

# PHILLIPS



## PHOTOGRAPHS

NEW YORK DAY SALE 2 APRIL 2015







# PHILLIPS

## PHOTOGRAPHS

### SALE INFORMATION

NEW YORK 1 & 2 APRIL 2015

#### AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

#### AUCTIONS

1 April 6pm (lots 1-27)

2 April 10am (lots 101-204) & 2pm (lots 205-314)

#### VIEWING

21 March – 1 April

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

#### SALE DESIGNATION

When sending in written bids or making enquiries  
please refer to this sale as NY040115 or Photographs.

#### ABSENTEE AND TELEPHONE BIDS

tel +1 212 940 1228 fax +1 212 924 1749

bidsnewyork@phillips.com

#### PHOTOGRAPHS DEPARTMENT

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**Front cover** Mitch Epstein, *Amos Coal Power Plant, West Virginia* from *American Power*, 2004, lot 253

**Back cover** Lewis Wickes Hine, *Climbing into America, Ellis Island, New York*, 1905, lot 197 (detail)

**Title Page** Alex Prager, *Crowd #2 (Emma)*, 2012, lot 273 (detail)



101

**JEANLOUP SIEFF** 1933-2000*Corset, New York, 1962*Gelatin silver print from *Camera Work Portfolio*, printed 1999.

13⅞ x 9⅜ in. (35.2 x 23.8 cm)

Signed, titled, dated in pencil and credit stamp on the verso.

Number 3 from an edition of 10.

**Estimate** \$8,000-12,000

102

**RUTH BERNHARD** 1905-2006*Folding, 1962*

Selenium toned gelatin silver print, printed later.

10½ x 13½ in. (26.7 x 34.3 cm)

Signed in pencil on the mount; signed, titled, dated in pencil and copyright credit reproduction limitation stamp on the reverse of the mount.

**Estimate** \$7,000-9,000**PROVENANCE**

Peter Fetterman Gallery, Santa Monica

**LITERATURE**Chronicle Books, *Ruth Bernhard: The Eternal Body*, n.p.

103



103

**RUTH BERNHARD** 1905-2006

*Spanish Dancer*, 1971

Selenium toned gelatin silver print, printed later.

8½ x 13½ in. (20.6 x 34.3 cm)

Signed in pencil on the mount; signed, titled, dated in pencil and copyright credit reproduction limitation stamp on the reverse of the mount.

**Estimate** \$7,000-9,000

**PROVENANCE**

Peter Fetterman Gallery, Santa Monica

**LITERATURE**

Chronicle Books, *Ruth Bernhard: The Eternal Body*, n.p.



104

104

**HORST P. HORST** 1906-1999

*Male Nude I, New York*, 1952

Gelatin silver print, printed later.

17¾ x 13¾ in. (45.1 x 34 cm)

Blindstamp signature in the margin; signed, titled and dated in pencil on the verso.

**Estimate** \$7,000-9,000

**LITERATURE**

Kazmaier, *Horst: Sixty Years of Photography*, pl. 126

105

**RUTH BERNHARD** 1905-2006

*Draped Torso*, 1962

Selenium toned gelatin silver print, printed later.

13½ x 8½ in. (34.3 x 21.6 cm)

Signed in pencil on the mount; signed in pencil and copyright credit reproduction limitation stamp on the reverse of the mount.

**Estimate** \$8,000-12,000

**PROVENANCE**

Peter Fetterman Gallery, Santa Monica

**LITERATURE**

Chronicle Books, *Ruth Bernhard: The Eternal Body*, n.p.

Mitchell, *Ruth Bernhard: Between Art & Life*, p. 85

105





106

**HELMUT NEWTON** 1920-2004

*Tied-Up Torso, Ramatuelle, 1980*

Gelatin silver print from *Private Property Suite II*, printed 1984.

10¾ x 10¾ in. (27.3 x 27.3 cm)

Signed, numbered '1', 6/75 in pencil and copyright credit reproduction limitation stamp on the verso.

**Estimate** \$10,000-15,000

**PROVENANCE**

Bonni Benrubi Gallery, New York

**LITERATURE**

Blonsky, *Helmut Newton: Private Property* (Schirmer Visual Library), p. 16

Lamarche-Vadel, *Helmut Newton*, p. 31

Schirmer/Mosel, *Helmut Newton: Aus Dem Photographischen Werk*, pl. 64

Schirmer/Mosel, *Helmut Newton: Big Nudes*, n.p.

Thames and Hudson, *Helmut Newton 47 Nudes*, p. 31

Vogue Paris, November 1981, p. 169



107

**ROBERT MAPPLETHORPE** 1946-1989

*Lisa Lyon*, 1982

Gelatin silver print.

15½ x 15½ in. (38.4 x 38.4 cm)

Signed, dated and numbered 3/10 in ink in the margin; signed, dated, numbered 3/10 in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount.

**Estimate** \$20,000-30,000

**PROVENANCE**

Private Collection, New York

**LITERATURE**

St. Martin's Press, *Lady: Lisa Lyon*, p. 17



108

**ROBERT MAPPLETHORPE** 1946-1989*Black Calla Lily, 1987*Photogravure from *Flowers*.

18¾ x 19½ in. (47.6 x 48.6 cm)

Signed, dated '88' and numbered AP 3/5 in pencil in the margin.

One from an edition of 25 plus 5 artist's proofs.

**Estimate** \$12,000-18,000**LITERATURE**Random House, *Mapplethorpe: Pistils*, p. 150

109

**ROBERT MAPPLETHORPE** 1946-1989*Red Orchid, 1987*Photogravure from *Flowers*.

18¾ x 19½ in. (47.6 x 48.6 cm)

Signed, dated '88' and numbered 22/25 in pencil in the margin.

**Estimate** \$7,000-9,000**LITERATURE**Random House, *Mapplethorpe: Pistils*, p. 157 and back slipcase

110

**KUNIE SUGIURA** b. 1942*Split Flowers Positive, 1999*

Five unique gelatin silver prints.

Varying dimensions from 7 x 5 in. (17.8 x 12.7 cm) to 23¾ x 19¾ in. (60.3 x 50.2 cm)

Each signed, titled and dated in pencil on the verso.

**Estimate** \$3,000-5,000**PROVENANCE**

Leslie Tonkonow Artworks + Projects, New York

109



110





111

**HELMUT NEWTON** 1920-2004

*Sie Kommen (Naked)*, Paris, 1981

Gelatin silver print.

11 $\frac{7}{8}$  x 10 $\frac{1}{8}$  in. (30.2 x 25.7 cm)

Signed and dated in ink in the margin; copyright credit 'Paris, France' reproduction limitation stamp on the verso.

**Estimate** \$25,000-35,000

**LITERATURE**

French *Vogue*, November 1981, p. 164

Harrison, *Appearances: Fashion Photography Since 1945*, p. 241

Koetzle, *Photo Icons: Vol. 2*, pp. 142-151

Scalo, *Helmut Newton: Pages from the Glossies, Facsimiles 1956-1998*, p. 430

Schirmer/Mosel, *Helmut Newton: Aus dem Photographischen Werk*, pp. 31-32

Schirmer/Mosel, *Helmut Newton: World Without Men*, p. 72

Taschen, *Helmut Newton: Work*, p. 189

Taschen, *Helmut Newton (SUMO)*, n.p.

Thames and Hudson, *Helmut Newton: 47 Nudes*, p. 47



112

**MARILYN MINTER** b. 1948

*Leggings*, 2009

Chromogenic print.

86¼ x 64 in. (219.1 x 162.6 cm)

Signed in ink, printed title, date and number AP 2 on a gallery label affixed to the reverse of the flush-mount. One from an edition of 3 plus artist's proofs.

**Estimate** \$20,000-30,000

**PROVENANCE**

Gavlak Gallery, Palm Beach



113

**HELMUT NEWTON** 1920-2004

*Dressed and Nude Model Reclining, Brescia, 1981*

Gelatin silver print diptych.

Each 17 $\frac{7}{8}$  x 23 in. (45.4 x 58.4 cm)

Each signed, titled, dated and numbered 1/10 in pencil on the verso.

Estimate \$25,000-35,000

**PROVENANCE**

Christie's, New York, 'Icons of Glamour and Style: The Constantiner Collection Part II,' 12 February 2009, lot 86

**LITERATURE**

Schirmer/Mosel, *Helmut Newton: Big Nudes*, n.p.



114

**HELMUT NEWTON** 1920-2004*Veruschka, Nizza, 1975*Gelatin silver print from *Private Property Suite II*, printed 1984.

9⅜ x 14⅛ in. (23.8 x 35.9 cm)

Signed, numbered '12', 6/75 in pencil and copyright credit reproduction limitation stamp on the verso.

**Estimate** \$10,000-15,000**LITERATURE**Schirmer/Mosel, *Helmut Newton: White Women*, n.p.

115

**ANNIE LEIBOVITZ** b. 1949*Lauren Hutton, Oxford, Mississippi, 1981*

Dye destruction print.

12⅞ x 13¼ in. (32.7 x 33.7 cm)

Signed, titled, dated, inscribed and numbered AP 10 in ink in the margin. One from an edition of 40 plus artist's proofs.

**Estimate** \$4,000-6,000**LITERATURE**Harper Collins, *Photographs: Annie Leibovitz 1970-1990*, p. 120Phillips de Pury & Company, *Annie Leibovitz: Master Set*, pl. 49Rolling Stone Press, *Annie Leibovitz Photographs*, pl. 20

115





116

**ANNIE LEIBOVITZ** b. 1949

*Keith Haring, New York, 1986*

Platinum print.

18¾ x 23 in. (47.6 x 58.4 cm)

Signed, titled, dated and numbered 'AP6' in pencil in the margin.

One from an edition of 30 plus artist's proofs.

**Estimate** \$25,000-35,000

**PROVENANCE**

Private Collection, London



117

**HELMUT NEWTON** 1920-2004*Arielle after haircut*, 1982Gelatin silver print from *Classic Portfolio* (Helmut Newton Photographien), printed 1998.

14¼ x 9½ in. (36.2 x 24.1 cm)

Signed, titled, dated and annotated 'Paris' in pencil on the verso. One from an edition of 10 plus artist's proofs.

**Estimate** \$12,000-18,000**PROVENANCE**

Bonni Benrubi Gallery, New York

**LITERATURE**Felix, *Best of Helmut Newton*, p. 73Taschen, *Helmut Newton (SUMO)*, n.p.

Δ 118

PHOTOGRAPHS FROM THE COLLECTION OF LISA LYON

**ROBERT MAPPLETHORPE** 1946-1989*Lisa Lyon*, 1982

Gelatin silver print.

15½ x 15½ in. (38.4 x 38.4 cm)

Signed, dated and numbered AP 1/2 in ink in the margin; signed, dated in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount. One from an edition of 10 plus 2 artist's proofs.

**Estimate** \$4,000-6,000**PROVENANCE**

Acquired directly from the artist

**LITERATURE**St. Martin's Press, *Lady: Lisa Lyon*, p. 122



119

**HELMUT NEWTON** 1920-2004

*Nude in seaweed, Saint-Tropez, 1981*

Gelatin silver print.

13 $\frac{7}{8}$  x 14 $\frac{1}{8}$  in. (35.2 x 35.9 cm)

Signed, titled, dated in pencil, copyright credit and reproduction limitation stamps on the verso.

**Estimate** \$15,000-25,000

**PROVENANCE**

Marlborough Gallery, New York

**LITERATURE**

Schirmer/Mosel, *Helmut Newton: Big Nudes*, n.p.

Schirmer/Mosel, *Helmut Newton: Aus Dem*

*Photographischen Werk*, pl. 75

Δ 120

PHOTOGRAPHS FROM THE COLLECTION OF LISA LYON

**ROBERT MAPPLETHORPE** 1946-1989

*Lisa Lyon*, 1982

Gelatin silver print.

19 x 15½ in. (48.3 x 38.4 cm)

Signed, dated, numbered AP 1/2 in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount.  
One from an edition of 10 plus 2 artist's proofs.

**Estimate** \$4,000-6,000

**PROVENANCE**

Acquired directly from the artist

**LITERATURE**

Mapplethorpe, *Lady: Lisa Lyon*, p. 101

120



121



121

**HELMUT NEWTON** 1920-2004

*Nastassja Kinski, Los Angeles*, 1983

Gelatin silver print from *Private Property Suite I*, printed 1984.

14¼ x 9¾ in. (36.2 x 23.8 cm)

Signed, numbered '8', 6/75 in pencil and copyright credit reproduction limitation stamp on the verso.

**Estimate** \$7,000-9,000

122

**DUANE MICHALS** b. 1932

*Untitled from Eros and Thanatos*, 1992

Two platinum palladium prints.

6½ x 9¾ in. (16.5 x 25.1 cm) and 5¼ x 7¾ in. (13.3 x 20 cm)

Each signed in ink on the mount.

**Estimate** \$3,000-5,000

**PROVENANCE**

Phillips de Pury & Company, New York, 17 September 2005, lot 250

122



123



123

**PETER LINDBERGH** b. 1944*Madonna, Los Angeles, 1994*

Gelatin silver print, printed later.

12½ x 17½ in. (30.8 x 45.4 cm)

Signed, titled, dated, annotated, 'for Harper's Bazaar' by the artist in pencil and numbered 5/25 in an unidentified hand in ink on the verso.

**Estimate** \$8,000-12,000**LITERATURE**

Harper's Bazaar, May 1994

The image offered in the present lot was featured as part of the cover story "Madonna in Motion" in the May 1994 issue of *Harper's Bazaar*, paying tribute to the dance legend, Martha Graham.

124



124

**PIERRE MOLINIER** 1900-1976*L'éperon d'amour* and *Untitled*, 1966-1968

Two gelatin silver prints.

Each approximately 6¾ x 4¾ in. (16.2 x 12.1 cm)

One signed in pencil on the verso; one with 'Atelier du Grenier St. Pierre' and 'Le Chaman et Ses Créatures' credit stamps on the verso.

**Estimate** \$4,000-6,000**PROVENANCE**

Ubu Gallery, New York

**EXHIBITED**

*Rose is a Rose is a Rose: Gender Performance in Photography*, Solomon R. Guggenheim Museum, New York, 17 January - 16 April 1997; The Andy Warhol Museum, Pittsburgh, 17 September - 20 November 1997 (*L'éperon d'amour*)

125

125

**HELMUT NEWTON** 1920-2004*SUMO*

Monte Carlo: Taschen, 1999. Oversized photography book with original metal stand designed by Philippe Starck.

Book: 27½ x 20½ x 3¼ in. (71.1 x 52 x 8.2 cm); stand: 30 x 22 x 22 in. (76.2 x 55.9 x 55.9 cm)

Signed in blue crayon on the title page, stamp numbered 02596 of 10,000, the stand embossed 'STARCK' and 'HELMUT NEWTON'.

**Estimate** \$4,000-6,000**PROVENANCE**

Taschen, Cologne



126

**ROBERT HEINECKEN** 1931-2006

*Recto/Verso*

Berkeley: Landweber/Artists, 1988. Twelve dye destruction prints, each with text overlay.

Each approximately 8 $\frac{7}{8}$  x 10 $\frac{3}{4}$  in. (22.5 x 27.3 cm) or the reverse. Each variously signed, titled, dated, numbered 9/50 and copyright notation in ink or pencil on the verso. Numbered 9/50 in ink on the colophon. Enclosed in a portfolio case. Accompanied by 'ARE YOU REA', a set of twenty-five reproductions of a series of photograms with accompanying letter signed and numbered 409/500 in ink by the artist.

**Estimate** \$40,000-60,000

**PROVENANCE**

Cherry and Martin, Los Angeles

**LITERATURE**

Museum of Contemporary Art, Chicago, *Robert Heinecken*, pp. 53-59, 86 and 87

The Museum of Modern Art, *Robert Heinecken: Object Matter*, pp. 50-59, 134-139

Since the 1970s, Robert Heinecken has cleverly challenged notions of sexuality, gender identity and economic status, among other pertinent socio-cultural issues. By drawing attention to the constructed nature of imagery, be it through his three-dimensional photo-sculptures, photo-grids or handmade puzzles, Heinecken shone a spotlight on the building blocks upholding universally-accepted assumptions about the self. Accordingly, Heinecken considered himself a para-photographer, whereby his work transcended the traditional conventions affiliated with the medium.

In *Recto/Verso* Heinecken culled magazine pages from popular publications and proceeded to place them on light-sensitive paper. Upon exposure, both sides (recto and verso) of the page transferred to the paper, collapsing disparate images onto a single frame. The intersection of the two images had a variety of effects that were heightened by their unexpected nature. Some seemingly innocent images were suddenly imbued with an unforeseen salacious undertone, whereas the sex appeal of titillating images was diffused by the humorous appearance of their banal counterparts. Indeed, the dialogue between the two images on a single frame begets visual hybrids that are at times absurd, at others awkward, and unfailingly engaging.





127



127

**ROBERT HEINECKEN** 1931-2006*Vary Cliché/Lesbianism*, 1978Lithograph from *Vary Cliché*.16 x 15 $\frac{7}{8}$  in. (40.6 x 40.3 cm)

Signed, titled, dated and numbered 20/20 in pencil in the margin.

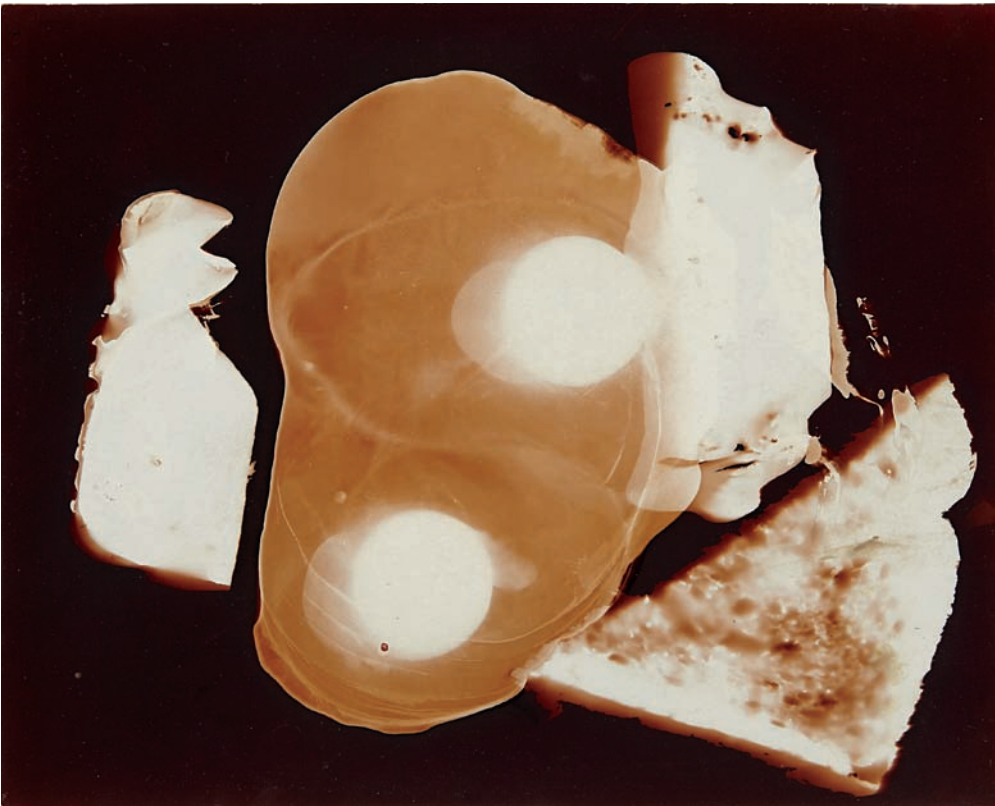
Estimate \$8,000-12,000

**PROVENANCE**

Private Collection, California

**LITERATURE**Museum of Contemporary Art, Chicago, *Robert Heinecken*, pl. 50The Museum of Modern Art, *Robert Heinecken: Object Matter*, pl. 68

128



128

**ROBERT HEINECKEN** 1931-2006*Documentary Photogram Breakfast #4*, 1971

Gelatin silver photogram on printing out paper.

8 x 10 in. (20.3 x 25.4 cm)

Signed, titled, dated and annotated 'Bacon, Eggs, Toast' in pencil on the verso.

Estimate \$5,000-7,000

**PROVENANCE**The Estate of Robert Heinecken  
Cherry and Martin, Los Angeles

129

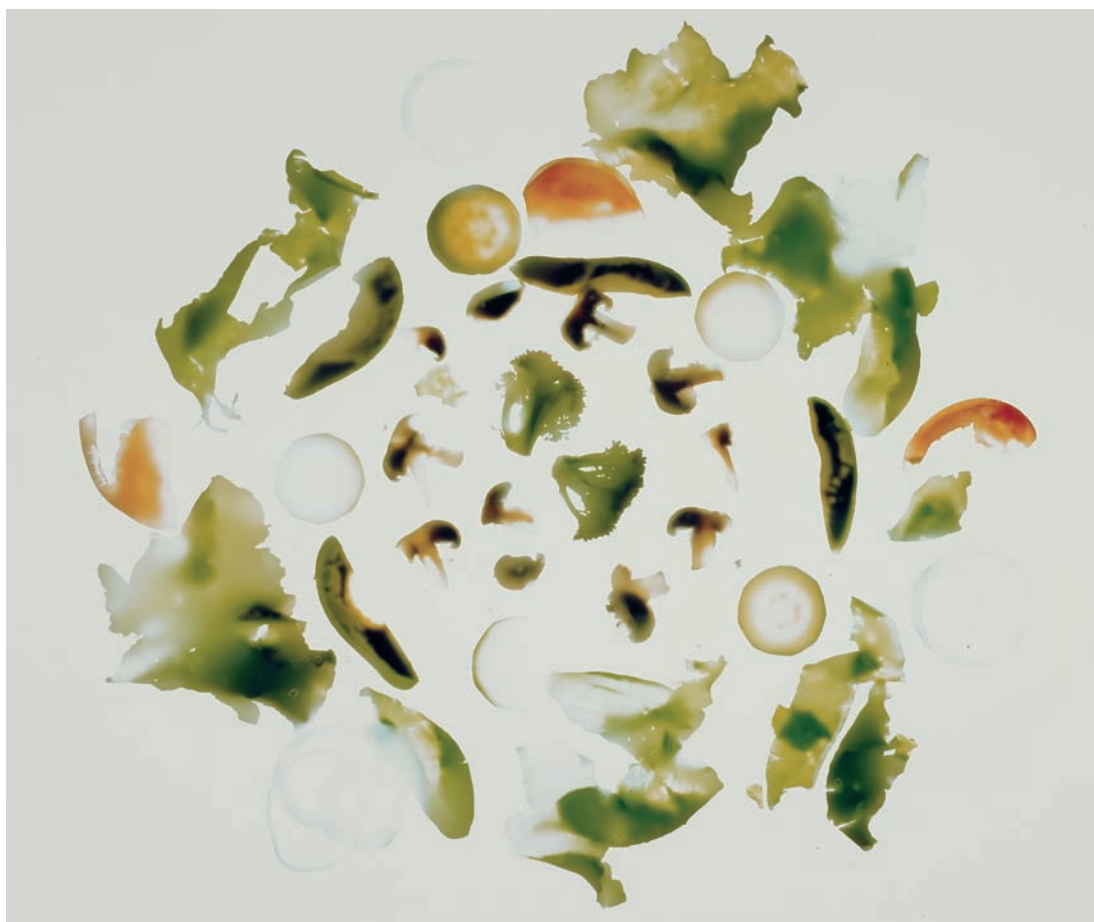
**ROBERT HEINECKEN** 1931-2006*Fast Foods Mixed Green Salad (Lettuce, tomatoes, zucchini, mushrooms, broccoli, avocado, onions)*, 1983

Polaroid print.

21¼ x 27½ in. (54 x 69.9 cm)

Signed, titled and dated in ink on the verso.

Estimate \$5,000-7,000

**PROVENANCE**The Estate of Robert Heinecken  
Cherry and Martin, Los Angeles

130

**IRVING PENN** 1917-2009*Deli Package, (SM) New York*, 1976

Platinum palladium print.

17⅞ x 22¼ in. (45.4 x 56.5 cm)

Signed, titled, dated, numbered 21/45 in pencil and copyright credit reproduction limitation stamp on the verso.

Estimate \$8,000-12,000

**LITERATURE**Knopf/Callaway, *Irving Penn: Passage, A Work Record*, p. 217Szarkowski, *Irving Penn*, p. 127



131

**IRVING PENN** 1917-2009

*Gypsy Family (Extremadura, Spain), 1965*

Selenium toned gelatin silver print, printed 1993.

15½ x 15½ in. (39.4 x 39.4 cm)

Signed, titled, dated, initialed in ink, Condé Nast copyright credit reproduction limitation, credit and edition stamps on the reverse of the mount. One from an edition of 15.

**Estimate** \$15,000-25,000

**PROVENANCE**

Halsted Gallery, Birmingham

**LITERATURE**

Knopf/Callaway, *Irving Penn: Passage, A Work Record*, p. 154

132

**JOSEF KOUDELKA** b. 1938*Matriarch*, n.d.

Gelatin silver print.

14 x 9 in. (35.6 x 22.9 cm)

Signed in ink in the margin.

Estimate \$15,000-20,000

**PROVENANCE**

Private Collection, California

133

**IRVING PENN** 1917-2009*Standing Woman, Sitting Woman, and Child (Nepal)*, 1967

Selenium toned gelatin silver print, printed 1986.

10¼ x 10⅞ in. (26 x 25.7 cm)

Signed in ink, titled, dated, initialed in pencil, Condé Nast copyright credit (courtesy Vogue) reproduction limitation, credit and edition stamps on the verso. One from an edition of 9.

Estimate \$10,000-15,000



133





134

**IRVING PENN** 1917-2009*Dior Fur Scarf (Jean Patchett), New York, 1950-1951*

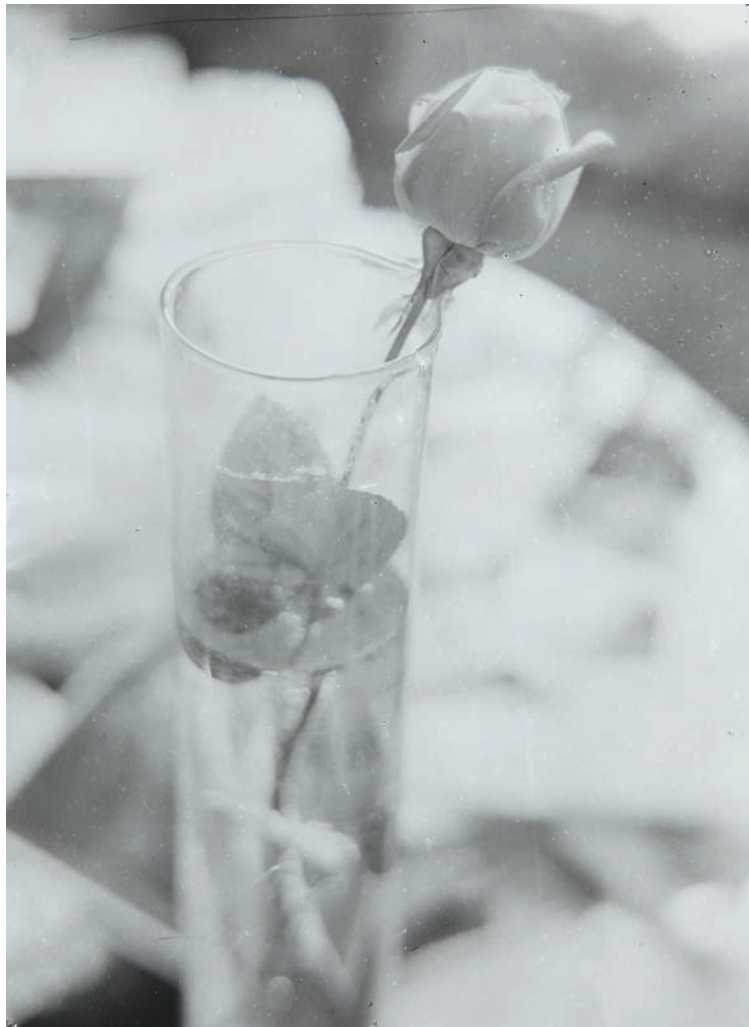
Selenium toned gelatin silver print, printed 1990.

15½ x 15½ in. (38.4 x 38.4 cm)

Signed, titled, dated, initialed in ink, Condé Nast copyright credit reproduction limitation, credit and edition stamps on the reverse of the mount. One from an edition of 17.

**Estimate** \$15,000-20,000

135



135

**JOSEF SUDEK** 1896-1976*Rose in Glass, 1976*

Gelatin silver print.

9½ x 6¾ in. (23.2 x 17.1 cm)

Signed and dated in pencil in the margin; initialed and annotated in pencil on the verso.

**Estimate** \$10,000-15,000



136

**IRVING PENN** 1917-2009

*Girl In Bed (Jean Patchett), New York, 1949*

Platinum palladium print, printed 1979.

21 x 15¾ in. (53.3 x 40 cm)

Signed, titled 'Girl in Bed', dated, numbered 13/15 in pencil and Condé Nast copyright credit reproduction limitation stamp on the reverse of the aluminum flush-mount.

**Estimate** \$40,000-60,000

**PROVENANCE**

Private Collection, Europe

**LITERATURE**

Musée d'Art et d'Histoire, *Irving Penn*, pl. 26

The Famous Photographers School was founded in 1961 as the foremost institution in America for teaching photography, then relatively nascent as a lucrative profession. Drawing from the undeniable star-power of ten of the most prolific and successful photographers at the time, the school purported to help its students “achieve professional-level skill.” An advertisement for the talented hub stated, “If you want success, learn from successful people.” And while the success of the photographers was without dispute, their strengths were varied, as evidenced by the solid body of work—from commercial to editorial—that each photographer had produced by then. The works offered in the following four lots reflect Alfred Eisenstaedt’s capturing of Post-War charm (lot 137); Avedon’s strength in studio portraits (lot 138) and his successful and rare experimentation with image manipulation (lot 139); and Philippe Halsman’s Surrealist flair (lot 140.)

137



137

**ALFRED EISENSTAEDT** 1898-1995

*La Scala, Milan, 1934*

Gelatin silver print, mounted, printed before 1964.

13 $\frac{3}{8}$  x 8 $\frac{7}{8}$  in. (34 x 22.5 cm)

Lesson stamps on board accompanying the print.

**Estimate** \$4,000-6,000

**PROVENANCE**

Acquired directly from the artist  
The Famous Photographers School  
The FPS Archives

**LITERATURE**

Abbeville Press, *Eisenstaedt on Eisenstaedt: A Self Portrait*, p. 39  
Eisenstaedt, *Eisenstaedt: Remembrances*, p. 13

138

**RICHARD AVEDON** 1923-2004

*Suzy Parker, November, 1962*

Gelatin silver print.

15 x 15 in. (38.1 x 38.1 cm)

‘110 E. 58 New York’ credit, credit reproduction limitation,  
‘Harper’s Bazaar’, ‘Please Return to Art Archives’ and  
‘Original Art’ stamps on the reverse of the mount.

**Estimate** \$10,000-15,000

**PROVENANCE**

Acquired directly from the artist  
The Famous Photographers School  
The FPS Archives

**LITERATURE**

*Harper’s Bazaar*, December 1962

138





139

**RICHARD AVEDON** 1923-2004

*Audrey Hepburn, New York, January, 1967*

Gelatin silver print and original maquette of gelatin silver prints.

Image 15 $\frac{3}{8}$  x 19 $\frac{3}{8}$  in. (39.1 x 49.2 cm)

Maquette 16 $\frac{3}{8}$  x 18 $\frac{3}{4}$  in. (41.6 x 47.6 cm)

'Please Return to Art Archives' and 'Original Art' stamps on the reverse of the maquette mount.

Estimate \$40,000-60,000

**PROVENANCE**

Acquired directly from the artist  
The Famous Photographers School  
The FPS Archives

**EXHIBITED**

*Faking It: Manipulated Photography Before Photoshop*, Metropolitan Museum of Art, New York, 11 October 2012- 27 January 2013, another print exhibited

**LITERATURE**

Random House, *Richard Avedon: Evidence, 1944-1994*, p. 90  
*Fashion Photographers Magazine*, p. 19

Taken in 1967, Avedon created this photograph when he was a faculty member at the Famous Photographer's School in Westport. It is accompanied by the original maquette that he fabricated as a guide for his



printing technicians so that they could achieve the effect of the multiple exposures that Avedon intended and that viewers see, here, in the final print. Recently exhibited at the Metropolitan Museum of Art in *Faking It: Manipulated Photography Before Photoshop*, this image shows the creative manipulation and ingenuity that made Avedon a master in the field of photography.

140



140

**PHILIPPE HALSMAN** 1906-1979*Cosmic Dali*, 1948

Gelatin silver print, printed before 1964.

13 $\frac{5}{8}$  x 10 $\frac{5}{8}$  in. (34.6 x 27 cm)

'33 West 67th Street' credit, copyright credit stamps and annotated 'Dali' in an unidentified hand in pencil on the verso; credited in an unidentified hand in ink, 'Please Return to Art Archives', 'Original Art' and 'Famous Photographers Schools' stamps on boards affixed to the reverse of the frame.

**Estimate** \$15,000-20,000**PROVENANCE**

Acquired directly from the artist  
The Famous Photographers School  
The FPS Archives

141

**ANNIE LEIBOVITZ** b. 1949*Directors*, 1996

Gelatin silver print.

10 $\frac{3}{4}$  x 16 in. (27.3 x 40.6 cm)

Signed, titled 'Skywalker Ranch', annotated and numbered  
13/40 in ink in the margin.

**Estimate** \$4,000-6,000

141



142



142

**BERT STERN** 1930-2013*Marilyn Monroe, Crucifix II* from *The Last Sitting*, 1962

Chromogenic print, printed later.

Image 47 $\frac{1}{2}$  x 48 in. (120.7 x 121.9 cm)Overall 61 x 61 $\frac{1}{2}$  in. (154.9 x 155.3 cm)

Partial signature in ink, copyright credit reproduction limitation  
and credit reproduction limitation stamps on the verso. One  
from an edition of 25.

**Estimate** \$7,000-9,000**LITERATURE**

Koetzle, *Photo Icons Two: 1928-1991: The Story Behind the  
Pictures*, cover

143

143

**SID AVERY** 1918-2002

*Cast of Oceans Eleven; Nick Conti, Jerry Lester, Joey Bishop, Sammy Davis Jr., Frank Sinatra, Dean Martin, Peter Lawford, Akim Tameroff, Richard Benedict, Henry Silva, Norman Fell and Clem Harvey, 1960*

Gelatin silver print, printed later.

32¾ x 47½ in. (83.2 x 121 cm)

Signed, titled 'Oceans Eleven' and dated in ink in the margin.

Estimate \$10,000-15,000



144



144

**ORMOND GIGLI** b. 1925

*Lips, New York, 1960*

Chromogenic print, printed later.

26½ x 39¾ in. (67.3 x 101.3 cm)

Signed, titled, dated and numbered 4/10 in ink in the margin; signed, titled, dated, numbered 4/10 and annotated 'New York' in ink on the reverse of the flush-mount.

Estimate \$10,000-15,000

**PROVENANCE**

Acquired directly from the artist

**LITERATURE**

PowerHouse Books, *Ormond Gigli: Girls in the Windows and Other Stories*, pp. 68-69

145



145

**WILLIAM KLEIN** b. 1928

*Simone + Marines, Pont Alexandre III, Paris, 1960*

Gelatin silver print, printed later.

41 x 32½ in. (104.1 x 81.6 cm)

Signed in ink, printed title, date and number 1/30 on an artist's label affixed to the reverse of the flush-mount.

Estimate \$8,000-12,000



146

**IRVING PENN** 1917-2009*Ballet Theatre, New York, November 21, 1947*

Gelatin silver print.

7 $\frac{7}{8}$  x 9 $\frac{7}{8}$  in. (20 x 25.1 cm)

Signed, titled, dated and annotated in pencil, Condé Nast copyright credit reproduction limitation, two credit and Gallery Naruyama stamps on the verso. One from an edition of 60.

Estimate \$10,000-15,000

**LITERATURE**

Callaway/Knopf, *Irving Penn: Passage, A Work Record*, p. 36

Simon and Schuster, *Moments Preserved*, p. 146

Szarkowski, *Irving Penn*, pl. 15

The Art Institute of Chicago, *Irving Penn: A Career in Photography*, p. 177

*Vogue*, June 1948, n.p.

147

**LEE FRIEDLANDER** b. 1934*Portland, Maine, 1962*

Gelatin silver print.

5 $\frac{7}{8}$  x 8 $\frac{7}{8}$  in. (14.9 x 22.5 cm)

Signed in pencil and copyright credit reproduction limitation stamp on the verso.

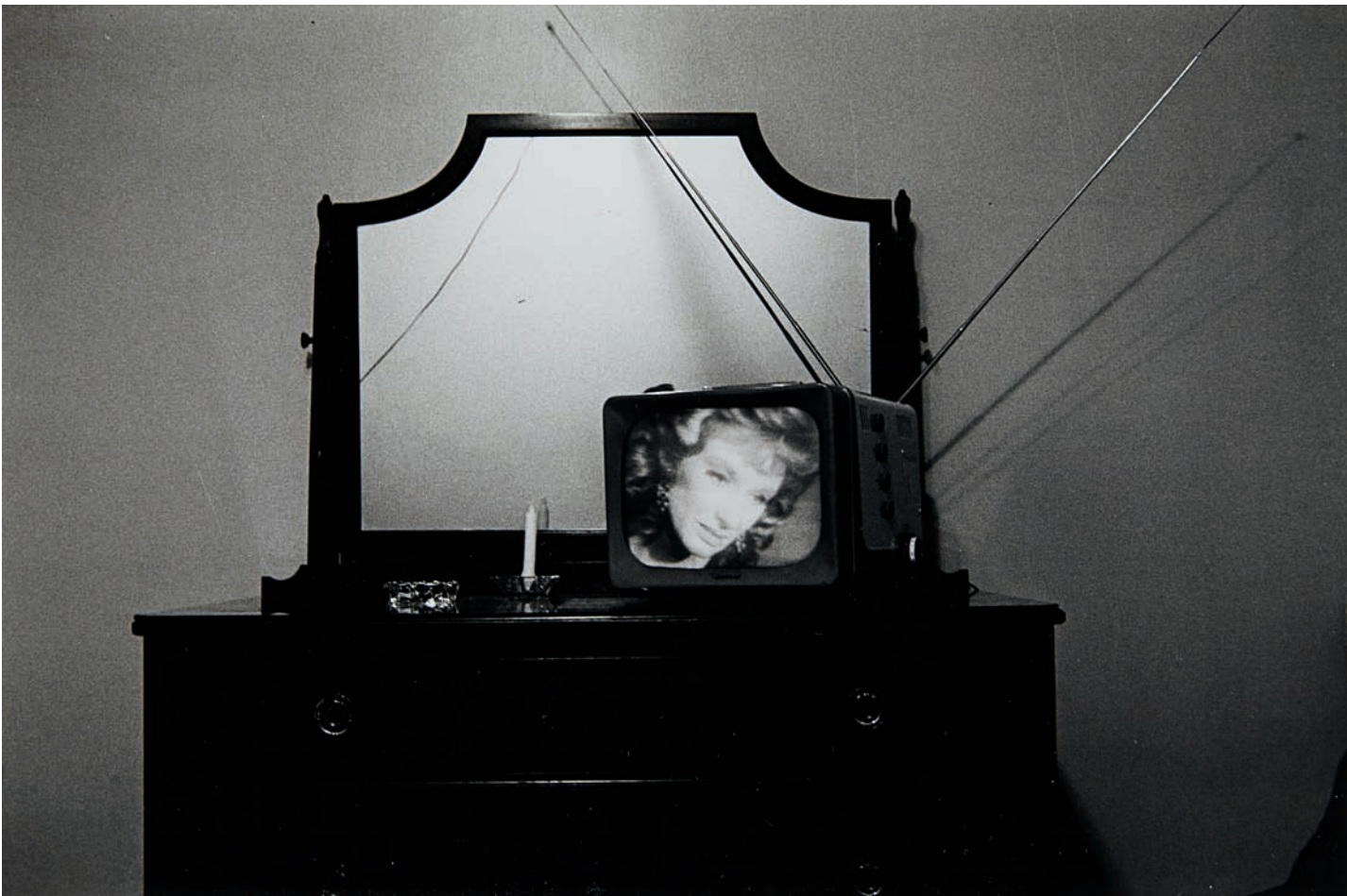
Estimate \$15,000-25,000

**PROVENANCE**

Private Collection, New York

**LITERATURE**

Galassi, *Friedlander*, pl. 82





148

**IRVING PENN** 1917-2009

*Ranunculus/ Ranunculus asiaticus: Picotee (New York)*, 2006

Pigment print.

21 x 17 $\frac{3}{8}$  in. (53.3 x 44.1 cm)

Signed, titled, dated, initialed twice, copyright credit (courtesy Vogue) reproduction limitation, credit and edition stamps on the reverse of the flush-mount. One from an edition of 8.

**Estimate** \$50,000-70,000

**PROVENANCE**

Pace/MacGill Gallery, New York

149

**GARRY WINOGRAND** 1928-1984

*Salt Lake City Municipal Airport, 1964*

Gelatin silver print.

8 $\frac{7}{8}$  x 13 $\frac{3}{8}$  in. (22.5 x 34 cm)

Signed by Eileen Adele Hale, Executor, in pencil, Estate and 'printed by or under the supervision of Garry Winogrand' stamps on the verso.

**Estimate** \$10,000-15,000

**EXHIBITED**

*Garry Winogrand: The Game of Photography*, Sala del Canal de Isabel II, Madrid, and three additional institutions, 2001-2002

**LITERATURE**

Arena Editions, *Winogrand: 1964*, p. 76

D.A.P./Distributed Art Publishers, Inc., *Arrivals and Departures:*

*The Airport Pictures of Garry Winogrand*, p. 61







150

**DIANE ARBUS** 1923-1971*Lady at a masked ball with two roses on her dress, N.Y.C., 1967*

Gelatin silver print, printed later by Neil Selkirk.

14 $\frac{3}{8}$  x 14 $\frac{1}{2}$  in. (36.5 x 36.8 cm)

Stamped 'A Diane Arbus photograph', signed, titled, dated and numbered 17/75 by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso.

**Estimate** \$8,000-12,000**PROVENANCE**

Estate of Diane Arbus

Alan Koppel Gallery, Chicago

Maloney Fine Art Gallery, Monterey

Private Collection, Pennsylvania

**LITERATURE**Aperture Foundation, *Diane Arbus*, n.p.

151

**DIANE ARBUS** 1923-1971*Lady bartender at home with souvenir dog, New Orleans, 1964*

Gelatin silver print, printed later by Neil Selkirk.

14 x 14 in. (35.6 x 35.6 cm)

Stamped 'A Diane Arbus photograph', signed, titled, dated and numbered 23/75 by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso.

**Estimate** \$15,000-25,000**PROVENANCE**

Fay Gold Gallery, Atlanta

**LITERATURE**Aperture, *Diane Arbus*, n.p.Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 168

151



152

**DIANE ARBUS** 1923-1971*Jayne Mansfield Climber-Ottaviano, actress, with her daughter Jayne Marie, L.A., C.A., 1965*

Gelatin silver print, printed later by Neil Selkirk.

9 $\frac{1}{2}$  x 9 $\frac{1}{4}$  in. (24.1 x 23.5 cm)

Stamped 'A Diane Arbus photograph', signed, titled, dated, annotated 'Familial Colloquies Esquire July 1965' and numbered 33/75 by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso.

**Estimate** \$7,000-9,000**LITERATURE**Aperture, *Diane Arbus: Magazine Work*, p. 66Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 172Lee and Pultz, *Diane Arbus: Family Albums*, fig. 11

Esquire, "Familial Colloquies", July 1965



ACTUAL SIZE

153

**DIANE ARBUS** 1923-1971

*Barefoot Child Jumping Rope, NYC, 1963*

Gelatin silver print.

9¼ x 6¼ in. (23.5 x 15.9 cm)

Stamped 'a diane arbus print', signed by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso. Accompanied by a Certificate of Authenticity from the Estate of Diane Arbus.

Estimate \$25,000-35,000

**PROVENANCE**

Robert Miller Gallery, New York

**EXHIBITED**

*Diane Arbus: Christ in a lobby and Other Unknown or Almost Known Works, Selected by Robert Gober, Fraenkel Gallery, San Francisco, 7 January- 6 March 2010, another example exhibited*

**LITERATURE**

*Aperture* 199, Summer 2010, p. 76

The subject of this rare-to-the-market, lifetime print by Diane Arbus is the artist's daughter, Amy.



154

**ALFRED EISENSTAEDT** 1898-1995*Children at a Puppet Theatre, Paris, 1963*

Gelatin silver print, printed 1987.

13 $\frac{3}{8}$  x 19 $\frac{7}{8}$  in. (34 x 50.5 cm)

Signed in ink in the margin; titled, dated and copyright Time Warner Inc. in an unidentified hand in pencil on the verso.

**Estimate** \$15,000-20,000**PROVENANCE**

The LIFE Gallery of Photography, New York

**LITERATURE**Eisenstaedt, *Eisenstaedt on Eisenstaedt: A Self-Portrait*, p. 105Eisenstaedt, *Eisenstaedt: Remembrances*, pp. 114-115Hollander, *Reflections in a Glass Eye: Works from the International Center of Photography*, p. 15Lacayo & Russell, *Eyewitness: 150 Years of Photojournalism*, p. 153Loengard, *LIFE Faces*, pp. 12-13

155

**HENRI CARTIER-BRESSON** 1908-2004*Rue Mouffetard, 1954*

Gelatin silver print, printed later.

13 $\frac{7}{8}$  x 9 $\frac{3}{8}$  in. (35.2 x 23.8 cm)

Signed in ink and copyright credit blindstamp in the margin.

**Estimate** \$15,000-20,000**LITERATURE**Galassi, *Henri Cartier-Bresson: The Man, the Image and the World*, pl. 65Galassi, *Henri Cartier-Bresson: The Modern Century*, pl. 65Montier, *Henri Cartier-Bresson and the Artless Art*, p. 157Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 140

155





156

**ROBERT DOISNEAU** 1912-1994*Le baiser de l'Hôtel de Ville, March, 1950*

Gelatin silver print, printed later.

12 $\frac{7}{8}$  x 14 $\frac{3}{4}$  in. (32.7 x 37.5 cm)

Signed in ink in the margin; initialed, titled and dated in ink on the verso.

Estimate \$15,000-20,000

**LITERATURE***LIFE*, 1950High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 102Koetzle, *Photo Icons: Volume 2*, pp. 72-73Ollier, *Doisneau: Paris*, p. 395

157

**MARC RIBOUD** b. 1923*Painter of the Eiffel Tower, Paris, France, 1953*

Gelatin silver print, printed later.

27 x 17 $\frac{1}{2}$  in. (68.6 x 44.5 cm)

Signed in pencil and credit stamp on the verso.

Estimate \$6,000-8,000

**PROVENANCE**

Peter Fetterman Gallery, Santa Monica

**LITERATURE**Phaidon, *Magnum Stories*, p. 386

157





158

**BERT STERN** 1930-2013

*Marilyn Monroe, The Last Sitting*

New York: Shorewood Atelier, 1978. Ten chromogenic prints.

Each approximately 18 $\frac{7}{8}$  x 18 $\frac{7}{8}$  in. (47.9 x 47.9 cm)

Each signed and numbered 118/250 in ink in the margin. Numbered

118/250 in ink on the colophon. Enclosed in a portfolio slipcase.

**Estimate** \$18,000-22,000



159

**IRVING PENN** 1917-2009

*Woman with Roses (Lisa Fonssagrives-Penn), Paris, 1950*

Selenium toned gelatin silver print, printed 1984.

19¼ x 14¼ in. (48.9 x 36.2 cm)

Signed, titled, dated, initialed in ink, Condé Nast copyright credit reproduction limitation, credit and edition stamps on the reverse of the mount. One from an edition of 25.

**Estimate** \$60,000-80,000

#### LITERATURE

*American Vogue*, 15 September 1950

*French Vogue*, September 1950

Art Institute of Chicago, *Irving Penn: A Career in Photography*, pl. 35 and fig. 4

Gee, *Photography of the Fifties: An American Perspective*, p. 152

Knopf/Callaway, *Irving Penn: Passage, a Work Record*, p. 85

Szarkowski, *Irving Penn*, pl. 54

Szarkowski, *Looking at Photographs: 100 Pictures from the Collection of the Museum of Modern Art*, p. 158



160

**MELVIN SOKOLSKY** b. 1933*Over New York, 1963*

Archival pigment print, printed later.

33 $\frac{5}{8}$  x 26 $\frac{7}{8}$  in. (85.4 x 68.3 cm)

Signed in ink in the margin.

Estimate \$10,000-15,000

161

**MARK SELIGER** b. 1959*Heidi Klum (as Jayne Mansfield),**New York, 2002*

Archival inkjet print, printed later.

17 $\frac{3}{8}$  x 23 $\frac{1}{4}$  in. (44.1 x 59.1 cm)Signed, titled, dated, numbered 13/20 in ink,  
copyright credit and copyright credit  
reproduction limitation stamps on the verso.

Estimate \$3,000-4,000

161



162

**MARC RIBOUD** b. 1923*Yves Saint-Laurent, Paris, 1964*

Gelatin silver print, printed later.

27 $\frac{5}{8}$  x 18 $\frac{3}{8}$  in. (70.2 x 46.7 cm)

Signed in pencil and credit stamp on the verso.

Estimate \$6,000-8,000



163

**ERNST HAAS** 1921-1986*Hollywood, Los Angeles, California, 1963*

Chromogenic print, printed later.

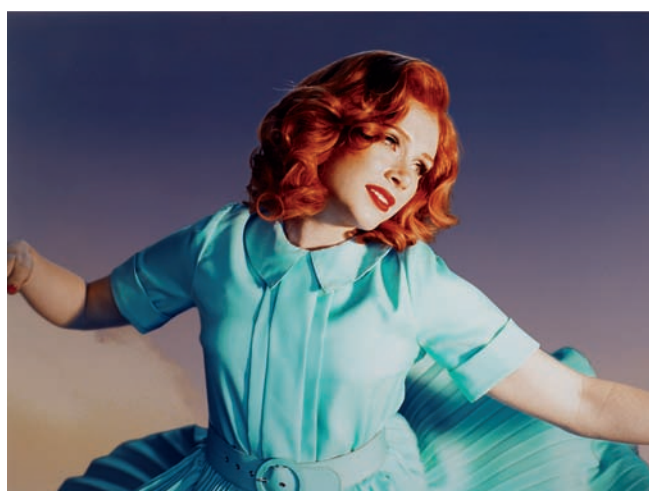
25 $\frac{7}{8}$  x 17 $\frac{3}{8}$  in. (65.7 x 44.1 cm)

Signed, titled, dated and numbered 1/30 by Alexander Haas, the artist's son in ink on a studio label affixed to the reverse of the flush-mount.

Estimate \$3,000-5,000

**PROVENANCE**

Acquired directly from the Estate of Ernst Haas



164

**ALEX PRAGER** b. 1979

*Despair*, 2010

Six chromogenic prints and digital video.

Each 15 7/8 x 21 1/4 in. (40.3 x 54 cm); video length: 4:12

Signed, titled, dated and numbered 10/10 in ink on six artist's labels accompanying the work. Video colophon. DVD. Enclosed in a cloth clamshell portfolio case with embossed title on cover and embossed number 10/10 on the inside cover.

**Estimate** \$30,000-50,000

**PROVENANCE**

Acquired directly from the artist



Video colophon



165

**ORMOND GIGLI** b. 1925

*Girls in Windows, New York City, 1960*

Chromogenic print, printed later.

42 x 42 in. (106.7 x 106.7 cm)

Signed, titled 'New York City', dated and numbered 28/30 in ink in the margin; signed, titled, dated and numbered 28/30 in ink on the reverse of the flush-mount.

Estimate \$25,000-35,000

**PROVENANCE**

Acquired directly from the artist

**LITERATURE**

Little, Brown & Co., *Reflections in a Glass Eye: Works from the ICP*, pl. 63  
PowerHouse Books, *Ormond Gigli: Girls in the Windows and Other Stories*, cover, p. 23

Fetterman, *Woman: A Celebration*, pl. 48



166

**IRVING PENN** 1917-2009

*Vogue Fashion Photograph (New York) Jean Patchett, (D), 1949*

Gelatin silver print, printed later.

11 x 8¾ in. (27.9 x 22.2 cm)

Signed, titled, dated in pencil, copyright credit (courtesy Vogue) reproduction limitation and edition stamps on the reverse of the flush-mount; printed title and date on a gallery label affixed to the reverse of the backing board. One from an edition of 6.

**Estimate** \$20,000-30,000

**PROVENANCE**

Fraenkel Gallery, San Francisco



167

**IRVING PENN** 1917-2009

*Persian Violet Cyclamen/ Cyclamen persicum (New York)*, circa 1973

Pigment print, printed 2006.

20 $\frac{7}{8}$  x 13 $\frac{3}{4}$  in. (53 x 34.9 cm)

Signed, titled, dated, initialed twice in ink, copyright credit reproduction limitation, credit and edition stamps on the reverse of the flush-mount.

One from an edition of 7.

**Estimate** \$40,000-60,000



168

**HENRI CARTIER-BRESSON** 1908-2004*Alicante, 1933*

Gelatin silver print, printed 1970s.

9½ x 14 in. (24.1 x 35.6 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate \$5,000-7,000

**PROVENANCE**

Christie's East, New York, 9 May 1983, lot 43

**LITERATURE**Bulfinch Press, *On the Art of Fixing A Shadow: 150 Years of Photography*, pl. 250Galassi, *Henri Cartier-Bresson: The Early Work*, p. 133Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 99Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 21

169

**WILLIAM KLEIN** b. 1928*Club Allegro Fortissimo, Paris, 1990*

Gelatin silver print, printed later.

11½ x 17¾ in. (30.2 x 45.1 cm)

Signed, titled and dated in pencil on the verso.

Estimate \$3,000-5,000



170

**ROBERT RAUSCHENBERG** 1925-2008*Cy (Twombly) + Relics- Rome #5, 1952*

Archival inkjet print, printed later.

14 x 14 in. (35.6 x 35.6 cm)

Signed in wax pencil in the margin. One from an edition of 10.

Estimate \$8,000-12,000

**PROVENANCE**

Thomas Segal Gallery, Baltimore

**LITERATURE**Rauschenberg, *Rauschenberg Photographs*, p. 20

171

**BILL BRANDT** 1904-1983*Avebury Stone Circle, Wiltshire, 1944*

Gelatin silver print, printed later.

13½ x 11½ in. (34.3 x 29.2 cm)

Signed in ink on the mount.

Estimate \$3,000-5,000

**PROVENANCE**

Phillips, New York, 1 April 2014, lot 20

**LITERATURE**Aperture, *Bill Brandt: Behind The Camera*, p. 55Da Capo Press, Inc., *Bill Brandt: Shadow of Light*, pp. 107Harry N. Abrams Inc., *Brandt: The Photography of Bill Brandt*, p. 166

172



172

**BRUCE DAVIDSON** b. 1933*Untitled from East 100th Street*, 1966-1968

Gelatin silver print, printed later.

8 $\frac{7}{8}$  x 11 in. (22.5 x 27.9 cm)

Signed in pencil on the verso.

**Estimate** \$3,000-5,000**PROVENANCE**

Galerie Bodo Niemann, Berlin

**LITERATURE**Thames and Hudson, *Bruce Davidson*, p. 55

173

**BRUCE DAVIDSON** b. 1933*Untitled from East 100th Street*, 1966-1968

Gelatin silver print, printed later.

10 $\frac{3}{4}$  x 8 $\frac{5}{8}$  in. (27.3 x 21.9 cm)

Signed in pencil on the verso.

**Estimate** \$3,000-5,000**PROVENANCE**

Galerie Bodo Niemann, Berlin

**LITERATURE**Harvard University Press, *Bruce Davidson: East 100th Street*, pl. 11Thames and Hudson, *Bruce Davidson*, p. 47

173



174



174

**ERNST HAAS** 1921-1986*Locksmith's Sign*, New York, N.Y., 1952

Chromogenic print, printed later.

33 $\frac{3}{4}$  x 21 $\frac{7}{8}$  in. (85.7 x 55.6 cm)

Signed, titled, dated and numbered 4/30 by Alexander Haas, the artist's son, in ink on a studio label affixed to the reverse of the flush-mount.

**Estimate** \$6,000-8,000**PROVENANCE**

Acquired directly from the Estate of Ernst Haas

175

**AARON SISKIND** 1903-1991  
*Harlem (Home Cooked Meals)*, 1930s  
 Gelatin silver print.  
 12¾ x 9¾ in. (32.4 x 24.8 cm)

**Estimate** \$5,000-7,000

**PROVENANCE**  
 Acquired directly from the artist



176

**HELEN LEVITT** 1913-2009  
*Untitled (Gumball)*, 1974  
 Dye transfer print, printed 1992  
 14¼ x 9¼ in. (36.2 x 23.5 cm)  
 Signed and dated in pencil on the verso.

**Estimate** \$5,000-7,000

**LITERATURE**  
 Phillips and Morris Hambourg, *Helen Levitt*, p. 83  
 powerHouse Books, *Helen Levitt: Crosstown*, p. 145

177

**LEE FRIEDLANDER** b. 1934

*Spokane, Washington, 1974*

Gelatin silver print.

7 $\frac{3}{8}$  x 11 in. (18.7 x 27.9 cm)

Signed, titled, dated in pencil and copyright credit reproduction limitation stamp on the verso.

**Estimate** \$6,000-8,000

**PROVENANCE**

Fraenkel Gallery, San Francisco

177



178

**JOEL-PETER WITKIN** b. 1939

*Face of a Woman, Marseilles, 2004*

Toned gelatin silver print.

22 $\frac{1}{2}$  x 32 $\frac{7}{8}$  in. (56.2 x 83.5 cm)

Signed, titled, dated and numbered 8/12 in pencil on the reverse of the flush-mount.

**Estimate** \$7,000-9,000

**PROVENANCE**

Catherine Edelman Gallery, Chicago

178



179



179

**ROBERT FRANK** b. 1924

*New York (Cadillac), 1961*

Gelatin silver print, printed later.

12 $\frac{1}{2}$  x 8 in. (31.8 x 20.3 cm)

Signed, titled and dated in ink in the margin.

**Estimate** \$7,000-9,000

**PROVENANCE**

Laurence Miller Gallery, New York



180

**ROBERT FRANK** b. 1924*Paris, 1949*

Gelatin silver print, printed later.

8 $\frac{5}{8}$  x 13 $\frac{1}{4}$  in. (21.9 x 33.7 cm)

Signed, titled and dated in ink in the margin; copyright credit stamp on the verso.

**Estimate** \$12,000-18,000**PROVENANCE**

Lee Gallery, Winchester

181

**LEE FRIEDLANDER** b. 1934*Cincinnati, Ohio, 1963*

Gelatin silver print, printed 1983.

22 $\frac{3}{4}$  x 15 $\frac{1}{4}$  in. (57.8 x 38.7 cm)

Signed, titled, dated in pencil and copyright credit reproduction limitation stamp on the verso.

**Estimate** \$8,000-12,000**PROVENANCE**

Janet Borden, Inc., New York

**LITERATURE**Museum of Modern Art, *Lee Friedlander*, p. 88Slemmons, *Like A One-Eyed Cat: Photographs by Lee Friedlander 1956-1987*, p. 28

181





182

**HENRI CARTIER-BRESSON** 1908-2004

*Chicago, USA, 1947*

Gelatin silver print, printed later.

17½ x 11¾ in. (44.5 x 29.8 cm)

Signed in ink and copyright credit blindstamp in the margin.

**Estimate** \$20,000-30,000

**LITERATURE**

Bulfinch Press, *Henri Cartier-Bresson: America in Passing*, p. 127



183

**HENRI CARTIER-BRESSON** 1908-2004

*San Antonio, Texas, 1947*

Gelatin silver print, printed later.

11¾ x 17½ in. (29.8 x 44.5 cm)

Signed in ink and copyright credit blindstamp in the margin.

**Estimate** \$20,000-30,000

**LITERATURE**

Bulfinch Press, *Henri Cartier-Bresson: America in Passing*, p. 137



184

**HENRI CARTIER-BRESSON** 1908-2004

*Queen Charlotte's Ball, London, England, 1959*

Gelatin silver print, printed later.

17½ x 11½ in. (44.5 x 29.5 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate \$20,000-30,000

185

**ERWIN BLUMENFELD** 1897-1969

*Untitled (Profile silhouette)*, circa 1947

Gelatin silver print.

12¾ x 9⅞ in. (32.4 x 25.1 cm)

**Estimate** \$12,000-18,000

**PROVENANCE**

Acquired from the estate of Ms. Theodora 'Tedi' Thurman; to the present private collection

**LITERATURE**

Blumenfeld, *Erwin Blumenfeld: Studio Blumenfeld*, p. 152



(i)



(ii)



At the age of 16, a young Erwin Blumenfeld left school and began an apprenticeship at a women's apparel store, a move that would come to shape his love for beautiful women, understanding of fashion, and experimentation with the art. Among the patrons at the store were many of Berlin's avant garde artists, including a number of Dadaists whose influence on Blumenfeld would manifest itself in a variety of ways, including photomontage, double exposure, juxtaposing of positive and negative images, and a variety of unorthodox printing methods. Indeed, Blumenfeld's interest did not lay in capturing reality but rather in interpreting and transcending it. The current lot of famed model Tedi Thurman encapsulates Blumenfeld's early erudition and visionary, innovative flair for creating hauntingly beautiful portraits.

In 1936 Blumenfeld moved to Paris and soon signed with French *Vogue* with the help of photographer Cecil Beaton. Working largely in the studio, Blumenfeld crafted his skills in fashion photography and figural studies that defied that era's conventions, often experimenting with double-exposures, solarization and the splicing of images. Upon moving to America in 1940, Blumenfeld continued developing his distinct style,

which became more graphic and abstract, as evidenced by the over 100 *Vogue* covers that Blumenfeld shot throughout his career. His style was remarkable for its clean and unexpectedly fresh simplicity. On November 1st 1944, Blumenfeld photographed one of his most renowned covers (i), serving as a strong basis for the current lot, which was featured in *Vogue* in 1948 as a lipstick advertisement (ii). In both images, Blumenfeld layered a tight headshot of the model with the profile of a man. However, in the advertisement Blumenfeld added a veil that partially cascades over the model's face, giving it an undeniably striking and Surrealist aura.

The print offered in the current lot is a rare early print by Blumenfeld, and the only early print known to be in existence of this image. Originally it belonged to Thurman, who had collaborated with Blumenfeld on a few occasions during her modeling career in New York, which lasted between 1948 and 1951. After leaving the world of fashion, Thurman would go on to become one of the most beloved radio figures in the 1950s as Miss Monitor on NBC's Monitor Show, where she gained recognition for a seductive voice that matched her famously sultry looks.

186



186

**OSAMU SHIIHARA** 1905-1974*Untitled, OS-9 (nr. 429)*, 1938-1942

Gelatin silver print.

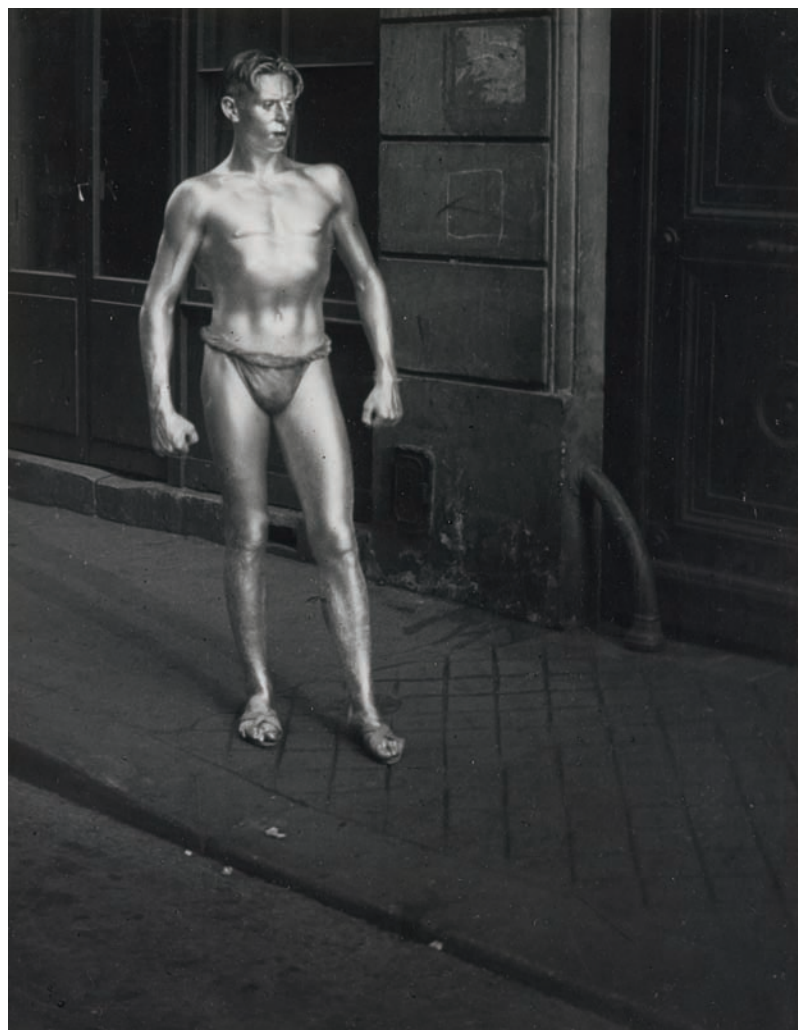
11½ x 7⅞ in. (28.3 x 19.4 cm)

Annotated in pencil on the verso.

**Estimate** \$4,000-6,000**PROVENANCE**

Private Collection, California

188



188

**BRASSAI (GYULA HALÁSZ)** 1899-1984*Guerrier Doré au Bal des Quat'z'Arts (Guilded Warrior at the Four Arts Ball)*, circa 1931-1932

Gelatin silver print, printed 1960s.

11½ x 9⅞ in. (29.2 x 23.2 cm)

Signed in ink, titled, numbered 'Pl. 754A' in pencil, '81, Faubourg St-Jacques' copyright credit, Tirage de l'Auteur, reproduction limitation and Photographie Originale stamps on the verso.

**Estimate** \$6,000-8,000**PROVENANCE**

Private Collection

Matthew Marks Gallery, New York

**LITERATURE**Thames and Hudson, *Brassai: The Secret Paris of the 30's*, n.p.

187



187

**OSAMU SHIIHARA** 1905-1974*Untitled, OS-8 (nr. 519)*, 1938-1942

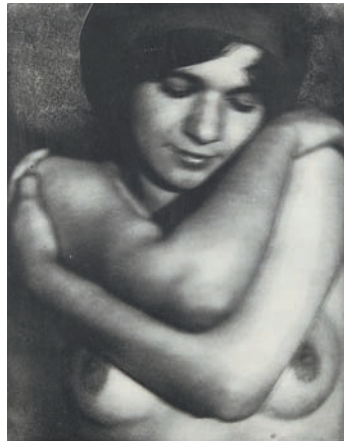
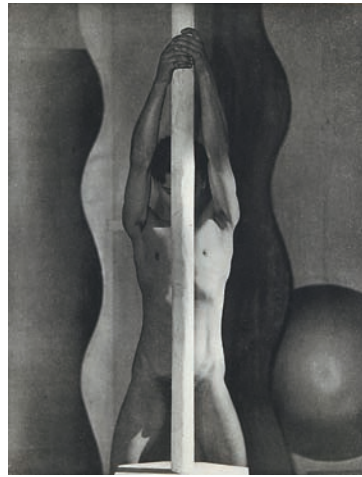
Gelatin silver print.

10⅞ x 9⅞ in. (25.7 x 24.4 cm)

Annotated in pencil on the verso.

**Estimate** \$4,000-6,000**PROVENANCE**

Private Collection, California



189

**FRANTIŠEK DRTIKOL** 1883-1961

*Les Nus de Drtikol*

Paris: Librairie des arts décoratifs, 1929. First edition.

Thirty photogravures in the original folio.

Each photogravure approximately 11 x 8¾ in. (27.9 x 22.2 cm)

Printed title and publisher credit on the folio cover.

**Estimate** \$12,000-18,000



190

**EDWARD STEICHEN** 1879-1973*Greta Garbo, Hollywood, 1928*

Gelatin silver print, printed circa 1960.

9¾ x 7⅞ in. (24.8 x 20 cm)

Titled and dated in pencil and credit stamp on the verso.

**Estimate** \$20,000-30,000**PROVENANCE**

Christie's, London, 16 May 2012, lot 51

**LITERATURE**Doubleday & Company, Inc., *A Life in Photography: Edward Steichen*, p. 125Steichen, *Steichen's Legacy: Photographs, 1895-1973*, p. 95

191

**JACQUES HENRI LARTIGUE** 1894-1986*Renee Perle (Portrait in Black Hat and Fur) Paris, 1930*

Gelatin silver print, printed 1930s.

9¼ x 11⅞ in. (23.5 x 29.5 cm)

**Estimate** \$8,000-12,000**PROVENANCE**

The Collection of Renee Perle, Paris





192

**MAN RAY** 1890-1976

*Madame Errázuriz, with Count de Beaumont, Paris, 1925*

Gelatin silver print.

8¾ x 6⅝ in. (22.2 x 16.8 cm)

Signed and annotated 'Paris' in pencil on the recto; '31 bis, Rue Campagne Première Paris' stamp on the verso; additional '31 bis, Rue Campagne Première Paris' stamp on the reverse of the mount.

**Estimate** \$25,000-35,000

**PROVENANCE**

Private French Collection  
Alain Brieux, Paris

Renowned beauty Eugenia Errázuriz was a prominent supporter of the ballet during Europe's Belle Epoque period. Following an introduction by Jean Cocteau to Pablo Picasso, Errázuriz became a muse to the legendary

Spanish artist. In all likelihood, Picasso was drawn to Errázuriz for her exotic background, having been born in Chile to Bolivian parents and raised in Europe. Their closeness was solidified in October of 1916 at the Soirée Babel hosted by Count Etienne de Beaumont. The Count was known for inviting people from the art world to his famed gatherings. Indeed, it was Errázuriz who ended up introducing the young Spanish artist to Serge Diaghilev, the celebrated Russian art patron and founder of the Ballets Russes, whom she convinced to hire Picasso as the set designer for the ballet. In keeping with her love for dance, in the current lot Madame Errázuriz is seen dancing with Count Etienne de Beaumont at a masked ball hosted by the Count and Countess de Noailles. Man Ray, himself a fixture in the avant garde Surrealist scene in Europe, most likely befriended the circle of art patrons after arriving in Paris in 1921. The current lot captures a magical moment, in which leading figures in the arts come together on either side of the lens for an image whose mysterious charm continues to linger.



193

**PAUL STRAND** 1890-1976

*Taos, New Mexico, 1931*

Gelatin silver print, presumably printed no later than 1960s.

6⅝ x 8½ in. (16.8 x 21.6 cm)

Credited, initialed 'H.S.', titled and dated by Hazel Strand, in pencil on the reverse of the paper flush-mount.

**Estimate** \$10,000-15,000

**PROVENANCE**

Acquired directly from the artist



ACTUAL SIZE

194

**ALFRED STIEGLITZ** 1864-1946

*Equivalent: Spring, 1934*

Gelatin silver print.

4½ x 3½ in. (11.4 x 8.9 cm)

'Collection Dorothy Norman' stamp and various notations in unidentified hands on the reverse of the mount.

**Estimate** \$30,000-50,000

**PROVENANCE**

From the artist to the Collection of Dorothy Norman  
James Danziger Gallery, New York  
To the present Private Collection, New York

**LITERATURE**

Greenough, *Alfred Stieglitz: The Key Set, Volume Two*, cat. no. 1559

195



195

**RUTH ORKIN** 1921-1985

*Mist over Sheep Meadow, NYC, 1971*

Chromogenic print, printed later.

12¾ x 19½ in. (32.4 x 49.5 cm)

Signed, titled, dated, annotated 'from the book *A World Through My Window*' and copyright notation in ink on the verso.

**Estimate** \$2,000-3,000

**PROVENANCE**

Phillips de Pury & Company, 12 December 2009, lot 198

**LITERATURE**

Orkin, *A World Through My Window*, p. 71

196



196

**HELEN LEVITT** 1913-2009

*Selected Images, circa 1940*

Four gelatin silver prints, each printed circa 1955.

Each approximately 3¾ x 2¼ in. (8.6 x 5.7 cm)

or the reverse; One 3½ x 5¼ in. (8.9 x 13.3 cm)

Each variously signed, titled and initialed in pencil on the verso.

**Estimate** \$4,000-6,000



197

**LEWIS WICKES HINE** 1874-1940

*Climbing into America, Ellis Island, New York, 1905*

Gelatin silver print, printed late 1930s.

13½ x 10½ in. (34.3 x 26.7 cm)

Signed, titled, dated, extensively annotated in ink, pencil by the artist, titled, annotated in an unidentified hand in ink and 'Hastings-on-Hudson New York' credit stamp, all on the reverse of the double mount; collection label on the reverse of the backing board.

Estimate \$40,000-60,000

**PROVENANCE**

Lewis H. Hine Memorial Collection (Photo League)  
Private Collection, New York

**LITERATURE**

*Aperture, America & Lewis Hine*, p. 29



198

**O. WINSTON LINK** 1914-2001*NW1103, Hot Shot Eastbound at the laeger Drive-in, West Virginia, 1956*

Gelatin silver print, printed later.

15½ x 19¼ in. (39.4 x 48.9 cm)

Signed, annotated in pencil and copyright credit reproduction limitation stamp on the verso.

Estimate \$6,000-8,000

**PROVENANCE**

A Gallery for Fine Photography, New Orleans

**LITERATURE**Abrams, *America's Last Steam Railroad: Steam Steel & Stars*, *Photographs by O. Winston Link*, p. 125Abrams, *An American Century of Photography: The Hallmark Photographic Collection*, p. 367High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 104

199



199

**HELEN LEVITT** 1913-2009*Selected Images*, circa 1940

Five gelatin silver prints, each printed circa 1955.

Each approximately 3⅝ x 2¾ in. (9.2 x 7 cm) or the reverse

Each variously signed and initialed, one titled, all in pencil on the verso.

Estimate \$5,000-7,000



200

## BERENICE ABBOTT 1898-1991

### Portfolio II

New York: Parasol Press Ltd., 1979. Twelve gelatin silver prints.

Each approximately 15¼ x 19¾ in. (38.7 x 49.2 cm) or the reverse.

One 13¼ x 19¾ in. (33.7 x 49.2 cm)

Each signed and lettered 'A' in pencil on the mount; credit reproduction limitation stamp on the reverse of each mount. Title page. Colophon. One from an edition of 65, numbered 1 through 60 and lettered sequentially 'A-E'. Enclosed in a cloth clamshell case.

Estimate \$20,000-30,000

### PROVENANCE

Martina Hamilton Gallery, New York

### LITERATURE

Centre National de la Photographie, *Berenice Abbott*, n.p.

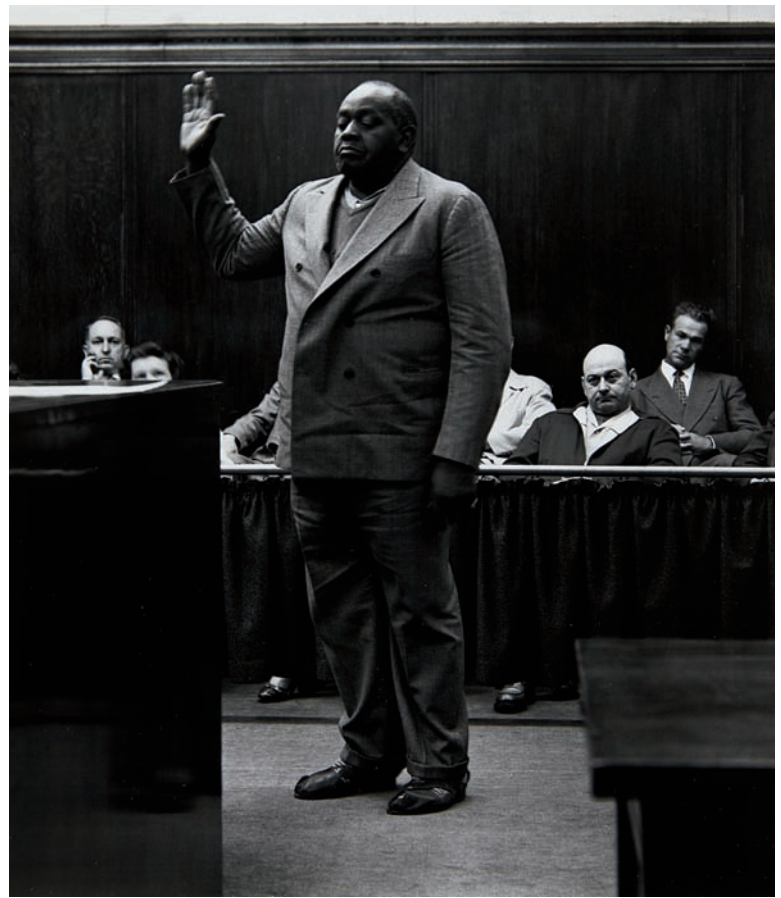
Commerce Graphics, *Berenice Abbott*, n.p.

Dover Publications, *New York In The Thirties: As Photographed By Berenice Abbott*, cover and pp. 55 and 76

O'Neal, *Berenice Abbott: American Photographer*, pp. 8, 15, 39 and 46

Yochelson, *Berenice Abbott: Changing New York*, n.p.

Titles include: *Theoline*, 1936; *Pier 11, East River, Manhattan*, 1936; *Barclay Street Station, New York*, 1930; *Pennsylvania Station, Manhattan*, 1936; *West Street*, 1936; *4th Avenue Brooklyn Billboards*, 1936; *'El' Station Interior*, 1936; *Marine Shop*, c. 1930; *Repair Shop, Christopher Street, New York*, c. 1947; *Macy's Corner*, c. 1930; *Manhattan Bridge, New York*, 1936; *Rooster*, c. 1936; *New Jersey Railroad Yards*, 1935



201

**DOROTHEA LANGE** 1895-1965

*The Defendant and The Witness, Alameda County Courthouse, California, 1955*

Two gelatin silver prints.

Each approximately 10 $\frac{7}{8}$  x 9 $\frac{3}{8}$  in. (27.6 x 23.8 cm)

Each signed, titled and dated in pencil on the mount; '1163 Euclid Avenue' and 'Polaroid Corporation' labels affixed to the reverse of each mount.

**Estimate** \$15,000-20,000

**PROVENANCE**

Acquired from the photographer for the Polaroid Library Collection, Minnesota Sotheby's, New York, 'Photographs from the Polaroid Collection', 21 June 2010, lot 393

**LITERATURE**

Aperture, *Dorothea Lange: Photographs of a Lifetime*, p. 150 there dated 1955-57

Davis, *The Photographs of Dorothea Lange*, pp. 95-96 there dated 1957

202

202

**LEWIS WICKES HINE** 1874-1940

*Selected Images from the National Child Labor Committee, 1909-1915*

Five gelatin silver prints.

Each 4 $\frac{5}{8}$  x 6 $\frac{5}{8}$  in. (11.7 x 16.8 cm)

Each with printed description and dates on labels affixed to the reverse of the frames.

**Estimate** \$5,000-7,000

**PROVENANCE**

Laurence Miller Gallery, New York

Phillips de Pury & Company, New York, 16 April 2010, lot 249



203



203

**LEWIS WICKES HINE** 1874-1940

*Selected Images from the National Child Labor Committee, 1909-1915*

Five gelatin silver prints.

Each 4 $\frac{5}{8}$  x 6 $\frac{5}{8}$  in. (11.7 x 16.8 cm)

Each with printed description and dates on labels affixed to the reverse of the frames.

**Estimate** \$5,000-7,000

**PROVENANCE**

Laurence Miller Gallery, New York

Phillips de Pury & Company, New York, 16 April 2010, lot 249





204

**BERENICE ABBOTT** 1898-1991

*New York Portfolio IV*

New York: Parasol Press, Ltd., 1979. Twelve gelatin silver prints. Each approximately 15¼ x 19¼ in. (38.7 x 48.9 cm) or the reverse. Each signed and numbered 17/60 in pencil on the mount; credit reproduction limitation stamp on the reverse of each mount. Title page. Colophon. One from an edition of 65, numbered 1 through 60 and lettered sequentially 'A-E'. Enclosed in a cloth clamshell case.

**Estimate** \$10,000-15,000

#### LITERATURE

Centre National de la Photographie, *Berenice Abbott*, n.p.  
Commerce Graphics, *Berenice Abbott*, n.p.  
Dover Publications, *New York In The Thirties: As Photographed By Berenice Abbott*, pp. 11-12, 20, 22, 30-31, 75 and 91  
O'Neal, *Berenice Abbott: American Photographer*, pp. 97, 146, 150 and 167  
Yochelson, *Berenice Abbott: Changing New York*, n.p.

Titles include: *Traveling Tin Shop Brooklyn*, May 22, 1936; *Church of God*, 25 West 132nd Street, December 8, 1936; *Court of The First Model Tenement In New York City*, 1936; 361-365 71st Street, 1936; *Pine and Henry Streets*, New York, 1936; *Lebanon Restaurant*, 88 Washington Street, Manhattan; August 12, 1936; *Pingpank Barber Shop*, 413 Bleecker Street, May 18, 1938; *Rope Store*, South Street and James Slip, Manhattan, 1936; *Chicken Market*, New York, 1937; *El. Second and Third Avenue Lines*, Bowery and Division Street, Manhattan; April 24, 1936; *Canyon: Broadway and Exchange Place*, Manhattan, July 16, 1936; *Blossom Restaurant*, 103 Bowery, New York, 1935; *Rope Store: Peerless Equipment CO.*, 189 South Street, Manhattan; February 5, 1936





205

**SEBASTIÃO SALGADO** b. 1944*Kafue National Park, Zambia, 2010*

Gelatin silver print.

29½ x 21½ in. (74.9 x 53.7 cm)

Signed, titled 'Zambia' and dated in pencil on the verso.

**Estimate** \$10,000-12,000**PROVENANCE**

Acquired directly from the artist

Peter Fetterman Gallery, Santa Monica

206

**SEBASTIÃO SALGADO** b. 1944*Fishing in the Piulaga Laguna during the Kuarup ceremony of the Waura Group, Upper Xingu Basin, Mato Grosso, Brazil, 2005*

Gelatin silver print.

21¼ x 29½ in. (54 x 75.2 cm)

Signed, titled 'Brasil' and dated in pencil on the verso.

**Estimate** \$8,000-10,000**PROVENANCE**

Acquired directly from the artist

Peter Fetterman Gallery, Santa Monica





207

**DANIELE TAMAGNI** b. 1975*Willy Covary*, 2008

Chromogenic print.

11¾ x 17¾ in. (29.8 x 45.1 cm)

Signed in ink, printed title, date and number 10/10 on labels affixed to the reverse of the backing board.

Estimate \$2,500-3,500

**PROVENANCE**

Danziger Projects, New York

**LITERATURE**Tamagni, *Gentlemen of Baongo*, cover

208



208

**MALICK SIDIBÉ** b. 1936*Vues de Dos*, 2003-2004

Three gelatin silver prints, each in an artist's frame with hand-painted glazing and taped edge.

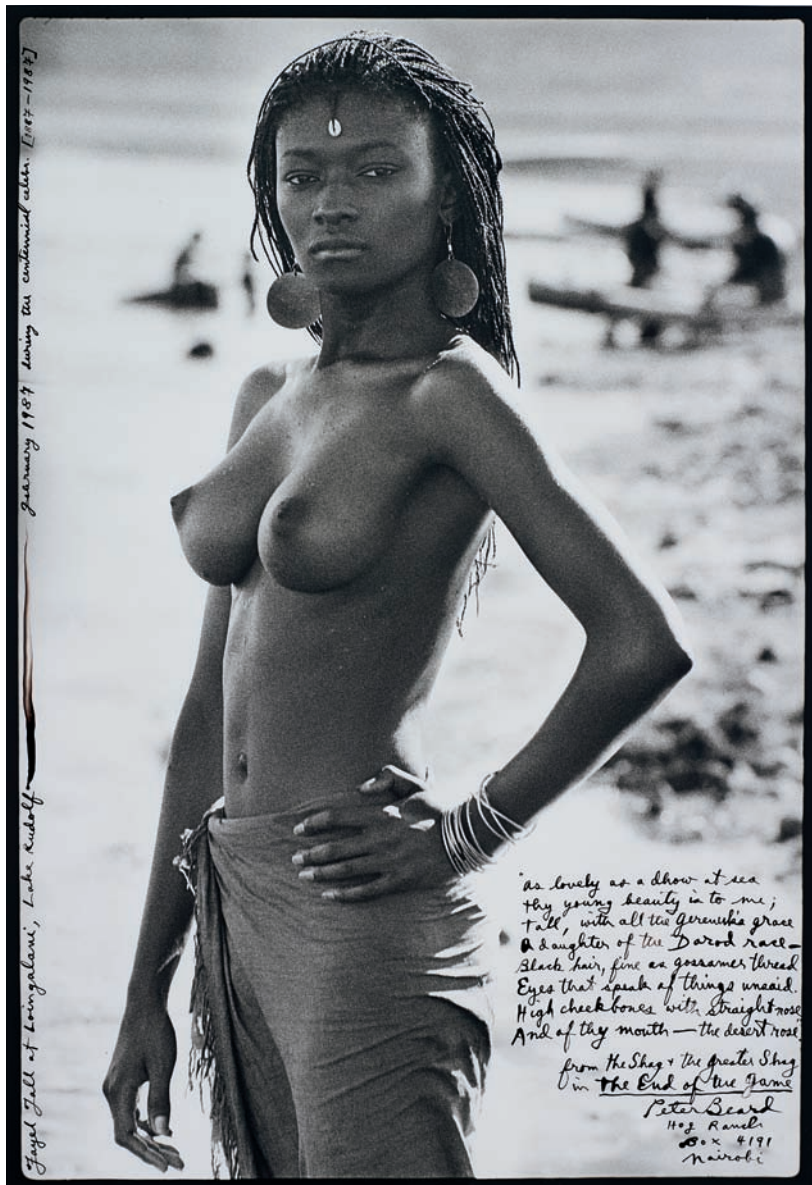
Each approximately 10⅞ x 14⅝ in. (27.6 x 37.1 cm) or the reverse.

Each signed, titled, dated and initialed in ink along the taped edge.

Estimate \$5,000-7,000

**PROVENANCE**

Danziger Projects, New York



209

**PETER BEARD** b. 1938

*Fayel Tall at Loingalani, Lake Rudolf, Kenya, February, 1987*  
Gelatin silver print with ink from *Camera Work Portfolio*,  
printed 1998.

19¼ x 13¼ in. (48.9 x 33.7 cm)

Signed, titled, dated and annotated in ink on the recto;  
annotated 'Handmade' by the printer in pencil and copyright  
credit stamp on the verso. One from an edition of 10.

Estimate \$15,000-20,000

**PROVENANCE**

Camera Work, Berlin

**LITERATURE**

Taschen, *Peter Beard*, pl. 1 for a variant

210

**PETER BEARD** b. 1938

*Maureen Gallagher and a Late Night Feeder, Hog Ranch, 1987*  
Polaroid print with blood, printed later.

4½ x 5½ in. (10.5 x 14.3 cm)

Signed, titled, dated and annotated in ink on the recto; The  
Time is Always Now copyright credit reproduction limitation  
stamp on the reverse of the frame; The Time is Always Now  
label affixed to the reverse of the frame.

Estimate \$7,000-9,000

**PROVENANCE**

The Time is Always Now Gallery, New York

**LITERATURE**

Taschen, *Peter Beard*, n.p. for a variant

210



ACTUAL SIZE



211

**IRVING PENN** 1917-2009

*Two New Guinea Young Women with Feathers, 1970*

Dye transfer print, printed 1990.

19 x 18 $\frac{3}{8}$  in. (48.3 x 47.3 cm)

Signed, titled, dated, initialed in pencil, copyright credit (courtesy Vogue) reproduction limitation and edition stamps on the verso. One from an edition of 20.

**Estimate** \$20,000-30,000

**LITERATURE**

Knopf/Callaway, *Irving Penn: Passage, A Work Record*, p. 191



212

**PETER BEARD** b. 1938*Giraffes in Mirage on the Taru Desert, Kenya, June, 1960*

Gelatin silver print with ink and blood, printed later.

6 x 9 in. (15.2 x 22.9 cm)

Signed, titled, dated and annotated in ink on the recto; The Time is Always Now copyright credit stamp on the reverse of the frame; The Time is Always Now label affixed to the reverse of the frame.

**Estimate** \$12,000-18,000**PROVENANCE**

The Time is Always Now Gallery, New York  
Heather James Fine Art, Palm Desert

**LITERATURE**

Bowermaster, *The Adventures And MisAdventures Of Peter Beard In Africa*, p. 35 for a variant

213

**PETER BEARD** b. 1938*Francis Bacon on His Roof at 80 Narrow Street, London, March, 1972*Gelatin silver print with ink from *Camera Work Portfolio*, printed 1998.

19½ x 13¾ in. (48.6 x 34.9 cm)

Signed, titled, dated and annotated in ink on the recto; annotated 'Handmade' by the printer in pencil and copyright credit stamp on the verso. One from an edition of 10.

**Estimate** \$10,000-15,000**PROVENANCE**

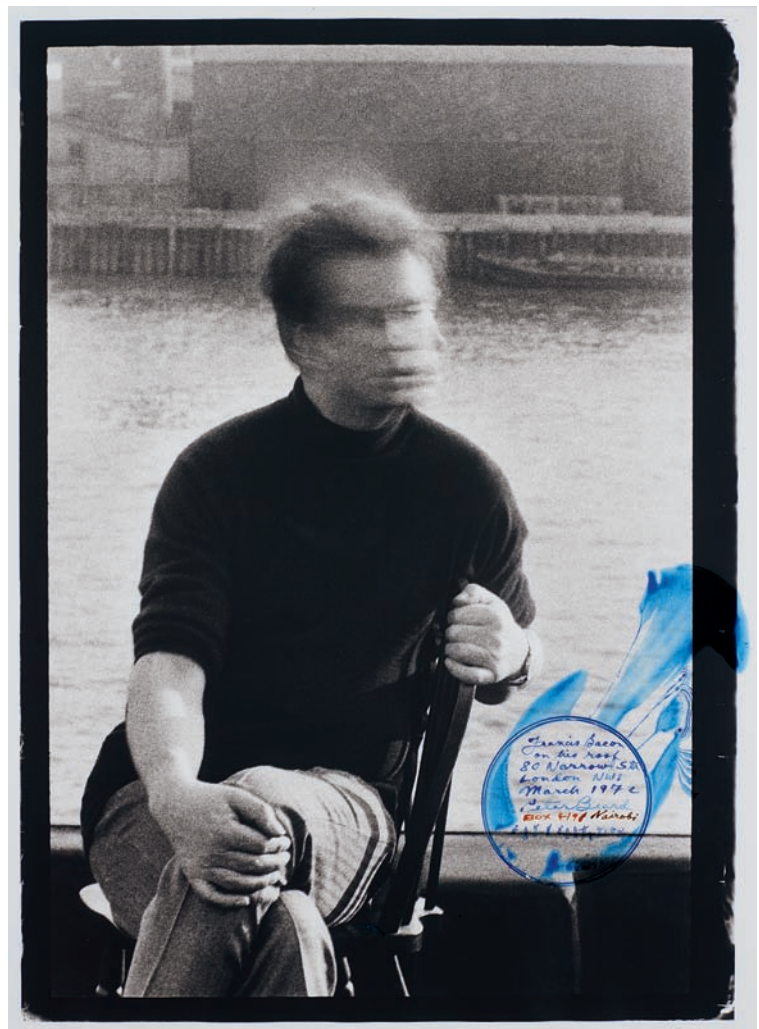
Camera Work, Berlin

**LITERATURE**

Bowermaster, *The Adventures And MisAdventures Of Peter Beard In Africa*, p. 147 for a variant

Taschen, *Peter Beard*, pl. 239 for a variant

213



214

**PIETER HUGO** b. 1976

*Abdullahi Mohammed with Mainasara, Ogere-Remo, Nigeria from The Hyena Men II, 2007*

Digital chromogenic print.

39¼ x 39¼ in. (99.7 x 99.7 cm)

Signed, titled, dated and numbered 8/9 in ink on a label affixed to the reverse of the flush-mount.

**Estimate** \$15,000-20,000

**PROVENANCE**

Yossi Milo Gallery, New York

**LITERATURE**

Hugo, *The Hyena & Other Men*, pl. 7

Hugo, *This Must Be the Place*, p. 131



215

**PETER BEARD** b. 1938

*Elephant reaching for the last branch on a tree, Kenya, 1960*

Gelatin silver print with ink from *Camera Work Portfolio*, printed 1998.

19¾ x 13 in. (49.2 x 33 cm)

Signed, titled and dated in ink in the margin; annotated 'Handmade' by the printer in pencil and copyright credit stamp on the verso. One from an edition of 10.

**Estimate** \$10,000-15,000

**PROVENANCE**

Camera Work, Berlin

**LITERATURE**

Taschen, *Peter Beard*, pl. 179 for a variant



## 216

**LALLA ESSAYDI** b. 1956

*Converging Territories #13*, 2006

Chromogenic print, face-mounted to Plexiglas.

Image 28½ x 34½ in. (72.7 x 87.6 cm)

Overall 33¼ x 39½ in. (84.5 x 99.4 cm)

Signed, titled, dated and numbered 4/15 in ink on a label affixed to the reverse of the flush-mount. Accompanied by a signed Certificate of Authenticity.

Estimate \$6,000-8,000

## 217

**SHIRIN NESHAT** b. 1957

*Untitled (Hands)*, 2005

Digital inkjet print.

17½ x 11¾ in. (44.8 x 29.8 cm)

Signed by Shirin Neshat, Rafael Fuchs and Izhar Patkin in pencil, numbered 41/100 by Rafael Fuchs in pencil in the margin.

Estimate \$4,000-6,000

**PROVENANCE**

Private Collection, New York

218

**STEVE MCCURRY** b. 1950*Sharbat Gula, Afghan Girl, Pakistan, 1984*

Chromogenic print, printed 2013.

21½ x 14½ in. (53.7 x 35.9 cm)

Signed in ink on the verso; printed title and date on a studio label affixed to the verso.

Estimate \$10,000-15,000

**PROVENANCE**

Peter Fetterman Gallery, Santa Monica



219

**STEVE MCCURRY** b. 1950*Jodhpur, India (Fruit vendors), 1996*

Fujicolor Crystal Archive print, printed later.

25½ x 37½ in. (63.8 x 95.3 cm)

Signed in ink on the verso; printed title, date and number 2/15 on a gallery label affixed to the reverse of the frame.

Estimate \$6,000-8,000

**PROVENANCE**

Peter Fetterman Gallery, Santa Monica





220

**ROBERT POLIDORI** b. 1951

*Señora Luisa Faxas residence 2, #318 (at the corner of Avenida 5ta.), Miramar, 1997*

Chromogenic print, flush-mounted.

30 $\frac{5}{8}$  x 39 $\frac{3}{4}$  in. (77.8 x 101 cm)

Signed in ink on a label accompanying the work; printed title, date and number 5/10 on gallery labels affixed to the reverse of the backing board.

Estimate \$30,000-50,000

**PROVENANCE**

Weinstein Gallery, Minneapolis

**LITERATURE**

Steidl, *Robert Polidori: Havana*, cover and p. 15



221

**ROBERT POLIDORI** b. 1951

*Vintage car with composite parts, Havana, 1997*

Fujicolor Crystal Archive print.

30% x 39 in. (77.8 x 99.1 cm)

Signed in ink, printed title, date and number 1/10 on a gallery label affixed to the reverse of the flush-mount.

Estimate \$20,000-30,000

**PROVENANCE**

Weinstein Gallery, Minneapolis

**LITERATURE**

Steidl, *Robert Polidori: Havana*, back cover



222

**SEBASTIÃO SALGADO** b. 1944

*The Eastern Part of the Brooks Range, Arctic National Wildlife Refuge, Alaska, USA, 2009*

Gelatin silver print.

65½ x 48 in. (166.4 x 121.9 cm)

Signed, titled 'Alaska' and dated in pencil on the reverse of the flush-mount. Accompanied by a signed copy of *Genesis: Sebastião Salgado*, Collector's Edition, Volumes I and II.

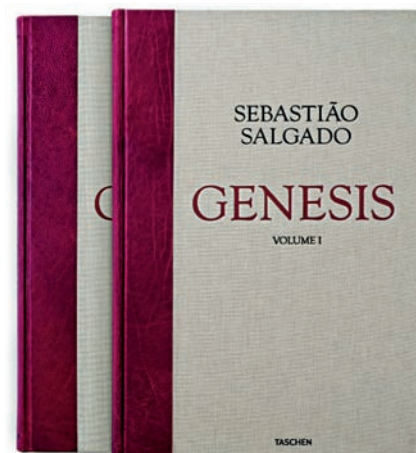
**Estimate** \$35,000-45,000

**PROVENANCE**

Acquired directly from the artist  
Peter Fetterman Gallery, Santa Monica

**LITERATURE**

Taschen, *Genesis: Sebastião Salgado*, cover and p. 323





## 223

**ROBERT PARKEHARRISON** b. 1968

*Suspension*, 1999

Gelatin silver print with acrylic paint, gels and varnishes.  
40 $\frac{3}{8}$  x 47 $\frac{7}{8}$  in. (102.6 x 121.6 cm)

Signed, titled, dated and numbered 1/4 in pencil on a label  
affixed to the reverse of the artist's frame.

**Estimate** \$12,000-18,000

**LITERATURE**

ParkeHarrison, *The Architect's Brother*, n.p.

## 224

**RICHARD MISRACH** b. 1949

*Cloud #22*, 1991

Chromogenic print.

39 $\frac{1}{2}$  x 49 $\frac{1}{2}$  in. (100.3 x 125.7 cm)

Signed, titled, dated, numbered 6/10 and copyright  
notation in pencil on the reverse of the flush-mount.

**Estimate** \$6,000-8,000

**PROVENANCE**

Robert Mann Gallery, New York



225

**WILLIAM CHRISTENBERRY** b. 1936

*The Underground Club, Greensboro Alabama, 1967-2005*

Twenty-one ekta-color prints, printed 2006.

Each approximately 4 x 5 in. (10.2 x 12.7 cm)

Each signed, titled and dated in ink on the verso. Number 9 from an edition of 9.

Estimate \$15,000-20,000

**PROVENANCE**

Pace/MacGill Gallery, New York

**LITERATURE**

Aperture, *William Christenberry*, pl. 41 for 17 images





ACTUAL SIZE

226

**ROBERT ADAMS** b. 1937

*Longmont, Colorado, 1976*

Gelatin silver print, printed 1989.

4 $\frac{7}{8}$  x 4 $\frac{7}{8}$  in. (12.4 x 12.4 cm)

Signed, titled, dated in pencil and copyright credit stamp on the verso.

**Estimate** \$12,000-18,000

**PROVENANCE**

Acquired directly from the artist

**LITERATURE**

Adams, *The Place We Live: A Retrospective Selection of Photographs*, 1964-2009, p. 212

Aperture, *Robert Adams: Summer Nights*, n.p.



227

**ROBERT ADAMS** b. 1937*Eden, Colorado, 1968-1969*

Gelatin silver print.

5½ x 6 in. (14 x 15.2 cm)

Signed, titled and dated in pencil on the verso.

Estimate \$12,000-18,000

**PROVENANCE**

Fraenkel Gallery, San Francisco

**LITERATURE**Adams, *Eden*, pl. 11

228

**LEWIS BALTZ** b. 1945*Untitled (Park City 14), 1979*

Gelatin silver print.

6¾ x 9½ in. (16.2 x 24.1 cm)

Signed, titled 'PC 14', dated and numbered 6/21 in pencil on the verso.

Estimate \$8,000-12,000

**PROVENANCE**

Castelli Graphics, New York





229

**GARRY WINOGRAND** 1928-1984*Central Park, 1970*

Gelatin silver print.

8½ x 12¾ in. (21.9 x 32.7 cm)

Signed and dated in pencil on the verso.

Estimate \$6,000-8,000

**PROVENANCE**

LIGHT Gallery, New York

230

**GARRY WINOGRAND** 1928-1984*Hippy Hollow, Lake Travis, Austin, Texas, 1973*

Gelatin silver print.

8½ x 12¾ in. (21.6 x 32.4 cm)

Signed in pencil on the verso.

Estimate \$6,000-8,000

**PROVENANCE**

LIGHT Gallery, New York





231

**KOTA EZAWA** b. 1969*Immediate Family*, 2005

Duratrans, mounted within a lightbox.

19 x 22 $\frac{7}{8}$  in. (48.3 x 58.1 cm)

Signed in ink, printed title, date and number 4/5 on a gallery label affixed to the reverse of the lightbox.

**Estimate** \$3,000-5,000**PROVENANCE**

Murray Guy, New York

232

**SALLY MANN** b. 1951*The Wet Bed*, 1987

Gelatin silver print.

19 $\frac{1}{4}$  x 23 $\frac{1}{4}$  in. (48.9 x 59.1 cm)Signed, titled, dated, numbered and copyright notation in pencil on the verso.  
One from an edition of 25.**Estimate** \$15,000-20,000**LITERATURE**Aperture, *Sally Mann: Immediate Family*, n.p.



233

**SALLY MANN** b. 1951

*Jessie at 12*, 1994

Gelatin silver print diptych.

Each image 18 $\frac{3}{8}$  x 22 $\frac{3}{4}$  in. (46.7 x 57.8 cm)

Overall 19 $\frac{1}{2}$  x 47 $\frac{3}{8}$  in. (49.5 x 120.3 cm)

Each signed, titled, dated, numbered 5/25 and copyright notation in pencil on the verso.

**Estimate** \$15,000-25,000

**PROVENANCE**

Christie's, New York, 5 April 2012, lot 153



234

**ELIOT PORTER** 1901-1990

*Birds in Flight*

Santa Fe and New York: Bell Editions, 1978. Eight dye transfer prints.

Varying dimensions from 9 $\frac{3}{8}$  x 7 $\frac{7}{8}$  in. (23.8 x 20 cm) to 16 x 12 $\frac{1}{4}$  in.

(40.6 x 31.1 cm) or the reverse.

Each print signed and sequentially numbered '1-8' in pencil on the mount.

Numbered '3' and signed in ink on the colophon. Introduction. Enclosed in a linen clamshell case with embossed credit.

**Estimate** \$10,000-15,000

Titles include: *Osprey, Pandion haliaetus carolinensis, Penobscot Bay, Maine; Barn Swallow, Hirundo rustica erythrogaster, Great Spruce Head Island, Maine; Chipping Sparrow, Spizella passerina passerina, Great Spruce Head Island, Maine; Parula Warbler, Parula americana, Great Spruce Head Island, Maine; Wood Ibis, Mycteria americana, Corkscrew Swamp, Florida; Arctic Tern, Sterna paradisaea, Matinicus Rock, Maine; Blue-Throated Hummingbird, Lampornis clemenciae, Chiricahua Mountains, Arizona; Snowy Egret, Leucophoyx thula thula, Everglades National Park, Florida*



235

**WILLIAM EGGLESTON** b. 1939

*Black Bayou Plantation, circa 1970*

Dye transfer print, printed 1980.

10¼ x 15¼ in. (26 x 38.7 cm)

Signed and dated in pencil on the verso.

**Estimate** \$20,000-30,000

**PROVENANCE**

Fraenkel Gallery, San Francisco

Christie's, New York, 'Crossing America: Photographs from the Consolidated Freightways Collection, Part I', 7 April 2011, lot 250

**LITERATURE**

The Museum of Modern Art, *William Eggleston's Guide*, p. 59



236

**JOEL MEYEROWITZ** b. 1938*Dairyland, Provincetown, 1976*

Chromogenic print.

18½ x 23¼ in. (47 x 59.1 cm)

Signed, titled and dated in ink on the verso.

Estimate \$6,000-8,000

**PROVENANCE**

Edwynn Houk Gallery, New York

**LITERATURE**Edwynn Houk Gallery, *Joel Meyerowitz: Modern**Color Vintage Prints*, coverLittle Brown & Company, *Cape Light*, p. 94

237

**STEPHEN SHORE** b. 1947*Winnipeg, Manitoba, August 16, 1974*

Fujicolor Crystal Archive print, printed 2000.

8 x 10 in. (20.3 x 25.4 cm)

Signed, titled, dated and numbered 15/32 in ink on the verso.

Estimate \$3,000-4,000

**PROVENANCE**

Sprengel Museum, Hanover

**LITERATURE**Aperture, *Stephen Shore: Uncommon Places*, p. 77

237





238

**WILLIAM EGGLESTON** b. 1939*Near the River at Greenville, Mississippi, (Red Axe)*, circa 1985

Dye transfer print, printed 2002.

11⅜ x 17½ in. (28.9 x 44.5 cm)

Signed in ink in the margin; dated, numbered 5/9, annotated 'Mississippi' in an unidentified hand in ink and Eggleston Artistic Trust copyright credit reproduction limitation on the verso.

**Estimate** \$8,000-12,000**PROVENANCE**

Phillips de Pury &amp; Company, New York, 24 April 2004, lot 218

**LITERATURE**Doubleday, *William Eggleston: The Democratic Forest*, p. 71Thames and Hudson, *William Eggleston*, p. 45Whitney Museum of American Art, *William Eggleston:**Democratic Camera: Photographs and Video, 1961-2008*, pl. 107

239

**WILLIAM EGGLESTON** b. 1939*Untitled (Tennessee)*, 1985

Chromogenic print.

6⅞ x 10⅞ in. (17.5 x 27 cm)

Signed in ink in the margin.

**Estimate** \$6,000-8,000**PROVENANCE**

Phillips de Pury &amp; Company, New York, 14 November 2009, lot 183

**LITERATURE**Eggleston, *The Democratic Forest*, p. 91Thames and Hudson, *William Eggleston*, pl. 50

Whitney Museum of American Art, *William Eggleston: Democratic Camera*, pl. 110  
for all, a variant

240



240

**WILLIAM EGGLESTON** b. 1939*Untitled (Memphis, Tennessee), 1993*

Dye transfer print.

17½ x 11¼ in. (44.5 x 29.8 cm)

Signed in ink in the margin; signed by William J. Eggleston III, Managing Trustee, in ink, within The Eggleston Artistic Trust stamp on the verso. Number 3 from an edition of 5.

**Estimate** \$5,000-7,000**LITERATURE**

Hasselblad Center, *William Eggleston: The Hasselblad Award 1998*, n.p.

241

**WILLIAM EGGLESTON** b. 1939*Untitled (Hot Springs, Arkansas), 2001*

Fujicolor Crystal Archive print.

17¾ x 26¾ in. (45.4 x 68.3 cm)

Signed in ink in the margin; numbered 1/7 in an unidentified hand in ink and Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso.

**Estimate** \$3,000-5,000**PROVENANCE**

Christie's, New York, 'The American Landscape: Color Photographs from the Collection of Bruce and Nancy Berman', 7 October 2009, lot 93

**LITERATURE**

Thames & Hudson, *William Eggleston*, p. 25

Whitney Museum of American Art, *William Eggleston:*

*Democratic Camera: Photographs and Video, 1961-2008*, pl. 123

241



242

**WILLIAM EGGLESTON** b. 1939*Untitled (Santa Claus figure on porch), 1980*

Fujicolor Crystal Archive print, printed 2001.

11¾ x 17½ in. (29.8 x 44.5 cm)

Signed in ink in the margin; titled, dated and numbered 1/2 in an unidentified hand, in ink, within The Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso.

**Estimate** \$2,000-3,000

242



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243

**WILLIAM EGGLESTON** b. 1939*Untitled (Side of brown stone wall, Arizona), 2000*

Pigment print, printed 2009.

16½ x 24¾ in. (41 x 62.5 cm)

Signed in ink in the margin; numbered 5/7 in an unidentified hand in ink and '21 Century' Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso.

**Estimate** \$4,000-6,000**PROVENANCE**

Cheim &amp; Read, New York

244



244

**WILLIAM EGGLESTON** b. 1939*Untitled (Bathroom with pink curtain, Cuba), 2007*

Pigment print.

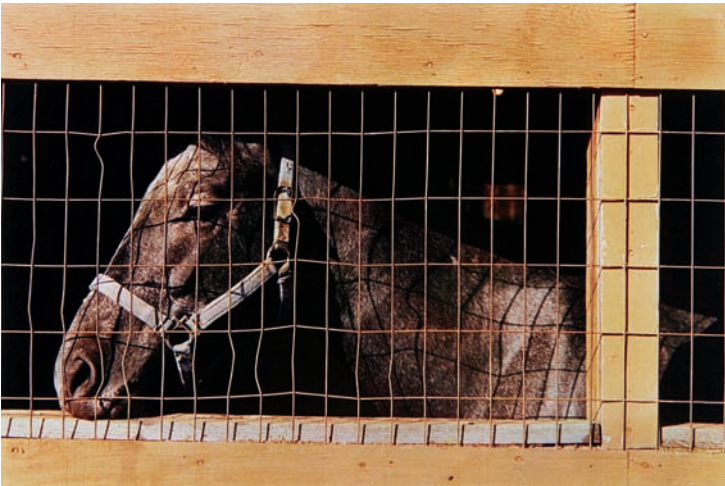
16½ x 24¾ in. (41.9 x 63.2 cm)

Signed in ink in the margin; numbered 4/7 in an unidentified hand in ink and '21 Century' Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso.

**Estimate** \$6,000-8,000**PROVENANCE**

Cheim &amp; Read, New York

245



245

**WILLIAM EGGLESTON** b. 1939*Untitled (Arkansas), 1992*

Dye transfer print.

11½ x 17½ in. (29.5 x 44.5 cm)

Signed in ink in the margin; signed by William J. Eggleston III in ink, titled, dated and numbered 3/5 in an unidentified hand in pencil within the Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso.

**Estimate** \$5,000-7,000**PROVENANCE**

Christie's, New York, 'The American Landscape: Color Photographs from the Collection of Bruce and Nancy Berman', 7 October 2009, lot 90

**LITERATURE**Hasselblad Center, *William Eggleston*, n.p.Smithsonian, *Horses and Dogs: Photographs by William Eggleston*, cover

246



246

**WILLIAM EGGLESTON** b. 1939*Untitled (Pole and South Avenue Market) from Los Alamos 'Cousins', 1966-1974*

Dye transfer print, printed 2002.

11½ x 17¼ in. (29.5 x 43.8 cm)

Signed in ink in the margin; numbered 1/7 in an unidentified hand in ink and 'Los Alamos' Eggleston Artistic Trust copyright credit reproduction limitation on the verso.

**Estimate** \$6,000-8,000**PROVENANCE**

Cheim &amp; Read, New York

Christie's, New York, 'The American Landscape: Color Photographs from the Collection of Bruce and Nancy Berman', 7 October 2009, lot 15



## 247

**THOMAS RUFF** b. 1958

*Haus Nr. 11 (II)*, 1989

Chromogenic print, face-mounted to Plexiglas.

Image 58 $\frac{3}{8}$  x 57 $\frac{7}{8}$  in. (148.3 x 147 cm)

Overall 81 $\frac{1}{2}$  x 79 $\frac{1}{2}$  in. (207 x 201.9 cm)

Signed, dated and numbered 2/4 in pencil on the verso.

**Estimate** \$25,000-35,000

**PROVENANCE**

David Zwirner Gallery, New York

**LITERATURE**

D.A.P./Distributed Art Publishers, Inc., *Thomas Ruff: 1979 to the Present*, pl. HÄU 14

## 248

248

**ANDREAS GURSKY** b. 1955

*Aircraft, Düsseldorf*, 1989

Chromogenic print.

12 $\frac{1}{4}$  x 17 $\frac{3}{4}$  in. (31.1 x 45.1 cm)

Signed, dated and numbered 13/30 in ink on the verso.

**Estimate** \$10,000-15,000

**PROVENANCE**

Matthew Marks Gallery, New York

**EXHIBITED**

*Andreas Gursky: Photographs 1984-1993*, Deichtorhallen, Hamburg, 4 February - 10 April 1994, then traveled to de Appel Foundation, Amsterdam, 20 May - 4 July 1994

**LITERATURE**

Deichtorhallen- Ausstellungs GmbH, *Andreas Gursky: Photographs, 1984-1993*, p. 29

Hatje Cantz Verlag, *Andreas Gursky: Werke 80-08*, p. 91.





249

**FLORIAN MAIER-AICHEN** b. 1973*Homberger Brücke*, 2004

Chromogenic print, flush-mounted.

45 $\frac{7}{8}$  x 58 $\frac{7}{8}$  in. (116.5 x 149.5 cm)

Signed, dated, numbered 6/6 in ink and printed title on a gallery label affixed to the reverse of the frame.

**Estimate** \$12,000-18,000**PROVENANCE**

Blum &amp; Poe, Los Angeles

250

**ANDREAS GURSKY** b. 1955*Duisburg II*, 1989

Chromogenic print, printed 2000.

10 x 13 $\frac{3}{8}$  in. (25.4 x 34 cm)

Signed, titled, dated and numbered 22/32 in pencil on the verso.

**Estimate** \$6,000-8,000**PROVENANCE**

Sprengel Museum, Hanover

Matthew Marks Gallery, New York

**EXHIBITED**

*Andreas Gursky: Werke 80-08*, Kunstmuseen Krefeld, 12 October 2008 - 25 January 2009, then traveled to Moderna Museet, Stockholm, 21 February - 3 May 2009 and Vancouver Art Gallery, 30 May - 20 September 2009, another example exhibited

**LITERATURE**

Hatje Cantz Verlag, *Andreas Gursky: Werke 80-08*, p. 86





251

**VICTORIA SAMBUNARIS** b. 1964  
*Untitled (Farm with workers, Jacumba, CA), (VS-10-40)*  
 from *The Border*, 2010  
 Chromogenic print, flush-mounted.  
 Image 39 $\frac{3}{8}$  x 56 $\frac{5}{8}$  in. (100 x 143.8 cm)  
 Overall 41 $\frac{1}{8}$  x 62 $\frac{3}{8}$  in. (106.4 x 158.4 cm)  
 Signed in ink, printed title, date and number 5/5 on a  
 gallery label accompanying the work.

**Estimate** \$5,000-7,000

**PROVENANCE**  
 Yancey Richardson Gallery, New York

**EXHIBITED**  
*Victoria Sambunaris: Taxonomy of a Landscape*, Museum of Contemporary  
 Photography, Columbia College, Chicago, 11 January- 31 March 2013

**LITERATURE**  
 Radius Books, *Victoria Sambunaris: Taxonomy of a Landscape*, n.p.

Other prints of this image are in the collections of the Yale University Art Gallery, New  
 Haven; the Library of Congress, Washington, D.C.; and the Lannan Foundation, Santa Fe.

252

252

**EDWARD BURTYNSKY** b. 1955  
*Oil Refineries #15, St. John, New  
 Brunswick*, 1999  
 Digital chromogenic print.  
 47 x 59 $\frac{1}{4}$  in. (119.4 x 150.5 cm)  
 Signed in ink, printed title, date and  
 number 6/6 on a label affixed to the  
 reverse of the flush-mount.

**Estimate** \$8,000-12,000

**PROVENANCE**  
 Acquired directly from the artist



“I wanted to photograph the relationship between American society and the American landscape, and energy was the lynchpin ... For the next five years, I travelled the country making photographs at or near energy production sites: coal, oil, natural gas, nuclear, hydroelectric, fuel cell, wind, and solar.”

MITCH EPSTEIN



253

**MITCH EPSTEIN** b. 1952

*Amos Coal Power Plant, West Virginia* from *American Power*, 2004  
Chromogenic print.

44 x 56¾ in. (111.8 x 144.1 cm)

Signed, titled, dated and numbered 6/6 in ink on the reverse of the flush-mount.

**Estimate** \$20,000-30,000

**PROVENANCE**

Sikkema Jenkins Co., New York

**EXHIBITED**

*Ecotopia: The Second ICP Triennial of Photography and Video*,  
International Center of Photography, New York, 14 September 2006 -  
7 January 2007, another example exhibited

**LITERATURE**

Steidl, *Mitch Epstein: American Power*, n.p.

In 2003 Mitch Epstein was commissioned by the *New York Times* to document the town of Cheshire, Ohio, where the American Electric Power Company offered the town residents financial reward in exchange for their departure. However, despite the offer, which was made to accommodate the company's wish to expand its plant, some residents chose to stay. The series engendered Epstein's interest in capturing the relationship between the residents of Middle America and the corporate power titans that surround them. The resulting body of work is a poignant analysis of the dynamic inherent to a capitalist society, which includes matters of consumption, excess, environmentalism and national identity. In the current image, the alleged innocence of a humble, All-American backyard is jolted by the presence of towering chimneys in the background, presenting a vision of a shifting American ideal.

Other prints of this image are in the collections of the San Francisco Museum of Modern Art and the International Center of Photography, New York.



254

**ELGER ESSER** b. 1967

*Montrichard, Frankreich, 2004*

Chromogenic print, face-mounted to Plexiglas.

Image 39 x 57½ in. (99.1 x 146.1 cm)

Overall 54½ x 72⅞ in. (138.4 x 183.2 cm)

Signed in ink, printed title, date and number 2/7 on an artist's label affixed to the reverse of the frame.

**Estimate** \$20,000-30,000

**PROVENANCE**

Sonnabend Gallery, New York

255



255

**RODNEY GRAHAM** b. 1949

*Oak Trees, Red Bluff (6)*, 1993

Gelatin silver print, flush-mounted.

38 $\frac{7}{8}$  x 29 $\frac{7}{8}$  in. (98.7 x 75.9 cm)

Signed in ink, printed title, date and number 2/6 on a Certificate of Authenticity accompanying the work.

**Estimate** \$12,000-18,000

**PROVENANCE**

Angles Gallery, Los Angeles

256

**RODNEY GRAHAM** b. 1949

*Oak Trees, Red Bluff (5)*, 1993

Gelatin silver print.

38 $\frac{7}{8}$  x 29 $\frac{7}{8}$  in. (98.7 x 75.9 cm)

Signed in ink, printed title, date and number 2/6 on a Certificate of Authenticity accompanying the work.

**Estimate** \$12,000-18,000

**PROVENANCE**

Angles Gallery, Los Angeles

257

**RODNEY GRAHAM** b. 1949

*Oak Trees, Red Bluff (7)*, 1993

Gelatin silver print.

38 $\frac{7}{8}$  x 29 $\frac{7}{8}$  in. (98.7 x 75.9 cm)

Signed in ink, printed title, date and number 2/6 on a Certificate of Authenticity accompanying the work.

**Estimate** \$12,000-18,000

**PROVENANCE**

Angles Gallery, Los Angeles

256



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258

**HIROSHI SUGIMOTO** b. 1948

*Sea of Japan, Oki IV*, 1987

Gelatin silver print.

16½ x 21¼ in. (41.9 x 54 cm)

Signed in pencil on the mount; blindstamp title, date and number 16/25  
'310' in the margin.

**Estimate** \$30,000-50,000

**PROVENANCE**

Sonnabend Gallery, New York



259

**SEBASTIÃO SALGADO** b. 1944

*Iceberg Between the Paulet Islands and the Shetland Islands, Antarctica, 2005*

Gelatin silver print.

47¾ x 66 in. (121.3 x 167.6 cm)

Signed, titled 'Antartica' [sic] and dated in pencil on the reverse of the flush-mount.

**Estimate** \$35,000-45,000

**PROVENANCE**

Peter Fetterman Gallery, Santa Monica  
Phillips, New York, 3 April 2013, lot 271

**LITERATURE**

Taschen, *Sebastião Salgado: Genesis*, pp. 20-21



# PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Phillips is pleased to offer the first exclusive glimpse at the masterworks from a Private American Collection to be offered through a series of sales in the Spring and early Fall. With a stunning compendium of pieces to be offered in the May Contemporary Art Sales by Brice Marden, Ed Ruscha, Robert Ryman, and John Chamberlain, the highlights of the collection are representative of the generation that followed the Abstract Expressionists—a group of artists who were diverse in their aims and movements yet unified in their spectacular adherence to the American spirit of individualism and innovation. One of the most remarkable features of this particular collection is its variety of mediums, as we see equal representations of painting, sculpture, and photography therein. This wondrous assortment of form is a perfect synecdoche for the collector and collection, where mixed mediums and diversity of materials serve to incite a rare and enlightening dialogue amongst the works within. And, when paired with the collection's contingent of international artists, such interplay among objects is a true marvel – an exceptional group of works bound by their own magnificent differences.

The collection's select photographs for auction in the current sale include some of the most breathtaking images in contemporary photography. With multiple examples of the work of James Welling, Robert Beck and Hiroshi Sugimoto, including the gorgeous *Colors of Shadow C1031*, 2006, the collection has contributed to the sale a wide range of contemporary works by leaders in the field as well as up-and-coming photographers. Perhaps the crown jewel of this following selection, and one of the most sublime pieces in the collection, is Wolfgang Tillmans' *mosque*, 2005, a paragon of form and light, of architecture and spirituality. Several more works by Tillmans will be included in Phillips's May Contemporary Art sales, showing the diversity of the collection across both medium and the stylistic differences within the oeuvre of a single artist. It is this continuing diversity that helps to establish this Private American Collection as one of the most far-reaching and complete in contemporary art; Phillips is honored to offer the many brilliant facets of such a multiplicitous achievement.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION



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PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**HIROSHI SUGIMOTO** b. 1948

*The Origins of Love*

8 duotone offset prints and 1 inkjet print.

Each 5½ x 7¾ in. (13 x 19.7 cm). One 7¾ x 6 in. (19.7 x 15.2 cm)

New York: Yoshii Gallery, 2004. Each duotone offset print with title and date blindstamp on the mount. Inkjet print signed in ink, title and number 22/50 blindstamp in the margin. Signed and numbered 22/50 in ink on the colophon. Number 22 from an edition of 50 plus 5 artist's proofs. Enclosed in a wooden box.

**Estimate** \$12,000-18,000

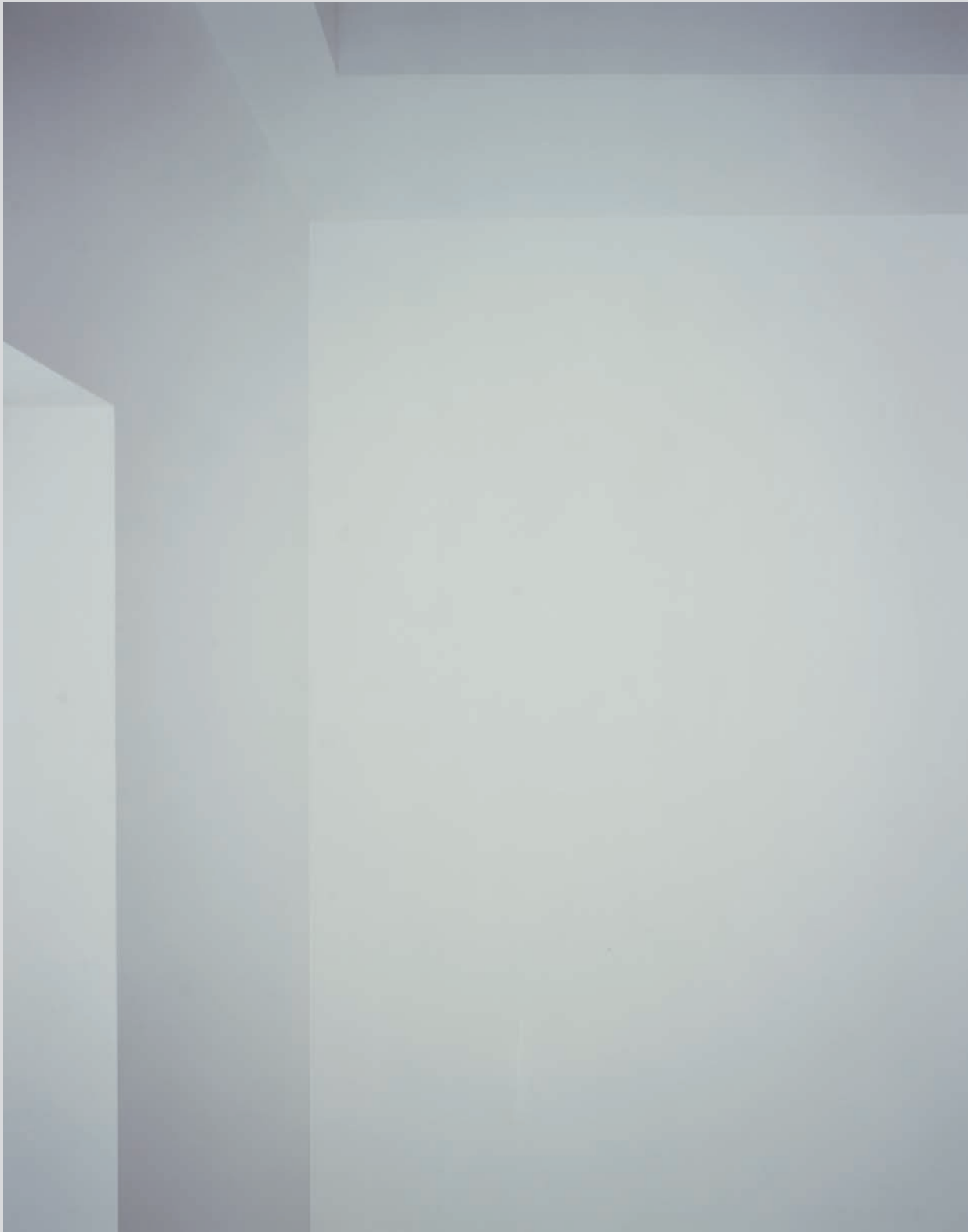
**PROVENANCE**

Yoshii Gallery, New York

**LITERATURE**

Hatje Cantz, Hiroshi Sugimoto, n.p. for the duotone offset prints Mori Art Museum, Tokyo and Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C., *Hiroshi Sugimoto*, p. 32 for the inkjet print Sugimoto, *Time Exposed*, p. 21 for the inkjet print

Titles include: *The Music Lesson*, 1999; *Cro Magnon*, 1994; *Polar Bear*, 1996; *Neanderthal*, 1994; *Homo Ergaster*, 1997; *Devonian Period*, 1992; *Earliest Human Relatives*, 1994; *Gorilla*, 1994; *Permian Land*, 1992



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PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**HIROSHI SUGIMOTO** b. 1948

*Colors of Shadow C1031, 2006*

Pigment print.

52 $\frac{3}{8}$  x 41 $\frac{3}{4}$  in. (133 x 106 cm)

Signed in ink, printed title, date and number 1/5 on an artist's label affixed to the reverse of the flush-mount.

**Estimate** \$30,000-40,000

**PROVENANCE**

Marian Goodman Gallery, Paris

## PROPERTY FROM A PRIVATE AMERICAN COLLECTION

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PROPERTY FROM A PRIVATE  
AMERICAN COLLECTION

**JOEL STERNFELD** b. 1944

*The East Meadows, Northampton,  
Massachusetts, February 28, 2007*

Digital chromogenic print.

65½ x 82½ in. (166.4 x 209.6 cm)

Signed in ink, printed title, date and  
number 2/3 on a gallery label affixed  
to the reverse of the frame.

**Estimate** \$15,000-25,000

263



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PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**AXEL HÜTTE** b. 1951

*Griethausen, Wasser, 1999*

Chromogenic print, face-mounted to Plexiglas.

41¾ x 97½ in. (106 x 247.7 cm)

Signed, titled, dated and numbered 2/4 in ink on the verso.

**Estimate** \$10,000-15,000

### PROVENANCE

Cohan Leslie & Browne, New York

### EXHIBITED

*Axel Hütte: Fecit*, Museum Kurhaus, Kleve, 17 September - 10 December 2000

### LITERATURE

Museum Kurhaus, *Axel Hütte: Fecit*, pl. 7



◊ 264

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**WOLFGANG TILLMANS** b. 1968

*mosque*, 2005

Chromogenic print.

Overall 82¾ x 57½ in. (210.2 x 145.1 cm)

Signed, titled, numbered and dated 'Wolfgang Tillmans, Mosque, 2005, 1/1 + 1' on the reverse of the frame.

**Estimate** \$40,000-60,000

**PROVENANCE**

Andrea Rosen Gallery, New York

# PROPERTY FROM A PRIVATE AMERICAN COLLECTION

265



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◦♦ 265

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**JAMES WELLING** b. 1951

0962, 2006

Inkjet print, flush-mounted.

33% x 50% in. (85.4 x 128 cm)

Signed, titled, dated and numbered 2/5 in ink in the margin.

**Estimate** \$8,000-12,000

## PROVENANCE

Regen Projects, Los Angeles

## LITERATURE

Lambert and Lavin, *Modern Views: Inspired by the Mies van der Rohe Farnsworth House and the Philip Johnson Glass House*, pp. 138-139

◦♦ 266

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**ROBERT BECK** b. 1959

*Apart from the Whole (Communion)*, 2005

Eleven chromogenic prints.

Overall 76 x 60½ in. (193 x 153.7 cm)

Signed, dated and numbered 1/6 in ink on the reverse of the flush-mount.

**Estimate** \$3,000-4,000

## PROVENANCE

Anthony Meier Fine Arts, San Francisco

## ◦ 267

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**JAMES WELLING** b. 1951

009, 2006

Chromogenic print, flush-mounted.

48 x 37½ in. (121.9 x 95.3 cm)

Signed, titled, dated and numbered 1/2 in ink in the margin.

**Estimate** \$10,000-15,000

**PROVENANCE**

David Zwirner, New York

## ◦ 268

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**ROBERT BECK** b. 1959

*The Flowers of Upheaval (Apart from the Whole)*, 2006

Ten chromogenic prints.

Overall 53 x 68¾ in. (134.6 x 174.6 cm)

Signed, dated, numbered 4/6 and annotated in ink on the reverse of the flush-mount.

**Estimate** \$3,000-4,000

**PROVENANCE**

Anthony Meier Fine Arts, San Francisco

**EXHIBITED**

*Robert Beck*, Stephen Friedman Gallery, London. 12 June - 22 July 2006, another example exhibited





269

**THOMAS STRUTH** b. 1954

*Paradise 8 (Blumfield Track), Daintree, Australia, 1998*

Chromogenic print, face-mounted to Plexiglas.

Image 66 x 83¼ in. (167.6 x 211.5 cm)

Overall 70 x 87½ in. (177.8 x 221.3 cm)

Signed in pencil, printed title, date and number 8/10 on a label affixed to the reverse of the frame.

**Estimate** \$40,000-60,000

**PROVENANCE**

Galleria Monica de Cardenas, Milan



270

**VIK MUNIZ** b. 1961

*Evening in the Woods, after Grandma Moses from Pictures of Pigment, 2006*

Chromogenic print.

Image 88½ x 70 in. (224.8 x 177.8 cm)

Overall 92½ x 74¾ in. (235 x 188.9 cm)

Signed, dated in ink, printed title, date and number 2/6 on a gallery label affixed to the reverse of the flush-mount.

**Estimate** \$35,000-45,000

**PROVENANCE**

Rena Bransten Projects, San Francisco

**LITERATURE**

Capivara, *Vik Muniz: Obra Completa, 1987-2009*, p. 601



271

**ALEX PRAGER** b. 1979*Helen from The Big Valley*, 2008

Chromogenic print.

24 x 40¼ in. (61 x 102.2 cm)

Signed, titled, dated and numbered 5/7  
in ink on an artist's label affixed to the  
reverse of the flush-mount.**Estimate** \$10,000-15,000**PROVENANCE**

Yancey Richardson Gallery, New York

272

**LAURIE SIMMONS** b. 1949*The Long House (Red Bathroom/  
Blue Figure)*, 2004

Dye destruction print.

47½ x 58 in. (119.7 x 147.3 cm)

Signed in ink, printed title, date and  
number 1/5 on an artist's label affixed to  
the reverse of the flush-mount.**Estimate** \$10,000-15,000**PROVENANCE**

Sperone Westwater Gallery, New York

272





273

**ALEX PRAGER** b. 1979

*Crowd #2 (Emma)*, 2012

Archival pigment print.

36 x 49½ in. (91.4 x 125.7 cm)

Signed, titled, dated and numbered 1/6 in ink on a label affixed to the reverse of the flush-mount.

**Estimate** \$20,000-30,000

**PROVENANCE**

Yancey Richardson Gallery, New York



274

**ALEX GUOFENG CAO** b. 1969*Jackie vs JFK II, 2010*

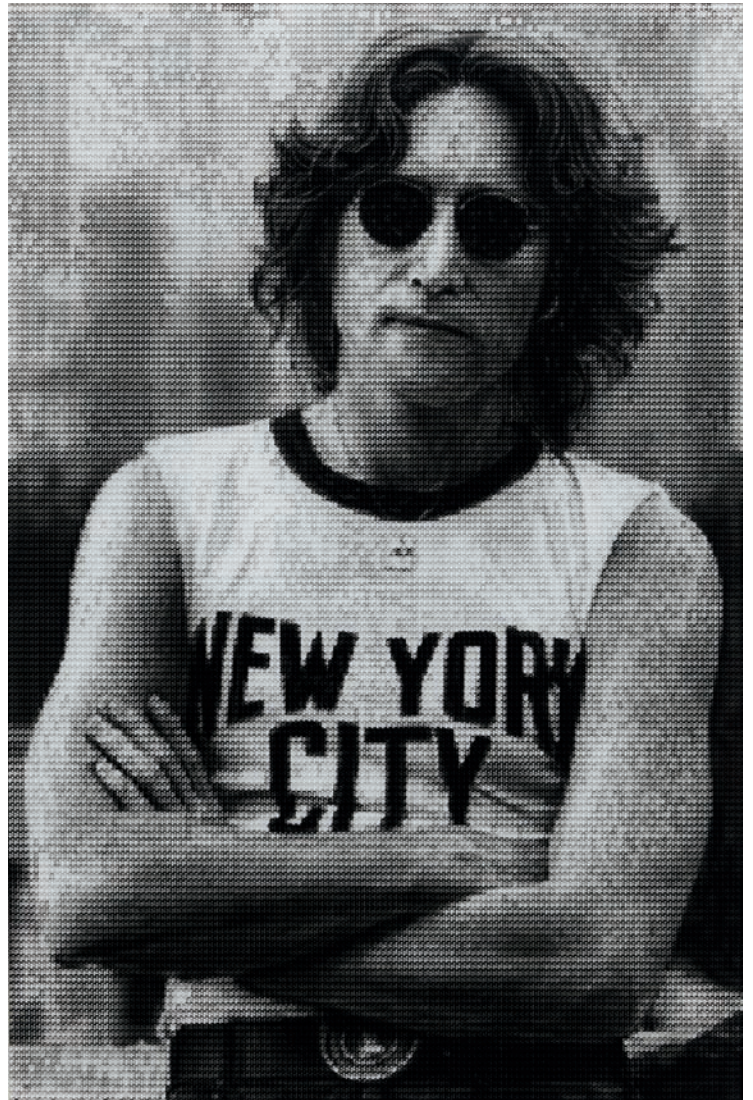
Chromogenic print, face-mounted to Plexiglas.

59¾ x 40 in. (151.8 x 101.6 cm)

Signed, dated in ink, printed title and date on a gallery label affixed to the reverse of the flush-mount. One from an edition of 10 plus artist's proofs.

Estimate \$7,000-9,000

275



275

**ALEX GUOFENG CAO** b. 1969*Lennon vs Elvis, After Bob Gruen, 2009*

Chromogenic print, face-mounted to Plexiglas.

59¾ x 40 in. (151.8 x 101.6 cm)

Signed, dated in ink, printed title, date and number on a gallery label affixed to the reverse of the flush-mount. One from an edition of 18.

Estimate \$7,000-9,000



276

**VIK MUNIZ** b. 1961

*Diana from Gordian Puzzle, 2008*

Digital chromogenic print.

91¾ x 66 in. (233 x 167.6 cm)

Signed, dated in ink, printed title, date and number on a gallery label affixed to the reverse of the flush-mount. One from an edition of 6 plus 4 artist's proofs.

Estimate \$60,000-80,000

**LITERATURE**

Capivara, *Vik Muniz: Obra Completa, 1987-2009*, p. 674

277

277

**HONG LEI** b. 1960*Speak, Memory*, 2005-2006

Six dye destruction prints, each flush-mounted.

Each 29 x 39½ in. (73.7 x 99.4 cm)

Each signed, titled, dated, numbered

6/10 in ink and credit blindstamp

in the margin; one dated '2006' in

ink; signed in ink on a Certificate of

Authenticity and each with printed title,

date and number on gallery labels, all

accompanying the works.

**Estimate** \$8,000-12,000**PROVENANCE**

Chambers Fine Art, New York



278



278

**ANDREW MOORE** b. 1957*Model T Headquarters, Highland Park, Detroit*, 2009

Chromogenic print.

26¾ x 34 in. (67.9 x 86.4 cm)

Signed, titled, dated and numbered AP 1/2 in ink on the reverse of the flush-mount. One from an edition of 5 plus 2 artist's proofs.

**Estimate** \$6,000-8,000**PROVENANCE**

Yancey Richardson Gallery, New York

**LITERATURE**Damiani/Akron Art Museum, *Detroit Disassembled: Photographs by Andrew Moore*, p. 31

Other prints of this image are in the collections of The Metropolitan Museum of Art, New York; The Brooklyn Museum; The Smithsonian American Art Museum, Washington, D.C.; National Gallery of Art, Washington DC; The Colby College Museum of Art, Waterville; and Princeton University Art Museum.



279

**ELGER ESSER** b. 1967

*Les Paradis I and II*, 2001

Chromogenic print diptych, each print face-mounted to Plexiglas.

Each image 37½ x 54⅞ in. (95.3 x 139.4 cm)

Overall 106 x 139½ in. (269.2 x 354.3 cm)

Each signed in ink, printed title, date and number 1/7 on an artist's label affixed to the reverse of the frame.

**Estimate** \$30,000-50,000

**PROVENANCE**

Sonnabend Gallery, New York

Phillips de Pury & Company, New York, 14 November 2008, lot 212



280

**WALEAD BESHTY** b. 1976

*Four Magnet, Three Color Curl (CMY: Irvine, California, September 13th 2009, Fuji Crystal Archive Type C)*, 2012

Unique Fujicolor Crystal Archive print.

29½ x 39¾ in. (74.9 x 101 cm)

Signed in ink, printed title and date on a gallery label affixed to the reverse of the backing board.

**Estimate** \$20,000-30,000

**PROVENANCE**

Regen Projects, Los Angeles

281

**MARCO BREUER** b. 1966

*Spin (C-827)*, 2008

Unique chromogenic print, embossed and scratched.

13¾ x 10½ in. (34.9 x 26.7 cm)

Signed, titled and dated in pencil on the verso.

**Estimate** \$5,000-7,000

**PROVENANCE**

Von Lintel Gallery, New York

**EXHIBITED**

*A Collective Invention: Photographs at Play*, The Morgan Library & Museum, New York, 14 February- 18 May 2014

281



282

**LUCAS SAMARAS** b. 1936

*Photo-transformation, July 4, 1975*

Polaroid print.

Overall 4½ x 3¾ in. (10.5 x 8.6 cm)

Dated in ink and numbered '6988' in an unidentified hand in pencil on the verso; printed title and date on labels affixed to the reverse of the frame.

**Estimate** \$4,000-6,000

**PROVENANCE**

Edwynn Houk Gallery, New York

**EXHIBITED**

*Photography and Art 1946-1986*, Los Angeles County Museum of Art, 4 June 1987- 3 April 1988

282



ACTUAL SIZE

283

**DAVID BENJAMIN SHERRY** b. 1981

*Self Portrait as The Born Feeling Begins, 2009*

Chromogenic print.

29¾ x 39½ in. (75.9 x 100.3 cm)

Signed and dated '2011' in ink on the verso. One from an edition of 6 plus 2 artist's proofs.

**Estimate** \$6,000-8,000

**PROVENANCE**

James Fuentes, New York

**EXHIBITED**

*Greater New York 2010*, MoMA PS1, Long Island City, 23 May - 18 October 2010, another example exhibited

283





284

**JOHN CHIARA** b. 1971*Old River Road at Seven Chimneys, 2014*

Unique dye destruction print.

34¼ x 28 in. (87 x 71.1 cm)

Signed, dated in ink and printed title on a label affixed to the backing board.

**Estimate** \$4,000-6,000**PROVENANCE**

Private Collection, California

In contrast with the majority of contemporary photographers who have embraced the digital camera for its lightweight design and instant gratification, American photographer John Chiara prefers his own hand-built, oversized camera to create his landscapes. The artist's camera, which measures approximately 50 x 80 inches and is similar in format to a 19th century daguerreotype box camera, is transported on a flat-bed trailer to each location to produce his unique large scale prints. Once the truck is situated, Chiara climbs inside the camera and sits in complete darkness while manipulating the amount of light that enters the lens as images are recorded directly onto oversize photosensitive paper. This labor intensive technique, which often requires a full day for a single image, allows him to simultaneously shoot and execute his darkroom work. Chiara's approach is as much about performance as it is about photography and results in images that exude a strong resemblance to watercolor paintings with soft faded hues that give a sense of a mysterious, fleeting presence. Through his uncommon practice, Chiara pushes the boundaries of the photographic medium and takes a traditional subject matter and transforms it into a luminous, abstract and almost haunting vision, which has the power to leave the viewer in a state of daydream.

285

**GABRIEL OROZCO** b. 1962*Round Mirror Distance, 2001*

Dye destruction print.

12¼ x 18¾ in. (31.1 x 46.7 cm)

Signed, titled, dated and numbered 5/5 in pencil on the verso.

**Estimate** \$8,000-12,000

285



286

**MARCO BREUER** b. 1966

*Untitled (C-533)*, 2005

Unique chromogenic print, scratched.

13% x 10% in. (34.6 x 27 cm)

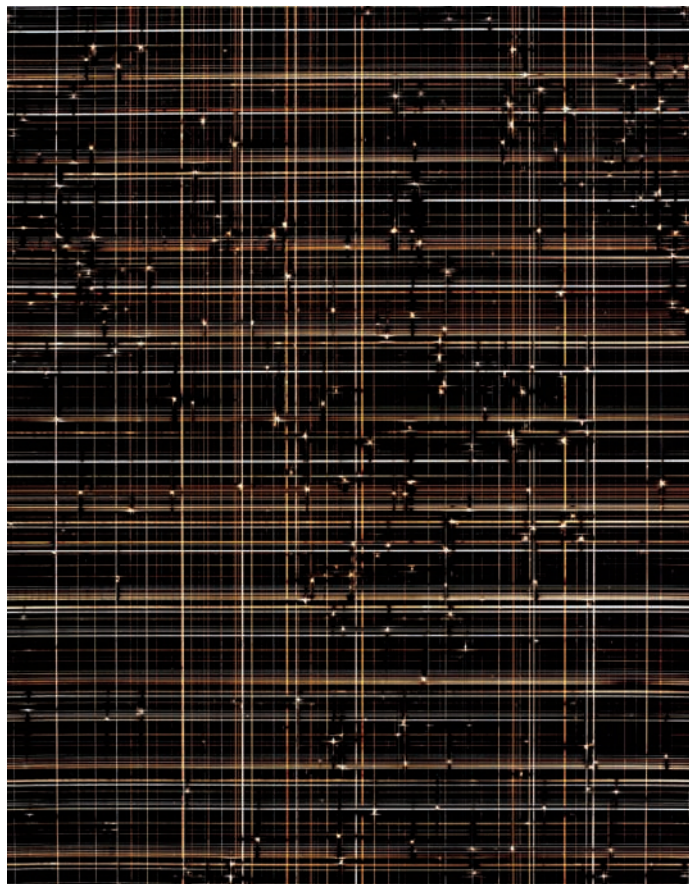
Signed, titled and dated in pencil on the verso.

**Estimate** \$5,000-7,000

**PROVENANCE**

Von Lintel Gallery, New York

286



287

**ANDREAS GEFELLER** b. 1970

*Untitled (Parking Site)*, Düsseldorf, 2007

Digital chromogenic print.

66% x 88% in. (169.1 x 224.2 cm)

Signed, titled 'O.T. (Parkplate)', dated and numbered 7/8 in ink on the reverse of the flush-mount.

**Estimate** \$12,000-18,000

**PROVENANCE**

Hasted Hunt, New York

287



In his large-scale images, German photographer Andreas Gefeller calls into question the alleged objectivity belying photography. Strapping a downward-facing camera at his waistline while out on a given excursion, the artist photographs his every step, consequently amassing a large trove of images during each outing. Then, the artist painstakingly digitally collates the hundreds of images into a single, unified panoramic overview that is

mesmerizing in its clarity and scale. From afar, the current lot appears to depict a field of trees. However, a closer inspection reveals that the trees are, in fact, mere shadows, each of which had been dutifully assembled by the artist, with subtle breaks revealing their constructed nature. Moreover, the gradual fading of lightness to darkness alludes to the passing of time that each image encapsulates.



288

**ERWIN OLAF** b. 1959*Sarah from Grief*, 2007

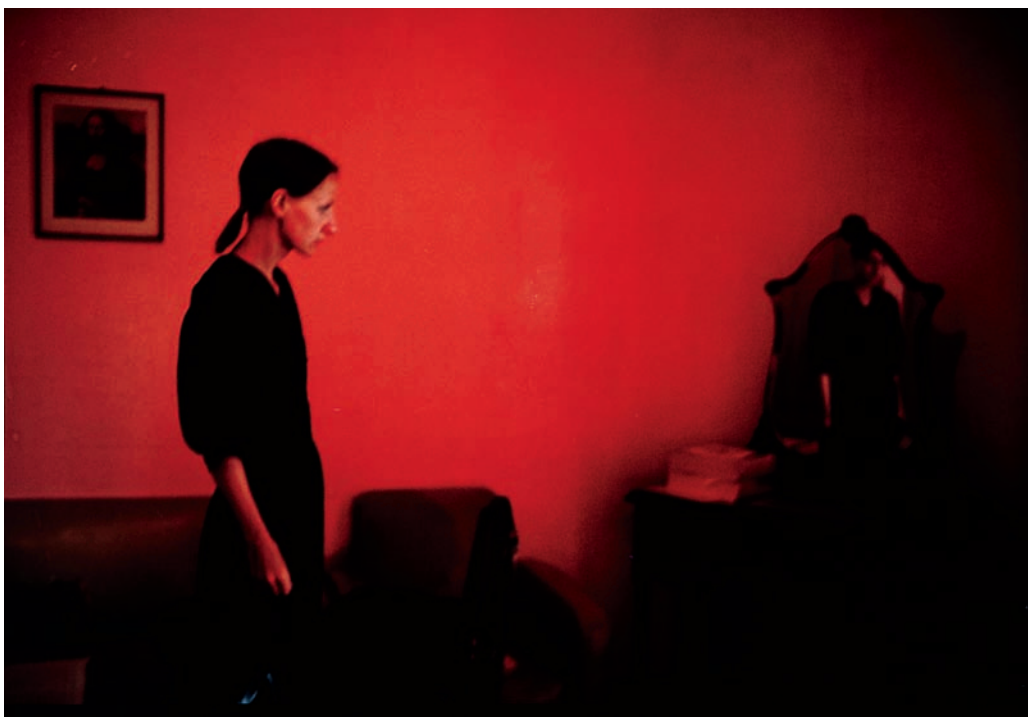
Lambda print.

39½ x 70 in. (100.3 x 177.8 cm)

Signed, titled, dated and numbered 3/10 in ink on an artist's label affixed to the reverse of the flush-mount.

**Estimate** \$8,000-12,000**PROVENANCE**

Hasted Hunt, New York

**LITERATURE**Aperture, *Erwin Olaf*, pp. 70-71

289

**NAN GOLDIN** b. 1953*Suzanne with Mona Lisa, Mexico City*, 1981

Dye destruction print.

25¾ x 38½ in. (65.4 x 97.8 cm)

Signed, titled, dated and numbered 14/25 in ink on the reverse of the flush-mount.

**Estimate** \$8,000-12,000**PROVENANCE**

Matthew Marks Gallery, New York

**LITERATURE**Aperture, *Nan Goldin: The Ballad of Sexual Dependency*, p. 23Korinsha Press, *Nan Goldin: Couples and Loneliness*, p. 14Whitney Museum of American Art, *Nan Goldin: I'll Be Your Mirror*, p. 152



290

**GREGORY CREWDSON** b. 1962

*Untitled (Trailer Park), Summer from Beneath the Roses, 2007*

Archival inkjet print.

56¼ x 87½ in. (142.9 x 222.3 cm)

Signed in ink, printed title, date and number 5/6 on an artist's label affixed to the reverse of the flush-mount.

**Estimate** \$40,000-60,000

**PROVENANCE**

Gagosian Gallery, Beverly Hills



291

**VIK MUNIZ** b. 1961

*La Bacchante, after Gustave Courbet from Pictures of Magazines 2, 2011*

Digital chromogenic print.

39¼ x 48¼ in. (99.7 x 122.6 cm)

Signed, dated in ink, printed title, date and number 2/6 on a gallery label affixed to the reverse of the flush-mount.

**Estimate** \$25,000-35,000

**PROVENANCE**

Sikkema Jenkins & Co., New York



292

**AHMET ERTUG** b. 1949

*The Gallery of Heroes, The State Hermitage Museum, 2014*

Lightjet print, flush-mounted.

87 x 70¼ in. (221 x 178.4 cm)

Signed in ink, printed title, date and number 3/3 on an artist's label affixed to the reverse of the frame.

**Estimate** \$40,000-60,000

**PROVENANCE**

Acquired directly from the artist

**LITERATURE**

Ertug, *The Hermitage: A Palace and a Museum*, n.p and slipcase front cover



293

**ANDREAS GURSKY** b. 1955*Porto Bahnhof*, 1988

Chromogenic print.

18 $\frac{7}{8}$  x 23 $\frac{1}{2}$  in. (47.9 x 59.7 cm)

Signed, dated and numbered 3/10 in pencil on the verso.

Estimate \$15,000-25,000

**PROVENANCE**

Galerie Johnen &amp; Schöttle, Cologne

294

**VIK MUNIZ** b. 1961*Vulcan Forges Cupid's Arrow*, after Alessandro Tiarini from *Pictures of Junk*, 2006

Chromogenic print.

45 $\frac{3}{4}$  x 39 $\frac{1}{8}$  in. (116.2 x 99.4 cm)

Signed, dated in ink, printed title, date and number 6/6 on a gallery label affixed to the reverse of the flush-mount.

Estimate \$25,000-35,000

**LITERATURE**Capivara, *Vik Muniz: Obra Completa*, 1987-2009, p. 564

294





295

**ROBERT POLIDORI** b. 1951

*Ancien Vestibule de l'Appartement de Madame Adelaide, Versailles, 1985*

Fujicolor Crystal Archive print, printed later.  
41 $\frac{3}{8}$  x 51 $\frac{3}{4}$  in. (105.1 x 131.4 cm)

Signed in ink, printed title and number 9/10  
on a gallery label affixed to the reverse of  
the flush-mount.

**Estimate** \$15,000-25,000

**PROVENANCE**

Private Collection, California

**LITERATURE**

Steidl, *Robert Polidori: Parcours  
Muséologique Revisité, Volume I:  
Transitional States*, p. 51 there titled and  
dated *Ancien rechauffoir du capitaine  
gardes, CCE.01.071,  
Corps Central-R.d.C.*, 1986

296



296

**VERA LUTTER** b. 1960

*Clock Tower, Brooklyn: June 29, 2009*

Unique gelatin silver print.  
19 x 19 $\frac{1}{4}$  in. (48.3 x 48.9 cm)

Signed, titled and dated in pencil on the  
reverse of the mount.

**Estimate** \$8,000-12,000



297

**BILL HENSON** b. 1955

*Untitled #63*, 2000-2001

Chromogenic print.

40<sup>3</sup>/<sub>4</sub> x 60<sup>3</sup>/<sub>4</sub> in. (103.5 x 154.3 cm)

Signed, titled, dated, annotated 'JPC SH 97 N11' and numbered 1/5 in ink in the margin.

**Estimate** \$12,000-18,000

**PROVENANCE**

Roslyn Oxley 9, Sydney

**LITERATURE**

Thames & Hudson, *Bill Henson: Lux et Nox*, cover

298

**RYAN MCGINLEY** b. 1977

*Tracy (Drizzle)*, 2009

Chromogenic print, flush-mounted.

39¼ x 25½ in. (99.7 x 65.1 cm)

Signed in ink, printed title, date and number 3/3 on a gallery label affixed to the reverse of the frame.

**Estimate** \$8,000-12,000

**PROVENANCE**

Team Gallery, New York

298



299

**RYAN MCGINLEY** b. 1977

*Hanna (Camps Gulf)*, 2008-2009

Chromogenic print.

9¼ x 13⅞ in. (23.5 x 35.2 cm)

Signed in ink, printed title, date and number 3/3 on a gallery label affixed to the reverse of the frame.

**Estimate** \$3,000-5,000

**PROVENANCE**

Team Gallery, New York

299





300

**CINDY SHERMAN** b. 1954*Untitled (In honor of Mark Morrisroe)*, 1980Fujicolor Crystal Archive print from *1989 Portfolio*,  
printed 2000.

11 x 15¼ in. (27.9 x 38.7 cm)

Signed, dated and numbered 65/75 in ink on the verso.

**Estimate** \$10,000-15,000

301

**YASUMASA MORIMURA** b. 1951*An Inner Dialogue with Frida Kahlo*, 2001

Chromogenic print.

46½ x 37 in. (118.1 x 94 cm)

Printed title, date and number 3/10 on labels affixed to the  
reverse of the backing board.**Estimate** \$12,000-18,000**PROVENANCE**

Miller Block Gallery, Boston

**EXHIBITED***Constructed Realities: Contemporary Photography*,  
Orlando Museum of Art, 8 March - 18 May 2003

301





302

**CARRIE MAE WEEMS** b. 1953

*Untitled (Playing Cards Malcolm X)*, 1990

Gelatin silver print.

19½ x 19½ in. (48.6 x 48.6 cm)

Signed, dated and numbered 1/5 in pencil on the reverse of the mount.

**Estimate** \$10,000-15,000

**PROVENANCE**

P.P.O.W, New York

303

303

**GREGORY CREWDSON** b. 1962*Untitled (Girl in window)* from *Twilight*, 1999

Chromogenic print.

47 x 60 in. (119.4 x 152.4 cm)

Signed in ink, printed title, date and number 9/10 on a gallery label affixed to the reverse of the flush-mount.

**Estimate** \$15,000-20,000**PROVENANCE**Luhring Augustine, New York  
Private Collection, New York**LITERATURE**Moody, *Twilight: Photographs by Gregory Crewdson*, n.p.

304



304

**PHILIP-LORCA DICORCIA** b. 1951*Jo Reeves; 37 years old; San Fernando, California, \$40*, 1990-1992

Chromogenic print.

15 $\frac{3}{8}$  x 22 $\frac{3}{4}$  in. (39.1 x 57.8 cm)

Signed in ink on the verso; printed title and date on a gallery label affixed to the reverse of the frame. One from an edition of 20.

**Estimate** \$5,000-7,000**PROVENANCE**

Pace/MacGill Gallery, New York



305

**PHILIP-LORCA DICORCIA** b. 1951

*Igor*, 1987

Chromogenic print.

16¼ x 22¾ in. (41.3 x 57.8 cm)

Signed and dated in ink on the verso. Number 7 from an edition of 20.

**Estimate** \$18,000-22,000

**PROVENANCE**

Pace/MacGill Gallery, New York

**LITERATURE**

Brooks, *Subjective Realities: Works from the Refco Collection of Contemporary Photography*, pp. 88-89

Galassi, *Philip-Lorca diCorcia*, p. 30

*Harper's Magazine*, April 1993, n.p.

Philip-Lorca diCorcia's *Igor* seamlessly merges classic and contemporary streams of photography. Regarding the former, diCorcia's *Igor* echoes Walker Evans pioneering candid photographs of subway riders in the late 1930s. Their groundbreaking effect lay in Evans's relinquishing of control over the seemingly unaware passengers. As a body of work, Evans's subway portraits were therefore less concerned with the tenets of portraiture as they were with capturing the casual and unexpected charm

of candid street photography. Similarly, under diCorcia's lens, *Igor* does not conform to viewers' expectation of a portrait. Rather, he is a character; an emblem of the myriad of colorful characters who crowd the New York City subway. Holding a goldfish in a plastic bag with a look of nonchalance, *Igor* appears almost oblivious to the inevitable connections viewers are drawn to make between him and the goldfish. Indeed, the isolation of the fish from its normal context and its subsequent containment in a plastic bag appears to be reflected in *Igor*'s state of mind. He looks away, his head framed by a New York Subway map, with its intricate tangle of train lines. His gaze appears to evade the viewers, appearing lost in thought.

Nonetheless, diCorcia's image may not be fully candid, but rather carefully staged, which would resonate more with contemporary photography. In 1993 the artist Robert Indiana identified *Igor* as an architect, originally from Trieste, who had acted in some films in the 1970s. "He's carrying the goldfish to drop in an aquarium I've never noticed in his house," Indiana later recalled. "Maybe it's for the restaurant he used to own on Greenwich Street; at home, *Igor*'s a cat person." By revealing *Igor*'s foray into acting, and diCorcia's known affinity for blurring the lines between reality and fiction, the image in the current lot could also be a contemporary meditation on identity and the self. Indeed, it is a work whose careful balance between the two ends of the spectrum successfully allows the image to continuously intrigue and fascinate the viewers.



306

**ELGER ESSER** b. 1967

*Pieve di Piana, Italien, 2002*

Chromogenic print, face-mounted to Plexiglas.

53 $\frac{5}{8}$  x 70 $\frac{1}{4}$  in. (136.2 x 178.4 cm)

Signed in ink, printed title, date and number 1/5 on an artist's label affixed to the reverse of the frame.

**Estimate** \$12,000-18,000

**PROVENANCE**

Sonnabend Gallery, New York

307

**LORETTA LUX** b. 1969*Isabella*, 2001

Dye destruction print.

8⅞ x 8⅞ in. (22.5 x 22.5 cm)

Signed, titled, dated and numbered 17/20 in pencil on the verso.

**Estimate** \$7,000-9,000**PROVENANCE**

Yossi Milo Gallery, New York

**EXHIBITED***Contemporary, Cool and Collected: The Mint Museum of Art, North Carolina, 20 October - 30 December 2007***LITERATURE***Aperture, Loretta Lux*, cover and p. 55

308

**RUUD VAN EMPEL** b. 1958*World #16*, 2006

Dye destruction print, face-mounted to Plexiglas.

33¼ x 23¼ in. (84.5 x 59.1 cm)

Signed, titled, dated, numbered 9/13 in ink and copyright credit reproduction limitation stamp on an artist's label affixed to the reverse of the flush-mount.

**Estimate** \$15,000-20,000**PROVENANCE**

Reflex Modern Art Gallery, Amsterdam

Phillips de Pury &amp; Company, London, 17 May 2008, lot 291



309

**MASSIMO VITALI** b. 1944

*Deauville Beach*, 2011

Chromogenic print, face-mounted to Plexiglas.

58 x 74½ in. (147.3 x 189.2 cm)

Signed, titled and numbered 1/6 in ink on a label accompanying the work.

**Estimate** \$30,000-50,000

**PROVENANCE**

Camilla Grimaldi Limited, London

310

**VEE SPEERS** b. 1962*Untitled #21 from The Birthday Party, 2008*

Dye destruction print.

23½ x 18¾ in. (59.7 x 47.6 cm)

Signed and dated in ink on the verso; signed, titled, dated and numbered 3/10 in ink on a gallery label accompanying the work.

**Estimate** \$5,000-7,000**PROVENANCE**

Jackson Fine Art, Atlanta



311

**RUUD VAN EMPEL** b. 1958*Moon #2, 2005*

Dye destruction print, face-mounted to Plexiglas.

33 x 23¾ in. (83.8 x 59.4 cm)

Signed, titled, dated and numbered 7/12 in pencil on the reverse of the flush-mount.

**Estimate** \$10,000-15,000**PROVENANCE**

Phillips de Pury &amp; Company, London, 17 May 2008, lot 290

**LITERATURE**Museum Het Valkhof, *Ruud van Empel: World Moon Venus*, p. 95

312



312

**LORETTA LUX** b. 1969

*The Waving Girl*, 2000

Dye destruction print.

8¾ x 8¾ in. (22.2 x 22.2 cm)

Signed, titled, dated and numbered 12/20 in pencil.

**Estimate** \$4,000-6,000

313



313

**LORETTA LUX** b. 1969

*Troll 2*, 2000

Dye destruction print.

8¾ x 8¾ in. (22.2 x 22.2 cm)

Signed, titled, dated and numbered 10/20 in pencil on the verso.

**Estimate** \$3,000-5,000

314



314

**CATHERINE OPIE** b. 1961

*Untitled #8 from Freeway*, 1994

Platinum print.

2½ x 6½ in. (5.4 x 16.5 cm)

Signed, titled, dated and annotated 'A/P' in pencil on the verso.

One from an edition of 5 plus 2 artist's proofs.

**Estimate** \$2,000-3,000

**PROVENANCE**

Jay Gorney Modern Art, New York

ACTUAL SIZE

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The following key explains the symbols you may see inside this catalogue.

#### O ♦ Guaranteed Property

The seller of lots designated with the symbol O has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols O ♦. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The compensation will be a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss.

#### Δ Property in Which Phillips Has an Ownership Interest

Lots with this symbol indicate that Phillips owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

#### ● No Reserve

Unless indicated by a \*, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

#### Σ Endangered Species

Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

### 2 BIDDING IN THE SALE

#### Bidding at Auction

Bids may be executed during the auction in person by paddle, by telephone, online or prior to the sale in writing by absentee bid. Proof of identity in the form of government issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference.

#### Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips staff member immediately. At the end of the auction, please return your paddle to the registration desk.

#### Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least \$1,000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

#### Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at [www.phillips.com](http://www.phillips.com) (Flash plugin is required). You must pre-register by clicking on 'Buy' in the drop-down menu under the 'Buy and Sell' button on the Home Page, then click on 'pre-register' under 'ONLINE LIVE BIDDING.' You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

#### Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer's premium and any applicable taxes. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

# PHILLIPS



## PHOTOGRAPHS

AUCTION 21 MAY 2015  
30 BERKELEY SQUARE LONDON  
ENQUIRIES +44 207 318 4092 [photographslondon@phillips.com](mailto:photographslondon@phillips.com)

FLORIAN MAIER-AICHEN *Untitled (Saddle Peak)*, 2004 (detail)  
Estimate £40,000-60,000

[PHILLIPS.COM](http://PHILLIPS.COM)

**Employee Bidding**

Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

**Bidding Increments**

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer’s discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding increment.

\$50 to \$1,000	by \$50s
\$1,000 to \$2,000	by \$100s
\$2,000 to \$3,000	by \$200s
\$3,000 to \$5,000	by \$200s, 500, 800 (i.e., \$4,200, 4,500, 4,800)
\$5,000 to \$10,000	by \$500s
\$10,000 to \$20,000	by \$1,000s
\$20,000 to \$30,000	by \$2,000s
\$30,000 to \$50,000	by \$2,000s, 5,000, 8,000
\$50,000 to \$100,000	by \$5,000s
\$100,000 to \$200,000	by \$10,000s
above \$200,000	auctioneer’s discretion

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

**3 THE AUCTION**

**Conditions of Sale**

As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer’s announcement.

**Interested Parties Announcement**

In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips will make an announcement in the saleroom that interested parties may bid on the lot.

**Consecutive and Responsive Bidding; No Reserve Lots**

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot’s low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

**4 AFTER THE AUCTION**

**Payment**

Buyers are required to pay for purchases immediately following the auction unless other arrangements are agreed with Phillips in writing in advance of the sale. Payment must be made in US dollars either by cash, check drawn on a US bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of US\$10,000.

**Credit Cards**

As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$100,000 or less. A processing fee will apply.

**Collection**

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer’s authorized representative when Phillips has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. We will levy removal, interest, storage and handling charges on uncollected lots.

**Loss or Damage**

Buyers are reminded that Phillips accepts liability for loss or damage to lots for a maximum of seven days following the auction.

**Transport and Shipping**

As a free service for buyers, Phillips will wrap purchased lots for hand carry only. We will, at the buyer’s expense, either provide packing, handling and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property purchased at Phillips. Please refer to Paragraph 7 of the Conditions of Sale for more information.

**Export and Import Licenses**

Before bidding for any property, prospective bidders are advised to make independent inquiries as to whether a license is required to export the property from the United States or to import it into another country. It is the buyer’s sole responsibility to comply with all import and export laws and to obtain any necessary licenses or permits. The denial of any required license or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

**Endangered Species**

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to any foreign country. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer’s sole responsibility to obtain any necessary export or import licenses or certificates as well as any other required documentation. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

# PHILLIPS

A black and white photograph of Linda Evangelista, a famous supermodel, posing in a light-colored, lace-trimmed corset. She is shown from the waist up, turned away from the camera but looking back over her shoulder. Her right hand is raised to her forehead, and her left hand rests on her hip. The background is a plain, light color.

## STEVEN MEISEL ROLE PLAY

SELLING EXHIBITION

SALES ENQUIRIES +1 212 940 1245

[roleplay@phillips.com](mailto:roleplay@phillips.com)

STEVEN MEISEL

*Linda Evangelista, New York City, 1991*

PHILLIPS.COM

## CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

### 1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

### 2 PHILLIPS AS AGENT

Phillips acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips may own a lot, in which case we will act as agent for that company, or Phillips or an affiliated company may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

### 3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips in relation to each lot is partially dependent on information provided to us by the seller, and Phillips is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips is available for inspection by prospective buyers prior to the auction. Phillips accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips in our absolute discretion. Neither Phillips nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

### 4 BIDDING AT AUCTION

(a) Phillips has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the Absentee Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency

of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the Telephone Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1,000. Phillips reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at [www.phillips.com](http://www.phillips.com). To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor,' 'phone' or 'paddle no' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' or 'phone' bid will take precedence. The next bidding increment is shown for the convenience of online bidders under the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

(e) When making a bid, whether in person, by absentee bid, on the telephone or online, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips and that we will only look to the principal for such payment.

(f) By participating in the auction, whether in person, by absentee bid, on the telephone or online, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

(g) Arranging absentee, telephone and online bids is a free service provided by Phillips to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

(h) Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

### 5 CONDUCT OF THE AUCTION

(a) Unless otherwise indicated by the symbol •, each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids,

the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been "passed," "withdrawn," "returned to owner" or "bought-in."

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

## 6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) Sales tax, use tax and excise and other taxes are payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of applicable taxes. Phillips will only accept valid resale certificates from US dealers as proof of exemption from sales tax. All foreign buyers should contact the Client Accounting Department about tax matters.

(c) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in US dollars either by cash, check drawn on a US bank or wire transfer, as follows:

(i) Phillips will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 Park Avenue during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 Park Avenue, New York, NY 10022 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips. Bank transfer details:

Citibank  
322 West 23rd Street, New York, NY 10011  
SWIFT Code: CITIUS33  
ABA Routing: 021 000 089  
For the account of Phillips  
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$100,000 or less. A processing fee will apply.

(e) Title in a purchased lot will not pass until Phillips has received the Purchase Price for that lot in cleared funds. Phillips is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

## 7 COLLECTION OF PROPERTY

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips will upon request transfer on a bi-weekly basis purchased lots suitable for hand-carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) seven days after the auction. Until risk passes, Phillips will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand-carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Third party shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

(d) Phillips will require presentation of government issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

## 8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection fee of \$10 per day for each uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

## 9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs or (x) take such other action as we deem necessary or appropriate.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips and our affiliated companies, Phillips retains, and the buyer grants to us, a security interest in each lot purchased at auction by the buyer and in any other property or money of the buyer in, or coming into, our possession or the possession of one of our affiliated companies. We may apply such money or deal with such property as the Uniform Commercial Code or other applicable law permits a secured creditor to do. In the event that we exercise a lien over property in our possession because the buyer is in default to one of our affiliated companies, we will so notify the buyer. Our security interest in any individual lot will terminate upon actual delivery of the lot to the buyer or the buyer's agent.

(c) In the event the buyer is in default of payment to any of our affiliated companies, the buyer also irrevocably authorizes Phillips to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

#### **10 RESCISSION BY PHILLIPS**

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips's election to rescind the sale, the buyer will promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

#### **11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS**

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the US or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

#### **12 DATA PROTECTION**

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driver's license. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at [www.phillips.com](http://www.phillips.com) (the 'Privacy Policy') and available on request by emailing [dataprotection@phillips.com](mailto:dataprotection@phillips.com). By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you promotional and marketing materials about us and our services. If you would prefer not to receive such information, please email us at [dataprotection@phillips.com](mailto:dataprotection@phillips.com). Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes. You expressly consent to such transfer of your personal data. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

(c) Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

#### **13 LIMITATION OF LIABILITY**

(a) Subject to subparagraph (e) below, the total liability of Phillips, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

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(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in subparagraph (a) above, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

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(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

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(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with laws of the State of New York, excluding its conflicts of law rules.

(b) Phillips, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the State of New York located in New York City and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by New York law or the law of the place of service, at the last address of the bidder or seller known to Phillips.

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(b) In any claim for breach of the Authorship Warranty, Phillips reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

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2 April 10am (lots 101-204) & 2pm (lots 205-314)

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**Front cover** Mitch Epstein, *Amos Coal Power Plant, West Virginia* from *American Power*, 2004, lot 253

**Inside Front Cover** Garry Winogrand, *Salt Lake City Municipal Airport*, 1964, lot 149 (detail)

**Title Page** Alex Prager, *Crowd #2 (Emma)*, 2012, lot 273 (detail)

**Opposite Registration Form** Irving Penn, *Woman with Roses (Lisa Fonssagrives-Penn)*, Paris, 1950, lot 159 (detail)

**Inside Back Cover** Robert Polidori, *Señora Luisa Faxas residence 2, #318 (at the corner of Avenida Sta.), Miramar*, 1997 lot 220 (detail)

**Back cover** Lewis Wickes Hine, *Climbing into America, Ellis Island, New York*, 1905, lot 197 (detail)

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Sale Title		Sale Number	Sale Date
Title	First Name	Surname	
Company (if applicable)		Account Number	
Address			
City		State/Country	
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Lot Number In Consecutive Order	Brief Description	US \$ Limit* Absentee Bids Only

\* Excluding Buyer's Premium and sales or use taxes

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Title	First Name	Surname
Company (if applicable)	Account Number	
Address		
City	State/Country	
Post Code		
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- **PRIVATE PURCHASES:** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.
- **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000 on each lot sold.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to \$10,000), credit card (up to \$100,000), money order, wire transfer, bank check or personal check with identification. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at [www.phillips.com](http://www.phillips.com) or available on request by emailing [dataprotection@phillips.com](mailto:dataprotection@phillips.com). We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at [dataprotection@phillips.com](mailto:dataprotection@phillips.com).
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.







