

Photographs

New York, 4 April 2016



PHILLIPS







Photographs

New York, 4 April 2016, 10am & 2pm

Americas.



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Auction and Viewing Location
450 Park Avenue New York 10022

Auction
4 April 2016 at 10am & 2pm

Viewing
26 March - 3 April
Monday - Saturday 10am - 6pm
Sunday 12pm - 6pm

Sale Designation
When sending in written bids or making
enquiries please refer to this sale as
NY040116 or Photographs.

Absentee and Telephone Bids
tel +1 212 940 1228
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1. Robert Adams b. 1937

Near Pendleton, Oregon, 1978
Gelatin silver print, printed 1982.
9 x 11¼ in. (22.9 x 28.6 cm)
Signed, titled, dated in pencil and
copyright credit stamp on the verso.

Estimate
\$10,000-15,000

Provenance
Matthew Marks Gallery, New York

Literature
Yale, *Robert Adams: The Place We
Live*, n.p.



2. Robert Adams b. 1937

*Pawnee National Grassland,
Colorado, 1984*
Gelatin silver print, printed 1992.
8⅞ x 11⅞ in. (22.5 x 28.3 cm)
Signed, titled, dated in pencil and
copyright credit stamp on the verso.

Estimate
\$10,000-15,000

Provenance
Swann Galleries, New York, 8
December 2009, lot 406

Literature
Yale, *Robert Adams: The Place We
Live*, n.p.

3. Lewis Baltz 1945-2014

Untitled, 1973

Gelatin silver print.

6 x 9 in. (15.2 x 22.9 cm)

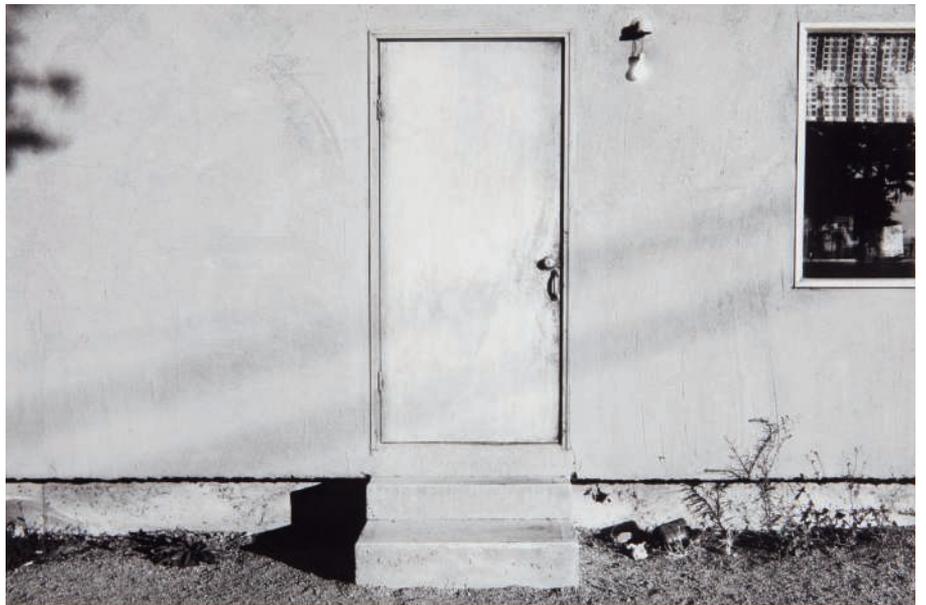
Signed and dated in ink on the reverse of the mount.

Estimate

\$10,000-15,000

Provenance

Acquired directly from the artist



4. Lewis Baltz 1945-2014

New Industrial Parks #34 (Milliken Road between Gates and DuBridge Roads looking East), 1974

Gelatin silver print.

6 x 9 in. (15.2 x 22.9 cm)

Signed, titled 'IP34', dated and numbered 4/21 in pencil on the verso.

Estimate

\$7,000-9,000

Provenance

Acquired directly from the artist

Literature

Baltz, *The New Industrial Parks Near Irvine, California*, pl. 34



5. Lewis Baltz 1945-2014

Rule Without Exception, 1991

Chromogenic print, flush-mounted.

26½ x 39 in. (67.3 x 99.1 cm)

One from an edition of 5. Accompanied by a gallery Certificate of Authenticity.

Estimate

\$12,000-18,000

Provenance

Acquired directly from the artist
Janet Borden, Inc., New York

Literature

Baltz, *Rule Without Exception*, cover





6. Diane Arbus 1923-1971

South Bay Singles: Couple on a Chaise Lounge, 1970
Gelatin silver print, printed later by Neil Selkirk.
14 x 14 in. (35.6 x 35.6 cm)
Stamped 'A Diane Arbus photograph', signed,
titled, dated and numbered 10/75 by Doon Arbus,
Executor, in ink, copyright credit and reproduction
limitation stamps on the verso.

Estimate
\$6,000-8,000

Provenance
Robert Miller Gallery, New York
Heritage Auctions, New York, 23 March 2013,
lot 74101

Literature
Arbus, Sussman, Philips, Selkirk and Rosenheim,
Diane Arbus: Revelations, p. 145
Aperture, *Diane Arbus: Magazine Work*, p. 145

7. Lee Friedlander b. 1934

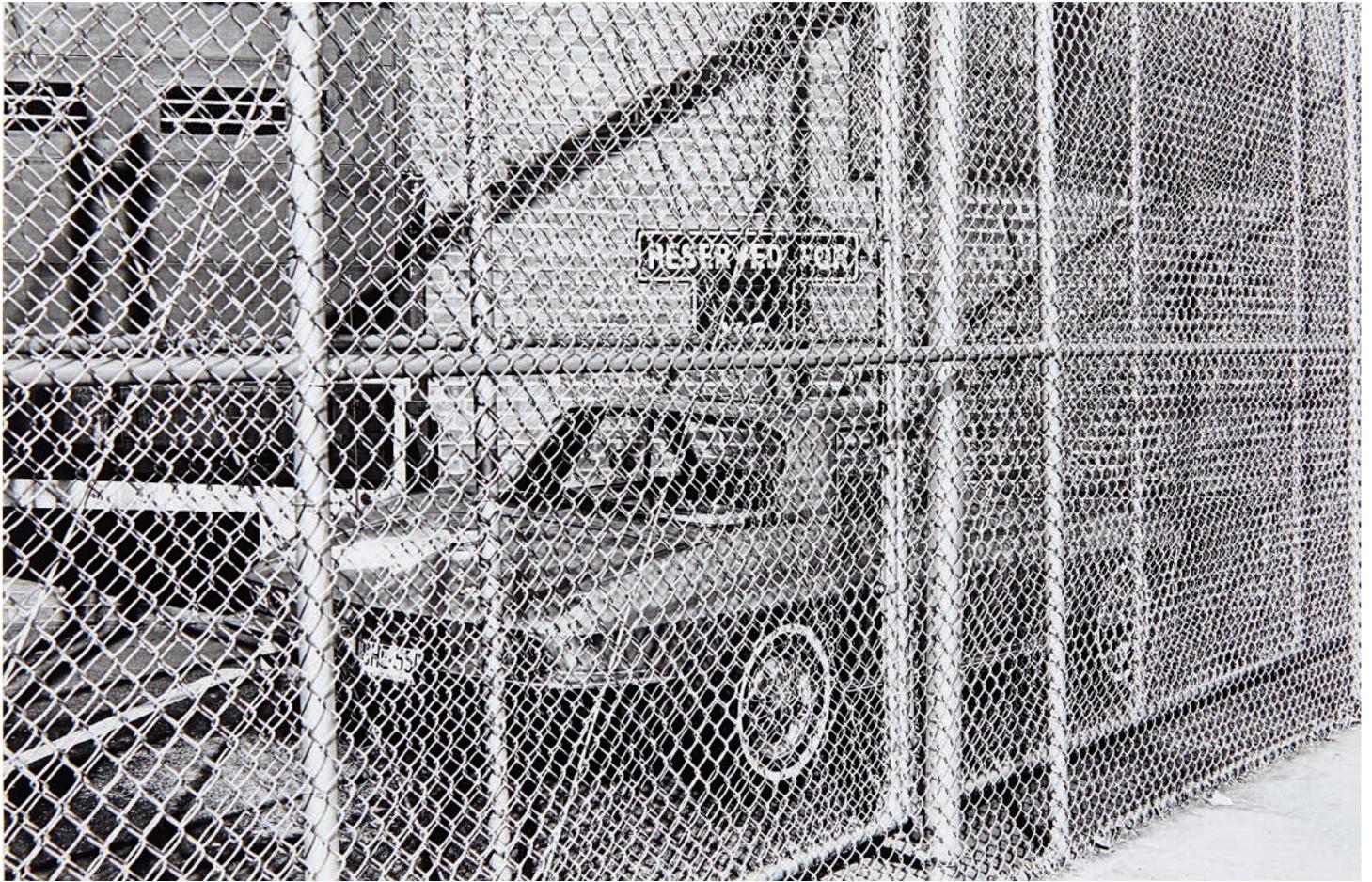
Albuquerque, 1972
Gelatin silver print.
7 $\frac{3}{8}$ x 11 $\frac{1}{4}$ in. (18.7 x 28.6 cm)
Signed, titled, dated in pencil and copyright credit
reproduction limitation stamp on the verso.

Estimate
\$6,000-8,000

Provenance
Janet Borden, Inc., New York

Literature
Galassi, *Friedlander*, pl. 235





8. Lee Friedlander b. 1934

New York City, 1963

Gelatin silver print.

Image 5½ x 8¾ in. (13 x 21.3 cm)

Sheet 7 x 11 in. (17.8 x 27.9 cm)

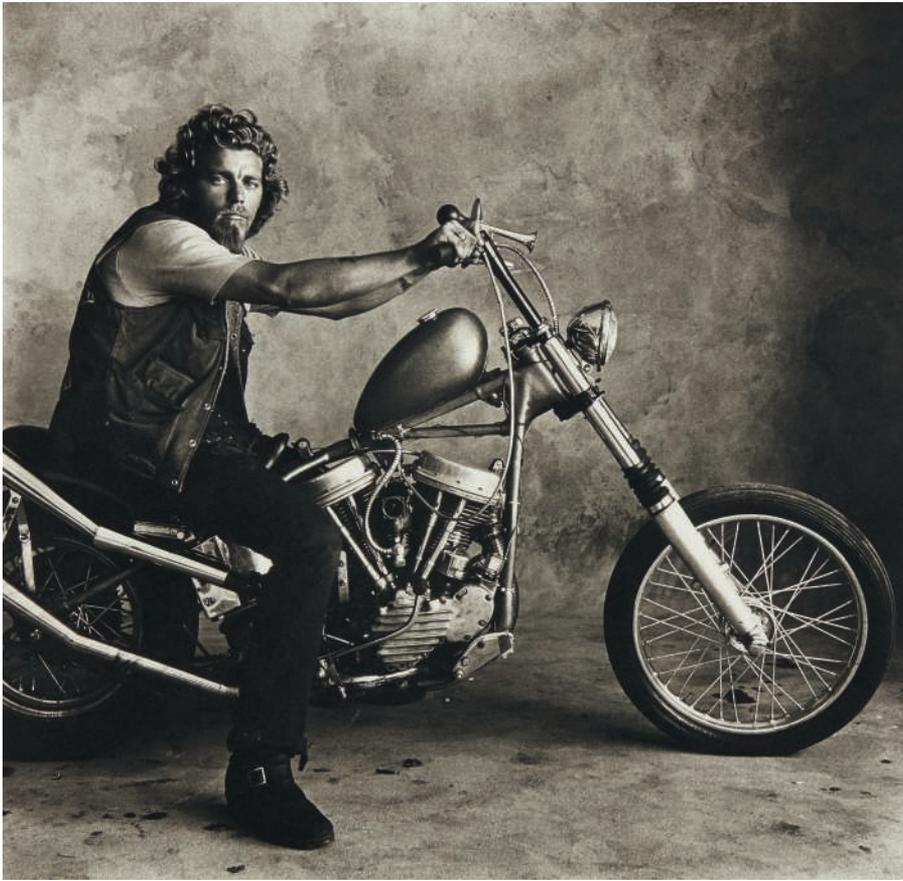
Signed, titled, dated in pencil and copyright credit reproduction limitation stamp on the verso.

Estimate

\$15,000-20,000

Literature

Friedlander, *Like a One-Eyed Cat*, pl. 36



9. Irving Penn 1917-2009

Hell's Angel (Doug), San Francisco, 1967
Platinum palladium print, printed 1976.
19¾ x 20¼ in. (50.2 x 51.4 cm)
Signed, titled, dated, numbered 20/40
in pencil, copyright credit reproduction
limitation and edition stamps on the verso.

Estimate

\$15,000-20,000

Literature

Look, 'The Incredibles', 9 January 1968, p. 51
Greenough, *Irving Penn: Platinum
Prints*, pl. 48
Grossman, *Worlds in a Small Room: Irving
Penn*, p. 52
Knopf/Callaway, *Irving Penn: Passage,
A Work Record*, p. 168
Marlborough, *Irving Penn Photographs in
Platinum Metals, Images 1947-1975*, pl. 94



10. Hunter S. Thompson

1937-2005

Hell's Angels, Group, California, circa 1960
Chromogenic print, printed 2006.
30 x 30 in. (76.2 x 76.2 cm)
Numbered 2/10 in an unidentified hand
in ink, printed Estate copyright credit
reproduction limitation on an American
Modern Books label affixed to the reverse of
the flush-mount.

Estimate

\$6,000-8,000

Provenance

M+B Gallery, Los Angeles



II. **Stephen Shore** b. 1947

U.S. 93, Wikieup, Arizona, December 14, 1976

Chromogenic print, printed later.

17 $\frac{1}{8}$ x 21 $\frac{3}{4}$ in. (43.5 x 55.2 cm)

Signed, titled, dated and numbered in ink
on the verso. One from an edition of 8.

Estimate

\$15,000-20,000

Provenance

303 Gallery, New York

Literature

Aperture, *Stephen Shore: Uncommon Places*, p. 135

12. Garry Winogrand 1928-1984

Salinas, Kansas, 1976
Gelatin silver print.
9 x 13 $\frac{3}{8}$ in. (22.9 x 34 cm)
Signed in pencil on the verso.

Estimate
\$8,000-12,000

Literature
Enyeart, *Kansas Album*, p. 50
TF Editores, *Garry Winogrand: The Game of Photography*, p. 139







13. Lee Friedlander b. 1934

New York City (Father Duffy), 1974
 Gelatin silver print, printed 1976.
 7⅝ x 11 in. (18.7 x 27.9 cm)
 Signed, titled, dated in pencil, copyright
 credit reproduction limitation and date
 stamps on the verso.

Estimate
 \$10,000-15,000

Provenance
 Fraenkel Gallery, San Francisco
 Phillips, New York, 1 October 2014, lot 213

Literature
 Galassi, *Friedlander*, cover and pl. 300
 Friedlander, *Like a One-Eyed Cat*, pl. 88
 Haywire Press, *Lee Friedlander*,
Photographs, p. 87
 Eakins, *Fourteen American Monuments*,
 pl. 13



14. Lee Friedlander b. 1934

Las Vegas, Nevada, 2002
 Gelatin silver print.
 14⅞ x 14¾ in. (37.8 x 37.5 cm)
 Signed, titled, dated in pencil, copyright
 credit reproduction limitation and date
 stamps on the verso.

Estimate
 \$5,000-7,000

Provenance
 Janet Borden, Inc., New York

Literature
 Galassi, *Friedlander*, pl. 674



15. William Eggleston b. 1939

Untitled (Café Exterior), 1970-1974
Dye transfer print, printed 2012.
17 $\frac{1}{8}$ x 11 $\frac{3}{4}$ in. (45.4 x 29.8 cm)
Signed, annotated 'AP' in pencil and
Eggleston Artistic Trust copyright credit
reproduction limitation stamp on the
verso. One from an edition of 10 plus 3
artist's proofs.

Estimate
\$30,000-40,000

Literature
Steidl, *William Eggleston Chromes*
Vol. III, n.p.

Taken between 1970-1974, the present lot offers insight into William Eggleston's early experimentations with color as a fundamental component to photographic composition. In true Eggleston fashion, the architectural symmetry of the café is enhanced by the intense reds present throughout the frame, with color and form becoming one.

This photograph was printed in 2012 as a release of never before seen, new dye transfer prints by the photographer. Further selected by Steidl for the 2011 publication, *Chromes*, it was culled from the same archive of kodachromes that John Szarkowski referenced for the famed monograph, *William Eggleston's Guide*.

16. Diane Arbus 1923-1971

Miss Venice Beach, Cal., 1962

Gelatin silver print, printed between 1966 and 1967.

8 x 11½ in. (20.3 x 29.2 cm)

Signed, titled 'Beauty contest Venice Beach California', dated in pencil by the artist, stamped 'A Diane Arbus print', further signed, dated by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso.

Estimate

\$30,000-50,000

Literature

Arbus, Sussman, Philips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, pp. 58-59 and p. 184 for an installation view

In the summer of 1962, Diane Arbus traveled cross-country to Los Angeles in hopes of photographing the various subcultures of the region. Her days roaming the city took her to amusement parks, fortune-tellers, art fairs, astrologists, and, as we see in the present lot, Venice Beach, once coined "The Coney Island of the Pacific."

On the cusp of defining her unique aesthetic that would delve into the beautiful oddities of humanity, but still years away from institutional recognition, Arbus turned her lens on the Miss Venice Beach beauty pageant where she photographed as a spectator in the crowd. Instead of focusing exclusively on the females parading across the stage in their bathing suits, Arbus took one step back, taking in the male audience as well as the women themselves, and thereby subtly transforming the subject from the pageant itself to the cultural ritual of such an event; one where women perform and compete for the title as crowds ogle and look on.

As evident in the current lot, the idea of ritual in the form of ceremony and pageantry is a theme that runs throughout Arbus' work. In her 1962 application for a Guggenheim fellowship, Arbus noted "I want to photograph the considerable ceremonies of our present" and, indeed, that is exactly what she would do over the next nine years until her death in 1971.

From the *Junior Interstate Ballroom Dance Champions, Yonkers, N.Y.*, 1962 to *Boy with a straw hat waiting to march in a pro-war parade, N.Y.C.*, 1967, and *King and Queen of a senior citizens' dance, N.Y.C.*, 1970, Arbus' fascination with ritual permeates her most beloved images, giving iconic status to everyday celebration.

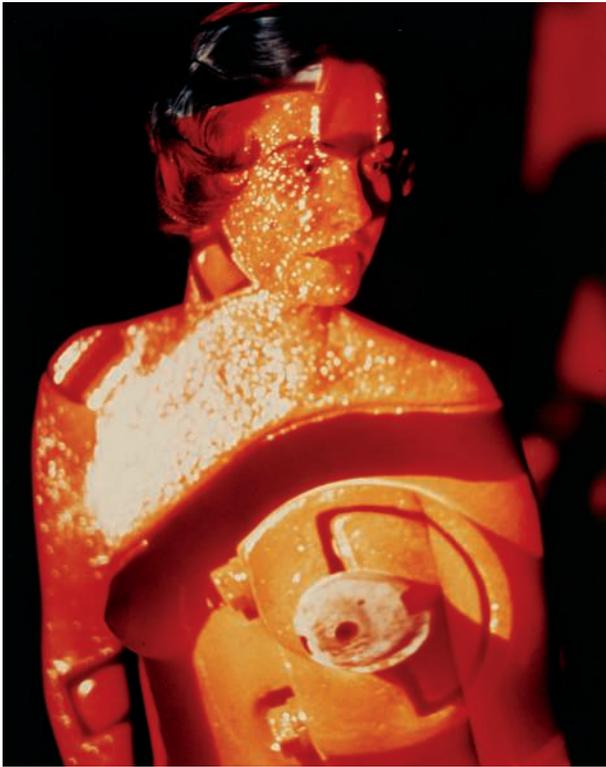
This image was included in John Szarkowski's groundbreaking *New Documents* exhibition at the Museum of Modern Art in 1967. *Diane Arbus: In the Beginning*, an exhibition focusing on Arbus's work from 1956-1962, is being organized by the Metropolitan Museum of Art and scheduled to open July 2016.

Signed, lifetime prints by Diane Arbus are rare in the current market.

Date and signature on the verso







17. Arthur Siegel 1913-1979

Untitled (Nude and Projection), 1949
Chromogenic print.
13½ x 10½ in. (34.3 x 26.7 cm)
Signed, initialed and dated in pencil on the verso.

Estimate
\$7,000-9,000

Provenance
Edwynn Houk Gallery, Chicago

This print is believed to be unique.

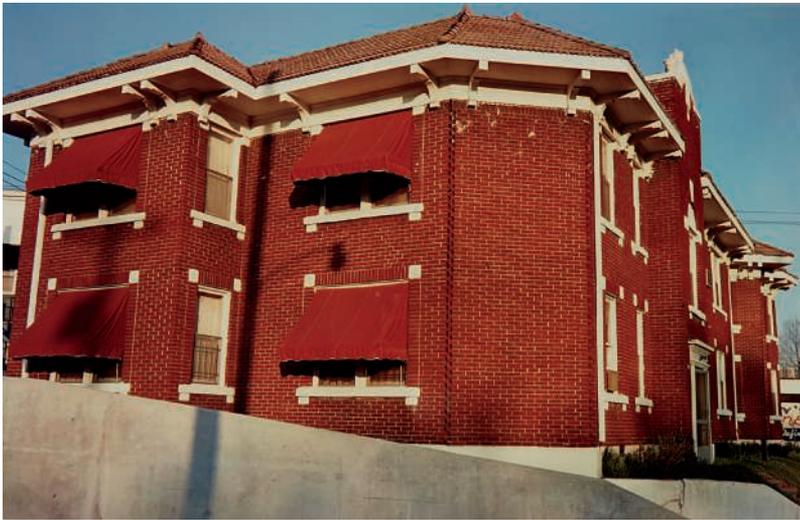
18. William Eggleston b. 1939

Untitled (Memphis, Tennessee), circa 1972
Dye transfer print, printed 1988.
13¾ x 20½ in. (34 x 52.1 cm)
Signed in ink in the margin; signed in ink, 'William Eggleston's Guide' and AP 2 stamps on the verso.
One from an edition of 5 plus 2 artist's proofs.

Estimate
\$7,000-9,000

Provenance
Christie's, New York, *The American Landscape: Color Photographs from the Collection of Bruce and Nancy Berman*, 7 October 2009, lot 122

Literature
Szarkowski, *William Eggleston's Guide*, p. 67
Moore, *Starburst: Color Photography in America 1970-1980*, pl. 139



19. William Eggleston b. 1939

Untitled (Side of brown stone wall, Arizona), 2000
Pigment print, printed 2009.
16½ x 25 in. (41.9 x 63.5 cm)
Signed in ink in the margin; numbered 5/7 in an unidentified hand in ink, '21 Century' credit and Eggleston Artistic Trust copyright credit reproduction limitation stamps on the verso.

Estimate
\$3,000-5,000

Provenance
Cheim & Read, New York





20. Joel Sternfeld b. 1944

After the Flash Flood, Rancho Mirage, California, 1979

Chromogenic print, printed 2004, flush-mounted.

41½ x 52¼ in. (105.4 x 132.7 cm)

Signed in ink on a gallery label affixed to the frame backing. One from an edition of 10.

Estimate

\$15,000-20,000

Provenance

Luhring Augustine Gallery, New York

Private Collection, New York

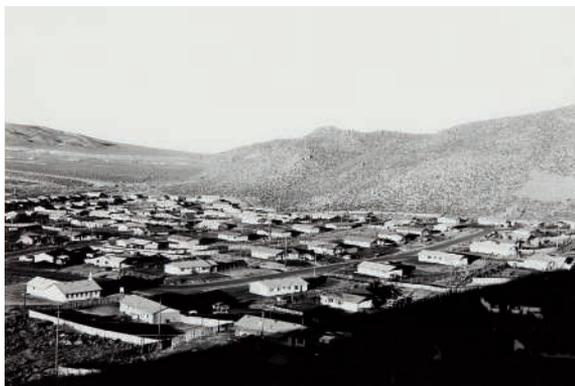
Literature

D.A.P., *American Prospects: Joel Sternfeld*, pl. 5



“Art changed nothing, but by informing people’s perception of the phenomenal world it changed everything. The world was already in the condition of art, waiting to be noticed as such.”

Lewis Baltz



21. Lewis Baltz 1945-2014

Nevada

New York: Castelli Graphics, 1978. Fifteen gelatin silver prints.

Each 6½ x 9½ in. (16.5 x 24.1 cm)

Each signed, dated '1977', numbered 38/40 and numbered sequentially 'N1'-'N15' in pencil on the verso. Embossed gray colophon and title page with printed number 38. Enclosed in an embossed gray linen clamshell case. Number 38 from an edition of 40.

Estimate

\$50,000-70,000

Provenance

Gallery Luisotti, Santa Monica

Literature

Baltz, *Lewis Baltz: Nevada*, for all



22. Joel Sternfeld b. 1944

McLean Virginia, December 4, 1978
 Dye transfer print, printed 1990.
 15¼ x 19½ in. (38.7 x 49.5 cm)
 Signed, titled, dated and annotated in ink on the verso.

Estimate
 \$12,000-18,000

Provenance
 Acquired directly from the artist

Literature
 D.A.P., *American Prospects*, cover and pl. 28
 Greenough, *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*, pl. 373
 Aperture, *The Open Road: Photography and the American Road Trip*, p. 234

23. David Hockney b. 1937

Sunday Morning Nov 28th 1982 Mayflower Hotel N.Y., 1982
 Chromogenic photographic collage.
 49½ x 76¼ in. (125.7 x 193.7 cm)
 Signed, titled, dated and numbered 5 in ink on the mount. One from an edition of 20.

Estimate
 \$8,000-12,000

Provenance
 Salama-Caro Gallery, London

Literature
 Knopf, *Camera Works: David Hockney*, pl. 75
 Arts Council of Great Britain, *Hockney's Photographs*, pl. 75



24. William Klein b. 1928

School out, Dakar, 1963

Gelatin silver print with red enamel paint, printed later.

19¾ x 23 in. (50.2 x 58.4 cm)

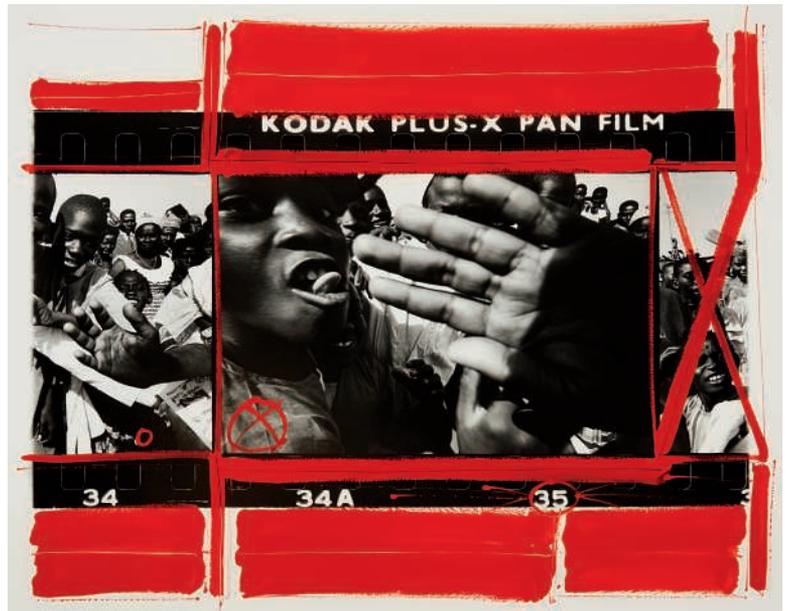
Signed, titled and dated in ink on the reverse of the flush-mount.

Estimate

\$8,000-12,000

Provenance

Howard Greenberg Gallery, New York



25. Bruce Davidson b. 1933

Untitled, Subway, New York, 1980

Fujicolor Crystal Archive print, printed later.

13 x 19½ in. (33 x 49.5 cm)

Signed in ink on label affixed to the verso.

One from an edition of 15.

Estimate

\$6,000-8,000

Provenance

Acquired directly from the artist

Literature

Steidl, *Bruce Davidson, Subway*, n.p.

This print is from an edition of fifteen that was not fully realized.



26. Jan Groover b. 1943

Untitled, 222.4, 1988

Chromogenic print, mounted to aluminum.

47 x 35 in. (119.4 x 88.9 cm)

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

Estimate

\$6,000-8,000

Provenance

Private Collection, New York

Janet Borden, Inc., New York





27. Garry Winogrand 1928-1984

Selected images, circa 1970
Five gelatin silver prints from *Women Are Beautiful*,
printed 1981.
8 $\frac{7}{8}$ x 13 $\frac{1}{8}$ in. (22.5 x 33.3 cm)
Each signed and numbered in pencil on the verso.
Each from an edition of 80.

Estimate
\$7,000-9,000

Provenance
Katrina Doerner Photographs, Brooklyn

Literature
Winogrand, *Women Are Beautiful*, n.p.



28. Thomas Struth b. 1954

West Broadway, New York/Tribeca, 1978

Gelatin silver print.

15¾ x 22 in. (40 x 55.9 cm)

Signed in pencil, printed title, date and number 5/10
on an artist's label affixed to the frame backing.

Estimate

\$15,000-20,000

Provenance

Galerie Max Hetzler, Berlin

Literature

Sennett, *Struth Unconscious Places*, p. 17

29. Thomas Struth b. 1954

Claire Chevrier, Düsseldorf, 1988

Gelatin silver print.

22 x 15¾ in. (55.9 x 40 cm)

Signed, titled, dated, numbered 4/10 in pencil on the
verso; signed in ink, printed title, date and number
4/10 on a label affixed to the frame backing.

Estimate

\$6,000-8,000

Please reference the essay, "German
Photography" prior to lot 45 for more
information on lots 28 and 29.



“All photographs are accurate.

None of them is the truth.”

Richard Avedon

30. **Richard Avedon** 1923-2004

Peggy Daniels, cashier, Giddings, TX, May 7, 1981
Gelatin silver print, printed 1985.
47½ x 37½ in. (120.7 x 95.3 cm)
Signed, numbered 3/6 in ink, title, date, edition
and copyright credit reproduction limitation
stamps on the reverse of the mount.

Estimate

\$80,000-120,000

Provenance

Fraenkel Gallery, San Francisco

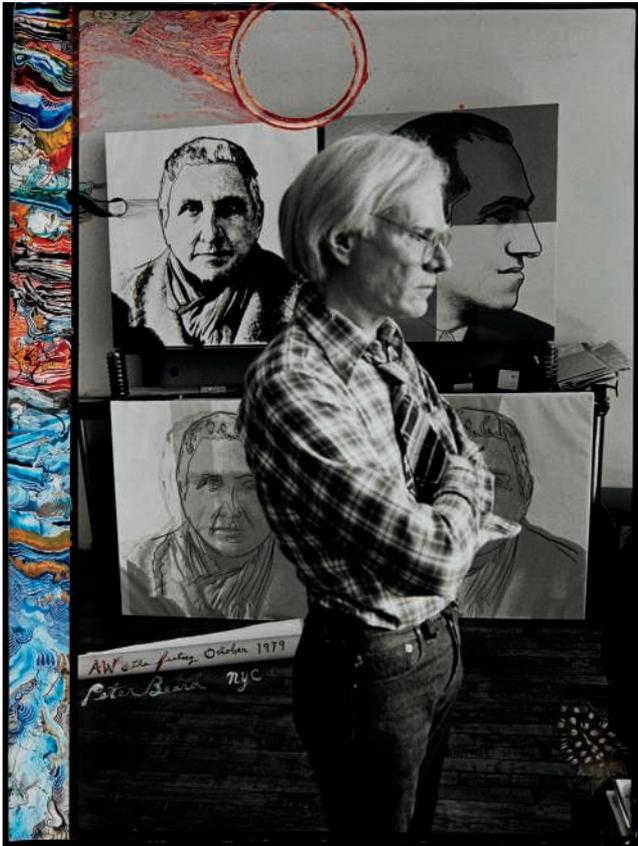
Literature

Abrams, *Avedon: In the American West*, n.p.

In 1979, Giddings, Texas found itself at the center of the Texas oil boom, as its small, agricultural community was transformed virtually overnight into an industrial center. Richard Avedon reached Giddings in May of 1981, after the boom that would see farmers cashing royalty checks ten times their previous earnings, but before its proverbial bubble would fully burst in 1982. Had he arrived twelve months later, perhaps this portrait would be very different. On the day he photographed Peggy Daniels, she presented herself not as a downtrodden or a hopeless victim of the ebbs and flows of the economy, but as proud, assertive, present. Her manicured hands rest confidently on her hips and her light confident eyes grab hold of the camera as she pulls the viewer in as if to say—this is me.

In the American West is the culmination of Avedon's five-year project documenting everyday people in all walks of life, living west of the Mississippi. Though he approached the series with a clear vision, he never intended to have it serve as a representation of the West. "This is a fictional West" he remarked, "I don't think the West of these portraits is any more conclusive than the West of John Wayne." He did not search out 'types' but rather individuals whose unique lives could speak more broadly to the complexity of the human condition. While Avedon had long-established himself as a pioneer in fashion photography, his incredible career and his many contacts in the field did not afford him any leads in this project, so to find his subjects, he and his team listened to the locals and attended public events that would bring the masses to them. In total, 752 individuals from 17 states stood before Avedon's lens—oil field workers, cotton farmers, coal miners, pastors, teenagers, elders, fathers, daughters—each photographed against a sheet of oversized white paper, with "invisible" light evenly cast across their faces. The resulting 123 photographs reveal a cast of characters whose differences are balanced only by their similarities, their emotions democratically translated to film by a master of the medium.



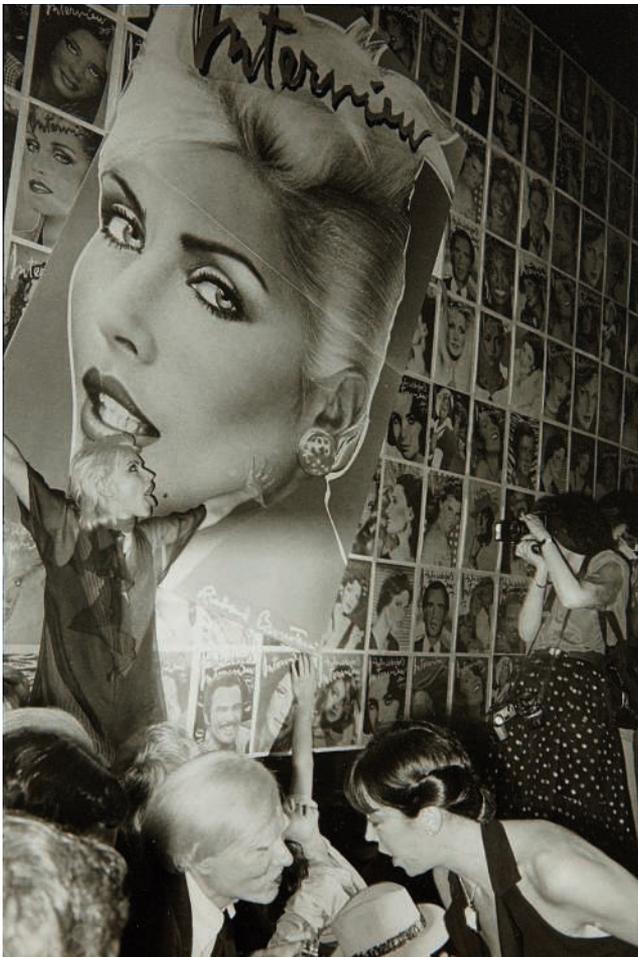


31. Peter Beard b. 1938

AW @ The Factory, October, 1979
 Gelatin silver print with ink, paint and affixed feather, printed later.
 19½ x 14½ in. (49.5 x 36.8 cm)
 Signed, titled, dated, annotated 'NYC' in ink on the recto; signed, titled, dated in ink and studio copyright credit reproduction limitation stamp on the verso.

Estimate
 \$20,000-30,000

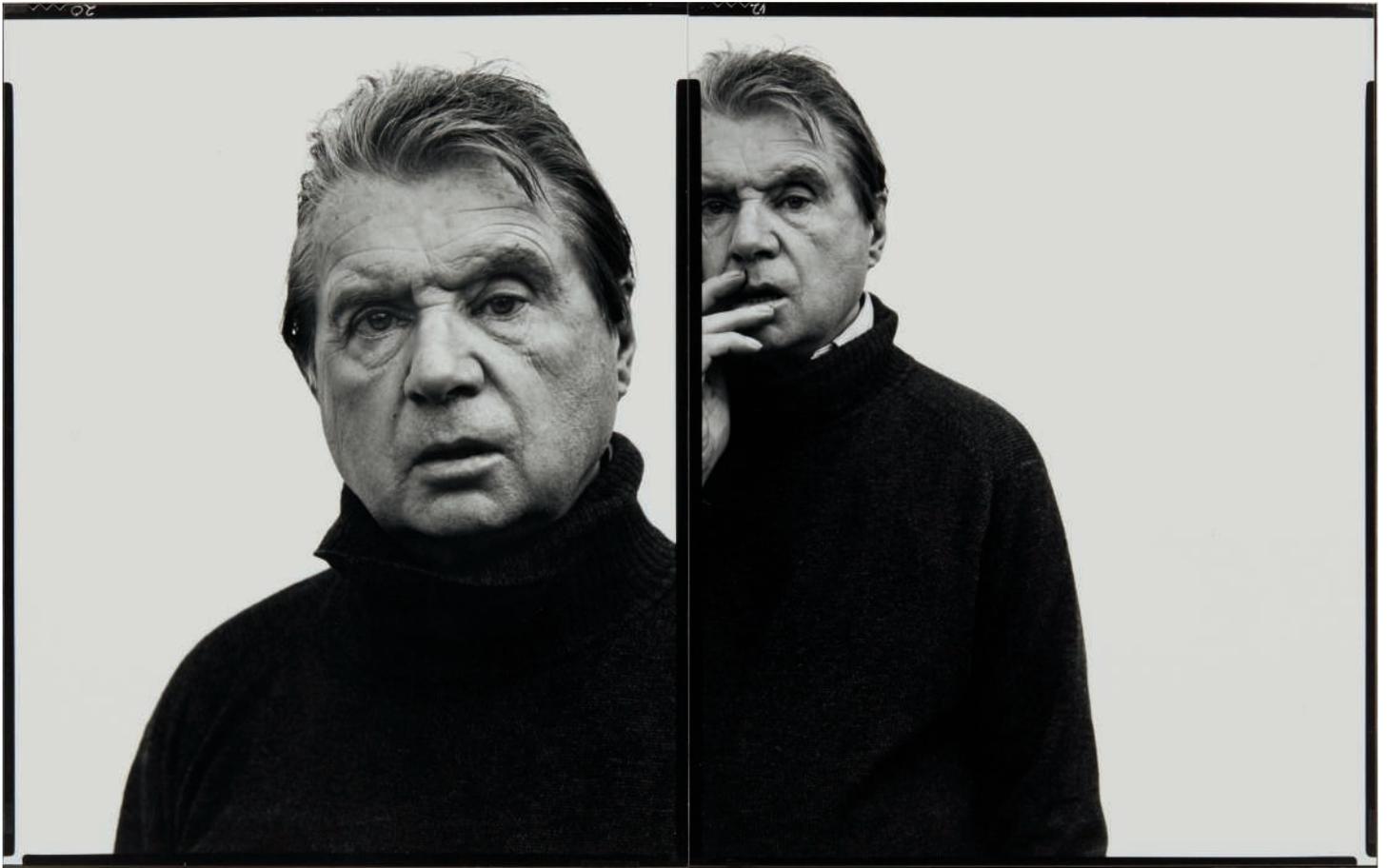
Provenance
 Galerie Kamel Mennour, Paris
 Phillips de Pury & Company, London, 17 May 2008, lot 320



32. Jill Freedman b. 1939

Blondie Warhol, Studio 54, 1979
 Gelatin silver print.
 8⅞ x 5⅞ in. (22.5 x 14.9 cm)
 Signed, titled, dated in pencil and copyright '181 Sullivan Street' credit stamp on the verso.

Estimate
 \$5,000-7,000



33. Richard Avedon 1923-2004

Francis Bacon, artist, Paris, April 11, 1979
Gelatin silver print, printed 1979.
10 x 15⁷/₈ in. (25.4 x 40.3 cm)
Signed, dated, numbered 2/10 in
pencil, title, date and copyright credit
reproduction limitation stamp on the
reverse of the flush-mount.

Estimate
\$20,000-30,000

Provenance
Acquired directly from the artist

Literature
Avedon, *Richard Avedon: Portraits*, n.p.
Avedon, *An Autobiography*, pl. 214
Random House, *Richard Avedon: Evidence*
1944-1994, pp. 56, 161



34. Annie Leibovitz b. 1949

Keith Haring, New York, 1986

Dye destruction print.

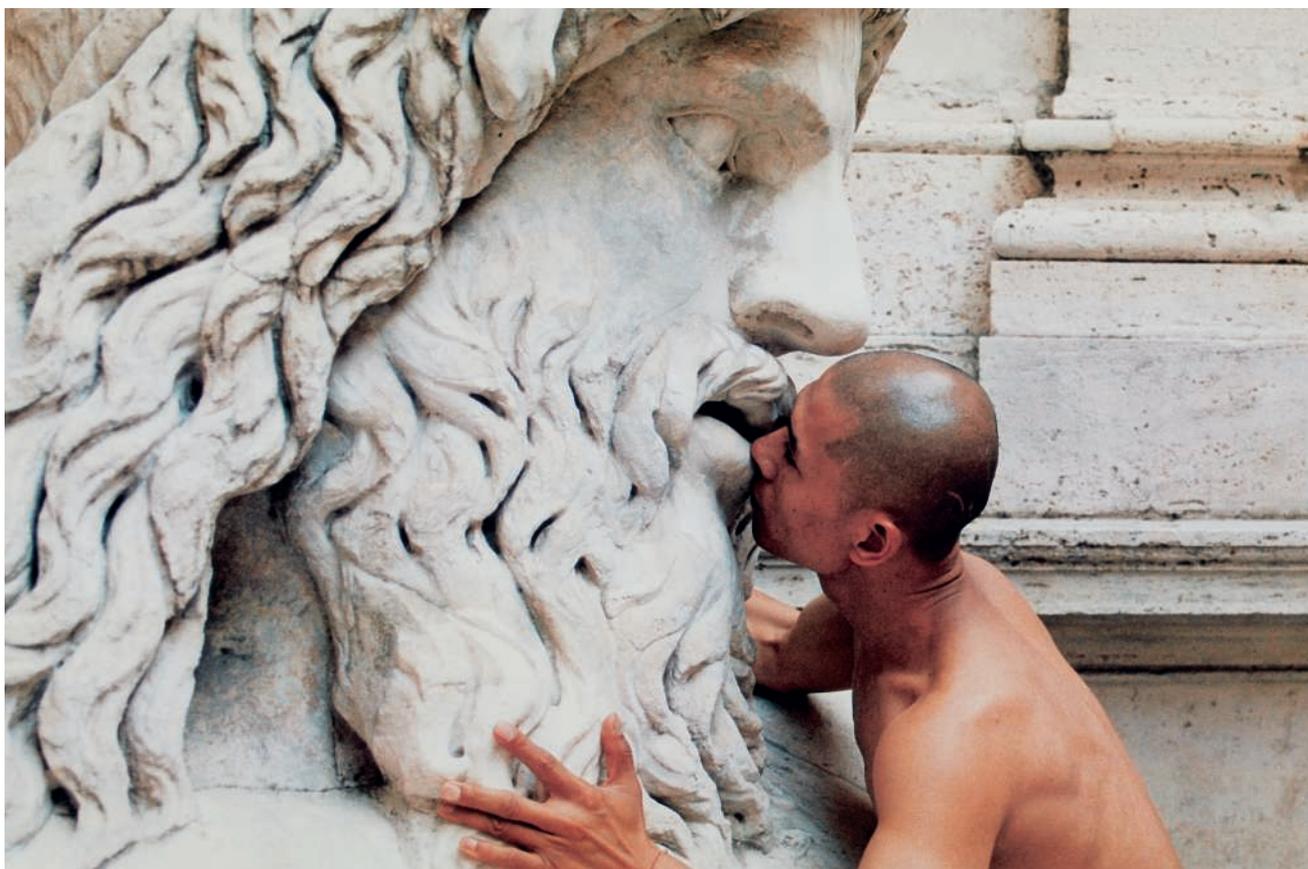
9½ x 11¾ in. (24.1 x 29.8 cm)

Signed, titled, dated and numbered

35/40 in ink in the margin.

Estimate

\$20,000-30,000



35. Zhang Huan b. 1965

Untitled from My Rome, 2005
Chromogenic print.
39¾ x 60 in. (101 x 152.4 cm)
Signed, titled in Chinese, dated
and numbered AP 2/2 in ink on a
label affixed to the frame backing.
One from an edition of
8 plus 2 artist's proofs.

Estimate
\$15,000-20,000

Provenance
Acquired directly from the artist
Christie's, New York, Post-War
and Contemporary Art Afternoon
Session, 7 February 2008

36. Zhang Huan b. 1965

*To raise the water level in a
fishpond (Waterchild)*, 1997
Chromogenic print.
39¾ x 60 in. (101 x 152.4 cm)
Signed, titled in Chinese, dated
and numbered 5 in ink on a label
affixed to the reverse. One from
an edition of 5.

Estimate
\$6,000-8,000

Provenance
F2 Gallery, Beijing
Phillips de Pury & Company,
New York, Under the Influence,
27 February 2007, lot 204





37. Cindy Sherman b. 1954

Untitled (Lucille Ball), 1975
 Fujicolor Crystal Archive print,
 printed 2001.
 10⅞ x 8 in. (25.7 x 20.3 cm)
 Signed and dated in ink on the verso.

Estimate
 \$8,000-12,000

Provenance
 Metro Pictures, New York

Literature
 The Museum of Modern Art, *Cindy Sherman: The Complete Untitled Film Stills*, fig. 1 there titled *The Lucy Photo-Booth Shoot*
 Schor, *Cindy Sherman: The Early Works 1975-1977*, pp. 37, 123

38. Lorna Simpson b. 1960

Lower Region, 1992
 Polaroid print triptych.
 Each 23¼ x 19⅞ 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
 \$8,000-12,000

Provenance
 Rhona Hoffman Gallery, Chicago

Literature
 Blessing, *Speaking with Hands: Photographs from The Buhl Collection*, pp. 143, 247



39. Carrie Mae Weems b. 1953

Untitled, (Playing Cards Malcolm X), 1990
Gelatin silver print, printed 1999.
27 x 27 in. (68.6 x 68.6 cm)
Signed in ink, printed title, date and
number 3/5 on labels affixed to
the verso.

Estimate

\$15,000-25,000

Provenance

P.P.O.W., New York

Literature

The National Museum of Women
in the Arts, *Carrie Mae Weems*,
pl. 25, variant
Yale, *Carrie Mae Weems: Three
Decades of Photography and Video*,
pl. 6.4, variant



40. Sam Samore b. 1963

Allegories of Beauty (Incomplete)
#13, 1995
Gelatin silver print, flush-mounted.
28¾ x 71¼ in. (73 x 181 cm)
Signed, dated '1990s' and numbered
11/12 in pencil on the recto.

Estimate

\$8,000-12,000

Literature

D.A.P., *Sam Samore: Allegories of
Beauty (Incomplete)*, n.p.



41. **Cindy Sherman** b. 1954

Untitled Film Still #37, 1979

Gelatin silver print.

9¼ x 6¼ in. (23.5 x 15.9 cm)

Signed, dated, numbered 1/10 and copyright notation in ink on the verso.

Estimate

\$90,000-120,000

Provenance

Metro Pictures, New York

Private Collection, New York

Literature

Danto, *Cindy Sherman: Untitled Film Stills*, pl. 24

Frankel, *Cindy Sherman: The Complete Untitled Film Stills*, p. 105

Burton, *Cindy Sherman*, pl. 5

Durand, *Cindy Sherman*, p. 243

Krauss and Bryson, *Cindy Sherman 1975-1993*, p. 53

Schirmer/Mosel, *Cindy Sherman*, pl. 23

Schjeldahl, *Cindy Sherman*, pl. 23

Pantheon, *Cindy Sherman*, pl. 23

Suzuki, *Cindy Sherman*, p. 24

Thames and Hudson, *Cindy Sherman*

Retrospective, pl. 45

The Museum of Modern Art, *Cindy Sherman*, p. 104

**“Those roles are in a film:
the women aren’t being
lifelike, they’re acting.
There are so many levels of
artifice. I liked that whole
jumble of ambiguity.”**

Cindy Sherman

Sherman’s groundbreaking series, *Untitled Film Stills* is comprised of sixty-nine black and white photographs in which Sherman poses herself in various stereotypical female roles inspired by B-grade movies of the 1950s and 1960s. Acting not only as photographer, but also as director, set designer, costume designer and makeup artist, Sherman explores the various clichés of femininity deeply embedded in popular culture. The resulting images, of which the current lot is a prime example, force viewers to question the very validity of these long-existing stereotypes. In *Untitled Film Still #37*, Sherman is seen leaning on the mantle of a fireplace, smoking, in a seemingly deep daze, which is exemplified by the images low angle invoking the dramatic standards of narrative cinema.

Untitled Film Stills stands as Sherman’s most important and influential series of photographs. She eventually completed the series in 1980, stopping, when she ran out of clichés. In December 1995, the Museum of Modern Art, New York, acquired all sixty-nine photographs in the series.



Actual size



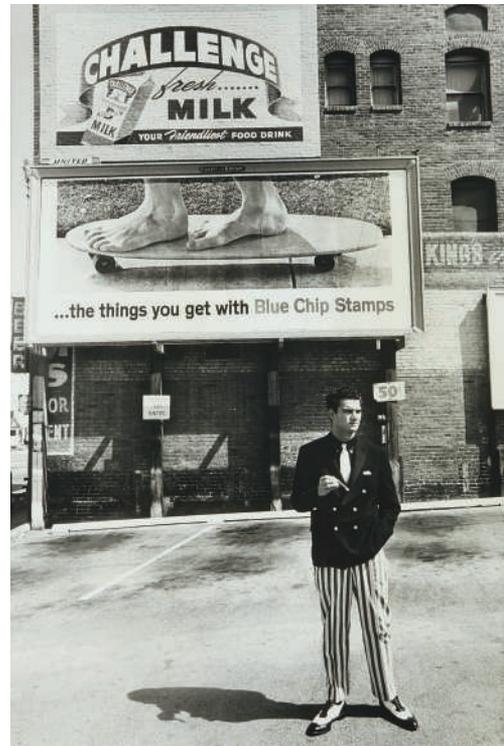
42



42



43



42

42. Dennis Hopper 1936-2010

Selected portraits, 1964-1967

Three gelatin silver prints, printed 1988.
Each 23¾ x 16 in. (60.3 x 40.6 cm) or the reverse
Each signed, dated and numbered 6/15 in pencil
on the verso.

Estimate
\$8,000-12,000

Provenance
Galateau, Limoges, 25 June 2000, lots 118-120

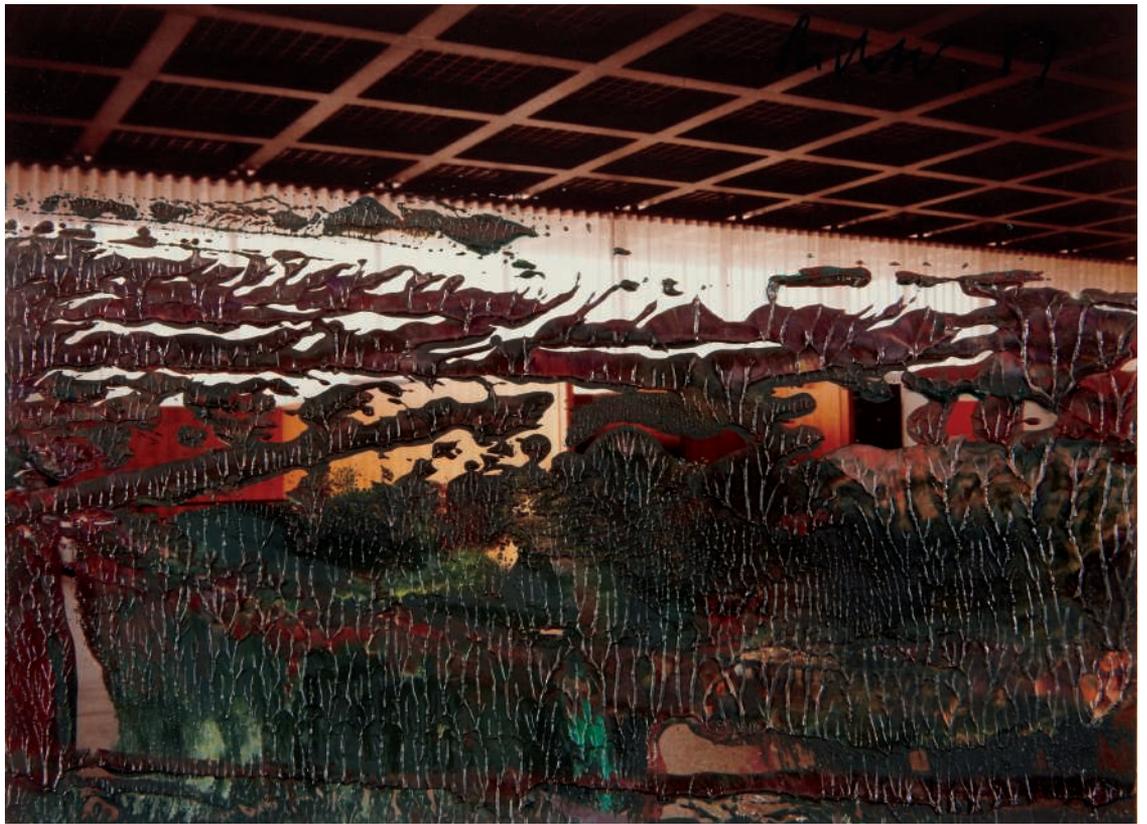
Titles include: *Allen Ginsberg and
Timothy Leary, 1967; Peter Blake, 1964;
Larry Bell, 1964*

43. Dennis Hopper 1936-2010

Venice, 1995
Chromogenic print.
24 x 16 in. (61 x 40.6 cm)
Signed, titled, dated and numbered 1/5 in pencil
on the verso.

Estimate
\$1,500-2,500

Provenance
Tony Shafrazi Gallery, New York



Actual size

44. Gerhard Richter b. 1932

New York, 1989

Unique chromogenic print with oil paint.

4¼ x 5⅞ in. (10.8 x 14.9 cm)

Signed and dated in ink in the recto.

Estimate

\$30,000-40,000

Provenance

Marian Goodman Gallery, New York

Nolan Eckman Gallery, New York

Janet Borden, Inc., New York

Gerhard Richter, one of the greatest artists working today, has maintained a lifelong fascination with the relationship between painting and photography. His *Overpainted Photographs* first appeared in the late 1980's and he has been making them ever since. Small in comparison to his other work, these family-album sized pictures start with a photograph taken by Richter of friends, family and travels, which is then fragmented and semi abstracted by the artist's application of paint. A strange hybrid emerges from this process in which beautiful spontaneous gestural swaths of color and texture are laid and pulled across the detailed sheen of personal memory.

A comprehensive catalogue of Gerhard Richter's *Overpainted Photographs* is scheduled to be published in 2016, in which this will be included.

German Photography: The Düsseldorf Academy of Art

Often referred to as the Düsseldorf Photographers, Candida Höfer (b. 1944), Axel Hütte (b. 1951), Thomas Struth (b. 1954), Andreas Gursky (b. 1955), and Thomas Ruff (b. 1958) all grew up in a country whose cities were devastated by the allied bombing during World War II and whose recent past questioned the very nature of humanity. Silence and post War depression was the adult norm. How do you teach history to children when your country is occupied and on trial? The answer came from a generation of artists who, led by the avant-garde visionary Josef Beuys at the Düsseldorf Art Academy, sought to examine their cultural heritage through art.

Legend has it that Beuys, a Luftwaffe pilot in WWII, was shot down and then saved by an aboriginal society who wrapped him in fat and animal skins and brought him back to life. In the early 1960s Beuys joined the faculty at the Düsseldorf Art Academy as a sculpture professor. His lectures and electrifying performances expanded art into theater, politics and social activism. His 1965 solo performance, *How to Explain Pictures to a Dead Hare*, suggested the healing potential of art for a world in need of revitalization and hope. It was Beuys's premise that we need to *Show Your Wound* in order to heal. Though dismissed from the academy in 1971, before the aforementioned photographers had enrolled, Beuys had set the stage for future generations by transforming the Düsseldorf Art Academy into a center for new European avant-garde that attracted such artists as Gerhard Richter and the photographers Bernd and Hilla Becher.

Höfer, Struth, Hütte, Gursky and Ruff were some of the first students at the Düsseldorf Art Academy to study photography with

Bernd Becher. Bernd and his wife Hilla, began photographing structures together (often relics of the Industrial Revolution such as coal tipples and cooling towers as seen in lot 147) in 1959. Like scientists removing a specimen from the field, the Bechers framed their subject in a manner that isolated it from its environment. They further invited investigation by placing images of like-structures in grids and classifying them by title. By the time Bernd Becher became a professor at the Düsseldorf Art Academy (policy would not allow Hilla a simultaneous appointment), the Bechers' photographs, with their seemingly neutral point of view and serial display, were applauded by the international art world as important works of Minimal and Conceptual Art.

After studying film (1973-1976) at the Academy, Candida Höfer (lot 45) joined Bernd Becher's first Photography class in 1976. Thomas Struth began his studies in painting, but with the encouragement of his teacher, Gerhard Richter, switched to photography along with Höfer and Axel Hütte. Thomas Ruff joined them in 1977, and Andreas Gursky in 1988. They were the first generation of the Bechers' students to receive acclaim in the international arena of Contemporary art as photographers. Although trained by the Bechers to use photography as a tool for artists to explore the cultural, commercial, and political history reality reflected in the world around them, what ultimately made the Düsseldorf Photographers famous as a group was their collective switch to color photography from the traditional use of black and white, and the monumental size of their pictures.

Thomas Ruff was the first of the Düsseldorf Photographers to make color photographs. Using members of the post-punk band EKG and

fellow students as models, Ruff began a series of portraits, a genre that had been all but ignored by the post WWII Düsseldorf Art Academy. Applying the Bechers' emphasis on artistic neutrality, he asked his sitters to try to be as expressionless as possible and to wear ordinary clothes. In 1986 he added another important element to his color portrait: size. *Porträt (A. Giese)*, 1989 (lot 47) is an early example of Ruff's famous portrait series. The physical presence of this monumental portrait changes the way we view a photograph: from a visual reading of a small black and white image to a full body experience; from a mind's eye understanding of the image in front to the sensation of physically falling into an overwhelming profusion of minute details.

During the late 1970s Thomas Struth began to explore the historically layered construction of urban centers. These black-and-white classically constructed views, as we see in lot 28, were often taken from the center of deserted streets. As with Ruff's large-scale deadpan portraits, Struth's medium-scale coolly rendered cityscapes invite investigation. Over the next decades Struth expanded his urban subject matter to include family portraits, landscapes and man-made structures from around the world. Struth's most publically praised photographs are his *Museum Photographs*: large-scale color images of people visiting museums, churches and other cultural intuitions around the world. *Kunsthistorisches Museum Wien II*, 1989 (lot 87) is an early and important example from Struth's celebrated *Museum* series. With the same analytical approach as for his earlier cityscapes, this photograph brings our attention to the pattern or structure of the physical and mental space in which people gather to look at art. And as with his street shots, this large format color photograph

creates a tautological connection between the history of a place (its form and content) and our current usage of it. But in the *Museum* series, Struth has added the human element of our codified social behavioral patterns, which appear to be echoed in the art we choose to visit. Celebrated as a history painter of the present, the photographer once described art as a means of locating yourself in your time.

In Andreas Gursky's photographs (lot 48), time seems to stop in a moment of metaphysical reflection. His large-scale color photographs appear to come from an omnipresent viewpoint that places before us the world of appearances. As with Struth, Gursky has been compared to history painters of the past, but unlike Struth, Gursky's photographs do not seem to address our cultural history, but rather they present an overwhelming sense of NOW.

Elger Esser (b. 1967) (lots 148-149) is a very different photographer from the generation that preceded him at the Düsseldorf Art Academy. Born in Germany, he was raised in Rome by his German father and French mother. He joined the Academy and became a student of the Bechers in the 1990s, a time in which the first generation was achieving worldwide fame. Instead of photographing the surface of his subject with documentary clarity and emotional distance of the previous generation, Esser opted to infuse his landscape photography in a poetic artistry. His landscapes appear as a monochromatic evocation of times past - rather than the detailed and demanding present of his famous colleagues. He explained "if you are a child growing up in a city like Rome, where you are confronted with over 3,000 years of history, you have a very different concept of time."



45. Candida Höfer b. 1944

Bibliothèque Nationale de France, Paris V, 1998
Chromogenic print.
23½ x 23½ in. (59.7 x 60 cm)
Signed in ink on the reverse of the flush-mount; printed title, date and number 2/6 on label affixed to the reverse of the flush-mount.

Estimate
\$8,000-12,000

Provenance
Rena Bransten Gallery, San Francisco

46. Thomas Struth b. 1954

Mais-Acker Nach der Ernte n°34, Winterthur, 1993
Chromogenic print.
33 x 43 in. (83.8 x 109.2 cm)
Signed in pencil, printed title, date and number 5/10 on an artist's label affixed to the frame backing.

Estimate
\$8,000-12,000

Provenance
Marian Goodman Gallery, New York

Literature
Schirmer/Mosel, *Thomas Struth: Dandelion Room*, n.p.



Please reference the essay, "German Photography" prior to lot 45 for more information on the artists.



47. Thomas Ruff b. 1958

Portrait (A. Giese), 1989
Chromogenic print.
63¼ x 47¼ in. (160.7 x 120 cm)
Signed, dated and numbered 4/4 in pencil on
the reverse of the flush-mount.

Estimate
\$30,000-50,000

Exhibited

*Ghost in the Shell: Photography and the Human
Soul, 1850-2000*, Los Angeles County Museum
of Art, 16 December 1999 - 17 January 2000

Literature

Stedelijk Museum, *Thomas Ruff: Porträts,
Häuser, Sterne*, cover
Winzen, Thomas Ruff 1979 to the Present, pl. 67

Please reference the essay, "German
Photography" prior to lot 45 for more
information on the artist.

48. Andreas Gursky b. 1955

Athens, 1995

Inkjet print diptych, printed later, face-mounted to Plexiglas.

Overall 72¾ x 144¾ in. (184.8 x 367.7 cm)

Signed on the verso; signed in ink, printed title, date and number 3/6 on an artist's label affixed to the frame backing of the left panel.

Estimate

\$250,000-350,000

Provenance

Galerie Jean Bernier, Athens

Phillips de Pury, New York, *Veronica's Revenge*:

Contemporary Art from the Lambert Art Collection, 8 November 2004, lot 24

Private Collection, New York

Literature

Grosenick, *Andreas Gursky: Fotografien 1994-1998*, pp. 64-65

Pfab, Cooke and Syring, *Andreas Gursky:*

fotografien 1984 bis Huete, pp. 102-103

Syring, *Andreas Gursky: Photographs From 1984 to the Present*, pp. 112-113

Deitch, *Monument to Now: The Dakis Joannou Collection*, pp. 162-163

Grosenick, *Ahead of the 21st Century: The Pisces Collection*, pp. 84-85, No. 60

The spectacular view seen in Andreas Gursky's *Athens*, 1995 appears to be taken from a distant peak looking down upon the city below. It is warm and thick, a sepia toned tapestry made up of endless tungsten lit buildings that are fluoresced in splashes across the picture plane by street lamps and car lights. In the distance particulate matter gathers to create a glowing dome over this man-made marvel of a starless night. Gursky's photographs have often been compared to paintings because of their sensuous impact upon the viewer. *Athens* with its complexly abstract patterning and dynamic overall spattering of light indeed has the brunt shock of recognition similar to the physical effect one receives upon viewing a painting by Jackson Pollack.

Andreas Gursky is one of the greatest contemporary European photographers. Born in 1955 in Leipzig, former East Germany, Gursky attended the Folkwang School in Essen (1978-1981) followed by the Düsseldorf Art Academy (1981-1987) where he studied under Bernd and Hilla Becher. Since the 1990s he has become internationally recognized for his amazing large-scale color photographs. Gursky's subject matter has been written about as

being "architectural structures that reflect our contemporary global environment". And indeed he does photograph manufacturing plants and supermarkets, hotel lobbies, apartment buildings, and stock exchanges from around the world. But the main theme of Gursky's work is the conceptually rigorous interweaving of the micro details into a macro structure.

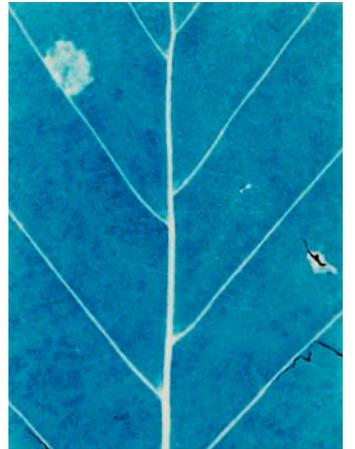
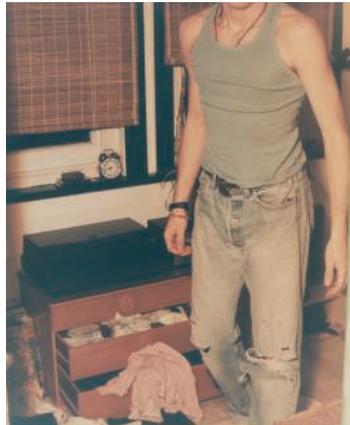
It is this tension between what we see and what we think we are seeing, between the surface details of a photographic image and what our minds seek to understand that holds us captivated by Gursky's art. This he achieves in *Athens*, through his artful use of color, impressive scale (the combination of two mural size photographs) as well as an elevated and seemingly cool and distant point of view. All of which he combined with the subtle use of new technology and digital manipulation to create an image which appears to be seen from a place that is dizzily beyond normal human perception: a technological omnipresent vision of HERE and NOW.

Please reference the essay, "German Photography" prior to lot 45 for more information on the artist.











49. Wolfgang Tillmans b. 1968

Selected images, 1991-1995

Sixteen chromogenic prints.

Each 20 x 24 in. (50.8 x 61 cm) or 16 x 12 in. (40.6 x 30.5 cm) or the reverse

Each signed, titled, dated and numbered in ink on the verso. Each from an edition of 3 plus 1 artist's proof or edition of 10 plus 1 artist's proof.

Estimate

\$40,000-60,000

Provenance

Andrea Rosen Gallery, New York

Phillips de Pury, New York, *Veronica's Revenge: Contemporary Art from the Lambert Art Collection*, 8 November 2004, lot 31

Literature

Hatje Cantz, *Wolfgang Tillmans: Lighter*, pp. 131, 202, 205, 224, 307, 367

Phaidon, *Wolfgang Tillmans*, pp. 19, 48, 53, 57, 124, variant

Taschen, *Wolfgang Tillmans*, n.p.

Tate, *Wolfgang Tillmans: If One Thing Matters, Everything Matters*, pp. 14, 36, 38, 44, 49, 50, 72, 81, 82, 83, 87, 93

Scalo, *Veronica's Revenge: Contemporary Perspective in Photography*, pp. 54, 57

Titles include:

Rachel Auburn, January 1995

Wet Tree, December 1993

Operation Theatre II, January 1994

Lutz, Alex, Suzanne & Christoph au Strand, July 3, 1993

Lutz Wanking, August 1991

Lutz, Plastic Trousers, August 1992

Adam, Levi's, December 1991

Arse in Fountain (repro), May 1994

Chemistry, Young Woman, September 1992

Blatt (Mille), November 1994

Christos, April 1992

Adam Doing Up Boot, 1991

Barthaut (vignetted), April 1992

Anna, SBB, Blue, March 1994

Alex & Lutz Holding Each Other, August, 1992

Four Boots, August 1992

Additional prints of *Four Boots*, August 1992 are also owned by the Metropolitan Museum of Art and the Museum of Modern Art, New York



50. Bill Henson b. 1955

Untitled (CB/KMC 4 SH 69 N36A),
1998-1999

Chromogenic print, flush-mounted to
aluminum.

40¾ x 60½ in. (103.5 x 153.7 cm)

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

Estimate

\$12,000-18,000

Provenance

Roslyn Oxley9 Gallery, Sydney



51. Ryan McGinley b. 1977

Untitled (Blonde Smoke), 2007

Chromogenic print, flush-mounted.

40 x 27¼ in. (101.6 x 69.2 cm)

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

Estimate

\$8,000-12,000

Provenance

Team Gallery, New York

52. Katy Grannan b. 1969

Anonymous, Modesto, CA, 2012
Pigment print, flush-mounted.
39 x 29 in. (99.1 x 73.7 cm)
Signed, dated in ink, printed title, date and
number 1/3 on a gallery label affixed to the
frame backing.

Estimate
\$10,000-15,000

Provenance
Fraenkel Gallery, San Francisco



53. Nan Goldin b. 1953

Self-Portrait in hotel room, Baur au Lac, Zurich, 1998
Dye destruction print.
25 $\frac{5}{8}$ x 38 $\frac{3}{8}$ in. (65.1 x 97.5 cm)
Signed, titled, dated, and numbered 12/15
in ink on the reverse of the flush-mount.

Estimate
\$5,000-7,000

Provenance
Matthew Marks Gallery, New York

Literature
Korinsha, *Nan Goldin: Couples and Loneliness*, pp. 118-119
Steidl, *The Beautiful Smile, The Hasselblad Award 2007*, p. 157





54. Nan Goldin b. 1953

Grids, Untitled from Bowery to Berlin,
1991-1992

Composition of six dye destruction prints,
double mounted, printed 2000.

Each 15½ x 23 in. (39.4 x 58.4 cm)

Overall 37 x 75¼ in. (94 x 191.1 cm)

Signed, titled, dated and numbered 1/3 in
ink on the reverse of the mount.

Estimate

\$20,000-30,000

Provenance

Matthew Marks Gallery, New York

Literature

Bibliothek der Fotografie, *Portfolio, Nan Goldin*, pp. 26-27, cover

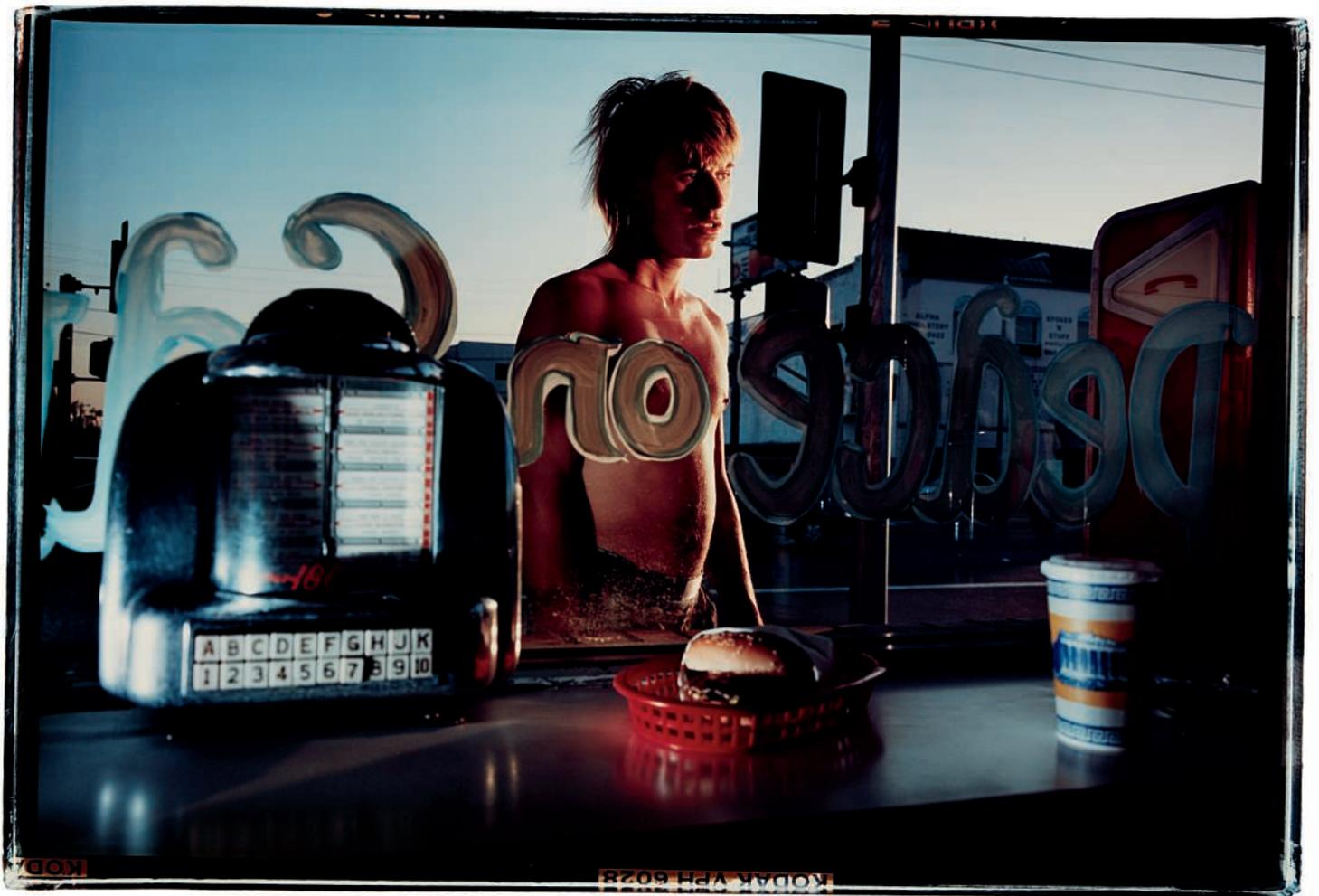
Korinsha, *Nan Goldin: Couples and Loneliness*, pp. 65-67

Scalo, *Nan Goldin: A Double Life*, pp. 134-135, 154-155, cover

Whitney Museum of Art, *Nan Goldin: I'll Be Your Mirror*, pp. 300-301, 302-303, 304-305, 310, 334, 340-341

Titles include:

Joey and Andres in Bed, Berlin, 1992;
Gina at Bruce's dinner party, New York City, 1991; *David in bed, Leipzig, Germany*, 1992; *Jimmy Paulette on David's bike, New York City*, 1991;
Joey at the Love Ball, New York City, 1991; *David on the Bowery, New York City*, 1991



55. Philip-Lorca diCorcia b.1951

Eddie Anderson, 21 years old, Houston, Texas, \$20, 1990-1992
Chromogenic print.
26 x 37¾ in. (66 x 95.9 cm)
Signed in pencil on the reverse of the flush-mount. One from an edition of 20.

Estimate
\$40,000-60,000

Provenance
Pace/MacGill Gallery, New York
Private Collection, California
Phillips, de Pury & Luxembourg New York,
25 October 2002, lot 59

Literature

Taschen, *Emotions & Relations*, p. 185
The Museum of Modern Art, *Philip-Lorca diCorcia*, cover and p. 71

Additional prints of this image are also in the collections of the Metropolitan Museum of Art, New York, the Museum of Modern Art, New York, the San Francisco Museum of Modern Art, and the Museo Nacional Centro de Arte Reina Sofia, Madrid.

56. **Andres Serrano** b. 1950

Piss Christ, 1987

Dye destruction print, face-mounted to Plexiglas.

40 x 30 in. (101.6 x 76.2 cm)

Signed, titled and numbered 9/10 in pencil on the verso.

Estimate

\$100,000-150,000

Provenance

Stux Gallery, New York
Harry Lunn Jr., Washington D.C.

Exhibited

Abject Art: Repulsion and Desire in American Art, The Whitney Museum of American Art, New York, 23 June - 29 August 1993

Literature

Atkins, "Stream of Conscience", *The Village Voice*, 30 May 1989, vol. 34, no. 22, pp. 87-88

Heartney, "Andres Serrano: Challenging Complacency," *Latin American Art*, Winter, 1990, pp. 37-39

Serrano, *A History of Sex, Milan:*

Photology, 1998, p. 6

Grosenick and Riemschneider, *Art at the Turn of the Millennium*, p. 461

Wallis, *Art Matters: How the Culture Wars Changed America*, n.p.

Oscillating between avant-grade provocateur and traditional Christian iconographer, Andres Serrano defies categorization. Though raised as a Catholic, in his youth he began to question the Church's teachings and what he saw as an overly rigid orthodoxy. Conflicted in faith, well versed in Christian iconography and influenced by Renaissance paintings, Serrano turned to photography as a means of challenging the sacred and in doing so, explore his own relationship with the complex ideologies of contemporary culture. No work from his career elucidates this exploration more than *Piss Christ*, 1987.

With a title that immediately informs us, it is at once visually captivating and discomfiting: a powerfully lit golden crucifix, slightly askew, emerges from profuse, sumptuous oranges and reds. Illuminated, infinitesimal air bubbles populate the foreground, almost as if instead of viewing a photograph, our eyes are looking directly through the Plexiglas that holds its subject. Serrano's chosen plastic Christ figurine eschews an emphasis on the frailty of human flesh, and instead the solid, molded form functions as an icon, interrogating the rigidity of belief through its profane baptism.

Technically stunning and conceptually provocative *Piss Christ's* place in the history of photography was cemented at its inception, however, it is perhaps the surrounding controversy that has elevated the work to an iconic status as a globally recognized image. In 1989 *Piss Christ* ignited the Culture Wars when the American Family Association began a dramatic protest of the photograph's funding through the National Endowment for Arts (NEA), which via the Southern

Center for Contemporary Art, had awarded Serrano \$15,000. Preceding the protest, *Piss Christ* had debuted at Stux Gallery in New York and toured in the exhibition Awards in the Visual Arts 7 to LACMA, the Carnegie-Mellon University Art Gallery, and the Virginia Museum of Fine Arts without incident. However, the controversy bloomed in the spring of 1989 expanding to include other artists, such as Robert Mapplethorpe who similarly presented classical subjects through a contemporary lens, and whose seminal exhibition, *Robert Mapplethorpe: The Perfect Moment*, was cancelled at the Corcoran Gallery.

Serrano's unapologetically profane and materialistically honest title, married with photography's unshakable status as evidence leaves little deniability in regards to its making, and the palpable sense that, as Roland Barthes describes, "this has been." Since its inception, photography has been questioned for potential indecency in ways that other mediums perhaps have not, and during the Culture Wars Serrano and Mapplethorpe bore the brunt of vitriolic criticism. Their perceived offenses, too real; their work an enduring symbol of the tension between artistic freedom and religious and cultural taboo.

The present lot originated from Stux Gallery and was purchased by the current owner from the famed photographs gallerist and dealer Harry Lunn. In addition to handling works by classic greats like Berenice Abbott, Walker Evans and Robert Frank, Lunn also championed cutting-edge artists such as Serrano, Mapplethorpe, and Pierre et Giles. Within this catalogue, his vision is also seen in Mapplethorpe's *Z Portfolio* (lot 251), one of three controversial but important portfolios by the artist, which Lunn published.





57. Hiroshi Sugimoto b. 1948

Church of Light, Tadao Ando, 1997

Gelatin silver print.

23 x 18½ in. (58.4 x 47 cm)

Signed in pencil on the mount; blindstamp number 4/25, 911 in the margin.

Estimate

\$12,000-18,000

Provenance

Sonnabend Gallery, New York

Literature

Hatje Cantz, *Hiroshi Sugimoto*, p. 203
Kunsthaus Bregenz, *Hiroshi Sugimoto: Architecture of Time*, p. 17

58. Hiroshi Sugimoto b. 1948

Silurian Period, 1992

Gelatin silver print.

15 x 23 in. (38.1 x 58.4 cm)

Signed in pencil on the mount; blindstamp title, date and number 6/25, 115 in the margin.

Estimate

\$12,000-18,000

Provenance

Fraenkel Gallery, San Francisco





59. Hiroshi Sugimoto b. 1948

Bay of Sagami, Atami, 1997

Gelatin silver print.

16½ x 21¼ in. (41.9 x 54 cm)

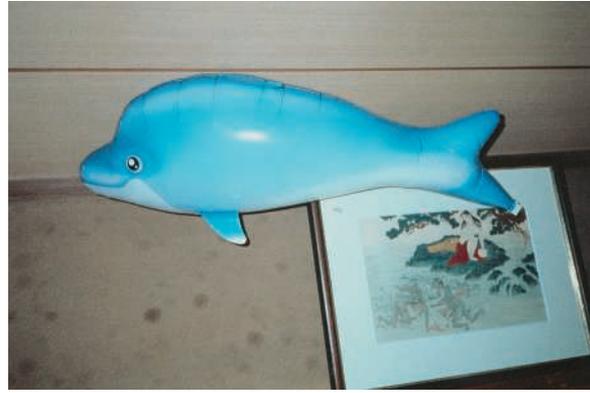
Signed in pencil on the mount; blindstamp title, date and number 10/25, 501 in the margin.

Estimate

\$20,000-30,000

Provenance

Sonnabend Gallery, New York



60. Nobuyoshi Araki b. 1940

Shikijo Portfolio II, 1996

Fifteen Iris prints.

Each 7½ x 11¼ in. (19.1 x 28.6 cm)

Each signed and numbered 22/30 in pencil on the verso. Enclosed in an archival black linen clamshell case with Japanese calligraphy title plate.

Estimate

\$10,000-15,000

Provenance

Taka Ishii Gallery, Tokyo



6i. Nobuyoshi Araki b. 1940

Shikijo kyo, 2001
Unique gelatin silver print with acrylic paint,
mounted to Plexiglas.
18 x 22 in. (45.7 x 55.9 cm)
Signed in ink on the verso.

Estimate
\$10,000-15,000

Provenance
Taka Ishii Gallery, Tokyo



62. Helmut Newton 1920-2004

Gold Watch, Beverly Hills, 1996
Chromogenic print, printed later.
62½ x 46½ in. (158.8 x 118.1 cm)
Signed, titled, dated and numbered 3/3 in
ink on the reverse of the flush-mount.

Estimate
\$40,000-60,000

Provenance
Galerie Andrea Caratsch, Zurich

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

63. Helmut Newton 1920-2004

Domestic Nude 10, Hollywood, 1992
Gelatin silver print.
11½ x 18¾ in. (29.2 x 46.7 cm)
Signed, titled, dated, numbered 6/15
in pencil, copyright credit reproduction
limitation and gallery stamps on the verso.

Estimate
\$15,000-20,000



64. Annie Leibovitz b. 1949

Lauren Grant, White Oak, Florida, 1999
Archival pigment print.
41 x 32¾ in. (104.1 x 83.2 cm)
Signed, titled, dated and numbered in pencil
in the margin. One from an edition of 25.

Estimate
\$8,000-12,000

Provenance
Acquired directly from the artist



65. Nan Goldin b. 1953

Fog, Brides-les-Bains, France, 2002
Dye destruction print.
25¾ x 38¾ in. (65.4 x 98.4 cm)
Signed, titled, dated and numbered 9/15 in
ink on a gallery label affixed to the reverse of
the flush-mount.

Estimate
\$5,000-7,000



66. Nan Goldin b. 1953

Amanda on my Fortuny, 1993
Dye destruction print.
25½ x 38 in. (64.8 x 96.5 cm)
Signed, titled, dated and numbered 20/25 in
ink on the reverse of the flush-mount.

Estimate
\$8,000-12,000

Literature
Whitney Museum of Art, *Nan Goldin: I'll Be
Your Mirror*, pp. 360-361





67. Bettina Rheims b. 1952

Selected nudes, 1985-1988

Three gelatin silver prints, printed later.

Each approximately 21¾ x 14½ in. (55.2 x 36.8 cm)

Each signed, titled, dated and numbered in ink on the verso. Each from an edition of 15.

Estimate

\$15,000-20,000

Provenance

Acquired directly from the artist

Titles include:

Anna Karina, Paris, October, 1988

Julia dans les bureaux de Playboy, Paris, 1985

Claudia, debout avec des gants, Paris,
October, 1987



68. Sante D'Orazio b. 1956

Pamela Anderson, Hollywood, Dollar Bill #1, 2000

Chromogenic print, face-mounted to Plexiglas.

29¾ x 24 in. (75.6 x 61 cm)

Signed in ink, printed title, date, number 3/6 and copyright credit reproduction limitation stamp on two labels affixed to the frame backing.

Estimate

\$8,000-12,000

Provenance

Stellan Holm Gallery, New York



69. Tyler Shields b. 1982

Batman, 2014
Chromogenic print, flush-mounted.
52 x 70 in. (132.1 x 177.8 cm)
Signed in ink on the recto. Accompanied
by a signed Certificate of Authenticity.

Estimate
\$12,000-18,000

This print is unique in this size.

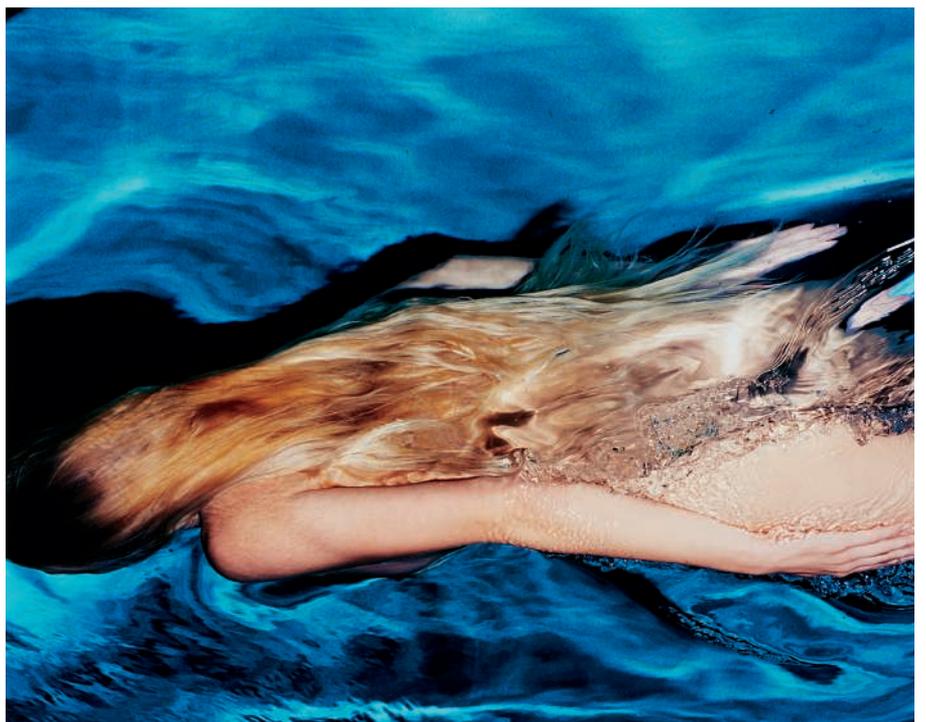
70. Michael Dweck b. 1957

Mermaid 106, Miami, 2007
Chromogenic print.
26 x 32½ in. (66 x 82.6 cm)
Signed, titled, dated and numbered 3/5
in ink on an artist's label affixed to the
reverse of the flush-mount.

Estimate
\$7,000-9,000

Provenance
Dean Project, Miami

Literature
Ditch Plains Press, *Michael Dweck:*
Mermaids, pp. 118-119





71. David LaChapelle b. 1963

The Rape of Africa, 2009
 Chromogenic print, face-mounted to Plexiglas.
 35 x 80 in. (88.9 x 203.2 cm)
 Signed in ink, printed title, date and number AP
 3/4 on an artist's label affixed to the reverse of
 the flush-mount. One from an edition of 7 plus 4
 artist's proofs.

Estimate
 \$20,000-25,000

Provenance
 Reflex Gallery, Amsterdam

Literature
 Reflex Amsterdam, *The Rape of Africa*, n.p.

72. David LaChapelle b. 1963

The House at the End of the World, 2005
 Chromogenic print, face-mounted to Plexiglas.
 26½ x 39¾ in. (67.3 x 101 cm)
 Signed in ink, printed title, date and number
 5/7 on an artist's label affixed to the reverse of
 the flush-mount.

Estimate
 \$12,000-18,000

Provenance
 Phillips, New York, 1 October 2014, lot 315

Literature
 Taschen, *David LaChapelle*, pp. 318-319



73. David LaChapelle b. 1963

Amanda as Andy Warhol's Liz in Purple, 2007

Chromogenic print.

53 x 50¼ in. (134.6 x 127.6 cm)

Signed in ink, printed title, date and number AP 1 on an artist's label affixed to the reverse of the flush-mount. One from an edition of 3 plus artist's proofs.

Estimate

\$35,000-45,000

Provenance

Acquired directly from the artist

Literature

Giunti, *David LaChapelle*, pl. 46, color variant



74. Marilyn Minter b. 1948

Crisco, 2002

Chromogenic print.

12½ x 19 in. (31.8 x 48.3 cm)

Signed, titled, dated and numbered 9/25 in ink on the verso.

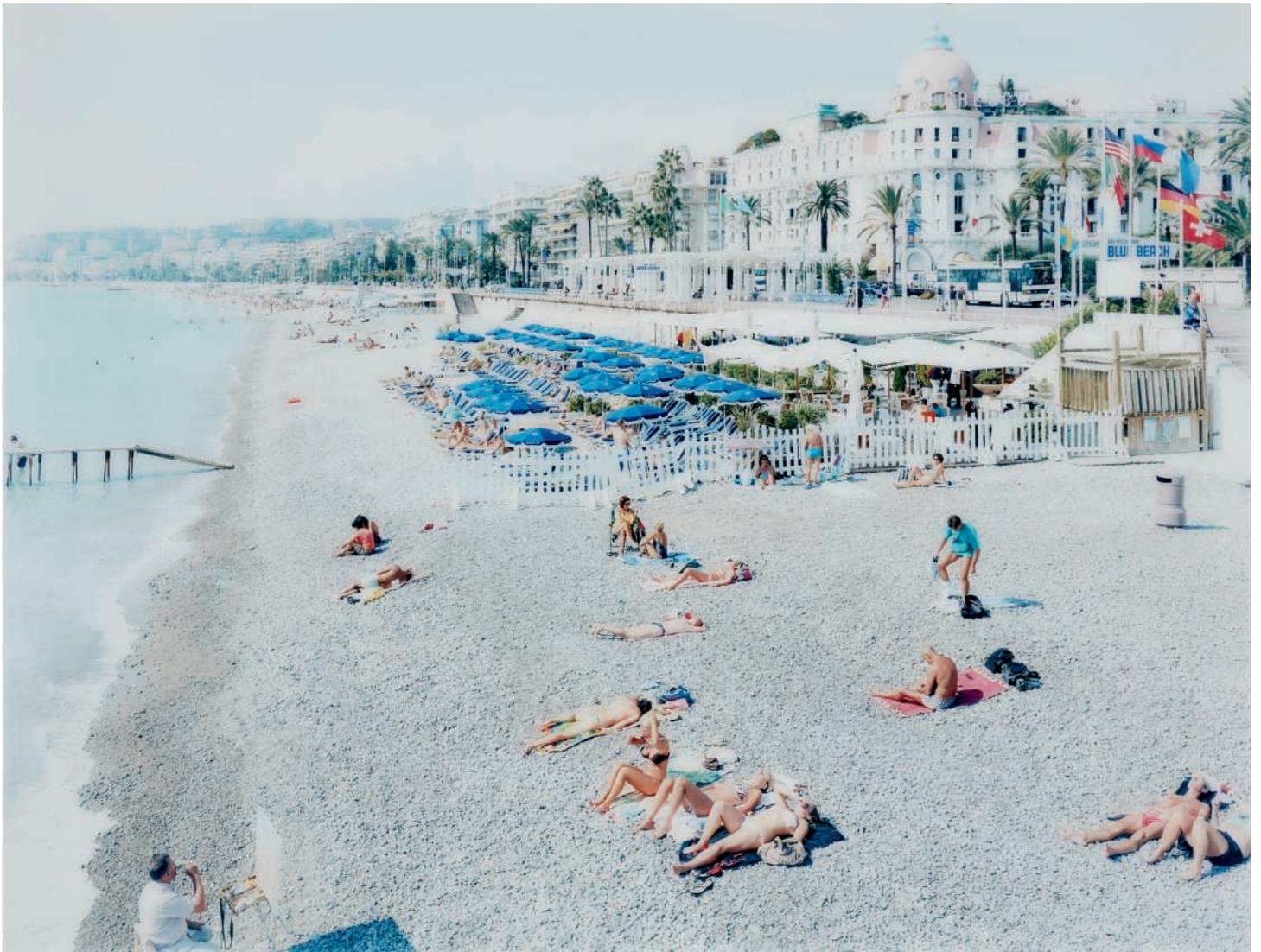
Estimate

\$7,000-9,000

Provenance

amfAR, New York





75. Massimo Vitali b. 1944

Negresco Mare #2268, 2005

Chromogenic print, flush-mounted and
face-mounted to Plexiglas.

59 x 76½ in. (149.9 x 194.3 cm)

Signed, titled, dated and numbered AP 2
in ink on an artist's label accompanying
the work. One from an edition of 6 plus
artist's proofs.

Estimate

\$30,000-50,000

Provenance

Galerie Ernst Hilger, Vienna



76. Alex Prager b. 1979

Crowd #3 (Pelican Beach), 2013
Archival pigment print, flush-mounted.
59 x 92 in. (149.9 x 233.7 cm)
Signed, titled, dated and numbered in ink
on a label accompanying the work. One
from an edition of 6.

Estimate
\$30,000-50,000

Provenance
Lehmann Maupin, New York
Private Collection

Literature
Prager, *Face in the Crowd*, pp. 16-17



77. Alex Prager b. 1979

Becky and Jill from *Week-End*, 2009
 Chromogenic print.
 23¾ x 37 in. (60.3 x 94 cm)
 Signed, titled, dated, numbered 5/7 in
 ink and copyright 'Week End' stamp on
 an artist's label affixed to the reverse of
 the flush-mount.

Estimate
 \$8,000-12,000

Provenance
 M + B Gallery, Los Angeles



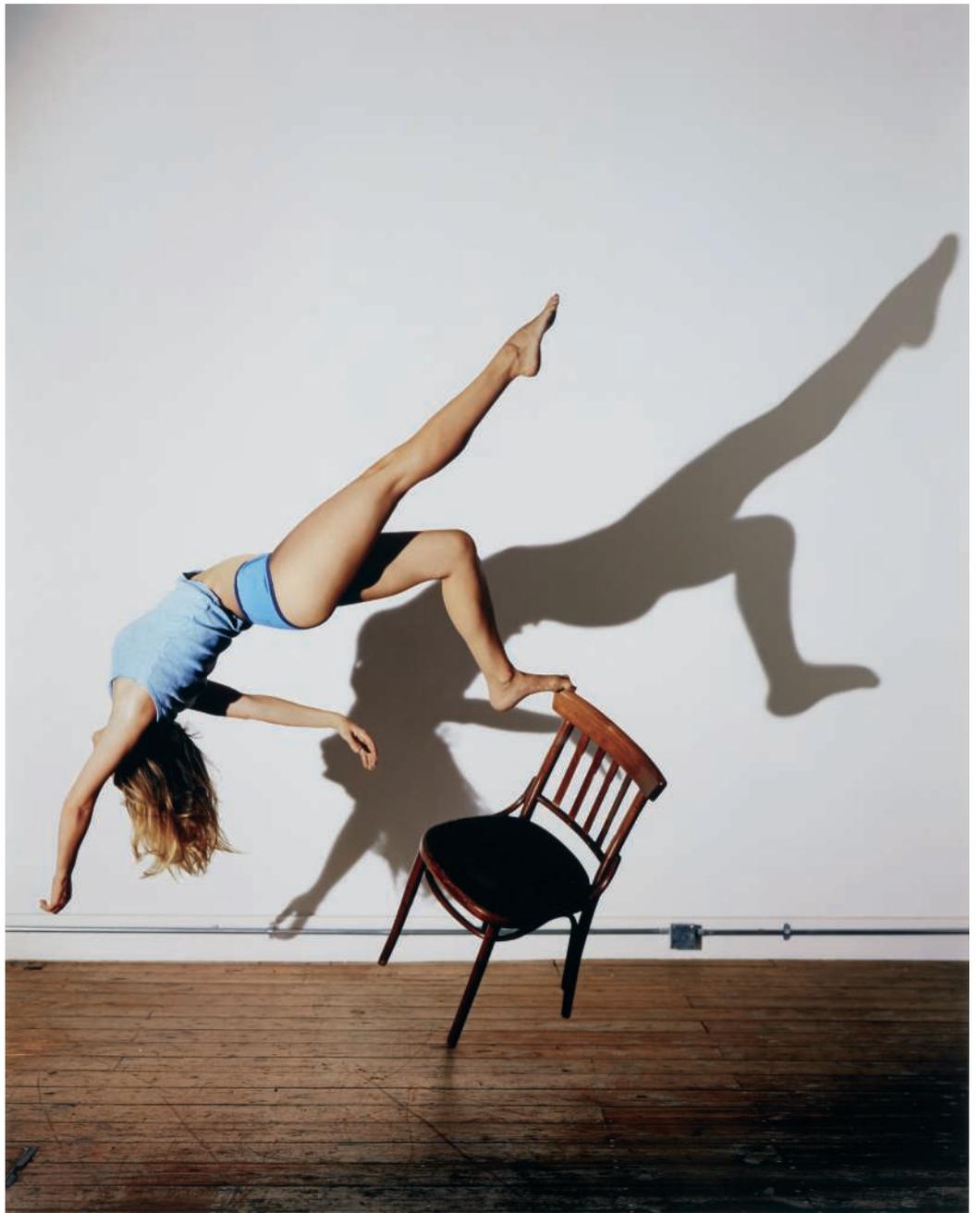
78. Larry Sultan 1946-2009

Tasha's Third Film from *The Valley*, 1998
 Chromogenic print, flush-mounted.
 28½ x 35¾ in. (72.4 x 90.8 cm)
 Signed in ink on the recto. One from an
 edition of 10.

Estimate
 \$8,000-12,000

Provenance
 Acquired directly from the artist
 Janet Borden, Inc., New York

Literature
 Scalo, *Larry Sultan: The Valley*, p. 31
 Aperture, *Art Photography Now*, p. 163



79. Sam Taylor-Johnson b. 1967

Bram Stoker's Chair II, 2005

Chromogenic print.

48 x 38 in. (121.9 x 96.5 cm)

Printed credit, title, date and number 5/6 on a gallery label affixed to the reverse of the flush-mount. Accompanied by a Certificate of Authenticity, signed and dated by the artist.

Estimate

\$15,000-25,000

Provenance

White Cube Gallery, London

Fantasy.

Reality.

80. Richard Prince b. 1949

Untitled (Cowboy), 1993

Ektacolor print.

16 x 23⁷/₈ in. (40.6 x 60.6 cm)

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

Estimate

\$200,000-300,000

Provenance

Private Collection, Wyoming



Richard Prince ciphers desire, channeling its compounded transference through time and space. Exuding the romantic promise of freedom and rustic glamour, *Untitled (Cowboy)*, 1993 carries with it a complex lineage of representation. Forged from the West, refined through the lens of cinema, perfected at the hands of advertisers, and transcended by Prince's visionary appropriation, the mystique of the cowboy resounds through the American psyche. This iconic figure is defined just as much by his style—hat, boots, scruff, cigarette—as his attitude, and while there is no longer promise in the West, it can at least be adorned as an accessory.

In the 1950s when Marlboro needed to promote filtered cigarettes, which were then predominately smoked by women, to male consumers, the famed advertiser Leo Burnett turned to the epitome of American masculinity—the cowboy—creating the Marlboro Man. The Marlboro Man, rugged, handsome, independent, hardworking, defined and perfected masculine glamour, appeared in advertising campaigns until the end of the twentieth century.

Remarkably bold in composition and appropriative artistic gesture, *Untitled (Cowboy)* rides across the silhouetted plain, lasso in one hand, reigns in the other, a

herd of wild mustangs galloping behind, as though somehow tamed by his profuse machismo. The glowing, cinematic sky and fading light signal that the day is almost finished, and soon will be rewarded with a cigarette, the pleasurable climax of a hard day's work. This type of allusionary imagery, which refers to, but does not expressly show cigarettes or smoking, trades on the cowboy's cultural currency and the viewer's ability to access dislocated objects of desire. Such complex marketing images are born of necessity, the result of increased government regulation of tobacco advertising beginning in the 1980s when a more health conscious public began referring to Marlboro cigarettes as "cowboy killers."

It is the more broadly appealing, almost always cigarette-less imagery that Richard Prince originally recognized artistic possibility in. "I first started 'seeing' the Marlboro advertisement in 1980 while I was working at *Time/Life* magazine," Prince recalls. "1980 was the first year they started using other models for the 'cowboy'.... I thought these new models were more generic and less identifiable and could make it seem like after the logo and copy were cropped out that the re-photographed image could be more my own. Every week I would 'claim one.'"



“Every representational image is a promise of depth, a surface separating the realms of mind and matter, a sort of window into somebody else’s experience.”

Vik Muniz

Mixed Materials: The Photographs of Vik Muniz

Vik Muniz's artwork has a grand accessibility, in a modern day Warholian manner, and through an extensive visual language touches the viewers' collective memory. The fascination and exploration of the language lies at the foundation of his work and is entrenched with dualities and his own personal influences. The artist's blue collar upbringing in São Paulo interwoven with his path to the United States and love of art history add complexity to the creation of the images. Conceptually and practically the dichotomies and tension are evident through the ever-changing, democratic selection of materials where all sources are equal. Puzzles, dirt, pigment, wire, magazines, spaghetti, chocolate, caviar, or diamonds are only a few of the materials he has used in his oeuvre, but the final product is consistent and always taken through the lens of a camera. Muniz's choice to use photography is deliberate to achieve the optical illusions and layering he desires, "... photography has the power of rendering visual input not as the eye perceives it, but as the brain develops it - as a finished intellectual product."

Early on, Muniz was taken with work by Chuck Close for his approach to scale, Josef Albers' exploration of color, and Ed Ruscha's use of unorthodox materials. These predecessors heavily influenced Muniz's work along with his innate love and fascination of fine art museums. Like Chuck Close shifting the traditional vantage point and exposing the brush marks and inner workings of the painting, Muniz's *Pictures of Pigment* series displays the raw powdered form of paint in large scale recreating masterpieces such as *Red, Orange, Orange on Red, after Mark Rothko*, 2008 (lot 81) and *Convergence Number 10, after Jackson Pollock*, 2008 (lot 138) showcasing pieces by abstract expressionist painters where the use and choice of color in paint was paramount.

His insight into early recollections of walking in an art museum clean and pristine against the contrasting world of the streets of the city, full of noise, smell, and movement challenged him with the separation of the serene museum reality and the outside world. In taking masterpieces like *Orphan Girl at the Cemetery after Eugene Delacroix* from *Gordian Puzzles*, 2007 (lot 109) and *The Absinthe Drinker after Edgar Degas*

from *Pictures of Magazines*, 2011 (lot 156) the duality in representing the masterpieces from their grandiose museum settings with tactile, commonplace, and accessible materials like magazines and puzzles echoes that separation. The use of these disparate sources to build an optical illusion creates a visual tension and reflects contradictions. Similarly, the *Pictures of Chocolate* series, short-circuits the original and recognizable historic images like the famed French poet Charles Baudelaire (lot 219), with the associations of chocolate: love, luxury, romance, and guilt. Much like the masterpieces depicted in moveable puzzle pieces, and scraps of magazine pages, he displays the recognizable historic moments with an optical twist of rendering them in sugary chocolate. With each group he continues to push the vision "Working in series, I try to grab the core of an idea by exploring its limits through variations".

The *Pictures of Diamonds* series stands as the most opulent of sources, although he was unfamiliar in working with diamonds a collector lent them to the artist to create a project for a charity auction. Like the *Pigment* series he amplifies the subject with the source in showcasing the most iconic Hollywood stars such as Audrey Hepburn (lot 232), Elizabeth Taylor, and Marilyn Monroe, "I wanted to test the degree of interference between the overkill of glamour of the stars themselves and that of the shiny rocks." On the other end of the spectrum for the Bienal de São Paulo in 1998 Muniz created his *Aftermath* series using urban waste and detritus from the day after Carnival festivities to portray portraits of homeless children in the city, again amplifying and layering his large inviting images with an undercurrent of intention.

The Beautiful Earth from the *Pictures of Pigment* series 2007 (lot 82) epitomizes Muniz's democratic approach to image making which draws people in with the familiarity of material and images to find upon closer inspection that he has placed his own personal filter on what seemed known and recognizable. Almost 30 years after his first solo gallery show in New York the artist's work is now held in over 123 public collections worldwide and this year being celebrated with a retrospective at the High Museum of Art in Atlanta.



81. Vik Muniz b. 1961

Red, Orange, Orange on Red, after Mark Rothko from Pictures of Pigment, 2008
Chromogenic print.

74 x 71 in. (188 x 180.3 cm)

Signed, dated in ink, printed title and number AP 2/4 on an artist's label affixed to the reverse of the flush-mount. One from an edition of 6 plus 4 artist's proofs.

Estimate

\$60,000-80,000

Literature

Capivara, *Vik Muniz: Obra Completa 1987-2009*, p. 571

Please reference the essay, "Mixed Materials" prior to lot 81 for more information on the artist.



82. Vik Muniz b. 1961

The Beautiful Earth from *Pictures of Pigment*, 2007
Dye destruction print.

102½ x 70 in. (260.4 x 177.8 cm)

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

Estimate

\$50,000-70,000

Literature

Capivara, *Vik Muniz: Obra Completa 1987-2009*, p. 608

Please reference the essay, "Mixed Materials" prior to lot 81 for more information on the artist.

83. Sharon Core b. 1965

Bakery Counter, 1962, 2004
Chromogenic print, printed later,
face-mounted to Plexiglas.
55 x 72 in. (139.7 x 182.9 cm)
Signed, dated and numbered 6/7 in ink on
the reverse of the flush-mount.

Estimate

\$40,000-60,000

Provenance

Bellwether Gallery, New York

Visions of cakes, candies, cookies, cupcakes, meringues and every other imaginable sumptuous sweet from a candyland of mid-century American consumption radiate from Sharon Core's seductive scenes. In *Bakery Counter*, 1962, 2004, Core transmutes Wayne Thiebaud's oil canvas, first into painstakingly precise handmade baked goods and then into an undeniably tempting, perfectly lit photograph that mirrors Thiebaud's painting in composition, style, scale and name. An exceptionally skilled baker, Core once worked as an assistant food stylist for publications like *Martha Stewart Living* and the HoneyBaked Ham catalogue, training in the production of food meant to be consumed by only the eyes. While disguising the intricacy of her photographic process, Core's photographs beautifully address the complex relationship between painting and photography throughout art in the 20th and 21st centuries.







84. Robert Polidori b. 1951

Marat, Rez-de-Chausée, Aile du Midi, Château de Versailles, 1985
 Chromogenic print, printed later, flush-mounted.
 40 x 40 in. (101.6 x 101.6 cm)
 Signed in ink, printed title, date and number 3/10 on a gallery label affixed to the frame backing.

Estimate
 \$18,000-22,000

Provenance
 Robert Miller Gallery, New York
 Weinstein Gallery, Minneapolis

Literature
 de Montclos, *Robert Polidori: Versailles*, p. 373

85. Tina Barney b. 1945

The Yellow Wall, 1997
 Chromogenic print, flush-mounted to aluminum.
 47½ x 60 in. (120.7 x 152.4 cm)
 Signed, titled, dated and numbered 5/10 in ink on the recto.

Estimate
 \$7,000-9,000

Provenance
 Phillips, de Pury & Luxembourg, New York, 10 June 2004, lot 530
 Janet Borden, Inc., New York

Literature
 Barney, *The Europeans*, p. 39





86. Vik Muniz b. 1961

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

40¼ x 60 in. (102.2 x 152.4 cm)

Signed, dated in ink, printed title, date and number 1/6 on a gallery label affixed to the reverse of the flush-mount.

Estimate

\$35,000-45,000

Provenance

Galerie Xippas, Paris

Literature

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

Actes Sud, *Vik Muniz: Le Musée Imaginaire*, p. 153

Please reference the essay, "Mixed Materials" prior to lot 81 for more information on the artist.

87. Thomas Struth b. 1954

Kunsthistorisches Museum Wien II, 1989
Chromogenic print, face-mounted to Plexiglas.
42½ x 61½ in. (108 x 156.2 cm)
Signed, titled, dated on the reverse; numbered
10/10 in pencil on the frame backing.

Estimate
\$100,000-150,000

Provenance
Galleria Monica de Cardenas, Milan
Christie's, New York, Contemporary Day Sale,
17 November 2000, lot 546
Phillips de Pury & Company, Princess Gloria von
Thurn und Taxis Collection, New York, 7 November
2005, lot 28

Literature
Schrimmer/Mosel, *Thomas Struth Museum
Photographs*, pl. 41

Please reference the essay, "German
Photography" prior to lot 45 for more
information on the artist.







88. David Maisel b. 1961

Oblivion 15n, 2004

Chromogenic print, face-mounted to Plexiglas.
39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in. (100.6 x 100.6 cm)

Signed in ink, printed title, date and number
5/10 on an artist's label affixed to the reverse
of the flush-mount.

Estimate

\$10,000-15,000

Provenance

Haines Gallery, San Francisco

Literature

Maisel, *Oblivion*, cover

In his series *Oblivion*, David Maisel presents aerial photographs of the greater Los Angeles area, inverting light and dark to offer an entirely unfamiliar view of the sprawling city. By reducing the metropolitan "landscape" to the travel arteries that run north and south, east and west, disappearing into each other and the horizon, Maisel's photographs highlight the modern city void of any cultural or human context. In doing so, his photographs show the city as a constantly expanding organism, continuously pushing past its own boundaries to a new world beyond.



89. Simon Norfolk b. 1963

Large Hadron Collider, No. 5, CERN Labs, Switzerland, 2007

Chromogenic print, flush-mounted.
40 x 50 in. (101.6 x 127 cm)

Signed, dated and numbered 7/10 in ink
on an artist's Certificate of Authenticity
accompanying the work.

Estimate

\$7,000-9,000



90. Adam Fuss b. 1961

Untitled, 2007
Gelatin silver photogram, flush-mounted.
75 x 52¾ in. (190.5 x 134 cm)
Signed in waxed pencil on a studio label
accompanying the work.

Estimate
\$65,000-85,000

Provenance
Xavier Hufkens, Brussels

Literature
Arena Editions, *Adam Fuss*, p. 50, variant



91. Hiroshi Sugimoto b. 1948

Guggenheim Museum, Bilbao, 2000

Gelatin silver print.

23 x 18 $\frac{3}{8}$ in. (58.4 x 46.7 cm)

Signed in pencil on the mount; blindstamp number 3/15, 953 in the margin.

Estimate

\$18,000-22,000

Provenance

Sonnabend Gallery, New York

Literature

D.A.P./Museum of Contemporary Art, Chicago,

Hiroshi Sugimoto: Architecture, p. 147

Brougher & Elliott, *Hiroshi Sugimoto*, p. 199



92. Hiroshi Sugimoto b. 1948

Chiesa Rossa, Muzio with Dan Flavin, 1998

Gelatin silver print.

23 x 18 $\frac{1}{2}$ in. (58.4 x 47 cm)

Signed in pencil on the mount; blindstamp number 2/25, 920 in the margin.

Estimate

\$12,000-18,000

Provenance

Sonnabend Gallery, New York

Literature

Hatje Cantz, *Hiroshi Sugimoto: Architecture*, pp. 72-73



Hiroshi Sugimoto's *Conceptual Forms* beautifully depict delicately monumental "stereo metric exemplars." The present lot, a German made model produced in the late-nineteenth or early-twentieth century, is a three dimensional rendering of a complex trigonometric function. With his detailed, descriptive title, Sugimoto

embraces the identity of his subject rather than allowing it to disappear into pure abstraction. Just as the creation of the model transformed a nonmaterial mathematical equation into a concrete object, so too does Sugimoto, under his masterful lens, elevate the crafted educational model to the highest levels of fine art.

"Art resides even in things with no artistic intentions."

Hiroshi Sugimoto

93. Hiroshi Sugimoto b. 1948

Conceptual Forms 0012, Diagonal Clebsch surface, cubic with 27 lines, 2004
Gelatin silver print, flush-mounted.
58¾ x 47 in. (149.2 x 119.4 cm)
Signed in ink, printed title, date and number 1/3 on a studio label affixed to the frame backing.

Estimate
\$60,000-80,000

Provenance
Pace Gallery, London
Private Collection, Australia

Literature
Hatje Cantz, *Hiroshi Sugimoto*, p. 287
Hatje Cantz, *Sugimoto: Conceptual Forms and Mathematical Models*, n.p.



94. Ahmet Ertug b. 1949

Bodoniana Library, Parma, 2015
Chromogenic print, flush-mounted.
70 $\frac{7}{8}$ x 86 $\frac{1}{4}$ in. (180 x 219 cm)
Signed in ink, printed title, date and
number 1/3 on an artist's label affixed to
the frame backing.

Estimate
\$40,000-60,000

Provenance
Acquired directly from the artist

95. Gregori Maiofis b.1970

Taste for Russian Ballet, 2008
Bromoil print.
34½ x 32½ in. (87.6 x 81.6 cm)
Signed, titled in Russian, dated and numbered
3/15 in pencil on the verso.

Estimate
\$10,000-12,000

Provenance
Acquired directly from the artist
Peter Fetterman Gallery, Santa Monica

Literature
Nazraeli Press, *Maiofis: Proverbs*, cover and p. 23

Russian photographer Gregori Maiofis' photographs transport the viewer to a delightfully surreal world. Populated by ballerinas, bears, lions, elephants, actors, dogs and monkeys, his images evoke scenes from an unfamiliar fairytale. Maiofis studied print making and graphic arts, and it's perhaps this background that drew him to the more historically based bromoil printing process, which with its complex technique, gives the artist a distinct control over color, tone, and texture, producing images of distinctive depth and beauty.



96. Gregori Maiofis b.1970

*Lenin's Science Makes Hands and Mind
Stronger*, 2006
Bromoil transfer print, printed later.
35 x 32 in. (88.9 x 81.3 cm)
Signed, titled in Russian, dated, numbered 3/15
in pencil in the margin and on the verso.

Estimate
\$10,000-12,000

Provenance
Acquired directly from the artist
Peter Fetterman Gallery, Santa Monica

Literature
Nazraeli Press, *Maiofis: Proverbs*, p. 22





97. Ernst Haas 1921-1986

Po Valley, Italy, 1970

Chromogenic print, printed later, flush-mounted.
22 $\frac{5}{8}$ x 34 in. (57.5 x 86.4 cm)

Signed, titled, dated and numbered 4/30 by
Alexander Haas, the artist's son, in ink on a studio
label affixed to the frame backing.

Estimate

\$5,000-7,000

Provenance

Acquired directly from the Estate of Ernst Haas

98. Ernst Haas 1921-1986

Lights of New York City, NY, 1970

Chromogenic print, printed later, flush-mounted.
22 $\frac{5}{8}$ x 34 in. (57.5 x 86.4 cm)

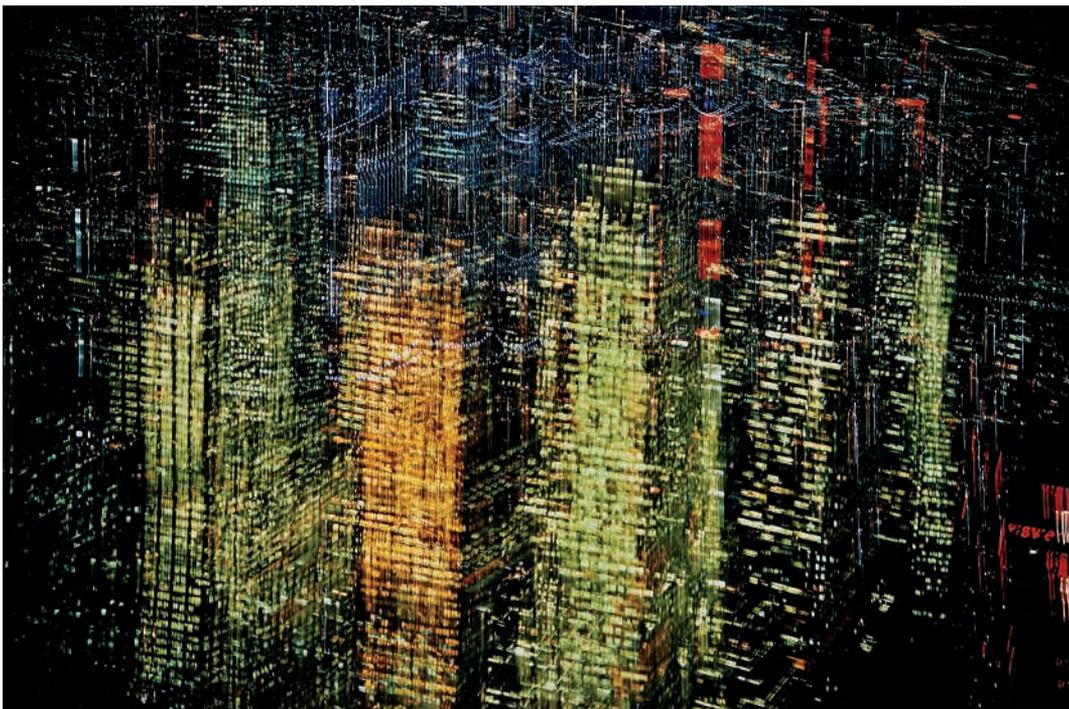
Signed, titled, dated and numbered 12/30 by
Alexander Haas, the artist's son, in ink on a studio
label affixed to the frame backing.

Estimate

\$5,000-7,000

Provenance

Acquired directly from the Estate of Ernst Haas



99. Thomas Ruff b. 1958

Jpeg NY06, 2004

Chromogenic print, face-mounted to Plexiglas.
100¼ x 64½ in. (254.6 x 163.8 cm)
Signed, titled, dated and numbered 2/3 in
pencil on the reverse of the flush-mount.

Estimate

\$80,000-120,000

Provenance

Galerie Johnen + Schöttle, Cologne
Phillips de Pury & Company, New York,
Contemporary Art Day Sale, 16 November
2007, lot 228

Literature

Schirmer/Mosel, *Thomas Ruff: Works
1979-2011*, p. 206

Please reference the essay, "German
Photography" prior to lot 45 for
more information on the artist.

Thomas Ruff's pixelated tapestry, *Jpeg NY06*, is a monument to digital dissemination and the aesthetic possibilities that lay dormant in the endless cycles of data manipulation and mutation playing out across the digital plane. Compressing the data files of predominantly appropriated digital images culled from the Internet, Ruff then enlarges them, grossly diminishing their DPI (dots per inch). Created between 2004 and 2007, Ruff's *Jpegs* are a study in defamiliarization and reinvigorated viewership of the

overexposed. The *Jpegs* disrupt the intricate and expanding network of electronic image circulation of their origin, providing the viewer with a welcome moment of still reflection. Expanding and compressing like lungs for the cybernetic age, Ruff's *Jpegs* propel us forward across the digital landscape. The final product is a breathtaking blur.

Another print of this image is in the collection of the Stedelijk Museum, Amsterdam.





100. Abelardo Morell b. 1948

Camera Obscura Image of El Vedado, Havana, Looking Northwest, 2002

Gelatin silver print.

31¾ x 40⅞ in. (80.6 x 101.9 cm)

Signed, titled, dated and numbered 2/15 in ink in the margin.

Estimate

\$6,000-8,000

101. Marco Breuer b. 1966

Tremors #9, 2000

Unique gelatin silver paper, burned.

18 x 14 in. (45.7 x 35.6 cm)

Signed, titled and dated in pencil on the verso.

Estimate

\$5,000-7,000

Provenance

Roth Horowitz, New York

102. Marco Breuer b. 1966

Untitled (C-81), 2002

Unique chromogenic paper, sanded.

23⁵/₈ x 19³/₄ in. (60 x 50.2 cm)

Signed, titled and dated in pencil on the verso.

Estimate

\$5,000-7,000

Provenance

Roth Horowitz, New York



103. Abelardo Morell b. 1948

Camera Obscura Image of Brookline

View in Brady's Room, 1992

Gelatin silver print.

18 x 22¹/₂ in. (45.7 x 57.2 cm)

Signed, titled, dated and numbered AP 3 in pencil on the verso. One from an edition of 30 plus artist's proofs.

Estimate

\$3,000-5,000

Literature

Bulfinch Press, *Camera Obscura*, p. 12





104. Hiroshi Sugimoto b. 1948

Kattegat Kullaberg, 1996

Gelatin silver print.

16⁵/₈ x 21³/₈ in. (42.2 x 54.3 cm)

Signed in pencil on the mount;
blindstamp number 8/25, 447 in the
margin.

Estimate

\$25,000-35,000

Literature

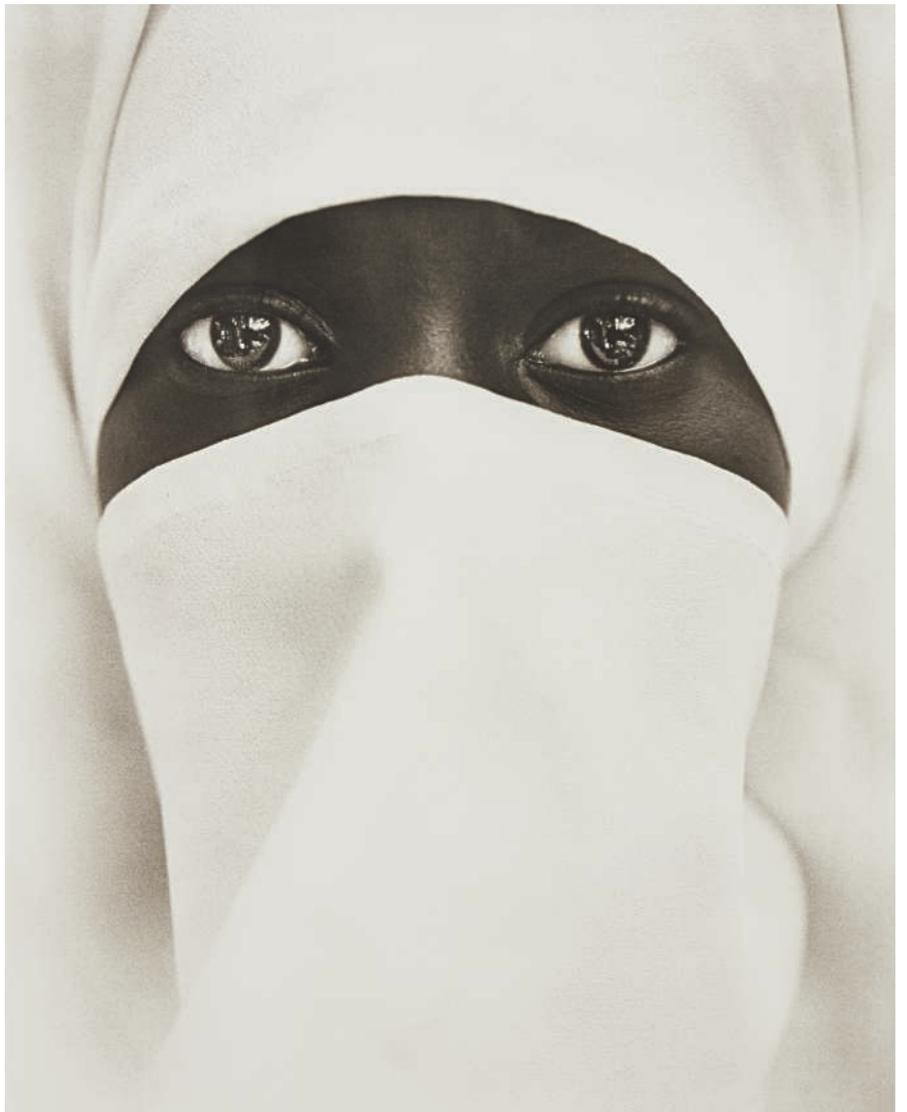
Kunsthau Bregenz, *Hiroshi Sugimoto:
Architecture of Time*, n.p.

105. Chester Higgins b. 1946

Muslim Woman, New York City,
1990
Gelatin silver print, printed 2007.
27½ x 21¾ in. (69.9 x 55.2 cm)
Signed, dated, numbered 16/25 in
pencil and copyright credit stamp
on the verso.

Estimate
\$10,000-15,000

Provenance
Acquired directly from the artist
Peter Fetterman Gallery, Santa
Monica



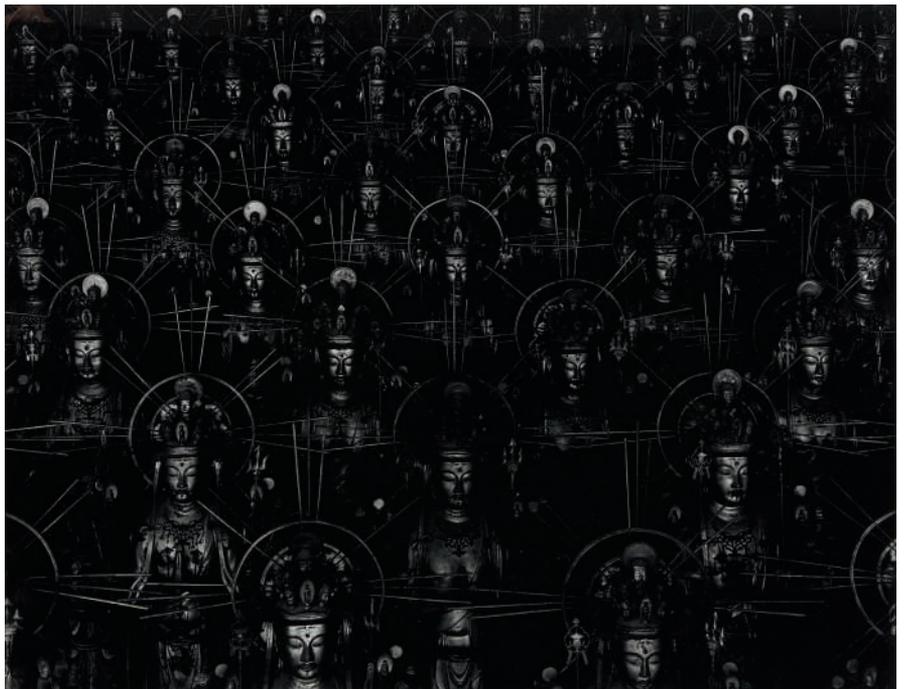
106. Hiroshi Sugimoto b. 1948

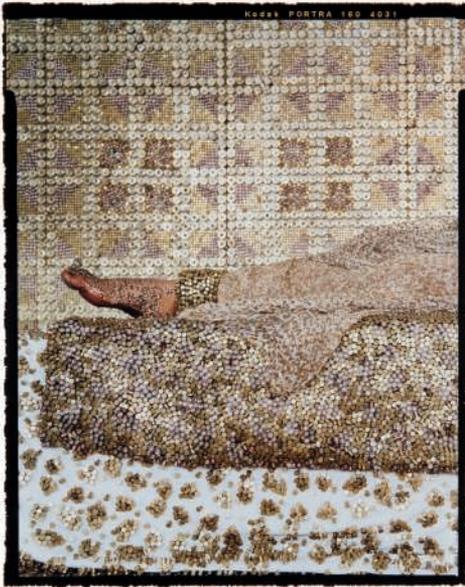
Hall of Thirty Three Bays, 1995
Gelatin silver print.
16⅝ x 21¼ in. (42.2 x 54 cm)
Signed in pencil on the mount;
blindstamp number 3/25, 030 in the
margin.

Estimate
\$8,000-12,000

Provenance
Sonnabend Gallery, New York
Private Collection, Virginia

Literature
Contemporary Arts Museum, Houston
and Hara Museum of Contemporary
Art, Tokyo, *Sugimoto*, pp. 53-60,
variants





107. Lalla Essaydi b. 1956

Bullet Revisited #3, 2012
 Chromogenic print triptych.
 Each 20¼ x 16 in. (51.4 x 40.6 cm)
 Overall 23¼ x 57⅞ in. (59.1 x 145.7 cm)
 Signed in ink, printed title, date and
 number 15/15 on an artist's label affixed to
 the reverse of the left panel's flush-mount.

Estimate
 \$20,000-30,000

Literature
Harper's Bazaar Art, September-October
 2015, cover, detail

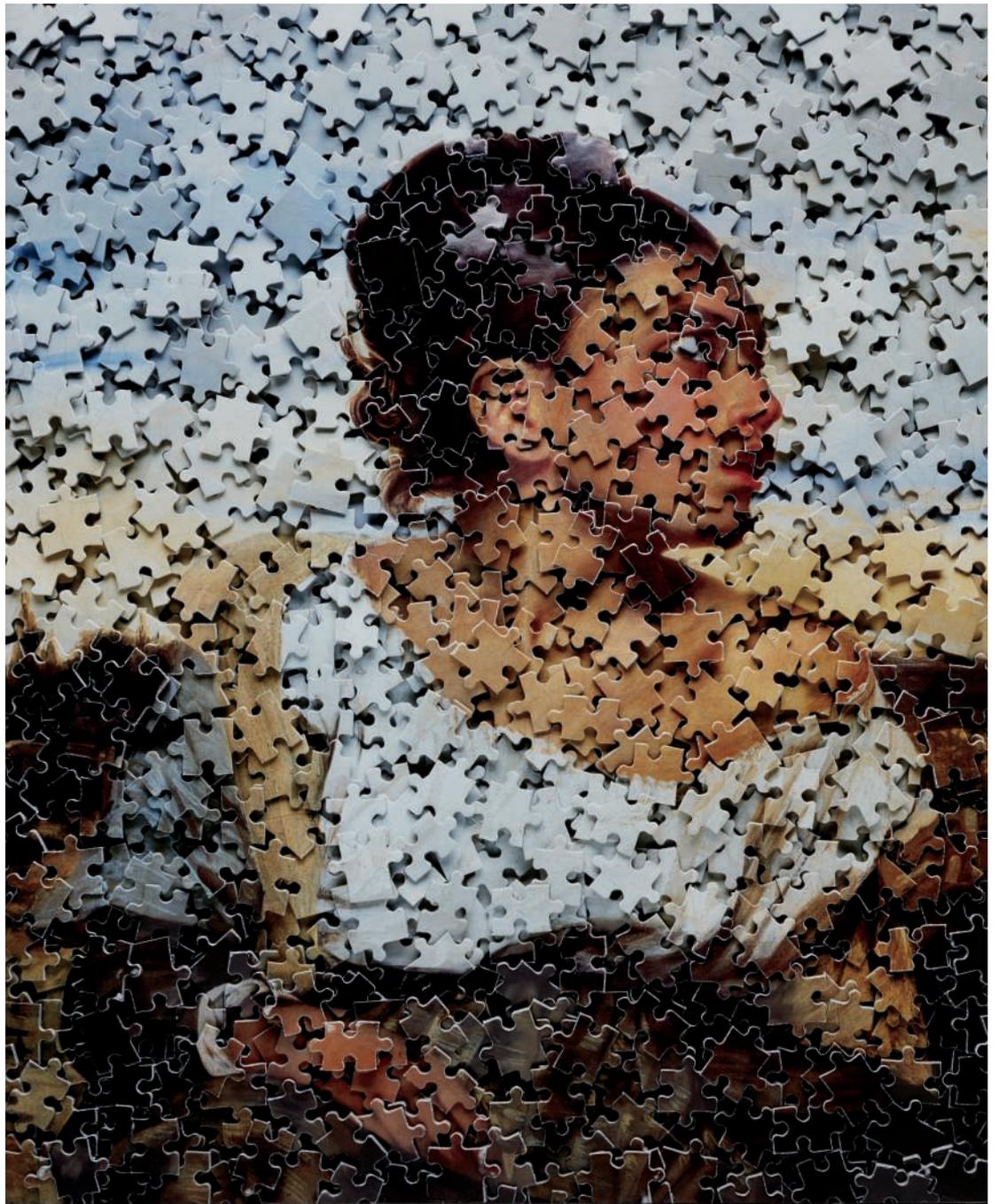


108. Youssef Nabil b. 1972

Natacha with Eyes Closed, Cairo, 2000
 Hand-colored gelatin silver print with
 white paint.
 15 x 10 in. (38.1 x 25.4 cm)
 Signed, dated, inscribed 'Cairo' and
 numbered 1/10 in pencil on the verso.

Estimate
 \$7,000-9,000

Provenance
 Phillips de Pury & Company, London,
 November 2012, lot 43



109. Vik Muniz b. 1961

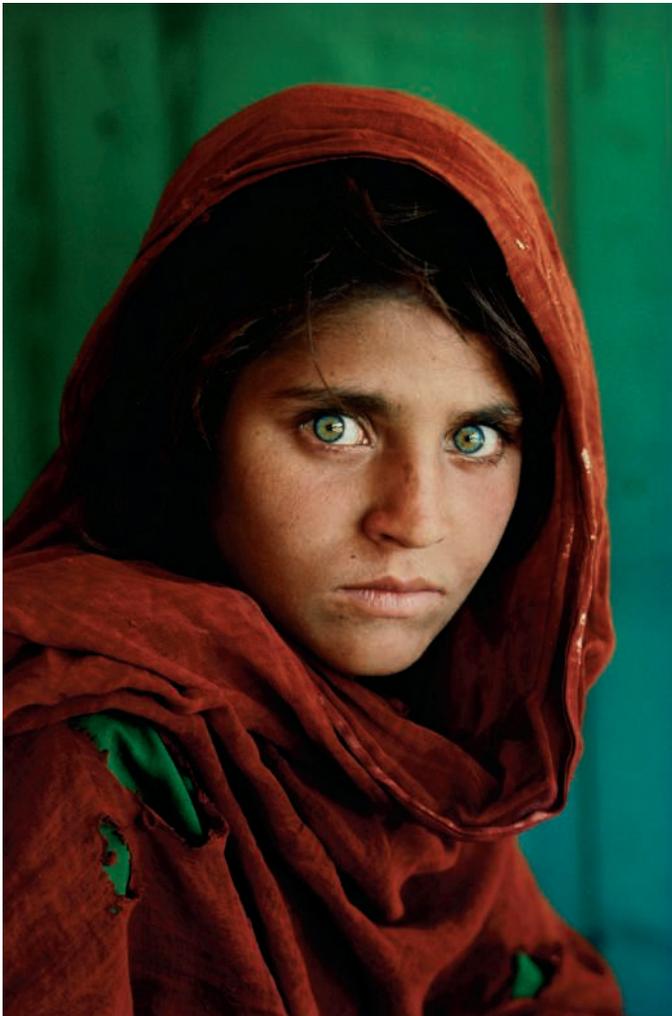
Orphan Girl at the Cemetery, after Eugene Delacroix from Gordian Puzzles, 2007
Chromogenic print.
48½ x 39½ in. (123.2 x 100.3 cm)
Signed, dated in ink and printed number
1/6 on a gallery label affixed to the reverse
of the flush-mount.

Estimate
\$25,000-35,000

Provenance
Hamburg Kennedy Photographs, New York

Literature
Capivara, *Vik Muniz: Obra Completa*
1987-2009, p. 670

Please reference the essay, "Mixed Materials" prior to lot 81 for more information on the artist.



ii. Andrew Moore b. 1957

Fishing Village, White Sea, Russia, 2002
Chromogenic print, printed 2007, flush-mounted.
45¼ x 56¾ in. (114.9 x 144.1 cm)
Signed, titled, dated and numbered 3/5 in ink on the reverse of the flush-mount.

Estimate
\$8,000-12,000

Provenance
Yancey Richardson Gallery, New York

Literature
Chronicle, Russia: Beyond Utopia, pl. 107

iii. Steve McCurry b. 1950

Sharbat Gula, Afghan Girl, Pakistan, 1984
Chromogenic print, printed later.
21¼ x 14½ in. (54 x 35.9 cm)
Signed in ink on the verso; printed date on an artist's label affixed to the verso.

Estimate
\$12,000-18,000

Provenance
Acquired directly from the artist
Peter Fetterman Gallery, Santa Monica

Literature
National Geographic, vol. 167, no. 6, June 1985, cover
Phaidon, *Looking East: Portraits by Steve McCurry*, p. 28
Phaidon, *Portraits*, cover and n.p.
Phaidon, *South Southeast*, p. 137



112. Sebastião Salgado b. 1944

Sahara, South of Djanet, Algeria, 2009

Gelatin silver print.

48 x 65 in. (121.9 x 165.1 cm)

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

Estimate

\$35,000-45,000

Provenance

Acquired directly from the artist
Peter Fetterman Gallery, Santa Monica

Literature

Taschen, *Genesis: Sebastião Salgado*, pp. 244-245



113. Peter Beard b. 1938

Loliondo Lion Charge, 1964
Gelatin silver print with ink and paint,
printed later.
7⅞ x 9⅞ in. (20 x 25.1 cm)
Signed, titled, dated and inscribed in ink
on the recto.

Estimate
\$8,000-12,000

Provenance
The Time is Always Now Gallery, New York

Literature
Bowermaster, *The Adventures and
MisAdventures of Peter Beard in Africa*,
back cover and p. 57
Taschen, *Peter Beard*, pl. 200, variant for both

114. Nick Brandt b. 1966

Elephant mother and two babies,
Serengeti, 2002
Archival pigment print.
20⅜ x 24¾ in. (51.8 x 62.9 cm)
Signed, dated and numbered 2/20 in
pencil in the margin.

Estimate
\$10,000-15,000

Literature
Brandt, *On This Earth: Photographs from
East Africa*, p. 39





115. Pieter Hugo b. 1976

Mohammed Rabi with Jamis, Asaba, Nigeria from The Hyena Men II, 2007
Chromogenic print.
60 x 60 in. (152.4 x 152.4 cm)
Signed, titled, dated and numbered 4/5 in ink on a label affixed to the reverse of the flush-mount.

Estimate
\$30,000-50,000

Provenance
Yossi Milo Gallery, New York

Literature
Hugo, *The Hyena & Other Men*, n.p.



116. Nick Brandt b. 1966

*Ranger with tusks of killed elephant,
Amboseli, 2011*
Archival pigment print.
56 x 70¼ in. (142.3 x 178.3 cm)
Signed, dated and numbered AP 1/2 in
pencil in the margin. One from an edition
of 10 plus 2 artist's proofs.

Estimate
\$25,000-35,000

Provenance
Young Gallery, Brussels

Literature
Abrams, *Nick Brandt, Across the
Ravaged Land*, cover and p. 91

117. Pieter Hugo b. 1976

Escort Kama, Enugu, Nigeria from *Nollywood*, 2008
Chromogenic print.
60 x 60 in. (152.4 x 152.4 cm)
Signed, titled, dated and numbered AP
1/2 in ink on label affixed to the reverse
of the flush-mount. One from an edition
of 5 plus 2 artist's proofs.

Estimate

\$15,000-20,000

Provenance

Yossi Milo Gallery, New York

Literature

Prestel, *Pieter Hugo: Nollywood*, cover
and p. 116
Makhubu, 'Politics of the Strange:
Revisiting Pieter Hugo's Nollywood',
African Arts, vol. 46, no. 1, Spring
2013, p. 53



118. Pieter Hugo b. 1976

Mallam Galadima Ahmadu with Jamis,
Nigeria from *The Hyena Men*, 2005
Chromogenic print.
39¼ x 39¼ in. (99.7 x 99.7 cm)
Signed, titled, dated and numbered 4/5
in pencil in the margin.

Estimate

\$18,000-22,000

Provenance

Stevenson Gallery, Cape Town

Literature

Hugo, *The Hyena & Other Men*, n.p.
Hugo, *This Must Be the Place*, p. 133





119. Sebastião Salgado b. 1944

The Eastern Part of the Brooks Range, Arctic National Wildlife Refuge, Alaska, 2009
Gelatin silver print.
14½ x 20 in. (36.8 x 50.8 cm)
Copyright credit blindstamp in the margin; signed, titled and dated in pencil on the verso.

Estimate
\$12,000-15,000

Provenance
Acquired directly from the artist
Peter Fetterman Gallery, Santa Monica



120. Sebastião Salgado b. 1944

Macaroni Penguins in Zavodovski Island, The Sandwich Islands, 2009
Gelatin silver print.
14¾ x 20¼ in. (37.5 x 51.4 cm)
Copyright credit blindstamp in the margin; signed, titled and dated in pencil on the verso.

Estimate
\$6,000-7,000

Provenance
Acquired directly from the artist
Peter Fetterman Gallery, Santa Monica



121. Sebastião Salgado b. 1944

Iceberg Between the Paulet Islands and the Shetland Islands, Antarctica, 2005
Gelatin silver print.

21¼ x 30¼ in. (54 x 76.8 cm)

Signed, titled and dated in pencil on the verso.

Estimate

\$12,000-15,000

Provenance

Acquired directly from the artist
Peter Fetterman Gallery, Santa Monica

Literature

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



122. Edward Burtynsky b. 1955

Oil Fields #1, Belridge, California, 2002
Chromogenic print.
23 x 45 in. (58.4 x 114.3 cm)
Signed in ink, printed title, date and number
7/10 on label affixed to the frame backing.

Estimate
\$8,000-12,000

Provenance
Charles Cowles Gallery, New York

Literature
National Gallery of Canada/Yale,
*Manufactured Landscapes: The Photographs
of Edward Burtynsky*, p. 121, variant



123. Robert Polidori b. 1951

5979 West End Boulevard, New Orleans, September, 2005
Fujicolor Crystal Archive print,
flush-mounted.
34 x 47½ in. (86.4 x 120.7 cm)
Signed in ink, printed title, date and
number 3/10 on a gallery label affixed
to the frame backing.

Estimate
\$8,000-12,000

Provenance
Nicholas Metivier Gallery, Toronto

Literature
Polidori, *After the Flood*, n.p.



124. Robert Polidori b. 1951

2732 Orleans Ave, New Orleans, LA, 2005
 Fujicolor Crystal Archive print,
 flush-mounted.
 40½ x 58 in. (102.9 x 147.3 cm)
 Signed in ink on a gallery label affixed
 to the frame backing. One from an edition
 of 10 plus artist's proofs.

Estimate
 \$15,000-25,000

Provenance
 Acquired directly from the artist

Literature
 Steidl, *Robert Polidori: After the Flood*,
 cover and p. 167

125. Simon Norfolk b. 1963

*The Granizal district of Medellín,
 Columbia, 2003*
 Chromogenic print, flush-mounted.
 40 x 50 in. (101.6 x 127 cm)
 Signed, dated and numbered 6/10 in ink
 on an artist's Certificate of Authenticity
 accompanying the work.

Estimate
 \$7,000-9,000





126. Sandy Skoglund b. 1946

The Wedding, 1994

Dye destruction print, flush-mounted.

38½ x 48¼ in. (97.8 x 122.6 cm)

Signed, titled, dated, numbered 5/30 and
copyright notation in ink on the recto.

Estimate

\$8,000-12,000

Provenance

Janet Borden, Inc., New York

Private Collection

Christie's, New York, 18 April 2001, lot 377

Exhibited

Sandy Skoglund: Reality Under Siege,

Smith College Museum of Art, 1998

Literature

Abrams, *Sandy Skoglund: Reality Under
Siege: A Retrospective*, p. 2



127. Vik Muniz b. 1961

Team from *Pictures of Chocolate*, 1998
Dye destruction print.
29½ x 37½ in. (74.9 x 95.3 cm)
Signed, dated and numbered 2/3 in ink
on a gallery label affixed to the reverse of
the flush-mount.

Estimate
\$20,000-30,000

Provenance
Brent Sikkema, New York

Literature
Capivara, Vik Muniz: Obra Completa
1987-2009, p. 272

Please reference the essay, "Mixed
Materials" prior to lot 81 for more
information on the artist.



128. Loretta Lux b. 1969

Hidden Rooms 2, 2001
Dye destruction print.
9 x 9 in. (22.9 x 22.9 cm)
Signed, titled, dated and numbered 16/20 in pencil on the verso.

Estimate
\$6,000-8,000

Provenance
Yossi Milo Gallery, New York
Private Collection, California

Literature
Aperture, Loretta Lux, p. 32

129. Loretta Lux b. 1969

Hopper, 2005
Dye destruction print, face-mounted to Plexiglas.
15 x 19¾ in. (38.1 x 50.2 cm)
Signed, titled, dated, numbered 5/7 in ink and credit blindstamp on a label affixed to the reverse of the flush-mount.

Estimate
\$10,000-15,000

Provenance
Yossi Milo Gallery, New York



Photograph From a Private East Coast Collection

130. William Wegman b. 1943

Blue Volcano, 1992
Polaroid print.
24 x 19¾ in. (61 x 50.2 cm)
Signed, titled and dated in ink in the margin.

Estimate
\$3,000-5,000

Provenance
Sotheby's, New York, 3 October 2001, lot 350



131. Loretta Lux b. 1969

Hugo and Dylan 1, 2006
Dye destruction print.
11 x 9 in. (27.9 x 22.9 cm)
Signed, titled, dated and annotated 'Model Proof' in pencil on the verso. One from an edition of 20 plus proofs.

Estimate
\$7,000-9,000

Provenance
Yossi Milo Gallery, New York



132. Loretta Lux b. 1969

Tobias, 2006
Dye destruction print.
11⅞ x 8⅞ in. (28.3 x 22.5 cm)
Signed, titled, dated and numbered 17/20 in pencil on the verso.

Estimate
\$7,000-9,000

Provenance
Yossi Milo Gallery, New York





133. Sally Mann b. 1951

Coke in the Dirt, 1989

Gelatin silver print.

18¾ x 23¾ in. (47.6 x 59.4 cm)

Signed, titled, dated, numbered 4/25 and copyright notation in pencil on the verso.

Estimate

\$5,000-7,000

Provenance

Edwynn Houk Gallery, New York
Phillips, New York, 1 October 2014,
lot 229

Literature

Mann, *Immediate Family*, n.p.

134. Sally Mann b. 1951

Virginia at 5, 1990

Gelatin silver print.

7¾ x 9¾ in. (19.7 x 24.8 cm)

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

Estimate

\$4,000-6,000

Provenance

Christie's, New York, 24 April 2007, lot 461





135. William Wegman b. 1943

Snow, 1977
 Polaroid print triptych, each mounted.
 Each 23¼ x 19¾ in. (59.1 x 50.2 cm)
 Overall 33 x 84 in. (83.8 x 213.4 cm)
 Each signed, titled and dated in ink on the verso.

Estimate
 \$7,000-9,000

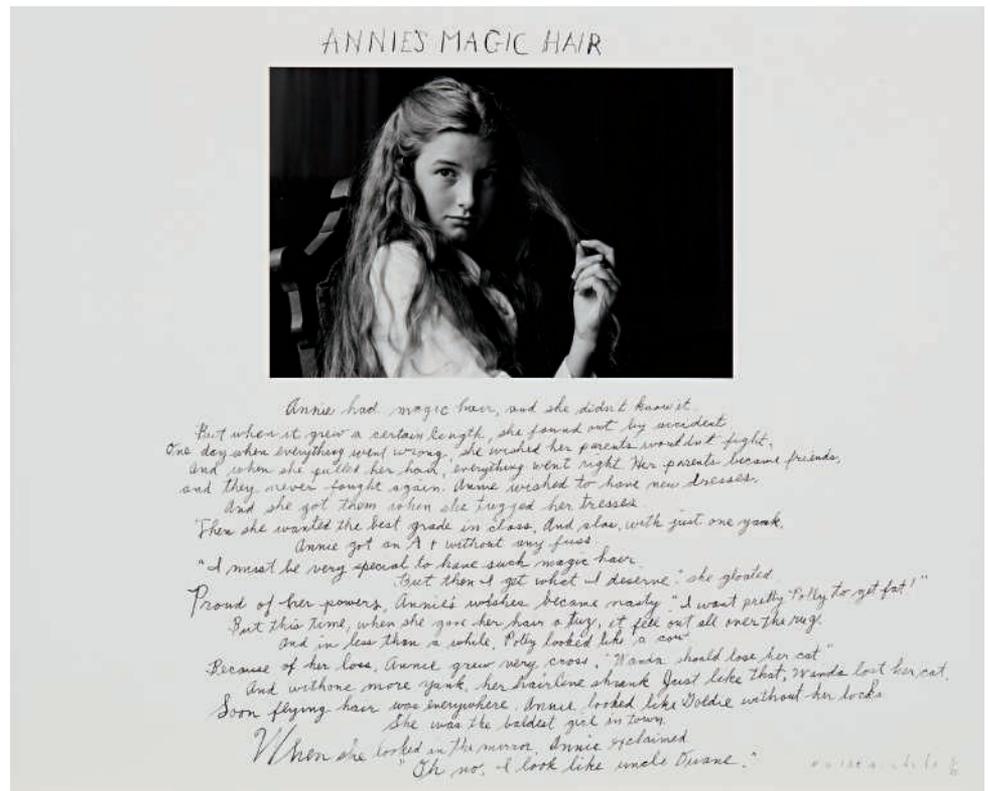
Provenance
 Butterfields, New York, 23 April 1997,
 lot 4933

136. Duane Michals b. 1932

Annie's Magic Hair, 1991
 Gelatin silver print.
 6 x 9 in. (15.2 x 22.9 cm)
 Overall 16 x 19⅞ in. (40.6 x 50.5 cm)
 Signed, numbered 1/25 and annotated in ink in the margin.

Estimate
 \$2,500-3,500

Provenance
 Sidney Janis Gallery, New York



As an early supporter of photographic greats such as Cindy Sherman, Laurie Simmons and Vik Muniz, private dealer and collector, Rita Krauss, has been a leading visionary in the field. Credited with having a “great eye” by famed Pop dealer, Ivan Karp, her collecting interests started in the early 1980s, notably with Jean-Michel Basquiat and Keith Haring, and quickly expanded into photography with Sherman upon discovering the accessibility of the medium. Working

as a private dealer, she assembled many highly important collections, after which she opened Meridian Fine Art in New York’s famed Fuller Building where she continued to work with major contemporary collections. Perhaps most importantly, she has passed her love of art on to another generation with her granddaughter Jane. The following lots on offer are selections from her distinguished collection of photography.



Rita Krauss with Keith Haring at Art Basel, 1989

137. **Vik Muniz** b. 1961

Convergence Number 10, after Jackson Pollock from Pictures of Pigment, 2008
Chromogenic print.

40 x 67 in. (101.6 x 170.2 cm)

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

Estimate

\$40,000-60,000

Provenance

Sikkema Jenkins & Co., New York

Literature

Capivara, *Vik Muniz: Obra Completa 1987-2009*, p. 607

Please reference the essay, “Mixed Materials” prior to lot 81 for more information on the artist.





138. Louise Lawler b. 1947

March 25, 1991
 Chromogenic print, flush-mounted.
 34¾ x 49¾ in. (88.3 x 126.4 cm)
 Signed, dated and numbered 3/5 in ink
 on the frame backing.

Estimate
 \$30,000-40,000

Provenance
 Metro Pictures, New York
 Galleri Christian Larsen, Stockholm
 Private Collection, Copenhagen
 Phillips, New York, Contemporary Art,
 14 November 2000, lot 157

Literature
 Saxenhuber, *Louise Lawler: A Spot on
 the Wall*, pp, 60-61

Taken inside the Whitney Museum of American Art, photographer Louise Lawler captures a moment rarely seen by museum visitors, when works by Jasper Johns, Christopher Wool, and Cindy Sherman are resting in an unfinished exhibition state. This exquisitely composed image includes Christopher Wool's, *Untitled*, 1990; Jasper Johns's *Racing Thoughts*, 1983; and Cindy Sherman's *Untitled #14*, 1985; *Untitled #76*, 1980; *Untitled #66*, 1980; *Untitled #70*, 1980.



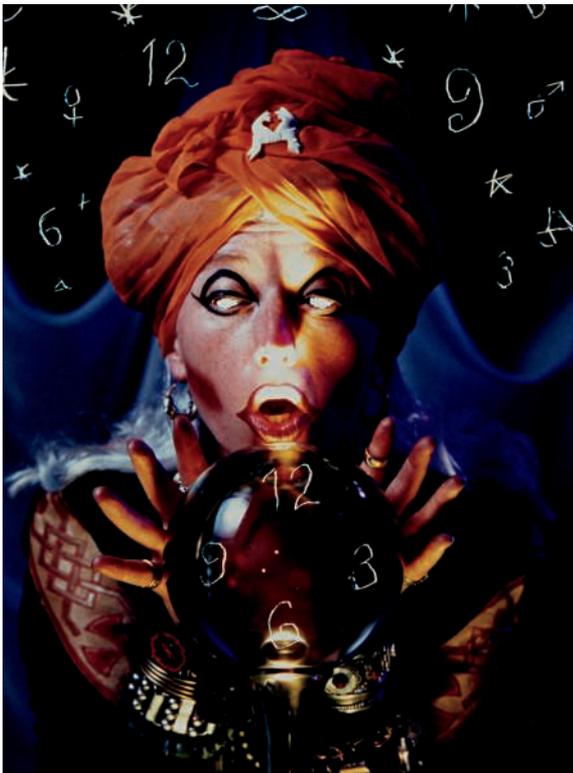
139. Cindy Sherman b. 1954

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 121/125 in
ink in the margin.

Estimate
\$8,000-12,000

Provenance
Metro Pictures, New York

Literature
ARTnews, September 1983, cover



140. Cindy Sherman b. 1954

Untitled (Fortune Teller), 1993
Chromogenic print.
6 $\frac{3}{4}$ x 5 in. (17.1 x 12.7 cm)
Signed and dated in ink on the verso.
One from an edition of 100.

Estimate
\$3,000-5,000

Provenance
Metro Pictures, New York



141. Laurie Simmons b. 1949

Walking Camera (Jimmy the Camera), 1987

Dye destruction print, flush-mounted.

63¼ x 45¼ in. (160.7 x 114.9 cm)

Signed, dated and numbered 1/10 in ink on the frame backing.

Estimate

\$30,000-40,000

Provenance

Metro Pictures, New York

Literature

Linker, *Laurie Simmons: Walking, Talking, Lying*, pl. 53

“The first one that I shot was the camera that I borrowed from the Museum of the Moving Image. I placed it on my friend Jimmy DeSana, who taught me about photography. It seemed so fitting to put the camera on top of him, put him in a pair of white tights, and photograph him as Jimmy the Camera.”

Laurie Simmons



142. Alex Prager b. 1979

Sheryl from *Week-End*, 2009
Chromogenic print.
24 x 18 in. (61 x 45.7 cm)
Signed, titled, dated, numbered 7/7 in
ink and copyright 'Week End' stamp on
an artist's label affixed to the reverse of
the flush-mount.

Estimate
\$7,000-9,000

Provenance
Yancey Richardson Gallery, New York

143. Nan Goldin b. 1953

Geno by the lake, Bavaria, 1994
Dye destruction print.
25¾ x 44 in. (65.4 x 111.8 cm)
Signed, titled, dated and numbered 4/15 in
ink on the reverse of the flush-mount.

Estimate
\$7,000-9,000

Provenance
Jane Corkin Gallery, Toronto



144. Nan Goldin b. 1953

Colette modeling in the Beauty Parade, Boston, 1973

Gelatin silver print, printed later.

14½ x 14½ in. (36.8 x 36.8 cm)

Signed, titled, dated and numbered 8/18 in ink on the reverse of the flush-mount.

Estimate

\$4,000-6,000

Provenance

Matthew Marks Gallery, New York



145. Nan Goldin b. 1953

Marlene, Colette and Naomi on the Street, Boston, 1973

Gelatin silver print, printed later.

18⅞ x 12⅝ in. (47.9 x 32.1 cm)

Signed, titled, dated and numbered 6/18 in pencil on the reverse of the flush-mount.

Estimate

\$4,000-6,000

Provenance

Matthew Marks Gallery, New York

Literature

Scalo, *Nan Goldin: I'll Be Your Mirror*, p. 47





146. Thomas Struth b. 1954

Jiangxi Zhong Lu, Shanghai, 1996
 Chromogenic print, flush-mounted.
 35 x 44 in. (88.9 x 111.8 cm)
 Signed in ink, printed title, date and
 number 9/10 on an artist's label affixed
 to the frame backing.

Estimate
 \$20,000-30,000

Provenance
 Marian Goodman Gallery, New York

Please reference the essay, "German
 Photography" prior to lot 45 for
 more information on the artist.



147. Bernd and Hilla Becher

1931-2007 and 1934-2015

Selected images, 1973-1974
 Two gelatin silver prints from
Industriebauten, printed 1975.
 Each 15¾ x 12 in. (40 x 30.5 cm)
 Each signed in pencil, number 30/50,
 credit, title and Schirmer/Mosel
 copyright stamp on the verso.

Estimate
 \$7,000-9,000

Provenance
 Kicken Gallery, Berlin

Titles include:
Cooling Tower, Zeche Waltrop,
Ruhr, West Germany, 1974
Gas Holder, Power Station, Essen-
Karnap, Ruhr District, 1973

Please reference the essay, "German
 Photography" prior to lot 45 for
 more information on the artist.



148. Elger Esser b. 1967

Drôme, Frankreich, 1998
Chromogenic print, Diasec mounted.
35 $\frac{3}{8}$ x 50 $\frac{1}{4}$ in. (90.5 x 127.6 cm)
Signed in ink, printed title, date and
number 3/5 on an artist's label affixed to
the frame backing.

Estimate
\$40,000-60,000

Provenance
Acquired directly from the artist
Private Collection, Europe
Christie's, London, Post-War and
Contemporary Art, 24 June 2005, lot 255
Sotheby's, New York, Contemporary Art,
13 May 2009, lot 463

Literature
Schirmer/Mosel, *Elger Esser: Vedutas
and Landscapes*, pp. 22-23

Please reference the essay, "German
Photography" prior to lot 45 for
more information on the artist.



149. Elger Esser b. 1967

Palude dei Laghi, Italien, 2002
Chromogenic print, Diasec mounted.
39¾ x 56¾ in. (101 x 144.1 cm)
Signed in ink, printed title, date and
number 4/7 on an artist's label affixed
to the frame backing.

Estimate
\$30,000-50,000

Provenance
Sonnabend Gallery, New York

Please reference the essay, "German
Photography" prior to lot 45 for more
information on the artist.

150. Loretta Lux b. 1969

Spring, 2001
Dye destruction print.
9 x 9 in. (22.9 x 22.9 cm)
Signed, titled, dated and numbered
9/20 in pencil on the verso.

Estimate
\$6,000-8,000

Provenance
Yossi Milo Gallery, New York



151. Elad Lassry b. 1977

Cornish Rex, 2007
Chromogenic print.
13¾ x 10¾ in. (34.9 x 27.3 cm)
Signed in ink, printed title, date and
number 4/5 on a gallery label affixed to
the frame backing.

Estimate
\$7,000-9,000

Provenance
Cherry and Martin, Los Angeles

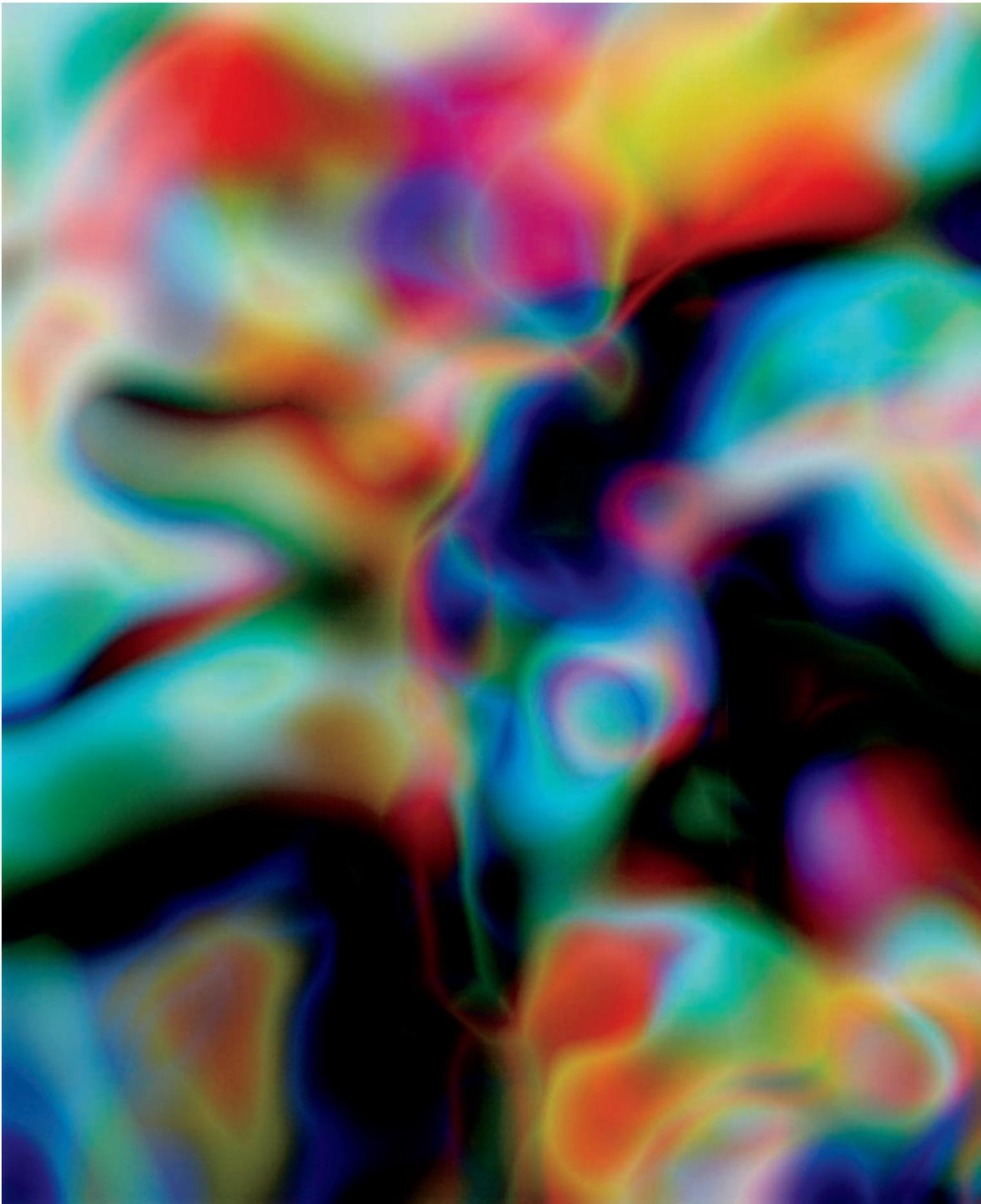


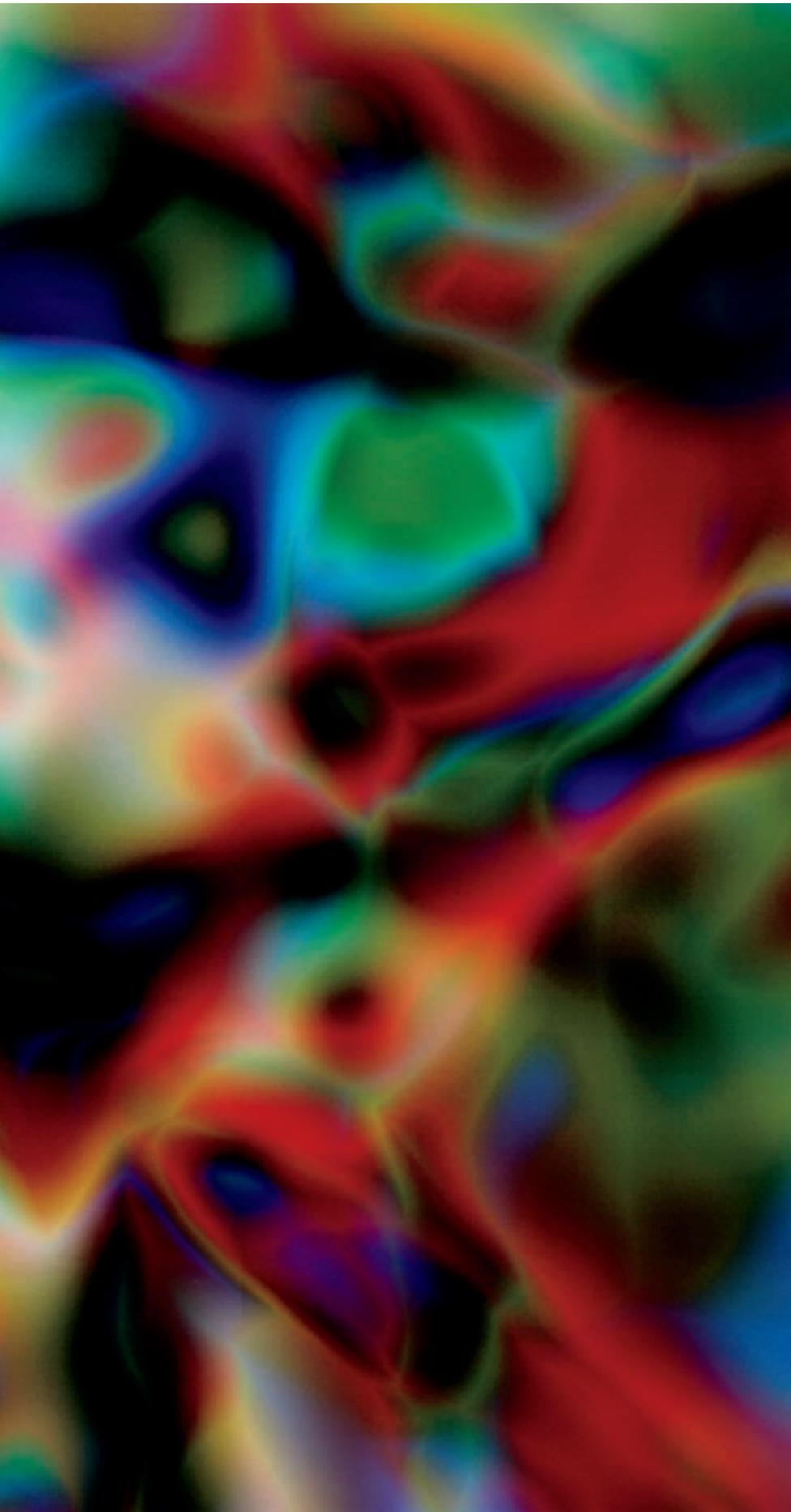
152. Duane Michals b. 1932

Untitled, 1989
Gelatin silver print, flush-mounted
from *The Indomitable Spirit Portfolio*.
5 x 7¼ in. (12.7 x 18.4 cm)
Signed and numbered 39/50 in ink
in the margin.

Estimate
\$2,000-3,000







153. Thomas Ruff b. 1958

Substrat 3I, 2002

Inkjet print, face-mounted to Plexiglas.

63 x 84 in. (160 x 213.4 cm)

Signed, titled, dated and numbered 2/3 in pencil on the reverse of the flush-mount.

Estimate

\$50,000-70,000

Provenance

Mai 36 Galerie, Zürich

Christie's, New York, Post-War and Contemporary Art, 11 November 2004, lot 388

Pace Wildenstein, New York

Christie's New York, Post-War and Contemporary Art, 9 November 2011, lot 367

Please reference the essay, "German Photography" prior to lot 45 for more information on the artist.

*Property from the Private Collection
of Rita Krauss, Palm Beach*



154. Horst P. Horst 1906-1999

Mainbocher Corset, 1939

Gelatin silver print, printed later.

17¾ x 14 in. (45.1 x 35.6 cm)

Signed, titled, dated and numbered 27/30
in pencil on the verso; signature blindstamp
on the recto.

Estimate

\$12,000-18,000

Provenance

Holden Luntz Gallery, Palm Beach

Literature

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

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

Rizzoli, *In Vogue: The Illustrated History Of The
World's Most Famous Fashion Magazine*, p. 78



155. Horst P. Horst 1906-1999

Round the Clock I, New York, 1987

Gelatin silver print, printed later.

22 x 17½ in. (55.9 x 44.8 cm)

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

Estimate

\$15,000-20,000

Provenance

Holden Luntz Gallery, Palm Beach

Literature

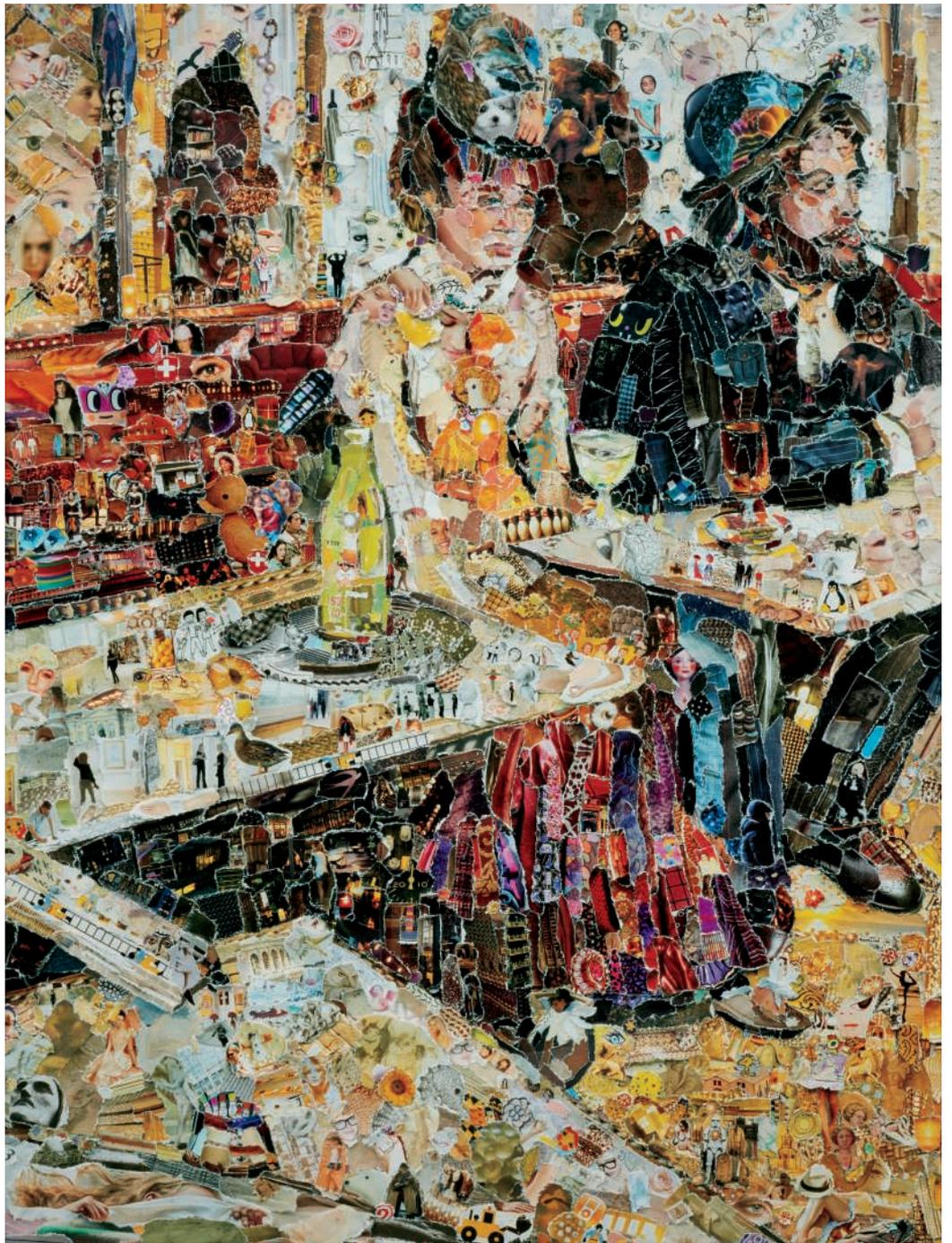
Kazmaier, *Horst: Sixty Years of Photography*,
pl. 195 there titled *Advertisement for stockings,
New York*

Twin Palms, *Horst*, p. 46

Cowan, *Platinum*, pl. 28

High Museum of Art, *Chorus of Light:
Photographs from the Sir Elton John
Collection*, p. 129

Taschen, *20th Century Photography*, p. 273



156. Vik Muniz b. 1961

The Absinthe Drinker, after Edgar Degas
from *Pictures of Magazines II*, 2011
Chromogenic print.
93½ x 70 in. (237.5 x 177.8 cm)
Signed in ink, printed title, date and number
5/6 on a gallery label affixed to the reverse
of the flush-mount.

Estimate
\$70,000-90,000

Provenance
Sikkema Jenkins & Co., New York

Please reference the essay, "Mixed
Materials" prior to lot 81 for more
information on the artist.

Fact.

Fiction.



157. Henri Cartier-Bresson 1908-2004

Rue Mouffetard, Paris, 1954

Gelatin silver print, printed later.

14 x 9 $\frac{3}{8}$ in. (35.6 x 24.4 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate

\$12,000-18,000

Literature

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

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

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

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

158. Henri Cartier-Bresson 1908-2004

Brie, France, 1968

Gelatin silver print, printed later.

9 $\frac{1}{2}$ x 14 in. (24.1 x 35.6 cm)

Signed in ink in the margin.

Estimate

\$12,000-18,000

Provenance

Halsted Gallery, Michigan

Literature

Bulfinch Press, *Henri Cartier-Bresson: City and Landscapes*, cover and p. 62

Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 146

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 282

High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 146



159. Elliott Erwitt b. 1928

Paris, 1989

Gelatin silver print, printed later.

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

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

Estimate

\$4,000-6,000

Literature

teNeues, *Elliott Erwitt: Personal Best*, n.p.





160. Brett Weston 1911-1993

Holland Canal, 1971

Gelatin silver print, printed later.

9½ x 7½ in. (24.1 x 19.1 cm)

Signed and dated in pencil on the mount.

Estimate

\$5,000-7,000

Provenance

Halsted Gallery, Michigan

Literature

Aperture, *Brett Weston: Photographs from Five Decades*, pl. 44

161. Bill Brandt 1904-1983

Vasterival, Normandy, 1957

Gelatin silver print, printed 1970.

13½ x 11½ in. (34.3 x 29.2 cm)

Signed in ink on the mount; credit, title and date in an unidentified hand in pencil on the reverse of the mount.

Estimate

\$4,000-6,000

Literature

Da Capo Press, *Bill Brandt: Shadow of Light*, p. 137



162. Bill Brandt 1904-1983

Eygalières, France, 1953

Gelatin silver print, printed 1970.

13½ x 11½ in. (34.3 x 29.2 cm)

Signed in ink on the mount; credit, title and date in an unidentified hand in pencil on the reverse of the mount.

Estimate

\$3,000-5,000

Literature

Thames & Hudson, *Bill Brandt: Perspective of Nudes*, p. 52

Gordon Fraser, *Bill Brandt: Nudes 1945-1980*, pl. 33

Thames & Hudson, *Brandt Nudes: A New Perspective*, p. 91





163. André Kertész 1894-1985

Alexander Calder, Paris, 1929
Gelatin silver print, printed later.
7¾ x 9¾ in. (19.7 x 24.8 cm)
Signed and dated in pencil on the verso.

Estimate
\$4,000-6,000

Provenance
Atlanta Gallery of Photography

Literature
Ducrot, *André Kertész: Sixty Years of Photography 1912-1972*, p. 102
Corbeau & Renard, *La trajectoire du regard*, p. 127

164. André Kertész 1894-1985

Satiric Dancer, Paris, 1926
Gelatin silver print, printed later.
13⅝ x 10¾ in. (34.6 x 27.3 cm)
Signed, titled 'Paris' and dated in pencil on the verso.

Estimate
\$7,000-9,000

Provenance
Witkin Gallery, New York

Literature
Borhan, *André Kertész: His Life and Work*, p. 145
Bulfinch Press, *On the Art of Fixing a Shadow: 150 Years of Photography*, pl. 242
Ducrot, *André Kertész: Sixty Years of Photography 1912-1972*, p. 70
Harry N. Abrams, Inc., *André Kertész: A Lifetime of Perception*, p. 243
High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 183
LIGHT Gallery, *LIGHT*, p. 49
Greenough, *André Kertész*, pl. 47
Thames & Hudson, *André Kertész: Of Paris and New York*, p. 129



165. André Kertész 1894-1985

Shadows of the Eiffel Tower, 1929
Gelatin silver print, printed later.
10¾ x 13¾ in. (27.3 x 34.9 cm)
Signed and dated in pencil on the verso.

Estimate
\$3,000-5,000

Provenance
Atlanta Gallery of Photography

Literature
Art et Médecine, October 1931, frontispiece
Librairie Plon, *Paris vu par André Kertész*, n.p.
Aperture, *André Kertész, Aperture Masters of Photography*, p. 45
Borhan, *André Kertész: His Life and Work*, p. 108
Corkin, *André Kertész: A Lifetime of Perception*, p. 71
Ducrot, *André Kertész: Sixty Years of Photography, 1912-1972*, p. 137
Naef, *In Focus: André Kertész, The J. Paul Getty Museum*, p. 60, pl. 29
Greenough, *André Kertész*, pl. 64
The Art Institute of Chicago/The Metropolitan Museum of Art, *André Kertész: Of Paris and New York*, p. 170





166. Brassai (Gyula Halász) 1899-1984

Selected images, 1933-1949

Five gelatin silver prints from *A Portfolio of Ten Photographs by Brassai*, printed 1973.

Each approximately 12 x 9¼ in. (30.5 x 23.5 cm) or the reverse.

Each signed in ink on the mount; numbered consecutively and numbered 45 in ink on printed portfolio label affixed to the reverse of the mount. One from an edition of 50.

Estimate

\$10,000-15,000

Literature

Fundacio Antoni Tapes, *Brassai From Surrealism to Art Informal*, p. 127

Millon, *Brassai*, pl. 20, p. 27, pl. 235, p. 135, pl. 408, p. 240

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

Tucker, *Brassai: The Eye of Paris*, pl. 66, fig. 24

Sayag and Lionel-Marie, *Brassai The Monograph*, pp. 91, 94, 139, 253

Titles include: *Portrait of Picasso with Stove*, 1939; *Matisse and his Model*, 1939; *Market Porter, Les Halles*, 1939; *Girl Playing Snooker in Montmartre*, 1933; *Gala Soiree at Maxim's*, 1949



167. August Sander 1876-1974

Portraits of Artists

Munich: Schirmer Mosel, 1974. Twelve gelatin silver prints.

Each approximately 11¼ x 8¾ in. (28.6 x 21 cm) or the reverse

Each with Archive blindstamp on the recto; signed by Gunther Sander, consecutively numbered 1-12, 46 in pencil, with portfolio copyright credit stamp on the reverse of the mount. Double-sided English/German colophon. Contained in brown waxed linen clamshell case. One from an edition of 75 plus 6 artist's proofs.

Estimate

\$20,000-30,000

Provenance

Robert Klein Gallery, Boston

168. Rudolf Koppitz 1884-1936

Im Schoße der Natur (In the Bosom of Nature), 1923

Bromoil print.

14 $\frac{7}{8}$ x 11 $\frac{1}{4}$ in. (37.8 x 28.6 cm)

Signed in pencil in the margin; annotations in pencil, 'Wien, V Zeinhofeg 8' credit and reproduction limitation stamps on the verso.

Estimate

\$18,000-22,000

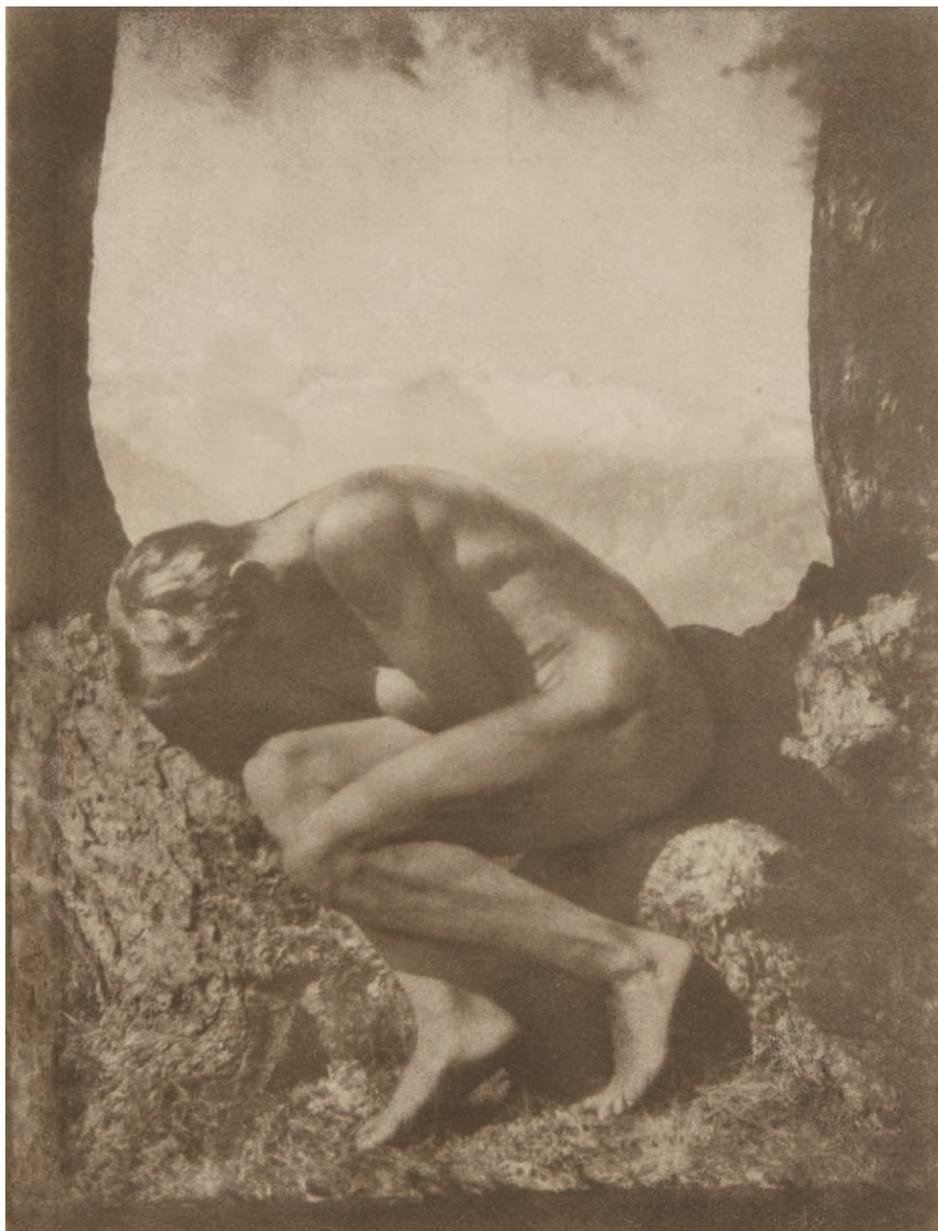
Provenance

Joel Soroka Gallery, Aspen
Private Collection, Chicago

Literature

Faber, *Rudolf Koppitz 1864-1936*, pp. 55, 71
and back cover

This lot is accompanied by copies of the seminal Koppitz publications: Rudolf Junk's *Rud Koppitz*, published 1936 and Monika Faber's *Rudolf Koppitz 1864-1936*, published 1996.





169. Roman Vishniac

Isaac Street, Krakow, 1938

Gelatin silver print.

13½ x 10½ in. (33.3 x 26.7 cm)

Signed in pencil on the mount; dated in an unidentified hand in ink on a label affixed to the mount; signed in pencil by Mara Vishniac Kohn with estate copyright stamp on the reverse of the mount.

Estimate

\$7,000-9,000

Provenance

Howard Greenberg Gallery, New York
Joel Soroka Gallery, Aspen
Private Collection, Chicago

Literature

Farrar, Straus and Giroux, *A Vanished World: Roman Vishniac*, pl. 159
Grossman, *Roman Vishniac*, p. 56

170. Bill Brandt 1904-1983

At Charlie Brown's, Limehouse, 1945

Gelatin silver print.

9 x 7½ in. (22.9 x 19.4 cm)

Credit stamp and titled in an unidentified hand in pencil on the verso.

Estimate

\$10,000-15,000

Literature

Aperture, *Bill Brandt: Behind the Camera*, p. 17

Connolly and Haworth-Booth, *Bill Brandt:*

Shadow of Light, p. 30

Thames & Hudson, *Bill Brandt:*

Photographs, p. 71



171. Bill Brandt 1904-1983

Gull's Nest, Late on Midsummer Night, Isle of Skye, 1947

Gelatin silver print.

8⅞ x 7⅞ in. (22.5 x 18.7 cm)

Two credit stamps and various annotations in an unidentified hand in ink and pencil on the verso.

Estimate

\$4,000-6,000

Provenance

Alan Klotz Gallery, New York

Literature

Abrams, *Brandt: The Photography of Bill Brandt*, pl. 155

Brandt, *Shadow of Light*, p. 115

Thames & Hudson, *Bill Brandt: Photographs 1928-1983*, p. 133





172. Ruth Orkin 1921-1985

American Girl in Italy, Florence, 1951

Gelatin silver print, printed 1980,
flush-mounted.

12 x 18¾ in. (30.5 x 47.6 cm)

Signed, titled, dated and copyright notation
in ink in the margin.

Estimate

\$10,000-15,000

Literature

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

173. Ellen Auerbach 1906-2004

Portrait of Greta Stern, 1934

Gelatin silver print.

8¾ x 5¼ in. (21.3 x 13.3 cm)

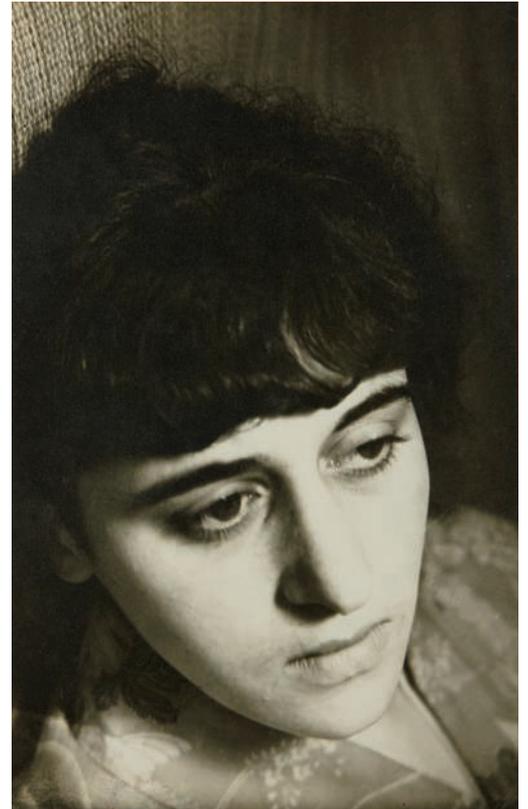
Signed, variously annotated in
unidentified hands, all in pencil and
'Fotografie ringl + pit' stamp on the verso.

Estimate

\$4,000-6,000

Provenance

Ehlers Caudill Gallery, Chicago
Private Collection, Chicago



This compelling portrait of Greta Stern was taken by her business partner Ellen Auerbach and signed by both with their 'ringl + pit' studio stamp. These two remarkable women broke away from their Jewish middle-class German upbringing to study photography and open a photography studio in Berlin in 1929. Recognized for their contribution in advertising for

expanding the image of womanhood to include the "new woman", who just like them was independent enough to develop her own self-image. The film *ringl + pit: Remembering Greta Stern and Ellen Auerbach, 2006* was made documenting their artistic partnership, escape from Germany in 1933 and their life-long friendship.



174. Brassai (Gyula Halász) 1899-1984

Chez Suzy, rue Grégoire-de-Tours, circa 1932

Gelatin silver print, printed later.

11 $\frac{3}{8}$ x 9 in. (28.9 x 22.9 cm)

Signed in pencil, numbered 'Pl. 358' in ink, '81, Rue du Faub.-St-Jacques' and '81, Faubourg St-Jacques' copyright credit and reproduction limitation stamps on the verso.

Estimate

\$5,000-7,000

Provenance

Marlborough Gallery, New York

Literature

Arts et Métiers Graphiques, *Brassai, Paris de Nuit*, pl. 25, variant

Borja-Villel, *Brassai, Fundació Antoni Tàpies*, pl. 61

Sayag and Lionel-Marie, *Brassai: The Monograph*, p. 72, variant

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



175. Brassai (Gyula Halász) 1899-1984

Place d'Italie, circa 1931

Gelatin silver print, printed later.

11 $\frac{3}{4}$ x 9 $\frac{3}{8}$ in. (29.8 x 23.8 cm)

Signed and numbered 'Pl. 384' in ink, '81, Faubourg St-Jacques' copyright credit and reproduction limitation stamps on the verso.

Estimate

\$4,000-6,000

Provenance

Marlborough Gallery, New York

Literature

Bulfinch Press, *Brassai: Paris by Night*, p. 22

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



176. André Kertész 1894-1985

Selected images of New York and Paris, 1930-1964
 Five gelatin silver prints, printed no later than 1967.
 Each approximately 9½ x 7⅞ in. (24.1 x 18.1 cm)
 Each with credit stamp and various annotations in pencil on the verso.

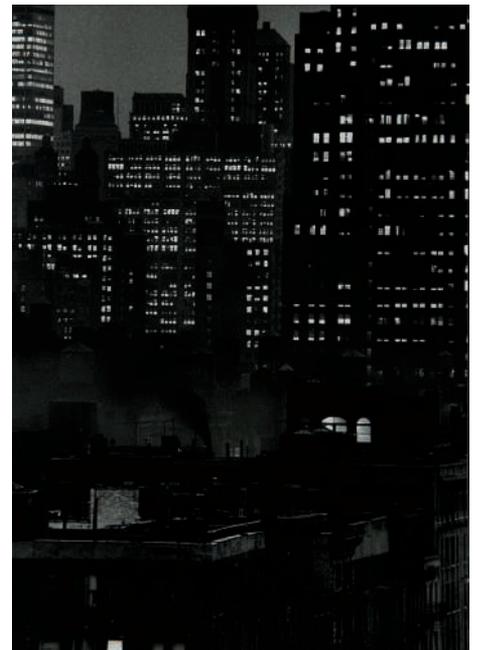
Estimate
 \$10,000-15,000

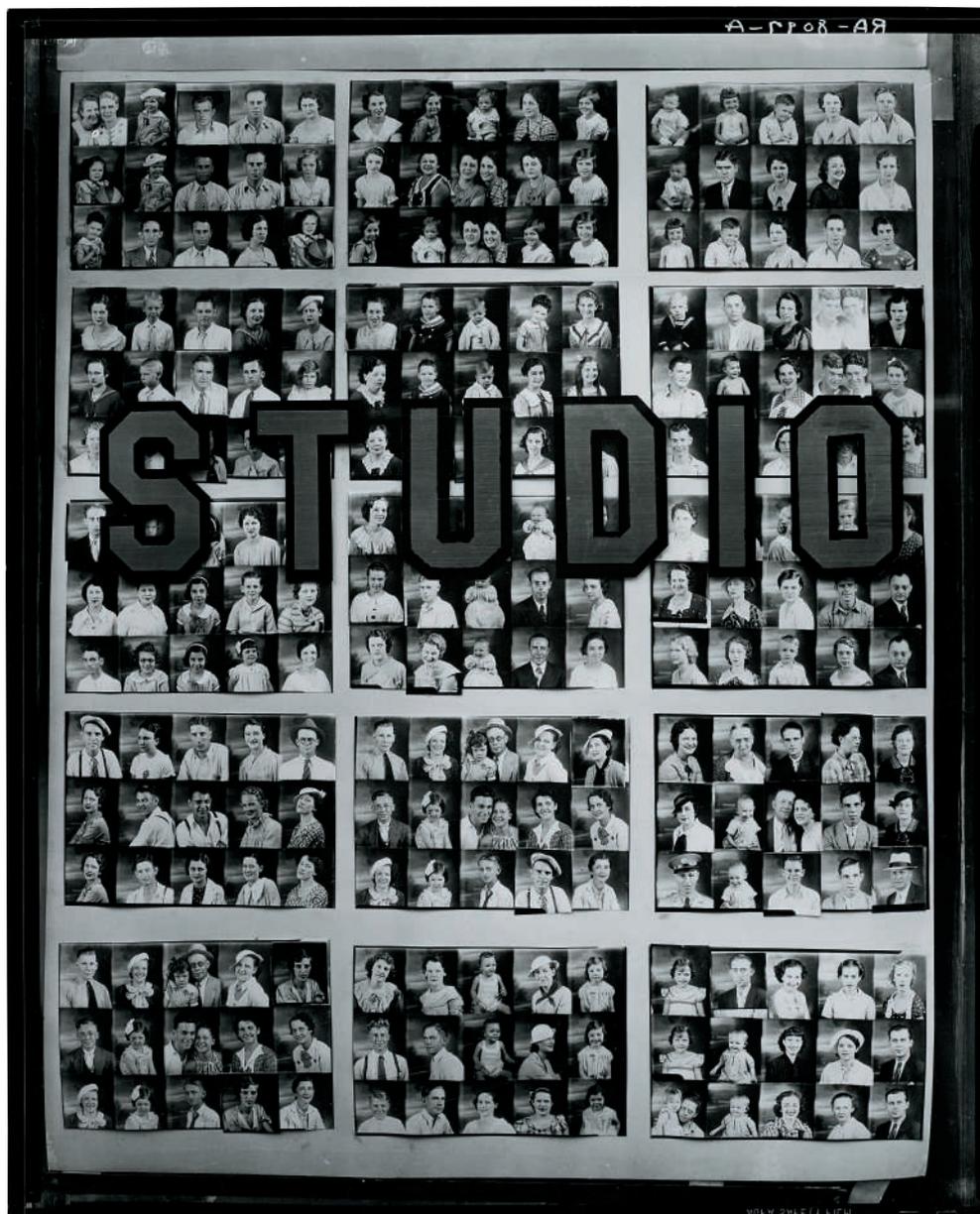
Provenance
 Acquired directly from the artist by Philip J. Pocock, circa 1967
 By descent to the present Private Collection,
 Ottawa, Canada

Literature
 Harry N. Abrams, Inc., *André Kertész: A Lifetime of Perception*, pl. 27

Titles include: *Luxembourg Garden, Paris, 1963; Rue des Ursins, Paris, 1931; New York, 1962; Untitled, New York, 1962; Untitled, New York, 1964*

Philip J. Pocock served as Director of Research for the International Photography exhibit at the Montreal 1967 International and Universal Exposition, commonly referred to as "Expo 67." The exhibit, 'The Camera as Witness' featured hundreds of photographs from 81 countries, with an advisory panel that included Beaumont Newhall, Yousuf Karsh and Robert Doisneau.





In 1974, George Rinhart and Tom Bergen approached Walker Evans and purchased from him the contents of his studio, including thousands of prints made throughout his impressive career. While the bulk of Evans prints to appear on the market were sold by Harry Lunn (who had purchased his extensive holdings from Rinhart and Bergen in 1975), the following eight prints were purchased directly from Bergen in 1976 and have remained in the same collection ever since. These exceptionally beautiful prints include some of Evans' most notable works including *Penny Picture Display, Savannah, Georgia; Sidewalk and Shopfront, New Orleans;* and *Bud Fields in his cotton field, Hale County, Alabama, Summer* and highlight Evans' incredible skill in transforming vernacular scenes into enduring works of art.

The stamp that appears on the verso of each is an Estate stamp commonly referred to as the Lunn Archive stamp; however, according to Judith Keller in *Walker Evans: The Getty Museum Collection*, it was Rinhart, in fact, who produced the stamp.

177. Walker Evans 1903-1975

Penny Picture Display, Savannah, Georgia, 1936

Gelatin silver print, probably printed 1960s.

9¾ x 7¾ in. (24.8 x 19.8 cm)

Lunn Archive stamp with numbers '1', '12' in pencil on the verso.

Estimate

\$25,000-35,000

Provenance

Acquired directly from the artist by Tom Bergen, 1974
To the present Private Collection, London, 1976

Literature

Da Capo Press, *Walker Evans: Photographs for the Farm Security Administration 1935-1938*, pl. 229

Harper and Row, *Walker Evans at Work*, cover and p. 239

Harper and Row, *Walker Evans: First and Last*, p. 127

Mora and Hill, *Walker Evans: The Hungry Eye*, p. 135

Szarkowski, *Looking at Photographs*, p. 117

The Metropolitan Museum of Art, *Walker Evans*, pl. 66

The Metropolitan Museum of Art, *Walker Evans: American Photographs, part 1*, pl. 2

178. Walker Evans 1903-1975

Sidewalk and Shopfront,
New Orleans, 1935

Gelatin silver print, probably
printed 1960s.

9 5/8 x 7 5/8 in. (24.4 x 19.5 cm)

Lunn Archive stamp with numbers
'1', '18' in pencil on the verso.

Estimate

\$10,000-15,000

Provenance

Acquired directly from the artist by
Tom Bergen, 1974

To the present Private Collection,
London, 1976

Literature

Harper and Row, *Walker Evans: First
and Last*, p. 122

Keller, *Walker Evans: The Getty
Museum Collection*, pl. 459

Metropolitan Museum of Art, *Walker
Evans*, cover and pl. 44

Mora and Hill, *Walker Evans: The
Hungry Eye*, pl. 76

The Museum of Modern Art, *Walker
Evans: American Photographs*, pl. 5



179. Walker Evans 1903-1975

Barber Shop, Southern Town
[Vicksburg, Mississippi], 1936

Gelatin silver print, print date
unknown.

7 3/4 x 9 5/8 in. (19.6 x 24.5 cm)

Lunn Archive stamp with numbers
'11', '124' in pencil on the verso.

Estimate

\$7,000-9,000

Provenance

Acquired directly from the artist by
Tom Bergen, 1974

To the present Private Collection,
London, 1976





180. Walker Evans 1903-1975

Bud Fields in his cotton field, Hale County, Alabama, Summer, 1936
Gelatin silver print, print date unknown.
9¾ x 7¾ in. (24.7 x 19.8 cm)
Lunn Archive stamp with numbers '111',
'325' in pencil on the verso.

Estimate
\$8,000-12,000

Provenance
Acquired directly from the artist by
Tom Bergen, 1974
To the present Private Collection,
London, 1976

181. Walker Evans 1903-1975

*Sidewalk Scene, Selma, Alabama,
December, 1935*
Gelatin silver print, print date unknown.
7⅞ x 9⅞ in. (20.1 x 25 cm)
Lunn Archive stamp with numbers '111',
'21.0' in pencil on the verso.

Estimate
\$7,000-9,000

Provenance
Acquired directly from the artist by
Tom Bergen, 1974
To the present Private Collection,
London, 1976

Literature
Da Capo Press, *Walker Evans:
Photographs for the Farm Security
Administration 1935-1938*, pl. 210



182. Walker Evans 1903-1975

Show Bill, Dempolis, Alabama, 1936
Gelatin silver print, probably printed
1960s.

7 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in. (20.1 x 25 cm)

Lunn Archive stamp with numbers '11',
'123' in pencil on the verso.

Estimate

\$5,000-7,000

Provenance

Acquired directly from the artist by
Tom Bergen, 1974

To the present Private Collection,
London, 1976

Literature

Da Capo Press, *Walker Evans:
Photographs for the Farm Security
Administration 1935-1938*, pl. 385
there titled *Poster, Alabama*
Metropolitan Museum of Art, *Walker
Evans*, p. 80 fig. 95 there titled
Minstrel Poster, Dempolis, Alabama



183. Walker Evans 1903-1975

Cuba, 1932

Gelatin silver print, probably printed
1960s.

8 $\frac{1}{4}$ x 6 $\frac{3}{8}$ in. (21 x 16.2 cm)

Lunn Archive stamp with the number
'XVIII' in pencil on the verso.

Estimate

\$6,000-8,000

Provenance

Acquired directly from the artist by
Tom Bergen, 1974

To the present Private Collection,
London, 1976

Literature

Harper and Row, *Walker Evans: First
and Last*, p. 36

Harper and Row, *Walker Evans at
Work*, p. 83

J. Paul Getty Museum, *Walker Evans:
Cuba*, p. 28, variant

Keller, *Walker Evans: The Getty
Museum Collection*, p. 87 pl. 295

Mora and Hill, *Walker Evans: The
Hungry Eye*, p. 183 pl. 37





184. Walker Evans 1903-1975

Tuscaloosa Wrecking Company, Alabama, 1936
Gelatin silver print, probably printed 1960s.
7 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in. (20.1 x 25 cm)
Lunn Archive stamp with numbers '11', '104' in pencil on the verso.

Estimate
\$5,000-7,000

Provenance
Acquired directly from the artist by Tom Bergen, 1974
To the present Private Collection, London, 1976

Literature
Harper and Row, *Walker Evans at Work*, p. 120, variant
Da Capo Press, *Walker Evans: Photographs for the Farm Security Administration 1935-1938*, pl. 375, variant, there titled *Office Building, Vicinity Tuscaloosa, Alabama*



185. Lewis Wickes Hine

1874-1940

A young table boy in Newsome's ice cream parlor, Birmingham, Alabama, October, 1914
Gelatin silver print.
4 $\frac{3}{4}$ x 5 in. (12.1 x 12.7 cm)
Annotated, numbered '3810' in pencil on the verso; typed description and date affixed to the verso.

Estimate
\$7,000-9,000

186. Berenice Abbott 1898-1991

Blossom Restaurant, 103 Bowery, Manhattan, 1935
Gelatin silver print.

7½ x 9⅝ in. (19.1 x 24.4 cm)

Titled, dated, annotated in pencil, Federal Art Project
'Changing New York' and '50 Commerce Street' credit stamps on the verso.

Estimate

\$8,000-12,000

Provenance

Acquired directly from the artist
By descent to the present Private Collection, Chapel Hill

Literature

Dover Publications, *New York in the Thirties: As Photographed by Berenice Abbott*, pl. 31
O'Neal, *Berenice Abbott: American Photographer*, p. 67
Photo Poche, *Berenice Abbott*, pl. 43
Yochelson, *Berenice Abbott: Changing New York*, pl. 33



187. Berenice Abbott 1898-1991

Greyhound Bus Terminal, 33rd and 34th Street Station, 7th and 8th Avenue, Manhattan, 1936
Gelatin silver print.

7½ x 9⅝ in. (19.1 x 24.4 cm)

Titled, dated and annotated in pencil, Federal Art Project
'Changing New York' credit stamp on the verso.

Estimate

\$10,000-15,000

Provenance

Acquired directly from the artist
By descent to the present Private Collection, Chapel Hill

Literature

Commerce Graphics, *Berenice Abbott*, n.p.
Dover Publications, *New York in the Thirties: As Photographed by Berenice Abbott*, pl. 57
Photo Poche, *Berenice Abbott*, pl. 43
Yochelson, *Berenice Abbott: Changing New York*, pl. 21



188. Berenice Abbott 1898-1991

Gunsmith, 6 Central Market Place, Manhattan, 1937
Gelatin silver print.

9⅝ x 7½ in. (24.4 x 19.1 cm)

Titled, dated and annotated in pencil, Federal Art Project
'Changing New York' credit stamp on the verso.

Estimate

\$4,000-6,000

Provenance

Acquired directly from the artist
By descent to the present Private Collection, Chapel Hill

Literature

Commerce Graphics, *Berenice Abbott*, n.p.
Yochelson, *Berenice Abbott: Changing New York*, pl. 29





189. Edward Weston 1886-1958

Nude, 1936

Gelatin silver print, printed later by Cole Weston.

9½ x 7½ in. (24.1 x 19.1 cm)

Signed in pencil by Cole Weston and Edward Weston signature stamp on the reverse of the mount.

Estimate

\$5,000-7,000

Literature

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

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

Newhall, *Edward Weston, Photographer*, p. 60

Wilson, *Edward Weston Nudes*, pl. 82

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

Taschen, *20th Century Photography*, p. 731

190. Ansel Adams 1902-1984

Banner Peak at Sunset from the Shore of Thousand Island Lake, Mono County, California, 1923

Gelatin silver print.

5¾ x 7¾ in. (14.6 x 19.7 cm)

Initialed and dated in ink on the recto; signed, titled, dated, inscribed 'With Best Wishes to the Goddards / Hoping that this will in a small way, suggest the glories of the High Sierra.' and copyright notation in ink on the verso.

Estimate

\$6,000-8,000

Provenance

Sotheby's, New York, 8 October 1997, lot 187

Private Collection, California





191. Brett Weston 1911-1993

Ford Trimotor, 1935

Gelatin silver print.

7½ x 9⅝ in. (19.1 x 24.4 cm)

Signed, dated in pencil on the mount; annotated 'Vintage Print' and initialed in pencil on the reverse of the flush-mount.

Estimate

\$18,000-22,000

Provenance

The Halsted Gallery, Michigan, 1977

The Bank of America Art Collection

Sotheby's, New York, 30 March 2009, lot 12

192. Carleton Watkins 1829-1916

The Half Dome, Vernal and Nevada Falls, from Glacier Point Yosemite, 1878-1881

Mammoth-plate albumen print.

15½ x 21¼ in. (38.4 x 54 cm)

Letterpressed title, series number 862, series title and San Francisco studio address on an artist's label affixed to the mount; Bennett Collection stamp on the reverse of the mount.

Estimate

\$20,000-30,000

Provenance

The Old Book Store, San Francisco, 1967

The Gordon L. Bennett Collection

Sotheby's, New York, The Gordon L. Bennett Collection of Carleton Watkins New Series Photographs of Yosemite, 28 April 2004, lot 59

Exhibited

Early Views of Yosemite and the California Missions: Photographs by Carleton E. Watkins from the Collection of Gordon Bennett, Focus Gallery, San Francisco, November-December 1973



No pain here, no dull empty hours, no fear of the past, no fear of the future. These blessed mountains are so compactly filled with God's beauty, no petty personal hope or experience has room to be. Drinking this champagne water is pure pleasure, so is breathing the living air, and every movement of limbs is pleasure, while the body seems to feel beauty when exposed to it as it feels the campfire or sunshine, entering not by the eyes alone, but equally through all one's flesh like radiant heat, making a passionate ecstatic pleasure glow not explainable.

-John Muir, Sierra Club Founder, reflecting on Yosemite

Ecstatic admiration and respect for Yosemite shines through the art of the American landscape. A sight of awe and inspiration, the official preservation and conservation of Yosemite, steered by John Muir in the nineteenth century, is in great part indebted to the sublime landscapes rendered by painters and photographers, such as Carleton Watkins, whose majestic compositions made the site's significance undeniable.

An exceptionally gifted photographer, Watkins earned great acclaim in the 1860s for his exquisitely produced mammoth-plate prints of Yosemite and other western views. After closing his commercial photography gallery in 1875 under financial pressures and forfeiting the vast majority of negatives that had defined his early success, Watkins returned to Yosemite in 1878. His *New Series*, of which the present lot is a part, was born from his desire to rebuild his livelihood and preserve his once-uncertain legacy. Here, working with the immensely complex wet-plate collodion process, Watkins produced some of his most beautiful and compositionally complex images conveying infinitesimal detail, immense clarity and staggering depth of field.

The wet-plate collodion process required Watkins to hand-coat glass plates, sensitize and expose them while the coating was still wet, and then develop the negatives, all on site. To put in full context, he was not merely trekking through Yosemite with a single camera, but rather, travelling with glass plates that measured up to 18 x 21 inches, chemicals, and equipment to set-up a temporary darkroom at each site. Each and every photograph was a cumbersome endeavor yet highlights Watkins' commitment to capturing the expansive beauty of the natural world.

The 1906 San Francisco earthquake and the fire that followed in its wake dealt Watkins another professional heartache by destroying the vast majority of his glass-plate negatives, prints, equipment and personal records, making any existing work by the photographer a rarity. Exceptionally special, this print of *The Half Dome, Vernal and Nevada Falls, from Glacier Point Yosemite* originates from a once intact album of forty *New Series* Yosemite mammoth-plate prints, believed to be unique. The album, its cover, long since disintegrated and discarded, was purchased by the collector Gordon L. Bennett in 1967 at the Old Book Store, San Francisco, and remained in his private collection until the photographs were individually sold at auction in 2004.





193. Henri Cartier-Bresson 1908-2004

Siphnos, Greece, 1961
 Gelatin silver print, printed later.
 9¾ x 14¼ in. (23.8 x 35.9 cm)
 Signed in ink and copyright credit blindstamp
 in the margin.

Estimate
 \$10,000-15,000

Provenance
 Sotheby's, New York, 3 October 2001, lot 197

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



194. Berenice Abbott 1898-1991

Yuban Warehouse, Brooklyn, New York, 1936
 Gelatin silver print, printed 1982.
 20½ x 13¾ in. (52.1 x 34.9 cm)
 Signed and numbered 15/40 in pencil on the
 mount; 'Retrospective' credit reproduction
 limitation stamp on the reverse of the mount.

Estimate
 \$2,500-3,500

Provenance
 Alan Klotz Gallery, New York

Literature
 Yochelson, *Berenice Abbott: Changing
 New York*, pl. 32



195. Bill Brandt 1904-1983

Coming home, circa 1930
 Gelatin silver print.
 9⅞ x 7¾ in. (25.1 x 19.7 cm)
 '58, Hillfield Court' credit stamp and titled
 in an unidentified hand in pencil on the
 reverse of the flush-mount.

Estimate
 \$6,000-8,000

Provenance
 Houk Friedman, New York
 Christie's, New York, 26 April 2005, lot 36



198. Lisette Model 1901-1983

Beggar, Paris, 1937

Gelatin silver print, mounted to newspaper.
11¼ x 9 in. (28.6 x 22.9 cm)

Estimate

\$12,000-18,000

Provenance

Sotheby's, New York, 5 May 1988, lot 388
Phillips de Pury & Company New York, Collection
of Corbeau et Renard assembled by Gerd Sander, 9
April 2008, lot 266

Literature

Thomas, *Lisette Model*, pl. 15
Corbeau & Renard, *La trajectoire du regard*, p. 238

The beggar depicted here, known as the 'gondolier' for the walking staff he carried with him, was immortalized in portraits by both Model and André Kertész in the 1930s. The unusual newspaper mount was cleverly used by Model to demonstrate to newspaper editors her work in context as a tactic to sell them her images. Other examples of this rare mounting process are in the collections of the J. Paul Getty Museum, Los Angeles and the National Gallery of Canada.



199. Sherril Schell 1877-1964

Wall Street, New York, circa 1930

Toned gelatin silver print.
13⅝ x 10½ in. (34.6 x 26.7 cm)
Credited and titled in an unidentified hand in
pencil on the verso.

Estimate

\$5,000-7,000

Provenance

Acquired directly from the artist
Sotheby's, New York, Photographs from the
Museum of Modern Art, 22 October 2002, lot 55



200. Man Ray 1890-1976

Profile Study of a Woman, 1928
Gelatin silver print.
11 $\frac{5}{8}$ x 9 in. (29.5 x 22.9 cm)
Rue Campagne Première studio credit (M6),
reproduction limitation (M14) stamp and various
annotations in an unidentified hand in pencil
on the verso.

Estimate
\$25,000-35,000

Provenance
The Collection of James Thrall Soby
Sotheby's, New York, Photographs from the
Museum of Modern Art, 22 October 2002, lot 23

Literature
Minotaure, no. 7, 1935, p. 75
De l'écotais & Sayag, *Man Ray: La Photographie à
l'envers*, p. 37
Gingko Press, *Man Ray: Photography and its
Double*, p. 37

In 1979, James Thrall Soby, collector, patron
and author of *Photographs by Man Ray
1920-1934* bequeathed his collection to
the Museum of Modern Art where he had
served, among other roles, as a Trustee for
over thirty years. The collection included 125
Man Ray photographs and helped establish
the museum's impressive holdings of his
work. As part of that gift, this print was held
in the museum's collection until it was
de-accessioned in 2002.

Man Ray used this image as an
advertisement for his portrait studio in
Paris in 1935.



201. Ruth Bernhard 1905-2006

Classic Torso with Hands, 1952
Gelatin silver print, printed later.
19¼ x 15¾ in. (48.9 x 39.1 cm)
Signed in pencil on the mount; signed,
titled, dated in pencil and copyright
credit stamp on the reverse of the
mount.

Estimate
\$6,000-8,000

Provenance
Peter Fetterman Gallery, Santa Monica

Literature
Mitchell, *Ruth Bernhard: Between Art &
Life*, p. 100



202. František Drtikol 1883-1961

Nude Study, Prague, 1928
Gelatin silver print.
10⅞ x 8½ in. (27.6 x 21.6 cm)
Copyright credit blindstamp in the recto.

Estimate
\$15,000-20,000

Provenance
Galerie Johannes Faber, Vienna
Phillips de Pury & Company, New York,
The Collection of Corbeau et Renard
assembled by Gerd Sander, 9 April
2008, lot 186

Literature
Corbeau & Renard, *La trajectoire du
regard*, p. 187

203. Robert Mapplethorpe

1946-1989

Michael, 1987

Gelatin silver print.

19½ x 19½ in. (48.6 x 48.6 cm)

Signed, dated, numbered 1/10 in ink in the margin; signed in ink by the artist, title, date and number 1/10 in an unidentified hand in ink on the reverse of the flush-mount.

Estimate

\$8,000-12,000

Provenance

Phillips, de Pury & Luxembourg, New York,
26 October 2002, lot 161



204. Horst P. Horst 1906-1999

Male Nude (Legs Crossed), 1955

Platinum palladium print, printed later.

15¼ x 18 in. (38.7 x 45.7 cm)

Signed in pencil in the margin; signed, titled, dated and numbered 2/25 in pencil on the verso.

Estimate

\$6,000-8,000

Provenance

Sotheby's, New York, 3 October 2001,
lot 307





205. Diane Arbus 1923-1971

Untitled No. 1, 1970-1971

Gelatin silver print, printed 1972 by Neil Selkirk.
14³/₈ x 14¹/₂ in. (36.5 x 36.8 cm)

Stamped 'A Diane Arbus photograph', signed, titled, dated and numbered 47/75 by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso.

Estimate

\$10,000-15,000

Provenance

Christie's, New York, 22 April 2003, lot 126

Literature

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



206. Robert Frank b. 1924

Elizabethtown, North Carolina, 1955

Gelatin silver print, printed later.
13 x 8¹/₂ in. (33 x 21.6 cm)

Signed, dated, credited in ink, titled 'Elizabethville, South Carolina' [sic] in an unidentified hand in pencil, copyright and Archive stamp on the verso.

Estimate

\$8,000-12,000

Provenance

Lee Gallery, Winchester

Literature

National Gallery of Art, Washington, *Robert Frank: Moving Out*, p. 178



207. Harry Callahan 1912-1999

Cape Cod, 1973

Gelatin silver print, printed later.
8¹/₂ x 8¹/₂ in. (21.6 x 21.6 cm)

Signed in pencil in the margin.

Estimate

\$3,000-5,000

Provenance

Zabriskie Gallery, New York

Literature

Callahan, *Water's Edge*, p. 8

208. Robert Frank b. 1924

From the Funeral, Frogmore, South Carolina, 1955
Gelatin silver print, printed later.
7¾ x 5⅝ in. (19.7 x 13.7 cm)
Signed, titled and dated in ink on the verso.

Estimate
\$20,000-30,000

Provenance
Acquired from the photographer, through an intermediary, circa 1980
Sotheby's, New York, 9 October 2009, lot 147

Literature
National Gallery of Art, Washington/ Steidl,
Looking In: Robert Frank's The Americans, contact sheet #4



209. Irving Penn 1917-2009

Gypsy Tribe of Sixteen, Portugal, 1963
Platinum palladium print, printed 1998.
13¼ x 20 in. (33.7 x 50.8 cm)
Signed, titled, dated, initialed, numbered 4/7
in pencil and copyright credit reproduction
limitation stamps on the reverse of the
aluminum flush-mount.

Estimate
\$10,000-15,000

Provenance
Fraenkel Gallery, San Francisco





210. Seydou Keïta 1923-2001

Untitled, 1949-1951

Gelatin silver print, printed 1998.

22 $\frac{3}{8}$ x 16 in. (57.5 x 40.6 cm)

Signed twice and dated in ink in the margin.

Estimate

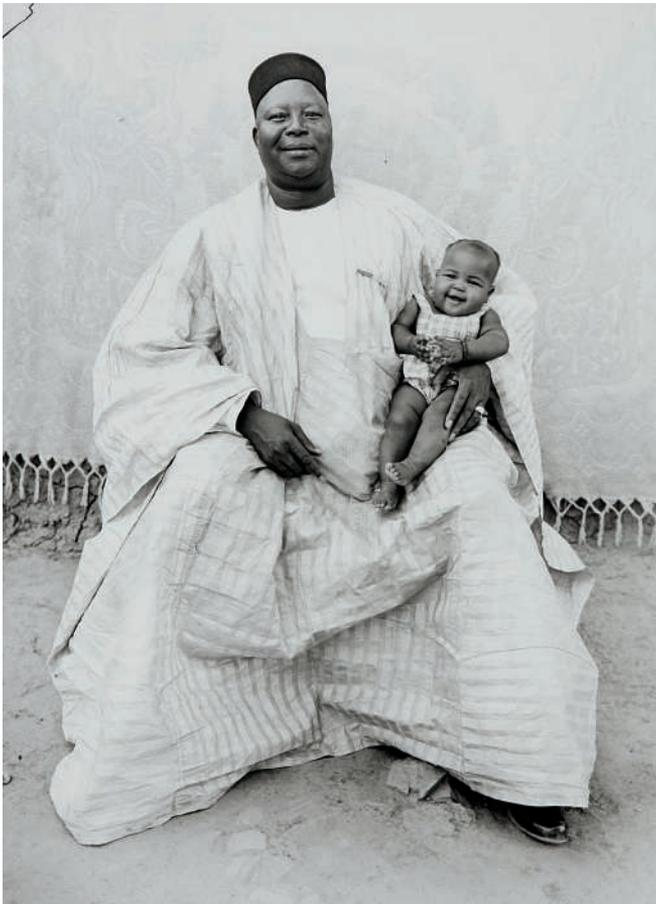
\$7,000-9,000

Provenance

The Collection of Philippe Salaün, Paris

Literature

Scalo, *Seydou Keïta*, p.167



211. Seydou Keïta 1923-2001

Untitled, 1949-1951

Gelatin silver print, printed 1998.

21 $\frac{1}{2}$ x 15 $\frac{1}{4}$ in. (54.6 x 38.7 cm)

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

Estimate

\$7,000-9,000

Provenance

The Collection of Philippe Salaün, Paris

Literature

Scalo, *Seydou Keïta*, p.229

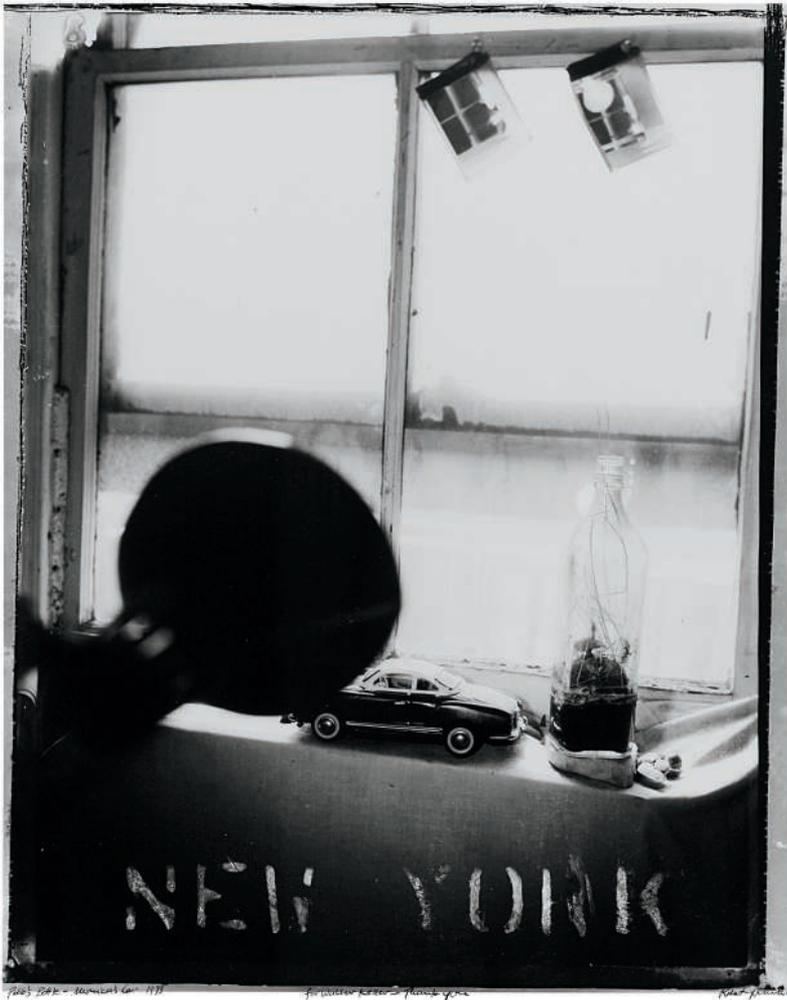


212. Irving Penn 1917-2009

Cleaning Women, London, 1950
Platinum palladium print, printed 1976.
16½ x 15½ in. (41.9 x 38.4 cm)
Signed, titled, dated, numbered 6/32 in pencil,
Condé Nast copyright credit reproduction
limitation, credit and edition stamps on the verso.

Estimate
\$30,000-50,000

Literature
Knopf/Callaway, *Irving Penn: Passage, A Work
Record*, p. 98 there titled *Charwomen, London*
J. Paul Getty Museum, *Penn, Small Trades*, pl. 85
there titled *Charwomen, London*



213. Robert Frank b. 1924

New York, Pablo's Bottle - Monica's Car, 1973

Gelatin silver print.

18¾ x 15 in. (47.6 x 38.1 cm)

Signed, titled 'Pablo's Bottle - Monica's Car', dated and inscribed 'For Walter Keller - Thank you' in ink in the margin.

Estimate

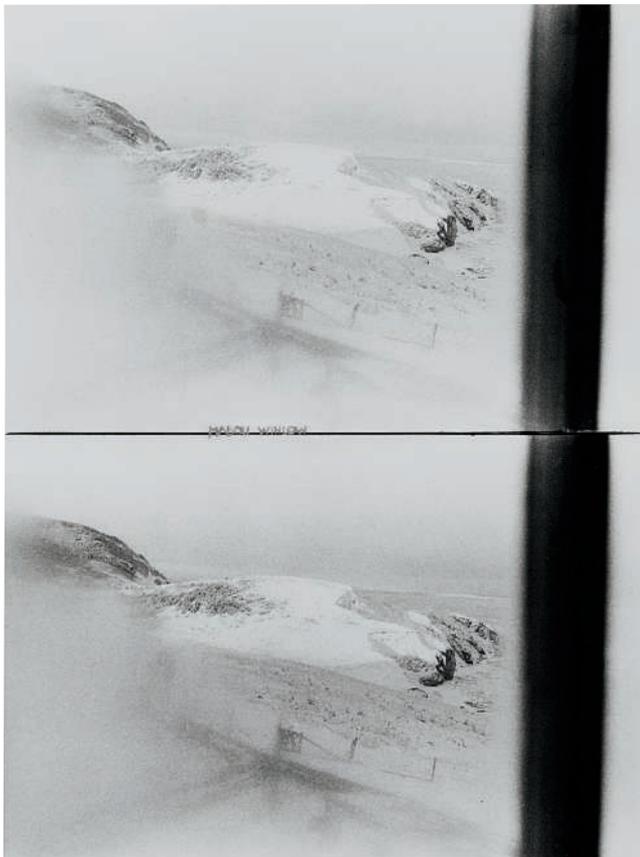
\$25,000-35,000

Provenance

From the artist to Walter Keller, publisher of Scalo Private Collection, Zurich

Literature

Frank, *The Lines of My Hand*, n.p.



214. Robert Frank b. 1924

Mabou Window, 1977

Gelatin silver print.

13 x 9½ in. (33 x 24.4 cm)

Titled on the recto; signed, inscribed 'For Walter till he visits the WINDOW in NYC' and dated 'Aug. 9 1988' in ink on the verso.

Estimate

\$7,000-9,000

Provenance

From the artist to Walter Keller, publisher of Scalo Private Collection, Zurich

Literature

Frank, *The Lines of My Hand*, n.p.



215. Robert Frank b. 1924

Mary + Pablo, Paris, 1950
 Gelatin silver print, printed later.
 8¾ x 13¾ in. (22.2 x 34 cm)
 Signed, titled, dated in ink in the margin;
 credited in ink, Robert Frank Archive and
 copyright credit stamps on the verso.

Estimate
 \$12,000-18,000

Provenance
 From the artist to Walter Keller, publisher of Scalp
 Private Collection, Zurich

216. Robert Frank b. 1924

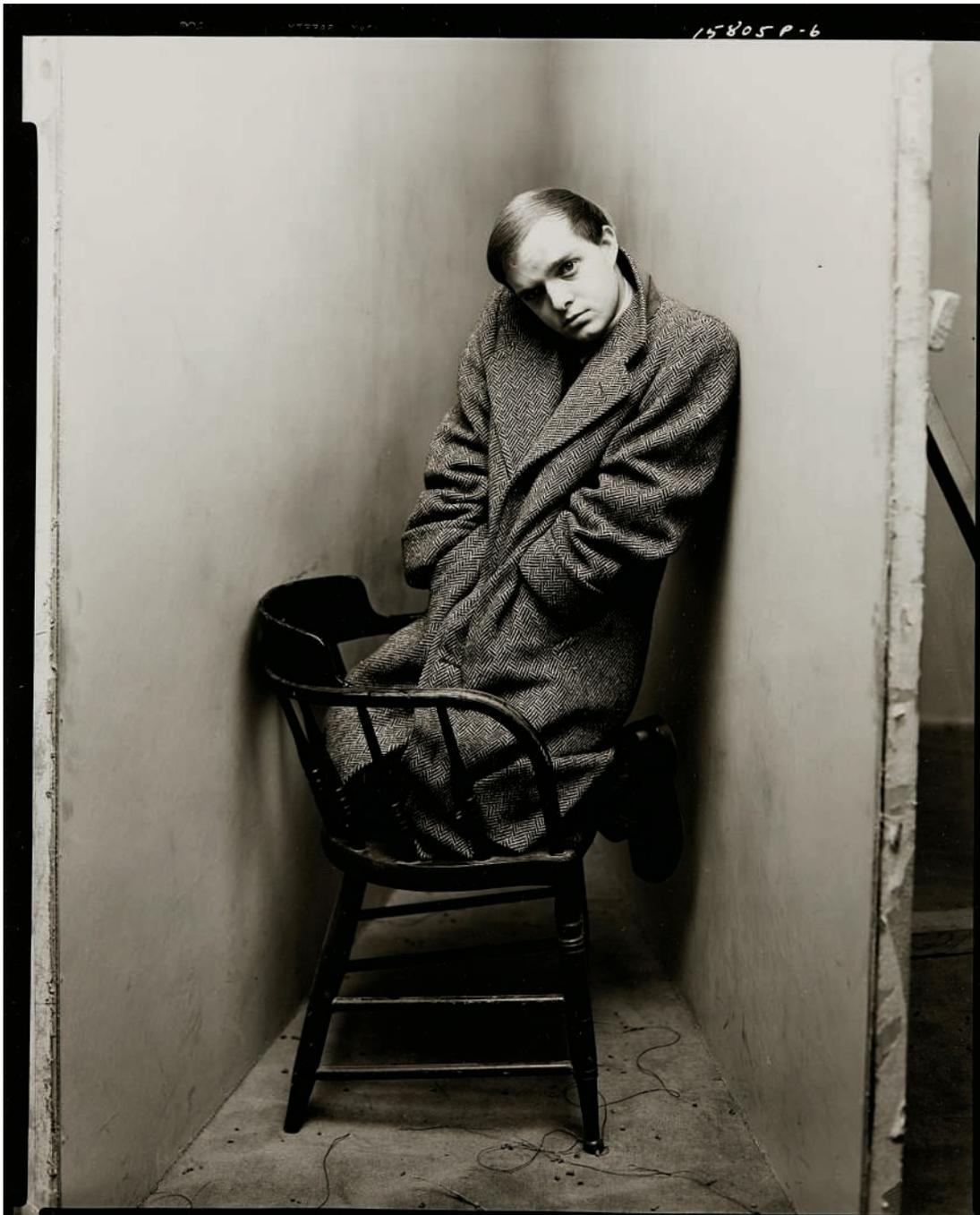
Pablo, March, 1979
 Gelatin silver print.
 13¾ x 10½ in. (34 x 25.7 cm)
 Signed, inscribed 'Let's see what will happen
 to us and Walter' and dated 'June 6th 1990'
 in ink in the margin.

Estimate
 \$10,000-15,000

Provenance
 From the artist to Walter Keller, publisher of Scalp
 Private Collection, Zurich

Literature
 Frank, *The Lines of My Hand*, n.p.





217. Irving Penn 1917-2009

Truman Capote, March 5, 1948

Gelatin silver print.

9 $\frac{5}{8}$ x 7 $\frac{3}{4}$ in. (24.4 x 19.7 cm)

Signed, titled, dated, annotated 'print made near date of photograph', initialed in pencil, Condé Nast (courtesy Vogue) copyright credit reproduction limitation, credit and edition stamps on the verso. One from an edition of 42.

Estimate

\$12,000-18,000

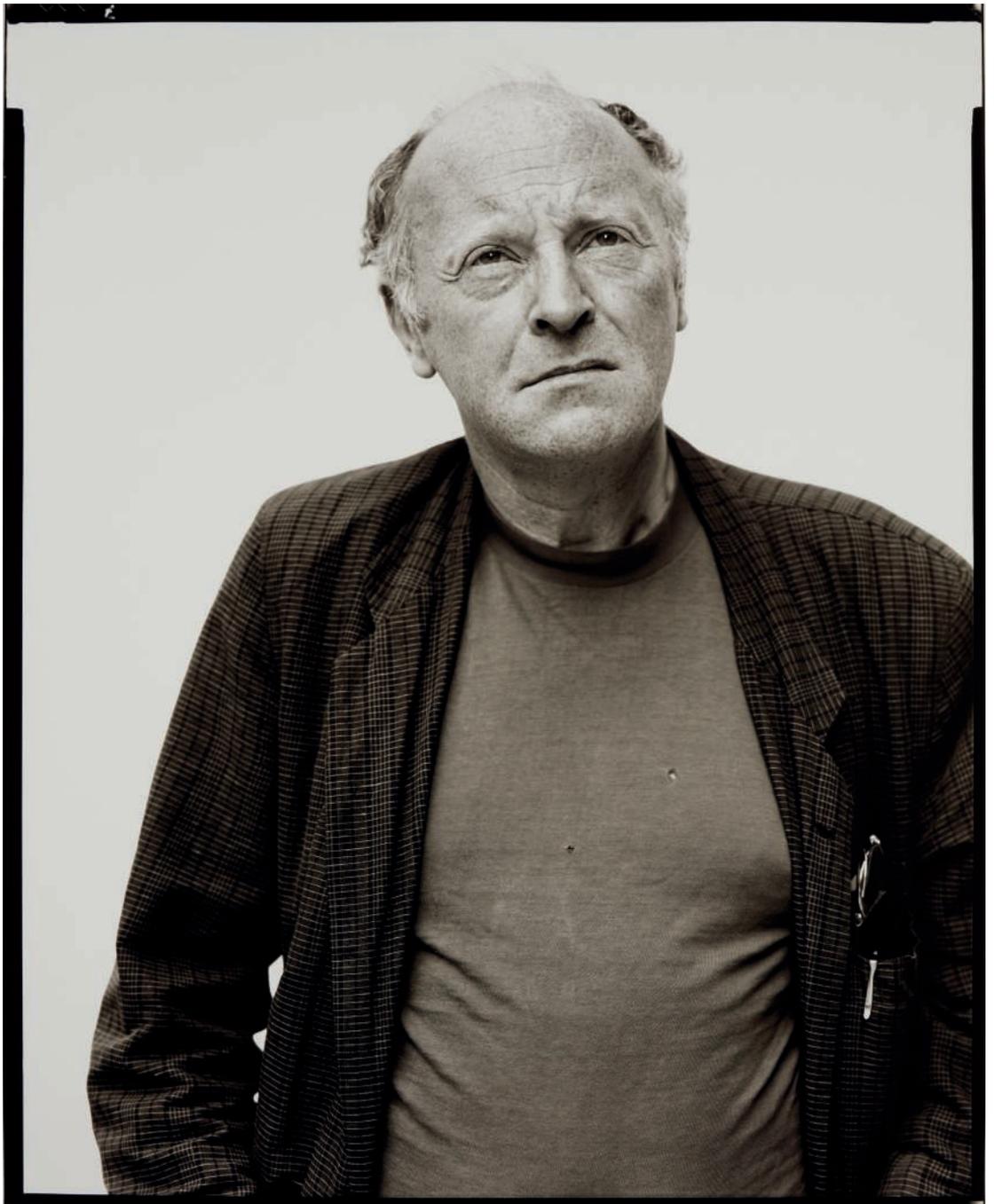
Provenance

Higher Pictures Gallery, New York

Literature

Knopf/Callaway, *Irving Penn: Passage, A Work Record*, p. 57

Szarkowski, *Irving Penn*, pl. 9



218. Richard Avedon 1923-2004

Joseph Brodsky, poet, New York City, June 16, 1991
Gelatin silver print.
39 $\frac{7}{8}$ x 32 $\frac{1}{8}$ in. (101.3 x 81.6 cm)
Signed, numbered 3/8 in pencil, title, date, copyright credit and Whitney Retrospective stamps on the reverse of the flush-mount.

Estimate
\$15,000-25,000

Provenance
Acquired directly from the artist

Literature
Random House, *Richard Avedon: Evidence 1944-1994*, p. 166

Avedon photographed Nobel Prize winning Russian poet Joseph Brodsky in 1991, the year Brodsky was named United States Poet Laureate. This print was produced three years later in conjunction with the Whitney Museum of American Art's monumental retrospective *Richard Avedon Evidence: 1944-1994*.



219. Vik Muniz b. 1961

Charles Baudelaire from *Pictures of Chocolate*, 1998

Dye destruction print, flush-mounted.

38 x 30 in. (96.5 x 76.2 cm)

Signed, titled, dated and numbered 3/3 in ink on accompanying gallery label.

Estimate

\$25,000-35,000

Provenance

Sikkema Jenkins & Co., New York

Private Collection

Phillips, New York, Under the Influence,

8 March 2013, lot 275

Literature

Capivara, *Vik Muniz: Obra Completa 1987-2009*, p. 243

Please reference the essay, "Mixed Materials" prior to lot 81 for more information on the artist.



220. Vik Muniz b. 1961

Immigrant from *Pictures of Chocolate*, 1999

Dye destruction print, flush-mounted.

34 x 36 in. (86.4 x 91.4 cm)

Accompanied by a gallery Certificate of Authenticity. This work is AP 1 from an edition of 3 plus 3 artist's proofs.

Estimate

\$25,000-35,000

Provenance

Vaknin Schwartz Gallery, Atlanta

Sikkema Jenkins & Co., New York

Phillips, New York, Contemporary Art,

12 November 2013, lot 251

Exhibited

Vik Muniz: Repartee, Atlanta College of Art Gallery, Atlanta, 2001

Literature

Capivara, *Vik Muniz: Obra Completa 1987-2009*, p. 258

Please reference the essay, "Mixed Materials" prior to lot 81 for more information on the artist.

221. Robert Frank b. 1924

Inauguration Day (Pennsylvania Avenue, Washington, D.C.), 1957

Gelatin silver print, printed 1960's.

8 7/8 x 13 in. (22.5 x 33 cm)

Signed in ink, titled and dated '1956' [sic] in an unidentified hand in pencil on the verso.

Estimate

\$30,000-50,000

Provenance

Laurence Miller Gallery, New York

Literature

Frank, *The Lines of My Hand*, n.p., variant

National Gallery of Art, Washington, *Robert Frank:*

Moving Out, p. 216-217, variant

Taken the year following his groundbreaking *The Americans* Robert Frank's *Inauguration Day (Pennsylvania Avenue, Washington, D.C.)* carries the same hallmarks of composition and artistry in documenting this American scene. Just as in his most celebrated photograph of the trolley in New Orleans, Frank uses the natural divide of the window to break up the picture plane, highlighting the newly reelected politicians tasked with representing and handling the diversity and impending social changes of the American public in a post war period. The older men set further into the background on the left, while the two younger figures isolated and obstructed behind the stately leaders allude to the shifts and disparity in generations and gender. The glare from the lights, patterned wallpaper, and reflections of the neighboring windows bounce across the glass highlighting Frank's always present artistic nuances. A variation of this scene was published in Frank's book *The Lines of My Hand* in 1989 and only once has another variant of this photograph been previously offered at auction.





222. Harry Callahan 1912-1999

Eleanor and Barbara, Lake Michigan, 1953
Gelatin silver print, printed later.
7 $\frac{5}{8}$ x 9 $\frac{5}{8}$ in. (19.4 x 24.4 cm)
Signed in stylus in the margin.

Estimate
\$4,000-6,000

Provenance
Halsted Gallery, Michigan

Literature
Cox, *Harry Callahan: Eleanor*, pl. 53
Greenough, *Harry Callahan*, p. 101
Szarkowski, *Callahan*, pl. 195

223. Morris Engel 1918-2005

Coney Island Embrace, New York City, 1938
Gelatin silver print, printed later.
12 $\frac{1}{2}$ x 9 $\frac{7}{8}$ in. (31.8 x 25.1 cm)
Signed in ink in the margin; signed, titled
and dated in pencil on the verso.

Estimate
\$1,500-2,500

Provenance
Acquired from the Estate of Morris Engel



224. Harry Callahan 1912-1999

Chicago, 1960
Gelatin silver print, printed later.
7 $\frac{7}{8}$ x 11 $\frac{1}{2}$ in. (20 x 29.2 cm)
Signed in pencil in the margin.

Estimate
\$4,000-6,000

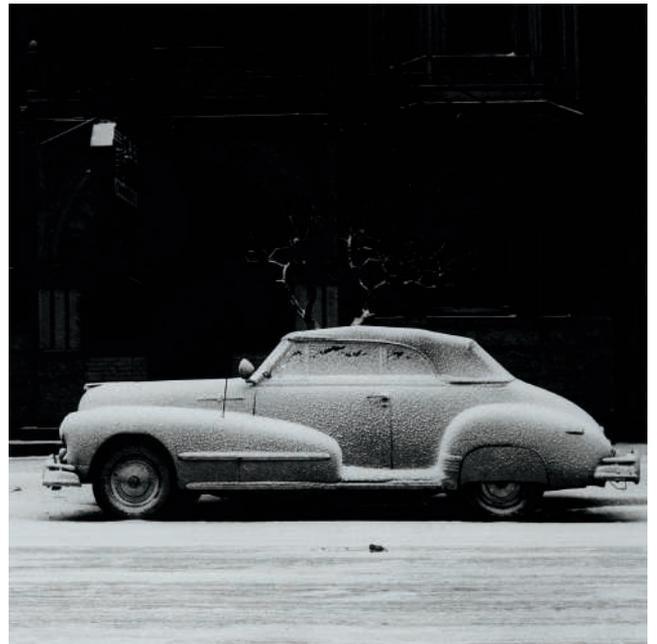
Provenance
Halsted Gallery, Michigan

Literature
Greenough, *Harry Callahan*, p. 127
Szarkowski, *Callahan*, pl. 131

225. Yasuhiro Ishimoto 1921-2012

Chicago, 1951
Two gelatin silver prints, printed 1970s.
Each 8 $\frac{1}{8}$ x 8 in. (20.6 x 20.3 cm)
Each signed and numbered '697', '698',
respectively, in pencil on the verso.

Estimate
\$6,000-8,000





226. Elliott Erwitt b. 1928

New York City, 1955

Gelatin silver print, printed later.

17¾ x 12½ in. (45.1 x 31.8 cm)

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

Estimate

\$3,000-4,000

Provenance

Acquired directly from the artist

Literature

Phaidon, *Elliott Erwitt: Shapes*, p. 328

W. W. Norton, *Elliott Erwitt, Personal Exposures*, p. 173

teNeues, *Elliott Erwitt: Personal Best*, p. 83



227. Louis Stettner b. 1922

Elbowing Out of Town Newstand, NY, 1954

Gelatin silver print, printed later.

11 x 16¾ in. (27.9 x 42.5 cm)

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

Estimate

\$2,000-3,000



228. Ruth Orkin 1921-1985

Looking Across Sheep Meadow Toward Central Park South, New York City, 1958

Chromogenic print, printed 1981.

12¾ x 19 in. (32.4 x 48.3 cm)

Signed, titled, dated in ink in the margin; signed, titled, dated, copyright notation and annotated in ink on the verso.

Estimate

\$2,000-3,000

Provenance

Acquired from the Estate of Ruth Orkin



229. Richard Avedon 1923-2004

Harlem, New York City, September 6, 1949
Gelatin silver print, printed 1993.
19¾ x 16 in. (50.2 x 40.6 cm)
Signed, numbered 1/7 in pencil, title, date,
copyright credit and Whitney Retrospective
stamps on the verso.

Estimate
\$7,000-9,000

Literature
Random House, *Richard Avedon: Evidence*
1944-1994, p. 133

In 1949 *LIFE* magazine invited Richard Avedon to produce images of New York that would accompany an entire issue dedicated to the city. While photographing Harlem, Central Park and the Lower East Side over six months, Avedon captured this stunning, understatedly elegant portrait offered here. On the photographer's early New York images, Jane Livingston writes in *Evidence*: "Although obviously discovered along a route traveled by others, these photographs evince the indisputable perspective of his own eye. While relatively small in scale, the images imply a distinctive internal boldness..."

Model.

Muse.



230. Richard Avedon 1923-2004

Dovima with Elephants, Evening dress by Dior, Cirque d'Hiver, Paris, August, 1955
Gelatin silver print, printed later.
9¾ x 7⅞ in. (24.8 x 19.4 cm)
Signed and numbered 7/100 in pencil,
copyright credit reproduction limitation,
title, date and edition stamps on
the verso.

Estimate
\$40,000-60,000

Provenance
Private Collection, California

Literature
Harper's Bazaar, September 1955, p. 215
Avedon, *Woman in the Mirror*, p. 36
Avedon & Brodkey, *Avedon Photographs, 1947-1977*, back cover and pl. 159
Fraenkel Gallery, *Richard Avedon: Made in France*, n.p.
Random House, *Evidence, 1944-1994: Richard Avedon*, p. 53

Hall-Duncan, *The History of Fashion Photography*, p. 137
Harrison, *Appearances: Fashion Photography since 1945*, p. 73
Harry N. Abrams, Inc., *Avedon Fashion: 1944-2000*, p. 137
High Museum of Art, *Chorus of Light*, p. 189
Mazzola, *125 Great Moments of Harper's Bazaar*, pl. 3
The Metropolitan Museum of Art, *The Model as Muse: Embodying Fashion*, p. 50



231. Lillian Bassman 1917-2012

Across the Restaurant, Barbara Mullen, dress by Jacques Fath, Le Grand Vefour, Paris, 1949

Gelatin silver print, printed later.
33¾ x 29 in. (85.7 x 73.7 cm)

Signed and numbered 9/25 in pencil on the verso.

Estimate

\$30,000-40,000

Provenance

Acquired directly from the artist
Peter Fetterman Gallery, Santa Monica

Literature

Harper's Bazaar, April 1949

Solomon, *Lillian Bassman: Women*, p. 17

Lillian Bassman's stunning fashion photographs evoke a timeless elegance that combines her brilliant sense of the photographic frame with the delicate sweep of a painter's brush. Under the tutelage of Alexey Brodovitch, the legendary art director, her photographs graced the pages of *Harper's Bazaar* and *Seventeen* in the 1940s and 50s. Bassman's mastery of the darkroom helped her define an aesthetic that would set her apart from her contemporaries Richard Avedon and Irving Penn. Using her negatives as a mere starting point, she would then blur, bleach and stain her prints in an effort to realize her full vision. The result, as we

see here in her most celebrated work *Across the Restaurant, Barbara Mullen, dress by Jacques Fath, Le Grand Vefour, Paris, 1949*, are striking images that hover somewhere between a photograph and a painting. Taken at the historic Le Grande Vefour restaurant—a dining institution in Paris since it opening in 1784—Bassman's gentle use of light and shadow highlights the volume of the dress's elaborate bow while elongating the line of her neck and outstretched arm. The photograph breathes with movement, texture and depth, capturing the model, the legendary Barbara Mullen, and her garments in the most flattering of ways.



232. Vik Muniz b. 1961

Audrey Hepburn from *Pictures of Diamonds*, 2005

Chromogenic print.

35½ x 29½ in. (90.2 x 74.9 cm)

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

Estimate

\$50,000-70,000

Literature

Capivara, *Vik Muniz: Obra Completa 1987-2009*, p. 524

Please reference the essay, "Mixed Materials" prior to lot 81 for more information on the artist.



233. Yousuf Karsh 1908-2002

Audrey Hepburn, 1956
Gelatin silver print, printed later.
19³/₈ x 15¹/₂ in. (49.2 x 39.4 cm)
Signed in ink on the mount.

Estimate

\$20,000-30,000

Provenance

Acquired directly from the artist
Peter Fetterman Gallery, Santa Monica

Literature

Deutschen Historischen Museums, *Yousuf Karsh Helden aus Licht und Schatten*, pl. 55
Little, Brown and Company, *Karsh: A Sixty-Year Retrospective*, p. 180
Travis, *Yousuf Karsh: Regarding Heroes*, back cover, p. 97

In Hollywood, just three years after her major film debut opposite Gregory Peck in *Roman Holiday* where her portrayal of Princess Ann won her the Academy Award for Best Actress, Audrey Hepburn sat for her portrait with Yousuf Karsh. Hepburn who was raised in Belgium and England bonded with the photographer over their experiences from the Second World War. Karsh's renowned and perfected portraiture style emanates in this gentle yet striking image. The strong tonal

range stands as an imprint of his mastery of lighting. Known for transforming a "human face into legend" as stated in his *New York Times* obituary he embraces Hepburn's beauty as she gracefully glances down. The impact of the image resonated and as Karsh recalled "Years later, in the Kremlin, Chairman Brezhnev agreed to sit for me only if I made him as beautiful as Audrey Hepburn." This image has only been offered twice before at auction.



234. Irving Penn 1917-2009

*Ranunculus/ Ranunculus asiaticus:
Picotee (New York)*, 2006
Pigment print.
21 x 17³/₈ in. (53.3 x 44.1 cm)
Signed, titled, dated, initialed twice,
copyright credit (courtesy Vogue)
reproduction limitation, credit and
edition stamps on the reverse of the
flush-mount. One from an edition of 8.

Estimate
\$30,000-50,000

Provenance
Pace/MacGill Gallery, New York



235. William Helburn b. 1924

Red Canoe, 1957

Archival pigment print, printed later.

39¾ x 31½ in. (101 x 80 cm)

Signed and numbered 3/50 in ink on the reverse of the mount.

Estimate

\$8,000-12,000

Provenance

Acquired directly from the artist
Peter Fetterman Gallery, Santa Monica

Literature

Thames & Hudson, *William Helburn: Seventh and Madison*, cover, p. 87



236. Lillian Bassman 1917-2012

Blowing Kiss, Barbara Mullen,
New York, circa 1958
Gelatin silver print, printed later.
18 x 18 in. (45.7 x 45.7 cm)
Signed and numbered 21/25 in
pencil on the verso.

Estimate
\$6,000-8,000

Provenance
Peter Fetterman Gallery,
Santa Monica

Literature
Solomon, *Lillian Bassman:
Women*, p. 127, variant



237. William Helburn b. 1924

Dovima under the El (*Dior Creates
Cosmopolitan Drama*), 1956
Archival pigment print, printed later.
39½ x 31 in. (100.3 x 78.7 cm)
Signed and numbered 3/50 in ink
on the reverse of the mount.

Estimate
\$6,000-8,000

Provenance
Acquired directly from the artist
Peter Fetterman Gallery,
Santa Monica

Literature
Thames & Hudson, *William Helburn:
Seventh and Madison*, p. 87

238. Melvin Sokolsky b. 1933

Fly Green Angel, New York, 1965
Archival pigment print, printed 1997.
47¼ x 47¼ in. (120 x 120 cm)
Signed, titled and dated on the
reverse of the flush-mount.

Estimate

\$8,000-12,000

Provenance

Willem Photographic Gallery,
Monterey



239. Lillian Bassman 1917-2012

*Barbara Mullen, Le Pavillon,
New York, 1950*
Gelatin silver print, printed later.
12½ x 9⅞ in. (31.8 x 25.1 cm)
Signed and numbered 5/25 in pencil
on the verso.

Estimate

\$4,000-6,000

Literature

Harper's Bazaar, April 1950
Solomon, *Lillian Bassman:
Women*, p. 121





240. Ormond Gigli b. 1925

Lips, New York, 1960

Chromogenic print, printed later.

26½ x 39¾ in. (67.3 x 101 cm)

Signed, titled, dated and numbered 2/10 in ink in the margin.

Estimate

\$10,000-15,000

Literature

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



241. Bert Stern 1930-2013

The Marilyn Portfolio

New York: Ralph Ginzburgh, 2008-2009. Seven archival pigment prints, printed later by Don Penny.

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

Each print signed and numbered 6/12 in wax pencil on the recto; numbered 6/12 in wax pencil, copyright credit and reproduction limitation stamps on the verso. Illustrated index print with printed number 6/12 on the recto. Enclosed in a linen clamshell portfolio case. Accompanied by Certificates of Authenticity, signed and numbered 6/12 in wax pencil and a signed first edition of 'EROS' Autumn, 1962.

Estimate

\$18,000-22,000

Provenance

Acquired directly from the artist



242. Richard Avedon 1923-2004

The Beatles, 1967

Gelatin silver print, flush-mounted.
14 $\frac{7}{8}$ x 42 $\frac{1}{2}$ in. (37.8 x 108 cm)
Signed in ink on the recto.

Estimate

\$120,000-180,000

Provenance

Gifted from the artist to Nat Weiss, 1967
Private Collection, New York

Literature

Look, 9 January 1968
Love Songs, album cover and gatefold cover, variants
Random House, *Richard Avedon: Evidence 1944-1994*, p. 150

On August 15, 1967, Richard Avedon turned his lens on John Lennon, Paul McCartney, George Harrison and Ringo Starr for a portrait sitting, with the pictures to be used for *LOOK* magazine. When they met at the Thompson Hotel in London, Avedon was two years into his contract at *Vogue* and a well respected pioneer in the field of fashion photography, portraiture and journalism. Likewise, Beatlemania was at its peak on both sides of the Atlantic. With 8 LP's released, millions of albums sold worldwide, and the release of *Penny Lane* and *Strawberry Fields* on the near horizon, the portrait sitting found both the Beatles and Avedon at the height of success, the result of which is an enduring and masterful portrait of the musicians in their prime.

Avedon chose to individually photograph the famed musicians against a gray background as opposed to his more heavily utilized white seamless. "A gray background does seem to refer to something... a sky, a wall, some atmosphere of comfort and reassurance - that a white background doesn't permit. With the tonal



background, you're allowed the romance of a face coming out of the dark." By using the gray background, which he also selected for portraits of Marilyn Monroe and Andy Warhol, Avedon gives the viewer an even more intimate reading of the portrait, with sharp focus on the expression of faces which were familiar on a global scale.

Moreover, the use of the consistent background allowed Avedon to later join the individual pictures into a single composite image that presented the Beatles as a seamless unit, side by side, shoulders connected. It is this impressive product of post-production that we see here in the present lot. The pictures from the *LOOK* sitting are thus as much a testament to the inspired, innovative and exciting sound of the Beatles as they are to Avedon and his studio's mastery in the darkroom. While the January 9, 1968 cover of *LOOK* featured a psychedelic John Lennon in full, vibrant color, the composite group image was highlighted in a special pullout portfolio that showcased Avedon's creative approach.

The print on offer is believed to be the earliest gelatin silver, composite print of the Beatles in existence. It was gifted from Richard Avedon to Nat Weiss, the Beatles' lawyer, merchandising manager in the United States, and early promoter of their music. Weiss' ties to the band were strengthened by his close friendship with Brian Epstein, legendary Beatles manager who is credited with the early discovery of the band. Further, it was Epstein's company, NEMS Enterprises that owned the rights to the poster version of the present lot, which was available for purchase through *LOOK* in the United States, *The Daily Express Newspaper* in England and *Stern* throughout Europe.

This image is exceptionally rare to the market in this format and its unique provenance beautifully ties together the photographer and his subject.



243. Helmut Newton 1920-2004

David Bowie, Monte-Carlo, 1982

Gelatin silver print.

8 x 6 in. (20.3 x 15.2 cm)

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

Estimate

\$8,000-12,000

Provenance

Private Collection, California



244. Ethan Russell

John Lennon Listening to the 'White Album,' London, 1968

Platinum palladium print, printed later.

37 x 25 in. (94 x 63.5 cm)

Signed, titled, dated and numbered 6/35 in ink in the margin.

Estimate

\$6,000-8,000

Provenance

Acquired directly from the artist
Peter Fetterman Gallery, Santa Monica

245. Terry O'Neill b. 1938

Brigitte Bardot, Spain, 1971
Gelatin silver print, printed later,
flush-mounted.
57 x 44 in. (144.8 x 111.8 cm)
Signed and numbered 46/50 in ink
in the margin.

Estimate
\$15,000-20,000

Literature
ACC Editions, *Terry O'Neill: The A-Z of
Fame*, cover
Little, Brown, and Company, *Celebrity:
The Photographs of Terry O'Neill*, p. 29

246. Edmund Teske 1911-1996

Poster - David Bowie, Los Angeles, 1976
Gelatin silver print.
6½ x 9½ in. (16.5 x 24.1 cm)
Signed in crayon on the mount; signed,
titled and dated in crayon on the reverse
of the mount.

Estimate
\$1,500-2,000

Provenance
Barry Singer Gallery, Petaluma, CA

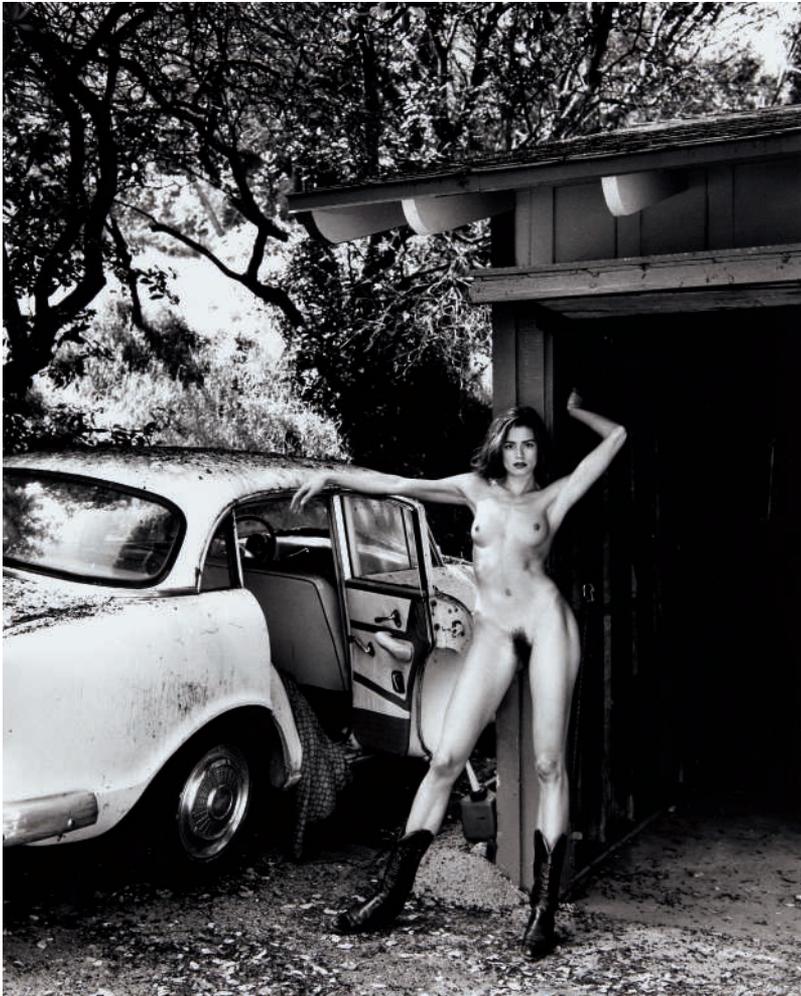


247. Terry O'Neill b. 1938

Mick Jagger, 1963
Gelatin silver print, printed later,
flush-mounted.
54 x 36 in. (137.2 x 91.4 cm)
Signed and numbered 3/50 in ink in
the margin.

Estimate
\$7,000-9,000





248. Helmut Newton 1920-2004

Saddle I, 1976

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

9½ x 14½ in. (24.1 x 35.9 cm)

Signed, numbered 9, 23 in pencil and copyright credit
reproduction limitation stamp on the verso. Number 23
from an edition of 75.

Estimate

\$18,000-22,000

Provenance

Christie's, South Kensington, 21 May 2010, lot 72

Literature

Simon & Schuster, *Helmut Newton: Sleepless Nights*, p. 64

Newton, *Private Property*, pl. 24

Heiting, *Helmut Newton: Work*, pp. 210-211

249. Helmut Newton 1920-2004

Domestic Nude 8, Los Angeles, 1992

Gelatin silver print.

18¾ x 14¾ in. (46.7 x 37.1 cm)

Signed, titled, dated and numbered 6/15 in pencil,
copyright credit reproduction limitation and gallery
stamps on the verso.

Estimate

\$15,000-20,000



250. Richard Avedon 1923-2004

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

Gelatin silver print.

28¾ x 43¼ in. (73 x 109.9 cm)

Signed and numbered 13/200 in pencil on the mount;
signed and numbered 13/200 in pencil on the overmat.

Estimate

\$60,000-80,000

Provenance

Robert Klein Gallery, Boston

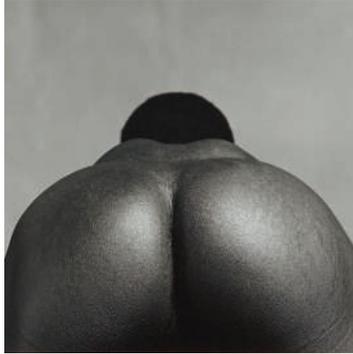
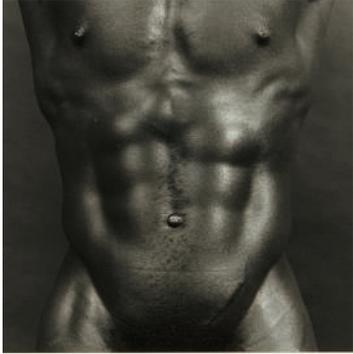
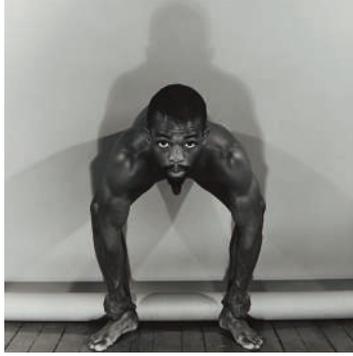
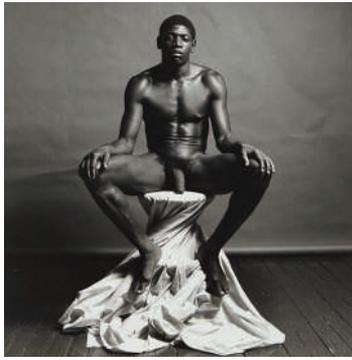
Literature

Richard Avedon Foundation and Gagosian Gallery,
Avedon Women, pl. 106

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

Humblebæk, *Richard Avedon Photographs: 1944-2004*,
p. 23, variant

Random House, *Richard Avedon: Evidence 1944-1994*,
p. 163, variant



251. Robert Mapplethorpe 1946-1989

Z Portfolio

Washington, D.C.: Harry Lunn; New York: Robert Miller, 1981. Thirteen selenium toned gelatin silver prints.

Each 7½ x 7½ in. (19.1 x 19.1 cm)

Each signed, numbered 18/25 in ink with a sequentially numbered '1-13' blindstamp on the mount. Colophon signed, dated, numbered '18' in ink, essay by Edmund White, plate list and stone paper interleaving. Contained in a gilt stamped brown silk clamshell portfolio case. One from an edition of 25 plus 6 lettered artist's proofs.

Estimate

\$35,000-45,000

Provenance

Robert Miller Gallery, New York

Literature

Cape, Mapplethorpe, various pages

Saint Martin's Press, *Robert Mapplethorpe:*

The Black Book, n.p.

Schirmer/Mosel, *Robert Mapplethorpe: Ten by Ten*, various pages

252. Robert Mapplethorpe 1946-1989

Patti Smith (Still Moving), 1978
Gelatin silver print.
14 x 14 in. (35.6 x 35.6 cm)
Signed and numbered 1/10 in pencil, titled
'Patti Smith (Movie Still Black-side)' and dated
in unidentified hand and copyright credit
reproduction limitation stamp on the reverse
of the flush-mount.

Estimate
\$7,000-9,000

Provenance
Jim Kempner Fine Art, New York

Literature
Danto, *Mapplethorpe*, p. 60
Marshall, *Mapplethorpe*, p. 50



253. Robert Mapplethorpe 1946-1989

Peter Reed, 1980
Gelatin silver print.
13 $\frac{7}{8}$ x 14 in. (35.2 x 35.6 cm)
Signed, dated by Michael Ward Stout, Executor,
in ink, titled, dated, numbered 9/15 in an
unidentified hand in pencil, Estate copyright
credit reproduction limitation and signature
stamp on the reverse of the flush-mount.

Estimate
\$4,000-6,000

Provenance
Alison Jacques Gallery, London





254. Peter Lindbergh b. 1944

Eva Herzigova, Deauville, 1990

Gelatin silver print.

20½ x 13¾ in. (52.1 x 34.9 cm)

Signed, titled, dated in pencil by the artist and numbered 6/25 in an unidentified hand in pencil on the verso.

Estimate
\$6,000-8,000



255. Jeanloup Sieff 1933-2000

Corset, New York, 1962

Gelatin silver print, printed 1999.

13¾ x 9¼ in. (34.9 x 23.5 cm)

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

Estimate
\$6,000-8,000



256. Helmut Newton 1920-2004

Paris, 1975
Gelatin silver print.
17¼ x 11¾ in. (43.8 x 29.8 cm)
Signed, titled, dated in pencil and copyright credit
reproduction limitation stamp on the verso.

Estimate
\$12,000-18,000

Provenance
Marlborough Gallery, New York

Literature
Vogue France, December - January 1976, p. 170
Newton, *World Without Men*, p. 39
Scalo, *Helmut Newton: Pages from the Glossies: Facsimiles 1956-1998*, p. 338
Taschen, *Helmut Newton: Work*, p. 27 there titled
French Vogue, Paris



257. Helmut Newton 1920-2004

Paris, 1975
Gelatin silver print.
17¼ x 11¾ in. (43.8 x 29.8 cm)
Signed, titled, dated in pencil and copyright credit
reproduction limitation stamp on the verso.

Estimate
\$8,000-12,000

Provenance
Marlborough Gallery, New York

Literature
Vogue France, December - January 1976, p. 171
Scalo, *Helmut Newton: Pages from the Glossies: Facsimiles 1956-1998*, p. 339

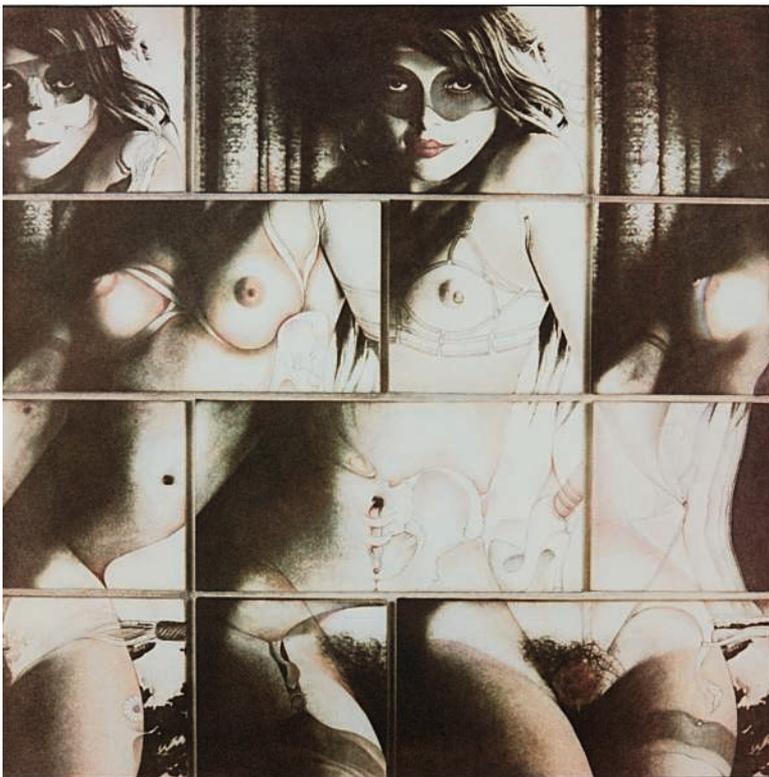


258. Jeanloup Sieff 1933-2000

Alone Under a Car with Open Hood, Paris, 1975
Gelatin silver print.
11 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (30.2 x 20 cm)
Signed, dated in ink in the margin; titled in French, dated in ink and copyright credit stamps on the verso.

Estimate
\$12,000-18,000

Provenance
Private Collection, Europe



259. Robert Heinecken 1931-2006

Vary Cliché/Fetishism, 1974
Lithograph from *Vary Cliché*.
16 x 16 in. (40.6 x 40.6 cm)
Signed, titled, dated and numbered in pencil in the margin. One from an edition of 20.

Estimate
\$8,000-12,000

Provenance
Acquired directly from the artist
Private Collection, Los Angeles

Literature
Museum of Contemporary Art, Chicago,
Robert Heinecken, pl. 52
The Museum of Modern Art, *Robert Heinecken: Object Matter*, pl. 67

260. Miroslav Tichý 1926-2011

Untitled, 1950-1980
Gelatin silver print.
7 x 4 $\frac{3}{8}$ in. (17.8 x 11.1 cm)
Accompanied by a Certificate of Authenticity
from the Tichý Foundation.

Estimate
\$1,500-2,000

261. Miroslav Tichý 1926-2011

Untitled, 1950-1980
Gelatin silver print, mounted.
9 $\frac{1}{8}$ x 5 $\frac{1}{4}$ in. (23.2 x 13.3 cm)
artist's mount: 11 $\frac{1}{2}$ x 7 $\frac{1}{8}$ in. (29.2 x 18.1 cm)
Illustrations in ink on the reverse of the mount.
Accompanied by a Certificate of Authenticity
from the Tichý Foundation.

Estimate
\$2,000-3,000

262. Miroslav Tichý 1926-2011

Untitled, 1950-1980
Gelatin silver print.
5 $\frac{1}{8}$ x 3 $\frac{1}{2}$ in. (13 x 8.9 cm)
Accompanied by a Certificate of Authenticity
from the Tichý Foundation.

Estimate
\$2,000-3,000



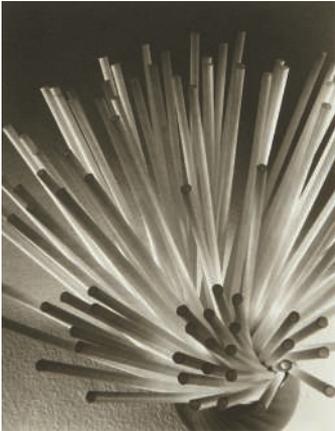
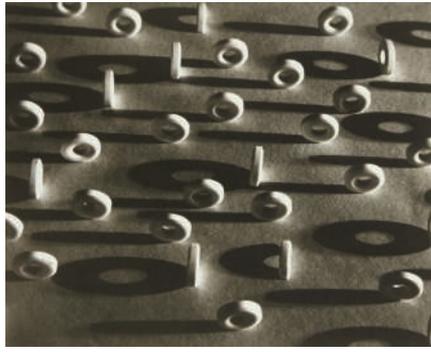
260



262



261



263. Ruth Bernhard 1905-2006

Gift of the Commonplace

San Francisco: Joseph G. Folberg and Vision Editions, 1994. Ten platinum-palladium prints. Each approximately 6 x 7¾ in. (15.2 x 19.7 cm) or the reverse

Each signed in pencil in the margin; titled, dated, numbered 32/40, portfolio title, copyright notation and print date in pencil on the verso. One from an edition of 40. Contained within individual Chinese stitch-bound folders with letterpress title and date with letterpress artist's statement and colophon, within black silk-covered slipcase with photographer's initials blindstamped into a silver leaf emblem on the cover.

Estimate

\$8,000-12,000

Provenance

Andrew Smith Gallery, Santa Fe



264. Ruth Bernhard 1905-2006

In the Box - horizontal, 1962

Gelatin silver print, printed later.

6⁷/₈ x 13¹/₈ in. (17.5 x 33.3 cm)

Signed in pencil on the mount; 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. 19

Mitchell, *Ruth Bernhard: Between Art & Life*, pp. 13, 104

Guide for Prospective Buyers

Buying at Auction

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

Conditions of Sale

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

Buyer's Premium

Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$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.

1 Prior to Auction

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in Pounds Sterling and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O ♦ Guaranteed Property

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

Δ Property in Which Phillips Has an Ownership Interest

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

● No Reserve

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

Σ Endangered Species

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

2 Bidding in the Sale

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

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

Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com. The digital saleroom is optimized to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe FlashPlayer. Follow the links to 'Auctions' and 'Digital Saleroom' and then pre-register by clicking on 'Register to Bid Live.' The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 The Auction

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed

backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

4 After the Auction

Payment

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

Credit Cards

As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$100,000 or less. A processing fee will apply.

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. We will levy removal, interest, storage and handling charges on uncollected lots.

Loss or Damage

Buyers are reminded that Phillips accepts liability for loss or damage to lots for a maximum of seven days following the auction.

Transport and Shipping

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

Export and Import Licenses

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

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to any foreign country. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licenses or certificates as well as any other required documentation. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

Conditions of Sale

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

1 Introduction

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

2 Phillips as Agent

Phillips acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips may own a lot, in which case we will act as agent for that company, or Phillips or an affiliated company may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 Catalogue Descriptions and Condition of Property

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips in relation to each lot is partially dependent on information provided to us by the seller, and Phillips is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips is available for inspection by prospective buyers prior to the auction. Phillips accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be

revised from time to time by Phillips in our absolute discretion. Neither Phillips nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 Bidding at Auction

(a) Phillips has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the Absentee Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the Telephone Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1,000. Phillips reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

(e) When making a bid, whether in person, by absentee bid, on the telephone or online, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips and that we will only look to the principal for such payment.

(f) By participating in the auction, whether in person, by absentee bid, on the telephone or online, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

(g) Arranging absentee, telephone and online bids is a free service provided by Phillips to prospective buyers. While we undertake to exercise reasonable care in



Nick Knight
Black Pearl, 1996 (detail)
Estimate £40,000-60,000
Image courtesy of Nick Knight, 1996

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undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

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

5 Conduct of the Auction

(a) Unless otherwise indicated by the symbol *, each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

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

(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

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

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

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

6 Purchase Price and Payment

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

(i) Phillips will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 Park Avenue during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 Park Avenue, New York, NY 10022 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

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

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

Please reference the relevant sale and lot number.

(d) As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$100,000 or less. A processing fee of 3.5% 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.

Ettore Sottsass Jr.
Sideboard, circa 1959

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(d) Phillips will require presentation of government issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 Failure to Collect Purchases

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection fee of \$10 per day for each uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 Remedies for Non-Payment

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs or (x) take such other action as we deem necessary or appropriate.

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

(c) In the event the buyer is in default of payment to any of our affiliated companies, the buyer also irrevocably authorizes Phillips to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

10 Rescission by Phillips

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips's election to rescind the sale, the

buyer will promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

11 Export, Import and Endangered Species Licenses and Permits

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the US or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 Data Protection

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driver's license. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (the 'Privacy Policy') and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you promotional and marketing materials about us and our services. If you would prefer not to receive such information, please email us at dataprotection@phillips.com. Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes. You expressly consent to such transfer of your personal data. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

(c) Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

13 Limitation of Liability

(a) Subject to subparagraph (e) below, the total liability of Phillips, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(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

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

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

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

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.

17 Sales Tax

Unless the buyer has delivered a valid certificate evidencing exemption from tax, the buyer shall pay applicable New York, California, Colorado or Florida sales tax on any lot picked up or delivered anywhere in the states of New York, California, Colorado or Florida.

Authorship Warranty

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

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

(b) In any claim for breach of the Authorship Warranty, Phillips reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

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

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