

**SOUTH ASIAN MODERN
+ CONTEMPORARY ART**

KING STREET 25 MAY 2017

CHRISTIE'S







SOUTH ASIAN MODERN + CONTEMPORARY ART

THURSDAY 25 MAY 2017

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AUCTION

Thursday 25 May 2017
at 2.00 pm (lots 1-69)
8 King Street
St. James's London SW1Y 6QT

VIEWING

Saturday	20 May	12.00 pm - 5.00 pm
Sunday	21 May	12.00 pm - 5.00 pm
Monday	22 May	9.00 am - 4.30 pm
Tuesday	23 May	9.00 am - 6.00 pm
Wednesday	24 May	9.00 am - 4.30 pm

AUCTIONEER

William Robinson

ILLUSTRATIONS

Front cover: Lot 15
Inside front cover: Lot 69
Frontispiece: Lot 42
Page 111: Lot 57
Inside back cover: Lots 27 and 65
Back cover: Lot 14

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27 APRIL
ART OF THE ISLAMIC AND INDIAN WORLDS
LONDON, SOUTH KENSINGTON

28 APRIL
ARTS AND TEXTILES OF THE ISLAMIC AND INDIAN WORLDS
LONDON, KING STREET

19 MAY
AFRICAN AND OCEANIC ART
NEW YORK

25 MAY
SOUTH ASIAN MODERN + CONTEMPORARY ART
LONDON, KING STREET

26 MAY
ARTS OF INDIA
LONDON, KING STREET

20 JUNE
ART D'ASIE
PARIS

5 JULY
ANTIQUITIES
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JOSÉ PALOU: THE ARTIST COLLECTOR

LOTS 1-5

The late José Palou, the mother of the present owner of lots 1-5, was a well-respected young artist practising in the vibrant Parisian art scene of the 1950s and 60s. It was during these years, through Galerie de Ventadour in Paris, that Madame Palou, came to meet the Indian modern masters Syed Haider Raza and Akbar Padamsee, and later, Maqbool Fida Husain. In 1957, the prestigious gallery owned by Helen Ventadour held an exhibition of works by Madame Palou, Raza and Padamsee, displaying them alongside works by other prominent artists of the time such as Bernard Buffet. The catalogue for this exhibition, *Le Christ*, shows the names of the artists featuring together and captures this formative period in the lives of Palou and her contemporaries as collaborators.

The connection between the Palou family and India went further still. Marc Palou, José's husband, was during the same period, 1954 to 1958, the Director of Air India International. Through this position the family's opportunity to experience modern Indian art grew, and they went on to develop a friendship with M.F. Husain, during this early period of their respective careers. Husain, Padamsee and Raza became close friends with José and Marc, often spending time at each others' homes and with their families. A photograph taken in July 1961 at Raza's home in Saint Fargeau shows the artist with José Palou and her newborn daughter.

Over the course of these friendships, the Palou family acquired several important works directly from the artists, developing a collection of French and Indian art which boasted significant works by Padamsee, Husain and Raza. In one particular instance, Husain even painted a series of iconic figures and animals at work and play (lots 1-3) on the sitting room floor of the Palou family home. José Palou's daughter fondly recalls being a young child and watching excitedly as Husain unrolled several pieces of paper and executed this series of works in her home. Each of these images are now instantly recognisable in the artist's oeuvre as the subjects of his series of wooden toys, lithographs and even major works on canvas from the 1950s.



JOSÉ PALOU: THE ARTIST COLLECTOR



1

1

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled

pencil and gouache on paper

21 x 10 1/2 in. (53.3 x 26.7 cm.); 14 3/8 x 20 1/8 in. (36.5 x 51.1 cm.); 13 5/8 x 19 3/4 in. (34.6 x 50.2 cm.) (3)
Executed *circa* 1950s; three works on paper

£10,000-15,000

\$13,000-19,000

PROVENANCE:

Acquired directly from the artist during his stay in Paris by the French artist, José Palou
Thence by descent (lots 1-3)

2

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled

pencil and gouache on paper

20 1/8 x 16 3/8 in. (51.1 x 42.5 cm.); 23 x 15 1/8 in. (58.4 x 38.4 cm.); 27 5/8 x 15 1/4 in. (70.2 x 38.7 cm.) (3)
Executed *circa* 1950s; three works on paper

£10,000-15,000

\$13,000-19,000



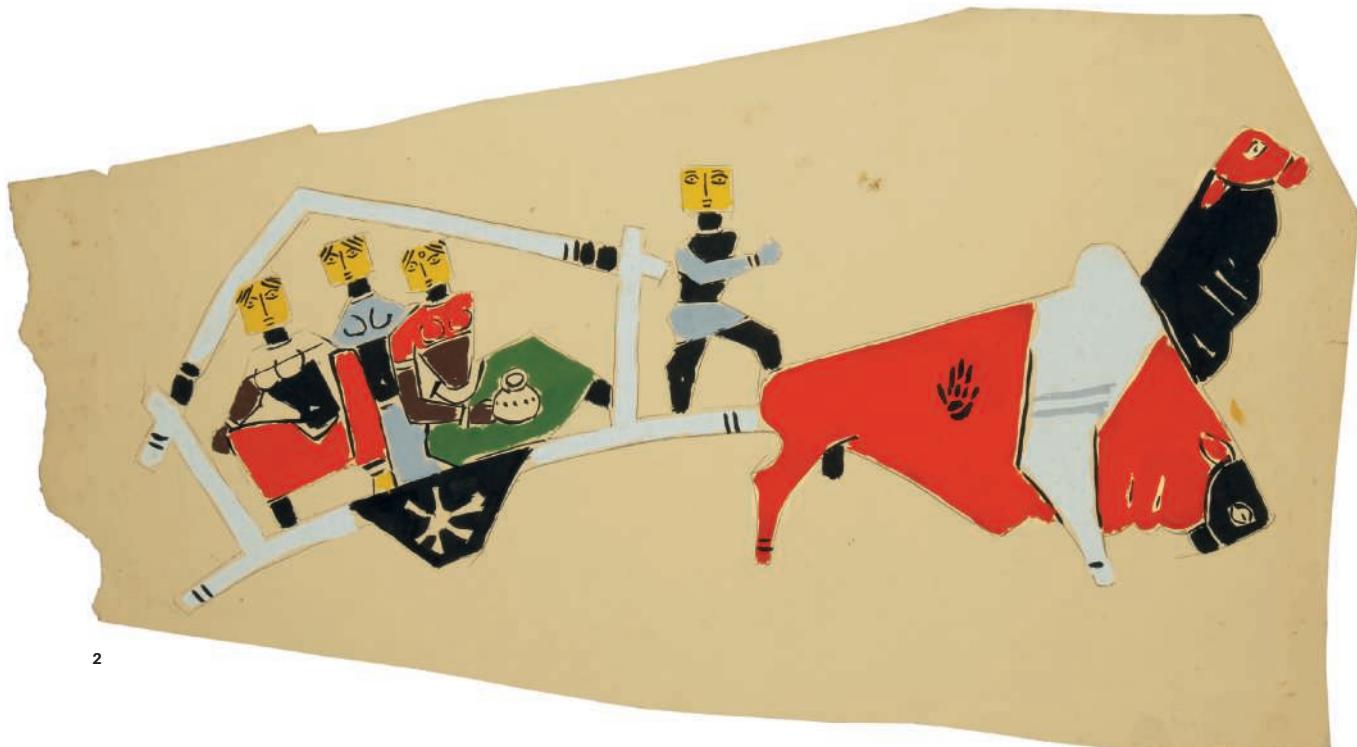
1



2



2



2

JOSÉ PALOU: THE ARTIST COLLECTOR





3

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled

pencil and gouache on paper

18½ x 11 in. (46.9 x 28.1 cm.) smallest

22½ x 13 in. (56.2 x 33 cm.) largest

Executed circa 1950s; four works on paper

(4)

£12,000-18,000

\$15,000-22,000

JOSÉ PALOU: THE ARTIST COLLECTOR

4

SYED HAIDER RAZA (1922-2016)

Untitled (Village)

signed and dated 'RAZA '56' (upper left)

oil, gouache and ink on paper

15½ x 18 in. (38.4 x 45.7 cm.)

Executed in 1956

£30,000-50,000

\$38,000-62,000

PROVENANCE:

Acquired directly from the artist in Paris by the French artist, José Palou
Thence by descent (lots 4-5)

Syed Haider Raza arrived in France in October 1950 to attend the École Nationale Supérieure des Beaux-Arts. The artist recollects excitedly absorbing the thriving local art scene on his arrival, and visiting several exhibitions and museums. "I was moving from discovery to discovery [...] Paris offered me museums, exhibitions, libraries, theatre, ballet, films – in short, a living culture! [...] France gave me several acquisitions. First of all, "le sens plastique", by which I mean a certain understanding of the vital elements in painting. Second, a measure of clear thinking and rationality. The third, which follows from this proposition, is a sense of order and proportion in form and structure. Lastly, France has given me a sense of *savior vivre*: the ability to perceive and to follow a certain discerning quality in life." (Artist statement, G. Sen, *Bindu: Space and Time in Raza's Vision*, New Delhi, 1997, pp. 55-57)

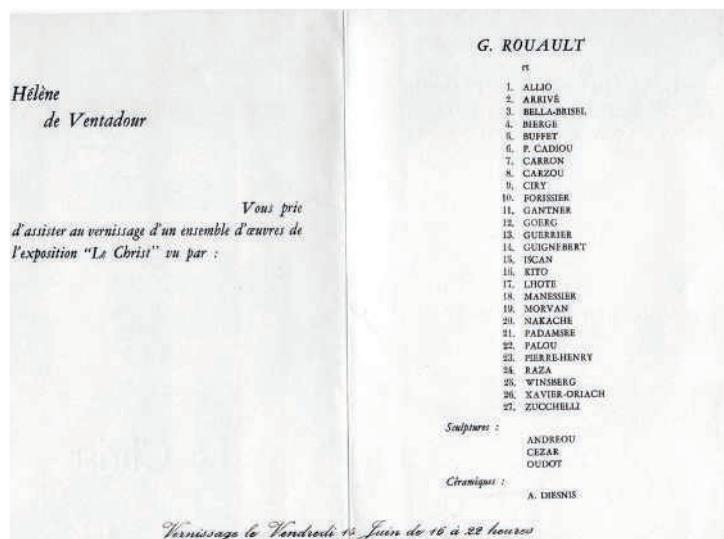
On the advice of renowned photographer Henri Cartier-Bresson, Raza began to focus on the pictorial compositions and structures of Cézanne. He was

influenced both by the palette and composition of the Post-Impressionist paintings that he saw, and by his early experiences of living in Paris and travelling through the bucolic French countryside. Painted in 1956, this work represents a seminal period of intense experimentation in Raza's oeuvre, during which he began to move away from watercolour, instead combining ink with gouache and oil to create a more tactile composition that would more closely evoke his experience of the landscape.

Rudolph von Leyden noted that it was also at this moment in the 1950s that, "Byzantine painting, Romanesque sculpture and the Italian primitives appealed to [Raza] in their austerity which was capable of conveying the most exquisite poetic sensitivity [...] So much exposure to a new and different visual culture could have easily caused a 'turbulent confusion'. However, instead Raza was able to attain a degree of order and a new kind of landscape started dominating his work." (A. Vajpeyi, ed., *A Life in Art: S.H. Raza*, Hyderabad, 2007, p. 64)



Raza at home at Saint Fargeau on 23 July 1961
with Palou and her daughter
Image courtesy of the family



An invitation to the exhibition *Le Christ*, Paris, 14 June - 5 July, 1957, where works by Palou, Raza and Padamsee were exhibited together. Image courtesy of the family

RARA 156



JOSÉ PALOU: THE ARTIST COLLECTOR

LOTS 1-5



5

SYED HAIDER RAZA (1922-2016)

Untitled (House)

inscribed, signed and dated 'Galerie LARA VINCY / 47 rue de Seine.
Paris 6e RAZA 55 Bd Jourdan P / 1953' (on the reverse)
gouache on cardboard
15 x 18 1/4 in. (38.1 x 46.4 cm.)
Executed in 1953

£6,000-8,000

\$7,500-9,900

PROVENANCE:

Acquired directly from the artist in Paris by the French artist, José Palou
Thence by descent

6

SADANAND BAKRE (1920-2007)

Untitled (Landscape with Blue Sky)

signed 'S.K. BAKRE' and signed and dated in Hindi (on the reverse)
oil on canvas
25 x 30 in. (63.5 x 76.2 cm.)
Painted in 1961

£6,000-8,000

\$7,500-9,900

PROVENANCE:

Private Collection, United Kingdom
Acquired from the above

EXHIBITED:

London, Grosvenor Gallery, *Indian Modernist Landscapes, 1950-1970*,
Bakre/Ribeiro/Souza, 2-25 November 2016

LITERATURE:

Indian Modernist Landscapes, 1950-1970, Bakre/Ribeiro/Souza, exhibition catalogue, London, 2016 (illustrated, unpaginated)



6

λ7

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Westminster Abbey)

signed and dated 'Souza 58' (upper right)

ink on paper

3 3/8 x 8 1/4 in. (8.5 x 20.9 cm.)

Executed in 1958

£800-1,200

\$1,000-1,500

PROVENANCE:

Formerly from the Estate of the artist

Acquired from the above

EXHIBITED:

London, Grosvenor Gallery, *Indian Modernist Landscapes, 1950-1970, Bakre/Ribeiro/Souza*, 2-25 November 2016

LITERATURE:

Indian Modernist Landscapes, 1950-1970, Bakre/Ribeiro/Souza, exhibition catalogue, London, 2016 (illustrated, unpaginated)



7

THE PROGRESSIVE ARTISTS' GROUP 70 YEARS OF INDIAN MODERNISM

In the 1930s and 40s in India, the idea of modernism was linked as much with the growth of individual consciousness and internationalism as it was with the new sense of national identity in the country. Its expression in literature, theatre, film, architecture and art then had important historical and socio-political dimensions, and was frequently supported by cultural practitioners and groups oriented towards the Left. It was in this environment, just before India gained independence in 1947, that the Progressive Artists' Group (PAG) was formed.

Originally linked ideologically with the Communist Party of India, the PAG soon invalidated these ties in favour of strong modernist intentions. One of its founders, Francis Newton Souza articulated this course concisely, writing, "Today we paint with absolute freedom for content and techniques almost anarchic; save that we are governed by one or two sound elemental and eternal laws, of aesthetic order, plastic co-ordination and colour composition. We have no pretensions of making vapid revivals of any school or movement in art. We have studied the various schools of painting and sculpture to arrive at a vigorous synthesis." (F.N. Souza, *Painting and Sculpture by the Progressive Artists' Group*, exhibition catalogue, Mumbai, 1949, unpaginated)

The 'absolute freedom' of expression Souza spoke of drew as much praise as it did suspicion, opposition and even controversy. However, along with the five other founding members of the group, Maqbool Fida Husain, Krishnaji Howlaji Ara, Syed Haider Raza, Sadanand Bakre and Hari Ambadas Gade, Souza stood steadfast in his beliefs and artistic practice. The Progressive's first exhibition was held in Baroda in February 1949, and then another in Bombay later that year.

Reminiscing about the first years of the PAG, Raza wrote, "What we had in common besides our youth and lack of means was that we hoped for a better understanding of art. We had a sense of searching and we fought the

material world. There was at our meetings and discussions a great fraternal feeling, a certain warmth and a lively exchange of ideas. We criticised each other's work as surely as we eulogised about it. This was a time when there was no modern art in our country and a period of artistic confusion." (Artist statement, S. Bahadurji, 'Point of Creation', *Bombay Magazine*, 7-21 March 1984, unpaginated)

Over the next few years, the membership of the PAG evolved as Souza, Raza and Bakre left India, and close associates of the group like Bal Chhabda, Vasudeo S. Gaitonde, Bhanu Rajapadhy, Mohan Samant and Krishen Khanna expanded its ranks. Eventually, as more members moved away from Bombay, the PAG was officially dissolved in 1954.

Although they took several different forms, and were expressed across multiple genres, the modernist vocabularies of each of the founding members of the PAG were united in their antithetical position to the academic, romantic and orientalist schools of art that they succeeded in replacing. Over the course of these artists' careers, some extending across nearly eight decades, these idioms evolved and expanded, but their conviction and commitment to the ideal of building a new, modern cannon of art for India remained unchanged. It is not surprising then that the founding members and associates of the PAG are counted among South Asia's most important modern artists.

This year we celebrate the 70th anniversary of the founding of the seminal Progressive Artists' Group and are proud to present some rare and early works by all six original members and several of their associates. These include a Goan village scene by Souza (lot 13), a 1949 landscape by Gade (lot 41), early watercolours by Gade and Raza (lots 8-10), designs for children's toys by Husain (lots 1-3 and 33), a townscape by Bakre (lot 6) and an enchanting still life by Ara (lot 40).



The Progressive Artists' Group at a Bombay Art Society salon, 1948. Left to Right: S.H. Raza, F. N. Souza, H.A. Gade, V.S. Gaitonde, K.H. Ara, M.F. Husain and T. Mehta
Photographer unknown

If art is in some ways a barometer, then the Progressive Artists' Group is emblematic of the formative years of modernism in India. In its move towards individualism, its strong leanings towards universal values and its non-hierarchical attitude, modernism has met with resistance in this country. But to the Progressives goes the credit for imbibing from internationalism and rooting it here and lending it an iconic status.

– Y. Dalmia



8

PROPERTY FROM THE CANDY PRIVATE COLLECTION

8

HARI AMBADAS GADE(1917-2001)

Untitled (Amira Kadal)

signed 'Gade' (lower centre); further inscribed and titled 'Artist Name:- H.A. Gade / D-139 Chembur (Bombay) / Title of the Picture:- "Amira Kadal" Price Rs 200/- (Rs two hundred only)' (on label on the reverse of the frame)
gouache and pencil on paper
26½ x 19½ in. (67.3 x 49.5 cm.)

£3,000-5,000

\$3,800-6,200

PROVENANCE:

Private Collection, UK

Acquired from the above by present owner

PROPERTY FROM THE HAWKINS FAMILY COLLECTION

9

SYED HAIDER RAZA (1922-2016)

Street Scene Nagpur

signed 'S.H. RAZA' (lower right); titled 'Street Scene Nagpur' (on the reverse) further bearing a Gallery Chemould label (on the reverse of the frame)
watercolour on paper
18¾ x 25 in. (47.7 x 63.5 cm.)
Executed *circa* 1940s

£8,000-12,000

\$10,000-15,000

PROVENANCE:

Gallery Chemould, Mumbai

Acquired from the above by private collector as a gift for his wife, *circa* 1940s
Thence by descent

10

SYED HAIDER RAZA (1922-2016)

Untitled (Cityscape)

signed and dated 'S.H. RAZA / '46' (lower right)
watercolour on paper
7 x 10 in. (17.7 x 25.4 cm.)
Executed in 1946

£4,000-6,000

\$5,000-7,400

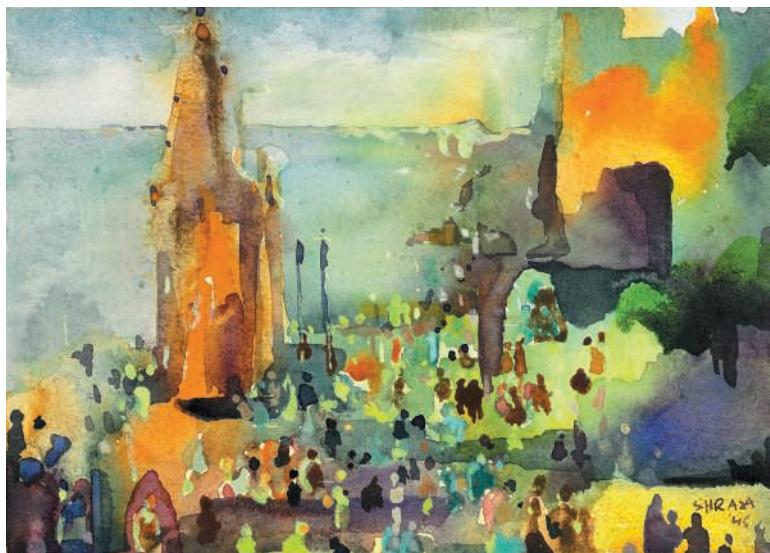
PROVENANCE:

Private Collection, UK

Acquired from the above by present owner



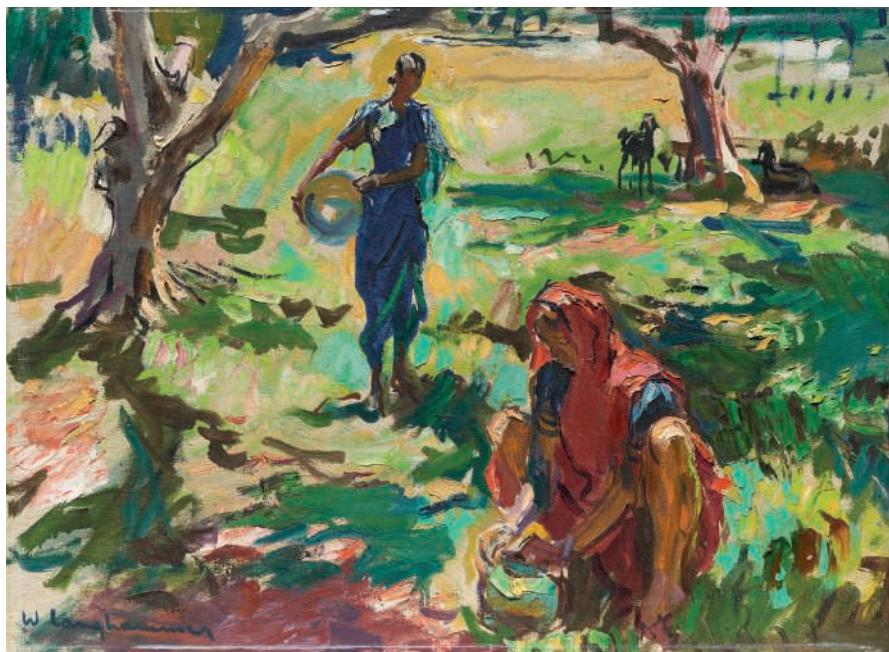
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10

Syed Haider Raza's early watercolours are an intriguing manifestation of his formative years. From 1939 to 1943, Raza was a student at the Nagpur School of Art. He moved from Nagpur to Bombay in 1943 to study at the Sir J.J. School of Arts. After coming to Bombay, Raza painted mostly in watercolours as it was the preferred medium of art schools at the time. Lot 10 (*Untitled, Cityscape*), dated 1946, would have been painted while he was still a student at the Sir J.J. School of Arts. Lot 9 (*Street Scene Nagpur*), although harking to an earlier phase of his life, was also probably painted after his move to the big city.

During this time, with the support of the art critic, Rudolph von Leyden, his tutor and mentor, Walter Langhammer, and his patrons, Kekoo Gandhi and Emanuel Schlesinger, Raza discovered and nurtured the primary artistic inspiration that reverberates throughout his career; the land and nature around him. Rudolph von Leyden describes Raza as "a painter of light, deft, fluid watercolours of landscapes and town scenes." (G. Sen, *Bindu; Space and Time in Raza's Vision*, New Delhi, 1997, p. 27) The subjects of these early watercolours are defined by a harmonious interplay of light and colour. The landscape metamorphoses into an organic, seamless entity with forms and surfaces effortlessly dissolving into one another. Subsequent travels to Kashmir, where he would meet photographer Henri Cartier-Bresson in 1948, and to Benares further inspired this phase of his practice.



11



12

PROPERTY FROM A PRIVATE COLLECTION, LONDON

11

WALTER LANGHAMMER (1905-1977)

Untitled (Village Scene)

signed 'W Langhammer' (lower left)

oil on canvas

23½ x 31½ in. (59.6 x 80 cm.)

Painted *circa* early 1940s

£5,000-7,000

\$6,300-8,700

PROVENANCE:

Acquired in Bombay *circa* early 1940s

Thence by descent

Artist, teacher, mentor and patron, Walter Langhammer was born in 1905 in Graz, Austria. Alongside his own artistic career, Langhammer played a vital role in the evolution of modern art in India, where he lived from the late 1930s to the early 1960s.

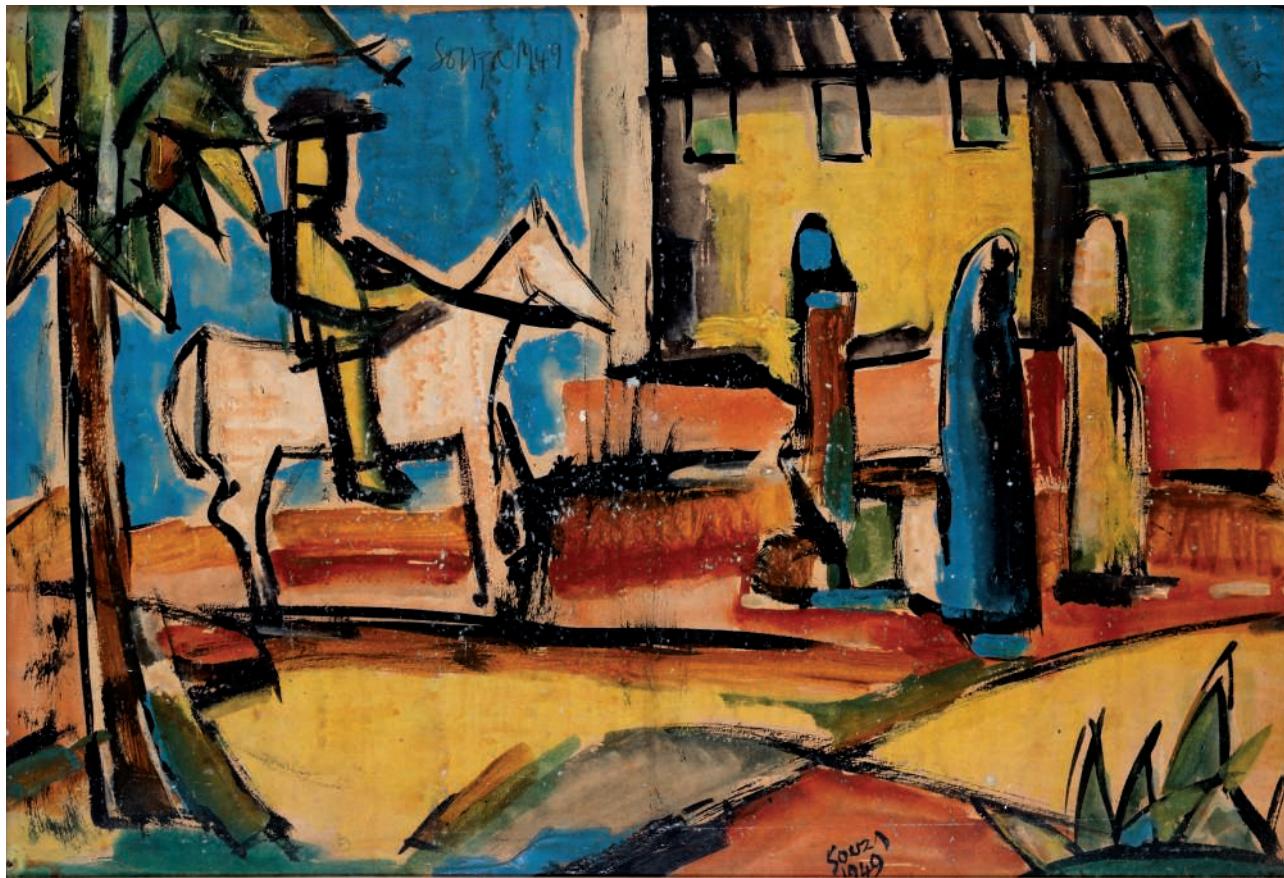
Langhammer grew up in Austria and studied and taught painting with celebrated artists like Oskar Kokoschka. Anticipating the outbreak of World War II, Langhammer and his wife Käthe travelled east to China and India to escape the spread of the Nazi empire. With the assistance of Shirin Vimadalal, a student of his at the Viennese Academy, they eventually settled in Bombay and he was appointed the first Art Director for the *Times of India* newspaper.

Along with fellow emigres Rudy von Leyden and Emanuel Schlesinger, Langhammer advised, critiqued and encouraged young artists in India, writing about their work and very often buying it to support them financially as well. His own paintings, vivid expressionistic portraits, landscapes and Indian pastoral scenes, were exhibited on several occasions at the Bombay Art Society, and in the late 1940s, he was famously commissioned by the Tata Group to create a series of paintings of their steel plants in Jamshedpur.

Apart from an artist who found great inspiration in the people, light and colours of India, Langhammer became a mentor to many young Indian artists, most notably Syed Haider Raza. His South Bombay apartment was a legendary meeting spot where artists and intellectuals, including the founder-members of the seminal Progressive Artists' Group like Raza, would gather. It was at these convivial Sunday salons that artists like Hebbar, Raiba, Ara and Husain first saw reproductions of the works of Western modernists and learned about current artistic trends in Europe.

Describing these meetings, pioneer gallerist Kekoo Gandhi wrote, "[Langhammer] would tell them what makes a good painting. He would share his experiences of Europe and tell them about events in the art world, seen at first hand. They found a windfall in this readymade teacher. And he had so much love and affection for them. It was not just the artists alone – the people around them too were responsible, in a way, for the birth of the Progressives." (K. Gandhi, 'The beginnings of the art movement', *Seminar*, No. 528, August 2003)

Owing to his failing health, Langhammer returned to Europe in the 1960s, and passed away there in 1977. Celebrating the life of this major figure in the history of Indian modernism 40 years later, we present two of his idyllic rural landscapes.



13

PROPERTY FROM A PRIVATE COLLECTION, LONDON

12

WALTER LANGHAMMER (1905-1977)

Untitled (Landscape)

signed 'W Langhammer' (lower right)

oil on canvas

23½ x 31½ in. (59.6 x 80 cm.)

Painted *circa* early 1940s

£5,000-7,000

\$6,300-8,700

PROVENANCE:

Acquired in Bombay *circa* early 1940s

Thence by descent

PROPERTY OF A GENTLEMAN, MUMBAI

***13**

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Goan Scene)

signed and dated 'Souza 1949' (upper left and lower right); further signed and dated 'Souza 1949' (on the reverse)

gouache on paper

14¾ x 22 in. (37.5 x 55.9 cm.)

Executed in 1949

£7,000-9,000

\$8,700-11,000

PROVENANCE:

Acquired *circa* 1980s, Mumbai

Thence by descent

FRANCIS NEWTON SOUZA: LADY IN TUNIC

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ14

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Lady in Tunic)

signed and dated 'Souza 61' (upper left)

oil on canvas

28 x 19 in. (71.1 x 48.3 cm.)

Painted in 1961

£80,000-120,000

\$100,000-150,000

PROVENANCE:

Private Collection, UK

Somewhere behind any serious portrait painting there is a wish to gain command of a person [...] But in Souza you can see the real thing operating, you can see him closing in on his images as though they could save his life, or backing away from them as though they could kill him. Souza himself has said that he has made of his art 'a metabolism. I express myself freely in paint in order to exist.

A. Forge, 'Round the London Galleries', *The Listener*, 28 November 1957

Born in Goa, Francis Newton Souza moved to London in 1949, remaining there for almost two decades until he moved to New York, where he lived for the rest of his life. It was in London in the mid-1950s, that Souza's reputation was firmly cemented, winning him both critical acclaim and steady patronage. Widely regarded as the apex of his artistic career, the late 1950s and early 1960s saw Souza truly coming into his own. Listed among the most exciting young painters in London, this was the decade in which he embarked on some of his most ambitious and fruitful artistic projects.

Painted in 1961, Souza's *Untitled (Lady in Tunic)* epitomises the self-assurance and dynamism of his paintings from this important period in his career. In this portrait, the subject is defined by the artist's powerful lines. However, rather than etching out singular attributes like the high-set eyes and elongated noses that were fundamental to Souza's portraits of the 1950s, here these lines create a frenzy of features. Multiple eyes and nostrils echo the rounded teeth below them, illustrating the new approach to representation and portraiture that Souza had just adopted. He explains, "I started using more than two eyes, numerous eyes and fingers on my

paintings and drawings of human figures when I realised what it meant to have the superfluous and so not need the necessary. Why should I be sparse and parsimonious when not only this world, but worlds in space are open to me? I have everything to use at my disposal." (Artist statement, *F N SOUZA*, exhibition catalogue, London, 1961)

The woman's hair, worn open, frames her face as it cascades haphazardly onto her shoulders, effectively delineating her against the golden-orange background. With its decorated collar, her deep red tunic seems almost ceremonial, recalling the powerful religious and social figures Souza painted earlier to voice his fascination and conflict with the Roman Catholic Church and his general mistrust of authority.

Apart from marking a very important milestone in Souza's career, and a significant transition in his artistic vocabulary, this confidently executed portrait represents the host of contradictions that Souza negotiated in his work with great skill. It is both a portrait and a symbol, controlled and abstract, static and kinetic, malevolent and sublime.







TYEB MEHTA: WOMAN ON RICKSHAW

Painted in Tyeb Mehta's instantly recognisable minimalist format, *Untitled (Woman on Rickshaw)* resonates with the quiet emotive poignancy that embodies his art. Here, Mehta monumentalises the rickshaw, making it a symbolic stage on which he casts an abstracted female figure. Painted in 1994, this portrait displays the modern master's virtuoso technique, eliminating any trace of his own hand so that nothing could detract from the primacy of his carefully chosen image. These were "[...] images which haunted him, burning themselves deep into his mental circuitry [...] these obsessional images, autobiographical in import, gradually gained significance as Tyeb externalised them, reflecting on them, and allowed them to shimmer against the wider canvas of society." (R. Hoskote, *Tyeb Mehta, Images and Exchanges*, New Delhi, 2005, p. 14)

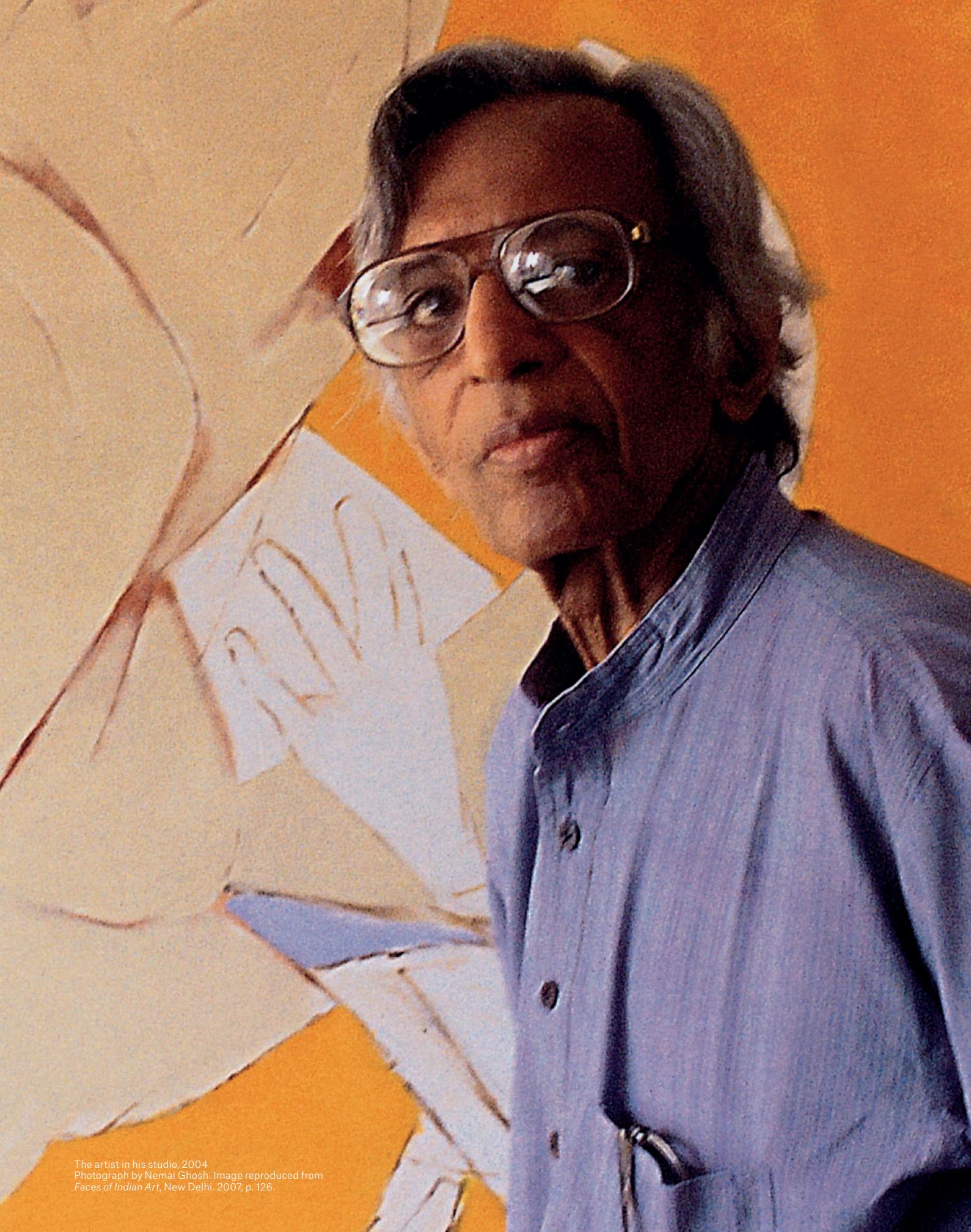
The ubiquitous rickshaw, normally a benign mode of travel in urban and rural India, takes centre stage in the present painting, transformed by Mehta into an allegory for human suffering, indignity, subjugation and struggle for survival. The image of the rickshaw can be found in Mehta's works dating as far back as the 1950s, but only appears in his oeuvre on a grand scale much later, following a two year period from 1983, when Mehta was invited to be artist-in-residence at Viswa Bharati University, Santiniketan. Mehta's stay at Santiniketan was timely since it allowed him to recuperate from a serious illness and its cultural ambience was inspiring. It was during this residency that he painted the iconic *Figure on Rickshaw*, a work that was offered by Christie's in 2011 and achieved the world auction record for the artist. Mehta's experiences in Kolkata are indelibly linked to the maturity of the rickshaw as an image in his paintings. It is important to note that the artist is not referring to the common bicycle rickshaws that bustle through so many of India's cities but rather the more traditional hand-pulled rickshaws of Kolkata and Santiniketan.

For Mehta, in the present painting, "The rickshaw is not a simple means of transport but a sign of bondage." (N. Ezekiel, *Tyeb Mehta*, exhibition catalogue, New Delhi, 1970, unpaginated) and as such, Mehta's iconic Rickshaw series underscores the anonymity and isolation of the common labourer. Significantly in *Untitled (Woman on Rickshaw)* Mehta has cropped

the image so as not to show the rickshaw puller, casting the viewer into this role of bondage instead. The viewer becomes activated and assumes a leading role, caught in a metaphoric dichotomy that Mehta described as, "The tension between containment and freedom is the nature of the work itself." (Artist statement, N. Adajania, *Tyeb Mehta, Images and Exchanges*, New Delhi, 2005, p. 358)

Mehta uses the captive figure on rickshaw as a formal device within the composition. Tropes for Mehta are analogous to an artist's palette: tools with which to craft the final masterpiece. According to Mehta, "The problem with us is that we see the figure. But if you see the painting and forget about the figure, you will be seeing forms relating to each other" (Artist statement, Y. Dalmia, *Tyeb Mehta, Images and Exchanges*, New Delhi, 2005, p. 354). In *Untitled (Woman on Rickshaw)* Mehta reveals his craft and skill as a painter of flawless planes of flat colour, a stark contrast to the gestural, textured impasto of his early works. In an interview with Nikki Ty-Tomkins Seth, the artist explains, "The human figure has become part of my vocabulary, like a certain way of applying colour or breaking up images. It is a sort of vehicle for me [...] The human figure is my source, what I primarily react to. But in transferring that image to canvas, I begin to think in terms of modulating the canvas, distributing areas of colour and appropriating space." (Artist statement, N. Ty-Tomkins Seth, New Delhi, 2005, p. 343) In the present painting, sumptuous expanses of vivid colour are dissected by the subtle diagonals of the rickshaw handles and wheels and the flailing limbs of its occupant, while the abstract use of flattened forms and the segregated monochromatic areas create a sense of harmony and stillness.

The sophistication of *Untitled (Woman on Rickshaw)* is evident not only in the potency of Mehta's quintessential icons, but in its exquisitely executed elements as well, which transcend the bounds of naturalism. Mehta invites the viewer to become part of the moment he captures, temporarily suspended in stasis before experiencing what the ancient Greeks referred to as anagnorisis: the hero's tragic realisation of reality. Mehta's paintings have the power to invoke wonder and devastation in equal measure as he reveals truths that continue to be poignant and universal in the world today.



The artist in his studio, 2004
Photograph by Nemai Ghosh. Image reproduced from
Faces of Indian Art, New Delhi. 2007, p. 126.

PROPERTY FROM AN IMPORTANT INDIAN COLLECTION

***15**

TYEB MEHTA (1925-2009)

Untitled (Woman on Rickshaw)

signed 'Tyeb 94' (on the reverse)

oil on canvas

59½ x 47¼ in. (150.1 x 120 cm.)

Painted in 1994

£1,500,000-2,000,000

\$1,900,000-2,500,000

PROVENANCE:

Acquired directly from the artist

Thence by descent



Tyeb Mehta, *Untitled (Figure on Rickshaw)*
Christie's London, 9 June 2011, lot 84
© Christie's Images Ltd. 2011



Tyeb Mehta, *Untitled (Falling Bull)*
Christie's Mumbai, 11 December 2014, lot 12
© Christie's Images Ltd. 2014





16

PROPERTY FROM A PRIVATE COLLECTOR, JERSEY
(LOTS 16-18)

***16**

RABINDRANATH TAGORE (1861-1941)

Untitled (Mother India)

woodblock print on paper

9½ x 6½ in. (24.4 x 16.5 cm.)

£2,000-3,000

\$2,500-3,700

PROVENANCE:

Private Collection, France

Acquired from the above

EXHIBITED:

Bengal and Modernity: Early 20th Century Art in India, exhibition catalogue, Oxford, 2015, (another version illustrated, unpaginated)

"In one of [Rabindranath Tagore's] novels a male protagonist says to the heroine, 'Have I not told you that, in you, I visualise the Shakti (power) of our country? The geography of a country is not the whole truth. No one can give up his life for a map.' Resisting official British mapping was part of the story of anti-colonialism in the early twentieth century. Indeed, instead of British cityscapes, artists in Bengal visualised a maternal bodyscape not unlike artists in Europe who portrayed the motherland in the figure of a woman."
(M.K. Landrus, *Bengal and Modernity: Early 20th Century Art in India*, exhibition catalogue, Oxford, 2015, unpaginated)



17

***17**

RABINDRANATH TAGORE (1861-1941)

Untitled (Village Woman)

woodblock print on paper

9½ x 6¾ in. (24.1 x 17.1 cm.) sheet

£2,000-3,000

\$2,500-3,700

PROVENANCE:

Private Collection, France

Acquired from the above



*18

RABINDRANATH TAGORE (1861-1941)

Untitled (Namaz)

woodblock print on paper

9 5/8 x 13 1/8 in. (24.4 x 33.3 cm.) sheet

£2,000-3,000

\$2,500-3,700

PROVENANCE:

Private Collection, France
Acquired from the above

LITERATURE:

R. Parimoo, *Art of the Three Tagores: From Revival to Modernity*, New Delhi, 2011, p. 529 (another version illustrated)

R. Siva Kumar, ed., *The Last Harvest: Paintings of Rabindranath Tagore*, Ahmedabad, 2011, p. 64 (another version illustrated)

Bengal and Modernity: Early 20th Century Art in India, exhibition catalogue, Oxford, 2015, (another version illustrated, unpaginated)



PROPERTY OF A DISTINGUISHED COLLECTOR, LONDON

19

SUNAYANI DEVI (1875-1962)

Untitled (Lady with Parrot)

watercolour and pencil on paper

11 x 8 in. (27.9 x 20.3 cm.) image

12 1/4 x 9 1/4 in. (32.3 x 23.4 cm.) sheet

Executed *circa* 1920s

£3,000-5,000

\$3,800-6,200

PROVENANCE:

The collection of Kishore and Maitreya Chaterjee, descendants of the artist

Acquired from the above

EXHIBITED:

London, Nehru Centre, *Rabindranath Tagore's Influence on Modern Indian Art*, 2011

Dessau, Bauhaus Museum, *Das Bauhaus in Kalkutta*, 26 March - 30 June 2013

LITERATURE:

Art of Bengal, Past and Present, 1850-2000, exhibition catalogue, Kolkata, 2001, p. 33 (illustrated)

Rabindranath Tagore's Influence on Modern Indian Art, exhibition catalogue, London, 2011 (illustrated, unpaginated)

B. Friedewald, S. Chatterjee et al, *The Bauhaus in Calcutta: An Encounter of Cosmopolitan Avant-gardes*, Berlin, 2013, p. 59 (illustrated)

Sunayani Chattopadhyay, popularly known as Sunayani Devi, was born in 1875 in Jorasanko Thakur Bari, the ancestral home of the Tagores, one of Bengal's most well-known aristocratic families. Her uncle Rabindranath Tagore was a celebrated polymath and Asia's first Nobel laureate, and her brothers Abanindranath and Gaganendranath Tagore were respected painters and teachers. Together, the family led the artistic and literary renaissance that swept through India from the heart of Bengal in the nineteenth century.

Although she was not formally trained in art like her brothers, Sunayani Devi grew up observing them work and developed an interest in painting. Despite being married at a young age and living in an orthodox, patriarchal society, this interest was encouraged by her husband and she eventually took up painting professionally in her thirties.

It is not surprising that the themes of Sunayani Devi's work and her subjects draw as much from Indian mythology and epics like the *Mahabharata* and *Ramayana* as they do from her domestic life in a traditional Bengali household. Her style, often described as naive or primitive, was inspired by the traditional *pata* paintings and folk figurines of Bengal, and she is credited as the first modern artist to champion rural and folk art, a trend that artists like Jamini Roy would later embrace.

Spontaneous and instinctual, the artist's lines are at once lyrical and confident, as evident in this delicate watercolour portrait of a lady with a parrot. Drawing from Stella Kramrisch's second essay on the artist ('Der Cicerone', 1925), Partha Mitter describes her unique method: "Sunayani first drew a red or black outline with brush on paper, which was then filled in with watercolours prepared by herself and applied with a thin paintbrush. She then dipped the sheet into a circular drum of water allowing the colours to be absorbed by the paper. The wash was used as a continuous process through which the form emerged without taking recourse to drawing. She firmed up the outline with the brush once the hazy shapes started emerging out of the washes, the washes themselves investing her works with a delicate hue." (P. Mitter, *The Triumph of Modernism, India's Artists and the Avant-garde, 1922-1947*, New Delhi, 2007, p. 40)

A pioneering woman artist in modern India, Sunayani Devi's paintings were exhibited at shows organised by the Indian Society for Oriental Art in Kolkata, Allahabad, London and the United States, alongside the Bauhaus artists in 1922, as well as at the Women's International Art Club, London. "Her naive work was singled out as a continuation of the 'simple' art of the Indian village, a contemporary expression of authentic India. The modernist discourse of primitive simplicity and the nationalist discourse of cultural authenticity come together in the image of Sunayani Devi as a nationalist artist." (P. Mitter, New Delhi, 2007, p. 43)



PROPERTY FROM THE FAMILY OF THE LATE HON. MRS. PHILIPPA LUARD

20

ABANINDRANATH TAGORE (1871-1951)

Untitled (Maiden)

signed in Bengali and stamped (lower right)

watercolour on paper

8 $\frac{1}{2}$ x 7 $\frac{1}{8}$ in. (21.2 x 18 cm.)

Executed circa 1920s

£6,000-8,000

\$7,500-9,900

PROVENANCE:

Acquired by H. A. Casson, former Deputy Commissioner of the Punjab, while stationed in India between

the 1890s and 1927

Thence by descent



21



22



23

PROPERTY FROM A PRIVATE MIDWEST COLLECTION,
USA (LOTS 21-22)

***21**

JAMINI ROY (1887-1972)

Untitled (Govardhan Krishna)
signed in Bengali (lower right)
gouache on card
19 1/2 x 23 3/4 in. (50.4 x 60.3 cm.)

£8,000-12,000

\$10,000-15,000

***22**

JAMINI ROY (1887-1972)

Untitled (Drummers)
signed in Bengali (lower right)
gouache on card
15 x 28 1/2 in. (38.1 x 72.4 cm.)

£4,000-6,000

\$5,000-7,400

***23**

JAMINI ROY (1887-1972)

Untitled (Musicians)
signed in Bengali (lower right)
gouache on card
15 x 28 1/2 in. (38.1 x 72.1 cm.)

£15,000-20,000

\$19,000-25,000

PROVENANCE:

The collection of Copeland H. Marks, a diplomat and businessman stationed in India *circa* 1950s
Gifted by the above to his first cousin
Thence by descent (lots 21-22)

PROVENANCE:

The Estate of Macon, Georgia, 1980s
The Collection of Mark Elliot



24

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

***24**

GEORGE KEYT (1901-1993)

Untitled (Two Women)

signed and dated 'G Keyt 57' (upper left)
oil on canvas
31 $\frac{1}{2}$ x 28 in. (80.9 x 71.1 cm.)
Painted in 1957

£18,000-25,000

\$23,000-31,000

PROVENANCE:

Sotheby's New York, 20 September 2005, lot 181



25

PROPERTY FROM THE COLLECTION
OF A GENTLEMAN, GERMANY

25

KAMRUL HASAN (1921-1988)

Untitled (Woman)

signed and dated in Bengali (lower right)
gouache and watercolour on paper
24 $\frac{1}{2}$ x 19 $\frac{1}{2}$ in. (63.1 x 50.4 cm.)
Executed in 1970

£3,000-5,000

\$3,800-6,200

PROVENANCE:

Acquired directly from the artist by the present owner in Dhaka, circa 1971, while working as a Chief Engineer for a (East) Pakistan/ German joint venture in telecommunications

***26**

JAMINI ROY (1887-1972)

Untitled (Gopini)

signed in Bengali (lower right)
21 $\frac{1}{2}$ x 16 $\frac{1}{2}$ in. (53.6 x 40.9 cm.)
gouache on card

£10,000-15,000

\$13,000-19,000

PROVENANCE:

Acquired directly from the artist before 1971
Private Collection, South Carolina
Private Collection, New York, 2012



PROPERTY OF A PRIVATE COLLECTOR, UNITED STATES

*27

MAQBOOL FIDA HUSAIN (1913-2011)

Scripture on her Body

signed in Hindi and dated '67' (upper left); further titled, dated, signed and inscribed "SCRIPTURE ON HER BODY" / sep.1967 / Husain / J-20 / III' (on the reverse)
oil on canvas
35 x 59½ in. (88.9 x 151.1 cm.)
Painted in 1967

£150,000-200,000

\$190,000-250,000

PROVENANCE:

Acquired *circa* 1970s
Thence by descent

From his humble beginnings as a billboard painter and children's furniture designer, Maqbool Fida Husain successfully transcended critical constraints and financial hardship to become one of India's leading modern masters. After establishing himself as one of the strongest artistic voices in newly independent India, the late 1950s and 1960s saw Husain rise to international acclaim following his participation in the Venice Biennale and the release of his film *Through the Eyes of a Painter*, for which he received the Golden Bear award at the Berlin Film Festival in 1967.

Writing about Husain in 1961, the critic Richard Bartholomew called him an "outstanding painter of his generation". Bartholomew continued, "Once a signboard painter, [Husain] is completely self-taught and as such he is not cramped by academic formalism and obtuse theories of painting. In his work the elements of traditional expressionism are the most eloquent. Husain is a great draughtsman, a subtle colourist, a conscientious experimenter and a purist in technique [...] The use he has made of the human figure and of images of rural life, and his periodic essays into differentiating form have been stimulating examples of original endeavour." (R. Bartholomew, 'Contemporary Indian Painting', *Modern Art of Asia*, Tokyo, 1961, unpaginated)

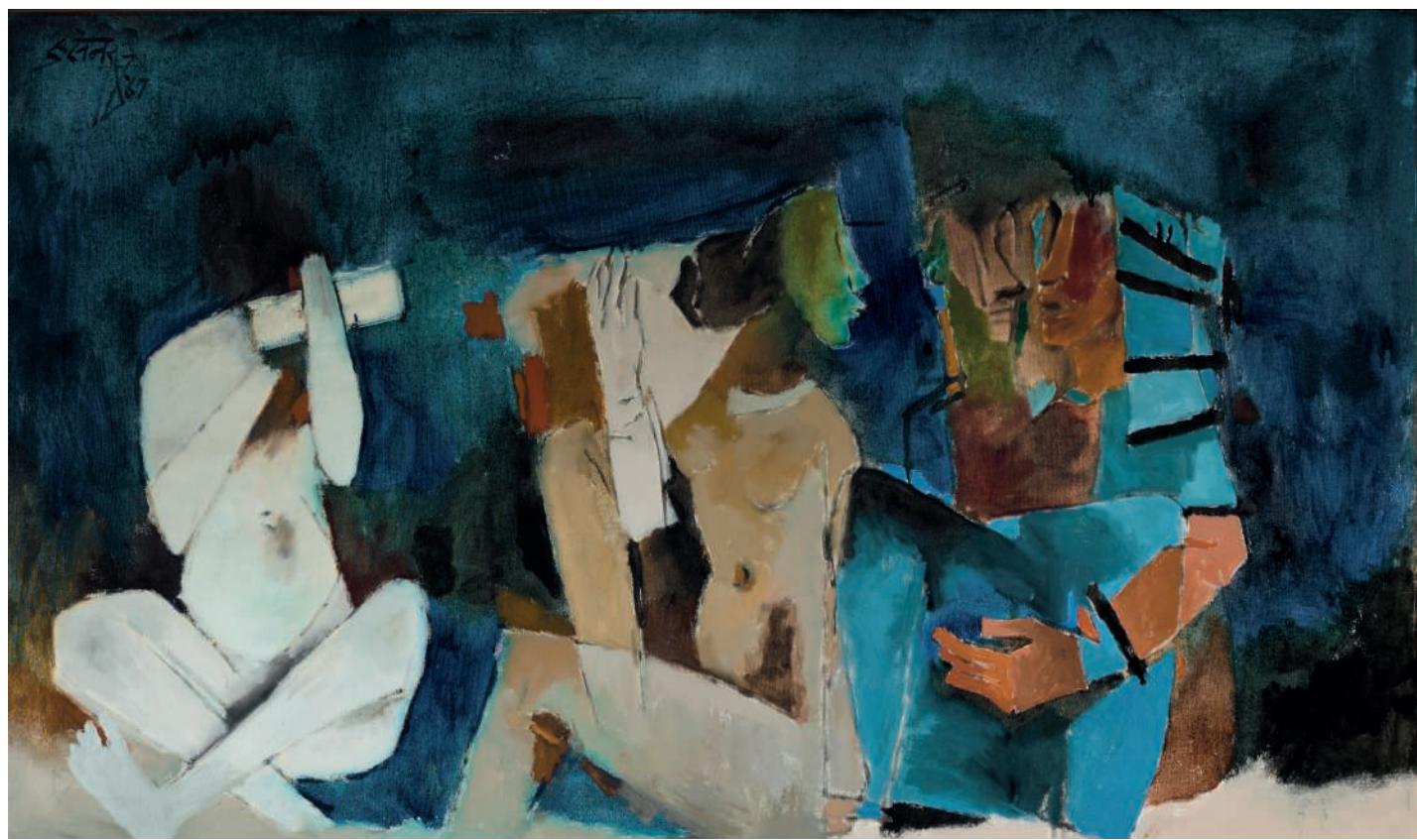
Scripture on her Body was painted in the 1967, shortly after Husain completed his acclaimed film *Through the Eyes of a Painter*. Set in Rajasthan, the film was heavily inspired by village life which the artist idealised as most

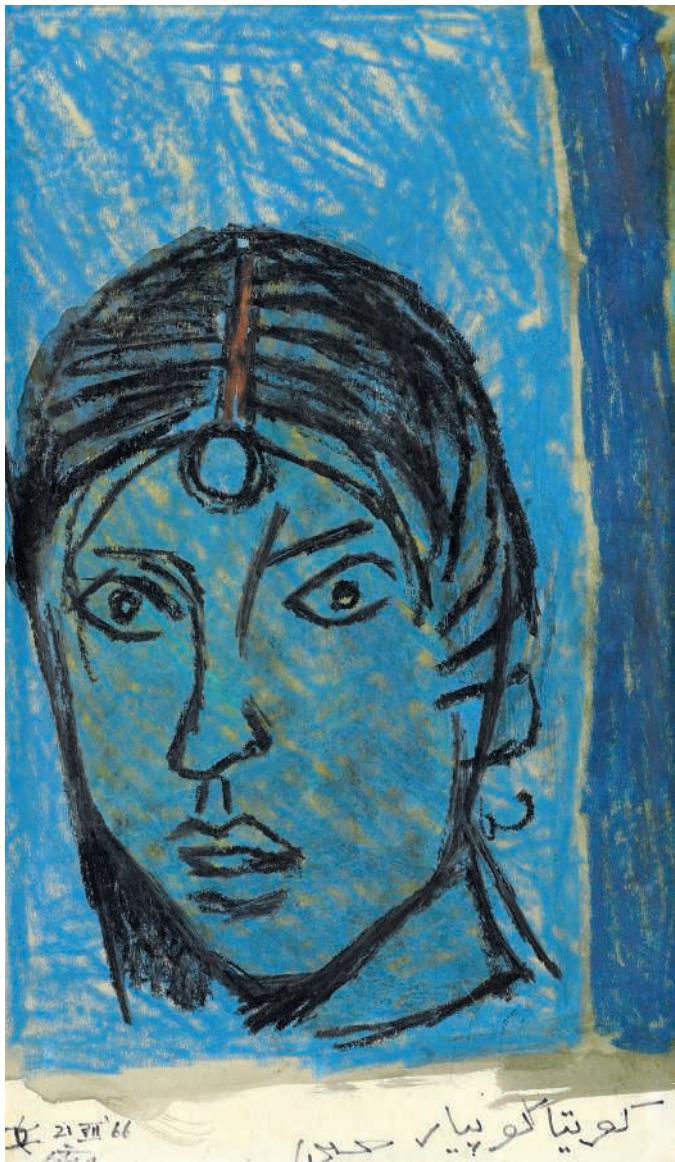
accurately expressing the essence of Indian sensibility. Building upon the themes he expressed in this film, his paintings from the period also resonate with rural forms and traditions and are profoundly Indian in their scope. In the present lot, a precursor to the artist's seminal paintings *Ritual* (1968) and *Trial* (1969), Husain portrays four seated female figures, perhaps village elders or priestesses. Though each is separately defined, the powerful bond they share is palpable.

Through his painted figures, Husain moves beyond a mere expression of sentiment to show his admiration for women at the most basic levels of society who often predominate village and home affairs, both sacred and secular. Titled *Scripture on her Body*, the painting emphasises the significance and piety Husain ascribes to the Indian woman. Using soft lines and a spontaneous, gestural application of paint, Husain gives his figures a sculptural monumentality. "Mr Husain has perfected the delineation of the female torso in all its sensuousness and ascetic withdrawal. These qualities are typically Indian. There is desire as well as the discipline of orthodoxy – much ardour and provocation and at the same time something of the chastity which is ideal of the Orient. The drawing is certain and daringly economical. The thick, muscular, exploratory line is broken or interrupted by blocks of bold colour [...] Poise and resplendent colour, emotively used, provide the spectator the key to the prevailing mood." (R. Bartholomew, 'Ten Paintings by M.F. Husain', *Thought*, 12 April, 1958)



M.F. Husain, *Ritual*
Christie's New York, 16 September 2008, lot 150
© Christie's Images Ltd. 2008





28

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, ENGLAND

28

MAQBOOL FIDA HUSAIN (1913-2011)

Kavita *Kavita*

signed in Hindi and dated "21 VII '66" (lower left); further signed and titled in Urdu (lower right)
ink wash, oil pastel and felt tip pen on paper
20 1/4 x 11 1/8 in. (51.1 x 30.1 cm.) image; 20 7/8 x 12 5/8 in. (53 x 32 cm.) sheet
Executed in 1966

£4,000-6,000

\$5,000-7,400

PROVENANCE:

Acquired directly from the artist
Thence by descent

PROPERTY OF A PRIVATE COLLECTOR, LONDON

29

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Lady with Rooster)

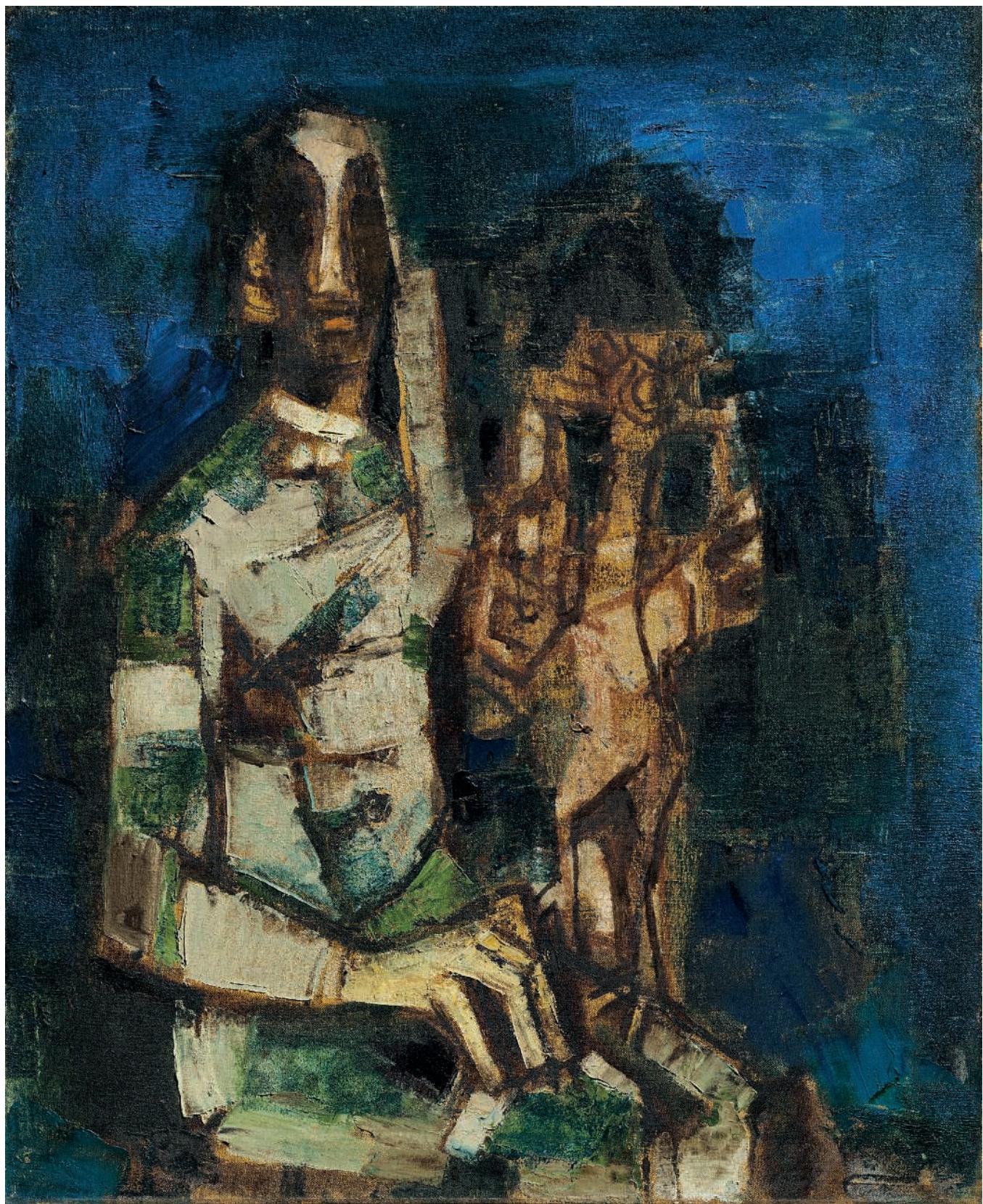
inscribed and dated 'M.F. HUSAIN. / '64 / Size:- 27" x 33" / S.N.: BC - 54'
(on the reverse)
oil on canvas
33 1/4 x 27 in. (84.4 x 68.5 cm.)
Painted in 1964

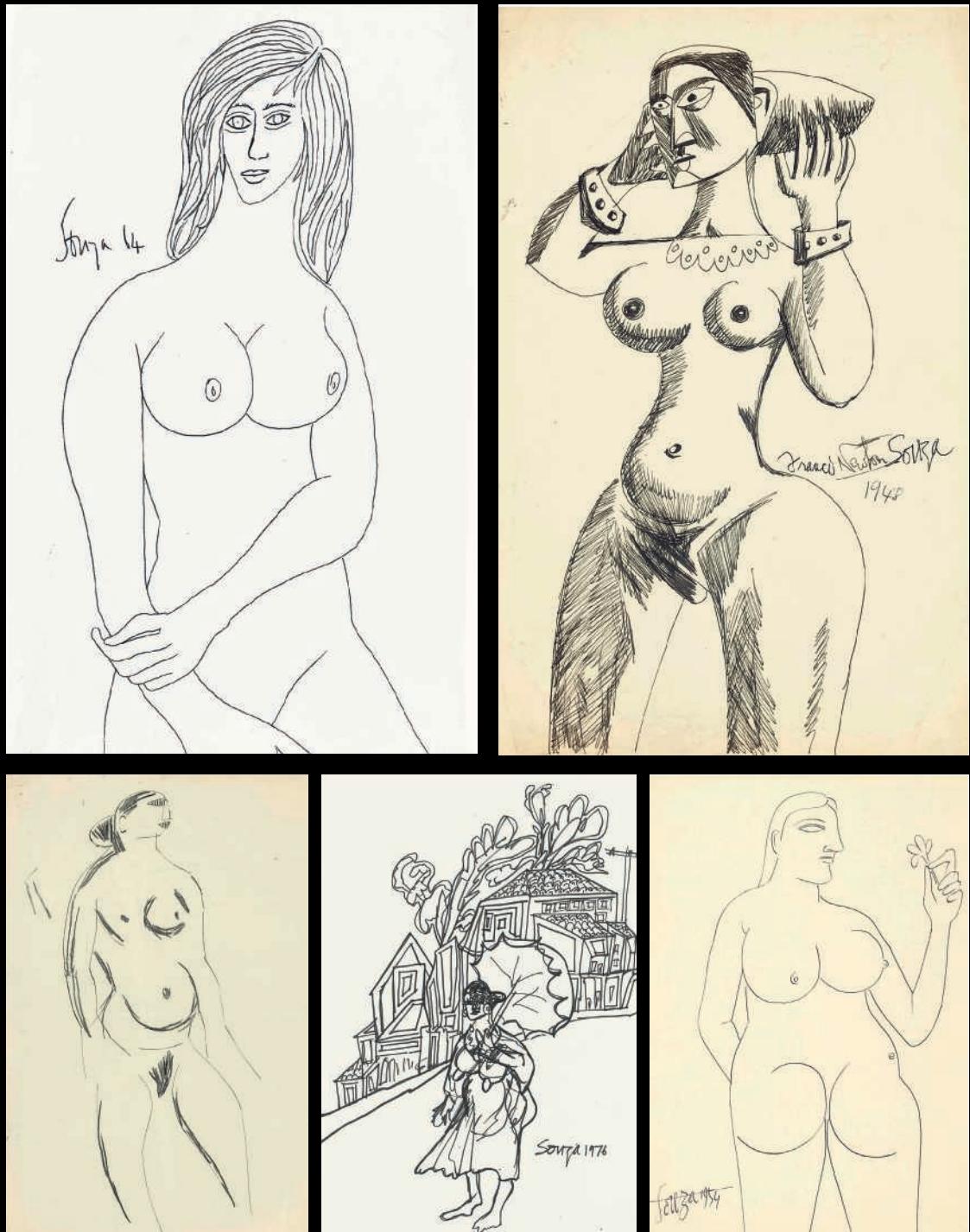
£60,000-80,000

\$75,000-99,000

PROVENANCE:

Acquired *circa* 1960s
Thence by descent





λ*30

FRANCIS NEWTON SOUZA (1924-2002)

Untitled

signed and dated as illustrated
 9 7/8 x 7 7/8 in. (25.2 x 20.2 cm.) smallest
 18 x 12 in. (45.7 x 30.5 cm.) largest
 Five works on paper

£3,000-5,000

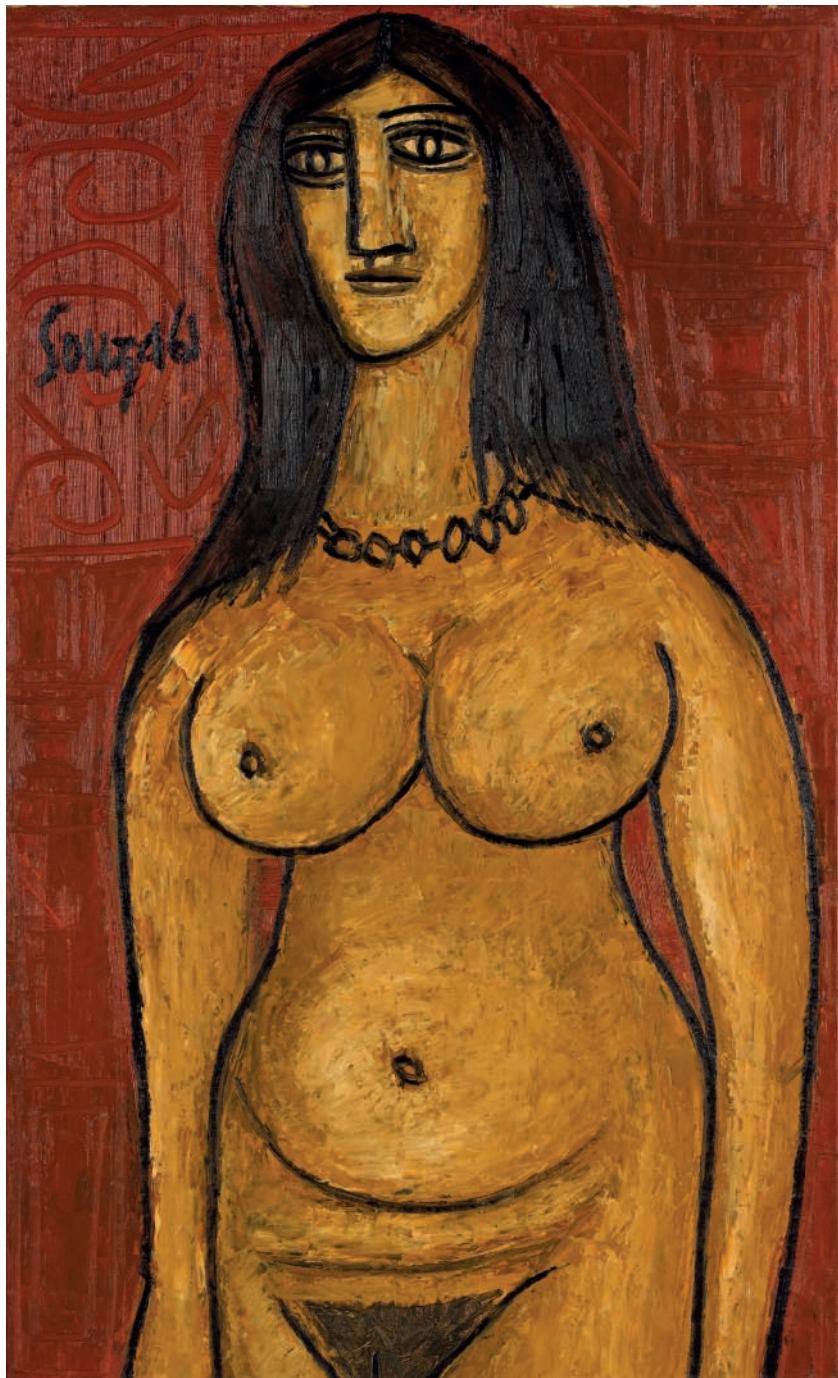
(5)
 \$3,800-6,200

PROVENANCE:

Formerly from the Estate of Francis Newton Souza (five)
 Christie's London, 9 June 2010, lot 82, 98 (three)
 Christie's New York, 12 September 2012, lot 367 (two)

EXHIBITED:

Detroit, London Arts Gallery, *Francis Newton Souza*, February 1970 (one)



λ*31

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Nude Standing in Front of Brocade)

signed and dated 'Souza 61' (upper left)
oil on canvas

40 x 24 in. (101.6 x 61 cm.)
Painted in 1961

£70,000-90,000

\$87,000-110,000

PROVENANCE:

Grosvenor Gallery, London
Aicon Gallery, New York
Acquired from the above by the present owner

EXHIBITED:

New York, Saffronart, *Francis Newton Souza*, 14-27 October, 2005
London, Grosvenor Gallery, *Francis Newton Souza*, 9-19 November, 2005

LITERATURE:

Francis Newton Souza, exhibition catalogue, New York and London, 2005
p. 57 (illustrated)







Maqbool Fida Husain's horses are not plastic forms treated to stylistic variations; rather, they are sensuous creatures that have become his personal symbols. "Art has to evolve from your very being, like my horses [...] I see them as ageless and immortal. They draw chariots in the great epics, they stand proudly in the poorest stables, they are embodiments of strength like the dragons of China." (Artist statement, *Where Art Thou: An Autobiography with Khalid Mohammad*, Mumbai, 2002, p. xxii)

In this painting, the four bucking horses on the left seem to be welcoming a fifth to their pack, led in by a male figure reminiscent of Husain's grandfather, Dada Abdul, who appears in several of the artist's autobiographical works. All the figures are dramatically framed against a blue-grey background with only a hint of horizon, conveying the absolute freedom and raw, unimpeded power of the animals.

According to Ebrahim Alkazi, horses are usually recognised as symbols of the sun and knowledge, and are associated with life-giving and sustaining forces. Drawing from these mythic associations, Husain portrays his equestrian figures as powerful creatures with reared heads, flared nostrils and a tremendous sense of dynamism. "The relationship of the body to the stallion is a paradox of frenzy and unhurried movement. An elegant dissection of space with line and angle. There is a measure of squared off posture and high leaping which suggests the free dance of Martha Graham or hints at the ecstasy that is enclosed by the flashing lines of Bernini sculptural composition [...] Husain's horse becomes a vehicle for multiple utterances – aggression power and protection. The fury of steeds in Karbala overtures or the brute strength of horses born and released from fabulous regions mutate into thunderbolt energies, phallic and omnipotent." (R. Shahani, *Let History Cut Across Me Without Me*, New Delhi, 1993, p. 8)



PROPERTY OF A PRIVATE COLLECTOR, UNITED STATES

***32**

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Horses)

signed in Hindi (lower left)

oil on canvas

27½ x 70 in. (69.2 x 177.8 cm.)

Painted *circa* 1960s

£200,000-300,000

\$250,000-370,000

PROVENANCE:

Acquired *circa* 1970s
Thence by descent

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, ENGLAND

33

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Drummer); Untitled (Camel)

signed 'Husain' (lower centre) (one)

painted wood

10 $\frac{1}{2}$ x 9 $\frac{1}{2}$ x $\frac{5}{8}$ in. (26.9 x 24.1 x 1.5 cm.)

11 $\frac{1}{2}$ x 5 $\frac{1}{2}$ x $\frac{3}{4}$ in. (29.2 x 13.9 x 1.9 cm.)

Executed circa 1950s; one single sided and one double sided toy

(2)

£10,000-15,000

\$13,000-19,000

PROVENANCE:

Acquired directly from the artist

Thence by descent



(recto)



(verso)

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, ENGLAND

34

MAQBOOL FIDA HUSAIN (1913-2011)

Duldu

signed in Hindi and dated '67 (upper right); further inscribed and titled 'B-15
DUL-DUL' (on the reverse)
oil on canvas
30 x 48 in. (76.2 x 121.9 cm.)
Painted in 1967

£100,000-150,000

\$130,000-190,000

PROVENANCE:

Acquired directly from the artist
Thence by descent

LITERATURE:

R. Bartholomew and S.S. Kapur, *Husain*, New York, 1972, pl. 163 (illustrated)

One of the most dominant and enduring motifs in Maqbool Fida Husain's wide ranging body of work is the figure of the horse. "Husain's painted horses do not just bear majestic stateliness and striking beauty but also come alive in every mood, situation and form. Their forceful movement conveys so much that it carries us away with it." (R. Siddiqui, *In Conversation with Husain Paintings*, New Delhi, 2001, p. 112)

The horse became a central part of Husain's oeuvre in the early 1950s, when he first painted the animal. His inspiration to paint horses was derived from a combination of sources, notably his childhood in Indore where he spent time with his grandfather's friend who worked in a stable as a farrier, and later, his travels in China and Italy, where he studied Tang pottery horses and discovered equestrian sculptures of the artist Marino Marini (1901-1980).

However, in the case of the present lot, what is likely to have been more influential is an event Husain witnessed for the first time as a fifteen year old boy. Once a year during Muharram, when the religious mourned the death of Imam Hussain, they would carry *tazias* or replicas of his tomb with figures of his faithful horse *Duldu* in a procession through the streets. The artist's "earliest memories of artistic participation were with the making of the *tazias* in Indore

where twenty foot high effigies of horses were carried in procession during the final day of Muharram, as symbols of the martyrdom of Imam Hussain the grandson of the Prophet. These gigantic horses signified all the valour of the warrior for the young boy and they emerged in some of his earliest paintings as animated, powerful animals." (Y. Dalmia, 'M.F. Husain: Reinventing India', *Early Masterpieces: 1950s-70s*, Asia House, London, 2006, unpaginated)

In this painting, Husain returns to his memories of the *tazias* and their heavily decorated effigies of *Duldu* to explore the equine figure as representative of courage and vitality. Painted against a glowing orange ground, the white stallion with one of its front legs raised seems ready for battle against the abstract forms engulfed in dark shadows on the right, evocative of the unknown and the unenlightened. The artist approximates the animal's colourful saddle and ornamentation with thick brushstrokes, but instead of a rider, he paints *Duldu* with an open palm on his back. In the gesture of *abhaya mudra*, a motif that recurred frequently in Husain's oeuvre, this palm is symbolic of fearlessness and renunciation. *Duldu* thus symbolises the victory of the courageous, and the eventual triumph of light over darkness and knowledge over ignorance.



R. Bartholomew and S. Kapur, *Husain*, New York, 1972, featuring *Duldu*





***35**

SYED HAIDER RAZA (1922-2016)

La Nuit

signed and dated 'RAZA '70' (lower right); further signed,
inscribed, dated and titled 'RAZA / P.824 '70 / "La nuit"
40 x 40 cm' (on the reverse)

acrylic on canvas

15 1/2 x 15 1/2 in. (39.7 x 39.7 cm.)

Painted in 1970

£18,000-25,000

\$23,000-31,000

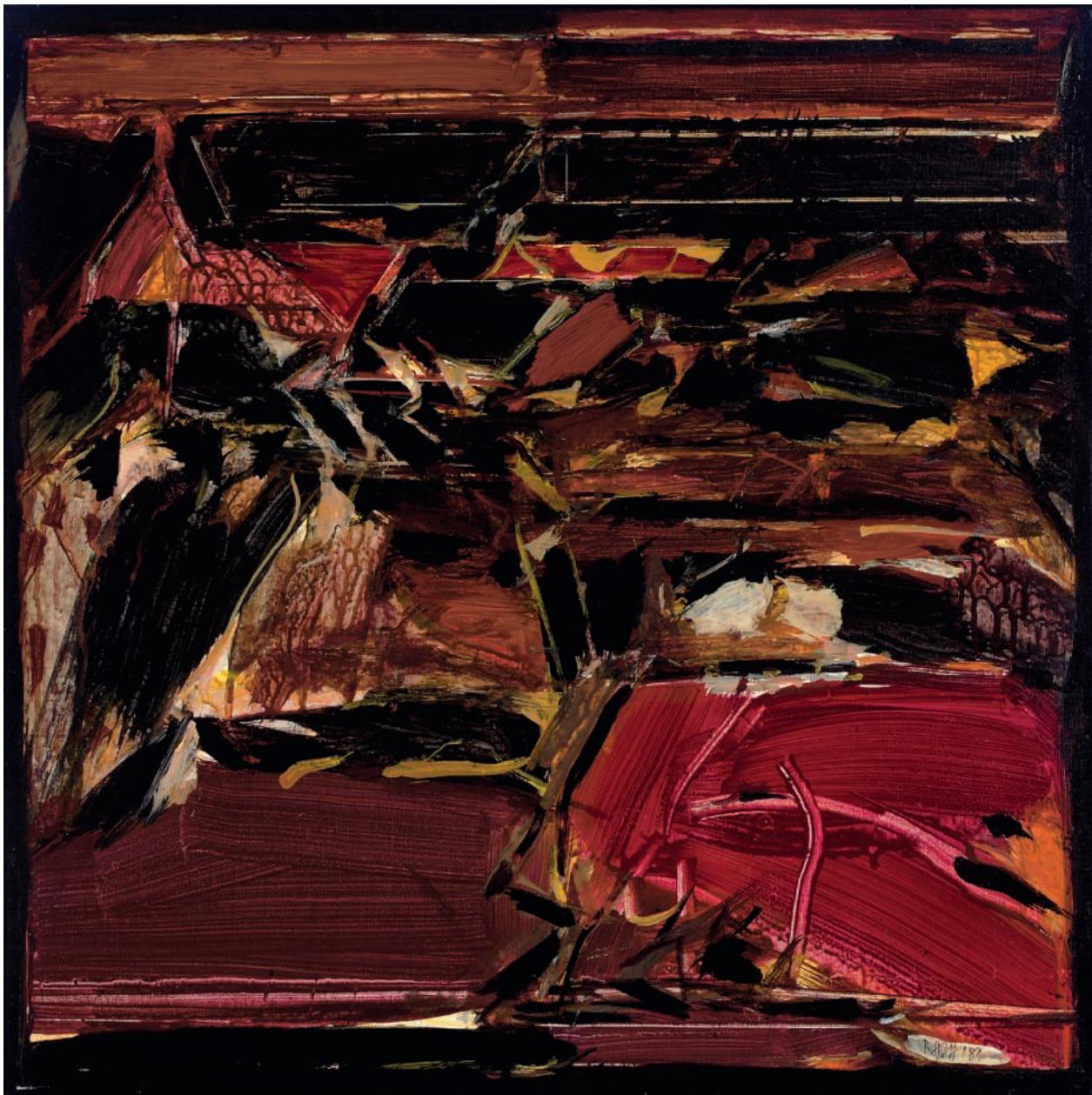
PROVENANCE:

Galerie Lara Vincy, Paris

Private collection

Cornette de Saint-Cyr, Paris, 18 June 2012, lot 16

Acquired from the above by the present owner



PROPERTY FROM A PRIVATE COLLECTION, DUBAI

***36**

SYED HAIDER RAZA (1922-2016)

Untitled

signed and dated 'Raza '81' (lower right); signed, dated and inscribed
'Raza / 1981 / 50 x 50 cms' (on the reverse)

acrylic on canvas

19 1/2 x 19 1/2 in. (50 x 50 cm.)

Painted in 1981

£50,000-70,000

\$63,000-87,000

PROVENANCE:

Acquired directly from the artist

Private Collection, Norway

Christie's New York, 21 March 2007, lot 73

Acquired from the above by the present owner

***λ37**

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Landscape)

signed and dated 'Souza 1964' (lower left); further

inscribed '0157 / 35 ½ x 42 ½' (on the reverse)

oil on canvas

35½ x 42¾ in. (90.1 x 108.5 cm.)

Painted in 1964

£70,000-90,000

\$87,000-110,000

This 1964 landscape by Francis Newton Souza oscillates between the lyrical and the malevolent. The two bare trees in the foreground suggest that it is a winter scene, while the undulating row of angular houses with pointed roofs behind them offers the otherwise austere composition a sense of depth and perspective. The grim structures also recall the Catholic architecture which informed so much of Souza's work in this genre, and the neighbourhoods of Belsize Park and Hampstead Heath in North London, where he lived at the time. Although the artist's almost monochromatic palette heightens the gloomy atmosphere of this landscape, it also emphasises Souza's confidence as an artist and his mastery of line and form.



Souza's cityscapes are the congealed visions of a mysterious world. Whether standing solidly in enameled petrification or delineated in thin colour with calligraphic intonations, the cityscapes of Souza are purely plastic entities with no reference to memories or mirrors.

- J. Swaminathan



38

PROPERTY FROM THE COLLECTION OF A LADY, ENGLAND

38

KRISHEN KHANNA (B. 1925)

Untitled (Cranes)

faintly signed 'Krishen' (lower right)

oil on canvas

22% x 34 in. (56.8 x 86.3 cm.)

Painted *circa* 1950s

£5,000-7,000

\$6,300-8,700

PROVENANCE:

Acquired by a private collector whilst working for the BBC in
New Delhi, 1957-1961
Thence by descent

***39**

JAGDISH SWAMINATHAN (1928-1994)

Untitled (Bird, Tree and Mountain Series)

signed and dated in Hindi (on the reverse)

oil on canvas

32% x 37% in. (81.9 x 94.9 cm.)

Painted in 1983

£50,000-70,000

\$63,000-87,000

PROVENANCE:

Acquired directly from the artist
Thence by descent





PROPERTY FROM A PRIVATE COLLECTION, PARIS

40

KRISHNAJI HOWLAJI ARA (1914-1985)

Untitled

signed 'ARA' (lower left)

watercolour, gouache and pencil on paper
25½ x 19 in. (64.8 x 48.3 cm.)

£3,000-5,000

\$3,800-6,200

PROVENANCE:

Formerly from the collection of the poet, dramaturge and literary critic,
Emmanuel Looten

Acquired from the estate of the above, *circa* 2000s



*41

HARI AMBADAS GADE (1917-2001)

Untitled (Rocky Landscape)

signed and dated 'H GADE 49' (lower right)

oil on canvas board

17¾ x 21½ in. (45.1 x 54.6 cm.)

Painted in 1949

£6,000-8,000

\$7,500-9,900

PROVENANCE:

Purchased from Jehangir Art Gallery, Mumbai, circa late 1960s

Private collection

Thence by descent

Trinity International Auctions, Avon, 25 April 2015, lot 20

Acquired from the above by the present owner

PROPERTY FROM A DISTINGUISHED PARSI FAMILY, MUMBAI

*42

JEHANGIR SABAVALA (1922-2011)

Still Life with Apples

Signed 'Sabavala' (lower left)
oil on canvas
23½ x 32 in. (60.6 x 81.3 cm.)
Painted in 1949

£80,000-120,000 \$100,000-150,000

PROVENANCE:

Acquired directly from the artist by Miss Perin Dala
Thence by descent

EXHIBITED:

Mumbai, Taj Mahal Hotel, *Jehangir Sabavala*, 1951

LITERATURE:

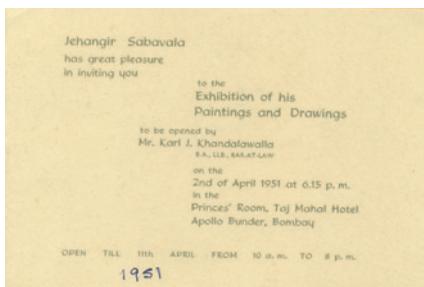
R. Hoskote, *Sabavala: Pilgrim, Exile, Sorcerer*, Mumbai, 1998, p. 158
(detail illustrated)

Jehangir Sabavala was born into a distinguished Parsi family in Bombay in 1922. Following a childhood spent travelling the world with his family and his early schooling in Switzerland and India, Sabavala enrolled at Elphinstone College in Bombay to study English Literature. In 1942, he transferred to the Sir J.J. School of Art in Bombay to follow his nascent interest in painting, which was nurtured by the principal Charles Gerrard and talented artists like Dhupeshwarkar and Ahiwasi who taught him anatomy, life drawing, time drawing and other skills that would prove invaluable in his artistic career.

After Sabavala received a diploma in fine arts from the Sir J.J. School of Art in 1944, and the conclusion of the Second World War the following year, he moved to Europe for a period of intensive training in London at the Heatherly School of Art and then in Paris at the Academie Julian and Academie André Lhote. During these years, Sabavala found himself negotiating "two schools of thought, the one conservative, the other modern. The student was left to learn what he could from these contending elements. After this, several years were spent under impressionist masters and more of rigorous apprenticeship

with that brilliant cubist pedagogue the late André Lhote, a master of refined analysis and caustic judgement [...] the '40s were for me a period of concentrated study and assimilation in the *ateliers*, the galleries and the museums of Europe." (Artist statement, 'My Work and Attitudes to Painting', *The Onlooker Annual*, 1968)

Painted at the culmination of this formative period in the artist's career, just before his return to India, this still life represents the impact Sabavala's training in Europe had on his style and technique. One of the earliest paintings by the artist to be offered for sale, it simultaneously underscores Sabavala's emerging concerns about crafting a personal idiom that incorporated this training with his identity as a modern Indian painter. The objects in this skilfully executed painting, with its clear nod to Cézanne and the post-impressionists, illuminate the artist's concern for colour and light that resonate with the Paris School. In a subtle affirmation of his roots, however, here the champagne bottle, pitcher and apples are placed against a richly decorated Kashmiri shawl, softly draped from a trellis in the background.



Jehangir Sabavala, exhibition invitation, 1951
Image courtesy the Trustees, CSMVS Museum, Mumbai



The artist in London, 1947. Photographer unknown
Image courtesy the Trustees, CSMVS Museum, Mumbai



I painted Still Life with Apples in Paris in 1949. I was just finishing my studies. I consider it one of my best works. I then exhibited the painting in Bombay in 1951 or 1953 [...] it soon won the Walter Langhammer Award, one of the most prestigious honours for a work then. Walter Langhammer, an Austrian painter, is one of the seminal names that started the progressive movement and worked with The Times of India.

- Jehangir Sabavala



43

SADEQUAIN (1930-1987)

Acrobats

titled, inscribed, signed and dated 'ACROBATS / Painted at Paris
SADEQUAIN / 10-9-66' (on the reverse)
oil on canvas
35½ x 45¼ in. (90.1 x 114.9 cm.)
Painted in 1966

£18,000-25,000

\$23,000-31,000

PROVENANCE:

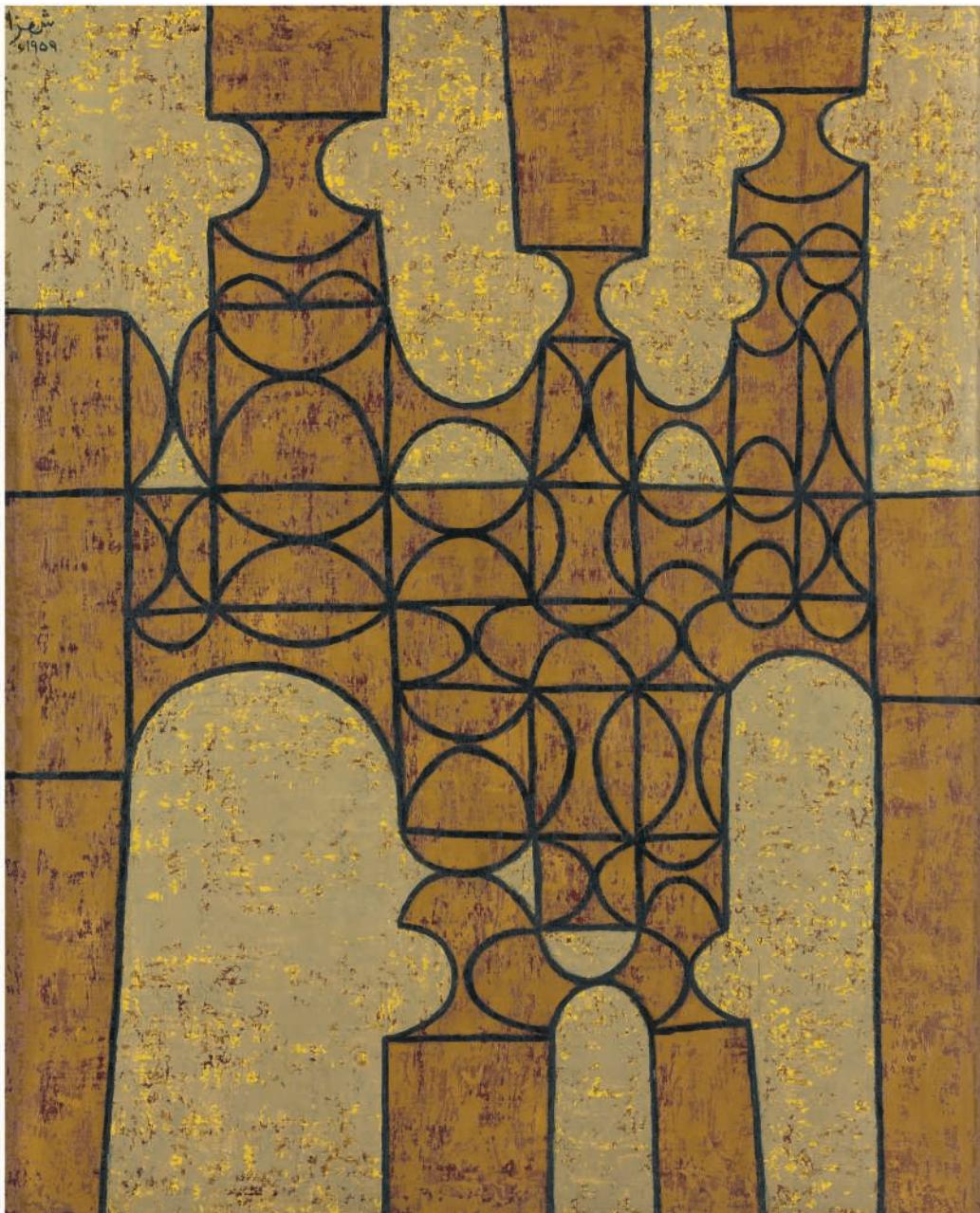
Formerly from the Collection of the Dutilleul Family, Paris

EXHIBITED:

London, Grosvenor Gallery, *SADEQUAIN IN PARIS 1961-1967*, 2015

LITERATURE:

SADEQUAIN IN PARIS 1961-1967, exhibition catalogue, London, 2015
p. 61 (illustrated)



PROPERTY FROM A PRIVATE NORTH-WEST COLLECTION, USA

*λ44

ANWAR JALAL SHEMZA (1928-1985)

Untitled

signed and dated in Urdu (upper left); further inscribed
'SHEMZA' (on the reverse)

oil on canvas

30 x 24 1/8 in. (76.2 x 63.2 cm.)

Painted in 1959

£10,000-15,000

\$13,000-19,000

PROVENANCE:

Acquired in Portland, Oregon, by the present owner

PROPERTY FROM A PRIVATE COLLECTION, GERMANY

45

MEERA MUKHERJEE (1923-1998)

Untitled (Lady Waiting for the Bus)

bronze

15 $\frac{3}{4}$ x 6 $\frac{1}{2}$ x 3 $\frac{1}{8}$ in. (40 x 16.5 x 8 cm.)

Executed *circa* early 1970s

£20,000-30,000

\$25,000-37,000

PROVENANCE:

Goethe Institut, Kolkata

Acquired from the above, 1972

EXHIBITED:

Kolkata, Goethe Institut, 1972

A recipient of the *Padma Shri*, the President's Award of Master Craftsman, and the Abanindranath Award from the West Bengal Government, Meera Mukherjee was a relentless innovator with an unrivalled ability to link tradition and modernity. Mukherjee emerged onto the Indian art scene at a time that was transitional, full of change and eclecticism. Linking age-old practices with contemporary life, she imbued each of her sculptures with a sense of lyricism that transported her subjects from the familiar and ordinary to the magical. The respect and compassion for the common man and the mundane that shapes this transformation stems from the artist's conviction that art existed in every aspect of daily life, waiting to be discovered.

Mukherjee's sculptural practice pioneered a version of the Dhokra 'lost wax' method she learnt from the tribal communities of Bastar in Madhya Pradesh, perfecting a technique in bronze that was entirely her own. Her inventive

process and approach consisted of sculpting the works first in wax and then building up the surface with wax strips and rolls, to give a tactile finish to the bronze in which they were eventually cast. Despite the rigidity and harshness of the metal, her sculptures maintain a delicate malleability that imbues them with a dynamic sense of rhythm.

"Meera's world in bronze is full of movement. The viewers' eyes do not only follow the flowing contours of the figures but also the patterns, lineatures and ornamentations animating the surfaces of her bronze sculptures. None of these figures is profane in the Western sense as all of them seem to be imbued with something of the divine and to pulsate with flowing forces and energies." (C. Segieth, *Remembering Meera Mukherjee*, exhibition catalogue, Bernried, 2012, p. 8)



46

DHRUVA MISTRY (B. 1957)

Spatial Diagram 3

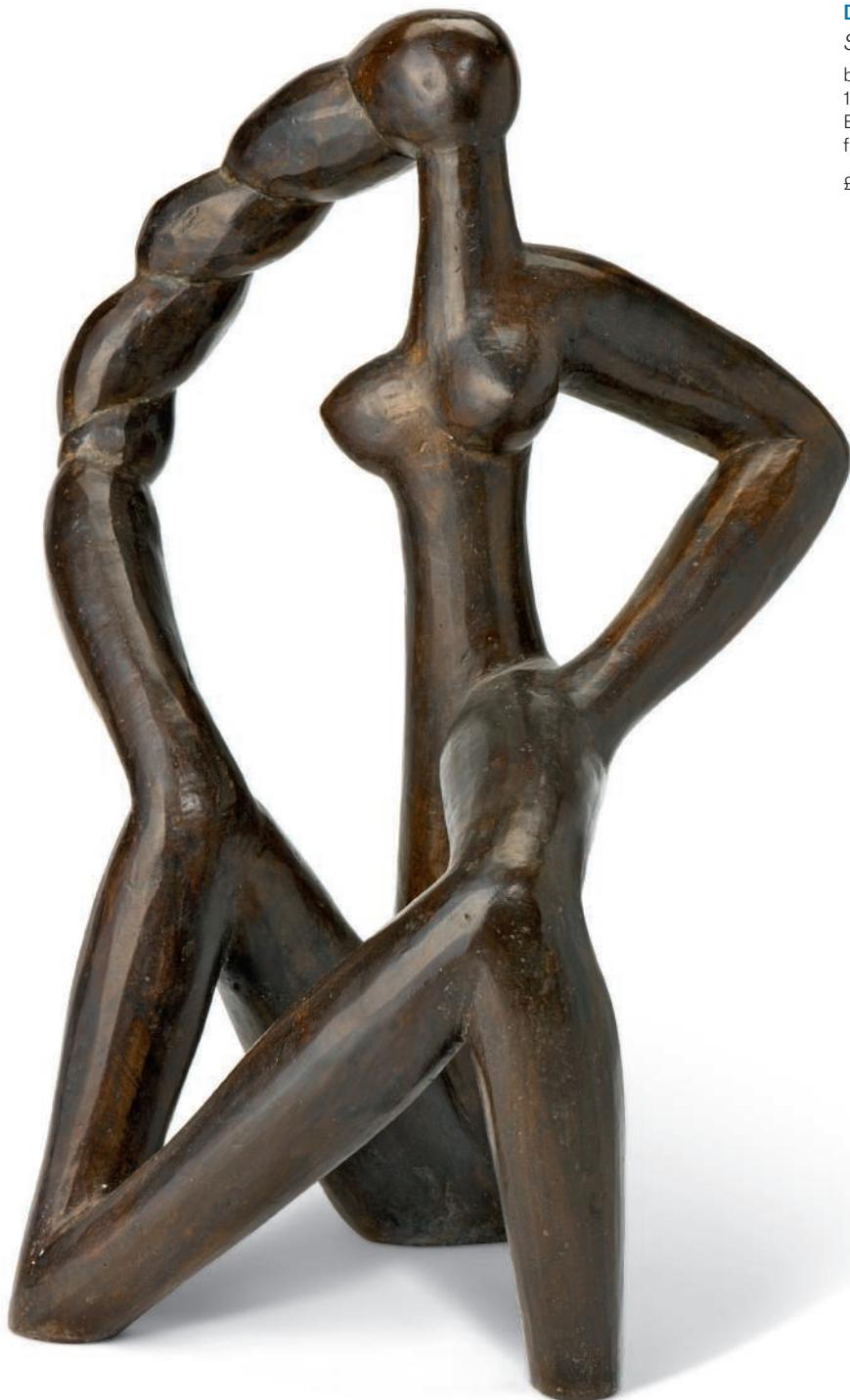
bronze

14½ x 10¼ x 6¾ in. (36.8 x 26 x 17.1 cm.)

Executed *circa* late 1980s, number two
from an edition of five

£3,000-5,000

\$3,800-6,200



PROPERTY FROM THE COLLECTION OF PREBEN GONDOLF, DENMARK

47

LEELA MUKHERJEE (1916-2003)

Untitled (Mother and Child)

bronze

9 x 2½ x 3½ in. (22.9 x 6.4 x 8.3 cm.)

£1,500-2,000

\$1,900-2,500

PROVENANCE:

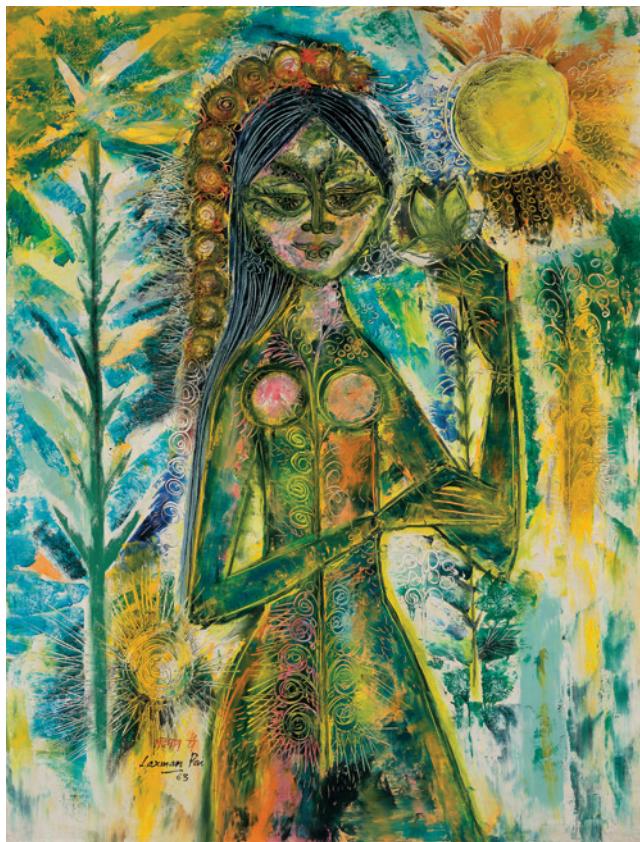
Gifted to the present owner by the artist's daughter, Mrinalini Mukherjee

Born in 1916 in the Sindh province of what is now Pakistan, Leela Mukherjee trained as a painter and sculptor at Santiniketan where she met her husband, the renowned artist and teacher Benode Behari Mukherjee. Apart from her own fledgling practice, undoubtedly influenced by the work of Santiniketan sculptors like Ramkinkar Baij, she also helped her husband with the murals he painted on campus. Most notable among the projects Leela assisted on was the monumental 1947 wall painting at Hindi Bhavana, *Medieval Indian Saints*, which the critic R. Sivakumar locates "among the greatest achievements in contemporary Indian painting". (R. Sivakumar, 'Benode Behari Mukherji', *Oxford Art Online* website, accessed April 2017)

When her husband moved to Kathmandu in 1949 to become the curator of the Nepal Government Museum, Leela went with him and learnt the art of wood and stone carving under his friend, the eminent Nepali artisan Kulasundar Shilakarmi. After leaving Nepal and a brief stint in Rajasthan, the couple moved to Mussoorie where Leela started a nursery school and Benode Behari established a training centre for art teachers. Leela went on to teach full-time at Welham's Preparatory School in Dehradun where their daughter, the sculptor Mrinalini, was enrolled.

Leela Mukherjee's sculptures in wood and metal have been exhibited in several shows, including the important surveys *All-India Sculpture Exhibition*, 1959, and *Major Trends in Indian Art*, 1997. Her works are part of the permanent collections of the National Gallery of Modern Art and the Lalit Kala Akademi, New Delhi.





48

PROPERTY OF A PRIVATE COLLECTOR, GREECE

48

LAXMAN PAI (B.1926)

Spring

signed in Hindi and signed and dated 'Laxman Pai 63' (lower left); further titled in Hindi and titled, inscribed and dated "SPRING" / cm. / (128 x 97) LAXMAN PAI / 1963' (on the reverse)

oil on canvas

49 1/4 x 38 in. (126.3 x 96.5 cm.)

Painted in 1963

£3,000-5,000

\$3,800-6,200

PROVENANCE:

Acquired by the current owner in New Delhi, circa 1963, whilst stationed there as a Greek diplomat
Thence by descent

PROPERTY FROM THE COLLECTION OF PAUL D. STEWART

49

B. PRABHA (1933-2001)

Untitled (Two Fisherwomen)

signed and dated 'b.prabha.1966' (upper right); further bearing Pundole Art Gallery label (on the reverse)

oil on canvas

24 x 19 1/4 in. (60.9 x 50.1 cm.)

Painted in 1966

£3,000-5,000

\$3,800-6,200

PROVENANCE:

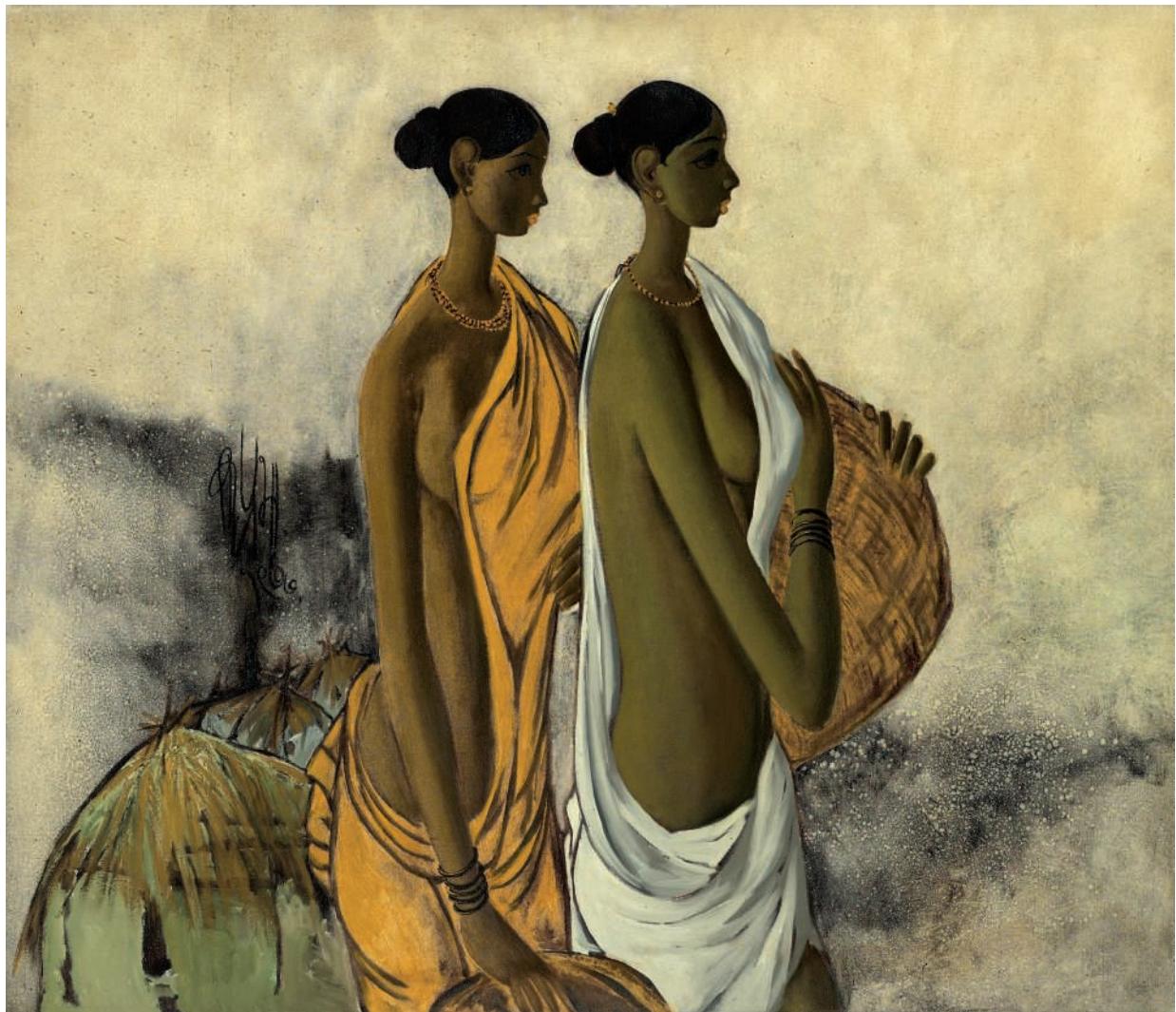
Pundole Art Gallery, Mumbai
Acquired from the above in 1967
Thence by descent



49



Portrait of B. Prabha. Photographer unknown
Image courtesy Kumar Gallery, New Delhi



50

B. PRABHA (1933-2001)

Untitled (Village Women)

signed and dated in Hindi (centre left)

oil on canvas

36 x 42 in. (91.4 x 106.6 cm.)

Painted in 1977

£6,000-8,000

\$7,500-9,900

PROVENANCE:

Formerly in the collection of George Prinz, London
Acquired from the above by present owner

51

MAQBOOL FIDA HUSAIN (1913-2011)

Naika (Nritya)

bearing label 'Chemould Gallery Bombay and Calcutta / TITLE Naika

ARTIST M. F. Hussain [sic] (on the reverse)

oil on canvas

48½ x 24½ in. (122.6 x 62.2 cm.)

Painted in 1964

£80,000-120,000

\$100,000-150,000

PROVENANCE:

Gallery Chemould, Bombay

Acquired from the above

This masterpiece from 1964 is part of Maqbool Fida Husain's Rajasthan series and reflects the artist's astonishing capacity to depict the cultural ethos of a region whether it be of Kerala, Rajasthan, Andhra, Haryana or Benaras. He brings together symbolic descriptions of regional costumes, colours, rhythms and folk expressions to convey singularly powerful Indian narratives.

This painting was originally titled *Naika* (heroine). *Naika* or *Nayika* refers to the many archetypal forms of the heroine found in a number of texts as an ultimate feminine symbol of divine love perhaps most famously associated with Krishna. The painting was later re-titled *Nritya* (dance) in Richard Bartholomew and Shiv S. Kapur's seminal monograph on the artist in 1972. Rendered in bright colours and bold lines *Naika* stands in a graceful posture borrowed from Indian dance. Husain conveys rhythm and movement through the abstract structure of her body and the application.

Many of Husain's works are inspired by the inter-disciplines of music, dance, sculpture, and film. This iconic work encapsulates the artist's notion of *rasa* (aesthetic rapture) as a meditative, self-contained expression. Deeply rooted in an Indian ethos and vernacular, Husain understood classical Sanskrit notions on aesthetics, to know how to paint, one must also comprehend form, movement and music. In this figure one can trace the influence of classical Indian sculpture, the aesthetic relationship Husain perceives between dance, sculpture and painting and his interest in converting sculptural and three-dimensional figures into a flat two-dimensional surface.

EXHIBITED:

Rourkela, German Social Centre, *Exhibition of Indian Contemporaries*, August 1966

New Delhi, Shridharani Art Gallery circa mid-late 1960s

LITERATURE:

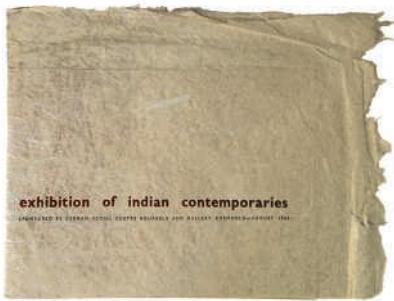
Exhibition of Indian Contemporaries, exhibition catalogue, Rourkela, 1966 (illustrated, unpaginated)R. Bartholomew and S.S. Kapur, *Husain*, Harry N. Abrams, 1972, pl. 130 (illustrated)R. Bartholomew *Richard Bartholomew: The Art Critic*, Hyderabad, 2012, p.369 (illustrated)

This canvas demonstrates Husain's virtuosic ability to synthesise classical Indian aesthetics and aspects of European Modernism, which has been a hallmark of his unique and acclaimed style. A luminous palette, and flattened multi-perspectival forms combined with energetic impasto creates an idyllic yet deceptive gestural simplicity on a grand scale. Husain's use of bright radiant hues give this powerful figure emotive energy and transformative power. "Husain's paintings of this period reveal an almost prophetic foreshadowing of his climactic emotional experiences. There is in them a clear mark of his depending spiritual unrest [...]. His figures are frequently distorted and metamorphosed." (R. Bartholomew & S. Kapur, *Maqbool Fida Husain*, New York, 1972, p. 45)

Husain's *Naika (Nritya)* is in name and form a metamorphic apparition, a feminine force, of transformation. Husain appropriates the image of the mask which seems to protrude and morph in and out of this twisting form. This iconography appears in his painting, *Masks* from the same year and come to represent an "instrument of that transformation [...] the magical bridge between two planes of reality." (R. Bartholomew & S. Kapur, 1972, p. 48) This work is an exceptional triumph in painterly abstraction. True to its enigmatic titles, this woman appears and disappears on the picture plane as one observes the painting. Husain takes pleasure in creating this beautiful and enigmatic protagonist, part heroine, part dancer, playing hide-and-seek with the viewer.



R. Bartholomew and S. Kapur
Husain, New York, 1972
featuring *Naika*



Exhibition catalogue featuring *Naika*, 1966





52

ABDUR RAHMAN CHUGHTAI (1894-1975)

Village Girl; Old Musician

signed and titled 'Rahman Chughtai "Village Girl"' (lower edge); signed and titled 'Rahman Chughtai "Old Musician"' (lower edge)
etching on paper

8 $\frac{3}{4}$ x 8 $\frac{1}{2}$ in. (21.2 x 21.5 cm.) plate; 10 $\frac{3}{4}$ x 10 in. (27.3 x 25.4 cm.) sheet
13 $\frac{1}{8}$ x 8 $\frac{7}{8}$ in. (35.2 x 22.5 cm.) plate; 16 $\frac{3}{4}$ x 9 in. (42.5 x 22.8 cm.) sheet (2)

£2,000-3,000

\$2,500-3,700

EXHIBITED:

London, Grosvenor Gallery, *Chughtai's Etchings - Editions of a Master*, 2014

LITERATURE:

Chughtai's Etchings - Editions of a Master, exhibition catalogue, London, 2014,
pp. 33 and 37 (illustrated)



PROPERTY OF A PRIVATE COLLECTOR, LONDON

53

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Horse)

signed in Hindi (lower right); further inscribed and dated
'M.F. HUSAIN. / '64 S.N.: BC - 52 / Size 27" x 33"

(on the reverse)

oil on canvas

33 1/4 x 27 1/2 in. (84.4 x 68.8 cm.)

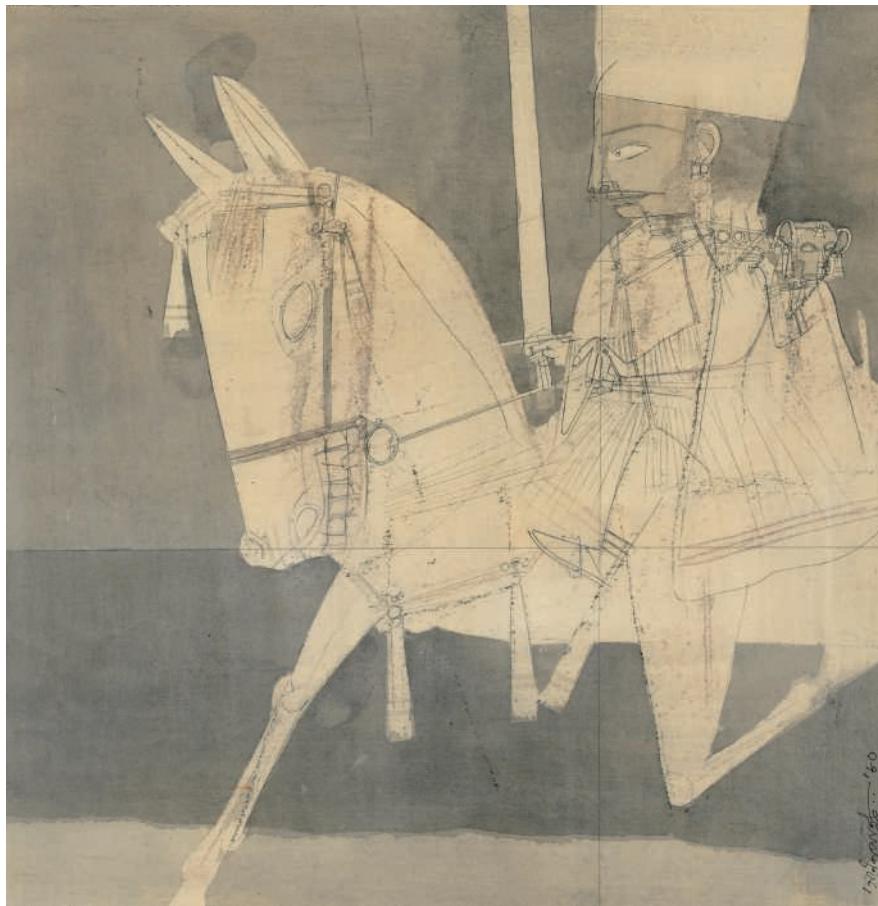
Painted in 1964

PROVENANCE:

Acquired *circa* 1960s
Thence by descent

£50,000-70,000

\$63,000-87,000



54

PROPERTY OF A FRENCH GENTLEMAN

54

GANESH PYNE (1937-2013)

Untitled (Horse and Rider)

signed and dated in Bengali (lower right)
pencil, ink and wash on paper
12½ x 12 in. (30.7 x 30.4 cm.) sheet
Executed in 1980

£3,000-5,000

\$3,800-6,200

PROVENANCE:

Acquired directly from the artist *circa* 1980s
Thence by descent

PROPERTY FROM THE COLLECTION OF
PAUL D. STEWART

55

SHIAVAX CHAVDA (1914-1990)

Stampede

signed and dated in Gujarati with artist's
monogram and signed and dated
'S. Chavda 1967' (lower left); further titled, signed
and dated 'Stampede / By Shiavax Chavda / 1967'
(on the reverse)
oil on canvas
21½ x 48 in. (53.6 x 121.9 cm.)
Painted in 1967

£5,000-7,000

\$6,300-8,700

PROVENANCE:

Acquired in Bombay *circa* 1967
Thence by descent



55

TYEB MEHTA: THROWN BULL

Tyeb Mehta's *Thrown Bull* is one of his earliest uses of the image of the iconic trussed bull, a motif that would remain at the core of the artist's practice throughout his oeuvre. This charged trope would also earn him the Gold Medal at the inaugural Indian Triennale in New Delhi in 1968. The bull is a seminal image for Mehta, entwined with his artistic practice. "As the discovery of the image, the trussed bull was important for me on several levels. As a statement of great energy...blocked or tied up. The way they tie the animal's legs and fling it on the floor or the slaughterhouse before butchering it...you feel something very vital has been lost. The trussed bull also seemed representative of the national condition...the mass of humanity unable to channel or direct its tremendous energies." (Artist statement, N. Ty-Tomkins Seth, *Tyeb Mehta: Ideas Images Exchanges*, 2005, p. 341)

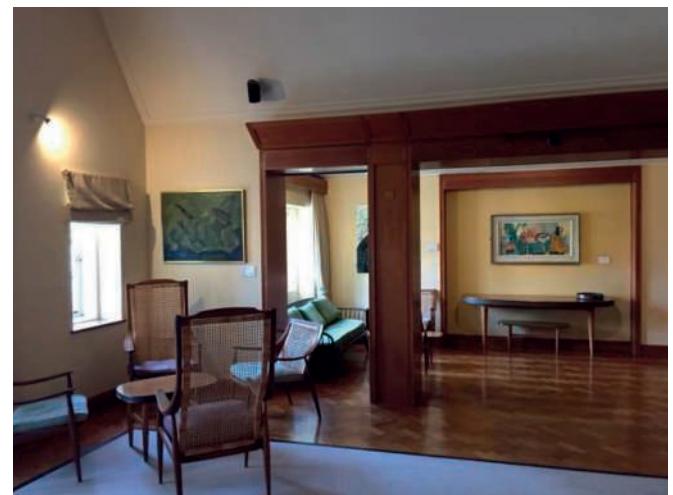
The trussed bulls of the Bombay slaughterhouses struggle, powerless in the face of the inevitable, and exemplify for Mehta the conditions of indignity and constriction in Indian everyday life. The bull in this painting is a monument to this sentiment, struggling and contorted. A few years after painting this work, Mehta made the award-winning film, *Koodal* (1970), filled with powerful images of a slaughtered bull. The artist stated, "I moved to the slaughterhouse at Bandra near Masjid. Actually I shot three minutes of my film there. Those three minutes are the most poignant sequence in my film, it's an image which is very near to my mental make-up. The bull is a powerful animal and when

its legs are tied down and it's thrown down it's an assault on life itself." (Artist statement, Y. Dalmia, 'Metamorphosis: From Mammal to Man', *Tyeb Mehta: Triumph of Vision*, New Delhi, 2011, p. 13)

Painted in 1961, *Thrown Bull* is also one of the earliest examples of Mehta's gestural expressive style which he developed in the United Kingdom. Having arrived in London in 1959, this painting is indelibly tied to the artist's experiences in England where he encountered European Expressionism, a breakthrough moment for him that saw his style undergo a radical change. The artist recalls, "In the early work, expression was all-important [...] Expressionism appeals to the viewer directly...Munch, Kokoschka, Emil Nolde weren't painters in the tradition of painting, and they were 'gut' painters." I was painting from the gut." (Artist statement, N. Ty-Tomkins Seth, New Delhi, 2005, p. 341) During this period, Mehta's works were dominated by muted colours and thick textured impasto, the most sculptural of his entire oeuvre. In these works, [...] the thickly stroked paint would layer the surface with a heavy patina of disquiet. The rendering of colours, of equal tonality and applied in verisimilitude, provided a cohesion, which would yet seem like a fierce interlocking. A compressed battle would ensue also between the figure and the space surrounding it, interpenetrative as two entities, which would coalesce to form an independent relationship, creating a new interpretative reality." (Y. Dalmia, New Delhi, 2011, p. 5)



Installation view of *India: Myth and Reality, Aspects of Modern Indian Art*, Museum of Modern Art, Oxford, with *Thrown Bull* highlighted
Photograph by E. Alkazi, 1982



Thrown Bull displayed in the Nuffield College Senior Common Room, 2016

PROPERTY FROM THE COLLECTION OF NUFFIELD COLLEGE, OXFORD

56

TYEB MEHTA (1925-2009)

Thrown Bull

signed and dated 'Tyeb 61' (lower right); further signed and dated 'Tyeb / 61' (on the reverse) and inscribed and titled 'November 1962 / TYEB MEHTA Thrown Bull / Presented to Nuffield College' on Bear Lane Gallery label (on the reverse)
oil on canvas
28½ x 36½ in. (72.3 x 92 cm.)
Painted in 1961

£120,000-180,000

\$150,000-220,000

PROVENANCE:

Bear Lane Gallery, Oxford
Acquired from the above by P. W. S Andrews and E. Brunner
Gifted by the above to Nuffield College, University of Oxford

EXHIBITED:

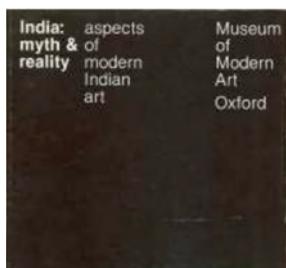
Oxford, Bear Lane Gallery, *Tyeb Mehta; Catalogue of Paintings and Drawings*, 31 October - 26 November 1962
Oxford, Museum of Modern Art, *India: Myth and Reality. Aspects of Modern Indian Art*, 27 June - 8 August 1982

LITERATURE:

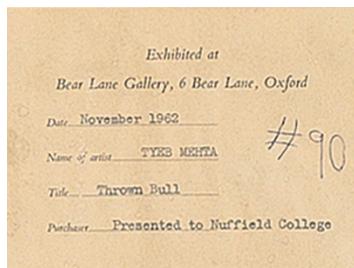
Tyeb Mehta; Catalogue of Paintings and Drawings, exhibition catalogue, Oxford, 1962, unpaginated (listed)
India: Myth and Reality. Aspects of Modern Indian Art, exhibition catalogue, Oxford, 1982, unpaginated (listed)
R. Hoskote, *Tyeb Mehta: Ideas Images Exchanges*, New Delhi, 2005, p. 62 (illustrated)

I was looking for an image to express this anguish and years later, I found it in the British Museum. I was fascinated by the image of the trussed bull in the Egyptian bas relief and created my first major painting.

- Tyeb Mehta



Exhibition catalogue, *India, Myth and Reality. Aspects of Modern Indian Art*, Museum of Modern Art, Oxford, 1982
Image courtesy: Museum of Modern Art, Oxford, 1982



Gallery Bear Lane label (verso)



PROPERTY FROM A PROMINENT ASIAN PRIVATE COLLECTION

***57**

SYED HAIDER RAZA (1922-2016)

Untitled (Matheran)

signed and dated 'Raza '76' (lower centre); further signed, dated and inscribed 'RAZA / 1976 / 100 x 100cm' (on the reverse)
acrylic on canvas
39½ x 39½ in. (100.3 x 100.3 cm.)
Painted in 1976

£180,000-250,000

\$230,000-310,000

PROVENANCE:

Acquired directly from the artist, *circa* 1970s
The Estate of Kekoo and Khorshed Gandhy, the Collection of
Rashna Imhasly-Gandhy and Behroze Gandhy
Christie's Mumbai, 19 December 2013, lot 9
Acquired from the above by the present owner

EXHIBITED:

Chennai, Apparao Galleries, *Raza: The Sacred Search*, 2002

LITERATURE:

Raza: The Sacred Search, exhibition catalogue, Chennai, 2002
p. 14 (illustrated)

After spending more than a decade in France, working within the styles of the École de Paris and Abstract Expressionism, Raza's artistic path brought him full circle and he began to integrate vital elements of his Indian childhood and cultural heritage into his paintings. "I am grateful [...] that I could come to a certain recognition in the art world in France and the rest of the world. But I was still unhappy. I said to myself: Yes, it is all right to be an important painter of the École de Paris, but where is your Indian background Raza? I asked myself and I started coming more and more regularly to India – for two to three months every year to study again what Indian culture was, what Indian sculpture was. I went to Ellora and Ajanta, I went to Benares, I went to Gujarat and Rajasthan. I looked at the sculptures and paintings, I read books and still I needed another twenty years to arrive where I am today." (Artist statement, 'A Conversation with Raza', *Raza: A Retrospective*, exhibition catalogue, New York, 2007, unpaginated)

During the visits that Raza made to India in the 1960s and 70s he frequently made Kekee Manzil, the striking Bombay residence of his gallerists Kekoo and Khorshed Gandhy, his home. Khorshed Gandhy recalls, "Despite the distance with Raza in Paris and us in India, we developed a very strong artist to gallery friendship. We dealt exclusively with his work in India. His

were some of the most memorable exhibitions." (K. Zitzewitz, *Crossing generations: diVERGE, Forty Years of Gallery Chemould*, exhibition catalogue, Mumbai, 2003, p. 76)

On one extended visit to Bombay with his wife Janine in the 1970s, Raza set up a makeshift studio at Kekee Manzil, where he painted for almost six months. During this visit, Raza and Janine also joined the Gandhys on vacation at their family home in Matheran, a hill station located about 90 km from Bombay. The burnt red laterite earth and spectacular topography of the Western Ghats deeply moved Raza, who sought to express this experience of Nature and India through his painting. "Nature became to Raza something not to be observed or to be imagined but something to be experienced in the very act of putting paint on canvas." (R. von Leyden, 'Metamorphosis', *Raza*, Mumbai, 1985, unpaginated)

Although this painting is inspired by Matheran and references the hill station's specific geography, its implications transcend the local. Similar to some of Raza's most significant works including *Rajasthan* (1975 and 1983), *Jaisalmer* (1975), *Saurashtra* (1983) and *Satpura* (1984), here the experience of nature is presented as a universal, spiritual phenomenon.



*58

AKBAR PADAMSEE (B. 1928)

Untitled (Metandscape)

signed and dated 'PADAMSEE 96' (upper right)

oil on canvas

35 x 53½ in. (88.9 x 136.8 cm.)

Painted in 1996

£80,000-120,000

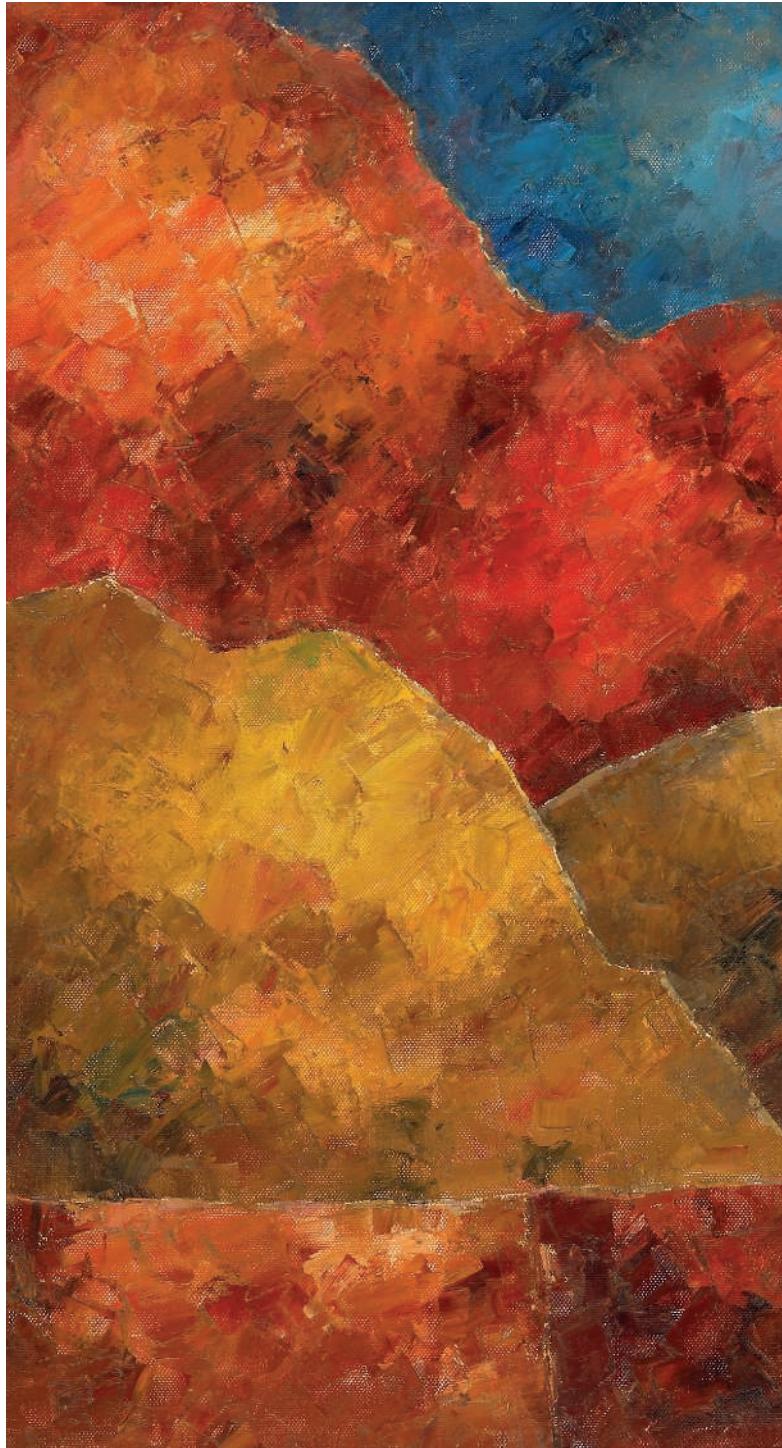
\$100,000-150,000

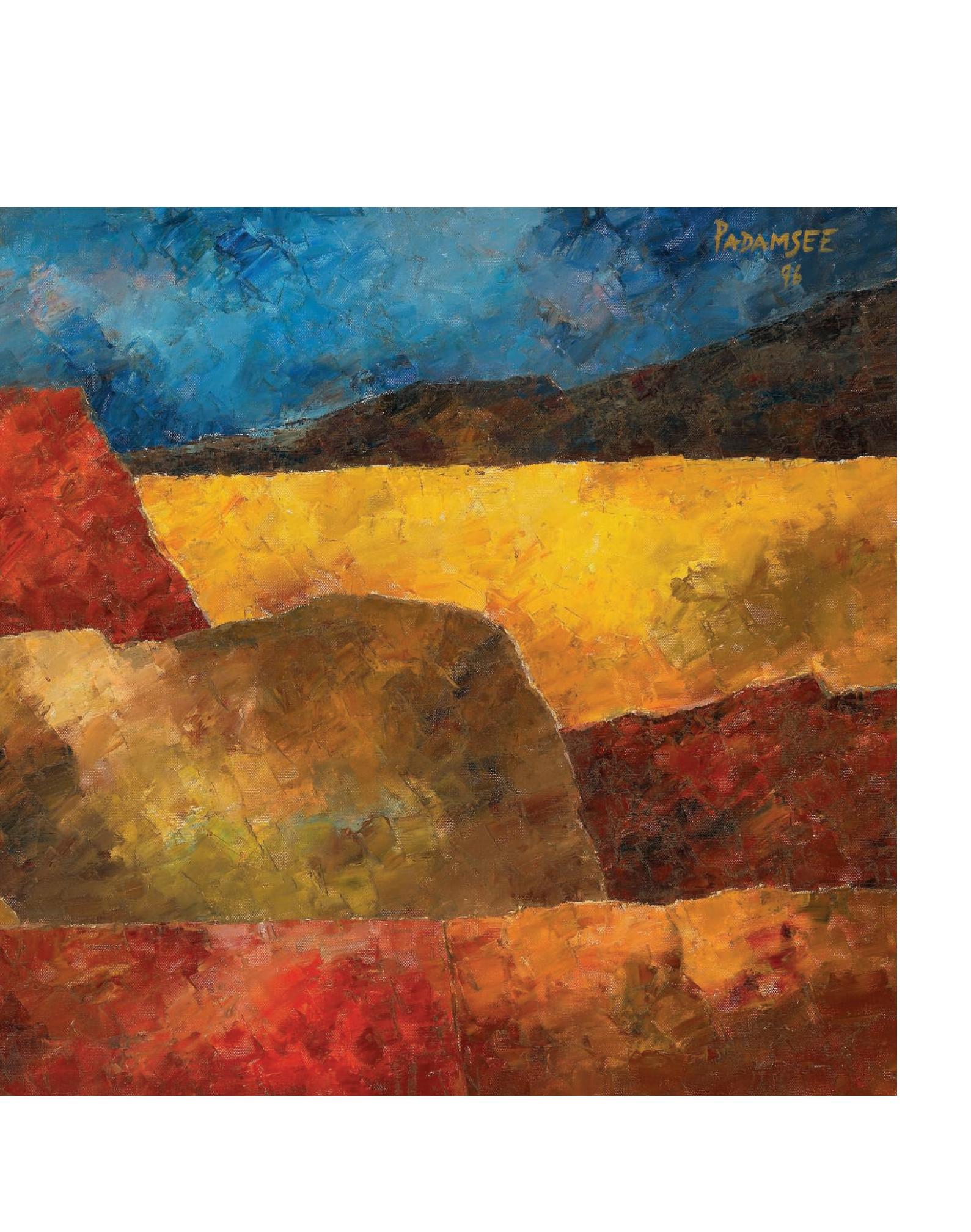
PROVENANCE:

Acquired directly from the artist

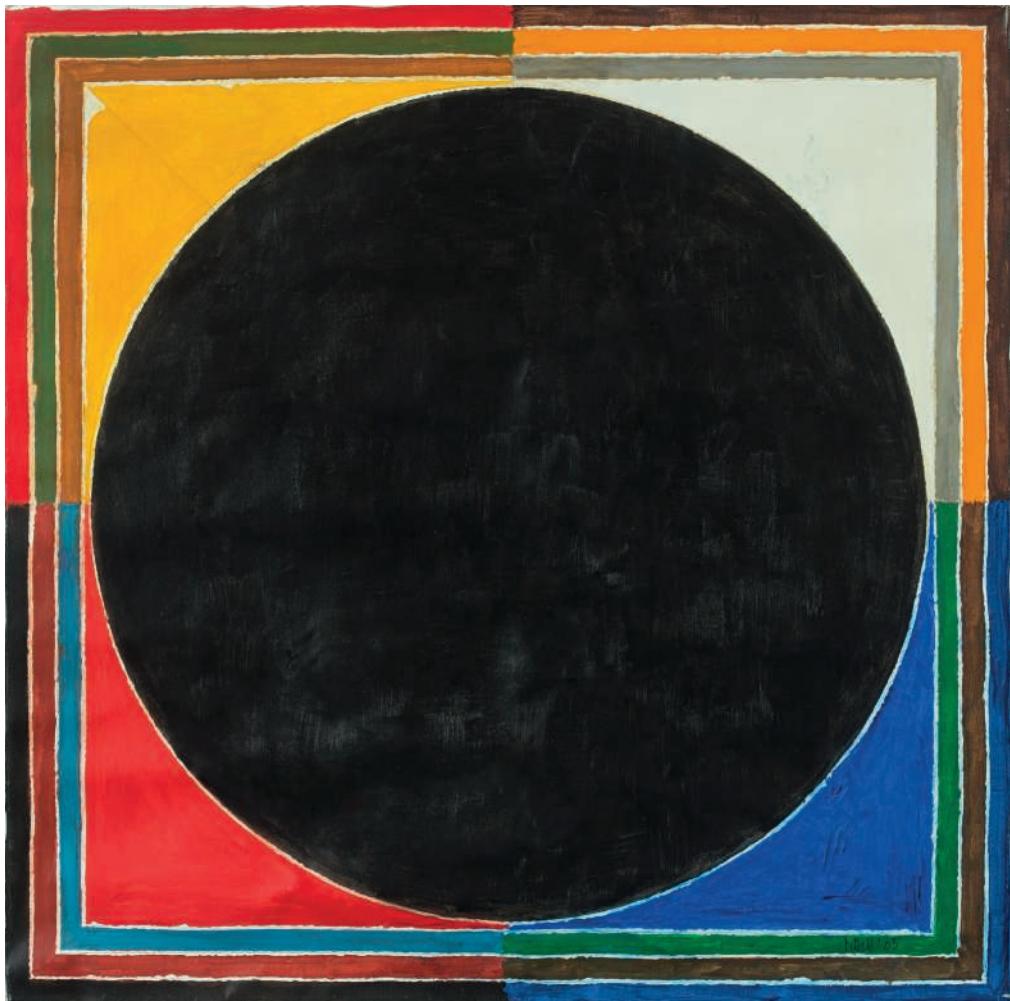
Akbar Padamsee's Metascapes, a series of paintings the artist began in the early 1970s, represent his long and distinctive involvement with the genre of landscape. As the word Metandscape suggests, in these paintings Padamsee is concerned with the mythic or archetypal landscape, which is expressed visually by a stringent ordering of timeless elements, such as the earth, the sun and the moon, in temporal space. "Rather than an intent to describe the natural world per se, the artist's object was the total conceptual and metaphysical ken of his visual environment, with his paintings impressing an immediate perceptual experience that relied on expression and sensation rather than realist recognition." (B. Citron, *Akbar Padamsee, Work in Language*, Mumbai, 2010, p. 195)

The use of a bold palette, and the importance the artist places on texture and construction, complements his choice of landscape as subject, with earthy tones and vibrant reds, blues and yellows. The colours evoke a sense of movement in an unmoving space. Yashodhara Dalmia describes Padamsee's metascapes as "[...] brilliantly choreographed planes of light and dark made in thick impasto which evoke mountains, field, sky and water. The controlled cadence of the colours breaks into a throbbing intensity as the artist in his most masterly works, evokes infinite time and space." (Y. Dalmia, *Indian Contemporary Art Post Independence*, New Delhi, 1997, p. 17)





PADAMSEE
96



I have interpreted the universe in terms of five primary colours: black, white, red, blue, and yellow. A total chromatic expression can be achieved by mixing primary colours with other secondary colours, such as greens, browns, and ochres. From there you can move to a great austerity of colours till you come to a supreme purity of form.

– S.H. Raza

*59

SYED HAIDER RAZA (1922-2016)

Pancha-Tatava

signed and dated 'RAZA '05' (lower right); further signed, dated, inscribed and titled 'RAZA / 2005 / 80 x 80 cms / "PANCHA-TATAVA" / Acrylic on canvas' and titled in Hindi (on the reverse)

acrylic on canvas

31½ x 31½ in. (80 x 80cm.)

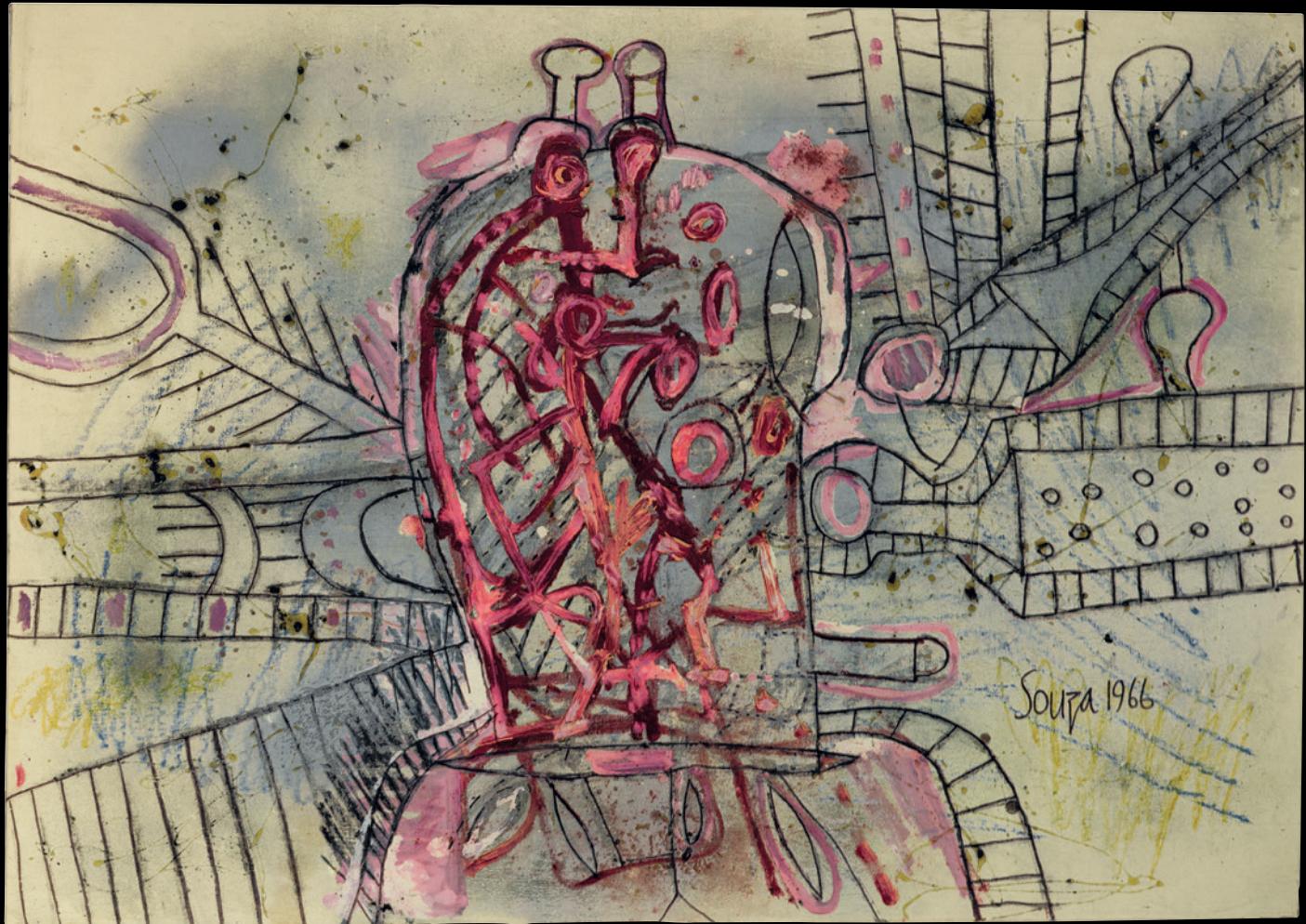
Painted in 2005

£40,000-60,000

\$50,000-74,000

PROVENANCE:

Aicon Gallery, New York
Acquired from the above by the present owner



λ*60

FRANCIS NEWTON SOUZA (1924-2002)

Astronaut

signed and dated 'Souza 1966' (lower right); further titled, dated and inscribed 'ASTRONAUT-1966'
F.N. SOUZA / charcoal & oil on canvas / 32 1/2 x 46' (on the reverse)
oil and charcoal on canvas
32 1/2 x 46 1/2 in. (82.5 x 118.1 cm.)
Executed in 1966

£70,000-90,000

\$87,000-110,000

61 No Lot



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, ENGLAND

62

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled

signed in Hindi and dated '58' (lower right)

watercolour and pastel on paper

21 x 29 in. (53.3 x 73.6 cm.)

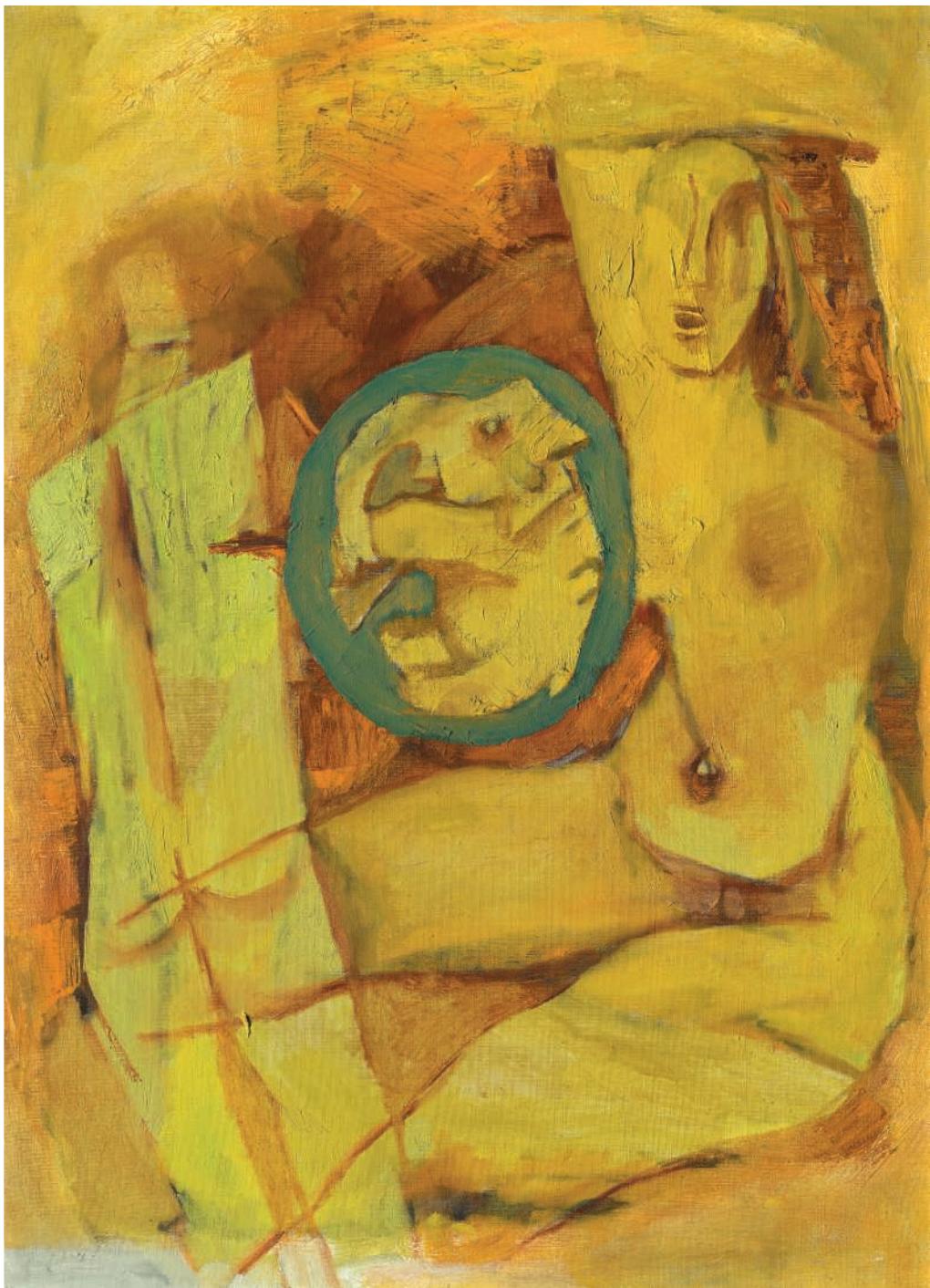
Executed in 1958

£8,000-12,000

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist
Thence by descent



PROPERTY OF A LADY, THE NETHERLANDS

63

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Maya's Dream)

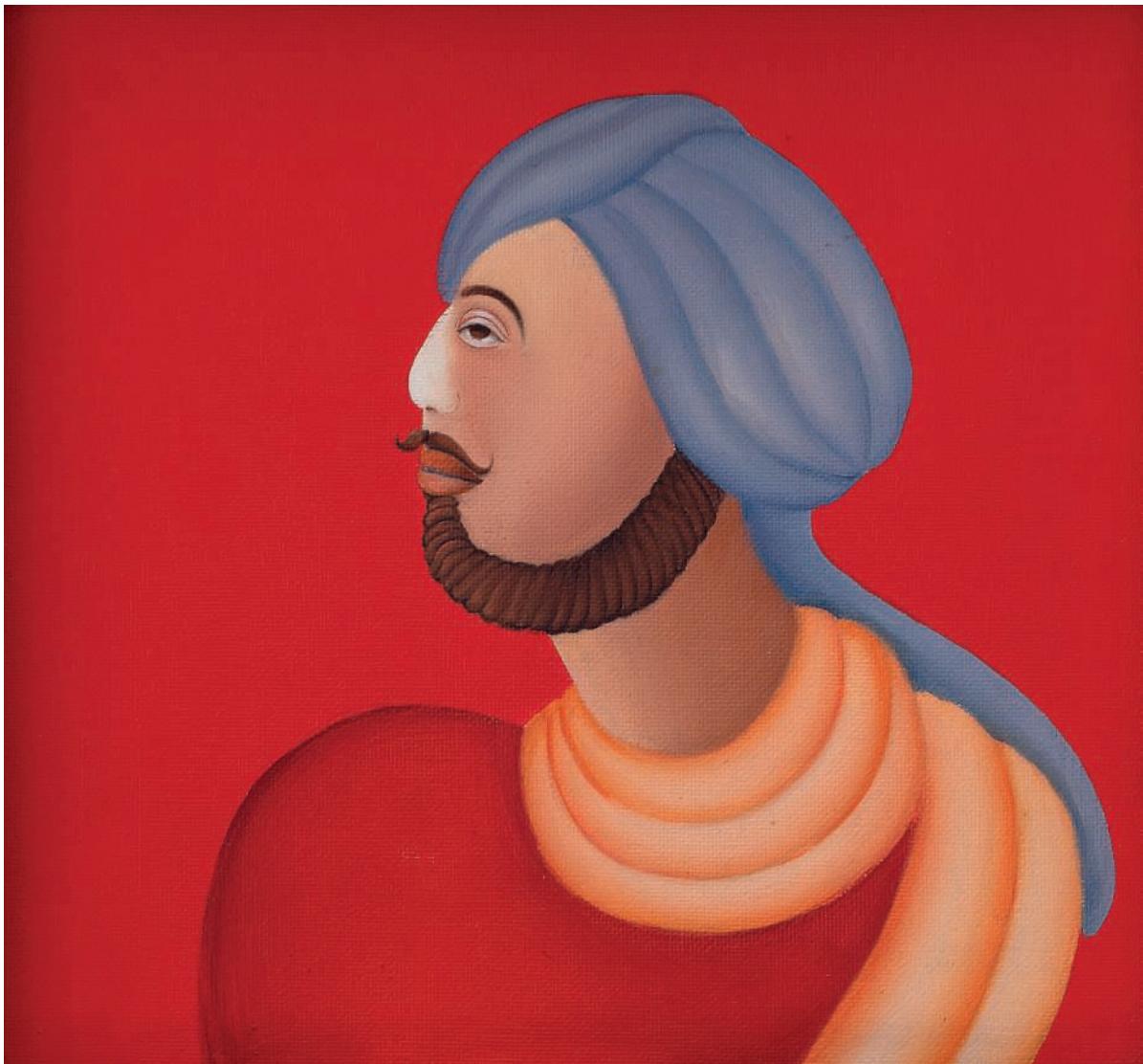
signed in Hindi and dated '64' (lower left)
oil on board
35 x 25 1/2 in. (88.9 x 63.8 cm.)
Painted in 1964

£50,000-70,000

\$63,000-87,000

PROVENANCE:

Acquired in Bombay *circa* late 1960s
Private Collection, Netherlands
Thence by descent



***64**

MANJIT BAWA (1941-2008)

Untitled (Head)

oil on canvas

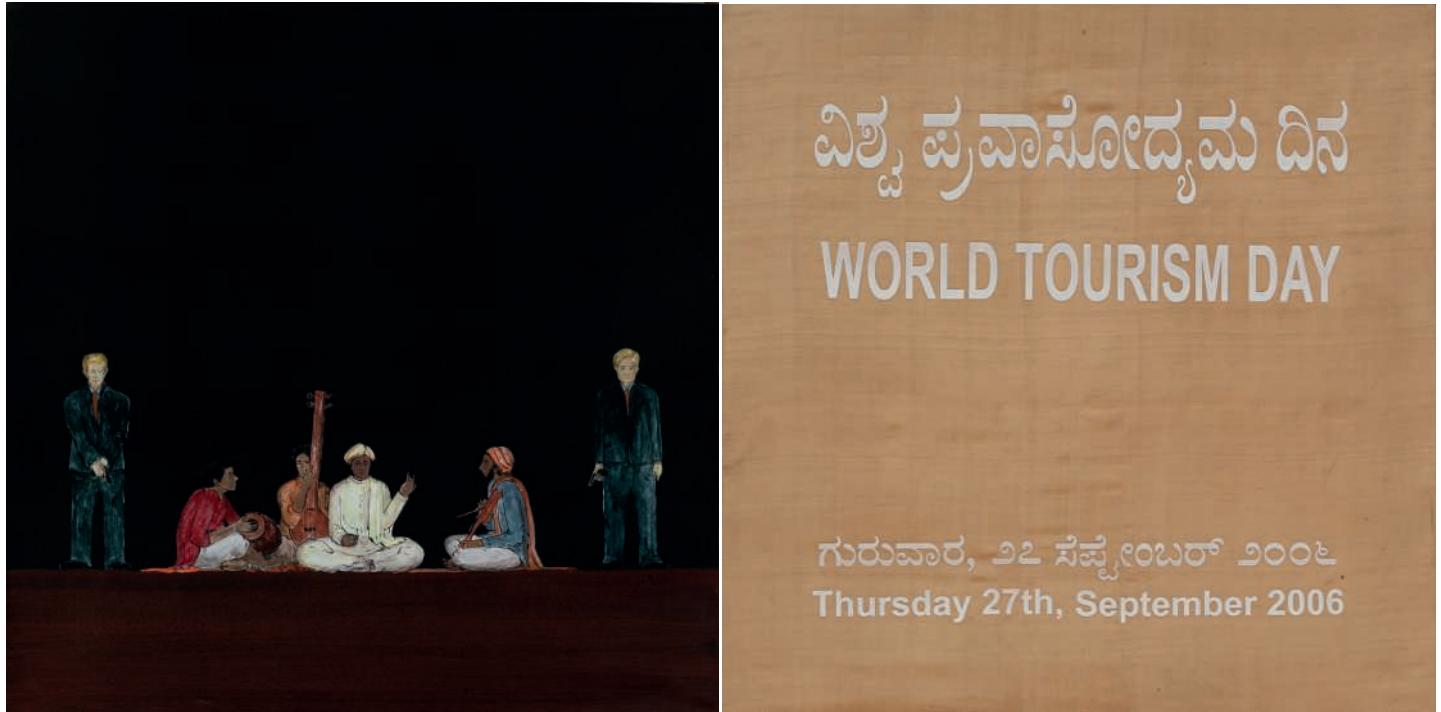
7 1/4 x 7 5/8 in. (18.4 x 19.4 cm.)

£15,000-20,000

\$19,000-25,000

PROVENANCE:

The collection of the artist
Thence by descent



*65

N. S. HARSHA (B. 1969)

Untitled (World Tourism Day)

signed, dated and inscribed 'Harsha / 06 / DIPTYCH PANEL 1

N. S. HARSHA' (on the reverse)

acrylic on canvas and silkscreen on silk; diptych

24 x 48 in. (61 x 121.9 cm.) overall

Painted in 2006

£10,000-15,000

\$13,000-19,000

N.S. Harsha draws much of his inspiration by observing the social dynamics of the people around him. Part voyeur and part philosopher, Harsha provides his viewers with a distinct visual commentary incorporating both wit and drama to put forward his concerns. Drawing upon his understanding of world history and culture, Harsha paints with acute attention to detail, recalling the expertise and technical skill of the Indian miniature tradition. "I began assembling distinct individuals, characters or forms in the same picture frame and observing their interrelationships as a way of portraying the reality of everyday life. My work is not just trying to achieve a visual perfection but is a journey into these individual forms within a large panorama." (Artist statement, *The Observer*, 19 September 2009)

Harsha's work has been shown at several international biennales and exhibitions including the Kochi-Muziris Biennale (2014), Moscow Biennale (2013), Adelaide International Biennial (2012), Serpentine Gallery, London (2008), Mukha Museum, Antwerpen, Belgium (2008), Mori Art Museum (2008) and the first Singapore Biennale (2006). He was the recipient of the 3rd Artes Mundi Prize awarded in 2008, and the DAAD Scholarship in 2012. Currently Harsha's works, dating from 1995, are on view in his first mid-career retrospective, *Charming Journey*, held at the Mori Art Museum in Tokyo.

66

SUBODH GUPTA (B. 1964)

Steal #4

signed 'Subodh' on the reverse
oil on canvas
66 x 90 in. (167.6 x 228.6 cm.)
Painted in 2007

£80,000-120,000

\$100,000-150,000

PROVENANCE:

Jack Shainman Gallery, New York

EXHIBITED:

Mumbai, Bodhi Art, *Start.Stop*, 2-31 March, 2007

LITERATURE:

Start.Stop, exhibition catalogue, Mumbai, 2007 (illustrated, unpaginated)
Subodh Gupta: Gandhi's Three Monkeys, exhibition catalogue, New York, 2008, p. 292 (illustrated)

Following from a tradition of Pop sensibility, Subodh Gupta's post-modernist ideas channel far-ranging influences from Marcel Duchamp, Josef Beuys, Claes Oldenburg, Andy Warhol and more recently Jeff Koons. Koons' *Easyfun - Ethereal* series, extols themes of gratification created through a collaged fantasy-scape combining child-like and adult desires by the elevation of consumer goods and by extension a commentary on consumerism.

However, Subodh Gupta's works bear only superficial resemblances to Koons as his artistic vocabulary is firmly rooted in the vernacular of everyday India. Gupta ironically states, "I am the idol thief. I steal from the drama of Hindu life. And from the kitchen – these pots, they are like stolen gods, smuggled out of the country. Hindu kitchens are as important as prayer rooms. These pots are like something sacred, part of important rituals, and I buy them in a market. They think I have a shop, and I let them think it. I get them wholesale." (C. Mooney, "Subodh Gupta: Idol Thief", *ArtReview*, 17 December 2007, p. 57)

Familiar to both the rural and urban echelons of Indian society, these stainless steel containers are a ubiquitous element in the trousseau of newly married women and a staple of many Indian homes. Predominantly, however, these quotidian vessels are used by middle-class Indians as dishes and cooking implements in place of the porcelain or glassware brought out for guests and special occasions. The vessels are also aspirational objects of desire for the under-classes. Gupta is particularly sensitive to this societal stratum as Bihar, his home province, is associated with backwardness and lawlessness.

"Superficially, Subodh's art has taken the experience of India away from the dirty, crowded and noisy to the clean, sparse and sedate. While he has done so metaphorically, his choice of icons and materials and his strategy of approach have been anything but simplistic...paintings of the lustrous surfaces of steel pots that bleed from their own making: marvelous symbols that both catch and repel meanings, slipping in and out of focus. A metaphor literally takes form, casting one subject as a substitute for another. Sculpture and painting which employ recognizable imagery make concrete the pervasiveness of metaphors in our thoughts, not only as tropes of language." (P. Nagy, *Start.Stop*, exhibition catalogue, Mumbai, March 2007)







*67

Taash ke Patte

signed and dated as illustrated
mixed media

14½ x 11½ in. (36 x 30 cm). (framed)
Executed in 2015-16; fifty-four works (54)

£80,000-120,000 \$100,000-150,000

PROVENANCE:

Commissioned directly from the artists

EXHIBITED:

Delhi, The Gallery, British Council, *Deck of Cards* *
Taash ke Patte,
1 February - 15 May 2016

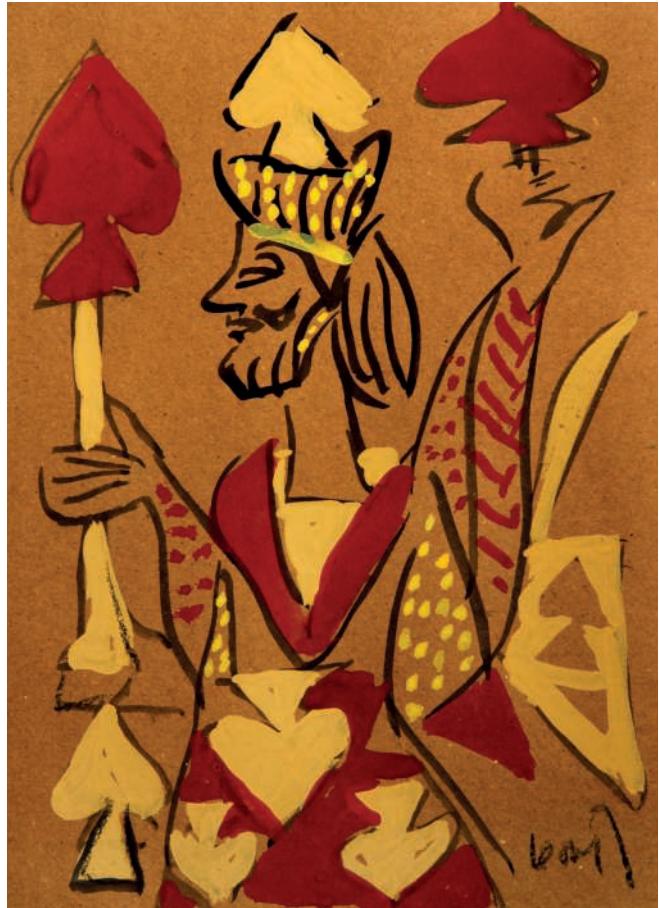
ATUL BHALLA (B. 1964)
R.B. BHASKARAN (B. 1942)
JYOTI BHATT (B. 1934)
BHURI BAI (B. 1968)
RAMESHWAR BROOTA (B. 1940)
ARPANA CAUR (B. 1954)
NIKHIL CHOPRA (B. 1974)
JOGEN CHOWDHURY (B. 1939)
AVIJIT DUTTA (B. 1974)
C. DOUGLAS (B. 1951)
OLIVIA FRASER (B. 1965)
CHITRA GANESH (B. 1975)
SHILPA GUPTA (B. 1976)
GANESH HALOI (B. 1936)
FARHAD HUSSAIN (B. 1975)
G.R. IRANNA (B. 1970)
POOJA IRANNA (B. 1969)
AMRITA JHA (B. 1994)
TUSHAR JOAG (B. 1966)
ABIR KARMAKAR (B. 1977)

KRISHEN KHANNA (B. 1925)
PRABHAKR KOLTE (B. 1946)
BOSE KRISHNAMACHARI (B. 1963)
BANWARI LAL JANGID (B. 1968)
DESMOND LAZARO (B. 1968)
ANJOLIE ELA MENON (B. 1940)
DHRUVA MISTRY (B. 1957)
S. NANDAGOPAL (B. 1946)
R.M. PALANIAPPAN (B. 1957)
JAGANNATH PANDA (B. 1970)
MADHVI PAREKH (B. 1942)
MANU PAREKH (B. 1939)
SUDHIR PATWARDHAN (B. 1949)
PUSHPAMALA N. (B. 1956)
RAM RAHMAN (B. 1955)
RAQS MEDIA COLLECTIVE
(JEEBESH BAGCHI B. 1965;
MONICA NARULA B. 1969;
SHUDDHABRATA SENGUPTA B. 1968)
SYED HAIDER RAZA (1922-2016)

TANMOY SAMANTA (B. 1973)
T.V. SANTHOSH (B. 1968)
GIGI SCARIA (B. 1973)
MITHU SEN (B. 1971)
GULAM MOHAMMED SHEIKH (B. 1937)
NILIMA SHEIKH (B. 1945)
MEGHA SHINDE (B. 1990)
ARPITA SINGH (B. 1937)
PARAMJIT SINGH (B. 1935)
K.G. SUBRAMANYAN (1924-2016)
VIVAN SUNDARAM (B. 1943)
SWATHI AND VIJAY (B. 1986, 1984)
THUKRAL & TAGRA
(JITENDRA THUKRAL B. 1976;
SUMIR TAGRA B. 1979)
NITYAN UNNIKRISHNAN (B. 1976)
THOTHA VAIKUNTAM (B. 1942)
ANIL VANGAD (B. 1983)
WASWO X. WASWO (B. 1953)



TAASH KE PATTE



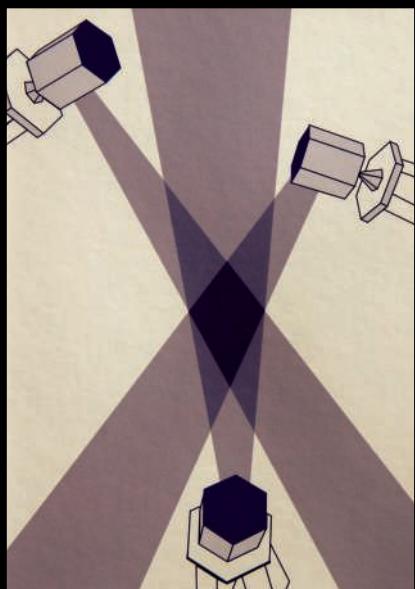
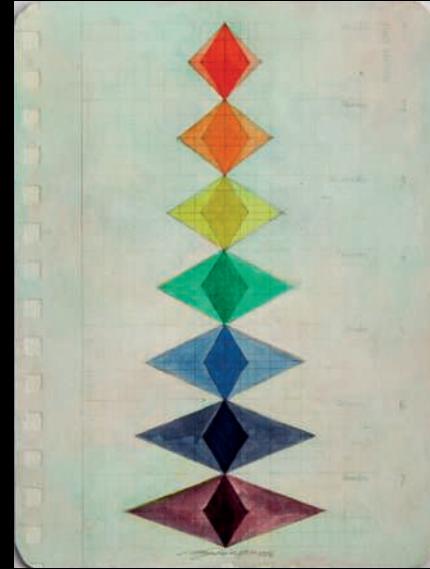
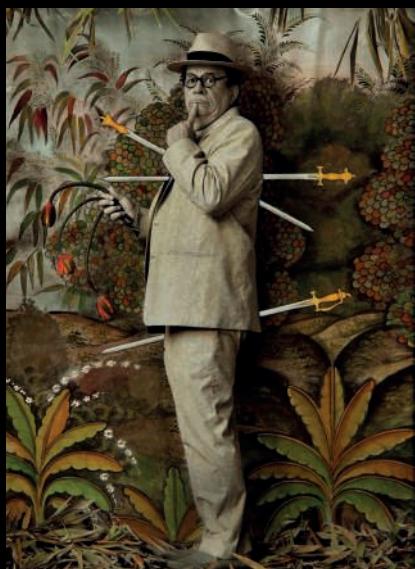
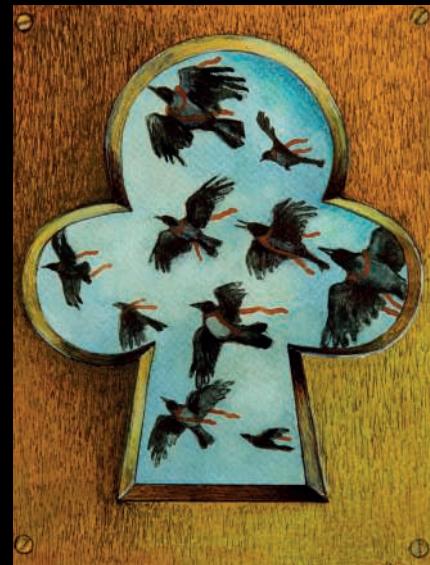
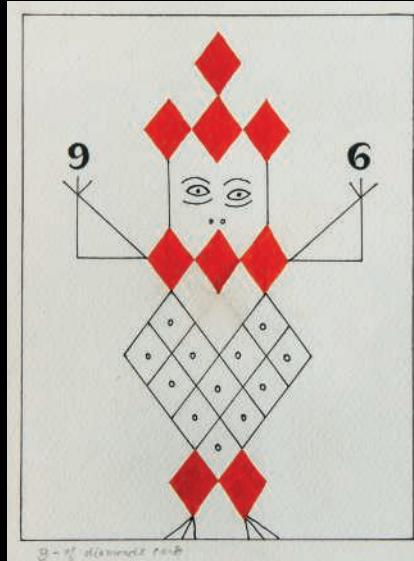
In 1976, Christian Neffe of the JPL Gallery, London, distributed a standard deck of playing cards among 54 contemporary British artists including Howard Hodgkin, John Hoyland, Patrick Heron, Allen Jones, Maggie Hambling and David Hockney. Neffe commissioned each artist to produce their own version of the card they received, thus creating a new and completely unique pack. Exhibited as *The Deck of Cards*, the entire collection was purchased by Anthony Jones and toured to over twenty countries by the British Council. Eventually, the works were published as a functional pack of cards, still available all over the world.

To commemorate the fortieth anniversary of this distinctive initiative and exhibition, 55 of India's leading artists were asked to create their own interpretations of a playing card that they picked from a standard deck. They could use any media, given the work remained the prescribed size. The resulting collection of original artworks, akin to a mini-survey of modern and contemporary Indian art, was titled *Taash ke Patte* and exhibited alongside the original 1976 *Deck of Cards* at the British Council, Delhi, in early 2016.

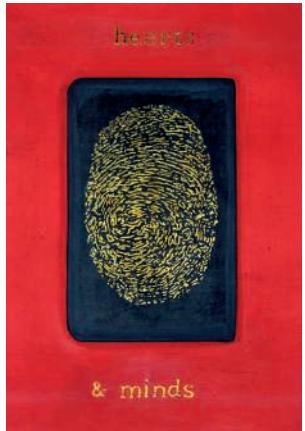
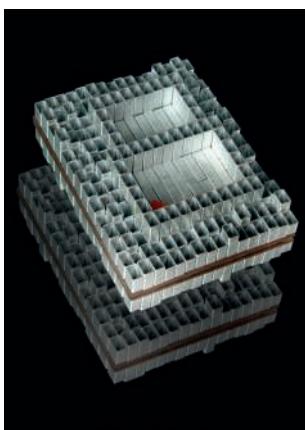
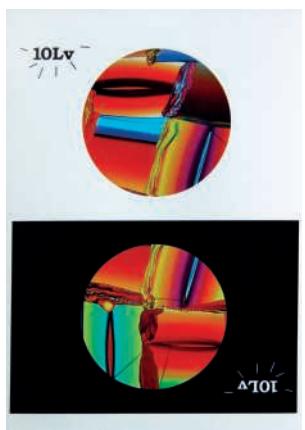
The artists whose works are featured in *Taash ke Patte* include modern masters Syed Haider Raza, Krishen Khanna, K.G. Subramanyan, Jogen Chowdhury, Rameshwar Broota, Gulammohammed Sheikh, Arpita Singh and Anjolie Ela Menon alongside contemporary practitioners Ram Rahman, Shilpa Gupta, RAQS Media Collective, Mithu Sen, Nikhil Chopra, Chitra Ganesh, Tushar Joag, Abir Karmakar and Desmond Lazaro to name a few.

In addition to creating the art works, all the artists who participated in this project have signed an agreement granting copyright of their images to the buyer of *Taash ke Patte*, allowing them to reproduce the works as a physical deck of cards.

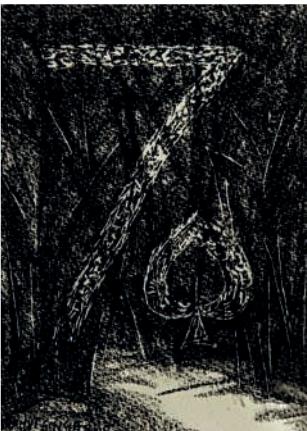
To complete the deck, during the exhibition a competition was opened to students pursuing art degrees at recognised institutions in India, asking them to produce the artwork for the '3 of clubs'. The winning design was a digital print titled *Roti, Kapda aur Makaan* by Megha Shinde, an MFA student at the Jawaharlal Nehru Architecture and Fine Arts University, Hyderabad.



(reverse of card design)









***68**

BHUPEN KHAKHAR (1934-2003)

Untitled (Animals)

signed and dated in Gujarati (lower centre)

mixed media on ceramic plate

15½ in (39.4 cm.) diameter

Executed in 1995

£6,000-8,000

\$7,500-9,900

BHUPEN KHAKHAR

DISCOVERING PAN SHOP 1

My time in India, from 1966 to 1969, was instrumental in my purchase of *Pan Shop No. 1* by Bhupen Khakhar. I was posted to New Delhi by my company, a multi-national food group, in the role of All-India Products Manager, having worked for them in Trinidad in the Caribbean for a number of years. During my time there I worked in the great cities of Bombay, Calcutta, Madras and New Delhi, to meet and discuss with our salesforce and distributors, shop-keepers in the bazaar and sometimes with the owners of the tiniest of roadside shacks, all to try to understand what made the Indian market-place tick.

Not long after my arrival, I needed to find a home to live in. After a lot of chasing around I eventually found an elegant-newly built house in the Greater Kailash quarter of New Delhi. But I needed to furnish it, and had lots of white wall-space to fill which called for some paintings and rugs to make it into a home.

That, in a nutshell, is how I found my way to Kunika Chemould Art Centre in New Delhi, one Saturday afternoon in early 1966, seeking something special to offset the white space. That soon changed, however, when a magnetic collage in robust red stopped me in my tracks. A charming lady from the gallery started to explain what it was all about. *Pan Shop No. 1*, she said, was painted by Bhupen Khakhar and represented the artist's desire to portray the life and

work of the ordinary people of India, through the paan wallah, the man who makes and sells the paan on the street.

The paan wallah, she continued, often uses an open suitcase for his shop, sitting by the side of the road, selling paan and things like combs and mirrors, and pictures of Hindu gods. In this collage, Khakhar has also included a photo of the much revered second Prime Minister of India, Lal Bahadur Shastri, in his Gandhi cap. The work also has three mirrors on which the artist has written messages in Gujarati; one humorously reads 'cash today, for credit come tomorrow'. Hearing all of this, I decided immediately to buy *Pan Shop No. 1* as I could see it would look wonderful on my walls, and there was a real social and political story woven into its fabric, which projected 'India' as I knew it.

In my opinion, *Pan Shop No. 1* is an amazing early work by Bhupen Khakhar which highlights the role of the paan shop in everyday Indian life with a sense of humour and a sociopolitical touch. It also dramatises the red saliva spitting action of paan users with its large red splodges, etched with white paint, to make the work a powerful mélange and magnetic focal point. For 50 years, *Pan Shop No. 1* has given me great enjoyment, renewing my memories of India and the smiles on the faces of its working people, and I hope it offers the buyer the same joy.

- J.W.



Interior of a Temple, c. 1965, Christie's Mumbai
18 December 2016, lot 105
© Christie's Images Ltd. 2016



PROPERTY OF A GENTLEMAN, SWITZERLAND

***69**

BHUPEN KHAKHAR (1934-2004)

Pan Shop No. 1

titled and inscribed 'Pan Shop No 1 / Rs 300/-'; further inscribed and titled 'Bhupen Khakhar / Pan Shop No 1' on Gallery Chemould label (on the reverse)
oil and collage on canvas
33 x 33 in. (83.8 x 83.8 cm.)

Executed *circa* 1965

£120,000-180,000

\$150,000-220,000

PROVENANCE:

Kunika Chemould Art Centre, New Delhi
Acquired from the above by the present owner, 1966

Bhupen Khakhar, a chartered accountant by trade, moved from Bombay to Baroda in 1962 to study Art Criticism at the Faculty of Fine Arts at M.S. University, in search of the community and environment he craved to sustain his creative process. These first few years in Baroda were critical for Khakhar's artistic development. It was home to the Baroda Group, a pioneering art collective formed in 1956 by artists from the Faculty of Fine Arts at M.S. University, including G.R Santosh, K.G. Subramanyan, N.S. Bendre and Jyoti Bhatt. Although the group formally disbanded the year of Khakhar's arrival, it had firmly established Baroda as an important centre for artistic exchange, out of which emerged a new generation of the Indian avant-garde. In this community, Khakhar also met British Pop artists Derek Boshier and Jim Donovan, the latter sharing a house with Khakhar for eight months.

Donovan played a critical role in Khakhar's early career by exposing him to the vocabulary of Western Pop Art, which the artist soon assimilated and applied to his own practice. "It was through Western Pop Art that Bhupen Began to look at the virulent popular culture of India. There is an overwhelming manifestation of popular tastes in India: it is visible in the pictures of gods and goddesses, film stars, national leaders; in shop signs, theatres, temples and restaurants; in the manufacture of cheap industrial goods. There is an orgy of visual images that clamber upon each other and seduce their audience with a surreptitious eroticism [...] It seems to me that Bhupen as an artist was persuaded to respond to popular culture only on the assurance of Western Pop Art." (G. Kapur, *In Quest*

of Identity: Art and Indigenism in Post-Colonial Culture with Special Reference to Contemporary Indian Painting, Baroda, 1973, unpaginated).

In 1963 Khakhar began to collect and collage images of gods and goddesses of the Hindu pantheon. Soon, Khakhar was combining these collages with swathes of vivid paint in larger works like *Pan Shop No. 1*, executed in the mid-1960s. Together, this small body of work embodies an exciting formative period of experimentation for the artist out of which emerged his now iconic style.

Pan Shop No. 1 balances a bold, yet kitschy Pop aesthetic with the vivid palette of classical miniature paintings to create a pastiche depiction of bazaar iconography. At the heart of these bazaars would often be a *paan* shop, where locals gathered and exchanged the day's news while chewing potent mouthfuls of betel leaf, areca nut and tobacco, and staining the surroundings with their vivid red expectorate. Perhaps it is these tell-tale stains left by *paan* chewers that Khakhar references in the intense red that dominates this canvas.

The iconic subject matter and use of collage reminiscent of Robert Rauschenberg gives the present work both a mock votive quality and a sense of Post-Modern playfulness. These early works were exhibited in Khakhar's first solo show at the Jehangir Art Gallery in Mumbai in 1965, and a similar work from this series was included in the major 2016 retrospective of the artist's work at the Tate Modern in London.



End of Sale

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent documents showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid; and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) As **authorised bidder**. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) As **agent for an undisclosed principal**: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims can be dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **A** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We will work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **'authenticity warranty'**). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obliged to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **'Heading'**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a

Heading means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must: (i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction; (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT, Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY, IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the

telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7389 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).
(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
(i) we will charge you storage costs from that date.
(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
(iv) the storage terms which can be found at christies.com/storage shall apply.
(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at artransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.
(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at artransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits

the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or
(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's **LIVE**™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's **LIVE**™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see * symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a * symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a * symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a * symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a * symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; and
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω lots. All other lots must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7389 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○	Artist's Resale Right. See Section D3 of the Conditions of Sale.	?, *, Ω, α, #, ‡
△	Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.	See VAT Symbols and Explanation.
◊	Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.	See Storage and Collection Page.
◆	Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.	

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

○ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

◊ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee

with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: collectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00 am to 5.00 pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

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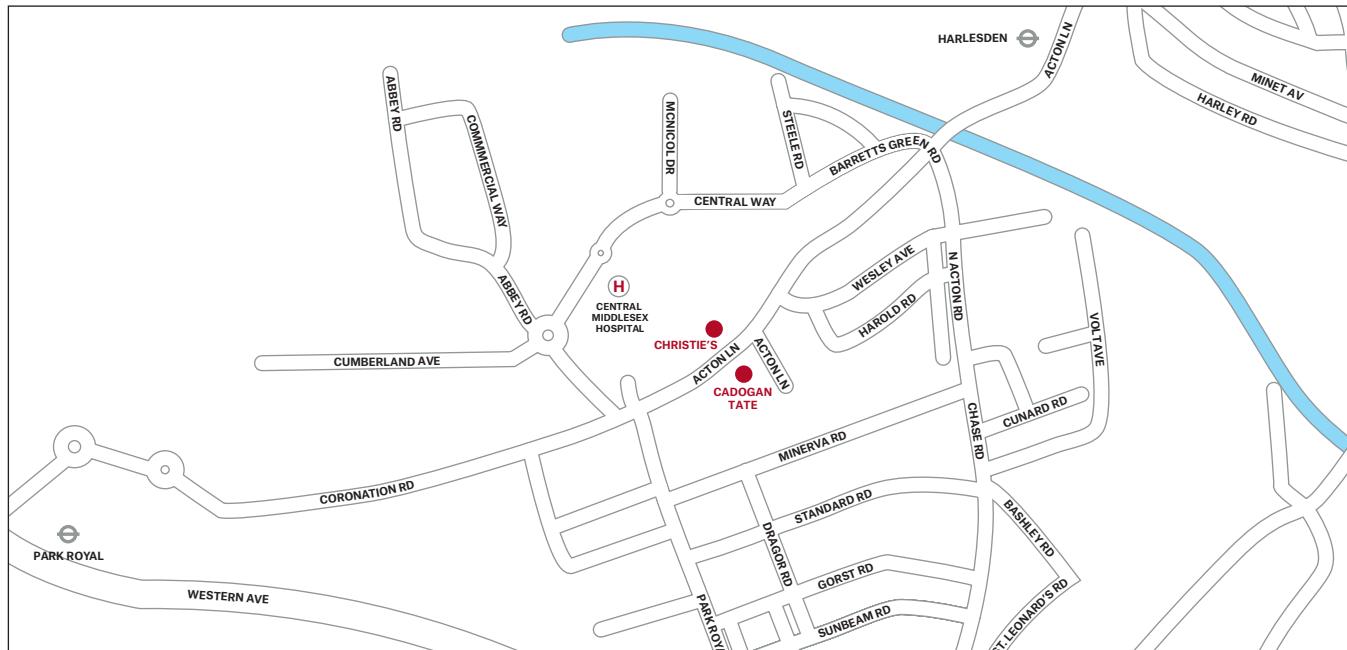
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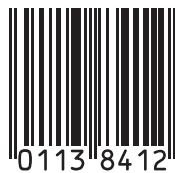
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