

PHOTOGRAPHS

King Street 20 May 2016



CHRISTIE'S

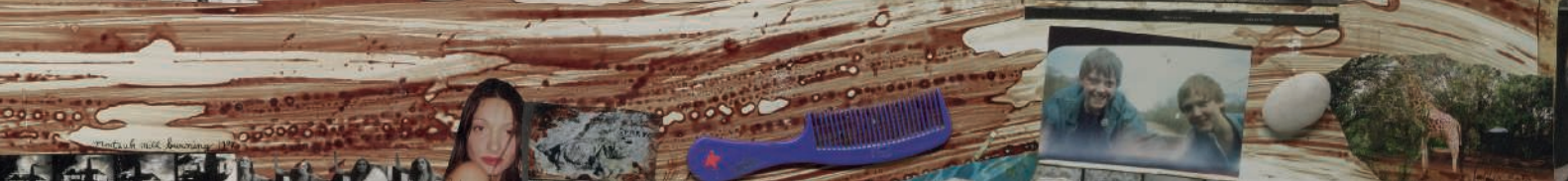


DANGER Do Not Stand at or above this level. You can lose your balance.



1972
Dead Elephant
Lobby

Peter Beard
1900-1980
Nashville
1971



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11/04/2016

INTERNATIONAL PHOTOGRAPHS AUCTIONS

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**EUROPEAN MODERNISM AND
THE AVANT-GARDE**

24 MAY-2 JUNE
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7-16 JUNE
THE FEMALE FORM

14-23 JUNE
THE CLASSICS

5-14 JULY
THE PICTURE PRESS

2-11 AUGUST
AN ECLECTIC EYE

NEW YORK

5 OCTOBER
PHOTOGRAPHS

PARIS

10-12 NOVEMBER
PHOTOGRAPHS

Subject to change.

11/04/2016

PHOTOGRAPHS

FRIDAY 20 MAY 2016

AUCTION

Friday 20 May 2016
at 2.00 pm

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

VIEWING

Saturday	14 May	12noon – 5.00pm
Sunday	15 May	12noon – 5.00pm
Monday	16 May	9.00am – 4.30pm
Tuesday	17 May	9.00am – 8.00pm
Wednesday	18 May	9.00am – 4.30pm
Thursday	19 May	9.00am – 4.30pm

AUCTIONEER

Philippe Garner

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BUYING AT CHRISTIE'S

For an overview of the process, see the
Buying at Christie's section.

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Two Fighting Crickets, New York, 2005
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New York.
Back cover: Lot 4 © All Rights,
The Sam Haskins Estate 2016

AUCTION CODE AND NUMBER

In sending absentee bids or making
enquiries, this sale should be referred
to as **ALICE-12275**

AUCTION RESULTS

UK: +44 (0)20 7839 9060
christies.com

CONDITIONS OF SALE

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[20]



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1

HERB RITTS (1952-2002)

Christy Turlington, Hollywood, 1988

gelatin silver print, flush-mounted on board
signed, titled, dated and numbered '6/25' in pencil (flush mount, verso)

image: 22¼ x 17⅝ in. (56.5 x 44.8 cm.)

sheet/flush mount: 23⅞ x 19⅞ in. (60.6 x 49.3 cm.)

This work is number 6 from the edition of 25.

£12,000-18,000

\$19,000-28,000

€17,000-25,000

PROVENANCE:

Christie's, London, King Street, 16 May 2012, lot 91;
acquired from the above sale by the present owner.

LITERATURE:

Trevor Fairbrother, et al., *Herb Ritts - Work*, Bulfinch Press, Boston,
1996, pl. 34.



***2**

HERBRITTS (1952-2002)

Rachel Holding Sphere, Hollywood, 1989

gelatin silver print

signed, titled, dated and numbered '24/25' in pencil (verso)

image: 18½ x 12¼ in. (47 x 31.2 cm.)

sheet: 19¾ x 15¾ in. (50.5 x 40 cm.)

This work is number 24 from the edition of 25.

£10,000-15,000

\$16,000-23,000

€15,000-21,000

PROVENANCE:

Staley-Wise Gallery, New York;

acquired from the above by the present owner.

LITERATURE:

Herb Ritts - Men - Women, Twin Palms Press, Sante Fe, 1989, n.p.

3

SAM HASKINS (1926-2009)

November Girl, 1967

gelatin silver print, printed 1972

signed, titled, date of print and numbered '19514' in pencil and

stamped photographer's credit (verso)

image/sheet: 15½ x 12 in. (38.7 x 30.5 cm.)

£5,000-7,000

\$7,900-11,000

€7,100-9,800

PROVENANCE:

From the Estate of Sam Haskins.

LITERATURE:

Sam Haskins, *November Girl*, The Bodley Head, London, 1967, n.p.



4

SAM HASKINS (1926-2009)

Original maquette for Cowboy Kate & Other Stories, 1963-64

comprising 125 images and 7 dummy text pages on single or involving multiple gelatin silver prints, mounted back to back on card, bound in contemporary black cloth

In total 203 gelatin silver prints make up the maquette. Two images appear in the maquette on the right hand page of the first and third spread of 'Model Artist Model' that differ in the first edition of *Cowboy Kate & Other Stories*: two additional spreads at the end of 'Model Artist Model' appear only in the maquette.

varying sizes but mostly: 13¾ x 10½ in. (35 x 26.5 cm.) (the page size)

£30,000-40,000

\$47,000-63,000

€43,000-56,000

PROVENANCE:

From the Estate of Sam Haskins.

This is one of four complete maquettes made by Haskins. He kept back one and used the others as presentation and sales tools to show to potential publishers and as a reference for technical production meetings with plate-makers and printers. His son reminds us that, 'Each one was a huge labour of love – Sam made all the silver prints, designed the books and assembled each maquette personally – so you can imagine that put an upper limit on the quantity.'

Haskins has fully invested himself in the sequencing of his images and their translation into tight, graphically precise layouts in which he maintains a rhythm both of narrative and of tone, grain and contrast as key design elements in themselves.

Cowboy Kate enjoyed huge commercial success and this was well deserved for a book that was a masterful marriage of content and of form. The pictures presented the nude in a fresh and innovative way, leaving behind all classical formulae in favour of a sense of energy and spontaneity that breathed a new life into the genre. The sensuality is unforced, and shows a rare lightness of touch. The graphic style of the book and the images themselves proved hugely influential.





5

DAVID BAILEY (B. 1938)

The Kray Brothers, 1965

oversized gelatin silver contact sheet, comprising 12 images
numbered sequentially in negative
overall: 20 x 16 in. (50.8 x 40.6 cm.)

£3,000-5,000

\$4,700-7,800
€4,300-7,000

PROVENANCE:

From the artist;
David Puttnam;
acquired from the above by present owner, Gordan Carr,
writer/producer of BBC documentary 'The Name is Kray',
1969.



6

DAVID BAILEY (B. 1938)

David Bailey's Box of Pin-Ups, 1965

36 gravure prints in original box
each with printed text by Francis Wyndham (verso); box
illustrated with portrait of Bailey by Mick Jagger, title and
text by Francis Wyndham (recto) and portrait of Mick Jagger
by Bailey (verso)
each sheet: 14½ x 12 ½ in. (36.8 x 31.7 cm.)

£3,000-5,000

\$4,700-7,800
€4,300-7,000



7

RICHARD AVEDON (1923-2004)

Jacquetta Lady Eliot, January 26, 1965

gelatin silver print, printed 1981, mounted on board
signed and numbered '31/50' in pencil, stamped title, date of image
and of print, photographer's copyright credit and the edition (verso)
image: 23 $\frac{5}{8}$ x 19 $\frac{1}{2}$ in. (60 x 49.5 cm.)
sheet: 24 x 20 in. (61 x 50.8 cm.)

This work is number 31 from the edition of 50.

£5,000-7,000

\$7,900-11,000
€7,100-9,800

PROVENANCE:

Gagosian Gallery, California;
acquired from the above by the present owner.



Ω8

BERT STERN (1929-2013)

Twiggy, 1967

gelatin silver print

signed in red crayon (verso)

image/sheet: 13½ x 10½ in. (34.3 x 26.6 cm.)

£1,500-2,500

\$2,400-3,900

€2,200-3,500

PROVENANCE:

Alexander Liberman;

acquired from the Liberman Estate by the present owner.

LITERATURE:

US *Vogue*, March 15, 1967.



Ω9

BERT STERN (1929-2013)

David Bailey, Veruschka, 1965

gelatin silver print

signed in red crayon and titled in pencil (verso)

image: 13¾ x 10¾ in. (34 x 26.4 cm.)

sheet: 13¾ x 11 in. (35.3 x 28 cm.)

£1,500-2,500

\$2,400-3,900

€2,200-3,500

PROVENANCE:

Alexander Liberman;

acquired from the Liberman Estate by the present owner.

LITERATURE:

US *Vogue*, April 15, 1965, variant published.



λ10

DAVID SIMS (B. 1966)

Kate, for *Paris Vogue*, September 2005

archival pigment print, printed 2013, flush-mounted on aluminium
signed in ink, titled, dated and numbered '2/5' on affixed typed label
(frame backing board)

image/sheet/flush mount: 54 x 44 in. (137.3 x 111.6 cm.)

This work is number 2 from the edition of 5 plus 2 Artist's Proofs.

£10,000-15,000

\$16,000-23,000

€15,000-21,000

PROVENANCE:

The artist;
acquired from the above by the present owner.

LITERATURE:

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



***11**

HELMUT NEWTON (1920-2004)

Self-Portrait with Barbara Edwards, March 1986

gelatin silver print, mounted on board
signed, dated, and dedicated 'For Marilyn with love' in ink
(margin)

image: 10½ x 10¾ in. (26.6 x 26.4 cm.)

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

mount: 17¾ x 15½ in. (44.7 x 39.5 cm.)

£3,000-5,000

\$4,700-7,800

€4,300-7,000

PROVENANCE:

Gift from the artist to the present owner Marilyn Grabowski,
West Coast Editor of *Playboy* from 1964 to 2009.

LITERATURE:

Playboy, September 1987;

Helmut Newton – Playboy, Chronicle Books, San Francisco,
2005, p. 127.



***12**

HELMUT NEWTON (1920-2004)

Study on Voyeurism I, Los Angeles, 1989

gelatin silver print
signed, dated and dedicated 'For Marilyn with love' in ink
(margin); annotations in pencil (verso)

image: 15½ x 15 in. (39.4 x 38.1 cm.)

sheet: 20 x 15¾ in. (50.8 x 40.3 cm.)

£10,000-15,000

\$16,000-23,000

€15,000-21,000

PROVENANCE:

Gift from the artist to the present owner Marilyn Grabowski,
West Coast editor of *Playboy* from 1964 to 2009.

LITERATURE:

Helmut Newton – Illustrated N°3 – "I was there", Schirmer/
Mosel, Munich, 1989;

Playboy, January 1991;

Helmut Newton – Playboy, Chronicle Books, San Francisco,
2005, pp. 154-155, in the feature, 'Here's looking at you'.

13

HELMUT NEWTON (1920-2004)

Big Nude VIII – The Two Violettas, 1991

Polaroid print

signed in pencil (verso)

image: 2 $\frac{7}{8}$ x 3 $\frac{3}{4}$ in. (7.3 x 9.5 cm.)

object: 21 $\frac{1}{2}$ x 4 $\frac{1}{4}$ in. (8.5 x 10.8 cm.)

£3,000-5,000

\$4,700-7,800

€4,300-7,000

LITERATURE

Helmut Newton, *Mes derniers nus*, Vallois, Paris, 1994, pl. 2.



(actual size)

14

HELMUT NEWTON (1920-2004)

Lisa in Saint Tropez, 1975

gelatin silver print

signed, titled and dated in pencil (verso)

image: 12 $\frac{1}{4}$ x 8 $\frac{1}{4}$ in. (31.1 x 21 cm.)

sheet: 13 $\frac{3}{8}$ x 10 $\frac{7}{8}$ in. (35.3 x 27.7 cm.)

£4,000-6,000

\$6,300-9,400

€5,700-8,400

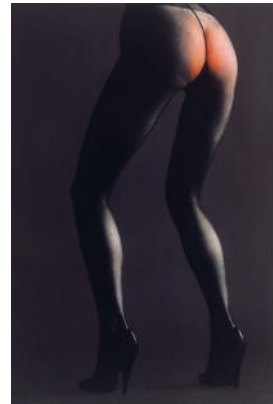
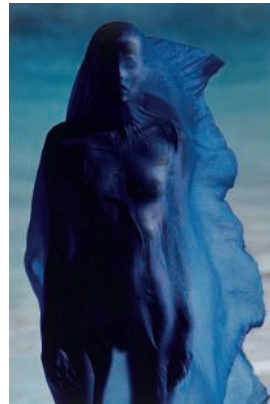
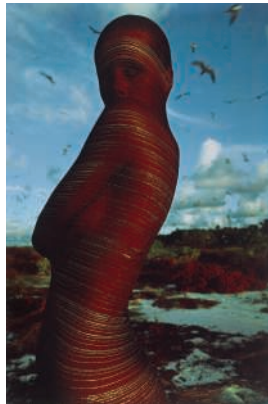
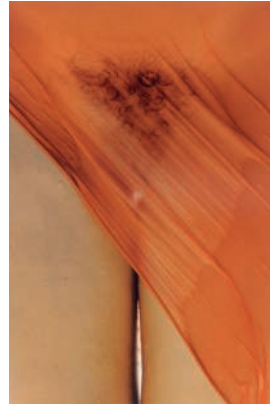
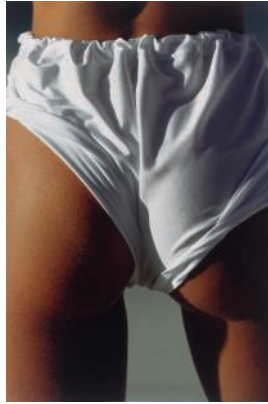
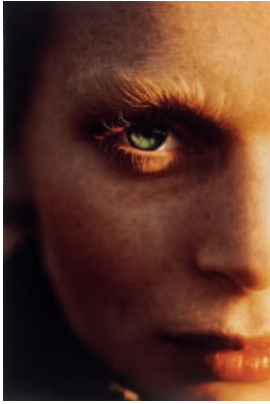
PROVENANCE:

Sotheby's, New York, 9 October 2009, lot 191;
acquired from the above sale by the present owner.

LITERATURE:

Helmut Newton, *White Women*, Stonehill, New York, 1976, p. 34.





15
HANS FEURER (B. 1939)

Camera Work Portfolio, 1969-1986

11 dye transfer prints, printed 1990

each signed, titled, dated in pencil and stamped photographer's credit (verso)

each image approximately: 18½ x 12½ in. (45.8 x 31.6 cm.) or reverse

each sheet approximately: 22½ x 19½ in. (57.1 x 48.5 cm.) or reverse

£10,000-15,000

\$16,000-23,000

€15,000-21,000

Print titles: *Queen Cover*, 1969; *The Seamless Pantyhose*, Twen, 1969; *Nova/Twen* 1969-1970; *Advertising Photograph for Chesterfield tights*, 1975; *Pentax Calendar*, 1977-1978; *Pentax Calendar*, 1977-1978; *Pentax Calendar*, 1977-1978; *Mintex Calendar*, 1982; *Elle France*, 1985; *Golden Eye*, 1986; *Elle France*, 1986





16

λ16

MARIO TESTINO (B. 1954)

Beverly Hills, Los Angeles, *Allure*, 1999

chromogenic print
signed in ink, titled, dated and
numbered '3/3' on affixed typed
exhibition label (frame backing board)
image/sheet: 48½ x 61 in.
(123.3 x 154.9 cm.)

This work is number 3 from the edition
of 3.

£15,000-20,000	\$24,000-31,000
	€22,000-28,000



17

λ17

ALBERT WATSON (B. 1942)

Kate Moss in Torn Veil, Marrakech, 1993

archival pigment print
signed, titled, dated and numbered '4/10' in ink on accompanying
label

image: 43½ x 33¼ in. (110.5 x 84.3 cm.)

sheet: 50¾ x 41¾ in. (128.9 x 105 cm.)

This work is number 4 from the edition of 10.

£12,000-18,000	\$19,000-28,000
	€17,000-25,000

PROVENANCE:

Maruani & Mercier Gallery, Brussels;
Private Collection, Brussels.

λ18

MARIO TESTINO (B. 1954)

Gisele II, *Paris Vogue*, 2002

chromogenic print
signed in ink, titled, dated and numbered '3/3' on affixed typed
exhibition label (frame backing board)
image/sheet: 62½ x 48½ in. (158.7 x 123.2 cm.)

This work is number 3 from the edition of 3.

£15,000-20,000	\$24,000-31,000
	€22,000-28,000

LITERATURE:

Paris, *Vogue*, December 2002.

16





19

DAVID LACHAPELLE (B. 1963)

Pamela Anderson: Voluptuous Attentions, 2001

chromogenic print, flush-mounted on acrylic, mounted on board
signed in ink on accompanying label; titled on photographer's
credit label (mount, verso)

image/sheet/flush mount: 17¼ x 24 in. (43.8 x 61 cm.)

mount: 20¼ x 27 in. (51.5 x 68.5 cm.)

£12,000-18,000

\$19,000-28,000

€17,000-25,000

PROVENANCE:

Guy Hepner Gallery, New York;
acquired from the above by the present owner.

λ20

TERRY O'NEILL (B. 1938)

Faye Dunaway, Hollywood, 1977

chromogenic print, printed later, flush-mounted
on aluminium

signed and numbered '49/50' in ink (margin)

image: 21½ x 21½ in. (54 x 54 cm.)

sheet/flush mount: 23¾ x 23¾ in. (60 x 60 cm.)

This work is number 49 from the edition of 50.

£4,000-6,000

\$6,300-9,400

€5,700-8,400

PROVENANCE:

The artist;

acquired from the above by the present owner.



21

DAVID LACHAPPELLE (B. 1963)

Courtney Love: Pieta, 2006

chromogenic print, flush-mounted on aluminium

signed in ink, titled, dated and numbered '1/10'

on affixed typed photographer's credit label
(frame backing board)

image/sheet/flush mount: 22¾ x 18 in. (58 x 45.7 cm.)

This work is number 1 from the edition of 10.

£5,000-7,000

\$7,900-11,000

€7,100-9,800





22

MARILYN MINTER (B. 1948)

Peach Fuzz, 2003

chromogenic print
 signed in ink, titled, dated and numbered '5/5' on affixed typed
 gallery label (frame backing board)
 image: 40 x 26½ in. (101.6 x 67.3 cm.)
 sheet: 50 x 36 in. (126.4 x 92.4 cm.)

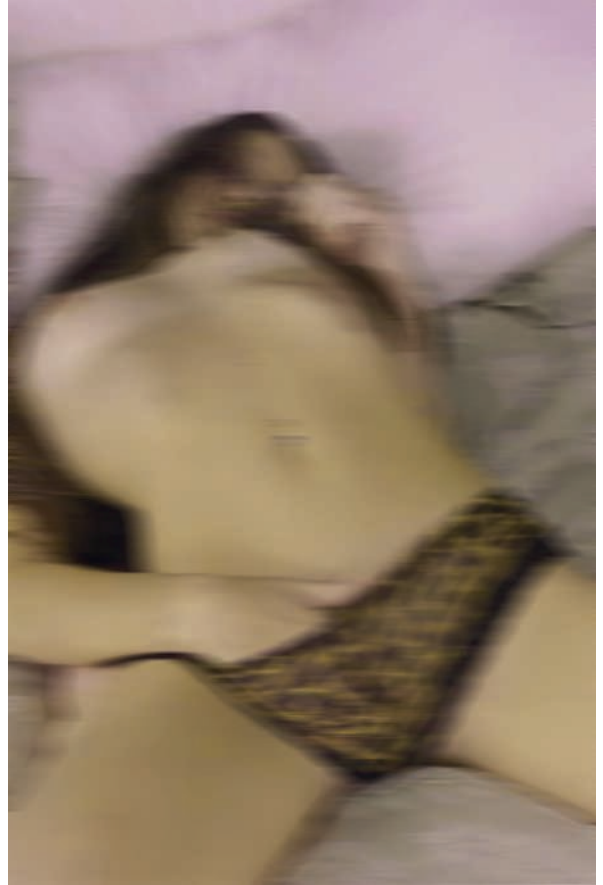
This work is number 5 from the edition of 5.

£15,000-20,000

\$24,000-31,000
 €22,000-28,000

PROVENANCE:

Salon 94, New York;
 acquired from the above by the present owner.



λ23

THOMAS RUFF (B. 1958)

Nudes ry18, 2002

chromogenic print, printed 2008
 signed, date of image and of print and numbered '12/30' in pencil
 (verso)
 image: 30⅝ x 20½ in. (77.7 x 52 cm.)
 sheet: 33½ x 23¼ in. (85 x 59 cm.)

This work is number 12 from the edition of 30.

£5,000-7,000

\$7,900-11,000
 €7,100-9,800



24

DAVID LACHAPELLE (B. 1963)

Addicted to Diamonds, 1997

chromogenic print, face-mounted to acrylic, flush-mounted on aluminium
signed in ink, titled, dated and numbered '1/7' on affixed typed
photographer's credit label (flush mount, verso)

image/sheet/face and flush mount: 39¼ x 28¾ in. (99.6 x 72.6 cm.)

This work is number 1 from the edition of 7.

£15,000-20,000

\$24,000-31,000

€22,000-28,000



25



26

22



27

25

DAVID LACHAPELLE (B. 1963)

Exposure of Luxury, Los Angeles, CA, 2009

chromogenic print, face-mounted to acrylic signed in ink, titled, dated and numbered '7/7' on affixed typed photographer's credit label (frame backing board)

image/sheet/face mount: 24 x 45 in. (61 x 114.4 cm.)

This work is number 7 from the edition of 7.

£10,000-15,000

\$16,000-23,000
€15,000-21,000

26

ALEX PRAGER (B. 1979)

Eva, 2009

chromogenic print, flush-mounted on aluminium signed, titled, dated and numbered '5/5' in ink on accompanying photographer's credit label image/sheet/flush mount: 36¼ x 47½ in. (92 x 120.6 cm.)

This work is number 5 from the edition of 5.

£6,000-8,000

\$9,400-13,000
€8,500-11,000

27

DAVID LACHAPELLE (B. 1963)

Vogue War Kids, 2005

chromogenic print, face-mounted to acrylic, flush-mounted on aluminium signed in ink, titled, dated and numbered '7/10' on affixed typed photographer's credit label (flush mount, verso)

image/sheet/face and flush mount: 15½ x 23¼ in. (39.3 x 59 cm.)

This work is number 7 from the edition of 10.

£7,000-9,000

\$11,000-14,000
€9,900-13,000



λ28

THOMAS RUFF (B. 1958)

h.t.b.06, 1999

chromogenic print
signed, titled, dated and numbered
'4/5' in pencil (frame backing board)
image: 39¼ x 58¾ in.
(99.5 x 149.3 cm.)
sheet: 48 x 67 in. (121.9 x 170.1 cm.)

This work is number 4 from the
edition of 5.

£15,000-20,000 \$24,000-31,000
€22,000-28,000

PROVENANCE:

Galerie Johnen, Berlin;
acquired from the above by the
present owner.

28



29

JAMES CASEBERE (B. 1953)

Bed - Tall Stack, 1997

Cibachrome print
signed, titled, dated and numbered '1/5' in pencil (verso)
image/sheet: 59½ x 48½ in. (151.1 x 123.1 cm.)
This work is number 1 from the edition of 5.

£8,000-12,000 \$13,000-19,000
€12,000-17,000

PROVENANCE:

Sotheby's, London, 19 May 2009, lot 152;
acquired from the above sale by the present owner.

λ30

THOMAS RUFF (B. 1958)

Substrat 17 I, 2003

chromogenic print, flush-mounted on board
signed, titled, dated and numbered '2/3' in pencil
(mount, verso)
image: 93⅞ x 63 in. (238.5 x 160 cm.)
sheet/flush mount: 101⅞ x 69⅞ in. (257 x 177 cm.)

This work is number 2 from the edition of 3.

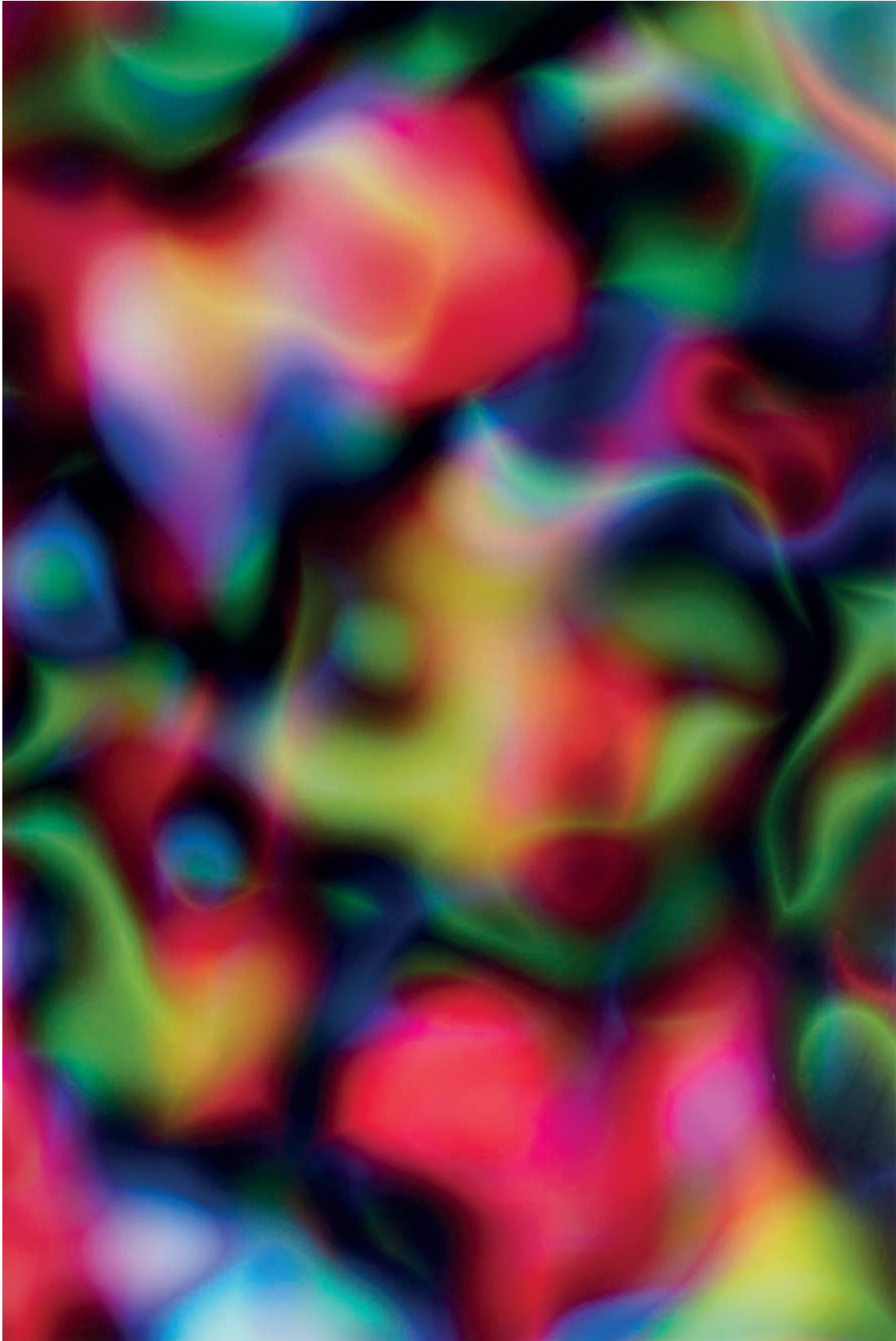
£40,000-60,000 \$63,000-94,000
€57,000-84,000

PROVENANCE:

Galerie Nelson, Paris;
acquired from the above by the present owner.

29

24





λ31

FLORIAN MAIER-AICHEN (B. 1973)

Untitled, 2007

chromogenic print

signed, dated and numbered '2/6' (verso); titled, dated and numbered
on affixed typed gallery labels (frame backing board)

image/sheet: 70¼ x 90 in. (178 x 228.6 cm.)

This work is number 2 from the edition of 6.

£15,000-20,000

\$24,000-31,000

€22,000-28,000

PROVENANCE:

Leo Koenig Gallery, New York;
acquired from the above by the present owner.



λ32

THOMAS STRUTH (B. 1954)

Park Avenue, New York, Midtown, 1978

gelatin silver print

signed in pencil, titled, dated and numbered '7/10' on affixed typed label (frame backing board)

image: 16 $\frac{1}{8}$ x 22 in. (41 x 55.9 cm.)

sheet: 20 x 24 in. (50.6 x 61 cm.)

This work is number 7 from the edition of 10.

£7,000-9,000

\$11,000-14,000

€9,900-13,000

PROVENANCE:

Galerie Max Hetzler, Berlin;

acquired from the above by the present owner.

133

VERA LUTTER (B. 1960)

Erie Basin, Red Hook, VI: September 17, 2003

unique gelatin silver print in three parts, each flush-mounted on board

signed and dated (verso)

each image/sheet: 94½ x 55 in. (240.3 x 139.7 cm.)

overall: 94½ x 165 in. (240.3 x 419.1 cm.)

£30,000-40,000

\$47,000-63,000

€43,000-56,000

PROVENANCE:

The artist;

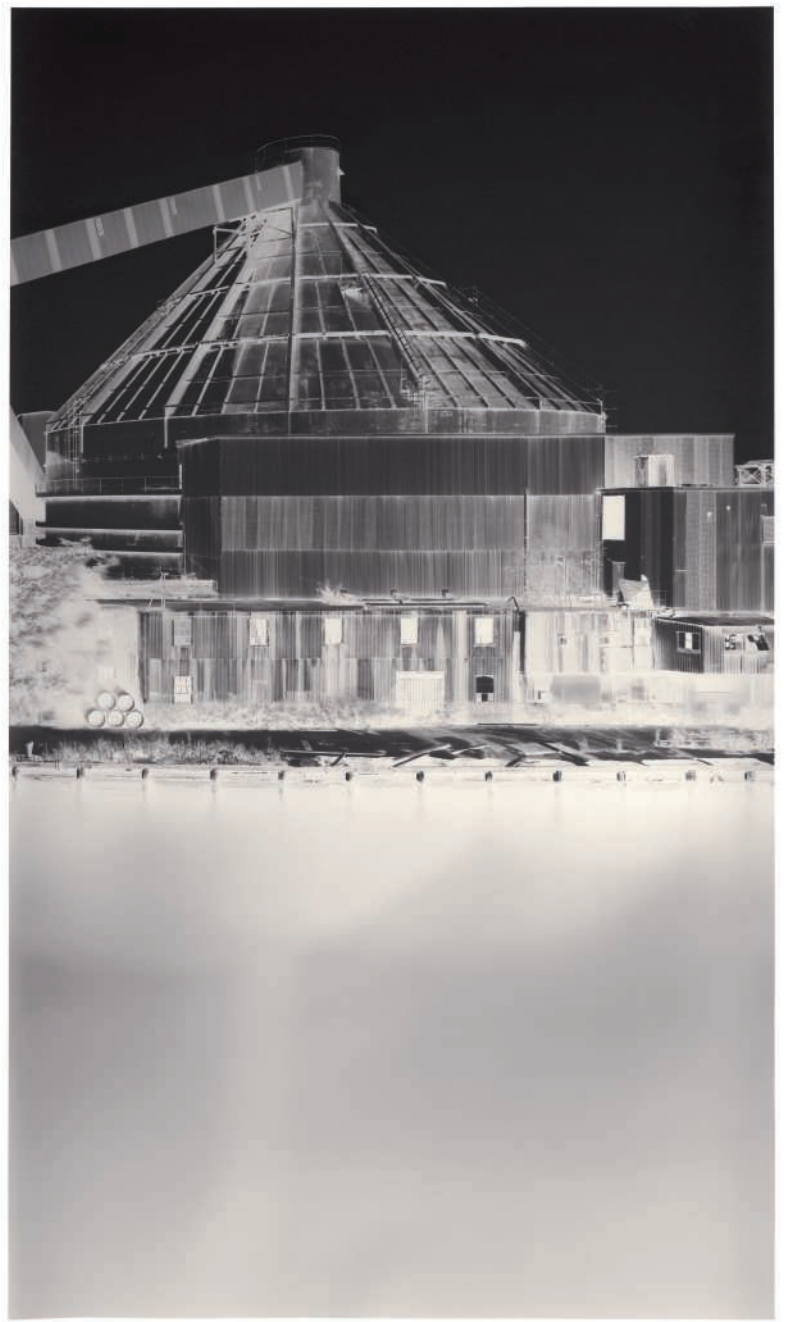
Galerie Max Hetzler, Berlin;

acquired from the above by the present owner.

Erie Basin, Red Hook, was built in 1864 and, as the most important port in the world for grain, demonstrated the dominance of the Brooklyn harbour in the years before World War II. The long-standing industry that helped shape the landscape of the city's waterfront has today virtually disappeared, leaving abandoned remains such as Erie Basin.

Vera Lutter looks back to the origin of photography in her use of the Camera Obscura technique – developed and exploited in Europe during the 13th and 14th centuries – to create a monumental vision of this industrial site. She has revived and adapted the process by using a dark space the size of a shipping container rather than the traditional small box. Through a pinhole aperture, the outside world floods the interior of this space and projects an inverted image onto the opposite wall. Exposing directly onto wall-size sheets of photographic paper, she obtains ghostly, very large-scale, tonally reversed black and white images. Her exposures can extend over several hours, or months, capturing traces and movement of time. Through her work, Vera Lutter explores the complexity of photography, focusing on the role of light as a translation of time and memory.







34

SHIRIN NESHAT (B. 1957)

Fervor Series, 2000

gelatin silver print

signed, titled, dated and numbered '7/10' in pencil (verso)

image: 22 $\frac{3}{8}$ x 17 $\frac{7}{8}$ in. (56.8 x 45.4 cm.)

sheet: 24 x 20 in. (61 x 50.6 cm.)

This work is number 7 from the edition of 10.

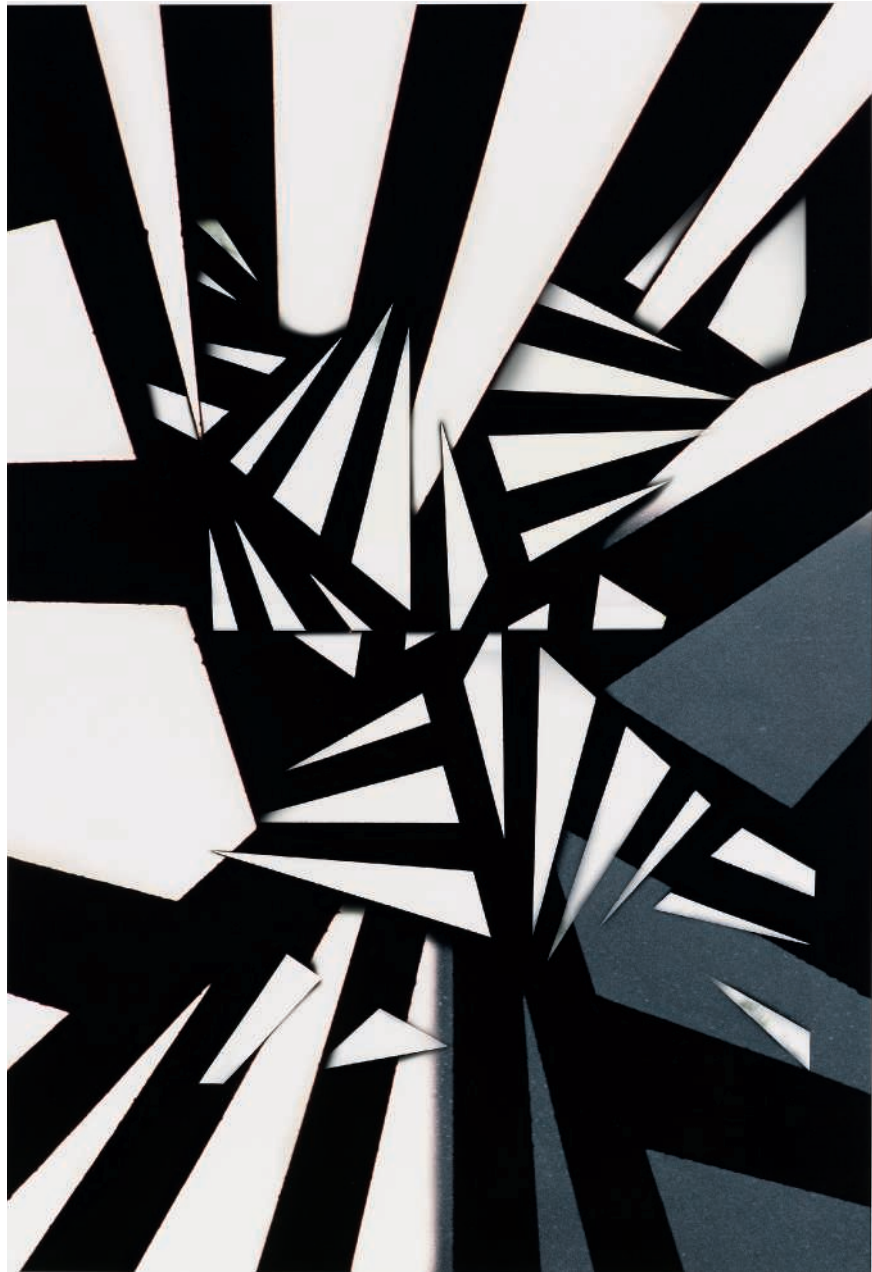
£12,000-18,000

\$19,000-28,000

€17,000-25,000

PROVENANCE:

Patrick Painter Inc., Santa Monica;
acquired from the above by present owner.



λ35

OLIVIER DASSAULT (B. 1951)

Abstract, Marrakech, 2013

gelatin silver print

signed in ink, titled, dated and numbered '2/10'

on accompanying typed label

image: 39½ x 26¾ in. (100.3 x 67.9 cm.)

sheet: 43½ x 30¾ in. (107.9 x 78 cm.)

This work is number 2 from the edition of 10.

£4,000-6,000

\$6,300-9,400

€5,700-8,400

LITERATURE:

Olivier Dassault, *Langage de murs*, Galerie Maeght, November – December 2015, exhibition catalogue, p. 51.



36

36

HIROSHI SUGIMOTO (B. 1948)

Casa Batlló, Antoni Gaudí, 1998

gelatin silver print, mounted on board
signed in pencil (mount, recto); blindstamped numbers '9/25'
'920' (margin)

image: 23 x 18½ in. (58.4 x 47 cm.)

sheet: 23¾ x 19½ in. (60.4 x 49.5 cm.)

mount: 25 x 20 in. (63.5 x 50.8 cm.)

This work is number 9 from the edition of 25.

£10,000-15,000

\$16,000-23,000

€15,000-21,000

LITERATURE:

Eckhard Schneider, *Hiroshi Sugimoto - Architecture of time*,
Kunsthau Bregenz, Bregenz, 2002, p. 33;
Francesco Bonami, *Sugimoto - Architecture*, Museum of
Contemporary Art, Chicago, and Distributed Art Publishers,
New York, 2003, p. 32.

***37**

HIROSHI SUGIMOTO (B. 1948)

Mediterranean Sea Cassis, 1989

gelatin silver print, mounted on card
signed in pencil (mount, verso); blindstamped title, date
and numbers '17/25' '321' (margin)

image: 16⅝ x 21¼ in. (62.2 x 54 cm.)

sheet: 18½ x 23¾ in. (47 x 60.4 cm.)

mount: 19¾ x 25⅝ in. (50.2 x 63.7 cm.)

This work is number 17 from the edition of 25.

£12,000-18,000

\$19,000-28,000

€17,000-25,000

PROVENANCE:

Pace Macgill Gallery, New York;
acquired from the above by the present owner.

LITERATURE:

Munesuke Mita, *Hiroshi Sugimoto: Seascapes*, Damiani
and Matsumoto Editions, New York, 2015, p. 43.



37

38

HIROSHI SUGIMOTO (B. 1948)

AEG Turbine Factory, 2000-2001

gelatin silver print, mounted on board
signed in pencil (mount, recto); blindstamped
numbers '7/25' '947' (margin)

image: 18½ x 23 in. (47 x 58.4 cm.)

sheet: 19¼ x 23⅝ in. (48.9 x 60 cm.)

mount: 20 x 25 in. (50.6 x 63.5 cm.)

This work is number 7 from the edition of 25.

£7,000-9,000

\$11,000-14,000

€9,900-13,000

PROVENANCE:

Galerie Johnen, Berlin;
acquired from the above by the present owner.

LITERATURE:

Francesco Bonami, *Sugimoto - Architecture*,
Museum of Contemporary Art, Chicago, and
Distributed Art Publishers, New York, 2003, p. 38.



38

'I asked myself, "Can someone today view a scene just as primitive man might have done?".... Although the land is forever changing its form, the sea, I thought, is immutable. Thus began my travels back through time to the ancient seas of the world.'

Hiroshi Sugimoto

***39**

HIROSHI SUGIMOTO (B. 1948)

Baltic Sea, 1996

gelatin silver print, flush-mounted on board
signed in ink, titled, dated and numbered '2/5' on affixed photographer's credit label (frame backing board)

image/sheet/flush mount: 46¾ x 58 in. (118.7 x 147.3 cm.)

This work is number 2 from the edition of 5.

£180,000-240,000

\$290,000-380,000

€260,000-340,000

PROVENANCE:

Gallery Koyanagi, Japan;
acquired from the above by the present owner.

LITERATURE:

Kerry Brougher and David Elliott, *Hiroshi Sugimoto*, Hirshhorn Museum and Sculpture Garden, Washington, D.C., 2005, p. 140;
Kerry Brougher and Pia Muller-Tamm, *Hiroshi Sugimoto*, Hatje Cantz Verlag, Germany, 2010, p. 140;
Munesuke Mita, *Hiroshi Sugimoto: Seascapes*, Damiani and Matsumo Editions, New York, 2015, p. 175.







40

IRVING PENN (1917-2009)

Playing Card, 1976

platinum-palladium print, printed March 1976

signed, titled, dated, numbered '25/55', annotated 'No more than 55 original prints of this picture will ever be made' and '(SM) NEG. XXVI' in pencil, stamped photographer's copyright credit, 'Hand-coated by the photographer' and 'Deacidified' (verso)

image: 26 x 19½ in. (66 x 49.54 cm.)

sheet: 29½ x 22½ in. (75 x 57 cm.)

This work is number 25 from the edition of 55.

£30,000-50,000

\$47,000-78,000

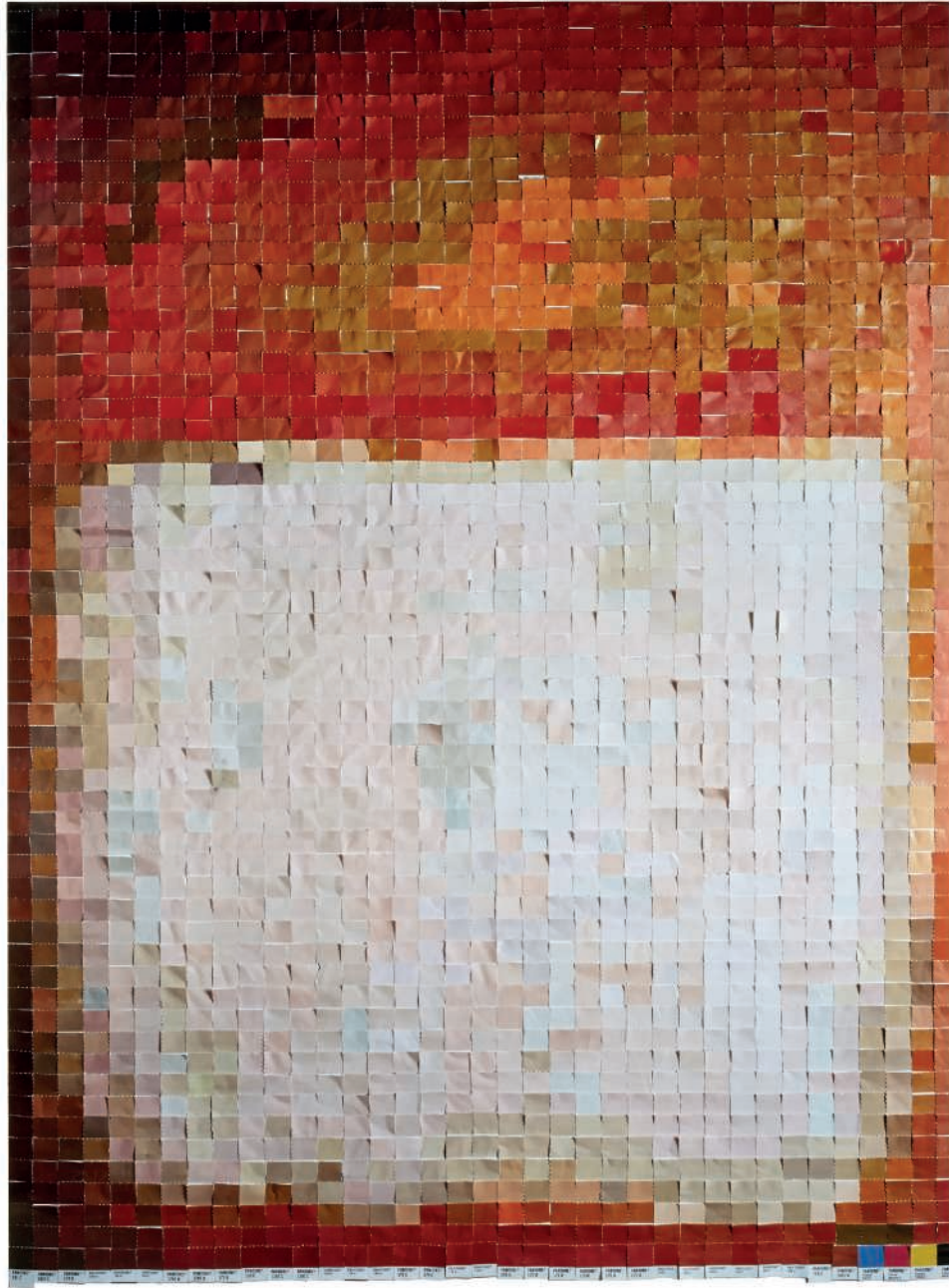
€43,000-70,000

PROVENANCE:

Hamiltons Gallery, London;

Photology, Milan;

acquired from the above by the present owner.



WORKS FROM THE **SHALOM SHPILMAN COLLECTION**
SOLD TO BENEFIT THE SHPILMAN INSTITUTE FOR PHOTOGRAPHY
LOTS 41-47

41

VIK MUNIZ (B. 1961)

Picture of Color (After Rothko), 2001

Cibachrome print
titled, dated and numbered '3/10' on accompanying typed gallery label
image/sheet: 70 x 50 in. (167 x 125 cm.)

This work is number 3 from the edition of 10.

£30,000-50,000

\$47,000-78,000
€43,000-70,000

PROVENANCE:

The artist;
Galeria Farles Vilaça, Sao Paulo;
acquired from the above by the present owner.

LITERATURE:

Moacir dos Anjos, James Elkins and Shelley Rice, *Vik Muniz - Incomplete Works*, Edicoes Biblioteca Nacional, Rio de Janeiro 2004, p. 211 (variant);
Pedro Corrêa do Lago, *Vik Muniz - Obra Completa, 1987-2009*, Capivara Editora Ltda., Rio de Janeiro, 2009, p. 459 (variant).



***42**

RYAN MCGINLEY (B. 1977)

Brandee (Midnight Flight), 2011

chromogenic print, face-mounted to acrylic
signed in ink, titled, dated and numbered '2/3' on accompanying typed
label

image/sheet/face mount: 72 x 107% in. (183 x 272.5 cm.)

This work is number 2 from the edition of 3.

£8,000-12,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Galerie Gabriel Rolt, Amsterdam;
acquired from the above by the present owner.

*'My photographs are a
celebration of life, fun and the
beautiful. They are a world
that doesn't exist. A fantasy.
Freedom is real. There are no
rules. The life I wish I was living.'*

Ryan McGinley



***43**

RYAN MCGINLEY (B. 1977)

Somewhere Place, 2011

chromogenic print, face-mounted to acrylic
signed in ink, titled, dated and numbered '2/3' on accompanying typed label
image/sheet/face mount: 72 x 109⁵/₈ in. (183 x 279 cm.)

This work is number 2 from the edition of 3.

£8,000-12,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Galerie Gabriel Rolt, Amsterdam;
acquired from the above by the present owner.



***44**

TAIYO ONORATO & NICO KREBS (B. 1979)

Ghost 3, 2012

gelatin silver print
signed in ink, titled, dated and numbered '3/3' on
accompanying typed Certificate of Authenticity
image: 42 $\frac{3}{4}$ x 31 $\frac{1}{8}$ in. (108.5 x 79.7 cm.)
sheet: 45 $\frac{1}{8}$ x 33 $\frac{1}{8}$ in. (114.7 x 85.5 cm.)

This work is number 3 from the edition of 3 plus 2
Artist Proofs.

£2,000-4,000

\$3,200-6,300
€2,900-5,600



Ω45

**ADAM BROOMBERG & OLIVER
CHANARIN (B. 1970 & 1971)**

Magic and the State 5, To Photograph the
Details of a Dark Horse in Low Light, 2012

gelatin silver print collage
signed in ink, titled and dated on accompanying
typed Certificate of Authenticity
overall: 7 $\frac{3}{4}$ x 12 in. (19.6 x 30.4 cm.)

£3,000-5,000

\$4,700-7,800
€4,300-7,000



***46**

ADAM BROOMBERG & OLIVER CHANARIN (B. 1970 & 1971)

People in Trouble Laughing Pushed to the Ground (Contact),
2010

chromogenic print, flush-mounted on aluminium
signed in ink, titled, dated and numbered '1/5' on accompanying typed
Certificate of Authenticity

image/sheet/flush mount: 58¾ x 74½ in. (149.3 x 189 cm.)

This work is number 1 from the edition of 5.

£6,000-8,000

\$9,400-13,000
€8,500-11,000



WORKS FROM THE **SHALOM SHPILMAN COLLECTION**
SOLD TO BENEFIT THE SHPILMAN INSTITUTE FOR
PHOTOGRAPHY

***47**

ROGER BALLEEN (B. 1950)

Puppy Between Feet, 1999

selenium toned gelatin silver print
signed, titled, dated, numbered '4/6' and annotated in pencil (verso)
image: 25½ x 25½ in. (64.7 x 64.7 cm.)
sheet: 31¼ x 31⅝ in. (79.3 x 79.6 cm.)

This work is number 4 from the edition of 6.

£5,000-7,000

\$7,900-11,000
€7,100-9,800

WORKS FROM THE COLLECTION OF ILEANA SONNABEND
AND THE ESTATE OF NINA CASTELLI SUNDELL

Ω48

ROBERT RAUSCHENBERG (1925-2008)

Rauschenberg Photographs

New York: Sonnabend Editions, 1980. Number 42 from the edition
of 50.

Portfolio of 12 gelatin silver prints, 1949-61, printed 1979, each
signed, dated and numbered '42/50' in ink (margin)
printed title, plate list, numbered '42' with stamp (colophon);
contained in original beige cloth clamshell box with mounted
photograph

each image approximately: 12 x 12 in. (30.5 x 30.5 cm.)

each sheet approximately: 13¼ x 13½ in. (33.8 x 34.4 cm.)

This portfolio is number 42 from the edition of 50.

(12)

£7,000-9,000

\$11,000-14,000
€9,900-13,000



PROVENANCE:

The artist:

acquired from the above by the Estate of Ileana Sonnabend;
by descent to the present owner.

The plates are as follows:

1. Tangier, 1952
2. Ceiling with Light Bulb, c. 1952
3. Central Park, 1950
4. Untitled (Inside of an Old Carriage), c. 1949
5. Quiet House (Black Mountain College), c. 1949
6. Sneakers, 1950
7. Bathroom Window (Broadway Studio), c. 1961
8. Laundry - New York City, late 1950s
9. Car and Cover, c. 1951
10. Billboard (Stalin), 1953
11. Car with Tarpaulin, 1951
12. Stop, 1951



49

DIANE ARBUS (1923-1971)

Burlesque Comedienne in her Dressing Room, Atlantic City, NY, 1963

gelatin silver print, printed later by Neil Selkirk
 signed, titled, dated and numbered '60/75' by Doon Arbus,
 Administrator, various annotations in pencil with stamped
 copyright credit and 'print by Neil Selkirk' (verso)
 image: 14 x 14 in. (35.5 x 35.5 cm.)
 sheet: 19 7/8 x 16 in. (50.5 x 40.6 cm.)

This work is number 60 from the edition of 75.

£6,000-8,000

\$9,400-13,000
 €8,500-11,000

PROVENANCE:

Galerie Thomas Zander, Germany;
 acquired from the above by the present owner.

LITERATURE:

Doon Arbus and Marvin Israel, *Diane Arbus: An Aperture Monograph*, Aperture and The Museum of Modern Art, New York, 1972, p. 75.



'When art is purely art, it has a certain magic about it. It transcends whatever it is, it's something you can't quite put words to.'

Robert Mapplethorpe

***50**

ROBERT MAPPLETHORPE (1946-1989)

Calla Lilly, 1984

gelatin silver print, flush-mounted on board
signed and numbered '6/10' in ink (margin); signed and dated in ink in
photographer's copyright credit stamp, titled, dated and numbered in ink
(flush mount, verso)

image: 15½ x 15½ in. (38.4 x 38.4 cm.)

sheet/flush mount: 19¾ x 15¾ in. (50.2 x 40.4 cm.)

This work is number 6 from the edition of 10.

£25,000-35,000

\$40,000-55,000

€36,000-49,000

PROVENANCE:

Robert Miller Gallery, New York;
Private Collection, Japan;
acquired from the above by the present owner.

LITERATURE:

Herbert Muschamp, *Mapplethorpe: The Complete Flowers*, teNeues,
New York, 2006, pl. 87.



51

ROBERT MAPPLETHORPE (1946-1989)

Ken, Lydia and Tyler, 1985

gelatin silver print, flush-mounted on board
signed, dated and numbered '4/10' in ink (margin); signed, date of image
and of print in ink in photographer's copyright credit stamp, titled, dated
and numbered in ink with various annotations in pencil (flush mount, verso)
image: 14 $\frac{7}{8}$ x 15 $\frac{1}{4}$ in. (38 x 38.7 cm.)
sheet/flush mount: 19.5/7 x 15 $\frac{1}{4}$ in. (49.7 x 38.7 cm.)

This work is number 4 from the edition of 10.

£50,000-70,000

\$79,000-110,000
€71,000-98,000

PROVENANCE:

Robert Miller Gallery, New York;
acquired from the above by the present owner.

LITERATURE:

Mark Holborn, Dimitri Levas and Arthur Danto, *Mapplethorpe*, Jonathan
Cape, London, 1992, p. 221;
German Celant and Arkady with Karole Vail, *Robert Mapplethorpe and
the Classical Tradition: Photographs and Mannerist Prints*, Deutsche
Guggenheim, Berlin, 2004, cover and pl. 100. The image is juxtaposed with
a 16th century study of the Three Graces by Jacob Matham after Hendrick
Goltzius, underlining the origin of Mapplethorpe's subtly subversive take on
a classical theme.



***52**

HORST P. HORST (1906-1999)

Calla Aethiopica, 1945

platinum-palladium print, printed c. 1990

signed in pencil (margin)

image: 15½ x 19¼ in. (39.8 x 49.3 cm.)

sheet: 20 x 24 in. (50.8 x 61 cm.)

£10,000-15,000

\$16,000-23,000

€15,000-21,000

EXHIBITED:

HORST: A World of Celebrities, Nassau County Museum of Art,
8 April-29 May, 2000.

LITERATURE:

Form - Horst, Twin Palms Publishers, Sante Fe, 1992, p. 29.



***53**

ROBERT MAPPLETHORPE (1946-1989)

Calla Lilly, 1986

gelatin silver print, flush-mounted on board
facsimile of Mapplethorpe's signature, signed and dated by
Michael Ward Stout in estate stamp and titled, dated and
numbered '9/10' in ink in unknown hand (flush mount, verso)
image: 19¼ x 19¼ in. (49 x 49 cm.)

sheet/flush mount: 24 x 20 in. (61 x 50.8 cm.)

This work is number 9 from the edition of 10.

£15,000-20,000

\$24,000-31,000
€22,000-28,000

LITERATURE:

Herbert Muschamp, *Mapplethorpe: The Complete Flowers*,
teNeues, New York, 2006, pl. 127.



54

IRVING PENN (1917-2009)

Two fighting crickets, New York, July 12, 2005

gelatin silver print, printed 2006, mounted on board
signed, titled and dated in ink, stamped photographer's copyright credit and
'signed silver prints of this negative not exceeding : 4', inscribed 'There are also
in existence 11 signed pigment prints of this image' in ink (mount, verso)
image/sheet: 18 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in. (48 x 45.4 cm.)
mount: 19 $\frac{7}{8}$ x 18 $\frac{7}{8}$ in. (50.5 x 48 cm.)

This work is from the edition of four and is the only print to have been released.

£18,000-25,000

\$29,000-39,000

€26,000-35,000

PROVENANCE:

Hamiltons Gallery, London;
acquired from the above by the present owner.



***55**

IRVING PENN (1917-2009)

Three Wines of France, New York, 1953

archival pigment print, printed October 2006, flush-mounted on board signed, titled, dated and numbered '22747' in ink, stamped photographer's copyright credit/courtesy of Vogue, 'signed pigment prints of this image not exceeding 6' and 'pigment print made October 2006' (flush mount, verso) image: 23 x 18½ in. (58.5 x 47 cm.) sheet/flush mount: 24 x 19¾ in. (61 x 50.2 cm.)

This work is from the edition of 6.

£40,000-60,000

\$63,000-94,000
€57,000-84,000

LITERATURE:

Irving Penn, *Moments Preserved*, Simon & Schuster, New York, 1960, p. 16. Penn explains: 'The recorded glimpses of wine...belong to the warm atmosphere of good living that means France at its best, a yardstick of elegance wherever there are people with civilized memories'



56

56

MAN RAY (1890-1976)

Elsa Schiaparelli, c. 1930

gelatin silver print, mounted on board
 signed and annotated 'Paris' in pencil (mount, recto); stamped
 'Man Ray 31 bis, Rue Campagne Première Paris Littré 76-57'
 [Manford M4] (mount, verso)
 image/sheet: 11¼ x 7½ in. (28.5 x 19 cm.)
 mount: 13¼ x 9¾ in. (33.6 x 23.8 cm.)

£8,000-10,000

\$13,000-16,000

€12,000-14,000



57

57

MAN RAY (1890-1976)

Elsa Schiaparelli, c. 1930

gelatin silver print, mounted on card
 signed and annotated 'Paris' in pencil (mount, recto); stamped
 'Man Ray 31 bis, Rue Campagne Première Paris Littré 76-57'
 [Manford M4] (mount, verso)
 image/sheet: 11¼ x 7½ in. (28.5 x 18.1 cm.)
 mount: 13 x 9½ in. (33 x 24.2 cm.)

£8,000-10,000

\$13,000-16,000

€12,000-14,000

58

MAN RAY (1890-1976)

Study of a Fashionable Lady, Paris, c. 1930

gelatin silver print, mounted on card
 signed and annotated 'Paris' in pencil (mount, recto); stamped
 'Man Ray 31 bis, Rue Campagne Première Paris Littré 76-57'
 [Manford M4] (mount, verso); inscribed 'Inés Sanjuaneria
 Fontegud' in ink (frame backing board)
 image/sheet: 9 x 6¾ in. (22.8 x 16.2 cm.)
 mount: 12½ x 10 in. (31.6 x 25.3 cm.)

£4,000-6,000

\$6,300-9,400

€5,700-8,400





59

HORST P. HORST (1906-1999)

V.O.G.U.E., Lisa Fonssagrives, NY, 1940

platinum print, printed early-mid-1990s on cotton by Martin

Axon, early-mid-1990s, mounted on wood stretcher

signed in pencil (verso)

image/sheet: 8½ x 6¼ in. (21.5 x 15.9 cm.)

£25,000-35,000

\$40,000-55,000

€36,000-49,000

LITERATURE:

Martin Kazmaier, *Horst – Sixty Years of Photography*, Thames and Hudson, London, 1995, p. 17.

60

HORST P. HORST (1906-1999)

Lisa – Nude, 1942

platinum print, printed c. 1990

signed in pencil (margin); titled, dated and 'from the edition of 25'

typed on affixed gallery label (frame backing board)

image: 9½ x 7½ in. (24.2 x 19 cm.)

sheet: 11½ x 9¼ in. (29.2 x 23.5 cm.)

This work is number 3 from the edition of 25.

£4,000-6,000

\$6,300-9,400

€5,700-8,400

PROVENANCE:

Jane Corkin Gallery, Canada;

acquired from the above by the present owner.



***61**

HORST P. HORST (1906-1999)

Round the Clock, 1987

gelatin silver print

signed in ink (margin); annotations in pencil (verso)

image: 15½ x 15½ in. (38.4 x 39 cm.)

sheet: 19¾ x 16 in. (50.2 x 40.6 cm.)

£3,000-5,000

\$4,700-7,800

€4,300-7,000

PROVENANCE:

Alexander Liberman;

acquired from the Liberman Estate by the present owner.





62

λ62

FRANZ CHRISTIAN GUNDLACH (B. 1926)

Lissy Schaper for *Triump*, Tanger/Morocco, 1964

gelatin silver print, printed later
signed, titled, dated and numbered '4/7' in pencil (verso)

image: 19 $\frac{7}{8}$ x 18 $\frac{1}{2}$ in. (50.5 x 47 cm.)

sheet: 23 $\frac{3}{4}$ x 23 $\frac{3}{4}$ in. (60.4 x 60.4 cm.)

This work is number 4 from the edition of 7.

£3,000-4,000

\$4,700-6,300

€4,300-5,600



63

63

WILLIAM KLEIN (B. 1928)

Hat + 5 Roses, Paris, *Vogue*, 1956

gelatin silver print, printed later
signed, titled and dated in pencil (verso)

image: 17 $\frac{7}{8}$ x 13 $\frac{1}{2}$ in. (45.5 x 34.2 cm.)

sheet: 19 $\frac{7}{8}$ x 16 in. (50.5 x 40.6 cm.)

£3,000-5,000

\$4,700-7,800

€4,300-7,000

LITERATURE:

French *Vogue*, May 1956.

*64

RICHARD AVEDON (1923-2004)

Suzy Parker, Evening Dress by Dior, Paris Studio,
August 1956

gelatin silver print, printed 1981, flush-mounted on linen
signed, numbered '5/25' in ink, titled, dated, stamped
edition numbers and copyright credit (flush mount, verso)

image/sheet/flush mount: 40 x 32 $\frac{1}{2}$ in. (101.6 x 82.5 cm.)

This work is number 5 from the edition of 25.

£25,000-35,000

\$40,000-55,000

€36,000-49,000

LITERATURE:

US *Harper's Bazaar*, October 1956;

Richard Avedon, *Avedon Photographs 1947 - 1977*, Farrar,
Straus and Giroux, New York, 1978, p. 128.

54





λ65

TERRY O'NEILL (B. 1938)

Frank Sinatra, Miami Beach, 1968

archival pigment print, printed later
signed and numbered '24/50' in ink (margin); titled, dated and
numbered '24/50' on affixed typed gallery label (frame backing
board)

image: 23 x 35¼ in. (58.4 x 89.5 cm.)

sheet: 24 x 36 in. (61 x 91.4 cm.)

This work is number 24 from the edition of 50.

£6,000-8,000

\$9,400-13,000

€8,500-11,000

PROVENANCE:

Chris Beetles Gallery, London;
acquired from the above by the present owner.

EXHIBITED:

Ω66

FRANCESCO SCAVULLO (1921-2004)

Janis Joplin, 1969

gelatin silver print, flush-mounted on board
signed and dated in ink (flush mount, verso)
image/sheet/flush mount: 18½ x 12½ in. (47 x 32.1 cm.)

£1,500-2,500

\$2,400-3,900

€2,200-3,500

PROVENANCE:

Purchased from the artist by a photo student c. 1970;
acquired by the present owner from the son of the above.





λ67

ANTON CORBIJN (B. 1955)

Bjork, Los Angeles, 1994

gelatin silver print

signed, titled and numbered '12/20' in ink (mount, recto)

image: 18 x 18 in. (45.8 x 45.8 cm.)

This work is number 20 from the edition of 20.

£3,000-4,000

\$4,700-6,300

€4,300-5,600

PROVENANCE:

David Beitzel Gallery, New York;

acquired from the above by the present owner.



68

Ω68

BOB LANDRY (1913-1960)

Rita Hayworth, 1955

gelatin silver print

signed, dated and dedicated 'To my dearest pal - the original' in ink (image); signed in ink and variously annotated label with affixed stamped 'Oct 1955' Editorial Modern Photography labels (frame backing board)

image: 19¼ x 15⅝ in. (48.9 x 39 cm.)

sheet: 19⅞ x 16 in. (48 x 40.6 cm.)

£1,500-2,500

\$2,400-3,900

€2,200-3,500

PROVENANCE:

Slim Aaron;

Slim Aaron's daughter, Anne;

acquired from the above by the present owner.

LITERATURE:

Life, 11 August 1941.

A *Life* photographer, Bob Landry, was commissioned to do a story on this rising star and took a number of pictures of her dressed in a black and white silk negligée kneeling on what appears to be a hotel bed. The editors liked the pictures but they thought they were to risqué to be a cover shot. This pin-up, published in the August 1941 issue, became one of the most popular pin-ups for the American soldiers of WWII.



69

Ω69

CECIL BEATON (1904-1980)

Johnny Weissmuller as Tarzan, 1932

gelatin silver print, printed early 1970s, mounted on board
signed in red crayon (mount, recto); stamped photographer's
copyright credit (mount, verso)

image/sheet: 17¼ x 13⅝ in. (43.7 x 34.5 cm.)

mount: 20½ x 16⅝ in. (52 x 41 cm.)

£2,000-3,000

\$3,200-4,700

€2,900-4,200

Ω70

BERT STERN (1929-2013)

Elizabeth Taylor as Cleopatra, 1962

gelatin silver print

signed in red crayon (verso)

image: 17⅞ x 15⅝ in. (44.2 x 40.3 cm.)

sheet: 20 x 15⅞ in. (50.8 x 40.3 cm.)

£3,000-5,000

\$4,700-7,800

€4,300-7,000

PROVENANCE:

Alexander Liberman;

acquired from the Liberman Estate by the present owner.

58

Ω71

BERT STERN (1929-2013)

Marilyn Monroe, from 'The Last Sitting', 1969

gelatin silver contact print
signed in red crayon, annotations in pencil and stamped
photographer's copyright credit (verso)
image/sheet: 7⁷/₈ x 9⁷/₈ in. (20 x 25.2 cm.)

£2,000-3,000

\$3,200-4,700
€2,900-4,200

PROVENANCE:

Alexander Liberman;
acquired from the Liberman Estate by the present owner.

LITERATURE:

Bert Stern, *Marilyn Monroe - The Complete Last Sitting*,
Schirmer/ Mosel, Munich, 1982, p. 238.



70



71

'Beard worked intensively and spontaneously, building the elements of this huge composition, making his mark in written additions and in smeared blood. 'Heart Attack City' is a powerful testament to the story of a remarkable life and to a unique perspective.'

72

PETER BEARD (B. 1938)

Heart Attack City, 1972/1998

complex collage of chromogenic, gelatin silver and halftone prints, various found objects signed, titled, various annotations in ink with blood throughout, collaged objects and ephemera including an infants laced shoe, a pebble, a plastic comb, feathers, a dried pea pod, some dark brown crunched up tissue, cracker packaging, magazine and newspaper cuttings, a negative strip, a bumble bee, snake skin and a bottle top (recto)
overall: 50½ x 85½ in. (128.5 x 217 cm.)

£300,000-400,000

\$470,000-630,000

€430,000-560,000

PROVENANCE:

The Time is Always Now Gallery, New York;
Michael Hoppen Gallery, London;
acquired from the above by the present owner.

'Heart Attack City' is the most remarkable collage work by Peter Beard to have appeared on the market for many years. Ambitious in scale, with its high-impact principal image of Marilyn Monroe, this is an exceptionally dense work that repays detailed reading. It is enhanced with collage elements and hand interventions, further embellished with a variety of ephemera and objects trouvés, among them a snakeskin and an infant's shoe.

This spectacular work is a richly interwoven pictorial tapestry that reveals a great deal about Beard's life and way of looking at the world. We know the key elements of his story: the young American who experiences his life-changing epiphany when he visits Africa in 1955; the first meeting with Keren Blixen, author of *Out of Africa*, in 1961; the setting up of his base, Hog Ranch, close by Blixen's farm; his extended study in 1964 of the fate of the elephants at Tsavo; and the publication in 1865 of *End of the Game*. With his free spirit and appetite for adventure, Beard made Kenya his second home, and made it his mission to record with his camera and make known with his images and words the unfolding tragedy of the conflict between the animals whose habitat was under threat and the remorseless, destructive advance of man into this Garden of Eden.

Beard's appetite for life, love of beautiful women, and fascination with artists variously shaped a life in which he acquired a glamorous reputation as a unique mix of playboy, philosopher, artist, and writer. Beard's is a fatalistic view of the world, and the drama of the destruction of wildlife that he records is his poignant, pessimistic metaphor for his view of mankind's ultimate destiny.

Life and death, love and loss, Eros and Thanatos are the subject matter of 'Heart Attack City'. We find images of beautiful girls, both Caucasian and native African. Marilyn Monroe, the doomed beauty, dominates the left half of the open diary pages that constitute the central area of the work, while on the right-hand page we find multiple images from Beard's 1972 'Dead Elephant Diary'. To the right is a New York Times cutting with a feature 'The final curtain', telling of the death of Frank Sinatra.

Jacky Kennedy Onassis, herself a witness to a great tragedy, points her camera back at us. Andy Warhol appears more than once; in one image his face is caught on a TV screen. Here is the desiccated head of Rameses II, pharaoh of Egypt; a portrait of Truman Capote at Montauk in 1972; and Mick Jagger. We also find Beard himself, one photo-portrait made in Nairobi in 1979, another showing his features distorted in the brush strokes of his painted portrait by Francis Bacon.

Beard started making his large collages in 1992. The present spectacular work was executed in 1998, when Beard was riding high after his major Paris exhibition two years before at the Centre National de la Photographie. Beard worked intensively and spontaneously, building the elements of this huge composition, making his mark in written additions and in smeared blood. 'Heart Attack City' is a powerful testament to the story of a remarkable life and to a unique perspective.





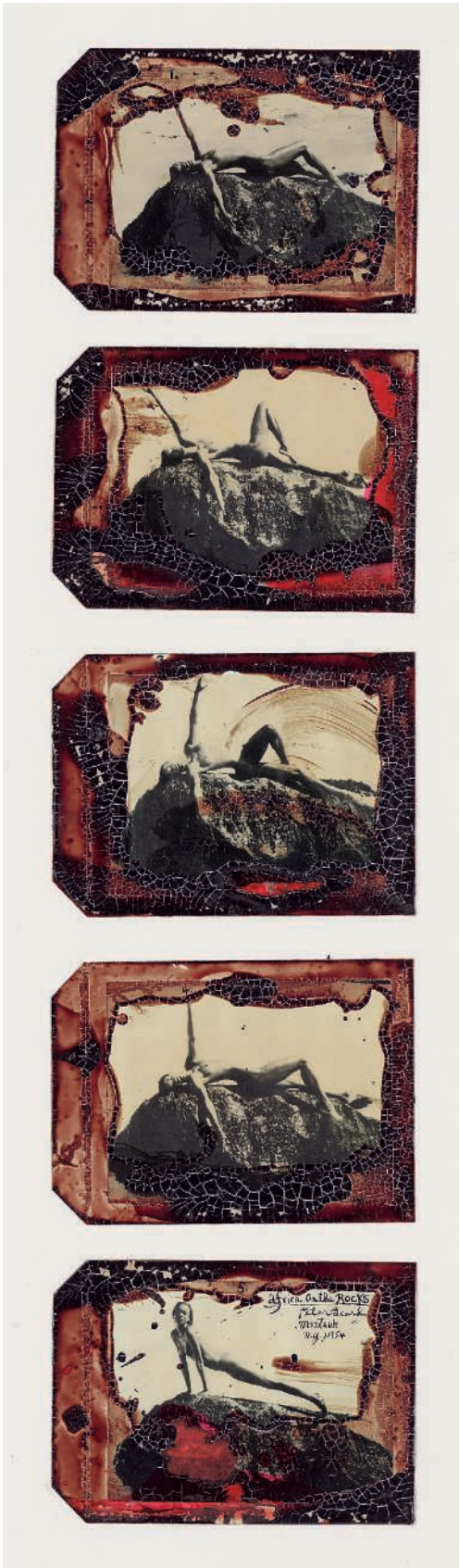


BARNUM'S ANIMALS

The New York Times

1972
Dead Elephant

Blue Jean
Randy
2014



(detail)

73

PETER BEARD (B. 1938)

Africa on the Rocks, 1991

five Polaroid prints with blood and hand colouring

each numbered and initialled 'P.B.' and one signed and titled in ink (recto)

each Polaroid approximately: 4½ x 5¾ in. (10.5 x 14.6 cm.)

overall: 27¼ x 8½ in. (69.2 x 21.5 cm.)

£10,000-15,000

\$16,000-23,000

€15,000-21,000

PROVENANCE:

Galerie Kamel Mennour, Paris;

acquired from the above by the present owner.

74

PETER BEARD (B. 1938)

Spitting Cobra, Tsavo, 1960

gelatin silver print with blood, probably printed 1990s

signed, titled, dated and annotated "Prone on the ground, as since, but on his rear, Circular base of rising folds, that towered Fold above fold, a surging maze; his head Crested aloft, and carbuncle his eyes; With burnished neck of verdant gold, erect Amidst his circling spire." Paradise Lost' in ink (image)

image: 15¼ x 22¾ in. (38.7 x 57.8 cm.)

sheet: 19¼ x 23¾ in. (50.2 x 60 cm.)

£12,000-18,000

\$19,000-28,000

€17,000-25,000

PROVENANCE:

Michael Hoppen Gallery, London;
acquired from the above by the present owner.



75

PETER BEARD (B. 1938)

Lion Pride, Southern Serengeti near Nduu, for The End of the Game, Nairobi, Kenya, East Africa, 1976

gelatin silver print, probably printed 1990s, with ink handwork

signed, titled and dated in ink (margin); stamped copyright credit on affixed gallery label (frame backing board)

image: 16 x 24 in. (40.6 x 61 cm.)

sheet: 22 x 30 in. (56 x 76.2 cm.)

£8,000-12,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

The Time is Always Now Gallery, New York;
acquired from the above by the present owner.

LITERATURE:

Jon Bowermaster, *The Adventures and Misadventures of Peter Beard in Africa*, Little, Brown and Co., Boston, 1993, front and back endpapers.





λ76

NICK BRANDT (B. 1966)

Elephants on the Move, 2006

archival pigment print
signed, dated and numbered 'AP 2/2' in pencil
(margin)

image: 34 $\frac{3}{8}$ x 80 $\frac{1}{4}$ in. (88 x 200 cm.)
sheet: 36 $\frac{1}{8}$ x 82 in. (91.6 x 208.2 cm.)

This work is Artist's Proof 2 of 2 from the edition
of 8.

£15,000-20,000

\$24,000-31,000
€22,000-28,000

PROVENANCE:

A. Galerie, Paris;
acquired from the above by present owner.

λ77

NICK BRANDT (B. 1966)

Lion Under Leaning Tree, 2008

archival pigment print
signed, dated and numbered '14/15' in pencil
(margin)

image: 38 $\frac{3}{8}$ x 46 in. (97.4 x 116.7 cm.)
sheet: 40 x 47 $\frac{1}{2}$ in. (101.6 x 120.6 cm.)

This work is number 14 from the edition of 15.

£10,000-15,000

\$16,000-23,000
€15,000-21,000

PROVENANCE:

A. Galerie, Paris;
acquired from the above by the present owner.



'A giraffe is so much a lady that one refrains from thinking of her legs, but remembers her as floating over the plains in long garb, draperies of morning mist her mirage.'

Karen Blixen

78

PETER BEARD (B. 1938)

Giraffes in Mirage on the Taru Dessert, Kenya, June 1960
gelatin silver print, printed later with paint, ink and blood handwork
annotated "A giraffe is so much a lady that one refrains from thinking
of her legs, but remembers her as floating over the plains in long garb,
draperies of morning mist her mirage. Karen Blixen" (in the image);
signed, titled and dated with various annotations in ink (recto)
overall: 48 x 66 3/4 in. (122 x 169.5 cm.)

£40,000-60,000

\$63,000-94,000
€57,000-84,000

PROVENANCE:

Christie's, London, King Street, 17 May 2006, lot 91;
Michael Hoppen Gallery, London;
acquired from the above by the present owner.



Ω79

PHILIPPE HALSMAN (1906-1979)

Dalí Atomicus, 1948

gelatin silver print

signed and dedicated 'I shot this picture candidly...with friendship'

in ink (image)

image/sheet: 10 $\frac{5}{8}$ x 13 $\frac{1}{8}$ in. (27 x 33.3 cm.)

£5,000-7,000

\$7,900-11,000

€7,100-9,800

PROVENANCE:

Slim Aaron;

Slim Aaron's daughter, Anne;

acquired from the above by the present owner.

80

ELLIOT ERWITT (B. 1928)

Paris, France, 1989

gelatin silver print, printed later, flush-mounted on aluminium

signed in ink (margin)

image: 21 $\frac{1}{8}$ x 29 $\frac{1}{8}$ in. (55.6 x 74.6 cm.)

sheet/flush mount: 29 $\frac{1}{8}$ x 39 $\frac{1}{2}$ in. (75.4 x 100.4 cm.)

£5,000-7,000

\$7,900-11,000

€7,100-9,800



81

ELLIOT ERWITT (B. 1928)

New York City, 1946

gelatin silver print, printed later, flush-mounted on aluminium

signed in ink (margin)

image: 23 $\frac{1}{8}$ x 35 $\frac{1}{8}$ in. (59 x 90.8 cm.)

sheet/flush mount: 29 $\frac{1}{8}$ x 39 $\frac{1}{2}$ in. (75.4 x 100.4 cm.)

£6,000-8,000

\$9,400-13,000

€8,500-11,000





λ82

LORETTA LUX (B. 1969)

John, 2008

Ilfochrome print

signed, titled, dated and numbered '3/20' in ink on
affixed label (verso)

image: 10 $\frac{3}{8}$ x 9 $\frac{1}{8}$ in. (26.5 x 23.2 cm.)

sheet: 13 $\frac{1}{2}$ x 12 in. (34.3 x 30.5 cm.)

This work is number 3 from the edition of 20.

£5,000-7,000

\$7,900-11,000

€7,100-9,800

PROVENANCE:

Torch Gallery, Amsterdam;

acquired from the above by the present owner.



λ83

LORETTA LUX (B. 1969)

Milo 1, 2004

Ilfochrome print

signed, titled, dated and numbered 'Artist's Proof 3/5' in
pencil (verso)

image: 9 x 9 in. (22.9 x 22.9 cm.)

sheet: 12 $\frac{3}{4}$ x 12 $\frac{3}{4}$ in. (32.3 x 32.3 cm.)

This work is Artist's Proof 3 of 5.

£5,000-7,000

\$7,900-11,000

€7,100-9,800

PROVENANCE:

Torch Gallery, Amsterdam;

acquired from the above by the present owner.

LITERATURE:

Loretta Lux, Aperture, New York, 2005, p. 87.



λ84

DIDIER MASSARD (B. 1953)

La Mangrove, 2003

chromogenic print

signed and numbered 'EA 2/2' in ink, titled and dated on affixed
typed label (frame backing board)

image/sheet: 38¼ x 50¼ in. (97.2 x 127.6 cm.)

This work is Artist's Proof 2 of 2 from the sold-out edition of 10.

£8,000-12,000

\$13,000-19,000

€12,000-17,000

LITERATURE:

Quentin Bajac, Philippe Le Guillou, *Artifices – Didier Massard*,
Gourcuff Gradenigo, France, 2008, pl. 17;

William A. Ewing, *Landmark: The Fields of Landscape
Photography*, Thames & Hudson, London, 2014, p. 235.

Didier Massard has works in the collection of Banco
Espírito Santo, Lisbon, Hermès, Paris and The West
Collection, Pennsylvania.



85



86

185

TOM FELS (B. 1946)

Catalpa, 2014

unique cyanotype triptych

each signed, titled and dated in pencil (verso)

each image/sheet approximately: 35¾ x 23¾ in.

(90.8 x 60.4 cm.)

£4,000-6,000

\$6,300-9,400

€5,700-8,400

A historian of photography and its early processes, Tom Fels makes large-format cyanotypes in the footsteps of those produced in 1843 by Anna Atkins for her historic publication, *Photographs of British Algae: Cyanotype Impressions*. Produced using only light and sensitised paper, the magnetic blue of the cyanotype process traces in silhouette the subject of this image, a tree in his back garden, leaving an overall abstract impression. Made directly, without camera or intermediary negative, works such as this triptych are unique.

72

λ86

WOLFGANG TILLMANS (B. 1968)

Icestorm, 2001

chromogenic print

signed, titled, dated, numbered '8/10 + 1' and various annotations in pencil (verso)

image: 12 x 10 in. (30.5 x 25.4 cm.)

sheet: 16 x 12 in. (40.6 x 30.5 cm.)

This work is number 8 from the edition of 10 plus 1 Artist's Proof.

£3,000-5,000

\$4,700-7,800

€4,300-7,000

PROVENANCE:

Galerie Buchholz, Germany;

acquired from the above by the present owner.

λ87

WOLFGANG TILLMANS (B. 1968)

Shaker Rainbow, 1998

chromogenic print, printed 2001

signed, titled, date of image and of print and numbered '8/10 + 1' in pencil (verso)

image: 15¾ x 10¾ in. (40 x 27.3 cm.)

sheet: 15¾ x 12 in. (40 x 30.5 cm.)

This work is number 8 from the edition of 10 plus 1 Artist's Proof.

£3,000-5,000

\$4,700-7,800

€4,300-7,000

PROVENANCE:

Galerie Buchholz, Germany;

acquired from the above by the present owner.



87

88

WILLIAM CHRISTENBERRY (B. 1936)

Church, Near Marion, Alabama, 1976

dye-transfer print, printed 1994

signed, titled, date of image and of print in ink (verso)

image: 3½ x 4⅞ in. (8 x 12.3 cm.)

sheet: 8 x 10 in. (20.3 x 25.4 cm.)

£2,000-3,000

\$3,200-4,700

€2,900-4,200



88



89

MASSIMO VITALI (B. 1944)

GMT-0, #4375, 2011

chromogenic print, face-mounted to acrylic,
flush-mounted on aluminium
signed and numbered '6/35' in ink, titled and
dated on accompanying typed label
image: 24½ x 31½ in. (62.2 x 80 cm.)
sheet/face and flush mount: 34 x 41 in.
(86.3 x 104.2 cm.)

This work is number 6 from the edition of 35.

£3,000-5,000

\$4,700-7,800

€4,300-7,000

PROVENANCE:

Galerie Ernst Hilger, Austria.



190

MASSIMO VITALI (B. 1944)

Spiaggiona Senza Moda, #0832, 2001

chromogenic print, face-mounted to acrylic,
flush-mounted on aluminium
signed, titled, dated and numbered '1/9' in ink on
accompanying label; titled, dated and numbered
on affixed typed gallery label (flush mount, verso)
image: 58⅞ x 74 in. (149,5 x 188.5 cm.)
sheet: 70 x 86 in. (177.8 x 218.4 cm.)

This work is number 1 from the edition of 9.

£12,000-18,000

\$19,000-28,000

€17,000-25,000

PROVENANCE:

Galeria Senda, Barcelona;
acquired from the above by the present owner.



91

KATY GRANNAN (B. 1969)

Carla, from the Sugar Camp Road Series, 2003

chromogenic print

signed and dated on affixed gallery label, titled, dated and numbered '4/6' on second affixed typed gallery label (frame backing board)

image/sheet: 47½ x 59½ in. (120.6 x 151.1 cm.)

This work is number 4 from the edition of 6.

£4,000-6,000

\$6,300-9,400

€5,700-8,400

PROVENANCE:

Artemis Greenberg Van Doren Gallery, New York;
acquired from the above by the present owner.



λ92

JIMMY NELSON (B. 1967)

Kazakh, Altantsogsts, Boyan Olgii,
Mongolia, 2011

chromogenic print, flush-mounted on aluminium
signed in ink, titled, dated and numbered
‘1/6’ on typed Certificate of Authenticity and
photographer’s credit label (frame backing board)
image: 31½ x 39 in. (79.3 x 99 cm.)
sheet/flush mount: 39½ x 47¼ in. (100.3 x 120 cm.)

This work is number 1 from the edition of 6.

£6,000-8,000

\$9,400-13,000

€8,500-11,000

PROVENANCE:

Camera Work Gallery, Berlin;
acquired from the above by present the owner.

LITERATURE:

Jimmy Nelson, *Before They Pass Away*, teNeues,
New York, 2013, p. 14.



93

EDWARD BURTYNSKY (NÉ EN 1955)

Oil fields #13, Taft, California, 2002

tirage chromogénique monté sur carton plume
signé à l’encre; titré, daté et numéroté ‘1/5’ sur une
étiquette (au dos du montage)

image 101.6 x 127 cm. (40 x 50 in.)

montage 132 x 158 cm. (52 x 62¼ in.)

£6,000-8,000

\$9,400-13,000

€8,500-11,000



94

ALLORA & CALZADILLA (B. 1974 & 1971)

Under Discussion, 2004 – 2005

chromogenic print
signed in ink, titled, dated and numbered '20/25 +3 AP' on affixed
typed label (verso)

image: 19 x 13½ in. (48.3 x 34.3 cm.)

sheet: 26¼ x 21 in. (66.6 x 53.4 cm.)

This work is number 20 from the edition of 25 plus 3 Artist's Proofs.

£5,000-7,000

\$7,900-11,000

€7,100-9,800

PROVENANCE:

Hatje Cantz Verlag, Germany;
acquired from the above by the present owner.

INDEX

A

Allora, J. & Calzadilla, G., 94
Arbus, D., 49
Avedon, R., 7, 64

B

Bailey, D., 5, 6
Ballen, R., 47
Beard, P., 72, 73, 74, 75, 78
Beaton, C., 69
Brandt, N., 76, 77
Broomberg, A. &
Chanarin, O., 45, 46
Burtynsky, E., 93

C

Casebere, J., 29
Christenberry, W., 88
Corbijn, A., 67

D

Dassault, O., 35

E

Erwitt, E., 80, 81

F

Fels, T., 85
Feurer, H., 15

G

Grannan, K., 91
Gundlach, F. C., 62

H

Halsman, P., 79
Haskins, S., 3, 4
Horst, H. P., 52, 59, 60, 61

K

Klein, W., 63

L

Lachapelle, D., 19, 21, 24, 25,
27
Landry, B., 68
Lutter, V., 33
Lux, L., 82, 83

M

Maier-Aichen, F., 31
Man Ray, 56, 57, 58
Mapplethorpe, R., 50, 51, 53
Massard, D., 84
McGinley, R., 42, 43
Minter, M., 22
Muniz, V., 41

N

Nelson, J., 92
Neshat, S., 34
Newton, H., 11, 12, 13, 14

O

O'Neill, T., 20, 65
Onorato, T. & Krebs, N., 44

P

Penn, I., 40, 54, 55
Prager, A., 26

R

Rauschenberg, R., 48
Ritts, H., 1, 2
Ruff, T., 23, 28, 30

S

Scavullo, F., 66
Sims, D., 10
Stern, B., 8, 9, 70, 71
Struth, T., 32
Sugimoto, H., 36, 37, 38, 39

T

Testino, M., 16, 18
Tillmans, W., 86, 87

V

Vitali, M., 89, 90

W

Watson, A., 17

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(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 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.

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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, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- 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
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- 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 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

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 satisfy us that your lot is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.

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

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

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

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

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

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

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

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

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

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

(i) the absence of blanks, half titles, tissue guards

or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

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

(iii) books not identified by title;

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

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

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

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

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

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

F PAYMENT

1 HOW TO PAY

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

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

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

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

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

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the lot; or

(b) At the end of the 90th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.
- (b) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

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

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

- (e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

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

- (g) **Jewellery over 50 years old**
Under current laws, jewellery over 50 years old which is worth £34,300 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.

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

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

I OUR LIABILITY TO YOU

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

- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other

matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

- (ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRTISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

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

VAT refunds: what can I reclaim?

If you are:

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

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

(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

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

◦

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

△

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

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

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

•

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

~

Lot incorporates material from endangered species which could result in export restrictions.

See Section H2(b) of the Conditions of Sale.

Ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, *, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages on South Kensington sales only.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

◦ Minimum Price Guarantees

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

◊ Third Party Guarantees/Irrevocable bids

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

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

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

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

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

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

As stated in Christie's Conditions of Sale & Limited Warranty printed at the back of this catalogue, Christie's warrants the authenticity of authorship identified in the UPPER CASE TYPE headings of each lot. Such headings generally indicate the person or persons, publisher or agency responsible for the execution of, or owning the rights to, the negative, positive, digital file or other method employed from which the print, plate, transparency or object being offered for sale is created. While we may indicate in the lot description who we believe to have been the maker, printer or creator of the object offered, the Limited Warranty does not apply to any information regarding the maker, printer or creator of the print, plate, transparency or object being offered. Please consult a member of the department if you have questions about any specific lots.

CONDITION REPORTS:

Condition reports are available upon request. Nevertheless, prospective bidders are reminded that each lot is sold "AS IS", subject to the Conditions of Sale and Limited Warranty printed at the back of this catalogue. These are provided as a service to our clients and are prepared by Christie's specialists. They are not intended as a substitute for physical examination. Christie's specialists are not trained conservators and the report is not a comprehensive study prepared by a professional conservator. We recommend that prospective purchasers consult their own conservators for evaluation when condition questions arise.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture and carpet lots (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 to their warehouse at:

241 Acton Lane, Park Royal,

London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: collections@cadogantate.com.

While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale.

To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight.

Please contact them on +44 (0)20 7389 2712 or arttransport_london@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 Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT.

The removal and/or storage by Cadogan Tate 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 and Cadogan Tate Ltd are settled.

POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

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.

EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

Christie's Fine Art Storage Services

(CFASS) also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.

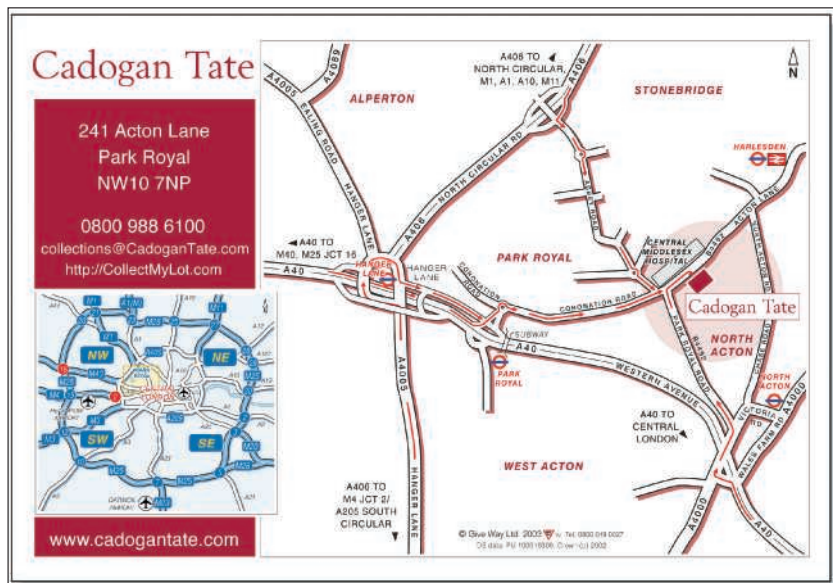
TRANSFER, STORAGE & RELATED CHARGES

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	£70.00	£35.00
Storage per day	£5.25	£2.65

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 above will be payable.

These charges do not include:

- the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
- VAT which will be applied at the current rate



CADOGAN TATE LTD'S WAREHOUSE
 241 Acton Lane,
 Park Royal,
 London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: collections@cadogantate.com

WRITTEN BIDS FORM

CHRISTIE'S LONDON

PHOTOGRAPHS

FRIDAY 20 MAY AT 2.00 PM

8 King Street, St. James's, London SW 1 Y 6QT

CODE NAME: ALICE

SALE NUMBER: 12275

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £50,000, 20% on any amount over £50,000 up to and including £1,000,000 and 12% of the amount above £1,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

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

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

12275

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone

Evening Telephone

Fax (Important)

E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a 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. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

PHOTO LONDON

19–22 May 2016
Somerset House, London

Tickets now on sale

amana (amanasalto/IMA) Tokyo
ATLAS Gallery London
Autograph ABP London
Ayyam Gallery Beirut, Dubai
baudoin lebon Paris
Ben Brown Fine Arts Hong Kong, London
Bernard Quaritch Ltd London
Bildhalle Zürich
Blanca Berlin Madrid
Bryce Wolkowitz Gallery New York
CAMERA WORK Berlin
Carlos Carvalho Arte
Contemporânea Lisbon
Catherine Edelman Gallery Chicago
Christophe Guye Galerie Zürich
Crane Kalman Brighton Brighton
Daniel Blau Munich
Danziger Gallery New York
Dillon Gallery New York
Edwynn Houk Gallery New York, Zürich
Eleven London
England & Co London
Eric Franck Fine Art London
Flowers Gallery London, New York
Galerie Caroline Smulders Paris
Galerie Christophe Gaillard Paris
galerie du jour agnès b. Paris
Galerie Ernst Hilger Vienna
Galerie Esther Woerdehoff Paris
Galerie Johannes Faber Vienna

Galerie Les Filles du Calvaire Paris
Galerie Lumière des Roses Paris
Galerie Polaris Paris
Galerie Thomas Zander Cologne
Galleria Valeria Bella Milan
GALLERY FIFTY ONE Antwerp
Gallery Taik Persons Berlin, Helsinki
Gazelli Art House Baku, London
HackelBury Fine Art London
Hamiltons London
Hans P. Kraus Jr. Inc. New York
Holden Luntz Gallery Palm Beach
Howard Greenberg Gallery New York
IBASHO Antwerp
ILEX Gallery Rome
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