

PHILLIPS

Photographs
New York, 4 April 2017





Americas.



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Photographs

New York, 4 April 2017

Auction and Viewing Location
450 Park Avenue New York 10022

**The Odyssey of Collecting:
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3 April, 6pm (lots 1-43)
4 April, 10am (lots 44-228)

Photographs Auction
4 April, 2pm (lots 229-346)

Viewing
27 March - 3 April
Monday - Saturday 10am - 6pm
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Photographs.

**Classic.
Contemporary.
Now.**



229. Lewis Baltz 1945-2014

West Wall, Space 18, 817 West 17th Street, Costa Mesa,
from *The new Industrial Parks near Irvine, California*, 1974
Gelatin silver print.

6 x 9 in. (15.2 x 22.9 cm)

Signed, dated and numbered 13/21, 'IP15' in pencil on
the verso.

Estimate

\$15,000-25,000

Provenance

Gallery Luisotti, Santa Monica

Literature

Baltz, *The new Industrial Parks near Irvine, California*, pl. 15



Actual size

230. Robert Adams b. 1937

Colorado Springs, Colorado, 1968-1971

Gelatin silver print, printed 1970-1971.

6 x 6 in. (15.2 x 15.2 cm)

Signed, titled, dated, annotated 'print made circa 1970-71', initialed in pencil and 'Dudley St.' credit stamp on the reverse of the mount.

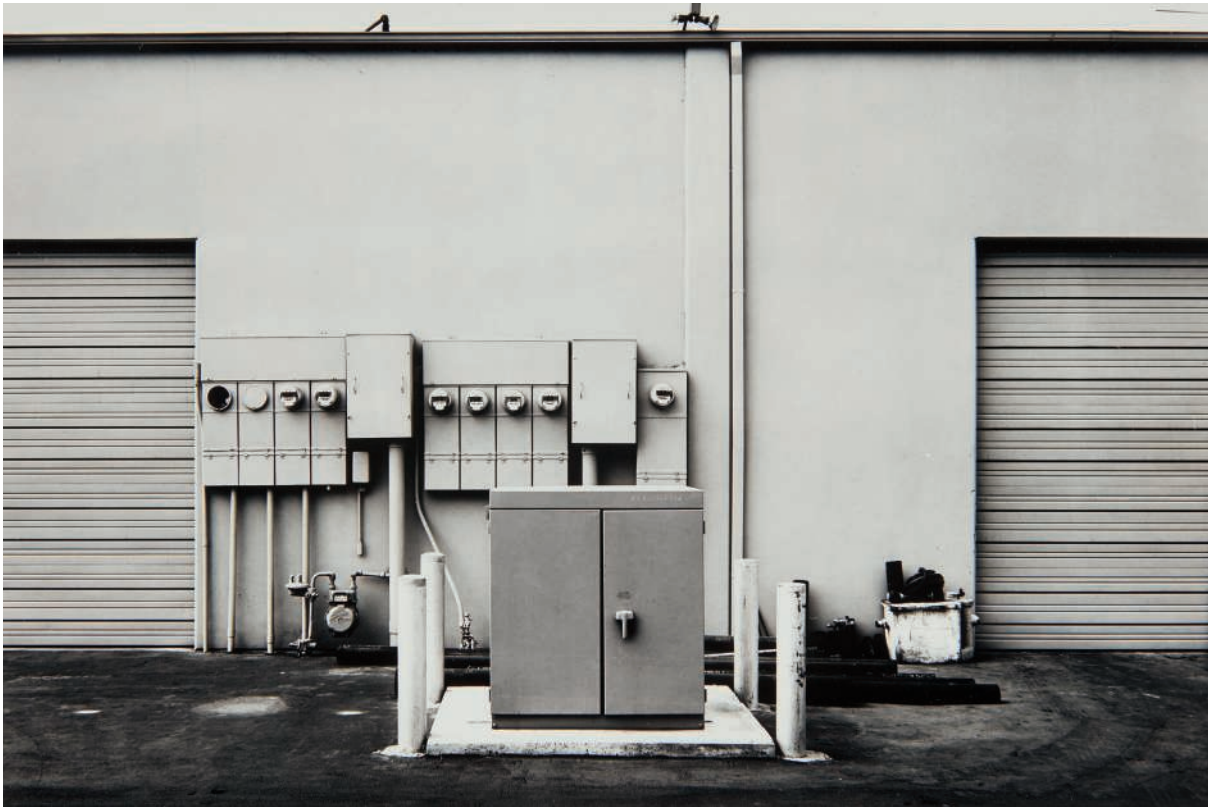
Estimate

\$12,000-18,000

Literature

Adams, *Commercial/Residential: Landscapes Along the Colorado Front Range*, 1968-1972, pl. 13

An early print of this image is also in the collection of The Museum of Modern Art, New York.



231. Lewis Baltz 1945-2014

North Wall, Niguel Hardware, 26087 Getty Drive, Laguna Niguel from The new Industrial Parks near Irvine, California, 1974

Gelatin silver print.

6 x 9 in. (15.2 x 22.9 cm)

Signed, dated and numbered 5/21, 'IP42' in pencil on the verso.

Estimate

\$15,000-25,000

Provenance

Galerie Fiolet, Amsterdam

Private Collection, Amsterdam

Literature

Baltz, *The new Industrial Parks near Irvine, California*, pl. 42



232. Ralph Eugene Meatyard 1925-1972

Untitled, n.d.

Gelatin silver print.

7½ x 7⅝ in. (19.1 x 19.4 cm)

'Lexington, Kentucky' credit and Carl Siembab Gallery stamps on the verso.

Estimate

\$6,000-8,000

Provenance

Jo Tartt, Washington, D.C.

Literature

Aperture, *Ralph Eugene Meatyard*, p. 63, variant



233. Lewis Baltz 1945-2014

Newport Beach from *The Prototype Works*, 1970
Gelatin silver print.
6 x 9 in. (15.2 x 22.9 cm)
Signed, titled and dated in pencil on the verso.

Estimate
\$15,000-25,000

Provenance
Galerie Fiolet, Amsterdam
Private Collection, Amsterdam

Literature
Baltz, *The Prototype Works*, p. 28

234. Robert Frank b. 1924

Rodeo — New York City, 1954

Gelatin silver print, printed no later than 1957.

12½ x 7¾ in. (30.8 x 19.7 cm)

Signed, titled 'NYC' and dated '1955' in ink in the margin.

Estimate

\$70,000-90,000

Provenance

Galerie Yajima, Montreal

Pace/MacGill Gallery, New York

Literature

The Americans, no. 10

Greenough, *Looking In: Robert Frank's The Americans*,

pp. xviii, 290, 478, 479, Contact no. 65

U.S. Camera [Annual] 1958, p. 91

Frank, *Robert Frank: Story Lines*, p. 206

In September of 1954, one month before submitting his Guggenheim Fellowship application, Robert Frank took this image, *Rodeo — New York City*. In the application, Frank expressed his desire to document American life, or as he wrote in his statement, “The making of a broad, voluminous picture record of things American, past and present.” The fellowship, which he was granted in 1955, later resulted in the landmark publication, *The Americans*, that included this image along with 82 others.

Before Frank received the fellowship, and the financial and artistic freedom that it allowed, his style of shooting had a dual focus, both finding the right moment that struck him, and also capturing images that could be used and sold to publications. The present lot, an image of a cowboy at the Rodeo at Madison Square Garden in New York City, is one from an entire roll of film Frank took at the event. Frank’s natural inclination for decisive shooting is evident in this image, and continued to progress throughout his Guggenheim fellowship.

Much like *Rodeo — Detroit*, 1955, also included in *The Americans*, in *Rodeo — New York City*, Frank juxtaposes the All-American Cowboy within an urban landscape. In the midst of the bustling city with trucks passing in the street and bystanders on the city stoops behind him, the cowboy naturally props himself against the empty wire trash can—the embodiment of the iconic cowboy in his hat, belt-buckle, and boots at ease with legs crossed, seemingly unphased to be in the heart of New York City.

The present lot is a significant print of *Rodeo — New York City*, known to be printed before 1957, a year before *The Americans* was first released by Delpire, the French publisher, as *Les Américains* in 1958. This work is not only an iconic example of what Frank envisioned in “of things American, past and present,” but a rare and early printing by the artist.

Other prints of this of this image are in the collections of The Metropolitan Museum of Art, New York; The Art Institute of Chicago; and The Philadelphia Museum of Art.





235. Berenice Abbott 1898-1991

New York at Night, 1932

Gelatin silver print, printed later by Todd Watts.

36 $\frac{3}{8}$ x 28 $\frac{7}{8}$ in. (92.3 x 73.2 cm)

Signed in pencil on the mount.

Estimate

\$20,000-30,000

Provenance

Motel Fine Arts, New York

Literature

Steidl, *Berenice Abbott: Volume II*, cover, frontispiece, p. 35

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

Haworth-Booth, *The Folio Society Book of the 100 Greatest Photographs*, p. 125

O'Neal, *Berenice Abbott: American Photographer*, p. 2

Photo Poche, *Berenice Abbott*, pl. 20

The New York Public Library, *Berenice Abbott: A Modern Vision*, pl. 9, there titled *New York at Night. Empire State Building, 350 Fifth Avenue, West Side, 34th and 35th Streets (General View North), Manhattan*

This lot is in addition to the edition of 100 that was published by Parasol Press.



236. Lewis Wickes Hine 1874-1940

The view onto Lower Manhattan from the Empire State Building, 1930

Gelatin silver print.

9½ x 7½ in. (24.1 x 19.1 cm)

'Interpretive Photography' and 'Hastings-on-Hudson' credit stamps on the verso.

Estimate

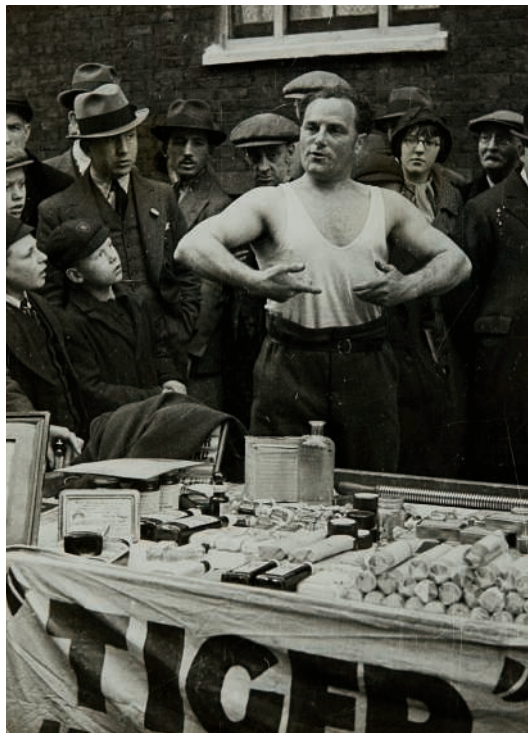
\$20,000-30,000

Provenance

Private Collection, New York

Literature

Langer, Lewis W. Hine: *The Empire State Building*, p. 79



237. Alfred Eisenstaedt 1898-1995

Selected images from Der interessanteste Elendsmarkt der Welt! (The Most Interesting Market Place in the World!), 1930s

Seventeen gelatin silver prints.

Each approximately 6¾ x 9½ in. (17.1 x 24.1 cm) or the reverse.

Each variously stamped with credit, The Associated Press, 'Originalbild bitte zurück' and Netzle & Co. stamps on the verso; printed series, descriptive title and credit on trimmed paper affixed to each verso.

Estimate

\$4,000-6,000

Provenance

Christie's, South Kensington, 8 October 1998, lot 81



238. Ruth Orkin 1921-1985

American Girl in Italy, Florence, 1951
Gelatin silver print, printed 1980.
12 x 18 $\frac{3}{8}$ in. (30.5 x 47.3 cm)
Signed, titled, dated, copyright notation
in ink in the margin; signed, titled, dated,
copyright notation in pencil, title, date,
and '65 Central Park West' credit stamps
on the verso.

Estimate
\$10,000-15,000

Provenance

Christie's East, New York, 5 October 2001,
lot 313

Literature

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

239. Henri Cartier-Bresson

1908-2004

Île de la Cité, Paris, 1951
Gelatin silver print, printed later.
11 $\frac{3}{4}$ x 17 $\frac{1}{2}$ in. (29.8 x 44.5 cm)
Signed in ink and copyright credit
blindstamp in the margin.

Estimate
\$8,000-12,000

Provenance

Michael Shapiro Photographs,
San Francisco

Literature

Bulfinch Press, *Henri Cartier-Bresson:
City and Landscapes*, pl. 162
Galassi, *Henri Cartier-Bresson: The Man,
the Image and the World*, pl. 44, p. 58
Thames & Hudson, *Henri Cartier-
Bresson: Photographer*, pl. 8
Fraenkel Gallery, *20Twenty*, pl. 37





240. George Hoyningen-Huene

1900-1968

Divers, Horst with Model, Paris, 1930

Platinum palladium print, printed 1970s
by Sal Lopes.

9½ x 7¼ in. (24.1 x 18.4 cm)

Signed, annotated 'From the Collection of [Horst]' by Horst P. Horst, titled, dated, copyright notation in an unidentified hand, all in pencil and credit stamp on the verso; Hoyningen-Huene/Horst copyright credit blindstamp in the margin.

Estimate

\$8,000-12,000

Literature

Vogue, 5 July 1930

Angeletti and Oliva, *In Vogue*, p. 70

Hall-Duncan, *The History of Fashion*

Photography, p. 61

Haworth-Booth, *The Folio Society Book of the 100 Greatest Photographs*, p. 117

High Museum of Art, *Chorus of Light:*

Photographs from the Sir Elton John Collection, p. 106



241. Edward Weston 1886-1958

Portrait No. 25, 1934

Gelatin silver print.

3⅝ x 4⅞ in. (9.2 x 10.5 cm)

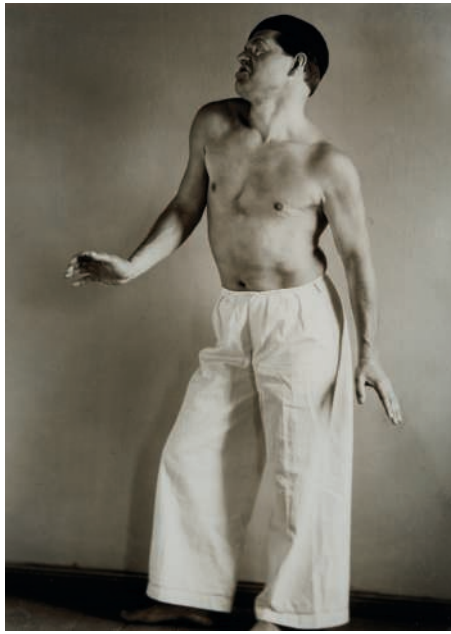
Signed and dated in pencil on the mount; numbered '25' in pencil within the artist's 'Portraits' label affixed to the reverse of the mount.

Estimate

\$4,000-6,000

Provenance

Afterimage Gallery, Dallas



242. **August Sander** 1876-1974

Selected images from Portraits of Artists, 1924-1930

Six gelatin silver prints, printed 1974.

Each approximately 11½ x 8½ in. (28.3 x 20.6 cm)

Each with Archive blindstamp on the recto; each signed by Gunther Sander, the artist's son, numbered 50/75 in pencil with portfolio copyright credit stamp on the reverse of the mount.

Estimate

\$8,000-12,000

Titles include: *The Painter Gottfried Brockmann, 1924*; *The Painters Anton Räderscheidt and Marta Hegemann, 1924*; *The Dadaist Raoul Hausmann, Posing, 1930*; *The Painter Heinrich Hoerle, 1929*; *Heinrich Hoerle, Painting the Boxing Champion Hein Domgörgen, 1929*; *The Painter Jankel Adler, 1929*



243. Henri Cartier-Bresson 1908-2004

Rue Mouffetard, Paris, 1954
Gelatin silver print, printed later.
14 x 9½ in. (35.6 x 24.1 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
\$15,000-20,000

Provenance
Michael Shapiro Photographs, San Francisco

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

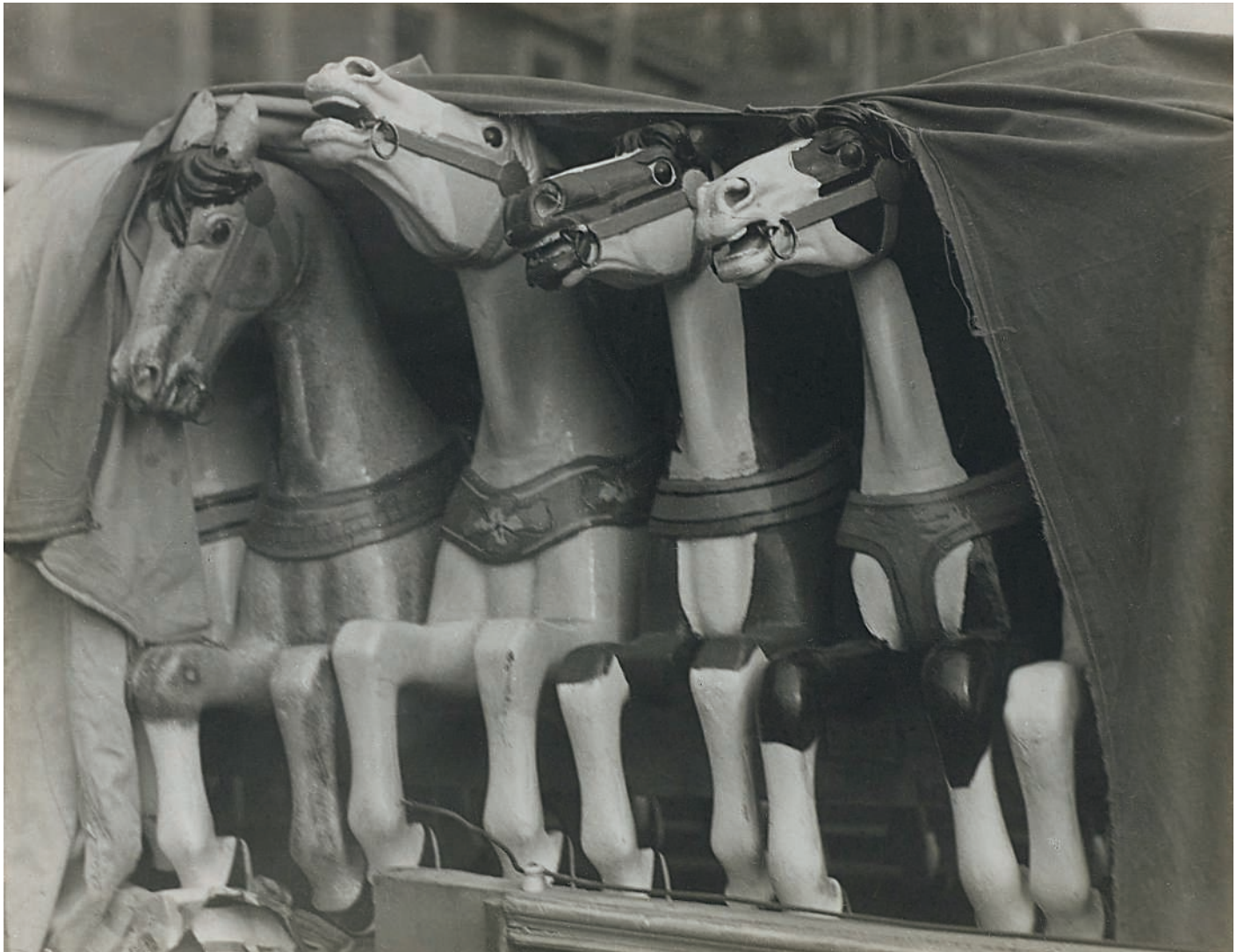
244. Manuel Álvarez Bravo 1902-2002

Los Obstáculos (The Obstacles), 1929
Gelatin silver print.
7¾ x 9½ in. (18.6 x 24 cm)
Signed in pencil on the mount.

Estimate
\$40,000-60,000

Provenance
Gift from the artist to André Breton
Calmels Cohen, Paris, *André Breton, 42 rue Fontaine*,
13 April 2003, lot 5171
Private Collection, France

Literature
Corcoran Gallery of Art, *Álvarez Bravo*, pl. 18
Turner Publications, *Manuel Álvarez Bravo: 100 years, 100 days*, pl. 10
Steidl, *Photographs by Manuel Álvarez Bravo, Henri Cartier-Bresson and Walker Evans, Documentary and Anti-Graphic*, p. 82
Urbajtel, *Manuel Álvarez Bravo: Photopoetry*, p. 43



“Mexico, poorly awakened from its mythological past, continues to evolve under the protection of Xochipilli, god of flowers and of lyrical poetry, and of Couatlicue, goddess of the earth and of violent death...”

André Breton, *Souvenir du Mexique, Minotaure*, N° 12-13, 1939

This rare, early print of Manuel Álvarez Bravo's masterpiece *Los Obstáculos* was once in the collection of André Breton, the founder and leader of the Surrealist movement. After meeting Álvarez Bravo in 1938, Breton became a crucial early promoter of his work. He included him in the *International Surrealist Exhibition* at the Galería de Arte Mexicano in 1940, among others, and, upon Breton's return to France, published his work in the Surrealist magazine *Minotaure*.

Despite these early Surrealist associations, Álvarez Bravo never himself claimed to be a Surrealist. Instead, his photographs speak to his cultural heritage and the indigenous roots of the Mexican people who, in the aftermath of a horrendous civil war, were facing rapid modernization. One can look at this striking image of wooden carousel horses wrapped and presumably being carted away as a poetic metaphor for the conflicts in Mexico's post-revolution era.

245. Man Ray 1890-1976

Rayograph with Goggles, Egg and Candle, 1924
Unique gelatin silver print.
11⅝ x 9⅜ in. (29.5 x 23.8 cm)
Signed and dated in pencil on the recto; 'Rue
Campagne Première, Paris XIVe' (M6) credit stamp
on the verso.

Estimate

\$200,000-300,000

Provenance

Acquired from the artist by the editor of Brunidor
Editions
Galerie Seroussi, Paris
Private Collection
Christie's, New York, 4 October 2001, lot 195
Sotheby's, New York, *Photographs from the
Collection of Joseph and Laverne Schiesler*,
10 October 2005, lot 26

This seminal rayograph was exhibited in London's 1936 International Surrealist Exhibition, the first major exhibition of Surrealist art in England. Originally in the collection of an editor at the French publishing house Brunidor, it was created on the same day as another important rayograph that was illustrated in James Thrall Soby's publication *Man Ray Photographs 1920 - 1934 Paris* (1934), and later donated by Soby to The Museum of Modern Art, New York. Both rayographs, created concurrently using the same two key elements, were founded on the principles of the Dada movement, but have long been seen, exhibited and published as important examples of Surrealism.

By the early 1920s most of the founders of Dada had arrived in Paris: Man Ray, Francis Picabia and Marcel Duchamp came from New York, Hans Arp and Tristan Tzara from Zurich. The Dada poet Tzara brought with him a group of small photograms or "schadographs" made by the German artist Christian Schad, and it is likely that Tzara shared these printing-out photograms with Man Ray, as they both lived in the same hotel. Man Ray's discovery of the photogram or "rayograph" also occurred shortly after his arrival in Paris. His unique cameraless pictures were acclaimed by the Dadaists for their inherent pre-consciousness, their "readymade" use of discursive repurposing, and the photogram's implicit rejection of traditional painting in favor of chemistry and technology.

Exhibited

International Surrealist Exhibition, New Burlington
Galleries, London, 11 June- 4 July 1936
Man Ray, La Photographie à l'envers, Centre Georges
Pompidou, Galerie nationales du Grand Palais, Paris,
29 April- 29 June 1998
Kiki et Montparnasse, Municipal Museum of Art,
Kitakyushu, Japan, 12 December 1998- 17 January 1999,
traveling to three other venues

Literature

de L'Ecotais, *Man Ray Rayographies*, cat. 79, pp. 194, 218
(this rayograph)

In 1922 a portfolio of Man Ray's rayographs, *Les champs délicieux* (The Delightful Fields) was published with an introduction by Tzara. Just two years later, in 1924, the rayograph on offer was created amidst fluidity within the Parisian art scene, as in the same year, André Breton's first *Surrealist Manifesto* marked the end of Dada. Soon thereafter, the Surrealists embraced Man Ray and his radical rayographs in a new way, and by the mid-1920s these shape-shifting images were seen as early Surrealist repositories of the unconscious.

Susan Laxton in her essay *Painting with Light*, points out that Man Ray's rayographs were serial. In any given day he would expose a set of objects on a sheet of developing-out paper, remove them and slip the blank sheet of paper into the developing tray, then repeat with varying permutations of the same group of objects. Based on the research of Steven Manford, the lot on offer is from a group of six rayographs made that day. In both this rayograph and the one in MoMA's collection, donated by Soby, Man Ray used a pair of motorist goggles and a candle. The print in MoMA's collection also has a gray toned doily, and the shadowy presence of hands, while in this rayograph there is an egg floating in the gray tonal realm, which is embryonically attached by two mechanically cut forms.

This radical Dada/Surrealist image waivers between abstraction and description, photographic reality and psycho-perceptual existence, and though existing on a two-dimensional piece of paper, boldly takes on the appearance of sculptural materiality.



man Ray 1924



246. Eugène Atget 1857-1927

À L'Enfant Jésus Rue des Bourdonnais 33, circa 1900
Albumen print.
8¾ x 7 in. (22.2 x 17.8 cm)
Numbered '1940' in pencil on the verso.

Estimate
\$7,000-9,000

Literature
Nesbit, *Atget's Seven Albums*, p. 384, pl. 11



Property from an Important Miami Collection

247. André Kertész 1894-1985

Satiric Dancer, Paris, 1926
Gelatin silver print, printed later.
18⅞ x 10⅜ in. (47.3 x 26.4 cm)
Signed and dated in pencil on the verso.

Estimate
\$6,000-8,000

Provenance
Exposure Inc., Coral Gables

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
Greenough, *André Kertész*, pl. 47
Harry N. Abrams, Inc., *André Kertész: A Lifetime of Perception*, p. 243
Thames & Hudson, *André Kertész: Of Paris and New York*, p. 129
High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 183
LIGHT Gallery, *LIGHT*, p. 49



248. André Kertész 1894-1985

Distortion #63, 1933

Gelatin silver print, printed 1938-1939.

11¼ x 9¼ in. (28.6 x 23.5 cm)

Annotated 'No. 63' in pencil on the verso.

Estimate

\$20,000-30,000

Provenance

Edwynn Houk Gallery, New York

Exhibited

André Kertész, Jeu de Paume, Paris, 28 September 2010- 6 February 2011, traveling to Fotomuseum, Winterthur, 26 February- 15 May 2011; Martin-Gropius-Bau, Berlin, 11 June- 11 September 2011; Magyar Nemzeti Múzeum, Budapest, 29 September- 31 December 2011

Literature

Ducrot, *Distortions: André Kertész*, n.p.



249. Helen Levitt 1913-2009

New York (baby carriage), 1940s
Gelatin silver print, printed later.
11½ x 7⅝ in. (29.2 x 19.4 cm)
Signed, titled 'N.Y.', dated '1945' and copyright notation in pencil on the verso.

Estimate
\$4,000-6,000

Provenance
Fraenkel Gallery, San Francisco

Literature
Phillips and Hambourg, *Helen Levitt*, pl. 16
powerHouse Books, *Helen Levitt: Crosstown*, p. 41



250. Helen Levitt 1913-2009

New York (two children dancing), circa 1940
Gelatin silver print, printed later.
11 x 7½ in. (27.9 x 19.1 cm)
Signed, titled 'N.Y.' and dated 'ca. 1945' in pencil on the verso.

Estimate
\$4,000-6,000

Provenance
Fraenkel Gallery, San Francisco

Literature
Laurence Miller Gallery, *Helen Levitt: A Memorial Tribute*, p. 6
powerHouse Books, *Helen Levitt: Crosstown*, p. 51



251. Helen Levitt 1913-2009

New York City (young boy), 1942
Gelatin silver print, printed later.
9¼ x 6 in. (23.5 x 15.2 cm)
Signed, titled 'N.Y.C.' and dated '1940' in pencil on the verso.

Estimate
\$3,000-5,000

Provenance
Phillips, de Pury & Luxembourg, New York, *The SoHo Partnership 10th Anniversary Auction*, 21 April 2003, lot 13
The Estate of Doris M. Bachrach
Phillips de Pury & Company, New York, *Saturday@Phillips*, 17 June 2006, lot 317

Literature
Phillips and Hambourg, *Helen Levitt*, pl. 16
powerHouse Books, *Helen Levitt: Crosstown*, p. 54
Agee, *A Way of Seeing*, pl. 39



252. Henri Cartier-Bresson 1908-2004

Côte d'Azur, Var, Saint Tropez, 1959

Gelatin silver print.

7 $\frac{7}{8}$ x 11 $\frac{3}{4}$ in. (20 x 29.8 cm)

Signed, dated '1961' in ink, signed, dated '1961' and annotated 'Tirage Originale' in pencil on the verso.

Estimate

\$20,000-30,000

Provenance

From the artist to Gardner Cowles, Jr., the founder and publisher of *Look* magazine



253. Robert Frank b. 1924

Coney Island, 4th July, 1958

Gelatin silver print.

13 x 8 $\frac{5}{8}$ in. (33 x 21.9 cm)

Signed in ink in the margin.

Estimate

\$25,000-35,000

Provenance

Laurence Miller Gallery, New York

***“Learn to see and to feel life. . .
cultivate imagination, because there
are still marvels in the world, because
life is a mystery and always will be.”***

Josef Albers

254. Josef Albers 1888-1976

Kleiner Strand am Nachmittag (small beach in the afternoon), Biarritz, circa 1929
Gelatin silver print.
9¼ x 6 in. (23.5 x 15.2 cm)
Signed, titled and annotated in pencil on the verso.

Estimate

\$20,000-30,000

Provenance

The Josef and Anni Albers Foundation,
Connecticut
Deborah Bell Photographs, New York

Exhibited

Josef Albers: A Retrospective,
Guggenheim Museum, New York, 24
March– 29 May 1988

Literature

Guggenheim Museum, *Josef Albers: A Retrospective*, pl. 82 (this print), there titled *Untitled* (small beach, Biarritz)



Josef Albers took this bird's-eye view of a beach while teaching at the Bauhaus in Dessau, Germany. From an elevated vantage point, he documents the patterns people make in the sand as they gravitate towards the sea. It is an early example of his artistic exploration of life and the world around him as seen through the lens of a camera; a “new vision” of the textures and design created by life’s magnetic forces.

As evident in the present lot, visual inquiry was the foundation of Albers’ art and teaching. He trained at the Bauhaus as a painter and was the first student to become a master teacher. In 1933 Albers left Germany,

with his wife Anni, when asked to develop a core curriculum, based on the Bauhaus tenets of material and sensory exploration, for the newly established Black Mountain College in North Carolina which placed art at the center of its liberal arts curriculum. Albers went on to restructure the Yale University’s Department of Design. There he developed his pioneering color work that, as with this photograph from Albers’ early years at the Bauhaus, was based on visual exploration.

Josef Albers’ photographs are currently the subject of a groundbreaking exhibition and catalogue at The Museum of Modern Art, New York, *One and One Is Four: The Bauhaus Photocollages of Josef Albers*, through 2 April 2017.

255. Henri Cartier-Bresson 1908-2004

On the Banks of the Marne, France, 1938

Gelatin silver print, printed 1950s.

9¾ x 14½ in. (24.8 x 36.8 cm)

Signed 'à vous deux affectueusement Henri' in ink on the verso.

Estimate

\$100,000-150,000

Provenance

Pace/MacGill Gallery, New York

Christie's, New York, *The Elfering Collection*,

10 October 2005, lot 47

Literature

Cartier-Bresson, *The Decisive Moment*, pl. 3

Galassi, *Henri Cartier-Bresson: The Early Work*, p. 42

Galassi, *Henri Cartier-Bresson: The Man, the Image*

and the World, pp. 72-73, pl. 69

Galassi, *Henri Cartier-Bresson: The Modern Century*,

back cover, p. 150, there titled *Juvisy, France*

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 111







256. Josef Koudelka b. 1938

Romania (man with whip), 1968
Gelatin silver print, printed later.
12 $\frac{5}{8}$ x 8 $\frac{1}{4}$ in. (32.1 x 21 cm)
Signed in ink in the margin.

Estimate
\$12,000-18,000

Literature
Aperture, *Koudelka*, pl. 52



257. Irving Penn 1917-2009

Sitting Man with Pink Face, New Guinea, 1970
Platinum palladium print, printed 1979.
20 $\frac{3}{8}$ x 19 $\frac{3}{8}$ in. (52.4 x 49.2 cm)
Signed, titled, dated, numbered 11/50 in pencil, Condé
Nast copyright credit and edition stamps on the
reverse of the aluminum flush-mount.

Estimate
\$25,000-35,000

Provenance
Marlborough Gallery, New York
Private Collection, New York

Literature
Art Institute of Chicago, *Irving Penn: A Career in
Photography*, pl. 71
Greenough, *Irving Penn: Platinum Prints*, pl. 51
Marlborough Fine Art, *Irving Penn: Photographs in
Platinum Metals - Images 1947-1975*, cover



Property from a Private Collection, Miami

258. Manuel Álvarez Bravo 1902-2002

Parábola Óptica (Optical Parable), Mexico, 1931
Gelatin silver print, printed later.
9 $\frac{5}{8}$ x 7 $\frac{1}{8}$ in. (24.4 x 18.1 cm)
Signed and titled 'México' in pencil on the verso.

Estimate
\$4,000-6,000

Provenance
ROSEGALLERY, Santa Monica

Literature
Godine, *M Álvarez Bravo*, pl. 25
The J. Paul Getty Museum, *In Focus: Manuel Álvarez Bravo*, p. 125
Sociedad de Arte Moderno, *Manuel Álvarez Bravo: Fotografías*, p. 43
Turner Publications, *Manuel Álvarez Bravo: 100 Years, 100 Days*, pl. 2



Property from a Private Collection, Miami

259. Manuel Álvarez Bravo 1902-2002

Figuras en el Castillo (Figures in a Castle), 1920s
Gelatin silver print, printed later.
9 $\frac{3}{8}$ x 7 in. (23.8 x 17.8 cm)
Initialed in pencil on the verso.

Estimate
\$4,000-6,000

Provenance
ROSEGALLERY, Santa Monica

Literature
Kismaric, *Manuel Álvarez Bravo*, p. 18
Turner Publications, *Manuel Álvarez Bravo: 100 Years, 100 Days*, pl. 1

Property from a Private Collection, Miami

260. Dorothea Lange 1895-1965

Near Shafter, California, Migratory Laborers, February, 1939
Gelatin silver print.
9 $\frac{3}{8}$ x 7 $\frac{3}{8}$ in. (23.8 x 18.7 cm)
F.S.A. credit stamp on the reverse of the mount; typed title, date and number '18748C' on a label affixed to the reverse of the mount; numbered '18748C' in an unidentified hand in ink on the mount.

Estimate
\$7,000-9,000

Provenance
Laurence Miller Gallery, New York



Property from a Private Collection, Miami

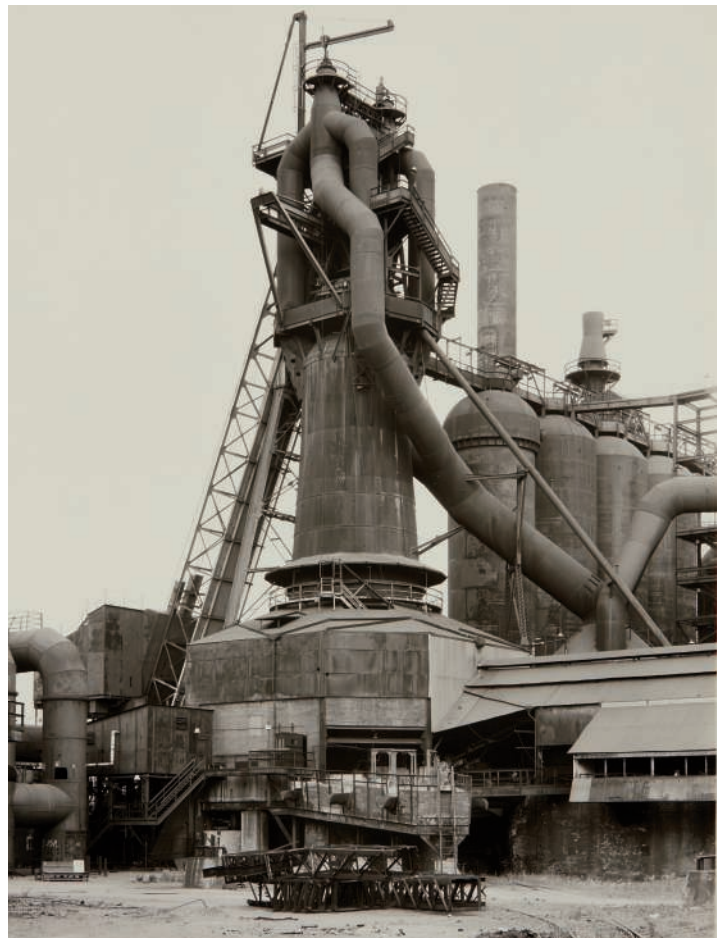
261. Bernd and Hilla Becher

1931-2007 and 1934-2015

Youngstown Works, Blast Furnace 4, 1981
Gelatin silver print.
16 x 12 in. (40.6 x 30.5 cm)
Signed by both artists, titled and dated in pencil on the reverse of the mount.

Estimate
\$8,000-12,000

Provenance
Laurence Miller Gallery, New York





Property from a Private Collection, Miami

262. Sally Mann b. 1951

Damaged Child, 1984

Gelatin silver print.

7½ x 9½ in. (19.1 x 24.1 cm)

Signed, titled, dated, numbered 3/25, copyright notation and edition information in pencil on the verso.

Estimate

\$7,000-9,000

Provenance

Laurence Miller Gallery, New York

Literature

Aperture, *Immediate Family*, n.p.

Aperture, *Still Time: Sally Mann*, p. 63



Property from a Private Collection, Miami

263. Diane Arbus 1923-1971

Masked Woman in a Wheel Chair, PA., 1970

Gelatin silver print, printed later by Neil Selkirk.

15 x 14½ in. (38.1 x 36.8 cm)

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

Estimate

\$8,000-12,000

Provenance

ROSEGALLERY, Santa Monica

Literature

Aperture, *Diane Arbus*, n.p.

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

Arbus, Sussman, Philips, Selkirk and

Rosenheim, *Diane Arbus: Revelations*, p. 91



Property from a Private Collection, Miami

264. Lee Friedlander b. 1934

Newark, N.J., 1962

Gelatin silver print, printed 1970s.

7 $\frac{3}{8}$ x 11 $\frac{1}{8}$ in. (18.7 x 28.3 cm)

Signed, titled, dated in pencil, copyright credit reproduction limitation and '1963' stamp on the verso; numbered '147/LFP' in ink in the margin.

Estimate

\$6,000-8,000

Provenance

Laurence Miller Gallery, New York

Literature

Friedlander, *Like a One-Eyed Cat*, pl. 13

Galassi, *Friedlander*, pl. 68



Property from a Private Collection, Miami

265. Garry Winogrand 1928-1984

Women Are Beautiful

New York: RFG Publishing, Inc., 1981.

Eighty-five gelatin silver prints.

Each approximately 8¾ x 13 in. (22.2 x 33 cm) or the reverse.

Each signed, numbered 11/80 in pencil on the verso.

Numbered 11 in ink on the colophon. Together with title pages and essay by the artist. Accompanied by a white, buckram bound album with mylar sleeves and matching slipcase, both with black printed titles. Number 11 from an edition of 80, plus 20 artist's proofs.

Estimate

\$40,000-60,000

Provenance

Robert Mann Gallery, New York

Literature

Bishop, *Women Are Beautiful*

Stack, *Winogrand: 1964*, p. 265

Szarkowski, *Winogrand: Figments from the Real World*, pp. 21, 25, 27, 90, 104-111

T.F. Editores, *Garry Winogrand: The Game of Photography*, cover and pp. 16, 75, 77-79, 81, 85-86, 89-90, 92-93, 116-117

"I suspect that I respond to their energies, how they stand and move their bodies and faces. In the end, the photographs are descriptions of poses or attitudes that give an idea, a hint of their energies. After all, I do not know the women in these photographs. Not their names, work, or lives. 'Women Are Beautiful' is a good title for this book because they are." - Garry Winogrand

Known for his snapshot aesthetic, Garry Winogrand's powerful *oeuvre* of street photography captured everything from political leaders, a day at the zoo, and his love of women. His acute interest in photographing women in public places began at the start of the 1960s and continued into the 1970s before culminating in his 1975 publication, *Women Are Beautiful*. Utilizing a wide angled lens enabled Winogrand the freedom to shoot quickly and decisively while preserving all the desired visual information in the frame. Stylistically it allowed for a candid quality, showcasing the essence of women in the way they laugh, dress, and walk. Winogrand's fascination and preoccupation with women transcended typical admiration as John Szarkowski noted in *Winogrand: Figments from the Real World*: "... women represented neither pleasure nor companionship, but magic power." The eighty-five images that are comprised in *Women Are Beautiful*, both in the original book publication and the portfolio on offer here, showcase the artist's adoration and keen eye.





Property from a Private Collection, Miami

266. Lalla Essaydi b. 1956

Converging Territories #21, 2004

Four chromogenic prints, each face-mounted to Plexiglas and flush-mounted.

Each 36½ x 33¾ in. (92.7 x 85.7 cm)

Overall 40¾ x 135 in. (103.5 x 342.9 cm)

Signed, titled, dated and numbered 2/15 in the margin of print 1.

Estimate

\$20,000-30,000

Provenance

Laurence Miller Gallery, New York

Literature

powerHouse Books, *Lalla Essaydi: Converging Territories*, pp. 22-23



Property from a Private Collection, Miami

267. Candida Höfer b. 1944

New York Public Library IV, 1999

Fujicolor Crystal Archive print.

15 x 22¾ in. (38.1 x 56.8 cm)

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

Estimate

\$10,000-15,000

Provenance

Sonnabend Gallery, New York

Literature

Aperture, *Candida Höfer: Architecture of Absence*, p. 53





Property from a Private Collection, Miami

268. Ólafur Eliasson b. 1967

Small Cloud Series, 2001

Nine chromogenic prints, flush-mounted.

Each 13 $\frac{3}{8}$ x 19 $\frac{3}{4}$ in. (34 x 50.2 cm)

Overall 47 $\frac{1}{4}$ x 67 $\frac{1}{2}$ in. (120 x 171.5 cm)

Signed on a label accompanying the work. Printed title, date and number 1/6 on a gallery label affixed to the reverse of each frame.

Estimate

\$25,000-30,000

Provenance

Tanya Bonakdar Gallery, New York

Exhibited

Ólafur Eliasson: Photographs, The Menil Collection, Houston, 26 May- 5 September 2004

Literature

Druett, *Ólafur Eliasson: Photographs*, pp. 80-81

Property from a Private Collection, Miami

269. Massimo Vitali b. 1944

Picnic Allée, 2000

Four chromogenic prints, Diasac mounted, printed later.

Each 74 x 91 (188 x 231.1 cm)

Overall 148 x 182 in. (375.9 x 462.3 cm)

Signed on a label accompanying the work.

Number 1 from an edition of 3.

Estimate

\$50,000-70,000

Literature

Steidl, *Massimo Vitali: Landscape with Figures*, 2004, p. 131

“My photography comes from absolute matter-of-fact situations, but also from a deep curiosity that I possess for people, for what they do and how they think.”

Massimo Vitali





270. Sebastião Salgado b. 1944

Site of the now dried Lake Faguibine, Mali, Africa, 1985
Gelatin silver print, printed 2007.
21¾ x 33¼ in. (54.9 x 84.5 cm)
Signed, titled 'Mali' and dated in pencil on the verso; copyright credit blindstamp in the margin.

Estimate
\$8,000-12,000

Provenance
Peter Fetterman Gallery, Santa Monica

Literature
Salgado, *Sahel: The End of the Road*, p. 65



271. Sebastião Salgado b. 1944

Blind Woman, Mali, 1985
Gelatin silver print, printed later.
20 x 13⅞ in. (50.8 x 34.6 cm)
Signed, titled 'Mali' and dated in pencil on the verso; copyright credit blindstamp in the margin.

Estimate
\$3,000-5,000

Provenance
Peter Fetterman Gallery, Santa Monica

Literature
Nair, *A Different Light: The Photography of Sebastião Salgado*, cover, pl. 12
Salgado, *Sahel: The End of the Road*, p. 97



272. Peter Beard b. 1938

Lion Pride from The End of the Game, 1976
Gelatin silver print, executed later.
14⅝ x 22¼ in. (37 x 56.5 cm)
Signed, titled, dated, annotated in ink on the recto; The Time is Always Now copyright credit stamp on the verso; The Time is Always Now copyright credit reproduction limitation stamp on the reverse of the frame.

Estimate
\$10,000-15,000

Provenance
The Time is Always Now, New York

Literature
Bowermaster, *The Adventures and Misadventures of Peter Beard in Africa*, front and back interior spreads.
Taschen, *Peter Beard*, pl. 188



273. Nick Brandt b. 1964

Elephant with Exploding Dust, Amboseli, 2004
Archival pigment print.
19¾ x 19¾ in. (50.2 x 50.2 cm)
Signed, dated and numbered 5/20 in pencil in
the margin.

Estimate
\$15,000-25,000

Provenance
Acquired directly from the artist
Private Collection, New York, to the present
Private Collection

Literature
Brandt, *On This Earth: Photographs from East
Africa*, cover
Brandt, *On this Earth, A Shadow Falls*, pl. 45

274. Richard Misrach b. 1949

Untitled #579-04, 2004

Chromogenic print, flush-mounted.

71 x 87½ in. (180.3 x 222.3 cm)

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

Estimate

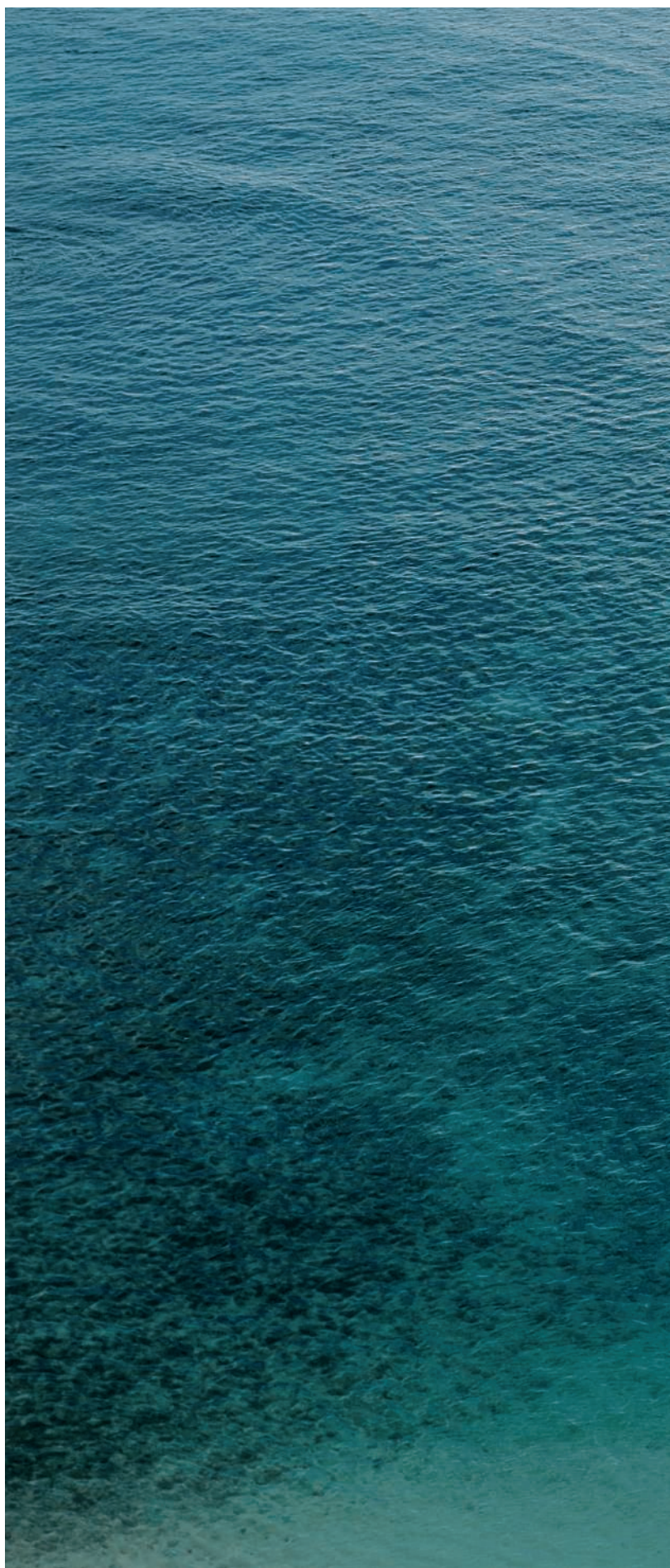
\$60,000-80,000

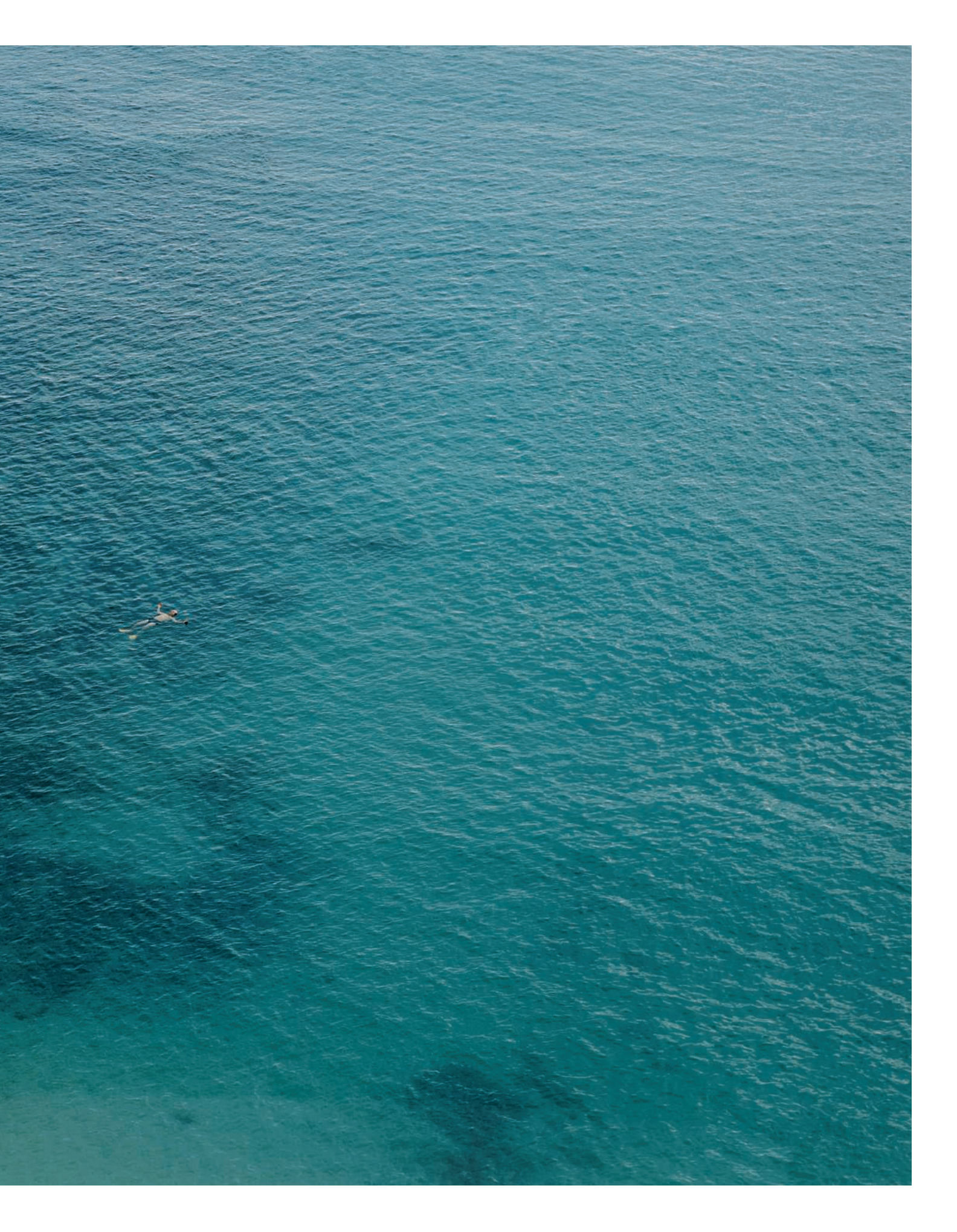
Provenance

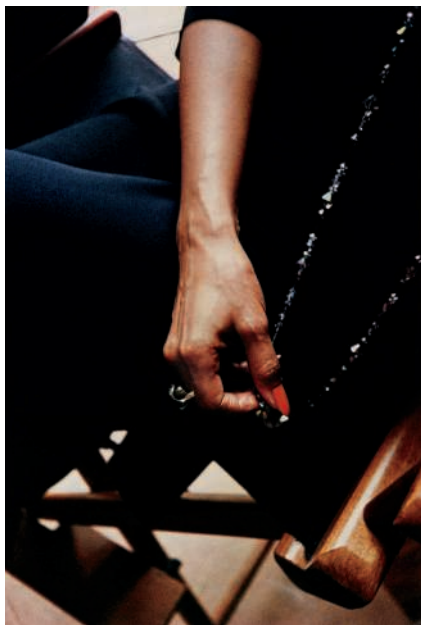
Fraenkel Gallery, San Francisco

Literature

Misrach, *On the Beach*, pl. 18







275. William Eggleston b. 1939

Pictures from Eve's Bayou
 Santa Monica: The Gallery of Contemporary Photography in association with Caldecot Chubb, 1998. Six dye transfer prints. Each approximately 11 $\frac{1}{8}$ x 7 $\frac{1}{4}$ in. (29.5 x 18.4 cm) or the reverse. Each signed in ink in the margin; each signed, dated and numbered 3/6 by William J. Eggleston III, Managing Trustee, in ink, all within the Eggleston Artistic Trust stamp on the verso. Colophon. Enclosed in a green cloth clamshell portfolio case with gold embossed title.

Estimate
 \$20,000-30,000

Provenance
 Cheim & Read, New York

Literature
 Thames & Hudson, *William Eggleston*, pls. 16, 111, 112

Titles Include: *Black Cadillac*, *Batiste House*, 1996; *Sofa*, *Batiste House*, 1996; *Blue Cars*, *King's Bar*, 1996; *Debbie's Hand*, *Batiste House*, 1996; *Lisa Nicole Carson*, *Batiste House*, 1996; *White Light Bulb*, *Batiste House*, 1996



276. Alec Soth b. 1969

Falls 26, 2005

Chromogenic print.

40½ x 49½ in. (102.9 x 125.7 cm)

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

Estimate

\$25,000-35,000

Provenance

Weinstein Gallery, Minneapolis

Literature

Soth, *NIAGARA*, p. 17

Walker Art Center, *From Here to There: Alec Soth's America*, p. 89, front interior cover spread

***“I’ve never felt the need to enhance the world in my pictures,
because the world is spectacular enough as it is.”***

William Eggleston

277. William Eggleston b. 1939

Untitled, circa 1971-1974

Pigment print, printed 2012.

Image 47 $\frac{5}{8}$ x 31 $\frac{3}{8}$ in. (121 x 80 cm)

Overall 60 x 44 in. (152 x 112 cm)

Signed in ink and printed Eggleston Artistic Trust copyright
credit reproduction limitation on a label affixed to the
reverse of the mount. Number 1 from an edition of 2.

Estimate

\$80,000-120,000

Provenance

Christie's, New York, *Photographic Masterworks by William
Eggleston Sold to benefit the Eggleston Artistic Trust*,
12 March 2012, lot 21

James Corcoran Gallery, Los Angeles

Acquired from the above by the present owner

Literature

Scalo, *William Eggleston: Los Alamos*, p. 103

Whitney Museum of Art, *William Eggleston: Democratic
Camera, Photographs and Video, 1961-2008*, pl. 48, p. 108





Property from an Important Miami Collection

278. Nan Goldin b. 1953

Brian with the Flintstones, NYC, 1981
Dye destruction print, printed later.
26¾ x 39 in. (67.9 x 99.1 cm)
Signed, titled, dated and numbered 10/15 in ink
on the reverse of the flush-mount.

Estimate
\$10,000-15,000

Provenance
Matthew Marks Gallery, New York

Literature
Aperture, The Ballad of Sexual Dependency: Nan Goldin, p. 57
Korinsha Press, Nan Goldin: Couples and Loneliness, p. 32
Sussman, Nan Goldin: I'll Be Your Mirror, pp. 164-165



279. Joel Brodsky 1939-2007

Jim Morrison, The Doors, The American Poet, New York City, 1967
Archival pigment print, printed later.
29½ x 29½ in. (74.9 x 74.9 cm)
Signed, titled and numbered 7/28 in pencil in
the margin.

Estimate
\$25,000-35,000

Literature
The Best of the Doors, album cover



280. Robert Mapplethorpe 1946-1989

Apples and Urn, 1987

Dye transfer print.

19 x 18½ in. (48.3 x 47.3 cm)

Signed, dated, numbered 1/7 in ink in the margin;
signed, titled, dated '1988', numbered 1/7 in ink and
copyright credit reproduction limitation stamp on the
reverse of the flush-mount.

Estimate

\$20,000-30,000

Provenance

Robert Miller Gallery, New York
Christie's, New York, *Robert Mapplethorpe Flowers*,
10 October 2005, lot 233

Literature

Neutres, *Robert Mapplethorpe*, p. 113

Random House, *Mapplethorpe Altars*, p. 99

***“A picture means I know where I was every minute.
That’s why I take pictures. It’s a visual diary.”***

Andy Warhol

281. Andy Warhol 1928-1987

Untitled (protected keep off), 1976-1986

Four stitched gelatin silver prints with white thread.

Each 10¾ x 14 in. (27.3 x 35.6 cm)

Overall 21¼ x 27½ in. (54 x 69.9 cm)

Estate of Andy Warhol stamp and numbered WPH41.86
on the verso.

Estimate

\$20,000-30,000

Provenance

Hirschl & Adler Modern, New York

Private Collection, Switzerland

Christie’s, New York, *First Open NYC*, 23 September
2014, lot 84

Exhibited

Le collage au XXème siècle, Musée d’Art Moderne et
d’Art Contemporain, Nice, October - November 1991

This work is unique.



282. Robert Mapplethorpe 1946-1989

Tulips, 1977

Unique composition of two gelatin silver prints with gray and black silk overmats in artist's original frame.

Each 14 x 13⅞ in. (35.6 x 35.2 cm)

Overall 25 x 41 in. (63.5 x 104.1 cm)

Annotated 'Left' and 'Right', respectively, in pencil on the reverse of each mount.

Estimate

\$200,000-300,000

Provenance

Holly Solomon Gallery, New York

The Collection of Paul F. Walter, New York

Christie's, New York, 26 April 2005, lot 19

Exhibited

Flowers, Holly Solomon Gallery, New York, 12- 30 November 1977

Mapplethorpe Retrospective, Whitney Museum of American Art, New York, 27 July- 23 October 1988

Literature

Parco, *Robert Mapplethorpe*, n.p. (right print)

Random House, *Mapplethorpe Altars*, pp. 65 (this work), 66 (left print), 67 (right print)

Random House, *Mapplethorpe: Pistils*, p. 55 (right print)

Whitney Museum of American Art, *Robert Mapplethorpe*, p. 57 (this work)

Gray Press, *A Book of Photographs from the Collection of Sam Wagstaff*, front and back covers (right and left prints)
Solomon, *Holly Solomon Gallery: Three More*, n.p. (this work)

"In a sense, Sam Wagstaff created Robert Mapplethorpe," wrote Dominick Dunne for *Vanity Fair*, continuing, "but anyone who knows Robert Mapplethorpe will tell you that he was ready and waiting to be created." The 1970s would prove to be a pivotal decade with influential introductions for the young and talented Mapplethorpe. In 1971 he meets John McKendry, a curator at The Metropolitan Museum of Art, who gifts Mapplethorpe a Polaroid camera, and in 1972 Mapplethorpe is introduced to curator, collector, and consummate taste-maker Sam Wagstaff, who gifted Mapplethorpe a Hasselblad and went on to connect the emerging photographer to the influential collector Paul F. Walter in 1975. It was the last introduction to Walter that led to the creation of the unique diptych on offer, among Mapplethorpe's first pictures of flowers.

Walter, like Wagstaff, was an ardent supporter and collector of photography in what was at the time, a still nascent market. While visiting Mapplethorpe's Bond Street loft at Wagstaff's invitation, Walter viewed portraits of acquaintances and fellow art-world luminaries including Helen Marden, minimalist artist Brice Marden's wife, and Henry Geldzahler, a curator and passionate proponent of contemporary art. Created in diptych or triptych formats, these early portraits were surrounded by silk or velvet mats with custom framing—unique constructions

that drew upon Mapplethorpe's studies at Pratt in sculpture as well as his experiments with mixed media. Seduced by this distinctive format, in December of 1975, Walter commissioned a portrait of his own from Mapplethorpe, presumably the first work by the artist to enter Walter's growing photography collection.

Mapplethorpe's reputation continued to develop, and in February 1977, just two years following the portrait of Walter, Mapplethorpe secured two concurrent solo exhibitions in which he simultaneously showed portraits at Holly Solomon Gallery, and sex images at The Kitchen. Following the exhibition openings, and a celebratory dinner hosted by Wagstaff that Walter attended, Walter sent the bouquet of tulips that is now recognized as the subject of "one of Mapplethorpe's most unforgettable images." After seeing Mapplethorpe's stunning photographs of his congratulatory gift, Walter commissioned Mapplethorpe to create the diptych on offer, *Tulips*, 1977, to be in the same style as the portrait from a few years before.

Reinforcing *Tulips'* importance in Mapplethorpe's *oeuvre*, just one year later, in 1978, the right panel of the diptych was chosen as the front cover for Mapplethorpe's *Y Portfolio*, and in the same year Wagstaff selected both the right and left panels as the front and back cover of *A Book of Photographs from the Collection of Sam Wagstaff*, published with Gray Press. Later, in 1988, the present lot was exhibited in Mapplethorpe's first museum retrospective in the United States at the Whitney Museum of American Art in New York.

As a unique and early masterwork by Mapplethorpe, and representative of this highly inventive time in the 1970s New York art scene, *Tulips*, 1977 is undeniably significant. It is further a testament to Wagstaff and Walter's keen taste and commitment to photography that both men supported and recognized the young Mapplethorpe's brilliance, as their collections have since become the foundations of major museum collections. The collection of Sam Wagstaff was acquired in 1984 by the J. Paul Getty Museum, Los Angeles, and Paul F. Walter was a generous donor to The Museum of Modern Art, New York where his photography collection was first displayed in a 1985 exhibition *A Personal View: Photography in the Collection of Paul F. Walter*.

This unique diptych has been held in just two private collections. The first of which is the collection of Paul F. Walter who commissioned the work in 1977. The work remained in Walter's collection until 2005 when it was sold at auction to the present, private collector.

“A vase of tulips, more disheveled and past their prime than he usually allows his subjects to get, is perched perilously on the edge of a table; one tulip at far left is about to swan-dive into the abyss. It is one of Mapplethorpe’s most unforgettable images.”

John Ashbery, *Robert Mapplethorpe: Pistils*, Introduction









283. Robert Mapplethorpe 1946-1989

Thomas, 1986

Gelatin silver print.

22¾ x 19 in. (57.8 x 48.3 cm)

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

Estimate

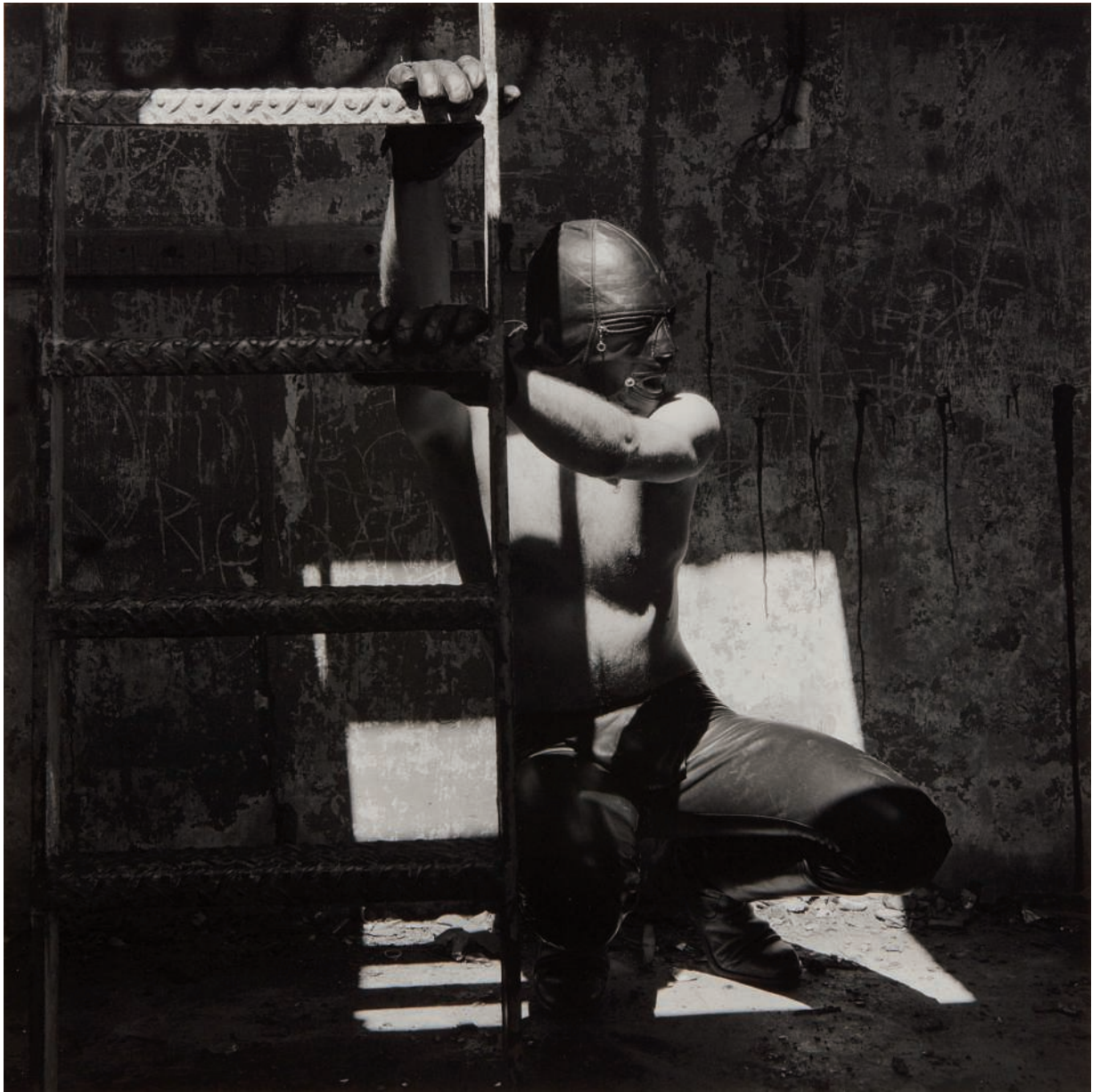
\$12,000-18,000

Literature

Kardon, *Robert Mapplethorpe: The Perfect Moment*, p. 74, there titled *Thomas on a Pedestal*

Random House, *Mapplethorpe*, p. 240

Schirmer/Mosel, *Robert Mapplethorpe: The Black Book*, pl. 83



284. Robert Mapplethorpe 1946-1989

Jim, Sausalito, 1977

Gelatin silver print.

13¾ x 13⅞ in. (34.9 x 35.2 cm)

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

Estimate

\$30,000-50,000

Provenance

Simon Lowinsky Gallery, San Francisco

Exhibited

Censored, 80 Langton Street, San Francisco, 21 March-1 April 1978

Literature

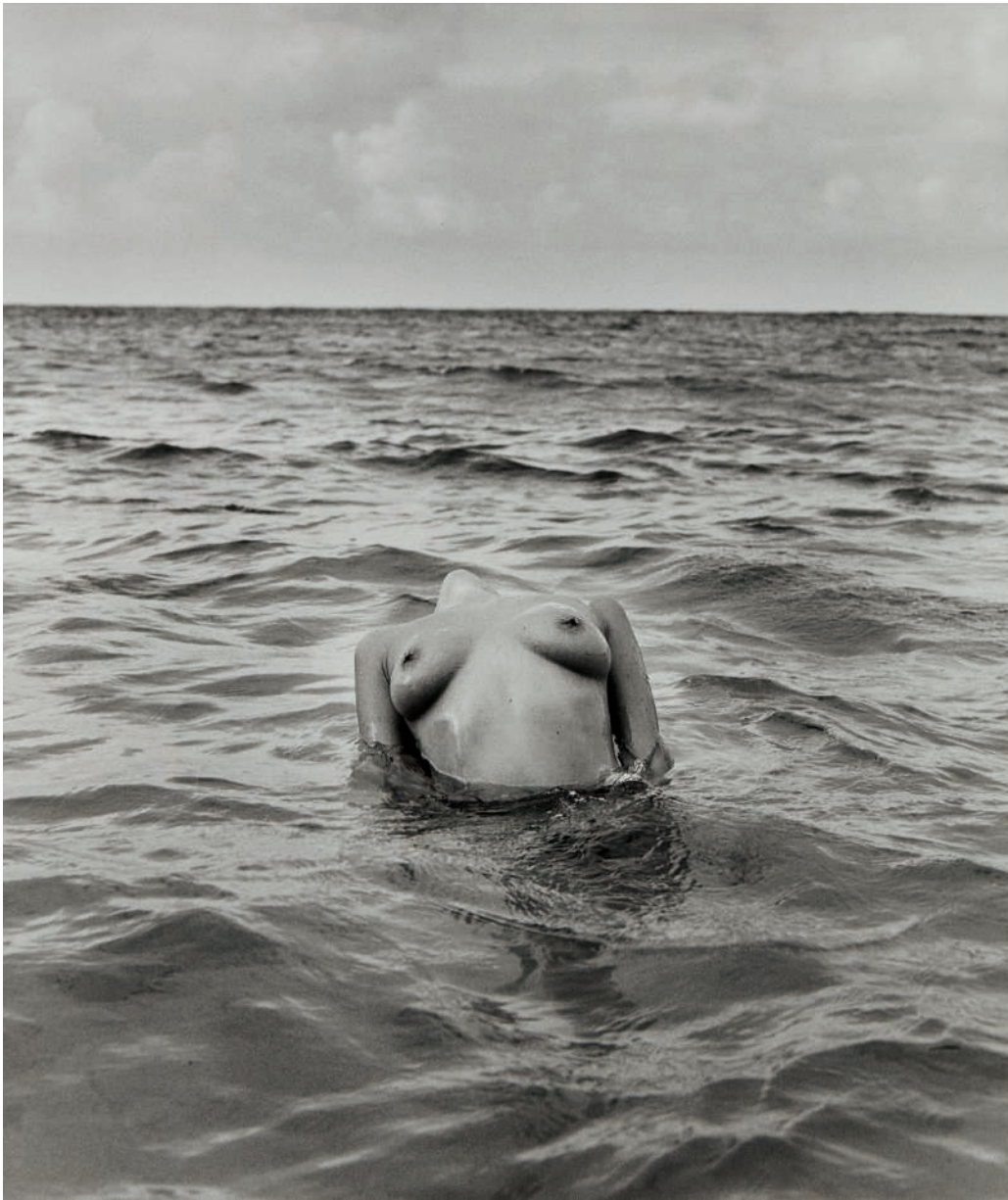
Martineau and Salvesen, *Robert Mapplethorpe: The Photographs*, pl. 37

Random House, *Mapplethorpe*, p. 101

Schirmer/Mosel, *Robert Mapplethorpe: Ten by Ten*, pl. 7

In 1978 Robert Mapplethorpe secured his first solo exhibition outside of New York at Simon Lowinsky Gallery in San Francisco. While the original selection of work included the lot on offer, it was removed from the final selection along with eighteen others. Together the nineteen pictures, all early works from Mapplethorpe's exploration in the s/m community, were exhibited at the non-profit art space, 80 Langton Street. The exhibition was appropriately titled *Censored* as a direct response to the challenges Mapplethorpe faced in securing a venue to show his rougher sex pictures, with a review by Rita Brooks stating that patrons of the arts could now "rub shoulders" with the "men in black." In the same year, further placing this work among the most important early s/m pictures by Mapplethorpe, a smaller print of *Jim, Sausalito* was included in the *X Portfolio*.

From the sold-out edition of five, three prints are in museum collections, including The Museum of Modern Art, New York; Tate/ National Galleries of Scotland; and the J. Paul Getty Museum, Los Angeles.



285. Herb Ritts 1952-2002

Floating Torso, St. Barthélemy, 1987

Gelatin silver print.

22 x 18¾ in. (55.9 x 47.6 cm)

Signed, titled, dated and numbered 15/25 in pencil on the verso; copyright credit blindstamp in the margin.

Estimate

\$15,000-20,000

Literature

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

Fondation Cartier pour l'Art Contemporain, Paris,

Herb Ritts, n.p.

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

286. Horst P. Horst 1906-1999

Selected classic nudes, 1952-1953

Nine gelatin silver prints, printed later.

Varying dimensions from 7½ x 7½ in. (19.1 x 19.1 cm) to 7½ x 9½ in. (19.1 x 24.1 cm) or the reverse

Each signed, titled, dated, variously inscribed, numbered in pencil and credit stamp on the verso. Six prints with additional '188 E. 64th' credit stamp on the verso.

Estimate

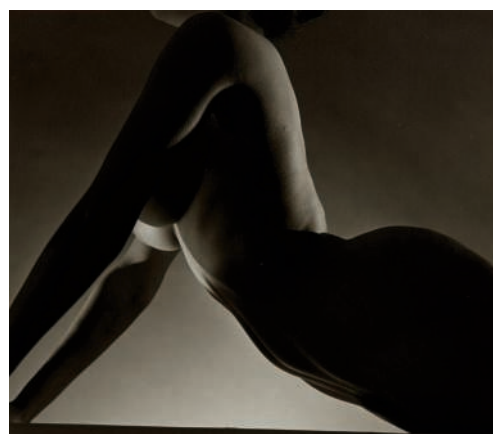
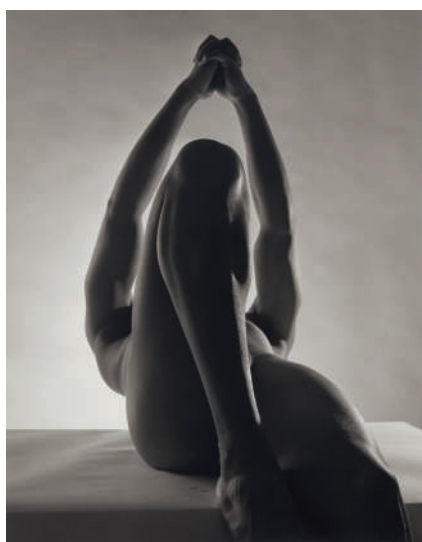
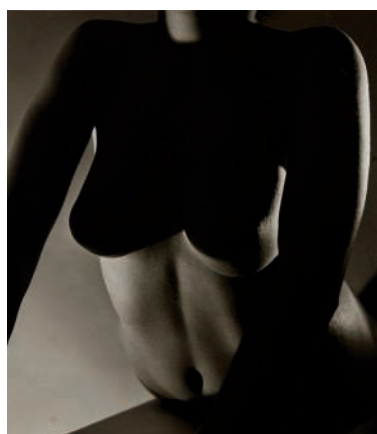
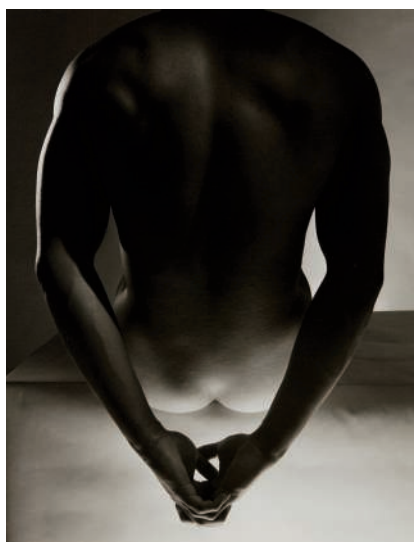
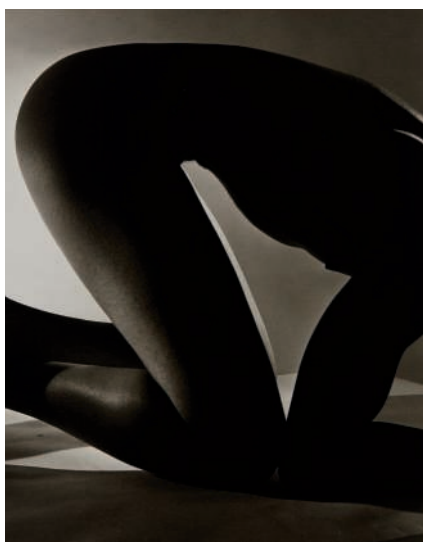
\$30,000-40,000

Provenance

Wessel + O'Connor Fine Art, Lambertville

Literature

Kazmaier, *Horst: Sixty Years of Photography*, pls. 101, 104, 126



Titles include: *Female Nude, Rubenesque*, 1952; *Male Nude (back-side)*, NY, 1952; *Male Nude 'Triangles'*, NY, 1952; *Female Nude (Push-Up) Front View*, 1953; *Male Nude 'Hands behind Buttocks'*, NY, 1952; *Male Nude 'Frontal'*, NY, 1952; *Female Nude, Push-Up (side view)*, 1953; *Male Nude (Hands above Knee)*, 1952; *Male Nude (Rear/Side)*, 1952



287. Helmut Newton 1920-2004

Big Nude, Una, Nice, 1993

Gelatin silver print.

18 $\frac{3}{8}$ x 14 $\frac{5}{8}$ in. (46.7 x 37.1 cm)

Signed, titled, dated, numbered 8/15 in pencil, copyright credit, reproduction limitation and Galerie Sho stamps on the verso.

Estimate

\$18,000-22,000

Provenance

Galerie Sho, Tokyo

Est-Ouest Auctions Co., *Spring Sale-Tokyo*, 31 March 2012, lot 165



288. Herb Ritts 1952-2002

Backflip, Paradise Cove, California, 1987

Gelatin silver print.

50 x 40 in. (127 x 101.6 cm)

Signed, titled "Backflip" Los Angeles', dated and numbered AP 2/2 in ink on the reverse of the flush-mount. One from an edition of 7 plus 2 artist's proofs.

Estimate

\$40,000-60,000

Provenance

Private Collection, Japan

Literature

Twin Palms Publishers, *Herb Ritts: Pictures*, cover, backcover and n.p.

J. Paul Getty Museum, *Herb Ritts: L.A. Style*, pl. 19

Rizzoli, *Herb Ritts the Golden Hour: A Photographer's Work and His World*, p. 301

Thames & Hudson, *Herb Ritts*, n.p.



289. Henri Cartier-Bresson 1908-2004

Queen Charlotte's Ball, London, 1959

Gelatin silver print, printed later.

17¾ x 12 in. (45.1 x 30.5 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate

\$15,000-20,000

Provenance

Michael Shapiro Photographs, San Francisco

Literature

Thames & Hudson, *Henri Cartier-Bresson: Europeans*, p. 217



II

290. Horst P. Horst 1906-1999

Round the Clock I, II, IV, 1987

Three platinum palladium prints, printed later.

Varying dimensions from 8¾ x 6⅞ in. (22.2 x 17.5 cm) to 9 x 7½ in. (22.9 x 19.1 cm)

Each signed, titled, dated, annotated, numbered in pencil and credit stamp on the verso; signature blindstamp in the margin. *IV* is one from an edition of 5.

Estimate

\$40,000-60,000

Literature

References below for *Round the Clock I*

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

Cowan, *Platinum*, pl. 28

Twin Palms Publishers, *Horst*, p. 46

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

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



IV

“I believe that you’ve got to love your work so much that it is all you want to do.”

Richard Avedon

291. Richard Avedon 1923-2004

Avedon/Paris

New York: Self-published, 1978. Eleven gelatin silver prints, printed on the occasion of the retrospective exhibition, *Avedon: Photographs 1947-1977* at The Metropolitan Museum of Art, New York, 13 September- 5 November 1978.

Each approximately 14 x 17¾ in. (35.6 x 45.1 cm) or the reverse.

Each signed, numbered 2/75 in pencil, title, date, portfolio and copyright credit reproduction limitation stamps on the verso. Each within individual paper folios numbered sequentially 1-11 in pencil. Colophon signed, numbered 2/75 in pencil. Title page. Enclosed within a tan linen clamshell portfolio case with red embossed facsimile signature. Number 2 from an edition of 75.

Estimate

\$120,000-180,000

Provenance

Sotheby's, New York, 5 October 1995, lot 451

Literature

Fraenkel Gallery, *Richard Avedon: Made in France*, n.p.
Shanahan, *Evidence 1944-1994: Richard Avedon*,
pp. 38, 48, 50-51, 129, 135

Assembled in conjunction with his landmark 1978 retrospective exhibition at The Metropolitan Museum of Art, *Avedon/Paris* is a celebration of Richard Avedon's early career in fashion photography. Hired as a staff photographer for *Harper's Bazaar* in 1945, Avedon continued to work for the publication for the next 20 years before joining *Vogue* in 1966. The eleven photographs included in this portfolio, all taken in Paris between 1947 and 1957, highlight this influential first phase of his career, showcasing the effortless glamour and dynamic playfulness that would become hallmarks of his fashion photographs throughout the 20th century.



PISCINE DELIGNY
Jeu de balle, jeu de table
Café, bar, et autres distractions
JEUX Divers - PING-PONG etc.
Installation Unique et Moderne
Bassin Etanche
Indépendant de la Seine
Eau Filtrée - Contrôlée
BAD-RESTAURANT





Titles include: *Elise Daniels with street performers*, *Suit by Balenciaga*, Le Marais, Paris, August, 1948; *Renée*, *The New Look of Dior*, Place de la Concorde, Paris, August, 1947; *Dorian Leigh*, *Coat by Dior*, Avenue Montaigne, Paris, August, 1949; *Carmen (Homage to Munkacsí)*, *Coat by Cardin*, Place François-Premier, Paris, August, 1957; *Dorian Leigh*, *Evening dress by Piguet*, *Helena Rubinstein apartment*, Île St.-Louis, Paris, August, 1949; *Dorian Leigh*, *Schiaparelli rhinestones*, Pré-Catelan, Paris, August, 1949; *Sunny Harnett*, *Evening dress by Grès*, *Casino, Le Touquet*, August, 1954; *Suzy Parker and Robin Tattersall*, *Evening dress by Griffe*, Folies-Bergère, Paris, August, 1957; *Elise Daniels*, *Turban by Paulette*, Pré-Catelan, Paris, August, 1948; *Suzy Parker*, *Evening dress by Lanvin-Castillo*, *Café des Beaux Arts*, Paris, August, 1956; *Marlene Dietrich*, *Turban by Dior*, *The Ritz*, Paris, August, 1955



292. 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



293. Helmut Newton 1920-2004

Hinterhof Akt, Paris, 1974

Gelatin silver print, printed later.

62¼ x 42½ in. (158.1 x 107 cm)

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

Estimate

\$30,000-50,000

Provenance

Galerie Andrea Caratsch, Zurich

Literature

Taschen, *Helmut Newton: Sex and Landscapes*,
p. 70, variant



294. Frank Horvat b. 1928

Givenchy Hat A, Paris, 1958
 Archival pigment print, printed later.
 21 x 29½ in. (53.3 x 74 cm)
 Signed and numbered 8/12 in ink in the margin.

Estimate
 \$10,000-15,000

Provenance
 Private Collection, New York

Literature
 Harrison, *Shots of Style. Great Fashion Photographs chosen by David Bailey*, pl. 73



295. Erwin Blumenfeld 1897-1969

Nude behind Screen, Paris, 1937-1938
 Gelatin silver print.
 10½ x 13½ in. (26.7 x 34.3 cm)
 Estate stamp and signed by Yvette Blumenfeld Georges Deeton, the artist's granddaughter, in pencil on the verso. Accompanied by a letter of provenance.

Estimate
 \$20,000-30,000

Provenance
 The Collection of Lisette Blumenfeld Georges, the artist's daughter, by descent to The Collection of Yvette Blumenfeld Georges Deeton, the artist's granddaughter

Literature
 Thames & Hudson, *The Naked and the Veiled: The Photographs of Erwin Blumenfeld*, p. 91



296. Erwin Blumenfeld 1897-1969

Hat Fashion, Dior, New York, circa 1946

Gelatin silver print.

13 x 10½ in. (33 x 26.7 cm)

Estate stamp, annotated '18' by the artist, signed by Lisette Blumenfeld George, the artist's daughter, and Yvette Blumenfeld George Deeton, the artist's granddaughter, all in pencil on the verso. Accompanied by a letter of provenance.

Estimate

\$25,000-35,000

Provenance

The Collection of Lisette Blumenfeld Georges, the artist's daughter, by descent to The Collection of Yvette Blumenfeld Georges Deeton, the artist's granddaughter

Literature

Ewing, *Blumenfeld: Photographs, A Passion for Beauty*, pl. 94, variant



297. Minor White 1908-1976

Nude, Foot, San Francisco, 1947

Gelatin silver print, printed later.

8½ x 10½ in. (21.6 x 26.7 cm)

Signed in pencil in the margin; copyright 'Trustees of Princeton University 1980' stamp on the reverse of the mount.

Estimate

\$2,500-3,500

Provenance

Phillips de Pury & Company, New York, 31 January 2008, lot 137

Literature

Aperture, *Mirrors Messages Manifestations*, p. 78



298. Ruth Bernhard 1905-2006

Classic Torso with Hands, 1952

Selenium toned gelatin silver print, printed later.

13½ x 10¾ in. (34.3 x 27.3 cm)

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

Estimate

\$5,000-7,000

Provenance

Peter Fetterman Gallery, Santa Monica

Literature

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



299. Ruth Bernhard 1905-2006

Angel Wings, 1943

Gelatin silver print, printed later.

13½ x 10⅝ in. (34.3 x 27 cm)

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

Estimate

\$3,000-5,000

Provenance

Photography West Gallery, Carmel

Literature

Mitchell, *Ruth Bernhard: Between Art & Life*, p. 87

Woodrose, *Ruth Bernhard: Gift of the Commonplace*, pl. 24

300. Ruth Bernhard 1905-2006

Draped Torso, 1962

Selenium toned gelatin silver print, printed later.

13½ x 8½ in. (34.3 x 21.6 cm)

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

Estimate

\$7,000-9,000

Provenance

Peter Fetterman Gallery, Santa Monica

Literature

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

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



301. Ruth Bernhard 1905-2006

Folding, 1962

Selenium toned gelatin silver print, printed later.

10½ x 13½ in. (26.7 x 34.3 cm)

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

Estimate

\$5,000-7,000

Provenance

Peter Fetterman Gallery, Santa Monica

Literature

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

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





302. Ansel Adams 1902-1984

*Clearing Winter Storm, Yosemite National Park,
California, 1944*

Gelatin silver print, printed 1963-1970.

10¾ x 13½ in. (27.3 x 34.3 cm)

Signed in ink on the mount; titled in ink, 'Carmel' credit
stamps (BMFA 7 and 8) on the reverse of the mount.

Estimate

\$18,000-22,000

Provenance

Witkin Gallery, New York

Sotheby's, New York, 6 October 1999, lot 147

Literature

Stillman, *Ansel Adams: 400 Photographs*, p. 123, there
dated 1937

Szarkowski, *Ansel Adams at 100*, pl. 89 there dated 1942
or later

Szarkowski, *The Portfolios of Ansel Adams*, pl. 9 (Part III)



303. Frederick Sommer 1905-1999

Livia, 1948

Gelatin silver print, printed later.

7½ x 9¼ in. (19.1 x 23.5 cm)

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

Estimate

\$30,000-50,000

Provenance

The artist to Pace/MacGill Gallery, New York
James Danziger Gallery, New York
Sotheby's, New York, *Important Photographs from a Private Collection*, 27 April 2004, lot 19

Literature

Yale University Press, *The Art of Frederick Sommer:*

Photography, Drawing, Collage, cover, p. 41

Center for Creative Photography, *Sommer: Words/Images*, pl. 48

Weiss, *Venus, Jupiter & Mars: The Photographs of Frederick Sommer*, pl. 24

High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 50

LIGHT Gallery, *LIGHT*, p. 79

The present lot was purchased in April 2004 from the Sotheby's single owner auction *Important Photographs from a Private Collection*. This prominent New York collection also included photographs by 20th Century masters, such as Diane Arbus, Man Ray, Tina Modotti, Edward Weston, and Robert Frank, among others.



304. Josef Sudek 1896-1976

The Coming of Spring, 1968
Gelatin silver print.
8 $\frac{5}{8}$ x 10 $\frac{5}{8}$ in. (21.9 x 27 cm)

Estimate
\$5,000-7,000

Provenance
Private Collection, Europe
Weston Gallery, Carmel

Literature
Bullaty, Sudek, p. 62

An additional print of this image is in the collection of the Museum of Fine Arts, Boston.



305. Ansel Adams 1902-1984

Cathedral Peak and Lake, Yosemite National Park, California, 1960
Gelatin silver print from *Portfolio Four*, printed 1963.
7 x 9 $\frac{3}{8}$ in. (17.8 x 23.8 cm)
Signed in ink on the mount; numbered '210' in ink on a 'Portfolio Four: What Majestic Word' label affixed to the reverse of the mount. Number 210 from an edition of 260.

Estimate
\$4,000-6,000

Provenance
Michael Shapiro Photographs, San Francisco

Literature
Szarkowski, *The Portfolios of Ansel Adams*, pl. 5 (Part IV)



306. Sally Mann b. 1951

Three wolves, 1992
Gelatin silver print.
18 $\frac{3}{4}$ x 23 $\frac{1}{4}$ in. (47.6 x 59.1 cm)
Signed, titled, dated, numbered 6/25, copyright notation and edition information in pencil on the verso.

Estimate
\$7,000-9,000



307. Harry Callahan 1912-1999

Chicago (Trees in Snow), 1950
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
\$10,000-15,000

Provenance
Yancey Richardson Gallery, New York

Literature
Szarkowski, *Callahan*, p. 63



Actual size

308. Harry Callahan 1912-1999

Aix-en-Provence (Nude, Back), 1958
Gelatin silver print, printed no later than 1968.
6½ x 5⅛ in. (16.5 x 13 cm)
Signed in pencil in the margin.

Estimate
\$12,000-18,000

Provenance
Gift from the artist to his nephew, 1968
Sotheby's, New York, 28 April 2004, lot 210

Literature
Szarkowski, *Callahan*, p. 121



309. Irving Penn 1917-2009

Nude, 1949-1950

Gelatin silver print.

15¾ x 15½ in. (40 x 38.4 cm)

Signed, numbered in pencil, Condé Nast copyright credit reproduction limitation and edition stamps on the verso.
One from an edition of 17.

Estimate

\$15,000-25,000

Provenance

Marlborough Gallery, New York

Private Collection, New York



310. Harry Callahan 1912-1999

Eleanor & Barbara, Chicago (Grant Park),
circa 1953
Gelatin silver print.
7¾ x 9½ in. (19.7 x 24.1 cm)
Signed in pencil on the verso.

Estimate
\$5,000-7,000



311. Harry Callahan 1912-1999

Eleanor, Chicago, 1949
Gelatin silver print, printed later.
7⅝ x 9½ in. (19.4 x 24.1 cm)
Signed in stylus in the margin.

Estimate
\$5,000-7,000

Literature
Cox, *Harry Callahan: Eleanor*, pl. 28
Szarkowski, *Callahan*, p. 99



Actual size

312. Harry Callahan 1912-1999

Aix-en-Provence (Nude, Front), 1958
Gelatin silver print, printed no later than 1968.
6 $\frac{3}{8}$ x 5 in. (16.2 x 12.7 cm)
Signed in pencil in the margin.

Estimate
\$12,000-18,000

Provenance
Gifted from the artist to his nephew, 1968
Sotheby's, New York, 28 April 2004, lot 211

Literature
Szarkowski, *Callahan*, p. 122



313. Diane Arbus 1923-1971

A Young Waitress at a Nudist Camp, N.J., 1963
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 33/75 by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso.

Estimate
\$10,000-15,000

Literature
Arbus, Sussman, Philips, Selkirk and Rosenheim,
Diane Arbus: Revelations, p. 72
'Diane Arbus', *Camera*, vol. 51, no. 11, November 1972, p. 12



314. Diane Arbus 1923-1971

Patriotic Young Man with a Flag, N.Y.C., 1967
Gelatin silver print, printed later by Neil Selkirk.
15 x 14 5/8 in. (38.1 x 37.1 cm)
Stamped 'A Diane Arbus photograph', signed, titled, dated and numbered 15/75 by Doon Arbus, Executor, in ink and reproduction limitation stamp on the verso.

Estimate
\$7,000-9,000

Literature
Aperture, *Diane Arbus*, n.p.
Arbus, Sussman, Phillips, Selkirk and Rosenheim,
Diane Arbus Revelations, p. 38



315. Lee Friedlander b. 1934

New York City, 1965

Gelatin silver print.

6½ x 10 in. (16.5 x 25.4 cm)

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

Estimate

\$20,000-30,000

Provenance

Fraenkel Gallery, San Francisco

Literature

Galassi, *Friedlander*, pl. 130

316. **Vik Muniz** b. 1961

The Best of LIFE—Portfolio, 1989

The complete set of ten gelatin silver prints, printed 1995.

Varying dimensions from 6¾ x 5 in. (17.1 x 12.7 cm)

to 7 x 10¼ in. (17.8 x 26 cm) or the reverse

Each signed, titled, dated and numbered 5/10 in pencil in the margin.

Estimate

\$120,000-180,000

Provenance

Stux Gallery, New York

The Collection of Martin Z. Margulies, Miami

Sotheby's, New York, *Contemporary Art Day Auction*, 12 November 2009, lot 309

Exhibited

Before the Camera: Remaking Reality and the Make-Believe, Norton Museum of Art, West Palm Beach, 14 October 2006- 30 January 2007

Literature

Capivara, *Vik Muniz: Obra Completa 1987-2009*, pp. 113, 115-121

Elkins, *Vik Muniz, Incomplete Works*, pp. 91-99



The *Best of LIFE* is a series from 1989 made towards the beginning of Muniz's career, and one that embraced his fascination with the concept of the "image within"—the image that people hold in their memories—that he has continued to explore throughout his career.

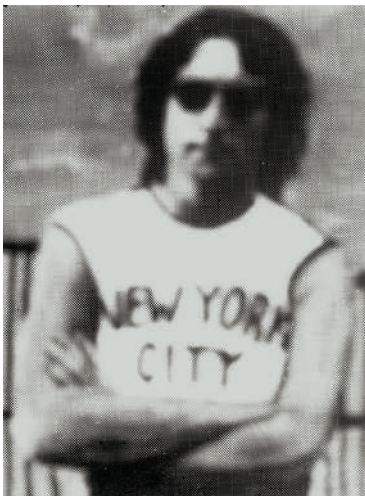
Muniz, new to the United States in 1983, purchased the book *The Best of LIFE* at a garage sale in Chicago. It became a source of comfort and connection to his new surroundings. According to the artist, "*The Best of LIFE* was the only 'family' reference I had at the time. I learned to love those images. The Margaret Bourke-Whites, the Alfred Eisenstaedts - the feeling of sharing a picture, the sensations that two or more people know the same thing, live the same moment." The concept that other people, even strangers, could all connect to the familiarity of these 'known' images was not only a comfort, but increasingly intriguing to Muniz.

After losing the beloved book in 1987 Muniz began to try and recall the images from his memory, writing and drawing his recollections of them. During these recreations the actual images were never referenced and he was able to truly delve into the concept of the "image within" finding that everyone remembered the images differently, even if by only subtle differences. "I discovered that people store images in

radically different ways: their descriptions had a completely different structure than mine. The visual world is like a crossword puzzle: we all have the same puzzle but each of us solves it differently."

After working on the drawings for two years Muniz felt that his memory renderings were still not fully realized in their current state. In turn, he photographed the drawings and then gently manipulated the photos by softening their appearance. To further synthesize the series, he printed the photographs with a halftone screen that many publications use in printing. By bringing his memories of the iconic images back to their original state—photographs printed in halftone—viewers are able to recognize the images while simultaneously knowing they are more 'pictures of thought' than the actual photos themselves, bringing into question the veracity of our own memories of the images and events.

As Muniz stated, "What I did with *The Best of LIFE* series was to make these very subjective, transparent images more objective and opaque by adding more interpretive layers." This is a seminal series for the artist perfectly articulating his desires to not only explore his own fascination with visual memory, but to connect to all who experience the images.



Titles include: *Memory Rendering of 3-D Screening*, 1989; *Memory Rendering of John Lennon in Manhattan*, 1989; *Memory Rendering of Kiss at Times Square*, 1989; *Memory Rendering of John John*, 1989; *Memory Rendering of Tranbang Child*, 1989; *Memory Rendering of Flag Raising at Mount Subayachi, Iwo Jima*, 1989; *Memory Rendering of Saigon Execution of a Viet Cong Suspect*, 1989; *Memory Rendering of Kent State Shooting*, 1989; *Memory Rendering Of Man On The Moon*, 1989; *Memory Rendering Of Man Stopping Tank In Beijing*, 1989



317. Lee Friedlander b. 1934

Cincinnati, Ohio, 1963

Gelatin silver print.

10 x 6½ in. (25.4 x 16.5 cm)

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

Estimate

\$15,000-25,000

Provenance

Fraenkel Gallery, San Francisco

Literature

Friedlander, *Like A One-Eyed Cat*, p. 28

The Museum of Modern Art, *Lee Friedlander*, p. 88

318. Richard Avedon 1923-2004

Jacob Israel Avedon, Father of Photographer, Sarasota 12.19.72, 1972

Gelatin silver print, in the original Plexiglas frame.
33 x 32¾ in. (83.8 x 83.2 cm)

Signed in pencil, numbered 1/10, inscribed in ink, title, date and reproduction limitation stamp on the reverse of the canvas flush-mount.

Estimate

\$60,000-80,000

Provenance

Gift from the artist

Literature

Farrar, Strauss and Giroux, *Portraits: Richard Avedon*, n.p.

Random House, *Richard Avedon: Evidence 1944-1994*, p. 156



From the series of photographs Richard Avedon took of his father, Jacob Israel Avedon, from 1967 to 1973, emerged some of Avedon's most moving, personal, and revealing portraits. This work became the sole subject of the photographer's first monographic New York museum exhibition, *Jacob Israel Avedon, photographed by Richard Avedon* in 1974 at The Museum of Modern Art. Dissatisfied with what he saw as disingenuous smiles in family photos and commercial studio portraits, Richard Avedon sought to "do something else" when photographing his father. In a letter written in 1970 explaining his photographic philosophy to his father, Avedon wrote, "when you pose for a photograph, it's behind a smile that isn't yours. You are angry and hungry and alive. What I value in you is that intensity. I want to make portraits as intense as people. I want your intensity to pass into me, go through the camera and become a recognition to a stranger. I love your ambition and your capacity for disappointment, and that's still as alive in you as it has ever been."

Taken at Sarasota Memorial Hospital, in *Jacob Israel Avedon, Father of Photographer, Sarasota 12.19.72*

Avedon's signature empty white background transforms from an uncluttered framing device to an evocation of the setting, where the stark modern white enters the realm of the clinical. Clothed in a pattered, white hospital gown that dissolves into the background, Jacob's focused, expressive features sear and captivate.

Avedon's striking portrait transcends its deeply personal nature and connects to a broader audience, bringing us closer to both father and son. On the advent of Avedon's MoMA exhibition John Szarkowski wrote of the Jacob Israel images; "Photographic portraiture, pursued with the high ambition that tradition suggests, is an enormously difficult art. It is most difficult when the photographer and the subject know each other well; in such cases each recognizes and nullifies the other's little tricks of style—the stuff of our personae. In these circumstances only acceptance and trust can succeed. Richard Avedon's portraits of his father are the deeply moving record of such a success."

While the present lot was printed at the same time as Richard Avedon's seminal 1975 exhibition, *Richard Avedon: Portraits* at Marlborough Gallery, New York, it was not displayed in the show.



319. John Coplans 1920-2003

Self-Portrait (Hands spread on knees), 1985
Gelatin silver print.
16¾ x 19⅞ in. (42.5 x 50.5 cm)
Signed, titled, dated, numbered 5/12 in pencil
and copyright credit reproduction limitation
stamp on the verso.

Estimate
\$3,000-5,000

Provenance
Pace/MacGill Gallery, New York

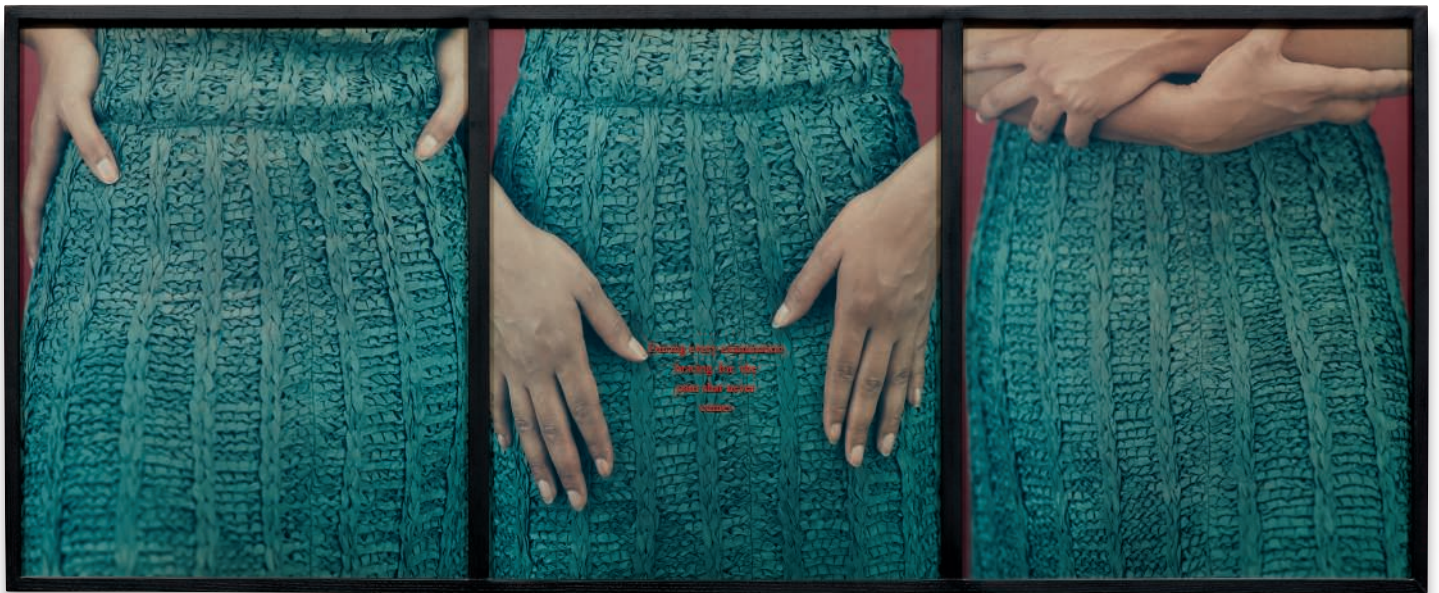
320. John Coplans 1920-2003

Self-Portrait, Frieze, No. 4, 3 Panels, 1994
Three panels, each comprised of three gelatin
silver prints.
Each print 23½ x 30¼ in. (59.7 x 76.8 cm)
Each panel 75½ x 33⅝ in. (191.8 x 85.4 cm)
Overall 75½ x 100⅞ in. (191.8 x 256.2 cm)
Signed, titled, dated and numbered 5/6 in pencil
on the reverse of the left panel flush-mount.

Estimate
\$5,000-7,000

Provenance
Pace/MacGill Gallery, New York





Property from an Important Miami Collection

321. Lorna Simpson b. 1960

Lower Region, 1992

Polaroid print triptych.

Each 23¼ x 19½ in. (59.1 x 48.6 cm)

Overall 23¼ x 58 in. (59.1 x 147.3 cm)

Engraved inscription on the center Plexiglas panel. Printed title, date and number 1/4 on a gallery label affixed to the reverse of the frame.

Estimate

\$8,000-12,000

Provenance

Rhona Hoffman Gallery, Chicago

Literature

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

322. Julie Moos b. 1965

Mrs. Lewis from *Hat Ladies*, 2000

Chromogenic print, flush-mounted.

34 x 46 in. (86.4 x 116.8 cm)

One from an edition of 5.

Estimate

\$3,000-5,000

Provenance

Olivier Renaud Clément, New York





323. Ernst Haas 1921-1986

Crosswalk, New York City, 1980
Chromogenic print, printed later.
17½ x 26 in. (44.5 x 66 cm)
Signed, titled, dated and numbered 3/30 by
Alexander Haas, the artist's son, in ink on a studio
label affixed to the reverse of the frame.

Estimate
\$3,000-5,000

Provenance
Acquired directly from the Estate of Ernst Haas

Literature
Steidl, *Ernst Haas Color Correction*, p. 174

324. Jill Freedman b. 1939

Atlas, 1977
Gelatin silver print.
9 x 6 in. (22.9 x 15.2 cm)
Signed, titled and dated in pencil on the verso.

Estimate
\$3,000-5,000

Provenance
Higher Pictures, New York

Property of a Corporate Collection, New York

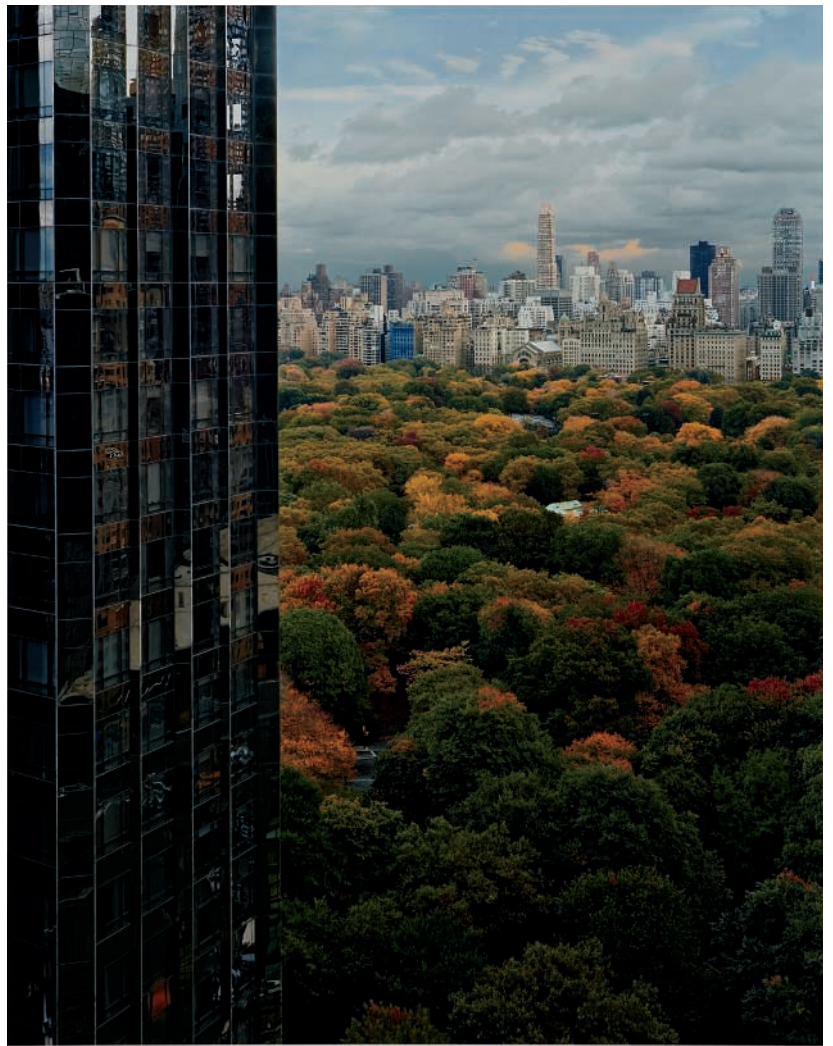
325. Robert Polidori b. 1951

View of Central Park and Trump Tower from Time Warner Building, 2003
Fujicolor Crystal Archive print.
53 x 42 in. (134.6 x 106.7 cm)
Signed in ink, printed title, date and number on a gallery label affixed to the reverse of the flush-mount.

Estimate
\$12,000-18,000

Literature
Pedersen and Lappin, *Robert Polidori's Metropolis*, p. 142
Fotografie, *Robert Polidori, Portfolio No. 41*, p. 50

Purchased from the *Picturing Central Park* charity auction in 2005, this print is in addition to the edition of 10.



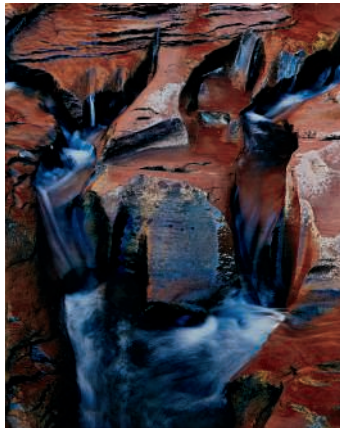
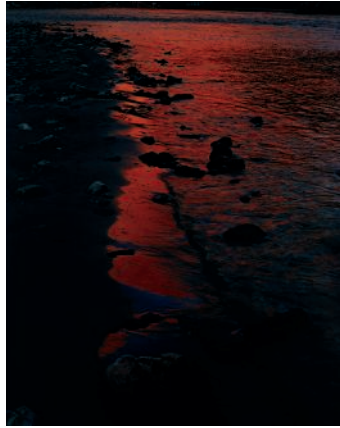
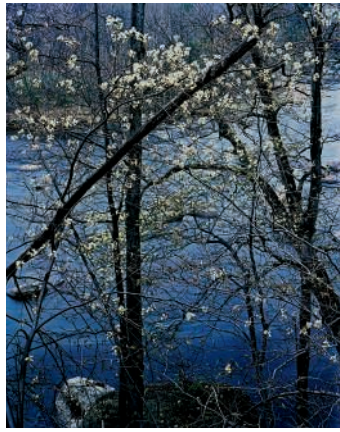
326. John Chamberlain 1927-2011

Dining Out, Paris #6, 1995
Chromogenic print.
9¾ x 23¾ in. (24.8 x 60.3 cm)
Signed in ink, credit stamp and blindstamp in the margin; titled, dated, variously numbered in ink and numbered 1/9 in pencil on a label affixed to the verso.

Estimate
\$1,200-1,800

Provenance
Pace/MacGill Gallery, New York





327. **Eliot Porter** 1901-1990

Intimate Landscapes

New York: Daniel Wolf Press, 1979. Ten dye-transfer prints. Each approximately 13½ x 10¾ in. (34.3 x 27.3 cm) Each signed in pencil on the mount; numbered sequentially 1-10 in pencil on the reverse of the mount. Each within individual paper folios with printed title and date. Signed and numbered '38' in ink on the colophon. Contained within a tan linen clamshell case with gold embossed leather title plate. Number 38 from an edition of 250.

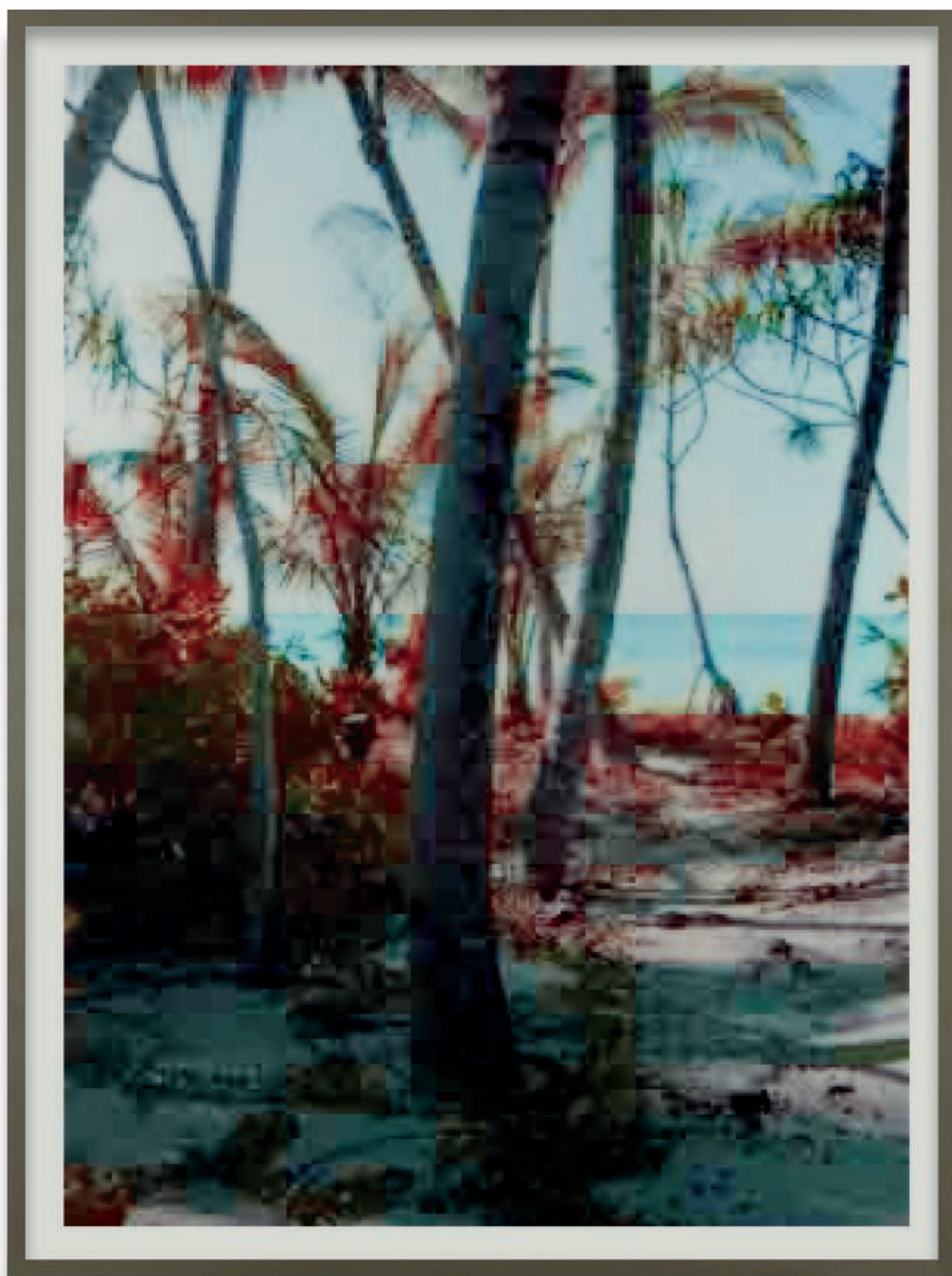
Estimate

\$7,000-9,000

Provenance

Daniel Wolf Inc., New York

Titles include: *Redbud trees in bottomland, Near Red River Gorge, Kentucky, April 17, 1968*; *Colorful trees, Newfound Gap Road, Great Smoky Mountains National Park, Tennessee, October, 1967*; *Foxtail grass, Lake City, Colorado, August, 1957*; *Shadbush, Near Hillsborough, New Hampshire, April 28, 1957*; *Columbine leaves, Great Spruce Head Island, Maine, July 27, 1974*; *Frostbitten apples, Tesuque, New Mexico, November 21, 1966*; *Trunks of maple and birch with oak leaves, Passaconaway Road, New Hampshire, October 7, 1956*; *Stones and cracked mud, Black Place, New Mexico, June 9, 1977*; *Rock-eroded stream bed, Coyote Gulch, Utah, August 14, 1971*; *River edge at sunset, Below Piute Rapids, San Juan River, Colorado, May 24, 1962*



328. Thomas Ruff b. 1958

jpeg pt03, 2006

Chromogenic print, face-mounted to Plexiglas.

88½ x 64½ in. (224.8 x 163.8 cm)

Overall 97 x 73¾ in. (246.4 x 187.3 cm)

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

Estimate

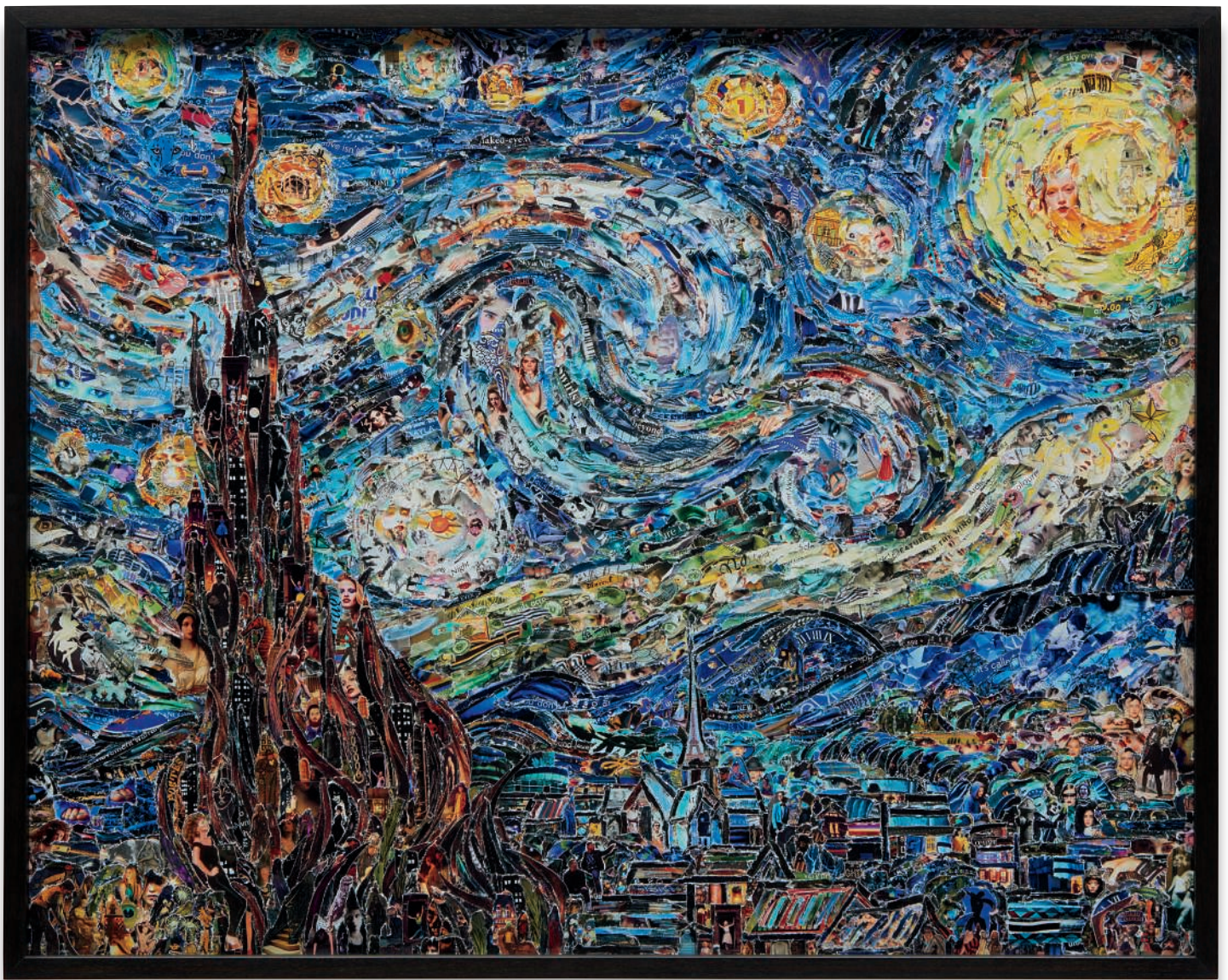
\$30,000-50,000

Provenance

Johnen Galerie, Berlin

Literature

Skira, *Thomas Ruff*, p. 23



329. Vik Muniz b. 1961

Starry Night, after Van Gogh from Pictures of Magazines 2, 2012

Chromogenic print.

39½ x 50 in. (100.3 x 127 cm)

Signed, dated 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 6 plus 4 artist's proofs.

Estimate

\$30,000-50,000

Provenance

Galería Elba Benítez, Madrid

Literature

Capivara, *Everything So Far*, Vik Muniz: Catalogue Raisonné, 1987-2015, p. 773

330. Awol Erizku b. 1988

Girl with a Bamboo Earring, 2009

Chromogenic print.

64 x 49 in. (162.6 x 124.5 cm)

Signed, numbered 2 in ink, printed title, date, and copyright notation on an artist's label affixed to the reverse of the flush-mount. Number 2 from an edition of 5.

Estimate

\$12,000-18,000

Provenance

Hasted Kraeutler Gallery, New York

Literature

Nelson, 'Awol Erizku', *Aperture: Vision & Justice*, no. 223, summer 2016, p. 60

Khabeer, *Muslim Cool: Race, Region, and Hip Hop in the United States*, cover

Marshall and Donahue, *Art-Centered Learning Across the Curriculum: Integrating Contemporary Art in the Secondary Classroom*, cover



Awol Erizku's luminescent *Girl With A Bamboo Earring* radiates intensity. The undeniable descendant of Johannes Vermeer's famed *Girl with a Pearl Earring*, Erizku's appropriated portrait is a formal declaration of beauty not only within the history of art, but culture at large. In restating Vermeer's painting, Erizku participates in a larger phenomenon of contemporary black artists, such as Kerry James Marshall, Chris Ofili, and Kehinde Wiley, critically redressing the absence of people of color in the history of art. However, rather than seeking exact parity in representation within the realms of traditional fine art, Erizku pursues a form of image-making that transcends mediums and the closed conversations within the art world.

Marrying popular culture and fine art with vibrant photographs and brilliant mixed-media installations, Erizku understands that for beauty to be recognized in a museum, it must first be recognized in culture at large. In discussing the work of his contemporary predecessors, Erizku noted, "The artists that came before me who are critiquing the system were and are only concerned about raising these issues and talking about them to other artists. As much as I find that interesting and necessary, it is far more important to me that the work is accessible to a larger audience—and that they come to see it. I want the conversation to be louder and amongst as many people as possible."



Property from an Important Miami Collection

331. Vik Muniz b. 1961

Kissing in the Tropics from *Pictures of Chocolate*, 1997

Chromogenic print, flush-mounted.

59 x 47½ in. (149.9 x 120.7 cm)

Signed on a label accompanying the work.

Printed title, date and number 2/5 on a gallery label affixed to the reverse of the flush-mount.

Estimate

\$20,000-30,000

Provenance

Rena Bransten Gallery, San Francisco

Literature

Capivara, *Vik Muniz: Obra Completa 1987-2009*, p. 264



332. 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

\$10,000-15,000

Provenance

Phillips, New York, 1 October 2014, lot 315

Literature

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



333. Vik Muniz b. 1961

After Rothko from Pictures of Color, 2001

Chromogenic print.

96 x 78 in. (243.8 x 198.1 cm)

Signed and dated in ink, printed number 2/3 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. 459



334. 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
 \$7,000-9,000

Provenance
 M+B Gallery, Los Angeles



335. Erwin Olaf b. 1959

Barbara (Portrait) from *Grief*, 2007
 Chromogenic print.
 31⅜ x 23⅝ in. (79.7 x 60 cm)
 Signed, titled, dated and numbered 6/12 in ink
 on an artist's label affixed to the reverse of the
 flush-mount.

Estimate
 \$8,000-12,000

Provenance
 Hasted Hunt Gallery, New York

Literature
 Aperture, *Erwin Olaf*, p. 55



336. Philip-Lorca diCorcia b. 1951

Ike Cole, 38 years old, Los Angeles, California, \$25 (Mayfair Market), 1991-1992

Fujicolor Crystal Archive print, printed later.

39½ x 60 in. (100.3 x 152.4 cm)

Signed in ink on a label affixed to the reverse of the flush-mount; printed title, date and number 19/20 on a gallery label affixed to the reverse of the frame.

Estimate

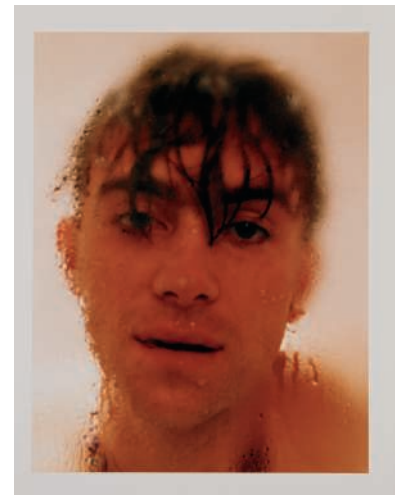
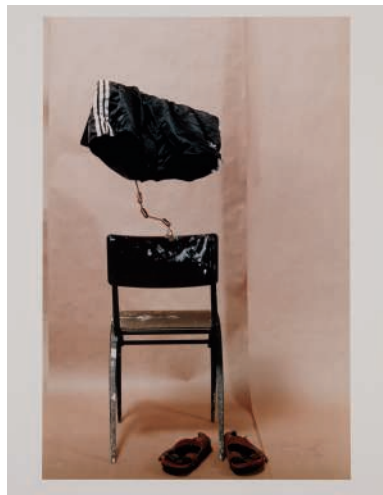
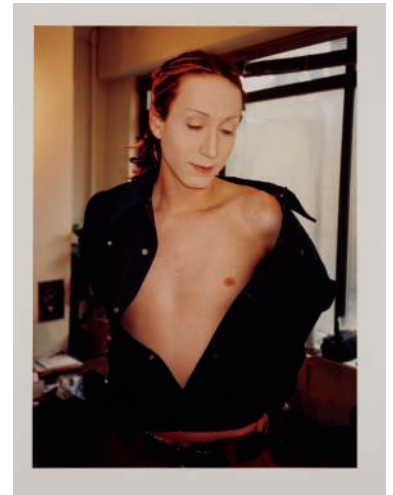
\$20,000-30,000

Provenance

David Zwirner Gallery, New York

Literature

Galassi, *Philip-Lorca diCorcia*, p. 69



337. **Wolfgang Tillmans** b. 1968

Installation New York (1990-1995), 1995
Seventeen chromogenic prints, printed
2001-2008.

Each 16 x 12 in. (40.6 x 30.5 cm) or
24 x 20 in. (61 x 50.8 cm) or the reverse.
Each signed, titled, dated and numbered
in pencil on the verso. Each from an
edition of 3 plus 1 artist's proof or edition
of 10 plus 1 artist's proof. Accompanied by
the artist's installation instructions.

Estimate

\$40,000-60,000

Provenance

Andrea Rosen Gallery, New York
Phillips de Pury & Company New York,
Under The Influence, 23 September 2011,
lot 141

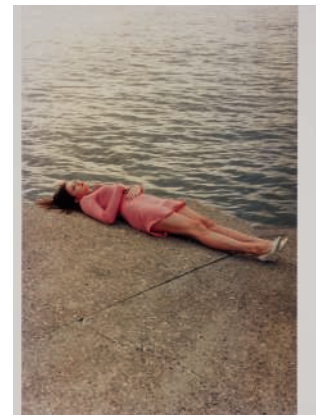
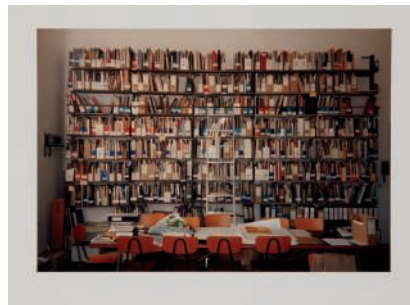
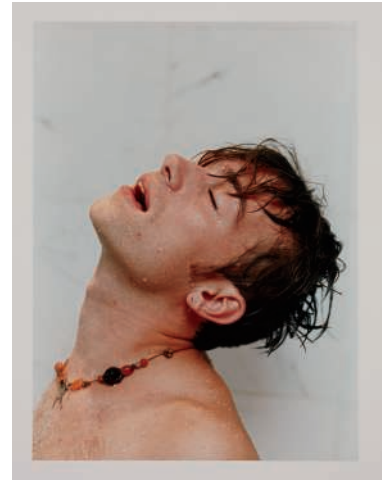
Literature

For select images

Tillmans, *Soldiers - The Nineties*, n.p.
Phaidon, *Wolfgang Tillmans*, pp. 25, 45,
47, 56, 67, 122, 128

Taschen, *Wolfgang Tillmans*, n.p.
Hatje Cantz, *Wolfgang Tillmans: Lighter*,
pp. 152, 158-159, 162, 203, 205, 224-225,
237, 250, 292





Titles include: *rosen*, 1994; *police helicopter*, 1995; *Anita Sarko*, 1994; *Swiss Police*, 1994; *Morwenna Banks*, *Mirror*, 1995; *Damon*, *shower*, *head up*, 1995; *me*, *in the shower*, 1990; *Liv Tyler*, 1995; *303*, *in grass*, 1993; *Damon*, 1995; *Mistress Formica*, 1995; *Adam*, *redeye*, 1991; *AA Breakfast*, 1995; *Kasper König's bookshelf*, 1995; *Turnhose (sandalen)*, 1992; *Isa*, *vor Sound Factory*, 1995; *Pure*, *EDI*, 1995



338. Elger Esser b. 1967

Drôme, Frankreich, 1999

Chromogenic print, Diasac mounted.

35½ x 50¾ in. (90.2 x 128 cm)

Overall 49 x 63½ in. (124.5 x 161.3 cm)

Signed in ink, printed title, date and number 2/5 on an artist's label affixed to the reverse of the frame.

Estimate

\$35,000-45,000

Provenance

Galerie 213, Paris

Private Collection, California

Literature

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



339. Desiree Dolron b. 1963

Cerca Plaza de la Revolución from *Te dí todos mis sueños*, 2002-2003

Dye destruction print, face-mounted to Plexiglas.

49¼ x 66 in. (125.1 x 167.6 cm)

Signed, titled, dated and numbered 5/6 in ink on the reverse of the flush-mount; signed and titled in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate

\$20,000-30,000

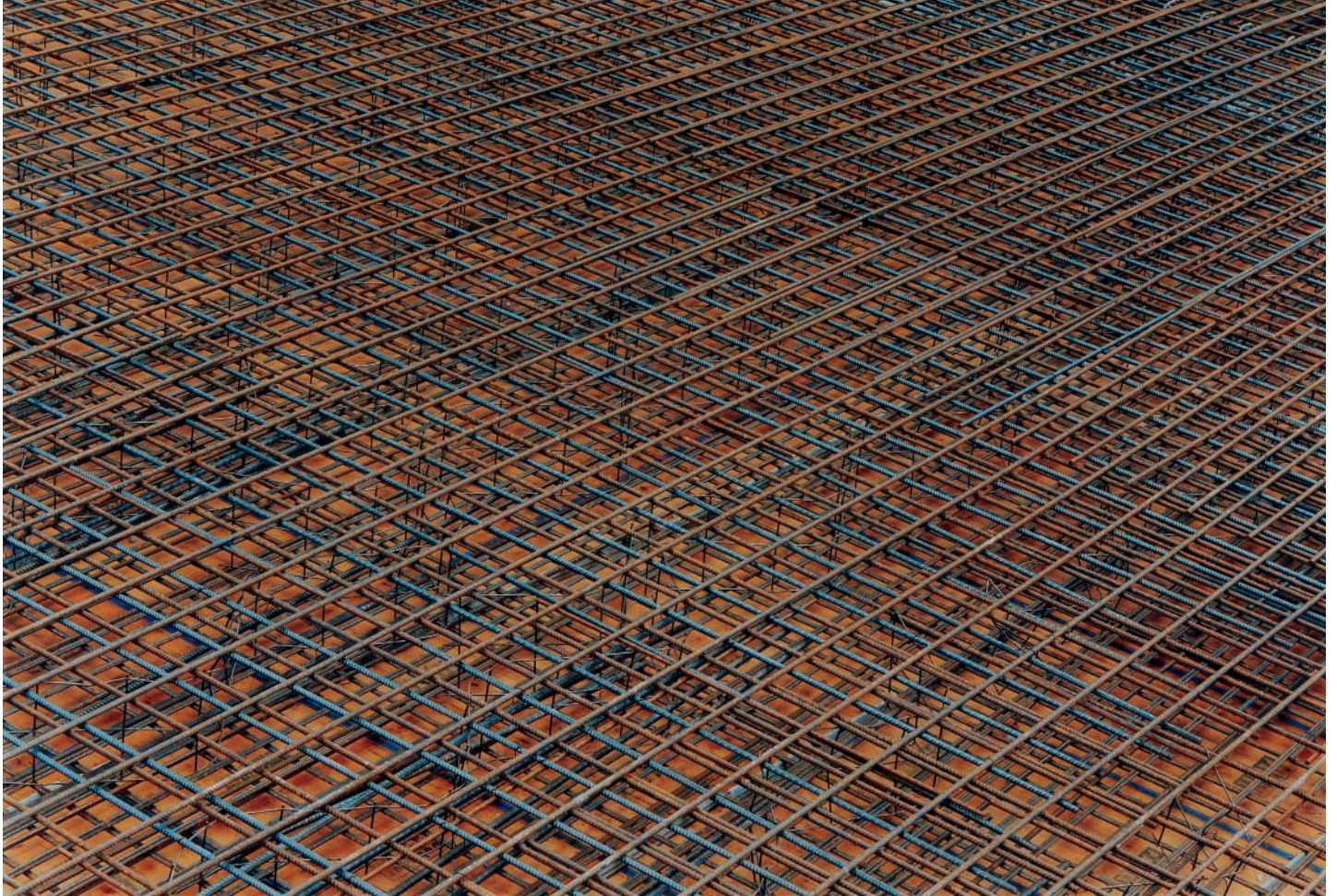
Provenance

Michael Hoppen Gallery, London

Private Collection, New Jersey

Literature

The Hague Museum of Photography, *Desiree Dolron*, pp. 118-119



340. Frank Thiel b. 1966

Stadt 2/90 (Berlin), 2003

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

57 x 83¾ in. (144.8 x 212.7 cm)

Overall 71 x 97½ in. (180.3 x 247.7 cm)

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

Estimate

\$10,000-15,000

Provenance

Sean Kelly Gallery, New York



341. Desiree Dolron b. 1963

Cerca Paseo de Martí from *Te dí todos mis sueños*,
2002-2003

Dye destruction print, face-mounted to Plexiglas.
49 x 63 in. (124.5 x 160 cm)

Signed, titled, dated, numbered 5/6 in ink on the reverse
of the flush-mount; signed and titled in ink on artist's
label affixed to the reverse of the flush-mount.

Estimate

\$20,000-30,000

Provenance

Michael Hoppen Gallery, London



342. Shinichi Maruyama b. 1968

Kusho No. 1, 2007

Archival pigment print.

35 x 29 in. (88.9 x 73.7 cm)

Signed, titled, dated and numbered 4/10 in pencil on an artist's label affixed to the reverse of the flush-mount.

Estimate

\$8,000-12,000

Provenance

Bruce Silverstein Gallery, New York

343. James Casebere b. 1953

Toilets, 1995

Dye destruction print.

48¼ x 60¼ in. (122.6 x 153.1 cm)

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

Estimate

\$10,000-15,000

Literature

Casebere, *James Casebere: The Spatial Uncanny*, pp. 112-113





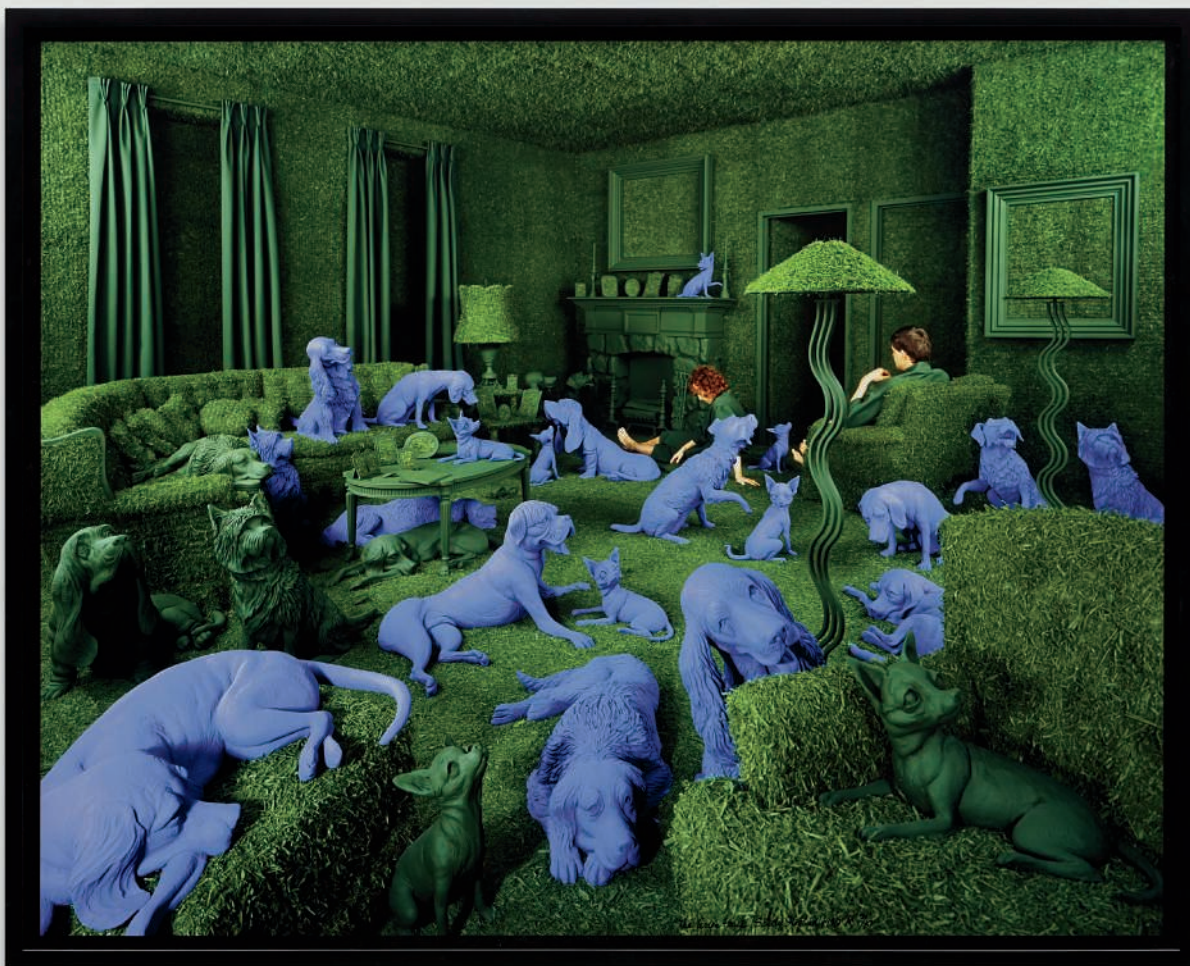
344. Candida Höfer b. 1944

Vikingmuseum Oslo I, 2000
 Chromogenic print, flush-mounted.
 47 x 47 $\frac{3}{8}$ in. (119.4 x 120.3 cm)
 Overall 61 x 61 in. (154.9 x 154.9 cm)
 Signed twice, titled, dated, numbered
 2/6 in ink on the reverse of the frame;
 printed title, date and number 2/6 on a
 label affixed to the reverse of the frame.

Estimate
 \$12,000-18,000

Provenance
 Galerie Grita Insam, Vienna

Literature
*Aperture, Candida Höfer: Architecture of
 Absence*, p. 62



345. **Sandy Skoglund** b. 1946

The Green House and Setter Lying Down, 1990

Archival pigment print, printed later and polyester resin painted sculpture.

Print: 47½ x 59½ in. (120.7 x 151.1 cm)

Sculpture: Approximately 16 x 36 x 8 in. (40.6 x 91.4 x 20.3 cm)

Print: Signed, titled, dated, and numbered AP 3/10 in ink on the recto. One from an edition of 30 plus 10 artist's proofs.

Sculpture: Engraved signature and date. Additionally signed, dated, numbered AP 1/3 in ink on the sculpture base, and on an artist's label affixed to the sculpture base. One from an edition of 9 plus 3 artist's proofs.

Estimate

\$18,000-22,000

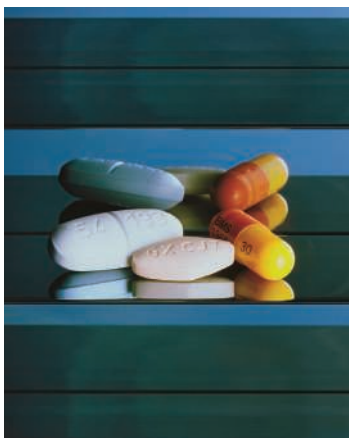
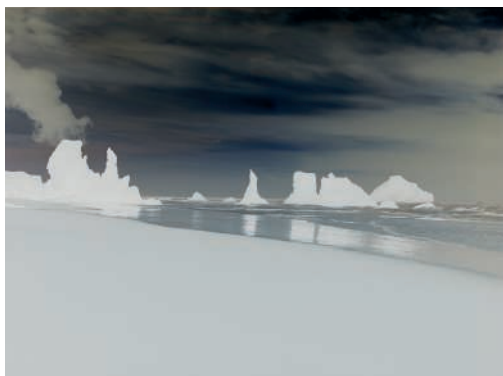
Literature

Koetzle, *Photo Icons: Volume 2*, p. 156 for preliminaries, p. 157

PaciArte Contemporary, *Sandy Skoglund: Magic Time*, p. 32

Smith College Museum of Art, *Sandy Skoglund: Reality Under Siege*, pl. 37





346. Various Photographers

Elton John AIDS Foundation Photography Portfolio I

Atlanta: Jackson Fine Art, 2009.

Ten photographs (2 gelatin silver prints, 3 chromogenic prints, 1 pigment print, 2 dye destruction prints, 2 archival pigment prints)

Varying dimensions from 18½ x 15 in. (47 x 38.1 cm) to 24 x 20 in. (61 x 50.8 cm) or the reverse

Each variously signed, titled, dated and numbered in ink/pencil in the margin/verso.

Signed by Elton John in ink on the colophon with introductory essay by Elton John. Title page.

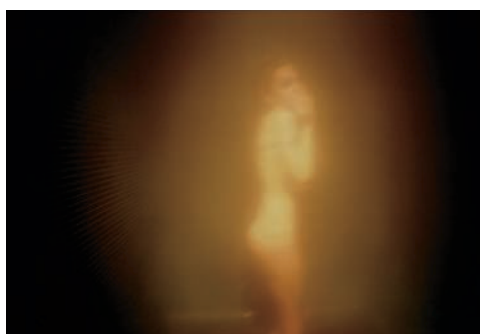
Enclosed in a gray linen clamshell portfolio case with red embossed title. Number AP 2 from an edition of 40 plus 12 artist's proofs.

Estimate

\$25,000-35,000



Works include: Nan Goldin, *Sunny in the Sauna*, *L'Hotel Paris*, 2008; Katy Grannan, *Nicky*, (*U.S.M.C.*), *Presidio*, 2005; Damien Hirst, *AIDS / HIV Drugs*, 2008; Sally Mann, *Untitled*, circa 1998; Richard Misrach, *Untitled*, 2007; Shirin Neshat, *Untitled*, from the series 'Women of Allah', 1995; Thomas Struth, *Odenwald*, 2006; Sam Taylor-Johnson, *Escape Artist in Levis*, 2008; Juergen Teller, *Elton John*, *The Boxer*, London, 2008; Ruud van Empel, *World #33*, 2008



Guide for Prospective Buyers

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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.

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Jungjin Lee
Unnamed Road #060, 2011 (detail)
Estimate £25,000–35,000

ULTIMATE

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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 \$50,000 or less.

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. Alternatively, we will either provide packing, handling and shipping services or coordinate with shipping agents in order to facilitate such services for property purchased at Phillips. In the event that the property is collected in New York by the buyer or the buyer’s designee (including any private carrier) for subsequent transport out of state, Phillips may be required by law to collect New York sales tax, regardless of the lot’s ultimate destination. Please refer to Paragraph 17 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.

Ready to go digital?

Sign up.

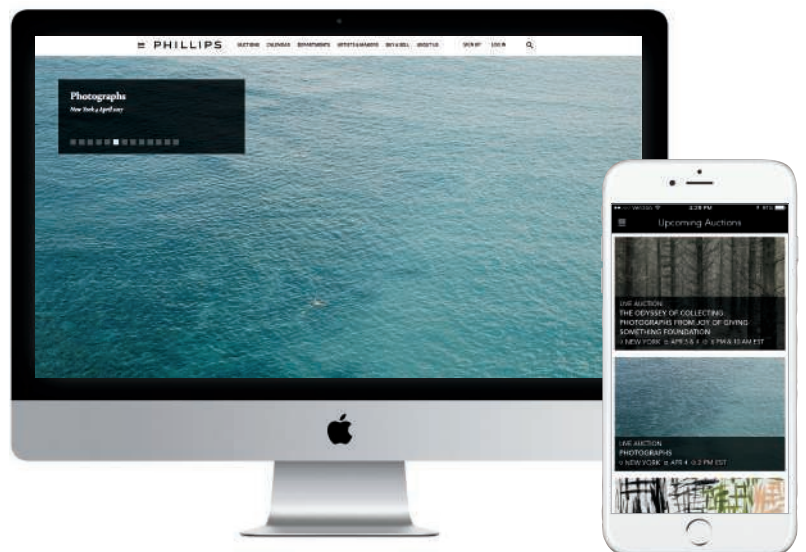
Phillips is investing in new digital services so you can explore and experience our auctions when and how you want. Create an online account today and see what's new.

Visit phillips.com/godigital to get started.

Bid anywhere.

Participating in Phillips auctions is easier than ever. Browse upcoming sales, track lots, watch our live auctions and place bids from iOS devices. Android coming soon.

Visit the **iTunes Store** to download the app.



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

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 \$200,000, 20% of the portion of the hammer price above \$200,000 up to and including \$3,000,000 and 12% of the portion of the hammer price above \$3,000,000. 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 \$50,000 or less.

(e) Title in a purchased lot will not pass until Phillips has received the Purchase Price for that lot in cleared funds. Phillips is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

7 Collection of Property

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips will upon request transfer on a bi-weekly basis purchased lots suitable for hand-carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) seven days after the auction. Until risk passes, Phillips will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand-carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Third party shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

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

8 Failure to Collect Purchases

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

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

9 Remedies for Non-Payment

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

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

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

10 Rescission by Phillips

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips's election to rescind the sale, the

buyer will promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

11 Export, Import and Endangered Species Licenses and Permits

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the US or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 Data Protection

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driver's license. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (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

(a) Unless the buyer has delivered a valid certificate evidencing exemption from tax, the buyer shall pay applicable New York, California, Colorado, Florida or Washington sales tax on any lot picked up or delivered anywhere in the states of New York, California, Colorado, Florida or Washington.

(b) If the point of delivery or transfer of possession for any purchased lot to the buyer or the buyer's designee (including any private carrier) occurs in New York, then the sale is subject to New York sales tax at the existing rate of 8.875%.

(c) If the buyer arranges shipping for any purchased lot in New York by a common carrier (such as the United States Postal Service, United Parcel Service, or FedEx) that does not operate under a private agreement or contract with negotiated terms to be delivered to an out of state destination, then the sale is not subject to New York sales tax.

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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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Back cover Josef Albers, *Kleiner Strand am Nachmittag (small beach in the afternoon)*, Biarritz, circa 1929, lot 254 (detail)



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Date _____

By signing this form, you accept the Conditions of Sale of Phillips as stated in our catalogues and on our website.

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