

C O U P S D E C O E U R

THE GUY AND HELEN BARBIER FAMILY COLLECTION

LONDON 10 JUNE 2019

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BACK COVER
LOT 5 (DETAIL)
THIS PAGE
LOT 19 (DETAIL)



THIS PAGE
LOT 12 (DETAIL)

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THE GUY AND HELEN BARBIER FAMILY COLLECTION

AUCTION LONDON 10 JUNE 2019

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THIS PAGE
LOT 15 (DETAIL)

Turner
1807

CONTENTS

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	COUPS DE COEUR: LOTS 1–30
101	HOW TO BID
103	BUYING AT AUCTION
104	EXPLANATION OF SYMBOLS
105	VAT INFORMATION FOR BUYERS
106	CONDITIONS OF BUSINESS FOR BUYERS
108	ADDITIONAL TERMS & CONDITIONS FOR ONLINE BIDDING WAREHOUSE, STORAGE, COLLECTION INFORMATION
109	AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS
110	INTERNATIONAL DEPARTMENTS
111	INDEX SOTHEBY'S EUROPE

C O U P S D E C O E U R

THE GUY AND HELEN BARBIER FAMILY COLLECTION

Coups de Coeur, Sotheby's London, June, 2019, celebrates the beginning of a new chapter; and for us the closing and adieu of another.

The Barbier Family Collection began with Guy Barbier's first visit to India in 1978 when he set up Arthur Andersen & Co. It was a journey that introduced him and later me, and then our children, along with all those who were welcomed to our home, to our collective love of the country – in all its myriad manifestations – and in particular to India's modern and contemporary art.

It was a 'Coup de Coeur' which translates as 'love at first sight' or a stroke of passion.



Guy and Helen Barbier at *Coups de Coeur*, Geneva, 1987
Image courtesy Barbier Family Archives

Our collection was a privilege beyond measure that represented India for my husband, children and me; and surely for the many who visited our home and gazed at the textural richness of composition, colour, application and themes of these largely figurative works. It was an exceptional opportunity to live our everyday lives, within the context of viewing, passing by and zoning; surrounded and awakened by the majesty, introspection and wonder, inspired by these pictures; a 'Coup de Coeur' – a love affair with all that this 'expression' could and did inspire.

India was a place we knew, initially, only through books, stories, media, and our own dreams and imagination. For each of us, the revelation and discovery of the Subcontinent is inextricably related to its artists and their works; and the friendships initiated and nurtured within this context and environment. India became and remains a passion; an emotional, philosophical and intellectual journey. A place unlike any other – and this, too, was reflected and manifested by the works we collected, housed and cherished and grew to know differently, each and every day, over four decades.

Our family, each of us in our turn, were enchanted with the country; from its vistas to the vivacity of its villages; from its surging, urban intensity to its spiritual engagement; from its dazzling spectacle of vibrant colour and intricate form to its symbolism; from the splendor of its monuments, shrines and temples to the animation and vitality of the people – the heartfelt welcomes and the sincere extensions of friendship, from all whom we met, many of whom became beloved and cherished friends. Our friendships were nurtured with conversations over tea, dinner and concerts; with discussions on art, literature, film, politics, politicians and personalities, socio-economic changes, cultural icons, emerging technologies, architecture, myth, cuisine, industry and enterprise. India was on the move; and this was represented by her artists and their pictures; and in every aspect of cultural life; in every fiber of her people, as they moved 'round the world.

As guests within the country, nowhere could or did we engage in more ardent or erudite discussion. Nowhere were hosts more generous, cordial or welcoming. Nowhere were friends more actively engaged to meet and greet and share with one another.



Helen Barbier, Guy Barbier, Krishen Khanna and Ram Kumar (left to right)
Image courtesy Barbier Family Archives

The Barbier Family Collection began with curiosity and passion as a journey of inquiry that extended to cherished friendships, over the past four decades with collectors, artists, gallery owners, professional critics, museum curators, writers and poets. Many of whom today, have left this world though all remain in memory, spirit and legacy; this too, is a 'Coup de Coeur'.

Jeroo Mango, a long-standing collector, and Krishen Khanna, artist and collector, were the primary mentors to Guy Barbier and then to me. Both instantly became and to this day – remain friends. Both were instrumental to our introductions across the artistic community spanning at the time from Bombay to New Delhi, Calcutta, Goa, Bangalore and the various artists' colonies and schools of art.

Jeroo and Krishen shared with us their collections, their impressions, their discoveries, their families and their community. They introduced us to their friends; artists, collectors, gallery owners such as Kali Pundole and Kekoo and Khorshed Gandhi of Chemould Gallery. We met the cross-section of India's world of modern and contemporary art: the museum professionals, critics, scholars, political and social dignitaries. Their vivacious

personalities in a then emerging world were poised to take their place in the international arena. This, too, was a 'Coup de Coeur'.

From these early introductions we deepened our friendships with Sunanda and Ashok Birla; Kailash and Indu Chandaria; Jehangir Nicholson; Pheroza Godrej; Pauline and Roy Rohatgi; Kamal and Prakash Hinduja; and Chester and Devi Herwitz. At first, we knew of our fellow collectors by repute; we were competitive with one another; to be the first to see, learn, know, share and ultimately to acquire. It was a moveable feast—a treasure hunt; a '*chasse des treasures*'. We were passionate about art; and particularly, about India's unique cultural expression. We witnessed from our Geneva perch, India and her leading artists and academics emerging as both a national and international force, readying to take their place within the international art scene. However, at the time there were no exhibitions or venues to see the currents of contemporary art. There was practically nothing.

Each trip we made to India and in-between, was defined, orchestrated and characterised by hand-written correspondence between collectors, artists, and gallery professionals whether to arrange transport, share slides, or to be informed of a new work, or a new artist upon the scene. These communiqués sparked and

cemented friendships; enthusiasm was shared and extended to one another through these special bonds of shared interest and passion which were also, a 'Coup de Coeur'.

Ultimately, the spirit of 'Coup de Coeur,' evolved into an exhibition, under the auspices of the *Festival of India*, Switzerland/Geneva in 1987. *Coups de Coeur* was inspired by a dinner conversation where we lamented that within the narrative of the Festival, there was to be no expression of contemporary art. Guy Barbier objected to this and the result was upon his arrival home, to announce that he had volunteered me, to organise a contemporary art exhibit from a collector's point of view—to open in six months, coinciding with the other events under the umbrella of the *Festival of India*. It was a daunting proclamation and a challenging assignment for a non-professional, with no experience in gallery exhibition. I was a recent resident to Geneva, a homemaker with two young children, ages one and three, and one who was still working, diligently to perfect, if not cope, with the French language.

The timeline demanded an expedient and strategic plan to find a venue; identify a list of artists; find collectors who would be willing to lend their works and participate in an as yet unnamed venue. Additionally we needed to find a publisher, writers, photographers and a graphic artist to produce a museum standard catalogue – worthy of the artists, the collectors and the Festival. And, finally we needed funding within the community, to pay for the exhibition, the catalogue, venue, and transport. It was a harrowing but very exciting experience for me.

If the above was not sufficiently challenging, the other caveat was to persuade the greatest and reputedly most difficult of all collectors, to participate. The general consensus amongst the Indian art community was that without Chester and Davida Herwitz, the exhibition would not be valid as a collector's interpretation. At that point, I had not yet met the Herwitzes and



Ranbir Singh Kaleka, *Rain*, Oil on canvas, 1986, lot 25

our 'friendly' competition was such, that no one was certain we wanted to meet one another.

The power of *Coup de Coeur* prevailed, the Herwitzes were incredibly supportive and we worked like champions to achieve a bold and coherent exhibition with an accompanying catalogue to please all, with twenty-two artists and twenty-two collectors represented. Amongst them were Krishna Riboud, Howard Hodgkin, John Kasmin and Gurcharan Das. An ideal world would have doubled everything, more artists, more works. Through this enterprise the Herwitzes became dear and beloved friends. We were in competition in our own small way but luckily our tastes diverged. It was overwhelming for any collector to outflank Chester and sometimes speed and expedience worked in our favour. It was probably good for the artists and the art community to have Indian art spread far and wide, so we were fortunate.

Such is the circle of life; and after our family's engagement and passion we are now passing the baton; the works have been removed from our home, and will soon be the responsibility of others; my family and I part with the memories and experiences that is our legacy, the wealth of our experience as custodians of these very special pictures.

The legacy of the Barbier Family Collection is our tribute to India and the brilliance of her culture and the people; in particular to the artists. This collection serves a document for posterity, to a time when there were so few international opportunities for showing India's then Contemporary artists. I am grateful for it and will treasure the role my family engaged in each chapter of *Coups de Coeur*. It was our love affair with a place and time and culture.

I wish to thank everyone who over these many years, introduced and nurtured our family's passion; our unbridled enjoyment to participate as collector, steward, and friend.

With my children, and in the memory of their father, we thank all those who helped assure and foster our engagement in this grand adventure; and to those who extended this privilege, to share friendship with each and every person who has been a part of the story of *Coups de Coeur*... yesterday, today and tomorrow.

We wish every joy and happiness to those who take the baton of this cherished collection.

Helen Ann Barbier
With her children: Guy-Thomas, Camille and Henri
In Memory of Guy H. Barbier



Guy and Helen Barbier with Ranbir Singh Kaleka. *Rain*, 1986, lot 25 in the background
Image courtesy Barbier Family Archives

SUCCUMBING TO LINE, FORM AND COLOUR

JEROO MANGO

This superb collection was put together in the years between 1977 and 1990. The Barbiers had a great love and an eye for art and would make the effort to come to India, especially to buy paintings from the artists who later became their friends. It was just good luck that that Indian art took off. They had a discerning eye and never bought with investment in mind, just passion.

I first met Guy Barbier at Naval and Simone Tata's home when he came to India to set up Arthur Andersen. At that party he told me that he was very fond of art and wanted me to show him some of the artists. I took Guy to Rabindra Bhavan in 1977-78 in Delhi. They had an exhibition of up and coming Indian artists, Manjit Bawa and Jogen Chowdhury as well as more established ones like Maqbool

Fida Husain. The Jogen Chowdhurys and Husain umbrella painting were acquired from there. These were some of his first acquisitions of Indian Art.

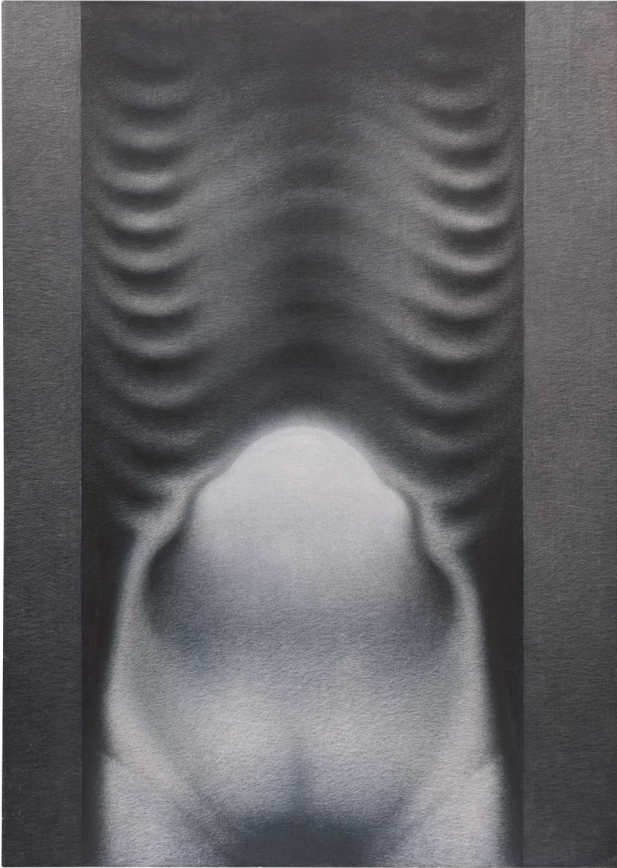
On another professional trip to India, I introduced him to Jehangir Nicholson, a great collector. He saw things at his home and was exposed to a further range of Indian artists which whetted his appetite to buy some of those artists. I also introduced the Barbiers to Kekoo Gandhi who dealt with Sayed Haider Raza's works at Chemould Gallery. They became friends and when Kekoo had a show at Chemould with *Two Men in Benares* on the wall, the police were going to arrest him for obscenity and raid the gallery. Guy bought the painting so that they could take it off the wall



Maqbool Fida Husain, *Umbrella VII*, Oil on canvas, lot 6



Helen Barbier at *Coups de Coeur*, Geneva, 1987, with lot 6 in the background
Image courtesy Barbier Family Archives



Rameshwar Broota, *Man - VI*, Oil on canvas, 1980, lot 11



A. Ramachandran, *Yayati - I*, Oil on canvas, 1982, lot 26

and save Kekoo. Little did he know at the time that the work he purchased with good intentions would later on become a key piece of Bhupen Khakhar's first retrospective abroad and a highlight of this collection.

Gieve Patel was another artist that I introduced them to. They acquired some of his paintings, two of which were exhibited at Coups de Coeur in Geneva and are now being sold as part of this single owner collection.

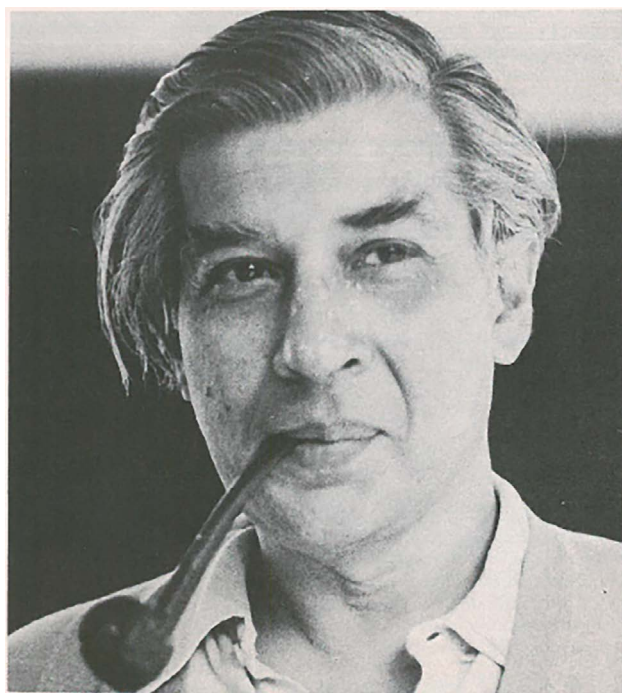
Guy and I went to Garhi in Delhi and spent time with Krishen Khanna and Manjit Bawa. It was through these forays and meetings that Guy started to acquire their paintings.

Rameshwar Broota was one of their favorite artists and Guy and Helen would continue to buy his work, even many years after he had left India. I was there from the very beginning when they began collecting art and in the year before Guy passed away I was staying in their home in France and he showed me his own paintings and told me that painting was a great joy for him. Although it is sad for the family to let some of their beloved paintings go, the art world is fortunate to be able to acquire paintings from collectors with a discerning eye who loved their works and would often reflect on them when they were hanging in their beautiful home.

“There is yet room for more in my heart - but none on my walls. Still, I don't suppose that will stop me from succumbing to the temptation of line, form and colour till the last inch of my existence.”

Jeroo Mango, Coups de Coeur Catalogue, 1987

INTERVIEW WITH ARTIST KRISHEN KHANNA APRIL 2019



Krishen Khanna

Reproduced in C. Singh, "Looking beyond his canvas: Krishen Khanna", *The India Magazine*, Volume 4, Number 10, September 1984, p. 16

Q: Your painting *Drowning Girl* is inspired by Bertolt Brecht's eponymous poem. When did you first come across this poem? Why did this, of all poems, capture your attention and imagination? Can you describe your process as you created the work? How did your image take form from Brecht's words?

A: When I created these works I was obsessed with the subject of the "drowning girl". I am deeply motivated by poetry and Brecht is a poet I admire greatly. I have been to Germany and visited the Brecht Archive and other institutions dedicated him there. I first read this poem in a book loaned to me by Ebrahim Alkazi. Every poem cannot be translated visually but I felt that this one could be. There are several English translations of this poem. I chose one where where the poet gives us a visual reference to the sky embracing and almost comforting the poor drowned girl. That immediately gives you a handle on the picture. You start by painting the sky with a comforting hue. And then you deal with how the girl disintegrates bit by bit in the water. The last thing that goes is her hair. As the words say, "Then she was carrion with the carrion in the water." As I think about this poem right now I am just as moved as I was when I first read it all those years ago.

Q: I am aware of at least two paintings inspired by this particular subject. Were there more?

A: I distinctly remember the works I created inspired by this poem. I made four paintings but they were not created one after the other during the same period. There were time lapses in between. In these works, capturing the poetic essence is what I was after. In all the works the colour palette was minimal. The structure was based more on the drawing than on the paint. Three of the works were in horizontal format and only one in vertical format - the one coming up for sale at Sotheby's. This one is inspired by the last part of the poem where the body of the girl twirls as it sinks down to the bottom of the water.

To visualise this particular composition was a challenge but it was one that I enjoyed. I am excited to have created these works. In fact as I speak with you I might want to do another one right now! A painter's mind is funny! Certain things have a habit of sitting in your memory and they nag you.

Q: In creating works like *Drowning Girl* or *Game I and II* or *The End*, all from the early 1970s, were you affected by the political zeitgeist of the time?

A: I am not a political spokesman. But I am affected but the state of the world around me and that finds a voice in my work. Things happen in life and they cannot be ignored. I am not going to simply paint pleasing pictures for a drawing room. Life right now is pretty damned powerful. I was in Britain during the Second World War. I lost friends. We went through a pretty horrible period during Partition. It tore the hell out of me. These events remind you of the inglorious traits in human beings, chief amongst which is the quest for power. Power is all consuming and artists across time have spoken about this. Brecht touched upon this time and again in his poems. Beethoven did in his music. Listen to the "Emperor Concerto" (Piano Concerto No. 5). Like creative people everywhere these artists were affected by what was going on around them. I am too.

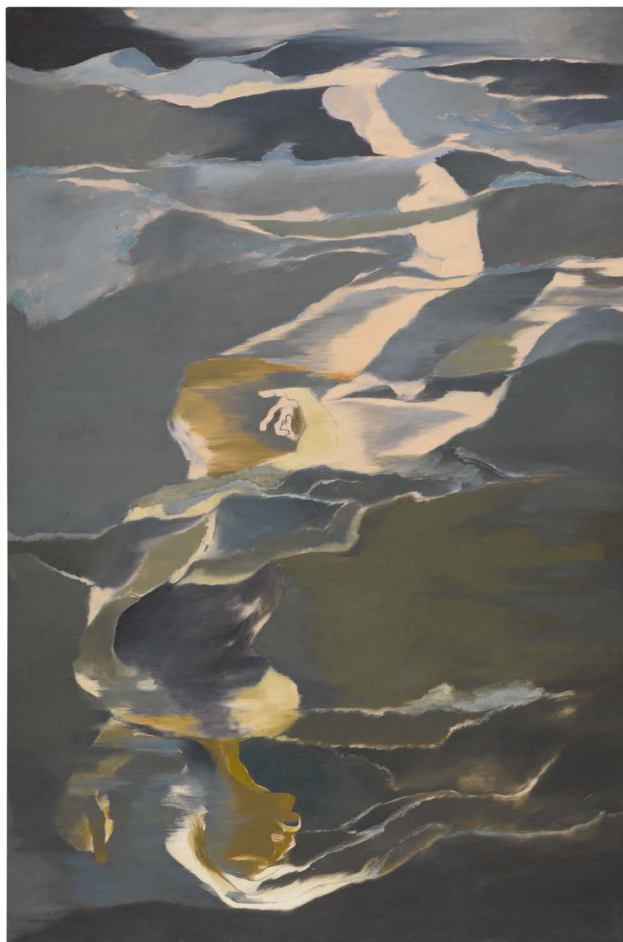
Q: Collectors are familiar with your canvases and works on paper. It is unusual to come across etchings by you. Can you tell us more about your journey/experiments with this medium? Were there any other series of etchings that you created besides this one of *St. Francis with a menagerie*?

A: I first experimented with copperplate etching in New York. I have worked with the medium in fits and starts. Printmaking requires an involved set up. A printmaker's studio includes a lot of permanent equipment. I didn't always have that. When I lived in Garhi I had studio where I did etchings. I made a series of *St. Francis* etchings at the behest of my friend Jean Rivieau, President of Schlumberger. He commissioned them as gifts which he gave to his friends.

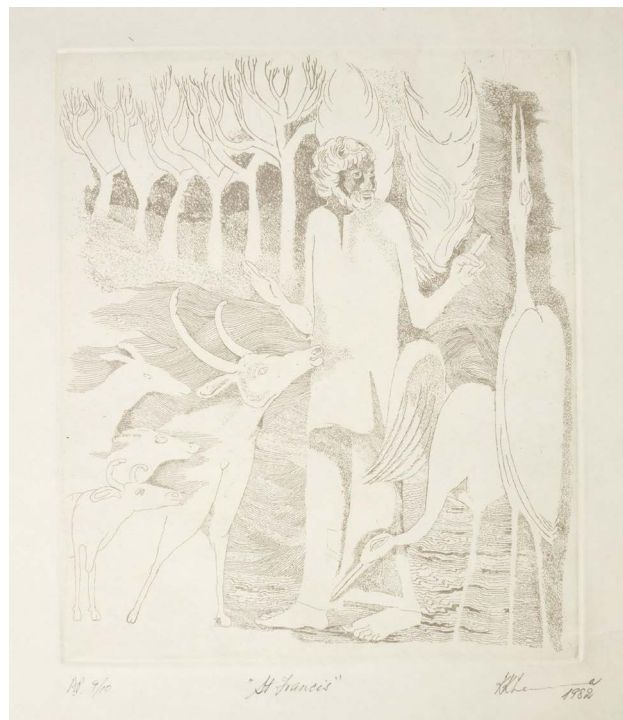
As a student in the U.K. I spent holidays in More House, not far from London. It was run by Brother Joseph, a Franciscan priest. A wonderful man. He had had many roles in his life before assuming priesthood. I think of him when I think of *St. Francis* - another remarkable man.

Q: As much as you've been an artist, you have also been a collector throughout your life. You collected with a keen eye. Many of the works you bought were the first sales made by those artists. How would you characterize your own collection?

A: I don't consider myself to be a collector. I bought paintings made by artists who were my friends. I was working in a bank so I had some money which I could spend. I was happy to do so because it got me wonderful works - by Souza, Ara, Gaitonde, Padamsee and others. They were friends. We were all together. The works I own I have lived with and loved my entire life.



Krishen Khanna, *Drowning Girl*, Oil on canvas, 1970, lot 9



Krishen Khanna, *St. Francis*, Etching, 1982, lot 7

Q: Tell us a little bit about the relationships you have built with collectors and colleagues over the years. You built a regular and detailed correspondence with Guy and Helen Barbier and directed them to the work of many of your contemporaries.

A: I have built lasting relationships with colleagues and collectors throughout my life. A few thousand letters occupy more than half of my studio. Letters exchanged with Padamsee, Husain, Raza, Gaitonde and innumerable postcards from Ram Kumar all constitute treasured possessions. I hope some of these will become a public archive in the future.

I deeply valued my relationship with Guy and Helen Barbier. We were friends. I was saddened to learn about Guy's passing. They were keen collectors. They really looked at the art, asked questions and they sought my opinion often. That's why I directed them to different artists.

Q: You are well-versed in the appreciation of Classical Indian art and have an interest in historical monuments and architecture. From the Shore Temple at Mahabalipuram to the Shekhawati havelis of Rajasthan, what is it about the aesthetics of traditional Indian art that interests and inspires you?

A: It is part of my total approach to any art. What starts it and what constitutes its essence. Any creative person has to 'get' the spirit of what he or she is doing. It all comes down to the centrality of the artist's work. His or her thinking. South Indian temples almost reach heaven. You don't have to sit down and pray. You have to sit down and look. And you are there!

Q: You are still creating art. In your own words, "the images insist on being painted." What are the sources of your inspiration for your current work?

A: For some time now I have been creating a whole regiment of bandwallahs. I was part of a school band myself. This is an essentially British institution which fell on hard times at the end of that era. You went to the Bandstand after church on Sunday and listened to march tunes like Colonel Bogey on Parade. With the end of the British Raj, the people who played in these bands were impoverished overnight. Seeing them in tatters saddened me immeasurably. Watching them playing in wedding processions - the new order - bemused me. It's a Chaplinesque situation. At the moment I am working on a whole band company in sculpture. Painted sculpture. The sculptures do not have colour on the back but as you move around the colour appears. At age 94 I am amusing myself.



Krishen Khanna, *Untitled (Christ's Betrayal)*, Charcoal on paper, lot 8



Krishen Khanna, *Thou sayest so / Interrogation*, 1980
From the collection of Guy and Helen Barbier
Sotheby's London, 24 May 2007, lot 122. Sold for £96,000



Krishen Khanna, Ram Kumar, Helen Barbier, circa 1980s. Image courtesy Barbier Family Archives

"I deeply valued my relationship with Guy and Helen Barbier. We were friends. I was saddened to learn about Guy's passing. They were keen collectors. They really looked at the art, asked questions and they sought my opinion often."



Guy and Helen Barbier
Image courtesy Barbier Family Archives

RAM KUMAR

1924 - 2018

Untitled (Varanasi)

Watercolour and pastel on paper

Signed in Devanagari and dated

'81' on reverse

58.5 x 91 cm. (23 x 35 ¾ in.)

Painted in 1981

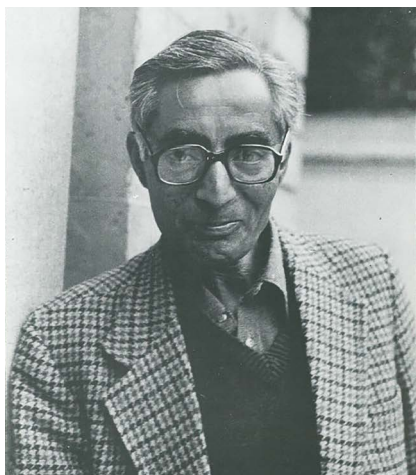
PROVENANCE

Acquired directly from the artist,

New Delhi, circa 1985-6

'And then in 1961 his visit to Varanasi. He had gone to the city to interpret its visual experiences in terms of colour and forms. The confrontation was intense for him, both emotionally and visually, as an artist and as a human being. The river front and its facades – the doorways, arches and steps were his themes. The meander of forms constituted a dramatic structure. He noted the structure of the city as a relic, its wharfage and haven for the philosophy of death and passage of time. There is much to commend in the technique. The ink wash is subtle and the monochrome effect preserves the impression of a remembered thing. In these Varanasi paintings there is the grey of a day breaking over the interior, the sense of the first ripples of water responding to light...' (R. Bartholomew, *Ram Kumar '86*, Pundole Art Gallery, Fezisons, Bombay, 1986, unpaginated.)

‡ £ 10,000-15,000 US\$ 13,100-19,700



Ram Kumar

Reproduced from *Ram Kumar*, exhibition catalogue
Pundole Art Gallery, 1986, unpaginated





Patriot Leisure/Sports

Ram Kumar's paintings: Transcription of plastic emotions

According to Cezanne the writer expresses himself by means of abstractions, while the painter renders his sensations concrete by means of drawing and colour. One may define the formal expression as a very particular and restrained use of the expressive medium itself, that is, the exact way the thing is done for giving an enhanced expressive value to the result.

As such it may be necessary to separate the aspects of fact and effect of appreciation of solid form, somewhere modified and somewhere rendered totally invisible by play of light and shade and clothed by an emotional or a decorative colour. The very movement of the brush is of importance to the formal artist. It must be restrained and measured in rhythm in the sense of a classic joy that has been a characteristic of the French.

Ram Kumar is an eminent and an important landscape artist whose large selection of works comprising about 65 paintings in oils and acrylics from 1953 to 1984, is presented by the Art Heritage. He studied under Andre Lhote and Fernand Leger and seems to inherit his approach from the French traditions.

In his earlier works depicting the homeless humanity standing in

streets against desolate buildings, the figures are dealt in an aplastic, pseudo-modelling obtained by use of light and shade which does not refer to the structure of the human figure. The minimum delineation, though in strong lines, of the human figure and use of perspective already shows his interest in simplification of formal structure.

From 60s onward the figure disappears and the images of the physical world that is of land-forms, rocks, hills, houses, birds, stretches of water, sky and clouds; nature in totality with its varied physiognomy, seems to increasingly engage him. His landscapes, actual or imaginary, offer a scope for form-structure manipulation and where the subject and style mutually support each other.

Formal art is far from imitative. It is a symbolic means for abstraction, the schematic presentation of an idea without being a cold schematization or an inanimate effect. It is full of life and yet curiously balanced and ordered. In Ram Kumar's landscapes the abstract shapes converging and diverging, created by angular brush and spatula strokes, are the rhythms which may be termed as inventive exaggeration of the natural rhythm. These rhythms are a direct transcrip-

tion of the plastic emotion felt before the physiognomy of the landscape. But this subtle representation is, in fact, based on understanding of the values and planes and its application in a visually attractive manner.

It is for a clear and definite decorative reason that Ram Kumar renders his sensations concrete by means of drawing and colour. He plays upon mass juxtaposition to generate the decorative effect and evoke sensations in the viewer. His landscapes have a bas-relief quality. He lends to form a feeling of architectural stability and decorative value; the existence of the volume without destroying the feel for the surface of the picture. This half-real solidity of the scene is but an arrangement treated in a unique and carefully planned manner which may not be fully appreciated by an average vision.

Some of his recent landscape-compositions of '84, cleverly constructed and imbued with a strong plastic quality, are sensitively rendered in his favourite somber palette of siennas, ochres, vinitian red, prussian blue, black and white and achieving through their inter-mixture a great variety of subtle jade greens, grays, warm yellows and browns. A strong blue is given a conspicuous lo-

cale in the picture. Landscapes No 83-86 are fine examples of culmination in style characteristic of Ram Kumar's search for plastic rhythms. These are not dreams. Neither do they reveal any abstract symbolic intention nor evoke images of nature relating to the ethos of our people. The significance of his landscapes of '80s lies in close co-ordination of reality and effect. They are executed with realistic and material technique with recessional planes diagonally placed. They are decorative repetitions of the reservoir of nature creating a delicate equilibrium between the real and the unreal giving a spatial illusion of merging of various depth levels.

Ram Kumar's most recent landscapes (nos. 89-92) in acrylic show a great freedom in handling of the brush and spatula. They are a series of pure sensations in colour, mass structure and movement. They are abstract and a direct expression of his sensibility for a pure plastic quality.

The exhibition is dedicated to Richard Bartholomew, the well known art critic who recently passed away and who was a great admirer of Ram Kumar. It is open till the 18th and provides a rare occasion to view Ram Kumar's artistic development during the last three decades.

— P N Mago

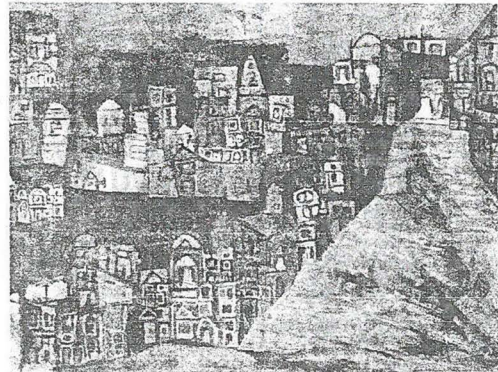


Image of Lot 2 reproduced in P. N. Mago, 'Ram Kumar's paintings: Transcription of plastic emotions', Patriot, 16 February 1985
Image courtesy Barbier Family Archives.

RAM KUMAR

1924 - 2018

Varanasi

Oil on canvas

Signed in Devanagari lower right and further signed, dated, titled and inscribed "VARANASI" / Ram Kumar 1967 / 30 x 38' on reverse

76.1 x 96.8 cm. (30 x 38 1/8 in.)

Painted in 1967

PROVENANCE

Acquired directly from the artist in New Delhi, 1982

₹ 100,000-150,000

US\$ 131,000-197,000

EXHIBITED

Calcutta, Birla Academy of Art & Culture, *Retrospective Exhibition of Ram Kumar*, 4 - 23 November 1980

Geneva, Halles de l'Île, *Coups de Coeur*, 1 July - 22 August 1987

LITERATURE

G. Kapur, *Contemporary Indian Artists*, Vikas Publishing House Pvt. Ltd., New Delhi, 1978, illustration pl. 25

Exhibition Catalogue, *Retrospective Exhibition of Ram Kumar*, Birla Academy of Art & Culture, Calcutta, 1980, unpaginated

P. N. Mago, 'Ram Kumar's paintings: Transcription of plastic emotions', *Patriot*, 16 February 1985

R. Cornu ed., *Coups de Coeur*, Geneva, 1987, illustration p. 76



RAM KUMAR IN VARANASI

Ram Kumar visited Varanasi in 1961. Chronicling his first impressions, he has said, "It was the middle of winter. And I had reached the city late at night. The dimly lit lanes were deserted and gave an impression of a ghostly deserted city. Except for the occasional howl of stray dogs, all was quiet. I thought the city was inhabited only by the dead and their dead souls. It looked like a haunted place and still remains the same... Every sight was like a new composition, a still life artistically organised to be interpreted in colours. It was not merely outward appearances which were fascinating, but they were vibrant with an inner life of their own, very deep and profound, which left an everlasting impression on my artistic sensibility". (R. Kumar quoted in G. Gill ed., *Ram Kumar: A Journey Within*, Vadehra Publishing, New Delhi, 1996, p. 89)

Ram Kumar's *Varanasi* series marks a significant shift in his work, from his post-Paris figurative phase to the non-figurative world of abstraction. The artist's choice of the sacred city of Varanasi as the catalyst and inspiration for this move toward abstraction is not altogether surprising. Hindus believe that death or cremation in this holy city leads to liberation rather than rebirth in another form and in some ways these sentiments are reflected in the transition in Ram Kumar's work from figuration to abstraction. In the words of the artist, 'sitting on the steps of the Manikarnika Ghat, watching the dead bodies some brought from distant villages in boats, waiting for their turn for liberation, I almost felt the disappearing boundary line between life and death.' (G. Gill ed., *Ram Kumar: A Journey Within*, p. 89)

The current work straddles the boundaries between abstraction and realism. One can see the architecture clearly - the houses, shadows, lanes, reflections have all been used as the basis for abstract formulations. 'The years from 1960-64 comprised a predominantly "grey" period, the sternest and the most austere in his career. Using the encaustic process Ram even delved into shades of black. Greys derived from blues and browns set off the facets of the textures, the drifts, the engulfed landforms, the isthmus shapes and the general theme of the fecund but desolate landscape.' (ibid., p. 30)

With its sombre hues and dark shadows, this painting captures the ghostly impression that Ram Kumar described. The chaotic array of overlapping shapes and lines provide the only noise in an otherwise silent scene. With masterful brushstrokes, this is a haunting vista that matches the mystery of the sacred city itself.



Mr and Mrs Ram Kumar with Helen Barbier, 1992







RAM KUMAR

1924 - 2018

Untitled (Varanasi I)

Oil on canvas

Signed, dated and inscribed 'Ram Kumar

81 / 49 x 65' on reverse

124.7 x 163.8 cm. (49 1/8 x 64 1/2 in.)

Painted in 1981

PROVENANCE

Acquired directly from the artist in

New Delhi, 1982

EXHIBITEDGeneva, Halles de l'Ile, *Coups de Coeur*,

1 July - 22 August 1987

LITERATURER. Cornu ed., *Coups de Coeur*, Geneva, 1987,

illustration p. 77

‡ W £ 150,000-200,000

US\$ 197,000-262,000

"The first contact with Varanasi was very awe inspiring. The humanity was tremendous vastness. Old women with heads shaved, pilgrims, ... We were sketching, but then I thought that the humanity was such an important part in Varanasi, so it is better to eliminate it, because I would never be able to do justice to it. And so I took out the people." (R. Kumar in interview with N. Tuli, 'Ram Kumar', *The Flamed Mosaic, Indian Contemporary Painting*, Mapin Publishing Pvt. Ltd., Ahmedabad, p. 365)

Unlike previous depictions of Varanasi by British artists in pre-independence India who present an Orientalist vision of a holy city filled with pilgrims, priests and temples, Ram Kumar presents a more personal internalised vision of the city. 'It is as if he decides to give up on man and his social fate, and tries to find his own solitary path towards vision. The quest is hard and long. In the city landscapes he paints over these two decades, empty houses, which seem to collide with each other, are scratched out of black restless lines on brown and grey backgrounds. There is no sky to lighten the melancholy and no trees to break the

monotony of stone and earth. Even Varanasi, which he paints obsessively, is not a city of pilgrims, priests, temples and lights, but a city which is slowly sinking into primeval mud.' (A. Bhalla, Introductory Essay, *The Sea and Other Stories* by Ram Kumar, Shimla, 1997, p. xv)

The current lot is a characteristic example of the shift in his style - where he has applied cubism to the architectural forms of the holy city. 'There is a spatial quality in the recent painting (1970s and 80s), a sense of flight, of movement, and there is an aerial perspective (sometimes a series of perspectives), and it seems that the painter is looking at landscape in a number of ways and from different angles and points of view. Everything from the past is there. There is movement and a kind of bird's-eye view of the landscape. Wedges of land and expanses of water; demarcations of land as arid and fertile; febrile rock and luxuriant vegetation; sunlight and shade; moisture; mist. The actors have melted into thin air.' (R. Bartholomew, 'The abstract as a pictorial proposition', *Ram Kumar A Journey Within*, Vadehra Publishing, New Delhi, 1996, p. 30)



It always helps to know one's own limitations so as to strengthen the structure which one builds for oneself. To what extent nostalgia could be considered relevant in determining certain directions of development, is still not very clear. But it always had a positive attraction, always pushing back in the labyrinths of the past. An artist always tries to explore small dark corners which one could call one's own, however limited they may be.

For me a visual impression occasionally has a deep impact, sometimes indirectly, and sometimes unconsciously related to my own work.

THE ART OF RAM KUMAR: BETWEEN THE PEN AND THE BRUSH

"I think, perhaps every artist starts with the figurative, because when we go to an art school, there is a model there, and we have to do drawings, learning anatomy..., and so perhaps [it is] a very natural thing, along with landscape, at least for me. The reason I made those sort of paintings, was that I was a bit inspired by the left politics at that time, there was an inclination towards the tragic side of life... It started here, becoming more mature in Paris. And even if I had not been inspired by politics, perhaps I would have made the same kind of paintings, because that is part of my nature... some sort of sadness, misery of whatever it is. Also in my short stories, it is always towards people who have suffered...". (R. Kumar in interview with N. Tuli, 'Ram Kumar', *The Flamed Mosaic, Indian Contemporary Painting*, Mapin Publishing Pvt. Ltd., Ahmedabad, p. 364)

Ram Kumar first came to prominence as a short story writer before a painter. In 1943, while studying at the St. Stephen's College in Delhi, Kumar chanced upon an advertisement of the Sarada Ukil School of Art and on an impulse, decided to enrol there. On being asked why he ventured towards painting, he cited both creative and financial reasons, "... somehow I was fascinated by this new world of colours in a sort of romantic way. I never thought that I would become a professional painter. But in no time I realised that it was a medium eminently suited to me... In those days one could sell a painting for Rs. 300 whereas it was difficult to get even Rs. 25 for a short story." (R. Kumar quoted in 'An Accidental Painter', *The Hindu*, 20 April 2018, <https://www.thehindu.com/books/books-authors/an-accidental-painter/article23604681.ece>)

Ram Kumar pursued painting and writing simultaneously for several decades and his early works of the 50s are amongst the finest examples where he oscillates between the two. This time was also marked by his return from Paris where he lived from 1949 - 1952. As a writer he remains focused on social concerns whilst as a painter he expressed a more personal vision of the world. Nonetheless, the two art forms continued to share certain common characteristics and in the current example his concerns of both art forms once again coincide. *Untitled (Man and Woman Holding Hands)* was painted in 1953, a momentous year for Kumar as he also penned down his first fictional work, *Ghar Bane Ghar Toote*, which dealt with the struggle of the educated unemployed, in the refugee colony in the Karol Bagh area of Delhi.

On his return, Ram Kumar's years in Delhi were spent observing and drawing the people around him. His works from this period not only reflect his disillusionment with the monotony and anonymity of urban existence but are also part of a larger commentary on the unrealised promises of Independence, which had held hope for a better life for millions of Indians but failed to deliver for most. As he had just returned from Europe, one could draw direct parallels with post-war Europe. "[...] in Ram Kumar's paintings of the 1950s one recognized the *dramatis personae* as city people in a city environment circumscribed by the constrictions of urban society and motivated by conflicts which ensue from dense population, unemployment, and artificial relationships [...]. Somewhat marionette-like and angularly stanced with half-gestures that seem to clutch at something precious, the boldly but starkly portrayed people [are] related to one another because of the pervading quality of introspection, of a searching for meaning, purpose, release which is written large on their countenances." (R. Bartholomew, 'Attitudes to the Social Condition: Notes on Ram Kumar', *Lalit Kala Contemporary* 24-25, New Delhi, 1981, p. 31)

The current lot is a wonderfully elegant and poignant composition that powerfully synthesises all the characteristic traits that Ram Kumar developed in these early works. We see the recognisable characters; distinctive, emotive facial features; costume elements – the man garbed in a suit while the woman in what appears to be a sari but could also be a western blouse with a stole; urban and landscape backdrops all rendered in a muted earth-tone colour palette. There is a preciousness to their pose – leaning bodies with down turned faces, kind eyes, perhaps a hint of a smile and *à l'artiste* haircuts – all of this tempered by the precision of the colours: the black of the jacket and the blouse, the pallor of their skins, further emphasized by the white of his shirt and her sari/stole and the flower in her hair bun.

There are two distinct components here – the two figures who dominate the composition leaning heavily on each other and the urban landscape divided into angular flat planes of colour. Kumar has thoughtfully linked the figures to the landscape with his use of angles and colours, further heightening the sense of desolation. Classic of other examples from this period, the figures occupy the entire space of

the painting and are not specific individuals but rather they represent the state of human condition. Speaking of Ram Kumar's 50s works, Bartholomew has stated, 'In the paintings of that period we see Ram Kumar's theatre sense growing. The décor became abstract, convoluted, and the locale symbolic. The faces were more eloquent, the stances more intimate and tender. There was passion and there was prayer, and though sorrow was a large theme, hope was not entirely absent.' (R. Bartholomew, 'The Early Years,' *Ram Kumar: A Journey Within*, Vadehra Publishing, New Delhi, 1996, p. 43)

Over the course of his career, Ram Kumar bore witness to a number of pivotal movements in art history, which were to have a profound effect on his painting. In this work, the artist seems to draw inspiration from Amedeo Modigliani – the geometric simplification of the human form, the S-shaped curve of the body inscribed by a flowing melodic line, the elongated neck and face with almond, vacant eyes that render the sitters with an enigmatic and impenetrable mood, and the stylised, accentuated line of the nose and the pursed, small mouths. Modigliani also painted common men and women. Both artists utilised a soft tone, gracefully captured in hushed colours. The background emanates a geometric abstraction, the individual elements are demarcated by both colour and spatial planes, revealing the influence of the artist's training under André Lhote and Fernand Léger. The individual elements of the composition are analysed, re-ordered from multiple perspectives and synthesised into a composite structure.

This work is of immense historical significance as it exemplifies the best of Ram Kumar, created in a hallmark year for him both as an artist and a writer. 'There is a visionary link between his paintings and his stories. Both are characterized by an asceticism of form. If there are no extravagant lines in his drawings, there are no melodramatic gestures in his stories. The melancholic stillness that settles over his city landscape is analogous to the arid silence that separates the characters he creates. The severe beauty of colours in his sketchbooks finds its equivalent in the sad cadence of sentence in his writing. His landscapes are remote, alien, threatening; his stories are sad, troubled and brooding.' (Alok Bhalla, Introductory Essay, *The Sea and Other Stories* by Ram Kumar, Shimla, 1997, p. ix)



RAM KUMAR

1924 - 2018

Untitled (Man and Woman Holding Hands)

Oil on board

Signed and dated 'RAM / 53' lower left

73 x 60.6 cm. (28 ¾ x 23 ⅞ in.)

Painted in 1953

PROVENANCE

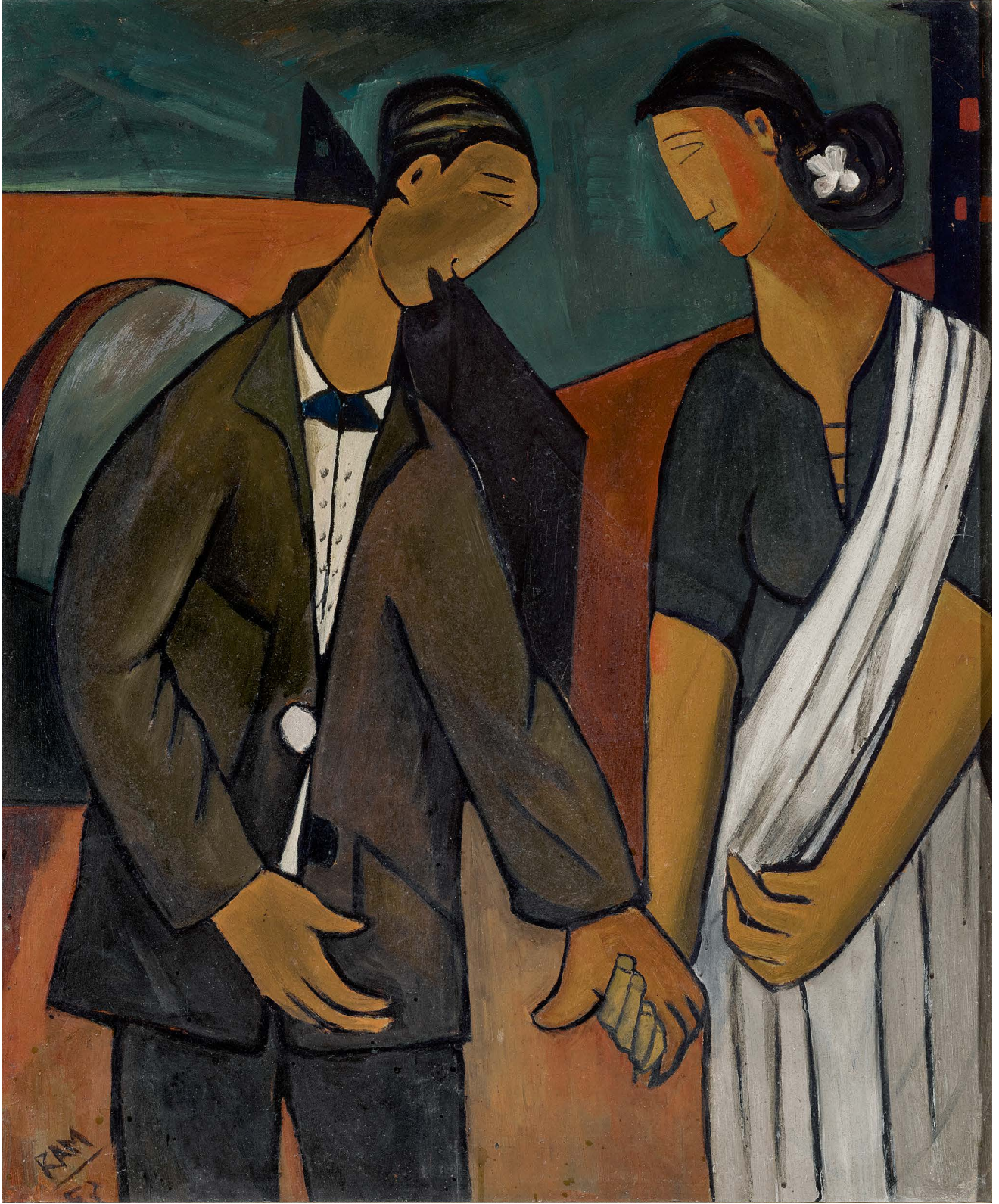
Acquired directly from the artist,
New Delhi, *circa* 1985-6

Ram Kumar developed a friendship with Guy and Helen Barbier, eventually sending his son Utpal to stay with the Barbiers in Switzerland for a few months. This painting was meant to be a gift from Ram Kumar to his wife but because of the Barbiers' hospitality and generosity, Ram Kumar sold them this painting which was hanging on the wall of his home.

± £ 220,000-280,000
US\$ 288,000-366,000



Ram Kumar, *Untitled*, Oil on canvas, 1958
Sotheby's New York, 19 September 2006, lot 47
Sold for US \$452,800



MAQBOOL FIDA HUSAIN'S MARATHI WOMEN

The current painting belongs to the body of work that Maqbool Fida Husain produced between 1948 and 1951. Other iconic works from this period include *Mehndi*, *Children in a Basket* and *Dolls Marriage*. This was also the time of the formation of the Progressive Artists' Group.

The style has a strong suggestion of Expressionistic distortion which becomes a hallmark of his later work. Although Husain and the other members of the Progressive Artists Group clearly felt an affinity towards the experience of artist groups like *Der Blaue Reiter* in Munich, the distortion he adopts appears to be inspired by more immediate and personal concerns.

The relationship between artist and his childhood is crucial to the understanding of this period of Husain's work. In reference to these early paintings Husain stated, 'my paintings, drawings and the recent paper work has been directly influenced by my experience of traditional Indian dolls, paper toys - shapes galore. The experience of being with them, and the inspiration to create them are inseparable.

A painter is a child in his purity of feeling - for only then he creates with authenticity of being.' (M. F. Husain quoted in Ayaz S. Peerbhoy, *Paintings of Husain*, Bombay, 1955, dust cover). Husain felt that he was searching for a childlike 'purity of feeling' so that he could create truly authentic works, but beyond the desire for purity the toys influence the artist

in a more fundamentally artistic manner. In the same way as Picasso is influenced by the abstract forms of tribal art, Husain absorbs the colours and forms of the brightly coloured traditional Indian toys. The works retain the flat planes of colour and slightly stiff postures of the two-dimensional toys but through further experimentation, his own early visual language evolves.

In 1948, Husain visited the India Independence Exhibition with Francis Newton Souza and was struck by the classical Indian sculpture and traditional miniature painting from the Rajput and Pahari courts. "I deliberately picked up two to three periods of Indian history. One was the classical period of the Guptas, the



Maqbool Fida Husain painting in his studio, 1950
Reproduced from G. Kapur, *Contemporary Indian Artists*, Vikas Publishing House Pvt. Ltd, New Delhi, 1978

very sensuous form of the female body. Next was the Basholi period, the strong colours of the Basholi miniatures. The last was the folk element." (Husain quoted in Nandy, *The Illustrated Weekly of India*, December 4-10, 1983). These early influences are ripe in this work- the two high breasted and taut female figures are rendered in a Mathura fashion and the flat planes of orange, yellow, brown and red is what he picked up from the Basholi School.

With regard to themes, he mostly painted rural India, which was unlike his other comrades from the Progressive Artists' Group who chose to paint city life. Renowned critic Geeta Kapur elaborates 'There is undoubtedly a strong element of romanticism at work in Husain's impulse to portray rural India... In his tendency to romanticise, he is in line with Amrita Sher-Gil, Jamini Roy and George Keyt... it is Amrita Sher-Gil who shaped the most haunting image of the Indian villager... She made her Indians beautifully dark and emaciated; she showed them immobile, brooding over an everlasting dream. Husain took Amrita's legacy further towards a more authentic stage. His villagers are not particularly beautiful; but surrounded by their tools, their animals, their magic signs and symbols, they appear more truly alive, secure and rooted in their environment.' (G. Kapur, 'Maqbool Fida Husain,' *Contemporary Indian Artists*, Vikas Publishing House Pvt. Ltd, New Delhi, 1978, p. 127)

Kapur has further attributed Husain's extensive celebrity status to his choice of subjects. 'We should consider the reasons behind Husain's success story... There is a simple human factor at work: Husain is an endearing person and cuts a romantic figure. But there is the less obvious fact that the content of his art is conducive to widespread popularity... the cultural sociology of post-1947 India, it happened, was on Husain's side. In the first flush of independence, the intelligentsia concerned with matters of culture was naturally keen to discover and promote indigenous artists... writers... filmmakers. The content of Husain's art, which mostly comprised traditional, mythological and folk themes, made an immediate appeal, even as his vigorously executed Expressionist idiom carried all the flavour of modernism. He thus became a representative modern artist simultaneously with the foreigners, the Indian elite, and also with the more humble petty-bourgeois who could understand his work at some level...'. (ibid, p. 125)



Lot 5, Maqbool Fida Husain, *Marathi Women*, Oil on canvas, 1950



Maqbool Fida Husain, *Mehndi*, Oil on canvas, 1951
Sotheby's London, 16 June 2009, lot 50. Sold for £67,250

MAQBOOL FIDA HUSAIN

1913 - 2011

Marathi Women

Oil on canvas

Signed and dated 'HUSAIN 50' lower left

Bearing a distressed label on reverse with the title 'NUDES'

83.3 x 82.5 cm. (32 3/4 x 32 1/2 in.)

Painted in 1950

PROVENANCE

Acquired from Lalit Kala Akademi, Rabindra Bhavan Galleries, New Delhi, 1978

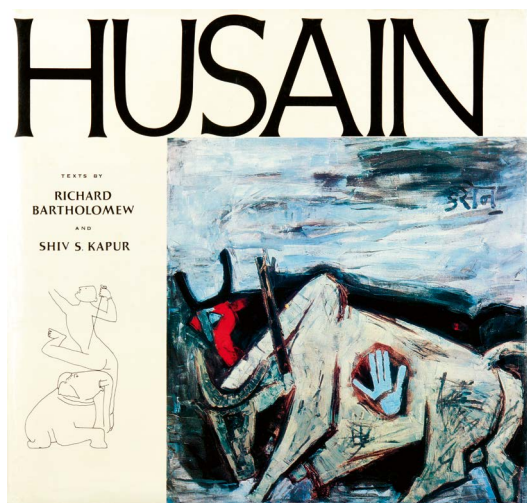
LITERATURE

R. Bartholomew and S. Kapur, *Husain*, Harry N. Abrams Inc. Publishers, New York, 1971, illustration pl. 29

G. Kapur, *Contemporary Indian Artists*, Vikas Publishing House Pvt. Ltd, New Delhi, 1978, illustration pl. 41

G. Kapur, *Husain*, Vakil & Sons, Mumbai, 1978, illustration p. 128

‡ £ 75,000-100,000 US\$ 98,500-131,000



Lot 5 published in R. Bartholomew and S. Kapur, *Husain*, Harry N. Abrams Inc., New York, 1972, pl. 29



MAQBOOL FIDA HUSAIN

1913 - 2011

Umbrella VII

Oil on canvas

Signed 'Husain' in English, Devanagari and Urdu on reverse

146.5 x 116.5 cm. (57 ¾ x 45 ⅞ in.)

Painted in 1978

PROVENANCE

Acquired from Lalit Kala Akademi, Rabindra Bhavan Galleries, New Delhi, 1978

EXHIBITED

Geneva, Halles de l'Île, *Coups de Coeur*, 1 July - 22 August 1987

LITERATURE

R. Cornu ed., *Coups de Coeur*, Geneva, 1987, illustration p. 64

D. Herwitz, *Husain*, TATA Steel, Bombay, 1988, illustration p. 154

± W £ 100,000-150,000

US\$ 131,000-197,000

A metaphoric staple in Maqbool Fida Husain's oeuvre, the umbrella is a theme to which the artist has returned throughout his career in a variety of media – from watercolour to oil on canvas, as well as in his award-winning 1966 film, *Through the Eyes of a Painter*. In this short film, an umbrella appears alongside trademark Husain objects such as a lantern, a model tiger and a veiled woman – the proximity of placement suggesting the primacy and poignancy of this object to Husain.

Daniel Herwitz remarks: 'Husain's body of work, like a human personality, is stamped by both strongly characterising traits (pictorial and thematic), and by recurring symbols and attractions. These stylistic continuities play a crucial role in accounting for its identity... Husain's is a search for himself, but also for the resources and style with which to voice his subject: India. The vicissitudes of his work are those of himself and of India itself. His task of being contemporary to India... is one demanding a plasticity of the canvas open to the plasticity of its subject... In order to address the common people, he paints umbrellas rather than painting people directly,

in the manner of social realism. In [the *Portrait of an Umbrella* series] the lives of ordinary people are evoked through poetic portrayal of an object – the umbrella – which is their metaphor. It, like them, is common and close to hand, yet equally unnoticed and unportrayed. Husain brings these people to life through that symbol: 'the umbrella is the centrepiece, the multitude, yet each person alone.'" (D. Herwitz, *Husain*, TATA Steel, Bombay, 1988, p. 28)

The current lot is from Husain's *Portrait of an Umbrella* series. In this group of works, Husain has captured all the different functions associated with this object and what as a metaphor it could mean to different people. Rashda Siddiqui's book captures some of these: his memory of his grandfather who used to take him to school 'umbrella in one hand and Maqbool's hand in the other,' the vegetable seller protecting her son from the scorching heat, Queen Victoria and her favourite manservant with an umbrella, among others. The current lot depicts a village woman whose face is obscured by the umbrella; it has been rendered in strong lines and flat planes of primary colours.



Untitled (from Portrait of an umbrella series), Acrylic on canvas, circa 1980-1989
Sotheby's New York, 16 September 2010, lot 45
Sold for US \$194,500

It lies folded, the umbrella.
Its crumpled black rubber slumbers quietly.
Its few metal ribs may not respond
to its ageless shadow.
Though a thin wooden stem tries to uphold
the burden, of burning streaks of light
Piercing drops of water.
Careless widows collide in midair
shooting down arrows.
The ribs tremble;
The black spreads like spilled ink on blotting
paper.
Images of human voices emerge in black
spaces,
The voice of squatted toes, twisted, shrunken
and withdrawn
The umbrella lies in its fold
Men, women come and sit around
The umbrella, then slowly turn away.

M. F. Husain quoted in R. Siddiqui, *MF Husain: In Conversation with Husain Paintings*, Books Today, New Delhi, 2001, p. 221





7

KRISHEN KHANNA

b. 1925

St. Francis

Etching

Edited 'A.P. 9/10' lower left, titled "'St Francis'" lower centre and signed and dated 'KKhanna / 1982' lower right

Edition 9 of 10

Image: 32.4 x 27.3 cm. (12 ¾ x 10 ¾ in.);

Folio: 48.5 x 40.8 cm. (19 x 16 in.)

Executed in 1982

± £ 1,000-2,000 US\$ 1,350-2,620

PROVENANCE

Acquired directly from the artist at Garhi studios, New Delhi, 21 December 1982

"For example, the Bible and the life of Christ have been important to me, in the sense that Christianity being a humanitarian religion which lays down code that does not go into metaphysics Christianity has been in this country for centuries. I have done several pictures of Christ and St. Francis of Assisi. I

have been to Assisi and seen his chapel. [His story is] very moving – a rich man's son who throws away everything to the winds and becomes this fantastic human being. When you see and experience people like that, either in literature or otherwise, they are living saints." (K. Khanna, *Scroll.in*, - <https://scroll.in/magazine/880720/krishen-khanna-interview-ill-be-painting-right-till-the-end-like-my-friend-tyeb-mehta-was>, 15 June 2018)

KRISHEN KHANNA

b. 1925

Untitled (Christ's Betrayal)

Charcoal on paper

Signed and dated 'KKhanna / 80' lower left

75.5 x 55.4 cm. (29 3/4 x 21 3/4 in.)

Executed in 1980

PROVENANCE

Acquired directly from the artist at Garhi studios, New Delhi, 21 December 1982

"I left the military men at their games and turned my attention to a nobler and more difficult game, that of love and its exponent Jesus Christ. This was not a programmed approach. I have been fascinated by Christ's life for a long time and painted my first picture some thirty-five years ago. Since then I have painted many more and a few years ago I painted a series of fifteen, beginning with the *Last Supper* and ending with *Emmaus*. Take the *Last Supper*. There were subtle nuances in conversation. Jesus knew who the betrayer was and when asked by one of his followers, he gave him sufficient indication without embarrassing Judas. He was playing the game of love till the very end. His abhorrence of violence came through beautifully when he admonished Peter saying, 'Those who live by the sword shall perish by the sword.' All this is fascinating subject matter and has been for centuries." (K. Khanna quoted in 'Looking beyond his canvas: Krishen Khanna', *The India Magazine*, Volume 4, Number 10, September 1984, p. 21)

Within his work, Krishen Khanna uses biblical references within an Indian context, their religious symbolism becoming a social concern. Throughout his career Khanna has returned to the theme of persecution and suffering of the everyday man. Norbert Lynton notes that in this series, Khanna's figures 'are presented starkly, in an almost monochrome composition, the assailant clad in white and standing over a brown-skinned Christ. [...] Khanna has witnessed or known of, over the decades, many fellow humans suffering at the hands of officials acting on the orders of superior powers.' (N. Lynton, 'The Betrayal and the Flagellation', *Krishen Khanna: Images in My Time*, Mapin Publishing, Ahmedabad, 2007, p. 20)

The physique of the subjects with their sun darkened bodies and wizened callous faces are those of the labourers found in the Nizamuddin District of Delhi. This moving and emotional drawing from 1980, executed in charcoal is a sublime example of Khanna's mastery of light and tonality.

‡ £ 5,000-7,000 US\$ 6,600-9,200



KRISHEN KHANNA

b.1925

Drowning Girl

Oil on canvas

Signed 'KKhanna 1970' on reverse

182.7 x 121.7 cm. (71 7/8 x 47 7/8 in.)

Painted in 1970

PROVENANCE

Acquired directly from the artist at Garhi studios, New Delhi, 21 December 1982

EXHIBITED

Geneva, Halles de l'Ile, *Coups de Coeur*,
1 July - 22 August 1987

LITERATURE

R. Cornu, *Coups de Coeur*, Geneva, 1987,
illustration p. 73

G. Sinha, *Krishen Khanna: A Critical
Biography*, Vadehra Publishing, New Delhi,
2001, illustration p. 21, 22

‡ W £ 90,000-120,000

US\$ 118,000-157,000

As she drowned, she swam
downwards and was borne,
From the smaller streams to the
larger rivers,
In wonder the opal of the heavens
shone,
As if wishing to placate the body
that was hers.
Catching hold of her were the
seaweed, the algae,
Slowly she became heavy as
downwards she went,
Cool fish swam around her legs,
freely,
Animals and plants weight to her
body lent.
Dark light smoke in the evenings
the heavens grew,
But early in the morning the stars
dangled, there was light,
So that for her, there remained too,
Morning and evening, day and
night.
Her cold body rotted in the water
there,
Slowly, step by step, god too forgot,
First her face, then her hands, and
finally her hair
She became carrion of which the
rivers have a lot.

'About the drowned girl'

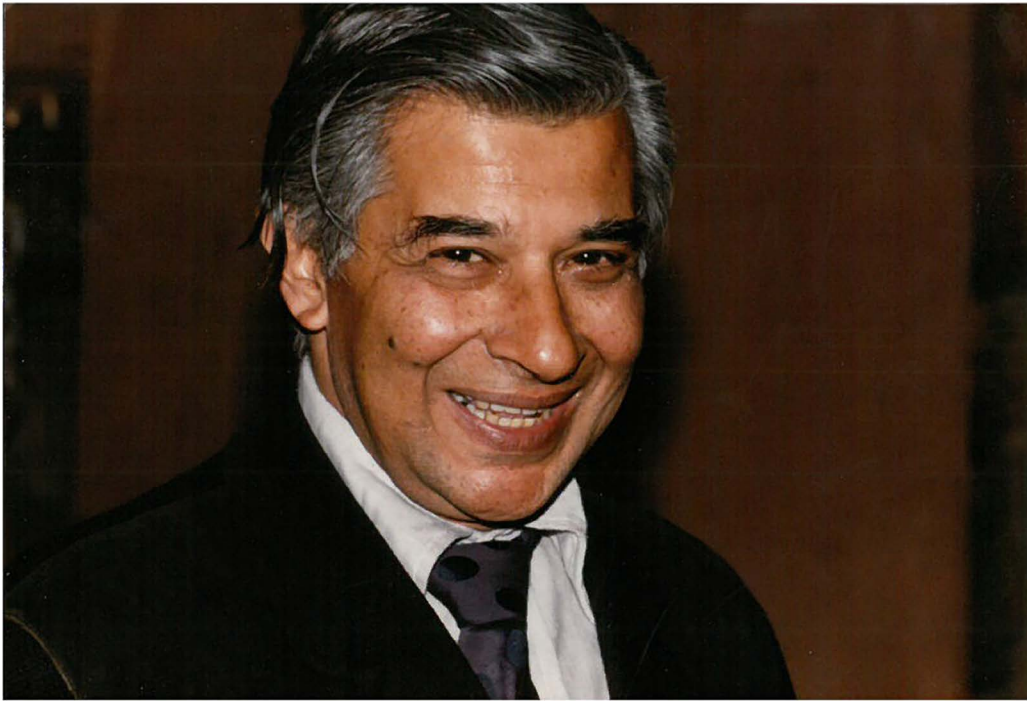
Bertolt Brecht, 1920



Krishen Khanna, *Concerning a Drowned Girl*, Oil on canvas, 1971
Reproduced from G. Sinha, *Krishen Khanna: A Critical Biography*,
Vadehra Art Gallery, New Delhi, 2001, p. 21







Krishen Khanna, Image courtesy Barbier Family Archives

Born in 1925 in Lyalpur, Punjab, Krishen Khanna is one of South Asia's most eminent modern masters. Having worked in banking for fourteen years, Khanna is mostly self-taught, and took up this profession full-time only in his late thirties. Having emigrated with his family from Pakistan to India just days before Partition, Khanna befriended members of the Progressive Artists' Group while living and working in Bombay. Faithful to painting and drawing throughout his career, Khanna's work is primarily figurative, and forms, according to Gayatri Sinha, a 'powerful psychological engagement' with 'the shifting and unfolding theatre of human relationships.' (G. Sinha, *Krishen Khanna: The Embrace of Love*, Mapin Publishing Pvt. Ltd., Ahmedabad, 2005, p.6)

The present work forms part of Krishen Khanna's early 1970s series, *Concerning a Drowned Girl*. The artist began his career in the 1940s and his early works were defined by 'the sunny warm palette of childhood evocations... [and the] heat of the Madras sun'. (G. Sinha, *Krishen Khanna: The Embrace of Love*, Mapin Publishing, Ahmedabad, 2005, p. 36) By

contrast, his later works were dominated by a sombre palette and dark subject matter, often centring on the theme of loss.

The *Concerning a Drowned Girl* series was inspired by a haunting poem about Rosa Luxemburg by Bertolt Brecht, in which a girl is described slowly descending into the sea. The artist notes the power that poetry had on his artistic practice, "Literary images and lines from poems would insist on taking form in drawings and paintings." (K. Khanna quoted in G. Sinha, *Krishen Khanna: A Critical Biography*, Vadehra Publishing, New Delhi, 2001, pp. 110-112) In the current work, the girl's white and ochre form is still visible against the blues and greys of the sea. Her contorted hand is the most defined part of her figure and remains a focus in the painting. There is nonetheless a sense that the girl is slowly becoming part of the sea into which she sinks. This is primarily felt through the girl's hair which echoes the flow of the water and the way in which the form of her body has been fractured by the current which flows over her.

"I had read some poems by Brecht which I found moving. There was one called *Concerning a drowned girl*. The imagery was graphic and

incisive and sufficiently persistent and inspired me to paint the girl in different stages of decay. I painted her, or bits of her, going down in a vortex. Somehow I found it too beautiful and tasteful and not at all commensurate with the tragic figure in the poem. I painted another. This time the figure was delineated by a series of lines which got absorbed by a broad and active brush. Not bad but still lacking the poignancy of the poem. I tried to tell myself that it was futile to reconcile poetic truth with the truth of painting. How could I or anyone paint the line which gives moral coherence to the whole poem. 'And one day God forgot her. And she was carrion with carrion in the water.'" (K. Khanna quoted in C. Singh, 'Looking beyond his canvas: Krishen Khanna', *The India Magazine*, Volume 4, Number 10, September 1984, p. 19)

This painting is consistent with many other works by Khanna in terms of its engagement with identity and politics. It can be read as a commentary on the second-class status of women in independent India and a metaphor for the ills afflicting Indian society more generally, despite the much-vaunted ideals of Nehruvian socialism. In spite of its doleful iconography, the work is beautiful and ethereal.

RAMESHWAR BROOTA

b.1941

Man - (XIX)

Oil on canvas

Signed, dated, titled and inscribed 'R. Broota / 84 / RAMESHWAR BROOTA / TRIVENI KALA SANGAM / N. DELHI - 110001 / INDIA / Title - Man - (19th)' on reverse
177 x 127 cm. (69 5/8 x 50 in.)
Painted in 1984

‡ W £ 100,000-150,000
US\$ 131,000-197,000

PROVENANCE

Acquired directly from the artist at Triveni Kala Sangam, New Delhi, 14 January 1984

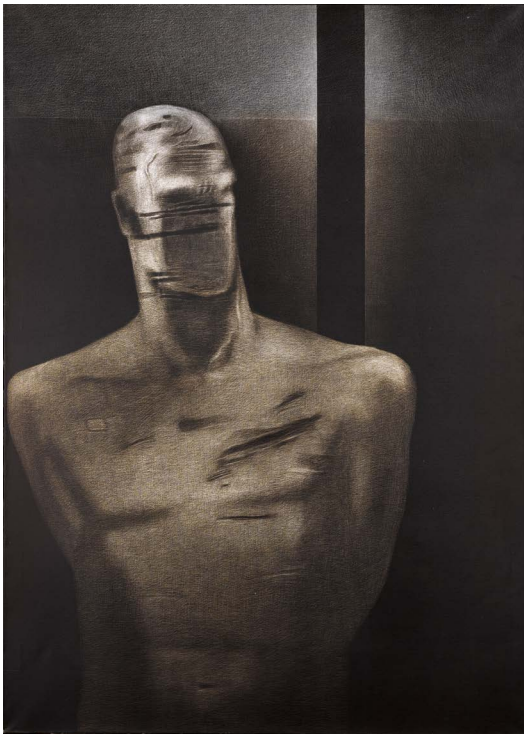
EXHIBITED

Geneva, Halles de l'Île, *Coups de Coeur*, 1 July - 22 August 1987

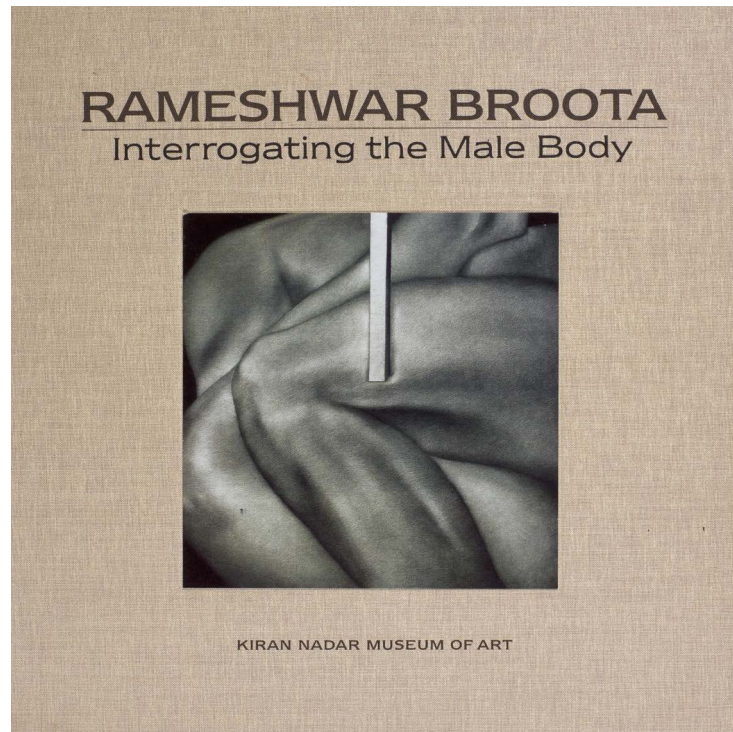
LITERATURE

R. Cornu ed., *Coups de Coeur*, Geneva, 1987, illustration p. 48

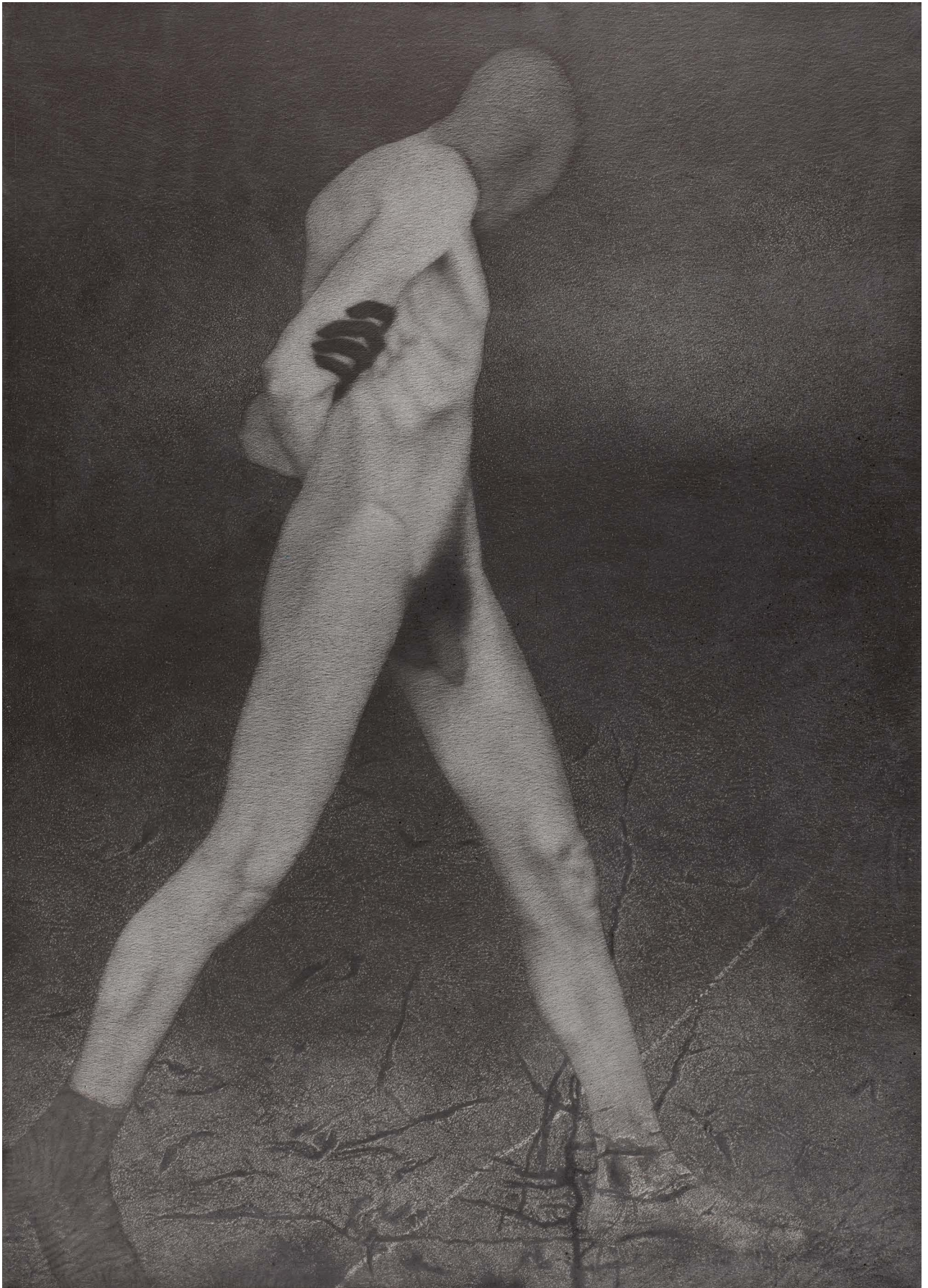
R. Karode, *Rameshwar Broota: Interrogating the Male Body*, Kiran Nadar Museum of Art, New Delhi, 2015, illustration pp. 25, 85, 228



Rameshwar Broota, *Prisoner of War*, 1987
From the Collection of Guy and Helen Barbier
Sotheby's London, 7 October 2014, lot 79. Sold for £182,500



Lots 10, 11, 18, 19 and 20 are published in R. Karode, *Rameshwar Broota: Interrogating the Male Body*, Kiran Nadar Museum of Art, New Delhi, 2015



RAMESHWAR BROOTA

b.1941

Man - VI

Oil on canvas

Signed, dated and inscribed 'NEW DELHI - /110001 / RAMESHWAR BROOTA / 1980 / TRIVENI KALA SANGAM / 205 TANSEN MARG / NEW DELHI 110001' on reverse
176.4 x 126.2 cm. (69 3/8 x 49 5/8 in.)
Painted in 1980

PROVENANCE

Acquired directly from the artist at Triveni Kala Sangam, New Delhi, circa 1984

EXHIBITED

Geneva, Halles de l'Ile, *Coups de Coeur*, 1 July - 22 August 1987

LITERATURE

R. Cornu ed., *Coups de Coeur*, Geneva, 1987, illustration p. 51

R. Karode, *Rameshwar Broota: Interrogating the Male Body*, Kiran Nadar Museum of Art, New Delhi, 2015, illustration pp. 84, 228

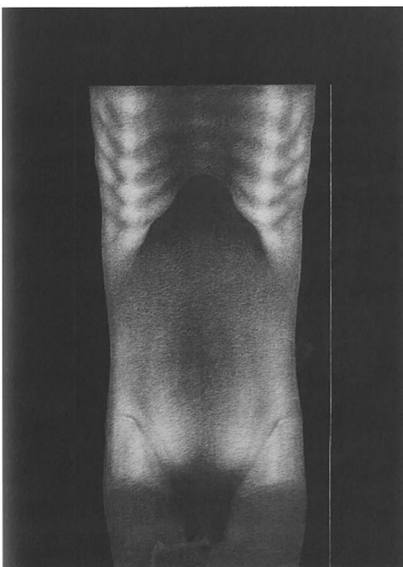
± W £ 100,000-150,000
US\$ 131,000-197,000

'Rameshwar Broota's *Man* has, over a period of time, expressed existential anxiety, satire, heroism, and more recently decay. The male nude has shadowed the artist, from his early youth through creative maturity and middle age.' (A. Jhaveri, *A Guide to 101 Modern and Contemporary Indian Artists*, India Book House Ltd, Mumbai, 2006, p. 22)

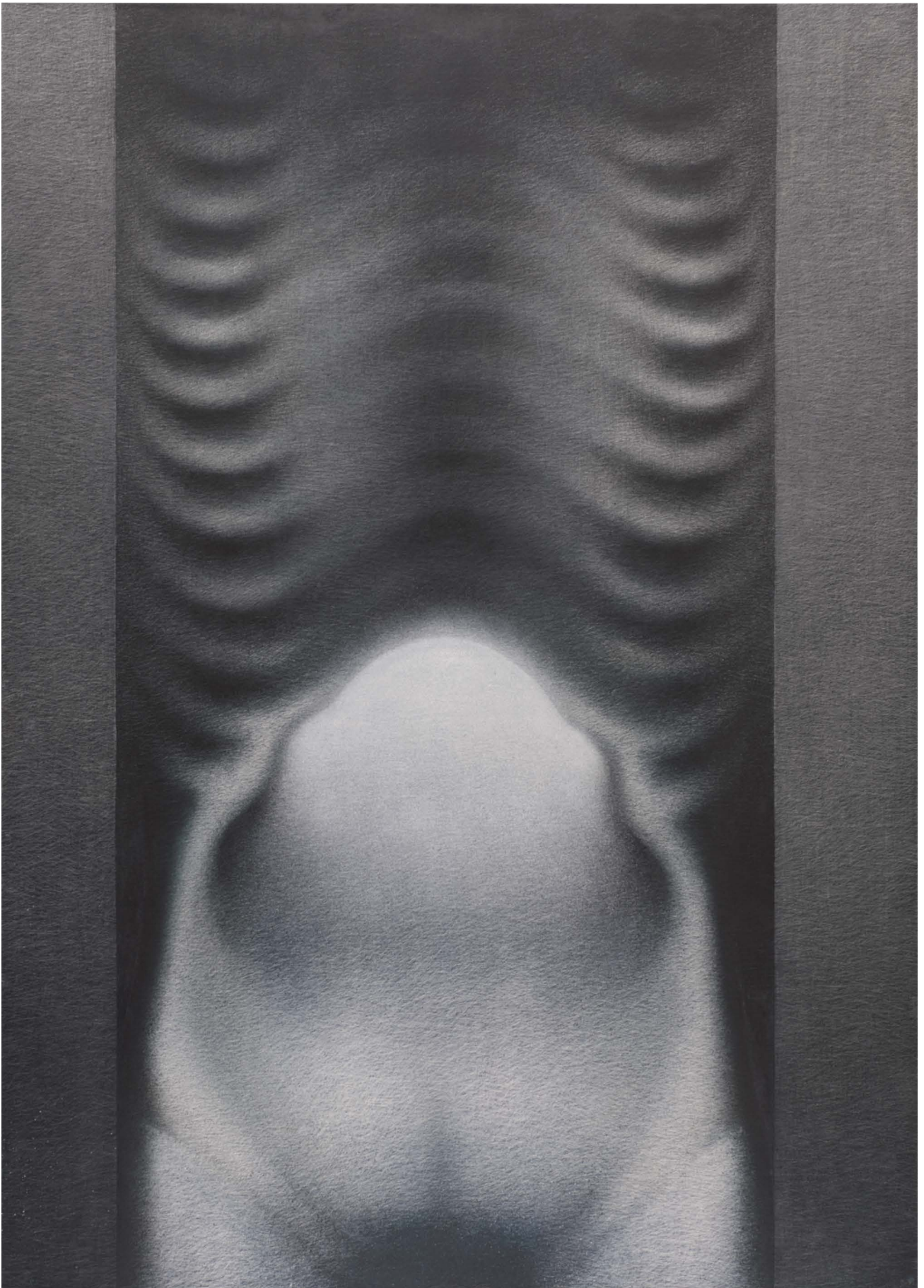
In the 1980s, Broota was at a creative crossroads and seeking to change his style. He experimented by literally scratching the surface of his discarded works. He began using the male figure as his subject, often using his own body as a model to develop a unique technique, which involved applying multiple thin layers of muted colours which he would then manipulate by scratching the surface using linseed oil. This new method was discovered almost by chance when working on a spoilt canvas. Broota covered an old canvas with monochromatic tones and scraped it with the edge of a knife. Soon he began using a knife and blade to etch the surface and reveal old layers of paint underneath. This highly personalised practice, less painterly in application, has the quality of an early etching, the end result resembling a monumental x-ray. The discovery was important because he carves out his images, going from one stage

to the other without depending on any kind of preparatory sketches on paper. The current work from 1980 belongs to this later phase where his focus remains on man, but wounded, hardened and somehow dehumanised. "I just took the canvas, stood before the large mirror without clothes, started just doing scratching, scraping with it, and then from morning till evening, I continuously painted... because that had to be finished when it's wet... I was dreaming throughout the night, it was such a tortuous night... as if I was scraping my own body with the knife... to reveal this thing...". (R. Broota quoted in Y. Dalmia, *Journeys: Four Generations of Indian Artists in their Own Words*, New Delhi, 2011, vol. 2, pp. 89-90)

A dramatic transformation as we can see with this current work and the early 70s paintings (lot 19 and 20) is the change in palette. While black is still consistent, the bright saturated colours disappear in favour of monochromatic tones. This work is a prime example of how eventually Broota's works in this series had an X-ray vision of the human anatomy - a deeper engagement with the male form. The rib cage in the work is evocative of his 60s era emaciated figures, which ties the early and the later works to each other, giving us an insight into Broota's perseverance and constant improvisation.



Rameshwar Broota, *Man IV*, Oil on canvas, 1980
Reproduced from R. Karode, *Rameshwar Broota: Interrogating the Male Body*, Kiran Nadar Museum of Art, New Delhi, 2015, p. 81



BHUPEN KHAKHAR: *TWO MEN IN BENARES* 1982

TIMOTHY HYMAN RA

Always recognised as among Khakhar's most important paintings, this divided and double-scaled image has become something of an icon for gay culture far beyond India. Within its almost six-foot square expanse, a lyrical, golden, map-like landscape, with sadhus and small shrines among trees, is surprisingly juxtaposed against the two giant lovers: the Sexual is located in the Sacred.

Two Men in Benares is the most explicit of what the artist himself called his 'efforts to come-out in open', and to create a new iconography of homosexual love, consciously very different from that of David Hockney:

'Hockney is concerned with physical beauty – I am much more concerned with other aspects, like warmth, pity, vulnerability, touch.' (Khakhar in conversation to the author, 1994)

It had taken Khakhar nearly fifty years to make such a public declaration. His early life had been shadowed by his sexual secrecy. There were certainly several million homosexuals active in the Indian subcontinent, but they had left scarcely any trace on Indian cultural life, remaining in the 1960s and 70s invisible, even in films and novels. Khakhar kept his sexual life hidden from his family and most of his friends. As he would recall in 1995,



The Diatropy Gallery

ROOM 4
MY DEAR FRIEND

This room focuses on Khakhar's brave and sensitive portrayals of love and desire, including his own inter-generational relationships. He was interested in mystical Bhakti spiritual traditions, which often expressed devotion between master and disciple. Khakhar's partners tended to be older men whom he treated with great tenderness. He wanted to portray 'warmth, pity, vulnerability, touch', rather than beauty alone.

Khakhar acknowledged that his time in the United Kingdom allowed him to experience being openly as a gay man, giving him the confidence to express his most private thoughts. Ironically, while consensual relationships between men were decriminalised in England in 1967, colonial laws remained in place in India.

Khakhar experimented with supports for his paintings: in the *Castles Green* 1993 is painted on printed textile, and *Light* 1996 is an amalgamation of several framed canvases, a new approach to multiple and layered narratives within one work.

The British made us feel ashamed of our own sexuality and made us feel inferior because of our society's traditionally more open approach to body and sex. This has now made us into a nation of hypocrites...



Ambrogio Lorenzetti, *Effects of Good Government in the City*, 1338 – 1339, Fondazione Musei Senesi

"I told lies. I did not have the courage to confess I was going to see and meet my boyfriend... But Gandhi spoke truth; I told lies. He was fearless; I was and am still, a coward. Now slowly at the age of sixty I have summoned up the courage to speak about my preferences, about my boyfriends..." (T. Hyman, Bhupen Khakhar, Mapin, Ahmedabad, India, 1998, p. 68. This is an extract from a long written interview conducted by Hyman in 1995.)

In the 1980s, after the death of his mother, and after several months in England, based in the house of his painter-friend Howard Hodgkin, Khakhar's newly-liberated sexual imagery began to take shape. In the medium-sized city of Baroda, his undemanding job each morning as a factory accountant left the afternoon and evening free for painting; and it had conferred on Khakhar a reassuringly humdrum camouflage for his neighbours. His painter-comrade GM Sheikh has recalled the strangeness of Khakhar's having painted *Two Men in Benares*, 'in his open-door house in a middle-class neighbourhood...exposed for every passerby to see'. He had taken 'a great risk'; when the picture was

exhibited in Bombay, it was shown 'only behind closed doors'. (G. Sheikh, 'Buddy', *Touched by Bhupen*, Max Mueller Bhavan and Gallery Mirchandani Steinrucke, Mumbai, 2013, p.159)

In *Two Men in Benares*, the two nearly life-size figures stand in a naked embrace. They are dramatically lit; a blue and purple margin surrounds them like a dark aureole, and the sense of body temperature drops sharply into blue at their toes. The face of the older man is masked by the dark-bearded profile of the younger, but the white-haired back of his head can be recognised unmistakably as Khakhar's own. Their body language is powerfully felt, with Khakhar's hand delicately poised on the stranger's hip, in contrast to the urgent grasp on and below the shoulder. Their erect penises are almost touching, yet I think the viewer's response is not pornographic.

Khakhar somehow asserts, both here and in other images, a visionary sexuality purged of obscenity. In his last interview, close to death, he railed against the prevailing Indian repression:



Timothy Hyman, Bhupen Khakhar and T. Richard Blurton, 1998
Image courtesy Brian Weinstein



Timothy Hyman, *Bhupen Khakhar*, Pencil on paper, 1981
Inscribed "For Dear Bhupen - With Love from Tim / Baroda 1981"
Reproduced from T. Hyman, *Bhupen Khakhar*, Chemould Publications and Arts, 1998

'It is the British Raj and our Victorian inheritance that has made us timid. At a certain stage in our history, the British made us feel ashamed of our sexuality, of our society's traditionally more open approach to body and sex. This has now made us into a nation of hypocrites.' (Khakhar, in interview with S. Menon, 'When I'm Telling The Truth There's No Restraint', *The Hindu*, 14th September 2003, rpt. C. Dercon and N. Raza ed., *Bhupen Khakhar: You Can't Please All*, Tate Enterprises Ltd., London, 2016, pp. 166-168)

Khakhar's Benares/Varanasi is not the familiar, crowded holy-city of stepped temples and ghats, but a quasi-pastoral river bank, peopled with miniaturised holy men; one of the devotees prostrates himself before the black stone phallus of a Shivalingam. The Ganges flows peacefully below and around the lovers. A lifelong Gandhian, Khakhar sets out to depict the naked world of love, stripped of all caste or hierarchy, as is the grey, ash-smeared ascetic kneeling naked before his trident at lower-right. The critic Geeta Kapur asked why Khakhar's 'staging of male sexuality is so often within a religious setting?' Shortly after his death, she wrote of 'Saint Bhupen', invoking Sartre's canonization of 'Saint' Genet; 'an irreversible overlap between homosexuality and sainthood'. (G. Kapur, *Saint Bhupen – an essay first written for the Bhupen Khakhar retrospective at Reina Sofia, Madrid, 2002*; rpt. 'Bhupen Khakhar Among Friends', Museum Gallery and Gallery Chemould, Mumbai, 2005, pp. 4-11)

Through the power and truth of his confession – as well as the beauty of his art – the sexual transgressor can become exemplary and even 'holy' within his culture.

When Julian Bell, near the end of his fine world-history of art, *Mirror of The World*, selected *Two Men in Benares* as one of very few late twentieth century paintings to be illustrated, it was not as gay icon but above all for Khakhar's 'vision of the flow of humanity and landscape behind the lovers.' He pointed to Khakhar's long-standing inspiration from fourteenth century Sieneese painting, especially in Ambrogio Lorenzetti's panoramic fresco of *The Well-Governed City*. He sees both Khakhar and Lorenzetti as exemplary for the new, post-formalist painters of the twenty-first century – painters who will now enact a 'return to their one-time role, as creators of communal imaginative space.' (J. Bell, *Mirror of The World: A New History of Art*, Thames and Hudson, London and New York, 2007, p. 449)

The painter and writer Timothy Hyman first met Khakhar in 1976, and remained a close friend; his pioneering monograph, *Bhupen Khakhar*, was published in 1998. His monographs on *Bonnard* (1998) and *Sieneese Painting* (2003) are included in *The World of Art* series; in 2016 Thames and Hudson also brought out Hyman's magnum opus, *The World New Made: Figurative Painting in the Twentieth Century*, including a section on Khakhar. Timothy Hyman was trained as a painter at The Slade; as well as ten London solo exhibitions, he has shown widely and internationally, and his work is in many public collections. He was elected a Royal Academician in 2011.

www.timothyhyman.net



Bhupen Khakhar at Baroda, 1969-70
Reproduced from T. Hyman, *Bhupen Khakhar*, Chemould Publications and Arts, 1998, p. 118

BHUPEN KHAKHAR

1934 - 2003

Two Men in Benares

Oil on canvas

Signed and dated indistinctly in

Gujarati lower right

Bearing a TATE exhibition label on reverse

along with another distressed label

160 x 160 cm. (63 x 63 in.)

Painted in 1982

PROVENANCE

Acquired from the artist through Chemould

Gallery, Bombay, April 1986

EXHIBITED

Paris, Palais de Chaillot, *Festival of India*,

June 1985 - 1986

London, Tate Modern, *Bhupen Khakhar: You*

Can't Please All, 1 June - 6 November 2016

Berlin, Deutsche Bank KunstHalle, *Bhupen*

Khakhar - You Can't Please All, 18 November

2016 – 5 March 2017

LITERATURE

T. Hyman, *Bhupen Khakhar*, Chemould

Publications and Arts, Bombay, 1998,

illustration pl. 21, p. 84

G. Kapur et al, *Bhupen Khakhar*, Museo

Nacional Centro de Arte Reina Sofia, Madrid,

2002, illustration, p. 14

J. Bell, *Mirror of the World: A New History of*

Art, Thames & Hudson, 2007, illustration

pl. 337, p. 448

T. Hyman, *The World New Made: Figurative*

Painting in the Twentieth Century, Thames &

Hudson, London, 2016, illustration p. 224

C. Dercon and N. Raza, *Bhupen Khakhar: You*

Can't Please All, Tate Publishing, London,

2016, illustration p. 54

‡ W £ 450,000-600,000

US\$ 590,000-785,000



“TRUTH IS BEAUTY AND BEAUTY IS GOD”

'In 1965 critics spluttered in outrage at the first exhibition of a young accountant-turned-painter from Baroda at the Jehangir Art Gallery, Bombay. "Is this madness?" fumed renowned art critic Charles Fabri. At first take the exhibits looked harmless enough: ambivalent oleographs of little divinities culled from popular calendars, pasted on mirrors, buoyed up with some gestural brushwork and graffiti. But that graffiti. Juxtaposed next to the vermilion-smear, worship-worthy images was the legend: "It is prohibited to urinate here." Cut to 1987 (sic 1982). The painter, Bhupen Khakhar... paints the overtly homosexual *Two Men in Benares*. Two men stand in naked embrace, their erect penises almost touching. The face of the older man, though masked by the dark, urgent profile of the younger is recognisably Khakhar's. There's no mistaking those elephant ears, the shock of white hair as anyone else's. The image that conjoins genital excitement and a religious setting, marries the sacred with the profane, is Khakhar's ringing proclamation of his own homosexuality. Critics lash out at him for his lasciviousness. Proprietors of the Chemould

Gallery, Bombay, stash away the painting in the storeroom two days after the exhibition opens in the face of protests from the Cottage Industries authorities on whose premises the gallery is located. Through 22 years, the painter had retained his ability to surprise, provoke, startle, to be artistically himself.' (S. Mehra, 'An Accountant Of Alternate Reality,' *Outlook India*, 13 December 1995, <https://www.outlookindia.com/magazine/story/an-accountant-of-alternate-reality/200402>). Within his career and thereafter, Khakhar has become the one artist from India who has received the most international and highest placed institutional critical attention. He has been exhibited at illustrious venues including the Tate in London, the Centre Pompidou, Paris, the National Gallery of Modern Art, New Delhi, The Museo Nacional Centre de Arte Reina Sofia, Madrid. Khakhar was also the first artist of Indian origin to be selected for Documenta IX in Kassel back in 1992.

Two Men in Benares is among the three works that are unanimously considered to be the most important in Bhupen Khakhar's oeuvre in that they were confessional paintings by way of

which he announced his homosexuality to the world. It is a much published but remarkably rarely seen work. In a letter to his friend and biographer, Timothy Hyman, Khakhar wrote "Paintings like *Yayati*, *Two Men in Benares*, *You Can't Please All* are efforts to come out in open.' (J. Dhar, 'Love in the Time of Bhupen,' *Art Asia Pacific*, Issue 98, May-June 2016, p. 104) 'I started *Two Men in Benares* when I visited the city. This happened only after 1980, when I got some confidence in myself that I can paint.'" (Interview by Amit Ambalal with Bhupen Khakhar, 'God, Truth and Coca Cola,' *Bhupen Khakhar: A Retrospective*, NGMA and The Fine Art Resource, 2003, p. 114)

Born in Mumbai into a middle-class Gujarati family, Bhupen Khakhar trained as a chartered accountant, the first in his family to attain higher education. Moving to Baroda in 1962, where he chose a new career path as a writer and an artist, allowed him to break free from family pressures. Largely self-taught, Khakhar was encouraged by his friend Gulamohammed Sheikh and later became a key figure at the Faculty of Fine Arts at Baroda. The Baroda school's primary focus became figurative

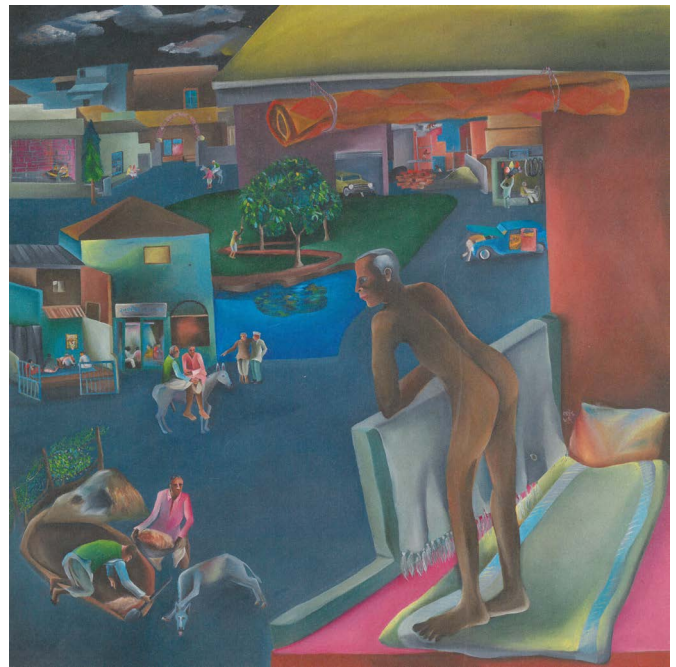


Bhupen Khakhar painting in his studio
Reproduced from T. Hyman, *Bhupen Khakhar*, Chemould Publications and Arts, 1998, p. 51



Bhupen Khakhar, *Seva*, Oil on canvas, 1986

Reproduced from T. Hyman, *Bhupen Khakhar*, Chemould Publications and Arts, Bombay, 1998, pl. 22, p. 85



Bhupen Khakhar, *You Can't Please All*, Oil on canvas, 1981

Reproduced from C. Dercon and N. Raza, *Bhupen Khakhar: You Can't Please All*, Tate Publishing, London, 2016, cover illustration

art with a strong emphasis on narrative. In 1976, Khakhar made his very first trip abroad facilitated by a cultural exchange programme by the Indian government which took him to USSR, Yugoslavia, Italy and the United Kingdom. In the UK, Khakhar stayed with his mentor, British artist, Sir Howard Hodgkin as his guest. In 1979, he returned to the UK, this time as an artist-in-residence at the Bath Academy of Art in Corsham. Khakhar lived with Hodgkin again, this time for six months, teaching at Bath once a week. The experience in the UK turned out to be transformative for Khakhar. In England in the 1970s, Khakhar bore witness to the increasing acceptance of homosexuality resultant of it becoming legalised the decade before. Being exposed to and interacting with artists such as David Hockney and Hodgkin himself, gave him the much-needed freedom which he had yearned for. This time also coincided with the death of his mother in 1980 which allowed him a 'new freedom of public action.' (T. Hyman, *Bhupen Khakhar*, Chemould Publications and Arts, Bombay and Mapin Publishing Pvt. Ltd., Ahmedabad, 1998, p. 68) Together, these aspects facilitated what has been termed as his 'coming out of the closet' and declaring his homosexuality, something which he had hinted at, in subtle ways all his life, through his work, but never outwardly until the UK experience. This became the hallmark of the next phase

in his artistic production, an autobiographical one that made him the first Indian artist to freely disclose his sexual orientation through his work.

Two Men in Benares is a seminal work both for the context it was made in and its powerful and complex imagery. In equal parts it is subversive, sensual and sentimental. The canvas is divided cleverly into vertical planes – two life size nude men with erect penises embrace each other in the left third of the painting while vignettes of everyday life dominate the remaining two thirds. The vignettes include devotees in a temple tending to a *shivling*, a beggar and a man being massaged outside the temple, and other random figures dotting the canvas. A wall separates these two scenes set in the holy city of Benares — we see the river Ganges encircling this vista. The two men are both on the outside of this quotidian scene and within it. In the dark and on the periphery, they are not furtive but rapt and their bodies illuminated as if almost holy; they are isolated both by circumstance and by society as they partake in their own private *lila* or play. The older figure is autobiographical, bearing Bhupen Khakhar's trademark white shock of hair as he gently caresses the younger man. It is telling that the title of one of Khakhar's early 1972 exhibitions was, *Truth is Beauty and Beauty is God*. Khakhar was not only being starkly upfront about his yearning, he was also facing

life as an aging gay man who worried about his potency. Ultimately, his art was in reaction to his illnesses and mortality. 'Bhupen's later paintings, which were more explicit, once again reflected his sexual preferences, featuring older men, with sagging bodies and white hair. At his house in Baroda, he had a wall full of portraits he had done of former lovers. [A *Gallery of Rogues*, 1993] "Most of them are dead," he said, with the droll humor I later came to know he was famous for. "It's hard finding older men at my age." (D. Ganguly, 'When Bhupen Khakhar came out, through me,' *Economic Times*, 8 September 2018)

Co-curator of his Tate retrospective, Nada Raza has reflected on Khakhar's symbolism, 'He said that he thought of great paintings in the same way he thought about great novels, complex and layered... the delineation of public and private is something that Khakhar portrayed often, using the device of the doorway or window [a wall in the case of *Two Men in Benares*].' (O. Gustorf and N. Raza, *ArtMag* by Deutsche Bank, 2016) Whether it was the earlier trade paintings or the later autobiographical ones, Khakhar frequently created secondary spaces in his pictures with scenes of everyday life. 'This compositional strategy broadens the interpretation of his works, for example, the vignettes in the *Two Men in Benares* encourage the viewer to interpret the work as a visual statement



Bhupen Khakhar, *Yayati*, Oil on canvas, 1987
 Reproduced from C. Dercon and N. Raza, *Bhupen Khakhar: You Can't Please All*,
 Tate Publishing, London, 2016, p. 55

“In life truth and honesty are suppressed. I represent Truth. My slogan is: Truth is Beauty and Beauty is God. I want to reach beauty by truth alone. It is a difficult road. many temptations may be offered to me by devils. I will not succumb. It is said in Sanskrit “Satyam Shivam Sundaram.”

Bhupen Khakhar, exhibition catalogue, *Truth is Beauty and Beauty is God*, Chemould Art Gallery, 1972

about the life experiences of homosexuals in India.’ (C. Summers, *The Queer Encyclopedia of the Visual Arts*, Cleis Press, 2004, P. 199) ‘*Two Men in Benares* was painted when I think I needed courage. All the time I sought courage. I think courage also had to do with my later work—during my illness—*Blind Babubhai*, *Bullet Shot in the Stomach*, *Beauty is Skin Deep*. (Interview by Amit Ambalal with Bhupen Khakhar, “God, Truth and Coca Cola,” *Bhupen Khakhar: A Retrospective*, NGMA and The Fine Art Resource, 2003, p. 114)

The work also begs the question – why Benares? ‘Khakhar himself explained that, in India, there were not many places for gay people to meet, and so one would often go to the temple or masjid to make connections.’ (J. Dhar, p. 105) Khakhar has painted many works with religious connotations and settings, including *Yayati* and *Guru Jayanti*. Noted art historian, Shivaji Panikkar has commented ‘The artist ... moves away from the private/ autobiographical to nebulous public domains such as religious practices.it was not religion per se that excited his imagination, but, rather, the specific play of sexuality that he perceived

underlay Hindu myths, stories and icons that he constantly explored.’ (SK Panikkar, *An Art Historian's Appreciation*, <https://bhupenkhakharcollection.com/essay/>). Here he employs and adapts the colours and tropes of the *Ragamala*, the *Gita Govinda* and the imagery of Krishna as Shrinathji.

Speaking of the present work, art critic, Jyoti Dhar notes, ‘It certainly seems the case that pleasure and love were of utmost importance to Khakhar, both in the way he led his life and in the way he painted. One could say, with the way he is said to have caressed his canvases as he worked, loosely applying colour and taking the time to depict every detail of the body with care, that painting itself was a sensual act for him. *Two Men in Benares* does seem indicative of both duration and generosity in the way it lovingly portrays many perspectives at the same time: from the simultaneous privileging and normalizing of the sexual act, to drawing parallels between human desire and godly worship. (J. Dhar, p. 105) There are other additional clues imbedded in this work – some more obvious than others. Bhupen was known to have had older partners in his personal life

as we see here. There are no women in this composition. The *shivling* in the temple is also a symbol of the *lingam* - the male generative organ, phallus.

A number of influences are at play on Khakhar’s canvas. The ordinary men in this work recall the manner of 18th century Company School paintings wherein artists recorded customs and views of an exotic land for European patrons in a documentary fashion. We also see an influence of Indian miniatures in colour and design. The multiple narrative episodes across a single picture plane was inspired by Italian Renaissance painting and most notably the work of the 14th century painter Ambrogio Lorenzetti. Khakhar was particularly enamoured by Lorenzetti’s fresco, *The Well Governed City* (1338), which he saw on his first visit to Europe in 1970s. Using the background (in this case Benares with the Ganga on the foothills of the Himalayas) as a foil for the central subject is an age-old Siennese convention, as seen in the art of Duccio de Buoninsegna, Simone Martini as well as the Lorenzetti Brothers. Khakhar presents his audiences with different vantage

points, indigenous as well as international, by way of which they can enter the work and identify with it.

Speaking of his subjects, he has elaborated, "...every evening after five, I walk through the Bazaars and I make a mental note whether I am going to use this shop or that in the next painting I am trying to evolve. I am at a loss to know exactly what my feelings are towards these people. At one time I feel fully sympathetic towards these people; but at other times I also feel against their hypocrisy. And another thing is that I come from that same class. So I feel some kind of immediate identification with them. So it goes on at so many levels. I attack it and I love it, don't know what it is..." (U. Beier and B. Khakhar, *Courtesy Aspect Magazine*, Issue no. 23, January 1982, unpaginated) The duality of Bhupen's life and career – as an artist and an accountant – aided his image making and his ability to penetrate and depict the life of the common man. What was also beneficial was that his lifestyle broke

all barriers of religion, class and caste. While at first glance, this work appears social, there is a baffling sense of loneliness in it too, a play of empathy and mockery depicted by a man who sees himself as both a witness and an accomplice.

At his Tate Modern Retrospective in 2016, the current lot was exhibited in a special section titled 'My Dear Friend' with others from this period including *Yayati*. In the didactics of the exhibition, the curators reflected on Khakhar's themes of intimacy and devotion, "He was interested in mystical Bhakti spiritual traditions, which often expressed the idea of love between men, master and disciple, as a form of devotion" (Bhupen Khakhar Room Guide, [HTTPS://WWW.TATE.ORG.UK/WHATS-ON/TATE-MODERN/EXHIBITION/BHUPEN-KHAKHAR/ROOM-GUIDE/BHUPEN-KHAKHAR-ROOM-FOUR](https://www.tate.org.uk/whats-on/tate-modern/exhibition/bhupen-khakhar/room-guide/bhupen-khakhar-room-four)) In this regard Bhupen is different from David Hockney with whom he is often compared. Both artists were gay and explored the nature of gay love in their art. 'His [Hockney's] concern was with men alone,

Khakhar's concern seems to be as much the men as the metaphysics of their condition. "Hockney is concerned with physical beauty. I am much more concerned with other aspects like warmth, pity, vulnerability, touch...., he once said." (S. Mehra, 'An Accountant Of Alternate Reality,' *Outlook India*, <https://www.outlookindia.com/magazine/story/an-accountant-of-alternate-reality/200402>)

Khakhar's eccentric works are surely the result of an artist doing exactly what he liked, depicting the mundane with the imaginary and the intriguing, the sacred with the profane, making use of a variety of sources in an unabashed way to weave an idiom, unambiguously his own. 'Through the innumerable changes of oeuvres between those first collages and the present "confessionals"; through the various avatars as collagist, neo-miniaturist in the '60s, diarist of the demeaned in the '70s, painter of the narrative in the '80s, gay icon of the '90s; through all the aspersion, appreciation, rejection, acceptance, pannings, panegyrics, Khakhar...has remained unapologetic.' (ibid.)



Bhupen Khakhar having a siesta at Kamati Baug (now Sayaji Baug), February 1982

Photograph by Jyoti Bhatt / Reproduced from C. Dercon and N. Raza, *Bhupen Khakhar: You Can't Please All*, Tate Publishing, London, 2016, p. 167

BIKASH BHATTACHARJEE

1940 - 2006

Untitled (Night Bird)

Oil on canvas

Signed and dated 'Bikash '86' lower left

106.5 x 116.3 cm. (41 7/8 x 45 3/4 in.)

Painted in 1986

PROVENANCE

Acquired from the artist at an exhibition at Taj Mahal Palace Hotel, Bombay, 13 March 1986

LITERATURE

M. Majumder, *Close to Events: Works of Bikash Bhattacharjee*, Niyogi Offset, New Delhi, 2007, illustration p. 130 (titled *Night Bird*)

± £ 35,000-50,000 US\$ 45,800-65,500



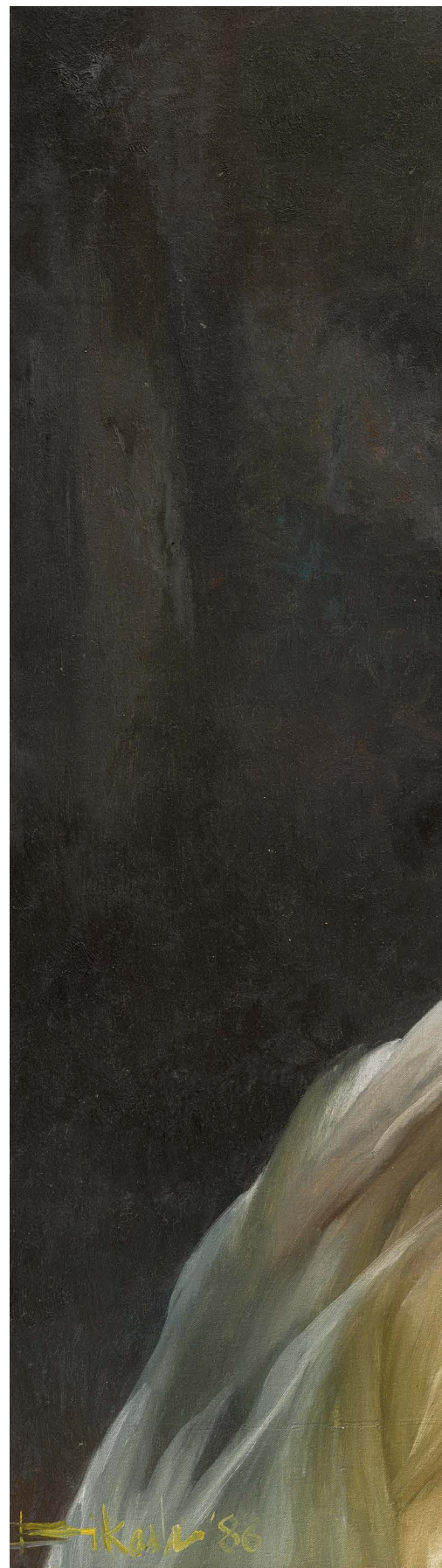
Bikash Bhattacharjee in his studio

Reproduced from M. Majumder, *Close to Events: Works of Bikash Bhattacharjee*, Niyogi Offset, New Delhi, 2007, p. 10

Bikash Bhattacharjee is arguably one of India's finest painters whose mastery of figuration is unparalleled in the 20th century. The foundations of his art practice are based on the academic realism that was associated with the Government Art Schools. This was in contrast to his peers who chose to distance themselves from the colonial art tradition. Instead, Bhattacharjee looked to the European masters for inspiration, admiring Vermeer and Rembrandt in their ability to alter the atmosphere of a painting with subtle variations in light and tone. However, he subverts naturalism and reality through his Surrealist, dream-like compositions.

Bhattacharjee often placed his central subject slightly off-centre and gave them a direct gaze that unnerves the viewer. His highly finished technique meant there were minimal visible brushstrokes making many of his paintings appear like photographs or stills from a film. "What you see is a single moment in time... Painting should be like this. It should have a mystery, a story. My passion for narrative and its sudden arrest was formed during the days when I used to watch films at Film Society. The dramatic narrative fascinated me." (B. Bhattacharjee quoted in S. Sarkar and R. Sarkar, *Bikash 2000*, CIMA, Calcutta, 2001, cited in S. Bean, *Midnight to the Boom: Painting in India after Independence*, Thames & Hudson, London, 2013, p. 133)

He was also greatly influenced by the work of American realist painter Andrew Wyeth. Both Bhattacharjee and Wyeth were committed realists and like Wyeth who painted people and places that were familiar to him, Bhattacharjee focused on the life and culture of his home city of Calcutta (now Kolkata), highlighting the daily struggle, corruption and inequalities within society. He admired Wyeth's treatment of light and shadow, and his use of windows and empty spaces as compositional and evocative devices. (ibid, p. 132) Throughout his career Bhattacharjee was particularly known for his depiction of middle-class Bengali women. 'The relationship between woman and goddess runs through the artist's oeuvre: 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*, Mumbai, 2005, p. 20).





BIKASH BHATTACHARJEE

1940 - 2006

Evening Class

Oil on canvas

Signed and dated 'Bikash 85' indistinctly lower right and further titled and inscribed "'EVENING CLASS" / ARTIST :- BIKASH BHATTACHARJEE / ADDRESS:- 2D NABO KUMAR RAHA LANE / CALCUTTA - 700004 / INDIA' on reverse

100.5 x 105.4 cm. (39 1/2 x 41 1/2 in.)

Painted in 1985

PROVENANCE

Acquired from Ashok and Sunanda Birla, Bombay, 14 March 1986

EXHIBITED

Geneva, Halles de l'Ile, *Coups de Coeur*, 1 July - 22 August 1987

LITERATURE

R. Cornu ed., *Coups de Coeur*, Geneva, 1987, illustration p. 47

± £ 30,000-50,000 US\$ 39,300-65,500

Much of Bikash Bhattacharjee's work was inspired by his Bengali roots and his experiences in Calcutta. He lost his father as a child and the consequent struggle for survival without his support is often reflected in his work. Children and childhood symbols frequently appear in his works and become metaphors for his loss and the suffering that he witnessed around him. His paintings and drawings often include street scenes, creatures of the night, haunting children and young and middle-class women going about their lives.

Each of his works invites the viewer to delve into the context and deeper symbolism behind these creations. It can be argued that Bhattacharjee was uninterested in the appeal of a conventionally aesthetic painting, but rather aimed to portray the dark reality of a certain strata of lives in Calcutta.

In the current lot, five girls sit at desks in a classroom. The girls, particularly the two in the foreground, appear to be in a trance-like state. The figure who sits behind and between them is particularly haunting. Whilst the lightly closed eyes of her fellow students make them appear vacant, the sunken eye sockets of the central figure stare intently out at the viewer. One is left to wonder why the students are in this unnerving state, namely, who it is that stands before them.

As with his other paintings, in the present work Bhattacharjee uses light and shade to great effect. Here, the shadows of the girls faces and bodies are contrasted with a fiery orange light which hits them from above, which adds to the unsettling quality of the scene. This sombre and unusual painting, executed in a photo-realistic style, is quintessentially Bikash Bhattacharjee.



TYEB MEHTA

1925 - 2009

Sitting Figure

Oil on canvas

Signed and dated 'Tyeb / 67' lower right and further signed, dated and titled 'Tyeb / 67 / 'SITTING FIGURE' on reverse

124.1 x 92.7 cm. (48 7/8 x 36 1/2 in.)

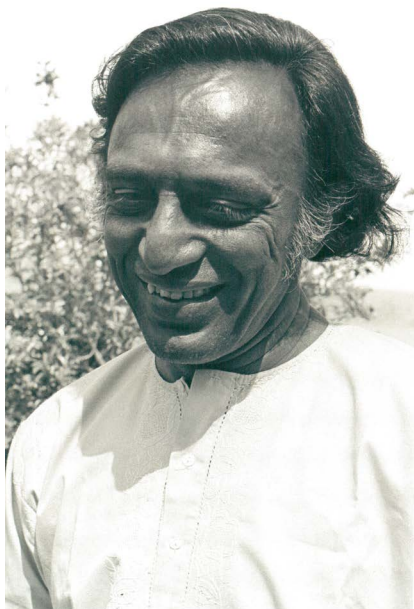
Painted in 1967

PROVENANCE

Acquired from Pundole Art Gallery,
5 January 1983

± £ 150,000-200,000

US\$ 197,000-262,000



Tyeb Mehta, photographed by Gopi Gajwani
Reproduced from Y. Dalmia, *Tyeb Mehta, Triumph of Vision*, Vadehra Publishing, New Delhi, 2011, p. 30



November 1 2005

Dear Tyeb,

As an early collector of your works, I can only be thrilled by the results of the last auction in New York.

It is for you a well deserved recognition of your exceptional talent.

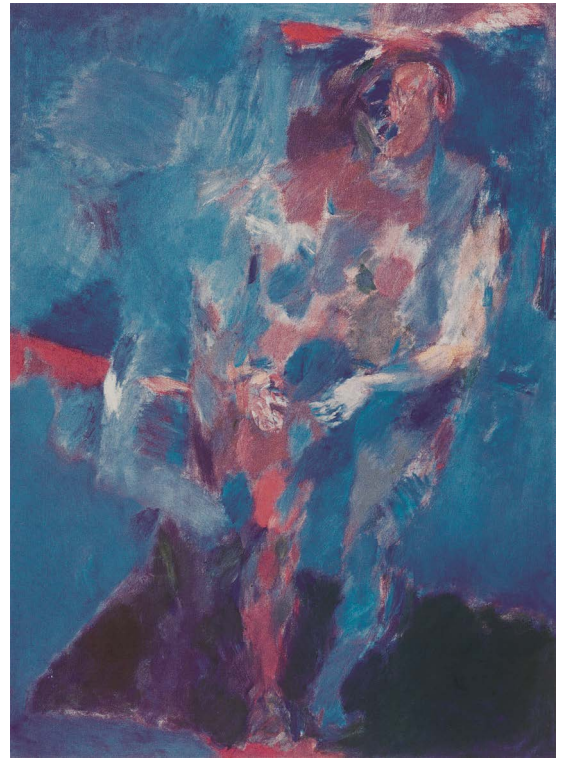
As for me, the two paintings that I was fortunate enough to acquire have always been very precious.

I cannot believe that 22 years have elapsed since Kali Pundole recommended that I buy "Falling Woman". He would be so proud of having had such a discerning eye. Thanks to him, we met you and Sakina and were very fortunate to acquire from you what I have regarded as the "twin daughters" of the Falling Woman". They were already the stars of the 1987 "Coups de Coeur" exhibition in Geneva.

Helen and I send our warmest regards,



What I call the "Twin daughters" was described in the Coups de Coeur brochure as "Untitled, 1984". Is that the correct description or would you suggest another way to refer to this painting?.



Tyeb Mehta, *Untitled*, Oil on canvas, 1967
 Reproduced from R. Hoskote ed., *Tyeb Mehta: Ideas Images Exchanges*,
 Vadehra Publishing, New Delhi, 2005, p. 80

Tyeb Mehta's *Sitting Figure* painted in the year of 1967 is from a crucial period of transition in his oeuvre. In 1959, Mehta left India for England where he lived for five years. His paintings from this period were influenced by European expressionism and were executed in sombre colours applied with a palette knife. On his return to India in 1964, his works underwent a considerable change; the gloomy palette and textured surfaces were replaced by flatter planes of colour in richer hues. The current work painted in 1967 is a rare example of this transitional phase between the isolated figures of his early works and the dismembered figures that begin to appear in the *Diagonal Series* of the early 1970s. In 1968, Mehta went to New York on a prestigious Rockefeller Fellowship, which changed his style forever. *Sitting Figure* is thus probably one of the last paintings representing the culmination of his earlier period.

Mehta, like many artists of his generation had been witness to the tragic events that took place in India during and after Partition and his memories of this period had an immense impact on him and the vocabulary of his art. Growing up in the Muslim area of Bombay as a member of the Dawoodi Bohra minority, Mehta empathised with the marginalised. The Muslims who had chosen to stay in India after Partition were caught between two worlds, they were regarded as traitors by the new

Islamic homeland of Pakistan and 'unreliable resident aliens by Hindu majoritarian forces in India' (R. Hoskote, *Tyeb Mehta: Ideas Images Exchanges*, Vadehra Art Gallery, New Delhi, 2005, p. 8). Mehta's art is a contemplation of suffering and shows an empathy with human anguish. 'There are chiefly two kinds of figures in Tyeb's iconography: one kind is born of terror, and encompasses his victim types; the other kind is born of kindred hope and awe, and these are his ambiguous divine / demonic figures.' (*ibid.*, p.16) In this current painting, we see the first type as per Ranjit Hoskote's classification.

The artist has spoken of some of his experiences, "There were elements of violence in my childhood... One incident left a deep impression on me. At the time of Partition I was living in Mohemmadali Road, which was virtually a Muslim ghetto. I remember a young man being slaughtered in the street below my window. The crowd beat him to death, smashed his head with stones. I was sick with fever for days afterwards and the image still haunts me today. That violence gave me the clue about the emotion I want to paint. That violence has stuck in my mind." (*ibid.*) His art is thus a contemplation of suffering and shows an empathy with human anguish.

Characteristically of Mehta, the focus here is on a single figure. In an interview in 1997, he reflected, "I find the minute, the second image

comes into the picture it becomes a narrative... I have done it in a few paintings here and there, but by and large I am not interested in that area..." (T. Mehta in conversation with N. Tuli, *The Flamed Mosaic: Indian Contemporary Painting*, Grantha Corp, Bombay, 1997, pp. 332-333) The limbs of the figure are dislocated, the face has displaced features in the eye, nose and mouth, the hands flexed – it appears as if the figure has gone through an act of ritual dismemberment. Despite the distortion of limbs and the inherent violence of the imagery, the potency of Tyeb's work lies in the balance of harmonious tones and lines within a deceptively simple composition.

'Through the 1950s and 1960s, Tyeb practiced a harsh, brushy textured, impasto-laden expressionism aligned with the School of Paris models cherished by his generation of Indian artists; such a practice also accorded well with the attitudes favoured by their counterparts in London in the aftermath of World War II... Later during the mid-1960s, he passed on to a freer handling from a painterly viewpoint; he seemed to conjure his figures from flame and cloud.' (R. Hoskote, p. 5). This quote wonderfully encapsulates the spirit of the *Sitting Figure*. Colour is Mehta's winning device here. The individually coloured parts help delineate the image, define it and purposefully set it apart from the background so that there is a renewed focus on the subject.

GEORGE KEYT

1901 - 1993

Sarangi Player

Oil on canvas

Signed and dated 'G Keyt / 46' upper right

86.7 x 44 cm. (34 1/8 x 17 1/4 in.)

Painted in 1946

PROVENANCE

Acquired from Chemould Gallery,
Bombay, 1980

± £ 20,000-30,000 US\$ 26,200-39,300

One of Sri Lanka's venerated 20th century artists, George Keyt was self-taught and only began to paint seriously at the age of 26. In 1946, Keyt left his native Sri Lanka for India, a place that was to become his spiritual home. Inspired by the landscape and traditions of India, Keyt is recognised for his sensuous depiction of women within rustic settings, as is the case with the current painting, painted in the same year.

His evident delight in the feminine form was influenced at least in part, by classical Hindu sculpture. 'The experience of once again living in India, the India to which in spirit he has always belonged, induced him to re-explore his favourite subject... He employed all his resources, springing line, rhythmical form and glowing colour, to imbue his subjects with innocent sensuality and poetic charm.' (W.G. Archer, *India and Modern Indian Art*, George Allen & Unwin Ltd., London, 1959, p. 135) This confluence of styles is clearly evident in Keyt's work, where traditional subject matter and iconography is modernised with Cubist forms and a Fauvist palette. While he was inspired by artists such as Pablo Picasso and Henri Matisse, his painting was not merely an adoption of

Western modernism, but a carefully constructed unique style which blossomed when he joined the celebrated '43 Group' of Sri Lankan artists who preceded the Bombay Progressives. 'His distinction has been to assimilate such Western influences, while remaining unmistakably Eastern - a process all the more natural in that Western Art had first assimilated certain Eastern influences,' wrote Sir Herbert Read. (*George Keyt: A Centennial Anthology*, The George Keyt Foundation, Colombo, 2001, p. x)

This painting is executed with crisp and bold lines, yet the soft and careful application of paint gives it a soft touch. Here we see a young woman with her *sarangi*, rendered with distinct tenderness. In a dual contemplation of face and body, where her limbs are both gracefully and provocatively intertwined, Keyt's masterful strokes capture a contemplative moment. The makings of this painting can be seen in an earlier sketch from 1945. 'A colour wash drawing as a study for a painting of the same theme. It is one of the most imminently successful pictures by this artist.' (L.C. Van Geysel, 'The Painting of George Keyt,' *Marg* Volume 1 Number 3, April 1947, unpaginated)



Girl With Sarangi (1945)

A colour wash drawing done as a study for a painting of the same theme. It is one of the most imminently successful pictures by this artist. The utter simplicity of ochre red on a cream background gives to his line a plasticity such as Matisse might enjoy.

(Size of the original: 19" x 32".
From the collection of Miss Anil de Silva, Bombay.)

George Keyt, *Girl With Sarangi*, 1945. Colour wash study for *Sarangi Player*
Reproduced from L.C. Van Geysel, 'The Painting of George Keyt', *Marg*,
Volume 1, Number 3, April 1947, p. 62



SAYED HAIDER RAZA

1922 - 2016

Untitled (Bridge with Boat)

Gouache on paper

Signed and dated 'S. H. RAZA / '48.'

lower left

25 x 23 cm. (9 7/8 x 9 in.)

Painted in 1948

PROVENANCEAcquired directly from the artist at his apartment in Paris, *circa* 1987

£ 12,000-18,000 US\$ 15,700-23,600

This painting is an archetypal example of Sayed Haider Raza's earliest work and provides a rare glimpse into the beginnings of his artistic practice. In the mid-1940s, Raza moved from Nagpur to Bombay, where he studied at the Sir J.J. School of Art and painted mostly in watercolours and gouaches, the preferred medium of art schools at the time. His subjects were landscapes and street scenes captured in a variety of moods, defined by a shifting interplay of light and colour. While his application of loose, gestural brushwork and fluid shapes, along with the play of light, depict impressionistic overtures, the use of vibrant colours exhibit his leaning towards expressionism.

Raza has recalled that this time was a 'sort of awakening, a realisation of the real values involved in painting... in Bombay I realised that a painter should know his language as a writer should know the vocabulary ... a painter should know what colour is; he should know the organization of colours, their values, and how to render a theme on paper, or on canvas.' (S. H. Raza quoted in A. Vajpeyi, *Passion: Life and Art of Raza*, Rajkamal Books, New Delhi, 2005, p. 41) During this time, with the support of expatriates such as Rudy von Leyden, Walter Langhammer and Henri Cartier-Bresson, Raza discovered and developed the principal artistic stimuli that echo throughout his career: the land and nature around him. On the encouragement of Cartier-Bresson, Raza left for France in 1950 where he spent most of his life and artistic career before returning to India in 2011.

"Eventually he ceased to limit himself to pure Nature, his interest passing to city and village life; he found himself moved by the Indian scene so full of sunshine and colourful costume, so crammed with the interest of old architecture. In the brilliance and special quality of the sunlight of central India he found peculiar delight – it pervades his pictures.."

'Vision in Art (6) S.H. Raza', A review of a solo show, 1950, in A. Vajpeyi, *A Life in Art: Raza*, Art Alive Gallery, New Delhi, 2007, p. 50



RAMESHWAR BROOTA

b.1941

Self

Oil on canvas

Signed centre right and dated lower right in Devanagari and further signed, dated, titled and inscribed 'R. Broota. / 68 / (RAMESHWAR BROOT (sic) / NEW DELHI / 1968 / SELF' on reverse

Bearing a distressed label on reverse

45.1 x 60.1 cm. (17 ¾ x 23 ⅝ in.)

Painted in 1968

PROVENANCE

Acquired directly from the artist at Triveni Kala Sangam, New Delhi, circa 1984

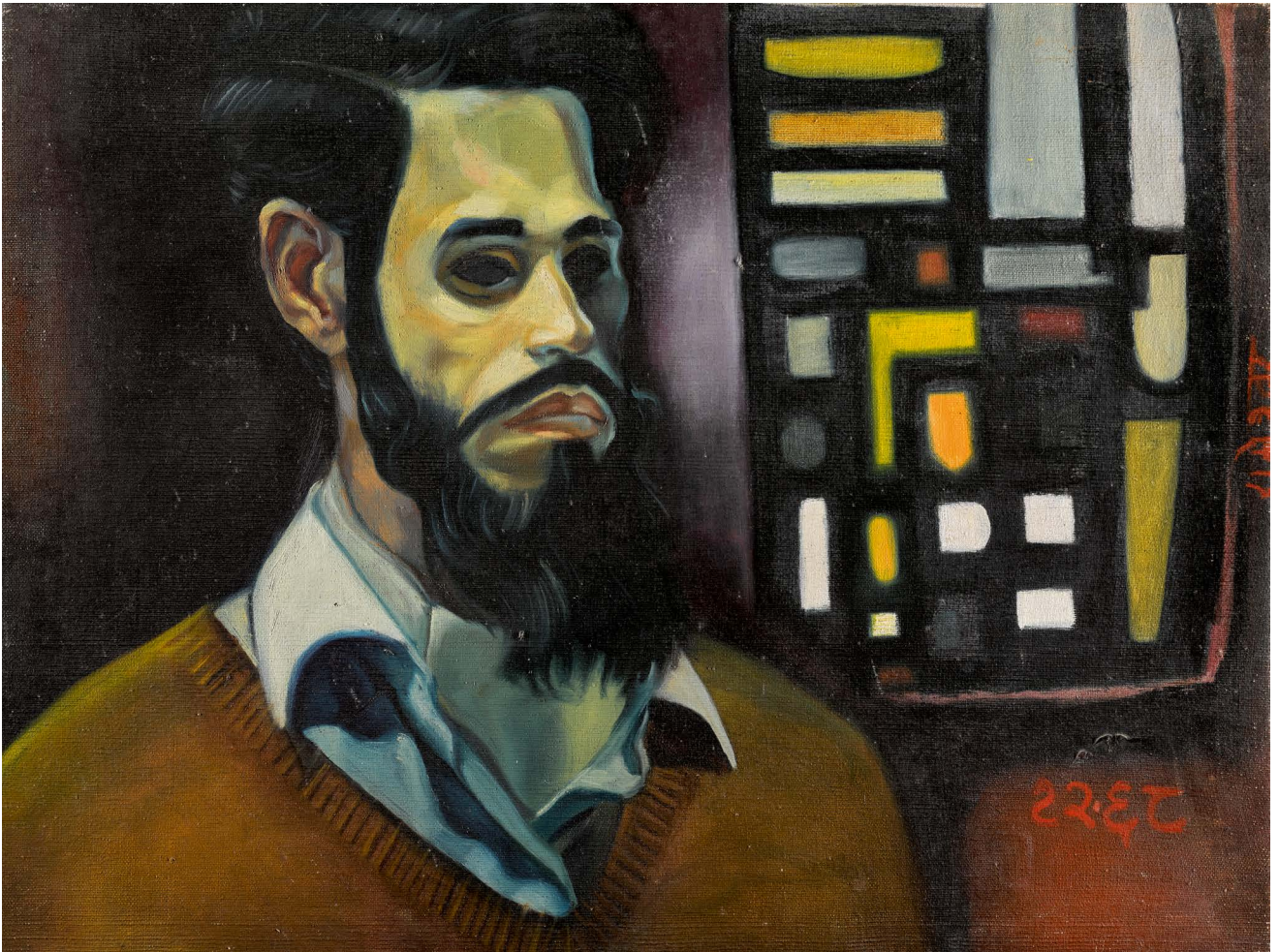
LITERATURE

R. Karode, *Rameshwar Broota: Interrogating the Male Body*, Kiran Nadar Museum of Art, New Delhi, 2015, illustration pp. 37, 225

± £ 35,000-50,000 US\$ 45,800-65,500

By 1967 at the young age of 26, Rameshwar Broota was leading the Triveni Art Department in Delhi, after a stint of teaching at the Jamia Millia Islamia Higher Secondary School, Sarada Ukil Centre and his alma mater, the College of Art in Delhi. Typical of fine art education, one of the first genres that he attempted was portraiture. 'Broota had excelled in portraiture right from his college days. He had painted a galaxy of portraits of self, friends and family, some in thick impasto and spontaneous brushwork, reminiscent of Van Gogh's intense self-portraits, and others in which the strokes are more blended and subdued.' (R. Karode, 'Visions of Interiority: Interrogating the Male Body,' in *Rameshwar Broota*, Kiran Nadar Museum of Art, New Delhi, 2015, p. 21)

Broota's self-portraits are among his earliest works and to some extent the rarest in his entire oeuvre spanning five decades. Karode has theorised 'I would like to propose that it was the first breakpoint in Broota's artistic career in the late 1960s, when he was convinced, that the 'body', the missing element in his portraits was to become his primary metaphor to reflect, express and process his resolved (and unresolved) understanding about human existence. In matter and spirit, the body has since acquired a pivotal presence and position in Broota's art practice. In my observations based on the substantial corpus of his monochromatic works, the male body is repeatedly framed without the face. The portrait, thus to a great extent, went missing from his oeuvre." (ibid.) The current lot titled *Self* is a rare gem, the first self-portrait of the artist to come up for sale in the open market.



RAMESHWAR BROOTA

b.1941

The Same Old Story

Oil on canvas

Signed, dated, titled and inscribed 'R.

Broota. / RAMESHWAR BROOTA / "The Same Old Story" / 1970 / 190½ cm x 117 cm / TRIVENI KALA SANGAM / 205, TANSEN MARG / NEW DELHI' on reverse

116 x 190 (45 ⅝ x 74 ¾ in.)

Painted in 1970

PROVENANCE

Acquired directly from the artist at Triveni Kala Sangam, New Delhi, 1985

LITERATURER. Karode, *Rameshwar Broota: Interrogating the Male Body*, Kiran Nadar Museum of Art, New Delhi, 2015, illustration pp. 49, 225

‡ W £ 90,000-120,000

US\$ 118,000-157,000

'In *The Same Old Story*, Broota depicts the bodies of the ape-man in their expended corporeality, having grown breasts that are highlighted by colourful brassieres and knickers that have slipped below their protruding bellies. Both comic and tragic at the same time, these were telling images of a nation, fighting internal demons and not ones from the outside.' (R. Karode, 'Ape/Man,' *Rameshwar Broota: Interrogating the Male Body*, Kiran Nadar Museum of Art, New Delhi, 2015, p. 41) The three men occupy this huge canvas in its entirety against a neutral background which accentuates their presence. Satire is ripe in this composition, perhaps the artist's way of dealing with the sad human condition around him in post independent India, amidst a culture of corruption and social stratification.

'He [Broota] was probably one amongst a few artists, who arrived at social satire for an indirect representation of socio-political narratives with a comic-tragic evocation saturating his canvases with bright colours.' (ibid)



RAMESHWAR BROOTA

b.1941

Anatomy of that Old Story

Oil on canvas

Signed, dated, titled and inscribed 'R Broota '70 / N. DELHI - INDIA / ANATOMY OF THAT OLD STORY' on reverse

147 x 197 cm. (57 7/8 x 77 1/2 in.)

Painted in 1970

PROVENANCE

Acquired directly from the artist at Triveni Kala Sangam, New Delhi, 14 January 1987

LITERATURE

R. Karode, *Rameshwar Broota: Interrogating the Male Body*, Kiran Nadar Museum of Art, New Delhi, 2015, illustration pp. 48, 227
Exhibition Catalogue, *Counterparts: Recent Paintings by Rameshwar Broota*, Vadehra Publishing, New Delhi, 2009, illustration p. 72
K. Malik and G. Sinha, *Rameshwar Broota*, Vadehra Publishing, New Delhi, 2001, illustration p. 32

‡ W £ 90,000-120,000

US\$ 118,000-157,000

Since the beginning of his career, Rameshwar Broota has scrutinized the human condition. His early paintings from the 1960s as we see in lot 18 were based on portraiture. Thereafter in his late 1960s paintings, he depicted Delhi's itinerant labourers, despairing men who left their villages for the capital, in hopes of achieving a daily wage. By the 1970s, his figures became anthropomorphised apes, including the current work from his *Ape Series* – satirical paintings that reveal the artist's obsession with the delicate balance between man's fragile morality and bestial simian id.

'In his paintings from the 1970s, the uncanny reveals itself in the figure of an ape, in which satire is used to remind viewers that humans are in fact animals. In the hands of Broota, satire isn't a mere allegory but a way to reveal the "familiar" as a discomfoting reality of the world we live in...This ape-like creature is a recurring motif in Broota's paintings, be it in a group seated at a table having tea, or as a couple on a sofa in a plush, bourgeois setting. Ape-like creatures and headless figures in his other drawings from the same period add to one's viewing experience of the morbid portrayed in Broota's narratives

of socioeconomic injustice.' (M. Thirukode, 'Visions Of Interiority: Interrogating the Male Body, Rameshwar Broota', *Art Asia Pacific*, March – April 2015, <http://artasiapacific.com/Magazine/92/RameshwarBroota>)

Broota engaged with this theme for ten years. Speaking of this work, Roobina Karode elaborates 'The initial works of the *Ape Series* consisted of bold, bulky forms dominating the picture plane often rendered in awkward angles and bright colours. *Anatomy of that Old Story* (1970) can be termed as the first work executed in this series...The artist depicts himself as a bearded, scrawny (with an exposed rib cage) young lad accompanied by his artist friend K. Khosa, both immersed in the throes of gluttony. Hungry, they watch excessive food consumed by the insatiable greed of the awkward looking figure.' (R. Karode, 'Ape/Man,' *Rameshwar Broota: Interrogating the Male Body*, Kiran Nadar Museum of Art, New Delhi, 2015, p. 41)

The current painting like others in the series is large in scale and depicts life-sized figures which bring a sense of immediacy to the work as if the viewer can walk into the tableau.



Rameshwar Broota, *The Untold Story*, Oil on canvas, 1970

Reproduced in R. Karode, *Rameshwar Broota: Interrogating the Male Form*, Kiran Nadar Museum of Art, New Delhi, 2015, p. 73



MANJIT BAWA

1941 - 2008

Untitled (Hanuman)

Oil on canvas

Signed in Devanagari and dated '83'
on reverse

63.1 x 83.8 cm. (24 ¾ x 33 in.)

Painted in 1983

PROVENANCEAcquired directly from the artist at his
studio in New Delhi, 14 January 1983**LITERATURE**G. Sen, *Image and Imagination: Five
Contemporary Artists in India*, Mapin
Publishing Pvt. Ltd., Ahmedabad, 1996,
illustration p. 83 (titled *Reaching for the Sun*)

₹ 75,000-100,000

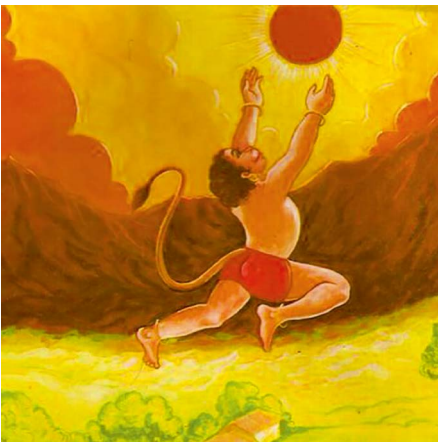
US\$ 98,500-131,000

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

This feature seems to render his forms weightless and his humans and animals appear like magic in the foreground. '[His] protagonists do not emerge from an imagined background or prop themselves against the wide horizon of an opening world; rather, they manifest themselves suddenly, like apparitions, in a field that could well be an aura. This is why Bawa's figures, modelled in a surreal manner as they are, can safely be placed in a tradition of innovation and experiment that goes back

through the prints and paintings of Kalighat and the Company School to the miniatures of the Mughal and Rajput ateliers.' (R. Hoskote, *Modern Miniatures, Recent Paintings*, Bose Pacia Gallery Exhibition catalogue, 2000, unpaginated)

In the present lot, Bawa portrays Hanuman, the monkey god. Often inspired by icons and myths, his subjects represent the dual polarities of the human and animal world; although they share the same environment they occupy different universes. This work is reminiscent of the story of when Hanuman wanted the sun. Hanuman was the son of Vayu, the god of the wind, and Anjana, a celestial nymph. As a child, Hanuman displayed great powers and prowess. One morning, he saw the sun rising and thought it was a great yellow ball. He decided to get hold of it so that he could play with it. Indra, the king of gods, saw Hanuman leap into the sky and wanted to stop him. He threw his weapon, the *Vajra*/thunderbolt at the child. It appears as if Bawa is capturing the moment, when he leaps towards the sun. The sun is of course missing here. Bawa's focus is not with the narrative but with the spatial and chromatic relationship of the canvas. His use of background space as a unified whole, combined with very Indian colours such as cerulean blue, as seen in this work, is reminiscent of Pahari miniatures, yet Bawa imbues a sense of ethereality or other-worldliness in his works that truly makes his artistic style unique.



Young Hanuman reaching out for the sun

Source: Apni Sanskriti, [https://www.apnisanskriti.com/
story/birth-story-of-hanuman-747](https://www.apnisanskriti.com/story/birth-story-of-hanuman-747)



MANJIT BAWA

1941 - 2008

Untitled (Woman)

Oil on canvas

50.9 x 61 cm. (20 x 24 in.)

Painted *circa* 1982**PROVENANCE**

Acquired directly from the artist at his studio in New Delhi, 1982

‡ £ 30,000-50,000 US\$ 39,300-65,500

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

Bawa as part of a generation of artists who came of age long after Independence notes that his painting style and quest for an original artistic language placed him in opposition to the prevailing mores of International Modernism. 'Being a turbaned Sikh from an ordinary middle-class family was daunting enough but to strike out against the prevalent forces of Cubism and the iconic Klee was to really ask for big trouble and I was hauled up time and again with strict instructions to toe the line. But I remained true to my calling, naturally annoying authorities. Even then in those formative years I was haunted by the spectre of mediocrity. I was willing to accept any challenge, but on my own terms. I was obsessed with one driving need – to create my own painterly language.' (M. Bawa, 'I Cannot Live By Your Memories, Manjit Bawa in Conversation with Ina Puri', *Let's Paint the Sky Red: Manjit Bawa*, Vadehra Art Gallery, New Delhi, 2011, p. 47)



MANJIT BAWA

1941 - 2008

Untitled (Man)

Oil on canvas

56 x 61.1 cm. (22 x 24 in.)

Painted *circa* 1982**PROVENANCE**Acquired directly from the artist at his studio
in New Delhi, 1982

‡ £ 35,000-50,000 US\$ 45,800-65,500

'Manjit's canvases rivet the viewer by their direct appeal. Uncluttered, a figure or two positioned against a strong flat sheet of either mango yellow [or] deep red, the bearded figure or the graceful nayika... are frozen in iconic poses imbued with rasa. His works are never titled, thus challenging the gazer to explore his or her own associations.' (A. De, 'Art is an Attitude,' *Manjit Bawa Readings*, Lalit Kala Akademi, New Delhi, 2005, p. 39)



RANBIR KALEKA

b.1953

Critic's Dilemma

Oil on board

Signed and dated 'Ranbir Singh Kaleka / 1973' lower right

Titled, dated and inscribed 'NAME - RANBIR SINGH KALEKA, / CAPTION - "CRITIC'S DILEMMA", (1973) / ADD - D.E. - 119, / HIRA NAGAR, / NEW PATIALA, / PUNJAB.' on a label on reverse

91.3 x 61 cm. (35 7/8 x 24 in.)

Painted in 1973

PROVENANCE

Acquired directly from the artist, New Delhi, 1986

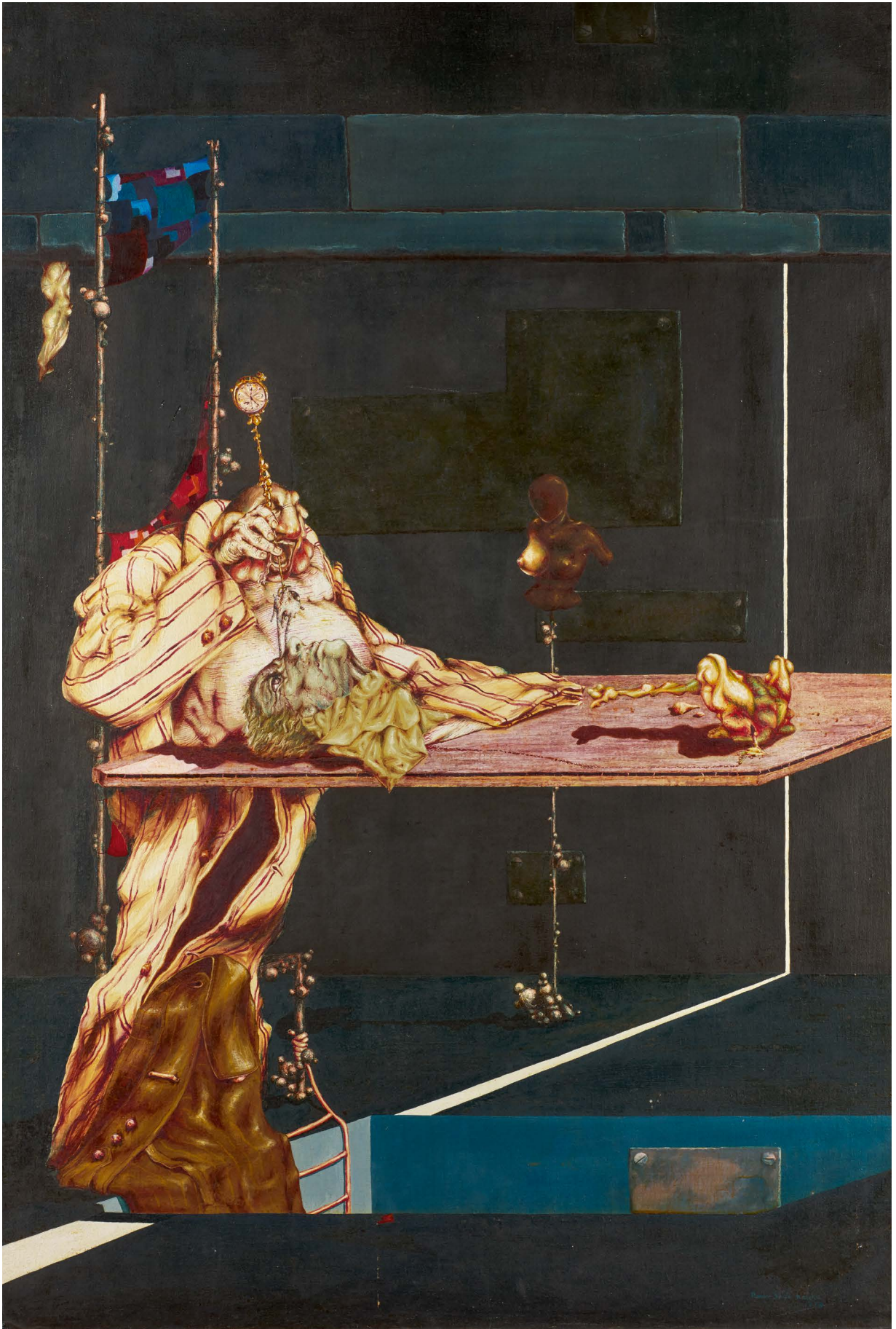
± £ 7,000-10,000 US\$ 9,200-13,100

Born in Punjab in 1953, Ranbir Singh Kaleka studied painting at Chandigarh University before receiving the Charles Wallace Scholarship, which enabled him to complete his M.A. in painting at Royal College of Art, London. Throughout his career, Kaleka has experimented with different media and often combines both painting and video art in his installations. Kaleka is featured in many prominent museum collections. His first solo exhibition was at Art Today Gallery in New Delhi in 1995. He received the National Award from the Lalit Kala Akademi New Delhi in 1979 as well as the Sanskriti Award, New Delhi in 1986. His work was showcased at the Kochi-Muziris Biennale in December 2012.

"*Critic's Dilemma* was painted in response to the fat cat phenomenon. The suited ghoulish biggie with a small head is all jowl and belly. Gorging on the hapless victim, he supports his ever spreading insatiable stomach on the table. Below him is a bottomless pit, signifying his appetite or his corrupt deeds. Metal plates screwed to the walls may secure his horde of wealth. There is ambiguity as to the meaning of the diseased figure sitting on its haunches on the table. Does it represent the dispossessed or an accursed accomplice? In the tradition of

Vanitas paintings, there are symbols of death, time, lust and gold as wealth. The title, *Critic's Dilemma*, alludes to the unease of criticising a potentate as well to the reading of an artwork." (Correspondence with the artist, April 2019)

This composition evokes the dream-like works created by Surrealist artists, in particular, Salvador Dalí. Time and place are superseded by Kaleka's desire to focus on the scene itself. 'Morphing and reproducing exponentially, the image, as we now know it, is perennially beleaguered. To outwit this condition is a challenge, but Ranbir Kaleka is happy to pick up the gauntlet. [...] Before merging painting and video to create a spectral cinematic interface, for two decades Kaleka honed a painterly practice of considerable theatricality. His penchant for surreal juxtapositions is evident. [...] In these tableaux, Kaleka mined motifs of his childhood in Patiala, Punjab, such as cockerels, horses and wrestlers, as well as his fascination for outré inventions and his absorption with light, which he deftly controlled through his use of pigment. Everything Kaleka privileged in his paintings continues to exert gravity in his multimedia work.' (G. Dang, 'Ranbir Kaleka', *Frieze Magazine* review, Issue 138, April 2011 - <https://frieze.com/article/ranbir-kaleka>)



RANBIR KALEKA

b.1953

Rain

Oil on canvas

Signed and dated 'Ranbir Singh Kaleka 1986' on reverse

162 x 197.2 cm. (63 ³/₄ x 77 ⁵/₈ in.)

Painted in 1986

PROVENANCE

Acquired directly from the artist,
New Delhi, 1986

EXHIBITED

Geneva, Halles de l'Île, *Coups de Coeur*,
1 July - 22 August 1987

LITERATURE

R. Cornu ed., *Coups de Coeur*, Geneva, 1987,
illustration p. 67

This painting displays a hypnotic world, suspended in time. It is an arresting assemblage of organic forms in strange and perplexing locations, set against variegated areas of colour. "Rain took about 3 years to paint. I started the painting in Patiala, Punjab. These were the troubled times of the Sikh militancy uprising in Punjab. I wanted to create an image of dormancy, destruction, earth laid bare, precariousness, renewal and healing. A comatose figure in the foreground covers the entire width of the canvas. Rain, representing renewal and rebirth touches the figure before its waters sweep across the scorched earth. A foot tries to get a hold on a loose tightrope. Carrying glassware, we see the turbaned top of a Sikh as he appears to be on the edge of a precipice, the hand of an androgynous figure casts a healing green gold light on the breast of the dormant figure. An animal and a feminine figure peer down as a horn is sounded to herald a new future." (Correspondence with the artist, April 2019)

"There is a process of meaning-making where I arrive at an 'event'. This 'event' is a physiological state, which employs images that have a universal familiarity and taps into our collective sense of memory. In painting, the 'event' may be created through a configuration of people and objects. The stance of the body, the trajectory of the eye, the texture of the surfaces, the vigour (or otherwise) of the painter's hand all contribute towards creating what I call an 'event', the reading of which is not linear and not necessarily temporally or geographically specific but carries the psychological buzz of familiarity or an emotional twinge of recognition." (Ranbir Kaleka interviewed by Latika Gupta, *ART India Magazine*, 2008-09, Volume XIII, Issue III + IV, p. 49)

‡ W £ 15,000-20,000 US\$ 19,700-26,200



“How do I paint? In the beginning there is just a feeling, later the feeling gets more perceptive and takes the form of an idea and then the image or a pattern with abstract or real images are transmitted to the canvas through the conscious by the subconscious (resulting in logical reasoning) and before the images are expressed on the canvas the conscious part does a lot of thinking. Thus I may think for two weeks or more before starting to paint a picture. I want to compete with literature which is considered to be a more complete art. My paintings are not an illustration of an idea but rather of a passage, a chapter of thought, in which human relations and human nature are depicted. My paintings are not illustrations in the literal sense. Thus I find it difficult to explain that passage or chapter of the thought process. My paintings do not fall in the pattern of pure surrealist or Dada paintings.”

R. S. Kaleka, cited in M. S. Randhawa, 'Paintings of Ranbir Singh Kaleka', *Roopa Lekha*, 1972-72, Vol. 44, pp. 36-38

A. RAMACHANDRAN

b.1935

Yayati - I

Oil on canvas

Signed, dated, titled and inscribed 'A.

RAMACHANDRAN / "YAYATI - I" / 80" X 60" / 1982' on reverse

200 x 148.7 cm. (78 ¾ x 58 ½ in.)

Painted in 1982

PROVENANCE

Acquired directly from the artist,
New Delhi, 1985

EXHIBITED

Geneva, Halles de l'Ile, *Coups de Coeur*,
1 July - 22 August 1987

LITERATURE

R. Cornu ed., *Coups de Coeur*, Geneva, 1987,
illustration p. 89

‡ W £ 45,000-60,000

US\$ 59,000-78,500

Achutan Ramachandran Nair is one of India's most illustrious senior artists whose career spans more than five decades. Known of his narrative paintings, the visual drama of Ramachandran's large-scale works is derived in part from his academic background in traditional Indian art history and epic literature. In 1957, the artist received his MA in Malayalam literature; then he pursued a diploma in Fine Arts at Visva Bharati University at Santiniketan studying under the tutelage of masters like Benode Behari Mukherjee and Ram Kinkar Baij. In 1964, he completed his doctoral thesis on Keralan mural painting and finally dedicated himself to art history instruction as Professor Emeritus at Jamia Millia Islamia University in Delhi until his retirement in 1992. In 1991, he was appointed honorary chairman of Kerala Lalit Kala Akademi, and in 2005 he became Professor Emeritus at Jamia Millia Islamia University.

Ramachandran's early works of the 1960s dwell on the angst of urban life. In the 1980s, his works underwent a dramatic transformation and the darker expressionistic works gave way to more colourful works in search of beauty, inspired by his knowledge of passion of Kerala temples and mythology.

It was the *Yayati* Series which heralded this breakthrough. The current lot is Ramachandran's first version of *Yayati* which reached an apogee in his monumental mural of 1984 consisting of 60 feet of painted narrative canvases and 13 sculptures, executed between 1984-86. "The story of *Yayati* from Mahabharata fascinated me. I was intrigued

by *Yayati*'s never ending desire for physical pleasure and that he, at the [tail]-end of his life, when he was a crippled old man, could ask his sons for their youth in exchange of his kingdom. Man's quest for luxury and comfort today, aided by uber science and technology, is somewhat like *Yayati*'s weakness for pleasure, in my opinion. I struggled to formulate suitable communicative images for *Yayati*. In the process, I came across the nomadic tribe of Rajasthan who are metal smiths and found them to be ideal models. The heavy frontal nude like Didarganj Yakshi, the bare breasted woman devouring a water melon and the de-plumed peacock symbolising *Yayati*, all together have a great potential for erotic evocation. This work done in 1983, was my first attempt to do *Yayati*." (Correspondence with the artist, April 2019)

Yayati is a multi-layered theme – "of sensuality, decay and death" (Artist statement, 1980s, Courtesy Barbier Family Archives) Here, we see the voluptuous women juxtaposed with the almost emaciated peacock, amidst a backdrop of a garden teeming with vegetation. "I like juxtaposition of contradictory pictorial imageries. Because they create layers of suggestions like ripples in the water. I take elements from different sources, viz., nature and traditional Indian art, like miniatures and wall paintings, in search of my contradictory imageries." (*ibid.*) The *Yayati* mural and series, when initially executed caused a furor amongst those who found it to be too sensual and fantastical. However, today it is the hallmark of the artist's career.





27

A. RAMACHANDRAN

b.1935

Untitled (Elephant)

Ink on paper

Signed and dated '76' in Malayalam lower right

38.1 x 54.8 cm. (15 x 21½ in.)

Executed in 1976

PROVENANCE

Acquired directly from the artist,
New Delhi, 1985

± £ 2,000-3,000 US\$ 2,650-3,950

"This was done during the turbulent days of Emergency. It was meant as a political satire. The elephant, here, is a composite figure of human beings shown with the politician and his attachment to official position - the chair." (Correspondence with the artist, April 2019) A. Ramachandran notes that his artistic process began foremost on paper. "The beginning of each painting has always started with an impression from nature or social event. Starting with a series of drawings, I try to distill the images by a process of transformation. I leave the drawing and start painting, the moment the images meet the demand of the canvas." (Artist statement, 1980s, Courtesy Barbier Family Archives)



A. RAMACHANDRAN

b.1935

Portrait of Naga Family

Oil on canvas

Signed, dated, titled and inscribed

"PORTRAIT OF NAGA FAMILY" / 1984 / 107

cm X 183 cm. / RAMACHANDRAN'

on reverse

182.5 x 106.7 cm. (71 ¾ x 42 in.)

Painted in 1984

PROVENANCE

Acquired directly from the artist,

New Delhi, 1985

₹ W £ 50,000-70,000

US\$ 65,500-91,500

"The Naga couple from Manipur is the result of many sketches and studies I made during my visit to Manipur in 1983. I was amazed by the remarkable facial qualities of my models. The children and women with their extraordinary fair complexion and dainty features reminded me of Virgin Mary and the angels. The kneeling image of a bishop with angel's wings provides the metaphor of the complete cultural conversion of the Naga tribes to Christianity. Thus, started a new phase of paintings with faces after two decades of headless paintings." (Correspondence with the artist, April 2019)

A. Ramachandran went to Imphal (capital of Manipur) to participate in an artist's workshop. As he recounts, he was unaware at the time of the impact the workshop would have on his

stylistic evolution. This was because it brought back the human faces which he had abandoned when he left rural Santiniketan for Delhi. What also struck a chord for him was that his wife Chameli had similar facial features to the models in the workshop so it was difficult for him to render. He was also fascinated by the isolation of this region. "When a small girl asked me which country I came from, I was pained at the realisation of the extent to which these people were marginalised in their own country! When I returned to Delhi, I felt a strong need to relook at my representations of [...] wonderful people and decided to give them a face and identity. This then was my preliminary step towards conceiving *Yayati*." (A. Ramachandran quoted in *A. Ramachandran: Life and Art in Lines* Volume I, Vadehra Publishing, New Delhi, 2014, p. 44)



Bombay
30 Sept. 1984

Dear Madame Barbier,

Thank you for your letter of Sept. 5th, and do excuse this delayed reply. I am delighted to know that you and your husband will be here in November, and I look forward to meeting both of you.

M. Barbier did mention ~~your~~ plans for a gallery in Geneva. I am very pleased your plans have materialised soon, though I am sure you would have been working on them for some time now. Thank you for asking me to exhibit my paintings with your gallery. Yes, I shall be happy to do so, and we could discuss details when we meet in Bombay.

The painter I mentioned is Sudhir Patwardhan. I think his work is important. His address is:

Flat 1A, Bldg. 2, "Brindaban"
Shreerang Society
Majivada
Thane 400 601
Maharashtra, INDIA

Tel. No: 507355 (9am-11.30am, and 6pm-8pm, daily except Sunday)

Thane is an hour from Bombay by local train. Three quarters of an hour by automobile, but the roads can be badly congested.

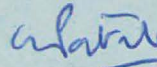
I hope you will find my two paintings a little less distressing with the passage of time, though never wholly so I also hope. Grunewald is one of my heroes. I have many others, but when I do attempt a painful subject I would like to see it as frontally as he does. Also with some of his sublimity, to the extent that is possible in 1984.

Please give me a week or ten days to mail you my biography and list of works, in collections, etc.

When possible please do inform me of your final dates in Bombay.

With best wishes,

Yours sincerely,



Gieve Patel

GIEVE PATEL

b.1940

Crushed Head

Oil on canvas

Signed and dated 'G. Patel / '84' on reverse

61.2 x 46.2 cm. (24 1/8 x 18 1/4 in.)

Painted in 1984

PROVENANCE

Acquired directly from the artist, Bombay,
17 January 1984

EXHIBITED

Geneva, Halles de l'Île, *Coups de Coeur*,
1 July - 22 August 1987

LITERATURE

R. Cornu ed., *Coups de Coeur*, Geneva, 1987,
illustration p. 85

£ 7,000-10,000 US\$ 9,200-13,100



Mumbai based Gieve Patel has had a multi-faceted career in the arts and sciences. He is not only a painter but also a noted poet and playwright as well as a practicing physician. His works are devoid of sentimentality, instead they are snapshots and observations of everyday life within an urban jungle. He sees poetry even in trauma. Patel's works are constructed of figures placed within a horizontal narrative against an architectural backdrop. It was in the mid-1980s when Patel began painting multiple figures in complex compositions after a visit to Italy in 1982 when he saw Pietro Lorenzetti's *Crucifixion* at Assisi. This culminated in Patel's breakthrough masterpiece *Off Lamington Road*, a painting that was heavily featured in the *Coups de Coeur* exhibition, then in the collection of Proctor and Gamble.

"A year before I started working on *Off Lamington Road*, I had begun working on a set of 'heads.' Each canvas would be a small 18 inches x 24 inches. And each would portray one human being. As this activity continued alongside work on the larger painting (which took me four years to complete), I sensed an inner dialogue taking place between the two. The 'heads' seemed to assert the need that people I was depicting as a 'mass' be given individual breathing space as well. 'Good', I thought, 'if that's how its going to be.' And for subject matter I envisaged, as the heads would proliferate, people from various sections of the society and stations in life, the vigorous, the siling (sic), even the dead. A grand sweep. I am not unhappy with the way several of these heads have shaped up, disaster-prone though they appear to be at the moment. (*Leper, Eunuch, Crushed Head* [lot 29], *Drowned Woman* [lot 30]...) There is indescribable pleasure in transforming pain and wretchedness into fantastic play, as though one was thereby gaining so much control over those forces, and jettisoning fear. For the painter, it was certainly so, I vouch for that. Hopefully, it could be so for the viewer as well. (Artist Statement, May 1987, Courtesy Barbier Family Archives)

'As a painter, Patel adopts the role of the observer, never quite bridging the distance between himself and the people he represents. But, like the poet he is, he also carefully preserves the significant gestures, things, and scenes that, especially when frozen in time, evoke multiple layers of meaning.' (S. Bean, *Midnight to the Boom, Painting in India after Independence*, Thames & Hudson Ltd., London and Peabody Essex Museum, Massachusetts, 2013, p. 166)

GIEVE PATEL

b.1940

Drowned Woman

Oil on canvas

Signed and dated 'G. Patel / '83' on reverse

61.2 x 45.8 cm. (24 x 18 in.)

Painted in 1983

PROVENANCE

Acquired directly from the artist,

Bombay,

17 January 1984

EXHIBITEDGeneva, Halles de l'Île, *Coups de Coeur*,

1 July - 22 August 1987

LITERATURER. Cornu (ed.), *Coups de Coeur*, Geneva, 1987, illustration p. 83N. Tuli, *The Flamed Mosaic, Indian Contemporary Painting*, Mapin Publishing Pvt. Ltd., Ahmedabad, 1998, illustration p. 349

£ 7,000-10,000 US\$ 9,200-13,100

Reminiscing about these 'Head' works (lots 29 and 30), Gieve Patel notes "The conceiving and the execution of these works was a complex process. For a start, I knew these were shocking, even forbidding, subjects. I was not interested though in working on them from that context. But that primary premise had to be acknowledged, and faced, so it could be transcended. Starting from source material: I had of course seen such things in the morgue, or in the course of my experiences as a medical practitioner. In addition, I had read detailed descriptions in textbooks of Forensic Medicine. And these descriptions were often accompanied by close-up photographs. To begin with this material, and to arrive at the actual completed paintings, was a substantially difficult process. I had to decide what elements from 'real life' would be granted a presence in the paintings, and what part purely fantastical imagery would play. Life in its mere gross manifestation can always be disappointing. A dead body after all is merely a dead body. But a true exercise of the imagination never disappoints. And in this latter category I would hopefully place the finely stippled treatment of the fluids emerging from the *Drowned Woman's* mouth and nostrils. As also, the treatment of

the woman's saree -- the patterns printed on the cloth, and the swirling direction of the saree help to evoke a sense of engulfing waters. So also with the *Crushed Head* -- the tilt of the mutilated head echoes the impact of the accident. The clearly delineated veins and nerves are pure inventions. They do not correspond to anatomical reality. Also to consider -- these heads that were once living beings are now inanimate matter. How could one suggest a sense of the vigorous life that once inhabited this inert material? Each brush stroke articulated during the painting process would need to deliver this message. Finally, the most important question: to what purpose all this? In a way this question takes precedence over all other considerations, and is the starting point for doing these paintings. My answers could only be tentative: to come to terms with mortality, and so achieve within myself a sense of oneness with the rest of humanity. Even, to come to terms with the most violent forms of mortality, for who is to say who will be spared those. Perhaps also, to open one's heart to a feeling of tenderness for all of life that must live and die. Does this sound like a tall order? Yes, it is that, maybe." (Correspondence with the artist, April 2019)

"I am not unhappy with the way several of these heads have shaped up, disaster-prone though they appear to be at the moment. (*Leper, Eunuch, Crushed Head, Drowned Woman...*). There is indescribable pleasure in transforming pain and wretched-ness into phantastic play, as though one were thereby gaining so much control over those forces, and jettisoning fear. For the painter it certainly was so, I vouch for that. Hopefully, it could be so for the viewer as well."

Gieve Patel, Artist Statement, May 1987

Courtesy Barbier Family Archives



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AMRITA SHER-GIL, *Untitled (Trees)*
Oil on canvas, 1939 (detail)
Estimate £500,000–700,000*

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How to Bid



1. Browse

FIND WORKS YOU ARE
INTERESTED IN AT
[SOTHEBYS.COM/AUCTIONS](https://www.sothebys.com/auctions)

2. Register

SIGN UP TO BID IN
YOUR DESIRED SALES

3. Bid

CHOOSE YOUR PREFERRED
BIDDING METHOD

Guide for Telephone Bidders

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

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

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

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

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

Registering to Bid

Please indicate the sale number, sale title and sale date.

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

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

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

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

New Clients

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

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

Conditions of Telephone Bidding

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

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

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

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

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

Sotheby's will hold and process your 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 or available on request by email to enquiries@sothebys.com.

BUYING AT AUCTION

The following is intended to give you useful information on how to buy at auction (including guidance on how to bid during the online pre-bidding period prior to the live auction). All bidders should read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

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

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 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 behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform dur-

ing 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 action 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 or via the Sotheby's App, please refer to www.sothebys.com. Bidders using an On-

line 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, 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

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

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• 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 suc-

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

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre 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
Dunceggan 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 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 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 or available on request by email to 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 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 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.

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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:

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IMPORTANT NOTICES

ESTIMATES IN US DOLLARS

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

£1 = US\$1.30

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

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

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

Please see the Buying at Auction guide for further information.

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11/10 NBS_NOTICE_SUS

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Index

- Bawa, Manjit 21, 22, 23
Bhattacharjee, Bikash 13, 14
Broota, Rameshwar 10, 11,
18, 19, 20
Husain, Maqbool Fida 5, 6
Kaleka, Ranbir 24, 25
Keyt, George 16
Khakhar, Bhupen 12
Khanna, Krishen 7, 8, 9
Kumar, Ram 1, 2, 3, 4
Mehta, Tyeb 15
Patel, Gieve 29, 30
Ramachandran, A. 26, 27, 28
Raza, Sayed Haider 17





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