

PHILLIPS



PHOTOGRAPHS

NEW YORK 1 APRIL 2014







PHILLIPS

PHOTOGRAPHS

SALE INFORMATION

NEW YORK 1 APRIL 2014 10AM & 2PM

AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

AUCTION

1 April at 10am, lots 1 – 144

1 April at 2pm, lots 145 – 271

VIEWING

22 – 31 March

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

When sending in written bids or making enquiries
please refer to this sale as NY040114 or Photographs.

ABSENTEE AND TELEPHONE BIDS

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

bidsnewyork@phillips.com

PHOTOGRAPHS DEPARTMENT

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HEAD OF SALE

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Kelly Van Ingen

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Front cover Hiroshi Sugimoto, *The Music Lesson*, 1999, lot 63

Back cover William Eggleston, *Greenwood, Mississippi*, 1973, lot 132 (detail)

© Eggleston Artistic Trust. Courtesy Cheim & Read, New York

Opposite Irving Penn, *Street Photographer, New York*, 1951, lot 49 (detail)



1

HENRI CARTIER-BRESSON 1908-2004

Behind the Gare Saint Lazare, Paris, 1932

Gelatin silver print, printed later.

17½ x 11¾ in. (44.5 x 29.8 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate \$10,000-15,000

PROVENANCE Andrew Smith Gallery, Santa Fe

LITERATURE Galassi, *Henri Cartier-Bresson: The Man, the Image and the World*, pl. 45

Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 81

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 89

Thames & Hudson, *Henri Cartier-Bresson: Scrapbook, Photographs 1932-1946*, pp. 86-87

2



2

FROM A NOTABLE WEST COAST COLLECTION

HENRI CARTIER-BRESSON 1908-2004*La Suerte de Hoy (Today's Luck), Madrid, 1933*

Gelatin silver print, printed later.

14 x 9½ in. (35.6 x 24.1 cm)

Signed in ink and copyright credit blindstamp in the margin; titled in ink on the verso.

Estimate \$7,000-9,000

PROVENANCE Fraenkel Gallery, San Francisco

3

HENRI CARTIER-BRESSON 1908-2004*Ile de la Cité, Paris, 1951*

Gelatin silver print, printed later.

9½ x 14½ in. (24.1 x 35.9 cm)

Signed in ink in the margin.

Estimate \$8,000-12,000

PROVENANCE Halsted Gallery, Michigan**LITERATURE** Bulfinch Press, *Henri Cartier-Bresson: City and Landscapes*, pl. 162Fraenkel Gallery, *20Twenty*, pl. 37Galassi, *Henri Cartier-Bresson: The Man, the Image and the World*, pl. 44Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 8

3



4



4

ILSE BING 1899-1998*The Dancer, Willem Gerard Van Loon, Paris, 1932*

Gelatin silver print.

19½ x 15½ in. (49.5 x 39.7 cm)

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

Estimate \$10,000-15,000**PROVENANCE** Houk Friedman Gallery, New York

Larry Deutsch Collection, Chicago/Tucson

Phillips de Pury & Company, New York, 8 October 2010, lot 184

LITERATURE Dryansky and Houk, *Ilse Bing: Photography Through the Looking Glass*, p. 185 for a variant

5

ILSE BING 1899-1998*Acrobat on Ladder, N.Y., 1936*

Gelatin silver print.

11 x 8½ in. (27.9 x 21.6 cm)

Signed and dated in ink on the recto; signed, titled, dated twice in pencil and '8 rue de Varenne' credit stamp on the verso.

Estimate \$6,000-8,000

6

PHILIPPE HALSMAN 1906-1979*Dali's Mustache, 1953*

Gelatin silver print.

13½ x 10½ in. (34.6 x 27 cm)

Signed, dated '1954' in pencil, copyright credit, '33 West 67th Street' credit and reproduction limitation stamps on the verso.

Estimate \$2,000-3,000**PROVENANCE** Swann Auction Galleries, New York, 26 May 2005, lot 499
Phillips de Pury & Company, New York, 1 April 2009, lot 189

5



6



7

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

Gelatin silver print, printed later.

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

Signed in ink and copyright credit blindstamp in the margin.

Estimate \$15,000-20,000

PROVENANCE Helen Wright as agent for the photographer**LITERATURE** Galassi, *Henri Cartier-Bresson: The Man, the Image and the World*, pl. 65Galassi, *Henri Cartier-Bresson: The Modern Century*, pl. 65Montier, *Henri Cartier-Bresson and the Artless Art*, p. 157Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 140

8



8

HENRI CARTIER-BRESSON 1908-2004*Coronation of King George VI, 1937*

Gelatin silver print, printed later.

14 $\frac{1}{8}$ x 9 $\frac{1}{2}$ in. (35.9 x 24.1 cm)

Signed in ink in the margin.

Estimate \$7,000-9,000

LITERATURE Galassi, *Henri Cartier-Bresson: The Man, the Image and the World*, p. 82Norton, *In Our Time: The World as Seen by Magnum Photographers*, p. 21



MAN RAY 1890-1976

Jean Cocteau, Paris, 1922

Gelatin silver print.

11½ x 8½ in. (28.3 x 21.9 cm)

Estimate \$10,000-15,000

PROVENANCE Acquired directly from the artist

Private Collection, Paris

Lunn Gallery, Washington D.C.

Gilman Paper Company, New York

Edwynn Houk Gallery, New York

MAN RAY 1890-1976

James Joyce, Paris, 1922

Gelatin silver print.

4⅞ x 3½ in. (12.4 x 8.9 cm)

'31 bis, Rue Campagne Première' (M28) credit stamp on the verso.

Estimate \$10,000-15,000

PROVENANCE Edwynn Houk Gallery, New York

LITERATURE Abbeville Press Publishers, *Perpetual Motif: The Art of Man Ray*, pl. 127 for a variant

Barrons, *Man Ray: The Photographic Image*, p. 31 for a variant

Bulfinch Press, *Self Portrait Man Ray*, p. 151 for a variant

The Tokyo Shimbun, *Photographies de Man Ray*, pl. 233



ACTUAL SIZE

11

ANTON BRUEHL 1900-1983*Untitled*, 1927

Gelatin silver print, printed later.

16 $\frac{7}{8}$ x 13 $\frac{3}{8}$ in. (42.9 x 34 cm)

Signed in pencil in the margin; signed and annotated 'No. 89' in pencil on the verso.

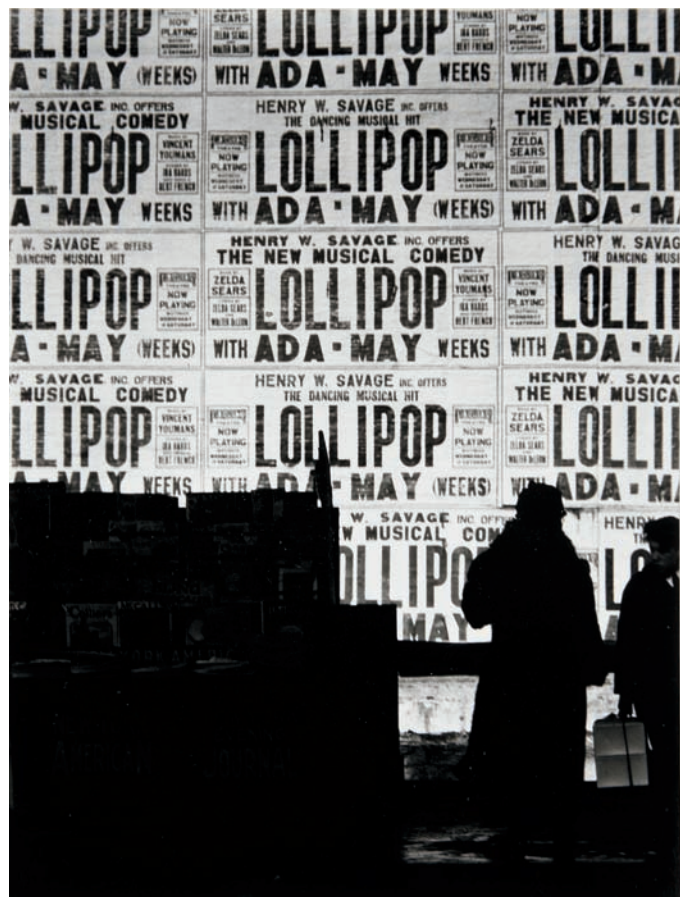
Estimate \$2,000-3,000

LITERATURE Bulfinch Press, *Decade by Decade: Twentieth-Century American Photography from the Collection of the Center for Creative Photography*, p. 21

11



12



ACTUAL SIZE

12

RALPH STEINER 1899-1986*Untitled (Lollipop sign)*, 1922

Gelatin silver print, printed 1980.

4 $\frac{5}{8}$ x 3 $\frac{1}{2}$ in. (11.7 x 8.9 cm)

Signed and dated in pencil on the mount.

Estimate \$800-1,200

13

RALPH STEINER 1899-1986*Typewriter Keys*, 1921

Gelatin silver print, printed 1977.

8 x 6 in. (20.3 x 15.2 cm)

Signed and dated in ink on the verso.

Estimate \$2,000-3,000

LITERATURE Harry N. Abrams, Inc., *The New Vision: Photography Between the World Wars*, Ford Motor Company Collection at the Metropolitan Museum of Art, pl. 16

13





14

BILL BRANDT 1903-1983*A snicket, 'Hail, Hell and Halifax', 1937*

Gelatin silver print, printed later.

13½ x 11½ in. (34.3 x 29.2 cm)

Signed in ink on the mount.

Estimate \$10,000-15,000**PROVENANCE** Private Collection, California**LITERATURE** Aperture, *Singular Images: Essays on Remarkable Photographs*, p. 55Harry N. Abrams, Inc., *Brandt: The Photography of Bill Brandt*, pl. 85Prestel, *Atget the Pioneer*, p. 81Thames & Hudson, *Bill Brandt: Photographs 1928-1983*, p. 126

15

BILL BRANDT 1903-1983*Young housewife, Bethnal Green, London, 1937*

Gelatin silver print, printed later.

13¾ x 11¾ in. (34 x 28.9 cm)

Signed in ink on the mount.

Estimate \$3,000-5,000**LITERATURE** Harry N. Abrams, Inc., *Bill Brandt: The Photography of Bill Brandt*, pl. 29
Thames & Hudson, *Bill Brandt: Photographs 1928-1983*, p. 68

16

BILL BRANDT 1903-1983*Catch point, 'Hail, Hell and Halifax', 1948*

Gelatin silver print, printed later.

13¾ x 11¾ in. (34 x 29.2 cm)

Signed in ink on the mount.

Estimate \$5,000-7,000**LITERATURE** Abrams, *Brandt*, pl. 84
Aperture, *Bill Brandt: Behind the Camera*, p. 39
Da Capo, *Bill Brandt: Shadow of Light*, p. 40
Photo Poche, *Bill Brandt*, pl. 19
Thames & Hudson, *Bill Brandt: Photographs 1928-1983*, p. 127

17

BILL BRANDT 1903-1983*Barbary Castle, Marlborough Downs, Wiltshire, 1948*

Gelatin silver print, printed later.

13¾ x 11¾ in. (34 x 28.9 cm)

Signed in ink on the mount.

Estimate \$3,000-5,000**LITERATURE** Abrams, *Brandt*, pl. 143
Aperture, *Bill Brandt: Behind the Curtain*, p. 54
Da Capo, *Bill Brandt: Shadow of Light*, p. 109
Photo Poche, *Bill Brandt*, pl. 38
Thames & Hudson, *Bill Brandt: Photographs 1928-1983*, p. 136

18

BILL BRANDT 1903-1983

London, Nude, March, 1952

Gelatin silver print, printed later.

13½ x 11½ in. (34 x 29.2 cm)

Signed in ink in the margin.

Estimate \$12,000-18,000

PROVENANCE Private Collection, California

LITERATURE Abrams, *Brandt: The Photography of Bill Brandt*, cover and pl. 242

Aperture, *Bill Brandt: Behind the Camera*, p. 99

Da Capo, *Bill Brandt: Shadow of Light*, pl. 121

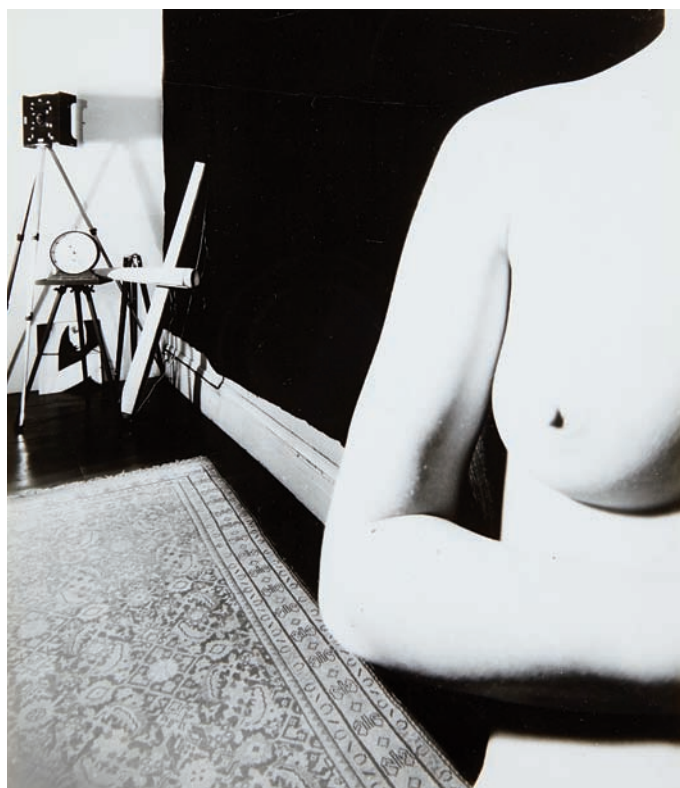
Photo Poche, *Bill Brandt*, cover

Thames & Hudson, *Bill Brandt: Photographs 1928-1983*, p. 172

18



19



19

BILL BRANDT 1903-1983

Campden Hill, London, February, 1956

Gelatin silver print.

9 x 7¾ in. (22.9 x 19.7 cm)

Signed in ink on the verso.

Estimate \$8,000-12,000

LITERATURE

Abrams, *Brandt*, pl. 234

Da Capo, *Bill Brandt: Shadow of Light*, pl. 129

20

BILL BRANDT 1903-1983

Avebury Stone Circle, Wiltshire, 1944

Gelatin silver print, printed later.

13½ x 11½ in. (34.3 x 29.2 cm)

Signed in ink on the mount.

Estimate \$4,000-6,000

LITERATURE Abrams, *Brandt*, pl. 147

Aperture, *Bill Brandt: Behind the Camera*, p. 55

Da Capo, *Bill Brandt: Shadow of Light*, p. 107

20





21

HENRI CARTIER-BRESSON 1908-2004*Srinagar, Kashmir, 1948*

Gelatin silver print, printed later.

11¾ x 17½ in. (29.8 x 44.5 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate \$10,000-15,000

PROVENANCE Andrew Smith Gallery, Santa Fe**LITERATURE** Bulfinch Press, *Henri Cartier-Bresson: City and Landscapes*, pl. 42Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 120Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 247

22

HENRI CARTIER-BRESSON 1908-2004*Games in a refugee camp at Kurukshetra, Punjab, India, 1947*

Gelatin silver print, printed later.

9¾ x 13¾ in. (23.8 x 35.2 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate \$7,000-9,000

PROVENANCE Halsted Gallery, Michigan**LITERATURE** Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 257Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 199

22



23

HENRI CARTIER-BRESSON 1908-2004*Knoxville, Tennessee, 1947*

Gelatin silver print, printed later.

11¾ x 17½ in. (29.8 x 44.5 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate \$8,000-12,000

PROVENANCE A Gallery for Fine Art Photography, New Orleans**LITERATURE** Bulfinch Press, *Henri Cartier-Bresson: City and Landscapes*, p. 34

24

HENRI CARTIER-BRESSON 1908-2004

Mexico, 1964

Gelatin silver print, printed 1970s.

9 x 14 in. (22.9 x 35.6 cm)

Signed in ink in the margin.

Estimate \$6,000-8,000

PROVENANCE Christie's, New York, 13 December 2010, lot 30

LITERATURE Bulfinch Press, *Henri Cartier-Bresson and the Artless Art*, pl. 170

24



25



25

MANUEL ÁLVAREZ BRAVO 1902-2002

Señor de Papantla (Man from Papantla), 1934

Gelatin silver print, printed later.

9¼ x 7½ in. (23.5 x 18.1 cm)

Signed, numbered 85/100 and annotated 'Mexico' in pencil on the verso.

Estimate \$2,000-3,000

LITERATURE Kismaric, *Manuel Álvarez Bravo*, p. 88

26



26

MANUEL ÁLVAREZ BRAVO 1902-2002

Retrato de lo Eterno (Portrait of the Eternal), Mexico, 1935

Gelatin silver print, printed later.

9¼ x 7½ in. (23.5 x 18.4 cm)

Signed and annotated 'Mexico' in pencil on the verso.

Estimate \$3,000-5,000

LITERATURE Kismaric, *Manuel Álvarez Bravo*, p. 95
The University of New Mexico Press, *Revelaciones: The Art of Manuel Álvarez Bravo*, pl. 4
Turner Publications, *Manuel Álvarez Bravo: 100 Years, 100 Days*, pl. 42

27



27

MARGARET BOURKE-WHITE 1904-1971*Vanitie, International Yacht Races, 1934*

Gelatin silver print.

12¾ x 9 in. (32.4 x 22.9 cm)

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

Estimate \$7,000-9,000**PROVENANCE** Christie's, New York, 13 December 2010, lot 133

28

FROM A NOTABLE WEST COAST COLLECTION

IMOGEN CUNNINGHAM 1883-1976*Two Callas, 1929*

Gelatin silver print, printed 1970s.

13½ x 10½ in. (34.3 x 26.7 cm)

Signed and dated in pencil on the mount; printed title and date on an 'Imogen Cunningham Trust' label affixed to the reverse of the mount.

Estimate \$8,000-12,000**PROVENANCE** John Berggruen Gallery, San Francisco**LITERATURE** Dater, *Imogen Cunningham: A Portrait*, pl. 27Lorenz, *Imogen Cunningham: Flora*, pl. 10University of Cambridge, *A History of Photography*. p. 175

28



29



ACTUAL SIZE

29

FROM A NOTABLE WEST COAST COLLECTION

IMOGEN CUNNINGHAM 1883-1976*Side, 1930s*

Gelatin silver print.

3½ x 2⅞ in. (7.9 x 7.3 cm)

Signed in pencil in the margin; initialed and inscribed 'For Lee forever' in pencil and 'Archivally Reprocessed' stamp on the verso.

Estimate \$6,000-8,000**PROVENANCE** The Collection of Lee D. Witkin, New York Sotheby's, New York, 7 May 1985, lot 491**LITERATURE** Dater, *Imogen Cunningham: A Portrait*, pl. 35
Witkin, *A Ten Year Salute: A Selection of Photographs in Celebration, The Witkin Gallery, 1969-1979*, p. 120

ANSEL ADAMS 1902-1984

Old Faithful Geyser, Yellowstone National Park, Wyoming, 1942

Gelatin silver print, printed later.

13½ x 9⅞ in. (34.3 x 25.1 cm)

Signed in pencil on the mount; titled in an unidentified hand in ink and 'Route 1, Box 181 Carmel' credit stamp on the reverse of the mount.

Estimate \$10,000-15,000

LITERATURE Szarkowski, *Ansel Adams at 100*, pl. 79

**ANSEL ADAMS** 1902-1984

The Golden Gate Before the Bridge, San Francisco, California, 1933

Gelatin silver print, presumably printed mid-1950s.

10⅝ x 13¼ in. (27 x 33.7 cm)

Signed in ink in the margin; titled, dated in an unidentified hand in pencil and 'Route 1, Box 181 Carmel' credit stamp on the reverse of the mount.

Estimate \$12,000-18,000

PROVENANCE Acquired directly from the artist

LITERATURE Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 11





32

ANSEL ADAMS 1902-1984*Oak Tree, Sunset City, Sierra Foothills, California*, 1962
Gelatin silver print.

10½ x 12¼ in. (26.7 x 31.1 cm)

Signed in pencil on the mount; titled in an unidentified hand in ink and 'Route 1, Box 181 Carmel' credit stamp on the reverse of the mount.

Estimate \$8,000-12,000**LITERATURE** Szarkowski, *The Portfolios of Ansel Adams*, Portfolio IV, pl. 8

33

HARRY CALLAHAN 1912-1999*Chicago (Trees in Snow)*, 1950
Gelatin silver print, printed later.

7½ x 9⅝ in. (90.2 x 24.4 cm)

Signed in stylus in the margin.

Estimate \$10,000-15,000**LITERATURE** Greenough, *Harry Callahan*, p. 73
LIGHT Gallery, *LIGHT*, p. 21



34

EDWARD WESTON 1886-1958

Cabbage Fragment, 1931

Gelatin silver print, printed 1949.

9¼ x 7¾ in. (23.5 x 18.7 cm)

Initialed and dated in pencil on the mount; signed, titled 'Cabbage Sprout' and dated in pencil on the reverse of the mount.

Estimate \$25,000-35,000

PROVENANCE From the artist; to Mr. and Mrs. Tom Fifield, Milwaukee, via Van Deren Coke

By descent to the present owners

LITERATURE Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, pl. 652/1931

Lodima Press, *Edward Weston: Life Work*, pl. 37

At the center of Edward Weston's illustrious career is his seminal series of photographs of vegetables, which began in 1927 and ended in 1931. The series has been widely celebrated for its quintessentially Modernist approach. In it, each vegetable was isolated from its familiar context and presented as a compelling study of line, volume and texture, with the resulting images varying from sensual to abstract. *Cabbage Fragment*, as Weston wrote in his statement in 1931, is "...a piercing of the smoke-screen artificially cast over life [...] into an absolute, impersonal recognition." Swathed in a soft glow that accentuates the fleshliness of the vegetable, this most humble of subjects brings new life to the pleasure of seeing.

**AARON SISKIND** 1903-1991*Gloucester 25, 1944*

Gelatin silver print, flush-mounted.

9½ x 6½ in. (24.1 x 16.5 cm)

Signed 'Aaron', dated and inscribed, 'Happy Birthday/ to Shin/ Jan. 1, 1948' in ink on the reverse of the mount.

Estimate \$20,000-30,000**PROVENANCE** Scheinbaum & Russek Ltd., Sante Fe

In the summer of 1943 Aaron Siskind created a series of photographs based on seaweed strewn at the beach. The images, which were largely close-up abstractions, were radically different from his previous documentation of American society, which were mostly architectural or figural. By turning his lens to the naturally occurring compositions of seaweed, Siskind's focus had turned to line and form on a flattened plane with astute dedication, as if he were relearning the alphabet. The following summer, as seen in the current lot, Siskind developed these seemingly abstracted images into a fully mature formal language. The images were filled with the power to transcend the immediate, superficial associations with the subject and present a formerly unseen vital beauty.

EDWARD WESTON 1886-1958*From Point Lobos, 1939*

Gelatin silver print, printed 1949.

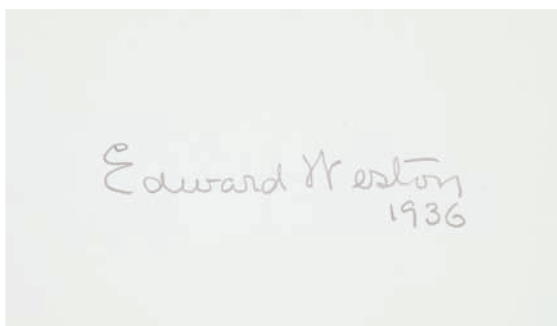
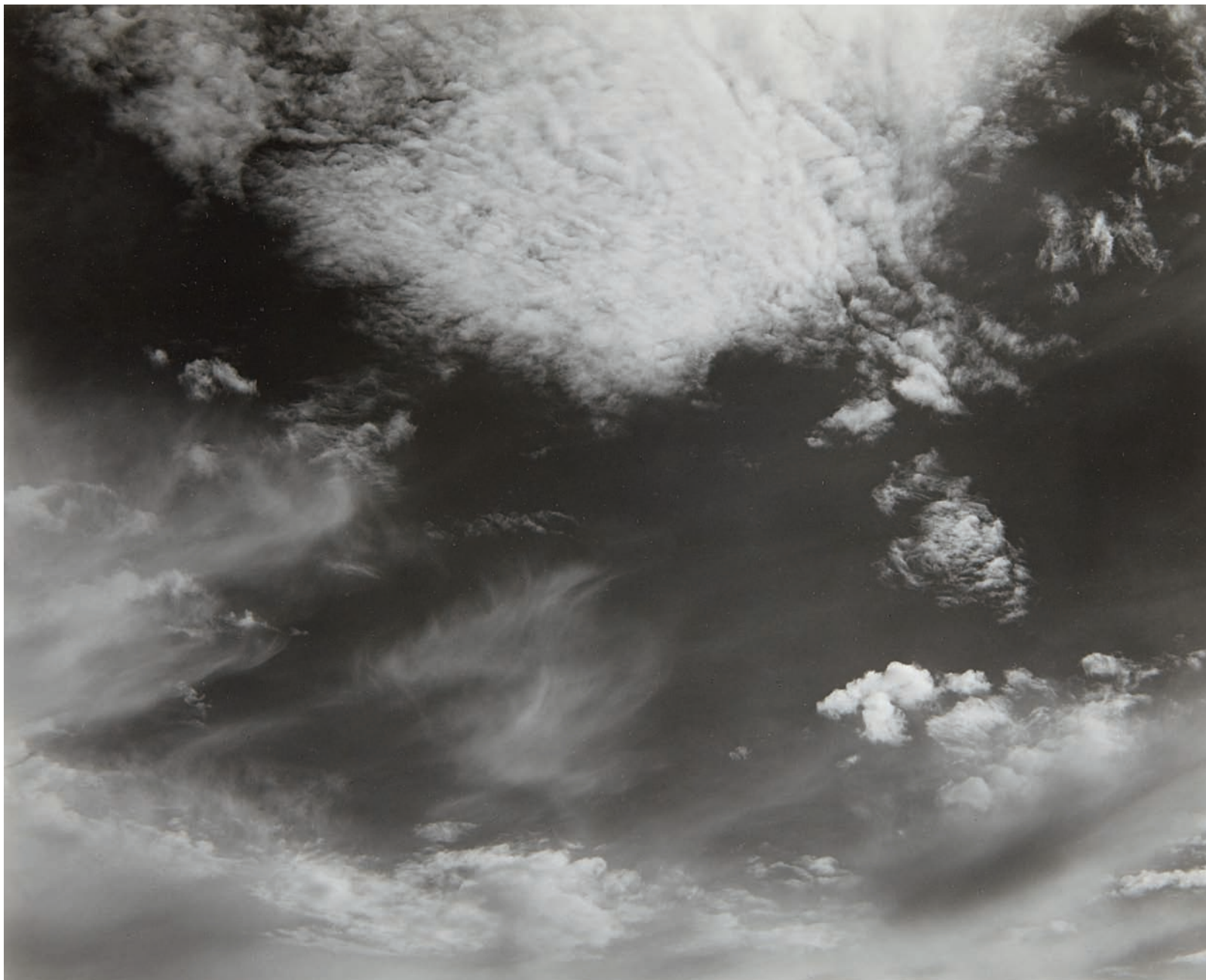
7½ x 9½ in. (19.1 x 24.1 cm)

Initialed and dated in pencil on the mount; signed, titled and dated in pencil on the reverse of the mount.

Estimate \$8,000-12,000

PROVENANCE From the artist; to Mr. and Mrs. Tom Fifield, Milwaukee, via Van Deren Coke
By descent to the present owners





(reverse of the mount)

37

EDWARD WESTON 1886-1958

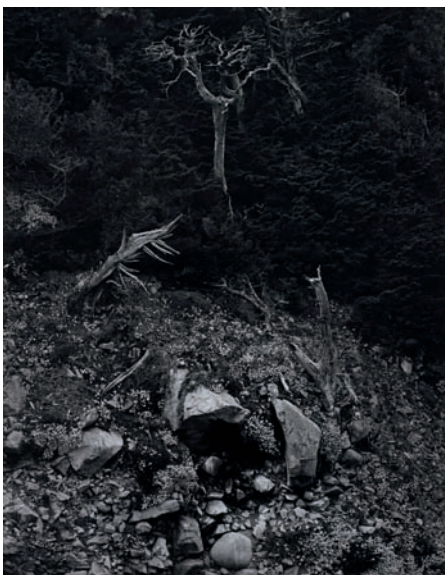
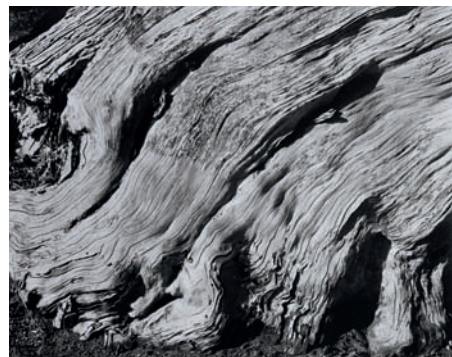
Clouds, Santa Monica, 1936

Gelatin silver print.

7½ x 9¾ in. (19.1 x 23.8 cm)

Signed, dated and annotated '1 FA' in pencil on the reverse of the mount.

Estimate \$20,000-30,000



38

EDWARD WESTON 1886-1958

Edward Weston: Portfolio

New York: Witkin-Berley Ltd., 1971. Nine gelatin silver prints from the portfolio of 10, printed later by Cole Weston.

Varying sizes from 3½ x 4½ in. (8.9 x 11.5 cm) to 7½ x 9½ in. (19 x 24.2 cm) or the reverse.

Each signed, titled, dated by Cole Weston, the artist's son, in pencil, numbered AP 1/5, sequentially numbered '1-9' in an unidentified hand in ink on a portfolio label and Edward Weston signature stamp on the reverse of the mount.

One from an edition of 50 plus 5 artist's proofs. Colophon.

Enclosed in a black cloth slipcase.

Estimate \$18,000-22,000

PROVENANCE Sotheby's, New York, 13 April 2010, lot 44

LITERATURE Aperture, *Edward Weston*, pp. 15, 29, 37, 45, 61

Merrell, *Edward Weston: A Legacy*, p. 184

Scalo, *Edward Weston, Helmut Newton: die Künstlichkeit Des Wirklichen, Fotografierte Körper*, p. 105

Titles include: *Plaster Works, Los Angeles*, 1925; *Casa de Vecindad, D.F.*, 1926; *Rose, Mexico*, 1926; *Two Shells*, 1927; *Flaming Cypress Root, Point Lobos*, 1929; *Pepper No. 30*, 1930; *Nude*, 1934; *Grass and Sea, Big Sur*, 1937; *North Wall, Point Lobos*, 1946



39

ANSEL ADAMS 1902-1984

Winter Sunrise, Sierra Nevada from Lone Pine, California, 1944

Gelatin silver print, printed 1970s.

14 $\frac{7}{8}$ x 19 $\frac{1}{8}$ in. (37.8 x 48.6 cm)

Signed in ink on the mount; titled in ink and 'Route 1, Box 181
Carmel' credit stamp on the reverse of the mount.

Estimate \$15,000-25,000

PROVENANCE James Danziger Gallery, New York

LITERATURE Szarkowski, *Ansel Adams at 100*, pl. 85



40

PAUL STRAND 1890-1976*Yellow Vine and Rock Plants, Orgeval, France, 1960*

Gelatin silver print.

13¼ x 10¼ in. (33.7 x 26 cm)

Signed in ink on the reverse of the mount.

Estimate \$8,000-12,000

41

BRETT WESTON 1911-1993*Reeds, Oregon, 1975*

Gelatin silver print, printed 1980.

10¾ x 11¾ in. (27.3 x 29.8 cm)

Signed and dated in pencil on the mount. Enclosed in a portfolio case with embossed credit, title and date. One from an edition of 400.

Estimate \$1,200-1,800

42

AARON SISKIND 1903-1991*Lima, 1979*

Gelatin silver print.

14¼ x 13⅞ in. (36.2 x 35.2 cm)

Signed, titled and dated in ink in the margin; dated and annotated 'L99' in pencil on the verso.

Estimate \$3,000-5,000

43



43

BRETT WESTON 1911-1993

Lake Pátzcuaro, Mexico, 1976

Gelatin silver print.

7½ x 9½ in. (19.1 x 24.4 cm)

Signed and dated in pencil on the mount.

Estimate \$5,000-7,000

LITERATURE *Aperture, Brett Weston: Photographs from Five Decades*, p. 120

44

BILL BRANDT 1903-1983

Grand Union Canal, Paddington, 1938

Gelatin silver print, printed later.

13½ x 11½ in. (33.3 x 29.2 cm)

Signed in ink on the mount.

Estimate \$4,000-6,000

LITERATURE *Abrams, Brandt*, pl. 135

44





ACTUAL SIZE

45

WALKER EVANS 1903-1975*'Fresh and Smoked' Butcher's Sign*, circa 1936

Gelatin silver print.

4 $\frac{3}{8}$ x 7 in. (11.1 x 17.8 cm)

Credit, 'Box 310 Rte. 3' credit and reproduction limitation stamps on the mount.

Estimate \$8,000-12,000**LITERATURE** Keller, *Walker Evans: Photographs from The J. Paul Getty Museum Collection*, pl. 585 for a variant

46

DOROTHEA LANGE 1895-1965*Family at Settlement*, circa 1930s

Gelatin silver print.

7 $\frac{3}{8}$ x 9 $\frac{5}{8}$ in. (18.7 x 24.4 cm)

Resettlement Administration copyright credit 'Lange' and 'RA1790C' negative stamps on the verso.

Estimate \$6,000-8,000

46





47

DOROTHEA LANGE 1895-1965

Migratory Cotton Worker, Eloy, Arizona, 1940
Gelatin silver print, presumably printed 1950s.
10⅜ x 13¼ in. (26.4 x 33.7 cm)
'1163 Euclid Avenue' credit stamp on the verso.

Estimate \$30,000-50,000

PROVENANCE Bruce Silverstein Gallery, New York

LITERATURE Aperture, *Dorothea Lange: Photographs of a Lifetime*, cover and p. 122
Borhan, *Dorothea Lange: The Heart and Mind of a Photographer*, p. 135
Davis, *The Photographs of Dorothea Lange*, p. 55
Partridge, *Dorothea Lange: A Visual Life*, pl. 5.14
Rosenblum, *A History of Women Photographers*, pl. 165
San Francisco Museum of Modern Art/ Chronicle Books, *Dorothea Lange: American Photographer*, pl. 32

As one of the greatest photographers of pre-War America, Dorothea Lange's images of the Great Depression have been widely lauded as exceptionally humane. Along with Walker Evans, Marion Post Wolcott and Arthur Rothstein, among others, Lange was tasked with depicting the plight of rural America. In 1940, shortly after her tenure at the Farm Securities Administration, Lange was appointed Head Photographer for the Bureau of Agricultural Economics, a year-long stint during which she traveled across California and Arizona, as seen in the current lot. Coinciding with the rise in print publications, the photographs were meant to bring to the collective American consciousness such individuals as migrant workers, sharecroppers, farmers and field laborers, whose hardship was largely unknown to the urban American public. Lange's portraits, such as the current lot, *Migratory Cotton Picker, Eloy, Arizona*, became emblematic of a larger epidemic. The picker turns the palm of his hand to the camera, exposing endless grooves that are undoubtedly the result of heavy manual labor. Like many of Lange's most poignant works, *Migratory Cotton Picker, Eloy, Arizona*, is not a portrait of an individual, but of an era.



48

ALFRED STIEGLITZ 1864-1946

Ernest Gutman, 1933

Gelatin silver print, mounted.

9½ x 7¾ in. (24.1 x 18.7 cm)

Estimate \$30,000-50,000

Largely recognized as the patriarch of American Modernism in the early 20th century, Alfred Stieglitz tirelessly championed the works of numerous fledgling American and European artists at his galleries. His first gallery, Little Galleries of the Photo Secession, lasted from 1904 to 1917; the next, Intimate Gallery, a space he had been designated within Anderson Galleries, ran from 1925 to 1929; and lastly, An American Place, lasted from 1929 until his death in 1946. Stieglitz's galleries were a hub for avant-garde intellectuals, writers, philosophers and artists, who would jointly engage in Modernist discourse. In the current lot, the self-taught sculptor Ernest Gutman is seen at An American Place. His close proximity to the camera and the direct eye-contact with Stieglitz speak of their fondness for each other. This is

PROVENANCE From the artist; to Georgia O'Keeffe; to Doris Bry Private Collection, New York
Private Collection, West Coast
Phillips de Pury & Company, New York, 'The Face of Modernism', 4 April 2012, lot 14

LITERATURE Greenough, *Alfred Stieglitz: The Key Set, Volume Two*, cat. no. 1496, p. 853

further enhanced by the fact that by the time the portrait was taken, Stieglitz had largely ceased taking photographs of his friends and peers, and reserved his portraits for only those to whom he felt particularly close.

This contact print is from the artist's 8 x 10 in. negative, and was mounted later by Doris Bry, per Georgia O'Keeffe's instructions. Doris Bry began her association with Georgia O'Keeffe in 1947 and is considered one of the leading specialists in the life and work of both Georgia O'Keeffe and Alfred Stieglitz. This print is one of three recorded prints of this image. The remaining two prints are in the collections of The National Gallery of Art, Washington D.C. and The Cleveland Museum of Art.



49

IRVING PENN 1917-2009

Street Photographer, New York, 1951

Platinum palladium print, printed 1976.

19 $\frac{3}{8}$ x 15 in. (49.2 x 38.1 cm)

Signed, titled, dated, numbered 11/30, initialed in pencil, Condé Nast copyright credit reproduction limitation and edition stamps on the verso.

Estimate \$50,000-70,000

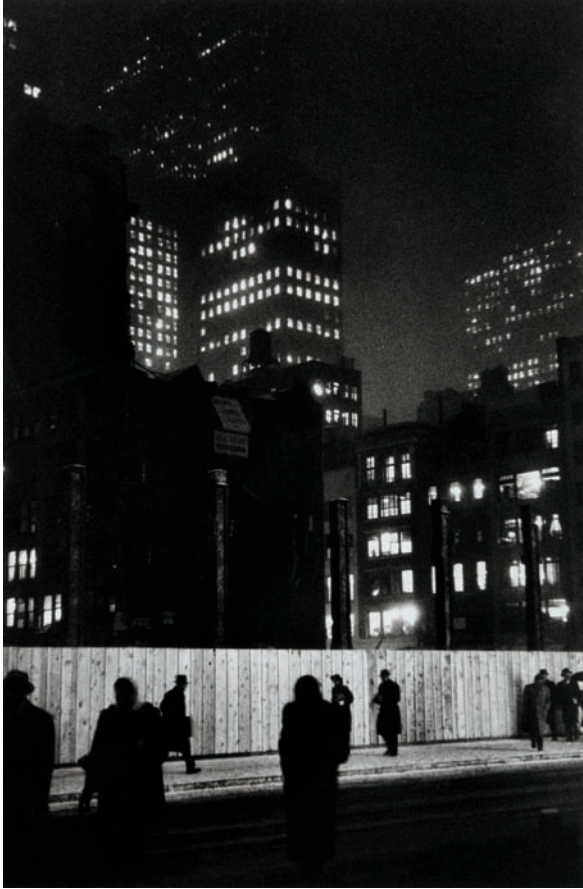
Throughout his career, legendary photographer Irving Penn turned his lens to a wide variety of subjects, from still-life to fashion, cosmetics, celebrities, and as seen in the current lot, everyday people. However, no matter the subject, Penn was able to present each with his unmistakable grace and elegance, turning the mundane into the extraordinary and the commonplace to the rarified. In the *Small Trades* series, which lasted from 1950-1951 and stretched over London, New York and Paris, Penn asked everyday tradesmen to appear at his studio. In lieu

LITERATURE The J. Paul Getty Museum, *Irving Penn: Small Trades*, pl. 31

Knopf/Callaway, *Irving Penn: Passage*, p. 115

Szarkowski, *Irving Penn*, pl. 91

of direction, Penn asked his subjects to occupy the space as they wished, allowing their personalities to slowly emerge under his patient eye. In *Street Photographer, 1951*, Penn's subject is seen adjusting his own camera lens in one hand while smoking with the other. Despite being outside his usual milieu, he still appears relaxed and self-assured. As such, he is not performing his role as a photographer but revealing his personality as a professional. By doing so the street photographer reflects Penn's genius in encouraging his subjects to candidly expose their character.



50

LOUIS FAURER 1916-2001

The LIGHT Suite, Philadelphia and New York, 1937-1973

Forty gelatin silver prints, each printed 1980-1981.

Varying sizes from 8¼ x 12½ in. (21 x 31.8 cm) to

5¾ x 8⅞ in. (14.6 x 20.6 cm) or the reverse.

Each signed, titled, dated in pencil and numbered in an unidentified hand in pencil on the verso. One from an edition of 40. Enclosed in a linen clamshell portfolio case with credit and embossed title.

Estimate \$40,000-60,000

PROVENANCE LIGHT Gallery, New York

LITERATURE Wilkes Tucker, *Louis Faurer*, pp. 60, 68, 69, 79, 81, 86-88, 90, 92, 96, 103, 105, 106, 111-113, 116-120, 122, 128, 129, 132, 133, 137, 138 and 140

Titles Include:

Construction Site on Madison Ave. Looking Toward Rockefeller Center, New York, N.Y., 1947-1949; Garage, Park Ave., New York, N.Y., 1950; New York City, 1950; Freudian Handclasp, New York, N.Y., 1946-1949; Ritz Bar, New York, N.Y., 1947-1948; 5th Ave., New York, N.Y., c. 1948; 42nd St. Collage, New York, N.Y., 1946-1949; Staten Island Ferry, 1946; Repaving Times Square, New York City, 1950; Broadway, New York, N.Y., 1949-1950



51



51

MAX YAVNO 1911-1985*Santa Monica Beach, 1949*

Gelatin silver print, printed later.

12½ x 19½ in. (31.8 x 49.5 cm)

Signed in pencil on the mount.

Estimate \$5,000-7,000

52



52

MAX YAVNO 1911-1985*Muscle Beach, 1948*

Gelatin silver print, printed later.

11½ x 19½ in. (29.2 x 49.5 cm)

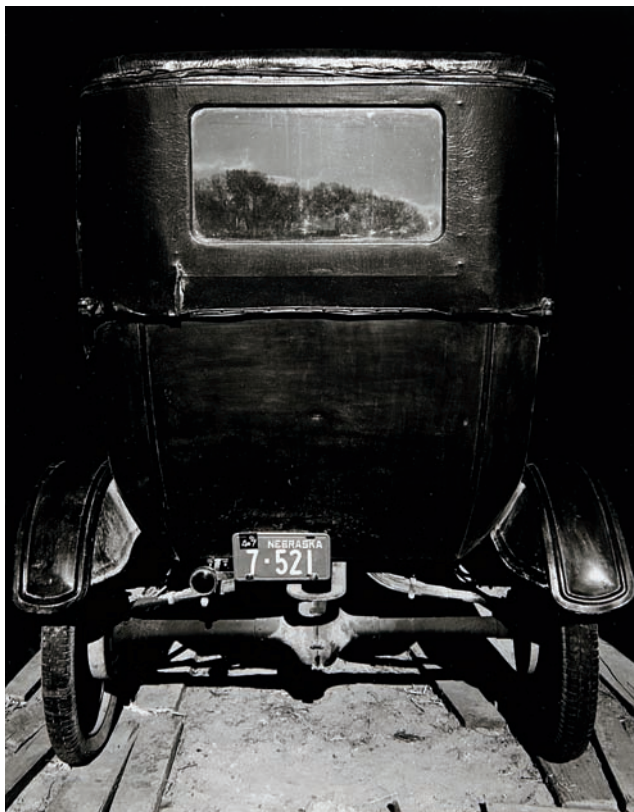
Signed in pencil on the mount.

Estimate \$4,000-6,000

LITERATURE Watts and Bohn-Spector, *This Side of Paradise: Body and Landscape in Los Angeles Photographs*, p. 157

Yavno and Shippey, *The Los Angeles Book*, pp. 78-79Santa Barbara Museum of Art, *Watkins to Weston: 101**Years of California Photography, 1849-1950*, p. 175

53



53

WRIGHT MORRIS 1910-1998

Model T in Shed, The Home Place, near Norfolk, Nebraska (Uncle Ed's Car), 1947

Gelatin silver print, printed later.

9¾ x 7¾ in. (23.8 x 18.7 cm)

Signed in pencil on the verso.

Estimate \$1,200-1,800

54



54

DENNIS STOCK 1928-2010*James Dean in Times Square, New York City, 1955*

Gelatin silver print, printed later.

22 $\frac{7}{8}$ x 15 $\frac{7}{8}$ in. (58.1 x 40.3 cm)

Signed in ink on the verso.

Estimate \$4,000-6,000

PROVENANCE Phillips de Pury & Company, London, 3 November 2011, lot 71**LITERATURE** Harry N. Abrams, Inc., *James Dean: Fifty Years Ago*, coverHatje Cantz, *Dennis Stock: Made in USA, Photographs 1951-1971*, p. 83

55

WALKER EVANS 1903-1975*Main Street, Saratoga Springs, New York, 1931*Gelatin silver print from *Walker Evans: Selected Photographs*, printed 1974.11 $\frac{5}{8}$ x 9 $\frac{3}{8}$ in. (29.5 x 23.8 cm)

Signed and annotated 'AP' in pencil on the mount.

One from an edition of 75 plus 15 artist's proofs.

Estimate \$12,000-18,000

LITERATURE Harper & Row, *Walker Evans at Work*, p. 58
Harper & Row, *Walker Evans: First and Last*, p. 47
Harry N. Abrams, Inc., *Walker Evans: The Hungry Eye*, p. 63

55



56



56

ANDRÉ KERTÉSZ 1894-1985*February 5, #25, 1975*

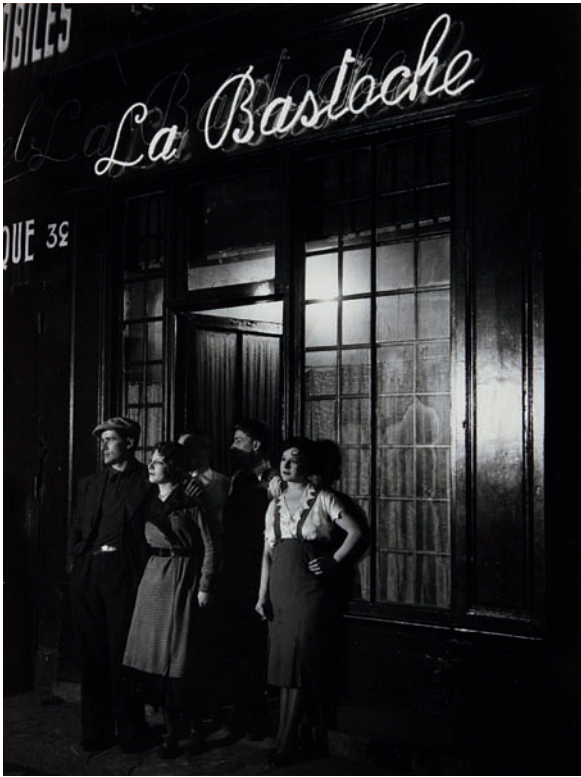
Gelatin silver print.

9 $\frac{3}{4}$ x 6 $\frac{1}{2}$ in. (24.8 x 16.5 cm)

Signed, titled and dated in pencil on the verso.

Estimate \$5,000-7,000

57



57

BRASSAI (GYULA HALÁSZ) 1899-1984

La Bastoche, Rue de Lappe, circa 1932

Gelatin silver print, printed later.

11½ x 8⅞ in. (29.2 x 21.9 cm)

Signed twice, inscribed in pencil, annotated 'Pl. 11' in ink and '81, Faubourg St-Jacques' copyright credit stamp on the verso.

Estimate \$7,000-9,000

PROVENANCE Marlborough Gallery, New York

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

58



58

BRASSAI (GYULA HALÁSZ) 1899-1984

Chartres en Hiver, 1946

Gelatin silver print, printed later.

11⅜ x 8⅞ in. (28.9 x 22.5 cm)

Signed in ink and numbered 10/30 in an unidentified hand in ink in the margin; dated, numbered 10/30, '81, Faubourg St-Jacques' copyright credit and 'Tirage de l'Auteur' stamps on the verso.

Estimate \$3,000-5,000

LITERATURE Delpire, *Brassai*, p. 13

Szarkowski, *Brassai*, p. 49

59

EUGÈNE ATGET 1857-1927

Pontoise-ancien Palais du Tribunal, Musée, 1902

Albumen print.

7 x 8½ in. (17.8 x 21.6 cm)

Titled and numbered '6370' in pencil on the verso.

Estimate \$5,000-7,000

LITERATURE Taschen, *Eugène Atget: Paris*, p. 223

59





60

HELMUT NEWTON 1920-2004

View from my window, Rue de l'Abbé-de-l'Épée, Paris V, 1979

Gelatin silver print, printed later.

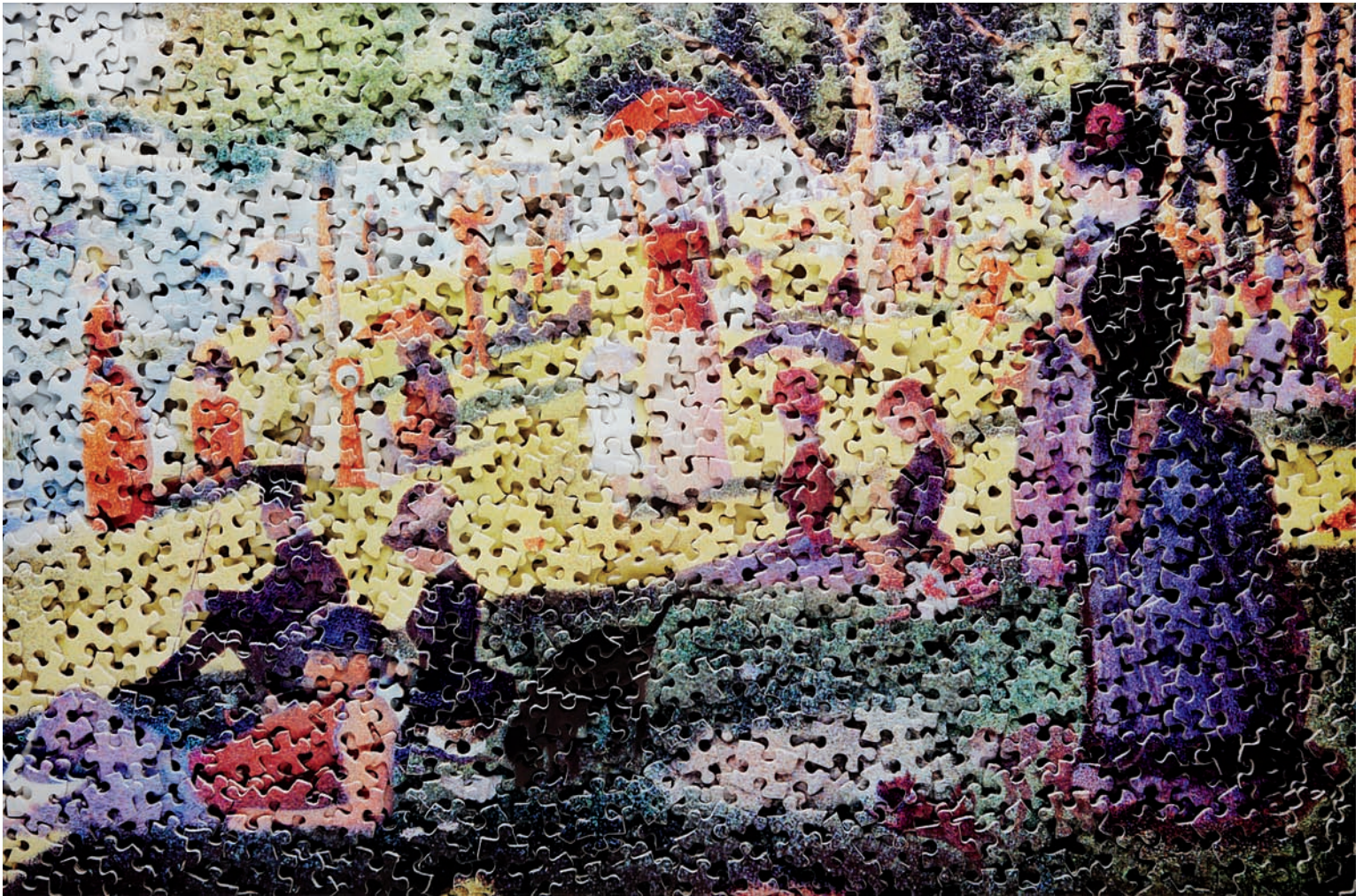
38½ x 68¼ in. (97.8 x 173.4 cm)

Titled, dated, numbered 3/3 in ink and estate stamp on the reverse of the flush-mount.

Estimate \$50,000-70,000

PROVENANCE Galerie Andrea Caratsch, Zurich

LITERATURE Taschen, *Helmut Newton: Sex and Landscapes*, p. 99



61

VIK MUNIZ b. 1961

A Sunday on La Grande Jatte, after Georges Seurat from Gordian Puzzles, 2009

Digital chromogenic print.

39 x 58 $\frac{3}{4}$ in. (99.1 x 148.3 cm)

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

Estimate \$35,000-50,000

LITERATURE Capivara, *Vik Muniz: Obra Completa 1987-2009*, p. 679



62

IRVING PENN 1917-2009

Vogue Fashion Photograph (Café in Lima), Peru
(Jean Patchett), 1948

Selenium toned gelatin silver print, printed 1984.
19¼ x 18½ in. (48.9 x 47 cm)

Signed, titled, dated, initialed twice in ink, annotated
'Passage Print' in an unidentified hand in pencil, Condé
Nast copyright credit reproduction limitation, credit and
edition stamps on the reverse of the mount. One from an
edition of 25.

Estimate \$70,000-90,000

LITERATURE Harrison, *Appearances: Fashion Photography*
Since 1945, p. 248

Knopf/Callaway, *Irving Penn: Passage*, p. 56
Vogue, 15 February 1949

Irving Penn's trailblazing career at *Vogue* began in 1940, when the twenty-three year old aspiring photographer began working under the famed Creative Director Alexander Lieberman. Together, the two successfully collaborated on endless photoshoots, such as the one depicted in the current lot. In 1948 *Vogue* commissioned Penn to do a fashion shoot in Lima, Peru, alongside leading model Jean Patchett. The resulting spread was entitled "Flying down to Lima" and was featured in the 15 February 1949 issue. The format of the spread was a whimsical, sweet travelogue, presenting couture in an accessible, personalized demeanor. Patchett was depicted as a modernized Post-War woman: newly independent, flirty, casual and liberated. As a fashion shoot, this would be among the very few that Penn would photograph outdoors throughout the remainder of his illustrious, decades-long career at *Vogue*.

HIROSHI SUGIMOTO b. 1948*The Music Lesson*, 1999

Pigment print.

53½ x 41¾ in. (134.9 x 106 cm)

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

Estimate \$200,000-250,000**PROVENANCE** Acquired directly from the artist

Yoshii Gallery, New York

Private Collection, New York

LITERATURE Guggenheim Museum, *Sugimoto Portraits*, p. 101 for a variantMori Art Museum, Tokyo and Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C., *Hiroshi Sugimoto*, p. 32Sugimoto, *Time Exposed*, p. 21

In 1999 Sugimoto was commissioned by the Deutsche Guggenheim to do his *Portraits* series, of which the current lot is an example. All subjects were life-size wax figures culled from such genres as royalty, politics, military, art and religion. The vast majority of the figures were depicted at three-quarters length, in keeping with the format of the revered Flemish Golden Age portraiture made famous by Frans Hals and Rembrandt in the 1600s. Sugimoto lit each wax figure with exacting attentiveness, cleverly animating his figures. Each portrait is subsequently injected with a liveliness and character that negate the immortal quality of the “sitter” and instead presents him or her as a nearly tangible human. As a result, *The Last Supper* becomes a bustling dining scene; *Pope John Paul II* appears mid-sentence while addressing a crowd; and *Princess Diana* seems at the brink of laughter. Indeed, Sugimoto reversed his earlier timeless methodology and enlivened his immortal subjects with a fresh instantaneity that defies viewers' expectations. And none could appear more so than those depicted in *The Music Lesson*, based on Vermeer's *Lady at the Virginals with a Gentleman*, 1662-1665, (fig. 1).

As one of Vermeer's most widely recognized paintings, the work embodies the classic features in the late Dutch master's enigmatic domestic scenes. A young upper-class woman is seen standing by the Renaissance-era musical instrument, while a man, possibly a suitor or a teacher, stands nearby. The scene is naturally lit from a handsomely sized window, which casts a soft and incandescent light on the subjects. Like most of Vermeer's paintings, a mysterious air permeates the scene. It is not known whether the scene depicted was based on an imagined or an actual scene, a debate that is further complicated by the appearance of the gentleman figure in two other paintings by Vermeer, *The Geographer* and *The Astronomer*. Whether the tableau presents an idealized version of domestic living or whether it is an intimate momentary glimpse of an actual couple allows the scene to exist in the space between fantasy and reality.



Johannes Vermeer *Lady at the Virginals with a Gentleman*, 1662-1665
Royal Collection Trust/Her Majesty Queen Elizabeth II 2013

Out of the entire *Portraits* series, Sugimoto's *The Music Lesson*—shot at Madame Tussauds in Amsterdam—is the only image in which the wax figures are not isolated from their original diorama. Arguably, this is because all other wax figures are based on individuals whose existence has not been refuted. Therefore, by capturing the entire diorama in *The Music Lesson* from the same angle as its painted counterpart, Sugimoto allows the scene to continue occupying a dual existence—at once a near-tangible courtship scene as well as a mysterious and mythic work of art. Moreover, by presenting the scene in full color—and being the only work from the series that is presented so—Sugimoto's *The Music Lesson* takes over where Vermeer left off, bringing another layer of life into the scene.





64

IRVING PENN 1917-2009

Gaultier Eye Earrings, New York, January 26, 1998

Dye destruction print.

22½ x 20 in. (56.2 x 50.8 cm)

Signed, titled, dated, initialed in pencil, Condé Nast
copyright credit reproduction limitation, credit and edition
stamps on the verso. One from an edition of 6.

Estimate \$30,000-50,000

PROVENANCE Fahey/Klein Gallery, Los Angeles

65

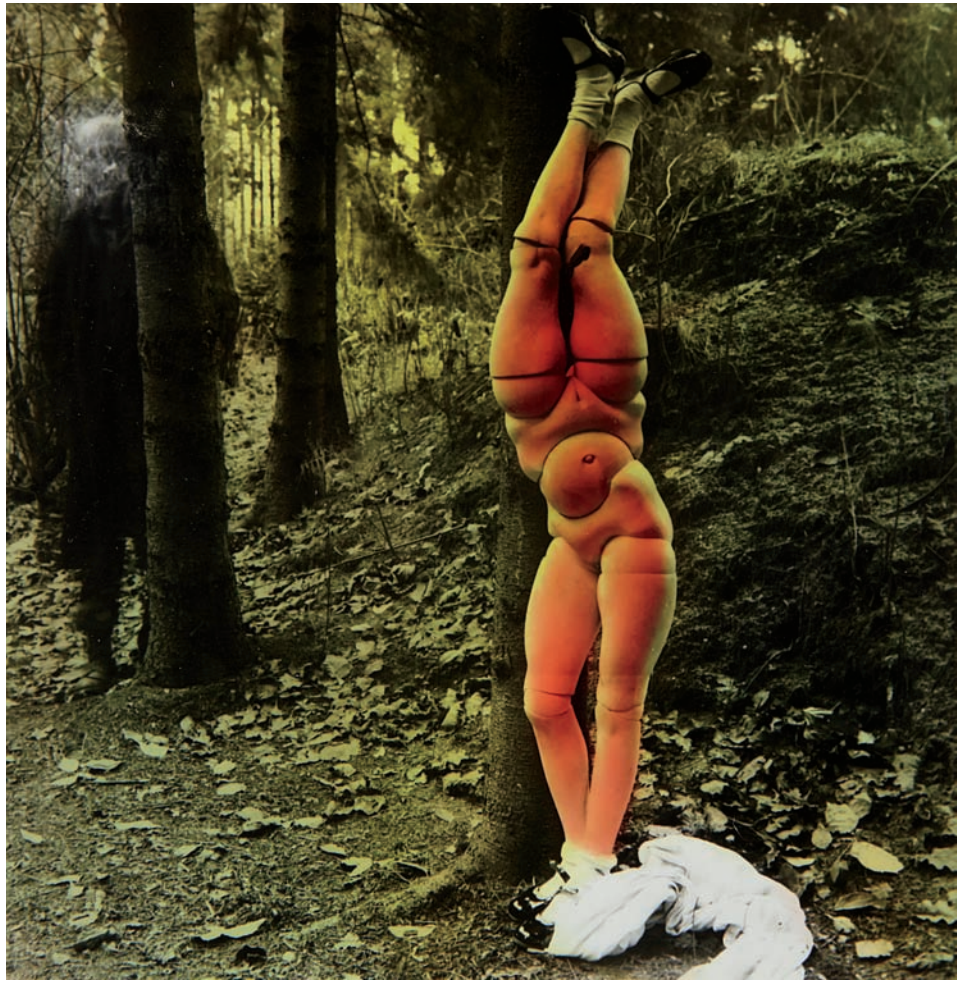
HANS BELLMER 1902-1975*Les Jeux de la Poupée VII*, 1939Hand-colored gelatin silver print,
printed 1949, mounted.

5½ x 5¾ in. (14 x 13.7 cm)

Estimate \$15,000-25,000

PROVENANCE Private Collection, California**LITERATURE** Corbeau & Renard, *La*
trajectoire du regard, p. 43Obliques, *Bellmer*, p. 101Taylor, *Hans Bellmer: The Anatomy of*
Anxiety, pl. 4.12 for a variant

65



66



66

HANS BELLMER 1902-1975*Les Jeux de la Poupée VI*, 1930sHand-colored gelatin silver print,
printed 1949, mounted.

5¾ x 5½ in. (13.7 x 14 cm)

Estimate \$15,000-25,000

PROVENANCE Private Collection, California**LITERATURE** Obliques, *Bellmer*, p. 99Princeton University Press, *Surrealism: Desire*
Unbound, fig. 203University Art Museum, California State University,
Double Vision: Photographs from the Strauss
Collection, n.p.University of California Press/ International Center of
Photography, *Behind Closed Doors: The Art of Hans*
Bellmer, pl. 11 for a variantTaylor, *Bellmer: The Anxiety of Anatomy*, pl. 4.16
for a variantFilipacchi/ Centre Georges Pompidou, *Hans Bellmer,*
Photographe, p. 86 and p. 43
for a variant



67

HERBERT BAYER 1900-1985*Untitled (Photocollage)*, 1929

Gelatin silver print, printed later.

12 $\frac{3}{8}$ x 10 $\frac{1}{2}$ in. (31.4 x 26.7 cm)

Signed, dated and numbered 17/40 in pencil in the margin.

Estimate \$2,000-3,000

68

HANS BELLMER 1902-1975*Les Jeux de la Poupée X*, 1930s

Hand-colored gelatin silver print, printed 1949, mounted.

5 $\frac{1}{2}$ x 5 $\frac{3}{8}$ in. (14 x 13.7 cm)

Estimate \$10,000-15,000

PROVENANCE Robert Miller Gallery, New York**LITERATURE** *Obliques*, Bellmer, p. 102Taylor, *Hans Bellmer: The Anatomy of Anxiety*, pl. 4.17 for a variant

69

HANS BELLMER 1902-1975*Les Jeux de la Poupée XII*, 1930s

Hand-colored gelatin silver print, printed 1949, mounted.

5 $\frac{3}{8}$ x 5 $\frac{3}{8}$ in. (13.7 x 13.7 cm)

Estimate \$10,000-15,000

PROVENANCE Private Collection, California**LITERATURE** *Obliques*, Bellmer, p. 103Taylor, *Hans Bellmer: The Anatomy of Anxiety*, pl. 4.14 for a variant

68



69





70

MAN RAY 1890-1976

Self-portrait with studio camera, 1932

Gelatin silver print, printed 1960s.

9¾ x 7⅞ in. (24.8 x 19.4 cm)

Signed in pencil on the recto; 'Man Ray/ Paris' (M32) credit stamp on the verso.

Estimate \$20,000-30,000

PROVENANCE Binoche et Godeau, Paris, 10 November 1992

LITERATURE Dover, *Photographs by Man Ray: 105 Works*, cover
Thames & Hudson, *Man Ray Photographs*, p. 2

CONSTANTIN BRANCUSI 1876-1957

Endless Column in Steichen's Garden at Voulangis,

circa 1923

Gelatin silver print.

15½ x 11½ in. (39.4 x 29.5 cm)

Estimate \$80,000-120,000

PROVENANCE Cahiers d'art, Paris

LITERATURE Bach, *Constantin Brancusi: Metamorphosen*

plastischer Form, pp. 27 and 462

Bach, Rowell and Temkin, *Constantin Brancusi*, p. 183

Centre Georges Pompidou, *La Colonne Sans Fin: Les carnets de l'Atelier Brancusi*, p. 60

Di Milia, *Brancusi*, p. 40

Zervos, *Constantin Brancusi: Sculptures, Peintures, Fresques, Dessins*, p. 59

The original 7 x 5 in. (18 x 13 cm) glass plate negative is in the collection of the Centre Georges Pompidou in Paris.

Romanian-born Constantin Brancusi crafted one of the most influential legacies among 20th-century sculptors. In 1904 the aspiring artist moved to Paris and worked briefly at the atelier of the acclaimed sculptor Auguste Rodin. However, wishing to leave his own mark and noting that “Nothing grows in the shade of large trees,” Brancusi eventually moved to a studio in the cité d’artistes in Montparnasse, where he spent the rest of his life. Visitors to Brancusi’s studio, according to historian Albrecht Barthel, described it “... as a sacred forest, an enchanted or mythical place where every object, even the tools, seemed to ‘vibrate with a supernatural presence.’”

It was through photography that Brancusi sought to capture the spirit of his studio and to document his individual sculptures. In *View of the Studio*, *The Sorceress*, *The Kiss* and *The Chief*, 1925 (lot 81), viewers see three works inhabiting the studio: *The Kiss* (possibly Brancusi’s personal copy that was exhibited at the 1913 Armory Show) stands on a double pedestal towards the lower left; rising diagonally on a taller pedestal is *The Sorceress*; while smiling in the back is *The Chief*.

Roberta Smith, in a review of Brancusi’s photographs, wrote that they “...clarify how he saw his work and wanted it seen, and show something of his working process. But their distinctive emotional tenor, orchestrations of form and explorations of the photographic medium qualify them as art in their own right.” In accordance with the dominant art form at the time, Brancusi’s compacted

studio photographs appear Cubist, an effect caused by the camera’s flattening of space and the reduced tonality of a gelatin silver print. But the emotional tenure of these poetic images stems from their creator’s eye, whom as an artist and curator spent a lifetime re-arranging his menagerie of creations in the “sacred forest” of his studio. By the mid-1940s, Brancusi had arranged his sculptures in their final position. Following his passing in 1957, at his bequest to the state, Brancusi’s studio with its full contents was eventually rebuilt at the piazza of the Centre Pompidou in 1997.

The photograph *Endless Column in Steichen's Garden at Voulangis* depicts one of Brancusi’s most iconic sculptures once he had it installed in the Voulangis garden of fellow photographer Edward Steichen. Incidentally, it was outside Rodin’s house in Paris a decade prior that Steichen met Brancusi for the first time. Enchanted by Brancusi’s sculptures, Steichen encouraged Alfred Stieglitz to give Brancusi his first American exhibition in 1914 at ‘291’, the hub for Modernism in America at the time. As evidenced by this image, the bond between Steichen and Brancusi lasted well beyond the exhibition. Indeed, Steichen became a lifelong supporter of Brancusi’s and purchased many of his sculptures. *Endless Column in Steichen's Garden at Voulangis* is a testament of the friendship between the two visionaries. Moreover, while this particular rendition of the sculpture is no longer in existence, Brancusi captured its essence for posterity, cropping the column to accentuate its seemingly endless nature.





72

FROM A NOTABLE WEST COAST COLLECTION

AUGUST SANDER 1876-1974*Konditor (Pastry Chef), Cologne, 1928*

Gelatin silver print, printed 1979.

9½ x 7 in. (24.4 x 17.8 cm)

'Köln-Lindenthal' blindstamp on the recto; signed and dated by the artist's estate in pencil on the verso.

Estimate \$5,000-7,000

LITERATUREAbrams, *August Sander: People of the 20th Century, Volume II: The Skilled Tradesmen*, back cover of slipcase and pl. II/8/19Aperture, *August Sander*, p. 51

73

73

**AUGUST SANDER** 1876-1974*Jungbauern (Young Farmers), Westerwald, 1914*

Gelatin silver print, printed 1998.

10½ x 7 in. (25.7 x 17.8 cm)

'Köln-Lindenthal' blindstamp on the recto; signed, dated by the artist's estate in pencil on the verso, copyright credit and edition stamps on the verso; numbered 1/12 in an unidentified hand in ink, copyright credit stamp and 'Menschen des Zwanzigsten Jahrhunderts' label on the reverse of the mount.

Estimate \$3,000-5,000

PROVENANCE Fraenkel Gallery, San Francisco**LITERATURE** Abrams, *August Sander: People of the 20th Century, Volume I: The Farmer*, pl. I/1/3Aperture, *August Sander*, p. 71Sander, *Antlitz Der Zeit: 60 Fotos Deutscher Menschen*, pl. 6
Weski and Dexter, *Cruel and Tender: The Real in the 20th-Century Photograph*, p. 49

74

74

**LUCIEN CLERGUE** b. 1934*Selected images of Picasso, 1956*

Gelatin silver print, printed later.

Each approximately 11¾ x 7¾ in. (28.9 x 18.7 cm)

One signed in ink in the margin; each variously signed, titled, dated in ink and pencil on the verso.

Estimate \$2,000-3,000

PROVENANCE Acquired directly from the artist**LITERATURE** Louis Stern Fine Arts, *Lucien Clergue: The Intimate Picasso*, pls. 11 and 17

Titles include:

Picasso avec la statue des Nouvelles Hébrides l'ogresse Nurimbumbae, coiffe cérémoniale du Vanuatu (donné à Picasso par Henri Matisse) Cannes, 1956; Picasso dans son atelier à Notre-Dame de Vie, Mougins, 1956



75

IRVING PENN 1917-2009

Sculptor's Model, Paris, 1950

Platinum palladium print, printed 1976.

16 $\frac{3}{8}$ x 11 $\frac{1}{8}$ in. (41.6 x 30.2 cm)

Signed, titled, dated, numbered 31/35 in pencil, Condé Nast copyright credit reproduction limitation and edition stamps on the verso.

Estimate \$20,000-30,000

LITERATURE Knopf/Callaway, *Irving Penn: Passage*, p. 93

Moderna Museet Stockholm, *Irving Penn: Photographs*, pl. 192

Szarkowski, *Irving Penn*, pl. 90

The J. Paul Getty Museum, *Irving Penn: Small Trades*, pl. 67

ANDRÉ KERTÉSZ 1894-1985*Untitled (Notre Dame at Night)*, 1925

Gelatin silver print.

6⅜ x 7¼ in. (16.2 x 18.4 cm)

Signed and titled 'Paris' in pencil on the mount; '31 Union Sq. N.Y.C. 3' credit stamp on the reverse of the mount.

Estimate \$50,000-70,000**PROVENANCE** Acquired directly from the artist

Gilman Paper Company, New York

Sotheby's, New York, 'Important Photographs from the Metropolitan Museum of Art, including works from the Gilman Paper Company Collection', 14 February 2006, lot 32

LITERATURE Ducrot, *J'aime Paris: Photographs Since the Twenties*, p. 154Thames & Hudson, *André Kertész: Of Paris and New York*, cat. no 3, p. 129Yale University Press, *André Kertész*, p. 143Annely Juda Fine Art, *André Kertész and Avant Garde Photography of the Twenties and Thirties*, pl. 39Jane Corkin Gallery, *Stranger to Paris: Photographs by André Kertész (1894-1985)*, p. 61

Following a brief military service as a photographer in his home country of Hungary, André Kertész moved to Paris in October 1925 and registered his profession as "photo reporter". Enchanted by his new home, Kertész wandered the streets while taking pictures of the city: the Seine; the stairs of Montmartre; a jumble of chairs in the Jardin Du Luxembourg; and as seen in the current image, the swirls of wet pavement outside the hallowed cathedral of Notre Dame. What sets Kertész's photographs apart from those of his peers working in Paris at the same time is their emotional resonance. That is, while other photographers' depictions of Paris were concerned with capturing the familiar features of the city's landmarks, Kertész's depictions were subversive for his interest in the unexpected and unfamiliar views of the same locations. Through his subversive use of shadow, angle, subject, and composition, Kertész infused his subtle humanity into his photographs, which earned him acclaim during his time in France.

The image *Notre Dame at night* seen in the current lot, which the artist simply titled "Paris", was taken during the first three months of his move to Paris. The image defies the viewers' expectations for it is not concerned with capturing the magnitude or scale of the revered cathedral. Rather, under Kertész's lens viewers are presented with a charmingly illuminated plaza, likely after rainfall, with gleaming puddles scattered about, luring viewers to stare deeply into the image. Under Kertész, Paris had indeed become the fabled City of Light.

It is believed that this exact print was included in Kertész's exhibition at Au Sacre du Printemps in Paris in 1927 and may be illustrated in situ in *André Kertész: Of Paris and New York*, p. 34.



ACTUAL SIZE

77



77

MAN RAY 1890-1976*Kiki de Montparnasse, circa 1924*

Gelatin silver print.

9 x 6¾ in. (22.9 x 17.1 cm)

'31 bis, Rue Campagne Première' (M28) credit stamp on verso.

Estimate \$10,000-15,000**PROVENANCE** Acquired from the Estate of Man Ray

Galerie Alain Paviot, Paris

LITERATURE Centre Georges Pompidou, *Man Ray*, p. 104

78



78

HORST P. HORST 1906-1999*Coco Chanel, Paris, 1937*

Gelatin silver print, printed later.

14¾ x 13¾ in. (36.5 x 35.2 cm)

Signed in pencil on the verso.

Estimate \$7,000-9,000**LITERATURE** Koetzle, *Photo Icons: Volume 2*, p. 44National Portrait Gallery, *Horst Portraits: 60 Years of Style*, pl. 32

79



79

ANDRÉ KERTÉSZ 1894-1985*Satiric Dancer, Paris, 1926*

Gelatin silver print, printed later.

13½ x 10¾ in. (34.6 x 27.3 cm)

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

Estimate \$5,000-7,000**LITERATURE** Borhan, *André Kertész: His Life and Work*, p. 145Bulfinch Press, *On the Art of Fixing a Shadow: 150 Years of Photography*, pl. 242Ducrot, *André Kertész: Sixty Years of Photography*, p. 70Harry N. Abrams, Inc., *André Kertész: A Lifetime of Perception*, p. 243High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 183LIGHT Gallery, *LIGHT*, p. 49National Gallery of Art, Washington, *André Kertész*, pl. 47Thames & Hudson, *André Kertész: Of Paris and New York*, p. 139



80

EUGÈNE ATGET 1857-1927

Pont Neuf, 1900

Albumen print.

6⅞ x 8½ in. (17.5 x 21.6 cm)

Titled in pencil, annotated 'MOMA Dupe 2002' in an unidentified hand in ink and 'Rue Campagne-Première' credit stamp on the verso.

Estimate \$20,000-30,000

PROVENANCE Abbott-Levy Collection

The Collection of the Museum of Modern Art, New York
Jane Corkin Gallery, Toronto



81

CONSTANTIN BRANCUSI 1876-1957

View of the Studio, The Sorceress, The Kiss and The Chief, 1925
Gelatin silver print.

11¾ x 9¾ in. (29.8 x 23.8 cm)

Estimate \$40,000-60,000

PROVENANCE Acquired directly from the artist
James Johnson Sweeney, New York

Phillips de Pury & Company, London, 8 November 2012, lot 73

LITERATURE Bach, *Constantin Brancusi: Metamorphosen plastischer Form*, pl. 167

Bach, Rowell and Temkin, *Constantin Brancusi*, p. 226

Centre Georges Pompidou, *Brancusi Photographer*, pl. 41

Foundation Beyler, *Constantin Brancusi and Richard Serra, A handbook of possibilities*, p.58

Kramer, *Brancusi, The Sculptor as Photographer*, pl. 1V

Paleolog, *Brancusi*, p. 29

Schneider, *Un Moment Donné, Brancusi et la Photographie*, p. 85

Please reference Lot 71 for an essay on the artist and this work.

LÁSZLÓ MOHOLY-NAGY 1895-1946

Mein Name ist Hase - ich weiss von nichts
(*My Name is Hare - I Know Nothing*), 1927

Gelatin silver print.

8½ x 6¼ in. (20.6 x 15.9 cm)

'foto Moholy-Nagy' credit stamp on the verso.

Estimate \$60,000-80,000

PROVENANCE Sybil Moholy-Nagy, Chicago

LITERATURE Galerie Kliehm, *Moholy-Nagy:*

Fotografien, Fotogramme, Fotoplastiken, n.p.

J. Paul Getty Museum, *László Moholy-Nagy:*

Photographs from the J. Paul Getty Museum, pl. 30

Magyar Fotografiai Museum, *Moholy-Nagy László*

100 Foto, p. 67

Nathan Collection Photo Poche, *László Moholy-Nagy*, pl. 11

Saul, *Moholy-Nagy, Fotoplastiks, The Bauhaus Years*, pp. 48 and 58

Mein Name ist Hase - ich weiss von nichts is a prime and rare example of László Moholy-Nagy's *fotoplastiks*, which were all made during his teaching tenure at the Bauhaus (1923-1928). In order to create his *fotoplastiks*, Moholy-Nagy often began by drawing on a surface, as exemplified by the cluster of diagonal lines seen in the present lot, and then collaged/glued on images culled from various print publications. Finally, he would photograph the composition, thereby unifying all mediums under the photographic umbrella.

These enigmatic works have often been analyzed in terms of Moholy-Nagy's connection with the Dadaist Kurt Schwitters (with whom Moholy-Nagy shared a studio in Berlin). Nonetheless, to have a stronger understanding of the *fotoplastiks* they must also be examined in the context of Moholy-Nagy's Constructivist interest in modern technology and its ability to transform production (montage/collage/drawing) into reproduction (*fotoplastik*).

Moholy-Nagy, a Hungarian émigré, synthesized the word *fotoplastik* from two German words: *foto* (photo) and *plastik* (plastic, a group of polymer substances, material derived from petroleum that is easily shaped and molded when heated). As with his perspective-shifting photographs and his light-bending photograms, Moholy-Nagy's *fotoplastiks* are Modern explorations into the multi-dimensional planes of non-objective representation. In the *fotoplastiks*, images taken from other sources are



re-contextualized into an alternative narrative within a new and inscrutable dimensional space.

Louis Kaplan, in his book on Moholy-Nagy's biographical writings, discusses *Mein Name ist Hase* as an autobiographical photomontage or a self portrait that "...deploy(s) tactics to 'unname' or 'misrecognize' the autobiographical subject..." Indeed, *Mein Name ist Hase* can be seen as a portrait of the artist. He is the rabbit-faced magician floating in an undefined space above two crossed hands. Moholy-Nagy believed that artists must forget historical and traditional suppositions (as represented in the current image by the three figures perched-upon, entangled-in, or hanging from a platform of diagonal lines) in order to be conscious of their present moment. Indeed, Moholy-Nagy believed that relinquishing ties to the past would allow for his newly modernized society to freely see their contemporary era and envision their future.

83



83

IWAO YAMAWAKI 1898-1987*Bauhaus*, 1930-1932

Gelatin silver print, printed circa 1955.

7 x 4 $\frac{7}{8}$ in. (17.8 x 12.4 cm)

Signed in ink and credit stamp on the verso.

Estimate \$3,000-5,000

PROVENANCE Acquired directly from the artist

The Jacobson/ Hashimoto Collection, San Diego

Phillips de Pury & Company, London, 14 November 2009, lot 295

84

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

Gelatin silver print, printed 2001.

10 $\frac{7}{8}$ x 16 $\frac{1}{4}$ in. (27.6 x 41.3 cm)

Signed, titled and dated in pencil on the verso.

Estimate \$5,000-7,000

PROVENANCE Phillips de Pury & Company, London,

15 October 2009, lot 91

LITERATURE Lacouture, *In Our Time: The World as Seen by Magnum Photographers*, pp. 196-197Phaidon, *René Burri Photographs*, cover and pp. 192-193

84



85



85

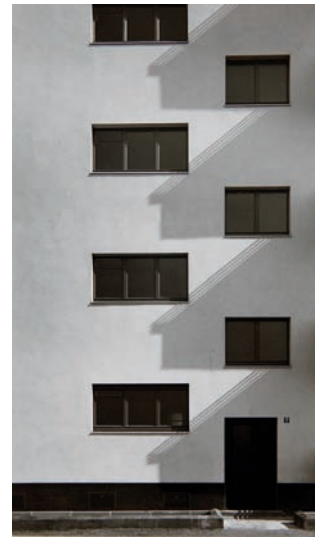
WERNER MANTZ 1901-1983*Untitled (Department Store)*, 1929

Gelatin silver print.

8 $\frac{7}{8}$ x 6 $\frac{3}{4}$ in. (22.5 x 17.1 cm)

Signed, dated in pencil, 'Köln' credit and reproduction limitation stamps on the verso.

Estimate \$2,500-3,500



86

WERNER MANTZ 1901-1983

10 Photographien, 1927-1935

Köln: Galerie Schürmann & Kicken, 1977. Ten gelatin silver prints, printed 1977.

Varying sizes from 5 x 8 $\frac{1}{2}$ in. (12.7 x 21.9 cm) to 6 $\frac{1}{2}$ x 9 in. (16.8 x 22.9 cm) or the reverse.

Each signed and dated in pencil on the mount. Numbered 9/20 [sic] in pencil on the colophon. One from an edition of 25 plus 10 artist's proofs. Enclosed in a linen clamshell portfolio case.

Estimate \$15,000-25,000

87



87

GEORGE HOYNINGEN-HUENE 1900-1968*Divers, Horst with Model, Paris, 1930*

Gelatin silver print, printed later.

17½ x 13¼ in. (44.5 x 33.7 cm)

Signed, annotated 'From the Collection of [Horst]' by Horst P. Horst in pencil, titled and dated in an unidentified hand in pencil on the verso.

Estimate \$10,000-15,000**LITERATURE** Angeletti and Oliva, *In Vogue*, p. 70Hall-Duncan, *The History of Fashion Photography*, p. 61Haworth-Booth, *The Folio Society Book of the 100 Greatest Photographs*, p. 117High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 106*Vogue*, 5 July 1930

88



88

ANDRÉ KERTÉSZ 1894-1985*Melancholic Tulip, 1939*

Gelatin silver print, printed later.

13¾ x 9¾ in. (34.9 x 24.8 cm)

Signed and dated in pencil on the verso.

Estimate \$5,000-7,000**LITERATURE** Borhan, *André Kertész: His Life and Work*, p. 27Ducrot, *André Kertész: Sixty Years of Photography*, p. 78Facio, *Colección Fotográfica del Museo Nacional de Bellas Artes*, coverHarry N. Abrams, Inc., *André Kertész: A Lifetime of Perception*, p. 173Thames & Hudson, *André Kertész: Of Paris and New York*, p. 208National Gallery of Art, Washington, *André Kertész*, pl. 80

89



89

ANDRÉ KERTÉSZ 1894-1985*Chez Mondrian, 1926*

Gelatin silver print, printed later.

13⅝ x 10 in. (34.6 x 25.4 cm)

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

Estimate \$8,000-12,000**LITERATURE** Borhan, *André Kertész : His Life and Work*, p. 155Bulfinch Press, *On the Art of Fixing A Shadow: 150 Years of Photography*, pl. 240High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 124Museum Ludwig, *Sammlung Gruber: Photographie des 20. Jahrhunderts*, p. 132National Gallery of Art, Washington, *André Kertész*, pl. 50Penguin Books, *André Kertész: Sixty Years of Photography*, p. 119Thames & Hudson, *André Kertész: Of Paris and New York*, p. 136

90

ANDRÉ KERTÉSZ 1894-1985*Martinique, January 1, 1972*

Gelatin silver print, printed later.

10½ x 13⅝ in. (26.7 x 34.6 cm)

Signed, titled and dated in pencil on the verso.

Estimate \$5,000-7,000

LITERATURE Borhan, *André Kertész: His Life and Work*, p. 321National Gallery of Art, Washinton, *André Kertész*, pl. 106Penguin Books, *André Kertész, Sixty Years of Photography*, p. 224

90



91

RUTH ORKIN 1921-1985*An American Girl in Italy, Florence, 1951*

Gelatin silver print, printed 1980.

8 x 11⅞ in. (20.3 x 30.2 cm)

Signed, dated '1952' and copyright notation in ink in the margin.

Estimate \$5,000-7,000

LITERATURE Howard Greenberg Gallery/Ruth Orkin Photo Archive, *Ruth Orkin: Above and Beyond*, p. 9Howard Greenberg Gallery/Ruth Orkin Photo Archive, *Ruth Orkin: American Girl in Italy - The Making of a Classic*, cover and pl. 10Rosenblum, *A History of Women Photographers*, pl. 227

91



92



92

JACQUES-HENRI LARTIGUE 1894-1986*Sur la route de Paris à Rouzat, 1919*

Gelatin silver print, printed later.

12½ x 8½ in. (31.8 x 21.6 cm)

Signed in ink in the margin.

Estimate \$3,000-5,000

HEINRICH KUEHN 1886-1944*Miss Mary bei der Morgentoilette**(Richard Wagnerstrasse Innsbruck), 1907*

Gum bichromate print.

11½ x 9⅞ in. (29.2 x 23.2 cm)

Signed in ink on the recto; signed and annotated in pencil on the verso.

Estimate \$30,000-50,000**PROVENANCE** Phillips de Pury & Company, New York, 'A Century of Fine Photographs 1840s-1940s', 23 April 2004, lot 192**LITERATURE** Hatje Cantz/Albertina, *Heinrich Kuhn: The Perfect Photograph*, p. 63
Prestel/Neue Galerie, *Heinrich Kuehn and His American Circle: Alfred Stieglitz and Edward Steichen*, p. 65
Residenz Verlag, *Heinrich Kuhn: Photographien*, pl. 23

The six works in the current section celebrate multiple facets of womanhood in a variety of intimate moments. Be it as a doting mother, a fearless protector, a bereaving widow, a woman of social leisure, a preening dame, or simply as deeply pensive. The photographs span sixty years, revealing themes that have remained universal and timeless to women and allude to the endless roles in which they have been commemorated in photography. The works are by no means a catalogue of female prototypes, but rather a handful of personalized manifestations thereof, providing six endearing moments whose understated beauty and charm have been eternalized by the sensitive photographers who caught them.

Heinrich Kuehn's *Miss Mary bei der Morgentoilette*, 1907, the current lot, depicts a lady in the intimate confines of her boudoir. She is standing in a room awash with natural light, which endows the space with an ethereal glow. The fact that she is bending over to inspect herself in the mirror insinuates that she is likely at the point of going out, which heightens the emotional, anticipatory undertone of the subject and the scene as a whole. The translucence of her dress adds a romantic flair to her appearance. The photographer is placed far enough that the subject is likely unaware of his presence, allowing her to retain her sense of self without following the strict social dictums of propriety in the presence of others.

The image was taken at the turn of the last century and is infused with an unmistakable pictorial atmosphere. Indeed, photography was a relatively nascent field, and in an effort to gain the respect of art critics had set out to mimic the tenets of painting. It is of no surprise therefore, that Kuehn's majestic image is deeply Impressionistic. Like the compellingly beautiful interior scenes by the painters Mary Cassat and Berthe Morisot, Kuehn presented a soft and loving depiction of a woman in her natural space, with her social guard down.

Likewise, Robert Demachy's *Solitude*, circa 1890 (lot 95) and Émile Joachim Constant Puyo's *The Straw Hat*, 1906 (lot 96) are pictorial depictions of women. In the former the subject appears mid-thought, her hair up in a casual bun and her dress simple and relaxed. Her silhouette is more pronounced than her features, turning her from an individual to an emblem of women. In the latter image, the subject likewise appears without the presence of a man. Unlike Demachy's subject, Puyo's woman is dressed in the finest of garbs, most likely at a social event. And yet, the photographer chose to isolate her from the context, leaving viewers to appreciate her beauty and status on her own accord.

George Henry Seeley's *The Mourning Veil*, 1904 (lot 97) and Gertrude Käsebier's *Mother and Child*, 1903 (lot 94), also present their subjects alone, but within the context of family life. Seeley's subject, a widow, is clad in black garments and set against an equally dark background. The near blending of body and background allows only her face to stand out, leaving viewers with little to study but her softened expression of bereavement. In that regard Seeley's work is not a portrait of an individual but of a state of mind. Similarly, Käsebier's photograph is a deeply expressive image. The woman is seen caring for her young infant as she lovingly leans over. As a platinum print the image glows, replicating the illuminating happiness of new motherhood. Likewise, Consuelo Kanaga's *She is a tree of life to them*, 1950 (lot 98) also examines the role of a mother as a protector. However, as opposed to the diffused face of Käsebier's mother, the strong features of Kanaga's subject are clearly shown. She is depicted from a low vantage point, which further accentuates her strength, asserting her fierce protection of her children.





94

GERTRUDE KÄSEBIER 1852-1934*Mother and Child*, 1898

Platinum print.

6½ x 7½ in. (16.5 x 18.1 cm)

Signed in pencil in the margin.

Estimate \$8,000-12,000

95

ROBERT DEMACHY 1859-1936*Solitude*, circa 1890

Gum bichromate print.

6¾ x 4 in. (16.2 x 10.2 cm)

Initialed in pencil on the recto; annotated in ink and '13, Rue François 1^{er} / Paris' credit stamp on the reverse of the mount.**Estimate** \$8,000-12,000

ACTUAL SIZE

96

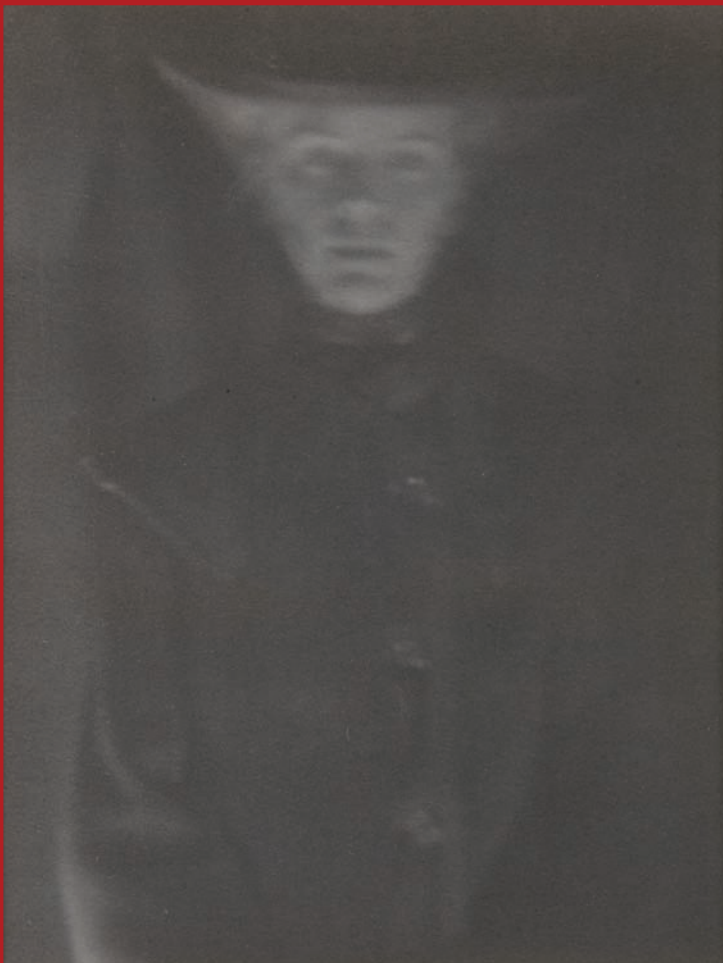
ÉMILE JOACHIM CONSTANT PUYO 1857-1933*The Straw Hat*, 1906

Gum bichromate print.

9 x 6 $\frac{5}{8}$ in. (22.9 x 16.8 cm)

Monogrammed in ink and credit blindstamp on the recto.

Estimate \$10,000-15,000



97

GEORGE HENRY SEELEY 1880-1955*The Mourning Veil*, 1904

Platinum print.

9 $\frac{1}{2}$ x 7 $\frac{3}{8}$ in. (24.1 x 18.7 cm)

Signed, titled and annotated 'Stocksbridge Massachusetts U.S.A.' in ink on the verso; signed, titled, annotated 'Stocksbridge Massachusetts U.S.A.' in ink and 'Salon International d'Art Photographique/ 1905' stamp on the reverse of the mount; salon label '114' on the mount.

Estimate \$10,000-15,000

LITERATURE The Berkshire Museum, *Intimations & Imaginings: The Photographs of George H. Seeley*, p. 26



98

CONSUELO KANAGA 1894-1978

She is a tree of life to them, 1950

Gelatin silver print.

13¼ x 10¼ in. (33.7 x 26 cm)

Signed and titled in pencil on the verso.

Estimate \$8,000-12,000

99

SALLY MANN b. 1951
Venus After School, 1992
 Gelatin silver print.
 7 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in. (20 x 25.1 cm)
 Signed, titled, dated, numbered 7/25 and copyright notation in pencil on the verso.

Estimate \$6,000-8,000

100

FROM A NOTABLE WEST COAST COLLECTION

SALLY MANN b. 1951
Untitled from At Twelve, 1983-1985
 Gelatin silver print.
 10 $\frac{5}{8}$ x 13 $\frac{3}{8}$ in. (27 x 34 cm)
 Signed in pencil on the verso.

Estimate \$5,000-7,000

LITERATURE Mann, *Sally Mann: Sweet Silent Thoughts*, cover

99



100



101

SALLY MANN b. 1951
Untitled from Deep South, 1998
 Toned gelatin silver print.
 37 $\frac{1}{4}$ x 46 $\frac{3}{8}$ in. (94.6 x 117.8 cm)
 Signed, dated, numbered 4/10 and copyright notation in pencil on the reverse of the flush-mount.

Estimate \$7,000-9,000

PROVENANCE Edwynn Houk Gallery, New York
LITERATURE Bulfinch Press, *Sally Mann: Deep South*, p. 55

101



102

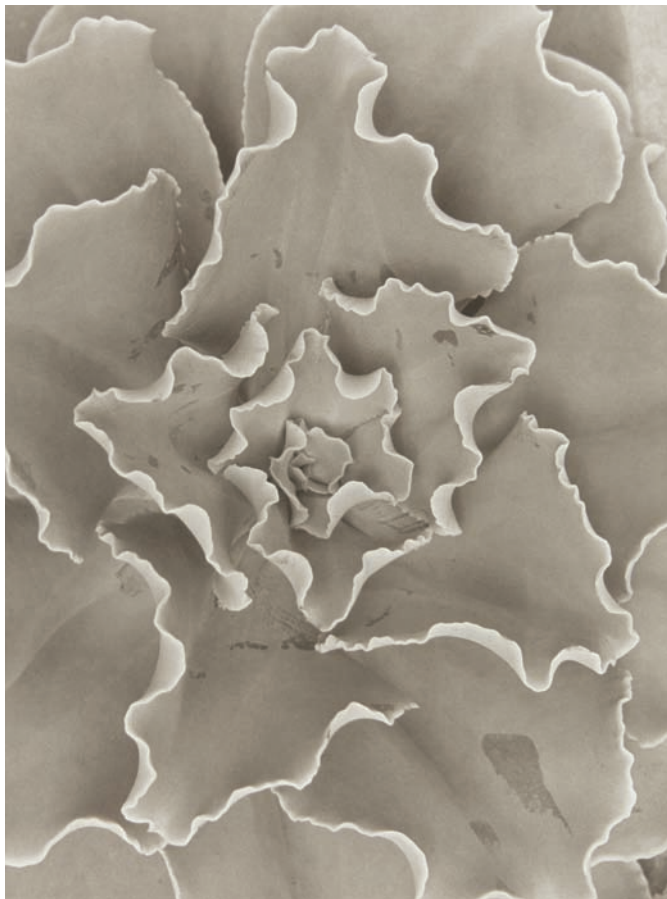
SALLY MANN b. 1951
Untitled from Deep South, 1998
 Toned gelatin silver print.
 36 $\frac{3}{4}$ x 46 $\frac{1}{2}$ in. (93.3 x 118.1 cm)
 Signed, dated, numbered 5/10 and copyright notation in pencil on the reverse of flush-mount.

Estimate \$10,000-15,000

PROVENANCE Edwynn Houk Gallery, New York
LITERATURE Bulfinch Press, *Sally Mann: Deep South*, p. 75

102





103

HORST P. HORST 1906-1999*Echeveria Gibbiflora Crispa*, 1945

Platinum print, printed later.

19 x 14 $\frac{3}{8}$ in. (48.3 x 36.5 cm)

Signature blindstamp in the margin; signed in pencil by the artist, titled, dated and numbered 6/25 in an unidentified hand in pencil on the verso.

Estimate \$7,000-9,000**PROVENANCE** Fahey/Klein Gallery, Los Angeles

104

HORST P. HORST 1906-1999*Vogue (Lisa Fonssagrives) New York*, 1940

Gelatin silver print, printed later.

12 x 9 in. (30.5 x 22.9 cm)

Blindstamp signature in the margin; signed in pencil by the artist, titled and dated in an unidentified hand in pencil on the verso.

Estimate \$5,000-7,000

LITERATURE Kazmaier, *Horst: Sixty Years of Photography*, p.17 for the *Vogue* cover
National Portrait Gallery, *Horst Portraits: 60 years of style*, pl. 64e for the *Vogue* cover
Vendome Press, *Lisa Fonssagrives: Three Decades of Classic Fashion Photography*, p. 56 for a study and p. 14 for the *Vogue* cover
Vogue, 1 June 1940, cover

105

HENRY MOORE 1898-1986*Untitled (Family Group)*, 1945-1949

Gelatin silver print.

9 $\frac{1}{2}$ x 7 $\frac{7}{8}$ in. (24.1 x 19.4 cm)

'Collection Museum of Modern Art' reproduction limitation stamp on the verso; credit, title and date of sculpture on a label affixed to the verso.

Estimate \$2,000-3,000

LITERATURE Meville, R., *La Connaissance, Henry Moore Sculpture et Dessin 1921-1969*, p. 391 for the sculpture

106

HORST P. HORST 1906-1999*Hands, Hands...*, 1941

Platinum palladium print, printed later.

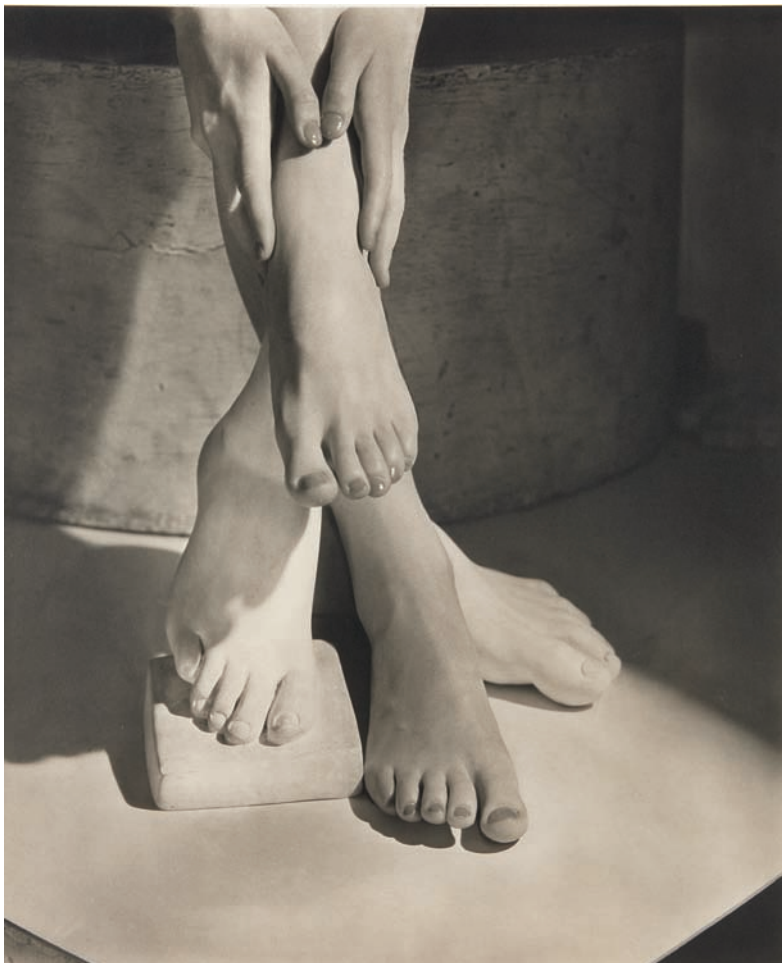
18¾ x 13¾ in. (47.6 x 34.9 cm)

Signed in pencil in the margin; signed, annotated 'For Herb Ritts' in pencil by the artist, titled, dated and numbered 14/15 in an unidentified hand in pencil on the verso.

Estimate \$15,000-25,000

PROVENANCE Fahey/Klein Gallery, Los Angeles

LITERATURE Kazmaier, *Horst: Sixty Years of Photography*, pl. 49



107

HORST P. HORST 1906-1999*Barefoot Beauty*, 1941

Platinum print, printed later.

23½ x 19¼ in. (59.7 x 48.9 cm)

Signed in pencil in the margin; signed and numbered 8/10 in pencil on the verso.

Estimate \$15,000-25,000

PROVENANCE Fahey/Klein Gallery, Los Angeles**LITERATURE** Cowan, *Horst: Platinum*, pl. 14

Hamiltons Gallery, *Horst. Photographs 1931-1986*, exh. cat., n.p.

J.J. Augustin, *Horst: Photographs of a Decade*, p. 90Kazmaier, *Horst: Sixty Years of Photography*, pl. 7Lawford, *Horst: His Work and His World*, p. 229Twin Palms, *Form/Horst*, p. 56

108



108

RUTH BERNHARD 1905-2006*In the Box- Horizontal*, 1962

Gelatin silver print, printed later.

7⅞ x 13¾ in. (18.7 x 34.9 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*, cover and pl. 19Mitchell, *Ruth Bernhard: Between Art & Life*, pp. 13 and 104

109



109

RUTH BERNHARD 1905-2006*Spanish Dancer*, 1971

Gelatin silver print, printed later.

7⅞ x 12⅞ in. (20 x 32.7 cm)

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

Estimate \$8,000-12,000**PROVENANCE** Acquired directly from the artist**LITERATURE** Chronicle Books, *Ruth Bernhard: The Eternal Body*, pl. 41

110



110

RUTH BERNHARD 1905-2006*Draped Torso*, 1962

Gelatin silver print, printed later.

13½ x 8⅞ in. (34.3 x 20.6 cm)

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

Estimate \$8,000-12,000**PROVENANCE** Acquired directly from the artist**LITERATURE** Chronicle Books, *Ruth Bernhard: The Eternal Body*, pl. 17Mitchell, *Ruth Bernhard: Between Art & Life*, p. 85



111

RICHARD AVEDON 1923-2004

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

Gelatin silver print.

28 $\frac{7}{8}$ x 43 $\frac{1}{8}$ in. (73.3 x 109.5 cm)

Signed and numbered 29/200 in pencil on the mount.

Estimate \$60,000-80,000

PROVENANCE Willem Photographic, Monterey

LITERATURE Fraser, *On the Edge: Images from 100 Years of Vogue*, pp. 232-233

Random House, *Richard Avedon: Evidence 1944-1994*, p. 162 for a variant



112

LALLA ESSAYDI b. 1956

Harem Beauty, 2008

Chromogenic print triptych, flush-mounted.

Each 34 x 27¾ in. (86.4 x 70.5 cm)

Overall 40 x 97½ in. (101.6 x 247.7 cm)

Signed, titled, dated and numbered 2/15 in ink on a label
and Certificate of Authenticity accompanying the work.

Estimate \$20,000-30,000

PROVENANCE Schneider Gallery, Chicago



113

IRVING PENN 1917-2009

Three Rissani Women with Bread, 1971

Platinum palladium print, printed 1978.

21½ x 19½ in. (54.9 x 49.5 cm)

Signed, titled '3 Women of Rissani', dated, numbered 8/32 in pencil, Condé Nast copyright credit reproduction limitation and edition stamps on the reverse of the aluminum flush-mount.

Estimate \$60,000-80,000

PROVENANCE Marlborough Gallery, New York

LITERATURE Knopf/Callaway, *Irving Penn: Passage*, p. 198 for a variant

Moderna Museet, *Irving Penn: Photographs*, p. 238

Penn, *Irving Penn: Privatsammlung*, pl. 63

Penn, *Worlds in a Small Room*, p. 79 for a variant

Szarkowski, *Irving Penn*, pl. 93



114

SEBASTIÃO SALGADO b. 1944
Sahara, South of Djanet, Algeria, 2009
 Gelatin silver print, flush-mounted.
 48 x 64½ in. (121.9 x 163.8 cm)
 Signed, titled 'Algeria' and dated in pencil on the verso.

Estimate \$35,000-40,000

PROVENANCE Peter Fetterman Gallery, Santa Monica
LITERATURE Taschen, *Genesis: Sebastião Salgado*,
 pp. 244-245

115

SEBASTIÃO SALGADO b. 1944
*Chinstrap Penguins (Pygoscelis Antarctica), Deception
 Island, Antarctica, 2005*
 Gelatin silver print.
 29¼ x 21½ in. (74.3 x 53.7 cm)
 Signed, titled 'Antartica' [sic] and dated in pencil on the verso.

Estimate \$12,000-15,000

PROVENANCE Peter Fetterman Gallery, Santa Monica
LITERATURE Taschen, *Genesis: Sebastião Salgado*, p. 86



Genesis: Sebastião Salgado, Collector's Edition, Volumes I and II

116

SEBASTIÃO SALGADO b. 1944

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

Gelatin silver print, flush-mounted.

64 $\frac{7}{8}$ x 48 in. (164.8 x 121.9 cm)

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

Accompanied by a signed copy of *Genesis: Sebastião Salgado, Collector's Edition, Volumes I and II*.

Estimate \$35,000-40,000

PROVENANCE Peter Fetterman Gallery, Santa Monica

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



117

PIETER HUGO b. 1976

Mallam Galadima Ahmadu with Jamis, Nigeria from
'Gadawan Kura' - The Hyena Men II, 2005

Chromogenic print, flush-mounted.

40 x 40 in. (101.6 x 101.6 cm)

Signed in ink, printed title, date and number AP 1 on a
Certificate of Authenticity accompanying the work. One
from an edition of 9 plus 2 artist's proofs.

Estimate \$15,000-25,000

PROVENANCE Acquired directly from the artist



118

SEYDOU KEÏTA 1923-2001*Reclining Woman*, 1958

Gelatin silver print, printed 2001.

16½ x 22½ in. (41 x 57.5 cm)

Signed twice and dated in ink in the margin; dated, annotated 'Paris' by Philippe Salaün in pencil and 'Tirage par Philippe Salaün' stamp on the verso.

Estimate \$8,000-12,000**PROVENANCE** Acquired from Philippe Salaün, Paris**LITERATURE** Scalo, *Seydou Keïta*, p. 125

119

NICK BRANDT b. 1966*Portrait of Lioness Against Rock, Serengeti*, 2007

Archival pigment print.

20¼ x 20¼ in. (51.4 x 51.4 cm)

Signed, dated and numbered 12/25 in pencil in the margin.

Estimate \$8,000-12,000**PROVENANCE** Photo-Eye Gallery, Santa Fe
Kblockart, Boston



120

NICK BRANDT b. 1966*Lion Before Storm, Close Up, Maasai Mara, 2006*

Archival pigment print.

18½ x 25½ in. (46 x 65.7 cm)

Signed, dated and numbered 23/25 in pencil in the margin.

Estimate \$10,000-15,000**PROVENANCE** Photo-Eye Gallery, Santa Fe
Kblockart, Boston

121

SEBASTIÃO SALGADO b. 1944*Dinka Group at Pagarau Cattle Camp, Southern Sudan, 2006*

Gelatin silver print.

21¼ x 29½ in. (54 x 75.9 cm)

Signed, titled 'Sud-Soudan' [sic] and dated in pencil on the verso.

Estimate \$12,000-15,000**PROVENANCE** Peter Fetterman Gallery, Santa Monica**LITERATURE** Taschen, *Genesis: Sebastião Salgado*, pp. 258-259

122

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

Gelatin silver print.

21½ x 29 in. (54.9 x 73.7 cm)

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

Estimate \$12,000-15,000**PROVENANCE** Peter Fetterman Gallery, Santa Monica**LITERATURE** Taschen, *Genesis: Sebastião Salgado*, pp. 270-271



123

PETER BEARD b. 1938*I'll Write Whenever I Can, Koobi Fora, Lake Rudolf, 1965*

Gelatin silver print with ink, blood and affixed fountain pen nib, printed later.

12 x 19 in. (30.5 x 48.3 cm)

Overall 15 $\frac{1}{8}$ x 19 $\frac{3}{4}$ in. (40.3 x 50.2 cm)

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

Estimate \$25,000-35,000

PROVENANCE The Time is Always Now Gallery, New York**LITERATURE** Bowermaster, *The Adventures and MisAdventures of Peter Beard in Africa*, cover Taschen, *Peter Beard*, pl. 380 for both, a variant

124

124

PETER BEARD b. 1938*Kaputi Plains/ Athi River at Philip Percival's 'Potha Estate', For The End of the Game, 1964*

Gelatin silver print with ink, paint, affixed gelatin silver prints and drawings by the artists Kivoi Mathenge, E. Mwangi Kuria, printed 2008.

6 $\frac{1}{4}$ x 9 $\frac{1}{4}$ in. (15.9 x 23.5 cm)Overall 8 x 9 $\frac{3}{4}$ in. (20.3 x 24.8 cm)

Signed, titled and annotated in ink on the recto; signed in ink within a Peter Beard Studio copyright credit reproduction limitation stamp on the verso.

Estimate \$12,000-18,000

PROVENANCE Private Collection, Munich



125

PETER BEARD b. 1938

Cheetah Cubs at Mweiga nr. Nyeri, Kenya for The End of the Game, 1968

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

15½ x 23 in. (39.4 x 58.4 cm)

Overall 19½ x 23½ in. (49.8 x 60 cm)

Signed, titled and annotated in ink on the recto.

Estimate \$50,000-70,000

PROVENANCE Acquired directly from the artist

LITERATURE Taschen, *Peter Beard*, pls. 176 and 261 for variants



126

PETER BEARD b. 1938

Giraffes in Mirage on the Taru Desert, June, 1960

Gelatin silver print with drawings in ink and paint, printed later.

19¾ x 30 in. (50.2 x 76.2 cm)

Overall 29¾ x 39 in. (75.6 x 99.1 cm)

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

Estimate \$50,000-70,000

PROVENANCE The Time is Always Now Gallery, New York

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



127

PETER BEARD b. 1938

Tsavo north on the Athi Tiva, circa 150 lbs. - 160 lbs. Side bull elephant, February, 1965

Gelatin silver print with affixed chromogenic prints, printed later.

Overall 48 $\frac{3}{4}$ x 79 $\frac{3}{4}$ in. (122.9 x 202.6 cm)

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

Estimate \$80,000-120,000

PROVENANCE The Time is Always Now Gallery, New York
Sotheby's, New York, 8 April 2008, lot 289
Phillips de Pury & Company, New York, 9 April 2011, lot 50



128

PETER BEARD b. 1938

Record-Class Leopard, 1968

Gelatin silver print with ink, paint, affixed gelatin silver prints and matchbox, printed later.

Overall 17 $\frac{3}{8}$ x 20 $\frac{1}{2}$ in. (44 x 52 cm)

Signed, titled and dated in ink on the recto.

Estimate \$40,000-60,000

PROVENANCE Galerie Kamel Mennour, Paris



129

PETER BEARD b. 1938

Kamiti Prison/Thika, 1969 and *Bacon Triptych*, 1975-1976

Gelatin silver contact sheet with ink and affixed gelatin silver print, printed later.

16 $\frac{5}{8}$ x 14 $\frac{1}{8}$ in. (42.2 x 35.9 cm)

Overall 19 $\frac{3}{4}$ x 15 $\frac{1}{8}$ in. (50.2 x 40.3 cm)

Signed, titled, dated and annotated in ink in the margin; four '50 Years of Portraits' credit stamps on the reverse of the backing board.

Estimate \$30,000-50,000

PROVENANCE The Time is Always Now Gallery, New York

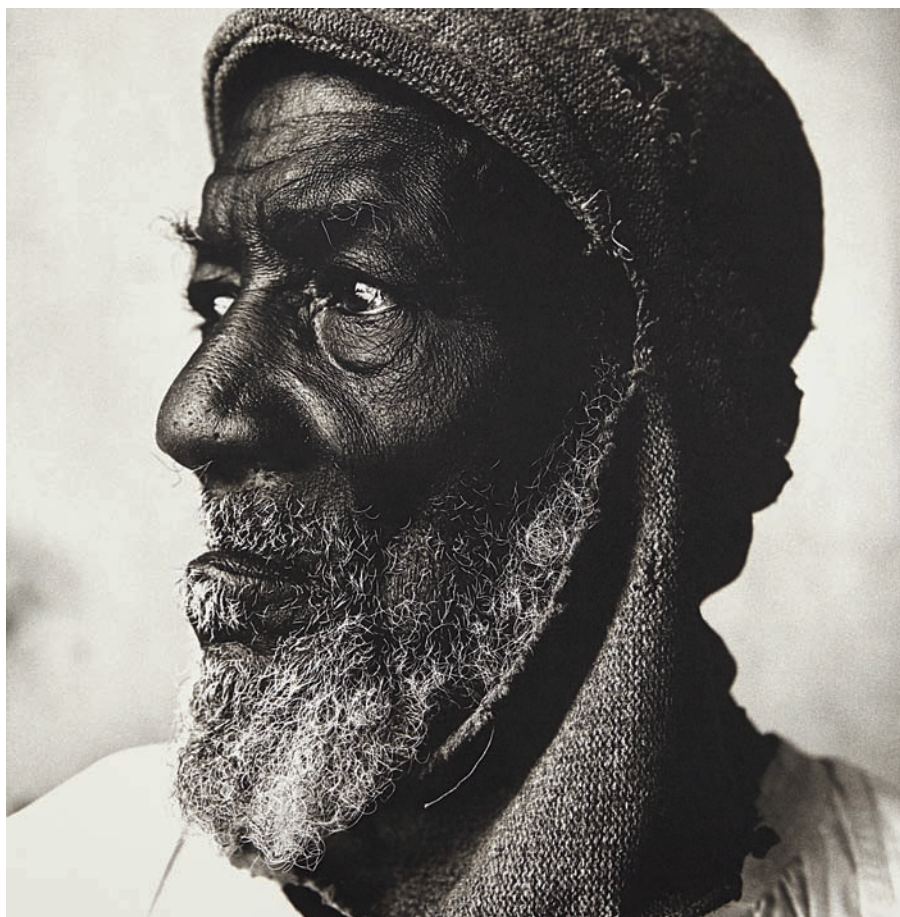
LITERATURE Taschen, *Peter Beard*, pl. 246 for a variant

IRVING PENN 1917-2009*Woman with three loaves (Morocco), 1971*

Selenium toned gelatin silver print, printed 1990.

14 $\frac{7}{8}$ x 14 $\frac{5}{8}$ in. (37.8 x 37.1 cm)

Signed, titled, dated, initialed twice in ink, copyright credit (courtesy Vogue) reproduction limitation and edition stamps on the reverse of the mount. One from an edition of 10.

Estimate \$20,000-30,000**IRVING PENN** 1917-2009*Old Man (Dahomey), 1967*

Platinum palladium print, printed 1985.

15 $\frac{5}{8}$ x 15 $\frac{1}{2}$ in. (39.7 x 39.4 cm)

Signed, titled, dated, numbered 1/16, initialed, inscribed 'For Pat/ Merry Christmas' in pencil, Condé Nast copyright credit (courtesy Vogue) reproduction limitation, credit and edition stamps on the reverse of the aluminum flush-mount.

Estimate \$15,000-25,000**PROVENANCE** Acquired directly from the artist Christie's, New York, 'Three Decades with Irving Penn: Photographs from the Collection of Patricia McCabe', 14 April 2010, lot 55**LITERATURE**Knopf/Callaway, *Irving Penn: Passage*, p. 170 for a variant Penn, *Worlds in a Small Room*, p. 41 for a variant Szarkowski, *Irving Penn*, pl. 95 for a variant

WILLIAM EGGLESTON b. 1939*Greenwood, Mississippi*, 1973

Dye transfer print, printed late 1970s, mounted.

11⅞ x 18⅜ in. (30.2 x 46.7 cm)

Signed in ink in the margin.

Estimate \$220,000-280,000**PROVENANCE** Acquired directly from the artist

Private Collection

Cheim & Read, New York

EXHIBITED *Photographs by William Eggleston*, The Museum of Modern Art, New York, 25 May- 1 August 1976
Hundred for Two Thousand, Photology, Villa Impero, Bologna, 28 January- 24 April 2000
William Eggleston, Fondation Cartier pour l'Art Contemporain, Paris, 12 November 2001- 24 February 2002; Hayward Gallery, London, 11 July- 22 September 2002
Cruel and Tender, Tate Modern, London, 5 June- 7 September 2003; Ludwig Museum, Cologne, 29 November 2003- 18 February 2004
Colour After Klein, Barbican Art Galleries, London, 26 May- 11 September 2005
William Eggleston: Democratic Camera; Photographs and Videos 1961-2008, Whitney Museum of American Art, New York, 7 November 2008- 25 January 2009 and 4 other venues, for this print exhibited
Starburst: Color Photography in America 1970-1980, Cincinnati Art Museum, Cincinnati, 13 February- 9 May 2010; Princeton Art Museum, Princeton, 29 July- 26 September 2010, for this print exhibited

In 1976, John Szarkowski, the Director of Photography at the Museum of Modern Art, noted that “most color photography, in short, has been either formless or pretty. In the first case the meanings of color have been ignored; in the second they have been at the expense of allusive meanings.” It came as a surprise, therefore, that the same year the visionary Szarkowski chose William Eggleston, a Memphis-born photographer with a deep penchant for color, to become the first color photographer to receive a solo exhibition at MoMA. Expectedly, the exhibition sparked some controversy, with some critics decrying the all-too-familiar color images as banal snapshots of everyday life. Their concern was based on the lack of precedence of a color photography exhibition at the museum. Up until then photography exhibitions at MoMA had been of black and white photographs with strong social sensitivity such as the ones of works by Diane Arbus, Gary Winogrand and Lee Friedlander. By refuting tradition, therefore, Eggleston’s MoMA show became the art world’s *cause célèbre*, revered by some as an avant-garde, critiqued by others as trivializing fine art photography.

The controversy likely puzzled the young photographer, whose intention to use color derived from the simple fact that “I had wanted to see a lot of things in color because the world is in color.” Eggleston’s choice for the seemingly banal was likewise embedded in a humbling honesty:

LITERATURE Barbican Art Galleries, *Colour After Klein*, p. 77
 Holborn, *William Eggleston: Ancient and Modern*, p. 29
 Hasselblad, *The Hasselblad Award 1998: William Eggleston*, n.p.
 Louisiana Museum of Modern Art, Denmark, *William Eggleston*, cover and p. 44
 Moore, *Starburst: Color Photography in America 1970-1980*, pl. 124
 Thames & Hudson, *William Eggleston*, cover and pl. 110
 Weski and Dexter, *Cruel and Tender: The Real in the Twentieth-Century Photograph*, n.p.
 Weski and Sussman, *William Eggleston: Democratic Camera, Photographs and Video, 1961-2008*, frontispiece and pl. 77
 Whitney Museum of American Art, *Visions from America: Photographs from the Whitney Museum of American Art, 1940-2001*, p. 99
 frieze, ‘The Condition of Music: Jim Lewis Talks to William Eggleston’, May 2000, p. 84

“Often, people ask me what I am photographing, which is a hard question to answer,” he once noted. “The best answer that I have come up with is: ‘Life, today.’” Indeed, Eggleston’s body of work is consistent in its celebration of the quotidian, elevating the formerly unseen to the very surface of social consciousness.

In *Untitled (Greenwood, Mississippi)*, 1973, the current lot, a seemingly unremarkable scene—an unadorned light bulb against a red ceiling—is presented from an unusual perspective, which likely necessitated Eggleston to stand on a platform and turn his lens up. “I am at war with the obvious,” Eggleston once stated, which propelled him at times to adopt angles that de-familiarized otherwise recognizable scenes. The sense of disorientation is compounded by the color red, which in essence covers every single surface in the room. To emphasize the strong impact of the color Eggleston chose to print the image as a dye transfer, which imbues the image with a rich and sumptuous saturation that is at once deeply seductive and curiously jarring. By doing so Eggleston presented an image that perfectly calibrates the aesthetic appeal with the compositional allure, satiating both of Szarkowski’s aforementioned criteria. In that regard, *Untitled (Greenwood, Mississippi)* is as much a study of color in synchrony with the mid-century American Color School Painting movement as it is a study of depth, lines and space.



“I had this notion of what I called a democratic way of looking around, that nothing was more or less important.”

WILLIAM EGGLESTON

Moreover, the image is insistently banal in its subject matter, situating a light bulb—a mass-produced, cheap domestic appliance—at the center of an image that is seemingly closer to a snapshot than a studio shot in composition and style. Indeed, *Untitled (Greenwood, Mississippi)* is arguably perched at the pinnacle of Eggleston’s oeuvre, fully encompassing his photographic theses.

Likewise, in three other works: *Sumner, Mississippi*, circa 1970 (lot 134), *Morton, Mississippi*, 1969–1970, (lot 142) and *Near Jackson, Mississippi*, circa 1970 (lot 138), Eggleston presents images that at first glance appear as approachable as photos in a family album, yet a closer look reveals otherwise. In all three photographs color assumes equal standing as the subject matter, presenting a cool, soothing

green in *Sumner, Mississippi* that echoes the sense of privileged leisure that permeates the image; a subdued palette of earth tones in *Morton, Mississippi* that reflects the casual southern charm; and the striking red lining inside a child’s hooded coat in *Near Jackson, Mississippi* presents a jarring angle—both literally and metaphorically—of childhood. In all three works Eggleston ingeniously relied on color to add a rich narrative to his images, embodying another one of Szarkowski’s famed statements: “It isn’t what a picture is of, it is what it is about.” Indeed, Eggleston’s photographs brilliantly draw from the strength of color to heighten and reveal the understated magic and humility in everyday life, and set a new precedence for museum-caliber photography exhibitions.



133

RICHARD AVEDON 1923-2004

*Bob Dylan, singer, 132nd Street and FDR Drive,
November 4, 1963*

Gelatin silver print.

9¾ x 7⅞ in. (24.8 x 20 cm)

Signed in ink in the margin; signed, numbered 2/25 in
pencil, copyright credit reproduction limitation, title and
date stamps on the verso.

Estimate \$40,000-60,000

PROVENANCE Acquired directly from the artist
By descent to the present owner

LITERATURE Louisiana Museum of Modern Art, *Richard
Avedon Photographs 1946-2004*, p. 23
Random House, *Richard Avedon: Evidence 1944-1994*, p. 147
Stevens, *Richard Avedon: The Sixties*, p. 26



134

WILLIAM EGGLESTON b. 1939

Sumner, Mississippi, circa 1970

Dye transfer print, printed 2002.

21½ x 15 in. (54.9 x 38.1 cm)

Signed in ink in the margin; lettered 'C/D', dated, annotated 'Mississippi' in an unidentified hand in ink and Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso. One from an edition of 9 plus 4 artist's proofs lettered sequentially 'A-D'.

Estimate \$60,000-80,000

PROVENANCE Acquired directly from the artist

Private Collection, Los Angeles

Cheim & Read, New York

EXHIBITED *Photographs by William Eggleston*, The Museum of Modern Art, New York, 26 May- 1 August 1976, for another print exhibited

Cruel and Tender, Tate Modern, London, 5 June- 7

September 2003; Ludwig Museum, Cologne, 29 November 2003- 18 February 2004

In America, Sutton Lane, London, 5 March- 3 April 2004

Innocence Exposed: The Child in Modern Photography, Frist Center for the Visual Arts, Nashville, 24 September 2004- 5 December 2004

William Eggleston: Democratic Camera, Photographs and Video, 1961-2008, Whitney Museum of American Art, New York, 7 November 2008- 25 January 2009 and 4 other venues

LITERATURE Moore, *Stargate: Color Photography in America 1970-1980*, p. 9

Szarkowski, *William Eggleston's Guide*, p. 91

Whitney Museum of American Art, *William Eggleston Democratic Camera Photographs and Video, 1961-2008*, pl. 16

135



135

WILLIAM EGGLESTON b. 1939*Untitled*, 1978

Dye transfer print.

11½ x 15¾ in. (28.3 x 40 cm)

Signed in pencil, dated, numbered 8/10, annotated 'printed 1980' in an unidentified hand in pencil and reproduction limitation stamp on the verso.

Estimate \$4,000-6,000**EXHIBITED** *William Eggleston*, Fondation Cartier pour l'Art Contemporain, Paris, 12 November 2001- 24 February 2002; Hayward Gallery, London, 11 July- 22 September 2002, for another print exhibited**LITERATURE** Thames & Hudson, *William Eggleston*, p. 27

136



136

WILLIAM EGGLESTON b. 1939*Morton, Mississippi*, 1972

Dye transfer print, printed 1986.

17¼ x 11 in. (43.8 x 27.9 cm)

Signed in ink, numbered 4/7 in an unidentified hand in pencil and 'William Eggleston's Guide' stamp on the verso.

Estimate \$12,000-18,000**PROVENANCE** Christie's, New York, 7 October 2010, lot 292**EXHIBITED** *Photographs by William Eggleston*, The Museum of Modern Art, New York, 26 May- 1 August 1976, for another print exhibited**LITERATURE** Szarkowski, *William Eggleston's Guide*, p. 106

137



137

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

Fujicolor Crystal Archive print.

17⅞ x 26⅞ in. (45.4 x 68.3 cm)

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

Estimate \$4,000-6,000**PROVENANCE** Christie's, New York, 'The American Landscape: Color Photographs from the Collection of Bruce and Nancy Berman,' 7 October 2009, lot 93**LITERATURE** Thames & Hudson, *William Eggleston*, p. 25
Whitney Museum of American Art, *William Eggleston Democratic Camera Photographs and Video, 1961-2008*, pl. 123



138

WILLIAM EGGLESTON b. 1939

Near Jackson, Mississippi, circa 1970

Dye transfer print, printed 2002.

21¾ x 14⅞ in. (55.2 x 35.9 cm)

Signed in ink in the margin; dated, numbered 7/9, annotated 'Mississippi' in an unidentified hand in ink and Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso.

Estimate \$40,000-60,000

PROVENANCE Christie's, New York, 'Photographs by William Eggleston from the Collection of Bruce and Nancy Berman', 13 October 2008, lot 156

EXHIBITED *Photographs by William Eggleston*, The Museum of Modern Art, New York, 26 May- 1 August 1976
William Eggleston, Louisiana Museum of Modern Art, Denmark, 14 August- 18 October 1992

Cruel and Tender, Tate Modern, London, 5 June- 7 September 2003; Ludwig Museum, Cologne, 29 November 2003- 18 February 2004

for all, another print exhibited

LITERATURE Szarkowski, *William Eggleston's Guide*, p. 111
Holborn, *William Eggleston: Ancient and Modern*, pl. 45
Louisiana Museum of Modern Art, *William Eggleston*, p. 43

139



139

WILLIAM EGGLESTON b. 1939*China, 1992*

Dye transfer print.

12 x 17 $\frac{7}{8}$ in. (30.5 x 45.4 cm)

Signed in ink in the margin; signed by William J. Eggleston III, Managing Trustee in ink, titled, dated and numbered 2/5 in an unidentified hand in pencil, all within the Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso.

Estimate \$6,000-8,000

PROVENANCE Acquired directly from the artist
Private Collection, Tennessee
Christie's, New York, 8 April 2011, lot 422

EXHIBITED *William Eggleston: 1998 Hasselblad Award Winner*, Hasselblad Center, Göteborg, 6 March 1999-2 May 1999, for another print exhibited

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

140



140

WILLIAM EGGLESTON b. 1939*Untitled, Kentucky, 2001*

Iris print.

18 $\frac{1}{8}$ x 26 $\frac{3}{4}$ in. (46 x 67.9 cm)

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

Estimate \$3,000-5,000

PROVENANCE Christie's, New York, 'The American Landscape: Color Photographs from the Collection of Bruce and Nancy Berman', 7 October 2009, lot 53

141



141

ALEC SOTH b. 1969*Herman's Bed, Kenner, Louisiana, 2002*

Chromogenic print.

31 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in. (79.7 x 100 cm)

Signed, titled, dated and numbered 10/10 in ink on a label affixed to the reverse of the flush-mount.

Estimate \$7,000-9,000**PROVENANCE** Pace/MacGill Gallery, New York



142

WILLIAM EGGLESTON b. 1939

Morton, Mississippi, 1969-1970

Dye transfer print, printed 1986.

21¾ x 13⅝ in. (55.2 x 34.6 cm)

Signed in ink, numbered 3/11 in an unidentified hand in pencil and 'William Eggleston's Guide' stamp on the verso.

Estimate \$50,000-70,000

EXHIBITED *William Eggleston: Democratic Camera, Photographs and Video, 1961-2008*, Whitney Museum of American Art, New York, 7 November 2008- 25 January 2009 and 4 other venues
Starburst: Color Photography in America 1970-1980, Cincinnati Art Museum, Cincinnati, 13 February- 9 May 2010; Princeton Art Museum, Princeton, 29 July- 26 September 2010 for this print exhibited
Photographs by William Eggleston, The Museum of Modern Art, New York, 26 May- 1 August 1976
William Eggleston- 1998 Hasselblad Award Winner,

Hasselblad Center, Göteborg, 11 July- 22 September 2002

William Eggleston: Paris-Kyoto, Hara Museum of Contemporary Art, Tokyo, 5 June- 22 August 2010

William Eggleston, Fondation Cartier pour l'Art Contemporain, Paris, 12 November 2001- 24 February 2002;

Hayward Gallery, London, 11 July- 22 September 2002 for another print exhibited

LITERATURE Szarkowski, *William Eggleston's Guide*, p. 101

Aperture, *Aperture at 50: Photography Past Forward*, p. 211

Hara Museum of Contemporary Art, *William Eggleston: Paris-Kyoto*, n.p.

Hasselblad Center, *William Eggleston*, n.p.

Moore, *Starburst: Color Photography in America 1970-1980*, p. 151

Thames & Hudson, *William Eggleston*, p. 97

Weski and Dexter, *Cruel and Tender: The Real in Twentieth-Century Photography*, p. 159

Whitney Museum of American Art, *William Eggleston Democratic Camera Photographs and Video, 1961-2008*, pl. 29



143

IRVING PENN 1917-2009

Cigarette No. 52, New York, 1972

Platinum palladium print.

23½ x 18½ in. (59.7 x 47 cm)

Signed, dated, numbered 13/42, initialed, annotated 'C 280', 'Neg No. 52' in pencil and copyright credit reproduction limitation stamp on the reverse of the aluminum flush-mount.

Estimate \$25,000-35,000

PROVENANCE Hamiltons Gallery, London

LITERATURE Knopf/Callaway, *Irving Penn: Passage*, p. 205

Szarkowski, *Irving Penn: Still Life*, n.p.



144

WILLIAM EGGLESTON b. 1939

Untitled (Greenwood, Mississippi), 1973

Dye transfer print from *Dust Bells Vol. II*, printed 2004.

11 $\frac{7}{8}$ x 17 $\frac{5}{8}$ in. (30.2 x 44.8 cm)

Signed in ink in the margin; dated, numbered 7/15 in an unidentified hand in ink and Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso.

Estimate \$15,000-25,000

PROVENANCE Cheim & Read, New York

END OF MORNING SESSION LOTS 1-144

145



145

O. WINSTON LINK 1914-2001

Hotshot, Eastbound, Iager, West Virginia, 1956

Gelatin silver print, printed 1996.

15½ x 19¼ in. (39.4 x 48.9 cm)

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

Estimate \$7,000-9,000

PROVENANCE Sotheby's, London, 18 November 2004, lot 138

LITERATURE Harry N. Abrams, Inc., *An American Century of Photography: The Hallmark Photographic Collection*, p. 367

Harry N. Abrams, Inc., *Steam, Steel & Stars: America's Last Steam Railroad*, back cover and pp. 124-125

High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 104

146

ERNST HAAS 1921-1986

Leaping Horse on the set of The Misfits, Nevada, 1960

Gelatin silver print, printed later.

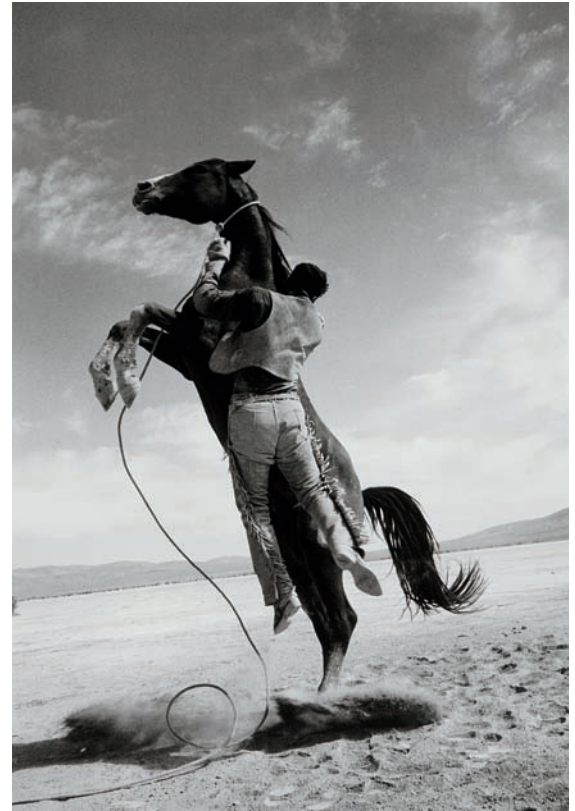
33¾ x 23¼ in. (86 x 59.1 cm)

Signed, titled, dated and numbered 4/15 by Alexander Haas, the photographer's son, in ink on a studio label affixed to the reverse of the frame.

Estimate \$4,000-5,000

PROVENANCE Acquired directly from the Estate of Ernst Haas

146



147



147

LOUIS FAURER 1916-2001

Broadway Convertible, N.Y.C., circa 1949

Gelatin silver print, printed 1990.

11½ x 17¾ in. (30.2 x 45.1 cm)

Signed, titled, dated, numbered 1/18 and copyright notation in pencil on the verso.

Estimate \$10,000-15,000

LITERATURE Tucker, *Louis Faurer*, p. 24 for a detail and p. 128

The proposed edition of 18 prints was never fully realized.

ROBERT FRANK b. 1924*Chicago-Political Rally*, 1956

Gelatin silver print, printed later.

11⅜ x 7¼ in. (28.9 x 18.4 cm)

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

Estimate \$50,000-70,000

PROVENANCE Ehlers Caudill Gallery, Chicago**LITERATURE** Scalò, *The Americans: Photographs by Robert Frank*, p. 167Aperture, *Robert Frank*, frontispieceGee, *Photography of the Fifties*, cover and p. 156Green, *American Photography, A Critical History, 1945 to the Present*, p. 79Greenough, *Looking In: Robert Frank's The Americans*, pp. 281 and 476, Contact Sheet #58Scalò, *Robert Frank: Moving Out*, p. 180Szarkowski, *The Photographer's Eye*, p. 152Szarkowski, *Looking at Photographs*, p. 177Wilkes Tucker and Brookman, eds., *Robert Frank: New York to Nova Scotia*, p. 33

Pageant, 'A Pageant Portfolio: One Man's U. S. A., Photographs by Robert Frank,' April 1958, p. 27

Evergreen Review, November-December 1960, cover

After settling in New York in 1951, Swiss-born photographer Robert Frank was awarded two consecutive Guggenheim Fellowships, in 1954 and 1955, to explore the different socio-cultural patches from which the great American quilt was comprised. Frank's wish was to reveal "the kind of civilization born here and spreading elsewhere," as he expressed in his application. Over a period of 9 months, 30 states, 767 rolls of film and 10,000 miles, Frank carefully combed the United States. Despite his foreign status, it was not the tourist-baits of readymade American Pop-Culture icons that lured the young photographer. Rather, Frank was drawn to the characters, hierarchies and injustices hidden from mainstream American media. The result was Frank's most celebrated body of work, *The Americans*, a series of 82 images whose relevance and impact has rippled ever since.

In the current lot, Frank depicted a musician, presumably a member of a marching band summoned to generate a lively energy to an otherwise staid event. The angle from which Frank photographed the man situates the opening of the tuba in front of his face. By doing so Frank not only accentuated the anonymous nature of the rally participant, but replaced his face with an instrument known for its deep and at times deafening powers. The nature of politics, Frank astutely observed, at times drowns the individual voice in favor of a loud rallying call. *Chicago-Political Rally*, is a wry but insightful take on the dynamic of American politics, injecting a dose of irony into a scene of purported harmony.





149

GARRY WINOGRAND 1928-1984*Central Park Zoo, New York, 1967*

Gelatin silver print.

8⅞ x 13⅜ in. (22.5 x 34 cm)

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

Estimate \$10,000-15,000

PROVENANCE Fraenkel Gallery, San Francisco**LITERATURE** Hatje Cantz, *Open City: Street Photographs since 1950*, p. 74Szarkowski, *Garry Winogrand: Figments from the Real World*, p. 91T.F. Editores, *Garry Winogrand: The Game of Photography*, p. 95
University of Cambridge, *A History of Photography*, p. 203

150



150

FRANCESCA WOODMAN 1958-1981*Providence, Rhode Island, 1975-1978*

Gelatin silver print, printed 1999.

5⅝ x 5⅝ in. (14.3 x 14.3 cm)

Signed by the photographer's parents, George and Betty Woodman, in pencil, numbered 1/40 in an unidentified hand in pencil, 'PE/FW' and printer's stamps on the verso.

Estimate \$5,000-7,000

PROVENANCE Villa Grisebach, 26 November 2009, lot 01328**LITERATURE** Phaidon, *Francesca Woodman*, p. 39Estep and Salvesen, *Subjective Realities*, pl. 112San Francisco Museum of Modern Art, *Francesca Woodman*, p. 37 and cat. 38

151



151

ARNOLD NEWMAN 1918-2006*Igor Stravinsky, 1946*

Gelatin silver print, printed later.

7 x 13⅝ in. (17.8 x 34.6 cm)

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

Estimate \$6,000-8,000

LITERATURE High Museum of Art, *Chorus of Light:**Photographs from the Sir Elton John Collection*, p. 180LIGHT Gallery, *LIGHT*, p. 67

152

LEE FRIEDLANDER b. 1934

Honolulu, 1977

Gelatin silver print.

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

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

Estimate \$4,000-6,000

LITERATURE Galassi, *Friedlander*, pl. 369

Harry N. Abrams, Inc., *Lee Friedlander: Like a One-Eyed Cat*, pl. 146

152



153



153

GARRY WINOGRAND 1928-1984

World's Fair, New York City, 1964

Gelatin silver print from *Fifteen Photographs*, printed 1974.

8 $\frac{5}{8}$ x 12 $\frac{7}{8}$ in. (21.9 x 32.7 cm)

Signed and numbered 40/75 in pencil on the mount.

Estimate \$6,000-8,000

PROVENANCE Private Collection, Europe

LITERATURE Arena Editions, *Winogrand: 1964*, p. 265

Szarkowski, *Winogrand: Figments from the Real World*, p. 90

T.F. Editores, *Garry Winogrand: The Game of Photography*, cover and p. 89

154



154

GARRY WINOGRAND 1928-1984

Beverly Hills, California, n.d.

Gelatin silver print.

8 $\frac{5}{8}$ x 13 $\frac{1}{4}$ in. (22.5 x 33.7 cm)

Signed in pencil on the verso.

Estimate \$2,500-3,500

DIANE ARBUS 1923-1971

Stripper, Miss Sata Lyte, in her dressing room with glasses
Atlantic City, N.J., 1962

Gelatin silver print, printed 1963-1965.

7 $\frac{7}{8}$ x 7 $\frac{3}{4}$ in. (20 x 19.7 cm)

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

Estimate \$35,000-55,000

Renowned American photographer Diane Arbus once famously stated: "I tend to think of the act of photographing, generally speaking, as an adventure. My favorite thing is to go where I've never been." Equipped with a camera and an ever-growing curiosity about those whom society had relegated to the margins, be it for their physical appearance, mental state or mere profession, Arbus dedicated her career to depicting social anomalies. Her interest in those who strayed from the polished conformism of Post-War America began in 1960, the year she watched Tod Browning's seminal movie from 1932, *Freaks*, which subverted the dynamic between normalcy and deviation. Throughout the 1960s Arbus continued to scout such locales as the New Jersey boardwalk and gradually earn the trust of stigmatized characters who varied from bearded ladies to midgets, twins, transsexuals, tattooed men, giants and, as seen in the current lot, strippers. The common denominator in all of Arbus's subjects was the immediate understanding that the viewers were in the presence of an "other." Indeed, Arbus herself has stated, "You see someone on the street, and essentially what you notice about them is the flaw." And yet, it is with a careful and empathetic vision that Arbus assiduously set out to explore her subjects' alleged flaws.

Stripper, Miss Sata Lyte, in her dressing room with glasses, Atlantic City, N.J., 1962, is one of several images that Arbus took of adult performers. Like her other portraits of similar subjects, as seen in *Burlesque comedienne in her dressing room, Atlantic City, N.J.*, 1963 (lot 156), the performer in the current lot is not seen mid-act, which is how the public would have largely recognized her, but in the intimate confines of her dressing room. Like the performers in the other images, she is surrounded by her personal affects, be it her picture frames, makeup, hairbrushes, clothes, shoes or whatever else anchored her back to her "real" life. That is, she is depicted as an individual, not merely a risqué performer. Indeed, in all of her images Arbus was careful not to subject her sitters to the same fetishizing eye that they had been previously subjected to and instead opted for a more nuanced, personalized depiction that was far more concerned with their underlying quirks and attributes. Unsurprisingly, Arbus had stated, "I really believe there are things which nobody would see unless I photographed them." In the current lot, viewers are treated to a caring glimpse of a woman whose personality Arbus allowed to gently unfold in her presence.

Lifetime prints by Diane Arbus are rare in the current market.



ACTUAL SIZE

**DIANE ARBUS** 1923-1971

Burlesque Comedienne in her dressing room, Atlantic City, N.J., 1963

Gelatin silver print, printed later by Neil Selkirk.

14 x 14¼ in. (35.6 x 36.2 cm)

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

Estimate \$10,000-15,000

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

DIANE ARBUS 1923-1971

Tattooed man at a Carnival, M.D., 1970

Gelatin silver print, printed later by Neil Selkirk.

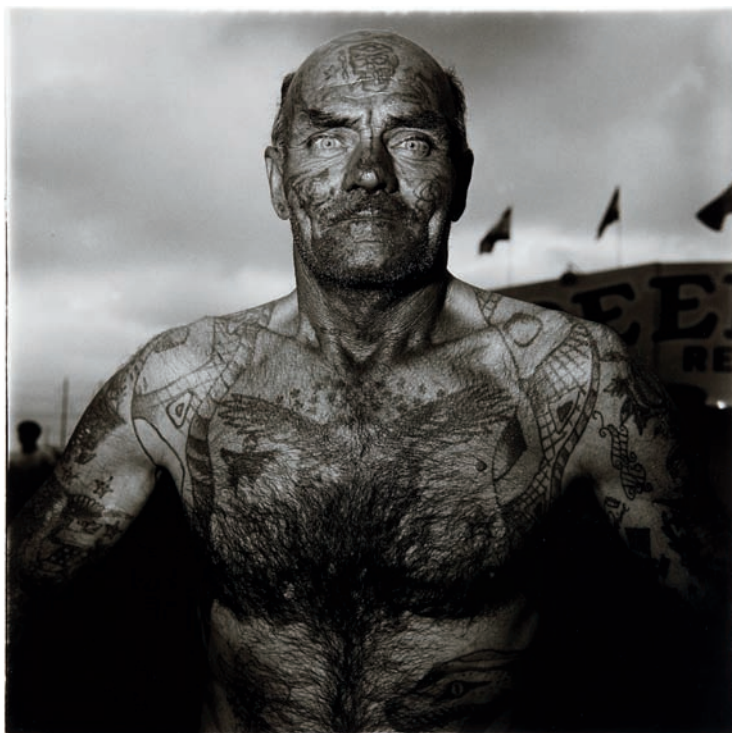
14¾ x 14½ in. (36.5 x 36.8 cm)

Stamped 'A Diane Arbus photograph', signed, titled, dated, numbered 20/75 by Doon Arbus, Executor, in ink, pencil and reproduction limitation stamp on the verso.

Estimate \$12,000-18,000

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

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 231

**DIANE ARBUS** 1923-1971

Two men dancing at a drag ball, N.Y.C., 1970

Gelatin silver print, printed later by Neil Selkirk.

14¼ x 14¾ in. (36.2 x 37.8 cm)

Stamped 'A Diane Arbus photograph', signed, titled, dated, numbered 13/75 by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso.

Estimate \$6,000-8,000

PROVENANCE Yossi Milo Gallery, New York

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



159

DIANE ARBUS 1923-1971

Two Ladies at the Automat, N.Y.C., 1966

Gelatin silver print, printed later by Neil Selkirk.

14¼ x 14¼ in. (36.2 x 36.2 cm)

Stamped 'A Diane Arbus photograph', signed, titled, dated, numbered 37/75 by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on verso.

Estimate \$20,000-30,000

PROVENANCE Robert Miller Gallery, New York

LITERATURE Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 94

160



160

FRANK HORVAT b. 1928*Givenchy Hat A, Paris, 1958*

Gelatin silver print, printed later.

33½ x 46½ in. (84.1 x 118.4 cm)

Signed and numbered 9/12 in ink in the margin; signed, titled, dated and annotated in pencil on the verso.

Estimate \$15,000-20,000

161



161

LOUIS FAURER 1916-2001*Bowling for the Vogue Collections, Paris, 1972*

Gelatin silver print, printed 1991.

18½ x 14½ in. (47.3 x 35.9 cm)

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

Estimate \$10,000-15,000

LITERATURE Harrison, *Appearances: Fashion Photography since 1945*, cover and p. 23Tucker, *Louis Faurer*, p. 161

162



162

BERT STERN 1930-2013*Marilyn Monroe, 1962*

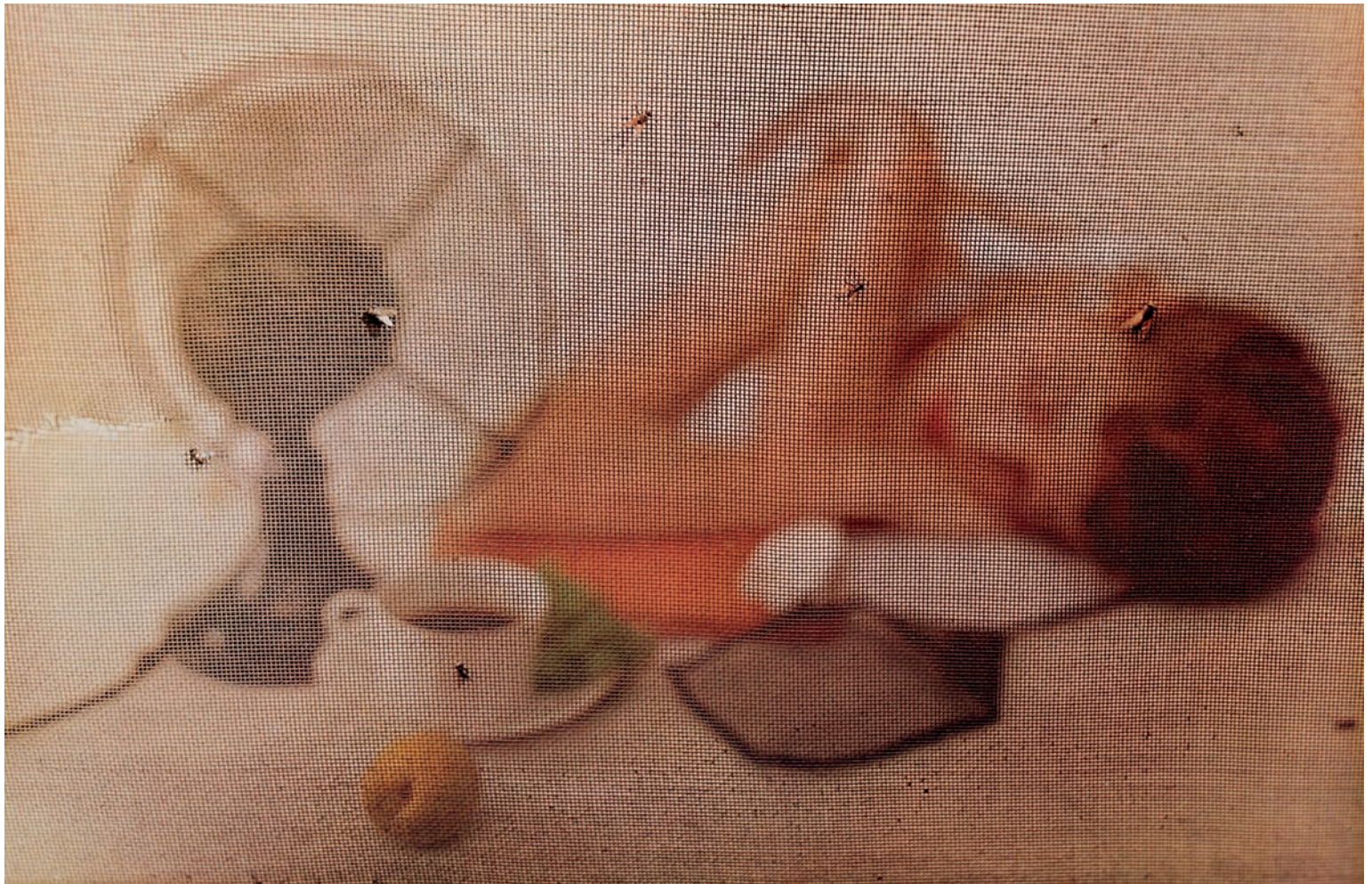
Gelatin silver print, printed later, mounted.

39½ x 59¾ in. (100.3 x 151.8 cm)

Signed, titled and numbered 8/36 in wax pencil on the recto.

Estimate \$12,000-18,000

PROVENANCE Staley-Wise Gallery, New York**LITERATURE** Stern, *Marilyn Monroe: The Last Sitting*, cover for a variant



163

IRVING PENN 1917-2009

Summer Sleep, New York, 1949

Dye transfer print, printed 1959-1960.

14 $\frac{3}{8}$ x 22 $\frac{1}{8}$ in. (36.5 x 56.2 cm)

Signed, titled, dated in ink, Condé Nast and 'Photograph by PENN' copyright credit reproduction limitation, credit and edition stamps on the verso; Condé Nast label affixed to the reverse of the mount. One from an edition of 29.

Estimate \$70,000-90,000

PROVENANCE Pace/MacGill Gallery, New York

LITERATURE Penn, *Moments Preserved*, n.p.

This print of *Summer Sleep, New York* was used as the master print for the reproduction in Irving Penn's widely acclaimed book, *Moments Preserved*.



164

MARILYN MINTER b. 1948*Spyder*, 2006

Chromogenic print, flush-mounted.

39¾ x 26 in. (101 x 66 cm)

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

Estimate \$20,000-30,000**PROVENANCE** Salon 94, New York

165



165

ALBERT WATSON b. 1942*Kate Moss in Torn Veil, Marrakech*, 1993

Archival pigment print, printed later.

77 x 58 in. (195.6 x 147.3 cm)

Signed, titled, dated and numbered 2/5 in ink on a label affixed to the reverse of the flush-mount.

Estimate \$15,000-20,000**PROVENANCE** Phillips de Pury & Company, New York, 16 April 2010, lot 88



166

NICK KNIGHT b.1958

Kate, 2006

Archival pigment print.

40 x 30 in. (101.6 x 76.2 cm)

Signed on a Certificate of Authenticity accompanying the work. Number 7 from an edition of 10.

Estimate \$40,000-60,000

PROVENANCE Acquired directly from the artist



167

HELMUT NEWTON 1920-2004

Woman Examining Man, *U.S. Vogue*, Saint-Tropez, 1975
Gelatin silver print from *Helmut Newton Photographien*,
printed 1998.

14¼ x 9½ in. (36.2 x 24.1 cm)

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

Estimate \$20,000-30,000

LITERATURE Angeletti and Oliva, *In Vogue*, p. 233

Haenlein, *The Artificial of the Real*, p. 131

Harrison, *Appearances: Fashion Photography Since 1945*, p. 232

Scalo, *Helmut Newton: Pages from the Glossies-Facsimiles 1956-1998*, p. 316

Taschen, *Helmut Newton: Work*, p. 123

Vogue, May 1975, p. 106



168

NOBUYOSHI ARAKI b. 1940

Shino, 2000

Chromogenic print, flush-mounted, printed 2007.
49 x 39 in. (124.5 x 99.1 cm)

Signed in ink on the verso; signed, dated in pencil,
printed title and date on a Certificate of Authenticity
accompanying the work.

Estimate \$25,000-35,000

PROVENANCE Acquired directly from the artist

Yoshii Gallery, New York

Private Collection, New York

LITERATURE Araki, *Araki Gold*, p. 110

Araki, *Araki by Araki - The Photographer's Personal
Selection*, p. 370

Araki, *Shino*, p. 84

Taschen, *Araki*, p. 8 for a variant



169

HELMUT NEWTON 1920-2004*Winnie at the Negresco, Nice, 1975*

Gelatin silver print, printed later.

17¼ x 11½ in. (43.8 x 29.5 cm)

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

Estimate \$8,000-12,000

PROVENANCE Christie's, New York, 5 April 2012, lot 327

170

HELMUT NEWTON 1920-2004*Berlin Nude, 1977*

Gelatin silver print.

8½ x 12¼ in. (20.6 x 31.1 cm)

Signed, titled and dated in pencil on the verso.

Estimate \$8,000-12,000

PROVENANCE Private Collection, California

170





171

HELMUT NEWTON 1920-2004

Two pairs of legs in silk stockings, Paris, 1979

Gelatin silver print, printed later.

40 x 40 in. (101.6 x 101.6 cm)

Signed, titled, dated, numbered 1/3 in pencil, 'Paris, France' copyright credit and reproduction limitation stamps on the verso.

Estimate \$30,000-50,000

LITERATURE Éditions du Regard, *Helmut Newton*, p. 41

Lagerfeld, *Helmut Newton: 47 Nudes*, p. 33



172

NOBUYOSHI ARAKI b. 1940

Untitled from Colourscapes, 1991

Dye destruction print, printed later, Diasac mounted.

50 x 39½ in. (127 x 100.3 cm)

Signed in ink on the reverse of the flush-mount.

Estimate \$25,000-35,000

LITERATURE Kodansha International, *Araki by Araki: The Photographer's Personal Selection, 1963-2002*, p. 276

Phaidon, *Nobuyoshi Araki: Self, Life, Death*, p. 322

Taschen, *Araki*, cover and p. 25



173

HELMUT NEWTON 1920-2004

Hinterhof Akt, Paris, 1974

Gelatin silver print, printed later.

62¼ x 42⅞ in. (158.1 x 107 cm)

Titled, dated, numbered 3/3 in ink and estate stamp on the reverse of the flush-mount.

Estimate \$70,000-90,000

PROVENANCE Galerie Andrea Caratsch, Zurich

NOBUYOSHI ARAKI b. 1940*From Close to Range*, 1991

Gelatin silver print diptych, printed 2008.

Each 49 x 39½ in. (124.5 x 101.3 cm)

Overall 52½ x 86 in. (133.4 x 218.4 cm)

Right panel signed in pencil on the verso; signed, dated in pencil, printed credit, title and date on a Certificate of Authenticity accompanying the work.

Estimate \$80,000-120,000**PROVENANCE** Acquired directly from the artist

Yoshii Gallery, New York

Private Collection, New York

LITERATURE Araki, *Akt-Tokyo 1971-1991*, p.65Araki, *Araki by Araki - The Photographer's Personal Selection*, p. 269Araki, *Self, Live, Death*, p. 580Araki, *The Works of Nobuyoshi Araki, Vol. 11: In Ruin*, p. 26Taschen, *Araki*, pp. 352-353

“When I wake up and see flowers, I photograph them; it’s this feeling of proximity. These instant feelings come to me quite naturally. I always have a lot of flowers in my house. [...] For me love is about proximity, familiarity, things one can touch.”

NOBUYOSHI ARAKI

For the past four decades internationally acclaimed Japanese photographer Nobuyoshi Araki has meticulously assembled a body of work that is extraordinary in its breadth and scale. From street scenes of his beloved Tokyo to the women in his life and, as seen in the current lot, floral arrangements, Araki has documented moments of intimacy with the same dedication bestowed upon moments of seeming casualness. “A photograph takes place only at a certain instant,” Araki has stated, “the instant is the eternal and eternity is an instant.” In that regard Araki reveals that the two opposing ends of the spectrum—the instantaneous and the eternal—are interchangeable. Araki extends the intertwining of alleged opposites throughout his work, presenting an egalitarian approach whereby cherished elements in life maintain their desired status against their mirror opposites. To understand life, beauty and peace, therefore, one is to appreciate mortality, decay and disarray. The image in the current lot, *From Close to Range*, depicting an arrangement of harmoniously coexisting blossoming and wilting flowers, embodies Araki’s balanced approach. Indeed, as a powerful and compelling representation of Araki’s poetic vision, it is among his most celebrated images of flowers.

The diptych format of the work alludes to a binary system—a balance of opposing forces. The flowers on the left panel are largely open and lively, reflecting Araki’s view that “Flowers are all erotic in my eyes. They’re all Eros.” Their petals appear lush and velvety, which imbues them with an undeniably sensual undertone that attests to Araki’s insatiable passion for life. The flowers on the right panel, however, have wilted, their petals have shrunk and their leaves have withered. Combined, the two panels allude to Araki’s vision, in which the temporal and the immortal are synonymous. Moreover, it is of significance that the flowers are not depicted in color. Their demise, however, is not literal but a metaphor for the cyclical nature of life and the endless fragile binaries of which it is comprised. Taken a mere year after the death of his beloved wife, Yoko, *From Close to Range* could be a loving ode to their bond—accepting the temporal nature of their physical relationship while eternalizing the memories shared within it.

As an oversize diptych, *From Close to Range* is a very rare work by Araki. From a maximum edition of 15, only a few examples of this image exist in this specific size.









175

IRVING PENN 1917-2009

Cigarette No. 17, New York, 1972

Platinum print.

23¼ x 18½ in. (59.1 x 47 cm)

Signed, dated, numbered 9/64, initialed, annotated
'C 529', 'Neg No. 17', in pencil, credit and copyright credit
reproduction limitation stamps on the verso.

Estimate \$25,000-35,000

PROVENANCE Hamiltons Gallery, London

LITERATURE Knopf/Callaway, *Irving Penn: Passage*, p. 208

Szarkowski, *Irving Penn*, pl. 113

Szarkowski, *Irving Penn: Still Life*, n.p.



176

RICHARD PRINCE b. 1949

Untitled (Cowboy) from *Cowboys and Girlfriends*, 1992

Ektacolor print.

Full Sheet: 20 x 24 in. (50.8 x 61 cm)

Initialed in ink on the verso. One from an edition of 26.

Estimate \$30,000-50,000

PROVENANCE Kenneth A. Friedman & Co., Calabasas

LITERATURE Faccioli, *100 al 2000: Il Secolo della Fotoarte*, p. 209
Gottingen, *Richard Prince: Adult Comedy Action Drama*, p. 231



177

CINDY SHERMAN b. 1954

Untitled #105, 1982

Chromogenic print.

29 $\frac{7}{8}$ x 20 $\frac{1}{8}$ in. (75.9 x 51.1 cm)

Signed, dated and numbered 2/10 in ink on the verso.

Estimate \$40,000-60,000

PROVENANCE Metro Pictures, New York

LITERATURE Pantheon Books, *Cindy Sherman*, pl. 66

Thames & Hudson, *Cindy Sherman: Retrospective*, pl. 82



ACTUAL SIZE

178

ROBERT FRANK b. 1924

New York City, 7 Bleecker Street, September, 1993

Gelatin silver print.

4⅞ x 6½ in. (12.4 x 16.5 cm)

Signed, titled 'Moving Out, NYC', dated '1996' and inscribed in ink in the margin.

Estimate \$20,000-30,000

PROVENANCE Acquired directly from the artist

LITERATURE Scalo, *Hold Still, Keep Going*, pls. 6-7

Scalo, *Robert Frank: Moving Out*, cover for a variant
Du, 'Robert Frank: Part Two', pp. 66-67 for a variant

179



179

LYNN DAVIS b. 1945*Iceberg*, 2000

Gelatin silver print.

39½ x 40 in. (100.3 x 101.6 cm)

Signed, dated, numbered 2/10 in ink and copyright credit reproduction limitation stamp on the reverse of the mount.

Estimate \$10,000-15,000**PROVENANCE** Edwynn Houk Gallery, New York

180

ROBERT MAPPLETHORPE 1946-1989*Michael Roth*, 1983

Gelatin silver print.

19 x 15¼ in. (48.3 x 38.7 cm)

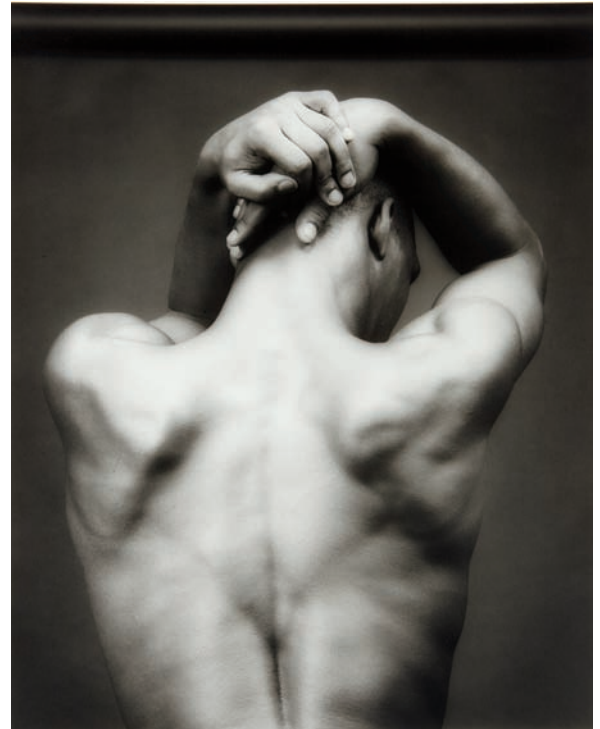
Signed, dated by Michael Ward Stout, Executor, in ink, titled, dated, numbered 7/10 in an unidentified hand in pencil, copyright credit reproduction limitation and signature stamp on the reverse of the flush-mount.

Estimate \$6,000-8,000

181



180



181

DARREN ALMOND b. 1971*Full Moon@Channel*, 2004

Chromogenic print, flush-mounted.

47¼ x 47⅞ in. (120 x 119.7 cm)

Number 1 from an edition of 5. Accompanied by a Certificate of Authenticity.

Estimate \$8,000-12,000**PROVENANCE** White Cube, London



182

ROBERT MAPPLETHORPE 1946-1989

Roses, 1988

Dye transfer print.

22¾ x 22¾ in. (57.8 x 56.8 cm)

Signed by Michael Ward Stout, Executor, in ink, titled, dated and numbered 5/5 in an unidentified hand in ink, copyright credit reproduction limitation and signature stamps on the reverse of the flush-mount.

Estimate \$40,000-60,000

183



183

PAOLO VENTURA b. 1968*War Souvenir #9 (Milan, November 1944)*, 2005

Chromogenic print.

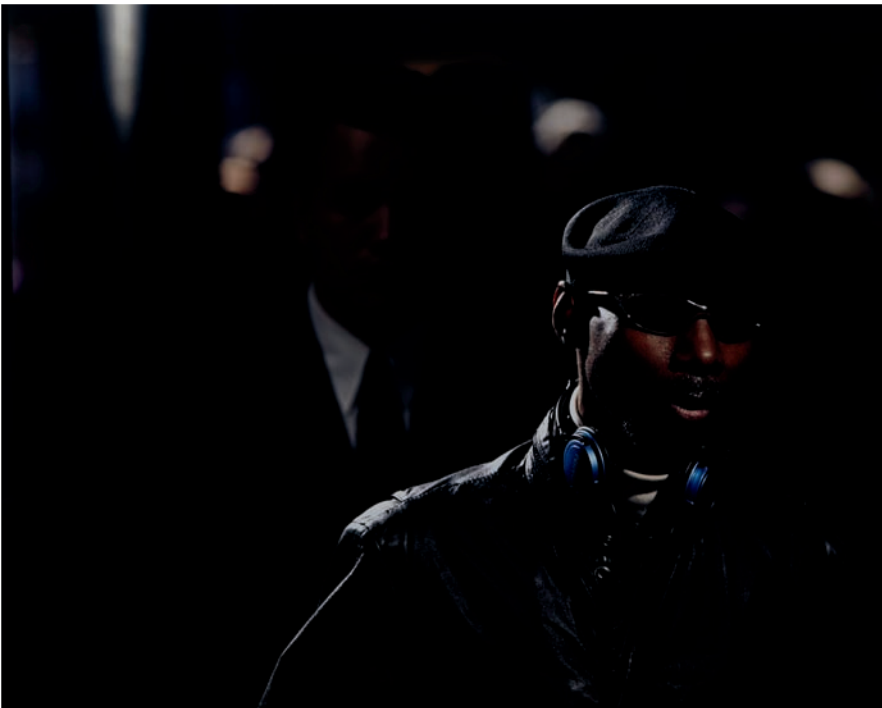
49 x 39 in. (124.5 x 99.1 cm)

Signed in ink, printed title, date and number 1/5 on gallery labels affixed to the reverse of the flush-mount.

Estimate \$6,000-8,000

PROVENANCE Hasted Hunt, New York**LITERATURE** *Contrasto*, *War Souvenir: Paolo Ventura*, cover

184



184

PHILIP-LORCA DICORCIA b. 1951*Head #03*, 2000

Fujicolor Crystal Archive print.

47 x 59 in. (119.4 x 149.9 cm)

Signed in pencil, printed title and date on labels affixed to the reverse of the flush-mount. One from an edition of 10.

Estimate \$10,000-15,000

PROVENANCE Pace/MacGill Gallery, New York

Christie's, New York, 'Post-War and Contemporary Art', 12 May 2004, lot 459

LITERATURE Steidl Box PaceMacGill, *Philip-Lorca diCorcia*, *Heads*, n.p.

185



185

PHILIP-LORCA DICORCIA b. 1951*New York*, 1997

Chromogenic print.

26 x 37 $\frac{3}{8}$ in. (66 x 94.9 cm)

Signed in pencil on the reverse of the mount. One from an edition of 15.

Estimate \$8,000-12,000

PROVENANCE Pace Wildenstein MacGill Gallery, New York**LITERATURE** Ediciones Universidad Salamanca, *Philip-Lorca DiCorcia*, *Streetwork 1993-1997*, p. 51



186

ALEX PRAGER b. 1979

Crowd #1 from *Week-End*, 2010

Archival pigment print.

24 x 40½ in. (61 x 102.9 cm)

Signed, titled, dated and numbered 5/7 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate \$15,000-20,000

PROVENANCE TRESART, Coral Gables

EXHIBITED *New Photography 2010: Roe Ethridge, Elad Lassry, Alex Prager, Amanda Ross-Ho*, The Museum of Modern Art, New York, 29 September 2010– 10 January 2011
Alex Prager: Face in the Crowd, Corcoran Gallery of Art, Washington, D.C., 23 November 2013– 9 March 2014
 for both, another print exhibited

LITERATURE *Photograph*, November/December 2010, cover for a variant
W, November 2010

THOMAS DEMAND b. 1964*Abgang/ Exit*, 2000

Chromogenic print, Diasec mounted.

61¼ x 98½ in. (155.6 x 250.2 cm)

Signed, dated and numbered 5/6 in ink on the reverse of the flush-mount.

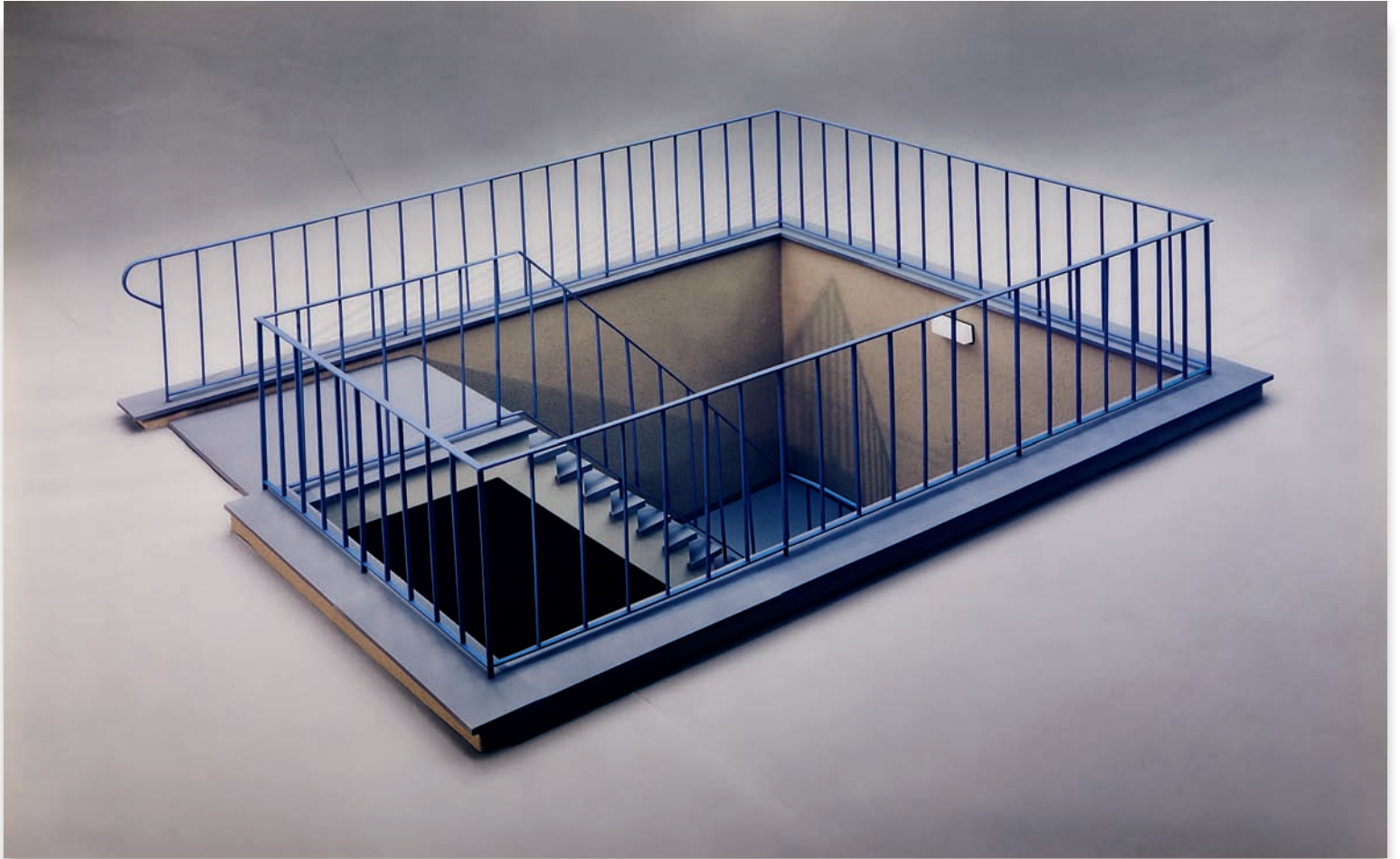
Estimate \$120,000-180,000**PROVENANCE** Victoria Miro Gallery, London**LITERATURE** Schirmer/Mosel, *Thomas Demand:**Phototrophy*, p. 47Walther König, *Thomas Demand: L'Esprit d'Escalier*, p. 17

Thomas Demand's work stands at the intersection of sculpture and photography. As a former student of German sculptor Fritz Schwegler at the fabled Kunstakademie Düsseldorf from 1989-1992, Demand has been exploring the underlying psychological charge in architecture. Like his photographic counterparts at the academy, including Andreas Gursky (whose work can be seen in lot 203) and Candida Höfer (whose work can be seen in lot 200), many of Demand's prints are of oversized interiors. However, as opposed to his peers, Demand's images are all of interiors that he had crafted himself out of paper and cardboard. Each constructed model is a life-size replica based on a veritable place (albeit some spaces no longer exist). And while none of Demand's interiors feature humans, all present evidence of recent human activity. After photographing the interiors he had constructed, Demand destroys the model, leaving the photograph to act as the sole remnant of the space. Demand's photographs, therefore, challenge viewers to ponder whether a visual reproduction of an object can assume the place of the object itself once the object has ceased to exist.

In *Büro/ Office*, 1996 (lot 209), Demand recreated the East Berlin headquarters of the Stasi secret police after it had been ransacked by protesters following the collapse of the Berlin Wall. By re-fabricating the infamous office and then proceeding to destroy it, Demand assumed control over a space and a situation of which he was not originally a part.

His act of appropriation, therefore, at first glance could be seen as an act of empowerment in its willful reclaiming of history. However, the destruction of the model is crucial for the understanding of Demand's work, for it negates the initial physical control the artist had over the space, leaving him on an equal footing with the viewers of his photograph. In that regard, Demand's *Büro/ Office* is about loss and limitations in revisiting history, conceding the frailty of memory.

Similarly, in the current lot, *Abgang/ Exit*, 2000, Demand's work attests to the boundaries of photography. The viewers' perspective of the construction is from a high vantage point, which allows for a more sweeping vista of the model. However, the overview appears to collide with the title of the image. That is, while the title, *Abgang/ Exit*, alludes to being led out of a given location, the staircase is set amidst a seemingly desolate environment, collapsing viewers' expectation. As a result, Demand further highlights the limitations of a photograph as an accurate mode of presenting reality to its fullest. It is also noteworthy that while both of Demand's images at first appear to be of the actual buildings on which they are based, closer and longer inspection of each reveals the construction seams and inconsistencies within each tableau. Indeed, Demand's works appear to exist in the marginal space between reality and artifice, collectively existing in a gray zone marked by the full set of advantages—and restrictions—of either realm.





188

WILLIAM EGGLESTON b. 1939*Untitled, 2000*

Iris print.

18 $\frac{3}{8}$ x 26 $\frac{7}{8}$ in. (46.7 x 68.3 cm)

Signed and inscribed in ink in the margin; annotated 'AP' in an unidentified hand in ink and Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso. One from an edition of 7 plus artist's proofs.

Estimate \$12,000-18,000

PROVENANCE Christie's, New York, 'Photographs by William Eggleston from the Collection of Bruce and Nancy Berman', 13 October 2008, lot 130

EXHIBITED *William Eggleston: Recent Work*, Cheim & Read, New York, 1 March- 14 April 2001

William Eggleston, Fondation Cartier pour l'Art Contemporain, Paris, 12 November 2001- 24 February 2002; Hayward Gallery, London, 11 July- 22 September 2002

William Eggleston: Mostly California Desert Pictures 1999-2001, ROSEGALLERY, Santa Monica, 8 December 2001- 19 January 2002

for all, another print exhibited

LITERATURE Thames & Hudson, *William Eggleston*, p. 121

189

HARRY CALLAHAN 1912-1999*Provincetown, 1979*

Dye transfer print.

11 $\frac{1}{4}$ x 10 $\frac{7}{8}$ in. (28.6 x 27.6 cm)

Signed in pencil in the margin. One from an edition of 12.

Estimate \$4,000-6,000

PROVENANCE LIGHT Gallery, New York

Private Collection, Washington, DC

LITERATURE Matrix Publications, *Harry Callahan, Color, 1940-1980*, n.p.

189





190

JOEL MEYEROWITZ b. 1938*Camel coat couple in street steam, New York City, 1975*

Dye transfer print.

15¼ x 23¾ in. (38.7 x 60.3 cm)

Signed, titled 'Camel Coats, 5th Ave' and dated in ink on the verso.

PROVENANCE Ariel Meyerowitz Gallery, New York**EXHIBITED** *When Color Was New: Vintage Photographs From Around The 1970s*, Julie Saul Gallery, New York, 7 July- 6 September 2008

Estimate \$8,000-12,000

191

191

STEPHEN SHORE b. 1947*Victoria Avenue and Alberta Street, Regina, Saskatchewan, August 17, 1974*

Fujicolor Crystal Archive print, printed later.

6¾ x 8⅝ in. (17.1 x 21.9 cm)

Signed and numbered 20/50 in ink on the verso.

Estimate \$2,000-3,000

PROVENANCE Phillips de Pury & Company, New York, 1 April 2009, lot 45**LITERATURE** Aperture, *Stephen Shore: Uncommon Places, The Complete Works*, p. 76



192

STEPHEN SHORE b. 1947

The Giverny Portfolio

New York: Foundry/Publisher Laumont Photographics, 2002.

Twenty-five Fujicolor Crystal Archive prints, printed 2002.

Each approximately 14¼ x 18 in. (36.2 x 45.7 cm) or the reverse.

Each signed, dated and sequentially numbered '1-25' in ink on

the verso. Signed and numbered 13/50 in ink on the colophon.

Enclosed in a portfolio box.

Estimate \$30,000-50,000

PROVENANCE Stewart Waltzer Fine Arts, New York

LITERATURE The Metropolitan Museum of Art, *Stephen Shore:*

The Gardens at Giverny: A View of Monet's World



193

WILLIAM EGGLESTON b. 1939*Near Greenville, East Tennessee, 1980s*

Fujicolor Crystal Archive print, printed 2001.

11 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in. (30.2 x 45.4 cm)

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

Estimate \$5,000-7,000

PROVENANCE Christie's, New York, 'The American Landscape: Color Photographs from the Collection of Bruce and Nancy Berman', 7 October 2009, lot 89

EXHIBITED *Visions from America: Photographs from the Whitney Museum of American Art, 1940-2001*, Whitney

Museum of American Art, New York, 27 June 2002- 22 September 2002, for another print exhibited

William Eggleston: Democratic Camera, Photographs and Video, 1961-2008, Whitney Museum of American Art, New York, 7 November 2008- 25 January 2009 and 4 other venues

LITERATURE Doubleday, *William Eggleston The Democratic Forest*, p. 19

Whitney Museum of American Art, *William Eggleston: Democratic Camera, Photographs and Video, 1961-2008*, pl. 105

Whitney Museum of American Art, *Visions from America: Photographs from the Whitney Museum of American Art, 1940-2001*, n.p.



194

WILLIAM EGGLESTON b. 1939*Untitled (Memphis street water), n.d.*

Dye transfer print.

12 $\frac{5}{8}$ x 18 $\frac{1}{8}$ in. (32.1 x 46 cm)

Signed in ink on the verso.

Estimate \$5,000-7,000



195

ALEC SOTH b. 1969

Peter's Houseboat, Winona, Minnesota, 2002

Chromogenic print.

31 x 39¼ in. (78.7 x 99.7 cm)

Signed, titled, dated '2003' and numbered 7/10
in pencil on the reverse of the flush-mount.

Estimate \$18,000-22,000

PROVENANCE Yossi Milo Gallery, New York
Private Collection, New York

196

196

ROBERT ADAMS b. 1937

Firebreak above East Highlands, California, 1982

Gelatin silver print.

10¾ x 8⅞ in. (27.3 x 22.5 cm)

Signed, titled 'Above Highlands, California', dated in pencil and copyright credit stamp on the verso.

Estimate \$7,000-9,000

PROVENANCE Private Collection

LITERATURE Aperture, *Los Angeles Spring: Photographs by Robert Adams*, p. 49



197

HENRY WESSEL, JR. b. 1942

Walapai, Arizona, 1971

Gelatin silver print.

10⅝ x 15⅝ in. (26.4 x 39.7 cm)

Signed, titled and dated in pencil on the verso.

Estimate \$8,000-12,000

PROVENANCE Levi Strauss & Co. Collection, San Francisco

LITERATURE Fraenkel Gallery, *20Twenty*, pl. 58
Zander, *Henry Wessel*, pl. 4

197







198

LEWIS BALTZ b. 1945*Selected images from Park City*

New York: Castelli Graphics, 1980. Ten gelatin silver prints, printed later.

Each approximately 6½ x 9½ in. (16.5 x 24.1 cm)

Each signed, dated '1979' and numbered 6/21 in pencil on the verso.

Estimate \$15,000-25,000**PROVENANCE** Acquired directly from the artist

199

ROBERT ADAMS b. 1937*Denver, Colorado, 1973*

Gelatin silver print.

6½ x 8 in. (16.5 x 20.3 cm)

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

Estimate \$10,000-15,000**LITERATURE** Yale University Art Gallery, *Denver*, p. 80
Colorado Associated University Press / The State Historical Society of Colorado, *denver: A Photographic Survey of the Metropolitan Area*, p. 70Fraenkel Gallery, *Edward Hopper & Company: Hopper's Influence on Photography: Robert Adams, Diane Arbus, Harry Callahan, William Eggleston, Walker Evans, Robert Frank, Lee Friedlander, Stephen Shore*, pl. 25



200

CANDIDA HÖFER b. 1944

Palazzo Pisani Moretta, Venezia I, 2003

Chromogenic print.

46 $\frac{5}{8}$ x 56 in. (118.4 x 142.2 cm)

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

Estimate \$50,000-70,000

PROVENANCE Sonnabend Gallery, New York

201

HORST P. HORST 1906-1999*Advertisement for Jerbe stockings, Paris, 1985*

Dye transfer print.

19 $\frac{3}{8}$ x 14 $\frac{1}{8}$ in. (49.2 x 35.9 cm)

Signed in pencil by the artist, credited, titled 'Jerbe Stockings' and dated in an unidentified hand in pencil on the verso.

Estimate \$15,000-25,000

LITERATURE Kazmaier, *Horst: Sixty Years of Photography*, pl. 192

201



202

PHILIP-LORCA DICORCIA b. 1951*W, March 2000, #10, 2000*

Chromogenic print, flush-mounted.

32 x 39 $\frac{1}{4}$ in. (81.3 x 99.7 cm)

Signed and annotated 'Hors De Commerce' in ink on a label accompanying the work. One from an edition of 15 plus artist's proofs.

Estimate \$18,000-22,000

PROVENANCE Acquired directly from the artist**LITERATURE** *W*, March 2000

202





203

ANDREAS GURSKY b. 1955

Paris, Centre Pompidou, 1995

Chromogenic print.

40 x 76 $\frac{3}{8}$ in. (101.6 x 194 cm)

Signed, titled, dated and numbered 1/2 in ink on the reverse of the flush-mount.

Estimate \$120,000-180,000

PROVENANCE London Projects, London

Galerie Ghislaine Hussenot, Paris

Monika Sprüth Galerie, Cologne

Bonakdar Jancou Gallery, New York

LITERATURE Kunstmuseum Wolfsburg, *Andreas Gursky:*

Fotografien 1994-1998, p. 51

Mathildenhöhe Darmstadt, *Andreas Gursky's Architecture*, p. 6

Tate Gallery Liverpool, *Andreas Gursky: Images*, p. 13



As a former student of Bernd and Hilla Becher at the Kunstakademie in Düsseldorf, German photographer Andreas Gursky has repeatedly explored a variety of themes—from consumerism to architecture—while exaggerating the sense of scale and space within each image. That is, Gursky aims to surpass the limitations of a photograph as a reproduction by printing his images on a grandiose scale that bestows them with a monumental presence, subsequently echoing the atmosphere of the spaces depicted. As a result, his works, such as *Paris, Centre Georges Pompidou*, are not about describing a space but reliving it.

In the current lot Gursky depicted the mezzanine hall at the famed French institution during the 1995 exhibition of the works by the architects Herzog & de Meuron. The format of the exhibition, which was designed by Swiss artist Remy Zaugg, was unusual, whereby parallel rows of low-lying display tables reflected the rows of strip lights and exposed ventilation shafts lining the ceiling above them. In fact, the exhibition resembled an assembly line at a factory more so than a traditional museum exhibition. The overall feel of the exhibition was austere and sterile, and by evoking the

atmosphere of a factory Zaugg was arguably commenting on the evolution of architecture from a means of personal expression to that of mass accommodation.

In *Paris, Centre Georges Pompidou* Gursky adopted a deep and perfectly symmetrical standpoint, bisecting the space into two equal plains, which subsequently produced an objective view of the scene. Additionally, by using a large-format camera Gursky was also able to produce a far wider angle than usual, which provides viewers with an exaggeratedly horizontal visual field that further accentuates the expansive exhibition space. The museum visitors that are ambling about the aisles resemble factory workers, consequently becoming enmeshed in the overall composition and atmosphere of the exhibition. This perhaps would explain why *Paris, Centre Georges Pompidou* is the only museum interior by Gursky with human presence. Interestingly, the longer viewers of Gursky's work become engrossed in the image the longer they gradually become entrenched in the composition, reinforcing the strength of Gursky's photographs in reenacting a lived experience.



204

CINDY SHERMAN b. 1954*Untitled (Artist in her Studio)*, 1983

Chromogenic print.

15 $\frac{3}{8}$ x 10 $\frac{5}{8}$ in. (39.1 x 27 cm)

Initialed, dated and numbered 112/125 in ink in the margin.

Estimate \$8,000-12,000

PROVENANCE Metro Pictures, New York**LITERATURE** *ARTnews*, September 1983, cover

205



205

CHRISTOPHER BUCKLOW b. 1957*The Two Guests, 12:22pm, 1 December, 1996*

Dye destruction photograph, flush-mounted

37 $\frac{3}{4}$ x 29 $\frac{1}{4}$ in. (95.9 x 74.3 cm)

Initialed, titled, dated and annotated in pencil on the verso.

Estimate \$6,000-8,000

PROVENANCE Michael Hue-Williams, London

206



206

CINDY SHERMAN b. 1954*Untitled (Bathing Suit)*, 1983

Fujicolor Crystal Archive print, printed 2000.

22 x 14 $\frac{1}{2}$ in. (55.9 x 36.8 cm)

Signed, dated and numbered 81/100 in ink on the verso.

Estimate \$3,000-5,000



207

CINDY SHERMAN b. 1954

Untitled #303, 1994

Chromogenic print, flush-mounted.

67¼ x 41 in. (170.8 x 104.1 cm)

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

Estimate \$60,000-80,000

PROVENANCE Metro Pictures, New York

LITERATURE Thames & Hudson, *Cindy Sherman: Retrospective*, p. 139

Cindy Sherman's *Untitled #303*, 1994 stands at the intersection of the artist's second *Fashion* series (1993-1994) and *Horror & Surrealist* pictures (1994-1996). In the former series Sherman donned high-fashion to intentionally disquieting effects, turning couture into an imposing restriction and subverting the role of the model from mannequin to rebel. Alternately, in the latter series Sherman relied on mannequins to model human psychological states that often involved fantasies and dreams. In *Untitled #303*, Sherman dressed a mannequin as a fortuneteller and proceeded to multiply her likeness three times across the frame to emphasize the controlled illusion of the profession itself as well as the scene. By doing so, Sherman blurs the line between reality and myth, presenting the two as interchangeable constructs.



208

DAVID HOCKNEY b. 1937

Ashtray, Sunday Morning Tokyo, Feb., 1983

Photographic collage, in the artist's original frame.

55½ x 52½ in. (141 x 133.4 cm)

Signed, titled, dated and numbered '16' in ink on the mount. Number 16 from an edition of 20.

Estimate \$25,000-35,000

PROVENANCE LA Louver, Los Angeles

EXHIBITED *Structured Vision: Collage and Sequential Photography*, Boise Gallery of Art, Boise, 25 November 1986- 4 January 1987

LITERATURE Babior, *Structured Vision: Collage and Sequential Photography*, p. 10

Clark, *The World is Round: Contemporary Panoramas*, p. 62

Nishimura Gallery, *David Hockney: New Work with a Camera*, p. 14



209

THOMAS DEMAND b. 1964

Büro/ Office, 1995

Chromogenic print, Diasec mounted.

72 x 96 in. (182.9 x 243.8 cm)

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

Estimate \$100,000-150,000

PROVENANCE Christie's, New York, 17 May 2001, lot 335

LITERATURE The Museum of Modern Art, *Thomas Demand*, p. 51

Saatchi Gallery, *Eurovision*, n.p.

Schirmer/Mosel, *Thomas Demand: Phototrophy*, p. 101

Steidl, *Thomas Demand: Nationalgalerie*, n.p.

Thames & Hudson, *Thomas Demand*, pp. 10-11

Walther König, *Thomas Demand: L'Esprit d'Escalier*, p. 97

Kunstmuseum Bonn and Museum of Contemporary Art North

Miami, *Great Illusions: Demand, Gursky, Ruscha*, p. 24 for a

variant

Please reference lot 187 for an essay on the artist and this work.



210

SHIRANA SHAHBAZI b. 1974*[Stilleben-14-2007]*, 2007

Chromogenic print.

46½ x 58½ in. (118.1 x 148.6 cm)

Signed in ink on the reverse of the flush-mount; printed title, date and number 2/5 on a gallery label affixed to the reverse of the flush-mount.

Estimate \$10,000-15,000**PROVENANCE** Salon 94, New York

LITERATURE Barbican Art Gallery, London/ Swiss Institute New York, *Shirana Shahbazi, Meanwhile*, exh. cat. p. 15
Steidl, *Darkside II - Photographic Power and Photographed Violence, Disease and Death*, n.p.
frieze, March 2008

The international approach of photographer Shirana Shahbazi stems from her multilayered background, having been born in Tehran, educated in Germany and Switzerland and holding dual-residence in New York and Zurich. Her works are widely recognized for her arrangements of exquisitely produced still-life arrangements that confound expectation, presenting images devoid of a single particularity or origin. Art critic Roberta Smith has described Shahbazi's photographs as "nomadic and unfixed, as befits the nature of life and, especially, identity in the age of globalism." In the current lot, *[Stilleben-14-2007]*, viewers are met with a 21st-century photograph based on a 17th century Dutch *memento mori* painting, which blurs the lines that had previously segregated the two mediums as well as collapsing the four hundred years separating the two works.

Other works by Shahbazi are currently on view at the Museum of Modern Art, New York, as part of the exhibition *A World of Its Own: Photographic Practices in the Studio*.

211

JOEL-PETER WITKIN b. 1939*Harvest, Philadelphia*, 1984

Gelatin silver print.

11 x 10¾ in. (27.9 x 27.6 cm)

Signed, titled, dated, annotated and copyright notation in pencil on the verso; annotated 'AP' on a gallery label affixed to the reverse of the frame.

Estimate \$6,000-8,000**PROVENANCE** Fahey/Klein Gallery, Los Angeles**LITERATURE** Scalo, *Joel-Peter Witkin*, pl. 48

211





212

HRVOJE SLOVENC b. 1976*Untitled I (October Bliss)* from *Home Theater*, 2010

Chromogenic print triptych, flush-mounted.

Each 29½ x 37¾ in. (74.9 x 94.9 cm)

Overall 29½ x 113 in. (74.9 x 287 cm)

Signed in ink and printed title on a label affixed to each panel. One from an edition of 3 plus artist's proof.

Estimate \$5,000-7,000

PROVENANCE Helac Fine Art, New York

In his series *Home Theater*, Croatian-born, New York-based photographer Hrvoje Slovinc depicts real-life domestic interiors that double as sex rooms by practitioners of S&M acts. The tension between the relatable interiors—which at first glance appear as common home libraries, offices, bedrooms or dining rooms—and their unexpected use, provokes a jarring and intriguing dissonance that invites further contemplation. Indeed, by serving as a space to perform common daily rituals such as eating and working as well as a particular brand of sexual activity, Slovinc dilutes the borders segregating socially-sanctioned rituals from those that are often perceived as taboo. The name of the series likewise attests to the theatricality underlying domestic and sexual rituals.

A Master's graduate from the Yale School of Art, Slovinc's photographs have been exhibited at the Museum of Contemporary Photography, Chicago; the Museum of New Art, Detroit; the Bronx Museum of the Arts, New York; and the Museum of Modern and Contemporary Art, Croatia, among others. He is past a recipient of the London Photography Award, the International Photography Award, the Golden Light Award, and Photography Now Award, among others. He is represented by Helac Fine Art, New York.

213

ANDRES SERRANO b. 1950*Black Baby Jesus*, 1990

Dye destruction print, Diasac mounted.

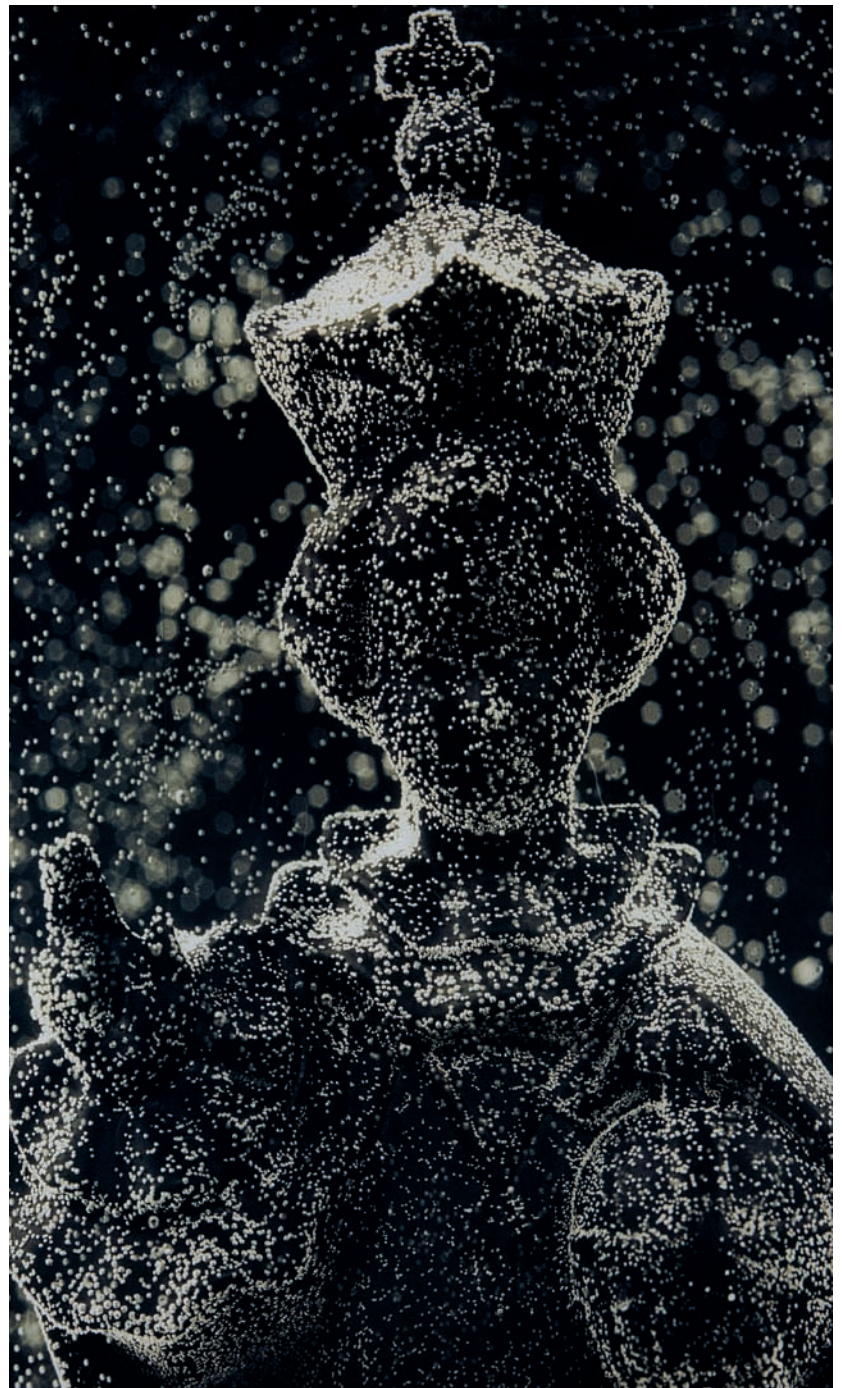
59 x 39¾ in. (149.9 x 100 cm)

Signed, titled and numbered 3/4 in pencil on the verso.

Estimate \$20,000-30,000

PROVENANCE Private Collection, Switzerland

213



214



214

ALBERT WATSON b. 1942

Christy Turlington, New York City, 1990

Gelatin silver print.

13 $\frac{7}{8}$ x 10 $\frac{7}{8}$ in. (35.2 x 27.6 cm)

Signed, titled and dated in pencil on the verso.

Estimate \$3,000-5,000

LITERATURE Bulfinch Press, *Albert Watson: Cyclops*, n.p.

Crump, *Albert Watson*, p. 73

Schirmer/Mosel, *Albert Watson: The Vienna Album*, n.p.

215



215

ALBERT WATSON b. 1942

Monkey with Gun, New York City, 1992

Gelatin silver print.

14 x 9 $\frac{1}{4}$ in. (35.6 x 23.5 cm)

Signed, titled and dated in pencil on the verso.

Estimate \$3,000-5,000

LITERATURE Schirmer/Mosel, *Albert Watson: The Vienna Album*, n.p.

Sony, *Frozen: A Retrospective by Albert Watson*, pl. 82

216



216

SANTE D'ORAZIO b. 1956

Christie [sic] Turlington and Kara Young, The Panoramic View, Montauk, NY, 1993

Gelatin silver print.

14 $\frac{3}{4}$ x 22 $\frac{1}{8}$ in. (37.5 x 56.2 cm)

Signed, titled, dated, numbered 7/25 in pencil and copyright credit stamp on the verso.

Estimate \$3,000-5,000

PROVENANCE Acquired directly from the artist

Phillips de Pury & Company, New York, 9 April 2011, lot 228



217

HELMUT NEWTON 1920-2004

Gold Watch, Beverly Hills, 1996

Chromogenic print, printed later.

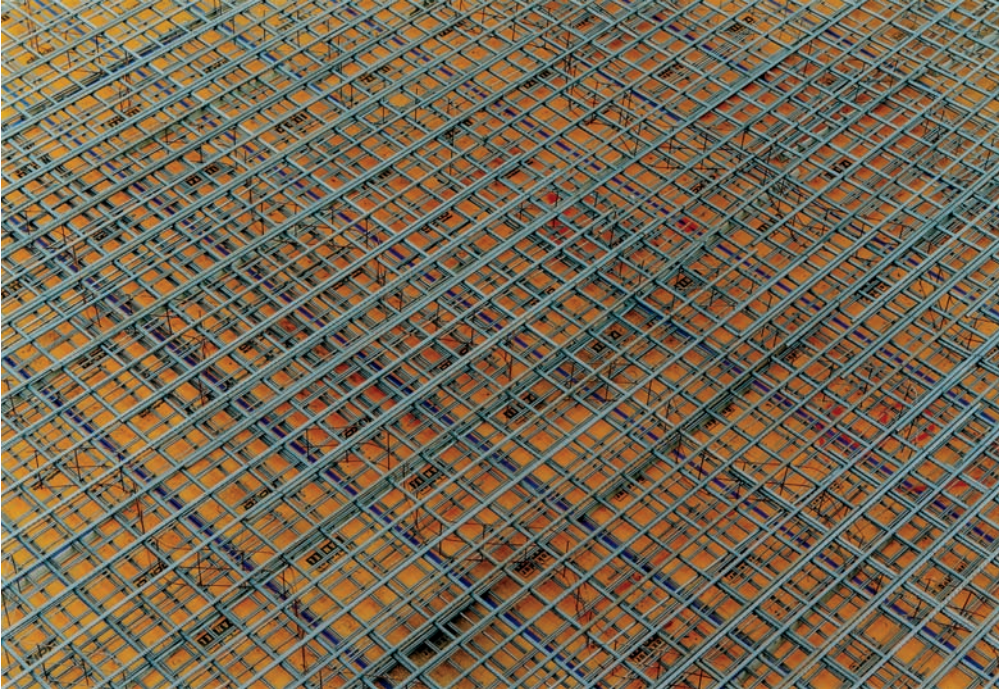
62¼ x 45⅞ in. (158.1 x 116.5 cm)

Signed, titled, dated and numbered 3/3 in ink on the reverse of the flush-mount.

Estimate \$60,000-80,000

PROVENANCE Galerie Andrea Caratsch, Zurich

LITERATURE Taschen, *Helmut Newton: Sex and Landscapes*, p. 96



218

FRANK THIEL b. 1966*Stadt 2/75 (Berlin)*, 2003

Chromogenic print, Diasac mounted.

56 $\frac{3}{8}$ x 82 $\frac{7}{8}$ in. (143.2 x 210.5 cm)

Signed, titled, dated and numbered 3/4 in ink on the reverse of the backing board; signed, titled, dated and numbered 3/4 in ink on the reverse of the frame.

Estimate \$12,000-18,000

PROVENANCE Sean Kelly, New York

219

219

ROBERT POLIDORI b. 1951*Grand Central Station, New York City*, 1998

Fujicolor Crystal Archive print, flush-mounted.

30 $\frac{1}{2}$ x 39 $\frac{1}{2}$ in. (77.5 x 100.3 cm)

Signed in ink, printed title, date and number 5/10 on labels affixed to the reverse of the frame.

Estimate \$10,000-15,000

PROVENANCE Pace/MacGill Gallery, New York

220

**TERESA HUBBARD and
ALEXANDER BIRCHLER** b. 1965 & b. 1962*Film Stills - Odeon*, 2000

Chromogenic print, flush-mounted.

55 x 102 in. (139.7 x 259.1 cm)

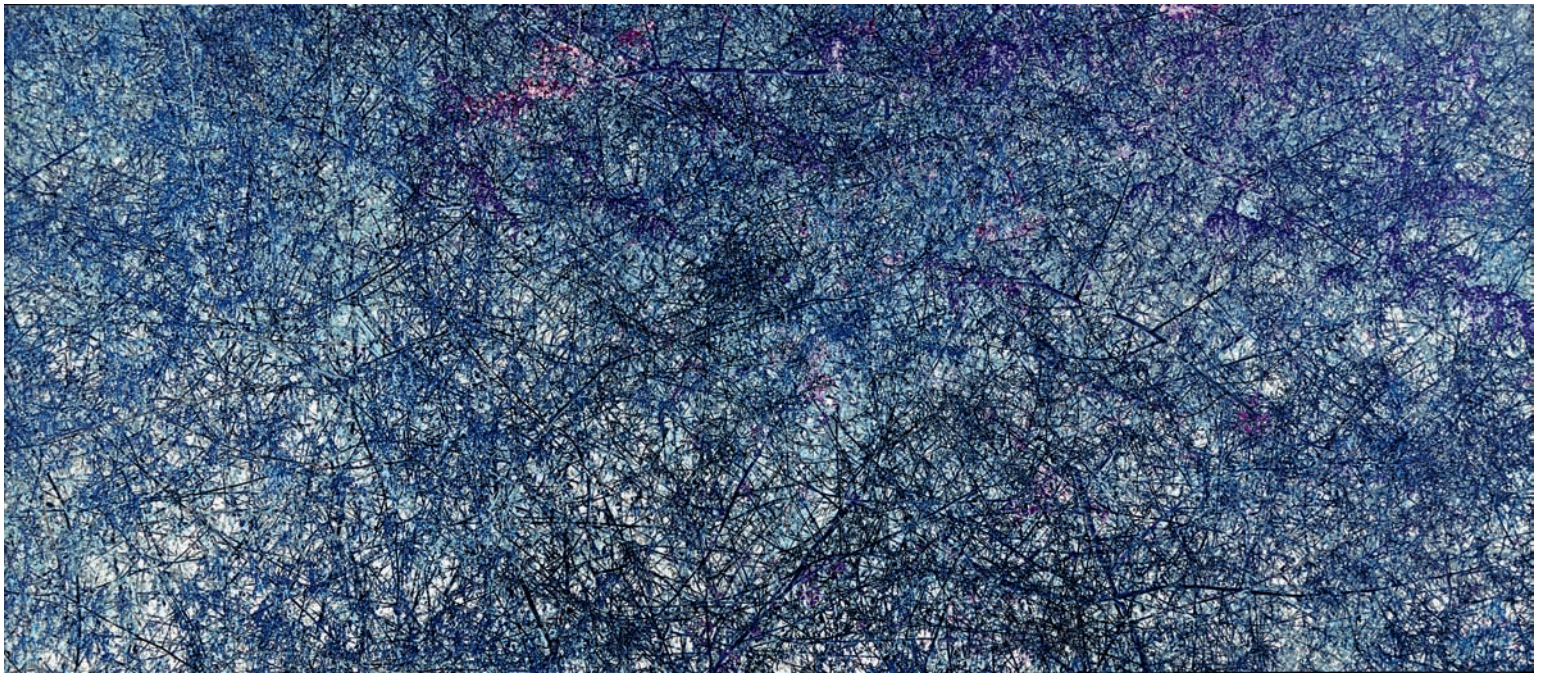
Signed on a label accompanying the work. Number 6 from an edition of 6.

Estimate \$8,000-12,000

PROVENANCE Bonakdar Jancou Gallery, New York

220





221

RICHARD MISRACH b. 1949

Untitled #69-527, 2008

Pigment print.

46¼ x 109⅞ in. (117.5 x 279.1 cm)

Signed, titled, dated and numbered 1/5 in ink on a label
affixed to the reverse of the mount.

Estimate \$30,000-50,000

PROVENANCE Fraenkel Gallery, San Francisco



222

THOMAS RUFF b. 1958*h.t.b. 06*, 1999

Chromogenic print, Diasec mounted.

39¼ x 57⅞ in. (99.7 x 147 cm)

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

Estimate \$25,000-35,000**PROVENANCE** David Zwirner Gallery, New York
Private Collection, Chicago

223

CANDIDA HÖFER b. 1944*Deutsche Bibliothek Frankfurt am Main IV*, 1997

Chromogenic print.

23⅝ x 23⅝ in. (60 x 60 cm)

Signed, titled, dated and numbered 2/6 in ink on the reverse of the flush-mount.

Estimate \$6,000-8,000**PROVENANCE** Lovegrove Gallery, Florida

224

CANDIDA HÖFER b. 1944*Sachsisches Staatsarchiv Dresden I*, 1999

Chromogenic print.

23¼ x 23½ in. (59.1 x 59.7 cm)

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

Estimate \$8,000-12,000**PROVENANCE** Lovegrove Gallery, Florida**LITERATURE** Hatje Cantz, *XL Photography: Art Collection Neue Börse*, p. 114
Verlag der Buchhandlung, *Candida Höfer: Dresden*, n.p.

223



224





225

AHMET ERTUG b. 1949

*The Library of Trinity College, 'The Long Room',
Dublin, 2008*

Chromogenic print, flush-mounted.

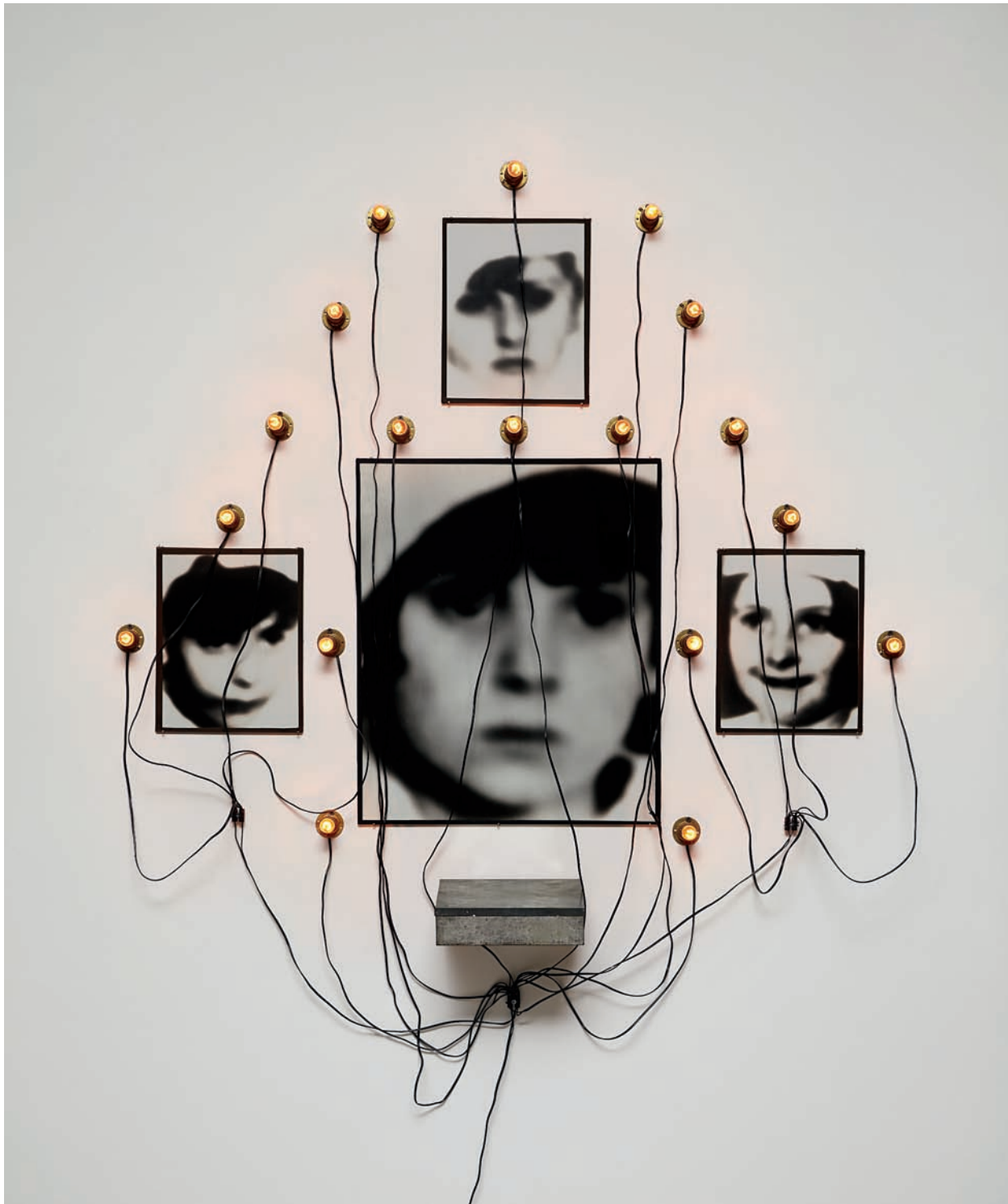
88½ x 71¼ in. (223.9 x 181 cm)

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

Estimate \$40,000-60,000

PROVENANCE Acquired directly from the artist

LITERATURE Ertug, *Temples of Knowledge: Libraries
of the Western World*, cover



226

CHRISTIAN BOLTANSKI b. 1944

Untitled, 1989

Mixed media installation comprised of 4 gelatin silver prints, 18 electric lights and biscuit tin with enclosed handkerchief.

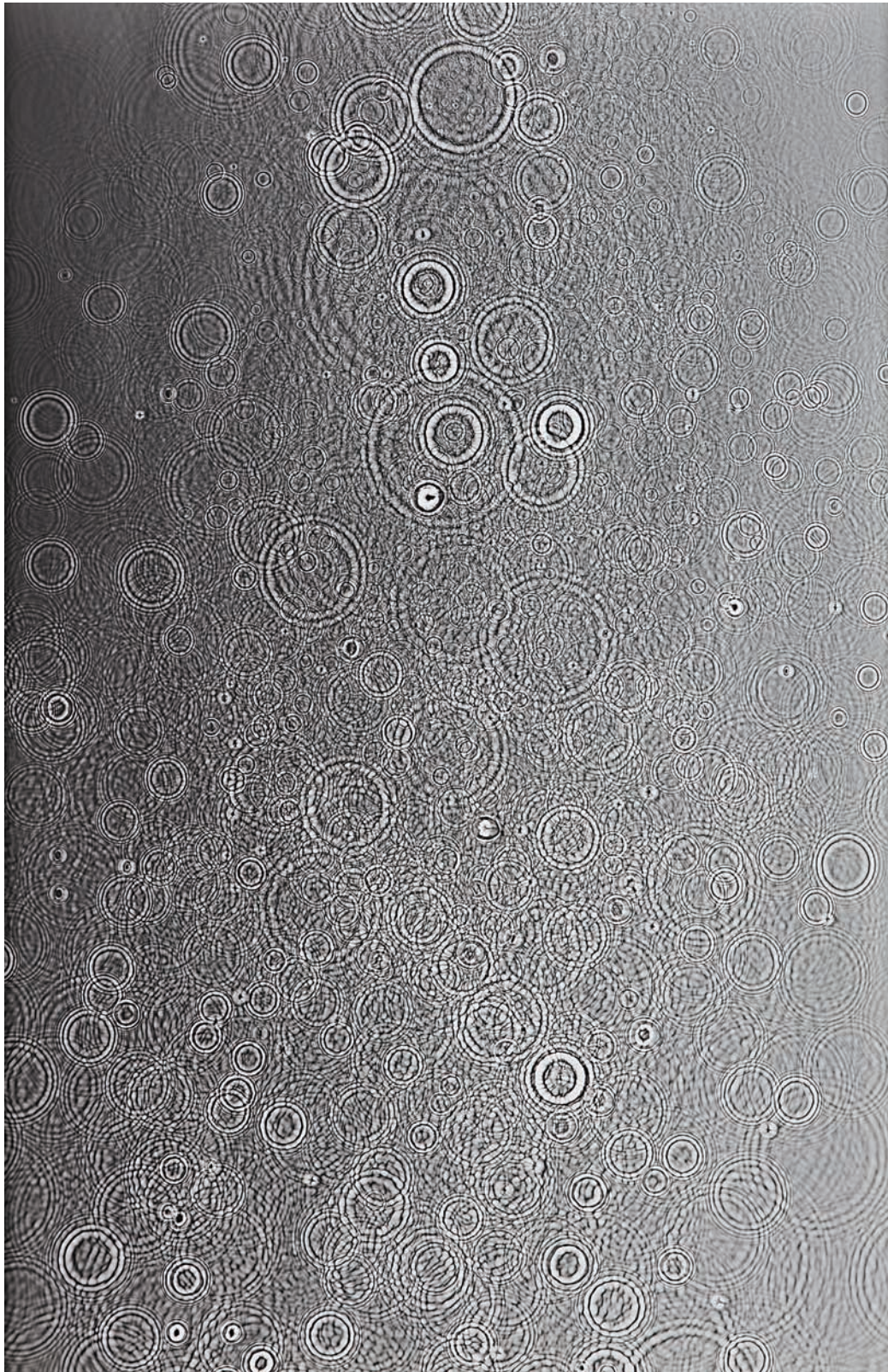
72 x 48 x 9 in. (182.9 x 121.9 x 22.9 cm)

Signed and dated in pencil on an installation illustration accompanying the work.

Estimate \$50,000-70,000

PROVENANCE Shoshana Wayne Gallery, Santa Monica

Throughout his career, French conceptual artist Christian Boltanski has relied on readymade objects, from worn clothing articles to used suitcases and perhaps most poignantly—old photographs, to address notions of loss and memory. Boltanski has described his method by stating: “I never take photographs myself. I don’t feel like a photographer, more like a recycler.” By utilizing photographs that had been taken by anonymous photographers of anonymous children, all of whom predate his existence, Boltanski masterfully invokes the forgotten. In *Untitled*, 1989, Boltanski presents four blurred photographs of children. “I try to find images that are sufficiently imprecise to be as widely shared as possible,” Boltanski has stated, “vague images that spectators can embroider as they see fit.” Indeed, by removing the specific identity of the subjects, the children depicted transcend their own individuality and become metaphoric emblems of childhood. Their pyramidal composition, the interwoven lights strewn within them and their perch above a biscuit box collectively produce a makeshift shrine to innocence and a bygone era. The work is as respectful and somber as it is awe-inspiring.



227

ADAM FUSS b. 1961

Untitled, 2007

Gelatin silver print photogram, flush-mounted.

71 x 47 in. (180.3 x 119.4 cm)

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

Estimate \$40,000-60,000

PROVENANCE Fraenkel Gallery, San Francisco

LITERATURE Arena Editions, *Adam Fuss*, p. 50 for a variant



228

BARRY FRYDLENDER b. 1954*Dreamers*, 2000

Chromogenic print, Diasec mounted.

14 x 70 in. (35.6 x 177.8 cm)

Signed, numbered 2/5 in ink, printed title and date on labels affixed to the reverse of the flush-mount.

Estimate \$30,000-50,000**PROVENANCE** Andrea Meislin Gallery, New York

229

ELGER ESSER b. 1967*Capitola from Six American Sunsets*, 2008

Archival pigment print.

35 x 49 in. (88.9 x 124.5 cm)

Signed in ink, printed title, date and number 6/10 on a label affixed to the reverse of the frame.

Estimate \$10,000-15,000**PROVENANCE** ROSEGALLERY, Santa Monica
Private Collection, Los Angeles

229





230

ELGER ESSER b. 1967

Cap d'Antifer, Frankreich, 2000

Chromogenic print, Diasec mounted.

49 x 70¼ in. (124.5 x 178.4 cm)

Signed in ink, printed title, date and number 'I-I/VII' on an artist's label affixed to the reverse of the frame. Number 1 from an edition of 7.

Estimate \$20,000-30,000

PROVENANCE Sonnabend Gallery, New York

230



231



231

MICHAEL EASTMAN b. 1947

Isabella's Two Chairs, 1999

Chromogenic print.

35 $\frac{5}{8}$ x 25 $\frac{5}{8}$ in. (90.5 x 65.1 cm)

Signed, titled, dated '2000' and numbered AP 1/1 in ink in the margin. One from an edition of 10 plus artist's proof.

Estimate \$10,000-15,000

PROVENANCE Acquired directly from the artist

LITERATURE Prestel, *Michael Eastman: Havana*, p. 10

232



232

EDWARD BURTYNSKY b. 1955

Super Pit #1, Kalgoorlie, Western Australia, 2007

Digital chromogenic print.

37 $\frac{5}{8}$ x 48 $\frac{3}{8}$ in. (95.6 x 122.9 cm)

Signed in ink, printed title, date and number 1/9 on a label affixed to the reverse of the flush-mount.

Estimate \$8,000-12,000



233

MITCH EPSTEIN b. 1952*Hoover Dam and Lake Mead, Nevada from American Power*, 2007

Chromogenic print.

43¼ x 55 in. (109.9 x 139.7 cm)

Signed, titled, dated and numbered 5/6 in ink on the reverse of the flush-mount.

Estimate \$10,000-15,000**PROVENANCE** Sikkema Jenkins & Co., New York

234

CHRIS JORDAN b. 1963*Recycling Yard #5, Seattle from Intolerable Beauty: Portraits of American Mass Consumption*, 2003

Pigment print, Diasac mounted.

43½ x 52½ in. (110.5 x 132.4 cm)

Signed, titled, dated and numbered 3/9 in ink on a label affixed to the reverse of the mount.

Estimate \$5,000-7,000**PROVENANCE** Phillips de Pury & Company, New York, 17 October 2007, lot 227

234





235

ANDREW MOORE b. 1957*Rouge, Detroit, 2008*

Chromogenic print.

44½ x 57⅞ in. (113 x 146.4 cm)

Signed, titled, 'The Rouge, Dearborn' dated and numbered 1/5 in ink on the reverse of the mount.

Estimate \$8,000-12,000

PROVENANCE Yancey Richardson Gallery, New York**LITERATURE** Damiani, *Detroit Disassembled:**Photographs by Andrew Moore, cover*

236

EDWARD BURTYNSKY b. 1955*Shipyard #20, Qili Port, Zhejiang Province, China, 2005*

Digital chromogenic print.

48¾ x 39 in. (123.8 x 99.1 cm)

Signed in ink, printed title, date and number 5/9 on a label affixed to the reverse of the mount.

Estimate \$12,000-18,000

PROVENANCE Acquired directly from the artist

Private Collection, California

LITERATURE Steidl, *Burtynsky-China*, p. 70

236





237

MITCH EPSTEIN b. 1952

BP Carson Refinery, California from *American Power*, 2007

Chromogenic print, flush-mounted.

67 x 86 in. (170.2 x 218.4 cm)

Signed in pencil, printed title, date and number 3/4 on gallery labels affixed to the reverse of the frame.

Estimate \$20,000-30,000

PROVENANCE Sikkema Jenkins & Co., New York

LITERATURE Steidl, *American Power: Mitch Epstein*, p. 36



238

LORETTA LUX b. 1969*The Blue Dress*, 2001

Dye destruction print.

8⅞ x 8⅞ in. (22.5 x 22.5 cm)

Signed, titled, dated and numbered 5/20 in pencil on the verso.

Estimate \$7,000-9,000

PROVENANCE Yossi Milo Gallery, New York**LITERATURE** *Aperture*, *Loretta Lux*, p. 51

239

LORETTA LUX b. 1969*Pauline*, 2002

Dye destruction print.

8½ x 13⅞ in. (21.6 x 33.3 cm)

Signed, titled, dated and numbered 19/20 in pencil on the verso.

Estimate \$8,000-12,000

PROVENANCE Yossi Milo Gallery, New York**LITERATURE** *Aperture*, *Loretta Lux*, p. 61



240

LORETTA LUX b. 1969*Study of a Boy 1*, 2002

Dye destruction print.

15 x 14 $\frac{7}{8}$ in. (38.1 x 37.8 cm)

Signed, titled, dated and numbered 7/7 in ink on a label affixed to the reverse of the flush-mount.

Estimate \$8,000-12,000

PROVENANCE Yossi Milo Gallery, New York**LITERATURE** *Aperture, Loretta Lux*, p. 62

241

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

Dye destruction print.

15 x 14 $\frac{7}{8}$ in. (38.1 x 37.8 cm)

Signed, titled, dated and numbered 7/7 in ink on a label affixed to the reverse of the flush-mount.

Estimate \$8,000-12,000

PROVENANCE Yossi Milo Gallery, New York**LITERATURE** *Aperture, Loretta Lux*, p. 63Galleria Gottardo, *Family Pictures*, p. 78

242

242

SANDY SKOGLUND b. 1946*Coat Hangers*, 1979

Dye destruction print.

26 $\frac{1}{8}$ x 33 $\frac{3}{8}$ in. (66.4 x 84.8 cm)

Signed, titled, dated '1980' and numbered 4/20 in pencil on the verso.

Estimate \$4,000-6,000

PROVENANCE Castelli Graphics, New York**LITERATURE** Abrams, *Sandy Skoglund: Reality Under Siege: A Retrospective*, p. 39Paci Arte, *Sandy Skoglund: Magic Time*, p. 14



243

JAMES CASEBERE b. 1953

La Alberca, 2005

Chromogenic print, Diasac and flush-mounted.

47 $\frac{3}{8}$ x 60 $\frac{1}{4}$ in. (120.3 x 153 cm)

Signed in ink, printed title, date and number 5/5 on a gallery label accompanying the work.

Estimate \$15,000-20,000

PROVENANCE Sean Kelly, New York
Private Collection, St. Louis



244

HIROSHI SUGIMOTO b. 1948

Ionian Sea, Santa Cesarea, 1990

Gelatin silver print.

16 $\frac{5}{8}$ x 21 $\frac{1}{2}$ in. (42.2 x 54.6 cm)

Signed in pencil on the mount; blindstamp number 19/25, 343 in the margin.

Estimate \$35,000-45,000

PROVENANCE Phillips de Pury & Company, New York,
8 October 2010, lot 312



245

HIROSHI SUGIMOTO b. 1948*Stockholm City Library*, 2001

Gelatin silver print.

23 x 18 $\frac{3}{8}$ in. (58.4 x 46.7 cm)

Signed in pencil on the mount; blindstamp number 7/25, 971 in the margin.

Estimate \$10,000-15,000**PROVENANCE** Sonnabend Gallery, New York**LITERATURE** Museum of Contemporary Art, Chicago, *Hiroshi Sugimoto: Architecture*, pp. 56-57

246

DAIDO MORIYAMA b. 1938*Tights in Shimotakaido*, 1987

Gelatin silver print, printed later.

22 $\frac{3}{4}$ x 15 $\frac{1}{8}$ in. (57.8 x 38.4 cm)

Signed in pencil on the verso.

Estimate \$3,000-5,000**PROVENANCE** Taka Ishii Gallery, Tokyo**LITERATURE** Daiwa Radiator Factory, *Daido Moriyama: The Complete Works Vol. 2 1974-1992*, p. 407Fondation Cartier pour l'art contemporain, *Daido Moriyama*, p. 57Galerie Kamel Mennour, *Daido Moriyama: Remix*, n.p.Phaidon, *Daido Moriyama 55*, cover and p. 111Shimane Art Museum, *Hunter of Light: Daido Moriyama 1965-2003*, pl. 348

246



247



247

ELGER ESSER b. 1967

Burano, Italien, 2002

Chromogenic print, Diasec mounted.

39¾ x 56¾ in. (101 x 144.1 cm)

Signed in ink, printed title, date and number 3/7 on an artist's label affixed to the reverse of the frame.

Estimate \$15,000-25,000

PROVENANCE Sonnabend Gallery, New York

248

HIROSHI SUGIMOTO b. 1948

Time Exposed

Kyoto: Kyoto Shoin Co., Ltd, printed 1991. Fifty-one offset lithographs.

Fifty prints approximately 9½ x 12½ in. (24.1 x 30.8 cm).

One print 2 x 15 in. (5.1 x 38.1 cm).

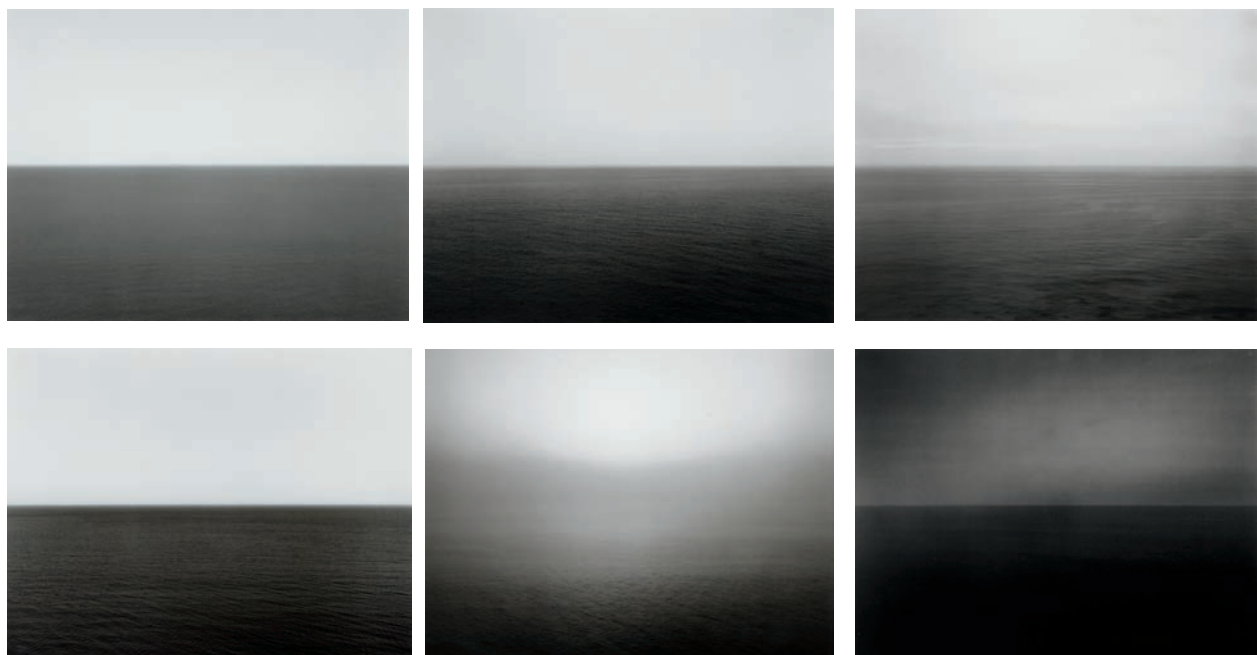
Each with blindstamp title, date and number on the mount. Title page.

Colophon. Contained in an aluminum folio. One from an edition of 500.

Estimate \$10,000-15,000

PROVENANCE Metropolitan Museum of Art Store, New York

248



249



249

ALEX PRAGER b. 1979

Beth from Week-End, 2009

Chromogenic print, flush-mounted.

23½ x 30 in. (59.7 x 76.2 cm)

Signed, titled, dated and numbered AP 1/2 in ink on a label accompanying the work. One from an edition of 7 plus 2 artist proofs.

Estimate \$8,000-12,000

PROVENANCE Yancey Richardson Gallery, New York

250



250

JULIE BLACKMON b. 1966

Time Out, 2005

Archival pigment print, mounted.

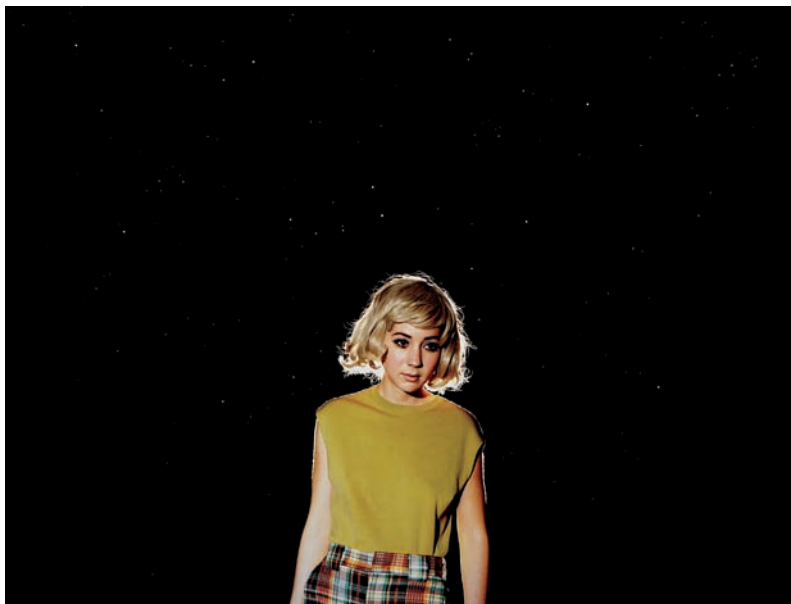
30⅞ x 31½ in. (78.4 x 80 cm)

Signed, titled, dated and numbered 6/10 in ink in the margin; signed, titled, dated and numbered 6/10 in ink on a label affixed to the reverse of the frame.

Estimate \$4,000-6,000

PROVENANCE Catherine Edelman Gallery, Chicago

251



251

ALEX PRAGER b. 1979

Sophie from Week-End, 2009

Chromogenic print, flush-mounted.

34½ x 46 in. (87.6 x 116.8 cm)

Signed, titled, dated and numbered 3/5 in ink on a label accompanying the work.

Estimate \$8,000-12,000

PROVENANCE Yancey Richardson Gallery, New York



252

LORNA SIMPSON b. 1960*Lower Region, 1992*

Polaroid print triptych.

Each 23¼ x 19½ in. (59.1 x 48.6 cm)

Overall 23¼ x 58 in. (59.1 x 147.3 cm)

Printed title, date and number 2/4 on a gallery label affixed to the reverse of the center panel mount.

Estimate \$20,000-30,000**PROVENANCE** Rhona Hoffman Gallery, Chicago

253

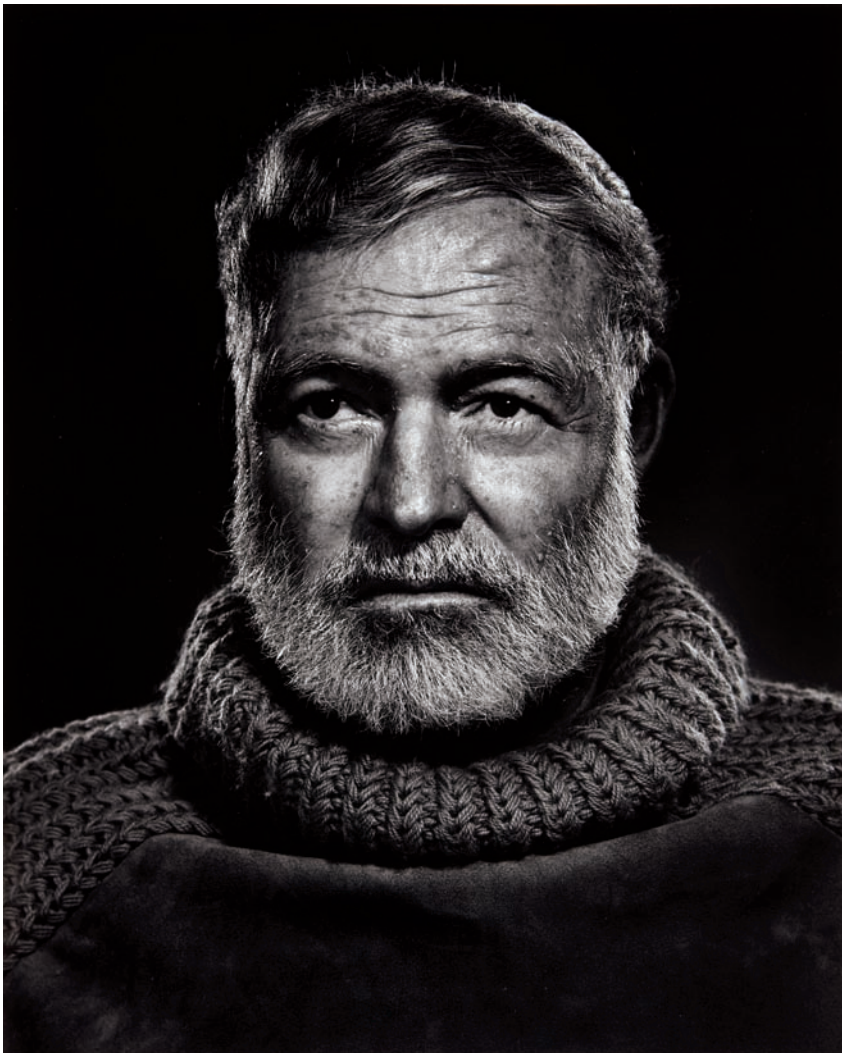
CARRIE MAE WEEMS b. 1953*Untitled (Woman and daughter with children), 1990*

Gelatin silver print.

27 x 27 in. (68.6 x 68.6 cm)

Signed, dated and numbered 4/5 in pencil on the verso.

Estimate \$5,000-7,000**PROVENANCE** P.P.O.W, New York**EXHIBITED** *Carrie Mae Weems: Three Decades of Photography and Video*, The Portland Art Museum, Oregon, 2 February- 19 May 2013, for this print exhibited; traveling to The Guggenheim Museum, New York, 24 January- 14 May 2014, for another print exhibited**LITERATURE** National Museum of Women in the Arts, *Carrie Mae Weems*, pl. 33*The New York Times*, 'Testimony of a Cleareyed Witness: Carrie Mae Weems Charts the Black Experience in Photographs,' 23 January 2014



254

ANNIE LEIBOVITZ b. 1949*Queen Elizabeth II, Buckingham Palace, London, 2007*

Archival pigment print.

15 x 22 $\frac{5}{8}$ in. (38.1 x 57.5 cm)

Signed in ink, printed title, number 4/25 and copyright credit reproduction limitation stamp on a label accompanying the work.

Estimate \$10,000-15,000**PROVENANCE** Danzinger Projects, New York
Kblockart, Boston

255

YOUSUF KARSH 1908-2002*Ernest Hemingway, 1957*

Gelatin silver print, printed later.

19 $\frac{3}{4}$ x 15 $\frac{1}{8}$ in. (50.2 x 40.3 cm)

Signed in ink on the mount; copyright credit stamp on the reverse of the mount.

Estimate \$5,000-7,000**LITERATURE** New York Graphic Society, *Karsh Portraits*,
cover for a variant

256

CHUCK CLOSE b. 1940*Roy Lichtenstein*, 1993

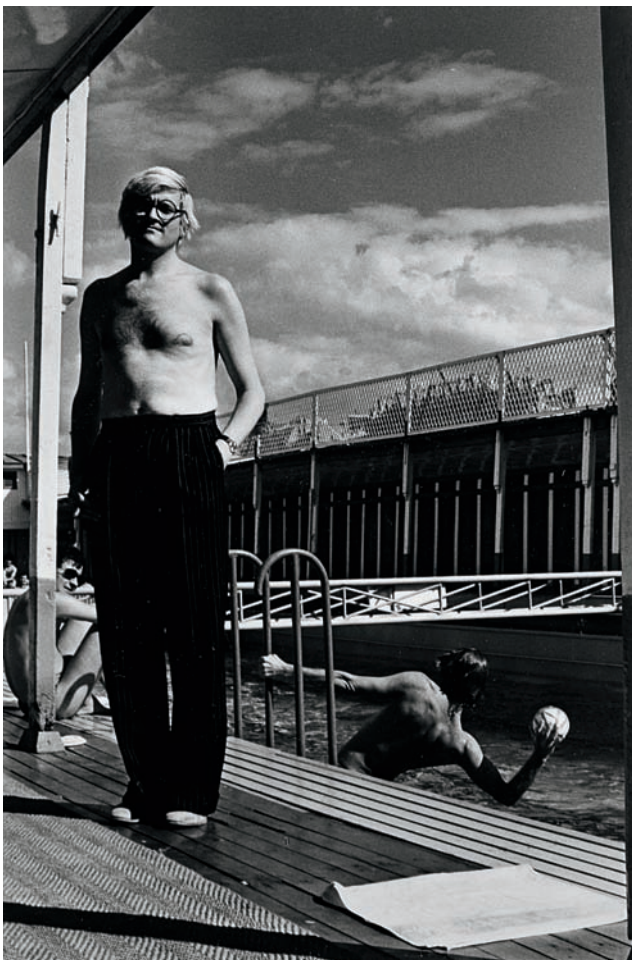
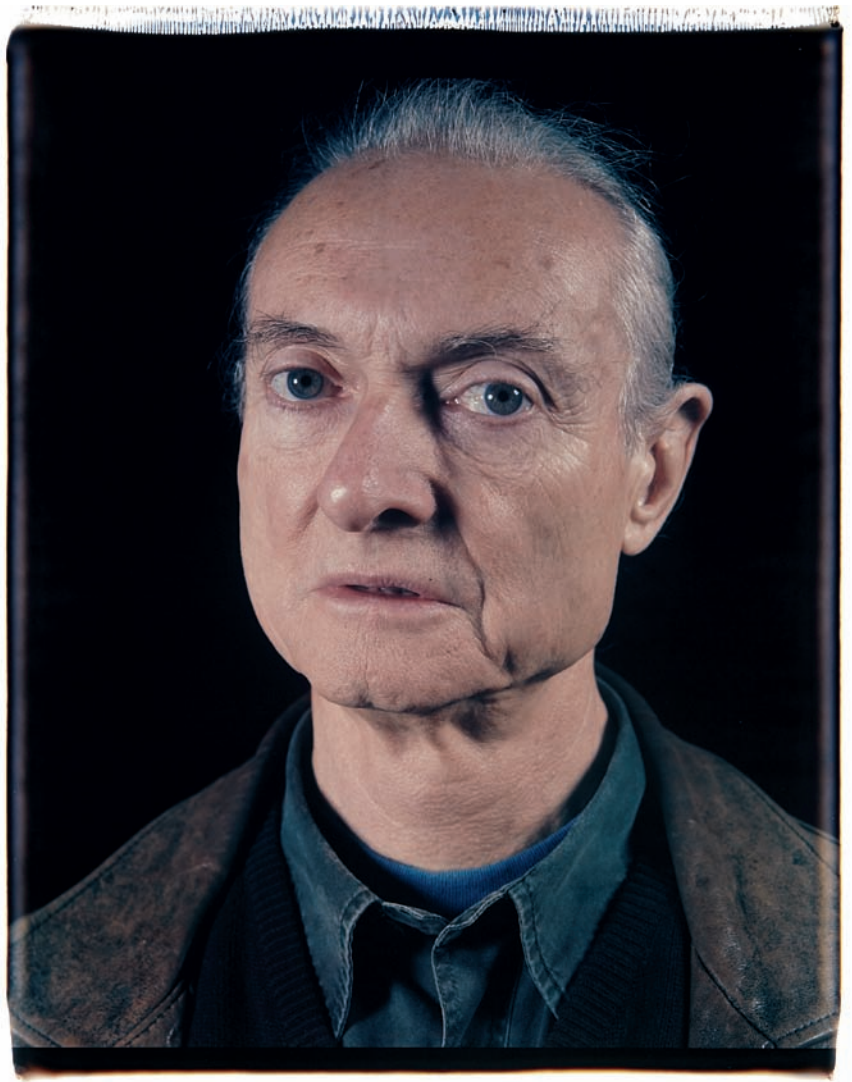
Polaroid print, mounted.

26¼ x 21 in. (66.7 x 53.3 cm).

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

Estimate \$20,000-30,000

PROVENANCE Pace/MacGill Gallery, New York
 Phillips de Pury & Company, New York, 14 November
 2009, lot 28



257

HELMUT NEWTON 1920-2004*David Hockney, Piscine Royal, Paris, 1975*

Gelatin silver print.

12¾ x 8½ in. (31.4 x 20.6 cm)

Signed, titled and dated in pencil on the verso.

Estimate \$5,000-7,000

PROVENANCE Private Collection, California

LITERATURE Grand Palais, *Helmut Newton: 1920-2004*, p. 185
 Pantheon, *Helmut Newton Portraits*, pl. 32



258

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

Archival inkjet print.

16 $\frac{3}{8}$ x 22 in. (41.6 x 55.9 cm)

Signed in pencil, titled, dated, numbered 9/20 in an unidentified hand in pencil, copyright credit and copyright credit reproduction limitation stamps on the verso.

Estimate \$3,000-4,000



259

LUCIEN CLERGUE b. 1934*Selected images, 1977-1981*

Three gelatin silver prints.

Varying dimensions from 5 $\frac{1}{2}$ x 11 in. (14 x 27.9 cm) to9 $\frac{1}{4}$ x 14 in. (23.5 x 35.6 cm)

Two signed; each variously titled and dated, all in ink.

Estimate \$3,000-5,000

PROVENANCE Acquired directly from the artistTitles include: *Cherie in New York*, 1980 [illustrated];*Primavera in New York*, 1977; *Untitled from Urban Nude*, n.d.

260

HELMUT NEWTON 1920-2004*Winnie off the Coast of Cannes*, 1975

Gelatin silver print, printed later.

12 $\frac{1}{4}$ x 8 $\frac{1}{8}$ in. (31.1 x 20.6 cm)

Signed, titled and dated in pencil on the verso.

Estimate \$8,000-12,000

PROVENANCE Private Collection, California



261

ORMOND GIGLI b. 1925*Girls in Windows, New York City, 1960*

Chromogenic print, printed later.

34 x 34 in. (86.4 x 86.4 cm)

Signed, titled, dated and numbered 59/75 in ink on the mount; signed, titled, dated and numbered 59/75 in ink on the reverse of the mount.

Estimate \$20,000-30,000**PROVENANCE** Acquired directly from the artist**LITERATURE** Fetterman, *Woman: A Celebration*, pl. 48Little, Brown & Co., *Reflections in a Glass Eye: Works from the ICP*, pl. 63powerHouse Books, *Ormond Gigli: Girls in the Windows and Other Stories*, cover and p. 23

262

DAVID LACHAPELLE b. 1963*Amanda Lepore: Addicted to Diamonds, New York, 1997*

Chromogenic print.

21½ x 16¼ in. (54.6 x 41.3 cm)

Signed, titled 'Say it with Diamonds', dated and inscribed in ink on the verso. One from an edition of 27 plus artist's proofs.

Estimate \$15,000-20,000**LITERATURE** Booth-Clibborn, *Hotel LaChapelle*, p. 30Giunti, *David LaChapelle*, pl. 191 and p. 326

263



263

ELINOR CARUCCI b. 1971

Cherries I Ate by Myself, 2003

Chromogenic print.

25 $\frac{3}{8}$ x 36 $\frac{5}{8}$ in. (64.5 x 93 cm)

Signed, titled, dated and numbered 1/8 in ink on the reverse of the flush-mount.

Estimate \$2,500-3,500

264



264

ALBERT WATSON b. 1942

Breanna in Bathroom, Budget Suites, Las Vegas, 2000

Chromogenic print.

36 $\frac{1}{4}$ x 47 $\frac{3}{8}$ in. (92.1 x 120.3 cm)

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

Estimate \$6,000-8,000

PROVENANCE Hamiltons Gallery, London

Phillips de Pury & Company, New York, 4 April 2012, lot 214

265



265

JEFF BARK b. 1963

Fawn, 2004

Chromogenic print.

46 x 62 $\frac{1}{4}$ in. (116.8 x 158.1 cm)

Signed, titled and numbered 4/8 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate \$4,000-6,000

266

LARRY SULTAN b. 1946

Tasha's Third Film, 1998

Chromogenic print, flush-mounted.

30 x 37½ in. (76.2 x 95.3 cm)

Signed in ink, printed title, date and number 6/10 on a gallery label accompanying the work.

Estimate \$7,000-9,000

PROVENANCE Janet Borden, Inc., New York

LITERATURE Aperture, *Art Photography Now*, p. 163
Scalo, *Larry Sultan: The Valley*, p. 31

266



267

MARILYN MINTER b. 1948

Vamp, 2011

Chromogenic print.

19¾ x 13 in. (49.2 x 33 cm)

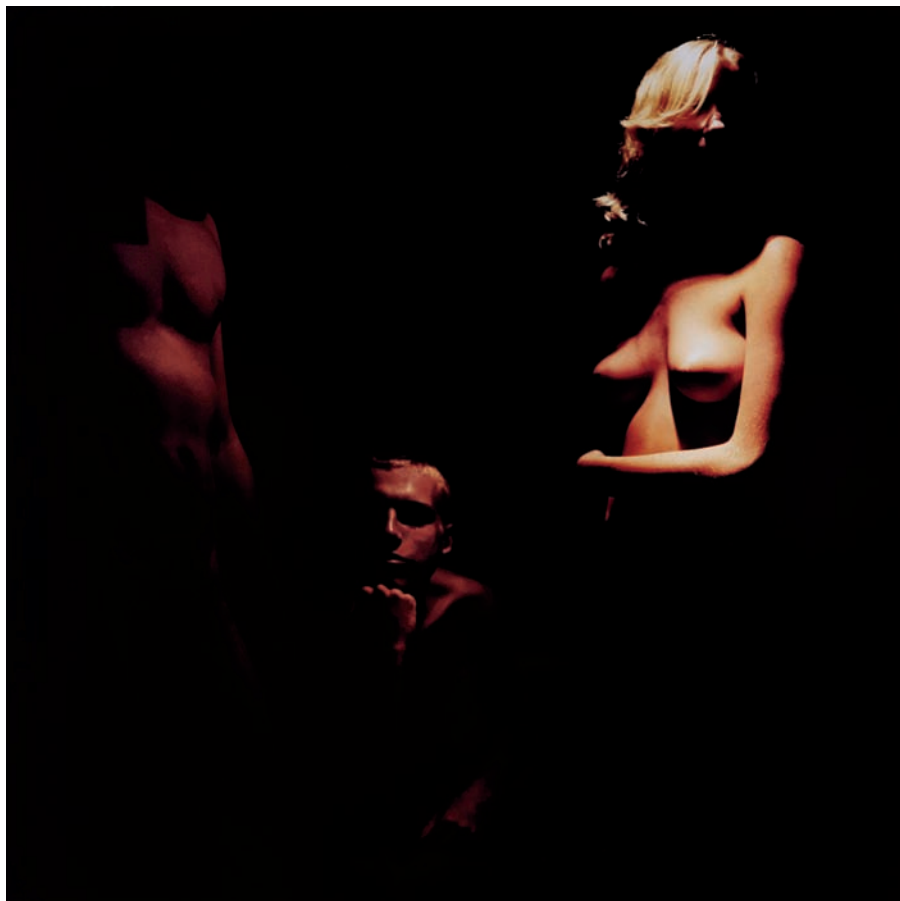
Signed, titled, dated and numbered 22/25 in ink on the verso.

Estimate \$4,000-6,000

267



268



268

MONA KUHN b. 1969

Mermaid and Two Others, 2004

Chromogenic print.

30 x 29¾ in. (76.2 x 75.9 cm)

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

Estimate \$4,000-6,000

LITERATURE Steidl, *Mona Kuhn Evidence*, p. 80

269



269

ELLIOTT ERWITT b. 1928

New York City, 1974

Gelatin silver print, printed later.

11½ x 17½ in. (29.5 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 Norton, *In our Time: The World as Seen by Magnum Photographers*, p. 216

Phaidon, *Elliott Erwitt: Snaps*, p. 205

teNeues, *Elliott Erwitt: Personal Best*, pp. 406-407

270



270

WILLIAM WEGMAN b. 1943

Rangeley, Maine, October, 1981

Dye transfer print.

19½ x 19 in. (49.5 x 48.3 cm).

Signed, titled, dated and numbered 73/75 in ink in the margin.

Estimate \$2,500-3,500

PROVENANCE Phillips de Pury & Company, New York, 1 April 2009, lot 157

271



271

FROM A NOTABLE WEST COAST COLLECTION

WILLIAM WEGMAN b. 1943

Fay Ray, 1988

Gelatin silver print.

6¾ x 6¾ in. (16.2 x 16.2 cm)

Signed and dated in pencil on the verso.

Estimate \$2,000-3,000

INDEX

- Adams, A. 30-32, 39
Adams, R. 196, 199
Almond, D. 181
Araki, N. 168, 172, 174
Arbus, D. 155-159
Atget, E. 59, 80
Avedon, R. 111, 133
- Baltz, L. 198
Bark, J. 265
Bayer, H. 67
Beard, P. 123-129
Bellmer, H. 65, 66, 68, 69,
Bernhard, R. 108-110
Bing, I. 4, 5
Birchler, T. & Hubbard, A. 220
Blackmon, J. 250
Boltanski, C. 226
Bourke White, M. 27
Brancusi, C. 71, 81
Brandt, B. 14-20, 44
Brandt, N. 119, 120
Brassaï 57, 58
Álvarez Bravo, M. 25, 26
Breuhl, A. 11
Bucklow, C. 205
Burri, R. 84
Burtynsky, E. 232, 236
- Callahan, H. 33, 189
Cartier-Bresson, H. 1-3, 7, 8, 21-24
Carucci, E. 263
Casebere, J. 243
Clergue, L. 74, 259
Close, C. 256
Cunningham, I. 28, 29
- Davis, L. 179
Demachy, R. 95
Demand, T. 187, 209
DiCorcia, P.-L. 184, 185, 202
D'Orazio, S. 216
- Eastman, M. 231
Eggleston, W. 132, 134-140, 142, 144, 188, 193, 194
Epstein, M. 233, 237
Ertug, A. 225
Erwitt, E. 269
Essaydi, L. 112
Esser, E. 229, 230, 247
Evans, W. 45, 55
- Faurer, L. 50, 147, 161
Frank, R. 148, 178
Friedlander, L. 152
Frydlender, B. 228
Fuss, A. 227
- Gigli, O. 261
Gursky, A. 203
- Haas, E. 146
Halsman, P. 6
Hockney, D. 208
Höfer, C. 200, 223, 224
Horst, H.P. 78, 103, 104, 106, 107, 201
Horvat, F. 160
Hoyningen-Huene, G. 87
Hugo, P. 117
- Jordan, C. 234
- Kanaga, C. 98
Karsh, Y. 255
Käsebier, G. 94
Keïta, S. 118
Kertész, A. 56, 76, 79, 88-90
Knight, N. 166
Kühn, H. 93
Kuhn, M. 268
- LaChapelle, D. 262
Lange, D. 46, 47
Lartique, J.H. 92
Leibovitz, A. 254
Link, O.W. 145
Lux, L. 238-241
- Man Ray 9, 10, 70, 77
Mann, S. 99-102
Mantz, W. 85, 86
Mapplethorpe, R. 180, 182
Meyerowitz, J. 190
Minter, M. 164, 267
Misrach, R. 221
Moholy-Nagy, L. 82
Moore, A. 235
Moore, H. 105
Moriyama, D. 246
Morris, W. 53
Muniz, V. 61
- Newman, A. 151
Newton, H. 60, 167, 169-171, 173, 217, 257, 260
- Orkin, R. 91
- Penn, I. 49, 62, 64, 75, 113, 130, 131, 143, 163, 175
Polidori, R. 219
Prager, A. 186, 249, 251
Prince, R. 176
Puyo, É. J. C. 96
- Ruff, T. 222
- Salgado, S. 114-116, 121, 122
Sander, A. 72, 73
Seeley, G.H. 97
Seliger, M. 258
Serrano, A. 213
Shahbazi, S. 210
Sherman, C. 177, 204, 206, 207
Shore, S. 191, 192
Simpson, L. 252
Siskind, A. 35, 42
Skoglund, S. 242
Slovenec, H. 212
Soth, A. 141, 195
Steiner, R. 12, 13
Stern, B. 162
Stieglitz, A. 48
Stock, D. 54
Strand, P. 40
Sugimoto, H. 63, 244, 245, 248,
Sultan, L. 266
- Thiel, F. 218
- Ventura, P. 183
- Watson, A. 165, 214, 215, 264
Weems, C. M. 253
Wegman, W. 270, 271
Wessel, H. 197
Weston, B. 41, 43
Weston, E. 34, 36-38
Winogrand, G. 149, 153, 154
Witkin, J.-P. 211
Woodman, F. 150
- Yamawaki, I. 83
Yavno, M. 51, 52

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

○ **Guaranteed Property**

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips, by a third party or jointly by us and a third party. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss.

△ **Property in Which Phillips Has an Ownership Interest**

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

● **No Reserve**

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

Ω **Endangered Species**

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

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

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

Absentee Bids

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

Employee Bidding

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

PHILLIPS



PHOTOGRAPHS

AUCTION 8 MAY LONDON

VIEWING 3 - 8 MAY

ENQUIRIES +44 207 318 4092 photographslondon@phillips.com

WILLIAM EGGLESTON *Untitled (Near Minter City and Glendora, Mississippi), 1970*
Estimate £50,000-70,000

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$100,000 or less. A processing fee will apply.

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer’s authorized representative when Phillips has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. We will levy removal, interest, storage and handling charges on uncollected lots.

Loss or Damage

Buyers are reminded that Phillips accepts liability for loss or damage to lots for a maximum of seven days following the auction.

Transport and Shipping

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

Export and Import Licenses

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

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, 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. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

PHILLIPS



MODERN AND CONTEMPORARY
EDITIONS

EVENING AND DAY AUCTIONS 28 APRIL NEW YORK

VIEWING 19 - 28 APRIL

ENQUIRIES +1 212 940 1220 editions@phillips.com

SIGMAR POLKE *Freundinnen I/Girlfriends I*, 1967

Offset lithograph, from the edition of 150

Estimate \$10,000 - 15,000

PHILLIPS.COM

CONDITIONS OF SALE

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

1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

2 PHILLIPS AS AGENT

Phillips acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips may own a lot, in which case we will act as agent for that company, or Phillips or an affiliated company may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips in relation to each lot is partially dependent on information provided to us by the seller, and Phillips is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips is available for inspection by prospective buyers prior to the auction. Phillips accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips in our absolute discretion. Neither Phillips nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 BIDDING AT AUCTION

(a) Phillips has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the Absentee Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to

bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the Telephone Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1,000. Phillips reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) 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 before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips and that we will only look to the principal for such payment.

(e) By participating in the auction, whether in person, by absentee bid or on the telephone, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

(f) Arranging absentee and telephone bids is a free service provided by Phillips to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

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

5 CONDUCT OF THE AUCTION

(a) Unless otherwise indicated by the symbol *, each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

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

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

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

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

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

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

(i) Phillips will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 Park Avenue during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 Park Avenue, New York, NY 10022 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

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

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

Please reference the relevant sale and lot number.

(d) As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$100,000 or less. A processing fee will apply.

(e) Title in a purchased lot will not pass until Phillips has received the Purchase Price for that lot in cleared funds. Phillips is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

7 COLLECTION OF PROPERTY

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips will upon request transfer on a bi-weekly basis purchased lots suitable for hand-carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) seven days after the auction. Until risk passes, Phillips will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand-carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and

we will not be liable for acts or omissions of third party packers or shippers. Third party shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

(d) Phillips will require presentation of government issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection fee of \$10 per day for each uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs or (x) take such other action as we deem necessary or appropriate.

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

(c) In the event the buyer is in default of payment to any of our affiliated companies, the buyer also irrevocably authorizes Phillips to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

10 RESCISSION BY PHILLIPS

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips's election to rescind the sale, the buyer will promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the 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. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 CLIENT INFORMATION

In connection with the supply of auction related services and other products and services, or as required by law, Phillips may ask clients to provide personal information about themselves or in certain cases (such as to conduct credit checks, verify identity or prevent fraud) obtain information about clients from third parties. Phillips may also occasionally use personal details provided by clients to send them marketing communications about our products, services or events. By agreeing to these Conditions of Sale and providing Phillips with personal details, clients agree that Phillips and our affiliated companies may use those details for the above purposes. If clients would like further information about our privacy policy or how to correct their data or opt-out from receiving further marketing communications, please contact us at +1 212 940 1228.

13 LIMITATION OF LIABILITY

(a) Subject to subparagraph (e) below, the total liability of Phillips, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips, our affiliated companies and the seller to the fullest extent permitted by law.

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

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

14 COPYRIGHT

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

15 GENERAL

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

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

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

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

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AUCTIONS

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Sunday 12pm – 6pm

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Front cover Hiroshi Sugimoto, *The Music Lesson*, 1999, lot 63

Back cover William Eggleston, *Greenwood, Mississippi*, 1973, lot 132 (detail)

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Inside Front Cover Irving Penn, *Summer Sleep*, New York, 1949, lot 163

Title Page Irving Penn, *Street Photographer*, New York, 1951, lot 49 (detail)

Opposite Registration Form Robert Frank, *Chicago-Political Rally*, 1956, lot 148 (detail)

Inside Back Cover Alex Prager, *Crowd #1 from Week-End*, 2010, lot 186 (detail)

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Company (if applicable)	Account Number	
Address		
City State/Country		
Zip Code		
Phone	Mobile	
Email	Fax	
Phone (for Phone Bidding only)		

Lot Number In Consecutive Order	Brief Description	US \$ Limit* Absentee Bids Only

* Excluding Buyer's Premium and sales or use taxes

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