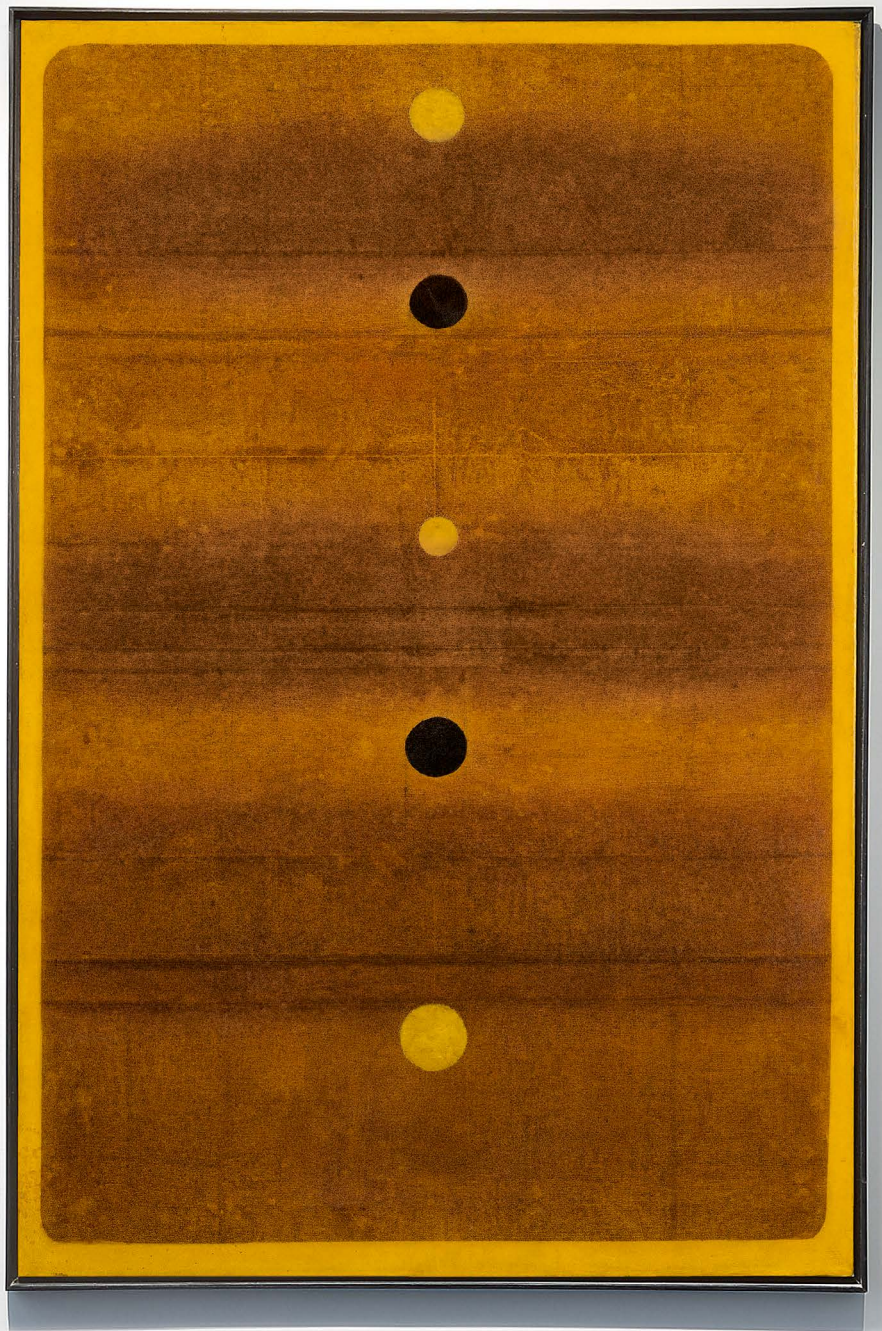


BOUNDLESS: INDIA

MUMBAI | 15 NOVEMBER 2019



Sotheby's EST.
1744



FRONT COVER
LOT 22
BACK COVER
LOT 8 (DETAIL)
THIS PAGE
LOT 20 (DETAIL)

The image is a textured, layered landscape painting. It features a series of horizontal bands of color and texture, creating a sense of depth and movement. The top band is a dark, charcoal grey. Below it is a light, sandy beige. The middle section is a dark, almost black, jagged band that resembles a mountain range or a rocky coastline. In the foreground, there is a light, sandy beige band. In the center of this band, a small sailboat with two sails is visible. To the left of the sailboat, a bright, circular sun or moon is partially obscured by a dark, jagged band. The bottom band is a dark, greenish-grey, suggesting a forest or a rocky shore. The overall style is abstract and expressive, with visible brushstrokes and a rich, layered texture.

BOUNDLESS: INDIA



Souza Costa

BOUNDLESS: INDIA

**AUCTION IN MUMBAI
15 NOVEMBER 2019
SALE IN1901
7.30 PM (I.S.T.)**

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275
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PROPERTY FROM THE ESTATE OF BHUPEN KHAKHAR

“As far as my memory goes I distinctly remember that I used to draw birds and animals in Rangoli at Diwali. My sister Manekben... would say to my mother that this boy is going to be an artist. Now looking back I feel her intuitions were correct. My energies were not limited to accounts work only, but I also indulged in the spheres of canvas and colours. It was during 1958 that my Piscean character became more prominent. I met Pradumna Tana who showed me the great wealth (sic) of Art. In 1960 I met Gulam Sheikh (who was destined to become my friend, philosopher and guide) who advised me to join Faculty of Fine Arts, Baroda. In 1962 I joined... to do my M.A. It was here that the rose bud bloomed into a flower.” (B. Khakhar, *Truth is Beauty and Beauty is God*, Gallery Chemould, Mumbai, 1972, unpaginated)

Within his career and thereafter, Bhupen Khakhar has received the most international and highly regarded

institutional attention of any Indian artist. He was the first artist of Indian origin to be selected for *Documenta IX* in Kassel back in 1992, and has been exhibited at illustrious venues across the world, including the Tate Modern, London, the Centre Pompidou, Paris, the National Gallery of Modern Art, New Delhi, and The Museo Nacional Centre de Arte Reina Sofia, Madrid.

Born in 1934 into a middle-class Gujarati family, Khakhar first trained as a chartered accountant in Bombay. He moved to Baroda in 1962, where he chose a new career path as a writer and an artist, liberating himself from family pressures. Largely self-taught, Khakhar was encouraged by his friend Gulamohammed Sheikh to join the Faculty of Fine Arts at Baroda. Unlike many of his contemporaries, Khakhar had been uninspired by his time at the famous J. J. School of Art in Bombay. By contrast, Baroda's Faculty of Fine Arts was a breath of fresh air for the artist – it was new, it

was contemporary, and it was in this atmosphere of free thought that Khakhar thrived.

In 1976, through a cultural exchange programme, Khakhar made his first trip abroad. He travelled to the USSR, Yugoslavia, Italy and the United Kingdom. In the UK, Khakhar stayed with his mentor and close friend, British artist, Sir Howard Hodgkin, who he had met at the 2nd Triennale of India in 1972. In an interview for Khakhar's Tate retrospective in 2016, Hodgkin reminisced, "...during my visit [in India] I went to see the art critic and curator Geeta Kapur, who I knew slightly. She asked me what I thought of the exhibition. I told her I thought it was all rubbish – except for three pictures. She said: 'That's very interesting; the painter who did them is standing right here.' That was how I met Bhupen." (S. Jhaveri and H. Hodgkin, 'My Memories of an Indian Master', *Tate etc.*, Issue 37, Summer 2016, p. 83)



“The subject-matter of Bhupen's work is deliberately banal. [...] With this imagery, part naïve, part cunning and part “vulgar”, Bhupen finds on his canvas a place for the insignificant man: a place that is so much like his actual environment that the subject will not feel alien in it. And by giving him this place in a work of art, he enthrones the insignificant man in our imagination.”

(G. Kapur, 'Introduction', *Contemporary Indian Artists, 1978* rpt. T. Hyman, *Bhupen Khakhar*, Mapin, Ahmedabad, India, 1998, p. 41)

Bhupen Khakhar, *De-Luxe Tailors*, 1972
Sotheby's London, Howard Hodgkin, *Portrait of an Artist*,
24 October 2017, lot 110
Sold for £1,112,750



Bhupen Khakhar and Howard Hodgkin at Hodgkin's home, Wiltshire, circa late 1970s
Image courtesy the Estate of Bhupen Khakhar



Bhupen Khakhar, *Two Men in Benares*, 1982
 Sotheby's London, Coups de Coeur: The Guy and Helen Barbier Family Collection, 10 June 2019, lot 12
 Sold for £2,535,000

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. This time in UK was transformative for Khakhar. In England in the 1970s, he bore witness to the increasing acceptance of homosexuality, which had been legalised the decade before. Moreover, being exposed to and interacting with artists such as David Hockney, gave him

the much-needed freedom for which he had yearned. This period 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'. He declared his homosexuality, something which he had only hinted

at before. This was to become the hallmark of the next phase in his artistic production, an autobiographical chapter that made him the first Indian artist to freely disclose his sexual orientation through his work.

Sotheby's has been privileged in selling several seminal works by Khakhar in the past decade. In 2017, Sotheby's set a world auction record for the artist with the sale of his 1972 'Trade' painting, *De-Luxe Tailors*. The work sold for in

excess of \$1.4 million, in the estate sale of Khakhar's life-long friend, Hodgkin, who had been gifted the work by the artist in the 1970s. In June of this year, Sotheby's broke this auction record with one of Khakhar's iconic 'coming out' paintings, the monumental *Two Men in Benares* (1982). The work had been in the collection of Swiss collectors, Guy and Helen Barbier, for over three decades, and sold for over \$3 million.

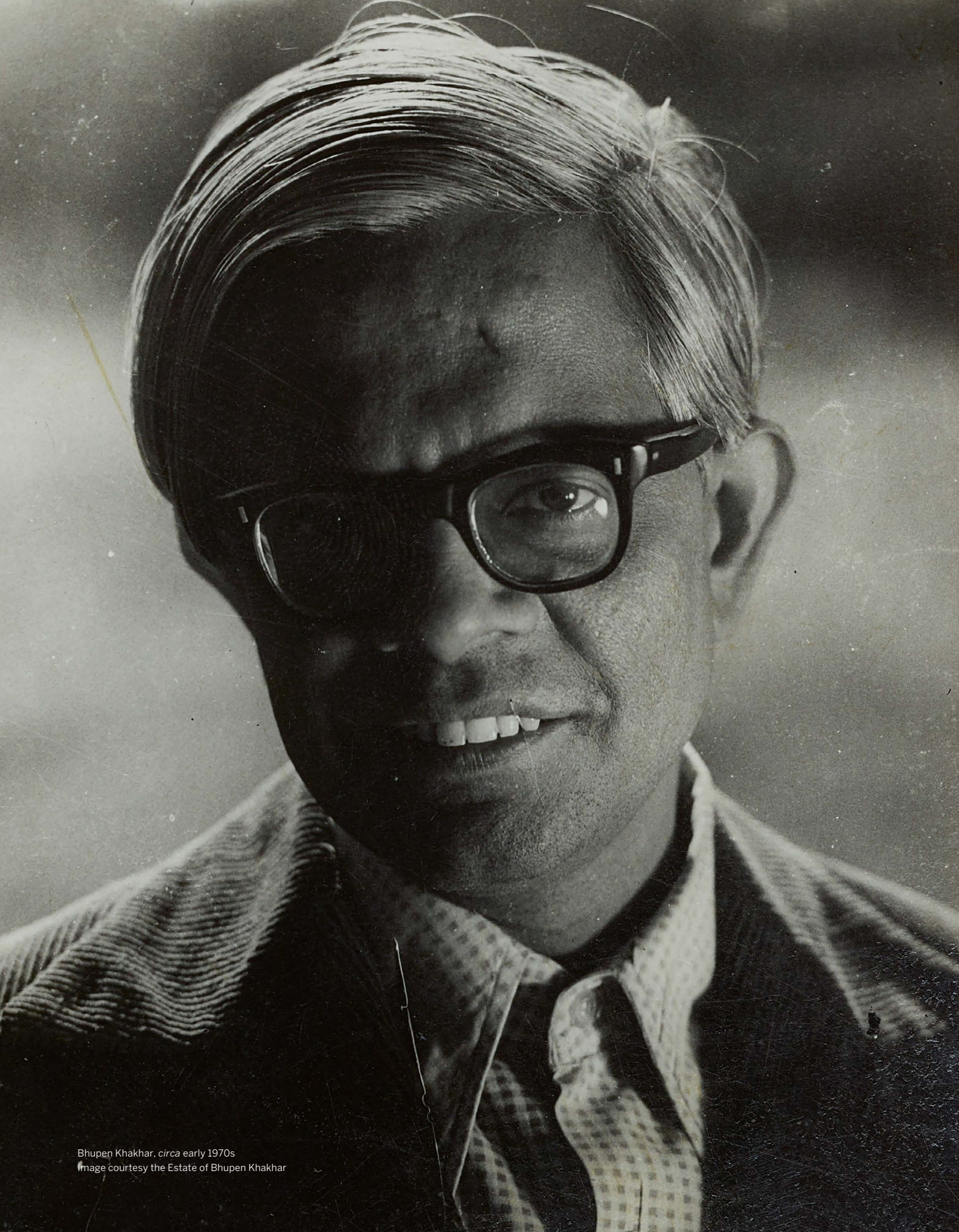
Now, Sotheby's is honoured to

present a selection of works from the Estate of Bhupen Khakhar. Ranging from watercolour to oil, collage to ceramic, these artworks showcase the diversity of Bhupen's artistic practice. As with all his works, these lots are the product of an assured artist doing exactly what he liked – depicting the mundane with the imaginary, the sacred with the profane, to weave an idiom, unambiguously his own. 'Through the innumerable changes of oeuvres between those first collages and the present

[1995] "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.' (S. Mehra, 'An Accountant Of Alternate Reality,' *Outlook India*, 13 December 1995, <https://www.outlookindia.com/magazine/story/an-accountant-of-alternate-reality/200402>)



Bhupen Khakhar in his studio



Bhupen Khakhar, *circa* early 1970s
Image courtesy the Estate of Bhupen Khakhar

BHUPEN KHAKHAR MANY FACETS OF A SENSUAL CREATOR

PROF. (DR.) RAJEEV LOCHAN

Bhupen Khakhar is among very few Indian artists who have been recognised and celebrated both within the country as well as internationally as a major contributor towards twentieth-century contemporary art practices. His art reflected his personality which remained unapologetic, blatantly honest and bold in its content and execution.

Being denied entry to formal art education in fact turned out to be a boon for the artist, as this provided him ample freedom and liberty to delve deeper into the self and evolve a language pertinent to his inner calling. This provided him unconditional possibilities of thought content and expression.

Alongside his job in Bombay, he attended evening classes at the Sir J.J. College of Art and developed a fairly good relationship with S.B. Palsikar one of the most progressive teachers of the school. Having moved to Baroda and with the guidance of his peers and friends he joined the M.S. University and studied Art Criticism at the ripe age of 38.

A chartered accountant by profession, an avid collector of mass-produced art and essentially a self-taught artist, he collected film posters, oleographs and Company Paintings which unabashedly displayed his preferences. Khakhar's familiarity and fascination with Indian streets and their humble spots were legitimised after learning about art influenced by sources alike.

His art is not about depicting the ephemera of the everyday frivolously on surface level. Rather it is injected with close observations, perceptivity and humour. His works exist as a commentary on the functioning of human relationships with each other and with society. His interest in the underdog, his affinity towards the weaker and the broken, his nature of embracing those on the fringes, extended and contributed to his artistic language.

With little confidence in his drawing, Khakhar happily explored the possibilities of collage and his initial works were primarily in this medium. He assembled and appropriated popular imagery obtained from mass-produced oleographs and posters found in the local marketplaces with his satirical interventions. Use of vernacular images and language was prominent in many of these early works. Eventually his creative expression transitioned into drawing and painting to enable him to express himself more freely. His style may be referred to as tongue-in-cheek. It seems like he was attempting to gauge the level of tolerance and humour in people through his works.

Depicting the life around him, with an emphasis on the classes, Khakhar's art is unpretentious and bold. Whilst his scenes belong to everyday life, the dramatised, saturated colours take them beyond their mere mundane reality. The artist provides a glimpse into the finer nuances, overlooked realities and myriad idiosyncrasies of the society we inhabit. Although Khakhar's palette constituted of loud colours, a careful tonal gradation balances the effect of the saturated hues. The meticulous details reflect the influence of Indian miniature paintings.

Khakhar's oeuvre mapped a constellation of sexuality, subjectivity and sociability that was not limited to his gay period or private pictures of the 80s and 90s. A queer beauty was evident in the strange kinship and surreal spaces of his earlier paintings. Khakhar's art truly re-made modernism to our land and culture. In this fashion, his approach can be aligned to post-colonial studies as articulated in the 70s and 80s by Partha Mitter, Edward Said, Gayatri Spivak, among many others.

Bhupen started expressing his sexuality even more openly after his visit to England in the late 70s and corporeal closets began to open up with fresh stirrings in the limbs and faces of his characters. Around this time, his explorative search now increasingly centred around sexuality and began to project an aggressiveness combined with tenderness.

Howard Hodgkin's love for India is well known. The vast repository of objects in his collection bear ample testimony to his source of inspiration. It would be inappropriate if the deep bond and friendship between Bhupen and the great British painter was not mentioned. Bhupen spent a long time in Hodgkin's company during his early visits to England which brought about a bond that went far beyond creative and intellectual pursuits. Both shared a common interest in collecting objects.

Khakhar was one of the first artists to use kitsch in Indian art, leading the way for numerous contemporary artists. Clement Greenberg called kitsch an 'anathema to progressive, avant-garde' but Khakhar's art effectively challenged such orthodox definitions. Negative associations with the element of kitsch have gradually dissipated from the contemporary art lexicon. Bhupen's works can be perceived as a bridge linking the reality of everyday and the inner world of emotions, feelings and prejudices.

PROPERTY FROM THE ESTATE OF BHUPEN KHAKHAR

LOTS 1-8, 61

1

BHUPEN KHAKHAR

1934 - 2003

In the Room

Watercolour on paper

Signed in Gujarati and titled 'In the room'

lower right

30.5 x 26.9 cm. (12 x 10 ½ in.)

Painted in 1979

EXHIBITED

Madrid, Museo Nacional Centro de Arte
Reina Sofía, *Bhupen Khakhar*, 6 June - 16
September 2002

Mumbai, The National Gallery of Modern
Art, *Bhupen Khakhar: A Retrospective*, 4 - 26
November 2003

LITERATURE

E. Juncosa, *Bhupen Khakhar*, Museo
Nacional Centro de Arte Reina Sofía, Madrid,
2002, illustration p. 104

U. Mirchandani, *Bhupen Khakhar: A
Retrospective*, The Fine Art Resource,
Mumbai, 2003, illustration p. 68

INR 8,00,000-10,00,000 US\$ 11,400-14,200

'... watercolour has provided [Bhupen Khakhar] with a more playful and spontaneous kind of image-making... As a watercolourist he is free of the pressure of The Masterpiece (part of the inheritance of western oil painting) and closer to the popular artists of Indian tradition... In the seventies, Khakhar's watercolours were mostly of things seen - a still-life, a tree, a shrine, a single figure, or perhaps some vignette glimpsed from the bus or train. Unlike the oil paintings, they did not attempt to create some encompassing world.'

(T. Hyman, *Bhupen Khakhar*, Chemould Publications and Arts, Bombay, 1998, p. 63)



PROPERTY FROM THE ESTATE OF BHUPEN KHAKHAR



2

BHUPEN KHAKHAR

1934 - 2003

Man in Blue Coat

Watercolour on paper

Signed in Gujarati lower right and titled 'Man
in blue coat' lower centre

24.8 x 15.7 cm. (9 ¾ x 6 ¼ in.)

INR 6,00,000-8,00,000 US\$ 8,500-11,400

EXHIBITED

Madrid, Museo Nacional Centro de Arte
Reina Sofía, *Bhupen Khakhar*, 6 June - 16
September 2002

Mumbai, The National Gallery of Modern
Art, *Bhupen Khakhar: A Retrospective*, 4 - 26
November 2003

LITERATURE

E. Juncosa, *Bhupen Khakhar*, Museo
Nacional Centro de Arte Reina Sofía, Madrid,
2002, illustration p. 118

U. Mirchandani, *Bhupen Khakhar: A
Retrospective*, The Fine Art Resource,
Mumbai, 2003, illustration p. 63



3

BHUPEN KHAKHAR

1934 - 2003

Morning

Watercolour on paper

Signed and dated in Gujarati centre right and further titled and inscribed 'Morning (Not for Sale)' lower right

88.9 x 82.5 cm. (35 x 32 ½ in.)

Painted in 2000

INR 15,00,000-20,00,000

US\$ 21,300-28,300

EXHIBITED

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Bhupen Khakhar*, 6 June - 16 September 2002

Mumbai, The National Gallery of Modern Art, *Bhupen Khakhar: A Retrospective*, 4 - 26 November 2003

LITERATURE

E. Juncosa, *Bhupen Khakhar*, Museo Nacional Centro de Arte Reina Sofía, Madrid, 2002, illustration p. 131

U. Mirchandani, *Bhupen Khakhar: A Retrospective*, The Fine Art Resource, Mumbai, 2003, illustration p. 61

PROPERTY FROM THE ESTATE OF BHUPEN KHAKHAR



4

4

BHUPEN KHAKHAR

1934 - 2003

Preparatory Study for The Celebration of Guru Jayanti

Watercolour and ink on paper
Signed in Gujarati lower right
149.9 x 221 cm. (59 x 87 in.)
Executed circa 1980

LITERATURE

T. Hyman, *Bhupen Khakhar*, Chemould Publications
and Arts, Bombay, 1998, illustration p. 57

INR 20,00,000-30,00,000 US\$ 28,300-42,500

“In this large drawing, many small ones are fused... The wedding-couple are placed far back, in front of the garlanded porch, which garlanded car awaiting. They seem curiously isolated; around them stretches a blank terrain before we reach the musicians on the right, and the cooks below them. The real emotional focus of the drawing is the left margin, with its array of lounging men, and in the foreground, the large unobstructed figure of a bespectacled man in white kurta-pyjama, who could be the artist himself.”

T. Hyman, *Bhupen Khakhar*, Chemould Publications and Arts, Bombay, 1998, p. 57

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In England in 1979, during his stay at Howard Hodgkin's Wiltshire home, Bhupen Khakhar and his fellow artist discussed the modest scale of their works. Artist, writer, curator and friend of Khakhar, Timothy Hyman, notes the significance of this exchange: 'Half-humourously, they challenged one another to create an eight-footer. In Khakhar's case, the result would be *The Celebration of Guru Jayanti*, his largest and possibly his finest picture so far.' (ibid, p. 56) This famous and vast oil on canvas, the colourful vignettes of

which took almost eight months to complete, has tragically been lost. The current lot, an exquisite brush and ink study of the finished piece, is therefore of immense consequence to Khakhar's surviving body of work.

In Italy, during Khakhar's first trip abroad in 1976, the artist travelled to the Ducal Palace in Mantua, to see Andrea Mantegna's fifteenth-century frescoed chamber, the *Camera degli Sposi*. The walls of the hall, also known as the *Bridal Chamber*, show a collection of illusionistic scenes of Ludovico III Gonzaga's family and court. Mantegna's multitude of figures, the theme of celebration, and the disjointed nature of the vignettes, were to influence Khakhar in the development of the present work and subsequent *Guru Jayanti*.

There is a wealth of compositional similarities between the current lot and the final painting. Both depict clearly demarcated scenes of human activity, all separated by a wide area of sparse, flat space, against a backdrop of a composite townscape. The difference is what is being celebrated. In line with the *Bridal Chamber*

of Mantua's Ducal Palace, the celebration of the preliminary study is the marriage of the couple seated before the distant central building, whereas in *Guru Jayanti*, as indicated by the title, it is the visit of the eponymous guru, seated to the right of the composition. These celebrations are, however, the same, in not really being celebrations at all. Indeed, in comparing the two works, Hyman notes 'while the subject of celebration switched... from marriage-pair to Guru's Nameday, the essential perspective remained; from the beginning, it was not the isolated protagonist, but the "inconsequential" crowd that was the real concern'. (ibid, p. 57)

Discussing his vast canvas of *Guru Jayanti*, Khakhar later recalled "I was thinking about Isaac Babel's story, about the crucifixion of Christ; one person who is watching the event, and all the time complains about his toothache! Now here I am painting a guru, who carries out this important ceremony in this little town, but the people take hardly any notice of him... The ground in front of him is covered with flower petals... but the people



Bhupen Khakhar, *The Celebration of Guru Jayanti*. Oil on canvas, 1980
Reproduced from C. Dercon and N. Raza, *Bhupen Khakhar: You Can't Please All*, Tate Publishing, London, 2016, p. 159



Andrea Mantegna, View of the west and north walls of Camera degli Sposi, Ducal Palace Mantua, 1465-1474
<https://www.wga.hu/frames-e.html?/html/m/mantegna/07/index.html>



Pieter Bruegel the Elder, Netherlandish Proverbs, Oil on panel, 1559
 Gemäldegalerie Berlin

are not aware of him.” (B. Khakhar quoted in *ibid.*, p. 57-8) Similarly, the small and remote figures of the wedding-couple are alone but for their waiting wedding car. The everyday life of ordinary people continues around them; in the foreground, men laze obliviously on the left, whilst a group of figures busily cook on the right.

“Right from the beginning I was interested in... the place I live, the people with whom I move, my friends... the exotic thing in the painting... doesn't interest me that much because the novelty... wares out very easily.

While our day-to-day things... the person sitting on the chair talking or combing his hair... totally unaware... is what interests me – how they look in their own surroundings”. (B. Khakhar in T. Ali, 'Rear Window – Bhupen Khakhar – An Indian Painter in Paris', <https://www.dailymotion.com/video/x2gfs36>, 5:51-6:45)

Guru Jayanti was finished in 1980 and is the precursor to Khakhar's much-celebrated works, *You Can't Please All* (1981) and *Two Men in Benares* (1982). The former was the namesake and centrepiece of the

artist's major retrospective at Tate Modern, London, in 2016. In this canvas, despite the dominance of man who stands nude on his balcony (widely believed to be the artist himself), the smaller figures he looks out upon – riding a donkey, fixing a car, or even constructing a building in the far distance – are of equal importance in the composition. 'Here, figure and setting, the individual and society, are brought together with equal status, and in such a way as to enhance one another's meaning'. (Hyman, *Bhupen Khakhar*, p. 68) Thus, the chronicles of daily

existence seen in *Guru Jayanti* are again a subject of close attention.

Hyman concludes that '*Guru Jayanti* and its successor *You Can't Please All* might be seen as the fulfilment of the Baroda "project"', in which artists were driven by a rediscovery 'of deep space, of narrative, of the world and its depictions'. (ibid, p. 60) This project was pursued by Khakhar and Nilima and Gulam Mohammed Sheikh in Baroda, and, more widely, by Sudhir Patwardhan, Nalini Malani and Gieve Patel in Bombay, and Vivan Sundaram and Jogen Chowdhury in Delhi. A painter whose influence is readily seen in *Guru Jayanti*, is the Dutch and Flemish

Renaissance master, Peter Breughel the Elder. His densely populated paintings depict throngs of people individually absorbed in their own activity, a centuries-old model for Khakhar's own vignettes.

Discussing Khakhar's Tate retrospective, Geeta Kapur powerfully summarised the artistic motivations of the painter. 'Bhupen Khakhar followed a simple credo: that art-and-life must remain hyphenated. As a result, his drawings, paintings and stories are diversely populated... He stages allegories in his great... paintings: *The Celebration of Guru Jayanti* 1980... *You Can't Please All* 1981.... and *The Goldsmith* 1997...' (G.

Kapur, 'Mortality Morbidity Masquerade', C. Dercon and N. Raza, *Bhupen Khakhar: You Can't Please All*, Tate Publishing, London, 2016, p. 159) As with many of his greatest works, the current lot and its charming figural details demonstrate Khakhar's exceptional skill as both a painter and storyteller. Reminiscing about his former career as a writer, Khakhar reflects "... now I'm including my stories in painting and I'm quite happy about it... what one misses in one direction, one gains in another one..." (Khakhar quoted in Ali, 'Rear Window – Bhupen Khakhar – An Indian Painter in Paris', 4:02-4:15 min.)



Bhupen Khakhar's lost work, *The Celebration of Guru Jayanti*, 1980, at his home in Baroda shortly after it was painted
Lot 4 is the preparatory study for this painting

PROPERTY FROM THE ESTATE OF BHUPEN KHAKHAR



5

BHUPEN KHAKHAR

1934 - 2003

Untitled

Glazed ceramic
Signed in Gujarati centre right
Diameter 38.1 cm. (15 in.)
Executed *circa* 1995

EXHIBITED

London, Tate Modern, *Bhupen Khakhar: You Can't Please All*, 1 June - 6 November 2016

LITERATURE

Dercon and N. Raza, *Bhupen Khakhar: You Can't Please All*, Tate Publishing, London, 2016, illustration p. 77

INR 8,00,000-10,00,000 US\$ 11,400-14,200



6

BHUPEN KHAKHAR

1934 - 2003

Untitled

Glazed ceramic

Signed in Gujarati lower left

Diameter 30.4 cm. (12 in.)

Executed *circa* 1990s

INR 8,00,000-10,00,000 US\$ 11,400-14,200

PROPERTY FROM THE ESTATE OF BHUPEN KHAKHAR

7

BHUPEN KHAKHAR

1934 - 2003

Interior of a Muslim House No.1

Collage and mixed media on canvas

Titled 'Interior of a Muslim House No.1' on
reverse

91.4 x 76.2 cm. (36 x 30 in.)

Executed in 1965

EXHIBITED

Mumbai, The National Gallery of Modern
Art, *Bhupen Khakhar: A Retrospective*, 4 - 26
November 2003

LITERATURE

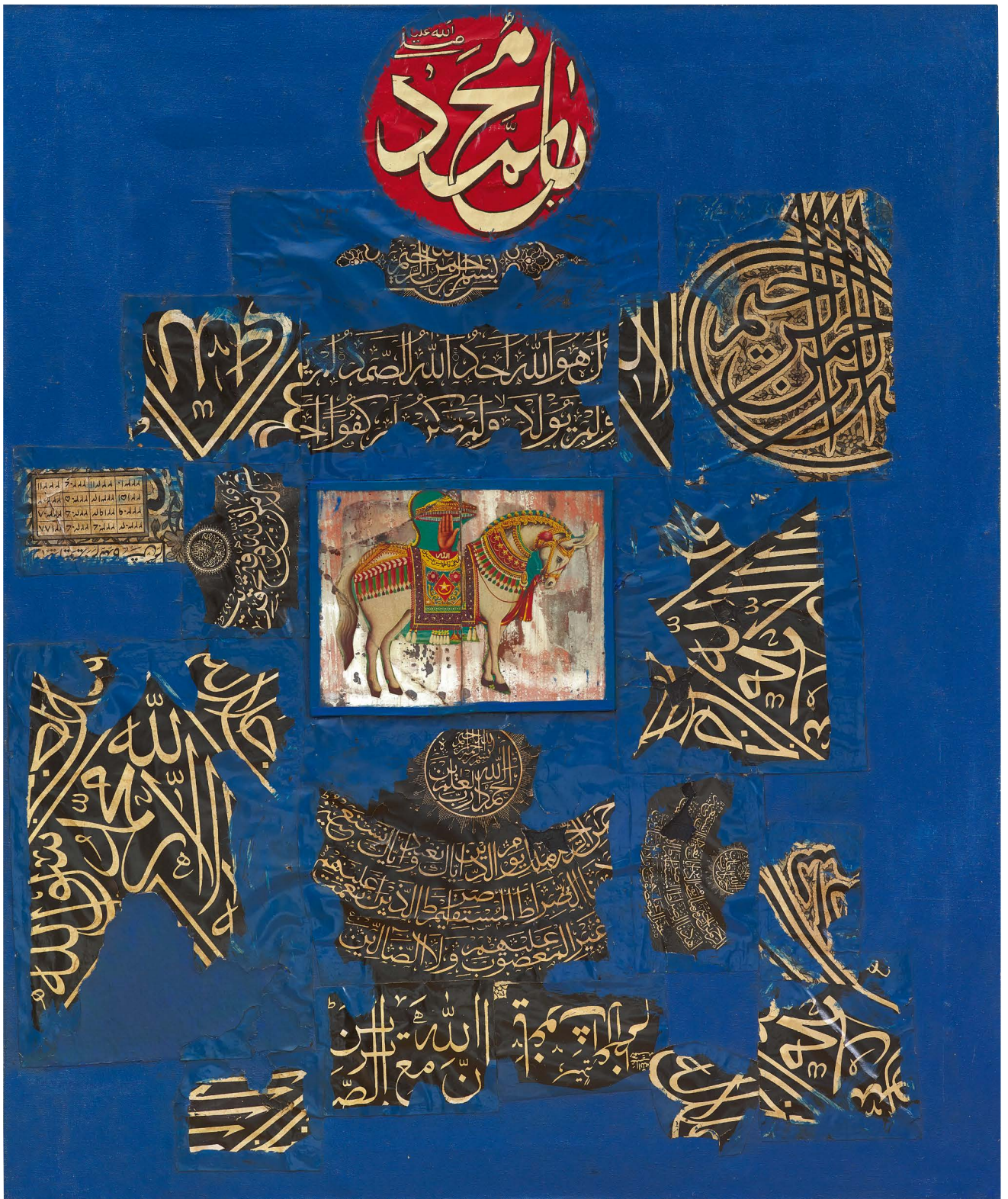
T. Hyman, *Bhupen Khakhar*, Chemould
Publications and Arts, Bombay, 1998,
illustration p. 14

Mirchandani, *Bhupen Khakhar: A
Retrospective*, The Fine Art Resource,
Mumbai, 2003, illustration p. 113

A. Jhaveri, *A Guide to 101 Modern &
Contemporary Indian Artists*, India Book
House, Mumbai, 2005, illustration p.45

INR 15,00,000-20,00,000

US\$ 21,300-28,300





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



Bhupen Khakhar, *Interior of a Hindu House - I*, 1965
 Sotheby's London, 10 June 2019, lot 125
 Sold for £100,000

When Bhupen Khakhar moved to Baroda in the early 1960s, he shared a flat for a short while with fellow student Jim Donovan in the city's Old Town. With his British roots, Donovan was instrumental in introducing Khakhar to Britain's Pop art movement, led by Richard Hamilton, and it was this encounter that formed the central core of Khakhar's philosophy. (T. Hyman, *Bhupen Khakhar*, Chemould Publications and Arts, Bombay, 1998, p. 12-13) Collages were among the first works of art that Khakhar produced. Like many of his contemporaries, the artist broke with convention in favour of this radical art form, juxtaposing found objects as a form of artistic expression. Khakhar notes that, at this time, collage was "the easiest way, because at that time I had no practice of doing drawings and had never done it." (B. Khakhar in *ibid*, p. 14) It would be a few years before Khakhar would make his debut as a painter with *People in Dharamshala* in 1968. Collages, despite their early significance to the artist, remain Khakhar's rarest art form.

An early proponent of the 'Pop' era in India, Khakhar's works such as *Interior of a Muslim House No.1*, painted just three years after he began his artistic journey, embody that impulse of a young, independent mind, eager to peel off all that was conventional and established, and re-examine it on his own terms. Here, Khakhar takes on this challenge with a bravura and an unrivalled spirit of experimentation. By integrating found objects into his work, Khakhar champions the Duchampian spirit of elevating the everyday and ordinary to the status of fine art. *Interior of a Muslim House No.1* reflects the vibrant colours and bold imagery that Khakhar observed in the bustling bazaars of Baroda, whilst also manifesting the radical vision of Western 'Pop'.

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



PROPERTY FROM THE ESTATE OF BHUPEN KHAKHAR

8

BHUPEN KHAKHAR

1934 - 2003

Tiger and Stag

Oil on canvas

Signed in Gujarati centre right

105.4 x 85.1 cm. (41 ½ x 33 ½ in.)

Painted in 1970

INR 3,00,00,000-5,00,00,000

US\$ 425,000-710,000

EXHIBITED

Mumbai, Gallery Chemould, *Truth is Beauty and Beauty is God*, 1972

Mumbai, The National Gallery of Modern Art, *Bhupen Khakhar: A Retrospective*, 4 - 26 November 2003

London, Tate Modern, *Bhupen Khakhar: You Can't Please All*, 1 June - 6 November 2016

LITERATURE

B. Khakhar, *Truth is Beauty and Beauty is God*, Gallery Chemould, Mumbai, 1972, illustration unpaginated

U. Mirchandani, *Bhupen Khakhar: A Retrospective*, The Fine Art Resource, Mumbai, 2003, illustration p. 57

C. Dercon and N. Raza, *Bhupen Khakhar: You Can't Please All*, Tate Publishing, London, 2016, illustration pp. 28 and 138



Tiger and Stag on view in *You Can't Please All*, Tate Modern, London, 2016

© Photo ©Tate.



Friday 10 March 1972

शुक्रवार २०२८वा श्रावण वद १० शुक्रवार ता. १०-३-७२
मा. मि. सं. २०२८ चैत्र वद १० शुक्रवार ता. १०-३-७२
भा. २३ मंडारम] पा. १५ मंडार [भी. २४ मंडारम
डि. ६-५३) पू. पादा मंडार (अ. ६-४३

TIGER AND STAG.

Description :

In the foreground a tiger is attacking a stag. In the background there is a city with grey hills around it.

Symbolic interpretation :

This painting may be interpreted in many ways. The following are a few clues.

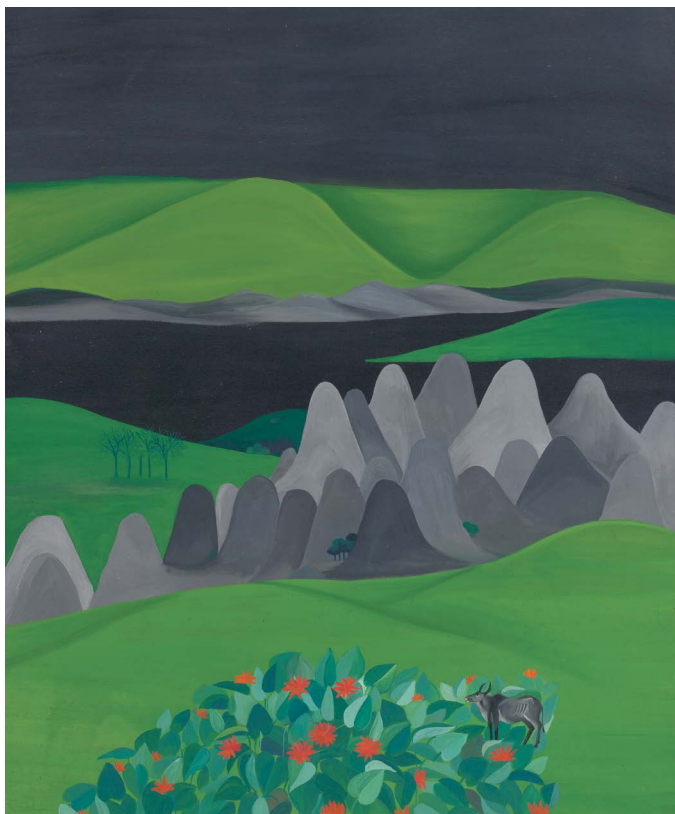
- a. A richman attacking a poor man.
- b. India an underdeveloped country, threatened by a developed country.
- c. The slightest unawareness leads to death.
- d. Might is stronger than right.

Formal interpretation :

The background of the painting is done with a two dimensional attitude while the foreground is done with a three dimensional attitude. This is a new innovation in painting. These two sections of the painting i.e. the background and foreground are joined by a crimson road (which also has a symbolic meaning). This joining of two sections in the painting looks awkward, out of place, and is an unsuccessful attempt to fill up the space.

TIGER AND STAG





Bhupen Khakhar, *Buffalo Among Flower Bed*, circa 1969-70
Sotheby's New York, 19 March 2014, lot 205
Sold for US\$ 293,000



Bhupen Khakhar, *American Survey Officer*, 1969
Sotheby's New York, 18 September 2013, lot 8
Sold for US\$ 401,000

Throughout his artistic career, Bhupen Khakhar demonstrated his unwavering interest in painting people and places from his surroundings. While many of the subjects he painted were indeed sourced from the communities in which he lived and worked, very often the landscapes and geography he represented were imagined. In the present work, we see a tiger attack a stag before an expanse of rolling hills. The composition relates closely to Khakhar's previous landscapes, borrowing its steep undulating slopes from *Buffalo Among Flower Bed* (circa 1969-70), and dense and colourful foliage from *American Survey Officer* (1969), the work which *Tiger and Stag* was exhibited alongside at Khakhar's 2016 Tate retrospective.

These rare and early landscapes reflect the artist's proclivity towards the foliage, verdant imagery and flat picture planes of Indian miniature painting, in particular that of the Kangra and Kota schools. In line with the miniature tradition, in *Tiger and Stag*, Khakhar deploys multiple perspectives at once, depicting scenes and happenings that occur beyond a single vantage point. Behind the vicious tiger and fleeing stag spreads an extensive landscape of exaggerated hilltops replete with thick and luscious vegetation, and a rose-tinted mystical cityscape, completed by a vivid blue body of water. The predator and prey powerfully recall the dynamic hunting scenes popular in Indian miniatures.

The faux-naïve perspective of *Tiger and Stag* – as with Khakhar's other works from the time and indeed beyond – is also indebted to the artist's passionate identification with the French painter, Henri Rousseau, who he had studied at the Faculty of Fine Art in Baroda. Like so many twentieth century painters before him, including Fernand Léger and Max Beckmann, Khakhar found in Rousseau a guide to a new kind of representation, which had no taint of academic naturalism. Rousseau was a largely self-taught painter and Bhupen found his art unintimidating: "I felt very much at ease with his work. Rousseau was not doing academic drawing. Because of my awkwardness I could relate to him." (B. Khakhar quoted in T. Hyman, *Bhupen Khakhar*, Chemould Publications and Arts, Bombay, 1998, p. 41) Khakhar thus developed a cleanly executed and brightly colored painting style reminiscent of his French predecessor.

Khakhar's early landscapes are evocative of Rousseau's jungle paintings; each leaf, branch and flower is painted with a loving intensity. *Tiger and Stag* is best compared with Rousseau's *The Hungry Lion Throws Itself on the Antelope* (1905) – eponymous predator and prey are depicted in the very foreground against a crisp, stylised backdrop.

Timothy Hyman, discussing Khakhar's debt to the French painter, asks his reader, '[his] pictures may be



Henri Rousseau, *The Hungry Lion Attacking an Antelope*, Oil on canvas, 1905
Beyeler Foundation

Rousseauesque in style, but should we call his imagery “innocent”? (Hyman, *ibid*, p. 45), and cites Geeta Kapur’s statement from 1978 that she found ‘more wit than innocence in [Khakhar’s] perceptions’ (G. Kapur quoted in *ibid*) There is indeed a clever meaning behind Khakhar’s fanciful imagery, as explained in the case of *Tiger and Stag* inside the artist’s 1972 self-designed exhibition catalogue *Truth is beauty and beauty is God*. Khakhar produced this catalogue for his 1972 exhibition at Gallery Chemould, Bombay, ‘in the form of an extremely tawdry and mean-looking diary, with a frightful flora cover. ...There follows a ridiculous account of Khakhar’s life (including a previous incarnation) and philosophic convictions (“How I became an Artist? The short answer would be through God’s grace, sheer work and tragedy”); all interspersed with Khakhar posing with a European girl in feeble spoof cigarette-ads.’ (Hyman, *ibid*)

Khakhar offers four clues as to the possible interpretations of *Tiger and Stag*: “A richman attacking a poor man”; “India an undeveloped country, threatened by a developed country”; “[t]he slightest unawareness leads to death”; “Might is stronger than right”. (B. Khakhar, *Truth is Beauty and Beauty is God*,

Gallery Chemould, Mumbai, 1972, unpaginated) These symbolic meanings are closely tied to the political upheavals taking place in India and the world at the time. *Tiger and Stag* was concurrent with bitter conflicts: the Vietnam War, the Portuguese Colonial War in Africa and, closer to home, the Pakistan/Bangladesh war. At home, India was on the verge of insolvency with lender countries mounting pressure; the “undeveloped country... threatened by a developed country” as Khakhar described. In contrast to the serious meanings offered by Khakhar, his entry in the catalogue goes on to note that the image of the tiger and stag was borrowed from the “[c]over of a fire cracker by Dada & Co.” (*ibid*) Khakhar’s playful tendency to draw inspiration from found objects, as seen in a literal sense in his collage works of the 1960s, now finds expression in painterly form.

The dream-like composition of *Tiger and Stag* illustrates a multitude of past influences and simultaneously indicates the origins of Khakhar’s more mature artistic style. The beauty of Bhupen Khakhar’s oeuvre ultimately lies in its dual nature: his works are sophisticated and nuanced, whilst also exhibiting a simple and unaffected honesty.

SUDHIR PATWARDHAN

b. 1949

Cyclist

Acrylic on canvas

Signed, dated, titled and inscribed 'Sudhir Patwardhan / 'CYCLIST' 2005 / acrylic' on reverse

91.4 x 121.9 cm. (36 x 48 in.)

Painted in 2005

EXHIBITED

New York, Bose Pacia, *Gieve Patel and Sudhir Patwardhan*, 19 January - 4 March 2006

This painting has been requested for the upcoming exhibition *Walking Through Soul City, Sudhir Patwardhan, A Retrospective*, curated by Nancy Adajania at The National Gallery of Modern Art, Mumbai in collaboration with The Guild, 29 November 2019 - 12 February 2020.

LITERATURE

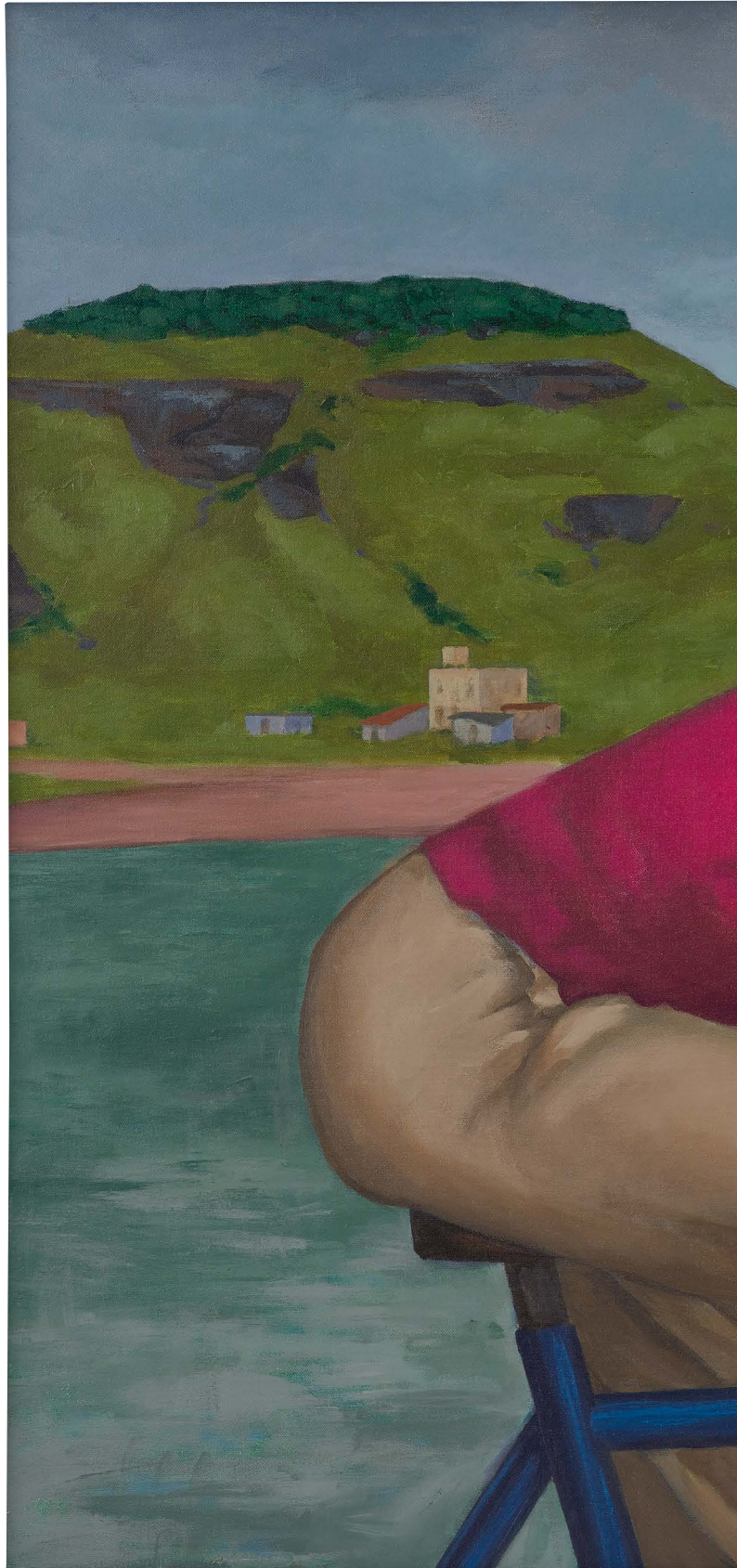
R. Hoskote et al, *Gieve Patel and Sudhir Patwardhan*, Bose Pacia, New York, 2006, illustration p. 46

Through his socially-engaged artworks, Sudhir Patwardhan explores the alienation, degradation and poverty of India's working classes. He completed a medical degree at the Armed Forces Medical College in Pune in 1972, and has since worked both as a radiologist and self-taught artist in Thane. For Patwardhan, the aim of an artist is to be the spokesman of the oppressed. His artistic output is inseparable from his Marxist sympathies for the marginalised underclasses, and he drew inspiration from the abandoned textile mills of Bombay and the exodus of migrant workers to the suburbs.

In the present work, a man is shown riding a bicycle in a sparse landscape. His furrowed expression, strained neck and hunched shoulders evidence both a physical and mental struggle. Despite his suffering, the isolated cyclist remains resilient; in accordance with Patwardhan's desire to paint everyday heroism, the figure is dignified in his labour. In this painting, the artist fulfils his motivation to represent the human condition without losing the individuality of the character represented.

Ranjit Hoskote, in discussing the two professions of Patwardhan, notes their common goal: to understand humanity. '... there is no real contradiction between the two roles: Patwardhan the painter operates with the same penetrating vision as Patwardhan the radiologist, divining the inner events of an individual life from the physique that is presented before him, reading the symptoms of an unease that burns beneath the skin and remains occult even to the owner of that skin.' (R. Hoskote, *Sudhir Patwardhan: The Complicit Observer*, Eminence Designs Pvt. Ltd, Mumbai, and Sakshi Gallery, Mumbai, 2004, p. 7)

INR 20,00,000-30,00,000 US\$ 28,300-42,500





SUDHIR PATWARDHAN

b. 1949

Studio Window

Acrylic on paper

Signed, dated, titled and inscribed 'Sudhir
Patwardhan 2005 / Acrylic / 'Studio Window' on
reverse

66 x 101 cm. (26 x 39 ¾ in.)

Painted in 2005

PROVENANCEAcquired from a private collection, New Delhi,
circa 2000s

INR 8,00,000-12,00,000 US\$ 11,400-17,000







11

K. G. SUBRAMANYAN

1924 - 2016

Untitled

Oil on canvas pasted on board
Signed in Tamil lower centre
58.4 x 48.2 cm. (23 x 19 in.)
Painted in 1965

PROVENANCE

Acquired from Dhoomimal Art Gallery, Delhi,
2018

INR 10,00,000-15,00,000 US\$ 14,200-21,300

Born in Kerala in 1924, K. G. Subramanyan studied at Kala Bhavana, the Institute of Fine Arts of Visva-Bharati University, in Santiniketan. He went on to lecture at the Faculty of Fine Arts in Baroda, briefly living in London as a research fellow in 1956 and in New York as a Rockefeller fellow in 1966. Subramanyan returned to Santiniketan in 1980 and was a professor there until his retirement in 1989. His artistic output throughout his career exhibits a fusion of eastern folklore with western Modernism. The influence of Pablo Picasso and Henri Matisse is readily evident in his abstracted and vibrant compositions. The Cubist aesthetic in the present work is complemented by a colour palette that is reminiscent of Iznik and Persian tiles.

'[K. G. Subramanyan] postulated modernism as a situation ensuing from post-industrial cross-cultural contacts that necessitates a continual rethinking of art concepts and art language'.

R. Siva Kumar, K. G. Subramanyan – A Retrospective, National Gallery of Modern Art, New Delhi, 2003, p. 11



12

JYOTI BHATT

b. 1934

Untitled (Still Life)

Acrylic, marker and textile collage on canvas
Signed in Gujarati and dated '2006' lower left
61 x 91.4 cm. (24 x 36 in.)
Executed in 2006

PROVENANCE

Acquired directly from the artist, Vadodara,
2015

LITERATURE

K. Singh (ed.), *Group 1890: India's Indigenous
Modernism*, DAG Modern, New Delhi, 2016,
illustration p. 367

Jyoti Bhatt studied painting under N. S. Bendre and K. G. Subramanyan in Baroda. He is part of the Baroda School of artists as well Group 1890. He has worked in a variety of media such as painting, photography, printmaking and collage. His colourful works combine a graphic sensibility with traditional folk design. His works have been collected by the Tate, London, Museum of Modern Art, New York and the Smithsonian, Washington amongst other institutions.

INR 12,00,000-18,00,000 US\$ 17,000-25,500



13

PROPERTY FROM A PRIVATE COLLECTION, NEW DELHI

JAGDISH SWAMINATHAN

1928 - 1994

The Sign of the Houses

Watercolour on paper

Signed and dated 'J. Swaminathan '64' and further signed and dated in Devanagari on reverse

43 x 54 cm. (17 x 21 ¼ in.)

Painted in 1964

PROVENANCE

Acquired directly from the artist, late 1960s
Thence by descent

EXHIBITED

New Delhi, Gallery Espace, *Transits of a Wholetimer*, 7 September - 6 October 2012

LITERATURE

S. Kalidas, *Transits of a Wholetimer, J. Swaminathan (1928-94)*, Gallery Espace Art. Pvt. Ltd., New Delhi, 2012, illustration unpaginated

Jagdish Swaminathan's early work is filled with forms and symbols from tribal art. His encounters with indigenous people in India had left a lasting impression upon him. He recalled watching a little boy with a snake bite being treated by the village 'doctor' who kept chanting and throwing water on him. The boy miraculously made a recovery and the snake was set free. This strong belief in old rituals impacted him and his work is replete with traditional forms, animals and elements of nature. (*J. Swaminathan: An exhibition of Paintings*, Vadehra Art Gallery, 1993)

This early work, with its bright and vivid use of colour, is painted in a manner that afforded him the ability to display shapes in a symbolic and novel way. He has used his pictorial space to convey conceptualised landscapes – with a façade of simplicity.

Swaminathan is essentially presenting the landscapes of India as he sees and interacts with them. He openly rejected the melded Indian traditions with European frameworks and would instead focus upon symbolism and abstracted natural forms.

Geometric shapes such as the triangle, rectangle and the circle appear frequently in his works, and they take on a symbolic and religious significance. The upward pointing triangle can be seen to represent the mountains, which in the Hindu context is seen as the abode of Shiva the ascetic, and this interpretation is further reinforced by the appearance of the snake below the triangle, both a symbol of Shiva and in itself considered a symbol of fertility and rebirth in the animist religions that predate Hindu beliefs. Here, he has created a new idiom that is both original and distinctive.

INR 6,00,000-10,00,000 US\$ 8,500-14,200



14

PROPERTY FROM AN INDIAN CORPORATE
COLLECTION

PIRAJI SAGARA

1931 - 2014

Untitled (Cityscape)

Mixed media on board

Signed and dated 'P. C. Sagara 67' lower
right

86.3 x 119.3 cm. (34 x 47 in.)

Executed in 1967

PROVENANCE

Acquired from Satyan Art Gallery, Baroda, 9
June 2008

INR 15,00,000-20,00,000 US\$ 21,300-28,300

Piraji Sagara trained at the Sir J.J. School of Art, Bombay, and taught at the School of Architecture in Ahmedabad. He went on to participate in the Sao Paulo Biennale in Brazil in 1971. Piraji came from the Sagara community who arrived in Ahmedabad from Rajasthan at the start of the twentieth century and were known for their skill in cutting and shaping objects out of wood.

The artist's initial experiments with ornamental scrap, metal and wood resulted in the development of his distinctive 'wood collages'. These works raised the craft traditions of his ancestors to the level of high art. The current lot depicts a riverside cityscape. The geometric forms of the houses are painted in blues, greens and greys, and outlined by – and indeed contrasted with – bright red borders. This vibrant red is echoed in the bright sun. The work is also marked by its rich texture, a trademark of Sagara.

PAKHAL TIRUMAL REDDY

1915 - 1996

A Gulmohar Tree

Oil on board

Signed and dated 'P. T. Reddy '67' lower right

58.4 x 73.6 cm. (23 x 29 in.)

Painted in 1967

PROVENANCE

Acquired directly from the artist by a French Diplomat stationed in India, late 1960s

Acquired from the above

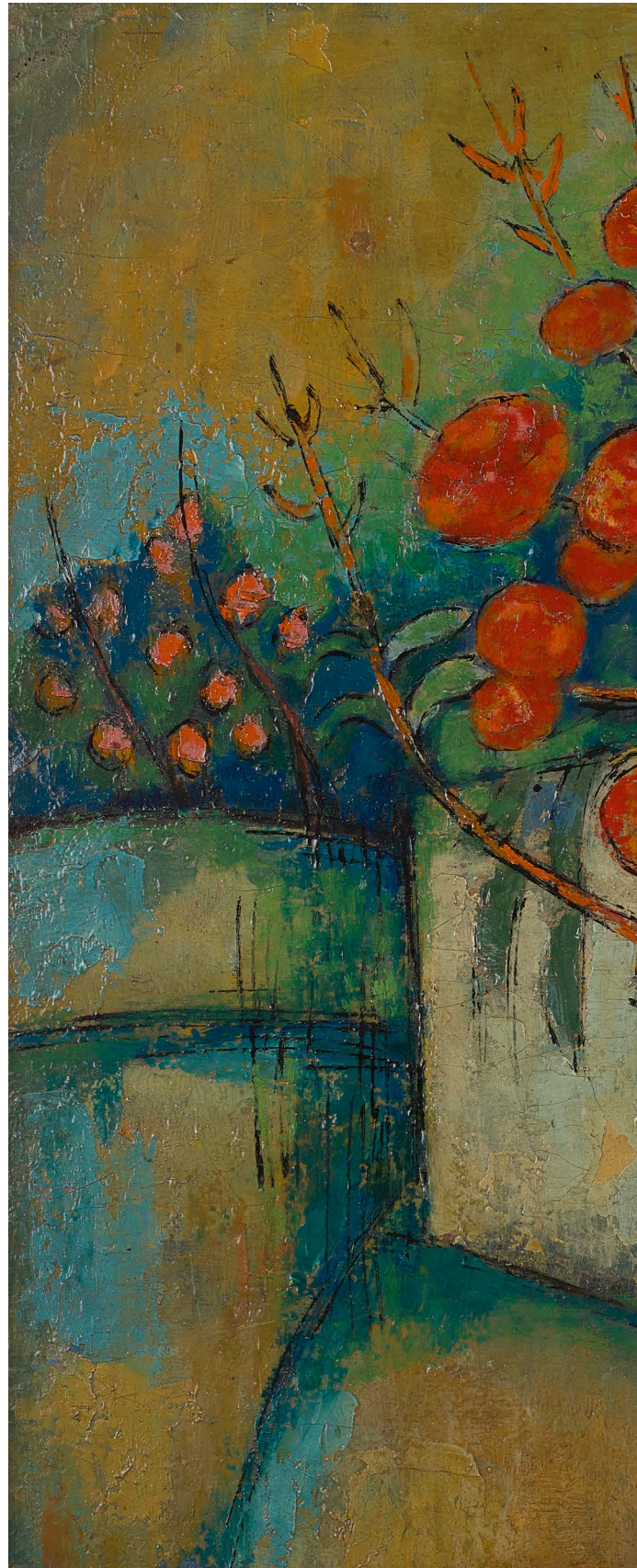
LITERATURE

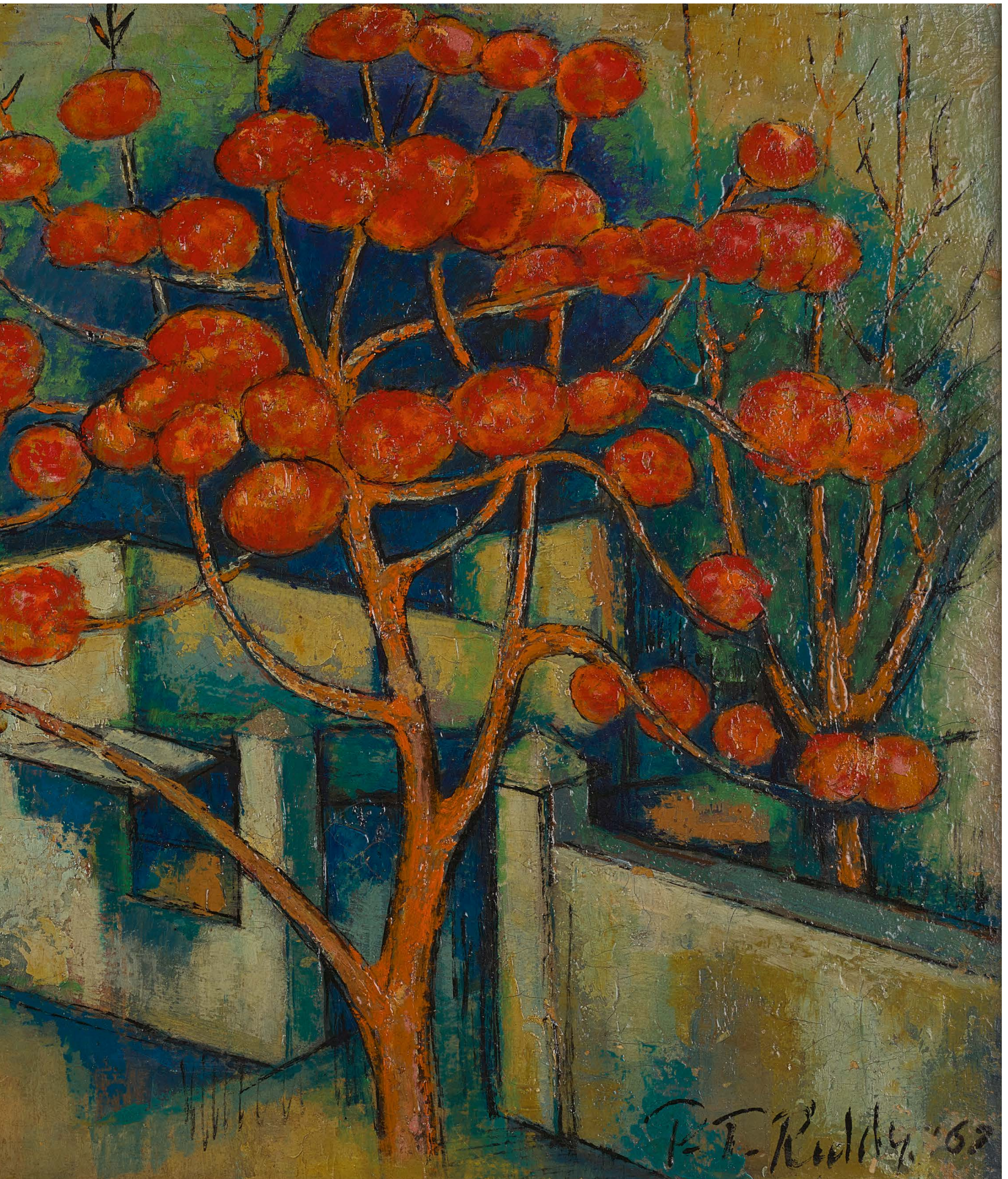
A. S. Raman, *40 Years of P T Reddy*, Andhra Pradesh Council of Artists, Hyderabad, 1982, illustration unpaginated

Pakhal Tiramul Reddy was born in 1915 in the small village of Annaram. He won the P. J. Reddy Scholarship at the Sir J. J. School of Art and Architecture in Bombay in 1935. He then gave up painting to pursue various endeavours in design and theatre, returning to his former art form in 1956.

Reddy's oeuvre presents a diverse range of figurative works, landscapes, and tantric illustrations, across a variety of media. The present work depicts a stylised landscape, painted in rich blues, reds and oranges. A small village building, formed of stark angular blocks and lines, is shown at dusk, shielded from view by a vibrant red Gulmohar tree. Speaking of his artistic practice, Reddy notes the influence of Indian tradition – "Ajanta, miniatures, folk art" – and the western Modernist masters: "The moderns no doubt have made a terrific impact on me. Particularly Picasso. And abstractionists too. Kandinsky, for example. He has taken the post-Impressionist argument to its logical conclusion. You know how? By simplifying Nature. Abstract art is closest to Nature, you see. Kandinsky's colour sense is simply wonderful." (P. T. Reddy quoted in A. S. Raman, *P. T. Reddy*, Lalit Kala Akademi, New Delhi, 1992, unpaginated)

INR 5,00,000-7,00,000 US\$ 7,100-9,900





PROPERTY FROM A PRIVATE COLLECTOR,
BANGALORE

MAQBOOL FIDA HUSAIN

1913 - 2011

Blue Boy on Tree Top

Oil on canvas

Signed in Devanagari upper right and signed,
dated and inscribed 'Husain/ D-64/ XI '69/

"Blue boy on Tree Top" on reverse

87.7 x 87.7 cm. (34 1/2 x 34 1/2 in.)

Painted in 1969

PROVENANCE

Acquired by a private Swedish collector,
March 1970

Sotheby's New York, 18 March 2009, lot 94

INR 80,00,000-1,20,00,000

US\$ 114,000-170,000



The Gopis Plead with Krishna to Return Their Clothing, Page from a Bhagavata Purana (Ancient Stories of Lord Vishnu) series, circa 1610

The Metropolitan Museum of Art, New York

Credit: Cynthia Hazen Polsky and Leon B. Polsky Fund, 2001

From the outset of his career as an artist, Maqbool Fida Husain's vision has remained deeply entrenched in Indian sensibility. As early as the mid 1950s there is a new level of maturity in his work. In the current painting from the 1969, the colour application has become even more complex and controlled, unlike his earlier figures that are reminiscent of the toys that he designed in the 1940s. Using a bright colour scheme, associated with Rajput miniatures, he has constructed his composition with sharp, angular lines, blocks of colour and gestural brushstrokes. As is typical of Husain's figures, the strong outlines and thicker impasto have been carved into the paint. What sets Husain's work apart from other modernists who were inspired by traditional Indian art, is that he did not merely copy these classical forms and themes but reworked them into his own inimitable combination of line and form. This seemed to be a crystallising moment in his career, acting as the catalyst

for the evolution of his visual vocabulary that combines the palette of the Indian miniature tradition with the curves and fluid postures of Indian classical sculpture. Husain's works contain an understanding of Indian aesthetics at a fundamental level; the triple axial postures of his figures draw upon the *tribhanga* poses in Indian sculpture and his tight overlapping forms are clearly reminiscent of the frieze panels of north Indian temples. These tensile figures became emblematic of Husain's women.

The composition of the current lot is based on a scene that is frequently depicted in both the folk and classical miniature tradition. This work depicts Krishna hiding in a tree having stolen clothes from his devoted *gopis* (milk-maids) whilst they bathe in a river. The fervent devotion to Krishna by the *gopis* of Brindavan is often employed as an example of *bhakti* (Devotion through Love). There are numerous representations of this *bhakti* in

painting and sculpture throughout history. Possibly the first poetic expression of the Radha Krishna story was in the *Gita-Govinda* of Jayadeva (12th century A.D.). A later example of the scene from the *Bhagavata Purana* (Ancient Stories of Lord Vishnu) is part of the Metropolitan Museum of Art's collection and dates to *circa* 1610 (depicted here). This story is at the very centre of religious poetry in the Bhakti tradition and has inspired artists and devotees ever since. By using Krishna and his *gopis* as his protagonists and then placing them in this instantly recognisable milieu, this painting is a natural successor to classical Indian imagery. '[Husain] has been unique in his ability to forge a pictorial language, which is indisputably of the contemporary Indian situation but surcharged with all the energies, the rhythms of his art heritage.' (E. Alkazi, *M. F. Husain: The Modern Artist and Tradition*, Art Heritage, New Delhi, 1978, p. 3)



“In the ancient epics, the gods stood for immanent energies and were always symbolically represented, imbued as they were with a universal significance. Husain, under modernism, empowered them with a symbolic presence while contextualizing them in the contemporary, thereby layering their form with multiple meanings... Henceforth, the iconic was to be assimilated into contemporary art and was to become the purveyor of everyday life with all its conflicts and unresolved dilemmas.”

(Y. Dalmia, *The Making of Modern Indian Art the Progressives*, Oxford University Press, New Delhi, 2001, p. 114).

SENAKA SENANAYAKE

b. 1951

Untitled

Acrylic on canvas

Signed and dated '2012 / Senaka Senanayake'

lower right

121.9 x 91.4 cm. (48 x 36 in.)

Painted in 2012

PROVENANCE

Acquired directly from the artist by a private

Indian collector, 2012-13

Acquired from the above, 2018

Senaka Senanayake is one of Sri Lanka's most renowned artists. He has over a hundred solo shows to his name and has been included in numerous group exhibitions across the world, in prominent locations such as New York, London, Canberra, Osaka and Rome. Senanayake's first ever solo exhibition was in 1959, when he was only seven years old. A few years later, he achieved international acclaim when he held his first one-man exhibition in New York at the Asia House Art Gallery, aged only ten. After several years as a self-taught artist, Senanayake went on to receive his formal training from Yale University graduating in Art and Architecture.

Senanayake is particularly known for his ability to capture the colours and essence of Sri Lanka's landscape and fauna. In the present work, Senanayake has shifted away from painting wildlife and women, to focus on the elegant lines and curves of Sri Lankan flora. Here, his aesthetic inspiration is drawn from tropical banana groves. Warm sunlight shines through the banana leaves, the pristine forms of which recall the mid-twentieth century enlarged flower paintings of American modernist, Georgia O'Keeffe. Senanayake's line has softened in accordance with his later stylistic choices, but his signature bold colour palette remains the same. Colour has and continues to hold a deep significance in Senanayake's art, being used to express the life, strength, and beauty of his native land.

INR 8,00,000-10,00,000 US\$ 11,400-14,200



**RASIPURAM
KRISHNASWAMI IYER
LAXMAN**

1921 - 2015

Untitled; On the way to Border

Ink and pencil on paper

Signed 'R. K. Laxman' lower left and lower right; Signed 'R. K. Laxman' lower right, titled and dated 'On the way to / Border - / 22.12.66' lower left and further titled and dated 'On the way to Border-66' on reverse
38.1 x 27.94 cm. (15 x 11 in.); 27.9 x 36.8 cm. (11 x 14.5 in.)

(2)

On the way to Border - Executed in 1966

PROVENANCE

Acquired directly from the artist, Mumbai, 2004

INR 2,00,000-3,00,000 US\$ 2,850-4,250



19

**RASIPURAM
KRISHNASWAMI IYER
LAXMAN**

1921 - 2015

Untitled; Untitled

Signed in 'R. K. Laxman' lower left (both)

Pencil on paper

(2)

26.6 x 35.5 cm. (10 1/2 x 14 in.) each

Executed in 1998 (both)

PROVENANCE

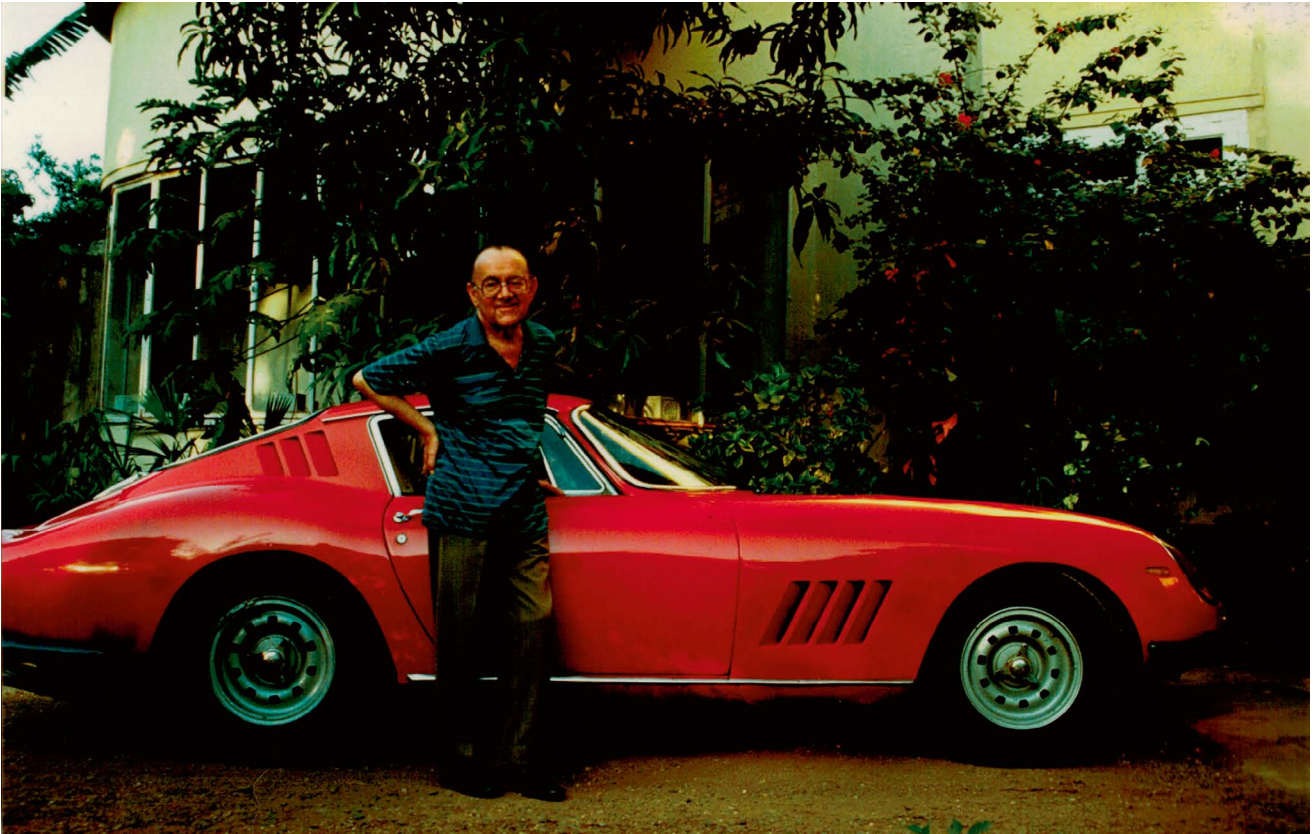
Acquired directly from the artist, Mumbai,
2004

INR 2,00,000-3,00,000 US\$ 2,850-4,250



THE ROSSI LEGACY

AN ITALIAN FAMILY IN BOMBAY



Cesare Rossi with his 1966 Ferrari 275 GTB/C, Malabar Hill, Bombay, 1990s
Image courtesy Rossi Family

Dr. Cesare Rossi (1919-1993) and his wife, Fiammetta, moved to India in 1953. There, Rossi, an expert in man-made fibres and textiles, founded South India Viscose Ltd. and became director of several important engineering companies. He was the longstanding President of the Italian Chamber of Commerce for India and, in 1978, received the esteemed *Ordine al Merito del Lavoro* ('Order of Merit for Labour'), granted to individuals for their exceptional contributions to agriculture, industry and commerce.

Rossi and his wife were very close family friends with Vittorio Cacceiandra. Cacceiandra's grandfather was General Felice Bisleri who developed and patented the herbal spirit, *Ferro-china*

Bisleri, which was sold around the world but particularly a success in the United States during the time of Prohibition. The *Bisleri* plants in India were established in the 1920s and supplied many of the key ingredients in this herbal tonic. According to family history, Vittorio's father, General Cacceiandra (Felice Bisleri's son-in-law), was reviewing and reviving the factories worldwide after the disruption of World War Two. He saw Rossi in India shortly after they arrived in 1955 and asked him how water was imbibed (which was at the time through boiling). They then developed the idea of bottling water and Rossi was placed in charge of directing the process. Rossi also developed the industrial processes for

soft drinks such as *Dr. Peppino* and *Limca* as a Director of the Parle Group after they acquired *Bisleri* in 1969.

Rossi was a flamboyant figure across Bombay known for his love of horses, cars and spirits and still nostalgically remembered as a larger than life part of high society. Rossi and his wife were also fascinated by India's flourishing contemporary art scene and became close friends with the great modernist Jhangir Sabavala. It was through this friendship that Rossi acquired lot 20, one of the artist's ethereal masterworks, *The Hooded Day* (1970). Having remained with the family for almost five decades, the work is now coming to auction for the first time.



Cesare Rossi at a car race, 1970s
Image courtesy Rossi Family



Cesare and Fiammetta Rossi and Vittorio Cacceiandra at a car racing awards ceremony, 1960s
Image courtesy Rossi Family

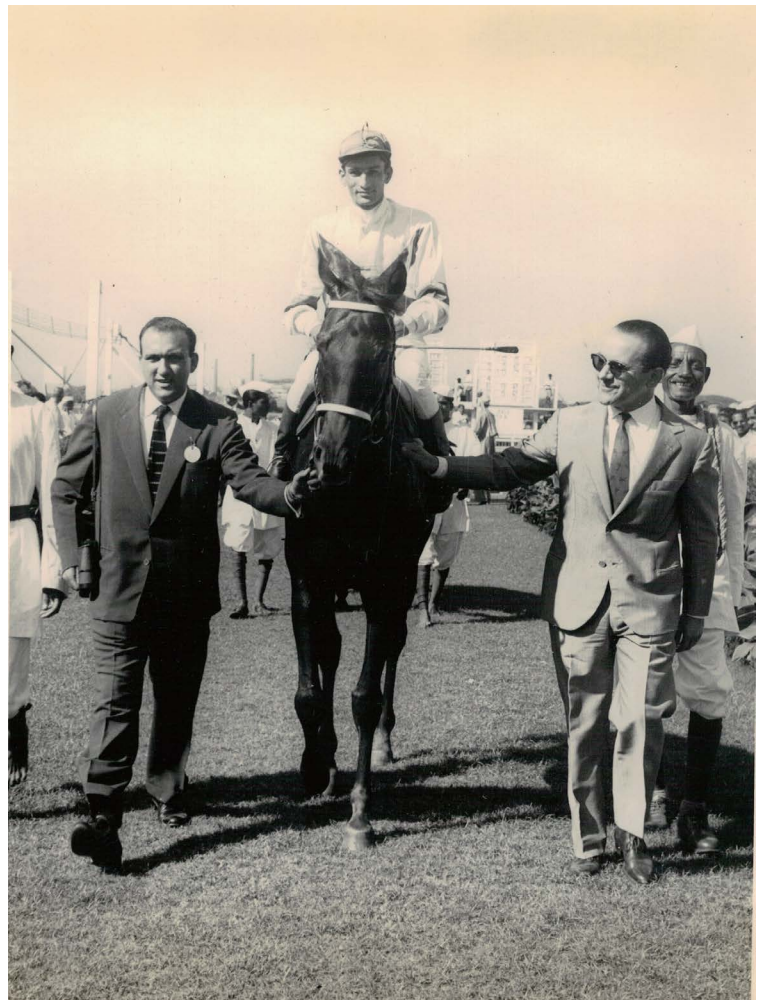
“The opening of the window of our room facing the Indian Ocean in the Taj of 1953 was the beginning of a long dream: our stay in India. Viscose is what brought us to India, viscose born from cellulose extracted from the pulp of eucalyptus trees.

Italians are always interested in art. There were galleries and exhibitions in those days, few but very interesting. We met the contemporary artists regularly, followed their research and discussed their problems. At times we bought their works. Gaitonde was my favourite, Husain my husband’s. Jehangir Sabavala was our friend, our great friend, together with his beautiful wife Shirin and their daughter Aafreed. We used to meet at least once a week. Through Jehangir we discovered unknown parts of India, while he enjoyed prolonging his love for Europe. We spoke French and even Italian.

Bisleri was an interesting project to solve India’s eternal drinking water problem. We were close friends of the family in Italy.

Cars and horses were a passion my husband inherited from his father who owned one of the first cars ever produced, a Daimler-Benz from the ‘20s, and drove it to take my husband to the racecourse when he was only eight, his first son after three daughters. My husband was no longer alive when we left India. There we had shared the best years of our life, no sense in staying on... and do not forget that Italy is very similar to India in many ways.”

Interview with Mrs. Fiammetta Rossi, 2019



Cesare Rossi with his horse at the Bombay Racecourse, 1960s
Image courtesy Rossi Family

PROPERTY FROM THE FAMILY COLLECTION OF
DR. CESARE ROSSI, ITALY

JEHANGIR SABAVALA

1922 - 2011

The Hooded Day

Oil on canvas

Signed 'Sabavala' lower left and further
signed, dated and titled "'The Hooded Day" /
by / Jehangir Sabavala / 1970' on reverse
96.5 x 127.5 cm. (38 x 50 1/8 in.)
Painted in 1970

PROVENANCE

Acquired directly from the artist, Bombay,
circa 1970

LITERATURE

D. Chitre, *The Reasoning Vision: Jehangir Sabavala's Painterly Universe*, Tata McGraw-Hill Publishing Company Limited, New Delhi, 1980, illustration pp. 24-25

R. Hoskote, *The Crucible of Painting: The Art of Jehangir Sabavala*, Bombay, 2005, illustration p. 129

₹ INR 1,50,00,000-2,00,00,000
US\$ 213,000-283,000









Jehangir Sabavala, *The Unruffled Calm*, Oil on Canvas, 1970, Sotheby's New York, 10 September 2012, lot 56

‘[Jehangir] Sabavala’s painterly handwriting is his brushwork. But the key to his sensibility is found in his most unusual palette... Subtleties of tonal transitions and colour relationships are his forte; and scale, not size, is his preoccupation... At once his images are clear and bare without being simple. The sweep and the scale of the structured whole subdues the richness of colour and the subtlety of tone. Take a painting like *The Hooded Day*. Its colour key constitutes its evocative power. The painting is dominated by greys, Naples-yellow and violet overlays which are in the background. But the foreground is a soft green-ochre, tender and of the earth. The colours of the background are unearthly and form strange complementary harmonies and contrasts with the foreground...’ (D. Chitre, *The Reasoning Vision: Jehangir Sabavala’s Painterly Universe*, Tata McGraw-Hill Publishing Company Limited, New Delhi, 1980, p. 10)

Sabavala’s oeuvre was unlike that of any other Indian artist practising during the Modernist era. Educated at notable institutions in Mumbai, London and Paris, Sabavala returned to India in the 1950s and combined his formal technical

skills with inspiration drawn from the vibrant Indian landscape to produce an awe-inspiring body of works.

Over the decades, there were notable shifts in the style and subject matter of Sabavala’s paintings. From the geometric and tightly ordered Cubist compositions of the late 1950s to the semi-Cubist abstractions of the mid-1960s, Sabavala’s paintings of the 1970s reflect spaciousness and a loosening of formal order. His paintings started to focus on the luminosity of colour, the varied effects of multiple tones and the rendering of spatial dimensions through the gradation of light. The sky and the sea also begin to dominate the subject matter of Sabavala’s canvases from this time period. Sabavala explained the shift in his idiom in a letter to Ranjit Hoskote, the artist’s biographer, “I seem more drawn to the sea and sky of the western seaboard and to the ridges and dunes of our desert areas. To the arid wastes of Rajasthan where all is adobe-coloured, and the land and sky merge into one, but no focal point is ever lost.” (R. Hoskote, *The Crucible of Painting: The Art of Jehangir Sabavala*, Bombay, 2005, p. 112)

In *The Hooded Day* the sea and sky are almost indecipherable. The sea itself is

indiscernible from land but for the three ghostly sailing ships and the reflection of the moon on its surface. The moon itself hangs in the sky, partly obscured by a grey cloud, the angular form of which possesses an avian quality. The mirroring of the sea and sky is further emphasised by the mountain range on the horizon; these planes of dark grey are echoed both in the ominous folds of grey sky at the top of the canvas and in the swathes of greenery in the foreground. ‘The entire sweep of the painting seems horizontal. But the tonal transitions are predominantly vertical. So one sees two simultaneous movements creating a dynamic stillness in which the tentatively poised bird-cloud and sail-forms become pivotal.’ (Chitre, *The Reasoning Vision*, p. 10)

This painting is testament to Sabavala’s perspectival and tonal capacities to create tranquil and ethereal spaces with remarkable depth. Dilip Chitre neatly summarises the resonance of the artist’s works: ‘Each of Sabavala’s paintings belongs to a universe uniquely his own. And that universe, though clearly perceptible, compels one to look for the laws that govern it.’ (Chitre, *The Reasoning Vision*, p. 10)

PROPERTY FROM A PRIVATE BARODA
COLLECTION

NASREEN MOHAMEDI

1937 - 1990

Untitled

Ink on paper
48.2 x 68.5 cm. (19 x 27 in.)
Executed circa 1980s

PROVENANCE

Acquired directly from the artist, Baroda,
circa late 1980s

Nasreen Mohamedi's works were radically different from those of her contemporaries. Most of her fellow Indian artists were deeply involved with oil painting, a bold use of colour and the figurative, narrative tradition. Meanwhile, Mohamedi explored abstraction and geometry through photography and delicately rendered drawings on paper.

Mohamedi was born into a privileged Muslim family in Karachi in an undivided India in 1937. She moved with her family to Bombay in 1944 and grew up there. She attended Central Saint Martins School of Art in London (1954-57), then joined the Bhulabhai Desai Memorial Institute in Bombay (1959) and later attended the Monsieur Guillard's Atelier in Paris (1961-63). After this she spent most of her adult life in India, settling down in Baroda in 1972 where she taught at the Faculty of Fine Art at the Maharaja Sayajirao University until 1988.

During the 1960s, Mohamedi travelled widely – to Iran, Bahrain, Kuwait, Turkey, London, Paris and the United States. She studied philosophy from both the East and the West - reading works by Federico Garcia Lorca, Rainer Maria Rilke, Friedrich Nietzsche, Albert Camus, as well as Mohammad Iqbal, Ghalib and Rumi. Mohamedi's works from this early period were already moving towards abstraction but became characterised by a sense of agitation. In her painting and collaging of the time one can see her affinity with fellow artist and friend, Vasudeo S. Gaitonde. The lines and planes that appear in her later works were already starting to appear. It was also in the 1960s that Mohamedi began experimenting with photography, the influence of which is described by Roobina Karode: 'Her austere images refuse the lure of effusiveness,

the temptation to fill the frame, pairing away unnecessary elements to arrive at contemplation. The perceptible world/experience is extracted into an abstract configuration of lines, shapes, textures, patterns, and light'. (R. Karode, 'Waiting is a Part of Intense Living', R. Karode et al, *Nasreen Mohamedi: Waiting Is a Part of Intense Living*, Museo Nacional Centro de Arte Reina Sofia, Madrid, p. 35)

As she moved deeper into abstraction, Mohamedi's further need to simplify led her to give up figuration, the easel, the canvas and colour. In her mature works from the 1970s and 1980s, Mohamedi worked with grids and geometry. She 'developed a rigorous practice that explored the possibilities of line on paper'. (B. Kumar, 'Of Calligraphic Lines and Radiant Light: Nasreen Mohamedi and Islamic Aesthetics', 3 June 2016, <https://www.metmuseum.org/blogs/ruminations/2016/nasreen-mohamedi>) The entire surface of her works were covered in lines – parallel, angled, dashed – creating complex labyrinths. This act of repeated mark making gave her works not only a layered depth but also texture on the paper. There was a sense of deep introspection in these works which was akin to meditation – the act of drawing line after line in a state of deep contemplation.

By the late 1970s, she had shifted to a broader rectangular format. 'Her works from this period boldly activated the diagonal, delineating polygonal forms – the triangle, the rhomboid, the chevron – which intersect and layer, suggesting a concern for movement in both space and sound.' (B. Kumar, 'The Restrained Discipline of Line: Nasreen Mohamedi', 28 April 2016, <https://www.metmuseum.org/metmedia/video/lectures/nasreen-mohamedi-restrained-discipline-of-line>, 8:58-9:11) This transition was attributable both to the influence of artworks she had seen while travelling and studying, by artists such as Piet Mondrian and Kazimir Malevich, and the geometric mandalas of Tantric Hinduism and multiple grids of Islamic architecture from her home. By this time, the effects of the neuro-muscular disorder that Mohamedi was suffering from were becoming more apparent. Her hands quivered while performing daily mundane tasks – in light of this, her line drawings were nothing short of a miracle.

In the works from the 1980s, to which the present lot belongs, Mohamedi was no longer filling the paper to its edges. The smaller scale of the work and the close detail compelled one to look at her work in an intimate way. Here, we see a layering of a triangular shape, accentuated with a deliberate use of different ink tones. The lines are delicately balanced and have an ethereal quality to them. The larger triangular shapes are made with a lighter ink tone. These are intersected by smaller triangular shapes not quite parallel to the larger ones - adding depth and dynamic movement to the composition. These are further crisscrossed by even smaller triangles made in varying tones. This use of changing ink tone is reminiscent of both East Asian as well as Islamic calligraphy. (Kumar, 'Of Calligraphic Lines and Radiant Light: Nasreen Mohamedi and Islamic Aesthetics')

The smallest triangle at the bottom can be viewed as a shadow or reflection of the topmost one. In several of her photographs, Mohamedi focuses on shadows. Karode explains 'she did spend a lot of time by the sea and in the desert, places where light always presents itself in high contrast and shadows appear as intense apparitions.' (Karode, 'Waiting is a Part of Intense Living', p. 35) These shadows could be in a narrow empty channel of water in Fatehpur Sikri or that of a camel against a wall.

As with other works from this period, there is also empty space, or rather, space that allows light into the composition. Her works are a meditation on emptiness and the void which, according to various spiritual and mystical traditions, is essential to the reception of knowledge. 'The comprehension of space in these drawings is daring. Without fixed vistas, vanishing points are lost or pushed further, and lines are given the breath of life to move with their own rhythm.' (Karode, 'Waiting is a Part of Intense Living', p. 41)

Since 2003, Mohamedi has had frequent exhibitions and retrospectives across the world. Her works have been highlighted at Tate Liverpool, the Kiran Nadar Museum of Art in Delhi, the Museo Nacional Centro de Arte Reina Sofia in Madrid and at the Metropolitan Museum of Art in New York.

INR 30,00,000-40,00,000
US\$ 42,500-57,000



SABIRA MERCHANT AN EYE FOR GENIUS

INTERVIEW WITH SABIRA MERCHANT, SEPTEMBER 2019



Sabira Merchant at Studio 29, circa 1970s



Sabira Merchant, circa 1980s

Television star, actor, nightclub owner, taste-maker and art collector – Sabira Merchant has been a household name in India for over four decades. In 1972, she launched and hosted *What's the Good Word?*, India's first English language television programme. The prime-time quiz show ran for 15 years on Doordarshan, during which time Sabira entered the homes of millions of Indians – 'Boy, I was in everyone's home at nine o'clock in the evening!'

The early 1970s also saw Sabira open Bombay's first ever nightclub, the legendary *Studio 29*. She found a barber's shop in a rundown hotel on Marine Drive and transformed the space into the city's very own version of Manhattan's iconic *Studio 54*, complete with turntables, sound systems, lights and a disco ball shipped from England. Her business partner at the time, Jehangir Vajifdar, a successful real estate developer and businessman, thought it preposterous to have a nightclub without a live band, but Sabira explained that this was the 1970s and disco was taking over the world. The club was frequented by the famous models, actors and film producers of the time, such as Raj Kapoor, Hema Malini, Sangeeta Chopra, Sangeeta Bijlani, Kimi Katkar, Jackie Shroff, Salman Khan and Aarti and Kailash Surendranath. Sabira recalls, '[*Studio 29*] was the most popular nightclub in the whole... well, the whole of India, I would say.' By day, the club became a performance venue for some of the most famous plays of the time, most notably 'Street Car Named Desire' which starred Sabira as Blanche Dubois. For her role, she was honoured with the All India Critics Association award in 1981.

Alongside her career in television and acting, Sabira became an avid collector of Indian art. 'I have always been



Studio 29, circa 1980s

Condé Nast Traveler, 31 January 2013, <https://www.cntraveller.in/story/studio-29-where-bombay-partied-80s/>

“Studio 29: Where Bombay partied in the '80s”

Condé Nast Traveler

fond of art. The passion was fostered by my parents - my father was an architect and my mother a painter - and at periods in my life I have studied and practised art myself. It was in the 1970s that I first began to collect seriously. She was guided in her collecting by her advisor, Kali Pundole. She frequently visited his gallery, Pundole Art Gallery, and spent many afternoons with fellow actors and artists at Café Samovar, inside the famous Jehangir Art Gallery.

It was through Kali Pundole that Sabira met the great Indian modernist, Maqbool Fida Husain. She formed a close friendship with the artist and went on to interview him, both in her home and at Pundole Art Gallery, about his inspiration and motivations in painting. [Part of the interview] was in the art gallery where his

paintings were on view and I interviewed him sitting down, of course, but he was barefooted as always. He carried a lantern, one of those storm lanterns which we light up in the old days with kerosene... He said, “This is how I get my ideas. They flash like a light and then they go away.”

Sabira was also introduced to Bombay based artist, Jehangir Sabavala, whose studio she visited often. Sabira and her husband, Chotu, became great friends with the artist and his wife, Shirin, and they spent many evenings together. She hosted Sabavala and Husain in her penthouse, a suite designed by the Italian architect, Eugenio Montuori. Montuori is best known for designing the Stazione Termini in Rome, and Sabira’s home is the only private residence in South Asia to boast this architect’s designs.

It is this penthouse which has been the home of Vasudeo S. Gaitonde’s golden-bronze toned masterwork from 1974 (lot 22) for over forty years. Shortly after it was painted, the canvas was hung in an exhibition of Gaitonde’s works at Taj Art Gallery in Bombay’s Taj Mahal Hotel. On the opening evening, Kali Pundole received an urgent call from the artist Bal Chhabda, a close friend of Gaitonde’s, asking him to urgently come to the Taj. When he arrived, Gaitonde was pacing up and down the gallery, upset that no one had come to the exhibition. There and then, Pundole, one of Gaitonde’s greatest supporters, offered to buy the whole show. The following day, Gaitonde returned to Delhi, leaving Pundole in charge of the exhibition. (Interview with Dadiba Pundole, October 2019)

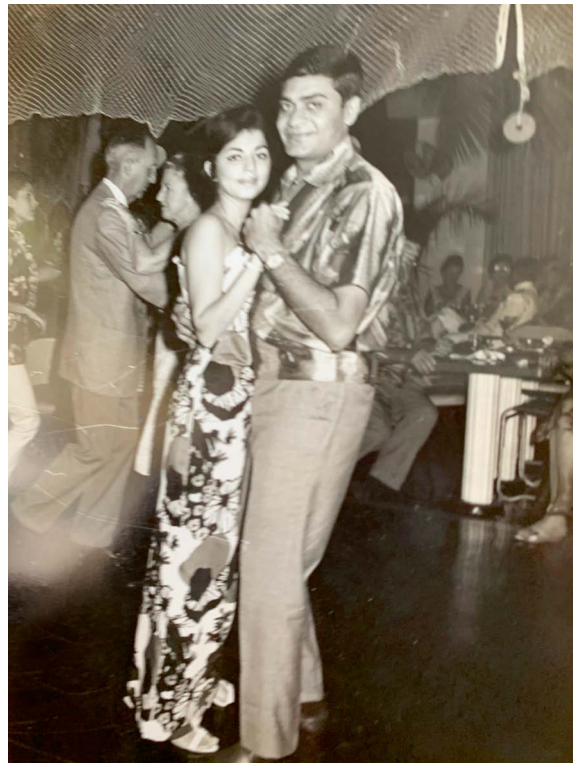


Sabira and Chotu Merchant at home in their penthouse



Soon after, Pundole advised Sabira to buy the current lot. She recalls her instinctive reaction to the work, 'I was drawn to this painting because I loved the composition, I loved the colouring. The whole thing gave me a very deep sense of peace. I thought to myself, "how wonderful it would be to share my life with that kind of art"'. She paid for the work in installments – 'I loved the painting so much, wanted it so badly, but I couldn't possibly pay for it at one time' – and it has hung pride-of-place in Sabira's living room ever since.

The enchantment she experienced in 1975 when she saw Gaitonde's luminous canvas for the first time has endured. Having appreciated its colours, composition and meditative quality for over four decades, Sabira is now ready to part with this treasured work. Contemplating the future home of this painting by one of India's greatest modernist painters, she reflects, 'I hope the new owner enjoys living alongside this work as much as I have.'



Sabira and Chotu Merchant, circa 1970s

PROPERTY FROM THE COLLECTION OF SABIRA
AND CHOTU MERCHANT

VASUDEO S. GAITONDE

1924 - 2001

Untitled

Oil on canvas

Signed and dated in English and Devanagari
'V S GAITONDE / 1974 / NEW DELHI' on the
reverse

152.7 x 101.6 cm. (60 1/8 x 40 in.)

Painted in 1974

PROVENANCE

Acquired by Kali Pundole directly from the
artist, Taj Art Gallery, Bombay, 1974

Acquired by the current owner from Pundole
Art Gallery, Bombay, 1975

EXHIBITED

Bombay, Taj Art Gallery, 1974

LITERATURE

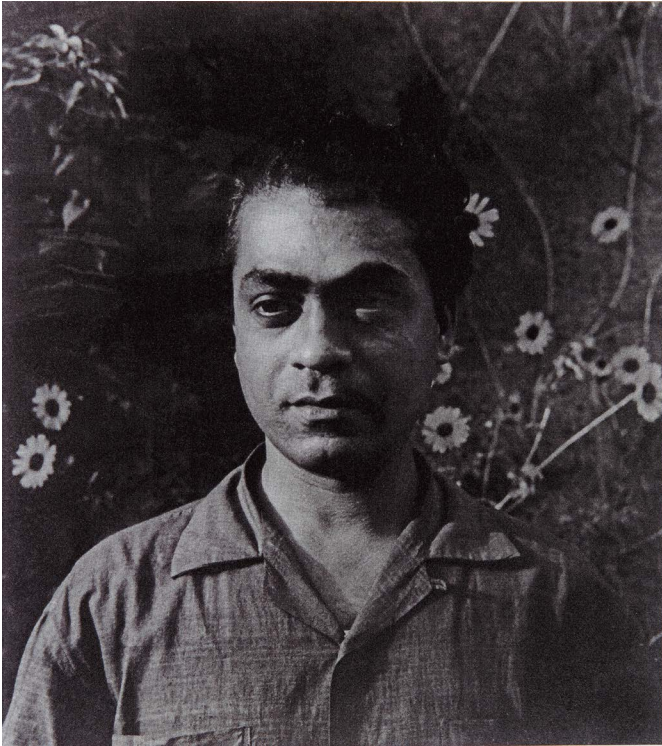
This lot will be published in the forthcoming
publication R. Shahani, N. Dingle, A. Gangar
and J. Thacker, *Vasudeo Santu Gaitonde:*
Sonata of Light (2 volumes)

Estimate Upon Request



VASUDEO S. GAITONDE

Untitled, 1974 - Harmony In Form And Colour



Vasudeo S. Gaitonde
Reproduced from M. Menezes and J. Thacker, *Vasudeo Santu Gaitonde: Sonata of Solitude*, Bodhana Arts, New Delhi, 2016, p. 80
Photograph: Kishori Das



Vasudeo S. Gaitonde, *Untitled*, Gouache on paper, 1952
Sotheby's London, 18 October 2016, lot 43

'In Gaitonde's [work from the 1970s], the entire canvas is a fabric of shifting, floating filaments... between which there are cut-out views of firmer and more solid forms, perspectives or prospects, as it were. It is difficult, almost impossible, to see the landscape in these works. But that they reflect memories and depict different moods is clear – the lyric, the nostalgic, the exuberant and the resonant. The recent compositions are formally and sensuously very articulate.' (R. Bartholomew, 'Nature and Abstraction: An Enquiry into Their Interaction', *Lalit Kala Contemporary*, No. 23, 1977-8, in R. Bartholomew *The Art Critic*, BART, Noida, 2012, p. 113)

Painted in 1974, *Untitled* forms a perfect prologue to a hugely-celebrated phase in Vasudeo S. Gaitonde's career. It was during this decade that the artist reached the zenith of his exploration into pure abstraction, and, more specifically, mastered both the transcendental possibilities of colour and his painterly expression of silence.

Born in Nagpur to Goan parents, Gaitonde was brought up in a working class tenement in Khotachiwadi in Girgaon. In 1945, he joined the esteemed Sir J. J. School of Art in Bombay where he came into contact with fellow artists Tyeb Mehta, Akbar Padamsee, Sayed Haider Raza and Francis Newton Souza. He was greatly influenced by fellow student, Shankar Palsikar, who later became a teacher at J. J., and one of the school's principals, Jagannath Ahiwasi, through whom Gaitonde inherited an appreciation of Indian miniature painting. Meera Menezes notes '[Gaitonde] gravitated to the study of miniatures at the art school because it offered him a window into a better understanding of colour. Gradually, over the years, he would free colour from the constraints of lines, dissolving forms and sloughing off the figurative-narrative skin he had acquired.' (M. Menezes, 'Vasudeo Gaitonde: The Man and the



Paul Klee, *Two Heads*, 1932
Norton Simon Museum, The Blue Four Galka Scheyer Collection

Myth', M. Menezes and J. Thacker, *Vasudeo Santu Gaitonde: Sonata of Solitude*, Bodhana Arts, New Delhi, 2016, p. 28)

It was also at the Sir J. J. School that Gaitonde was introduced to the work of the European modernists, most significantly, that of Swiss-German Expressionist Paul Klee. Klee's fluency in line and colour was to greatly shape Gaitonde's artistic output during the 1950s. His paper works and canvases from this time are marked by their appealing geometrical compositions. Gaitonde recalled "Rather than saying I was influenced by Paul Klee, it should be said that I was drawn to the wondrous forms, colour combinations, beauty of line drawing in his work." (V. S. Gaitonde in interview with M. Menezes, 1997, quoted in Menezes and Thacker, *Vasudeo Santu Gaitonde*, p. 88)

The human figure was still present in Gaitonde's geometrical works of the early 1950s, and it was not until 1957 that he abandoned figuration altogether,

which he considered a distraction from colour. Linked with this shift in the artist's style was Gaitonde's discovery of Zen in the late 1950s through philosopher Eugen Herrigel's *Zen in the Art of Archery*. The artist recalls that there came "a point where I was constantly looking at Zen, the canvas, the colour, the idea. You go on working on the idea, the idea coming into being. And you start painting. That is the central point of my activity... even now." (ibid, p. 105)

In 1964, following his shift to total abstraction, or in Gaitonde's words 'non-objectivity', Gaitonde travelled to New York on a Rockefeller Fellowship. It was here that he came into direct contact with the work of artists from the Abstract Expressionist movement, such as Adolph Gottlieb, and met the proponent of *Colour Field* painting, Mark Rothko. In a joint letter to the art editor of *The New York Times* in 1943, Gottlieb and Rothko wrote: 'We favor the simple

expression of the complex thought... We wish to reassert the picture plane. We are for flat forms because they destroy illusion and reveal truth...'. (A. Gottlieb and M. Rothko quoted in S. Poddar, V.S. Gaitonde: *Painting as Process, Painting as Life*, The Solomon R. Guggenheim Foundation and Prestel Verlag, Mumbai, London, New York, 2014, p. 35) In line with this motivation, Gottlieb and Rothko's compositions were elemental and profound. Their use of fundamental forms allowed the artists to showcase their prodigious command of gesture and colour. This allied compositional simplicity and understanding of colour was likewise a trademark of Gaitonde's artistic output.

The connection between Gaitonde and Rothko is much discussed in art history. The affinity between their canvases is undeniable, but as Eleonore Cowdhury has noted, '[Gaitonde's] monochromatic non-objective style had already matured and had become



Adolph Gottlieb, *Drift*, 1961
 Sotheby's New York, 13 May 2015, lot 121, sold for \$1,090,000
 © Adolph and Esther Gottlieb Foundation/VAGA at ARS, NY and DACS, London 2019

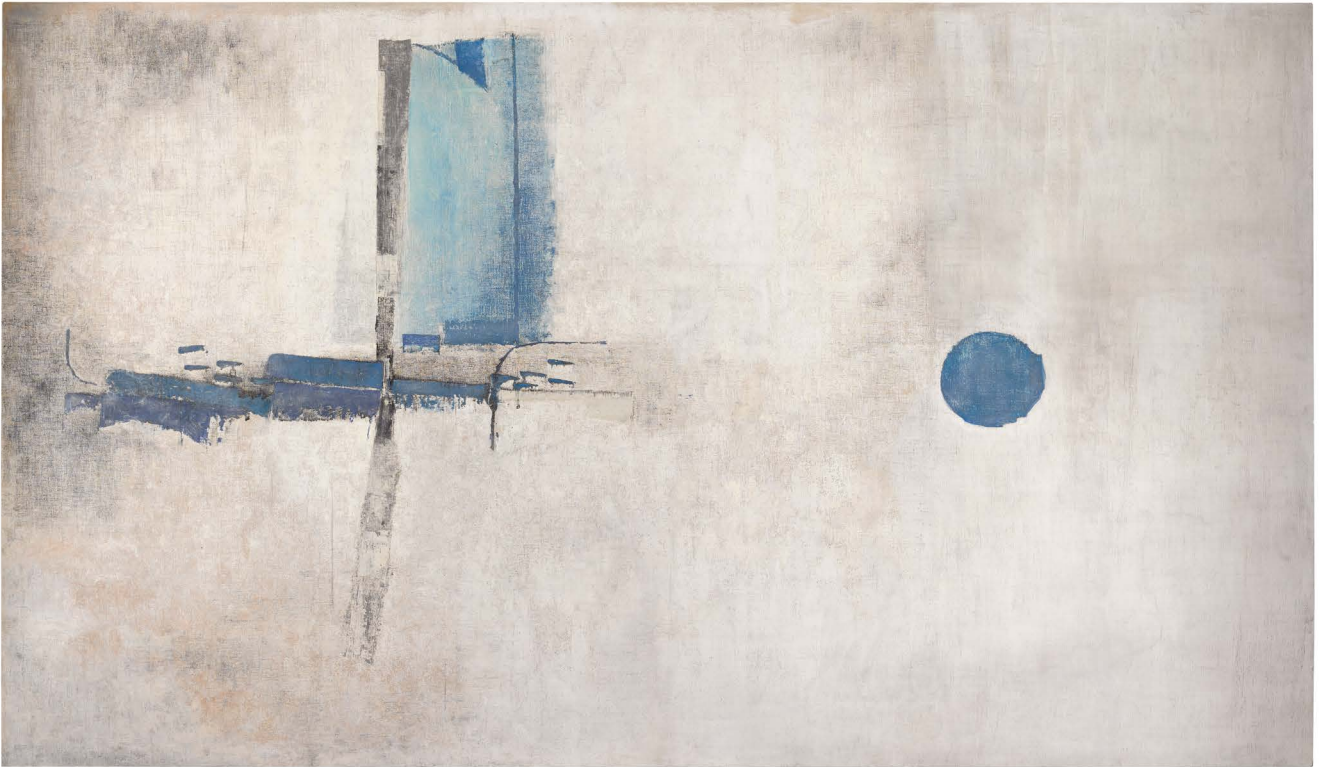


Mark Rothko, *Untitled (Yellow, Orange, Yellow, Light Orange)*, 1955
 Sotheby's New York, Property from the Collection of Mrs. Paul Mellon:
 Masterworks, 10 November 2014, lot 14, sold for \$36,565,000
 © 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London.

his trademark before he encountered Rothko'. (E. Chowdhury in Menezes and Thacker, *Vasudeo Santu Gaitonde*, p. 138). Gaitonde's fellow artist and close friend, Krishen Khanna, likewise believed that Rothko's works did not influence Gaitonde: 'I think the two spirits met independently' (K. Khanna quoted in *ibid*).

There was, nonetheless, a decided transition in Gaitonde's canvases from the late 1960s which could well be attributable to his encounters with the *Colour Field* painter. Gaitonde, whose previous work had been predominantly horizontal in orientation, firmly shifted to a vertical format. Despite their new verticality, his paintings were, like Rothko's, still marked by horizontal movement; indeed, former curator of the Commonwealth Institute's Art Gallery, Donald Bowen, once noted, '[Gaitonde] paints horizontally, even if the canvas is upright in shape, so there could be references to landscapes but mainly the paintings are about paint and its particular qualities and the relationship of one colour to another'. (D. Bowen quoted in M. Menezes, *Vasudeo Santu Gaitonde*, p. 155)

It is with this sequence of artistic experiences in mind that the current lot should be considered. The canvas showcases Gaitonde's enduring preoccupation both with colour and geometry. Layers of ochre and burnt sienna have been meticulously applied to the canvas and then removed and re-applied. This exacting technique has created a luminous, golden paint surface and furnished the work with incredible depth. Khanna details the attention Gaitonde paid to his painting process: 'He chooses, say, two colors, he makes his ground absolutely perfect, and he doesn't know what he's going to paint. It begins with confronting nothingness, and nothingness begins by almost emphasizing nothingness. He applies three or four or five layers of white on the canvas so that the reflective index of color is enhanced. Then he leaves that to dry, makes it absolutely bone dry and that takes time. Then he works with mixtures of solid colors, which are opaque colors, and then with translucent



Vasudeo S. Gaitonde, *Untitled*, Oil on canvas, 1960
Sothebys New York, 15 March 2016, lot 530
Sold for US \$2,770,000



Vasudeo S. Gaitonde at a solo exhibition at Taj Art Gallery, Bombay, circa 1980s, in the same gallery where lot 22 would have been shown in 1974
Image courtesy Sharon Lowen
Published in M. Menezes and J. Thacker, *Vasudeo Santu Gaitonde: Sonata of Solitude*, Bodhana Arts, New Delhi, 2016, p. 174

and transparent colors, all at the same time... that color which he gets there, it's impossible for him to repeat, I think that's his big contribution... In his whole repertoire you won't see the same colors again, even the same shade of red.' (K. Khanna quoted in Poddar, V.S. *Gaitonde*, p. 29)

The painting exhibits the horizontal-vertical harmony Bowen saw in Gaitonde's canvases. The horizontal swathes of colour are delicately balanced by both the canvas's verticality and the neat line of circles which runs down the centre of the canvas. These suspended orbs resemble yellow suns and black moons, and they hover on the painting's surface to create a feeling of eerie calm. The work may be viewed

in the context of the world's increasing exploration of the universe and solar system; indeed, the meditative stillness of Gaitonde's canvas and its floating suns and moons brings to mind the silence of outer space.

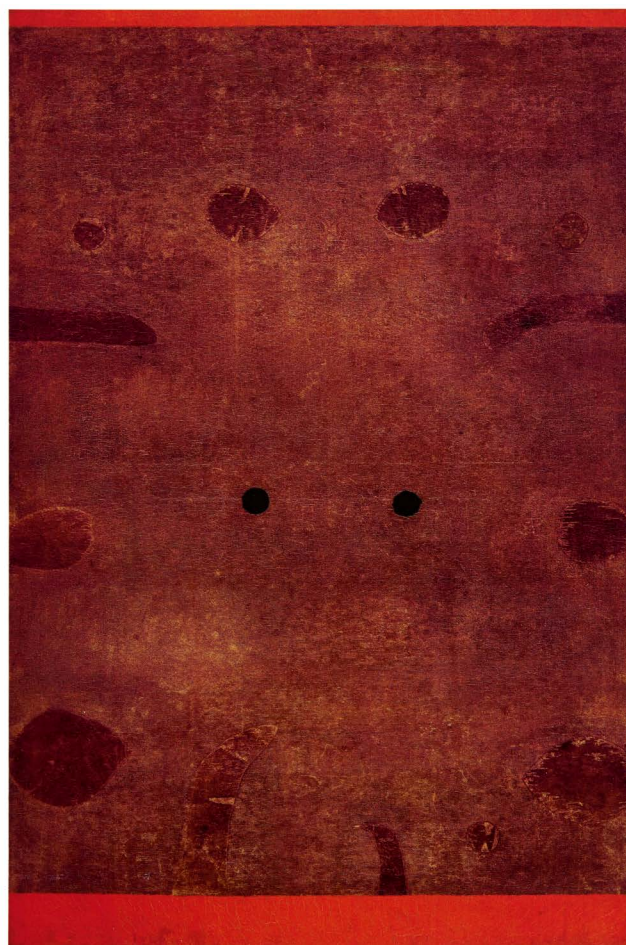
For Gaitonde, silence was indivisible from painting. "Everything starts from silence. The silence of the canvas. The silence of the painting knife. The painter starts by absorbing all these silences... Your entire being is working together with the brush, the painting knife, the canvas to absorb that silence and create." (V. S. Gaitonde in interview with Pritish Nandy, 1991, quoted in Poddar, V.S. *Gaitonde*, p. 39) Silence was similarly inseparable, in fact equal to, one of Gaitonde's most persistent

motifs, the circle. In an interview with journalist Pritish Nandy in 1991, the artist described this notion: the circle was silence, the bisected circle was speech and the dot was Zen. (Poddar, V.S. *Gaitonde*, p. 39)

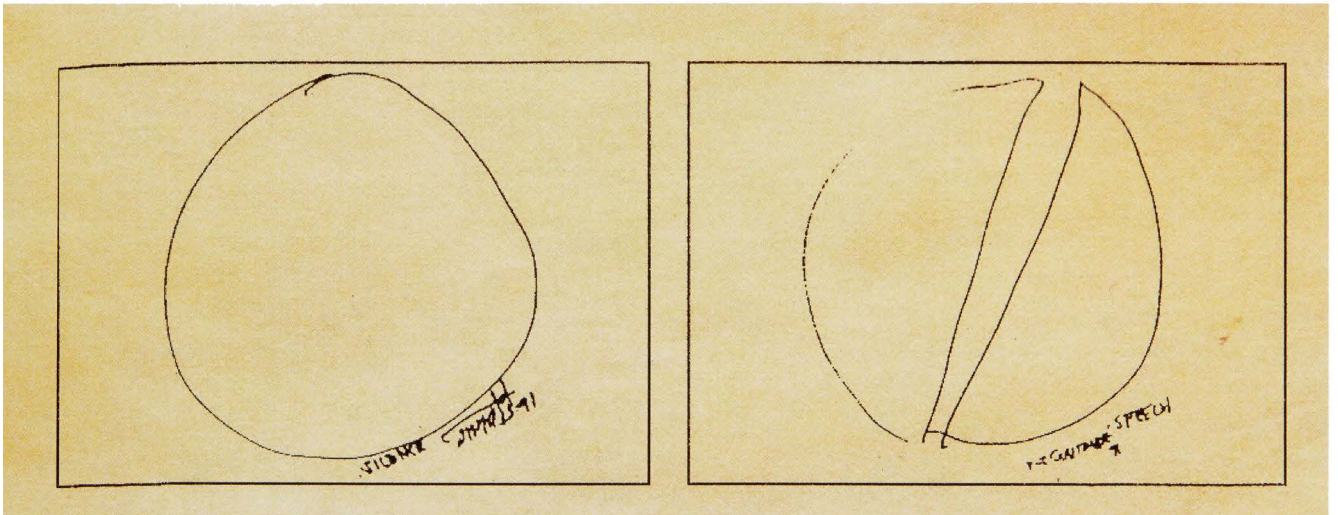
Gaitonde's preoccupation with the circle, something he shared with his former artistic inspiration Klee, was longstanding. Whilst this fascination can be traced from his early-1950s works, it was not until the early 1970s that the circle took absolute centre stage. Indeed, in the current work, the suns and moons are the central focus. These circles form a balanced axis: the outward glow of the yellow spheres is counterpoised by the black orbs which draw the viewer within the canvas.



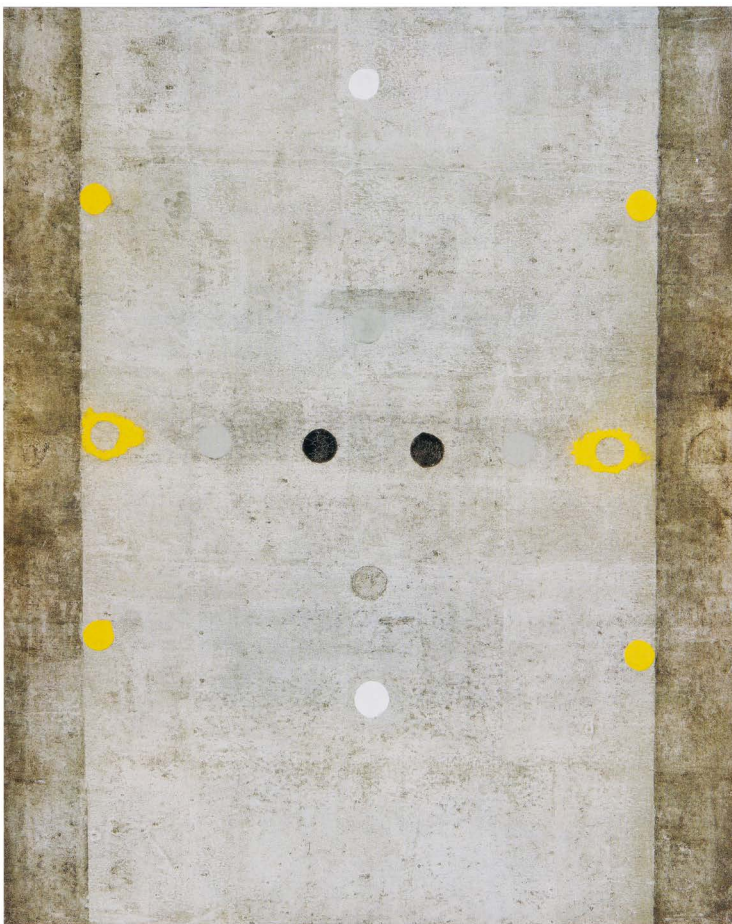
Vasudeo S. Gaitonde, *Untitled*, Oil on canvas, 1973
Reproduced from S. Poddar, V. S. *Gaitonde: Painting as Process, Painting as Life*, Guggenheim Foundation & DelMonico Books, Prestel Publishing, New York, 2014, pl. 41, p. 89



Vasudeo S. Gaitonde, *Untitled*, Oil on canvas, 1972
Reproduced from S. Poddar, V. S. *Gaitonde: Painting as Process, Painting as Life*, Guggenheim Foundation & DelMonico Books, Prestel Publishing, New York, 2014, pl. 40, p. 88



Gaitonde's explanation of the state of meditative conscience: Silence is a circle and speech is a bisected circle. Excerpted from interview of Gaitonde by Prithish Nandy in *The Illustrated Weekly of India*, 7-13 September, 1991
Image courtesy Archives of Bodhana Arts and Research Foundation



Vasudeo S. Gaitonde, *Untitled*, Oil on canvas, 1971
Reproduced from S. Poddar, V. S. Gaitonde: *Painting as Process, Painting as Life*, Guggenheim Foundation & DelMonico Books, Prestel Publishing, New York, 2014, pl. 35, p. 83

The circle continued to be a fundamental subject in Gaitonde's artistic output up until his final works of the late 1990s. However, in these late canvases, his multiple spheres have been replaced by one essential form. Discussing this final transition in Gaitonde's work, Sandhini Poddar notes, 'The paintings from his last years sustained the great inventiveness that characterized his entire career. But here, rather than an overall effect produced by scattered forms, the artist chose instead to focus attention onto a central circle, a magnet, a centripetal point – the place of Zen.' (Poddar, V.S. *Gaitonde*, p. 31)

This painting marks a pivotal moment in Gaitonde's career. Through the work one sees not only an accumulation of past influences – the rich colour of Indian miniature painting, the geometry of Klee, the harmonious balance of Rothko – but the beginnings of a more complete artistic understanding of the circle, silence and, more widely, the universe. This radiant canvas is testament both to the genius of Vasudeo S. Gaitonde's painting style and the genius of Sabira Merchant's eye for collecting.

ZARINA HASHMI

b. 1937

Untitled

Relief print from collaged wood on handmade paper

Signed, dated and editioned '3/5 Zarina 68' lower left

Edition 3 of 5

45.7 x 33 cm. (18 x 13 in.)

Executed in 1968

PROVENANCE

From the collection of Marvin Walowitz,

Hollywood film editor and co-owner of India

Ink Gallery in Los Angeles and Santa Monica in California

Hughes Estate Sale, California, 14 October 2017, lot 117

INR 8,00,000-12,00,000 US\$ 11,400-17,000



3/5 Zama-68

PRABHAKAR BARWE

1936 - 1995

Untitled

Oil on cloth pasted on board
Signed and dated in Devanagari lower right
91.4 x 121.9 cm. (36 x 48 in.)
Painted in 1961

PROVENANCE

Acquired directly from the artist
Acquired from the above, 2006-7

Born in 1936 in to a family of sculptors and artists in rural Maharashtra, Prabhakar Barwe trained at the Sir J. J. School of Art, Bombay in the early 1950s. It was during this time that he was exposed to the work of local artists like Vasudeo S. Gaitonde, Mohan Samant, and Ambadas Khobragade, but his seminal influences were from the Surrealist and Expressionist movement, perhaps most notably the work of Paul Klee.

INR 20,00,000-30,00,000
US\$ 28,300-42,500

During an extended stay in the holy city of Benares from 1961-1965, Barwe was profoundly affected by his study of esoteric Tantric philosophy. Based upon his philosophical insights, Barwe likened the creative process of the universe to the process of art-making, which remained central to his visual vocabulary. 'He defined a parallel universe through the gleeful transgression of customary logic, assembled a symbolic reality where the data of ordinary life was transmitted as strange and sublime missives.' (R. Hoskote, 'The Secret Heart of the Clock', *ART India Magazine*, Mumbai, April - June 1996, p. 44)

During this time, Barwe's thematic and stylistic preoccupations also underwent a change. 'Newly interested in space as a metaphysical concept, he began striving for a purity of form and colour. The fluid relationship between an object, an idea, and its translation into an image became a 'meta-

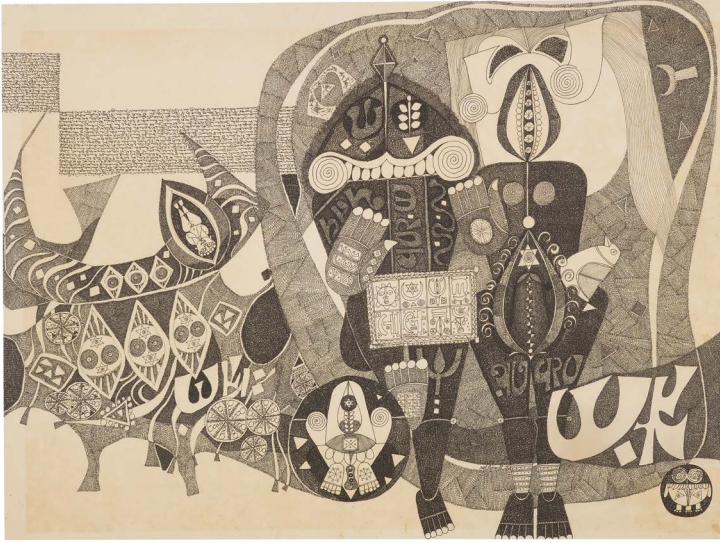
level' concern.' (A. Jhaveri, *A Guide to 101 Modern & Contemporary Indian Artists*, India Book House Pvt. Ltd., Mumbai, 2005, pp. 14-15)

The present lot vacillates between representation and pure abstraction. One can imagine a figure or form emerging from the lines that first appear geometric, then twist, slant and bend, in constant dialogue with each other, vibrating and giving the image distinctive and subtle energy. Here, Barwe has created a patchwork of different colours and techniques; the warm rose-tinted palette is complemented by the artist's inventive working of the surface. It is a delightful painting, where Barwe's presence is strongly felt. This lot is an exceptional example of the manner in which Barwe drew inspiration from his surroundings and his ability to capture the emotional potency of his thoughts into a sublime and abstract composition.



Paul Klee, *Der Clown Pyramidal (The Clown Pyramidal)*, 1929
Sotheby's London, 5 February 2014, lot 36
Sold for £314,500





25



26

25

PROPERTY FROM THE COLLECTION OF THE FAMILY OF J. SULTAN ALI

J. SULTAN ALI

1920 - 1990

Jeevan Bandha

Pen and ink on paper

Signed and dated 'Sultan Ali '75' and signed in Devanagari lower right and further dated and inscribed 'J. SULTAN ALI / 'JEEVAN - BANDHA' / PEN AND INK DRAWING / 56 X 76 CMS. / 1975 / SULTAN ALI FAMILY COLLECTION' on reverse of board
53.3 x 71.1 cm. (21 x 28 in.)
Executed in 1975

PROVENANCE

Acquired from the artist *circa* 1990

INR 2,00,000-4,00,000 US\$ 2,850-5,700

26

PROPERTY FROM THE COLLECTION OF THE FAMILY OF J. SULTAN ALI

J. SULTAN ALI

1920 - 1990

Bhairava

Ink on paper

Signed 'Sultan Ali 79' and signed in Devanagari centre right and further dated and inscribed 'J. SULTAN ALI / 'BHAIRAVA' / 56 X 76 CMS. / 1979 / INK ON PAPER. / SULTAN ALI FAMILY COLLECTION' on reverse of board
53.3 x 73.7 cm. (21 x 29 in.)
Executed in 1979

PROVENANCE

Acquired from the artist *circa* 1990

INR 2,00,000-4,00,000 US\$ 2,850-5,700

PROPERTY FROM A PRIVATE CORPORATE
COLLECTION, NEW DELHI

SHANTI DAVE

b. 1931

Untitled (Figures); Untitled (Mother and Child)

Oil on paper

Signed and dated in Gujarati upper right;

Signed and dated in Gujarati lower right

50 x 32 cm. (19 $\frac{5}{8}$ x 12 $\frac{1}{2}$ in.); 34.6 x 72 cm. (13
 $\frac{5}{8}$ x 28 $\frac{1}{4}$ in.)

(2)

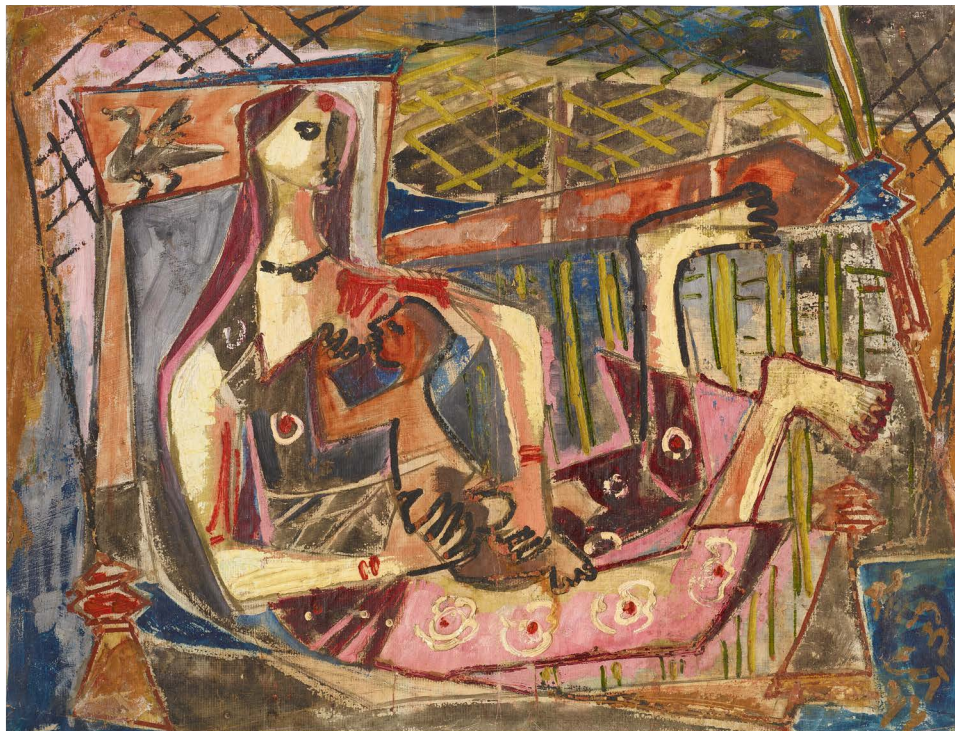
Painted in 1955

PROVENANCE

Acquired directly from the artist, early 1990s

Thence by descent

INR 6,00,000-8,00,000 US\$ 8,500-11,400



PROPERTY FROM A PRIVATE COLLECTION,
NORWAY

SAYED HAIDER RAZA

1922 - 2016

Le Grain et La Terre

Acrylic on canvas

Signed, dated, titled and inscribed 'RAZA / 1988 / Acrylique sur toile / 80X80cms / "LA GRAIN ET LA TERRE" on reverse

79.8 x 79.9 cm. (31 3/8 x 31 3/8 in.)

Painted in 1988

PROVENANCE

Acquired from Galleri Koloritten, Stavanger, circa 1980s

₹ INR 70,00,000-1,00,00,000

US\$ 99,000-142,000

A founding member of the celebrated Progressive Artists' Group, Sayed Haider Raza left India on a government scholarship to Paris in 1950. There, he became a member of the Académie des Beaux-Arts and was exposed to the Post-Impressionist artists, most notably Paul Cezanne and Vincent Van Gogh. Raza admired how such artists used colour to structure their paintings, something which greatly influenced his own artistic production. In 1962, Raza moved to America to teach at Berkeley. He witnessed for the first time, the Abstract Expressionism employed by Jasper Johns, Sam Francis, Jackson Pollock and Mark Rothko. Seeing the artistic production of these Expressionists furnished Raza with a greater artistic autonomy over his own pictorial space.

In the 1970s and 1980s, Raza employed the precepts of Abstract Expressionism, and was increasingly drawn, both emotionally and philosophically, toward his native land. He began a series of paintings titled *La Terre* or 'The Earth', of which *Le Grain et La Terre* is a compelling example. "... sometime between 1975 and 1980, I began to feel the draw of my Indian heritage. I thought: I come from India, I have a different vision; I should incorporate what I have learned in France with Indian concepts. In this period, I visited India every year to study Indian philosophy, iconography, magic diagrams (*yantras*), and ancient Indian art, particularly Hindu, Buddhist, and Jain art. I was impressed by paintings from Basholi, Malwa, and Mewar, and began combining colours in a manner that echoed Indian miniature painting" (Raza in conversation with Amrita Jhaveri, *Sotheby's Preview Magazine*, March/April 2007, p. 57)

His paintings of 'The Earth' are marked by their use of vivid colour, used to represent the elements of nature. Talking about colour in his work, Raza states, "The variations are infinite; the mysteries are total. In painting the five Elements we use the five colours: black, white, yellow, red and blue, giving birth to a vision of nature. But the most perfect orchestration of colour and form is insufficient if the painting is not invested by profound feeling. This is possible only in an elevated state of direct perception - *manasa pratyakshata*. How this miracle happens, how this state of mind is achieved, how one

feels – not even the artist knows. However, the best of poetry, the finest music, the most significant art takes place in this "état de grace". (S. H. Raza quoted in G. Sen, *Bindu, Space and Time in Raza's Vision*, Media Transasia Ltd., New Delhi, p. 11)

Painted in 1988, the current work illustrates Raza's increasing propensity to pure abstraction and a geometry born from the precepts of Hindu philosophy. The square canvas is divided into many parts by horizontal, vertical and diagonal lines, creating complex intersecting triangles and segments. A black Bindu is lower centre, housed within this intricate geometrical composition. For Raza, the Bindu represents the creative seed from which all life emerges, and this beautifully rendered work is an early example of Raza's exploration into this powerful symbolism. Raza states "the obscure black space is charged with latent force aspiring to fulfilment. Like the universal order of the earth-seed relationship, the original form of the Bindu emerges and unfolds itself in black space. All inherent forces unite. A vertical line intersects a horizontal line, engendering energy and light. Space is charged." (ibid, p. 107) The Bindu in the current work is 'Le Grain' of the painting's title; the seed of his artistic philosophy. 'Between 1975 and 1982 Raza realised that – with the Bindu as its starting point – a relationship between geometry, space, colour and Indian aesthetics is possible. A new horizon opened up before him'. (M. Imbert, *Raza: An Introduction to his Painting*, Rainbow Publishers Ltd., Noida, 2003, p. 51)

"It was I think in 1980 and '81 that from the black Bindu emerged colours in all their vitality and significance. Colour became a major element in my work. Colour was not just as seen by the eyes, but as imagined, to construct paintings which could express Saurashtra, Rajasthan, summer... I had a feeling it was a new life beginning... Paintings done between the 80s and now appear to me the most convincing part of my work."

(S. H. Raza in A. Vajpeyi, *Passion: Life and Art of Raza*, Raj Kamal Prakashan Pvt. Ltd., New Delhi, 2005, p. 75).



PROPERTY FROM A PRIVATE COLLECTION,
NORWAY

SAYED HAIDER RAZA

1922 - 2016

Untitled

Acrylic on paper

Signed and dated 'RAZA ' 81' lower right and further signed, dated and inscribed 'RAZA / 1981 / 80X80cms / Acrylic on paper _' on reverse

79.6 x 79.6 cm. (31 ¼ x 31 ¼ in.)

Painted in 1981

PROVENANCE

Acquired from Galleri Koloritten, Stavanger, circa 1980s

↳ INR 35,00,000-45,00,000

US\$ 49,500-64,000

“Raza remains a man characterised by the cross-breeding of two fairly opposed cultures: the modernity of Europe and the USA and the spirituality of India.”

(M. Imbert, *Raza: An Introduction to his Painting*, Rainbow Publishers Ltd., Noida, India, 2003, p. 71)

During his childhood, Sayed Haider Raza formed a close connection with the natural world. His father was a forest warden stationed in the thick jungles of central India in the 1930s, and this is said to have profoundly influenced the artist. “The most tenacious memory of my childhood is the fear and fascination of Indian forests. We lived near the source of the Narmada river in the centre of the dense forests of Madhya Pradesh. Nights in the forest were hallucinating; sometimes the only humanizing influence was the dancing of the Gond tribes. Daybreak brought back a sentiment of security and well-being. On market-day, under the radiant sun, the village was a fairyland of colours. And then, the night again. Even today I find that these two aspects of my life dominate me and are an integral part of my paintings” (S. H. Raza quoted in Y. Dalmia, *The Making of Modern Indian Art: The Progressives*, Oxford University Press, New Delhi, 2001, p. 155)

The present work captures the delirium of the dark and dense Madhya Pradesh forests, and the mystical power of nature, more generally, through Raza’s bold use of colour. The artist considered black to be ‘the mother of all colours and the one from which all others were born. It was also the void from which sprang the manifest universe [...] Some of the most haunting works of this period are those which evoke the night [...] where the liminal sheaths of black are

illuminated by sparks of white light [...] As with Mark Rothko, black is one of the richest colours in Raza’s palette and signifies a state of fulsomeness. However, for both painters, colours plumb the depths and are not simply used for their own sake.’ (Y. Dalmia, ‘The Subliminal World of Raza’, *A Life in Art: S.H. Raza*, Art Alive, New Delhi, 2007, p. 197) In the current painting, Raza paints energetic lines and fluid shapes in bright white and vivid greens, yellows and oranges, against a backdrop of impending darkness. His loose brushstrokes evidence the influence of Abstract Expressionism on the artist, and express a sense of chaos. Raza’s use of gestural paintwork was soon to disappear from his painting, to be replaced by a more rigid and formal geometry.

‘In the thickness of his matter, a whole network of coloured veins circulated; flashing reds and yellows pierced deep blacks. Effects of tension and nervous agitation upset shadowy zones. The composition itself was affected by this, and in a given work, the compressed pulsations of the forms, the character of which could be defined as anguishing, were in opposition to immense, light and calm surfaces. Thus, ever faithful to his deep sentiments, Raza sought to free himself of the oppression of the night and to glorify the serenity rediscovered in the light of dawn.’ (J. Lassaigne quoted in *Raza: A Retrospective*, Saffronart, New York, 2007, p. 76)



Amrita in her studio, 1937, Simla
Photo Umrao Singh
Reproduced from V. Sundaram, *Amrita Sher-Gil: A Self Portrait*
in *Letters & Writings*, Tulika Books, New Delhi, 2010, vol. 1, p. 414



AMRITA SHER-GIL: THE PRODIGIOUS ARTIST

Prof. (Dr.) Rajeev Lochan

Amrita Sher-Gil was posthumously celebrated as an 'Iconic Personality' by UNESCO during the centenary celebrations of the distinguished artist in 2013. Exhibitions on her life were held at the UNESCO Headquarters in Paris, organised jointly by the governments of India and Hungary. It is beyond a doubt that she led a prodigious career in spite of her short but energised life (30 January 1913 – 5 December 1941).

The large variety of her works bear ample testimony to the wide range of her involvements, interests and preoccupations. They also showcase her deep sensitivity to the social, psychological, aesthetic and emotional facets of her existence. Her profound engagement with Indian life and its experiences reveal her constant effort and experimentation to discover the context of modernism pertinent and relevant to this part of the world. Her works amply enumerate and establish themselves as the earliest initiation of this approach in those formative years of Modern Indian art.

Amrita's artistic oeuvre needs to be deciphered and reviewed afresh and showcased to Western audiences to evaluate her strengths in contrast with her contemporaries. Having been born in Hungary in an illustrious Sikh family and to a mother of Hungarian origin, her art education was completed in Paris. There, her academic training and exposure to the Post-Impressionists proved to be her initial influences. She travelled between India and Europe and her aesthetic sensibilities showcased a blend of her Indian experiences with European academic studies.

Amrita's father, Umrao Singh Sher-Gil belonged to a family of aristocratic landowners and his areas of interest included philosophy, Indology as well as photography. Her mother Marie Antoinette was an opera singer and therefore the aesthetic exposure to these finer aspects were motivated by this inheritance. This provided Amrita ample fertile ground for her deeper understanding of the arts.

Amrita led a Bohemian life which was loaded with stimulating paradoxes and are reflective in the themes as well as content of her works. Several aspects of her inner consciousness are enumerated in the hundreds of thought provoking and deeply contemplative letters that she wrote, which reveal her search for not only a new language of expression but its appropriate context and content. Her interest and exposure to the traditional art forms of our country enabled her to look at this tradi-

tion afresh and assimilate its essence in search for her visual language. This was a result of her several travels to Ajanta and Ellora which enabled a dramatic transformation in her language of expression. Her palette was equally affected with a charged intensity of vibrant colours which included reds, yellows, greens browns, ochres and her figurations got imbued with a visual vitality which aimed at capturing the essence of the experiences rather than its physicality. The large body of work that she produced during her short span of life exhibits the experiences of her Western upbringing interspersed with deep sense of melancholy and despair that she realized in India.

Sher Gil's visual language thus imbued several new elements in the context of evolution of Modern Indian art. Her handling of the medium of oil provided wide possibilities to the future generation of the Indian artists and established the fact that everyday experiences could form part of the content of a serious work of art provided the experience has a motivational capacity. Her works are evocative and sensual as part of the realized experience. They exhibit how diverse cultural aspects offer immense possibilities of change and are potent with non-conformative notions of expression.

Amrita Sher Gil also painted a series of self-portraits which reflect several aspects of her moods and inquisitive mind which remained introspective, self-evaluative and passionate about life. This approach is reflected in the numerous portraits that she painted of people that she admired along with many commissions which she executed where her academic strengths as well as her portrayal of the inner self are notably visible.

Amrita had an equal fascination for animals depicted independently like elephants, horses and camels. As part of a new approach of expression, she also combined architecture, vegetation and animal life with a totally different use of the pictorial space. This method of representing animals is sometimes attributed to her influences of Indian miniatures like Basholi and other traditions where animals have been portrayed.

People respond to Amrita's works and personality in diverse ways, some appear fascinated by her enigmatic persona while others by the intrinsic sensitivity, sensuality and quality of her works. It is evident that the pursuits of her life were in search of a personal vision and a mode of expression that uniquely remains attributed to her liberated soul.

PROPERTY FROM A PRIVATE INDIAN COLLECTION

AMRITA SHER-GIL

1913 - 1941

Untitled (Windsor Lad)

Oil on canvas

Signed and dated 'Amrita Sher-Gil / March 1940' lower right

91.4 x 73.6 cm. (36 x 29 in.)

Painted in 1940

PROVENANCE

Collection of the Maharajah of Rajpipla

Acquired from the palace of Rajpipla by a private Indian collector

Thence by descent

INR 4,50,00,000-6,50,00,000

US\$ 640,000-920,000

This lot is a National Art Treasure under Indian Law and is subject to restrictions, including those applicable under the Antiquities and Art Treasures Act, 1972. This lot may not be exported outside of India by any person other than the Indian Central Government or any authority or agency authorized by the Indian Central Government.



Amrita Sher-Gil, *Horse and Groom*, 1940
Reproduced from V. Sundaram, *Amrita Sher-Gil: A Self Portrait in Letters & Writings*, Tulika Books, New Delhi, 2010, vol. 2, p. 710



The Maharajah of Rajpipla leading Windsor Lad after winning the Epsom Derby, 1934





Amrita Sher-Gil, *Elephants*, 1940. Reproduced from, A. Sher-Gil, *Amrita Sher-Gil: A Self-Portrait in Letters & Writings*, Vol. 2, Tulika Books, New Delhi, 2010, p. 670



Elephants Placed for a painting by Amrita at Saraya, Reproduced from Y. Dalmia, *Amrita Sher-Gil: A Life*, Penguin Viking Publishing, New Delhi, 2006, unpaginated

Born in 1913 in Budapest, Amrita Sher-Gil grew up in a cultured and intellectual family who initiated and supported her early interest in art. Her mother was a Hungarian-Jewish opera singer and her father was an Indian Sikh aristocrat and scholar. She lived in Hungary, India and Paris during her lifetime and due to her bi-racial and bi-cultural upbringing, and her constant travels between India and Europe, her work comes across as an immersion, absorption and very detailed understanding of the aesthetic styles and traditions of both the East and the West.

Sher-Gil is considered to be one of India's most important early modernist painters. In December of 1976, India declared her a national treasure with regard to her 'artistic and aesthetic value' and prohibited the exportation of her paintings outside the country. Sher-Gil's constant travels resulted in her meeting and engaging with people of great artistic and intellectual temperament. Her natural talent, education and observations made during her stay in Europe enabled her to start a dialogue with the then veterans of modern Indian art, such as Karl Khandalavala, and allowed her to create for herself a very significant position in the history of modern Indian art. She wrote several essays on art and penned innumerable letters to her family and friends vocalising expansively her thoughts and vision on the form and image she felt modern Indian Art must acquire. She thus played a vital role in the articulation of twentieth-century Indian art and was a seminal influence on generations of Indian artists.

This painting was made at the behest of the Maharaja Of Rajpipla and is meant to be a portrait of 'Windsor Lad', one of the most famous racehorses of the 20th century. Windsor Lad was owned by the Maharajah and won the Epsom Derby in 1934. In November of 1937, Sher-Gil's first solo exhibition was held at Faletti's Hotel in Lahore. This was the critically acclaimed, *Paintings by Amrita Sher-Gil*. A landmark exhibition of Sher-Gil's highly avant-garde body of work, it fundamentally changed the manner in which the populace at the time viewed contemporary art. Sher-Gil's art was seen as a breath of fresh air and the show received endless praise both from critics and guests alike. During the 1920s and 30s, Lahore was a cultural hub where artists, writers and intellectuals gathered. The Maharaja Of Rajpipla was a known collector of contemporary art at the time and owned work by several artists including Narayan Shridhar Bendre. He also established an art school in his state to encourage painters. The Maharaja of Rajpipla commissioned this painting of his favourite horse in 1940 after he saw the Lucknow exhibition of Sher-Gil's work. The connection between Sher-Gil and

the Rajpipla family is further documented in a 1942 Bombay Art Society invitation where the Maharaja spoke about Sher-Gil at their awards function.

According to Vivian Sundaram, Sher-Gil would likely have accepted this commission as she was at the time under financial strain, which she alludes to in a letter to Karl Khandalavala (amongst others) asking him to help her get patronage. Khandalavala was well-connected and a friend of the Rajpipla family as they were all part of the racing circuit and regulars at the races at the time. They also lived in the same neighbourhood. It would have been Khandalavala who got her this commission. (Correspondence with V. Sundaram, 10 October 2019)

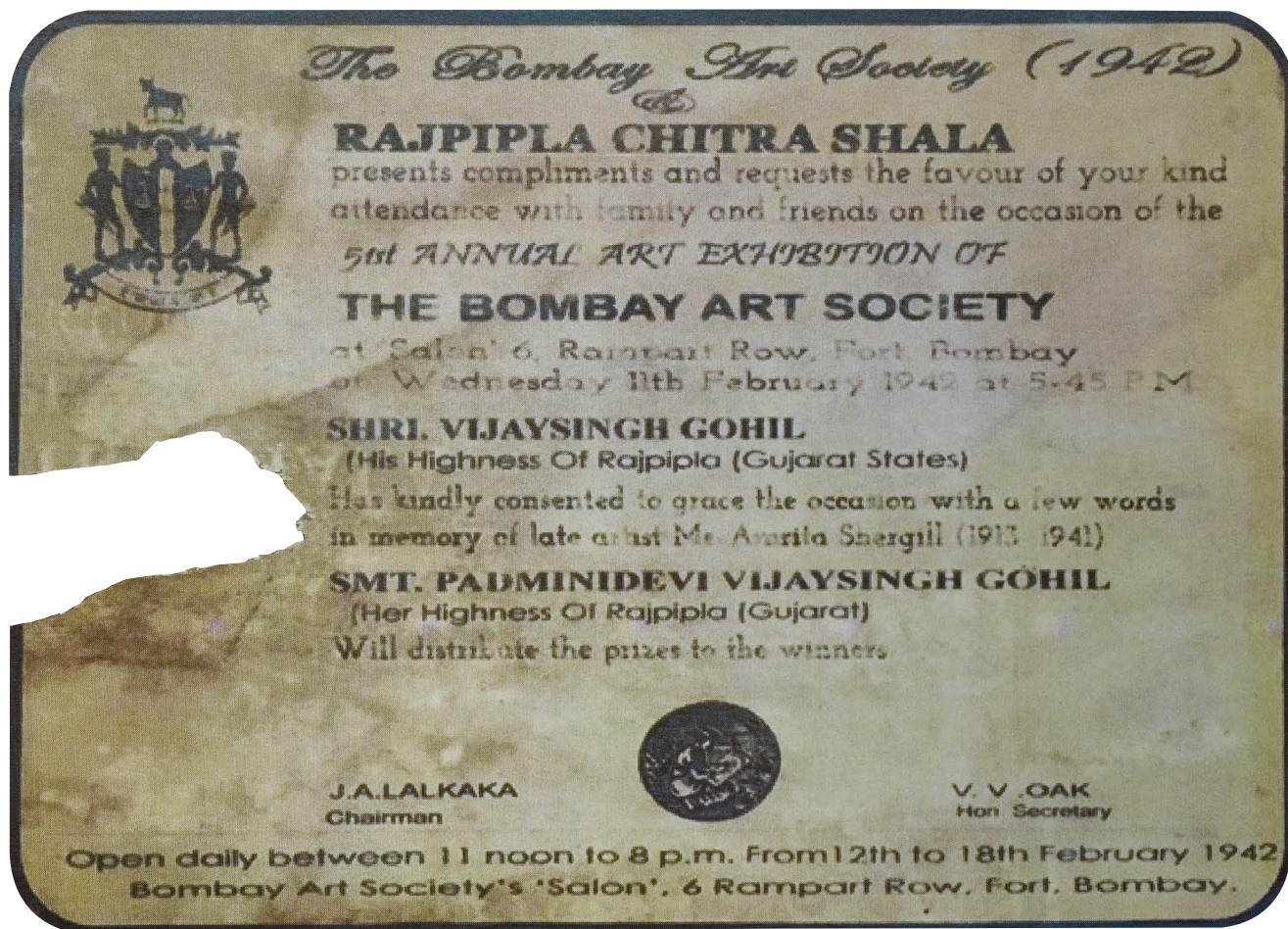
On a trip to India in 1938, when she stayed at her father's family's home in Saraya,

in Gorakhpur, Uttar Pradesh, we first see paintings of animals emerge in her artistic corpus. *Red Clay Elephant*, *Elephants Bathing in a Green Pool* and *Three Bullock Carts* all denote this significant shift in her subject matter that had largely consisted of landscapes, still-lives and portraits. At the end of 1939, Sher-Gil returned to Saraya for the last time. In early 1940, she sketched and painted *Horse and Groom* with a similar aqua-green background. When she was approached by the Maharaja for this current commission, she re-interpreted the composition, using the same background colour and then included the figure of the horse – Windsor Lad.

There are a very limited number of works made by Sher-Gil before her sudden and untimely demise at the age of 28. In total, 172 paintings have been documented and

this work, made in 1940 was one of the last paintings she made before her death in 1941. This current lot is the only known commissioned work of an animal that Sher-Gil made. Only one other painting of a horse has been recorded, making this subject incredibly rare in her oeuvre and adding to the desirability of this work. It is made more important by the fact that Sher-Gil had refined her style throughout her years of painting and this period is considered to be the epitome of her practice.

This lot is a National Art Treasure under Indian Law and is subject to restrictions, including those applicable under the Antiquities and Art Treasures Act, 1972. This lot may not be exported outside of India by any person other than the Indian Central Government or any authority or agency authorised by the Indian Central Government.



Invitation to the Bombay Art Society's 51st Annual Art Exhibition inaugurated by the Maharaja Of Rajpipla, where Amrita Sher-Gil was posthumously honoured

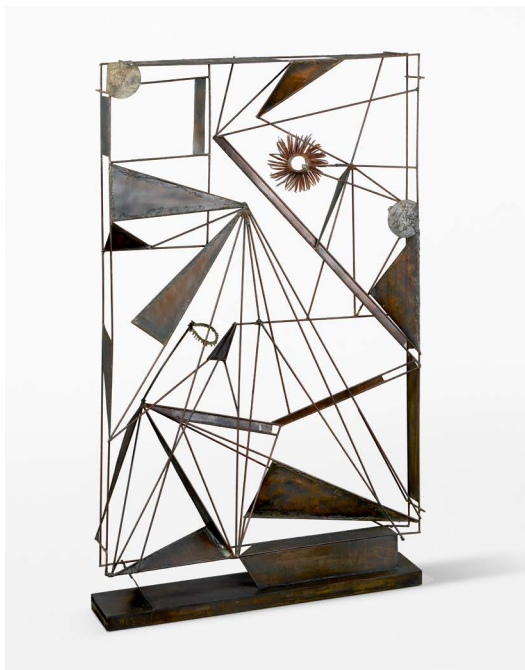
INDIAN SCULPTURE IN THE MODERN ERA

In the twentieth century a new sculptural aesthetic was formed in India, which melded the international with the indigenous. India's sculptural traditions revert back two millennia and served as compelling source material for artists working in various media throughout the modern period. From the Gandhara to Gupta and from the Pala to Chola eras, and through world heritage sites such as Khajuraho, the foundations for Modernism in India were laid. Painters such as Jamini Roy, Amrita Sher-Gil, Maqbool Fida Husain and Francis Newton Souza are well established in the Indian artistic canon and within the consciousness of collectors. The artists who engaged in the sculptural medium are also receiving their moment in the spotlight. It is only a matter of time before artists such Sankho Chaudhuri, Prodosh Das Gupta, Sadanand K. Bakre, Dhanraj Bhagat, Himmat Shah and Amar Nath Sehgal, along with many of their contemporaries, become household names alongside India's celebrated painters.

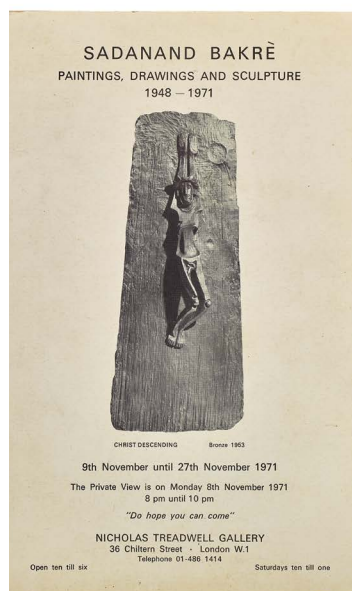
Ram Kinker Baij was one of the first Indian sculptors who attempted to synthesize Western Neo-Classical sculpture with a new 'Indian-ness' which

had so far been absent. Ram Kinker Baij's lineage of students includes Prodosh Das Gupta. Both were heavily influenced by the renowned European sculptors, Henry Moore, Constantin Brancusi and Alberto Giacometti and developed innovative techniques in stone carving as well as bronze-casting. Stylistically, the emphasis on distorted or elongated proportions over three-dimensionality resulted in a new and abstracted idiom that is both solid and lyrical. The sculptors featured in the next section explored the ideals of Modernism by experimenting with unconventional material and used the rural landscape and the tribal regions as artistic inspiration.

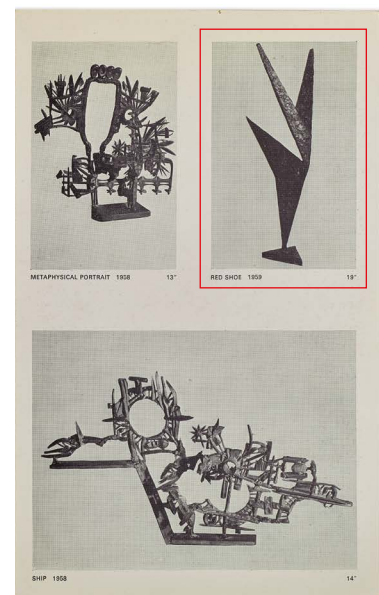
From the 1970s onwards, a significant trend emerged whereby the sculptor's technique and production became secondary to conceptualisation. This shift opened the floodgates of artistic imagination and creativity. The use of newly created material and found objects encouraged sculptors to extend and overcome the restricted notion of form on a plinth. As works of sculpture become increasingly social and political in narration, it leads us into another transition in Indian art; from Modern to Contemporary.

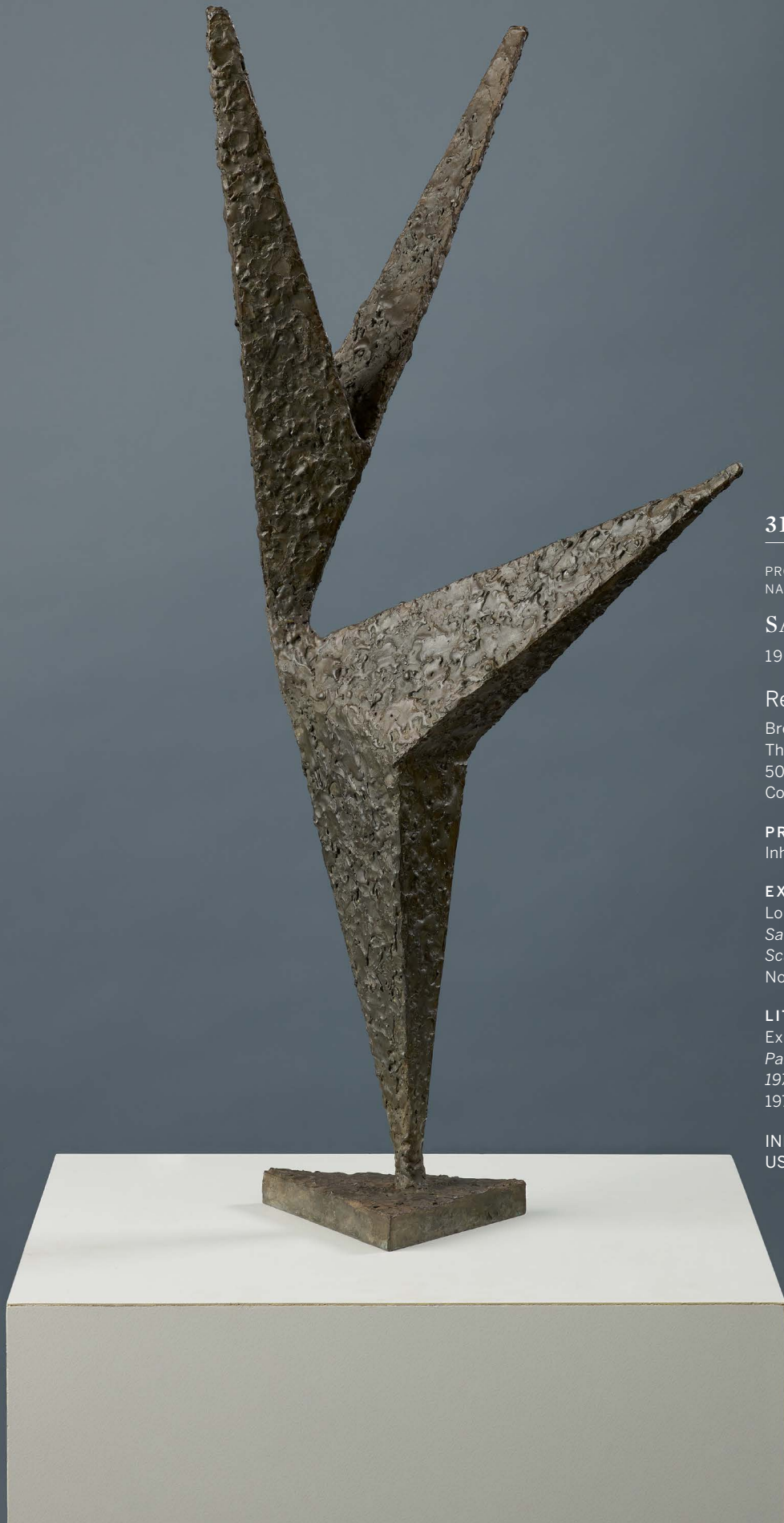


Sadanand Bakre, *Untitled*, circa 1950s
Sotheby's Mumbai, November 2018, lot 28
Sold for: INR 1,87,50,000 (\$268,125)
WORLD RECORD PRICE FOR A MODERN INDIAN SCULPTURE AT AUCTION



Lot 31 illustrated in exhibition catalogue, *Sadanand Bakre, Paintings, Drawings and Sculpture, 1948-1971*, Nicholas Treadwell Gallery, London, 1971





31

PROPERTY FROM A PRIVATE COLLECTION,
NAGPUR

SADANAND K. BAKRE

1920 - 2007

Red Shoe

Bronze

This work is unique

50.8 x 15.2 x 5 cm. (20 x 6 x 2 in.)

Conceived *circa* 1950s and cast in 1959

PROVENANCE

Inherited directly from the artist, 2007

EXHIBITED

London, Nicholas Treadwell Gallery,
*Sadanand Bakre, Paintings, Drawings and
Sculpture, 1948-1971*, 9 November - 27
November 1971

LITERATURE

Exhibition catalogue, *Sadanand Bakre,
Paintings, Drawings and Sculpture, 1948-
1971*, Nicholas Treadwell Gallery, London,
1971, illustration unpaginated

INR 10,00,000-15,00,000

US\$ 14,200-21,300

PROPERTY FROM A PRIVATE CORPORATE
COLLECTION, NEW DELHI

AMAR NATH SEHGAL

1922 - 2007

Untitled

Bronze

Signed, dated and editioned '1/5 / Sehgal /

69' indistinctly on reverse

42 x 19 x 12.4 cm. (16 1/2 x 7 1/2 x 4 7/8 in.)

Cast in 1969

PROVENANCE

Acquired directly from the artist, 1991

Thence by descent

INR 7,00,000-9,00,000

US\$ 9,900-12,800



PROPERTY FROM A PRIVATE CORPORATE
COLLECTION, NEW DELHI

PRODOSH DAS GUPTA

1912 - 1991

Woman with Basket

Bronze

Signed, dated and editioned '1/6 / P. Das
Gupta / 1990' on the base

Edition 1 of 6

30 x 25 x 13.8 cm. (11 ¾ x 9 ¾ x 5 ⅜ in.)

Cast in 1990

PROVENANCE

Acquired from Gita Art Gallery, New Delhi,
2007

EXHIBITED

New Delhi, The National Gallery of Modern
Art, *Prodosh Das Gupta, 1912-1991: A
Retrospective Exhibition of Sculptures*, 1
November - 15 November 2008 (another
from the edition)

New Delhi, Lalit Kala Akademi, *Contours and
Volumes*, 31 March - 13 April 2012 (another
from the edition)

LITERATURE

V. K. Jain, *Prodosh Das Gupta: Sculptures &
Drawings*, Kumar Gallery (P) Ltd., New Delhi,
2008, illustration p. 59 (another from the
edition)

P. Daw (ed.), *Essays on Art by Prodosh
Dasgupta*, West Bengal Bangla Academy,
Calcutta, 2009, pp. 173, 196 (another from
the edition, titled *A Sitting Figure*)

S. Mazumdar (ed.), *Prodosh Das Gupta*, Lalit
Kala Akademi, New Delhi, 2012, illustration p.
40 (another from the edition)

INR 6,00,000-8,00,000

US\$ 8,500-11,400



PROPERTY FROM THE ESTATE OF PRODOSH DAS GUPTA, NEW DELHI

PRODOSH DAS GUPTA

1912 - 1991

Remorse of an Egg

Marble

This work is unique

27 x 32 x 23 cm. (10 5/8 x 12 1/2 x 9 in.)

Executed in 1948

EXHIBITED

New Delhi, Gallery Gita, *Prodosh Das Gupta*, 1970

Bombay, Taj Art Gallery, *Prodosh Das Gupta*, 1971

New Delhi, Lalit Kala Akademi, *Contours and Volumes*, 31 March - 13 April 2012

LITERATURE

P. Das Gupta, *My Sculpture: Prodosh Das Gupta*, Oxford Book & Stationery Co., Calcutta and New Delhi, 1955, pl. 35 and 36

V. K. Jain, *Prodosh Das Gupta: Sculptures & Drawings*, Kumar Gallery (P) Ltd., New Delhi, 2008, illustration p. 83 (bronze version)

P. Daw (ed.), *Essays on Art by Prodosh Dasgupta*, West Bengal Bangla Academy, Calcutta, 2009, p. 159

S. Mazumdar (ed.), *Prodosh Das Gupta*, Lalit Kala Akademi, New Delhi, 2012, illustration

p. 88

Prodosh Das Gupta's beautiful *Remorse of an Egg*, executed in 1948, is from a decisive period in the sculptor's career. Das Gupta was born in Dhaka, Bangladesh, in 1912. After studying sculpture in Madras under D. P. Roy Choudhury, he joined the Royal Academy of Arts in London in 1937 on the Guru Prasanna Ghose Travelling Scholarship from Calcutta University. Following two years in London, he went on to study at the Académie de la Grande Chaumière in Paris. He returned to India in 1940 and spent the next chapter of his artistic career depicting the horrors of the Second World War and the Bengal Famine of 1943. The pivotal phase of Das Gupta's career was to follow a few years later, between 1946 and 1950.

During this period, Das Gupta began to emancipate himself from the academic practices that were entrenched in his artistic habits. The sculptor was greatly inspired by the great Western sculptors, namely Jean Arp, Auguste Rodin, Constantin Brâncusi

and Henry Moore, in whose works Das Gupta recognised 'the essentials of Indian sculpture, manifested within their fluid rhythm and gliding forms'. (A. Bhowmick, 'An Artist of the Indian Renaissance', V. K. Jain (ed.), *Prodosh Das Gupta: Sculptures & Drawings*, Kumar Gallery, New Delhi, 2008, p. 26). Das Gupta constantly experimented with presenting tradition in its most contemporary form. What emerged from this fusing of tradition with modernity was one of the most noteworthy contributions to the aesthetic and ideological development of 20th century Indian sculpture.

In Das Gupta's *Remorse of an Egg*, one sees the distension, movement and energy essential to Indian sculpture. He has used the fluid and swelling rhythm of white marble to create an organic and vital form. The durability of the marble has left Das Gupta's "man in the egg" suspended in time, an enduring symbol of the sculptor's psychologically engaging life's work.

INR 15,00,000-25,00,000
US\$ 21,300-35,400



Constantin Brancusi, *Beginning of the World*, c.1920
Marble, nickel silver, and stone; 30 x 20 x 20 in
Dallas Museum of Art, Foundation for the Arts Collection, gift of Mr. and Mrs. James H. Clark

© Succession Brancusi - All rights reserved (ARS) 2019

"Egg is the embryonic stage of life. I visualised the theme in egg form in the womb of a white marble block to be hewn out and released into this world of woe and misery, corruption and deceit. The man in the egg is remorseful as though in anticipation of the wretched state of affairs awaiting him in the world. To me the man in the egg is a symbolic interpretation of modern life.

In this ovoid form of the egg I have but cut away here and there slightly keeping the egg form almost intact. The different limbs of the figure are also shaped in this ovoid form as though several eggs of different dimensions have been arranged into a larger one. Though the form here has been abstracted to a large extent, the theme or the content has not been lost sight of. I have tried to integrate the content with the ovoid form."

(P. Das Gupta quoted in P. Das Gupta, *My Sculpture: Prodosh Das Gupta*, Oxford Book & Stationery Co., Calcutta and New Delhi, 1955, pp. 32-33)



PROPERTY FROM A PRIVATE CORPORATE
COLLECTION, NEW DELHI

SANKHO CHAUDHURI

1916 - 2006

Untitled

Marble

58.5 x 26 x 16 cm. (23 x 10.3 x 6 ¼ in.)
Executed circa 1960s

PROVENANCE

Acquired from Lalit Kala Academy, New
Delhi, March 2007

EXHIBITED

New Delhi, Lalit Kala Academy, *Solo
Exhibition of Late Prof. Sankho Chaudhuri*,
6-20 March 2007

Imbued with a timeless, totemic essence, *Untitled* epitomises the refined sculptural practice of Sankho Chaudhuri. Its elegant, twisting form expresses a sense of controlled movement and elevation. Art critic, Richard Bartholomew, has summarised the characteristics of Chaudhuri's works: 'There

is poise and stance in many of the statues, even if the qualities of volume and of weight are slender in proportion. Grace is the prime quality of Sankho Chaudhuri's sculpture'. (R. Bartholomew, 'Thought', 29 December 1956, in R. Bartholomew *The Art Critic*, BART, Noida, 2012, p. 342)

The current work showcases Chaudhuri's exceptional skill as a sculptor. Whilst the marble exudes solidity, the curving form he has crafted is also marked by soft, delicate lines. Through this sculpture, Chaudhuri has struck a perfect balance between dynamism and balance, and fulfilled his artistic manifesto: "To me a piece of art is no more for worship, nor a nostalgic illustration nor yet necessarily an ornament to decorate a room. It need not be profound or notable. It is the expression of the sum total of a person with all its faults and limitations. Its only value is that it is a record by a human hand of a man's mind, his reactions, fascinations, joy or failure." (S. Chaudhuri, 'The Artist and Society', *Lalit Kala Contemporary*, no. 6, Lalit Kala Akademi, New Delhi, 1968, p. 38)

INR 12,00,000-18,00,000
US\$ 17,000-25,500



Sankho Chaudhuri, *Untitled*, circa 19060s
Sotheby's Mumbai, 29 November 2019, lot 32
Sold for INR 32,50,000

'The few outstanding sculptors of India today who try to make a difficult living, have come to realise, I believe, that the greatness of their ancestors is not easy to challenge. Fresh creative power is needed, and a bold departure from down on earth realism, always despised by ancient Indian art. The greatest among them, Mr. Dhanraj Bhagat and Mr. Sankho Chaudhuri, are creating memorable works of high originality.'

C. Fabri, 'Art in India Today', *Design Magazine of the Arts*, Ed. P. Singh, Vol. 4, No. 1, 1959, p. 11



K.S. RADHAKRISHNAN

b. 1956

Maiya as Graduate

Bronze

Signed and editioned 'Radha 6/9' on the base

Edition 6 of 9

172.7 x 83.82 cm. (68 x 33 in.)

Cast in 2000

PROVENANCE

Acquired directly from the artist, April 2001

K. S. Radhakrishnan was born in 1956 in Kottayam, Kerala. After graduating with both a Bachelor's and Master's in sculpture from Visva Bharati University, Santiniketan, he worked closely with Professor Sarbari Roy Chowdhary and Ramkinkar Baij. A bold and innovative sculptor, 'Radha', as he is known, has participated in over fifty solo and group exhibitions held in Mumbai, Delhi, Kolkata, Paris and the United States, and has won several awards including a National Scholarship, Lalit Kala Akademi Fellowship and the Birla Academy of Art & Culture Award.

Radhakrishnan regularly depicts two dynamic alter egos in his works – Musui and his female counterpart, Maiya. These figures are symbols of light and joy and allude to the human mind's capacity to transform and imagine oneself in multiple ways. The idea for the sculptor's archetypal man and woman arose in 1970, when a young Radhakrishnan met a Santhal boy named Musui. Musui's

peaceful expression and youthful happiness profoundly affected the artist and led him to ask the boy to be his model. Radhakrishnan sought to impart that sense of inner bliss on the faces of his subjects and, in turn, Musui and Maiya have become his lifelong muses. In his sculptures, his protagonists are represented with stalk-thin forms, often in acrobatic postures.

In the current lot, Maiya is rendered life-size. She stands in the same confident stance as the famous Dancing Girl of Mohenjo-daro granting this iconic ancient sculpture a monumental presence. Made in around 2500 BCE, in what is now Pakistan, the original Dancing Girl was discovered in 1926 in the Indus Valley: 'a young girl, her hand on her hip in a half-impudent posture, and legs slightly forward as she beats time to the music with her legs and feet.' (J. Marshall quoted in G. Possehl, *The Indus Civilization: A Contemporary Perspective*, AltaMira Press, 2002, p. 113) Archaeologist Gregory Possehl has labelled the Mohenjo-daro statuette as 'the most captivating piece of art from an Indus site' and she is now housed in the National Museum of New Delhi. (G. Possehl, *The Indus Civilization: A Contemporary Perspective*, AltaMira Press, 2002, p. 114)

Maiya, like the Dancing Girl, is nude but for the numerous bangles piled along her left arm. She surpasses the sensuousness of her anatomy by captivating the viewer with her bold demeanour and preoccupation in her dance. This engrossment is similarly noted with regards to her prehistoric

counterpart: 'The forward thrust of the left leg and backwards tilted right, the gesture of the hands, demeanour of the face and uplifted head, all speak of absorption in dance, perhaps one of those early styles that combined drama with dance, and dialogue with body-gestures' (National Museum New Delhi, Pre-History & Archaeology, <http://www.nationalmuseumindia.gov.in/prodCollections.asp?pid=44&id=1>) Maiya's confidence and self-assuredness is emphasised by Radhakrishnan's use of bronze: "for me bronze works best because it is strong, and brings out the character of my sculptures. Although it takes time, the process also becomes a part of my art form." (P. Chaturvedi, 'Radhakrishnan | Sculptor of the mind', *LiveMint*, 4 April 2013, <http://www.livemint.com/Leisure/9vHjNZDcVIMRAvtDgACELM/KS-Radhakrishnan--Sculptor-of-the-mind.html>)

In referencing an important prehistoric sculpture, Radhakrishnan speaks to the longevity and significance of dance, an art form that spans the world's eras and cultures. The sculptor's father was an actor and he notes the influence of his father's profession on his art. Aspects of dance and performance imbue Radhakrishnan's sculptures, giving them a lyrical and sensuous quality. Radhakrishnan's works also often draw not only from prehistoric Indian culture but from the myths of the Hindu gods – Shiva, Kali and Radha.

INR 7,00,000-10,00,000
US\$ 9,900-14,200



Bronze "Dancing Girl", Mohenjo-daro, c. 2500 BC. Harappan (Indus Valley) Civilization Gallery, India National Museum, New Delhi.

"She's about fifteen years old I should think, not more, but she stands there with bangles all the way up her arm and nothing else on. A girl perfectly, for the moment, perfectly confident of herself and the world. There's nothing like her, I think, in the world."

British archaeologist Mortimer Wheeler describing the Dancing Girl of Mohenjo-daro, his favourite sculpture, in 'Digging up People', Chronicle, BBC, 26 March 1973



PROPERTY FROM A CORPORATE COLLECTION,
MUMBAI

DHANRAJ BHAGAT

1917-1988

Untitled (Portrait)

Wood

62.2 x 10.6 x 10.6 cm. (24 1/2 x 4 1/8 x 4 1/8 in.)

Executed in 1963

PROVENANCE

Acquired directly from the artist's family
Osian's, 15 October 2004, lot 52

LITERATURE

P. R. Ramachandra Rao, *Contemporary Indian Art*, Vacha Fine Arts, Ambattur, 1969, illustration no. xvii (titled *Patriot*)

R. K. Bhatnagar, *Bhagat*, Lalit Kala Akademi, New Delhi, 1986, illustration no. 29 (titled *Portrait*)

INR 6,00,000-8,00,000

US\$ 8,500-11,400



'... in Dhanraj Bhagat we have among us a descendant of those great masters who had created, age after age, in ancient India, in every period, fresh forms of sculpture, always ready to change and learn.'

(C. Fabri quoted in R. K. Bhatnagar, *Bhagat*, Lalit Kala Akademi, New Delhi, 1986, unpaginated)

HIMMAT SHAH

b. 1933

Untitled

Bronze

Signed 'HIMMAT' right of base and inscribed
'Bronze & Age, London' and editioned '1/5'
left of base

Edition 1 of 5

33 x 21.6 x 15.7 cm. (13 x 8 ½ x 6 ⅛ in.)

PROVENANCE

Acquired directly from the artist *circa* 2012

INR 6,00,000-8,00,000

US\$ 8,500-11,400



SATISH GUJRAL

b. 1925

Untitled (Ganesha)

Burnt wood, sea-shell, leather and beads
Signed indistinctly in Devanagari lower
centre and further signed and dated 'Satish /
gujral / 93.' on reverse
48.2 x 45.7 cm. (19 x 18 in.)
Executed in 1993

PROVENANCE

Acquired directly from the artist by a private
collector, 1993
Acquired from the above, 2018

INR 15,00,000-20,00,000
US\$ 21,300-28,300

Painter, sculptor, muralist and architect, Satish Gujral is considered one of India's most distinguished and pioneering modern artists. His oeuvre marks a lifelong journey of experimentation within a range of media and forms of expression. The first *Ganesha* from 1975 was exhibited in *Contemporary Indian Art: An Exhibition of the Festival India* at The Royal Academy of Art, London, in 1982, and a selection of his golden wooden deities were shown in his major retrospective at the National Gallery of Modern Art, New Delhi, in 2006.

Shanta Serbjeet Singh summarises the progression of the artist's output: 'Gujral's departure from representational painting started with beautiful collages and murals. Without knowing it himself, he was moving inexorably towards the tantric phenomenology. The meeting point came with his metal and wood constructions. The ancient Hindu yantras, designs that were made as aids to meditations, found their apotheosis in Satish Gujral's latest work... The Indian artist inherits a whole system of thought which basically is concerned with

epistemology, the science of knowledge, which he then tries hard to translate into his own visual medium. Satish Gujral has totally succeeded. The fusion of tantric thought into visuals of 20th-century industrial society is nearly complete in Gujral's case...' (S. S. Singh, *Span*, July 1975, in G. Sinha et al (ed.), *Satish Gujral: An Artography*, Roli Books, New Delhi, 2006, p. 77)

The current lot is from Gujral's *Burnt Wood* series (1975-1985, 1982-2000) which was a culmination of his transformative sculptural techniques. Between 1968 and the late 1990s, Gujral went through a concentrated exploration of the spatial and sculptural potentials of ceramics. He went on to experiment with alloys, industrial debris, and cannular metal objects, later turning to wooden materials, which he burned, scraped and splintered. The body of sculpture he created during this period combined neo-tantric values with eclectic media. Lot 39 is one of Gujral's more mature works, and its fluid, writhing wooden form is a result of his diverse and innovative artistic explorations.



Satish Gujral, *Ganesha*, 1990
Sotheby's London, 24 May 2007, lot 144
Sold for £20,400



JOGEN CHOWDHURY

b. 1939

Untitled (Ganesha)

Pastel and charcoal on paper
Signed and dated 'Jogen 2008' upper centre
and further signed in Bengali lower right
68.5 x 49.5 cm. (27 x 19 1/2 in.)
Executed in 2008

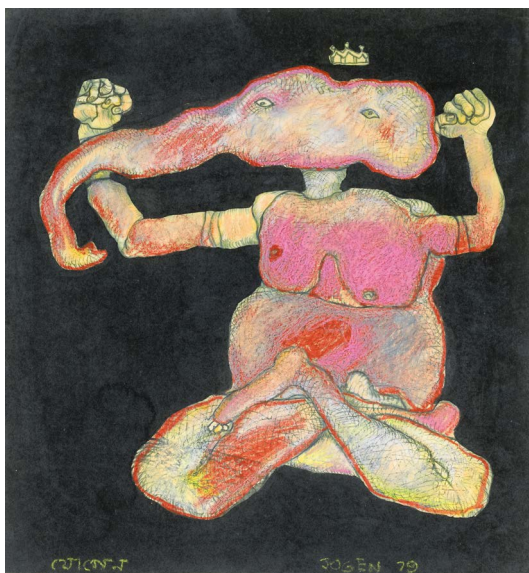
PROVENANCE

Acquired directly from the artist, 2008
Acquired from the above, 2018

Rejecting his stylistic predecessors from the Bengal school, and avoiding the tendency to draw too much from Western traditions, Jogen Chowdhury looked to the more folkloric aspects of Indian culture and to his own observations of Indian society for inspiration. His works are characterised by elongated and amoebic figures rendered against a plain background, their fluid contours heightened with touches of colour, as seen in the current work. His subjects do not allow for identifying features of time

or place, in stylised configurations that are uniquely his own, their bodies sagging and mutating like the vegetal tendrils that he also paints. Like many of his contemporaries, Chowdhury places an emphasis on the autobiographical narrative in his work. He references local traditions and popular visual culture to comment on the complexities and contradictions of Bengali middle-class society. He drew inspiration from folk art sources, including Kalighats and Battala woodcuts. In 1972, he moved to Delhi where he was appointed curator at the Rashtrapati Bhavan. During his time there he began to incorporate deities within his works. The current lot is an extension of the Ganesha series that Chowdhury produced there towards the end of his tenure. Chowdhury acknowledges that Ganesha is particularly favoured by the business-minded Marwari community of Calcutta. The artist reported that his representation of Ganesha is meant to represent that community, rather than the god himself.

INR 12,00,000-18,00,000
US\$ 17,000-25,500



Jogen Chowdhury, *Ganesh with Crown*, 1979
Sotheby's New York, 19 March 2013, lot 16
Sold for US\$ 118,750



SAYED HAIDER RAZA

1922 - 2016

Ganesh

Acrylic on canvas

Signed and dated 'RAZA '07' lower right and further signed, dated, titled and inscribed 'RAZA / "Ganesh" / 2007 / 30x30cm. / Acrylic on canvas' and titled in Devanagari on reverse

29.9 x 29.9 cm. (11 ¾ x 11 ¾ in.)

Painted in 2007

PROVENANCE

Acquired directly from the artist, 2007

Acquired from the above, 2018

INR 15,00,000-20,00,000

US\$ 21,300-28,300

Colour has always been a dominant component of Sayed Haider Raza's work. The bright and elemental hues of orange, ochres and yellows in this work signify fire, earth and the sun, exemplifying Raza's concern with nature and the cosmos. These references are an attractive and distinctive feature of his later paintings.

By the mid-1980s, Raza's work had transformed dramatically into purely abstract and orderly geometric compositions. Yet this painting is devoid of the multitude of geometric shapes which

pervaded his later canvases. Here, Raza plays on the popular characterisation of the elephant god Ganesha. Despite the minimalist lines, the stylish silhouette is still noticeable. One of the most popular and well-known Hindu deities, Ganesha is worshipped as the remover of obstacles, a harbinger of success, new beginnings and wisdom. This is the reason why his image can be found in so many homes. This painting was specially made for the previous owner who commissioned it, making this an atypical yet exceptional example from Raza's oeuvre.



Ganesha, Central India, *circa* 10th Century
Sotheby's New York





42

PROPERTY FROM A PRIVATE COLLECTION,
NAGPUR

SADANAND K. BAKRE

1920 - 2007

Untitled (Portrait)

Oil on board

Signed 'S. BAKRE' and further signed and
dated in Marathi upper right

30.4 x 24.8 cm. (12 x 9 ¾ in.)

Painted in 1969

PROVENANCE

Inherited directly from the artist, 2007

INR 3,00,000-5,00,000 US\$ 4,250-7,100

43

THOTA VAIKUNTAM

b. 1942

Untitled

Gouache on paper
Signed and dated in Telegu lower right
53.3 x 35.6 cm. (21 x 14 in.)
Painted in 1986

PROVENANCE

Acquired directly from the artist *circa* 2002

INR 5,00,000-7,00,000 US\$ 7,100-9,900



43

44

SATISH GUJRAL

b. 1925

Untitled

Mixed media on canvas
Signed in Devanagari and dated '72' upper right
70 x 82 cm. (27 1/2 x 32 1/4 in.)
Painted in 1972

PROVENANCE

Formerly in the Collection of Ake Thambert,
founder of Indiska, Sweden
Saffronart, 14 June 2018, lot 55

In 1952 Gujral won a scholarship to apprentice at the Palacio Nationale de Belles Artes in Mexico under Diego Rivera, David Alfaro Siqueiros and José Clemente Orozco. The ethos of political art allowed Gujral to convey his discontent with the social situation in India during the partition. This work displays the combination of the Mexican muralist style with traditional Indian iconography; a reoccurring theme in Gujral's work from this period, and one which he used in order to resist the ever-greater encroachment of Western art ideals which were influencing Indian art at the time.

Produced in 1972, this painting was made when Gujral was featured prominently in many international solo exhibitions notably in New York, Rome, Berlin, Tokyo and Buenos Aires. This vibrant painting exhibits Gujral's development as an artist in creating his own style, which increasingly used texture and colour as the defining feature of the composition.

INR 10,00,000-15,00,000
US\$ 14,200-21,300



44

PROPERTY FROM THE GLENBARRA ART MUSEUM,
JAPAN

FRANCIS NEWTON SOUZA

1924 - 2002

The Last Supper

Oil on canvas

Signed and dated 'Souza+1990' upper right

121.6 x 182.9 cm. (47 7/8 x 72 in.)

Painted in 1990

PROVENANCE

Acquired from a close friend of the artist,
circa 1990s

↳ INR 3,50,00,000-5,00,00,000

US\$ 495,000-710,000

'Over the years [Francis Newton Souza's] subject matter remained consistent. Crucifixes, last suppers, erotic nudes, the mother and child, still lifes and landscapes. In later years he developed the 'chemical works', a transfer process in which he could combine printed imagery with drawing and painting. But, for all this invention, in the end, Souza may best be remembered for his compelling paintings of Christ and the power of his erotically charged nudes. These were his subjects and the imagery of his most important works. Here the east, the west, the spiritual and the physical fuse together, giving credence to his often used declaration that, the "whole meaning of life is life itself!"'

(C. P. Wood, 'FN Souza: India's first modern artist', *The Guardian*, 17 June 2002, <https://www.theguardian.com/news/2002/jun/17/guardianobituaries>. obituaries)





Much has been written in the historical literature about Francis Newton Souza's lifelong preoccupation with the Catholic Church, its dogma and its rituals that served to inspire and / or at times repel him. The present work, *The Last Supper*, dating from 1990 and coming from the Glenbarra Art Museum in Himeji, Japan, is a monumental reinterpretation of a classical theme going back to the Da Vinci's Renaissance, and a *tour de force* in an oeuvre that spanned over five decades. This work is part of a suite of large-scale paintings that were acquired by Glenbarra in the 1990s until shortly before Souza's death in 2002. Amongst these works are: *The Promise 2* (1987); *Last Supper* (1989); *Crucifixion* (1988); and *Benediction*, (1987). *Supper at Emmaus* (1987), and a *Deposition* scene (1987) depicting Christ and the mourning Mary also reveal a compelling narrative of Souza's later years and his obsessions that brought about some of his most provocative and Messianic visions. These circle back to his beginnings as an artist and yet also serve as a capstone to his storied artistic career.

Within Souza's biography, the year 1987 was pivotal. Ebrahim Alkazi, a pioneering patron, long-time friend and collector of Souza's work gave him a stipend that allowed him

to fully focus on his art. More poignantly, his only living parent, Lily, died that year and Souza's grief manifested his painting. She was devoutly Catholic and her faith in the Church was unflinching. His atheism was diametrically opposed to his mother's theism, and throughout his life, Souza identified with the suffering Christ even as he railed against the Church. (Correspondence with Shelley Souza, October 2019) Other internalised conflicts arose from his own philosophical, religious and scientific studies. He was well-read and he wrote extensively on these subjects which formed his new treatises as a writer and an artist. Souza's work from around this time especially was occupied by multiple dualities with the outcomes addressing his suffering and his fundamental theories about existence.

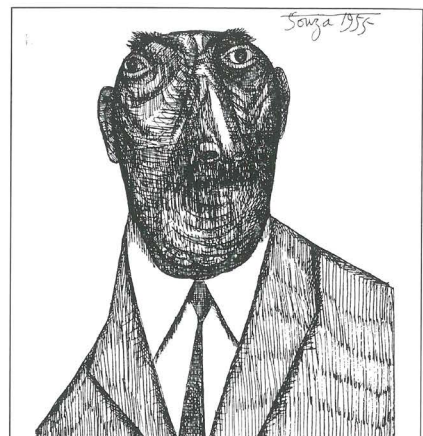
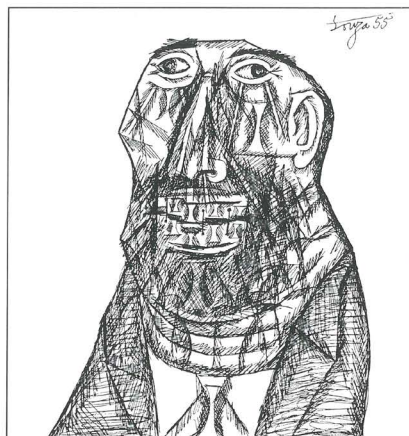
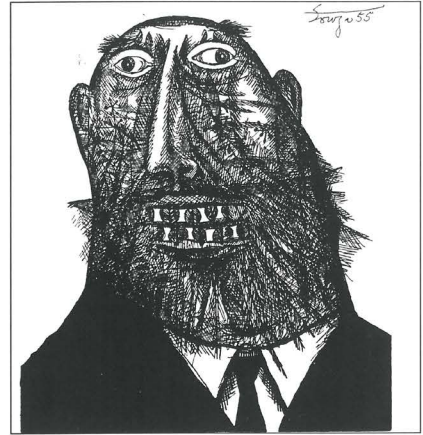
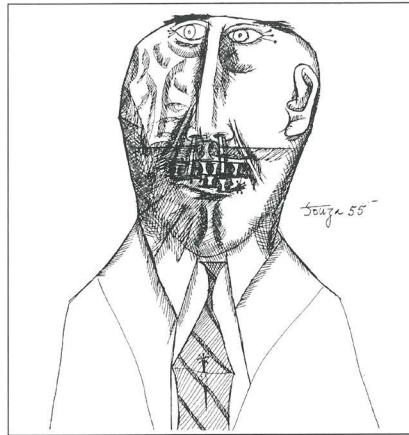
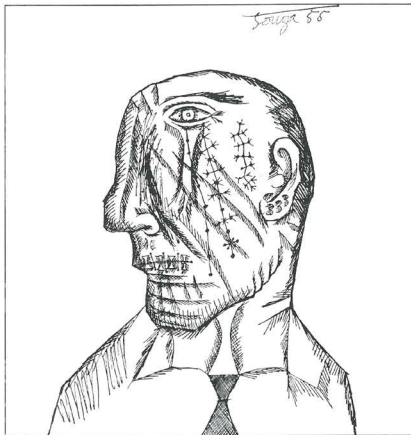
The Last Supper, 1990

Souza created many versions of *The Last Supper* throughout his career including one illustrated from the year before. The present work is set apart by its unusual depiction of subject, fiery palette and textured surface. The central Christ figure is possibly a self portrait of the artist surrounded by alien-like figures depicting the 12 Apostles. While some wear priestly vestments, what is most striking

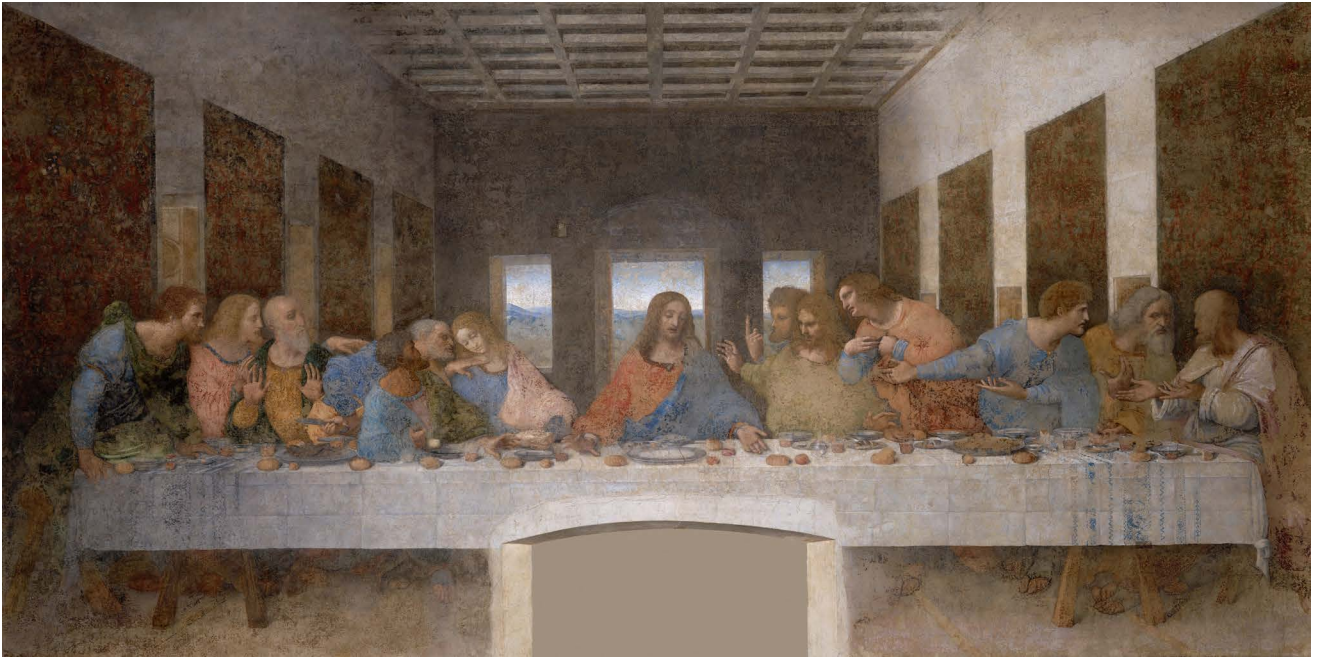
about the painting is that the six of them are in modern-day suits and ties. The visual reference harkens back to Souza's iconic drawings from 1955, *Six Gentlemen of our Times*.

The faces of Jesus's Apostles, with their high-set eyes, lopsided features and harsh outlines, are evocative of the artist's stylised heads from the late 1950s and 60s. Art critic Edwin Mullins described Souza's works from this early period as being 'distorted to the point of destruction'. E. Mullins, *Souza*, Anthony Blond Ltd., London, 1962, p. 36

The question is what do the distorted figures as Apostles signify in this context and why would Souza revisit the 'six gentlemen' almost 35 years later? In 1955, the 'six gentlemen' were characters with savaged visages representing inner and outer corruption yet masked by their civilised garb. In this painting, *The Last Supper* is the moment from the *Gospel of John* (13:21) of the first Eucharist with Christ (or his stand-in Souza) holding the host as he reveals to his followers that he is about to be betrayed by one of them. With dismayed faces and gestural hands, the twelve men exclaim, "Who me? Not I."



Francis Newton Souza, *Six Gentlemen of our Times*, 1955
 Reproduced from Y. Dalmia, *The Making of Indian Art: The Progressives*, Oxford University Press, New Delhi, 2001, pp. 82-83
 © Estate of F N Souza. All rights reserved, DACS 2019



Leonard Da Vinci, The Last Supper, 1495-98
Santa Maria delle Grazie





Francis Newton Souza, *The Last Supper*, 1989
 Published in Y. Dalmia, *The Making of Modern Indian Art: The Progressives*, Oxford University Press, New Delhi, 2001, pl. 47
 © Estate of F N Souza. All rights reserved, DACS 2019

“I have created a new type of face. In *The Last Supper* [1989] there are two or three faces and they are drawn in completely new iconography, beyond Picasso. As you know, Picasso redrew the human face and they were magnificent. But I have drawn the physiognomy way beyond Picasso, in completely new terms...

F. N. Souza quoted in Y. Dalmia, *The Making of Modern Indian Art: The Progressives*, Oxford University Press, New Delhi, 2001, p. 94

Perhaps it is in Souza's distillation of the ideas of Sanford Redmond that we can find some deeper clues into this late body of work. "Souza saw Sanford Redmond's full-page advertisement titled 'Nature in an Altered Perspective', in the *New York Times* on 20 May 1980. To him, Redmond's theory synthesised everything my father had not been able to quite reconcile about pre-determinism. (Correspondence with Shelley Souza, October 2019) In Souza's 1982 text, *White Flag Revolution: A New Theory, a New Symbol, a New Force, a New Art*, he notes that Nature is pre-programmed. In his practice, he now saw the chemical process that he had long experimented with, as one where the work was always present but revealed into a new state. Paintings were the same, they had always existed but also now revealed from an altered state where matter is interchangeable. Redmondism radically changed the way Souza considered his art and himself. All that is, has always existed. It gave him vindication for his belief that but for Picasso, he was the greatest artist in the world.

“I have created a new type of face. In *The Last Supper* [1989] there are two or three faces and they are drawn in completely new iconography,

beyond Picasso. As you know, Picasso redrew the human face and they were magnificent. But I have drawn the physiognomy way beyond Picasso, in completely new terms...

F. N. Souza quoted in Y. Dalmia, *The Making of Modern Indian Art: The Progressives*, Oxford University Press, New Delhi, 2001, p. 94

In a diary entry dated 20 May 1980, Souza related Sanford Redmond's philosophical treatise to several things including including the *Bhagavad Gita*. In the *Bhagavad Gita*, it was Arjuna's destiny to defeat his cousins for the sake of the world even if he expressed a wish to not fight. He had no choice, just as Christ had to die in order to save the world from the Devil. However, the themes of pre-determination and dharma within the Hindu text seem to clash with the concept of free will which is central to Catholicism. The notion that God would have ordained his only Son to redeem the sins of the world also refutes the idea of free will. In this revelatory painting, Judas Iscariot is one of the six gentlemen depicted in a reds and purples with his hand closest to the wine cup. Did he have a choice to betray Christ? In this mode, Souza personally identified with Christ the redeemer. He would save the world through

his art. His Messianic visions would thus be grander and ever more apocalyptic in scale and scope... because they were prophetically destined to be.

'*Love your enemy*' is perhaps the singular doctrine which distinguishes Christ from other prophets. Diary entry, 22 January 1980, courtesy Estate of FN Souza

Masanori Fukuoka, Director of Glenbarra Art Museum, when asked about what drew him to *The Last Supper*, 1990 perhaps subconsciously picked up on what Souza was trying to achieve when the artist said in 1997, "Art for me is a theory which the artist practices." (Francesca Souza, 'Our Father Who Art in Heaven', *Saffronart*, December 2015, p. 17). To Masanori, *The Last Supper* serves as the culmination of all the thousands of faces he saw in Souza's drawings and paintings through 40 years of the artist's body of art. The bold and richly coloured palette of *The Last Supper* from 1990 is a wonderful example of Souza's boundary breaking combination of thought and art and a masterpiece amongst his later works.

We gratefully acknowledge the Estate of F.N. Souza in the preparation of this catalogue note.

“The Roman Catholic Church had a tremendous influence over me, not its dogmas but its grand architecture and the splendour of its services. The priest dressed in richly embroidered vestments, each of his garments from the biretta to the chasuble symbolizing the accoutrement of Christ’s passion. These wooden saints painted with gold and bright colours staring vacantly out of their niches. The smell of incense. And the enormous crucifix with the impaled image of a Man supposed to be the Son of God, scourged and dripping, with matted hair tangled in plaited thorns.”

(F. N. Souza quoted in E. Mullins, Souza, Anthony Blond Ltd., London, 1962, p. 42)



Glenbarra Art Museum, Japan with Francis Newton Souza, *Benediction*, 1987 on display
Photograph: Stirling Elmendorf
© Estate of F N Souza. All rights reserved, DACS 2019



Francis Newton Souza, *Benediction*, 1987
© Estate of F N Souza. All rights reserved, DACS 2019



46

**FRANCIS NEWTON
SOUZA**

1924 - 2002

Untitled (Church)

Pencil on paper

Signed 'Souza 61' upper right

26.9 x 19 cm. (10 ½ x 7 ½ in.)

Executed in 1961

PROVENANCE

Acquired directly from the artist

Private Collection, New Delhi

Saffronart, 16 February 2017, lot 1

INR 2,00,000-3,00,000 US\$ 2,850-4,250



47

**FRANCIS NEWTON
SOUZA**

1924 - 2002

Untitled (Seated Lady)

Ink on paper

Signed and dated 'Souza 62' upper right

41.1 x 26.7 cm. (16 1/8 x 10 1/2 in.)

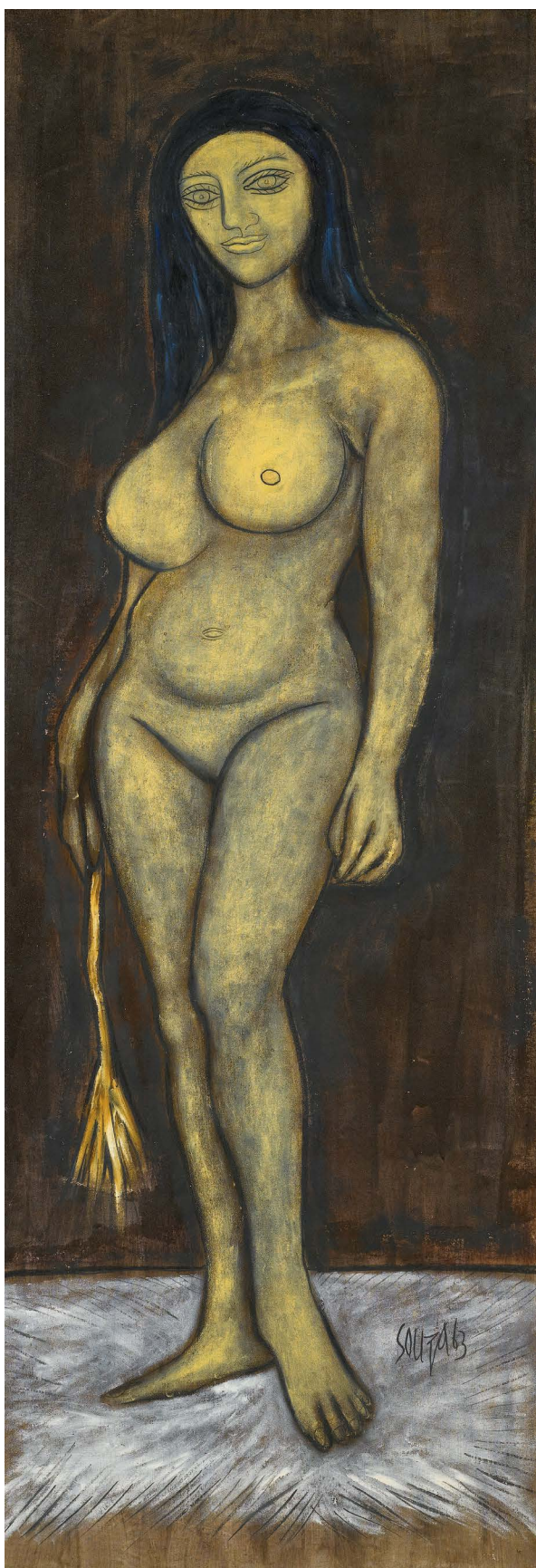
Executed in 1962

PROVENANCE

Acquired from Gallery One, London

Saffronart, Francis Newton Souza: A Life in
Line, 10 December 2015, lot 82

INR 2,00,000-3,00,000 US\$ 2,850-4,250



Francis Newton Souza, *Girl with the Silken Whip*, 1963
Sotheby's New York, 19 March 2013, lot 5
© Estate of F N Souza. All rights reserved, DACS 2019

'Souza's particular strength lies not in his refusal to admit the importance of abstract art, but in his capacity to find in figurative painting everything he needs'.

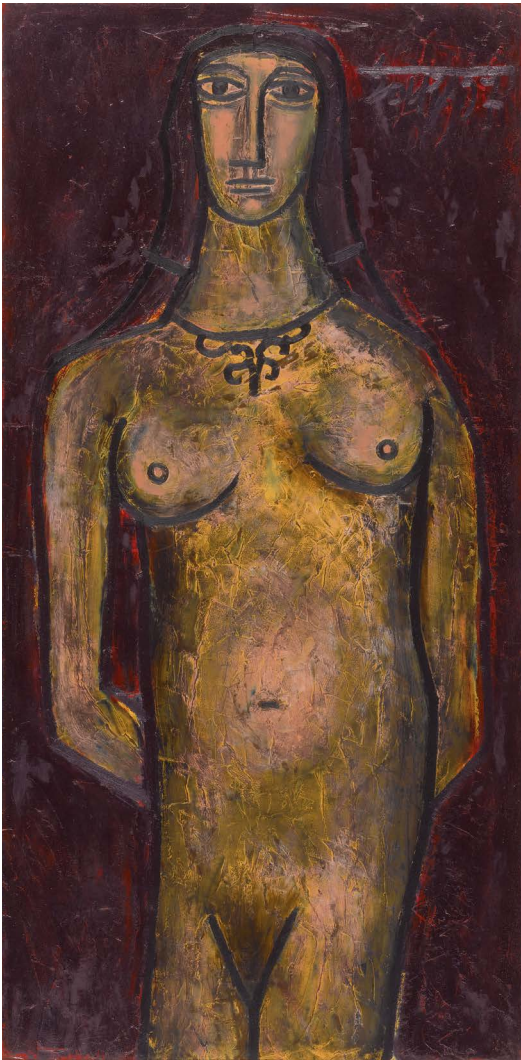
E. Mullins, *Souza*, Anthony Blond Publishers, London, 1962, p.36

Throughout his life, Francis Newton Souza painted female nudes in many forms (particularly nubile and young) and they remained central to his work. In the current painting, one finds a tenderness Souza reserves for a rare selection of his female nudes. The naive young beauty; illustrated with a geometrically long nose; earthy spare palette; sparse ornamentation with a noticeably Mediterranean design and dispassionate gaze, all rendered in thick Georges Rouault-like black lines are distinctive features of other nudes from this early period. Layered with thick impasto delivered with heavy slashes of the palette knife, the texture and depth the current work offers the viewer a thoroughly ripe, tactile presentation.

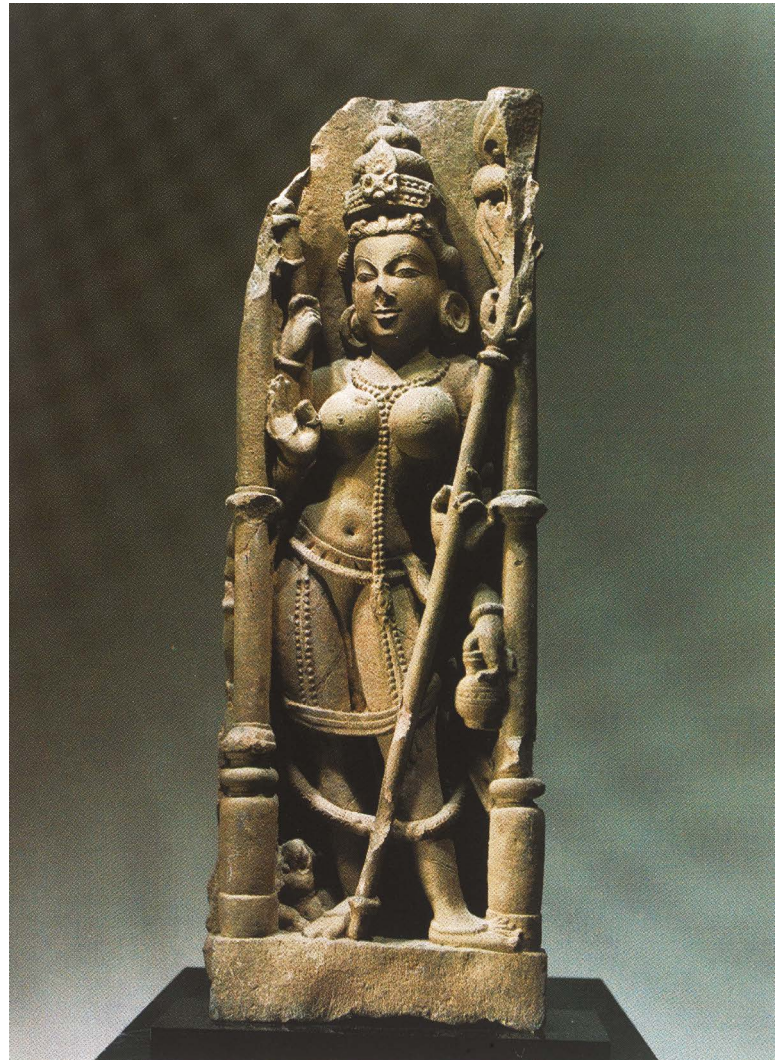
This curvaceous nude with high rounded breasts, a jewelled necklace and heavy bangles is also reminiscent of South Indian bronzes and the voluptuous forms of classical Indian temple carving. Her stance is slightly off-set, emphasising her curving hips, a position mirrored in the sandstone stele of Devi that is illustrated here.

However, upon his move to London he increasingly absorbed more European influences. It has been suggested that Spanish Romanesque art inspired his iconic stances and frontal compositions, but the linear form of the current nude seems to owe more to the Picasso nudes of the 1930s. In this respect, Souza's nudes from the 1960s go beyond the boundaries of convention, and there is no attempt to attain the innocence of folk or tribal art; his intention is rather to face the contemporary world head on.

The women in Souza's canvases are naked rather than nude, their gaze is direct and assertive, acknowledging both their blatant sexuality and vulnerability. Edwin Mullins discusses the significance of the female nude in Souza's practice. '[Souza's] women with girdles and high rounded



Francis Newton Souza, *Standing Nude*, Oil on Board, 1957
 Sotheby's New York 15 March 2016, lot 591
 © Estate of F N Souza. All rights reserved, DACS 2019



A Red Sandstone Stele of Devi, probably Rajasthan, circa 9th century, Sotheby's New York

breasts, fastening a pin in their hair [...] clearly have their origins in Indian stone carvings and bronzes. Yet in spirit they are not traditional [...] On the whole his paintings of nudes are more gentle than most of his other work; they have less impassioned ferocity about them. At the same time they are often perverse and obsessed. The inelegant sexual poses, the blunt emphasis on the pregnant belly, the ravaged face. They suggest a personal fascination with the female body, blended with an almost Swiftian disgust with its natural functions.' (E. Mullins, *Souza*, Anthony Blond Publishers, London, 1962, p. 43)

'it is not surprising to see that women are the all-consuming passion in Souza's works. Unlike his ghoulish heads, Souza's sexual motifs are strangely unilateral and singular. His earliest women were iconic figures, stiffly bound by thick black lines rather like powerful mother goddesses...'

Y. Dalmia, 'A Passion for the Human Figure', *The Making of Modern Indian Art: The Progressives*, Oxford University Press, New Delhi, 2001, p. 91

PROPERTY FROM A PRIVATE COLLECTION,
SINGAPORE

**FRANCIS NEWTON
SOUZA**

1924 - 2002

Untitled (Nude)

Oil on canvas

Signed and dated 'Souza 61' upper right

131.4 x 76.5 cm. (51 ¾ x 30 ½ in.)

Painted in 1961

PROVENANCE

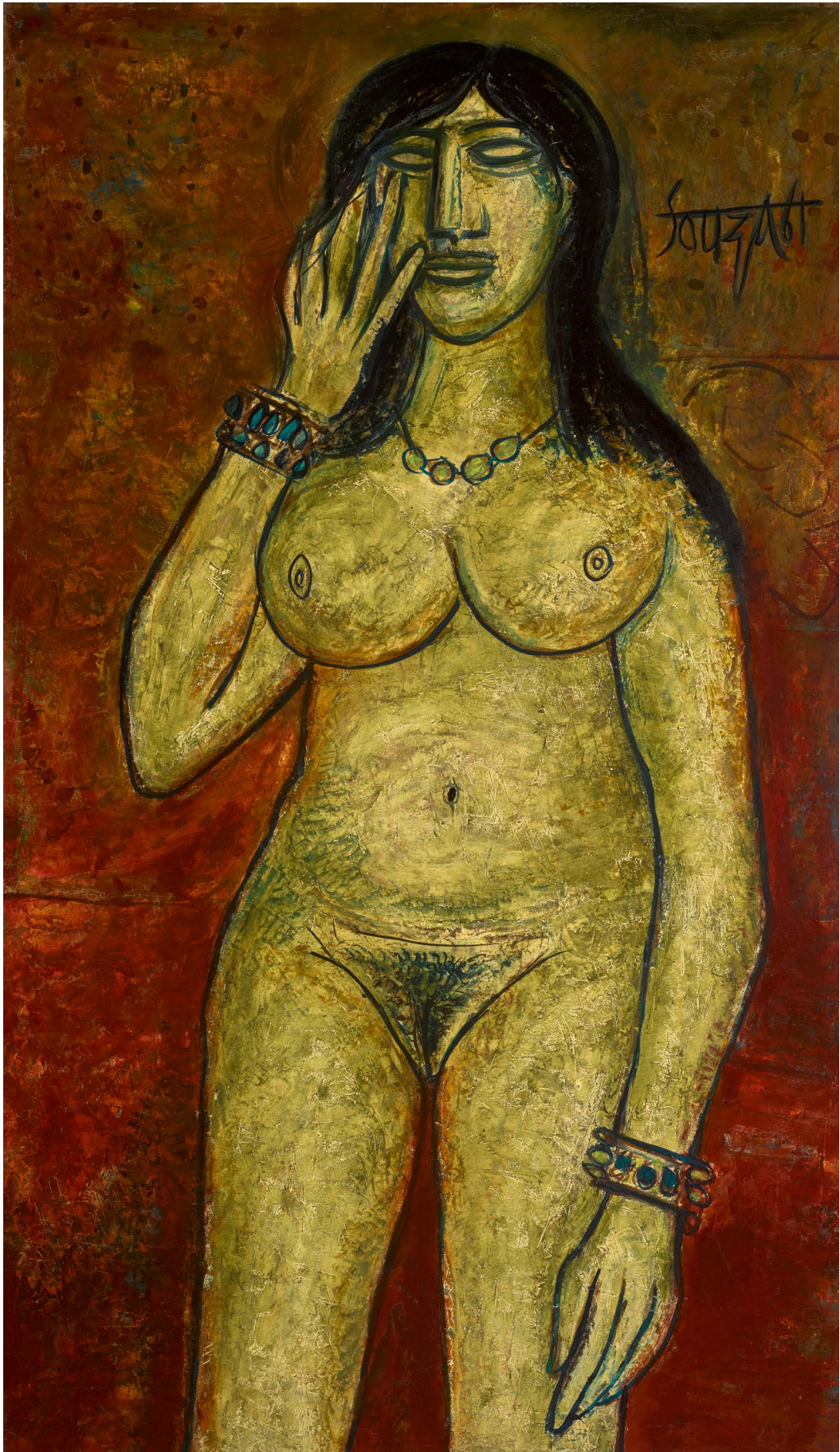
Saffronart, 18-19 June 2008, lot 52

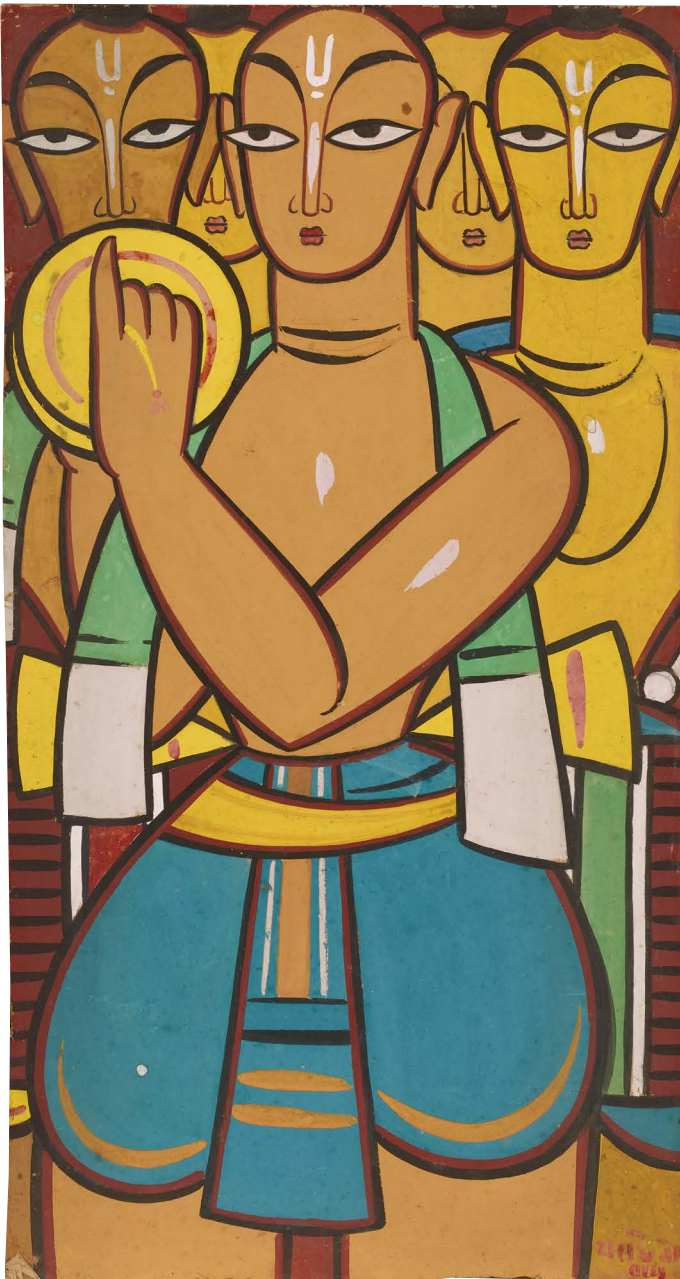
Acquired by Aicon Gallery, New York

Acquired from the above, *circa* 2018

₹ INR 2,00,00,000-3,00,00,000

US\$ 283,000-425,000





49

PROPERTY FROM A PRIVATE COLLECTION, NEW DELHI

JAMINI ROY

1887 - 1972

Untitled (Musicians with Cymbal)

Tempera on cardboard
Signed in Bengali lower right
75.6 x 39.2 cm. (29 ³/₄ x 15 ³/₈ in.)

PROVENANCE

Acquired directly from the artist, *circa* 1960s
Thence by descent

This lot is a National Art Treasure under Indian Law and is subject to restrictions, including those applicable under the Antiquities and Art Treasures Act, 1972. This lot may not be exported outside of India by any person other than the Indian Central Government or any authority or agency authorised by the Indian Central Government.

INR 6,00,000-8,00,000
US\$ 8,500-11,400

50

PROPERTY FROM A PRIVATE COLLECTION, NEW DELHI

JAMINI ROY

1887 - 1972

Untitled (Woman)

Tempera on cardboard
Signed in Bengali lower right
43.9 x 55.5 cm. (17 ¼ x 21 ¾ in.)

PROVENANCE

Acquired directly from the artist, circa 1960s
Thence by descent

This lot is a National Art Treasure under Indian Law and is subject to restrictions, including those applicable under the Antiquities and Art Treasures Act, 1972. This lot may not be exported outside of India by any person other than the Indian Central Government or any authority or agency authorised by the Indian Central Government.

INR 3,00,000-5,00,000 US\$ 4,250-7,100



50

51

PROPERTY FROM A PRIVATE COLLECTION, NEW DELHI

JAMINI ROY

1887 - 1972

Untitled (Musicians with Drum)

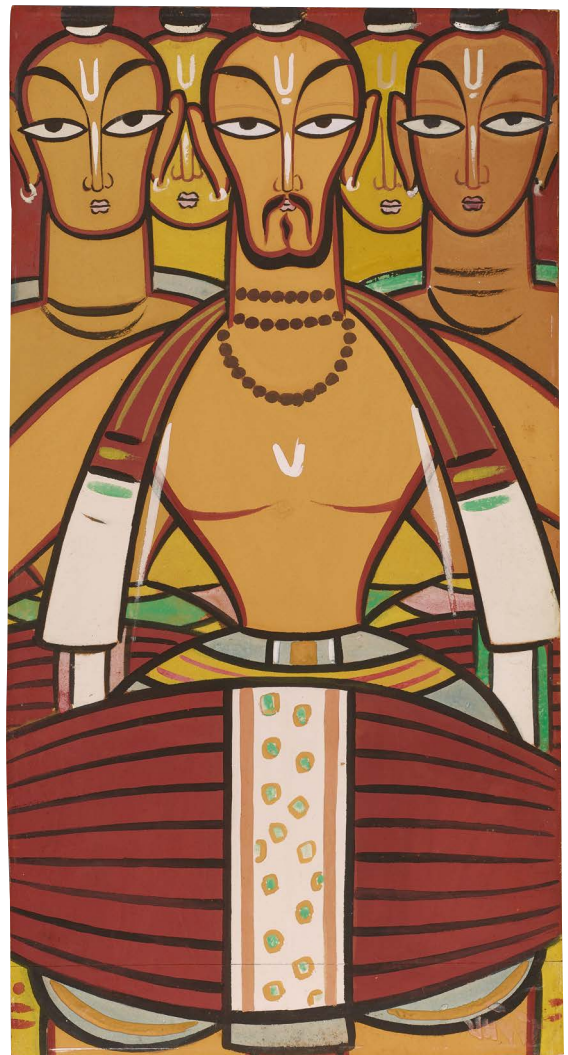
Tempera on cardboard
Signed indistinctly in Bengali lower right
75.6 x 39.2 cm. (29 ¾ x 15 ⅜ in.)

PROVENANCE

Acquired directly from the artist, circa 1960s
Thence by descent

This lot is a National Art Treasure under Indian Law and is subject to restrictions, including those applicable under the Antiquities and Art Treasures Act, 1972. This lot may not be exported outside of India by any person other than the Indian Central Government or any authority or agency authorised by the Indian Central Government.

INR 6,00,000-8,00,000
US\$ 8,500-11,400



51



Marine Drive, Bombay, circa 1930s
Reproduced from S. Dwivedi, R. Mehrotra and U. Mulla-Feroze, *Bombay: The Cities Within*, Eminence Designs Pvt Ltd, 2001, p. 264

BOMBAY IN AN AGE OF ELEGANCE

No other period in colonial history has witnessed the volume of construction and economic growth that happened during the inter-war years. It was the age of Streamline Modern or as it is popularly known, Art Deco. As an aesthetic, it dictated the design of everything from the coachwork on motorcars to the great ocean liners of the day like the Normandie and the Queen Mary, and most importantly, the buildings. Whether it was British India or Dutch East Indies or Italian Somaliland, each of them boasts some of the finest examples of colonial architecture, but nowhere was it as unique and significant as in India.

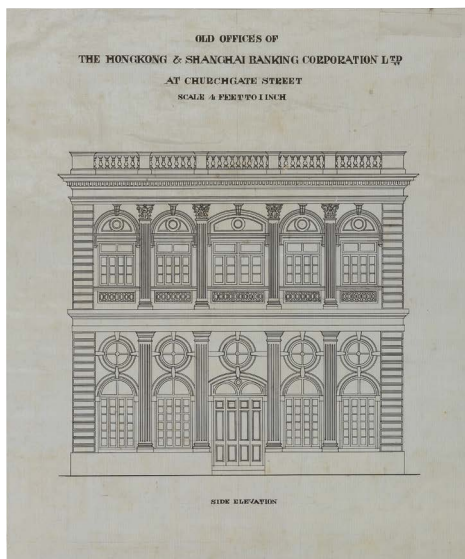
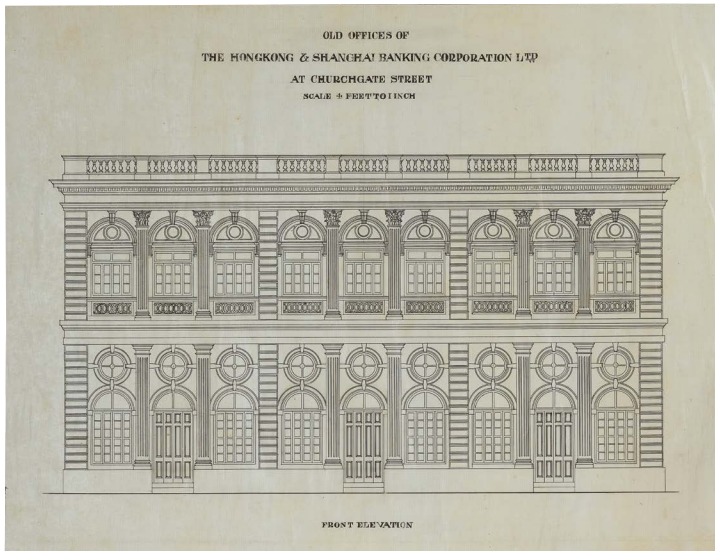
The 1920s and 1930s saw large scale demographic transition to urban centres. Calcutta was no longer the Imperial capital which had shifted to New Delhi, and Bombay had started to emerge as a new financial and industrial hub. Major urban centres such as Bombay had to task their town planners to formulate expansion plans to accommodate its rapidly growing population and to account for future growth. As a result entirely new neighbourhoods were constructed on reclaimed land, such as Marine Drive which to this day is considered to be one of the most beautiful pre-war promenades to ever be constructed in India, and also one of the longest stretches of Art Deco buildings in the world.

Indians also started adopting a westernised lifestyle, which the architects of the day transmuted into the buildings that were constructed. The westernised upper classes began to move out of the older,

more traditional neighbourhoods to the newer, more fashionable ones that were rapidly coming up. The various Indian princes who frequented Europe several times every year began to spend more and more time in Bombay from where they boarded ocean liners to Europe. Many of them like Hyderabad, Gwalior, Baroda, Patiala, Wankaner, Rajpipla, Kashmir, Hyderabad and Darbhanga built palaces and grand apartment buildings in exclusive neighbourhoods like Malabar Hill and Carmichael Road.

Along with these Indians, a large population of European emigrées created the need for social and retail venues. New clubs like the Cricket Club of India and the Willingdon Sports Club were established. Cinemas like MGM's Metro Cinema, Regal Cinema, Eros Cinema and the Strand Cinema screened the latest Hollywood and Indian movies. Western-style retail stores like the Army & Navy Stores were modelled on the lines of Harrod's and Selfridges in London. Major banks like the Hong Kong & Shanghai Banking Corporation established their operations to serve the needs of their Indian and foreign clients who had extensive business interests in the other territories across the British Empire.

To cater to these requirements, legendary architect firms like Gregson, Batley & King, and Ditchburn, Mistri & Bedwar created some of the most iconic buildings in Bombay that gave this city its singularly unique character, soul and identity. Sotheby's are proud to present a group of rare architectural drawings by Ditchburn, Mistri & Bedwar.



52

PROPERTY FROM THE FAMILY COLLECTION OF
MINOCHER J. MISTRI ESQ.

DITCHBURN, MISTRI AND BHEDWAR

HSBC Building, Bombay

Ink on paper

Largest: 44.5 x 58.4 cm. (17 ½ x 23 in.)

Smallest: 47 x 39.1 cm. (18 ½ x 15 ¾ in.)

(2)

PROVENANCE

Messers Ditchburn, Mistri & Bhedwar

Collection of Minocher J. Mistri Esq.

Thence by descent

INR 2,00,000-4,00,000 US\$ 2,850-5,700

53

PROPERTY FROM THE FAMILY COLLECTION OF
MINOCHER J. MISTRI ESQ.

DITCHBURN, MISTRI AND BHEDWAR

Army & Navy Stores, Bombay

Ink on paper

Largest: 71.1 x 47 cm. (28 x 18 ½ in.)

Smallest: 35.6 x 31.7 cm. (14 x 12 ½ in.)

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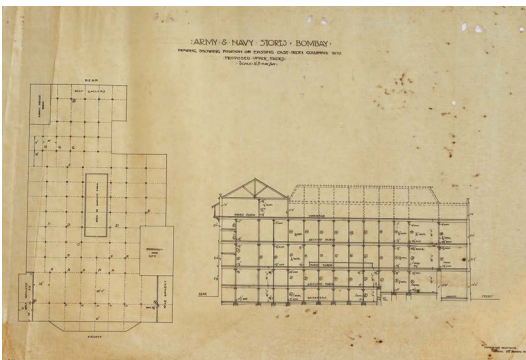
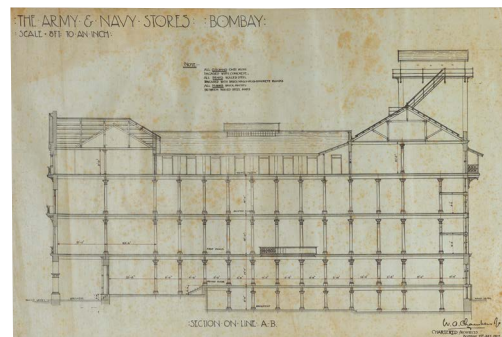
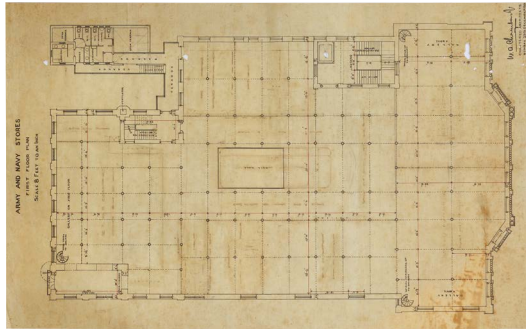
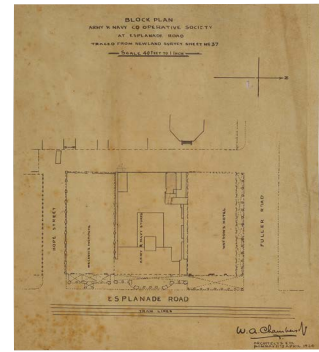
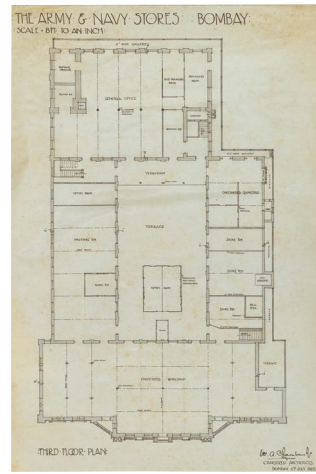
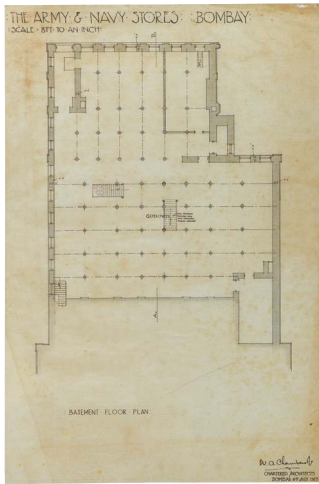
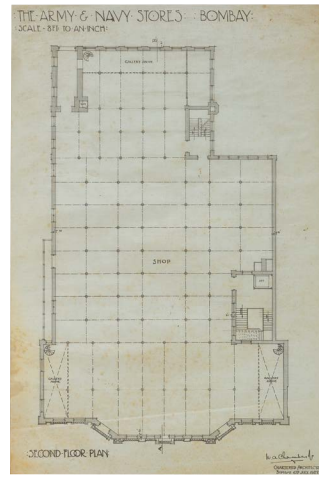
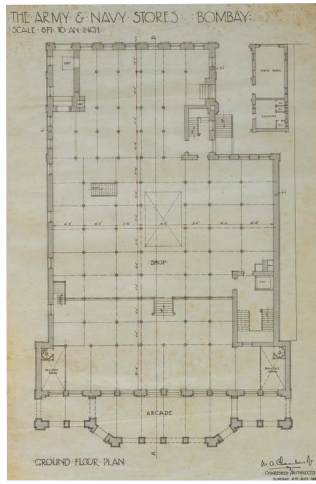
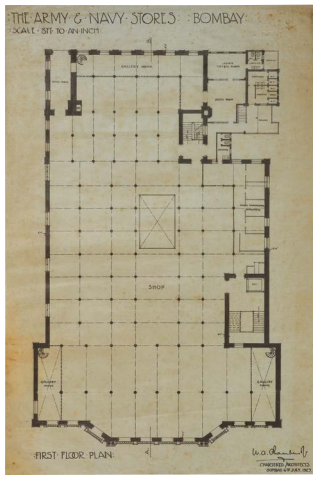
PROVENANCE

Messers Ditchburn, Mistri & Bhedwar

Collection of Minocher J. Mistri Esq.

Thence by descent

INR 2,00,000-4,00,000 US\$ 2,850-5,700





54

PROPERTY FROM THE FAMILY COLLECTION OF
MINOCHER J. MISTRI ESQ.

DITCHBURN, MISTRI AND BHEDWAR

Metro Theatre, Bombay

Ink on paper

Largest: 54.6 x 83.9 cm. (21 1/2 x 33 in.)

Smallest: 23 x 30.2 cm. (8 x 11 3/4 in.)

(12)

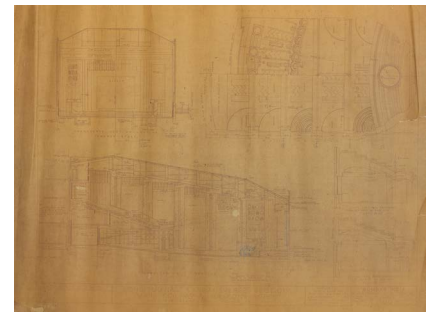
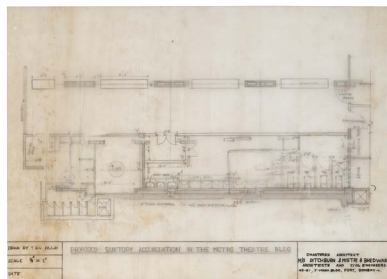
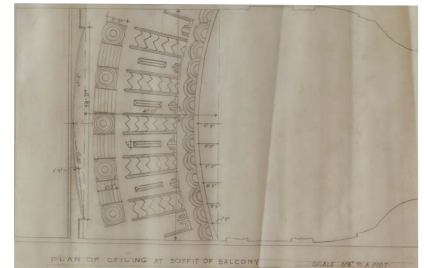
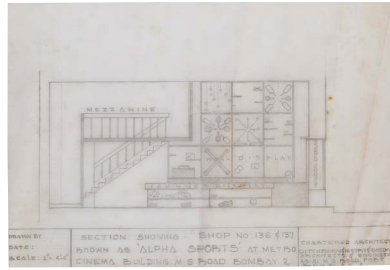
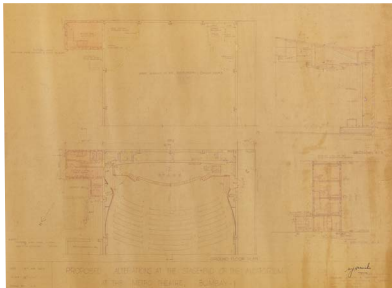
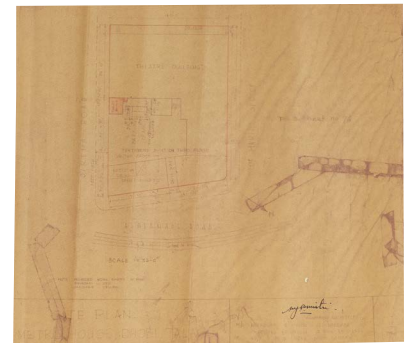
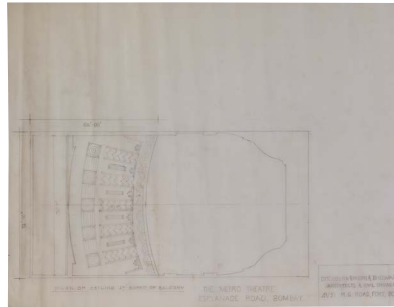
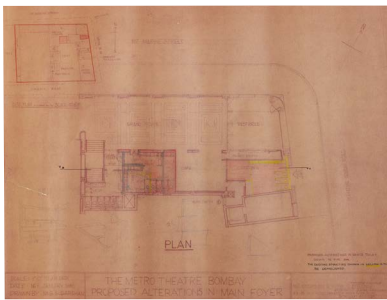
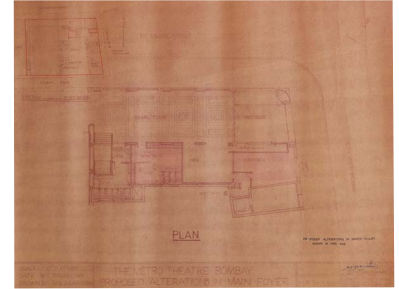
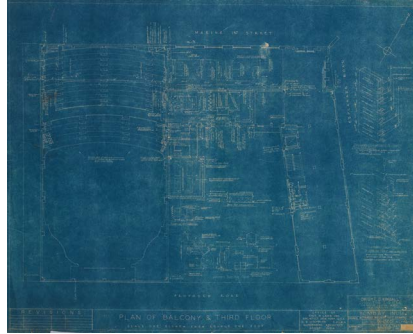
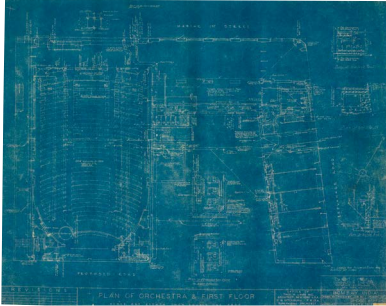
PROVENANCE

Messrs Ditchburn, Mistri & Bhedwar

Collection of Minocher J. Mistri Esq.

Thence by descent

INR 2,00,000-4,00,000 US\$ 2,850-5,700



PROPERTY FROM AN IMPORTANT INDIAN
COLLECTION, NEW DELHI

SUNIL JANAH

1918 - 2012

Boatmen on the Ganges, Bengal, 1950s

Vintage silver print
27.4 x 23.8 cm. (10 ³/₄ x 9 ¹/₄ in.)
Printed circa 1950s

PROVENANCE

Gifted by the artist, 1980s

LITERATURE

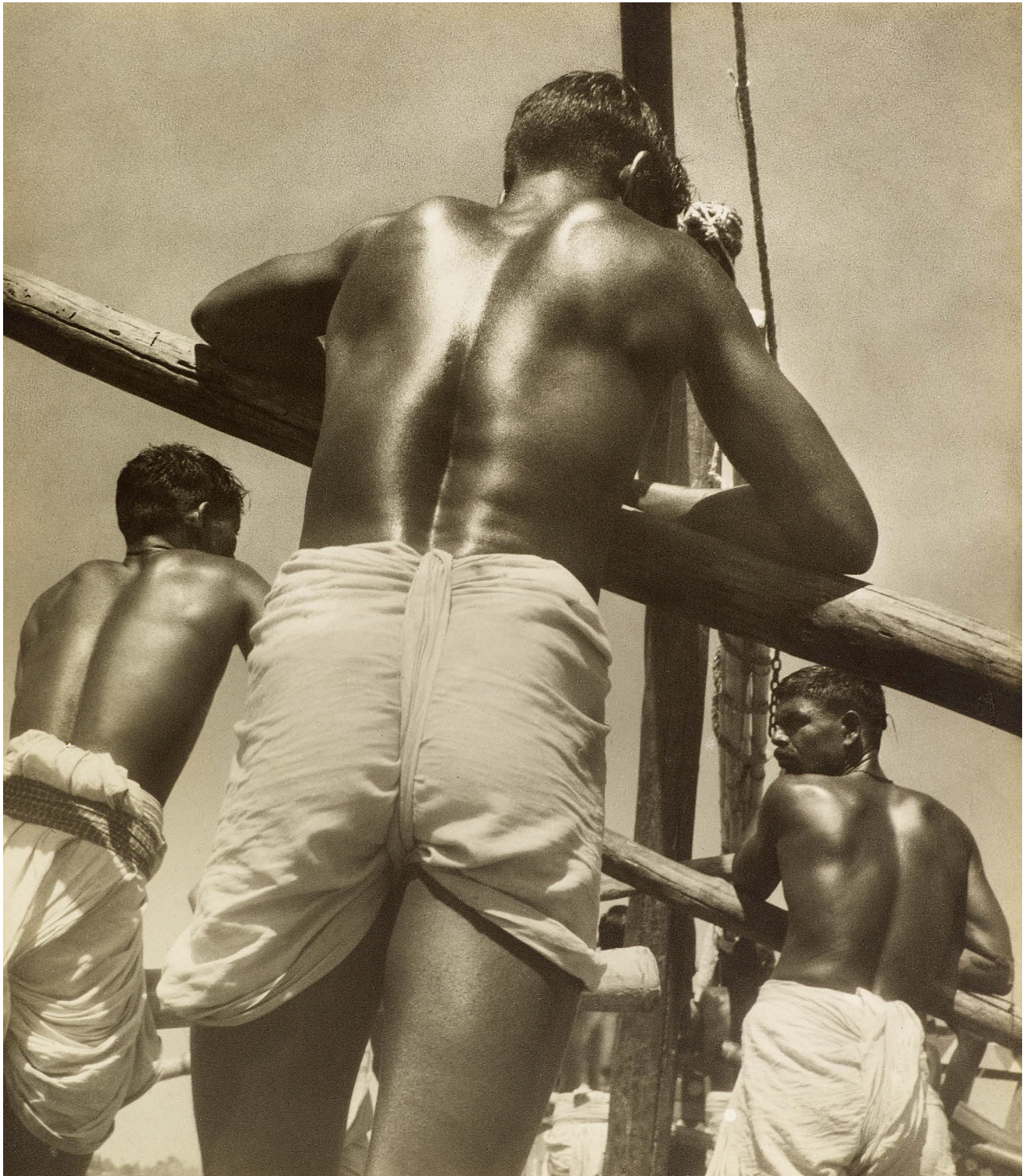
S. Janah, *Photographing India*, Oxford
University Press, New Delhi, 2013,
illustration p. 185

INR 10,00,000-14,00,000

US\$ 14,200-19,800

Sunil Janah, India's much-celebrated documentary photographer, is known for his moving images of the Bengal Famine of the 1940s. He went on to further solidify his reputation as one of the leading photojournalists of the post-Independence era with his deeply emotive pictures following the assassination of Mahatma Gandhi. Janah worked extensively with Margaret Bourke-White during this period and expanded his social-commentary to a wider audience through her association with *Life* magazine. Subsequently, he spent many years travelling to remote areas of India in order to record the effects of industrialisation on rural India. His sensitive photographic portrayals of people and his evocative panoramas have been included in exhibitions at *Documenta 14*, The National Gallery of Modern Art, Mumbai, and in the 2018 edition of the Kochi-Muziris Biennale.

The current lots, beautifully rendered and perfectly framed, exhibit the lifelong influence of Ansel Adams on the photographer. In terms of subject matter, Lot 56 is a prime example of Janah's later work which focused on the industrial sites of India, the so-called 'Temples of Modern India'. This dynamic photograph of the Bhilai Steel Plant in Madhya Pradesh highlights the transition the country was undergoing at the time. By contrast, Janah's earlier works concentrated on the human aspect of India. Lot 55 depicts a group of boatmen on the Ganges. The focus of the image is the figures' muscular backs which glisten in the sunlight. The emphasis on the physicality of the men speaks to a key theme in Janah's post-independence photographic production: the human effort required to build India's new factories and industrial centres.





SUNIL JANA

1918 - 2012

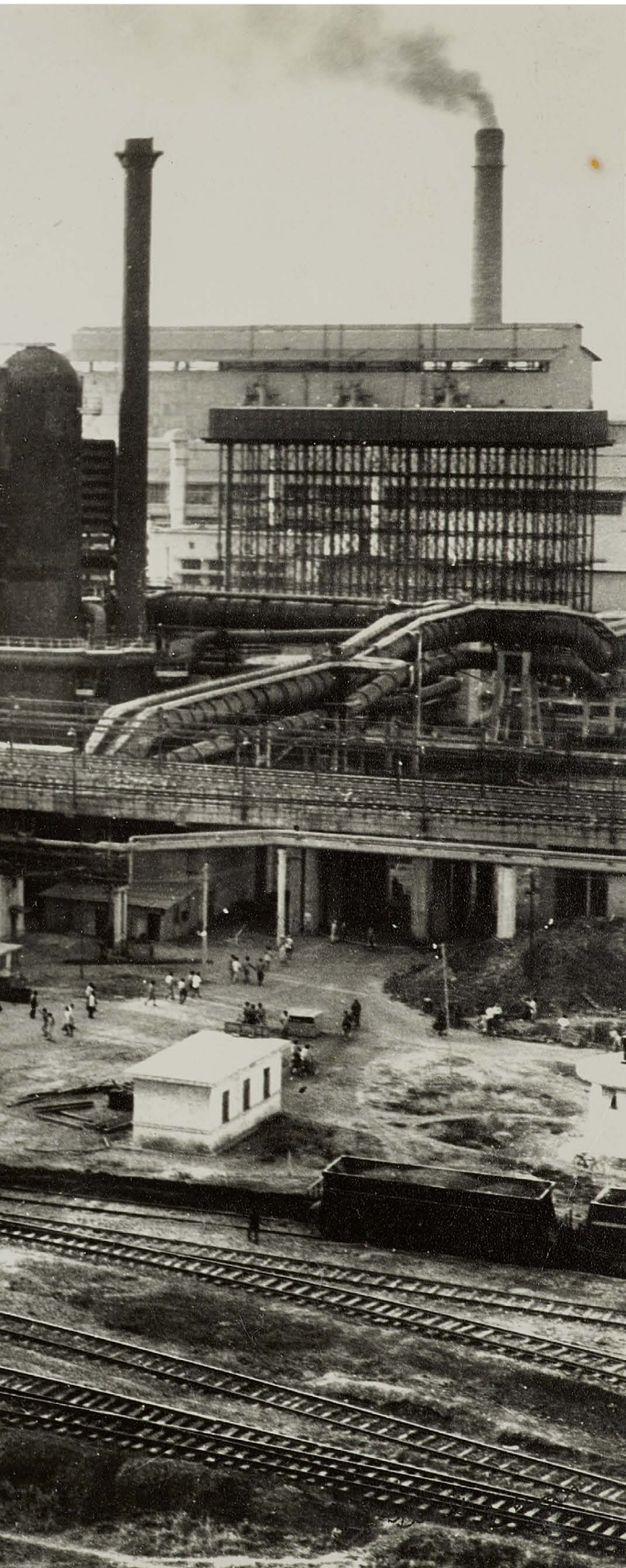
Bhilai Steel Plant, Hindustan
Steel Company, Bhilai, Madhya
Pradesh, 1950s

Unique vintage silver print
25.4 x 31.8 cm. (10 x 12 ½ in.)
Printed circa 1950s

LITERATURE

S. Janah, *Photographing India*, Oxford
University Press, New Delhi, 2013,
illustration p. 286

INR 6,00,000-8,00,000
US\$ 8,500-11,400



PROPERTY FROM AN IMPORTANT INDIAN
COLLECTION, NEW DELHI

MAQBOOL FIDA HUSAIN

1913 - 2011

Untitled, 1976

Unique silver print

Signed 'Husain' in Devanagari, Urdu and English lower left and signed in Devanagari, Urdu and English and dated '10 / VII / 76' on reverse

24.1 x 24.1 cm. (9 ½ x 9 ½ in.)

Printed in 1976

PROVENANCE

Gifted by the artist, late 1970s

INR 6,00,000-8,00,000

US\$ 8,500-11,400

Perhaps his rarest work, and never-before-seen in public, this photograph by Maqbool Fida Husain is the only known example to be offered for sale at international auction. The work was created in 1976 in Switzerland, when Husain was working on producing a coffee table book called *Triangles* which was meant for private circulation.

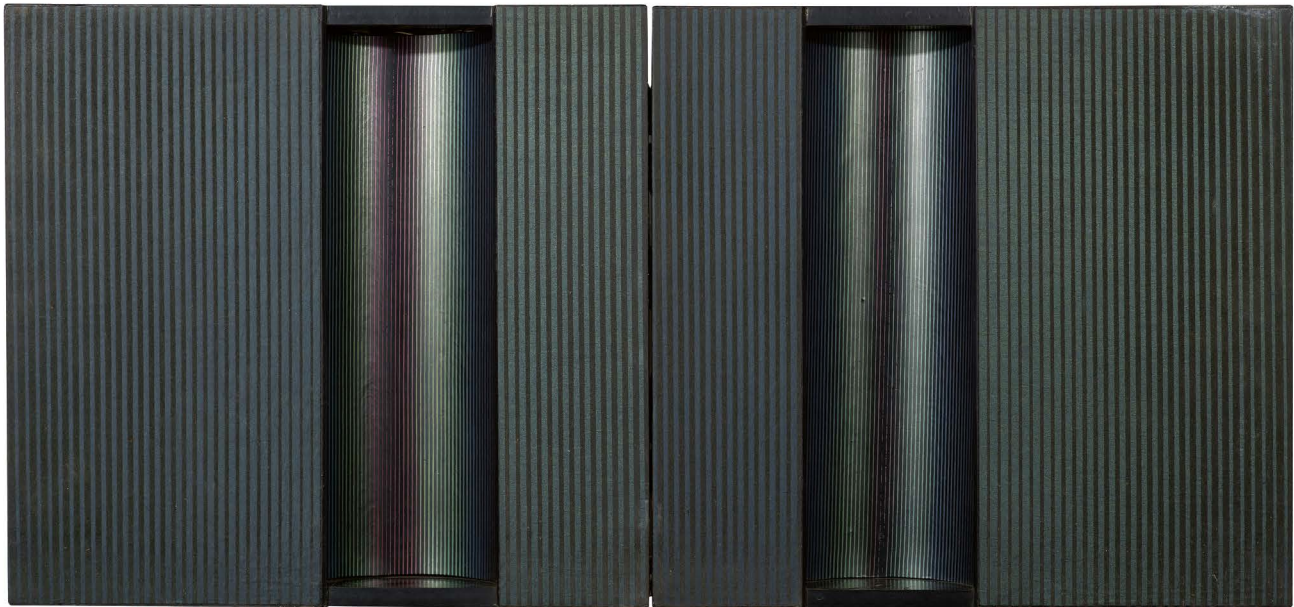
The present lot encompasses one of Husain's most important and evocative themes: women. A woman, represented here twice, is shown in dynamic movement. The duplication of her body results in a hybrid form, one which appears powerfully liberated from romanticism and eroticism. Painted on her torso is another of Husain's other enduring motifs, the elephant. By exaggerating the upper body, Husain plays with the discomfort of the viewer's gaze, and through the use dark shadow he represents the expressiveness of the human body to its fullest.

As Shiv Kapur declares, 'The prime symbol of Husain's total view of life is the woman, again perhaps the Indian woman. For pain comes to woman as her natural state, the giving of birth and, because of birth, an awareness of dissolution. Woman is the sentient point of man's natural being, she has curiosity, she suffers, she gives birth

willingly. There is pity in her yes, as there is love in her breast. Man is, according to Husain, virile only in heroism, is broken by pain. Husain paints women because these are not heroic times and, tenderly joyous or suffering, women remain vital.' (Shiv Kapur, *Husain*, Lalit Kala Academy, New Delhi, 1961, p. 5-6)

According to Yashodhara Dalmia, 'Husain's women are always enshrouded in an invisible veil'. (Y. Dalmia, *The Making of Modern Indian Art: The Progressives*, Oxford University Press, Delhi, 2001, p. 111) In the current lot, this is represented through the shadows which obscure the woman's face. Dalmia attributes the presence of the 'invisible veil' in Husain's depictions of women to the void left by his mother's early passing, a fact the artist confirms: "My mother Zainab died when I was two years old. I had fallen seriously ill and her desperate prayer was that her life should be taken and mine spared. That is exactly what happened. Though alive I counted myself extremely unfortunate. Can anyone make up for the loss of a mother? I don't even have a picture of her. She refused to get herself photographed... Sadly I have nothing which remotely resembles or reminds me of my mother. She is just a name to me, not even a memory." (M. F. Husain quoted in *ibid*)





58

A. BALASUBRAMANIAM

b. 1971

Untitled (Diptych)

Signed and dated 'A Balasubramaniam 2001'
on reverse

Screenprint with metallic pigment on paper
(2)

38.1 x 81.3 cm. (15 x 32 in.)

Executed in 2001

PROVENANCE

Saffronart, 3-4 September 2008, lot 14

INR 12,00,000-15,00,000

US\$ 17,000-21,300

'Balasubramaniam has continued to challenge and defy our limits of perception, understanding of material, and experience of space. The phenomena created by him reveal the omnipresent but invisible, the strong yet unnoticed, the essential yet overlooked. An encounter with his works reveals not just the world surrounding us but also the self within. Often casting himself as the subject and the creator, Bala allows the viewer to transgress the boundaries between elements, as they connect and converge into one another, questioning the very nature of reality. Formally trained in painting and printmaking and self-taught as a sculptor, he continues to resist simple categorization while demonstrating a versatility and inventiveness with materials, creating an incredible range of artistic expression.'
(D. Talwar, 'The Art of Nothingness', *(IN) Between*, New York and New Delhi, 2009, unpaginated)

SURENDRAN NAIR

b. 1956

Et In Ayodhya Ego ...if not, the Stygian Oath of Abjuration

Oil and silkscreen on canvas
248.9 x 119.4 cm. (98 x 47 in.)
Executed between 2004-2005

PROVENANCE

Saffronart, 6-7 September 2006, lot 18

EXHIBITED

Mumbai, Sakshi Gallery, *The Bad Behaviour of Singularities*, 2006

LITERATURE

G. Sinha, *Voices of Change: 20 Indian Artists*, The Marg Foundation, Mumbai, 2010, illustration p. 57

SurenDRAN Nair amalgamates imagery from both contemporary and traditional sources to create large scale paintings full of pathos and humour. An encyclopedic litany of sources from literature, cinema, architecture, art and mythology all pervade his works. When speaking about his works, Nair has noted, "Art history, notions of tradition and identity and its relationship with modernity, of language, sexuality, politics, religious and other faiths etc. Without emphasising any of these in particular, I address these issues simultaneously. Sometimes rendered sentimentally, literally, cryptically or otherwise metaphorically oblique, they are both detached and reflective and at times often with a mischievous gaze, making innocent jokes, and at other times being ironical and quizzical too." (S. Nair, http://visualarts.qld.gov.au/apt3/artists/artist_bios/surenDRAN_nair_a.htm, 9th October 2019)

INR 15,00,000-20,00,000

US\$ 21,300-28,300



FERNANDO AND HUMBERTO CAMPANA

b. 1961; b. 1953

Banquete Chair

Stuffed toys and stainless steel

Signed, dated and editioned 'Campana/NO5 2007' on reverse

Edition 5 of 150

85 x 140 x 100 cm. (33 3/8 x 55 1/8 x 39 3/8 in.)

Executed in 2007

PROVENANCE

Acquired directly from Studio Campana, May 2007

EXHIBITED

Weil am Rhein, Vitra Design Museum, *Antikörper: Arbeiten von Fernando & Humberto Campana 1989 - 2009*, 16 May 2009 - 28 February 2010 (another from the edition)

LITERATURE

Mathias Schwartz-Clauss (ed.), *Antibodies Antikörper: Fernando & Humberto Campana 1989-2009*, Vitra Design Museum, Weil am Rhein, 2009, p. 96 (another from the edition)
M. Price et al (eds.), *Campana: The Complete Works (So Far)*, Rizzoli, New York, 2010, illustration pp. 186-187 (another from the edition)

"People have a good sense of humor, even in São Paulo, which is a working city. All the objects in our collections have some relationship with humor. When people see the banquettes, their first reaction is to laugh." (H. and F. Campana quoted in M. Price et al (eds.), *Campana: The Complete Works (So Far)*, Rizzoli, New York, 2010, p.186)

Fernando and Humberto Campana, popularly known as the Campana Brothers, are Brazilian designers of international acclaim. In 1983, Humberto, a lawyer turned sculptor, and Fernando, an architect, began to craft furniture out of scrap and discarded materials. Their mediums were thus eclectic, encompassing rope, cloth, cardboard, wood, plastic and aluminum wire, all transformed through the designers' bold spirit of reinvention. Fifteen years after their initial foray into furniture, the brothers became the first Brazilian artists to have their work exhibited at The Museum of Modern Art in New York.

In 2002, the designers commenced their Banquete chair series – seats formed of a jumble of plush children's toys upon stainless steel legs. These works were a daring departure from the brothers' already bold designs. The current lot is from the Campana Brothers' first sequence of Banquete chairs, formed of stuffed tigers, lions, dogs, alligators and dolphins. Their later banquettes were formed of a less diverse array of animals: Alligator chair and Dolphins and Sharks chair in 2002; Teddy Bear chair in 2004; and Panda chair in 2005.

Describing the banquettes, the designers note their conflicting undercurrent: "The Banquete does have a dark side... it's like the food chain in nature whereby one creature eats the next. At first it seems to be a chair for children or something very lighthearted. But there is also something quite perverse about this chair...". (ibid)

INR 8,00,00-12,00,000
US\$ 11,400-17,000



Alternate view of lot 60



PROPERTY FROM THE ESTATE OF BHUPEN KHAKHAR

61

PROPERTY FROM THE ESTATE OF BHUPEN
KHAKHAR

BHUPEN KHAKHAR

1934 - 2003

Two Armchairs

Painted upholstery and wood

Signed in Gujarati lower left side and on right
side; Signed in Gujarati lower right of seat

81.2 x 76.2 x 72.3 cm. (32 x 30 x 28 ½ in.)

each

(2)

INR 2,00,000-4,00,000 US\$ 2,850-5,700



Sotheby's EST. 1744

IVAN KLIUN
Spherical Suprematism, 1923–1925
Estimate £2,500,000–3,500,000*

Russian Pictures

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HARALD SOHLBERG
Ripe Fields, 1898
Estimate £1,000,000–1,500,000 *



19th Century European Paintings

AUCTION LONDON 11 DECEMBER

EXHIBITION FREE AND OPEN TO THE PUBLIC 7 – 11 DECEMBER

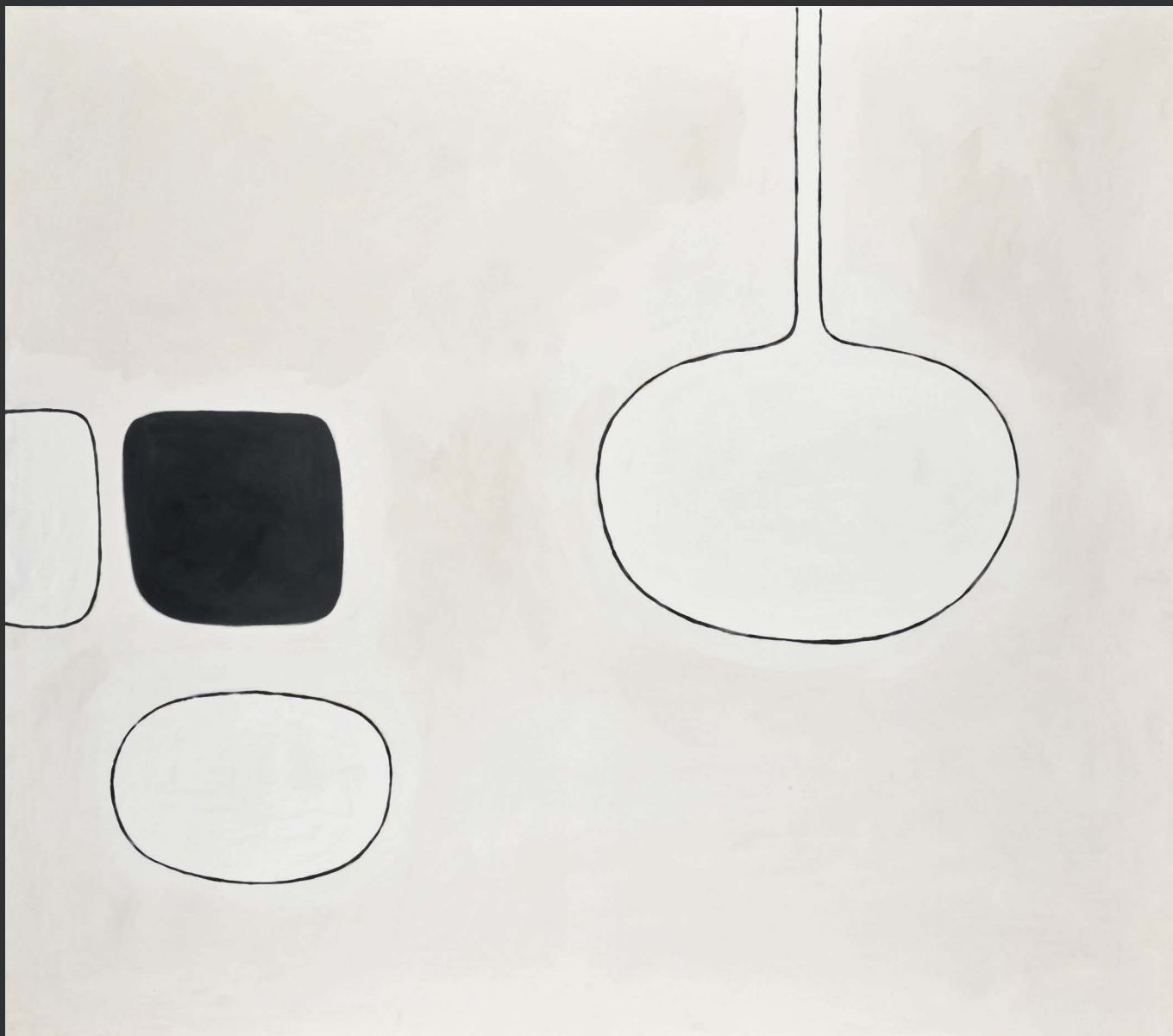
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WILLIAM SCOTT
White with Black Predominating
Estimate £250,000–350,000*



Modern & Post-War British Art

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Noble Jewels, Geneva

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Sapphire and Diamond Bracelet, Cartier, New York, 1927, estimate CHF 2,000,000–3,000,000*

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Property from a Noble Family
A Fabergé gold-mounted silver-gilt
and guilloché enamel triptych
frame, workmaster Victor Aarne,
St Petersburg, 1899-1904
Estimate £40,000–60,000*

A Fabergé jewelled gold,
enamel and amethyst cape clasp,
workmaster Henrik Wigström,
St Petersburg, 1904-1908
Estimate £6,000–8,000*

Property from the Collection
of Caroline P. Ireland
A very rare Fabergé jewelled rock
crystal 'snowflake' pendant,
workmaster Albert Holmström,
after the design by Alma Pihl,
St Petersburg, circa 1913
Estimate £40,000–60,000*



Russian Works of Art, Fabergé & Icons

AUCTION LONDON 26 NOVEMBER

EXHIBITION FREE AND OPEN TO THE PUBLIC 22 – 26 NOVEMBER

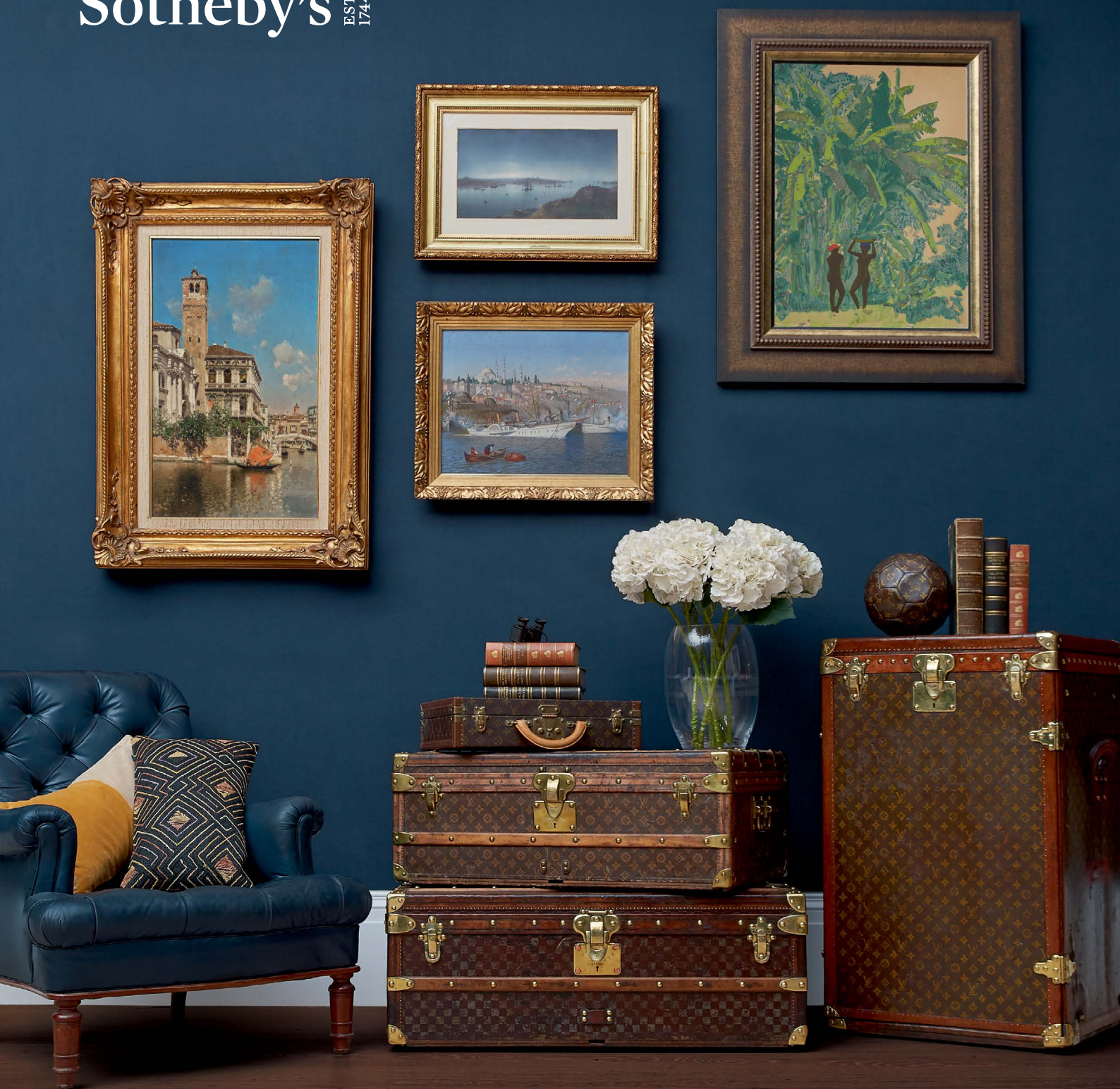
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If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

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

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Auction speeds vary, but average between fifty (50) and one hundred and

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

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Payment Payment is due immediately after the sale and is due in INR.

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

The Conditions of Business for Buyers 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. Extended payment terms arrangements are only permissible if 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 and Storage 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, interest, storage and handling charges apply.

For more information concerning post sale storage, collection and charges, please see the section entitled "Warehouse, Storage, Collection and Shipping Information - India" and Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period

of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Post Sale Services Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:

Post Sale Services Department

Tel: + 44 (0)20 7293 5220

Email: inpostsaleservice@sothebys.com

Sotheby's can send you a quotation for shipping your purchase(s) on request. 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. Note that shipping charges are to be paid directly to the shipping agent, not Sotheby's, once a quote is agreed.

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 India 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).

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 of the India. 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 US and there are restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import

requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

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

◦ Guaranteed Property

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

△ Property in which Sotheby's has an Ownership Interest

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

⇒ Irrevocable Bids

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

there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

▽ Interested Parties

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

□ No Reserve

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

◆ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue. 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.

↘ Customs Duty

Lots with this symbol indicate that the property shall be imported from outside India for sale in Mumbai, in which case applicable Customs Duty along with Social Welfare Surcharge at the applicable prevailing rate and Integrated Goods and Services Tax along with Goods and Services Tax Compensation Cess, if any at the prevailing rate will be payable upon importation of the property into free circulation in India. If property is to be exported outside of India, property will be subject to customs duty and taxes upon arrival at country of destination. In both scenarios charges are to be borne by the Buyer. Please allow 15-20 working days for the release of lots with this symbol.

◇ Premium Lots

In order to bid on "Premium Lots" (or the paddle symbol in print catalogue) you must complete the required Premium Lot preregistration application and deliver to Sotheby's such necessary financial references, guarantees, deposits and/ or such other security as Sotheby's may in its absolute discretion require, as security for your bid. Sotheby's decision whether to accept any pre-registration application shall be final. We recommend you contact Sotheby's at least 3 working days prior to the relevant sale in order to process the pre-registration, and please bear in mind that we are unable to obtain financial references over weekends or public holidays. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and the paddle symbol will not be used. The BIDnow online bidding service is not available for premium lots.

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 the 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 in Mumbai or by calling +44(0)20 7293 5331.
- (iii) Sotheby's Authenticity Guarantee as

printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue, including the Buying At Auction Guide; and

(v) in respect of online bidding via the internet, the BIDNOW Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

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

2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS

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, including any applicable taxes and duties payable in respect of the sale of the property, including an amount in respect of any applicable taxes thereon;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in the Buying At Auction Guide in the sale catalogue and an amount in respect of applicable Goods and Services Tax and Cess;

Cess means cess levied under the Indian Goods and Services Tax Compensation Cess Act, 2017 or any other cess applicable under the law;

Counterfeit is as defined in Sotheby's Authenticity Guarantee;

GST means Goods and Services Tax, which depending on the nature of the transaction may be levied under the Central Goods and Services Tax Act, 2017, the State Goods and Services Tax Act or the Integrated Goods and Services Tax Act 2017 and described as CGST, SGST or IGST respectively;

GST Compensation Cess means goods and services tax compensation Cess levied on certain goods under the Goods and Services Tax (Compensation to States) Act 2017;

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;

INR means Indian Rupees being the lawful currency of India at the time of the auction;

Purchase Price is the Hammer Price and applicable Buyer's Premium, taxes and duties;

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 Art Services (India) Private Limited, a private limited company (with corporate identity number U74900MH2014FTC252348) which has its registered office at 512 Regus Mafatlal, 5th Floor Mafatlal House, H.T. Parekh Marg, Backbay Reclamation, Churchgate, Mumbai 400020, India; and

Sotheby's Company means both Sotheby's in the USA and any of its affiliates and subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case, "subsidiary" having the meaning of Section 1159 of the UK Companies Act 2006).

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 sale catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of the lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather 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 in Conditions 3(a) to 3(e) above and to the specific exclusions contained in 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 of Business for Buyers 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 light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), in light of the Bidders' ability to inspect items and the other matters set out in 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 other than the express warranties given by the Seller to the Buyer in Condition 2 of the Conditions of Business for Sellers;

(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 special, indirect, punitive or consequential losses.

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

5. BIDDING AT AUCTION

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

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

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

6. CONDUCT OF THE AUCTION

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

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

(c) The auctioneer will commence and advance the bidding at levels and 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 of Business as if sold in the auction.

7. PAYMENT AND COLLECTION

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

other permits for such lot.

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

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first (31st) calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

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

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

8. REMEDIES FOR NON-PAYMENT

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

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

(b) cancel the sale of the lot;

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

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

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

(f) charge interest at 6% per annum above the HSBC 1 year Marginal Cost of funds based Lending Rate ("MCLR") from time to time 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 fourteen (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;

(j) 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. 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 (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six (6) months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

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

11. BIDDER'S/BUYER'S WARRANTIES

The Bidder and/or Buyer warrants as follows:

(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 (with Sotheby's prior written consent), the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s); and

(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.

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 specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

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

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

(e) The 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

We will hold and process your personal information (including any sensitive personal data or information as defined under the Information Technology (Reasonable Security Practices and Procedures and Sensitive Personal Data or Information) Rules 2011) and may share it with: (a) another Sotheby's Group company or third parties, for use as described in, and in line with, our Privacy Policy published on our website at www.sothebys.com or available on request by email to enquiries@sothebys.com; and/or (b) with any government authority as may be required under applicable law and you hereby agree and

provide your consent to the same.

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 of Business apply) shall be governed by and interpreted in accordance with Indian law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that any dispute arising out of or in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply, including any question regarding their existence, validity or termination, shall be referred to and finally resolved by arbitration administered by the Singapore International Arbitration Centre ("SIAC") in accordance with the Arbitration Rules of the Singapore International Arbitration Centre (the "SIAC Rules") for the time being in force, which rules are deemed to be incorporated by reference in this clause. The seat of the arbitration shall be Singapore. The Tribunal shall consist of three (3) arbitrators, all of whom shall be fluent in English. The language of the arbitration shall be English. The arbitration award made by all or a majority of the arbitrators shall be final and binding on all Bidders and Sellers who agree to be bound thereby and to act accordingly. The award shall be enforceable in any competent court of law.

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 Indian law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Bidder or Seller known to Sotheby's or any other usual address.

SOTHEBY'S AUTHENTICITY GUARANTEE

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

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

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

(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s)

at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a warranty and claim period of three (3) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. The Buyer shall have no recourse or remedy against Sotheby's upon the expiry of three (3) years after the date of the auction, for any reason whatsoever. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

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

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in the studio of the artist which may or may not have been executed under the artist's direction.

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

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

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25 Nov	4 symbol	Sotheby's Shipping	Siddhartha Logistics Co. Pvt. Ltd. (FTWZ Unit) Arshiya International Ltd. – FTWZ Sai Village, Talika Panvel Dist. Raigad – 410206 Maharashtra, India	Quote to include: Transit/export documentation where applicable Airfreight/Transportation fees Packing fees Storage where applicable Transit insurance if required Import duties and taxes due (for Indian delivery) For export outside of India: items will be subject to customs duty and taxes upon arrival at country of destination (e.g. US sales tax) and charges must be paid locally by the Buyer to the customs broker or clearance agent, prior to release and onward delivery. Please allow up to 2 months for Indian and local customs formalities.

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