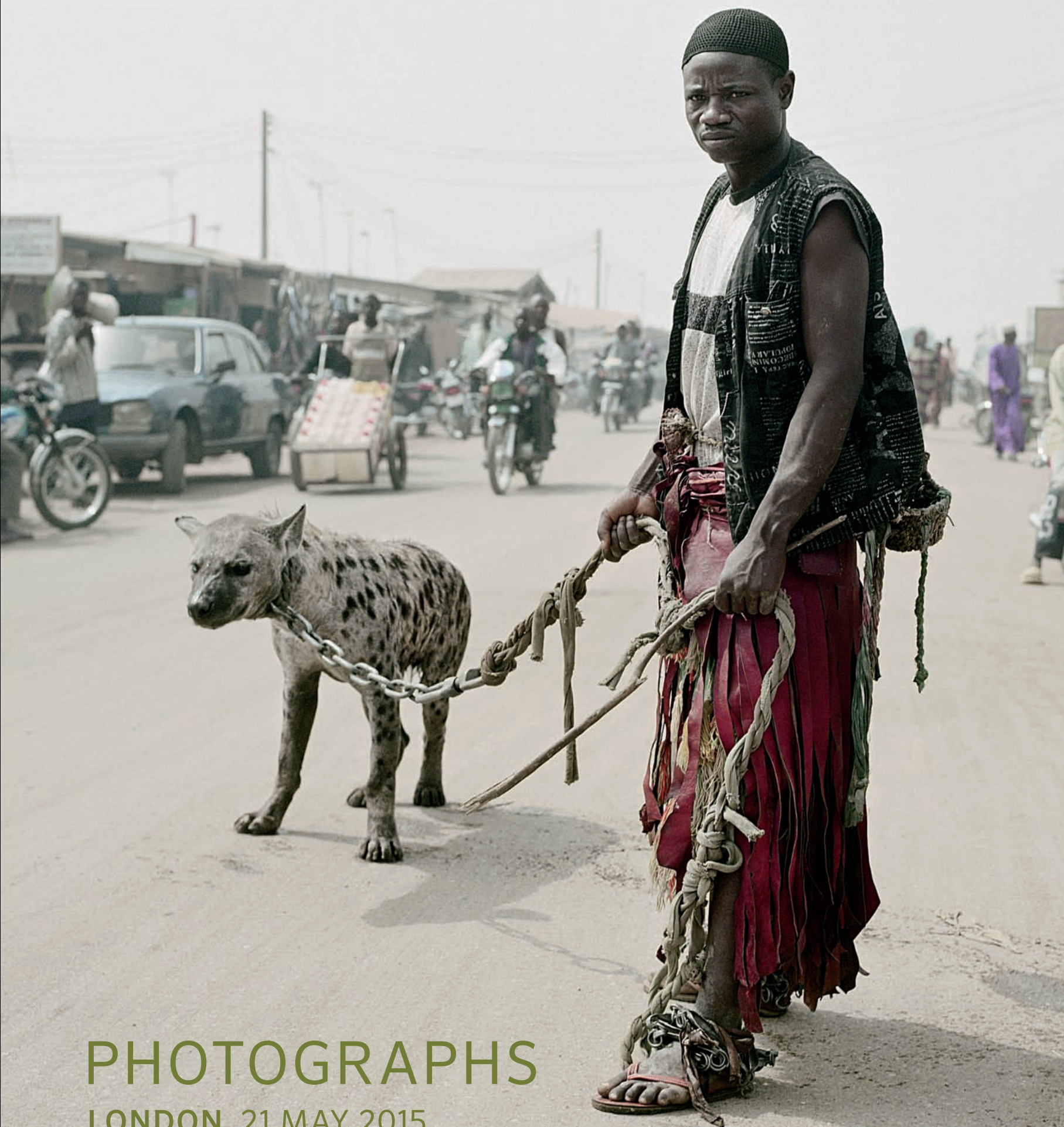


# PHILLIPS



PHOTOGRAPHS

LONDON 21 MAY 2015















# PHILLIPS

## PHOTOGRAPHS

### SALE INFORMATION

LONDON 21 MAY 2015 4PM

#### AUCTION & VIEWING LOCATION

30 Berkeley Square, London W1J 6EX

#### AUCTION

21 May at 4pm

#### VIEWING

15 – 21 May

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

#### SALE DESIGNATION

When sending in written bids or making enquiries  
please refer to this sale as UK040115 or Photographs.

#### ABSENTEE AND TELEPHONE BIDS

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#### PHOTOGRAPHS DEPARTMENT

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**Front cover** Pieter Hugo, *Mallam Mantari Lamal with Mainasara, Nigeria* from  
*The Hyena and Other Men*, 2005, lot 41 (detail)

**Back cover** Ori Gersht, *Wildflowers* from *Flowers*, 2004, lot 37 (detail)

**Opposite** Herb Ritts, *Versace Dress, Back View, El Mirage*, 1990, lot 23 (detail)





1

**MILES ALDRIDGE** b. 1964

*A Dazzling Beauty #4*, 2008

Chromogenic print.

66 x 100 cm (25 $\frac{7}{8}$  x 39 $\frac{3}{8}$  in.)

Signed in ink, printed title, date and number 10/10 on an artist's label affixed to the reverse of the flush-mount.

**Estimate** £4,000-6,000 \$6,000-9,000 €5,500-8,300 ♣

**PROVENANCE**

Private Collection, London

**LITERATURE**

*Miles Aldridge: I Only Want You to Love Me*, New York: Rizzoli, 2013, pp. 50-51

2

**MARIO TESTINO** b. 1954

*Kate Moss, for British Vogue, October*, 2008

Archival pigment print from *The Kate Moss Portfolio*, printed 2010.

66.8 x 49.9 cm (26 $\frac{1}{4}$  x 19 $\frac{5}{8}$  in.)

Signed and numbered 9/30 in ink on the verso.

**Estimate** £12,000-18,000 \$17,900-26,900 €16,600-24,900 ♣

**PROVENANCE**

Danziger Gallery, New York

**LITERATURE**

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

*Kate Moss by Mario Testino*, Cologne: Taschen, 2010, n.p.









3

**HELMUT NEWTON** 1920-2004

*Sylvia in my studio, Paris, 1981*

Gelatin silver print.

23.5 x 22.7 cm (9¼ x 8⅞ in.)

Signed by the artist, titled, dated in an unidentified hand, all in ink and 'Paris, France' copyright credit reproduction limitation stamp on the verso.

**Estimate** £7,000-9,000 \$10,500-13,500 €9,700-12,400 ±

**PROVENANCE**

Private Collection, New York

**LITERATURE**

Z. Felix, ed., *The Best of Helmut Newton*, New York: Thunder's Mouth Press, 1996, pl. 63

M. Heiting, ed., *Helmut Newton: Work*, Cologne: Taschen, 2000, p. 206

*Helmut Newton: Private Property*, Munich: Schirmer/Mosel, 2003, pl. 31

*Helmut Newton: Big Nudes*, Munich: Schirmer/Mosel, 2004, cover (detail)

4

**SANTE D'ORAZIO** b. 1956

*Christy Turlington, Panoramic View Hotel, Montauk, 1993*

Gelatin silver print, mounted.

89.8 x 122.9 cm (35⅜ x 48⅜ in.)

**Estimate** £7,000-9,000 \$10,500-13,500 €9,700-12,400 ±

**PROVENANCE**

Acquired directly from the artist

**LITERATURE**

*Sante D'Orazio: Private View*, New York: Penguin Studio, 1998, pp. 32-33



4



5

5

**HELMUT NEWTON** 1920-2004

*Untitled, Paris, U.S. Vogue, (Two pairs of legs), 1995*

Polaroid print.

Overall 12 x 13 cm (4¾ x 5⅛ in.)

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

**Estimate** £3,000-5,000 \$4,500-7,500 €4,100-6,900 ±

**PROVENANCE**

Hamiltons Gallery, London





## 6

**RICHARD AVEDON** 1923-2004

*Nastassja Kinski and the Serpent, Los Angeles, California, June 14, 1981*

Gelatin silver print.

73.7 x 109.8 cm (29 x 43¼ in.)

Signed, numbered 41/200 in pencil on the mount and overmat; copyright credit reproduction limitation, title, date and edition stamps on reverse of the mount.

**Estimate** £40,000-60,000 \$59,800-89,700 €55,300-82,900 ±

**PROVENANCE**

Sotheby's, New York, 8 October 1997, lot 404

**LITERATURE**

K. Fraser, *On the Edge: Images from 100 Years of Vogue*, New York: Random House, 1992, pp. 232-233

*Richard Avedon: Evidence 1944-1994*, New York: Random House, 1994, p. 163 for a variant

*Richard Avedon Photographs: 1944-2004*, Humlebæk: Louisiana Museum of Modern Art, 2007, p. 23 for a variant

“The snake wound up her body very slowly. Nobody was telling it what to do. I could hardly believe what I was seeing. When the snake got to her ear, he kissed her and put out his tongue. Then the shoot was over and I was crying.”

POLLY MELLEN, FASHION EDITOR, *VOGUE*











7

**SANTE D'ORAZIO** b. 1956

*Selected Images, 1991-1996*

Five gelatin silver prints.

Varying sizes from 48.7 x 35.5 cm (19¼ x 13⅞ in.) to 49 x 39 cm (19¼ x 15⅝ in.) or the reverse.

Each signed, titled, dated, three numbered 5/25, two numbered 7/25, all in pencil and copyright credit stamp on the verso.

**Estimate** £5,000-7,000 \$7,500-10,500 €6,900-9,700 ₺

**PROVENANCE**

Acquired directly from the artist

**LITERATURE**

*Sante D'Orazio: Private View*, New York: Penguin Studio, 1998, pp. 130-131, 219, 236-237

Titles include: *Yasmeen Ghauri, Manhattan Bridge, Brooklyn, NY, 1991; Eva Herzigova, Long Island, 1996; Drew Barrymore, Hollywood, California, 1993; Naomi Campbell, NYC, 1991; Eva Herzigova, Miami, Florida, 1996*



8



8

**HERB RITTS** 1952-2002*Tatjana in Swimsuit, Hollywood, 1989*

Gelatin silver print.

47.1 x 38 cm (18½ x 14⅞ in.)

Copyright credit blindstamp in the margin; signed, titled, dated and numbered 13/25 in pencil on the verso.

**Estimate** £3,000-4,000 \$4,500-6,000 €4,100-5,500 ±**PROVENANCE**

Fahey/Klein Gallery, Los Angeles

**LITERATURE**C. Churchward, *Herb Ritts: The Golden Hour, A Photographer's Life and His World*, New York: Rizzoli, 2010, p. 103P. Martineau, *Herb Ritts: L.A. Style*, Los Angeles: Getty Publications, 2012, p. 72, pl. 41

9



9

**SANTE D'ORAZIO** b. 1956*Pamela Anderson, Hollywood, Profile #1, 2000*

Chromogenic print.

75.6 x 61 cm (29¾ x 24 in.)

Signed in ink, copyright credit reproduction limitation stamp, printed title, date and number 5/6 on two labels affixed to the reverse of the flush-mount.

**Estimate** £6,000-8,000 \$9,000-12,000 €8,300-11,100 ±**PROVENANCE**

Stellan Holm Gallery, New York





10

**ROBERT MAPPLETHORPE** 1946-1989*Peter Reed*, 1980

Gelatin silver print.

35.2 x 35.6 cm (13 $\frac{7}{8}$  x 14 in.)

Signed, dated by Michael Ward Stout, Executor, in ink, titled, dated, numbered 9/15 in an unidentified hand in pencil, copyright credit reproduction limitation and signature stamp on the reverse of the flush-mount.

**Estimate** £4,000-6,000 \$6,000-9,000 €5,500-8,300

**PROVENANCE**

Alison Jacques Gallery, London

11

**ROBERT MAPPLETHORPE** 1946-1989*Lily*, 1979

Gelatin silver print.

34.9 x 34.8 cm (13 $\frac{3}{4}$  x 13 $\frac{3}{4}$  in.)

Signed, dated by Michael Ward Stout, Executor, in ink, titled, dated, numbered 3/10 in an unidentified hand in pencil, copyright credit reproduction limitation and signature stamp on the reverse of the flush-mount.

**Estimate** £8,000-12,000 \$12,000-17,900 €11,100-16,600

**PROVENANCE**

Xavier Hufkens, Brussels

**LITERATURE**

*Mapplethorpe: The Complete Flowers*, Kempen: teNeues, 2006, pl. 28

11







12

**HORST P. HORST** 1906-1999

*Classical Head with Flowers*, 1988

Platinum palladium print.

50.8 x 40.4 cm (20 x 15<sup>7</sup>/<sub>8</sub> in.)

Signed in pencil on the verso. One from an edition of 10.

**Estimate** £12,000-18,000 \$17,900-26,900 €16,600-24,900

**PROVENANCE**

Hamiltons Gallery, London

**LITERATURE**

M. Kazmaier, *Horst: Sixty Years of Photography*, London: Thames & Hudson, 1991, pl. 173 for a variant



13



14



13

**LILLIAN BASSMAN** 1917-2012*Anne Saint-Marie, New York, Chanel Advertising, 1958*

Gelatin silver print, printed later.

24.3 x 31.8 cm (9 $\frac{5}{8}$  x 12 $\frac{1}{2}$  in.)

Signed in pencil by the artist and numbered 3/25 in an unidentified hand in ink on the verso.

**Estimate** £2,000-3,000 \$3,000-4,500 €2,800-4,100 ₣**LITERATURE***Lillian Bassman*, Boston: Bulfinch Press, 1997, pl. 38D. Solomon, *Lillian Bassman: Women*, New York: Abrams, 2009, cover (detail) and pp. 102-103

14

**FRANK HORVAT** b. 1928*Givenchy Hat A, for Jardin des Modes, Paris, 1958*

Gelatin silver print, printed 1995.

31 x 44 cm (12 $\frac{1}{4}$  x 17 $\frac{3}{8}$  in.)

Signed and numbered 13/30 in ink in the margin; signed, titled and dated in pencil on the verso.

**Estimate** £2,500-3,500 \$3,700-5,200 €3,500-4,800 ₣ ♠**PROVENANCE**

Hamiltons Gallery, London

**LITERATURE**M. Harrison, *Shots of Style: Great Fashion Photographs Chosen by David Bailey*, London: Victoria and Albert Museum, 1985, pl. 73



15

**WILLIAM KLEIN** b. 1928*Simone + Nina, Piazza di Spagna, Rome (Vogue), 1960*

Gelatin silver print, printed later.

34.6 x 26.3 cm (13 $\frac{5}{8}$  x 10 $\frac{3}{8}$  in.)

Signed, titled and dated in pencil on the verso.

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,100 ₣ ♠

**LITERATURE***William Klein: In & Out of Fashion*, New York: Random House, 1994, p. 65

16

**WILLIAM KLEIN** b. 1928*Anouk Aimée, Paris (Vogue), 1961*

Gelatin silver print, printed later.

25.2 x 36.2 cm (9 $\frac{7}{8}$  x 14 $\frac{1}{4}$  in.)

Signed, titled and dated in pencil on the verso.

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,100 ₣ ♠

**LITERATURE***William Klein: In & Out of Fashion*, New York: Random House, 1994, pp. 12-13

15



16





17



18



17

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

Lambda print.

59.6 x 106.2 cm (23½ x 41¾ in.)

Signed, titled, dated and numbered 1/12 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate £8,000-12,000 \$12,000-17,900 €11,100-16,600 ♣

**PROVENANCE**

Reflex Gallery, Amsterdam

**LITERATURE**L. A. Martin, ed., *Erwin Olaf*, New York: Aperture, 2008, pp. 52-53

18

**WOLFGANG TILLMANS** b. 1968*Anemone II*, 2003

Chromogenic print, printed 2004.

Overall 40.6 x 30.4 cm (15⅞ x 11⅞ in.)

Signed, titled, dated and numbered 'Wolfgang Tillmans, Anemone II, ph 2003, pr WT 03/2004, 2/10 + 1' in pencil on the verso.

Number 2 from an edition of 10 plus 1 artist's proof.

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,100 ♣

**PROVENANCE**

Acquired directly from the artist





19

**IRVING PENN** 1917-2009

*Tuberous Begonia*, New York, 1973

Pigment print, printed 2007.

42.5 x 52.5 cm (16¾ x 20⅝ in.)

Signed, initialled, titled, dated in ink, copyright credit (courtesy Vogue) reproduction limitation, credit and edition stamps on the reverse of the flush-mount. One from an edition of 12.

**Estimate** £30,000-40,000 \$44,900-59,800 €41,500-55,300

**PROVENANCE**

Private Collection, Europe

**LITERATURE**

I. Penn, *Flowers*, London: Cape, 1980, back cover and p. 91

I. Penn, *Still Life*, Boston: Bulfinch Press, 2001, n.p.





## 20

**ANNIE LEIBOVITZ** b. 1949

*Kate Moss, for American Vogue, October, 1999*

Archival pigment print from *The Kate Moss Portfolio*, printed 2010.

54 x 65.5 cm (21¼ x 25¾ in.)

Signed and numbered 9/30 in pencil on the verso.

**Estimate** £6,000-8,000 \$9,000-12,000 €8,300-11,100

**PROVENANCE**

Danziger Gallery, New York

**LITERATURE**

*American Vogue*, October 1999, 'Puffy takes Paris', p. 301 for a variant

## 21

**SARAH MOON** b. 1941

*The Clock*, 1999

Toned gelatin silver print.

32.4 x 26.7 cm (12¾ x 10½ in.)

Signed, titled, dated and numbered 1/20 in pencil on the verso.

**Estimate** £4,000-6,000 \$6,000-9,000 €5,500-8,300 ± ♠

**PROVENANCE**

Private Collection, New York

**LITERATURE**

*Coincidences: Photographs by Sarah Moon*, London: Thames & Hudson, 2001, p. 191

*Sarah Moon, Vol. 2*, London: Thames & Hudson, 2008, p. 135





22

**WILLIAM KLEIN** b. 1928

*Simone + Painting + Coffee, Rome, 1960*

Gelatin silver print, printed later.

105 x 85 cm (41 $\frac{1}{8}$  x 33 $\frac{1}{2}$  in.)

Signed, titled 'Simone + Waiter & Titian, Rome' and dated in ink on the reverse of the flush-mount; titled, dated and numbered 6/30 in an unidentified hand in ink on an artist's label affixed to the reverse of the frame.

Estimate £4,000-6,000 \$6,000-9,000 €5,500-8,300 ♠

**PROVENANCE**

Howard Greenberg Gallery, New York

**LITERATURE**

*Italian Vogue*, 1960

*William Klein: In and Out of Fashion*, New York: Random House, 1994, pp. 62-63 there titled *Simone Daillencourt, Fabiani*  
N. Hall-Duncan, *The History of Fashion Photography*, New York: Alpine, 1979, p. 177



**HERB RITTS** 1952-2002

*Versace Dress, Back View, El Mirage*, 1990

Gelatin silver print.

134.5 x 107 cm (52 $\frac{7}{8}$  x 42 $\frac{1}{8}$  in.); overall 160 x 132 cm (62 $\frac{7}{8}$  x 51 $\frac{7}{8}$  in.)

Signed, titled, dated and numbered 9/12 in pencil on a label affixed to the reverse of the flush-mount. One from an edition of 12 plus 3 artist's proofs.

**Estimate** £70,000-90,000 \$105,000-135,000 €96,800-124,000 ₣

**PROVENANCE**

Allene Lapidés Gallery, Santa Fe

**LITERATURE**

*Herb Ritts: Work*, Boston: Little, Brown, 1996, n.p.

*Herb Ritts*, Paris: Fondation Cartier pour l'art contemporain; London: Thames & Hudson, 2000, n.p.

*Chorus of Light: Photographs from the Sir Elton John Collection*, Atlanta: High Museum of Art; New York: Rizzoli, 2000, p. 193

C. Churchward, *Herb Ritts: The Golden Hour, A Photographer's Life and His World*, New York: Rizzoli, 2010, p. 16

P. Martineau, *Herb Ritts: L.A. Style*, Los Angeles: Getty Publications, 2012, cover and p. 29, pl. 1

This sublime image by Herb Ritts was created originally as part of an advertising campaign for Versace featuring the supermodel Christy Turlington. She is fanned by a divine halo of black silk, secured by tarpaulin, creating a goddess-like aura around her body. She is positioned bastion-like on the El Mirage Dry Lakebed, an arid landscape which could easily be mistaken for the edge of the world.

Largely born from the very specific light of the West Coast, Ritts's work is elemental, conjuring wind, earth, warmth. The bodies he depicts are beautiful, sensuous and close to nature. Often pieces of terrain or ocean ephemera are used as natural fashion fixtures. The silk dress in this image is the prop that frames and ornaments the lines of the body and adds drama. Ritts places his figure inside a canopy to provide perspective and scale within a confined space. Here, we revel in the delights of abstraction: the combination of sculpted silhouette, bleaching out of the body, exclusion of limbs and sleek cap-like hair.

Another print from this edition is in the collection of the Museum of Fine Arts, Boston.

“I like large planes and spaces, areas of texture and light, like deserts or oceans or monumental places.”

HERB RITTS









24

**HORST P. HORST** 1906-1999*Mainbocher Corset, Paris, 1939*

Gelatin silver print, printed later.

30.2 x 22.7 cm (11 $\frac{1}{8}$  x 8 $\frac{7}{8}$  in.)

Signature blindstamp in the margin; signed, titled and dated in pencil on the verso.

**Estimate** £6,000-8,000 \$9,000-12,000 €8,300-11,100**PROVENANCE**Acquired from the Estate of the artist  
Private Collection, London**LITERATURE**American *Vogue*, 15 September 1939French *Vogue*, December 1939N. Hall-Duncan, *The History of Fashion Photography*, New York: Alpine, 1979, p. 65V. Lawford, *Horst: His Work and his World*, Harmondsworth: Viking, 1985, p. 184M. Kazmaier, *Horst: Sixty Years of Photography*, London: Thames & Hudson, 1991, pl. 8

25

**HORST P. HORST** 1906-1999*Round the Clock I, New York, 1987*

Gelatin silver print, printed later.

29 x 23.1 cm (11 $\frac{3}{8}$  x 9 $\frac{1}{8}$  in.)

Signature blindstamp in the margin; signed, titled and dated in pencil on the verso.

**Estimate** £6,000-8,000 \$9,000-12,000 €8,300-11,100**PROVENANCE**

Private Collection, Europe

**LITERATURE***Form/ Horst*, Santa Fe: Twin Palms, 1992, p. 46M. Kazmaier, *Horst: Sixty Years of Photography*, London: Thames &Hudson, 1991, pl. 195 there titled *Advertisement for stockings*, New York*Horst: Platinum*, Jefferies Cowan, 2006, pl. 28American *Vogue*, 1 November 1987





26

**ALBERT WATSON** b. 1942

*Kate Moss, Marrakech, 1993*

Chromogenic print, printed later.

197.2 x 158 cm (77 $\frac{5}{8}$  x 62 $\frac{1}{4}$  in.)

Signed, titled, dated and numbered 3/5 in ink on a label affixed to the reverse of the flush-mount.

**Estimate** £15,000-20,000 \$22,400-29,900 €20,700-27,600 ♠

**PROVENANCE**

Private Collection, London

**LITERATURE**

*Albert Watson: The Vienna Album*, Munich: Schirmer/Mosel, 2005, n.p.  
J. Crump, *Albert Watson*, London: Phaidon, 2007, cover and p. 87





27

**ORMOND GIGLI** b. 1925

*Girls in Windows, New York City, 1960*

Archival pigment print, printed later.

78.5 x 78.5 cm (30 7/8 x 30 7/8 in.)

Signed, titled, dated and numbered 1/75 in ink in the margin.

**Estimate** £10,000-15,000 \$15,000-22,400 €13,800-20,700 ₣

**PROVENANCE**

Acquired directly from the artist

**LITERATURE**

*Reflections in a Glass Eye: Works from the ICP*, Boston: Little, Brown, 2000, pl. 63

P. Fetterman, *Woman: A Celebration*, San Francisco: Chronicle, 2003, pl. 48

O. Gigli, *Girls in the Windows And Other Stories*, powerHouse, 2013, cover and p. 23





28

**GUY BOURDIN** 1928-1991*Charles Jourdan, Spring, 1976*

Chromogenic print, printed later.

34.2 x 48.6 cm (13½ x 19½ in.)

Signed, numbered 3/18 by Samuel Bourdin, Executor, in ink and Estate copyright credit stamp on a label affixed to the reverse of the flush-mount.

**Estimate** £4,000-6,000 \$6,000-9,000 €5,500-8,300 ± ♠**PROVENANCE**

Shine Gallery, London

**LITERATURE***Guy Bourdin: Exhibit A*, London: Cape, 2001, pl. 58*Guy Bourdin*, London: Thames & Hudson, 2008, pl. 62

29

**GUY BOURDIN** 1928-1991*French Vogue*, Dec 1976 - Jan 1977

Chromogenic print, printed later.

61 x 91 cm (24 x 35½ in.)

Signed, numbered 3/18 by Samuel Bourdin, Executor, in ink and Estate copyright credit stamp on a label affixed to the reverse of the flush-mount and the frame.

**Estimate** £6,000-8,000 \$9,000-12,000 €8,300-11,100 ± ♠**PROVENANCE**

Shine Gallery, London

**LITERATURE***Guy Bourdin*, New York: Phaidon, 2006, p. 87*Guy Bourdin: In Between*, Göttingen: Steidl, 2010, p. 192



30



31



Δ 30

PHOTOGRAPHS FROM THE COLLECTION OF LISA LYON

**ROBERT MAPPLETHORPE** 1946-1989

*Lisa Lyon*, 1982

Gelatin silver print.

38.5 x 38.6 cm (15½ x 15¼ in.)

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** £2,000-3,000 \$3,000-4,500 €2,800-4,100 ±

**PROVENANCE**

Acquired directly from the artist

**LITERATURE**

R. Mapplethorpe, *Lady: Lisa Lyon*, New York: St. Martin's Press, 1983, p. 63

Δ 31

PHOTOGRAPHS FROM THE COLLECTION OF LISA LYON

**ROBERT MAPPLETHORPE** 1946-1989

*Lisa Lyon*, 1982

Gelatin silver print.

38.4 x 38.4 cm (15½ x 15¼ in.)

Signed 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** £2,000-3,000 \$3,000-4,500 €2,800-4,100 ±

**PROVENANCE**

Acquired directly from the artist

**LITERATURE**

R. Mapplethorpe, *Lady: Lisa Lyon*, New York: St. Martin's Press, 1983, p. 110

32



32

**MIROSLAV TICHÝ** 1926-2011

*Untitled*, 1950-1980

Gelatin silver print.

17.8 x 10.8 cm (7 x 4¼ in.)

Foundation Tichý Oceán label affixed to the reverse of the frame.

**Estimate** £1,500-2,000 \$2,200-3,000 €2,100-2,800 ♠

**PROVENANCE**

Foundation Tichý Oceán, Zürich

33

**MIROSLAV TICHÝ** 1926-2011

*Untitled*, 1950-1980

Gelatin silver print.

9 x 13 cm (3½ x 5½ in.)

Signed in ink on the mount; Foundation Tichý Oceán label affixed to the reverse of the frame.

**Estimate** £2,000-3,000 \$3,000-4,500 €2,800-4,100 ♠

**PROVENANCE**

Foundation Tichý Oceán, Zürich

33







34

**DAVID LACHAPELLE** b. 1963

*Jesus is my Homeboy: Anointing, 2003*

Chromogenic print, face-mounted to Plexiglas.

181.5 x 282 cm (71½ x 111 in.)

Signed in ink, printed title, date and number 3/5 on an artist's label affixed to the reverse of the flush-mount.

**Estimate** £30,000-40,000 \$44,900-59,800 €41,500-55,300

**PROVENANCE**

Jablonka Galerie, Berlin/ Cologne

**LITERATURE**

*David LaChapelle: Heaven to Hell*, Cologne: Taschen, 2006, pp. 334-335

*David LaChapelle*, Florence: Giunti, 2007, pl. 27



35

**GREGORY CREWDSON** b. 1962

*Selected Images*, 2002

Two chromogenic prints, flush-mounted, from *Dream House*.

Each 63.7 x 101.5 cm (25 1/8 x 39 7/8 in.)

Each from an edition of 15 plus 5 artist's proofs.

**Estimate** £7,000-9,000 \$10,500-13,500 €9,700-12,400

**PROVENANCE**

Private Collection, Europe

**LITERATURE**

*Gregory Crewdson 1985-2005*, Ostfildern: Hatje Cantz, 2007, pls. 53, 58





36

**ELGER ESSER** b. 1967

*Mincio, Italien, 1998*

Chromogenic print, face-mounted to Plexiglas.

88 x 127.7 cm (34<sup>5</sup>/<sub>8</sub> x 50<sup>1</sup>/<sub>4</sub> in.)

Signed in ink, printed title, date and number 3/5 on an artist's label affixed to the reverse of the frame.

**Estimate** £15,000-20,000 \$22,400-29,900 €20,700-27,600 ♠

**PROVENANCE**

Galerie Thaddaeus Ropac, Paris/ Salzburg

Sotheby's, London, Contemporary Art Day Sale, 8 February 2007, lot 364



37

**ORI GERSHT** b. 1967

*Wildflowers from Flowers*, 2004

Chromogenic print.

124.5 x 155.5 cm (49 x 61¼ in.)

Signed in ink, printed title, date and number 1/6 on a Certificate of Authenticity accompanying the work.

**Estimate** £10,000-15,000 \$15,000-22,400 €13,800-20,700 +

**PROVENANCE**

Mummery + Schnelle, London

“Violence can be very grotesque and also intensely attractive. What interests me is how the two — beauty and violence — live side by side, and how moments can be created and erased almost simultaneously.”

ORI GERSHT





38

**GREGORY CREWDSON** b. 1962

*Untitled (Ray of Light)* from *Twilight*, 2001

Chromogenic print.

122.2 x 152.7 cm (48 1/8 x 60 1/8 in.)

Signed in ink, printed title, date and number 4/10 on a gallery label  
affixed to the reverse of the flush-mount.

**Estimate** £18,000-22,000 \$26,900-32,900 €24,900-30,400

**PROVENANCE**

Luhring Augustine, New York

Christie's, New York, 3 October 2013, lot 336

**LITERATURE**

*Twilight: Photographs by Gregory Crewdson*, New York: Abrams,  
2002, pl. 40

*Gregory Crewdson 1985-2005*, Ostfildern: Hatje Cantz, 2007, pl. 51



39

**ELGER ESSER** b. 1967

*Beg en Aud, Frankreich, 2006*

Chromogenic print, face-mounted to Plexiglas.

138 x 192 cm (54 $\frac{3}{8}$  x 75 $\frac{5}{8}$  in.)

Signed in ink, printed title, date and number 6/7 on an artist's label accompanying the work.

**Estimate** £18,000-22,000 \$26,900-32,900 €24,900-30,400 ♠

**PROVENANCE**

Private Collection, Europe



**FLORIAN MAIER-AICHEN** b. 1973*Untitled (Saddle Peak)*, 2004

Chromogenic print, face-mounted to Plexiglas.

225 x 178 cm (88½ x 70½ in.); overall 229.4 x 181.8 cm (90¾ x 71½ in.)

Signed, dated and numbered 1/2 AP in ink on a gallery label affixed to the reverse of the frame. One from an edition of 6 plus 2 artist's proofs.

**Estimate** £40,000-60,000 \$59,800-89,700 €55,300-82,900 ♠**PROVENANCE**

Blum &amp; Poe, Los Angeles

Sotheby's, London, Contemporary Art Day Auction, 16 October 2010, lot 184

**LITERATURE***USA Today: New American Art from the Saatchi Gallery*, London: Royal Academy of Arts, 2006, p. 231

Florian Maier-Aichen's photographic works portray natural and industrial landscapes held together with a stylised eccentricity; their air of fantasy sweeps us into a disorientated state of elation.

Having studied in Essen and at the University of California in Los Angeles, Maier-Aichen in his style is influenced by the cross pollination of his German-Californian experience. His works possess a rich juxtaposition of the vibrant Californian colourscape with the stark brightness of the glacial mountainous terrain. His hyper real images are strongly linked to the history of European landscape photography, especially to images of remote places, and moves beyond a realistic representation of his carefully chosen subject. From an unconventional and Disney-like palette, he creates a body of work which is full of both historical and contemporary references. Refreshingly breaking away from certain doctrines which had been the 'default' marker of how images should be formed or presented,

typological serialisation for example, Maier-Aichen literally creates a new landscape in the medium of photography.

The work in the current lot is part of a series in which the artist employs infrared film then digitally manipulates the image before printing it as a c-type print. With the film's ability to invert the colour green into red while keeping all other colours intact, Saddle Peak's green flora turns into an apocalyptic red. This particular film also has an affinity to early colour photography, while the final image incorporates an effect of science fiction. The resulting image oscillates between an industrial wasteland and a red hot Californian desert, imposing a bizarre tension on the viewer. Containing composites, non-photographic details and unconventional tones, the work subverts the old saying 'Life is stranger than fiction'. In this case, fiction is certainly stranger and more fantastic than life.

“Like ‘photogenic matrices’ these images are more closely aligned with the conventional output of a painter than that of a photographer. In this way, Maier-Aichen’s thread of influence can be traced back to the nascence of photography, when practitioners sought ways to adapt the medium to painterly ends.”

R. MORSE, *FLORIAN MAIER-AICHEN*, LOS ANGELES, CA: MUSEUM OF CONTEMPORARY ART, 2007









# ULTIMATE CONTEMPORARY

The word ULTIMATE is synonymous in dictionary terms with such phrases as 'last in series'; 'of the greatest possible size or significance'; 'the utmost element'; 'the most desirable' and 'unequalled or unsurpassed'. Works presented in ULTIMATE CONTEMPORARY are exactly that.

For this iteration of ULTIMATE CONTEMPORARY, we have selected an exciting group of emerging and established artists from around the world. Many are appearing at Phillips for the very first time. The one thing in common is that each artist is represented by a single work that is unique or is the last one available for sale.

This spring, we are thrilled to showcase the wildly different works of seven Japanese artists, born between 1972 and 1987, who continue to push the boundaries of photographic image-making, working across a wide range of approaches and techniques — analogue, digital, hybrid and invented. Re-photographing and interventions are used by Taisuke Koyama in *Rainbow Waves* (lot 42) and Daisuke Yokota in *Cloud* (lot 44). In *Stay Gold*, Yosuke Takeda captures sun flares and blown-out highlights (lot 43). While Mika Ninagawa relies on analogue photography to shoot cherry blossoms (lot 45), Yoshinori Mizutani photographs pine trees at midnight, using strobe light and long exposure (lot 46). Natsumi Hayashi's levitating self-portrait (lot 47) and Yumiko Utsu's *Octopus Portrait* (lot 48) represent two distinctive approaches to photographic portraiture.

This is the ULTIMATE opportunity to acquire these works that are available only at Phillips Photographs.



## 41

**PIETER HUGO** SOUTH AFRICAN b. 1976

*Mallam Mantari Lamal with Mainasara, Nigeria from The Hyena and Other Men*, 2005

Chromogenic print, flush-mounted.

152 x 152 cm (59 7/8 x 59 7/8 in.)

Signed, titled, dated and numbered AP 2/2 in ink on a label affixed to the reverse of the frame.

**This work is AP2 from the sold-out edition of 7 + 2 AP.**

**Estimate** £25,000-35,000 \$37,400-52,300 €34,600-48,400 ±

### EXHIBITED

*Pieter Hugo: This Must Be The Place*, The Hague Museum of Photography, The Hague, 3 March - 20 May 2012 and Musée de l'Elysée, Lausanne, 8 June - 2 September 2012  
for each, another example exhibited

### LITERATURE

P. Hugo, *The Hyena & Other Men*, Munich: Prestel, 2007, n.p.  
*Pieter Hugo: This Must Be The Place*, Munich: Prestel, 2012, p. 133

For his seminal series *The Hyena and Other Men*, renowned South African photographer Pieter Hugo documented Nigeria's 'hyena men', a group of travelling performers who work with hyenas, monkeys and snakes. In his 2009 monograph, Hugo describes his image-making process:

"In Abuja we found them living on the periphery of the city in a shantytown — a group of men, a little girl, three hyenas, four monkeys and a few rock pythons. It turned out that they were a group of itinerant minstrels, performers who used the animals to entertain crowds and sell traditional medicines. The animal handlers were all related to each other and were practising a tradition passed down from generation to generation. I spent eight days travelling with them.

The spectacle caused by this group walking down busy market streets was overwhelming. I tried photographing this but failed, perhaps because

I wasn't interested in their performances. I realised that what I found fascinating was the hybridisation of the urban and the wild, and the paradoxical relationship that the handlers have with their animals — sometimes doting and affectionate, sometimes brutal and cruel. I started looking for situations where these contrasting elements became apparent. I decided to concentrate on portraits. I would go for a walk with one of the performers, often just in the city streets, and, if opportunity presented itself, take a photograph..."

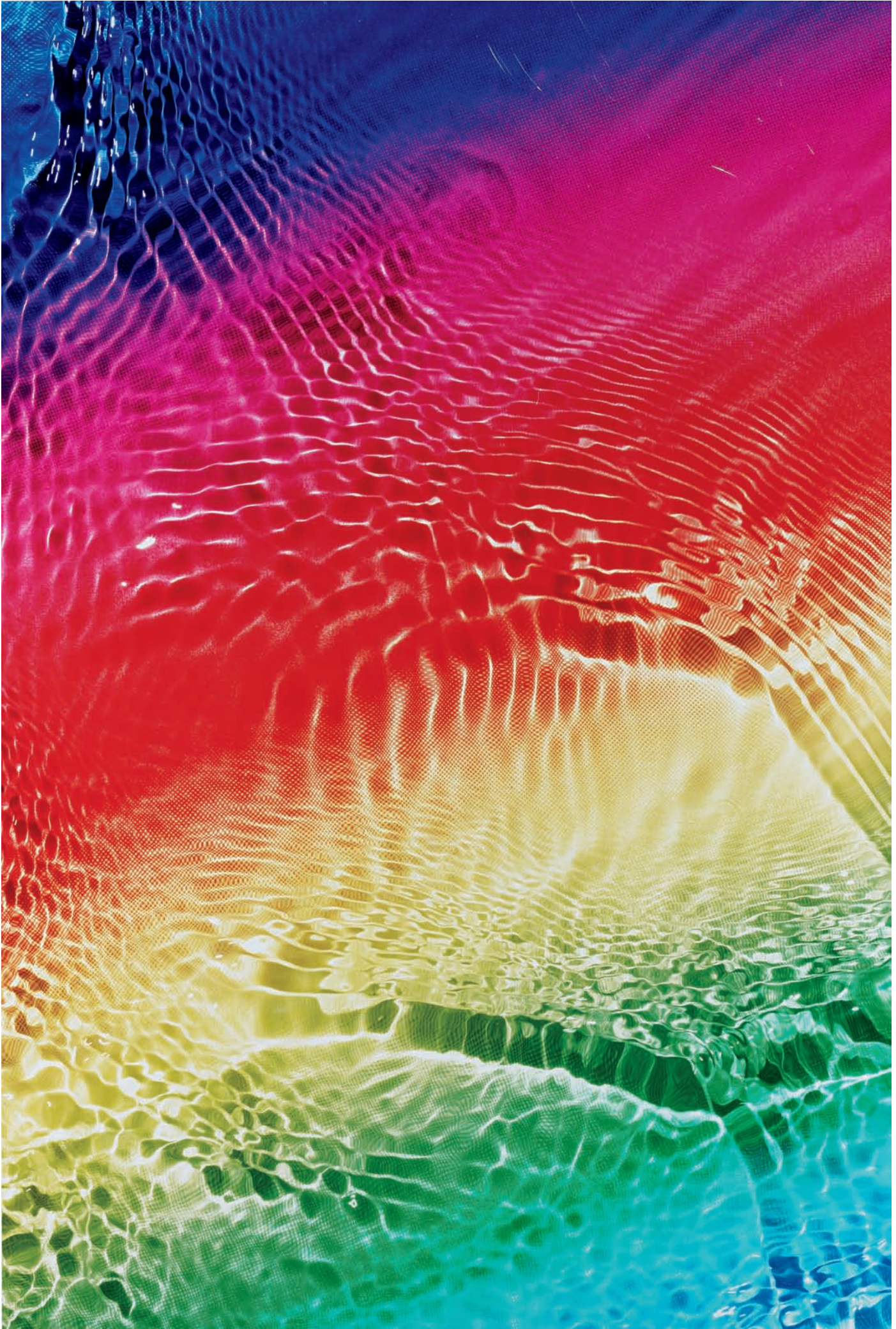
Hugo is a multiple award winner, including the 2008 Discovery Award, Les Rencontres d'Arles and his works are represented in many prominent collections, including the Victoria and Albert Museum, London; the J. Paul Getty Museum, Los Angeles; San Francisco Museum of Modern Art; the Museum of Modern Art, New York; and the Metropolitan Museum of Art, New York, which holds another print of the present work.

"These pictures depict much more than an exotic group of travelling performers in West Africa. The motifs that linger are the fraught relationships we have with ourselves, with animals and with nature."

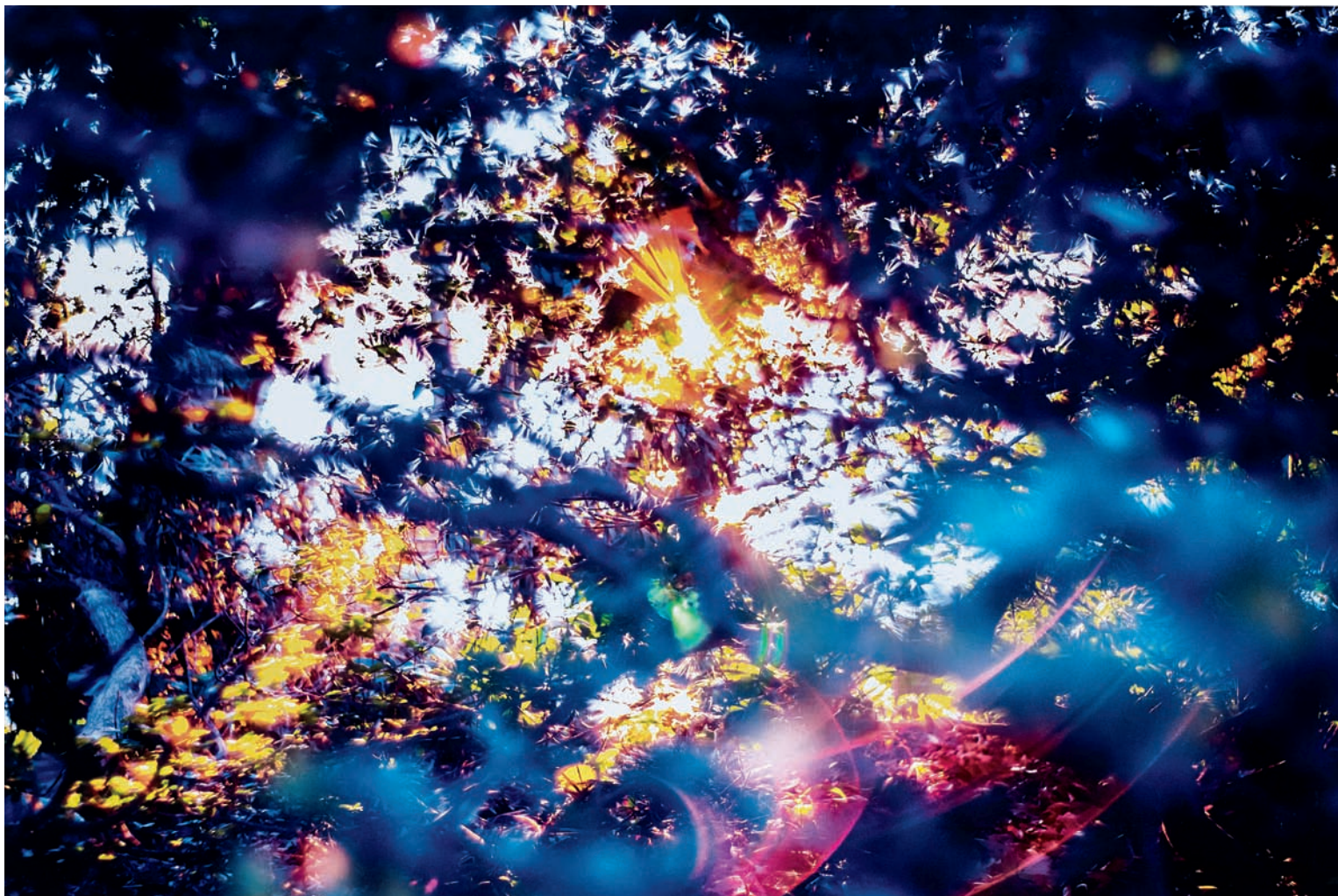
PIETER HUGO











## ULTIMATE CONTEMPORARY

42

**TAISUKE KOYAMA** JAPANESE b. 1978

*Untitled (Rainbow Waves 19)*, 2013

Archival pigment print, flush-mounted.

180 x 120 cm (70 $\frac{7}{8}$  x 47 $\frac{1}{4}$  in.)

Signed, titled, dated and annotated 'Unique' in ink on a Certificate of Authenticity label affixed to the reverse of the frame.

**This work is number 1 from the sold-out edition of 1 and is unique in this size.**

Estimate £4,000-6,000 \$6,000-9,000 €5,500-8,300 ₺

### LITERATURE

T. Koyama, *Collected Phenomena/ Works: 2006-2013*, Tokyo: Artbeat Publishers, 2013, p. 17

To create his intoxicating *Rainbow Waves* (2013), Taisuke Koyama submerged in the sea his earlier photographs from *Rainbow Form* (2009) then re-photographed them using a macro lens. The intervention of refracted light through the rippling water gives this familiar motif a new meaning. *Rainbow Variations* — Koyama's ongoing exploration of photographic image-making and perception — is underpinned by his initial act of appropriating a rainbow-illustrated advertising poster on the ubiquitous beverage vending machines in Tokyo. Koyama was selected in 2009 for Foam Talent, Amsterdam, and his works are held in various collections, including the Jean Pigozzi Collection, Geneva.

## ULTIMATE CONTEMPORARY

43

**YOSUKE TAKEDA** JAPANESE b. 1982

*Stay Gold 144540* from *Digital Flare*, 2014

Chromogenic print, flush-mounted.

100 x 150 cm (39 $\frac{3}{8}$  x 59 in.)

Signed in pencil, printed title, date and number AP1 on two gallery labels affixed to the reverse of the frame.

**This work is AP1 from the sold-out edition of 3 + 2 AP.**

Estimate £7,000-9,000 \$10,500-13,500 €9,700-12,400 ₺

### LITERATURE

Y. Takeda, *Stay Gold*, Kamakura: Omoplata; Tokyo: Taka Ishii Gallery, 2014, n.p.

Combining a digital camera and an old analogue-era lens, Yosuke Takeda explores the possibilities of photography in his mesmerising series *Digital Flare*. Reminiscent of an abstract painting in its composition and flat image surface, the present work showcases flare and blown-out highlights — technically undesirable results from shooting into the sun — as its subject. Takeda photographed this view through the leafy branches of a forest in his home region of Aichi Prefecture. His works are held in institutional and corporate collections, including the San Francisco Museum of Modern Art and Banco de España.



ULTIMATE CONTEMPORARY

44

**DAISUKE YOKOTA** JAPANESE b. 1983

*Cloud*, 2014

Archival pigment print, flush-mounted.

110 x 150 cm (43¼ x 59 in.)

Signed, titled, dated and numbered AP2 in ink on a Certificate of Authenticity label affixed to the reverse of the frame.

**This work is AP2 from the sold-out edition of 3 + 2 AP.**

**Estimate** £6,000-8,000 \$9,000-12,000 €8,300-11,100

In his dream-like *Cloud*, highly experimental artist Daisuke Yokota explores the perception of time through the medium of photography. Yokota gives this seemingly abstract image the title *Cloud*, alluding to his starting point — a photograph he had taken of a cloud, a favourite motif. For Yokota, the process of visually altering his photograph parallels that of visually altering time. The visual and temporal distancing of the resulting image from the initial cloud image is evocative of the way memory forms in our consciousness and alters over time.

Continually challenging the limitations of photography, Yokota creates each work in a different way. His distinctive image-making process involves a myriad combination of techniques, interventions and approaches, including digital manipulation, re-photographing, repetition, and developing film in boiled water. Combining analogue and digital processes, Yokota spends long hours at his computer, as well as in his bathroom, which he has converted into a darkroom. For Yokota, his experimental process is as important as the resulting work. His expressive works inhabit an ambiguous space, vacillating between creation and deterioration, reality and dream, immediacy and distance, nowhere and somewhere.

Yokota was selected in 2013 for Foam Talent, Amsterdam and was one of only two photographers, alongside Naoya Hatakeyama, to be presented at the April 2015 festival *Shashin Symposium: Photography from Japan* at the New York Public Library.











## ULTIMATE CONTEMPORARY

45

**MIKA NINAGAWA** b. 1972

*Plant a Tree*, 2011

Chromogenic print, flush-mounted.

145.6 x 97 cm (57¾ x 38¼ in.)

Signed, dated in ink, printed title, date and notated 'Unique' on a Certificate of Authenticity accompanying the work.

**This work is number 1 from the sold-out edition of 1 and is unique in this size.**

Estimate £5,000-7,000 \$7,500-10,500 €6,900-9,700 ₣

### LITERATURE

M. Ninagawa, *Plant a Tree*, Tokyo: Match and Company, 2011, n.p.

During a three-hour period, acclaimed photographer and film director Mika Ninagawa created her lyrical series *Plant a Tree*, photographing cherry blossoms in full bloom along the Meguro River, a popular *hanami* [cherry blossom viewing] spot in Tokyo. Relying on analogue photography, she captures the petals falling, floating and drifting away on the dark surface of the river. The present work is a unique edition created by Ninagawa for REVALUE NIPPON PROJECT, a high-profile charity auction organised by former footballer Hidetoshi Nakata to support Japan's traditional culture and craftsmanship.

In 2001, Ninagawa shared the prestigious Kimura Ihei Photography Award with fellow female photographers Hiromix and Yurie Nagashima, causing a media sensation. Her retrospective exhibition, touring major museums in Japan from 2008 to 2010, recorded the highest number of visitors to date for a photography exhibition in Japan.





## ULTIMATE CONTEMPORARY

46

**YOSHINORI MIZUTANI** JAPANESE b. 1987

*Moonlight 02*, 2014

Archival pigment print on canvas.

140 x 105 cm (55½ x 41¾ in.)

Signed, dated in ink, printed title, date and number 1/1 on a Certificate of Authenticity label affixed to the reverse of the frame.

**This work is number 1 from the sold-out edition of 1 and is unique in this size.**

Estimate £4,000-6,000 \$6,000-9,000 €5,500-8,300 ₺

### LITERATURE

*TOKYO 2020 by Japanese Photographers*, Tokyo: Amana, 2014, p. 26

Using strobe light and long exposure, Yoshinori Mizutani photographed the pine trees in his neighbourhood at midnight, the trees barely visible in the darkness. In this composition, the space is shared equally by the rich golden sky and the pine trees, reminiscent of the ink and gold paintings of the Kanō School, which dominated Japanese art from the late 15th century to the mid-19th century. Harking back to traditional Japanese art, Mizutani explores the relationship between negative and positive spaces. Mizutani, in 2014, was selected for Foam Talent (Amsterdam), LensCulture Emerging Talents (Paris) and Young Portfolio, Kiyosato Museum of Photographic Arts (Japan).





## ULTIMATE CONTEMPORARY

47

**NATSUMI HAYASHI** JAPANESE b. 1982*Today's Levitation* 06/25/2011, 2014

Archival pigment print, flush-mounted.

106 x 141.3 cm (41¾ x 55⅝ in.)

Signed, numbered 1/1 in ink, printed title and date on an artist's label;  
signed in ink, printed title, date and number 1/1 on a Certificate of  
Authenticity, both accompanying the work.

**This work is number 1 from the sold-out edition of 1 + 1 AP.**

Estimate £4,000-6,000 \$6,000-9,000 €5,500-8,300 ₪

Internet sensation Natsumi Hayashi, who was featured in the *New York Times* in 2012, continues her ongoing series *Today's Levitation*, a fictional photo-journal of the year 2011 comprised of levitating self-portraits. In January 2011, Hayashi began posting her levitations — created without digital manipulation — on her website 'Yowayowa [feeble] Camera Woman Diary', alluding to her cumbersome SLR camera. The release from gravity as captured in her series symbolises her desire to be released from the burdens of modern society. To create the present photograph, taken near midnight on the platform of Seiseki-Sakuragaoka station, just outside central Tokyo, Hayashi simultaneously jumped and dashed each time the train arrived. This captivating image stands out in the series as the only one showing both levitation and acceleration.

## ULTIMATE CONTEMPORARY

48

**YUMIKO UTSU** JAPANESE b. 1978*Octopus Portrait*, 2009

Chromogenic print, flush-mounted, in the artist's frame.

54.5 x 44.5 cm (21½ x 17½ in.); overall 64.5 x 54.3 cm (25⅜ x 21⅝ in.)

Signed, titled, dated and numbered AP2 in ink on a Certificate of  
Authenticity label affixed to the reverse of the frame.

**This work is AP2 from the sold-out edition of 7 + 2 AP.**

Estimate £4,000-6,000 \$6,000-9,000 €5,500-8,300 ₪

## LITERATURE

Y. Utsu, *Out of Ark*, Tokyo: Artbeat Publishers, 2009, p. 2

In her delightfully bizarre *Octopus Portrait*, Yumiko Utsu combines an octopus, a common ingredient in Japanese cuisine, with a Victorian-era portrait painting. The head of the sitter is cunningly replaced with an upside down octopus, its arms precisely placed to resemble eyes and a hairdo. Utsu draws inspiration from the highly influential Czech animator Jan Švankmajer whose surreal films use food as a metaphor for sexual desire. Utsu's works have been exhibited internationally and are held in various collections, including the Charles Saatchi Collection, London and the Jean Pigozzi Collection, Geneva.







**BARRY FRYDLENDER** ISRAELI b. 1954

*Smoking, Sinai*, 2004

Chromogenic print, mounted.

112 x 208.5 cm (44½ x 82½ in.)

Signed in ink, printed title, date and number 3/5 on an artist's label accompanying the work.

**This work is number 3 from the sold-out edition of 5.**

**Estimate** £30,000-40,000 \$44,900-59,800 €41,500-55,300 ±

**EXHIBITED**

*Les Rencontres de la Photographie*, 36th Edition, Arles, France, 2005

*Barry Frydlander: Pictures 1994-2006*, Tel Aviv Museum of Art, Israel, March - June 2007

for each, another example exhibited

**LITERATURE**

*Barry Frydlander: Down Here*, Tel Aviv: Tel Aviv Museum of Art, 2007, p. 161

In his monumental work *Smoking, Sinai* (2004), acclaimed Israeli artist Barry Frydlander creates a multifaceted tableau — meticulously and seamlessly constructed from hundreds of images — which depicts young Israelis relaxing on the beach in Sinai. Frydlander photographed the location for several days, accumulating individual shots from multiple angles. When he returned to his Tel Aviv studio to digitally assemble the images, he chose to focus on the activities of smoking, drinking and reading. A close observation reveals that many of the figures are engaged in one of these leisurely activities. When read in the context of mandatory military service, *Smoking* offers new meanings. These young Israelis have shed their military uniforms to enjoy some respite from their demanding reality.

*Smoking*, one of Frydlander's earliest digital assemblages, represents a richly detailed narrative. In telling the story of what he saw, Frydlander preserves the unity of space — the landscape and the positions of the figures and structures are accurate — but not the unity of time — all the activities did not occur at the same time. What appears to be a single scene uncovers, on closer investigation, the passage of time: the three young women walking together in the far left distance appear again individually in the middle ground.

In 2007, Frydlander became the first Israeli artist to hold a solo exhibition at the Museum of Modern Art in New York and was awarded the 2010 Sandberg Prize for Israeli Art by the Israel Museum, Jerusalem. His works are held in a number of prominent collections, including the Museum of Modern Art, New York; the J. Paul Getty Museum, Los Angeles; the Museum of Fine Arts, Houston; and the Israel Museum, Jerusalem.











## ULTIMATE CONTEMPORARY

50

**WALTER PFEIFFER** SWISS b. 1946

*Untitled, 2013*

Chromogenic print, flush-mounted.

104 x 150 cm (40 7/8 x 59 in.)

Signed in ink, printed title, date and notated 'Unique' on a gallery label affixed to the reverse of the frame.

**This work is number 1 from the sold-out edition of 1 and is unique in this size.**

**Estimate** £6,000-8,000 \$9,000-12,000 €8,300-11,100 ±

### LITERATURE

*Self Service*, Issue 38, 6 March 2013

Regarded as a 'still life' by established fashion photographer Walter Pfeiffer, this undeniably seductive image depicts contrasting heels — a black Christian Louboutin and a white Giuseppe Zanotti — and is imbued with his signature blend of eroticism and wit. Pfeiffer's retrospective exhibition *Walter Pfeiffer: In Love with Beauty*, which chronicled his four-decade career, opened in 2008 at Fotomuseum Winterthur, and in the same year, the Swiss Confederation awarded him the Grand Prix Design. His works are held in various collections, including Fotomuseum Winterthur, Kunsthaus Zürich, and the Sir Elton John Collection, Atlanta/London.





## ULTIMATE CONTEMPORARY

51

**SØLVE SUNDSBØ** NORWEGIAN b. 1970

*Karen I*, 2004

Chromogenic print.

118 x 148 cm (46½ x 58¼ in.)

Signed, dated and numbered AP 1/3 in ink on the reverse of the flush-mount; signed, dated in ink, printed title, date and number AP1 on a Certificate of Authenticity accompanying the work.

**This work is AP1 from the sold-out edition of 7 + 3 AP.**

**Estimate** £6,000-8,000 \$9,000-12,000 €8,300-11,100 †

### LITERATURE

*Numéro*, Issue 58, November 2004

Leading fashion photographer Sølve Sundsbø created this widely published image of supermodel Karen Elson for the November 2004 issue of *Numéro* magazine. Sundsbø works successfully across a range of platforms from photography and fashion to music and film, winning an Emmy® award in 2011 for 'Fourteen Actors Acting', a video project for the *New York Times*. He has garnered high praise for his images of the Alexander McQueen archive for the catalogue of *Savage Beauty*, one of the most popular exhibitions in the history of New York's Metropolitan Museum of Art, which is currently on view at the Victoria and Albert Museum in London.





#### ULTIMATE CONTEMPORARY

52

**LYLE OWERKO** CANADIAN b. 1968

*Boombox/23 (JVC M70)*, 2008

Archival pigment print, flush-mounted.

147.3 x 220.2 cm (57 7/8 x 86 3/4 in.)

Signed and numbered AP 2/2 in ink on the recto.

**This work is AP2 from the sold-out edition of 5 + 2 AP.**

**Estimate** £8,000-12,000 \$12,000-17,900 €11,100-16,600 ₣

#### LITERATURE

L. Owerko, *The Boombox Project: The Machines, the Music, and the Urban Underground*, New York: Abrams, 2010, pp. 128-129

Def Jam, B. Adler, D. Charnas, *Def Jam Recordings: The First 25 Years of the Last Great Record Label*, New York: Rizzoli, 2011, p. 75

New York City-based photographer, filmmaker and self-professed 'pop-culture junkie' Lyle Owerko shot the JVC M70 — the quintessential audio device of the 1980s — for his acclaimed series *The Boombox Project*. In this photographic typology, Owerko represents an era of discovery and sonic innovation that launched the hip hop movement. The monumental size of the present work reinforces the significance of the boombox as an icon of popular culture. Another *Boombox* image is held in the collection of the Victoria and Albert Museum, London.





## ULTIMATE CONTEMPORARY

53

**BEAU DUNN** AMERICAN b. 1987

*Glam Barbie #1*, 2014

Unique chromogenic print with Swarovski crystals.

63.5 x 63.5 cm (25 x 25 in.)

Signed, dated and numbered 1/1 in ink on the reverse of the flush-mount; signed, dated in ink, printed title, date and number 1/1 on a Certificate of Authenticity affixed to the reverse of the frame.

**This work is unique and is number 1 from the sold-out edition of 1.**

Estimate £8,000-12,000 \$12,000-17,900 €11,100-16,600 ₺

Los Angeles-based mixed media artist Beau Dunn created her unique *Glam Barbie #1* by hand applying thousands of Swarovski crystals, in a pink to white ombre, on a photograph she had taken of a vintage Barbie doll. Dunn's creative process is a reflection on her experience of growing up in Los Angeles, surrounded by materialism and excess. Her glammed up Barbie casts a witty slant on the glitz and glamour of a world Dunn knows all too well.





#### ULTIMATE CONTEMPORARY

54

**KIM JOON** KOREAN b. 1966

*Blue Fish*, 2008

Unique chromogenic diptych, each face-mounted to Plexiglas.

Each 89.7 x 89.9 cm (35 $\frac{3}{8}$  x 35 $\frac{3}{8}$  in.); overall 98.8 x 197.6 cm

(38 $\frac{7}{8}$  x 77 $\frac{3}{4}$  in.)

Signed, titled and annotated 'Sp. Edition' in ink on an artist's label affixed to the reverse of the flush-mounts.

**This work is unique. Each print is number 1 from the sold-out edition of 1.**

Estimate £10,000-15,000 \$15,000-22,400 €13,800-20,700 ₺

A master of digital three-dimensional image-making, Korean artist Kim Joon used 3-D animation software to create this unique diptych of overlapping female nudes, fully tattooed with classic fish motifs in vibrant blue. The beautiful seascape of Jeju Island in South Korea is the inspiration behind *Blue Fish*. Of his use of tattoos, Kim explains, "I am interested in tattoos as a metaphor for hidden desire or a kind of compulsion engraved into human consciousness...I see the skin, or in some cases the monitor, as an extension of a canvas. Tattoos can reflect individual and collective reality or displaced desire."



#### ULTIMATE CONTEMPORARY

55

**DEBBIE HAN** AMERICAN b. 1969

*Masturbating Grace I*, 2007

Chromogenic print, flush-mounted.

195 x 97.5 cm (76 $\frac{3}{4}$  x 38 $\frac{3}{8}$  in.)

Signed digitally on the recto; signed, titled, dated and numbered 1/1 in ink on a Certificate of Authenticity accompanying the work.

**This work is number 1 from the sold-out edition of 1 and is unique in this size.**

Estimate £8,000-12,000 \$12,000-17,900 €11,100-16,600 ₺

#### LITERATURE

*Debbie Han: The Eye of Perception*, Munich: mbf-kunstprojekte; Seoul: Trunk Gallery; Hong Kong: Cat Street Contemporary Space, 2010, p. 65

*Masturbating Grace* by Korean-American mixed media artist and 2009 Sovereign Asian Art Prize winner Debbie Han, hybridises a photographed body of a contemporary Asian women with a classical marble head of a goddess and suggests sexual autonomy, subversively addressing the perception of the idealised female. Achieving the marble-like skin texture and imposing sculptural presence is a meticulous and time-consuming process whereby Han digitally renders the entire skin surface of the figure, pixel by pixel.













## ULTIMATE CONTEMPORARY

56

**ANTOINE VERGLAS** FRENCH b. 1962

*Road Trip*, 2001

Archival pigment print, flush-mounted.

136.7 x 101.7 cm (53 $\frac{7}{8}$  x 40 in.)

Signed in ink on an artist's label affixed to the reverse of the frame; signed, dated in ink, blindstamp credit, printed title, date and number '1' on a Certificate of Authenticity accompanying the work.

**This work is number 1 from the sold-out edition of 1 and is unique in this size.**

Estimate £6,000-8,000 \$9,000-12,000 €8,300-11,100 ±

A mainstay in fashion photography for over two decades, Antoine Verglas took this photograph of Brazilian model Fernanda Lessa and Italian model Federica Fontana at Joshua Tree National Park, California, for Italian *GQ* in 2001. Of his distinctive style, Verglas comments, "I think I always try to bring out the sensuality and beauty of the person that I'm photographing, in a natural way and in a candid way. I don't use too much artifice...I like true, natural beauty."

## ULTIMATE CONTEMPORARY

57

**MICHAEL DWECK** AMERICAN b. 1957

*Mermaid 18, Weeki Wachee, Florida*, 2007

Gelatin silver print.

109.2 x 136.7 cm (42 $\frac{7}{8}$  x 53 $\frac{7}{8}$  in.)

Signed, titled, dated and numbered AP3 in ink on the reverse of the flush-mount.

**This work is AP3 from the sold-out edition of 5 + 3 AP.**

Estimate £10,000-15,000 \$15,000-22,400 €13,800-20,700 ±

### LITERATURE

*Michael Dweck: Mermaids*, New York: Ditch Plains Press, 2008, pp. 102-103

Swimming away from the viewer is the modern mermaid of Aripeka, on Florida's Gulf Coast, who has spent much of her life in and around water and is capable of holding her breath underwater for several minutes. This alluring photograph, which embodies effortless grace and meditative isolation, was taken by Michael Dweck from inside a sealed glass box deep beneath the nearby Weeki Wachee River at 2am.





## ULTIMATE CONTEMPORARY

58

**MAGDA BIERNAT** POLISH b. 1978

*Lifeguard Houses*, 2010

Unique work comprised of four archival pigment prints, each flush-mounted.

Each 53.2 x 53.2 cm (20 7/8 x 20 7/8 in.)

Each signed and numbered 1/1 in ink in the margin.

**This work is unique. Each print is number 1 from the sold-out edition of 1.**

Estimate £5,000-7,000 \$7,500-10,500 €6,900-9,700 ₺

While walking along Miami's South Beach one early morning, Polish artist Magda Biernat was struck by the lifeguard houses, which were simultaneously lonely and vibrant, ordinary and unique. Fascinated by typologies and the relationship between natural and man-made landscapes, Biernat walked from one structure to the next, systematically photographing the subjects in the same light, with the same distance, height, camera angle and perspective.





59

**FRANK THIEL** b. 1966

*Untitled #01* from "City TV", (Berlin), 1998

Chromogenic print, face-mounted to Plexiglas.

210 x 171 cm (82 $\frac{5}{8}$  x 67 $\frac{3}{8}$  in.)

Signed, titled, dated and numbered 2/4 in ink on the reverse of the subframe.

**Estimate** £6,000-8,000 \$9,000-12,000 €8,300-11,100 ♠

**PROVENANCE**

Galerie Haas & Fuchs, Berlin

**LITERATURE**

*Frank Thiel: A Berlin Decade 1995-2005*, Ostfildern: Hatje Cantz, 2006, p. 18, fig. 7





60

**HIROSHI SUGIMOTO** b. 1948

*Draken, Göteborg, 2001*

Gelatin silver print.

42.2 x 54 cm (16 $\frac{5}{8}$  x 21 $\frac{1}{4}$  in.)

Signed in pencil on the mount; blindstamp title, date and number  
14/25 273 in the margin.

**Estimate** £12,000-18,000 \$17,900-26,900 €16,600-24,900 ±

**PROVENANCE**

Sonnabend Gallery, New York





61

**CANDIDA HÖFER** b. 1944

*Palais des Beaux-Arts, Bruxelles III*, 2006

Chromogenic print.

179.6 x 241.2 cm (70¾ x 94⅞ in.)

Signed in ink, printed title, date and number 4/6 on a label affixed to the reverse of the mount.

**Estimate** £22,000-28,000 \$32,900-41,900 €30,400-38,700 ± ♣

**PROVENANCE**

Patrick De Brock Gallery, Knokke

Phillips de Pury & Company, 3 November 2010, lot 92

**LITERATURE**

*Candida Höfer: Brussels Series*, exh. cat., Patrick De Brock Gallery, Knokke, 2006, p. 7



**GILBERT & GEORGE** b. 1943/1942*White Hands*, 2008

Six chromogenic prints in artist's frames.

Each 75.6 x 63.6 cm (29¾ x 25 in.); overall 151.2 x 190.8 cm (59½ x 75¼ in.)

Signed digitally on the recto; sequentially numbered '1-6' in an unidentified hand in ink, printed title and date on a label affixed to the reverse of each frame.

**Estimate** £65,000-75,000 \$97,200-112,000 €89,800-104,000 ♠**PROVENANCE**

Galleria Alfonso Artiaco, Naples

**LITERATURE***Gilbert and George: Jack Freak Pictures*, Zagreb: Museum of Contemporary Art, 2010, p. 121

Gilbert & George are among the most provocative artists to have emerged from the British art scene of the late 1960s. Satirists, polemicists and regal bad boys with a dress code, they have become an instantly recognisable brand. Together they have chewed and spat out most political subjects, economic, social and sexual, producing eye-splitting high-voltage works which embrace aspects of commercial advertising, pornography and physical theatre.

They first attracted attention of art critics with *The Singing Sculpture*, which featured the Flanagan and Allen song 'Underneath the Arches', symbolising a harking back to pre-war England while giving a definite nod to the nearly extinct music hall genre, once enjoyed by all levels of the English social classes. Even in their most formative years, Gilbert & George identified with the fringes of society and have unwaveringly projected the 'art for all' slogan. Their concern with social powers of performance has been a strong thread throughout their career.

Working as a pair and sacrificing their own individual identities, Gilbert & George envisage themselves as living artworks and place themselves at the heart of their creations. It is rare that you would ever see one without the other in any situation or without wearing their matching suits and ties. From the portal of vibrant gridded arenas, they use their unabashedly titillating style. They reach out to their audience via a contemporary hieroglyphic code, projecting feelings they consider to have universal significance, exposing the unmentionable, challenging boundaries and conventions not to shock but to exorcise and evict.

The large scale photo-montages, as in this current lot, have become synonymous with their name. These works are overlaid with black grids or composed of individual panels which resemble giant stained glass windows. They appear to be back lit, giving a strong graphic punch and employing loud primary colours. Their metaphor is the bold employment of anarchy without inhibition. Whatever miming nonsense is going on, revolution is always in the air.

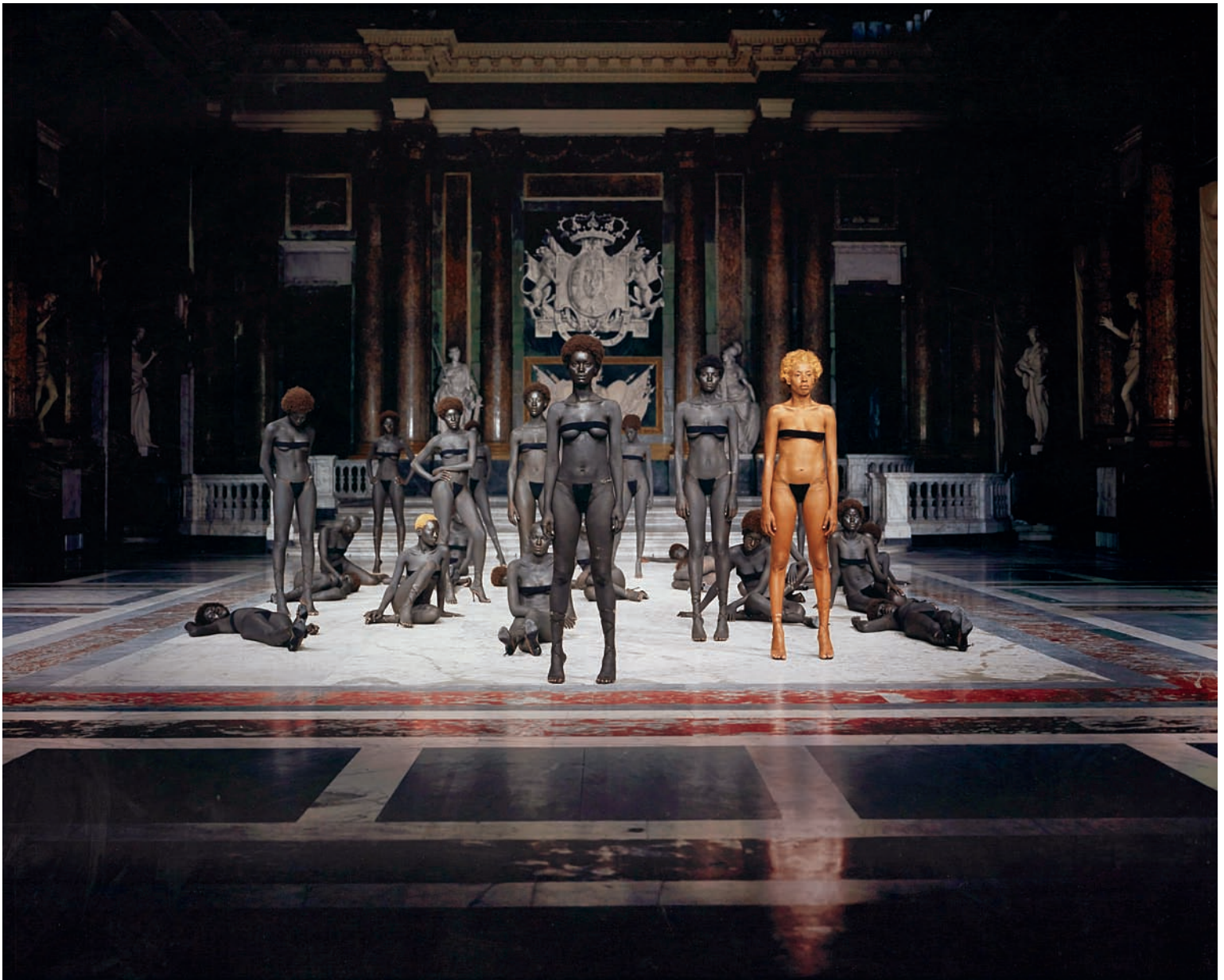
“The ‘JACK FREAK PICTURES’ reaffirm Gilbert & George’s status as pre-eminent Modernists and underline Robert Rosenblum’s observation that ‘of the singularity of their duality in life as art, there is little doubt’.”

GILBERT & GEORGE, *JACK FREAK PICTURES*, WHITE CUBE









63

**VANESSA BEECROFT** b. 1969

*VB48.008.DR, Palazzo Ducale, Genoa, 2001*

Chromogenic print, flush-mounted.

101.5 x 128.5 cm (39 $\frac{7}{8}$  x 50 $\frac{5}{8}$  in.)

Signed in ink, printed title, date and number 4/6 on a Certificate of Authenticity accompanying the work.

**Estimate** £15,000-25,000 \$22,400-37,400 €20,700-34,600 ♠

**PROVENANCE**

Galerie Enrico Navarra, Paris



64



65



64

**VANESSA BEECROFT** b. 1969*VB26.038, Galleria Lia Rumma, Naples, 1997*

Chromogenic print, flush-mounted.

101.1 x 125.1 cm (39¾ x 49¼ in.)

**Estimate** £6,000-8,000 \$9,000-12,000 €8,300-11,100 ♣**LITERATURE***Vanessa Beecroft: Photographs, Films, Drawings*, Ostfildern: Hatje Cantz, 2004, p. 115

65

**STEVEN KLEIN** b. 1965*X Static Process 02, 2002*

Chromogenic print, flush-mounted.

59.7 x 75.5 cm (23½ x 29¾ in.)

Signed in ink, printed title, date and number 3/10 on a Certificate of Authenticity affixed to the reverse of the frame.

**Estimate** £7,000-9,000 \$10,500-13,500 €9,700-12,400**PROVENANCE**

Reflex Gallery, Amsterdam





66

**HENDRIK KERSTENS** b. 1956

*Napkin, February, 2009*

Chromogenic print, flush-mounted.

150 x 120 cm (59 x 47¼ in.)

Signed in pencil, blindstamp credit, printed title, date and number 5/5 on an artist's label accompanying the work.

**Estimate** £7,000-9,000 \$10,500-13,500 €9,700-12,400 ♣

**PROVENANCE**

Witzenhausen Gallery, Amsterdam

**LITERATURE**

*Hendrik Kerstens: Paula - Silent Conversations*, New York: Abrams, 2013, cover and p. 97

67

**DESIREE DOLRON** b. 1963

*Xteriors XI, 2001-2007*

Chromogenic print, face-mounted to Plexiglas.

100 x 74 cm (39¾ x 29½ in.)

Signed, titled, dated and numbered 2/8 in ink on the reverse of the flush-mount.

**Estimate** £30,000-40,000 \$44,900-59,800 €41,500-55,300 ♣

**PROVENANCE**

Michael Hoppen Gallery, London

Phillips de Pury & Company, New York, 9 April 2011, lot 216

**LITERATURE**

*Desiree Dolron*, Warnsveld: Terra Lanoo; Hague Museum of Photography, 2005, p. 107







68



68

**WILLIAM CLAXTON** b. 1927

*Halima and Chet Baker, Redondo Beach, 1955*

Gelatin silver print, printed 1997.

49 x 33.8 cm (19¼ x 13¼ in.)

Signed, titled, dated, numbered '11' in pencil and copyright credit reproduction limitation stamp on the verso. One from an edition of 25.

**Estimate** £3,000-5,000 \$4,500-7,500 €4,100-6,900 ±

**PROVENANCE**

Acquired directly from the artist

**LITERATURE**

*William Claxton: Jazz*, San Francisco: Chronicle Books, 1996, p. 5

69



69

**ANNIE LEIBOVITZ** b. 1949

*Mikhail Baryshnikov, Brussels, Belgium, 1990*

Gelatin silver print.

40.2 x 40.5 cm (15⅞ x 15⅞ in.)

Signed and numbered 16/25 in pencil on the verso.

**Estimate** £5,000-7,000 \$7,500-10,500 €6,900-9,700 ±

**PROVENANCE**

Acquired directly from the artist





70

**IRVING PENN** 1917-2009

*Spencer Tracy, New York, Mar. 23, 1948*

Gelatin silver print.

24 x 16.1 cm (9½ x 6¾ in.)

Signed, initialled, titled, dated and annotated 'Print made near to date of photographic sitting' in ink, Condé Nast copyright credit reproduction limitation, credit and edition stamps on the reverse of the mount. One from an edition of 26.

**Estimate** £10,000-15,000 \$15,000-22,400 €13,800-20,700

**PROVENANCE**

Hamiltons Gallery, London

**LITERATURE**

I. Penn, *Passage: A Work Record*, New York: Knopf, 1991, p. 53

C. Westerbeck, ed., *Irving Penn: A Career in Photography*, Boston:

Bulfinch Press; Art Institute of Chicago, 1997, p. 68, pl. 20

71



72



71

**BRUCE BERNARD** 1928-2000*Francis Bacon in his studio, Reece Mews, 1983*

Dye destruction print.

32.8 x 49 cm (12 $\frac{7}{8}$  x 19 $\frac{1}{4}$  in.)

Signed, titled, dated in ink and copyright credit stamp on a label affixed to the verso.

**Estimate** £3,000-5,000 \$4,500-7,500 €4,100-6,900 ♠**PROVENANCE**

Private Collection, London

**LITERATURE***Portraits of Painters: Photographs by Bruce Bernard*, London: Tate Britain, 2002, cover

72

**EVE ARNOLD** 1912-2012*Paul Newman at Lee Strasberg's Studio, New York, 1955*

Gelatin silver print, printed later.

33.2 x 48.2 cm (13 $\frac{1}{8}$  x 18 $\frac{7}{8}$  in.)

Signed in pencil on the verso.

**Estimate** £3,000-5,000 \$4,500-7,500 €4,100-6,900 ‡**PROVENANCE**

Acquired directly from the artist

**LITERATURE**B. Lardinois, ed., *Eve Arnold's People*, London: Thames & Hudson, 2009, pp. 34-35





## 73

**TERRY O'NEILL** b. 1938

*Frank Sinatra on the Boardwalk, Miami, 1968*

Gelatin silver print, flush-mounted, printed later.

99.5 x 151.6 cm (39½ x 59½ in.)

Signed in ink on the recto.

Estimate £10,000-15,000 \$15,000-22,400 €13,800-20,700 ♠

**LITERATURE**

*Celebrity: The Photographs of Terry O'Neill*, London: Little, Brown, 2003, pp. 13, 156-157

T. O'Neill, *Sinatra: Frank and Friendly, A Unique Photographic Memoir of a Legend*, Evans Mitchell Books, 2007, pp. 46-47

## 74

**WILLIAM KLEIN** b. 1928

*Gun 1, New York, 1955*

Gelatin silver print, printed later.

45.5 x 34.1 cm (17¾ x 13¾ in.)

Signed, titled and dated in pencil on the verso.

Estimate £1,500-2,500 \$2,200-3,700 €2,100-3,500 ♠

**PROVENANCE**

Private Collection, Europe

**LITERATURE**

*William Klein: Photographs*, New York: Aperture, 1981, cover and n.p.

*William Klein: ABC*, London: Tate Publishing, 2012, cover





75

**DAVID BAILEY** b. 1938

*Box of Pin-Ups*

London: Weidenfeld and Nicolson, 1965. Thirty-six half-tone prints.

Each approximately 36.7 x 31.8 cm (14½ x 12½ in.) or the reverse.

Biographical details of each sitter printed on the reverse of each print.

Contained in the original card box with two sheets of brown corrugated

card each stamped 'Packing Piece/To be Thrown Away.'

**Estimate** £5,000-7,000 \$7,500-10,500 €6,900-9,700 ♠

#### LITERATURE

M. Harrison, *David Bailey: archive one, 1957-1969*, London: Thames & Hudson, 1999, pp. 157, 169, 175, 177, 179, 181

D. Bailey, *Bailey's Stardust*, London: National Portrait Gallery, 2014, pp. 191-197

Sitters include: *Mick Jagger; John Lennon and Paul McCartney; Susan Murray; Terence Stamp; Jean Shrimpton; Michael Caine; Michael Cooper; Cecil Beaton and Rudolf Nureyev; Mick Jagger and Max Maxwell*





76

**DAVID BAILEY** b. 1938

*John Lennon, 1965*

Platinum palladium print, printed 1991.

49.8 x 49.1 cm (19<sup>5</sup>/<sub>8</sub> x 19<sup>3</sup>/<sub>8</sub> in.)

Signed, dated and numbered 2/30 in pencil on the verso.

**Estimate** £12,000-18,000 \$17,900-26,900 €16,600-24,900 ♠

**PROVENANCE**

Hamiltons Gallery, London

**LITERATURE**

N. Spencer, *David Bailey's Rock and Roll Heroes*, Boston: Little, Brown, 1997, pp. 26-27

77



78



77

**BILL BRANDT** 1904-1983*Nude, Hampstead, London, 1952*

Gelatin silver print, printed later.

33.5 x 28.2 cm (13¼ x 11½ in.)

Signed in ink on the mount.

**Estimate** £3,000-5,000 \$4,500-7,500 €4,100-6,900 ± ♠**PROVENANCE**

Private Collection, USA

**LITERATURE***Bill Brandt: Nudes 1945-1980*, London: Gordon Fraser, 1982, pl. 9B. Jay, N. Warburton, *Brandt: The Photography of Bill Brandt*, London, Thames & Hudson, 1999, p. 303L. Durrell, M. Haworth-Booth, *Brandt Nudes: A New Perspective*, London: Thames & Hudson, 2012, p. 59

78

**BILL BRANDT** 1904-1983*Hornton Street, Campden Hill, London, 1930s*

Gelatin silver print, printed later.

34 x 29.2 cm (13¾ x 11½ in.)

Signed in ink on the mount.

**Estimate** £2,000-3,000 \$3,000-4,500 €2,800-4,100 ± ♠**PROVENANCE**

Marlborough Gallery, London

**LITERATURE**C. Connolly, M. Haworth-Booth, *Bill Brandt: Shadow of Light*, London:

Gordon Fraser, 1977, pl. 5a





79

**BILL BRANDT** 1904-1983

*René Magritte with his picture 'The Great War', Brussels, 1966*

Gelatin silver print, printed later.

33.8 x 29 cm (13¼ x 11½ in.)

Signed in ink on the mount.

Estimate £2,500-3,000 \$3,700-4,500 €3,500-4,100 ± ♠

**PROVENANCE**

Private Collection, USA

**LITERATURE**

C. Connolly, M. Haworth-Booth, *Bill Brandt: Shadow of Light*, London: Gordon Fraser, 1977, pl. 97

A. Ross, *Bill Brandt: Portraits*, London: Gordon Fraser, 1982, p. 32

I. Jeffrey, *Bill Brandt: Photographs 1928-1983*, London: Thames & Hudson, 1993, p. 155







80

**ERWIN BLUMENFELD** 1897-1969*Mirror (Tedi Thurman)*, 1947

Gelatin silver print.

33.5 x 26 cm (13¼ x 10¼ in.)

**Estimate** £8,000-12,000 \$12,000-17,900 €11,100-16,600 ♠**PROVENANCE**

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

This image by Erwin Blumenfeld is from a series of the model 'Tedi' Thurman shot for *Vogue* in 1947. *Vogue* originally used the fragmented mirror effect as a device to showcase the different shades of lipstick in each splinter of glass.

81

**BILL BRANDT** 1904-1983*Nude, London*, 1952

Gelatin silver print, printed later.

34.3 x 29.4 cm (13½ x 11½ in.)

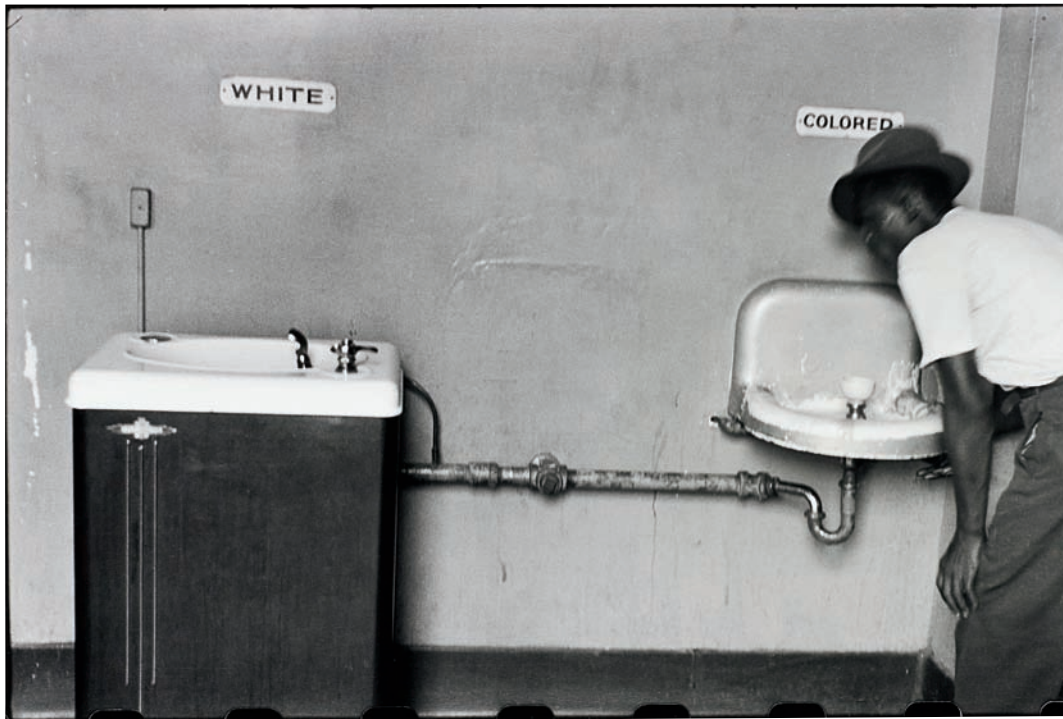
Signed in ink on the mount.

**Estimate** £6,000-8,000 \$9,000-12,000 €8,300-11,100 ♠**PROVENANCE**

Private Collection, Europe

**LITERATURE**C. Connolly, M. Haworth-Booth, *Bill Brandt: Shadow of Light*, London: Gordon Fraser, 1977, pl. 121*Bill Brandt: Nudes 1945-1980*, London: Gordon Fraser, 1982 pl. 53I. Jeffrey, *Bill Brandt: Photographs 1928-1983*, London: Thames & Hudson, 1993, p. 172B. Jay, N. Warburton, *Brandt: The Photography of Bill Brandt*, London: Thames & Hudson, 1999, cover and p. 266L. Durrell, M. Haworth-Booth, *Brandt Nudes: A New Perspective*, London: Thames & Hudson, 2012, p. 63

82



83



82

**ELLIOTT ERWITT** b. 1928*North Carolina, 1950*

Gelatin silver print, printed later.

30 x 44.6 cm (11¾ x 17½ in.)

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

Estimate £1,500-2,500 \$2,200-3,700 €2,100-3,500 ₣

**PROVENANCE**

Acquired directly from the artist

**LITERATURE***Elliott Erwitt: Snaps*, London: Phaidon, 2001, pp. 16-17*Elliott Erwitt: Personal Best*, Kempen: teNeues, 2009, pp. 16-17

83

**RENÉ BURRI** 1933-2014*Cordoba, Argentina, 1958*

Gelatin silver print, printed later.

28 x 41.6 cm (11 x 16⅜ in.)

Signed, titled and dated in pencil on the verso.

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,100 ₣

**PROVENANCE**

Acquired directly from the artist





84

**WILLIAM KLEIN** b. 1928*Rolling Stones Concert, Paris, 1982*

Gelatin silver print with paint, printed later.

50 x 60 cm (19 7/8 x 23 5/8 in.)

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

Estimate £5,000-7,000 \$7,500-10,500 €6,900-9,700 ♠

**PROVENANCE**

Private Collection, Europe

**LITERATURE***William Klein*, Paris: Centre National de la Photographie, 1985, n.p. for a variant*William Klein: Close up*, London: Thames and Hudson, 1989, pp. 18-19 for a variant*William Klein: Contacts*, Rome: Contrasto, 2008, n.p. for a variant

85

**WILLIAM KLEIN** b. 1928*Big Face in Crowd, New York, 1955*

Gelatin silver print, printed later.

25 x 36 cm (9 7/8 x 14 1/8 in.)

Signed, titled and dated in pencil on the verso.

Estimate £1,500-2,000 \$2,200-3,000 €2,100-2,800 ‡ ♠

**LITERATURE***William Klein: Photographs*, New York: Aperture, 1981, n.p.*William Klein: ABC*, London: Tate Publishing, 2012, pp. 26-27





86

**WILLIAM EGGLESTON** b. 1939*Untitled*, 1965-1974Dye transfer print from *Los Alamos*, printed 2001.

44.6 x 30.1 cm (17½ x 11⅞ in.)

Signed in ink in the margin; numbered 6/7 in an unidentified hand in ink, 'Los Alamos' Eggleston Artistic Trust copyright credit reproduction limitation and edition stamp on the verso. One from an edition of 7 plus 3 lettered artist's proofs.

**Estimate** £4,000-6,000 \$6,000-9,000 €5,500-8,300

**PROVENANCE**

Cheim &amp; Read, New York

**LITERATURE***William Eggleston: Los Alamos*, Zürich: Scalo, 2003, p. 49





87

**WILLIAM EGGLESTON** b. 1939

*Untitled*, 1965-1974

Dye transfer print from *Los Alamos*, printed 2001.

30.2 x 45.3 cm (11 $\frac{7}{8}$  x 17 $\frac{7}{8}$  in.)

Signed in ink in the margin; numbered 6/7 in an unidentified hand in ink, 'Los Alamos' Eggleston Artistic Trust copyright credit reproduction limitation and edition stamp on the verso. One from an edition of 7 plus 3 lettered artist's proofs.

**Estimate** £4,000-6,000 \$6,000-9,000 €5,500-8,300

**PROVENANCE**

Cheim & Read, New York

**LITERATURE**

*William Eggleston: Los Alamos*, Zürich: Scalo, 2003, p. 107

88

**WILLIAM EGGLESTON** b. 1939

*Untitled (Baby Doll Cadillac)*, 1965-1974

Dye transfer print from *Los Alamos*, printed 2001.

29.6 x 44.9 cm (11 $\frac{5}{8}$  x 17 $\frac{5}{8}$  in.)

Signed in ink in the margin; numbered 6/7 in an unidentified hand in ink, 'Los Alamos' Eggleston Artistic Trust copyright credit reproduction limitation and edition stamp on the verso. One from an edition of 7 plus 3 lettered artist's proofs.

**Estimate** £30,000-50,000 \$44,900-74,800 €41,500-69,100 ±

**PROVENANCE**

Cheim & Read, New York

**LITERATURE**

*The Hasselblad Award 1998: William Eggleston*, Göteborg: Hasselblad Center, 1999, n.p. there titled and dated *Memphis, Tennessee*, 1973  
*William Eggleston*, Paris: Fondation Cartier pour l'art contemporain; London: Thames & Hudson, 2002, pl. 145  
*William Eggleston: Los Alamos*, Zürich: Scalo, 2003, p. 41  
*William Eggleston: Democratic Camera, Photographs and Video, 1961-2008*, New York: Whitney Museum of American Art; New Haven: Yale University Press, 2008, cover and p. 111, pl. 50

**DIANE ARBUS** 1923-1971*Identical Twins, Roselle, N.J.*, 1967

Gelatin silver print.

38.2 x 38.3 cm (15 x 15½ in.)

Stamped 'a diane arbus print' and signed by Doon Arbus, Administrator, in ink on the verso.

**Estimate** £250,000-350,000 \$374,000-523,000 €346,000-484,000 ±**PROVENANCE**

Christie's East, New York, 8 November 1982, lot 13

Private Collection

Pace/MacGill Gallery, New York

Private Collection, Germany

**LITERATURE**'Five Photographs by Diane Arbus,' *Artforum*, May 1971, p. 69*Diane Arbus*, New York: Aperture, 1972, cover and n.p.B. Newhall, *The History of Photography from 1839 to the Present Date*, New York: Museum of Modern Art, 1978, p. 290S. Greenough et al, *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*, Washington: National Gallery of Art; Art Institute of Chicago, 1989, p. 436, pl. 359*Chorus of Light: Photographs from the Sir Elton John Collection*, Atlanta: High Museum of Art; New York: Rizzoli, 2000, p. 88*Diane Arbus: Revelations*, New York: Random House, 2003, pp. 265, 270-271 and contact sheet p. 182*Presumed Innocence: Photographic Perspectives of Children*, Lincoln, MA: DeCordova Museum and Sculpture Park, 2008, pl. 51

The photographer Diane Arbus had a remarkably original and consistent vision. Her pictures remain as powerful and controversial today as when they were first seen. For Arbus, photography was not a medium that presented straightforward facts but a tool to expose the deeper part of the subject — the encounter with her sitter somehow produced the dramatic, the awkward, the 'otherness' of the person. Unique among her contemporaries was the visceral link and sophisticated understanding she developed with the sitter. Her work was led by her own fantasy to explore, to dare to see with her own eyes, to document people on the fringes of 1960s American society. Post 1962 she turned away from the 35mm camera towards a larger square format, her portraits adopting a formal classical style. This format, which has become synonymous with her work, allowed her to delve intravenously, exposing incidental but telling detail.

The present lot, *Identical Twins, Roselle, New Jersey*, 1967, is a concrete example of her curiosity and anthropological interest. No-one exactly knows how she found out about this small-town Christmas party being held in honour of twins and triplets. The twins Cathleen and Colleen Wade were seven years old when they were photographed by Arbus. Dressed in hand-made matching green corduroy dresses (not black as assumed from the colour of the image), white tights and white headbands, they are isolated and photographed against a wall as though they are the only two children in

attendance. This portrait provides us with so many different emotions and offers a glimpse of the people they may become; their mature personas are uncanny. Their father commented on the photograph, "We thought it was the worst likeness of the twins we'd ever seen."

The twins's individuality via Arbus, the catalyst, transcends their likeness, a togetherness which comes with the territory of being a twin. Their individuality is seen in their unique body language and facial expressions — one slightly smiling, the other slightly frowning — even in the different patterns of their stockings. Arbus truly sees into the souls of her specifically chosen subjects, revealing their deeper personalities in her work.

Arbus's gift for rendering strange the familiar and vice versa continues to challenge our assumptions about the nature of everyday life. By the same token, her ability to uncover the familiar within the unusual has provided her images with an unwavering appeal and attraction. In the same way she skirted the fringes of cities and towns, endlessly searching for the extraordinary, we as the viewer are ever eager to see more of what she as an artist gives us of the world, of her world. We are addicted to the shock of her honesty and her will to celebrate all beings, circumstances and life situations.

“That is what I love: the differentness.”

DIANE ARBUS





**MAN RAY** 1890-1976*Rose Sélavy (Marcel Duchamp)*, 1921

Gelatin silver print, printing date unknown.

22 x 17.6 cm (8⅞ x 6⅞ in.)

'8 rue du Val-de-Grace Paris' credit stamp on the verso.

**Estimate** £25,000-35,000 \$37,400-52,300 €34,600-48,400 ±**PROVENANCE**

Christie's, London, 29 October 1992, lot 104

Private Collection, East Coast, USA

**EXHIBITED***What Marcel Duchamp Taught Me*, The Fine Art Society, London,  
10 October - 5 November 2014**LITERATURE***Man Ray: 1890-1976*, exh. cat., Ronny Van De Velde, Antwerp, 1994, pl. 23*Alias Man Ray: The Art of Reinvention*, New Haven: Yale University Press,  
2009, p. 47, fig. 50*Man Ray*, Milan: Skira, 2011, p. 180, pl. 195

Together, Man Ray and Marcel Duchamp fused one of the most innovative, fascinating and curious partnerships in the history of the twentieth century art world. They acted as interchanging components — weaving their talents between the subversive and the avant-garde — while playing pivotal roles in shaping such movements as Dada and Surrealism. Despite their different backgrounds and the initial language barrier, they became kindred spirits, sharing an attitude, a philosophical bent and a belief that creative boundaries should be stretched, often in a mischievous way.

By 1916 the two had become major protagonists of anti-art activities in the United States with much of their activity centred in Alfred Stieglitz's gallery 291 and the home of Walter and Louise Arensberg. In 1917, Duchamp submitted a urinal to the Salon of Independent Artists that he signed 'R Mutt' while Man Ray became one of the founders of New York Dada. While in New York, they worked on a number of conceptual photographs and created Duchamp's female alter-ego Rose Sélavy, a clever and humorous pun on Eros and 'c'est la vie', meaning both 'Sex, that's life' and 'Eros is life'.

When Man Ray moved to Paris in 1920, he played the role of a more relaxed collaborator, happy to pool his ideas with other artists, Duchamp above all others, being his most favoured partner, and together they continued their radicalisation of art. A portrait of Rose, a variant of the

present image, was used as the label on Duchamp's famous perfume bottle *Belle Haleine — Eau De Voilette* and was reproduced for the first time in 1921 as the cover of New York Dada magazine.

By the early 1920s, Man Ray had composed and shot some exquisitely beautiful portraits. He elevated his muses to almost biblical realms by exploring radical and experimental techniques. This desire to invent was another factor which fed his fraternal friendship with Duchamp. During their collaboration that shaped the physical and literary personality of Rose, Man Ray also photographed his partner Kiki de Montparnasse who he immortalised through such iconic images as *Le Violon d'Ingres* (1924) and *Noire et blanche* (1926), a portrait of Kiki with an African mask. As with Kiki, Man Ray imbued Duchamp's female persona with beauty and eroticism. He depicted Rose in a number of poses and guises, some overtly mysterious and feminine, and in others, Rose herself playing another role. The present image has an air of film noir enforced by the dramatic expression and feathered headdress.

It was no mistake that Duchamp chose Man Ray, the conjurer of glamour, beauty and sensuality for his cherished incarnation of eroticism. Who else among his contemporaries was capable of un-locking via a camera the utterly convincing female identity from one of the most anti-romantic bachelors of the period.

“I’m particularly attached to humour, because seriousness is a very dangerous thing. You need humour to avoid being serious. The only serious thing I could consider is eroticism—that is definitely serious.”

MARCEL DUCHAMP









91

**VIK MUNIZ** b. 1961

*Bette Davis from Pictures of Diamonds*, 2004

Dye destruction print.

122 x 152 cm (48 x 59 7/8 in.)

Signed, dated in ink, printed title, date and number 8/10 on a gallery label affixed to the reverse of the flush-mount. One from an edition of 10 plus 4 artist's proofs.

**Estimate** £30,000-40,000 \$44,900-59,800 €41,500-55,300

**PROVENANCE**

Galerie Xippas, Paris

**LITERATURE**

*Vik Muniz: Obra Completa, 1987-2009, Catálogo Raisoné*, Rio de Janeiro: Capivara, 2009, p. 519

Famous for her roles as much as her strength, Davis was further canonised in American pop culture in Kim Carnes's number one hit song 'Bette Davis Eyes', in which the beloved star's sultry gaze is sung in praise and awe. Similarly, in Muniz's photograph, Davis's seductive expression, as rendered in diamonds, mesmerises the viewer with both her beauty and the thousands of jewels.





92

**CINDY SHERMAN** b. 1954

*Untitled (Lucille Ball)*, 1975

Chromogenic print, printed 2001.

26.2 x 20.7 cm (10 $\frac{3}{8}$  x 8 $\frac{1}{8}$  in.)

Signed and dated in ink on the verso.

**Estimate** £5,000-7,000 \$7,500-10,500 €6,900-9,700

**PROVENANCE**

Private Collection, Europe

**LITERATURE**

*Cindy Sherman: The Complete Untitled Film Stills*, New York: The Museum of Modern Art, 2003, p. 5, pl. 1 there titled *The Lucy Photo-Booth Shoot*

*Cindy Sherman*, New York: Museum of Modern Art, 2012, p. 68, fig. 1

G. Schor, *Cindy Sherman: The Early Works 1975-1977, Catalogue Raisonné*, Ostfildern: Hatje Cantz, 2012, p. 123, pl. 16



93

**NAN GOLDIN** b. 1953

*Self-portrait in the mirror, Hotel Baur au Lac, Zürich, 1998*

Dye destruction print.

65.2 x 97.3 cm (25 $\frac{5}{8}$  x 38 $\frac{1}{4}$  in.)

One from an edition of 15.

**Estimate** £3,000-5,000 \$4,500-7,500 €4,100-6,900

**PROVENANCE**

Repetto Gallery, London

**LITERATURE**

*Nan Goldin: The Beautiful Smile, The Hasselblad Award 2007*, Göttingen:  
Steidl, 2007, p. 157





94

**VIK MUNIZ** b. 1961

*Reversal Grey Marilyn* from *Pictures of Diamond Dust*, 2003

Dye destruction print.

101 x 93 cm. (39¾ x 36½ in.); overall 105.3 x 97.2 cm (41½ x 38¼ in.)

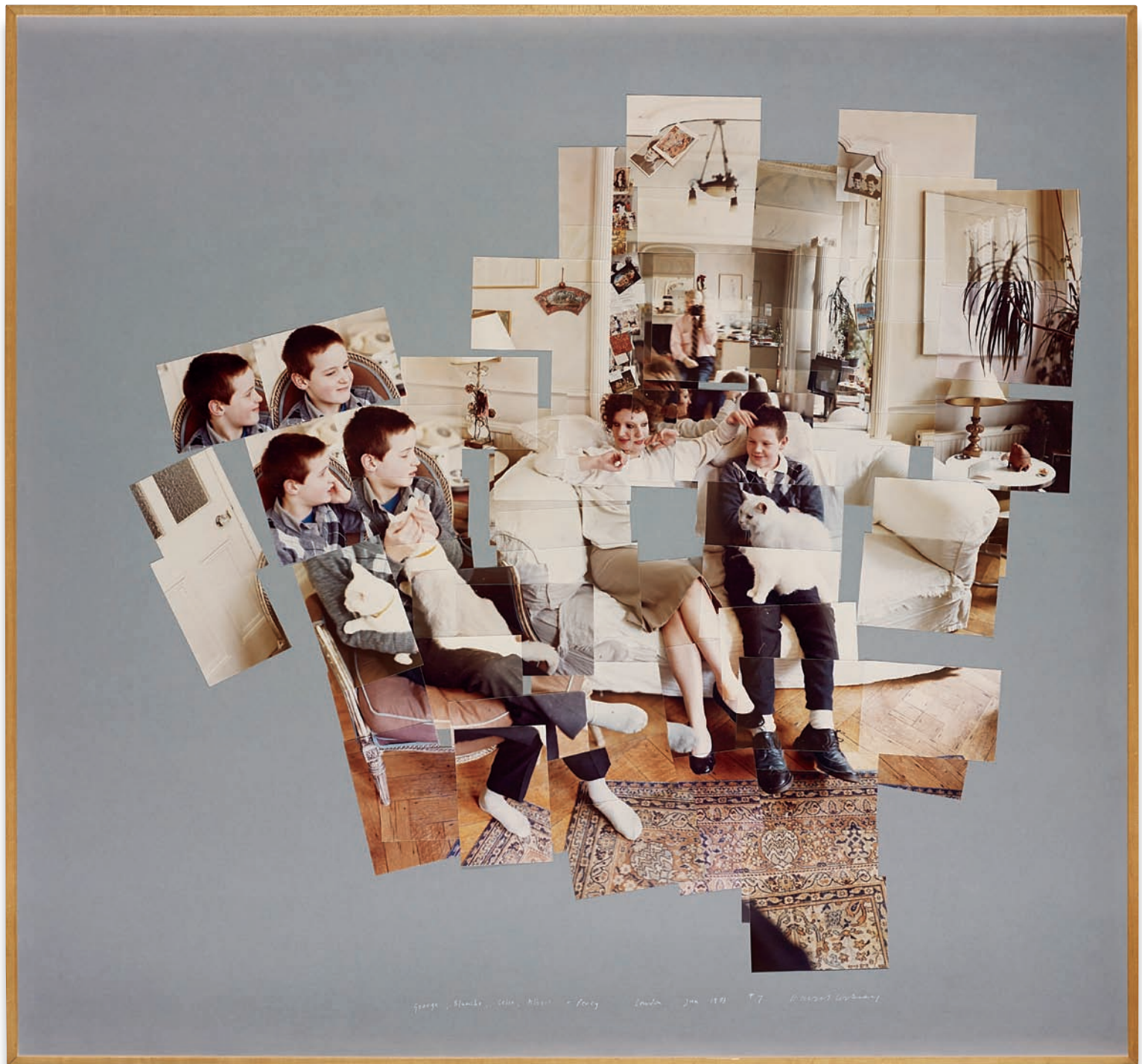
Signed, dated in ink, printed title, date and number 4/5 on an gallery label affixed to the reverse of the flush-mount. One from an edition of 5 plus 3 artist's proofs.

**Estimate** £25,000-35,000 \$37,400-52,300 €34,600-48,400

**PROVENANCE**

Gallery Xippas, Paris





95

**DAVID HOCKNEY** b. 1937

*George, Blanche, Celia, Albert and Percy, London, January, 1983*

Photographic collage, in the artist's original frame.

Overall 113.6 x 120.9 cm (44¾ x 47⅝ in.)

Signed, titled, dated and numbered '7' in ink on the mount. One from an edition of 20.

**Estimate** £10,000-15,000 \$15,000-22,400 €13,800-20,700 ♣

**PROVENANCE**

Petersburg Press, London

**LITERATURE**

D. Hockney, *Cameraworks*, London: Thames & Hudson, 1984, pl. 97

*David Hockney: Portraits*, London: National Portrait Gallery, 2006, pl. 58

“I realised that with this photography I was making things closer to the truth of the way we see things. We see everything in focus, everything, but we don't see it all at once, that's the point. We take time.”

DAVID HOCKNEY





96

**VIK MUNIZ** b. 1961

*The Poppy Field at Argenteuil, after Claude Monet from Pictures of Pigment, 2005*

Chromogenic print.

180 x 239 cm (70 $\frac{7}{8}$  x 94 $\frac{1}{8}$  in.)

Signed, dated in ink, printed title, date and number 1/6 on a gallery label affixed to the reverse of the flush-mount. One from an edition of 6 plus 4 artist's proofs.

**Estimate** £30,000-40,000 \$44,900-59,800 €41,500-55,300

**PROVENANCE**

Galerie Xippas, Paris  
Private Collection, Europe

**LITERATURE**

*Vik Muniz: Obra Completa, 1987-2009, Catálogo Raisoné*, Rio de Janeiro: Capivara, 2009, p. 599





97

**ROBERT POLIDORI** b. 1951

*Salle du Maroc, Salles de l'Afrique, Aile du Nord - 1er étage, Chateau de Versailles, 1983*

Chromogenic print, printed later.

103.2 x 131.6 cm (40 $\frac{5}{8}$  x 51 $\frac{3}{4}$  in.)

Signed in ink, printed title, date and number 1/7 on a Certificate of Authenticity affixed to the reverse of the flush-mount.

**Estimate** £8,000-12,000 \$12,000-17,900 €11,100-16,600

**PROVENANCE**

Private Collection, Europe

**LITERATURE**

R. Polidori, *Parcours Muséologique Revisité, Volume 1*, Göttingen: Steidl, 2009, p. 174

98

**ROBERT POLIDORI** b. 1951

*Michel Anguier by Jacques d'Agar, 1675, Salle la surintendance de Colbert, Salles du XVII, Aile du Nord - R.d.C, Chateau de Versailles, 1984*

Chromogenic print, printed later.

131.6 x 103.2 cm (51 $\frac{3}{4}$  x 40 $\frac{5}{8}$  in.)

Signed in ink, printed title, date and number 1/7 on a Certificate of Authenticity affixed to the reverse of the flush-mount.

**Estimate** £12,000-18,000 \$17,900-26,900 €16,600-24,900

**PROVENANCE**

Private Collection, Europe

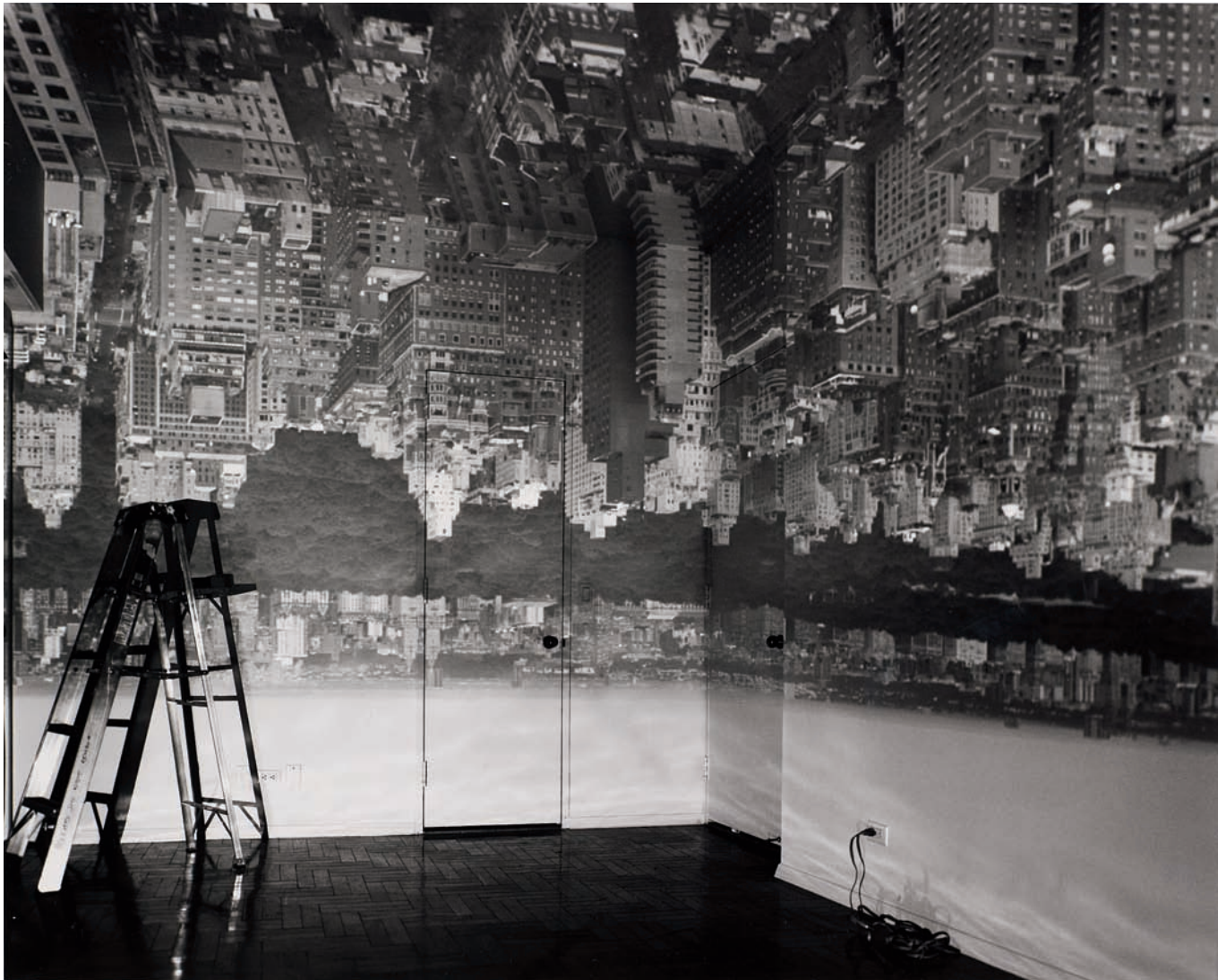
**LITERATURE**

R. Polidori, *Parcours Muséologique Revisité, Volume 1*, Göttingen: Steidl, 2009, p. 136









99

**ABELARDO MORELL** b. 1948

*Camera Obscura Image of Manhattan View Looking West in Empty Room*, 1996

Gelatin silver print.

45.5 x 56.7 cm (17 $\frac{7}{8}$  x 22 $\frac{3}{8}$  in.)

Signed, titled, dated and numbered 10/30 in pencil on the verso.

**Estimate** £2,500-3,500 \$3,700-5,200 €3,500-4,800 ±

**PROVENANCE**

Bonni Benrubi Gallery, New York

**LITERATURE**

A. Morell, *Camera Obscura*, Bulfinch Press: New York, 2004, p. 39





100

**ABELARDO MORELL** b. 1948

*Camera Obscura: View of the Brooklyn Bridge in Bedroom*, 2009

Archival pigment print.

118 x 153 cm (46½ x 60¼ in)

Signed, titled, dated and numbered 4/6 in ink on a label affixed to the reverse of the flush-mount.

**Estimate** £8,000-12,000 \$12,000-17,900 €11,100-16,600 ₺

**PROVENANCE**

Bonni Benrubi Gallery, New York

**LITERATURE**

*Abelardo Morell: The Universe Next Door*, The Art Institute of Chicago; New Haven: Yale University Press, 2013, pl. 83



101

**SEBASTIÃO SALGADO** b. 1944

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

Gelatin silver print, flush-mounted.

121.5 x 166.9 cm (47<sup>7</sup>/<sub>8</sub> x 65<sup>3</sup>/<sub>4</sub> in.)

Signed, titled 'Antartica' [sic] and dated in pencil on the verso.

**Estimate** £22,000-28,000 \$32,900-41,900 €30,400-38,700 ♠

**PROVENANCE**

Hackelbury Fine Art, London

**LITERATURE**

S. Salgado, *Genesis*, Cologne: Taschen, 2013, pp. 20-21





102

**SEBASTIÃO SALGADO** b. 1944

*Churchgate Station, Western Railroad Line, Bombay, India, 1995*

Gelatin silver print, flush-mounted, printed later.

90 x 132 cm (35 $\frac{3}{8}$  x 51 $\frac{1}{8}$  in.)

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

Estimate £15,000-20,000 \$22,400-29,900 €20,700-27,600 ♠ +

**PROVENANCE**

NB Pictures, London

**LITERATURE**

S. Salgado, *Migrations: Humanity in Transition*, New York: Aperture, 2000, p. 419





103

**PETER BEARD** b. 1938

*Hunting Cheetahs on the Taru Desert, Kenya, June, 1960*

Gelatin silver print with ink, blood, four affixed gelatin silver prints and feather, printed later.

Overall 45 x 69.5 cm (17¾ x 27¾ in.)

Signed, titled and dated in ink on the recto.

Estimate £20,000-30,000 \$29,900-44,900 €27,600-41,500

**PROVENANCE**

Private Collection, Europe

**LITERATURE**

*Peter Beard*, Cologne: Taschen, 2008, pl. 268 for a variant

*Peter Beard: The End of the Game*, Cologne: Taschen, 2008, pp. 130-131 for a variant





104

**SEBASTIÃO SALGADO** b. 1944

*Crossing the Ob River to enter the Arctic Circle, Yamal Peninsula, Siberia, Russia, 2011*

Gelatin silver print.

53.8 x 75.1 cm (21½ x 29½ in.)

Copyright credit blindstamp in the margin; signed, titled 'Russia' and dated in pencil on the verso.

Estimate £6,000-8,000 \$9,000-12,000 €8,300-11,100 ♠ †

**PROVENANCE**

NB Pictures, London

**LITERATURE**

S. Salgado, *Genesis*, Cologne: Taschen, 2013, pp. 414-415



105

for the fact, we shall lose our game." Captain A.T.A. Ritchie, C.B.E., M.C. and Chief Game Warden of Kenya 1923-1947



Let me no longer fear that through ineptitude, inaction, or inability to  
from the end of the game, I will work from within —  
from the end of the game, I will work from within —  
from the end of the game, I will work from within —

Two black and white photographs are presented side-by-side, showing a woman lying on her side on a dirt or sandy ground. She has long, dark, wavy hair and is looking towards the camera. The woman is positioned in the middle ground, with a blurred background of trees and foliage. In the foreground, the dark silhouette of a person's head and shoulders is visible, looking towards the woman. The left photograph is captioned "350 pig splash her loudly behind" and the right photograph is captioned "final shot".

J. Bowermaster, *The Adventures and Misadventures of Peter Beard in Africa*, Boston: Bulfinch Press, 1993, p. 136  
*Peter Beard: The End of the Game*, Cologne: Taschen, 2008, pp. 4-5

Private Collection, Europe





107

**PETER BEARD** b. 1938

*I'll Write Whenever I Can, Koobi Fora, Lake Rudolf, Kenya, 1965*

Gelatin silver print with ink, paint, blood, affixed photographs, feather and snakeskin, printed later.

35.7 x 50.2 cm (14 x 19¾ in.)

Signed, titled in ink on the recto; two credit, two 'Fifty Years of Portraits' exhibition stamps and The Time is Always Now label on the verso.

**Estimate** £25,000-35,000 \$37,400-52,300 €34,600-48,400

**PROVENANCE**

Private Collection, Europe

**LITERATURE**

A. Graham, P. Beard, *Eyelids of Morning: The Mingled Destinies of Crocodiles and Men*, San Francisco: Chronicle Books, 1990, p. 218

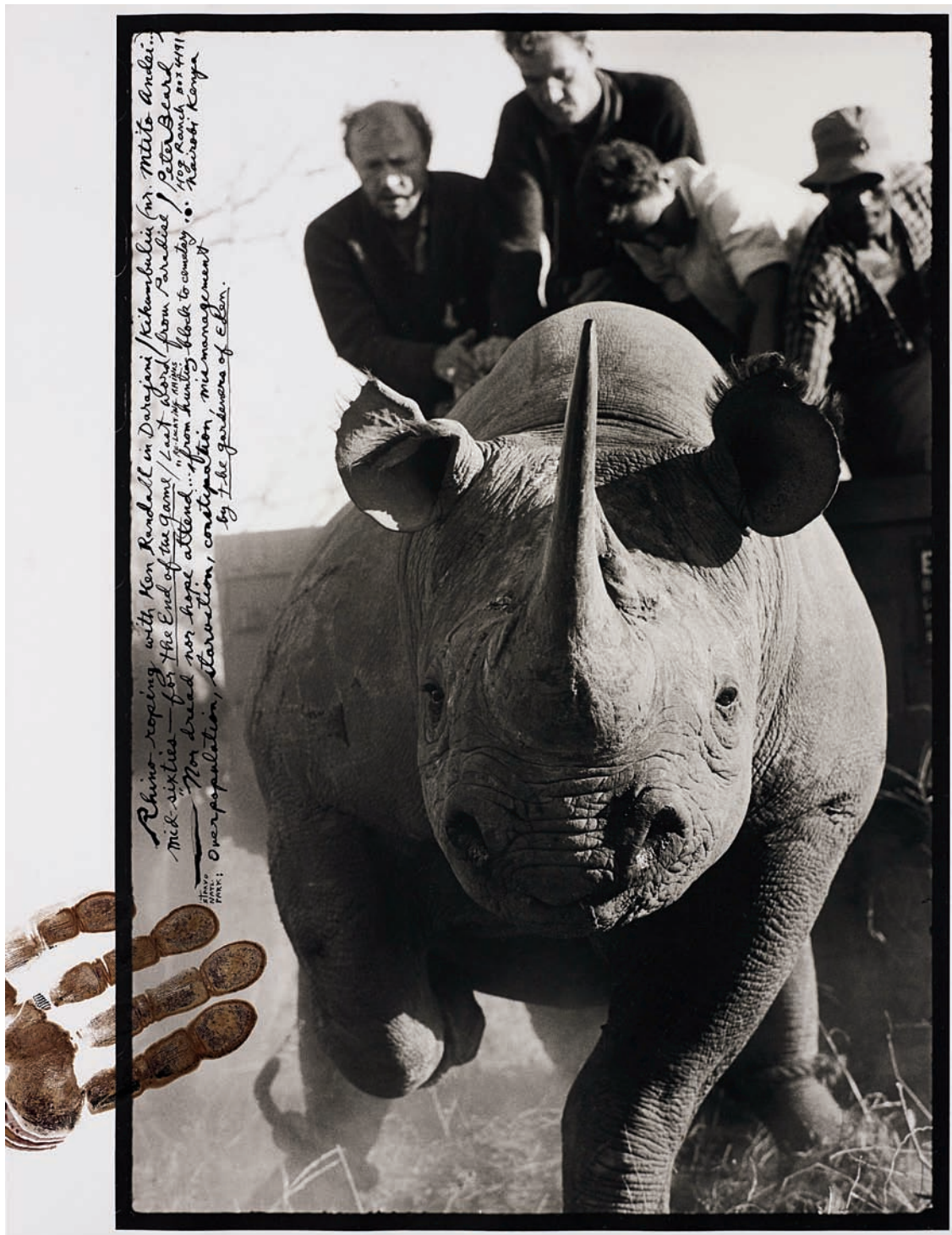
J. Bowermaster, *The Adventures and MisAdventures of Peter Beard in Africa*, Boston: Bulfinch Press, 1993, cover and back cover

*Peter Beard: Fifty Years of Portraits*, New York: Arena Editions, 1999, pp. 186-187

*Peter Beard* (Photofile), London: Thames & Hudson, 2008, pl. 20

*Peter Beard*, Cologne: Taschen, 2008, pl. 380  
for each a variant





108

**PETER BEARD** b. 1938

*Rhino Roping with Ken Randall in Darajani, Tsavo, Kenya, 1964-1965*

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

Overall 50.5 x 40.6 cm (19 7/8 x 15 7/8 in.)

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** £6,000-8,000 \$9,000-12,000 €8,300-11,100

**PROVENANCE**

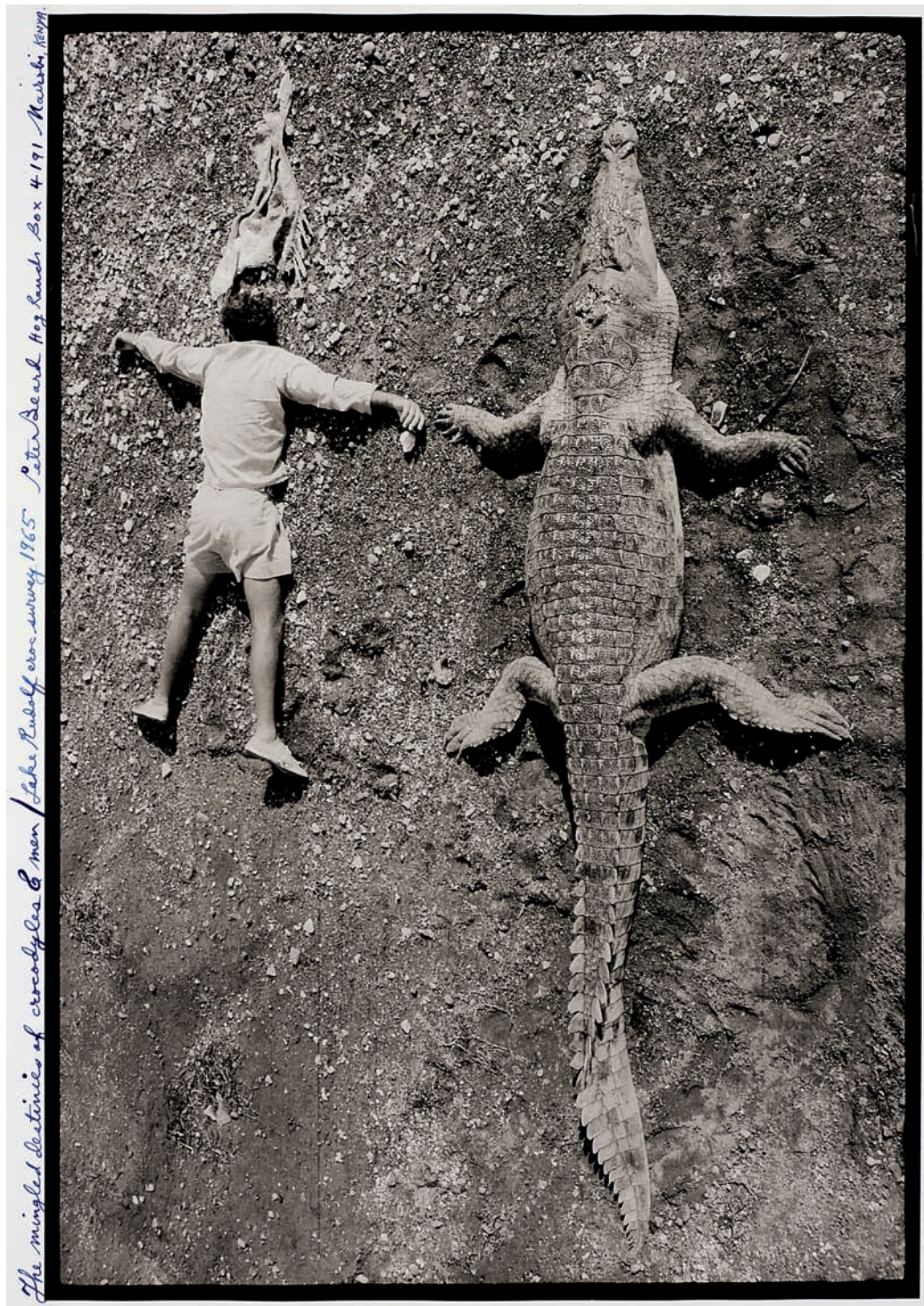
Camera Work, Berlin

**LITERATURE**

P. Beard, *Zara's Tale: Perilous Escapades in Equatorial Africa*, New York: Knopf, 2004, p. 28 for a variant

*Peter Beard: The End of the Game*, Cologne: Taschen, 2008, p. 18 for a variant





109

**PETER BEARD** b. 1938

*Alistair and Croc, The Mingled Destinies of Crocodiles and Men, Lake Rudolf, Kenya, 1965*

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

49.3 x 33.6 cm (19 3/8 x 13 1/4 in.)

Signed, titled, dated and annotated 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** £7,000-9,000 \$10,500-13,500 €9,700-12,400

**PROVENANCE**

Camera Work, Berlin

**LITERATURE**

A. Graham, P. Beard, *Eyelids of Morning: The Mingled Destinies of Crocodiles and Men*, San Francisco: Chronicle, 1990, p. 62

J. Bowermaster, *The Adventures and MisAdventures of Peter Beard in Africa*, Boston: Bulfinch Press, 1993, pp. 96-97





110

**BRITTA JASCHINSKI** b. 1965

*Light and Dark*

London: Self-published, 2015. Seven gelatin silver prints.

Each sheet 12 x 16 cm (4¾ x 6¼ in.)

Each signed, titled, dated and numbered 1/5 in pencil on the verso.

Contained in a portfolio case with embossed credit and title.

**Estimate** £4,000-6,000 \$6,000-9,000 €5,500-8,300 †

#### LITERATURE

*Britta Jaschinski: Zoo*, London: Phaidon, 1996, pp. 15, 20

*Britta Jaschinski: Wild Things*, London: Thames & Hudson, 2003, pp. 23, 46, 48

*Britta Jaschinski*, Taipei City: Bluerider ART, 2014, cover and pp. 6-9, 10-11, 13, 18, 22-23, 27

*50 Years of Wildlife Photographer of the Year: How Wildlife Photography Became Art*, London: Natural History Museum, 2014, p. 184

Titles include: *Lone Lion, Tanzania, Africa*, 2007; *Ethereal Presence, Tanzania, Africa*, 2007; *Out of the Ashes (Cheetah), Tanzania, Africa*, 2007; *The Performance, Guangzhou, China*, 2012; *Silent Whale (Beluga), New York, USA*, 1995; *Concrete Bear, Bremerhaven, Germany*, 1993; *Black Panther, Tanzania, Africa*, 2003





111

**PETER BEARD** b. 1938

*Loliondo Lion Charge, 1964*

Gelatin silver print with ink, blood and two affixed photographs, printed later.

30.5 x 41.7 cm (12 x 16 $\frac{3}{8}$  in.)

Signed, titled, dated and annotated in ink on the recto.

Estimate £10,000-15,000 \$15,000-22,400 €13,800-20,700

**PROVENANCE**

Private Collection, Europe

**LITERATURE**

P. Beard, *Zara's Tale: Perilous Escapades in Equatorial Africa*, New York: Knopf, 2004, pp. 62, 65

*Peter Beard: The End of the Game*, Cologne: Taschen, 2008, pp. 216-217

*Peter Beard*, Cologne: Taschen, 2008, pl. 202  
for each a variant



112

**NICK BRANDT** b. 1966

*Elephants on the move, Amboseli*, 2006

Archival pigment print.

88.1 x 203.1 cm (34 $\frac{5}{8}$  x 79 $\frac{7}{8}$  in.)

Signed, dated and numbered 1/8 in pencil in the margin.

**Estimate** £15,000-20,000 \$22,400-29,900 €20,700-27,600 ♠

**PROVENANCE**

Private Collection, London

**LITERATURE**

N. Brandt, *A Shadow Falls*, New York: Abrams, 2009, pp. 90-91





113

**NICK BRANDT** b. 1966*Zebras crossing river, Maasai Mara, 2006*

Archival pigment print.

90.8 x 202.9 cm (35¾ x 79⅞ in.)

Signed, dated and numbered 8/8 in pencil in the margin.

Estimate £12,000-18,000 \$17,900-26,900 €16,600-24,900 ♠

**PROVENANCE**

Private Collection, London

**LITERATURE**N. Brandt, *A Shadow Falls*, New York: Abrams, 2009, pp. 30-31

114

**NICK BRANDT** b. 1966*Portrait of Zebra Mother and Baby, Ngorongoro, 2005*

Archival pigment print.

46 x 70 cm (18⅞ x 27½ in.)

Signed, dated and numbered 7/25 in pencil in the margin.

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,100 ‡ ♠

**PROVENANCE**

Michael Hoppen Gallery, London

**LITERATURE**N. Brandt, *A Shadow Falls*, New York: Abrams, 2009, p. 81



115

**RUUD VAN EMPEL** b. 1958*Dawn #4, 2008*

Dye destruction print, face-mounted to Plexiglas.

84 x 59.5 cm (33 $\frac{1}{8}$  x 23 $\frac{3}{8}$  in.)

Signed, titled, dated and numbered 5/13 in ink on an artist's label affixed to the reverse of the flush-mount.

**Estimate** £5,000-7,000 \$7,500-10,500 €6,900-9,700 ₣ ♠**PROVENANCE**

Gallery Terra, Tokyo

116

**RUUD VAN EMPEL** b. 1958*Boy & Girl, 2008*

Chromogenic print, face-mounted to Plexiglas.

242 x 170 cm (95 $\frac{1}{4}$  x 66 $\frac{7}{8}$  in.)

Signed, titled, dated and numbered 4/7 in ink on an artist's label affixed to the reverse of the flush-mount.

**Estimate** £30,000-40,000 \$44,900-59,800 €41,500-55,300 ♠**PROVENANCE**

Flatland Gallery, Amsterdam

**LITERATURE***Ruud Van Empel: Photoworks 1995-2010*, Amsterdam: PhotoWorks International BV, 2011, p. 80







117

**VEE SPEERS** b. 1962

*Untitled #37 from The Birthday Party, 2008*

Dye destruction print.

60 x 48 cm (23 $\frac{5}{8}$  x 18 $\frac{7}{8}$  in.)

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** £4,000-6,000 \$6,000-9,000 €5,500-8,300

**PROVENANCE**

Jackson Fine Art, Atlanta

**LITERATURE**

*Vee Speers: The Birthday Party*, Stockport: Dewi Lewis, 2008, p. 93



118

**LORETTA LUX** b. 1969*Study of a Boy 2*, 2002

Dye destruction print.

22.8 x 22.8 cm (8 $\frac{7}{8}$  x 8 $\frac{7}{8}$  in.)

Signed, titled, dated and numbered 6/20 in pencil on the verso.

**Estimate** £4,000-6,000 \$6,000-9,000 €5,500-8,300 ± ♠**PROVENANCE**

Yossi Milo Gallery, New York

Phillips, New York, 3 April 2013, lot 306

**LITERATURE***Loretta Lux*, New York: Aperture, 2005, p. 63

119

**LORETTA LUX** b. 1969*The Red Ball 2*, 2000

Dye destruction print.

22.8 x 22.8 cm (8 $\frac{7}{8}$  x 8 $\frac{7}{8}$  in.)

Signed, titled, dated and numbered 15/20 in pencil on the verso.

**Estimate** £4,000-6,000 \$6,000-9,000 €5,500-8,300 ♠**PROVENANCE**

Torch Gallery, Amsterdam

Phillips de Pury &amp; Company, New York, Under the Influence II, 12 September 2006, lot 47

120



121



120

**SIMON NORFOLK** b. 1963

*The North Gate of Baghdad (After Corot) from Scenes from a Liberated Baghdad, 2003*

Chromogenic print.

101 x 126.3 cm (39¾ x 49¾ in.)

Signed in ink on the reverse of the flush-mount. One from an edition of 10 plus 3 artist's proofs.

**Estimate** £4,000-6,000 \$6,000-9,000 €5,500-8,300 ₣ ♠ †

121

**SEBASTIÃO SALGADO** b. 1944

*Mali, 1985*

Gelatin silver print, printed later.

28.5 x 42.8 cm (11¼ x 16⅞ in.)

Copyright credit blindstamp in the margin; signed, titled and dated in pencil on the verso.

**Estimate** £3,000-5,000 \$4,500-7,500 €4,100-6,900 ₣ ♠ †

**PROVENANCE**

NB Pictures, London

**LITERATURE**

X. Emmanuelli, *Sahel, L'Homme en Detresse: Photographies de Sebastião Salgado*, Paris: Prisma Presse, 1986, p. 25





122

**STEVE MCCURRY** b. 1950

*Sharbat Gula, Afghan Girl, Pakistan, 1984*

Chromogenic print, printed no later than 1995.

48.1 x 31.8 cm (18 $\frac{7}{8}$  x 12 $\frac{1}{2}$  in.)

Signed in ink in the margin.

**Estimate** £5,000-7,000 \$7,500-10,500 €6,900-9,700

**PROVENANCE**

The Photographers' Gallery, London

**LITERATURE**

S. McCurry, *South Southeast*, London: Phaidon, 2000, p. 137

S. McCurry, *Portraits*, London: Phaidon, 2002, cover and n.p.

*Looking East: Portraits by Steve McCurry*, London: Phaidon, 2006, p. 28

*National Geographic*, Vol. 167, No. 6, June 1985, cover



“Devastation had stopped. The city had acquired an almost modern European centre. Much had been restored. Life became more beautiful and active, outwardly (with a lot of foreign advertisements)—simply a shiny wrapper. But I was shocked by the big number of homeless (before they had not been there). The rich and the homeless—the new classes of a new society—this was, as we had been taught, one of the features of capitalism.”

BORIS MIKHAILOV





123

**BORIS MIKHAILOV** b. 1938*Untitled from Case History, 1997-1998*

Two chromogenic prints.

Each 60 x 40 cm (23 $\frac{5}{8}$  x 15 $\frac{3}{4}$  in.)

Each signed, dated and numbered 2/5, 4/10, respectively, in ink on the verso.

Estimate £5,000-7,000 \$7,500-10,500 €6,900-9,700

**PROVENANCE**

Acquired directly from the artist

**LITERATURE***Boris Mikhailov: Case History*, Zürich: Scalo, 1999, pp. 84-85*Boris Mikhailov: A Retrospective*, Zürich: Scalo, 2003, p. 181

124

**BORIS MIKHAILOV** b. 1938*Untitled from Case History, 1997-1998*

Two chromogenic prints.

Each 60 x 40 cm (23 $\frac{5}{8}$  x 15 $\frac{3}{4}$  in.)

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

Estimate £5,000-7,000 \$7,500-10,500 €6,900-9,700

**PROVENANCE**

Acquired directly from the artist

**LITERATURE***Boris Mikhailov: Case History*, Zürich: Scalo, 1999, pp. 106-107





Δ 125

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

Gelatin silver print, printed 1970s.

35.6 x 22.9 cm (14 x 9 in.)

Signed in ink in the margin.

**Estimate** £7,000-9,000 \$10,500-13,500 €9,700-12,400 ± ♣**PROVENANCE**

Private Collection, California



126

**MALICK SIDIBÉ** b. 1936*Nuit de Noël (Happy-Club)*, 1963

Gelatin silver print, printed later.

100.5 x 100.5 cm (39½ x 39½ in.)

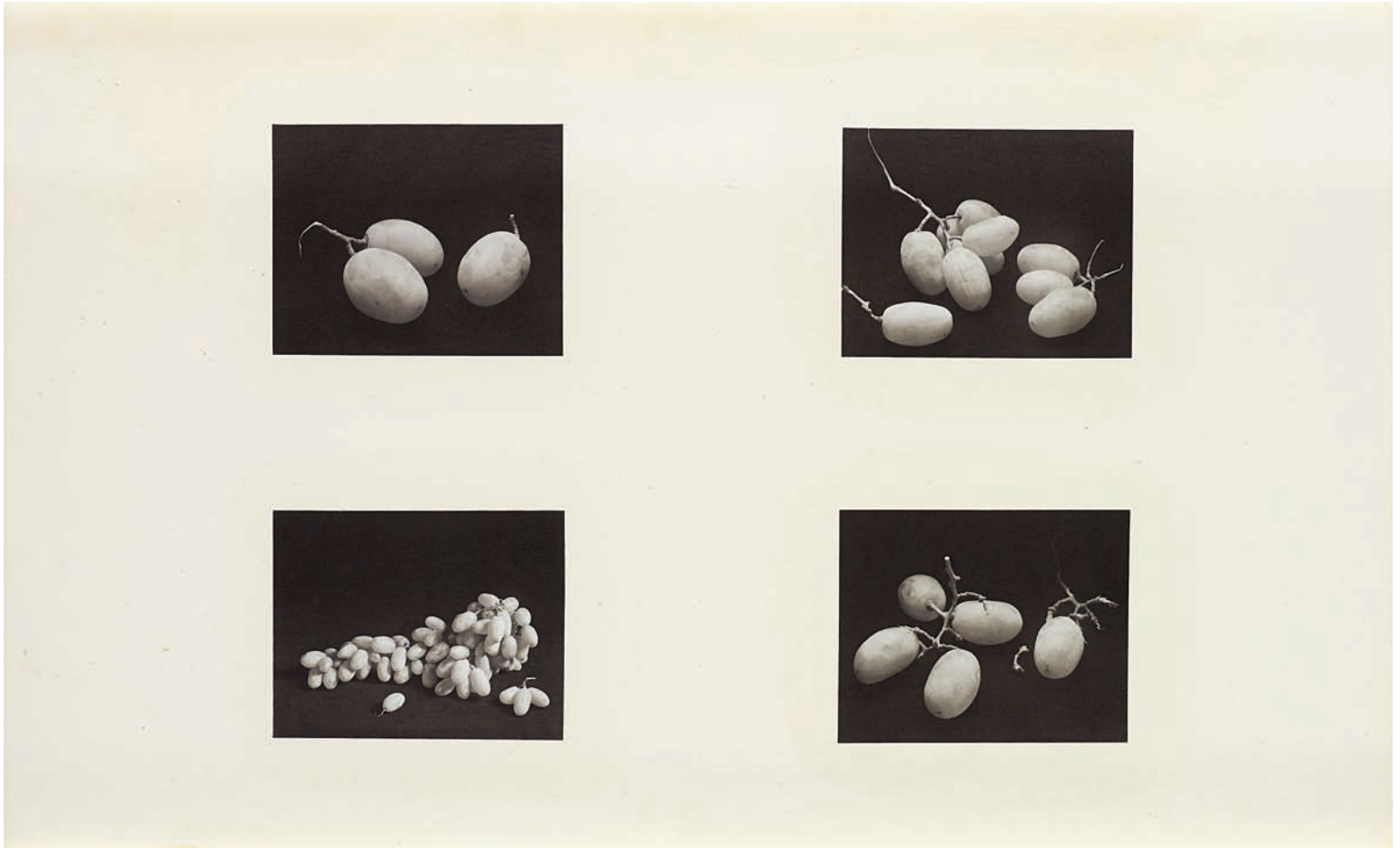
Signed, initialled, titled and dated in ink in the margin.

**Estimate** £5,000-7,000 \$7,500-10,500 €6,900-9,700**PROVENANCE**

Fifty One Fine Art Photography, Antwerp

**LITERATURE***Malick Sidibé: Photographs*, Hasselblad Center/ Steidl, 2003, p. 82





127

**IRVING PENN** 1917-2009

*Four Photographs of Grapes (A), New York, Feb, 1966*

Platinum palladium print, printed 1992-1993.

Sheet 36.4 x 59 cm (14 $\frac{3}{8}$  x 23 $\frac{1}{4}$  in.)

Signed, initialled, titled, dated, numbered 5/9 in pencil, copyright credit reproduction limitation and credit stamps on the reverse of the aluminium flush-mount.

**Estimate** £7,000-9,000 \$10,500-13,500 €9,700-12,400 ₺

**PROVENANCE**

Hamiltons Gallery, London

128



129



128

**RENÉ BURRI** 1933-2014

*São Paulo, Brazil, 1960*

Gelatin silver print, printed 2001.

28.1 x 42 cm (11½ x 16½ in.)

Signed, titled and dated in pencil on the verso.

**Estimate** £3,000-5,000 \$4,500-7,500 €4,100-6,900 ±

**PROVENANCE**

Acquired directly from the artist

**LITERATURE**

J. Lacouture et al., *In Our Time: The World as Seen by Magnum Photographers*, New York & London: Norton, 1989, pp. 196-197  
*René Burri Photographs*, London: Phaidon, 2004, cover and pp. 192-193

129

**LOUIS FAURER** 1916-2001

*Park Ave. Garage at Hotel Marguery, New York City, 1950*

Gelatin silver print, printed 1990.

30.5 x 41.8 cm (12 x 16½ in.)

Signed, titled, dated, numbered 17/18 and copyright notation in pencil on the verso.

**Estimate** £5,000-7,000 \$7,500-10,500 €6,900-9,700

**PROVENANCE**

Phillips de Pury & Company, New York, 9 April 2011, lot 148

**LITERATURE**

A. Wilkes Tucker, *Louis Faurer*, Houston: The Museum of Fine Arts, 2002, p. 133



130



130

**ELLIOTT ERWITT** b. 1928*New York, 1946*

Gelatin silver print, printed later.

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

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

**Estimate** £1,500-2,000 \$2,200-3,000 €2,100-2,800 ±**LITERATURE***Elliott Erwitt: Snaps*, London: Phaidon, 2001, pp. 232-233*Elliott Erwitt: Personal Best*, Kempen: teNeues, 2009, pp. 220-221

131

**ELLIOTT ERWITT** b. 1928*Paris, 1989*

Gelatin silver print, printed later.

31.4 x 46.6 cm (12 $\frac{3}{8}$  x 18 $\frac{3}{8}$  in.)

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

**Estimate** £1,500-2,500 \$2,200-3,700 €2,100-3,500 ±**PROVENANCE**

Acquired directly from the artist

**LITERATURE***Elliott Erwitt: Personal Best*, Kempen: teNeues, 2009, pp. 184-185

131



132



132

**ELLIOTT ERWITT** b. 1928*California, 1955*

Gelatin silver print, printed later.

20.2 x 30.2 cm (7 $\frac{7}{8}$  x 11 $\frac{7}{8}$  in.)

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

**Estimate** £1,500-2,000 \$2,200-3,000 €2,100-2,800 ±**LITERATURE***Elliott Erwitt: Snaps*, London: Phaidon, 2001, pp. 502-503*Elliott Erwitt: Personal Best*, Kempen: teNeues, 2009, pp. 434-435



133



134



133

**HENRI CARTIER-BRESSON** 1908-2004*Aquila degli Abruzzi, Italy, 1952*

Gelatin silver print, printed later.

24.2 x 35.8 cm (9½ x 14½ in.)

Signed in ink and copyright credit blindstamp in the margin.

**Estimate** £5,000-7,000 \$7,500-10,500 €6,900-9,700 ♣**PROVENANCE**

Hackelbury Fine Art, London

**LITERATURE***Henri Cartier-Bresson: City and Landscapes*, Boston: Bulfinch Press, 2001, pl. 94P. Galassi et al., *Henri Cartier-Bresson: The Man, the Image and the World*, London: Thames & Hudson, 2003, p. 119, pl. 141

134

**RENÉ BURRI** 1933-2014*Wilted Lotus Blossoms, former Summer Palace, Kunming Lake, Beijing, China, 1964*

Gelatin silver print, printed 2001.

28.5 x 42 cm (11¼ x 16½ in.)

Signed, dated and annotated in pencil on the verso.

**Estimate** £3,000-5,000 \$4,500-7,500 €4,100-6,900 ‡**PROVENANCE**

Acquired directly from the artist

**LITERATURE***René Burri Photographs*, London: Phaidon, 2004, pp. 362-363





135

**HENRI CARTIER-BRESSON** 1908-2004

*The Palais Royal Gardens, Paris, 1959*

Gelatin silver print, printed later.

35.9 x 24.1 cm (14½ x 9½ in.)

Signed in ink and copyright credit blindstamp in the margin.

**Estimate** £5,000-7,000 \$7,500-10,500 €6,900-9,700 ♠

**PROVENANCE**

Eric Franck Fine Art, London

Phillips de Pury & Company, New York, 25 April 2007, lot 101

**LITERATURE**

J.-P. Montier, *Henri Cartier-Bresson and the Artless Art*, Boston: Little, Brown, 1996, pl. 95

*Henri Cartier-Bresson: Europeans*, London: Thames & Hudson, 1998, p. 47

*Henri Cartier-Bresson: City and Landscapes*, Boston: Bulfinch Press, 2001, pl. 66



136



137



136

**NOBUYOSHI ARAKI** b. 1940  
*Komari* from *L'amant d'août*, 2002

Dye destruction print.  
 136 x 105.8 cm (53½ x 41⅞ in.)  
 Signed in ink on the verso.

**Estimate** £7,000-9,000 \$10,500-13,500 €9,700-12,400

**PROVENANCE**  
 Private Collection, Europe

**LITERATURE**  
 N. Araki, *L'amant d'août*, Shogakukan, 2002, n.p.  
*Araki by Araki: The Photographer's Personal Selection, 1963-2002*,  
 Tokyo: Kodansha, 2003, pp. 384-385  
*Nobuyoshi Araki: Self, Life, Death*, London: Phaidon, 2005, p. 242

137

**NOBUYOSHI ARAKI** b. 1940  
*Untitled (Orchid)*, n.d.

Dye destruction print, face-mounted to Plexiglas.  
 49.7 x 59.7 cm (19⅞ x 23½ in.)  
 Signed in ink on the verso.

**Estimate** £2,500-3,500 \$3,700-5,200 €3,500-4,800

**PROVENANCE**  
 Reflex Gallery, Amsterdam



138



139



138

**NOBUYOSHI ARAKI** b. 1940

*Untitled (Delphinium)*, 2002

Dye destruction print.

57.9 x 72.1 cm (22¾ x 28¾ in.)

Signed in ink on the verso.

**Estimate** £2,000-3,000 \$3,000-4,500 €2,800-4,100

**PROVENANCE**

Private Collection, Europe

139

**EIKOH HOSOE** b. 1933

*Barakei (Ordeal by Roses) #32*, 1961

Gelatin silver print, printed later.

14.8 x 21.8 cm (5⅞ x 8⅝ in.)

Signed and dated in pencil in the margin; signed in Japanese, titled, numbered '32' and dated in pencil on the verso.

**Estimate** £3,000-5,000 \$4,500-7,500 €4,100-6,900

**PROVENANCE**

Private Collection, London

**LITERATURE**

E. Hosoe, Y. Mishima, *Ba-Ra-Kei: Ordeal by Roses*, New York: Aperture, 1985, cover for a variant, n.p.

M. Holborn, *Eikoh Hosoe*, New York: Aperture, 1999, p. 17



140

**NOBUYOSHI ARAKI** b. 1940*Untitled*, n.d.

Gelatin silver print.

58.2 x 46.4 cm (22 $\frac{7}{8}$  x 18 $\frac{1}{4}$  in.)

Signed in pencil on the verso.

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,100

**PROVENANCE**

Reflex Gallery, Amsterdam

141

**NOBUYOSHI ARAKI** b. 1940*Painting Flower*, 2004

Chromogenic print, flush-mounted, printed later.

65.8 x 96 cm (25 $\frac{7}{8}$  x 37 $\frac{3}{4}$  in.)

Signed in ink on the verso. Accompanied by a gallery Certificate of Authenticity.

Estimate £3,000-5,000 \$4,500-7,500 €4,100-6,900

**PROVENANCE**

Reflex Gallery, Amsterdam

**LITERATURE**N. Araki, *Painting Flower*, Tokyo: Switch Publishing, 2004, n.p.





142

**NOBUYOSHI ARAKI** b. 1940

*Untitled from PalNting, 2010*

Gelatin silver print with acrylic paint.

43 x 35.4 cm (16 $\frac{7}{8}$  x 13 $\frac{7}{8}$  in.)

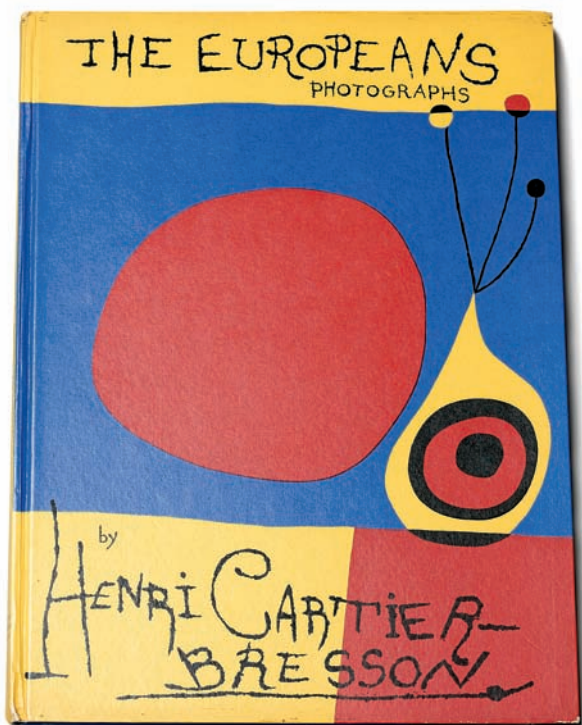
Signed in ink on the verso.

Estimate £3,500-4,500 \$5,200-6,700 €4,800-6,200

**PROVENANCE**

Galerie Bob van Orsouw, Zürich





143

**HENRI CARTIER-BRESSON** 1908-2004

*The Decisive Moment*, 1952; *The Europeans*, 1955

New York: Simon and Schuster and Paris: Éditions Verve.

Each 37 x 27.4 x 3 cm (14 5/8 x 10 3/4 x 1 1/8 in.). 126, 114 black and white photographs, respectively, each with original booklet of captions laid-in. Original jacket, boards illustrated after designs by Henri Matisse and Joan Miró, respectively. Accompanied by a handwritten and signed letter and postcard by Henri Cartier-Bresson.

**Estimate** £2,500-3,000 \$3,700-4,500 €3,500-4,100

**PROVENANCE**

Private Collection, London

**LITERATURE**

M. Parr, G. Badger, *The Photobook: A History Volume I*, London: Phaidon, pp. 208-209



144

**HELMUT NEWTON** 1920-2004

*Sumo*

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

Book: 71 x 51.2 x 7.6 cm (27 7/8 x 20 1/8 x 2 7/8 in.); stand: 77.4 x 56 x 54.5 cm (30 1/2 x 22 x 21 1/2 in.)

Signed in blue crayon on the title page, stamp numbered 06691 of 10,000, the stand embossed 'STARCK' and 'HELMUT NEWTON'.

**Estimate** £2,500-3,500 \$3,700-5,200 €3,500-4,800 †

**PROVENANCE**

Eyestorm Gallery, London



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# GUIDE FOR PROSPECTIVE BUYERS

## BUYING AT AUCTION

The following pages are designed to offer you information on how to buy at auction at Phillips. Our staff will be happy to assist you.

## CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty which appear later in this catalogue govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship among Phillips, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips generally acts as agent for the seller. Bidders should also read the Important Notices and VAT information immediately following this Guide for Prospective Buyers.

## BUYER'S PREMIUM

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 £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000.

## VAT

Value added tax (VAT) may be payable on the hammer price and/or the buyer's premium. The buyer's premium may attract a charge in lieu of VAT. Please read carefully the VAT and Other Tax Information for Buyers section in this catalogue.

## 1 PRIOR TO AUCTION

### Catalogue Subscriptions

If you would like to purchase a catalogue for this auction or any other Phillips sale, please contact us at +44 20 7318 4010 or +1 212 940 1240.

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Pre-sale estimates are intended as a guide for prospective buyers. Any bid within the high and low estimate range should, in our opinion, offer a chance of success. However, many lots achieve prices below or above the pre-sale estimates. Where 'Estimate on Request' appears, please contact the specialist department for further information. It is advisable to contact us closer to the time of the auction as estimates can be subject to revision. Pre-sale estimates do not include the buyer's premium or VAT.

### Pre-Sale Estimates in US Dollars and Euros

Although the sale is conducted in pounds sterling, the pre-sale estimates in the auction catalogues may also be printed in US dollars and/or euros. Since the exchange rate is that at the time of catalogue production and not at the date of auction, you should treat estimates in US dollars or euros as a guide only.

### Catalogue Entries

Phillips may print in the catalogue entry the history of ownership of a work of art, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive and in some cases we may intentionally refrain from disclosing the identity of previous owners. Please note that all dimensions of the property set forth in the catalogue entry are approximate.

### Condition of Lots

Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry does not imply that the lot is free from faults or imperfections. Solely as a convenience to clients, Phillips may provide condition reports. In preparing such reports, our specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding. Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

### Pre-Auction Viewing

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

### Electrical and Mechanical Lots

All lots with electrical and/or mechanical features are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that, prior to any intended use, the electrical system is verified and approved by a qualified electrician.

## Symbol Key

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.

### ♠ Property Subject to the Artist's Resale Right

Lots marked with ♠ are subject to the Artist's Resale Right calculated as a percentage of the hammer price and payable as part of the purchase price as follows:

Portion of the Hammer Price (in EUR)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right applies where the hammer price is EUR 1,000 or more, subject to a maximum royalty per lot of EUR 12,500. Calculation of the Artist's Resale Right will be based on the pounds sterling/euro reference exchange rate quoted on the date of the sale by the European Central Bank.

### 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.

### †, §, ‡, or Ω Property Subject to VAT

Please refer to the section entitled 'VAT and Other Tax Information for Buyers' in this catalogue for additional information.

## 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. Please note that buyers bidding in person, by telephone, online or by absentee bid will not have the right to cancel the sale of any lot purchased under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.

### 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 multilingual 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 £500. 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 VAT, which we can execute on your behalf in the event we are unable to reach you by telephone.



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**Camera Work** Berlin  
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**Taka Ishii Gallery** Paris, Tokyo  
**Tasveer Gallery** Bangalore  
**The Little Black Gallery** London  
**The Photographers' Gallery** London  
**The Ravestijn Gallery** Amsterdam  
**The Wapping Project** Bankside London  
**Timothy Taylor Gallery** London  
**Tristan Hoare Gallery** London  
**Yossi Milo Gallery** New York

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**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 VAT. 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.

**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.

UK£50 to UK£1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200s, 500, 800 (e.g. UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000s, 5,000, 8,000
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£200,000	by UK£10,000s
above UK£200,000	at the 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 have been agreed with Phillips in writing in advance of the sale. Payment must be made in pounds sterling either by cash, cheque drawn on a UK 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 the local currency equivalent of US\$10,000.

**Credit Cards**

As a courtesy to clients, Phillips will accept American Express, Visa, MasterCard, UnionPay (for in-person transactions only) and UK-issued debit cards to pay for invoices of £50,000 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. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. If you are in doubt about the location of your purchase, please contact the Shipping Department prior to arranging collection. 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 do not provide packing, handling or shipping services directly. However, we will coordinate with shipping agents instructed by you in order to facilitate the packing, handling and shipping of property purchased at Phillips. Please refer to Paragraph 7 of the Conditions of Sale for more information.

**Export and Import Licences**

Before bidding for any property, prospective bidders are advised to make independent enquiries as to whether a licence is required to export the property from the United Kingdom 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 licences or permits. The denial of any required licence 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 licence or certificate prior to exportation and additional licences or certificates upon importation to the US or to any country within or outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence 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 licences or certificates as well as any other required documentation. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis regarding continent of origin and confirmation the object is more than 100 years old. We have not obtained a scientific analysis on any lot prior to sale and cannot indicate whether elephant ivory in a particular lot is African or Asian elephant. Buyers purchase these lots at their own risk and will be responsible for the costs of obtaining any scientific analysis or other report required in connection with their proposed import of such property into the US.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the object qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

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.



## IMPORTANT NOTICES

### Items Sold under Temporary Admission

We wish to draw your attention to changes recently made to items sold under temporary admission (originally called temporary importation). The cancelling or refunding of applicable VAT is now subject to items being exported from the EU within 30 days of payment, rather than 90 days from the date of sale as previously required. For up-to-date information on this matter, please refer to the section entitled VAT and Other Tax Information for Buyers below.

### Identification of Business or Trade Buyers

As of January 2010, Her Majesty's Revenue & Customs ('HMRC') has made it an official requirement for auction houses to hold evidence of a buyer's business status, due to the revised VAT rules regarding buyer's premium for lots with symbols for businesses outside the UK.

- Where the buyer is a non-EU business, Phillips requires evidence of the business status by means of the company identification, Certificate of Incorporation, Articles of Association or government-issued documents showing that the company exists.
- Where the buyer is an EU VAT registered business, Phillips requires the business's VAT registration number.

These details can be scanned and emailed to us, or alternatively they can be faxed or mailed. **If these requirements are not met, we will be unable to cancel/refund any applicable VAT.**

## VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs provide general information to buyers on the VAT and certain other potential tax implications of purchasing property at Phillips. This information is not intended to be complete. In all cases, the relevant tax legislation takes precedence, and the VAT rates in effect on the day of the auction will be the rates charged. It should be noted that, for VAT purposes only, Phillips is not usually treated as agent and most property is sold as if it is the property of Phillips. In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending saleroom addendum).

### 1 PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Phillips is able to use the Auctioneer's Margin Scheme, and VAT will not normally be charged on the hammer price. Phillips must bear VAT on the buyer's premium. Therefore, we will charge an amount in lieu of VAT at 20% on the buyer's premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

### 2 PROPERTY WITH A † SYMBOL

These lots will be sold under the normal UK VAT rules, and VAT will be charged at 20% on both the hammer price and buyer's premium. Where the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips being provided with evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided then VAT will be charged on the buyer's premium.

### 3 PROPERTY WITH A \$ SYMBOL

Lots sold to buyers whose registered address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol. However, if an EU buyer advises us that the property is to be exported from the EU, Phillips will re-invoice the property under the normal VAT rules. Lots sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules. Although the hammer price will be subject to VAT, the VAT will be cancelled or refunded upon export. The buyer's premium will always bear VAT unless the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country, subject to Phillips receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

### 4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These lots have been imported from outside the EU to be sold at auction under temporary admission. Property subject to temporary admission will be offered under the Auctioneer's Margin Scheme and will be subject to import VAT of either 5% or 20%, marked by ‡ and Ω respectively, on the hammer price and an amount in lieu of VAT at 20% on the buyer's premium. Anyone who wishes to buy outside the Auctioneer's Margin Scheme should notify the Client Accounting Department before the sale.

Where lots are sold outside the Auctioneer's Margin Scheme and the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

### 5 EXPORTS FROM THE EUROPEAN UNION

The following types of VAT may be cancelled or refunded by Phillips on exports made within three months of the sale date if strict conditions are met:

- The amount in lieu of VAT charged on the buyer's premium for property sold under the Auctioneer's Margin Scheme (i.e., without a VAT symbol).
- The VAT on the hammer price for property sold under the normal VAT rules (i.e., with a † or a \$ symbol).

**The following type of VAT may be cancelled or refunded by Phillips on exports made within 30 days of payment date if strict conditions are met:**

- The import VAT charged on the hammer price and an amount in lieu of VAT on the buyer's premium for property sold under temporary admission (i.e., with a ‡ or a Ω symbol) under the Auctioneer's Margin Scheme.

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Phillips to export the property from the EU. This will require acceptance of an export quotation provided by Phillips. If such instruction is received after payment, a refund of the VAT amount will be made.

## CONDITIONS OF SALE

Where the buyer carries purchases from the EU personally or uses the services of a third party, Phillips will charge the VAT amount due as a deposit and refund it **if the lot has been exported within the timelines specified below** and either of the following conditions are met:

- For lots sold under the Auctioneer's Margin Scheme or the normal VAT rules, Phillips is provided with appropriate original documentary proof of export from the EU within three months of the date of sale. Buyers carrying their own property should obtain hand-carry papers from the Shipping Department to facilitate this process.
- For lots sold under temporary admission, Phillips is provided with the original correct paperwork duly completed and stamped by HMRC which shows the property has been exported from the EU via the UK within 30 days of payment date. It is essential for shippers acting on behalf of buyers to collect copies of original import papers from our Shipping Department. HMRC insist that the correct customs procedures are followed and Phillips will not be able to issue any refunds where the export documents do not exactly comply with governmental regulations. Property subject to temporary admission must be transferred to another customs procedure immediately if any restoration or repair work is to be carried out.

Buyers carrying their own property must obtain hand-carry papers from the Shipping Department, for which a charge of £20 will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Phillips. Phillips is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to temporary admission and the property is exported from the EU **within 30 days of payment date**. Any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

Buyers intending to export, repair, restore or alter lots under temporary admission should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Phillips being unable to refund the VAT charged on deposit.

### 6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

Where VAT charged cannot be cancelled or refunded by Phillips, it may be possible to seek repayment from HMRC. Repayments in this manner are limited to businesses located outside the UK and may be considered for example for Import VAT charged on the hammer price for lots sold under temporary admission.

All claims made by customers located in another member state to the UK will need to be made under a new mechanism from 1 January 2010. The process prior to 1 January 2010 is no longer in operation.

If you are located in an EU member state other than the UK you will now need to apply for a refund of UK VAT directly to your local tax authority. This is done via submission of an electronically based claim form which should be accessed through the website of your local tax authority. As a result, your form may include VAT incurred in a number of member states. Furthermore, from 1 January 2010 you should only submit one form per year, rather than submitting forms throughout the year.

Please note that the time limits by which you must make a claim have been extended. When making a claim for VAT incurred in another EU member state any claim will still be made on a **calendar year basis** but must now be made no later than **30 September** following that calendar year. This effectively extends the time by which claims should be made by three months (e.g., for VAT incurred in the year 1 January to 31 December 2010 you should make a claim to your local tax authority no later than 30 September 2011). Once you have submitted the electronic form to your local tax authority it is their responsibility to ensure that payment is obtained from the relevant member states. This should be completed within four months. If this time limit is not adhered to you may receive interest on the unpaid amounts.

If you are located outside the EU you should apply for a refund of UK VAT directly to HMRC (the rules for those located outside of the EU have not changed). Claim forms are only available from the HMRC website. Go to [hmrc.gov.uk](http://hmrc.gov.uk), select Forms under Quick Links and then Find a Form. The relevant form is VAT65A. Completed forms should be returned to: HM Revenue & Customs, VAT Overseas Repayments, 8th/13th Directive, PO Box 34, Foyle House, Duncreggan Road, Londonderry BT48 7AE, Northern Ireland, (tel) +44 (0)2871 305100 (fax) +44 (0)2871 305101, [email.enq.oru.ni@hmrc.gsi.gov.uk](mailto:email.enq.oru.ni@hmrc.gsi.gov.uk).

You should submit claims for VAT to HMRC no later than **six months** from the end of the 12 month period ending **30 June** (e.g., claims for the period 1 July 2011 to 30 June 2012 should be made no later than 31 December 2012).

Please note that refunds of VAT will only be made where VAT has been incurred for a business purpose. Any VAT incurred on articles bought for personal use will not be refunded.

### 7 SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of lots following purchase. Buyers should consult their own tax advisors.

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, the Important Notices and VAT information following the Guide for Prospective Buyers and the 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 at 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 value added tax (VAT). 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 £500. 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 pounds sterling and payment is due in pounds sterling. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in US dollars and/or euros and, if so, will reflect approximate exchange rates.

Accordingly, estimates in US dollars 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, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000. 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) VAT is payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of VAT.

(c) If the Artist's Resale Right Regulations 2006 apply to the lot, the buyer agrees to pay to us an amount equal to the resale royalty provided for in those regulations and we undertake to the buyer to pay such amount to the artist's collection agent. In circumstances where (i) we are on notice that the resale royalty is payable or (ii) we have not been able to ascertain the nationality of the artist, we will identify the lot with the symbol ♠ next to the lot number and will invoice the resale royalty to the buyer. If we subsequently determine that the nationality of the artist does not entitle him/her to the resale royalty on the lot, we will arrange a refund to the buyer of the amount of the royalty paid to us. If, after a sale in which we did not collect the resale royalty on a particular lot, we become aware that information provided to us prior to the auction concerning an artist's nationality was incorrect and the artist is entitled to the resale royalty on the lot, the buyer shall pay the resale royalty to us upon receipt of an invoice.

(d) 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 pounds sterling either by cash, cheque drawn on a UK 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 the local currency equivalent of US\$10,000.

(ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to Phillips Auctioneers Ltd. If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at 30 Berkeley Square, London, W1J6EX and ensure that the sale number is written on the cheque. Cheques 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:

Bank of Scotland  
Gordon Street, Glasgow G1 3RS, Scotland  
Account of Phillips Auctioneers Ltd.  
Account No: 00440780  
Sort code: 80-54-01  
SWIFT/BIC: BOFSGB21138  
IBAN: GB36BOFS80540100440780

(e) As a courtesy to clients, Phillips will accept American Express, Visa, MasterCard, UnionPay (for in-person transactions only) and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.

(f) 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 us at +44 (0) 207 318 4081 or +44 (0) 207 318 4082 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. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. Purchased lots are at the buyer's risk, including the responsibility for insurance, from (i) the date of collection or (ii) seven days after the auction, whichever is the earlier. 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 do not provide packing, handling, insurance or shipping services. We will coordinate with shipping agents instructed by the buyer, whether or not recommended by Phillips, in order to facilitate the packing, handling, insurance and shipping of property bought at Phillips. Any such instruction 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.

(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 storage 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; (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, all sale-related expenses and any applicable taxes thereon; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips's 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) The buyer irrevocably authorizes Phillips to exercise a lien over the buyer's property which is in our possession upon notification by any of our affiliated companies that the buyer is in default of payment. Phillips will notify the buyer of any such lien. The buyer also irrevocably authorizes Phillips, upon notification by any of our affiliated companies that the buyer is in default of payment, 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.

(c) If the buyer is in default of payment, the buyer irrevocably authorizes Phillips to instruct any of our affiliated companies in possession of the buyer's property to deliver the property by way of pledge as the buyer's agent to a third party instructed by Phillips to hold the property on our behalf as security for the payment of the Purchase Price and any other amount due and, no earlier than 30 days from the date of written notice to the buyer, to sell the property in such manner and for such consideration as can reasonably be obtained on a forced sale basis and to apply the proceeds to any amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon.

## 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 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 LICENCES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom 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. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis of continent of origin and confirmation the object is more than 100 years old.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certify the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object containing endangered species into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence 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 driving licence. 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, including to persons outside the European Economic Area (EEA), where national laws may not provide an equivalent level of protection to personal data as that provided within the EEA. You expressly consent to such transfer of your personal data, including sensitive personal data, outside the EEA. 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 sub-paragraph (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.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing,



in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(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 sub-paragraph (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 sub-paragraph (a) above, whether such loss or damage is characterised as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

#### **14 COPYRIGHT**

The copyright in all images, illustrations and written materials produced by or for Phillips relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and, subject to the provisions of the Copyright, Designs and Patents Act 1988, such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

#### **15 GENERAL**

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips.

(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.

(e) No term of these Conditions of Sale shall be enforceable under the Contracts (Rights of Third Parties) Act 1999 by anyone other than the buyer.

#### **16 LAW AND JURISDICTION**

(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 English law.

(b) For the benefit of Phillips, all bidders and sellers agree that the Courts of England are to have exclusive jurisdiction 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. All parties agree that Phillips shall retain the right to bring proceedings in any court other than the Courts of England.

(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 English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted at the last address of the bidder or seller known to Phillips.

## **AUTHORSHIP WARRANTY**

Phillips warrants the authorship of property in this auction catalogue described in headings in **BOLD** or **CAPITALIZED** type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below.

(a) Phillips gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot or (v) property where there has been no material loss in value from the value of the lot had it been as described in the heading of the catalogue entry.

(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.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips to the saleroom in which it was purchased in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction. Phillips has discretion to waive any of the foregoing requirements set forth in this subparagraph (c) or subparagraph (b) above.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law or equity. This means that none of Phillips, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.

# PHILLIPS

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## SALE INFORMATION

### AUCTION

Thursday 21 May, 4pm

### VIEWING

Friday 15 May – Thursday 21 May  
Monday – Saturday, 10am – 6pm  
Sunday 12pm – 6pm

### VIEWING & AUCTION LOCATION

30 Berkeley Square, London W1J 6EX

### WAREHOUSE & COLLECTION LOCATION

110-112 Morden Road, Mitcham, Surrey CR4 4XB

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In sending in written bids or making enquiries  
please refer to this sale as UK040115 or Photographs.

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Hayley Giles  
Marta Zagodzón

**Front Cover** Pieter Hugo, *Mallam Mantari Lamal with Mainasara*, Nigeria from  
*The Hyena and Other Men*, 2005, lot 41 (detail)

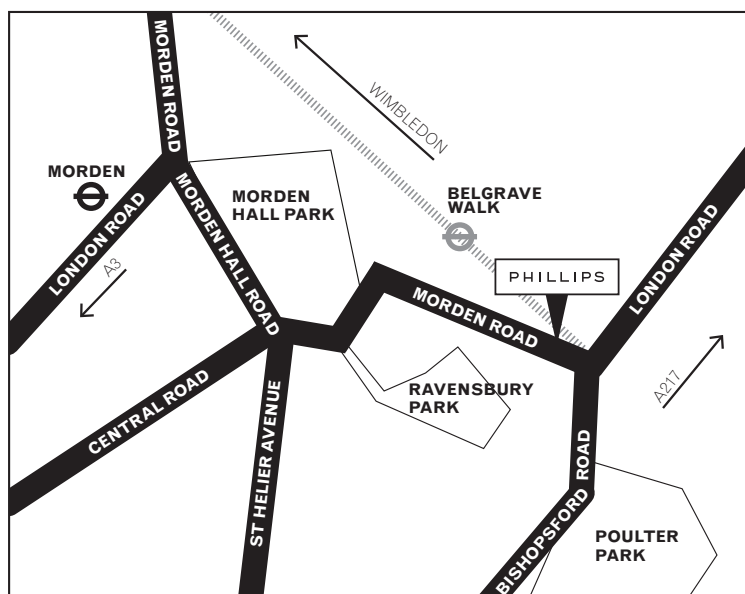
**Inside front cover** Florian Maier-Aichen, *Untitled (Saddle Peak)*, 2004, lot 40 (detail)

**Opposite title page** Herb Ritts, *Versace Dress, Back View, El Mirage*, 1990,  
lot 23 (detail)

**Following index** Taisuke Koyama, *Untitled (Rainbow Waves 19)*, 2013, lot 42 (detail)

**Back inside cover** Richard Avedon, *Nastassja Kinski and the Serpent*, Los Angeles,  
California, June 14, 1981, lot 6 (detail)

**Back cover** Ori Gersht, *Wildflowers* from *Flowers*, 2004, lot 37 (detail)



Warehouse and collection location



## TELEPHONE AND ABSENTEE BID FORM

PLEASE RETURN THIS FORM BY FAX TO +44 20 7318 4035 OR EMAIL IT TO [BIDSLONDON@PHILLIPS.COM](mailto:bidslondon@phillips.com) AT LEAST 24 HOURS BEFORE THE SALE. PLEASE READ CAREFULLY THE INFORMATION IN THE RIGHT COLUMN AND NOTE THAT IT IS IMPORTANT THAT YOU INDICATE WHETHER YOU ARE APPLYING AS AN INDIVIDUAL OR ON BEHALF OF A COMPANY.

Please select the type of bid you wish to make with this form (please select one):

- ☐ **ABSENTEE BID FORM**  
☐ **TELEPHONE BID FORM**

Please indicate in what capacity you will be bidding (please select one):

- ☐ **AS A PRIVATE INDIVIDUAL**  
☐ **ON BEHALF OF A COMPANY**

Sale Title	Sale Number	Sale Date
Title	First Name	Surname
Company (if applicable)		Account Number
VAT number (if applicable)		
Address		
City	State/Country	
Post Code		
Phone	Mobile	
Email	Fax	
Phone (for Phone Bidding only)		

Lot number In Consecutive Order	Brief description	Maximum pound sterling price* Absentee Bids Only

\* Excluding Buyer's Premium and VAT

## FINANCIAL INFORMATION

For your bid to be accepted, we require the following information for our reference only. Please note that you may be contacted to provide a bank reference:

Credit card type	Expiration date
Credit card number	

For anyone wishing to bid on lots with a low pre-sale estimate of above £5,000, please provide the following information for our reference only:

Bank name	Contact
Telephone / fax	Account number

I hereby authorise the above references to release information to PHILLIPS. Please bid on my behalf up to the limits shown for the indicated lots without legal obligations to PHILLIPS, its staff or agents; and subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions.

Signature \_\_\_\_\_ Date \_\_\_\_\_

☐ **I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE**

- **PRIVATE PURCHASES** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES** We require a copy of government-issued identification (such as the certificate of incorporation) to verify the status of the company. This should be accompanied by an official document confirming the company's EU VAT registration number, if applicable, which we are now required by HMRC to hold.
- **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.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- 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 £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable VAT. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of wilful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by fax at +44 20 7318 4035 or scan and email to [bidslondon@phillips.com](mailto:bidslondon@phillips.com) at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +44 20 7318 4045.
- Absent prior payment arrangements, please provide a bank reference. Payment for lots can be made by cash (up to £5,000), credit card (up to £50,000) using Visa, American Express or Mastercard only, UK debit cards, wire transfer, banker's draft or personal cheque with identification, drawn on UK banks. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- You will not have the right to cancel the sale of any lot purchased by you under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.
- 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.

## IN-PERSON REGISTRATION FORM

TO PRE-REGISTER, PLEASE SUBMIT THIS FORM BY FAX TO +44 20 7318 4035 OR BY EMAIL TO BIDSLONDON@PHILLIPS.COM, OR BRING IT WITH YOU TO 7 HOWICK PLACE, LONDON SW1P 1BB TO REGISTER ON THE DAY OF THE AUCTION.

Please indicate in what capacity you will be bidding (please select one):

- ☐ **AS A PRIVATE INDIVIDUAL**  
☐ **ON BEHALF OF A COMPANY**

Sale Title	Sale number	Sale date
Account Number (if known)		
Title	First name	Surname
Company name (complete this only if you are bidding on behalf of a company)		
VAT number (if applicable)		
Address		
City	State / County	
Postcode / zip code	Country	
Phone	Mobile	Fax
Email		

### FINANCIAL INFORMATION

For your bid to be accepted, we require the following information for our reference only.  
Please note that you may be contacted to provide a bank reference:

Credit card type	Expiration date
Credit card number	

For anyone wishing to bid on lots with a low pre-sale estimate of above £5,000, please provide the following information for our reference only:

Bank name	Contact
Telephone / fax	Account number

Please note that you may be contacted to provide additional bank references.

I hereby authorize the above references to release information to PHILLIPS. I agree that all bids and purchases are subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions. I assume all responsibility for payment for the goods purchased under the assigned paddle. If I am acting as an agent, I agree to be personally responsible for all purchases made on behalf of my client(s), unless other arrangements are confirmed in writing prior to each auction.

Signature	Date
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☐ **I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE.**

Paddle Number

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- 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).
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