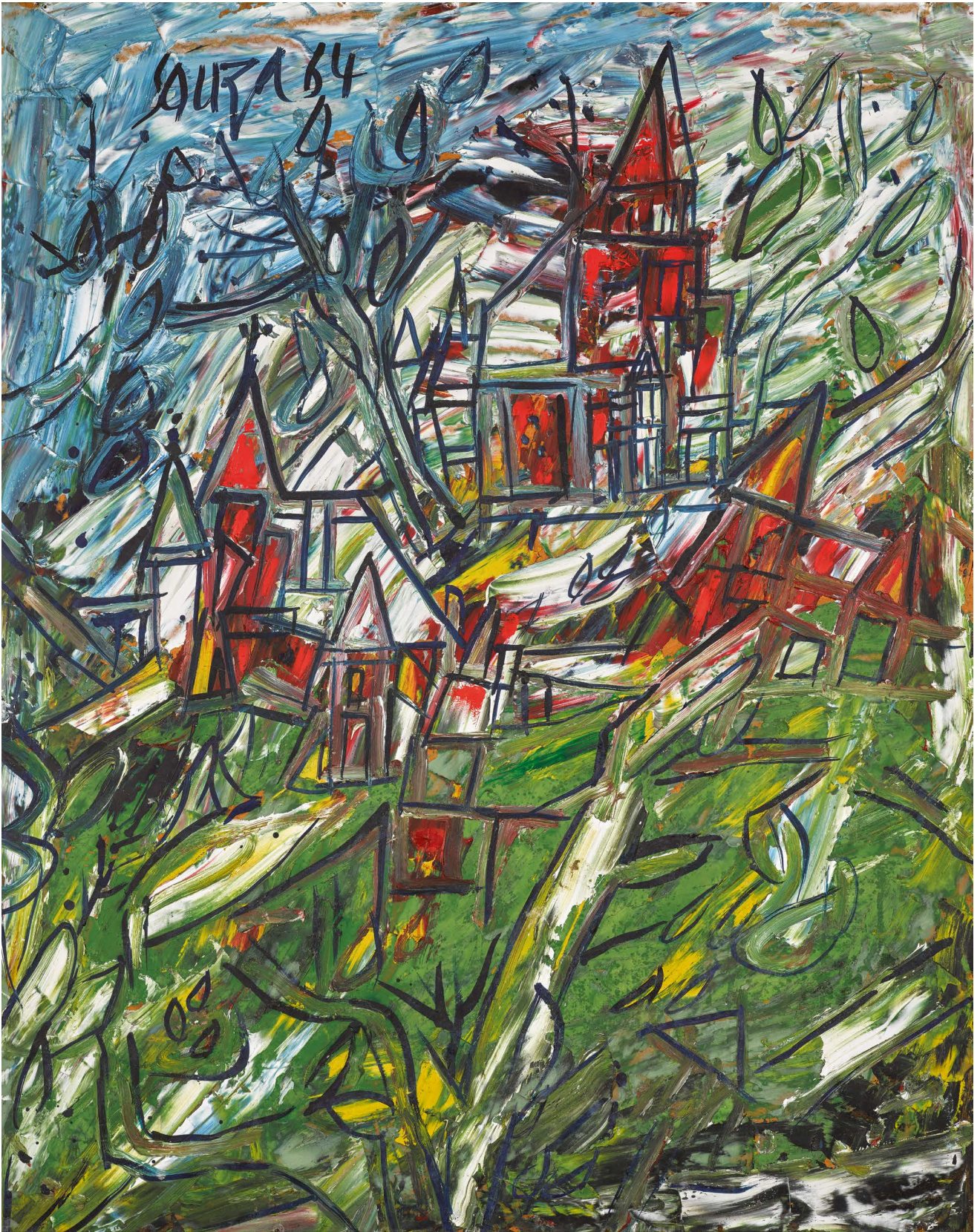
US\$ 131,000-197,000

Raised a Catholic in Goa, Francis Newton Souza moved to England in 1949 shortly after his establishment of the Progressive Artist's Group. In 1960, he was awarded a scholarship by the Italian Government, enabling him to study and travel to many European cities, including Rome, Madrid, and Amsterdam. This mixture of influences formed the framework for his compositions during this time. European churches – as well as the stained-glass windows of Goa – constituted inspirations for Souza. The current lot, painted in 1964, marks an interesting admixture of styles: on the one hand, it is suffused with the colourful influences of Souza's earlier period when he painted in Goa; concomitantly, its disjointed depiction of churches demonstrates the impact of Souza's time in Europe after 1949. By incorporating the spiritual influences of his childhood within these cubist and abstracted compositions, Souza has created a body of work where religion and Modernity co-exist.

The powdered blue and white sky is in constant flux and tension, highlighting Souza's gestural application of paint and juxtaposing the sharp lines and abstraction of the structures below it. Indeed, Souza's landscapes of the 1960s appear chaotic in their compositions and marked a departure from the sentimental and bucolic scenes

that the artist painted in the preceding decades. Art historian Yashodhara Dalmia describes the progression in Souza's work as follows - 'Souza's landscapes seem to be driven by a cataclysmic force, which wreaks havoc. Most of these cityscapes following, at first, a simple rectilinear structure, which later, in the 1960s, gives way to an apocalyptic vision. The tumbling houses in their frenzied movement are also symbolic of all things falling apart, of the very root of things being shaken.' (Y. Dalmia, *The Making of Modern Indian Art: The Progressives*, Oxford University Press, New Delhi, 2001, p. 93) Despite the apparent angst of these early cityscapes there is also an evident joy in the use of thick oils applied liberally to the canvas or board, with layers of colour built upon one another and then merged together with swift strokes of the brush or knife. Edwin Mullins states that Souza has 'succeeded in creating images which are entirely personal, yet recognisable at the same time. They are often distorted to the point of destruction - houses no more than lopsided cubes...but they never threaten to dissolve into formalized abstract shapes. The violence and speed with which they were executed keep these images, however distorted, in touch with the painter's vision of what they really are.' (E. Mullins, *Souza*, Anthony Blond Ltd., London, 1962, p. 37).







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**139**

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

**AVINASH CHANDRA**

1931 - 1991

Untitled

Watercolour and ink on paper

Signed and dated 'Avinash 60,' lower right

34.2 x 62.5 cm. (13 3/8 x 24 1/2 in.)

Executed in 1960

**PROVENANCE**

Acquired from a Private UK Estate, circa 1999-2000

£ 2,000-3,000 US\$ 2,650-3,950

**140**

PROPERTY FROM A PRIVATE COLLECTION, GERMANY

**K. LAXMA GOUD**

b. 1940

Etching with aquatint printed in colours

Inscribed and editioned 'ETCHING ZINC. AP.'

lower left, signed in Telugu lower centre and

signed and dated 'K. Laxma Goud. 1981.'

lower right

Artist's Proof

Image: 33 x 49.6 cm. (13 x 19 1/2 in.)

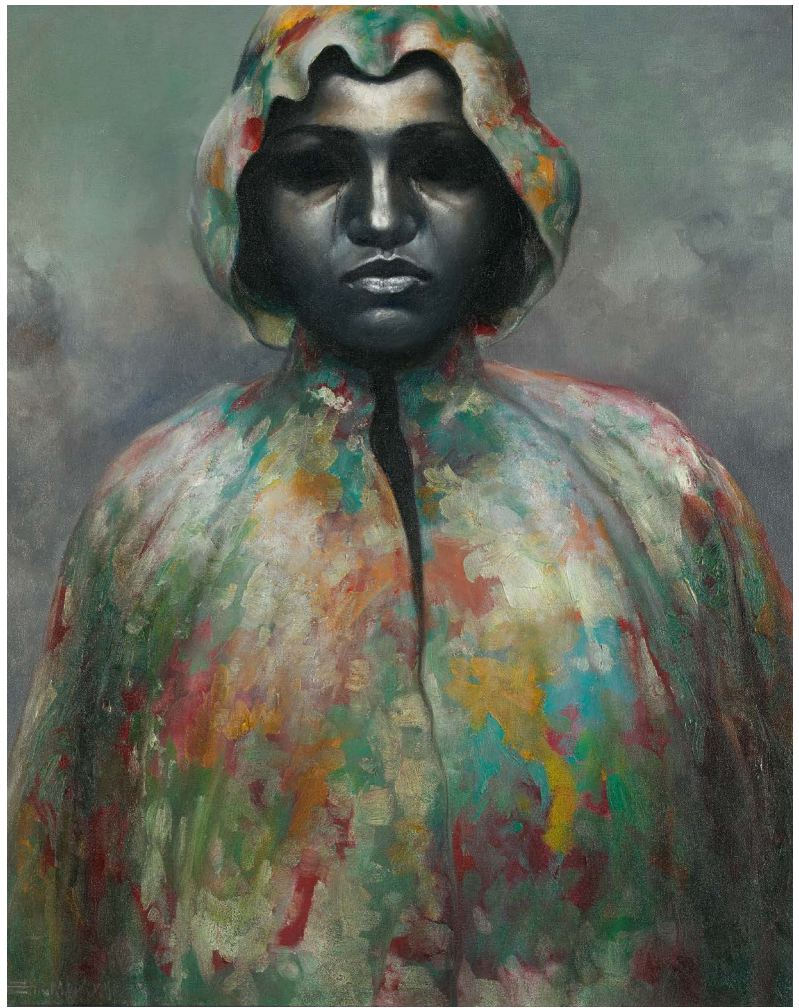
Folio: 48.5 x 64.3 cm. (19 1/8 x 25 1/4 in.)

Executed in 1981

**PROVENANCE**

Acquired from Gallery Chemould, Bombay, November 1980

£ 2,000-3,000 US\$ 2,650-3,950



141

PROPERTY FROM A PRIVATE COLLECTION,  
GERMANY

## BIKASH BHATTACHARJEE

1940 - 2006

### Mrs. J in Rain

Oil on canvas

Signed and dated 'Bikash '78' lower left  
and further titled and inscribed "'MRS. J IN  
RAIN" / ARTIST :- BIKASH BHATTACHARJEE  
/ ADDRESS :- 2D NABO KUMAR RAHA LANE,  
/ CALCUTTA - 700004 / INDIA' on reverse  
Further bearing a Chemould Calcutta label  
on reverse

75 x 59.5 cm. (29 1/2 x 23 3/8 in.)

Painted in 1978

#### PROVENANCE

Acquired from Chemould Art Gallery, 1980

£ 15,000-20,000 US\$ 19,700-26,200

Much of Bikash Bhattacharjee's *œuvre* was inspired by the artist's Bengali roots and his experiences in Calcutta. The political, economic and social hardships he witnessed as a child played a significant role in his choice of subject matter. His paintings and drawings often include street scenes, creatures of the night, haunting children, prostitutes scanning for customers, and middle-class women going about their lives. The subject matter he presents is an amalgamation of reality and fantasy, heightened by a dystopian colour palette. His figurative works reveal his tainted outlook of the world, informed by his own suffering of losing his father at a young age and growing up in a city of extensive societal struggle. "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". (B. Bhattacharjee quoted in *Indian Painting Today*, Jehangir Art Gallery, Bombay, 1981, p. 17)

His representations of middle-class Bengali women, as seen in *Mrs. J in Rain*, have brought him much critical acclaim. 'The relationship between woman and goddess runs through

the artist's *œuvre*: beginning with paintings of the woman hidden within the goddess, he progresses to images of ordinary women possessed with divine power.' (A. Jhaveri, *A Guide to 101 Modern and Contemporary Indian Artists*, India Book House Pvt. Ltd., Mumbai, 2005, p. 20) The woman in the current lot stares out at the viewer through dark sunken eye sockets. The silvery highlights on her face are contrasted with severe shadows, both of which are further juxtaposed with the vivid smudges of colour on her tunic and hood. The current work is an exceptional example of Bhattacharjee's mastery at capturing the quality of light. Here, his dramatic use of highlight and shadow make it appear as if Mrs. J's face is made of steel. She is at once part of the hazy grey backdrop and starkly distinct from it.

The overwhelming mood of the painting is one of alienation and foreboding. Indeed, Bhattacharjee was uninterested in the appeal of conventionally aesthetic painting, but rather aimed to portray the dark reality of a certain strata of lives in Calcutta.



142

PROPERTY FROM A PRIVATE COLLECTION, UK

## SAYED HAIDER RAZA

1922 - 2016

### Horizon

Acrylic on canvas

Signed, dated, titled and inscribed 'RAZA / 1999 / 30 X 30 cms / "HORIZON" /

Acrylique sur toile' on reverse

30 x 30 cm. (11 ¾ x 11 ¾ in.)

Painted in 1999

#### PROVENANCE

Acquired from Pundole Art Gallery, Bombay, circa 1999

*Horizon* was produced in the late 1990s, by which point Raza had firmly moved away from representational forms towards a new artistic concept based on abstract geometric principles. After spending nearly three decades in Europe, Raza reminisced about his upbringing in the rural area of Madhya Pradesh, India, and felt the urge to reconnect with his home country. "...somewhere between 1975 and 1980, I began to feel the draw of my Indian heritage. I thought: I come

from India, I have a different vision; I should incorporate what I have learned in France with Indian concepts. In this period, I visited India every year to study Indian philosophy, iconography, magic diagrams (*yantras*), and ancient Indian art, particularly Hindu, Buddhist, and Jain art. I was impressed by paintings from Basholi, Malwa and Mewar, and began combining colours in a manner that echoed Indian miniature painting."

(S. H. Raza in conversation with Amrita Jhaveri, *Sotheby's Preview Magazine*, 2007, p. 57)

In *Horizon*, Raza splits the canvas equally into two parts; the work becomes mirror states of blackness and illumination, light and dark. The painting is reminiscent of the Colour Field painting of Mark Rothko, an artist Raza came into contact with during his time teaching at Berkeley, California, in the early 1960s. The American Abstract Expressionists informed Raza's deeper sense of spatial recession that he began to deploy in the later decades of his career. Despite the western influences, *Horizon* remains tied to the artist's Indian roots. The strict geometry of Raza's works from the 1970s onwards were informed by Indology,

which itself was based on the existential and circular notion of time and space. These concepts were often visualised by cosmic diagrams which, at a universal level, are seen to represent the link between man and nature.

The plane of black in *Horizon* can also be seen to exhibit Raza's artistic concern with the void, which in Indian metaphysical belief 'is not empty but redolent with possibilities'. (Y. Dalmia, 'The Subliminal World of Raza', *A Life in Art: S.H. Raza*, Art Alive, New Delhi, 2007, p. 197) The use of black was very significant to the artist, 'For black was the mother of all colours and the one from which all others were born. It was also the void from which sprang the manifest universe...Some of the most haunting works of this period are those which evoke the night...where the liminal sheaths of black are illuminated by sparks of white light...As with Mark Rothko, black is one of the richest colours in Raza's palette and signifies a state of fulsomeness. However, for both painters, colours plumb the depths and are not simply used for their own sake.' (ibid, pp. 197-8)

£ 6,000-8,000 US\$ 7,900-10,500



143

PROPERTY FROM A PRIVATE LONDON  
COLLECTION

## GANESH HALOI

b. 1936

### Untitled

Gouache and masking tape on paper laid on  
board

Signed and dated 'Ganesh Haloi / 2/95'  
lower left and further signed and dated in  
Bengali lower right

65.8 x 69 cm. (25 7/8 x 27 1/8 in.)

Painted in 1995

#### PROVENANCE

Acquired from CIMA Art Gallery,  
Calcutta, 1995

£ 4,000-6,000 US\$ 5,300-7,900

Ganesh Haloi's early works were predominantly landscapes, but he was later lauded as one of India's most accomplished abstractionists. This transition from realism to abstraction took place in the late 1970s. Haloi's abstract works go beyond mere visual documentation and reflect the artist's own introverted and philosophic temperament.

The present lot is a classic example of Haloi's practice. Using nature as its subject matter, it is replete with abstract shapes depicted in vibrant, contrasting hues, arranged in a manner reminiscent of the Constructivist canvases of artists such as El Lissitzky.

More recently, Haloi has been receiving international critical attention after his inclusion at Documenta 14 in Kassel, Germany.



144

PROPERTY FROM A PRIVATE GERMAN COLLECTOR

## HEMA UPADHYAY

1972 - 2015

### Untitled

Gouache, acrylic, dry pastels, and photograph on paper  
179.2 x 111.2 cm. (70 ½ x 43 ¾ in.)

#### PROVENANCE

Acquired at a local German auction house, circa 2018

"I like to tell any stories, whether real or imaginative. These are even reflections of one's phobias, shortcomings. The recurring theme in my work is autobiographical. In addition, it is the cathartic factor that

becomes the reason to take these objects and convert their ability. Yes... my work is cathartic in process." (H. Upadhyay quoted in 'Hema Upadhyay', Vadehra Art Gallery, <http://www.vadehraart.com/hema-upadhyay>)

Hema Upadhyay's mixed media works straddle the realms of reality and fantasy. Her works focus on the city of Mumbai and its status as a melting pot of culture, migration and dislocation. Her complex and decorative series of works in gouache, acrylic, graphite and photograph on paper speak to the mysterious sub-surface of urban living in this bustling metropolis.

W £ 5,000-7,000 US\$ 6,600-9,200



PROPERTY FROM A PRIVATE LONDON  
COLLECTION

## ARPITA SINGH

b. 1937

### Counting Flowers: My Benares Saree

Signed and dated 'ARPITA SINGH 1997'

lower right

Oil on canvas

151.4 x 60 cm. (59 5/8 x 23 5/8 in.)

Painted in 1997

#### PROVENANCE

Christie's London, 4 June 1997, lot 194

W £ 80,000-120,000

US\$ 105,000-157,000

At first glance the paintings of Arpita Singh seem 'to be an exercise in pure exuberance... Disparate elements are rendered in a brilliant candy-coloured palette and bring to mind memories of picture books from primary school. Yet the human figures that inhabit these fantastic spaces are worlds apart from childhood. With sombre countenances, sagging folds of flesh and furrowed brows, they are mature adults who wrestle with the looming threats of aging, illness, and abandonment. As we stand witness to their private burdens... the myth of the domestic sphere as a safe haven begins to unravel.' (Bose Pacia press release, *Arpita Singh: Memory Jars*, Bose Pacia, New York, 2003)

With its bright colours, childish scrawlings, dream-like perspective and curious figures, *Counting Flowers: My Benares Saree* is an archetypal example of Singh's artistic style. The painting is broadly separated into two planes of contrasting cyan and yellow, colours which are further juxtaposed with flashes of candy-floss pink. Singh's masterful handling of paint and colour is one of many reasons she is celebrated as a pre-eminent modernist painter. 'The sheer unctuousity of oil paint becomes an infinitely malleable substance in her hands; she caresses and cajoles it, moulding the brightly coloured pigment that has been squeezed directly on the canvas until it acquires a matte and yet faintly glistening sumptuousity. The lovingly

anointed surfaces, their tactility, bespeak an artisan's love for her *métier*.' (D. Ananth, *Arpita Singh*, Penguin Books India and Vadehra Art Gallery, New Delhi, 2015, p. 41)

The painting deploys motifs which recur throughout Singh's *œuvre*. Firstly, the painted numbers, at once ordered and haphazard. Secondly, the seated man with earnest face, who in this work sits suspended atop the childish numbered backdrop. Thirdly, the contorted nude woman. She floats uncomfortably at the top of the canvas, and the bright ochre of her form is sharply contrasted by the blue background. 'There is always, again and again, the gesture of collapse, the prone figure, someone felled, someone in an epileptic faint, someone mimicking death.' (G. Kapur, 'Body as Gesture', *When Was Modernism: Essays on Contemporary Cultural Practice in India*, Tulika, New Delhi, 2000, p. 48) The seated man and prostrate woman are joined by an upright man in a black jacket, who hurriedly walks above the plane of numbers. The three figures are all separated by their differing poses and the flat perspective of the painting; they appear to be in their own world, busy with their own concerns.

*Counting Flowers: My Benares Saree*, both beautifully executed and emotively charged, is testament to the genius of Arpita Singh's artistic practice.

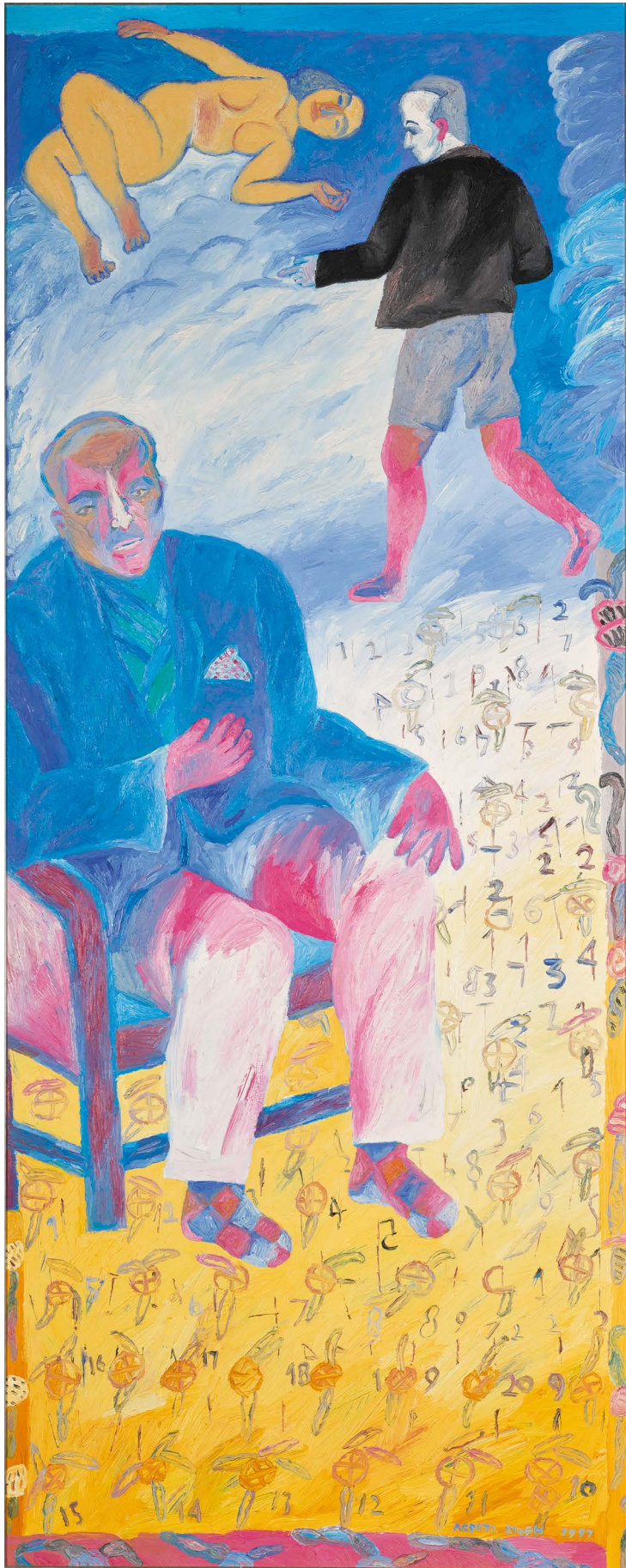


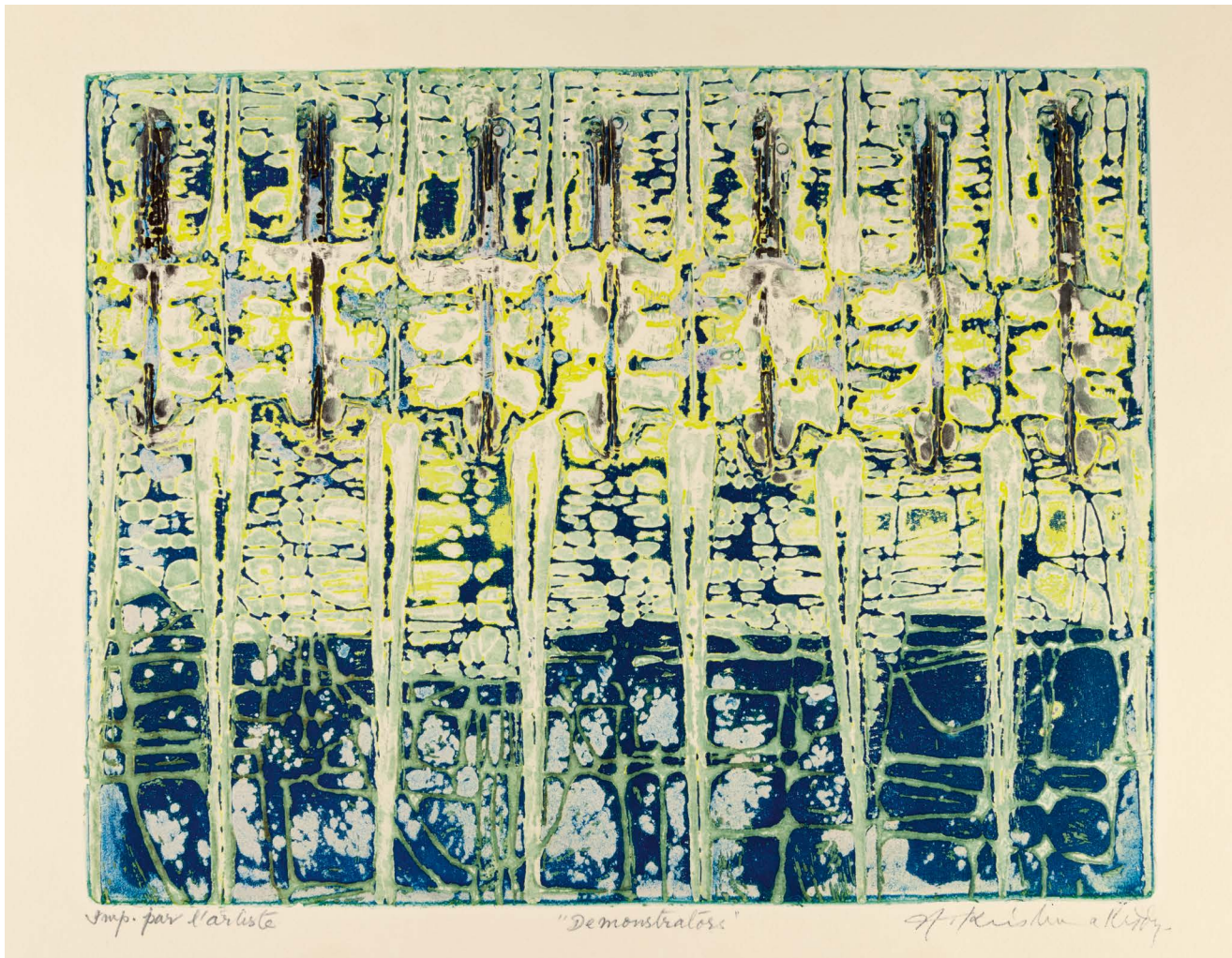
Arpita Singh, *Men Sitting, Men Standing*, Oil on canvas, 2004

Sotheby's Mumbai, 29 November 2018, lot 39

Sold for US \$268,675 INR \$1,87,50,000







146

## KRISHNA REDDY

1925 - 2018

### Demonstrators

Etching with aquatint and carborundum  
 Editioned 'Imp. par l'artiste' lower left, titled  
 "'Demonstrators'" lower centre and signed  
 'N. Krishna Reddy' lower right  
 Image: 34.7 x 44.2 cm. (13 5/8 x 17 3/8 in.)  
 Folio: 49.5 x 58 cm. (19 1/2 x 22 7/8 in.)

### PROVENANCE

Acquired from a local auction house, France,  
 circa 2009

### EXHIBITED

New York, Bronx Museum of the Arts,  
*Krishna Reddy: A Retrospective*, 5 November  
 1981 - 28 February 1982 (another from the  
 edition)

### LITERATURE

Exhibition catalogue, *Krishna Reddy: A  
 Retrospective*, Bronx Museum of the Arts,  
 New York, 1981, illustration p. 39 (another  
 from the edition)

£ 2,000-4,000 US\$ 2,650-5,300

"The upheavals during the revolution in Paris of 1968, the crowds of people marching, gathering and talking influenced this work. This was the first time I completely carved to the very depth of the metal using mechanical and stone grinders, as if I was carving stone in the round. To increase the feeling of depth I used the reverse process of printing colours by superimposing them."

(K. Reddy quoted in Exhibition catalogue, *Krishna Reddy: A Retrospective*, Bronx Museum of the Arts, New York, 1981, p. 70)

## KRISHNA REDDY

1925 - 2018

### Pastoral; Untitled

Etching with aquatint and embossing;

Etching with aquatint, embossing  
and hand colouring

Editioned 'Epreuve d'Essai' lower left, titled

""Pastoral' lower centre and signed and

dated 'N. Krishna Reddy '59' lower right

Editioned '53/60' lower left and signed and

dated 'N. Krishna Reddy '58' lower right

Image: 37.3 x 48 cm. (14 5/8 x 18 7/8 in.)

Folio: 47.1 x 61.9 cm (18 1/2 x 24 3/8 in.)

Image: 45.4 x 33 cm. (17 7/8 x 13 in.)

Folio: 64.7 x 48.5 cm. (25 1/2 x 19 in.)

(2)

Executed in 1959; Executed in 1958

### PROVENANCE

Acquired from a local auction house,  
France, circa 2009

### EXHIBITED

*Pastoral* - New York, Bronx Museum of the  
Arts, *Krishna Reddy: A Retrospective*, 5  
November 1981 - 28 February 1982  
(another from the edition)

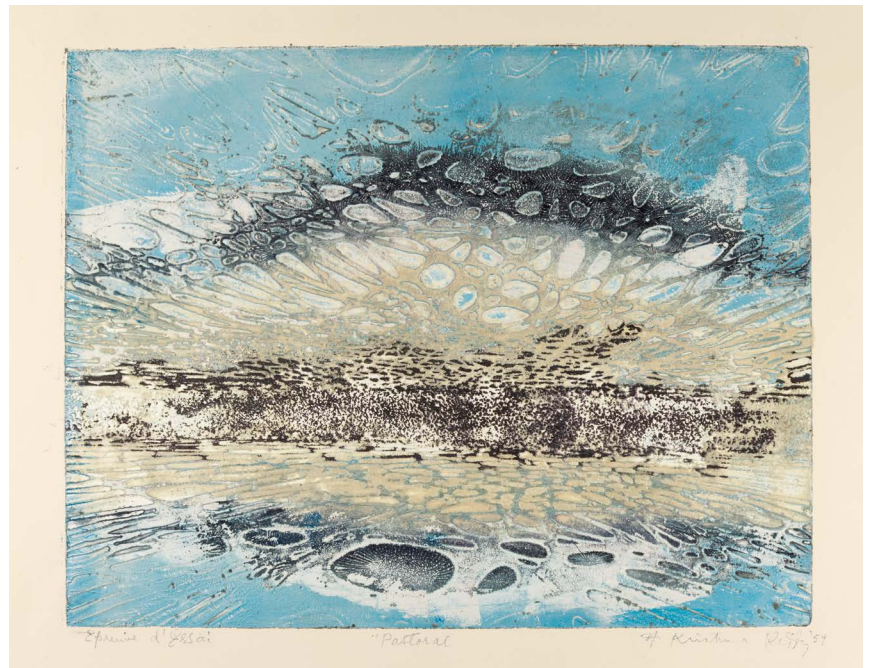
### LITERATURE

*Pastoral* - Exhibition catalogue, *Krishna  
Reddy: A Retrospective*, Bronx Museum of  
the Arts, New York, 1981, illustration p. 6  
(another from the edition)

£ 4,000-6,000 US\$ 5,300-7,900



Untitled



Pastoral

"I was inspired by Beethoven's "Pastorale" to work this plate. The power of the music exploded into an extraordinary space embedded with shapes. In the skeleton of interwoven structures, strange forms and shapes emerged which I tried to perfect by carving with scrapers and burins. The more I worked the more dynamic the landscape became."

(K. Reddy quoted in Exhibition catalogue, *Krishna Reddy: A Retrospective*, Bronx Museum of the Arts, New York, 1981, pp. 67-8)



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D Colour, Flawless Oval-Cut Diamond weighing 88.22 carats, estimate HK\$88,000,000–100,000,000 / US\$11,200,000–12,700,000  
Lot sold HK\$107,993,000 / US\$13,766,408



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### 1. BEFORE THE AUCTION

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

**Bidding in advance of the live auction** If you are unable to attend the live auction in person, and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App or via any other online platform through which bidding is made available (each an "Online Platform" and together, the "Online Platforms"). In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to the item of property on which you want to bid, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the Reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will automatically continue to bid on your be-

half up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. Upon the closing of each lot in the live auction, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) indicating whether you have won or lost each lot on which you have placed a bid. Alternatively, you may continue to bid during the live auction in person or on the telephone, in each case pursuant to the Conditions of Business applicable to the relevant sale. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale.

**Pre-sale Estimates** Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates. It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates do not include the buyer's premium or VAT.

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

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

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

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

### 2. DURING THE AUCTION

**Conditions of Business** The live auction (of which any bidding in advance of the start of the live auction (via an Online Platform or otherwise) forms a part) is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between

Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the live auction (including by submission of a bid in advance of the start of the live auction via an Online Platform or otherwise) should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

**Bidding at the Live Auction** Bids may be executed prior to the start of the live auction by the method explained above and bids may be executed during the live auction in person, on the telephone or online via an Online Platform.

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

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers published below.

**Bidding in Person** If you would like to bid in person at the live auction, you may register for a paddle prior to the start of the live auction through an Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the saleroom. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

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

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

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

**Advance Bidding** Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale. If you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION") and your bid is not executed up to its maximum value before the live auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid during the live auction above your predetermined maximum bid via an Online Platform at the next increment above your maximum bid.

**Telephone Bids** If you cannot attend the live auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000. Please contact the Bids Department for further assistance.

**Live Online Bidding** If you cannot attend the live auction, it is possible to bid live online via an Online Platform in this sale (both before the live auction using the "Bidding in advance of the live auction" method described in the section headed

"BEFORE THE AUCTION" above and during the live auction via an Online Platform). For information about registering to bid via an Online Platform on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App, please refer to [www.sothebys.com](http://www.sothebys.com). Bidders using an Online Platform are subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed below at [www.sothebys.com](http://www.sothebys.com), as well as the Conditions of Business applicable to this sale.

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

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

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

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

### 3. AFTER THE AUCTION

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

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

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

permanent address. Thank you for your co-operation.

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

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

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

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

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

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

**Storage** Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information published below. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Purchases remaining at our New Bond Street premises 90 days after the sale may be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's

Greenford Park, Storage and Collection information). All such transferred purchases will be subject to further storage and handling charges from the point of transfer.

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

**Shipping** Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. If you are bidding via an Online Platform, our shipping calculator is available to help you determine the delivery charges in relation to the item of property on which you wish to bid.

For further assistance please contact: Post Sale Services (Mon-Fri 9am to 5pm)  
Tel +44 (0)20 7293 5220  
Fax +44 (0)20 7293 5910  
Email: [ukpostsaleservices@sothebys.com](mailto:ukpostsaleservices@sothebys.com)

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

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

**Export** The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due. Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

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

- An EU Licence is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.

- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a

selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

**EU Licence Thresholds**  
Archaeological objects  
EU LICENCE THRESHOLD: ZERO  
Elements of artistic, historical or religious monuments  
EU LICENCE THRESHOLD: ZERO  
Manuscripts, documents and archives (excluding printed matter)  
EU LICENCE THRESHOLD: ZERO  
Architectural, scientific and engineering drawings produced by hand  
EU LICENCE THRESHOLD: £12,305  
Photographic positive or negative or any assemblage of such photographs  
EU LICENCE THRESHOLD: £12,305  
Textiles (excluding carpets and tapestries)  
EU LICENCE THRESHOLD: £41,018  
Paintings in oil or tempera  
EU LICENCE THRESHOLD: £123,055  
Watercolours, gouaches and pastels  
EU LICENCE THRESHOLD: £24,611  
Prints, Engravings, Drawings and Mosaics  
EU LICENCE THRESHOLD: £12,305

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

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

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

**Endangered Species** Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 11 of the Conditions of Business for Buyers published below). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials

into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

## EXPLANATION OF SYMBOLS

The following key explains the symbols you may see beside the lots of property included in this sale.

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

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

⇒ **Irrevocable Bids**  
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable

bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

#### ∨ Interested Parties

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

#### □ No Reserve

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

#### ⊕ Property Subject to the Artist's Resale Right

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

Portion of the hammer price (in €)	
Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

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

#### ● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 11 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying

at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

#### ⌈ Monumental

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

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

## VAT AND OTHER TAX INFORMATION FOR BUYERS

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

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the cataloguing (or amending sale room notice).

### 1. PROPERTY WITH NO VAT SYMBOL

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

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

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

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

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

### 2. PROPERTY WITH A † SYMBOL

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

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

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

### 3. PROPERTY WITH A α SYMBOL

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

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a €" symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

### 4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

- €' - the reduced rate
- Ω - the standard rate

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

sale.

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

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

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

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

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

## 5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)

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

Property with a €" symbol

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

Property with a €" or Ω symbol

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

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the

UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC

- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's.

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules (€ symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

- for lots sold under Temporary Admission (€ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a € or a Ω symbol.

- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.

- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

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

## 6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

Claim forms are available from:

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

## 7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

## CONDITIONS OF BUSINESS FOR BUYERS

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

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

### 1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

(i) these Conditions of Business;

(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;

(iii) Sotheby's Authenticity Guarantee as published below;

(iv) any additional notices and terms published by Sotheby's, including the guide to Buying at Auction; and

(v) in respect of online bidding via an Online Platform, the Additional Terms and Conditions for Online Bidding published below and available on [www.sothebys.com](http://www.sothebys.com) and the Sotheby's App, in each case as amended by any saleroom notice or auctioneer's announcement at the live auction.

(b) As auctioneer, Sotheby's acts as agent

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

### 2. COMMON TERMS

In these Conditions of Business:

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

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

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

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

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

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

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

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

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

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

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

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

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

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

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

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

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

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

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

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

### 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company),

whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

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

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

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

## 5. BIDDING AT AUCTION

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

(b) Where available, telephone bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the live auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.

(c) Online bids are made subject to the Additional Terms and Conditions for Online Bidding (published below and available on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App) which apply in relation to bids submitted via an Online Platform, in addition to these Conditions of Business.

## 6. CONDUCT OF THE AUCTION

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

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

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

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

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

## 7. PAYMENT AND COLLECTION

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

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

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

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

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

## 8. REMEDIES FOR NON-PAYMENT

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

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

(b) cancel the sale of the lot;

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

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

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

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

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

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

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

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

## 9. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in

applicable law or regulation.

## 10. FAILURE TO COLLECT PURCHASES

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

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

## 11. EXPORT AND PERMITS

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

## 12. GENERAL

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

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

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

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

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

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

### 13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

### 14. LAW AND JURISDICTION

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

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

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

### ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App or through any other online platform through which bidding is made available (each, an "Online Platform" and together, the "Online Platforms").

These Online Terms are in addition to and subject to the same law which governs our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), 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 Business applicable in the relevant sale and by these Online Terms.

1. Bidders are welcome to submit bids in advance of the live auction through an Online Platform ("Advance Bids"). In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such the reserve is set. Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted towards the total bid count displayed on the Online Platform.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you unless it is the leading bid. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App installed) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. Upon the closing of each lot, you will receive an email notification and a push notification indicating whether you have won or lost each lot on which you have placed a bid. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale.

By placing an Advance Bid on an 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, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids online during the live auction (including during the online pre-bidding prior to the start of the live auction) is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for bidders in the auction room and on the telephone but bidders using an Online Platform to bid may not be able to place a bid in an amount other than a whole bidding increment. All bidding for the 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 saleroom notices and announcements which will be accessible on the Online Platforms.

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. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on [www.sothebys.com](http://www.sothebys.com) is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the 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 is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Online bidding will be recorded.

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

### SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

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

### COLLECTION FROM NEW BOND STREET

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

Any purchased lots that have not been collected within 30 days from the date of

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

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

### COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

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

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

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

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility  
Opening hours:  
Monday to Friday 8.30am to 4.30pm  
Sotheby's Greenford Park,  
13 Ockham Drive, Greenford, Middlesex,  
UB6 0FD  
Tel: +44 (0)20 7293 5600  
Fax: +44 (0)20 7293 5625

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

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



## STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

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

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

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

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

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

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

## LIABILITY FOR LOSS OR DAMAGE

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

## SOTHEBY'S AUTHENTICITY GUARANTEE

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

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

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

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

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

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

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

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

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## IMPORTANT NOTICES

### ESTIMATES IN US DOLLARS

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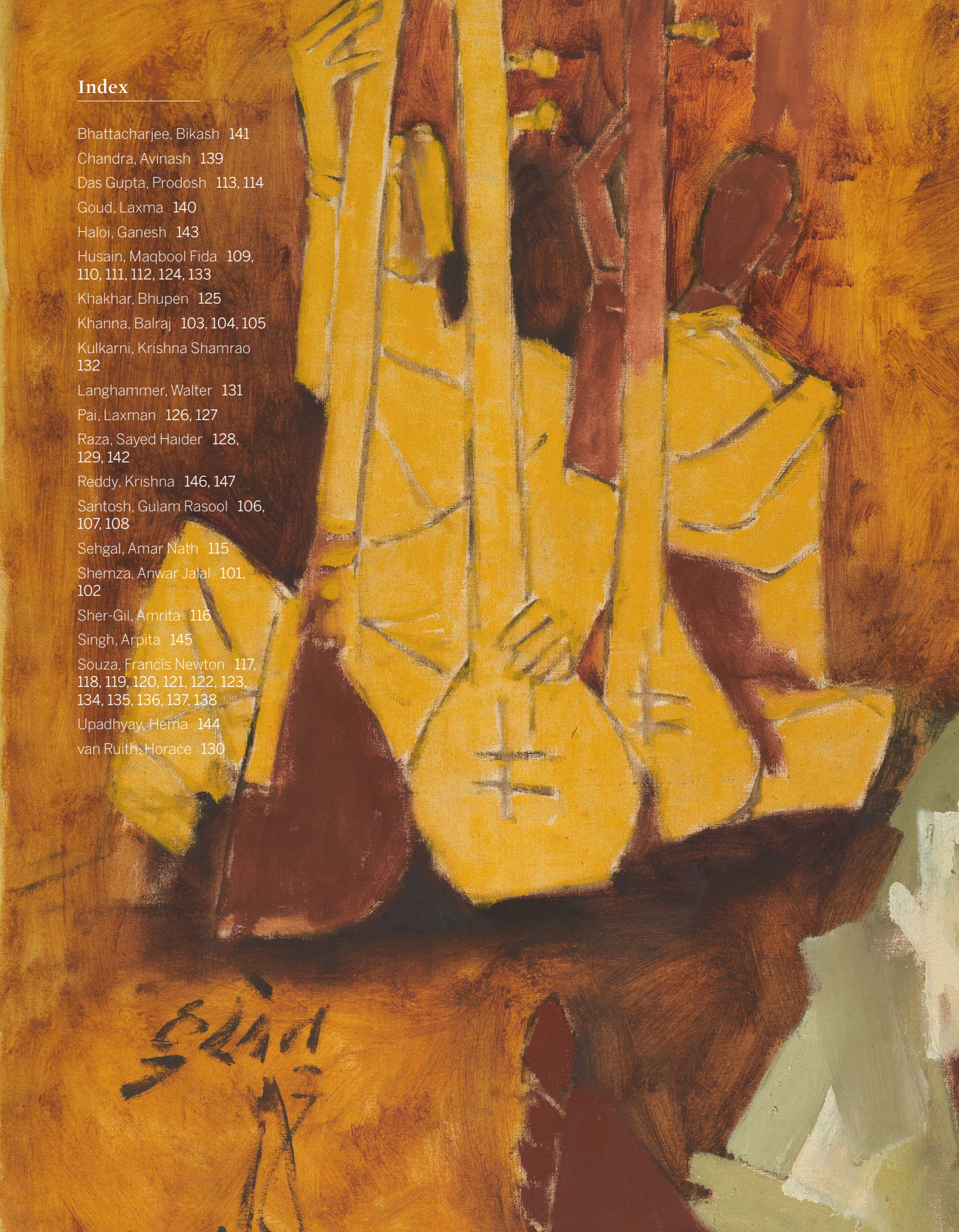
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