







## SOUTH ASIAN MODERN + CONTEMPORARY ART

## **TUESDAY 12 JUNE 2018**

#### PROPERTIES FROM:

**COLLECTION OF SHAILENDRA BARTARYA** ESTATE OF THE LATE RICHARD BREW **COLLECTION OF URSULA JONES** SANJAN NAGAR PUBLIC EDUCATION **TRUST** COLLECTION OF RAJESH PUNJ **COLLECTION OF MARK SHELTON** COLLECTION OF PAUL D. STEWART

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## **AUCTION**

Tuesday 12 June 2018 at 2.30 pm (lots 1-70) 8 King Street St. James's London SW1Y 6QT

## **VIEWING**

Thursday	7 June	9.00 am - 4.30 pm
Friday	8 June	9.00 am - 4.30 pm
Saturday	9 June	12.00 pm - 5.00 pm
Sunday	10 June	12.00 pm - 5.00 pm
Monday	11 June	9.00 am - 12.00 pm

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William Robinson

## **AUCTION CODE AND NUMBER**

In sending absentee bids or making enquiries, this sale should be referred to as CHRISTOPHER-15503

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## CONDITIONS OF SALE

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[30]

## **ILLUSTRATIONS**

Front cover: Lot 22 Inside front cover: Lot 58 Frontispiece: Lot 21 Inside back cover: Lot 64 Back cover: Lot 32



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## INTERNATIONAL SALES CALENDAR

## 12 JUNE

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## **27 JUNE**

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## 3 JULY

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## 17 OCTOBER **ANTIQUITIES**

**NEW YORK** 

## 25 OCTOBER

ART OF THE **ISLAMIC & INDIAN** WORLDS

LONDON

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#### STORAGE AND COLLECTION

Please refer to the important notice on page 100. Please note that Cadogan Tate's opening hours are Monday to Friday 9am to 5pm, and purchases transferred to their warehouse are not available for collection at weekends.

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# A NEW RENAISSANCE THE ART OF CALCUTTA AND SANTINIKETAN

Rabindranath Tagore grew up in a family of reformers and patriots. His father Debendranath Tagore was a leader of the Brahmo Samaj and his family was famous for debating ideas on religion, politics and literature. Today, the world remembers him as the first Asian to win the Noble Prize in Literature in 1913. This achievement alone stands as testament to an extraordinary life, but Tagore was much more than a Noble Laureate - he was the very embodiment of cultural awakening and is considered a national figure influential in shaping modern India. Rabindranath began an artistic renaissance for which Calcutta and the nearby Santiniketan became the creative impetus.

Rabindranath Tagore was able to fulfill his father's desire by establishing a school with a few students modelled after the old ashram system of ancient India. The retreat was called Santiniketan or the "abode of peace". At the time of the foundation of the university in 1921, he declared that its aim would be to "adopt the best ideal of the present age along with all that was true and great in humanity." (P. Pal, G. Howe and E.O. Hoppes, Santiniketan Photographs from 1929, Mumbai, 2010, p. 13) The art school at Santiniketan became the epicentre for what became known as the Bengal School of art which included Rabindranath Tagore (lots 1-3), his nephews Gaganendranath and Abanindranath Tagore, niece Sunayani Devi (lot 4), H. Mazumdar (lot 7) and also Mukul Dey (lot 9).

Rabindranath only turned to painting when he was in his sixties, first exhibiting at Galerie Pigalle, Paris, in 1930. His practice began with doodles and drawings, often of birds and fantastical creatures that "unaccountably missed [their] chance of existence". The watercolour *Untitled (Dragon)* (lot 3), is an evolution

of this theme, while *Untitled (The Water Carrier)* (lot 2) demonstrates the power and immediacy of Rabindranath's raw primitive style of drawing. "The inclination to know and understand other cultures was innate to his personality, and contributed to his emergence as an artist. A world traveller and a creative artist with interest in cross-cultural contacts, he looked at the art of the countries he travelled to [...] Primitive and modern art that he saw during his many travels abroad played such a role in his emergence as an artist." (R. Siva Kumar, 'Rabindranath Tagore as Painter and Catalyst of Modern Indian Art', *The Last Harvest*, Ahmedabad, 2011, p. 56)

Overlapping this period, in Calcutta, the artist Jamini Roy established a more inward looking aesthetic, reflecting on popular culture and mirroring the sentiments of Gandhi by turning to the country's villages for inspiration. Influenced by traditional Kalighat painting, Roy developed a signature style marked by his economy of line and bold palette of primary colours. His subjects included mythical Hindu and Christian scenes, as well as iconic secular ones. Earlier works such as *Flight into Egypt* (lot 12) show a pure, gestural naïve style that over time became synthesised into modular stylised forms (lot 11). Roy's Calcutta studio became so popular and recognisable that it was regularly frequented by visiting international titans of industry and politics alike.

Rabindranath Tagore and Jamini Roy are, in their different ways, two critical figures in the birth of Indian modernism. It is only fitting that both artists have been designated 'National Art Treasures' by the Government of India.



Rabindranath Tagore and Jamini Roy in the artist's studio on Chatterjee Lane, Calcutta, *Circa* early 1930s Image reproduced from *Jamini Roy; From Tradition to Modernity, The Kumar Collection*, exhibition catalogue, Milan, 2015



Abanindranath Tagore and Nandalal Bose at Amrakunja Santiniketan, *circa* 1930 Image courtesy Supratik Bose



Rabindranath Tagore in Osaka with Yokoyama Taikan, W.W. Pearson, Mukul Dey and others, 1916
Mage reproduced from S. Kumar, *The Last Harvest - Paintings of Rabindranath Tagore*, New Delhi, 2011
p. 55 © Visva-Bharati Archives



## \* 1

## **RABINDRANATH TAGORE (1861-1941)**

Untitled (Namaz)

signed in Bengali (lower centre) woodblock print on paper 9% x 13% in. (24.4 x 33.3 cm.) sheet

£2,000-3,000

\$2,800-4,100

## PROVENANCE:

Argosy Book Store, New York
Private American Collection, purchased from the above in the mid-1980s
Acquired from the above by the present owner

## 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)

## **RABINDRANATH TAGORE (1861-1941)**

Untitled (The Water Carrier)

signed in Bengali, and dated and inscribed 'To Lajwanti with blessings 24/2/1935 Lahore' (lower left) ink and pastel on paper 9% x 3% in. (24.7 x 9.3 cm.) Executed in 1935

£12,000-18,000

\$17,000-25,000

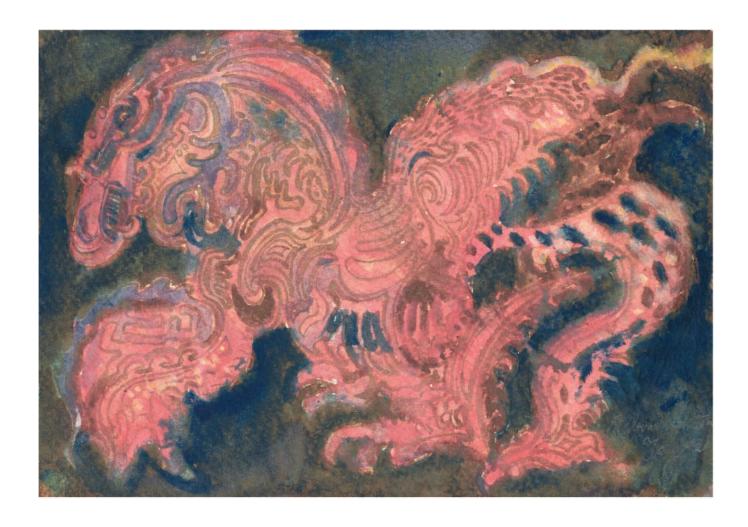
#### PROVENANCE:

Jagan Nath Madan FRCS was the chief medical officer for Jaipur. His wife, the academic, author and poet, Lajwanti Rama Krishna obtained two doctorates from the Sorbonne in Paris and London. It was during her studies in Paris that she met Rabindranath Tagore. He gifted the present lot to her in 1935 in Lahore. The work passed to Dr Yogesh Madan who in the 1950s emigrated to England and finally settled in Salford, Manchester, where he worked as a dedicated and much loved General Practitioner for thirty years. Dr Madan gifted the painting to his daughter Mrs Ursula Jones on the occasion of her 21st birthday.





Photograph of the Madan Family, courtesy of the family



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## **RABINDRANATH TAGORE (1861-1941)**

Untitled (Dragon)

signed 'Rabindranath Tagore' (lower right) watercolour on paper  $8\% \times 11\%$  in. (20.7 x 29.5 cm.)

£30,000-50,000

\$42,000-69,000

#### PROVENANCE:

Formerly in the collection of Simon Borret who served in the Royal Navy during the Second World War, acquired whilst stationed in India in the mid-1940s

Bonhams, London, July 2009 (private sale) Acquired from the above by the present owner

## EXHIBITED:

London, Aicon Gallery, *The Emergence of Indian Modern Art*, 13 January - 19 February, 2011

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

Venice, Museo di Palazzo Grimani, *Frontiers Reimagined*, 4 May - 22 November, 2015

## LITERATURE:

A. Sen, *Akarer Mahajatra: Rabindra Chitralekha*, Kolkata, 2010 (illustrated, unpaginated)

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

Frontiers Reimagined, exhibition catalogue, Marsilio, 2015, p. 118 (illustrated)





## **SUNAYANI DEVI (1875-1962)**

Untitled (Krishna)

watercolour and pencil on paper 9% x 7 in. (25 x 17.8 cm.) Executed *circa* 1920s

£3.000-5.000

\$4.200-6.900

#### PROVENANCE:

The collection of Kishore and Maitreya Chaterjee, descendents of the artist Acquired from the above by the present owner, April 2011

#### EXHIBITED:

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

#### LITERATURE:

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

Sunayani Chattopadhyay, popularly known as

#### \* 5

## **MEERA MUKHERJEE (1923 - 1998)**

Bou (Bride)

bronzo

12 x 6½ x 5½ in. (30.5 x 16.5 x 14 cm.) Executed *circa* 1960s

£20,000-30,000

\$28,000-41,000

#### PROVENANCE:

Gift from the artist to Ira and Gurdip Singh on the occasion of their wedding
Acquired from the above by the present owner

#### XHIBITED:

New Delhi, Akar Prakar, *Nirmiti – A Constructed Object*, 1 October - 30 November, 2015

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. 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 naïve 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.

A pioneering woman artist in modern India, Sunayani Devi's paintings were exhibited at shows organised by the Indian Society for Oriental Art in Calcutta, Allahabad, London and the United States, including alongside the Bauhaus artists in 1922, as well as at the Women's International Art Club, London. "Her naïve 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, *The Triumph of Modernism, India's Artists and the Avant-garde, 1922-1947*, New Delhi, 2007, p. 43)

Borrowing equally from tradition and modernity, Meera Mukherjee imbues each of her sculptures with a sense of lyricism that transports her subjects from the familiar and the ordinary to a magical realm. 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.

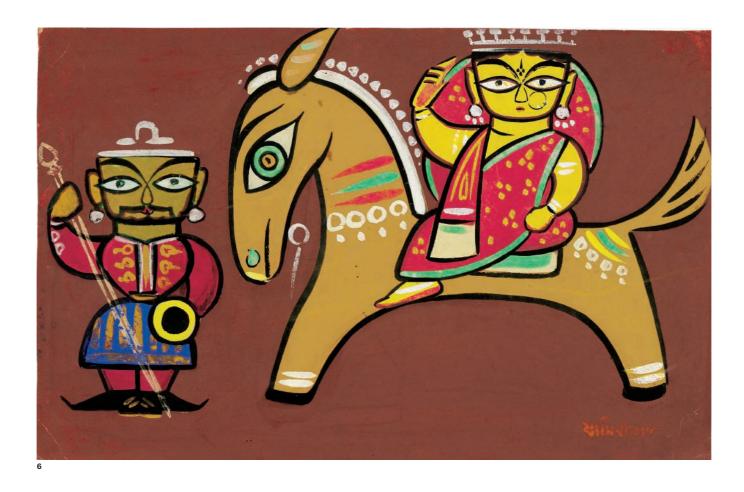
"Meera's world in bronze is full of movement. The viewers' eyes do not only follow the flowing contours of the figures but also the patterns, lineatures and ornamentations animating the surfaces of her bronze sculptures. None of these figures is profane in the Western sense as all of them seem to be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

After her initial training in painting in Calcutta and Delhi, the artist turned to sculpture in the 1950s, during her time at the Akademie der Bildenden Künste in Munich, where she studied under renowned artists like Toni Stadler. On her return to India, she was awarded a research fellowship from the Anthropological Survey of India to study folk and traditional metal casting techniques.

It was during this period that she learned the Dhokra method of casting metal – also known as *cire perdue*, or the 'lost wax' method – from the tribal communities of Bastar in Central India. From this method, Mukherjee perfected a technique for her sculptures in bronze that was unique. Her innovative process and approach constituted sculpting the works first in wax and then building up the surface with wax strips and rolls, to bestow a tactile, ornamental finish to the bronze they were eventually cast in. Despite the solidity and severity of the bronze, her sculptures thus appear delicate, organic and malleable, as if instilled with a natural rhythm.

Among the most distinguished modern Indian sculptors, Mukherjee was honoured with the Padma Shri (1992), the Abanindranath Award (1980) and the President's Award of Master Craftsman (1967-68) among other accolades.





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## 6

## **JAMINI ROY (1887-1972)**

Untitled (Bankura Horse)

signed in Bengali (lower right) tempera on card 15½ x 23¾ in. (38.7 x 59.8 cm.) Executed *circa* 1930s

£5,000-7,000 \$6,900-9,600

## PROVENANCE:

Private Collection, Connecticut, USA, 1935 Aicon Gallery, New York Acquired from the above by the present owner in 2006

## EXHIBITED:

London, Nehru Centre, *Jamini Roy: Bengali Artist of Modern India*, August 2007

Lugano, Museo delle Culture, *Jamini Roy: From Tradition to Modernity - The Kumar Collection*, 12 June - 23 August, 2015

## LITERATURE:

S. Datta, *Urban Patua: The Art of Jamini Roy*, Mumbai, 2010, p. 72 (illustrated)

A. Borellini, F.P. Campione, and C. Corni (eds.), *Jamini Roy: From Tradition to Modernity*, Milan, 2015, p. 115 (illustrated)

## \* 7

## **HEMENDRANATH MAZUMDAR (1894-1948)**

Abhiman (Wounded Vanity) signed 'H. Mazumdar' (lower left) oil on canvas 32½ x 16% in. (82.5 x 42.2 cm.)

£25,000-35,000 \$35,000-48,000

#### PROVENANCE:

Private Collection, Great Neck, New York Acquired from the above by the present owner

#### LITERATURE

The Art of Mr. H. Mazumdar, Vol. I, Calcutta, 1927 (another version illustrated, unpaginated)

Born in 1894 in Kishoreganj, now a part of Bangladesh, Hemendranath Mazumdar was one of the few Indian artists of the early Twentieth Century to achieve both academic and commercial success. Although he was a close associate of Abanindranath Tagore, he preferred to work in the European academic style championed by the evolving Bengal School. In a 1929 issue of the *Illustrated Journal of Fine Arts*, he wrote an article titled 'The Making of a Picture' in which he defined his working processes as typical of the prevailing academic style favoured by the British – first producing preparatory sketches, then more detailed pencil and wash studies and finally a finely, structured painting.

Mazumdar's oeuvre followed in the tradition of Raja Ravi Varma and explored a comparable range of themes focussing mainly on idealising sensual studies of the female form. His large sensuous oil paintings of nude or partially clothed women exuding a sense of intimate, voyeuristic eroticism attracted the attention of several royal figures. The Maharajas of Jaipur, Bikaner, Kashmir, Patiala, Cooch Behar and Mayurbhanj, to name a few, commissioned many works from him for their palaces. The Maharaja of Patiala, Sir Bhupinder Singh (1891-1938), a devoted patron, engaged him as a state artist for five years (1932-38).

The Maharaja of Mayurbhanj also bought a large number of his works providing him with regular commissions. A similar work to the current painting adorned the walls of the Mayurbhani Palace at Baripada in Orissa. Abhiman or 'Wounded Vanity' is a subject the artist returned to on more than one occasion. Although the posture of the model is the same in both works, the background details vary slightly in each image. The woman's luminous flesh tones stand out in dramatic contrast to the darker background. Her face turned away from the viewer, resting on her arm conveys a sense of sorrow and dejection. She holds a flower in her left hand with another on the floor beside her, perhaps symbolising her wounded pride.











PROPERTY OF A DISTINGUISHED COLLECTOR, LONDON (LOTS 8-12)

#### 8

## **JAMINI ROY (1887-1972)**

Untitled (Elephant); Untitled (Birds) signed in Bengali (lower right) each tempera on card 4% x 6% in. (12 x 15.8 cm.); 3% x 5% in. (9.8 x 15 cm.) Executed circa 1950 and 1945 (2)

£3,000-5,000

\$4,200-6,900

#### PROVENANCE:

Formerly from the Collection of Mr. Emile Dubrule, Florida

Christie's New York, 20 September 2006, lot 11 Acquired from the above by the present owner

#### EXHIBITED:

London, Nehru Centre, Jamini Roy: Bengali Artist of Modern India, August 2007 (one exhibited) Lugano, Museo delle Culture, Jamini Roy: From Tradition to Modernity - The Kumar Collection, 12 June - 23 August, 2015

#### LITERATURE:

S. Datta, *Urban Patua: The Art of Jamini Roy*, Mumbai, 2010, pp. 2-3 and 60 (illustrated) A. Borellini, F.P. Campione, and C. Corni (eds.), *Jamini Roy: From Tradition to Modernity*, Milan, 2015, p. 114 and 152 (illustrated) 'Painted Passion', *Millionaire Asia India*, September-October 2015, p. 71 (one illustrated)

#### q

#### **MUKUL DEY (1895-1989)**

Portrait of Abanindranath Tagore; John Audesson, Governor of Bengal, 1937

titled 'Abanindranath Tagore', signed and dated 'Mukul Dey.Feb.11.1937' (lower edge) with artist's seal;

signed 'Mukul Dey' and signed and dated 'John Audesson 8th July 1937' (lower edge) lithograph on paper; drypoint etching on paper 9% x 7% in. (25 x 20 cm.) image 12 x 9% in. (30.5 x 24.3 cm.) sheet 9% x 7% in. (25 x 20 cm.) image 13½ x 11¼ in. (34.2 x 28.5 cm.) sheet Executed in 1937; two prints on paper

£1,500-2,000

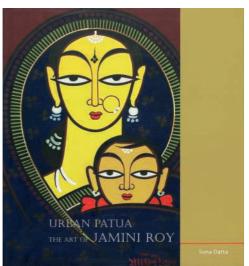
\$2,100-2,700

(2)

## PROVENANCE:

The Pal Family collection Christie's, New York, 20 March 2008, lot 433 Acquired from the above by the present owner





S. Datta, Urban Patua: The Art of Jamini Roy, Mumbai, 2010, cover

## JAMINI ROY (1887-1972)

Untitled (Bridegroom's Procession) signed in Bengali (lower right) tempera on canvas

tempera on canvas 18% x 31% in. (48 x 80.7 cm.)

£7,000-9,000

\$9,700-12,000

## PROVENANCE:

The Collection of Austin Coates Bonhams London, 13 October 2005, lot 271 Acquired from the above by the present owner

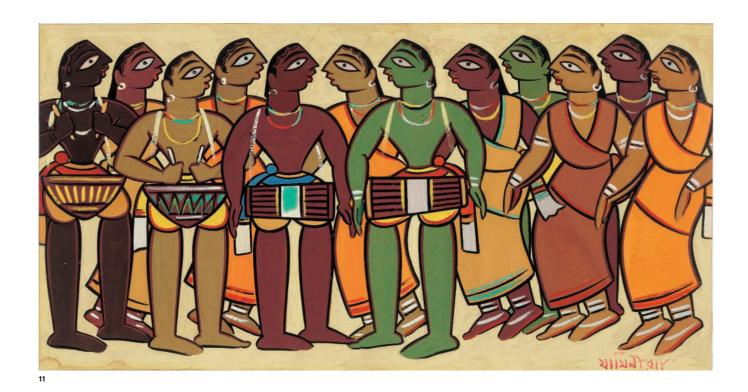
#### EXHIBITED

Singapore, Alpha Gallery, *Jamini Roy - the Indian Maestro*, 30 April - 10 May, 1972 London, Nehru Centre, *Jamini Roy: Bengali Artist of Modern India*, August 2007 Lugano, Museo delle Culture, *Jamini Roy: From Tradition to Modernity - The Kumar Collection*, 12 June - 23 August, 2015

#### LITERATURE

Jamini Roy - the Indian Maestro, exhibition catalogue, 30 April - 10 May, 1972, no. 16. (illustrated)

S. Datta, *Urban Patua: The Art of Jamini Roy*, Mumbai, 2010, p. 48 (illustrated) A. Borellini, F.P. Campione, and C. Corni (eds.), *Jamini Roy: From Tradition to Modernity*, Milan, 2015, pp. 118-19 (illustrated)



## JAMINI ROY (1887-1972)

Untitled (Musicians and Dancers) signed in Bengali (lower right)

tempera on card 14½ x 28½ in. (37 x 71.5 cm.)

£8,000-12,000 \$11,000-16,000

## PROVENANCE:

Acquired directly from the artist, Calcutta, 1954
The Collection of Reverend Willard Albertson
Shannon's Fine Art Auctioneers, Milford, USA, 1 May 2008, lot 188
Acquired from the above by the present owner

#### EXHIBITED:

London, Nehru Centre, *Jamini Roy: Bengali Artist of Modern India*, August 2007

Lugano, Museo delle Culture, *Jamini Roy: From Tradition to Modernity - The Kumar Collection*, 12 June - 23 August, 2015

#### LITERATURE:

S. Datta, *Urban Patua: The Art of Jamini Roy*, Mumbai, 2010, p. 62-63 (illustrated)

S. Basu (ed.), 'How Jamini Roy Found a Home in Baker Street', *Re-Imagine: India–UK Cultural Relations in the 21st Century*, London, 2013, p. 124 (illustrated)

A. Borellini, F.P. Campione, and C. Corni (eds.), *Jamini Roy: From Tradition to Modernity*, Milan, 2015, pp. 172-173 (illustrated)

L. Basile, 'Jamini Roy, il Matisse indiano', *Equilibriate*, 2015 (illustrated, unpaginated)

## 12

## JAMINI ROY (1887-1972)

Untitled (Flight into Egypt) signed in Bengali (lower right) tempera on canvas 26% x 35% in. (66.5 x 89.3 cm.)

£12,000-18,000

\$17,000-25,000

## PROVENANCE:

Acquired directly from the artist's studio, 1967 Private collection, Georgia Christie's New York, 20 September 2007, lot 1 Acquired from the above by the present owner

#### EXHIBITED

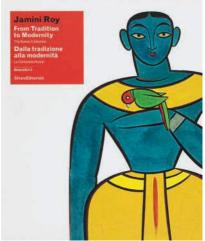
Lugano, Museo delle Culture, *Jamini Roy: From Tradition to Modernity - The Kumar Collection*, 12 June - 23 August, 2015

#### LITERATURE:

S. Datta, *Urban Patua: The Art of Jamini Roy*, Mumbai, 2010, pp. 6-7 (illustrated)

A. Borellini, F.P. Campione, and C. Corni (eds.), *Jamini Roy:* From Tradition to Modernity, Milan, 2015, p. 142 (illustrated)

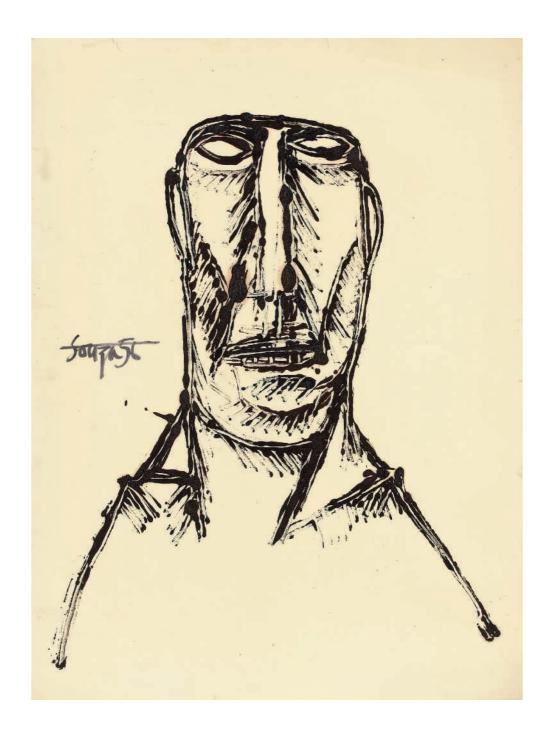




A. Borellini, F.P. Campione, and C. Corni (eds.), *Jamini Roy: From Tradition to Modernity*, Milan, 2015, cover

Jamini Roy trained in the Western academic painting styles and initially worked in the Post-Impressionist genre of portraits and landscapes. In the 1920s, he became inspired by the lines and palette of paintings (patas) sold in bazaars outside of the Kalighat temples in Bengal, India. He soon developed his own unique revival of indigenous painting traditions, as homage to the folk painters of his native Bengal. Depicting the Puranic gods and epics, Roy's works were bathed in the lyrical romanticism of his Bengali forbearers.

"Roy noted that the art of Metropolitan Calcutta, irrespective of whether it was revivalist or in the western academic style, was dependant not only on elitist but affluent patronage and he wanted art to regain the easy availability and inexpensiveness it had in the traditional life of the people. He was wholly in favour of making art, meant for the collectivity and not for the affluent few." (K. Chaitanya, A History of Indian Painting: The Modern Period, New Delhi, 1995, p. 178) Flight into Egypt shows the clear influence of pata paintings of rural Bengal and yet also reflects the diagramatic organisation of Byzantine mosaics.



## λ13

## FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Portrait of a Man)

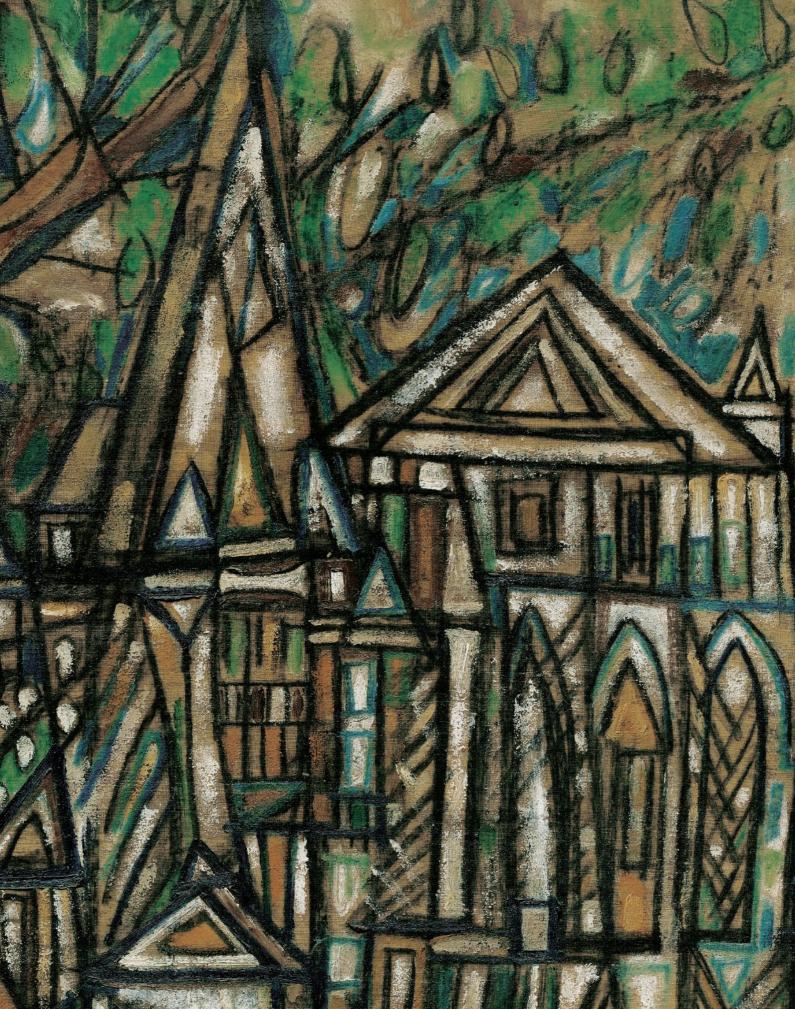
signed and dated 'Souza 56' (centre left) monotype on paper 29% x 21% in. (76 x 55.8 cm.) Executed in 1956

£2,500-3,500

\$3,500-4,800

## PROVENANCE:

Formerly from the Estate of the artist Christie's London, 9 June 2010, lot 133



PROPERTY FROM THE ESTATE OF THE LATE RICHARD BREW

## λ14

## FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Artist's Studio, Hampstead)

signed and dated 'Souza 61' (upper left); further signed and dated 'F.N. SOUZA / 1961' (on the reverse) oil on canvas  $32\frac{1}{2}$  x  $42\frac{1}{4}$  in. (82.5 x 107.3 cm.) Painted in 1961

£120,000-180,000

\$170,000-250,000

#### PROVENANCE:

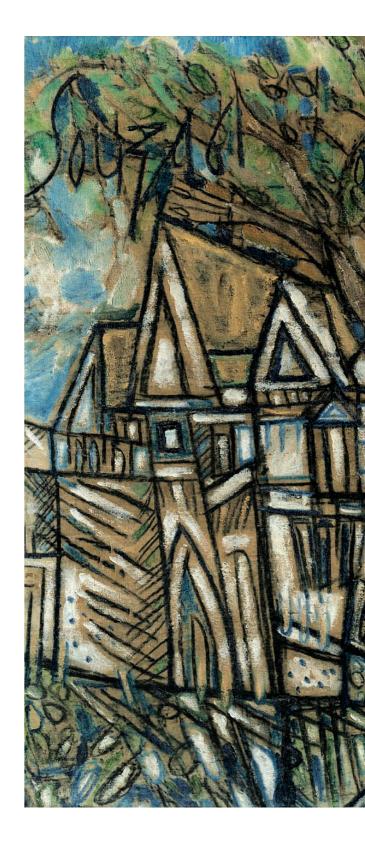
Grosvenor Gallery, London Acquired from the above *circa* early 1960s Thence by descent

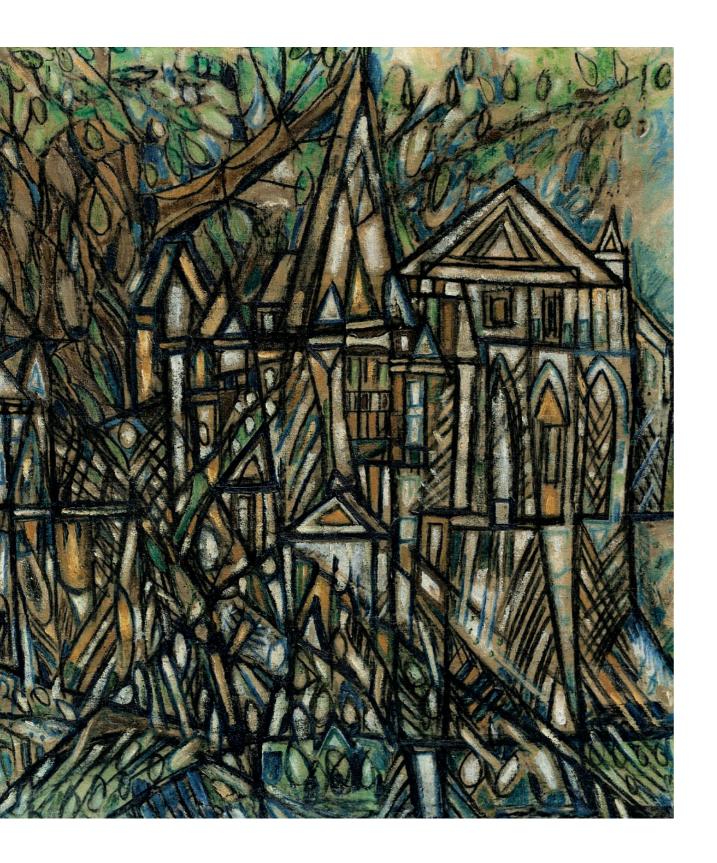
"The Landscapes, architectonic with their 'cubic factors' are ultimately lyrical. There's an unrestrained enthusiasm, a liberty in the application of color that is applied swiftly with a palette knife, creating smooth pulsating textures." (A. Ludwig, *Souza*, exhibition catalogue, New Delhi)

Francis Newton Souza painted *Untitled (Artist's Studio, Hampstead)* in 1961 while living in north London, during a period seen as the apex of his career. The present painting is a triumphant display of Souza's mesmerising skill as a draughtsman and painter. His powerful black line presents corniced buildings and piercing pediments suggesting not only the Catholic architecture which informed so much of Souza's oeuvre but also the immediate surroundings where he lived and worked around Belsize Park and Hampstead Heath. This landscape augmented by rich greens and browns is contrasted with flashes of bright white and blue giving the painting the sense of dappled light flickering through the autumnal foliage.

Fellow artist Jagdish Swaminathan describes Souza's cityscapes as "singularly devoid of emotive inhibitions." They are the "congealed visions of a mysterious world. Whether standing solidly in enamelled 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, 'Souza's Exhibition', *Lalit Kala Contemporary 40*, New Delhi, March 1995, p. 31)

The geometric black lines of buildings and rooftops overlay sharply across the natural pastoral background creating tension between the man-made and natural worlds. Souza had recently returned from six months spent in Rome and the almost schematic lines in the present painting are reminiscent of those seen in the depiction of *Vitruvian Man* by Leonardo. This painting is almost a blueprint for this balance between religion, man and nature. The absence of humanity at such an epicentre of civilisation, where religion, modernity and nature coexist in perpetual struggle and antagonism.





## **SYED HAIDER RAZA (1922-2016)**

Untitled (Trees in Landscape)

signed and dated 'RAZA 1955' (upper left); further signed, inscribed and dated 'RAZA / 55 Bd. Jourdan / Paris 14e / 1953' (on the reverse) oil on board 19% x 22 (49.9 x 56 cm.) Painted in 1953-55

£60,000-80,000

\$83,000-110,000

#### PROVENANCE:

Galerie Lara Vincy, Paris Private Collection, Paris Cornette de Saint Cyr, Paris, 18 February 2014 (private sale) Acquired from the above by the present owner

Painted just a few years after Syed Haider Raza's arrival in France, Untitled (Trees in Landscape) offers a fascinating testimony of the critical shift in Raza's oeuvre during the early 1950s. After founding the revolutionary Bombay based Progressive Artists' Group with Francis Newton Souza and Magbool Fida Husain in 1947, the year of India's Independence, Raza left India for France, arriving in October 1950 to attend the École Nationale Supérieure des Beaux-Arts. He excitedly recollects absorbing the thriving local scene and eagerly visiting all the museums, particularly drawn to the colouration and compositions of the Post-Impressionists. The palette and compositions of Paul Cézanne and Vincent Van Gogh in particular had a major impact on Raza's own iconography, as well as the French countryside he explored. Speaking about one of these museum visits the artist recalled that he "[...] cried in front of the portrait of Van Gogh. Cézanne led me away from the emotive approach to the rational approach in art." (S.H. Raza, Itinerary, New Delhi, 2015, p. 20)

In works from this period, the texture of Raza's brushstrokes thickened as he moved from using gouache and watercolour to oil, and his confident strokes seemed to carve the painted surface with their strength. The European landscapes Raza discovered during his travels in France, Spain and Italy at the time fuelled his experimentation in the genre. In the present lot, Raza's brush deftly delineates the tiled roofs of

a group of houses, against a landscape immersed in shadow, executed in an earthy palette of burnt sienna and deep umber. More prominent than the architectural structures, however, are the contours and colours of the primitive tree that rises between them, throwing into question the scale and perspective of this unique composition. *Untitled (Trees in Landscape)* preceeds the tumbling French landscapes he would paint for the rest of the decade, as well as the abstract compositions inspired by nature that would soon follow.

As the artist notes, his early years in Paris provided him with experiences and tools that were essential in building the strong foundations on which his practice developed and evolved. "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 'savoir 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) The 1950s were thus a critical decade for Raza, when the artist strove to reconcile his personal vocabulary and artistic sensibilities with the academic and modernist aesthetics in which he had immersed himself in the West.



Syed Haider Raza, *Les Toits de la rue St. Jacques, circa* 1950s Christie's Mumbai, 11 December 2014, lot 26



#### **SYED HAIDER RAZA (1922-2016)**

Inconnu

signed and dated 'RAZA '68' (lower right); further signed, inscribed, dated and titled 'RAZA / P\_774 '68 / "Inconnu"' (on the reverse) acrylic on canvas  $39\% \times 39\%$  in. (99.8 x 100.4 cm.)

£100.000-150.000

\$140.000-210.000

#### PROVENANCE:

Galerie Lara Vincy, Paris Acquired from the above by the present owner

Inconnu was painted in 1968 at a time when Syed Haider Raza was moving away from Post-Impressionist influences and representational landscapes towards a more expressionistic and abstract idiom. This transition in his oeuvre followed Raza's 1962 visit to the United States and Canada, where he served as a visiting lecturer at the University of California, Berkeley, and subsequently was a Rockefeller Foundation Fellow. Inspired by the freedom and visual impact of the work of American Abstract Expressionists such as Mark Rothko, Sam Francis and Jackson Pollock, Raza began to paint with a fluidity that had not been seen before. This was also the juncture at which Raza began to use acrylic rather than oil as a medium. This allowed the artist more gestural freedom in his brushswork and new possibilities to mine the expressive potential of his colours and bestow his works with deep emotional power.

Once he settled back in Paris with his wife Janine Mongillat in a new studio on Avenue Secretan, Raza was, as Ashok Vajpeyi notes, "on his way to be more free, more resident in his artistic vision." He further explains this transitional period in the artist's career as a critical moment, where Raza questions his practice, artistic influences and the resonances of his homeland to paint some of his most refined works. Vajpeyi called these paintings "emotional essays in colour", noting that reflected in them "There was passionate fury and restless reaching out to catch the essence of experience." (A. Vajpeyi, A Life in Art: Raza, New Delhi, 2007, p. 78)

The two distinct parts of *Inconnu* reveal the tumult that the artist's mind and palette were undergoing at the time. The line of Devnagari text that Raza uses to divide the composition is the beginning of one of Vajpeyi's Hindi poems, which translates as 'Let the path be unknown; let the soul be left alone.' This quite literally describes Raza's quest to find his true artistic voice between the interwoven influences from his homeland and the European and American avant-garde he had immersed himself in. The composition is structured with a dark upper component suspended above a panel of brilliant colours that freely intermingle to create a luminous and lush landscape. These lyrical and brilliant brushstrokes are, however, contained in a geometrical frame, hinting at the structural abstraction towards which Raza's painting soon progresses. At the very top of the composition, Raza adds a subtle line of deep blue, an homage to Rothko whose work he encountered during his visit to the United States in the 1960s. Like Rothko's Abstract Expressionist works, Inconnu is deeply meditative, inviting the viewer to experience the painting not just aesthetically but emotionally and spiritually. In this painting Raza creates an oasis of personal contemplation and invites the viewer to lose themselves in the unknown.



Syed Haider Raza at Avenue Secretan studio-apartment with Ram Kumar, 1969 Image reproduced from Raza: A Life in Art, 2007, p. 79, Art Alive Gallery, New Delhi





PROPERTY FROM THE COLLECTION OF SHAILENDRA BARTARYA

## **17**

## **AVINASH CHANDRA (1931-1991)**

Untitled

signed and dated 'Avinash 66' (lower left) watercolour on paper 41 x 54% in. (104.2 x 139 cm.) Executed in 1966

£18,000-25,000 \$25,000-34,000

## PROVENANCE:

Acquired directly from the artist

PROPERTY FROM THE COLLECTION OF ALITA CHANDRA WIG

## \* 18

## **AVINASH CHANDRA (1931-1991)**

Untitled (Houses in Sanjauli)

signed 'Avinash' (lower left); further signed 'Avinash Chandra' (on the reverse) oil on board  $24 \times 36$  in.  $(61 \times 91.4$  cm.) Painted circa early 1950s

£20,000-30,000

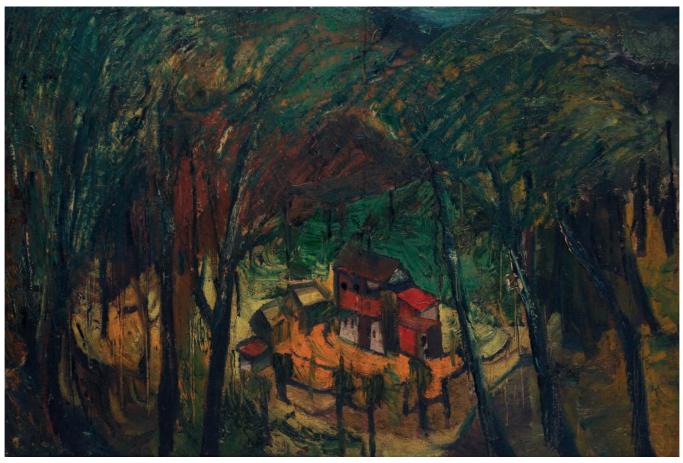
\$28,000-41,000

## PROVENANCE:

Collection of the artist Thence by descent

#### EXHIBITED:

New Delhi, Delhi Silpi Chakra, *Paintings by Avinash Chandra*, 28 August - 3 September, 1953

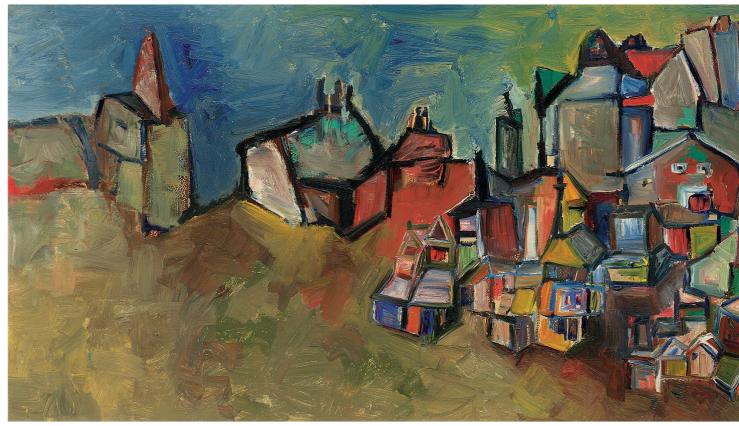




Avinash Chandra, circa 1950s Image courtesy of the family archive

"That Avinash Chandra is a gifted painter cannot be doubted. I observed his talent when he was a young student at Delhi Polytechnic art department. And when he became a teacher at the same institution he developed a manner that I praised. This was a painterly view of what can be called for a lack of a better word *treescapes*. For Mr Chandra, trees took on a life of dynamic existence. They were bursting into colours and lines, and these groups and clusters of trees formed fine imaginary forests, on the borderline of tales, yet somehow rooted in reality." (C. Fabri, *Design*, June 1963)

The present lot was painted in the early 1950s, during the first phase of Avinash Chandra's artistic career that spanned more than four decades. As the Indologist and art critic Dr. Charles Fabri affirmed above, the artist's talent was recognised even at this early stage, and he received an award at the first National Exhibition of Art held by the Lalit Kala Akademi in 1955. Chandra went on to become the first Indian artist to be represented in the collection of Tate Gallery, London, and the first Indian artist to participate in Documenta, Kassel.





## \* 19

## GULAM RASOOL SANTOSH (1929-1997)

Untitled (Kashmir)

signed and dated 'SANTOSH 55' (lower left) gouache on paper 15% x 19% in. (38.6 x 50 cm.) Executed in 1955

£3,000-5,000

\$4,200-6,900

## PROVENANCE:

Family of the artist Acquired from the above by the present owner

#### ITERATURE:

G.R. Santosh, Perennial Transcendence, exhibition catalogue, New Delhi, 2017, p. 20 (illustrated)

19





Nicholas Tredwell in his Mobile Art Gallery with lot 20 in 1963 Image reproduced from Kiss My Art, Aigen im Mühlkreis, 2013, p. 54

## SADANAND BAKRE (1920-2007)

Untitled (Cityscape)

signed 'BAKRE', and signed and dated in Hindi (lower right); further signed 'S.K. BAKRE', and signed and dated in Hindi (on the reverse) oil on board 20¼ x 68 in. (51.4 x 172.7 cm.)
Painted in 1963

£15,000-20,000

\$21,000-27,000

## PROVENANCE:

Nicholas Tredwell Acquired from the above in 1963 Thence by descent

#### EXHIBITED

London, Nicholas Tredwell Mobile Gallery, 1965

## \* 21

### **AKBAR PADAMSEE (B. 1928)**

Untitled (Landscape) signed and dated 'PADAMSEE 62' (lower right) oil on canvas 36% x 23% in. (91.8 x 60 cm.) Painted in 1962

£80,000-120,000

\$110,000-160,000

#### PROVENANCE:

Private Collection, France Christie's London, 2 May 2003, lot 568 Acquired from the above by the present owner

#### EXHIBITED

Queens Museum, New York, After Midnight, Indian Modernism To Contemporary India 1947/1997, 8 March - 13 September, 2015

#### LITERATURE:

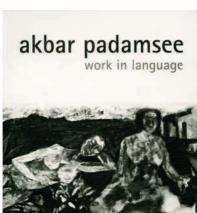
B. Padamsee and A. Garimella eds., Akbar Padamsee, Work in Language, Mumbai, 2010, p. 323 (illustrated)

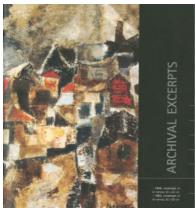
Following his graduation from the Sir J.J. School of Art in Bombay, and urged by Syed Haider Raza, Akbar Padamsee joined his close friend and fellow artist in Paris. From the time of his arrival in 1951, he became fascinated with the work of European masters, modern and classical alike, and developed a desire to assimilate the aesthetic of Paris in his practice. Padamsee would move back to India after a few years, but returned to Paris on several occasions through the 1950s and 60s, as the city for him was a crucible for his creativity. In 1960, following an acclaimed solo exhibition of monochromatic paintings at Gallery 59 in Bombay the previous year, Padamsee once again returned to Paris, where he would depart from his grey palette to portray rural and urban French landscapes.

Describing this period of his work, Beth Citron notes, "The 1960s transiting among urban hubs in three continents, imaginative natural landscapes became one of Padamsee's central artistic projects during that decade [...] At this time, he began an earnest investigation of light, colour, and form through village landscape studies, following a classically French tradition

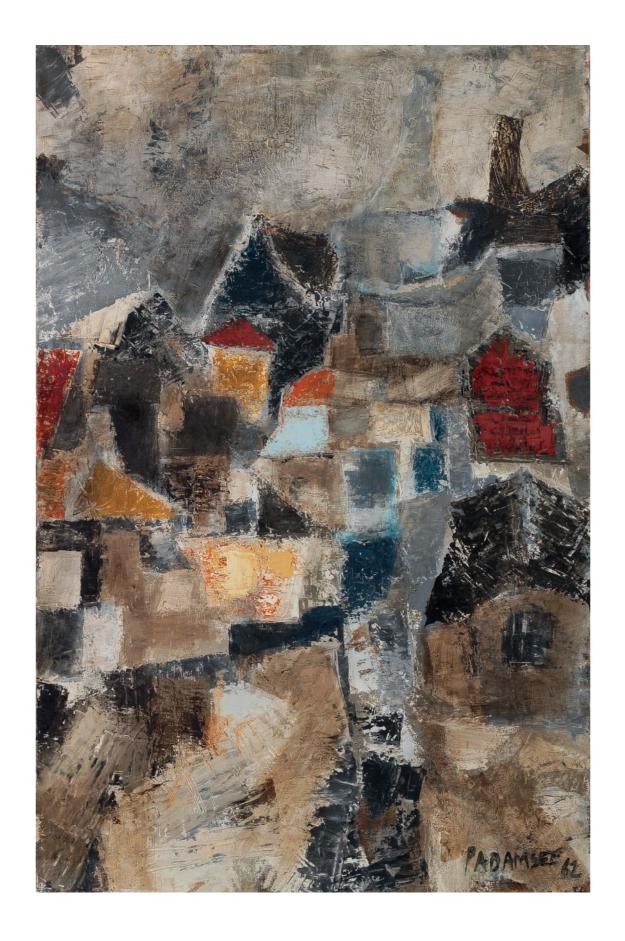
that included Lorrain and Corot to Cézanne [...] Through these studies, Padamsee began to develop his own distinct idiom [...] with individual houses and churches reduced to opaque squares and triangles, even as the composite images would remain referential and legible as a landscape [...] skeletons of bustling crowded settlements (like Rouen) as of those sites hollowed of houses where large swathes of colour intimate a densely thick atmosphere." (B. Citron, 'Akbar Padamsee's Artistic "Landscape" of the 1960s', Akbar Padamsee, Work in Language, Mumbai, 2010 pp. 195-197)

For the artist, the genre of landscape has always represented a mechanism for experimentation and expression in his work. In this painting from 1962 he departs from more empirical representations in favour of a perceptual and atmospheric style. The angular houses, seemingly piled atop one another, are formed from flattened, almost cubist architectonic forms. The artist's use of warm and earthy hues impresses an experiential and sensory semblance of a French town. Deliberately nebulous, this townscape dances between representation and abstraction.





B. Padamsee and A. Garimella eds., Akbar Padamsee, Work in Language, Mumbai, 2010, cover and p. 323



'Gai' knows what he wants and works with determination to achieve it. His paintings reflect this confidence in that their structure and coloration look just right [...] The mark of a true artist is control, the ability to state concisely that which he wishes, but in doing so, not lose the spark of life which brought about the work's creation. Gai's works have that spark as well as the control, but they also live a life of their own which reaches out and involves the spectator. V. S. Gaitonde, Chelsea Hotel, New York 1965 © Bruce Frisch



## VASUDEO SANTU GAITONDE (1924-2001)



#### **1948**

Graduates from the Sir J. J. School of Art with a degree in art and mural decoration

Shows in Bombay Art Society, Diamond Jubilee Exhibition

In the 1940s and 50s, Gaitonde experimented with various forms of figuration and techniques. He was influenced by Indian miniatures and mural painting

#### 1949

The Progressive Artists' Group first exhibition at the Bombay Art Society

Gaitonde was briefly affiliated with this short-lived, avantgarde and historically significant collective

## 1957-58

Included in the 5,000 Years of Indian Art exhibition, Essen, Germany

Wins Fleischmann Prize at the First Young Asian Artists Exhibition, Tokyo

Gaitonde begins to keep a studio at the Bhulabhai Memorial Institute working alongside theater director Ebrahim Alkazi (B. 1925), musician Ravi Shankar (1920–2012) and artists M. F. Husain, Tyeb Mehta and Nasreen Mohamedi, who he mentored



#### 1964-65

J. D. Rockefeller III Fund, travelling fellowship to New York

First solo exhibition in New York at Willard Gallery

1920 1925 1930 1935 1940 1945 1950 1955 1960 1965

## 1928

**1924** 

Born in Nagpur but

soon relocates to Goa,

where his parents were

Gaitonde's family moves to Bombay



#### 1954

Three works by Gaitonde are featured in the Venice Biennale

## 1955-56

Indian art exhibition organized by Lalit Kala Akademi travels throughout Eastern Europe

## **1956**

Participates in the group show Eight Painters, New Delhi

#### **■**1963

MoMA acquires Painting 4, 1962, first major museum to acquire a work by Gaitonde

Participates in the group show Ten Contemporary Painters from India, which travelled throughout the U. S. in 1963–65



Participates in exhibitions at the Royal Academy of Arts in London and The Hirshhorn Museum and Sculpture Garden, Washington, D. C.

#### 1983

Monograph published, Lalit Kala . Akademi

#### 1984

Gaitonde begins making smaller works on paper after a severe automobile accident that left him unable to work on large paintings

#### 1986

Gaitonde paints lot 22

### **1**994

Gaitonde's work is included in the exhibition Hundred Years: From the NGMA Collection, NGMA, New Delhi

#### **2001**

Gaitonde passes away at the age of seventy-six on 10 August in Gurgaon



#### 2013

Christie's India sells a painting from 1979 for INR 23,70,24,992 (US\$3,805,973) achieving the world auction record for the artist at the time

#### 2014

Posthumous retrospective solo exhibition, V. S. Gaitonde: Painting as Process, Painting as Life opens at the Guggenheim Museum, New York, travels to the Guggenheim, Venice



1970 1975 1980 1985 1990 1995 2000 2005 2010 2015

### 1971

Awarded the Padma Shri

### 1972

Gaitonde relocates to Nizamuddin, New Delhi, artists Krishen Khanna, Ram Kumar, Tyeb Mehta and Zarina are among his neighbors

### 1975

Gaitonde paints comparable work to lot 22



# **产工**(运动速 色的泛海海 の事になるというと

#### 1987

Gaitonde executes lot 41

### 1988-89

Receives the annual Kalidas Samman arts award from the government of Madhya Pradesh

#### 1996

Gaitonde relocates to Gurgaon

### 1998

Nine paintings are included in A Collector's Eye: The Jehangir Nicholson Collection, NGMA, Mumbai

### 2007

Gaitonde's paintings are included in India Art Now: Indian Contemporary Art between Continuity and Transformation, Spazio Oberdan, Milan

### 2015

Christie's India sells a painting from 1995 for INR 29,30,25,000 (US\$4,384,777) achieving a new world record for the artist



#### VASUDEO S. GAITONDE (1924-2001)

Untitled

signed and dated 'V.S. GAITONDE 1986'; further signed in Hindi and dated '86' (on the reverse) oil on canvas  $39\% \times 29\%$  in. (100 x 76 cm.) Painted in 1986

£1.000.000-1.500.000

\$1,400,000-2,000,000

#### PROVENANCE:

Pundole Gallery, Bombay The Collection of Ursula Bickelmann-Aldinger Christie's New York, 20 March 2013, lot 31 Acquired from the above by the present owner

#### LITERATURE:

U. Bickelmann-Aldinger, "Man by Nature is an Artist", in: M. Mann (ed.), Santiniketan-Hellerau: Universalist Education in the Pedagogic Province (International conference held at Humboldt University Berlin, 7-9 October 2011), Heidelberg (illustrated)

For Vasudeo S. Gaitonde the process of creating an artwork was rigorous, holistic and all-consuming. As a result, he was never a prolific painter, completing only a few canvases each year. For the artist, the physical act of painting was meticulous and precise, but the result of a method that was as much spiritual as it was physical. An uncompromising artist, Gaitonde distanced himself from anything he deemed superfluous to the contemplative rigour he believed his art required. In Delhi in the 1980s, Gaitonde was "very much the artist in a garret. The few writers who visited him spoke about its dusty interiors, and the immensely reticent resident of the place. Goan artist Theodore Mesquita, who met him in Delhi in 1991, described him as a 'hermit', impassive to the mundane world around him." (P. Pundir, 'An Untitled Canvas', Indian Express, 5 January 2014)

Following a 1964 trip to New York on a Rockefeller Fund Fellowship, where Gaitonde experienced the works of several Abstract Expressionist and Conceptual artists in person for the first time, his style began to evolve. Over the next decade, his paintings explored the relationships between form, light and colour in a diligent, yet sophisticated manner. By the mid-1980s, when this canvas was painted, "The planes of paint spread over the canvas, a reminder of nothing other than themselves [...] shafts of light which seem to emerge from the depths. An almost spiritual sublimation gets created from within paint rather than by reference to any school of thought." (Y. Dalmia, *Indian Contemporary Art Post Independence*, New Delhi, 1997, p. 18)

In harmony with Eastern traditions as well, Gaitonde's painting bears strong affinity with the works of the Chinese modernist painter, Zao Wou-Ki (1920-2013). Both artists evoke a sense of landscape in their works and the kind of nature that appears in their paintings stems from their subconscious. Through careful use of light and shadow, form and space, movement and rest, both Gaitonde and Zao rediscover the Zen notion that the energy of life is expressed by suggesting, rather than merely reproducing a subject

Following a serious accident in 1984 that prevented him from working on large canvases, the present painting marks Gaitonde's triumphant return. This painting from 1986 showcases Gaitonde as painter and philosopher at the zenith of this exploration, representing a mature, confident and resolved vocabulary that is testament to the artist's technical mastery of form, light and colour. Scrupulously manipulating pigments, Gaitonde coordinated their convergences and reactions on the canvas with precision, leaving nothing to chance. The multi-layered result of this process illuminates his deep interest in the methodology of painting itself. The artist's unique combination of control and expression imbues this canvas with a vitality and sublimation that transcends any single style or technique in abstract painting. This painting exalts the juxtaposition of reticence and expansiveness. "The whole composition is more or less one colour in which the gentle gradations form a liquid matrix in which small and more solid outcrops of form appear to float. The style itself is reticent saying or suggesting only the least that needs to be stated. [...] The whole painting has a certain expansiveness because the composition is open and can be thought of as part of a larger reality." (J. Appasamy, 'The Paths of Abstraction', Lalit Kala Contemporary 19-20, New Delhi, 1975, p. 6)

Like a virtuosic conductor, Gaitonde draws viewers into his composition. Quite different from his more melancholic and subdued paintings, the flame-hued composition blazes with light and energy. Amidst veils of ochres and golden yellow paint, forms emerge across the canvas creating a beautiful rhythm, like allusive fragments of calligraphy. Gaitonde's meticulous process is a spiritual and conceptual journey that comes to life in this painting. With each viewing, the experience is emotive and dynamic, and this masterpiece presents new windows into an otherwise unreachable and intangible reality.

Gaitonde's paintings are not simply material objects, they are sensory experiences that fully engage the viewer with their spellbinding power and magic.



### PRABHAKAR BARWE (1936-1996)

Eighty-Five Safety Pins

signed and dated in Hindi and titled, dated, inscribed and signed "EIGHTY FIVE SAFETY PINS' / 1990 / 150 x 120 CMS PRABHAKAR BARWE' (on the reverse) enamel on canvas 58% x 46% in. (148.3 x 118.1 cm.) Painted in 1990

£50,000-70,000

\$69,000-96,000

#### PROVENANCE:

The collection of the artist
Thence by descent
Acquired from the above by the present owner

#### **EXHIBITED**

Mumbai, Jehangir Art Gallery, State of the Art, 1991 New Delhi, National Gallery of Modern Art, State of the Art, 1993 Mumbai, Jhaveri Contemporary, the doorstep, 22 April - 13 June, 2015

#### LITERATURE:

'Experimenting with Computer Graphics: In Search of Aesthetic Objectivity', Leonardo, Vol. 26, No. 1, 1993, p. 73 (illustrated)

H. Tata, 'Framed: The Doorstep Beckons', Verve online, 12 June 2015 (illustrated)

Ar Leanwood

It was an exciting proposal(by Sonal and Abhay) to experiment new images on Apple Machintonh Computer Exciting, because it provided an opportunity to enter in to a new area of visual experience. Here, it was possible to combine scientific precision with aesthetic approximation art. Although I knew mothing about computer, I was very curious, so I accepted it. The proposal

There was certain fear in my mind of losing creative freedom in this entirely mechanical process. On the other hand, computer offered countiese possibilities in solours, textures and multiple variations of the form, which were encouraging. However, super-glow colours and weird perspective did not interest me, so I decided to limit myself to two-dimensional graphic possibilities alone.

(With their help) I began experimenting different justa-positions of the visual material of my choice such as leaf, safety pin clock hand set. avoiding super-impositions to maintain the purity of the original form. Once the image was finalised on computer, it was then enlarged with a laser printer and later transfered to the canvas manually. After this, fitters was all the freedom to paint with my usual enamel paints. I prefered this process because the body of the colour, I noticed, was missing in computer dick-print made in acrylic inks, and it resembled to a glossy magazine print, without any dignity of the oil colour.

In 'Eighty five safety pine' formal variations of the safety pin in size and inter-relation of pin groups, was based on chanced assembly, like the random falling of the pine together. Curves of the safety pin, achieved through the short straight lines, created a different visual reality, skin to the visual character of a type written word in relation to hand writing. I feel that the common-place object like 2 cafety pin, becomes aesthetically meaningful, when we look at it objectively. In a way, computer sees it that way, without indulging in any emotional bias.

P. C. charge matter that Vovasia.

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Prabhakar Parwe. September 7,1991

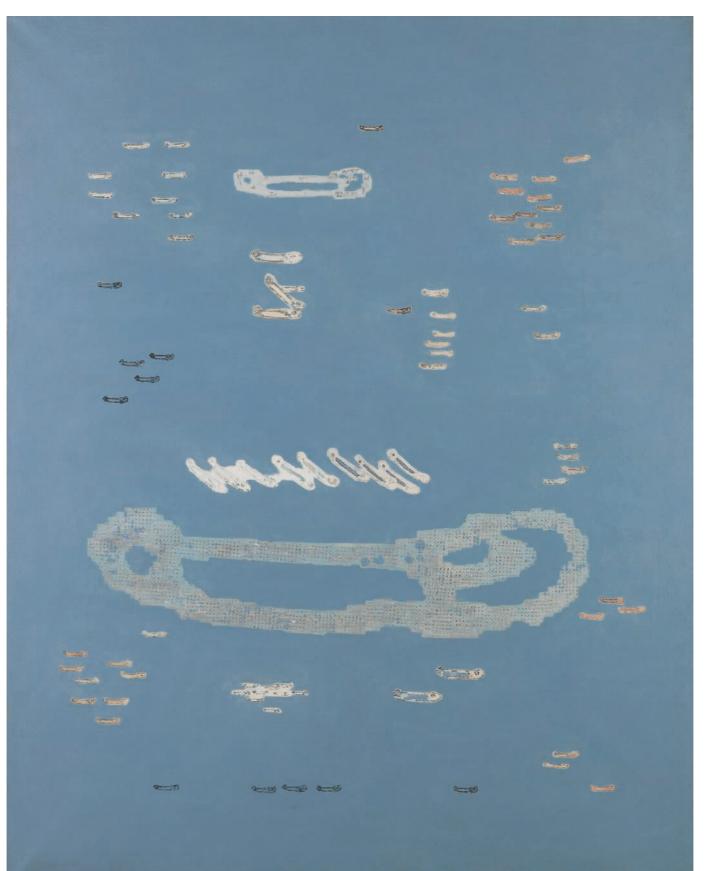
The artist's note on lot 22, September 1991

From the 1970s onward, Prabhakar Barwe began to employ the conceptual devices of Surrealism in his paintings, placing series of simple objects and ephemeral shapes in atypical compositions. Painting a few forms on each canvas, the artist allows each to exist in its own right, related to but not disturbing those around it. Speaking about the conceptualisation of his paintings, the artist explains that the visual experience created by these concrete components within an otherwise abstract composition, "is like a thought-free space of the mind, or like an undivided, unruffled mental state". According to Barwe, material objects may end up as abstract forms in his paintings, and conversely, abstract concepts may emerge in his work as concrete forms. He states, "my effort is to examine how and where the concrete and the abstract meet in the course of such journeys." (Artist statement, *Prabhakar Barwe*, exhibition catalogue, Bombay, 1992, unpaginated)

In this painting from 1990 titled *Eighty-Five Safety Pins*, Barwe elevates his quotidian subject, transforming it into a vehicle that enables viewers to examine their experience of the material world. Artist Gyan Panchal, who included the painting in the 2015 exhibition, *the doorstep*, describes this phenomenon, "The object, as common as it may seem, represents, just possibly represents the missing link between ourselves and the experience of the world. Eighty-five safety pins levitate in the space of the painting like a floating puzzle. Daily safety pins, tiny and tenuous links to as many lost things as we should never have forgotten." (G. Panchal, 'Curator's note', *the doorstep*, 2015, Jhaveri Contemporary website, accessed April 2018)

This striking painting was part of a series of works the artist conceptualised in a commercial studio in Mumbai with the help of graphic design software on an early Macintosh computer along with several other artists including M.F. Husain, S.H. Raza, Akbar Padamsee and Manjit Bawa. Organised by Abhay Mangaldas and Sonal Jhaveri, this project culminated in major exhibitions in Mumbai and New Delhi called *State of the Art*, which explored the potential of 'computer-aided' art in India for the first time. However, while most of the other artists relied more heavily on the software and printed the images they designed on canvas before adding hand-painted elements, Barwe chose to transfer his concepts to the canvas entirely by hand without any printing.

Speaking about this experience with digital technology, he noted, "There was a certain fear in my mind of losing creative freedom in this completely mechanical process. On the other hand, the computer offered countless possibilities in colours, textures and multiple variations of form, which was encouraging. However, super-glow colours and weird perspectives do not interest me, so I decided to limit myself to two-dimensional graphic possibilities. [...] I began experimenting with different juxtapositions of the visual material of my choice, such as a leaf, a safety pin and a clock hand. Once the image was finalised on the computer, it was then enlarged with a laser printer and I transferred it to the canvas manually. After this, I had freedom to paint with my usual enamel paints. I preferred this process because the body of color that is apparent with enamel paints, I noticed, was missing in the computer print - it resembled a glossy magazine print, without the dignity of oil colour." (Artist statement, 'Experimenting with Computer Graphics: In Search of Aesthetic Objectivity', Leonardo, Vol. 26, No. 1, 1993, p. 73)





PROPERTY FROM A PRIVATE COLLECTION, DUBAI (LOTS 24-25)

### \* 24

## **GULAM RASOOL SANTOSH (1929-1997)**

Yantra

signed in Hindi and dated and inscribed '84 / "SANTOSH" GARHI STUDIOS' (on the reverse) acrylic on canvas 30 x 24 in. (76.2 x 61 cm.) Painted in 1984

£10,000-15,000

\$14,000-21,000

#### PROVENANCE:

Sotheby's New York, 19 March 2012, lot 66 Acquired from the above by the present owner

### EXHIBITED:

Sao Paulo, 20th International Biennale, 1988



## BIREN DE (1926-2011)

The Moment

signed and dated 'Biren de '66' (lower left); further titled, dated and signed '"THE MOMENT - JAN 66" / BIREN DE' (on the reverse) oil on canvas 53% x 42% in. (135.9 x 107.3 cm) Painted in 1966

£12,000-18,000

\$17,000-25,000

### PROVENANCE:

Acquired *circa* late 1970s Sotheby's New York, 19 March 2012, lot 47 Acquired from the above by the present owner





#### **SYED HAIDER RAZA (1922-2016)**

Genèse

signed, dated, titled and inscribed 'RAZA / 1981 / 195 x 96 cms "GENESE" / RAZA, 101 rue de Charonne, Paris 11e' (on the reverse) acrylic on canvas  $76\% \times 37\%$  in. (193.8 x 95.5 cm.)

£200.000-300.000

\$280,000-410,000

#### PROVENANCE:

Gifted by the artist to an institution in 1981 Kapandji Morhange Paris, 9 June 2016, lot 238 Acquired from the above by the present owner

Genèse was painted in 1981 during a fundamental period of change in Syed Haider Raza's artistic oeuvre. It was during these few years at the very end of the 1970s and beginning of the 1980s that Raza's work shifted from abstract, gestural, expressionistic landscapes to his iconic geometric abstraction. This painting is a rare example of Raza overtly exalting this seismic transition in aesthetic, by separating the composition into two distinct halves. The lower segment is an exemplar of his oeuvre of the 1970s, whereas the upper segment shows the new form and technique that would dominate the rest of his career.

Raza grew up in the lush Narmada River valley, where nature played a central role in his life from a very young age, and was a persistent influence for much of his career. Raza himself said, "I have never really left the deep rooted, wonderful world of forest and rambling river, hill and sparkling stream. The time spent as nature's child. You see, we lived in the country's core, in Barbaria, Madhya Pradesh, where my father was a forest ranger, [...] The lush Kanha thickets were my regular haunts. Highly impressionable at that tender age, I soaked in every single feature of that beautiful landscape." (Artist statement, Y. Dalmia, The Making of Modern Indian Art: The Progressives, New Delhi, 2001, pp. 156-157) Raza spent over thirty years intimately exploring a deep connection with the natural world in his paintings and would go on to revolutionise the genre of modernist landscape painting. In the decade preceding the present painting, Raza's landscapes were characterised by flat expressive use of colour in an almost tachisme style. In the absence of discernible form, colour became the legend for his landscapes, at once subject and object, medium and form, figural and abstract. Raza's combination of painterly detail with a fundamentally more mystic imagery transports his work into the realm of the spiritual. The lower segment of Genèse with its palette of rich blues and earthy greens is a fitting final homage to this style of landscape.

In the late 1970s, Raza's style of painting began to change dramatically. Moving away from the gestural brushstrokes which characterised his landscapes, Raza began to use a primary palette and basic geometric forms as compositional elements. In a strictly formal sense, these geometrical works seem to bear some resemblance to the paintings of Frank Stella and Kenneth Noland. However, Raza's work addresses a more spiritual context. According to Raza, his work is the "result of two parallel enquiries. Firstly, it is aimed at pure plastic order. Secondly, it concerns nature. Both have converged into a single point, the bindu, which symbolises the seed, bearing the potential for all life. It is also a visible form containing all the requisites of line, tone, colour, texture and space." (Artist Statement, U. Bickelmann and N. Ezekiel eds., Artists Today: East-West Visual Arts Encounter, Mumbai, 1987, p. 18) The bindu, at the centre of the upper segment of the composition is a black circle pulsating with concentrated energy. The bindu manifests itself in various forms throughout Raza's work from this period, and can be variously interpreted as zero, a void or a seed. Representing both the genesis of creation and its ultimate end, the *bindu* is also a focal point for meditation. It becomes the compositional construct around which Raza structures his painting. He states, "When I paint the bindu I am aware that I am literally in the womb of time, with no disturbance of sound or sight and that I am creating a spark of divinity." (Artist statement, K. Singh, ed., Continuum: The Progressive Artists Group, New Delhi, 2011, p. 156)

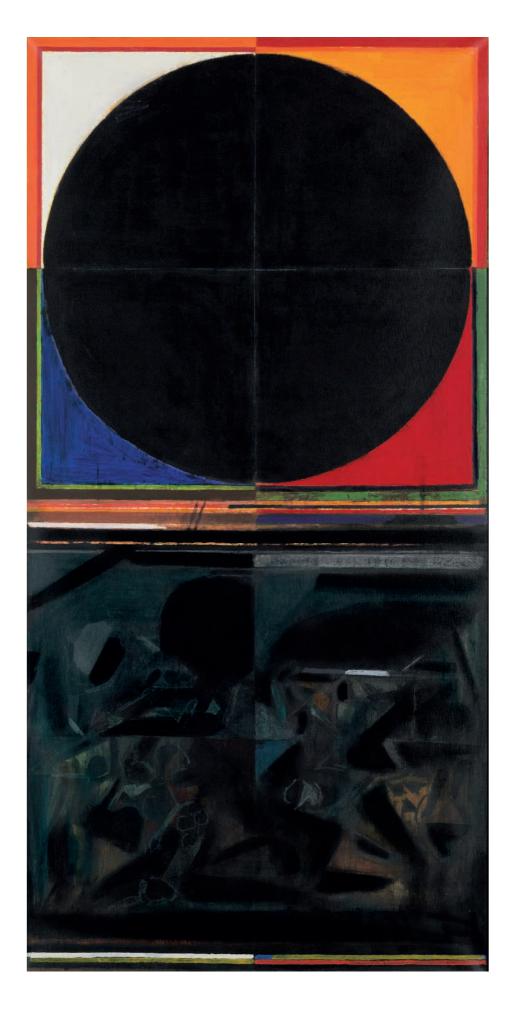
Genèse, literally means genesis, the ultimate beginning of all creation. However, for Raza this painting has further significance referring to the birth of a new painting style that was bold, symbolic and powerful. Genèse is the formal aesthetic bridge between the earthly and spiritual realms in Raza's artistic oeuvre, united in a single canvas.

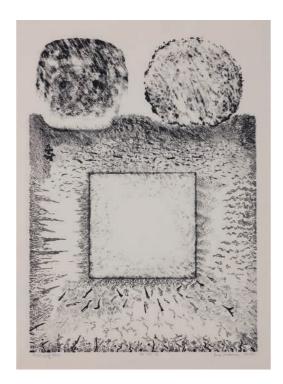


Kundalini Pancha-Tatava, 2001 Christie's Mumbai, 15 December 2015, lot 6



La Terre, 1973 Christie's New York, 18 March 2014, lot 220











### **VIVAN SUNDARAM (B. 1943)**

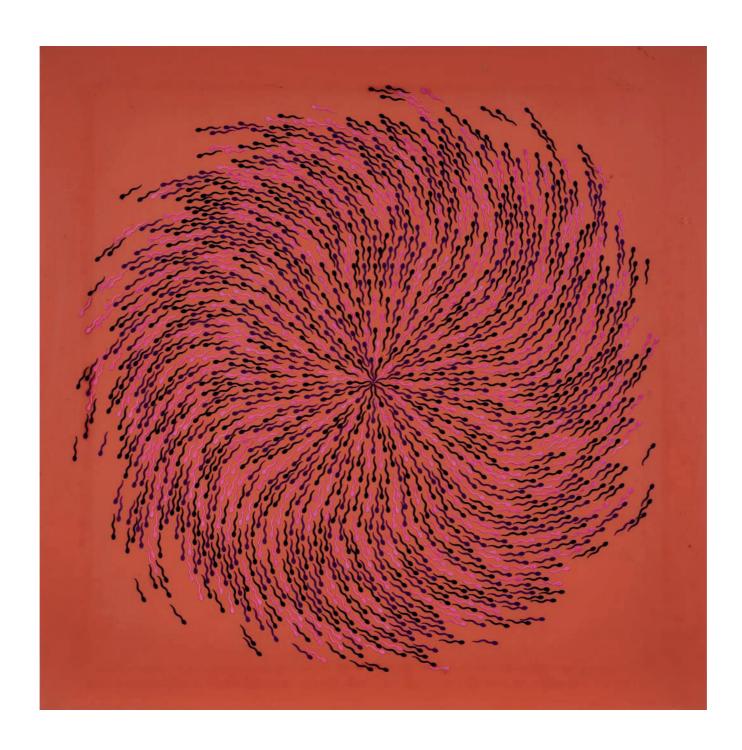
The Pit I and II; The Midget I and II

signed, dated, titled and numbered as illustrated lithographs on paper 25 x 18.5 in. (63.5 x 47 cm.) largest; 23.5 x 17.5 in. (59.5 x 44.5 cm.) smallest Executed in 1977; four prints on paper

Acquired directly from the Artist Private Collection, New Delhi Thence by descent

(4)

£2,500-3,500



## λ**\*28**

### BHARTI KHER (B. 1969)

Untitled

signed and dated 'Bharti Kher 2005' (on the reverse) bind is on paper  $22\%\times23$  in. (58.1 x 58.4 cm.) Executed in 2005

£15,000-20,000

\$21,000-27,000

### PROVENANCE:

The Guild, Mumbai Acquired from the above by the present owner



PROPERTY FROM A PRIVATE COLLECTION, BATH

#### 29

### **SYED HAIDER RAZA (1922-2016)**

Untitled (Projet pour un Vitrail)

signed and dated 'RAZA '62' (lower right); further signed, inscribed, dated and titled 'RAZA /  $P_467$  '62 / Projet pour un vitrail.' (on the reverse) oil on canvas  $13 \times 16\%$  in. (33 x 41.8 cm.)

13 x 16 ½ in. (33 x 41.8 cm.) Painted in 1962

£8,000-12,000

\$11,000-16,000

#### PROVENANCE:

Private collection, United Kingdom Thence by descent



PROPERTY FROM A PRIVATE COLLECTION, NEW DELHI

#### 30

### **SYED HAIDER RAZA (1922-2016)**

### Untitled

signed 'RAZA' (lower right); further signed in Hindi and English, inscribed and dated 'RAZA / 30 x 30 CM / 1968 / Acrylic au carton' (on the reverse) acrylic on cardboard 11% x 11% in. (29.1 x 30 cm.)

Executed in 1968

£8,000-12,000

\$11,000-16,000

#### PROVENANCE:

Claude Aguttes Paris, 31 March 2008, lot 93 The collection of Willem Baars, Amsterdam Christie's London, 11 June 2014, lot 20 Acquired from the above by the present owner



#### λ\*31

### FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Landscape) oil on canvas laid on board 22 x 32½ in. (56 x 81.5 cm.) Painted *circa* 1965

£30,000-50,000

\$42,000-69,000

#### PROVENANCE:

Acquired directly from the artist, *circa* 1960s Private collection, New York Acquired from the above by the present owner

Francis Newton Souza's series of black paintings serve as a radical departure within his oeuvre. This series, executed exclusively in 1964-65 culminated in an exhibition of black paintings at Grosvenor Gallery, London, in 1966. Differing critical views on Souza's source of inspiration

have alternatively suggested Francisco de Goya's *Pinturas Negras* series as well as the monochromatic works by Yves Klein. Souza was exposed to the works of conceptual artist Yves Klein, as both were exhibiting in Paris at the Iris Clert Gallery throughout the fifties and sixties.

Souza used black to explore his favorite themes; nudes, portraits, landscapes and cityscapes. In this cityscape, "the substance is black, not the smooth black of pure sensation, but a very palpable black, its solidity created by thick brush strokes in different directions, and by a considerable range of tones according to the paint's direction in relation to the light." (D. Duerden, 'F.N. Souza', *The Arts Review*, London, 14 May 1966, p. 215) Souza deliberately built up the surface with paint, creating a relief-like texture that borders on the sculptural. The spiny trees and ominous orb in the sky, either black sun or moon, appear in stark contrast to the manmade church-like structure, dwarfing its steeple and suggesting perhaps an inherent tension between nature and civilisation.





## TYEB MEHTA: ARTISTS AGAINST COMMUNALISM

"Over a hundred leading artists collected under SAHMAT's banner, in Bombay in mid-March to signal once again the integrative powers of art." (R. Shahani, 'Artists Against Communalism; Strain of Sweet Secular Music', *The Economic Times*, New Delhi, 1 April 1992)

On 14 March 1992, Tyeb Mehta's monumental painting, *Falling Figure*, was used as the central backdrop for Artists against Communalism (AAC), a twelve-hour cultural sit-in organised by SAHMAT at Shivaji Park in Mumbai. At a moment when Mumbai was on the brink of erupting in communal violence, this painting became the banner under which several artists, musicians, dancers and poets gathered together in creative unity.

At this historic event, Mehta's long association with communal violence and art came full circle. With complete clarity and purpose, though frail from sickness, Mehta accepted the commission to work on the enormous banner for the concert with an associate under his close direction. Outlined against the vivid red that spills across the canvas, this falling figure represents the essence of the artist's work on a scale he never attempted before. This central square section of the banner was preserved after the event and signed by Mehta.

"Tyeb Mehta got up from a very sick-bed, against his doctor's orders, and painted the outstanding blow-up of his traffic leitmotif 'falling figure' for the extensive backdrop of the stage erected for the 12 hour cultural sit-in at Shivaji Park." (R. Shahani, 'Artists Against Communalism; Strain of Sweet Secular Music', *The Economic Times*, 1 April 1992)

The idiom of the falling figure, a subject Mehta often revisited, was born out of a traumatic memory from his childhood when he witnessed the violent death of a man during the Partition riots of 1947. The quotation of the falling figure, in the context of this event, brings this experience full circle for the artist. This painting represents an exceptional moment of synergy between Mehta's artistic and social concerns. The initial inspiration for and meaning behind the idiom of the falling figure in his oeuvre is directly associated with its use at the AAC meeting. The free-falling figure represents an impending loss of control and the inevitable fall of man from grace in atonement for his fateful hubris. The current work was created as a didactic icon, one which implemented an aesthetic that is not only profoundly personal and spiritual but used for a uniquely socio-political purpose.

"During the five decades that he has spent in the contemplation of suffering, Tyeb has condensed melancholic histories of violence into austere forms [...] Armoured only in their fateful heroism, these icons have encrypted Tyeb's

private demons while also embodying his intuitions concerning the social and political formation of which he is a member." (R. Hoskote, *Tyeb Mehta: Ideas Images Exchanges*, New Delhi, 2005, p. 21)

Through Falling Figure, Mehta "bridged autobiography with the universe of shared meaning [...] We may infer, also, that 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: Ideas Images Exchanges, New Delhi, 2005, p. 14) This public work is the very embodiment of this sentiment, where Mehta's protagonist becomes actively involved – a willing participant in the event.

With Mehta's elegant economy of line and colour, the forcefulness of the backdrop is accentuated. The figure is brutally foreshortened as if in the final furlong of a frightful fall. It is left up to the viewer to decide whether this figure is emerging from or tumbling toward the blood-red pool which soaks up the background. If this is indeed analogous to the destiny of man, this figure is at a critical moment, balancing between damnation and absolution.

In selecting this sparse symbol, Mehta aimed to mobilise a movement and raise consciousness of communalism and its associated violence, which has fissured the skin of the subcontinent and haunted the memory of its people since 1947. This painting is as much a monument of mourning for those that have suffered from the legacy of Partition, as it is a call to action, as relevant in 1992 as it is today.

"After the concert one was left with yet another definition of communalism – it is the richness and variety of our national history and culture. To those who are seeking creative ways and means of promoting secularism it established that there are hundreds of modes of integration waiting to be discovered." (R. Shahani, 'Artists Against Communalism; Strain of Sweet Secular Music', *The Economic Times*, 1 April 1992)

In December 2014, this painting was used once again as a backdrop for a momentous concert by the virtuoso flautist Pandit Hariprasad Chaurasia, one of the musicians who performed at AAC in 1992, at the Taj Mahal Palace in Mumbai. Although the landscape of the city of Mumbai, and indeed of India had changed dramatically between 1992 and 2014, this second concert also celebrated the rich and eclectic tapestry of culture that continues to weave the nation together, recalling a pivotal moment in Indian cultural history, and realising its sustained resonance.



Artists' Against Communalism; Strain of Sweet Secular Music', The Economic Times, New Delhi, 1 April 1992



Sitara Devi, Artists' Against Communalism Bombay, 1992. Image courtesy Parthiv Shah



### \*■32

## TYEB MEHTA (1925-2009)

Untitled (Falling Figure) signed and dated 'Tyeb 92' (lower right) acrylic on canvas 119% x 119½ in. (303.2 x 303.5 cm.) Painted in 1992

£1,200,000-1,800,000

\$1,700,000-2,500,000

#### PROVENANCE:

Pundole Art Gallery, Bombay Glenbarra Art Museum, Himeji Christie's New York, 12 September 2012, lot 333

#### EXHIBITED:

Bombay, Shivaji Park, 14-15 March, 1992 Mumbai, Taj Mahal Palace, 9 December 2014

#### LITERATURE:

R. Shahani, 'Artists Against Communalism; Strain of Sweet Secular Music', The Economic Times, New Delhi, 1 April 1992



Tyeb Mehta, *Untitled (falling Figure)*, 1991. Christie's Mumbai, 19 December 2013, lot 10



Pandit Hariprasad Chaurasia performing in front of the painting, Taj Mahal Palace, Mumbai, Christie's December 2014







PROPERTY FROM A PRIVATE COLLECTION, USA

### \*33

### **SOMNATH HORE (1921-2006)**

Peace; Figure

inscribed, signed and dated 'Artist's Proof (2/8) Somnath Hore, 1967' (lower edge); further titled 'PEACE' (on the reverse) inscribed, signed and dated 'Artist's Proof (3) Somnath Hore, July 66.' (lower edge); further titled 'FIGURE' (on the reverse) etching and aquatint on paper  $9\% \times 11\%$  in. (25.1 x 29.9 cm.) plate;  $13\% \times 13\%$  in. (34.3 x 35 cm.) sheet  $7\% \times 6\%$  in. (20 x 16 cm.) plate;  $14\% \times 11$  in. (37.9 x 28 cm.) sheet Executed in 1967, 1966; two from an edition of eight; and Artist's proof number three, two prints on paper (2)

£3,000-5,000

\$4,200-6,900

#### PROVENANCE:

Private collection, USA Thence by descent





\* 34

### **JOGEN CHOWDHURY (B. 1939)**

Untitled (Ganesh)

initialed in Bengali (lower centre) acrylic on tracing paper 19½ x 15 in. (49.5 x 38 cm.)

£500-700

\$690-960

### PROVENANCE:

Acquired directly from the Artist Private Collection, New Delhi Thence by descent

PROPERTY OF A DISTINGUISHED COLLECTOR, LONDON

#### 35

### **JOGEN CHOWDHURY (B. 1939)**

Woman's Head

initialed in Bengali (lower left) and dated '2004' (upper right); further titled. signed, and inscribed 'Woman Head (with curling hair) / Jogen Chowdhury / dry pastel' (on the reverse) pastel on paper 15 x 11 in. (38.1 x 28 cm.) Executed in 2004

£1,000-2,000

\$1,400-2,700

#### PROVENANCE:

Sotheby's London, 14 July 2005, lot 49 Acquired from the above by the present owner

1 3



#### SOMNATH HORE (1921-2006)

### Untitled

signed and dated as illustrated watercolour and dry pastel on paper 10% x 14% in. (25.9 x 36.6 cm.) each Executed in 1982-83; five works on paper

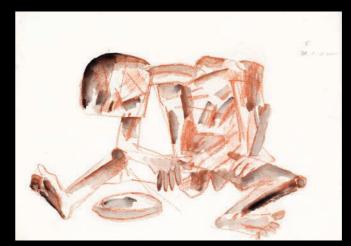
£10,000-15,000

\$14,000-21,000

#### **PROVENANCI**

Private Collection, Santiniketan Acquired from the above by the present owner











#### MANJIT BAWA (1941-2008)

### Untitled

'Artist Proof Silk Screen Print Manjit Bawa 78' (lower edge) and signed, dated, numbered and inscribed '3/12 Silk Screen print Manjit Bawa 78'

silkscreen prints on paper

 $23.5 \times 17.6/8$  in.  $(60 \times 45$  cm.) image;  $30 \times 22$   $(76 \times 56$  cm.) sheet  $12 \times 15$  in.  $(30.5 \times 38$  cm.) image;  $15 \times 18$  in.  $(38 \times 46$  cm.) sheet Executed in 1978; artist's proof (one); number three from an edition of twelve (one) two prints on paper (2)

£1,000-2,000

\$1,400-2,700

#### PROVENANCE

Acquired directly from the Artist Private Collection, New Delhi Thence by descent

### \* 38

#### SOMNATH HORE (1921-2006)

### Untitled

signed and dated 'Somnath Hore March 69' (lower right); signed and dated 'Somnath Hore 69' (lower right), further inscribed '(state I)' (on the reverse) lithographs on paper 12.5 x 15 in. (31.7 x 38.1 cm.); 11.5 x 15 (29.2 x 38.1 cm.) Executed in 1969; two prints on paper

£4,000-6,000

\$5,500-8,200

#### PROVENANCE

Family of the artist Private Collection, Kolkata Acquired from the above by the present owner









PROPERTY FROM A PRIVATE COLLECTION, LONDON

#### 30

#### NALINI MALINI (B. 1946)

### Untitled

signed and dated as illustrated mixed media on paper 3½ x 5% in. (9 x 14.6 cm.) largest 5½ x 3% in. (14 x 8.6 cm.) smallest Executed in 1995 (three); four works on paper

(4)

£6,000-8,000

\$8,300-11,000

#### PROVENANCE

Sotherby's London, 24 May 2007, lot 145
Private Collection
Acquired from the above from the present owner









### **ZARINA (B. 1937)**

### Untitled

signed and dated 'Zarina-69' (lower right) and numbered '3/10' (lower left) relief print from collaged wood on Indian handmade paper  $24 \times 19$  in. (61 x 48 cm.)

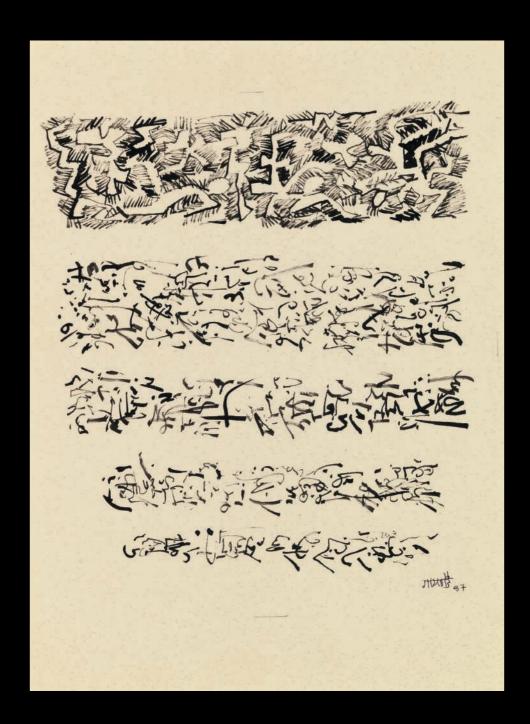
Executed in 1969; number three from an edition of ten

£4,000-6,000

\$5,500-8,200

#### PROVENANCE:

Acquired directly from the Artist Private Collection, New Dehli Thence by descent



#### VASUDEO S. GAITONDE (1924-2001)

## Untitled

signed in Hindi and dated '87' (lower right) ink on paper  $14\% \times 10\%$  in. (36.2 x 27.3 cm.) Executed in 1987

£15,000-20,000

#### PROVENANC

Private Collection, Mumbai Acquired from the above by the present owner

#### PROPERTY FROM A PRIVATE COLLECTION, DUBAI

### \* 42

### PRABHAKAR BARWE (1936-1996)

Existence

signed and dated in Hindi and signed, titled, dated and inscribed 'PRABHAKAR BARWE / 'EXISTENCE' 1986 / 120 x 140 CMS' (on the reverse) enamel on canvas  $60\,x\,47\%$  in. (142 x 121.3 cm.) Painted in 1986

£35,000-50,000

\$48,000-69,000

#### PROVENANCE:

Sotheby's New York, 19 March 2012, lot 69 Acquired from the above by the present owner

#### LITERATURE:

J.K. Pankaja, 'Feeling the Presence in Absence! Remembering Prabhakar Barwe', *Art Etc. News & Views*, February 2011 (illustrated)

Initially influenced by traditional textile design, folk art forms and the visual aspects of tantra, Prabhakar Barwe only began to explore the language that would lead to his distinctive semi-abstract idiom in the 1970s. At about the same time, the artist started using high-gloss enamel household paint, which he diluted with kerosene and turpentine, to give his compositions a subtle, muted finish. These paintings sought to reevaluate form and space by placing familiar objects in unsettling relationships and spare, unidentifiable environments without any perspective. "Newly interested in space as a metaphysical concept, he began striving for a purity of form and colour. The fluid relationship between an object, an idea, and its translation into an image became a 'meta-level' concern. The works begin to take on a gentle lyricism." (A. Jhaveri, A Guide to 101 Modern & Contemporary Indian Artists, Mumbai, 2005, pp. 14-15)

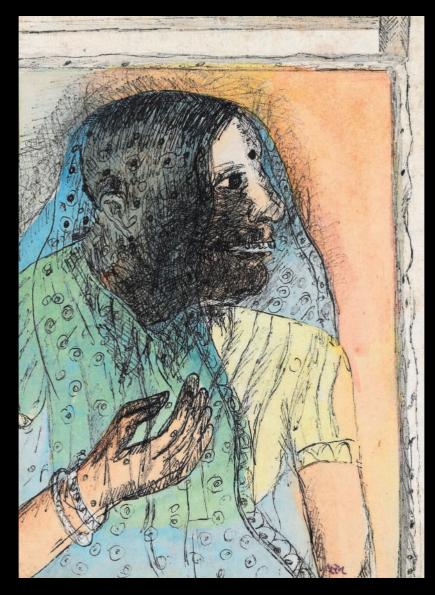
Having encountered a collection of Paul Klee's work on a trip to Washington D.C., Barwe also recognised the significance of eliminating perspective and superficial detail in achieving this universal 'purity of

form and colour'. He recalled, "The rest of the world was dealing with cubism and three-dimensional things, but Klee was dealing in two-dimension[s]. Now this two-dimensional world is of the Indian miniatures. They did not know or want perspective, but they knew what was the lyric of the line. These aspects are also in philosophies and poetry, and exactly that element was working in Klee's work. His work is a kind of affinity, a bridge." (Artist statement, N, Tuli, *The Flamed Mosaic: Indian Contemporary Painting*, Ahmedabad, 1997, p. 285)

In this 1986 painting, Barwe juxtaposes pared-down elements of manmade and natural landscapes with images of a lamb and a pregnant woman. In the foreground, a pod or seed-like form is prominently magnified also symbolic of birth and growth. Placed against a muted background, these simple forms communicate in silence, leaving it to the viewer to imagine the relationships they share and create their own connections with them as well.



When all the paths in all the directions are closed, the only path left is that of painting and by God's grace it is always open.







PROPERTY FROM A PRIVATE COLLECTION, AUSTRALIA

### \*43

#### **BHUPEN KHAKHAR (1934-2004)**

Untitled (Bride); Untitled (Woman at Man's Feet) Untitled (Man Smelling a Flower)

signed in Gujarati (lower right) (one); signed and dated in Gujarati '23 4/95' (lower right) (two) coloured etching on paper (one); pencil on paper (two)  $9\% \times 7$  in. (24.5 x 17.8 cm.);  $12\% \times 10\%$  in. (32 x 27.2 cm.)  $12\% \times 10\%$  in. (32.4 x 27.2 cm.) Executed in 1995 (two); three works on paper

(3)

£4,000-6,000

\$5,500-8,200

#### PROVENANCE

Sarjan Art Gallery, Vadodara Acquired from the above by the present owner



PROPERTY FROM THE COLLECTION OF RAJESH PUNJ

### 45

### **BHUPEN KHAKHAR (1934-2004)**

Untitled (Sister-in-Law)

signed in Gujarati (lower right) watercolour and pencil on paper  $10\% \times 8\%$  in. (27.3 x 22.2 cm.) sheet

£5,000-7,000

\$6,900-9,600

### PROVENANCE:

Grosvenor Gallery, 2008 Acquired from the above by the present owner PROPERTY OF A GENTLEMAN, LONDON

### 44

### ARPITA SINGH (B. 1937)

Untitled

£5,000-7,000

\$6,900-9,600

#### PROVENANCE:

Acquired in Mumbai circa 1990s



## RAVINDER REDDY: DISCOVERING A GODDESS

In the early 1980s, while visiting Goldsmiths University, as a guest of my partner who was a student there - I attended a lecture by John Wood (Assistant Dean). During the lecture, he motioned to a large fibreglass figure, explaining that the larger than life sculpture was done by an exchange student from India, who had returned home leaving him with the three similar works, and that he had absolutely no where to keep them. He asked if anybody had, for instance, a theatre or performance project that could utilise any of the works as props, they were welcome to take them.

I put my hand up, and said "Sir, I am doing a performance called 'Seconds to Go' in three weeks, and would love to use the reclining goddess. He replied, "Fine, it will be stored in the gymnasium building until it can be collected."

By a strange coincidence I had talked with the maker of the work, the year before, and he had explained to me that the figure had taken six months to model in clay, before being cast in fibreglass, but that the base or plinth (which was unfortunately destroyed by caretakers, minutes before I arrived to collect the work) had taken only one week to make.

I say a strange coincidence, because I had no idea I would become a future guardian of the work. I was at Goldsmiths visiting my then wife to give her twice weekly tutorials. In general I didn't mix much with the other students, so it was unusual for me to talk with anyone.

It took me about two weeks to arrange the vehicle which would transport the Goddess from South London to my home. On arriving at the gymnasium, which was closed for the term, I was greeted by the sight of the caretakers standing poised over the Goddess with sledge hammers. Next to them on the ground were the remains of the plinth which they had just smashed up. So, it really was with only seconds to go that I managed to save the Goddess.

A few years later, after transporting the Goddess once strapped to the roof of a small vehicle, I found myself in the middle of a divorce during which I moved to a tiny hotel room in Marble Arch. While there I was told if I wanted the Goddess I must immediately remove her from my old home. As a result, to accommodate the Goddess in that extremely small hotel room, I had to move out until I found permanent accommodation. Once again, I drew bemused stares as I moved the Goddess, this time carrying her upon my back, down the side streets from the hotel room to my new home.

After being guardian of this beautiful figure for over thirty years, I would be delighted for her to find a new home.

-V.W. (March 2018)



V.W. with lot 46, circa 1980s



#### **RAVINDER REDDY (B. 1956)**

Untitled (Goddess)

painted and gilded polyester resin fibreglass  $26\% \times 24\% \times 78$  in. (67.9 x 62.3 x 198.1 cm.) Executed *circa* early 1980s

£25,000-35,000

\$35,000-48,000

#### PROVENANCE:

Gifted by the artist to John Wood, Assistant Dean, Goldsmiths University of London, *circa* early 1980s Acquired from the above by the present owner

Exploring the co-existence of the traditional and the contemporary, Ravinder Reddy's brightly hued and outsized depictions of women are ruminations on sexual, religious and cultural identity. Reddy's visual cues emanate from the exquisite idols of Hindu and Buddhist temples in Nepal, while the wide-eyed expressions are influenced by the enamelled eyes of cultic images in Nathdwara and Mathura. The artist, however, is equally comfortable referencing global contemporary art practices, including the work of artists like Fernando Botero and Jeff Koons. Reddy's choice of media also reflects the dichotomies that characterise his practice, combining traditional elements like clay, plaster and gold leaf with more contemporary materials like fibreglass and automotive paint.

Bringing together the ancient and the contemporary, and linking temple, kitsch and Pop art, Reddy's larger than life sculptures command attention from the viewer and challenge traditional notions of beauty, femininity, and domesticity. With their particular focus on ornamentation, they draw attention to the widespread societal pressure to conform to particular norms of beauty, and the reverence for and adherence to age-old notions of femininity.

Reddy was one of the first contemporary Indian artists to draw critical attention in the United States following solo exhibitions in 2001 at Deitch Projects in New York, the Sackler Gallery in Washington DC, and the Andy Warhol Museum in Pittsburgh. His works have also been shown in the seminal survey India Moderna (Institut Valencia d'Art Modern, 2009), at the Jane Voorhees Zimmerli Art Museum, Rutgers (2002), the House of World Cultures, Berlin (2005), the Daimler Chrysler Contemporary Museum, Berlin (2007), the Smart Museum of Art, Chicago (2011) and the Arken Museum of Modern Art, Copenhagen (2012).





His women, while commanding in scale and demeanor, have less-than-idealized features, closer to folk than to fine art. And while he titles some pieces for the Great Goddess, Devi, others are given ordinary Indian names, often ones popular in rural India. The result is a hybrid, with roots in the past but also in the pop cultural present. A heroic art with a common touch: kitsch for the ages.





PROPERTY FROM A PRIVATE COLLECTOR, JERSEY

#### 47

### KRISHNA SHAMRAO KULKARNI (1916-1994)

Untitled (Seated Woman)

signed 'K S Kulkarni' (lower right); further inscribed 'Mr. W.H.J. CHRISTIE' (on the reverse) watercolour and gouache on paper 23% x 15% in. (59.4 x 39.8 cm.)

£800-1,200

\$1,100-1,600

#### PROVENANCE:

Private collection France Acquired from the above by the present owner

PROPERTY FROM THE COLLECTION OF PAUL D. STEWART

### 48

### SHIAVAX CHAVDA (1914-1990)

Invitation (Folk Dance)

signed and dated 'S. Chavda 1967', and signed and dated in Hindi; further titled, signed and dated 'INVITATION / (Folk Dance) / By / Shiavax Chavda 1967' (on the reverse) oil on canvas  $30 \times 30$  in. (76.2 x 76.2 cm.) Painted in 1967

£3,000-5,000

\$4,200-6,900

#### PROVENANCE:

Acquired in Bombay *circa* 1967 Thence by descent

PROPERTY FROM A PRIVATE COLLECTION, VIRGINIA

### \* 49

### ABDUR RAHMAN CHUGHTAI (1894-1975)

Untitled

signed in Urdu (lower left and upper right) ink and watercolour on paper 22% x 18½ in. (57.8 x 45.9 cm.)

£20,000-30,000

\$28,000-41,000

#### PROVENANCE:

Acquired directly from the artist, *circa* 1964-65 Sotheby's New York, 10 October 1997, Lot 17 Acquired from the above by the present owner



Abdur Rahman Chughtai is remembered today as one of the most distinguished Pakistani artists of the 20th century, although much of his work reflects a common South Asian cultural heritage. Chughtai began his training at the Mayo School of Art in Lahore in 1911. There he was taught by Samarendranath Gupta, who was himself a pupil of Abanindranath Tagore. The influence of the Bengal School is visible in Chughtai's early work, but what distinguishes Chughtai is his exceptional skill as a draughtsman. Above all, he painted in larger formats which gave him the opportunity to indulge in exceptionally detailed compositions with bold flowing lines. Chughtai's works include subjects ranging from Buddhist themes and Hindu epics to Islamic history, illustrative paintings for the Rubaiyat of Omar Khayyam and portraits based on Ghalib's poetry.

"He retains the distinctive mood and posture of the Persian tradition but gives his paintings a special quality of his own in lovely color

combination, in delicious lines that seem to be less lines of painting than of some inaudible poetry made visible, in folds of drapery that are never mere coverings to or discoverings of the human body..., in the decorative backgrounds that call the imagination away from the tyranny of the actual, into free citizenship of the realm of romance." (J. Bautze, Interaction of Cultures: Indian and Western Painting, 1780-1910, Virginia, 1998, p. 137)

The present painting is an example of the delicate portrayal of women in Chughtai's oeuvre. It illustrates his conscious resolution to work in the Persian tradition with his use of fine lines and wash technique. The contemplative maiden is almost presented like a Mughal portrait in profile, richly adorned with jewellery, wearing a saffron robe decorated with geometric motifs and scrolling floral vines, as she gazes pensively into the distance.



PROPERTY FROM A PRIVATE COLLECTION, ISRAEL

#### \* 50

# **GEORGE KEYT (1901-1993)**

Untitled (Lovers)

signed and dated 'G Keyt 1966' (upper right) oil on canvas 29% x 29% in. (75.9 x 75.6 cm.) Painted in 1966

£10,000-15,000

\$14,000-21,000

#### PROVENANCE:

Private Collection, Israel Thence by descent

PROPERTY FROM A PRIVATE COLLECTION, PARIS

# **GEORGE KEYT(1901-1993)**

Untitled (Girl)

signed and dated 'G Keyt 43' (upper left) oil on canvas 15% x 12% in. (40.5 x 32.5 cm.) Painted in 1943

£6,000-8,000

\$8,300-11,000

#### PROVENANCE:

Acquired directly from the artist by Mr. Philippe Vigier and Mrs. Anil De Silva between 1948 and 1955 Thence by descent

50



PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

# \* 52

# MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Meenaxi)

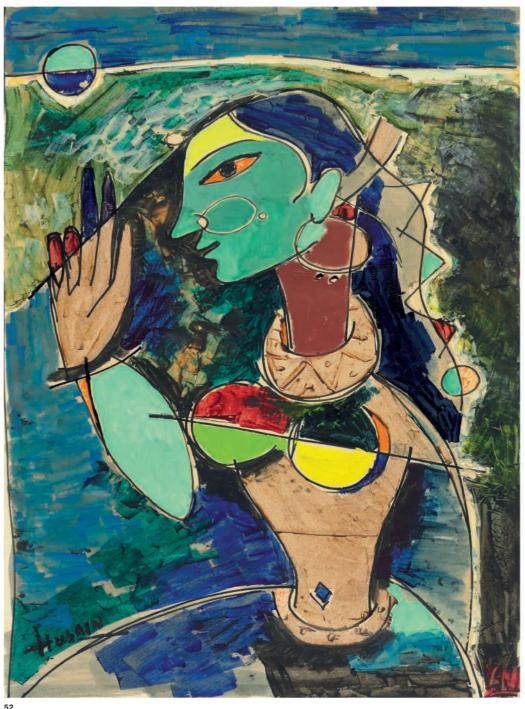
signed 'HUSAIN' (lower left) gouache, watercolour and ink on paper 15½ x 11% in. (39.4 x 29.5 cm.) Executed circa 1950s

£20,000-30,000

\$28,000-41,000

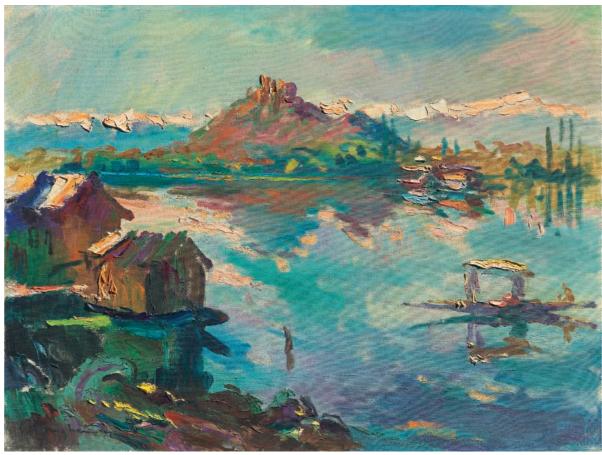
#### PROVENANCE:

Purchased directly from the artist during an exhibition in New Delhi, early 1971 The collection of Dr. Slavko Komar, Yugoslavian Ambassador to India in the early 1970s Thence by descent



Many of Husain's early paintings from the 1950s were defined by scenes of everyday rural life and depictions of village folk. From 1948 to 1955, Husain travelled extensively around the Indian countryside. His approach to line, form and colour evolved during this period. His palette became imbued with colours of rural India and his visual vocabulary inspired by images of peasants tilling land, farming with their animals, village women drawing water from wells and mothers with their children. His works also reflected a growing interest in Indian myth and cultural traditions. "His personal style assimilates the symbolic use of colour and spatial divisions of miniature painting, distinct stances from classical sculpture, and the simplifications and distortions from folk heritage." (A. Jhaveri, A Guide to 101 Modern & Contemporary Indian Artists, Ahmedabad, 2005, p. 40)

With an expressive use of blues and greens in distinct planes of colour, Husain transforms a village girl in the present painting into the Hindu goddess Meenaxi, the one with 'fish-shaped eyes'. Depicted in profile, she stands in an almost classical pose with her right hand raised in a mudra as if blessing the viewer.



53



# \* 53

# WALTER LANGHAMMER (1905-1977)

Untitled (Kashmir Landscape) signed 'W Langhammer' (lower left) oil on canvas 23½ x 31% in. (59.8 x 79.7 cm.) Painted circa 1940s

£5,000-7,000

\$6,900-9,600

#### PROVENANCE:

Private collection, Lausanne, Switzerland Acquired from the above by the present owner

# \* 54

# **WALTER LANGHAMMER (1905-1977)**

Untitled (Still Life)

signed 'W Langhammer' (lower left) oil on canvas 28 x 19½ in. (71 x 49.5 cm.) Painted *circa* 1940s

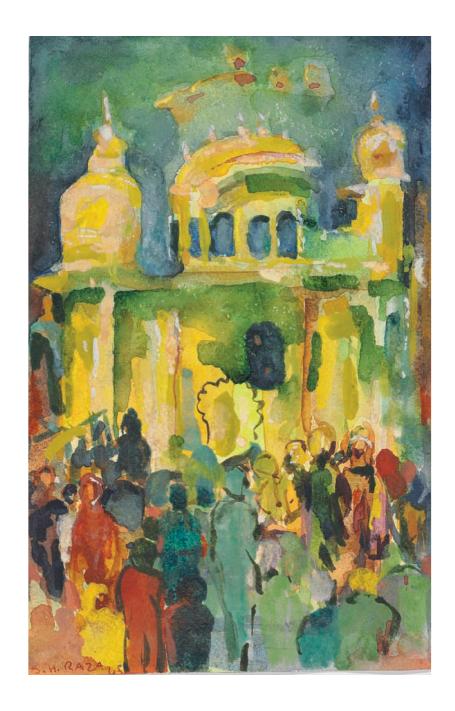
£5,000-7,000

\$6,900-9,600

# PROVENANCE:

Private collection, Lausanne, Switzerland Acquired from the above by the present owner

54



# 55

# **SYED HAIDER RAZA (1922-2016)**

Untitled

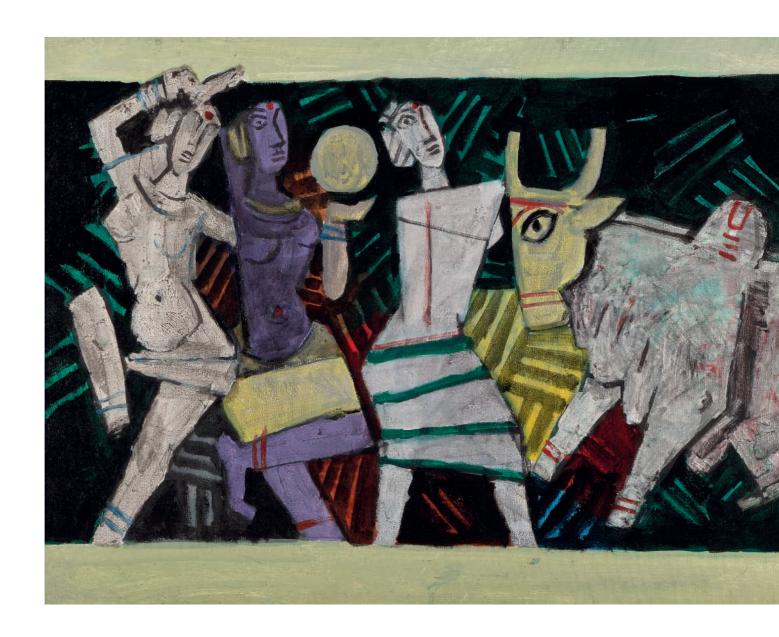
signed and dated 'S.H. RAZA 45' (lower left) watercolour and gouache on paper  $10\frac{1}{2}$  x  $6\frac{3}{4}$  in. (26.8 x 17.2 cm.) Executed in 1945

£3,000-5,000

\$4,200-6,900

# PROVENANCE:

Private Collection, United Kingdom Acquired from the above by present owner



One of the most revealing aspects of an artist's work is his sense of the past: his capacity to assimilate in his mind and being the consciousness of his race, and his ability to direct the totality of that awareness through the filter of his creative imagination into an engagement with the contemporary situation. This instinctual absorption of the past is a measure of his cultural rootedness and also of his artistic originality [...] Originality consists in the artist's capacity to confront the present through the collective vision of his country's past, and to bring to it the total experience of history in such a way as to open up new perspectives of thought and feeling.

- E. Alkazi, 1978



PROPERTY FROM A PRIVATE COLLECTION, OHIO

#### \* 56

# MAQBOOL FIDA HUSAIN (1913-2011)

Untitled

signed 'Husain' (lower right) oil on canvas 24 x 48 in. (61 x 121.9 cm.) Painted *circa* 1970s

£100,000-150,000

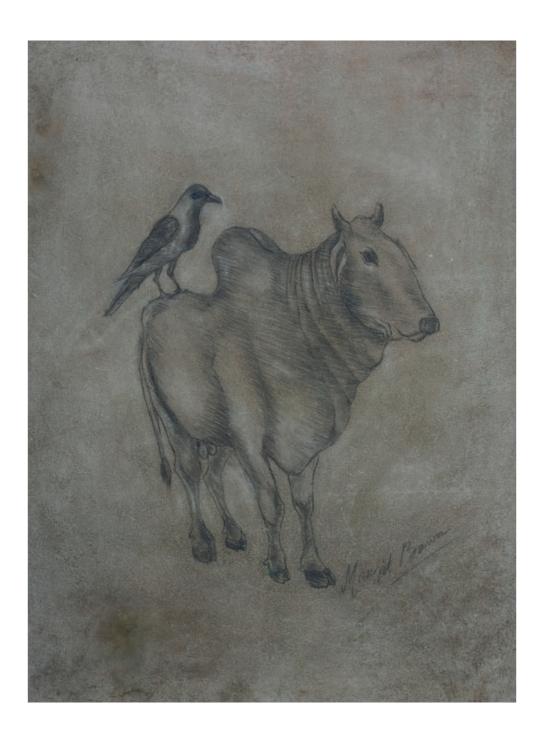
\$140,000-210,000

#### PROVENANCE:

Geeta Gallery, New Delhi Acquired from the above, *circa* 1975

In his body of work, Husain often highlighted the importance of interdisciplinary practices in the arts, particularly the close relationship between painting, classical music, ancient sculpture and dance in India. Influenced by the Sanskrit notion of *rasa* or the aesthetic evocation of emotion through the arts, the artist believed that in order to create a painting, one must first embrace the basic principles of form, movement and music among other disciplines.

Deeply impressed by the folk traditions and rituals of his country, Husain portrays the beauty and simplicity of a vernacular ceremony accompanied by dance and music in this large frieze-like painting. Against a decorative quilt-like background, the artist portrays a turbaned drummer and three dancers, around a bull ornamented for a ritual. The horizontal composition of this painting, inspired by traditional Indian art and craftsmanship, enables Husain's figures to acquire a hieratical stature. The postures of the bull and the dancers underline Husain's deep knowledge of classical Indian sculpture and his attention to the depiction of movement and music on his canvas.



# \* 57

# MANJIT BAWA (1941-2008)

Untitled (Cow and Crow) signed 'Manjit Bawa' (lower left) pencil on paper 30 x 21% in. (76 x 55 cm.)

£7,000-9,000

PROVENANCE:
Acquired directly from the Artist
Private Collection, New Delhi
Thence by descent

\$9,700-12,000



PROPERTY FROM A PRIVATE COLLECTION

#### 58

#### JEHANGIR SABAVALA (1922-2011)

The Woods, Palni Hills I signed and dated 'Sabavala '94' (lower left) oil on canvas 39 x 60 in. (99.1 x 152.4 cm.) Painted in 1994

£150,000-250,000

\$210,000-340,000

#### PROVENANCE:

Acquired directly from the artist, circa late 1990s

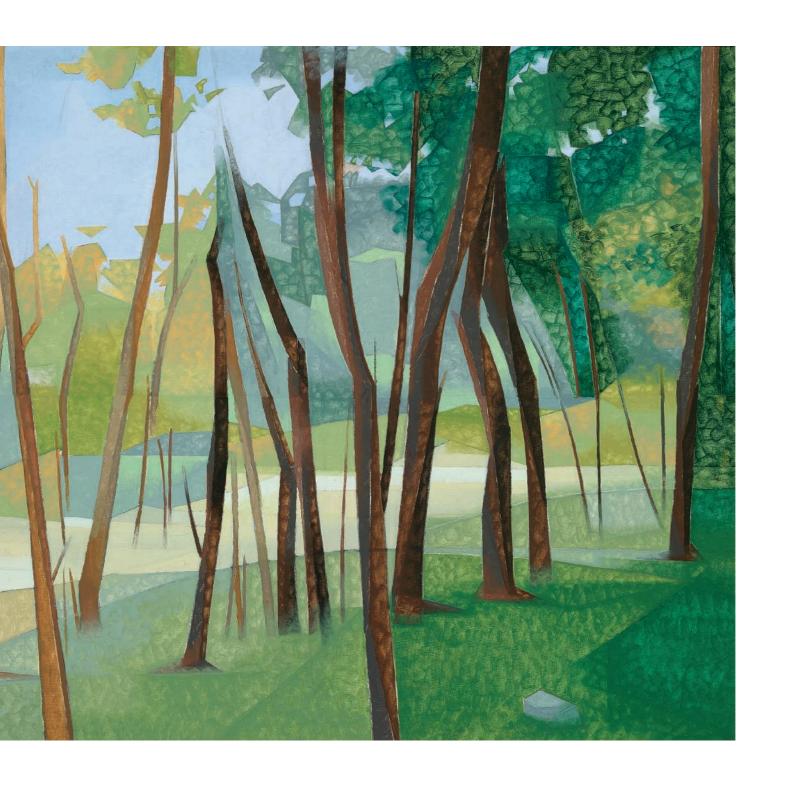
Located between the real and the ideal, the landscapes that Jehangir Sabavala created over the course of his career are intuitive and timeless. Paintings like this one, inspired by scenes he encountered on his extensive travels in India, are carefully planned and constructed based on meticulous linear schema and highly nuanced colour plans. The end results are images of land, sea and sky unlike any others, at once restrained and emotionally charged.

Sabavala remembers the Palani Hills as one of his favourite destinations on childhood travels with his family. He recalled, "One was truly privileged to indulge in pure travel...My brother Sharokh and I spent months in Matheran, the Sahyadris, the Nilgiris and the Palni [sic] hills...we spent time talking, trekking and looking, and meeting the local people. We went on magnificent walks into the valleys, tried to make contact with the people and gathered knowledge of the rich flora and fauna." (Artist statement, N. Adajania, 'Between the Plain and the Precipice: Jehangir Sabavala's Art of Travel,' Limited Edition Serigraphs: Jehangir Sabavala - The Complete Collection, Mumbai, 2008, p. 30)

In this 1994 painting depicting the deciduous forests of lower Palani Hills that spread across Tamil Nadu and Kerala, the interplay between light and shadow is particularly refined. A close-up perspective gives this landscape an immediacy that transports viewers to its tranquil, sun-dappled environs to share in the artist's contemplative experience of nature. Underlining the complexity of Sabavala's handling of light and colour, evident in paintings like this one, Richard Lannoy notes, "The individual hues and tones, being mixed separately in subtly but cleanly differentiated gradations, impart to the picture surface a cleanliness and clarity of hue which is very unusual. [...] His mastery of light effects is based on a lifetime's study of natural Indian light without resort to banal naturalism." (R. Lannoy, 'The Paradoxical Alliance', *Pilgrim, Exile, Sorcerer - The Painterly Evolution of Jehangir Sabavala*, Mumbai, 1998, p. 16)

Reading deeper meaning into Sabavala's Palani landscapes, Nancy Adajania writes, "The rhythm of the slender boles of the trees echoes the dance of spears and horses' hooves in Uccello's famous war piece, 'The Battle of San Romano'. The viewerly imagination may be excited but also disturbed to find this resonance of the choreography of combat in a painting ostensibly cast as a meditation on natural beauty, on the redemptive solace of the forest. On closer viewing, though, we realise that 'The Woods, Palni Hills I' is also a study in counterpoint. The plantation seems divided in its loyalties between sunlight and mist. The crispness of the boles is held in check by the soft handling of foliage. The splash and draggle of light passing through mist is registered in lively yellow dabs on pebbled green bark. An Impressionist freshness animates the compositional rigour of the painting." (N. Adajania, Limited Edition Serigraphs: Jehangir Sabavala - The Complete Collection, Mumbai, 2008, p. 62)







# 59

#### RAJENDRA DHAWAN (B. 1936)

Untitled

signed and dated 'DHAWAN 68' (lower right) oil on canvas 51% x 33% in. (129.8 x 84.8 cm.) Painted in 1968

£4,000-6,000

\$5,500-8,200

#### PROVENANCE

Etude Jonquet Auctioneers, Paris, 2014 Acquired from the above by the present owner

# 60

#### AVINASH CHANDRA (1931-1991)

# Untitled

signed and dated 'Avinash 62' (lower left); further inscribed and signed 'No 8 Avinash' (on the reverse) ink, watercolour and mixed media on paper  $16\frac{1}{2}$  x  $21\frac{1}{4}$  in. (41.9 x 54 cm.) Executed in 1962

£2,000-3,000

\$2,800-4,100





# \* 61

#### **GANESH PYNE (1937-2013)**

#### Untitled

signed, dated and inscribed as illustrated pen and ink on paper 11% x 8 in. (29.5 x 20.3 cm.) largest; 10¼ x 8¼ in. (26 x 21 cm.) smallest Executed *circa* 1990-2000s; six works on paper (6)

£12,000-18,000

\$17,000-25,000

#### PROVENANCE:

Acquired directly from the artist

#### XHIBITED:

Dubai, RIRA Gallery, *Kala Sutra*, 15-20 October 2015 (three)

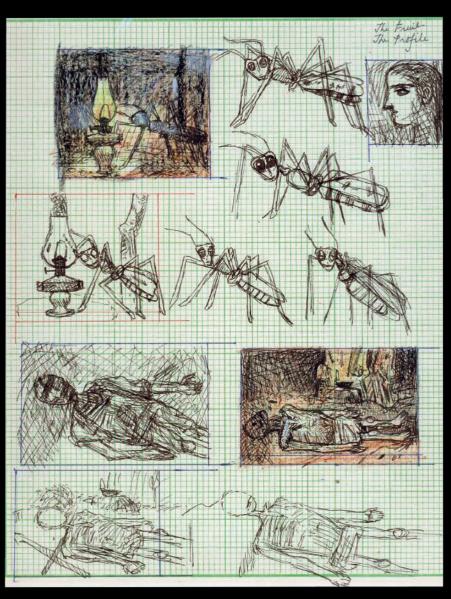
#### ITERATURE

*Kala Sutra*, exhibition catalogue, Dubai, 2015, pp. 31, 33, 34 (three illustrated)















\* 62

# **RAM KUMAR (1924-2018)**

Untitled

signed in Hindi and dated '1971' (lower left) charcoal on paper 20 x 27 in. (51 x 68.5 cm.) Executed in 1971

£5,000-7,000

\$6,900-9,600

# PROVENANCE:

Acquired directly from the Artist Private Collection, New Delhi Thence by descent

# \*63

# **BHUPEN KHAKHAR (1934-2004)**

Untitled

signed and dated in Gujarati (lower right) felt tip pen on paper 8.5 x 10 in. (21.5 x 25.5 cm.) Executed in 1987

£800-1,200

\$1,100-1,600

# PROVENANCE:

See lot 62





# λ\*64

# FRANCIS NEWTON SOUZA (1924-2002)

Oklahoma City

signed and dated 'Souza 71' (upper left); further signed, titled, dated and inscribed 'F.N. SOUZA / OKLAHOMA CITY - 1971 / OIL ON CANVAS-BOARD / 24 x 30' (on the reverse) oil on canvas board 23% x 28% in. (60.5 x 73 cm.) Painted in 1971

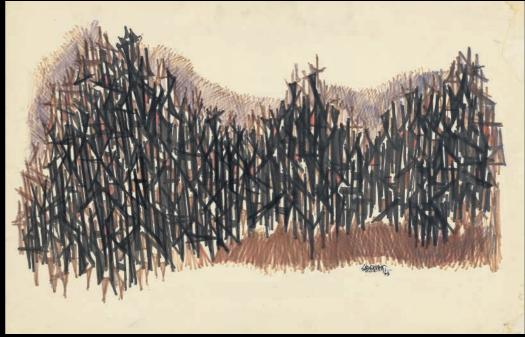
£70,000-90,000

\$97,000-120,000

#### PROVENANCE

Bonhams, 17 October 2002, lot 655 Acquired from the above by the present owner Painted a few years after Francis Newton Souza moved from London to New York in 1967, the urban landscape depicted in the present lot is characterised by bright colours and heavy impasto. Also following the birth of his son, Souza's landscapes from this period illustrate the artist's joy and soaring spirits. As if in a ecstatic trance, Souza anoints the surface of this work with rich gems of pigment squeezed straight from the tube. The foliage and architectural structures are vivid and almost three-dimensional, and Souza has so much confidence in his gesture that he completely jettisons the use of the thick, black outlines that were so ubiquitous in his earlier work. Here, they are no longer needed to maintain order within the composition, which seems to be spilling uncontrollably out of the frame.





PROPERTY FROM A PRIVATE COLLECTION, FRANCE

# 65

#### **SADEOUAIN (1930-1987)**

# Untitled

signed and dated 'SADEQUAIN '63' (lower right) (each) felt tip pen on paper  $26\% \times 40\%$  in. (66.4 x 102 cm.) each Executed in 1963; two works on paper

(2)

£10,000-15,000 \$14,000-21,000

Acquired in Paris, circa 1970s
Thence by descent



PROPERTY FROM THE COLLECTION OF MARK SHELTON

# λ66

# ANWAR JALAL SHEMZA (1928-1985)

Untitled (Tablet for Contemplation)

signed and dated in Urdu (lower left); further signed and dated 'Shemza / 72' (on the reverse) oil and acrylic on canvas mounted on board  $12\times12$  in. (30.5  $\times$  30.5 cm.) Painted in 1972

£8,000-12,000 \$11,000-16,000

# PROVENANCE:



PROPERTY FROM A PRIVATE COLLECTION, LONDON

# 67

#### IMRAN QURESHI (B. 1972)

Untitled (Easy Cutting Series)

signed in Urdu (upper right); further signed and dated 'Imran / 2005' (on the reverse) mixed media on paper laid on card 11% x 7% in. (28.3 x 18.4 cm.) Executed in 2005

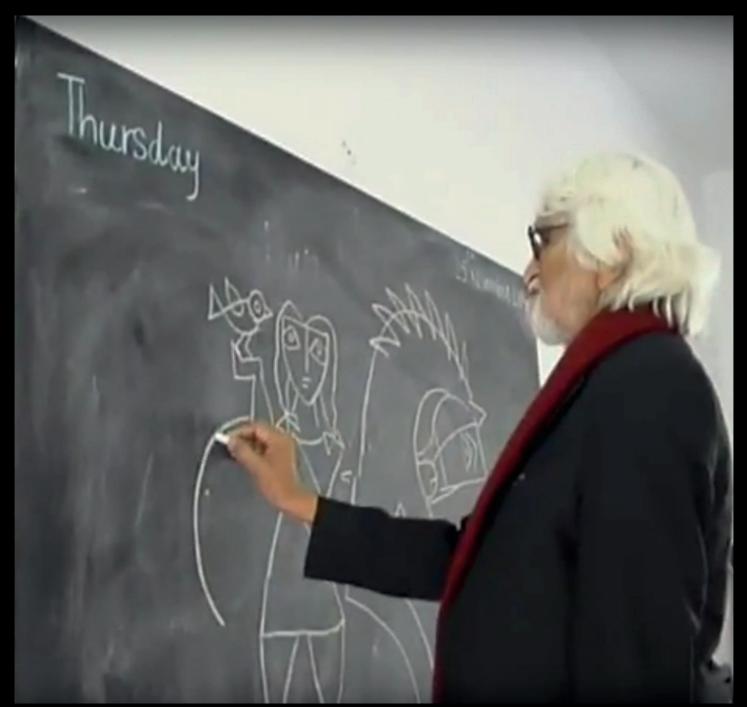
£6,000-8,000

\$8,300-11,000

#### PROVENANCE

Chawkandi Gallery, Karachi Private Collection Acquired from the above by the present owner

# Lots 68-70 Sold to Benefit: THE SANJAN NAGAR PUBLIC EDUCATION TRUST



 $Maqbool\ Fida\ Husain\ painting\ at\ SNPET, Lahore, November\ 2004; all\ images\ courtesy\ Board\ of\ Trustees,\ SNPET$ 

This is not just another school. It is not an act of charity. It is an act of seeking for means which will enable us to reach a better future.

# LOTS 68-70 SOLD TO BENEFIT SNPET

The Sanjan Nagar Public Education Trust (SNPET) was established in Lahore 1995 under the patronage of Syed Raza Kazim, an internationally acclaimed lawyer, politician, musicologist, photographer, philosopher and philanthropist. With a belief in the potential of all young people and a focus on those likely to be excluded from opportunities to nurture their potential, SNPET established a free English medium high school for underprivileged girls in the Kot Lakhpat industrial neighbourhood of Lahore.

The SNPET Higher Secondary School shifted to its current purpose built facility in Glaxo Town a few years later in 2003. A co-educational institution since 2006, the new flagship campus was a single-shift facility with 910 students enrolled from pre-school to grade twelve, providing fifteen years of rich experiential learning, respecting equality and diversity. SNPET opened two additional independent campuses in Lahore under the umbrella of the Sanjan Nagar School System, which were merged in 2013 to form their Hima Campus, an educational facility offering the International Baccalaureate Primary Years Program program and affiliated with local and federal education boards. With the school motto 'Enabling our Future' crafted by the students themselves, SNPET is a transformative space for students and their families. Many SNPET students have achieved great results, working as engineers, software and health care professionals, economists and educators, and several alumni return to the school as teachers and young leaders.

Currently the SNPET Board of Trustees is looking to expand the facilities available at the Hima Campus catering to students enrolled in pre-primary to higher secondary programs. SNPET is seeking funds for scholarship endowments for the most deserving students, new building projects, technology enabled learning, career counselling, in-house professional development programs and upgraded sports facilities.

In November 2004, the artist Maqbool Fida Husain, a friend of Raza Kazim and believer in his vision, spent a few days in Lahore. During this trip, the artist visited SNPET and demonstrated his drawing techniques to the students on two classroom blackboards. Husain also painted a vivid portrait of a striding tiger holding a sword on canvas while he was at SNPET, in the presence of several fascinated students, and answered their questions about his creative process. A few days later, Husain attended a fundraiser for SNPET at the historic Asif Jah Haveli, where two of his paintings were auctioned to raise funds for the Trust, one of which he painted in front of the audience that evening to the accompaniment of Farida Khanum's classical vocals.

Christie's is honoured to offer the three works that Husain gifted to SNPET at auction to support the Trust in their mission to expand facilities and reach out to even more students in meaningful ways, enabling their futures in today's globalised world, and in turn ensuring a brighter future for all of us.





68



69

# \* 68

# **MAQBOOL FIDA HUSAIN (1913-2011)**

Untitled (Girl and Elephant)

signed and dated 'Husain 25 XI 004' (lower right) chalk and epoxy on blackboard 48 x 72 in. (121.9 x 182.9 cm.) Executed in 2004

£10,000-15,000

\$14,000-21,000

# PROVENANCE:

Gift from the artist

# \* 69

# MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Girl with Horse and Bird)

chalk and epoxy on blackboard 48 x 72 in. (121.9 x 182.9 cm.)
Executed in 2004

£10,000-15,000

\$14,000-21,000

#### PROVENANCE:

Gift from the artist

# LOTS 68-70 SOLD TO BENEFIT SNPET

# \*70

# **MAQBOOL FIDA HUSAIN (1913-2011)**

Untitled (Tiger) signed and dated 'Husain 25.XI.004' (lower right) acrylic on canvas 36 x 24 in. (91.4 x 61 cm.) Painted in 2004

£30,000-50,000

\$42,000-69,000

#### PROVENANCE:

Gift from the artist

Husain said 'never use scales in your drawings but draw freehand; the original art that comes from you must be allowed freedom of space and colour. The scale restricts you. One has to think through art; scales divert the mind, ideas and colours.' At that time, it may have been too much to digest, but I can never forget these words, and have tested his tips in my own art practice.

- S. Husain, current Faculty SNPET in conversation, April 2018 (A sixth grade student of SNPET in November 2004)









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 (∆ 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-ALICTION

(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 WITHDRAWAI

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 IFWFI I FRY

(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 inter-national 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 germological laboratories will describe any improvement or treatment to the gernstone. Reports from European germological 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**

#### 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 cur hank statement). your current address (for example, a current utility bill or

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) 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.

#### **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 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 thirdparties 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 gister online at www.christies.com or in person. For help, please ntact 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

#### (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

#### 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;

(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 auctioned decision in exercise of this option is final.

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 out invokes by post alruly or train after the action, we work a develop-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

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

#### 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 £175,000, 20% on that part of the hammer price over £175,000 and up to and including £3,000,000, and 12.5% of that part of the hammer price above £3,000,000.

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 are 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 leneral guide. In all circumstances EU and UK law takes precedence f 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 ship costs on the **lot**, regardless of the nationality or citizenship of 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 to a royalty known as artists researching when any lot related by the artist is sold. We identify these **lots** with the symbol  $\lambda$  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.

appropriate authority on the senier's Denain. 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 work out the amount owed as follows:

Royalty for the portion of the hammer price

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 give notice to 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 claims notified within a period of five years from the date of the auction. After such time, we will not be obligated 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the authenticity warranty, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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

#### South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

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.

# 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. You may make payment via credit card in person. You may also make a a Cardholder not present (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies. com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) 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

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

We accept cash subject to a maximum of £5.000 per buyer per year at our Cashier's Department Department only (subject to condition (iv)Banker's draft

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

(v) Cheaue

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, lot number(s), your invoice number and Christie's client account number when making a yment. All payments sent by post must be sent to: Christie's, ishiers Department, 8 King Street, St James's, London, SW1Y 6QT. (e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

#### 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 in 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: 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

(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;

accepting any lous; (wiii) 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

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 in 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 Post-Sale Services Department on +44 (0)20 7752 3200.

(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 fees for doing so. warehouse and charge you transport costs and administration

(iii) we may sell the lot in any commercially reasonable way we

(iv) the storage terms which can be found at christies.com/storage

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

#### H TRANSPORT AND SHIPPING

#### 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 arttransport\_ 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. 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 any **lot** you purchase (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply exporting or importing any **lot** prior to bidding. If you are refus 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 arttransport 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 be confused with 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

(c) Us import ban on African elephant wory
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 anot 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 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 iewellery licence

#### (a) Watches

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  $\psi$  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**.

#### **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 any bother than as set out in the admended warrang 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

in these Conditions or sale; or (ii) We do not 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 exaduated but his narrangen. 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,

#### OTHER TERMS

#### 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**.

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

# 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.

#### 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 page of the catalogue I 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.

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# 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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† 0	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.  For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime.  Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> 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 <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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:  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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . 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

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A non VAT registered UK or EU buyer		No VAT refund is possible		
UK VAT registered buyer	No symbol and $lpha$	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 *r* symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.		
	$\star$ and $\Omega$	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> 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 <b>lot</b> had been sold with a <sup>†</sup> 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 $lpha$	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.		
	t	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.		
	$\star$ and $\Omega$	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 <b>ALL</b> 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 <b>buyer's premium</b> .		
	† 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.		
	$\star$ and $\Omega$	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .		

- 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 1 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 reinvoicing 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 7889 2886. Fax: +44 (0)20 7839 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'.

0

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

#### Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

•

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. λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale. ψ

**Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(q) of the Conditions of Sale.

?, \*,  $\Omega$ ,  $\alpha$ , #, ‡

See VAT Symbols and Explanation.



See Storage and Collection Page.

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

#### A 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  $\Delta$  next to its **lot** number.

# o 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 of 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  $^{\circ}$ .

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.

# EXPLANATION OF CATALOGUING PRACTICE

# 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 ( **1** ) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. 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 Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale

business day following the sale.
Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **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

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@ christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

# PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold lots whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the lots are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES						
CHARGES PER LOT	LARGE OBJECTS	SMALL OBJECTS				
	E.g. Furniture, Large Paintings & Sculpture	E.g. Books, Luxury, Ceramics, Small Paintings				
1-30 days after the auction	Free of Charge	Free of Charge				
31st day onwards: Administration Fee Storage per day	£70.00 £8.00	£35.00 £4.00				
Loss & Damage Liability  Will be charged on purchased lots at 0.5% of capped at the total storage charge, whicheve		·				

All charges are subject to VAT.

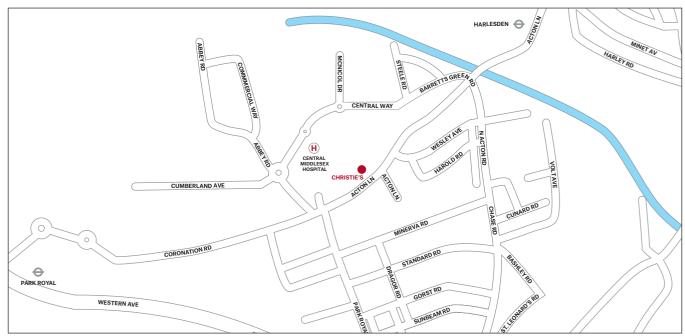
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11/10/17

# WRITTEN BIDS FORM

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**SALE TITLE** 

SOUTH ASIAN MODERN

+ CONTEMPORARY ART AT 2.30 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: CHRISTOPHER SALE NUMBER: 15503

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Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000 by UK£100s
UK£2,000 to UK£3,000 by UK£200s
UK£3,000 to UK£5,000 by UK£200, 500, 800

(eg UK£4,200, 4,500, 4,800)

 UK£5,000 to UK£10,000
 by UK£500s

 UK£10,000 to UK£20,000
 by UK£1,000s

 UK£20,000 to UK£30,000
 by UK£2,000s

UK£30,000 to UK£50,000 by UK£2,000, 5,000, 8,000

(eg UK£32,000, 35,000, 38,000)

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