

KATE MOSS

FROM THE COLLECTION OF GERT ELFERING

KING STREET • 25 SEPTEMBER 2013

CHRISTIE'S







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# KATE MOSS

FROM THE COLLECTION OF GERT ELFERING

WEDNESDAY 25 SEPTEMBER 2013

## AUCTION

Wednesday 25 September 2013  
at 6.00 pm Lots 1-58  
8 King Street, St. James's  
London SW1Y 6QT

## AUCTION CODE AND NUMBER

In sending absentee bids or making  
enquiries, this sale should be referred  
to as **KATE-1192**

All Lots are sold framed with the  
exception of Lots 25, 31, 39, 47

## VIEWING

Saturday	21 September	12.00 noon – 5.00 pm
Sunday	22 September	2.00 pm – 5.00 pm
Monday	23 September	9.00 am – 4.30 pm
Tuesday	24 September	9.00 am – 8.00 pm
Wednesday	25 September	9.00 am – 4.00 pm

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Philippe Garner

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Conditions of Sale and to Reserves

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[20]

Front cover: Lot 19  
Back cover: Lot 44

# CHRISTIE'S

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*For me she is the ultimate modern girl,  
and the most stylish of them all.*

KARL LAGERFELD

*She is fantastic, fun and smart,  
charismatic and charming.  
She is unique.*

EMMANUELLE ALT

*Kate is irresistible.  
Her sensual  
vulnerability  
makes it impossible to  
stop looking at her.*

INEZ VAN LAMSWEERDE AND VINOODH MATADIN

*From early on she was  
just so exciting,  
full of energy, sweet, cheeky, beautiful.  
I liked her from the beginning.  
She just got better as it went on,  
mischievous, sexy, gave you a picture,  
just like that.*

*I like her extraordinary full-of-life smile,  
the lust for life,  
relentless energy,  
the confidence of being who you are  
and living it to the full – to understand,  
to have an adventure in life.*

JUERGEN TELLER



1

**BRUCE WEBER (b. 1946)**

*Kate Moss, Golden Beach, Florida, 1997*

archival pigment print, printed 2010  
signed, titled and dated in pencil (verso)  
image 28 x 22½ in. (71.1 x 57.2 cm.)  
sheet 30 x 24 in. (76 x 61 cm.)

This work is from *The Kate Moss Portfolio*, published by Danziger Projects, New York, and is number 1 from the edition of 30.

£4,000–6,000

US\$6,100–9,000  
€4,500–6,700

**LITERATURE:**

Vogue *Hommes International*, September 2006, p. 4  
(with collaged additions);

Fabien Baron (editor), *Kate Moss*, Rizzoli, New York, 2012, p. 313.

2

**MERT ALAS (b. 1971) & MARCUS PIGGOTT (b. 1971)**

*Kate on the Riviera, Cap d'Antibes, for the 2007 Pirelli calendar, 2006*

archival pigment print, flush-mounted on aluminium, printed 2013  
signed, dated and numbered '1/3' in pencil on artist's label  
(mount, verso)  
image/sheet 78½ x 59 in. (199.5 x 150 cm.)

This print is number 1 from the edition of 3.

£20,000–30,000

US\$31,000–45,000  
€23,000–33,000

**LITERATURE:**

Fabien Baron (editor), *Kate Moss*, Rizzoli, New York, 2012, p. 79.





*Kate has the face of an angel and the spirit of a minx. She's our dear friend, our muse, and we never get tired of photographing her.*

*What makes her 'Kate Moss' is her sense of style, her own interpretation of sexiness, her understanding of art and her own point of view to life – all this plus those lips. You can't go wrong.*

MERT ALAS AND MARCUS PIGGOTT



## *Kate is just completely cool.*

JUERGEN TELLER

3

**JUERGEN TELLER (b. 1964)**

### *Kate Moss, Paris, for British Vogue, August 1994*

chromogenic print, printed 2013  
signed, titled, dated and numbered '3/5' in ink  
on printed certificate of authenticity (backing  
board, verso)

image 14¼ x 11¼in. (36.2 x 28.6cm.)

sheet 40 x 60in. (101.6 x 152.4cm.)

This print is number 3 from the edition of 5.

£8,000–12,000      US\$12,000–18,000  
€9,000–13,000

#### LITERATURE:

British *Vogue*, August 1994, 'Small Wonder',  
pp. 90-95 (variants);  
Kate Moss, *Kate*, Pavilion Books, London,  
1995, unpaginated;  
Fabien Baron (editor), *Kate Moss*, Rizzoli,  
New York, 2012, p. 119.

4

**ALBERT WATSON (b. 1942)**

### *Kate Moss in torn veil, Marrakech, for German Vogue, 1993*

archival pigment print, mounted on cotton  
rag, printed 2013

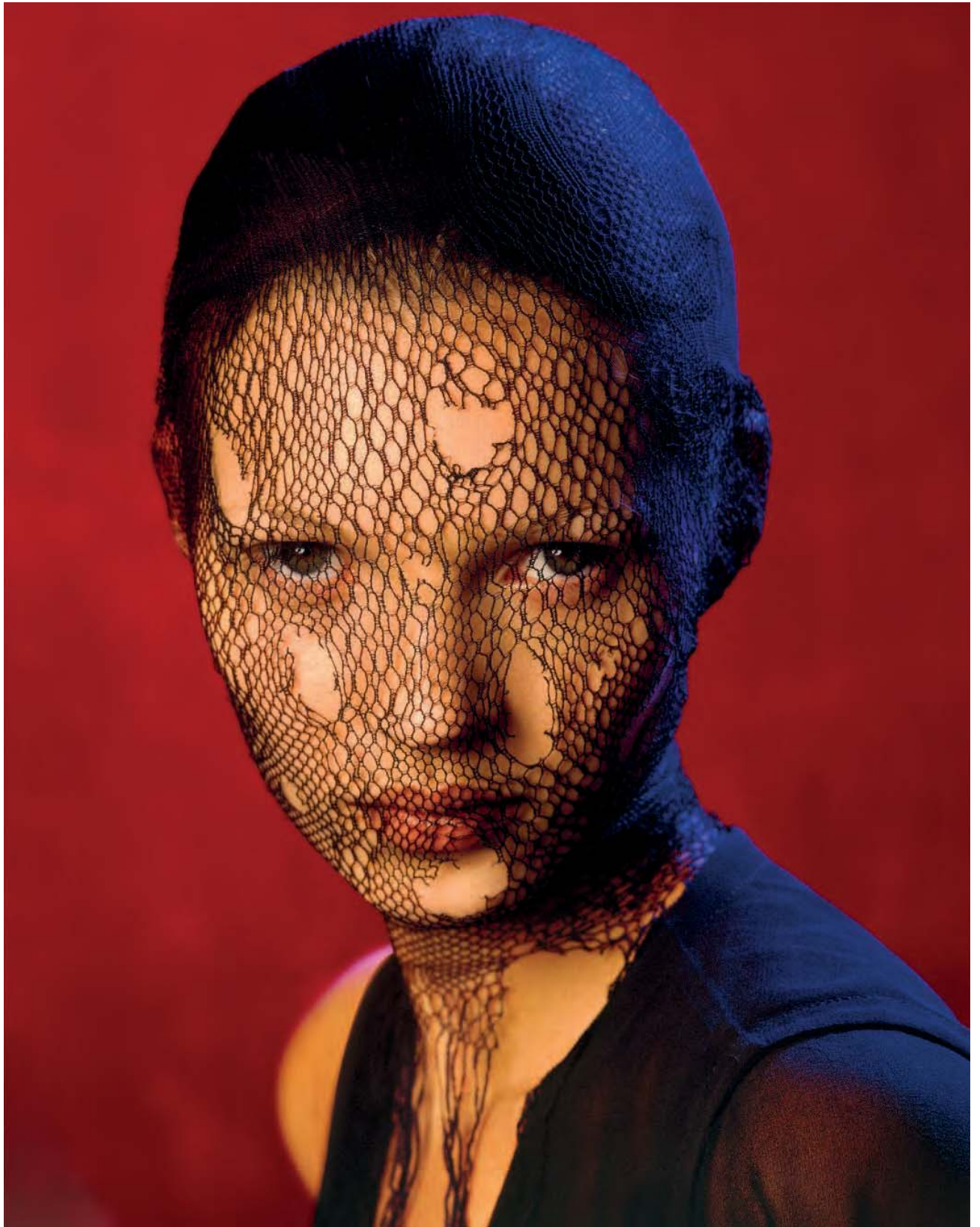
signed, titled, dated and numbered '1/10' in  
ink on artist's label (mount, verso)

image 43½ x 34½in. (110.5 x 87.6cm.)

sheet 55¼ x 42in. (141.6 x 106.7cm.)

This print is number 1 from the edition of 10.

£20,000–30,000      US\$31,000–45,000  
€23,000–34,000



*Penn's private, stubborn, artistic intuitions have revised our sense of the world's content. His essential work is Spartan in its rigor, in its devotion to the sober elegance of clarity, in the high demands that it makes of us regarding poise, grace, costume, style, and the definition of our selves.*

*We have failed to meet those demands – naturally – but we will not forget them.*

JOHN SZARKOWSKI

5

IRVING PENN (1917–2009)

*Kate Moss (hand on thigh), New York, Apr 25,  
for American Vogue, September 1996*

platinum-palladium print, mounted on aluminium, printed June–July  
1998 signed, initialed, titled, dated, numbered '4/11', annotated 'Bienfang  
paper on aluminium, multiple coating and printing (1) platinum-palladium  
(2) platinum-palladium', 'Ref. 4646' in ink and with 'hand coated by the  
photographer' stamp, 'Deacidified' stamp, artist's credit stamp and 'Penn/  
courtesy of Vogue' copyright credit stamp (mount, verso)  
image 18½ x 19in. (46.9 x 48.4cm.)  
sheet 17 x 17in. (43.1 x 43.1cm.)

This print is number 4 from the edition of 11.

£50,000–70,000

US\$76,000–110,000

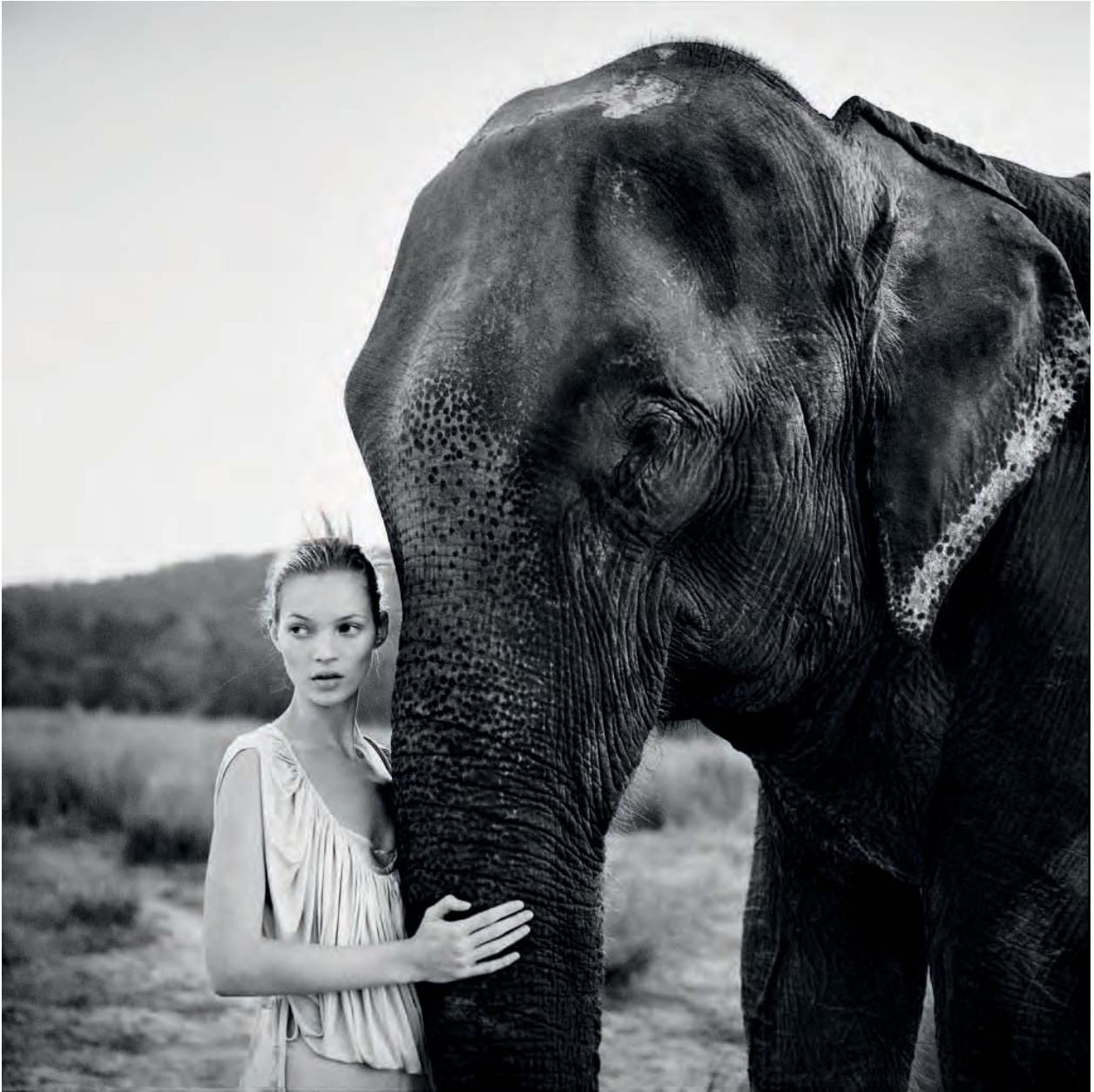
€57,000–79,000

LITERATURE:

American Vogue, September 1996, 'The Body Myth', p. 652 (variant).









6

**ARTHUR ELGORT (b. 1940)**

*Kate Moss, Nepal, for British Vogue, March 1994*

archival pigment print, flush-mounted on aluminium,  
printed 2013

signed, titled, dated and numbered '2/7' in ink on printed artist's  
label (backing board, verso)

image/sheet 63 x 63in. (160 x 160cm.)

This print is number 2 from the edition of 7.

£8,000–12,000

US\$12,000–18,000

€9,000–13,000

**LITERATURE:**

British *Vogue*, March 1994, 'Simply Devine', p.174 (variant).

7

**HERB RITTS (1952–2002)**

*Kate Moss 1, Malibu, 1994*

gelatin silver print

signed and numbered '1/2' in pencil by Mark McKenna  
(executive director, Herb Ritts Foundation) within photographer's  
copyright credit stamp, titled and dated in pencil (verso);

titled, dated and numbered on printed Fahey/Klein gallery label  
(backing board, verso)

image 10¼ x 11in. (26.5 x 27.8cm.)

sheet 11 x 14in. (28 x 35.5cm.)

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

**EXHIBITED:**

British *Vogue*, June 1997, 'Mad Dogs and English Women', p. 169.

*There is a vulnerability in her eyes that  
makes you want to love her and take care of her.  
She is almost perfect, but not quite  
and that makes you love her even more,  
because it makes her human.*

MARIO SORRENTI

8

MARIO SORRENTI (b. 1971)

*Kate on couch, for Calvin Klein  
Obsession for Men campaign, 1992*

archival pigment print, printed 2013  
signed, dated and numbered '1/3' in ink (mount, verso)  
image 50½ x 63½in. (128.3 x 161.3cm.)  
sheet 58½ x 71½in. (148.6 x 181.6cm.)

This print is number 1 from the edition of 3.

£30,000–50,000

US\$46,000–75,000

€34,000–56,000

LITERATURE:

Kate Moss, *Kate*, Pavilion Books, London, 1995, unpaginated;  
Fabien Baron (editor), *Kate Moss*, Rizzoli, New York, 2012, pp. 332–333.







9

ELLEN VON UNWERTH (b. 1954)

*Kate Moss at the cinema, NYC, 1995*

archival pigment print, flush-mounted on aluminium, printed 2013  
signed, dated and numbered '1/3' in ink on artist's label (backing board, verso)  
image/sheet 94½ x 63in. (240 x 160cm.)

This print is number 1 from the edition of 3.

£20,000–30,000      US\$31,000–45,000  
€23,000–34,000

LITERATURE:

Fabien Baron (editor), *Kate Moss*, Rizzoli, New York, 2012, p. 247.

10

SANTE D'ORAZIO (b. 1956)

*Kate Moss on lounge chair I, Glen Cove, NY, for Italian Vogue, December 1995*

chromogenic print, flush-mounted on aluminium, printed 2013  
signed in ink, artist's copyright credit stamp on artist's label, titled, dated and numbered '1/3' on additional printed artist's label (mount, verso)  
image/sheet 46½ x 70in. (118.1 x 177.8cm.)

This print is number 1 from the edition of 3.

£20,000–30,000      US\$31,000–45,000  
€23,000–34,000

LITERATURE:

*Italian Vogue*, December 1995, 'Home Spa', pp. 188-189;  
Sante D'Orazio, *A Private View*, Pavilion Books, London, 1998, unpaginated;  
Fabien Baron (editor), *Kate Moss*, Rizzoli, New York, 2012, pp. 410-411.



*Some people strive to be an icon and some people just are. Some people just get up in the morning and naturally create a picture of themselves that all others try to emulate. Their natural taste and demeanor become a signature style that others gravitate towards, the masses embrace them, they represent a time and place in our popular culture*

*Everyone wants a piece, like a work of art, everyone wants a Kate Moss.*

SANTE D'ORAZIO

*As a model,  
Kate has become a commodity.  
For the media  
she is news,  
and for artists  
she is now subject matter.*

ALLEN JONES

II

ALLEN JONES (b. 1937)

*Kate in red, 2013*

oil on canvas

signed, titled and dated ink on edge of canvas

83 x 72in. (210.8 x 182.9cm.)

£150,000–250,000    US\$230,000–380,000  
€170,000–280,000







12

**ALBERT WATSON (b. 1942)**

*Kate Moss, Marrakech, for German Vogue,  
1993*

gelatin silver print, printed later  
signed, titled, dated and numbered '2/10' in pencil (verso)  
image 23¼ x 18in. (59 x 45.7cm.)  
sheet 24 x 20in. (60.9 x 50.8cm.)

This print is number 2 from the edition of 10.

£12,000–18,000

US\$19,000–27,000

€14,000–20,000



13

DAVID SIMS (b. 1966)

*Kate, for Paris Vogue, September 2005*

archival pigment print, flush-mounted on aluminium, printed 2013  
signed, titled dated and numbered '1/5' in ink on printed artist's label  
(backing board, verso)  
image/sheet 54 x 44in. (137.3 x 111.6cm.)

This print is number 1 from the edition of 5 + 2 Artist's Proofs.

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

LITERATURE:

Paris *Vogue*, September 2005, 'Mode, Mode, Mode...', p. 305.



14

**MERT ALAS (b. 1971) & MARCUS PIGGOTT (b. 1971)**

*Kate, for Numéro, May 2001*

archival pigment print, flush-mounted on aluminium, printed 2013  
signed, dated and numbered '1/3' in pencil on artist's label  
(mount, verso)

image/sheet 51½ x 44in. (130 x 112cm.)

This print is number 1 from the edition of 3.

£15,000–25,000

US\$23,000–37,500  
€17,000–28,000

**LITERATURE:**

*Numéro*, May 2001, cover;  
Fabien Baron (editor), *Kate Moss*, Rizzoli, New York, 2012, p. 179.

15

**MERT ALAS (b. 1971) & MARCUS PIGGOTT (b. 1971)**

*Pussycat, for Interview, September 2008*

c-type supergloss print, flush-mounted, printed 2013  
signed, dated and numbered '1/3' in pencil on artist's label  
(mount, verso)

image/sheet 60 x 46in. (152.4 x 116.8cm.)

This print is number 1 from the edition of 3.

£15,000–25,000

US\$23,000–37,500  
€17,000–28,000

**LITERATURE:**

*Interview*, September 2008, cover.





16

NICK KNIGHT (b. 1958)

*Black Kate, 2006*

hand-coated archival pigment print, flush-mounted on aluminium,  
printed 2012

signed, titled, dated and numbered '1/3 + 2 APs' in ink on printed artist's  
label (mount, verso), and with signed certificate

image 62½ x 52¼in. (158.8 x 132.7cm)

sheet 75 x 54in. (190.5 x 137.2cm)

This print is number 1 from the edition of 3 + 2 Artist's Proofs.

£30,000–50,000

US\$46,000–75,000

€34,000–56,000

This image was shot for *The Independent*. The editors had asked Knight to photograph a black model to represent the advances in anti-viral medicines and their effect on reducing the spread of HIV in Africa. Knight approached the commission in a different way. He took the most recognisable face in the UK, Kate Moss, and carefully deepened the colour contrast so that her skin appeared to have been painted black. This seminal work sparked a great deal of attention for the many issues it raised.





17

GLEN LUCHFORD (b. 1968)

*Kate Moss, New York,  
for Harper's Bazaar, April 1994*

archival pigment print, flush-mounted on aluminium, printed 2013  
signed, dated and numbered '1/1 + 2 APs' on artist's label  
(mount, verso)

image/sheet 62¼ x 63¼in. (160.5 x 160.5cm.)

This print is number 1 from the edition of 1 + 2 Artist's Proofs.

£15,000–20,000

US\$23,000–30,000

€17,000–22,000

LITERATURE:

*Harper's Bazaar*, April 1994;

Kate Moss, *Kate*, Pavilion Books, London, 1995, unpaginated.

18

GLEN LUCHFORD (b. 1968)

*Kate Moss, New York,  
for Harper's Bazaar, 1994*

archival pigment print, flush-mounted on aluminium, printed 2013  
signed, dated and numbered '1/1 + 2 APs' on artist's label  
(mount, verso)

image/sheet 34¼ x 46in. (86.7 x 119.7cm.)

This print is number 1 from the edition of 1 + 2 Artist's Proofs.

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

LITERATURE:

*Harper's Bazaar*, April 1994;

Kate Moss, *Kate*, Pavilion Books, London, 1995, unpaginated;

Fabien Baron (editor), *Kate Moss*, Rizzoli, New York, 2012, pp. 354–355.





*Meeting Kate in the early '90s, what was immediately so striking was the rather unique coming together of rock waif combined with a more classical Garbo-esque mouth and bone structure.*

*Mix that with a flair for wit, it all made for a rather intoxicating combination. I'll be surprised if it comes along again during my career.*

GLEN LUCHFORD

*There's a spirit in Kate  
that seems to have struck a chord with so many.  
To take her beauty and translate it  
into light as image was what I set out to do.  
Given all the images  
that have ever been made of her,  
I needed to take it beyond beauty  
and somewhere deeper.  
Her true beauty is within and that's what  
I hope is projected in the form of light'.*

CHRIS LEVINE

19

CHRIS LEVINE

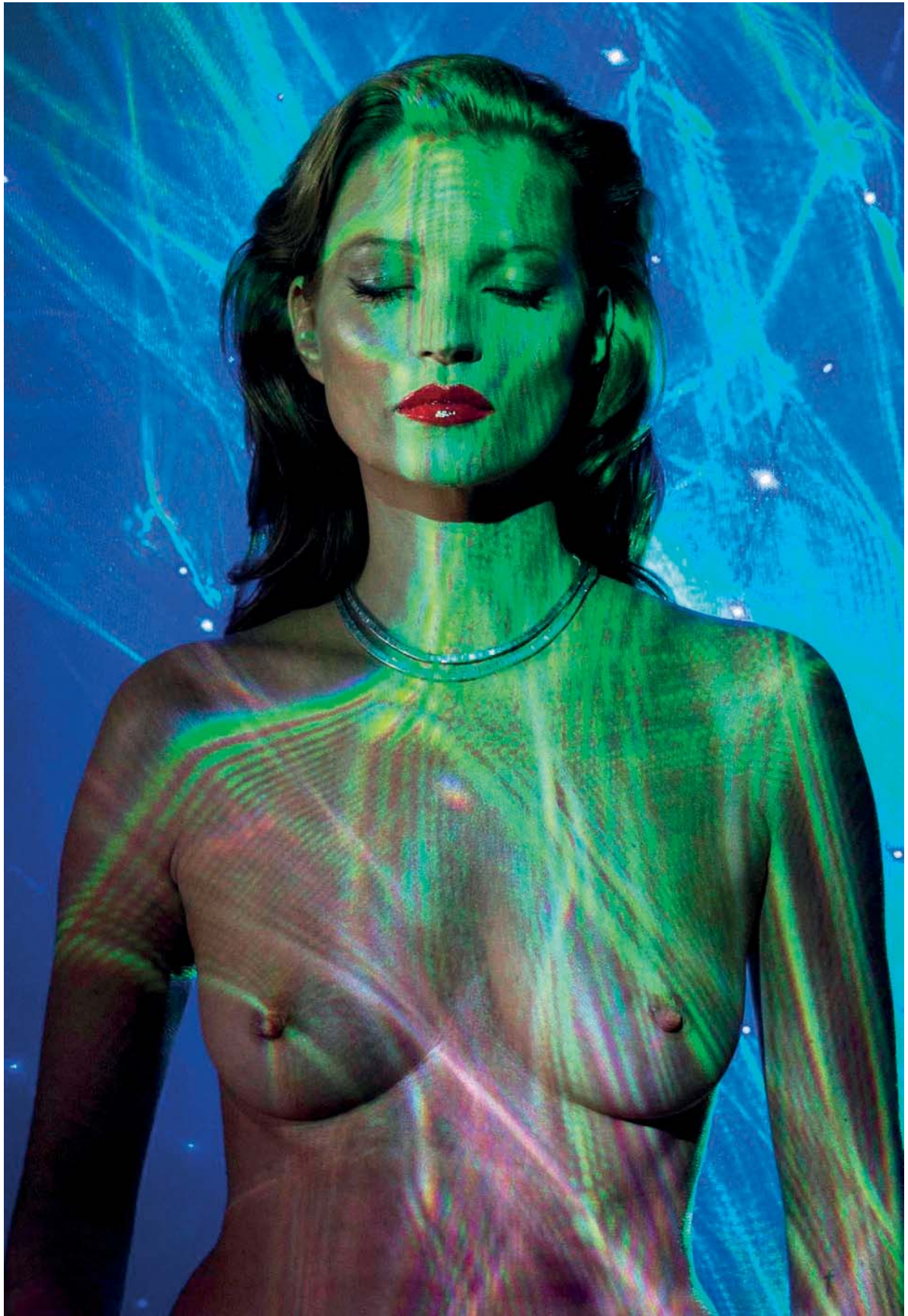
*She's Light (Laser 3), 2013*

chromogenic lenticular image in light-box  
signed, dated, titled and numbered '1/1 + 1 AP' in ink on  
artist's label (backing board, verso)  
53 3/4 x 40 3/4 x 2 in. (134.9 x 103.4 x 5.1 cm)

This work is number 1 from the edition of 1 + an  
Artist's Proof.

£100,000–150,000      US\$160,000–230,000  
€120,000–170,000

To experience the 3-dimensional aspect of the work,  
please follow this link to the artist's Vimeo page:  
<https://vimeo.com/69527428>







20

DAVID SIMS (b. 1966)

*Kate Moss, for W, 2006*

archival pigment print, printed 2010  
signed and dated in pencil (verso)  
image 28 x 22½in. (71.1 x 57.2cm.)  
sheet 30 x 24in. (76.2 x 60.9cm.)

This work is from The Kate Moss Portfolio,  
published by Danziger Projects, New York,  
and is number 1 from the edition of 30.

£6,000–8,000

US\$9,100–12,000  
€6,800–9,000

LITERATURE:

Fabien Baron (editor), *Kate Moss*, Rizzoli, New  
York, 2012, p. 423.

21

MIKE FIGGIS (b. 1948)

*'Miss X', for Agent  
Provocateur, 2006*

stochastic pigment ink print on Davinci  
Archival White, fine art watercolour paper,  
flush-mounted on aluminium, printed 2013  
signed and numbered '1/1' in pencil  
(margin, recto)  
image 44 x 54¾in. (111.8 x 138.8cm.)  
sheet 59¾ x 62½in. (151.8 x 158.5cm.)

This print is number 1 from the edition of 1 in  
this large format and will not be released in  
any other format for at least two years.

£8,000–12,000

US\$12,000–18,000  
€9,000–13,000

LITERATURE:

Mike Figgis, *Agent Provocateur Kate Moss  
The 4 dreams of Miss X*, Pavilion Books,  
London, 2007, unpaginated.

This image is from an experimental  
promotional film, shot in the dark using  
night-vision infra-red cinematography and  
incorporating a previously shot still, projected  
as the only light source, against which Kate  
Moss enacts her role.





*...easy to see why she is the world's  
most successful model; she is  
amazingly good at her job...you  
photograph her as she gives options  
and infinite variations of herself.*

MIKE FIGGIS

*The small pellets around it are dry ice pellets, used to freeze it, but I like the way they look like rubble, the head resembling an archaeological fragment from a future civilisation.*

*The head was the test for a larger work, Beauty. Made in 2000, this was my first sculpture of Kate. It is a lifesize work depicting Kate in an Alexander McQueen gown. Made of ice, the vitrine in which it is displayed is in fact a deep freeze. This equipment freeze-dries the sculpture over a matter of months, causing the sculpture slowly to evaporate, getting smaller day by day until the chamber is empty. As the sculpture evaporates, visitors inhale the vapour which was the sculpture, and they do so in the same, unconsciously Eucharistic manner in which beauty is consumed.*

MARC QUINN, 2013

22

MARC QUINN (b. 1964)

*Frozen Kate Head, 2000*

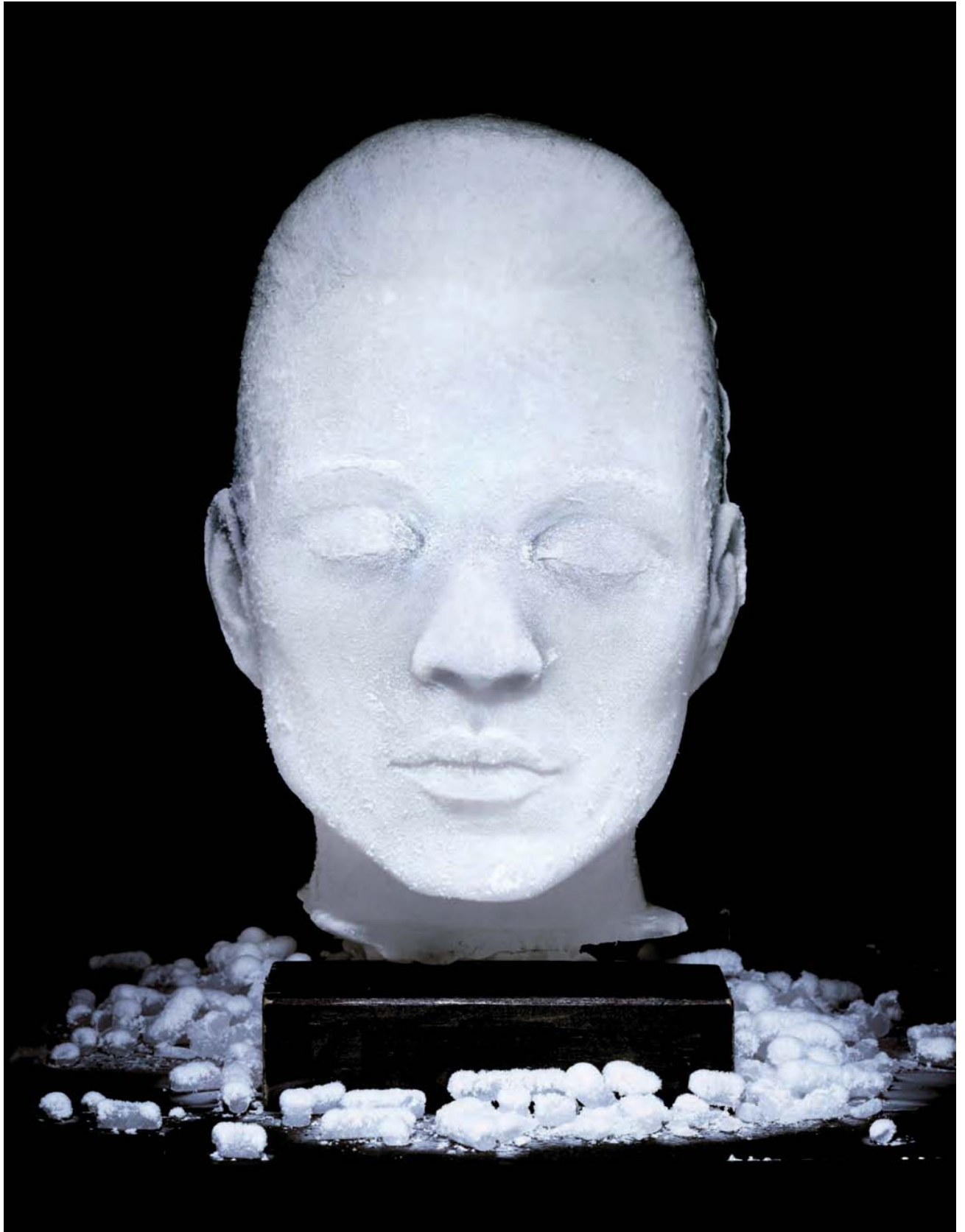
archival pigment print on Somerset fine art paper,  
printed 2013  
signed dated and numbered '5/5' in pencil (recto)  
image/sheet 69 x 54in. (175.5 x 137cm)

This print is number 5 from the edition of 5 + 2  
Artist's Proofs.

£20,000–30,000

US\$31,000–45,000

€23,000–34,000









23

SANTE D'ORAZIO (b. 1956)

*Kate Moss reading in bathtub, Glen Cove, NY, for Italian Vogue, December 1995*

chromogenic print, flush-mounted on aluminium, printed 2013  
signed in ink and artist's copyright credit stamp on artist's label, titled  
dated and numbered '1/3' on additional printed artists's label  
(mount, verso)  
image/sheet 70 x 46½in. (177.8 x 118.1cm.)

This print is number 1 from the edition of 3.

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

LITERATURE:

Italian *Vogue*, December 1995, 'Home Spa', p. 186;  
Sante D'Orazio, *A Private View*, Pavilion Books, London, 1998, unpaginated;  
Sante D'Orazio, *Photographs*, Arena Editions, Santa Fe, 2000, unpaginated.

24

SANTE D'ORAZIO (b. 1956)

*Kate Moss on bike, Glen Cove, NY, for Italian Vogue, December 1995*

chromogenic print, flush-mounted on aluminium, printed 2013  
signed in ink and artist's copyright credit stamp on artist's label, titled,  
dated and numbered '1/3' on additional printed artist's label  
(mount, verso)  
image/sheet 70 x 46½in. (177.8 x 118.1cm.)

This print is number 1 from the edition of 3.

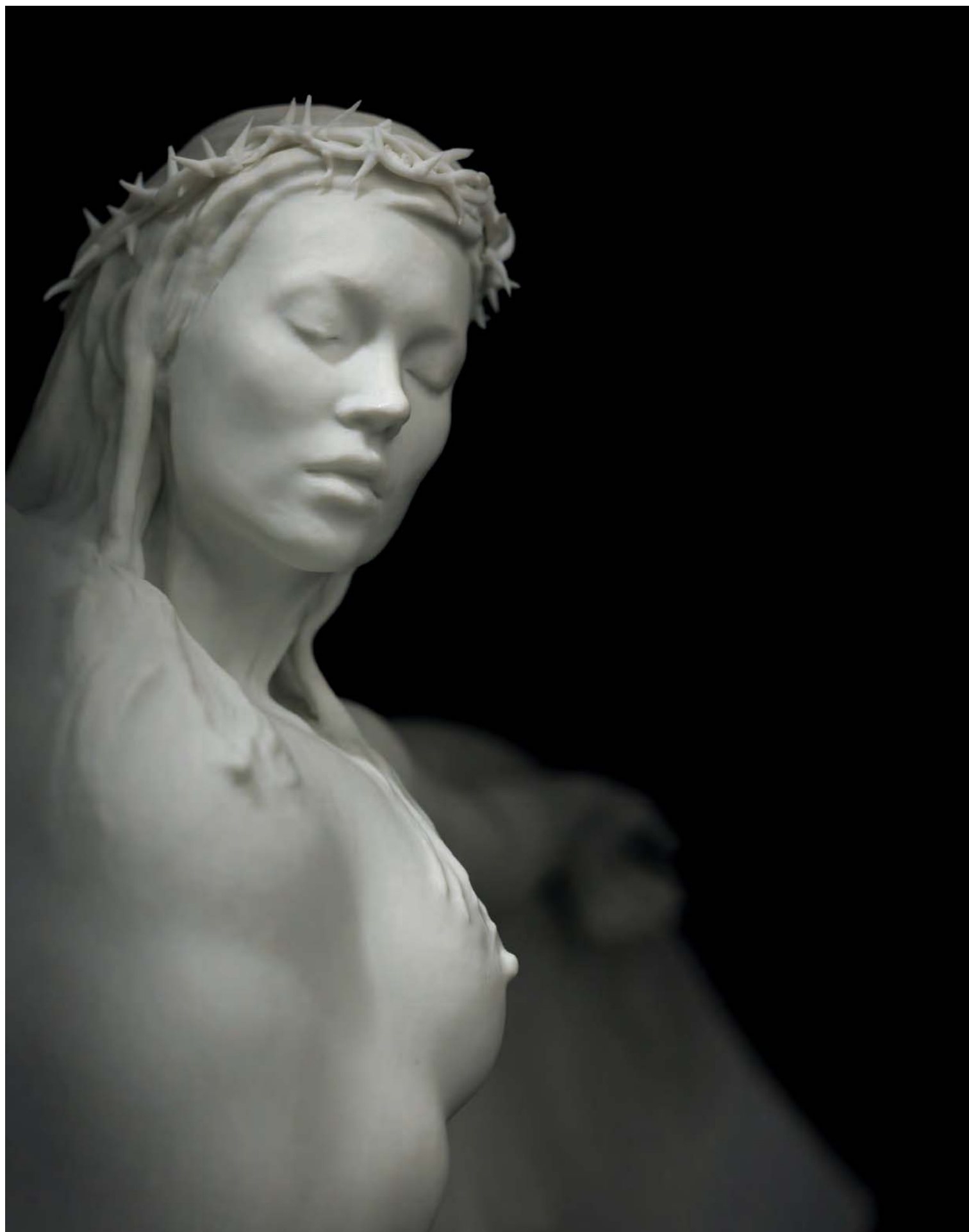
£20,000–30,000

US\$31,000–45,000

€23,000–34,000

LITERATURE:

Italian *Vogue*, December 1995, 'Home Spa', p. 183;  
Sante D'Orazio, *A Private View*, Pavilion Books, London, 1998, unpaginated;  
Fabien Baron (editor), *Kate Moss*, Rizzoli, New York, 2012, p. 296.











25

NICK KNIGHT (b. 1958)

*Porcelain Kate, 2013*

Nymphenburger hard porcelain in white bisque  
signed, dated and numbered '1/25' on accompanying  
certificate, in fitted presentation case  
14 x 24 x 6¼in. (35.6 x 61 x 16cm.)

This work is number 1 from the edition of 25. (2)

£25,000–35,000

US\$38,000–53,000

€29,000–39,000



26

ALBERT WATSON (b. 1942)

*Kate Moss, Marrakech, for German Vogue, 1993*

greatly enlarged contact sheet  
chromogenic print, flush-mounted on aluminium, printed 2013  
signed, titled, dated and numbered '19/25' in ink (mount, verso)  
image/sheet 24 x 36in. (60.9 x 91.4cm.)

This print is number 19 from the edition of 25.

£8,000–12,000

US\$12,000–18,000  
€9,000–13,000

27

ALBERT WATSON (b. 1942)

*Kate Moss, Marrakech, for German Vogue, 1993*

chromogenic print, flush-mounted on Dibond, printed 2013  
signed, titled, dated and numbered 'AP' in ink on artist's label  
(mount, verso)  
image/sheet 77½ x 59in. (196.8 x 149.8cm.)

This print is the Artist's Proof from the sold-out edition of 5.

£30,000–50,000

US\$46,000–75,000  
€34,000–56,000

LITERATURE:

Kate Moss, *Kate*, Pavilion Books, London, 1995, unpaginated.



*Kate has all the qualities  
that only come together, in a person,  
once in a blue moon  
and that's what makes her a superstar.  
She has an incredible skull and brain  
that is just so divine;  
it takes to light so beautifully.*

MARIO SORRENTI

28

MARIO SORRENTI (b. 1971)

*Kate in water, for Vogue Hommes  
International, Spring/Summer 2010*

archival pigment print, printed 2013  
signed, dated and numbered '1/3' in ink (mount, verso)  
image 65¼ x 50¼in. (165.7 x 127.6cm.)  
sheet 73½ x 58½in. (186.7 x 148.6cm.)

This print is number 1 from the edition of 3.

£30,000–50,000

US\$46,000–75,000

€34,000–56,000

LITERATURE:

*Vogue Hommes International*, Spring/Summer 2010.







29

**MERT ALAS (b. 1971) & MARCUS PIGGOTT (b. 1971)**

*Kate & Leah, for Love, February 2011*

gelatin silver print, flush-mounted on board, printed 2013  
signed, dated and numbered '1/3' in pencil on artist's label  
(mount, verso)  
image/sheet 36 x 30in. (91.5 x 76cm.)

This print is numbered 1 from the edition of 3.

£15,000–25,000

US\$23,000–37,500

€17,000–28,000

**LITERATURE:**

*Love*, February 2001, cover.

30

**MERT ALAS (b. 1971) & MARCUS PIGGOTT (b. 1971)**

*Kate, for Love, Spring/Summer 2010*

archival pigment print, flush-mounted on aluminium,  
printed 2013  
signed in pencil on artist's label (mount, verso)  
image/sheet 74¾ x 59in. (190 x 150cm.)

This print is numbered 1 from the edition of 3.

£20,000–30,000

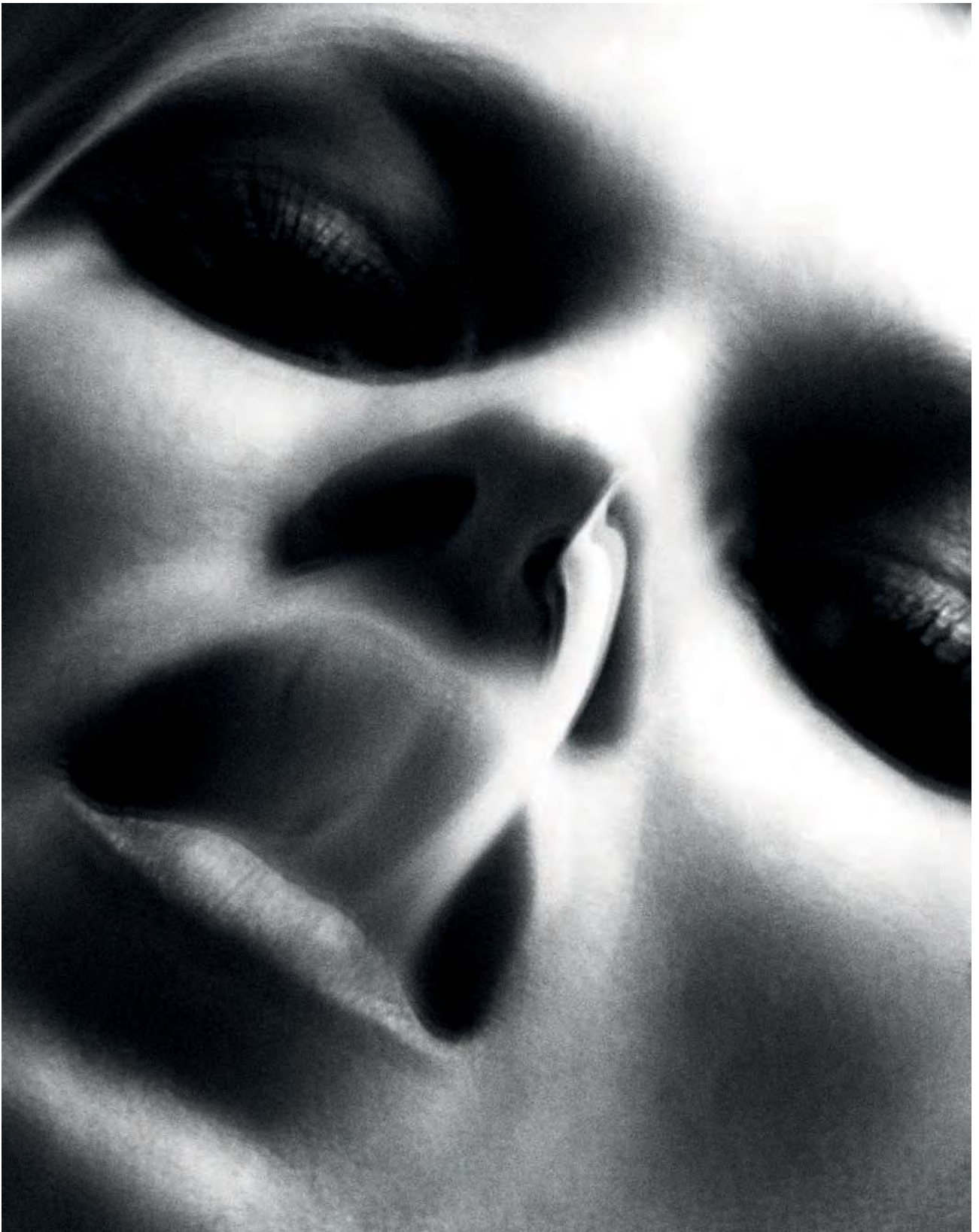
US\$31,000–45,000

€23,000–34,000

**LITERATURE:**

*Love*, Spring/Summer 2010, 'The Fashion Icons';  
Fabien Baron (editor), *Kate Moss*, Rizzoli, New York,  
2012, p. 57.





*I threw away my tools [as a painter].  
I chose to do things I had no facility with.  
The choice not to do something is in a funny way  
more positive than the choice to do something.  
If you impose a limit to not do something  
you've done before, it will push you  
to where you've never gone before.*

CHUCK CLOSE

31

CHUCK CLOSE (b. 1940)

*Kate, 2007*

Jacquard tapestry

with artist's credit, titled, numbered '1 of 10' and  
production details 'The Magnolia Tapestry Project.  
Jacquard Tapetry. Woven in Belgium' on fabric label  
(verso)

107 x 72in. (261.5 x 183cm.)

This work is number 1 from the edition of 10.

£60,000–80,000

US\$91,000–120,000

€68,000–90,000

LITERATURE:

Fabien Baron (editor), *Kate Moss*, Rizzoli, New York,  
2012, p. 159.

Chuck Close made his reputation as a painter of highly realistic, large-scaled, full-face portraits. He pushed himself to explore a wide variety of media, and the present work is the product of a two-stage experiment. This finely detailed tapestry is an over-scaled transcription of one of a series of portraits made by the artist of Kate Moss by the antiquated daguerreotype process, a process first published in 1839. He has succeeded in capturing within the subtle shades of the stitches the character of the silvered-metal daguerreotype plate, yet on a dramatic and imposing scale.







32

NICK KNIGHT (b. 1958)

*Kate, for Italian Vogue, December 2010*

hand-coated archival pigment print, flush-mounted on aluminium, printed 2013  
signed, titled, dated and numbered '1/5 + 2 APs' in ink, on printed artist's label (mount, verso), and with signed certificate  
image/sheet 72½ x 54in. (184.4 x 137cm.)

This print is number 1 from the edition of 5 + 2 Artist's Proofs.

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

LITERATURE:

Italian *Vogue*, December 2010, p. 197;  
Fabien Baron (editor), *Kate Moss*, Rizzoli, New York, 2012, p. 141.

33

INEZ VAN LAMSWEERDE (b. 1963) & VINOODH MATADIN

(b. 1961)

*Kate Moss, for Paris Vogue, April 2008*

archival pigment print, printed 2010  
signed and dated in pencil (verso)  
image 22½ x 28in. (57.2 x 71.1cm.)  
sheet 24 x 30in. (60.9 x 76.2cm.)

This work is from The Kate Moss Portfolio, published by Danziger Projects, New York, and is number 1 from the edition of 30.

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

LITERATURE:

Paris *Vogue*, April 2008, 'Sur la Route', pp. 198-199.





SEXY COMME KATE MOSS – SUR la ROUTE de la  
*mode* comme d'un ROAD MOVIE....  
*La plus* STAR des tops....

VOGUE

*Photography has replaced the artist's eye  
in the depiction of reality.  
For most people Kate exists as a photograph.  
It is harder to draw somebody than to take their  
photograph.  
Painting Kate was a challenge in my world,  
but first I wanted to prove myself in her world –  
the world of professional photography.*

ALLEN JONES

34

ALLEN JONES (b. 1937)

*Body Armour, 2013*

dye-destruction print, mounted on aluminium  
signed, dated and numbered '1/2 + APs' in ink (verso)  
image 42¾ x 42¾in. (108.6 x 108.6cm.)  
sheet 50 x 50in. (127 x 127cm.)

This print is number 1 from the edition of 3 + 2 Artist's Proofs.

£20,000–30,000

US\$31,000–45,000

€23,000–34,000







35

**TIM WALKER (b. 1970)**

*Kate Moss, Midnight in The Imperial Suite,  
The Ritz, Paris, January, for American Vogue,  
April 2012*

archival pigment print, printed 2013  
signed, titled, dated and numbered '1/2' in ink on printed artist's label  
(backing board, verso)  
image/sheet 55 x 43¾in. (140 x 111cm.)

This print is number 1 from the edition of 2.

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

**LITERATURE:**

*American Vogue*, April 2012, 'Checking Out', p. 259.



36

ARTHUR ELGORT (b. 1940)

*Kate Moss at Brasserie Lipp, Paris, for Italian Vogue, September 1993*

archival pigment print, flush-mounted on aluminium, printed 2013  
signed, titled, dated and numbered '2/7' in ink on printed artist label  
(backing board, verso)  
image/sheet 87¼ x 59¼in. (222 x 152cm.)

This print is number 2 from the edition of 7.

£8,000–12,000

US\$ 12,000–18,000

€9,000–13,000

LITERATURE:

Italian *Vogue*, September 1993, p. 245;  
Fabien Baron (editor), *Kate Moss*, Rizzoli, New  
York, 2012, pp. 104-105 (variant).





37

ENRIQUE BADULESCU (b. 1961)

*Kate Moss, Tulum, for Harper's Bazaar,  
January 1994*

archival pigment print, flush-mounted on aluminium, printed 2013  
signed, titled, dated and numbered '1/5' in ink on printed artist's label  
(mount, verso)  
image/sheet 42¼ x 42¼in. (107.3 x 107.3cm)

This print is number 1 from the edition of 5.

£6,000–8,000

US\$9,100–12,000  
€6,800–9,000

LITERATURE:

American *Harper's Bazaar*, 'Go with the Flow',  
April 1994 (variant);  
Kate Moss, *Kate*, Pavilion Books, London, 1995,  
unpaginated.





38

MARY MCCARTNEY (b. 1969)

*Dreamy in red dress, for Stella McCartney  
Autumn campaign, 2003*

chromogenic print, flush-mounted on Dibond, printed 2013  
signed, titled, dated and numbered '1/1 + 2 APs' in ink on printed  
certificate (mount, verso)  
image 48½ x 38in. (123.2 x 96.5cm.)  
sheet 60 x 40in. (152.4 x 101.6cm.)

This print is number 1 from the edition of 1 + 2 Artist's Proofs.

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

The series takes its inspiration from the erotic Polaroids of the brilliant Carlo Mollino, architect, sportsman, photo-historian, photographer, whose unique bravura personality and achievements have made him one of the most celebrated figures in post-war Italian culture.

*For some time,  
I have made sculptures that look like women.  
Here was an opportunity  
to make a woman look like my  
sculpture.*

ALLEN JONES

39

ALLEN JONES (b. 1937)

*A model Model, 2013*

glass-reinforced composite, with painted details  
signed, dated and numbered 'no. 1' in ink on the inside  
73 x 31 x 34in. (185.5 x 86.5 x 79cm.)

This work, unique in this combination of materials and colours,  
is number 1 from an edition that will not exceed 6.

£120,000–180,000

US\$190,000–270,000

€140,000–200,000











40

ELLEN VON UNWERTH (b. 1954)

*David Bowie & Kate Moss, for Q,  
October 2003*

chromogenic print, flush-mounted on aluminium, printed 2013  
signed, dated and numbered '1/3' in ink on artist's label  
(backing board, verso)  
image/sheet 94½ x 63in. (240 x 160cm)

This print is number 1 from the edition of 3.

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

LITERATURE:  
Q, October 2003.



41

**NICK KNIGHT (b. 1958)**

*Kate 'Aladdin Sane', for British Vogue,  
May 2003*

hand-coated archival pigment print, flush-mounted on aluminium,  
printed 2013

signed, titled, dated and numbered '2/10 + 2 APs' in ink on printed  
artist's label (mount, verso), and with signed certificate  
image/sheet 40 x 30in. (101.6 x 76.2cm.)

This print is number 2 from the edition of 10 + 2 Artist's Proofs.

£25,000–35,000

US\$38,000–53,000

€29,000–39,000

**LITERATURE:**

British Vogue, May 2003, cover;  
Fabien Baron (editor), *Kate Moss*, Rizzoli, New York,  
2012, p. 169.



42

ANNIE LEIBOVITZ (b. 1947)

*Kate Moss, for American Vogue, October 1999*

archival pigment print, printed 2010 signed and dated in pencil (verso)

image 22½ x 28in. (57.2 x 71.1cm)

sheet 24 x 30in. (60.9 x 76.2cm)

This work is from The Kate Moss Portfolio, published by Danziger Projects, New York, and is number 1 from the edition of 30.

£8,000–12,000

US\$12,000–18,000

€9,000–13,000

LITERATURE:

American Vogue, October 1999, "Puffy takes Paris", p. 301 (variant).





43

DAVID SIMS (b. 1966)

*Kate Moss, for Paris Vogue, March 2004*

archival pigment print, flush-mounted on aluminium, printed 2013  
signed, titled, dated and numbered '3/5' in ink on printed artist's label  
(backing board, verso)  
image/sheet 56¼ x 43¾in. (142.8 x 109.7cm.)

This print is number 3 from the edition of 5 + 2 Artist's Proofs.

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

LITERATURE:

Paris *Vogue*, March 2004, 'Star Attitude', cover & p. 241;

Fabien Baron (editor), *Kate Moss*, Rizzoli, New York, 2012, p. 241.

*Kate is quite aloof...  
which makes her even more  
compelling for the camera.  
It's exciting.  
She can just stare through the lens,  
and it's enigmatic and charged.*

RANKIN

44

RANKIN (b. 1966)

*Eyescape Kate, 2012*

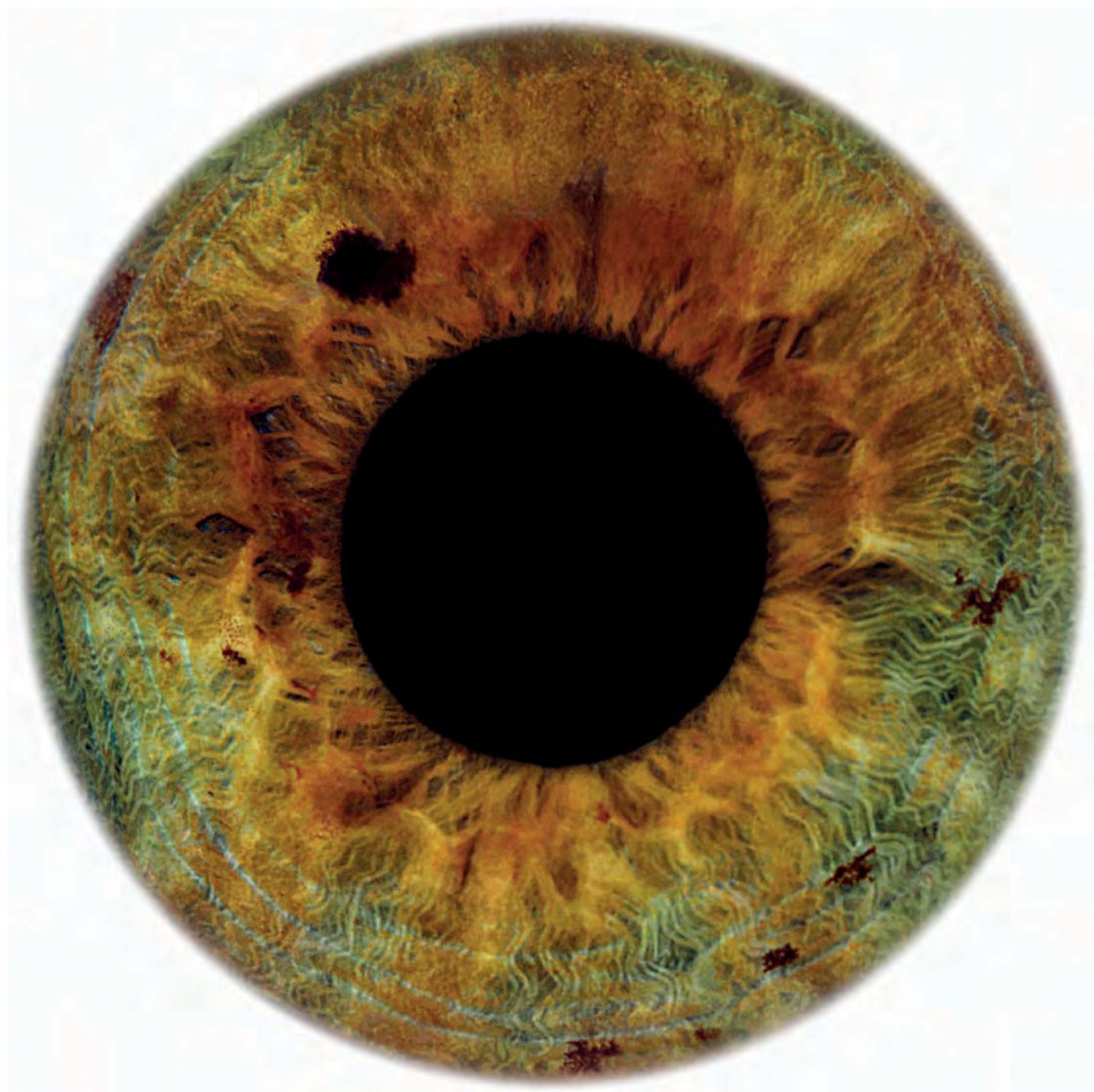
chromogenic print, flush-mounted on aluminium  
signed, dated and numbered '1/10' in ink on artist's label  
(backing board, verso)  
image/sheet 72 x 72in. (182.9 x 182.9cm)

This print is number 1 from the edition of 10.

£10,000–15,000

US\$16,000–23,000

€12,000–17,000





45

**BRYAN ADAMS (b. 1959)**

*Kate Moss, triptych, London, 2000*

archival pigment prints, flush-mounted on aluminium, printed 2013  
signed, titled, dated and numbered '1/3' in pencil on printed artist's  
label (mount, verso)

images/sheets 30¼ x 94¼in. (77.9 x 239.2cm.) overall

This work is number 1 from the edition of 3.

(3)

£12,000–18,000

US\$19,000–27,000

€14,000–20,000

46

**TIM WALKER (b. 1970)**

*Kate Moss, reclining in the Coco Chanel suite,  
The Ritz, Paris, January, for American Vogue,  
April 2012*

archival pigment print, printed 2013

signed, titled, dated and numbered '1/2' in ink on printed artist's label  
(backing board, verso)

image/sheet 55 x 43¾in. (140 x 111cm.)

This print is number 1 from the edition of 2.

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

**LITERATURE:**

American *Vogue*, April 2012, 'Checking Out', p. 266;

Fabien Baron (editor), *Kate Moss*, Rizzoli, New York, 2012, p. 94.









47

**NICK KNIGHT (b. 1958)**

*Gold Kate, for British Vogue, December 2000*

screen-print on 24 carat gold plated copper plate, printed 2013  
signed, titled, dated and numbered '1/10' in ink on printed artist label,  
(verso), and with signed certificate  
40 x 30in. (101.6 x 76.2cm.)

This work is number 1 from the edition of 10 + 2 Artist's Proofs.

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

**LITERATURE:**

British *Vogue*, December 2000, cover;  
Charlotte Cotton, *Nick Knight*, Collins Design, New York, 2009, p. 17.

48

**MARIO SORRENTI (b. 1971)**

*Kate Moss, for Calvin Klein Obsession campaign, 1993*

archival pigment print, printed 2010  
signed and dated in pencil (verso)  
image 28 x 22½in. (71.1 x 57.2cm.)  
sheet 30 x 24in. (76 x 61cm.)

This work is from The Kate Moss Portfolio, published by Danziger Projects, New York, and is number 1 from the edition of 30.

£8,000–12,000

US\$12,000–18,000

€9,000–13,000

**LITERATURE:**

Fabien Baron (editor), *Kate Moss*, Rizzoli, New York, 2012, p. 323.

# *I did it my way*

I-D

49

CRAIG MCDEAN (b. 1964)

*Kate Moss, for i-D, June 2002*

chromogenic print, flush-mounted, printed 2013  
signed, titled, dated and numbered '1/2' in ink on artist's label  
(backing board, verso)  
image/sheet 95 x 71in. (241.3 x 180.3cm.)

This print is number 1 from the edition of 2.

£40,000–60,000

US\$61,000–90,000

€45,000–67,000

LITERATURE:

*i-D*, June 2002, 'I did it my way', p. 126;

Fabien Baron (editor), *Kate Moss*, Rizzoli, New York, 2012, p. 181.







50

DAVID SIMS (b. 1966)

*Kate Moss, for Paris Vogue,  
September 2005*

platinum print, flush-mounted on aluminium, printed 2013  
signed, titled, dated and numbered '1/7' in ink on printed artist's label  
(backing board, verso)  
image/sheet 56 x 43¼in. (142.2 x 109.8cm.)

This print is number 1 from the edition of 7 + 2 Artist's Proofs.

£10,000–15,000

US\$16,000–23,000  
€12,000–17,000

LITERATURE:

Paris *Vogue*, September 2005, 'Mode, Mode, Mode...', p. 277;  
Fabien Baron (editor), *Kate Moss*, Rizzoli, New York, 2012, p. 221.

51

MARIO SORRENTI (b.1971)

*Kate on roof, 1993*

archival pigment print, printed 2013  
signed, dated and numbered '1/3' in ink (mount, verso)  
image 65¼ x 50¼in. (165.7 x 127.6cm.)  
sheet 73½ x 58½in. (186.7 x 148.6cm.)

This print is number 1 from the edition of 3.

£30,000–50,000

US\$46,000–75,000  
€34,000–56,000

LITERATURE:

Paris *Vogue*, December 2000, 'Love Story', p. 221;  
Fabien Baron (editor), *Kate Moss*, Rizzoli, New York, 2012, p. 351.



*She has the capacity to make you believe  
completely in what she is doing at that moment.*

MARIO SORRENTI

*Chrissie and I first met Kate in Paris  
at a Stella McCartney show, and after the party  
she and Jefferson Hack invited us to come back to  
their hotel. They were staying at the Ritz.*

*We drank a lot, stayed half the night,  
and became friends.*

*We became family friends on one level.*

*Within the terms of her work as a model,  
I think her special quality has to do with her face.*

*If you saw her on Oxford Street,  
among a crowd of girls, you might not notice her;  
but suddenly, when she is photographed,  
there is this very special appeal.*

**SHE PHOTOGRAPHS EXTRAORDINARILY WELL.**

SIR PETER BLAKE

52

**SIR PETER BLAKE (b. 1932)**

*Kate, 2013*

archival pigment print on canvas  
signed and titled in gold ink (image, recto)  
36% x 46% in. (93 x 119cm)

£30,000–40,000

US\$46,000–60,000

€34,000–45,000

For this work, Blake has brought modern technology to bear within his long-favoured medium of collage. The tear-sheets were borrowed from Kate Moss, scanned, cut to shape on screen, scaled up or down electronically as necessary to construct the pre-visualised collage, with the images in appropriate proportions. The work offered here is the artist's desired end-product from the process. This is a unique work presented for sale, and in addition there is one artist's proof.







53

SAM TAYLOR-WOOD (b. 1967)

*Kate for Liberation Next, 2010*

three hand-coated archival pigment prints,  
printed 2013

two prints signed in ink (verso);  
each print signed in ink on artist's label with  
printed title, date and edition number '1/5'  
(backing board verso)

images/sheets 23¼ x 31¾in. (59 x 80.7cm);

23½ x 29¾in. (59.7 x 75.5cm);

23¾ x 40in. (60.5 x 101.5cm.)

(3)

£30,000–50,000

US\$46,000–75,000

€34,000–56,000



(detail)









54

STEVEN KLEIN (b. 1962)

*Kate Moss – Study # 4, for W, March 2012, 2011*

archival pigment print, flush-mounted on aluminium, printed 2013  
signed in ink, titled, dated and numbered '2/7 + 2 APs' on certificate of  
authenticity (backing board, verso)  
image/sheet 78 x 60in. (198 x 152.5cm.)

This print is number 2 from the edition of 7 + 2 Artist's Proofs.

£25,000–35,000

US\$38,000–53,000  
€29,000–39,000

LITERATURE:

W, 'Good Kate, Bad Kate', March 2012.

55

STEVEN KLEIN (b. 1962)

*Kate Moss – Study # 7, for W, March 2012, 2011*

archival pigment print, flush-mounted on aluminium, printed 2013  
signed in ink, titled, dated and numbered '2/7 + 2 APs' on certificate of  
authenticity (backing board, verso)  
image/sheet 78 x 60in. (198 x 152.5cm.)

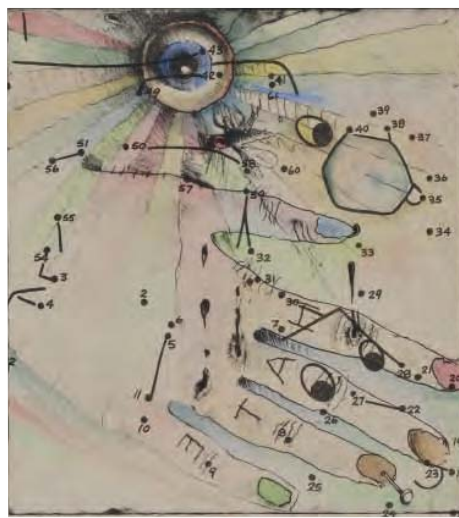
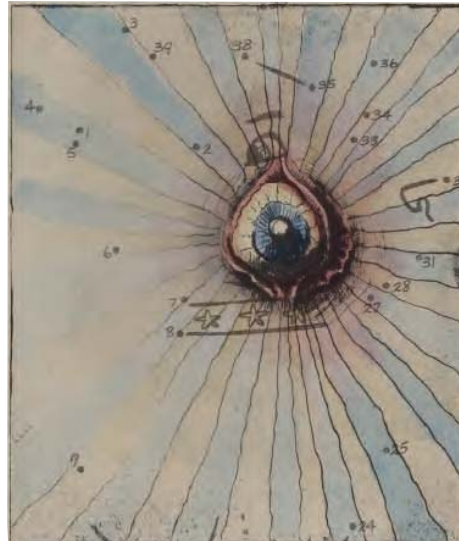
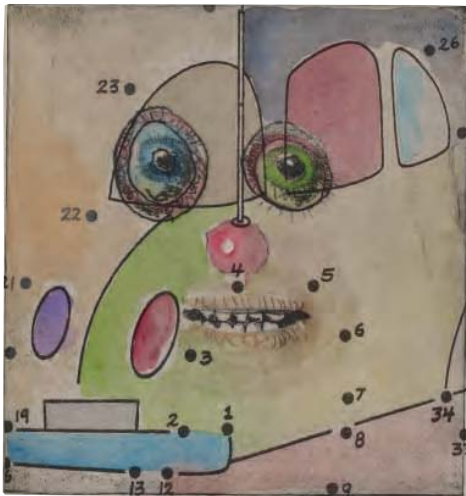
This print is number 2 from the edition of 7 + 2 Artist's Proofs.

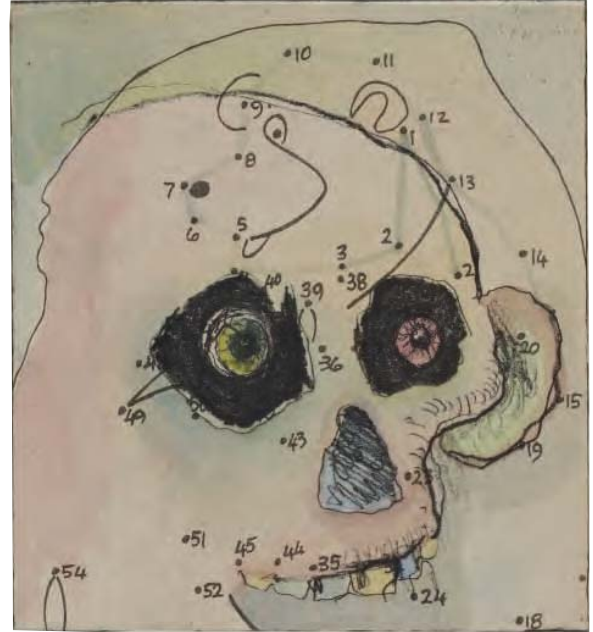
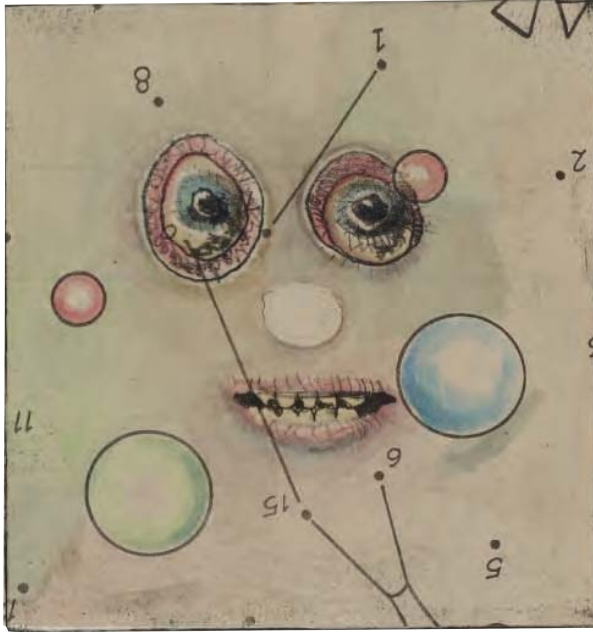
£25,000–35,000

US\$38,000–53,000  
€29,000–39,000

LITERATURE:

W, 'Good Kate, Bad Kate', March 2012;  
Fabien Baron (editor), *Kate Moss*, Rizzoli, New York, 2012, p. 407.





56

JAKE & DINOS CHAPMAN (b. 1966 & b. 1962)  
AND KATE MOSS (b. 1974)

*Story of The Eye*, 2012

watercolour on etching, in eight parts  
each signed 'Jake and Dinos and Kate' in pencil (margin, recto)  
various sizes between 6¼ x 5¼in. (15.6 x 13.3cm.)  
and 6¾ x 6¾in. (17.6 x 17.3cm.)

(8)

£12,000–18,000

US\$18,000–27,000

€13,400–20,100





57

MARIO TESTINO (b. 1954)

*Kate Moss, for British Vogue, October 2008*

archival pigment print, printed 2010  
signed and dated in pencil (verso)  
image 28 x 22½in. (71.1 x 57.2cm.)  
sheet 30 x 24in. (76 x 61cm.)

This work is from The Kate Moss Portfolio, published by Danziger Projects, New York, and is number 1 from the edition of 30.

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

LITERATURE:

British Vogue, October 2008, 'Hope & Glory', p. 320.

58

INEZ VAN LAMSWEERDE (b. 1963)

VINOODH MATADIN (b. 1961)

*Kate/Bride, for W, August 2003*

archival pigment print, flush-mounted on aluminium, printed 2013  
signed, titled, dated and numbered '8/10' in ink on Gagosian Gallery,  
New York label (backing board, verso)  
image 41 x 31in. (104.1 x 78.7cm.)  
sheet 43 x 34¼in. (109.2 x 86.9cm.)

This print is number 8 from the edition of 10.

£15,000–20,000

US\$23,000–30,000

€17,000–22,000

LITERATURE:

W, August 2003.





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# Important Notices and Explanation of Cataloguing Practice

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#### CONDITION

Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). For all other property, only alterations or replacement components are listed. Please contact the Specialist Department for a condition report on a particular lot. The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

### PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol  $\sim$  in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood.

Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarise themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

### POST 1950 FURNITURE

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

# Buying at Christie's

## CONDITIONS OF SALE

Christie's Conditions of Sale and Limited Warranty are set out later in this catalogue. Bidders are strongly encouraged to read these as they set out the terms on which property is bought at auction.

## ESTIMATES

Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or VAT. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

## RESERVES

The reserve is the confidential minimum price the consignee will accept and will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol • next to the lot number.

## BUYER'S PREMIUM

Christie's charges a premium to the buyer on the final bid price of each lot sold at the following rates: 25% of the final bid price of each lot up to and including £37,500, 20% of the excess of the hammer price above £37,500 and up to and including £750,000 and 12% of the excess of the hammer price above £750,000. Exceptions: Wine: 17% of the final bid price of each lot. VAT is payable on the premium at the applicable rate.

## PRE-AUCTION VIEWING

Pre-auction viewings are open to the public free of charge. Christie's specialists are available to give advice and condition reports at viewings or by appointment.

## BIDDER REGISTRATION

Prospective buyers who have not previously bid or consigned with Christie's should bring:

- Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
- Corporate clients: a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +44 (0)20 7839 2825 for advice on the information you should supply.
- A financial reference in the form of a recent bank statement or a reference from your bank in line with your expected purchase level. Christie's can supply a form of wording for the bank reference if necessary.
- Persons registering to bid on behalf of someone who has not previously bid or consigned with Christie's should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorisation from that party.

To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale. Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the auction. Clients who have not made a purchase from any Christie's office within the last one year, and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference. For assistance with references, please contact Christie's Credit Department at +44 (0)20 7389 2862 (London, King Street) or at +44 (0)20 7752 3137 (London, South Kensington). **We may at our option ask you for a financial reference or a deposit as a condition of allowing you to bid.**

## REGISTERING TO BID ON SOMEONE ELSE'S BEHALF

Persons bidding on behalf of an existing client should bring a signed letter from the client authorising the bidder to act on the client's behalf. Please note that Christie's does not accept payments from third parties. Christie's can only accept payment from the client, and not from the person bidding on their behalf.

## BIDDING

The auctioneer accepts bids from those present in the sale-room, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

## ABSENTEE BIDS

Absentee bids are written instructions from prospective buyers directing Christie's to bid on their behalf up to a maximum amount specified for each lot. Christie's staff will attempt to execute an absentee bid at the lowest possible price, taking into account the reserve price. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids", "book bids", "order bids" or "commission bids". Absentee Bid Forms are available in this catalogue, at any Christie's location, or online at christies.com.

## TELEPHONE BIDS

Telephone bids cannot be accepted for lots estimated below £2,000. Arrangements must be confirmed with the Bid Department at least 24 hours prior to the auction at +44 (0)20 7389 2658 (London, King Street) or +44 (0)20 7752 3225 (London, South Kensington). Arrangements to bid in languages other than English must be made well in advance of the sale date. Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversation.

## SUCCESSFUL BIDS

While Invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the price of the final bid plus premium plus any applicable VAT.

## PAYMENT

Buyers are expected to make payment for purchases immediately after the auction. To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. Please note that Christie's will not accept payments for purchased Lots from any party other than the registered buyer.

Lots purchased in London may be paid for in the following ways: wire transfer, credit card: Visa and MasterCard only (up to £25,000), and cash (up to £5,000 (subject to conditions)), bankers draft (subject to conditions) or cheque (must be drawn in GBP on a UK bank; clearance will take 5 to 10 business days). Wire Transfers: Lloyds TSB Bank Plc City Office PO Box 217 72 Lombard Street, London EC3P 3BT A/C: 00172710 Sort Code: 30-00-02 for international transfers, SWIFT LOYDGB2LCTY. For banks asking for an IBAN: GB81 LOYD 3000 0200 1727 10. Credit Card: Visa and MasterCard only A limit of £25,000 for credit card payments will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payments at London sale sites will only be accepted for London sales. Christie's will not accept credit card payments for purchases made in any other sale site. The fax number to send completed CNP (Card Member not Present) authorisation forms to is +44 (0) 20 7389 2821. The number to call to make a CNP payment over the phone is +44 (0) 20 7752 3388. Alternatively, clients can mail the authorisation form to the address below. Cash is limited to £5,000 (subject to conditions). Bankers Draft should be made payable to Christie's (subject to conditions).

Cheques should be made payable to Christie's (must be drawn in GBP on a UK bank, clearance will take 5 to 10 business days).

In order to process your payment efficiently, please quote sale number, invoice number and client number with all transactions.

All mailed payments should be sent to: Christie's, Cashiers' Department, 8 King Street, St James's, London, SW1Y 6QT. Please direct all inquiries to King Street Tel: +44 (0) 20 7389 2996 Fax: +44 (0) 20 7389 2863 or South Kensington Tel: +44 (0) 20 7752 3138 Fax: +44 (0) 20 7752 3143

## VAT

Ω or †

VAT payable at 20% on hammer price and buyer's premium

\*

VAT payable at 5% on hammer price and at 20% on the buyer's premium

Ω or \*

These lots have been imported from outside the EU for sale using a Temporary Importation procedure. Where a buyer of such a lot has registered an EU address but wishes to export the lot or complete the import into another EU country, he must advise Christie's immediately after the auction.

## α Buyers from within the EU:

VAT payable at 20% on just the buyer's premium (NOT the hammer price).

## Buyers from outside the EU:

VAT payable at 20% on hammer price and buyer's premium. If a buyer, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise Christie's to this effect immediately

(no symbol)

## Auctioneers' Margin Scheme

In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 20% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

## Book Auctions

As above except:

(no symbol)

No VAT charged.

# In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 20% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

## Wine Auctions

‡ Stock offered duty-paid, but available in bond.

VAT at 20% on hammer price and buyer's premium (wine only).

## VAT Refunds

Refunds cannot be made where lots have been purchased with an inside EU address. Christie's can only refund Import VAT (Lots with \* or Ω symbol) if lots are exported within 30 days of collection. All other lots must be exported within 3 months of collection. Valid export documents must be returned within the stipulated time frame. No refund will be paid out where the total amount is less than £100. UK & EU private buyers cannot reclaim VAT. Christie's will charge £35 for each refund processed. In respect of Daggedred lots, Christie's are disallowed by HMRC from refunding the VAT on the buyer's premium under any circumstances. For detailed information please see the leaflets available, or email info@Christies.com

## SHIPPING

It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Buyers should request an estimate for any large items or property of high value that require professional packing. A shipping form is enclosed with each invoice, alternatively buyers can visit www.christies.com/shipping to request a shipping estimate.

For more information please contact the Shipping Department at +44 (0)20 7389 2712 or via ArtTransport\_London@christies.com for both London, King Street and London, South Kensington sales.

## EXPORT OF GOODS FROM THE EU

If you are proposing to take purchased items outside the EU the following applies:

### Christie's Art Transport:

If you use Christie's Art Transport you will not be required to pay the VAT at the time of settlement.

### Christie's VAT authorised Shipper:

If you use a Christie's VAT authorised shipper you will not be required to pay the VAT at the time of settlement.

### Own Shipper:

VAT will be charged on the invoice, refundable by the VAT Department upon receipt of the appropriate official documents sent to us by your shipper.

### Hand-Carried:

VAT will be charged on the invoice. This will be refunded by the VAT Department upon receipt of the appropriate official document.

\* or Ω

Starred and Omega lots – A C88 can be obtained from Christie's Shipping Department. This document must be stamped by UK Customs on leaving the UK.

# or †

Margin Scheme and Daggedred lots – Please obtain VAT

Notice 4 07 from the Cashiers. This document must be stamped by UK Customs on leaving the UK.

Under all circumstances lots must be exported within 3 months of the date of sale, and proof of export provided on the appropriate form.

## EXPORT/IMPORT PERMITS

Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making full payment for the lot.

Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Shipping Department at +44 (0)20 7389 2828 or the the Museums, Libraries and Archives Council: Acquisitions, Export and Loans Unit at +44 (0)20 7273 8269/8267.



# Storage and Collection

## STORAGE & COLLECTION

While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. All furniture, carpets and objects (both sold and unsold) not collected from Christie's by 9.00 am on the day following the auction will be removed by Cadogan Tate Ltd ("Cadogan Tate") to its warehouse at 241 Acton Lane, Park Royal, London NW10 7NP  
Telephone: +44 (0) 800 988 6100  
Email: [collections@cadogantate.com](mailto:collections@cadogantate.com)

Lots will be available for collection on the first full business weekday after transfer to Cadogan Tate and every business weekday thereafter from 9.00am to 5.00pm. They are not available for collection at weekends or on Public Holidays. You may check on <http://collectmylot.com> if a lot is with Cadogan Tate and if any transfer or storage charges are due.

Lots may only be released by Cadogan Tate upon

- a) production of the 'Collection Order' obtained from the cashier's office at Christie's, 85 Old Brompton Road, London SW7 or Christie's, 8 King Street, London SW1
- b) payment of any charges that may be due to Cadogan Tate

Whether you are planning to visit in person or to send a carrier or agent to collect for you please telephone 020 8963 3923 at least 24 hours before collection and you can book an appointment for you or your carrier, deal in advance with all the formalities and make any necessary payments. Your property can then be pre-picked so it is ready and waiting upon arrival and the collection can be handled through Cadogan Tate's Fast Track procedure, avoiding possible queues and delays at busy times. If sending a carrier please ensure that they are provided with all necessary information,

your written authority to collect, the Collection Order and the means to settle any charges.

Property, once paid, can be released upon request to **Christie's Fine Art Storage Services (CFASS)** in London, New York or Singapore Free Port at any time, for environmentally controlled long term storage. For further details see below.

## PAYMENT

Cadogan Tate's charges may be paid in advance or at the time of collection. Lots will not be released until all outstanding charges due to Christie's and/or Cadogan Tate Ltd are settled.

## CADOGAN TATE'S BUSINESS TERMS & LIABILITY

The removal and/or storage by Cadogan Tate of any lots will be subject to its Standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1 or 85 Old Brompton Road London SW7

or by post or email from Cadogan Tate or online at <http://collectmylot.com>

Please note that in particular Cadogan Tate does not accept any liability for damage or loss, due to its negligence or otherwise, exceeding the Hammer Price of a lot plus Buyer's premium, or, at its sole option, the cost of repairing or replacing the damaged or missing lot. It reserves a lien over all goods in its possession for payment of storage and all other charges due to it

From the point of collection from Christie's, subject to payment of its charges and to its Standard Terms & Conditions of Business, in the event of loss and/or damage Cadogan Tate accepts liability for the lot value (defined as the hammer price of each lot, plus buyer's premium). Its charge for accepting this liability, which is fully insured, is 0.6% of the hammer price or 100% of all other charges, whichever is smaller.

## BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

## TRANSFER, STORAGE & RELATED CHARGES

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction.

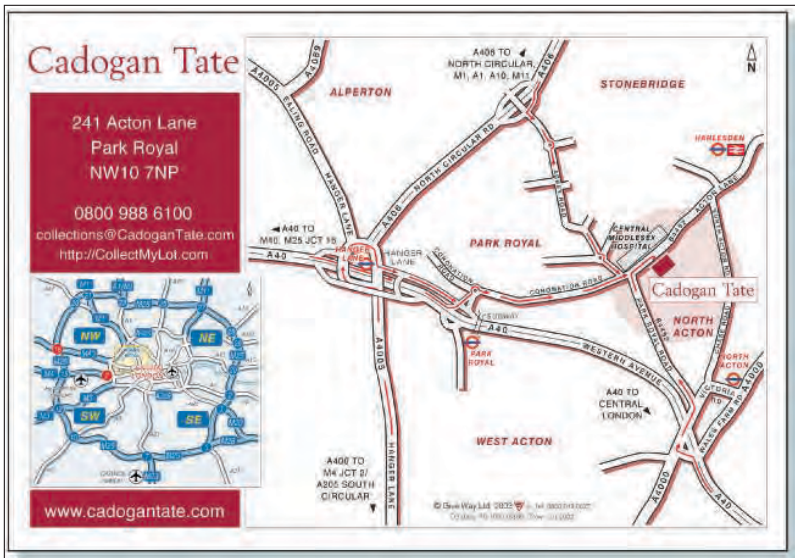
Thereafter the charges set out below will be payable.

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£66.00	£33.00
Storage per day	£5.00	£2.50

These charges do not include

- a) the Extended Liability Charge of 0.6% of hammer price plus buyer's premium, capped at the total of all other charges
- b) VAT which will be applied at the current rate.

**Christie's Fine Art Storage Services (CFASS)** offers storage solutions for fine art, antiques and collectibles in London, New York and Singapore (Free Port). It is a separate subsidiary of Christie's and its clients enjoy complete confidentiality. Visit [www.cfass.com](http://www.cfass.com), or contact [london@cfass.com](mailto:london@cfass.com) or Telephone: +44 (0)20 7622 0609 for charges and other details



CADOGAN TATE WAREHOUSE  
241 Acton Lane, Park Royal,  
London NW10 7NP  
Telephone: +44 (0)800 988 6100  
Email: [collections@cadogantate.com](mailto:collections@cadogantate.com)

# Conditions of Sale

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms governing the legal relationship of Christie's and the seller with the buyer. You should read them carefully before bidding.

## 1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

## 2. CATALOGUE DESCRIPTIONS AND CONDITION

Lots are sold as described and otherwise in the condition they are in at the time of the sale, on the following basis.

### (a) Condition

The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

### (b) Cataloguing Practice

Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice, which appear after the catalogue entries.

### (c) Attribution, etc

Any statements made by Christie's about any lot, whether orally or in writing, concerning attribution to, for example, an artist, school, or country of origin, or history or provenance, or any date or period, are expressions of our opinion or belief. Our opinions and beliefs have been formed honestly and in accordance with the standard of care reasonably to be expected of an auction house of Christie's standing, due regard having been had to the estimated value of the item and the nature of the auction in which it is included. It must be clearly understood, however, that, due to the nature of the auction process, we are unable to carry out exhaustive research of the kind undertaken by professional historians and scholars, and also that, as research develops and scholarship and expertise evolve, opinions on these matters may change. We therefore recommend that, particularly in the case of any item of significant value, you seek advice on such matters from your own professional advisers.

### (d) Estimates

Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose.

### (e) Fitness for Purpose

Lots sold are enormously varied in terms of age, category and condition, and may be purchased for a variety of purposes. Unless otherwise specifically agreed, no promise is made that a lot is fit for any particular purpose.

## 3. AT THE SALE

### (a) Refusal of admission

Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

### (b) Registration before bidding

Prospective buyers who wish to bid in the saleroom can register online in advance of the sale, or can come to the saleroom on the day of the sale approximately 30 minutes before the start of the sale to register in person. Prospective buyers must complete and sign a registration form with his or her name and permanent address, and provide identification before bidding. We may require the production of bank details from which payment will be made or other financial references.

### (c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

### (d) Absentee bids

We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and provided that we have exercised reasonable care in the handling of written bids, the volume of goods is such that we cannot accept liability in any individual instance for failing to execute a written bid or for errors and omissions in connection with it arising from circumstances beyond our reasonable control.

### (e) Telephone bids

If a prospective buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact them to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding arising from circumstances beyond our reasonable control.

### (f) Currency converter

At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter. Where these arise from circumstances beyond our reasonable control we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

### (g) Video or digital images

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image. We do not accept liability for such errors where they arise for reasons beyond our reasonable control.

### (h) Reserves

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the symbol • next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

### (i) Auctioneer's discretion

The auctioneer has the right to exercise reasonable discretion in refusing any bid, advancing the bidding in such a manner as he may decide, withdrawing or dividing any lot, combining any two or more lots and, in the case of error or dispute, and whether during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary the sale record maintained by the auctioneer will be conclusive.

### (j) Successful bid and passing of risk

Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

## 4. AFTER THE SALE

### (a) Buyer's premium

In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any applicable value added tax. The buyer's premium is 25% of the final bid price of each lot up to and including £37,500, 20% of the excess of the hammer price above £37,500 and up to and including £750,000 and 12% of the excess of the hammer price above £750,000. Exceptions: Wine and Cigars: 17% of the final bid price of each lot, VAT is payable at the applicable rate.

### (b) Artist's Resale Right ("Droit de Suite")

If the Artist's Resale Right Regulations 2006 apply to the lot the buyer also agrees to pay to us an amount equal to the resale royalty provided for in those Regulations. Lots affected are identified with the symbol λ next to the lot number.

### (c) Payment and ownership

The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes or resale royalty) immediately after the sale. This applies even if the buyer wishes to export the lot and an export licence is, or may be, required. The buyer will not acquire title to the lot until all amounts due to us from the buyer have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.

(d) Collection of purchases

We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has performed any other outstanding obligations as we, in our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within two calendar days from the date of the sale unless otherwise agreed between us and the buyer.

(e) Packing, handling and shipping

Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot and in selecting third parties for these purposes, we are not responsible for the acts or omissions of any such third parties. Similarly, where we suggest other handlers, packers or carriers if so requested, our suggestions are made on the basis of our general experience of such parties in the past and we are not responsible to any person to whom we have made a recommendation for the acts or omissions of the third party concerned.

(f) Export licence

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export licence does not affect his or her obligation to make payment immediately after the sale nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export licence on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export licence is required.

(g) Remedies for non payment

If the buyer fails to make payment in full in good cleared funds within 7 days after the sale, we shall have the right to exercise a number of legal rights and remedies. These include, but are not limited to, the following:

- (i) to charge interest at an annual rate equal to 5% above the base rate of Lloyds TSB Bank Plc;
- (ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- (iii) to cancel the sale;
- (iv) to resell the property publicly or privately on such terms as we shall think fit;
- (v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- (vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
- (vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;

(viii) to 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;

- (ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;
- (x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all reasonable costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(h) Failure to collect purchases

Where purchases are not collected within two calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to remove the property to a third party warehouse at the buyer's expense, and only release the items after payment in full has been made of removal, storage, handling, and any other costs reasonably incurred, together with payment of all other amounts due to us.

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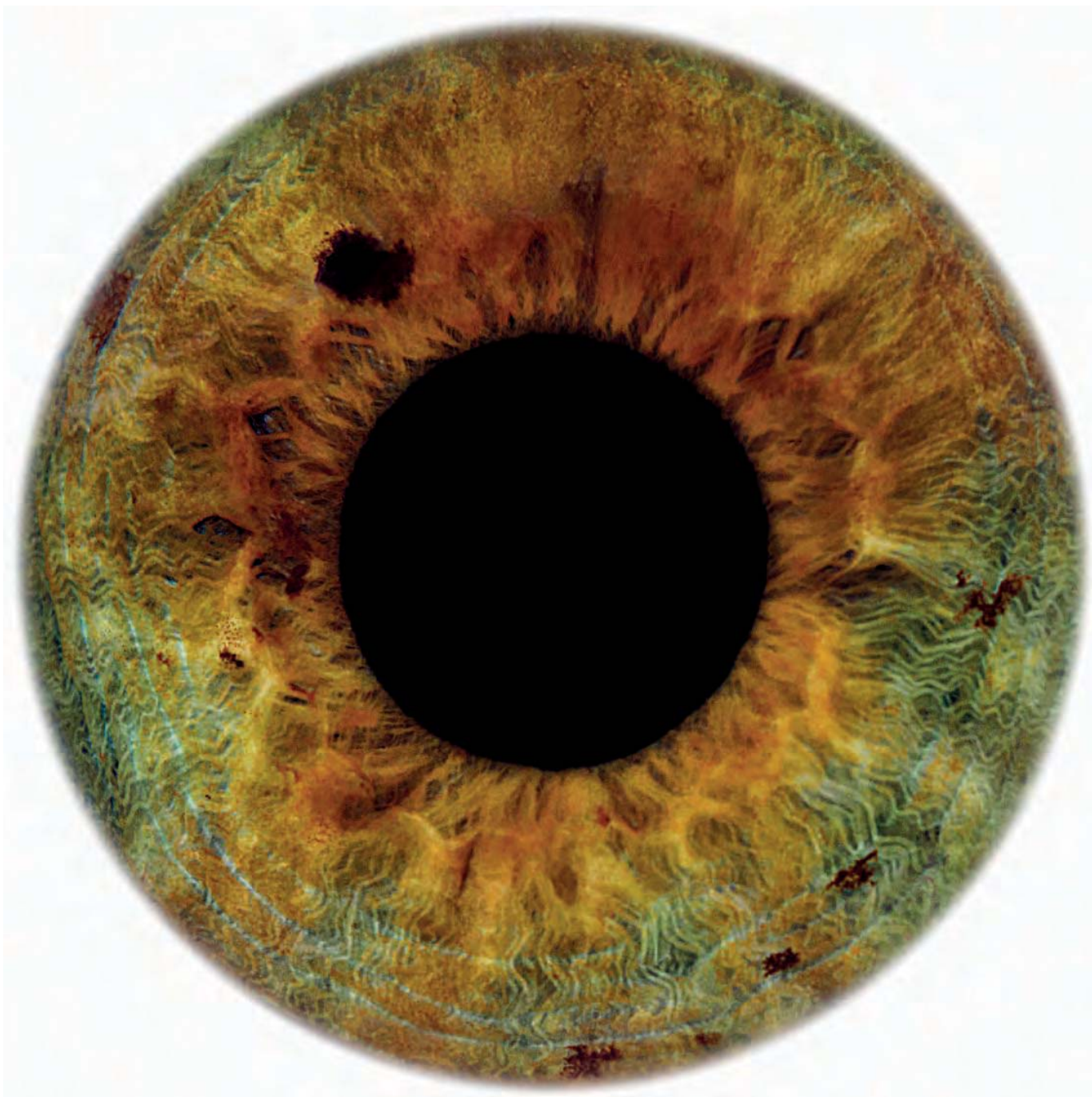












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