



**Works Sold to Benefit
İKSV's 50th Anniversary
Young Artists Fund**

CHRISTIE'S

Orada
kenetler
birbirlerini
birbirlerinin
arattığı
yaşam
imkanları
galtıyorlardı.

Bazen
işlerinden
birini
mahsurde
yasamak
imkansızlığına
dayanıyor,

o zaman
katılmış bir sele
kütüğü gibi ağaç
yerinden
fırılıyor,

İstanbul'a,
Ankara'ya,



ISTANBUL CALLING PREVIEW

Saturday	24 September	12.00 pm - 5.00 pm
Sunday	25 September	12.00 pm - 5.00 pm
Monday	26 September	9.00 am - 5.00 pm & 6.00 pm - 9.00 pm
Tuesday	27 September	9.00 am - 5.00 pm
Wednesday	28 September	9.00 am - 5.00 pm

VIEWING

Thursday	6 October	9.00 am - 9.00 pm
Friday	7 October	9.00 am - 5.00 pm
Saturday	8 October	12.00 pm - 5.00 pm
Sunday	9 October	12.00 pm - 5.00 pm
Monday	10 October	9.00 am - 5.00 pm
Tuesday	11 October	9.00 am - 4.00 pm
Wednesday	12 October	9.00 am - 5.00 pm
Thursday	13 October	9.00 am - 5.00 pm

Works sold to benefit İKSV's 50th Anniversary Young Artists Fund will be offered in the following auctions:

The seller of these lots apart from the two works by Delaney, is Istanbul Foundation for Culture and Arts (registered in [63483] (İKSV) with charity number [63483]) and they will receive 100% of their net proceeds of sale (being the aggregate hammer price of the lots less any auction expenses, which will not exceed 5% of the aggregate hammer price of the lots). In addition, Christie's will donate an amount equal to 2% of the hammer price of the lot from our Buyer's Premium.

POST-WAR AND CONTEMPORARY ART DAY SALE

Friday 14 October, 2022, 1pm BST
8 King Street, St. James's
London SW1Y 6QT

FIRST OPEN:

POST-WAR AND CONTEMPORARY ART ONLINE

Tuesday 4 - Tuesday 18 October 2022
Online bidding



Scan for direct link to
online catalogue

Front Cover: Ahmet Doğu İpek, *Repair (L)*,
2022 (detail)
Opposite: Taner Ceylan, *Portrait of Şeker Ahmet Pasha*,
2022 (detail)



6th Istanbul Biennale, 1999, Ugo Rondinone, *When the Sun Goes Down and The Moon Comes Up*
Photo: Faith Yılmaz / İKSV

ISTANBUL CALLING

Enquiries

Eda Kehale Argün
Representative Consultant, Istanbul
+90 532 558 7514
ekehaleargun@christiespartners.com

Marie-Claire Thijsen
*Junior Specialist,
Post-War and Contemporary Art*
+44 (0)20 7752 2266
mcthijsen@christies.com

Harry Coday
*Graduate Trainee,
Post-War and Contemporary Art*
+44 (0)20 7752 3018
hcoday@christies.com

RELATED AUCTION CONTACTS

Enquiries

Anna Touzin
*Specialist,
Head of Day Sale*
+44 (0)20 7752 3064
atouzin@christies.com

Stephanie Garcia
*Junior Specialist,
Head of First Open Online*
+44 (0)20 7389 2407
sgarcia@christies.com

Christie’s would like to thank Anlam Arslanoglu de Coster for her assistance in the production of this publication.

Christie’s & İKSV

This October, Christie’s is thrilled to partner with the Istanbul Foundation for Culture and Arts (İKSV) to celebrate its 50th anniversary and benefit the institution’s new Young Artists Fund. Twenty-three artworks donated by established and emerging contemporary artists will be offered across two auctions in London, the Post-War and Contemporary Art Day Sale (14 October) and First Open: Post-War and Contemporary Art Online (4-18 October). Highlights include two enchanting portraits by Beauford Delaney painted in Turkey and held in the same private collection since 1966, important works by Mehmet Gülerüz and Shirin Neshat, an exciting sculptural piece by Refik Anadol and Gökhan S. Hotamışlıgil, and specially commissioned works by contemporary Turkish artists including Rasim Aksan, Burçak Bingöl, Taner Ceylan, Ebru Döşekçi, Ahmet Doğu İpek, İhsan Oturmak, Yağız Özgen and Seçkin Pirim.

Istanbul Foundation for Culture and Arts has been dedicated to promoting culture and the arts since 1973, organising the Istanbul Film, Theatre, Music and Jazz Festivals, the Istanbul Biennial, as well as the Turkish Pavilion at the Venice Biennale. On the occasion of its 50th anniversary, İKSV initiated a Young Artists Fund to support the production of ambitious projects by artists across disciplines in Turkey, continuing their efforts towards the development of emerging artists and audiences in Turkey by building strong international ties.

Dear Friends of Art,

It gives us great pleasure to celebrate the 50th anniversary of the Istanbul Foundation for Culture and Arts (İKSİ) at Christie's with a charity auction, the proceeds of which will be allocated to a very important cause: our new Young Artists Fund.

Turkey has a highly dynamic contemporary culture and art scene that İKSİ and other likeminded cultural institutions have nurtured for many years. Maintaining the continuity and creativity of this rich tradition, a challenging task during these difficult times, must begin with young people, our most precious and powerful resource.

Drawing strength from İKSİ's many achievements over the last half-century, we are expanding our programs for young people to ensure a flourishing future for culture and arts in Turkey. In the period ahead, our top priority is to support the development of both artists and audiences. We must instill young people with hope and inspiration by providing them greater access to culture and arts. We must also create more opportunities for young artists to express themselves freely by increasing our support of their production and opening new spaces for presenting their work.

For this reason, we have established the İKSİ 50th Anniversary Young Artists Fund, a new fund to support young people working in a wide range of disciplines from music to theatre, cinema to contemporary art. We will use this fund to give commissions and support ongoing projects by artists just beginning their careers. We will open up spaces in our festivals for their projects and create opportunities for them to reach art professionals from around the world, strengthening their international connections. The donations you make to the fund through this charity auction will support these efforts and contribute to the vitality and future of Turkey's arts ecosystem.

We thank you warmly for your interest and hope you are inspired to participate in this special event. We would also like to convey our heartfelt gratitude to the many celebrated artists who agreed to take part in Istanbul Calling and join our effort to support new generations of artists.

Bülent Eczacıbaşı

Chairperson
Istanbul Foundation for Culture and Arts



Omar Sosa & Yilian Canizares, *Aguas*. Photo: İlgin Erarslan Yanmaz.



25th Istanbul Jazz Festival, 2018. Robert Plant performs at Harbiye Open Air Theater. Photo: İlgin Erarslan Yanmaz.

About İKSV & İKSV Young Artists Fund

Istanbul Foundation for Culture and Arts (İKSV) is a non-profit, non-governmental cultural institution based in Istanbul, Turkey, dedicated to promoting culture and the arts since 1973. As Turkey's oldest and most established cultural NGO, İKSV has been organising the Istanbul Film, Theatre, Music, Jazz Festivals, and the Istanbul Biennial for half a century. During this time, İKSV has brought outstanding works of art and performances from all around the world to audiences in Istanbul and contributed to the development of young artists and audiences in Turkey by building strong international ties.

On the occasion of its 50th anniversary, İKSV initiated a Young Artists Fund to support the production of ambitious projects by emerging artists across disciplines in Turkey. Christie's is to hold a charity auction to support this newly-established fund, which will address the scarcity of funding for young artists in Turkey. While 25% of the amount raised by each work will be offered to the artists, the remaining amount will be contributed to the Young Artists Fund.



15th Istanbul Biennale, 2017, Adrián Villar Rojas. Photo: Sahir Uğur Eren.



8th Istanbul Biennale, 2003, Doris Salcedo, *Untitled*. Photo: Muammer Yanmaz.

Post-War & Contemporary Art Day Sale

Friday 14 October, 2022, 1pm BST
8 King Street, St. James's
London SW1Y 6QT

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.
© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2022)

AUCTION NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as: **20667**

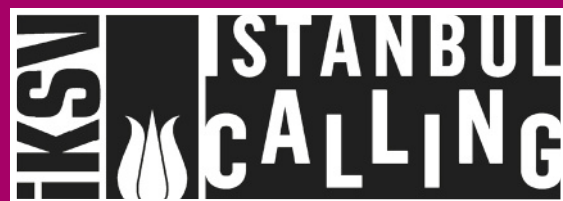
CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

‘BEING IN TURKEY IS
MORE EXCITING TO ME
THAN BEING IN VENICE...
THERE ARE ANCIENT
ESSENCES... THE WEATHER
AND THE LIGHT ARE
BEYOND MY POWER
TO RESIST.’

- BEAUFORD DELANEY





ISTANBUL CALLING: WORKS SOLD TO BENEFIT ÇYDD AND IKSV'S 50TH ANNIVERSARY YOUNG ARTISTS FUND

★

BEAUFORD DELANEY (1901-1979)

James Baldwin

signed and dated 'Beauford Delaney 1966' (lower left)
oil on canvas
39½ x 29⅞ in. (100.2 x 76cm.)
Painted in 1966

£180,000-250,000
US\$210,000-290,000
€210,000-290,000

PROVENANCE:

Gülriz Sururi Estate, Istanbul (acquired directly from the artist in 1966).

James Baldwin met the artist Beauford Delaney in 1940 when he was fifteen years old. Baldwin, who would go on to become one of the most incisive writers and vocal civil rights activists in the United States, had come to visit the artist at his studio at 181 Greene Street in New York City. Reflecting upon this first meeting, Baldwin wrote, 'I was terrified, once I had climbed those stairs and knocked on that door. A short, round man came to the door and looked at me. He had the most extraordinary eyes I'd ever seen. When he had completed his instant X-ray of my brain, lungs, liver, heart, bowels, and spinal column ... he smiled and said, "Come in," and opened the door ... I walked through that door in Beauford's colours' (J. Baldwin, 'The Price of the Ticket', in T. Morrison (ed.), *James Baldwin; Collected Essays*, New York 1998, p. 830). So began a fierce and transformational friendship, lasting more than three decades and marked by more than a dozen works that depicted or were inspired by Baldwin. Painted in 1966, the present work takes its place alongside examples held in the Philadelphia Museum of Art and Chrysler Museum of Art, and is being sold to benefit Istanbul Foundation for Culture and Arts' Young Artists Fund.

Delaney's eloquent painting depicts the writer lounging, elegant and composed. Baldwin's gaze is calm and steadfast, his pose relaxed. He wears a dashiki, a loose shirt made of African-inspired printed fabrics and often embroidered at the neckline. This garment first appeared during the 1960s and was taken up by many of the black pride movements that Baldwin championed. Although muted, colours here are luminous and crystalline: ice blue, rose and a fierce, blazing orange. While his work is often compared to that of his Modernist contemporaries, Delaney's daring blend of colour was also affected by the stained-glass that he found in France, where he had moved, with Baldwin's encouragement in 1953; he lived in Paris until his death in 1979. In *James Baldwin*, such passages are dappled and lustrous, like light streaming through a window. Indeed, Delaney often layered his pigments to achieve delicate washes of varying opacities, as seen here in Baldwin's forearms and trousers.

The work was painted in Turkey, where Baldwin spent much time during the 1960s. In Istanbul, he became close with the Turkish intelligentsia, figures he met through his friend, the actor Engin Cezzar and his wife Gülriz Sururi. Baldwin first met Cezzar in New York in 1957. He had been hoping to adapt his second novel, *Giovanni's Room*, into a play and thought that Cezzar would be perfectly cast in the titular role; the two formed a fast friendship. Baldwin felt that in Turkey he was able to escape the bigotry he experienced in the United States, and in his new home he wrote prolifically and led an inexhaustible social life. In 1966, Baldwin invited Delaney, whose health had been deteriorating, to join him in Istanbul. Delaney found the change of scene similarly restorative and refreshing: he too could work there.

For Delaney, Baldwin was a source of influence, inspiring the artist with his courageous rhetoric and devotion to civil rights causes. As Stephen Wicks writes, he was Delaney's 'intellectual and spiritual anchor' (S. Wicks, *Beauford Delaney and James Baldwin: Through the Unusual Door*, exh. cat. Knoxville Museum of Art, Knoxville 2020, p. 1). Delaney too opened a vibrant world to the young writer, and he would become the most important figure in Baldwin's life. He introduced him to jazz and classical music, took him to galleries and exhibitions, and became a mentor, muse, and—to the young homosexual black man—a role model. He taught him about light: 'the light contained in every thing, in every surface, and in every face' (J. Baldwin, 'On the Painter Beauford Delaney', in T. Morrison (ed.), *ibid.*, p. 720). Ultimately, and perhaps more than anything, Delaney represented to Baldwin 'the first walking, living proof ... that a black man could be an artist' (J. Baldwin, 'The Price of the Ticket', *ibid.*, p. 832).

The seller of this lot has told us they will donate 80% of their net proceeds of sale (being the aggregate hammer price of the lots less any auction expenses, which will not exceed 5% of the aggregate hammer price of the lots) to Cagdas Yasami Destekleme Dernegi and the remaining 20% of their net proceeds of sale to Istanbul Foundation of Culture and Arts. Cagdas Yasami Destekleme Dernegi is registered in Turkey with registered association number E10040428 and Istanbul Foundation of Culture and Arts is a Turkish non-profit cultural institution with registered foundation number TR-2010-GCN-1504490238.



ISTANBUL CALLING: WORKS SOLD TO BENEFIT ÇYDD AND İKSV'S 50TH ANNIVERSARY YOUNG ARTISTS FUND

✱

BEAUFORD DELANEY (1901-1979)

Gülriz Sururi

signed and dated 'Beauford Delaney 1966' (lower left)

oil on canvas

39% x 29%in. (100 x 76cm.)

Painted in 1966

£150,000-200,000

US\$180,000-230,000

€180,000-230,000

PROVENANCE:

Gülriz Sururi Estate, Istanbul (acquired directly from the artist in 1966).

Beauford Delaney's portrait of Gülriz Sururi is compassionate and captivating. Wearing a yellow cardigan, Sururi—a well-known Turkish actress and director—stares determinedly ahead. She is poised, resolute and enigmatic, a cypher in paint. Delaney visited Turkey in the autumn of 1966 at the behest of his friend and protégé James Baldwin. Once there, he fell in love with the country: to author Henry Miller, he wrote, 'Being in Turkey is more exciting to me than being in Venice ... there are ancient essences ... the weather and the light are beyond my power to resist' (B. Delaney, quoted in D. Leeming, *Amazing Grace: A Life of Beauford Delaney*, Oxford 1998, p. 170). In Istanbul, Delaney made watercolours of the hills across the Bosphorus Strait and painted many of the people he met including Sururi. Set against a muted background, Delaney's portrait is a self-contained vision and speaks to a remarkable intimacy between artist and sitter. The painting was displayed in the home Sururi shared with her husband, the actor Engin Cezzar, for the rest of their lives.

Delaney was born in Tennessee but moved to Boston at the age of sixteen to pursue a career in art; he had displayed since childhood a precocious talent for drawing. In Massachusetts he attended classes and visited the galleries of the Boston Museum of Fine Arts and the Isabella Steward Gardner Museum. where he studied Old Master canvases, works by the French Modernists and everything and everyone in-between. His interest was insatiable, a thirst that can be seen in an *oeuvre* spanning multiple aesthetic movements and styles. Although Delaney is primarily known for his portraits, he also embraced abstraction, which 'offered [the artist] a new outlet for his love of colour and helped the portraits obtain a new kind of painterly fabulousness' (R. Smith, 'Beauford Delaney: Portraits Glowing With Inner Light', *New York Times*, 14 October 2021). Indeed, his impressionistic brushwork recalls both the all over canvases of the New York School artists and those of Claude Monet: one of his key inspirations. Uniting his varied compositions are thick impasto surfaces and a bright, daring colour palette, as seen in the lemon yellow of *Gülriz Sururi*. Reflecting his art-historical education, social circle and artistic endeavours, his singular and highly personal visual idiom has been described by critic Roberta Smith as 'one of the signal achievements of 20th-century American art' (R. Smith, *ibid.*).

The seller of this lot has told us they will donate 80% of their net proceeds of sale (being the aggregate hammer price of the lots less any auction expenses, which will not exceed 5% of the aggregate hammer price of the lots) to Cagdas Yasami Destekleme Dernegi and the remaining 20% of their net proceeds of sale to Istanbul Foundation of Culture and Arts. Cagdas Yasami Destekleme Dernegi is registered in Turkey with registered association number E10040428 and Istanbul Foundation of Culture and Arts is a Turkish non-profit cultural institution with registered foundation number TR-2010-GCN-1504490238.



ISTANBUL CALLING: WORKS SOLD TO BENEFIT İKSV'S 50TH ANNIVERSARY YOUNG ARTISTS FUND

*

TANER CEYLAN (B. 1967)

Portrait of Şeker Ahmet Pasha

inscribed and dated '2022 Olimpos' (lower left); signed 'Taner Ceylan' (lower right)
graphite on paper
13 $\frac{3}{8}$ x 11 $\frac{3}{4}$ in. (34 x 30cm.)
Executed in 2022

£10,000-15,000
US\$12,000-17,000
€12,000-17,000

PROVENANCE:
Donated by the artist.

As part of his process to re-discover the city of Istanbul, Taner Ceylan begins by observing it through different perspectives. Historic buildings, districts and hidden gems all become sources of inspiration in the artist's journey to rediscover a personal experience of the ancient city. Reflected in his latest series and exhibition, *Row Gently Let Not the Moonlight Waken*, people and places of the past and present become special and valuable subjects in Ceylan's enchanting, realist draughtsmanship. The untold stories and truths of the past, which begin with his *The Lost Painting Series*, emerge as new forms and narratives in contemporary Istanbul.

The present, fictional portrait drawing is based on the life of Şeker Ahmed Pasha, an Ottoman military painter and prominent figure in Turkish art history whose landscapes and still lifes are widely regarded as cornerstones of contemporary Turkish painting. Working in delicate graphite, Ceylan manipulates a found image of the nineteenth century artist, whose nickname 'Şeker' translates to 'sugar' in Turkish, and depicts the charming image of Pasha as he survives in Ceylan's imagination.

Taner Ceylan was born in Germany in 1967, and graduated from Mimar Sinan Fine Arts University in Istanbul in 1991. In that same year, Ceylan presented his first solo exhibition in Nuremberg, Germany. Ceylan worked as a lecturer at the Fine Arts Faculty of Yeditepe University (2001-2003) and was Arts Editor-in-Chief for *Time Out Istanbul* (2001-2006). He has been featured in international exhibitions and biennials, including the Istanbul Biennial (2003, 2005 and 2015); Paul Kasmin Gallery, New York (2009, 2013, 2015 and 2017) and The Piedmont Pavilion at the 58th Venice Biennale (2019).



ISTANBUL CALLING: WORKS SOLD TO BENEFIT İKSV'S 50TH ANNIVERSARY YOUNG ARTISTS FUND

✱

AHMET DOĞU İPEK (B. 1983)

Repair (L)

signed, titled and dated 'Repair 'L' 2022 Ahmet Doğu İpek' (on the reverse)
watercolour and gold powder on paper laid on canvas
74¾ x 55½in. (190 x 140cm.)
Executed in 2022

£16,000-20,000
US\$19,000-23,000
€19,000-23,000

PROVENANCE:
Donated by the artist, courtesy of Galeri Nev, Istanbul.

Inspired by the Japanese tradition of *kintsugi*, Ahmet Doğu İpek's *Repair* series is motivated by acts of repairing and healing. Collecting stones and pebbles as they begin to crumble and disintegrate, İpek enlarges these seemingly insignificant objects to a grand scale in vast, intricately detailed watercolour paintings, suspending them against white space. Upon close inspection, cracks and crevices in the stone reveal the artist's transformative intervention—trails of glittering gold powder appear to stitch the vast, levitating form together. These golden seams echo the *kintsugi* repair method, which sees broken pottery mended using lacquer mixed with powdered gold. These visible traces of repair are treated as part of the object's history, rather than something to be concealed. İpek's precise rendition of every crease and wrinkle in the stone alludes to the vast geological time scale over which it has been formed, transformed, and now repaired with the precious metal that ultimately materialised from the very same earth. *Repair (L)* celebrates the coincidences that have brought the materials together, and the crucial yet unpredictable factors that have played a role in the final formation of these natural resources.

Ahmet Doğu İpek was born in Adıyaman, Turkey in 1983 and lives and works in Istanbul. His current solo exhibition *A Halo of Blackness Upon Our Heads* at Arter, Istanbul, continues until 2023 and features works from his *Repair* series as well as paintings, drawings, installations and video works inspired by natural phenomena such as volcanic eruptions, landslides and solar eclipses. Recent group exhibitions include Odunpazarı Modern Museum, Eskişehir, 2020; Abdülmecid Efendi Köşkü, Istanbul, 2019; Neues Museum Nürnberg, Nuremberg, 2018 and ArtScience Museum, Singapore, 2015.



ISTANBUL CALLING: WORKS SOLD TO BENEFIT IKSV'S 50TH ANNIVERSARY YOUNG ARTISTS FUND

*

MEHMET GÜLERYÜZ (B. 1938)

Diagnosis

signed and dated 'Mehmet Gülerüz 05' (upper left)
acrylic, graphite and pastel on paper laid on canvas
102½ x 86¼in. (260 x 219cm.)
Executed in 2005

£60,000-80,000
US\$70,000-93,000
€69,000-92,000

PROVENANCE:
Donated by the artist, courtesy of The Empire Project, Istanbul.

EXHIBITED:
Istanbul, Teyfik İhtiyar Arts Gallery, *Mehmet Gülerüz*, 2005 (illustrated in colour on the front cover).
Istanbul, İş Sanat Culture Center, Kibele Arts Gallery, *50th Year Retrospective*, 2009.
Istanbul, Istanbul Modern, *Painter and Painting: Mehmet Gülerüz Retrospective*, 2015 (illustrated in colour, p. 173).
Bursa, Nazım Hikmet Culture Center, *State of the Line*, 2021.

Mehmet Gülerüz's distinct expressionistic style has developed over the course of nearly sixty years. His drawing practice is inherent to his painting process, becoming an infrastructural element in his artistic language that calls to mind the visceral, gestural mark-making of German Expressionism. Through his figurative works, Gülerüz uses critical and ironic language to comment on Turkey's political transformation over time, instinctively creating theatrical narratives that examine sociocultural relations at their core.

Set amongst a crowd of medical professionals, *Diagnosis* depicts two figures that, at first glance, could not seem less alike. Perched precariously on the extreme edge of a wooden desk, a skeletal, Schiele-esque nude figure hunches over himself, his bulging eyes fixed impatiently on a smartly-dressed man seated below and beside him. This second protagonist holds his head in his hands, his index fingers pressed against his brow as if deep in thought. The title of the work alludes to a suspended moment of medical diagnosis for the nude man, whose head is framed by the calipers of a simple measuring device. His ailments become secondary to the diagnostic conclusion being conjured in the mind of the medical 'expert' in this satirical comment on the psychological dynamic between a doctor and his patient.

Born in Istanbul, Turkey, in 1938, Gülerüz studied at the State Academy of Fine Arts in the 1960s before moving to Paris in the 1970s. From then on, the artist has played an active and important role in the transformation of the art scene in Turkey. His work has been the subject of numerous important exhibitions in Turkey and across Europe, including multiple retrospectives such as *Painter and Painting*, where the present work was exhibited at Istanbul Modern in 2015. Gülerüz continues to live and work between Istanbul, Turkey and Paris, France.



ISTANBUL CALLING: WORKS SOLD TO BENEFIT İKSV'S 50TH ANNIVERSARY YOUNG ARTISTS FUND

✱

SHIRIN NESHAT (B. 1957)

Sara (from The Home of My Eyes series)

signed, titled, numbered and dated 'Shirin Neshat "Sara" from "The Home of My Eyes" series, 2015 1/5' (on a label affixed to the reverse)
ink on gelatin silver print
60 x 40in. (152.4 x 101.6cm.)
Executed in 2015, this work is number one from an edition of five plus two artist's proofs

£20,000-30,000
US\$24,000-35,000
€23,000-34,000

PROVENANCE:
Donated by the artist, courtesy of Gladstone Gallery and Goodman Gallery, London.

EXHIBITED:
Baku, YARAT Contemporary Art Space, *Shirin Neshat: The Home of My Eyes*, 2015, p. 120 (illustrated, p. 121).

Having fled her native Iran at the age of seventeen as a political exile during the Khomeini Revolution, Shirin Neshat has always explored conflict in her art. Deeply affected by her country's political history and culture, ideas around civil war and women's rights permeate the themes and content of her practice.

Neshat's *The Home of My Eyes* series was created to form a collective portrait of Azerbaijan, a country that for so long has been a crossroads for many different ethnicities, religions and languages. Shot in Baku in 2014, the series comprises fifty-five portraits of individuals representing a diverse range of ages and backgrounds of citizens living across all parts of Azerbaijan. Formally united through the artist's monochrome photographic prints, each subject holds their hands together against their chest in a powerful pose that is reminiscent of religious iconography. Neshat interviewed each sitter on the notion of 'home' and what it meant for them individually—their answers were later translated into Farsi and the calligraphic text inscribed in ink over each portrait. Neshat also includes excerpts of poetry by twelfth century Iranian-born poet Nizami Ganjavi, who lived for most of his life in an area that is now present-day Azerbaijan.

Neshat moved moved to California in 1974 and after graduating from the University of California at Berkley in 1983, she moved to New York where she remains to this day. Neshat's solo exhibitions and films have been presented at museums internationally, including the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; the Stedelijk Museum, Amsterdam and the Serpentine Gallery, London. Neshat was awarded the Golden Lion Award at the 48th Venice Biennale in 1999, and a major retrospective of her work was held at the Detroit Institute of Arts in 2013. She is represented by Gladstone Gallery, New York and Brussels, and Goodman Gallery, London, Johannesburg and Cape Town.



ISTANBUL CALLING: WORKS SOLD TO BENEFIT İKSV'S 50TH ANNIVERSARY YOUNG ARTISTS FUND

✱

HERA BÜYÜKTAŞÇIYAN (B. 1984)

Soma Vol. I

each: signed with the artist's initial and dated 'H 2022' (lower right)
graphite and printed paper collage on paper, in four parts
each: 16½ x 11½in. (42 x 29.5cm.)
Executed in 2022

£7,000-10,000
US\$8,200-12,000
€8,100-11,000

PROVENANCE:
Donated by the artist, courtesy of Green Art Gallery, Dubai.

In her multidisciplinary practice, Hera Büyüktaşçıyan uses notions of absence and invisibility in order to anchor memory through unseen and forgotten aspects of time, space and architectural memory. Through her sculptures, site-specific interventions, drawings and films, Büyüktaşçıyan explores ruptures in socio-political history by unearthing patterns and narratives that unfold in the material memory of 'unstable spaces'.

Linking contemporary and historic timelines, *Soma Vol. I*—the title *Soma* translates to 'body' in Ancient Greek—is a series of four graphite frottage drawings that incorporate cut-outs from archival photographs of archaeological excavations of Byzantine neighbourhoods in Istanbul that have been destroyed, rebuilt, and repurposed many times throughout history. These suspended architectural forms emerge out of four ghostly, highly textural graphite compositions. Each one synthesises a new 'body' that traces various historic moments and passages of time.

Hera Büyüktaşçıyan was born in Istanbul in 1984, and graduated from Marmara University, Faculty of Fine Arts' painting department in 2006. She was awarded the Emerging Artist Prize at the Toronto Biennial of Art in 2019, and has exhibited internationally including at the 23rd Biennale of Sydney, Australia, 2022; Soft Water Hard Stone, New Museum Triennial, New York, 2021; and Reflections: Contemporary Art of the Middle East and North Africa, The British Museum, London, 2021. Büyüktaşçıyan's work also featured in Armenty at the Armenian Pavilion of the 56th Venice Biennale, 2015, which won the Golden Lion. She lives and works in Istanbul, Turkey.



ISTANBUL CALLING: WORKS SOLD TO BENEFIT İKSV'S 50TH ANNIVERSARY YOUNG ARTISTS FUND

λ*

ALEV EBÜZZIYA SIESBYE (B. 1938)

Untitled

incised with the artist's signature and date 'alev '19' (on the underside)

glazed stoneware

5½ (14cm.) high, 8½in. (22cm.) diameter

Executed in 2019

£12,000-18,000

US\$14,000-21,000

€14,000-21,000

PROVENANCE:

Donated by the artist, courtesy of Galeri Nev, Istanbul.

'There is no severed slashing of surfaces, expressionistic painting nor sculptural addition. No bowl could be more pared down or basic. Everything is achieved through subtlety: a slight narrowing at the neck, the knife edge sharpness of the rim, a small swelling at the neck. These are all slight, but meaningful and considered, modulations that cumulatively set a Ebüzziya Siesbye bowl apart from the rest and joins it to a long succession of inspired bowls of the past.' (G. Clark, Alev Ebüzziya Siesbye, Istanbul 1999, p. 16).

Alev Ebüzziya Siesbye's bowls, with their iconic unglazed rims and flashes of strong, exotic colour, exude a feeling of absolute stillness—of a precisely designed volume floating in static space. The evolution of Siesbye's ceramic forms follows a slow and steady pattern throughout her career; each reveals a gradual development in the style and period within the artist's life. Her modernist works echo both Danish minimalism and ancient Anatolian artefacts, whose simple design lends her pieces a timeless quality. They are the result of a life dedicated to kneading clay to the correct texture, adjusting enamel recipes to obtain the perfect colour, refining curves, bellies, and long lips to harmoniously balance her artworks. Siesbye makes only around thirty bowls a year; her practice exemplifies the notion of communion between a craftsperson and their material.

Born and raised in Istanbul, the Turkish-Danish artist formed her artistic identity in the studios of important workshops such as Eczacıbaşı Ceramic Factories and, later, Royal Copenhagen. After only two years in the eponymous Danish ceramic factory, she founded her own studio in Copenhagen in 1969 and began exhibiting her work. Siesbye moved to Paris in 1987 where she currently resides. Siesbye's work can be found in numerous permanent collections worldwide such as the Victoria & Albert Museum, London and the Musée des Arts Décoratifs, Paris. She has received various important accolades including the Chevalier de l'Ordre des Arts et des Lettres in France, and the Knight of Dannebrogordenen in Denmark.





Elif Uras, *Pregnant Coil*,
2022 (underside detail)

ISTANBUL CALLING: WORKS SOLD TO BENEFIT IKSV'S 50TH ANNIVERSARY YOUNG ARTISTS FUND

✱

ELİF URAS (B. 1972)

Pregnant Coil

glazed painted stoneware
24 x 12½ x 9⅞in. (61 x 32 x 25cm.)
Executed in 2022

£10,000-15,000
US\$12,000-17,000
€12,000-17,000

PROVENANCE:

Donated by the artist, courtesy of Galerist, Istanbul.

Within Elif Uras' oeuvre, ceramic works represent the perfect vehicle for addressing the conflict between modernity and tradition. The artist works on location in İznik, Turkey—where the most renowned tiles and ceramics of the Ottoman Empire were produced centuries ago—in order to create a visual connection between historic İznik pottery and the female form.

Based on historic sources merging feminine forms and vibrant colour, the present work is poised perfectly between figuration and abstraction. *Pregnant Coil* captures Uras' masterful ability to combine painting and ceramic techniques without losing either medium's formal aesthetic or contextual coherence. This curvaceous, spotted ceramic work is the latest example of Uras' visual research responding to the status of women in the context of the East-West conflict paradigm, and the shifting class and gender structures of a globalised world where culture is increasingly infused with consumerism. Detailed with a magical and patterned scene of two women on the underside, the elegant simplicity of this ceramic form is transformed by its captivating paintwork.

Elif Uras was born in 1972 in Turkey and relocated to the United States to attend Brown University and Columbia Law School. She later received her MFA from Columbia School of the Arts. Her works have been exhibited at the Victoria & Albert Museum, London; MoMA PS1, New York; Salon 94, New York; the 9th Shanghai Biennale; Proje 4L/Elgiz Museum of Contemporary Art, Istanbul and Pera Museum, Istanbul. Uras' works are held in the collections of the Victoria & Albert Museum, London and the Metropolitan Museum of Art, New York.

'It is a great honour to contribute to an institution that has exposed us to so much great contemporary art and artists over decades. The fact that this sale will support the production of new works by young and emerging artists is very important to me, because I know how hard it is for artists to find funding to realise ambitious projects.'

- Elif Uras



ISTANBUL CALLING: WORKS SOLD TO BENEFIT IKSV'S 50TH ANNIVERSARY YOUNG ARTISTS FUND

*

BURÇAK BİNGÖL (B. 1976)

Avatar: İstanbul Root – Surrender

signed with the artist's initials, inscribed and dated 'BB 2022 istanbul' (lower centre)
glazed ceramic, in five parts
overall: 78¾ x 37¾in. (200 x 95cm.)
Executed in 2022

£10,000-15,000
US\$12,000-17,000
€12,000-17,000

PROVENANCE:
Donated by the artist.

Burçak Bingöl explores notions of belonging, cultural heritage, identity, decoration, and failure by blurring the boundaries between these seemingly distinct concepts. Working across various media including ceramics and photography and through her labour-intensive process of tracing, copying, and re-forming, Bingöl adopts an analytical approach to new artistic configurations. Acting as psychological landscapes that hover between abstraction and representation, rejection and preservation, Bingöl's works simultaneously embrace and challenge Eastern and Western traditions.

The *Avatar* series re-evaluates time and space through the artist's concept of 'rooting', and looks closely at what grows out of the ground. The series was inspired by conditions of the Covid pandemic that at once imprisoned and distanced the human body from where it lives and breathes, all while our online avatars were able to access far corners of the world. *Avatar - İstanbul Root* features images of roses, redbuds and wisteria that Bingöl collected from various parks around the city, intricately glazed onto ceramic panels. Together, the blossoms, leaves and tendrils settle into the silhouetted form of the artist herself. Inspired by Ahmet Hamdi Tanpınar's writings—and in particular the alternative forms of association explored in his novel *Teslim*, text from which Bingöl has woven within the flowers—the artist ultimately draws upon the relationship between 'root' and 'body' through the history, literature and flora of Istanbul.

Born in Görele and raised in Ankara, Burçak Bingöl now lives and works in Istanbul. Her works are held in private and public collections across the United States, Europe and the Middle and Far East, including The Metropolitan Museum of Art, New York and Fondation Louis Vuitton, Paris. She is represented by Zilberman Gallery, Istanbul and Berlin.

'The possibilities that come your way—or not—as a young artist determine your entire art story. It is a great pleasure for me to be able to create new paths and opportunities for young artists by participating in this meaningful event organised by IKSV.'

- Burçak Bingöl



ISTANBUL CALLING: WORKS SOLD TO BENEFIT IKSV'S 50TH ANNIVERSARY YOUNG ARTISTS FUND

*

AZADE KÖKER (B. 1949)

Woman Who Plays Baglama

signed 'Köker' (on the reverse)
printed paper collage on paper laid on canvas
59 x 51½in. (150 x 130cm.)
Executed in 2021

£25,000-35,000
US\$30,000-41,000
€29,000-40,000

PROVENANCE:

Donated by the artist, courtesy of Zilberman Gallery, Istanbul.

In her remarkable collage works, Azade Köker explores the potential of working in two dimensions through techniques of cutting, layering and repetition to create the illusion of depth. As a comment on identity and belonging, her works allude to the multi-dimensional make-up of culture and our place within society. She explores the concept of hybridity as a 'survival mechanism' in her multimedia paintings, which transcend solely one-dimensional illustrations of cultural events and natural scenes.

Woman Who Plays Baglama depicts a woman named Sümeyla who particularly drew the artist's attention during one musical recital. Originating in Central Asia—where Turks lived before their westward migration—baglama is now the most commonly played string instrument in Turkey and is central to the sound and character of Turkish folk and classical music. Baglama is also played by notable cultural figures including renowned musician and composer Zülfü Livaneli, and in the 1970s by opera singer Ruhi Su in Berlin. *Woman Who Plays Baglama* offers the artist an opportunity to reminisce about her joyful memories of the creative Turkish migrant communities during this period.

Azade Köker lives and works between Berlin, Germany and Istanbul, Turkey. She has recently had solo exhibitions at Zilberman Gallery, Istanbul (2021); Zilberman Gallery, Berlin (2018) and Proje 4L, Elgiz Museum, Istanbul (2015). The artist was also featured in group exhibitions at Istanbul Modern Art Museum, Istanbul (2021); Odunpazarı Modern Museum, Eskişehir (2020) and MOCAC, Krakow (2019). Her works are held in public and corporate collections including Akbank, Istanbul; The British Museum, London; Berlinische Galerie, Berlin and Istanbul Modern Museum.

'I am very interested in how and what new generations think—in short, their worlds and the way they open these worlds, their expressions. It's very exciting to see their progress.'

- Azade Köker



ISTANBUL CALLING: WORKS SOLD TO BENEFIT İKSV'S 50TH ANNIVERSARY YOUNG ARTISTS FUND

*

SEÇKİN PİRİM (B. 1977)

Voice

signed and dated 'S PİRİM 2022' (on the backing board)
cut-out paper mounted on board
50¾ x 26¾in. (129 x 68cm.)
Executed in 2022

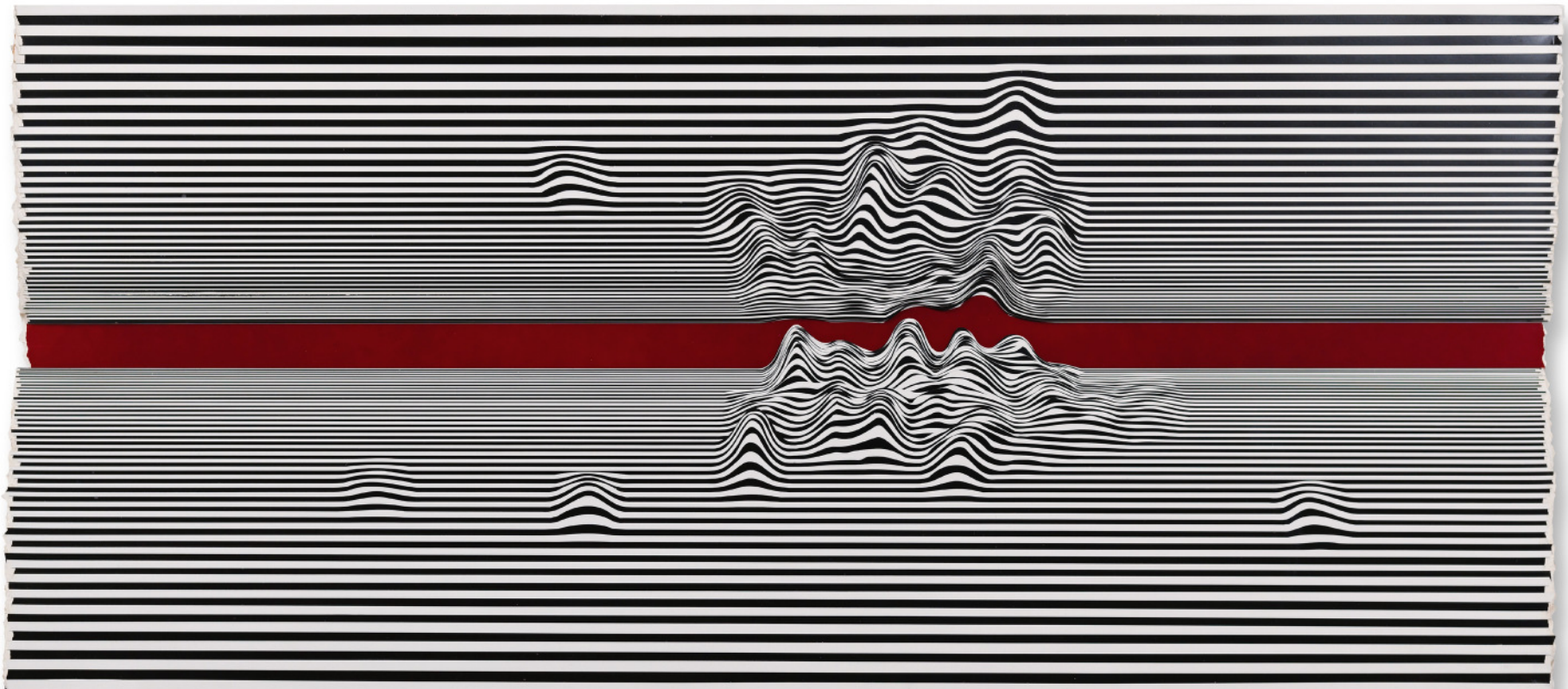
£12,000-18,000
US\$14,000-21,000
€14,000-21,000

PROVENANCE:
Donated by the artist.

Seçkin Pirim's paper works follow the aesthetic and conceptual framework of his distinctive sculptures and ambitious architectural projects. Their minimal language explores countless layers and variations in geometric form, and unlike his additive relief works, Pirim's cut-out paper carves into the negative space of his abstract, floating picture plane.

The present work, *Voice*, elicits a sense of creation through subtraction, its dynamic, imagined forms recalling soundwaves and vibrational frequencies. The sculptural contours that emerge in the artist's precise paper cut-outs play tricks on the viewer's eye in a fashion similar to the Op Art compositions of Bridget Riley or Jesús Rafael Soto. Planned through computer-aided design, works such as *Voice* materialise from scientific research and the artist's preoccupation with engineering and the aesthetics of computer technologies.

Seçkin Pirim was born in Ankara in 1977, and currently lives and works between Istanbul, Turkey and London, United Kingdom. He has exhibited at institutions including Borusan Sanat, Istanbul; Pera Museum, Istanbul; Museum Haus Konstruktiv, Zurich and Saatchi Gallery, London. His works are also held in the public collections of The National Art Museum of China, Beijing; Istanbul Modern Museum of Art; Odunpazarı Modern Museum, Istanbul; Baksı Museum, Istanbul and Elgiz Museum, Istanbul.



'Ego has always been an obstacle standing in the way of support between artists. Young or mature, it makes no difference. When you remove ego from the equation, the river continues to flow—supporting İKSV's Young Artists Fund is a great way to remove the dams in that river.'

- Seçkin Pirim

ISTANBUL CALLING: WORKS SOLD TO BENEFIT İKSV'S 50TH ANNIVERSARY YOUNG ARTISTS FUND

KEMAL SEYHAN (B. 1960)

Untitled

signed and dated 'K. Seyhan 2012' (on the reverse)
oil on canvas
72 $\frac{7}{8}$ x 66 $\frac{7}{8}$ in. (185 x 170cm.)
Painted in 2012

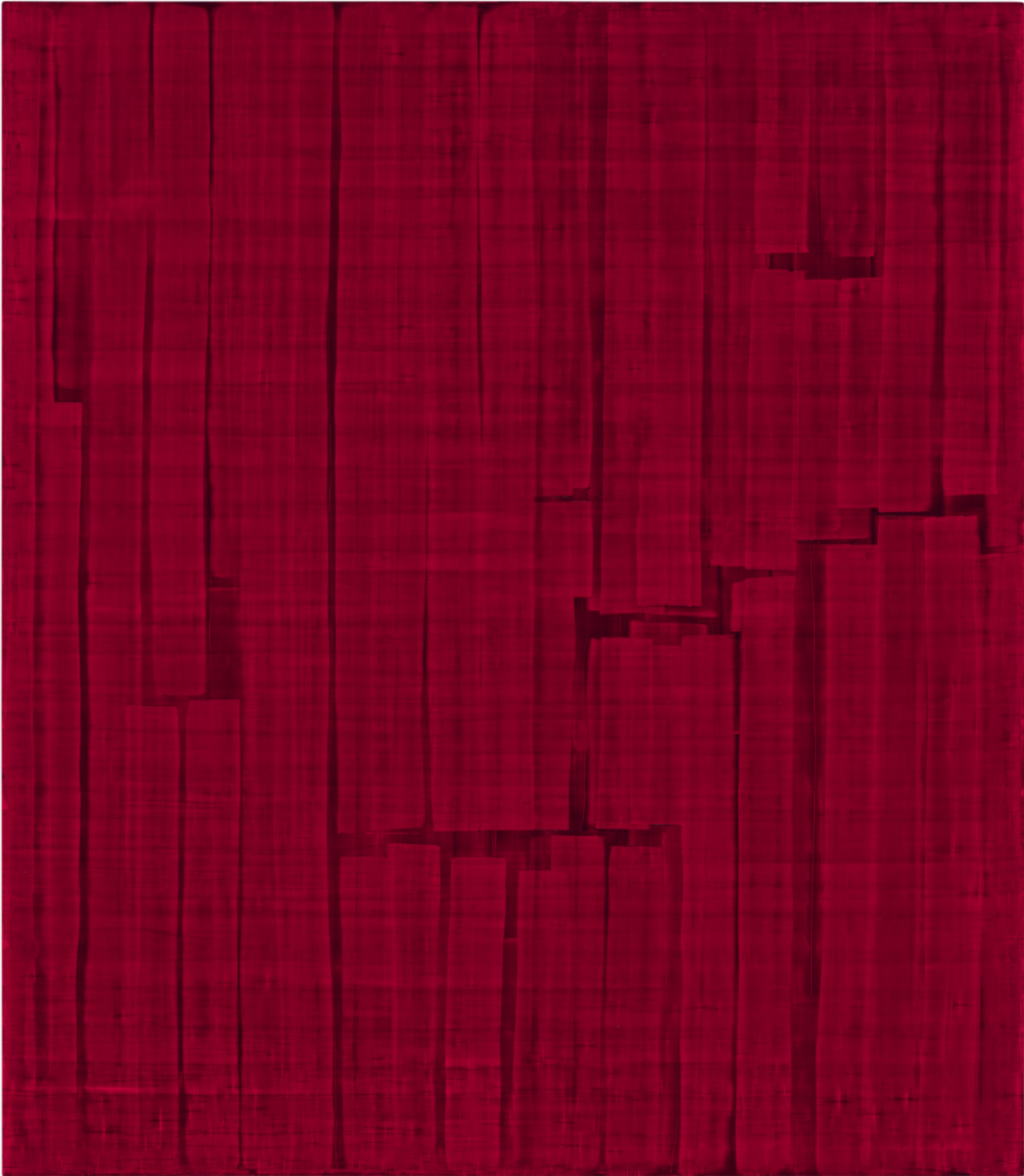
£7,000-10,000
US\$8,200-12,000
€8,100-11,000

PROVENANCE:
Donated by the artist, courtesy of Pi Artworks, London.

EXHIBITED:
London, Pi Artworks, *Intersections*, 2021.

Painted in 2012, *Untitled* evokes the historic wooden floorboards of Kemal Seyhan's nineteenth-century studio in Beyoğlu, Istanbul. The deep red palette and wide, layered brushstrokes allow the artist to explore the four elements of his artistic mantra: horizontality, verticality, colour and intensification. The vibrant vertical boards in the present painting are met with an underpainted wash running perpendicularly—together they create a patchwork of colour and texture that recalls both wooden grain and the red banner of the Turkish flag. *Untitled* acts as an homage to both the fabric of the artist's own studio, which he left in the same year of the painting's execution, and to the intrinsic cultural heritage of the Rumeli Han building which he inhabited.

Kemal Seyhan was born in Kayseri, Turkey in 1960 and lives and works between Salzburg, Austria and Istanbul, Turkey. Following his BA in Sociology, Art History and Philosophy, Seyhan received his MA at Academy of Fina Arts Vienna in Austria. His work is held in public and private collections including Ferdinandeum, Tiroler State Museum, Innsbruck; Arch Driend Collection, Vienna; Die Roland Madesta, Nürnberg; Istanbul Modern Museum, Istanbul and Museum Evliyagil, Ankara. The artist is represented by Pi Artworks, London and Istanbul.



ISTANBUL CALLING: WORKS SOLD TO BENEFIT IKSV'S 50TH ANNIVERSARY YOUNG ARTISTS FUND

*

REFIK ANADOL (B. 1985) AND GÖKHAN S. HOTAMIŞLIGİL (B. 1962)

Molecular Architecture

3D printed data sculpture, sand and resin
19¾ x 19¾ x 3½in. (50.2 x 50.1 x 9cm.)
Executed in 2021, this work is number one from an edition of one plus one artist's proof

£15,000-20,000
US\$18,000-23,000
€18,000-23,000

PROVENANCE:
Donated by the artists, courtesy of Refik Anadol Studio and Gökhan S. Hotamışlıgil.

EXHIBITED:
Venice, 17th International Architecture Exhibition of the Venice Architecture Biennale, 2021.

Based on data collected from Dr. Gökhan S. Hotamışlıgil's research at Harvard University's Sabri Ülker Center, *Molecular Architecture* meticulously represents the inner architecture of liver cells. Emerging from the application of cutting-edge data visualisation, machine learning, 3D construction and printing techniques, Refik Anadol visualises the biochemical and physiological constellations of healthy and unhealthy cell structures. Organic whorls and channels of cellular form are contained within the present sculpture's square white frame, creating a striking lens onto the cell's vital complexity.

Living things seem to possess and control tremendously rich and dynamic repertoires compared to rigid architectural systems: they are susceptible to endless permutations, randomness, disorientation, and entropy to support their ever-changing functional demands. *Molecular Architecture* is a manifestation of these dynamic, molecularly defined biological forms, transforming them from nanoscopic to tangible scale. The viewer is invited into the centre of the cells to observe their spectacular architectural formations during different states of metabolism, health, and disease. Through their collaboration, Anadol and Hotamışlıgil define a new paradigm of controlling organismic function through architectural modifications, and reveal unprecedented levels of detailed information.

Refik Anadol was born in Istanbul, Turkey, and now lives and works in Los Angeles, California, where he leads Refik Anadol Studio to develop trailblazing approaches to data narratives and artificial intelligence. Anadol's works, including site-specific audiovisual installations and performances, have been presented internationally at the Venice Architecture Biennale; The Centre Pompidou, Paris; Walt Disney Concert Hall, Los Angeles; Hammer Museum, Los Angeles; International Digital Arts Biennial, Montreal; Ars Electronica Festival, Linz; SantralIstanbul Contemporary Art Center, Istanbul and the Istanbul Design Biennial, among many others.

Gökhan S. Hotamışlıgil is a physician-scientist living in Boston, USA, where he is the James S. Simmons Professor of Genetics & Metabolism and Founding Director of the Sabri Ülker Center for Metabolic Research at Harvard University. Dr. Hotamışlıgil's research focuses on the molecular and genetic basis of common and complex diseases—particularly obesity, heart and liver diseases and diabetes. He is an internationally recognised leader whose seminal contributions to his field have been recognised by many awards and fellowships, and have led to several drug development programmes. Most recently, his team unveiled the molecular architecture of liver cells in health and disease states at an unprecedented resolution, which inspired the present work, produced in collaboration with Refik Anadol and featured at the main exhibition of the 2021 Venice Architecture Biennale.

The artists would like to thank SAHA Association and The Sabri Ülker Foundation, whose generous support made this project possible.



First Open: Post-War and Contemporary Art Online

Online bidding 4-18 October 2022

8 King Street, St James's
SW1Y 6QT

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.
© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2022)

AUCTION NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as: **20668**

CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set out on christies.com. In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check the Conditions of Sale for this sale on christies.com.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check the Conditions of Sale for this sale on christies.com.



‘I HAVE WITNESSED İKSV’S
EFFORTS TO MODERNISE
TURKEY EVER SINCE I WAS
A STUDENT. IN FACT I CAN
SAY THAT WE, AS INDIVIDUALS,
IN ADDITION TO OUR
CULTURAL ENVIRONMENT,
HAVE BEEN SHAPED BY
THESE EFFORTS. I WOULD
NOT WANT TO IMAGINE
A WORLD WHERE THIS
INSTITUTION DOES NOT EXIST.’

- İRFAN ÖNÜRME

ISTANBUL CALLING: WORKS SOLD TO BENEFIT İKSV'S 50TH ANNIVERSARY YOUNG ARTISTS FUND

✱

RASİM AKSAN (B. 1984)

Live a Life You Will Remember

coloured pencil and acrylic on paper
18¾ x 20½in. (47.5 x 52cm.)
Executed in 2022

£8,000-12,000
US\$9,300-14,000
€9,200-14,000

PROVENANCE:
Donated by the artist, courtesy of Galerist, Istanbul.

Rasim Aksan's hyperrealist practice testifies to the cultural and visual bombardment of contemporary media. Using an archive of thousands of images collected both from the internet and his own photography, Aksan constructs fantastical scenes that interrogate the discrepancies between predetermined ethical codes and the voyeuristic culture that permeates society. Depicting human figures and domestic scenes transformed into surreal, staged interiors, Aksan questions the conditions of our cultural heritage and social interactions.

Drawing heavily on a wealth of images from the art-historical canon, Aksan's works are brimming with references to Japanese printmaking, Egyptian hieroglyphics, classical European sculpture, ancient Greek amphoras and Surrealism, among others. Ultimately, the symbols imbued by these cultural citations allow the artist to explore an aesthetic of beauty and grace, tradition and modernity. Within the deliberately shaped boundary of his highly technical airbrush works such as *Live a Life You Will Remember*, Aksan stages a snapshot of an unknown resident's recently vacated bedroom that is otherwise animated by the artist's magical melange of historical, religious and contemporary cultural symbols.

Rasim Aksan currently lives and works in Istanbul. He is represented by Galerist, Istanbul, where he has been the subject of multiple solo exhibitions including *Neo* (2020) and *12.12.12* (2016). From March to July 2022, Aksan was included in the group exhibition *Oeuvre and Grace* at the Erimtan Archaeology and Arts Museum, Ankara, alongside Roman, Urartian, Hittite, and Byzantine artefacts from the museum's collection.

'It is important for İKSV to receive such support on their 50th anniversary. I am excited to participate with my most recent work in this project, which has a very important mission organised by Turkey's longest-running art institution.'

- Rasim Aksan





Gözde N'kin, Kingdom, 2022 (detail)

ISTANBUL CALLING: WORKS SOLD TO BENEFIT İKSV'S 50TH ANNIVERSARY YOUNG ARTISTS FUND

*

GÖZDE İLKİN (B. 1981) *Kingdom*

stitched with the artist's signature 'gözde ilkin' (lower right)
acrylic and stitching on dyed and printed fabric
30¾ x 46½in. (78 x 118cm.)
Executed in 2016

£3,000-5,000
US\$3,500-5,800
€3,500-5,700

PROVENANCE:
Donated by the artist, courtesy of artSümer, Istanbul.

EXHIBITED:
Paris, Galerie Paris-Beijing, *Organized Habitation*, 2019.

Gözde İlkin works on found domestic fabrics such as tablecloths, curtains and bed sheets, transforming them into vehicles for exploring social processes, identity and the interaction between the manmade and natural worlds. Inspired by theories of ecofeminism, the scenery and forms in her work trace the transformative, healing effects that plants, animals and humans can have upon each other and the ways in which they can coexist.

The unfamiliar forms in *Kingdom*, one of the earliest examples from İlkin's *Organized Habitation* series, are painted directly onto the canvas and are supplemented by embroidered thread across the surface of the fabric and outlining parts of the composition. Together, the flora and fauna in the work address the meeting of plant and animal life which intertwine within the fantastical environment they cohabit. Painted in a rich, earthy brown, the two figures scramble upon two flesh-toned outcrops whose unusual formation and cracked, brain-like edges suggest a deeper geological history beyond the present scene. The snakeskin-printed section in the right half of the composition conjures a less intelligible form, and could depict either a rocky crag or another living organism lying dormant.

Gözde İlkin lives and works in Istanbul. Recent solo exhibitions of her work have been held at Musée d'Art Contemporain du Val-de-Marne (MAC VAL), Paris (2019); artSümer, Istanbul (2019); Galerie Paris-Beijing, Paris (2019) and Gypsum Gallery at Condo, New York (2018). Her works are included in private collections internationally as well as public collections such as Arter (Vehbi Koç Foundation); Odunpazarı Modern Museum, Istanbul Modern and MAC VAL, Paris. Most recently, İlkin's work was included in the group exhibition *Rooted Beings*, Wellcome Collection, London (2022) and the 13th Gwangju Biennial, South Korea (2021).

**'I am thrilled to be supporting a fund that contributes
to the processes of young artists.'**

- Gözde İlkin



ISTANBUL CALLING: WORKS SOLD TO BENEFIT İKSV'S 50TH ANNIVERSARY YOUNG ARTISTS FUND

✱

İHSAN OTURMAK (B. 1987)

Illegal Excavation

signed twice 'İhsan Oturmak İhsan Oturmak' (on the reverse)
oil on canvas
55½ x 86%in. (140 x 220cm.)
Painted in 2022

£6,000-10,000
US\$7,000-12,000
€6,900-11,000

PROVENANCE:

Donated by the artist, courtesy of Öktem Aykut, Istanbul.

İhsan Oturmak's practice is concerned with the evolving culture and traditions that the artist experienced growing up in a radically changing Turkish society. Deeply rooted in the artist's experience being raised in the rural, Kurdish-speaking province of Diyarbakir in southeastern Turkey, Oturmak's representational paintings depict scenes with strong political and military themes. Influenced by his struggle to study art in this otherwise agricultural community before his eventual move to Istanbul, Oturmak explores the nuances of human behaviour and group psychology that remain universally unchanged behind political conflict. He portrays fall-outs and friendships, power struggles, and the awkward process of growing up and learning about oneself—all moments which are intensified further when they unfold through sociopolitical turmoil.

İhsan Oturmak describes *Illegal Excavation* as 'a reference to the fact that some events carried out covertly by the system are actually visible'. The artist is conscious that the seriousness of the situation that he depicts—the excavation of an unknown site, guarded by police officers—is mitigated by looking at it from a plastic, painterly and ultimately distanced perspective. As a result, the viewer is presented with a documentary image, and a record of this event that is uncensored by the system upon which it reflects.

Oturmak was born in Diyarbakir, Turkey, in 1987 and received his bachelor's degree in teaching arts and crafts from Marmara University in 2012. Oturmak was subsequently the recipient of Istanbul Foundation for Culture and Arts' fellowship to participate in the artist residency program at Cité Internationale des Arts, Paris, in 2013. His works have since been exhibited at international institutions and art events including the Espace Culturel Louis Vuitton, Paris; Taipei World Trade Center, Taiwan and the Royal Academy, London.



ISTANBUL CALLING: WORKS SOLD TO BENEFIT İKSV'S 50TH ANNIVERSARY YOUNG ARTISTS FUND

*

ASLI ÇAVUŞOĞLU (B. 1982) *Not Equal To [USA]*

squid ink on paper, in eight parts
each: 16½ x 23⅝in. (42 x 60cm.)
Executed in 2019-2022

£8,000-12,000
US\$9,300-14,000
€9,200-14,000

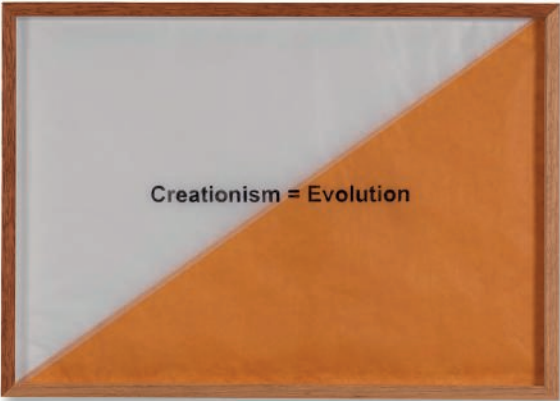
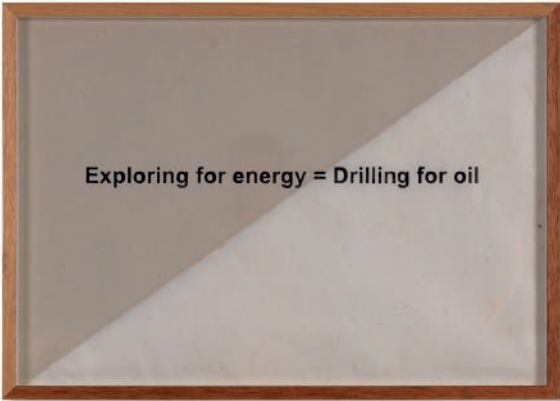
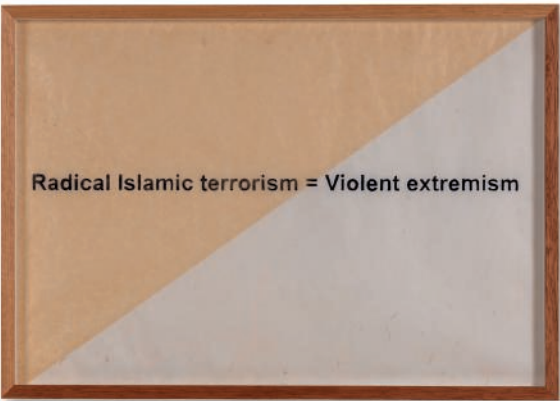
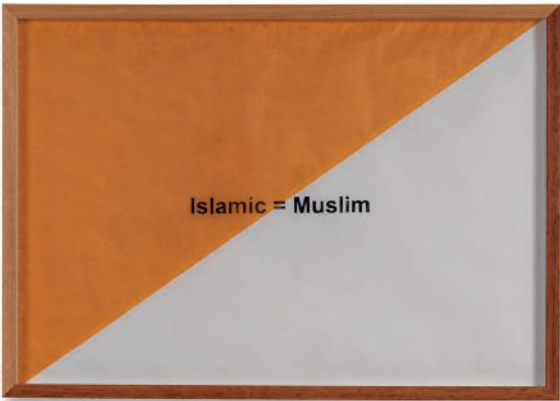
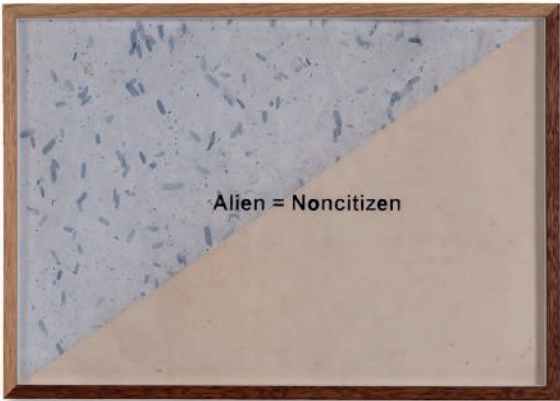
PROVENANCE:
Donated by the artist.

EXHIBITED:
North Adams, Massachusetts Museum of Contemporary Art, *Kissing Through a Curtain*,
2020-2021.

Aslı Çavuşoğlu examines the way in which cultural and historical facts are presented, transformed and interpreted by individuals. Working across diverse media, Çavuşoğlu often assumes the role of a translator, writer or facilitator in her conceptual projects in order to highlight the precarious and subjective nature of our shared histories.

Not Equal To [USA] addresses language as a mediating force. Handwritten in squid ink on eight framed sheets of restored paper, Çavuşoğlu combines pairs of words and phrases typeset in a simple, familiar font that hint at the ways in which language is often coded. Between each pair and at the centre of each is an equals sign, indicating a sense of equivalence between words that are charged with political weight and consequence. Yet the status of these apparent synonyms is ruptured by a seam that joins together the two sheets of paper comprising each work. Running diagonally from the bottom left to upper right corner of each work, this border translates the symbol into 'not equal to', and transforms the paper into a flag-like sign which highlights the process of repair and conservation involved in joining its torn sheets.

Aslı Çavuşoğlu was born in Istanbul in 1982 and continues to live and work in the city. She has exhibited solo shows at MASS MoCA, Massachusetts (2020), and The New Museum, New York (2018), as well as in group exhibitions at Palais de Tokyo, Paris (2020) and Castello di Rivoli, Torino (2017 and 2019). Her work was included in both Manifesta 11, Zurich (2016), and Performa 11, New York (2011), and is held in the collections of the Museum of Modern Art, New York and the British Museum, London, among others.





Irfan Önürmen, Gaze Series No. 55, 2022 (detail)

ISTANBUL CALLING: WORKS SOLD TO BENEFIT İKSV'S 50TH ANNIVERSARY YOUNG ARTISTS FUND

*

İRFAN ÖNÜRMEEN (B. 1958)

Gaze Series No. 55

signed twice and dated 'İRFAN ÖNÜRMEEN İrfan Önürmen 2016' (on the reverse)
tulle on layered Plexiglas mounted on wood
66⅞ x 52⅜in. (168 x 133cm.)
Executed in 2016

£10,000-15,000
US\$12,000-17,000
€12,000-17,000

PROVENANCE:

Donated by the artist, courtesy of C24 Gallery, New York.

Scrutinsing the relationship between personal and public experiences through the lens of mass media, İrfan Önürmen explores the impact of contemporary imagery on the human psyche. Through collage, painting and sculpture, Önürmen creates portraits that emerge from archives of images that he collects from newspapers, magazines, and social media. Developing his signature technique that he calls 'pentulle' since the late 1990s, Önürmen's technical portraits reveal closely-cropped portraits through built-up layers of cut tulle and clear plastic.

İrfan Önürmen's *Gaze Series* gives way to psychological and political readings as he depicts familiar-looking yet anonymous faces that are composites of images found on the internet. Examining the disparity between real identities and their online, virtual avatars, the works are constructed from layered strips of soft tulle—creating a texture that suggests digital pixels, and an effect reminiscent of Andy Warhol's iconic ripped collage and screen-printed portraits. In these monochromatic layers, Önürmen opposes the real against the virtual, truth against fantasy, clarity against pixelation; his direct yet ambiguous portraits pose more questions than they answer, and probe our position of 'witness' in contemporary society.

İrfan Önürmen lives and works in Istanbul, Turkey. His works are held in public and private collections including Istanbul Modern Museum and Leon Black Collection, US. His works have been recently exhibited in solo presentations at C24 Gallery, New York (2016, 2019 and 2022); Aria Art Gallery, London and Florence (2017); Katara Art Center, Doha (2012) and Pi Artworks Galatasaray, Istanbul (2011).

'I have witnessed İKSV's efforts to modernise Turkey ever since I was a student. In fact I can say that we, as individuals, in addition to our cultural environment, have been shaped by these efforts. I would not want to imagine a world where this institution does not exist.'

- İrfan Önürmen



ISTANBUL CALLING: WORKS SOLD TO BENEFIT IKSV'S 50TH ANNIVERSARY YOUNG ARTISTS FUND

*

YAĞIZ ÖZGEN (B. 1987)

Stars, Dust and Gas near NGC 3572 #3

acrylic on canvas
63 x 50 3⁄4 in. (160 x 128 cm.)
Painted in 2022

£5,000-7,000
US\$5,900-8,100
€5,800-8,000

PROVENANCE:
Donated by the artist, courtesy of Sanatorium, Istanbul.

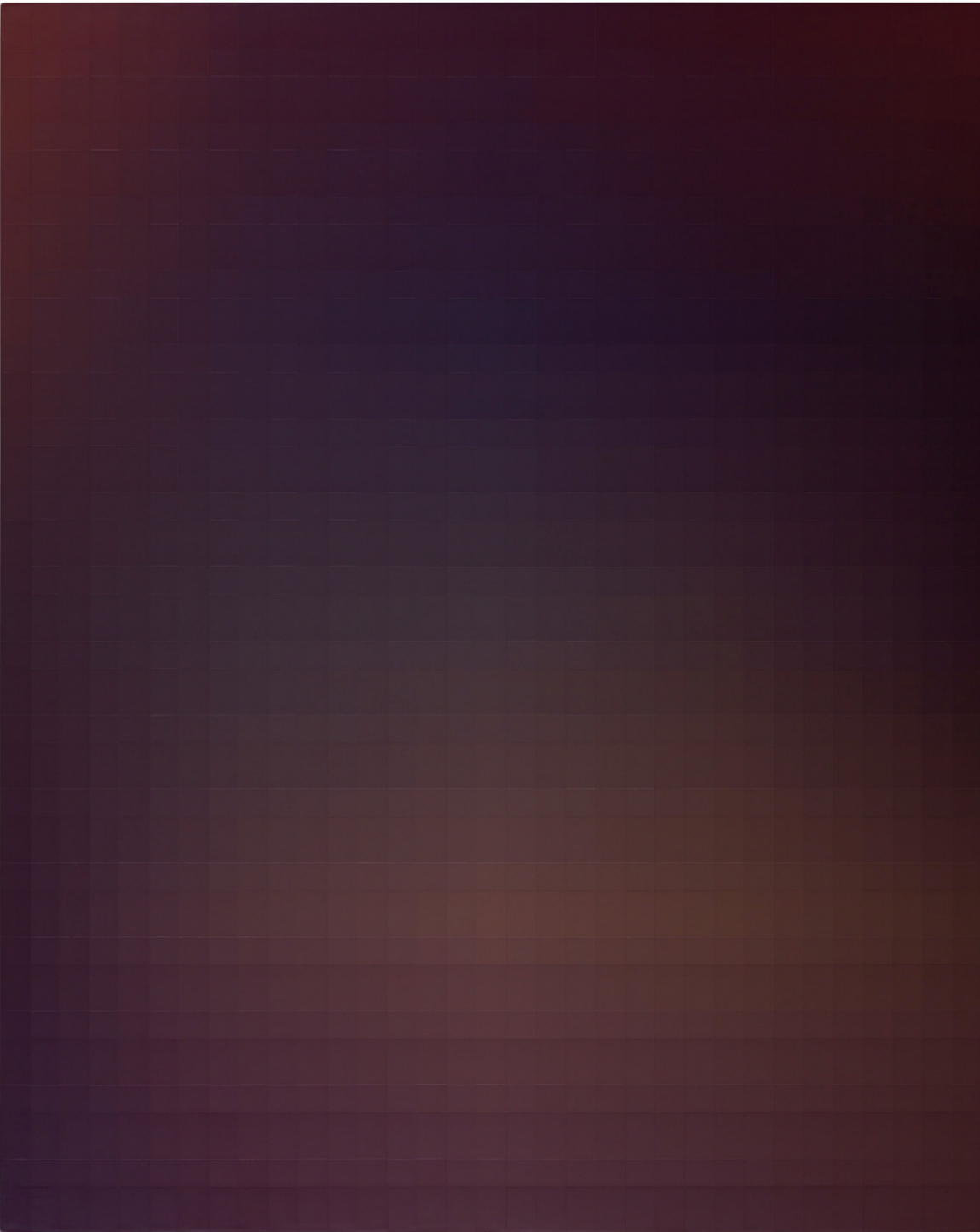
Fascinated by textual and photographic research on celestial bodies, Yağız Özgen's visual analysis of online astronomical resources explores the complex relationships between objects and symbols, movement and descriptions, language and the universe.

Translated onto canvas from an image captured by cutting-edge telescopes and made available online, Özgen's methodical application of acrylic paint deconstructs the NASA-supported web archive entitled *Astronomy Picture Of The Day*. *Stars, Dust and Gas near NGC 3572 #3* is created using the dominant colours of an image of NGC 3572, an open cluster of stars in the Carina constellation. Performed through an artistic lens, Özgen reassembles the chromatic atmosphere of an astronomical scene not usually visible to the naked eye. The result is one of rich, incandescent colour that depicts hundreds of light-years in distance across the orderly grid of a pixelated formation whose colour gradients and relationships echo Paul Klee's celebrated colour-theory works and maxim: 'colour is the place where our brain and the universe meet'.

Yağız Özgen was admitted to the Painting Department of Marmara University's Fine Arts Faculty in 2005 and, following a master's dissertation on the British director and video artist Chris Cunningham, has since completed his PhD from the same institution. While continuing to teach theoretical courses at the university, Özgen has held four solo exhibitions at Sanatorium, Istanbul: *C://Still_Life* (2011); *Spectrum* (2012); *Metadata* (2015) and most recently, *Instructions* (2019).

'It is the first time that I am contributing to a programme that specifically supports young artists, led by a foundation established to benefit the public through the arts. As someone who produces work in this field, for me this contribution signifies the sharing of that public responsibility.'

- Yağız Özgen



ISTANBUL CALLING: WORKS SOLD TO BENEFIT İKSV'S 50TH ANNIVERSARY YOUNG ARTISTS FUND

✱

RENÉE LEVI (B. 1960)

Désirée

signed, titled and dated 'Renée Levi 2022 'Désirée" (on the overlap)
acrylic and oil on canvas
59 x 59in. (150 x 150cm.)
Painted in 2022

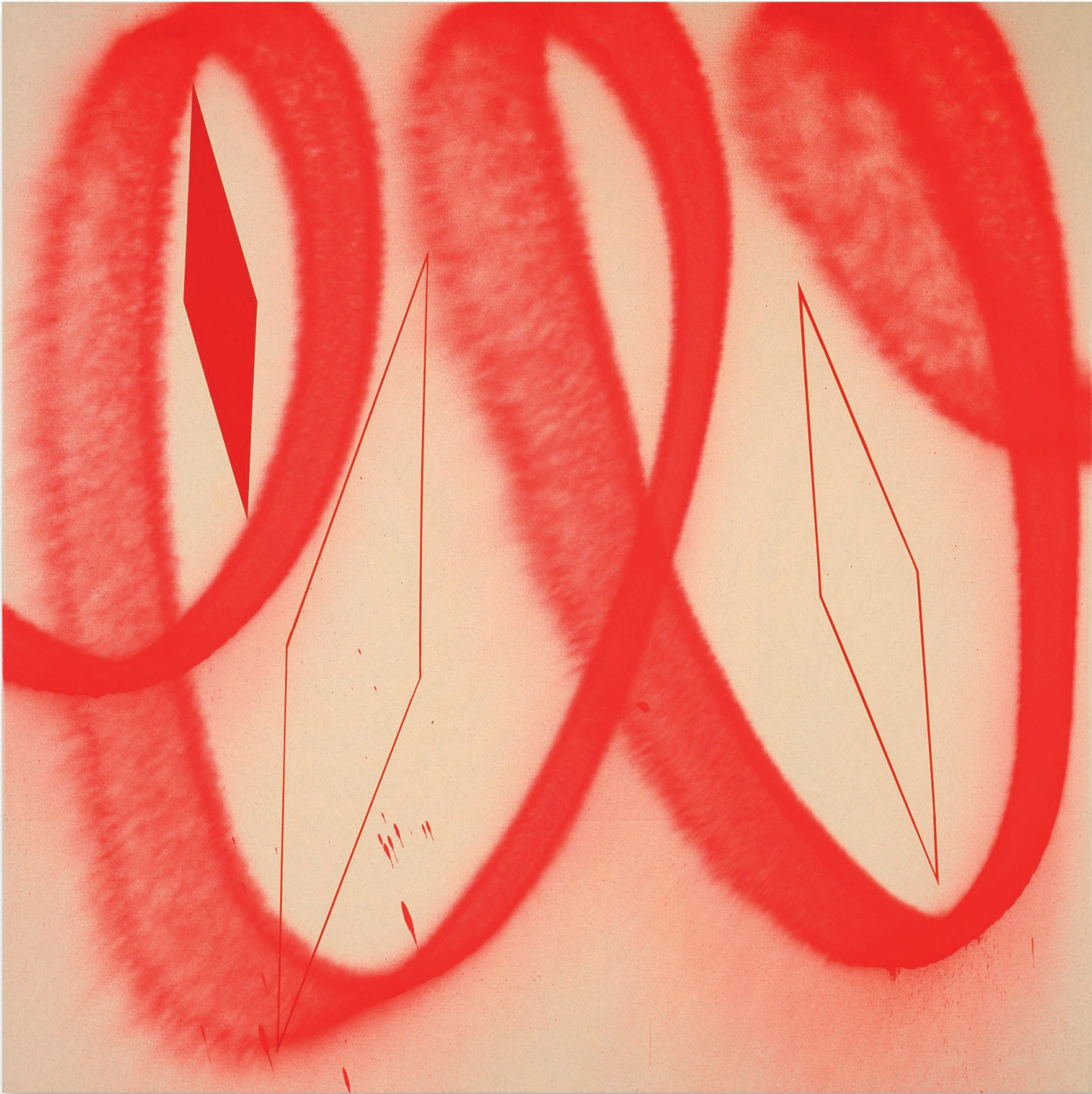
£8,000-12,000
US\$9,300-14,000
€9,200-14,000

PROVENANCE:
Donated by the artist, courtesy of Öktem Aykut, Istanbul.

Interrogating the medium of painting for over thirty years, Renée Levi is renowned for her large-scale and site-specific paintings that express her distinctively gestural and rhythmic abstractions. For Levi, now based in Switzerland, her birthplace of Istanbul provides a fundamental source of joy and inspiration that injects her Abstract Expressionist-inspired paintings with a tangible sense of vitality.

Sharing its title with her current exhibition *Désirée* at Öktem Aykut, Istanbul, the present work is one of at least a dozen painted in 2022 that express the artist's emotions around returning to exhibit in this unique city. Galvanized by memories of her childhood spent in Istanbul, her recent works include monumental murals and 'colour field' paintings that offer surfaces on which contrasting colors complement one another in wide, immersive blocks and instinctively spray-painted forms. While the scale of her paintings varies, their installation in the gallery space is central to Levi's approach, which stems from her architectural training and gestural methodology.

Renée Levi's artwork has been exhibited internationally for more than twenty years, and appears in significant public and private collections. Having studied Architecture and Fine Arts, Levi has been a professor of painting at the Hochschule für Gestaltung und Kunst in Basel since 2001. Recent solo exhibitions have been held at Villa du Parc, Annemasse (2021); Musée d'Art, Histoire et Archéologie d'Évreux, Évreux (2020) and the Biennale de Lyon (2019), as well as group exhibitions at MAMCO, Geneva (2021); Istituto Svizzero, Rome (2019) and Kunstverein München, Munich (2015). She was awarded the Prix de la Société des Arts de Genève in 2019 and the Prix Meret Oppenheim in 2002. She is also the winner of the public art competition of the Parliament Building in Bern, Switzerland, which will be completed in 2023.



ISTANBUL CALLING: WORKS SOLD TO BENEFIT IKSV'S 50TH ANNIVERSARY YOUNG ARTISTS FUND

λ*

NASAN TUR (B. 1974)

Traces-4

signed and dated 'Nasan Tur, 2021' (lower right)
graphite and gouache on paper
48 x 33 3/4 in. (122 x 86 cm.)
Executed in 2021

£6,000-8,000
US\$7,000-9,300
€6,900-9,200

PROVENANCE:
Donated by the artist.

EXHIBITED:
Istanbul, Dirimart, *No Surrender*, 2021-2022.

Drawing upon tensions that he discovers between the urban environment and the gallery space, Nasan Tur's work comments on the conflicts and failures of ideologies. Acting as a call to arms against repression and towards social and political freedom, the artist explores these issues largely through the medium of his own body, which he pushes to extremes in both comedic and powerful performative works such as his ten-channel video installation of 2011, *Breaking Records*.

In his *Traces* series recently exhibited at Dirimart, Istanbul, Tur created an installation of drawing works for the first time in his career. Across eighteen framed sheets, it presents a colourful reimagination of cave paintings in the artist's attempt to 'approach the origin of pictorial representation'. In this series, and particularly in *Traces-4*, Tur highlights how cave paintings remind us that fundamental issues of human nature remain unresolved. Through the game-like reenactment of prehistoric painting to the nursery-school activities of present day, his hand drawings assemble modernist abstractions and repetitive patterns that bridge art practices from ancient and contemporary history.

Nasan Tur currently lives and works in Berlin, and has exhibited extensively including solo exhibitions at Museumsquartier, Felix Nussbaum Haus, Osnabrück (2019) and Fondazione Adolfo Pini, Milan (2017). He has exhibited in biennales including documenta14 (2017); the 6th Taipei Biennale (2008) and the 10th Istanbul Biennale (2007); as well as in group exhibitions at Palais de Tokyo, Paris (2015); Centre Pompidou, Paris (2015); Whitechapel Gallery, London (2013) and Schirn Kunsthalle, Frankfurt (2009). He is currently working towards his solo exhibition at Berlinische Galerie, Berlin, in 2023.

'For me, it is a question of solidarity and sharing to help young artists—and to support İKSV in their commitment to provide a platform for socially relevant art.'

- Nasan Tur



ISTANBUL CALLING: WORKS SOLD TO BENEFIT İKSV'S 50TH ANNIVERSARY YOUNG ARTISTS FUND

*

EBRU DÖŞEKÇİ (B. 1972)

Moment

acrylic and acrylic varnish on polyester resin
39% x 39% x 8%in. (100 x 100 x 22cm.)
Executed in 2022

£5,000-7,000
US\$5,900-8,100
€5,800-8,000

PROVENANCE:
Donated by the artist.

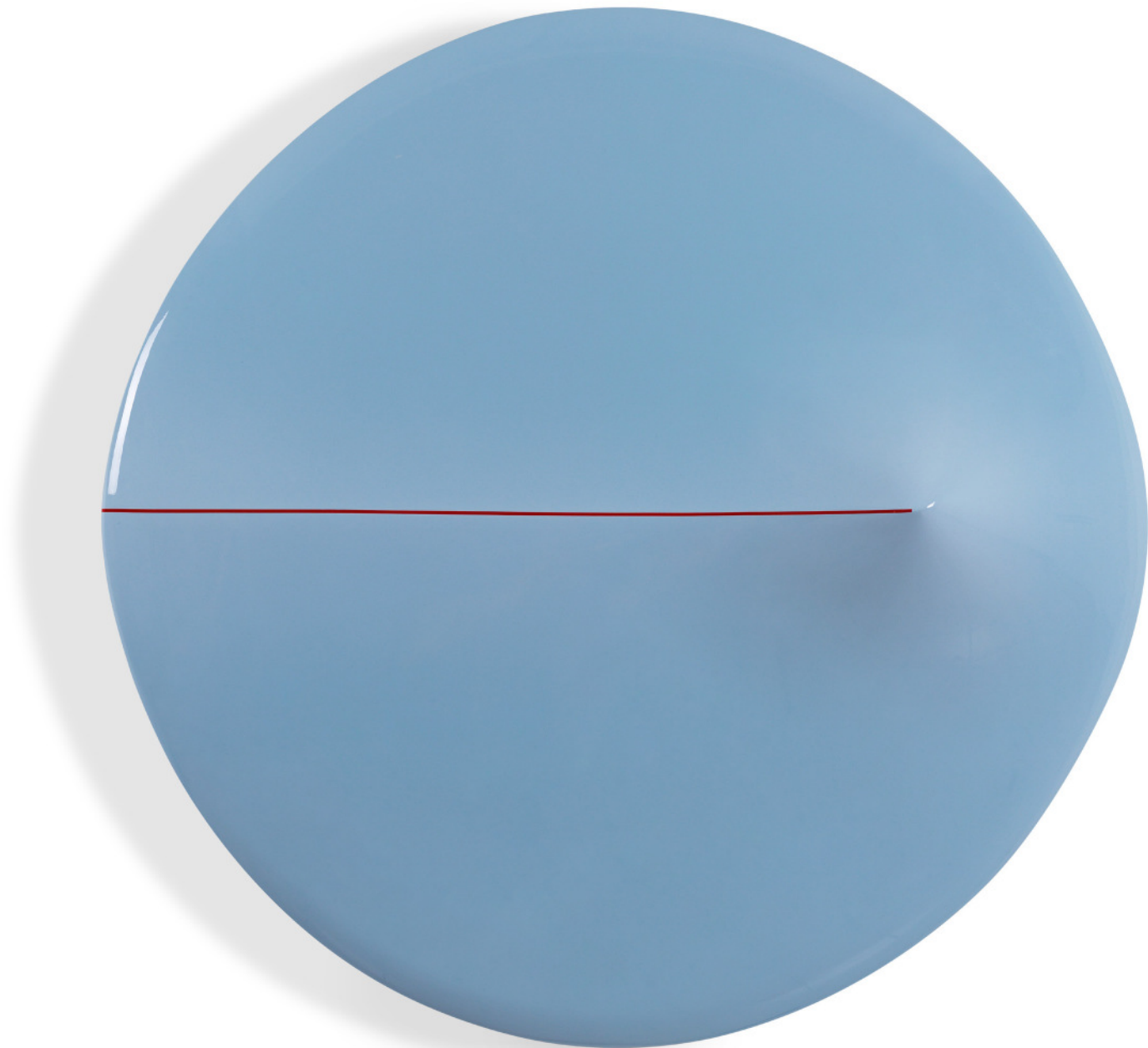
Ebru Döşekçi's bold, minimalistic style takes the form of elegant abstract sculptures that explore concepts of 'wholeness' and 'essence'. In her three-dimensional works, editions and installations fabricated in polyester resin, ambiguous contrasts between mass, figure, form and space combine to form glossy constructions that evoke feelings of love, joy and hope.

Moment is a new work from the artist's series in which she disrupts three-dimensional compositions with sharp two-dimensional geometry and lines. Here, a piercing red strip is drawn horizontally across the work's circular plane. The use of highly varnished acrylic car paint causes sudden changes in the interplay of light on the work, which creates a pulsing movement between its form and reflections. With this instantaneous movement or 'pulse', both the painted line and the circle through which it penetrates become one intriguing sculptural form.

Ebru Döşekçi was born in 1972 in Ankara. Having participated in a number of exhibitions and art fairs in Turkey and abroad, the artist continues her practice between Istanbul and London.

'I am happy to help the work of İKSV, the biggest supporter of contemporary art in Turkey, even if it is only through a small donation.'

- Ebru Döşekçi



CHRISTIE’S ONLINE AUCTIONS – HOW TO BUY ONLINE

1. How do I register for the auction?

- Visit christies.com/https://www.christies.com/en/auction/first-open-post-war-and-contemporary-art-online-20668-cks/.
- Click on the “Register for the auction link” at the top of the page. “Sign in” to an existing My Christie’s account or “Join Now” to create a new login.*
- Choose your account from the drop-down menu: fill in billing and shipping information and credit card details.
- You will have an opportunity to change these details when you check out and your credit card will not be automatically charged. You are now ready to bid.

*Please note that even if you have an account with Christie’s, you may not have a My Christie’s Login. If you have a trade account, please contact us to ensure that it is set up appropriately.

2. How do I bid in the sale?

To bid in the sale go to christies.com/https://www.christies.com/en/auction/first-open-post-war-and-contemporary-art-online-20668-cks/. You can begin bidding on Tuesday 4th October at 1pm BST. Lots will begin closing on Tuesday 18th October at 1 pm (BST). Once you have registered, go to your desired lot’s page and click either the ‘Next Bid’ or ‘Max Bid’ button. If you submit a Max Bid, Christie’s will automatically update your offer in response to competing bids using the lowest possible winning amount at or below your maximum (similar to an absentee bid). When you bid you agree to be bound by your online only terms and conditions, which may be accessed online at christies.com/https://www.christies.com/pdf/onlineonly/ecommerceconditionsofsale-london-10jun22.pdf.

3. How will I know if I have been outbid?

We encourage you to check the status of your bids often. You will receive email notifications to confirm your bids, as well as to let you know if you have been outbid. As a faster option, download the Christie’s App to your smartphone or Tablet and enable push notifications.

4. How do I find out more about the works that interest me?

A detailed description of every work in this sale is available online at christies.com/https://www.christies.com/en/auction/first-open-post-war-and-contemporary-art-online-20668-cks/, along with high-resolution images and condition reports. You can also zoom in on lots to examine condition and quality for yourself.

In addition, our specialists are always on hand to help. Feel free to contact Stephanie Garcia at SGarcia@christies.com or +44 (0)20 7 389 2407

5. What is the final cost of my purchase?

For your convenience, Christie’s will calculate all costs associated with your purchase before you bid. Simply click the “Estimated Cost Calculator” link on any lot detail page, and the total will include estimated shipping, sales, tax, VAT, duties and any additional fees.

6. If I win, what happens next?

At the conclusion of the online auction, you will receive an email confirming whether or not you have been the successful bidder on the item. The email will direct you to the checkout page to confirm your payment and shipping details. Select the “CHECK OUT” tab under “My Bids and Checkout” and enter any necessary details.

7. What if I need help paying or checking out?

We are here to help. If you have any questions or require assistance, please contact Christie’s Post-Sale Services on +44 (0)20 7752 3200 or postsaleuk@christies.com.

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie’s.
© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2022)

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** (A symbol), Christie’s acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person who will pay Christie’s directly, 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 a principal:** If you register in your own name but are acting as agent for someone else (the ‘ultimate buyer(s)’) who will put the funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie’s Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie’s LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER’S DISCRETION

The **auctioneer** can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- if in the case of error or dispute related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer’s** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie’s ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including £700,000, 20% on that part of the **hammer price** over £700,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer’s premium** and is payable by you. For lots offered under the VAT Margin Scheme or Temporary Admission/VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the “VAT refunds: what can I reclaim?” section of ‘VAT Symbols and Explanation’ for further information.

2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer’s responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer’s premium** and, for some lots, VAT is payable on the **hammer price**. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

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

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

- 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
- 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:

- 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**.
- 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**.
- 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.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

- 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.
- 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**.
- 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.
- In order to claim under the **authenticity warranty**, you must:
 - 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;
 - 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

- 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;

- You 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.

- 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:

- This additional **warranty** does not apply to:

- 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;
- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;

- lots** sold without a printed **estimate**;

- books which are described in the catalogue as sold not subject to return; or

- defects stated in any **condition** report or announced at the time of sale.

- 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**.

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.

- Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the '**Subheading**'). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 YOUR WARRANTIES

- You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

- where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you **warrant** that:

- you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
- you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;
- the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and
- where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and

- the **buyer's premium**; and

- any amounts due under section D3 above; and

- 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**').

- 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.

- 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:

- 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: LOYDGB21CTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

- 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 '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 before making the payment.

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

- Cash

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

- Banker's draft

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

- Cheque

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

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

- 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:

- When you collect the **lot**; or

- 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

- 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):

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

- 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.

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

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company 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

- You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

- 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.

- If you do not collect any **lot** within thirty days following the auction we can, at our option:

- charge you storage costs at the rates set out at www.christies.com/storage.

- move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

- sell the **lot** in any commercially reasonable way we think appropriate.

- The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at 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.

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

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

- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

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

- US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on

a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

- 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: carpets, 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 only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- Gold**

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

- Jewellery over 50 years old**

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

- 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 ∇ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

- (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

- 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 excluded by this paragraph.

- 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.

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 not 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.

VAT SYMBOLS AND EXPLANATION

Important Notice
The VAT liability in force on the date of the sale will be the rules under which we invoice you.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable	
Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† ø	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
★	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: <ul style="list-style-type: none">• If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above).• If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	★ and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-UK buyer must:

a) have registered to bid with an address outside of the UK; and

b) provide immediate proof of correct export out of the UK within the

- required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for * and Ω **lots**. All other **lots** must be exported within 90 days of the sale.
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. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.
6. **Private buyers** who choose to export their purchased lots from the UK by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.
7. 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.
- If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.
8. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may

- become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.
9. All re-invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.
- If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 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'.

- o
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.

- Bidding by interested parties.
- 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(c) 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(h) of the Conditions of Sale.
- †, *, Ω, α, ‡
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

- Δ **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 Δ next to its **lot** number. 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.

- ο **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 ο 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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊.

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

□ Bidding by parties with an interest

- When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

- In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

Other Arrangements

- Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has made loans or advanced money to consignors or prospective purchasers 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.

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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Please note that at our discretion some **lots** may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street **lots** are available for collection on any weekday, 9.00am to 4.30pm. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail. Collection from Momart is strictly by **appointment only**. We advise that you inform our Christie's Client Service Collections Team cscollectionsuk@christies.com at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly: Tel: +44 (0)20 7426 3000 Email: pcandauctionteam@momart.co.uk.

PAYMENT OF ANY CHARGES DUE

Lots may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Momart of any **lots** will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. **Lots** will not be released until all outstanding charges due to Christie's 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.

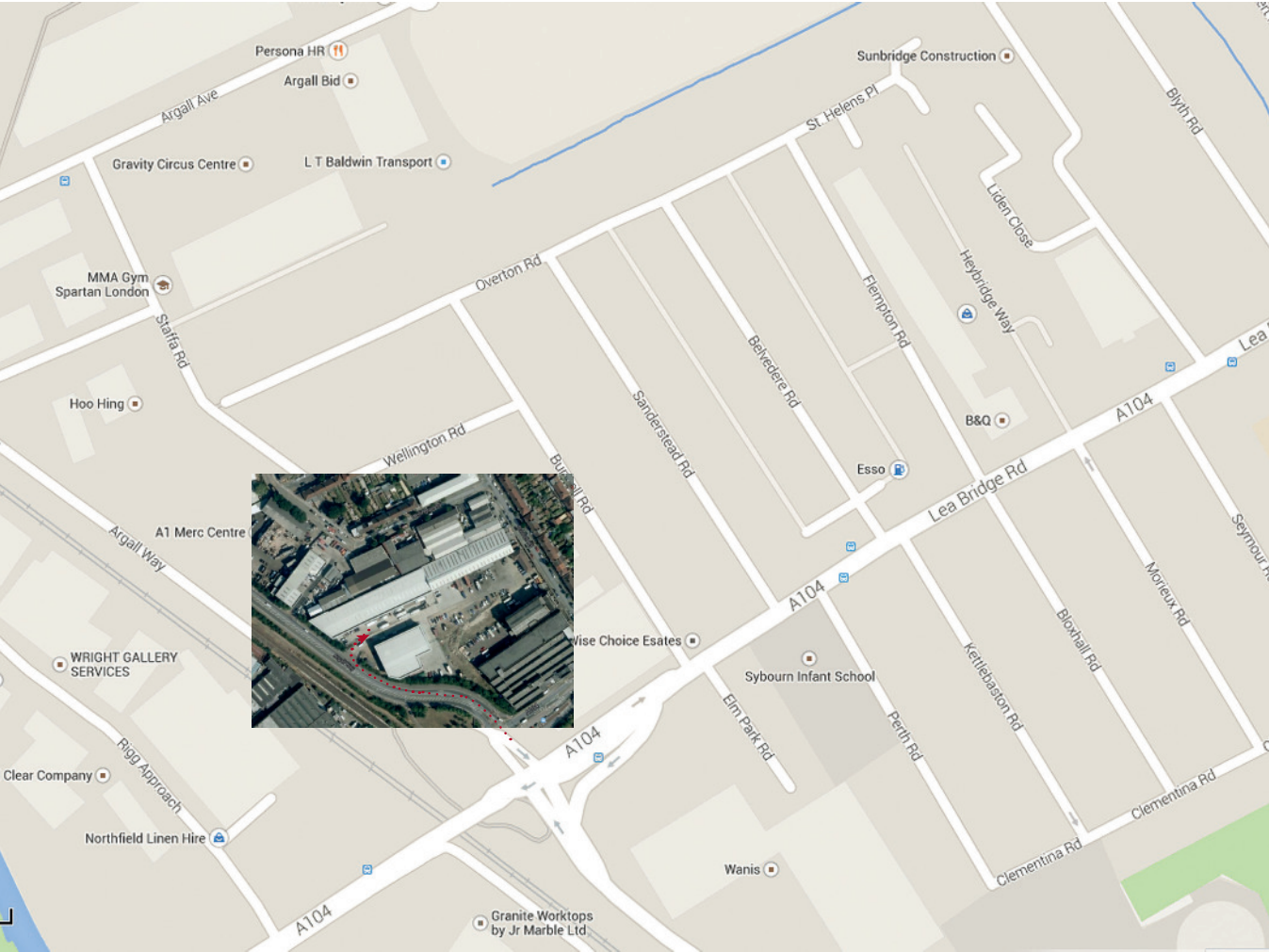


MOMART

Moved by Art

Units 9-12, E10 Enterprise Park,
Argall Way, Leyton,
London E10 7DQ
Tel: +44 (0)20 7426 3000
Email: pcandauctionteam@momart.co.uk

Opposite: Kemal Seyhan, *Untitled*, 2012 (detail)





IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie’s and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click ‘My Account’ followed by ‘Complete Profile’. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company’s incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE’S

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

AMERICAS

BOGOTA
+571 635 54 00
Juanita Madrinan
(Consultant)

BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

CHICAGO
+1 312 787 2765
Catherine Busch

DALLAS
+1 214 599 0735
Capera Ryan

HOUSTON
+1 713 802 0191
Jessica Phifer

LOS ANGELES
+1 310 385 2600
Sonya Roth

MEXICO CITY
+52 55 5281 5446
Gabriela Lobo

MIAMI
+1 305 445 1487
Jessica Katz

•NEW YORK
+1 212 636 2000

PALM BEACH
+1 415 982 0982
David G. Ober (Consultant)

SAN FRANCISCO
+1 415 982 0982
Ellanor Notides

SANTIAGO
+56 2 2 2631642
Denise Ratinoﬀ de Lira

SÃO PAULO
+55 21 3500 8944
Marina Bertoldi

TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

ASIA PACIFIC
BANGKOK
+66 (0) 2 252 3685
Prapavadee Sophonpanich

BEIJING
+86 (0)10 8583 1766
Rebecca Yang

•HONG KONG
+852 2760 1766

JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

KUALA LUMPUR
+62 (0)21 7278 6268
Charmie Hamami

MUMBAI
+91 (22) 2280 7905
Sonal Singh

SEOUL
+82 2 720 5266
Jun Lee

•SHANGHAI
+86 (0)21 6355 1766
Rebecca Yang

SINGAPORE
+65 6715 9358
Kim Chuan Mok

TAIPEI
+886 2 2736 3356
Ada Ong

TOKYO
+81 (0)3 6267 1766
Katsura Yamaguchi

EUROPE, THE MIDDLE EAST AND AFRICA

•AMSTERDAM
+31 (0)20 57 55 255
Arno Verkade

BOLOGNA
+39 051 265 154
Benedetta Possati Vittori
Venenti (Consultant)

BRITTANY, THE LOIRE VALLEY & NORMANDY
+33 (0)6 09 44 90 78
Virginie Gregory

BRUSSELS
+32 (0)2 512 88 30
Astrid Centner

CENTRE AUVERGNE LIMOUSIN & BURGUNDY
+33 (0)6 10 34 44 35
Marine Desproges-Gotteron

CENTRAL & SOUTHERN ITALY
+39 348 520 2974
Alessandra Allaria
(Consultant)

COPENHAGEN
+45 2612 0092
Rikke Juel Brandt (Consultant)

•DUBAI
+971 (0)4 425 5647

DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT
+49 170 840 7950
Natalie Radziwill

FLORENCE
+39 335 704 8823
Alessandra Niccolini di
Camugliano (Consultant)

•GENEVA
+41 (0)22 319 1766
Françoise Adam

HAMBURG
+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

IRELAND
+353 (0)87 638 0996
Christine Ryall (Consultant)

ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)
+974 7731 3615
Farah Rahim Ismail
(Consultant)

•LONDON
+44 (0)20 7839 9060

MADRID
+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

•MILAN
+39 02 303 2831
Cristiano De Lorenzo

MONACO
+377 97 97 11 00
Nancy Dotta

MOSCOW
+7 495 937 6364
Daria Parfenenko

MUNICH
+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

NORTH ITALY
+39 348 3131 021
Paola Gradi (Consultant)

NORTHWEST AND WALES
+44 (0)20 7752 3033
Jane Blood

OSLO
+47 949 89 294
Cornelia Svedman
(Consultant)

•PARIS
+33 (0)1 40 76 85 85

POITOU CHARENTES AQUITAINE
+33 (0)5 56 81 65 47
Marie-Cécile Moueix

PROVENCE - ALPES CÔTE D’AZUR
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

ROME
+39 06 686 3333
Marina Cicogna (Consultant)

SAUDI ARABIA
+44 (0)7904 250666
Zaid Belbagi (Consultant)

SCOTLAND
+44 (0)131 225 4756
Robert Lagneau
David Bowes-Lyon (Consultant)

STUTTGART
+49 (0)71 12 26 96 99
Eva Susanne Schweizer

TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

TURIN
+39 347 2211 541
Chiara Massimello
(Consultant)

UK - CHANNEL ISLANDS
+44 (0)20 7389 2032

UK - ISLE OF MAN
+44 (0)20 7389 2032

UK - NORTH AND NORTHEAST
+44 (0)20 7104 5702
Thomas Scott

UK - SOUTH
+44 (0)20 7839 9060

VENICE
+39 041 277 0086
Bianca Arrivabene Valenti
Gonzaga (Consultant)

VIENNA
+43 (0)1 533 881214
Angela Bailou

•ZURICH
+41 (0)44 268 1010
Jutta Nixdorf

AUCTION SERVICES

CHRISTIE’S AUCTION ESTIMATES
Tel: +1 212 492 5485
www.christies.com

CORPORATE COLLECTIONS
Tel: +1 212 636 2464
Fax: +1 212 636 4929
Email: gsudlow@christies.com

ESTATES AND APPRAISALS
Tel: +1 212 636 2400
Fax: +1 212 636 2370
Email: info@christies.com

MUSEUM SERVICES
Tel: +1 212 636 2620
Fax: +1 212 636 4931
Email: awhiting@christies.com

OTHER SERVICES

CHRISTIE’S EDUCATION
New York
Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: newyork@christies.edu

Hong Kong
Tel: +852 2978 6768
Fax: +852 2525 3856
Email: hongkong@christies.edu

London
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: london@christies.edu

CHRISTIE’S INTERNATIONAL REAL ESTATE
New York
Tel: +1 212 468 7182
Fax: +1 212 468 7141
Email: info@christiesrealestate.com

London
Tel: +44 (0)20 7389 2551
Fax: +44 (0)20 7389 2168
Email: info@christiesrealestate.com

Hong Kong
Tel: +852 2978 6788
Fax: +852 2760 1767
Email: info@christiesrealestate.com

CHRISTIE’S FINE ART STORAGE SERVICES

New York
Tel: +1 212 974 4579
Email: newyork@cfass.com

CHRISTIE’S REDSTONE
Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES? — Call the Saleroom or Office

EMAIL — info@christies.com

For a complete salerooms & offices listing go to christies.com

