



PHILLIPS
de PURY & COMPANY

PHOTOGRAPHS

4 APRIL 2012

450 PARK AVENUE NEW YORK

"I had time after time watched the progression across the plain of the
in their queer, inimitable, vegetative gracefulness, as if it were
but a family of rare, long-stemmed, speckled Gigantic flowers.
It was, in giant size, the border of a very old, infinitely pre-
in the dyes of green, yellow and black-brown."

Karen
(from ...)



a giraffe is so much a lady that one
but remembers her as floating over the
of morning mist and sunrise.

Karen B. ...

giraffes on the Tana Desert, Kenya, June 1960

a giraffe,
a herd of animals
slowly advancing.
a Persian carpet,
Blixen
(out of Africa)



refrains from thinking of her legs,
plains in long forb, draperies.

For the End of the Game / Last word from Paradise

Peter Beard Box 47616
Nairobi



PHOTOGRAPHS

4 **APRIL** 2012 10AM & 2PM 450 PARK AVENUE **NEW YORK**

VIEWING

450 Park Avenue New York 10022

24 March – 3 April

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

MORNING SESSION 10am Lots 1 – 112

THE FACE OF MODERNISM (Lots 1 – 28) immediately followed by
PHOTOGRAPHS (Lots 29 – 112)

AFTERNOON SESSION 2pm Lots 113 – 239

Front Cover Cindy Sherman, *Untitled Film Still # 49*, 1979, lot 142 (detail)

Inside Front Cover Peter Beard, *Giraffes on the Taru Desert, Kenya, June*, 1960, lot 114 (detail)

Opposite Irving Penn, *Woman with Roses on Her Arm, Lisa Fonssagrives-Penn*, 1950, lot 91 (detail)



29

EDWARD WESTON 1886-1958

Charis, Santa Monica, 1936

Gelatin silver print, printed before 1968 by Cole Weston.

9 1/2 x 7 1/2 in. (24.1 x 19.1 cm)

Signed, titled 'Nude', dated in pencil by Cole Weston and Edward Weston signature stamp on the verso.

Estimate \$6,000-8,000

PROVENANCE

Acquired directly from Cole Weston

LITERATURE

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, fig. 968

High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 118

Mora, *Edward Weston: Forms of Passion*, cover and p. 223

30 **EDWARD WESTON** 1886-1958

Pepper No. 30, 1930

Gelatin silver print, printed before 1968 by Cole Weston.

9 1/4 x 7 1/4 in. (23.5 x 18.4 cm)

Signed, titled, dated and annotated 'Negative by Edward Weston, Print by Cole Weston' in pencil by Cole Weston on the reverse of the mount.

Estimate \$6,000-8,000

PROVENANCE

Acquired directly from Cole Weston

LITERATURE

Armitage, *Art of Edward Weston*, p. 5

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, fig. 606

Haworth-Booth, *The Folio Society Book of the 100 Greatest Photographs*, p. 115

Lodima Press, *Edward Weston: Life Work*, pl. 43

Newhall, *Light vs. Lighting*, p. 18

Newhall, *Supreme Instants: The Photography of Edward Weston*, cat. 150

Rodriguez, *The Art of Edward Weston*, p. 37

Stebbins, Quinn, & Furth, *Edward Weston: Photography and Modernism*, pl. 38

31 **EDWARD WESTON** 1886-1958

Tres Ollas, 1926

Gelatin silver print, printed before 1972 by Cole Weston.

7 3/8 x 9 1/2 in. (18.7 x 24.1 cm)

Signed, titled, dated by Cole Weston, Edward Weston signature and 'Negative by Edward Weston' stamps on the reverse of the mount.

Estimate \$5,000-7,000

PROVENANCE

Halsted Gallery, Bloomfield Hills

LITERATURE

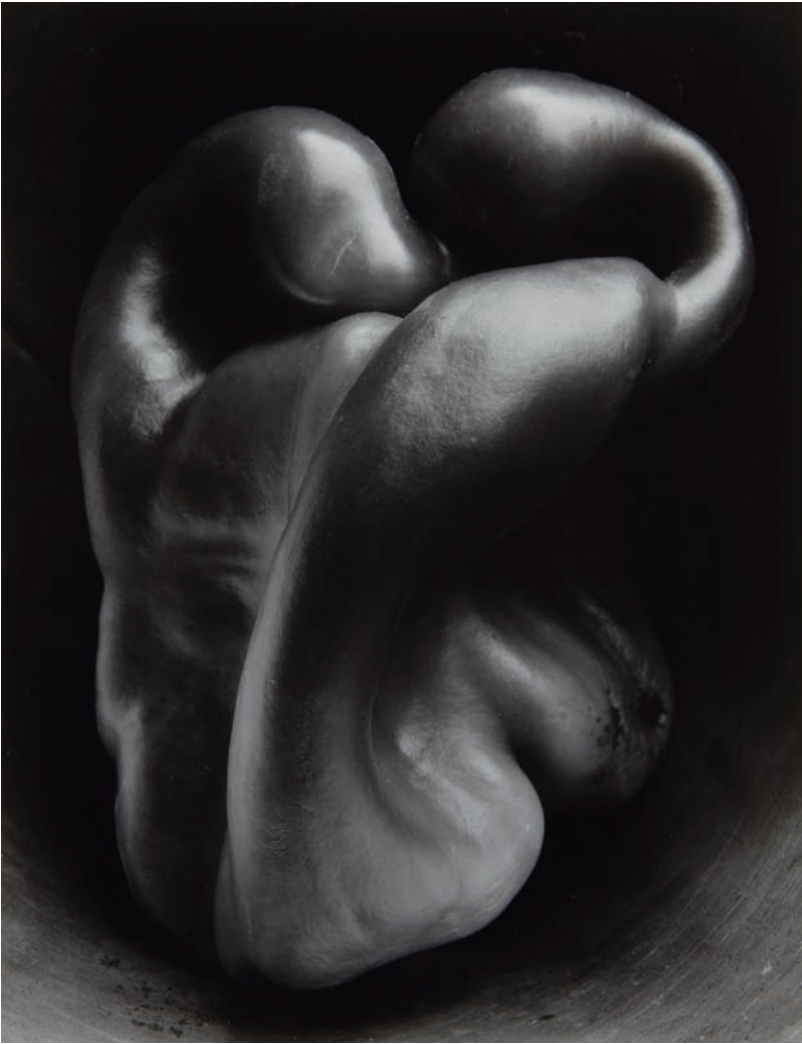
Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, fig. 200

Conger, *Edward Weston in Mexico 1923-1926*, fig. 25 there titled *Tres Ollas de Oaxaca*

Mora, *Edward Weston: Forms of Passion*, p. 77

Stebbins, Quinn and Furth, *Edward Weston: Photography and Modernism*, fig. 1

30



31



32



32 **IMOGEN CUNNINGHAM** 1883-1976

Calla, 1920

Gelatin silver print, printed before 1973.

9 1/2 x 7 3/8 in. (24.1 x 18.7 cm)

Signed and dated in pencil on the mount.

Estimate \$5,000-7,000

PROVENANCE

Halsted Gallery, Bloomfield Hills

LITERATURE

Lorenz, *Imogen Cunningham: Flora*, pl. 8



- 33 MAN RAY** 1890-1976
Feather, 1940s
 Gelatin silver print.
 9 5/8 x 7 3/4 in. (24.4 x 19.7 cm)
 Signed in pencil on the recto.

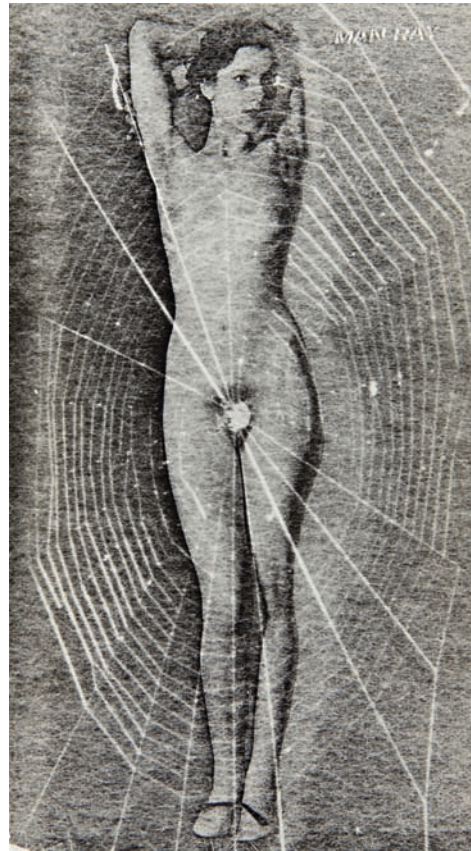
Estimate \$10,000-15,000

PROVENANCE

Kimmel/Cohn, New York
 Sotheby's, New York, 16 October 2004, lot 126

LITERATURE

Kimmel/Cohn Photography Arts, *Man Ray: Vintage Photographs, Solarizations and Rayographs*, cover



- 34 MAN RAY** 1890-1976
Spider Woman, 1929
 Gelatin silver print, printed later.
 9 3/4 x 5 1/4 in. (24.8 x 13.3 cm)
 Credit blindstamp on the recto; initialed and dated in pencil on the verso.

Estimate \$7,000-9,000

PROVENANCE

Sotheby's, New York, 8 October 1997, lot 283

LITERATURE

Abbeville Press, *Perpetual Motif: The Art of Man Ray*, fig. 192



- 35 MAN RAY** 1890-1976
Constantin Brancusi, 1930
 Gelatin silver print.
 9 1/8 x 6 3/4 in. (23.2 x 17.1 cm)
 '31 bis rue Campagne-Première' credit stamp, titled 'Brancusi es Polaire' in pencil and dated in pen, both in an unidentified hand, all on the verso.

Estimate \$8,000-12,000

PROVENANCE

From the Collection of Professor Barbu Brezianu, a Brancusi scholar
 Ubu Gallery, New York

LITERATURE

Harry N. Abrams, Inc., *Man Ray 1890-1976*, pl. 246
 Varia, *Brancusi*, p. 72 there titled and dated *Brancusi avec Polaire*, 1928

Man Ray and Constantin Brancusi met in Paris in the early 1920s, shortly after the noted American artist moved to the European capital for progressive thinkers. While the two worked in disparate mediums—Man Ray largely with photography and assemblages, and Brancusi with blocks of marble and wood—both were drawn to the Modernist principles of abstraction espoused and celebrated in Paris. It is no surprise, therefore, that Man Ray aided Brancusi with purchasing photographic equipment and setting up a dark room inside his studio. In the current lot, Man Ray photographed Brancusi with his dog and close companion Polaire. The image captures the sincere camaraderie between the two Modernist masters.

Femme se regardant dans un miroir, 1909

Gelatin silver print, printed 1920s.

11 3/4 x 9 3/8 in. (29.8 x 23.8 cm)

Estimate \$15,000-20,000

PROVENANCE

From the Collection of Irene Codreanu, a sculptor and student of Brancusi
Ubu Gallery, New York

LITERATURE

Agrinde Publications Ltd., *Brancusi Photographer*, pl. 77

Cahiers d'Art, 1927, n.p.

Der Querschnitt, 1923, p. 117

The Art Bulletin, 1964, n.p.

"Don't search for obscure formulas or mystery. I give you pure joy. Look at the sculptures until you see them..." -Brancusi

As a former protégé of Auguste Rodin and a master sculptor in his own right, Constantin Brancusi believed that only his eye could best capture his sculptures. Working out of his studio at 8, impasse Ronsin in Paris, Brancusi began photographing his sculptures as early as 1905, experimenting with different sizes and typically making at least 2 prints from each negative. His intention was creating "printed memory" of his work, as he termed it. After befriending May Ray in the early 1920s, Brancusi devoted a great deal to photography, setting up a dark room in his studio and turning his bath tub into a washbasin for developing his films. The marble sculpture in the current lot represents a true work-in-progress for the artist, as, after being reworked, it transformed into one of his most iconic and notorious sculptures, *Princess X*, 1916.



Δ 37 **ALEXANDER RODCHENKO** 1891-1956

The Interval, 1940s

Gelatin silver print.

15 1/2 x 10 3/8 in. (39.4 x 26.4 cm)

Signed, dated, annotated in pencil and three credit stamps on the verso.

Estimate \$5,000-7,000

PROVENANCE

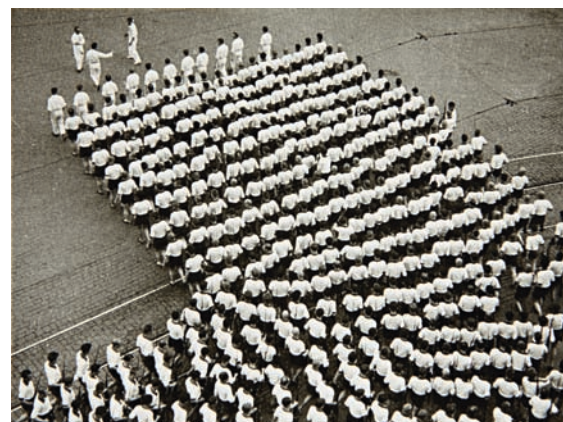
From the Collection of the Rodchenko Family; to the Collection of Gerd Sander, France
Phillips de Pury & Company, New York, 9 April 2008, lot 198

EXHIBITED

La Grande Parade, Réunion des Musées Nationaux, Paris, 2004

LITERATURE

Lavrentiev, *Alexander Rodchenko: Photography 1924-1954*, pl. 386



38 ALEXANDER RODCHENKO 1891-1956

Rodchenko Museum Series Portfolio #1, Classic Images

Moscow, Los Angeles/ New York: Rodchenko/Stepanova Archives and Schickler Lafaille, 1994.

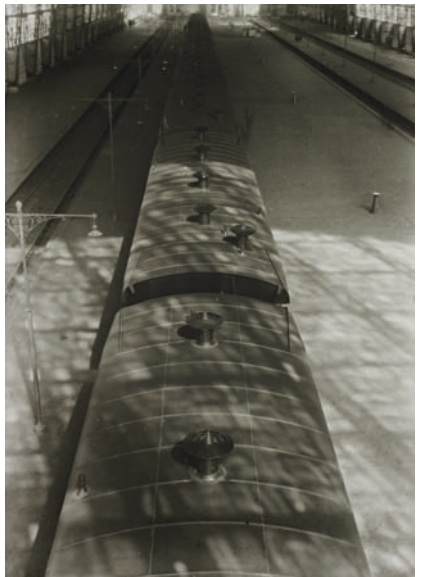
Thirty gelatin silver prints, printed later by Alexander Lavrentiev and Yuri Plaksin. Varying dimensions from 5 7/8 x 8 5/8 in. (15 x 22 cm) to 9 5/8 x 7 1/2 in. (24.3 x 18.9 cm). Each numbered '24', '1-30' sequentially in an unidentified hand in ink on a label affixed to the reverse of the mount. Colophon. Contained in a leather clamshell case. Number 24 from an edition of 35. Accompanied by a limited edition catalogue, number 24/100.

Estimate \$25,000-35,000

LITERATURE

Hayward Gallery, *Alexander Rodchenko: Revolution in Photography*, 18 various plates
Lavrentiev, *Alexander Rodchenko: Photography 1924-1954*, cover and 20 various plates
Rodchenko, *Alexander Rodchenko: Photography is an Art*, various plates
Shirmer Art Books, *Aleksandr Rodchenko: The New Moscow*, pl. 80

Titles include: *Portrait of the Artist's Mother*, 1924; *The Poet Vladimir Mayakovski*, 1924; *Fire Escape*, 1925; *Balconies*, 1925; *House of Mosselpron*, 1925; *Columns of the Museum of Revolution*, 1926; *Samozveri (Auto-Animals)*, 1926; *Boats on the Moscow River*, 1926; *Pine Trees, Pushkino*, 1927; *Briansk Railway Station*, 1927; *Cigarette Girl, Pushkinskaya Square*, 1927; *Courier Girl*, 1928; *Glass and Light*, 1928; *Courtyard*, 1928; *Gathering for a Demonstration*, 1928; *Street*, 1929; *Guard, Shukov Tower*, 1929; *Gears*, 1929; *Stairs*, 1929; *Pioneer with a Trumpet*, 1930; *Turn of the Street Car Line*, 1932; *Orchestra*, *White Sea Canal*, 1933; *Ships in the Lock*, 1933; *Girl with Leica*, 1934; *Diver*, 1934; *Athletes*, 1934; *Horse Race*, 1935; *'Dynamo' Sports Club*, 1935; *Gymnastics*, 1936; *Male Pyramid*, 1936





BRASSAÏ 1899-1984
Prostitute Playing Russian Billiards, Boulevard Rochechouart, 1932
Gelatin silver print, printed circa 1970.
11 3/4 x 9 1/4 in (29.8 x 23.5 cm)
Signed, annotated 'pl. 401' in ink, titled 'La fille au billiard, Paris', dated in pencil and two '81, Faubourg St-Jacques' copyright credit stamps on the verso.

Estimate \$5,000-7,000

LITERATURE
Bulfinch Press, *Brassaï: The Monograph*, p. 91
Thames & Hudson, *Brassaï: The Secret Paris of the 30s*, n.p.
Tucker, *Brassaï: The Eye of Paris*, fig. 24

BILL BRANDT 1904-1983
Evening light in Burslem, circa 1937
Gelatin silver print, printed before 1975.
13 1/8 x 11 3/4 in. (33.3 x 29.8 cm)
Signed in ink on the mount.

Estimate \$4,000-6,000

PROVENANCE
Halsted Gallery, Bloomfield Hills

BRASSAÏ 1899-1984
La danseuse Gisèle à la Boule Blanche, Montparnasse, Paris, circa 1932
Gelatin silver print, printed circa 1970.
9 1/4 x 11 5/8 in. (23.5 x 29.5 cm)
Signed in ink, annotated 'pl. 469', 'pages 130-31' in pencil and copyright credit stamp on the verso.

Estimate \$4,000-6,000

PROVENANCE
Edwynn Houk Gallery, Chicago
Private Collection, Austin

LITERATURE
Fundaciö Antoni Tàpies, *Brassaï*, pl. 71

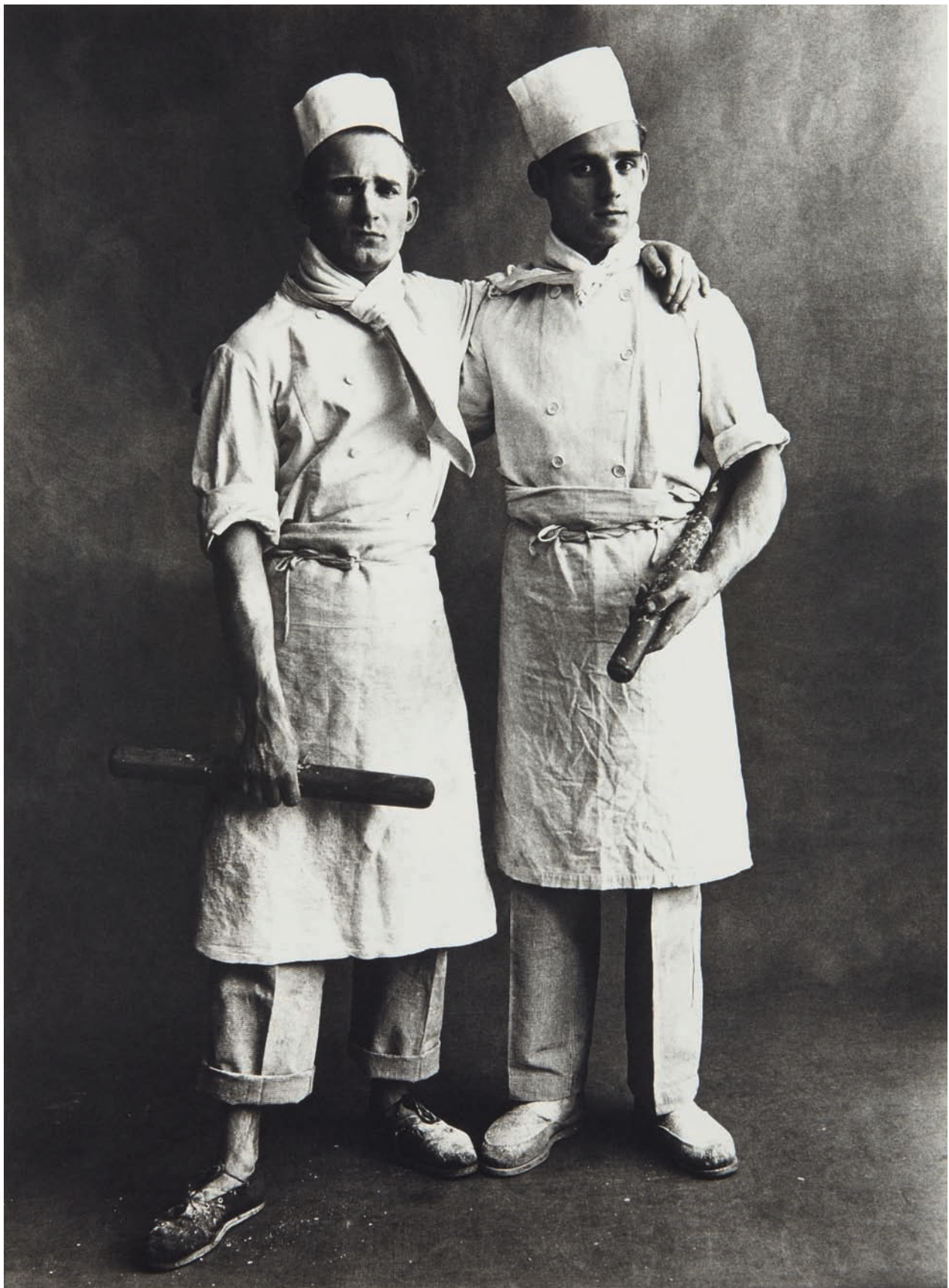
ANDRÉ KERTÉSZ 1894-1985
The Stairs of Montmartre, Paris, 1926
Gelatin silver print, printed later.
10 3/4 x 13 3/4 in. (27.3 x 34.9 cm)
Signed, titled 'Montmartre' and dated in pencil on the verso.

Estimate \$5,000-7,000

PROVENANCE
Edwynn Houk Gallery, Chicago
Private Collection, Austin

LITERATURE
Borhan, *André Kertész: His Life and Work*, p. 102
Greenough, Gurbo and Kennel, *André Kertész*, pl. 38
Harry N. Abrams, Inc., *André Kertész: A Lifetime of Perception*, p. 109
Thames & Hudson, *André Kertész: Of Paris and New York*, p. 135





43

IRVING PENN 1917-2009

Pâtissiers, Paris, 1950

Platinum palladium print, printed 1976.

19 1/2 x 14 3/8 in. (49.5 x 36.5 cm)

Signed, titled, dated, numbered 24/35 in pencil, Condé Nast copyright credit reproduction limitation and edition stamps on the verso.

Estimate \$50,000-70,000

PROVENANCE

Robert Koch Gallery, San Francisco

LITERATURE

Art Institute of Chicago, *Irving Penn: A Career in Photography*, pl. 10

Knopf/Callaway, *Irving Penn: Passage, a Work Record*, p. 90

The J. Paul Getty Museum, *Irving Penn: Small Trades*, pl. 13



44 **IRVING PENN** 1917-2009

Cuzco Children, Christmas, Peru, 1948

Selenium toned gelatin silver print, printed 1984.

15 1/4 x 15 3/8 in. (38.7 x 39.1 cm)

Signed, titled, dated, annotated 'Courtesy of Vogue' in ink, Condé Nast copyright credit reproduction limitation and edition stamps on the verso. One from an edition of 23.

Estimate \$40,000-60,000

PROVENANCE

Sotheby's, New York, 17 April 2002, lot 227

LITERATURE

Art Institute of Chicago, *Irving Penn: A Career in Photography*, cat. 37 for a variant

Haworth-Booth, *The Folio Society Book of the 100 Greatest Photographs*, p. 153 for a variant

Knopf/Callaway, *Irving Penn: Passage, a Work Record*, p. 61 for a variant titled

Brother and Sister, Cuzco

Szarkowski, *Irving Penn*, pl. 59 for a variant titled *Mountain Children, Cuzco*



45 **IRVING PENN** 1917-2009

Father Kneeling with Seated Child (Cuzco, Peru), 1948

Gelatin silver print, printed 1949.

8 x 7 1/2 in. (20.3 x 19.1 cm)

Signed, titled, dated, annotated 'print made 1949' in ink, credit, 'Photograph by Penn', edition and Condé Nast copyright credit reproduction limitation stamps on the verso. One from an edition of 9.

Estimate \$15,000-20,000

PROVENANCE

Peter Fetterman Gallery, Santa Monica

LITERATURE

Knopf/Callaway, *Irving Penn: Passage, a Work Record*, p. 60

46 **HENRI CARTIER-BRESSON** 1908-2004

L'Aquila degli Abruzzi, Italy, 1951

Gelatin silver print, printed before 1978.

14 1/2 x 9 3/4 in. (36.8 x 24.8 cm)

Signed in ink in the margin.

Estimate \$6,000-8,000

PROVENANCE

Halsted Gallery, Bloomfield Hills

LITERATURE

Bulfinch, *Henri Cartier-Bresson: City and Landscapes*, pl. 93

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 244

Newhall, *The History of Photography*, p. 230





- 47 **HENRI CARTIER-BRESSON** 1908-2004
Newcastle upon Tyne, England, 1978
 Gelatin silver print, printed 1990s.
 9 3/8 x 14 in (23.8 x 35.6 cm)
 Signed in ink and copyright credit blindstamp in the margin.

Estimate \$5,000-7,000

LITERATURE

Cartier-Bresson, *Henri Cartier-Bresson: Photographer*, p. 104
 Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 219

- 48 **HENRI CARTIER-BRESSON** 1908-2004
Island of Siphnos, Greece, 1961
 Gelatin silver print, printed later.
 9 1/2 x 14 1/8 in. (24.1 x 35.9 cm)
 Signed in ink in the margin.

Estimate \$6,000-8,000

LITERATURE

Bulfinch Press, *Henri Cartier-Bresson: City and Landscapes*, p. 84
 Galassi, *Henri Cartier-Bresson: The Modern Century*, fig. 63
 Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 48



PROPERTY FROM THE COLLECTION OF JAY AND LAURA CROUSE

49 **HENRI CARTIER-BRESSON** 1908-2004

Rue Mouffetard, Paris, 1954

Gelatin silver print, printed early 1980s.

17 1/2 x 11 3/4 in. (44.5 x 29.8 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate \$15,000-20,000

PROVENANCE

Helen Wright as agent for the photographer; to the present Private Collection

LITERATURE

Galassi, *Henri Cartier-Bresson: The Man, the Image and the World*, pl. 65

Galassi, *Henri Cartier-Bresson: The Modern Century*, pl. 65

Montier, *Henri Cartier-Bresson and the Artless Art*, p. 157

Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 140



50 **HENRI CARTIER-BRESSON** 1908-2004

Quai de Javel, Paris, 1932

Gelatin silver print, printed later.

9 5/8 x 14 1/8 in. (24.4 x 35.9 cm)

Signed in ink in the margin.

Estimate \$5,000-7,000

LITERATURE

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 186



51 **HENRI CARTIER-BRESSON** 1908-2004

Madrid, 1933

Gelatin silver print, printed 1996.

11 3/4 x 17 5/8 in. (29.8 x 44.8 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate \$8,000-12,000

PROVENANCE

A Gallery for Fine Photography, New Orleans

LITERATURE

Galassi, *Henri Cartier-Bresson: The Early Work*, p. 111

Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 94

Montier, *Henri Cartier-Bresson and the Artless Art*, cover and pl. 50

Szarkowski, *The Photographer's Eye*, p. 121

52



52

LOU STOUMEN 1917-1991

Looking at the Statue of Liberty, 1939

Gelatin silver print.

4 x 2 7/8 in. (10.2 x 7.3 cm)

Signature, estate and 'Certified Vintage Print' stamps on verso.

Estimate \$3,000-5,000

PROVENANCE

Barry Singer Gallery, Petaluma

53

RUTH ORKIN 1921-1985

Einstein at Princeton, 1953

Gelatin silver print, printed later.

18 x 14 1/4 in. (45.7 x 36.2 cm)

Signed, titled and dated in ink in the margin.

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the artist

54

HAROLD EDGERTON 1903-1990

Golf Drive By Densmore Shute, 1938

Gelatin silver print.

7 1/2 x 9 1/2 in. (19.1 x 24.1 cm)

Signed, dated '1986' in pencil and 'The Museum of Modern Art Library' stamp on verso.

Estimate \$7,000-9,000

PROVENANCE

Edwynn Houk Gallery, Chicago

Private Collection, Austin

55

O. WINSTON LINK 1914-2001

NW2132 A Class, Lanterns and Funnels, Boaz Siding, Vinton, Virginia, circa 1955-1958

Gelatin silver print, printed 1984.

19 1/2 x 15 1/2 in. (49.5 x 39.4 cm)

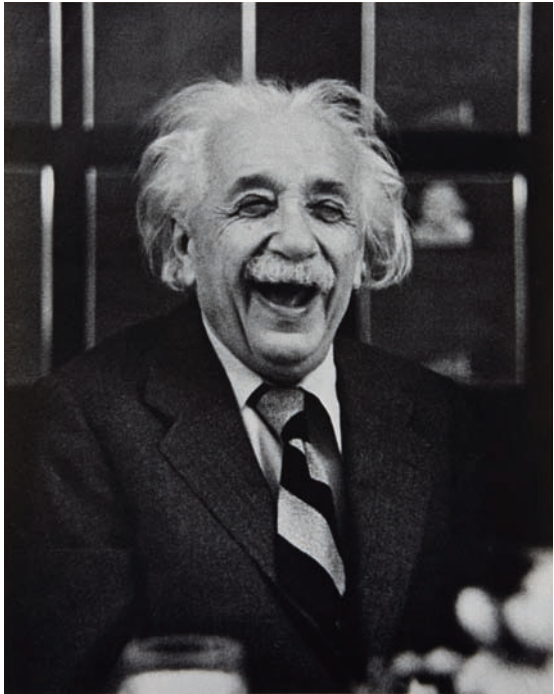
Signed, titled, dated in pencil, titled in ink, copyright credit and reproduction limitation stamps on the verso.

Estimate \$3,000-5,000

LITERATURE

Harry N. Abrams, Inc., *The Last Steam Railroad in America: Photographs by O. Winston Link*, p. 64

53



54



55



56 **BERENICE ABBOTT** 1898-1991
Fifth Avenue Houses, nos. 4, 6, 8, New York, 1936
Gelatin silver print, printed later.
15 x 19 1/4 in. (38.1 x 48.9 cm)
Signed in pencil in the margin; inscribed in pencil and credit stamp on the reverse of the mount.

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Commerce Graphics Ltd. Inc., *Berenice Abbott*, n.p.
O'Neal, *Berenice Abbott: American Photographs*, p. 108
Yochelson, *Berenice Abbott: Changing New York*, pl. 42

56



57



57

BERENICE ABBOTT 1898-1991
Designer's Window, Bleecker Street, 1936
Gelatin silver print, printed later.
14 x 10 7/8 in. (35.6 x 27.6 cm)
Signed and numbered 5/100 in pencil on the mount; credit stamp on the reverse of the mount.

Estimate \$1,200-1,800

LITERATURE

O'Neal, *Berenice Abbott: American Photographer*, p. 192

58 **BERENICE ABBOTT** 1898-1991
House, Belfast, along Route 1, 1954
Gelatin silver print, printed later.
14 x 10 7/8 in. (35.6 x 27.6 cm)
Signed and numbered 38/100 in pencil on the mount; credit stamp on the reverse of the mount.

Estimate \$800-1,200

LITERATURE

O'Neal, *Berenice Abbott: American Photographer*, p. 235

58





59 **FREDERICK SOMMER** 1905-1999
Chicken, 1939
Gelatin silver print, printed circa 1990.
9 3/8 x 7 3/8 in. (23.8 x 18.7 cm)
Signed, titled and dated in ink on the reverse of the mount.

Estimate \$20,000-30,000

PROVENANCE
Acquired directly from the artist

LITERATURE
Yale University Press, *The Art of Frederick Sommer: Photography, Drawing, Collage*, p. 33

60 **AARON SISKIND** 1903-1991
Chicago 27, 1960
Gelatin silver print.
10 1/2 x 12 3/4 in. (26.7 x 32.4 cm)
Initialed and annotated 'ch 27-60' in pencil on the verso.

Estimate \$4,000-6,000

PROVENANCE
Acquired directly from the artist

EXHIBITED
Pittsburgh Collects, The Carnegie Museum of Art, Pittsburgh, 17 February - 25 April 1993
The Radical Camera: New York's Photo League, 1936-1951, The Jewish Museum, New York, 4 November 2011 - 25 March 2012, another print exhibited

LITERATURE
powerHouse Books, *Aarond Siskind 100*, n.p.



61 **HARRY CALLAHAN** 1912-1999

Detroit, 1943

Gelatin silver print.

2 3/4 x 4 1/4 in. (7 x 10.8 cm)

Signed in ink on a label affixed to the verso.

Estimate \$8,000-12,000

PROVENANCE

Pace/MacGill Gallery, New York



ACTUAL SIZE

62 **ROBERT FRANK** b. 1924

Backyard, Venice West, California, 1955-1956

Gelatin silver print, printed 1977.

8 x 11 7/8 in. (20.3 x 30.2 cm)

Signed and dated in ink in the margin; titled, annotated 'Americans 39/206' in an unidentified hand in pencil and 'Robert Frank Archive' stamp on the verso.

Estimate \$10,000-15,000

PROVENANCE

Michael Dawson Gallery, Los Angeles

LITERATURE

Aperture, *The Americans*, 1969, pl. 39

Delpire, *Les Américains*, 1968, pl. 39

Green, *American Photography*, p. 174

Grove Press, *The Americans*, 1968, pl. 39

National Gallery of Art, Washington/ Steidl, *Looking In: Robert Frank's The Americans*, 2009, p. 257, pl. 39

Pantheon, *The Americans*, 1986, pl. 39

Scalo/DAP, *The Americans*, 1995, pl. 39

Steidl, *The Americans*, 1998, pl. 39



63 HELEN LEVITT 1913-2009
N.Y., circa 1940
Gelatin silver print, printed later.
7 1/4 x 10 1/2 in (18.4 x 26.7 cm)
Signed, titled and dated in pencil on the verso.

Estimate \$5,000-7,000

LITERATURE
Laurence Miller Gallery, *Helen Levitt: A Memorial Tribute*, p. 37
powerHouse, *Helen Levitt: Crosstown*, p. 84

64 HELEN LEVITT 1913-2009
N.Y., circa 1940
Gelatin silver print, printed later.
8 x 11 3/8 in (20.3 x 28.9 cm)
Signed, titled and dated in pencil on the verso.

Estimate \$4,000-6,000

LITERATURE
Agee, *A Way of Seeing*, cover and p. 26
Fraenkel Gallery, *Open Secrets*, p. 34
powerHouse, *Helen Levitt: Crosstown*, p. 68
San Francisco Museum of Modern Art, *Helen Levitt*, p. 34





65 ROBERT FRANK b. 1924
N.Y.C. Lower East-Side Puerto-Ricans, circa 1954
 Gelatin silver print.
 12 7/8 x 8 1/2 in. (32.7 x 21.6 cm)
 Titled by the artist in ink, annotated 'The Americans 12 New York City' and '2696'
 in an unidentified hand in pencil, copyright credit and 'Robert Frank Archive'
 stamps on the verso.

Estimate \$30,000-50,000

PROVENANCE

Robert Klein Gallery, Boston

LITERATURE

Aperture, *The Americans*, 1969, pl. 12
 Delpire, *Les Américains*, 1968, pl. 12
 Grove Press, *The Americans*, 1968, pl. 12
 National Gallery of Art, Washington/ Steidl, *Looking In: Robert Frank's The Americans*, 2009, p. 223, pl. 12
 Pantheon, *The Americans*, 1986, pl. 12
 Scalo/DAP, *The Americans*, 1995, pl. 12
 Steidl, *The Americans*, 1998, pl. 12
 Tate Publishing, *Cruel and Tender: The Real in the Twentieth-Century Photograph*, p. 107
 for all, a variant

Robert Frank's *N.Y.C. Lower East-Side Puerto-Ricans*, circa 1954, depicts three young men, possibly in their teens, flirtatiously posing for Frank's lens. In contrast with many of the images in *The Americans*, from which the current lot is a variant example, the subjects are directly interacting with Frank and not surreptitiously captured by his lens. In fact, the seven negative strips dedicated to the three young men reveal that Frank most likely spent some time with his subjects. In some frames the young men appear to be assembling in an empty lot, in others they jovially amble about the streets, and in most they assume different theatrical poses and gestures. They are continuously laughing and smiling, happy to be the subject of the camera.

Depictions of racial minorities in mainstream media was scarce at the time and depictions of those of flamboyant nature even more so. The image marks a strong departure from the somber mood that resonated throughout *The Americans*. Frank was able to remind 1950s America that despite its adherence to misplaced stereotypes, much joy and livelihood was to be found among some of its most overlooked characters.



66 **ROBERT FRANK** b. 1924

Rodeo-Detroit, 1955

Gelatin silver print, printed later.

8 5/8 x 13 in. (21.9 x 33 cm)

Signed, titled 'Detroit' and dated in ink in the margin.

Estimate \$20,000-30,000

PROVENANCE

Butterfield & Butterfield, San Francisco, 5 October 1988, lot 870

LITERATURE

Aperture, *The Americans*, 1969, pl. 5 for a variant cropping

Delpire, *Les Américains*, 1968, pl. 5

Grove Press, *The Americans*, 1968, pl. 5

National Gallery of Art, Washington/ Steidl, *Looking In: Robert Frank's The Americans*, 2009, p. 215, pl. 5

Pantheon, *The Americans*, 1986, pl. 5 for a variant cropping

Scalo/DAP, *The Americans*, 1995, pl. 5

Steidl, *The Americans*, 1998, pl. 5

67 **ROBERT RAUSCHENBERG** 1925–2008

Cy Twombly + Relics, Rome, no. 5, 1952

Archival inkjet print, printed 1995.

14 x 14 in. (35.6 x 35.6 cm)

Signed in ink in the margin. Number PP2 from an edition of 10 plus printer's proofs.

Estimate \$6,000-8,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Rauschenberg, *Rauschenberg Photographs*, p. 20

68 **ROBERT RAUSCHENBERG** 1925–2008

Untitled (American Flag- Enough is Enough), 1980

Archival inkjet print, printed 1995.

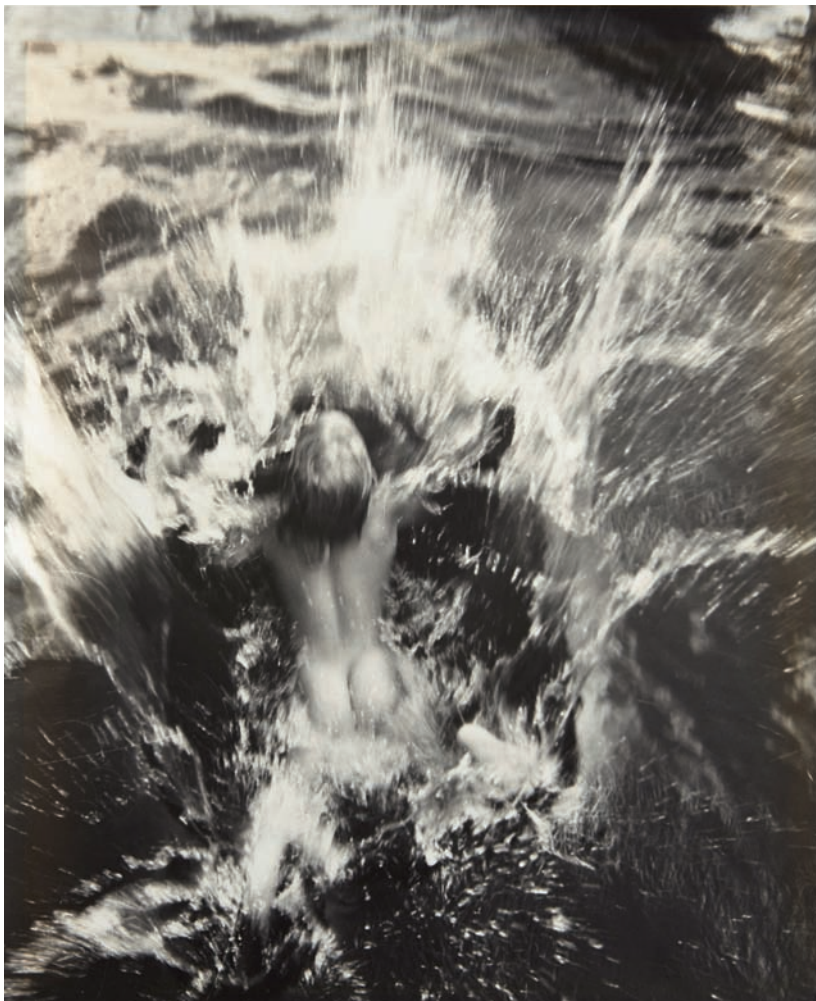
21 x 29 in. (53.3 x 73.7 cm)

Signed in ink in the margin. Number PP2 from an edition of 10 plus printer's proofs.

Estimate \$6,000-8,000

PROVENANCE

Acquired directly from the artist



69 **EDWARD STEICHEN** 1879-1973

Splash, 1954

Gelatin silver print, printed later.

16 5/8 x 13 1/2 in. (42.2 x 34.3 cm)

Titled, dated in pencil, credit stamp and annotated 'Family of Man #71 p. 39/ Book PL. 242' in an unidentified hand in pencil on the verso.

Estimate \$8,000-12,000

PROVENANCE

Sotheby's, New York, 6 May 1987, lot 383

LITERATURE

Steichen and Sandburg, *The Family of Man*, p. 39

Steichen, *Steichen's Legacy: Photographs 1895-1973*, pl. 272 there titled *Dana Miller at Umpawaug Pond*

This image was the only work by Edward Steichen that he included in his groundbreaking *Family of Man* exhibition at the Museum of Modern Art in 1954.



70

GARRY WINOGRAND 1928-1984*Untitled from Woman are Beautiful*, circa 1970

Gelatin silver print, printed later.

8 3/4 x 13 in. (22.2 x 33 cm)

Signed by Eileen Adele Hale, Executor, in pencil, 'Printed by or under the supervision of Garry Winogrand', estate and copyright credit stamps on the verso.

Estimate \$4,000-6,000**LITERATURE**T.F. Editores, *Garry Winogrand: The Game of Photography*, p. 79

71

LISETTE MODEL 1901-1983*Woman with Veil*, San Francisco, 1949

Gelatin silver print, printed 1950s.

19 x 15 3/8 in. (48.3 x 39.1 cm)

Signed, titled in ink and copyright credit estate stamp on the reverse of the flush-mount.

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

Pace/MacGill Gallery, New York

LITERATUREAperture, *Lisette Model*, p. 48Lebon, *Lisette Model*, p. 163Thomas, *Lisette Model*, pl. 10

71



72



72

DIANE ARBUS 1923-1971*Mae West*, circa 1965

Gelatin silver print, printed 1984 by Neil Selkirk.

14 1/2 x 14 3/8 in. (36.8 x 36.5 cm)

Stamped 'A Diane Arbus photograph', signed, titled, numbered 4/75 by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso.

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

Martin Lawrence Gallery, New York

LITERATUREAperture, *Diane Arbus: Magazine Work*, p. 59

Show, 'Mae West: Emotion in Motion', January 1965, n.p.



73

DIANE ARBUS 1923-1971

Triplets in their bedroom, N.J., 1963

Gelatin silver print, printed later by Neil Selkirk.

14 3/4 x 14 3/4 in. (37.5 x 37.5 cm)

Stamped 'A Diane Arbus photograph', signed, titled, dated, numbered 40/75 by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso.

Estimate \$30,000-50,000

LITERATURE

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

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 85

Green, *A Critical History: American Photography*, p. 106

From the start of his three-decade tenure as director of the photography department at the Museum of Modern Art in 1962, John Szarkowski mounted exhibitions whose legacy has shaped the field. One such exhibition was *New Documents* in 1967, for which the current lot was a highlighted image. Of the three photographers whose work was lauded by the exhibition, Garry Winogrand, Lee Friedlander and Diane Arbus, Szarkowski wrote "In the past decade this new generation of photographers has redirected the technique and aesthetic of documentary photography to more personal ends. Their aim has been not to reform life but to know it, not to persuade but to understand."

Diane Arbus's interest in individuals with a distinct genetic makeup—from giants to midgets and as seen in this lot, triplets—was in synchrony with her attraction to social oddities and other marginalized characters. As a former student of Lisette Model in New York, herself renowned for her capturing of New York characters, Arbus drew further inspiration from the work of *New Objectivity* photographer August Sander, with his frontal, candid images. In *Triplets in their bedroom, N.J.*, Arbus produced an image that, as Szarkowski asserted, objectively and candidly portrays the subjects simply as they were, in the comfort of their own home.



74

RENÉ BURRI b. 1933*São Paulo, Brazil, 1960*

Gelatin silver print, printed 2001.

11 x 16 3/8 in. (27.9 x 41.6 cm)

Signed, titled and dated in pencil on the verso.

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

Acquired directly from the artist

75



75

RENÉ BURRI b. 1933*Summer Palace, Beijing, China, 1964*

Gelatin silver print, printed 2001.

11 1/8 x 16 3/8 in. (28.3 x 41.6 cm)

Signed, titled and dated in pencil on the verso.

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

Acquired directly from the artist

76



76

EVE ARNOLD b. 1913-2012*Wedding Ceremony, Church of England, 1963*

Gelatin silver print, printed later.

12 3/8 x 19 in. (31.4 x 48.3 cm)

Signed in pencil on the verso.

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

Peter Fetterman Gallery, Santa Monica

77 **EVE ARNOLD** b. 1913-2012
Malcolm X, Chicago, 1961
Gelatin silver print, printed later.
19 x 13 in. (48.3 x 33 cm)
Signed in pencil on the verso.

Estimate \$5,000-7,000

PROVENANCE

Peter Fetterman Gallery, Santa Monica

77



78



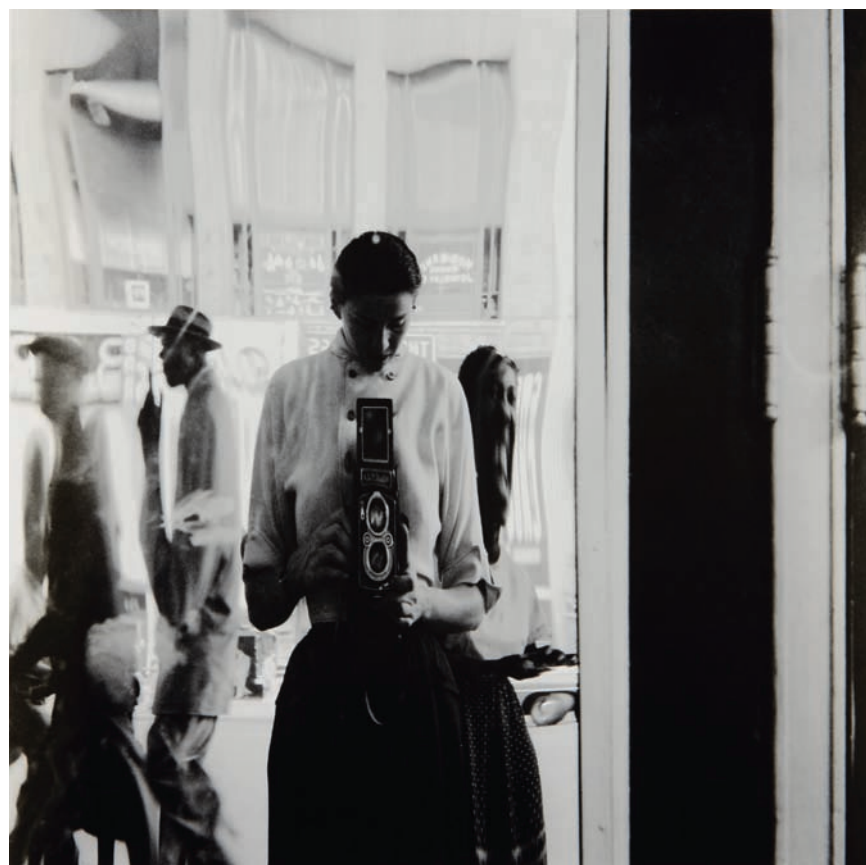
78 **WEEGEE** 1899-1968
J. Edgar Hoover, circa 1960
Gelatin silver print, flush-mounted.
25 1/8 x 19 3/4 in (63.8 x 50.2 cm)

Estimate \$8,000-12,000

PROVENANCE

Matthew Marks Gallery, New York

79



79 **EVE ARNOLD** b. 1913-2012
Self-portrait in a Distorting Mirror, 42nd Street, New York, 1950
Gelatin silver print, printed later.
15 x 14 7/8 in. (38.1 x 37.8 cm)
Signed in pencil on the verso.

Estimate \$4,000-6,000

PROVENANCE

Peter Fetterman Gallery, Santa Monica



HORST P. HORST 1906-1999
Lisa with Turban, NY, 1940
Gelatin silver print, printed later.
12 x 8 7/8 in. (30.5 x 22.5 cm)
Blindstamp credit in the margin; signed, titled and dated in pencil on the verso.
Estimate \$7,000-9,000

LITERATURE
Kazmaier, *Horst: Sixty Years of Photography*, pl. 51
National Portrait Gallery, *Horst Portraits: 60 Years of Style*, pl. 73 there titled *Lisa Fonssagrives, New York*

HORST P. HORST 1906-1999
Carmen Face Massage, NY, 1946
Gelatin silver print, printed later.
11 1/2 x 8 7/8 in. (29.2 x 22.5 cm)
Signature blindstamp in the margin; signed and titled in pencil on the verso.
Estimate \$5,000-7,000

LITERATURE
Kazmaier, *Horst: Sixty Years of Photography*, pl. 80 there titled *Advertisement with Carmen, New York*

HORST P. HORST 1906-1999
Lisa with Harp, Paris, 1939
Gelatin silver print, printed later.
11 7/8 x 8 1/2 in. (30.2 x 21.6 cm)
Signature blindstamp in the margin; signed, titled and dated in pencil on the verso.
Estimate \$6,000-8,000

LITERATURE
Kazmaier, *Horst: Sixty Years of Photography*, pl. 30
The Vendome Press, *Lisa Fonssagrives*, pl. 65
Vogue, 15 May 1941



83 **MELVIN SOKOLSKY** b. 1933
Simone Looking Up, Harper's Bazaar, 1960
Gelatin silver print, printed later.
17 3/4 x 12 7/8 in. (45.1 x 32.7 cm)
Signed, titled, dated and numbered 6/25 in pencil on the verso.

Estimate \$5,000-7,000

PROVENANCE
Staley + Wise Gallery, New York

84 **ORMOND GIGLI** b. 1925
Girls at Window, NYC, 1960
Gelatin silver print, printed later.
23 1/2 x 24 in. (59.7 x 61 cm)
Signed and numbered 1/50 in ink on the mount; signed and numbered 1/50 in ink on the reverse of the mount.

Estimate \$10,000-15,000

PROVENANCE
Fay Gold Gallery, Atlanta

LITERATURE
International Center of Photographs, *Reflections in a Glass Eye: Works from the International Center of Photography Collection*, pl. 63 for a color variant



85 **RUTH BERNHARD** 1905-2006
In the Box - horizontal, 1962
Gelatin silver print, printed later.
7 1/4 x 13 1/8 in. (18.4 x 33.3 cm)
Signed in pencil on the mount; signed, titled and dated in pencil on the reverse of the mount.

Estimate \$8,000-12,000

LITERATURE
Chronicle Books, *Ruth Bernhard: The Eternal Body*, back cover and pl. 19
Mitchell, *Ruth Bernhard: Between Art & Life*, p. 104



Paris 1963

Los Angeles: Leafcar Editions. Twelve gelatin silver prints, printed 1996.

Each approximately 9 3/4 x 9 5/8 in. (24.8 x 24.4 cm).

Each print signed, titled, dated, annotated 'Harper's Bazaar' and numbered 13/25 in pencil on the verso. Signed and numbered 13/25 in pencil on the introduction. Printed copyright, credit and date on the colophon. Title page. Accompanied by a linen folio with credit and title.

Estimate \$25,000-35,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Harper's Bazaar, March 1963

Titles include: *Bubble over New York, From Wee Hawken, New Jersey, January 14, 1965; On the Seine, Paris, January 28, 1963; With Le Dragon, Fire-eater from Place Pigalle, January 28, 1963; Faces in Window, Unsuspecting family, February 4, 1963; On the Roof, Paris Suburb, January 29, 1963; School Window, School in Paris suburb, January 30, 1963; Du Taxi, Unsuspecting passersby, January 31, 1963; On Saint Germain Street, Townspeople going about their chores, February 1, 1963; After Delvaux, ois de Boulogne, February 2, 1963; In the Trees, Bois de Boulogne, February 2, 1963; With Chair, Playful passersby, January 31, 1963; Pont Alexandre II, at Night, February 3, 1963*







87

HORST P. HORST 1906-1999*Round the Clock I, N.Y.*, 1987

Gelatin silver print, printed later.

21 7/8 x 17 7/8 in (55.6 x 45.4 cm)

Blindstamp credit in the margin; signed in pencil on the verso.

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

High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 129
 Kazmaier, *Horst: Sixty Years of Photography*, pl. 195 there titled *Advertisement for stockings, New York*

88



88

IRVING PENN 1917-2009*Sir John Gielgud, New York*, 1947

Gelatin silver print.

9 5/8 x 7 5/8 in. (24.4 x 19.4 cm)

Signed, titled, dated, annotated 'Courtesy of Vogue' and 'Print made near to date of photographic sitting' in ink, credit and Condé Nast copyright credit reproduction limitation stamps on the verso. One from an edition of 25.

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

The Estate of Thomas T. Solley
 Christie's, New York, 18 October 2007, lot 403

LITERATURE

Printemps des Artes de Monte-Carlo, *Irving Penn*, pl. 57

89

LILLIAN BASSMAN 1917-2012*Barbara Mullen, Le Grande Véfour, Paris, 1949*

Gelatin silver print, printed 1992.

21 3/8 x 18 1/2 in. (54.3 x 47 cm)

Signed, titled, dated, numbered 1/25 in pencil and copyright credit stamp on the verso.

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

Hamiltons Gallery, London

LITERATURE*Harper's Bazaar*, April 1949Solomon, *Lillian Bassman: Women*, p. 17 there titled *Across the Restaurant, Barbara Mullen, dress by Jacques Fath, Le Grand Véfour, Paris*

90



90

IRVING PENN 1917-2009*Woman in Balenciaga Coat (Lisa Fonssagrives-Penn), Paris, 1950*

Gelatin silver print, printed before 1960.

9 1/2 x 6 7/8 in. (24.1 x 17.5 cm)

Signed, titled, dated in ink, credit, 'Photograph by Penn' and Condé Nast copyright credit reproduction limitation stamps on the reverse of the mount. One from an edition of 13.

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

Sotheby's, New York, 26 April 2007, lot 97

LITERATURESzarkowski, *Irving Penn*, pl. 46

IRVING PENN 1917-2009

Woman with Roses on Her Arm, Lisa Fonssagrives-Penn, 1950

Platinum palladium print, printed 1977.

21 5/8 x 14 5/8 in. (54.9 x 37.1 cm)

Signed, titled, numbered 37/40, edition and Condé Nast copyright credit reproduction limitation stamps on the reverse of the flush-mount.

Estimate \$200,000-300,000

LITERATURE

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

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

Greenough, *Irving Penn Platinum Prints*, frontispiece and pl. 20

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

Szarkowski, *Irving Penn*, pl. 54

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

American Vogue, 15 September 1950

French Vogue, September 1950

In 1950, Irving Penn, a staff photographer at *Vogue*, was commissioned to photograph the Paris haute-couture collections. By then, Penn had established his reputation as a trailblazing fashion photographer, celebrated for his minimalist settings and his emphasis on volume, texture and silhouette. Of the three models whom Penn photographed for the Paris collections that year—Régine, Jean Patchett and Lisa Fonssagrives—the latter was photographed most extensively. Indeed, that was the year that Fonssagrives, a successful model who had been gracing the cover of *Vogue*, *Vanity Fair* and *Harper's Bazaar* since 1940, married Penn. In *Woman with Roses on Her Arm*, Fonssagrives is depicted standing sideways to accentuate the dramatically plunging back, the sumptuously ruched front, and the understated columnar form of the dress. Her black gloved arms flanking her torso assume the position of petals. And shot from a lower vantage point by Penn, she appears statuesque and regal in air. Overall, she is the embodiment of beauty and femininity. The following year, shortly after her fortieth birthday, Fonssagrives retired from the world of modeling, leaving behind a magnificent body of work, most eloquently captured by her beloved.





92 **JEANLOUP SIEFF** 1933-2000
Corset, New York, 1962
Gelatin silver print, printed later.
11 3/4 x 7 7/8 in. (29.8 x 20 cm)
Signed and dated in ink in the margin; copyright credit stamp on the verso.

Estimate \$8,000-12,000

PROVENANCE
Sotheby's, London, 2 May 1996, lot 223



93 **WILLIAM KLEIN** b. 1928
Dorothy + Formfit, Paris (Vogue), 1960
Gelatin silver print, printed later.
14 1/4 x 10 1/2 in. (36.2 x 26.7 cm)
Signed, titled and dated in pencil on the verso.

Estimate \$2,000-3,000

PROVENANCE
Fay Gold Gallery, Atlanta



94 **HORST P. HORST** 1906-1999

Mainbocher Corset, 1939

Platinum palladium print, printed later.

17 1/2 x 13 1/4 in. (44.5 x 33.7 cm)

Signed in pencil in the margin; signed, titled, dated in pencil, copyright credit, edition, medium and reproduction limitation stamps on the verso. Number 17 from an edition of 50.

Estimate \$25,000-35,000

PROVENANCE

Sotheby's, New York, 17 October 2006, lot 165

LITERATURE

Angeletti and Oliva, *In Vogue: The Illustrated History of the World's Most Famous Fashion Magazine*, p. 18

Devlin, *Vogue Book of Fashion Photography*, p. 46

Fraser, *On The Edge: Images from 100 Years of Vogue*, p. 25

Hall-Duncan, *The History of Fashion Photography*, p. 65

High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 192

Kazmaier, *Horst: Sixty Years of Photography*, pl. 8

Koetzle, *Photo Icons: Volume 2*, pp. 38 and 43

Lawford, *Horst: His Work and His World*, p. 184

Lawford and Valentine, *Horst 1930 - 1987*, p. 28

American Vogue, 15 September 1939

French Vogue, December 1939



95

IRVING PENN 1917-2009

The Tarot Reader (Bridget Tichenor and Jean Patchett), New York, 1949

Selenium toned gelatin silver print, printed 1984.

18 1/2 x 19 in. (47 x 48.3 cm)

Signed, titled, dated in ink and Condé Nast copyright credit reproduction limitation stamp on the verso. One from an edition of 26.

Estimate \$40,000-60,000

PROVENANCE

From the artist; to Robert Klein Gallery, Boston

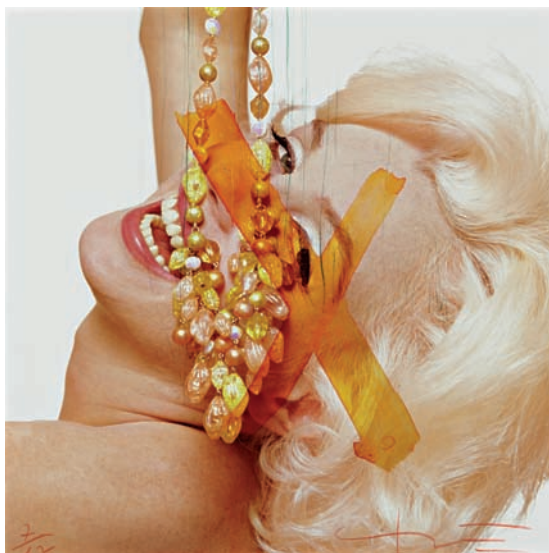
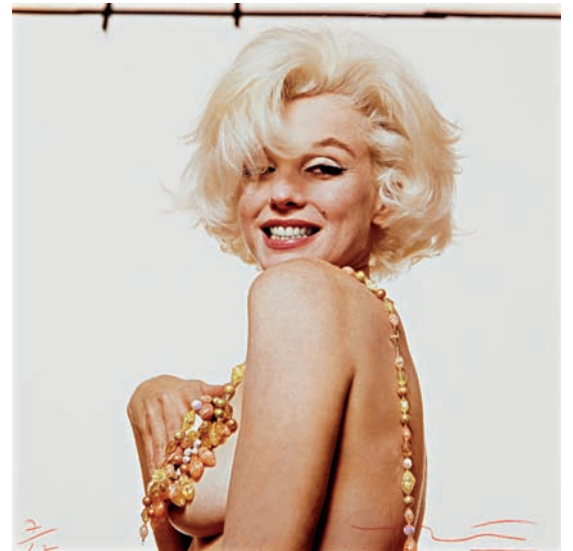
LITERATURE

Dayan, *Vanities*, p. 46

Knopf/Callaway, *Irving Penn: Passage, a Work Record*, p. 75

Szarkowski, *Irving Penn*, pl. 43

Another print of this image is in the collection of The Smithsonian American Art Museum, Washington D.C.



96

BERT STERN b. 1930

The Marilyn Monroe Portfolio

New York: Ralph Ginzburgh, 2008-2009.

Seven archival pigment prints, printed later by Don Penny.

Each approximately 21 x 21 in. (53.3 x 53.3 cm).

Each print signed and titled in wax pencil on the recto; copyright credit and reproduction limitation stamps on the verso. Each accompanied by a signed Certificate of Authenticity. Illustrated index print with printed number 7/12 on the recto. Enclosed in a linen clamshell portfolio case. Accompanied by a signed first edition of 'EROS' Autumn, 1962.

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the artist

97 **ANDY WARHOL** 1928-1987

Holly Solomon, 1963-1964

Seven unique gelatin silver photobooth prints.

Each 7 3/4 x 1 1/2 in. (19.7 x 3.8 cm); 7 3/4 x 12 1/2 in. (19.7 x 31.8 cm) overall.

One print initialed 'T.J.H.' by Timothy J. Hunt of the Andy Warhol Foundation in pencil on the verso; each print with Estate of Andy Warhol stamps on the verso.

Estimate \$50,000-70,000

LITERATURE

Angell, *Andy Warhol Screen Tests: The Films of Andy Warhol Catalogue Raisonné*, p. 189, for variants

Éditions Stemmler, *Andy Warhol Photography*, pp. 94, 96-99; for variants

Indiana, *Andy Warhol Photobooth Pictures*, pp. 2, 4, 8, 10, 12, 13, 17

In 1964, Holly Solomon, a beautiful New Yorker, avid art-collector and aspiring actress, wished to have her portrait done by master photographer Richard Avedon for stage purposes. "Great artists [were] now doing imagery," she stated in a later interview, "click!—you know, it makes sense to have them do your portrait." However, upon learning of Avedon's fee of \$12,000, Solomon decided to look elsewhere. Instead, she thought, "why not ask Roy Lichtenstein, and Andy [...] and somebody else, named Rauschenberg," referring to the artists whose works she and husband, Horace, had already included in their collection.

The original commission intended for Warhol to silkscreen wallpaper in Solomon's image. However, turned off by Warhol's fee of \$6,000, which she found too steep for wallpaper, her portrait was finally executed by Roy Lichtenstein, who portrayed her as a comic-strip protagonist in his painting *I...I'm sorry*, 1965-66. Delighted with the result, Solomon went to Leo Castelli Gallery, whom at the time represented both Lichtenstein and Warhol, to pay for the commission from Lichtenstein. "This is the money for the portrait," she told Castelli's assistant, David Whitney. Misguided, Whitney believed Solomon had changed her mind about the Warhol portrait, and called Warhol to let him know that Solomon's interest in having her portrait done by him was renewed, this time as a silkscreen on canvas, a technique that Warhol had already gained fame for in his portraits of Pop Culture icons Marilyn Monroe and Elizabeth Taylor. By the time Solomon got back home, Warhol called. "Oh, Hol," he said excitedly, "we're going to do the portrait." Delighted by the unexpected turn of events, Solomon complied. All that was then required was a photograph on which the final portrait would be based.

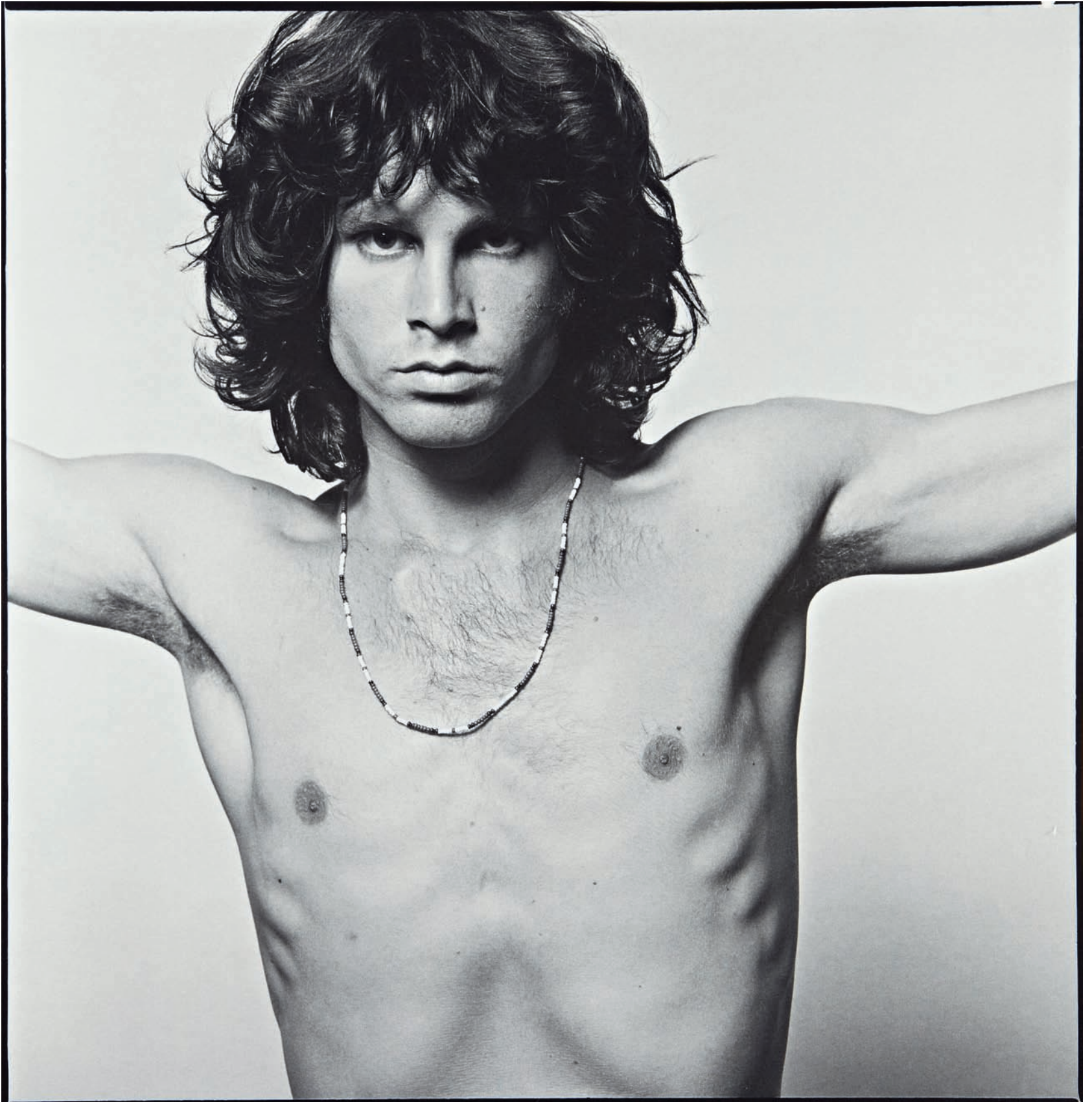
The two met on 42nd street, famous for its Broadway spectacles and a befitting location for Warhol's own fascination with glamour and Solomon's aspiration as an actress. Warhol, Solomon recalled, was picky about the photobooth: "he did pick precisely the photobooth, and he explained to me that he wanted dark and light to be quite clear."

After spending a brief amount of time with Solomon, Warhol left Solomon alone in the booth. Sitting and posing for the camera with no instructions was initially tedious for Solomon. However, having taken classes with Lee Strasberg, the legendary acting teacher, Solomon began drawing from a great mental catalogue of poses and facial expressions. For hours she alternated between smiling, laughing, pouting, demurring, seducing, flirting, flipping her hair, turning her head, looking askance, clasping her hands, and stroking her coat. The final product, an inventory of roles that Solomon inhabited with vigor and creativity, was handed over to Warhol to choose for the final image.

The timing of the work is of importance for it pre-empted the Women's Liberation movement of the 1970s. "In the 60s there were rules," Solomon recalled, "if you were an intelligent woman, you were an upset woman. Truly upset. You had to be thin. We grew up with all these rules." And yet, in the body of work presented in the current lot, the opinionated Sarah Lawrence graduate was given a *tabula rasa* to freely exude as much energy in any direction she wanted, free of judgment. Without instructions and expectations, she allowed her every accessible self to emerge in an expressive and candid mosaic. Indeed, of Warhol's final portrait Solomon stated, "It really is an icon of this liberated woman, who is just trying very hard to be liberated." In Solomon's case, it was her unfulfilled dream of reaching Hollywood superstardom that she was able to unleash. "I wanted to be Brigitte Bardot," she mused. "I wanted to be Jeanne Moreau, Marilyn Monroe all packed into one." In the current lot, viewers find her channeling each one.

The friendship between Warhol and Solomon lasted until Warhol's death in 1987. In a eulogizing letter, Solomon fondly remembered Warhol and the influence he had had on her throughout their friendship. "His greatest gift," she stated, "was giving people what they thought they wanted or trying to." The current lot is a vivid testament to that assertion.





98

JOEL BRODSKY 1939-2007

Jim Morrison, The Doors, The American Poet, New York City, 1967

Archival pigment print, printed later.

32 1/8 x 31 1/2 in. (81.6 x 80 cm)

Signed, numbered T.P. 2/2 in pencil and blindstamp credit in the margin.

Estimate \$25,000-35,000

PROVENANCE

Acquired directly from the artist

Joel Brodsky was a music photographer inextricably linked to the music and visual identity of the 1960s and 1970s. His photographs were used on the covers of more than 300 albums by the leading musicians of the day including Aretha Franklin, Isaac Hayes, KISS and, in the case of the present photograph, The Doors. This arresting portrait of their frontman, Jim Morrison, appeared on the cover of their greatest hits album, *The Best of The Doors*. Aptly capturing Morrison's tenacious energy, this image later became known as "the young lion" and to this day remains one of the most iconic photographs of the legendary artist.

This print served as the approval print for both the edition of 25 and the edition of 3 and is the only print signed by the artist.

99 RICHARD AVEDON 1923-2004

Janis Joplin, New York City, August 28, 1969

Gelatin silver print, printed 1999.

17 1/2 x 13 3/4 in. (44.5 x 34.9 cm)

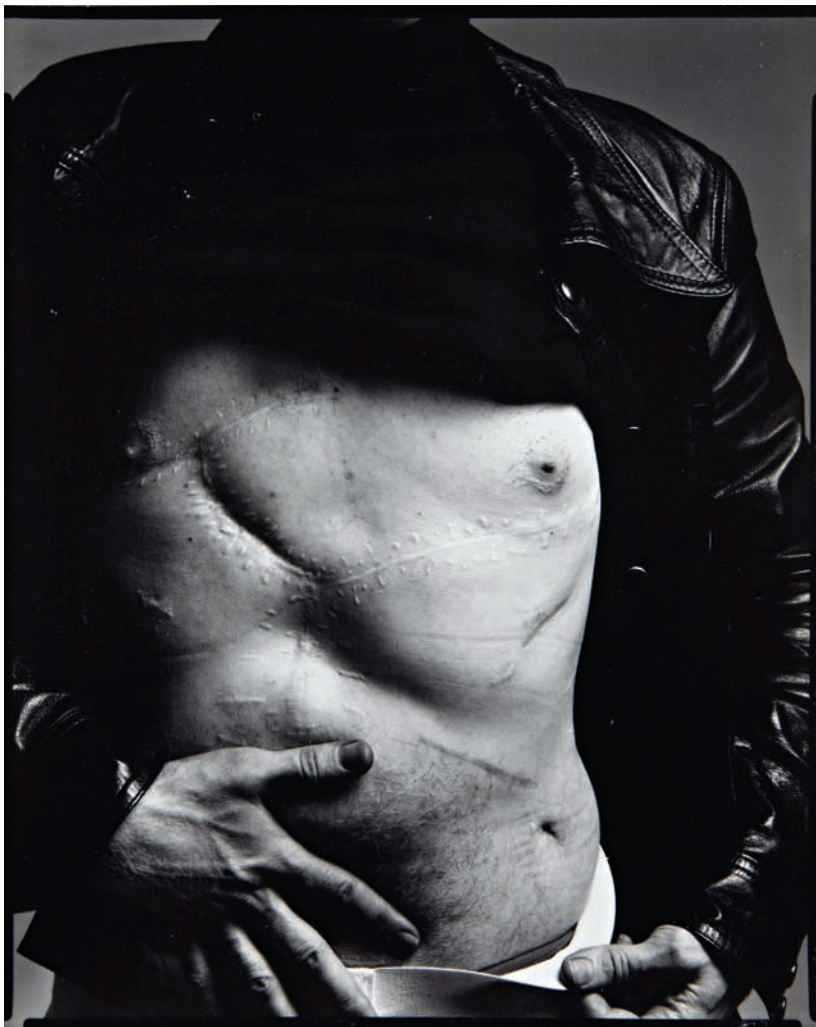
Signed, numbered AP 2/2 in pencil, title, date and copyright credit reproduction limitation stamps on the verso. One from an edition of 50 plus 2 artist's proofs.

Estimate \$15,000-20,000

LITERATURE

Avedon, *An Autobiography: Richard Avedon*, pl. 22 for a variant

Random House, *Avedon: The Sixties*, p. 13

**100 RICHARD AVEDON** 1923-2004

Andy Warhol, artist, New York City, 8-20, 1969

Gelatin silver print, printed 1975.

9 7/8 x 7 7/8 in. (25.1 x 20 cm)

Signed and numbered 37/50 in ink, copyright credit, reproduction limitation, edition, title and date stamps on the verso.

Estimate \$12,000-18,000

PROVENANCE

Fraenkel Gallery, San Francisco

LITERATURE

Harry N. Abrams, *Richard Avedon: Portraits*, n.p.

Random House, *Avedon: The Sixties*, p. 32 for a variant

Random House, *Richard Avedon: Evidence 1944-1994*, p. 150

This portrait of Andy Warhol was taken in 1969, the same year as Richard Avedon's *Andy Warhol and the Factory* (lot 101). In keeping with Avedon's mastery in creating a portrait that captures the spirit of the subject while eschewing the usual network of clichés, the current portrait presents Warhol in an unprecedented way. In 1968, Warhol was shot in the stomach by Valerie Solanas, a brief Factory member, in an apparent homicide effort. In the current portrait, Avedon chose to portray Warhol's vulnerability and mortality, as opposed to the megastar artist and Pop Culture icon for which he was gaining widespread recognition. By doing so, Avedon successfully created a rare and personal angle of Warhol that strips him of his untouchable aura, presenting a portrait that is intimate, humble and deeply humane.



101 **RICHARD AVEDON** 1923-2004

Andy Warhol and members of The Factory, New York, October 30, 1969

Three gelatin silver prints, hinged together as one panorama, printed 1975.

Each 8 x 10 in. (20.3 x 25.4 cm); 8 x 30 in. (20.3 x 76.2 cm) overall.

Signed, numbered 1/50 in ink, title and date stamps on the verso.

Estimate \$30,000-50,000

PROVENANCE

From the Collection of Laura Kanelous, Avedon's business manager and good friend

LITERATURE

Avedon, *An Autobiography: Richard Avedon*, p. 131

Harry N. Abrams, *Richard Avedon: Portraits*, p. 29

Holm, *Richard Avedon: Photographs 1946-2004*, pp. 16-17

Random House, *Avedon: The Sixties*, pp. 78-83

Random House, *Richard Avedon: Evidence 1944-1994*, pp. 74-75 and p. 151

From left to right, subjects include: Paul Morrissey, director; Joe D'Allesandro, actor; Candy Darling, actress; Eric Emerson, actor; Jay Johnson, actor; Tom Hempertz, actor; Gerard Malanga, poet; Viva, actress; Paul Morrissey; Taylor Mead, actor; Brigid Polk, actress; Joe D'Allesandro; Andy Warhol, artist

By the early 1960s, Richard Avedon had secured his place in the pantheon of top American photographers, capturing with equal discernment and dignity the reigning supermodels, musicians, Civil Rights Movement leaders and everyday people. Adopting the 1960s mantra of acceptance and love, Avedon was meticulous in his treatment of each subject with respect and psychological insight, creating portraits that transcend mere representation in their astute portrayal of character and energy. In *Andy Warhol and members of The Factory*, Avedon successfully captured the strong subversive appeal of the group.

Warhol had reached superstardom by the late 1960s, positioning himself at the center of the Pop Culture movement that would come to define the decade. With a background in advertising and graphic design, Warhol's art was at once critical and celebratory of the commercialization of cultural icons, presenting some of the leading American celebrities as emblems of American consumerism, not unlike bottles of Coca-Cola and Campbell's soup cans. As his popularity and influence grew throughout the 1960s, Warhol's studio on 231 East 47th street became the hub of production where Warhol and his assistants would create the silkscreened canvases in an assembly-line style, gaining the name



The Factory. Additionally, the studio became the center for socialization for many of the art world's characters, most notably Warhol's coterie of Superstars, comprised of budding musicians, dancers, poets and actors, some of whom are featured in the current lot.

At first, the panoramic portrait appears straightforward—an alignment of members belonging to the same artistic group. A careful examination, however, yields a different view. The most notable feature is the lack of any hierarchical order. Indeed, the most pivotal member of the group, Warhol, is relegated to the very far right edge, partially cropped out of the overall frame. Instead, the centrality of the image is occupied by three male nudes, a risqué subject in 1960s media. Additionally, the nude subjects are all surrounded by their clothes, which subtly removes them from the romanticized realm of classical nudes and anchors them back to contemporary culture. Among the nudes, seen on the left panel, is Andy Warhol superstar Candy Darling (born James Lawrence Slattery), a bombshell transgendered starlet who had starred in Warhol's cult movie *Flesh* in 1968, thus becoming one of the earliest transgendered icons in pop culture. Her full-frontal stance is non-apologetic but not defensive, either. She is presented as naturally as her peers.

That Darling's right arm is double-exposed quickly reveals the constructed nature of the scene, for three other figures—Joe D'Allessandro, Paul Morrissey and Gerard Malanga, each make a double-appearance throughout the portrait. By doing so, Avedon pays homage to Warhol's distinct technique of repetitively silkscreening the same image—be it of Elvis, Liz Taylor or Marilyn Monroe—as a comment on the mass commercial appeal of celebrities. Additionally, Avedon's double portrayal of some of the figures is a double-take on literal and metaphoric levels, hinting at the freedom in ambiguity for which Warhol and the Factory had gained fame.

As this print is number 1 from the edition of 50, it is presumed to be the earliest printing of this image.



102 **LEE FRIEDLANDER** b. 1943

Nude (Madonna), 1979

Gelatin silver print, printed 1980s.

12 1/8 x 8 1/8 in (30.8 x 20.6 cm)

Signed in pencil, copyright credit reproduction limitation and 'printed 1980s' stamps on the verso.

Estimate \$20,000-30,000

LITERATURE

Cape, *Lee Friedlander: Nudes*, p. 62

"His goal with these images was inherently photographic- to make nudes that felt as real as possible." - Ingrid Sischy, *Lee Friedlander: Nudes*

While Lee Friedlander is best known for his street photographs that came to define a new style of documentary photography in the 1960s, he was as equally committed to his Nudes series which he photographed

over a period of twelve years, beginning in the late 1970s. While the nude is the most classical of subjects, Friedlander's depictions are anything but, presenting us with figures not from the canon of art history but from contemporary culture. These women are not idealized nor glamorized but are the real bodies of everyday people. Indeed, after finding models through his network of friends, photographers and even ad postings, he visited them at their homes and photographed them in their own beds, among their own possessions. This heightened their sense of comfort and ultimately the viewers' sense of intimacy with the subjects.

One such model was Madonna, who posed for Friedlander from 1979 to 1980, just a few years before the release of her first album in 1983. At the time, Madonna was a dancer in New York City struggling to make ends meet through modeling and small roles in low-budget films. It is believed that she was paid \$25 for the sittings. As her fame skyrocketed over the years, these images remain emblematic of her early career, before she would hone the public image for which she is known.

103 **HELMUT NEWTON** 1920-2004
Tomb of Talma, Pere Lachaise, Paris, 1977
Gelatin silver print.
22 3/4 x 15 in. (57.8 x 38.1 cm)
Signed, titled, dated and numbered 3/10 in pencil on the verso.

Estimate \$12,000-18,000

PROVENANCE
Christie's, London, 17 May 2011, lot 94

104 **HELMUT NEWTON** 1920-2004
Untitled, Beverly Hills, 1996
Unique collage of color coupler prints.
11 x 30 1/2 in. (27.9 x 77.5 cm)
Signed, dated and inscribed in ink on the verso.

Estimate \$10,000-15,000

PROVENANCE
From the artist; to the Collection of Evi Quaid, Los Angeles
Private Collection, New York

105 **HELMUT NEWTON** 1920-2004
Evi the Cop, Beverly Hills, 1996
Gelatin silver diptych.
Each approximately 9 1/4 x 7 1/4 in. (23.5 x 18.4 cm); 17 3/4 x 28 in. (45.1 x 71.1 cm) overall.
Each signed, titled 'Dressed', 'Half Nude', respectively, and dated in ink in the margin;
'Dressed' inscribed 'For Evi with Love from Helmut', 'Half Nude' inscribed 'For Evi, my very private model Love Helmut', both in wax pencil on the versos.

Estimate \$6,000-8,000

PROVENANCE
From the artist; to the Collection of Evi Quaid, Los Angeles
Private Collection, New York

LITERATURE
Taschen, *Helmut Newton: Work*, pp. 190-191



104



105





106 **HELMUT NEWTON** 1920-2004
Saddle I, 1976
Gelatin silver print from *Private Property Suite II*, printed 1984.
9 1/2 x 14 1/4 in. (24.1 x 36.2 cm)
Signed in pencil, numbered 9 in ink and copyright credit 'Private Property' reproduction limitation stamp on the verso. Number 9 from an edition of 75.

Estimate \$10,000-15,000

PROVENANCE
Fay Gold Gallery, Atlanta

LITERATURE
Taschen, *Helmut Newton: Work*, pp. 210-211



107 **HELMUT NEWTON** 1920-2004
Jenny Captain, Pension Florian, Berlin, 1977
Gelatin silver print.
17 1/2 x 11 1/2 in. (44.5 x 29.2 cm)
Signed in ink, copyright credit 'Paris, France' and reproduction limitation stamps on the verso.

Estimate \$12,000-18,000

PROVENANCE
Sotheby's, New York, 22 April 2006, lot 195

LITERATURE
Taschen, *Helmut Newton: Work*, p. 209



108 **HELMUT NEWTON** 1920-2004
Winnie at the Negresco, Nice, 1975
Gelatin silver print.
13 1/4 x 9 in. (33.7 x 22.9 cm)
Signed, titled, dated in ink, copyright credit 'Paris, France' and reproduction limitation stamps on the verso.

Estimate \$8,000-12,000



109 **IRVING PENN** 1917-2009

Kate Moss, Hand on Neck, New York, April 25, 1996

Platinum palladium print, printed 1996.

17 x 16 7/8 in (43.2 x 42.9 cm)

Signed, titled, dated, numbered 4/13 in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount.

Estimate \$50,000-70,000

PROVENANCE

Pace/MacGill Gallery, New York



110 **HELMUT NEWTON** 1920-2004
David Hockney, Piscine Royale, Paris, 1975
Gelatin silver print from *15 Photographs*, printed 1980.
12 1/4 x 8 1/4 in. (31.1 x 21 cm)
Signed, titled and dated in pencil on the verso. One from an edition of 40
Estimate \$6,000-8,000

111 **LARRY CLARK** b. 1943
Untitled, 1981
Gelatin silver print from *Teenage Lust*, printed 1983.
8 1/4 x 12 1/4 in (21 x 31.1 cm)
Signed, numbered 8/100 and annotated 'TL 46' in pencil on the verso.
Estimate \$7,000-9,000

LITERATURE
Clark, *Teenage Lust*, cover & n.p.

111



112 **DAVID HOCKNEY** b. 1937
Selected Images, circa 1970-1974
Three color coupler prints from *Twenty Photographic Pictures by David Hockney*, printed 1976.
Each approximately 9 1/2 x 7 in. (24.1 x 17.8 cm) or the reverse.
Each signed and numbered 80/80 in ink in the margin.

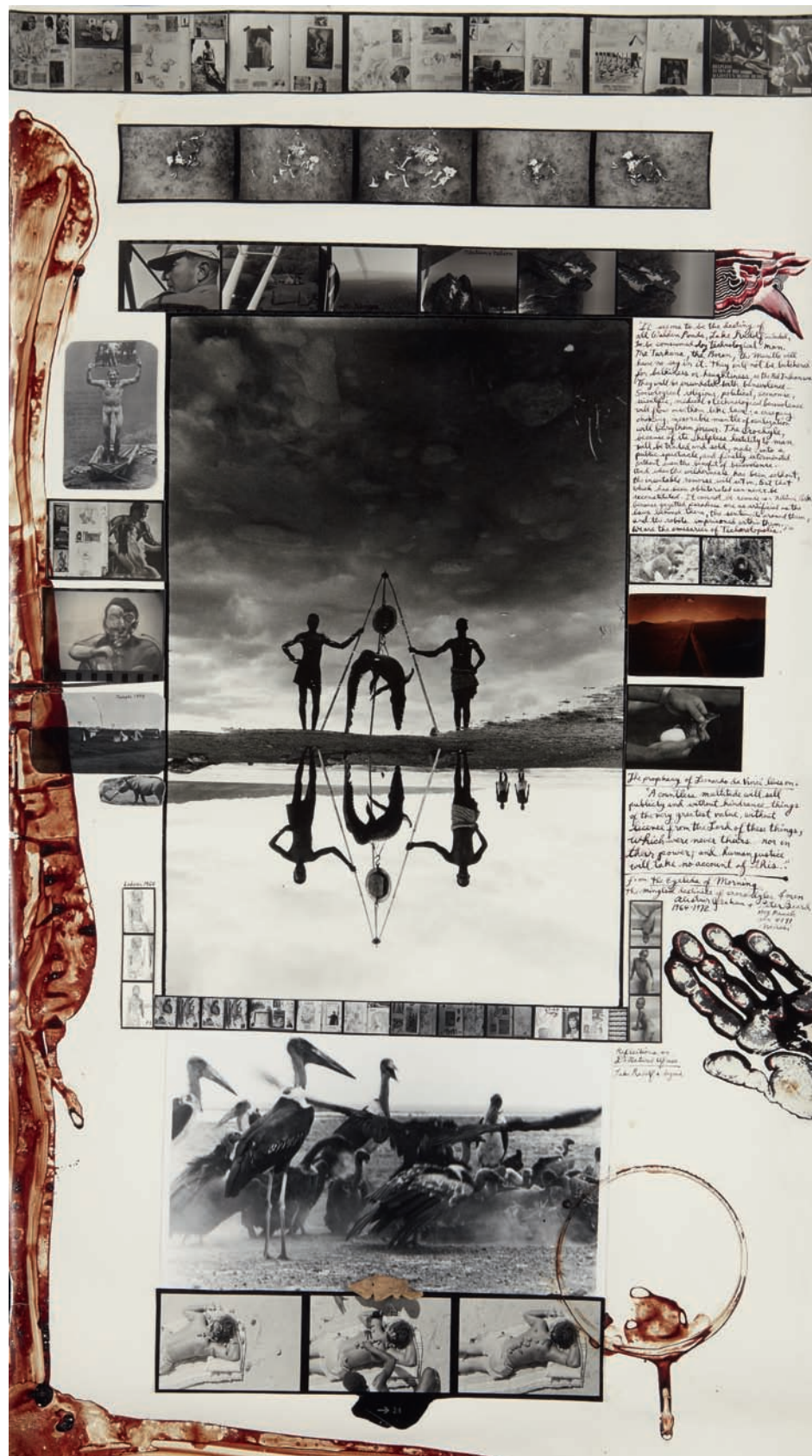
Estimate \$5,000-7,000

PROVENANCE
Sotheby's, New York, 6 April 1993, lot 486

Titles include: *Yves-Marie Asleep*, 1974; *Hollywood Window*, 1973;
Pretty Tulips, 1970



AFTERNOON SESSION 2pm
LOTS 113-239



113 **PETER BEARD** b. 1938

Reflections in Natural History, Moite Bay, Lake Rudolf, 1965

Gelatin silver print with ink, blood and collage, printed later.

45 1/4 x 25 in. (114.9 x 63.5 cm)

Signed, titled, dated and extensively annotated in ink, paint and blood with affixed collage of gelatin silver prints and leaf on the recto.

Estimate \$25,000-35,000

PROVENANCE

Acquired directly from the Peter Beard Studio, New York

LITERATURE

Taschen, *Peter Beard*, pl. 192 for a variant



- 116 **NICK BRANDT** b. 1966
Portrait of Elephant In Dust, Amboseli, 2011
 Archival pigment print.
 56 1/4 x 62 3/8 in. (142.9 x 158.3 cm)
 Signed, dated and numbered 5/10 in pencil in the margin.

Estimate \$25,000-35,000

PROVENANCE

Private Collection, London

- 117 **PETER BEARD** b. 1938
Tsavo in the early 1960s before the die off of '71, '72, '73..., 1965
 Toned gelatin silver print with paint and accompanying matchbook, printed later.
 8 x 9 7/8 in. (20.3 x 25.1 cm); 15 1/4 x 18 in. (38.7 x 45.7 cm) overall.
 Signed, titled, dated and annotated with paint in the margin;
 The Time is Always Now copyright credit stamp on the verso;
 accompanying matchbook tucked into the frame.

Estimate \$5,000-7,000

PROVENANCE

The Time is Always Now Gallery, New York

LITERATURE

Taschen, *Peter Beard*, pl. 177 for a variant

117





118 **RICHARD AVEDON** 1923-2004

His Holiness The Fourteenth Dalai Lama, Gyume Tantric Monastery, Kamataka, India, January 6, 1998

Gelatin silver print.

17 3/8 x 22 1/4 in. (44.1 x 56.5 cm)

Signed and numbered AP 2/2 in ink in the margin; signed by the Dalai Lama in ink on the recto; signed, numbered in pencil, copyright credit reproduction limitation, edition, title and date stamps on the verso. One from an edition of 12 plus 2 artist's proofs.

Estimate \$15,000-20,000

PROVENANCE

From the artist; to the Dalai Lama Foundation, Redwood City

From 2006-2011 this print was included in all venues of the traveling exhibition, *The Missing Piece: Artists Consider the Dalai Lama*.

119



119 **SEBASTIÃO SALGADO** b. 1944

Bushman Botswana [Mother with Child], 2008

Gelatin silver print.

14 1/2 x 20 in. (36.8 x 50.8 cm)

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

Estimate \$5,000-7,000

PROVENANCE

Peter Fetterman Gallery, Santa Monica

120



120 **SEBASTIÃO SALGADO** b. 1944

Arizona, USA, Plateau with Rainfall, 2010

Gelatin silver print.

14 5/8 x 20 1/8 in. (37.1 x 51.1 cm)

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

Estimate \$5,000-7,000

PROVENANCE

Peter Fetterman Gallery, Santa Monica

PHOTOGRAPHS FROM THE COLLECTION OF LISA LYON

Δ 121 **ROBERT MAPPLETHORPE** 1946-1989

Lisa Lyon, 1982

Gelatin silver print.

15 1/8 x 15 1/8 in. (38.4 x 38.4 cm)

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

Estimate \$5,000-7,000

PROVENANCE

Acquired directly from the artist

121



PHOTOGRAPHS FROM THE COLLECTION OF LISA LYON

Δ 122 **ROBERT MAPPLETHORPE** 1946-1989

Lisa Lyon, 1982

Gelatin silver print.

19 x 15 1/4 in. (48.3 x 38.7 cm)

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

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the artist

PHOTOGRAPHS FROM THE COLLECTION OF LISA LYON

Δ 123 **ROBERT MAPPLETHORPE** 1946-1989

Lisa Lyon, 1980

Gelatin silver print, flush-mounted.

12 x 11 7/8 in. (30.5 x 30.2 cm)

Signed and numbered AP 1/2 in ink in the margin. One from an edition of 10 plus 2 artist's proofs.

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the artist

122



124 **ROBERT MAPPLETHORPE** 1946-1989

Untitled, Nude, 1983

Gelatin silver print.

19 1/8 x 15 1/8 in. (48.6 x 38.4 cm)

Signed, dated and inscribed in ink on the reverse of the flush-mount.

Estimate \$4,000-6,000

PROVENANCE

Fay Gold Gallery, Atlanta

124



123



Δ 125 **ROBERT MAPPLETHORPE**

Lisa Lyon, 1980

Gelatin silver print.

13 7/8 x 13 7/8 in (35.2 x 35.2 cm)

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 15 plus 3 artist's proofs.

Estimate \$5,000-7,000

PROVENANCE

Acquired directly from the artist

LITERATURE

St. Martin's Press, *Lady: Lisa Lyon*, p. 21

125



126 **ROBERT MAPPLETHORPE** 1946-1989

Thomas, 1986

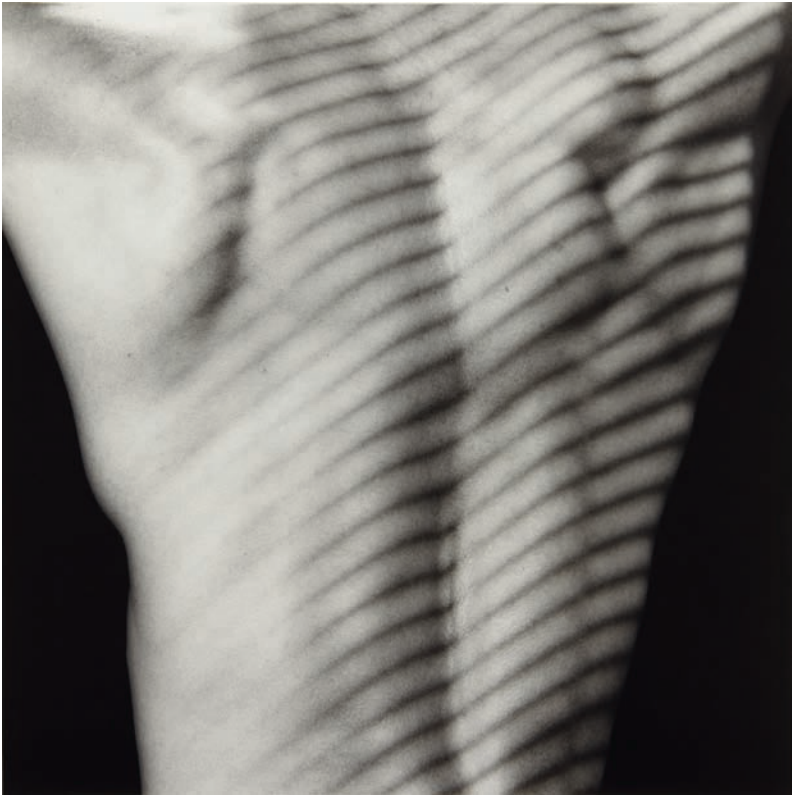
Gelatin silver print.

19 1/8 x 19 1/8 in. (48.6 x 48.6 cm)

Signed, dated and numbered 6/10 in ink in the margin; signed, titled, dated, numbered 6/10 in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount.

Estimate \$7,000-9,000

126



127 **ROBERT MAPPLETHORPE** 1946-1989

Frank Diaz, 1979

Gelatin silver print.

14 x 13 7/8 in. (35.6 x 35.2 cm)

Signed, dated and numbered 8/10 in pencil in the margin; signed, titled, dated, numbered 8/10 in ink and copyright credit stamp on the reverse of the mount.

Estimate \$8,000-12,000

PROVENANCE

Robert Samuel Gallery, New York

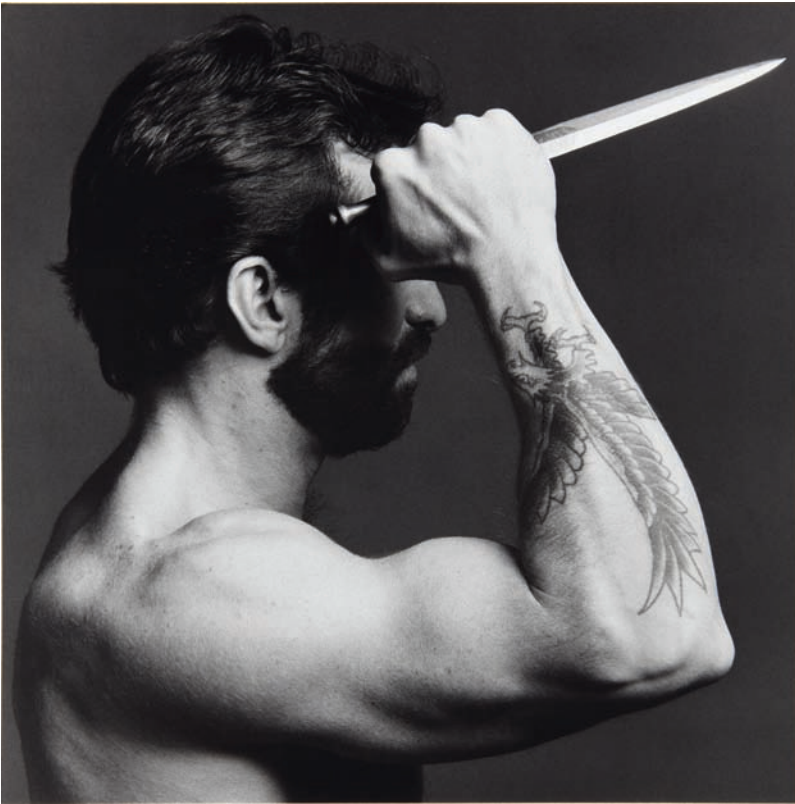
LITERATURE

Danto, *Playing with Fire: The Photographic Achievement of Robert Mapplethorpe*, p. 94

Mapplethorpe, *Certain People: A Book of Portraits*, n.p.

Random House, *Mapplethorpe*, p. 93

127





HERB RITTS 1952-2002
Tatjana Veiled Head, Tight View, Joshua Tree, 1988
Platinum print.
19 x 14 1/2 in. (48.3 x 36.8 cm)
Signed, titled, dated and numbered 16/25 in pencil on the verso.

Estimate \$15,000-20,000

LITERATURE
Bulfinch Press, *Herb Ritts: Work*, n.p.
Fondation Cartier pour l'art contemporain, *Herb Ritts*, inside front spread



ELLEN VON UNWERTH b. 1954
Maria Luisa with White Pearls, 1992
Gelatin silver print, printed later.
12 1/2 x 18 5/8 in. (31.8 x 47.3 cm)
Signed, titled 'Paris', dated and numbered 3/30 in pencil on the verso.

Estimate \$3,000-5,000

HERB RITTS 1952-2002
Helena, Hollywood, 1996
Gelatin silver print.
22 1/2 x 17 1/8 in. (57.2 x 43.5 cm)
Signed, titled, dated, numbered 7/25 in pencil and copyright credit stamp on the reverse of the mount.

Estimate \$8,000-12,000

PROVENANCE
Fay Gold Gallery, Atlanta
LITERATURE
Bulfinch Press, *Herb Ritts: Work*, n.p



131 **ROBERT MAPPLETHORPE** 1946-1989

Hyacinth, 1987

Photogravure.

32 3/4 x 32 1/4 in. (83.2 x 81.9 cm)

Signed, dated and numbered 12/30 in pencil in the margin.

Estimate \$15,000-20,000

LITERATURE

Random House, *Mapplethorpe: Pistils*, p. 77

132 **CHUCK CLOSE** b. 1940

Kate Moss, 2003

Digital pigment print diptych.

Each 11 3/4 x 8 3/4 in (29.8 x 22.2 cm); 11 3/4 x 18 1/2 in (29.8 x 47 cm) overall.

Signed, dated and numbered 3/25 in pencil in the margin.

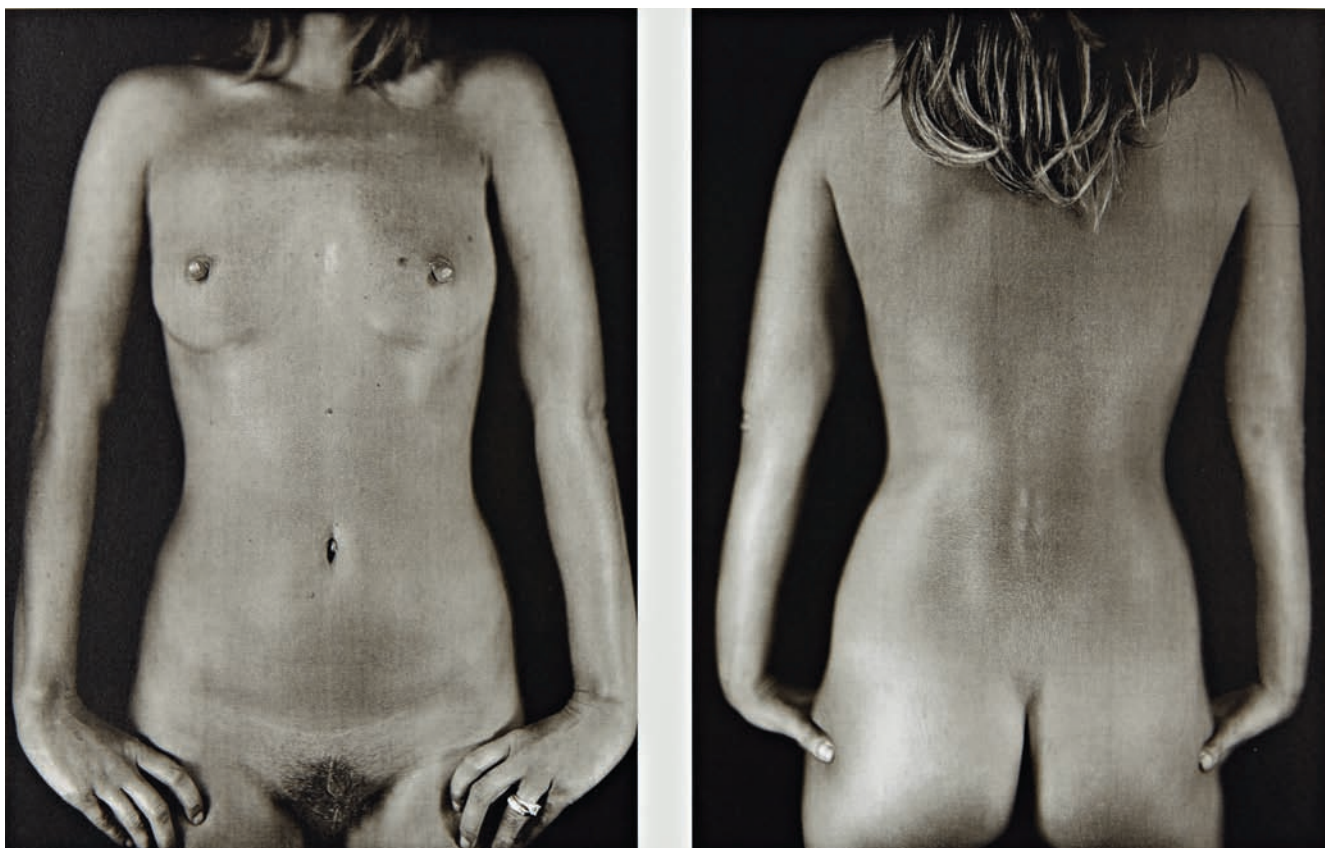
Estimate \$15,000-20,000

PROVENANCE

Danziger Gallery, New York

LITERATURE

'All about Kate', *W* September 2003, n.p.





133 **IRVING PENN** 1917-2009

Mud Glove, 1975

Platinum palladium print, printed 1975.

28 1/2 x 21 in. (72.4 x 53.3 cm)

Signed, titled, numbered 17/52 in pencil and copyright credit reproduction limitation stamp on the verso.

Estimate \$25,000-35,000

PROVENANCE

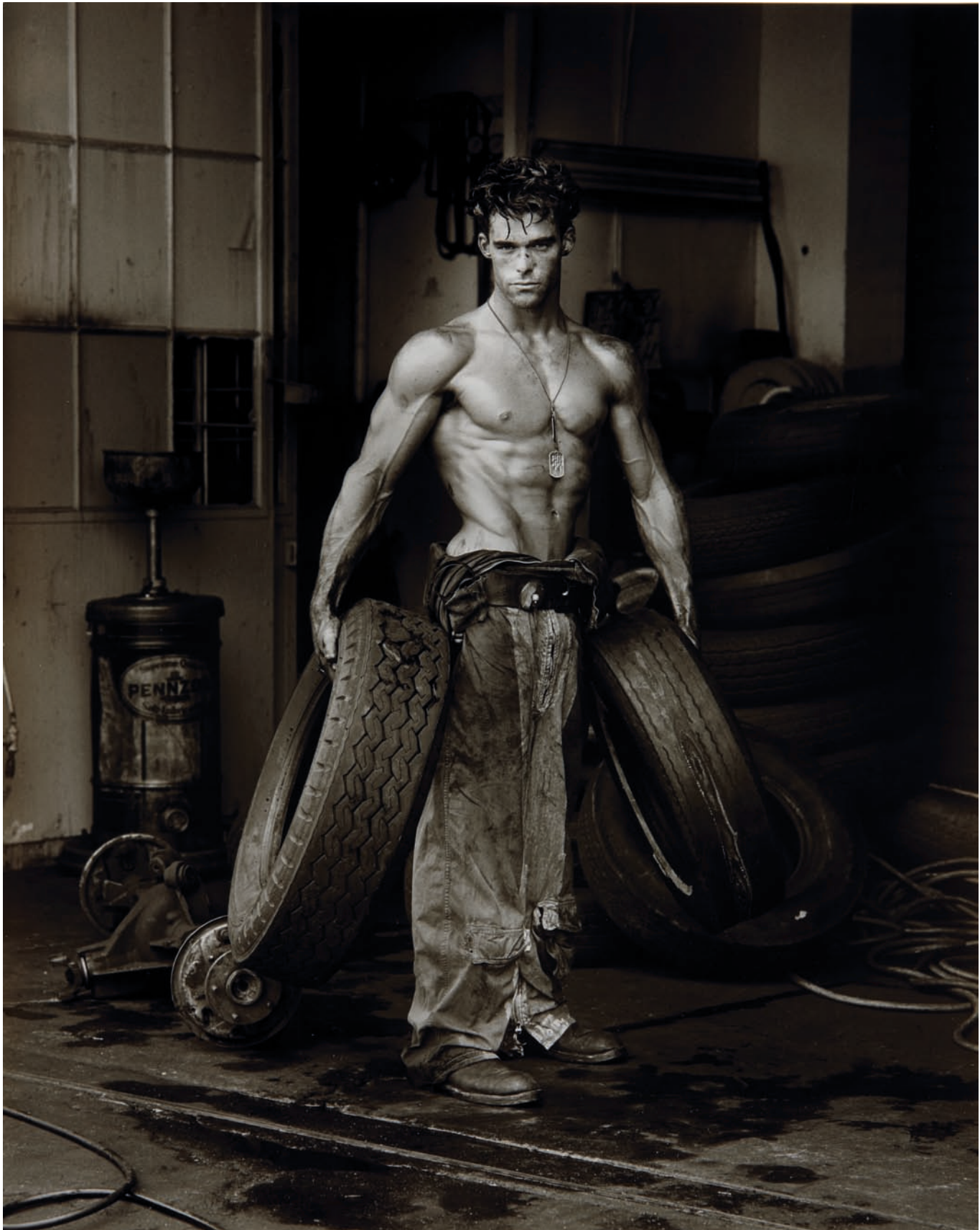
Photocollect, New York

LITERATURE

Art Institute of Chicago, *Irving Penn: A Career in Photography*, pl. 30 for a variant

Bulfinch Press, *Still Life: Irving Penn Photographs 1938-2000*, n.p

Knopf/Callaway, *Irving Penn: Passage, a Work Record*, p. 223 for a variant



134 **HERB RITTS** 1952-2002

Fred with Tires, Los Angeles, California from *The Body Shop Series*, 1984

Gelatin silver print.

19 x 15 1/4 in. (48.3 x 38.7 cm)

Blindstamp credit in the margin; signed, titled, dated and numbered 8/25 in pencil on the verso.

Estimate \$10,000-15,000

PROVENANCE

Staley + Wise Gallery, New York

LITERATURE

Bulfinch Press, *Herb Ritts: Work*, n.p.

Fondation Cartier pour l'art contemporain, *Herb Ritts*, n.p.

Twin Palms, *Herb Ritts: Pictures*, n.p.

135



- 135 BRUCE WEBER** b. 1946
Boys from Red Cloud, Nebraska, 1981
 Gelatin silver print.
 16 1/2 x 13 3/8 in. (41.9 x 34 cm)
 Signed, titled, dated and numbered 5/15 in pencil on the verso.

Estimate \$3,000-5,000

PROVENANCE

Robert Klein Gallery, Boston

136



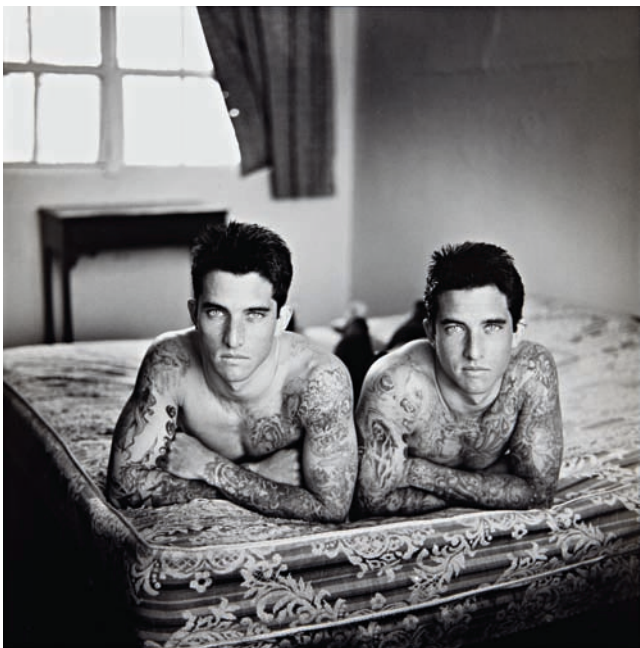
- 136 BRUCE WEBER** b. 1946
NYC Studio, 1986
 Gelatin silver print.
 23 1/4 x 18 in. (59.1 x 45.7 cm)
 Signed, titled, dated and numbered 46/50 in pencil on the verso.

Estimate \$2,000-3,000

PROVENANCE

Fay Gold Gallery, Atlanta

137



- 137 KEN PROBST** 1952-2010
Tattooed Twins, San Diego, 1989
 Gelatin silver print.
 18 x 18 in. (45.7 x 45.7 cm)
 Signed, titled, dated and numbered 12/20 in pencil on the verso.

Estimate \$3,000-5,000

PROVENANCE

Howard Yezerski Gallery, Boston

138



- 138 HORACE BRISTOL** 1909-1997
PBY Blister Gunner, Rescue at Rabaul, 1944
 Gelatin silver print, printed later.
 16 x 15 1/4 in. (40.6 x 38.7 cm)
 Signed in pencil on the verso.

Estimate \$8,000-12,000

PROVENANCE

Bonni Benrubi Gallery, New York

LITERATURE

Conner and Heimerdinger, *Horace Bristol: An American View*, p. 93



139

ADI NES b. 1966

Untitled from *The Soliders*, 1996

Color coupler print, printed 1998.

24 1/2 x 23 1/2 in. (62.2 x 59.7 cm)

Signed, titled, dated and numbered 2/3 in ink on the verso; signed, titled, dated and numbered 2/3 in ink on a label affixed to the reverse of the frame.

Estimate \$18,000-22,000

PROVENANCE

Acquired directly from the artist

EXHIBITED

Composed: Identity, Politics, Sex, The Jewish Museum, New York, 22 December 2011-30 June 2012, another print exhibited

LITERATURE

Tel Aviv Museum of Art, *Exposure: Recent Acquisitions: The Doron Sebbag Art Collection*, O.R.S. Ltd., pl. 45

Throughout his career Adi Nes has been appropriating and restaging images culled from Italian Renaissance, European Judaica, Greek mythology, American photojournalism, and as seen in the current lot, Classical sculpture. By doing so, Nes subverts the principles underpinning the formation of nationalist and masculine identities. The current lot depicts a young, shirtless man flexing his muscles. His pants, boots, dog tag and the tent identify him as a soldier, while the yarmulke on his head identifies him as Jewish. Thereby, Nes presents a Postmodern rebuttal to the 19th-century stereotyping of young Jewish men as “shtetl Jews”—studious, weak and craven. However, the Classical pose, the Romantic sky, the exaggerated lighting and the narcissistic self-adoration all allude to the artificiality belying the scene, consequently dispelling notions of what constitutes the age-old clichés of masculinity and religion.

Another print of this image is in the collection of The Israel Museum, Jerusalem.



ACTUAL SIZE

140 **FRANCESCA WOODMAN** 1958-1981

Untitled, Rome, 1977-1978

Gelatin silver print.

7 1/4 x 7 1/4 in. (18.4 x 18.4 cm)

Number 2 from an edition of 6.

Estimate \$15,000-20,000

PROVENANCE

From the Estate of the artist

Pace/MacGill Gallery, New York; to the present Private Collection, Connecticut

EXHIBITED

Francesca Woodman, The San Francisco Museum of Modern Art, San Francisco, 5 November 2011- 20 February 2012 traveling to Solomon R. Guggenheim Museum, New York, 16 March- 15 June 2012, another print exhibited

LITERATURE

Fondation Cartier pour l'art contemporain, *Francesca Woodman*, back cover and p. 113

Phaidon, *Francesca Woodman*, p. 154

San Francisco Museum of Modern Art, *Francesca Woodman*, p. 69 and cat. 81

Since her death in 1981, Francesca Woodman's photographs have been studied and celebrated for their critical dialogue with the history of art, examination of the body in relation to the space occupied and the complexities of self-portraiture. While her life and career were short,

her distinct body of work reveals her quick and impressive evolution as a photographer with varying influences from Surrealism to Conceptualism and Post-minimal art.

In the present lot, *Untitled, Rome, 1977-1978*, Woodman covers the lower half of her body with dirt to fuse herself with the space around her, thus minimizing the literal and figural gap between background and foreground. In many ways, it could be read as an attempt to disappear as she fades into the wall against which she stands and by doing so, she demands that her skin be read in relation to it. In its texture and dimensionality, the wall's surface evokes Aaron Siskind's images of stripped paint and its subsequent sense of palpable texture. It is therefore no surprise to learn that Woodman was a student of Siskind's at the Rhode Island School of Design. By incorporating Siskind's teachings into her own body of work, Woodman innovatively merged elements of abstract expressionism into her self-portraits. Likewise, in *Untitled, Rome, 1977-1978* (lot 141) we see her figure as it hangs from a doorway, perhaps a metaphor for the transitional space between two states of being. That her face is turned and subsequently concealed by her arm speaks to the same notion of disappearance, a reading which is enhanced by our knowledge of her pending suicide.



ACTUAL SIZE

141 **FRANCESCA WOODMAN** 1958-1981

Untitled, Rome, 1977-1978

Gelatin silver print.

5 3/4 x 5 3/4 in. (14.6 x 14.6 cm)

Number 2 from an edition of 2.

Estimate \$15,000-20,000

PROVENANCE

From the Estate of the artist

Pace/MacGill Gallery, New York; to the present Private Collection, Connecticut

EXHIBITED

Francesca Woodman, The San Francisco Museum of Modern Art, San Francisco, 5 November 2011- 20 February 2012 traveling to Solomon R. Guggenheim Museum, New York, 16 March- 15 June 2012, another print exhibited

LITERATURE

Phaidon, *Francesca Woodman*, p. 174

San Francisco Museum of Modern Art, *Francesca Woodman*, cat. 103

In 2007, the prolific contemporary artist Maurizio Cattelan created *Untitled*, 2007, a life-size sculpture based on the Woodman photograph offered here. Since its initial showing at the Kunsthau Bregenz in Austria as a female figure dressed in a nightgown and hanging from a constructed doorway, Cattelan has completely re-imagined the work. After seeing the sculpture as it was being unpacked, Cattelan chose to display it differently from that point forward: the figure positioned facedown inside the shipping crate with arms restrained in shackles and completely removed from the context of the doorway. This new installation enhances the physical and emotional sense of confinement while also linking the theme of suicide prevalent throughout Cattelan's work back to Woodman herself. While Woodman's own work often engaged with classical art, it is clear that the dialogue she began continues.

Untitled Film Still # 49, 1979

Gelatin silver print, printed 1999.

25 3/4 x 36 in. (65.4 x 91.4 cm)

Signed, dated and numbered 2/3 in ink on the reverse of the mount.

Estimate \$300,000-400,000

PROVENANCE

Metro Pictures, New York

EXHIBITED

Cindy Sherman, The Museum of Modern Art, New York, 26 February - 11 June 2012 for another print exhibited in a smaller size

LITERATURE

Danto, *Untitled Film Stills: Cindy Sherman*, pl. 34

Flammarion SA/ Éditions Jeu de Paume, *Cindy Sherman*, n.p.

Rizzoli, *Cindy Sherman 1975-1993*, pp. 24-25

Thames & Hudson, *Cindy Sherman: Retrospective*, pl. 53

The Museum of Modern Art, *Cindy Sherman*, pl. 52

Cindy Sherman's *Untitled Film Stills* from 1977-1980 stands at the intersection of Pop Culture and Feminism: presenting a series of images that are not to be interpreted as actual women but as mass-marketed stereotypes of women, all of whom are impersonated by the photographer herself. As stereotypes, they are the most diluted and commonly-accessible Western manifestations of female archetypes—a hero, a vixen, a femme fatale, a jilter lover, an ingénue, and as viewers see in the current lot, the hostess. The strength of archetypes lies in their being naturally accepted as universal truths, their origin forever mythical and thus immune from being disproven. In fact, their primary function is to appear as free of human origin, allowing them to serve as original patterns for emulation, evading questioning.

The 1960s art scene, at the heels of which Sherman's *Untitled Film Stills* series was created, was dominated by the likes of Andy Warhol, Roy Lichtenstein, Jasper Johns, Robert Indiana, and James Rosenquist. Collectively, these artists appropriated existing signs, be it soup cans, comic strips, advertisements, or the American flag, depleted them of their original meaning, and recontextualized them as emblems ushering in a new era—one defined by mass-production, heavy commercialization, and dwindling uniqueness. By doing so, the artists revealed the inherent emptiness of the image, standing for nothing more than itself.

As one of the few female artists working in photography at the time, Sherman repudiated what she believed to be the patriarchal dominance in the art world—art produced by male artists, sold by male art dealers and collected by male collectors. Hence, it was imperative for Sherman to be the protagonist of her own body of work. In the two oeuvres by Sherman that preceded *Untitled Film Stills*, namely, *Bus Riders* and *Murder Mystery People*, both from 1976, she explored the clichés of individuals one expected to encounter at bus stops and within the

cinematic genre. In both series Sherman inhabits the male and female characters, and moreover, the subjects depicted are continuously anchored to reality by the consistent presence of the same background (white wall and hardwood floors), and most notably, the camera cord. For her next body of work, of which the current lot is an example, Sherman focused solely on women, did away with the camera cord, and seamlessly wove the setting into the type of woman she was depicting, staging palpable scenes that immediately thrust viewers into the reality portrayed.

While the first six works in the *Untitled Film Stills* series were of moments in the life of an imagined actress, the remaining sixty-three works spread across the spectrum of what some Feminist scholars termed as women's "prepackaged identities." Like Warhol's repetitive silkscreened cataloguing of soup types, Sherman presented the inventory of female stereotypes perpetuated in B-movies, film noir, and horror movies. By doing so, Sherman's *Film Stills* transform viewers' initial understanding of the images as plausible takes from a vaguely recognizable movie into a source of self-consciousness upon realizing the underlying social critique. Sherman insists that the women are not self-portraits, but rather, portraits of the roles people had come to expect of women.

In *Untitled Film Still # 49*, Sherman depicts a hostess standing by a bar, a glass in one hand. By looking over her shoulder she is signaling her awareness of another presence in the room, which subsequently builds a sense of tension and suspense. Her reflection in the mirror and her shadow on the door heighten the dramatic mood, which is enhanced by the dark corridor and the high ceilings. This prompts viewers to construct a narrative around the woman, all that may have happened before and all that could follow. But regardless of the narrative constructed, Sherman's subject is not meant to be read as representing a real woman but merely a socially constructed expectation of one.





143 LOUISE LAWLER b. 1947
Arranged by Barbara and Eugene Schwartz, 1983
Gelatin silver print.
12 3/4 x 21 7/8 in. (32.4 x 55.6 cm)
Signed, dated, numbered 2/5 in pencil and credit stamp on the verso.

Estimate \$20,000-30,000

PROVENANCE
Gorney Bravin + Lee, New York

EXHIBITED
A New Reality: Black-and-White Photography in Contemporary Art: Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey, 1 September - 18 November 2007; Center for the Arts-Stedman Art Gallery, Rutgers, The State University of New Jersey, 20 December 2007 - 23 February 2008; and Thomas J. Walsh Art Gallery, Fairfield University, Connecticut, 19 September - 7 December 2008

LITERATURE
Rutgers, The State University of New Jersey, *A New Reality: Black and White Photography in Contemporary Art*, p. 38

144 RICHARD PRINCE b. 1949
Untitled, 1983
Ektacolor print from *The Indomitable Spirit Portfolio*, printed 1989.
15 5/8 x 23 in. (39.7 x 58.4 cm)
Signed and numbered 46/50 in pencil on the verso.

Estimate \$6,000-8,000

PROVENANCE
Fay Gold Gallery, Atlanta

LITERATURE
Aperture, *Spiritual America: Richard Prince*, p. 24
Hatje Cantz, *Richard Prince: Photographs*, p. 97



145 **CINDY SHERMAN** b. 1954

Untitled, 2000

Color coupler print.

21 3/4 x 14 3/4 in. (55.2 x 37.5 cm)

Signed, dated and numbered in ink on a gallery label affixed to the reverse of the flush-mount. One from an edition of 6.

Estimate \$50,000-70,000

PROVENANCE

Metro Pictures, New York



146 **SALLY MANN** b. 1951

Candy Cigarette, 1989

Gelatin silver print.

19 1/2 x 23 in. (49.5 x 58.4 cm)

Signed, titled, dated, numbered 13/25 and copyright in pencil on the verso.

Estimate \$40,000-60,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Aperture, *Sally Mann: Immediate Family*, n.p.

Aperture, *Still Time: Sally Mann*, p. 70

Sally Mann's famed body of work *Immediate Family*, documents her three children, Emmett, Jessie and Virginia in an array of scenes at their home in the foothills of the Blue Ridge Mountains in Virginia. Capturing them as they sleep, interact, dress up and role play, Mann's photographs highlight a heightened maturity that defies their age, creating a tension between the push of childhood and the pull of adulthood. Even when the scenes themselves are innocent, there is a knowing gaze from the subject that charges the image. In *Candy Cigarette*, 1989, Mann's eldest

daughter Jessie stares defiantly at the camera, at her mother, with tousled hair and a cigarette made of bubblegum. She poses almost identically alongside her sister in *The New Mothers*, 1989 (lot 147). In both photographs, Jessie is exhibiting a self-awareness as both a female and subject of her mother's lens. While Mann's work has consistently come under public scrutiny for its intimate subject matter, at the root of the work is a family album filled with the stories, memories and moments that define Mann as a mother and photographer.



147 **SALLY MANN** b. 1951

The New Mothers, 1989

Gelatin silver print.

19 x 23 1/4 in. (48.3 x 59.1 cm)

Signed, titled, dated, numbered 6/25 and copyright in pencil on the verso.

Estimate \$20,000-30,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Aperture, *Sally Mann: Immediate Family*, n.p.

148 **SALLY MANN** b. 1951

The Last Time Emmett Modeled Nude, 1987

Gelatin silver print.

19 3/8 x 23 1/2 in. (49.2 x 59.7 cm)

Signed, titled, dated, numbered 20/25 and copyright in pencil on the verso.

Estimate \$20,000-30,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Aperture, *Sally Mann: Immediate Family*, n.p.

Aperture, *Still Time: Sally Mann*, p. 65





- 149 **ROBERT ADAMS** b. 1937
Concrete and Ice, Missouri River, Clay County, South Dakota, 1977
 Gelatin silver print, printed 1979.
 8 7/8 x 11 in. (22.5 x 27.9 cm)
 Signed, titled, dated in pencil, copyright and credit stamps on the verso.

Estimate \$7,000-9,000

LITERATURE

Aperture, From the Missouri West: Photographs by Robert Adams, p. 7

- 150 **ROBERT ADAMS** b. 1937
On Signal Hill, Overlooking Long Beach, California, 1983
 Gelatin silver print, printed 1998.
 11 1/4 x 8 7/8 in. (28.6 x 22.5 cm)
 Signed, titled and dated in pencil on the verso.

Estimate \$8,000-12,000

PROVENANCE

Phillips de Pury & Company, New York, 1 April 2009, lot 38



151 ROBERT ADAMS b. 1937

Abandoned ornamental cypress, Rancho Cucamonga, California, 1983

Gelatin silver print, printed 1984

18 5/8 x 14 7/8 in. (47.3 x 37.8 cm)

Signed, titled, dated, numbered 4/30 in pencil and copyright credit stamp on the verso.

Estimate \$8,000-12,000

PROVENANCE

Sotheby's, New York, 16 October 2007, lot 272

LITERATURE

Aperture, *Robert Adams: To Make it Home: Photographs of the American West, 1965-1986*, p. 133

Aperture, *Los Angeles Spring: Photographs by Robert Adams*, p. 8

152 ROBERT ADAMS b. 1937

Clear-cut and burned, east of Arch Cape, Oregon, 1980

Gelatin silver print.

8 7/8 x 11 1/4 in. (22.5 x 28.6 cm)

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

Estimate \$6,000-8,000

PROVENANCE

Sotheby's, New York, 15 October 2008, lot 225

LITERATURE

Aperture, *From the Missouri West: Photographs by Robert Adams*, p. 59

Aperture, *Robert Adams: To Make it Home: Photographs of the American West, 1965-1986*, p. 96

Szarkowski, *Mirrors and Windows*, p. 142





153 JOEL STERNFELD b. 1944

McLean, Virginia, December 5, 1978

Digital color coupler print, printed 2006.

42 x 52 1/2 in. (106.7 x 133.4 cm)

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

Estimate \$12,000-18,000

In 1978, Joel Sternfeld embarked on a cross-country journey to document the complex physical and cultural landscape of America. Motivated by the work of Walker Evans and Robert Frank but determined to amplify the visual resonance of his own photographs in the style of William Eggleston, Sternfeld shot with color film which would become a defining characteristic of his momentous body of work, *American Prospects*.

On December 4, 1978, Sternfeld photographed a burning house fire in McLean, Virginia. As the flames erupt through the roof, a fireman is seen in the foreground perusing a decaying pumpkin patch, thereby highlighting the irony and contradiction prevalent in American culture. A day later, Sternfeld went back to document the aftermath of the fire and, as we see in the present lot, there he found a completely different scene from the one he had left. The burning house was reduced to a clearing with only a slight gap in the forest to suggest its previous presence and the pumpkin patch was replaced with a Christmas tree farm. The resulting image alludes to the perseverance of a community intent to move beyond hardship and draw from a resilient spirit.



154 JOEL STERNFELD b. 1944

Wet 'n Wild Aquatic Theme Park, Orlando, Florida, September, 1980

Dye transfer print, printed 1982.

13 1/2 x 17 1/8 in. (34.3 x 43.5 cm)

Signed, titled, dated and numbered 8/50 in ink on the verso.

Estimate \$8,000-12,000

PROVENANCE

Daniel Wolf Gallery, New York

LITERATURE

Sternfeld, *American Prospects*, cover and pl. 40

155



155

WILLIAM EGGLESTON b. 1939*Untitled (Decal of Devil), Arizona, 1999-2000*

Digital inkjet print, printed 2001.

27 x 17 3/4 in. (68.6 x 45.1 cm)

Signed in ink in the margin; numbered 1/7 in ink, signature and copyright credit reproduction limitation stamps on the verso.

Estimate \$4,000-6,000

156



156

WILLIAM EGGLESTON b. 1939*Memphis, 1970*Dye transfer print from *Dustbells: Volume One*, printed 2004.

17 3/4 x 12 in. (45.1 x 30.5 cm)

Signed in ink in the margin; dated and numbered 5/15 in ink in an unidentified hand, signature, edition and copyright credit stamps on the verso.

Estimate \$5,000-7,000

157



157

ANONYMOUS*Photobooth Images of William Eggleston's Circle of Friends, circa 1970*

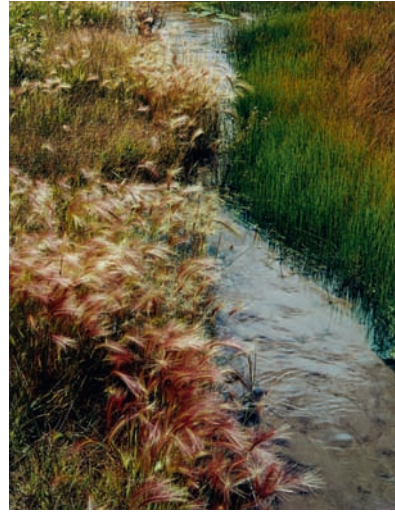
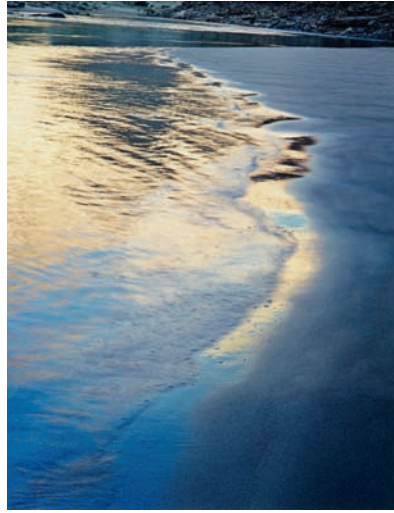
Eight unique gelatin silver photobooth prints.

Each 7 7/8 x 1 1/2 in (20 x 3.8 cm); 7 7/8 x 14 in (20 x 35.6 cm) overall.

Estimate \$2,500-3,500**PROVENANCE**

Acquired directly from Marcia Hare

The strips offered in the current lot were taken in a photobooth at the bar/restaurant *Trader Dick's*, a typical locale of the Memphis beatnik-turned-hippie scene. Done around the time that William Eggleston shot his hypnotically decadent video footage that makes up "Stranded in Canton" featuring his muse Marcia Hare, the strips and the video depict Hare playing and posing to a seemingly unconscious camera. Hare entered the bohemian Memphis scene as a teenager in the mid 1960s. Beautiful and wild, she was central-cast into a world of artists, musicians and eccentrics who broke through the walls of "high" art and racism with love, drugs and rock and roll.



158 **ELIOT PORTER** 1901-1990

Certain Passages

New York: Daniel Wolf Press, Inc., 1989. Eight dye transfer prints.

Each approximately 16 x 12 in. (40.6 x 30.5 cm)

Each signed in pencil on the mount and each accompanied by a sleeve with printed title and date. Numbered 117 in pencil on the colophon. Contained in a linen clamshell case with embossed credit and title. One from an edition of 300.

Estimate \$6,000-8,000

Titles include: *Gray's Arch, Red River Gorge, Kentucky*, 1968; *Edge of the Colorado River, Mile 122, Grand Canyon, Arizona*, 1967; *Foxtail Grass, Great Sand Dunes, Colorado*, 1976; *Asters and Raspberries, Oak Island, Maine*, 1973; *Apples, Great Spruce Head Island, Maine*, 1942; *Bracken & Hawkweed, Michigan*, 1973; *Aspens, Colorado*, 1959; *Water-Streaked Wall, Warm Springs Canyon, Utah*, 1965



159 **JOHN DIVOLA** b. 1949

Zuma #19, 1978

Dye-transfer print from *The Zuma Series, Portfolio One*, printed 1982.

14 3/8 x 17 3/4 in. (36.5 x 45.1 cm)

Signed, titled, dated, numbered 4/30 and copyright in ink on the verso.

Estimate \$3,000-5,000

PROVENANCE

Private Collection, Boston

LITERATURE

Aperture, *John Divola: Three Acts*, n.p.

Moore, *Starburst: Color Photography in America 1970-1980*, pl. 167

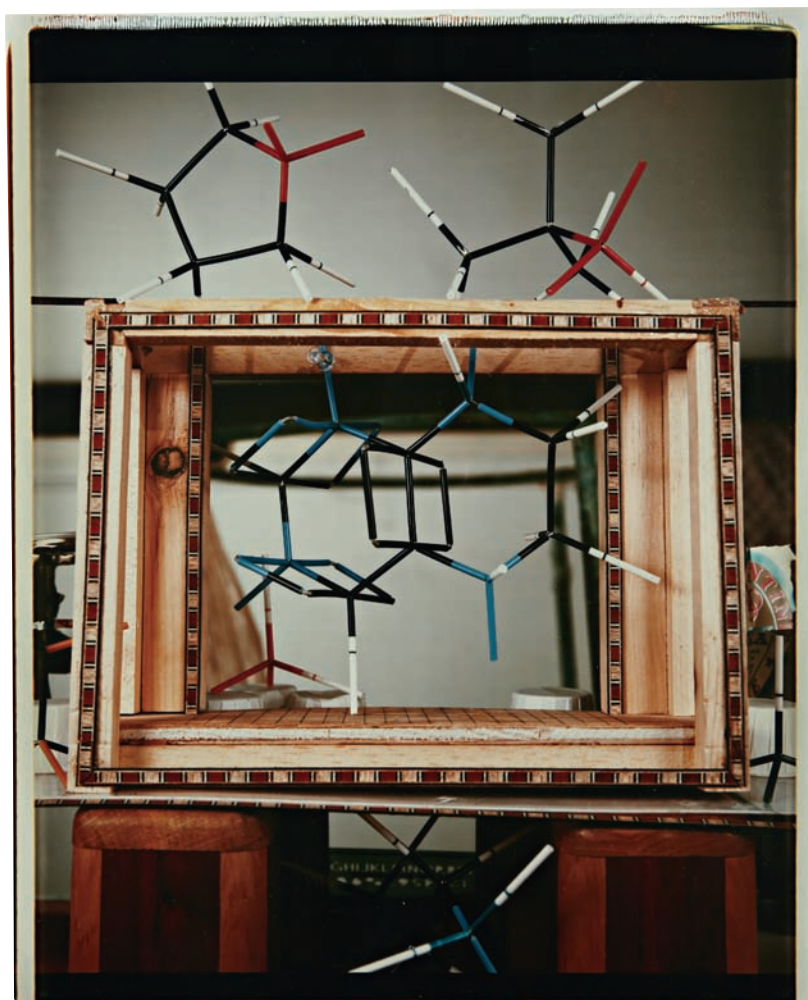
160 **ROBERT CUMMING** b. 1943
Tetrahydrofolate Derivative, 1979
Polaroid print.
26 1/2 x 20 1/4 in. (67.3 x 51.4 cm)
Signed, titled and dated in ink in the margin.

Estimate \$6,000-8,000

PROVENANCE

From the Estate of Tennyson Schad, New York

160



161 **ANDREW BUSH** b. 1956
Untitled (Envelopes), 1993-1997
Seven color coupler prints in six wood contact printing frames.
Varying dimensions from 5 x 4 in. (12.7 x 10.2 cm) to 8 1/2 x 10 1/2 in (21.6 x 26.7 cm)
Each signed and dated in ink on the reverse of the frame.

Estimate \$5,000-7,000

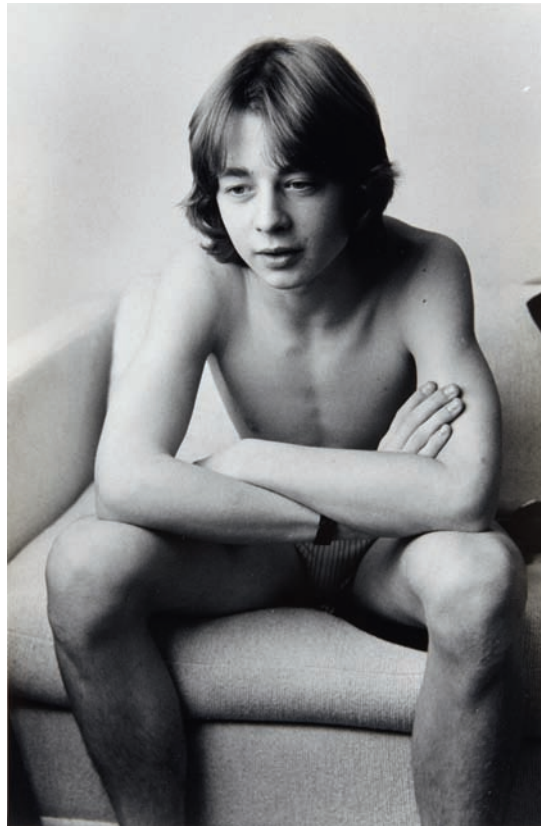
LITERATURE

The Metropolitan Museum of Art Bulletin, Fall 1994, p. 76 for a variant

In his *Envelopes* series, Andrew Bush continues his interest in exploring boundaries of communication and personal versus private space. Displayed in second-hand printing frames, Bush's images of envelopes, which were chosen in an array of colors and sizes to heighten their authenticity, speak to the cultural and personal connotation of the written letter and its fading presence in contemporary society.

161





162 **LARRY CLARK** b. 1943

Selected Images, 1992

Four gelatin silver prints and the book *Larry Clark 1992*.

Each 13 1/2 x 9 in. (34.3 x 22.9 cm); Book 10 1/2 x 8 1/4 in. (26.7 x 21 cm)

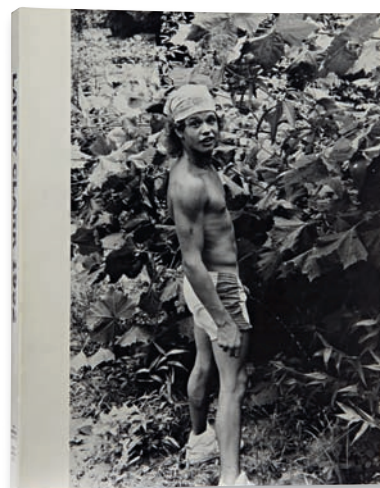
Each signed, annotated '50', '54', '55', '58', respectively in pencil on the verso.

Each print number 2 from an edition of 2. Accompanied by the signed limited edition book *Larry Clark 1992*.

Estimate \$7,000-9,000

LITERATURE

Westreich and Capitain, *Larry Clark 1992*, pp. 50, 54, 55, 58



163



164



163

NAN GOLDIN b. 1953

Pawel on the beach laughing, Positano, 1996

Dye destruction print.

25 3/4 x 38 1/2 in. (65.4 x 97.8 cm)

Signed, titled, dated and numbered 13/15 in ink on the reverse of the flush-mount.

Estimate \$6,000-8,000

LITERATURE

Bibliothek Der Fotografie, Portfolio, No. 11, "Nan Goldin", pp. 92-93

Korinsha Press, *Nan Goldin: Couples and Loneliness*, pp. 90-91

164

NAN GOLDIN b. 1953

At the Bar: Toon, C, and So, Bangkok, 1992

Dye destruction print, flush-mounted.

16 1/4 x 24 1/4 in (41.3 x 61.6 cm)

Signed, titled, dated and numbered A.P. 1 in ink on the verso. One from an edition of 25 plus artist's proofs.

Estimate \$7,000-9,000

LITERATURE

Goldin, *Nan Goldin: Ten Years After*, pp. 118-119

Sussman and Armstrong, *Nan Goldin: I'll Be Your Mirror*, pp. 344-345

Taschen, *Emotions & Relations*, pp. 64-65



165 JOEL-PETER WITKIN b. 1939

Woman on a Table, New Mexico, 1987

Gelatin silver print.

28 3/8 x 28 1/8 in. (72.1 x 71.4 cm)

Signed, titled, dated, numbered 2/3 and copyright in pencil on the verso.

Estimate \$6,000-8,000

LITERATURE

Celant, *Joel-Peter Witkin*, pl. 71

166



166 JOEL-PETER WITKIN b. 1939

Amour, New Mexico, 1987

Gelatin silver print.

14 1/2 x 14 3/4 in. (36.8 x 37.5 cm)

Signed, titled, dated, numbered 3/15 and copyright in pencil on the verso.

Estimate \$3,000-5,000

LITERATURE

Celant, *Joel-Peter Witkin*, pl. 72

167



167 JOEL-PETER WITKIN b. 1939

Counting Lesson in Purgatory, New Mexico, 1982

Gelatin silver print.

14 1/2 x 14 3/4 in. (36.8 x 37.5 cm)

Signed, titled, dated, numbered 5/15 and copyright in pencil on the verso.

Estimate \$4,000-6,000

PROVENANCE

Christie's, New York, 26 April 2005, lot 281

Private Collection, New York

LITERATURE

Celant, *Joel-Peter Witkin*, pl. 26



168 **ANDRES SERRANO** b. 1950

Milk, Blood, 1986

Cibachrome print, Diasec mounted.

27 x 39 1/2 in. (68.6 x 100.3 cm)

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

Estimate \$15,000-25,000

PROVENANCE

Fay Gold Gallery, Atlanta

Andres Serrano's foray into photography in the early 1980s was dominated by an interest in mortality and livelihood. Accordingly, the subject matter of his first body of work included animal parts, religious iconography and costumed figures. The images were evidently influenced by Surrealism, reflecting Serrano's interest in the different movements that shaped art history. In the current lot, *Milk, Blood*, 1986, Serrano reveals his interest in the Dutch artist Piet Mondrian in his clear demarcation of color blocks.

Moreover, in keeping with his earlier work, Serrano once again explored matters related to the human body. The two elements depicted, milk and blood, are presented outside of their natural context. This allows viewers to evoke any set of connotations regarding the two vital fluids. In that regard, the work acts as a mirror, revealing as much about the viewers as it does about the artist.



169 **PHILIP-LORCA DICORCIA** b. 1951
Eddie Anderson, 21, Houston, TX, \$20, 1991-1992

Color coupler print.

26 x 37 3/4 in. (66 x 95.9 cm)

Signed in pencil on the reverse of the mount. Number 8 from an edition of 20.

Estimate \$25,000-35,000

PROVENANCE

Pace/MacGill Gallery, New York

LITERATURE

Taschen, *Emotions & Relations*, p. 185

The Museum of Modern Art, *Philip-Lorca diCorcia*, cover and p. 71



170 **PHILIP-LORCA DICORCIA** b. 1951

Davide, 1985

Color coupler print.

15 5/8 x 23 1/4 in. (39.7 x 59.1 cm)

Signed and inscribed in ink on the verso.

Estimate \$6,000-8,000

PROVENANCE

Swann Galleries, New York, 20 October 2005, lot 323

LITERATURE

The Museum of Modern Art, *Philip-Lorca diCorcia*, p. 27

171



171 **LARRY SULTAN** 1946-2009

Untitled from The Valley, 2001

Color coupler print.

38 1/2 x 47 1/2 in. (97.8 x 120.7 cm)

Signed in ink on the recto. One from an edition of 10.

Estimate \$4,000-6,000

172



172 **LARRY SULTAN** 1946-2009

Untitled from The Valley, 2001

Color coupler print.

37 1/2 x 47 in. (95.3 x 119.4 cm)

Signed in ink on the recto. One from an edition of 10.

Estimate \$4,000-6,000



173 **LORNA SIMPSON** b. 1960

Untitled, 1990

Seven Polaroid prints and six plastic text plaques.

Top row 17 x 17 in. (43.2 x 43.2 cm) each; bottom row 9 1/4 x 15 in (23.5 x 38.1 cm) each.

34 x 102 in. (86.4 x 259.1 cm) overall.

Each Polaroid with printed title, date and number on a gallery label affixed to the reverse of the frame. Number 1 from an edition of 3.

Estimate \$20,000-30,000

Lorna Simpson became well known in the mid 1980s for her photograph-and-text pieces that challenged our complacent acceptance of the cultural construction of identity. In *Untitled*, 1990, Simpson confronts the set of connotations evoked by the image of a wig worn by African-American women. Five Polaroids are juxtaposed with common phrases that would normally start with "You know it...." The remaining plaque, "by the skin of your teeth", presents the idiom that originated in the Old Testament book of Job and the title character's narrow escape from total ruin.

Text Plaques:

by the skin of your teeth
in your bones
by heart
like the back of your hand
in your gut
word for word



174 **SOPHIE CALLE** b. 1953

Autobiographical Stories, 1988

Gelatin silver print and text panel.

42 x 62 1/2 in (106.7 x 158.8 cm); text 15 3/4 x 15 3/4 in (40 x 40 cm)

45 x 86 1/4 in. (114.3 x 219.1 cm) overall.

Number 3 from an edition of 5.

Estimate \$30,000-50,000

PROVENANCE

Fred Hoffman Gallery, Santa Monica

As a conceptual artist, experimental filmmaker and an accomplished writer, Sophie Calle produces works that bring together text and image to remarkable effects. From the early series *L'Homme au Carnet* (*The Address Book*), 1983, to the more contemporary *Prenez Soin de Vous* (*Take Care of Yourself*), 2007, Calle has been consistently creating biographical narratives that create vivid interpretations—as opposed to didactic depictions—of individuals. By doing so, Calle successfully blurs the line between fact and fiction, stating that in French, her native tongue, the word *interpréter* has dual meaning: “to think about meaning or analyze, and to act theatrically. An actor is *un interprète*.” By relishing in the ambiguity of personal interpretation, Calle’s works allow viewers to form their own narrative regarding Calle’s thoughts and feelings as shaped by, and directed towards others.

In the current lot, from *Autobiographical Stories*, Calle narrates a story about her old childhood mattress and its fate at the hands of its subsequent owner. The text is told matter-of-factly, which diverges from

the sentimentalized diary entries that typify autobiographical stories. By doing so, Calle cleverly avoids insulating the work from interpretation by others and instead invites viewers to form opinions of their own, as if stating that others’ interpretations of her life are as valid as her own. There is no inherent sense of truth to her works, she seems to say. In discussion of her work Calle has stated, “[...]any one version is never ‘true,’ it just works better than another. But I can say that it did happen. True? No. It happened.”

Text Panel:

It was my bed. The one in which I slept until I was seventeen. Then my mother put in a room she rented out. On the 7th of October 1979, the tenant lay down on it and set himself on fire. He died. The firemen threw the bed out the window. It was there, in the courtyard of the building for nine days.

175 **GILBERT & GEORGE** b. 1943 and b. 1942

Tonguers, 1992

Four hand-colored gelatin silver prints.

Each 33 1/4 x 28 in. (84.5 x 71.1 cm); 66 1/2 x 56 in (168.9 x 142.2 cm) overall.

Signed, dated in ink and printed title on the recto; each panel titled and sequentially numbered '1-4' in pencil on the reverse of the flush-mount.

Estimate \$80,000-120,000

PROVENANCE

Robert Miller Gallery, New York

EXHIBITED

Gilbert & George, Museo d'Arte Moderna, Lugano, 19 June - 21 August 1994

Gilbert & George: China Exhibition, National Art Gallery, Peking, 3 September to 3 October 2003 to The Art Museum, Shanghai, 21 October to 11 November 2003

LITERATURE

Aperture, *Gilbert & George: The Complete Pictures, 1971-2005, Volume II*, p. 805

Robert Miller Gallery, *Gilbert & George*, n.p.

The forty-year long career of the collaborative British duo Gilbert & George has been marked by their synchronized performance of an alternate hybrid self, challenging the moral codes embedded in social and cultural norms. First gaining recognition for their *Singing Sculpture* performances in 1969, the duo's style evolved into creating oversized photographic grids whose monumental presence and strong graphics evoke the instantaneous punch of highway billboards. While the grids created until the late-1970s solely portrayed the artists, those created later incorporated other individuals—often men from marginalized backgrounds who reside in their East End neighborhood in London. The images are consistently rife with symbolism, be it in subject matter or color choices or as a combination of the two.

The pair has often drawn controversy for incorporating imagery that had been traditionally relegated to pulp literature, porn, and underground zines. Their tactics have further spilled into their actual subjects—from nude men to drunks and bums, as well as their choice for titles, many times evoking a slur or an insult. However, the purpose is never to offend. Indeed, the duo aim to deplete the words and subject matter of the knee-jerk reactions they tend to illicit by way of heavy-handed exaggeration. Such was the case with their work *Paki*, 1978, in which the central column (in a three by three grid) was occupied by an image of a man of South-East Asian decent. The side columns were occupied by the duo, looking in. The title of the work drew the ire of many, claiming that it perpetuated the use of insensitive lingo. The duo, however, contended that the initial strong reaction of the public was reflective of the overinflated power attributed to words by an overly-conscious, overly politically-correct public.

In the current lot, *Tonguers*, 1992, the duo once again incorporated a man from their East End neighborhood, but this time to a far more playful but equally charged effect. The extreme close-up on the young man lends him a faux-heroic air that pokes fun of the genre of portraiture. Moreover, the mane of shocking red hair and a sensuous red pout against a bright yellow face render him akin to Warhol's *Liz*, a pastiche of sexuality and human idolatry. His red eyes infuse him with a psychedelic effect that speaks of the overall sense of artificiality and disconnect from reality. The duo, appearing at the bottom of the grid, are seen sticking their tongues out. By doing so, they present a literal re-enactment of the expression 'tongue-in-cheek', further reminding viewers of the jocular nature of their work

The grid-format is of great significance. By framing each panel individually but presenting all four collectively, the duo emphasize the constructed nature of their work, and by extension, the socially-constructed schema from which viewers draw to interpret their works. Furthermore, the grid acts as a fence—a barrier of sorts to prevent viewers from overly interpreting the work and imbuing it with more symbolism than it originally intended. Indeed, the portrait cleverly reveals much about the social and cultural norms that are drawn by viewers to interpret the work, successfully provoking a discussion on the power of art to challenge convention.



TONGUERS

1992
Gilbert + George



176 **HIROSHI SUGIMOTO** b. 1948

Metropolitan, Los Angeles, 1993

Gelatin silver print.

16 5/8 x 21 1/2 in. (42.2 x 54.6 cm)

Signed in pencil on the mount; blindstamp title, date and number 20/25 246 in the margin.

Estimate \$20,000-30,000

PROVENANCE

James Danziger Gallery, New York

EXHIBITED

A New Reality: Black-and-White Photography in Contemporary Art: Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey, 1 September - 18 November 2007; Center for the Arts-Stedman Art Gallery, Rutgers, The State University of New Jersey, 20 December 2007 - 23 February 2008; and Thomas J. Walsh Art Gallery, Fairfield University, Connecticut, 19 September - 7 December 2008

LITERATURE

Rutgers, The State University of New Jersey, *A New Reality: Black and White Photography in Contemporary Art*, p. 57



177 **VIK MUNIZ** b. 1961

Shadowgram (Dog), 1995

Gelatin silver print.

13 3/4 x 18 5/8 in. (34.9 x 47.3 cm)

Signed, titled, dated and numbered AP 2/2 in pencil in the margin.

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

Estimate \$7,000-9,000

PROVENANCE

Acquired directly from the artist

Another print of this image is in the collection of The Metropolitan Museum of Art, New York



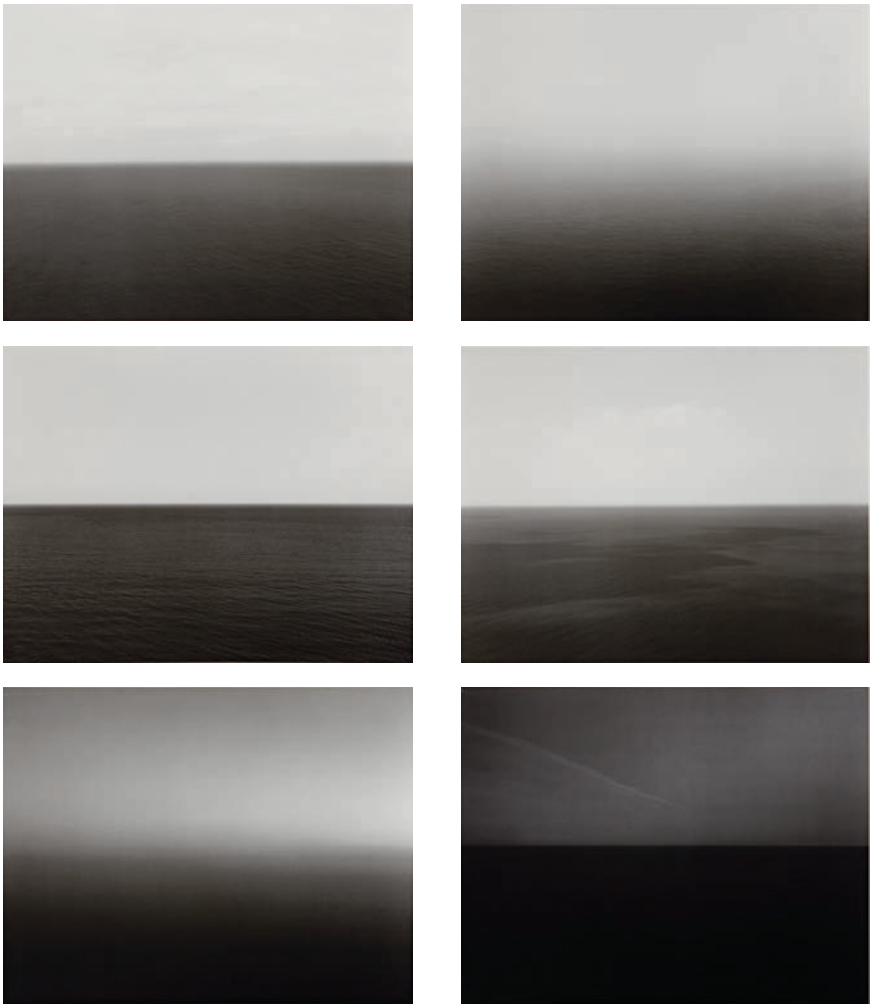
178 **ROBERT MAPPLETHORPE** 1946-1989
Waves (Left, Center, Right), 1980
Three gelatin silver prints.
Each approximately 14 1/8 x 14 in. (35.9 x 35.6 cm)
Each signed, annotated, 'left', 'center', 'right', respectively and sequentially numbered '1-3' in pencil on the reverse of the flush-mount.

Estimate \$18,000-22,000

PROVENANCE
Gagosian Gallery, New York

LITERATURE
Random House, *Mapplethorpe*, p. 2 for *Waves (Center)*

As an artist, Robert Mapplethorpe was a technician, taking a highly skilled and studied approach to composition, lighting and printing. It is surprising then, not only for the fact that *Waves (Left, Center, Right)* was taken in nearly the same time period that Mapplethorpe was photographing the aggressive and controversial S&M underground, but also that he turned his lens to the unpredictability of nature. Mapplethorpe's approach to the chaos of the waves however does not change and through the use of a single horizon line he creates a formalist study of the crest and fall of the water.



179 **HIROSHI SUGIMOTO** b. 1948
Time Exposed
Kyoto: Kyoto Shoin Co., Ltd, 1991. Fifty-one off-set lithographs.
Fifty prints approximately 9 1/2 x 12 1/8 in. (24.1 x 30.8 cm).
One print 2 x 15 in. (5.1 x 38.1 cm).
Each with blindstamp title, date and number on the mount. Title page.
Colophon. Contained in an aluminum folio with embossed credit and title on the original slipcase. One from an edition of 500.

Estimate \$7,000-9,000

PROVENANCE
Sonnabend Gallery, New York



180 **RINEKE DIJKSTRA** b. 1959
Jalta, Ukraine, July 29, 1993
Color coupler print, printed 1999.
46 x 37 in. (116.8 x 94 cm)
Signed, dated in ink, printed title, date and number 5/6 on a
Certificate of Authenticity label affixed to the reverse of the mount.

Estimate \$25,000-35,000

PROVENANCE
Phillips, de Pury & Luxembourg, New York, 13 November 2000, lot 1

LITERATURE
Hatje Cantz, *Rineke Dijkstra: Portraits*, p. 37
LaSalle Bank Photography Collection, *Rineke Dijkstra: Beach Portraits*, n.p.

181 **MASSIMO VITALI** b. 1944
Cabo Frio (#1704), 2003
Color coupler print, Diasec mounted.
59 1/4 x 74 3/4 in. (150.5 x 189.9 cm)
Signed, titled, dated and numbered in ink on an artist's label
affixed to the reverse of the flush-mount. One from an edition of 6.

Estimate \$18,000-22,000





182 **ADAM FUSS** b. 1961

Invocation, 2002

Dye destruction photogram.

39 3/4 x 30 in. (101 x 76.2 cm)

Signed and dated in wax pencil on the verso; signed in wax pencil, printed title and date on a gallery label affixed to the reverse of the frame.

Estimate \$25,000-35,000

PROVENANCE

Phillips de Pury & Company, New York, 26 April 2006, lot 408

183 **ROBERT POLIDORI** b. 1951

Galerie des Batailles, (148) ANR. 02.002, Aile du Midi-1er Etage, Versailles, 1985

Fujicolor Crystal Archive print.

39 x 52 in (99.1 x 132.1 cm)

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

Estimate \$15,000-20,000

LITERATURE

Éditions Place des Victories, *Versailles*, pp. 76-77

184 **ROBERT POLIDORI** b. 1951

Sala Alejo Carpentier, Gran Teatro de la Habana, 2000

Fujicolor Crystal Archive print.

41 3/4 x 52 in (106 x 132.1 cm)

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

Estimate \$20,000-30,000

LITERATURE

Steidl, *Robert Polidori: Havana*, p. 49



185 MICHAEL EASTMAN b. 1947*Isabella's Two Chairs*, 1999

Digital color coupler print.

35 1/2 x 25 1/2 in. (90.2 x 64.8 cm)

Signed, titled, dated and numbered 10/10 in ink on an artist's label accompanying the work.

Estimate \$12,000-18,000**PROVENANCE**From the artist; to Barry Friedman Gallery, New York
Private Collection, New York**LITERATURE**Prestel, *Michael Eastman: Havana*, p. 10**186 BERND & HILLA BECHER** 1931-2007 and b. 1934*Youngstown Works Blast Furnace 3*, 1981

Gelatin silver print.

15 3/4 x 12 1/8 in. (40 x 30.8 cm)

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

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

Laurence Miller Gallery, New York

EXHIBITED*A New Reality: Black-and-White Photography in Contemporary Art*: Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey, 1 September - 18 November 2007; Center for the Arts-Stedman Art Gallery, Rutgers, The State University of New Jersey, 20 December 2007 - 23 February 2008; and Thomas J. Walsh Art Gallery, Fairfield University, Connecticut, 19 September - 7 December 2008

187 **ANDREAS GURSKY** b. 1955

Taipei, 1999

Color coupler print, Diasac mounted.

63 x 88 1/2 in. (160 x 224.8 cm)

Signed, titled, dated and numbered in pencil on the verso. One from an edition of 2.

Estimate \$120,000-180,000

PROVENANCE

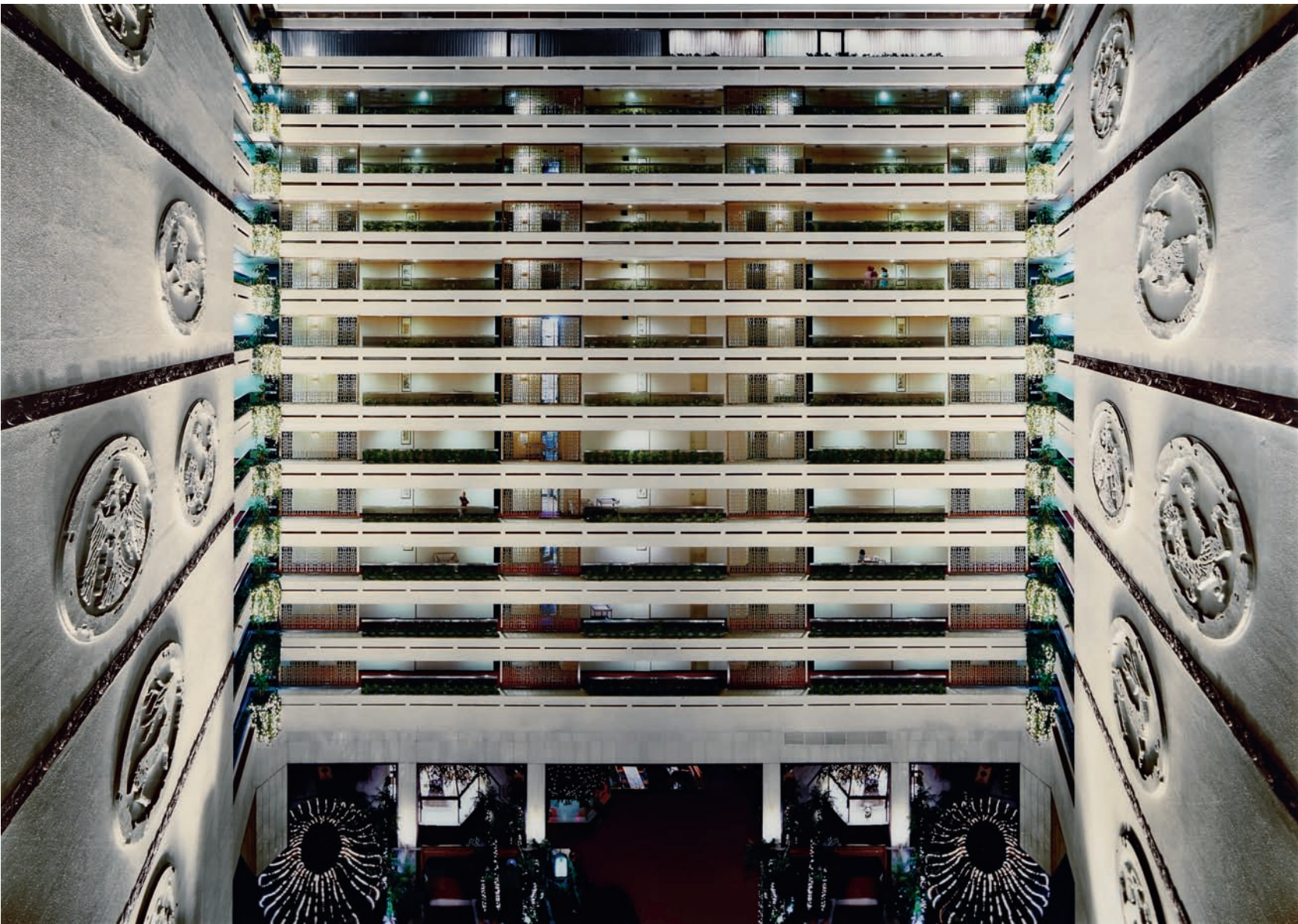
Matthew Marks Gallery, New York

Andreas Gursky is internationally renowned for his large-scale color photographs of the landscapes and architectural structures that reflect our contemporary global environment. When experienced in person, the size and antiseptic depiction of his pictures is disorienting. In *Taipei*, 1999, a hotel atrium in the capital of the Republic of China overwhelms viewers with its super-structure to the point of losing its individual and thus knowable presence. Using the tools of modern technology, Gursky photographed a particular place and abstracted its image into a larger schema. In a published interview with Veit Gerner, Gursky described his intentions in creating such an image: "On a formal level, countless interrelated micro and macrostructures are woven together, determined by an overall organizational principle. A closed microcosm which, thanks to my distanced attitude towards my subject, allows the viewer to recognize the hinges that hold the system together."

As a student of Bernd and Hilla Becher at Germany's State Art Academy, the Kunstakademie Düsseldorf, Gursky was introduced to the dispassionate and methodical style connected to Conceptualism.

Expanding upon his teachers' contemporary straight photographs and their seemingly Conceptual or scientific distance, Gursky started to build his pictures with a computer using multiple shots and interweaving the individual images into an overriding view – an omniscient perspective. Speaking of his innovative technique while photographing industries all over the world, Gursky said, "If these companies had been systematically documented one would have had the feeling one was back in the days of the Industrial Revolution. After this experience I realized that photography is no longer credible, and therefore found it that much easier to legitimize digital picture processing."

In the Bechers' work viewers are met with corresponding and multiple relics of the industrial past, while the singular largeness of Gursky's photographs, such as *Taipei*, corresponds to the current internet-understanding of things well beyond the reach of human sensory scope. It is this new global, interconnected and beyond-the-individual point of view that makes Andreas Gursky one of the most important photographers of our time.





188 SHIRIN NESHAT b. 1957

Passage Series, 2001

Dye destruction print.

37 x 59 in. (94 x 149.9 cm)

Signed, titled, dated and numbered 4/5 in ink on the reverse of the flush-mount.

Estimate \$25,000-35,000

PROVENANCE

Gladstone Gallery, New York

LITERATURE

Charta, *Shirin Neshat*, p. 49

Museo d'Arte Contemporanea, *Shirin Neshat*, p. 164



189

LALLA ESSAYDI b. 1956

Converging Territories #9, 2003
Color coupler print, Diasec mounted.
29 x 36 in. (73.7 x 91.4 cm)
Signed, titled, dated and numbered 7/15 in ink on a gallery label affixed to the reverse of the frame.

Estimate \$8,000-12,000

LITERATURE

Phaidon, *Vitamin Ph: New Perspectives in Photography*, p. 90

190



190

SHIRIN NESHAT b. 1957

I am Its Secret, 1993
Fujicolor Crystal Archive print, printed 1999.
18 7/8 x 12 1/2 in. (47.9 x 31.8 cm)
Signed, titled and dated in ink on the verso. One from an edition of 250.

Estimate \$8,000-12,000

PROVENANCE

Rita Krauss Fine Art, New York

LITERATURE

Edelstein, *Shirin Neshat: Women of Allah*, title page and p. 17
Henie-Onstad Kunstsenter, *Shirin Neshat*, Hovikodden, Norway, p. 10 and cover for a variant crop



191 **ELGER ESSER** b. 1967
Willapa Bay, USA, 2007
Color coupler print, Diasc mounted.
41 1/2 x 58 in. (105.4 x 147.3 cm)
Signed, numbered 4/7 in ink, printed title and date on an artist's label affixed to the reverse of the frame.

Estimate \$25,000-35,000

PROVENANCE
Sonnabend Gallery, New York



192 **MIKI KRATSMAN** b. 1959
Gilo #1 from *Panoramas of Occupation*, 2001
 Digital inkjet print.

45 5/8 x 66 7/8 in. (116 x 170 cm)

Signed in ink, printed title and date on a Letter of Authenticity accompanying the work. One from an edition of 5 plus 2 artist's proofs.

Estimate \$20,000-30,000

PROVENANCE

Chelouche Gallery, Tel Aviv

Miki Kratsman's professional background as a journalist ultimately propelled him to adopt photography as his primary source of communication. In his twenty-year long career as a photographer, Kratsman has turned his lens to documenting the daily lives of Palestinians residing in the West Bank. His interest lies in presenting moments, scenes and activities of understated but undeniable relevance that normally go amiss by the mainstream press. In the current lot, *Gilo # 1*, Kratsman presents an image of a literal and symbolic split—a sweeping, panoramic landscape is abruptly broken and artificially extended on a wall that otherwise blocks it. By doing so, Kratsman offers an insider's view while objectively capturing the complexities defining the region.

Miki Kratsman is the Head of the Photography Department at the Bezalel Academy of Arts in Jerusalem. His accolades include The Enrique Calvin Israel Museum Prize (1997); the Emet Prize for Science, Art and Culture from Israel's Minister of Education and Culture (2001); the British Multi Exposure Grant (2001); and the Robert Gardner Fellowship in Photography of the Peabody Museum of Archaeology and Ethnography at Harvard University (2011). His work has been exhibited at Maison Robert Doisneau, Paris (1997); The Israel Museum, Jerusalem (1997); the Venice Art Biennale, Utopia exhibition, Arsenale (2003); São Paulo Biennial (2006); The Jewish Museum, *Dateline Israel: New Photography and Video*, New York (2007); the Museo de Arte Contemporaneo de Santiago, Chile (2007); The Jewish Museum, Amsterdam (2008); Nachbarn, Galerie im Kornerpark, Berlin, Germany (2010); and The Tel Aviv Museum (2011), among others.



- 193 ELGER ESSER** b. 1967
Belvelly (Ireland), 2005
 Color coupler print, Diasc mounted.
 40 1/2 x 57 1/2 in. (102.9 x 146.1 cm)
 Signed in ink, printed title, date and number 6/7 on an artist's label affixed to the reverse of the frame.

Estimate \$18,000-22,000

- 194 EDWARD BURTYNSKY** b. 1955
Rock of Ages #7, Active Granite Section, Wells-Lamson Quarry, Barre, Vermont, 1991
 Color coupler print.
 26 3/4 x 33 5/8 in. (67.9 x 85.4 cm)
 Signed in ink, printed title, date and number 6/10 on an artist's label accompanying the work.

Estimate \$7,000-9,000

PROVENANCE

Wright, Chicago, 4 June 2009, lot 645

LITERATURE

Yale University Press, *Manufactured Landscapes: The Photographs of Edward Burtynsky*, pl. 26



195 **EDWARD BURTYNSKY** b. 1955

Wushan #6, Cement Plant, Yangtze River, China, 2002

Color coupler print.

26 5/8 x 33 3/4 in. (67.6 x 85.7 cm)

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

Estimate \$6,000-8,000

PROVENANCE

Paul Kuhn Gallery, Calgary



196 **SERGEY SHESTAKOV** b. 1968

Untitled from Journey into the Future- Stop #1; 2011

Untitled from Journey into the Future- Stop #2, 2012

Two color coupler prints.

Each 35 3/8 x 47 1/4 in. (90 x 120 cm)

Each signed in ink, printed title and date on labels accompanying the work.

Each print one from an edition of 1 plus 1 artist's proof.

Estimate \$5,000-7,000



PROVENANCE

Acquired directly from the artist

LITERATURE

Shestakov, *Journey Into the Future - Stop # 1*, cover and n.p. for *Stop # 1*



197 **YUVAL YAIRI** b. 1961

MemoVan #4 from *Palaces of Memory*, 2006

Digital color coupler print, Diasec mounted.

27 5/8 x 39 in. (70.2 x 99.1 cm)

Signed in ink, printed title, date and number AP 1/2 on the artist's card affixed to the reverse of the mount. One from an edition of 5 plus 2 artist's proofs.

Estimate \$8,000-12,000

PROVENANCE

Private Collection, Tel Aviv

LITERATURE

Alon Segev Gallery, *Yuval Yairi: Palaces of Memory*, p. 16

In his series *Palaces of Memory*, Yuval Yairi challenged the “Decisive Moment” principle championed by Henri Cartier-Bresson. In his works, such as *MemoVan #4*, Yairi assembles digital collages from hundreds of different angles to create an alternate vision of reality. For Yairi, capturing a single decisive moment would mean the possibility of overseeing the moment that preceded or the one that followed. Hence, his images are a poetic ode to the passing of time. Moreover, the seams delineating the different images are not emitted out of the final image.

Like the construction of memory from disparate flashbacks, the different images collaborate to present a unified panoramic view.

Yairi's work has been exhibited at The Israel Museum, Jerusalem (2004); San Diego Natural History Museum, California (2007); Three Gorges Museum, Chongqing, China (2008), and the Tel Aviv Museum of Art, Israel (2011).



198 **ROBERT POLIDORI** b. 1951
View of Central Park toward the east, NY, NY, 2000
Fujicolor Crystal Archive print, flush-mounted.
42 3/8 x 33 3/4 in. (107.6 x 85.7 cm)
Signed in ink, printed title, date and number 4/10 on labels affixed to the reverse of the frame.
Estimate \$15,000-20,000



ABELARDO MORELL b. 1948
Camera Obscura Image of Times Square in Hotel Room, 1997
Gelatin silver print.
18 1/8 x 22 3/8 in. (46 x 56.8 cm)
Signed, titled and dated in pencil on the verso. Number 2 from an edition of 30.

Estimate \$6,000-8,000

PROVENANCE
Bonni Benrubi Gallery, New York

LITERATURE
Bulfinch Press, *Camera Obscura: Photographs by Abelardo Morell*, p. 45



MATTHEW PILLSBURY b. 1973
Nathan Noland, Mario Kart DS, The Star Cup, Wynn, Las Vegas, Monday, July 31st, 12:34-12:52 am, TV06175, 2006
Archival pigment print.
42 1/2 x 53 1/2 in. (108 x 135.9 cm)
Signed, titled, dated and numbered 2/3 in ink on a label affixed to the reverse of the flush-mount.

Estimate \$6,000-8,000

PROVENANCE
Bonni Benrubi Gallery, New York
Private Collection, New York

LITERATURE
Actes Sud/ Fondation HSBC Pour la Photographie, *Matthew Pillsbury: Time Frame*, pp. 36-37

ALLEN GINSBERG 1926-1997
View out of my kitchen window, January 27, 1987
Gelatin silver print.
10 1/2 x 6 7/8 in. (26.7 x 17.5 cm)
Signed, dated and annotated in ink in the margin; copyright credit stamp on the verso.

Estimate \$4,000-6,000

PROVENANCE
Tibor de Nagy Gallery, New York



ANDRÉ KERTÉSZ 1894-1985
A Winter Garden, New York, 1970
Gelatin silver print.
9 7/8 x 13 3/4 in. (25.1 x 34.9 cm)
Signed and dated in pencil on the verso.

Estimate \$6,000-8,000

LITERATURE
Borhan, *André Kertész: His Life and Work*, p. 316
Ducrot, *André Kertész: Sixty Years of Photography*, p. 180





203 **LEE YANOR** b. 1963

Wuppertal, 2011

Lambda print with a second print on a voile overlay.

15 1/2 x 80 1/2 in. (39.4 x 204.5 cm)

Signed, dated and numbered AP 2 in ink on the reverse of the shadow box. One from an edition of 5 plus 2 artist's proofs.

Estimate \$7,000-9,000

PROVENANCE

Private Collection, Tel Aviv

The current lot is one of several stills taken by photographer and filmmaker Lee Yanor of the *Palermo Palermo* performance choreographed by the late Pina Bausch. With a background in dance, Yanor cites movement as the primary source of inspiration in her work. Her distinct printing method allows her to endow her works with a palpable three-dimensional feel that further energizes them and heightens the sense of free motion. "I was looking for crossed moments," she recently stated, "between infinite tenderness, to a sudden explosion of violence and a loss of control...a magical freedom beyond any bodily experience, where anyone can turn momentarily to a dance."

Solo exhibitions of Yanor's works include La Villette, Paris (1992), Bastille Theatre, Paris (1994); Centre Georges Pompidou, Paris (1994); Ramat Gan Museum of Art, Israel (2004); Fine Arts Museum, Taipei, Taiwan (2007), and Judiska Teatern, Stockholm, Sweden (2010). Select group exhibitions include the Venice Biennale of Architecture (1996); Tel Aviv Museum, Israel (2003), and 798 Museum, Beijing (2009). She is the recipient of the Leon Constantiner Award at the Tel Aviv Museum of Art, Israel (2002).



detail



204 **DAVID LACHAPELLE** b. 1963

Cathedral, Los Angeles, 2007

Digital color coupler print.

48 1/2 x 65 3/4 in. (123.2 x 167 cm)

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

Estimate \$40,000-60,000

PROVENANCE

Private Collection, Europe

205 **DAVID LACHAPELLE** b. 1963

Amanda Lepore: Addicted to Diamonds, New York, 1997

Color coupler print, Diasec and flush-mounted.

23 3/8 x 17 in. (59.4 x 43.2 cm)

Signed in ink, printed title, date and number AP3 on an artist's label affixed to the reverse of the flush-mount. One from an edition of 27 plus 5 artist's proofs.

Estimate \$12,000-18,000

206 **CHRIS HEADS** b. 1963

Untitled 11, 2011

Digital color coupler print.

40 1/2 x 60 1/2 in (102.9 x 153.7 cm)

Signed in ink, printed title and number 3/3 on a gallery label accompanying the work.

Estimate \$8,000-12,000

PROVENANCE

Private Collection, London

206





207 **DAVID LACHAPPELLE** b. 1963

Courtney Love: Falling in Pink, 2003

Color coupler print, flush-mounted.

16 1/4 x 23 1/4 in. (41.3 x 59.1 cm)

Signed in ink, printed title, date and number 10/10 on an artist's label accompanying the work.

Estimate \$7,000-9,000

208 **MARILYN MINTER** b. 1948

More Spots, 2005

Color coupler print, Diassec mounted.

40 1/4 x 26 1/2 in. (102.2 x 67.3 cm)

Signed, titled, dated and numbered SP 1/5 in ink on the reverse of the flush-mount. One from an edition of 5 studio proofs.

Estimate \$15,000-20,000

209



209 **MONA KUHN** b. 1969

Refractions, 2006

Color coupler print.

29 5/8 x 29 5/8 in (75.2 x 75.2 cm)

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

Estimate \$6,000-8,000

PROVENANCE

Charles Cowles Gallery, New York

LITERATURE

Steidl, *Mona Kuhn: Evidence*, p. 57



210



210 **MARILYN MINTER** b. 1948

Pink Bra (Pam Anderson), 2007

Color coupler print.

40 x 30 in. (101.6 x 76.2 cm)

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

Estimate \$8,000-12,000

PROVENANCE

Salon 94, New York



211 **YULIA LEBEDEVA** b. 1989

Pepsi or Cola, 2011

Color coupler print, mounted.

31 1/2 x 47 1/4 in. (80 x 120 cm)

Signed, titled, dated and numbered 3/3 in ink in the margin.

Estimate \$5,000-7,000

PROVENANCE

Acquired directly from the artist

In the series *Pepsi or Cola*, Yulia Lebedeva addresses the multicultural milieu in London, where the sight of women donning *hijabs* is as common as those in revealing clothes. By juxtaposing the two extremes in the series, of which lot 211 is an example, Lebedeva invites the viewers to celebrate the freedom in choosing: be it between conservative and radical, modest and flamboyant, high heels or flat shoes, or simply between *Pepsi or Cola*. Lebedeva draws inspiration from Pop Culture once more in *Girl at a Gas Station* (lot 212), which references Ed Ruscha's *Twenty Six Gasoline Stations*. While Ruscha chose to depict the gas stations as lifeless locales, representing "surface rather than soul", Lebedeva aims to infuse them with vigor and vitality. By featuring a young, playful woman at a gas station, Lebedeva interweaves the auto, oil and beauty industries into a joint, vibrant emblem of contemporary culture.

Girl at a Gas Station is in the collections of The Russian Museum of Photography, Nizhny Novgorod and The Multimedia Art Museum, Moscow.

212 **YULIA LEBEDEVA** b. 1989

Girl at a Gas Station, 2011

Six laser jet prints.

Each 11 7/8 x 17 5/8 in. (30 x 45 cm)

Each signed, titled, dated and numbered 3/5 in ink in the margin.

Estimate \$5,000-7,000

PROVENANCE

Acquired directly from the artist



213 **ALBERT WATSON** b. 1942
Breaunna on Leopard Print, Las Vegas Hilton, Las Vegas, 2001
Color coupler print.
32 x 79 in. (81.3 x 200.7 cm)
Signed, titled, dated and numbered 3/5 in ink on the reverse of the mount.

Estimate \$18,000-22,000

PROVENANCE
Hamiltons Gallery, London

LITERATURE
Crump, *Albert Watson*, pp. 104-105
Schirmer/Mosel, *Albert Watson: The Vienna Album*, n.p.
Watson, *Frozen 100: A Retrospective by Albert Watson*, n.p.



214 **ALBERT WATSON** b. 1942

Breaunna in Bathroom, Budget Suites, Las Vegas, 2000

Color coupler print.

32 1/2 x 47 3/4 in. (82.6 x 121.3 cm)

Signed, titled, dated and numbered 2/10 in ink on the reverse of mount.

Estimate \$8,000-12,000

PROVENANCE

Hamiltons Gallery, London



215 **TRACEY MOFFATT** b. 1959

Something More # 7, 1989

Dye destruction print, mounted.

38 1/4 x 49 in. (97.2 x 124.5 cm)

Signed in ink, printed title, date and number 24/30 on a Certificate of Authenticity accompanying the work.

Estimate \$15,000-25,000

PROVENANCE

Lawing Gallery, Houston

LITERATURE

Hatje Cantz, *Tracey Moffatt*, p. 6



216 **NOBUYOSHI ARAKI** b. 1940

Untitled, n.d.

Gelatin silver print.

15 x 22 1/2 in. (38.1 x 57.2 cm)

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

Estimate \$4,000-6,000



217 **NOBUYOSHI ARAKI** b. 1940

67 Shooting Back (No. 117), 2007

Color coupler print.

49 1/2 x 39 1/2 in. (125.7 x 100.3 cm)

Signed in ink on the verso; signed, dated in pencil, printed title and date on a Certificate of Authenticity attached to the reverse of the frame. One from an edition of 15.

Estimate \$10,000-15,000

PROVENANCE

Yoshii Gallery, New York
Private Collection

LITERATURE

Araki, *6*7 Hangeki*, p. 127

Regardless of size, there will only be 15 prints made of this image.



218 **NOBUYOSHI ARAKI** b. 1940

67 Shooting Back (No. 125), 2007

Color coupler print, printed 2008.

49 1/2 x 39 1/4 in. (125.7 x 99.7 cm)

Signed in ink on the verso; signed, dated in pencil, printed title and date on a Certificate of Authenticity attached to the reverse of the frame. One from an edition of 15.

Estimate \$10,000-15,000

PROVENANCE

Yoshii Gallery, New York
Private Collection

LITERATURE

Araki, *6*7 Hangeki*, p. 135

Regardless of size, there will only be 15 prints made of this image.



219 **GREGORY CREWDSON** b. 1962

Untitled from Beneath the Roses, 2003

Digital color coupler print, Diasec mounted.

57 x 88 in (144.8 x 223.5 cm)

Signed in ink, printed title, date and number 3/6 on a gallery label affixed to the reverse of the mount.

Estimate \$40,000-60,000

LITERATURE

Hatje Cantz, *Gregory Crewdson 1985-2005*, pl. 72



220 **DESIREE DOLRON** b. 1963

Xteriors IX, 2004

Color coupler print, Diasec mounted.

61 1/2 x 49 1/4 in (156.2 x 125.1 cm)

Signed, numbered 4/8 in ink and printed title on a gallery label accompanying the work.

Estimate \$50,000-70,000

PROVENANCE

Michael Hoppen Gallery, London



- 221 ANNIE LEIBOVITZ** b. 1949
Alice in Wonderland, Donatella Versace and Rupert Everett, Paris, 2003
 Fujicolor Crystal Archive print.
 15 1/4 x 23 in. (38.7 x 58.4 cm)
 Signed, titled, dated and numbered in ink in the margin. One from an edition of 25.

Estimate \$5,000-7,000

LITERATURE

American Vogue, December 2003
 Rizzoli, *In Vogue*, p. 271

- 222 ANNIE LEIBOVITZ** b. 1949
Queen Elizabeth II, Buckingham Palace, London, 2007
 Archival pigment print, printed 2010.
 15 1/8 x 22 3/4 in. (38.4 x 57.8 cm)
 Signed in pencil on the verso. Number 5 from an edition of 25.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist



223 **AHMET ERTUG** b. 1949
The Margrave's Opera House, Bayreuth, 2010
 Color coupler print, flush-mounted.
 70 7/8 x 87 3/8 in. (180 x 222 cm)
 Signed in ink, printed title, date and number 2/3 on a label affixed to the reverse of the frame.

Estimate \$40,000-60,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Ertug, *Palaces of Music: Opera Houses of Europe Auditorium*, pl. 4



224 **ALEX GUOFENG CAO** b. 1969
Hepburn vs Dietrich, 2009
Color coupler print, Diasec mounted.
60 x 40 in. (152.4 x 101.6 cm)
Signed, dated, numbered AP 1/3 in ink, printed title and date on a Certificate of Authenticity label affixed to the reverse of the flush-mount. One from an edition of 18 plus 3 artist's proofs.

Estimate \$5,000-7,000

PROVENANCE
Acquired directly from the artist



225 **ALEX GUOFENG CAO** b. 1969
JamesDean vs Elvis, 2009
Color coupler print, Diasec mounted.
108 x 72 in. (274.3 x 182.9 cm)
Signed, dated, numbered 5/5 in ink, printed title and date on a Certificate of Authenticity label affixed to the reverse of the flush-mount.

Estimate \$8,000-12,000

PROVENANCE
Acquired directly from the artist



226 **MICHAEL DWECK** b. 1957

Dave and Pam in their Caddy, Montauk, NY, 2002

Gelatin silver print, Diasac mounted.

65 1/2 x 85 1/4 in. (166.4 x 216.5 cm)

Signed, titled, dated and numbered AP1 in ink on the reverse of the mount. One from an edition of 5 plus artist's proof.

Estimate \$15,000-20,000

PROVENANCE

From the artist's studio

Private Collection, New York

227 **ELLIOTT ERWITT** b. 1928

California, 1955

Gelatin silver print, printed later.

11 3/4 x 17 1/2 in. (29.8 x 44.5 cm)

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

Estimate \$2,500-3,500

LITERATURE

Erwitt, *Snapshots*, pp. 502-503

227





228 **ERWIN OLAF** b. 1959
Barbara from Grief (Portraits), 2007
Lambda print.

31 3/8 x 23 1/2 in. (79.7 x 59.7 cm)

Signed, titled, dated and numbered 9/12 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate \$8,000-12,000

LITERATURE

Aperture, Erwin Olaf, p. 55



- 229 **ERWIN OLAF** b. 1959
Caroline from Grief, 2007
 Lambda print.
 23 3/8 x 41 3/4 in. (59.4 x 106 cm)
 Signed, titled, dated and numbered 7/12 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate \$10,000-15,000

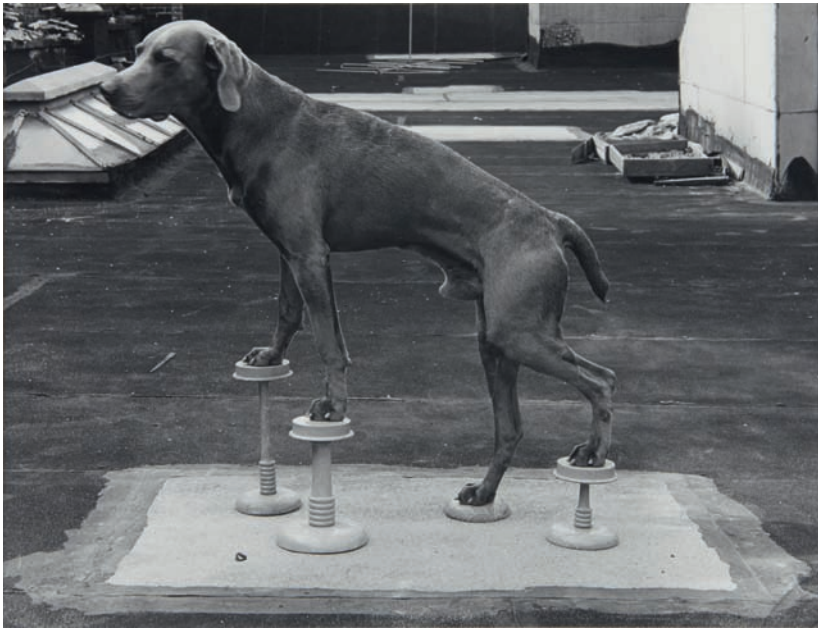
LITERATURE

Aperture, Erwin Olaf, pp. 88-89

- 230 **ROBERT & SHANA PARKEHARRISON** b. 1968 & b. 1964
The Marks We Make, 2003
 Photogravure.
 21 1/2 x 18 3/4 in. (54.6 x 47.6 cm)
 Initialed by both artists, titled, dated and numbered 2/40 in pencil in the margin.

Estimate \$1,800-2,200





231 **WILLIAM WEGMAN** b. 1943
Man Ray on Stilts, 1975
Four gelatin silver prints.
Each 10 1/2 x 13 5/8 in. (26.7 x 34.6 cm)
Each signed, dated and sequentially numbered '1-4' in pencil on the reverse of the flush-mount.

Estimate \$12,000-18,000

PROVENANCE
Holly Solomon Gallery, New York

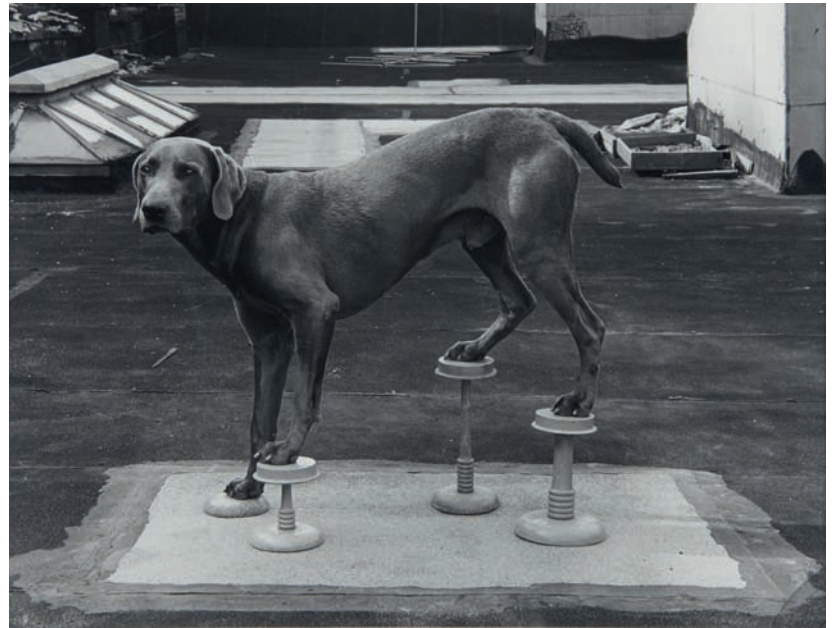
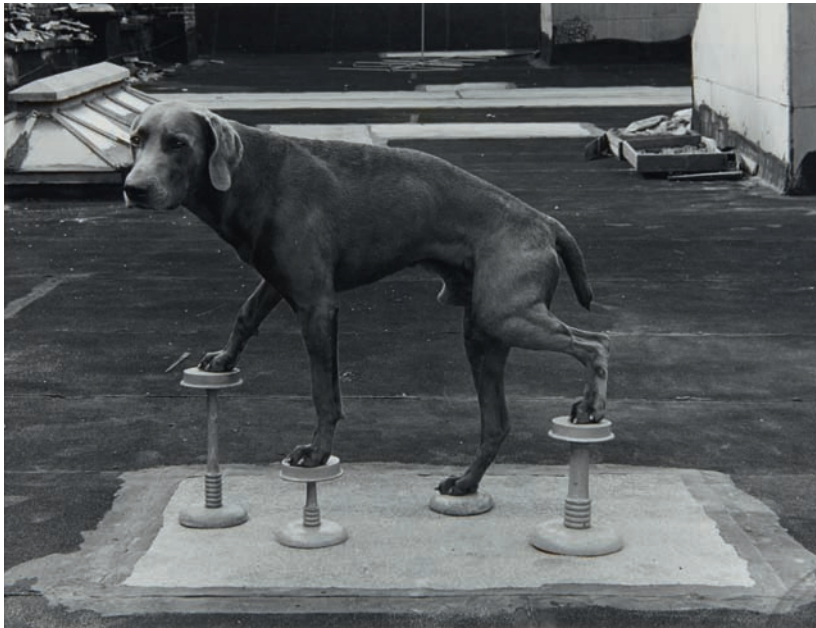
LITERATURE
Wegman, *William Wegman Photographic Works 1969-1976*, pp. 140-141



232 **WILLIAM WEGMAN** b. 1943
Leopard / Weimaraner, 1989
Polaroid print.
26 x 20 7/8 in. (66 x 53 cm)
Signed, titled and dated in ink in the margin.

Estimate \$3,000-5,000

PROVENANCE
Fay Gold Gallery, Atlanta



233



233 DAVID LEVINTHAL b. 1949

Untitled and Untitled from Barbie Millicent Roberts: An Original, 1997-1998

Two unique Polaroid prints.

Each approximately 27 x 20 3/4 in (68.6 x 52.7 cm)

Each signed, dated, annotated 'AP' and numbered AP 98, AP 97, respectively, in ink in the margin.

Estimate \$7,000-9,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Levinthal & Steele, *Barbie Millicent Roberts: An Original*, p. 27 and p. 66

234 **RUUD VAN EMPEL** b. 1958*Moon #7, 2008*

Dye destruction print, Diasec mounted.

33 1/8 x 23 3/8 in. (84.1 x 59.4 cm)

Signed, titled, dated and numbered 2/10 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate \$8,000-12,000235 **RUUD VAN EMPEL** b. 1958*World #20, 2006*

Dye destruction print, Diasec mounted.

33 x 23 3/8 in. (83.8 x 59.4 cm)

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

Estimate \$12,000-18,000236 **KIM JOON** b. 1966*Fragile-Mermaid, 2010*

Digital color coupler print, Diasec mounted.

35 1/4 x 21 in. (89.5 x 53.3 cm)

Signed, titled 'Mermaid' and numbered 3/8 in ink on an artist's label affixed to the reverse of the flush-mount.

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

From the artist's studio

Private Collection, New York



237 **LORETTA LUX** b. 1969

Ophelia, 2005

Dye destruction print.

12 3/4 x 9 in (32.4 x 22.9 cm)

Signed, titled, dated and numbered 11/20 in pencil on the verso.

Estimate \$8,000-12,000

PROVENANCE

Yossi Milo Gallery, New York

LITERATURE

The Morgan Library & Museum, *Mannerism and Modernism: The Kasper Collection of Drawings and Photographs*, p. 251

237



238



238 **LORETTA LUX** b. 1969

Martha, 2004

Dye destruction print.

13 1/4 x 8 5/8 in (33.7 x 21.9 cm)

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

Estimate \$8,000-12,000

PROVENANCE

Yossi Milo Gallery, New York

239

239 **LORETTA LUX** b. 1969

The Green Room, 2005

Dye destruction print.

9 x 12 3/4 in. (22.9 x 32.4 cm)

Signed, titled, dated and numbered 11/20 in pencil on the verso.

Estimate \$6,000-8,000

PROVENANCE

Yossi Milo Gallery, New York



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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 de Pury & Company. 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 de Pury & Company generally acts as agent for the seller.

BUYER'S PREMIUM

Phillips de Pury & Company 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.

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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 any applicable taxes.

Pre-Sale Estimates in Pounds Sterling and Euros

Although the sale is conducted in US dollars, the pre-sale estimates in the auction catalogues may also be printed in pounds sterling 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 pounds sterling 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 de Pury & Company 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 de Pury & Company 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 with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips de Pury & Company, by a third party or jointly by us and a third party. Phillips de Pury & Company and third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party guarantor may also bid for the guaranteed lot and may

be allowed to net the financial remuneration received in connection with the guarantee against the final purchase price if such party is the successful bidder.

Δ Property in Which Phillips de Pury & Company Has an Ownership Interest

Lots with this symbol indicate that Phillips de Pury & Company 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 de Pury & Company 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.

Ω Endangered Species

This property may require an export, import or endangered species license or permit. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

2 BIDDING IN THE SALE

Bidding at Auction

Bids may be executed during the auction in person by paddle or by telephone or prior to the sale in writing by absentee bid.

Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. 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. 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 de Pury & Company staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least \$1000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips de Pury & Company will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding; No Reserve Lots

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

4 AFTER THE AUCTION

Payment

Buyers are required to pay for purchases immediately following the auction unless other arrangements are agreed with Phillips de Pury & Company in writing in advance of the sale. Payments must be made in US dollars either by cash, check drawn on a US bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of US\$10,000.

Credit Cards

As a courtesy to clients, Phillips de Pury & Company will accept American Express, Visa and Mastercard to pay for invoices of \$10,000 or less.

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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 de Pury & Company has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. For each purchased lot not collected from us at either our warehouse or our auction galleries by such date, Phillips de Pury & Company will levy a late collection fee of \$50, an additional administrative fee of \$10 per day and insurance charges of 0.1% of the Purchase Price per month on each uncollected lot.

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Buyers are reminded that Phillips de Pury & Company accepts liability for loss or damage to lots for a maximum of five days following the auction.

Transport and Shipping

As a free service for buyers, Phillips de Pury & Company will wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property purchased at Phillips de Pury & Company. Please refer to Paragraph 7 of the Conditions of Sale for more information.

Export and Import Licenses

Before bidding for any property, prospective bidders are advised to make independent inquiries as to whether a license is required to export the property from the United States or to import it into another country. It is the buyer's sole responsibility to comply with all import and export laws and to obtain any necessary licenses or permits. The denial of any required license or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to any foreign country. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licenses or certificates as well as any other required documentation. The denial of any required license or certificate 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.

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de PURY & COMPANY



PHOTOGRAPHS

AUCTION 17 MAY 2012 LONDON

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IRVING PENN *Woman in Palace (Lisa Fonssagrives-Penn)* Marrakech, Morocco, 1951 **Estimate** £60,000 – 80,000

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips de Pury & Company and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips de Pury & Company 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 de Pury & Company and the seller contract with the buyer.

2 PHILLIPS de PURY & COMPANY AS AGENT

Phillips de Pury & Company acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips de Pury & Company may own a lot, in which case we will act in a principal capacity as a consignor, or 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 de Pury & Company in relation to each lot is partially dependent on information provided to us by the seller, and Phillips de Pury & Company 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 de Pury & Company is available for inspection by prospective buyers prior to the auction. Phillips de Pury & Company 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 de Pury & Company 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 de Pury & Company. 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 de Pury & Company in our absolute discretion. Neither Phillips de Pury & Company 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 de Pury & Company 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 de Pury & Company.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips de Pury & Company 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 de Pury & Company. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute

an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the "Telephone Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1,000. Phillips de Pury & Company 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) When making a bid, whether in person, by absentee bid or on the telephone, 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 de Pury & Company before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips de Pury & Company and that we will only look to the principal for such payment.

(e) Arranging absentee and telephone bids is a free service provided by Phillips de Pury & Company 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.

(f) Employees of Phillips de Pury & Company 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 de Pury & Company 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.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been "passed," "withdrawn," "returned to owner" or "bought-in."

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$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 de Pury & Company reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) Sales tax, use tax and excise and other taxes are payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of applicable taxes. Phillips de Pury & Company will only accept valid resale certificates from US dealers as proof of exemption from sales tax. All foreign buyers should contact the Client Accounting Department about tax matters.

PHILLIPS
de PURY & COMPANY



EVENING EDITIONS

AUCTION 25 APRIL 2012 **NEW YORK**

Phillips de Pury & Company 450 Park Avenue New York 10022
Enquiries +1 212 940 1220 **Catalogues** +1 212 940 1240 | +44 20 7318 4039
PHILLIPSDEPURY.COM

MARCEL DUCHAMP *Nude Descending the Staircase, No. 2 (S. 458)*, 1937, collotype with pochoir, signed on a French stamp **Estimate** \$50,000 – 70,000

(c) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in US dollars either by cash, check drawn on a US bank or wire transfer, as follows:

(i) Phillips de Pury & Company will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 West 15th Street, Third Floor, during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips de Pury & Company LLC." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 West 15th Street, New York, NY 10011 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips de Pury & Company. Bank transfer details:

Citibank
322 West 23rd Street, New York, NY 10011
SWIFT Code: CITIUS33
ABA Routing: 021 000 089
For the account of Phillips de Pury & Company LLC
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) Title in a purchased lot will not pass until Phillips de Pury & Company has received the Purchase Price for that lot in cleared funds. Phillips de Pury & Company 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 de Pury & Company 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 de Pury & Company 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, and no later than five days after the conclusion of the auction, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips de Pury & Company will upon request transfer on a bi-weekly basis purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) five days after the auction. Until risk passes, Phillips de Pury & Company 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 de Pury & Company will, without charge, wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips de Pury & Company. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Third party shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

(d) Phillips de Pury & Company 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, each lot will incur a late collection fee of \$50, administrative charges of \$10 per day and insurance charges of .1% of the Purchase Price per month on each uncollected lot.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips de Pury & Company, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company'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 de Pury & Company 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 five days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips de Pury & Company's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips de Pury & Company 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 de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company'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; or (viii) 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.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips de Pury & Company and our affiliated companies, Phillips de Pury & Company retains, and the buyer grants to us, a security interest in each lot purchased at auction by the buyer and in any other property or money of the buyer in, or coming into, our possession or the possession of one of our affiliated companies. We may apply such money or deal with such property as the Uniform Commercial Code or other applicable law permits a secured creditor to do. In the event that we exercise a lien over property in our possession because the buyer is in default to one of our affiliated companies, we will so notify the buyer. Our security interest in any individual lot will terminate upon actual delivery of the lot to the buyer or the buyer's agent.

(c) In the event the buyer is in default of payment to any of our affiliated companies, the buyer also irrevocably authorizes Phillips de Pury & Company 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 de Pury & Company will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

10 RESCISSION BY PHILLIPS de PURY & COMPANY

Phillips de Pury & Company 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 de Pury & Company's election to rescind the sale, the buyer will promptly return the lot to Phillips de Pury & Company, 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 de Pury & Company and the seller with respect to such rescinded sale.

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States 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, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot.

12 CLIENT INFORMATION

In connection with the management and operation of our business and the marketing and supply of auction related services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g., credit information). If clients provide us with information that is defined by law as "sensitive," they agree that Phillips de Pury & Company and our affiliated companies may use it for the above purposes. Phillips de Pury & Company and our affiliated companies will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on our policies on personal data or wish to make corrections to your information, please contact us at +1 212 940 1228. If you would prefer not to receive details of future events please call the above number.

13 LIMITATION OF LIABILITY

(a) Subject to subparagraph (e) below, the total liability of Phillips de Pury & Company, 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.

PHILLIPS
de PURY & COMPANY

CONTEMPORARY ART



AUCTIONS 10 & 11 MAY 2012 **NEW YORK**

Phillips de Pury & Company 450 Park Avenue New York 10022

Enquiries +1 212 940 1260

PHILLIPSDEPURY.COM

RICHARD PRINCE *Untitled (cowboy)*, 1980-1984 (detail) **Estimate** \$800,000-1,200,000

(b) Except as otherwise provided in this Paragraph 13, none of Phillips de Pury & Company, 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 de Pury & Company 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 de Pury & Company 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 de Pury & Company, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in subparagraph (a) above, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips de Pury & Company 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 de Pury & Company relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips de Pury & Company and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips de Pury & Company 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 de Pury & Company 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 de Pury & Company.

(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.

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 laws of the State of New York, excluding its conflicts of law rules.

(b) Phillips de Pury & Company, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the State of New York located in New York City and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by New York law or the law of the place of service, at the last address of the bidder or seller known to Phillips de Pury & Company.

AUTHORSHIP WARRANTY

Phillips de Pury & Company warrants the authorship of property in this auction catalogue for a period of five years from date of sale by Phillips de Pury & Company, subject to the exclusions and limitations set forth below.

(a) Phillips de Pury & Company 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) there has been no material loss in value of the lot from its value had it been as described in the heading of the catalogue entry.

(b) In any claim for breach of the Authorship Warranty, Phillips de Pury & Company 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 de Pury & Company. 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 de Pury & Company 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 de Pury & Company 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 de Pury & Company 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.

(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 de Pury & Company, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law. This means that none of Phillips de Pury & Company, 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 de PURY & COMPANY

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Simon de Pury

Chief Executive Officer

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LONDON

Mark Hudson, Deputy Art Director
Andrew Lindesay, Sub-Editor
Tom Radcliffe, Production Director

MARKETING & COMMUNICATIONS

Giulia Costantini, Worldwide Head of Communications

NEW YORK

Trish Walsh, Marketing Manager

LONDON

Fiona McGovern, Communications Assistant
Alex Godwin-Brown, Communications Assistant

SALE INFORMATION

AUCTION

450 PARK AVENUE NEW YORK 10022

4 April 2012, 10am & 2pm

VIEWING

450 PARK AVENUE NEW YORK 10022

24 March – 3 April

Monday – Saturday 10am–6pm

Sunday 12pm–6pm

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY040112 or Photographs.

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CATALOGUER

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PHOTOGRAPHS DEPARTMENT

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PHOTOGRAPHY

Kent Pell, Morten Smidt

CATALOGUES

Barbara Escobar +1 212 940 1240

\$35/€25/£22 at the gallery

catalogues@phillipsdepurys.com

ABSENTEE AND TELEPHONE BIDS

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Inside Back Cover Sally Mann, *The New Mothers*, 1989, lot 147 (detail)

Back Cover Andy Warhol, *Holly Solomon*, 1963-1964, lot 97 (detail)

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