SOUTH ASIAN MODERN + CONTEMPORARY ART

WEDNESDAY 14 SEPTEMBER 2016

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The Darashaw Collection
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AUCTION
Wednesday 14 September 2016
at 10.00 am (Lots 601-700D)
20 Rockefeller Plaza
New York, NY 10020

VIEWING
Friday 9 September 10.00 am - 5.00 pm
Saturday 10 September 10.00 am - 5.00 pm
Sunday 11 September 1.00 pm - 5.00 pm
Monday 12 September 10.00 am - 5.00 pm
Tuesday 13 September 10.00 am - 2.00 pm

AUCTIONEER
William Robinson (#2017522)

AUCTION CODE AND NUMBER
In sending absentee bids or making enquiries, this sale should be referred to as SYED–12174

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13 SEPTEMBER
INDIAN, HIMALAYAN, AND SOUTHEAST ASIAN WORKS OF ART
NEW YORK

14 SEPTEMBER
SOUTH ASIAN MODERN + CONTEMPORARY ART
NEW YORK

20 OCTOBER
ART OF THE ISLAMIC AND INDIAN WORLDS
LONDON, KING STREET

21 OCTOBER
ART OF THE ISLAMIC AND INDIAN WORLDS
LONDON, SOUTH KENSINGTON

25 OCTOBER
ANTIQUITIES
NEW YORK

29 NOVEMBER-9 DECEMBER
ANCIENT JEWELRY
ONLINE

7 DECEMBER
ANTIQUITIES
LONDON, KING STREET

13 DECEMBER
ART D’AFRIQUE, D’OCEANIE ET D’AMÉRIQUE DU NORD
PARIS

18 DECEMBER
THE INDIA SALE
MUMBAI

09/08/2016
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C

ollectors, philanthropists and cultural ambassadors, Pamela and Ajay Raju are model citizens. In the spirit of civic engagement, the Rajus established the Pamela and Ajay Raju Foundation to support those organizations and initiatives with the most impact, ingenuity and long-range vision for the advancement and development of Philadelphia.

Among the Raju Foundation’s principal enterprises is the Germination Project, a non-profit, catalytic incubator for Philadelphia’s next generation of civic leaders, drawn from the best and brightest of Philadelphia’s high school students.

The Germination Project’s mission is to create a self-sustaining ecosystem of leadership to transform Philadelphia into a global force in policy, commerce and culture. Students are selected to participate in a leadership training program developed in collaboration with The Wharton School of the University of Pennsylvania and the Wharton Social Impact Initiative. After graduating from college, students who participate in the program agree to return to Philadelphia to live and work. Through institutional partnerships with universities, healthcare organizations and technology firms, the Germination Project empowers its fellows both with the skills to build careers in a changing economic landscape, and with a sense of civic duty to deploy those skills for the benefit of Philadelphia’s underserved communities.

A hallmark initiative of the Germination Project is the IntXchange, a transnational art-advocacy network dedicated to forging a new arts and culture exchange between the Eastern World and the West. Through the deployment of institutional resources like the Philadelphia Museum of Art, Philadelphia Fringe Arts, the Philadelphia Orchestra and Opera Philadelphia, IntXchange seeks to fortify a relationship of reciprocal awareness, support and binary collaboration between two seemingly disparate arts communities. For Germination Project Fellows, the IntXchange offers an experiential arts education led by experts from the Philadelphia Museum of Art, and a diverse consortium of artists from the U.S. and India alike. The pedagogical goal of the IntXchange is to create, within the ranks of Germination Project’s student fellow alumni, a leadership class of cultural ambassadors equipped to enrich and strengthen Philadelphia’s global relationships.

Atul Dodiya was the featured artist from India in the inaugural edition of the IntXchange’s biennial program in 2013. The program soon caught the imagination of other leading artists from South Asia. Jitish Kallat was invited after Dodiya and the featured artist for 2016 is Ranjani Shettar. In support of the Germination Project, leading contemporary South Asian artists and patrons in the field, including A. Balasubramaniam (lot 695), Atul Dodiya (lot 697), Jitish Kallat (lot 700), Reena Kallat (lot 699), Rashid Rana (lot 700B), and Ranjani Shettar (lot 700D), came together and donated works to the Pamela and Ajay Raju Foundation. DAG Modern has generously donated several works toward the cause. It is the collective belief that what a couple has single-handedly achieved can only get stronger with the support of some of the biggest names in the South Asian art world to ensure the future of the Germination Project, to build better citizens and create a bridge between the East and West through art.

The entire proceed raised from the sale of lots 695-700D will benefit the Germination Project.
A. BALASUBRAMANIAM (B. 1971)

Hidden Sight

fiberglass, acrylic and wood
22½ x 20½ x 3 in. (57.8 x 52.1 x 7.6 cm.)
Executed in 2007
number two from an edition of three
$40,000–60,000

PROVENANCE:
Donated anonymously to the Pamela and Ajay Raju Foundation

EXHIBITED:
New York, Talwar Gallery, A. Balasubramaniam, 2007
Tokyo, Mori Art Museum, Chalo! India: A New Era of Indian Art, 2008
Seoul, National Museum of Contemporary Art, Chalo! India: A New Era of Indian Art, 2009
Klosterneuburg, Essl Museum, Chalo! India: A New Era of Indian Art, 2009

LITERATURE:
Chalo! India: A New Era of Indian Art, exhibition catalogue, Klosterneuburg, 2008, p. 42 (illustrated)
S. Pereira, ‘A. Balasubramaniam’, Art in Asia, November-December 2008 (illustrated, unpaginated)
Chalo! India: A New Era of Indian Art, exhibition catalogue, Gyeonggido, 2009, p. 55 (illustrated)
(IN) BETWEEN, exhibition catalogue, New Delhi, 2009, pp. 30-31 (illustrated)
D. Nath, ‘A. Balasubramaniam: (IN) BETWEEN’, Art Asia Pacific, May-June, 2010, p. 147 (illustrated)
H. Sareen, ‘Break the Cycle of Seeing: Indian Minimalism’, Art Asia Pacific, September-October 2011, p. 103 (illustrated)
D. Nath, ‘Do you know what you see? The Art of A. Balasubramaniam’, Harper’s Bazaar India, New Delhi, January 2012, p 142 (illustrated)
Intersections @ 5: Contemporary Art Projects at the Phillips, exhibition catalogue, Washington, D.C., 2015, p. 34 (illustrated)

Testing the boundaries of materiality and perception for more than ten years, Alwar Balasubramaniam’s body of work has established him as an important artistic and intellectual force on the global stage. The artist uses a diverse range of materials including silicone, iron, bronze, stone and fiberglass in his work to tackle and even contravene fundamental questions about the limits of human observation. His sculptural transcriptions of negative spaces and natural processes, forces and phenomena like breath, shadows and gravity dismantle customary conceptions of sculpture and form by realizing the immaterial and intangible.

*For over a decade now Balasubramaniam has kept pushing our limits of perception, understanding of material and experience of space. The phenomenons created by him reveal the omnipresent but invisible, the strong yet unnoticed, the essential yet overlooked. An encounter with his works discloses not just the world surrounding us but also the world within us. Balas ebx allowing us to transgress the boundaries between elements, as they connect and converge into one another, questioning the submissiveness of our consciousness to them and in process their foundation.*

(D. Talwar, ‘The Art of Nothingness’, (IN)Between, Delhi, 2010, unpaginated)
696
N.N. RIMZON (B. 1957)
Untitled
brass
13½ x 13½ x 10¼ in. (34.3 x 34.3 x 26.7 cm.)
$5,000-7,000

PROVENANCE:
Donated by DAG Modern to the Pamela and Ajay Raju Foundation

697
ATUL DODIYA (B. 1959)
Ity and Rietveld
watercolor on paper
40 x 26 in. (101.6 x 66 cm.)
Executed in 2007
$15,000-20,000

PROVENANCE:
Donated by the artist to the Pamela and Ajay Raju Foundation
AVINASH CHANDRA (1931-1991)

*Untitled*

tempera and ink on board; triptych
31¼ x 65 in. (80.5 x 165.1 cm.) overall

$15,000-20,000

PROVENANCE:
Donated by DAG Modern to the Pamela and Ajay Raju Foundation

REENA SAINI KALLAT (b. 1973)

*Saline Notations*

digital prints on Hahnemuhle Photorag archival paper
28 x 28 in. (71.1 x 71.1 cm.) each

Executed in 2015; four prints; number three from an edition of five plus artist’s proof (4)

$10,000-15,000

PROVENANCE:
Donated by the artist to the Pamela and Ajay Raju Foundation

Reena Kallat has worked with salt in various contexts, occasionally within her sculptural practice as metaphor for sustenance, but also to write transient texts on the beach-front, wherein the text manifests briefly, soon to be absorbed back by the sea, often as a gesture of what she calls ‘resistance against forgetting’.

In these photographs, poems by women writers from India, that Kallat has inscribed in salt are translations from regional languages such as Urdu, Gujarati and Telugu into English. The text based works have an element of surrender, their submission to the variables of nature incorporates time as a crucial element of the production of the work. The artist works collaboratively keeping in mind tidal calendars and sunset timings, which form an unseen and unlikely backdrop to the fleeting presence of the salt.
THE GERMINATION PROJECT: BUILDING THE FUTURE OF PHILADELPHIA
(LOTS 695-700 SOLD TO BENEFIT THE GERMINATION PROJECT)

A. SAYYAD ETIKA
Translated by B.V.L. Narayana Rao

DUMALA
Translated by B.C. Mahaganapati Rode

INVA MERTA
Translated by Shirin Kabir
700

JITISH KALLAT (B. 1974)

Sightings Gen-Aub-D28M6Y2016

lenticular print; triptych
45 x 45 in. (114.3 x 114.3 cm.) each
45 x 135 in. (114.3 x 342.9 cm.) overall

Executed in 2016

$40,000-60,000

PROVENANCE:
Donated by the artist to the Pamela and Ajay Raju Foundation

The artist with Ajay Raju at the opening of Jitish Kallat: Covering Letter. The Raju Foundation has donated Covering Letter to the permanent collection of the contemporary arts department, Philadelphia Museum of Art. Covering Letter will be on view at the museum from November 2016-April 2017.
In his most recent works, like this three-part lenticular photopiece, Jitish Kallat plays with scale and perception to elicit and explore the cosmos. Close-up images of the skins of fruit and vegetables are enlarged and paired with their negative images, shifting slowly with the viewers gaze to appear like records of interplanetary phenomena or maps of distant galaxies.

Cleverly conflating micro with macro and terrestrial with celestial, this series of prints “have extended names like Sightings D9M4Y2015 or D19M12Y2015, which might sound like they are from the notebook of an astrophysicist, but these are actually dates on which I went to Pali Naka market and bought fruits. These are close-up pictures of blueberries or apples or oranges; each print also has its own negative. So you see the actual image of the surface of a melon or guava, but also its inverse where it begins to reveal an intergalactic space...as if the fruit were a momentary photograph of the deep space from where it has come. In other prints, it evokes the insides of the human body. Sightings simultaneously points to a world of small scales, illegible to our eyes, even as it invokes the world of great distances beyond human comprehension. Both are registered in plain sight on objects such as fruits, that emerge from starlight and become our bodies once consumed.” (Artist statement, K. Kaur, ‘Parallel reality’, Live Mint, 23 January 2016)

Writing about this series of works, Natasha Ginwalla notes, “Through Kallat we experience art as an instrument of storytelling and translation that intrinsically connects with an array of knowledge systems such that the rationality of science and the aesthetic condition are bound up in an experimental conversation animating micro and macrocosmic perceptions of reality. For example, in Sightings [...] an alchemical relation is formed between the close-up surface of fruits, ostensibly captured as a forensic exercise on daily consumption, and an inversed appearance as celestial skins akin to planetary nebulae and the birth of stars. The ubiquitous fruit thus becomes entwined with a galactic horizon through the artist’s photographic interventions.” (N. Ginwalla, ‘Jitish Kallat’s Observations Span the Everyday and the Cosmos’, The Wire, 20 February 2016)
700A
ZARINA (B. 1937)
*Untitled*
signed, dated and numbered 'Zarina 73 25/25' (lower edge)
blind embossing with string on Indian handmade paper
10⅞ x 10⅜ in. (27.2 x 26.7 cm.)
Executed in 1973; number twenty-five from an edition of twenty-five
$4,000-6,000

PROVENANCE:
Donated by DAG Modern to the Pamela and Ajay Raju Foundation

700B
RASHID RANA (B. 1968)
*War Within 3*
c print + DIASEC
7⅞ x 10⅛ in. (20 x 26 cm.)
Executed in 2015-16; from an edition of 20
$3,500-5,000

PROVENANCE:
Donated by the artist to the Pamela and Ajay Raju Foundation
ANJU DODIYA (B. 1964)

Victor

watercolor, charcoal and pastel on paper embroidery on mattress
56⅞ x 44 in. (143.2 x 111.8 cm.)
55⅛ x 43⅜ in. (140.3 x 110.2 cm.)
Executed in 2007                   (2)
$25,000-35,000

PROVENANCE:
Donated anonymously to the Pamela and Ajay Raju Foundation
Bodhi Art Gallery, Mumbai
Sotheby’s New York, 19 March 2014, lot 299

EXHIBITED:
Baroda, Lakshmi Vilas Palace, Throne of Frost: Anju Dodiya, March 2007
Mumbai, Bodhi Art, Throne of Frost: Anju Dodiya, April-May 2007

LITERATURE:
Throne of Frost: Anju Dodiya, exhibition catalogue, 2007, pp.50-52 (illustrated)
Bousteau, Made by Indians, France, 2007, p. 175 (illustrated)

Anju Dodiya’s work comes loaded with poetic symbolism, cross-pollinated by references from a broad array of cultures, media and historical periods, from classical Medieval and Renaissance paintings and tapestries to Japanese Ukiyo-e prints and the films of Ingmar Bergman. Her meticulous paintings depict dream-like, mysterious scenes, in which Dodiya or one of her alter egos is often the main protagonist, finding her way through dramatic, archetypal narratives that are sometimes whimsical, sometimes terrifying and violent.

Victor was first displayed in the 2007 site-specific exhibition Throne of Frost at the Durbar Hall of Lakshmi Vilas Palace in Baroda. The works in the show, comprising a watercolour and charcoal painting on paper with an embroidered mattress behind it, were displayed as a free-standing rectangular enclosure with the paintings facing inward and the mattresses facing the viewer. Within the formation lay shards of broken mirrors reflecting the paintings and the opulent décor of Durbar Hall.
THE GERMINATION PROJECT: BUILDING THE FUTURE OF PHILADELPHIA
(LOTS 695-700D SOLD TO BENEFIT THE GERMINATION PROJECT)

700D
RANJANI SHETTAR (B. 1977)

Chrysalis
hand-molded beeswax, thread, wooden beads
53 x 25 x 63¾ (134.6 x 63.5 x 161.9 cm.)
Executed in 2016
$80,000-120,000

PROVENANCE:
Donated anonymously to the Pamela and Ajay Raju Foundation

“I feel more comfortable working with three dimensions than with two. I want to be able to walk around what I am creating, feel the material and the space in which the work is taking shape, and enjoy the process. What I like is solving problems of space, material and balance, all of which are very physical aspects of the process of art-making.”

—Ranjani Shettar

“Ranjani Shettar’s sculptures are often described as large. But although many of them stretch across a vast expanse, they tend mostly to float in rather than occupy space. Many of them hang mid-air, casting deep and sinuous shadows around themselves. Gauzy and delicate, they cling to walls and ceilings and remain inexplicably taut and upright. You walk in and round the works and, although briefly, inhabit their unique atmosphere. As a viewer you are struck by Shettar’s play with light as with her understanding of the extents of gravity. Her preferred materials – beeswax, wood, stone, tamarind seed paste, saw dust – are all sourced from her immediate surroundings and range from the mundane to the unexpected. It is evident that she enjoys working with organic elements. Even her works, which don’t directly emulate nature, somehow induce connections with the natural world.” (P. Ray, ‘Inside Outside’, Arts Illustrated, April – May 2015, p. 43)

As a leading contemporary artist from India, Shettar’s work has attracted a wide, international audience. She has exhibited alongside many major artists including A. Balasubramaniam, Alexander Calder, Mona Hatoum, Eva Hesse, Sol Lewitt, Agnes Martin and Nasreen Mohamedi. Her work has been the subject of several museum exhibitions including solo shows at The Institute of Contemporary Art (ICA), Boston, MA (2008); The Modern Art Museum, Fort Worth, TX (2008-9); The San Francisco Museum of Modern Art (SFMoMA) (2009); and National Gallery of Victoria, Melbourne, Australia (2011). Her works have also been featured in exhibitions at the Museum of Modern Art (MoMA), NY (2010); Kiran Nadar Museum, New Delhi (2011, 2012, 2013), 5th Moscow Biennale (2013) 9th Lyon Biennial, France (2007); 8th Sharjah Biennial (2007); Wexner Center, OH (2005) and The Walker Art Center, MN (2003). In 2012, in collaboration with The Museum of Modern Art (MoMA), New York the artist created Varsha, a limited edition artist book featuring original text by Anita Desai.
CONDITIONS OF SALE • BUYING AT CHRISTIE’S

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(c) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stamps, spotting, marginal tears or other defects affecting completeness of the text or illustration;

(d) if, within 5 years of the date of the auction, you satisfy us that the lot is not authentic, you may have the lot re-inspected by an expert(s) selected by us, and we will arrange to have the lot re-inspected at our expense. If the expert(s) agree with your view, we will refund the purchase price to you, or, at our option, we will sell the lot and provide you with the net proceeds of the sale.

If we do this, we will charge interest from the due date at a rate of 5% per annum for the amount which we pay to you on the sale of the lot as security for our claim on you, in accordance with the terms and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (g) below.

We will accept cash payments (including money orders) if you are the seller's check subject to a maximum global aggregate of US$5,000 per buyer per year at our Post-Sale Services only (the "Post-Purchase payment", even in circumstances where you have released the lot to you.

5 KEEPING YOUR PROPERTY

If you choose to sell your lot to 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 have paid us or another Christie's Group company in full for what you owe us. 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 will pay any amount left from that sale to you. If there is a shortfall, you may pay any amount by agreement between us to the extent that you have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the lot within 7 days from the date of the auction. Alternatively, if you do not collect the lot within this period, we will store the lot for you at our option for a further period, at your expense, and you need an export licence. 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

(ii) if you owe money to us or to another Christie's Group company, we can use any amount you do not pay us to cover any of our costs or expenses. We may use any amount you do not pay us to cover any of our costs or expenses.

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H TRANSPORT AND SHIPPING

1 SHIPPING
We will endeavor to transport and ship forms with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and deliver items for an estimate, especially for any large items or items of high value that need professional handling. We may also suggest other handlers, packers, transporters, or exporters if you ask us to do so. For more information, please contact Christie’s Art Transport Department at +1 212 636 4650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.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 exported by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into.

(a) You alone are responsible for getting about and meeting the requirements of any laws, regulations and/or conditions which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay 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 at +1 212 636 4600.

(b) Lots marked with the symbol “gold” are marked with the same symbol in the catalogue. These lots are marked with the symbol “gold”. The catalogue specifications and prices, may be reported on the page of the catalogue headed ‘Important Notices and Explanation of Condition’. Any statements made in Christie’s catalogue must not be confused with Christie’s Guarantee warranty as ‘gold’ and may be refused import into those countries as ‘gold’.

(c) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal material such as alligator or crocodile. These lots are marked with the symbol “gold” 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 dispatch from the sale site. At some sale sites, Christie’s, at its discretion, may delete the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a per lot basis.

For all symbols and other markings referred to in paragraph (b), please note that lots marked as ‘gold’ are convenient to you, but we do not accept liability for errors or for failing to mark lots.

1 OUR LIABILITY TO YOU
We give no warranty in relation to any statement made, or information given, by us or our representatives or employers, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller’s warranty contained in paragraph E1 is the sole warranty to you and we do not have any liability to you in relation to those warranties.

(b) 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

(c) We give no representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for any particular purpose, description, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie’s LIVE™ condition reports, currency converter and saleroom videos 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.

(ii) if, in spite of the terms in paragraph E1(i) to (c) or E2(3) 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 profit or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

1 OTHER TERMS IN OUR ABILITY TO CANCEL
In addition to any other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that complying with the transaction is, or will be, demonstrably unfair or that the title (or the vendor or the seller under any liability to anyone else) 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 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 in relation 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 win 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 published at www.christies.com.

8 WAIVER
No failure or delay to exercise any right or remedy shall be construed as a waiver of that right or any other right or remedy, nor shall it prevent or restrict the further exercise of that right or any other right or remedy. No single or successive failure or neglect of such right or remedy shall prevent or restrict the further exercise of that right or any other right or remedy.

9 LAW AND DISPUTES
This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of New York. 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 submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date such mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with the arbitration rules of JAMS and any other rules of procedure of JAMS in effect at the time of submission. The arbitrator shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The arbitration shall be conducted in English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This agreement and any arbitration hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention for the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

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 premiums 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 their details from www.christies.com.

K GLOSSARY
authentic: 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 being of that origin or source; or

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

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in paragraph E1 of this agreement.

buyer’s premium: the charge the buyer pays 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 group.

critical condition: the physical condition of a lot due date: has the meaning given to it in paragraph F1(2).

date: has the meaning given to it in paragraph F1(2).

date: has the meaning given to it in paragraph F1(2).

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date: has the meaning given to it in paragraph F1(2).

date: has the meaning given to it in paragraph F1(2).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph F1(2).

Qualification: means the paragraph headed ‘Qualified Qualifications’ on the page of the catalogue headed Important Notices and Explanation of Catalogue Practice.

reduced: means the confidential amount below which we will not sell a lot.

saleroom notices: a written notice posted next to the lot in Christie’s catalogue 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:

- “g”

- “G”

- “Gold”

- “Lot”
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’

* 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.

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

■ See Storage and Collection pages in the catalogue.

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 AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie’s

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

* Minimum Price Guarantees:

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

* Third Party Guarantees/Irrevocable bids

Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie’s therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes 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 Δ.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantees 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.

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.

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 authenticity warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

**Qualified Headings**

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.

**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.

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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.

**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 seller assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

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 1991), 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, restrung and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

11/10/15
STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold maybe 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 organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your lot can be finalized before the expiration 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 while 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 christies.com.

STORAGE AND COLLECTION

Please note lots marked with a square ■ will be moved to Christie’s Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. Lots are not available for collection at Christie’s Rockefeller Center or Christie’s Fine Art Storage Services until after the third business day following the sale. All lots will be stored free of charge for 30 days from the auction date at Christie’s Rockefeller Center or Christie’s Fine Art Storage Services. Operation hours for collection from either location are from 9:30 am to 5:00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie’s discretion. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 30 calendar days of the auction date from any Christie’s location, will result in storage and administration charges plus any applicable sales taxes. Lots will not be released until all outstanding charges due to Christie’s are paid in full. Please contact Christie’s Post-Sale Service on +1 212 636 2650.

<table>
<thead>
<tr>
<th>CHARGES PER LOT</th>
<th>LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture</th>
<th>SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-30 days after the auction</td>
<td>Free of Charge</td>
<td>Free of Charge</td>
</tr>
<tr>
<td>31st day onwards: Administration</td>
<td>$100</td>
<td>$50</td>
</tr>
<tr>
<td>Storage per day</td>
<td>$10</td>
<td>$6</td>
</tr>
<tr>
<td>Loss and Damage Liability</td>
<td>The lower amount of 0.5% of Liability Hammer Price or 100% of the above charges for Purchased Lots</td>
<td></td>
</tr>
</tbody>
</table>

All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie’s discretion.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie’s and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE’S NEW YORK LOCATIONS

Christie’s Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

Christie’s Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

07/07/16
BIDDING INCREMENTS

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.

US$50,000 to US$1,000,000
US$1,000 to US$2,000
US$2,000 to US$3,000
US$3,000 to US$5,000

(e.g. US$4,200, 4,500, 4,800)

US$5,000 to US$10,000
US$10,000 to US$20,000
US$20,000 to US$30,000
US$30,000 to US$50,000

(e.g. US$2,000, 3,000, 5,000, 8,000)

US$50,000 to US$100,000
US$100,000 to US$200,000
Above US$200,000

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie’s to bid on the stated lots up to the maximum bid I have indicated for each lot.
2. I understand that if my bid is successful the amount payable will be the sum of the hammer price and the buyer’s premium (together with any applicable state or local sales or use taxes chargeable on the hammer price and buyer’s premium) in accordance with the Conditions of Sale — Buyer’s Agreement. The buyer’s premium rate shall be an amount equal to 25% of the hammer price of each lot up to and including US$100,000, 20% on any amount over US$100,000 up to and including US$2,000,000 and 12% of the amount above US$2,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie’s receive written bids on a lot for identical amounts and at the auction these are the highest bids on the lot, Christie’s will sell the lot to the bidder whose written bid it received and accepted first.
5. Written bids submitted on “no reserve” lots will, in the absence of a higher bid, be executed at approximately 50% of the low estimate or at the amount of the bid if it is less than 50% of the low estimate.

I understand that Christie’s written bid service is a free service provided for clients and that, while Christie’s will be as careful as it reasonably can be, Christie’s will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie’s reasonable control.

AUCTION RESULTS: CHRISTIE’S.COM

WRITTEN BIDS FORM
CHRISTIE’S NEW YORK

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